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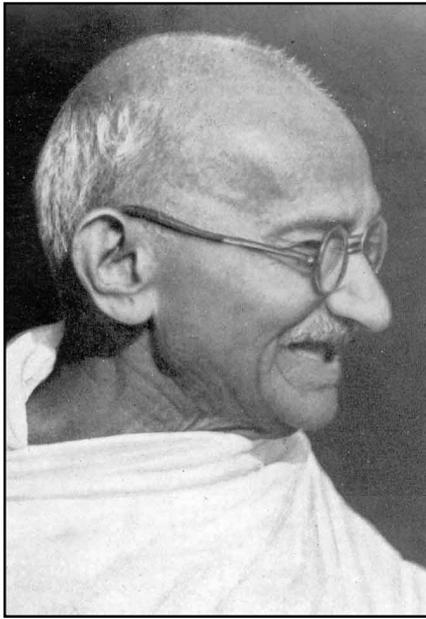
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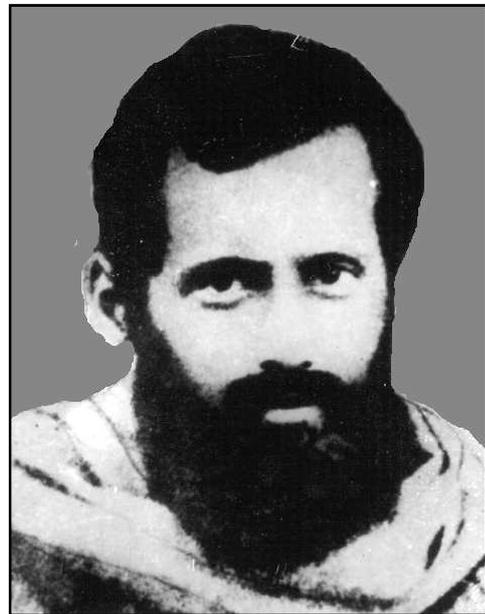
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BIRTHDAY TRIBUTES

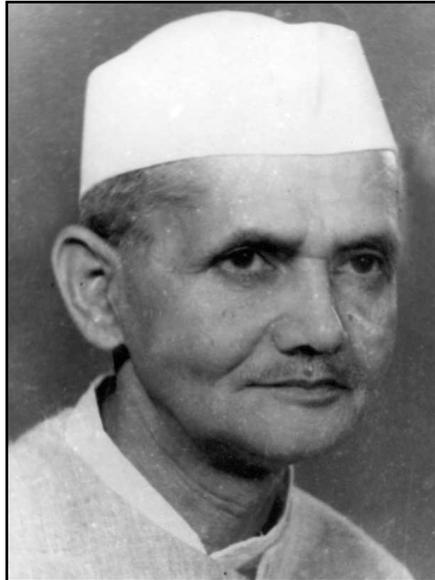


Mahatma Gandhi
2.10.1869 - 30.01.1948

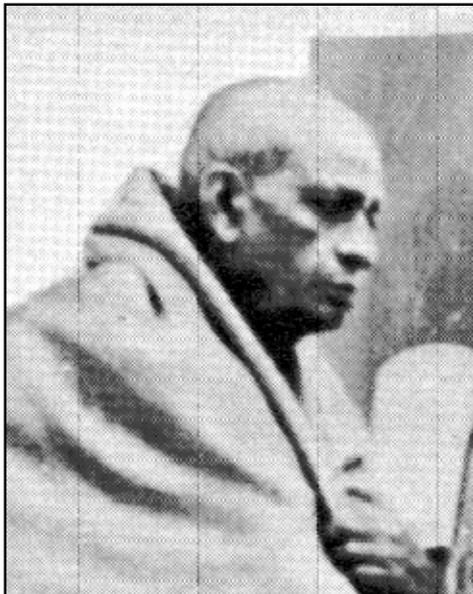


Utkalmani Gopabandhu Das
09.10.1877 - 17.06.1928

BIRTHDAY TRIBUTES



Lal Bahadur Shastri
02.10.1904 - 11.01.1966



Sardar Vallabhbhai Patel
31.10.1875 - 15.12.1950



Jaya Prakash Narayan
11.10.1902 - 08.10.1979

TRIBUTES TO MARTYR



Baji Rout
(Shot dead on 11.10.1938)

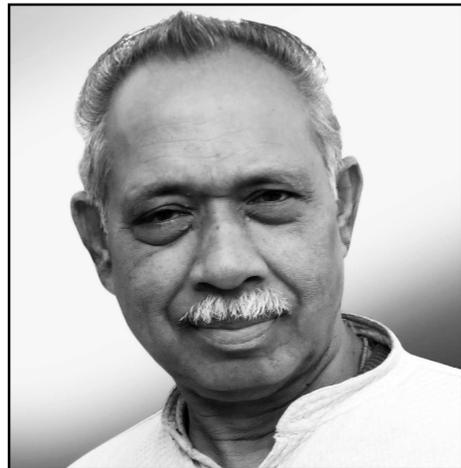
Our Sincere Obeisance



**Noted Painter and Litterateur
Dinanath Pathy**



**Eminent Odia Film Actor and Director
Gobinda Tej**



**Renowned Writer and Social Worker
Apurba Ranjan Ray**

Editor's Note



This Editorial Page is left blank in memory of our martyrs who laid down their lives in Uri terrorist attack.

Kevin Polansky

Editor, Odisha Review



Address by Hon'ble Chief Minister Shri Naveen Patnaik during Odisha Investors' Meet at Bengaluru on 26th August, 2016

Dignitaries on the dais and dear delegates, a very good afternoon to all of you.

I am extremely pleased to be here today. Coming from the temple city of Bhubaneswar to this garden city of Bengaluru, from the emerging IT hub of the country to the existing IT capital of the country- we are overwhelmed by this response to the Odisha Investors' Meet.

I wholeheartedly thank the leaders of the industry and the representatives of companies present here for joining us. This shows your commitment to be a part of Odisha growth story.

Odisha is emerging as a manufacturing hub on the east coast of India. My Government is broad basing the industrial development in State with focused attention on development of 5 identified sectors in addition to emphasizing of value-addition in mining, traditionally our best known sector. You just witnessed the launch of our action plan for development of these 5 focus sectors in the coming 10 years.

To encourage the "Start Up" ecosystem, we have today launched the Odisha Start Up Policy 2016. We wish to emerge amongst the top 3 "Startup Hubs" in India by 2020 through strategic partnerships and policy interventions to support start-ups. The Policy lays down the initiatives and activities that we plan to undertake to develop a world class start up hub in Odisha and an ecosystem to facilitate at least 1,000 start ups in the next 5 years. We are fortunate to have got valuable inputs while finalizing the policy from our homegrown entrepreneurs: Shri Ritesh Aggarwal and Shri Srikumar Mishra, both of whom are present here today. I would like to convey to them our deep appreciation and look forward to their continued support.

To provide further impetus to the holistic development of key sectors, my Government is working on dedicated sectoral policies for Auto & Auto Components, Healthcare & Pharmaceuticals, Plastics, Chemicals and Petrochemicals, Renewable Energy and textiles & Apparel. The focus of my Government is to promote employment intensive sectors. We will launch all these sectoral policies before end of this year.

Apart from investor friendly policies, our emphasis is on creating best-in-class industrial infrastructure facilities for our investors. In addition to the Info- valley, we are developing large investment regions in the form of National Investment and Manufacturing Zone (NIMZ) at Kalinganagar and a Petroleum, Chemicals and Petrochemicals Investment Region (PCPIR) at Paradip. We are in advanced stages of master planning of these investment regions and plan to unveil the same in next 3 months.

You are already aware that Bhubaneswar has topped the “Smart City Challenge” of Government of India amongst 97 other cities. We are working towards developing Bhubaneswar as a model Smart City for the country and a great place to live in and to do business.

Minister (Industries) talked about the technological interventions taken up by our State to ease business operations. Our Government has also made substantial reduction in the time limits for various approvals and clearances required for setting up and operations of the industries. 42 services concerning industrial approvals have been included under the Right to Public Services Act of the State. We also provide final project approval to Green Category Industries within 15 days and to other category of Industries within 30 days. With the ease of doing business framework implemented by the State, we are amongst the most business friendly States in India today.

To further encourage Odisha’s emergence as the next manufacturing hub of East India, the Government of Odisha along with Government of India will be hosting a ‘Make in Odisha’ Conclave at Bhubaneswar on December 1 and 2 this year. In association with TiE, Bhubaneswar chapter, we are also launching a national start-up challenge to identify and felicitate the best upcoming start-ups in the country during the conclave. I take this opportunity to welcome you to participate in the conclave. During the two days, you will also get to witness the rich culture and heritage of the State through the Konark Dance & International Sand Art Festival.

I am extremely happy to announce the Make in Odisha Conclave through this short curtain raiser by the acclaimed sand sculptor Shri Sudarsan Pattnaik.

Thank You.

Mahanadi : The Lifeline of Odisha

Odisha has six major rivers from north to south - the Subarnarekha, the Budhabalanga, the Baitarani, the Brahmani, the Mahanadi and the Rushikulya which have carried enormous silt from their catchment areas towards the Bay of Bengal and have formed the Odisha coastal plains. Besides this, there are rivers like the Nagavali, the Vamsadhara, the Sileru, the Sabari and the Salandi which are of significant importance to the state. As 65% of our population are dependent on agriculture the role of these rivers for water is very important for state economy.

Mahanadi is the biggest river of Odisha with a length of 853 Kms and has a catchment basin area of 132600 sq.kms. It originates from Amarkantaka plateau now in Chhattishgarh and enters Odisha and runs through a very large part of western Odisha. Crossing Sambalpur and running quite a distance it forms the famous Satakoshia Gorge in the Eastern Ghats making the boundary of Dhenkanal and Phulbani districts. Then it runs from east to form the famous Delta at whose head lies the city of Cuttack and practically it is from here that through many distributaries the water of Mahanadi drains into the Bay of Bengal. The major distributaries of Mahanadi river through which it drains are the Kathajodi, the Sukhabhadra, the Kushabhadra, the Kuakhai, the Devi, the Birupa, the Daya and the Bhargavi. During rainy season Mahanadi overflows the banks and inundates vast tract of fertile agricultural land which it itself has created by its silt deposit brought from the upper reach for thousands of acres. The multipurpose Hirakud Dam Project besides controlling floods also provides water for irrigation and produces hydro-electricity in good quantity. It has been rightly said that the people of Odisha have a cultural and emotive relationship with the river Mahanadi.

Off late the double standard adopted by the Central Government along with the undemocratic activities of Chhattishgarh Government by constructing barrages from the upper reach for the purpose of industrialization and privatization of water has shocked the people of Odisha as never before. The people and Government of Odisha believe that no single state should try to enjoy exclusive rights on the water of the river passing through several states. It is also believed that such attempts are against federal spirit. The Government is making serious efforts to resolve the Mahanadi river water sharing issues. The Chhattishgarh Government has gone forward in constructing multiple barrages without consulting the Odisha Government. It also has no regard

for National Green Tribunal as well. Such is its arrogance that it plans to construct small dams across the river which is against the interest of the farmers.

Successive Central Governments has been neglecting Odisha in political consideration. Central negligence is no less than natural disaster in the development process of Odisha. Be it Congress led UPA or BJP led NDA Government none were or are serious about development of Odisha. Their vested political interests are more important to them than greater good for people of Odisha. Hon'ble Chief Minister has made it clear that the Government of Odisha will explore all administrative and legal avenues to protect the right of the state and nothing less than stoppage of all construction activities by Chhattishgarh is acceptable at the moment. The euphoria generated over cooperative federalism came in for a crash when the Water Resources Ministry was unable to stop the construction activities carried by the Chhattishgarh Government over the upper reach of the Mahanadi river. Had it been so an enquiry could have been taken place and the issue would have been resolved. The Government of Odisha is concerned over the threat to the livelihood of millions of farmers and fishermen of the state. Hon'ble Chief Minister has rightly rejected the Centre's proposal to set up an Expert Committee to examine if rules were flouted by Chhattishgarh Government during construction of multiple projects.

This seems to be a conspiracy to create hurdles in the rapid progress of our state. Chhattishgarh and the Central Government should remember the needs of the lower riparian states and if necessary refashion its illusionary fast paced capitalist developmental model which entails intense use of water.

It is noteworthy to mention here that the river Nile originates in Burundi, south of the equator, and flows northward through north-eastern Africa, eventually flowing through Egypt and finally draining into the Mediterranean Sea. In the process it flows through several countries like Uganda, Ethiopia, Sudan, Burundi, Egypt covering a distance of 6,695 kilometers. Many countries and its people share it and stay happily. It is a matter of grave concern that in our country one state obstructs the nature's creation for its vested interest with the support of Central Government.

Let the nation and its people keep the spirit of federal democracy alive.



Lord Jagannath in the Tribal Civilization and Culture

Dr. Harihar Kanungo

This universe is very wonderful, curious and mysterious. This has kept the human being panicked, surprised and overwhelmed since the beginning of its creation. Having come across the overwhelmed surprise the inquisitive mind of the primitive man has been investigating on the probable reasons of the existence of different objects, its longevity and catastrophe which is the ground work of the spiritual consciousness. The aborigines gradually started believing in course of time that spirit or soul is existing in each dead or lively object of the universe. This spirit or soul is existing in all the objects materials such as Nature gifted plants and creepers, forests and mountains, river and seas, Sun and Moon and the Sky also. Spiritual consciousness grew out of the fear or emotion of the primitive man, to this Spirit or Soul. He started gradually perceiving the existence of spirit or soul



by coming across the mystery of birth and death. This self centered belief and faith first created the spiritual consciousness in the mind of primitive man.

It is now imperative on our part to know about those aboriginal tribes living in Odisha.

Sabaras are the principal tribe amongst the 62 Tribes living in Odisha such as Kandhas, Kolhas, Ho, Munda, Juanga, Gadaba, Paraja, Bonda and Santals etc. Sabara, Saaraa of East and Western Odisha, Soura of Southern Odisha, Khadia, Bhajia and Lodha class

of aborigines of Northern Odisha are accepted as the line of descendants of Sabaras. District Dhenkanala has been denominated from the name of 'Dhenka' a Sabara tribe as has been mentioned in the great mythological script Mahabharat, authored by the famous great Odia Poet Sarala Das. This fact also corroborates with that of the



facts depicted in the History of Dhenkanal. The Primitive Sabara Communities have been classified into categories: such as Basu Sabara, Jara Sabara, Kirat Sabara and Birat Sabar. But Gopinath Mohanty, a novelist and research scholar opines that 6 different clans of Sabara Communities are found in Odisha such as: Lamba Lanjia Sabara, Khunta Sabara, Sudha Saura, Compa Savara, Kudumba Savara and Jara Sabara.

Apart from those, Jati Sabara Nampe Sabaras are found living in the boarder areas of Odisha state. While the Nampe Sabaras talk in Telugu version the version of aboriginal Sabara tribes are almost equal to that of Odia version as opined by the Linguists. Mainly these aboriginal are found living in the districts of Koraput, Ganjam, Dhenkanal, Kalahandi and Mayurbhanj of Odisha. From the time immemorial worship of tree was prevalent being the custom amongst the aboriginal Sabara tribes. They started worshipping the trees on the belief of the hidden existence of God in the hollow of trees. Even they worshipped the branches and sub-branches of those trees believing the same as the parts of God's existence in it. According to the custom of the Saura Tribes, God, the almighty and creator of the universe whether had at first produced the trees. That is why the Sabaras worship the tree in token of symbol of their *gotra* as viewed by the Research Scholars of Anthropology.

Two Krishna Darus each 6 ft. height worshipped in the society of aboriginal Gonda tribes in the name and form of Jangha Debata is believed to be lower part of SriAnga of Lord Jagannath. Similarly the God which is worshipped by the Khadia and Saura in the name of Badam or Balam is the previous reformation of Bada Thakur i.e. Lord Balabhadra. They believe that

Goddess Maa Subhadra is the transformation of the Khambeswari or Stambeswari worshipped by the Sabaras. Hence the ancient tree worship of the primitive Sabar tribes with the passage of time changed through (Khamba) Pillar – Daru (wood) worship has attained finality in the imagination of the statue of Lord Sri Jagannath.

The principal livelihood of the Sabara tribes was to procure different kind of fruits and roots and to collect their food by hunting in the forests. They had to establish new re-habilitation centres in quest of food by changing their places very frequently. They were primarily the worshippers of the trees. They were choosing a place where there were trees worthy of worship at the time of setting up of their rehabilitation colonies there.

With a view to selecting the trees or site they used to take the assistance of their own priests duly nominated by their community or society. This system of selection of site or trees was a part of their deep faith on religion. They were selecting such trees which borne with certain symbols. Some short of certain determined specific rules were followed by them for tree worship.

There has been certain long tradition existing as of now for tree worship. Worship of Banyan, Pippal, Bail, Barun, Amla, Rohini, Karanja, Neem, Ashoka and Tulsi trees is prevalent and honoured in Odia Society or Community till today. This apart different kind of plants, creepers, steams and bushes are worshipped in the Sasthi Osha, Dipavali and Durgapuja. The modern Society is indebted to the Sabari Culture so far the tree worship is concerned. The people were worshipping the small pieces of stones of unusual shape worthy of worship with that of the tree worship of the



primitive Sabara Tribes. They were mostly worshipping the selected tree along with collected stones by keeping those at the extremity of the village or rehabilitation centre.

They made a custom by worshipping together to both installing the pieces of stones inside the tree whole. They were required to change their place of living in quest of livelihood and due to non availability of the scheduled trees bearing the particular symbol, these tree worship with the passage of time took the shape of pillar worship. They started worshipping the deity in shape of pillar made of wood in place of trees. But the fact remains that the principle also that was followed for selection of trees was also followed almost akin to the aforesaid principle for selection of trees for pillar worship. As usual they were installing these Pillars along with the stones by planting the same as usual in the slum or outside the house and worshipping, since these wooden pillars were decayed in a particular period they were substituting the same by installing a new wooden pillar, while changing the Pillar they were adopting a particular method. While installing certain new pillar God and to alive this they were planting stone, iron and subsequently five sacred metals after enlivening these at the root of pillar and in the middle position hitting the bolt of gold and placed it in the heart of God. The selected priests were accomplishing this task by chanting of hymns clandestinely. During this period the entire slum or village was performing ceremonies. This system of tree-pillar worship of primitive tribes influenced the Buddhist religion. Prof. Prahlad Pradhan had observed that the Brahma or Supreme Soul was kept in the whole of the chaste of the statue of Buddha while installed at Beijing in China.¹

Jagannath in Civilization and Culture of Primitive Tribe (Sabara)

Much Prior to coming of Naga Community to India, the civilization and culture which had spread it's dignity is called Sabari civilization and culture. That was fully and purely of Indigenous of Indians. Practice of Yoga was being followed by the primitive aboriginal tribes. In the practice of Yoga, the others excepting Jogeswar Lord Shiva, who had been enlightened after acquiring their skill were the distinguished saints such as Angirasa, Bhrgu and Atharban etc. They were the spiritual monks of the Tribes coming under aboriginal tribes and the Sabari Culture cum Bratya Civilization had earned it's glory by them in India since time immemorial. In the Vedic civilization, Atharva Veda and Atharva Samhita were authored by Saint Atharban much prior to composition of Rig Veda and Rig Sambita.⁽²⁾ Therefore, Vyasadeva while composing the Veda had given a place Atharba Veda of Sabari Culture amidst four Vedas.

Much prior to coming of Aryans the Nagas by turn of rotation had come to India and long before they expanded their power and dignity with the co-operation and assistance of the local aborigines and long before the Indus valley civilization the primitive Sabari Culture had already earned their reputation. The practice of Yoga and worship of Adisiddha Lord 'Shiva' had already spread out in India before composition of Atharba Veda. They were considering the saints or monks, almost equal with the 'Parambrahma' (Paramtattwa) as undivided one and unique, who had gained utmost enlightenment, by worshipping in the way of Yoga. This religious consciousness in course of time had laid the foundation for Sankhya Philosophy. The other features of Belief, Religion and Spiritual Consciousness of the



Aboriginal Tribes of Sabari Culture is that they had been accepting formless symbolical worship without accepting Idol worship. Therefore, Lingas of Lord Shiva is worshipped in the whole of India as a symbol of accomplishment in the practice of Yoga. Between two Shiva Lingas of one is kept overturned over the other one. That is conceived as the formless symbolical deity of Lord Jagannath. That is why Lord Lokanath as the protector of the storehouse of precious gems and ornaments (Ratnabhandar) of Lord Jagannath has kept a vigil under the Temple of Lord Jagannath. The worship and consecration of Shivalinga and its spread is since very early age. Lord Shiva was the venerable God of Naga Community since ancient times. Subsequently Aryans have given shape to Shiva Linga adorned with king Cobra. The Nagas had no hesitation to worship the statue or idol of God, image of Monks and Lord Buddha although they were virtually the worshippers of Shivalinga.

In token of Sabari Civilisation and culture original Indians of the soil had not accepted any personal God and they believed the formless symbolical worship. Practice of Yoga and worship of Linga and Trees was the basis of their civilization and culture. While worshipping the Trees they were worshipping the trees of spirit not worshipping the dead trees. Bridget and Raymond Allchin Research Scholars opine that 'a man shaped God stood between two trees are engraved on a stone found from Indus valley and Mahenjodaro is the tree of spirit'.³ Dr. S.N. Rajguru the eminent scholar of History has described 'this tree of soul as the tree of knowledge and tree of life'.⁴ Evidence on the introspective religious consciousness is found from that particular worship by these devotees. This universe is like a tree in the eyes of Primitive Tribes. It reflects clearly in the line of stanza 'Aswasth

Prahurbyam' of Srimad Bhagabat Geeta. It has been described in the Pre-Sarala, Charyagitika authored by Luipa and Kanhupa of primitive tribal community that the mind and body of the man is like a tree and five senses. It has been emphasized on the introspective religious consciousness in the description of the human body like branches of the trees worshipped by the Sabaras.⁵ This tree of spirit worship of the tribal culture subsequently converted into the worship of wooden pillar (Khamba). It has been mentioned by Dr. Benimadhab Padhi in his book 'Darudebata' that the tree or the wooden pillar worshipped by tribal in the name of 'Jaganta' was originated from the word Jagannath. They were worshipping 5 metals consisting of Gold, Silver, Copper, Tin, Lead at the root of that log or wooden pillar in token of the Sacred Spirit or devine soul and not only worshipping the dead trees and they buried the old pillar God at a particular gap of time substituting by a new one.⁶

This customs of the Primitive Sabara Tribes is seen in the rituals of Navakalebara of Lord Jagannath of Srimandir, Puri. Old deities are buried in the Koilibaikuntha (Graveyard) in the North-Western corner of the temple premises after replacing the Sacred Brahma or Divine soul from old deity to newly constructed deity in the month of twin Asadha when Navakalebar is celebrated. But another type of Navakalebar which is accomplished every year is called as 'Sri Angaphita' i.e. replacement of silk cloths or silk threads or Patta covered on the body of deity by a new one. The Daita Sevayats play a vital role in both the Navakalebars. The Daita Sevayat begins to start in quest of Daru (Auspicious Neem tree) on the auspicious 10th day of bright fortnight in the month of Chaitra. Soon after mid-day offering of Mahaprasad is over on this auspicious day 4 special beads of flowers are garlanded to the



Deities. Thereafter, some Daita Sevayats, with 4 carpenters, Pati Mohapatra, Deula Karan, Tadau Karan, Lenka Sevayat, Temple Priests along with the Brahmins congregate in the Sri-Mandir. After obtaining the order beads (Angyan Mala) Bhitarchhu Mohapatra hands over flower beads to the Daita Sevayats and Pati Mohapatra to start for in quest of the sacred Neem trees. These four Sevayats reach at the Anabasara Pindi (Platform) holding the order beads and the ritual of tying the Saree round the heads of Daitas is performed.

Then all of them leave the temple and reach in the palace of the Gajapati King. The Gajapati king adorns one of them with the title of Biswvasu and request him to start as a leader of Banajaga Yatra in search of the sacred Neem Tree. Being divided in 4 groups they travel towards Kakatpur and spend the night in Deuli Monastery. They take bath in the River Prachi and after taking cooked Raw rice with Ghee (Habisyā) submit themselves before Goddess Maa-Mangala to achieve their goal. After getting the orders of the Goddess Maa-Mangala in a dream, they travel towards the particular sacred Neem tree and a temporary shed is constructed there in the name of Sabarapalli. While the Brahmins stay in the Monastery or Temple the Daita Sevayats reside in the palmleaf thatched Sabarapalli. After end of performance of oblation at the root of the trees the Daita Sevayats after purifying the tree cover the same with white clothes. After getting the order beads, Bidyapati, Biswabasu, and the carpenters cut the sacred trees with the help of golden, silver and iron axes respectively.

The sacred Daru or logs are brought to temples as per the rituals and kept in a temporary shed thatched with palm-leaf near the 'Koili Baikuntha'. Daru or log worship being the own

culture of Sabar Tribes, the Daita Sevayats worship the Daru or log in the Sabari ritual inside the temple premises. The specific Darus for construction of 4 deities (Chaturddha Murti) must reach in the temple premises before the Snana Purnima. The said 4 sacred Darus are bathed in the same ritual as the sacred Deities on the Snanabedi.

The Daitas play a vital role in replacement of Brahma or Divine Soul apart from cutting of Daru or Daru Worship. Preliminary works commence while the Daitas bring the new deities from construction platform (Nirman Mandap) to Anasara Platform (Anasara Pindi). This word 'Anasara' has not derived from Sanskrit origin but has originated from word 'Anasara' of Tribal Mundas language, which means the drying of the sacred body of the deities.⁽⁷⁾ Replacement of the Brahma is done during the auspicious time after darkening the temple premises. The work for replacement of Brahma is accomplished by the Daitas and Pati Mohapatras clandestinely in the Sabari rituals. There has been direct impact of Sabari culture since years together in the rituals of Navakalebar and Anasara.

After installation of Brahmas in the new Deities, old Deities are buried in the 'Koili Baikuntha' in the Sabari rituals. The Lord Sri Krishna's ultimate rest after being penetrated by the arrow of Jara Sabara has got the resemblance with that of the rest place the Koili Baikuntha. The old charioteer, horses, surrounded by other deities. Parrot, Gate Keeper, Flag post and cots and beds etc. are buried along with the old Deities. The Dead person of the Tribal Society is buried instead of being burnt in the fire. The Sabaras believe that the soul of the dead person of the Tribal Community gives courage and encouragement from the graveyard to their



descendants. After completion of burial work Daitas observe condolence like the family members of Lord Jagannath. All these rituals observed till the 11th day is the symbol of Tribal Culture and Tradition.

The Village Kosala is situated in the border area of old Kosala Empire, which is at a distance of 28 Kms. towards North-West of Angul Town. The tribal Gonda or Kandha Community have been worshipping Khambeswari in the name of Ramchandi since time immemorial on the 2nd day of dark fortnight in the month of Asadha. The local people say it as Kaduali Yatra or Kosala Yatra. This ancient worship has found place in the Panji as the worship of Kosala Empire. As a matter of fact this pillar worship of Tribal is symbolic and oldest system of worship of ancient Sabaristhan and Bratyia civilization in the age of Atharva Veda.⁽⁸⁾ Emphasis has been given to the oldest system of Pillar worship in the Jagannath Temple at Puri. Sudarshan one of the four Deities worshipped on Ratnavedi of Jagannath Temple is the Pillar shaped Khamba made in wood. Although he occupies the 4th place yet He is worshipped at first. He moves first of all during the Pahandi Yatra. This is the symbol of His antiquity. This custom of similar worship of pillar or Khamba was prevalent in Kalinga, Odra and Kosala since long past. This unshaped deity is the antique shaped idol of Lord Jagannath and his movable idol was pillar shaped Sudarshan. The Mystery shrouded behind the pillar worship has got the recognition in Stambhohanishad of Paippallad branch of Atharva Veda. The origin of Stambeswari and few other Goddesses is wrapped under obscurity. Most of these deities are still worshipped by some aboriginal tribes.⁽⁹⁾ In the District of Sonapur and Aska of Ganjam. Athamallik, Baudh and Sonapur are situated on the bank of the River Mahanadi towards South-

West direction of Kosala village in the District of Angul under Odra. That is why it has been mentioned in the Kalikapurana that Lord Jagannath was being worshipped in the South-Western direction of Odras.⁽¹⁰⁾

The Sabaras, Kandhas, Gandas etc. of different tribal communities living in Odisha were mainly of Mundari ethnic. Kampilyama, is told as Basudhamata or Bhudevi, worshipped by the Kui tribes under Munda race. It is believed by the Tribal till today that Kampilyamma worshipped by Kandha tribes is the sister of Jaganta (Kitung) worshipped by the Sabaras. Lord Jaganta selected Pipal tree for stay of his sister Goddess Kampilyamma (Bhudevi) at the root of this tree.⁽¹¹⁾

Kampilyamma or Basudhamata or Bhudevi is worshipped alongwith other Sevak deities on the Ratnavedi of Jagannath Temple of Puri. Although the Sabara and Kandha tribes adopted Buddhism yet they had not abandoned the original Pillar (wood) worship, Jaganta and Kampilyamma. They see Buddha as Bhairab and Kampilyamma as Bhairabi in the worship of Jaganta, the tribal deity. According to Bajrayan of Tantric Buddhism, Bhairaba and Bhairabi are worshipped in the name of Jagannath and Katyayani. The Buddhists have been worshipping the Kitung or Jaganta in the changed form of Jagannath as the state deity in the subsequent periods. Since the Primitive Sabara tribes had accepted Buddhism, Indrabhuti, the author of Bajrayana has mentioned for the first time in the Mangalacharan of Gyanasidhi that Lord Jagannath worship being originated from Sabari Culture spread and flourished in the tribal society and enriched the spiritual consciousness of others.

We have no inscriptional evidences of Jagannath worship at Puri in the 5th-6th century A.D.⁽¹²⁾ There is no recorded evidences as to the



existence of Lord Jagannath at Puri during the reign of Yajati Keshari of Soma Dynasty even before 10th century A.D.⁽¹³⁾ According to Kalikapurana, Lord Jagannath was being worshipped by the Tribal Bhanja Kings in the Nayakpada cave of Baudha. Apprehending invasion of Raktabahu during the reign of Sovandeva of Bhaumakara Dynasty, Lord Jagannath was shifted from Baudha to Sonepur and was buried in the cave of Kotsamalai at Sonepur for a continuous period of 144 years. Jajati Keshari of Soma dynasty after becoming the king of Odisha, started in quest of Lord Jagannath, the state deity. At that point of time, he required the services of both the Daitas and Patis who were staying at Biribandha of Sonepur and border of Ratanpur (Siripur) respectively. He brought the Daitas, Patis and Carpenters along with the Chaturddha Murtis (Bighras) from Sonepur to Puri and did the Navakalebar as per the rituals and installed them in the newly constructed temple at Puri. Prior to this, there was no iota of any existence of Lord Jagannath at Puri.

In this context the opinion of the Historian Dr. Bibhutibhusan Mishra is cited below. “The Madalapanji records the legend of king Yayati recovering the wooden images of Jagannath from the Sonepur region where it was lying buried for over 144 years. Since, the images were damaged, new images were made out of the trees brought for Sonepur. Even now in the forest of Kakdein and Kotsamalai of Sonepur lives a Sabar Tribe which knows the technique and art of making Jagannath images out of Neem wood. A good number of them in the past were settled at Puri as tribal priest by Yayati – 1 for worshipping Jagannath.”⁽¹⁴⁾ Lord Jagannath of Odra as per Kalika Purana appeared as a symbol of Naga and Sabara race.

A glance at the icon of Lord Jagannath reveals that while it is a replica of serpentine face, the trunk of the lower part of body is the symbol of Khamba worship by the tribals. Whole body of Lord Jagannath appears like the symbol of unit of Naga and Sabara race of Odras. The king Indrabhuti of Uddiyan could create unit amongst the Tribal in co-ordination with the Deity Jaganta of the Sabaras with Nathas and Nagas in the name of Jagannath. Their coordinated efforts of preserving the icons and name of Lord Jagannath had glorified the people of Odisha as a unitary race in the whole of the world.⁽¹⁵⁾

Lord Jagannath was worshipped first of all in the Western Odisha, by the Sabara tribes before His installation in the temple at Puri. The coastal region of Odisha has been greatly influenced by the civilization and culture of Western Odisha. Lord Jagannath in the name and fame of Sabari Narayan was worshipped by the Sabars of Western Odisha. It has also been depicted by the great Odia Poet Sarala Das in his Musaliparva of Mahabharat that Sabarinarayan of Sabar Tribes was also worshipped by them. The above facts is corroborated by the Historian Jitmitra Singhdeo, which is mentioned as below: ‘The site of Savarinarayan is situated within a distance of about three miles from the confluence of the river Jonk and the Mahanadi. As the site is situated at the upstream of the Mahanadi, the civilization might have progressed through the course of this river to the coastal regions of Odisha from the far away hinterland of Madhya Bharat’.⁽¹⁶⁾

Sabari Narayan in course of time transformed as Madhaba particularly Nilamadhab is being worshipped in the valley of Prachi, Mahanadi and Baitarani etc. which was well known as the Deity Nilamadhaba worshipped by



Biswabasu mentioned in the Skandapurana, Utkal Khanda, Purusottam Mahatmya in the 13th Century A.D. This deity Nilamadhaba is the changed transformation of Sabari Narayan. Jagannath, the Sabara Deity was worshipped by the Brahmins subsequently. There is no casteism in the temple premises and Mahaprasad. That is why the Jagannath Dham of Puri has become prominent among the four Dhams. In this regard the version of H. Von Stietencron is very relevant as follows : ‘This God’s tribal origin had secured free access even to the lowest of low, particularly for granting relief and salvation to the poor, the simple and the depressed one. He was still accessible without caste distinction’.⁽¹⁷⁾ Even though the Lord Jagannath was worshipped by the Sabar tribes, the Jainas, Buddhists, Saivites, Shaktas, Ganapatyas and Mahima Saints etc. worshipped Him at subsequent stages, Yet He has remained as the Lord of Universe above all religions. Lord Jagannath is the universal God of humanity and His religion is common man’s religion i.e. human religion.

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GOOD GOVERNANCE



Biju Kanya Ratna Yojana





Biju Kanya Ratna Yojana

1. Introduction

The declining Child Sex Ratio is a cause of concern in the State of Odisha. The Child Sex Ratio has declined from 967 in 1991 census to 953 as per 2001 census. It further declined to 941 as per 2011 census. While the data of Odisha is better than the National average, the district variation in Child Sex Ratio reveals that the districts of Nayagarh, Dhenkanal, Angul and Ganjam have the lowest Child Sex Ratio (855, 877, 889 and 908 respectively) in the State.

The Government of Odisha is committed to address the issue of declining Child Sex Ratio in the state in general and in the low Child Sex Ratio districts in particular.

In this context, through the Odisha State Policy for Girls and Women 2014, Government has committed towards creating an environment for girls that promote equal opportunities, eliminates discrimination and ensures empowerment through changes in the societal attitudes. Many innovative initiatives have been taken for the development and empowerment of girls and women.

To specifically address the issue of declining Child Sex Ratio, in a campaign mode, the Deptt. of Women & Child Development, Government of Odisha will take up mobilizing the community and all stakeholders towards ensuring the birth, survival and development of the girl child.

Thus a new scheme named Biju Kanya Ratna (Ama Kanya Ama Ratna) will be implemented in the State specifically in the districts of Angul, Dhenkanal and Ganjam from the year 2016-2017 for a period of 3 years. Out of the four districts having the lowest Child Sex Ratio, Biju Kanya Ratna (Ama Kanya Ama Ratna) will be implemented in three districts except Nayagarh district.

2. Overall Goal of the Scheme

Create an enabling environment for the survival and development of the girl child and secure her dignity.

3. Objectives of the Scheme

- i. To prohibit gender biased sex selection.
- ii. To ensure survival, health and nutrition security of the girl child.
- iii. To ensure education and retention of girl child in school.
- iv. To sensitize and mobilize the community and all stakeholders towards the value of the girl child.



v. Take initiatives to encourage girls to express their views and to be heard, to participate actively, effectively and equally.

4. Monitorable Targets

1. Improve the Sex Ratio at Birth (SRB) and Child Sex Ratio (CSR) in the districts.
2. Reduce gender differentials in Under Five Child and Infant Mortality Rate and undertake audit of Under Five girl child deaths.
3. Improve the nutrition status of girls — by reducing number of underweight and anaemic girls under 5 years of age.
4. Ensure registration of Ultra Sound clinics in the district.
5. Ensure universal enrolment of girls in Anganwadi Centres
6. Ensure enrolment of girls in elementary education
7. Provide girl's toilet in every school in districts.
8. Track dropout girls from school and ensure enrolment in schools
9. Provide self defence training for girls in schools.
10. Sensitise the adolescent girls on sexual and reproductive health issues.
11. Train, build capacity and sensitize Elected Representatives/ Grass root functionaries/ WSHG members, Government Officials, Religious leaders, voluntary organizations, media, medical associations, industry associations, Youths and adolescents (girls and boys), medical doctors/ practitioners in Government and private hospitals, nursing homes and diagnostics centres, Young and newly married couples: Pregnant and nursing women; old persons, parents, students, teachers and in general community.

5. Components

The Scheme has four broad components

- I. Inter Department Convergence
- II. Training & Capacity building programme
- III. Innovations
- IV. IEC activities

The components are to be implemented both at the State level and district level by working out detailed action plan.

Inter Dept Convergence: The scheme will be implemented through close inter department convergence specifically between the Women & Child Development Department, Health & Family Welfare Department and School & Mass Education Department. As the objective of the programme encompasses the survival, nutrition, education and development of the girl child, these three Departments are to work in close coordination. Other Departments such as Schedule Caste & Schedule Tribe, Panchayati Raj, Labour & ESI, Home, Rural Development too have an important role. At the state and district level, concerned departments in convergence are to achieve the goal of the scheme.



Training & Capacity building programme: Training and capacity building of all stakeholders are an integral component of this scheme. Some of these stakeholders to be trained are Government Officials, elected representatives, PRI members; grass root functionaries (AWWs, ANMs, ASHAs, etc), women SHGs/Collectives, religious leaders, voluntary organizations, media, medical associations, industry associations, Youths & adolescents (girls and boys), medical doctors/practitioners in Government and private hospitals, nursing homes and diagnostics centres, Young and newly married couples: Pregnant and nursing women; old persons, parents and in general community.

Innovations : Addressing the issue in hand, the implementing districts need to innovate, adopt any best practice such as celebration of Girl Child Day, award panchayats doing innovative work, felicitating family in hospitals on birth of girl child; research studies or surveys; any other activity.

IEC activities: Awareness Generation and dissemination through activities such as Seminars/ Workshops/Community Radio/ Pamphlets/TV/ Radio spots/ Hoardings etc.

6. Geographical Area

The scheme is location specific in three districts namely Angul, Dhenkanal and Ganjam.

7. Action Plan

- A State action plan will be prepared at the state level. (Annex-A)
- District action plan will be developed at the district level. (Annex-B)

Attention has to be paid that the state and district action plans are in tandem with the monitorable targets.

8. Implementing Mechanism

The Department of Women & Child Development, Government of Odisha is the implementing Department and responsible for budgetary control and administration. At district level, the district administration is the implementing agency for the scheme. State Resource Center for Women (SRCW) will function as Programme Management Unit (PMU) for the Scheme at state level for implementation of the scheme.

The objectives of the scheme will be achieved through convergence and coordination with concerned departments, district administration and in PPP mode.

Partnership with organizations working on declining Child Sex Ratio will be done to ensure effective implementation of the scheme.

The districts will do a situational analysis (Baseline) in the first year of operationalisation of the scheme. There after the districts are to monitor the monitorable targets on a yearly basis to know about the progress/ impact of the scheme.

Role of Women & Child Development Department

- Department of Women & Child Development will have the responsibility of coordinating all the activities related to the implementation of the scheme in the state level and district level.
- Department will have responsibility of coordinating the implementation of the Scheme through Programme Management Unit.
- The Department will submit Progress report to the State Task Force for Care, Protection and Development of Girls and Women on bi-annual basis.



Role of State Resource Center for Women (SRCW)

- State Resource Centre for Women (SRCW) will function as PMU to provide technical and coordination support for development and implementation of the state action plan and also the district action plan.
- It will provide all support towards monitoring and evaluation.

Role of District Collector

- The District Collector will be responsible for effective implementation, monitoring and supervision of the district action plan of the scheme.
- The District Collector will take up review of the progress on the activities listed in the plan of action and also will submit regular updates on progress.
- The District Collector will ensure formation of DTF and BTF.
- The District Collector will ensure that information on the district action plan and QPRs is provided to state on timely basis.
- The District Collector will also coordinate with the Deptt of W & CD at state level for successful implementation of the scheme.
- The Collector will ensure the situational analysis (Baseline) in the first year of operationalisation of the scheme. There after the districts are to monitor the monitorable targets on a yearly basis to know about the progress/ impact of the scheme.
- Any other work for successful implementation of the scheme.

Role of DSWO/ DCPO

- DSWO/DCPO will facilitate the process of formulation of district action plan and all related activities on the implementation of the scheme.
- Will prepare the QPR of the district.
- Prepare consolidated report of QPRs of blocks at the district level.
- Any other work for successful implementation of the scheme.

Role of BDO

- BDO will ensure that the quarterly meetings of BTF are held on regular basis.
- Will ensure follow-up actions in a time bound manner.
- BDO will be responsible for effective implementation, monitoring and supervision of the scheme.
- Ensure that CDPO submit QPR to the DSWO.
- Any other work for successful implementation of the scheme.

9. Monitoring Mechanism

At State level, the State Task Force for Care, Protection and Development of Girls and Women headed by the Chief Secretary will monitor progress on a half yearly basis.



The Concept of Shakti in Indian Philosophy

Dr. Rama Chandra Palai

No study of Indian philosophy is ever complete without reference to the concept of Shakti. God as the divine Mother is considered as a common metaphysical principle by a greater mass of mankind, and hence, finds a prominent place in Indian philosophy. Indian philosophy, as a treasure-trove of diverse faiths, beliefs, concepts and ideologies, has amply been demonstrated by the seers and sages, exponents and expounders, teachers and commentators. Our scriptures, down the ages, have faithfully recorded the visions and views of seers and philosophers respectively. The Vedas, Upanishads, Epics, Puranas, notwithstanding different treatises of great teachers, have highly contributed to this field of realisation and understanding.

In Advaitavada, Brahma is considered to be the formless Absolute, the summit of spiritual

consciousness. In this state, one enjoys Satchidananda, the existence-consciousness-bliss. Shakti is Brahma with attributes, the manifest power of Brahma. When Brahma is power in



passive form, Shakti is the active power at work. Shakti, the Ultimate feminine power is always at play in creation, preservation and destruction.

In Rig Veda, a hymn reads in honour of God, the Mother:

"I spread the heavens over the earth. I am the energy in Brahma; I am the mother of all. It is for Me that Brahma resides in all

intellects, and it is I Who have penetrated all the worlds with My power and holding them in their places..... Again, apart from the heavens and apart from this, I remain always the all-important primal energy, as well as the intelligent being perfect and untouched by the magic creation."(R.V. - X.125.3, 7)¹



In Kenopanishad we find an interesting episode. When the gods grew arrogant after their victory over the demons, it was Uma, God the Mother, Who appeared before them and revealed the supreme knowledge. In this regard, a philosophical explanation will be helpful. The supreme power cannot perform the activities of creation, preservation and destruction without the help of energy. S. Radhakrishnan interprets the play of the Shakti in the following manner:

When Isvara creates, He is dominated by the energy known as Vak or speech, when He preserves, by that of Sri or Laxmi; when He destroys, by that of Durga. Shakti is Isvari, the source, support and end of all existence.²

Sri Ramakrishna (1836-1886) was a great spiritual teacher of his time. He experienced the highest state of consciousness in his life. His day-to-day conversations were replete with highest spiritual truth. He experimented diverse religious practices and established a spiritual unity underlying among them. From his realisation he says:

He who is Purusha is also Prakriti; He who is Brahma is also Shakti. He is called Purusha or Brahma when He is inactive, that is to say when He ceases to, preserve or destroy; and He is called Shakti or Prakriti when He engages in those activities. But He who is Brahma is non other than Shakti.³

He goes on to say further:

One cannot think of the Absolute without the Relative or the Relative without the Absolute. The primordial power is ever at play. She is creating, preserving and destroying in play as it were. This power is called Kali. Kali is verily Brahma; and Brahma is verily Kali. It is one and the same reality.⁴

Sri Ramakrishna calls the Divine Mother as Kali. She is known in different names in different religious sects such as Shaktism, Vaishnavism, Buddhism and Tantrism. She is known as Durga, Lakshmi, Saraswati, Kali, Chandi, Chamundi, Tripurasundari, Lalita, Kundalini, Parvati, and in many other names. As Mahakali, She destroys evil and restores righteousness. As sustainer, She is Mahalakshmi, Who bestows bliss and prosperity. She is Mahasaraswati, who nourishes all creative faculties like art, music and dance. Shakti, as Great Mother, finds elaborate exposition in Devi Mahatmya of Markandeya Purana. Thirteen chapters of the text are devoted to the Adyashakti, the primordial power. This is known as Chandi or Durga Saptasati. The Divine Mother is worshipped as the supreme power immanent in all the beings of the universe:

Ya devi sarvabhuteshu Shakti rupena samsthita
Namastasyei namastasyei namastasyei namonamoh
Ya devi sarvabhuteshu matrurupena samsthita
Namastasyei namastasyei namastasyei namonamoh⁵

The tradition of worshipping goddess Durga is associated with the unceasing spiritual heritage of India. Devi Durga killed Mahisasura to dispel the sufferings of the gods. In the Ramayana, Ramachandra of Ajodhya, worshipped goddess Durga before he fought the battle against Ravana, the mighty demon-king of Lanka. During Mahabharata war, Arjun was asked by Sri Krishna to worship the goddess Durga to fight against the Kauravas.

In Devi Bhagabata, the Divine Mother preceded the Gods-Trio. She not only annihilated the evil, but also paved the way for the wellbeing of the gods and men. After the Pralaya, the Great Deluge, Vishnu emerged as a child floating on a fig leaf. In his utter astonishment, he asked who he was, who created him, and why he was there.



Suddenly a celestial voice was heard, which announced the advent of the Divine Mother. He was astounded to witness Her majestic form in limitless grandeur. Vishnu realized that She was Adyashakti and bowed to Her in reverence.

Sri Aurobindo (1872-1950) was an ardent advocate of evolutionary consciousness and the concept of superman. *The Life Divine* is a record of his intimate spiritual realisations. A great poet and a seer, he could foresee the progressive rise of human consciousness. As a spiritual collaborator of the Mother, he made Pondicherry a preparatory pedestal for the new age to come in. He presents an explicit exposition of the Divine Mother in his *Life Divine*:

For we can see the Conscious-Power, the Shakti that acts and creates is not other than Maya or all- knowledge of Brahman; it is the Power of the Self; Prakriti is the Power of the Self; Prakriti is the working of Purusha, Conscious Being active by its own Nature: the duality then then of Soul and World-Energy, silent Self and the creative power of the Spirit, is not really something dual and separate, it is biune. As we cannot separate Fire and the power of Fire, it has been said, so we cannot separate the Divine Reality and its Conscious-Force, Chit-Shakti.⁶

The concept of Shakti is as old as Indian civilization. It has been reflected in scriptures from ancient time to the present time. In spite of variations in the form of worship in diverse religious principles, the internal spirit of realisation of the Divine Mother has always remained the same. She is both immanent and transcendent.

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Twelve-Armed Mahisasuramardini in Odishan Iconography

Dr. Sanjaya Kumar Mahapatra

Mahisasuramardini is one of the manifestations of Divine Mother. She is the most impressive and formidable goddess of the Hindu pantheon. In this form She generally assumes an aggressive and militant character and is generally shown charging a notorious demon named Mahisasura. She is therefore given the appellation of Mahisasuramardini. Her primary mythological function is to combat demons who threaten the stability of the cosmos. In this role She is depicted as a great battle queen with many arms each of which wields a weapon. She rides a fierce lion and is described as irresistible in battle. She is most famous for defeating Mahisasura, the buffalo-demon and assumed the epithet Mahisasura-mardini, the slayer of Mahisasura¹. The famous account of the deity's origin described in different texts is however based on the defeat of Mahisasura. It is told that after performing heroic austerities, Mahisasura was granted the boon that he would be invincible to all opponents except a woman. He subsequently defeated the gods in battle and usurped their positions. The gods then assembled and emitted their fiery energies. This mass of light energy and strength congealed into the body of a beautiful woman called Mahisasuramardini Whose splendour spread through the universe. This is how

the deity was manifested at a critical juncture when all the divine beings were subject to peril².

CLASSIFICATION OF MAHISASURAMARDINI IMAGES

Among the general iconographic representation of the goddess Durga, Mahisasuramardini was the earliest form depicted in the art-tradition of Odisha. For instance, in the earliest surviving temples, the image of Mahisasuramardini usually functions as an *avarana-devata* or is enshrined in a *vajra-mastaka* design on the *gandi* as in the case of the Lakshmanesvara and Parasuramesvar temples respectively at Bhubaneswar. During the 8th and 9th centuries on account of the growing popularity of Saktism or impact of the Bhauma-kara rulers, Mahisasuramardini replaces that of Parvati in the northern *raha* niche of the Saiva temples of Odisha though Parvati is returned once again as the *Parsva-devata* on Saiva temples during the period of the Somavamsis. However, the image of Mahisasuramardini continued to be popular throughout the Ganga period, especially as the Sakti image in a special shrine on the north side of the compound of Saiva temple or as an *avarana-devata*, *parsva-devata*, or the presiding deity of a major Sakta shrine. In only a



few cases, as at Candesvar (Tangi) or Garudipanchana, She serves as an *avarana-devata* on a Saiva temple. Thus the best and largest surviving examples of Mahisasuramardini as a *Parsva-devata* date to the Bhauma-karas and the early Somavamsi periods whereas the best examples of Her image as a presiding deity date from the Somavamsi and the early years of the Ganga periods.

The images of Mahisasuramardini in Odisha do not conform exactly to any particular canonical texts with regard to the weapons held by the goddess. Though Her number of arms varies from two to twenty yet the most popular number is eight on early images and ten on later images. Some early images are represented with either four or six arms while the later images are displayed with twelve or more arms but the number of arms does not increase uniformly. Even the very latest images are projected with four arms. As such, images have to be grouped not on the basis of the number of arms rather on the iconographic form of Mahisasura. In mode(1), the demon is in a hybrid form with a human body and a buffalo head; in mode(2), the demon is represented in human form emerging out of the decapitated body of the buffalo carcass; and in mode(3), the demon is represented in theriomorphic form i.e. completely in animal form. The first mode was the most popular during the early periods where as the second mode became popular during the 8th-10th centuries and it became the standard mode for the most later images outside of Bhubaneswar. The third mode is extremely rare but examples appear sporadically on both early and late throughout the image making history of Odisha³. In rare examples, two or more modes may be found on the same temple, as in the Parasuramesvar which

has both mode One and Three, in the Kamalei temple at Kalamisri that has mode One and Two or in the Durga temple of Baidesvar where all three modes are found. However, the image of Mahisasuramardini depicted in standing over the severed-head of the buffalo does not appear in Odishan sculptures.

SURVEY OF MAHISASURAMARDINI IMAGES

The complicated form of the war-goddess with multiple arms holding the most powerful weapons of gods in association with *asura* monarch Mahisasura and the lion greatly enriched the sculptural art tradition of Odisha to an extent that no other deity of Hindu pantheon can surpass Her in manifested form⁴. The deity is so popular in Odisha that She has been illustrated in art from two to twenty-armed variety depicting in the same form of Her malevolent aspect as the annihilator of demons and the benevolent character as the universal mother. However, the Twelve-armed Mahisasuramardini images portrayed as slaying the buffalo-headed demon are very rare in Odisha. These images are created especially to quench the thirst of the Tantric worshippers. Some specimens of the goddess in this form have been brought to light during the survey. In this regard the following examples may be cited.

Kualo: A twelve-armed Mahisasuramardini has been housed in a small shrine at the eastern end of the Kanakesvara temple compound at Kualo in the district of Dhenkanal. The image is badly worn due to the application of costumes and other *puja* materials. However, the representation of this image appears to be more linear. Here the goddess plants Her uplifted right foot on the shoulder of demon. Her principal right hand plunges a trident into his chest while Her major



left hand presses down the buffalo-head. Her lowest right hand stabs the demon with a pike or a dagger and the other hands are displayed with a *cakra*, *vajra*, sword and arrow plucking from the quiver. The uplifted back left hand holds a circular shield. The remaining left hands are shown with a bow, severed-head, choking the neck of the demon and a *naga* snapping at the *asura*. The deity wears the normal decorative ornaments like a beaded necklace, *patra-kundala*, girdle, lower garment along with a conical head gear etc. Her hair is arranged into a bun on the top of Her head. The lion gnaws on the left hand of the demon who is diminutive in scale. On the basis of the Tantric aspects of the image it can be said that Odishan Mahisasuramardini images are worshipped according to Tantric rites⁵. They do not conform iconographically to the canons out-lined in the Tantric texts, such as *Kulacudamani Nigama*⁶ or *Trantrasara*⁷. This image which measures 45 by 27 inches can be assigned to 9th century A.D.

Nathuavara: A twelve-armed Mahisasuramardini is found in the Kapotesvara temple at Nathuavara in the district of Cuttack. In the conventional manner the goddess places Her uplifted right foot on the back of the carcass. Her major right hand plunges a trident into the chest

of the buffalo while the major left hand presses down the neck of the demon. The remaining right hands are displayed with a dagger stabbing into the back of the buffalo, *cakra*, *vajra*, arrow plucking from the quiver and a sword over Her head. The other left hands are shown with a circular-shield, bow, severed-head, bell and a *naga* snapping at the demon. A quiver full of arrows is affixed to the right shoulder of the goddess. The deity wears a *kucha-bandha*, a beaded necklace, girdle studded with gems, *patra-kundala*, armlets, wrist-bands and a headgear. Her hair is arranged into a bulging knot. The mount-lion appearing from the lower left corner attacks on the demon who is emerging out of the decapitated body of the buffalo. This image can be placed to the 9th century A.D.



Dharmasala: A twelve-armed Mahisasuramardini image discovered from Dharmasala in the district of Jajpur has been preserved in the Odisha State Museum. With a slight deviation, the iconographic features of the image are similar to that of Kualo. The goddess plants Her uplifted right foot on the shoulder of the demon. The major right hand thrusts a trident into the chest of the demon while the major left hand pushes the buffalo-head back. The other right hands are represented with a dagger, *vajra*, sword, arrow



plucking from the quiver and an axe. The remaining left hands shown with a *vajraghanma*⁸, circular shield, bow, severed head and choking the neck of the demon. The deity wears the standard decorative ornaments like multiple necklaces, bracelets, armlets, wristbands, two types of ear-rings, bejeweled girdle etc. Her hair is braided into a chignon on the top of Her head. The face of the goddess is obliterated. This image measures 26 by 18 inches. It is assignable to 10th century A.D.

Orasahi: In the district of Balasore near Chandabali a twelve-armed Mahisasuramardini popularly known as Dakesvari has been brought to light. The goddess is depicted in the conventional demon killing pose. Her major right hand plunges a trident into the body of the demon while the major left hand presses the neck of the demon. The other right hands are represented with the tail of the buffalo, *cakra*, *vajra*, arrow and a sword. The remaining left hands are shown with a shield, bird, bow, severed head and a *naga*. The deity wears the standard decorative ornaments like necklace, ear-rings, armlets and a head gear etc. The demon in a fighting mood is noticed at the bottom along with the fierce pose of the rampant lion at the left. The superb ornamentation, the tangent glance of goddess and the heroic pose of the demon captivate the priest, devotees and onlookers as described by H.C.

Das⁹. This image may be placed to 12th -13th centuries A.D.

Vindusarovar: A twelve-armed Mahisasuramardini worshipped under the name Dvaravasini is found in a modern structure towards the eastern edge of Vindusarovar at Bhubaneswar. The goddess plants Her right foot on the shoulder of the buffalo-headed demon while the left foot on the lion. Her major right hand plunges a trident into the body of the demon and the corresponding left hand presses the neck of the demon. The other right hands are represented with a mace, *cakra*, *vajra*, axe and a sword (greatly defaced). The remaining left hands are displayed with a goad, shield, bow, arrow and an indistinct object. Holding of bow and arrow in two left hands is a peculiar feature added to this image. The deity wears the standard decorative ornaments. Mahisasura is depicted in fighting mood with a dagger and shield in his hands. The mount lion is also noticed at the bottom. The image contains a defaced inscription of the king Narasimhadeva. On the basis of the epigraphic source, the image may be assigned to the 13th century A.D. But H.C. Das¹⁰ has mentioned that this type of Mahisasuramardini does not bear the characteristic features of the Gangas so he has referred the image to the Bhauma epoch. However, this statement does not seem to be correct.

Amanakuda: A twelve-armed Mahisasuramardini is found in the Bhavakundesvara temple at Amanakuda in the district of Khurda. The goddess plants Her uplifted right foot on the shoulder of the demon like the image of Dharmasala. The major right hand of the deity plunges a trident into the neck of the demon while the major left hand pushes back the



buffalo-head. The other right hands are displayed with a *vajra*, *cakra*, conch, arrow plucking from the quiver and a sword over Her head. The other left hands are shown with a circular-shield, bow, bell, snake snapping at the demon and another is indistinct. The deity is decorated with the standard ornaments like ear-rings, necklace, bracelets, armlets, wrist-bands etc. It is very interesting that the coiffure is studded with three peacock-feathers which corroborates to the description of Mahabharata and Harivamsa where the textual accounts refer the deity as *Sikhipicchadhvaja-dharini* (Arjuna Durga stotra) and *Mayurapicchadhvaja-dharini* (*Aryastava*). The lion mount appearing from the lower right corner attacks on the demon who is equipped with weapons. This may be assignable to the 15th century A.D.

Ratnapur: A short statured twelve-armed Mahisasuramardini has been housed in a small shrine located towards the northern side of the Balunkesvara temple at Ratnapur in the district of Khurda. In fact, this image was laying scattered in the passage of a nearby river and later on it was carried by the local people who installed it in the present temple. The goddess plants Her uplifted right foot on the back of the mount lion. The major right hand plunges a trident into the chest of the demon while the major left hand grips

the lower jaw of the up-turned buffalo-headed demon as to tear it apart. The other right hands are represented with a *vajra*, *ankusa*, *cakra*, arrow and a sword. The remaining left hands are displayed with a shield, bow, conch, snake while another is indistinct. The deity wears the standard decorative ornaments like a necklace with a pendant, bracelets, armlets, wrist-bands, ear-rings and a beaded girdle on Her loin along with a *uttariya*. She is crowned with a designed *karanda-mukuma* on Her head. The mount lion placed on the right side of the deity is gnawing on the right arm of the demon who is shown with a decorative clad along with a



shield on his left hand. The *makaratorana* framework is visible on the back slab. A standing female attendant holding a sword and a shield is also found on the either side of the goddess. This image which measures 14 by 10 inches may be assignable to the 16th-17th centuries A.D.

From the above cited images it is ascertained that the sculptors of Odisha have carved the images of this form on the basis of Tantric concept rather than the canons of iconography. The images are not simply anthropomorphic representations of the divine; they are 'fantastical' form¹¹. They each have



superhuman abilities that are symbolized by the addition of extra limbs and eyes. The representations are intended to evoke most rudimentary emotions (*bhava*) of fear, bliss, love etc. above that which humans can induce in one another.

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Sapta-Matruka Cult in Odisha

Balabhadra Ghadai

The worship of female spirit in some form or others can be traced to a very remote period viz; the mother Goddess in the Indus Valley Culture and the Divine energy in the Rig Vedic Age. The description of the Sapta Matruka or Seven Mother Goddesses is found in the Devi Mahatmya which is the principal sacred text of the worshipping of Durga in Northern India. Besides it, the names of Sapta Matrukas are found in other Puranas like Varaha, Vamana and others. In Odisha this cult gained popularity during the epoch of the Bhaumakaras.

The Puranas and Agamas mention Sapta Matrukas to be seven in number. But Varaha Purana states that these mother Goddesses are eight in number and represent eight mental qualities which are normally bad. According to it, Yogeswari represents Kama or desire, Maheswari Krodha or anger, Vaishnavi Lobha or covetousness, Bramhi Mada or pride, Kaumari Moha or illusion, Indrani Matsarya or fault finding, Yami or Chamundapaisunya i.e. tale bearing and Varahiasuya or envy.

There are several puranic texts related to the origin of the Sapta Matrukas. The Markandeya Purana relates that the Matrukas were created by Bramha, Vishnu, Shiva, Indra, Kartikeya etc. to fight the demons as the assistants

of the Goddess Durga. The demons like Chanda, Munda and Raktavirjya were endowed with qualities of multiplying into demons equal to themselves in strength and prowess no sooner their drops of blood oozed out from the wounds touched the ground. To kill the demon Raktavirjya, Lord Shiva created from his energy the Goddess Yogeswari and similarly other major Gods created Saktis from their energies. It was with the assistance of the Matrukas that Lord Shiva was able to kill the demon Raktavirjya. The account of Matsya Purana runs that when Shiva shot Pasupata on Andhakasura the blood gushed from the body of that demon, and thousands of Andhakasuras sprang forth from that blood, and the wounds of those demons also similarly multiplied itself into hundreds of demons. Then Shiva created the Divine mothers to drink their blood. They were fearful looking and they all drank the blood of these demons and were exceedingly gratified. But when they were no longer capable of drinking their blood, the demons again began to multiply by leaps and bounds; therefore Shiva went to seek the help of Vishnu. Then Vishnu created Sushka Revati who, in a moment, drank the blood of all and they were completely annihilated.

A brief description of the Sapta Matrukas are mentioned below.



Brahmani:- This Goddess has four faces and a body bright as gold. In the back right hand, she carries the Sula and in the back left hand a Akshamala, the front right hand is in the Abhaya pose and the front left hand in the Varada pose. She is seated upon a red lotus and has the Hansa (Swan) as her Vahana and also the emblem of her banner. Her head is adorned with Karandamukuta and sits under a Palas tree.

Vaishnavi:- Goddess Vaishnavi is usually depicted as having four hands. She carries in one of her right hands the Chakra (discus) and in the left hand the Sankha (conch), her two other hands are held in Abhaya and Varada Mudra. She wears a yellow garment and a Kirita Mukuta. She is adorned with all the ornaments generally worn by Vishnu. The emblem on her banner as well as her Vahana (vehicle) is the Garuda. She is shown as seated under Raja tree.

Indrani:- She is generally depicted as having three eyes and four arms. In two of her hands she carries the Vajra (thunderbolt) and the Sakti (spear), the two other hands being respectively held are Varada and Abhaya *mudra*. Her vehicle is white elephant which is the same as Lord Indra's Airavata. Her complexion is of red colour and she is seen wearing a Kiritamukuta. Her abode is under the Kalpaka tree. The Vishnudharmottara Purana, however, states that she is golden in colour, with a thousand eyes and six arms, while according to Devi Bhagabata Purana she has two eyes and two arms.

Mahesvari:- Mahesvari has four arms of which one in Varada *mudra*, one in the Abhaya *mudra*, and with the remaining two hands she holds the Sula and Akshamala. Her vehicle is Nandi (Bull). In Vishnudharmottara Purana there is a description of Mahesvari having five faces with three eyes who wears in her crown the crescent moon. In four of her hands she carries the Sutra, Dambaru,

Sula, Ghanta, the two remaining hands being respectively in the Varada and Abhaya poses, her head is adorned with the Jatamukuta.

Kaumari:- Kaumari, the ever-youthful deity is shown with four hands, in two of which she carries Sakti and Kukkuta. Her Vahana is the Peacock. Her abode is under a Fig (Udambara) tree. According to Matsya Purana, Kaumari image should have Peacock as her Vahana, she should be clad in the red cloth and must have Shakti and Sula as her Vahana. Her abode is under a Fig tree. According to Vishnudharmottara, she has six faces, and twelve arms, in which she carries the Sakti, *dhvaja*, *danda*, *dhanus*, *bana*, *ghanta*, *padma*, *patra* and *parasu*. The Devi Purana adds that her garlands are made of red flower and the Purvakaranagama substitutes the Ankusa for Kukkuta and adds that the Goddess should so sculptured so as to suggest the ideas of valour and courage.

Varahi:- Varahi has the face of a boar and complexion of the storm cloud. She wears on her head a Karandamukuta and is adorned with ornaments made of corals. She wields the *hala* (plough), and the Sakti and is seated under a Kalpa tree. Her Vahana as well as the emblem on her banner is the elephant. Vishnudharmottara Purana adds that she has a big belly. She has six hands in four of which she carries the *danda*, *khadga*, *khetaka* and *pasa* and the two remaining hands being held in Abhaya and Varada poses.

Chamunda:- Chamunda is a terrific-looking deity with sunken belly, emaciated body, bulged eyes and garland of skulls, seated on a corpse, and flanked by jackals. She has four arms, two of which are in the Varada and Abhaya poses and in the other hands she carries Kapala (skull) and trisula. Her garment is the tiger skin. Her Vahana is an owl and emblem of her banner is an eagle.



She wears in her ears Kundalas made of conch shells.

As regards their representation on stone the earliest images of Sapta-Matruka are found carved in the projecting rock about 30' long and about 5' in height near the village Ghodar in Bolangir district. The Ghodar Panel of Sapta-Matrukas is the work of Panduvamsis, the earlier Somavamsi rulers. Mr. Beglar who visited this area during the year 1874-75 and 1875-76, had wrongly identified those figures with the Navagrahas but actually it is a set of Sapta-Matrukas flanked by Virabhadra and Ganesh. Two sets of Sapta-Matruka figures are noticed at Jajpur. The first set is preserved in the SDO compound and there are only three mutilated images of Indrani, Varaha and Chamunda of Sapta-Matruka group. Perhaps the rest of the images have been destroyed by the iconoclasts. A second group of Sapta-Matruka, located at Dasasvamedhaghat on the right bank of Vaitarani is assigned to the epoch of the Somavamsis. A similar set of mother Goddesses is found on the bank of the sacred tank at Puri known as Markandeya Sarovara. The mothers made of chlorite stone very much resemble the Jajpur mothers in type. The Matruka images of these places may be assigned to the same period of Samavamsi rule. In Madalapanji, it has been mentioned that a king known as Bhima Keshari had installed seven sisters on the eastern side of the Markandeswar tank. It is quite clear that the Sapta Matrukas, still existing on the eastern side of the Markandeswar tank, Puri are referred to in the Panji as the seven sisters (Sata Bhauni) installed by Bhima Keshari. This Bhima Keshari has been identified with the famous Somavamsi ruler Bhimaratha (955-98 A.O.), the successor of the king Yajati I of the Keshari dynasty. Though Parsurameswar is a Saiva Shrine, yet it contains the images of Sapta-Matrukas. The images with

their two associates Ganesha in the beginning and Virabhadra at the end are beautifully carved out from the South-west corner of the northern wall upto the middle. The representation of Sapta-Matruka images is found in the temple of Vaitala, constructed by the Bhauma queen Tribhubana Mahadevi. Here the images are beautifully sculpted bearing the art tradition of the Bhaumakaras. Chamunda is the presiding deity locally known as Kapali. Belkhandi in the district of Kalahandi is another important place of Sakta influence during the reign of the Somavamsis. From the archaeological excavation we get the information that there existed at Belkhandi a famous shrine dedicated to the seven mother Goddesses. Chandi or Chamunda is the presiding deity of this shrine. Mukteswar temple of Bhubaneswar is univocally praised by the art historians as the "gem of Odishan architecture". The ceiling of the Jagamohana contains most beautiful sculptures of a group of Sapta-Matruka with Virabhadra on an eight-petalled full-blown lotus at the centre, each petal being occupied by a deity. All the Matrukas except Chamunda hold babies in their arms and Virabhadra holds sword in the right hand. The Sapta-Matrukas of Khiching in the district of Mayurbhanj, carved out of chlorite stone are beautiful pieces of art of the Bhanjas. Goddess Chamunda of the Matruka group is worshipped as Goddess Kichakeswari, the tutelary deity of the Bhanjas. These Sapta-Matruka group of images are now preserved in the Khiching Museum.

From the above discussion it is clearly proved that the worship of Sapta-Matruka gained a stronghold in different parts of Odisha and as a popular cult it has greatly influenced the socio-religious life of the people even in modern age.

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Impact of Tantrism in the Worship of Some Prominent Odishan Goddesses

Dr. Balaram Panda

The devotees of Odisha have a close connection with the mother Goddesses. They do so whenever they start to do any work. They pray to the mother Goddesses and surrender themselves entirely at the lotus feet of the deities. A lot of mother Goddesses are worshipped in different parts of Odisha in the principles of the *pancamakara* systems of the Tantra Sastra.

In worship of specific deities selected Mudras and Mandalas are used. Different kinds of flowers, green grass (Durva) Akshata (unboiled rice), holy cow dung and soil, holy water, Kusa grass, specific foods, vegetables and dishes etc. are indispensable for the worship of specific goddesses. In order to have a clear notion one may have a close look at the worship of the some prominent goddesses of Odisha.

Worship of Mangala

The goddess Mangala of Kakatapur is accepted as the Paramavaisnavi. Both cooked and dry foods are offered as

bhoga. Among the festivals, Vasantipuja and Jhamuyatra are very important. Vasantipuja is celebrated for three days from Saptami to Navami in the bright fortnight of Caitra. A six-time offering of bhoga is also in practice as is in other temples of Odisha. It is accepted that the worship of goddess Mangala is influenced by the Tantric method of worship.

Worship of Samalesvari

The mother Samalesvari of Sambalpur was a tribal goddess. Parsvadevata of Samaleswari is called Pitavali which is a goddess of Khond. People of Sabara caste are worshipping Samalesvari in the Sambalpur district. Though the buffaloes were sacrificed before the deity now it is not practice.

She is worshipped with both cooked and dry offerings in four times daily. Akshayatruitiya, Savitri vrata, Janmastami, Navanna, Durgapuja, Dipavali, Sripanchami, Dolapurnima, Vasanti Puja are the very





important festivals of Samalesvari. During the Durgapuja, the goddess Samalesvari is being dressed to display Her different aspects. The leopard dress is quite interesting. There is a story behind this leopard dress. It says that one day the actual worshipper had to go to some distant place and hence he engaged his little daughter to offer flowers etc. to the goddess. Accordingly his daughter tried to do so but the goddess was not happy with the mode of worship and being dissatisfied took the form of a leopard and devoured the girl. The priest came and saw that his daughter was devoured by the goddess. He threw the plate at Her face and it was stuck there as a result of which, the face of the deity was turned to one side.¹ The forms of Samalesvari are being worshipped by “Pentia” Khonds of Koraput in different places on the occasion of Nuakhai or Navanna.

Worship of Bhattarika

The mother goddess Bhattarika is worshipped with *tantric* rites. So fried fishes are regularly offered. The fisherman who has to supply fish everyday is enjoying landed property. There are two groups of Sevayats (priests). Mali Sevayats are engaged mostly in the daily rituals of goddess. But in certain special occasions the other group i.e. the Brahmins are engaged like other Pithas. Both dry and cooked foods (bhoga) are offered to the goddess. Among the main festivals Akshayatrutiya, Durgapuja and Mahavisuvasamkranti are important. The sixteen day Puja was organised in the Pitha, but now only Mahastami is observed. During the occasion the Kalesi (a man through whose body Devi uses to appear) enters into a cave known as Solagambhira of the nearby hill and disappears for sometimes.

Worship of Carcika

The image is worshipped with Vanadurga-Mantra. The daily rituals start from the early morning to 10 P.M. at night and various foods (bhoga) are offered six times daily.



The daily worship is done by the Sevayatas, known as Mali Mahapatras. But for special worship like Durgapuja the Vedic Brahmins of the Rajguru family are invited. The Rajagurus are the chief priests of goddess Carcika and enjoy landed properties for the duty.² Besides Durgapuja the Jhamuyatra is a very famous festival which is observed in the day of Mahavisuvasamkranti. The participants of Jhamu decorate themselves as woman and walk on the red-hot fire. This is surely a sign of prevalence of tantric system. Other festivals – viz. Dola-Purnima, Citalagi Amavasya, Chandanayatra, Vasanti-Durgapuja in the month of Caitra, Janmastami, Prathamastami, Vakula Amavasya, Kumar Purnima are celebrated in the temple of Carcika.

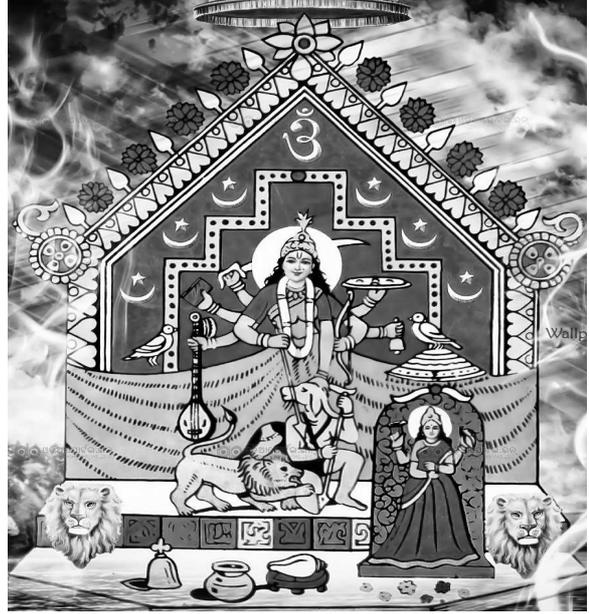


Worship of the goddess Bhagavati

Goddess Bhagavati of Banapur is worshipped with Vanadurga Mantra and the Vijamantra is Hrim. In every Tuesday the Kathi of Bhagavati comes to Her temple from the Daksesvara temple to take non-veg offering. Yupa is seen inside the small temple of palakasuni which was used for animal sacrifice. The sixteen-day-worship of Durga is celebrated each year as is done in other Pithas. The system of Balijena, is something interesting in this temple. A man having the title Balijena comes every year in the night of Mahanavami during the Durgapuja ceremony and goes to sleep – unconscious inside the closed temple of Bhagabati. Again in the morning he wakes up and goes to his own house where his wife becomes a widow as if her husband is sacrificed before the goddess. The Balijena enjoys about twenty acres of landed property belonging to the goddess. This bears testimony to the human sacrifice before the goddess which might have been prevalent long-years back. This peculiar *tantric* worship is hardly seen anywhere in Odisha. Different types of offerings (bhoga) including dry-food and cooked food, non-vegetarian items are given to the goddess everyday six times in morning, forenoon, noon, afternoon, evening and at the close of the door of the temple (Pahuda). Candanyatra, Sitalsasthi, Durgapuja, Dipavali, Dolayatra etc. are the noteworthy festivals observed in the temple of Goddess Bhagavati.

Worship of Sarala

The goddess Sarala of Jhankada is also worshipped in the Vanadurga *mantra*. She has been conceived as Mahasaraswati, Durga, Mahakali and Mahalaxmi in Shri Pancami, Dussehra, Sivacaturdasi and Kumar Purnami



respectively. Long years back buffalo – sacrifice was in practice.

But now this system of animal sacrifice is abolished. Only cooked food and dry-food are offered to the goddess. Regular recitation of the Candi-text is a special Characteristic of this Pitha. The daily worship is done by the Sevayata called Raula. But the recitation of Candi Patha and homa are performed by the Vedic Brahmins.

Worship of Gauri

The goddess Gauri is worshipped in Ekakshari *mantra* i.e. Hrim and She has been conceived as Parama Vaisnavi. The sixteen day Puja during the month of Asvina is being celebrated every year. Three type of offerings offered to goddess during the three times of the day i.e. morning (Sakaladhupa), noon (Dvipaharadhupa), and evening (Sandhyadhupa) or Sayamdhupa. The Sevayatas of the Samantara and Pratihari family take the charge of worship and they enjoy the landed property for their duties.



During the Durgapuja, the recitation of Devi-Mahatmya popularly known as Candi-patha is done by the Vedic Brahmins everyday.

Besides the Durga Puja the festival of Sitala-Sasthi is celebrated with much pomp. The marriage of Siva with Gouri celebrated on this occasion.

Worship of Goddess Vimala :

The image Vimala of Sriksheeta has been worshipped in Ekakshari *mantra* viz. Hrim all through the year excepting during the Solapuja in the month of Asvina. Everyday the offering (bhoga) of Jagannatha are offered three times to Vimala in order to make it Mahaprasada. The Prasada becomes Mahaprasada only when it is offered to Vimala³ with the following *mantra*.

*"Kaivalya – bhajini – Devi Vimale Vimalaprade/
Gruhnantu Hari-Kaivalyam Srustisthityanta
Karinim."*

The goddess Vimala though, worshipped as Parama-Vaisnavi, during Durgapuja the offerings fish are given. Only during these three days i.e. Mahasaptami, Mahastami and Mahanavami, the non-vegetarian offerings are brought into temple premises of Lord Jagannatha. The Tantrikas use to enter into the temple campus through the western gate, where there are images of figures serving the duties of Dvarapala. Everyday during these three days, the temple is to be cleaned with lime-water after the sacrificial ceremony (Balikrutya) is over. In the temple premises though there are other images of goddesses such rituals are observed only at the temple of Vimala. Another peculiarity in the Durga Puja festival of Vimala is the Rathayatra which is called as Sakta – Gundica in Puri. This Durga worship in the temple of Vimala was perhaps introduced by the Gajapati Kings of Odisha to in the battles.⁴

Worship of the mother Viraja

Goddess Viraja of Jajpur is worshipped with Savitri Mantra, Ekakshari Mantra and Vanadurga Mantra in variations befitting the occasion. The temple ritual is performed basing on the text Bhubaneswari – Puja – Pallava written by the Purusottam Deva.

In the month of Asvina the sixteen-day worship of Goddess Viraja is most important. It starts from Mulastami and ends on Mahanavami and the next day which is called as Vijayadasami is observed as Vijayotsava of the goddess. During this celebration the representative image of Goddess Viraja is taken in a chariot just like the chariot of Subhadra of Puri and this chariot circumambulates nine times around the temple everyday from the Pratipada to Mahanavami. It is believed that the devotee who gets the chance to see the goddess Viraja staying in the chariot, is freed from fivesins.⁵

These are the prominent tantric temples of Odisha where tantric worships have been continued from ancient times. From these discussions it is accepted that all these worships of the mother goddesses have been influenced by the tantric method of rituals.

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Khambeswari Worship in Odisha

Dr. Himansu Sekhar Padhi

The Shakti cult with its multi-dimensional manifestations has a long history, traceable to 3rd millennium B.C. A good number of clay figurines and seals have been collected from the Indus Valley excavations, which attest to the worship of the female principle of creation. These seals and figurines represent Shakti in anthropomorphic and anionic form. Apart from these finds, the Vedic literary texts have also noticed the prevalence of Shakti worship in the contemporary society. The Rig-Veda speaks of at least forty Goddesses, whose positions were subordinate to their male counter parts. Among the Rig Vedic goddess, probably Usha held an important position, who has been invoked by at least twenty hymns in the text. In the later Vedic literature Shakti is mentioned as Ambika, the sister of God Rudra. The Taittiriya Aranyaka however describes Rudra as Ambikapati and Umapati. The Kenopanisad has described Her as Uma Haimavati. In course of time both the goddesses are affiliated to Rudra as their consort, an inseparable part of the Brahman. The Sakta Upanisad accepts Her as the creative power of Brahman. J.N. Sinha, however opines that She is Brahman by Herself, and not a separate entity related to the Brahman only. This individually is the essence of Shaktism. The Saiva Upanisads consider Shakti to be the

creative power of Siva, without whom, the latter can not create the universe. She creates the Prakriti, Purusa and the world. The Tripura Tapini Upanisad presents Shakti as Durga and deals exclusively with this goddess. In some Sakta Upanisads, which are *tantric* in character (e.g. Tripura Tapani Upanisad) we find symbolic representation of Shakti. Such symbolical terms are Bindu, Nada Bija, Sthana, Shakti, Mantra, Yantra, Chakra and Taruka. The Devi Upanisad or Atharvasiras Upanisad has mentioned different embodiment of Shakti as Durga, Mahalakshmi, Sarasvati and Vaisnavi. Shakti here is depicted as Brahma Svarupini. During the epic age Shakti gained a prime position among the gods and goddesses of Hindu pantheon. But in spite of Her high and adorable position She did not have an independent cult of Her own. She is depicted as the consort of Siva in the Ramayana and has been considered as so much powerful that even gods were unable to undo things done by Her.

Quoting from the traditions of Kalika Purana Ramanuja Swami, the commentator of Ramayana holds that Ramachandra of Ayodhya was the first to celebrate the autumnal worship of Shakti in the form of Durga. This tradition has also been attested by the Mahabhagavata Purana, the Devi Bhagavata Purana and the Kalika Purana.



There is further evidence of the worship of female principle in the contemporary society. The Kurma Purana bears testimony to the worship of Durga by King Janaka of Mithila. Kausalya, the mother of Ramachandra, is said to have worshipped Durga for protection from all evils. The Brahma Baiivarta Purana mentions the worship of Durga by Rama Purusottama and Sita. Besides, Ramayana also provides evidence of Shakti worship by the non-Aryans. The Mahabhagavata Purana informs us that, Ravana the king of Lanka was a devout worshipper of Devi and his kingdom was abounded with the temples dedicated to the goddess. The cult of Mother Goddess gained much importance in the age of the Mahabharata. This great epic devotes two *stotras* addressed to Goddess Durga which throws light on the position of Shakti cult and indicates that Shakti during this period represents the fusion of Vaisnava and Saiva goddess. Durga in the Mahabharata has been described as the rescuer of Her devotees from difficulties.

The Mother Goddess from time immemorial was the beloved deity of the primitive people. She was worshipped with great veneration by the non-Aryan tribes like the Savaras and the Pulindas, who dwelt in the Vindhya as far as Mahendragiri in the south-eastern part of Odisha. The Savaras and the Pulindas were the inhabitants of Mahendragiri which is indicated in the inscriptions of Odisha of early medieval period.

We learn from Mahabharata that Sahadeva defeated the Pulindas and marched to south. In Kathasarita Sagara the Pulindas and the Savaras were associated with the Vindhya and the eastern mountain Mahendra. Aryastava of the Khila Harivamsa describes the Mother Goddess both as an Aryan and non-Aryan deity. She is

addressed there as Arya, Narayani, Tribhubanesvari, Sri, Ratri and Katyayani. She is also adored in the said work in association with hills particularly the Vindhya, rivers, caves, forests by the tribal people like the Savaras and the Pulindas. The non-Aryan aspects of the Mother Goddess are also indicated by such names as Aparna, Nama Savari etc. attributed to Her elsewhere in the same text. The primitive people of forests and hills of the Mahendragiri thus appear to have worshipped the Mother Goddess from very early times.

Shakti worship in the form of Divine Pillar:

The worship of Shakti like that of Siva in the form of a post or a pillar seems to have emanated from the primitive tree worship which like serpent worship was an ancient religious cult of India. The primitive people, like the Pulindas and the Savaras who belong to the Proto-Austroliodephtnic group appear to have worshipped the Mother Goddess in the form of a tree or the trunk of a tree. In some early inscriptions of Odisha Siva is referred to as Sthanu i.e. a branchless trunk. In a later literary source, the Mukhalingam Kshetra Mahatmya which is a part of Skanda Purana there is an anecdote which supports the hypothesis that some of the major religious cults were associated with the primitive tree worship. According to the anecdote, a Savara chief of Mukhalingam had two wives, who lived on the product of a Madhuka tree. One of the wives of the Savara was devoted to Siva and she was blessed with golden flowers from the tree, while the other was deprived of this miraculous gift. Consequently there was a quarrel in the family and the tribal chief in annoyance cut-up the tree at its very root. Strangely to the astonishment of all, there emerged from the root of the tree, a *Siva Lingam* which was later on idolized as



Madhukesvara. It is no wonder that the Mother Goddess like Pasupati Siva was also worshipped in the form of a log of wood or a post or a pillar, 'Stambha'. In fact, the tradition of the Mother Goddess in the form of a Stambha or a post has come down through ages to present times. In Odisha in many obscure nooks and corners and places inhabited by tribal people the Mother Goddess is worshipped in the form of a log of wood or a pillar made of stone and She is popularly designated as Khamvesvari or Kandhunidevi, i.e. the deity of the aboriginal Kondhs. A close observation of many of the images of Mother Goddess in Odisha, a critical analysis of Aryastava and a study of the epigraphic records of Odisha of the Gupta and the post-Gupta period leads us to conclude that in the history of Shaktism in Odisha, the genesis of the cult is indicated by a fusion of the primitive tree worship, proto-historic Yoni worship and the worship of the Upanisadic concept of Uma. The Pulindas and the Savaras who dwelt in the hills and forests of Odisha in course of a process of *aryanisation* under the influence of a Brahmanical school identified the worship of the Mother Goddess Uma with their sacred tree. In this process in Odisha the tree worship of the Savaras got itself mingled and merged with the worship of the Aryan Mother Goddess which ultimately gave rise to the establishment of the cult of Khamvesvari in Odisha.

The earliest reference of tree worship in Odisha is however associated with Jainism, as depicted in the caves of Khandagiri and Udayagiri. The scenes depicted on the *tympanum* of the Ananta Gumpha and within a railing in the Jaya Vijaya caves in the hills of Khandagiri and Udayagiri indicate the worship of sacred tree. In course of time of the evolution of the socio-religious life, the strong influence of Jainism further

accelerated the primitive tree worship of the aboriginals. So, it is however quite probable that the Atavikas of Kalinga who seemed to have posed potential sense of danger to Asoka continued the worship of the Mother Goddess through the medium of a trunk of a tree or a post. There was however, a great influence of Brahmanism over them as indicated by the inscriptions of Asoka. Under Kharavela the tree worship was given due impetus by the Jain monarch. It is also quite probable that Kharavela who was a great patron of the followers of the Brahmanical school too and who is definitely known to have repaired the shrines of the Hindu gods and goddess must have contributed to the rise of the Shakti cult. The depiction of Gajalaksmi in the doorway of the Ananta *gumpha* further augments our hypothesis and definitely reveals that Kharavela patronized the cause of Shaktism in the 1st century B.C. According to the interpretation of D.C. Sircar three Brahmanical deities were enshrined in the 8th regnal year of Maharaja Gana. Dr. K.C. Panigrahi, however reads that in the regnal year 8 of Maharaja Sura Sarma three pieces of garments, one pedestal and two pieces of gold, the gold given being 80 panas, were settled with the honourable Mahakulapati Agisarma (Agni Sarmana) for the goddess Parnadevadi (Parnadevati). According to him Rengali, the wife of Sri Pava was the donor of the gift. Dr. Panigrahi observes- "Her name (Parnadevati) indicates that she was a sylvan goddess. Even now a goddess called Patarasuni (Goddess of leaves and jungles) is worshipped in the rural areas of Odisha". It is known to us from Khila Harivamsa that the Mother Goddess was worshipped as Aparna and Nagna Savari. These names undoubtedly indicate the non-Aryan aspects of the cult of the Mother Goddess. The reference to goddess Parnadevati meaning the leaf



clad goddess in the Bhadrak inscription indicates that in the third century A.D. the Mother Goddess found a definite place in the religious pantheon.

With the South Indian campaign of Samudragupta in the 4th century A.D. the stream of Brahmanical form of Hinduism began to flow from northern India to Kosala and Kalinga. Consequently there was a fusion of the primitive non-Aryan elements and the Aryan Brahmanical thoughts of Saivism and Shaktism. Thus, the primitive tree worship got itself mingled with the Brahmanical faith and made distinct contribution to the rise of Saivism and Shaktism in Odisha. In fact, the *linga* worship emerged out of the primitive tree worship and the trunk of a tree or a post which was the symbol of Divine Mother for the tribal people, was accepted as veritable. It's most vital expression is noticed in the dense forest region of the Kalahandi district of Odisha which was known as Mahakantara or Mahavana in the Gupta period. The tribal population of this locality obviously used to worship a pillar or a trunk of tree as Mother Goddess, but under strong Gupta influence there was a Hinduised conversion which made them believe that the Stambha or the pillar itself was no other than the Aryan Goddess (Isvari) Uma. This fusion led to the rise of the Stambhesvari (Sanskritised form of Khambesvari) cult in 5th century A.D.

Stambhesvari, the Goddess of the Post or Pillar is one of the famous formless autochthonous deities widely worshipped in the hill tracts of Bargarh, Sambalpur, Angul, Dhenkanal, Bolangir, Subarnapur, Boudh, Kalahandi and the Ganjam districts of Odisha. She also goes by the local colloquial name of Khambesvari. She is worshipped as a manifestation of Shakti in the form of wooden posts or pillars and also through stones. She was

the tutelary deity of some ruling dynasties like those of the Parvatadvarakas, the Sulkies, the Bhanjas and the feudatories of the Somavamsis like Ranaka Sri Jayanama in the early medieval period. The antiquity of the Stambhesvari cult may be traced back 5th century A.D. Since then the cult of Stambhesvari is widespread and popular particularly in Western Odisha and the Ghumsar region of South Odisha. She is still the presiding deity in most of the villages of Ghumsar. Boudh, Sonapur, Angul, Talcher and Dhenkanal regions, which consist mostly of forest tracts.

Stambhesvari was originally an aboriginal Goddess worshipped by the non-Aryan tribes of hinterland Odisha. In course of time She was like many other tribal deities given a place in the Hindu pantheon. She was adopted and worshipped by the Aryan invaders who had settled amidst the non-Aryan tribes. Subsequently She was transformed from a nomadic cult to Shakti cult. Gradually when the Aryan chiefs established small kingdoms of their own they had to depend upon the sturdy tribal for the consolidation and the defense of their newly established kingdoms. The Aryan kings also needed the lands of the different tribes and their services for the promotion and extension of peasant agriculture which would yield enough surplus crops to meet the requirements. So, they were dependent upon the support and loyalty of the tribes. Therefore they kept them in good humour through the gradual process of inclusion of the tribal groups into the Hindu caste system and the absorption and adoption of some aspects of the tribal religion and culture into the Aryan fold. Pargiter has observed that 'the Aryans met with the religious practices and beliefs among whom (the tribes) they ruled over and came into lasting contact with, and have assimilated some of them gradually thus modifying their own religion to a certain extent'. In this process the



dominant tribal deities like Stambhesvari were aryanised and patronized by the kings as titular deities. Patronage of the dominant autochthonous deities enabled the kings to consolidate their power and its legitimation in the Hindu tribal zone of hilly hinterland of western Odisha.

In this process of *aryanisation* the Brahmanas, who were granted rent free lands in the tribal areas played an important role. They settled in the forest tracts through land grants and came into contact with the forest tribes which resided in the dominion of the Aryan Kings. The Brahmanas defined and codified the duties of the tribes which were to lead a recluse living in the forest and serve their king in various ways. Prof. R.S. Sharma has rightly stated that the significance of land grants to Brahmins is no difficult to appreciate. The grantees brought new knowledge which improved cultivation and inculcated in the aborigines a sense of loyalty to the established order upheld by the rulers. The co-existence of Brahmanical and tribal cultures led to the interaction between these two. So much so the deities like Stambhesvari worshipped by the non-Aryan tribes entered into the Brahmanical pantheon. It may be mentioned that the hill tribes who believed in matriarchy were worshippers of Shakti. Stambhesvari is also worshipped as a manifestation of Shakti in the hill tracts of Odisha or at least in tribal surroundings. She is the best example of the aboriginal goddess of Odisha which underwent the process of aryanisation in earlier times.

Khambesvari Worship through Ages:

The first royal patron of Stambhesvari was Maharaja Trustikara. He ruled over the Kalahandi, Sonapur, Boudh and Ghumusar regions in the 5th century A.D. This region covers the hill tracts of western and southern Odisha.

The earliest reference to Stambhesvari is found in the Tarasinga copper plate of Trustikara. In this inscription Trustikara has styled himself as 'Stambhesvari Padabhakta'. The inscription reveals that Maharaja Trustikara in order to cure his ailing mother, Sri Sobhini, worshipped at the feet of Goddess Stambhesvari, the *Istadevi* of his family. It is interesting to note that some of the places names occurring in the Tarasinga plates have been located by S.N. Rajguru in the Aska region, of Ganjam district. In Aska in the Ghumusar region there is a temple of Stambhesvari, locally called as Khambesvari, on the bank of the river Rusikulya. In view of this it may be suggested the Goddess Khambesvari at Aska was enshrined at first by Trustikara in the c. 5th century A.D.

In March, 1973, the Asurgarh fort in the Kalahandi district of Odisha was excavated under the directorship of Dr. Nabin Kumar Sahu, the then Head of the Department of History of Sambalpur University, Jyoti Vihar. This excavation brought to light a structure which was completely buried underground. The structure was probably a temple of the mother Goddess as known from a terracotta figure of different animals. Terracotta and silver ornaments and pieces of bluish glass bangles as well as amulets and other articles for magic cure were also recovered from this site. The circular brick temple had probably wooden roof as indicated by grooves for wooden pillars. The structural ruins and antiquities unearthed from the site have been assigned to cir. 5th century A.D., the period of the first layer of regular excavation. During the time of the excavation of Asurgarh the Tarasinga Copper plate charter was discovered which reveals the rule of king named Suri Maharaja Trustikara in this region in the 5th / 6th century A.D. Maharaja Trustikara was a worshipper of Goddess Stambhesvari. The grace



of Bhagavati Stambhesvari has also been invoked in the last line (line 21) of the charter at the end. It is interesting to note that the charter has been issued from a place called Parvatadvara, which literary means gate way to the mountains. Trustikara under the influence of his mother donated the village Prastarabhataka of Debhoga Ksetra to an Aryan priest of Kasyapa *gotra* named Arya Drona Sarma obviously for the proper maintenance of the rituals dedicated to Stambhesvari. This epigraphic evidence gives us a clear proof of Stambhesvari worship in Asurgarh region in 5th/6th century A.D.

In course of the growth of Shakti worship in Odisha the Mother Goddess was worshipped both in the form of a pillar as well as in anthropomorphic form. In the post-Gupta period the Saravapuriyas of South Kosala and the Sailodbhavas of Kongoda emerged as two great royal houses which evolved from aboriginal stock. The Saravapuriyas embraced Vaisnavism and the Sailodbhavas embraced Saivism in the 7th century of the Christian era. They were deeply influenced by the Brahmanical form of Hinduism. It is no wondered therefore that the cult of Stambhesvari, which was basically a tribal one, was relegated to the background for about two centuries for want of royal patronage. The cult, however, continued to be popular among the hill tribes and rural population of Odisha.

After the fall of the Sailodbhavas, the Bhauma-Karas occupied Tosali in 736 A.D. The early Bhauma-Kara kings were Buddhists and very soon they were influenced by Saivism, Vaisnavism and Tantric form of Shaktism. But they worshipped the anthropomorphic form of the Mother Goddess. There is no evidence to reveal their association with the cult of Stambhesvari. But the Sulkis, who were the feudatories of the

Bhauma-Karas popularized the cult of Stambhesvari in Kodalaka Mandala. Dhenkanal, Talcher and the neighbouring area was known as Kodalaka Mandala during the 8th and 9th centuries A.D. and was under the rule of the kings belonging to Sulki family who were the feudatories of the Bhauma-Kara rulers⁶⁴.

Stambhesvari was the tutelary deity of the Sulki dynasty. All the Sulki rulers have confined their names with that of their tutelary deity. Their names end with the word 'Stambha' such as Kanchanastambha, Ranastambha, Kulastambha and Jayastambha. In their inscriptions the Sulkies claimed to have received their kingship in their capital Kodalaka and achieved success and prosperity through the grace of Goddess Stambhesvari. In the Dhenkanal plates of Kulastambha we come across the phrase 'Stambhesvari Labdha Vara Prasadah'. Similarly in the Puri plates of Ranastambha we find mention of 'Stambhesvari Datta Vara Prasadat'. Ranastambha in another of his copper plate grants is said to have received boons from Stambhesvari (Stambhesvari Prapta Vara Prasadat). Stambhesvari is declared as the witness (Sakhini) of the Dhenkanal grants. In their inscriptions they described themselves as the lord of all Gonds (Gondamadinatha). There is no doubt that the Gondomas of their inscriptions are the same as the Gonds who even now flourish in large number in Bamanda; Bonai and Gangpur regions as well as in the valley between the Sankha and the Koel. In the Dhenkanal grant of Jayastambha there is a recorded tradition that Kanadastambha first uprooted a king named Dhekata who seems to be identical with the Savara Chief Dhenka, who is often associated with Dhenkanal in popular traditions. Even now near Dhenkanal there is a stone pillar called Dhenka Savara Munda which is worshipped by the people twice a year. The



hills bordering the ex-Hindol state which formed the southern boundaries of the Kodalaka Mandala was populated by the Gonds who obviously worshipped the Goddess Stambhesvari from very early times. The Sulikies who ruled over the Gonds as feudatories of the Bhauma-Karas flourished at least from the 6th century A.D. We learn from Harasa stone inscription⁷⁶ that Isanavarman in Sambat 611 i.e. 554 A.D. inflicted a crushing defeat on these Sulikas along with the Andhras and the Gaudas in course of his campaigns in eastern India. We are inclined to believe that the Sulikas were no other than the Sulkis who later on ruled over the Kodalaka Mandala under the Bhauma-Karas. They also seem to be identical with the Saulika tribe which according to Varaha Mihira⁷⁷ lived in the south-eastern India near Kalinga, Vidarbha and Chedi. Thus, the tribal Saulikas or the Sulkis, who were very closely connected with the Gonds continued to worship their tribal Goddess Stambhesvari in the form of post. The following verse of the Sulki charters makes it clear that Stambhesvari was the family deity of the royal house :-

*Stambhesvari Lavdha Vara Prasadah
Sulkikulebhut Ksitipah Ksatarih /
Sriman Kulastambha Iti Pratitah
Sphurat Pratapodaya-tapitarih//*

It is striking to note that the Sulki rulers used the epithet Stambha as their surname such as Kanda Stambha, Kanchana Stambha, Rana Stambha, Kula Stambha, Jaya Stambha and Nidaya Stambha. By adopting this nomenclature the Sulkis obviously wanted to associate themselves with the Divine Mother whom they worshipped in the form of a Stambha or a pillar or a post. It is also interesting to note that the name of the father of the donee of the Dhenkanal grant of Jayastambha, was Khamba. Thus it is

obvious that in course of the fusion of the Aryan and the non-Aryan elements even the Brahmins of the Vedic lineage showed their reverence to Khambesvari under the Sulkis. It is interesting to note that the worship of Stambhesvari is widely popular at present in the Dhenkanal, Angul and Talcher regions, once ruled by the Sulkis. Her shrines are found at Barimul near Badamba, Bamur and Taras near Angul which is not far from the capital of the Sulkis. Khambesvari represented by a simple stone or wooden post is worshipped in the cultivating season in different villages in the Angul region by the Dehuris belonging to the Kondh tribe or the Suddha caste of a tribal affiliation. This worship is named Kaduali Puja (worship during cultivating season).

The Tungas of Yamagartta Mandala patronized Goddess Stambhesvari. The northern part of Kodalaka-Mandala constituted a separate *mandala* under the rule of the Tunga family and was named Yamagartta Mandala. Yamagartta Mandala finds mention for the first time in the Dhenkanal plate of Jayasimha of an unknown family and after that in all copper plate grants of the Tunga rulers. From the Dhenkanal plate of Jayasimha it is known that the capital Yamagartta was situated on the bank of a river named Mandakini. The river Mandakini has been identified with the present Mankara, which starts from the western part of Keonjhar district and passing through the Pallahara sub-division of Angul district meets the river Brahmani near Banor. The two villages named Jamra and Jamardiha are located in the valley of this river, not far off its course. According to N.K. Sahu one of these two villages may be said to have represented the medieval town of Yamagartta. It is evident that Yamagartta Mandala comprised the northern part of Dhenkanal and some portions of Keonjhar district of Odisha. The Tungas, who



ruled over Yamagartta identified with Jamagadia in Angul as feudatories of the Bhauma-Karas claimed their lordship over 18 classes of Gond people or 18 territories inhabited by the Gond people (Astadasa Gundramadhipati). We learn from the Talcher Copper plate grant of Vayada Tunga that the Tungas were the devout worshipper of the Goddess Stambhesvari. It is further interesting to note that during the reign of Vinita Tunga there flourished a district or Visaya called Khambai, which seems to be reminiscent of the Stamvesvari cult.

The Bhanjas, who ruled over Mayurbhanj, Keonjhar, Ganjam, Phulbani, Boudh, Sonepur and Bolangir districts of Odisha as feudatories of the Bhauma-Karas for a long period in the history of Odisha had also accepted the cult of Stambhesvari as their religious faith. The Bhanjas, who claimed that they were born of the egg of a peahen, obviously, had a tribal origin. The epigraphic records of the early Bhanjas of Mayurbhanja indicate that Ganadanda Virabhadra was born of a peahen and brought up by sage Vasistha. Virabhadra is a form Siva usually associated with the cult of the Sapta-Matrikas. We are inclined to believe that Ganadanda, a tribal chief associated with the cult of Virabhadra was the progenitor of the Bhanjas, who like many tribes trace their descent from inanimate beings like the egg of a peahen (Mayuranda Bhaitva Ganadanda Virabhadraksyh). This peculiar totemic origin of the Bhanjas leads us to believe that they had something to do with the aboriginal Bhuyans who claimed such peculiar origin. The Bhanjas of Mayurbhanj region were worshippers of Siva. Their inscriptions do not reveal their association with the cult of the Mother Goddess. But the Bhanjas of Kinjali Mandala, who issued the charters from Dhritipura and ruled over Baud-

Sonepur region from the 9th century A.D. as the subordinate chiefs (Ranakas) of the Bhauma-Karas revived the cult of Stambhesvari although they accepted Saivism and Vaisnavism in different periods. Regarding the identification of Khinjali Mandala there is division of opinion among the scholars. B.C. Majumdar identified Khinjali with Khemidi. This Khemidi has been mentioned in the Ratnapur Stone inscription of Jajalladeva of 1114 A.D. Apparently Khemidi is not the variant of Khinjali. Hiralal identifies Khinjali with Keonjhar but this does not seem tenable as none of the places and rivers mentioned in the copper plate charters of the Bhanja rulers of Khinjali can be located in Keonjhar region. In this consideration B.Mishra's identification of Khinjali with Injili in Angul may also be ruled out. The capital of Khinjail Mandala was at Dhritipura, a place which is now difficult to be properly identified. But the rich antiquities of Boudh town warrant a strong supposition that this place was the headquarters of the Bhanja kings of Khinjali Mandala before it assumed Buddhist significance. Khinjali was an extensive area and in the epigraphic records it has often been referred to as Uvaya Khinjali which indicates that this mandala was divided into two parts. To all probability the river Mahanadi divided Khinjali *Mandala* into two administrative divisions such as Uttara Khinjali and Daksina Khinjali. The Visayas named Uttarapali and Daksinapalli mentioned in the Taspakera and Singhara charters respectively of Ranabhanja were probably so named because of their location in northern and southern division of Khinjali Mandala. Uttarapalli is identified with modern Utrapali, situated to the north of Mahanadi and Daksinipali situated to the south of the same river on the bank of its tributary Salanki.

During the age of the Bhanjas in the Khinjali *mandala* pillars and posts were



worshipped not only as Isvari (Goddess), but also as Deva (God). Obviously therefore we find the nomenclature of Stambhadeva in the epigraphs of the Bhanjas. For example, one responsible officer (Dutaka under Silabhanja-II alias Tribhubana Kalasa was called Bhattaraka Stamba Deva. A learned Brahmin of the Vajasanevi Charana with distinct Vedic lineage was also the donee of Komanda copper plate grant of Nattabhanja alias Kalyana Kalasa was Stambha Deva. These instances very clearly indicate that the Aryans in Khinjali Mandala had accepted the medium of a post or a pillar as the iconic representation of God. It is also interesting to note that in two sets of copper plate grants of Vidyadhara Bhanja alias Amogha Kalasa (Sambat 174 i.e. 910 A.D.) a minister of war and peace was known as Stambha. Among the Bhanjas of Khinjali Mandala who ruled from Dhritipura as their political headquarters, Ranabhanja was the first and the only monarch who is known to have revived the cult of Stambhesvari. The cult of Stambhesvari was popular in Ganjam and Kalahandi districts of Odisha in Gupta period. In the post Gupta period it did not receive any royal patronage under the Sailodbhavas and the Saravapuriyas. But it seems that among the innumerable aboriginal tribes of Sonepur, Boudh, Phulbani, Athmallik and Ghumusar regions the cult was very popular. When Ranabhanja, son of Satrubhanja occupied the Athmallik region, he was obviously influenced by the cult of Stambhesvari, which was popular among the natives of that locality. In line 15 of the Odisha Museum plate of his 9th regnal year Ranabhanja calls himself “Stambhesvari Lavdha Vara Prasadah” although he was a devout worshipper of Siva (Parama Mahesvara). This acceptance of Shaktism might be under the influence of Bhatta Varada, who migrated from Varendri in Bengal

and settled in the village Vaisyama in the Boudh – Athmallik region of Odisha. Shaktism was popular in Radha and Varendri in early medieval period and therefore we are inclined to believe that Bhatta Bharada, who must have deeply influenced Ranabhanja, was a worshipper of Mother Goddess. In fact all through his life except in the fag-end of his career Ranabhanja continued to be a devout worshipper of Stambhesvari and extended benevolent patronage for the growth and development of the cult in Boudh- Sonepur region. Out of his ten copper plate grants, which have been so far available, in the first eight charters he continued to refer to the grace and boon of the Divine Mother Stambhesvari. It was only by his 54th regnal year that he discontinued the reference to the grace of goddess Stambhesvari and since then he professed to have unsullied devotion to Lord Siva only. In his two sets of Boudh charters dated in his 54th and 58th regnal year he described himself only as Parama Mahesvara. The successors of Ranabhanja were deeply influenced by Vaisnavism. Yet they continued to remain devoted to the Goddess Stambhesvari. When Janmejaya occupied Khinjali Mandala the Bhanjas continued to be the Mahasamantas of the Somavamsis. In the N.K.Sahu Museum Plates of the time of Mahabhavagupta Janmejaya one Bhanja Chief (Andojabhava) Mahasamantadhipati Ranaka Sri Devapya, son of Ranaka Sri Sakilla, describes himself as Parama Vaisnava as well as a devotee of the Goddess Khambesvari (Khambesvari Vara Lavdha Prasadah).

The Somavamsis, who ultimately ousted the Bhanjas from Boudh-Sonepur region, were devout worshippers of Siva. They were deeply influenced by the Saivite teachers like Sadasivacharya, Pramathacharya and Gaganasivacharya, of the Mattamayura school and under them Saivism in Odisha reached its



highest watermark. However they continued to remain devoted to the Mother Goddess Stambhesvari, who was the presiding deity of the Boudh- Sonepur region. The goddess who was worshipped through the medium of a post was also at one time designated as Ambika. We learn it from the Olasing Copper Plate of Bhanu Vandhana of 7th century A.D. In the said inscription there is reference to Ambika Maninagesvara Bhattaraka. Ambika, associated with Maninagesvara Bhattarika seems to be identical with goddess Maninagesvari enshrined and worshipped at Ranpur. In course of time Stambhesvari was identified with Ambika, who is referred to as Bhagavati Sri Panchamvari Bhadrabika in line 10 of the Maranjamura charter of Mahasivagupta Yayati-II. In this context Ambika or Bhadrabika is described as the presiding deity of Pattana Suvarnapura identical with modern Sonepur. Thus there is no doubt that in the history of Shakti worship in Odisha the tribal goddess Stambhesvari was accepted as Ambika and Bhadra. The Saivite teachers of the Mattamayura School had also accepted the Tantric form of Shaktism and it is no wonder therefore, that under their influence both Saivism and Shaktism began to thrive simultaneously. The depictions of Sapta Matrakas in the temple of Muktesvar at Bhubaneswar and in the temple of Markandhesvar at Puri are clear evidences of the acceptance of Shaktism by the Somavamsis. They had also worshipped Narasimha, who came out of a pillar or a Stambha according to the Puranic depiction. By the time of Yayati-II the Somavamsis had accepted both Saivism and Shaktism and the name Chandihara¹¹² which is another name of Yayati-II, is also another evidence in support of the above fact. When the Somavamsis occupied Boudh-Sonepur region they came in greater touch with Vaisnavism which

had been popularized by the Bhanjas in Khinjali Mandala. Thus the Somavamsis were under the tripartite influence of Vaisnavism, Saivism and Shaktism. When they occupied Utkala they are known to have built a shrine for Purusottama Jagannath at Puri and integrated it with that of Bhadrabika and Ekanamsa, which contributed to the concept and iconography of Subhadra in the triad of Jagannath.

During the reign of the Somavamsis, Stambhesvari was also the presiding deity of some of their feudatory chiefs. The Kamalpur copper plate grant of Ranaka Sri Jayanama, a feudatory of the last Somavamsi king Karnna Deva (C.A.D. 1110-1110) records that the donor Jayanama received boons from Khambesvari (Sri Khambesvari Vara Labdha Preasada). This is the first inscription in which the Odia word Khambesvari is used from the Sanskrit Stambhesvari. It is significant to note that the Somavamsis, who were staunch Saivites showed toleration towards the Khambesvari cult worshipped by their feudatories.

From the middle of the 13th century a branch of the Bhanja dynasty ruled over Ghumusur in the Ganjam district till its occupation by the English in 1835 A.D. Ghumusur is a region inhabited by the non-Aryan tribes like the Kondhs, Kuls and Savaras. The Bhanjas of Ghumusur patronized Khambesvari worshipped by these people. They made liberal grants to the worship of Khambesvari at Aska which was regarding as the presiding deity of southern gate (Dakshina Dvara) of the Ghumusur kingdom. One of its rulers, Dhananjaya Bhanja (C.1636-1702 A.D.) renovated the Khambesvari temple at Aska.

Stambhesvari was also the presiding deity of the Chouhan rulers of Sonepur Gadjat state. It is said Rajraj Singh Deo, the great grandson of



Lal Sai Deo, married in the Khemidi royal family and his wife is reported to have carried with her the tutelary goddess Khambesvari of her Khimidi ancestors. Rajaraj Sing Deo then built a temple for Khambesvari to honour the goddess of his wife's forebears.

It is suggested that the representation of Stambhesvari was probably made out of a Stambha (pillar) indicating a Siva Linga. Such a *linga* with its representation of Shakti is no doubt found among the sculptural remains of eastern India. It should, however, be pointed out that, what-ever might have been the form of the Goddess worshipped in the early medieval period, the deity is at present worshipped by different castes under the Prakrit name Khambesvari on the form of a post or pillar of wood or stone without any reference to Siva Linga. The stone representing the goddess have been anthropomorphized and converted into images which are worshipped in open space under the bushy groves or under a tree on the road sides or hutments in the middle of the village or in its close vicinity. Some images are also worshipped in temples. The priests of Khambesvari shrines, both male and female, are not Brahmins. They are affiliated to different tribal groups. The male priests call themselves Sudra Muni, Muni, Jani, Mali, Dehuri, Devata, Raula etc. The female priests are generally called Janiani and Maliani. The *puja* is performed in some shrines everyday and in some other once in a week or in a month. It is believed that Stambhesvari protects human beings, cures diseases, ascertains fertility and confers every form of mundane benefit.

Istadevi of the Dumals :

The Dumals are another important primitive tribe of Odisha. They belong to the agricultural community. Most of the Dumals

however identify themselves as Nanda Goutras. About the origin of the Dumals, some say that they have come out from Dimba (egg). Others are of the opinion that they are the cowherds of the Raja of Puri. Everyday they used to supply milk, curd and ghee to the Jagannath temple. Once, a vulture sat on the temple. The *puja panda* (priest) had a dream and came to know that the ghee served to Jagannath was impure. For this Lord Jagannath was dissatisfied and the vulture appeared on the temple. The news was communicated to the Raja. The Raja was annoyed with this and decided to punish the cowherds. One official secretly informed the cowherds about the Raja's decision.

Those who had supplied ghee to the temple left the place at night with family and moved towards west. After many days they settled at Dumalagarh in Athamallik region of Boudh. In course of time those cowherds of Dumalagarh came to be known as Dumal Gouras. Boudh was their main centre of habitation. From there they have spread to other place. Due to heavy concentration of this caste in Boudh the Raja of Boudh was known as 'Dedhalaksha dumbadhipati' or the King of one and half lakhs of Dumals. The Raja employed many of the Dumals in respectable posts. He gave some Dumals as dowry to the Raja of Patna. The Dumals adopted Mahakur as their surname. Afterwards Mahakur became Mahakuda, Mahakhuda and Mahakul. Some says that the Dumals had come from Odisinga region of Athamallik. It has significance from the geographical point of view, as in the copper plates of the Trikalina Guptas its name is found. Some other say that the Dumals had come from Khemidi area. It is said :-

“Khemidi rajya nija sthana
Dedhalaksha dumba kala bhiana.”



From this it is known that Khemidi was the original inhabitant of the Dumals and more than one lakhs Dumals were settled there.

The Dumals worship Stambhesvari or Khambesvari as their presiding deity on the full moon day on the month of Asvina (September-October). They place their tutelary deity in the north-east corner of a dark room and worship. They never use black dresses or ornaments. During the time of festivals they use red dresses. They worship two pillars, one represents Khambesvari and other represents Paramesvari. The pillar which represents Paramesvari is made of Rohini wood. Lastly it can be concluded that Khambesvari is the presiding deity of the Dumals.

Holy Shrines of the Goddess:

Aska in the Ganjam district is one of the early centres of the cult of Khambesvari. Here, the goddess is worshipped in the form of a wooden post and a particular street of the township known as Khambesvari Patana. Not far from Aska, there are villages named Pathara, Debhumi and Tandra which seem to be reminiscent of Parvatadvaraka, Debhagaka and Tarabhramaraka respectively of the Terasinga grant of Trustikara.

The Khambesvari temple at Aska is famous among the shrines of the autochthonous deities of Odisha. An interesting legend of this temple says that once Goddess Khambesvari appeared in a dream before Khambamuni, who lived in the forest and desired that She should be worshipped by the latter. As per the stipulation of Khambamuni She lived in the hut as his daughter. But this unfortunately caused suspicion among the people passing through the forest by the side of the hut about the old man living alone in the company of a belle. Khambamuni was very sad

to know about this and one fine morning to save himself revealed the true self of the girl, who (the Goddess) convinced the people of the truth disclosed by Khambamuni by miraculously disappearing from the spot. From thence forward She made a lot of fun and frolic with Her foster father, such as She would purchase bangles and let the old man pay for it and frightened the old man by Her sudden appearance before him holding in Her arms a baby cut into pieces. At last the old man lost his patience and out of annoyance slapped Her as a result of which Her face turned to one side. After this incident She declined that Her childhood play or disguise was over, that Her foster father (Khambamuni) would die and that She would be worshipped on the spot i.e. in the forest by the tribal people. Thus the legend accounts for the affiliation of the tribal to Goddess Khambesvari. The feature of the baby cut into pieces conveys the idea of human sacrifices or at least *tantric* practices associated with the Goddess.

The Goddess Khambesvari at Aska is worshipped both as an image in the *garbhagriha* and as a wooden pole presiding over the sacrificial pit in front of the main image opposite the main door on the sanctum. The main image consists of a stone pole which has been anthropomorphized by the addition of a disc as head. She has a slightly carved nose and mouth, while Her three eyes and the protruding tongue are made of gold. There is a thick layer of pasty vermilion on Her face painted from time to time. She has been adorned with gorgeous silken dress and heavy golden ornaments. "Her image confers both: the impression of a real *Hindu* image, whose body and limbs are mostly not to be seen because of the dresses and ornaments and the impression of the people, whose form is still evident in spite of the dress. The priests of the temple are Sudras



who have a tribal origin. In the past the priests were known as Sudra Munis. But the present generations of the priests prefer to call themselves as Muni only, omitting the term Sudra apparently with a view to make their tribal or low caste origin less known so as to alleviate their social status.

Khiching in the Mayurbhanj district is another important religious centre of Goddess Khambesvari. K.C. Panigrahi has witnessed the establishment of Khambhesvari shrines in the neighbouring village of his residence at Khiching. The wooden pillar representing the deity and worshipped by the villagers as the *gramadevati* is renewed in every ten years and the ceremony of renewal is known as *dasandhi*.

The valley of Tel in the district of Kalahandi is also another prominent centre of the cult of Khambhesvari in the early history of Shaktism in Odisha. In fact the Terasinga charter which was discovered in the Tel Valley is the first epigraphic record which refers to the earliest prevalence of Stambhesvari cult in Odisha. Tarabhramaraka which was the capital of Maharaja Trustikara seems to be identical with Telbhamara near the ancient site of Belkhandi in the district of Kalahandi. At Amathagarh which is very close to Belkhandi we find some archaeological remains of 5th and 6th centuries A.D. In course of the archaeological survey of Asurgarh a circular structure of 6th century A.D. was discovered. This structure was probably associated with the cult of Stambhesvari.

Gopal Prasad near Talcher in the district of Angul is another interesting site associated with the cult of Khambhesvari. Here the Goddess Hingula is represented by a pebble and two pillars of Sal wood are said to represent Budhi Thakhurani and Khambesvari. It is important to note here that this region was included in

Kodalaka Mandala and was ruled by the Sulkis who patronized Stambhesvari.

Gandharadi is also one of the important centres of Khambhesvari cult. This tract was within Khinjali Mandala. In the 9th and 10th century A.D. the Bhanja dynasty of Khinjali Mandala patronized Goddess Stambhesvari. In their copper plate grants like Taspakera plate and Singhara copper plate of Ranaka Ranabhanja the king has been said to have received boons from Goddess Stambhesvari (Stambhesvari-Vara Labdha Prasadah).

The historic site of Suvarnapura i.e. modern Sonepur, which was the capital of the Bhanjas and the Somavamsis in the early mediaeval period was a very important stronghold of the cult of Stambhesvari. The temple of Khambhesvari at Sonepur represents the most vibrant manifestation of the cult from the age of the Bhanjas, who ruled Baud-Sonepur region with Dhritipura as their capital. The Somavamsis seemed to have inherited the cult of Stambhesvari from the Ranabhanja, who was a patron of the cult in the 9th century A.D. Khambhesvari was also the presiding deity of the Chouhan rulers of Sonepur state. It is most important to note here that in the Khambesvari temple of Sonepur, one pillar representing Khambesvari only is worshipped in the *garbhagriha* where as two pillars representing Khambesvari and Paramesvari are worshipped in some other Khambesvari temples. The priests of the Khatembesvari temple of Sonepur are *mali* by caste.

Birmaharajpur, a sub-division of Sonepur district and its neighbourhood in one of the important religious centres of Khambesvari cult. It is important to note that during the reign of the Bhanjas of Khinjali Mandala this area was ruled by them and was known as Uttarapalli Visaya.



This area was known as Koleda Mandala during reign of the Somavamsis and was centre of Stambhesvari cult as known from the Kamalpur copper plate grant. The Kamalpur copper plate grant of Ranaka Sri Jayarnama, a feudatory of the last Somavamsi king Karna Deva records that the donor Jayarnama received boons from Khambesvari (Sri Khambesvari Vara Labdha Prasadah). This is the first inscription in which the Odia word Khambesvari is used in place of Sanskrit word Stambhesvari.

Athamallik, a sub-division of Angul district is a prominent centre of Khambesvari cult. It is important to note that this region was ruled by the Sulkis who were the devout worshipper of Goddess Stambhesvari. When Ranabhanja, the son of Satrubhanja occupied the Athamallik region he was obviously influenced by the cult of Stambhesvari which was popular among the natives of that locality. Odsinga, a village is situated near the Athamallik town which is said to be the early inhabitant of the Dumal community, who seem to be tribal origin and worship Khambesvari as their Istadevi.

Conclusion:

There is not the division of opinion that the Khambesvari is one of the best examples of the autochthonous Goddess of Odisha which underwent the process of *aryanisation* in earlier times. Having no specific iconographic features, nor appearing in *brahmanical* all Indian theology Statmbhesvari “was acknowledged as a member of the documented theology of the society in whose contact the tribes lived. As a link between *Hindunisation* and local tradition Goddess Khambesvari has played a significant role in the folk religion of Odisha. This deity was originally worshipped by the Khonds, Savaras, Kuis and other tribal people of southern Odisha in earlier

times. Worshipped in the form of stones She has been anthropomorphized and converted into images.

The cult of Stambhesvari continued to be a popular faith of the people of Odisha for centuries. Some royal families of even present times worship a log of wood as their tutelary deity. For example, the royal family of Ranjusna near Paralakhemundi worships a log of wood called Khilakunda Bhagavati or Vamsadanda Devi. It may be noted that in Odisha *khila* means post and *vamsa* means a bamboo stick.

Thus the cult of Stambhesvari which was popular among the aboriginal tribes is well illustrated in the worship of the Mother Goddess called Kandhunidevi at Suruda in the Ganjam district. The very nomenclature of the deity indicates that the goddess is worshipped by the Kondhs who live in the forest regions of the Ganjam and the Phulbani districts of Odisha. The Kondhs like the Savaras and the Pulindas use to wear leaves like pieces of clothes. The Savaras who wear leaves are called Patrasavaras or Patarsouras. The icon of Kandhunidevi of Suruda is practically an wooden pillar, although the devotees have richly decorated the post with clothes and ornaments in order to present a human form of the deity. Kandhunidevi is in all probability a prototype of Parnadevati, the goddess of the aboriginals, who was worshipped as Stambhesvari in the 5th century of the Christian era.

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Simhavahini Durga in Temple Art of Odisha

Dr. Janmejy Choudhury

Durga, one of the most eminent goddesses of the Hindu pantheon, emerged as a formidable warrior deity to protect the universe from the destruction power of the demons. Her popularity as the Mahadevi or Mahasuri never receded even after the lapse of thousands of years. In the course of her rise to a pre-eminent position in the Hindu pantheon, her manifestations for specific purposes, thus, earned an abiding popularity in the Hindu world. The origin of Durga is as mysterious as her rise to the most prominent position. In the primitive societies the entire culture centered round the mother, who was symbol of generation and the actual producer of life. At the dawn of social evolution maternity was held in high esteem, the mother being the central figure of religion. (N.N. Bhattacharya, History of the Sakta religion, New Delhi, 1971, pp.1-20). In the view of John Marshall, Sakti cult evolved in India out of the so-called Mother



Goddess Cult, closely associated with the cult of the so-called Proto-Siva. Siva and Sakti, the dual deities, were, the Principal deities of the non-Aryan people of the Indus Valley Civilization. (John Marshall, ed., Mahenjo-daro and the Indus Valley Civilization, London, 1931, vol. 1, p. 107). This Mother Goddess of the matriarchal society formed the nucleus of the Sakta principle in Pre-Vedic times. (V. Mishra, Mahisamardini, New Delhi, 1984, p.1)

From the Vedic period onwards there is an ample reference of goddess Durga in various forms. In the Khilartrisukta, Durga is stated to have three important manifestations: Mahakali, Mahalaxmi and Mahasaraswati. (Rigveda

Samhita, ed., Satvalekar, Ajmer, 1940, x. 127) In the Upanishad the concept of Brahman is associated with that of Sakti. The Devi Upanisada relates the personifications of Sakti-Durga, Mahalaxmi, Saraswati and Vaisnavi- as



Brahmaswarupini. Durga is depicted as Mahavidya Viswarupini, refulgent like the morning Sun. She is the goddess of nationality. She is the unborn, infinite, incomprehensible personification of the whole universe. She is Durga, beyond her there is nothing? (P. Kumar; Sakti Cult in Ancient India, Varanasi, 1974, p. 44). The Sakta Upanisada enhanced the status of the Devi in a philosophical garb.

In the Mahabharata, the name Durga is mentioned along with the names of different goddesses in a hymn addressed by Arjun in the form of a prayer to the goddesses Kumai, Kali, Kapali, Karali, Bhadrakali, Mahakali, Chandī, Chanda, Tarini, Katyayini, Krisna, Durga etc. who are depicted as adorned with jewels and different weapons. She is depicted as four-faced, four armed and holding a noose, bow, arrow and disk in her hand. (Mahabharata, ed., Satvalekar, Bombay, 1940, IV. 6. 17-19) In the other contexts in the epics Durga is said to be worshipped by the Savaras, Barbaras and Pulindas. She is also described as Aparna, Nagnasavari and Parnasavari- the leaf-clad savara women. An amalgamation of Aryan and non-Aryan elements is thus, found in the character of the goddess. In the Harivamsa the name Vindhya vasini is very popular. She is described as pervading the whole universe, in appearance having eighteen arms, decorated with the various ornaments, clothes, headgear and garlands, propitiated by the thieves and robbers for her favour. (Harivamsa Purana, Gita press, Gorakhpur, Vishnu Purana 109, 50-52) Goddess Durga, originally associated with mountains, hill tribes, thieves and robbers, crept at a certain stage of religious development into the Aryan culture. Both non-Aryan and Aryan

elements, mixed together, elevated the status of Mahadevi Durga.

In the Puranas, Durga was raised to the highest position in the pantheon. The Devi Mahatmya section of the Markendeya Purana conceives Mahisamardini Durga as a full-fledged warrior goddess in the form of Chandī or Chandika. Born out of the consolidated and refulgent energies of the gods, her countenance dazzling like thousands of Suns, she pervades the three worlds even forcing the gods themselves to bow down as a mark of respect to the all powerful Goddess. Fully equipped with weapons donated to her by the gods, she gave out an exceedingly frightful war-cry, engaged the demons and their leaders in terrific battles, vanish them and finally overpowered the Asura Mahisa, piercing his body with the trident when the demon came out of the decapitated carcass of the buffalo. So Goddess Durga became Mahisamardini. The story of Durga's combat with the Asura Mahisa, resulting in latter's final annihilation, was recorded in several other Puranas and Upapuranas which further popularized this mythic event by giving a variety of names to the Mahadevi. The Matsya Purana, Varaha Purana, Vamana Purana, Devi Bhagabat Purana, Skanda Purana, Kalika Purana Padma Purana etc., recorded this story by interpolating interesting anecdotes, thus, further highlighting the greatness of the Mahadevi. She was given numerous names by different Puranas, so many that, in course of time, the nomenclature of Durga consisted of one hundred-eight or even thousands epithets. However, the Devi Mahatmya relates three important exploits of Durga in connection with the protection of the cosmos and of dharma from the terrible menace coming from the demons. They are, in a succession; (a) the battle with Madhu-Kaibata; (b) the combat with



Mahisasura; (c) the battle with Sumbha-Nisumbha, Chanda-Munda, Raktabirja and their hosts. The Devi-Mahatmya receives Durga as a female incarnation. Like Visnu, the great Goddess creates, maintains and destroys the world, intervenes when there is disorder, and is approached by the male gods in time of severe distress. Her appearance as Durga to redeem the world from the clutches of the demons conforms to the Brahmanical theology of incarnation. (D. Kinsley, *Hindu Goddesses: Visions of the Divine Feminine in the Hindu Religion Tradition*, Delhi, 1989, pp. 101-102) Durga's more intimate connection with Visnu is more perceptible in the Madhu-Kaitab episode. When the whole world was tortured by the two demons, Brahma invoked the Maya Sakta of Visnu, who was sleeping on the serpent Sesa Naga resting upon the Cosmic Ocean. Having been pleased at the prayer of Brahma, the Devi became active and awakened Visnu- whom She, in Her aspect as Yoganidra, was keeping asleep in a sleep of reintegration during the great Cosmic night – in order that he might be ready for the battle against the two demons, who were immediately annihilated by Visnu. The Maya-Sakti of Visnu is invoked in this episode of the Devi-Mahatmya in different names such as Mahamaya, Yoganidra, Mahavidya, Mahamedha, Mahasuri, Mahadevi, Kalaratri etc. (T.B. Coburn, *Encountering the Goddess: A Translation of the Devi Mahatmya and a Study of Its Interpretation*, Albany, 1991) In the Mahisasura episode, the Devi is more connected with Siva than with Visnu. Durga, indeed, finally slays the buffalo-demon with the trident, that is, the most characteristic among Siva's weapons. In the Sumbha-Nisumbha episode, on the contrary, she appears as an independent incarnation. In her independent form the Devi is

conceived as the supreme Brahman pervading the whole universe. All gods and goddesses are Her creation. She is alone in the universe; no one is second to her. The independent character of the Devi is more clearly marked in her manifestation as Chandi, the ruthless slayer of demons, than in her manifestation as Visnu-Maya.

In the Sakta iconography of Odisha Goddess Durga, when not represented as Mahisamardini, is generally depicted as seated in lalitasana on a throne with the lion placed below it, apart from a few images in which she is depicted in a standing pose. This made of sculptural representation of Durga, in which she is called Simhavahini. This image is not met with in Odishan temples much less frequently than Mahisamardini ones. The earliest images of Simhavahini Durga in Odisha are respectively found on the Vimanas of Parasuremeswara temple and of the Vaital temple at Bhubaneswar. During the Bhaumakara epoch the images of Simhabasini Durga was often installed in a subsidiary structure erected for this specific purpose in the compound of a Saiva temple. Most of the images of Simhavahini Durga assigned to the Bhumakara period are eight armed and lay stress on the aspect of the Devi as a war-goddess by depicting Her with the same weapons traditionally wielded by Mahisamardini Durga. The goddess is usually seated on a double lotus cushion in lalitasana, Her right leg pendent, while the lion crouches down below Her seat. In most cases, her major right hand displays Varada while the other hands hold a sword, disk, trident, shield, stringed-bow, arrow, goad for driving elephants, rosary, bell, conch and vase. The finest Odishan specimens of this sub-class Simhabahini images are to be found at Sukleswar and Khiching. A four-armed example of Durga seated on lion, assignable to about ninth-tenth centuries A.D. and



holding a rosary, sword, trident and lotus, is presently affixed to one of the outer walls of the temple of Khajureswar at Shergarh of Baleswar district. A rare type of Simhavahini image, dating from about the 11th century A. D. is actively worshipped as Chandi in the village of Kaupur in Baleswar district, which during the Bhaumakara and Somavamsi periods was a flourishing centre of art and religions. Two other nicely carved Simhavahini images, both dating from the Somavamsi period are noticed in the temples of Bhubaneswar. A miniature shrine is placed to the north of Mukteswar temple (10th century A.D.), the goddess, seated in Padmasana, is eight-armed with most of Her attributes, as well as the head, now missing. The second is carved in a side niche of the temple of Brahmeswar (11th century A.D.), the goddess, gracefully seated in Lalitasana, is four-armed, her head, once again, missing.

In Indian thought the lion is considered to be an animal full of Sakti (Power) and of rhythmic movement. It represents sacred power in general and, more particularly, the mighty power of wild beasts. The image of this animal, expressing a sense of rhythm, is thought to be made up of Prakriti-Maya-Sakti. Therefore, the lion partakes in the divine essence of the great Goddess, the transforming energy of the universe. The image of Durga seated on lion appeared at a very early stage of the art development in Odisha and continued to flourish all through the medieval period.

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Goddess Bata-Mangala Temple at Batamangala, Puri

Dr. Ratnakar Mohapatra

Introduction

The temple of Goddess Bata-Mangala is one of the important Sakta shrines of Srikshetra in Odisha. This temple is located about 5 kms to the north east of the Jagannatha temple on the right side of the main road, which lies from Puri to Bhubaneswar. It is a small temple dedicated to goddess of auspicious locally called as Bata Mangala. Generally, pilgrims come to Puri and go from Puri offer prayer to the goddess for Her blessing. According to mythological episode, once Brahma came to Srikshetra to construct the temple of Lord Vishnu, at that time, he was diverted on his way and then goddess Mangala led him to the proper way to Srikshetra. From that day Goddess Mangala has been engaged to show path to the devotees to Srikshetra(Puri).¹ Hence, She is called Marga Devi, the Goddess that protects the road into Puri.² Subsequently, this place came to be popularly known as 'Bata



Mangala'. The temple of Goddess Bata-Mangala is famous in Odisha for its religious sanctity and historicity. The present article attempts to highlight the detailed art and architecture of the temple of Bata-Mangala with religious importance.

Art and Architecture of the Temple:-

The temple of Bata-Mangala consists of two structures such as Vimana and Jagamohana. This temple is built in sand stones and bricks. It faces to west.

A. Vimana:-

The Vimana of the temple is a small *pidha deula* and its height is about 15 feet from the ground.³ The base of the structure is approximately a square of 8 feet. The *bada* of the Vimana is devoid of decorative ornamentations. There is no Parsvadevata image found in the central niche of the *bada*. So the side deities of the temple are completely absent in central niches.

The *bada* of the Vimana is surmounted by the pyramidal



superstructure, which consists of three *pidhas* and each *pidha* is decorated with *tankus* in all sides.

The *mastaka* of the Vimana consists of *beki*, *ghanta* above which there is another *beki*, *amalaka sila*, *khapuri*, *kalasa*, *ayudha* (chakra) and *dhvaja*.

The sanctum preserves the image of Goddess Mangala as the presiding deity of the temple. The four armed image of Devi Mangala has been installed on the double petalled lotus pedestal of 2 feet high. Her upper right hand holds conch, the upper left hand possesses trident and the lower two hands display *abhaya* and *varada* mudra respectively. The slab of Devi Mangala is about 2 feet in height and it is made of black-chlorite. The inner walls of the sanctum are completely plain. The temple seems to be very ancient as the *garbhagriha* is several feet below the road level.⁴

The sanctum has one doorway towards the Jagamohana. The doorjamb of the sanctum is surmounted by the *makara* headed arch. The *navagrahas* are carved on the architrave above the doorway lintel and they are all in *yogasana* posture with usual attributes in their hands. There is an image of Ganesa carved on the above the *navagraha* slab. The doorway of the sanctum is about 4½ feet in height. The figures of Vyaghra Mukhi and Simha Mukhi are installed on both sides of the doorway. They are acting as the *dvarapalikas* of the temple. The frontside outer wall of the Vimana is covered with marbles. The Vimana is thickly plastered with lime mortar.

B. Jagamohana or Mukhasala:-

The Jagamohana of the temple is a modern flat roof *deula* and its height is about 12 feet. This structure is built in 1980's. The base of the Jagamohana is approximately a square of 30

feet. The three side outer walls of the Jagamohana are completely plain. Lion, the conventional mount of goddess Mangala is noticed in the floor of the Jagamohana. The niches of the northern side inner wall of the Jagamohana contain images of Dasamahavidyas. These images are made of black-chlorite and installed in a row as the additional deities of that shrine. They are such as Kali, Tara, Bhairavi, Bhubanesvari, Chhinna Masta, Sodasi, Dhumavati, Bagala, Matangi and Kamala. The iconographic features of the above Dasamahavidya images are being mentioned as follows:

Kali: - The four armed image of goddess Kali stands on the prostrate body of Lord Siva, Who lies upon the single petalled lotus pedestal. She displays a pot of blood in upper right hand, *varada mudra* in lower right hand, *khadga* in upper left hand and cutting head in left lower hand respectively. The backside head of the image is decorated with trefoil arch. Here Devi is wearing a garland of beads (small cutting head designs) in Her body.

Tara: - The four armed image of Tara has been installed on the double petalled lotus pedestal. She holds *khadga* in left upper hand, flower in left lower hand, *agni dhupa* in upper right hand and the lower right hand is completely broken. Here Devi is sitting on the carpet of tiger skin and she wears a necklace in Her neck.

Bhairavi: - The four armed image of Devi Bhairavi has been installed on the double petalled lotus pedestal. She holds *sankha* in upper right hand, *pasa ankusa* in lower right hand, bow in upper left hand and arrow in left lower hand. She is carved in seated posture on the carpet of tiger skin. The backside of the head of Devi is decorated with flower medallion.



Bhubanesvari: - The four armed image of Devi Bhubanesvari has been installed on the double petalled lotus pedestal. She displays trident in upper right hand, *varada mudra* in lower left hand respectively. The background slab of the deity is carved with flower medallion.

Chhinna Masta: - The two armed image of Chhinna Masta has been installed on the double petalled lotus pedestal, which is carved with a figure of jackle in it. She holds *khadga* in right hand and cutting human head in left hand. Blood is being sprayed from Her cutting neck portion (headless deity). Two female attendant figures are carved in standing posture on both the sides of Devi Chhinna Masta.

Sodasi: - The four armed image of Sodasi has been installed on the double petalled lotus pedestal. She displays *jataka* (horoscope) in upper right hand, rosary in left upper hand, *varada mudra* in lower right hand and *abhaya mudra* in lower left hand respectively. The back side of the head of Devi is also decorated with flower medallion.

Dhumavati: - The two armed image of Dhumavati has been installed on the double petalled lotus pedestal. Her right hand displays *abhaya mudra* while the left hand holds a *kula* (winnowing object). The pedestal of the Devi is carved with two wheels.

Bagala:- The two armed image of Bagala has been installed on the double petalled lotus pedestal. Her right hand displays *pasa ankusa* and the left hand has kept on the mouth of an *asura*. She is sitting on the body of an *asura*. The backside of the head of Devi Bagala is decorated with a big flower medallion.

Matangi:- The four armed image of Matangi has been installed on the double petalled lotus

pedestal. She displays *abhaya mudra* in upper right hand, *varada mudra* in lower right hand, *jataka* (horoscope) in left lower hand. She wears a garland of flowers in Her body.

Kamala:- The four armed image of Kamala has been installed on the double petalled lotus pedestal. She holds Padma in upper right hand as well as in left upper hand, the lower right hand displays *abhaya mudra* and the lower left hand exhibits *varada mudra* respectively. The backside of the head of Devi is decorated with a flower medallion.

The western side inner wall of the Jagamohana contains an image of Mahavira Hanumana. The image of Hanumana (Mahavira) is installed on the plain pedestal. His right hand displays *gada* and the left hand holds a huge rock (Gandha Mardana Parvata) respectively.

The doorjambs of the Jagamohana are completely undecorated and it is surmounted by the trefoil *makara* headed arch. Two lions are projected on both sides of the gateway (doorway). The figure of Mahisamardini Durga is depicted on the top of the doorway (gateway). The outer frontside top wall of the Jagamohana is decorated with images of different deities. On the entrance, the top of the leftside wall of the Jagamohana is decorated with Chaturddha *murtis* such as Jagannatha, Balabhadra, Subhadra and Sudarsana Chakra made of modern cement. They are all housed in the *caitya* shaped arch. There is a fine painting of goddess Lakshmi depicted beneath the Chaturddha *murtis*. A big conch is noticed in the left side of the Chaturddha *murtis*. The right side of the outer top wall of the Jagamohana is also decorated with Dasamahavidya figures of the modern cement works. They are housed in the *chaitya* shaped



arch and also depicted with paintings. All the Dasamahavidya figures possess as usual attributes in their hands. Beneath these figures, there is a painting of Durga seated on lion. She holds trident, lotus flower, sword, chakra etc. in Her hands.

Date of the Temple :

There is no authentic evidence with regard to the exact date of the construction period of the temple of Goddess Bata-Mangala. On the basis of the architectural features, the construction period of the present temple of Bata Mangala can be tentatively assigned to the 16th century A.D.

Conclusion :

Thus, it is known from the above discussion that the temple of Goddess Bata-Mangala is an important Sakta shrine of Srikshetra in Odisha. The architectural pattern of the Bata-Mangala temple has no significance like other notable temples of Odisha but from the religious point of view, the shrine is famous in Odisha. This temple preserves good specimens of the sculptures of both the medieval and modern periods. The iconographic features of all the

Dasamahavidya images enshrined inside the Jagamohana of the temple indicates the workmanship of the Odishan artists of the modern period. All the devotees of the Hindu pantheon offer prayer to Goddess Mangala when they come from Puri and go to Puri for their safe journey. Though the temple of goddess Mangala does not show any novelty in architecture but it occupies a prominent place in the cultural history of Odisha.

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Durgatinashini

Kanchi Narayan Mohanty

The nature is well prepared
to enthrone the supreme power
who protect the unprotected.

Smell the fragrance of colourful flowers
singing birds in harvest and forest
aromatic vapour fumigate
burning incense of resin
towering decorative pandals
to dedicate all vices on
Her Lotus feet.

Listen, the beat of drums
which touches every heart
create a whirling motion.

The Goddess of the universe is to appear
bear in mind, look into the open sky
which diffused all-over
were knowledge of universal pervasion.
She is coming from Heaven
by a golden chariot
that of auspicious autumn in glorious hours
with colours and lights,
beaming and beauties,
clear green sky with collective clouds.

She is appearing
aperture from the clouds
to the decorative pedals
of the earth, spiritually armour
empowered with omniscient
sitting on the lion, killed the demon

Mahisasasura, a man and animal mixed
creature, she is Mahisamardini,
The supreme power
Victory over the evil force
worship of power to win over the evil
The colourful existence of Goddess
Mother of all, Devi Durga
appears on the corolla
bow down before her Lotus feet
archive bliss for peace and
accomplishment
She comes to this trouble brewing
brittle earth as protector
She is the image of deliverance
Durgapuja is a carnival
people from all backgrounds
regardless of their religious beliefs
participate and enjoy themselves to the hilt.

Thousand decorative pandals are set up
all clamouring for the admiration
and praise of the populace
She comes on Bijayadasami
on the memory of Lord Rama
invokes the Goddess Durga
in his battle against Ravana
though she was traditionally
Worshipped in spring,
due to the contingencies of battle
Rama invokes her in autumn
it is called Saradia



The largest outdoor art festival
enliven and enrapture
the crowds gather to offer prayer
with hand full of flower
every morning
sixth to ninth days of the waxing moon
spreading superlative force
upon her creations with all
peace and prosperity.

Again, time comes for immersion
Listen, the beat of drum again
Alive Goddess Mother leaves
Martyalok to Swargalok.

Kanchi Narayan Mohanty, Sri Vihar Colony, Tulsipur,
Cuttack.

Kolab

Abhishek Tripathy

The wide canvas of the sky
has been able to catch the flight of the birds.
The Kolab mirrors it back
as if to say, fly on, for there are no fears.

Bejewelled in revelry, celebration,
joy and with people
ready to ferry across to the village
on the other bank.

The boatman sits on his dhow
To ferry people to promised lands
of fairy tales and folklores.

Kolab smiles, content,
like a grand-old lady, who has seen it all.
Tomorrow, the kids will come again,
to splash and frolic, like monkeys,
in the morning sun.

As the Kolab rests ready to wash
their imagination
just as it waters their fields and lands.

Then the moon arrives,
to share the night with her
together they tell tales to each other.

A fish jumps out and the kingfisher swoops
as hours of patient vigil pays.
Kolab smiles, as a giving mother
seeing the proud flight of the bird with its prey !

As another sun awaits the tomorrow,
Kolab sleeps, like a grand-old lady,
who has seen it all.

And a bullock cart arrives,
fresh from a marriage
with the bride and groom,
and layers of family like confetti !

Abhishek Tripathy, Assistant Commissioner
(Income Tax), Indian Revenue Service (IRS).



Biju Patnaik : A Hero of Our Time

Purna Chandra Mallick

Among the makers of modern Odisha, Biju Patnaik occupies a very prominent place. 'Biju' as he is widely known, alias Bijayananda Patnaik was born on 5th March, 1916 at Cuttack, the old capital of Odisha.

His father Laxminarayan Patnaik was a close associate of Utkal Gaurav Madhusudan Das. In spite of his official position as a Munsif Judge, he was a patriot of his time and took interest in the 'Swatantra Odisha' agitation, a movement for declaring Odisha as a separate province. Ever since his childhood Biju was of a daring nature and loved to lead a life of adventure. He had his education in Victoria School, Christ and Ravenshaw Collegiate Schools and Ravenshaw College. He used to be the champion in school and college sports and was singled out for his bravery.



A few incidents of his childhood days were quite significant. When he was a boy of 9, a helicopter once landed in the well-known Balijatra ground of Cuttack.

When Biju at the head of the full regiment of his friends reached there to see the contrivance, the police had cordoned the place not to allow the inquisitive to approach nearer. Defying the police orders Biju walked straight upto the helicopter, but before touching any part he was chased out. He was hurt at heart not ready to accept this type of insult. With arms upraised, he vowed before his friends that he was going to be a pilot. 'Wait', he said, 'I'll land my plane one day on

this very ground'. Of course, he did not have to land his plane on the Balijatra ground; but as a dare-devil pilot he could land on the grounds where few pilots of the world would dare to.



Once the challenging and flamboyant boy Biju had an encounter with the police near Swaraj Ashram. Gandhiji was staying at the Ashram while on a three day visit to Odisha. It was on 20th August 1925 at Biju went there to have a sight of the great leader. Though Gandhiji did not want police protection, the duty-bound local Superintendent of Police could not but arrange for the same. As is natural, Biju, who eagerly desired to get a close view of Gandhiji, marched ahead crossing the police cordon in defiance of instruction. He was badly beaten up by Mr. Hargreaves, the Superintendent within the sight of Gandhiji. Gandhiji came rushing to the spot. Reprimanding the Englishman for his inhuman behaviour, he held Biju's forehead, cleansed the blood from where it had come out and blessed him with the wish for a prosperous future. The meeting left a great impact on the mind of the young boy regarding Gandhiji's love for all men.

The student career of Biju was full of this type of unique bravery and courage. While reading in Science classes of Ravenshaw College, Biju went on a 'Visit India Mission' with two of his close friends from Cuttack to Peshwar on bicycle. While returning from Peshwar he visited Delhi and decided to undertake a flying course to become a pilot. In Delhi he stayed, struggled, and succeeded to become a front - ranking pilot in both the commercial airlines and the defence Air Force. Biju joined the British Air Force during the days of the Second World War and succeeded in making a series of daring trips to Moscow, Chongqing and other important headquarters of war as a Commanding Officer of its transport unit. He rose to the position of the Chief Pilot of the Governor General Wavell. The Britishers could hardly suspect that such a rustfully efficient pilot could have established any secret liaison with the

underground revolutionaries like Jaya Prakash Narayan, Ram Manohar Lohia, Achyut Patwardhan and Aruna Asaf Ali.

During the 'Quit India' Movement, when the Congress leaders were all locked in jail, Jayaprakash was directing the movement from underground. As pilot of the Governor General Biju succeeded in collecting strategic information and communicate the same to the revolutionaries.

Jayaprakash in those days was known to have established contact with Netaji Subhash Chandra Bose in Burma and selected Biju to make a desperate air-dash to Akyub to meet Netaji. But before execution of this plan as the emissary of Jayaprakash, he was suddenly arrested and thrown into a solitary cell where he was enchained for many days like a hardened criminal. After his release from jail he again took to revolutionary adventures. In Asian Conference held in 1946 in New Delhi, it was decided to support the freedom struggle of Indonesia. Biju took upon himself the daring venture to contact the Indonesian leaders and airlift them to Delhi. Java was under the siege of the Dutch army. Prof. Samar Guha very nicely presents the Indonesian adventure of Biju Patnaik in his work, 'A Man of Patriotic Adventure'. This time Biju's move was more hazardous, yet he made it amazingly look like something quite romantic. In his Dakota plane he asked his young wife to accompany him to make it appear as if he was going to make an excursion to the olden city of Batavia, now called Djakarta. He managed to reach Djakarta and successfully flew back to Delhi carrying in his place the two rescued leaders of Indonesia freedom struggle - Dr. Muhammad Hatta and Shahreer. The presence of these two Indonesian leaders in the Delhi Conference proved fateful for the freedom of their country. The free Government



of Indonesia profusely acknowledged their debt to Biju Patnaik. The highest civil award of the land, the 'Son of the Soil' was bestowed on him.

Whenever there was a challenging trouble, Biju Patnaik was there ready to accept it. In 1953 he was asked by Jayaprakash to undertake the herculean task of helping the Nepalese uprising against the Rana regime. Finally the Ranas were ousted from their control over the Government of Nepal.

In 1965, as requested by the then Prime Minister Lal Bahadur Shastri he went on a secret mission to Indonesia to request President Sukarno, not to send submarines to Pakistan as a part of Chou-en-lai-Sukarno-Ayub Pact to help each other at the time of need. Sri Patnaik was successful in his trip and although an Islamic country, Indonesia did not help Pakistan.

Sri Biju Patnaik is a great Odia. He was determined to raise the poverty-stricken Odisha to a front ranking state of the country through industrialisation. He started a number of industries by his own drive and entrepreneurial capability. But he never wanted to accumulate wealth through industries. Had it been his goal of establishing industries, he would have become a top-class industrialist of the world by this time. But he wanted the all-round development of his mother State Odisha. Creation of Odisha as a separate province in 1936 helped create a feeling of self-assurance among the Odias as a result of which each inhabitant of Odisha thought of how to develop the State. Due to the century-old colonialism prevailing in the State, the Odias had lost all courage and self-confidence to do something adventurous. So Biju Patnaik not only thought of the economic development of the State through industry but also to give a psychological thrust to the Odia people to feel and realise their

own self dignity and glorious past. The past of Odisha was brilliant, and its future can certainly be expected to be much more so.

The ancient name of Odisha was Kalinga. Kalinga was an established power in the 3rd century B.C. when Ashoka led his army to the Kalinga war. If the mighty Magadhan emperor had an edge over Kalinga in that war, Kharavela, the Kalingan emperor avenged it after a century and a half by his conquest over Magadha. In the time of Kharavela, the trade and commerce of Odisha flourished remarkably. Kalingan traders were engaged in maritime trade with Java, Sumatra, Bali, Borneo, Burma, Malaya, Cambodia, etc. Kalinga was not only prosperous economically, but also renowned as a seat of education and culture. The fame of Kalinga's overall prosperity was a historic source of inspiration to the patriotic imagination of Biju Patnaik. He adopted the name Kalinga as associated with Orissa's glorious past of overseas trade, heroic activities, cultural attainments and artistic excellences and used it as an epithet with a view to infusing fresh enthusiasm among the people.

As an industrialist, he started the industrial complex which he named after Kalinga. The various units were the 'Kalinga Tubes', and 'Kalinga Iron Works', to exploit the mineral resources of Odisha, 'Kalinga Refrigerators', to utilise the technical skill of the local people. As a philanthropist, he donated a huge amount of money to institute the international 'Kalinga Award', to popularise Science and Technology through UNESCO. He established the 'Kalinga Foundation Trust', to help thousands of brilliant boys and girls to take up higher studies in the country and abroad. He started a daily newspaper, 'The Kalinga'. As man of creativeness,



he invested a lot of money on 'Kalinga Institute of Technology and Design', for fundamental research work in the field of science and designing and as an ace-pilot started the 'Kalinga Airlines' to make brave and courageous pilots like him to render services for the upliftment of the motherland. Within 5 years from the date of his release from jail he put up a number of projects which never was conceived by any Indian within such a little span of time. The industrial growth rate of the 'Kalinga Industries' was one of the highest in the country at that time.

Biju Patnaik was the first pilot turned politician in the country. On the recommendation of Sardar Ballabhbai Patel he joined active politics and was elected to the Odisha Legislative Assembly in 1952. From 1952 till now except for 5 years i.e. from 1967 to 1971 he has been elected either to the State Legislative Assembly or to the Parliament. In the Assembly or Parliament, whenever he represented the people, his presence was perceptibly felt by his friends on the floor of the house and the people outside. He has an astonishing aptitude to cut deep into the core of the political problems and solve them. He does politics for the benefit of the people and the nation but not for self.

During the long span of his half-century of political career, he was Chief Minister of the State from 1961 to 1963 and Union Minister for Steel and Mines from 1977 to 1979. After the General Elections, 1990 he has embellished the Chief Minister's Chair in the State for the second time. As Chief Minister of the State, Leader of the Opposition, Chairman of Planning Board, Union Minister of India, he has tried his best to bring a socio-economic change in both the State and in the country. His residences at Aerodrome field, Bhubaneswar and 3, Aurangzeb Road, New

Delhi always have become the centre of politics for both the State and the Centre. As he has taken leadership in the State, in the Centre also he has played a crucial role for formation and unity of Janata Party, Janata Dal and the National Front.

During his Chief Ministership he executed some important projects and welfare programmes to give a new shape to Odisha. Paradeep Port is an important monument to his credit. He started this port even before the formal clearance from Government of India. Establishment of Regional Engineering College at Rourkela, Regional College of Education at Bhubaneswar, construction of Express Highway from Daitary to Paradeep are examples of his concern for the welfare of the people. Installation of the MIG factory at Sunabeda, Hydel Project at Balimela and the Thermal Plant at Talcher are proofs of his strong commitment to bring Odisha to the field of industrialisation. The formation of the Industrial Development Corporation and the concept of Panchayat Industries during his first Chief Ministership have taken the whole industrialisation process of Odisha a long way ahead. In addition to these monumental works he has made possible massive constructive activities in the form of roads, buildings, bridges etc., during his Chief Ministership. He could have implemented more developmental work for the State during his first Chief Ministership, but unfortunately he had to quit the Ministry voluntarily to extend his co-operation to Prime Minister Nehru as per Kamraj Plan. When he was Union Minister of Steel and Mines, Government of India, he brought a massive project like NALCO to Odisha. After assuming power in 1990, he has been trying his best to install a second Steel Plant in Odisha for which he is frantically moving from country to country to fulfil his long cherished goal.



Apart from industrialisation of the State his contribution in the field of education is quite remarkable. During his Chief Ministership, he advocated the procedure of encouraging aided colleges by giving grants-in-aid and taking over all Women's Colleges by Government. He also upheld the view of having a Government Women's College in each district headquarters. During his time three more universities named, Sambalpur, Berhampur and Odisha University of Agriculture and Technology were established to fulfil the regional demand for educational development.

Shri Patnaik has always been thinking ahead. Presently he has started speaking about greater autonomy for the states. When many states are clamouring for it, it is necessary to have some rethinking about Centre-State relationship. Keeping all-India subjects like Defence, Communications, major transport like Railways and Aviation, etc. confined to the Central List, if some more developmental subjects are relegated to the State List, it will go a long way in removing the obstacles being encountered by the latter. The view of Shri Patnaik is gaining wider support from among the Chief Ministers.

Biju Patnaik is a name for the crowd to conjure with. He is known for a rare type of courage, which as the great freedom fighter Aruna Asaf Ali puts it 'remains undiminished even today.' His bravery makes him a hero of the modern times. As Chandrasekhar writes of him : "His whole life has been a mosaic of adventure, courage, dedication and firm determination in the service of the people. As an administrator he proved his ability and as a leader of the opposition, he has shown his courage of conviction and tenacity".

No sincere attempt has been made till now to evaluate the enigmatic personality of Biju Patnaik. He is a great Odia combining in him the high qualities of a builder and dreamer with the resolution, bravery, courage and fighting spirit of a hero.

N.B. : *This creative article was written when Biju Patnaik was alive.*



Payback Time

Anil Dhir

Every biography of Biju Patnaik sings paeans of his involvement in the Indonesian freedom struggle and his daredevil role in bringing Sukarno's emissaries to New Delhi for the first Asian Relations Conference held in 1947 to discuss the Indonesian problem. The Dutch had laid an embargo, but Biju Patnaik managed to ferry Vice-President Mohammad Hatta and Prime Minister Soetan Sjahrir in one of his Dakotas.

The story that has been built and believed is that Nehru had summoned Biju and told him to smuggle the Indonesian representatives, and the latter took off on a daredevil mission, piloting his Dakota along with his wife and snatched both of them from under the noses of the Dutch.

Nothing like this happened. Biju Patnaik was already in Singapore, flying mercy missions for the Red Cross, carrying medicines and humanitarian relief materials to Indonesia. He already had the contract for his Kalinga Airways,

and had deployed six Dakotas. He was billeted with his wife and his crewmen in Singapore, when Nehru contacted him.

The Dutch had laid an impenetrable embargo and did not want the Indonesian representatives to attend the Conference for obvious reasons. The only flights operating in the country were of KLM, the Dutch airline. As Kalinga Airways was operating under the Red Cross, they had free access to the airfields. On 22nd March 1947, Biju smuggled the two Indonesians in one of the flights that he himself piloted. They came on board as crew and were taken to Delhi, and the rest was history- glorified history. There certainly was a big element of risk in this operation, but the truth is that Biju Patnaik



happened to be in the right place at the right time. He took advantage of the circumstances.

However, he had to pay a bitter price for this venture, just three months later. On 29th July, the Dutch shot down one of his Dakotas bearing



Call Number VT-CLA, killing seven crewmen and a senior Indonesian military official. Years later, President Suharto conferred on Biju Patnaik the State honour of Bhumi Putra. His closeness to the Indonesian premier and his daughter is well known.

What is not known, and has never been told, is Biju Patnaik's second mission to Indonesia in September 1965. The exact date is not known, but he was once again accompanied with his wife Gyan, this time on a commercial flight. It was an important mission which has been kept secret all these years. And this time too, it was "mission accomplished".

Both India and Indonesia have had age-old historical relationships. The Ramayana and Mahabharata are household epics in Indonesia. There are many similarities in culture and heritage and a shared history binds the two countries. During Post-independence, Nehru supported Indonesia's struggle against colonial powers in the United Nations; he was a personal friend of President Sukarno and together, they led the Non-aligned movement. President Sukarno was the first Chief Guest at the Indian Republic Day parade in 1950.

In the early years, Sukarno was eager to foster stronger relations with India with its pronouncement of Asian-African solidarity. The high noon of the relationship was the holding of the 1955 Asian-African conference in Bandung. The second Afro-Asian conference, scheduled in June 1956 in Cairo, had to be postponed due to the Suez crisis.

The first setback in Indo-Indonesia relations happened when Nehru openly refused Sukarno's proposal for convening a second Asian-African gathering. Ever since the first

Bandung conference, Indonesia was keen to host another one to boost its own international image. Nehru argued that a second Asian-African conference would do more harm than good. Nehru's actual reason was an unwillingness to see Indonesia earn more credit from the forum. On the other hand, China and Pakistan ardently endorsed the Indonesian proposal. Nehru, with his allies Tito and Nasser, hindered the proposal and instead planned a conference of nonalignment countries that eventually took place in Belgrade in September 1961.

The first sign of the growing rift was when Sukarno declined Nehru's invitation for a stopover at Delhi during his trip to Belgrade. Instead, Sukarno chose to stop at Karachi Airport, where he expressed his fondness for the people of Pakistan by admitting that he liked Pakistan and its people. Earlier, Jinnah had supported the Indonesian resistance by sending 500 Muslim soldiers of British forces to fight against the Dutch.

The changing dynamics of South East Asian regional settings also influenced Indonesia's foreign policy towards Pakistan. Jakarta had viewed with alarm the emergence of Malaysia with the help of Britain and India, and considered it to be a potential threat.

The 1965 Indo-Pakistani War was a subject for study in International relations. Earlier, during the Sino-Indian War of 1962, India expected Indonesia to condemn China, but Sukarno had remained impartial. India reminded Indonesia of the solidarity founded earlier in Colombo, Bogor, and Bandung. However, Indonesia stuck to its neutral position, in the six-nation-Colombo conference in December 1962, the Indian proposal for joint action against China was refused by them.



Just days before the 1965 Indo-Pak war, Pakistan's Air Force Chief, Air Marshall Asghar Khan had been sent to Jakarta carrying a personal letter from Ayub Khan for Sukarno, explaining the situation Pakistan was facing. Not only did Sukarno promise all help, he also called on all Muslim nations to help Pakistan. On the ground of Islamic solidarity, he agreed to provide all assistance necessary for Pakistan. The Pakistani emissary was told to regard Indonesia as his own country and take from it whatever might be helpful to Pakistan for their war needs. Asghar Khan has mentioned Sukarno's generosity and fraternal spirit in his book "The First Round".

When the hostilities started, Sukarno addressed a press conference expressing the fellow feeling and prayers of Indonesians for Pakistanis who were fighting against aggression, and the threat to the sovereignty of their country and people.

Indonesia gave eight MiG-19 jet fighters to Pakistan without asking for permission from the Soviet authority. Permission was sought from the Ceylonese to use their airports for refueling the aircraft being sent to Pakistan. Ceylon rejected this request on account of its neutral policy towards India and Pakistan. In mid-September, Sukarno sent the Indonesian Chief of Staff, Vice Marshall Omar Dhani to Peking for obtaining spare parts for military airplanes.

Sukarno also dispatched two submarines and two Jaguar Class torpedo boats to Karachi. Both were Soviet W Class submarines with a crew of about thirty. Ironically, one of the submarines was named "Brahmastra".

On Pakistan's insistence, Sukarno mooted the idea of attacking the Andaman and Nicobar islands to divert India's attention by

opening another flank. The Chief Commander of the Indonesian Navy said that India's presence in the Andaman and Nicobar islands was wrong as they were an extension of the Indonesian territory of Sumatra. The Indonesian Navy commenced patrols and made landings to see the strength of the Indian bases. For one full week, Indonesian Air Force planes flew over the Andamans. Sukarno even called for renaming the Indian Ocean as the Indonesian Ocean.

Meanwhile, inside Indonesia, there was a wave of anti-India sentiment, most of it fuelled by the government. The Nahdlatul Ulama Party organised a strong protest outside the Indian embassy in Jakarta. On the 9th September, a massive gathering of protestors turned violent and ransacked the Indian embassy. Cars belonging to the embassy were burnt; the Indian Information Service office was occupied by angry Indonesian mobs. In West Java, the property of Indians was placed in custody. In Medan in North Sumatra, the Indian consulate and Khalsa English School were seized by Islamic elements. In Jakarta, the Gandhi Memorial School and office of Air-India in Jakarta were also attacked. The Indian authorities evacuated their Indian staff and families.

The vulnerability of the Andamans impelled Indian Naval Headquarters to keep their Fleet in the Bay of Bengal for as long as possible. The Indian Flagship Mysore, along with the Brahmaputra, Beas, Khukri, Kirpan, Kuthar and Ranjit were deployed in the Bay of Bengal. The Indian Navy had postponed launching sea strikes on Pakistan, sensing the presence of the Indonesian navy.

Prime Minister Lal Bahadur Shastri was at his wits' end, while maintaining a relationship with Biju Patnaik. After Nehru's death, Biju



Patnaik had on his own will moved out of his office in North Block.

Shastri, on the advice of his defense officials, was compelled to call Biju Patnaik and ask him to go to Indonesia and meet President Sukarno. Both Chavan and Shastri apprised Biju Patnaik of the threat from Indonesia, and how the battle plans would go awry if the Andamans front was opened. Chavan offered him an IAF aircraft, but Biju Patnaik insisted that he would go on his own.

Sometime in the 2nd week of September, Biju Patnaik accompanied with his wife Gyan Patnaik left for Jakarta via Singapore on a commercial flight.

Little is known about Biju's meeting with Sukarno. But snippets that were leaked and admitted by Biju Patnaik say that he was granted an immediate audience with Sukarno. During his short stay in Jakarta, Biju Patnaik managed a diplomatic coup, which was made possible only due to his personal relationship with Sukarno. The Indonesian Premier did vent his ire about India's stand vis-a-vis Indonesia in the international forum,

and Nehru's apparent scuttling of his nation's efforts for South East Asian supremacy.

The Indonesian Naval vessels were already in the Arabian Sea. Naval sources confirm that they slowed down and reached Karachi after the war ended on Sep. 22, 1965. The Indonesian flotilla arrived days after the ceasefire, but stayed there for many weeks.

Biju Patnaik's role in the 1965 War is not known to many. He single-handedly managed to avert what could have been the Achilles heel for the Indian defence. Prime Minister Shastri had wanted to reward Biju Patnaik, but he did not live long enough to acknowledge this great venture.

Biju Patnaik had many credits in his chequered career; however his handling of the Indonesian crisis is perhaps one of the most important deeds in the service of the Nation.

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Evolution of Print Media in Odisha

Dr. Bishal Das

It was only in the 1920s, according to the Oxford English Dictionary that people began to speak of ‘the media’, and a generation later, in the 1950s, of a ‘communication revolution’, but a concern with the means of communication is very much older than that. However, the study of the art of oral and written communication was taken very seriously in ancient Greece and Rome. It was studied in the Middle Ages and with greater enthusiasm in the Renaissance.

‘Public opinion’ as a concept appeared in the late eighteenth century, while a concern with the ‘masses’ is visible from the early nineteenth century onwards, at a time when newspapers were helping to fashion national consciousness by making people aware of their fellow readers.

Innovation and willingness to pursue technological developments later enabled the press to grow and diversify to the point where newspapers are now a smaller part of the news media. This business has flourished to become, at the end of the millennium, the most prevalent global industry. The eighteenth century claim that the press was entitled to its own independent standing in the political system, as the Fourth Estate, has become an ideal which continues to influence the attitudes of those working in the late twentieth century news media as well as politicians and citizens.

The original imperatives of the press – to deliver news and information and provide entertainment – have remained, but the methods and scale of the contemporary news media are vastly different. Its tentacles reach into the lives of almost every man, woman and child on earth: from the rich, media saturated societies of the west to the shanties of the developing countries, where television cables hang above rooftops and international news crews descend in voracious waves to capture images of flood, famine, war and genocide, before bouncing them back off international satellites, into millions of sitting rooms a world away.

Odisha with her history of over one hundred years of journalism occupies a place of pride and honour in the glorious chapters of the history of journalism in India. The first attempt for the publication of newspapers in India was made by William Bolts, an employee of the British East India Company in Calcutta in 1776. But he could not succeed due to official restrictions and obstructions. James Augustus Hickey another Englishman started the ‘Bengal Gazette’ in 1780. Also known as Hickey’s Bengal Gazette, it was the first major newspaper in India that was published for over two years. Odia journalism played a pivotal role in arousing socio-political consciousness as well as awakening the people’s awareness in particular. The great men who had



pioneered this noble profession in this part of the country were solely inspired with the spirit of social service and missionary zeal. Prior to the catastrophic famine that Odisha faced in 1866, the first Odia Magazine “Bodha Dayini” was published from Balasore in 1861. To spread Odia literature and to point out the administrative lapses were the primary objectives behind the publication of this magazine.

Then the most powerful and influential Odia paper ‘The Utkal Deepika’ made its appearance in early 1866 under the editorship of Gourisankar Ray with the patronizing help of Bichitrananda Das. ‘Utkal Deepika’ played a significant role in carrying out a vigorous campaign for bringing all the Odia-speaking areas under one administration, development of Odia language and literature and protection of Odia interests.

To propagate Brahmo faith, Bhagavati Charan Das started ‘Utkal Subhakari’ in 1869. Another weekly paper ‘Sambad Vahika’ was published from Balasore in 1868. The Utkal Society of Cuttack published ‘Utkal Hiteisini’ in 1869. In the last three and half decades of the 19th century, a number of newspapers were published in Odia, prominent among them were ‘Utkal Deepika’ ‘Utkal Patra’ ‘Utkal Hiteisini’ from Cuttack, ‘Utkal Darpan and Sambada Vahika’ from Balasore, ‘Sambalpur Hiteisini’ from Deogarh. In 1879 an Odia fortnightly newspaper called “Mayurbhanj Pakshika Patrika” was published from Baripada being edited by Haraprasad Das with the financial help of Maharaja Krushna Chandra Bhanja Deo, the erstwhile ruler of Mayurbhanj.

In April 1891 a literary magazine titled ‘Utkal Prabha’ was published from Baripada with the financial assistance of Maharaja Sri Ramachandra Bhanja Deo. After the 1866 famine, some English journals were also started publishing in Odisha. In 1868 “Cuttack Standard”,

Argos’ and an English Weekly ‘Orissa Patriot’ edited by Kalipada Banerji were published from Cuttack and another English weekly named ‘Orissa Students’ was published from Kendrapara during that period.

During the Swadeshi Movement another paper named ‘Nava Sambad’ also appeared from Balasore. Both ‘Nava Sambad’ of Balasore and ‘Utkal Deepika’ of Cuttack gave strong support to the ‘Swadeshi’ movement. Through their writings of 30th August 1905 and 2nd September 1905 respectively these two papers expressed the views that the Swadeshi movement would give impetus to the production of “Swadeshi” goods in Odisha.

Pandit Nilamani Vidyaratna a veteran journalist, social reformer and a political leader started an Odia weekly paper ‘Praja Bandhu’ from Ganjam to espouse the cause of the Odias and the amalgamation movement. He also joined the ‘Sambalpur Hiteisini’ in the last decade of 19th century and gave a new fillip to the cause of amalgamation movement and development of Odia literature with the help of the Raja of Bamra, the great lover of culture and literature. Pandit Vidyaratna had encouraged the great poet Gangadhar Meher and Radhanath Ray by publishing their literary works through the columns of the paper which he edited.

In 1905 Babu Khirod Ray Choudhury published an English newspaper named “Star of Utkal” from Cuttack. An English weekly named “Ganjam News” was published from Parlakhemidi, the great seat of Odia culture, literature and music to support the cause of Odisha. The other papers of Ganjam of that period were Odia Weekly, “Oriya Hitavadini” from Berhampur, “Ganjam Guna Darpan” from Digapahandi and ‘Utkal Vasi’ from Ichhapur (now in Andhra Pradesh) which were published to fight for the formation of a separate Odisha province



based on language, culture and literature and also to advance the cause of freedom movement.

Journalism in Odisha entered a new phase in 1913 with the publication of the weekly “Asha” by Sashibhusan Rath. Though, Rath started his weekly without any capital money, he was able to attract the support of the stalwarts of that period like Pandit Gopabandhu Das, Pandit Nilakantha Das, Pandit Godavarish Mishra, the great freedom fighters and scholars, who later became editors of powerful newspapers.

Pandit Gopabandhu Das, the founder of Odisha’s most influential newspaper, the Samaj published his first monthly magazine “Satyavadi” from Asha Press of Berhampur. During this period the publication of ‘Asha’ by Sashi Bhusan had kindled new hopes in the minds of the people of Odisha. ‘Asha’ soon attracted many leading writers and leaders of public opinion of that time and became the powerful vehicle of public opinion.

In 1917 another Odia weekly paper ‘Samaj Mitra’ was published from Cuttack. During the same period Gopal Chandra Praharaj edited “Satya Samachar”, Utkal Gourab MadhuSudan Das edited ‘The Oriya’. Another weekly ‘Swaraj’ which became a daily in 1932 was also published in 1921-22 from Cuttack.

In 1928, Sashi Bhusan Rath took another bold step and started the Odia Daily ‘Dainik Asha’ from Berhampur. This was really a great day for the people of Odisha and for the press of Odisha. With the publication of Dainik Asha many public spirited youngmen got the opportunity to receive the practical training in daily newspaper work and journalism. After the publication of ‘Dainik Asha’ Sashi Bhusan also published an English weekly, ‘The East Coast’. In 1930 an Odia newspaper “Prabhat” was also published from Cuttack.

On 5th May, 1933 the first English daily of the Province ‘The New Orissa’ made its

appearance from the Asha Press of Berhampur under the Editorship of Sashi Bhusan. It may not be out of place to mention here that for the proper growth and development of Odia journalism and development of language and literature, necessity for the invention of Odia type-writer was greatly felt and a brother of Sashi Bhusan Ranganath Mahapatra of Surada, Ganjam invented the first Odia type-writer in early forties. The Odia type-writers were manufactured in Germany and were put to use in some of the offices soon after the formation of the separate Odisha Province on 1st April, 1936.

During the Second World War in 1942, Daily Asha changed hands with its sister publication the English daily ‘New Orissa’ which was purchased by a businessman of Calcutta, who later settled down at Cuttack. These two papers gave effective support to war efforts of the British Government and were also recipients of Government’s aid. Both were closed down in 1951 marking the end of a great chapter of the pre-independence era journalism in Odisha. However, the “Dainik Asha” resumed publication from Berhampur being controlled by a “Trust” set up by Brindavan Nayak in the Seventies.

“Samaj”, the Odia Daily of Cuttack was established by Pandit Gopabandhu Das as a weekly in 1919 to support the cause of freedom struggle of the country. Das continued his relentless struggle against the British rulers through the columns of the paper and never yielded to any pressure and temptations of the British Government.

In the early pre-independence period two English weeklies, ‘The Orissa First’ edited by K.N. Acharya and ‘Observer’ by Mr. M.S. Mahanty, and an Odia Weekly named Janata by Surendra Mohanty published from Cuttack had influenced public opinions in their own respective ways. Acharya’s ‘Orissa First’ commanded



respect and prestige in official and enlightened circles of the State. Another Odia monthly magazine which commanded great influence throughout the State for its critical writings was 'Niankhunta'. This was first started in 1938 from Berhampur by Godavarish Mahapatra and later shifted to Cuttack. 'Krusak', another Odia weekly also started its publication in 1938 from Cuttack under the editorship of Sarangdhar Das.

The growth of press and journalism during British period brought many changes in the life of the people of Odisha. The development of press and growth of journals and newspapers in Odisha made the people aware of different aspects of life like social, political, economic and cultural etc. It created awareness about the evil rules of British Government in Odisha. It also developed the sense of nationalism in the minds of the people of Odisha.

In the post-independence era, journalism in Odisha assumed new orientation and direction. It attracted many ambitious young men who opted for journalism as a venue for employment. Dr. H.K. Mahatab's "Prajatantra" offered this opportunity to employment seekers in journalism and also to the young aspirants for building political careers. Published as a weekly from Balasore in 1923, 'Prajatantra' re-appeared in 1947 as an Odia Daily with renewed vigour and strength under the fostering care of Dr. Mahatab who was the first premier of the State on the eve of the transfer of power and also became Chief Minister after independence. As a matter of fact, "Prajatantra" became the training ground for many budding journalists who later occupied important positions in political and public life. Another sister paper of the Prajatantra, English Daily, "The Eastern Times" was also published on the 1st of April 1948. The 'Amrit Bazar Patrika' of Calcutta published an edition from Cuttack from the Tulasipur residence

of Biju Patnaik. But it later discontinued its publication after two years.

'Matrubhumi' which started as a weekly in 1947 was made a Daily by its founder Editor Balakrushna Kar in 1951 on the eve of First General Elections in 1952 with the financial help received from Maharaja of Balangir Patna, R.N. Singh Deo. In 1956, another Odia Daily called 'Ganatantra' owing its political allegiance to the opposition Ganatantra Parishad" of the ex-Garhjat rulers of Odisha was published by the Gana Prakasani Trust Board. This paper continued for about five years. In 1960 another important Odia Daily "Kalinga" was published by Biju Patnaik, the then Congress leader of Odisha. It was controlled through a trust. This paper went out of existence after 1967 General Elections during the time of "Swatantra-Jana Congress" Coalition Ministry. On 1st April 1966 another Odia Daily "The Janasakti" made its appearance and continued for about four years. This paper owed its existence to Biren Mitra, ex-Chief Minister of Odisha. During its short span of existence it had been able to gain popular support and good will of the people. After the Fourth General Election, another Odia daily the "Swarajya" owing its full allegiance to the Swatantra Party was published from Bhubaneswar under the working editorship of Rama Prasad Sinha, a well-known freedom fighter, writer and a veteran journalist. This paper was controlled by the ex-Maharaja of Balangir Patna, R.N. Singh Deo as the Chairman of a new Trust Board.

In 1974 a new Odia Daily "Dharitri" was added to the family of the daily newspapers of Odisha published and owned by Nandini Satapathy, the then Chief Minister of Odisha. Her son and MP Tathagata Satapathy is its present editor.

Although, the Eastern Media Ltd., Bhubaneswar started the trend of weekly-



magazines for its daily newspaper 'The Sambad', it was followed by other dailies who started such features to attract more readers and to gain revenue.

The circulation of Odia publications was increased from 1,24,84,899 copies in 2013-14 to 1,34,71,260 copies per publishing day in 2014-15. Dailies and tri/bi-weekly claimed a circulation of 80,45,411 copies while remaining 54,25,849 copies were claimed by periodicals. Out of the 350 publications, 33 were 'big', 133 were 'medium' and rest 184 were 'small' category publications. 19 dailies / tri/biweeklies had a circulation of more than 1,00,000 copies per publishing day in 2014-15.

The actual growth of Odia newspapers, however, can be attributed to strong political affiliations of the respective editors concerned. Due to some reasons, politicians took the patronage of newspapers and started one such media under their patronage and control apparently for a say on bureaucracy and the government. As per the estimate nearly eight prominent Odia newspapers have been started or promoted by politicians.

The post-liberalisation era can be described as the best period for the development of press in Odisha, as many English press and electronic media started their venture in Odisha. During this period, English dailies like The New Indian Express, The Times of India, The Statesman, The Pioneer, The Telegraph, The Hindustan Times and The Asian Age have opened their publications in Odisha. Print-media industry in Odisha has undergone through a lot of changes particularly on the front of technological innovations. Starting from ultra-modern colour printing to multi-editions (in same day) printing by the local print-media, Odia-print-media has come up well in the recent past, to compete, at

least in terms of national standard, both in quality and coverage.

The emergence of various news channels not only transformed the socio-cultural makeover of the State but also changed the culture of media in Odisha. However, the development of newspapers as a mass media in Odisha could not be improved both in terms of quality and quantity to an extent expected. It is due to certain factors, which can be attributed to poverty, illiteracy, rural-based society and absence of reading habits and less political awareness among the people in the State.

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Communication : The New Millennium Investment

Dr. Baburam Nayak

From the primeval times to the post-modern living of many wonders and worries, man has been desperately trying to strengthen his means of communication to perfect and enrich a lifestyle from its state of anonymity to one of high illustration. In his unceasing quest for development in all conceivable fields of life one that has supported him and contributed to his pace is a successful and relevant communication. As the basic life skill it has travelled like an ambitious and daring pathfinder through many hindrances and roadblocks down to our times. What it has lost or gained is not the basis for our thesis, but how it has marched forward meeting successfully the needs and requirements of every phase of civilization and development till its incredible footprints in contemporary world community. Doubtless it has never failed to satisfy the atavistic urge not only the Primordial / Primitive nomads but also meet myriad requirements of a highly developed and technologically empowered world community. In its pace of evolution, it has democratically sensitized the accompanying sectors of every age and every phase of civilization. Not any field of human activity that matters marginally or significantly to a slowly developing civilization does seem to have escaped its overwhelming influence, to talk of health,

education, science, social and political life, sports, music, entertainment and family life only.

True communication has never betrayed any human expectation. Moreover, it has facilitated and does facilitate now lots of human activities considered primary to human development in all perspectives. Hence the fundamental duty of the most refined intellectual or authority in any field of human life is to develop and appropriate communication style and system for those below the hierarchy so that relevant information passes off to the grassroots unambiguously thereby creating a literate and progressively conscious audience to admire and contribute to the growth of such positive human activities.

In this highly competitive scenario of globalization when the entire world has been reduced to an electronic cottage, human performance technology in communication skills has become very essential which helps us becoming more effective humans both at the personal as well as professional level. Success, prosperity and progress of our time can fairly be attributed to good communication. A successful communication always brings about incredible benefits to the new generation of this New Age and failure in communication has only tales of



disasters. All the great wars in the past had taken place only due to lack of communication. It is evident from these lessons of history which unfolds anecdotes in multitude, clearly indicating utter failure due to lack of communication whether in a warfront or a crucial match in an international tournament or a political negotiation or a major sales finalization. Therefore, it is highly essential for all of us to study the rudimentary aspects of communication, that how much important is a successful communication between human beings, between nations and between the societies. With the increasing contact of the Indians with the outside world mainly after globalization, it has become very essentials for future technocrats and the professionals to communicate with the global community with the help of a language having universal validity which promises easy access to Corporate World.

The more the successful communication, the easier becomes the goal to destination. A good communication opens the door to opportunity. Language is just a part of this vast horizon. It is a natural human growth and social activity. Since the dawn of civilization, man has been trying to exploit the credibility and dynamics of language for conduct of day-to-day affairs. Even animals and birds communicate with each other by signs and symbols or in a language known to themselves. We are here particularly concerned with the medium of international communication which has been a part of our life for centuries.

While clear communication can help performing the tasks well, an effective communication can bring an end to misunderstanding and confusion. Thus, effective communication assumes extreme importance in today's fast moving. Information Age, but for which things can go haywire in business world.

With the whole world becoming a global market and business becoming diverse and result oriented, professionals and technocrats are facing new challenges in communication everyday. The advent of globalization and consequent migration have changed the contours of English language. The issues of Global English, American English and such varieties of English baffle us.

Communication is the tool with which we exercise influence on others, bring about changes in the attitude and views of our associates, motivate them and establish and maintain relations with them. Thus communication is central to everything. The success or failure of our activities, the achievement of our goal is possible according to our ability to communicate effectively with others. That is why communication plays a very fundamental role in the development of any healthy relationship and strengthens a mutual sense of commitment to bridge the gap between people and plays important role in all phases of interpersonal relationship. With the help of effective communication things can be expressed, ideas can be shared, thoughts can be joined and information can be collected, processed or exchanged and the multinational organizations which are spread globally can function like a single unit so that without communication, there is no way to express thoughts, ideas and feelings and without a means to communicate an organization will be isolated.

No doubt, the ability to communicate is considered as the most important foundation skill and it has become the current trends in this contemporary world to make these skills even more critical. With the advancement of information technology, the New Age Kids especially the technocrats or the professionals must be able to communicate their ideas persuasively to win over



others in the war of talents of today's world. Similarly, the persons in all professions like doctors, engineers, chartered - accountants, actors, managers of all kinds of organizations and educators must develop and enhance their global skills to achieve success in this highly competitive scenario of globalization. Thus success depends not just on acquiring knowledge and hard skills. We may be able to articulate words but not communicate well. We may hear or read and recognize words but not comprehend well. Our social life and professional career may be ruined if we do not master and cover all the four major dimensions of communication skills, because human interaction is essentially communicative interaction. We need to communicate in order to interact.

Communication has four attributes or qualities. Understanding these attributes help us to improve our competence and skills in communication. It is intentional and unintentional. Communication takes place even when we do not plan it and are not conscious of it. It is a dynamic process. It is considered as a process that is always changing, always in motion having neither beginning nor end. With the concept of change, it grows and develops. Communication is very systematic. Disturbance in any state in the communication process affects the entire process.

Gone are the days when 'communication skills' was a mere topic. But in the modern scenario, its importance has swelled to a complete and indispensable subject of study for management trainees or professionals. No one can undermine its relevance. "Communication Skills" is the catch phrase of this century. Everyone is obsessed with it and wishes to be a master of it. About 70% of our working time is spent in some kind of communication. And if one is not

proficient in this skill, one is liable to lose much in one's professional as well as social and personal life. Therefore mastering the art of Communication is of paramount importance in today's world of concern and commerce.

1.1. Importance of technical communication

Technical communication plays a pivotal role in an organization, whether it is a business enterprise, an industry, or an academic institution. All managerial or administrative activities involve communication, be it planning, organizing, recruiting, coordinating, or decision making. When we write reports, give instructions, or read brochures and manuals, we are involved in the process of communication. Communication serves as an instrument to measure the success or growth of an organization. For example, papers published by research and development organizations bring to light their progress.

The success of any organization is largely recognized by the quality and quantity of information flowing through its personnel. When the CEO of an organization presents his/her company's achievements in a meeting, each of the participants comes to know of these milestones. The various types of communication not only help an organization grow, but also enable the communicators to develop certain attributes.

Sadly, though most professionals are well aware of the importance of communication, they do not develop their skills to good effect in this sphere of work. The higher the position, greater is the need to communicate. A labourer, for example, may not be as involved in communication as a top-level executive. The more we participate in the communication process, the better we develop our skills in collecting and organizing information, analyzing and evaluating



facts, appreciating the difference between facts and inferences, and communicating effectively. If we wish to become an effective communicator, we need to communicate, communicate, and communicate. There is no other way out.

It is not necessary that all kinds of communication should exist in an organization. If the organization is very large, for example, a university with various affiliated institutions or business may not have all of them. However, an organization becomes an organized whole because of its communication. It is the vehicle through which management performs all its functions. It is impossible for an organization to survive without communication, for all its activities would come to a standstill. Therefore, its importance can never be ignored.

1.2. Importance of Business Communication:

Communication is the means by which information is shared. Activities are co-ordinated and decisions are implemented. Good communication skills are basic to successful management. Business communication is evolving at a rapid pace with the introduction of new network-based collaborative technologies. While the term personal communication refers to exchanging personal messages, the term business communication denotes the process of sending and receiving business messages. A group of people working together must interact in order to share their needs, thoughts, plans, expertise, and opinions and so on. Whether it is an academic institution or business organization, communicating formal and technical messages is vital for its progress, prosperity and sustenance. The various oral and written forms of communication not only enable people to come together and share their ideas at various workplaces but also enable organizations to progress and prosper. Today, the reputation of an organization, an industry or a

nation depends on the quality and quantity of information they transmit and exchange. With the phenomenal advancement of technology, communication has assumed more importance than ever before. It is important to realize that developing business communication skill is central to carrying out all the functions effectively.

1.3. Importance of Formal and Informal style of Communication

Language is a vehicle of communication. Man is a social animal and therefore, needs language to lead a decent social life. We use language for a variety of purposes such as journalism, in courts and prayers etc. The kind of language we use differs, depending upon the purpose for which we use this language. Whatever be the situation, we don't use the same variety of language with everybody. The different situations bring us to the kind of language we use during formal or informal occasions and with intimate people, casual acquaintances or superiors. The language we use for social communication has a tremendous pedagogic value. Teachers of English ought to train students to use language that is appropriate to particular social situations. English which has the several varieties of its particular character used differently in different social situations according to the relation between the speaker and the listener. Before speaking one should know the appropriate forms for the given situation such as formal or informal. The English used in formal communications is in some way different from the English used in informal conversation.

Formal language is the type of language we use publicly for some serious purpose, for example: in official reports, business letters, regulations and academic writing, formal English is nearly always written, but exceptionally it is used in speech.



We use different registers for writing an assignment, for writing to a friend, for writing to a prospective employer, for conversation with a friend and for making a presentation. Writing is usually more formal than speaking. Formal communication is usually scheduled in advance and has prearranged participants and pre-set agenda like a meeting, an interview, a conference, a presentation. Highly formal communication is likely to be one-way and may not be an enriching experience. The language used is formal. It is impersonal, official and written. The purpose of formal communication is to command and to interact in professional life which is highly needed in organization. Since it is official, it is binding and more likely to be obeyed. It avoids the embarrassment of face to face contact, when the subject of communication is sensitive or painful.

So informal communication is likely to be interactive and richer than formal communication. The style is informal, and may be conversational, personal, unofficial and mostly oral. The purpose of informal communication is to motivate through personal contact and friendship which is very healthy for an organization. It encourages the flow of new ideas and can foster harmonious relationship and co-operation based on shared concerns and interests.

An appropriate mixture of formal and informal communication is the most useful. There is no magic formula for finding this mixture. Intelligent leaders who understand the environment of the department and the needs of their staff can find a suitable blend.

1.4. Importance of communication in our day-to-day life:

Human beings cannot survive in the society without communication. Everyday, in many

ways, we communicate with other people. Sometimes verbally, other times it is through what we call body language. In order to work in an office, function at school or interact with people in any situation, communication is needed. When dealing with issues in our personal life, good communication is vital. If we are in a relationship with someone, communication is what keeps the relationship alive. We cannot only use the verbal skills while convincing our children or son/daughter to keep themselves away from the wrong tracks in their teenage on many issues. So whether in work, in our dealings with life or in our personal life the importance of communication skills is indispensable which can never be underestimated.

Communication is a crucial decisive factor in business relations. Right things at the right time and the right place help building sound professional relationship. Any miscommunication or ambiguity can pour pails of cold water on our hard work and ruin our chances of survival in today's competitive business world. As effective communication skills in business go a long way in sealing our success, we ought to avail the training on developing business communication skills in order to bring success to any business in this competitive scenario of the corporate world.

1.5. Importance of communication in an Organization:

Effective communication is a building block of successful organizations, which acts as organizational blood. It promotes motivation in the employees to improve their performance to the mark and provides a source of information to the organizational members for decision-making process. Communication plays a crucial role by altering the way of life by altering individual's attitudes. In today's life, the only presence of



another individual fosters communication which helps in socializing but for which it is impossible for anyone to survive in the human society. Communication helps in controlling function of management. An effective and efficient communication system requires managerial proficiency in an organization. A manager must discover various barriers to communication, analyze the reasons for their occurrence and take preventive steps to avoid those barriers. Thus, the primary responsibility of a manager is to develop and maintain an effective communication system in the organization.

1.6. Importance of communication in leadership:

History is galore with example of many national leaders who have moved with the masses by their life-changing speeches and powerful writings. Abraham Lincoln and Martin Luther king Jr. are the prominent examples of outstanding leadership through effective communication. A leader is expected to represent the followers and motivate them to reach heights of success through individual and collective effort. Even ideals resting upon strong principles can fall flat and fail to motivate due to lack of effective communication skills. Thus communication is the best equipment that a leader can use to achieve his goals successfully.

1.7. Communication strategies at workplace:

Good communication is as stimulating as black coffee, and just as hard to sleep after. The most difficult part of running an organization is managing the human resources, the most random and volatile resource managed with great dexterity to reach desired organizational goals. Importance of communication at workplace is manifold, as it involves communication along

vertical, horizontal and parallel organizational levels which should always follow the hierarchy prescribed by the organization. Communication in the workplace involves interpersonal communication between colleagues, superiors and sub-ordinates and vice-versa.

The article also intends to show how effective communication bridges the gap between the boss and the employees and the usual workplace trace and misunderstanding quickly finds a passage to easy causality. Truly speaking the employees rediscover the workplace to be a kind of rendezvous which empowers and inspires each employee and creates no room for any kind of prejudice, ill will and animosity. On the contrary good communication between the employees results in exemplary professionalism.

1.8. Cultural Communication :

With the whole world becoming a global market in the new millennium, we have been witnessing people moving to different countries and settle down there for a long period. With the changing of social environment language spoken differ from place to place and culture also varies. So skill in communicating with the people of other cultures is vital to success.

Thus fostering successful communication between people of different cultures will bluster our success in our career and make us free from inter-cultural mis-understanding.

**“Language is what we hear :
Communication is what we share
Culture is how we understand.”**

Thus the most important quality that one must have is a willingness to learn and to keep his eyes and ears open to serve and understand a New World of this New Millennium.



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Gandhi : As a Writer, Journalist and Editor

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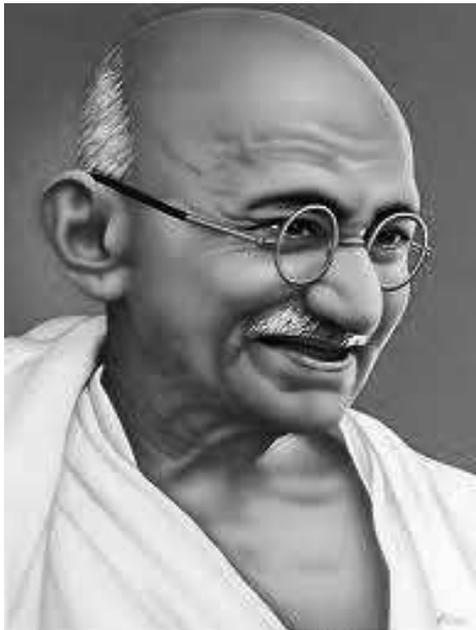
Who is Gandhi?

Father of the nation, A Journalist, Writer/ Author/Editor, Speaker, Publisher, Son, Husband, Father, Master, Teacher, Philosopher, Diplomat, Freedom Fighter, Legal Expert, Politician, Statesman, Strategist, Child Writer, Dietician...

Why Gandhi wanted to write or become an editor ?

- Is it to raise voice against the British Raj ?
- Is it to reach the masses of India ?
- Is it to bind the people of various religions as sisters and brothers ?
- Is it to express his spiritual ideas for the good cause ?
- Is it to achieve 'Sarvodaya' (moral, spiritual, economic.)

Hence, it would be worthwhile to revisit Mahatma Gandhi's philosophy and principle of journalism and his contribution as a journalist. The



journalistic ethics set by Gandhi, who had written with the sole purpose to create public opinion and to bring awareness among the huge mass of illiterate natives of the British India are seen to be followed more in breach today in the background of the liberalized economy which is guided by the market forces rather than the social and national interests.

This paper makes an attempt to understand the importance of Mahatma Gandhi's approach to journalism and its relevance in the present society. Media is considered as one of the pillars of the society. But in the age of globalization and in the age of internet, the journalism has lost the physical boundaries of transmission of news. Nowadays sensationalisation

of news has become the measure of success in the journalistic field. Journalism has become an industry in the modern days, and commercialization of the press has been increasingly found in every aspect.



Gandhi As A Free-Lance Journalist:

On arrival in London in September 1888, to study law, Gandhiji, at the age of nineteen, for the first time read a newspaper, he could scarcely imagine at that time, how actively he would be associated with the newspaper world for the rest of his life. Gandhiji would spend hours devouring the columns of the Daily Telegraph, the Daily News and the Pall Mall Gazette. Travel stories, with plenty of illustrations, fascinated him particularly. Newspaper reading was a novel experience for him as to quote him “ In India I had never had read a newspaper .”^[1]

His friendship with the members of the London Vegetarian Society afforded him an opportunity to write for its organ the Vegetarian. He contributed, during his stay of about three years in England, nine articles on diet, customs, festivals, etc., of the Indians. These are his earliest writings on record.

The first one was published in the issue of February 7, 1891, under the caption: ‘Indian Vegetarian’. He contributed nine articles to this magazine depicting the diet, customs and festivals etc. of India. HOCKIN, JOHN: *First Step in Free-Lance Journalism*, London, Pitman, 1947. Here he dispels the common belief that all Indians are vegetarians and lists the food habits of vegetarians in different parts of his country. In conclusion, he mentions. “*en passant* that the cow is an object of worship among the Hindus, and a movement set on foot - to prevent the cows from being shipped off for the purpose of slaughter, is progressing rapidly”.

In another article in the journal dated March 28, 1891, he describes important Indian religious ceremonies under the caption: ‘Some Indian Festivals’. Travel stories which stirred his

imagination earlier now enthused him to write these. On reaching India, he sent to the Vegetarian the travelogue: ‘On my way home again to India’. It was published in two parts - in the issues dated April 9 and April 16, 1892. Three years of writing and staying abroad enlarged not only his scope of writing but made him a better and more accomplished free lance journalist.

South Africa not only shaped many of the ideas and traits of Gandhiji, but made an out-and-out journalist of him as well. If the London Vegetarian Society afforded him a forum to write and speak, the political situation in South Africa chiseled him into a conscientious journalist. While fighting incessantly against all disabilities imposed on Indians, through representation, petition, memorandum, etc., he did not, for a moment, minimize the important role of newspapers.

He would scan through all local papers and reply suitably to any misrepresentation or distortion of facts. Soon he became well known to the newspaper men in South Africa for his zeal in expounding the causes of the Indians. During the brief spell in India, from the middle of 1896 to November 1896, the year when Marconi invented wireless telegraphy, he was touring the country to enlist the support, among others, of editors for the South African Indian cause. In a letter to the editor of *The Times of India* he wrote: “Publicity is our best and perhaps the only weapon of defence”.

Soon he came in touch with editors of The Amrita Bazar Patrika and Bangabasi of Calcutta. He established good contact with The Statesman as well. Incidentally, Gandhiji was now known in India through his famous Green Pamphlet wherein he highlighted the grievances of his countrymen in Africa.



He first came across a newspaper in London, when he went there to study law. He could hardly think at that time that he will be associated with the newspaper world throughout his life. Gandhi's first article was published in the issue of February 7, 1891 under the caption "Indian Vegetarian" in 'The Vegetarian' the organ of Vegetarian Society.

In a letter to the Editor of the Times of India he wrote, "Publicity is our best and perhaps the only weapons of defence". South Africa where he was thrown in to the whirlpool of politics shaped him as a Journalist. Mahatma Gandhi's association with *Indian Opinion (in South Africa)*, *Satyagrahi*, *Young India*, *Navjivan*, and *the Harijan* are classical example of ethics and value based journalism. These newspapers are great source to know Gandhi's views on various issues. His writes up in his own newspapers which are the major contribution for journalism practice in India and holds its relevance for ever.

Indian Opinion:

Gandhi started the publication of 'Indian Opinion' in 1903 and the first issue of Indian opinion was published on June, 04, 1903 although Gandhi, in his autobiography mentions the year of publication as 1904. The prime objective of Indian Opinion was to protect the Indian interest and it was such a challenging task considering that there was no other medium of communication. Apart from this the other challenge was the control of press. Gandhi wrote about this situation, "I believe that a struggle which chiefly relies upon internal strength cannot be wholly carried on without a newspaper, it is also my experience that we could not perhaps have educated the local Indian community, nor kept Indians all over the world in touch with the course of events in South

Africa in any other way, with the same ease and success as through the Indian Opinion, which therefore was certainly a most useful and potent weapon in our struggle".^[1]

The objectives of the Indian Opinion were:

- a) to provide news to all the sections of society in their own language.
- b) to advocate their cause.
- c) to provide the information of the events happening in India.
- d) to contain contributions from competent writers, Indians as well as Europeans.
- e) to cover all the aspects on social, moral, intellectual issues.

If one goes through the content and language of the Indian Opinion, one can see the art of conveying the message in the simple language which had the direct appeal to the audience. This can be easily verified in the first editorial of the Indian Opinion entitled 'ourselves' where Gandhi writes:

"We need offer no apology for making an appearance. The Indian community in South Africa is a recognized factor in the body politic, and a newspaper, voicing its feelings, and specially devoted to its cause, would hardly be considered out of place: indeed, we think, it would supply a long felt want. The Indians, resident in British South Africa, loyal subjects though they are of the King-Emperor, labour under a number of legal disabilities which, it is contended on their behalf, are undeserved and unjust. The reason of this state of affairs is to be found in the prejudice in the minds of the Colonists, arising out of misunderstanding the actual status of the Indian as a British subject, the close relations that render him kin to Colonists, as the dual title of the



Crowned Head so significantly pronounces, and the unhappy forgetfulness of the great services India has always rendered to the Mother Country ever since Providence brought loyal Hind under the flag of Britannia. It will be our endeavour, therefore, to remove the misunderstanding by placing facts in their true light before the public. We are far from assuming that the Indians here are free from all the faults that are ascribed to them. Wherever we find them to be at fault, we will unhesitatingly point it out and suggest means for its removal. Our countrymen in South Africa are without the guiding influence of the institutions that exist in India and that impart the necessary moral tone when it is wanting. Those that have immigrated as children, or are born in the Colony, have no opportunity of studying the past history of the nation to which they belong, or of knowing its greatness".^[2]

Gandhi consistently wrote articles on other subjects as well. It is also important to notice that along with his scholarly contribution to the journal, he also contributed financially and during the first year of the journal, Gandhi spent 3000\$. Gandhi wrote about it in his autobiography, "I had to bear the brunt of the work, having for most of the time to be practically in charge of the journal".^[3]

Satyagrahi and Young India:

Gandhi had contributed a lot as a journalist in South Africa and his experience in South Africa helped him when arrived in India in Jan, 1913. Journalism was not a profession in India at that point of time except Anglo-Indian press. Advertisements had no role to play and papers had to rely on sales promotion and financial aid from individuals. Although Anglo-Indian press was technically superior but it wasn't popular among the Indians on the other hand Indian newspaper was popular among Indians but there

was dearth of professional approach and quality of printing. The eminent writers and freedom fighters were using the press as a medium for the dissemination of their views and ideas. Mrs. Annie Besant's New India, Maulana Abul Kalam Azad's Al Hilal, Bal Gangadhar Tilak's Kesari etc all focused on respective personalities and at times it looked views paper rather than newspaper. This trend was further developed by Gandhi and his views papers can be considered as the story of Indian struggle for independence. His newspaper started the political movement that was based on moral values.^[4]

The circumstances were not that favourable to publish and run newspaper in India due to Government's orders and policies during those days. Two acts, first Criminal Law Amendment Act of 1913, and Second Defense of India Regulations of 1914 were made to check the Indian newspapers and forced them to stop criticizing the British Government and due to the security policy of the Press Association of India, most of the newspapers preferred to close down than to submit to the Government orders. The Government took coercive action against 963 newspapers and printing press between 1917 and 1919. Apart from this, 173 new presses and 129 newspapers were killed at birth due to demand of heavy security and over 500 publications were prohibited within that period.^[5]

After World War I, the Indians were waiting for Home Rule 11, as promised by the British Government but India got the Rowlett Bill. The entire century was annoyed and rose against it. According to the Rowlett Act, not only the publication of 'Subversive document' but its mere possession was made a punishable offence. Gandhi was completely annoyed like any other Indian and he emerged as rebel in the eye of the



British Government. An unregistered weekly ‘*Satyagraha*’ was started under the editorship of Gandhi to protest against the discriminatory and biased policies of the British Government. It started publication from April 7, 1919. The newspaper was to be published on Mondays.

Non-cooperation was everywhere in all spheres. The whole country was ablaze. Situation was going out of control of the leaders. In the *Satyagraha* of May 6, 1919, Gandhi cautioned people, citizens of Bombay particularly, to understand fully the significance of ‘*hartal*’ before they would observe it to show the outward evidence of their deep affection for Mr. Horniman, the fearless editor of the Bombay Chronicle, who was forcibly being deported from the country. Mass upheaval continued and very soon the *Jailianwalla Bagh* massacre took place. Leaders were stunned at this development. Was the rebel editor, Gandhi, inciting the masses? Was the message of his ‘*Satyagraha*’ falling on deaf ears? Was the country fully prepared to abide by the message of the new ‘Messiah’?

When *Satyagraha* was called off Gandhi didn’t stop and he continued to educate and inform the people mostly through leaflets, but very soon he got a bigger and better forum. A group of young Gujarati’s started an English Weekly, ‘*Young India*’ and the editorship of the *Young India* was offered to Gandhi. He accepted it. *Young India* was soon converted into a weekly and it was brought from Bombay to Ahmadabad. The *Navjivan* first appeared on 7 October, 1919 and *Young India* followed suit, after that day Gandhi was the editor of both and Mahadev Desai and Shankarlal Banker were printer and publisher. The journals were priced of an *anna* each. Gandhi started to write his views freely and turned *Young India* and *Navjivan* in to views paper as

Gandhi wrote in the editorial of the first issue of *Young India*, “They enabled me freely to ventilate my views and to put heart into the people”. When Gandhi was the editor of the *Indian Opinion*, his views was different and little soft to the British Empire but by this time his hopes in British justice had devastated.

Young India became powerful vehicles of his views on all subjects. He wrote on all subjects. He wrote simply and clearly but forcefully, with passion and burning indignation. One of the objects of a newspaper, he said, is to understand the popular feeling and give expression to it; another is to arouse among the people certain desirable sentiments, and the third is fearlessly to expose popular defects.

Gandhi’s papers published no advertisements. They enjoyed wide circulation. His approach to journalism was totally devoid of ambitions. To him it was not a vocation to earn his livelihood; it was a means to serve the public. In the ‘*Young India*’ of 2 July 1925, he wrote: “I have taken up journalism not for its sake but merely as an aid to what I have conceived to be my mission in life. My mission is to teach by example and present under severe restraint the use of the matchless weapon of *satyagraha* which is a direct corollary of nonviolence.”^[6]

The *Young India* did not pay the security money demanded by the government and as a result the press was confiscated and printing of the journals stopped. Gandhi was in prison but he used to write on line or two to every inmate of the *Ashram*. His weekly letters to other inmates appeared in the *Young India*.

The *Young India* restarted publication in March, 1931 and in the first issue Gandhi wrote about the objective of the newspaper and support



the reason that it has started for, “It had again been possible to resume publication of the Young India ‘under the law.’ I hope that the public will join me in the tangible manner they can, namely by patronizing *Young India* and what is more, fulfilling the mission for which *Young India* stands. The readers know that *Young India* and *Navjivan* do not exist for a commercial purpose. They are published for the sole purpose of educating the nation to win ‘*purna swaraj*’ through truthful and non-violent means”.

Navjivan:

The Gujarati monthly the “Navajivan”, under the same management, was also placed at his disposal. The *Navajivan* first appeared on October 7, 1919. The *Young India* was published after a day of the *Navajivan*. While editing *Navajivan* he wrote, “The editing of *Navajivan* has been a perfect revelation to me. Whilist *Young India* has little more than 1200 subscribers, *Navajivan* has 12000. The number would leap to 20000, if it would but get printer to print that number. It shows that a vernacular newspaper is a felt want. I am proud to think that I have numerous readers among farmers and workers. They make India The English journals touch but the fringe of the ocean of India’s population.”⁷ Gandhi’s editing of the *Navjivan* in Gujarati, provided language papers a reputation, they had lacked. In virtually all the provinces language papers started to be published. In a few cases they showed the largest circulation in the country. This circulation was not only limited to towns; it travelled down to remote corners.

Newspapers appointed reporters in many distant places to get news from the villages. “Many of his followers were moved to write and publish in the Indian languages, in imitation of his own direct style. They wrote a simple prose.

Regional journalism began to acquire an importance and there was hardly any area of the country which did not have its newspaper. These did not displace the English Press which provided all-India media”.^[8] Gandhi was also in charge of publicity for Indian National Congress. In the issue of the *Young India* dated March 9, 1922, Gandhi expressed his views against publicity abroad. He raised following points: (a) people in the country will be made less self-reliant as they will depend on outsiders to help in their struggle; and (b) independent interest of other countries about the Indian condition will cease. On March 11, 1922, Gandhi was sentenced to six years imprisonment for writing rebellious articles like, ‘Tampering with Loyalty’, ‘the puzzle and its solution’ and ‘Shaking the move’. After Gandhi’s arrest, the circulation of the *Young India* and the *Navjivan* came down from 21,500 to 3,000. During his life in prison, Gandhi spent time in reading qualitative books, epics and writing his experiences. He intended to write in prison, his autobiography. But could not do it, instead, he wrote most of the manuscript of ‘*Satyagraha*’ in South Africa.

The Harijan:

Gandhi consistently wrote on various issues through the newspapers he edited and published because apart from achieving freedom, Gandhi’s goal was to awaken the people and reform the society as Shri Shambhu Dutta, is of the view that “Social reform was the top of Ganhiji’s agenda; Gandhi’s sole purpose of journalism was to write on every walk of life, to inform and educate the people and to write about the moral and ethical issues. He continued to serve the society through his pen in this manner only”.

It is in this context that the paper *Harijan* was started and it first appeared on February 17, 1933 and was printed at one *anna*. Sri R V Sastry



became the editor and the weekly was published under the patronage of the servants of untouchable society.

Ten thousand copies were printed for the first issue. The context of the *Harijan* was basically devoted to untouchability. In next page, there was a column titled, 'To the Reader, in which Gandhi said, "Since the movement has a world-wide significance and seeks the sympathy, if possible, of the whole humanity, it is necessary to keep the world acquainted with its implications and progress". He further commented that, "That no advertisements are being taken for the upkeep of the paper. It has to depend solely upon the subscriptions received".

Gandhi continued to write in prison and when he was released in May, 1933, The *Harijan* became the mouth-piece for the '*Harijan*' movement and when Gandhi was criticized for it, he explained in the *Harijan* dated 21 December, 1934, "Any problem connected with the welfare of villages as a whole must be intimately related to the '*Harijans*', who represent over a sixth part of India's population. Those who complained of monotony were perhaps not sufficiently interested in the cause. No doubt it would be true criticism, if I were told that the columns of *Harijan* were not as interesting as they might be made. There are causes for this which are inherent in the movement itself".^[9]

The sole purpose of *Harijan* was to serve the society and it is in this context that there was a complete black-out of important political news in *Harijan*. There was no surprise that the paper didn't mention about the all important news such as, Congress or the Gandhi's retirement from politics or the Government Act of 1935. On the other hand, we find more and more articles on development issues, such as village cleanliness,

nutritious food, waste management, village reconstruction work, scientific facts were made on importance of honey, fresh vegetables etc. Researchers published on nutrition and balanced diet. Village sanitation was the other important aspect, Gandhi wrote consistently. Rural development programmes of other countries were published to enlighten the rural people. Gandhi promoted the indigenous industries.

Gandhi was not writing for *Harijan* for a brief period in 1936 due to ill health as he has mentioned on the issue of the *Harijan*, February 29, 1936, but he resumed writing on February 29 under the title 'Nothing without Grace, he wrote; "I am now able, by way of trial, to resume to a limited extent my talks with the readers of *Harijan*. I shall not carry on private correspondence with reference to the correspondents' personal problems or domestic difficulties, except those with which I have already concerned myself, and I shall not accept public engagements or attend or speak at the public gatherings. There are positive directions about sleep, recreation, exercise and food, with which the reader is not concerned and with which, therefore, I need not deal. I hope that the readers of *Harijan* and correspondents will cooperate with me and Mahadev Desai, who has in the first instance to attend to all correspondence, in the observance of these restrictions".^[10]

In the issue of September 24, 1938 of '*Harijan*', Gandhi had written, "*Harijan* is not a newspaper; it is a views paper representing those of one man. Even Mahadev and Pyarelal may not write anything whilst I am alive". He further added, "For the time being whilst Mahadev's illness lasts, readers will overlook the gaps they will notice in the editing of the *Harijan*".^[11] After Gandhi's arrest on August 8, 1942, the *Harijan* closed



down and all copies, old and new confiscated by the Government. After three and half years Gandhi was released on May 6, 1944 and the *Harijan* was revived on February 10, 1946.

Relevance of Gandhian Concept of Journalism:

Gandhi's newspapers suggest that his purpose of journalism was to serve the society in all respect and inspire the mass for a greater cause. He talked to the people in their own language to communicate the message. His overreaching concern for addressing the communication needs of the general public became evident when he expressed that English alone could not be a medium of the newspaper. Hence, it is clear that Gandhi's practice of journalism set high ethical and moral standard by practicing mass oriented and value based journalism.

One of the major aspects of thesis is to understand the various ethical issues in journalism. It also mentions the need for ethics and accountability and then it talks about the different facets of ethics and accountability. He adopted persuasion as the only means to bring about change, be that in India or South Africa. Gandhi built his own ethics even in his role of a journalist and followed the same until his last. One major factor that changed the face of journalism is Globalization and although globalization has helped in the interconnection of different cultures, countries, people but it is not that interrelated when it comes to media ethics. Hence, it has been a challenge for media ethicists to define a global code of journalism ethics.¹²

Gandhi's practice of journalistic ethics:

Gandhi believed that it is sincerity, sympathy and charity that touch the heart more than anything else. Gandhi as a development

journalist showed an example to the present day media how to practice ethic based and development journalism. But where is the place for ethics in the globalized market place and corporatization of media houses, ownership of the media house by the politicians, paid news and propaganda have been the real threat for ethical journalism.

The last chapter is the concluding part of the work. The chapter contains the finding of the problem and gives an emphasis that why Gandhi's approach to journalism is still relevant. It is true that the profession is changing and it can be said that at present scenario most of the media organizations are becoming 'social entertainers' and profit making is the *mantra* for them. It is no accident that no television channel in India today has any place for mass oriented content. Newspapers lack in-depth study or research on subjects relating to the nation. Events are more important than issues. Gandhi also showed that if the purpose of journalism is pure, the journalists don't need to rely on markets and only then media can serve and enjoy the freedom as well as its sanctity.¹³

Thus, Gandhi, while favouring press freedom, advised the press to observe self-restraint. Looking at the need of the hour, rural development was given importance in the Gandhian journalism, as he was keen on rural development which would play a key role in national development. Gandhi focused on development journalism and consistently wrote on the subjects that were beneficial for the masses.

Today sensationalisation of news has become the measure of success in the journalistic field, while the Gandhi's journalism was fully in conformity with his ideology of non-violence that it did not provide for any content which would



cause fear in the thought of the reader. The excessive coverage of tinsel world and the ionization of celluloid and sports personalities endorsing products thereby growing stinking rich; without any input of knowledge merely because they possess the qualification of reaping money for those who have invited them to entertain the masses, have snatched the space of the thought provoking write ups. The media specially the electronic media with the power of visuals at its command - which can make deep impact on the mind of the viewers, has lost the balance that was seen being created in the pre-liberalization years in India. It is also likely that political news content has increased not only in newspapers but in all the media, especially satellite/ cable TV. Political events, politicians counter-statements, political squabbles and scandals occupy a substantial portion of the space or time in most channels.

Liberalization has brought in the curse of consumerism to the people who have been getting indoctrinated in the art of consuming and in the process getting consumed at the hands of the promoters and sellers. The decline in the content of the media of every classification has ripped off the mask of decency and moral in the family. The nation and any thought in regard to the nation is being presented in a glamorous environ. To compete with the visually dominant media, the print media also has loosened all the holds it had been imposing upon itself by self-regulation and thereby the newspaper which was hitherto the only source of common man to know about the world. The public at large had the trust in the news given and held them in high esteem, however with the excessive commercialization and being committed to a person or a political party has seen the manipulation of the Fourth Estate. The Press and media have lost faith that it used to command earlier. ^[14]

The journalistic ethics set by persons like Gandhi, Lokmanya Tilak, Agarkar and many more who had written with the sole purpose to create public opinion and to bring awareness among the huge mass of illiterate natives of the British India are seen to be followed more in breach today in the background of the liberalized economy which is guided by the market forces rather than the social and national interests. It might be unjust if the Press and the Media are restricted to follow all the ethical standards as set by people of the times of Tilak and Gandhi, but nevertheless the manner in which the Press and Media is allowing itself to be so widely open that it forgets that it ought to be only transparent and not irresponsible by being torn in its contents. Truth and truthfulness are at the heart of the journalistic enterprise. On the whole, journalists aim to be truthful. But there are times when in order to be truthful or to obtain information so that a truthful story may be told, reporters believe it necessary to lie. ^[15]

The Gandhian Journalism was fully in conformity with his ideology of nonviolence that it did not provide for any content which would cause fear ever in the thought of the reader. The content was selectively so worded that it would put the people on alert and prepare them to face a challenge, provoke for a protest to oppose an unlawful act of the state, but the content was harmless so far as the prestige of the officer was concerned, while at the same time the opinion and the resolve of the people was clearly communicated to the rulers. In those difficult days with shattered economy and scarce resources, when the English and vernacular press could be managed without any advertisement, it would not be difficult that the Press and Media today can find any difficulty in running their business of journalism with minimum advertisements and



contribute to the need of creating awareness and build public opinion against the wrong and energise the mass with ethical values and support the cause of building a civil society where concepts of Non-Violence and Rule of Law will prevail.^[16]

Gandhi built his own ethics even in his role of a journalist and followed the same until his last. He adopted persuasion as the only means to bring about change, be that in India or South Africa. His quality of possessing utmost patience was germane to the journalist in him. The stark contrast in the present day journalism of losing patience every moment is what makes the journalism of the day, an act lacking in virtues.

Gandhi outlined that the basic purpose of newspaper was public service. In serving the people, the newspapers were expected to transmit news that would transform the individual from wrong doing to righteous behaviours. Almost all Gandhi's writing had aimed at moral transformation of the individual while reinforcing moral conduct in him.

Writing in *Hind Swaraj*, he opined that the tendency of the Indian civilization is to elevate the moral being, and that of the Western civilization is to propagate immorality. With his view, Gandhi educated civilization with good conduct in his answer to the reader in *Hind Swaraj*. Through his writing in *Young India* and *Harijan*, he emphasized on prayer as one of the means to purge himself/herself from the wrong doing and advised all readers to chant *Ram*.

Gandhi expressed his displeasure at the modern newspapers as he said, "The superficiality, the onesidedness, the inaccuracy and often dishonesty that have crept into modern journalism, continuously mislead honest men who want to see nothing but justice"^[17] He pointed out that the

newspapers publish any matter they have without regard to its need or importance just to fill in vacant space. This practice is almost universal. It is so in the West also. The reason is that most newspapers have an eye on profits. There is no doubt that newspapers have done great service to the people and these defects are therefore overlooked. But they have done equally great harm. There are newspapers in the West which are so full of trash that it would be a sin to read them. At times they produce bitterness and strife even between different families and communities. Thus, newspapers cannot escape criticism merely because they also serve the interests of the people. On the whole, it would seem that the gain and loss from newspapers are almost equal.

Conclusion:

Gandhi's views was that the newspapers were meant for public service, they should not compromise on their role in society, and the concept of profits should be regulated to the background advertisements from the businessman, the newspaper tend to be influenced and they yield to the process of those advertisers. Often, adverse news against advertisers is suppressed in support of the advertisers. Being in the service of people, the newspaper cannot 'soil' their pages with such advertisements. Hence, it would be worthwhile to revisit Mahatma Gandhi's philosophy and principle of journalism and his contribution as a journalist. The journalistic ethics set by persons like Gandhi, who had written with the sole purpose to create public opinion and to bring awareness among the huge mass of illiterate natives of the British India are seen to be followed more in breach today in the background of the liberalized economy which is guided by the market forces rather than the social and national interests. It might be unfair if the Press and the



Media are restricted to follow all the parameters and standards of journalism as set by Gandhi, but nevertheless the manner in which Media is allowing itself to be so widely open that it forgets that it ought to be only transparent and not irresponsible by being torn in its approach and contents. Hence, the study of Gandhi's approach and ethical practice to journalism can show the way for mass oriented and responsible practice of journalism.

The news values keep on changing but in relation to its role as a public educator, newspapers have certain news values in reporting or selecting an event before it is transmitted to the public. In India, the press is dominated by certain news values in the post-Independence era. Of course, every press system in the world can adopt different set of news values keeping in view the country's priorities or the newspaper's readership profile. Gandhi outlined that the basic purpose of newspaper was public service. In serving the people, the newspapers were expected to transmit news that would transform the individual from wrong doing to righteous behaviours. Almost all Gandhi's writing had aimed at moral transformation of the individual while reinforcing moral conduct in him.

It is also important to note that Gandhi faced many problems and challenges while running the newspapers but in spite of various problems like financial, administrative pressure, Gandhi continued to publish his newspapers to serve the people without compromising on providing free and fair journalism.

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Development of Women Education in Odisha: Retrospect and Prospects

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Women play a prominent role in the cultural, economic, political, religious and social life of a country. As they constitute almost half of the society and perform multifarious roles as mothers, sisters, wives, daughters-in-law, friends etc. they are the most potent agents of change in the society. The ancient people of India fully realized this fact and advocated a reasonable status to women and encouraged their education. According to Vedas, women should have opportunity to acquire knowledge of Vedas from all four courses (Rig Veda 14.9.64). More than 400 verses in the Vedas are ascribed to 24 women seers. In Vedas, women have been called “*Updeshtri*” of knowledge and this indicates women working as teachers. (Reg Veda 1.3.11).

Gandhiji stated the importance of women education in these words, “I am strongly of the opinion that women should have the same facilities as men and even special facilities where necessary.”

Historical progress of women education in Odisha can be studied under pre-British period, British period and post Independence period.

Development of Women Education in Pre-British Period

Vedic, Buddhist period comes under Pre-British period. During the Vedic age women were

given equal importance vis-à-vis man. They enjoyed special opportunity and freedom. Both boys and girls received education in Ashrams and Gurukulas. The usual blessing of a father at the time of his daughter’s marriage was: “May you excel in learning and public speaking”. In Rig-Veda there are many references to women teachers who possessed very high spiritual knowledge such as the dialogues between *Yajñvalkyā* and his wife ‘*Maitreyi*’ and ‘*Gargi Vachaknavi*’.

In Vedic democratic assemblies such as *sabha* and *samittee* women occupied very high position. Women were not confined to the domestic hearth. They equally shared economic activities and actively took part in work at home and outside the households. Female seers or ‘*Brahmavadinis*’ were at par with male seers and names like *Ghosa*, *Apala* and *visvavara* are still remembered today. Women education in Bhudhist system was very slow and feeble as compared to Vedic period. But later on separate educational institutions for women were started. Higher education was limited only to women belonging to higher strata of society. But there occurred a gradual decline in medieval period in the status of women, as their freedom of receiving education, choosing pertness of their own choice and



working outside the households were curtailed and society tended to be a patriarchal one. Women could not attend 'Maktabs' and 'Madrashas' like male students, only well-to-do and royal families could make private arrangements for the education of their girls.

British Period (1803-1905)

Our state Odisha came under British administration in 1803. Before British rule; indigenous educational system was prevailing in rural Odisha. There were three types of educational institutions such as: 'Chatasalis', 'Tols' (Sanskrit) and 'Maktabs'. Missionaries took initiative in female education could not make much headway due to inadequate support of the government and conservatism Odisha. Hindu girls were not allowed to join schools in fear of proselytism. In 1822 first native school was established by Baptist Mission at Cuttack. In that year, 15 schools were established and total strength of girls' student was 63. In 1836 a boarding school at Cuttack with 3 girls schools were set up for native. In that year a girls' middle school was started at Cuttack. It was first girls' M.E. school. In 1949, at Pipili, one girls' school at Bharaspur was started by missionaries. During the famine of 1865-66 the missionaries established orphanages which subsequently developed into centers of female education. Mrs. Smith a generous lady started domestic teaching in 1869 with six housewives only. By 1872, 126 women at their residence were educated.

In the year 1869 Abinash Chatterjee a kind hearted gentleman of Cuttack started a girls' school in his residence at Balubazar of Cuttack with only six students named as Cuttack Hindu Girls' high School. The school got financial assistance from the govt. in the year 1873. That school was upgraded to middle vernacular school

in 1883. Subsequently it turned into famous centre of women education in Odisha known as Ravenshaw Hindu Girls' school. Free studentship was granted to girl students to increase enrolment of girls. By the end of 1873-74 there were 7 girls' schools in Puri district and 39 girls' school in Cuttack district. But it was an astonishing fact that most of the girls were Bengalis and a few were Odias. Besides Ravenshaw Hindu Girls' school there were two upper primary schools and five primary girls' schools. In 1899 two primary schools at Chandini Chowk and Jhola Sahi were taken over by the government and maintained by Municipality.

The policy of the Govt. was slightly revised as per the resolution of 13th Jan 1876 so as to encourage girls to attend mixed primary school along with consideration of establishment of separate girls' high school. J. A Hopkins, inspector of schools recommended for establishment of separate primary school for promotion of girls' education in Odisha.

The first Odia book published for the girls was "Balika path" by Mr. S.N. Dey of Balasore to attract girls towards education. A reward of rupees six per annum was given to *Abadhans* in order to increase the number of girls. The policy was first implemented in Puri in the year 1876-77 and there was amazing increase of girls in those schools. The number of Brahmin girls was higher than those of other castes in the school was due to the prevalence of caste system.

Women Teachers and Women Inspectors were appointed on the basis of the recommendation of Hunter Commission 1882-83. This opened the way for the spread of women education. During 1882-83, total number of girls' under instruction was 2416 out of those 823 attended special girls' schools. There were 33



special girls' schools in Odisha, out of which 25 were in Balasore, 6 in Cuttack and 2 in Puri. The girls' schools of Cuttack, Balasore and Bhadrak were considered best schools. Balasore had greater facilities for women education due to the influence of Bengal. In 1889-90, Saraswati Bai, the first Odia girl passed the Middle English scholarship examination from Cuttack town.

The Simla Conference in 1901, recommended for the establishment of model primary schools, training schools, for strengthening the staff and inspectors. Missionaries took initiative in female education in Odisha in addition to government's effort to encourage education of girls. In 1902, missionaries set up a Frowning school for women at Cuttack to train lady primary school teachers.

By 1905, progress of female education in Odisha was far from satisfactory level due to *pardah* system, child marriage, inadequate state aid, conservatism of the people, scarcity of the educated female teachers etc.

British Period (1905-1946)

During the period 1905-1936, for girls there was only one high school at Cuttack, three English schools at Cuttack, Puri and Sambalpur and five vernacular schools. The first girls' high school at Cuttack was opened by Mrs. Reba Roy niece of famous Odia poet Bhakta Kabi Madhusudan Rao with only 7 students in 1906. Subsequently it became a full-fledged girls' school and named as Ravenshaw girls' school. In 1907 the enrolment increased to 45 in high school, 112 in middle and primary classes of Ravenshaw girls' high school. In 1905 the literacy percentage of Odisha was only 2.43% in comparison to 12% in India.

In order to provide scope to girls to obtain professional qualification and skill, an industrial section of Mission Girls' school at Cuttack was opened in 1920. During this period two institutions one is the Hindu Women Institute at Cuttack and another is the training school at Cuttack was managed by the Baptist missionary society with substantial aid from the government. In 1908-1909 Ravenshaw Hindu Girls' School was converted to a Girls' High school. Two Odia Brahmin girls named Narmada Kar and Chandramukhi Sarangi passed Matriculation from this school in 1910. The famous lady doctor and Odia poet Kuntala Kumari Sabat passed Matriculation from this school.

The government of Bihar and Odisha appointed the Female Education Committee by the resolution No.1284E, dtd.08.06.1914 for the promotion of female education.

In 1915-16 Intermediate art classes were opened in Ravenshaw Girls' High School, Cuttack. In 1922-23 the IA class of Ravenshaw girls' School was made permanent. The table given below shows the number of girl students admitted in Intermediate arts classes.

Table -1

No. of girl students admitted in IA classes of Ravenshaw Girls High School

Year	No. of Girl Students
1915-16	03
1916-17	08
1917-18	13
1922-23	22
1934-35	08



1936-37	10
1941-42	23
1946-47	64

In 1934 there were 8 girl students in Collegiate degree classes. In 1930 five women took admission in Ravenshaw College, which was a milestone in history of women education in Odisha. In 1936 only 4 P.G. Lady Students were there in Ravenshaw college. The Ravenshaw Girls' High Schools was raised to the Degree status in 1946. It was the only women's college during the pre independence era. It was named as Shailabala Women's College. By 1936 when Odisha became an independent province there was no degree women's college. About sixty thousand Odia girls and women out of around four million female could come for education from elementary level to college level.

Contribution of Eminent Personalities for the Development of Women Education

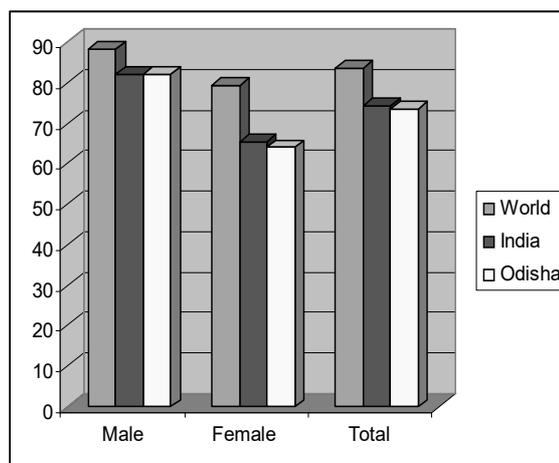
The slow and steady process for the development of women education took years and years to reach towards the goal. The progress of women education in pre-independence era was strengthened with the efforts of missionaries, govt, and eminent personalities of Odisha. The liberal donations of kings like Sri Rama Chandra Bhanj Deo etc. of Odisha could give a stand to women's education. The contributions of personalities like Utkal Gaurav Madhushudan Das, Vyasakabi Fakir Mohan Senapati, Bagmi Biswanth Kar, Abinash Chatterjee, Sarada Devi, Shailabala Das and Reba Roy was quite remarkable.

A turning point came in the post-independence period when women were taken as equal partners in the process of development. The Constitution and the legal agencies have formulated a bundle of laws for providing equality

and protection to the women. But it did not bring a noticeable change in their status-quo. So there was a strategic change in the policy of the government right from the beginning of the Sixth Plan period. The Government took up the women as one of the prime area of concern. Therefore in the mid nineties the Government adopted the novel mission of empowerment. But today a question arises: "Are the women really Empowered ? To this question, all should give the answer "No". In the truest sense women in India are not empowered. Because, till today, there are impediments for the common women, which deny her the basic freedom of life, education and prevent to participate equally with a man in public life.

Table-2
Literacy Percentage of World, India and Odisha (2011)

	Male	Female	Total
World	88.03	79.2	83.7
India	82.14	65.46	74.4
Odisha	82.04	64.04	73.5





Literacy Percentage of World, India and Odisha (2011)

Table-3

Literacy Gap between Male & female (1951-2011)

Census Year	Total	INDIA			ODISHA			
		Males	Females	Male-Female gap in Literacy Percentage	Total	Males	Females	Male-Female gap in Literacy Percentage
1951	18.33	27.16	8.86	18.30	15.80	27.30	4.50	12.80
1961	28.31	40.40	15.35	25.05	21.70	41.04	10.28	26.10
1971	34.45	45.96	21.97	23.99	26.18	44.50	16.29	24.37
1981	43.57	56.38	29.76	26.62	41.00	56.45	25.14	25.79
1991	52.20	64.10	39.30	24.80	48.60	63.09	34.68	28.41
2001	65.38	75.85	54.16	21.69	63.61	75.95	50.97	24.98
2011	74.04	82.14	65.46	16.68	73.5	82.04	64.04	18.00

* Provisional

The following programmes were undertaken for the welfare of the girls and women.

1. *District Primary Education Programme (DPEP).*
2. *Sarva Sikshya Abhiyan (SSA)*
3. *Education Guarantee Scheme (EGS)*
4. *National Programme for Education of Girls at Elementary Level (NPEGEL)*
5. *Alternative and Innovative Education (AIE)*
6. *Kasturba Gandhi Balika Vidyalaya (KGBV)*
7. *Condensed Course of Education for Adult Women.*
8. *Mahila Mandal Programme*
9. *Short stay Homes*
10. *Rehabilitation of Women in Distress.*

11. *Central home for Women.*
12. *Swadhar*
13. *Working Women's Hostel*
14. *Balika Samriddhi Yojana(BSY)*
15. *Rajiv Gandhi National Crèche for the Children of Working and Ailing Mothers.*
16. *Awareness generation programme*
17. *Family Counseling Centres*
18. *State Old Age Pension Scheme (SOAP)*
19. *National Old Age Pension Scheme (NOAP)*
20. *Mahila Vikash Samabaya Nigam (MVSN)*
21. *Mission Shakti*
22. *Swabalambana Scheme*
23. *National Handicapped Finance and Development Corporation (NHFDC)*



24. *Swayamsidha*
25. *Integrated Child Development Scheme (ICDS)*
26. *Kishori Shakti Yojana.*

Committees And Commissions On Women Education

Following Committees and Commissions have discussed the various issues relating to women's education.

1. University Education Commission - (1948-49)
2. Secondary Education Commission (1952-53)
3. Smt Durgabai Deshmukh Committee (1959)
4. Smt Hansa Mehta Committee (1962)
5. M. Bhaktavasalam Committee (1963) to look into the causes of public support particularly in Rural Areas for girls Education and to enlist public cooperation.
6. Indian Education Commission (1964-66)
7. National Policy on Education (1968)
8. Committee on the status of women in India (1974)
9. Challenges of Education (1985)
10. National policy on Education (1986)
11. Programme of Action 1986 and 1992

Conclusion :

Education is not purely a matter of literacy or paper qualification. It is an exercise to be dignified, austere, self-controlled and above all; to be humane. Gandhiji used to say "if you

educate a boy, you educate only one individual but if you educate a girl; you educate the whole family. Education is regarded as an important instrument and means for generating awareness and adequate knowledge and skills. So for the upliftment of women's status, awareness is needed and that could only be possible through education.

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Concept of Human Rights

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In its original sense, the term, right implied purity, virtue and innocence. It had been used to denote the benefit received or deserved. However, it did not carry the idea that one had these benefits as a matter of right.

In the eighteenth century, however, such adjectives as ‘natural’, ‘inherent’, ‘inalienable’, ‘imprescriptibly’ had usually been used before the term the ‘Right of Man’ to signify that the existence of these rights was independent of positive law. The contemporary use of the term ‘Human Rights’ as it finds its mention in the Universal Declaration of Human Rights of 1948, is of course, a revival of the eighteenth century concept of the ‘Rights of Man’¹. It is clearly evident from Article 1 of the Declaration which runs as:

“All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood”.

This is the basic philosophical postulate upon which the Declaration is based. It clearly implies that the right to liberty and equality are the birth right of every human being which cannot be alienated. The basic assumptions is that the

human beings are possessed with rational and moral capabilities which differentiate them from other creatures on earth and therefore, they are entitled to certain rights and freedoms which other creatures do not have. Further, Article 3 of the declaration provides that the right to life, the right to liberty and the right to security of persons are basic rights upon which the enjoyment of all other rights is dependent. The same approach has been adopted in India. Section 2 (d) of the Protection of Human Rights Act, 1993 defines human rights as “the rights relating to life, liberty, equality and dignity of the individuals guaranteed by the Constitution or embodied in the International Covenants and enforceable by courts in India.” However, there are two main approaches to explain the nature and meanings of human rights. There are in particular philosophical or theoretical Approach and Pragmatic Approach. The philosophical approach can be described with the help of five theories and these are as follows:

- (a) The Legal Right Theory;
- (b) The Natural Right Theory;
- (c) The Social welfare Theory of Rights;
- (d) The Historical Theory of Right, and
- (e) The Idealistic Theory of Rights.



(a) The Legal Right Theory: This theory can be upheld to the extent that the recognition of a right by State is necessary for its enforcement. If a State does not recognize a right it cannot be enforced, however potential it may be. Even in democratic societies, where people will rein supreme recognition of rights by State is essential for their enforcement against the state.

(b) The Natural Right Theory: In the contemporary sense of the term, human rights has been defined by Elaine Pagels as “the idea that the individual has rights; claims upon society, or against society; that these rights, which society must recognize, on which it is obliged to act, are intrinsic to human beings.” What is postulated here is not only that there are human rights but also that these have universal application. It is opposed to the idea that the human rights are conferred upon the individual members by the society in which they live. It postulates that the human rights are claimed upon or against the society and that these rights exist independent of and even prior to the formation of society. Thus the natural rights theory, in its ultimate analysis, rests upon the intrinsic nature of man. This natural rights explanation of the human rights has following three characteristic features:

1. Human Rights are said to be recognized.
2. Human Rights are said to be inalienable, natural and inherent.
3. All human beings are said to be essentially equal.

(c) The Social Welfare Theory of Right: The social Welfare Theory is also known as the Social Expediency Theory. The advocates of this theory believe that law, custom and natural rights, all are conditioned by social expediency. For instance right to freedom of speech is not absolute

but rather regulated in accordance with the requirements of social expediency. Roscoe Pound and Prof. Chaffe have supported this theory.

The utilitarian like Bentham and Mill have also supported this theory. They have advocated for the ‘greatest happiness of the greatest number’ as a principle on the basis of which all the social measures should be judged. Utility can be determined by means of reason and experience.

(d) The Historical Theory of Rights: The historical theory maintains that the rights are the creation of historical process. A long-standing custom in the course of time concretize in the specific or of right. In the same spirit many of the natural rights have the sanction of the longest and the least broken custom, for example, the rights of Englishmen, which have found mention in the Magna Carta and the petition of Right, these, in fact, have been enjoyed from very early days. This justifies the comment of Ritchie that those rights which people think they ought to have are just and those rights which they have been accustomed to have or which they have a tradition (Whether true or false) of having once possessed. Custom is primitive law.

(e) The Idealistic Theory of Rights: The Idealistic Theory of Rights is also known as personality Theory of Rights. This theory insists on the inner development of man, on the development of his full potentiality. Hence, it treats right of personality as a supreme and absolute right. All other rights, such as, right to life, right to liberty or right to property are derived from this one fundamental right. These various rights are related to the right of personality. It may be illustrated thus; I have a right to life only to the extent to which it is essential for the development of my full potentiality. In this sense society may not permit me to take away my life or to commit



suicide. The chief merit of this theory is that it insists upon right of personality as the only absolute rights and all others rights are derived from it and are conditioned by it.

Pragmatic Approach:

Besides philosophical and theoretical approach, another way of looking at the meaning and nature of human rights is pragmatism. Every right whether it has been perceived as inalienable or otherwise can have validity and effectiveness only through some process or institution. Thus it cannot be defined without reference to some institutional structure. As a room cannot be defined without reference to the walls, so human rights cannot be defined without reference to institutional settings.

In the Indian context, for instance, fundamental rights are incorporated in Part III of the Constitution of India. Although the term fundamental right has nowhere been defined in the Indian Constitution, but on careful examination of these several fundamental rights one would conclude that these rights constitute restrictions on the power of state and also require the state to adhere to the guidelines pronounced in the matter, by the Supreme Court of India. Viewed as such, the nature and meaning of 'human rights and fundamental freedom', as referred to in the charter of the United Nations should be ascertained with reference to the catalogue of human rights. This may be divided into three broad categories:

(a) Global, such as, the Universal Declaration of Human Rights, the International Covenant of civil and Political Rights, the International Covenant on the Elimination of all forms of Racial Discrimination against women, the

convention on the Rights of Child and such other covenants and declarations.

(b) Regional, such as the European Convention on Human Rights and Fundamental Freedom, the European Social Charter, the American Declaration of the Rights and Duties of Man, the American Convention of Human Rights, and the African Charter on Human and People's Rights. These human rights instruments have been developed under regional forums, such as, the Council of Europe, the Organization of American State and the Organization of African Unity.

(c) Subsidiary treaties, which deals with only one human right or very small number of human rights impose more specific and detailed obligation upon the state parties. For instance, the Conventions Relating to the Status of Refugees and the Status of Stateless Persons contain detailed provisions for the specific application of 'right of asylum' proclaimed under Article 14 of the Universal of Human Rights Declaration.

Interdependence of Three Categories of Human Rights:

At one stage, it was argued that new economic, social and cultural rights should have precedence over the old civil and political rights, first, because new rights are more important than the old one and secondly, new rights, economic, social and culture, represent the basic needs of the human being, therefore, they must be satisfied first. In the same way, it is also argued that the human right of third generation is even more important. If these rights are not implemented immediately, the earth planet will soon become uninhabitable. However, in the present day world, all human rights are considered tone interdependent. Various international institutions



have emphasized upon the interdependence, complementarity and indivisibility of human rights¹.

For instance, the Teheran International Conference on Human Rights stated in its Declaration that since “human rights and fundamental freedom are indivisible, the full realization of civil and political rights without the enjoyment of economic, social and cultural rights, is impossible. The achievements of lasting progress in the implementation of human rights are dependent on sound and effective national international policies of economic development”².

Similarly, General Assembly in its resolution asserted that:

(a) All human rights and fundamental freedoms are indivisible and interdependent; equal attention and urgent consideration should be given to the implementation, promotion and protection of civil and political and economic, social and cultural rights;

(b) Consequently human rights questions should be examined globally taking into account both the overall context of the various societies in which they present themselves, as well as the need for the promotion of the full dignity of the human person and the development and well-being of the society.³

Regarding the implementation and importance of third generation of human rights. Louis B.Sohn has advocated that the

implementation of these new rights may not, like the economic, social and cultural rights, be achieved immediately still they set new goals for us that can be accomplished progressively step by step by making strenuous efforts:

“They are vast and overwhelming, but so is our problem. The damage to humanity that might be inflicted by a nuclear war or an environmental catastrophe is almost beyond comprehension; we need to grasp any tool that is available to stem an engulfing tide that is of horrifying proportions”⁴.

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2. Thomas Buergenthal and Dinah Shelton, *Protecting Human Rights in the Americas, Cases and Materials*, (1995), P.19.
3. Raphael, D.D. “Human Rights Old and New”, *Political Theory and the Rights of Man*, ed. by Raphael, D.D., MacMillan, 1967, P. 54.
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Patterns of Rural Settlement in Sixteen Sasan Villages Around Puri

Arijeet Mishra

Generally the basic needs of man are food, clothes and shelter. So here the shelter is the most important need of man. Men construct houses and develop settlements to protect themselves from the climatic adversaries. In fact settlement is man's important steps towards adaptation in his physical environment. The communities in which the people are associated with primary economic activities like agriculture, forestry etc. are known as rural settlements. The oldest rural settlement may be as old as the origin of agriculture, the plantation and domestication of animals.

Factors affecting origin of Rural Settlements:-

The actual reasons for the formation of human settlements are not very clear because such events occurred before recorded history. There is only reasonable conjectures about where and why settlements came into being. Many anthropologists, Geographers, and also historians have given many explanations for the origin and development of human settlements. These can be described as follows.

(i) Physical Factors:-

The physical factors play an important role to originate a rural settlements. The physical factors like the better climatic conditions, soil for cultivation like alluvial soil, better drainage systems, the availability of water resources or the

quality and quantity of natural resources may acquire the status of town and city in future.

(ii) Economic Factors:-

A settlement may be established at the place where any permanent source of livelihood or sustenance is easily available. A rural settlement is mainly based on agricultural land. Hunting people, and even some primitive agriculturalists have essentially movable dwellings, nomads almost always pitch their tents within a small perimeter and make very close settlements. The settlement thus acquired an economic role to store extra supply of food.

(iii) Socio- Cultural Factors:-

The hunters, pastoralists and primitive cultivators all had strong social cohesion. The cohesion sometimes provides a way temporarily and almost always the form of settlements is changed accordingly. Generally the first permanent settlement may have served religious purposes. The place of worship became a centre of attraction and helped in the development of settlements. In the cultural sense the settlement may also have served as a place to house women and children, permitting the men to wander further in their search for food. Women basically work in house, engaged in some of home crafts like baskets, clothes, kitchen garden and other household goods, using the materials gathered by men.



Functions of Rural Settlements:-

People living in the rural settlements are generally engaged in the cultivation of crops and domestication of animals. Apart from agriculture and dairying, the rural settlements perform several other functions also. Basically in India the religious places (temple, mosques etc.) with one or two shops in the centre have some meeting place too where people pass their leisure time and exchange their views. Near the river, there is also found fishermen habitation whose economic activity is fishing. In the forest areas also found same settlements, because people collect some forest products and sell or exchange these to other people their livelihood. But now a days in rural settlements sectors the secondary and tertiary activities are also seen.

Patterns of Rural Settlements:-

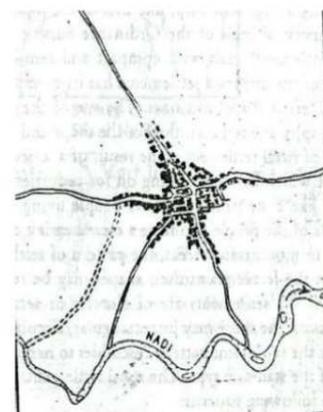
The patterns of rural settlements has been defined as the relationship between a house to another house. In another words the spatial organisation of houses in a village is known as its patterns of settlements. This pattern of settlement is mostly identified to the Toposheet reading and observing a scale map, published by the Survey of India. The term "Pattern of Settlements" are related with compact or semi compact settlements only and each have the dispersed and scattered settlement. Basically Indian villages are created by caste or religious factors. So that settlements are located in variously by the cause of different physical factors. Here some of the rural settlements are broadly classified under the following categories.

(a) Rectangular Pattern:- This type of rural settlement pattern is mostly seen in India. The houses in rectangular settlements are generally attached to each other, and the lanes are straight. This settlement is found mostly in Ganganagar District of Rajasthan and also in northern region of India.

(b) Linear Pattern:- It is also an important settlement pattern of India. It is arranged by the river bank, road side, rail line side and also canal areas. Such rural settlements also evolve along the edge of a valley, especially in the mountainous areas above the flood level or along the coast. Such type of settlements are found in the eastern coastal part of India.

(c) Circular and Semi Circular Pattern:- The fishermen and the salt producers develop their settlements along sea coast and near the salt lakes. Because they work in the water body so they construct their houses near the coastal and river side or near the pond. The houses are built around a circular shape. But the semi-circular pattern of settlement is seen in the ox-bow lake areas of river basin.

Star like pattern



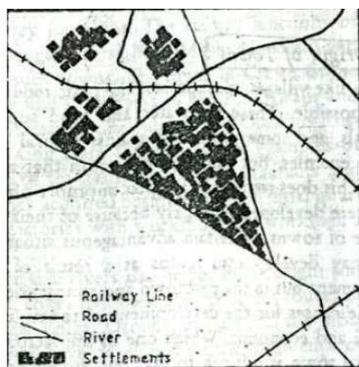
(d) Star-like Pattern:- The star like pattern of settlements develop on the sites where several metalled roads converge. In this shape of settlements, houses spread out along the sides of roads in all the directions. This pattern is common to both urban and rural areas, spreading out along the major roads. This type of village is found in Bihar, UP, Punjab etc.

(e) Triangular Pattern:- The triangular pattern of rural settlements generally develop in the confluence of rivers. These lateral expansion of the houses at the confluence is the result of



constraining by the rivers. This type of settlement acquires a triangular shape.

Triangular Pattern



(f) **Nebular Pattern:-**The nebular pattern of settlement resembles by a nebula. Generally the size of this settlement is small, and they develop around the house of main land lord of the village or around the temple, mosques, church etc. This type of settlement is seen at Himachal Pradesh, Uttarakhand region of India.

The Sasan Villages - an overview:-

In our Hindu religion system Brahmins are considered higher caste in society. They are inevitable in the priesthood of temples. Shreekshetra, Puri is famous for Lord Jagannath all over the world. In Puranas and many Hindu scriptures like Brahma Puran, Skanda Puran, Baraha Puran etc. the Shreekshetra Puri is found. Many Kings and rulers ruled Puri in different period.

The historical account of Brahmin settlements around Puri says that at the consecration of the great temple in 1230 A.D. by Sri Anangabhima Dev III, elite Brahmins were brought from mostly Kanyakubja, Ujjain, Mithila, who were bestowed with land and other endowments for living a dignified life and performing the ritualistic responsibilities. Mainly the role of Brahmins are based on Adhyayana, Adhyapana, Jajna, Jaajana, Dana and

Pratigrahan. Basically the Sasan village Brahmins learn Vedas and perform Jajna. The learned Brahmins are also selected as Rajgurus in kings palace.

The Sixteen Sasan Villages were built by Bhoi Dynasty King Gajapati Ramachandra Dev I. The first Sasan is named by Ramachandra Dev as Bira Ramachandrapur (1581), Shree Ramachandrapur (1590), Bije Ramachandrapur, Pratap Ramachandrapur and Abhayamukhi Ramachandrapur. Then the son of Ramachandra Dev was Gajapati Purusottama Dev, who also built some of the Sasan villages by his name as Pratap Purusottamapur, Bira Purusottampur, Shree Purusottamapur. Next Gajapati Narasingh Dev, son of Purusottam Dev built only one Sasan village by his name as Bira Narasinghpur (1634). Sasan villages by their names as Bira Balabhadrapur, Bira Kishorpur, Gopinathpur, Sasan Damodarpur, Biswanathpur, Bira Harekrushnapur etc. But the Bira Govindapur and Bira Pratapapur, these two villages were built before the Bhoi Dynasty. In 1952 AD Govt. appointed a special officer to prove the right of persons and institutions connected with the Great Temple. He has entitled 24 Sasan villages. Besides the main sixteen Sasan villages described as other Sasan villages include Biswanathpur, Samil Nua Gaon, Kashi Jagannathpur, Basudevpur, Gokulpur, Raigurupur, Pattajoshiapur, Srikiya Birakishorpur, Someswarapur, Kanhei Bidyadharpur and Lalitapatapur.

When the British took over the province, all persons claiming to hold properties Lakhiraj or free of payment of revenue were invited to resister their claims in the office of the Collector for a settlement under Resumption Regulation XII OF 1805. The Sasan village is mainly the autonomous body with revenue, judiciary and police power. No Govt. officials unless specifically ordered by Govt. can exercise any power in a Sasan village. The most important point of Sasan



Villages in Lord Jagannath Temple, Puri is Mukti Mandap or the platform of salvation at the southern side of great temple.

Factors responsible for Settlement of Sasan Villages:-

Mostly the Sasan villages around Puri, originated for the improvement of Brahmanism. They performed various religious assignments like chanting of Vedas, conducting yajna in their respective villages. But the most important aspect of Sasan villages was the Brahmins of these villages sat on Brahmins are sitting Mukti Mandap in Lord Jagannath Temple to provide right decision every religious problem of Hindus.

Physical Factor:-

The Sasan villages are established near the bank of the river. Around Bhargabi River the villages are located Bira Narasingh Pur, Bira Pratap Pur, Bira Balabhadrapur etc. The warm and humid climatic conditions are prevants in these villages because of their nearness to Bay of Bengal. The soil is mostly alluvial and rainfall is around 75 cm in monsoon season. The average temperature is around 33 degree to 20 degree Celsius. So this region is favourable for better cultivation.

Economic Factor:-

Due to the favourable climatic conditions, the agricultural production is quite good. The agricultural products include rice and pulses like mung, biri, kulthi and various vegetables. The Brahmins perform rituals like Jajna, Rudravishek, Saptashati Chandi Patha, and also Veda Patha etc. Generally many Brahmins having titles of Tripathy, Sarangi, Hota, Dash take Danas for performing Bibaha, Bratta and also Preta Karma in local areas and also their villages.

Religious Factor:-

In the process of rituals they worship Lord Siva, Lord Krushna and also Maa Durga. So the Sasan villages are the synthesis of Saivism, Vaishnavism, and also Shaktism. Like Shree Jagannath temple culture the Durga Madhav Puja is also seen in many Brahmins home and also villages.

Patterns of Rural Settlement in Sasan villages:-

Generally the “**Linear Pattern**” of rural settlement is located in every sixteen sasan villages around Puri for combating the flood. The village road is located in the middle of the two sides of Brahmins home. The face of villages are west to eastern position. The road length of sasan villages varies from 1 Km. to 2 Km. The western position of village are first established so they are called the Pratham Khandi and the next eastern position of the villages are called Dutiya Khandi. During the festival time like Sital Sasthi, Dola Purnima, Champak Dwadashi etc. the Gods and Goddess move on the road and also take the Pankti Bhoga by the two sides of the sasan villages.

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The Gajapati Palace : An Architectural Marvel

Gopi Nath Gajapati

In today's fast-changing scenario of styles and habits, heritage lifestyle beckons tourism, which is an oft repeated adage. The lead roles played by the State Tourism Departments and in particular, the various Chapters of Indian National Trust for Art and Cultural Heritage (INTACH) in protecting, preserving and restoring the rich architectural and cultural heritage of Indians are indeed commendable.

Now, let us focus our attention on a remotely-located town of Paralakhemundi, in the Gajapati District of southern Odisha. The far-sighted concept of a permanent residential abode for the Gajapati Rulers of Parlakimedi belonging to the Ganga Dynasty was finalized on the 20th May, 1835. On that eventful day, a landmark decision was taken and necessary funds were allocated for the construction of the historical Gajapati Palace at Paralakhemundi. From the Paralakhemundi Samasthan funds of Rs.24,71,000/-, an amount of Rs.4,50,000/- was sanctioned in the year 1835 to the British Architect, Robert Fellows Chisholm for the design and construction of a new Royal Palace. The Gajapati Palace is a harmonious blend of Indo-Saracenic style combined with Byzantine and European architectural features. It is practically similar in design to Chisholm's wonderful creation of the Senate House later in 1873, adorning Chennai's Marina beach front. Thanks to

INTACH and others committed to restoration, this magnificent piece of architecture in Chennai got a new lease of life and has been restored to its former glory. On 4th September, 2006 the President of India re-dedicated the newly renovated building to coincide with the 150th Anniversary of the University of Madras.

Under Chisholm's watchful eye and expert guidance, a spectacular edifice in the form of the Gajapati Palace and according to many, comparable to the architectural similarity of the famed Buckingham Palace of London, was the ultimate product of the sustained toil by the skilled artisans and dedicated labourers. The Gajapati Palace was actually constructed between 1835-1843, during the reign of Jagannath Narayan Deo - III. It is a sturdy double-storied building made of stone, wood, brick and marble. The roofs are constructed with teakwood beams and purloins. They are strongly supported by pillars of stone as well as Burma teak. Both the storey are provided with long and wide verandahs. There are around 80 well-ventilated rooms inside the Palace. Spacious courtyards on either wing of the Palace add to the luxury and grandeur. The doors and windows of teakwood are large and arched. Thick walls, made of well-polished red brick with white lime-mortar pointing type of design, stand tall. At the entrance of the Singhadwar (main gate), statues of two reclining lions are placed on either



side over two raised platforms. A massive decorative iron gate stands anchored between two tall gombujas (round-shaped minarets) having staircases. A large mounted metal bell of foreign origin is situated at the main entrance. It is struck manually by a heavy wooden mallet to indicate accurate hourly time to the Palace and the general public of the town. The daily routine, on the public demand, continues to remain in practice to this day.

The centre of attraction of the Palace is the stately Durbar Hall. Its gilt decorated walls and intricate wooden trellis-work are further embellished with other traditional works of art. It is located in the middle of the Palace consisting of two main wings, the Raja Mahal and the Rani Mahal. So symmetrical is the construction that when one stands on the axis (centre line) of the Palace and makes comparison of both the wings, it is found that one half appears to be exactly the mirror image of the other half! Main functions, Council meetings and Royal Family celebrations were being held in the Durbar Hall with much pomp and gaiety. Right behind the Durbar Hall, there is a stone-ornated kalyan mandap, where sacred-thread ceremonies and even marriage functions were performed. Well-appointed bedrooms with bathrooms, drawing rooms, dining halls, kitchens, puja rooms as well as spacious store rooms have been provided in both the wings of the Palace. The Gantaghar (strong-room) as well as an armoury room are the other prime provisions in the Gajapathi Palace.

The chosen family deity, Istadevi Manikeswari occupies the customary place beside the Palace kitchen. Her choice blessings have remained profound on the protection and well-being of the Parlakimedi Raj Parivar. Special Pujas are performed to Goddess Manikeswari by the Members of the Royal Family and the Palace Priests every day. The Palace also has its recreations retreats like a fully-furnished billiards

room and a permanent cement tennis court. Past champions like Ghaus Mohammed and E.V.Bob have enthralled the local tennis enthusiasts, with their brilliant display in exhibition tennis matches at Paralakhemundi. The Gajapathi Press was also installed within the Palace, rendering invaluable service for the propagation of Odia language and literature.

Prominent among the appurtenances to the Palace are the long three-rowed Poili Sahis (servant's quarters) inside the Palace compound. The annex to the Palace, styled as the Dababado is an open compound of approximately eight acres extent. It was used as a grazing ground for the Palace cattle and was also utilized as a playground for the students of Maharaja's High School and College. High quality cricket matches were also played at this venue. A mini Zoo, comprising representative samples of Indian fauna, was also maintained inside this compound. Elephants as well as horses were retained in their respective spacious stables. A row of garages, for Rolls Royces, Mercedes Benz and other luxury motor-cars, is situated in the backyard. At least half a dozen perennial open wells inside the compound, cater to the running-water requirements of the Palace and its walled gardens.

Indeed, the Gajapathi Palace of the 19th century symbolizes an engineering feat par excellence. Its exquisite stone and woodwork, ancient kerosene-gas lighting system, combined with the cultural ethos of the region make its location and appearance unique. It is designed to remain cool in summer and keep warm during the cold winter months. Granite pillars, Burma teak beams, imported stained-glass windows, artistic grills and other rare materials used in the building, speak volumes of the quality and lifestyle of its generation of owners as well as the skilled workforce. This marvellous heritage building is strategically located in the border region of Odisha



and Andhra Pradesh. As regards its historical importance, the seeds of a separate statehood for the Odia-speaking people were germinated in the Gajapathi Palace precincts. Way back, the 10th session of Utkal Sammilani held on the 26th and 27th December, 1914 at Paralakhemundi was presided over by the Ruler of Jeypore, Maharaja Vikram Dev Verma and ably organized by the young Maharaja Krushna Chandra Gajapathi of Paralakhemundi. In fact, the auspicious birth of the illustrious son of Odisha, Maharaja Krushna Chandra Gajapathi, who became the first Premier of Orissa State, had taken place in the very same Gajapathi Palace. Further, as a pinnacle of recognition of his glorious career, the Government of India befittingly brought out a postage stamp of the Creator of modern Odisha and a First-day cover carrying the facsimile of the Gajapathi Palace, coinciding with the Maharaja's birth centenary, in the year 1992.

The Gajapathi Palace also happens to be a cultural centre of Odisha State. Eminent personalities, State heads like Governors, Chief Ministers and high dignitaries keep visiting the Palace in an unending stream. But alas! The present condition of the Gajapathi Palace is such that this heritage building has been lamenting silently for its speedy restoration. The visiting dignitaries have expressed only lip sympathy until now. For them all, it is a case of "Out of sight, out of mind". Further, everyday somewhere in the country, a heritage building is being pulled down in the name of progress and development. Invaluable works of art and manuscript are simply discarded, without proper documentation and record. It appears that we seem to have lost the reverence our ancestors had, for all that man and nature have created. We have the right to put an end to these kinds of senseless destruction and must therefore voice our concern effectively in appropriate fora.

The former Member of Parliament of Berhampur Constituency and scion of the Parlakimedi Royal Family, Shri Gopi Nath Gajapathi has fervently appealed to the State Government as well as INTACH, to take up necessary repair works for restoration of the Gajapathi Palace, without further delay. This onerous task is also being actively pursued with interested distinguished personalities like Shri Lalit Mansingh, India's former Ambassador to the USA, Shri Abasar Behuria, India's former Ambassador to Madagaskar, Shri Jatin Das the dynamic Head of JD Centre of Art, Shri Prafulla Chandra Dhir renowned Photographic expert and Shri G.Srinivas Murty Architect of repute from Andhra Pradesh. The next important step would be its preservation for posterity. This would be possible by working out a self-sustaining system, like converting part of the Gajapathi Palace into a museum/heritage hotel in partnership with the Department of Tourism, for providing the necessary promotion and publicity needed for marketing.

One can, with a degree of certainty, assert that old is really gold. Let us not forget the writing on the wall, "Heritage once lost, is lost for ever". Whether this dire necessity will see the light of day and the past glory preserved, only time will tell. When accomplished, the architectural marvel prominently symbolized by the Gajapathi Palace that continues to fascinate, will bear ample testimony to a bygone era of unparalleled regal splendour.

N.B : This article was published earlier in February-March - 2009 issue of "Orissa Review".



Disaster Management with Special Reference to Disaster Management Policy

Socrates Mohapatra

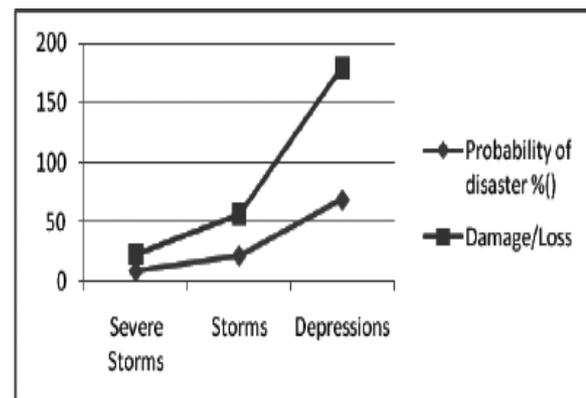
Natural disasters are the extreme events of the nature, which exceeds the normal capacity of the human system to reflect absorb or buffer, these events pose greater challenges before humanity with an unprecedented increase in their frequency, intensity and geographical spread over the last few decades. The impact of these events in terms of human and economic losses has also risen in recent decades and society in general has become more vulnerable to these extreme events. The Government of India has taken up several initiatives for strengthening disaster mitigation activities during international decade i.e. 1990-2000 for normal disaster reduction. So now a days, Government of India is more emphasizing on disaster warning system and monitoring system through improved technology like GIS & GPS and remote sensing technologies and various disaster management policies to recover the loss in some extent.

NEED OF DISASTER MANAGEMENT:

India due to its location is exposed to multiple hazards. 57% land is vulnerable to earthquake. Of those, 12% is vulnerable to severe earthquake, 68% land is vulnerable to drought, 12% land is vulnerable to flood, and 8% land is vulnerable to cyclone.

Proper disaster management is the crying need of the hour. Here we can cite the example of 1999 super cyclone and Phailin of 2012. Where due to lack of proper management and mitigation policy death toll was above 10000 in 1999 and in case of Phailin it was only 15 due to vast evacuation, proper mitigation. The unpredictability of disaster events and high risk and vulnerability profiles make it imperative to strengthen disaster preparedness, mitigation and enforcement of guidelines in disaster prone area.

Damage/ Loss Function



In the disaster management there are frequent use of two terms, vulnerability and risk. Let's discuss about them.



VULNERABILITY & RISK:

Concept of vulnerability describes the degree to which an area, people, physical structures and economic assets are exposed to loss, injury or damage caused by the impact of hazard. But risk has been more specifically described as the probability that a disaster will occur by using relative terms as high moderate and low risks.

There are three important components in the determination of risk. These are :

- i. The probability of hazard occurrence
- ii. The elements at risk which would be affected by the hazard and estimating their economic value
- iii. The vulnerability of the elements at risk

The approach: The risk triangle (D. Crichton, 1999; Kron, 2002)



The concept of risk & vulnerability can be understood from the risk triangle. Risk is the probability of loss which is dependent on three elements i.e., Hazard, Vulnerability and exposure. If we think of the size of the risk as big as the size of the area of the triangle then by simple geometry, we know this depends upon the size of each of the three sides of risk triangle. If

anyone components or side of the triangle is zero then there is no risk.

Physical Vulnerability:

This relates mostly to building infrastructures and critical facilities. Their site design shape materials used construction techniques maintenance and proximity of buildings to others affects the vulnerability of the buildings. The weightage attached to each of these factors will vary according to the types of hazard encounter. The vulnerability of infrastructure may be considered in three groups i.e., Transport System (Bridges, railways, airport facilities), utilities (water, sewerage, electricity, telecommunication and embranchment) and critical facilities (hospital and dispensaries, key government offices, dams etc.).

Social Vulnerability :

This focuses on special categories of vulnerable groups, livelihood at risk and degree of poverty. Records of the past disasters reveal that single parent family' women (pregnant and lactating), mentally and physically handicapped people, children and elderly people etc., require special attention.

Economic Vulnerability:

This measures the risk of hazard causing losses to economic assets and processes like

- a) Direct loss potential (damage and destruction of physical and social infrastructure and their replacement cost, crop damages and losses to the means of production)
- b) Indirect loss potential (impact of lost production, employment, vital services and income earning activities)



- c) Secondary affects (epidemic, inflation & income disparities)

Very often these damage estimates become crude and faulty. Inevitability therefore, the destruction caused by natural disasters mean a net loss of economic resources.

STAGES IN DISASTER MANAGEMENT:

There are mainly four stages in the context of disaster management. They are

- a) Mitigation
- b) Preparedness
- c) Response
- d) Recovery

Mitigation (minimizing the effects of disaster):

Mitigation activation actually eliminates or reduces the probability of disaster occurrence or reduce the effects of unavoidable disasters. Mitigation measures include building codes, formation of policies and their proper implication, vulnerability and risk analysis, zoning and land use management, preventive healthcare and public education to provide information about disaster. Mitigation will depend on the incorporation of appropriate measures in national and regional development planning.

Preparedness (Planning how to respond the disaster)

The goal of emergency preparedness programme is to achieve satisfactory level of readiness to any emergency situation through programmes that strengthens the technical and managerial capacity of government, organizations and communities. During the preparedness phase, governments' organizations and individuals develop plans to

save lives, minimize disaster damage and enhance disaster response operations. Preparedness measures include preparedness plans, emergency exercise, training, warning system, emergency communication systems, evacuation plans and training, resource inventories, emergency personnel, mutual aid agreements and public information & education. As with mitigation efforts, preparedness actions depends on incorporation of appropriate measures in national and regional developments Plans.

Response (Efforts to minimize the hazards created by a disaster)

The aim of emergency response is to provide immediate assistance to maintain life, improve health and support the morale of the affected population. Such assistance may range from providing specific but limited aid, such as assisting refugees with transport, temporary shelter and food to establish semi-permanent settlement camps and other locations. It also may involve initial repair to damage infrastructure.



Recovery (Returning of the community to normalcy)

Recovery activities continue until all systems return to normal or better. Recovery



measures, both short and long term, include returning vital life support systems to minimum operating standards, temporary housing, public information, health and safety education, reconstruction, counselling programmes and economic impact studies. Information resources and services include data collection related to rebuilding and documentation of lesions and learned.

Disaster Management Policy

Vision of policy:

DM policy involves a continuous and integrated process of planning, organising, coordinating and implementing measures which are necessary or expedient for:

- Prevention of danger or threat of any disaster.
- Mitigation or reduction of risk of any disaster or its severity or consequences.
- Capacity building including research, knowledge Management.
- Preparedness to deal with any disaster
- Evacuation, rescue and relief
- Rehabilitation and reconstruction

Objectives:

The objectives of the National Policy on Disaster Management are:

- Promoting a culture of prevention, preparedness and resilience at all levels through knowledge, innovation and education.
- Encouraging mitigation measures based on technology, traditional wisdom and environmental sustainability.
- Mainstreaming disaster management into the developmental planning process.

- Establishing institutional and techno- legal frameworks to create an enabling regulatory environment and a compliance regime.
- Ensuring efficient mechanism for identification, assessment and monitoring of disaster risks.

Institutional and Legal Arrangements under the D.M. Policy-2005:

National Disaster Management Authority (NDMA)

- The NDMA, as the apex body for disaster management, is headed by the Prime Minister and has the responsibility for laying down policies, plans and guidelines for DM and coordinating their enforcement and implementation for ensuring timely and effective response to disasters.
- The guidelines will assist the Central Ministries, Departments and States to formulate their respective DM plans. It will approve the National Disaster Management Plans and DM plans of the Central Ministries/Departments.
- It will take such other measures, as it may consider necessary, for the prevention of disasters, or mitigation, or preparedness and capacity building, for dealing with a threatening disaster situation or disaster.
- Central Ministries/Departments and State Governments will extend necessary cooperation and assistance to NDMA for carrying out its mandate.

National Executive Committee (NEC)

The NEC comprises the Union Home Secretary as Chairperson, and the Secretaries to the GoI in the Ministries/Departments of Agriculture, Atomic Energy, Defense, Drinking



Water Supply, Environment and Forests, Finance (Expenditure), Health, Power, Rural Development, Science & Technology, Space, Telecommunications, Urban Development, Water Resources and the Chief of the Integrated Defense Staff of the Chiefs of Staff Committee as members. Secretaries in the Ministry of External Affairs, Earth Sciences, Human Resource Development, Mines, Shipping, Road Transport & Highways, and the Secretary NDMA will be special invitees to the meetings of the NEC. The NEC is the executive committee of the NDMA, and is mandated to assist the NDMA in the discharge of its functions and also ensure compliance of the directions issued by the Central Government.

State Disaster Management Authority (SDMA)

At the State level, the SDMA, headed by the Chief Minister, will lay down policies and plans for DM in the State. It will, inter alia approve the State Plan in accordance with the guidelines laid down by the NDMA, coordinate the implementation of the State Plan, recommend provision of funds for mitigation and preparedness measures and review the developmental plans of different Departments of the State to ensure the integration of prevention, preparedness and mitigation measures.

The State Government shall constitute a State Executive Committee (SEC) to assist the SDMA in the performance of its functions. The SEC will be headed by the Chief Secretary to the State Government and coordinate and monitor the implementation of the National Policy, the National Plan and the State Plan. The SEC will also provide information to the NDMA relating to different aspects of DM.

District Disaster Management Authority (DDMA)

The DDMA will be headed by the District Collector, Deputy Commissioner or District Magistrate as the case may be, with the elected representative of the local authority as the Co- Chairperson. The DDMA will act as the planning, coordinating and implementing body for DM at the District level and take all necessary measures for the purposes of DM in accordance with the guidelines laid down by the NDMA and SDMA. It will, inter alia prepare the District DM plan for the District and monitor the implementation of the National Policy, the State Policy, the National Plan, the State Plan and the District Plan.

Local Authorities

For the purpose of this Policy, local authorities would include Panchayati Raj Institutions (PRI), Municipalities, District and Cantonment Boards, and Town Planning Authorities which control and manage civic services. These bodies will ensure capacity building of their officers and employees for managing disasters, carry out relief, rehabilitation and reconstruction activities in the affected areas and will prepare DM Plans in consonance with the guidelines of the NDMA, SDMAs and DDMA.

National Institute of Disaster Management (NIDM)

The NIDM, in partnership with other research institutions has capacity development as one of its major responsibilities, along with training, research, documentation and development of a National level information base. It will network with other knowledge-based institutions and function within the broad policies and guidelines laid down by the NDMA. It will organise



training of trainers, DM officials and other stakeholders. The NIDM will strive to emerge as a 'Centre of Excellence' in the field of Disaster Management.

National Disaster Response Force (NDRF)

For the purpose of specialised response to a threatening disaster situation or disasters/emergencies both natural and manmade such as those of CBRN origin, the Act has mandated the constitution of a National Disaster Response Force (NDRF). The general superintendence, direction and control of this force shall be vested in and exercised by the NDMA and the command and supervision of the Force shall vest in an officer to be appointed by the Central Government as the Director General of Civil Defence and National Disaster Response Force. Presently, the NDRF comprises eight battalions and further expansion may be considered in due course. These battalions will be positioned at different locations as may be required. NDRF units will maintain close liaison with the designated State Governments and will be available to them in the event of any serious threatening disaster situation.

National Crisis Management Committee (NCMC)

The NCMC, comprising high level officials of the GoI headed by the Cabinet Secretary, will continue to deal with major crises which have serious or National ramifications. It will be supported by the Crisis Management Groups (CMG) of the Central nodal Ministries and assisted by NEC as may be necessary. The Secretary, NDMA may be a member of this Committee.

National Disaster Response and Mitigation Funds :

A National Disaster Response Fund may be constituted as mandated in the Act. The National Disaster Response Fund will be applied by the NEC towards meeting expenses for emergency response, relief and rehabilitation, in accordance with the guidelines laid down by the Central Government in consultation with the NDMA. The proposal for merging the National Calamity Contingency Fund (NCCF) with the National Disaster Response Fund shall be as recommended by the Finance Commission from time to time, similarly, also mandated by the Act, the National Disaster Mitigation Fund (NDMF) may be created for projects exclusively for the purpose of mitigation.

State and District Level Arrangements :

It shall be the responsibility of the States to constitute the Disaster Mitigation and Response Funds at the State as well as District Levels. The modalities for the application of these funds will be worked out in accordance with the provisions of the Act. The guidelines on various disasters will form the basis for the formulation of plans for mitigation projects at the National, State and District Level. Central Ministries and Departments as well as the State Governments will identify Mitigation Projects for implementation.

CONCLUSION :

The impact of disasters in terms of human and economic losses had also risen in recent decades. So now a days more emphasis is given to disaster management, disaster warning and monitoring system through improved technologies like GIS, GPS, Remote Sensing and various disaster management policies to recover the loss



and save public property and public life in great extent.

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Empowering Adolescent Girls

(An initiative by S. & M.E. Department, Government of Odisha)



Enhancement of self confidence, safety and security among girls is one of the important aspects in the present scenario. In order to bring self confidence among them a self defence training has been imparted to 2,50,000 adolescent girls of Elementary Schools in the State to empower the girl students.



Shri Mahendra Kumar Mallik, SPD, OPEPA, Mrs. Kalpana Behera, Deputy Director, Girls Education and Mrs. Lahari Mohanty, State Gender Coordinator during the Self Defence Training Programme for Girls.