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## *Editor's Note*



**O**ur State celebrates the birth anniversary of one of the greatest poets of India, eminent Sanskrit scholar 'Jayadev', the master of lyrical poetry. His collection of Sanskrit poems titled 'Geeta Govinda' is popular across the country. He believed one who completely surrenders before Lord Sri Krishna would be free from bondage of 'Maya' and will secure a place in God's own abode. The narration made in his collections of poems makes him seat along with great poets like Kalidas. The Dasavatar worship has flourished across the country being influenced by Geeta Govinda and it is continuing to expand still further. Such is the impact of his literary work that in today's consumeristic and selfish world the way expounded by him is still the best way for complete satisfaction. As the world goes hi-tech so also its problems. I personally feel Jayadev's poetry is an answer to many questions which have been engrossing the present-day world.

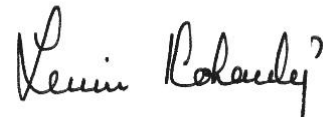
As I talk about the solution brought forward by Jayadev, I deem it my duty to bring to the fore the contributions made by eminent poet, prophet of Mahima Dharm 'Bhima Bhoi' who wielded his pen against the prevailing social injustice, religious bigotry and caste discrimination in 19th century India. His firm belief in one God, one society, one religion continues to inspire us even today. Bhima Bhoi's innovation culminated in words which made him immortal in the literary world "Mo Jeevan Pachhe Narke Padithau-Jagat Uddhar Heu". I sincerely hope that the present day world needs leaders and change-makers who believe in such philosophy because only then

we can have more haves and fewer have-nots. More so over the problem of the common man will also be heard and taken care of.

Last but not least, the month of May is also remembered because of May Day which is popularly known as World Labour Day. As we celebrate the May Day in 80 countries world over including ours, we realize the central importance of workers in all spheres. In our State, emphasis is being given on a planned investment in the skill development of workers. The spirit of May Day continues to inspire the working class movement world over.

The name might change, the importance of the 'Day' might vary but the thrust that has been put by all the great men and women has been the solution to the problems faced by common man. The Government headed by Shri Naveen Patnaik is loved by more than 4 crore people of Odisha because of its pro-poor approach. It is time that all the stake-holders should learn from the lives of the great personalities like Jayadev and Bhima Bhoi and work for the deprived classes in soul and spirit.

On this auspicious occasion, we salute the common man on whose effort lot of changes is happening with a clarion call to the people of the State to abhor hypocrisy and work for betterment of the State and its people.



**(Lenin Mohanty)**  
**Editor, Odisha Review**



# GOOD GOVERNANCE



## **RTI Central Monitoring Mechanism: An innovative IT intervention for Right to Information**

*(An endeavour by Department of Information and Public Relations, Govt. of Odisha towards transparency and accountability in Governance)*

In its bid to ease mounting pressure on its officials for furnishing information under the RTI Act, the Central Monitoring Mechanism implemented by the Information and Public Relations Department, Govt. of Odisha is an example of how IT can be used for information management and meeting greater need of governance and citizen service.



Coupled with its seek and search option, the solution serves as a one point information base for all public authorities in Odisha, providing information to everybody at the click of a button. The project also aims to ensure maximum dissemination and use of information under the Act by all target users- Public Authorities, Public Information Officers (PIO), First Appellate Authorities (FAA), APIOs and citizens. It is a Government to Citizen (G2C) as well as Government to Government (G2G) service web portal. This ICT tool is a web based centralized system to monitor Right to Information (RTI) implementation in the entire State.

In this system all the Departments and sub-ordinate Offices are given with an user ID and password to manage their proactive disclosure, RTI applications and 1st appeals under the act. Citizen will be able to make online RTI applications and appeals to any public authority in the State through this system. The Information Seeker (Citizen) can check his/her online RTI application and appeal status.

Moreover, this mechanism of RTI implementation is in conformity with the Right to Information Act, 2005, Odisha Right to Information Rules, 2005 and Odisha Right to Information (Amendment) Rules, 2006. This is an example of how an Act and Rule can be implemented and monitored by using ICT.

RTI CMM has acclaimed many awards and recognitions; including appreciation from the sitting Judge of Hon'ble Supreme Court of India. Recently this initiative has secured the medal in 'Best Government Portal' category in the National Awards on e-Governance for 2011-12 instituted by DAR and PG, Govt. of India. While studying this initiative, the World Bank has also termed it as 'truly impressive'.

The portal also conforms to the compliance Matrix of Guidelines for Indian Government Websites, Cyber Security Guidelines and latest features of eGov 2.0. Further, this RTI portal was also adjudged the Best User Friendly Website in the country and bagged India eGov 2.0 Awards 2010. In the year 2010, this mechanism also has been awarded with eINDIA Citizen Choice Award 2010 in the International IT Convention held at Hyderabad. Simultaneously, it also bagged 1st prize during the competition organised by Confederation of Indian Industries (CII) and Govt. of Odisha at Bhubaneswar in the year 2010.

The features of this mechanism basically conforms to major recommendations made by Administrative Reforms Commission in their 1st Report titled 'Right to Information- Master Key to Good Governance' on June 2006. This portal is unique in character to fully comply with mandatory provisions as contained in the sections-4, 6, 7, 19 and 25 of the RTI Act, 2005. In assessment of compliance to recommendations of 2nd Administrative Reforms Commission, Odisha has also acquired a leading position. Odisha is the first state to have implemented all its recommendations with regard developing a single portal for disclosure of all public authorities, appropriate access to State Information Commission.

This IT intervention has also been able to trigger the need for information management system and e-Records. This is driving the paperless office concept in the state machinery. Taking the initiative further the state government is looking at connecting all offices of the State into a single network, including 40 Departmental Public Authorities, 30 districts, 314 blocks and 316 Tahasils level PIOs etc. This portal is available at the URL; [www.rti.odisha.gov.in](http://www.rti.odisha.gov.in) from the year 2009.

This project, therefore, seeks to facilitate the citizens on the process of applying the RTI tool to exercise their rights and carries all possibilities for effective implementation of the RTI Act, 2005 in any State Government, therefore, claims to be a Best Practice in-front of RTI Implementation and an efficient tool to effect transparency and accountability in the system of governance. Therefore, RTI Central Monitoring Mechanism (RTI-CMM) carries vital features of good governance initiatives.

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## Madhav Patnaik on Jayadev

*Dr. Ajit Kumar Tripathy*

A kavya called Vaishnava Lilamruta written by Madhav Patnaik during the early sixteenth century came to light about fifteen years back by extensive research conducted by Dr. Brundavana Chandra Acharya and Dr. Ghanashyam Rath. Three palmleaf manuscripts copies of this book were found from different parts of Orissa and were edited and published. This book was written in the years 1530-35 by Madhava Patnaik who was an officer attached to Raya Ramananda, administrator of Sri Jagannatha temple at Puri during the regime of Gajapati Pratap Rudra Deva. Raya Ramananda was a great poet, a philosopher, an eminent Vaishnavite, as well as a warrior. He was the governor of Rajmahendri, appointed by Gajapati Prataparudra Deva. He had composed a unique dance drama in Sanskrit called "Jagannath Ballava" which was enacted in Sri Jagannatha temple.

Madhava Patnaik was a contemporary of Panchasakha and Sri Chaitanya. As is well known, Panchasakha refers to Balarama Das, Jagannatha Das, Achyuta Das, Ananta Das and Yashovanta Das, the saint poets of Orissa. Madhava Patnaik has described in detail the events in the later part of life of Chaitanya in Puri. In this book is given a graphic description of the development of Vaishnavism in Orissa.

The following are the facts from this book which clearly mentions that (i) Chodaganga Deva actually renovated an old temple and started construction of the present Jagannatha temple, and had conducted the Abhiseka of crown prince Kamarnava Deva. (ii) On this occasion dancers were called from south to perform dance and drama in the Puri temple (iii) Natya Mandir was constructed and arrangements were made for presentation of regular dance and drama by Maharis (temple dancers) in the honour of Lord Jagannatha in the temple during the time of Chodaganga Deva and his son. (iv) Chaitanya after he had arrived at Puri was advised by Pandits to go to Rajamahendri to meet Raya Ramananda Deva who was Governor of this south province of Orissa. There Chaitanya came to know about Dvaitavada and Advaitavada from Raya Ramananda. (v) Bipra Jayadeva was born in Kenduli Sasan on the bank of river Prachi. He worshipped Madhava at Niali. He was an expert in the Shastras and Puranas, music and dance. He was a saint poet who composed the Geeta Govinda in the temple of Jagannatha at Puri and his wife Padmavati danced to the tunes of Geeta before Jagannatha. (vi) Chaitanya and Panchasakha were going on *sankirtan* trips to different parts of Orissa for a number of years. One such annual trip started from Ananta Vasudeva



temple of Bhubaneswar and ended at Puri touching Balakati-Kenduli-Niali, Madhav, Adaspur, Kakatpur and Konark.

Madhav Patnaik has described as to how SriChaitanya and Panchasakha were dancing in *sankirtan* singing Geeta Govinda at Kenduli village which was the birth place of Jayadeva. The fact that Chaitanya and his saint-friends made Kenduli a place of pilgrimage establishes undoubtedly the fact that by the 15th century AD the birth place of saint poet Jayadeva had become a place of pilgrimage for every Vaishnava. If Kenduli of Birbhum in Bengal was the birth place of Jayadeva Chaitanya who came from Bengal would have surely visited it and he would have objected to go to Kenduli elsewhere and sing in honour of Jayadeva there.

Tirumalla Matha, alias Trimali Matha Puri and its branch at Keundli were established by Tirumalla Rao, a minister in the court of Krishna Dev Ray, Emperor of Vijayanagaram kingdom. The Kenduli branch Math exists till to-day and has got property in and around Kenduli. It was established so that Vaishnab pilgrims from the south while coming to Kenduli village to pay respects to the memory of Jayadeva stayed there enjoying the hospitality of the Math.

The famous Nilamadhav temple of Kantilo on river Mahanadi in the ex-state of Khandapara (now in Nayagarh district) was constructed during the rule of the Somavansi kings before the arrival of the Gangas. Village Kenduli on the bank of river Prachi was famous for 12 Madhab temples in areas surrounding it. Kenduli had temples of Ambika (Goddess Durga), Gupteswar (Siva) and Madhava (Vishnu).

There were twelve Madhava temples in Prachi Valley, out of which many still exist and Madhav worship continues.

1. Madhav temple at Madhav in Govindpur Police Station.
2. Madhav temple near Sovaneswar temple at Niali.
3. Angeswara Madhava at Pitapada.
4. Madhav temple at Kenduli (now extinct).
5. Madhav temple Sambhu Rameswar or Suagapur.
6. Madhav temple at Krushnaprasad (now extinct-Deity worshipped in Siva temple).
7. Madhav temple at Nivaran village near Grameswar temple.
8. Mudgala Madhav temple at Mudagala, six miles from Kakatpur.
9. Madhav temple at Nasikeswar village near Nateswar or Nrutyaswar Siva temple.
10. Madhav temple at Lataharana in Kakatpur Police Station.
11. Nilakanthapur Madhav close to Block office of Kakatpur.
12. Lalita Madhav on river Prachi near Kenduli.

Most of these Madhav temple in the Prachi valley were constructed during the reign of Bhouma and Somavansi kings prior to the arrival of Chodaganga Deva and this explains as to why Madhav has been referred to as most popular name in Krishnaavatar in Jayadeva's Geeta Govinda.

In contrast Kenduli near Ajaya river in Birabhum district of West Bengal does not have a single Madhava temple or Radha Madhab temple of any ancient or medieval period whatsoever.

There are ten villages around Kenduli in the Prachi valley where the Ten Avatars of Vishnu were worshipped.

The names of these villages are as follows :

1. Matsyapur or Machhapur — Matsya Avatara.
2. Kurmapur or Kurmapada and Kuarnpur — Kachhapa Avatara.
3. Barahapur — Baraha Avatara.
4. Narasingpur Sasan — Narasimha Avatara.
5. Dadhi Bamanpur — Bamana Avatara.
6. Bhargavapur (now extinct) from which Bharagabi river has originated (Bhargava is the name o Parasurama)
7. Ramachandrapur Sasan near Kuramsasan and Kurampada — Rama Avatara.
8. Balbhadrapur Sasan — Haladhar or Balaram Avatara.
9. Boudhha Kanda or Bodhakhandi and Bodhipada — Buddha Avatara.
10. Kaliyuga Bagalpur — Kalki Avatara.

Bamadeipur, now called Baanrei Sasana was named after Bamadevi, mother of Jayadeva. Parasara Pitha is on the bank of river Prachi, which has been named after Parashar, a close friend of Jayadeva.

Eminent Sanskrit scholars and historians such as Jagabandhu Singh, Pandit Gopabandhu Bidyabhusan, Paramananda Acharya, Bhagaban Pati, Banambar Acharya, Kulamani Mishra, Chakradhar Mohapatra, Kedarath Mohapatra, Satya Narayan Rajguru, Kalicharan Patnaik,

Nilamoni Mishra, Sadasiva Ratha Sharma and Karunakar Kar have conducted a lot of research for the last eighty years in manuscripts of palm-leafs, copper plates temple inscriptions etc. regarding the actual birth place of poet Jayadeva. Many of the present scholars such as Kanhu Charan Mishra and Nagendra Kumar Pradhan, Archaeologist Mahesh Prasad Das, Promod Chandra Mishra, Dukshishyam Patnaik, Bhagaban Panda, Bijaya Rath, Subash Pani, Prafulla Kumar Tripathy and Dinanath Pathy have scanned through various aspects of history, archaeology, drama, poetry, sculpture, linguistics, theology, art, architecture, sculpture and painting etc. and had established it beyond doubt that poet Jayadeva was born at village Kenduli on the bank of river Prachi which is at present in Khurda district and earlier formed a part of Puri district of Orissa.

The largest number of books in Sanskrit imitating the style and theme of the Geeta Govinda came from Orissa. Similarly the largest number of annotated Geeta Govindas with footnotes and explanations also came from Orissa.

Thus it has been conclusively established by research that Mahakavi Jayadeva was born at Kenduli in Utkal, learnt and later taught literature music and dance at the school in Kurmapataka in Kalinga, invited to Puri with a dance troupe during the reign of Chodaganga Deva. Settled there, composed Geeta Govinda in Sri Jagannatha temple, got married to Padmavati, a noted dancing girl from the south and stayed at Puri till the time of Raghava Deva, younger brother of Kamarnava Deva and the second son of Chodaganga Dev.

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Dr. Ajit Kumar Tripathy is the State Election Commissioner, Odisha, Bhubaneswar.

## Poets Mentioned in the Gitagovinda

*Prafulla Chandra Tripathy*

While introducing his immortal work of Gitagovinda, the great poet Jayadeva invokes the attention of the lovers of poetry in the following verse:

*“Yadi Harismarane sarasam mano,  
Yadi vilasakalasu kutuhalam  
Madhura komalakantapadavalim,  
Srunu tada Jayadeva Sarasvatim.”*

(Gitagovinda — 1st Canto-3)

“If your heart fills with sublime joy at the utterance of Lord Hari’s name, if you take delight in poetry and artistic creations, endowed with soft, sweet, delicate and musical expressions of high poetical excellence, you are cordially invited to go through the verses of Jayadeva, which may be considered to have come out from the lips of Sarasvati, the Goddess of music and learning.”

In the following verses the poet appears to comment upon Umapatidhara, Sarana, Govardhana Acharya and Kaviraja Dhoyi, the king among the poets and on the poetic value of their works.

*“Vachah pallavayatyumapatidharah  
Sandarvasuddhim giram,  
Janite Jayadeva eva Saranah  
slaghyo duruhadruteh  
Srngarottarasat prameya  
rachanaircharya Govardhan,*

*Shardhi kopi na bisrutah srutidharo,  
Dhoyi kabiksmapatih.”*

(Gitagovinda- 1st Canto-4)

“The poet Umapatidhara composes very soft lyrics and has free flowing speech. But he does not know the use of appropriate words with depth of meaning, to influence the mood. Poet Saran renowned for subtle flowing sounds composes complicated lyrics with difficult words, which is very painful to listener. Poet Gobardhan Acharya is unrivalled master in presenting erotic art and themes. Dhoyi famed as king of poets for his musical ear has the capacity to grasp others’ lyrics quickly and to present it with additions of his own words. Jayadeva has the divine gift of pure design of words and has the felicity of diction. As such, no poet can surpass Jayadeva.”

The entire stanza appears to be an interpolation. It does not fit in the total text of the poem.

In the Gitagovinda there is no mention of these poets being under any common royal patronage. Given below are brief descriptions of the lives and achievements of these poets:-

### UMAPATIDHARA

Umapatidhara was a minister of the Sena dynasty. Umapatidhara, who had composed the

Deopara Eulogy of Vijaya Sena and Umapatidhara referred to in the Gita Govinda may be one and the same person. This eulogy records the war between Vijaya Sena and Raghav Deva (AD. 1156-1170), the Ganga emperor of Kalinga and contains at the end the name of Umapatidhara. It is quite probable that this eulogy might have been composed between (A.D. 1156-1158). The 7th, 23rd, 24th and 30th slokas of this eulogy have been mentioned in the 'Sadukti Karnamrtam'. Another sloka of Umapatidhara resembling the 4th sloka of the copper plate inscription of Madhainagar has been quoted here. So it can be said that Umapatidhara was in the court of Laksmana Sena. It has been described in the 5th chapter of the 'Prabandha Chintamani' composed in A.D. 1304 that Umapatidhara, the minister of the Gauda king Laksmana Sena was very wise and intelligent. While going to explain the sloka, "Vachah pallavayati....." in his Rasa Manjari, a commentary on the Gita Govinda, Maha Mahopadhyaya Sankar Misra writes: "Umapatidhara namna Laksmanasenamatyo vachah pallavayati vistarayati" etc. So it can be accepted beyond any questioning that Umapatidhara was a minister in the court of Laksmana Sena and he was closely associated with the Sena royal family from the reign of Vijaya Sena to that of Laksmana Sena, about his literary talents in compositions there can be disputes though.

### SARANA

There is only one sloka found in the Sadukti Karnamrta in praise of Sarana. No other writing on this poet has yet been discovered. There is also no authentic record on the native place of the poet and his date of birth. There is no evidence that he was a court poet of Laksmana Sena. Inclusion of only one sloka in Sadukti Karnamrta cannot be an evidence of Sarana being a court poet of Laksmana Sena.

### GOVARDHANA

In his Aryasaptasati, (Published in Chawkhamba Sanskrit Series) Govardhana Acharya speaks very high of the poetic talent of Sena king Pravara Sena of Vakataka clan, the famous writer of Setubandha or Ravanabaho, Acharya Dandi, in his famous treatise on poetics known as 'Kavyadarsa' and his fiction 'Avanti Sundari Katha' speaks very high of the poetic beauty of the Setubandha of Pravara Sena. The famous scholar of Maharashtra and the commentator of Ananta Arya Saptasati 'Byangartha Deepika' supports this view when he writes:-

"Kumuda vana vadhoschandrasyaacha sodasa kalah kalayitum vaktum kartum va pakshe darsayitum senakula tilaka bhupatih setukarta pravarasena nama, Raja, Purnamasi pradosa ekah prabhuh samartha. nanyaitarthah." (18)

(Arya Saptasati of Chawkhamba Publication)

This Pravara Sena was not a king of the Sena dynasty of the Vang.

The Malava king Arjunavarma Deva (A.D. 1211-1215) has quoted only one sloka from the Arya Saptasati in his Amarusatakam commentary. But Sridhara Dasa, the court poet of Laksmana Sena, has not quoted even a single *sloka* from Arya Saptasati in his Sadukti Karnamrtam composed in A.D. 1205. There might be a simple mention of the name of Govardhana. It is indeed strange that Sridhara Dasa was ignorant of such a renowned scholar and had simply heard of his name from the people.

In his Arya Saptasati Govardhana has expressed his gratitude to his two younger brothers Udayana and Balabhadra. Udayana Acharya was a great scholar of the then Utkala (Kalinga). He had composed the eulogy inscribed on the Sobhanesvara temple, located at Brahmin colony (Sasana) of Niali and Meghasvara temple

of Bhubaneswar. He was the court poet of Brahmin feudatory Chief Vaidyanatha and latter graced the court of Svapnesvara Deva, the feudatory Chief of Bhubaneswar and brother-in-law of the Ganga emperor Raja Raja Deva (A.D. 1170-1190). In the stone inscription of Meghasvara temple at Bhubaneswar he has described in 11 slokas the glorious achievements of Chodaganga Deva, Raja Raja Deva and Aniyanka Bhima Deva. In the History of Bengal, published by the Dacca University it has been accepted that Govardhana, the writer of Arya Saptasati and Udayana are two brothers. Udayana was the first commentator of the Gitagovinda. This commentary 'Bhaba Bivavini' by name is rare to find. F. Keilhorn came across this commentary in a peasants' home in Madhya Pradesh in A.D. 1874 and carried research on it. Kaviraja Udayana had made a commentary on Naisadhiya Charita of Sriharsa and named it Udayakari. Govardhana Acharya stayed at Puri and had composed the Govardhana Sataka in praise of Lord Jagannath. In the book Alankara Sekhara written in A.D. 1563 by Kesava Misra, the court poet of Manikya Chandra, the king of Kotkangra, it is mentioned that Govardhana regarded Jayadeva as a poet of the royal court. It is not mentioned which royal court it was and also the basis of such conclusion.

### **KAVIRAJA DHOYI**

Kaviraja Dhoyi had composed Pavanadutam in Sanskrit in imitation of the famous Meghadutam by Kalidas. It is said that by dint of his poetic skill he could secure a place in the court of Laksmansena.

Had Jayadeva been one of the court poets of Laksmansena he would never have looked down upon the poetic ability of the above mentioned poets nor would he have condemned the writings of his colleagues. Criticism of the court

poets would mean insubordination to the king and was to be considered as a challenge to the king's authority as a result of which one could not expect to remain in his kingdom. So it is far from truth that Jayadeva was a poet in the court of Laksmansena. A poetic genius never goes unnoticed. Jayadeva was not unaware of the poetic talent of the poets mentioned in the Geeta Govinda. Had he been in the employment of Laksmansena, he would never dare to demean the position of other court poets.

Again this sloka of Jayadeva is a clear deviation from the established poetic tradition of that age. The great poets of India followed the principle enumerated in Kalidas's "Athava Krutavagdva Bansemin Purvasurvish". That is they sing the praise of the creations of their predecessors while going to highlight the poetic values of their own writings. But condemning the contemporary poets was unknown to Indian literature of that age. Having said, "Srunu tada Jayadeva Sarasvatim" in praise of his own poetic skill in this sloka, it is unbelievable that he goes to decry in the next sloka the five poets said to be belonging to Laksmansena's court. If at all they adorned the court of Laksmansena how is it that Jayadeva did not even mention the name of Laksmansena in the Gitagovind? The above five poets referred to in this sloka specialized in five different themes. As the Gitagovind of Jayadeva deals with love episode of Sri Radha and Sri Krishna, did he admit his own inferiority in composing poetry on love, if he meant that Govardhana Acharya was unrivalled in writing on love play?

In the second sloka that is 'Vachapallayati Umapatidhar' Jayadeva claims to have expertise of Sandharvasuddhi which means clarity and purity composition. In Sanskrit, scholars have explained the word Sandharva as Sandorta

Grantha. This word has been derived from Sanskrit root *drub* which means sewing. So Vak Sandarva means two aspects — one is the word contained and the other is the depth of feelings expressed. So if Sandarva is taken to be a literary piece of musical verses, the sweetness and appropriateness of words used, the feelings they stood for, the intensity of thought, the style of expression, the manner and sequence of the ideas dealt with accompanied with rhyme, then rhythm and poetic diction come under its purview. Considering from this viewpoint let us now see how far this sloka itself maintains Sandarva Suddhi.

As discussed earlier, this sloka does not maintain the poetic tradition of paying regards to the earlier poets. On the other hand this sloka condemns the contemporary poets. Let us take into consideration the expression, “Sarana Slaghya Durubadrute” in this sloka. The commentators have almost explained this as Sarana Nama Kalsih Duruhasya Duruha Kabyasya Drutidrute Rachane. In a *sasthi tatpurusa* compound it was not the practice to use adjectives which are not as extraordinary as the first and second word of *tatpurusa* compound. It was not in use in languages like Odia, Bengali and Hindi derived from Sanskrit, not to speak of Sanskrit grammar? So Sandarva Suddhi has not been maintained in these verses either in proper use of words or their underlying meaning. So it is difficult to say how this *sloka* found place in the original Gitagovinda. The commentators of latter times have of course explained these verses. But these appear to be interpolation.

The Saduktikarnamrtam is only a collection of extracts from the works of poets very familiar among the then people. The court poet Sridhara Das of Laksmna Sena was the publisher of this literary collection. It is learnt from *Dana*

*Sagara* composed by Balala Sena, father of Laksmna Sena, that in the Saka era A.D. 1091 or A.D. 1109 the editing of Saduktikarnamrtam was started and completed in the 17th national year of Laksmna Sena. Balala Sena had taken up composing a scripture entitled Adbhuta Sagara by name in the Saka Era 1090 or A. D. 1168 which was completed after Laksmna Sena has ascended the throne. But there is historical controversy in regard to the date of his coronation to the throne. In the opinion of the compiler of Visvakosa he had ascended the throne in A.D. 1199 and having been vanquished by the Muslim invaders, fled away. Some other say that he had ascended the throne in the Saka Era 1090 or A.D. 1169. This is more probable. Again some others are of opinion that having ascended the throne during A.D. 1178- 84 he ruled till A.D. 1204-05. Whatever it might be, the compilation of the Saduktikarnamrtam had begun in the reign of the king of Balala Sena. This collection has been divided into 5 *pravahas* (streams). From among them in the 59th Bichi (wave) of the Deva Pravaha the 4th sloka reproduces the 78th sloka of the Gitagovinda reading Jayasri Vinyastairma Hita iva Mandarakusumaih’ etc. which is the concluding stanza of the 11th canto. In the Srungar Pravaha the 80th sloka of the 12th canto of the Gitagovinda constitutes the 4th stanza of the 132nd Bichi (wave) which begins with, ‘Pratyulah Pulankurena Nibidasleshe Nimesena cha’. The 43rd concluding *sloka* of the canto of the Gitagovinda. “Angesvabharanam, kareti Bahusah Patrepi / Sancharini”, etc. constitutes the 4th stanza of 37th Bichi. Again the 81st *sloka* of the Gitagovinda beginning with “mananke rati keli saukularana rambhe taya sahasa” etc. forms the stanza of the 134th Bichi. The 83rd *sloka* of the Gitagovinda “tasya patala paujankitambare nidrakasaye drusau” is reproduced as the 5th stanza of 137th Bichi.

From the above it is learnt that in the very first stream of Saduktikarnamrtam the last sloka of the 11th canto of the Gitagovinda containing 12 cantos has been quoted. So it is sure that this has been reproduced in the compilation of Saduktikarnamrtam which was started in the reign of Balala Sena. It is therefore clear that the Gitagovinda had already gained popularity and admiration before the reign of Balala Sena and its composition had also been completed by that time. That Jayadeva had composed the Gitagovinda during the reign of Laksmana Sena is therefore, not based on truth.

There are 72 slokas in all in the Gitagovinda. The verses “jayasri vinyastairmahite iva mandara kusumait” etc. quoted in the Saduktikarnamrtam as *slokas* from the Gitagovinda are considered to be interpolations. Many commentators have not accepted the sloka as it is none of the 72 *slokas* in the original text of the Gitagovinda. It has been discussed elsewhere how the interpolated verses mingled with the royal edition of the Gitagovinda have found a place in the original text. It has to be ascertained first when these interpolated *slokas* were composed and how these found a place in the Gitagovinda. The interpolated *slokas* with the four original *slokas* of the Gitagovinda were included in the Saduktikarnamrtam much later. Had Jayadeva been the court poet of Laksmana Sena and a contemporary of Sridhar Das, the compiler of the Saduktikarnamrtam, the above *slokas* would never been condemned by the commentators of latter times.

Again the question that comes up next for consideration is that in the same Saduktikarnamrtam some slokas later said to be composed by Jayadeva in praise of Laksmana Sena have been included. Among them the oft-quoted *sloka* is:

“Laksmi keli Bhuyangajangamahare  
sankalpa kalpadruma  
sreyah sadhka sanga sangarakala  
Gangeya Vangapriya,  
Gaudendra Pratiraja rajaka savalankara,  
karnarpita  
pratyathah ksitipa!a palaka satam drustoshi  
tustabayam”

(Odishar Kavi Jayadev-Odia P.45)

The book does not mention this to be composed by Jayadeva, but later scholars have said so.

This means: ‘Oh ! that movable deity of Hari, Laksmi’s Consort, Oh ! thou wish- fulfilling tree of the supplicants, Oh ! symbol of bliss and happiness, Oh ! invincible warrior like Bhisma, Oh ! mighty one, Oh! beloved of the people of Vanga, Oh ! king of the kingdom Gauda, Oh ! jewel of the crowned feudatory princes, Oh ! benevolent Lord, we are blessed indeed at the sight of your ‘Majesty’.

A. Jayadeva instead of singing in praise of any royal power, devoted his life to sing the glory of Lord Jagannath, the Lord of the universe. It is not that easy to speak contemptuously of poets like Umapatidhara and Dhoyi enlisted as Court poets under royal patronage. It is quite impossible that such a dauntless poet and a staunch devotee of Lord Jagannatha like Jayadeva stooped so low as to compose the above *sloka* glorifying an earthly king. Sridhara Das could not dare to have quoted from Jayadeva’s Gitagovinda in his Saduktikarnamrtam, when his book contained such a derogatory verse on the four other poets, if at all either these four or Jayadeva belonged, to the court of Lashmana Sena. So Jayadeva was both in geographic and periodic sense not at all a contemporary of the poets he did not appreciate and in any case he was at least not a court poet of Laksmana Sena where Sridhara Das was writing ‘Sadukti Karnamrutam’.

B. Again hundreds of poets and scholars used to visit the royal court with eulogical *slokas* in honour of the king with a view to obtaining gifts and rewards. A new corner appearing suddenly in the royal court with a eulogical *sloka* for the pleasure of the king can never expect to be enlisted as a poet or a scholar in the court of that king. In the above *sloka* it has not been mentioned as to which of the kings of Bengal (Vangapriya Gaudendra) has been honoured and glorified. So it is not understood as to how Jayadeva was identified as the court poet of Laksmana Sena.

C. If at all this sloka was composed in the 12th century A.D. it might very well have been a eulogy glorifying a Ganga king. If (ra) is substituted in place of the word (va) in the word 'Vangapriya' of the sloka it will be 'Rangapriya'. If 'ga' is substituted it becomes Gangapriya meaning thereby that the King of Bengal was dear to the kings of Ganga dynasty. Gangeya cannot be Gangapriya because nobody states the obvious. It is most probably Rangapriya, lover of performing arts. Rangapriya standing for lover of Drama. Probably the word 'Gangeya' might have been derived from the Ganga dynasty and refers to Ganga emperors. It is not unknown to anybody that the Ganga emperors of Kalinga bore the title 'Gaudesvara' before their names. Even now the Gajapati Kings of Odisha bear that dignifying title. This title along with others are 'Vira Sri Gajapati Gaudesvara Navakoti Karnatotkala Kalavargesvara Viradhi Viravara' etc. These titles along with the name of particular Gajapati king and his regnal year are incorporated in the horoscope of every Odia child.

In hundreds of eulogies singing the praise of kings nowhere else has it been found that any king has accepted such titles as 'Kalingapriya', 'Karnatapriya', 'Vangapriya' etc. coined after the name of his own country. It was either Rangapriya

or Gangapriya. By substituting 'va' in place of 'ra' or 'ga'.

D. Chand Baradai (Chandrakabi) in his work Pruthviraj Raso written in old Rajasthani language has followed the footprints of eight poets of whom Jayadeva has been accepted as one of the same.

*"kabi kirtti bhakatis Sudikkhi  
ninaiki uchasthi kabichandra bhakkhi  
Jayadeva athatham kabi kabirayam  
jinaem kebalam kirtti govinda gayam"*

Chand Baradai was the contemporary of the last Hindu King of Delhi, Pruthviraj (AD. 1169-1192) of Chauhan dynasty. Many important and interesting events of the reign of Pruthviraj have been recorded in his Raso. Here salutations have been paid to the ten incarnations of the Lord in imitation of the Gitagovinda. Chand Baradai was the contemporary of Laksmana Sena, the king of Gauda and Sridhara Das, compiler of the Saduktikarnamrtam. So it goes without saying that in the distant Rajasthan region the Gitagovinda had already earned popularity and admiration before Chand Baradai who offered his salutations to Jayadeva. Much before the composition of Pruthviraj Raso, Gitagovinda was familiar among the people and it is sure that it must have been completed long before the Raso. Therefore it is not at all possible to treat Jayadeva as a contemporary either of Laksmana Sena, Sridhara Das or Pruthviraj Chauhan.

The main reason of the popularity of the Gitagovinda in the distant Rajasthan regions centers around Puri, the abode of Lord Jagannath. It may be that the pilgrims coming to Puri for a visit of Lord Jagannath must have been fascinated by the charming melody of the Gitagovinda, sung before the Lord in the temple as an indispensable item of daily worship and might have carried in memory as well as in manuscripts its enchanting



eloquence to the distant corners of Rajasthan. This is certain that after the introduction of the singing of the Gitagovinda in the ritualistic services of Lord Jagannath, it spread like wild fire to every nook and corner of India.

It has been described in the Pruthviraj Raso that Sri Vijaya Pala during his campaign to the Deccan had arrived in Orissa and received the hospitality of Mukunda Deva, the Gajapati King of Soma dynasty and devotee of Lord Jagannath. There is also mention of the marriage of the eldest son of Vijaya Pala's daughter with the daughter of Mukunda Deva. It is probable that Chand Baradai (Chandrakabi) visited Lord Jagannath and might have been inspired on hearing the sweet verses of the Gitagovinda sung before the Lord in the temple. The date of Chand Baradai is also differed among the scholars.

E. In the middle of the 12th century A.D. an anthology compiled by Vidyadhara Pandit named Subhasita Ratnakosa includes in it two slokas written by one Jayadeva by name. The 1567th *sloka* of this anthology has been repeated in the Saduktikarnamrtam as its 1538th *sloka*. Jayadeva the poet of the Gitagovinda and Jayadeva of Subhasita Ratnakosa are not one and the same person.

F. In the preface of the text Saktimuktavali composed by Jahrana in A.D. 1275, it has been mentioned that the dramatist of Prasanna Raghav had composed the sloka Laksmikali Bhujanga etc. in praise of the king Laksmmana Sena of Bengal.

#### **SHEIKH SUBHODAYA:**

According to the scripture Sheikh Subhodaya, the Seikh belonged to the kingdom of Attavi. While proceeding to the east on his mission to preach Islam he entered the kingdom of Vang. The Seikh possessed many supernatural

powers. He could go wherever he liked putting on the enchanted sandals. He built his *asrama* close to the palace of Laksmmana Sena. Knowing the motive of the Seikh and apprehending danger Umapatidhara, the minister of Laksmmana Sena tried to poison him to death. But Seikh could save himself by reading Namaj in a thundering voice. It was reported that the Seikh had saved the life of a washerman from the attack of three tigers. He could also save through his magic powers three ships of a merchant named Prabhakar on the point of sinking in the sea. One Kumardutta, the brother-in-law of Laksmmana Sena, having entered into a rich merchant's house molested his young wife Madhavi. So the merchant and his wife complained before the king. But the queen advocated her brother's cause and beat Madhavi clutching her lock of hair. But Jagatguru Govardhanacharya who happened to be present there scolded the king and threatened to curse him. Out of anger he was about to leave the place with his staff and kamandalu (water pot of an ascetic), but the king lay prostrate at his feet and pacified him. The Seikh had brought in this compromise. At the machinations of Umapatidhara four persons went in disguise to the Seikh for causing him an injury. But they had to lose their eyesight. After a lot of entreats the Seikh had withdrawn the curse and they got back their eyesight. These obviously cannot be believed to be historically correct incidents.

Once a musician named Budhan Misra had come to the royal court of Laksmmana Sena. As he was an adept in the art of music, Kapilesvara Deva, the Gajapati emperor of Utkal had granted him the title of Sadachandra Gaja Jayapatra. When he sang in the Patta Manjari Raga all the leaves of the Pipal tree close to the Durbar fell down. All praised Budhan Misra very highly. Padmavati, Jayadeva's wife, while going to the Ganges for a bath heard the musical sound

and appearing at the royal court demanded of the king that no letter of commendation should be given to anybody unless he excels her and her husband in music. The Seikh who was present there requested Padmavati to sing. On his request Padmavati sang in Gandhara tune so sweetly that all the boats sailing in the Ganges came ashore. All were amazed to see the boats behaving like animate creatures. The Seikh asked Budhan Misra to face a competition with Padmavati. But as Budhan did not agree for a competition with a woman and Seikh proposed to summon Jayadeva to the royal court. On his arrival Jayadeva asked Budhan Misra to make new leaves sprout up on the Pipal tree by his musical talent. But as Budhan Misra declined Jayadeva sang in Vasanta Raga and new leaves shot forth on the Pipal tree making it as green as before. Jayadeva won the contest. At the advice of the Seikh, Budhan Misra was given only some minor presentation. The story reveals the extraordinary tricks of the Seikh, his mission to construct mosques and preach Islam and his achievements in settling up differences in royal courts. One need not examine such theological magic stories to make or refuse a point.

If we examine the truth in the above Durbar story, it will appear to be a fabricated one for the following reasons

A. Kapilesvara Deva, the Gajapati king of Utkal, ruled from A.D. 1435-1467 that is more than 200 years of the reign of Lakshmana Sena. So the question arises as to how Gajapati Kapilesvara Deva granted the testimonial 'Sada Chandra Gaja Jayapatra' to a scholar of 12th century A.D.? The story is obviously written well after 16th century and the author did not have the slightest sense of history, putting Lakshmana Sena of 12th century A.D. and Kapilendra Deva of 15th century together.

B. Lakshmana Sena was an orthodox Hindu king who was always opposed to Muslim rule

and had to flee away in A.D. 1205 having been defeated in a surprise raid by an Afghan Commander. It is not understood how he was believed to be a patron to the spread of Islam.

C. Nowhere it has been mentioned that the couple Jayadeva and his wife Padmavati had adorned the court of Lakshmana Sena. Had the superiority of Padmavati and her husband in music known to the king or the Seikh, there was hardly any necessity for Padmavati to claim and prove her proficiency in the royal court. Again it is absurd to believe that Padmavati, a conservative Brahmin lady of high culture and musical proficiency intruded upon the royal court in a challenging manner when on her way to the river Ganges for bath. One cannot imagine that a lady could be so advanced in the 13th century A.D. of medieval India.

D. Then another character Govardhana Acharya appears in the story as a travelling mendicant and not as a court poet as claimed later.

It can be emphatically said that the scripture Sheikh Subhodaya is not based on any historical truth. The eminent scholar Dr. Sukumar Sena, while commenting on this story has said:

"It indicates that Jayadeva did not originally belong to the court of Lakshmana Sena and that he first came there as an outsider."

(Sheikh Subhodaya of Halayudh Misra — Edited by Sukumar Sen and published by Asiatic Society, Calcutta — 1963). Sheikh Subhodaya cannot have any claim to historic authenticity. It was written, if at all by Halayudha Mishra, only to describe the superiority of a Muslim saint over Hindu Pundits and Kings. Such a Seikh most probably did not exist and if at all he existed his achievements were either imaginary or highly exaggerated.

### The court poet of Laksmāna Sena:

In the 'Birbhum Record' by Harekrushna Mukhopadhaya reference has been made to a stone inscription supporting the so called fact that Jayadeva was the court poet of Laksmāna Sena, which is reported to have been seen by Sri Rupa and Sri Sanātana Gosvami of Sri Dham Brundabana in the council chamber of Laksmāna Sena. The sloka reads as follows:

“Govardhanascha Sarano Jayadeva Umapatih  
Kavirajascha rtmani panchaite Laksmānasyascha”

This means — Govardhana, Sarana, Jayadeva, Umapati and Kaviraja were the five gems in the court of Laksmāna Sena.

Nowhere in their writings Sri Rupa and Sri Sanātana had mentioned about this stone inscription. It is strange how the compiler of the Birabhum Records could trace out the existence of such a stone inscription. Again the two Goswamis lived after 400 years of the reign of Laksmāna Sena. After the conquest of the kingdom of Laksmāna Sena and the destruction of the Capital town by the Muslim Commander Muhammed-e-Bakhtyar, the city of Nadia was completely desolated. In the book Tabakat-i-Nasiri there is mention of this in A.D. 1260.

“After Muhammed-e-Bakhtyar possessed himself of that territory (Rai Laksmāna's) he left the city of Nadiah in desolation”. On the footnotes of that page this has been mentioned: “Muhammed-e-Bakhtyar destroyed Nadiah and leaving it in desolation passed onwards.” (Tabakat-e-Nasiri- translated by Raverty, p. 550 & Sri Jayadeva Gitagovind P.233)”

In such circumstances it is beyond one's conception as to how Rupa and Sanātana could come across the above stone inscription at the entrance of the royal palace of Laksmāna Sena.

None of the old Vaishnava scriptures mentioned about it. It could be that Harekrushna Mukhopadhaya himself was the composer of this *sloka* and the architect of this stone inscription, if it ever existed.

Sir William Jones, a Judge in the then Supreme Court in Calcutta, the founder of the Asiatic Society in Calcutta and a great Sanskrit scholar had stayed in India in the last two decades of the 18th Century. He had published an essay named 'On the Musical Modes of the Hindus' in the magazine named "The Asiatic Researches" in 1799. In order to ascertain the modes and rhythm of the songs of the Gita Govinda, he had discussed with the scholars and musicians of Kashmir, Nepal and other regions of the then India. They told him that such old modes and rhythms were not prevalent in their regions. Further they advised him to contact persons in South India as Jayadeva was born in the southern regions meaning south of Calcutta. He had observed that many people believed that Jayadeva was born in Kalinga. Again some others are of opinion that Jayadeva belonged to Burdhaman area of the then Bengal.

In "On the Musical Modes of the Hindus" written in 1784 and since then much enlarged, revised and published in 1799 by the Asiatic Researches Vol. III (p.83- 84), Sir William Jones writes:-

“Although the Sanskrit books have preserved the theory of such musical compositions the practice of it seems almost wholly left (as all the Pandits and Rajas confess) in Gour and Magdha or the province of Bengal and Bihar. When I first read the songs of Jayadeva who has prefixed to each of them the name of the mode, in which it was anciently sung, I had hope of procuring the original music, but the Pandits of south referred me to those of the west and the Brahmins of the west would have sent me to those

of the south, while they, I mean those of Nepal and Kashmir declared that the notes to the Gitagovinda must exist in one of the southern provinces, where the poet was born.”

In the Asiatic Researches Vol-III published in 1799 there is an essay on Gitagovinda or songs of Jayadeva (pp. 180-207) which contains the following as its preface:

“The loves of Krishna and Radha x x x is the subject of little pastoral drama entitled Gitagovinda, it was the work of Jayadeva who flourished, it is said before Kalidasa, and was born at Kenduli, which many believe to be in Kalinga, but there is a town of similar name in Burdman, the natives of it insist that the finest lyrical poet of India was their countryman and celebrate in honour of him an annual jubilee, passing a whole night in representing his drama and singing his beautiful songs.”

(Preface to the Gitagovinda translated by Sir William Jones and published by Upendralal Das, Calcutta in 1894).

### **The Court of king of Utkal and Jayadeva:**

In A.D. 1563 Kesav Misra, the court poet of king Manik Chandra of kingdom of Kotkangra, has quoted a *sloka* of Govardhana in his ‘Sloka Alankara Sekhara’. From this it is learnt that Jayadeva was the crown of all other poets and scholars adorning the court of the king of Utkala. The *sloka* reads as follows :

“*Prak pratyak pruthivibhruto parishadi prakhyata  
sankhyabata  
mahnayavatark karkasataya bichhidya vidyamadam  
ye ke-pyutkala bhupato! tabasabha sambhabitah  
Panditah  
patram Sri Jayadeva Pandit Kavi stanmuddhi  
binyasyati*”

(Odishar Kavi Jayadev-Odia — P38)

It means — “Oh king of Utkala, of all the scholars of your court who command great respect and admiration by crushing the pride of all other scholars in the courts of the kings of the east and the west who indulge in putting forth dry and argumentative discourses, Jayadeva puts on the terminal of victory over them as the greatest poet.”

Besides the above *sloka*, Kesava Misra in his Alankar Sekhara has quoted from Govardhana one *sloka* from each of the Sabdalankara (word-ornament) and Arthalankara (meaning ornament) sections and eight *slokas* describing the beauty of women. Govardhana, the writer of Alankara Sekhara and Govardhana, the writer of Arya Saptasati are one and the same person.

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## Jayadev and Gitagovinda

*Puspanjali Paikaray*

The Gitagovinda and its poet Jayadev is a unique phenomenon in the history of world literature. No other poet has achieved such immortality and imperishable distinction as Jayadev, by writing a single piece of Kavya.

Jayadev, the celebrated Sanskrit poet was born in the village of Kenduli Sasan in the district of Khurda in Odisha. As per record of History, he was born in twelfth Century A.D., during the reign of Kamarnava Deva, the king of Imperial Ganga Dynasty. Jayadev was devotee of Madhava (Krshna or Vishnu) and in praise of his Lord, he composed his immortal poem Gitagovinda towards the last part of twelfth century A.D.

The controversy about the age and birthplace of Jayadev has been extensively dealt with by many prominent scholars all over India. The controversy on birthplace of Jayadev was started unnecessarily by some scholars of Bengal since 1906 when M.M. Chakravorty published his article entitled "Sanskrit literature in Bengal during the Sena Rule" in the journal of Asiatic Society of Bengal, Vol.II, No.5. He claimed that Jayadev was born in Bengal. However, history will be obliged to the Bengali researchers like Dr. Satyakam Sengupta, Dr. Sukumar Sen, Dr. Ashutosh Bhattacharya, Dr. Suniti Kumar

Chattopadhyay and Atul Saur who strongly condemned the claim of M.M. Chakravorty. Scholars of Odisha had also strongly raised their voice and with consistent effort, they have already established the nativity of poet Jayadev which need not any discussion further more.

Jayadev and his creation Gitagovinda are well-known in the tradition of Odisha than either in Bengal or other States. Right from Jagannath temple rituals to the Art, Architecture, textile, dance, music and literature Gitagovinda has largely influenced the social and cultural life of Odisha.

Though prior to Gitagovinda, several erotic songs were written in Sanskrit language, but never before the Gitagovinda of Jayadev, a complete Kavya had been written on amorous dalliance of Radha and Krishna in Tamala grove on the river bank of Yamuna. And therein lies the uniqueness of the Gitagovinda and its poet Jayadev. Its sensuous words, graceful diction and musical lore, imaginative description of landscape and artistic expression together combined to make it a timeless piece of poetic creation. Its aesthetic and poetic beauty has acclaimed world-wide approbation since years. The fame of Gitagovinda has never been confined within the limits of Odisha or India; it has travelled althrough the world

literature crossing the barrier of race. According to an eminent authority of Sanskrit literature, "It has claimed more than a dozen imitations. It has been quoted extensively in different poems of different languages and it has been regarded not only as a great religious work of medieval Vaishnavism but for ever." The magical composition has been translated into English, French, German, Maithili, etc. and more particularly Sri Chaitanya transported it into a magnitude of ecstasy whenever he heard this song from Ray Ramananda for the first time in Puri during former's sojourn in Puri. Had the Gitagovinda been written in Bengali literature, it would have been widely popular and an erudite Sanskrit scholar like Sri Chaitanya would not have waited to hear it from Ray Ramananda in Puri.

Though the western scholars have levelled it as a great oriental poetry, the Indian scholars have evaluated the Gitagovinda from scriptural point of view. The reference of Gitagovinda in its birthplace Odisha is found in the Madalapanji or the Jagannath temple chronicles, in the accounts relating to Kavi Narasingha Deva who had succeeded to the throne of Odisha after the illustrious Langula Narasingh Dev. W.W. Hunter, in the "History of Orissa" identifies Kavi Narasingh with Keshari Narasingh (1282-1307 A.D.). Madalapanji records that Kavi Narasingh had inaugurated the

Gitagovinda in the liturgy of the temple. However, introduction of Gitagovinda and its period is a matter of separate and extensive research. Different Historians opine differently. Why and when singing of Gitagovinda in the liturgy of Jagannath temple discontinued till Gajapati Prataprudra Deva (1497-1534 A.D.) the last king of Surya Dynasty re-introduced the singing and dancing of Gitagovinda, in the nocturnal *seva* and had specially ordained that no other song or dance except Gitagovinda should be performed before the Lord.

Composed in 12 cantos or *sargas*, 24 *Prabandhas* and 72 *slokas* this magnum opus of poet Jayadev not only describes the erotic dalliance of Radha and Krishna but also for the purpose of Madhava or Jagannath have a captivative effect on poets and scholars of the world. From 12th century A.D. amidst cosmopolitan analysis and research, Gitagovinda and its poet Jayadev becoming more and more brilliant, influenced not only the life and literature, art and architecture, religion and ritual of Odisha but also the whole spiritual world of the universe as a whole.

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Puspanjali Paikaray, Sijuput, Tamando, Khurda.

## Strengthening Government's Action Against Child Labour : The Milestones

*Dharmendra Kumar Mishra*

India is against child labour. The vision of any nation is made through its children and they are the hands by which we take hold of heaven. But instead of using these hands to hold the heaven, we are engaging them to toil at hell. In the name of learning the family craft in our occupation based caste system, we are taking away their childhood, happiness, joy, play, education, affection, independence, emotion and most important is their child rights. In today's seller-buyer market system these children are now considered as a cheap article of trade. Poverty is the prime cause though different multiple factors are responsible for this evil practice. Parents are unable to realize the importance of education in their children's life. This is the reason for which they do not send their kids to schools and treat them as helping hands to supplement the family income. These 'hordes of dirty' as described by Charles Dickens in his famous book 'Oliver Twist' are now prime concern of the societies, governments and academia. Conventions were ratified, laws were enacted and institutional mechanisms were created for their welfare, protection, rehabilitation and education. Government's actions for eradication of this social evil and different milestones achieved in this direction are the prime theme of this article.

National Child Labour Project (NCLP) is a government sponsored scheme meant for such children who were living an adult like life in childhood. Special schools were opened under the scheme where working children were enrolled, provided with education, nutritive food, monthly stipend, health care facilities and marketable vocational skill and finally after three years mainstreamed into the regular schools. These special schools act like a bridge for such children which make them students from labours, give them education from exploitation and admit them in a school instead of engaging at a workplace.

Passing of the Indian Factory Act on 15<sup>th</sup> April, 1881 at Britain, by Lord Ripon (1880-1884), which banned employment of children below the age of seven in factories, is the first action of the Indian government against child labour. It is the first general law against child labour in India. Lord Ripon, the great visionary and father of Indian local self government realized the importance of primary education and appointed Education Commission under Sir William Hunter, popularly known as Hunter Commission in 1882 and on its recommendations more share of government's income was allocated for primary education. Thus Lord Ripon not only protected children from exploitation but also provided them basic education, which was only

available to sons of kings and other elite class people of that time in our *Gurukul* system of education.

Indian government on 14/07/1921 ratified Convention No-6 on Night Work of Young Persons (Industry) Convention, 1919 of International Labour Organization (ILO) which prohibits employment of children at night in public/private industrial undertaking is a landmark decision, which has laid the foundation for ratification of Convention No.15 and 16 on Minimum Age (Trimmers and Stokers) Convention, 1921 and Medical Examination of Young Persons (Sea) Convention, 1921 on 20/11/1922. In 1928, due to frequent movements of working class in India, government decided to review the condition of Indian labour and set up Royal Commission on Labour (1929-1931), well known as Whitley Commission under the chairmanship of Whitley, a renowned leader of the labour movement in the United Kingdom. Based on the recommendation of the commission, the Factory Act, 1934 was enacted which prohibited women and children to work before 6 am and after 7 pm. The commission also recommended for legal prohibition on working of children below ten years old.

24<sup>th</sup> February, 1933 seems to an auspicious day for children as this day witnessed the passing of the Children (Pleading of Labour) Act, 1933, which prohibits parent/guardians of children to pledge their children with employers. It is the first statutory enactment in the country dealing with child labour. The Employment of Children Act, 1938 divides children into three categories, i.e. below twelve years, twelve to fifteen years and fifteen to seventeen years. The Act prohibits employment of children below twelve years and allowed children in between twelve to fifteen years and fifteen to seventeen

years in specific occupations and processes, keeping in view the prevailing social and economic conditions. Further caste-based occupation system and learning of family skill by children as apprentices forced the law-makers to categorize children according to their age and allowed them to work in the prescribed work. Recommendations of Rige Committee/Labour Legislative Committee (1944) for taking away all children from industrial employment forced government to investigate the problems and conditions of child labour and thus Labour Investigation Committee (1946) was formed. The committee studied at Solapur of Bombay province and reported, as that “21 % of the total labour force was child labour in between 05-12 years of age. In certain cases girls are asked to attend workshop. In Beedi rolling industries of Madras, Vellore, Mysore and Kamrajnagar child labourers are engaged for packing and labeling of Beedi. The committee estimated 25,000-child labourers in Beedi industry”

Adoption and enactment of Constitution of India on 26/11/1947 and article 24 on prohibition of employment of children below 14 years in factory, mines and hazardous occupations: a fundamental right acts as light house for protection and welfare of child labour in India. This constitutional provision has given a new dimension to all government actions towards eradication of child labour.

On 27/02/1950, India being a founder member of ILO ratified the Convention No-90 on Night Work of Young Persons (Industry) Convention, 1948, which is the revised version of Convention No-6 of 1919. This ratification has added more teeth for protecting children from working at night. ILO's Convention No- 5 on Minimum Age (Industry) Convention, 1919 which was not ratified by India due to certain economic



and social constraints and pending since 1919. On 09/09/1955 government of India ratified this historic convention by which another milestone of child protection and welfare was achieved. A committee under the chairmanship of Ganga Saran Sinha was formed in 1968 for preparation of programmes for children, which has recommended that government should invest heavily on pre-school education. On 24/12/1966, during the post-independence period, 1<sup>st</sup> National Commission on Labour under the chairmanship of Justice Gajendra Gadkar was formed to study and review the conditions of labour since 1947, which has provided a democratic forum on labour issue. The committee recommended reducing working hours and increasing wages for child labour and non-formal education for children in factory. This committee submitted its report to Sri Jagjivan Ram, the then Union Labour Minister in 1969.

On 20/03/1975 India ratified ILO's Convention No- 123 on Minimum Age (Underground Work) Convention, 1965, which is the sixth ILO Convention on child labour ratified by India. ILO Convention-182 on worst form of child labour prohibits engagement/use of all persons below 18 years in (a) Slavery or similar practices, (b) Prostitution and Pornography, (c) Use of children in illicit activities, particularly in production and trafficking of drugs and (d) works likely to harm health, safety and morals of children. The first three categories are banned in India through (a) The Bonded Labour System (Abolition) Act, 1976, (b) Indian Penal Code and The Immoral Trafficking (Prevention) Act, 1956, (c) The Narcotic Drugs and Psychotropic Substances Act, 1985. To fulfill the 4<sup>th</sup> condition, India had to amend the Child Labour (Prohibition and Regulation) Act, 1986, where age of the child is kept 14 years. It must be made 18 years;

otherwise we will be not in a position to ratify the Convention-182 on worst form of child labour.

Government of India constitutes Gurupadaswamy Committee to study the issue of child labour on 07/02/1979 which submitted its report on 29/12/1979. The committee observed that as long as poverty continued, it would be difficult to totally eliminate child labour and any attempt to abolish it through legal recourse would not be a practical proposition. So the committee bans child labour in hazardous areas and regulates and ameliorates the conditions of work in other areas. The committee recommended fixed and minimum age for entry into any occupations to be 15 years and more study to different occupations where children are employed.

In March, 1981, Central Advisory Board on Child Labour (CABCL) was constituted, which was successively reconstituted on different occasions to review the implementation of the existing legislations on child labour, suggest and review legislative and welfare measures for them and recommend industries/areas for elimination of child labour. In this year committee on child labour in Indian industries was formed, which reported that children are engaged in Beedi industry in '*kharkhana*' system for closing Beedi and bundle making. In the 10 units where study was conducted, approximately 33% of the total labour force was child labour. They were appointed on piece rated basis. Daily they work from 10 to 12 hours in a very unhygienic, dirty, crowd and dark environment and living in small and congested houses in slums area. They were poor, hard pressed and had to work for long working hours. Poverty in the area was responsible for children forced to work in their homes on whole time basis and were deprived of their fundamental right to primary education.

Government in 1984 formed a committee to study the issue of child labour under the chairmanship of Sri Sanat Mehta, Ex-Labour Minister of Gujarat. The Child Labour (Prohibition and Regulation) Act, 1986 passed on 23/12/1986 Acts as a catalyst on child labour movements in India, which was the culmination of efforts and ideas that emerged from the deliberations and recommendations of various committees on child labour, mainly National Commission on Labour (1966-69), Gurupadaswamy Committee (1979) and Sanat Mehta Committee (1984).

On 14/08/1987, Union Cabinet approved National Child Labour Policy (NCLP), which contains an action plan based on legislations and convergence of welfare and development programmes meant for children. Subsequently on 10/08/1988 Government passed the Child Labour (Prohibition and Regulation) Rule, 1988. As per the Child Labour Policy, in 1989 the National Child Labour Project (NCLP) was launched in nine districts of high child labour endemicity in the country, which further extended to twelve districts. These districts are *Jaggampet* and *Markapur* (Slate Industry) of Andhra Pradesh, *Garhwa* of Bihar, *Mandsaur* (Slate Industry) of Madhya Pradesh, *Thane* of Maharashtra, *Sambalpur* (Beedi Industry) of Odisha, *Jaipur* (Precious Stone Polishing Industry) of Rajasthan, *Sivakasi* (Match Industry) of Tamilnadu, *Varanasi-Mirzapur-Bhadoi* (Carpet Industry), *Moradabad* (Brassware Industry), *Aligarh* (Lock-Making Industry), *Firozabad* (Glass Industry) of Uttar Pradesh. The schemes envisage running of special schools for child labour withdrawn from work.

A task force on child labours under the chairmanship of Dr. **Laxmi Mall Singhvi**, an eminent jurist and leading constitutional expert was formed in December, 1989. He recommended

for amending child labour laws and policy. In July, 1991, National Commission on Rural Labour recommended that all the states must enact laws for compulsory primary education. V.V. Giri National Labour Institute, which acts as a premier national institution in research, training, education, publication and consultancy on labour related issues, established a National Resource Center on Child Labour (NRCCL) in its premises at Noida. Government on 26/05/1993 through a notification regulated the working conditions of children not prohibited under the Child Labour (Prohibition and Regulation) Act, 1986. On 12.08.1994, NCLP scheme is extended for first time to more 65 districts, excluding old 12 districts.

A highly powerful body, the National Authority for the Elimination of Child Labour (NAECL) was created on 26/09/1994 to (a) lay down the policies and programs for the elimination of child labour, especially in the hazardous industries, (b) monitoring the progress and grassroots level implementation of programs, projects and schemes for the elimination of child labour and (c) coordinating various child labour related projects among different government departments and ministries. On 16/01/1995, NAECL decided to converge NCLP scheme with different welfare and development schemes being implemented by other ministries/departments. NCLP scheme in 1997 is again extended to 100 districts in 13 states. In the National Agenda for Governance, Government's commitment to address the child labour issue was announced in 1998. Central Monitoring Committee (CMC) as the apex executive body for monitoring and reviewing the child labour programmes in the country, constituted on 30/12/1998. All these actions of Government directed for a child labour-free India helped different stakeholders associated with the issue of child labour.

On 11 January 1999, the then Union Labour Minister, Satya Narayan Jatia, announced the decision of the government to set up the Second National Commission on Labour. Out of six studies groups constituted by the commission, the group on 'women and child labour' was headed by noted activist, Ms. Renana Jhabvala of SEWA, Ahmedabad. This group is first to submit its report to commission's chairman Dr. Ravindra Verma. The group defined child labour as 'work done by a child outside their home/family for a minimal wage and the conditions in which they work are detrimental to their well being and safety'. The commission recommended for linking of child labour with education by enactment of Child Labour (Prevention and Education) Act. A unanimous resolution to eliminate child labour was taken in the 1<sup>st</sup> National Conference on Child Labour on 22/01/2001. In 2002 NCLP scheme is further extended to 250 districts and on 14/01/2004 Ministry of Labour launched 50 new NCLP at a function at Vigyan Bhawan, New Delhi. It has extended the benefits of NCLP to more number of working children and their parents.

U.S. Department of Labour (US-DOL) and Government of India have signed a joint statement on 'Enhanced Indo-US (INDUS) cooperation on Elimination of Child Labour' in August, 2000. Accordingly, INDUS project was launched in 25 districts of five states on 16.02.2004. The objective of the project is to provide a comprehensive child labour elimination model, worthy of replication elsewhere in the country.

On 10/10/2006, Government of India banned employment of children as domestic servants or in dhabas (road side eateries) restaurants, hotel, motel etc, by adding these occupations to the hazardous list of the Child Labour (Prohibition and Regulation) Act, 1986.

On 03/01/2007, His excellence the President of India, Dr. A. P. J. Kalam, called for fixing periodic target for reducing the number of working children from the country. From 12<sup>th</sup> five year plan (2007) the NCLP scheme is extended to whole country. Thus all the working children and their families are now covered under the umbrella of NCLP, which is historic point on the path of rehabilitation of working children.

On 14/11/2007 government launched a nationwide enforcement drives against child labour for a fortnight. From 25/09/2008, government banned employment of children in additional one occupation and eight processes by including it to, schedule-A and B of the Child Labour (Prohibition and Regulation) Act, 1986, as per the recommendation of Technical Advisory Committee, constituted under the chairmanship of Director General, Indian Council of Medical Research (ICMR), New Delhi. Further on 08/10/2010, engagement of children in two more occupations, circus and caring of elephants are added in hazardous list of the Child Labour (Prohibition and Regulation) Act -1986.

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## Dadana or Diaspora on Rural Odia Life

*Mamata Rani Subudhi*

“April is the cruelest month...” I was musing myself. This is the last week of April and the scourging heat is increasing day by day. The hostels of my residential tribal school are almost vacant after the annual examination. The school staff and few students are waiting to the bell of vacation. Sadhu, a thirteen or fourteen year old boy of class Eight came to me and asked whether he can stay in the hostel campus in holidays with the night watcher uncle? Sadhu is a S.T boy staying in this hostel from his class six. Usually in short holidays the hostels do not close and nothing happens to Sadhu, but this is the longest vacation and hostels remain closed. Last year also he stayed in holidays. Perhaps, for last two years, he has not gone anywhere. He has made hostel his home. Obviously I knew little about him; so I called him near and asked, why he is not going home? Whether he is an Orphan or anything like that? His face grew grim and pale. He replied that his parents along with his two younger brother and sister have gone for Dadana. Neither they have returned yet nor any news about them. So he has nowhere to go.

This is not only the truth of Sadhu. Many of my students might be suffering silently with this continuously growing cancer like trend. Dadana is a type of Diaspora in literary language. It means the movement or migration of people away from

an established ancestral homeland or people dispersed by whatever cause to more than one location. Saying in simple, this is the concept of migration from own hearth and heart land to an alien place in search of livelihood. This is not at all a new thing in our society. People migrate for different reasons in different times. ‘Diaspora’ originates from the Greek word ‘Diaspora’, which means “a dispersion or scattering”. Robin Cohen has classified Diaspora in to five categories i.e victim Diaspora, labour Diaspora, Imperial Diaspora, Trade Diaspora and Deterritorialised Diaspora. This Dadana trend of Odisha can be classified in labour Diaspora category. There are many causes for this Dadan Diaspora starting from social, cultural and economic. Undoubtedly, poverty is the main cause of this problem along with other peripheral phenomena. In our social system, there are some occasions in which a poor man is enforced to spend a lot of money beyond his capacity. That are the occasions like marriage and death rituals, and most appalling in the medical emergency. Dadan is generally seen among the lower level of people in social strategy. These people are not health conscious and so they are prone to any malignant diseases which propel them to spend a lot of money. In this time of emergency they go to village money lender who acts as an agent of Dadan unit. Once the poor

man receives money and sign the contract, he is trapped. Sometimes the contract is individually signed or sometimes taking the whole family in regard to the amount of money received. Then the scapegoat family with boxes and bundles go as Dadana labourer. Generally in Western Odisha, these workers are sent to Andhra Pradesh, Goa, Tamilnadu and Bangalore to work as daily labourers in brick factories and construction companies. This is also called human trafficking.

Few days go smoothly, but when time comes for wage or contract tenure, then things begin to upset. With few fortunate Dadans the things remain normal and they return home normally. But most of them become victims in the hand of middlemen or trafficker. The victims are not permitted to leave upon arrival at their destination. They are hold against their will through acts of coercion and forced to work or provide service, it may include anything from bonded or forced labour. The arrangement may be structured as a work contract, but with no or low payment or on terms which are highly exploitative. Sometimes the arrangement is structured as debt bondage with the victim not being permitted or able to pay off the debt.

Bonded Labour or debt bondage is probably the last known form of Dadana today. Yet it is the most widely used method of enslaving people. Victims become bonded labourers when their labour is demanded as a means of repayment for a loan or service in which its terms and conditions have not been defined or in which the value of the victim's services as reasonably assured is not applied towards the liquidation of the debt. The value of their work is greater than the original sum of money borrowed. The forced labour is another type of situation in which victims are forced to work against their will under the

threat of violence, destitutions, detention or some other form of punishment. Their freedom is restricted and a degree of ownership is exerted.

Almost every day the torture and exploitation of Dadan labourers are coming in newspapers. The story of these people have pathetic and heart breaking. The struggle and suffering is very high. These people are to work for more than twelve hours a day in adverse and life-risk conditions. They are not given full meals everyday. The living condition is not better than cattle sheds. And those who are with family their condition is more deteriorating. Women and children are more prone to exploitation and suffering. This is the normal picture. In exceptional cases, if anyone goes against the will or tyranny of trafficker then his life becomes hell. He is not given to communicate with own family, his hours of work increases, amount of food decreases and physical and mental tortures rise up. These type of people are restricted to return. They remain under the strict surveillance of the trafficker. In this situation if any fortunate is able to escape, then the news of detention come to the day light. Some people die in this bonded adverse life and few are brutally murdered. This savage news seldom come out.

And back in own village, the left out family members wait everyday for a safe return . Usually, these people leave their family members in village with the dream of a prosperous future as hinted by middleman. The wife, children, old parents live in village with abject poverty. In case, the whole family go out, the old parent or either of them stay alone in the deserted home in care of other siblings. So, the person in Dadana if goes missing or untraced otherwise dies —the sky falls upon the head and earth slides away under the feet of family members.

In the context of shrinking globe, we can not say this trend as a social evil, it is a necessity, but manipulated necessity. The root cause of this trend can not be totally eradicated. If we think of this, it would be like waiting to swim the sea after the waves stop. Therefore, to control the dark side of this, the government should chalkout plannings and in view of this, the Government of Odisha is taking steps to stop or control it. Alarmed at the growing incidences of Dadana, the State Government stipulates formation of Integrated Anti-Human trafficking Unit (IAHT) at different parts of the state. Collectors of all 30 districts in the State would get instant support to deal with the problem. The Panchayati Raj and the Labour Departments are also trying to provide works at village level'. Right to earn' has become a legal right in present condition today. Different schemes are working to provide employment to the rural poors. The Govt is also trying to curb the middlemen or agencies engaged in human

trafficking illegally. And the Labour Department is active in releasing hostage Dadans, if news comes. A lot of money is being spent towards village level employment generation.

Everything is going on: Plan, policy, programme, implementation and employment generation. But Sadhu understands nothing. He only knows that, he has nowhere to go in the vacation. He has no home.

I looked at him. He was in apology.

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## Pundit Nilakantha's Atmajivani : A Glimpse into Odishan Life and Struggle of an Era

Anita Mishra

An autobiography is a form of literature that articulates the case of the individual as well as that of a nation. It is not only an efficient way to narrate the nation, as story of the nation, but also a sensitive measure of social changes. In this regard, Pundit Nilakantha Das's (1884-1966) autobiography "*Atmajivani*" (1963) is remarkable. It presents an account of the life and times of the contemporary Odishan society and the struggle of Odishan people scattered in different provinces and feudatory states. During the early years of the 20<sup>th</sup> century, a new wave of change and transformation which was blowing across India got its manifestations in Odisha due to dedicated efforts of people like Utkal Gourav Madhusudan and Utkalmani Pundit Gopabandhu. Nilakantha was an honest disciple of Pundit Gopabandhu, who was also highly inspired by Utkal Gourav Madhusudan. Nilakantha belonged to group of committed persons who were known under the common appellation of *Panchsakha*, the five-companions of the Satyabadi Era. They had dreamt of asserting the identity of their own people even when the national freedom movement was acquiring momentum. Nilakantha was a social reformer, an educationist, a poet, a patriot, a Parliamentarian and out-and-out an Odia – all rolled into one.

Nilakantha was born on 5<sup>th</sup> August 1884 at Sriramachandrapur, one of the *Shola Shasans*, the sixteen conservative Brahmin villages around Puri. His parents wanted him to rekindle the scholarly tradition of their family. Throughout his life, Nilakantha was aware of this and he tried to uphold the values of his family and also dedicated himself to the greater cause of the nation. He was a man with a mission to bring in revolutionary changes into the society. Those days, the society deprived of the light of modern education, was largely engrossed in superstitions. The colonial rulers were also least bothered about the miserable condition of common people. This article provides an account of life and times in Odisha at the beginning of the twentieth century as reflected in '*Atmajivani*'.

Nilakantha's magnificence was not something which could be confined to a particular sphere. Time, personality and commitment are the three important factors which determine one's success in public life. When a nation under the bondage of foreign rule fights for freedom, spirited, educated and dedicated men like Nilakantha become leaders of people. Two major political issues were in focus during that period in Odishan political world: one, to integrate all Odia-speaking areas into one province and two, to free the colonized India from the shackles of foreign rule.



Nilakantha was inspired by Gopabandhu Das and Utkal Gourav Madhusudan. The movement was spearheaded by Utkal Sammilani led by Madhu Babu. Both Gopabandhu and Nilakantha were closely associated with it. Later under Gopabandhu's instruction, Nilakantha joined active politics and was elected to the Central Legislative Assembly. On February 8th 1927 on the floor of the Central Legislative Assembly he demanded a separate province for Odia speaking people for the first time. In a way, this move of Pundit Nilakantha facilitated the formation of a separate province. Nilakantha wrote several articles in *The Statesman* and *The Bombay Chronicle* on the formation of separate provinces on linguistic basis. Under its impact, the struggle for a separate province for Odisha assumed greater intensity and vigour. In free India, Nilakantha was twice elected to Orissa Legislative Assembly and became the Speaker. He brought the Constitutional role of the Speaker to prominence. He was loved and respected by the people of Odisha.

Early in his life, Nilakantha was inspired by reformers and patriots. During his school and college days, he got an exceptional circle to develop his abilities and dedicated himself to help the people of Odisha. Social reform, literary reform, and freedom from bondage—Nilakantha took all these lessons from Pundit Gopabandhu. Those days, flood and drought were the two major natural disasters and as a result of administrative negligence people of Odisha suffered a lot during natural calamities and epidemics. This left a strong impact on the mind of young Nilakantha. He realized that there must be strong protest against such injustice for which proper education is highly essential. Again, factors like caste discrimination, Tantric cult, and Vaishnavite religion influenced the original social

practices of Odishan people those days. Since Odisha was not a separate province, influential leaders of the neighbouring provinces were also trying to extinct Odia language, ignoring the rich legacy of its literature. The scholars of the Satyabadi group, through their efforts to spread literacy and education and to build the character of the youth, tried to establish an Odishan identity. Along with his colleagues, Pundit Godavarisha, Pundit Krupasindhu, Acharya Harihara, with the mesmerizing influence of Pundit Gopabandhu, Nilakantha took up this formidable challenge.

Satyabadi School stood at Sakhigopal, the centre of an orthodox, conservative and caste-ridden society. But the school admitted no such distinction; students there lived and dined together. Denouncing the social order and admonitions of the conservatives, Nilakantha made Satyabadi School free from any discrimination. Emphasis was laid on building the character of the students, who were the future of the nation. Democratic methods were conceived and practiced in the school, and literary and creative qualities were nourished and polished. Satyabadi School was regarded an industry, building human character and preparing true human resources. The school earned reputation for its discipline and culture. Innovative teaching methods, classroom library system, and a unique experience of teaching and learning: all these were experimented in Satyabadi School. Nilakantha as the Headmaster of the School was instrumental in all these endeavours. His remarkable literary career started during his days at Satyabadi School. Several literary discussions with colleagues and students facilitated and prompted him to create a style known for its simplicity and excellence. Nilakantha's contribution to Odia literature is remarkable. His efforts at reinventing the glory of Odia language are visible in his literary creations

like *Konarke*(1921), *Dasa Nayak*(1923), *Pranayeeni*(1919),*Kharvela*(1920),and *Atmajivani*(1963).

Around the year 1870, there was a conspiracy to abolish Odia language from the Odia-speaking areas which lay scattered in several provinces. Literary geniuses of that period, Fakir Mohan Senapati, Gouri Shankar Ray and others tried to assert the importance of Odia language. The efforts of these great men inspired the literature of Satyabadi Era. Under the strong influence of languages of the neighbouring provinces Odia language and literature were reduced to be only translated forms of these literatures. Greek literary masterpieces were translated and presented as history. There were no traces of Odishan history or culture in those works. Nilakantha's literary creations were revolutionary in this particular aspect. He wanted the Odias to assert their literary identity. Before Nilakantha, no Odia poet had tried to create any literary work on the world famous monument of Konark. Nilakantha's works were alive with heroic Odia characters like Narsimha Dev and Kharavela which were meant to encourage and motivate the people towards patriotism by reminding their illustrious past. Nationalism was the predominant flow underneath the original theme. In contrast, most of the protagonists in the literary works of the Radhanath Era, were kings and princes and the themes were in no way linked to the culture and tradition of Odisha. No Odia poet had also tried to present protagonists from the lower strata of the society although Fakir Mohan did it in his novels. Nilakantha's *Dasa Nayak*, presents the life of a fishermen's community. Although Nilakantha took the original idea from Tennyson's *Enoch Aredn*, he has presented it in a genuine Odia setup. It was an exception in the world of Odia poetry and

touched common men. Like his poetic volumes, prose works and criticism such as, *Odia Sahityara Kramaparinama-Vol-I and II*, *Bhagvat Gita Vasya*(1936)and many of his research articles on Jagannath establish his talent as a prose writer.

Towards the fag end of his career, Nilakantha wrote his autobiography, *Atmajivani*. This is one of his simplest and best creations. In fact, Nilakantha was not in a condition to devote himself to any formal writing at that time; this important prose piece has been elicited from him by a few of his well-wishers and followers in form of dictation. *Atmajivani* is mostly based on the facts and activities of Nilakantha's illustrious life. Written in the year 1963, *Atmajivani* bagged the Kendra Sahitya Akademi award in the year 1964. It gives a deep insight into the life of the period and vividly presents the pictures of the socio-cultural evolution up to Nilakantha's period. *Atmajivani* does not lay emphasis on the life of the author. It gives an account of the impressions of the author on all the happenings around him. Although Nilakantha has said from the beginning of *Atmajivani* that he may not maintain the chronological order yet, apart from a few repetitions, the work is more or less ordered. It is free from dramatizations and exaggerations as Nilakantha was direct in his style to communicate with his readers. No biographer could ever express the feeling of that *Great Oath* and catch the morbid ambience of that moonlit night on the bank of river Bhargavi, where young Nilakantha, Acharya Harihara promised to see the nation in a better position at the time of their death than what they had seen at the time of their birth and how it was a source of inspiration for Nilakantha throughout his life. Gopabandhu was the soul behind this *Great Oath*, that they would serve the nation for its better future and would not go

for any Government service, business or legal practice; Nilakantha followed it whole-heartedly.

Nilakantha's *Atmajivini* gives the readers a glimpse into the phase of transition of Odishan society. It was also a transition from a caste-ridden feudal society to a modern one which admits no distinction based on one's birth. Nilakantha gives a vivid account of his school days, when people were conscious about retaining the sanctity of their caste. There were discriminations in the society. People of one caste were so intolerant of the people of a different caste that they prefer not to dine with the latter. Another striking factor is the discrimination that existed within Brahmin caste. This caste system had its direct impact on marriage. In Nilakantha's family, his father was also a victim of this caste discrimination because he married a so-called lower caste Brahmin girl. The typical system of marriage and the changes in the wake of influences from Bengal, both in terms of religious and social practice illustrate that the Odishan society was in transition. Bride-price and Groom-price were fixed according to caste. Nilakantha described how today's dowry system had begun in Odisha as an influence of Bengal. The groom price which was paid in a small amount gradually was raised when there was a competition to buy a higher caste. At times the bride's father also used to bear the expenses of higher education of prospective grooms. Nilakantha gives a detailed description of the evolution of caste feelings in Odisha.

Those days people were superstitious about dreaded diseases and treatment of such diseases. They believed in the age-old stories and anecdotes as gospel truth. To create faith in gods and goddesses stories were fabricated. In case of epidemics, instead of giving treatment to a patient, people used to offer oblations to the goddess. Nilakantha was against this wrong

practice. His aim was to make the society free from such superstitions. One may get a distinctive idea on Bhakti cult, and Tantric cult, the worship of the mother goddess and several other social beliefs and practices of that period by reading Nilakantha's autobiography. Nilakantha gives a comparison between the practices prevalent in his early years and those of the period of his writing. He criticizes the social practices and tries to establish that these were not essentially Odishan in character. Nilakantha vividly portrays the pathetic condition of the people of Odisha due to poverty, ignorance and superstition in the pages of *Atmajivini*. An awareness among the youth with the spread of modern education, changing socio-cultural practices and dedicated effort to build character – all these are honestly recorded in *Atmajivini*. It also depicts the services of committed workers such as Muktiar Ramachandra Das, Ramachandra Rath, Brajasundar Das, and Ananta Mishra.

The *Atmajivini* also gives us a picture of administrative negligence during the British rule. Government Officials usually prepared fabricated reports on natural calamities, crop loss, and epidemics as a result of which the real loss could not be assessed. Nilakantha tried to bring such injustice to public notice. Many lesser known incidents such as the suffering of Odia students due to the prejudice of Bengali teachers, malice of students from neighbouring provinces, their disrespect to Odia teachers, compulsion on vegetarian diet for Odias of Brahmapur, faulty execution of power by the people in higher positions, disrespect to the interest of Odias by leaders with regional feelings - have been highlighted in *Atmajivini*.

For the workers of Satyabadi, freedom meant freedom from bondage. In the pre-independence era, it was a fight for national

freedom and identity and in the post-independence era it was freedom from unhealthy political practices. Nilakantha was elected Speaker of Orissa Legislative Assembly towards the end of the political career. The office of the Speaker was functioning jointly under the Finance and Home Departments. Nilakantha tried to make the status of the Speaker independent. Pundit Nilakantha's *Atmajivani* thus gives us a glimpse into Odishan life in the early and mid twentieth century. It carries the traces of an illustrious life to inspire the future generations.

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*Shri Surendra Nath Nayak, Deputy Chairman, Odisha State Planning Board is present among the meritorious students during the celebration of 77th Utkal Divas - 2012 jointly organised by Information & Public Relations Department, Government of Odisha, Kolkata Branch and Utkaliya Milita Manch, Kolkata in the Kolkata University Institute Hall on 01.04.2012.*

# Yogic Techniques and Lifestyle Modifications to Manage Hypertension

*Dr. Saroj Kumar Sahu*

## Introduction

Hypertension is the term used to describe high blood pressure. Blood pressure is a measurement of the force against the walls of your arteries as the heart pumps blood through the body. Blood pressure readings are measured in millimeters of mercury (mmHg) and usually given as two numbers — for example, 120 over 80 (written as 120/80 mmHg). One or both of these numbers can be too high. The top number is your systolic pressure and the bottom number is your diastolic pressure.

Blood Pressure	Systolic pressure	Diastolic pressure
	<u>mmHg</u>	<u>mmHg</u>
Normal	90–119	60–79
Prehypertension	120–139	80–89
Stage 1	140–159	90–99
Stage 2	≥160	≥100
<u>Isolated hypertension</u>	≥140	< 90

Blood pressure is usually classified based on the systolic and diastolic blood pressures. Systolic blood pressure is the blood pressure in

vessels during a heart beat. Diastolic blood pressure is the pressure between heart-beats.

## Types of Hypertension

Two forms of high blood pressure have been described:

### *A. Essential/primary/idiopathic hypertension*

Most of the time, no cause is identified. This is called essential hypertension.

### *B. Secondary hypertension.*

High blood pressure that is caused by another medical condition or medication is called secondary hypertension.

### **Causes of secondary hypertension are:**

- Alcohol
- Pregnancy
- renal disease
- endocrine disease
- drugs such as oc pills, anabolic steroids, cortico steroids, NSAID.

### **Risk factors for hypertension**

Risk factors for hypertension include:

- age over 60 years
- male sex
- race
- heredity(a family history of high blood pressure)
- salt sensitivity
- obesity
- inactive lifestyle
- heavy alcohol consumption
- use of oral contraceptives
- stress or anxiousness
- diabetes
- Smoking

### Symptoms of hypertension

Most of the time, there are no symptoms. Uncomplicated (essential) high blood pressure usually occurs without any symptoms and so hypertension has been labeled “the silent killer”. It is called this because the disease can progress to finally develop any several potentially fatal complications such as heart attacks or strokes.

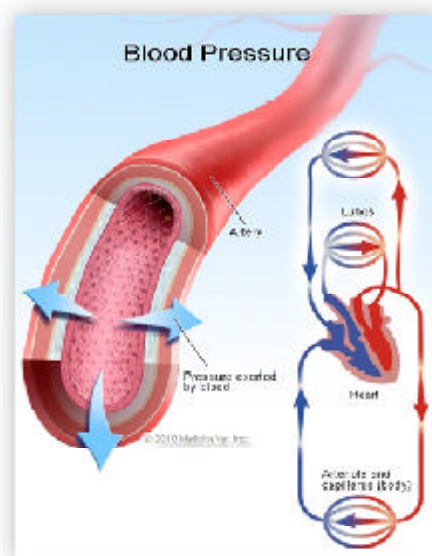
Uncomplicated hypertension may be present and may remain unnoticed for many years. This happens when there are no symptoms and blood pressure screening. Some people with uncomplicated hypertension, however may, experience symptoms such as:

1. headaches
2. dizziness (a sensation of unsteadiness and a feeling of movement within the head; lightheadness; disequilibrium)
3. shortness of breath

4. blurred vision
5. nervousness
6. irritability
7. insomnia or wakefulness
8. head reeling
9. palpitation (a subjective sensation of an unduly rapid or irregular heart beat)
10. nervous tension and fatigue
11. emotional upset
12. tiredness
13. pain in chest
14. frequent urination
15. aches (continuous fixed pain) and pains in the arms, shoulder region, leg, back etc.
16. pain towards the back of head and neck on walking in the morning.

### Treatment of Hypertension

Blood pressure persistently 140/90 mm of Hg is usually treated with life style modifications and medication(antihypertensive drugs).



***Lifestyle modifications to manage hypertension.***

Modification	Recommendation	Approximate Systolic BP Reduction, Range
Weight reduction	Maintain normal body weight (BMI, 18.5–24.9)	5–20 mm Hg/10-kg weight loss.
Adopt DASH (Dietary Approaches to Stop Hypertension) eating plan	Consume a diet rich in fruits, vegetables, and low-fat dairy products with a reduced content of saturated fat and total fat.	8–14 mm Hg
Dietary sodium reduction	Reduce dietary sodium intake to no more than 100 mEq/L (2.4 g sodium or 6 g sodium chloride).	2–8 mm Hg
Physical activity	Engage in regular aerobic physical activity such as brisk walking (at least 30 minutes per day, most days of the week).	4–9 mm Hg
Moderation of alcohol consumption	Limit consumption to no more than two drinks per day in most men and no more than one drink per day in women and lighter-weight persons.	2–4 mm Hg

***Yogic techniques for management of hypertension***

**Asanas-** Pawanmuktasana part 1, ananda madirasana, siddhasana, shavasana, vajrasana, shashankasana, padmasana, suryanamaskara, all relaxation poses.

**Pranayama** -Nadi shodhana stages 1 and 2, sheetali, sheetkari, ujjayi, bhramari.

**Mudra-** Nasagra mudra

**Relaxation practices-** Yoga nidra

**Meditation practices**

Ajapa japa, kundalini kriyas (part of the practices of kriya yoga), Nada sanchalana

(conducting the sound consciousness), Pawan sanchalana (conducting the breath consciousness), Sabda sanchalana (conducting the word consciousness).

**Conclusion**

Hypertension is a dangerous disease with no known cure. Despite its complexity and widespread effects, many people believe that simple, ancient practice of yoga is an effective tool in combating this silent killer disease.

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## Chitta : The Traditional Art of Odisha

*Asha Hans  
Anuradha Das*

On the East Coast of India where the Sun God emerges from the sea every morning and a black pagoda has been constructed to worship him, Goddess Lakshmi finds an equally important place. While the Sun God graces the precincts of a temple, Lakshmi finds a place in each house, of the villages surrounding this well-known historical place. While the sun temple is adorned with dancers, courtesans, musicians, soldiers and plebeians, graphically sculpted in an ecstasy of sexuality, the mud walls of the houses around it are decorated with Chitta.

In most traditional societies innumerable varieties of art, form an integral part of the fabric of social and cultural life. In India, each art form moreover has been linked with some religious aspect, usually with a festival or a god or goddess of the Hindu pantheon. One of these is the folk art of Chitta which is exclusively executed by women as a wall art.

As modernization progresses and concrete and brick walls replace mud walls the art of Chitta continues to die. With very little space to carry out the paintings and with rice becoming relatively more expensive than even electronics, the poor farmers faced with a dilemma- eat or conserve –are compelled to follow the first and very little left to decorate their houses. It seems



as if Lakshmi is leaving these villages and disappearing into the realms of mythology alone.

Chitta are of various types, but it concentrates on the local specific art form. The location of the Centre in the heartland of Jagannath the deity that is omnipresent in their lives is a constant reminder of the co-existence of the traditional and modern. The geographical location of Godhasalia village (where the Centre is located) near a little highway town of Nimapara, situated on the road connecting Bhubaneswar and the abode of the Sun God at Konark defines their changing life-styles.

This nearby town, affects the lives of these rural women. A college, a cinema hall, a bus stop, and newly mushrooming of little shops, as a town,





Nimapara looks desultory enough. For people driving past, there is only the occasional open shrine – ancient statuettes carved from stone, with a primitive power that makes one pause and wonder – decorated with vermilion and flower and fitting without apparent contradiction into the mundane existence of this small town – to remind them of the ancient culture that still lives beneath this veneer of ordinariness. For, Nimapara under this recent mist of smalltime commerce, is still a part of that generated triangle formed by the centuries old temple sites of Puri, Bhubaneswar and Konark. Its proximity to Puri connects it intimately with the yearly and the daily ritual of Jagannath.

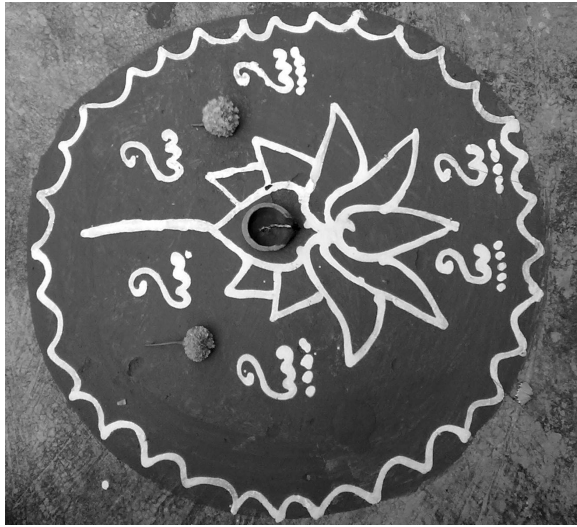
Surrounding the town is a rural hinterland with its villages of mud and thatch, paddy fields and coconut palms. The people of these villages have their brush with the changing world along the highway in their jobs, colleges and excursions for buying and for selling, than get back in the evening to that age-old kernel of village existence, that only gradually yielded to change.

At the junction of road and village, at first one might see no more than a tea stall, a coconut vendor, and a bicycle repairman. Then a mechanic, a bus stop, and around it an endlessly growing cluster of shops and services.

The road brings new markets and new goods. It brings dispensaries, colleges, and cinema halls. When the tarred road cuts through, it cuts through its isolation. To youth it brings new songs, new styles, new and alien ways of being.

Girls learn to take buses, go to college, and take in their stride, libraries and boy friends. They discover that out there in the world, women are able to take loans and set up enterprises, be financially productive and independent. They find a new perspective with which to look at their mother's lives, and at their own future. The prospect of work and career gradually replaces the ideal of an early marriage. And, inevitably, a whole pattern of life has to be redefined. An old fabric has to be woven into new patterns. The changes are all pervasive – in lives and lifestyles in modernity and tradition it brings new complexities and new horizons but at the same time leaves behind historical moments and actualities.

The word Chitta is acquired from the Sanskrit vocabulary where the word 'Chit' means eye. As paintings appear attractive to the eye they are called Chitta (Mishra, 1997: 4). This rural art form is found all over India though it has different names such as Rangoli, specific but also occasion specific. There are Chitta, particularly for different occasions on which the articles of worships of the food offering to the Gods are to be placed. There is circular Chitta called Kundali Padma on which the Guru (the teacher) is to be seated when he is worshipped on Guru Puja. Obviously, these Chitta meant to decorate the space before the Tulsi (the basil plant) shrine on special days. Marriage Chitta may carry the motif of the Tulsi plant, symbol of the eternally faithful wife or they may give prominence to the fish as a symbol of fertility and abundance.



Chitta (from Bhasakosa) is done on the oven, funeral pyre. It is made with sandal paste on the face and body, as tattoo designs on women's faces, bodies and spaces, bodies and space between the two eyebrows on the centre of the forehead. It is also a pattern with rice paste or lime on walls and doors.

On Amavasya the moonless night, Jagannath has Chitta done on him and is offered Chitta Pitha (A sweet food item made during religious festivals). Then the days of new/no moon and full moon, the eleventh day of the lunar fortnight, Sankranti, when the sun enters new sign of zodiac, these are the routine auspicious days where Chitta is a necessary rituals.

On festivals, and fasts associated with them, Chitta is a must. Thursday is the day of Lakshmi. A little extra care in cleaning the house, vegetarian food, perhaps a Chitta or two, Monday is for Shiva. Over and above these there are

special days of ritual observance frequently involving some kind fast or penance called Osha. For instance Savitri Osa is offered by married women for the well being of their husbands. On that day the women wear new saris and eat only fruit – all the fruit to be found in that tropical summer which is the season of this observance – mango, jackfruit, papaya, pineapple, banana, coconut all mixed together with soaked mung (a type of lentil). This, constitutes the ritual offerings on this day, later shared by the family so that what is supposed to be a fast becomes in effect a meal. There are other fasts that are more rigorous, where the women fasting for long lives of husbands will not even drink water.

Then there are the festival days, several in the year, with rituals to invoke the blessings of a particular deity, like Ganesh Puja. Those who can afford wear new clothes, and a variety of special foods are cooked for the offerings and the family shares a rare feast. The women and girls were Alata (a red paint) on their feet and perhaps new bangles.

In some communities, a bride takes a pot of rice flour paste to draw Chitta in her new house. All young women learn this art from their mothers. The most well known Chitta is called Jhoti. This is the Chitta referred to in this article.

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## General introduction to Odishan Temple Architecture

*Anjaliprava Sahoo*

### INTRODUCTION

Temple is a 'Place of Worship'. It is also called the 'House of God'. Stella Kramrisch has defined temple as 'Monument of Manifestation' in her book 'The Hindu Temple'. The temple is one of the prominent and enduring symbols of Indian culture: it is the most graphic expression of religious fervour, metaphysical values and aesthetic aspiration.

The idea of temple originated centuries ago in the universal ancient conception of God in a human form, which required a habitation, a shelter and this requirement resulted in a structural shrine. India's temple architecture is developed from the Sthapati's and Silpi's creativity. A small Hindu temple consists of an inner sanctum, the Garbha Griha or womb chamber; a small square room with completely plain walls having a single narrow doorway in the front, inside which the image is housed and other chambers which are varied from region to region according to the needs of the rituals.

In various Silpa Sastras we find detailed instructions for the construction of all types of buildings and also rules of proportion for the sculpting of different categories of images. It is from these Silpa Sastras that we come to know about the types of temples. The Indian Silpa

Sastras recognize three main styles of temple architecture known as the Nagara, the Dravida and the Vesara.<sup>1</sup>

### NAGARA TEMPLE STYLE

Nagara types of temples are the typical Northern Indian temples with curvilinear *sikhara*-spire topped by *amlakasila*.<sup>2</sup> This style was developed during A.D. 5<sup>th</sup> century. The Nagara style is characterized by a beehive-shaped and multi-layered tower, called 'Sikhara'. The layers of this tower are topped by a large round cushion-like element called 'amlaka'. The plan is based on a square but the walls are sometimes so segmented, that the tower appears circular in shape. Advancement in the architecture is found in temples belonging to later periods, in which the central shaft is surrounded by many smaller



reproductions of itself, creating a visual effect of a fountain.

### **DRAVIDA TEMPLE STYLE**

Dravidian architecture is a style of architecture that emerged thousands of years ago in the Indian subcontinent. They consist primarily of pyramid shaped temples with cupola-formed *sikharas*. These temples are dependent on intricate carved stone in order to create a step design consisting of many statues of deities, warriors, kings and dancers. The majority of the existing buildings are located in the South Indian States. The earliest monuments of this school can be seen at Mamallapuram and at Kanchipuram.

### **VESARA TEMPLE STYLE**

Vesara type of temples contains elements of both Nagara and Dravida styles. This style is also described in some texts as the 'Central Indian Temple Architecture Style' or 'Deccan Architecture'. The trend was started by the Chalukyas of Badami (500-753 A.D.) who built temples in a style is that was essentially a mixture of the *Nagara* and the Dravida styles, further refined by the Rashtrakutas of Manyakheta (750-983 A.D.) in Ellora, Chalukyas of Kalyani (983-1195A.D.) in Lakkundi, Dambal, Gadag etc. and epitomized by the Hoysalas (1000-1330 A.D.). This style mostly prevalent in the Deccan. The ground plan of the temples of this style is star-shaped or polygonal. The temple consists of shrine, anti-chamber and hall with aisles and porch.

### **ODISHAN TEMPLE STYLE**

Odisha possesses the most remarkable Northern temples. To a certain extent they represent a pure form of the original Nagara style. They can be divided into two groups, namely the early form of Nagara temples and the later evolution of the same in the fully developed

Odishan type.<sup>3</sup> Because of its unique style it possesses a different temple style known as Kalingan School of Temple Architecture. This style received due recognition when it was mentioned in the Silpa texts and the inscriptions.<sup>4</sup>

The history of temple building activities in Odisha can be seen in a series of beautiful temples dating from about the 6<sup>th</sup> century to the 16<sup>th</sup> century. The various ruling dynasties of Odisha from the Sailodbhavas to the Gajapatis devoted themselves in erecting a number of religious shrines in their kingdoms for sheer display of the aesthetic sensibilities, religious mindedness and glorification of their reign.<sup>5</sup> Bhubaneswar, the Temple City of India has a cluster of five hundred temples, ranging over a period of nearly four centuries.<sup>6</sup>

The Odishan temple style did not represent a fixed type. But in spite of the stylistic change that distinguishes one phase from another, we find a remarkable continuity in the development of the style till it reaches the climax. We have decided the course of evolution of temple architecture in to three phases – Formative Phase, Transitional Phase, and Mature Phase.

### **EVOLUTION OF ODISHAN TEMPLE**

The temples evolved in Odisha consist of two main parts – the sanctum and the frontal hall. The sanctum called *vimana* and the frontal hall or the *mukhasala* called *jagamohana*.<sup>7</sup> These two together make the temple a complete whole. The two structures linked internally. Externally the *jagamohana* is subordinate to the main temple in height. There is a traditional belief among the craftsmen of Odisha that the main temple is the bridegroom and the *jagamohana* is the bride. In course of time, to meet the growing needs of the rituals, two more structures, the *natamandira* and *bhogamandapa*, were added. Each is a separate structure but integrated to form

an effective and harmonious architectural organization.<sup>8</sup>

### PLAN AND ELEVATION

The Odishan temple is remarkable in its plan and elevation. The interior ground plan of the temple is square, but externally, because of projections, the temple appears to show a cruciform plan. The Odishan temples are distinguished by vertical projections called the *rathakas* or *pagas*. Depending on the number of the *pagas*, the temples are classified into tri-ratha, pancha-ratha, sapta-ratha, and nava-ratha.<sup>9</sup>

### TYPES OF TEMPLES FOUND IN ODISHA

Odisha is famous for temple architecture and with varieties of temples presents the Kalingan School of Architecture in its well-developed forms.<sup>10</sup> According to Silpa Sastras, there are three different types of temples in the Kalingan School. These are 'Rekha', 'Bhadra' or 'Pidha' and 'Khakhara'.

The sanctum of the temple is either *rekha* or a *khakhara* type *deula*. Similarly, the *mukhasala* is either a flat-roofed rectangular hall or square hall with the roof arranged in *pidhas*. Majority of the sanctums are of *rekha* type and whereas the *khakhara* type is limited to a few Sakta temples. The *mukhasalas* of the temples of formative phase are flat-roofed rectangular halls while in later period, the *pidha deulas* were introduced.<sup>11</sup>

### REKHA TEMPLE

The rekha temple or the *vimana* is characterized by a curvilinear superstructure. It can be divided into four parts. The four divisions are *pista*, *bada*, *gandi* and *sira* or *mastaka*. From the bottom to the finial, each part of the temple has a separate name. The Odishan craftsmen considered the temple as the body of the Cosmic Being. Therefore, the different parts

of the temple are named after limbs of the body. Just as the different parts of a human body are organically related to each other, so the different divisions of the temple bear vital relationship with each other and are integrated into an artistic composition.<sup>12</sup>

The cella where the presiding deity is enshrined - conceived as the womb of the Cosmic Being and thus called Garbhagriha. Like the womb it is intensely dark. The dim light of the earthen lamp along with the fragrance of the flowers, incense; it creates an atmosphere of solemnity where a devotee can fix his mind in meditating his beloved God.<sup>13</sup>

### PISTA

The Pista is not a compulsory feature. This is generally found in temples erected in the Ganga epoch.<sup>14</sup>

### BADA

The constituent elements of the Bada are *pabhaga*, *jangha*, and *baranda*. This type of *trianga* bada is found in temples belonging to the earlier phase of the style. In later temples, the *bada* is composed of five elements; *pabhaga*, *tala jangha*, *bandhana*, *upara jangha*, and *baranda*. The *pabhaga* denotes the bottom part of the wall and is composed of mouldings called *khura*, *kumbha*, *pata*, *kani* and *basanta*. The *baranda* forming the topmost part of the bada is composed of a series of seven or ten mouldings.<sup>15</sup>

### GANDI

The Gandi of the *rekha deula* inclines inward in a convex curve, this being more pronounced towards the top in later temples. It is divided into several *pagas* by the continuation of the projections of the *bada*.<sup>16</sup> In a temple of Tri-ratha plan, we find two types of *pagas*. The central projection or *paga* is known as *Raha-paga* having

two projections known as *Kanika-pagas* on both sides. These Triratha temples generally belong to the formative phase. With the evolution, Triratha pattern changed to Pancha-ratha pattern having two are more *pagas*. The new *pagas* are known as Anuratha-pagas which is placed in between Raha-paga and Kanika-paga. In a Sapta-ratha temple, another two *pagas* added in between Anuratha and Kanika known as Anuraha. In Navaratha temples, Pariraha pagas added on either side in between the Anuraha and Kanika pagas. Kanika pagas are further subdivided in to a number of horizontal sections or storeys (bhumi) by the miniature *amla* (ribbed disc resembling the amlaka fruit), called bhumi amla.<sup>17</sup> Sometimes the *gandi* is decorated with *anga-sikharas*. The central *raha* is relieved with a prominent chaitya-window design.<sup>18</sup> The *gandi* ends with the *bisama*, the topmost course, with or without *pagas* divisions scaling the spire.<sup>19</sup>

### MASTAKA

The Mastaka of the Deula consists of the *beki*, the *amla*, the *khapuri*, the *kalasa* and the *ayudha*. The *beki* separates the square *gandi* from the circular crowning elements. The *amla* in the case of later temples is supported by *dopichhalions* at the corners and figures of Vimanapalas placed on the centre of the *raha*.<sup>20</sup> Above the *amla* comes the *khapuri* or the skull, and on it is placed the *kalasa* or water-pot and *ayudha* or the weapon of the deity to whom the temple<sup>21</sup> is dedicated. The *dhvaja* or banner is placed at the pinnacle of the temple.<sup>22</sup>

### PIDHA TEMPLE

There is no difference between Rekha temple and Pidha temple in the treatment of the *bada*, but they differ in the disposition of the *gandi*. The *gandi* of the *jagamohana* is of pyramidal shape.<sup>23</sup> It is composed of a number of *pidhas* or horizontal platforms, piled up in the

form of a pyramid. The *pidhas* rapidly decrease in size from bottom upwards. The diminution proceeds until the topmost *pidha* is half in size to the lower most one. The *pidhas* may be arranged in one or two tiers, with moderate height of vertical wall intervening between them. Each of these tiers is called a *potala*. The cross-section at any point of the *gandi* is square. Above the *gandi* comes the *mastaka*, composed of several elements which are circular in cross-section. First comes the *beki*, then the *ghanta*, an enormous ribbed structure shaped like a bell. On the top of the *ghanta* is a succession of *beki*, *amla*, *khapuri* and *kalasa* as in the Rekha.<sup>24</sup>

### KHAKHARA TEMPLE

The Khakhara temple is very unique in its style. This type is very limited in Odisha. This is exclusively meant for the Sakti worship. The *gandi* of the *khakhara* is composed either like that of a *rekha* or of a *pidha* with certain minor differences.<sup>25</sup> The plan of the deula is oblong, and its *mastaka* is distinguished by its barrel vaulted elongated roof called *khakhara* by the treatisers due to its faint resemblance to *kakharu* or *voita kakharu*. Over the *khakhara* are placed either miniature *amlas* or *kalasa* flanked by lions.<sup>26</sup>

The *khakhara* type is limited to six examples in Bhubaneswar, but miniatures of this type were very extensively employed as a decorative motif on the body of Rekha or Pidha temples and the type has a wider distribution.<sup>27</sup>

Except these three types of temples, we also find another two types of temples known as Gauriya temple and Hypaethral temple in Odisha.

### GAURIYA TEMPLE

Gauriya type originated in Eastern India as a result of the impact of the west in the sphere of Indian Architectural activities. It is said to be the combination of the Gothic style and the Indo-

Aryan style of architecture. There are a few Gauriya temples in the district of Mayurbhanj and there are only two examples of this type of temples in the town of Puri; one beside the Markandeya



tank and the other at the gateway of Uttara Parsva monastery.<sup>28</sup>

### **HYPAEETHRAL TEMPLE**

Hypaethral temple is a circular temple in the ground plan without the roof belonging to the Sixty-four yoginis placed in the wall of innerside.<sup>29</sup> Of the extant Yogini temples, four are located in the Gwalior-Bundelkhand region (the ones at Khajuraho, at Bheraghat near Jabalpur, at Mitauli near Gwalior and at Dudhai near Lalitpua), while other two are in Odisha (the ones at Hirapur near Bhubaneswar and at Ranipr-Jharial in Bolangir district).<sup>30</sup>

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## Style is the Man : George Orwell

*Braja Kishore Sahoo*

Standing at the foyer of English Literature one is involuntarily seized by a momentous impulse of awe and delight at the singular simplicity and immense amplitude of a writer like George Orwell. Hailed as the premier of the twentieth century he stylistically follows Dickens and H.G. Wells.

Orwell is a classic in own writing. It is difficult to pin down him into a special category. His journalistic style seems to be flavourous. Specially his autobiographical works that we call non-fictional, are stylistic ones. The language he adopts is highly comprehensible and commanding. He seems to be simple, straightforward, syntactic one. His “Animal Farm”, and allegorical works on Russian myth, is very simple and pleasant one. The syntactic tidiness and verbal pithiness of his style are very much circumlocutory. It is very much conversational and convincing one. Language, here seems to be a distorting mirror or as a window pane.

In the essay “Why I Write” Orwell has given a full fledged genesis of his writing career. From very early stage, at the age of five or six he had a strong determination to grow as a writer. But at the age of twenty four he abandoned this idea. But later his will power grew and he decided to settle down in writing books.

He confesses that he was the middle child of the three. The age gap was of five years on either side. Sometimes he felt lonely and an unpopular son of his father. His writing skill sprang from his loneliness and talking with an imaginary person.

At the age of eleven during the time of First World War (1914-1918) he wrote a patriotic poem and was given scope of publication in local newspaper. And then he gradually tried his best to write story about himself or story of diary. He thought that writing diary regularly could keep him more to make him a writer of books.

He wrote ‘Burmese Days’, his first novel at the age of thirty. It was more a biography than a novel. He recast all his experiences in Burma where he was posted as an imperial Police Officer. His notion of writing was to enthral a writer with scientist, soldier as well as successful tradesman.

Spanish Civil War, 1936 brought a radical change in his life. It taught him more about totalitarianism and democratic socialism which he reflected in his epoch making novel “1984” and “Animal Farm”.

Orwell’s writings constitute a damning critique of the life oppressing forces of civilization. He is part of the collective tragedy and shares in



the collective guilt; and under “the humanized surface” of reality, he sees “the wasteland” of universal suffering and spiritual death. No doubt great poets and writers have always concerned themselves with the question of human suffering and human dilemma, but what is remarkable and striking about Orwell is the individual intensity and directness with which he experiences the terrors of existence and prepares man to accept not only his true self and his real place in the society, but also to mould the world after his heart’s dream.

Orwell’s style shows the same simple, self conscious, honesty as his own personality as compared to the writing and personality of Prof. Ganeswar Mishra (Formerly Head of the Department English, U. U., Vanivihar, Odisha) He never stoops to obscure complexity to achieve effects; in deed, he never uses effects for their own sake. His two main goals in writing were to communicate his political lessons and to achieve an effective literary style, and the simpler and clearer his style, the more effective his lesson. For this reason the language of “Animal Farm” is simple and unadorned and the story is expressed in a straightforward and logical way. Orwell does not write “purple passage”, he prefers the effect of understatement, the tone is always carefully controlled.

Orwell is particularly good at two things; selecting the exact detail to describe daily life – as, for example the use of commandments and the way they are altered. This is the ultimate point of Orwellian simplification. But the language of “Animal Farm” is Orwell’s highest literary achievement precisely because it is appropriate to that particular story. It would not be appropriate

to any other and Orwell, even at the period when he wrote it, used variant styles for other purposes. More than any other writer in English, he learned to ‘let the meaning choose the word’, which meant to let every meaning change its word and the tone of its word. The ultimate point in such a search comes when language and meaning are so close that one can not drive the blade of a metaphorical knife between them. The style grows so near to the subject that one no longer thinks it as a style. This Orwell succeeded in achieving more often than most other writers.

But the style, it is said rightly, is the man. And in that crystalline prose which Orwell developed so that reality could always go through its transparency and there lies perhaps the greatest and certainly the most durable achievement of a good and angry man who sought for the truth because he knew that only in its air would freedom and justice survive.

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## Shakespeare in Odisha : A Study of Selected Odia Translations

*Lipika Das*

Shakespeare in Odisha forms a response to the traditional literary dispositions in the recent practices of cultural translation in Odia literature. It also explores a range of opportunities and possibilities regarding the nature of various translational experiences. In the present context, two major Odia translations of Shakespeare are chosen for analysis. The first one is Hamlet (1934), by Akshaya Kumar Bandopadhyaya and the second one is Othello (1959) by Dr Mayadhar Mansingh. These two translations of Shakespeare are produced over twenty five years and focused on the aspects of the Western impact on Odia literature. Both are the first full length translation works in Odisha and, as translational cultural productions they constitute a prominent response to the contemporary literary trends and practices in Odia literature.

Othello in Odia is the first full length translation by a famous poet and British educated Shakespeare scholar Dr. Mayadhar Mansingh. The work of translation was made in the year 1959, a high time of Cold War, a conflict between the communist nations led by the Soviet Union and the democratic nations led by the United States. Literature as a mirror, holds these reflections together and acts as a tool to serve a response to Communism. In the book blurb, the translator mentions clearly that, though

Shakespeare creates literature with the aristocrats, with a feeling of hatred for the common people yet, he is the most favorite dramatist even in the communist countries. As mentioned in the blurb of the book of translation of Othello, the translator confidently announces him as one of the most popular writers in the world. He ensures that his readers of the translation will find enough justification of Shakespeare's characterization as they are portrayed with a natural blending of ease and expertise. The readers are further informed that the 'Bharatiya Sahitya Acadamy' has decided to translate the four most famous plays (Othello, Hamlet, Macbeth, King Lear) into Indian languages. Hence, Odia readers will be able to read Shakespeare in future in their mothertongue. The translator predominantly focuses on Shakespeare's characterisation and shows it in his translation. The emphasis falls, not on language, not on culture but on Shakespeare's characters, whom the translator finds to be universal. He renders Shakespeare dominantly as a playwright. In placing his characters in a new setting, he justifies their undisturbed stature which remains the same even in a work of translation.

The translation is done in a lyrical prose style. The translator does not choose to explore the rich source of Odia poetry, rather selects a

prose form, but at times the translator turns poetic unconsciously and tends to Odianize it. However, the translation is a successful Odia creation of a literary art with important translation decisions made by the translator to create contextual effects in the work of art. The present text is a work of domestication where the translator contextualizes the play through its characters. Each character in the translated text is assigned a tone and an equally suitable language style that speak of their role played in the text. Each of the characters in the play are portrayed as unique individuals. Thus, the translator successfully justifies the human nature, which is universal and goes beyond the physical boundaries of society and nation.

The attitude to Odianize is quite prominent from the very beginning of the play. He gives a list of the names of characters in Othello in Odia, to introduce the dramatic personage. This tendency is quite natural with the translator. One interesting thing can be noted in this regard that the translator is very clever to translate the names and simultaneously retains a sound effect of the original names with an elemental character trait of each the characters in the play. Hence there remains an echo of the English characters in the translation. Almost all Indian names are lexical (with a dictionary meaning). They have a meaning rooted in the culture and customs of the country. On the contrary, the original names in Shakespeare's play are not lexical but the names in Odia have a meaning that describes a characteristic trait as per the translator's perception of each character of the dramatic personage.

Here the list of Odia names (which appear only in the introduction of dramatic personage) and their meanings are provided in the following lines. The translator calls the Odia list of characters the 'Indian list' to give a national status to his work.

Othello- *Attala*-meaning, the unshakable, very strong and composed.

Gratiano – *Gruhatrana*, meaning (*gruha*-home, *trana*-protector), protector of home.

Lodovico – *Lubdhaka*, meaning, possessed by greed

Michel Cassio - *Mukta kasayapa*, meaning (*mukta*-free, *kasayapa*-name of a saint), a free saint

Iago – *Ahiga*, *ahi*-snake, meaning, being serpentine

Roderigo – *Rudraraga*-(*rudra*, meaning Lord Siva, *raga* meaning anger), meaning an angry

Lord. Montano – *Madan*, meaning the God of Cupid

Desdemona – *Diptibarna*, meaning illuminated in brightness.

Brabantio - *Birabansi*, a knight by inheritance

Emilia – *Ambalika*, meaning, Goddess Durga

In the present context, it is evident to note that the translator makes a name translation, which is considered as an interesting feature of the concerned work of translation. But they only remain at the outset, i.e. in the list of the dramatic personage and do not get a place in the text. In spite of that, they generate an influence in the mind of the reader, as the reader in the very beginning is introduced to the characters through familiar and conventional ideas in form of native names. Hence, before a reader comes across Iago's malice, she could guess his cunning nature through the hint provided in the native name, *Ahiga*.

The present work is a case of conventionalization where the translator relocates the themes and occasions in Odia cultural milieu. Let's take an interesting case of religious conventionalization in the text. In the first scene of Act 1, Iago's response to Brabantio begins as 'Zounds Sir, you are robb'd; for shame put on your gown' (Act1.sc1.88). The word 'Zounds' in this context is 'God's wounds', referring to Christ's wounds. It is simply impossible to find an equivalent, as this religious specific occasion has no similar reference in Odia cultural background. This is a word rooted in the history, culture and the religion of the English language. Here the translator meets a challenge and decides to substitute 'Zounds' with 'Bhagawan', meaning God. Here the translator conventionalizes the term in Odia religion. The word 'Zounds' again occurs in the next dialogue by Iago, but in the translation it is simply omitted to avoid the untranslatability of this religious reference. Another example is the untranslatability of the word 'gown' (Act1, sc1, 86). Iago asks Brabantio to put on the 'gown' for shame, as he intimates him of Desdemona's elopement with Othello. The word 'gown' is translated as 'lugapata', which means clothes. There is no equivalent for the word 'gown' as no such concept exists for a nightwear in Odia culture. Hence, it is noted that the translator constantly negotiates with cultural-specific terms to minimize the strangeness of a foreign text for Odia readers.

Another interesting case we find in the word 'Muse' appearing in a conversation between Iago and Desdemona regarding Iago's description of women. In Act 2.sc1, Iago says,

*"I am about it; but indeed my invention  
Comes from my pate as birdlime does from frize;  
It plucks out brains and all: but my Muse labours,  
And thus she is deliver'd."*

Here the translator finds an appropriate religious substitute 'Saraswati', for 'Muse' and translates the expression as 'uaee ta saraswati daya kaleni'. The translator makes it clear that as 'Muse' is to English men, 'Saraswati' is to Odia people. He conventionalizes the term 'Muse' for Odia readers to give the exact religious equivalent in Odia.

Change and modification of any kind related to the form of expression, i.e. rhyme, rhetoric, poetic utterances, sound effects etc is known as rhetorical scheme change in translation. Change in any poetic and rhetorical scheme is always determined by the demand of the tone and stylistic requirements in the process of translation. In the context, the scheme change is necessitated by the characters when they are domesticated in the play. The translator keeps the characters in focus and the required modifications follow from them. One such case (taken from Act.4, Sc.3) is analysed below.

In the present context, Emilia forms her opinion regarding the unstable nature of man for a woman. {Act 4, Sc (iii)}

ST (Source Text) -

Then let them use us well : else let them know,

The ills we do, their ills instruct us so.

TT (Target Text) -

*"jesa ku tesa  
Ghaita pasile bara ghare jaiee  
Nari na kariba kian se pesa?  
Bhala ra bhala,  
Ghaita dhalilee aadara jatana nari mana  
kian haba chagala?"*

This is a case of idiomatic translation where a moderate expression changes its scheme

with a native, rustic poetic utterance that contain a well known proverb, '*jesa ku tesa*' meaning, tit for tat. The translator, mentions the term 'ghaita', (in a derogatory sense) meaning a husband, to contextualize the idea in Odia language. The translator is very keen to form such an expression which is colloquial in nature to meet the character portrayal of Emilia. Shakespeare worked with the characterization with artistry in the original play, so as the translator does for an Odia Hamlet. This scheme change adds to the dramatic effect for an oral form, simultaneously brings in expansion and makes it communicative for the Odia readers.

Placed alongside Othello, the Odia translation of Hamlet constitutes a more enthusiastic attempt to render Shakespeare as a poet. The translator, Akshaya Kumar Bandopadhyay forms a strong literary response to a most fundamental question,

"What is it that endures when Shakespeare is deprived of his tongue?"

(Foreign Shakespeare, Denneis Keneddy).

In the context, the answer drawn is, what endures is a meaningful revival of Shakespeare with artistry and rich ornamentation in Odia poetry by the translator. In Odia Hamlet, the intercultural exploration of Shakespeare's art confirm his 'timelessness'. Shakespeare's insight into human character, the philosophic depth, the aestheticism, the aura of meaning created through the poetic language, and the fables underlying his play, get an appropriate investment in Odia poetry through the work of translation. The work of translation was made in the year 1934, a time considered as the highpoint of Odia nationalism. This was a time when the Odia identity was longed for and claimed a meaningful recognition from the

rich resources of its language. The source of identity was not the land, territory, religion, history or cultural heritage, but its language which mirrored all these resources together. The emphasis was focused on language which was considered to be capable of great things.

The present task is a work of domestication where the translation is initiated in the Odia cultural background. In the present context, cultural domestication as a transparent strategy is adopted to minimize the strangeness of the original foreign text for the convenience of the target text readers. In this case, domestication as a form of Odianization conforms to values currently dominating target language culture, taking a confident and intrepid approach to the foreign trends, appropriating it to prove the independence and affluence of domestic literary trends.

The translator outlines his perspectives at the very beginning of his work. William Shakespeare in English, needs no introduction, but when translated into Odia, the name of the playwright is accompanied by four adjectives describing him as world famous (*biswa bisruta*), well reputed (*suanamadhanya*), English poet and dramatist (*ingraji kabi o natyakara*) respectively. He perceives the play a suspenseful one and mentions it as '*Rahasyamaya Nataka*'. The reverberations of the note of suspense prevails throughout the play. In the same page, the translator mentions his qualifications deliberately as M.A., B.ED to bring his western educational background into focus to generate a sense of superiority for his Odia readers.

Cultural and literary approaches in translation incorporate the treatment of the text and at the same time reflects in detail the translator's role in the process of translation. In

the context, the translator's role is to Odianize the Shakespearan play to justify the potential of Odia language to achieve greatness and sublimity in literature.

The present text chosen for analysis is a work in rich poetry, with an exploration of unique form and beautiful contents. The translator finds an equivalent poetic form of English verse, well known in Odia literature as 'Amitrakshara chhanda'. *Chhanda* is a form of poetry and it is responsible for creating artistry in the work concerned. It differentiates prose from poetic expressions. *Chhanda* is of two types, namely, *mitrakshara* and *amitrakshara chhanda*. In the present case, as mentioned earlier, the *chhanda* adopted is *amitrakshara*. In this pattern, there is no match between the words occurring in the last position of each line of the poem. The translator mentions the adoption of this form at the very outset alongwith the introduction of the dramatist.

The translator brings home Hamlet and Odianizes the play in a brilliant way that serves as a response to the contemporary literary inclinations in Odia literature. The form, content, tone and the dramatic effect of the play are domesticated and blended with a royal flavor by the translator. In the present context, the cultural approach supports the translator to convey the meaning of the text to the target readers successfully, with appropriate interpretation and cultural relevance. This work is a type of cultural translation and the translator attempts to produce the same meaning and impact for Odia readers as Shakespeare intended for the globe audience.

### **Cultural and Religious reformations**

Translation is an intercultural activity as well as an intralingual one as it deals with two

linguistic systems embedded in two different cultures. However, the difficulties inherent in the translation process vary proportionately with the degree of distance between the languages and the cultures involved. Hamlet in Odia is a case of representation of Odia religion and culture in a verse form and serves as an example of a work of translation between two different cultures and non-related languages. The poetic expressions epitomize the Odia cultural milieu throughout the play. One such expression is taken for analysis in the context, where the translator uses the metaphor of Tandav Lila, thereby making a strong deific invocation.

### **Case-1**

ST (Source Text)- Hamlet- "*The King doth wake to-night and takes his rouse, 635 Keeps wassail, and the swagg'ring upspring reels, And, as he drains his draughts of Rhenish down, The kettle-drum and trumpet thus bray out The triumph of his pledge.*"

Is translated as

TT (Target Text)- "*rahi-ujagare/karuchanti nruparana baruni sebana, gunni swasthya mora, chalichi tandaba lila./bajuchi bijaya swane pataha, dundubhi surapana kale*"

The reference to *tandaba lila* occupies a grand place in Indian mythology. Tandav lila, or Tandav nrutya the divine art form, is a dance performed by the God Shiva, who is revered by Hindus. According to Hindu mythology, Shiva's Tandava is a vigorous dance that is the source of the cycle of creation, preservation and dissolution. In the context, the translator draws mythological connections and compares the King's wilderness in the celebrations with that of *tandav lila* and attempts to reflect the degree of indulgence in the merrymaking which is not acceptable for Hamlet. Here, the translator

chooses this metaphor deliberately to show ,in the first place, the core meaning in the text and secondly to contextualize it in the target culture using the potential of the target language.

In another interesting case the translator interpretes the language Latin with '*deba bhasa*'. This interpretation is rooted in the religious backgrounds of the target language where the translator finds the equivalent of Latin as '*deba bhasa*' meaning the language of gods and denotes the same degree of dignity in translations and makes intentions communicative for the target language readers.

ST-Marcus- "*thou art a scholar: speak to it Horatio*"

TT- "*jana tumbhe debabhasa horatio,kara aalapa ta saha*"

By making such mythological connections the translator contextualises the text in the religious platform of Odia literature. This attitude to contextualize and relocate the Shakespearean themes in Hindu mythology and Odia mythology dominates the translator throughout the work.

The translator uses the device of omission as a tool to make cultural negotiations for the target language readers. A case of such negotiation is illustrated below.

ST- "Therefore our sometime sister, now our queen,

Th' imperial jointress to this warlike state"  
(Act1.sc2)

"Therefore our sometime sister, now our queen," is omitted. And, consequently it is translated as "*thile jehu bhatru jaya, ardhangini rupe,bisala e rajya ebe mo saha sasana karibe se tulyabhabe ranirupe mora*", meaning, 'who

was the brother's wife' earlier,now will rule with me as my better half.

The expression 'sometime sister' is culturally not appropriate in the context for native readers. So the translator chooses to omit it.The connotations attached with the term sister are much more specific and complicated in the native culture in comparison to that of English. In Odia culture, the term sister and the relationship between a brother and sister is celebrated under many titles in many occasions. Hence, a sister (may be a cousin) turning into a wife is absolutely not acceptable in the context. The translator simply chooses not to translate it.

### **Independent Creation; Rhetorical Scheme Change**

The translator gives vent to poetic utterances and creates beautiful sound effects through the use of alliteration in the present work. The use of alliteration to express the depth of emotions and longings, dominantly prevails through the play. The translator achieves sonority in his creation which is not present in the original text. However, it can be said that the translator does not depend on Shakespeare to justify his literary potential, rather he treats the bard as a possibility for exploring the marvelous aestheticism in Odia literature.

Alliteration as a poetic device,is the repetition of speech sounds in a close sequence of nearby words, and contribute to the organization of verse lines. In the present context, the translator is keen in using alliteration for stylistic effects to reinforce the meaning and thus provides the tone with a colour. The following cases will illustrate the point stated.

### Case-1

This extract is taken from Act1,sc1, where Horatio describes the chivalry of the dead King to Hamlet.

SL- “Such was the very armour he had on  
When he the ambitious Norway combated;  
So frown’d he once when, in an angry parle,  
He smote the sledded Polacks on the ice.”

This is translated into rich poetic words with the Odia poetic device of alliteration.

TL - "*eebhali tanutre tanu kari  
aachadita, karithile dwanda judha  
bhangibaku taan dambhi narway rajara  
eebhali bhrubhanga lila lalate tankara  
dekhithili dine, krodhe matta hoi jebe  
kale se prahara sabhasthale polakakanku*"

In the first line of the verse, an alliterative effect is noted with the sound ‘ta’, followed with an immediate sound effect of the sound ‘bh’ and ‘la’. Here, ‘armour’ is translated as ‘tanutre’ and ‘tanu’ word is added to explain the physical body of the king. ‘so frowned’ is translated with an expanded description, as ‘*eebhali bhrubhanga lila lalate tankara*’, meaning the subtle and enticing movement of the muscles in the forehead when the King was angry. The translator introduces alliterative effects to show the emotion of anger, as it a most frequent emotion reflected in the ‘*Tandaba lila*’, the great dance by Lord Shiva in Indian scriptorial descriptions. In this regard, there is a repetitive reference to ‘*Tandaba lila*’, in Hamlet’s speech many times in the play. These alliterative tunes emphasize the meaning and focus on the tone of the speaker.

Another use of alliterative effect of the sound ‘da’ is noted in the translation of the expression ‘Dare’d to the combat’ as

‘*Dadambhare dwanda judhe*’ meaning, a combat in great courage and valiance.

The expression,

“in which our valiant Hamlet-/For so this side of our known world esteem’d him-”

is translated as ‘*darpi-darpa-hara sura naresa hamlet*’ to describe the pride and knight like heroism in King Hamlet. In the present context there is an expansion of the term ‘valiant Hamlet’ into ‘*darpi-darpa-hara sura naresa Hamlet*’ to explain the valiance of the king with more stress. In the immediate following line, ‘our known world esteem’d him’ is recreated with remarkable sound effect, as, ‘*sourjye, birjyye atula se thile e mandale*’ with ‘ra’ alliteration, meaning, heroism and power without a second comparison in the world.

The translator uses alliteration as a device to communicate the delicate intentions and creates a fresh dramatic effect which is independent of the original text. With these poetic devices, the translator makes his expressions sublime and creates a majestic tone in poetry. His choices are dictated by the stylistic and rhetorical considerations, demand of the rhyme, tone and, the depth of the expression created in the work of art. The aestheticism created by the translator in form of poetry is noted in these areas, expression, subjectivity, religious interpretation, deific invocations and so on. However, the translator brings home Hamlet and creates an Odia Shakespeare in Odisha.

### **Conclusion**

After the above survey of the role played by Shakespearean texts in Odia literature in the concerned research work, now for this point, a conclusion can be drawn to give a precise



interpretation of the works covered. At the very outset, it should be noted that the objective of both the translators was to use the mechanism of intertextuality to project the political and cultural card of the contemporary times. They reflect the Western impact in Odisha in different levels. This is an exploration of encounters between two cultures over different periods of their histories where both the periods (1934 and 1959) reveal shift in their energies. These changing responses to Shakespeare are conditioned by contemporary political and cultural contexts. However, they make meaningful contribution to Odia literature in different degrees. In both these cases of translation, the original text plans a way for a process of creative reworking in a foreign culture. The play is restructured, elemented with the rich contents from Odia culture. Such a reconstitution provides new insights into Shakespearan work where the English bard is no more English. However, the translators work as active agents (rather than being a passive receptors) who Odianize the play subtly, intelligently and enrich Odia literature with the 'protein quality' Odia language.

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# Community Policing in Action: A Study of the Police Commissionerate of Bhubaneswar and Cuttack

*Arpita Mitra*

## **Introduction**

The modern police has to face newer challenges everyday where it is made conscientious to deliver a wide range of assistance to the people. The police is expected to deliver services ranging from detection of the highly sophisticated cyber crime to providing assistance to the elderly and the marginalized sections of the society. Modern police is supposed to uphold the philosophy of community policing to ensure more proactive, people-friendly and problem-oriented policing. The fundamental philosophy underlying 'community policing' programmes is that the police not only need public support in order to accomplish their goal, but that they have an obligation to involve the community in the process of deciding what they do and how they do it. The new professionalism implies that police serve, learn from and are accountable to the community. Behind the new professionalism is a governing notion that the police and the public are co-producers on crime prevention. (Skolnick and Bayley 1985:212-3). The Police Commissionerate of Bhubaneswar and Cuttack has initiated a handful of community policing programmes to provide enhanced services to the people. In lieu of this, the present study seeks to provide an insight into the present scenario with respect to community policing in the twin cities and also

provide some suggestions as to what more can be done.

## **Community Policing: A Summary of Relevant Literature**

In trying to follow the traditional methods of controlling crime and maintaining discipline the policeman has become increasingly unpopular and anti-people. The image of the police has been tarnished by its failure to come to the aid of the common man. In order to restore the faith of the people on the police, the social scientists are drawing their attention to the concept of community policing to improve police public relations. Interest in public view of the police began in 1960s in the United States as a result of urban riots. The civil rights movements and anti war protests, highlighted the strained relationship that existed between the police and the public in many communities. (Reisig and Parks 2004:139-67; Schafer 2003:440-68). Community Policing actually evolved out of two early experimental foot patrol programmes in Newyork, New Jersey, and Flint, Michigan. Foot patrol officers were used as a strategy to involve officers directly in community problem solving with the officers trained to do far more than to act as a viable deterrent to crime. Community policing provides a new way for the police to provide decentralized and personalized police service that offers every

law abiding citizen an opportunity to become active in the police process. Community policing stresses exploring new ways to protect and enhance the lives of those who are most vulnerable - juveniles, the elderly, minorities, the poor, the disabled, the homeless. Community policing (1) is a philosophy, not just an isolated programme (2) involves a permanent commitment to the community including average citizens (3) broadens the mission of the police beyond crime control (4) provides full-service, personalized, and decentralized policing; (5) focuses in problem solving (6) enhances responsibility (7) uses both reactive and proactive policing; (8) must operate within existing resources (Trojanowicz & Bucqueroux 1990:5-7).

At the heart of any community-oriented policing programme is the idea of identifying and utilizing a variety of resources to deal with and solve targeted problems. Typically these include the resources of the police departments, as well as other city departments and agencies, community organizations, neighbourhood groups, civic clubs, fraternal organizations, educational institutions and others. Too often, police officials are inclined to look no further than their own organizations when seeking resources to deal with new or unique problems. To police practitioners, community policing can yield a number of benefits, including (a) a sense of pride in their work (b) a realization that patrol work can be more interesting than they thought, (c) a growth in their sense of efficiency, (d) a realization that citizens may welcome the opportunity to work with the police (Wycoff 1988:111).

While community oriented policing is a broad effort to develop new relationships, within all or designated parts of the community, problem oriented policing is a narrower effort to deal with a specific problem oriented policing attempts to

engage productively with the community by “(1) assigning officers to areas for longer periods of time to enable them the problems of concern to the community; (2) developing the capacity of both the officers and the department to analyse community problems; (3) learning when greater community involvement has the potential for significantly reducing a problem; and (4) working with those specific segments of the community that are in a position to assist in reducing or eliminating the problem” (Goldstein,1990:26-7).

Community policing is impacted by the technological advances in computerization and crime prevention strategies. Three of the more significant advances include (1) **Crime analysis**: there are three components of crime analysis-tactical crime analysis used to identify crime trends and patterns; strategic crime analysis, preparation of statistics and summaries designed to aid in long term operational planning; and administrative crime analysis, used to aid in administrative decision-making on social, economic, and geographic information; (2) **Computer-Aided Dispatching**: enables police officers to capture and retrieve many types of crime and operational data that had previously been unavailable or extremely time consuming to generate. It adds global positioning information that enabled dispatchers to track movements of police cars in order to make better decisions in assigning calls for service; and (3) **Crime mapping**: highly sophisticated graphics which enable investigators and crime analysts to obtain accurate and detailed maps of past, present, and potential crime areas within their jurisdictions (Hunter 2008: 246-47).

A possible negative effect of community-oriented policing is that the police run the risk of dividing the community between those who are willing to work with the police and those who are not. The police may thus find themselves caught

between various community factions, causing greater alienation and anti police sentiment (Mastrofski 1988:57). However other identifiable and persistent constraints to the development of community policing are: (a) the culture of policing is resistant to community policing; (b) Community policing requires emotional maturity more likely to be present in older officers; (c) The innovative management cop is receptive to a more expansive vision of the police role. Traditional management cop remains rooted in his earliest training experiences; (d) The responsibility to respond to limitation of resources; (e) The inertia of police unions who see community policing as a threat to police professionalism; (f) The two officer car engenders a sense of security and job enjoyment among those who are policing and it may also generate a sense of remoteness from the population being policed; (g) Command Accountability; (h) Reward structure as it is impossible to measure the amount of crime a certain police officer prevented; (i) Public expectations of police; (j) Failure to integrate steps for crime prevention; and (k) The ambiguity of community as police community reciprocity can be achieved when there is a genuine bonding of interests between the police and the served citizenry and among definable section of the public (Skolnick and Bayley 1988: 18-28).

### **Community Policing: The Government of India in Action**

A Consultative Committee Meeting of Home Ministry of the Government of India was held on 25.11.2011 to consider setting up a separate wing for Community Policing with entirely different uniform. While discussing 'Community Policing', Members stressed the need to make it effective for each region by taking into account their different needs. Various initiatives have been taken by the Police in different cities and States to involve the community in the process

of policing, to overcome the problems faced by the public and the police, and to provide assistance to victims of crime. The Union Home Minister said that some of these programmes have been successful and have continued to work even after the individuals who have initiated these programmes have moved on to other responsibilities. Different Community Policing (CoP) Models are being implemented in various parts of the country. The Union Home Minister also informed the members that new Courses are also being developed in police academy to sensitise the Police for their role in Community Policing. It was emphasized that none of the CoP schemes were really institutionalized. Adhocism is another characteristic of the CoP efforts in India. Some of the reasons outlined by members were that the experiments and programmes are not always tailored to community's needs. They work well in times of crisis. Once the emergency passes, they lose momentum. The Police-Community relationships have mostly remained an urban phenomena. Suspicion and misunderstanding creep in after some time. Some individual police officers make a difference. However, when they leave, the programme suffers. The members were unanimous in their opinion that more beat constables are required all over the country. They expressed concern over vacancies in law enforcement agencies, poor infrastructure and low morale (See <http://pib.nic.in/newsite/erelease.aspx?relid=77580> visited on 24.12.11)

### **Community Policing in Action: The Police Commissionerate of Bhubaneswar and Cuttack**

The community policing initiatives undertaken by the Police Commissionerate of Bhubaneswar and Cuttack are a breakthrough in bridging the gap between the police and the people. However success of the programmes depends on the morale of the police officers

themselves in gaining the confidence of the people at large. Moreso, peoples participation is also a very important prerequisite in making these efforts effective. The following are some of the programmes launched by the Police Commissionerate of Bhubaneswar and Cuttack:

**a) Police Public Interface:** As an initiative to improve contact with members of the public, a system of public –police interface has been taken up in the twin cities of Bhubaneswar and Cuttack. The meetings have generated a positive response from the office bearers of Residents Associations and Local development Organisations and the local residents in general. Such interaction provides the Commissioner of Police with a platform to communicate with the people and the citizens also get a chance to voice their grievances as well as make the police aware about the day to day affairs of the area including law and order, traffic management, security issues and so on.

**b) Special Police Officers:** By virtue of powers conferred upon the Commissioner of Police U/s 13 of OUP Act, 2003, nineteen Special Police Officers (SPOs) have been appointed on honorary basis. They share the same powers, privileges and immunities and are liable to perform the same duties and responsibilities as an ordinary police officer. The main responsibilities of the SPOs are: (1) to promote public order and create a feeling of security in the community, (2) help people in distress or in danger of physical harm or injury, (3) collect information relating to crime, public peace, law and order and share it with the officers of the local police station, (5) perform evening/night patrolling in association with regular police officers, (6) assist the police in traffic management in their jurisdiction, (7) provide assistance to victims of road accidents, women, children and (8) interact regularly with the inspector in charge of the local police stations

within his jurisdiction area. (See [http://bhubaneswarcuttackpolice.gov.in/community\\_policing.php](http://bhubaneswarcuttackpolice.gov.in/community_policing.php) visited on 23.12.11)

**c) Senior Citizens Security Cells:** With the aim to coordinate the safety and security of senior citizens and sensitise them about personal security, Senior Citizens Security Cells (SCSC) have been started at Capital, Nayapalli, Kharavelnagar, Chandrasekharapur and Shahidnagar Police Stations of Bhubaneswar; Chauliaganj, Markatnagar, Bidanasi and Lalbag Police Stations of Cuttack Urban Police District. Each cell is headed by an officer of the rank of Sub Inspector of Police designated as the Nodal Officer, assisted in the discharge of his duties by a constable. The Inspector In-charge of the Police Station supervises the functioning of the cell and is monitored by the office of the Commissionerate Head Quarters, Bhubaneswar. Senior Citizens who are of the age of 60 or above are eligible to register with the SCSC. Nodal officer has been suggested to visit the registered senior citizens every fortnight and advice them security measures. A Telephone Directory containing all emergency numbers have also been provided to the registered senior citizens. The Nodal Officers are also responsible to keep records of the identity of domestic helps and tenants (if any) of the senior citizens. (See [http://bhubaneswarcuttackpolice.gov.in/senior\\_citizen\\_desk.php](http://bhubaneswarcuttackpolice.gov.in/senior_citizen_desk.php) visited on 26.12.11).

#### **Suggested Measures to be undertaken to make Community Policing effective:**

There are four elements that should be stressed to make community policing a reality: (i) community based crime prevention, (ii) reorientation of patrol activities to emphasize non emergency servicing, (iii) increased accountability to the public and (iv) decentralization of command including under

certain circumstances civilianization. These can be attained by pursuing and introducing the following measures:

1. The policemen must understand the idea of community policing. This is important as it will help them to shed their inhibitions and colonial stigma. The philosophy of community policing if incorporated can make the police people friendly and incorporate the masses in police work. This will utilize the people in a wide array of policing services like surveillance, traffic control, organizing festivals, controlling eve-teasing and other crimes like theft, burglary, terrorism and so on
2. The common people should also be made aware of the community policing programmes introduced by the Police Commissionerate of Bhubaneswar and Cuttack. This will make the people take interest in policing activities and help the police in its mission to make the city peaceful. The police can thereby ward off the stigma of being authoritarian, repressive and biased.
3. Young people from each of the neighbourhoods should be bestowed the responsibility of patrolling at night under the supervision of officers from the police station.
4. Frequent foot patrolling by officers everyday to make their presence felt among the citizens of Kolkata.
5. Regular, if possible monthly meeting should be conducted with the seniors of each neighbourhood to discuss problems if any and also seek their suggestions for possible remedies.
6. A rumour control programme should be developed as a useful forum for discussing common police problems in many neighbourhoods where unfounded or exaggerated rumours can be identified and exposed.
7. Community based teams under a commander can be formed to deliver police

services to particular neighbourhoods. These opportunities include closer, more stable ties with neighbourhood residents, citizen participation in planning and delivery of services, and participation and input from all team members with regard to team management and activities.

8. The number of women policemen should be increased to at least 10% of the total police force. Women police stations should also be set up where crimes concerning atrocities on women and children should be given special attention. Each of the police stations should have adequate number of women police officers to provide security to women in today's world.
9. Children and adolescents of the locality should be included in the drive towards pollution control.
10. Greater transparency should be ensured in the activities of the police station by informing the residents the developments in cases which have been lodged by different people of the locality.
11. Police station tours must be conducted by civic organizations and school groups to make the people aware of the operation of these bureaus.
12. Steps should be taken to make the police organization accountable and transparent taking into consideration the Right To Information Act 2005, which has been bestowed to the citizens of India.

### **Conclusion**

The Police Commissionerate of the twin cities of Bhubaneswar and Cuttack has introduced a few community policing initiatives to provide enhanced services to the people. In this regard, it must also be taken into account that the programmes are praiseworthy and can reduce the social distance between the police and the public. It will also help the police shed inhibitions and

become more people-friendly. A positive response from the common people can strengthen the ties between the police and the public. However, there are other issues which too, if addressed can help the police to become more transparent and accountable to the public. As already suggested, more people-friendly initiatives by the Police Commissionerate of Bhubaneswar and Cuttack through large scale people's participation can make community policing a reality and can act as an effective CoP model to other cities in India.

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# Educational Empowerment of the Tribal Women of Odisha : A Study of the PTGs of the Nuapada District of the KBK

*Padmalochan Barma*

Literally the term 'empowerment' implies 'to invest with power'. It is defined as the ability to influence the behaviour of others with or without restraint. Generally it is a socio-political process but particularly it is an individual item of self development. It also means taking control of one's own life. In present context education is seen as the most important element for growth and prosperity of a society, of a state and of a nation. Hence, the education which invests power in somebody else for growth and prosperity is called educational empowerment. In other words when an individual or a body of individuals provided with such knowledge which enhances the ability for self development or all-round development needed to lead a meaningful, dignified and civilized way of life is called educational empowerment.

It is known from various statistics that STs are the most deprived and marginalized in term of education-the key to full-fledged development-therefore they are in the last rung of the social ladder. The PTGs are at the lowest even among the tribals. Education in its real sense is the pursuit of truth. It is an endless journey through knowledge and enlightenment. Such a journey opens up new vistas of development of humanism of which the tribals in general and the PTGs in particular are ignorant, poverty-stricken and deprived due to difficult living conditions in hilly

terrains. It is said that their lives are like earthen pots which may break in any moment.

The National Policy on Education 1986 mentions thus: "Education will be used as an agent of basic change in the status of women. In order to neutralize the accumulated distortion of the past, there will be a well-conceived edge in favour of women. The national system will play a positive, interventioning role in the empowerment of women. It will develop new values through redesigned curricula, textbooks, the training and orientation of teachers, decision makers and administrators, the active involvement of educational institutions. This will be an act of faith and social engineering. Women's studies will be promoted as part of various courses and educational institutions encouraged taking up active programmes to further women's development".

According to Shri APJ Abdul Kalam, there still exists unequal accesses to educational resources owing to various factors. Shri Kalam says, there are three types of families in Indian villages (i) advantageous and lucky ones who feel every importance of educating the young ones at the expense of everything, guide them at all critical stages due to their financial status and stability; (ii) uninformed and ignorant class of



families who might realize the importance of education but are unaware of the opportunities in time nor the procedures and ways to realize these opportunities for their children and iii) weaker class- these category of families do not realize the value of education and hence for generations together their children are neglected and continue to live in poverty. PTGs are in the third category where generations together are deprived and neglected when glanced through the educational status. Other than the PTGs who reside in plains are comparatively educationally little better off.

Now question arises, what is the necessity of educational empowerment to the tribals and therefore the PTGs? In what way this will help them override persistent and chronic poverty? What is the educational scenario among the women section of the PTG and in what way help them overcome day to day problems which make them so backward? The educational empowerment shall try to achieve the following: i) to be aware of their own situation and position; ii) to set their own agenda of progress and development iii) to create space for themselves in the mainstream life; iv) to gain skills for better employability and better interaction with the external world; v) to build self confidence and self esteem; vi) to solve their day to day own problems and vii) to develop self reliance by discarding dependency system.

According to the Ministry of Tribal Affairs, Government of India there are seventy five PTGs in India spreading over sixteen states and one Union Territory of Andaman and Nicobar islands. Out of seventy five there are thirteen ( from serial no.45 to 57 ) PTGs in Odisha namely chuktia-Bhunjia, Birhor, Bondo, Didayi, Dongria Kond, Juang, Kharia, KutiaKondh, Lanjia Saura, Lodha, Mankardia, Paudi Bhuan and Saura. Out of thirteen, Chuktia-Bhunjia tribe is the only officially recognized PTG.

Another widely accepted group as a PTG is **Paharia** or **Kamar** are by scholars, journalists, social activist, intellectuals even Govt. of Odisha (vide their Letter No.14713/SSD, dated 19.04.2008). The Paharia or Kamar tribe has all the features which a PTG ought to have like declining population, use and practice of pre-agricultural technology, hunting ( various Forest Laws prevent now), living in very remote areas having very poor infrastructure and administrative support , low level of literacy, economic backwardness and insignificant numbers ( as per the Government of India definition). There are few other attributes to call a human group as primitive like earliest settlers', common name, territory and language, strong kinship bond with endogamy and distinct taboos, unified system of socio-political organization, distinct custom, moral codes, religious beliefs and rituals (Dr. F. Deo-1983). Along with this, their very existence depends on jal, jamin, jungle and jantu (animals) as advocated by the advocates of various social movements and tribe rights activists. Yet the Government of India has to include in the approved list of Schedule Tribes even after 64 years of Independence and decades of struggle by the local NGOs and Paharia themselves. They are in the OBC list now as the enumerator of coastal district mistaken 'Kamar' as the ironsmith although they were having same status with their kith and kins of the MP and now the Chhatisgarh, before the inclusion of this part to Sambalpur district from the Central Province ( The Focus, Vol-1, October-December 1983). Specially they reside in the west Odisha districts of Bargarh, Balangir, Kalahandi and Nuapada. According to a report prepared Sajag and SVA 2001, there are 1545 families- Nuapada having the highest 1079 numbers followed by Kalahandi-300, Balangir-150 and Bargarh 16. According to Kamar Vikash Manch, Nuapada(2008), total Paharia population is

7000. Their average family size is 3.93 below than the district average of five. They spread over almost all the five blocks of the Nuapada district. However their largest concentration is found in the Boden block i.e. 335 households followed by Sinapali-313, Komna-306, Nuapada-163 and Khariar 161- thus having a total HHs of 1278, (Lokdrusti-2007). At present their main occupation is traditional bamboo making and burn and slash cultivation (Podu as locally known). Due to ever decreasing forest resources and strict forest laws, their survival is at stake. Thus it seems their rights over natural resources are almost having shrunk. Routinized smugglings and illegal trafficking of valuable woods, MFPs and other herbals (Rasna, Palo or Tikhur) further aggravate their living conditions (Frontline, Volume 23-Issue 26, Dec 30, 2006-Jan. 12, 2007). There are only 165 marginal farmers that too having very poor quality of forest lands and the rest 914 are landless. Again out of 1079 HHs 929 HHs are homestead landless. All HHs are in BPL category. According to a local NGO "it would be better if we call them total landless in terms of cultivable and homestead land. Few patches of land they own are either forest or revenue lands. Crops they produce hardly support maximum a quarter of a year". Sajag, another local NGO writes in its report "most of the Kamar families starve for food for 30 to 90 days (p-12). When we look at the vital statistics prepared by the Sajag and SVA, figures are horrible. Life expectancy of male and female are 58 and 55 respectively when it is 62 for average Odishan. Similar is the death rate scenario among them. Under five mortality rate is as high as 128 compared to district's 64. Rate of early marriage is still rampant. For the KBK it is 60%. Deliveries are made at the 90% of homes. They are still unaware of Government -funded Janani Surakshya Yojana. Awareness about HIV/ AIDs among them is almost zero.

According to 2001 Census the Literacy rate among the Paharias is meagre 5.37% compared to state's Tribal literacy of 37.40% - whether this figure has touched double digit in 2011 Census is to be seen. Compared to males' 8.25% females' is 2.50%. When we analyze Matric to higher education standard till date the figures are like this-

Education standard	Male	Female	Total
Matric	07	01	08
+2 Arts	02	00	02
+3 Arts	01*	00	01

Source- Sukal Paharia, Kamar Vikash Manch, Nuapada District, 2011.

It is to be noted here is that the male person who graduated from the Government Autonomous College, Bhawanipatna in +3 Arts with Honours in Geography was fully sponsored by a local NGO right from Class-I to Graduation. And the only female who has passed Class-X is the wife of the above person. He is leading the Kamar Vikash Manch to claim their tribal status before the Government of India.

Encouraging feature of the Paharias is that female members outsmart male members in male-female ratio i.e. 1000:1024. But in literacy, female are outnumbered far behind by the males although their literacy percentage is meagre among them. Therefore there is nothing called feel-good-factor- neither for male or for female. Female educational scenario reflects a very dismal picture. But future seems to be hopeful. Before 2003-04 there was two primary schools with world of negligence. Here the Paharia concentration is higher at the plateau above about 3000 feet from the sea level. Only two legs allow one to walk through the forest

and hilly terrain to reach to Patdarah and Kathfar as there is no motorable road. In the same session seven numbers of EGS schools were opened which continued for few years only to convert those schools into Project Primary Schools after the implementation of Right to Education (RTE, 2010) in Odisha. A study shows an encouraging facts of girls students enrollment of 50% among the Paharias (Plight of Primary Education in an Exclusive Primitive Tribe Region in the context of RTE: A Case Study of Kathfar and Patdarah of the Nuapada District 2011, by Padma Lochan Barma).

The enrollments of girls students were found 15.25% to 37.50% higher than the boys in 50% of the primary schools in two exclusive Paharia villages. But the discouraging fact is that soon after puberty, parents do not think it proper to send their girls to schools and in anticipation prepare them for an early marriage, which is still largely prevalent among them. This is a cause of serious concern and challenge for all of us for educational empowerment of the Paharia in general and women in particular.

The official recognized PTG is the Chuktia- Bhunjia of the Sunabeda plateau of the Nuapada district (serial No.45 in the Government of India List). The abode of this tribe is the Nuapada district where around 75% of the Bhunjias live in and in the Raipur district of the Chhatisgarh. They belong to the Dravidian racial group. Russel and Hiralal are of the opinion that the very word Bhunjia implies one who lives on Bhum or Soil or earth and is means who are dependent on it. Hence a Bhunjia is one who depends on earth for his/her survival. However local myth says that they were earlier called as 'matia' (mat means soil and ia who comes from soil) which means their origin comes from the soil, same as mentioned above. This tribe is categorized

into Chuktia Bhunjia and Chinda Bhunjia on the basis of anthropological root. If we are to go by Russel and Hiralal then the Chuktias are of Halba and Gond origin. They speak a dialect of Hindi which is closer to Halba or a form of Chhatisgarhi. According to Sir George Grierson, Halba is practically the same as Baigani. According to another source, the word Bhunjia may have been derived from the Binjhvars- a Hinduised offshoot of the ancient Baiga tribe. But ultimately their root can be traced back to these three tribes namely- Baiga, Gond and Halba. The Chuktia practices strict observance of the rules of ceremonial purity. In case other than his caste brethren or even their married daughter touch on the kitchen, then and there that is abandoned or burn altogether and newer one is built. In Nuapada district Chuktia-Bhunjias are confined to Sunabeda plateau, full of forest and secluded bordering Chhatisgarh state and the Chinda Bhunjias are scattered over plains and live with other caste groups. While the former staying away from the mainstream life in solitary areas, maintain their tribal culture and practices and solidarity in tact, the later are in close proximity with Hindu caste groups and are in the advance stage of acculturation.

When we look at the demographic figure of the Chuktia-Bhunjia, according to 2011 Cenus total population is 11276 of which male constitutes 5709 and female 5567. Main concentration is found in the Nuapada district of Sunabeda Plateau where there are twelve numbers of revenue villages and many numbers of hamlets and population around 7142. Apart from this, their presence can be felt in the district of Sambalpur, Dhenkanal, Keonjhar and Baleswar. Their decennial average growth rate is above 20%. Present literacy rate is 34.86% of which male and female literacy are 51.52% 18.27% respectively (CBDA, Sunabeda). Sex ratio among them is

1000:1018 which is quite high compared to 1991's dismal 975:1000. Their settled villages vary in size which ranges from 8-10 HHs to 50-60 HHs. They live in thatched houses- made of mud and wild grass. Mundane point of view which determines present status in society is very poor. Their usual household items are mats, earthen ware pots, hunting weapons, fishing traps, digging sticks, sickles, axes, few cooking utensils, daily use clothes, bamboo baskets- only the necessities of life and no comfort items. Each according to his or her needs and each according to their capacity reflect the egalitarian nature of their lives. According to CBDA (Chuktia-Bhunjia Development Agency- State Agency)'s Micro Project Area, where twelve numbers of revenue villages are there and Chuktia-Bhunjia are in majority, all the HHs are under BPL. Land holding pattern shows that there are only marginal farmers having less than 2.5 acres of land to 5 acres. Qualities of lands are absent, only upland and stony even barren land can be seen. As for the Paharia, agricultural yield hardly support a quarter year, same is the case with this tribe too. To ensure Kharif crops there are 9 numbers of WHSs and 3 numbers of diversion wires which has the potential to irrigate 50 acres of agricultural

lands. Their dependence is largely on forest resources which is fast depleting. There are 519 claimants under the Forest Rights Act, 2006 to the Government of Odisha to settle their land rights. Under the welfare schemes of the Government of Odisha, 46 are in Madhubabu Pension Scheme, 14 are in Widow Pension, and 2 are in physically challenged category and 144 in OAP scheme. At present there are 5 electrified villages and only a health centre to cater to the health facilities. In emergency cases patients are rushed to the Komna Community Health Centre, 65 KM away from the Sunabeda plateau.

When we look at the total literacy figures of different Census Years, they are yet to be educationally empowered and in case of women, still lot remains to be done. 2001 Census says female literacy is just 13.61 %, which are less than half compared to their Gonds counterparts and little higher compared to Paharia tribe. When compared to total women tribal of the state it is meagre and compared to state's women total it is negligible. It is like who is best among the worst. The following table shows the comparative educational status of the Bhunjia and their Gond counterpart.

	1961			1971			1981		
	Male	Female	Total	Male	Female	Total	Male	Female	Total
Bhunjia	9.62	1.62	5.50	9.94	0.77	5.10	15.84	1.29	8.50
Gond	19.41	2.23	10.80	23.16	13.15	13.50	31.38	6.33	18.70
	1991			2001			2011*		
	Male	Female	Total	Male	Female	Total	Male	Female	Total
Bhunjia	4.78	4.78	13.79	44.52	13.61	29.03	51.52	18.27	34.86
Gond	10.76	10.76	24.02	63.27	30.81	47.04	NA		

Source-Data Hand Book, GoO, 2006, SCSTRTI, BBSR and \*CBDA, Sunabeda.

To be on par with the Gonds, it will take more than decade as figures show, to be on par with total women literacy of the state it will be decades or so. Hence road ahead is long and uphill task. What is needed is acceleration of functional literacy campaign aggressively with a committed band of volunteers. In the present context literacy is minimum knowledge of writing, reading and doing Maths. In this parameters there is long way to go. But, at large, literacy means something greater. Educationally it is more than an idea of self development, of capability enhancement and humane living with all the necessities of life.

In a study entitled “Factors affecting Land Alienation and the Literacy rate among the Bhunjia and the Kamar Tribe : A Comparative Study of Odisha and Chhatisgarh” undertaken by SBKK, Chindaguda in the year 2007-08 reveals that “out of 3104 population 2047 or 66% are illiterates. In some of the study villages it is overwhelming 90%. And this was the most alarming area of their study. It further mentions in spite of ambitious programmes like Sarba Sikshya Abhiyan, DPEP and EGS and now the Right to Education under implementation we have villages of 90% illiterates. Similarly, the female literacy was found as high as above 90%. In 40% of the studied villages 100% illiteracy was found. The study ascribes teachers’ absentism, lack of infrastructure, lack of interest by the parents as the causes of this state of affairs. These are the stumbling blocks on the way of the socio-economic development of the PTGs of the District and ultimately putting them to the vicious circle of poverty.

In these context unless and until educational empowerment of the PTGs- Paharia or Kamar and the Chuktia Bhunjia of the Nuapada district is prioritized, put greater emphasis to aggressive female literacy by the state, their socio-economic status vis-à-vis others will be difficult to realize. Ultimately empowering the PTGs in general and their women section in

particular will help achieve their own agenda of progress, gain skills for better employability, create space for themselves, build self confidence and self esteem for the community, bring solutions to their everyday problems and get involved in the national mainstream. More important at the personal family level on the part of women is to have enough knowledge for providing potential human capital to the society and nation at large.

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