

ORISSA REVIEW

VOL. LXIV NO. 2 & 3

SEPTEMBER - OCTOBER 2007

DIGAMBAR MOHANTY, I.A.S.
Commissioner-cum-Secretary

BAISHNAB PRASAD MOHANTY
Director-cum-Joint Secretary

Editorial Board

SASANKA SEKHAR PANDA
Joint Director-cum-Deputy Secretary

BIBEKANANDA BISWAL
Oriya Translator to Govt.

CHITTARANJAN PATI
Asst. Press Information Officer

Editorial Assistance

Debasis Pattnaik
Sadhana Mishra

Cover Design & Illustration
Manas R. Nayak

D.T.P. & Design
Hemanta Kumar Sahoo
Manoj Kumar Patro

Photo
Raju Singh
Manoranjan Mohanty

The *Orissa Review* aims at disseminating knowledge and information concerning Orissa's socio-economic development, art and culture. Views, records, statistics and information published in the *Orissa Review* are not necessarily those of the Government of Orissa.

Published by Information & Public Relations Department, Government of Orissa, Bhubaneswar - 751001 and Printed at Orissa Government Press, Cuttack - 753010.
For subscription and trade inquiry, please contact : **Manager, Publications, Information & Public Relations Department, Loksampark Bhawan, Bhubaneswar - 751001.**

Five Rupees / Copy
Fifty Rupees / Yearly

E-mail : iprsec@rediffmail.com
Visit : <http://orissagov.nic.in>
Contact : Ph. 0674-2394839

CONTENTS

Maa Durga Shakti : The Supreme Power	<i>Dinabandhu Dehury</i>	...	1
The Eleven Armed Durga of Athmallik	<i>Himansu Sekhar Padhi</i>	...	3
The Antiquity of Tantricism	<i>Dr. Janmejaya Choudhury</i>	...	5
Manasa	<i>Gitarani Praharaj</i>	...	8
Mother Goddess : Durga	<i>Bharati Pal</i>	...	11
Rama-Chandi Temple at Ramachandi	<i>Ratnakar Mohapatra</i>	...	15
Sunadei - The Epicentre of Bhunjia Life	<i>Atik Ahamed Khan</i>	...	18
The Miracle Making Gayatri Mantra	<i>Amulya Kumari Swain</i>	...	21
Khichakeswari at Khiching : Tourism Prospects	<i>Pareswar Sahoo</i>	...	23
Place of Subhadra in Devi Cult	<i>Durga Madhab Dash</i>	...	26
Mahisamardini Durga - An Archaeological and Puranic Study	<i>Anasuya Swain</i>	...	30
A Rational Perspective of Durga Puja	<i>Dr. Dibakar Mishra</i>	...	33
Devi Sureswari of Sonapur	<i>Pabitra Mohan Barik</i>	...	35
The Varahi Temple of Caurasi	<i>Jayanti Rath</i>	...	37
Divine Mother Durga : Plurality of Her Names	<i>Dr. Jyotshna Sahoo</i> <i>Dr. B.L. Malla</i>	...	40

Nuakhai : An Epitome of the Great Tradition of India	<i>Dr. Chitrasen Pasayat</i>	...	43
Satyagraha - Meaning and Application	<i>Dr. Atul Chandra Pradhan</i>	...	52
Gandhiji and Sarvodaya	<i>Rabindra Kumar Behuria</i>	...	56
Gandhiji and Harijan Movement in Orissa	<i>Balabhadra Ghadai</i>	...	58
Non-Violence and Gandhi	<i>Souribandhu Kar</i>	...	61
Freedom Movement in Bhubaneswar	<i>P.C. Tripathy</i>	...	65
Gopabandhu Das : A Multi-faceted personality	<i>Dr. Brahmananda Satapathy</i>	...	68
Satyabadi High School : The Man Manufacturing Factory	<i>P.C. Das</i>	...	70
Gangadhar Paikaray : Leader Extraordinary	<i>Braja Paikaray</i>	...	75
The Philosopher - President	<i>Siddhartha Dash</i>	...	77
A Peep into Jainism	<i>Dr. Gourishankar Tripathy</i>	...	80
State Water Policy - 2007		...	84

Maa Durga Shakti : The Supreme Power

Dinabandhu Dehury

Ancient Indian culture is known as vedic culture. All scriptures or the recollection code of Hindu laws follow the sense of *sruti* (veda). So Kalidas, the eminent Sanskrit Scholar of India, mentions in the second canto of "*Raghuvansam*" "*Srutateribartham Smritiranuagatchhat* i.e. Smriti follows the sense of sruti.

According to those well conversant with the veda and Vedanta, the supreme soul is identified with knowledge, pure and divine, and His Maya (delusion) is religion. The delusion of the supreme soul is otherwise called Shakti (power). From this power, generates all forms of knowledge of the world and it is accepted as vital cause of creation, existence and destruction. Hinduism believes, God is the most vital object of worship. He has delegated His Power to three creative shapes called Brahma, Vishnu and Shiva. In God 'G' means Generator (Brahma), 'O' means organizer (Vishnu) and D Destroyer (Shiva).

Mahamaya i.e. the power of Mahashakti (The Supreme Power) plays a vital role in creating

the three qualitative shapes. Mahashakti, the Supreme power, is called Durga Shakti. The abstract power has been imagined by the Hindus as Durga Shakti. By the help of the Supreme soul (Adi Purusha) and the Supreme Power (Adyashakti), three other shapes have been

created from the Supreme Power. They are Brahma, Vishnu and Shiva, and from the supreme power the shapes created are Maha Saraswati, Maha Laxmi and Mahakali. Maha Saraswati is well known as Brahmani, Mahalaxmi as Vaishnavi and Mahakali as Maheswari. Durga Shakti is the original cause of all the present or past worldly occurrences. It is said *Karmashyatmabhuta Shakti Shakterat-mabhutam Karyam*.

The above cited Adipurusha (The Supreme soul) has been described in the *purusha shukta* of Yajurveda as *Rudrastadhayayae - Sahasrapat*"

He is God or Ishwara. The power of the supreme soul and the energy of supreme



power combined together stands at the root of creation of the Universe. This supreme is the very essence of all forms of worldly knowledge. So it is usually referred to as manifest something beyond limits of manifestation, super knowledge, inanimation, latent manifest or kinetic energy or potential energy. She is manifested and described in different shapes.

According to the principles of three qualities of *Satwa*, *Raja* and *Tama*, Durga Shakti is the symbol of Satwa. Natural power is the symbol of Raja and General Energy is the symbol of Tama. Durga Shakti is called as Adhyashakti, Paramatma Shakti or Ati Prakrutika Shakti.

She is creating and controlling other two powers : Natural and General. Natural Power is called as Atma Shakti, Prakrutika Shakti, Pancha Mahabhuta Shakti etc. This Shakti creates and controls the General Energy. General Energies are called Jada Shakti or Tamashakti.

In the age of destruction, there is more necessity of Jada Shakti and the people keep faith on Jada Shakti. Shiva (The destroyer) and the Tamarupee Shakti Kali. The Pancha Mahabhuta Shakti or Prakrutika Shakti is the power of Panch Mahabhuta or the earth, water, fire or the sun, Air and Sphere. Earth is creative energy, water is energy of expression, sphere is preservative energy, Air is serpentine power. The fire is destructive energy. These energies are well known as Natural Energy.

General Energies are based on the Natural Energy. Without the help of the Natural power, the general energy can not be produced. Kinetic Energy, potential, electrical, magnetic, sound

and atomic - all energies are produced from the Nature. Without the help of water, the electricity can not be produced and without air, the sound energy can not be generated. So all the energies are being produced and controlled by the Supreme power or Durga Shakti.

This power makes unmoved to move and impossible to possible. In each work of the world, there is supremacy of the supreme. She is always permanent and supreme Being. She is very kind hearted and cheerful. By the blessings of Durga Shakti, the mother of the Universe, man is able to get his emancipation or salvation and indulge in enjoyments in performance of his daily activities. So Vyasadev, the eminent poet of "Devi Bhagwat", has aptly described "*Rudrahinam Vishnuhinam na vadanti janastatha Shaktihinam Yathasarbe probodhanti Naradhamam*".

The powerless persons are despised as mean persons. So, by being devoted to the Supreme, we should be strong and powerful by her grace.

*"Ya devi Sarbabhutesu Shaktirupen Sansthita
Namastasyei Namastasyei, Namastasyei
Namonamah".*

(Sri Sri Chandi)

Dinabandhu Dehury is a Senior Doctoral Research Scholar, P.G. Department of History, Utkal University, Vanivihar, Bhubaneswar, Orissa.

The Eleven Armed Durga of Athmallik

Himansu Sekhar Padhi

Located almost at the central point of Orissa, Athmallik, a sub-divisional headquarters of Angul district has earned celebrity as a prominent Shakta center since the ancient days. In the eighth century A.D. it constituted an integral part of Kodalaka mandala and was ruled by the sulkis who were staunch worshippers of Mother Goddess and the devotees of Goddess Stambheswari, the non-aryanised form of Maheswari. Previously known as Kaintragarh, it was the capital of the glorious Kadamba dynasty. Once, the tutelary deity of this dynasty and presently the presiding deity of Athmallik region, Goddess Maheswari is now enshrined at Rugudisahi, located at around one K.M. from the new bus stand. Legend says, the early abode of the Goddess was Jajpur. King Suvarna Kesari (identified with king Yayati II of the Somavamsi dynasty) took her to Deuljhari, a Saiva and Shakta center near Athmallik and enshrined there. It is noteworthy that the tutelary deity of the Somavamsis was Panchambari Bhadrabika,



a form of Goddess Durga. In 14th century A.D. Goddess Maheswari was again shifted to Handapa, the capital of Athmallik kingdom by the then king of Kadamba family being ordered in a dream. After some year she was again shifted to Athmallik with the transfer of the capital to the town. Her temple was constructed in 1922 with

the damage of the previous one. Facing towards east, the deity is worshipped in the form of eleven armed Durga which is a rare iconic representation and is found reference to in Devi Bhagavata. According to it, while fighting with the buffalo demon Mahisasura, Goddess Durga had to give up her clothes and became naked in order to attract him. After the assassination of the demon when the Goddess became temperate, the Gods of the heaven made her conscious about it. So she

felt shame and all of a sudden a new hand came out from her nucleus and covered the vagina. This particular representation is found in the icon of the Goddess. Although there are ample example

of Goddess Durga having two, four, eight, ten and even twenty arms, yet eleven armed Durga is found no where in the country. In the sanctum of her abode Lord Dolagovinda is also worshipped along with her. The shrine draws innumerable crowd round the year every day. Hundreds of pilgrims visit her shrine not only for a darshan of the Mother Goddess but also to seek relief from the physical ailment they suffer from. She is said to be the fulfiller of all desires. Her main festival is held in the month of Aswina, beginning from krishna paksha astami, it continues for sixteen days. On the last day she is taken to the Dasahara melana ground in a warm procession. Animals and birds like goats, sheeps and hens etc. are sacrificed before her at that time.

How to Go :

Athmallik is located at 235 km from Bhubaneswar, 200 km from Cuttack and 160 km from Sambalpur and is well connected by road.

The nearest railhead is at Boinda, 36 km from here, connected with the major cities of India. Nearest Airport is at Bhubaneswar.

Accommodation :

A circuit house (reservation authority is Sub-Collector, Athmallik), an Inspection Bungalow of public works department (reservation authority is Executive Engineer, R & B, Dhenkanal), a Guest house of Manjore Irrigation Project (reservation authority Executive Engineer) and a dharmasala managed by NAC provide accommodation facilities to the tourists. How ever the comfort loving travellers are advised to stay at Angul and cover the shrine in a day by hiring a vehicle.

Himansu Sekhar Padhi is a Lecturer in Department of History, Athmallik College in the District of Angul, Orissa.



Hon'ble Chief Minister Shri Naveen Patnaik inaugurating district headquarters hospital at Khurda on 2.9.2007. Shri Durjyodhan Majhi, Minister, Health and Family Welfare and Dr. Prasanna Kumar Patasani, M.P. are also present.

The Antiquity of Tantricism

Dr. Janmejaya Choudhury

In order to understand tantra, its antiquity, significance etc. in the religious system of India, we have to touch upon the ancient civilisations, when the early men derived the magical power from the natural phenomena. A significant development of saktism took place when tantrism made its appearance from about 8th century A.D. and was amalgamated with saktism. In the Hindu Tantra, Siva-Sakti union is the essence of Tantra. But in Buddhist philosophy, prajna and upaja are important. Tara conceived in the Mahayana Buddhism became the primordial goddess. But it is really difficult to enumerate the nos. of Tantras. After the Muslim invasions, many tantra manuscripts have been destroyed. Some secret tantras were imported orally by the Gurus to Sishya. The Guru-sisya tradition is no longer in existence. The Sammohan tantra gives a list of tantras of different schools. Each tantra has its philosophy, own system of rituals, practice and deity etc. There are three trends of Tantras : Dakshina, Vama and Madhyama. Tantra has a vast mass of literature covering wide range of heterogenous systems.

Vedic Period :

Tantra and Vedas are two very important religious systems of India running parallel for centuries. In many cases both systems are antagonistic to each other but in fact both are

complementary to each other and highly enriching the Indian culture. Archaeological remains particularly from Harappa and Mahenjodaro prove that tantric system is older than the Vedas. The hostile Brahmins looked down upon in the early Vedic period, the tantriks as heretics and tantras having irreligious and heterogenous elements and the tantric views are unacceptable to Vedas. But many scholars of Brahmanic lore like Vasistha, Kaundinya and Sankara accepted tantras. By the time Aryans entered the sub-continent of India. Their culture spread up to Iran. The scholars are of opinion that the vedic seers revealed three vedas in India-Samveda, Yajurveda and Atharvaveda. Vedas were not written but were revealed by the Gurus to sisya. Hence veda is sruti. However, veda is the earliest sastras of India. The tantrikas consider Tantra as the 5th Veda. Bhaskar Ray in his 'Setuvandha' describes the Chausuthi Mahamayavi tantras as veda. To him tantra is the last chapter of Upanisada. Raghava Bhatta includes tantra in the Karmakanda veda. Meru tantra describes tantra as vedanga. Niruttara tantra mentions tantra as the fifth veda. In the Srimad Bhagabata, Lord Krishna advised Uddhava for his emancipation he should practise Tantra. Whatever may it be, the aim of both vedic and tantric systems are similar, but the methods of practice are different. By the way, we may relate that the idealism of

vedic mantra is followed by the Tantrikas. In a sense, the Sanatan Dharma is the reflective integration of Veda and Tantra. In the Mahabhagavata Purana, Devi told to Lord Shiva "Agama and Veda are my two arms through which I hold and maintain the world." Lord Shiva replied, in Kaliyuga Agama marga is the best way for salvation. The peculiarity of Tantra Sadhana is that, people irrespective of castes, sex, creed and sects can resort to Agama practice.

Puranic Period :

The eighteen Mahapuranas and Upapuranas clearly state Tantric and Vedic religious system in simple and lucid language through interesting stories. The worship pattern of gods and goddesses, their iconographic features, astronomy, genealogies of different royal dynasties etc. are recorded. In one of the oldest, the Matsya Purana the Devi explains to Yaksha 108 Sakta Pithas and names of 108 goddesses spread in India. Markendeya Purana conceives the all powerful war goddess Durga; Garuda Purana prescribes the method of worship of 18 armed Mahisamardhini Durga. In this way the puranas mention all trends of tantric and vedic thoughts in a blended manner.

Buddhist Period :

It is well known that during the Gupta rule, the Brahmanical religion, which in the earlier centuries was greatly affected due to spread of Buddhism, revived the faith, carved images of Hindu deities, built temples for them and introduced new system of worship pattern. After the fall of the Guptas, the Huns attacked India causing irreparable damage to the Indian religions, particularly Buddhism. After Dharmakirti no great Buddhist Philosopher flourished resulting a trend of decadence. All these happened by 7th century A.D. The monastic institutions developed aristocratic life and secretly resorted to esoteric

Tantric Sadhana. Mahayana was transformed to Tantrayana (Vajrayana) obliterating to a great extent the Mahayana Sunyavada and Prajnaparamita. In the Sadhana the tantric mudra, mandala, yantra, abhisekas, samadhi, marana, mohana, uchatana, vasikarana etc. were introduced. The Sidhacharyas popularised the tenets of vajrayana by composing numerous texts. Indrabhuti, disciple of the saint Kambalapada, created a sensation by composing his famous treatise 'yajnasidhi'. Numerous tantric deities were created with their complicated iconography. Buddha family born from Vajrasattva and Prajnaparamita was conceived. The main tenet of the new philosophy was the amalgamation of 'Prajna' and 'Upaya'. From Vajrasattva and Prajna were born Pancha Dhyani Buddha - Vairochana, Akshabhya, Ratnasambhava, Amitava and Amoghoshidhi. From their Saktis, were born numerous gods and goddesses. In the Buddhist tantras their iconographic features, the worship pattern etc. were prescribed.

In course of time Vajrayana was transformed into Sahajayana. This new faith does not believe in gods and goddesses. The body of human being is the symbol of Universe. Worship is fruitless. Laxmikara through her Sahajayana brought a revolution in Buddhism. The human being should not spoil the natural qualities rather he should develop it through aristocracy, enjoyment. Through sadhana he will realise everything. Service to one's own body is important. Chandali, Dombi, Sabari, Yogini, Sahajasundari represent women sakti. The Kayasadhana has four stages - Ananda, Paramananda, Viramananda and Sahajananda.

The Kalachakrayana was developed from Vajrayana. In the body of man lies the Kalachakra or the universe and all the natural phenomena. Yoga is the most important aspect of

Kalachakrajaya. Vinayatosh Bhattacharya states, the Kalachakrajaya seems to be a later development of the Vajrayana. This concerns itself with the Yoga Tantra and Anuttarayoga Tantra and incorporates the doctrines of Sahajayana also. According to Kalachakra tantra and its commentary Vimalaprabha, Kalachakra is a deity. It bespeaks of the monotheistic attitude and belief. It is the Union of Sunyata and Karuna. The deity is embraced by goddess Prajna or Sakti. The Mandala of the deity consists of all the planets and stars. The text book of Kalachakra deals with subjects like astronomy and astrology. The introduction of Kalachakra Tantra is attributed to Manjusri, and the commentary to Vimalaprabha who wrote one thousand and two hundred granthas. Kalachakra Tantra, the only text available in the form of Buddhist Tantra puts more emphasis on the control of vital winds - prana and upana. Control of these vital winds can cure many diseases. Pranayama is a Sadhananga. It is a process for keeping the mind in a state of Peace in which it comes into control with the stream of consciousness.

Through tantric practices the devotee gets direct result unlike veda, upanisad etc. It is a

science like Chemistry, Biology and Physics. Mantra, Yantra and Mudra are the methods of tantric practices. The tantric satkarmas are best methods to attain siddhi. Although both vedic and tantric systems are different from each other they are complementary to each other. The veda is religio-philosophical system. Tantra is a science of religion and philosophy of science. Tantra does not believe in the life less vedic ritual. Tantra cannot be attained through the exercise of intellect. Tantra is sadhana. It is reduced esotericism and Siddhi or salvation attained as an experimentally verified facts. But it is very difficult to ascertain accurately which tantra appeared first in Orissa. It is said that, as a whole, in the beginning of 8th century A.D. tantrism as a flow was amalgamated in Buddhism, Saivism and Saktism.

Dr. Janmejaya Choudhury is a Lecturer in History in Sri Jagannath College, Kaipadar in the District of Khurda, Orissa.



Hon'ble Chief Minister Shri Naveen Patnaik inaugurating Zilla Sanskruti Bhawan at Khurda on 2.9.2007. Shri Surjya Narayana Patro, Minister, Energy, Information Technology and Culture, Dr. Prasanna Kumar Patasani, MP are also present.

Manasa

Gitarani Praharaj

The origin of the custom of worshipping the snake Goddess Manasa according to J.N.Banarjee may be traced to the 'Sarpabali' ceremony of the Griha-sutras. Both the Buddhist and the Jaina religious texts testify to the wide prevalence of the popular cult in India. Following the tradition of 'Mahabharat', the snake Goddess Manasa is at present generally identified with Jaratkaru. The sister of Vasuki the Naga King, wife of the sage Jaratkaru and mother of the snakes in the epic always denotes Kadru as one of the wives of the sage Kasyapa. In the Brahma Vaivarta Purana, Manasa has been described as the mind born child of Kasyapa, but the spiritual daughter of Siva who instructed her to go to Puskara and meditate there on Krishna who was recognised by him. Mention may also be made here of the epic and puranic accounts of Krishna's encounter with Naga Kaliya of the Mathura region and his victory over and severe chastisement of the later. These stories however signify the



suppression of the more primitive Naga cult by the generally accepted Krishna-Vishnu cult.

The popularity of the cult of Manasa during the 16th century A.D. is known from the biography of Sri Chaitanya and the 'Manasa Mangala' by Vijaya Gupta of Phullasri (Bakhargan). Sarpabali ceremony was being performed during the rainy season for the purpose of honouring and warding off the snakes but the existence ceases after the birth of her son Astika. In the same epic the Nagas, the off-spring of the poisonous snakes, are said to be the mother of all the snakes. In the Ramaryan it is 'Surasa' who is said to be the mother of the snakes, but no divinity was attributed to them.

From the Archaeological evidence the only source for that period, most scholars would support the existence of some snake cult in the proto Indian period. Among the early inhabitants of India there was a powerful tribe or group of tribes known as Nagas. It is often suggested that the tribes of snake worshippers

were called Nagas by the Aryans. The snake cult is more closely associated to Siva than to any other deity of the Hindu pantheon. Siva is worshipped as a snake God as Negeswar. So, it is believed that Manasa is to be the daughter of Siva. It is perhaps the close association of snakes with Siva.

In Bengal it is observed that live snakes are also preserved and worshipped in popular Saiva shrines. In such places the snake cult has been merged in the local Saiva cult where no rites of the snake Goddess Manasa are performed separately. When Manasa met Shiva and requested him to bless her so that she would be worshipped by men. Shiva said there will be twelve festivals in twelve months. People will worship you.

The wide distribution of the Naga figures belonging to different periods all over India suggest the popularity of the Naga worship. They are still worshipped on the day of Nagapanchami. The deity is believed to be serpent Goddess and is primarily worshipped to get rid of snake bites, curing chronic diseases and get a child showing the association of the deity with fertility cult.

The rites and rituals relating to the worship of Manasa have variations in different parts of Bengal, but the basic elements are almost the same and identical.

Goddess Manasa or the serpent deity is still regarded as an object of popular worship in Bengal and its neighbouring regions. She was originally worshipped by primitive people but gradually found a place in the orthodox pantheon of Hinduism. It is only in the later puranas like the Devi Purana, Padma Purana, Bhagavat, Brahma Vaibarta purana etc. that the name of Manasa is mentioned as the serpent Goddess.

The prevalence of the Naga worship can be traced from the remote past, at least from the Indus valley civilization. The Mahenjodaro seal and pottery have thrown much light on the religious life of the people and on their attitude towards the serpent. On the observe of a seal there is a figure believed to be a prototype of the historical Siva of the Hindu pantheon seated on a dais attended by two devotees on either side. Behind each of the devotees is depicted the vertical figure of a cobra. There were other seals which represent snakes in association with trees. The use of the snake in seals leads us to believe that the veneration to the snake was popular among the people of the Harrappa Culture as it is even today in India.

Of course it is admitted that the Mahabharat speaks of the name of Jarat Karu, sister of Vasuki and contains a detailed account of her but there are a few pottery which also show that respect was paid to the snake.

For the Jaina version of the snake Goddess Padmavati the 'sasana' devata of the twenty third Jina 'Parsvanath' is associated with snakes and is Hindu counterpart of the snake Goddess Manasa, one of whose name is Padmavati or Padma. The present paper is an attempt to high light the Namasa images in Orissa State Museum.

Orissa State Museum preserves a good number of Manasa sculptures brought from different parts of Orissa. These are under display in the Archaeology gallery of the Museum awaiting serious study of scholars and visitors.

Manasa AY 107

Find spot - Dharmasala

Time C, 9th century A.D.

Measurement 2'.7" x 2'.0" x 1'.1"

The two sand stone image of Manasa sits on a lotus pedestal. The left hand holds a lotus

and the right hand holds a drinking pot. The five hooded snake protecting the image like a conopy. The image in excellent condition for display.

AY/48 Manasa

Find spot - Dharmasala

Time C. 10th century A.D.

Measurement - 2'.1" x 2'.6" x 1'.00"

This two armed crosselegged image of Manasa sits on a lotus pedestal and left hand holds a full blown lotus and right hand holds a drinking pot. The five hooded snake protecting the image. The sculpture in excellent state of preservation.

Manasa AY /238

Find spot - G.R.P. Malkhana, Cuttack

Measurement - Hight 86 C.M. and 44 CM
breath

Time C. 9th century A.D.

A beautiful granite stone carved image, recovered from the G.R.P. Malkhana Cuttack by Orissa State Museum, Bhubaneswar and now under display in the entrance hall of O.S.M. The image is four armed, seated in lalitasana, right leg resting on a lotus flower and left leg crossed on

the pedestal. She holds a Dambaru encircled with serpent coil in the right upper hand. The left upper one a trident and left a small drinking pot. This is ornamented with a kiritamukuta and conical prava-mandala decorated ear studs, necklace beaded upavita. Her thin drapery covers the legs down to the anklet. The five hooded snake protecting the image. The sculpture is in excellent state of preservation.

References :

1. Tribes and castes of Bengal, Vol.I, p.41.
2. Mahavarat Adiparava
3. Ramayan Sundar Kanda, 137 p.
4. Devipurana
4. Padma Purana
6. Devi Bhagavata

Gitarani Praharaj is a Curator, Archaeology in the Orissa State Museum, Bhubaneswar, Orissa.



Hon'ble Chief Minister Shri Naveen Patnaik laying the foundation stone of Collectorate Building at Khurda on 2.9.2007. Shri Surjya Narayana Patro, Minister, Energy, Information Technology and Culture and Dr. Prasanna Kumar Patasani, MP are also present.



Mother Goddess : Durga

Bharati Pal

One of the most popular goddess of the Hindu, Durga Mahishamardini is worshipped annually in the month of Asvina. She is the great Mother Goddess who appears at times on earth to destroy the evil forces, being endowed with numerous hands and weapons. She is Mahayogini who maintains the links of creation, preservation and destruction. She is worshipped as Aday because she is the beginning of all. The evolution of the Durga images was mainly due to the wide prevalence of Saktism 'that is the worship of Shakti under various names of which, Devi, Durga and Kali are best known. Durga becomes the supreme object of adoration in the Sakti cult and had a number of names given to her in the subsequent literature. She is also named as Brahmani (Creative Force), Vaishnavi (Preserving Force) and Rudrani (Destructive Force).

It is said in the Ramayana that Sri Ramachandra also worshipped Mother Goddess with one hundred and eight lotuses to seek her blessing to kill Ravana.

In the Mahabharata, many names of Durga are mentioned in a hymn of Arjuna. They are Kali, Kapila, Krishnapingala, Siddha-Senani, Mahakali, Chandi, Chanda, Katyani, Vijaya, Jaya, Uma, Sakambari and so on.

In the form of the Mother Goddess she was the popular deity in the ancient period, scholar like Sir John Marshall feels that the foremost

among the Indus Pantheon was the Mother Goddess. A teracotta figurine from Harappa represents a nude female figure with a plant issuing out of her womb. She is represented as Mother Sakambhari. Kautilya mentioned 'Devi' in his Arthasastra as a spirit of vegetables in connection with the sowing of seeds. From the Earth Goddess she was later conceived as the war-Goddess for the protection of her devotees. To the Vedic Aryan, the Mother Goddess appears in the form of Prithivi and later on it is called Aditi; Prakriti Durga, Gouri and Kali Ambika is described as the sister of Rudra and later on comes to be regarded as the great Mother Uma and Parvati occurs as name of Siva's consort in the Taittiriya Aranyaka. She is now Durga who grants victory and Mahishamardini who killed the buffalo demon Mahishasura.

According to Ansumabhedagama, Goddess Durga is stated to have four arms, three eyes and dark complexion. The head is adorned with a Karanda Makuta and body decked with all ornaments.

The Goddess Durga as Mahishasuramardini should have ten hands according to Silparatna which described her further as having three eyes, high breast and thin waist. Her eyes resembling the nilotpala or blue lotus and stand in the tribhanga pose. In her right hand She carries the Trisula, Khadga, Saktayudha, Chakra and

bow, and in the left hands the Pasa, Ankusa, Khetaka Parasu and a bell. The Asura Mahishusura carries a sword and a shield. The devi plunged her trisula into his neck and he is bleeding profusely.

The Vishnudharmattara is quoted as Mahishamardini under the name of Chandika. The devi has the complexion of gold and is a very handsome youthful lady in an angry mood, sitting on the back of a lion. She has twenty hands.

The various texts differ mainly with regard to the number of arms the goddess should have. The Matsya Purana, the Silparatna and the Rupamandan assign her only ten arms. The Varahapurana, the Chandi Purana and the Visva Karma Silpa Sastra give her as many as twenty arms. The Vamana Purana, however endows her only eighteen arms. She is called thousand armed in the Devi Mahatmya. Bana's Chandisataka refers to her Bhuja Vanam (forest of arms).

The story of Durga's Mahishasura combat is formed in Various Puranas. According to the text of Vamana Purana; that the gods having been defeated by Mahishasura forsook their abodes and hastened with Brahma as their head to implore the protection by Vishnu. Sankara was also present there; and when the gods finished their grievances, Vishnu, Brahma Sankar and all the gods so emitted flames of anger from their eyes and countenances that a mountain of effulgence was formed. From this mountain came forth Katavani resplendent as thousands Suns, with three eyes with hair black as night and with eighteen arms.

To her Siva gave a trident, Vishnu a disc, Varuna a conch, Agni a spear, Yama an iron rod, Vayu a bow, Surya a quiver and arrows, Indra a thunder bolt, Kubera a mace, Brahma a rosary and water pot, Kala a sword and shield, Visvakarma a battle axe and other weapons,

Himavan a lion and other various arms and ornaments. Being thus armed and adorned by all the gods Katayani proceeded to the Vindhya mountain. She gave an exceedingly frightful scream, again and again engaged the enemies of the gods and their leader in a terrific battle vanquished the demons, and their leader Mahisha by pierced his body with trident.

The story of Durga Mahishasura combat is found also Devi-Mahatmaya. The battle between Durga and the buffalo demon, in which the latter was defeated by the hands of Goddess Durga.

Durga is often worshipped in the form of nine figures; one of them being set-up in the middle and the remaining eight in position corresponding to the eight points of the compasses. They are all seated figures having a lotus as their seat. The image in the middle has eighteen hands, and is adorned with various ornaments and other eight figures of Durga have only sixteen hands. The central figure is named Ugra-Chandika. The names of these eight goddess are Rudra-Chanda, Prachanda, Chandogra, Chandanayika, Chanda, Chandavati, Chandarupa and Atichandika. Such is the description of Navadurga as given in the Skandayamala.

Once goddess Durga was installed as a supreme deity after her various exploits against the demon Mahishasura. She gradually outgrew the terrific character through her feminine nature and Mahishasuramardini from being the commonest type of her terrific aspect is more frequently represented in Indian art. Sculptural representation of Mahishamardini Durga found in the 1st century A.D of Kushana period in the Mathura Art. The image is two, four or six armed is seen subduing the demon.

One of the remarkably relief belonging to the Gupta period, unearthed at Bhita depicts the

Goddess subduing the buffalo-demon. A fragmentary relief at Sarnath also represents the goddess piercing the demon with her trident. Here the goddess is two armed and without her usual mount. The four armed image at Bhumara, (Madhya Pradesh) seen Goddess standing in the Pratyalidha pose and pressing demon's head with her right leg, piercing the back with her trident. In the coin of the Kumara Gupta-I, the Goddess is depicted as Durgasimhavahana. In all the early representation, the goddess is two, four or six armed, but in the Udayagiri cave the goddess has been endowed with as many as twelve arms.

There is a very interesting stone sculpture of Mahishasuramardini from Dulmi in the Indian Museum at Calcutta. It represents the ten armed goddess fighting vigorously with the demon who emerges out of the decapitated trunk of buffalo, she has in her right hands the trident, Khetaka, Tanka, Sara, Khadga and Dhanu, Parsu, Ankusa, Shild in her left hand. The demon carrying a sword and shield in his hand to fight with the goddess is represented near her right leg.

Another ten armed splendid image of the goddess in black basalt in the Dacca Museum is much akin in composition to the above relief. It however differs in certain point that the goddess has thrust a Javelin instead of a trident in to the demons bosom. Secondly she is subduing the demon by catching hold of his tuffus of hair. It bears a short inscription on its pedestal describing the goddess as Sri Mashika Chandi. It corresponds to the Agni Purana, according to which the Devi seizes the hairs of the demon by one her hands.

Rajasthan has also bequeathed ten-armed figures of the goddess, one from the Nilakanthesvara temple at Alwar being highly interesting. The ten-armed goddess represented as killing the demon, is penetrating the trident into

the headless trunk of the buffalo, from whose neck the human form is made to emerge with a sword in his hand. The whole composition is animated with life. The goddess is flanked by miniature female attendants on her either side. In the Amber Museum the four-armed goddess represents the act of killing the demon. She bears a sword, a trident, and a bell and the remaining left hand is placed on the head of the demon who has just emerged in human form as a result of the decapitation of his animal head. Similar sculptures have also been preserved in the Museum at Jhalawar. The depiction of the demon, both in human and animal form as early as the 8th, 9th century A.D, in very interesting from iconographic point.

There is yet another impressive eight armed image of Mahishamardini in the Ambikamata temple in Rajasthan which is assigned to the 10th century A.D. Executed between two pilasters, the goddess who holds a thunder bolt, a sword a shield and a bows, is thrusting a trident held in her front right hand into the left thigh of the demon in the human form emerging out of the decapitated trunk of the buffalo.

In the Vital Deula at Bhubaneswar, the goddess shown in the act of slaying the buffalo demon who has the body of a man and the head of a buffalo having two horns and who is seen kneeling before the goddess at her feet trying to fight her with a sword in his hand.

The eight armed goddess carries sword, trident, thunder bolt, javelin and shield, bow in the left hand and pressing the buffalo-demon by her remaining left hand. The figure of the warrior like goddess is depicted as trampling his titan force and he is breaking, sinking before her.

At Khajuraho six, eight and twenty armed representation of Mahishamardini have been noticed, she has been killing the demon king

Mahishasura plunging a strong spear with all her might into the body of the Asura.

The goddess having twenty arms has eighteen arms broken while with remaining two upper most hands, she is carrying cymbals. From the decapitated head of the buffalo emerges the real Asura whose head is smashed. The twenty-armed goddess in the Chausathi Yogini temple has a sword, a shield, a hoops in three of her hands, while the remaining hand are all damaged.

The image from Sirpur in Madhya Pradesh is highly interesting on account of the goddess and the demon having been represented in an entirely different manner. Here the goddess trampling upon her foe with both the legs. The defeated demon is turned upside down. The eight armed goddess is holding an arrow, a spear, a khadga, shield, bell and bow.

At Dinajpur district of North Bengal a stone image of thirty-two armed goddess have been found. The thirty two armed goddess, equipped with various weapons with a miniature lion between her legs, is depicted engaged in combat with the demons. On the top part of the stone are carved the miniature figures of Ganapati, Surya, Siva, Vishnu and Brahma.

Numerous interesting Mahishamardini image have been found in different parts of South India also. The Mahishamardini image from Badami has four armed engaged in slaying the buffalo demon.

The eight armed image from Aihole is shown with various weapons in her hands and accompanied by her lion mount.

The image of Mahishamardini in Madras Museum mark with slight difference. The goddess plant her left leg instead of right one on the ground and presses the buffalo with her right leg. The human form of the demon issuing out of the

decapitated trunk has his head pressed down by his tufts of hair being caught by the goddess.

The sculptural representation of the goddess engaged in a combat with the buffalo-demon in the Mahishasura cave at Mahabalipuram and the Kailashnath cave temple at Ellora, is the moving picture of a living battle. The scene is undoubtedly is full of life and movement and the goddess in a dignified figure. In the opinion of Coomaraswamy 'it has a decided elegance'. One of the master pieces, signifying the high water mark of the pallava art, carved in high relief on the wall of the Mahishasura cave. It does not simply represent the killing of the demon by the goddess rather it introduces two armies, one of the goddess and the other of the buffalo-demon.

The struggle of the goddess with the demon in its most intense form is also found from in the Ramesvara cave at Ellora. Another remarkable South Indian representation in the Kailasanatha cave temple at Ellora, portrays the moment of clash, its done by the artiste of the Rashtrakuta period. Having eight arms, brandishing weapons of all kinds, the Devi riding her lion is vigorously attacking Mahishasura, full scale man of her stature with buffalo horns. In the chola art, Mahishamardini has been represented as standing on the head of the defeated buffalo-demon.

Reference :

1. Elements of Hindu Iconography - T.E. Gopinath Rao, Vol-28.
2. Iconography of Minor Hindu and Buddhist Deities - Bhagwan Sahai.
3. Mahishamardini - V. Mishra.
4. Mother Goddess Durga: Pranab Bandyopadhyaya.
5. The Principle of Shakti - Dr. Puspendra Kumar.

Bharati Pal is Asst. Curator in the Orissa State Museum, Bhubaneswar, Orissa.

Rama - Chandi Temple at Ramachandi

Ratnakar Mohapatra

The temple of Rama-Chandi is one of the important Sakta shrines of Orissa. It is situated near the sea-shore, at a distance of 8 kms to the south of the Sun Temple of Konark.¹ This temple is exactly located on the right side of the Marine Drive Road, which lies between Puri and Konark. It is considered by local people that Goddess Ramachandi is the presiding deity of the whole of Arkakshetra. From the architectural point of view, the temple of Ramachandi is not important but from the religious point of view, it is one of the famous Sakta pithas of Puri. The temple of Ramachandi is a small deula and it consists of two structures such as vimana and jagamohana. There is an open flat roof mandapa, recently built in front of the jagamohana. This temple is built in sand stones, laterite and bricks. It faces to north.

Architectural Features of the Temple

(A) Vimana

The vimana of the Ramachandi temple is a pancharatha pidha deula and its height is about 30 feet from the surface of the temple complex.² The structure of the vimana is erected on the platform of 1 foot high. It has four parts such as pishtha, bada, gandi and mastaka. The pishtha of the vimana is decorated with three horizontal mouldings, which are joined by vertical bonds.



The bada of the vimana is panchanga type i.e. having five fold divisions such as pabhaga, talajangha, bandhana, upper jangha and baranda. All the components parts of the bada are completely undecorated.

The central niches of the three sides of the bada of vimana are housed with parsvadevata images of a headless Buddha, a four-armed Devi and Biranchi-Narayana. A disfigured image of Lord Buddha is the parsvadevata of the western side. The image has no head as well as hands. This headless deity has been installed on the double petalled lotus pedestal. He is carved in padmasana posture. Two sides knees of deity are completely broken. According to temple priests, this image was originally Buddha but in latter period, it broken by Kalapahada. A Devi image is the parsvadevata of the southern or backside. The

four-armed Devi image has been installed on the plain pedestal. This image is carved in padmasana posture. She displays lotus in right upper hand, rosary in right lower hand whereas the left lower hand lies on the thigh and the attribute in left upper hand is not being clearly visible. The eight-handed image of Biranchi-Narayana is the parsvadevata of the eastern side. He has been installed on the decorated pedestal. The image has three heads (one female, one Varaha and another a male head). It stands in alidha pose on a chariot drawn by seven spirited pigs. Out of the eight arms, five are completely broken and other three hands display bow, club and mudgal. R.P. Mohapatra has referred to that it is an image of Marichi of the Buddhist Pantheon.³ Small Varahi images are carved on the both side top corners of the slab of deity. The backside head of Devi is decorated with semi-circular shaped arch. All the parsvadevatas of the main deula are made of black chlorite.

The pyramidal superstructure is surmounted on the bada of vimana and it consists of three flat shaped pidhas. Each pidha is decorated with tankus in all sides. Jhapa simhas are projected on the western, eastern and northern or front sides of the gandi. Dopichha lions are fixed on the top of kanika pagas of the gandi. Deula Charini figures are insterted in the four cardinal directions of the beki above rahas. They are combinely acting as the supporting elements to the amalaka sila of the mastaka.



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

The sanctum preserves ten-armed Goddess Rama Chandi as the presiding deity of the temple. She is worshipped in the form of Dasabhuja Durga. Her right five arms displays khadga, gada, chakra, trident and lotus flower whereas the left five hands hold panapatra, parasu, pasa, bow and dambaru respectively. The image is made of black chlorite and it is 30 inches in height.⁴ Here Goddess wears a silver mukuta on her head. Lion, the conventional mount of Devi is carved on the pedestal. She is piercing Mahimsasura, the demon by her trident. The image of Goddess Ramachandi is installed on the simhasana of 2 feet high. The deity is certainly more ancient than the Sun temple at Konark.⁵ Goddess Ramachandi, the presiding deity of the Konark region is worshipped here with great reverence.

(B) Jagamohana

The jagamohana or mukhasala of the temple has a vaulted roof or semi-cylindrical roof and it is about 12 feet in height. The outer walls of the jagamohana are completely plain. Both the structures of vimana and jagamohana are heavily plastered with lime mortar. There is a lion installed on the octagonal pillar of 2½ feet high and it is noticed in the floor of the jagamohana. The niches of the northern wall contain two images of Varaha and Trivikrama. Both these images are fashioned in as usual attributes in hands. The backside head

of these two deities are decorated by trefoil arch. They are installed on the double petalled lotus pedestal. Both sides top corners of the slab are carved with flying apsara figures.

Inner walls of the mukhasala or jagamohana are depicted with paintings of Dasamahavidya figures such as Devi Lakshmi, Vairabhi, Bagala, Dhumbati, Chhinnamasta, Matangi, Bhubanesvari, Sodasi, Tara and Kali. They are depicted in traditional Patta style painting of Orissa. It is executed by the local artists of Puri.

The doorway of the jagamohana is devoid of decorative ornamentations. Two lions are installed on the both sides of mukhasala and they are acting as the dvarapalas of the temple.

(C) Natamandapa

Recently, a new open flat roof structure is built in front of the jagamohana hall. It is considered as the natamandapa of the temple. Lion, the conventional mount of presiding deity, installed on the floor of the natamandapa hall.

In the north west corner of the temple complex is occupied by a Siva temple named Ramesvara. A rescued Sivalinga is being worshipped in the sanctum. This small Saiva shrine faces to east.

The temple complex of Goddess Ramachandi is enclosed by a boundary wall and it measures approximately 80 feet in length and 40 feet in width respectively.⁶ This boundary wall is built in bricks.

Date of the Temple

According to local tradition, in the 16th century A.D. Goddess Ramachandi was being worshipped in a small shrine in the Sun Temple Complex of Konark. After destroyed it by Kalapahada, this Goddess was shifted to the present site. Then a temple was constructed here

for the worship of Goddess. Dr. B.K. Ratha has said that the present temple of Goddess Ramachandi was constructed in the eighteenth century A.D.⁷ The architectural features of the main temple indicate that it was constructed not earlier than 300 years. The available of extant damaged sculptures, which noticed in the temple premises, prove that there was an old huge temple constructed there before the erection of the present temple.⁸ The jagamohana of the temple is built in the twentieth century.

It is known from the above discussion that the architectural feature of the temple is not so important but from the cultural point of view, the temple is considered as an important Sakta shrine of the Arkakshetra. The site of Ramachandi temple is also a picnic spot.

References :

1. R.P. Mohapatra, Archaeology in Orissa (Sites and Monuments), Vol. 1, New Delhi, 1986, p. 178.
2. B.K. Ratha, (ed) The Forgotten Monuments of Orissa, Volume - 3, New Delhi, 1990, pp. 147-148.
3. R.P. Mohapatra, Op.cit, p. 178.
4. Sarata Chandra, Orissara Saktipitha (Oriya), Vol. 1, Berhampur, 1998, p. 90.
5. Sashadhar, Kar, Puri-Guide, Puri, 1992, pp. 146-147.
6. Sarata Chandra, Op.cit, p. 91.
7. B.K. Ratha (Ed), Op. cit, pp. 147-148.
8. Sarata Chandra, Op.cit, p. 89.

Ratnakar Mohapatra is a Ph.D. Research Scholar in the Sambalpur University, Jyotivihar, Sambalpur, Bhubaneswar, Orissa.

Sunadei - The Epicentre of Bhunjia life

Atik Ahamed Khan

Sunabeda plateau which is the homeland of the Bhunjia tribe lies roughly between 21° 25° North and 21° 30° north latitude and 82° 35° East longitude. It was a part of Khariar Zamindari, which formed the eastern, and the southeastern region of Raipur district of Chhatisgarh division in Central Province till 1st April 1936, when it was transferred to Orissa on its creation. It is now in Komna block of Nuapada district in Orissa.

Nearly 62 tribal groups are living in Orissa, out of which 10 tribal groups may be identified in Nuapada. The Bhunjias, a primitive tribe of Orissa, are found in Nuapada. Nuapada is considered as the homeland of the Bhunjias. 75 percent of the total population of this tribe lives here. They are living in the uphill range of Sunabeda plateau in Nuapada. According to the 1981 Census the population of Bhunjia was 7000 and now it must be around 10000. Accordingly 75 percent of populations i.e. about 7500 Bhunjias are living in Nuapada.

According to the tribe, the term "Bhunjia" means growing out of land or origin from the earth. They speak Halbi language, a mixture of Oriya, Marathi and Chhatisgarhi. However K.C. Dubey analyzing the myth and oral tradition of Chhatisgarh, considers the Bhunjia as a branch of Halbas of Baster, who fled from Baster due to their quarrel with Dhakars.

The Bhunjia, have racial and cultural affinity with the Gonds of Orissa. There are so many myths among the Bhunjia and the Gond, which speak of strong relationship among the Gonds and the Bhunjias. On setting in the Sunabeda plateau, the Bhunjias did not have marital relations with any tribal group, but in course of time, when the Gonds came in to their area, marital relation was established with them. From this the population was divided in to two inter-marrying groups, namely Markam and Netarn. Due to this close proximity with the Gonds, Bhunjias have adopted many of the Gods and Goddesses of the Gonds as their own. The two groups worship God and Goddesses common to the locality such as Budharaja and Sunadei.

Bhunjias are divided in to two main sections i.e. Chinda Bhunjia and Chaukhutia Bhunjia. The Chaukhutia Bhunjia are confined exclusively to the hills of the Sunabeda plateau in ecologically secluded areas for which they maintain distance from the outsiders. But the Chinda Bhunjia generally lives in the plains and have close contact with the tribal and non-tribal communities.

The religious life of Bhunjia is very simple. They believe in many Gods and Goddesses who are worshipped in different months on different ritual occasions. But they have some differences in their rituals and religious worship when

compared to the Aryan or Vedic religion. The differences could be outlined in the following way.

1. The Bhunjia Gods and Goddesses have no anthropomorphic icon.
2. There is no treatise for architectural design of icons.
3. Their Deity enter in to the person of the Dihari and reveal herself to the devotees.
4. They have no written religious text.
5. There is no strict architectural design for constructing Shrines.
6. Animals and Birds are sacrificed to their Gods and Goddesses.
7. Aniconic images such as Tree, Wood stump, Stone and Iron weapons are used.
8. The untouchables also play out assigned responsibility and duty during worship and rituals.

Broadly speaking the native deities of the tribal could be divided in to three categories namely, (1) Caste based deities, (2) village deities and (3) Presiding deity of the locality. Sunadei, the principal deity of the Bhunjia belongs to all these three categories. She is caste-based deity of the Bhunjia tribe, village deity of Sunabeda village as well as presiding deity of the Sunabeda plateau.

There are few myths relating to the origin of Goddess Sunadei. It is believed that being insulted by her brother Budharaja (Budha Deo), Sunadei went to Sunabeda wearing a white saree. She meditated there for a long time. As a result, she became the presiding deity of the plateau. Immitating Sunadei, all the Bhunjia women of Sunabeda plateau wear white saree till date. Another myth. which says that Bhima once ploughed the Sunabeda plateau for cultivation.

Besides Sunabeda he also ploughed Changurbeda, Mangurbeda, Kelbeda, Uhusraveda, Bhilabeda, Gatibeda, Korrabeda and Saharasbeda. During that time at a place with the touch of his plough blood came out from the earth. Then he dug out the earth and took out Sunadei. He built a temple there for the Goddess, and beside the temple he planted a banyan tree. Since then Sunadei has been worshipped.

Sunadei has 12 sisters and She is the eldest among them. Her father is Niranjan and mother Adimata. Budharaja is her only brother. Sunadei is the supreme deity having shrine at the center of Sunabeda village, where all the functionaries of the deity reside. The Bhunjia tribe has been divided in to two main groups. Each group is sub divided in to a number of barags and each barag has got a specific designation. Each of the designation is associated with the worship of the particular deity. For example, Sunadei has ordained the Pujhari as the priest and no other section of the community has any right to encroach upon this prerogative. The second category of the ritual functionary is called Chhatriya, whose duty is to hold umbrella open at the time of worship. The third category is Katariya, who sacrifices animals and birds. Dihari is another barag to whom the deity enters and appear to the devotees. Beside these four categories there is a musical band party consisting of Dholia, Muhuria and Lisnia. The band party comes from the Dom caste. Beside Bhunjia, other caste and tribes, who have access to the deity- worship, play their functional part during worship. For instance the Teli provide oil, Mali garlands. Paharia necessary goods made of bamboo for the deity. All the tribes have their own responsibilities towards Sunadei. But this type of co-operation and participation from among the lower caste in the worship of the deity is not seen in the Hindu religion. The so-called lower castes, who are treated as

untouchables by the so-called upper caste are not allowed to co-operate in the Aryan rituals and worshipping.

Annual festival or Yatra of Sunadei is held in the month of October and November every year. Sunadei's festival continues for 15 days long. On each day of the festival a lamp is kept burning at the shrine of Sunadei. Bhunjia tribe worships Sunadei mainly because of (1) having sufficient rain and bumper crops and (2) for blessing the barren women with children. On this occasion Bhunjias of all the villages assemble at Sunabeda village and on the last day of the festival, large gathering is seen at the shrine. During the time of festival, the Bhunjia offer Buck, Duck and Pigeon to Sunadei. Besides this they also offer Wine, Coconut and Incense stick to Sunadei. Inside the temple of Sunadei there is no statue. The icon of Sunadei is one sword and a wood stump, when her ceremonious procession is taken out, the sword is also carried by the pujhari. Sunadei was also patronized by the zamindar of Khariar estate for which he himself established swords in many tribal temples, beside the Pathkhanda temple inside the Palace. The Kings donated the agricultural lands in the name of different tribal God and Goddesses.

Each shrine of Bhunjia was assigned with 24 surrounding villages (Each village is called a Tikri) and the deity presided over the religious life of the people of all 24 tikris. These 24 tikris constituted an administrative and religious unit. Sunadei of Sunabeda has also 24 tikri. They are Sunabeda, Koked, Gambherpein, Jamgaon, Gatibeda, Suimundi, Salpada, Korrabeda, Gorapada, Junapein, Sanbahali, Kotenpani, Kechhapakhan, Jharlaaam, Dhikunpani, Chinmundi, Soseng, Gotma, Rupian, Deosil, Adar, Jalmadei, Bhaosil, and Tataveta. During 15 days-long festival Goddess Sunadei reveals

herself through the Dihari and goes round all the 24 villages or tikri under her suzerainty. Most probably tikris of Sunadei have now increased to about 84 villages. This makes their faith more earthly and vibrant. The shrine of Sunadei registers the most undiluted indigenous religious practices.

The faith on the deity has fashioned their outlook on life. For example their supreme mother Goddess has prohibited them from using three things. Firstly, use of country made husking lever (Dhenki). Secondly, use of any kind of cot (Charpai). And thirdly, use of tiles (Khapars). The Bhunjia obey the injunction laid down by the Goddess. They sleep on the floor and do not use any tiles, instead thatch their house with a kind of wild grass. Every festival of Bhunjia tribe- be it Religious, Agriculture or Social- is held in the temple of Sunadei. Hence the entire village life revolves around Sunadei. She is the epicenter of Bhunjia life. In the month of March-April a ritual is observed which is called sanctification of seeds (Bihan chhina). On this occasion the Chhatriya of the Deity supplies 5 Kgs of paddy seeds for the purpose. These seeds are sanctified before Sunadei and distributed among the Bhunjias of the villages. Besides, there is other festivals related agriculture such as Mahul Jatra, Chait Jatra, Bihan Chhina Jatra, Asadh Khena Jatra, which are celebrated in her shrine.

Besides Sunadei, each village has its own village deity. But Sunadei, the tutelary deity of the Bhunjia, which has religious suzerainty over the plateau of Sunabeda, where one of the most primitives, the Bhunjia, worship her with all religious fervour.

Atik Ahamed Khan is a Lecturer in Department of History, Biju Pattnaik Degree College, At/Po- Boden, Dist-Nuapada, Orissa.

The Miracle Making Gayatri Mantra

Amulya Kumari Swain

Om Bhurbhubah swaha tatsabiturbarenyam
Bhargodevasya dhimahi dhiyoyana prachodaya

At the let's know the significance of Gayatri Mantra. God has infinite names. Om is the greatest name of them all, Bhu - all truth, protector of the earth; Bhubah- All knowledge, giver of all Gyana, protector of the sky and of heaven; Swah- All blesses. He is the giver of all happiness present in the limitless space, countless stars and other worlds; tat that - Sabitu of God who is all light like the sun; Barenyam-We worship and we meditate it, it removes all darkness and sins of the mind; Bhargodevasya - That God who is all light like the sun; We worship and we meditate it, it removes all darkness and sins of the mind; That God who is all light; He removes all evils from our mind, He protects us from all troubles and difficulties; Bhimahi -We bear him in our mind, we think of him, Dhiyah -Our intellect on mind; Yoh -He; Nah ours ; Prachodaya Direct in the right way, may takes us along the correct path.



The Gayatri Mantra is the greatest Mantra of all the four Vedas. It can work miraculously. It describes God as the creator of all, giver of all happiness and remover of all darkness, sins and ignorance of the mind.

It is gospel truth that in spite of going through various sacred scriptures, religious instructions and knowing about virtue and vices, we resort to dishonesty. Some people show off themselves as ocean of kindness through their forceful speech and doing some general welfare, but it is not the way of achieving goal of having God. Now-a-days everybody tries to hold his own statement instead of getting at truth. Like having bath, brushing teeth etc, we should wash our brain everyday by reciting hymn.

As a result all darkness, sins and ignorance of mind will automatically cease to exist as God helps those who help themselves.

The devotees pray to God to Guide his mind and intellect along the right path. He does not ask for common boons like wealth, houses, big job, high position, honour and fame - the things

which common people pray to God. For, if one's mind moves on the right path, all blessings will come to him in natural course. Mind can make a heaven of life, mind full of sinful ideas can make a hell of this life, if the mind is dark or full of wrong thoughts man would take wine or drug or follow other harmful pleasure which would ruin his health. If in day to day life we pray to God to give us a bright, noble, truthful and sinless mind all blessings would come by themselves.

It is to be noted that the whole magic lies in the words of the Gayatri Mantra. If you change the words the magic goes. Its translation can never serve the same purpose. This mantra is the special word of God. It is the close secret of Gayatri Mantra.

Now let's discuss something about some noble minded men having galvanic personality. Swami Dayanand always recites the Gayatri mantra. That is one of the secrets of his greatness. If a person recites Gayatri Mantra every day, he will surely have good luck, bright future, health, wealth, happiness and all good thing of life. Swamiji advice:- You recite Gayatri Mantra and do its Jaap (repeat it) daily and leave the rest to God. All would be well in your life".

We have seen how Guru Virjanand became world famous with the magical Gayatri Mantra. He became blind through small-pox at the age of five and lost his parents at the age of

eleven. His family considered this blind boy a useless burden on them. He went to Haradwar and recited the Gayatri Mantra standing in the ice cold water of Ganga. His penance was rewarded. The king of alwar took him as his Raj Guru. Later he became the teacher of the ruler of Bharatpur. Finally, he opened the Grammer School at Mathura where Dayanand became his pupil. A blind useless boy became revered Guru due to his Jaap of Gayatri Mantra.

A millionaire had only a son. The boy was talented but at school he failed in Mathematics' every times. The father was much worried. Once the father's Guru came to there house. The father told about his son. The Guru told the boy to recite the Gayatri Mantra everyday. The boy did so. His mind became bright by repeating God's name and prayer. Later on the boy began to stand first in Mathematics , a subject in which he used to fail earlier. He rose to be one of the great Mathematicians of the land. That was the miracle of Gayatri Mantra.

All the Vedas and Upanishads sing the praises of the Gayatri Mantra. Even Superhuman like Ram and Krishna recited Gayatri Mantra.

Amulya Kumari Swain is working as PS to Commissioner-cum-Secretary in the Public Relations Department, Bhubaneswar.

Khichakeswari at Khiching : Tourism Prospects

Pareswar Sahoo

In this paper an attempt has been made to focus on historiography of Saktism and the Sakti Centres at Khiching in Mayurbhanj district which is constituted as the ecotourism spot.

Northern Orissa has occupied an important position in the history of Orissa since the time immemorial. Its cultural treasure, the infrastructure of eco-tourism and the trade and commerce once upon a time had glorified its place, history and identity. The district like Mayurbhanj which constitutes the tribal majority, is specially famous for its ancient Saktipitha like Maa Khichakeswari at Khiching, the ancient fort of Khijinga Kotta. The copper plates of the Bhanjas indicate that the royal family flourished here in the 8th -12th century A.D. and Adibhanja of the Bhanja dynasty established the capital here. Khiching has brought to light the antiquarian remains of Buddhists, Jainas and Brahminical religion.¹

Saktism in Indian context has been traced back to pre-Vedic times on the basis of nature worship, started by the aboriginals from the tree worship. At present Khichakeswari, known as thakurani represents an image of eight-armed Chamunda, which has been set-up on the altar of the Siva temple. It became true when the

excavation was conducted by an eminent archaeologist R. P. Chand in 1922-23 under the patronage of Mayurbhanja Maharaja, who exposed the foundation of the present Khichakeswari temple on the old Shiva temple, which was evidently collapsed and buried under the earth according to the geographer Prof. S. N. Tripathy. The ruins of the temple exposed a large number of sculptures along with the image of the presiding Goddess Khichakeswari and minutely carved architecture pieces.

The image of Khichakeswari is as old as the big temple of Shiva of the 9th century A.D. Saktism flourished along with the cult of Shiva as important images of the gods and goddesses recovered from the excavated site include the most majestic figure of Shiva, originally installed in the old temple. The figures of Saptamatrikas, Nagas and Naginis, Ardhanariswara, Mahisha Mardini, which are particularly characterised faces in smiling poses having the touch of real creative power and relative freedom for the conventionality.³ Here it can be noted that the past glory of the illustrious Bhanjas and their contribution to the patronisation of religion, culture, art and architecture can be equaled to those of Somavamsis and the imperial Gangas.

In present day Khichakeswari the presiding Pitha Devi of Khiching, that of Viraja in Jajpur, Sarala in Jhankad, Mangala in Kakatpur, Charchika in Banki, Samalei in Sambalpur, Bhattarika in Baramba, Maa Pragala in Narasinghpur, Katakachandi in Cuttack, Chhinamasta Durga in Jharakhanda, Taratarini in Ganjam, Vimala in Puri, Maa Ugratara in Bhusandapur, Mahakali in Kharuda are drawing the attention of a large number of devotees from outland and inland. The deity is worshipped according to Sakta tantric rites which bears the testimony of the integral part of the Sakti worship in Orissa.⁴

For attracting tourists and the merrimaking of the local community in Orissa each and every Saktipithas arrange the grand old festivals like the Durgapuja or the Dussehara festival with much pomp and grandeur. Now-a-days the day-to-day worship is managed by the devotees and from the production of the land granted by the Rajas and the Management is intrusted to a local trust Board Khiching, having all the historical treasure considered as one of the international tourists Destination.

At the global level the earnings from tourism have made it one of the worlds largest industry and the fastest growing sectors of global trade accounting 10.7 percent of Global Gross Domestic product (GDP), 12.8 percent of global exports, 8.2 percent of global employment and 9.4 percent of global per capita investment. The following table shows the contribution of travel and tourism to GDP and employment along with the percentage share and its position at national level.⁵

TABLE -1

Contribution of Travel and Tourism to GDP and Employment

	India Agv. In Percent	Orissa in Percent	Rank in India
Contribution of Tourism and Travel economy to GDP	5.3	1.20	4
Contribution of Tourism & Travel Industry to GDP	2.5	0.75	2
Contribution of Tourism & Travel Economy to Employment	5.6	1.86	10
Contribution of Tourism & Travel Industry to Employment	2.9	0.95	15

Sources: Govt. of Orissa, Dept. of Tourism & Culture, Bhubaneswar.

In the Tenth Five Year plan, various factors are responsible for the inadequate growth of religious tourism sector, i.e., barriers related to approach, barriers that discourage private investment, absence of legislative support needs to be removed.⁶ An effective new tourism policy is highly required for the speedy growth of tourism. For this purpose, the Government of Orissa has already declared Khiching as a tourism heritage centre with the objective of the reviving its ancient socio-religious importance. For this purpose the following key areas may be taken care on priority basis.

(a) For publicity through internet in order to make effective use of the resources for overseas publicity, the application of information technology has to be promoted in this sector as it is very economic and fastest mode of tourism promotion.

(b) The communication gap between the public and the tourists due to lack of knowledge in spoken English.

(c) Priority- tourism sector in twentyfirst century, having a major role in the employment generation and socio-economic development in the state as well as in the country. Realising the significance of tourism the Government needs to focus its attention on exploring its existing tourism potential on the priority agenda of state government.

(d) Lack of governing measures and inadequate policies for promoting religious tourism, hampers the flow of the tourists. Therefore tourism management must properly be looked after.

(e) Lack of national level facilities distract the tourists. Hence access to market should be made available.

(f) Absence of the tourist's office is felt here. Therefore, one such office may be opened without delay.

(g) The proper treatment by the priests to tourists should be taken care of.

(h) Sustainable development- In the implementation of present tourism policy, special measures have to be taken to develop tourism in accordance with environmental impact carrying capacity, instrument of special and land use planning strategy for preparing the local community to safeguards its cultural identity and awareness programmes for local participation.

(i) Facilitation Services - The facilitation services in Orissa are quite miserable. The poor airport facilities are the major constraint in the development of tourism. The airport infrastructure services need to be improved and modernised.⁸

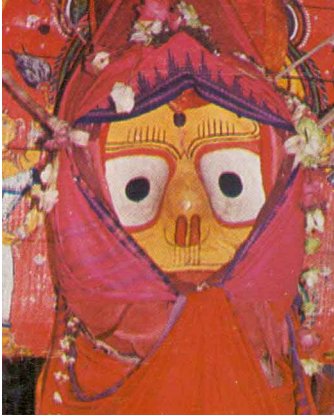
Further enlarging the horizon of Saktism as well as the Sakti centres, religious tourism has

played an important role for community requirement and thus felt quite essential. Apart from social, political and cultural impacts, it has vast economic possibilities in all its forms. If the religious tourism project which has been taken by the Orissa Tourism Development Corporation include Khiching, then certainly Khiching in Mayurbhanj will come up in the National Travel Circuit in a big way. Religious Tourism in this sense encompasses all the activities that cater to national and international tourists through facilities that are owned, managed and serviced by the members of the rural community and run essentially as community based initiative. Along with government effort private sector participation; administrative improvement; travel and tourism research; adoption of integrated and co-ordinated tourism development programmes and mass participation, Tourism in Orissa can be developed along the lines of the other states.

References :

1. C.Das, Sakta Pithas: A Study, Bhubaneswar, 1999, pp.-124-130.
2. J. Chaudhury, Sakti Shrines of Orissa and the Time of Their Existence, Orissa Review, 2005, Sept. October, p.15.
3. P. Sahoo, Sakti Centres in Cuttack District A Historic Prospective. Orissa History Congress Proceeding, Bhubaneswar, 2005, pp. 77-80.
4. Ibid.
5. Puneet Aneja; Tourism Growth in India, Kurukshetra, New Delhi, 2005, P.12.
6. Puneet Aneja; op. cit, p.14.
7. P. Sahoo, op. cit p.135.
8. The New Indian Express, Sakti, 2004.

Pareswar Sahoo is a Ph.D. Research Scholar in P.G. Dept. of History in Utkal University, Bhubaneswar, Orissa.



Place of Subhadra in Devi Cult

Durgamadhab Dash

Lord Jagannath has calmly ensconced Himself on the throne of pearls in His sanctorum in the Grand Temple at Puri. Seated on His right are Subhadra and Balaram. Balaram is worshipped as His elder brother and Subhadra as His younger sister. The images have their respective esoteric significance in Jagannath religion. In the import of a higher spiritual reasoning, the images represent the intricate spiritual branches of the cosmic creation. According to the Vishnavites, Balaram is the mystical guiding force of Jagannath while Subhadra is adored as the embodiment of His enchanting delusion. The Lord is thus fortified with the divine forces on the consecrated alter. He has revealed Himself to the world as the Lord of the Universe, the primal vivacious energy behind the celestial creation. This is the whole truth about the cult of Lord Jagannath, the composite spiritual cascade of all religions, all cults and all faiths of the world. The images of the Jagannath pantheon are shrouded in myriad divine mysteries. Surely to this end, the image of Subhadra is more intimately directed with a divine significance than the other peripheral duties of the Grand Temple.

It needs to be mentioned in this connection that during the period from 7th century AD to 12th century AD, the Hindu scriptures did not have any direct reference to Balabhadra and Subhadra as the co-deities in the Jagannath pantheon. Jagannath Dham was however

described in the scriptures as Purusottam Khetra. The mode of worship over here was entirely dedicated to Lord Jagannath as Purusottam Bhagawan. In 1110 AD, Chodaganga Dev conquered Orissa. After this achievement, his main mission was to revive the dilapidated Grand Temple at Puri. He considered this as a noble work of his career. At last, he constructed a massive temple in the place of the dilapidated shrine. The new temple exhibited the emperor's close affinity with the worship of Lord Jagannath. The king by then had been converted to Vaishnavism by Ramanandacharya. He worshipped Jagannath Mahaprabhu in the divine likeness of Lord Krishna.

During the time of Chodaganga Dev, only Lord Jagannath was being worshipped on the Ratnavedi in the Grand Temple, Puri. There was no mention of other deities sanctified by side of Jagannath Mahaprabhu at that time. This fact had found mention in the royal inscriptions meant to eulogize the achievements of Chodaganga Dev during his reign.

However, we get a reference from the Skanda Purana (Utkal Khanda), written in 14th century AD about the sacred consecration of Balabhadra and Subhadra as the co-deities of the manifold Lord. Subhadra was stated to be no different from Mahalaxmi in this scripture.

However, the popular view in this connection held Subhadra as the sister of Balabhadra and Jagannath. Proponents of the Trimurty Worship are of opinion that, whatever be the viewpoints of others on this score, one thing was clear from the ideology of the Jagannath pantheon that the three images as consecrated on the Ratnavedi were sacramentally adapted, in all probability, to the divine systems of different religions and sects of the world. In this sense, Jagannath cult was adored as a composite spiritual doctrine.

There is another view in this connection. Subhadra, as a divine force of delusion, had secured her place alright in the Hindu pantheon even prior to 14th century AD. She was worshipped prior to this period as the activating esoteric energy of the Supreme Lord, the Eternal Cause of creation, preservation and destruction of the vast universe. In the Grand Temple, she had found her place in the middle of Balabhadra and Jagannath and worshipped in different forms and manners conforming to the divine symbols of different cults and faiths under its composite spiritual system. It is stated in the stone inscriptions of 1225AD that the three deities were being worshipped in the Grand Temple in the divine names of Hali, Chakri and Subhadra. This was during the reign of Ananga Bhima Dev-III. During the rule of Bhanu Dev-I (1264-1378 AD), Basudev Temple (constructed during the 13th century) also contained on its walls the images of Subhadra and her two brothers and admitted the concept of Tridev worship in Orissa.

The images represented then different religions and sects according to the mode of worship carried through different incantations. Hence what was important in the Grand Temple was the mode of worship that took place in the spiritual order of the divine shrine. While the images remained the same, they represented different religious symbols according to the

rendering of Mantras in the procedure of divine adoration even sometime during 13th century AD.

In Adivasi culture too, there were references to Tridev worship. But the deities were known as Jakeri Penu, Tana Penu and Murbi Penu. In the words of Pandit Suryanarayan Dash, the three deities, as the main divine forces, represented the spiritual culture of the Adivasis. Tana Penu was a female deity. She was venerated by the Adivasis as the supreme divine force of prosperity and plentitude on earth. She was also believed as the paramount Yogamaya Sakti, the peerless force of divine delusion in the matter of creation, preservation and devastation of the universe. The deities were worshipped under a roof which too had a religious significance in the procedure of divine adoration. Murabi Penu was worshipped as the brother of Tana Penu. He was placed on the right of Tana Penu. There is a legend in the Adivasi culture that once Tana Penu was cross with human beings in general for their horrific behavior in their usual way of life. Overwhelmed by her outrageous fury, Tana Penu assumed the form of a divine devastator and went on destroying the cosmic creation. The human beings got panicky at her behavior and prayed to her brother, Murbi Penu to disengage her from her divine pastime. Murbi Penu persuaded Tana Penu to abstain from her horrific pastime. Pleased with the submission of her brother, Tana Penu stopped her ferocious hustles but with an assurance by human beings that they would be devoutly disposed to the other creatures of the universe and show kindness to one and all on earth. The human beings agreed to her conditions. At last, Tana Penu was pleased to abstain from her devastating operation. In the words of Pandit Suryanarayan Dash, in a steadily but gradual metamorphic transformation in their mode of worship, Jakeri Penu, Tana Penu and Mubri Penu might have been worshipped over the time as Balabhadra, Subhadra and Jagannath and the roof

of the divine alter might have been adopted at a later period as Sudarsan, the symbol of Chakra by the side of the three deities. Subhadra was thus worshipped as Bhairabi since the time immemorial.

According to Dr. Kanhu Charan Mishra, Adivasis were also worshipping another goddess named, Stambheswari, as their Ista Devi with utmost devotion. Stambeswari, according to Dr. Mishra, was the original form of Subhadra. Be that as it may, Stambewsari was all along being worshipped as a Tantric deity. Even today, she is worshipped in the Tantric order in the western and southern parts of Orissa. In the order of this analogy, Subhadra must have been adopted in the Hindu pantheon as a goddess endowed with the immense power of Maya in her Vidya and Avidya forms. Dr. Mishra further says that in the southern parts of Orissa, Narayan Bhagwan was worshipped in different places in the name of Swayambhu. At a later period, Swayambhu acquired the distinctiveness as Jagannath. Similarly in the middle part of Orissa, Maninageswara was worshipped as a form of Lord Siva. Maninageswara was later worshipped as Balabhadra with all the divine attributes of Lord Siva. This is how a composite form of religion had developed in Orissa by 14th century AD. This was known as Jagannath religion. In the words of Dr. Kanhu Charan Mishra, these faiths actually constituted the cult of Lord Jagannath. Despite myriad divergent factors, the cult of the Lord had developed as a synthetic spiritual faith irrespective of divergent religious beliefs of the people.

According to Dr. Harekrushna Mahatab, the Jagannath pantheon is the spiritual transformation of the Buddhist symbol, namely, Triratna. While Jagannathji is acclaimed as the symbol of Buddha Ratna, Balabhadra and Subhadra are adored as the spiritual forms of

Sangha Ratna and Dharma Ratna respectively. In the belief of Hindu monks, the names, Buddha and Jagannath are no different from each other. In Hindu scriptures, Jagannath is named as Buddha and Buddha is also named as Jagannath

Not only this. In the worshipping process of the Hindu pantheon, Jagannath, worshipped on the Ratnavedi, has all the likeness of Buddha. It is believed in this connection that Buddha as an "Avatar" was born in the human form for the uplift of the spiritually bashful and for restoring righteousness in the society. It needs to be mentioned here that Dharma as adored in Buddhism has a female connotation. In course of time, when Triratna was transformed into three distinct divine symbols and depicted with spiritual significance on a "stupa-like structure", the latter were adopted over the period of time in the forms of Balabhadra, Jagannath and Subhadra. In the words of Dr. Harekrushna Mahatab, the Dharma Ratna of Buddhism having a female connotation was later adopted in the form of Subhadra on the Ratnavedi of the Grand Temple. In the Tantric expositions of Buddhism, like Sambara Mandala, Sadachakra Mandala and Kalachakrabarti Mandala there have been references to goddess Subhadra along with her form, color and inbeing attributes in elaborate details.

In the words of historian like Prabhat Mukharjee and spiritual analyst like Prahallad Pradhan, the 14th century AD was said be a period of visionary confluence of different religions like Buddhism, Vashnavism, Saivism and different Tantra cults of those times. A climax was reached during this period in the order of perfect unity of all those religions and faiths reflecting a new spiritual doctrine known as Jagannath religion. In the Grand Temple, Puri, Jagannath having the likeness of Buddha, Balabhadra having the divine attributes of Siva and Subhadra being Sakti Swarupa, the three images were mystically

consecrated together bringing about a renascent metamorphosis in the spiritual belief and the reasoning of the people.

In 15th century AD, there were many more innovative transformations in the order of worship of the Jagannath pantheon. Subhadra was spiritually endorsed as the replica of Brahma while Balabhadra and Jagannath were worshipped as Siva and Vishnu respectively. This was a new spiritual concept. This highlighted the ideology of Trimurti worship. Sarala Das, in his famous Oriya Mahabharat also made a reference to this order of divine adoration.

The devotee-poet of the Lord, Sri Yosabanta Das has presented in this connection in his "Premabhakti Brahma Gita" that when Brahma was making out a divine plan to create the universe, Mother Earth, the potential force of Yogamaya Shakti, wished to have divine union with him for the above purpose and accordingly approached Brahma with a fervent appeal on this score. Brahma was dismayed at the appeal of Mother Earth. He curtly turned down her offer. After all Goddess Earth, being the replica of Yogamaya Shakti, had the status of divine mother in relation to Brahma. How could he accept such an unusual proposal? The very thinking of a phenomenon like the above was a pernicious sin. However Goddess Earth was cross with Brahma for his avowed denial. She cursed Brahma saying "Oh, the creator of the universe ! By disagreeing to a sacred divine cause, you have displayed utmost disrespect to the women-class in general. So, as a consequence of your unwanted action, you would descend in the universe in the form of a woman. Brahma was stupendously flabbergasted. He never expected such a catastrophe to befall him for a rightful action on his part. Lord Vishnu however appeared before him at this stage and said "Hey, Brahma ! Your appearance on earth is tethered to a divine

purpose. In Kali Yuga, when I would appear in the form of Jagannath, you would be worshipped by my side as Subhadra. People won't know that you are Brahma in the form of Subhadra. This is the secret about the divine appearance of Subhadra on the Ratnavedi of the Grand Temple.

There is another version about Subhadra having the likeness of Radha according to Gaudiya Vaishnavites. Subhadra is none other than Radha, the "Alhadini Sakti" of Lord Jagannath. In that way, Jagannath Mahaprabhu is the replica of Lord Krishna. The Vaishnavites of Utkal Pradesh however have a different viewpoint in this regard. They accept Subhadra as the sister of Balabhadra and Jagannath. Matta Balaram Das, the leading devotee-poet of the "Utkaliya Vaishnav cult" derives the viewpoints of the Gaudiya Vaishnavites. In his "Bhaba Samudra", Balaram Das has accused the Lord for having allowed the concretion of Subhadra, His sister in the place of Mahalaxmi, His divine consort.

In the Tantric order of worship, it is believed that Vimala and Subhadra are no different from each other. Their mode of worship is by and large, one and same. Both are worshipped with the same Bijamantra, i.e "Om Hring". In some scriptures, Subhadra, like Bimala, is depicted as Mahadevi and Jagannath as Bhairab.

This, in brief, is all about Subhadra we worship in the Grand Temple, Puri. The whole thing speaks of the immanent transcendent nature of the omnipresent Lord both as the Ruler and Darubrahma of the cosmos through the manifestations of Prakriti, his self made delusion. Consecration of Subhadra on the Ratnavedi conveys this ideology in the process of divine adoration.

Durgamadhab Dash lives at Ananta Vihar (Phase-II), Pokhariput, Bhubaneswar, Orissa.

Mahisamardini Durga - An Archaeological and Puranic Study

Anasuya Swain

The Supreme Goddess (Devi) is worshipped in many forms. She is variously named according to her imagined age; sometimes, she is named in recognition of her heroic achievements of having destroyed the Mahisasura.¹ According to Markendeya Purana the Devi is described as Durga and in this form Devi destroyed the Asura.²

Durga, one of the most eminent of the goddesses of Hindu Pantheon emerged as a formidable warrior deity to protect the universe from the destructive power of the demons. Her popularity as Mahadevi or Mahasuri (great goddess) never receded even after the lapse of thousands of years. In the course of her rise of to a pre-eminent position in the Hindu Pantheon, Durga multiplied her manifestations for specific purposes, thus earning on abiding popularity in the Hindu world. The abundant archaeological remains and loose sculptures of different periods spread through out the country, numerous myths highlighting her exploits and miraculous power, her profuse representation in the plastic art, her emergence from combined energies of the Hindu Gods (according to the

puranic accounts) bespeak her hoary antiquity and wide celebrity as the world mother.³ The origin of Durga is mysterious. Some scholars have traced her origin to the pre-Vedic period. According to scholars, in the primitive societies, the entire culture centered round the mother, who was the symbol of generation and actual producer of life.

In the social evolution, maternity was held in high esteem, the mother being the control figure of religion.⁴

In the view of J.Marshall who excavated the Indus valley sites, Sakti cult evolved in India out of the so-called mother. Goddess cult, closely associated with the cult of the so-called proto-Siva and Sakti, the dual deities, were the principal deities of the non-Aryan people of the Indus civilization. From the Vedic period onwards ample references are found about of



goddess Durga in various forms. The name Durga finds mentioned in the Taittiriya Aranyaka.⁵ In the Khilaratri Sukta Durga is stated to have three important manifestations. Mahakali, Mahalaxmi and Mahasaraswati.⁶

In the Upanishads the concept of Brahman is associated with that of Sakti the feminine personification of the universal life force.

It is believed that this cult gained pre-eminence in the Indian religions during the Gupta period.

The popularity of the legend can be assessed from the fact that it had its impact felt throughout the country, where she found represented profusely. In the Indian plastic art she became more lively and wide spread, with the Tantricism gaining popularity during the medieval times and there after, she came to be adorned as one of the principal Tantric deities and a number of Tantric rituals were added to her worship.

She embodied in her the integral character as mother goddess and was known by various names like Katyayani, Chandika, Kali, Chamunda, Kausiki, Satakshi, Sakambari, Bindhyabasini, Mahakali, Mahalaxmi, Mahagouri, Mahamaya, Maha Durga.

The story of Durga's combat with the asura Mahisa, resulting in latter's final annihilation was recorded in several texts, further popularizing this mythic event by giving a variety of names to the Mahadevi. The Matsya Purana, Baraha Purana, Devi Bhagavati Purana, Skanda Purana, Kalika Purana, Padma Purana etc. recorded the story by interpolating interesting anecdotes, thus further highlighting the greatness of Mahadevi. She was given numerous names by different Puranas so that, in course of time nomenclature of Durga became associated with one hundred eight or even thousand Pithas.⁹

The authors of the Devi Mahatmya by creating a powerful myth highlighted the might and supremacy of Durga. According to the description contained in Kenopanisad, the great goddess of non-Aryans manifested herself to the host of the Aryan gods providing her superiority to them.¹⁰

Sakta Upanisad enhanced the status of Devi in philosophical grab. The Devi Upanisad relates the personifications of Shakti Durga as Mahalaxmi, Saraswati and Vaishnavi as Brahma Swarupini. Durga is here depicted as a Mahavidya, Viswarupini refulgent like Morning Sun, relieving her devotees from the pains of worldly existence with all their desires. She is the goddess of nationality. She is the infinite, incomprehensible of the whole universe. She is Durga, beyond her there is nothing.

In the Mahabharat, the name Durga is mentioned alongwith the names of different goddesses in a hymn addressed by Arjuna in the form of a prayer to the goddess Kumari, Kali, Kapali, Bhadra Kali, Kandi, Kanda, Tarini, Katyayani, Durga etc. depicted as adorned with jewels and different weapons.

Yudhisthir's invocation to goddess Durga gives a clear picture of her as the war goddess, the killer of Mahisasura (the buffalo daemon). Here she is depicted as a four-faced, four-armed, and holding a noose, bow, arrow and disk in her hands.¹²

In the epics Durga is said to be worshipped by the Savaras, Barbers and Pulindas (the aboriginal tribes possibly belonging to the Austro-Asiatic ethnic stock, that inhabited middle India in ancient times).¹³

Durga was raised to the highest position in the Pantheon by the Puranas. The Devi Mahatmya Section of the Markandeya Purana (which is pantheistic and non-sectarian Purana) conceives Mahisamardini Durga as a full-fledged warrior goddess in the form of Candi and Chandika. Born out of the consolidated and refulgent, emerging from the gods, her countenance dazzling like thousands of suns, she pervaded the three worlds and seven seas forcing the gods themselves to bow down as a mark of respect to the all powerful goddess, fully equipped, engaged the demons and

their leaders in terrific battles, vanquished them and finally over powered the Asura Mahisa, piercing his body with the trident when the demon came out of the carcass of the buffalo. So goddess Durga became Mahisamardhini.

It is believed that this cult gained prominence in the Indian religious scene during the Gupta period. The archaeological evidence points to the emergence, the legend started influencing the priesthood, the monarchy in particular, and the masses general. The popularity of the legend can be assessed from the fact that it had impact felt throughout the country. We find representation profusely in the Indian Plastic art. During Gupta Period the cult become more and more popular and there after she came to be adorned as one of the principal Tantric deities and a number of Tantric rituals were added to the mode of her worship.

She embodied in her the integral character of mother goddess and was known by various names like Kalyani, Chandika, Kali, Chamunda, Kousiki, Satakshi, Sakambari, Mahisamardini, Vindhyavasini, Mahalaxmi, Mahakali, and MahaDurga.¹⁴

Different inscriptions from 5th - 6th century of the Christian era upto 13 century A.D. speak the prevalence of mother worship in different places of Orissa.¹⁵

Copper plates from Kanas and Olasing in Puri district reveal the existence of a popular mother cult in Tosali during 6th-7th century A.D. It is interesting to note that in both the copper plates one of the donees is a deity Maninagesavara Bhattaraka.¹⁶

From the above study it is concluded that Durga's importance never diminished and has ever been growing, ever since she came on the Indian religious scene while she declared that she would come for protection when ever there is an uprising of the Asuras. Thus -

*"Ittham yada yada badha danovathabhavishyati
Tada tado vatriyaham karishami cerisan khayam"*

References :

1. Francesco Prighentio, "Sakti Cult in Orissa", New Delhi, 2001, p-213.
2. T. A Gopinatha Rao
3. Francesco Prighentio, "Sakti Cult in Orissa", New Delhi, 2001, p-213.
4. N. N Bhattacharya, "History of the Sakta Religion", New Delhi, 1974, p-1.
5. J. Marshall, ed. , "Mahenjo-daro and the Indus Civilization", London, 1931, part-f, p-107.
6. Ajner Seetvalekar, Taittiriya Aranyaka. 3rd ed., Ananda Ashrama Sanskrit Series, Poona, 1967, p-69.
7. P. Kumar, "Sakti Cult in Ancient India", Varanasi, 1974, p-44.
8. Satyendra Patnaik, "Brahmanical Religion in Ancient Orissa", New Delhi, 1984, p-138-140.
9. D. Kinsley, "Hindu Goddesses Visions of the Divine-Feminine in the Hindu Religious Tradition", Delhi, 1986, p-101-2.
10. Ajmer Satvalekar, e, "Mahabharata", Bombay, 1940, iv, p-17-19.
11. "Kena Upanisad", Bombay, 1927, iii, 25.
12. *Ibid*, iv, p-62.
13. Francesco Prighentio, "Sakti Cult in Orissa", New Delhi, 2001, p-215.
14. Inscriptions of Orissa, "Epigraphia Indica", ii, no.23, xxviii, p-331.
15. Inscriptions of Orissa, "Epigraphia Indica", no.27, xviii, p-332.
16. *Ibid*.

Anasuya Swain is a Research Scholar, Utkal University, Vanivihar, Bhubaneswar, Orissa.

A Rational Perspective of Durga Puja

Dr. Dibakar Mishra

The celebration of Durga Puja has rooted itself so deep in the minds of our people that the question of narrating the theme to any body will not be a new thing. However this celebration has a scientific message for the people to lead a smooth and happy life sans (without) communalism, separatism and non-cooperation. The theme as it has been taken from Durga Saptasati is furnished below.

Mahisasura, the king of demons attacked Heaven. He violently fought with Indra, the king of gods, and sacked him away from his throne. King Indra along with other gods ran to Brahma, the most aged and learned god of the universe. They all prayed him to tell the reason of their defeat, and to find out a clue for killing Mahisasura, the demon king. The other two Gods Vishnu and Shiva, who were in the sides of Brahma got angry very much and their anger gave birth to Durga. All the gods donated their weapons to Goddess Durga and prayed to kill the demon king.

Mahisasura violently fought with goddess Durga in guise of a bubbaloo initially. But being unable to withstand the severe attack from Goddess Durga, he was forced to come out of the buffalo body into his real self. Goddess Durga immediately killed him by penetrating Trisul into his chest.

This picture of Goddess durga, riding on the back of a lion and killing the demon by penetrating a Trisul most violently into the chest of Mahisasura's demon body after recasting

himself from the bubbaloo guise is worshipped by us as Mahisamardini. The Goddess is seen accompanied by other gods like Ganapati, Kartikeya, Goddesses Laxmi and Saraswati.

The latent meaning of this mythological story and the reason of four other deities worshipped with Goddess Durga is actually not understood by the general mass. As a result, neither the worshippers nor the society or the nation is actually benefitted with this worshipping and the rituals associated with it. These rituals however stand for unity and strengthening the nation by curbing communalism, separatism and non-cooperation from the minds of the common mass and to develop a positive attitude towards like. To inspire and invigorate the mass the internal meaning of this story has been modified here.

In the fearful battle with Mahisasura, Indra, the king of the heaven was defeated and he was sacked away from his throne. The other gods were also tortured by him. At last they all ran to Brahma for help. They all prayed him to enlighten them about the cause of their defeat and to disclose the clue for killing the demon.

Brahma told the gods that their defeat was due to lack of unity among them. Neither the gods of different sects and their followers had participated in the battle nor the general mass were properly informed about the battle. On the contrary all the communal leaders of Giants' empire such as, Sumbha, Nishumbha, Raktavirja, Chanda, Munda and Dhumralochan along with their soldiers had helped Mahisasura. Unless there

is proper unity and cooperation in the Kingdom, no king can ever win a battle. In the last battle the forces of Vaishnav community (Vishnu Shakti) had not been utilised, who could have fought with Chakras. The Shaiva community (Shiva Sakti) specialised to fight with Shula, Trisul and Pasupata had not been utilised. Similarly, Shakta community specialised in fighting with khadga, ganapatya with Pasa and Ankusha, Saraswata with war music had not been participated in the battle. So if all of these gods could be united together, then undoubtedly they can win the battle.

The clue of killing the demons was disclosed by him like this. The forces of King Indra had mainly depended upon their electrically charged (Tadit-bahita) weapon 'Bajra' which had got no action on the bodies of demons as they had wrapped their bodies with the dresses made out of buffalo's skin. The dense black hairs of buffalo being a nonconductor of electricity, Bajra cannot harm the bodies of the giants guarded by the later. Had the different forces of Heaven faught unitedly with the weapons like Chakra, Sayak, Khadga, Ankush, Trisul they could have sucessfully destroyed the shield of buffalo skin of the demons. This could have undoubtedly compelled the demons to come out of their shield and fight in their real self. Then Bajra is the most powerful weapon that can act in the blink of eye.

Being enlightened with this winning instructions the gods jumped at their feet with loud slogans and were united together to form a combined force called 'Durga' which could easily destroy the numerous 'Durgas' (castles) of enemies in a moment.

"Durgam Nihanti Ya Nitya Sa Durga Parikirtita" that is :- She is 'Durga' who destroys *durga* (castle) daily.

After unification the forces of Vishnu, Shiva, Shakti, Ganapati, Surya, Kuver, Vayu, Agni with their weapons Chakra, Sula, Trisul, Pasupat, Krupana, Pasa, Ankusha, Rashmi Jala, Agnisara and trained animals like lions, elephants, horses

and snakes became ready to fight. Ganapati, the leader of *ganas* (general public) created alertness amongst people and provided them the knowledge of battle. Young Kartikeya became the Commander-in-Chief. Laxmi financed the battle and Saraswati inspired all the soldiers by playing string instrument Veena causing vibrations in their heart strings (nerves). The war broke out and both the sides fought vigorously. Use of all the powerful heavenly weapons tore and damaged the shield of demons. The demons had to cast off their damaged shield and fight. Hence without the non-conductor shield they could be killed easily by applying Bajra and other weapons. Mahasasura armed with the united force of the demons was ultimately killed by Goddess Durga enriched with the power of unity and co-operation of gods and human beings.

After destruction of these powerful enemies, Indra got his throne back and the gods returned to their eternal abode and prayed goddess Durga to be always by their sides and save them from all sorts of danger to come.

It is utmost necessary that the above described internal meaning of Durgapuja should be manifested before the current civilized mankind. This is the only function that is solemnised with much triumph and ovation in all over India leading to a maximum congregation. The above mentioned message of Durga Puja should be penned lyrically composed and aired continuously during this time.

Instead of playing modern film and album songs during the days of long celebration this immortal truth should be aired as songs, played as drama and performed through dance, so that, the general mass will be aware of the actual meaning of Durga Puja and the real intention of Puja will be realised.

Dr. Dibakar Mishra practices at Clinic Scientific, Unit-III, Bhubaneswar-751001, Orissa.

Devi Sureswari of Sonapur

Pabitra Mohan Barik

Sonapur is the second town of Orissa next to the state capital Bhubaneswar is famous for its temple culture. Sonapur is the only town of western Orissa where a large number of attractive and heart touching temples are found. It is the symbol of cultural movement and glorious past. These temples also show our greatness in the fields of art, architecture, tradition and religious faith. The historic town Sonapur, is the headquarter of Suvarnapur district. Its geographical situation is responsible for the growth of a cultural centre. This town is located in the confluence of the holy river Mahanadi and its tributary, the Tel. The importance of this place is increased due to considerable antiquarian and archaeological interest. In past Sonapur was ruled by the various royal dynasties of Orissa like the Bhanjas, the Kalachuris, the Teluguchodas, the Soma and the Ganga Vamsis. Lastly this region was captured by Madan Gopal Singh Deo the younger brother of Balaram Singh Deo the Chauhan ruler of Sambalpur. He defeated a tribal chief of Gond clan and exercised the Chauhan supremacy in this area. Gangadhar Mishra the Court poet of Baliarsingh Deo of Sambalpur has described Sonapur as the second Varanasi in his Sanskrit text "Kosalananda Kavyam". In Sonapur thirteen Chauhan rulers ruled for more than three hundred years. During their rule, number of new temples were constructed which increased cultural activities, religious spirit and improved the value

of ritual, customs, and faith. It is said by the people that there were 108 temples in Sonapur in past. Thirty temples are found in Sonapur at present.

It is also said that eight temples are dedicated to Astha Chandi. These temples are Sureswari, Khambeswari, Bhagavati, Samalei, Vimalaksi, Narayani, Rama Chandi, and Dasamati. Sonapur is an ancient Saktipitha. There found other Sakti temples like Manikeswari temple and the open air temple on the monolithic rock in the gorge of the Mahanadi river called the temple of Lankeswari. It is also said by the people that Sonapur was an ancient Tantra and Sakti pitha. Pratap Ray the Court poet of Sonapur had written a memorable text named "Sashishena" in which he has described about magic performance and wonder power of Tantra Kumari Madan Maluni. No doubt Sonapur is a great place of Sakti culture. Number of religious rituals, faiths and customs related to Sakta culture are observed by people.

Devi Sureswari is the presiding deity of Subarnapur district. People of this district show their high devotional feeling towards Devi Sureswari. Temple of Devi Sureswari is situated in Sonapur town. A six-handed standing image of Kali is worshipped as Sureswari. The main festival of Devi Sureswari is observed in the time of Dasahara. The "Balijatra" is one of the greatest fair of Devi which is celebrated from the Aswina

Amabashya to Purnima for fifteen days. Entire Sonepur town becomes crowded and sounded by the traditional musical instruments. In past it is heard that the human sacrifice was being given near the temple of Devi Sureswari. Even during the time of Biramitro Singh Deo, the ruler of Sonepur that incident. According to a popular legend Parshuram had performed a vedic sacrifice here and established Devi Sureswari by the direction of his mother Renuka. The temple side of Devi Sureswari is regarded as Renuka Pitha. The sacrificial altar of Parshuram is known as "Khaulagada". The temple of Devi Sureswari is situated in the south-west direction of the town. The main gate of the temple faces towards east but Devi Sureswari looks towards north. Seven Ponds are found by the temple side of Sureswari. According to many scholars these ponds were the fort moats of the Kalachuri rulers. Devi Sureswari was the presiding deity of the fort of Chauhan ruler Achal Singh Deo who was the builder of that historic temple. But after that Maharaja Biramitra Singh Deo constructed many images of parsvadevatas. Devi Sureswari is worshipped in Vana Durga mantra. In the parsvadevata niches, there are images of ten-handed dancing Durga, four-handed Devi sitting in lalitasana and eight-handed Ganesa all on the Visvapadma pedestals. Standing image of Bhairav and tantric Buddhist goddess named Tara are kept here and there all around the temple. There is a Khaulagada in the temple premises. During the Balijatra, Barua (the priest) smears the soils of Khaulagada in his own body. Then the God enters in the body of the Barua. In a ceremony named "Khaula Phita" in which the soil is collected from the Khaulagada, the Barua collects the soil from the Khaulagada in the midnight of month of Aswina. If the white soils come out from the Khaulagada,

it is considered as the good symbol. The red and black colour soil identify sorrow, suffering, illness. It is said by people that a large number of horrses had been sacrificed here in the past. So the soil is poisonous. The soil is smeared in the body of Barua for entering of God in his body. There is a great faith among people that Devi Sureswari fulfills the the desires of the devotees. Devi Sureswari becomes Dasavesa from the fourth day of full moon in the month of Aswina. These vesas are Kali, Tara, Sodashi, Bhubaneswari, Chinnamasta, Bagala mukhi, Bhairavi, Matangi, Kamala and Dhumabati. Devi Sureswari is well decorated with above vesas in the time of Dasahara. Devi is also offered prayer in sodasha upachara. The Dasavesa of Devi Sureswari are very attractive and heart touching. Devotees from far and wide come here to see the Dasavesa in the time of Dasahara. On the day of "Nuakhai" the mass festival of western, Arnna Bhoga is first offered to Devi Sureswari. Then the people of Subarnapur district take the Prasada. It is said by the people that in every midnight Devi Sureswari moves around Sonepur town by horse. People say Devi protects the devotees in time of needs. The temple of Devi Sureswari occupy a great position is Sakti culture. It is one of the well known ancient Sakti pitha of Orissa. Devi Sureswari was the presiding deity of Sonepur royal family. People have great faith on the divine power, love and blessings of Devi Sureswari. So they have been showing devotional respect to Devi Sureswari.

Pabitra Mohan Barik is a Lecturer in History in the S.H. Mahavidyalaya, Madanpur, Khurda, Orissa.

The Varahi Temple of Caurasi

Jayanti Rath

The Varahi temple of Caurasi is unique in more than one way. The image enshrined in this temple is exquisitely beautiful and considered to be one of the masterpieces among the images of the deity found all over India. Structurally marvelled, it stands different from all other contemporary temples of Orissa (10th-11th century A.D.). A curious combination of Tantricism and Vaisnavism can be marked in the sculptures of this temple which is at once amazing and thought provoking.

Varahi is believed to be the Sakti of Varaha. In the Tantric text 'Varahi Tantra' mention has been made of five forms of Varahi i.e., Svapna Varahi, canda Varahi, Mahi Varahi (Bhairavi), Krcca Varahi and Matsya Varahi.

The description of Matsya Varahi closely corresponds to the image enshrined in the temple. She has two arms and she is shown seated in Lalitasana on a pedestal. Following the iconographic canons, the image bears the face of a boar and body of a divine woman. Her right hand holds a fish while the left hand holds a Kapala. She has kept her right foot on her Vahana buffalo which is seated on the pedestal at the bottom. Varahi is represented with a third eye on her forehead which is not clearly visible at present. Her hair is decorated in the form of spiral coils." The beauty of this image lies in her big belly to indicate her as holding the universe in her womb (Bhugarbha Paranesvari Jagaddhatri).¹ On the back slab two Vidyadharas are represented each on either side. In addition to the main deity in the

sanctum two more images of Varahi which are smaller than the main image are placed in the Jagamohana. Both of them are seated in ardhaparyankasana. Among them the image in the right niche is shown with a fish in her right hand and a kapala in her left hand. At the bottom a figure of naravahana is placed on the pedestal. The four-armed Varahi in the left niche holds a kapala in the lower left hand and is shown with Varada mudra in the corresponding right hand. The upper right hand holds a fish and left hand holds a rosary. Two of the Parsva devatas are still found intact in the niches of the temple. In the niche of the south wall Ganesa, the deity of the learning has been represented, while the niche of the west wall protects the image of Surya, the deity of light. The niche of the north wall is empty. Most probably, it contained the image of some tantric deity i.e Bhairava. Lord Ganesa belongs to the divine family of Goddess Durga and Varahi is considered to be a form of Durga. In Durga Saptasati, Varahi is evoked for bestowing long life. So Ganesa's representation as parsvadevata is obvious. But the installation of Surya or Sun. God as a parsva devata seems to be conspicuous. Varahi is basically a Ratri Devata. She is otherwise called as Dhumra Varahi or Dhumavati. According to tantric rituals, She should be worshipped only after sunset and before sunrise. According to Parsurama Kalpasutra, the time for worshipping Varahi is in the middle of the night. How can Sun, the God of the Day be worshipped

alongwith the Goddess of Darkness? Apparently this seems to be a riddle. The Sun temple of Konark was constructed in the 13th century A.D. during the reign of the Gangavansi ruler Narasimha Dev. The Varahi temple was constructed on the bank of Praci river, about 9 miles from Gop on the road to Kakatpur, most probably during the rule of Somavansi kings. The distance of the space between the two temples is too little, but the distance of time span is too wide. It is interesting to observe that much before the construction of the Konarak temple. The Sun God had been worshipped in the temple of Varahi.

In Vaisnava tradition Surya is considered to be the manifestation of Vishnu. He is called Surya Narayana or Viranchi Narayana. Varahi as it is mentioned earlier is the Atmasakti of Varaha. And Varaha is the incarnation of Visnu. The significance of Varaha avatar lies in the fact that this is the only incarnation of Narayana in which the Supreme Hari incarnated Himself in the form of a boar, which was identified by the Rsis as Brahma Varaha. He took Varaha form for two purposes viz. to create the universe, and to redeem the earth from the clutches of the demon Hiranyaksa. So the co-existence of Varahi and Surya Narayana is quite acceptable.

The Praci Valley area is well-known as a famous centre of Vaisnavism and Saivism. It is the seat of "Dvadasa Madhavas" and "Dvadasa Sambhus". But it would not be wrong to assume that Pancamakara concept of Tantric Buddhism comprising of matsya, mamsa, madya, mudra and maithuna, developed in this region earlier than Vaisnavism and Saivism. This can be substantiated by the depiction of the erotic figures found above the niches of Parsvadevatas According to J.N Banerjea, these erotic figures of the reliefs appear to illustrate the practices of eight types of Kamakala (astakamakala prayoga) of kaula Sampradaya.² It is described in the fourth patala

of an unedited Sanskrit text called Kaula Cudamani written in Oriya script. The date of this text is not known, but the Vamacara Kaula ritualism very well corresponds to these erotic reliefs on the wall of the Caurasi temple.

Viewed from architectural point, the temple of Varahi in Caurasi is the most beautiful monument in the Praci Valley. This temple marks a significant deviation from the usual tradition of Rekha and the Bhadra type and exhibits a novel style which according to Orissan nomenclature is of Khakhra or Gaurichara variety.³ The ground plan of it somewhat resembles that of the Vaital temple in Bhubaneswar, but while the plan of the latter admits of no regular ratha protection, this temple presents a pancharatha type both in plan and construction.⁴ The Vimana is rectangular in cross section and with its elongated vaulted roof and other architectural features it resembles more with the Gauri temple of Bhubaneswar than with the Vaital temple. The vase of the Vimana measures 18ft by 22 ft and height of it is 27ft. The Jagamohana which is also rectangular in shape like that of the Parsuramesvara is a Pidha temple with seven distinct tiers of Pidhas. The walls of both the Vimana and Mohana are beautifully decorated with the figural and arabesque motifs and maintain a high order of balance and rhythm.

The noteworthy reliefs are found on a single board that surrounds the whole Jagamohana just below the Varanda where scenes from Ramayana such as killing of the illusory deer, the abduction of Sita, the murder of Jatayu, the uprooting of seven palm trees, the murder of Vali, the construction of the bridge over the sea are depicted with grace and precision. The majestic moulding, designs and carvings of the entire temple are found in remarkable varieties and profusion not being overdone and accentuated the singular beauty and richness of the monuments in a manner that was hitherto unknown in the Praci Valley.

From the availability of the numerous images of Varahi, it is understood that Varahi worship must have been prevailed in Orissa during early medieval period. There are many shrines dedicated to her where she was worshipped as a presiding deity. Mention may be made of the Varahi temple of Satbhaya (Cuttack) Banchua (Keonjhar district), Narendrapur (Balasore district). Images of Varahi have also been found from Jajpur, Dharmasala Ayodhya, Danagandar, Kisenpur, Tarapur, Padagadi, Kantilo, Garudapancana, Bayalishbati, Chatesvar, Bhubanesvar etc.⁵

The representation of Varahi in the Saptamatrka panel in different temples of Orissa he speaks of her pacific aspect Varahi, is the fifth in the row of Saptamatrka (the other being Brahmani, Mahesvari, Kumari, Vaisnavi, Indrani and Camunda. She is otherwise called Pancami. The deities Brahma, Govinda, Rudra, Isvara and Sadasiva are the five powers in charge of five acts - Creation, Protection, Destruction, Dissolution and Regeneration respectively. They are Panca Brahmas. The fifth among them is Sadasiva "Paniamasya Brahmanah - Sadasiva Stri, Pancami," which means the consort of the fifth Brahma is Pancami who is none other than Varahi. She is called "Kaivalyarupini" because she is not different from Kaivalya. The five kinds of Muktis are the Salokya, the Samipya, the Sarupya, the Sayujya and the Kaivalya. The final mukti is Kaivalya and Varahi is the bestower or Kaivalya.⁶

The Varaha Parana says that the mother Goddesses are eight in number and includes Yogesvari with them. It further says that these Matrkas represent eight mental qualities which are morally bad; accordingly Yogesvari represents Kama or desire, Mahesvari Krodha, Vaisnavi lobha or covetuousness, Brahmani mada or pride, Kaumari moha or illusion, Indrani, matsarya or faultfinding, Yami or Camunda Paisunya or tale-

bearing. And Asuya, that is envy, a very destructive human quality is controlled by goddee Varahi.⁷

Varahi is a complex deity to understand. She occupies a very important position in different cults. In Saktism Varahi occupies the highest position of the commander-in-chief of Lalita Paramesvari's army. In Tantric Saktism Varahi possesses a very powerful position. In Buddhism Varihi is called Vajra Varahi and is the queen of God Heruka who is combodiment of Sunya. In Vaisnavism, the images of Varahi is represented with Sankha, Chakra, Gada and Varada or Abhaya Mudra in her hands. In the tantric Saktism the same Goddess is depicted with pot-belly and as holding matsya, manias and wine pot in the hands. While in Vaisnavism and Saktism She is shown standing or seated on either lotus pitha or on the Vahana of Mahisa or Mahisa's head or boar or lion or Garuda or Sesanaga, the same deity in the Tantric Saktism is shown either seated or standing exclusively on the Vahana of She-buffalo or corpse. It is very important to note that 30 yantras and 30 mantras are prescribed for Varahi exclusively which indicates her power to bestow siddhi to aspirants and Sadhakas who worship her sincerely and faithfully. Besides, the iconographic prescriptions of Varahi are detailed in the Agamas, Yamalas, Sutras, Tantras, Silpasastras, Puranas and the Buddhist texts. While explaining her different forms, attributes, vahanas and postures, these texts treat Varahi as Supreme Sakti, who is pure external Mulaprakrti. She is Supreme Female Energy.

To conclude it can be said that embodying the temple of Earth Goddess Varahi, the land of Prachi Valley has become a place of great pilgrimage.

Jayanti Rath is the Curator-in-charge, Numismatics, Orissa State Museum, Bhubaneswar.

Divine Mother Durga : Plurality of Her Names

Dr. Jyotshna Sahoo

Dr. B. L. Malla

From time immemorial Mother Goddess was a popular deity in ancient world. The conception of Motherhood of the Supreme being that manifested in Female form is perhaps the finest expression in Hinduism. It is the ascendance of the maternal principle over the male Gods who yielded their major symbols, weapons and power so the whole might be amalgamated into an omnipotent totalisation of cosmic forces.

In India the worship of Mother Goddess or Shakti has been in vogue since the Indus valley civilization. There are many evidences that are found from this civilization. Archaeologists have found a number of terracotta figures from the Indus sites which they consider to be representations of the Mother Goddess. John Marshall has stated that the foremost among the Indus Pantheon was the Mother Goddess. It also appears from the inscriptions on the stone and wood found in Harappa that during the period of Indus valley civilization Shakti cult was associated with that of Shiva. In the Vedic era

the Mother Goddess appears in the form of "Prithvi" or universe and later on she was called Aditi, Gauri, Prakriti, Shitala, Ugratara, Kali, Bhawani, Chamunda, Kalaratri, Durga and so on. From the following verse it is indicated that the Mother Goddess was known as "Durga" because she had killed the dreadful demon Durga.

*"Tadeiba Cha Badhishyami
Durga Makhyam Mahasuram
Durga Debiti Bikhyatam
Tasmei Nama Bhabishyati"*



However the literary meaning of the word "Durga" is understood as the presiding deity of an unexplorable region or the savior from the crisis. Devi Durga is the progenitor of all the minutest and biggest things in the universe, animate and inanimate. This universe is begotten of her free will. Goddess Durga is the Mother and the Maid-the Prakriti and Adya Shakti. She is simultaneously the producer and the produced. She is the Creator and also the Destructor. She is formless in her true character but she assumes various forms to create, protect and destroy as and when necessary.

Goddess Durga was the Supreme object of adoration in Saktism and a number of names had given to her in Indian classical literature. "Devi-Mahatmya" of Markandeya Purana indicates that many are the occasions when in response to the prayers of Her devotees, the Mother Goddess assumes special forms to incarnate on the earth and thereby She is known under different names.

The Durga Gayatri mentions three of Her names 'Katyayani', 'Kanyakumari' and 'Durga'. In the Vedas She is mentioned as "Aranyani" (the goddess of the forest). In Taittiriya Aranyaka and Upanishad She is known as 'Haimavati'. In Bhagabata, Durga is known as 'Ekansha' and the Sister of 'Krishna'. In Bhishmaparba of Mahabharata Arjun has worshipped Durga as the Shakti of Shiva. Many names of Durga are mentioned in Mahabharata in a hymn of Arjuna. They are Siddha Senani, Krishnapingala, Kali, Kapila, Mahakali, Bhadrakali, Chandi, Chanda, Tarini, Kalyani, Karali, Vijaya, Jaya, Uma etc. In the Haribamsha She is known as Mahishamardini. It is said in the Ramayana that Sri Ramachandra also worshipped Mother Durga with one hundred and eight lotuses to seek Her blessings to kill his great enemy-Ravana. There is mention of innumerable Mother Goddesses in Mahabharata who accompanied Kartikeya, the Commander of the Gods in the battle with the demons. Eight names of those goddesses are Brahma, Maheshvari, Andri, Varahi, Vaishnavi, Kumari, Chamunda and Chandrika. Kautilya in his Arthashastra mentioned Devi Durga as 'Spriti of Vegetables'. There is also a popular ritual of the Navapatrika in Durga Puja that indicates the worship of the goddess of vegetation or fertility. It is also found in the Markandeya Purana where Devi says "Oh Gods, I shall nourish the whole world with the life sustaining vegetables which shall

grow out of my own body during the period of heavy rains in monsoon. I shall gain fame on earth then as Shakambari".

According to Markandeya Purana, the ten incarnations of the goddess are: Durga (the goddess was destined to kill the two demons, Shumbha & Nishumbha); Dashabhuj (the ten-armed goddess); Singhavahini (seated on a lion); Mahishamardini (destroyer of the buffalo demon); Jagaddhatri (the mother of the universe who overcame the army of the demons); Kali (the dark-complexioned goddess) Muktakeshi (with flowing hair); Tara (the Savior who slew Shumbha in his proper shape); Chhinnamasta (the headless goddess who killed Nishumbha); Jagatgouri (the golden complexioned goddess adored by the gods and all the inhabitants of the three worlds).

Devi Durga is worshipped in a variety of forms and each form of Durga's image has its own importance. Many are the hymns that are sung in Her praise. Many are the names by which She is hailed by Her devotees. In Kashmir She is worshipped as 'Amba', in West India as 'Navapatrika', in Gujrat as 'Hingala' or "Rudrani" in Kanauj as "Kalyani" and in Bengal as "Durga".

Durga is called 'Mahavidya' as she possesses supreme knowledge of Brahman. Some of Her other names are Pratyangira (the well proportioned one); Kamakshya (the goddess of Kama or Passion); Sarva Bishwa Janani (the mother of the whole universe) etc. She is also addressed as Purani, Parashakti, Rajarajeswari. She is also named as Brahma (the creative force), Vaishnavi (the preserving force), and Rudrani (the destructive force). She is called Mahayogini who maintains the links of creation, preservation and destruction.

The divine mother is worshipped as Adya, because she is the beginning of all. She is Mahashakti who remains as the neutral zone of all manifestations in life. As Uma, She is firm in her devotion, as Parvati she is loving and benevolent, as Durga she protects and rescues the oppressed. She is called Aparna, as she took nothing, not even a leaf while practising the severe austerities for winning the heart Shiva and getting Him as Her husband. She is Nitya, as she is eternal and never limited by space, time and causality. She is called Narayani, the goddess who is the real nature of the material world. She is called Aparajita, the goddess who is worshipped on the Vijaya Dashami day. Sundari is also the name of Durga and some other names are Shailaputri, Brahmacharini, Chandragantha, Siddhidatri and so on.

She is called Kausiki because She became angry at the joke of Shiva calling Her "Kali" and She practises austerities by which Her body turned into a very fair-complexioned woman-Gouri by the grace of Brahma. She is popularly known for Her ten forms of Mahavidya. They are: Kali, Tara, Sodashi, Bhuvaneshwari, Dhumavati, Bagala, Bhairavi, Chhinnamasta, Matangi and Kamala. Durga, the great goddess assumes all these forms and absorbs them in Her at the time of universal destruction.

Every year in the beginning of autumn season the appearance of clear sunshine in the

blue sky, a golden sheen on the leaves of the trees, mild cold breeze in the pleasant weather and the green fields reminds of the great festival-Durga Puja, that symbolizes the eternal truth of the victory of divinity over the evil. The fundamental symbolism of the different forms of Durga, came from Her principle embodying the aspects of life-fertility and thereby the creativity, continuity, destruction and regeneration that are bound to happen in a cyclic order by the rules of nature. So She is given the generic name 'Devi' in her worship.

References:

1. Mohanty, Brajmohan, Odissara Debadevi, Utkal Pathaka Samshad, 1981.
2. Bandopadhyaya Pranab, Mother Goddess: Durga, Image India, 1987.
3. Mishra, V, Mahishamardini, Rajesh Publications, 1984.
4. Pargiter, F. E., The Markandeya Purana, The Baptist Mission Press, Calcutta, 1904.

Dr. Jyotsna Sahoo is the Assistant Librarian in the Orissa State Museum, Bhubaneswar, Orissa.

Dr. B.L. Malla is the Curator-in-Charge, Manuscript Section in the Orissa State Museum, Bhubaneswar.

Nuakhai : An Epitome of the Great Tradition of India

Dr. Chitrasen Pasayat

Nuakhai festival of west Orissa is observed on panchami tithi (fifth day) of lunar fortnight of Bhadrava (August-September), the day after Ganesh chaturthi. Agriculture, as it is commonly all over India, is the main source of living of a bulk of the inhabitants of Orissa. In other words, the major chunk of the Oriya population derives its main income from agriculture. The great masses of tribal population are also cultivators, farm servants and labourers. The important and main tribes of Orissa like Binjhal, Bhumia, Gond, Kondh, Mirdha, Saura / Savara, etc. are at the moment settled agriculturists. Nuakhai is an agricultural festival of both the tribal people as well as the caste-Hindus. Despite the fact that the festival is observed through out Orissa, it has a major influence on the life and culture of the tribal dominated west Orissa. It is not a pretentious celebration, not just an exhibition of tradition, either. It is a festival of worship of food grain. Accordingly, it nurtures a profound appreciation and admiration for the growth of rice, which is a symbolic manifestation of life itself. Worship of food grain is not at all new. It has



been there since time immemorial. In other words, Nuakhai is of fairly ancient origin. For some researchers, the fundamental idea of the celebration can be traced back at least to the Vedic times when our rishis had talked of pancha yajna i.e. the five important activities in the annual

calendar of an agrarian society. These five activities have been specified as sita yajna (the tilling of the land), pravapana yajna (the sowing of seeds), pralambana yajna (the initial cutting of crops), khala yajna (the harvesting of grains) and prayayana yajna (the preservation of the produce). In view of this, Nuakhai may be seen as having evolved out of the third activity, namely pralambana yajna which involves cutting of the first crop and reverent offering of the same to the

mother goddess. Although, the foundation of this festival has got buried in darkness, oral tradition dates its back to the time of first Chauhan Raja Ramai Dev of Patnagarh in west Orissa. In his efforts to building an independent rajya, Raja Ramai Dev realized the significance of settled agriculture because the then subsistence economy

of west Orissan people primarily based on hunting and food gathering could not generate surplus to maintain and sustain a state as discussed elsewhere. During state formation in Sambalpur region, Nuakhai as a ritual festival played a major role.

As per the tradition, earlier farmers were celebrating Nuakhai on a fixed day designed by the village headman and priest. Afterward, under the patronage of royal families, this simple festival was altered into a mass socio-religious event in the entire west Orissa. Nuakhai is a celebration that speaks of an intense ritual where people of west Orissa start their life once again afresh. It is an instance of reconstruction of relationships. It gives a fresh lease of life to the tillers of the land on the assurance of anna. For prana without anna is absurd and unthinkable. Nuakhai, as it exists, is an elaborate affair steeped in the highest order of sanctity. Albeit its exact origin, religious faith rules the roosts as people of west Orissa commemorate the festival in style. Of course, off-late it has traversed international boundaries as well. A visit to west Orissa in the Hindu month of Bhudo / Bhadraba (August-September) makes one well aware and alert of the ensuing thrust of Nuakhai. Performed soulfully and with a sacred mind, Nuakhai ritual is the very corner stone of west Orissa's agrarian institution. Hence, it is pretty different. The literary meaning of Nuakhai celebration is 'eating of new rice ceremony'. Obviously, it is the day of rejoicing and merry-making for the people as agriculture is their main livelihood. Since paddy is the staple food of the people in general, the rice crops sustain their hope and determine their fate. This is why, a non-agriculturist is also that much concerned about this ritual as a cultivator is. Customarily, each farmer offers the first grain of the harvest to the Almighty and then partakes it. The paddy is given weight as the grain of rice is measured as a representation and symbol of manifestation of life

itself. The significance and utility of Anna or rice in daily life of west Oriya people is understandable. The Hindu sacred texts identify paddy as a synonym of life itself (Pasayat, 2003, 2006, 2007):

Anna Brahmeti Hyajanat,

Annadeva Khalwani Bhutani Jayante, Annena Jatani,

Annam Prayantyabhisam Bishantiti.

(Meaning: The other name of Anna is Brahma who is Iswara i.e. God. In this sense, Anna is Iswara or God. Each life is born out of Anna. It is the source of energy. After death, Jiba or anything having a life, transforms into Anna for others. So, the importance of Anna is appreciated in every stage of life. For this reason, it is the source of life, happiness and a part of soul).

Ahamanna Mahamanna Mahamannam,

Ahamannado Ahamannado Ahamannado,

Ahamanna Manna Madantama Drwi

(Meaning: God says that He is Anna. I am the only receiver of this Anna. Whoever takes Anna I accept that).

Apart from this, message of unity is spread through this event and it reminds every farmer that the crop they yield after great toil influences the entire life's philosophy and struggle. In view of the above quotations, it may be believed that it is the economy that decides and determines the cultural life of the people. The economy of west Orissa is predominantly based on agriculture; it is the fruit of the toil round the year that fulfills the needs of the community at large. Consequently, it is a matter of great joys for the peasants and farmers admiring the fruits of their efforts and pains and upon getting the first crop of the year, it should be accepted with great respect and celebration. Even the collection of this new rice by the head of the family is an important affair. As per the tradition, the head of the family proceeds to the field at the time reckoned to be most auspicious

for him and his family. There, he invokes the pancha mahabhutas (the five primal forces of nature) namely earth, water, light, wind and space and offers them his devout offerings of obeisance before he plucks the new grain in grateful respect. After that, he returns with the first-plucked new rice of his field and hands it over to the woman of the house for worship. Balls of flattened rice and gur are prepared in honour of goddess Laxmi, the supreme mother, who is believed to bless us with life-sustaining Anna. The celebration of Nuakhai by the tribal people may, therefore, be viewed as a tribalised version of a Hindu notion of Anna or paddy.

There is no denying the fact that the new rice is believed to be very sacred. Even in the age of science and technology, Nuakhai has not lost its significance with the rituals still being adhered to. It is strictly a taboo for any one to eat the new cereal until ceremonial rituals are performed for the reigning deity. According to the common people, the deity is the true master / mistress of their lands. As a part of the agrarian custom, the presiding deity is offered prasad prepared from the new rice. The household, after perfectly cleaning and washing in all its details, is ready to invite the deity to partake of the first ever pristine produce of the new season. Considered as an expression of submission, the farmers attribute the good yield to the blessings of the deities. As a consequence, the newly grown rice is first offered to him / her as a token of reverence and veneration to the reigning deity. Subsequently, the Prasad made out of the new rice is taken by the people before they start eating the new rice. This is the Nua which is offered to the deity as puja at the auspicious time and gratefully received back by the Karta of the family for distribution of the same amongst the members of his household or clan. By and large, people think that the ceremonial ritual is an acknowledgement of the deity's lordship over the land and the crop. In other words, it

may be understood that Nuakhai is a ritual after which the newly harvested rice gets the status of consumable item. No other festival in west Orissa is celebrated with such pomp and gaiety as the festival of Nuakhai.

Nuakhai is one of the most important annual social and religious festivals of west Orissa. It deeply influences the life and culture of this area. Earlier, there was no fixed day for celebration of this festival in west Orissa. The festival was held sometimes during Bhadraba Sukla Paksha (the bright fortnight of Bhudo / Bhadraba). It was the time when the newly grown Kharif paddy started ripening. There are reasons for observing the festival in the Oriya month of Bhadrava even though the food grain is not ready for harvesting. The sole thought is to present the grain to the presiding deity even before any bird or animal pecks at it and variety of grain is also ripe for eating. But old people say that there was no proper irrigation facility in the past. In absence of widespread irrigation network, poor and small land-holders used to cultivate short duration paddy, which were ready for harvesting before the Nuakhai. Today, with as many as 120 varieties of paddy getting extinct and many more vanishing from the scene, only a bunch of stalk is picked up and presented to the deity. Every year, the Tithi (day) and Samay (time) of observance was astrologically determined by the Hindu priests. In Sambalpur, Brahmin priests sat together at the Brahmapura Jagannath temple and calculated the day and time. What we want to point out here is that observances of the day and time were not common all over west Orissa. Tithi (date) and Lagna (auspicious moment) were calculated in the name of Pataneswari Devi in Balangir-Patnagarh area, in the name of Sureswari Devi in Subarnapur area, and in the name of Manikeswari Devi in Kalahandi area. In Sundargarh, Puja was first offered by the royal family to goddess Sekharbasini in the temple

which is opened only for once on the occasion of Nuakhai. In Sambalpur, at the stipulated Lagna (auspicious moment), the head priest of Samaleswari temple offers the nua-anna or nabanna to goddess Samaleswari, the presiding deity of Sambalpur.

During the stipulated time period, as fixed earlier by a group of veteran pundits, the households offer nua to their respective presiding deities in their homes. In other words, a common day of observance of Nuakhai festival was barely found in all the places of west Orissa. In some places, the time of celebration was fixed in the name of the local Gauntia and Zamindar of the village, once the day was fixed in the name of the reigning deity of that area. It shows how efforts were made in the past to localize the Nuakhai ritual. It also reflects the traditional nature of a village society in west Orissa and the role and dominance of the village head-man over the people. According to the local source, such feudal hangovers still survive in some villages of west Orissa. In course of time, though a particular date is fixed for Nuakhai festival, the celebrations are a fortnightly event. People in Sambalpur region initiate preparing for the event 15 days in advance. Nuakhai, also called Nabanna is understood to have nine colours and as a consequence nine sets of rituals are followed as a prelude to the actual day of celebration. These nine colours include: 1. Beheren (announcement for meeting to set a date), 2. lagna dekha (setting the exact date for partaking of new rice, 3. daka haka (invitation), 4. sapha sutura and lipa puchha (cleanliness), 5. ghina bika (purchasing), 6. nua dhan khuja (looking for new crop), 7. bali paka (final resolve for Nuakhai by taking Prasad i.e. pahur to deity), 8. Nuakhai (taking new crop as Prasad after offering to the deity followed by dancing and singing), 9. juhar bhet (respect to elders).

So, the preparations begin on the day when the elderly persons of the village sit together at a holy place after the beheren call. As per the tradition, the beheren calls the villagers by blowing trumpet. Then people get together and discuss with the priests the tithi and lagna for Nuakhai. It is definitely a typical gesture of priest's authority in the village. He consults panjika and announces the sacred muhurta as to when nua is to be taken. It follows an informal discussion. After that, villagers arrive at a consensus. The incorporation of Hindu idea of astrology in the reckoning of tithi or lagna may be viewed as a later development. Most probably, when the caste-Hindus started migrating then the local tribal people adopted the idea of astrological calculation of tithi and lagna for the Nuakhai festival. In the same way, when the caste-Hindus adopted Nuakhai from the tribal people, they had to put some Sanskritik elements so as to make it convenient for the caste-Hindus to accept it. Nevertheless, there was an attempt made during 1960s to fix up a common tithi for Nuakhai festival all over the west Orissa. Later on, this attempt was not workable. Once again, an attempt was made in 1991 and Bhadraba Sukla Panchami Tithi was fixed for Nuakhai festival. This became successful and since then, the festival has been celebrated on that day for which the State Government has declared one official holiday also. Although for the sake of convenience now-a-days a common tithi is set for Nuakhai, yet the sanctity of the ritual of lagna suddhi in accordance with rasi and nakshatra has not lost its importance. Today, however, the system of setting the tithi and lagna and calling elderly persons for a consensus is a far cry in urban areas.

Nuakhai is celebrated both at community as well as domestic level. After all preparations are over, there is sanctification ritual before a day of celebration, which gives credence to Nuakhai. This is known as bali paka. This is known as pahur

(Prasad). It is offered to the grama devata or devati in a ritual. It calls for the formal ruling of the festival. Everybody comes to know that divine will now governs Nuakhai and no one can stop it from being observed. The ritual is offered first at the temple of the reigning deity of the area or to the village deity. Afterward, they worship in their respective home and offer rituals to the domestic deity along with Laksmi, the deity of wealth as per the Hindu Great Tradition. In other words, during the stipulated time period, as fixed previously by the pundits, the households also make offerings to their respective presiding deities in their homes. On this occasion, people wear new clothes. It is a tradition that after offering the nua to the presiding deity, the eldest member of the family distributes nua to other members of the family. After taking the nua, all the junior members of the family offers their unfathomable regards to their elders. Thereafter, follows the nuakhai juhar i.e. exchange of greetings with friends, well-wishers and relatives as well. This symbolizes unity. This is the occasion when people lay their differences to rest and start relationships afresh. Towards the evening people meet one another exchanging greetings. All differences are discarded and elders are wished nuakhai juhar. On the other hand, the elders bless their juniors and wish them long life, happiness and prosperity. Even the partitioned brothers celebrate the festival under one roof. In the evening, folk dances and songs are organized in different parts of west Orissa. People dance their way to the foot tapping rasarkeli, dalkhai, maelajada, chutkuchuta, sajani, nachnia and bajnia beats and tunes.

Nuakhai has a rich and glorious tradition of its own. The social aspect of the institution is traditionally manifested by three important aspects. These are adhia, bebhar and bhar. Our ancestors have recognized these practices so as to ensure that everyone in the traditional self-sufficient village community has the barest means required to

observe the day in gratefulness to the divine mother for her generosity. It is seen as an affront to her dignity even if one needy or poor household is to be left out of the celebrations because of its indigent circumstance. Adhia is a provision of basic things to those families of the village whose livelihoods are dependent, not on agriculture, but on their professions as village priests, barbers, washermen, blacksmiths, potters and the like in the traditional jajmani system. In fact, they are the traditional sevakas or servitors in the village community who are easily the most vulnerable. Consequently, they are provided with adhia for their seva or service to the village community. When all agricultural families of the village construct this occasion by extending their goodwill in this manner, obviously every family in the community is taken care of and nobody is left to feel sad for want of means. In this sense, this justifies and strengthens the jajmani system in a traditional village community. This is a way to pay homage to the divine mother who validates and rationalizes the traditional village economy based on caste system and unequal distribution of resources. This is a way to include and involve everyone in the traditional hierarchical social structure. On this principle, when people sink their differences to start a new life on the promise of a new tomorrow consequent upon eating of nua, then it confirms and corroborates the same age-old tradition of exploitation. Of course, this practice of unequal exchange of goods and services is on its last legs. The second kind of courtesy and kindness is extended in the form of bebhar which is sent to household of friends, equals and neighbours as a sign of goodwill, friendliness and reciprocity of sociability. Bhar, the third form of humanity is offered to the relatives living elsewhere after marriage or under other circumstances. There is no denying the fact that bebhar and bhar are also on the way out steadily these days.

Nuakhai has been observed more or less by the entire major tribes in central and eastern India, of course, with a minor difference in their nomenclature. In this context, instance can be given of Jeth Nawakhai among the Dudh Kharia and Pahari Kharia, Nawakhani amongst the Oraon and Birjia (Singh, 1982:24, 74), Jom Nawa among the Munda (Singh, 1982:74) and Birjia, Janther or Baihar-Horo Nawai by the Santal (Singh, 1982:74), Gondli Nawakhani by the Christian tribal people of Ranchi district, Nawa by the Birjia, Nawa-Jom by the Birhor (Singh, 1982:75), Dhan Nawakhani by Korwa (Singh, 1982:27) and so on. Russel and Hiralal (1975:326) have mentioned about the Nawakhani festival of the Paraja, a small tribe found in the Bastar region and Orissa. Gautam (1977) has, in addition, mentioned about the new corn offering and eating rice of Santals in Santal Pargana which they term Jom Nawa. Das Gupta (1978) has noted the Nawa ceremony of the Birjia, a section of the Asura tribe of Chhotanagpur. Bhaduri (1944:149-50) presents a short note on the celebration of this festival of Tripura renowned as Mikatal where Mi stands for paddy and Katal refers to new. It is celebrated in the month of Aswina (September-October). In West Bengal and in the coastal districts of Orissa, this festival is named Nabanna by the caste-Hindus. Nonetheless, the main objective of this festival is to get social sanction to a new crop, and also to invoke the deities to bless the land with abundant crops.

Nuakhai is really an occasion which strongly approves and endorses the patrilineal nature of west Orissan society. It is an event when one finds filial affection and unity of the family when all from the patrilineal side participate in the festivity. The head of the family calls up all those staying outside and intimates the tithi and lagna of Nuakhai. Definitely, It is considered to be a festival which bring all the members of an extended family

together and unites people in a village, community and region. In fact, Nuakhai is the home-coming time for persons who have left their native places in search of greener pasture. More than the celebrations, the feeling of reuniting with their families holds significance for them. Juhar bhet which follows the Nuakhai at home is the unique aspect of this event and is evident for its contribution to social harmony and solidarity. In other words, Nuakhai has a cohesive force which has the power to attract and unite people of west Orissa. In turn, Nuakhai fastens hopes and aspirations of people. Relationships are renewed and repaired, estranged souls are rejoined and reconnected, old rivalries and bitterness are consigned to the dustbin. Of late, it is being observed on a single day through out west Orissa except in households whose members are working outside and are unable to come. Generally, such families observe Nuakhai during Dasra or Durga puja which is also an occasion when family members come home. In other words, wherever they are, all the family members must assemble on this big day to celebrate Nuakhai together. Since, this is the instance of union of family members and annual get-together, long wait for near and dear ones culminates in a festive mood. It is the festival of masses. It is earnestly and enthusiastically awaited by all, starting from poor to rich in the entire west Orissa. All ice is broken when the young of the community rush to the feet of elder ones in gesture of respect and affection. Friends become friends again and the entire village becomes one.

The Nuakhai can be studied through the concept of 'spread' given by Srinivas (1952). The wide occurrence and popularity of the Nuakhai ritual among the caste-Hindus other than tribal people of Orissa, however, indicates that it is Sanskritised. Considered as an agrarian matter, the Nuakhai celebration has transcended caste, creed and religion barriers with people rejoicing

the festival with zeal and zest. The mode of its observance and the numerical dominance of the tribal people in the past in Orissa and west Orissa in particular maintain and support the argument that Nuakhai was basically a tribal festival and that the caste-Hindus gradually incorporated it in their fold when they came in wider contact with the aboriginals of west Orissa. The fact of fixed time of observance determined astrologically by the Hindu priests also indicates strong influence of Hindu ideas in later stage to present it a Sanskritik colour and image. When the festival is celebrated in a mass scale in west Orissa, it is perhaps, essential for them that a tribal ritual could have got a place in the Hindu religious culture in Orissa. It is commonly believed that the Hindus were originally celebrating the Nuakhai or Nuakhia festival. Over long period of interaction between the tribal and non-tribal peoples in Orissa, most probably, the tribal people borrowed this cultural trait from the caste-Hindus. Be that as it may, one point is clearly understandable that it is the tribal people other than the common Oriyas who are, at present, celebrating this festival. Secondly, as it is the case with all the aboriginal tribes, there was no fixed point of time for celebration till 1991. Thirdly, it appears that the word Nuakhai or Nuakhia has a lot of similarities with the tribal names given for the same festival in and outside the state of Orissa, as discussed previously. Very likely, Sambalpuri / Koshali name Nuakhai has been borrowed from the tribal names of the similar ritual and given a regional content. Fourthly, during Nuakhai day, people celebrate their dinner at night with non-vegetarian food. Eating of non-vegetarian food during the celebration of a Hindu religious festival is generally not acceptable and permissible. In west Orissa, there is a saying that if a person does not eat meat on this day then he/she will be born as a Baka i.e. Crane in the next life. Significantly, people irrespective of their caste back-ground eat

meat on this day. Even though, it is ethically undesirable on the part of a traditional Brahmin to have non-vegetarian food, he does not mind to accept it on this day. In these days, of course, meat-eating has become a universal phenomenon among the people of all castes. Yet, basing on financial provisions various traditional dishes and cakes are prepared and offered to the presiding deity before it is consumed together by the family members.

Therefore, the occasion is a renewal of mutual ties that spreads love and affection, warmth and kindness all around and mutually binds the families and communities in a spirit of solidarity. The sentimental aspect of the Nuakhai is most brilliantly reflected in the widely used nuakhai bheth ghat juhar. Nuakhai is the festival of splendour and fun. It has a special significance for west Orissan people. It has unique characteristics of folk culture, religion and socially sanctioned entertainment of collective past, which is blended beautifully in the Nuakhai celebrations. In fact, Nuakhai is a festival of thanksgiving for a good harvest. As discussed elsewhere, it is an agrarian festival and celebrated by taking rice from newly harvested crop after offering it to the presiding deities and goddess Laxmi. Nua or new rice is offered to the deities as a mark of gratitude for a bumper harvest, good rain and a favourable farming weather. The fundamental idea behind Nuakhai performance of ritual ceremonies before eating new paddy, which is derived from a Hindu tradition was easily absorbed by the tribal people because they were also settled agriculturists. It appears that the tribal people started celebrating the new rice eating ceremony as usual in different names when they became settled agriculturists. This idea of ceremonial eating of new rice/paddy was applied in other areas also. For instance, in the Gundikhai festival held on the day of Phagun / Phalguna Purnima i.e. full-moon day of Phagun (February-March), the people of west Orissa first

offer mango ritually to the deity and then takes it. In sum, efforts are made to tribalise the celebrations of a number of rituals and festivals which might have been non-tribal in their origin and essence. On the occasion of Nuakhai ritual, caste-Hindus worship Goddess Laksmi along with their family deity. It is the household dimension of this festival. An important characteristic and similarity of this ritual is the 'mother worship'. Nuakhai festival is not confined to any particular ethnic group or community in west Orissa. It is, above all, a mass festival in terms of its collective nature and the sincere involvement of the tribal people and caste-Hindus in west Orissa, whereas outside this region it is not a mass festival and it is confined to a place largely to the family and group only. Indeed, Nuakhai is a tradition that has cultivated noble virtues of tolerance, acceptance, sacrifice, trust, affection, understanding and social responsibilities since a long time and is gradually being celebrated in a big way in various parts of the country.

Housewives in general start preparing for the festival a week before by cleaning up the house and furniture, washing up utensils and clothes and collecting ingredients for special dishes to be served on the day of festivity. One finds hectic economic activity with peasants and artisans working overtime to earn some quick buck. It helps them spend something extra during this festival. Besides white-washing of houses, new clothes are worn on the festival day. Preparations pertaining to the celebration like cleaning of house and purchasing new clothes are taken up as usual. Poor clean their mud and thatched houses with cow dung, while the rich do the arrangements as per their capacity. Weavers churn out cheap handloom sarees, which are part of tradition for these common people of west Orissa. With simple designs, the weavers roll out sarees to make them affordable and ensure that these reach the users in time before the Nuakhai festival.

Keeping this in mind, the mahajans (money lenders) are quick to lend money knowing the truth fully that the reimbursement is certain. Besides the weavers, it is daily labourers who stretch themselves for the festival as well. They are seen working till the dawn to earn that extra buck. With all households being cleaned for this annual festival, daily labourers are much in demand and have seized the opportunity to jack up their wages. In the same way, Betras (bamboo basket-makers), Luhuras (blacksmiths), Kumbhars (potters) and small time Badheis (carpenters) also work round the clock. While baskets made of bamboo are much in demand for use in the rituals and puja, the blacksmiths are found busy in making door latches, traditional vegetable cutters and such other household implements. On this occasion, the carpenters are much in demand to take on repair work in households. While the men folk are seen toiling hard, women folk are found busy in making Khali (leaf plates) and Dana (cups). Nevertheless, it is a festival which brings friendship, equality, help, and cooperation and envisages the age old tradition of this region. It helps to renew the social bonds and thus strengthen the social solidarity. In other words, this indigenous culture has ensured a separate identity for the natives of the whole region of west Orissa and binds them together.

Onslaught by various cultures, tradition, modernization and industrialization are unsuccessful to interfere and obstruct the rich tradition of Nuakhai in west Orissa. Hence, it is a symbol of friendship, love and affection which give foundation and fosters to lead a peaceful life. People of west Orissa celebrate Nuakhai festival in much fashion and style which off-late has crossed international boundaries. In 1980s, when the author was reading in Jawaharlal Nehru University, New Delhi the students of the region first organised and celebrated this festival in the Jagannath Temple at Hauz Khas. In the present

day, Nuakhai is a cohesive and unified force between west Oriyas in Delhi when they come and unite together on the occasion of Nuakhai. These days, not only in Delhi but also in Bangalore, Goa, Mumbai, Vishakapatnam etc residents of west Orissa have been rejoicing Nuakhai for the past few decades. Nuakhai now being observed on the fifth day of the second fortnight of Bhadrava, was unquestionably given a new look of homogeneity and uniformity by the then Biju Patnaik Government in 1991. On the other hand, it has lost its enormity and variousness with the passage of time. This is not the first time that the contours of the festival have been reshaped and restructured by executive fiat. During the period of Garjat kingship, attempts at the standardization included endowing this strongly private function with a rather more political and public character. Looking ahead into the future, our new and young generations, groping to recognize rice and wheat apart, do not appear to be too much interested to transmit the tradition forward. Nuakhai essentially the worship of the sanctity of Anna may soon be in its last throes. The way we are defiling land and defying nature is only indicative of how weak our connections with mother earth are. Uncertain about the ground beneath our feet, we are the linkage between a hoary past and frightening future. The admiration and respect of the land of our ancestors depends on us. Let the occasion of Nuakhai encourage and motivate people to give a new lease of life to their roots anew.

References :

Behura, N.K. & K.K.Mohanti (1980), "Social Change: A Study of Tribe/Caste Integration in Orissa", in B.Sahu (ed.), (1980), *Class Relation in Indian Society*, Bhubaneswar: Satanetra Publications, pp.116-131.

Bhaduri, M.B. (1944), "Some Munda Religious Ceremonies and Their System of Reckoning Time", *Man in India*, Vol.24, pp.148-153.

Chatterjee, S.N. (1984), *Tripura: A Profile*, New Delhi: Inter-India Publications.

Das Gupta, S.B. (1978), *Birjhia: A Section of the Asura of Chota Nagpur*, Calcutta: K.P.Bagchi & Co.

Gautam, M.K. (1977), *In Search of an Identity: A Case Study of the Santal of Northern India*, The Hague: Leiden.

Pasayat, C.S. (1991), *Rural-Urban Continuum and Folk Culture: An Examination of Persistence and Change in Sambalpur*, Ph.D. Thesis, CSSS/SSS, JNU, New Delhi.

Pasayat, C.S. (1998), *Tribe, Caste and Folk Culture*, Jaipur: Rawat Publications.

Pasayat, C.S. (2003), *Glimpses of Tribal and Folk Culture*, New Delhi: Anmol Publications Pvt. Ltd.

Pasayat, C.S. (2007), *Tribal Non-Tribal Divide: Myth and Reality*, Bhubaneswar.

Pasayat, C.S. (2007), *History of Tribal Society and Culture*, New Delhi: Zenith Books International.

Pasayat, C.S. (ed.), (2007), *Adivasi Moukhika Sahitya Parampara (Oriya)*, Kolkata: Sahitya Akademi.

Russel, R.V. & Hiralal (1975), "Oraon" in *The Tribes and Castes of the Central Province of India*, Vol. IV, Delhi: Cosmo Publications.

Singh, A.K. (1982), *Tribal Festivals of Bihar: A Functional Analysis*, New Delhi: Concept Publishing Company.

Srinivas, M.N. (1952), *Religion and Society Among the Coorgs of South India*, Bombay: Asia Publishing House.

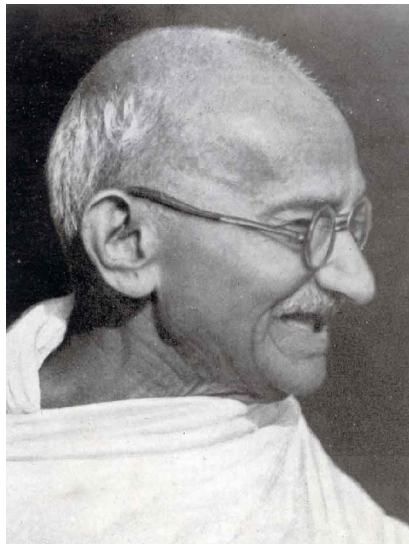
Dr. Chitrasen Pasayat lives in Qrs. No. VA-24/2, Unit-II, Bhubaneswar, Orissa

Satyagraha - Meaning and Application

Dr. Atul Chandra Pradhan

In a meeting of immigrant Indians, held in the imperial theatre of the South African town, Johannesburg on 11 September 1906, which had been convened by Mohandas Karamchand Gandhi, a young Indian barrister, a resolution was adopted to carry on a non-violent agitation for the withdrawal of the discriminatory and humiliating registration ordinance against the Indians which was to be passed into an Act by the Transvaal government. This non-violent agitation, initially called passive resistance and afterwards Sadagraha and Satyagraha which was first carried on by Mahatma Gandhi in South Africa and achieved some success there was launched in the Indian sub-continent under his leadership through Indian National

Congress after his return from South Africa. This movement made India free and Mahatma Gandhi the Father of Nation. Satyagraha, meaning firmness for the cause of truth is as old as human culture. It has all along been a value or virtue in domestic life and inter-personal relations. The uniqueness of Mahatma Gandhi lay in the fact that



he used it as a technique for mass mobilisation, for political movements against the injustice of a government. The strength of Satyagraha lay not in application of physical force or brute force but in the application of soul force or moral power. Gandhi preached and practised the glory of moral

power and believed, that a single individual, if morally strong, is capable of bringing about transformation in the environment in which he lives. This was a new concept quite contrary to the Western political tradition which relied upon external rather than internal restraints, on institutional rather than ethical limits to control those who held reins of power. Gandhi believed in the importance of private morality in public life and emphasised in the traditional Hindu manner the

ethical and not institutional restraints. How did he develop courage and capacity for launching the unique movement, called Satyagraha ? From his point of view the capacity for self control that grew in him while working as a volunteer during Zulu rebellion and Boer war and as the inmate of Phoenix Settlement led him to organise Satyagraha

against Registration Ordinance and go to jail. As some scholars have observed, "Phoenix and the Brahmacharya vow were indispensable pre-conditions for his first great non-violent resistance campaign." As he himself said later, "Without Brahmacharya the Satyagrahi will have no lustre, no inner strength to stand unarmed against the whole world ...; his strength will fail him at the right moment" (Harijan 13 October 1940).

The scholars have traced various sources Indian and Western, such as Jainism, Upanishads, Gita, Patanjali's Yogasutra (which he read in 1903), Bible (New Testament), Tolstoy, John Ruskin and Henry David Thoreau from whom Gandhi might have possibly drawn his ideas on Satyagraha. Once in conversation with Joseph Doke, one of his earliest biographers Gandhi told about the early influence of a Gujarati poem by Shamal Bhat. The substance of the poem is - "If a man gives you a drink of water and you give him a drink in return, that is nothing. Real beauty consists in doing good against evil." The story of the mythological Maharaja Harishchandra's adherence to truth and sacrifices, it is said, had deep influence on his mind in childhood. Gandhi appears to have been greatly influenced by the moral character of a Gujarati jewel merchant and poet, named Raichandbhai. Next to him, three Western thinkers - Leo Tolstoy, Henry David Thoreau and John Ruskin exercised decisive and formative influence on him through their writings. Deeply influenced by Tolstoy's Kingdom of God Is within you Gandhi called himself a follower of the former and had correspondence with him. Tolstoy wrote to Gandhi, prophesying that the movement in South Africa which Gandhi was leading "was destined to bring a message of hope to the down-trodden people of the earth." About Satyagraha Tolstoy wrote to Gandhi, "that which is called passive resistance is in reality nothing else than the teaching of love uncorrupted by false

interpretations. That love which is striving for the union of the human soul and the activity derived from it is the highest and only law of human life; this law was proclaimed by all - by the Indian as by the Chinese, Hebrew, Greek and Roman sages of the world. I think this law was most clearly expressed by Christ who plainly said, "In love alone is all the laws and prophets." On another occasion Tolstoy wrote to Gandhi, "The renunciation of all opposition by force ... means the law of love unperturbed by sophistries. Love or in other words the striving of men's souls towards unity and submissive behaviour to one another that results there from represents the highest and indeed the only law of life any employment of force is incompatible with love as the highest law of life and as soon as the use of force appears permissible even in a single case, the law itself is immediately negated."

Henry David Thoreau the American anarchist who used the term 'civil disobedience' in one of his speeches in 1849 propounded the theory that maximum of cooperation should be extended to people and institutions which lead towards good and non-cooperation should be followed when they promote evil. Unlike Gandhi Thoreau advocated not only passive but also active and violent resistance to the American Government in the struggle against slavery.

From John Ruskin's *Unto This Last* which Gandhi read in South Africa he derived the following ideas :

- "1. That the good of the individual is contained in the good of all.
2. That a lawyer's work has the same value as the barber's in as much as all have the same right of earning their livelihood from their work.
3. That a life of labour, i.e. the life of the tiller of soil and handicrafts man is the life worth-living."

Gandhi's concept of Satyagraha has been criticized (by materialists as well as spiritualists), misunderstood and misused. Some who professed disbelief in Gandhian Satyagraha carried on parallel movements following the path of violence during freedom struggle. Some people found Gandhi's constant reference to 'God', 'truth' and 'non-violence' 'nauseating' and 'stinking'. Gandhi's Satyagraha is "truth in its dynamic form unattended with violence." Though initially he used the expression 'passive resistance' to designate his movement, subsequently he pointed out the following differences between 'passive resistance' and Satyagraha :

1. Love has no place in passive resistance. It will have no place in Satyagraha.
2. Passive resistance is frequently a precursor of armed resistance. Satyagraha precludes armed resistance.
3. Passive resistance cannot be offered against one's own kith and kin. Satyagraha can be offered even against those one loves.
4. The idea behind passive resistance is to worry and harass the opponent. Satyagraha precludes any such idea."

Satyagraha is the soul force which one can develop and use by the practice of truth and non-violence and faith in God. Now a days many use Gandhian methods like strike and *dharana* without following the norms which Gandhi prescribed for a Satyagrahi such as

1. A Satyagrahi must be truthful. Gandhi regarded truth as synonymous with God.
2. A Satyagrahi must be non-violent. While he himself might suffer, he would not inflict any pain or penalty on the opponent.
3. A Satyagrahi must not adopt unfair means for the achievement of his goal however noble. For him means justify end.

4. A Satyagrahi must have control over senses and palate.
5. A Satyagrahi must be fearless. Fearlessness means fearing and frightening none. Gandhi preferred violence to cowardice, and regarded cowardice as the worst form of violence.
6. A Satyagrahi must not steal.
7. A Satyagrahi should not possess property and make provisions for future.
8. A Satyagrahi must not hesitate to do physical work for earning his bread. He should follow the principle enunciated by Jesus Christ in New Testament - "In the sweat of thy brow shalt thou eat thy bread."
9. A Satyagrahi should be a votary of swadeshi i.e. dedicate himself to the service of his immediate neighbours. According to Gandhi, "The broad definition of swadeshi is the use of all home-made things to the exclusion of foreign things, in so far as such use is necessary for the protection of home industry, more specially those industries without which India will become pauperised."
10. Since all religions converge to the same goal, the Satyagrahi must respect all religions. He must practise tolerance. "Tolerance gives us spiritual insight which is as far from fanaticism as the north pole from the south. True knowledge of religion breaks down the barriers between faith and faith."
11. A Satyagrahi must not treat anybody as untouchable.
"None can be born untouchable as all are sparks of one and the same fire."

A Satyagrahi's path is not an easy one. It is beset with thorns and thistles. As Mahatma Gandhi once said, a Satyagrhi has to pass through five difficult phases: "First people will greet you with indifference; next they will ridicule you; then they will abuse you; next they will put you in jail or even try to kill you. If you go through these five stages successfully, you will get to the most dangerous phase — when people start respecting you. Then you can become your own enemy unless you are careful."

Gandhi considered Satyagraha to be a positive movement. During the struggle for freedom he placed before the Satyagrahis a constructive programme. He is reported to have said that "if once constructive work was accomplished there would not be any need left for outward Satyagraha." But in pre-independence situation, because of the compulsion of overthrowing foreign rule the Satyagraha movement had assumed a somewhat negative character and many had accepted Satyagraha as a matter of policy and not of creed.

Now since India is independent and democratic, there are ample scope and necessity for the implementation of constructive works through the methods of Satyagraha followed by Gandhi. In today's Indian society we see contrary trends. While some efforts are being made for constructive work, violence and disruptive forces sometimes seem to threaten the very foundation of our social fabric. In such a situation constructive work needs to be intensified as the only remedy for social maladies. As pointed out by K.G. Mashruwala constructive work will create "proper conditions for the urge for goodness, inherent in man to grow and gather strength to effectively check the forces of violence and to put on the right track man's age-long endeavour to eradicate poverty, ignorance, filth, disease, narrow-mindedness, inequality and open or concealed slavery which make his earth a living hell."

Dr Atul Chandra Pradhan lives at MIG 68, Baramunda Housing Board Colony, Bhubaneswar-751003.



Gandhiji and Sarvodaya

Rabindra Kumar Behuria

Mahatma Gandhi is the unquestioned 20th century prophet of the world. His great concern for all the oppressed and depressed made him committed to serve these through his motherland. His immediate task was to release India from the foreign yoke and to safeguard the freedom thus won through the implementation of his constructive programmes. He started a good number of institutions to be manned by his chosen experts in their fields and gave them the perennial message of wiping every tear from Every Eye. He desired to establish 'Sarvodaya Samaj' through granting power to the people at the grassroots so that they could enjoy Gram Swaraj for ever.

Gandhian philosophy of Sarvodaya - welfare of all - is based on the ancient scriptures and tradition of India. The 'Sarvodaya' is the combination of two words 'Sarba' and 'Uday'. It denotes the meaning uplift of all. It also gives the meaning 'good of all', 'service to all' and 'welfare of all', etc. It is concerned with Gandhian Socialism. Its purpose is the socio-economic development of all. The base of Philosophy is commonness, i.e., what is done not for any particular individual or group but for all. Its main problem is to reconcile the demands of egoism and altruism. The main purpose of Sarvodaya is to create moral atmosphere in the society. Truth, non-violence and purity are the foundations of Sarvodaya.

Feature :

(i) Sarvodaya is a strong ideology for prevention of socio-economic ills of the society. (ii) It is based on 'Advaita Vedanto' doctrine (iii) It stands for creating high moral character in the society. It is only possible by truth, non-violence, self-sacrifice and purity etc. (iv) It aims at adopting self-sacrifice for the sake of others, taking and giving to others. It is the best principle in Sarvodaya. (v) It puts importance for the development of villages. For this villages should be given priority in giving aids. Villages form the keystone of Indian Democracy. It is the duty of every individual to look to the welfare of village people. (vi) Truth and non-violence are the two main points of sarvodaya. If everybody practises these two principles, the social corruptions and irregularities will be checked. (vii) It is one non-political ideology. It is rather a socio-religious creed. It stands for self-limitation of human wants. (viii) Sarvodaya stands for national unity and solidarity. It condemns provincialism and regionalism.

Gandhiji's Sarvodaya has its roots in the Vedantic concept of spiritual unity of existence and the Gita. The idealism of Sarvodaya is opposed to the concept majoritarism, concept of class racial struggle and the principle of 'greatest good of the greatest numbers.'

The ethics of idealism of Gandhi is profounded by his philosophy Sarvodaya. Gandhi considered the state as an organisation of violence and force. Being an apostle of non-violence he was repelled by the coercive character of the State.

Sarvodaya is concerned with Gandhiji's social ideas and ideal of a community. In the words of Gandhiji, It is casteless and classless society.

At the very outset it can be noted here that in order to overcome the difficulties of the problems of caste, communal evils, economic inequalities and social divisions, Gandhiji had propounded the philosophy of Sarvodaya. He desired a classless society and partyless Democracy.

Freedom, equality, justice and fraternity form the basic part of Sarvodaya. Thus the Philosophy of Sarvodaya is hostile to the state. According to Gandhiji for 'Swaraj', Sarvodaya is necessary.

In Sarvodaya, there is no space of politics of power. It is the base for politics of co-operation.

Sarvodaya is the realization of the happiness and elevation of all. There are two techniques for stabilisation of power of the people.
(i) constant propaganda and publicity
(ii) Decentralisation of power. The aim is to change the heart of the people.

Sarvodaya opposes to the ideas of egoism and wealth. There is no scope for class struggle in Sarvodaya. Social good, rationality and communal harmony are basic principles of Sarvodaya.

Sarvodayas accept the universalisation of self-government. Thus, the political philosophy of Sarvodaya is a powerful intellectual attempt to build a plan of political and social reconstruction on the basis of metaphysical idealism.

Conclusion :

Gandhi gave us an instrument - the instrument of non-violence - and applied it in the context of particular time, place and situation. Each age and each problem needs a solution of its own and techniques of its own to resolve the problem. Those who oppose to follow in the footsteps of Gandhi have to evolve techniques different from the one that Gandhi evolved. *In the words of Erikson* "Gandhiji's instrument in itself, once innovated by one of the rarest of men under specific cultural and historical conditions, now exists in the images, impulses and ritualisations of many who have become aware of it by what we may call 'ritual diffusion.' It now calls for leaders who will renovate it elsewhere, sharing, no doubt, some of the personal or historical motivation of the first leader, the first followers of those first led, but recombining its motivation with totally new elements."

References :

1. Verma, S.P. Modern Political Theory, Delhi, Vikas, 1996, p.392.
2. Nanda, B. Indian Political Tradition, Cuttack, Banirupa, 1989, p.142-45.

Rabindra Kumar Behuria is a Lecturer in the Department of Library and Information Science, Chandbali College, Chandbali, Bhadrak, Orissa.

Gandhiji and Harijan Movement in Orissa

Balabhadra Ghadai

"Harijan Service is a religious obligation. There is no room in it for cunning. It has to be absolutely faithful and non-violent. It can be accomplished only by sacrifice and penance. I very much fear that we shall not be able to win the trust of Harijans without self-purification it should not surprise us, if today they look upon all we do with suspicion and distrust. Hitherto we had been riding their shoulders. We must dismount if we would do justice to them, and regard them as we regard other Hindus.," so writes Gandhiji in 'Young India', dated March 12, 1931.

The Second Round Table Conference brought no boon for the Indian rather it injected a poisonous serum into India's Freedom Struggle. In August 1932 the British Prime Minister Ramsay Mac Doland announced the famous Communal Award which provided separate electorates for the communities like the Hindus, the Muslims, the Sikhs, the Christians and other minorities such as the Harijans Mahatma Gandhi returned from the Round Table Conference dejected, deceived and distressed. On his return, however, the Congress Working Committee authorized him to resume the Civil Disobedience Movement which was launched again. He was arrested but the Movement continued.

In protest against the Communal Award, Gandhiji began his fast unto death, inside the

prison. He said, "What I want, and what I am living for, and I should delight in dying for, is the eradication of untouchability, root and branch. Separate electorates for Harijans, he thought, would paralyse the cause of reform. The nation was shocked at Gandhiji's decision. The leaders of various communities including Dr. Ambedker, a prominent Harijan leader, met and a settlement was reached. Gandhiji accepted it and the famous Yervade pact was signed.

Gandhiji's fight against untouchability was a hard task, for he found lack of support among his own followers. He started an All India Anti-touchability League in September 1932 and the Weekly, Harijana, in January 1933. On May 7, 1933 he had an unusual experience as he began a twenty-one day fast for self-purification, on Harijan cause. Sabarmati Ashram was handed over to Harijan Sevak Sangh. Eradication of untouchability being an important Constructive Programme, Gandhiji could never tolerate social inequality, the feeling of high and low among the citizens of India. He could not tolerate that a community the human beings should be treated as worse than animals.

Despite his many fasts, he felt that the hearts of the people still needed to be changed. After recovering his strength at the Wardha Ashram,

he set out on a tour of the country on November 7, 1933.

A branch of Harijan Sevak Sangha was organized at Cuttack under the Chairmanship of Balukeswar Acharya, a renowned Kaviraj of Cuttack. Smt. Rama Devi, Laxmi Narayan Mishra and Satyanarayan Sengupta were chosen as Secretaries. Acharya Harihar Das, Harekrushna Mahatab, Bichitrananda Das, Radhanath Ratha and Gunanidhi Mahanty were prominent Members. The Utkal Harijan Sevak Sangha in Orissa undertook various reformatory programmes like allowing the untouchable to enter the temples, public tanks and wells, opening of schools and hospitals for the children and teaching them the simple rules of Health and Hygiene. On the other hand some conservatives opposed this movement. Prominent leaders like Nilakanth Das, Lokanath Mishra, Raghunath Mishra requested for opening the doors of the temple of Lord Jagannath at Puri for the people of all castes but the Raja of Puri opposed it. But in various places of Orissa the Harijans enjoyed the privileges of free entry into the temples.

In 1934, Gandhiji wanted to launch Harijan Movement in Orissa for eradication of untouchability. He arrived at the Jharsuguda Junction on the 5th May, 1934 at 5 a.m. and from Jharsuguda he motored to Sambalpur. He collected a good amount of money for Harijan Fund. On May 6, 1934 Gandhiji left for Anugul. The vicious attitude of the Deputy Commissioner of Anugul to foil Gandhiji's visit could not be successful. Gandhiji's name exerted an extraordinary appeal and thousands thronged to have a Darshan. He pointed out that untouchability has no place in the Shastra and urged the people to gospel the idea of untouchability from their minds. On the 8th May, 1934 Gandhiji unveiled the statue of the Late Pandit Gapabandhu Das and paid high

tribute to his selfless deeds and exhorted the audience to emulate his noble ideas.

Gandhiji began his historic Padayatra or Footmarch on the 9th May, 1934 at 5.30 a.m. along Puri-Cuttack road. His party included A.V. Thakkar, Miss Bira Ben, Sushila Ben Uma Bajaj, Pravavati Devi, Balaji Gobindji Desai, Damodar Das, Gapabandhu Chaudhury, Rama Devi, Harekrusna Mahatab, Nilakanth Das and others.

Gandhiji visited Kadua Ashram founded by the Late Gapabandhu Das, stayed in its Harijan boarding and thereafter he addressed a large gathering at Birapurastampur. On the 13th May, 1934 Gandhiji and his party went from Balakati to Satyabhamapur and the Harijan were invited to dine with the team of padayatris there. On May 15th, 1934 Gandhiji performed the ceremony of opening the Kunja Bihari Temple at Baliana to all Hindus including Harijans. At Telengapenth about 2000 people shouting "Gandhiji ki jai" followed Gandhiji on his route. Gandhiji and his party arrived at Kajipatna from Telengapenth. An address was presented there to Mahatmaji by the neighboring villagers. In the evening May 16, 1934 there was a huge meeting of the citizens of Cuttack on the Kathajodi sands. Gandhiji appealed to the people to give up caste prejudices, intoxicants, abolish purdah, use the homespun Khadi and to open temples, wells and schools to the Harijans.

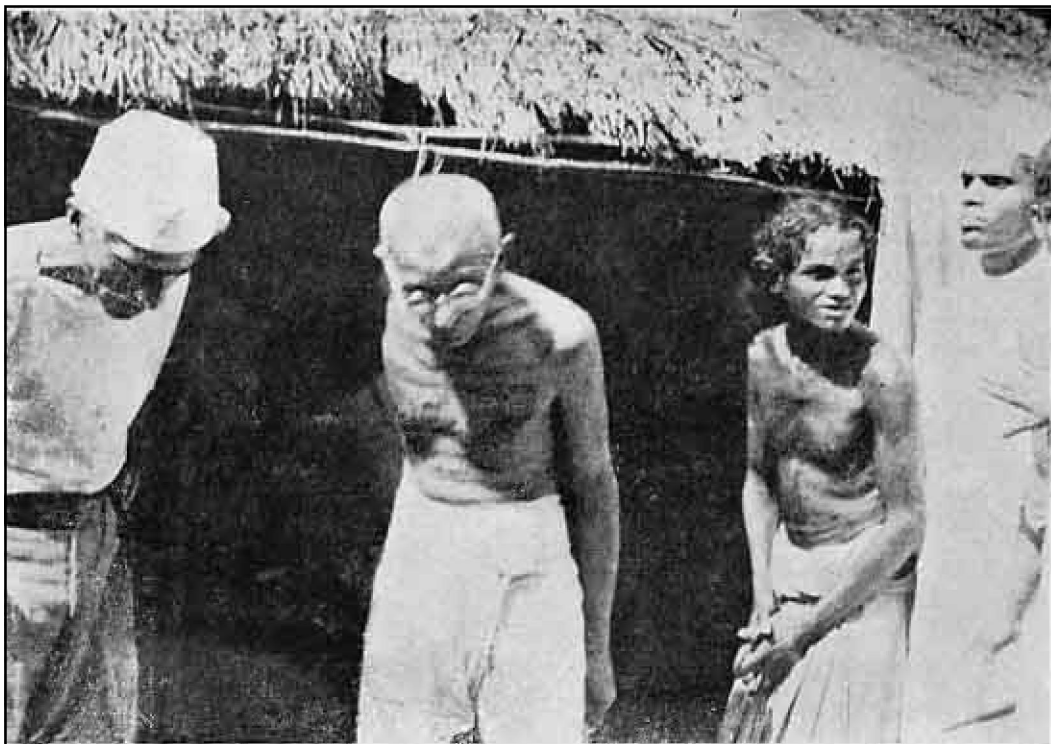
In order to attend a meeting of A.I.C.C. Gandhiji and his party left Cuttack for Patna on the 16th May, 1934 by the Puri Express suspending his pilgrimage on foot after covering 54 miles from Puri to Cuttack in 8 days. He again returned to Orissa on 21 May to resume his second phase of Padayatra in Orissa. On return from Patna, Gandhiji cancelled the rest of his programme of tour on foot on account of monsoon. Gandhiji and party left for Wardha on

the 8th June, 1934 via Balasore and Kharagpur. In his farewell address he spoke to the volunteers "you have laboured with rater devotion and never complained of overwork. You have laboured night and day in order to make the pilgrimage a success..... I would ask you to continue the work so well began in the villages. I leave Utkal with happy memories of association with you".

The immense footmarch in Orissa for Harijan upliftment had a significant impact on national life. It gave a momentum to the programmes like village reconstruction. Harijans' welfare and Khadi throughout Orissa and heralded a new era of social emancipation. Some

organizations were born to take up the Harijan uplift. Dr.H.K.Mahatab established Karma Mandir (Temple of Duty) at Agarpada. Gopabandhu Choudhury established Sevaghar (Abode of service) at Bari in the district of Cuttack. There were other similar institutions, such as Gopabandhu Sebashram of Sakhigopal, Satyagraha Ashram of Soro, Sebakutir of Delang, Patitamohan Mission of Berhampur and Harijan Sevak Sangh of Jajpur all dedicated to Harijan welfare.

Balabhadra Ghadai is the Principal of M.K. College, Khiching, Mayurbhanj-757039.



Non-Violence and Gandhi

Souribandhu Kar

Salman Rushdie's novel *Haroun and the sea of stories* begins with the great story teller Rashid Khalifa, opening his mouth to tell a story but finding it as empty as his heart. The rest of the novel portrays the search of his son, Haroun to fight the prince of silence and regain the magic of story telling for human kind.

Rushdie's novel mirrors our times, an era where the art of enchantment has given way to the registering of data. Quantities of information and new assault our being, leaving us bereft of direction and meaning. Although the past of all cultures has abounded with story telling and the evoking of imagination, the focus of modern life on members associated with market-oriented goals impoverishes the human spirit and contributes greatly to the mounting malaise of people's alienation. Engaging in non-violence entails, inter-alia an attempt to remove this malaise.

When we talk of non-violence as an instrument to fight against oppression and subjugation, we undoubtedly think of Gandhiji. Gandhi was well-known for his non-violent struggle against the British towards political freedom. Non-violence was a basic imperative in Gandhi's whole life, both the smaller circle of his ashrams and in the wider political arena.

When he went to South Africa and began his stormy career as a political activist, he began to use the expression "passive resistance". After

coming back to India, however, Gandhi's attention was drawn to the term *Ahimsa*, and he required from the inmates of his ashram the vow of the non-violence, alongwith the vow of truth, celibacy, non-stealing and non-possession. For Gandhi, non-violence came to be a high demanding ideal which eschewed violence not only in action but also in thought and words.

Gandhi was deeply influenced by the concept of *ahimsa* in the Hindu and Jain literature. In his search for other sources, Gandhi glanced upon Tolstoy's *The kingdom of God is within you*, and about this he commented that "after I read this book, that lack of faith in non-violence vanished". He was also attracted to the inwardness of the sermon on the Mount, which was his guiding principle. He was delighted that the Sermon on the Mount emphasized motives rather than action. Above all, the Sermon on Mount provided Gandhi sound basis for his advocacy of non-violent resistance. On the Sermon Mount Gandhi commented, "It was the new testament which awakened in me the righteous and value of passive resistance. When I read in the Sermon on Mount, such passages as Resist not him that is evil, but whatsoever smiteth thee on thy right cheek, turn him the other also and have your enemies and pray for them that persecute you that may be sons of your father which is in heaven" I was simply overjoyed.

Gandhi often said that non-violence is the law of the human species, and that is infinitely superior to the brute force. He was aware that violence was entrenched in our culture and that much of the present structure of society still depends upon forces. Yet Gandhi was emphatic that non-violence advocated by all religions is the way to direct out lives on earth. He also stressed that non-violence is to be practised not only by the individual but by the group also. He also accepted the need for struggle and conflict in human societies, and attempted to apply non-violence in mass political struggle. Gradually, non-violence became for Gandhi an appropriate method to mobilise the masses, irrespective of caste, religion and language, against the British rule in the Indian continent. Even while developing non-violence as a political ideology Gandhi demanded that non-violence has to be a creed and a way of life and not a policy.

In Gandhi's view, non-violence is the summit of courage and fearlessness, so that it is not violent but cowardice that is authenticated to non-violence. Gandhi was insistent that non-violence out to be the main Dharma, the central ethos and norm of human society. So, it is not surprising that Gandhi advocated Jews in Germany to use non-violent resistance against the Nazi regime.

There may be conflicting opinion about his method of non-violence, but his influence has expanded both geographically and theoretically and this can be seen in the non-violent struggles of diverse political and religious ethnic groups. As early as 1952, Damilo Dolci used non-violence to liberate the poor in Sicily. By the 1970s, many countries in Europe used non-violent resistance for environmental protection and against nuclear threat and various forms of human rights violations. Above all, it was Martin Luther King who helped propagate Gandhi's method of non-violence in his protest marches against the racist oppression in the Southern part of America. Gandhian non-

violence has indeed become the most revolutionary idea of the twentieth century.

In December 1931, Gandhi visited the Vatican on his way to India, after attending the Second Round Table Conference in London. Seeking a crucifix in one of the chapples, he confessed, it was not without a wretch that I could tear myself away from that scene of living tragedy. I saw there at once that nations like individuals could be made through the agony of the cross and in no other ways."

Gandhi was profoundly moved by the living image of Christ crucified that a few day later, in a Christmas talk abroad the ship Pilsna, he would argue that to experience in the midst of strife one must destroy one's whole life, and crucify oneself and he added, "as the miraculous birth is an eternal event so is the cross an eternal event in the stormy life."

In Gandhi's view, Jesus' death on the cross was a supreme example of commitment and self-sacrifice. He attributed his advocacy of non-violence not only to the Sermon on Mount but also to the suffering shown by the Jesus on the cross. To a newspaper Editor, Gandhi would comment "the example of Jesus' suffering is a factor in the composition my undying faith in non-violence which rules my actions, wordly and temporal.

Gandhi's Satyagraha demands that the non-violent resists take suffering upon themselves rather than inflinching it on the opponent. Such a posture in Gandhi's thinking is precisely what the cross is all about. In Gandhi's, "living Christ means a living cross and without it, life is a living death."

For Gandhi, truth with non-violence and self-suffering was the guiding pillars. Satyagraha was an experiment with truth was the path led by Gandhi to the fullest realization of his destiny as a human being. Gandhi also sought to make religious

faith an ally and an instrument in the social and political liberation of human beings. Gandhi understood his participation in politics as a way to spiritual salvation. Standing vast to his conviction of God as Truth, Gandhi became a prophet of revolt against all forms of injustice, exploitation and violence.

As such Gandhian, "Practical idealism" is going to be the real thing of human rationality and vision in the twenty first century. Whether we want it or not, Mahatma Gandhi will be there either in name or in deeds of the generation to come. No "commitments" can run away from this reality.

Gandhi has always been an activist and a political worker. His philosophy or "way of life" is also primarily derived from his lessons of life and "experiments" through diverse experiences.

Today inspite inherent uncertainty of politics, its omnipresence and ubiquitous nature can never be put aside. "Politics is highly specialised field of activity. Such a specialized field must not be left to the mercy of self-styled political leaders emerging either overnight or almost from nowhere in the history of their own peculiar political experience.

The need of the hour is well embedded political niche of properly equipped political scientists and their commitments, dedications, deviations and determination. Political knowledge and discipline of a political scientist must become the ranging path finder. Politics is power as an instrument for the ultimate end of Sarvodaya or welfare of all.

Gandhi wanted to bring about a social change through non-violent means, not through external pressure but through a change in individual. Gandhian social revolution was a two-sided Satyagrahs and Sarvodaya.

According to Lewis Fisher, the French writer, "it is Mahatma Gandhi who is going to lead the world in future."

Martin Luther King wanted to win the battle of equality in the United States of America through non-violent means, following Gandhi's foot-steps. Nelson Mandela of Africa adopted Gandhian non-violent approach to win the battle of equality and suffered in prison for almost 27 years. So, this approach holds good even today.

Modern movements, national as well as international, which have followed and developed the Gandhian tradition, are, for example the citizen right-movement in the United States, parts of the anti-apartheid movement in South Africa, the true-claimers in the Indian Chipko movement, land occupying farmers labourers in Brazil, the mass action against nuclear weapons in Great Britain during 1960s and peace camps organized at nuclear weapons basis all around Western Europe during 1980s.

Gandhi's Satyagraha became an effective force in Champaran in Bihar in 1917. The Champaran Satyagraha became a historic event in which conflict was proved morally right and people for the first time were scrutinised to moral aspects of the conflict. Before Champaran people never thought that conflict could be taken to a morally higher level. Moral power made the people bold to face political authority. In India, Champaran was a testing ground for non-violence.

Gandhi's call for civil-disobedience in the early 1920s against the government there were incidence of violence. Gandhi accepted responsibility for violent outbreaks which had occurred following his call for civil disobedience, and asked for the highest penalty that could be inflicted upon him. He appealed,

"I wish to endorse all the blame that the Advocate-General has thrown on my shoulders in connection with the Bombay occurrences, the Madras occurrences, and the Chauri-Chaura occurrences.

Thinking over these things deeply and sleeping over than night after night and examining

my heart, I have come to the conclusion that it is impossible for me to dissociate myself from the diabolic crimes of Chauri-Chaura or the mad outrages of Bombay. He is quite right when he says that as a man of responsibility, a man having received a fair share of education, having had a fair share of experience of this world, I should know the consequences of everyone of my acts. I knew that I was playing with fire, I ran the risk and if I was set free I would still do the same. I wanted to avoid the violence. Non-violence is the first article of my faith.

But I had to make my choice. I had either to submit to a system which I consider has done an irreparable harm to my country or incur the risk of the mad fury of my people bursting forth when they understood the truth from my lips. I know that my people have sometimes gone mad. I am deeply sorry for it; and I am therefore here to submit not to a light penalty but to the highest penalty. I do not ask for money. I do not plead any extenuating act.

Such an appeal could come only from deep inner voice. In the same spirit he concluded his arguments and suggested to the Judge: "The only course open to you, Mr. Judge is ... either to resign your post or inflict on me the severest penalty if you believe that the system and law you are assisting to administer are good for the people." On hearing such unexpected and fearless plea, Judge Broomfield acknowledged that Gandhi was in a different category from any person that he had even tried or was likely to try and he said,

"The law is no respecter of persons. Nevertheless it would be impossible to ignore the fact that in the eyes of millions of your country you are a great patriot and a great leader. Even those who differ from you in politics look upon you as a man of high ideals, of noble and even saintly life. I have to deal with you in one character only ... It is my duty to judge you as a man, subject to the law, who has, by his own admission, broken the law ... I do not forget that you have consistently preach

against violence and that you have on many occasions, as I am willing to believe, done much to prevent violence. But having regard to the nature of political teaching and the nature of many of those to whom it was addressed how you could have continued to believe that violence would not be inevitable consequence it passes my capacity to understand."

In that trial Gandhi was sentenced to six years' imprisonment. He was sent to Yeravada Prison but he remained a man of inner peace.

The two characteristics, fearlessness and inner peace made Gandhi the unique person that he was a leader with imagination, a politician with a vision, a mystic with a mission. So, Gandhi's strength does not come from physical capacity, it comes from an indomitable will."

Conclusion :

India is a land of extreme contradictions. And the situation in India could be better understood in terms of the person of Mahatma and the qualities found in him. Further, Gandhi's inspiration and ideals still motivate India, albeit most of the times unconsciously, and provides a structure for making sense of conflicting Indian scenario.

If Indians have a vision for the future, a utopia to hope for, that vision is basically they are provided by the Mahatma. He has shown the Indians a viable alternative. Though it has not been implemented in the actual polity and policies of the nation, the vision provided by Gandhi is the steering wheel which guides India to the future.

Einstein wrote, "Generation to come, it may be, will scarce believe such one as this ever in flesh and blood walked upon the surface of this earth."

Souribandhu Kar lives at Plot No.5012/5853, Gajapati Nagar, Bhubaneswar - 751005, Orissa.

Freedom Movement in Bhubaneswar

P.C. Tripathy

Bhubaneswar, the capital city of Orissa and an emerging cosmopolitan set up, is one of the best heritage cities of Asia and is proud for its splendid history in terms of art, architecture, Buddhist monuments and sites. Her widened road with spacious chauks adorned with several effigies of eminent leaders, poets, social reformers as also freedom fighters and has evolved as the pioneering centre for educational and technological studies in these recent years. In these developments the city has forgotten the contributions of freedom fighters of Bhubaneswar in shaping the independence of India as also the State as a separate province.

Several small localities like Naharakanta (Nurkantiah), Baliana (Balunta), etc. located in the outskirts of the present day city of Bhubaneswar were under the Mughals who were ruling over these areas from Chudangagada, near Bhubaneswar which were later on converted into Zamindaris under the British Raj. At Bhingarpur, Brahmin Zaindars were managing the revenue, social justice etc. and were shareholders of only 5 anna and 4 paise from Kothdesh Estate and later on purchased several adjoining Zamindaris like Sailo, Saibiri and Lembai (Kapileswar-Brahmagiri area) and thereby made an extensive Zamindari. Besides, Bhingarpur, there were also other small Zamindaris like Malipada

(Mallapada), Jagamara, Gramadiha, Panchgaon, Bhamaragada Chanahat etc. Mukkaddams were appointed by the Mughals to collect revenue as also to maintain law and order and Balakati, located near Bhubaneswar was a Mukkaddam Mahal and was a big administrative unit controlling a vast stretch of land. These Mukkaddams and Zamindars were like rulers and were independent in taking decisions. They were also very loyal to the British Raj and were suppressive in nature. Stories of such torture and oppressive rule are still heard among the people of the native region. The present writer, during his childhood, also experienced such oppression and also heard about it from his father, Late Gopabandhu Tripathy who was also a freedom fighter at Dhamilo. Such tyrannical rule by the British were also protested and resented by the people under the banner of Gandhiji's Swaraj Movement.

But despite all such developments, some Mukkaddams were also supportive to the freedom fighters. For example, the Mukkaddam of Balakati Satyapriya Mohanty, son of Madhavananda Mohanty supported the freedom movement despite his position as a British Officer. He supported the freedom movement organized by Dasarathi Mohanty of Bhubaneswar by lending money which matter was confined to a limited people to avoid British suspicion. After

independence these facts came to lime light and was drawn the attention of leaders like H.K. Mahatab, Navakrishna Choudhury. Satyapriya Mohanty were also an Advocate and practiced under Utkal Gourav Madhusudan Das and later on became member of the Legislative Assembly of Orissa, Minister and Speaker from time to time.

During pre-independence and early phase of 1950s, Baliana was an important market place and several big boats plied through the river Kuakhai and Daya for trade and transaction and was directly connected with the Old Jagannath Road. Due to its location as a junction, people from all nearby areas like Cuttack and Bhubaneswar used to gather. Because of this reason, the British Government deployed extra troops to have close watch on the movement of the freedom fighters. Even freedom fighters used to gather information on the spread and motive of the freedom movement due to admixture population belonging to different localities. After independence and declaration of Bhubaneswar as the capital city of Orissa, the importance of Baliana market reduced to a considerable extent.

The valorous and daring statements of Padmanava Chhotray of Badagada "the hands of an Oriya is always folded in front of Lord Jagannath and the Gajapati but never before the British or foreigners (Mlechhas)" still echoes in our mind. This courageous avowal was directed against Major General Campbell who is known in history as a cruel suppressor of local uprisings under the British Raj. Chhotray organized guerilla warfare against the British troops stationed at Baliana, on the other side of river Kuakhai which made the British afraid of crossing the river. In the year 1819 the British caught Chhotray tactfully and after a short trial at Baliana he was changed until death at a place called Patharakot. The tree in which Chhotray was hanged has been

destroyed by the Super Cyclone of 1999. The present-day State Museum Building is located just on the fort and his funeral ground has been converted into residential quarters by the Bhubaneswar Development Authority during the year 1978.

Yet another martyr, Pindika Bahubalendra of Daruthenga village near Bhubaneswar also remembered for his bravery in waging guerilla warfare from the Sikharchandi hillock near Patia, Located now within the city limits of Bhubaneswar. He continued his protracted struggle and resentment against the British Raj for a long span of time. At last he was also caught due to a treacherous act played by the Zamindar of Malipada (Mallapada) and ultimately he lost his life. The historicity of the great hero is yet to be established.

To fight against the British there must be a social and moral uplift among the general people otherwise it would be difficult to deal with the advanced and strong British. The Brahmins must act as path finders of the people and must not indulge selfishness and treacherous acts. The golden words were uttered by Ramachandra Das, a social reformer, thinker and educationist, born at Bhingarpur near Bhubaneswar and later shifted to Puri. To change the social spectrum he established Suniti Primary School and Minor Schools at his native village Bhingarpur which survive till today. But people have forgotten him and his contributions for a strong society by education and social reformation. The young mass of the local area remember this great man and plan to establish a memorial but due to obstacles from a few handful and powerful influential people this dream remains stagnant.

Dasarathi Mohanty of Benupur under Baliana P.S. (a teacher by profession and later on left the job because of his participation in the

freedom movement), popularly known as Baliana Gandhi, took the leading role against the British Raj. He was not at all afraid of the British as also of the Zamindars and was protesting with the help of Birabara Lenka and Jayakrushna Sahu. Because of his anti-Government movements he was imprisoned during the Quit India Movement of 1942. Jayakrishna Sahu rejoined his old profession as a teacher and breathed his last in the year 2006.

Mahadeva Mohanty of Dhamilo, near Baliana is remembered for his participation in freedom movement. He came in contact with Mahatma Gandhi and Saint Vinoba Bhave and stayed some days at Wardha and Sabarmati. He was also a follower of Pandit Gopabandhu Das and published an eight-page poem about the Flood Relief Fund of the Utkalmani which was sold at 2 paise each. He was imprisoned during the Quit India Movement of 1942.

Besides the above leaders, several others also participated in the freedom movement. Padma Charan Senapati of Garedi Panchana of Balipatana also contributed to the freedom by participating in the Quit India Movement. He was also the Vice-President and President of Puri Local Board. Another freedom fighter Bhagavati Panigrahi of Biswanathpur (near Balipatana) was

also a great communist leader after independence. Two brothers, Bichitrananda Das, an Advocate by profession and Bhubanananda Das, an engineer by profession also contributed immensely to the freedom movement by supporting the movement members financially. Krishna Chandra Ray of Bhanwargarh from which village the noted freedom fighter Rabi Ray hails, was also a freedom fighter and was also a Member of the Puri District and General Boards. Raghunath Mohapatra and Sridhara Garabadu of Old Bhubaneswar and Bhagavan Mohanty of Baliana also participated in the Quit India Movement of 1942.

The contribution of Bhubaneswar locality to the freedom movement is immense but due to lack of research several facets of the freedom struggle is still in obscurity. Further investigation and research in this matter would no doubt yield plethora of information regarding the origin, growth, participation and spread of popular uprising against the British which ultimately led us to independence.

P.C. Tripathy lives at Plot No.1181, Devraj Vidyapeeth Road Govind Prasad, Rasulgarh, Bhubaneswar-751010.

Gopabandhu Das : A Multi-faceted Personality

Dr Brahmananda Satapathy

Gopabandhu Das (1877-1928) was a symbol of Oriya identity, popularly known as Utkal Mani, he devoted his entire life to the cause of Orissa, in particular, and India, in general. The environment of his time conditioned his thinking and inspired him to restore the lost glory of Orissa. The period was marked by awakening of nationalist forces in Orissa, the introduction of western education and rise of Indian Renaissance.

Gopabandhu was born on 9th October, 1877 in a village called Suando in Satyabadi Police Station in the district of Puri. He lost his mother after his birth and it created a void in his heart. He started his education in the village Pathashala. He developed interest in writing poems from childhood. During his school days in Puri Zilla School, he came in close contact with M. Rama Chandra Das, a man of impeccable character and intense patriotism, who infused in him a strong sense of dedication to public service. Under his influence, he was imbued with deep sense of patriotism. During his studentship in the school, Cholera broke out during the car-festival of Lord Jagannath which took away heavy toll of lives. Gopabandhu organised his friends and formed "Puri Seva Samiti". This was his first experience in public service.



While pursuing his study in the Ravenshaw College, he alongwith his friends like Brajasunder Das and Acharya Harihar Das made a commitment to serve the poor and the destitutes. While his son was seriously ill, he got the report of flood in the interior area of the district. He ignored the serious illness of his son and went to the flood affected people to provide them relief. During his absence, his son died. He said : "There are so many to look after my son. What more

can I do ? But there are so many people crying for help in the affected areas and it is my duty to go there. Lord Jagannath is here to take care of the boy." Further, the day he got the news of his success in Law Examination, Calcutta, his wife died. He was having unique personality of simplicity, sacrifice, tolerance and commitment. Gopabandhu started his career as a lawyer at Puri. In 1909, Madhusudan Das, appointed him

as the State pleader of the State of Mayurbhanj. Maharaja Shri Rama Chandra Bhanja Deo had high regards for him.

As an educationist, Gopabandhu realised that without education, people would not be conscious of their freedom and duty towards nation. In this regard, he was greatly influenced

by the work of the Deccan Education Society under the leadership of Gopal Krishna Gokhale. As a result, a school was established at Satyabadi in the district of Puri. Gopabandhu became the Secretary of the school. The reputed intellectuals of that time like Pandit Nilakantha Das, Pandit Godavarish Misra, Acharya Harihar Das, Pandit Krupasindhu Mishra, Pandit Basudev Mohapatra and Shri Ramachandra Rath offered their service.

Teaching was imparted in a natural environment i.e. under the shades of trees. The students were taught the values of secularism, nationalism and idealism. What deserves a special mention that the dignity of labour became the principle of life for both the students and teachers. Gopabandhu set up a fund called "The Orissa Education Fund" with Mr. Labert, the Principal of Ravenshaw College as the treasurer. He was a member of the senate and syndicate of the Patna University. His model of education was a combination of ideals of both western and Indian model of education.

As regards his political career, Gopabandhu was a member of the Old Bihar and Orissa Legislative Council for four years from 1917 to 1920. He emphasised on four major problems, viz, (a) amalgamation of all the Oriya-speaking tracts (b) permanent measures for the prevention of floods and famines in Orissa (c) the restoration of Oriya's right to manufacture salt free from excise duty and (d) spread of education on Satyabadi model.

Gopabandhu regularly attended and participated in the annual meeting of the Utkal Sammilani. He was elected as its President in 1919. He gave a broader definition of 'Oriya' - any well wisher of Orissa is an Oriya. His resolution to accept the aims and objects of the Indian National Congress as the part of Utkal Sammilani was approved at Chakradharpur Session.

Gopabandhu was the first leader of Orissa to organise the Orissa Provincial Committee. He became the first president of the Congress party in Orissa and brought Gandhiji to Orissa in 1921 to further the cause of Non-Cooperation Movement. He was arrested by police in 1921 and again imprisoned for two years in 1922. He was released from Hazaribagh jail on 26th June, 1924. Subhash Bose rightly called him the father of the national movement in Orissa.

Besides, he was also the pioneer of Press Freedom in Orissa. He established Oriya Daily "The Samaj". On the request of Lala Lajpat Rai, he became a member of Servant of People Society. In 1928, he was elected as the Vice-President of the society. He laid stress on language as the foundation of unity. Oneness of language makes the unity stronger. To him, language "is at the root of thought and civilisation. The unity of language ensures the unity of thought. As such the civilisation can not but be one and homogenous." He championed the cause of Oriya literature.

Gopabandhu was a great social reformer and harbinger of a new social order. His crusade against untouchability, advocacy of widow remarriage, campaign for literacy, new model of education, stress on both rights and duties, emphasis on women education, particularly vocational training and above all a deep commitment and compassion for poor and destitutes have immortalised him in Orissa and India.

Dr. Brahmananda Satapathy is a Professor of Political Science in Utkal University, Vanivihar, Bhubaneswar, Orissa.

Satyabadi High School

The Man Manufacturing Factory - 1909-2008

P.C.Das

From the year 1803 to 1st April 1936, Orissa had no official identity as a State, though the temples of the state and the caves of Khandagiri, Udaygiri, Lalit Giri and Dhauli on the bank of river Daya did bear eloquent testimony of the rich cultural heritage of the state in particular and it's inhabitants in general and they still do. The Kalinga war of Chandashok, which can be compared with the horrors of Hiroshima and Nagasaki, where millions of people lost their lives and lakhs rendered homeless, transformed Chandashok to Dharmashok. The sailors of ancient Kalinga were in affluence through their voyage oriented business with countries like Java, Sumatra, Bali, Indonesia and Malaysia. The cult of Jagannath, which even today has its own importance, had its appreciation by the length and breadth of the sub-continent. Orissa, with its mineral resources, the miles long sea-coast, the ever flowing rivers and the forest reserves of the state, was in an encircling gloom during the period mentioned above (1803 to 1936).

In the Holy "Bhagbat Gita", it is said when truth and society are in peril, God takes his incarnation to save the mankind from the disaster. So happened in Orissa. At the last quarter of nineteenth century, people like Utkal Gourav Madhusudan, Fakirmohan Senapati, Radhanath Ray, Madhusudan Rao, Krushna Chandra Gajapati, the Panchasakhas of Satyabadi and many others were born, at a time when the state



of Orissa needed their selfless sacrifice and service.

The history of Satyabadi dates back to more than a century, during which the reformers not only worked for the socio-economic conditions of the people, they too served people during the natural calamities, fought against the age old blind faith and caste system. Conservation of the Oriya language, which was going through a severe attack from the neighbouring states, coupled with lack of education, which perhaps was a vital reason for creating wider difference between the haves and the have nots - less said about the gulf between the high caste or the privileged and the down trodden class - the under - privileged. Possibly, for an identification of the people of Orissa, in 1903, Utkal Sammilani was born.

The Oriya language was neglected since only Puri, Cuttack and Balasore districts were

identified as Orissa and in revenue records, they were the Mogulbandis. And after Britishers came to the helm of power, this Mogulbandi areas, came under the perview of Khasmahal. Though Oriya was the spoken language of Khasmahal area, in ex-estates also Oriya language was used. But the irony of fact that various districts of Orissa were not under one administration. Sambalpur had the influence of the then Madhya Pradesh, while Ganjam, Koraput, Jeypore were administrated by Telugus; Puri, Cuttack, Balasore were dominated by Bengalees. Thus, the British administration imposed Hindi, Bengali and Telugu as the official language, thereby forcing the local people to accept the above languages. On January 15th 1895, Hindi language was clamped on the people of Sambalpur, that resulted in a terrible outburst, and forced the administration to withdraw its orders in the same year i.e. the 8th November 1895. After the French were ousted by English, Ganjam was included under the British administration and the Britishers included this district in the Madras Presidency.

So, hundred years after the British took over Orissa in 1803, Utkal Sammilani was born under the dynamic leadership of Utkal Gourav in 1903 and Utkalmani Gopabandhu was his right lieutenant with his associates.

Here, at this juncture, once Gopabandhu invited three of his trusted associates Nilakantha, Harihar and Ananta to his remote village in Satyabadi at the bank of river Bhargavi. In the evening, they leisurely went for a stroll at the river bank, where they witnessed how the poor people of the nearby villages were throwing the human dead bodies to the stream of waters, because of their inability to afford fuel for the cremation of the corpse of their near and dear ones. This, no doubt, was a ghastly scene for the four. The people of the area, were engulfed by cholera-the epidemic and poverty-the curse.

There, looking to the setting sun, the four promised, "not to go for a job after their education but to see their motherland in a better condition than what they had seen at the time of their birth." They fulfilled their promise during their life time. Only Nilakantha, Harihar and Godavarish saw India an independent nation.

The necessity of education in the state, was haunting Gopabandhu and his associates day in and day out. They were unanimous to do something for the education of their fellow brethren at any cost.

In 1906, Gopabandhu, during his trip to Pune to attend the Indian National Congress Conference, visited the famous Fergusson College founded by Gopal Krishna Gokhle, where he was greatly impressed by the pattern of education introduced. He also knew the details of "Viswa Bharati" at Shanti Niketan established by Gurudev Rabindranath Tagore. At this point of time, his brain child Satyabadi Bana Vidyalaya was conceived.

For the conservation of Oriya language, its development, social reforms, tourism, service to the downtrodden, patriotism, unity, co-operation, self-respect and consciousness, a meeting of the elites were convened and an extensive survey was undertaken. Visiting the ex-states, the coastal areas and various other places, the then Inspector of Schools of Puri, Vaktakabi Madhusudan Rao suggested the famous "Bakula Chhuriana Bana", described in myth as "Gupta Brundaban, as the ideal place for the location of the Vidyalaya with the equipments and staff of a closed M.E. School of Sriramchandrapur. The Satyabadi Bana Vidyalay was started on the auspicious Kumar Purnima of 1909 with Pandit Madhusudan Mishra as its' Headmaster. The name of this institution was known as Victoria Middle English School instead of Satyabadi Bana Vidyalay as has been

mentioned in the book "Jeevan Jeebika" (p-81) written by Late Justice Harihar Mohapatra, a member of the "Sabuja Group of Poets." Gopabandhu, a born opponent of British rulers, could afford to bear the English name of his brainchild, which hardly any one could believe but nonetheless it was a fact.

Though the new school was to run in the Bakula Chhuriana Bana, it actually started in a block of thatched houses. In the meantime Pandit Nilakantha wrote an article in Oriya about his moustache titled "Mo Nisha", that created a havoc among the conservative Bramhins of the locality. The aggressive conservatives set fire in the school house twice. Till a new block was erected, the teachers decided to stop the school from functioning. However, Pandit Gopabandhu was against it. He decided to run the school in the natural environment of the small forest. The school started functioning and people from different parts of the state came rushing to see the new pattern of school in natural environment. The media gave wide publicity in favour of this school, not only for its' open-air and natural environment but for its' way of education, discipline, unity, harmonious relationship and philanthropic way of life. Thus from 1912, the name Victoria Middle School vanished in history and Satyabadi Banavidyalaya came into life. But from 1909 to 1926, history is silent about lower caste students securing admission in this school.

Towards the last part of 16th century, the Bakula Chhuriana Bana was gifted in favour of Shree Birachandanpur Mouja by the king of Khurda Pratham Ramchandra Dev. A major part of this gifted jungle was transferred, in favour the deity Gopinath Dev, after the temple was constructed. The temple trust-board transferred a major part of the forest in favour of the Bana Vidyalaya in course of time. The transfer of the

said property was easier as Pandit Gopabandhu was the trustee of Satyabadi Gopinath Dev Temple Estate.

The garden school could not escape the visit of Mahatma Gandhi in 1921 and his heartiest appreciation has been recorded by Pramod Kumar Mohapatro, in his book Satabdi Sadhak (p.40). Gandhijee spent a complete day and a night, with the teachers and students at this school campus and was moved with the sense of punctuality, love and fraternity.

The list of teachers given below will go a long way in providing an idea as to what type of illustrious people were associated with the institution and their possible contribution for the pupils, that could make the school "A man manufacturing factory".

1. Pandit Nilakantha Das
2. Acharya Harihar Das
3. Pandit Godabarish Mishra
4. Pandit Basudev Mohapatro
5. Pandit Krupasindhu Mishra
6. Pandit Krupasindhu Hota
7. Dr. Radhanath Rath
8. Pandit Lingaraj Mishra
9. Nandakishore Das
10. Binod Behari Rout Ray
11. Dr. Ratnakar Pati
12. Satyabadi Tripathy
13. Mardaraj Roy
14. Madan Babu and Bhaskar Baboo
15. Gopinath Mishra
16. Harihar Mohapatra
17. Madhusudan Mishra
18. Artatran Das
19. Lokanath Mohapatro

20. Haladhar Mohapatra
21. Apana Panigrahi
22. Pandit Bhubaneswar Mishra
23. Pandit Banchhanidhi Mishra
24. Benugopal Achari
25. Dhaneswar Maharana
26. Narayan Sumanta Patnaik
27. Ramchandra Rath
28. Harihar Mohapatra and many others.

Utkalmani Gopabandhu was a member of Bihar-Orissa Legislative Council and was very much known by the length and breadth of the country and as such Satyabadi Bana Vidyalaya received wide publicity throughout the country and attracted visitors from different parts of India. The names of some distinguished visitors are given below :

1. Sir Edward Get - Governor, Bihar & Orissa
2. Vice Chancellors of Calcutta University
Sir Devi Prasad Sarbadhikari and
Sir Ashutosh Mukherjee
3. Sir Krushna Govinda Gupta
4. Devi Prasanna Raychoudhury of Navbharat
5. Sir Jening, Director Education
6. Mahatma Gandhi (1921)
7. Utkal Gourav Madhusudan Das
8. Pandit Nilamani Vidya Ratna
9. Sudam Charan Naik
10. Gokulananda Choudhury
11. Vyasakavi Fakir Mohan Senapati
12. Prof. Jogesh Ch. Ray Vidyanidhi
13. Sri Gopal Chandra Praharaj
14. Historian Jagabandhu Singh
15. Sashi Bhusan Rath
16. Bagmi Biswanath Kar
17. Braja Sundar Das

18. Prof. Hemendra Sarkar

19. Dr. Van Caster

20. Vaktakavi Madhusudan Rao and rulers of the Ex-states and academicians of fame etc.

The British Government, inspite of repeated request, did not accord a permanent financial sanction for the school till 1917. Even if there was a permanent school building, the school functioned in the Bakula Bana except in rainy season. Utkal Gourav Madhusudan once remarked before Gopabandhu and Nilakantha "You have created a second Nalanda in Satyabadi" on 21st Feb. 1921. This institution was accorded with the sanction of a National school.

This being the history of Satyabadi High School, which in course of time achieved the status of a National institution, gradually lost it's luster and popularity.

Pandit Godabarish Mishra in his autobiography has clearly admitted that "Pandit Gopabandhu started the school with a himalayan ambition that developed very quickly to achieve a laudable height and came down to a negligible standard, within a very short span of time." He has indirectly hinted for the infighting among themselves without pointing an accruing finger on anybody (p-103). The same thing is also mentioned in Pandit Nilakantha's autobiography. Advancing a step forward, Pandit Basudev Mohapatra has written in his autobiography (unpublished), that the infighting for self respect, and craze for personal prominence between Gopabandhu, Godabarish and Nilakantha, resulted in the gradual downfall of Satyabadi High School standard.

The glory of the institution is the history of yester years but the vibrtion of the glory echoes in present years. That probably is the reason for General Shankar Roy Chaudhury, Ex-Chief of

Indian Army, who visited this national monument and donated rupees ten lakh for its development, from his Rajya Sabha member discretionary fund.

Half a century before independence of the country, the foundation laid by Utkalmani, is in a deteriorating condition now, which need to be ignited. Let the sophisticated take care of the controversy, whether the Satyabadi cult needs to be re-charged.

With this end in view, some old students of this ideal institution, laid the foundation of the Satyabadi High School old students Association, which is now twenty years old. In the recent past, Prof. Dr. Bikram Das, the illustrious son of Dr. Pandit Padmabhushan Nilakantha Das, the founder President of the Association passed away, leaving behind his sincere advice for the successors to carry on the torch of the organisation in the right direction.

Since, the year 2008 is at the door steps, the Satyabadians are anxiously waiting to join the centenary celebration of Satyabadi High School, as the institution enters in to its century old existence. Although the School authorities are to initiate it, certainly, it is a himalayan task for them to organise a national level celebration, keeping in view the limited resources with them and the task being enormous. The Headmaster of the school, considering the vastness of the occasion, has requested the Old Students Association, for possible help and assistance, to make the occasion a spectacular success.

The Satyabadi High School Old Students Association, on receiving such a request, has tentatively decided to co-operate and render all possible assistance, for the successful celebration of the centenary.

The centenary is primarily proposed to be celebrated for five days in memory of the "Pancha

Sakhas, the founder of the institution. It will not be out of place to mention that leaders of national level, Educationists, Academicians, Planners, Economists and intellectuals (if decided) will be invited, to participate in group symposiums, in order to reach at a point, to formulate and draft a charter of programme for another hundred years, for regaining the concept of the vocational institution, in the form of "Gurukula", as was the concept thought-of hundred years ago. To be more ambitious, it will be a landmark in the history of Satyabadi, if the Banavidyalaya concept is inaugurated during the centenary celebration.

It is, therefore, necessary that the ex-students of Satyabadi High School to unite, no matter wherever they may be, to help the occasion, in whatever manner they can. The conscious citizens of Satyabadi and the people of the state may rise to the occasion without which history will not forgive them, for this institution played a vital role during the freedom struggle.

The words of "Upanishad", which Swamy Vivekananda pronounced at Chicago, be remembered : "Rise, Awake and Run Till You Reach the Destination."

References :

1. Old records of Satyabadi High School
2. "Atma Jibanee" of Pandit Godavarish Mishra.
3. "Jeevan Charita" of Pandit Nilakantha Das
4. "Bhutara Nata" of Pandit Basudev Mahapatra.
5. "Satyabadi Itihas" by Bhimasen Mohapatra.

P.C. Das is the President of Old Students Association, Satyabadi High School, Sakhigopal, Puri, Orissa.

Gangadhar Paikaray - Leader Extraordinary

Braja Paikaray

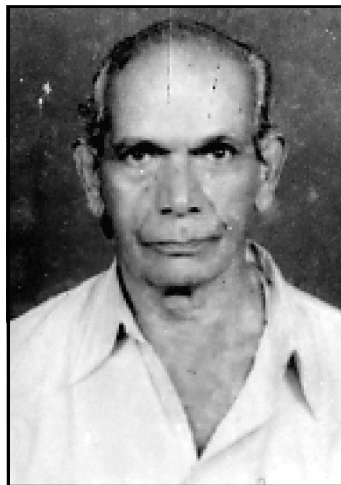
Late Gangadhar Paikaray, a strong believer of human dignity, a relentless fighter for social justice, a delegate of downtrodden was a multifarious personality. He was a great freedom fighter, an able legislator and a legendary peasant leader. He was dreaming of a human society free from hunger, illiteracy, misery and exploitation. He had become a historical figure in his own life time by dint of his good deeds and selfless services to the people of the State.

Gangadhar was born in an aristocratic Khandayat family as the son of late Rajib Paikaray of Sanapadar village in the district of Khurda on 12th July 1915. Being impressed and influenced by the clarion call of Mahatma Gandhi, in his budding period of youth Gangadhar jumped into the fiery path of Indian freedom struggle and took part in civil disobedience movement before finishing his school education.

By dint of his own merit, Gangadhar could be able to adorn the post of Secretary of Puri District Congress Committee in 1934. As an active participant in Indian Independence movement Gangadhar came to the notice of the British Govt and was soon arrested and imprisoned at Patna Camp Jail of Bihar in 1936. After releasing from jail Gangadhar

resigned from Congress Party and joined the Communist Party being inspired with its ideology.

In 1937-38 different princely states of Orissa witnessed Praja Rebellions due to the growing discontentment among the subjects against the mis-rule and mal-administration of Gadjat rulers. Gangadhar was a born fighter and could not resist himself to sit as a silent spectator to the events prevailing in different feudatory States of Orissa. He involved himself with the



Praja Rebellions of Khandapara, Nayagada and Ranapur. He had close relationship with the great revolutionary Saheed Dibakar, the chief architect and mastermind of Ranapur Praja Rebellion. Raja Krushna Chandra Narendra Bajradhar Mohapatra, of ruler of the then Princely State Ranapur threatened Gangadhar to arrest and imprison in case he dared to enter in Ranapur territory. But Gangadhar was made of different stuff. He by birth was a brave

person, not to be cowed down so easily by mere threat of the king. In the deep darkness of the night he was proceeding to Gadabamikilo, the ancestral home of revolutionary Dibakar. The two fighters were discussing and formulating the future plans, programmes and tactics regarding the Praja Rebellion. Gangadhar used to return at the dead

of the night before dawn to his native village Sanapadar, the khasmahal area of Khurda.

The first general election in independent India commenced in the year 1952. Gangadhar took part in the election and got elected as the first M.L.A. of Begunia-Bolagarh Constituency to the State Assembly with thumping majority votes. Subsequently he was fortunate enough to be elected as M.L.A. from the aforesaid Constituency in the year 1961, 1967 and 1971. In Orissa State Assembly he acted as the leader of Communist legislators and was selected as the Chairman of Public Accounts Committee. Gangadhar was an eloquent orator who could place different problems of the common mass of every nook and corner of the state before the treasury bench successfully and could solve the same with utmost sincerity. He was the undisputed leader of his Constituency and soon rose to the position of a state leader due to his positive thought and unflinching devotion towards people's cause.

Though deprived of college education Gangadhar was very much interested for the spread and development of education in Khurda area. He had played an important role for the establishment of Khurda College and was one of the founder members of that College.

In order to impart college education among rural youth of his constituency Gangadhar made every effort in establishing Deuli College as well as Gadamanatir Ramachandi Mohavidyalay with the active co-operation of the local public and became the President of the College governing body of these colleges. Due to his sincere efforts the Text Book Press High School at Bhubaneswar and high school at Sanapadar, Siko, Pichakuli and Manikgoda of his Constituency were established.

In order to provide health services to the common people at their door steps, Gangadhar stretched his helping hand to the local people at the result of which dispensaries were established at Pichakuli, Kadab and Daltola.

Gangadhar was very much interested for the economic development of the farmers and therefore he was deeply involved with the farmer's movement all over the State. Since the year 1970 up to 1996 he was the undisputed president of "Utkal Rajya Krushak Sabha."

In his political life he was honest, and sincere to the people's cause, free from personal ego and hypocrisy. He was loved and respected not only by his party colleagues but by the leaders and workers of all political parties and all sections of the society as well.

Gangadhar was well built having an aristocratic figure with a razor sharp mind. He was possessing a cheerful smiling face with a photographic memory of all events. He was well manned endowed with amicable nature. At the time of peril and disaster he was remaining calm, unmoved, determined and could be able to take firm and just decisions. He was observing the ideology of his beloved Communist Party like a disciplined soldier till his last breathe.

Apart from party politics he was involved with different social and cultural organizations. To name a few he was the president of "Rajya Burma Pheranta Sangha, President of "Bharat Soviet Maitree Sangha and many other Associations.

Gangadhar could be able to survive from the murderous attack at Gadamanatir village engineered by his political adversaries on 18th March 1986 but had to leave the mortal world on 31st August 1999. He shall be rembered by the people of Orissa for ever for his selfless service to the common mass and as a great leader of the downtroddens.

Braja Paikray lives at Plot No.342/B, Jagamara (Barabari), P.O./P.S. Khandagiri, Bhubaneswar-751030, Orissa.

The Philosopher - President

Siddhartha Dash

Dr. Sarbapalli Radhakrishnan occupied a unique position of distinction in the national life of India. He was a brilliant writer, spell-binding orator. He was the greatest bridge-builder of the century, which has led to an abiding philosophical synthesis of the best in the East and the West, of ancient wisdom and modern science. Our former President, R. Venkatraman while analyzing the contributions of this great Indian Philosopher described Dr. Radhakrishnan as "a statesman among philosophers and a philosopher among statesmen". R.D. Sinha Dinkar stated "Modern India is known to the outside world through Vivekananda, Gandhi, Jawaharlal and Tagore. But the intellectuals of the world know us chiefly through the writings

and speeches of Radhakrishnan, the ablest man that India has produced to interpret herself". Similarly, D.S. Sharma wrote "along with Gandhi and Tagore, he has raised the prestige of our nation among the nations of the world".

Radhakrishnan had a religious approach to the problems of life. He would press for the

application of religious spirit of tolerance, love and genuine charity in all walks of life. Social philosophy of this great son of India was based upon spiritualism, universalism and humanism.

His humanistic philosophy was directed towards the welfare of mankind. According to him, we live in a world where there is a crisis of faith. The people are lost in the euphoria of affluence. They are far from cherishing the ideals of love, tolerance and sacrifice. They suffer from a sense of alienation. To Radhakrishnan, suffering for others and enduring pain and loneliness are the hallmarks of a true human society. He believed that when our hearts are starved and brains hollow, wealth and money can not help. Love and friendship alone can

give us hope and solace. They are the greatest of the forces on earth. Wealth and fame pale into insignificance before them. Love and friendship owe their worth not to power of riches, but to a glittering smile and a noble word.

Apart from being a great philosopher, Radhakrishnan was also a very successful



diplomat. In 1949, when Mrs. Vijayalakshmi Pandit, our first ambassador to the USSR relinquished her appointment in Moscow in order to go to Washington. The question arose as to who should be chosen to succeed her. Many names came under consideration. Pandit Nehru had great love and admiration for Radhakrishnan and finally he selected him for this coveted post. While accepting this offer, Radhakrishnan made it a condition to retain the post of Professorship of Comparative Religion at Oxford. The Soviet Government showed its approval of his appointment by the promptitude with which it arranged for the presentation of his credentials. While Mr. Lamping, then ambassador of the Netherland in Moscow had to wait for six months before he could present his credentials. Radhakrishnan was received by Kalnin, the head of the Soviet State within a few days of his arrival. The Soviet people respected Radhakrishnan very much. Unlike Khrushchev, who was ready to meet every Tom, Dick and Harry, Stalin met a few diplomats. Stalin earlier declined to meet Mrs. Vijayalaxmi Pandit but he met the new Ambassador soon after his arrival. In the first meeting itself, that lasted for half an hour, in the presence of Vycinsky, the Foreign Minister of Russia and Pavalov the interpreter of Russian language into English. Radhakrishnan won over the heart of the iron man of Russia. Despite illness, Stalin received Radhakrishnan again on April 5, 1952 on the eve of the later's departure from Moscow as Vice-President designate of India. Radhakrishnan warmly patted on his cheek with love and respect and eagerly greeted him saying "Hallow, how are you?" Stalin was deeply moved by this warm touch and said, "You are the first person to treat me as a human being and not as a monstor. You are leaving us and I am sad. I want you live long. I have not long to live". Prophetically, six months later Stalin passed away.

Pavalov, the interpreter who met Radhakrishnan some time after, reported him that his boss liked Radhakrishnan's simplicity and frankness. He further reported on what Stalin told about Radhakrishnan. "This man speaks from a bleeding heart, not like an ordinary ambassador". Radhakrishnan's brief tenure as Ambassador was remarkable both for India and Russia. By his gracious personality he paved the way for the development of Indo- Soviet relationship on a most impressive scale.

On his arrival in April 1952 Radhakrishnan was elected to the post of Vice-President of the Indian Republic. He was unanimously elected again for the second term in 1957. He conducted the office of the Vice-President with rare dignity and decorum. Pandit Nehru once remarked that as Chairman Radhakrishnan has turned the Upper House into an ideal home. Veteran Congress leader Govinda Ballav Pant remarked that in the hands of Radhakrishnan Rajya Sabha was simply a toy. Similarly, K. Rama Rao another senior member remarked that Radhakrishnan as Chairman was the very soul of Rajya Sabha.

After Dr. Rajendra Prasad, in the Presidential election of May 1962, Radhakrishnan captured 98.3 percent of vote while his rival C.H. Ram got only 1.1 percent of vote. It was a record which was unprecedented in the history of Presidential election anywhere in the world. His election to the highest post of President of India was hailed by Bertrand Russel as "it is an honour to philosophy that Radhakrishnan should be the President of India and I as a Philosopher take special pleasure in this. Plato aspired philosophers to be kings and it is a tribute to India that she could make a philosopher her President". Radhakrishnan held his office with rare dignity and reputation. He accepted a meager sum of 2000 rupees from the

country's ex-chequer though a huge amount of Rs.10,000/- was his legitimate due. In 1962 when Indian defences had crumbled against the Chinese invasion, it was President Radhakrishnan who publicly castigated the Government for having brought the country to such a sorry pass. He forced Nehru to oust V.K. Krishnan Menon, the then Defence Minister from the Union cabinet. The Prime Minister who was a blind supporter of the Defence Minister acted accordingly. On the eve of 17th Republic Day speech he warned his countrymen by saying "charges of corruption are frequently made against people at all levels of Government, Central and States, Immediate disposal of this charges is essential".

In 1967, though he retired from public life, there was in fact no retirement for Dr. Radhakrishnan from intellectual activity. He was a prolific writer, a voracious reader endowed with rare poetic insight. He wrote as many as forty books. His major works include, 'Indian Philosophy', 'An Idealist View of life', 'Future of Civilisation', 'East and West', 'Freedom and Culture', 'The Dhammapada', 'Gautam, the Buddha', 'The Recovery of India' and 'Great Indians',. His translation of 'Bhagabat Gita', the 'Upanishadas and Brahmasutra' is unique in the whole history of Indian literature.

Radhakrishnan was a member of our Constituent Assembly. He was the Vice-Chancellor of Andhra University from 1931 to 1936 and Banaras Hindu University from 1939 to 1948. He was the first from the whole of Asia who was appointed as a Professor of Oxford University. Radhakrishnan was endowed with the most prestigious award, the 'Order of Merit' by the British Government. He was the third non-British recipient of this very rare award, the other two being Albert Schweitzer and Dwight L' Eisenhower.

Throughout his life, Radhakrishnan was a fearless crusader of peace and liberty who raised his voice against cruelty and injustice. It was Gandhi, who aroused national unity among his countrymen. It was R.N. Tagore who enlivened Indian cultures. At the same time, it was Radhakrishnan, who successfully propagated Indian philosophy abroad.

Radhakrishnan was one of the greatest Indians of our time. He was, in deed, a Yuga Purusha, Amrutasya Putra - a child of immortality.

Siddhartha Dash lives at N-4/205, I.R.C. Village, Bhubaneswar-751015, Orissa.

STATE WATER POLICY - 2007

INTRODUCTION

Water is a prime natural resource, a basic human need and a precious national asset. Planning, development and management of Water Resources therefore need to be governed by a national perspective. The National Water Policy was first formulated in 1987. Based on the national policy, the State Water Policy was formulated in 1994. Since then a number of developments have taken place; new information and knowledge have been generated and new issues and challenges have emerged in the field of development and management of water resources. The National Water Policy-1987 has been reviewed, updated and a new policy titled National Water Policy-2002 has been adopted by the Government of India. It was therefore felt necessary by the State Government to review the State Water Policy-1994. After due consideration, the State Government have prepared a new Water Policy called "Orissa State Water Policy-2007" in keeping with the National Water Policy - 2002, and this has been approved by the State Water Resources Board after taking the outcome of the meeting with all stakeholders and administrative departments into account. It aims at laying down the principles of equitable and judicious use of water for survival of life, welfare of human beings and sustained as well as balanced growth of the State.

The State Water Policy-2007 is given below.

Water is a replenishable but finite resource. The annual overall availability of surface water in Orissa is about 85.89 billion cubic meters. The population of Orissa is 4% of that of the country, according to 2001 census. The State has 11% of the water resources of the country. The per capita availability of water in 2001 was 3359 cubic meters. By 2051, it is likely to reduce to 2218 cubic meters. With increasing population and the consequential increase in demand for food and water and with the growth in mining and industrial activities, the demand for water from various sectors is likely to increase to 55 billion cubic meters by 2051. The degradation in quality of water resources by direct and indirect human interference such as discharge of untreated/partially treated industrial and municipal waste water, organic and inorganic wastes and runoff from agriculture, mining, etc makes this resource increasingly scarce.

The seasonality of water availability in peninsular India causes significant variations in availability of water, both in space and time. The vagaries of monsoon cause droughts and floods in different parts of

the State on a regular basis. From 1958 to 2005, rain-related natural calamities have visited the State 27 times.

The State Water Policy of Orissa, 2007 takes into account all these emerging factors and aims at laying down principles for wise and judicious use of water for survival of life, welfare of human beings and sustained as well as balanced growth of the State.

1. State Water Plan

1.1. The hydrological unit should be the unit of development and management of water resources, starting from primary watersheds to sub-catchments and catchments, integrated into sub-basins and basins. The State of Orissa has 11 river basins. The salient features of these basins are placed in the Annexure. The State has developed a State Water Plan for a period covering up to 2051 AD when the population of the State is expected to stabilize. With competing demands for water from the same sources, it is necessary to lay down the priorities in its allocation. The State of Orissa adopts the following order of priority in water allocation in tune with the National Policy:

- (a) Drinking water and domestic use (human and animal consumption)
- (b) Ecology
- (c) Irrigation, Agriculture and other related activities including Fisheries.
- (d) Hydro Power
- (e) Industries including Agro Industries.
- (f) Navigation and other uses such as tourism.

Any alteration in the above-mentioned priorities will demand formulation of a new policy.

1.2. The State Water Plan will not only allocate the water resource to different sectors of priority, it will also have a perspective plan for development of these resources in important areas like drinking water, irrigation, hydro-power, etc. While developing these resources, people's needs, preservation of the ecological balance and enrichment of the ecosystem would receive adequate attention. The plan will be holistic, participatory and environmentally sustainable.

2. Institutional Mechanism

2.1. The preparation of the State Water Plan and development of the water resources require an appropriate institutional and legal framework to support the activities. The Orissa Water Planning Organisation under the Engineer-in-Chief, Water Resources shall prepare macro-level multi-sectoral River Basin Plans. The OWPO will interact with various stakeholders for preparation of these plans. The plans prepared by OWPO will be groundtruthed through the River Basin Organisations (R.B.Os), which are to be established for planning and management of water resources of different basins. Adequate representation would be provided to various stakeholders of water in the RBOs. The RBOs will also take on board P.R.I.s, legislators, civil society organisations and experts for a holistic water resource plan for the basin.

2.2. The plans prepared by OWPO and vetted by the R.B.Os will be placed for approval of the State level Water Resource Board, which would provide necessary forum for inter-sectoral coordination and policy realignment.

2.3. The institutional capacity for development of new water resource will be suitably upgraded in the light of modern improvements in project planning, monitoring and evaluation. Time and cost overruns shall be minimized through appropriate systems of monitoring. The budgetary provision will be prioritized for achieving the maximum return on investment.

2.4. The human resource engaged in planning and development of water resources will be trained at suitable intervals in order to keep abreast of the latest developments in the field.

2.5. In order to facilitate planning and development of water resources, a modern hydrological information system would be developed which would include collection, processing, archiving and dissemination of water-related data. The water-related data would include hydrological, meteorological, topographical, geo-morphological, demographical and ecological data and those relating to land, soil, water quality, forest cover, crop cover etc. There will be a state of the art Data Storage Center for the purpose. Decision support systems will be developed making use of the data and geographical information system in the Water Resources field. There will be a certain degree of standardization and transparency in collection and dissemination of the data system.

3. Drinking Water

The State shall provide adequate safe drinking water for human beings and livestock both in urban and rural areas. Irrigation and multipurpose projects should invariably include components for domestic use, which should override the demands from other sectors. Maintenance of water quality and reduction of pollution load will be an integral part of the strategy. Monitoring and surveillance of water quality would also be an integral part of the strategy. This will be achieved through an appropriate combination of legislation and information, education and communication (IEC) measures. Mechanisms to maintain domestic water supply in case of emergency should be provided.

4. Development of Water Resources for Irrigation and Drainage.

4.1. Development of water resources will take into account all the available options such as surface water, ground water and rain water harvesting for the most cost-effective and sustainable combination. The overall goal would be water security for all. Intra-State interbasin transfer of water from surplus areas to deficit areas will be planned taking into account the riparian rights of the population and the environmental impact of such transfer.

4.2. The Action Plan for horizontal expansion of irrigation coverage would include Major, Medium, Minor and Lift Irrigation Projects depending upon their feasibility and financial viability. Traditional systems of irrigation such as Munda, Kata, Bandha, tanks, checkdams, etc will be given due importance. Attempts will be made to enrich these traditional sources by not only renovating them, but also involving people in their planning and management. Interlinking major and medium irrigation projects for a holistic development of the system would be kept in view. Development of water resources in tribal and hilly

areas would be specially designed to suit the tribal ethos, agronomic system of the terrain and should be in tune with the ecology of the area.

4.3. The expansion of irrigation coverage would aim at balanced growth of the infrastructure throughout the State. Districts and Blocks having irrigation coverage below the State average will receive greater attention than those above in matters of future investment in irrigation infrastructure. The projects will, as far as possible, be targeted to benefit the disadvantaged sections of the society. Appropriate strategy will be developed in order to achieve this objective.

4.4. Conservation of water would receive priority at par with horizontal expansion of irrigation coverage. Improvement of irrigation efficiency by way of reduction of transmission losses will form an important component of the State Water Plan.

Measures such as selective lining of the conveyance systems, modernization and rehabilitation of existing systems including tanks, recycling and reuse of treated effluents and adoption of new techniques like drip and sprinkler irrigation will be promoted. There would be coordination with the Agriculture Department for promoting suitable cropping patterns which would help efficient and equitable use of water.

4.5. Planning and development of water resources will encompass uniform development of field channels through command area development activities. Such activities will be carried out only through people's participation.

4.6. Irrigation and drainage are inter-twined and the development of one should take into account the development of the other. A master plan for improvement of the drainage system of the State has been prepared in order to retrieve 1.95 lakh Ha. of waterlogged land for agriculture. The plan would be further refined and converted into an action plan within the overall purview of the State Water Plan. The drainage improvement measures would not only include engineering interventions, it would also include adequate biological interventions and appropriate land-use plans for waterlogged areas with people's participation.

4.7. Planning for drainage will form an integral part of the project formulation in all the new projects.

4.8. There should be a dedicated organisation to deal with the problem of drainage for the entire State.

5. Hydropower Generation

5.1. Hydropower being a clean source of energy, steps would be taken to identify the potential hydropower projects and prepare a perspective plan for their development. Feasibility of establishing mini and micro hydropower units utilizing canal falls will be explored.

5.2. Multipurpose projects will be planned in such a way that the power-released water is utilised for irrigation and other consumptive uses, keeping in view riparian rights of the people downstream.

5.3. Utilisation of water for pumped storage-scheme may be done subject to overall economy of the proposal.

6. Industrial Water Supply

Water will be supplied to industries within the overall purview of the State Water Plan. Encouragement/incentives will be given to industries for recycling of water. Disincentives will be prescribed for non-recycling of water.

7. Ecology and Water Quality

7.1. The importance of water for maintaining the ecological balance of the river systems would be an integral part of the State Water Policy. The environmental impact of the irrigation projects will be carefully evaluated before the projects are cleared. Wetlands like lakes, lagoons, mangroves, marshes, etc would be sustained and adequate conservation measures would be undertaken through systematic planning.

7.2. The preparation of the project plan will take into account the requirement of environmental flow in the river as a mandatory consideration.

7.3. Studies will be conducted in order to analyze the requirement of water for maintenance of the riverine ecosystems. Periodic reports would be brought out on the basis of these studies.

7.4. Industrial and municipal effluents should be treated to acceptable levels and standards before discharging them into natural streams.

7.5. Both surface water and ground water should be regularly monitored for quality. Top priority will be given to addressing water quality problems. The information should be continuously shared with people.

7.6. Use of non-biodegradable materials should be discouraged by suitable mechanisms.

7.7. The principle of "Polluters must pay" will be applied to meet the expenses of maintaining water quality.

7.8. Necessary and adequate steps(including legislation) should be taken for preservation of existing water bodies and their sustainable use.

8. Resettlement and Rehabilitation

8.1. Development of water resources sometimes causes displacement of people.

8.2. The Resettlement and Rehabilitation component will form an integral part of every water resource development project in keeping with the latest R&R Policy of the State. The cost of R&R would be the first charge on the project and resettlement of the displaced persons will precede completion of a project.

9. Ground Water Development

9.1. The State has a utilizable ground water potential of 21.01 billion cubic meters, out of which the utilisation has been to the extent of 14.79%. The ground water potential of the State would be harnessed in a sustainable manner for supply of drinking water and irrigation, especially in water- scarce areas.

9.2. Artificial recharge of ground water including roof-top rainwater harvesting would be encouraged to replenish the utilisable ground water resources and improve its quality.

The ground water recharge would be a conscious policy of all stakeholders . It would be the focus of the State Watershed Mission's activities.

9.3. Exploitation of ground water resources would be done with adequate attention to the quality and quantity of ground water. There should be a periodical assessment of the ground water potential on a scientific basis in every Block of the State. The information should be shared with people on continuous basis.

9.4. Overexploitation of ground water would be effectively prevented by legislation.

9.5. Degradation of Watershed (catchment) leads to reduction in the retention of water in the catchment, which increases the frequency and intensity of floods. Concerted efforts would be made for proper management of watersheds as a non- structural measure of flood control and drought mitigation.

9.6. Along with flood-proofing, there should be strict regulation of settlements and economic activities in the flood plain zones alongwith flood-proofing to minimize the loss of life and property on account of floods. Necessary legislation will be enacted for this purpose.

9.7. The flood-forecasting methods, forecast of inflow into reservoirs, etc. would be modernised with the objective of effective management of reservoirs.

10. Flood Control and Management

10.1. A master plan for flood control and management for each flood-prone area of the basins would be prepared and future investments in flood control measures would be guided by such master plan. River Training Works will be taken up for protection of embankments and for maintenance of the river regime.

10.2. Adequate flood storage should be provided in water reservoir projects, wherever feasible, to facilitate better flood management. In highly flood-prone areas, flood control would be given overriding consideration in the reservoir regulation policy even at the cost of sacrificing some irrigation or power benefits.

10.3. Increased emphasis would be laid on non-structural flood-control measures such as flood forecasting and warning, flood-plain zoning and flood-proofing for the minimization of losses and reduction of recurring expenditure on flood relief and rehabilitation.

10.4. Control of urban flooding would be given due consideration.

11. Management of Saline Ingress

11.1. The threat of saline ingress through tidal action will be tackled by suitable structural interventions such as construction of sluices and embankments. They will also be handled by maintenance of low flows in rivers in the normal monsoon period. Studies will be conducted in order to ascertain the proper balance of sea and river water for maintenance of an estuarial ecosystem on the entire Orissa coast. Experience- sharing with other states and countries would be given due importance.

11.2. Overexploitation of ground water in coastal areas brings in its wake a distinct possibility of permanent contamination of the ground water reserve through saline ingress. Adequate measures will be taken to prevent such a hazard.

11.3. Important habitations facing the threat of tidal action will be protected through strengthening of embankments, suitable shelter-belt plantation and mobilising community action for such purposes.

11.4. Salt production in the State would be encouraged.

12. Participatory Irrigation Management

12.1. Sustainability in water resources development and management depends upon the participation of the Water Users in Irrigation Management. Orissa has promulgated the Orissa Pani Panchayat Act, 2002 and Orissa Pani Panchayat Rules, 2003 to provide a legal framework for such participation. The State shall develop a time-bound programme for transfer of operation and management of all irrigation projects to the Farmers' Organisations. The State shall, however, continue to provide necessary support to these institutions by way of their capacity-building on a continuous basis and also by financial assistance to them as a proportion of water rates collected. Periodic independent evaluations would be conducted to assess the impact of the Participatory Irrigation Management, and suitable measures would be taken on the basis of lessons learnt.

12.2. The Water and Land Management Institution (WALMI) will be strengthened to act as a centre of excellence for PIM activities. Knowledge and experience sharing with similar institutions in the country and abroad would be encouraged.

12.3. In suitable projects, the State will introduce Irrigation Management Transfer (IMT). This will, however, be done in tune with the capacity of the Pani Panchayats to shoulder the responsibility of management of the Projects.

13. Financial Sustainability

13.1. Development of water resources involves huge capital investment. Creation of necessary infrastructure will continue to remain in the domain of public investment. Participation of beneficiaries in the capital cost in suitable proportions will be encouraged through appropriate schemes.

13.2. There will be differential water rates for different categories of uses.

13.3. The cost of operation and management will be fully recovered from the beneficiaries. Norms will be established for ensuring water rights commensurate with water rates. The State will explore the possibility of setting up a regulatory authority for fixation of water rates in order to achieve full cost recovery of the O&M charges.

13.4. In case there is any public-private participation in water resources development, care will be taken to ensure that the riparian and traditional rights of the local communities are adequately protected. Prior consultation with P.R.I.s/communities would be mandatory.

13.5. The polluters of water will be made to pay so that adequate measures can be taken for pollution mitigation. However, pollution beyond a threshold (to be decided by the Orissa Pollution Control Board) would not be permissible.

14. Catchment treatment

The treatment of catchments of all reservoirs will be taken up in an expeditious, systematic and scientific manner in order to prevent premature siltation of the reservoirs. Action plans would be prepared for

catchment treatment of all the major and medium reservoirs of the State with the help of satellite data as well as ground surveys. Afforestation and soil conservation measures should be dovetailed with measures for prevention of reservoir sedimentation. The effectiveness of such measures will be monitored and the impact evaluated at designated intervals. The catchment treatment plans, their implementation, their monitoring and evaluation should be with the full participation of local communities living therein.

15. Safety of Dams

The safety of large dams would receive the urgent attention of the State. Appropriate legislation would be enacted in order to ensure proper inspection and surveillance of existing dams and also to ensure proper maintenance and rehabilitation of the dams. The Dam Safety Organisation under Engineer-in-Chief, Water Resources would be suitably strengthened to discharge these functions effectively.

16. Role of NGOs. (Non - Government Organisations)

The State would welcome the participation of NGOs in campaigns for water management, water conservation and participatory irrigation management. They may also be associated with the resettlement and rehabilitation of displaced persons for bringing about greater transparency and stakeholder participation. NGOs will form an important medium for campaigns relating to information, education and communication with regard to management, conservation and development of water resources.

There will be adequate civil society engagement in the process of monitoring the implementation of the State Water Policy.

ORDER

Ordered that the Resolution be published in the next extraordinary issue of The Orissa Gazette and copies of the same forwarded to all Deptts. of Govt./All Heads of Departments/ Accountant General, Orissa.

By Order of the Governor

AUROBINDO BEHERA

Principal Secretary to Government

ANNEXURE

Salient Feature of Subarnarekha Basin

	Total	Inside Orissa	% of Geographical area of State
Basin Area (Sq.Km.)	19227	2983	1.92%
Name of Districts:	Mayurbhanj, Balasore		
Population (Nos.)	2001	2051	
Total	1150904	1691650	

Arable Area (Ha.) :	234114			
	Present	Future		
Net Sown Area (Ha.) :	175267	175267		
Irrigation Status (Ha.)	Present	Future		
Major & Medium :	20450	32792		
Minor Flow :	6978	8089		
Minor Lift :	17843	19700		
Other sources :	15083	16653		
Total Irrigation	60354	77234		
Rainfed Area (Ha.) :	114913	98033		
		Surface		Ground
	Present	Future	Present	Future
75 % Dependable Flow	2745	2745	597.47	597.47
(Mcum)				
Food (Lakh MT)		2001		2051
	Demand	Production	Demand	Production
Cereal	2.91	3.96	4.27	4.03
Pulses	0.28	0.07	0.41	0.08
Oil Seed	0.53	0.15	0.78	0.20
Vegetables	0.81	1.24	1.18	1.40

Salient Feature of Budhabalanga & Jambhira Basins

A. Budhabalanga Basin

	Total	Inside Orissa	% of Geographical area of State
Basin Area (Sq. Km.)	4838	4838	3.11%
Name of Districts:	Balasore, Mayurbhanj		
Population (Nos.)	2001	2051	
	Total	1432618	2137914
Arable Area (Ha.) :	252581		
	Present	Future	
Net Sown Area (Ha.):	210052	210052	
Irrigation Status (Ha.):	Present	Future	
Major & Medium :	16060	87116	
Minor Flow :	11025	13697	
Minor Lift :	3550	3919	

Ground Water Lift :	9694	10704		
Other sources :	19796	21857		
	Total	60125	137293	
		Present	Future	
Rainfed Area (Ha.) :	149927	72759		
		Surface	Ground	
75 % Dependable Flow (Mcum)	3030.37	818.81		
Food (Lakh MT)		2001		2051
		Demand	Production	Demand
				Production
	Cereal	3.62	3.66	5.40
	Pulses	0.35	0.80	0.52
	Oil Seed	0.66	0.26	0.98
	Vegetables	1.00	2.76	1.50
				3.81
B. Jambhira Basin				
	Total	Inside	% of Geographical area of	
		Orissa	State	
Basin Area (Sq. Km.)	1853	1516	0.97%	
Name of Districts:	Balasore, Mayurbhanj			
Population (Nos.)	2001	2051		
	426092	499849		
Arable Area (Ha.) :	113555			
	Present	Future		
Net Sown Area (Ha.):	100196	100196		
Irrigation Status (Ha.):	Present	Future		
Major & Medium :	3500	74333		
Minor Flow :	3362	4151		
Minor Lift :	1204	1330		
Ground Water Lift :	4529	5000		
Other sources :	8190	9042		
	Total	20785	93856	
		Present	Future	
Rainfed Area (Ha.) :	79411	6340		
		Surface	Ground	
75 % Dependable Flow (Mcum)	735.58	472.97		

Food (Lakh MT)	2001		2051	
	Demand	Production	Demand	Production
Cereal	1.08	1.68	1.26	3.23
Pulses	0.10	0.04	0.12	0.11
Oil Seed	0.20	0.06	0.23	0.14
Vegetables	0.30	1.12	0.35	2.40

Salient Feature of Baitarani Basin

	Total	Inside Orissa	% of Geographical area of State
Basin Area (Sq. Km.)	14218	13482	8.66%
Name of Districts:	Balasore, Mayurbhanj, Bhadrak, Jajpur, Kendrapara, Angul, Keonjhar, Sundargarh		
Population (Nos.)	2001	2051	
	3829931	5614349	
Arable Area (Ha.) :	832970		
	Present	Future	
Net Sown Area (Ha.):	604270	604270	
Irrigation Status (Ha.):	Present	Future	
Major & Medium :	114440	305088	
Minor Flow :	19970	74885	
Minor Lift :	26822	28163	
Ground Water Lift :	23754	24942	
Other sources :	36710	40531	
	Total		
	221696	473609	
	Present	Future	
Rainfed Area (Ha.) :	382574	130661	
	Surface	Ground	
75 % Dependable Flow (Mcum)	5149.47	2388.53	

Food (Lakh MT)	2001		2051	
	Demand	Production	Demand	Production
Cereal	9.67	13.85	14.17	15.85
Pulses	0.94	0.40	1.37	0.55
Oil Seed	1.76	0.38	2.58	0.55
Vegetables	2.68	4.66	3.93	7.26

Salient Feature of Brahmani Basin

	Total	Inside Orissa	% of Geographical area of State	
Basin Area (Sq. Km.)	39116	22516	14.00%	
Name of Districts:	Sundargarh, Sambalpur, Deogarh, Angul, Dhenkanal, Keonjhar, Jajpur, Kendrapara			
Population (Nos.)	2001	2051		
	5110660	7526383		
Arable Area (Ha.) :	1106700			
	Present	Future		
Net Sown Area (Ha.):	863250	953098		
Irrigation Status (Ha.):	Present	Future		
Major & Medium :	81671	467232		
Minor Flow :	51917	157762		
Minor Lift :	41614	97000		
Ground Water Lift :	14519	23000		
Other sources :	60870	67205		
	Total	250591	812199	
	Present	Future		
Rainfed Area (Ha.) :	612569	140898		
	Surface	Ground		
	Present	Future	Present	Future
75 % Dependable Flow (Mcum)	13996	13061.76	2601	2601
Food (Lakh MT)		2001		2051
	Demand	Production	Demand	Production
Cereal	12.90	12.53	19.00	19.79
Pulses	1.25	0.72	1.84	0.89
Oil Seed	2.35	0.83	3.45	1.44
Vegetables	3.58	2.43	5.27	6.29

Salient Feature of Mahanadi Basin

	Total	Inside Orissa	% of Geographical area of State	
Basin Area (Sq. Km.)	141134	65628	42.15%	
Name of Districts:	Angul, Bargarh, Bolangir, Boudh, Cuttack, Deogarh, Dhenkanal, Ganjam, Jagatsinghpur, Jajpur, Jharsuguda, Kalahandi, Kandhamal, Kendrapara, Khurdha, Nawarangpur, Nayagarh, Nuapada, Puri, Rayagada, Sambalpur, Sonapur, Sundargarh			

Population (Nos.)	2001	2051		
	16202133	20930123		
Arable Area (Ha.) :	3105980			
	Present	Future		
Net Sown Area (Ha.):	2278140	2640989		
Irrigation Status (Ha.):	Present	Future		
Major & Medium :	548747	1577855		
Minor Flow :	182026	399692		
Minor Lift				
Ground Water Lift	120487	341948		
Other sources :-	219010	241805		
	Total	1070270	2561300	
		Present	Future	
Rainfed Area (Ha.) :	1207870	79669		
		Surface		Ground
		Present	Future	Present
				Future
75 % Dependable Flow (Mcum)	43681.53	42500.81	10623.28	10623.28
Food (Lakh MT)		2001		2051
		Demand	Production	Demand
				Production
Cereal	40.91	50.35	52.84	72.52
Pulses	3.97	1.10	5.12	1.94
Oil Seed	7.44	2.48	9.61	4.64
Vegetables	11.34	14.05	14.65	15.47

Salient Feature of Rushikulya Basin

	Total	Inside Orissa	% of Geographical area of State
Basin Area (Sq. Km.)	8963	8963	5.76%
Name of Districts:	Ganjam, Gajapati, Kandhamala, Nayagarh, Khurda		
Population (Nos.)	2001	2051	
	Total	2942901	3868021
Arable Area (Ha.) :	432810		
	Present	Future	
Net Sown Area (Ha.):	371560	371560	
Irrigation Status (Ha.):	Present	Future	
Major & Medium :	107270	124306	
Minor Flow :	78555	106560	
Minor Lift :	14298	23200	

Ground Water Lift :	5424	8800		
Other sources :	153030	52264		
	Total	358577	315130	
		Present	Future	
Rainfed Area (Ha.) :	229544	78397		
		Surface	Ground	
75 % Dependable Flow (Mcum)	3299.92	1147.59		
Food (Lakh MT)	2001	2051		
		Demand	Production	Demand
				Production
Cereal	4.15	5.62	5.45	6.88
Pulses	0.70	0.63	0.93	0.82
Oil Seed	1.37	0.35	1.80	0.52
Vegetables	2.06	2.13	2.71	3.68

Salient Feature of Bahuda Basin

	Total	Inside Orissa	% of Geographical area of State	
Basin Area (Sq. Km.)	1118	890	0.57%	
Name of Districts:	Ganjam, Gajapati			
Population (Nos.)	2001	2051		
	270937	310330		
Arable Area (Ha.) :	44408			
	Present	Future		
Net Sown Area (Ha.):	39449	39449		
Irrigation Status (Ha.):	Present	Future		
Major & Medium :	8485	12369		
Minor Flow :	12785	13363		
Minor Lift :	2045	2250		
Ground Water Lift :	272	308		
Other sources :	3023	3338		
	Total	26610	31628	
		Present	Future	
Rainfed Area (Ha.) :	12839	7821		
		Surface	Ground	
75 % Dependable Flow (Mcum)	407.48	104.6		
Food (Lakh MT)	2001	2051		
		Demand	Production	Demand
				Production
Cereal	0.68	0.88	0.78	0.94

Pulses	0.07	0.02	0.08	0.02
Oil Seed	0.12	0.04	0.14	0.06
Vegetables	0.19	0.46	0.22	0.48

Salient Feature of Vansadhara Basin

	Total	Inside Orissa	% of Geographical area of State	
Basin Area (Sq. Km.)	11377	8960	5.75%	
Name of Districts:	Kalahandi, Koraput, Kandhamal and Gajapati			
Population (Nos.)	2001	2051		
	1023338	1504148		
Arable Area (Ha.) :	241100			
	Present	Future		
Net Sown Area (Ha.):	192100	220915		
Irrigation Status (Ha.):	Present	Future		
Major & Medium :	8750	46790		
Minor Flow :	29409	55929		
Minor Lift				
Ground Water Lift	12244	12856		
Other sources :	11290	40105		
	Total			
	61693	155680		
	Present	Future		
Rainfed Area (Ha.) :	130407	65235		
		Surface	Ground	
	Present	Future	Present	Future
75 % Dependable Flow (Mcum)	3941.94	3941.94	666.63	666.63
Food (Lakh MT)	2001	2051		
	Demand	Production	Demand	Production
Cereal	2.308	2.373	3.390	3.546
Pulses	0.245	0.082	0.360	0.125
Oil Seed	0.460	0.136	0.670	0.246
Vegetables	0.720	0.940	1.052	1.886

Salient Feature of Nagavali Basin

	Total	Inside Orissa	% of Geographical area of State	
Basin Area (Sq. Km.)	9275	4500	2.89%	
Name of Districts:	Kalahandi, Koraput, Rayagada			

Population (Nos.)	2001	2051		
	Total	578143	813442	
Arable Area (Ha.) :	174171	174171		
	Present	Future		
Net Sown Area (Ha.):	128233	141058		
Irrigation Status (Ha.):	Present	Future		
Major & Medium :	0	45400		
Minor Flow :	10279	25779		
Minor Lift :	4743	4980		
Ground Water Lift :	2040	2142		
Other sources :	11186	11186		
	Total	28248	89487	
	Present	Future		
Rainfed Area (Ha.) :	99985	51571		
		Surface		Ground
	Present	Future	Present	Future
75 % Dependable Flow (Mcum)	2367	2367	396	396
Food (Lakh MT)		2001		2051
	Demand	Production	Demand	Production
Cereal	1.303	1.576	1.834	2.286
Pulses	0.138	0.042	0.195	0.081
Oil Seed	0.260	0.021	0.366	0.105
Vegetables	0.404	0.912	0.569	1.237

Salient Feature of Kolab Basin

	Total	Inside Orissa	% of Geographical area of State
Basin Area (Sq. Km.)	20427	10300	6.61%
Name of Districts:	Malkangiri, Koraput		
Population (Nos.)	2001	2051	
	1108684	1521209	
Arable Area (Ha.) :	346000		
	Present	Future	
Net Sown Area (Ha.):	284000	284000	
Irrigation Status (Ha.):	Present	Future	
Major & Medium :	117810	175300	
Minor Flow :	4582	22571	
Minor Lift :	6294	43035	
Other sources :	35949	40000	

	Total	164635	280906		
		Present	Future		
Rainfed Area (Ha.) :		244190	136060		
		Surface			
75 % Dependable Flow (Mcum)		6509.06			
Food (Lakh MT)		2001		2051	
		Demand	Production	Demand	Production
Cereal		1.50	2.71	2.05	5.42
Pulses		0.28	0.11	0.38	0.18
Oil Seed		0.15	0.47	0.21	1.07
Vegetables		0.95	3.38	1.31	6.61

Salient Feature of Indravati Basin

	Total	Inside	% of Geographical area of	
		Orissa	State	
Basin Area (Sq. Km.)	41700	7400	4.75%	

Indravati River is a tributary of Godavari Basin of area 3,12,812 Sq. Km.

Name of Districts:- Kalahandi, Koraput, Rayagada, Nawarangpur

Population (Nos.)	2001	2051
	1191460	1420073

Arable Area (Ha.) :	376260	
	Present	Future
Net Sown Area (Ha.):	270940	270940
Irrigation Status (Ha.):	Present	Future
Major & Medium :	4250	66106
Minor Flow :	5266	46099
Minor Lift :	8888	25293
Ground Water Lift :	905	12646
Other sources :	25425	38140
Total Irrigation	44734	188284

	Present	Future
Rainfed Area (Ha.) :	226206	82565

		Surface		Ground	
	Present	Future	Present	Future	
75 % Dependable Flow (Mcum)	5403	5403	692	692	
Food (Lakh MT)		2001		2051	
		Demand	Production	Demand	Production
Cereal		3.01	3.27	3.59	5.65
Pulses		0.29	0.11	0.35	0.20
Oil Seed		0.55	0.15	0.65	0.32
Vegetables		0.83	0.88	0.99	1.64