

ODISHA REVIEW

VOL. LXX NO. 3

OCTOBER - 2013

PRADEEP KUMAR JENA, I.A.S.
Commissioner-cum- Secretary

PRAMOD KUMAR DAS, O.A.S.(SAG)
Director

DR. LENIN MOHANTY
Editor

Editorial Assistance
Bibhu Chandra Mishra
Bikram Maharana

Production Assistance
Debasis Pattnaik
Sadhana Mishra

Cover Design & Illustration
Manas Ranjan Nayak

D.T.P. & Design
Hemanta Kumar Sahoo

Photo
Raju Singh
Manoranjan Mohanty

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

Published by Information & Public Relations Department, Government of Odisha, Bhubaneswar - 751001 and Printed at Odisha Government Press, Cuttack - 753010.

For subscription and trade inquiry, please contact : **Manager, Publications, Information & Public Relations Department, Loksampark Bhawan, Bhubaneswar - 751001.**

Five Rupees / Copy

E-mail : iprsec@rediffmail.com
Visit : <http://odisha.gov.in>
Contact : 9937057528(M)

CONTENTS

The Cult of Lord Jagannath	<i>Sasmita Pattanaik</i>	...	1
Good Governance		...	5
Conquest of Phailin	<i>Nikunja Bihari Sahu</i>	...	8
India and Global Warming	<i>Siba Prasad Nayak</i>	...	10
Saivism in Odisha	<i>Dr. Gourishankar Tripathy</i>	...	15
Bijaya Dasami-the Victory of Good Over Evil	<i>Dr. Dina Krishna Joshi</i>	...	20
Mahisamardini-Durga in Odishan Iconography	<i>Rabindra Kumar Behuria</i>	...	37
Kanak Durga of Jeypore	<i>Indrajeet Mohanty</i>	...	41
Dussehra	<i>Sonril Mohanty</i>	...	43
Mamata	<i>Dr. Jyotirmati Samantaray</i>	...	44
The Concept of Man in the Philosophy of Mahatma Gandhi and Swami Vivekananda	<i>Souribandhu Kar</i>	...	47
Gotipua Dance Tradition in Odisha : An Overview	<i>Chitta Ranjan Mallia</i>	...	55
Worship of Goddess Durga in Navaratri	<i>Om Prakash</i>	...	60
Economic Development and Golden Leaf Of Odisha	<i>Dr Bandana Pathak</i>	...	63
Regional Identity of Odisha : Contribution of Studies on Temples	<i>Linu Mohanty</i>	...	68
Autobiography as a Portrayal of Inner Line	<i>Amiya Kumar Rout</i>	...	78
Shaktism During Bhaumakaras Period : An Epigraphical Study	<i>Bharati Pal</i>	...	84
Satyagraha, the Gandhian Weapon	<i>Prabodha Kumar Ratha</i>	...	86
Role of Media on Indecent Representation of Women	<i>Tanuja Panda</i>	...	88
Gender Justice and Empowerment of Women	<i>Prof. H.B. Das</i>	...	92
Hara-Chandi Temple at Bisimatri: A Study on Art and Architecture	<i>Dr. Ratnakar Mohapatra</i>	...	95

Editor's Note

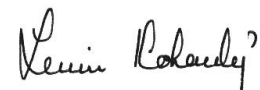


As usual, the people of the State anxiously waited for celebrating Durga Puja with pomp and show. Goddess Durga the embodiment of energy and dynamics that governs this material universe is revered by one and all. Then, there was a warning about the arrival of severe cyclonic storm 'Phailin'. Incessant rainfall and severe cyclonic storm during 12th and 13th of October 2013 and the consequent flood devastated our State. The difference that I could notice in between the cyclonic storm of 1999 and "Phailin" of 2013 is that now we have a prepared Odisha, prepared for all eventualities. The rescue of 9 lakh people in three days is a kind of world record which would not have been possible had our Chief Minister not led from the front, having putting into place an effective infrastructure to meet the challenges of disaster over the years.

It has been rightly pointed out by eminent political commentator Neerja Choudhury that non-controversial Naveen Patnaik could become a consensus leader for the post of Prime Minister if a third front emerges. The Odisha Chief Minister has stated time and again that he is not interested to move to Delhi. Neerja Choudhury concludes that "a situation will emerge when he does not seek a national role but a national role seeks him."

Our Chief Minister enjoys a clean, pro-poor and yet an industry friendly image. Time and again he has demonstrated that he has the political as well as administrative skills. His secular credentials are not in question having parted company with the NDA after the gruesome Kondhmal killings of Christians. Now the effective management of the severe cyclonic storm and consequent flood has resulted in his soaring popularity and a belief by the people of Odisha that we are on the right track.

It is time that, we shall all resolve to play our part in our own ways to rebuild Odisha.



Editor, Odisha Review



The Cult of Lord Jagannath

Sasmita Pattanaik

Lord Jagannath is considered as the most powerful and popular Deity of the Hindu religion. It is an indubitable fact that the cult of Jagannath was inducted and indoctrinated into the religious life of the Hindus, which has traces of many religious creeds and sects. There is debate ongoing about the impact of tribal culture upon the epitome of Indian culture i.e. the cult of Jagannath.

The sediment of non-Vedic traditions gradually emerged into Aryanised form and various major faiths like Saivism, Saktism, Vaishnavism, Jainism and Buddhism have been assimilated into this Jagannath Cult.

Till this time ideologists are having elaborate explanation regarding the Savar inclination with Jagannath Cult. Massive research work is going on about the inclusion of Savar origin for the formation of the Cult of Jagannath.

By taking into consideration of the prevailing traditions and literary references, like the Ramayana , *Vishnu Purana* (7th Cent A.D.), *Jnanasidhi* (8th Cent. A.D.) and *Trikandeswara* (9th Cent. A.D.), we can get a look at the term of Jagannath.



The special Non-Brahmin Priests in the Jagannath temple of Puri are designated as Daita and Soaro who claim themselves to be the descendants of the Savara tribe. The Primary



aspect of the Savara belief was the worship of tree, log and the stone which is in use even today to the Cult of Jagannath. Analyzing these factors one can conclude the lineage of Lord Jagannath with the Savara deity.

Anncharlott Eschmann holds that the Nabakalebara ritual, the ceremony of renewal of the deity is a tribal custom, such practices of renewal of the wooden deity are to be found among the primitive tribes like or as Khonds. During the 15th and 16th Centuries A.D when the evolution of Jagannath Cult reached its apogee, vernacular facts like Sarala das, Nilambar Das and Jagannath Das in their literary creations portrayed the Savara tribe in an exaggerated manner as the early worshipper of Lord Jagannath.

The Indradyumna tradition was given literary form during the 13th century A.D., in the Purushottama Mahatmya of the Skanda Purana. According to Sarala Das's Mahabharat, the dead body of Lord Krishna transformed into wooden form landed at the Puri sea shore, Jara Sabara an aborigine picked it up and worshipped it. Subsequently Indradyumna, the king of Somavamsi, got 3 wooden images made out of the log and built a temple for the deities. According to Deula Tola of Nilambara Das, Indradyumna, the king of Malva got piece of sacred wood, which was metamorphosed shape of God Nilamadhava from the Sabara Chief named Viswavasau and out of the wood, he carved 3 images.

Based on the literary tradition other beliefs sprang up in the tent of Jagannath, where only association of Savara tribe has been projected, one such belief relates to the Daita and Soara priests in the services of Lord Jagannath of Puri. It has been held that the Daita Priests are offspring of the traditional Savara girl Lalita and

the Brahmana Priest Vidyapati. They are therefore designated as Daita (descendants). Similarly another section of tribal priests known as Soara believed to be derivation of the term Savara.

The process of the disposal of the old post shows a great similarity between the Jagannath tenet and the tribal ritual. Accordingly, after the carving of new icons the Brahma Padartha (lift substance) is shifted from old to the new images. Therefore the old images are considered dead. The old icons are taken to the graveyard in the manner of corpses. The burial ground, known as Koili Baikuntha, is located within the precinct of the temple of Lord Jagannath. Thereafter the Daita Priests started weeping. They mourn for Jagannath whom they consider one of their clan. They observe ritual impurity for 10 days. Since they are the heirs of the deceased (Lord Jagannath), they lay claim on the articles used by the deity.

The belief of a guardian deity is the practice prevalent among the tribals of western Odisha and the Jagannath temple of Puri. In western Odisha, one may notice the installation of a uni conial stone at the main entrance into the village as a guardian deity. A keen observer may recognize the deity Nrisimha as the guardian deity in the Jagannath temple of Puri. The tribal belief in a guardian deity had its role to play at the time of Sanskritization, because of which the Jagannath tenet evolved.

In the Tribal Culture, caste distinction is conspicuous by its absence. There is also no taboo of eating the Bhoga or sacred food, even if touched by an untouchable. Tribal priests and non-tribal priests occupy equally important positions in the worship of Lord Jagannath. There is also no restriction on the eating of Prasada (Mahaprasad). It is partaken by the Brahman and the Chandala.



In popular beliefs, Jagannath trios are considered brother and sister. Prevailing tradition exhibits the trio in deep social bond. The psychological and emotional attachment among brother and sister discerned in the tribals of South Western Odisha can't be overlooked while evaluating legends and folklore that bespeak this social fervour in the belief and tradition of Jagannath Cult.

According to Padhi, Jagannath was a resultant from the name "Jagant" which was another name of "Kitung" the Chief Savara deity. Kitung is said to have 10 incarnations like Lord Vishnu and the Jagant incarnation of Kitung is one of them.

It is indeed difficult to say anything definite on the etymology of the term Jagannath. The name of the deity Jagannath came into use since ancient time. Literary sources like the Ramayana refers to a deity, (Jagannath), Vishnu Purana 7th century A.D., Janasiddhi (8th Century A.D) and Trikandeswar (9th century A.D.) mention the name of Jagannath. It was only from the beginning of the 14th Century A.D. exclusive use of the name Jagannath relating Puri deity has been known.

The Jagannath cult, as it appears today can therefore be said to be a conglomeration or synthesis of Vedic lore and tribal ritual practices at the regional level. How Lord Jagannath metamorphosed into a Hinduised deity if he was tribal in Origin. The legends regarding the origin of Lord Jagannath recorded in various sources such as Mahabharata of Sarala Das, Deula Tola of Nilambara Das, Skanda Purana, Brahma Purana, Narada Purana, Padma Purana, Kapila Samhita suggest the tribal as well as Brahmanical lines of the deity is the initial stage.

Rituals of Sri Jagannath temple are quite different from the ritual system of Puja or offering performing in other temples. It is an accumulation of many faculties of Hindu religion which synergizes here in one platform. Arya, Anarya and Brahmana represented by so called. Brahma Raja Aryan Raja "Indradyumna", Savara Srestha Biswavasu and Brahmana Vidyapati are associated with him. His Seva and Puja are traditionally performed by Sevak called Gajapati, Daitapati and Brahmana.

In the Kalian Copper Plate of Sridharara Rate, the chief of Samanta which has been dated to the 2nd half of the 7th century A.D. there is reference to Bhagavana Purushottama Jagannath as the creator, preserver and destroyer of the world. Sri Jagannath was regarded as the Gajapati of the empire of Utkal, Kapilendra Dev (1435-68 A.D.) describes himself as the Sevaka of Sri Jagannath. Here at the shrine of Sri Jagannath various religious creeds, cult, and strands Saivism Saktism, Vaishnavism, Buddhism, Jainism, Tantricism, Surya Cult and Ganapati Cult were welded into an organic entity called the Jagannath Dharma.

The Cult of Jagannath is a natural outcome of the religious aspiration of the people intent upon devotion based worship of a single personal God (Aikantika Bhakti). The Swetswatara Upanishad and the Kaivalya Upanishad desirable Purusha as the creator of the universe (the Brahma) as one who possesses neither hand or leg who has no eyes but sees everything, no ears but hears all and who through unknown knows everything. This description of Purana explains the peculiarity of the form of Lord Jagannath of Puri.

In the course of history, the image formation of the Lord has changed from single figure to 4 or



rather 7. The initial figure changed to a thus two with the addition of Laxmi under the Agamic modec by about the 7th cent. A.D. next to transformation into trinity was as much a political consideration as a religious necessity.

Jagannath Cult is an amalgamation of diverse religious cults line tribal religion, Buddhism, Saivism, Santhism, Tantricism and Vaishnavism.

References :

1. M.N. Das (ed.) Sidelights on History and Culture of Orissa, Cuttack, 1977.
2. N.K. Sahu, Buddhism in Orissa, Utkal University, 1958.

3. K.C. Mishra, the Cult of Jagannath, Calcutta (1971)
4. Prabhat Mukharjee, the History of Medieval Vaishnavism in Orissa, Calcutta, 1940.
5. R.P. Mohapatra, Jaina monument of Orissa, New Delhi, 1984.
6. B.N. Padhi, Daru Devata (Oriya) 1964, Cuttack.
7. W.J. Wilkins - Hindu Mythsm 1980, Calcutta, p.205.

Sasmita Pattanaik, Ph.D Scholar, Berhampur University, Berhampur.



GOOD GOVERNANCE





Announcement of Special Package for Agriculture and other Sectors which sustained loss due to severe cyclonic storm (PHAILIN) and consequent flood during October, 2013.

Incessant rainfall and severe cyclonic storm (PHAILIN) during 12th and 13th October, 2013 and consequent flood occurred in different districts have caused extensive damage to the standing crops. The severe loss of crop has badly affected the farmers. The Animal Husbandry, Fisheries and Handloom sectors have also been severely affected.

To ameliorate the sufferings of the affected farmers and others, the State Government have decided to announce the following package.

AGRICULTURE:

1. Agricultural input subsidy @ Rs.4500/- per hectare for rainfed areas, Rs.9,000/- per hectare in assured irrigated areas and Rs.12,000/- per hectare for all types of perennial crops restricted to sown areas shall be provided to the affected farmers. Perennial crops will include mango, cashew, coconut, Kewra, Betel vine etc.
2. The minimum assistance to any affected farmer shall not be less than Rs.2,000/- by administering both ex-gratia assistance and agricultural input subsidy.
3. The eligible amount will be paid to the actual cultivators who have suffered crop loss to the extent of 50% or more and will be assessed jointly by the Agriculture and Revenue personnel.
4. Crop loans during the current Rabi season shall be made available to the affected farmers at 5% interest which will be reduced to 2% in case of timely repayment. They shall not be treated as defaulters for non-repayment of the existing loan.
5. Short term crop loans advanced during Kharif 2013 will be converted to medium term conversion loans repayable over a period of three years in the affected areas.
6. Government is taking steps to conduct crop cutting experiment to settle the claims of the affected farmers under Crop Insurance Scheme.
7. Four lakh pulses kits and high quality vegetable seeds to five lakh farmers will be distributed at 90 per cent subsidy in the affected areas.
8. Demonstration of Crops over more than one lakh hectares will be taken up during ensuing Rabi season.



9. Agriculture Department should take immediate steps to arrange and distribute quality seeds in sufficient quantity for alternate cropping in Rabi season.
10. 100 per cent remission in respect of cess on land revenue and compulsory basic water rate will be given to farmers where the crop loss is 50% or more.
11. Additional seed money of Rs.5,000/- will be given to the affected SHGs in the affected areas who have taken up cultivation and sustained crop loss.

ANIMAL HUSBANDRY :

12. Under Animal Husbandry sector assistance to small & marginal farmers will be given for replacement of milch animals, draught animals or animals used for haulage @ Rs.16400/- for Buffalo/ Cow etc. and Rs.1650/- for Sheep/Goat.

For draught animals it will be @ Rs.15,000/- and Rs.10,000/- for Calf.

13. User fee in veterinary treatment shall be fully exempted.

FISHERY :

14. In Fishery sector, assistance to fishermen for repair/replacement of boats, nets, dugout- canoe and catamaran damaged or lost as per CRF/SDRF norms shall be:

Rs.3000/- for repair of partially damaged boats only;

Rs.1500/- for repair of partially damaged net;

Rs.7000/- for replacement of fully damaged boats;

Rs.1850/- for replacement of fully damaged net.

HANDICRAFTS & HANDLOOMS :

15. Similarly, under Handicrafts/Handloom sector, assistance of Rs.3000/- per artisan for replacement of tools/ equipment and Rs.3000/- per artisan for loss of raw material/goods in process/finished goods shall be provided at the earliest.

SERICULTURE:

16. The sericulture farmers shall be given agriculture input subsidy @ Rs.3200/- per hectare for Eri, Mulberry, Tussar and Rs.4000/- per hectare for Muga.

EDUCATION:

17. School fees and school examination fees up to High School level in Government Schools shall be waived in the affected areas.
18. Two pairs of school uniform and text books shall be provided to the children up to High School level.
19. Funds will be provided for repair and restoration of School and College buildings on priority.



Bhubaneswar
The 13th October, 2013

Thanks For Co-operation

- Chief Minister

Friends,

As you know, we faced a very severe cyclonic storm in the State yesterday. I had requested you to cooperate with the efforts of the State Government in this hour of tribulation without panicking. I thank all of you for honouring my request. With your cooperation, we have successfully evacuated almost 9 lakh people and minimised loss of human life during the cyclone. This is one of the largest evacuation operations in the entire country. I thank all the elected representatives, specially Sarpanchs, for effectively helping people at the time of their need.

I also thank the Government employees for their selfless service during this hour, canceling their Dasahara Puja celebrations. I also thank the families of the Government employees for the kind of commitment they have displayed during the Puja time.

The Media has a key role during natural disasters. I am really happy that both the print and electronic media have effectively informed the public and made them aware of the situation. I thank all my friends in media for this. I am also thankful to the members of the civil society for coming forward to join hands with us with dedication. I sincerely thank all my Odia brothers and sisters and others living outside who have shown their concern for the affected people during their time of need.

The impact of the cyclone will of course die down with the passage of time. Normalcy will come back soon. Our primary responsibility was to protect the valuable lives of our citizens. I think, we have been successful in minimizing the loss of precious lives. Now rehabilitation is really a big challenge for us as properties to the tune of several crores of rupees have been lost in this cyclone. I will see to it, how soon we can get people rehabilitated. I am sure, with your active support, this should also be possible smoothly. Thank you very much once again.



Conquest of Phailin

Nikunja Bihari Sahu

Phailin, the strongest cyclone to hit India in the last 14 years since the Super-cyclone of 1999, was one of the finest tropical storms like a Sapphire (true to its original meaning in Thai) that rocked the coastal belts of Odisha with Ganjam district bearing the brunt of aggression. The storm had a very interesting course of development ever since its origin in the far sea that acquired immense popularity amongst people like never before as it unfolded over the Odisha coast.

The system was first noticed as a tropical depression on October 4 within the Gulf of Thailand. Over the next few days, it moved westwards and passed over the Malay Peninsula before moving out of the Western Pacific Basin on October 6. It emerged into the Andaman Sea during the next day and moved West of the North-West direction into a favourable environment for further development. The Indian Meteorological Department (IMD) reported on October 9 that the system had been consolidated further to become a Deep Depression. The system subsequently passed over the Andaman islands into the Bay of Bengal to be rapidly reorganized into a Cyclonic Storm named as Phailin. Phailin intensified further to be recognised as a category-1 Hurricane on the Saffir-Simpson Hurricane Wind Scale (SSHWS) early on October 10 with a clear Eye feature developing which the IMD termed as a Very Severe Cyclonic storm. The system continues to grow at brisk pace and acquired category-5 Hurricane rank with wind speeds

reaching upto 260 km/h. It continued its journey towards the Indian coast and subsequently made landfall on October 12 near Gopalpur on Odisha coast between 8:30 P.M. to 9:30 P.M. in the evening as a Very Severe Cyclonic Storm. As the storm moved inland, wind speeds picked up from 100 km/h to 200 km/h within 30 minutes and ravaged the city of Berhampur, (the closest place to the point of landfall) with gale winds and heavy rainfall. It moved North-West and caused large scale destruction to human habitats all along its path. Eventually, it got weakened over the land before being last observed over Jharkhand on October 14 as a well marked area of low pressure. In spite of all its awesome strength Phailin fell short of the situation of the Super-cyclone of 1999 when the storm laid stationary over the coastal region for nearly 24 hours causing a much higher scale of devastation with a sea surge of nearly 30 feet.

The destruction caused by Phailin was immense affecting lives and livelihoods of millions of people. The cyclone has devastated homes in coastal villages uprooting trees and tearing down power and communication lines and knocking out road and rail links. A storm surge of nearly 10 ft high had inundated coastal areas. In coastal towns, shop signs and other debris were pitched high in the air by storm gusts and elaborate decorations for Durga Puja were strewn away with the Puja fervour completely lost. The cyclone has prompted India's biggest ever evacuation drive with more than 3 lakhs people moving up from



the coastal villages of Odisha to safer places. A cargo ship with 20 crew on board sank during the storm off the coast of West Bengal. The cyclone continues its assault and left its footprints in the neighbouring State of Jharkhand too during its dying hours. Heavy rainfall in the upper tracts of many rivers caused flash flood marooning people in the coastal districts of Odisha. The storm has indeed left people in the coastal districts scared and scarred.

Given the vast devastation as described above, the huge strength of the storm can be easily understood. The secret to its enormous prowess lies on a basic property of Water. Water, unlike all other liquids, has a high Latent Heat of Vaporization which is essentially the heat released when Water in gaseous state changes its form to liquid state as a result of condensation. This value for Water is 2.5×10^6 J/kg in contrast to other liquids like Ammonia: 1.2×10^6 J/kg, Propane: 4.2×10^5 J/kg, Ether: 3.9×10^5 J/kg, Carbon tetrachloride: 2.2×10^5 J/kg.

The storm has its humble beginning as a small twister over the far seas as the sunrays heat up water producing mass of warm and moist air. Sometimes, the moist air mass lay stationary as a huge cloud over the sea surface without dispersing out which is highly unstable in nature that eventually becomes the cradle for the storm. Further heating causes streams of air rising up within the moist air cloud creating a low pressure region there. Surrounding mass of moist air rushes into the region that curves around due to the Earth's spin. On reaching the low pressure centre, the mass of moist air rises upward and expands suddenly into the higher atmosphere getting cooled. The cooling triggers condensation of millions of water vapour present in the moist air releasing a huge quantity of heat to the surrounding due to the high Latent heat of Water. This evaporates more amount of moist air from the sea surface that feeds and fuels the storm and keeps it raging for weeks with wind speeds reaching as high as 300 km/h.

Although the common name for such storms is Hurricanes, these are named as Typhoons in the Pacific and Cyclones in the Bay of Bengal. The word Cyclone is actually a Greek word that means coil of a Snake which was first used by a British meteorologist to refer to small depressions created over the Bay of Bengal. Eventually, the storm heads towards the land and appears as a killer to be reckoned with. But on reaching the land, it quickly subsides as no moist air is available to keep its cyclic process going. Before that, it had caused widespread damage to life and property.

Like many other natural calamities, a Cyclone cannot be prevented with the present technology. But early warning of the impending disaster with accurate meteorological inputs can bolster the preparedness of the people to face the challenge, thus lessening the scale of devastation. The pre and post management of Phailin by the Govt. of Odisha is a good example and should be a torch bearer in this direction. We need to learn many lessons from our Phailin experience. Firstly, as the storm hits hard the power sector in particular which is the key to all other spheres of development, electric transmission cables should be laid underground to ensure minimal damage to the network during the disaster and early restoration of the power supply. Secondly, the storm is generally fed by a huge mass of moist air collected from the vast expanse of the sea (which in case of Phailin was half the size of India) and this water is abruptly released on land creating flood. Hence, we should be fully prepared to deal with the flood situation in the aftermath of the storm. Lastly, stringent action should be taken against unscrupulous traders and hoarders to ensure availability of essential commodities to people at reasonable prices before and after the storm.

Nikunja Bihari Sahu, Education Officer, Regional Science Centre, Bhubaneswar-751001.



India and Global Warming

Siba Prasad Nayak

The process of an overall increase in earth's temperature due to human activities resulting in release of green house gases and pollution is called global warming. The major reason behind global warming is emission of green house gases like carbon dioxide, methane, nitrogen oxides and fluorinated gases. Everyone knows that the green house gases play a significant role in increasing the atmospheric temperature. These gases absorb the sun's radiation including infrared rays reaching the earth and the rays which escape from earth. This in turn causes increase in the atmospheric temperature. If the atmospheric temperature keeps on increasing at this pace, it would become difficult for life to sustain on earth.

Causes of global warming:

Global warming is also caused due to various other reasons. The causes may be broadly split into two groups, namely, man-made or anthropogenic causes and natural causes. Some argue in this connection that the natural causes are mainly responsible for the rise in temperature. Some feel that human activities are actually causing global warming due to drastic climate associated with it. Global temperature is also increasing due to factors like industrial revolution etc. Let us have a brief look at the anthropogenic as well as natural causes leading to global warming.

Anthropogenic causes of global warming

The list of anthropogenic causes of global warming is extensively long, and hence it is difficult to compile them under broad headings. Discussed below are some of the major human activities which contribute to global warming.

Pollution: Pollution is the major cause of global warming which is degrading the environment adversely to a great extent. Although there are various types of pollution which harm the environment, the two major types which are directly associated with global warming are industrial pollution and vehicle pollution. Burning of fossil fuels like coal, petroleum-related products to generate power leads to release of harmful gases like carbon dioxide and carbon monoxide in the atmosphere. These gases trap the sunlight and cause the global temperature to rise.

Mining: Large stores of methane exist beneath the surface of the earth. When the earth is dug for mining activities, the methane gas is released into the atmosphere. As methane gas sustains in the atmosphere for a period of 72 years, it is bound to cause serious damages to our environment.

Cattle Rearing: Although large storage of methane exists beneath the earth surface, a significant amount of methane is also released by cattle in the form of manure. Cattle-rearing is an



important component of agriculture. Agricultural activities also contribute to global warming.

Deforestation: Trees are designed to absorb carbon dioxide present in the atmosphere and give out oxygen. Excessive deforestation as a result of various human activities is depleting the number of trees on a massive scale in our habitation-area. As a result of this, the amount of carbon dioxide remains static in the atmosphere and contributes to global warming.

Population: One of the major anthropogenic causes of global warming is increasing population. We release carbon dioxide through breathing which is a natural phenomenon. Considered from general appreciation, this may appear negligible. But through rising population, the amount of carbon dioxide is bound to continue to soar in the atmosphere.

Natural Causes of global warming

As far as the natural causes of global warming are concerned, the prominent ones are methane release by wetlands, solar variations and volcanic eruptions.

Methane Release: One of the most prominent factors affecting the global temperature is also release of methane gas in copious amounts from Arctic region, Tundra and wetlands. Methane is a green house gas. It has the propensity to trap the sunlight making the planet warmer.

Solar variations: While orbiting the sun, the earth changes its angle at which it tilts over the period of time. As a result of this, the amount of sunlight received by the planet varies from time to time. At times, it is high enough to cause a significant temperature rise in the atmosphere of the earth.

Volcanic eruptions: A single large volcanic eruption has a drastic effect on the atmosphere. It is bound to increase or decrease the temperature of the earth to a great extent. Volcanic

eruptions contribute to global warming to a large extent by releasing enormous amount of carbon dioxide in the atmosphere.

Although these natural causes of global warming do exist, they are not abundant like the anthropogenic causes. For instance, the amount of carbon dioxide released by a single volcanic eruption may be enormous, but these eruptions are not so frequent. On the other hand, the amount of carbon dioxide released by industries and vehicles daily may seem to be less, but it easily exceeds the amount released by volcanic eruptions. It is to be mentioned here that natural causes of global warming are actually very important. Their absence would have meant a much colder effect on the average temperature of the planet. Perhaps then, the climate would have been ideally suitable for human inhabitation or habitation of any other life forms.

Global warming – A wake-up call for India:

We know that a dirty and messed-up room is hotter than a clean room in our everyday life. In this analogy, let us know that our nation i.e. India is getting environmentally messed up day by day due to various factors leading to global warming. To save it from its present warming conditions, we are required to clean it in a fitting manner to make it environment-friendly and pollution-free for safe and healthy living situations. We keep reading about rising temperatures and rising sea levels in other parts of the world. All the same, we shut our eyes to the threat that is looming large right at our doorstep. India is one of the most vulnerable countries from the point of view of global warming. India has a very vast coastal line. If sea levels rise due to global warming, the concurrent climatic situations will wreak an ecological havoc in the country. According to the research of the United Nations Environment Program, it has been forecast that



as the mercury rises, the Indian sub-continent which is the home of one-sixth humanity will be one of the worst affected regions. The glaciers are retreating at a rate of fifty feet per year. It is predicted that if this phenomenon continues, all the central and eastern Himalayan glaciers will be dissipated by as early as 2035.

Let us have a look at some of the scary projected-impacts of global warming in India as follows:

Warning for the east coast of India :

Jawaharlal Nehru University of India, after carrying out a study, projected a scenario that if the sea level rises by one meter, the consequences in human habitation will be awfully horrible. According to the portrayal in this behalf, seven million people would be displaced from their habitation and 5764 square kilometer of land will be lost as a result of this alarming situation. The east coast of India would be worst-affected because of its geographical location and features. The east coast is landlocked from three sides and the rivers like the Brahmaputra and the Ganga form a big delta in this region. They also transport water from the melting snows from the Himalayas. Considered from this point of view, the east coast is more vulnerable to global warming than the west coast though both would be adversely affected in the long run as a result of the aforesaid condition.

Warning for Odisha : Odisha is projected as one of the states, which is going to bear the brunt of global warming over the period of time. Many villages in the coastal regions have already disappeared due to rising sea levels. It has been reported that a good number of villages from Kendrapara district have been submerged into the Bay of Bengal. Odisha is extremely vulnerable to the impact of rising sea level because of its location. It is located at the head of Bay of Bengal with a landlocked area and a deltaic plain.

According to a survey conducted by the researchers of the National Centre of Agricultural Economics and Policy Research based on people's perception on the climate inducing natural disaster in the Kendrapara district of Odisha, the frequency and intensity of droughts and the incidence of floods have gone up in this area due to variations in the climatic conditions. The sea water has become warmer and cyclones have become more frequent and intense as a result of these conditions. Climatologists interpret and translate these conditions as factors leading to global warming.

Warning for West Bengal : It is a well established fact that the Himalayan Glaciers are melting at the rate of fifty meters per year. This in turn is going to cause a rise in the temperature and the sea levels and following this, there will be a domino effect on the crops and monsoons in course of time. The predictions in this regard are that all the islands of Sunderban are likely to vanish due to rising sea level over the period of time. It is said that the worst is going to happen soon, as in the meanwhile two islands in Sunderban have already submerged due to the aforesaid condition. Temperatures in this group of islands have already increased by one degree centigrade. Rising sea levels have already flooded about 18,500 acres of mangrove forest during the past three decades in West Bengal.

Warning for Andhra Pradesh : The floods that have occurred during October'2009 are a clear impact of global warming. The heat wave which has been traversing the state and taking its toll on human lives is also ascribed to global warming. Andhra Pradesh has been experiencing continuous warming trends.

Warning for Kerala : The effects and impacts of global warming are also felt in Kerala which is said to be "God's own country". Kerala has



witnessed dramatic changes in its climate in recent times. Almost all the districts of Kerala saw unprecedented rise in temperature during last summer seasons. The evolving weather patterns in Kerala with sudden cloud-bursts interspersed with long dry spells point towards the shadows of global warming right at its doorstep.

Warning for agriculture in India: The rise in temperature is bound to create an impact on agriculture. Some agricultural crops will be adversely affected by higher temperatures and may lead to shortage of food. It is predicted that there is going to be a substantial drop in the production of wheat and different corns in India as a result of this condition. It is estimated that the production of wheat will also be decreased by 55 % in India. Another aspect that needs to be considered in this connection is the effect of global warming on the increase of weeds and harmful insects which can destroy harvests on a very large scale. Ultimately it would be an uphill task to cope up with the situation over the period of time.

Warning for health: India is a tropical country. This has always been plagued by many diseases from time to time. The first impact of global warming is on human life. The catastrophic impact on health has so far been sidelined in this regard although they are equally significant. Climatic changes can affect the health of human beings in various ways. Vector born diseases like malaria, dengue fever, yellow fever etc. will rise exponentially due to thriving of organisms causing contagious diseases. Frequent flooding and higher atmospheric temperatures will also increase the incidence of cholera and food poisoning.

Warning for plants and animals : It is anticipated that some animals will become extinct if they are unable to cope with the climatic changes. It is predicted that the alpine flora growing near mountainous regions will become

extinct and many beech forests will disappear in warm regions. It has been reported that more than 3320 plant species and 630 animal species face the danger of extinction due to global warming. As a result of this, wild animals that live or feed on these trees will be badly affected. It will also vastly affect fruit cultivation and forestry. Protected zones of flora and fauna and many animals may become extinct. It would be impossible to recreate and rectify the ecological imbalance arising out of this phenomenon.

India is the second most populated country and area wise, it is the seventh largest region. India, under these circumstances, should take necessary steps to control global warming by adopting ameliorative measures on priority basis so that global warming of the world can be mitigated to a large extent. The Indian Government should therefore give topmost priority to reduction of global warming as a major programme under its economic planning.

What should India do to halt the surge in global warming?

Individual awareness in India about global warming: The Indians should be informed about the disastrous consequences of the global warming so that they can realize the imminent need of the hour in this matter. General-awareness advertisements should be given on televisions and transmitters about how we can reduce the rising global warming conditions in India as well as the world. The idea is that the information on this score should reach the masses for their education. Global warming is not a concept that can be done away with at any point of time due to influence of any external factor.

Implementation of tall and filtered chimneys of factories in India to reduce global warming : India has several factories on a wide scale adding to the bulk of smoke in the air every



day. Though the Government has set some legal standards in this regard, the rules pertaining to this are followed more in breach than in acceptance. In this context, the central as well as the state governments should ensure strict implementation of the rules and take stringent action against the factories that violate the norms laid by the Government. Tall and filtered chimneys should be used by the factories for the smoke outlet.

Lessen deforestation and increase afforestation in India to reduce global warming : Trees can be regarded as the only medicine to reduce the growing global warming. The Government should completely ban the construction of buildings and other infrastructures in the regions which require mass plantation of trees. It is the tree which absorbs the harmful carbon dioxide of the air and makes it pure. Moreover, each and every Indian family should initiate growing plants and trees on the premises of their residences. Growth of more trees in India will surely help curb global warming in general.

Replace Plastic by Jute Bags in India to reduce global warming : Plastic as we all know is such a material that takes millions of years to

get decomposed completely. Plastic may be cheap. But it is very harmful. It is a major contributor to global warming. Plastic bags should be completely banned in India. In their place, jute bags should be circulated in the market. Himachal Pradesh Government has taken this initiative to use jute bags and say 'no' to plastic bags in day-to-day living. To fight against global warming in India, it requires these small initiatives on a large scale basis.

India has to awake herself to the threat of global warming. It should do everything possible to minimize its causes. The laws of nature are pretty harsh. They have been warning us against the hazards of global warming. In such circumstances, the need of the hour is to undertake all possible efforts to control global warming at the individual level. Global warming solutions at individual levels may not solve the entire problem on this score. But they can at least help in slowing down the rate at which we are heading for the disaster.

Siba Prasad Nayak, Deputy Manager (El.), Protection and Control Division, Upper Kolab Hydro Electric Project, Bariniput, Koraput-764006.



Saivism in Odisha

Dr. Gourishankar Tripathy

Origin of Saivism traced back to the period of Harappa and Mohenjodaro centered round with Vedic civilization. In India it is one of the oldest forms of religions. From very early times, it would have existed in ODISHA. As attested to by archaeological monuments, origin of Saivism in the then Orissa can be traced back to 4th-5th century A.D. with its changing fortune in history. By the 4th-5th century A.D. Saivism became the dominant form of religion of Orissa when both Jainism and Buddhism have receded back to the background.

In the Bhaskareswar temple at Bhubaneswar, it has been observed a huge Siva Linga which was originally a part of Asokan Pillar built before Christ. From the close proximity of this temple a fragmentary Lion Capital was dug out by the famous Historian Prof. K.C. Panigrahi now in the museum at Bhubaneswar. On the body of the Lingam and the Lion Capital there are distinct evidences to show that both were destroyed deliberately. On the Lion Capital there are ample evidences to prove that such destruction took place in the 5th century A.D, "as there is a line of inscription in the script of the 5th Century A.D." After heavy chiseling the pillar was converted into a Siva Linga. In front of the temple, the capital after deliberate breakage was buried within a very short distance from the Lingam. It appears that there was a violent struggle between the Buddhist

and Saivas during that period at the manner in which a Buddhist monument was converted into a phallic emblem. A tradition seems to have been found in Ekamra Purana where it has been described the history of Bhubaneswar from the orthodox stand-point. There was a deadfall war which is said to have taken place between demons and Gods on the bank of the river Gandhabati. This river is now known as Gang flowing in the close proximity of Bhubaneswar. In this war demons were defeated and the Gods came victorious with the help of Mahadev Siva. By a traditional account, it is supported by archaeological evidence. If we conclude that the 5th century A.D. was the period of conflict, we shall not be far from truth that the Buddhism was defeated by Saivism. Hence there was revival of Hinduism in India in 5th century A.D. under the great Gupta Emperors of the north, and the same revival took place in the then Orissa.

We may also assign a number of rock-cut caves to the period when Ashokan Pillar was destroyed. Till now very little attention was received by the scholars so far. In the vicinity of the temple of Bhaskareswar these caves are still to be found, mostly to the west only. On the edges of an immense lateritic quarry, they have been excavated. To the south east of the place, gateways of Sisupal Garh stand upright. Pancha Pandab Gumpha is the most remarkable group



of caves which are still in a tolerably good condition. Consisting of three spacious chambers with spacious verandahs, with the Bhaskareswar temple, the proximity of *gumphas* clearly indicates that they were intended for the abodes of the Saiva ascetics.

To practise penance, the Saiva ascetics lived in caves. From the archaeological remains at Dengaposi in Keonjhar district, this is also an evidence. The Saiva ascetics were attracted towards the natural rock shelters in the hills in two neighboring villages by name Dengaposi and Sitabhangi. In the 5th- 6th century A.D. it is proved by a line of writing in the tempore paintings of this place that these shelters were the abodes of the ascetics practically assigned to this period which represent a royal procession. It is also evident from the rock inscriptions, that the Saiva ascetics lived with their disciples in these caves. The ascetics worshipped to a famous Mukhelingam which is still found to be there.

That the Gupta period in the then Orissa was marked by Saiva ascendancy finds much evidence in the archaeological remains of Dengaposi and Sitabhangi certifying the caves near the Bhaskareswar temple which furnish us the ample proofs to a considerable extent. It may be pressurized that its triumphant process may be continued in this century also as in the past though the future of Saivism in Orissa in 6th century A.D. cannot be traced.

As is evident from the Ganjam plate of Madhava Raj-II of 619 A.D. seems to have given definite turn to the ascendancy of Saivism in the then Orissa in the first part of the seventh century A.D. when SASANKA, the king of GOUDA, was the overlord of Kongada.

He was a follower of Saivism had been indicated by his coins circulated and he was represented as an enemy of Buddhism by whom a number of Buddhist monument had been

demolished completely. In the revival of Hinduism, it seems he played a great part in stamping out Buddhism. Connected with Saiva Shrine of Bhubaneswar is the four sacred books a persistent tradition had been recovered which state that SASANKA built a Saiva temple in the Shrine of Tribhubaneswar who ruled up to Kalinga. However, the temple built by Sasanka could not be identified. We cannot confirm the literary evidences of the sacred texts, since his activities at Bhubaneswar are not attested to by more authentic evidences. With the progress of Saivism at Bhubaneswar and Orissa historians raise strong presumptions that Sasanka had something to do for this.

SASANKA is not a mere traditional figure like Indradyumn and Indrabhuti. Known from his inscriptions, coins, he was a historical king who had been supported by Yhan Chuang's account and Harsha_Charity of BANA. By unquestioned epigraphical records, his overlordship over the then Kalinga has been proved. This evidence cannot be lightly brushed aside when the sacred texts credit him with the building of temple at Bhubaneswar.

Ekamra Puran defines SASANKA on the tradition as follows.

“With his mind fixed on none (except on me), My devotee Sasanka the lord of the earth, will rule a portion of the earth extending up to Kalinga.”

With the king SASANKA of Gauda, therefore we have identified with the SASANKA of the tradition.

It is the Pasupata sect of Saivism that had a period of ascendancy in the then Orissa, during the period of Bhauma rule which started from 736 A.D. The first Pasupata teacher “LAKULI” was born in the first century A.D. as *KAYA rohana* which is the modern KARVAN in the defunct state of Baroda. He was considered to



be the last incarnation of the God Siva. Out of his four disciples at Mathura *Kusika* established himself where as Garga at Somanath in Kathiawad. On the early group of temples at Bhubaneswar the frequent occurrence of the Lakuli images has a great significance on their origin.

Such monuments were associated Pasupatism had been indicated on the early group of temples having Lakuli images. That they are connected with Pasupata sect is known from their names of some temples of Bhubaneswar. Parsurameswar temple proves that its original name is Parsurameswar from an inscription on the Jagamohan of the temple.

One of the sacred texts Kapilsamhita and the name of the temple Kapileswar are associated with the name Kapil who was one of the Pasupata teachers. Temples like Nakuleswar and Mitreswar are also connected with names of Pasupata teachers. The famous Pasupata teachers were Nakuleswar, Kapil, Parasara and Mitra.

A custom which was observed by the followers of Pasupata sect had been followed by the oldest Matha of Bhubaneswar. To set up a Lingam to represent a dead teacher it was a practice with the sect to erect a temple for it. In the Bharati Matha of Bhubaneswar, the same practice is still being followed. A Gurvayatana has sprung up within its compound as a result of this practice.

As many as fifteen miniature temples of sand stone and laterite are now there in the compound, each of which contains a Lingam. In the open space and the niche, a number of Lingams are to be found also.

Many more temples still be buried in the kitchen garden if credence is given to the statement of the Mahunta of the Matha. It can reasonably be concluded that the origin of the

Matha goes to the time of the earliest standing temples, since each of the Lingam represents a generation of teachers. In the seventh chapter of the Ekamra Purana this tradition gains ground from a tradition already mentioned. That Yama, gave a splendid *matha* to a Pasupatacharya who lived in the close vicinity of the temple, who was the builder of the temple. To represent their dead teachers it was a practice with the Pasupatas to set up Lingams. For setting up innumerable Siva Lingam in Bhubaneswar these practice seems to have led in the minds of the people. For increasing the number of temples in Bhubaneswar, Pasupatism is responsible as described in Ekamra Purana.

In the early shrines of Bhubaneswar, the influence of the Pasupata sect can thus be traced. But for the origin of this dead, it is difficult to know from where it has come. A branch at Mathura connected with two early shrines at Bhubaneswar is found in the names of the successors of Kusika, a disciple of Lakuli. It appears from a study of the existing temples at Bhubaneswar that Pasupatism, Tantrism, Saktism and Saivism all became inseparably mixed up. A strange amalgam is formed in the early medieval period of the then ODISHA due to this strange mix up. Such a strange thing came to pass in the field of religion in the early medieval period not only in ODISHA but also in the other parts of India also.

With Pasupatism it is true that Saktism became mixed up in the then ORISSA. In its scripture of vital temple a strange amalgamation of Saktism, Mahayana Buddhism and Saivism assigned to the Bhauma period has been mixed up with the touch of time.

This vital temple bears such images like Lakulisa while the presiding deity is a Chamunda. There we find Bhairava, Virabhadra, Amoghasidhi, Gajantakari and the male deity with the head of a boar. Assigned to the Bhauma period, the adjacent



Siva temple of Sisireswar, bears on it the Buddhist Tantrik images like Amoghasidhi, Aralokitiswar and Kuvera etc. particularly during the Bhauma period, a mixed form of religion has been followed by the then Odisha. It appears that in the early medieval period, Saivism cannot be extricated and treated separately. Sakta shrines on the four sides of Vindusagar were established during this period only. They bear the influence of Saivism as much as Saktism. Siva was considered to be superior to Vishnu and other deities during this period, however, it appears.

A panel of sculptures appears on its southern façade in the Markendeswar temple situated on the western bank of Vindusagar, in which Brahma and Vishnu have been represented with folded hands, paying respect to the Lord Sivaji Maharaj. This evidence is enough to prove that it appears Siva was considered to be the Supreme deity of the Brahminied Pantheon.

The Bhanja rulers of Bhauma period built three small Siva temples of Baudha bear distinct Tantrik influence. In each case, the ground plan is Star like. Most likely it was necessitated by the cult practised in them. Enshrined in them, the Saktis of the Lingams are also star like. That the temples and the deities were made in the forms of *mandalas* or mystic figures were indicated by the shapes. The Tantriks wished to attain their Sidhis with the help of these mystical figures.

During this period, Saiva temples at Jaipur have been built also bear Tantrik influence.

In the Mahabharat and Harivamsa, there is mention about the presiding deity of the place who is no other than Viraja. Her antiquity is to be traced to a much earlier period.

During the Bhauma period connected with the Tantrik practices the rituals of the deity seems to have undergone a great change with all forms of religions in Odisha. Tantra had become

inextricably mixed up when Somavamsis started their rule about 931 A.D. in this contrary. As per Bhakti Bhagavata a Sanskrit work of Ganga Period, the earth was submerged into the ocean of Tantras during the Bhauma period.

As their Surnames Mahasivagupta and Mahabhabagupta indicate the Somavamsis were the staunch Saivas. They style themselves as Parama Maheswar as per their copper plate grants. But during the Bhauma period, the type of Saivism which they professed, was not the same as was prevalent in the then Orissa.

With its centre at Kandambaguha identified with Kadawaha in the former state of Gwalior, it seems to have been influenced by the *Mattamayura* sect of Saivism which was prevalent in the central India.

In the old Somavamsi temple at Ranipur-Jharial in the Titilagarh subdivision of Bolangir district, the name of Gangasiva known as Vyomasiva is known from the inscription which is the famous ascetic of this sect. At Ranipur-Jharial, it is apparent that Gangasiva had also a secondary establishment.

Before they came to the then Orissa, the Somavamsis of Kosala were in the occupation of this territory and by the *Mattamayura* sect it was of rite likely that the type of Saivism professed by them was influenced to a great extent.

Clinging to a family deity of their own, the Somavamsis were typical Hindus. They were worshipping all other deities by extending toleration and patronage to all other sects.

In the course of time, they revived the most important Vaisnava shrine of Jagannath at Puri. In raising the great Saiva temple of Lord Lingaraj at Bhubaneswar, the kings of this dynasty were instrumental. Kolavati Devi, the mother of Udyat-Kesari, built the Brahmeswar temple at Bhubaneswar with the performance of



Aswamedha sacrifices at Jajpur, it is they who are credited with which are being worshipped now on the bank of the Baitarani at Jajpur to whom Saptamatrukas are attributed to.

The beautiful monolithic pillar at Jajpur had been set up by one of the kings of this dynasty. This is now known as Subha-Stambha originally crowned with a Garuda figure. Retaining all the conventions that had acquired religious sanctum through long practices in the preceding centuries, they seem to have been cosmopolitan in their religious outlook.

During his reign Udyotkesari tolerated then creation of Jain monuments at Khandagiri which has already been seen. As were indulged in by the Tantrik Saivas such revolting practices do not seem to have been favored by them.

In their terrific forms the Sakta images continued to be sculptured on the temples, as is evidenced by a few such images appearing on the Brahmeswar temple. Assignable to this period the only Sakta image that served as the presiding deity of the Gauri temple near Kedareswar, is found in the pacific form.

Except only one on Lingaraj temple, the images of Lakulisa do not appear at all on other temples built during Somavamsi period which are to be found in large numbers in Mukteswar temple.

A mixed form of Saivism and Saktism prevailed in Orissa in the Bhauma period as we have already seen but they have been restored by the Somavamsis to their purer forms.

Originally Gangas were Saivas, but they became more inclined towards Vaisnavism after their conquest of Orissa as represented by Jagannath cult than towards Saivism. Saivism continued to be a major sect during their period of rule. Ganga kings and their relatives built temples by donating lands for their maintenance and they continued to show reverence to Siva.

Soon after his conquest of Orissa Chodaganga Deva donated a perpetual Lamp in the shrine of Lord Lingaraj at Bhubaneswar and for its maintenance granted sufficient lands with villages. In A.D. 1142 a similar perpetual lamp had been donated by Pramadideva at the shrine of the Kedareswar at Bhubaneswar with similar land grants.

Megheswar temple at Bhubaneswar had been built by Svapneswardeva who was the c-in-c of Ganga kings. On the Saiva temple at Jajpur, Bhubaneswar, Mukhalingam, Drakasarama and Bhubaneswar, numerous Ganga inscriptions appear in bold letters proving conclusively that they retained their veneration for Lord Siva though they later became included towards Vaisnavism.

Two innovations seem to have been introduced into the Saiva shrines of Orissa during their rule. The first one was the Nata-mandir – a specious hall and the second one was the provision of perpetual lamp in the important shrines.

They retained all other conventions barring these two innovations of the Somavamsis.

Suryavamsi period culturally merged into Ganga period as they followed the Pattern of Saivism established by the Gangas only.

Lord Lokanath at Bilaspur, Lord Amareswar at Barida Jagannathpur Sasan, Lord Tumbeswar at Pratapur are the famous Siva temples including Gupteswar in the then Jaugada which was identified as *Samapa*, the southern capital of Toshali.

There are many other Siva temples spread throughout the state of Odisha which are also very famous.

Dr. Gourishankar Tripathy, 847, Kapil Prasad, Sundarpada, Old Town, Bhubaneswar-751002.



Bijaya Dasami-the Victory of Good Over Evil

Dr. Dina Krishna Joshi

1. Introduction:

All Hindus celebrate this festival at the same time in different ways in different parts of India as well as around the world. In the northern part of the country, the first nine days of this festival, called *Navaratri*, is commonly observed as a time for rigorous fast, followed by celebrations on the tenth day. In western India, throughout the nine days, both men and women participate in a special kind of dance around an object of worship. In the south, Dussehra or the tenth day is celebrated with a lot of fanfare. In the east, people go crazy over Durga Puja, from the seventh till the tenth day of this annual festival. Although, the universal nature of the festival is often found to transcend regional influences and local culture, the Garba Dance of Gujarat, Ramlila of Varanasi, Dussehra of Mysore, and Durga Puja of Bengal need special mention.

2. Mythology :

Mahishasura, the king of Asuras, through years of austerities, was once granted a boon by Lord Brahma, that no man or deity would be able to kill him. The immense power filled in him the urge to rule over the world. He started to terrorize heaven and the inhabitants. He pervaded the world with his battalion of Asuras and plundered



and ruthlessly killed the people. Chaos and anarchy reigned. Gods were driven from heaven and Mahishasura usurped the throne. The Gods scared and unable to combat him requested Lord Shiva, Lord Brahma and Lord Vishnu to stop Mahishasura's tyranny. In answer, the three Gods combined their divine energy and summoned up a feminine form so brilliantly glaring that it illuminated the heavens. This combined power fell on the residence of Sage Kattiyana in the Krishna Chaturdashi (fourteenth day of new moon) in the month of Ashwin (*Sep-Oct*). From the glow emerged Devi Durga, a beautiful yellow woman with ten arms riding a lion. Despite her grace she bore a menacing expression, for Durga was born to kill. Fully grown and armed by the gods, beautiful Durga was named "Kattiyani" as she was born in the Ashram of sage Kattiyana. The



sage worshipped her during Suklasaptami, Asthami and Navami Tithi then on the Tithi of Dashami she killed Masishasura. She was sent forth against Mahishasura armed by symbols of divine power; Vishnu's discus; Shiva's trident; Varuna's conch shell; Agni's flaming dart; Vayu's bow; Surya's quiver and arrow; Yama's iron rod; Indra's thunderbolt; Kubera's club and a garland of snakes from Shesha and a lion as a charger from Himalayas.

2.1 History: The festival of Durga Puja comes with its own retinue of mythological stories. There are various legends associated with its origin but the most important and prevalent among them is the legend of Lord Rama (the incarnation of Lord Vishnu). When Lord Rama was fighting a battle with Ravana (the demon king) to rescue his wife Sita whom Ravana abducted and held as hostage in Lanka, his kingdom. That time a fierce battle ensued. In that battle Ravana could not be defeated. So Lord Ram decided to seek the blessings of Shakti (Goddess Durga) in order to defeat the demon. For that Puja, which Lord Rama was performing 108 blue lotus were needed for the worship of Goddess Durga but Rama could manage only 107. But without that one lotus his Puja would be incomplete, so he was on the verge of laying one of his eyes that was lotus-shaped and blue in colour at the Goddess's feet when Goddess Durga appeared and being satisfied with his devotion, granted her blessing and eventually he won the battle against Ravana. The time he worshipped was spring season so from that time onwards Durga Puja is being celebrated.

2.2 Legend: Another legend, which is associated with the celebration of Durga Puja, is the story of the defeat of the demon king, Mahishasura at the hands of Goddess Durga, the incarnation of Shakti (the power). This demon was almost invincible because of a boon granted by Lord Shiva

whereby no male could defeat him. So to find a solution to this all the God amalgamated their power and gave birth to Shakti (the power) in the form of Goddess Durga. She defeated the demon king and killed him. That's why she is called Mahishasuramardini (the slayer of Mahishasura). The holy battle symbolizes the victory of Good over Evil. However, according to another legend about Durga, she was a manifestation of Parvati, Shiva's wife.

The history of Durga Puja is dated back in the ancient period. However, there is much debate regarding the origin of Durga Puja. The most popular story is found in the Ramayana where Lord Rama of Ayodhya invoked the goddess Durga in his battle against Ravana. Although the goddess was traditionally worshipped in the spring, due to contingencies of battle, Rama had to invoke Goddess Durga in the autumn; hence the *Akaalbodhan* was performed by him. In fact, the term *Akaalbodhan* can be found in Kritibas' Ramayan and not in the Valmiki Ramayan (the original Ramayan). The term "Akal" means "untimely" and the term "Bodhan" means "awakening" or "invocation". Maa Durga was untimely awakened from her peaceful slumber by Lord Rama at the time of Ashwin (Autumn) which is considered as an inauspicious time in Hindu mythology.

According to Hindu mythology, the time period between 23rd December and 21st / 22nd June or Spring Equinox (Summer Solstice) is the perfect or the auspicious time for worshipping Gods and Goddesses as they remain awake and active during this time. This is the time of Uttarayan and is popularly known as the Days of the Gods. During this time the days are longer and nights are shorter. The actual worship of the Goddess Durga as stipulated by the Hindu scriptures hence



falls in the month of Chaitra, which roughly overlaps with March or April. On the other hand autumn or the time of Dakshinayan is the resting time for Hindu Gods and Goddesses. Scientifically speaking it is the time for autumnal equinox (Winter Solstice) or the time period between 22nd /23rd June and 22nd December when the sun shines in the southern hemisphere and so it is winter in the northern hemisphere. Days are shorter and nights are longer. It is popularly known as the Nights of the Demons. And since Goddess Durga is invoked at the wrong time, it is called “Akal Bodhan” in Bengali.

2.3 Dussehra: While most Hindus end their Dussehra celebrations by burning the effigy of Ravana to symbolise the victory of good over evil, the ten-headed demon king of Hindu mythology is worshipped in different places. When temples across the nation will resonate with prayers to Lord Rama, a small temple to Ravana in Vidisha district’s Ravangram village will echo with the prayer, “Ravana Baba Namah”. The temple has an ancient idol of Ravana in a reclining position believed to have been constructed between the ninth and fourteenth century. The villagers believe it would be a bad omen to have the ten-foot idol stand erect and say that whenever this was done, some unexpected incident had occurred in the district. In the village, the demon king has been worshipped as a symbol of prosperity for over 600 years by Kanyakubja Brahmins, a Brahmin sub-sect to which Ravana was believed to have belonged. He is regarded as a scholar and people worshipping him believe burning the learned king, who knew all the Vedas (ancient Hindu scriptures) and was a devotee of Lord Shiva, is not justified. This is not restricted to Ravangram village. Ravana is also worshipped in Ravana Rundi in Mandsaur district and Shajapur district’s Bhadkhedi.



2.4 Durgapuja: The festival of Durga Puja starts with Mahalaya, the first phase of the waxing moon in Aswin. Thousands offer prayers to their ancestors at the city’s river banks, a ritual called Tarpan. The inauguration of the Goddess idol starts on Mahashasthi. The main *puja* is for three days - Mahasaptami, Mahaastami, Mahanavami. The *puja* rituals are long and very detailed and complicated. Three days of Mantras, Shlokas, Arati and offerings - need an expert priest to do this kind of Puja. Because of these facts, the number of Pujas held in the family has reduced and Durga Puja has mostly emerged as a community festival.

2.4.1 Mahashasthi: On this day Goddess Durga arrives to the mortal world from her heavenly abode, accompanied by her children. She is welcomed with much fanfare amidst the beats of *dhak*. Unveiling the face of the idol is the main ritual on this day.

2.4.2 Mahasaptami: Saptami is the first day of Durga Puja. Nabapatika is given a pre-dawn bath. This is an ancient ritual of worshipping nine types of plants. They are together worshipped as a symbol of the goddess.

2.4.3 Mahaastami: The day began with a recital of Sanskrit hymns in community *puja* pandals as



thousands of devotees offered *anjali* to the goddess. Kumari Puja or the worship of little girls as the mother goddess was a special part of the rituals observed in a number of traditional and household Pujas. As the day wore on, it was time for the important Sandhi Puja, which marks the inter-linking of the Maha Ashtami and Maha Navami.

2.4.4 Mahanavami: This is the concluding day of Durga Puja. The main Navami *Puja* begins after the end of Sandhi Puja. The Navami Bhog is offered to the goddess. This is later partaken as *prasad* by the devotees.

2.4.5 Mahadashami (Bijayadashami): After the three days of Puja, in Dashami, in the last day, a tearful farewell is offered to the Goddess. Most of the community Pujas postpone the farewell as long as possible and arrange a grand send-off. The images are carried in processions around the locality and finally is immersed in a nearby river or lake. Vijaya Dashami is an event celebrated all over the country.

As the night of Mahanavami fades away, the morning of Bijaya Dasami makes one feel that it is time for Durga to leave earth and go back to her home in Kailash. A tinge of sadness is in the air, but it is also the time when a year long wait begins for the Mother Goddess to return next year same time. The week long celebration and festivity is finally going to get over today as the idol will be taken to the river Ganges and other water bodies and then immersed. Before immersing into the water the idol is worshipped by the women with sindur (vermillion powder). Sweets are distributed among each other to mark the mood of festivity and the occasion. The male of the species greet each other with warm embraces while the juniors of the family show

respect to elder by bending down to touch their feet.

3. Different forms of Durga:

As the ten-armed Goddess, Durga presents a radiantly beautiful form that is bewitching to behold. That special form is somehow simultaneously wrathful and benign and transmits profound spiritual teachings in an exacting manner. The nine-day period from the new moon day to the ninth day of Ashwina is considered the most auspicious time of the Hindu Calendar and is hence the most celebrated time of the year as Durga Puja. The nine different forms of Devi are worshipped over the nine days. These are the most popular forms under which she is worshipped.

3.1 Durga Shailaputri (Daughter of Mountains): She is a daughter of Himalaya and first among nine Durgas. In previous birth she was the daughter of Daksha. Her name was Sati - Bhavani. i.e. the wife of Lord Shiva. Once Daksha had organised a big Yagna and did not invite Shiva. But Sati being obstinate, reached there. Thereupon Daksha insulted Shiva. Sati could not tolerate the insult of her husband and burnt herself in the fire of Yagna. In other birth she became the daughter of Himalaya in the name of Parvati - Hemvati and got married with Shiva. As per Upanishad she had subdued the egotism of Indra and other Devotas. Being ashamed they bowed and prayed that, "In fact, thou are Shakti, we all - Brahma, Vishnu and Shiva are capable by getting Shakti from you."

3.2 Brahmacharini: The second Durga Shakti is Brahmacharini. Brahma is who observes penance (*tapa*) and good conduct. Here "Brahma" means "Tapa". The idol of this Goddess is very gorgeous. There is rosary in her right hand



and Kamandal in left hand. She is full with merriment. One story is famous about her. In previous birth she was Parvati Hemavati, the daughter of Himvan. Once when she was busy in games with her friends. Narada came to her and predicted seeing her palm-lines that, "You will get married with a naked-terrible 'Bhole Baba' who was with you in the form of Sati, the daughter of Daksha in previous birth. But now you have to perform penance for him." Thereupon Parvati told her mother Menaka that she would marry none except Shambhu, otherwise she would remain unmarried. Saying this she went to observe penance. That is why her name is famous as Tapacharini - Brahmacharini. From that time her name Uma became familiar.

3.3 Chandraghanta: The name of third Shakti is Chandraghanta. There is a half-circular moon in her forehead. She is charming and bright. She is Golden colour. She has three eyes and ten hands holding with ten types of swords, weapons and arrows etc. She is seated on Lion and ready for going in war to fight. She is unprecedented image of bravery. The frightful sound of her bell terrifies all the villains, demons and Danavas.

3.4 Kushmanda: Name of fourth Durga is Kushmanda. The Shakti creates egg, i.e. Universe by mere laughing. She resides in solar system. She shines brightly in all the ten directions like Sun. She has eight hands. Seven types of weapons are shining in her seven hands. Rosary is in her right hand. She seems brilliant riding on Lion. She likes the offerings of Kushmanda (Pumpkin). Therefore her name "Kushmanda" has become famous.

3.5 Skanda Mata: Fifth name of Durga is "Skanda Mata". The daughter of Himalaya, after observing penance got married with Shiva. She had a son named "Skanda." Skanda is a leader

of the army of Gods. Skanda Mata is a deity of fire. Skanda is seated in her lap. She has three eyes and four hands. She is white and seated on a lotus.

3.6 Katyayani: Sixth Durga is Katyayani. The son of "Kat" is "Katya". Rishi Katyayan was born in this "Katya" lineage. Katyayan had observed penance with a desire to get Paramba as his daughter. As a result she took birth as a daughter of Katyayan. Therefore her name is "Katyayani". She has three eyes and eight hands. These are eight types of weapons in her seven hands. Her vehicle is Lion.

3.7 Kalratri: Seventh Durga is Kalratri. She is black like night. Her hairs are unlocked. She has put on necklaces shining like lightning. She has three eyes which are round like universe. Her eyes are bright. Thousands of flames of fire come out while respiring from nose. She rides on Shava (dead body). There is sharp sword in her right hand. Her lower hand is in blessing mood. The burning torch (mashal) is in her left hand and her lower left hand is in fearless style, by which she makes her devotees fearless. Being auspicious she is called "Shubhamkari."

3.8 Maha Gauri: The Eighth Durga is "Maha Gauri." She is as white as a conch, moon and jasmine. She is of eight years old. Her clothes and ornaments are white and clean. She has three eyes. She rides on bull. She has four hands. The above left hand is in "Fearless - Mudra" and lower left hand holds "Trishul." The above right hand has tambourine and lower right hand is in blessing style. She is calm and peaceful and exists in peaceful style. It is said that when the body of Gauri became dirty due to dust and earth while observing penance, Shiva made it clean with the waters of Ganga. Then her body became bright like lightning. Therefore, she is known as "Maha Gauri".



3.9 Siddhidatri: Ninth Durga is Siddhidatri. There are eight Siddhis, they are- Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Iishitva and Vashitva. Maha Shakti gives all these Siddhies. It is said in “Devipurān” that the Supreme God Shiv got all these Siddhies by worshipping Maha Shakti. With her gratitude the half body of Shiva had become of Goddess and therefore his name “Ardhanarishvar” has become famous. The Goddess drives on Lion. She has four hands and looks pleased. This form of Durga is worshipped by all Gods, Rishis-Munis, Siddhas, Yogis, Sadhakas and devotees for attaining the best religious asset.

3.10 Durgatinasini : She is the mother of world. A small ray of her kindness is enough to remove all the sorrows and obstacles. She is the mother who is always there to remove all the worriness of the people of world, and those who worship her really never face any problem in their life, because the loving mother removes their problems by her smiles. Again at one time she is Maha Laxmi (The Goddess of wealth), Maha Saraswati (The Goddess of Knowledge) and Maha Kali (The Goddess of destruction), that means the goddess of creation, caring, and destruction. The Goddess is worshipped by the people as the Goddess to grant fortune. The goddess Durga is worshipped as the mother of all twice in a year that is in the month of autumn and in the month of spring. The worships which are done on these two occasions are called as Sharadiya Durga Puja and Basantika Durga Puja.

4. The Divine Story of Durga and Dasamahavidya:

Durga is a wrathful form of Parvati (consort of Shiva). She is represented with many arms with a weapon in each hand, shown sitting astride her mount, the lion, holding celestial

weapons. Though popularly She is depicted with ten hands, but other of her popular forms present her with four, six, eight, sixteen, eighteen, and even, a thousand hands. Her face always remains calm and gentle. As Durga, the Goddess is “beyond reach” or “inaccessible”. She is Devi Mahishasuramardini (Goddess Killer of the Buffalo Demon) who appears to her devotees as both *saumya* (gentle and mild) and *ghora* (frightful and terrible). According to Skanda Purana, she is none other than Parvati who takes on the role of warrior at Siva’s request to kill a giant demon. The demon cannot be killed by any of the gods because he is protected against the torments of any male by a special boon. Thus Parvati alone is able to kill him, and in doing so, the goddess is named Durga. The demon then takes the form of a buffalo, an apparition that again appears in the famous Devi-Mahatmya tale of the slaying of Mahishasura, the buffalo demon (Mahisha means buffalo).

Goddess Durga has been glorified by ten different aspects of the manifestation of her “Shakti” or ‘Power’, called “Dasha-Mahavidya” as also Her nine different forms called “Nava-Durga”, without knowing which, trying to know the real power and divinity of Durga will be in vain.

In Tantra, worship of Devi-Shakti is referred to as a Vidya. Of the hundreds of Tantrik practices, the worship of the ten major Devis is called the Dasa Mahavidya. These major forms of the goddess are described in the Todala Tantra. They are Kali, Tara, Maha Tripura Sundari (or Shodasi-Sri Vidya), Bhuvaneshvari, Chinnamasta, Bhairavi, Dhumavati, Bagalamukhi, Matangi, and Kamala. These ten aspects of Shakti are the epitome of the entire creation. There are several “levels” at which these Devis can be worshipped with the prescribed Mantra and Yantra. Like a



simple worship of the Yantra with the Mantra recitation, as a remedial astrological measure, elaborate worship with all Tantrik rituals for attaining various Siddhis associated with these Tantras and for spiritual salvation. Successful *sadhana* of these Vidyas gives several boons to the practitioner. The Tantrik-Yogi who has control over his senses and positively inclined uses the boons to guide people and for the benefit of mankind. The last chapter of Todala Tantra equates Vishnu's ten incarnations with the ten Mahavidyas as follows: "Shri Devi said: Lord of Gods, Guru of the universe, tell me of the ten Avataras. Now I want to hear of this, tell me of their true nature. Paramesvara, reveal to me which Avatara goes with which Devi. "Shri Shiva said: Tara Devi is the blue form, Bagala is the tortoise incarnation, Dhumavati is the boar, Chhinnamasta is Nrisimha, Bhuvaneshvari is Vamana, Matangi is the Rama form, Tripura is Parashurama, Bhairavi is Balabhadra, Mahalakshmi is Buddha, and Durga is the Kalki form. Bhagavati Kali is the Krishna Murti". (Todalatantra, Chapter-10)

The Dasha-Mahavidya:-

4.1 Kali (The Eternal Night): The first Mahavidya is Kali. Seated on a corpse, greatly terrifying, laughing loudly, with fearful fangs, four arms holding a cleaver, a skull, and giving the *mudras* bestowing boons and dispelling fear, wearing a garland of skulls, her tongue rolling wildly, completely naked (digambara - clad in the directions), with just a garland of demon-hands round her waist, with heaped locks of a black cascade of hair. Thus one should meditate on Kali, dwelling in the centre of the cremation ground.

4.2 Tara (The Compassionate Goddess): Tara is the second of the Mahavidyas. She is described as seated in the *pratyaleerrha asana*, on the heart of a corpse, supreme, laughing horribly,

holding cleaver, blue lotus, dagger and bowl, uttering the *mantra* Hum, coloured blue, her hair braided with serpents, the Ugratara. She is bestowed with all supernatural powers. She is the Tantric form of the Goddess Saraswati.

4.3 Shorashi (The goddess who is sixteen years old): The third Mahavidya is Shorashi (16-year-old), also known as Tripura-Sundari and Lalita, among a string of other names. She is the zenith of the creative cycle when the entire universe, like a flower, is in full bloom. She is the chief deity of the Sri Vidya form of worship, and is contacted either in the central circuit of the Sri Yantra, or in her own Yantra, the Nava-Yoni Chakra. Her anthropomorphic qualities are brilliancy, manifestation, sweetness, depth, fixity, energy, grace, and generosity. She is seated on the lotus, that has bloomed out from the navel of Lord Shiva. She is a beautiful young girl of sixteen years with four arms. Her complexion is like molten gold and Her beauty is continuously being viewed by Lord Shiva. She is, at one point, being made one with Goddess Lakshmi, the consort of Lord Vishnu.

4.4 Bhuvaneshwari (The Creator of the World): Means the Queen of the Universe, Maya, power of love, peace within, as void. She is like the red rays of the rising sun, with the moon as her diadem, and with three eyes, a smiling face, bestowing boons, holding a goad, a noose and dispelling fears. On the right side of Bhuvaneshvari, who is in the heavens, on earth, and in the underworlds is known as the Adya. She is the fourth Mahavidya.

4.5 Chhinnamastaa (The goddess who cuts off her own head): The fifth Mahavidya, Chhinnamastaa, looks like the red china rose (*hibiscus*). Her left foot forward in battle, she holds her severed head and a scimitar. Naked,



she drinks voluptuously the stream of the blood nectar flowing from her beheaded body, along with her two female celestial companions. The jewel on her forehead is tied with a serpent. She has three eyes. Her breasts are adorned with lotuses. Inclined towards lust, she sits erect above the god of love - Madana, who shows signs of lustfulness, engaged in the act of love with his consort Rati. The image of Chhinnamastaa is a composite one, conveying reality as an amalgamation of sex, death, creation, destruction and regeneration. It is stunning representation of the fact that life, sex, and death are an intrinsic part of the grand unified scheme that makes up the manifested universe.

4.6 Bhairavi (The goddess of decay): Tripura Bhairavi is Supreme Energy, Supreme Goddess of speech, as Tapas, as woman warrior. Her head is garlanded with flowers, resembling the red rays of 1,000 rising suns, smeared with red, holding milk, book, dispelling fears and giving boons with her four hands, large three eyes, beautiful face with a slow smile, wearing white gems. Bhairavi embodies the principle of destruction and becomes present when the body declines and decays. She is an ever-present goddess who manifests herself in, and embodies, the destructive aspects of the world. Destruction, however, is not always negative, creation cannot continue without it.

4.7 Dhoomavati (The Goddess who widows Herself): The colour of smoke (“dhoom”), wearing smoky clothes, holding a winnowing basket, dishevelled clothes, deceitful, always trembling, with slant eyes, inspiring fear, terrifying, sitting in a chariot, with the symbol of a raven on her chariot-flag. Symbolically, she has devoured her own husband Lord Shiva in hunger, and hence, in the form of a lustreless widow. This symbolises the supremacy of the Devi (Nature) over all other

forces (even Shiva, who himself is the cosmic force of destruction). She is the great death of the death herself. She is the embodiment of “unsatisfied desires”. Her status as a widow itself is curious. She makes herself one by swallowing Shiva, an act of self-assertion, and perhaps independence.

4.8 Bagala (The goddess who seizes the tongue): Bagala or Bagalamukhi is the eighth Mahavidya in the famous series of the ten Mahavidyas. She is identified with the second night of courage and is the power or Shakti of cruelty. She is described as the Devi with three eyes, wearing yellow clothes and gems, moon as her diadem, wearing champaka blossoms, with one hand holding the tongue of an enemy and with the left hand spiking him, thus should you meditate on the paralysed of the three worlds. Bagalamukhi means “The Crane-Headed One”. This bird is thought of as the essence of deceit. She rules magic for the suppression of an enemy’s gossip. These enemies also have an inner meaning, and the peg she puts through the tongue may be construed as a peg or paralysis of our own prattling talk. She rules deceit which is at the heart of most speech. She can in this sense be considered as a terrible or Bhairavi form of Matrika Devi, the mother of all speech. According to Todala Tantra, her male consort is Maharudra. Seated on the right of Bagala is the Maharudra, with one face, who dissolves the universe. The pulling of the demon’s tongue by Bagalamukhi is both unique and significant. Tongue, the organ of speech and taste, is often regarded as a lying entity, concealing what is in the mind.

4.9 Matangi (The goddess who loves pollution): Dusky, beautiful browed, her three eyes like lotuses, seated on a jewelled lion-throne, surrounded by gods and others serving her, holding in her four lotus-like hands a noose and a sword, a shield and a goad. Texts describing



her worship specify that devotees should offer left over food with their hands and mouths stained with leftover food; that is, worshippers should be in a state of pollution, having eaten and not washed. This is a dramatic reversal of the usual protocols. She is the ninth Mahavidya.

4.10 Kamala (The goddess of creation, sustenance and prosperity): Kamala, the tenth, or the last of the Mahavidyas, is with a Kamala(Lotus), the tenth, or the last of the Mahavidyas, is with a smiling face. Her beautiful lily-white hands hold two lotuses, and show the *mudras* of giving and dispelling fear. She is bathed in ambrosia by four white elephants and stands upon a beautiful lotus. She is the real embodiment of Goddess Lakshmi, the consort of Lord Vishnu. The name Kamala means “she of the lotus” and is a common epithet of Goddess Lakshmi. Lakshmi is linked with three important and interrelated themes: prosperity and wealth, fertility and crops, and good luck during the years to come.

5. Divine powers/Forces associated with Durgapuja:

5.1 Kartik (The war lord): Kartik, the general of the divine army, the handsome bachelor god, is shown in some accounts as the off-spring of the union of Agni, the fire god, and Ganga, the river goddess. Ganga failed to go through with the pregnancy and expelled Agni’s burning seed from her body. The seed became a baby and was deposited on her banks from where six krittikas, or demi-goddesses, rescued it.

But the more popular myth, based on Skanda Purana, makes Kartik a son to Shiva and Parvati. Once Surapadma, the demon king, became powerful by Shiva’s boon. He defeated and enslaved the gods. The humiliated gods

flocked to Kailash, Shiva’s abode. Shiva took pity on them. After all, it was according to his boon, that none but he could defeat Surapadma. He transformed himself into a six-headed figure and produced six glowing masses of light.

A divine pronouncement followed—the child born out of the glow would be the saviour of the gods. Shiva instructed that the balls of light be transported to Ganga, the river goddess, who would deposit them in the bulrushes near Mt Uday. As soon as the glowing balls reached the base of the mountain, they metamorphosed into six newborn babies.

They were spotted by six krittikas, who adopted them. But when the gods reached the river bank, the babies became a six-headed boy. Shiva named the boy after each of the agents who played a part in its creation. The name by which he is known today is Kartik, a derivation of Kartikeya, son of the krittikas. Soon after, Kartik was sent to war armed with Shiva’s spear he defeated the demon Surapadma in battle. In the throes of death, Surapadma expressed repentance and sought his protection. Kartik forgave him and accepted him as his mount, the peacock.

5.2 Ganesha (The giver of success): According to Shivapurana, Ganesha came into being as the result of a domestic squabble between Shiva and Parvati. Shiva let his rowdy followers into Kailash at ungodly hours. Parvati felt she had no privacy. So in consultation with her companions Jaya and Bijaya, she created a boy who would take orders only from her. The boy was put on duty at the gate with instructions to bar everyone. Soon, Shiva and company arrived but were stopped at the gate by the intrepid boy. They reasoned with him, they pleaded with him, they threatened him—all to no



avail. Instead, he beat up Shiva's henchmen, Nandi and Bhringi.

The news of the scuffle soon reached the other gods, who challenged the boy to combat. Yet so successfully did the boy parry the charges that the gods had to resort to mischief. Vishnu engaged him in direct combat while Shiva chopped off his head from behind. Parvati was overwhelmed with grief at the news of her son's death and wreaked havoc on Creation. In order to propitiate her, Shiva ordered his followers to collect the head of any creature they set eyes on in the northern direction. They came back with the head of a one-tusked elephant. The elephant's head was attached to the torso of the beheaded boy who sat up and all was well again. Shiva blessed him, saying that he would be worshipped at the start of all rituals and gave him the name Ganesha (lord of the masses).

5.3 Saraswati (The goddess of learning): The origin of the veena-bearing goddess is not as distinct as that of the other figures. In the Vedas, especially the Rig Veda, she is referred to as both a river and a river deity. The Saraswati river was a boundary of Brahmavartta, the home of the early Aryans, and was to them as sacred as the Ganga has been to their descendants. Gradually she became associated with the rites performed on her banks and started being regarded as an influence on the composition of the hymns that were an important part of the rituals. This might have led to her identification with yak, the goddess of speech. In later mythology she finds mention as the spouse of Brahma and the goddess of wisdom, eloquence and the arts.

The father of the universe prepared himself for Creation and sunk in deep meditation. The sublime quality of his spirit (sattvaguna) accumulated in his mind and was emitted from

his forehead as Speech or Saraswati. He ordained her to stay on the tip of everyone's tongue and exist on earth as a river. A part of her was also to stay in him.

5.4 Laxmi (The goddess of prosperity): During Creation, a beautiful female form emerged from the left side of Paramatma, the Supreme Being. At a command from Paramatma, she split herself into two enchanting figures, both equal in splendour and majesty. One was Laxmi and the other Radha. Both wanted Paramatma as their consort. So he divided himself into the two-armed Krishna and the four-armed Vishnu. While Radha chose Krishna and stayed on earth, Laxmi wedded Vishnu and left for the heavens.

5.5 Durga, the demon-slaying goddess:-

According to Hindu Mythology a demon named Durgamasura once went under continuous meditation. By his meditation he also became able to make Lord Brahma to grant him blessings. But the demon after getting the blessings of Lord Brahma became highly powerful and started disobeying the Gods of heaven. Again the idiot demon found it that the Gods of heaven are getting their strengths from the offerings in Yagna which are performed according to the norms of Veda. So he cleverly looted the Vedas. After the Vedas were stolen by him the condition of the living world became miserable. Droughts and lack of rain like situation happened in earth. So the living world started suffering and praying the Gods of heaven to save it. The Lords like Brahma, Bishnu and Shiva became unable to kill the demon and to get Vedas back from him. Finally all the lords came together and shared their power. From the sharing of all their powers the Goddess took birth. She killed the demon and saved the world. But as she killed the demon Durgamasura and saved the world by releasing the Vedas from the demon she got the name Durga.



Devi is the great goddess of the Hindus, the consort of Shiva and she is worshipped in various forms corresponding to her two aspects: benevolence and fierceness. She is Uma, “light”; Gauri, “yellow or brilliant”; Parvati, “the mountaineer”; and Jagatmata, “the-mother-of-the-world” in her milder guise. The terrible emanations are Durga “the inaccessible”; Kali, “the black”; Chandi, “the fierce”; and Bhairavi, “the terrible.”

Durga, a beautiful warrior seated upon a tiger, was the first appearance of the great goddess. The circumstance of her miraculous arrival was the tyranny of the monster-demon Mahishasur, who through terrific austerities had acquired invincible strength. The gods were afraid of this water-buffalo bull because neither Vishnu nor Shiva could prevail against him. It seemed that the joint energy of Shakti was only capable of vanquishing Mahisha, and so it was the eighteen-armed Durga who went out to do battle.

5.5.1 Durga in the Battlefield: She went to battle on her ferocious mount lion, armed with the weapons given to her by the other Gods. Durga is one of the angry and aggressive aspects of the goddess Shakti, whose role in Hindu mythology was to fight and conquer demons and also personify the Sakti or female aspect of any male deity. In the battle, she fought and killed the evil Mahishasura and restored heaven to the Gods. Since then the goddess is invoked for protection from the powers of evil. Durga Puja is observed in her honour, to celebrate her victory over evil.

5.5.2 Meaning of the divine name Durga: Durga, in Sanskrit means “She who is incomprehensible or difficult to reach.” Goddess Durga is a form of Shakti worshipped for her gracious as well as terrifying aspect. Mother of the Universe, she represents the infinite power of the universe and is a symbol of a female dynamism.

The manifestation of Goddess Durga is said to emerge from Her formless essence and the two are inseparable. She is also called by many other names, such as Parvati, Ambika, and Kali. In the form of Parvati, She is known as the divine spouse of Lord Shiva and is the mother of Her two sons, Ganesha and Karttikeya, and daughter Jyoti. Destroyer of demons, she is worshipped during an annual festival called Durga puja.

5.5.3 Appearance: There are endless aspects of Durga described in the Puranas. She is usually pictured as having ten arms holding Sword, Conch, Discus, Rosary, Bell, Winecup, Shield, Bow, Arrow, and Spear. She is most often shown riding a lion from which comes Her august name, Simhavahini, “She who stands astride the king of beasts”. She is gorgeously dressed in royal red cloth and has several ornaments decorating Her personage. Her hair is dressed up in a crown which then flows out in long luxuriant tresses that are darkly luminous and soothing to the eye. The various tools reflect the eminent supremacy that helps in controlling the universe and obey Her will.

5.5.4 Weilding Energy: Goddess Durga exists eternally, always abiding in her own sweet nature and inhabits the hearts and minds of her ecstatic devotees. As Shakti, she shapes, nurtures, and dissolves names and forms, while as subtle spiritual energy called Kundalini, She lights the lotuses fo the seven centres of awareness in the sacred human body. Goddess Durga killed the powerful demon Mahish and all his great commanders. When demonic forces create imbalance all gods united become one divine force called Shakti or Durga.

5.5.5 Goddess Durga: This festival is devoted solely to the Mother Goddess — known variously as Durga, Bhavani, Amba, Chandika, Gauri, Parvati, Mahishasuramardini — and her other



manifestations. The name “Durga” means “inaccessible”, and she is the personification of the active side of the divine “shakti” energy of Lord Shiva. In fact, she represents the furious powers of all the male gods, and is the ferocious protector of the righteous, and destroyer of the evil. Durga is usually portrayed as riding a lion, and carrying weapons in her many arms.

5.5.6 Genesis of the form Durga: Each of the figures in Durga’s entourage has a story of origin. Often, there is more than one account of the birth. Sometimes, for the whole picture to emerge, pieces have to be stitched together from a number of myths revolving round separate gods or goddesses. This is because in Hindu mythology, divine power is manifest in myriad figures with different names. Individual myths emphasise one aspect of the god or goddess while assuming it is linked to many others. The details vary from region to region and from text to text.

5.5.7 Durga-The unity of power: Though Laxmi and Saraswati are seen as two daughters of Durga, there are no specific myths describing them as such, as there are for Ganesha and Kartik. Rather, the scriptures often refer to them as other forms of the one Female Power. ‘Shree Shree Chandi’, the section of Markandeya Purana, which dwells at great length on Durga, sees this power manifested in three faces—Mahakali (the great Kali), Mahalaxmi (the great Laxmi) and Mahasaraswati (the great Saraswati). Here Mahalaxmi is the one who takes on Mahishasura.

That all the female forms are one is clearly stated by the Devi herself in the Shumba-Nishumba myth. Locked in combat with demon-king Shumba, she was conducting raids on the enemy’s army in multiple female forms. The demon complained that there was no glory in victory gained with help from so many quarters.

She told him that there was no power in the Universe other than her. The demon king beheld with amazement how all the female forms with different appellations and appearances, that were so long waging war separately, melted into her one by one.

5.5.8 Importance of the name Durga: The Durga Puja which is done in autumn is called as the Sharadiya Durga Puja. Again there is also a reason behind it. Because according to Hindu mythology when the demon Ravana kidnapped Goddess Sita at that time lord Sri Ram planned to worship Goddess Durga to remove her troubles and to win over the demon Ravana. But that was not spring. So, Sri Ram worshipped the Goddess in autumn. The Goddess was pleased with him, and blessed him, which finally made him to win over the demon.

6. Demons associated with Durga Puja:-

6.1 Madhu and Kaitabha: Once Lord Vishnu withdrew His power of Maya and went into a Yoga Nidra (sleep). The whole Universe at that time was dissolved in the causal waters. Brahma, the creative power of the Lord had also gone to sleep. The earth had been broken up and was floating around in the causal waters. These pieces of dirt lodged themselves in the ears of the Lord. He swept these out with His fingers. That dirt, because of the Lord’s touch sprang into life and became enormous demons ‘Asuras’. They were called Madhu and Kaitabh. They attacked Brahma. The latter invoked the Divine Mother to wake Vishnu. The Lord took the Asuras and placed them on His thighs and cut their heads off. The Lord then created the earth with the fat (Medas) of the demons. That is the reason for the earth being called ‘Medini’. It is believed that the earth is situated in the thighs of the Cosmic Body of the Lord. It is interesting to note that the



earth was created again from the fat of the same demons, Madhu and Kaitabh.

6.2 Mahishasura, the buffalo-demon:

According to the Bhagabat Purana, the brothers Rambha and Karambha were both childless. Aspiring for a child, they started a long and rigorous meditation. While Rambha sat amid blazing flames, Karambha immersed himself in neck-deep water. Indra, the king of the gods, became worried at the intensity of their meditation, lest they win the right to rule the heavens by their piety. So he took the garb of a crocodile and devoured Karambha. Rambha went on with his ascetic rites but when nothing yielded fruit, he tried to chop his own head as sacrifice to the fire. This appeased Shiva who appeared and offered Rambha a boon. Rambha prayed that Shiva himself be born as his son in three successive births. The son would be conquerer of the gods, more spirited than fire, celebrated, truthful, long-living, and possessor of all treasure. Shiva agreed and Rambha returned, joyful at having gained immortality through an illustrious line. On the way, he saw a handsome, healthy buffalo. This buffalo was Mahismati, daughter of the sage Biprachitti. A willful girl, she had taken the guise of a buffalo and scared sage Sindhudweep so much that his long meditation was disturbed. The angry sage had cursed Mahismati that she be locked in the buffalo's body. This is the buffalo that Rambha saw wandering in the forest. He fell in love with Mahismati and married her. Mahishaasura was the product of their union.

Mahishaasura was a buffalo-headed demon. He was granted a boon whereby he would be protected from anyone. Intoxicated by the above gift, he set out to conquer the world. Mahishaasura defeated Indra, the king of the gods. Indra implored Brahma, Vishnu and Mahesh to help him. The Divine Trio amalgamated their

shakti (power) and created Durga. Maa Durga fought Mahishaasura for nine days and beheaded him on the tenth day. The nine days are those of Navratri and the tenth victorious day is called Vijaya Dashami.

6.3 Dhoomra-lochana and Chanda & Munda:

Dhoomra-Lochana was a powerful general of the terrible Asura, Sumbha. The Goddess uttered the sound 'Hum' and the demon turned to ashes by the powerful vibration of the sound. The form of Ma Kali who emerged from the forehead of the angry face of Ambika (form of Durga) killed the Asuras Chanda and Munda. Chanda means a person who is short-tempered and Munda means a shaven-headed man. Together they imply the anger of a champion fighter. Because of this victory over Chanda and Munda, Kali Mata is known as Chamunda.

6.4 Raktabeej: Hearing the news of the death of Chanda and Munda, the infuriated King Sumbha mobilised the Asuric forces and surrounded the Mother from all sides. Then, from the Great Devas (Spiritual Beings) emerged Powers which entered the form of the Mother. From Lord Vishnu emerged the power of Vaishnavi, and subforms from His 'avatars' - Vaaraahi and Naarasimhi... from Brahma, emerged the power called Brahmaani. .. from Lord Shiva, emerged Maheshwari and Veer Bhadra... from Lord Shiva's son Kartikeya (or Kumar), emerged the power of Kaumari ...from Indra emerged the power of Aindri.

Raktabeeja was the son of Krodhaavati, the sister of Shumbha and Nishumbha. Krodha means anger. Raktabeeja was an Asura who enjoyed a unique blessing. If a drop of blood were to drop from his body and touch the earth, then a demon of his might and form would spring from it. So if he were to get wounded during battle, the



drops of blood would give rise to a thousand demons like himself. It is for the above reason that Kali spread her tongue so that she could suck Raktabeeja's blood before it touched the earth. Raktabeeja fell on the ground dead as his body was completely drained of blood.

6.5 Shumbha and Nishumbha: Finally Sumbha and Nisumbha were slain by Devi Mahasaraswati. Mahasaraswati stands for knowledge and wisdom. Knowledge and Wisdom are forever victorious over ignorance and delusion. The first three days of 'Navratra' are dedicated to 'Maa Kali' to annihilate the enemies within. The next three days are dedicated to 'Maa Laxmi' and the last three days are dedicated to Ma Saraswati. After nine days of struggle, Maa Durga beheaded Mahishaasura on the tenth day. This victorious day is called Vijaya Dashami. On this day Shri Ram killed the ten headed Ravana. This day is known as Dassehra.

7. Divine occasions during Durga Puja:-

7.1 Kumari Puja: Goddess Durga arrives to her earthly abode with her two children - Kartik and Ganesh, and her two other forms - Laskhmi (wealth & prosperity) and Saraswati (knowledge). We worship her as the Goddess of Shakti who overpowered the evil to establish peace and prosperity on earth. She is also the daughter making her yearly visits at her parent's place.

The Goddess is worshipped in various forms during her stay here. One of those forms is the "Kumari", the virgin form. This mould is the most powerful form of Mahashakti. A girl aged between one to sixteen, symbolising the Kumari form of Devi is worshipped in front of the idol of Goddess Durga. The Kumari form of the Goddess was emphasised as the most dynamic form by

the devotees since long as Kumari Shakti is the basis of all creations. Our scriptures have emphasised Kumari Puja particularly to evolve the purity and divinity of the women of the society. Diminishing the larger than life stature of the Goddess to someone much nearer and closer is the real reason for this form of worship. Sri Ram Krishna had said that Kumari is another form of Devi Durga and he himself worshipped Sarada Maa as Kumari. To imagine the Goddess in the mould of a Kumari is an age old concept. In Mahabharata Arjuna had performed Kumari Puja. The Puranas mention the Kumari form of Chandika. This is also vividly and specifically mentioned in the "Kubjika Tantra".

7.1.1 Selection of Kumari: The scriptures mention the great care with which the Kumari is selected to be worshipped as the earthly representative of Devi Durga. The qualities required in the girl has to match the dynamism, purity and serenity of the Goddess. A calm, serene and an unmarried girl with a bright disposition between one to sixteen years, who has not yet reached her puberty and is bereft of desire, worldly pleasures and anger is the right requisite for the Kumari Puja. Depending on the age of the girls they are worshipped in the various forms of the Goddess. A one year old girl is worshipped in the Sandhya form of the Devi while a two year old is worshipped in the Saraswati mould of the Devi. A three year old girl is worshipped in the Tridha form of Durga and a four year old is worshipped in the Kalika mould of the Devi. Subhaga and Uma are the forms of Durga for a five and a six year old girl respectively. Malini form of the Goddess represents a seven year old while Kujjika represents a eight year old girl. Kalsondarbha and Aparajita stand for a ten year old girl and an eleven year old girl. Bhairavi is represented by a twelve year old girl and



Mahalakshmi by a thirteen year old girl. Pitnayika, Khetrageya and Ambika are represented by a fourteen, fifteen and sixteen year old girl respectively.

7.1.2 Worshipping the Kumari: Kumari Puja is held on Ashtami or sometimes Nabami. Kumari Puja is performed in Annapurna, Jagatdhatri and even Kali Puja as without Kumari Puja, the yagna remains incomplete. In the dawn of Ashtami or Nabami, the Kumari is bathed in Ganga water and is clad in a red Benarasi *saari*. She is then adorned with flowers and jewellery, *alata* is applied to her feet and a 'tilak' of *sindur* on her forehead. The young Kumari fasts the whole day until the *puja* is over. On a decorated chair she is made to sit before the goddess and a flower from the Devi's hand is placed in her hand. Placed before her are flowers, bel (wood apple) leaves, incense sticks, lamps, 'naividya' and other things required for *puja*. The priest then chants the *mantras* and the sound of *Dhaks* fill the atmosphere. After the *puja* the divinity of the Goddess Durga is said to be seen in the girl. It is customary to gift the girl with gold, silver and clothes. To gift the Kumari is considered to be a pious act. Kumari Puja is very much prevalent in Belur Math. In 1902, Swami Vivekananda performed Kumari Puja for the first time in Belur. In the premises of the Math, in the Mandap, in the presence of Sarada Ma, Swamiji worshipped nine Kumari girls. He offered pushpanjali at their feet, gave them sweets and 'dakshina' (gift). He touched their feet after the completion of the puja. Later with meditation and mantras he worshipped Sarada Maa as Goddess Durga. Kumari Puja, somewhere, is celebrated on the Ashtami, yet somewhere, on the Nabami.

7.2 Sandhi Puja: An integral and important part of Durga Puja, Sandhi Puja, is performed at the juncture of the eighth and ninth lunar day. Sandhi

Puja lasts from the last 24 minutes of Ashtami till the first 24 minutes of Nabami. During this juncture (the "Sandhikshan"), Durga is worshipped in her Chamunda form. Devi Durga killed, Chanda and Munda, the two *asuras* at "Sandhikshan" and thus acquired the name of "Chamunda".

7.2.1 Myth behind Durga being worshipped as Chamunda: While the Goddess and Mahishasura were engaged in a fierce battle, the two generals of Mahisha, Chanda and Munda attacked the Devi from the rear. Durga appeared to them, a brilliantly glowing woman with her hair knotted on her head, a crescent moon above her forehead, a 'tilak' on her forehead and a garland around her neck. With golden ear-rings and clad in a yellow *saari* she emitted a golden glow. Her ten hands possessed ten different weapons. Though she appeared beautiful her face turned blue with anger when she faced Chanda and Munda. Though she appeared beautiful her face turned blue with anger when she faced Chanda and Munda. From her third eye then emerged a Devi with a large falchion and a shield. She had a large face, bloody tongue and sunken blood shot eyes. She was Chamunda. With a blood curdling shriek she leapt forward and killed them. This moment was the juncture of the eighth and ninth lunar day.

7.2.2 Ashtami & Nabami: Long back devotees in order to perform the Sandhi Puja at the exact juncture used a number of methods. With the last 24 minutes of the Ashtami Puja still left, a bronze bowl with a tiny hole was placed in a bucket full of water. The bowl with the tiny hole was made in such a way that it took exactly 24 minutes for the bowl to submerge in the water. The moment the bowl submerged in the water cannon balls were fired announcing this moment of Sandhi Puja. This yardstick for measuring the "Sandhikshan" was very popular ages ago in many "Rajbaris".



7.3 Mahalaya: The traditional six day countdown to Mahasaptami starts from Mahalaya. Goddess Durga visits the earth for only four days but seven days prior to the Pujas, starts the Mahalaya. Sarat in its bloom, mingled with the festive spirit of Durga Puja reaches its pitch on the day of Mahalaya. From this day starts 'Devipaksha' and marks the end of 'Pitri-paksha'. It is the day when many throng to the banks of river Ganga, clad in *dhotis* to offer prayers to their dead relatives and forefathers. People in the pre-dawn hours pray for their departed relatives and take holy dips in the Ganges. This ritual is known as 'Tarpan'. This day bears immense significance for the Hindus. It is according to the myths that Sree Rama hastily performed Durga Puja. Sree Rama had performed this in "Uttarayan" and the Puja was not held when the Gods and Goddesses rested called "Dakshinayan". It was on the day of Mahalaya, the beginning of "devipaksha", the Gods and Goddesses woke up to prepare themselves for Durga Puja.

7.4 Navratri: 'The Festival of Nine Nights', is celebrated during the first nine days of the Hindu month of Ashvin (*Sep-Oct*). The festival is dedicated to the worship of Mother Goddess or Shakti and her nine forms. This season is considered to be an auspicious one as it is generally associated with the sowing of seeds. People sow seeds on the first day, consecrate the plants, watch the sprouting and worship Goddess Durga during this festival. The last three days are especially considered most important. The nine-day is equally divided in worshipping three Goddesses. The first three days are dedicated to Goddess Durga. The next three days are spent in worshipping goddess Lakshmi and the last three days are dedicated to Goddess Saraswati. The day after Navratri, the festival of Dussehra is celebrated.

7.5 Ramlila: Dussehra, as the name suggests occurs on the "tenth" day following the Navratri. It is a festival to celebrate the triumph of good over evil, and marks the defeat and death of the demon king Ravana in the epic *Ramayana*. Huge effigies of Ravana are burnt amidst the bangs and booms of firecrackers. In northern India, especially in Varanasi, Dusshera overlaps with "Ramlila" – traditional plays in which scenes from the epic saga of the mythical Rama-Ravana strife are enacted by professional troupes. The Dussehra celebration of Mysore in southern India is a veritable extravaganza ! Chamundi, a form of Durga, is the family deity of the Maharaja of Mysore. It's a wonderful scene to watch the grand procession of elephants, horses and courtiers wending a circuitous way to the hilltop temple of Goddess Chamundi !

8. Symbolic synergy (Bahana):-

8.1 Lion: Durga's mount was a gift from Himalayas when she went to war with Mahishasura. It fought ferociously on its own in the deciding battle. The lion stands for power. In the pose in which she is worshipped, the Devi has her right foot firmly planted on the lion's back.

8.2 Owl: The mount of Laxmi is a nightbird. While men are busy with their worldly pursuits through the day, it is deep in a sleep of disinterestedness, it chooses to stay up and meditate in the calm of night, and guard its store of spiritual wealth. The choice of such a mount for goddess of prosperity sends out the strong message that spiritual attainment is as important as material acquisitions for a person to prosper.

8.3 Swan: The feathered mount of the fair goddess Saraswati is said to have a unique gift. It can separate milk from water when the two are mixed. Hence it symbolises the power to distinguish between good and evil, and choose the pure over



the impure. This is a quality that wisdom is supposed to bestow on one.

8.4 Mouse: There are two accounts that explain why the mouse is the mount of the elephant-headed god. Yajurveda writes how Agni, the fire god, was once terrified of Shiva's rage and metamorphosed himself into a mouse to hide underground. Therefore, the mouse has a fiery quality. Like the flames, it can yield many benefits if it is in harness, but will wreak havoc if it spins out of control. In another account, a curse had transformed a Gandharva (one of a semi-divine race) to a mouse. As it was scampering about in the abode of the sage Parashar, Ganesha threw a dice at it and brought the restless creature in his grip. This gave the god of prosperity the power to rein in fickle-minded Fate. The puny creature also makes a virtue of accumulation and storage, another necessity for commercial success.

8.5 Peacock: Kartik's mount is as beautiful as its Lord. Yet it stands for control over the six inherent vices in man-passion, anger, greed, wine, infatuation, vanity and envy. No wonder, the war lord is himself a bachelor.

Every year during the lunar month of Ashwin (*Sep-Oct*), Hindus observe ten days of ceremonies, rituals, fasts and feasts in honour of the supreme mother goddess. It begins with the fast of "Navaratri", and ends with the festivities of "Dussehra" and "Vijayadashami."

References:-

1. Boner, A et al., (1966), *Medieval Orissan Sanskrit Text on Temple Architecture*, Leiden, pp.XLIX-L.
2. Bose, N.K., (1941), "The Hindu Method of Tribal Absorption" *Science and Culture*, Vol.8, pp.188-94.
3. Bhattacharya, N.N., (1974), "The History of Sakta Religion", New Delhi, p.136.
4. Dash, S.P. (1962), "Sambalpur Itihas (Oriya)", Sambalpur: Viswabharati Press.
5. Deo, F. (2003), "Chauhan Myth and Royal Legitimation in Kosala (Daksina)," Souvenir, Lok Mahotsav, Sambalpur, pp.96-101.
6. Eschmann, A. (1986), "Hinduisation of Tribal Deities in Orissa: The Shakta and Saiva Typology," The Cult of Jagannath and the Regional Tradition of Orissa, New Delhi: Manohar Publications, pp.79-98.
7. F. Brighenti, (2001), "Shakti Cult in Orissa", New Delhi, p. 231.
8. Mishra, R. (2003), "Scientific Theories in the Creativities of the Samvalaka – Princess Laksminkara," Souvenir, Lok Mahotsav, Sambalpur, pp.87-90.
9. N. N. Bhattacharya, (1974), "History of Shakta Religion", New Delhi, p.53.
10. Gan, Pradeep Ku. (Sept.- Oct., 2003), "Durga in Sacred Literature," Orissa Review, Vol.LX, No.2 & 3, Bhubaneswar, pp. 4-6.
11. Panda, Sasanka Sekhar (1996), "Early Chauhan Temples of Sambalpur Town," Orissa Review, April, pp. 34-38.
12. Sae Deo, L.R. (1985), "Samaleswari Mandira Pratisthara Kimbadanti O Samkshipta Itihas (Oriya)," Basant Milan Smaranika, Hirakhanda, Sambalpur, pp. 7-8.
13. Senapati, N., (1971), "Orissa District Gazetteers, Sambalpur, Cuttack": Orissa Govt. Press.
14. Sir John Marshall, (1931), "Mohenjodaro and the Indus Valley Civilization", London, p. 107.
15. Singh, Chitralekha et al., (1999), *Durga*, New Delhi, p.1.
16. U.N. Dhal, (1991), "Mahisasura in Art and Thought", Delhi, p.64.
17. W.D. O'Flaherty, (1975), "Hindu Myths", Penguin Books, 1975, p.238.

Dr. Dina Krishna Joshi, Post Doctoral Scholar,
Gayatrinagar, New Bus Stand, Junagarh, Kalahandi
(Odisha) 766014, Email joshidina2007@yahoo.co.in.



Mahisamardini-Durga in Odishan Iconography

Rabindra Kumar Behuria

In India the antiquity of worship of Mahisasura mardini Durga goes back to the remote past. The original Devi-Mahatmya section of the Brahmananda Puran speaks of the various early forms of the Goddess, such as Mahisamardini, the Matrika and Chamunda etc. T.A. Gopinath Rao has collected many other forms and names of the Deity along with Her iconographical details from the agamas. Different literary works describe various iconic types of the deity. The difference lies in the number of hands and *ayudhas* attributed to the Devi. In Odisha we find Mahisamardini Durga images having two to twenty arms with various *ayudhas* ranging from very early time to modern period.



exportable region and saviour from crisis. In the Vedas She is described as Aranyani i.e. the goddess of the forest. This reference is also found in the Chandi, Uma/Hemavati. Her another name

is found in the Upanishad.

There is also mention of Durga in Taittiriya Aranyak's Narayan Upanishad and in the *Vaksakha* of the Rig Veda. In the Markandeya Purana there is a chapter called Devi Mahatmya i.e. 'the glories of the goddess'. Here She declares that oh Gods, I shall nourish the whole world with life sustaining vegetables grown out of my own body during the heavy rains in monsoon. I shall then earn fame as Sakambari i.e. "herb bearing". A popular form of Durga, Mahisamardini plays a vital role not only in the spiritual

life, but also in the socio-religious life of the Odishan people from the earliest time to the present day. The Primary function of the deity is to combat demons who threaten the stability of

The meaning of the word is very complex. She is described as the presiding deity of an un



the cosmos. In this role She is represented as a great battle queen with many arms each of which wields a weapon. She mounts on a fierce lion and is described as irresistible in battle. She is most famous for killing Mahisasura, the buffalo demon. Her most popular epithet is Mahisasuramardini, the slayer of Mahisasura and Her most common iconographic representation shows Her killing the demon.

In Odisha we find reflection of evolution of all types of Durga and Mahisasuramardini icons in sculptural representation. From a stratified deposit Dr. N.K.Sahu has unearthed a two handed Durga image in archer's pose from Maraguda valley of Nuapada district. There is an inscription on the pedestal of the deity which reads as "Maheswari Bhavada". Dr. Sahu has identified the image as the family deity of the Nalas and has attributed to 5th century A.D on palaeographic ground. This is the earliest two handed Durga image of Odisha recovered from a stratified deposit with inscriptional reference. It is four feet high, two armed and stands in alidha posture facing right while the lion at Her feet faces left. From 6th-17th century onwards we find representation of Mahisamardin Durga in most Siva and Sakta temples.

Biraja at Jajpur, the earliest Sakta Shrine in Odisha is a two armed Durga engaged in killing the buffalo demon. Riding on a lion, She holds a spear (sula) in Her right hand which pierces the body of the buffalo demon and pulls its tail in Her left hand. Her right foot presses the head of the animal. The date of the image is assignable to pre-Gupta or Gupta period. R.P. Chand indicates that the two armed Durga appears to me to be the earliest form of the goddess conceived by the votaries and Biraja represents the earliest phase of the cult of the goddess.

Next in order of Chronology may be placed an image of four-armed Variety at

Jahambira in the district of Keonjhar. She holds a sword in Her upper right hand, a shield in the left upper hand, the trident in the right fore arm piercing the neck of the buffalo headed demon. Here the demon is half animal and half human a sword in one of his hands. Lion is absent here. This image may be placed to the post Gupta period. Another two-armed image of the same period is noticed at Someswar in the district of Puri.

A four-handed Durga image in profile is worshipped by the villagers of Ranipur in Bolangir district. The sculpture is kept under a tree near the collapsed pillared Jagamohana of a Siva temple to the west of the village. As the bottom portion of this sculpture is buried underneath the earth, Her Vahana lion is not visible. The goddess is wearing Hara, Aksamala on Her wrist, arms and waist portion and anklets on her feet. Both Her lower hands are placed on the knee-portion of the left-leg, which is raised and placed on the chest of the demon, Mahisasura. A snake (Sarpa) is attacking the demon from the back portion of his head. The Sarpa is most probably hold by Devi in Her upper left hand, which is broken. The upper right hand is raised, but the object in it is not clear. The peculiarity of this sculpture of Mahisamardini Durga is that the Trisula (Long trident) is not there in the hands of the goddess.

Another four handed Durga in Her Mahisasurmardini aspect is enshrined in a separate shrine to the north of the brick built Jagamohana of the Kosalesvara temple at Vaidyanath in Sonapur district. In Her up-raised proper right hand is a *khadga*, while in the lower left hand is a Dhanu. She is holding a long trident in Her upper left hand which is pierced into the mouth of the demon. In Her lower right hand She is holding the tail of Her Vahan-the lion. The Jatabhara adorning Her head is specifically suggesting the Panduvamsi feature, i.e of 7th-8th century A.D.



The six armed Mahisasuramardini Durga image found in the Parsurameswar temple of Bhubaneswar dated to 6th/7th century A.D. is a beautiful figure of early Odishan art and iconographic tradition. From chest upward the deity is profusely decorated with beautiful head dress, Karna Kundala, Mala and Kankan. The deity is seen holding a sword in upper left hand while in the upper right hand She is pressing the face of the demon buffalo. In middle left hand She is piercing the Trisula on the neck of the demon while in lower left hand She holds a pointed *ayudha*. In the right middle hand She is holding *khetaka* while in the lower right hand She holds a bow. The representation of Mahisa is pathetic, being completely overpowered by the powerful Durga. The stylistic and flamboyant exposition of the deity is marvellous. We have several such other representations in Uttareswar temple and Mohini temple. Vaital temple of Bhubaneswar was a famous Sakta centre. In this temple we find a rare Mahisasuramardini Durga figure killing demon Mahisa. The general composition of sculptural representation is Parsurameswar temple.

An unique image of eight handed Mahisamardini Durga, of the height of around two feet and a half and breadth of eighteen inches was unearthed a couple of years back on the bank of a rivulet Suvarnakha (Mayabati) at Rampur, situated on the outskirts of Patnagarh town of Bolangir district. Objects held by the Goddess in Her proper right hands from top to bottom are *khadga*, *sula*, arrow, and the lowest one in Abhaya Mudra, while objects in proper left hands are *khetaka*, Dhanu, Kunta and Nagapasa. In the proper right side of the Pedestal demon Mahisa in the theriomorphic buffalo form is already beheaded, as a result of which trembling down on its fore legs, and the anthromorphic form of the demon coming out from the cut neck of the

buffalo. The demon is depicted in the kneeling down position and being attacked by the goddess, Who has plunged the long trident deep into the face of the Mahisasura, while strangling his head by putting the serpent-noose-around his neck. Her Vahan, the lion is seated in the left side of the Panel, which seems quite unusual. The heavy earrings hanging from Her ears and the Karanda Mukuta on Devi's head as well as absence of the Vidyadhara couple on both the topmost corners of the back-slab suggest an early dating i.e 7th/8th century A.D for this image. This image was for the first time reported by learned scholar Dr. Jadumani Mohapatra.

Ten-handed Durga is worshipped as goddess Kusangei in a temple of the 11th century at Kusang in Bolangir district, which temple is a prototype of Lingaraj temple of Bhubaneswar, most probably built by the Somavamsi king Yayati-II (Circa 1024-1060 A.D.), Patanesvari enshrined in a temple at Patnagad is none else than ten-handed Durga in Her Mahisasuramardini form.

Dasabhuj Mahisasuramardini was even more common and more popular in Odisha. Availability of this variety of image in different parts of Odisha either as presiding deities or as side deities indicates its wide distribution. She in this form is depicted as the war-goddess with full energy produced from the flames of the Gods and bearing the *ayudhas* of the Gods such as Shiva's trident, Vishnu's disc, Varun's conch, Agni's dart, Yama's iron rod, Vayu's bow, Surya's arrow, Indra's thunderbolt, Kuber's mace, and various weapons of other gods. Of the numerous Dasabhuj Mahisasuramardini images mention may be made of the beautiful ones found at Pitapura, Lataharan, Niali, Jageswar on Prachi valley, in Bhattarika temple near Baramba, Kanak Durga near Remuna in the district of Balasore,



Padhuan near Basudevpur at Bhadrak and at many other places. The ten armed figure of Mahisamardini Durga found in Sisireswar temple of Bhubaneswar datable to 8th/9th century A.D., is another art work. Here we find buffalo-head of the demon being pressed by the deity forcefully while the Trisula piercing the neck and the demon in complete subjugation.

Twelve armed Mahisasuramardini sculptures are not many in Odisha. However two such images are indicated by the scholars-one in a new temple on the eastern edge of Bindusarovara tank at Bhubaneswar known as Dwarabasini and other known as Dakeswari near Chandbali in the district of Bhadrak. In this variety ball and Pasa are added to the other Ayudhas. Two-eighteen armed Mahisasuramardini images are noticed, one such image is found as a presiding deity in the Kapileswar temple of Dia near Nirakarpur and the other as the presiding goddess in Prachi Valley. An image of 20 armed Mahisasuramardini Durga figure at Salebhato in Bolangir district in the only one representing this variety.

Thus, worship of Goddess forms is an essential part of religious consciousness of Odishan people.

References:

1. Bhattacharya, N.N. History of Sakta Religion. New Delhi, 1974
2. Behuria, R.K. Mahisamardini : Ghasaful (Odia) Bhadrak, 2012
3. Gopinath Rao, T.A. Elements of Hindu Iconography. Madras, 1914
4. Mohapatra, S.K. Mahisasuramardini in Orissan Iconography: Orissa Review. September-October-2008
5. Mishra, V. Mahisasuramardini. Delhi, Rajesh, 1984
6. Panda, S.S. Durga Icons of the Upper Mahanadi Valley of Orissa : Orissa Review. Vol.XLIV, No.3, 1988
7. Panigrahi, K.C. Archaeological remains of Bhubaneswar. Bombay, 1961
8. Patel, C.B. Dynastic History of Nalas. Khadial, 1983
9. Saraswati, S.K. A Survey of Indian Sculpture. New Delhi, 1975
10. Sahu, N.K. Satavarsiki Smaranika (Odia). Khadial, 1983

Rabindra Kumar Behuria, Retired Lecturer, Chandbali, Bhadrak, Odisha – 756133.



Kanak Durga of Jeypore

Indrajeet Mohanty

The city of Jeypore – the city of victory enshrines within her palace ramparts the deity of Vijay Durga- The Durga of Victory also known as Kanak or Golden Durga. The installation of this *murti* or image, nearly five centuries back evinces an intentionally conceived amalgamation of the tribal and the Hindu ways of worshipping the mother Goddess and making Her a symbol of politico religious powers. She remains the royal Goddess and presiding deity of the Jeypore palace.

According to the “Jeypura Raja Vamsavali” by R.N. Sarma, Kanak Durga was stolen from the Gajapati Ruler, Purushottam Dev, connected with the Kanchi-Kavri legend. While returning from his successful expedition against Kanchipuram, Purushottama Dev was ambushed by Vijay Chandra (1476 A.D.) the king of Jeypore, a vassal, in the dense forest of Nandapur which was the earlier capital of the Jeypore ruling family. The latter stole one of the elephants of the Gajapati overlord and a golden statue of goddess Durga. This image was installed with much ceremony in Nandapur and became the state deity of this Jungle Kingdom. There is no mention of this in any of the Puri Chronicles. The legend narrates the theft of a Durga image by a little king from his own overlord. The mention of the splendour with which the Goddess was installed

as the state deity and the annual Durga Puja festival which “fetched the king good name and fame all over India” reflects a boastful attitude, suggesting that the ritual policy of the Jeypore rulers sought to emulate the achievements and fame of their overlords and aspired after greatness themselves. This must have taken place in the late fifteenth century A.D.

Religious life in Jeypore centred around the worship of the Mother Goddess or Earth Goddess. They are named Thakurani, Hundi, Dharani etc. These Goddesses are represented by a large stone, wooden pillar or some other symbol and represent the presiding deity of a village. Their powers and influence is restricted to the boundary of a village. These ambivalent goddesses reveal a character that is generative and creative, but also frightening and destructive. These deities are non-iconic symbols placed out in the open and the villagers associate them with life, growth, sexuality, blood, fertility and wealth. These goddesses are worshipped by a non-Brahmin priest from the lower caste or a tribal. Sacrifices were common rituals to appease there Goddesses, even frequent human sacrifice it recorded.

With the advent of the Goddesses of Great tradition i.e. Kanak Durga the above goddesses underwent a transformation as the



Jeypore Kings tried to Hinduize, not only religion but also politics. They now opposed the Gajapati rule of Puri and tried to take shelter under the Imperial Umbrella of the Vizayanagara Kings. In this process Kanak Durga became not only the “Kuladevata” or presiding deity of the Royal household, but also “Rashtradevata” or Goddess of the state. The statue of Kanak Durga, in which the goddess had assumed bodily form was housed in a temple guarded and served by Brahmin priests and could not be approached by anyone at any time. All the tribal Goddesses now merged in Kanak Durga and began to be worshipped as different attributes of the greater goddess.

The Jeypore Kings, over the centuries patronized Kanak Durga as their family deity. The family chronicle of the Jeypore kings talks of the devotion of Vishambara Deo towards Kanak Durga. It is stated that this ruler used to go to Nandapur daily from Narayanpatana and never took any food till he visited the deity. Once, due to flood he was standard for two days without food till he got *darshan* of the Goddess. In a dream, the goddess advised the King to install a duplicate image of Her at Narayanpatna, which the King did. This shows that She was a moveable tutelary goddess allowing flexibility to a King's movement. It was under Viravikram Deo (1637-1669), the royal capital was shifted from Nandapur to Jeypore. This is regarded even today as being a result of a curse of Kali, the dark side of Durga. Viravikram Deo did not, however, take the original image of Kanak Durga to Jeypore, but had a duplicate effigy installed.

It was during the time of Rama Chandra Deo II (1781-1825) that the present palace of

Jeypore was built and Kanak Durga was shifted here from the old fort. A man named Dibyasingh Nanda, a Brahmin from Puri was appointed as priest and was granted villages at Nandapur. This move totally Hinduized Kanak Durga and She now resided inside the palace, in close proximity with the king and inside a shrine specially constructed for Her.

Despite the introduction of new traditions and worship of Raghunath, Shiva and Jagannath, Kanak Durga was far from fading into insignificance. She became the tutelary deity of the realm. She remained at the very centre of the politico-ritual life of Jeypore. The Durga Puja and Dussehra is the most important festival in Jeypore in autumn.

During the Dussehra festival Kanak Durga sits next to the King in the Darbar. She leads the Dussehra procession as the savior Goddess with symbolic sacrifices made to Her. The famous “Jhanda Yatra” representing the subordination of surrounding Tribal goddesses and tribal powers to the Deity of Kanak Durga follows the procession. She goes with the King, the Yuva Raj, the tribal goddesses and her military retinue to the mango grove known as the “Dasara Padia” and festivities are carried out throughout the night.

Indrajeet Mohanty, Reader in History, Vikram Deb (Auto) College, Jeypore (K).



Dussehra

Sonril Mohanty

I hear the sound of festivals,
The air smells of 'Prasad',
This is, my dear, no time to frown
For Dussehra has come to town.

The conches blown, the colours flown,
The sculptors all set with idols,
The sales are there in all the malls,
For Dussehra has come to town.

Gaily coloured sarees adore,
The Goddess on the pandal floor,
Gold and silver on Her neck,
The goddess is beautifully decked,
For Dussehra has come to town.

They beat the drums with devotion,
Their hands in sacrificial motion,
They clash the cymbals with might,
The Mother's blessing reflecting in their sight.

The tired hymns coming out hoarse,
The audience worshipping in roars,
They crave for liquid, the worn-out throats,
Yet they sing with all their force.

The evil Mahishasur was killed,
By the fearless Mother,



She was so perfectly skilled,
She freed the Earth from 'Asuras'
She readily wiped the tears of the mass.

Dussehra is the time for,
Good over evil,
Wish each other goodwill,
And,
Happy Dussehra to all !

Sonril Mohanty, St. Joseph Girls High School,
Cantonment Road, Cuttack.



MAMATA

A Conditional Cash Transfer Maternity Benefit Scheme

Dr. Jyotirmati Samantaray

MAMATA is a Conditional Cash Transfer Maternity Benefit Scheme enunciated by Women and Child Development Dept., Govt. of Odisha.

The Major aims of the benefit scheme are :

- To provide partial wage compensation for pregnant and nursing mothers so that they are able to rest adequately during their pregnancy and after delivery.
- To increase utilization of maternal and child health services, especially antenatal care, postnatal care and immunization.
- To improve mother and child care practices especially exclusive breast feeding and complementary feeding of infants.

The goals of the MAMATA scheme is to contribute as a factor in reducing maternal and infant mortality and to improve the health and

nutritional status of pregnant and lactating mothers and their infants.

The target beneficiaries of the scheme 'MAMATA' are the pregnant and lactating women of 19 years of age and above for the first 2 live



births, except all Govt. and / Public Sector Undertakings (Central and State) employees and their wives will be covered. This scheme is operational in all ICDS projects of the State.

How to avail the scheme : To avail the benefits under this scheme a pregnant woman has to register herself at the Anganawadi Centre (AWC) / Mini AWC to which she belongs. She has to



submit her Bank Account details (single account) with a Bank of her choice with core banking facility, to the Anganawadi workers who shall record it correctly.

Transparency in the scheme : In order to facilitate transparency, e-transfer direct to the beneficiary's account is done through corporate Internet Banking Services offered by the banking sector using ICT, in this, the VISTAAR product of SBI is being used for corporate Internet Banking.

Amount of Payment and Conditionality :

The beneficiary will receive a total incentive of Rs.5000 (Five thousand) only in four installments, subject to the fulfillment of specific conditions. Payment will be made by e-transfer from the Child Development Project Officer (CDPO) to the beneficiary account.

Implementation of the scheme :

The scheme is being implemented in all ICDS projects of Odisha except Bargarh and Sundargarh Districts. In Bargarh and Sundargarh Districts 4th installment @ Rs.1000/- per beneficiary is being provided in the MAMATA scheme.

Scheme Launch and Flow of Funds :

The scheme was launched by the State Govt. on 19th September, 2011. The flow of funds to eligible beneficiaries started in October, 2011 as on 1.10.2013 the benefit has reached 10 lakh women of the State through direct fund transfer to the right / legitimate beneficiary (pregnant women) bank account in a transparent way, removing any / all forms of intermediaries in a time bound manner. This reflects the State Govt.'s commitment for the well being of women and

children of the State and speaks huge on the success of the State initiatives.

To celebrate completion of two years of Mamata implementation and coverage of more than ten lakh beneficiaries "Mamata Utsav" begins from 1st October 2013.

At the State level the programme was graced by the Hon'ble CM, Shri Naveen Patnaik, Hon'ble Minister, Women & Child Dev., Smt. Usha Devi, Hon'ble Minister, Health & Family welfare, Chief Secy., Addl. Chief Secy., Development Commissioner, Chairpersons of Commissions, Secretaries and other dignitaries.

At the State level programme a short documentary on MAMATA was displayed, Hon'ble Chief Minister handed over letters to selected new beneficiaries / husbands, advising them and their family members to follow all conditions for the betterment of mother and the child and selected AWWs and AWHs received letter of honour from Honourable Chief Minister for taking adequate care and follow up of MAMATA beneficiaries.

MAMATA web-based MIS :

In the Mamata Utsav web-based MIS was launched. MAMATA MIS is a web-based application with OFFLINE data entry at the project / block level and online updation to central server. To avoid the broadband connectivity problem in some rural projects of Odisha, there are two types of application online & offline developed to manage the system. Both application implements the various modules to track the performance at the project level.

An offline application integrates, the information of registered beneficiary with their payment details received from Anganwadi worker



(AWW) & Anganwadi Helper (AWH). Data is approved by CDPO (Child Development Project Officer) and transferred to online through synchronization.

The online application integrates the information from offline application received through synchronization and generates all files in encrypted format which is downloaded from MAMATA server and uploaded at SBI server.

This application generates different types of analytical, tabular and graphical reports like total no. of Beneficiary under the scheme, number of beneficiary received 1st, 2nd and 3rd, 4th installments, number of beneficiary exited from the scheme, number of infant death, number of maternal death, number of miscarriage etc.

Implementation of the Mamata scheme in the field happens through convergent efforts by Health & Family Welfare Department and Women & Child Development Department.

The primary convergence platform is the Mamata Diwas (Village Health and Nutritional Day) which happens at the Anganwadi Centres at the villages. On the Mamata Day the ANM, AWW (Anganwadi Workers) and ASHA workers jointly provide health services and nutrition counseling to the pregnant and lactating women. Mother and Child Protection Card is used as a tracking and validation tool for Mamata Scheme.

Mamata is one of the steps towards empowerment of women through financial inclusion. Odisha has been one of the pioneer States which has facilitated the opening of Bank Accounts even for the women who resides in the remotest corner of the State.

MAMATA scheme has strengthened the process of devolution of power to the community through strengthening Jaanch Committee & Mothers Committee at the village level. MAMATA has been considered as a good practice by Planning Commissioner of India and Ministry of Women & Child Development, Govt. of India. MAMATA scheme brings “Woman at the core of the policy implementation and has been implemented at scale using Govt. machinery, requiring minimal start up cost, ensuring good governance, and has potential for replication at other States.

Mamata Utsav shall be held in all 338 projects across the state Odisha. Starting from October 2, 2013 the MAMATA Utsav will cover all projects of the district within a month period.

Dr. Jyotirmati Samantaray, Information Officer,
Information & Public Relations Department,
Bhubaneswar.



The Concept of Man in the Philosophy of Mahatma Gandhi and Swami Vivekananda

Souribandhu Kar

India has produced two eminent personalities whose thought and work has changed the fate of mankind. These two personalities are no other than Swami Vivekananda and Mahatma Gandhi. To know them more clearly, it is necessary to discuss about their relationship with the man or the human being.

I don't expect readers will agree with me hundred per cent but I would very much like you to look at the subject afresh. The fact that man's very existence in the present day world is in danger, there is an urgent need to take a hard look at it.

This article contains few introductory remarks and thereafter presents an exposition of the views of Swamiji (Swami Vivekananda) and Gandhiji (Mahatma Gandhi) on man. By way of that exposition, I propose to suggest that the notion of man, as developed by our thinkers, is ultimately to be understood and appreciated in terms of the nature of human existence.

Introduction :

In elaborating on the subject, there is no intention to draw any comparison between Swamiji's views and those of Gandhiji or to show that one was a greater figure in history than the other. Such comparison would be as futile as one

that seeks to establish that, as an epic, the Ramayana is more significant than the Mahabharat or that Beethoven's is a greater achievement in the history of music than Bach's or Mozarts. The simple truth is that the ideas of Swamiji and Gandhiji have shaped our tradition and accordingly the views held and preached by them can be said to have a constitutive value.

Again, it is not my intention to draw a line of demarcation between the spheres of their thoughts; rather, I want to emphasize certain points of coincidence relating to the concept of man which were shared by both Swamiji and Gandhiji.

We can say that both Swamiji and Gandhiji represent a kind of humanism, in so far as they nourish a firm faith in man, in his dignity, his ability and his destiny as a "Free" being or individual.

To attempt a study of the views of Swamiji and Gandhiji on man, two central questions have to be addressed.

- i) How could one possibly explicate the nature of man ?
- ii) What meaningful functions could one reasonably attribute to man ?



Let me briefly present the Indian view of man before elaborating the points related to Swamiji and Gandhiji.

Indian view of Man:

The Indian view of man is, man and nature flow into each other. That is, in knowing, man flows into nature. But since knowing is in respect of being, nature at the same time flows into man. Thus 'knowledge' and 'being' become one and same. In the long cultural and spiritual history of India, therefore, we find *Purusha* and *Prakriti* as co-present in eternal harmony and integrated with each other.

It is always with attention, reverence and sympathy that man approaches nature as though the latter is an expression of his own mysterious self. This gives him an essential aesthetic and moral outlook, which guides his actions naturally. Accordingly, his actions are not directed merely to finding an accommodation for him out there in the world, rather his actions are the spontaneous expression of his natural desire to unite himself with nature. Hence joy or *ananda* is the supreme achievement of his life, not material success.

Swamiji's Journey towards life fulfillment :

Swami Vivekananda is one of those personalities who shook and shaped the world and influenced the patterns of human thought.

The formative career of Swamiji absorbed diverse influences, social and religious, which he critically analysed and assimilated. In him, religious teachings of his mother, his father's appreciation of western values, the rationalisms of the Brahmosamaj and the spiritualism of Sri Ramakrishna and his experience as a wandering monk in India blended with each other and these diversities found expression and union.

It is said that Sri Ramakrishna had commissioned Swami Vivekananda to convey to the mankind the sublime teachings of the Vedanta, the oneness of truth, the divinity of man and harmony of religions. So, at the dawn of his mission, he declared, "I have a message to the West as Buddha had a message to the East".¹ And towards the end of his mission, he says, "it may be that I shall find it good to get outside of my body to cast off like a disused garment, but I shall not cease to work. I shall inspire men everywhere until the world shall know that it is with God."²

In the word of Swami Ranganathnanda, "He had assimilated in his own personality the manliness of the west and the saintliness of the East. He saw clearly the excellences and limitations of each of these two human legacies which he embraced as two integral elements of a total human culture and proclaimed the modern age the era of their synthesis".³

Nature Or Man According To Swamiji :

It is a matter of fact that no system of thought either social or religious or political is complete as far as a study of human nature is concerned. It is the understanding of human nature that brings perfection to the social system and thought. So man is to be studied from all aspects of life. Swamiji avoided any sectarian outlook on man. According to him, the individual must enjoy his earthly life and then renounce it for a higher ideal. Man should, therefore, be viewed integrally with a view to ensuring his total fulfillment. Swamiji expands a philosophy of man, whether eastern or western, can feel at home and find the inspiration to achieve total life-fulfillment.

Thus, the thought, teaching and messages of Swamiji is nothing but Vedanta or Neo-



Vedanta. “Man, according to Vedanta Philosophy is the greatest being that is in the universe Angles or Gods, whatever you may call them, have all to become man if they want to become perfect.”⁴ This conception of man cannot be comprehended unless man has to struggle to remove his ignorance to become Divine, to reach God and see God, because Swamiji believed nothing but realisation of goodness, of perfection, of Divinity of man.

“Divinity of man” is the core of his philosophy. Swamiji wanted that man being the highest being in creation and divine, the power, energy and strength in every man has to be manifested. He says, “Each soul is potentially divine. The goal is to manifest this divinity within, by controlling nature, external and internal. Do this either by work or worship or psychic control or philosophy .. by one or more, or all of these and be free. This is whole of religion. Doctrines or dogmas or rituals or books or temples or forms are but secondary details”⁵

What does Swamiji mean by Divinity ?

His concept of man is inseparable from his concept of Divinity or God. His idea interlinked with man-god relationship. If the divinity is the utmost core of man, the man has to achieve this through the withdrawal of senses and the mind from the world of sensate experience and turning energies inward in a supreme effort of concentration. By such inward penetration of concentrations through self-effort, self-reliance and self mastery, man achieves realization of his true nature. But man failed to realize his true nature due to the body mind dichotomy. Man is essentially a soul and soul’s identification with this dichotomy causes alienation. Apart from this, ignorance of his original divinity makes him feel miserable, weak and helpless. Swamiji used to quote the

parable of the fall of Adam from paradise to show that originally man was pure and free and, on account of ignorance and falsehood, there was a fall and he came to be alienated from his real nature. So Swamiji goes on, “Teach everyone his real nature, call upon the sleeping soul and see how it awakes. Power will come, goodness will come, purity will come when the sleeping soul is roused to self-conscious activity.”⁶

To overcome the religious, social and material aspect of alienation and ignorance, Swamiji emphasized the need to teach everyone his real nature. The sleeping soul, could be aroused through religion, nay, the Vedanta, is scientific and practical. Religion for him is not blind faith or empty formulae or lifeless rituals, it is being and becoming.

Religion is Spiritual realisation, the fullest manifestation of the Divine, within in life and conduct. Food, clothing, shelter and security, power and knowledge are not ends in themselves. They are but means while the end is the fullest development of man, the complete manifestation of the perfection already in him. The Vedanta views life in its wholeness. Its theme is man. Man is in search of fullness of truth, beauty and goodness. Part of this search is carried out in the external world, but the most significant part of this search is conducted in the inner world. The first brings about social welfare through the application of the physical and social sciences; the second generates spiritual freedom through the discipline of morality and religion. There can be no conflict between the two—the secular as against the sacred—as they both refer only to different stages in the growth of the same individual. So, the real alienation of man, according to Swamiji is alienation from his Divine nature. This has to be overcome if man is ever to find self-fulfillment. Self-fulfillment, better still, self-



realization is attainable, either through work or worship or psychic control or philosophy by one more or all these. Swamiji laid stress on work as a means for self realisation, but also prescribes other methods like worship, psychic control or philosophy. In fact, all these have to be harmoniously combined, if man is to attain full realisation of his Divine nature.

Swamiji invokes the past only to illumine the present, he holds up the spiritual goals of Vedas and Upanishads but does not decry the material benefits of modern technology. He advocated the synthesis of spirituality and science.

As Dr. Albert Einstein said, "Science without religion is blind and religion without Science is lame" This Vedantic view expounded by Swamiji as the synthesis of science and religion and is also the synthesis of head and heart. The vision of this synthesis is the outstanding contribution of Swamiji to human thought.

Sister Nivedita says, 'it is this which adds its crowning significance in our master's life, for here he becomes the meeting point, not only of east and west, but also of past and future. If the many and one be indeed the same Reality, then it is not all modes of creation which are paths of realization. No distinction, henceforth, between sacred and secular. To labour is to pray. To conquer is to renounce. Life is itself religion. To have and to hold is as stern a trust as to quit and to avoid.' This is the realization which makes Vivekananda the greatest preacher of *karma* [action] not as divorced from, but as expressing *jnana* and *bhakti*. To him, the worship, the study, the farmyard and the field are as true and fit scenes for the meeting of God with man as the cell of the monk or the door of the temple. To him, there is no distinction between service of man and worship of God, between manliness and faith,

between true righteousness and spirituality. All his words, from one point of view, read as a commentary upon this central conviction.' "Art, science and religion", he said once, 'are but three different ways of expressing a single truth. But in order to understand this, we must have the theory of *Advaita*.'⁷

The man has to manifest his Divinity through work. Here Swamiji's approach to work is that of "Work is Worship", "serve Jiva as Shiva", Work done on the spirit of worship serving the Jiva {man} as Shiva {Lord} helps man to sublimate to a higher level where its other side effects are overcome. Work done in any other spirit is bound to lead to attachment, dependence, suffering and bondage.

'Work is Worship' is a philosophy which combines external action aimed at the enrichment of society with internal action aimed at the spiritual enrichment of the individual. Services rendered in spiritual attitude uplift both the giver and the receiver.

The Vedanta always emphasizes that man must grow morally and spiritually. When man thus takes into account his own spiritual development through his work with humility and reverence in society, all his work turns into not only service, but veritable worship. By his work, he not only ensures the welfare and happiness of his fellow human beings to whom he gives his service in a spirit of reverence but also gains in spiritual status himself. Introducing the phrase "Daridradevobhava," he wanted us to look upon the poor and serve him.

Swamiji says, "Learn that the whole of life is giving, that nature will force you to give. So give willingly, sooner or later you will have to give up. Be, therefore, not a beggar, be unattached. This is the most terrible task of life."⁸



So, man has to perform most terrible tasks of life through constantly non- attached work; for the poor, downtrodden people “daridranarayana” as Swamiji calls them. His Upanishadic call, “Arise ! Awake ! and stop not till the goal is reached,.” is the awakening call to the man to awaken to achievements of science and civilization, morality and social justice. The same awakening process carried still deeper brings man to the feet of God and recognise himself through the realization that man is God himself. Gandhiji while paying tribute to Swamiji said, “I have gone through his works very thoroughly and after having gone through them, the love that I had for my country became a thousand fold”⁹

Thus Swamiji's concept of man and his action is the new hope for rejuvenated humanity. Let us take look at Gandhiji's concept of man.

Gandhiji was not born great. He was an ordinary man. He moulded himself with all the intense passion and the superb patience of an artist working with his chisel on rough stone. And nothing could be more creative than the piece of sculpture he carved- himself.

He was himself well aware of that he wrote “I must admit my many inconsistencies, (But) there is a consistency running through my seeming inconsistencies as in nature there is unity running through my seeming diversity.”¹⁰

Gandhiji's life was not suddenly transformed unlike that of Swamiji. His religious quest started in South Africa and from an upper middle class barrister he became a naked Fakir, a Sanyasi. Gandhiji's political mission and religious quest began simultaneously when he was in his twenties; his religious convictions gave him the strength and the stamina for a half-century of a crowned political career. He asserted that religion

could not be separated from politics, but he also made it clear that he was not referring to dogmas and rituals but to the essential ethical content in all major religions. He had endeavoured to enforce the teachings of the Gita in his own life, and come to the conclusion that perfect renunciation was impossible without observance of Ahimsa in every shape and form. He was a believer in Advaita.

Then, how, does one define Gandhiji's concept of man ? “Man is neither mere intellect, nor the gross animal body nor the heart or soul alone. A proper and harmonious combination of all three is required for the making of the whole man and constitutes the economics of education.”¹¹ So, Gandhiji at the outset believed in the basic unity of human nature though men differ in the context of their culture and tradition. What is thus true regarding human being is taken as true also regarding the unity of man and nature.

He told N.K. Bose, the anthropologist, a man was best represented not by highest flights of thought which he reached at rare moments but by the actual measure of the ideal of his daily life.¹² By saying this Gandhiji came to the conclusion that man has to be judged from his day to day action.

Gandhiji believed that the spirit of man is imperishable and every human being, however wicked he may appear to be, has a hidden nobility, a Divine spark, which can be ignited.

Gandhiji's religious quest helped to mould not only his personality but the political technique with which he confronted racism in South Africa and colonialism in India. In him evolution of Satyagraha technique, and implementing it, he could understand the intrinsic nature of vast mass of human beings and came to the conclusion that it is easier for men of religion than other to accept



the basic assumption of Satyagraha that it is worth while fighting, and even dying but the soul lives on and that no oppressor can crush the imperishable spirit of man.

Gandhiji had impregnable faith in God. To Gandhiji, God was truth, love and justice. He believed that God and man have to co-exist; other wise, God would disappear and man would be left lonely in the jungle of life. But this is impossible. He believed that there is a soul in each human being. Whatever might be the differences between human beings due to geographical and historical circumstances and conditions during a few thousand years, each one had a soul equal to any other soul. God created man in his own image, said Bible, God resided in each human being said the Gita, The Buddha and Mohammed affirmed the same truth. So Gandhiji believed in the equality of human souls.

From Gandhiji's faith in this equality sprang his conviction that there was no man or woman so small, weak or helpless, that he or she could not discover the strength of the soul inside and make use of it when life itself is in peril. Gandhiji thus put his faith not only in a transcendent God but equally in the God immanent in every man and woman.

Gandhiji says, "I do not believe that an individual may gain spiritually and those that surround him suffer. I believe always in the essential unity of man for that matter of all that lives."¹³ As he believed in the essential unity of man, he was infinitely humble and sympathetic, ready to consider each and every claim to truth. But he was also a resolute and discriminating person rejecting everything that is short of Truth.

Gandhiji emphasized that in Indian tradition man is not understood as a rational

animal; an animal with the power of more ratiocination; rather he is taken as a 'spiritual being', a being who is capable of self-existence or self-awareness. It is because of this understanding of man that here in India morality and religion are taken to be the most fundamental aspects of human existence and action. Once human existence is understood in its transcendental ideal character, the importance of human endeavour to apprehend its significance becomes clear.

Gandhiji believes that this transcendental ideal ever points beyond itself to the absolute or pure ideal-Truth or God which we never can apprehend because of our limitations. But being chained to mortal frames that we are it is not possible for us, according to Gandhiji, to transcend our mortal frames and achieve the Divine in its fullness. Hence, we suffer and act in submissiveness to the ideal which requires absolute faith in ourselves and humility towards others. The combination of these two qualities in man drives out from him hypocrisy, cowardice and violence which are the greatest hindrances to the attainment of the truth. Such living faith in ourselves is essential, for it alone gives us that determination of will which we require in our search for truth.

Humility as well as compassion towards others is essential, because, "Truth is not to be found by any body who has not got an abundant sense of humility. If you would swim on the bosom of the ocean of truth, you must reduce yourselves to zero."¹⁴

Gandhiji has maintained that one can come close to the Infinite or God 'through love'. Thus for Gandhiji 'Divine love' manifests itself not in our enjoyment of it but in our suffering for it. "Suffering is the law of human being ... it opens



up the inner understanding of man.” Hence his emphasis is on faith and humility. Gandhiji reveals man’s essential limitations. They spur him to vigorous efforts to overcome these limitations and to have a clear vision of the ideal.

To Gandhiji morality is a problem of individual behaviour in a social context; the individual guided by discipline and example, would so control himself that the arm of law would not have to keep him on the strait path, while it is a call for human perfection, it is also a plea for an order of society which is humanist and humane.

While this view is identical with Swamiji’s it is interesting that a radical Marxist thinker like M.N. Roy echoed the same expectation of man when he says, “A good society can only be created by good men; and a man is part of nature and rises out of the background of nature, living nature having risen out of the background of inanimate evolution. This humanism is not something ad hoc constructed... As part of law- governed harmonious physical universe, human nature is also harmonious; human nature is also logical and rational, which are expressions of law-governance and consequently it is inherent in human nature to be capable of moral judgment.”¹⁶

Gandhiji believed in the power of soul in human beings and gave the call to his people to Awake, Arise and act non-violently in South Africa as well as in India. The response was astonishing and justified Gandhiji’s faith in God and man. Gandhiji’s instrument for action was Satyagraha and Ahimsa. Satyagraha literary means ‘Insistence on Truth’. Ahimsa and Satyagraha are ways of conducting war against social injustice. (Satyagraha and Ahimsa mode of struggle) Gandhiji had evolved for fighting against social and political oppression. They are rooted in morality. Gandhiji has asserted that truth

and non-violence (Ahimsa) are to me faces of the same coin. “My mission”, Gandhiji, (like Swamiji) wrote in 1929, not merely brotherhood of Indian humanity, my mission is not merely freedom of India, though to-day it undoubtedly engrosses the whole of my life and the whole of my time. But through the realization of freedom of India, I hope to realise and carry on the mission of the brotherhood of man.”¹⁷

Addressing a public meeting held at the Ramakrishna Math and Mission, Karachi, Pakistan, on 15th February, 1948 in memory of Mahatma Gandhi who was assassinated in New Delhi on 30th January 1948, Swami Ranganathanandaji said, “Among contemporary leaders of people, Gandhiji stands alone in his eminence and uniqueness. His is the amazing example of a leader who practised what he professed and gave out to the people only what he had tested in his own life; whether it be in the fields of politics or economics, religion or personal morality”¹⁸

The statements cited above reveal Gandhiji’s firm faith in man, in his dignity and destiny and man’s capability to realize his own intrinsic nature. It is obvious that self-realization results from the realization of one’s potential. Another significant point to be noted in this connection is that Gandhiji’s humanism, like Swamiji’s, is an emanation from his faith in man’s potentialities and the belief that man has to strive forward to realize his potential.

Conclusion :

Swamiji was the most charismatic Indian spiritual leader of the nineteenth century as Gandhiji was of the twentieth. They were contemporaries but they never met or interacted. The fact that their public life began at the same



time has often been overlooked. Swamiji's triumphant speech at Chicago Parliament of Religion was delivered in 1893 and Gandhiji launched his struggle against discrimination in South Africa in the same year. Both of them came from vastly different backgrounds. Swamiji died in 1902 at age of 39 while Gandhiji plunged into the political arena at the age of 24 and led the struggle against racism and imperialism until his death in 1948.

Despite this differences, the thought patterns and teachings of both Swamiji and Gandhiji share a lot in similarities and, if we look the matter in the right perspective, Gandhiji carried forward the work for reform and revitalization of India which Swamiji left unfinished.

Now the humanity finds itself at crossroads once more. There is rampant violence, taking the form of terrorism endangering the existence of man compounding food, water and environmental crisis.

The greatest challenge India is facing today, is the crisis of confidence and character, mental and moral decay and break down of traditional ethos. The inspiring call to the nation given by both of them falls on deaf ears of our policy makers leading India into deeper existential crisis. The relevance of Swamiji and Gandhiji is more keenly felt today.

Swamiji's and Gandhiji's concept of man as a divine and spiritual being has to be

disseminated widely among the masses once again if India and the world are to be saved.

References :

1. Collected works of Swami Vivekananda.
2. Ibid.
3. The meeting of East & West in Swami Vivekananda, - Swami Ranganathananda. Calcutta-1968 P.-200.
4. Collected works of Swami Vivekananda.
5. CW Vol-I P.-257, 11th edition.
6. CW Vol-III P.-193, 4th edition.
7. Introduction to the CW of Vivekananda, Vol-I, PP. xv-xvi.
8. CW Vol- II, P.5-6.
9. Young India, February 13, 1930 P.-52.
10. Sadhana: Individual and universal.
11. N.K. Bose: My day with Gandhi (Calcutta-1974), P.-22.
12. Sadhana: Individual and universal, P.-15.
13. Sadhana: Individual and universal, P.-26.
14. Sadhana: Individual and universal, P .27.
15. Politics, Power and Parties: M.N. Roy, P.-23.
16. In search of Gandhi : B.R. Nanda (Oxford 2002), P.-62.
17. Eternal values for a changing society Vol-iv, P.-280.

Souribandhu Kar, Gajapatnagar, Bhubaneswar – 751005.



Gotipua Dance Tradition in Odisha : An Overview

Chitta Ranjan Mallia

The Gotipua dance is an age old tradition sprouted from the seeds of religion and spirituality and not from a ritualistic or social base. We find some uncertain ties with regard to the specific period of the origin of the Gotipua dancers. But male dancers with female costumes were the important components in the performing arts of Odisha. They were called in different names like Akhada Pila, Sangeeta Pila, Dakhini Pila, Nachua Pila or Natapila etc. in different places and setups. But boy dancers with female role were performing in Dhuduki Nacha, Ghodanacha, Radhapremaleela, Bharata Leela, Ramaleela, Prahalad Natak, Suanga and in Jatras.

It is undoubtedly a fact that the advent of Sri Chaitanya to Puri in early 16th century had stirred the socio-religious and cultural life of the people of Odisha. Chaitanya introduced the doctrine of Madhura Rasa

Upasana or the mode of devotion to Krishna through conjugal love which occupied a prominent place of worship. He popularized the Bhakti movement and Lord Jagannath at Puri was identified as Srikrishna.

It is thus narrated in 'Jagannath Charitamruta' that;

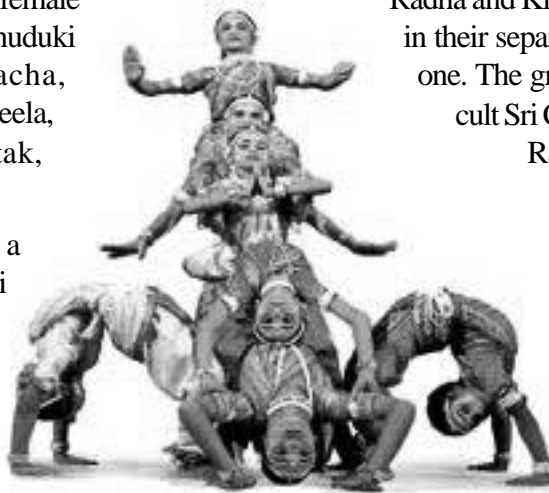
**Striyamamatmanamakalpya radharupam bibhabaye
Aham radheti manmanah kalante lavate gitam.**

During the religious discourse Ray Ramananda stressed Sakhi Bhava as the best means for realizing divine love. The Sahajiya Vaisnavas believed in the eternal dalliances of Radha-Krishna in the highest spiritual land.

In the eyes of the devout Hindu, Radha and Krishna are inseparable either in their separate identity or merged into one. The great exponent of Vaishnava cult Sri Chaitanya always conceived

Radha and Krishna merged into one in his own heart and himself felt the pleasure and pain which Radha felt due to the love or rejection of Srikrishna or vice-versa. It is true that after Ramananda and Sri Chaitanya the Vaishnavism was in full

swing in Odisha but the Vaishnavites had not approved of dancing by women instead they had preached and practiced the cult of Sakhi Bhava or offering one's own self to Krishna as a female attendant and introduced boy dancers. This dance





later had developed its technique, style and presentation.

For the first time the temple dance performed by the Devadasis or Maharis came out of the temple and was performed by those boy dancers with female garbs in temple precincts and on festive occasions though subsequently it went to the public and more so for rural masses it became an important medium of entertainment.

During this period Vaishnavas took the opportunity of preaching their cult or philosophy by adhering to the innumerable lyrics composed by the Vaishnava poets like Kabisurya Baldev Rath, Kabisamrat Upendra Bhanj, Gopal Krushna, Banamali etc. in votive dedication to Lord Krishna and making these Gotipua dancers as the medium of their publicity as the singing was done by the dancers themselves. Most of the Vaishnava Maths of Odisha patronized the dancers and even some of them had their own groups to perform. The Gotipua dance performance was more music oriented than of dance.

In the later part of 16th century the Bhoi king Ramachandra Dev while reviving the daily rituals of the temple which remained suspended for a considerable number of years established gymnasiums in each street of the town to encourage physical culture in order to protect that temple from intruders. The gymnasiums known as Akhadas also served as nurseries for all cultural activities. Here the Gotipuas were trained. That is the reason why these Gotipua dancers were called as Akhada Pilas. Later they received patronage from the Zamindars, some of whom maintained their own troupes. During the last part of the 19th century there came in a large number of professional groups. The Gotipua dance has some distinctive poses, movements, gestures and postures (Bhangis). Literally in pure Odia term

those are called Chhai, Chhataka, Chhapaka. According to Kabichandra Kali Charan Pattnaik an erudite scholar on Odissi dance and music, a Gotipua must learn :

*Utha Baitha Thia Chali
Buda Bhasa Bhaunri Pali*

Utha : It means to rise up from the sitting pose and then dance. The dancer at the Bol (Ukuta or Vani) of the Mardal rises up from the sitting pose.

Baitha : At the Bol or Vani of the Mardal the dancer bends his knees in equal measure and dances with the weight of his body set up his waist.

Thia : It is the standing pose of a dancer at the beginning or during the pauses or at the end of the dance.

(At the beginning of the dance the dancer offers flowers to Gods in the standing pose). This is also called Sthai or more popularly Thai in Odia.

Chali : Odissi dance is accompanied by the singing of songs by the dancer. The dancer steps forward, while singing in a measured way, and is said to practice Chali.

Buda : Towards the close of the dance the dancer lifts his hands above his head and acts as if he is immersed in feelings.

Bhasa : This is a movement of the dancer by bending the body alternately to the right and the left sides and acting with the hands. It appears like swimming.

Bhaunri : While practising this, the dancer revolves in such a manner and so quickly that his body is not discernible.

Pali : This is the back-stepping of the dancer while dancing.

Besides the above mentioned poses and movements, the Gotipuas were practising



'PARIJA' which means Acting : As we know like present Odissi dance Gotipua dance has also 4 parts technically known as 'Angika', Vachika, Aharya and Sattwika.

Angika means movement of limbs to express some feelings.

Aaharya means dressing etc. of the body.

Vachika means conveying the feelings by means of words.

Sattwika means outwardly reflecting innermost feelings.

The Angika, i.e. acting during dance is known as Parija or Lakshana.

Selection and Training of Gotipua

The selection of small boys to the Gotipua dance stream was and still is a very tough job. Unlike other dance or art forms it has no formal selection. Infact boys are taken into for this art form mainly on two grounds. Firstly the boys who are very poor and their parents are unable to take care of them even to feed them two times a day and the second way is a ritualistic method in which the parents offer their boys to the Gods hoping their well-being, their good health and after all their life. Because in those days when children fall ill then their only option was to offer their children to the God's and Goddess for Their services.

The first method was flexible and tenable as the boys were either being spotted out by the Gurus or their representatives or they were being sent to the Gurus by parents to stay with Guru, learn Gotipua songs, dance and perform and at the same time they were not passing time out of hunger. The second method was a complete surrender and not many boys were coming through this way because this was the last resort the parents of the ill children were taking.

While accepting boys to the Gotipua art form two things are taken into consideration though not strictly, one is the willingness of the parents and the other is the interest, may be he is ignorant of what Gotipua means to him but it was not an outright imposition or suppression of his feelings of nostalgia besides the appearance of the boy.

The training of the dance normally starts at a very tender age of 5 to 6 or 7 maximum, when their limbs are soft and adopt flexible forms. It is a traditional Gurukula Ashram system. The boys have to stay in the Guru's home and Guru provides free boarding and lodging and academic education etc.

In the early morning the Gotipuas were practicing Galasadhan or voice control with the basic nuances and notations of Odissi Ragas. Then they rehearse songs of Vaishnava poets. After that the boys do physical exercises. The Guru prostrates the disciples on the floor and then massages till oil with deft hands called in Odia "Taila Mardan" and in the process the limbs become supple and more flexible to adopt the difficult acrobatic movements.

After musical practice followed by physical exercises the trainees are given substantial food like "Khecheddi", rice cooked with Mugdal, Chuda (Parched rice), Dahi (Curd), Bananas, coconut and Ghee to keep themselves fit and strong. Then they are sent to the Chatsali or pedagogy, where they get the opportunity to learn reading and writing. Generally they go up to primary level in some cases maximum up to M.E standard but by the time they go to M.E. standard they reach at their retiring point. After coming from school they take their food like Khechedi, Coconut, Ghee and after little rest they start practicing the music and dance. In Gotipua dance singing is inevitable by the Gotipua while dancing.



Bandha Nrutya

The most interesting in a Gotipua dance performance is Bandha Nrutya. It is a dance with acrobatic poses of the body with suppling of various limbs known as Bandha in Odia, so derives the name of this dance. Because of the strenuous and time taking nature the young boys aged about 7/8 years are trained to learn this dance. Elaborate description of this Bandha dance is found in Abhinaya Chandrika the treatise on Odissi dance written by Sri Maheswar Mahapatra in 15th century A.D. and in 'Sangeeta Darpana', a treatise on dance and music by Chatura Damodar Mohapatra in 16th century A.D. Abhinaya Chandrika enumerates ten varieties of Bandhas. They are Gagan, Dwimukha, Torana, Shayana, Khuddra, Trisula, Brutanga, Damaru, Pradipa and Mithunasraya. There are some which are found in oral tradition in Gotipua and are known as Chira, Nahunia, Mayura, Chara Mayura, Sagadia and Olatachit.

In the afternoon at about 4 pm the Gotipuas were practicing with musical accompaniments. At the outset the Gotipuas were being trained with Padasadhana, typical practice with the feet and legs.

Like it is said in Odia

Chata Kada, Tak
Chauka Kada Tak
Panjha Kada Tak
Goithi Kada Tak

After that 'Arasa' is taught. This is a movement of the body and limbs on a particular Ukuta of a Taal. Then "Abalaya" a mixture of eye, neck, foot movement was also being practiced and Gurus were giving much stress on Abalaya.

This is followed by movement of eye (Netra Chalana) without neck movement (Greeba chalana). For the practice of Greeba Chalana the

Gotipuas were being taught to keep both hands at both sides of their ears with Mrugasisya Mudra. The practice would initially be very hard which becomes easy later by doing it daily.

Similarly different Mudras were being taught to the Gotipuas though they had a very limited Mudras for demonstration like, Pradeepa, Gabaksha, Tambula, Akash, Pani, Ratri, Radhakrushna, Siva, Brahma, Chandra, Surya, Bajra etc.

In all the Gotipua groups Bandha Nrutya was not being found, but in troupes from Dimirisena it was abundantly found. Out of two boys in Gotipua troupe one had to perform Bandha and accordingly he was being dressed with Kachhi, a typical wearing of saree and Khosa (Hair style) and other with Ghera and normal dress with Beni (Hair style) as he was to perform Abhinaya. Tahia with Ketaki flower was also in vogue and the Beni (hair style) was in practice till 1955 as recalls Guru Birabara Sahoo.

Make-up and Costumes :

Abhinaya Chandrika also refers to make-up and costumes required for Gotipua dancers. Originally Haldi and Kumkum were used by the Gotipuas. Subsequently the make-up involves a buff colour base in powder form which is applied on the face; collyrium is used to darken and elongate the eyes and eye-brows. A decorative pattern called 'Gorachana' of a creeper like design is painted on the forehead and encircles the eye-brows and runs down on to the cheeks. A beauty spot in the shape of a fly is placed on the chin. A Tika on Tilak mark on the fore head also adds beauty to the delicate face. Typical flower arrangement, specially devised for the hair style is called Puspa Chuda in the Abhinaya Chandrika. Two other types of flower arrangements are Ardha-Baktaka or semicircular and Katibeni or a single plait hanging down the back.



A large number of ornaments were previously used by the Gotipuas, as can be gathered from the several names mentioned in Abhinaya Chandrika. But now a days the dancers use very few of them like Chandra, Alaka, Ketaki used for the forehead. For the ears Kapas are worn. Name of necklaces used by them are Chapasari and Padatilaka. The arms are adorned with Tayita and Kaankan for the wrists. Around the waist are tied Bengapatia, the silver sets and Kamarpeti of brass.

For the costume traditionally the Pattasari made of indigenous silk of bright colours, generally in some shades of red and nine yards in length was worn. The Kanchula or blouse was also of a bright colour on which were sewn imitation stones. A length of cloth draped the hips and was tied in front and was known as Nivibadhana and the curl called Jobha, with teasels at both ends was tied like a waist band, of late the Jobha is not in vogue. This costume was similar to that used by Maharis or Devadasis, in the past, the difference being in the manner of wearing the sari. The Pattasari was worn tightly and it had an equal length of material on both sides which was caught up and tied in a knot near the naval and finally anklets are tied by the Guru before he goes for the performance.

Songs :

The songs sung by the Gotipuas are generally the compositions of Vaishnava poets of Odisha like Kabisurya Baladev Rath, Kabisamrat Upendra Bhanja, Gopalakrushna, Dinakrushna and Banamali etc. According to Dr. Mayadhar Mansingh, one of the greatest poets and educationists Odisha ever had, mentioned in his article published in 'Marg' in 1960 that "Of many of these composers of Radha Krishna songs three dominate the field. They are Kavisurya Baladev Rath, Gopal Krishna Pattnaik and Banamali Das. Of this trinity Kabisurya is the most musical, Gopal Krishna the most poetic and Banamali the

most devotional. The Gotipuas also perform on the varied musical aspects of Odissi i.e. Chhanda, Champu, Chaupadi and Chautisa etc. It is these Gotipuas who not only sustained the Odissi musical tradition through their performances but also carried forward and popularized the Odissi songs.

Vadya

Musical instruments like Odissi Mardal, Tabla Violin, Harmonium and Gini (Cymbals) were being used. It is known that Odissi Mardal has been used continuously since 1956. Even Veena and Kendera (stringed instrument) were originally used and the Palias (co-singers) were accompanying in singing with Gotipuas. It is because of strong initiative taken by the illustrious singer and erudite musician Singhari Shyam Sundar Kar amply supported by and truly followed by a galaxy of Gotipua teachers and Gurus and scholars, the Odissi Songs got refined which appealed common masses.

Gotipua dance

The Gotipua dance has its own repertory which starts with Dhyana and Vandana in honour of Lord Ganesh, Saraswati, Guru and Jananas & Bhajanas to Lord Jagannath; then Odissi songs on Radha-Krushna Leela are sung with the performance of Abhinaya. The songs and dances by Gotipuas during the Chandan Yatra and Jhulan Yatra of Lord Jagannath at Puri are inevitable. The Gotipuas perform for 22 days during the Chandan Yatra of Lord Jagannath before the deities and in the procession. During Jhulan Yatra or swing festival the Gotipuas perform before Radha and Krushna in the temple premises and Mathas in and around Puri. The Gotipuas perform for hours together on the songs of the medieval Vaishnava poets.

Chitta Ranjan Mallia, Secretary, Odisha Sangeet Natak Akademi, Plot No. - 339, Gautam Nagar, Bhubaneswar-14.



Worship of Goddess Durga in Navaratri

Om Prakash

There are many forms of Goddess *Durga*. To eliminate the evil forces and to protect Her devotees She takes these forms. During Navaratri devotees perform Puja for 9 days. Each day of *Navaratri* is devoted to one form. Navaratri celebrations may vary but the purpose of worshipping Goddess *Durga* remains intact everywhere.

In one form, She became the daughter of *Daksha Prajapati* and was known as *Sati*; in another, She became the daughter of *Himalaya* and was known as *Haimavati Uma*. In both these forms, She became the consort of Lord *Shiva* to serve celestial purposes, resulting in the ultimate favour of the Universe.

In all the forms the goddess has the creative, protective and destructive energies combined in Herself. She represents all these energies wherever they may be found to exist. The goddess or the *Devi* had manifested Herself in a different form when Her divine help was needed to kill the *Asuras*.

Chandi or *Chandika* is another form of the Divine Mother. *Usha* is another form of the goddess. She has all the features of the Goddess *Durga*. Even in the *Rig Veda* *Usha* has been described as the Mother of the *Devas* and of the

Sun. *Uma* is another form of the goddess. The Golden Dawn represents *Uma* or the primordial form of Energy from whom everything else has evolved. Goddess *Kali* represents a different form of the goddess.

Haimavati Uma, another form of the goddess is surrounded in a golden haze, as it were, *Brahma*, the Supreme and Absolute, and has in Her power the divine gift of revealing Him to those who are the real and earnest seekers after the truth.

Mahakali came into being to kill two *Rakshyasa* like *Madhu* and *Kaitabh*. After the deluge (*Pralay*) a lotus grew out of *Narayana's* navel with *Brahma* seated on it. But along with him these two demons were also born and they wanted to kill *Brahma*. In answer to *Brahma's* frantic prayers, *Mahakali*, who stayed in Lord *Vishnu's* eyes, left him and he rose to fight these demons for five thousand years. *Mahakali* changed the demon's mindset and instead of fighting they sought *Vishnu's* blessings.

Once, *Mahishasura* defeated the gods and began ruling in heaven. The gods prayed to Lord *Vishnu* and *Shiva*. These gods emanated very strong light from their bodies which turned into *Mahalakshmi* and killed *Mahishasur*.



Mahasaraswati or *Chamunda* eliminated *Shumbha* and *Nishumbha*. She was conceived from the powers of Lord *Vishnu*. *Chamunda* also killed another demon, *Raktabeej*, who could reproduce as many more of himself from each drop of his blood that fell to the ground. But *Raktabeej* was vanquished with the help of *Mahakali* who collected his blood on Her tongue to stop this senseless reproduction.

The fourth form safeguarded *Krishna* from his cruel uncle, *Kansa*. *Yogamaya* was brought to *Mathura* from *Gokul* in place of *Krishna*. In future wars She helped *Krishna* with Her yogic powers, and killed powerful *Rakshasas* like *Chadoor*.

Then came the ferocious *Rakta Dantika* Who killed *Veprachiti Rakshasa*. She drank the demon's blood, hence this name. For a change, the sixth form was not incarnated to save the usually clumsy demigods. For 100 years, there was a drought on earth. So the sages performed penance and pleased *Devi Bhagwati* Who was born as *Shakambhari*. She brought rain to the parched land.

A demon named *Durgam* had created mayhem. So *Lord Vishnu* created a goddess. Since She killed *Durgam*, She was called *Durga*. She rides a tiger.

A demon named *Arun* had evil designs on the wives of the demigods so they changed into a wasp and prayed to *Durga*. *Durga* changed herself into a wasp and killed the demon. So She came to be known as *Bhramari*.

The last form is *Chandika*, She came to kill two demons, *Chanda* and *Munda*. Some of the other forms in which the goddesses are worshipped by the Hindu rituals are *Kali*, *Bhagvati*, *Bhavani*, *Ambika*, *Lalita*, *Gauri*, *Bhubaneswari* and a lot more other forms.

Navadurga, are the nine forms of *Durga* collectively worshipped by *Shakta* devotees. Scriptures differ in naming the nine forms. Pictures and paintings of *Nava-Durga* also vary from region to region. The most widely accepted account of the nine forms of *Durga* is the one found in *Devi Mahatmya*; *Sailaputri*, *Brahmacharini*, *Chandraghanta*, *Kushmanda*, *Skanda Mata*, *Katyayani*, *Kalaratri*, *Maha Gouri* and *Siddhidayini*. The nine forms of *Durga* are worshipped during the nine days of *Navaratri*.

Sailaputri: In this form *Durga* is two-armed and carries a trident and lotus. Her mount is an ox or bull. *Sailaputri* is believed to be the rebirth of *Sati*, the daughter of *Daksha* and the wife of *Lord Shiva*. In Her second birth She is *Parvati*, the daughter of *Himalaya* and later She became the consort of *Shiva*. *Shailaputri* is worshipped on the first day of *Navaratri*.

Brahmacharini: In this form *Durga* is two-armed and carries a rosary and sacred water pot (*Kamandalu*). She is in a highly pious and peaceful form or is in meditation. This form of *Durga* is related to the severe penance undertaken by *Sati* and *Parvati* in their respective births to attain *Lord Shiva* as husband. Some of the most important *Vratas* observed in different parts of India by women is based on the strict austerities followed by *Brahmacharini*. She is also known as *Tapasyacharini* and is worshipped on the second day of *Navaratri*.

Chandraghanta: In this form *Durga* is 10 armed and rides a tiger. She carries pot, bow, arrow, lotus, discus, rosary, trident, mace and sword. This is a terrible aspect and is roaring in anger. This form of *Durga* is completely different from earlier forms and shows when provoked She can be the terrible or malevolent. *Chandraghanta* is worshipped on the third day of *Navaratri*.



Kushmanda: In this form Durga is eight-armed and rides on a tiger. She holds *kamandalu*, bow, arrow, lotus, pot containing wine, discus, rosary and a club. She is very happy in this form and it is believed that the eternal darkness ended when She smiled. And this led to the beginning of creation. *Kushmanda* form of Durga is worshipped on fourth day of *Navaratri*.

Skanda Mata: In this form Durga is four-armed and rides on a lion. She carries lotus, *kamandalu* (pot) and bell. Her one hand is in blessing posture. In this form She is the mother of Lord *Muruga* or *Subrahmanya* or *Kartik*, Who is also known as *Skanda*. This is the motherly form of *Durga* and She is benevolent. *Skanda* Mata form of Durga is worshipped on the fifth day of *Navaratri*.

Katyayani: In this form *Durga* is four-armed and She carries a sword, shield and lotus. One hand is depicted as giving blessing. She rides a lion. It is believed that in this form She was born as a daughter to Sage *Katya* of *Katya* clan. This is the daughter form of *Durga*. She is epitome of love also won't hesitate to rise up in anger. *Katyayani* form of *Durga* is worshipped on the sixth day of *Navaratri*.

Kalaratri: In this form *Durga* is four-armed and rides a donkey. She carries sword, trident and noose. With one hand She blesses. In this form

She is dark and repulsive in appearance. She is cruel and excited. This form primarily depicts that life also has dark side. *Kalaratri* form of *Durga* is worshipped on seventh day of *Navaratri*.

Maha Gouri: In this form *Durga* is four armed and She rides on a bull or a white elephant. She carries a trident and hand-drum. Two hands are in blessing posture. She is pure and is believed to have been in the form of *Mata Parvati* when She did penance to get Shiva as Her husband. Purity is depicted in this form of *Durga*. *Mahagouri* form of *Durga* is worshipped on the eighth day of *Navaratri*.

Siddhidayini or Siddhidatri: In this form *Durga* is seated on a lotus and is four armed. She holds a lotus, mace, discus and book. In this form *Durga* removes ignorance and provides the knowledge to realize *Brahman*. She is surrounded by *Siddhas*, *Gandharvas*, *Yakshas*, Demons and Gods who are worshipping Her. The *Siddhi* that She provides is the realization that only She exists. *Siddhidayini* form of *Durga* is worshipped on the ninth day of *Navaratri*.

Om Prakash, Sr. Journalist & Columnist, Qrs No:E/208, Unit-8, Bhubaneswar-751012, E-mail: ommpti@gmail.com.



Economic Development and Golden Leaf Of Odisha

Dr Bandana Pathak

Economic development of any country is reflected through the growth of national output. To achieve an expansion of national output it is essential to combine natural resources, human resources and capital. The sum of all physical, chemical, biological and social factors which compose the surroundings of man is referred to as environment and each element of these surroundings constitute a resource on which man depends in order to develop a better life. The resources can be divided into renewable and non-renewable resources. Renewable resources are those which are reproductible and are obtained from the biomass of living organisms e.g. forests and fish.

Forest Resources of Odisha:

Out of the total geographical area of 15.5 million ha, the total recorded forest area is 5.5 million ha, i.e, 37% of total geographical area. However the actual forest area is 4.7 million ha. Forest resources are forest products that are beneficial for the economy as well as forest dwellers. Not only tribal but also villagers of nearby areas are also benefited by the forest. Because they get employment in different seasons of the year, particularly for collection of minor products.

Minor forest products(MFP) or non-timber forest produce(NTFP) :

Minor forest products include all products obtainable from forest other than wood, so they are also known as non-timber forest products. These products derived from about 3000 species in the forests of India. For the sake of convenience these products are classified into :

1. leaves
2. bamboos and canes
3. gums and resins and oleo-resins
4. oilseeds
5. essential oils
- 6 fibre and flosses
7. grasses
8. tans and dyes
9. drugs and species
10. animal products
11. edible products
12. destructible distillation of wood

Forests are source of variety of these "Minor Forest Products". These meet the indispensable requirement of the population particularly of those who live in or near the forests. Also there are cottage, small and medium sized industries where certain minor forest products are processed. Some of the



products in this category constitute a significant part of the commodities for export. There is a great potential for these products to contribute to the economy of the nation. For this, it is desirable to increase production, organize proper methods of collection and grading, develop a fair system of marketing and distribution, ensure proper utilization, maximize foreign exchange earnings and augment the employment opportunities of tribal and other living beings in and around forest. The measures need to be taken for the development of minor forest products, both from economic and social aspect, so that it will help in overall economic development.

Kendu leaves (KL); The Golden Leaf of Odisha:

Among all these minor forest products; the kendu leaf is most important product of Odisha. Kendu leaf is called golden leaf of Odisha. It has greater economic value and richly it has contributed to the state economy and at the same time it benefits the poor during hard lean seasons. Out of total forest revenue of Odisha in 1990-2000 of 868.0 million rupees, kendu leaf alone has earned 635.0 million rupees as revenue in that year. It's business is a pride of Odisha because of its specialized operations. Not only that but Kendu leaf also plays an important role for the tribal of India as well as Odisha. Plucking provides employment and means of livelihood to millions of families spread across the country. People get employment due to this during summer when there is no agricultural work or opportunities of wage earnings. In terms of coverage, dependencies and revenue to the state exchequers; Kendu Leaf (KL) is the most valuable and important non-timber

forest produces available in the State. Odisha is the largest producer of processed KL after Madhya Pradesh and Chattisgarh and account for 15% of the total KL production of the country. In terms of quality leaves, Odisha has the unique distinction of production of best quality leaves in the country. This trade create an estimated 15 millions mandays of work in the state. More than 10 lakh tribal and more forest dwellers are engaged in the kendu leaves collection in the state of Odisha and to take into account their associates in the field, it is a question of the livelihood of around 18 lakh people.

A brief history of Kendu Leaf (KL) trading in Odisha:

In Odisha the KL trade was monopolized by a few merchants who were holding the lease on long or short term basis with nominal royalty. They not only introduced the trade in the state but developed and perfected its technique. After independence, it played a prominent role in the state economy long or short term leases, public auction, tender or negotiated sales were tried at different periods to check monopoly influence of these merchants. Ultimately Govt introduced "Orissa Kendu Leaf Lease (Control of trade act 1961) with the intention of introducing State Trading in Kendu Leaves in the state. The system remained in force from 1962 to 1972. Government directly dealt with the collection and processing etc through commissioned agencies and the sale was made to purchasers appointed by Government through tenders. However the above arrangements also was not free from complaints. So Govt decision was issued in Forest Department letter no-1473 dt 9th Nov 1972 with the observation that Forest



Department would remain in charge of collection and processing of Kendu leaves and the Orissa Forest Corporation with the task of sale of Kendu leaves produced by the Department. Later in 1973 a separate head of Department and the Addl.CCF(KL) Odisha has been kept in overall charge of Kendu leaf operation. Government nationalized the trade in 1973 to get rid of private contractors.

A work schedule has been prescribed in letter no-1530 FAH dtd 22nd Nov.' 1972 and kendu leaf operation is taken up according to the principle of the work schedule at different stage. All the preliminary operations such as construction and repair of phadi houses, selection of *mundies* and appointment of choukidars are done in the month of January. Bush cutting starts from the second part of February and the collection of leaves starts from the month of April. In this way both Govt staff and seasonal staff remain busy around the 8000 phadies houses for production of kendu leaf. After collection of leaves, the pluckers prepare, kerries of leaves, prescribed by the Govt., fit for manufacture of bidies. There remains 30 to 50 phal leaves in each Kerry. These leaves are dried for 7 to 10 days and kept in phadi houses for 21 days. When these leaves are ready for processing, the experienced binders are engaged in processing it. Then these leaves are made of bundles of 5 kg and twelve bundles are kept in a bag with grade mark. These bags are brought to Central Godown and delivered to "Odisha Forest Development Corporation" for sale.

Production, Sale Value of Kendu leaves:

The table shows the year-wise production of Kendu leaves and their sale values.

Year-Wise Production, Sale Value of KL Trade in the State Since 1973

Sl. No.	Year	Production (in Lakh Qtls)	Sale Value (in Rs lakh)
1	1973	3.52	876.04
2	1974	3.39	875.67
3	1975	3.98	1044.41
4	1976	4.13	1139.07
5	1977	3.99	1258.78
6	1978	3.83	1299.40
7	1979	4.08	1447.60
8	1980	3.08	2394.12
9	1981	3.02	2142.46
10	1982	2.95	2090.40
11	1983	3.42	2609.48
12	1984	3.94	3018.1
13	1985	3.79	3672.75
14	1986	3.84	3975.79
15	1987	4.28	4319.38
16	1988	3.90	5580.69
17	1989	4.55	15320.67
18	1990	3.97	11180.95
19	1991	4.97	13778.47
20	1992	5.09	13720.15
21	1993	4.98	14781.56
22	1994	4.91	14215.48
23	1995	3.86	11732.85
24	1996	5.11	13874.42
25	1997	4.95	14929.50
26	1998	3.90	14855.12
27	1999	4.71	13741.58
28	2000	5.19	17626.72
29	2001	4.07	15715.82
30	2002	4.60	19131.83
31	2003	4.77	15969.43
32	2004	4.54	12769.57
33	2005	3.73	14205.17
34	2006	3.87	24854.51
35	2007	4.45	25901.14
36	2008	4.16	30196.00



37	2009	4.41	32664.00
38	2010	4.44	36424.00
39	2011	3.81	41341.35

Source: Office of the CCF(KL), Bhubaneswar

Odisha produces about 14-17% of India's total production of Kendu Leaves. It is the only state producing processed leaves hence has got a monopoly in the market of processed KL. The production of Odisha goes mostly to West Bengal and only about 10% or so is consumed partly by the Bidi manufacturing units of the state and partly for export purpose. In 2005-06 Odisha had a turnover of Rs.154.035 crores in this trade as against an expenditure of Rs.84.346 crores.

It is used as wrapper of Bidi; a popular smoke used especially among poor nations. The state producing Bidi leaf in India comprises mainly Madhya Pradesh, Chhatisgarh, Odisha, Andhra Pradesh, Jharkhand, Gujrat and Maharashtra. The annual production of Bidi leaf in Orissa is around 4.6 to 5 lakhs quintal which is about 20% of the countries. Kendu leaf is available in 50 subdivision of all the 30 districts. In Odisha Kendu leaf plucking is carried out in a spreadout area of 6 lakhs hectares in 30 districts. Maximum Kendu leaf growing districts are Sundergarh, Angul, Deogarh, Kalahandi, Keonjhar, Kandhamal, Malkangiri, Nabarangpur, Koraput, Dhenkanal, Jharsuguda, Sambalpur, Baragarh, Bolangir, Sonapur, Boudh and Nuapada. More than 10 lakh tribal and other forest dwellers are engaged in the Kendu leaves collection in the state of Odisha and to take into account their associates in the field; it is a quantum of the livelihood of around 18 lakh people. Natural damage to the KL crop or reduced/ cancelled procurement by the state agent directly affects

a major source of their livelihood as KL contributes significantly to their annual income and happens to be the most important NTFP of its section.

Kendu Leaf Grant:

The amount received from KL trade is utilized to give fair price to the pluckers and for development of KL growing subdivision. 50% of the actual revenue received from this trade is used for KL grant. In the Panchayati Raj Budget Rs.22.91 crores is provided out of which 90% is distributed among Zilla Parishad, but as per the recommendation of the 1st state Finance Commission, Zilla Parishad is given a share out of Kendu leaf grant.

Utilization of KL grant : Gram Panchayat / Panchayat Samiti, Zilla Parishad will utilize 80% of KL grant received during a financial year for infrastructure development of projects approved by each tier of PRIs.

- a) A separate resolution will be passed in the Gram Panchayat, Panchayat Samiti/Zilla Parishad indicating the project-wise allocation of funds out of KL grant. There shall not be any over-lapping in incurring expenditure out of KL grant and other sources.
- b) When a project is selected for executing under KL grant, full cost shall be provided out of KL grant and grants allowed to the PRIs. The project shall be completed during the financial year.
- c) PRIs may purchase private land for construction of infrastructure if govt land is not available.
- d) If the Gram Panchayat, Panchayat Samiti and Zilla Parishad intend to pool the amount



available with them for construction of a project requiring substantial big amount resolution of Panchayati Raj bodies, along with the recommendation of the Collector shall be sent for grant for approval.

e) 10% of KL grant received during a financial year shall be spent for providing services to public in respect of primary education, primary health, safe drinking water, street light, sanitation and public distribution system. Roads and building are not to be built under sanitary programmes.

f) Rest 10% shall be spent for the production activities. Under the activities, village artisans may be imparted training for improvement of their skill. Improved institution may be provided to them. Grama Panchayat may purchase agriculture implements and provide the same to them. Self Help Group may be asserted under this sector. Rest of 10% of the grant termed as the hard case KL grant is retained by the State Government and is utilized for the promotion of socially relevant purpose and activities and improvement of Panchayati Raj administration.

So this shows the importance of Kendu leaf as the most prominent non-timber produce of Odisha. It gives not only revenue but also generate employment opportunity during lean seasons. Problems are there but proper policy and policy implementation can fight these problems. Proper handling of this trade will be immensely beneficial for our State.

References:

1. Dash N (2009): A study on Kendu Leaf based livelihood and possible institutional alternative with special focus on FRA, major kendu leaf potential areas of Odisha: 1st draft paper
2. Pathak B.(2001) Ph. D. thesis, A study of the contributions of Minor Forest Products in Orissa with special reference to kendu leaves
3. www.odishafdc.com

Dr. Bandana Pathak, Lecturer in Economics, Govt Women's College, Dhenkanal.



Regional Identity of Odisha : Contribution of Studies on Temples

Linu Mohanty

Sometime after 'Orissa' became 'Odisha' and this decision was welcomed far and wide by all 'Odia' speaking persons, two Departments of a reputed University of Odisha, one teaching Ancient Indian History, Culture and Archaeology and the other teaching History were at logger heads over the issue of whether the students with Masters degree under the former department are eligible for government jobs as lecturers of History. At a time when government jobs are scarce, there is nothing unusual for any group trying hard to obtain for it. However, the implication of this conflict towards the regional identity of Odisha which is a matter of larger importance for all of us is enormous. Scholars of both History and Archaeology through their work over the years have significantly contributed for development of the regional identity of Odisha. When the time for consolidation of this identity has come before all of us, the scholars of our State should not hesitate collaborating with each other for the sake of short term gains.

One of the major factors which has contributed to the strengthening of the regional identity of Odisha is the Kalingan style of architecture which is found in the large number of extant temples of Odisha. A number of scholars have studied in detail the temples of Odisha, their art, architecture and iconography. Should the

historical significance of such studies be underemphasized just because the professional background of the scholars making these studies has been archaeology? Hence, in the present essay the extent to which the studies on temples of Odisha have contributed towards strengthening the regional identity of the state has been assessed.

Development of Kalinga Style of Architecture :

The temple building activity of Odisha with a distinctive regional style called Kalinga continued over for nearly one thousand years i.e from the 6th – 7th centuries to the 15th – 16th centuries AD in unbroken continuity, without being distracted by the change of ruling dynasties. As a result, the temples are identified with the land Kalinga rather than the royal families such as Pallava art, Rashtrakuta art, Chandella art, Chalukyan art etc.

A.N. Parida mentions that some of the studies on Odisha temples have included temples of northern parts of neighbouring Andhra Pradesh. It is because the temples of that region such as the temples of Mukhalingam, Sarapalli etc. possess styles which closely resemble styles of temples of Odisha¹.

The temple style was in full vigour in the wake of vast religious and cultural resurgence that



took place when the Sailodbhavas ruled from the middle of 6th century AD. The temple building activities gained momentum under the Bhaumakaras (736-950 AD) and the Somavamsis (950-1112 AD) and reached the climax during the Ganga period (1112-1435AD). The activities however continued even under Suryavamsi- Gajapatis (1435-1542 AD) though on a very small and impoverished scale².

The evolution of temple architecture in Odisha can be seen through four distinctive phases of temple building activities viz³.

- (i) Formative Phase
- (ii) Transitional Phase
- (iii) Mature Phase
- (iv) Phase of decadence

The period in between the 6th century AD to the first half of the 9th century AD is considered as the Formative Phase that synchronized with the rule of the Sailodbhavas and early phase of Bhaumakaras. The representative temples of this period are *Lakhmaneswar*, *Bharateswar*, *Satrughaneswar*, *Swarnajaleswar*, *Parsurameswar*, *Mohini* and *Kapalini*.

The temple building activities entered into a transitional period in the second half of the 9th century and continued up to the first quarter of the 11th century under the rule of the later Bhaumakaras and the first half of the rule of the Somavamsis (Kesharis). The temples of this period are Vaital (Khakhara Deula), Sisireswara Mukteswara and Markandeswar in Bhubaneswar.

The temple building activity attained its maturity towards the middle of the 11th century (period of the Somavamsis) and continued till the 13th century (period of the Gangas). The temple architecture developed under the Somavamsis,

which can be traced through a series of temples like Rajarani, Brahmeswar and finally the Lingaraj that present the Odishan temple style at its best.

The temple building tradition was continued by the Gangas who are credited with the construction of the Jagannath temple at Puri and the gigantic Sun temple at Konark.

After the Gangas, during the 14th to 16th centuries AD under the Suryavamsi Gajapatis, the temple building activities entered into a phase of decadence. The great period of Odisha temple architecture came to a halt with the crowning achievement at Konark. The Suryavamsis, who succeeded the Gangas remained preoccupied with political problems and could not give much attention for temple building. They rather concentrated more on patronizing the literary activities.

Types of Temples :

Indian *Silpasastras* recognize three main types of temples namely: *Nagara*, *Dravida* and *Vesara*. However, an inscription of 1235 AD in the Mukhamandapa of Amriteswar temple at Holal in Bellary district of Karnataka speaks of a fourth style i.e. *Kalinga* in addition to the above three. Indigenous texts like *Bhubana -pradipa*, *Silpaprakasa*, *Silparatnakara* etc. deal exclusively with the *Kalinga* type of architecture.

The Odishan temples and sculptural art represent interesting account of the blending of Indian tradition with the local idiom. Although an integral part of Indian temple architecture, the Odishan temples form a class of their own. There are many other special features of the Odishan temples for which their architectural style is treated as a special style called *Kalinga* style.

The silpa texts of Odisha mentions three types of temples, *Rekha* deula, *Pidha* deula



and *Khakhara* deula. Such designation of temples is on the basis of the form of their superstructure:

- (1) The *Rekha* or Curvilinear *sikhara*
- (2) *Pidha* or *Bhadra* having pyramidal *sikhara*
- (3) *Khakara* having a vaulted roof.

In the initial period the temple represents only one structure, i.e. the *Vimana* having a curvilinear tower. But by and large Odishan temple is a combination of two structures, the *Vimana* and the *Sala* (Porch) in the style of *Rekha* and *Pidha* respectively. Together they represent the ideal form. There are exceptions like the Lingaraja and Jagannath temple where the temple complex has four structures such as *garbhagriha* (cella), *jagamohana* (pavilion of the faithful), *natamandira* (dance pavilion) and *bhogamandapa* (offerings room) each.

The *rekha* and *pidha* form, two component parts of one architectural scheme, the former is represented by a sanctum with its curvilinear spire and the latter by the frontal hall having pyramidal roof of receding tiers known as *Pidhas*. In the beginning there was no *Pidha Deula* and the *Jagamohana* or the frontal hall had a flat roof. In course of time to meet the growing need of the rituals two or more structures were added namely *Natamandap* (dancing hall) and *Bhogamandap* (offering hall) during the Ganga period (12th century). All the four components are arranged in one axial alignment and often the temple complex is enclosed by *Prakara* (boundary) wall. The *Khakara* order is noted by semi-cylindrical vaulted roof that looks like an inverted boat (*boita*) or a pumpkin. The temples of this order are usually meant for enshrining *Sakta* (female) deities.

Studies on Temples of Odisha :

Different facets of Kalinga style of architecture, sculpture and iconography

associated with Odishan temples have been unravelled through the studies made by the scholars during the last two centuries.

A. Sterling's essay "An Account, Geographical, Statistical and Historical of Orissa Proper or Cuttack – (Part-III; Religion, Antiquities, Temple and Civil Architecture)", provides a sketchy and generalized description on the temples of Odisha. Sterling has dealt the general environment of Bhubaneswar and aesthetic quality of temple architecture especially i.e. Lingaraj Temple⁴.

Some reference to the temples of Odisha can be found in an account of Major Kitto of 1838⁵.

James Fergusson's *History of Indian and Eastern Architecture*, London, 1876 gives a chronology of temples of Odisha. According to him, Rajarani Temple along with Kedareswar Temple is placed in the period 900 - 1000 AD. Mukteswar Temple is placed at 600 – 700 AD. The *Natamandapa* of the Lingaraj belongs to 1105 AD. Fergusson's book has been revised by James Burgess in 1910. According to Burgess, Mukteswar and Lingaraj Temples belong to 900 – 1000 AD⁶.

The chronology of temples mentioned by Fergusson has been disputed by Walter Smith. According to Walter Smith, Mukteswar Temple preceded the Rajarani Temple and it belonged to 970 A.D. Rajarani Temple is attributed to 1030 AD whereas Lingaraj Temple belongs to 1065 AD.⁷

Some details regarding the temples of Odisha temple can be obtained from the work of James Fergusson such as *Picturesque illustrations of Ancient Architecture in Hindustan* (London 1848), and *History of Indian & Eastern Architecture* (London 1876).



Fergusson has made use of accounts of Sterling and Hunter. He has presented sketches of temples from the photographs, their plans, internal and external measurements⁸.

M.H. Arnot has brought out *Report with Photographs of the Repairs Executed to some of the Principal Temples at Bhubaneswar and Caves in the Khandagiri and Udyagiri Hills, between 1898 – 1903 (London, 1903)*. In this report, Arnot has documented about pre-restoration condition of some of the temples of Bhubaneswar⁹.

Rajendra Lal Mitra in his book *the Antiquities of Orissa, 2nd Vol*, Calcutta 1875 and 1880 has surveyed the temples and has presented their photographs, sketches and ground plan. Alongwith the temples he has narrated the legends, festivals and rituals associated with them. He has made reference to the Sanskrit texts, which describe different temples. A.N. Parida though admits the importance of R.L. Mitra's work, yet he points out that it was not a scientific study of temple architecture and sculpture. Moreover according to him the chronology of temples given by Mitra is doubtful.¹⁰

The Annual Report of Archaeological Survey of India between the year 1871 – 1887 (A. Cunningham, Reports, Archaeological Survey of India, Vol-I(xxvi), Calcutta, 1871 –1887) describe some of the temples of Odisha in a general manner. There is hardly any analysis of the architectural and sculptural peculiarities of these temples.

M.M. Chakravarti in his article "Certain Unpublished Drawings of Antiquities in Orissa and northern areas", JASB, new series IV, 1908 has thrown lights on some of the temples of Odisha¹¹.

M.M. Ganguly in his book "*Orissa and her remains*" (Calcutta 1912)¹² and N.K. Bose

in "*Canons of Orissan Architecture*"¹³ have discussed about some of the features of temple Architecture of Odisha. M.M. Ganguly's work is regarded as the first systematic survey of religious structures of Bhubaneswar. He states regarding existence of about 500 temples in and around Bhubaneswar.

R.D. Banerji's *History of Orissa, Vol-II*,¹⁴ Calcutta, 1930-31 reveals some aspects of Odishan temple architecture based on his field inspection of the temples. However, N.K. Bose criticized¹⁵ R.D. Banerji on the ground that the latter was not acquainted with the Indian craftsmen and hence could not get an insight into the 'traditional point of view' with regard to the architecture. Moreover, N.K. Bose found Banerji's chronology of Odishan temples to be doubtful.

N.K. Bose's *Canons of Orissan Architecture* (Calcutta, 1932) is a compilation of the facts relating to different categories of Odishan temples and specifications and measurements of different components of a temple as derived from *Bhuvanapradipa*¹⁶ – a treatise of Odishan architecture and *Silpapothi* or *Silpasastra*. Bose's work however fails to throw light on the evolution of different features of temple architecture and the factors contributing to the process of such evolution.

Percy Brown's chapter on Odishan temples attributes the architecture of temples of Odisha (800 AD to 1250 AD) to Northern or Indo-Aryan style¹⁷. Brown's categorization of the temples under early, middle and later period help in understanding evolution of different features of architecture. The chronology of temples mentioned by Brown has been found to be inaccurate. Brown has observed that the method of construction of Parsurameswar temple is an improvement upon the earlier Chalukyan temples



of Aihole and hence the former can be assigned to the close of the 8th century AD. A.N. Parida has found such dating of Parsurameswar to be wrong.¹⁸

In A. Goswami's book "*Design from Orissan Temple*" (Calcutta, 1950) we find details of design and plans of architecture of different temples¹⁹. Both A. Goswami and D.C. Ganguli have brought out a scholarly work titled "*Orissan Sculpture and Architecture*" (Calcutta, 1956) which throw light on these subjects. However this book does not make any comprehensive study on the subject of architecture and sculpture of the temples of Orissa²⁰.

S.K. Saraswati's article titled "Temples of Orissa" makes an attempt to trace the evolution of Orissan Temples. But many important temples of Odisha have not been covered in this article²¹.

Debala Mitra's *Bhubaneswar* gives a general description of the temples of Bhubaneswar along with some details regarding their architecture and sculpture²².

K.C. Panigrahi's *Archaeological Remains at Bhubaneswar* is an authoritative source dealing with the major temples of Bhubaneswar such as Mukteswar, Rajarani, Lingaraj and others²³. Panigrahi has made a comparative study of different temples of Bhubaneswar to establish their chronology and evolution of different architectural and sculptural features. However, A.N. Parida points out that Panigrahi has failed to detect the factors 'that worked for the alternations and modifications of different divisions of the temples'. Moreover Panigrahi has selected a limited number of temples for elaborate discussion. Hence, Parida does not consider Panigrahi's studies to be a comprehensive one in the field of art, architecture of temples of Odisha²⁴.

Charles Luis Fabri in the book '*History of the Art of Orissa*' has made elaborate discussion on different aspects of Odishan art²⁵. Fabri mentions about Odisha temple art borrowing from Buddhist Art. He finds that Buddhist sculpture of 6th to 8th centuries of Odisha has made an overwhelming contribution to the Brahmanical sculpture that has succeeded it. Such an interpretation could be due to Fabri's bias in favour of Buddhism. A.N. Parida however finds that Fabri is interested in the beauty of the images rather than revealing its "true character"²⁶.

Kanwar Lal's '*Temple and Sculpture of Bhubaneswar*' throws some light on different features of art and architecture of temples of Bhubaneswar²⁷.

Vidya Dahejia's book *Early Stone Temples of Orissa* based on Ramachandra Kaulachara's *Silpasastra* called *Silpaprakash* discusses about early temples of Odisha from earliest time to 950 AD. However, authenticity of *Silpa-prakash* has been questioned by scholars and the chronology of temples mentioned in Vidya Dahejia's work needs further examination.²⁸

Temples of the western districts of Odisha have been dealt in '*Temples of Orissa*' (New Delhi) authored by Dipak Ranjan Das²⁹.

P.R. Ramchandra Rao in his book "*Bhubaneswar: Kalinga Temple Architecture*" (Hyderabad, 1980) has discussed about influence of Chalukyan style in the temples of Bhubaneswar which is debatable³⁰.

An extensive study on Art, Architecture and Iconography of the temples of Odisha has been done by Thomas E. Donaldson in the three volumes of "*Hindu Temple Art of Orissa*" (Vol-I, II & III, E.J. Brill – Leiden, 1985, 1986, 1987)³¹. Donaldson's article "Decorative Programme of the Superstructure on the Orissan



Rekha Deula” published in *Sidelights on the History and Culture of Orissa* edited M.N. Das (Bhubaneswar, 1977, pp. 565-563) contains discussion on different decorative motifs and cult icons in a critical manner. Donaldson has suggested the influence of Temples of Rajasthan, Central India and Chalukyas on Odisha temples³².

A.N. Parida in his book *‘Early Temples of Orissa: From the 6th Century A.D. to the End of Somavamsi Rule’* has studied the temples of Odisha and opines that Odishan style of temple architecture belongs to broad northern *sikhara* type. The regional variations of the northern style called *Nagara* was found in the Odishan temple architecture. Further he suggests that Odishan temple architecture underwent a process of evolution. Though Odishan style came under the influence of external style of temple architecture, yet ‘the influence was not so powerful to effect a major departure from the normal course of evolution’³³.

The Lingaraj Temple of Bhubaneswar the construction of which started during the reign of Jajati-II (1025 – 1040 AD) marks the culmination of all elements of temple architecture. The temples built during the Ganga rules mark further elaboration of the features already noticed in the Somavamsi temple. Parida’s study on chronology of temples based on epigraphical sources is a significant contribution to this subject.

K.S.Behera’s book *Konark: The Heritage of Mankind* makes an indepth analysis of this monument. However it provides a detailed framework for understanding and analyzing art, architecture and iconography of any temple of Odisha³⁴.

To understand the nature and meaning of Odishan temple architecture as a part of the

Indian phenomenon along with its special features, a study of *Silpa- sastras* is imperative. After the pioneering works by M.M. Ganguly and N.K. Bose, the recent publications by Alice Boner, Sadasiba Rath Sarma, Bettina Baumer and Rajendra Prasad Das have done tremendous work in this field. On the survey and documentation side the efforts begun by Rajendra Lal Mitra a century ago have finally culminated in the monumental works of T.E. Donaldson. The publication of *Silparatnakosa* (1994) and *Silpaprakasa* (1996) are the recent landmarks in Odishan historiography which bring to light many technical terms and their definitions for better understanding of art and architecture.

Sadasiba Pradhan’s survey in 2009 revealed existence of a lesser number of temples in Bhubaneswar as compared to that discovered by M.M.Ganguly. In his book *Lesser Known Monuments of Bhubaneswar (2009)* Pradhan has documented only 199 monuments including 160 temples. This is in addition to 37 protected monuments comprising 22 under the Archaeological Survey of India (ASI) and 15 under the state archaeology wing. If Ganguly’s statement is to be believed it may be presumed that a large number of temples have been damaged during the last century³⁵.

Pradhan has further found out that of the above mentioned 199 monuments, 160 (80%) are temples, 17(8.5%) tanks, 6(3%) mathas (monasteries), 6(3%) mandapas (platforms), 4(2%) rock-cut wells, 4(2%) buildings, and 2(1%) archaeological sites. Of the 160 temples, 110(69%) are dedicated to Lord Siva, 6 to Vishnu(4%), 9(6%) to Sakta divinities, 2(1%) to Hanuman, 1(0.5%) to Brahma, 2(1%) to Ganesa, 3(2%) to Jain Tirthankaras, 8(5%) miscellaneous. 19(12%) temples known as Gurvayatana or burial temples have been found in Matha precincts being dedicated to Matha Mahantas.



Pradhan's study reveals the followings are typical features of the monuments of Bhubaneswar:³⁶

(i) the temples are located either on the banks of streams or tanks of natural spring. (ii) the temples do not show any preference to a particular direction in their orientation. However, the temples constructed after Lingaraj face towards Lingaraj. (iii) Most of the temples in their rituals and practices are associated with Lingaraj in some way or the other. (iv) A series of nineteen burial temples known as Gurvayatana enshrine *Siva Linga* within a *Yoni pitha* (v) More than 50% of the monuments are made of sand stone. (vi) Laterite has been profusely used in the post Ganga period. (vii) The temples enshrine Parsvadevatas such as Parvati, Mahisasuramardini, (viii) Gajalaxmi is the standard motif in the door lintel of all temples except the Jalesvara temple at Kalarahanga and the Chakresvara temple in Rajarani colony where it is taken over by twin images of Ganesha and Saraswati respectively. (ix) All the mandapas (platform) in temple precinct have a lofty platform upon which there are 16 pillars like the Muktimandapa of Puri. (x) The Sanctum of most of the temples are located much below the present ground level.

Subash Khamari in his book *Archaeology of Early Orissan Temples*³⁷ distinguishes different studies on Odishan temples under four categories: (i) Art-Historical, (ii) Epigraphic, (iii) Textual, (iv) Ethnographic. The first category includes studies made by Stirling(1825), Kittoe(1838) Fergusson: 1876; Mitra: 1875-1880; Cunningham: 1871-1887; Arnott: 1903; Chakravarti: 1908; Vasu: 1912; Ganguly: 1912; Brown: 1951: 101-109; Goswami: 1950; Ganguli and Goswami: 1956; Swarup: 1980; Fabri: 1974; Saraswati: 1989;

K.C. Panigrahi (1981); V. Dehejia (1971), D.R. Das (1982), T.E. Donaldson (1985, 1986, 1987); and K.V. Soundarajan (1984) etc. These studies emphasize on stylistic evolution, changing iconographic programme, architectural features while analyzing continuity and change as well as regional variations and external influences found in the temples of Odisha.

Khamari points out that the studies on temples of Odisha have been made by Herman Kulke(1993)³⁸ and Upinder Singh(1994)³⁹ use largely epigraphic sources. Kulke found temples as strategic devices used by the kings to establish their legitimacy over subject population. Upinder Singh analysed royal endowments to temples of Odisha.

The textual studies of Odishan temples have been made by M.M.Ganguly(1912), N.K. Bose(1932) and some others who have relied on canonical texts of Odisha temple architecture such as *Bhuvanapradipa*, *Bhuvanapravesa*, *Silpipothi*, *Silpasastra*.

The ethnographic studies on temples of Odisha make socio-anthropological enquiry to find out the socio-economic, political, ritual, educational and familial changes among the various categories of temple functionaries. Sitakant Mahapatra's study (1992) falls under this category.⁴⁰

Khamari's work distinguishes itself from others by stressing on the holistic understanding of temples and suggests that location of temple and its life after construction is significant for better understanding of Odishan temple building process. According to Khamari though architecture is the skeletal support to the temporal domain of God and can not be neglected, temple as an institution, its varied responses to the challenges posed through the time, its relation to community may be seen in a unified manner.



Contributions and Limitations :

The above mentioned studies on temples indicate that in Odisha, between 6th to 11th century A.D., several temples were constructed over an extensive area though the political boundaries of the region constantly fluctuated in this period. In spite of the fluidity of the political borders, the Kalingan type of temples provided cultural unity in terms of adoption of architectural styles, rituals, patronage etc. The patrons, priests, artisans and devotees were entwined to the temple through various networks. Such traditional relationships among different social groups were pivotal to survival and continuity of cultural traditions of the region. Moreover local community was closely associated with temples through various rituals.

Against this backdrop, can the historians writing the history of society and culture of Odisha afford to overlook the findings of the archaeologists whose studies on the art, archaeology and iconography of the Odishan temples have revealed that Odisha as a region gained a distinctive identity in the history of India for its typical Kalinga style of architecture? Should we not acknowledge the contribution of the archaeologists whose studies of Odishan temples have revealed useful evidences for establishing chronology of historical events and for reconstructing different dimensions of society, economy, polity and culture of Odisha? Similarly, can the archaeologists establish significance of Kalinga style of architecture without understanding its evolution in the history of Odisha over several centuries from ancient to medieval period? During this period the boundary of Odishan region took different shape with expansion and contraction under different rulers and this allowed interaction of Odisha with different parts of India. Therefore, devoid of a historical sense, an archaeologist studying temples of Odisha

is likely to be handicapped. Hence there is ample justification as to why in the context of Odisha both the subjects—history and archaeology should acknowledge each other's importance.

The Changing Gaze :

For some of us who are passionate about protecting the distinctive identity of Odisha as a region in the all India scenario, it is a matter of concern to find that our scholars in history and archaeology instead of walking hand –in –hand are revealing each other's weaknesses. However, in this context, a recent publication by the noted historian Prof. Bhairabi Prasad Sahu titled “*The Changing Gaze: Regions and the Constructions of Early India*”⁴¹ can be considered as an eye – opener.

Recently for presenting a review of this book before some distinguished historians I went through this book minutely. *The Changing Gaze*, published by Oxford University Press in 2013 contains 340 pages in 12 chapters under 3 parts. In this book Prof. Sahu has tried to present the history of Odisha from the perspective of ‘history of region’ in contrast with the ‘epicentric view’ of earlier historians who considered that only the activities of Gangetic North India or the Kaveri Valley of South constituted the history of India.⁴²

While reading Sahu’s ‘*The Changing Gaze*’ I recollected the lengthy discussions which I used to have with him as a student of Delhi University two decades back regarding the significance of Odisha in the history of India.⁴³ Most of us used to read R.S. Sharma’s *Ancient India*⁴⁴ and Satish Chandra’s *Medieval India*.⁴⁵ Reference to Odisha in these books is extremely limited. It is quite obvious that the Professors teaching history to the students in Delhi University and JNU in those days did not consider the history of Odisha significant from all India perspectives and this would hurt some of us from



Odisha who used to take pride in belonging to the State popularly known to the people outside as the Land of Lord Jagannath.

The Changing Gaze provides an answer to such type of treatment given to the history of Odisha by the historians writing history of India. Sahu points out that it was only in 1970s that the historians moved away from the epicentric view and shifted their focus to different localities and subregions other than the major historico-geographic blocs like Gangetic heart land and the Kaveri valley. Sahu has found that cultural-historical regions as they emerged through early medieval times and beyond were different from the post-Independence linguistic states as well as ancient archaeological cultural regions. According to him such regions were constituted historically through the interplay of the constituent subregions and localities as well as influenced by continuous multilateral, trans-regional transactions. These regions were dynamic, expanding and shrinking over time.⁴⁶

The Changing Gaze deals with the temples of Odisha not just to understand their art, architecture and sculpture but has assessed their contribution in shaping the history of this region from cultural, social, economic and political point of view. Sahu has pointed out that the Somavamsis who came from Dakshina Kosala to the Mahanadi delta in the first half of the tenth century AD established a regional state by uniting different sub-regions called *mandalas*. Around the same time a new architectural style of temple architecture containing *rekha deula* style developed by assimilating traditions from Kalinga, Utkala and Dakhsina Kosala⁴⁷. The examples of this Kalingan style of architecture being huge exquisite temples such as Mukteswara, Rajarani and Lingaraja at Bhubaneswara, Jagannatha at Puri and Sun temple at Konark, it is quite evident

that the Somavamsis and their successors, the Gangas, who patronized such large scale temple building activities enriched this region culturally. Being founders of temples and champion of the cults associated with the temples, the rulers of these dynasties succeeded in obtaining acceptance of their authority by the subject population without much resistance and thereby they succeeded in easily establishing their political supremacy over the region. According to Sahu the Cult of Jagannath with its horizontal and vertical linkages with numerous local and sub-regional deities also created 'a sense of affiliation and bonding and contributed to the making of a regional identity.'⁴⁸ He acknowledges that rulers derived their legitimation through patronage of Brahmanas, local deities and religious centres⁴⁹. In the chapter titled "The Early State in Orissa" Sahu focusses on the relationship between art, religion, State and society on the basis of archaeological, sculptural and epigraphic sources⁵⁰.

In the light of the above findings it is quite clear that for reconstruction of history of ancient and medieval Odisha one has to take into account the pivotal role played by the temples during this period. Hence this leaves ample scope for the historians and archaeologists to collaborate, draw from each other's findings and exhibit their scholarship in a manner which would not only enrich their respective disciplines but also would strengthen the regional identity of the State of Odisha.

References :

1. A.N. Parida, *Early Temples of Orissa : from the sixth century A.D. to the end of Somavamsi Rule*, New Delhi, 1999 , p.8.
2. Sadasiba Pradhan, *Lesser Known Monuments of Bhubaneswar*. Bhubaneswar, 2009, pp.i-ii.
3. Ibid.



4. Walter Smith, *The Mukteswar Temple in Bhubaneswar*, Delhi, 1994, p. 15.
5. *JASB*, VII, Part-II (1838), p. 681.
6. James Fergusson, *History of Indian and Eastern Architecture*, London, 1876
7. Walter Smith, *op.cit.*, p.134.
8. James Fergusson, *Picturesque illustrations of Ancient Architecture in Hindustan* (London 1848),
History of Indian & Eastern Architecture (London 1876).
9. Walter Smith, *op.cit.*, p. 15.
10. A.N. Parida, *op.cit.*, p.1
11. *Ibid.*, p.2.
12. M.M. Ganguli, *Orissa and Her Remains*, Calcutta, 1912.
13. N.K. Bose, *Canons of Orissan Architecture*, Calcutta, 1932.
14. R.D. Banerji, *History of Orissa*, Vol-II, Calcutta, 1930-31.
15. N.K. Bose, *op.cit.*, p.1.
16. *Ibid.*
17. Percy Brown, *Indian Architecture (Buddhist and Hindu Period)* Bombay, 1959, pp. 101-109)
18. A.N.Parida, *op.cit.*, p.4
19. A. Goswami, *Design from Orissan Temple*, Calcutta, 1950.
20. A. Goswami and D.C. Ganguli, *Orissan Sculpture and Architecture*, Culcutta, 1956.
21. S.K. Saraswati, "Temples of Orissa in the *Orissa Historical Research Journal*, Vol.I, No.4, Jan 1903, pp. 233-253
22. Debala Mitra, *Bhubaneswar*, The Archaeological Survey of India, New Delhi, 1958.
23. K.C. Panigrahi *op.cit.*
24. A.N.Parida, *op.cit.*, p.4.
25. Charles Luis Fabri, *History of the Art of Orissa*, Culcutta, 1974
26. A.N.Parida, *op.cit.* p.4.
27. Kanwar Lal, *Temple and Sculpture of Bhubaneswar*, Delhi, 1976.
28. Vidya Dahejia, *op.cit.*
29. Dipak Ranjan Das. *Temples of Orissa*, New Delhi, 1982.
30. P.R. Ramchandra Rao, *Bhubaneswar: Kalinga Temple Architecture* Hyderabad, 1980.
31. Thomas E. Donaldson, *Hindu Temple Art of Orissa*, (Vol-I, II & III), E.J. Brill – Leiden, 1985, 1986, 1987.
32. M.N. Das *op.cit.*, pp. 563-565.
33. A.N.Parida, *op.cit.* p.7.
34. K.S.Behera, *Konark: The Heritage of Mankind*, New Delhi, 1995.
35. Sadasiba Pradhan, *op.cit.* pp.ii - iii.
36. *Ibid.*
37. Subash Khamari, *Archaeology of Early Orissan Temples*, Delhi, 2012, pp.4-7
38. Herman Kulke, *Kings and Cults: State Formation and Legitimation in India and Southeast Asia*, New Delhi, 1993.
39. Upinder Singh, *Kings, Brahmanas and Temples in Orissa, An Epigraphic Study, AD300-1147*, New Delhi, 1994.
40. Sitakanta Mahapatra, (Ed), *The Realm of the Sacred*, Calcutta, 1992.
41. Bhairabi Prasad Sahu, "*The Changing Gaze :Regions and Constructions of Early India*", New Delhi, 2013.
42. *Ibid.*, p.2.
43. The writer had the opportunity of working under the supervision of Prof.B.P.Sahu as an M.Phil student of University of Delhi.
44. R.S.Sharma, *Ancient India*, New Delhi, 1977.
45. Satish Chandra, *Medieval India*, New Delhi, 1978.
46. B.P.Sahu, *op.cit.*, pp.2-3.
47. *Ibid.*, p.17.
48. *Ibid.*, p.
49. *Ibid.*, p.130.
49. *Ibid.*, pp.129-145.

Linu Mohanty, Ph.D Research Scholar, Department of History, Utkal University, Bhubaneswar;
E.Mail:bhabanichayani@gmail.com



Autobiography as a Portrayal of Inner Line

Amiya Kumar Rout

Gandhi was inevitable. If humanity is to progress, Gandhi is inescapable. He lived, thought and acted and inspired by the vision of humanity evolving towards a world peace and harmony. We may ignore him at our own risk (Erikson, quoted by King Jr. P-17).

It was the overpowering statement of Martin Luther King Jr. He was considered as one of the gentlest and sweetest sons of Adam. His greatness was an unusual greatness. He belonged to that race of great men who are great at many things and whose greatness beholds large areas of human experience. Millions of words were written about Gandhi, millions of his own words were recorded by his disciples some four hundred biographies of him were published, and he wrote an autobiography. Yet he eluded us. He loomed large and we know that he was regarded variously as great political leader, a great spiritual leader, a sage, a visionary, a prophet, a saint, Christ and God. Yet he remained an abstraction. Gandhi is not only for India a hero of national history whose legendary memory will be enshrined in the millennial epoch. His writing represents the conscience of the future man. His humanity is one of the profoundest things that history has seen.

Gandhi was not endowed with any unusual artistic, scholarly or scientific talent. Albert

Einstein said in his tribute, “Gandhi... demonstrated that a powerful human following can be assembled not only through the cunning game of the usual political maneuvers and trickeries but through the cogent example of a morally superior conduct of life”. Gandhi’s writings are a mine of stimulating thought on political, social, economic, cultural and spiritual issues. He was no erudite scholar, by no means an original thinker with a razor sharp mind, or a brilliant theoretician. But socially grounded in the ancient Indian tradition he possessed a profound moral earnestness which enabled him to rediscover the ethical values of this tradition; and with his convictions supported by similar trends in ancient and modern western thought, he boldly applied his findings to the political and social realities of colonial India. As he declared, “I have presented no, new principles, but tried to restate old principles: and I have nothing new to teach the world. Truth and nonviolence are as old as the hills. All I have done is to experiment in both on as vast a scale as I could do” (Introduction P-XIII).

My Experiments with Truth was first published in English translation in 1927, and in its ninth decade it still commands the powers just like its author did in his own person, to make us work should we come within range of it, to make us newly reflective, newly ambitious. It is as



Gandhi himself writes, not ‘a real autobiography.’ but a Spartan, goal directed one, closely focused only on those incidents and encounters in his life ‘which bear upon the practice of truth’ (Gandhi P-XII). It reflects its author’s impatience with inessentials, and his constant search for first principles; it is rich in lessons and maxims, in speculations about root causes and deep connections, and in an infectious moral restlessness and urgency. It can sometimes be vexing and crankish, as in the author’s obsession with matters of diet and sexual self control, or his imputation of a divine will at work in the most mundane matters. But as Gandhi himself writes, “The useful and the useless must, like good and evil generally, go on together, and man must make his choice” (Introduction, P-XIII) .

The autobiography was written or dictated in haste, during the fallow years of the nineteen twenties, when the energy of the independence struggle had subsided somewhat but the demands on Gandhi’s time remained immense. The autobiography is the most quintessentially Indian of books. Indeed it might usefully be prescribed as the foundational book for anyone approaching Indian life or literature for the first time. This is in part because of that range of fundamental Indian experiences, across both public and private spheres, with which it engages critically that of travelling in third class compartments across the length and breadth of India, of agonising over the filth and squalor of public and community spaces, of walking through temples and observing religious festivals, of reflecting on the inequality of power relations in Indian life all the way from marriage to caste and class. But it also demands to be read because of Gandhi’s own creative attitude the insight offered by his specific strategies and responses as a negotiator between the forces of tradition and modernity, as a seeker of a common ground

where inter religious dialogue can take place, and as an enthusiast when it comes to the multiplication of Indian languages and systems. At different points in the book we see Gandhi is trying to learn Tamil, he better to deal with indentured labourers from South India in South Africa; speaking in Hindi at a viceregal meeting where the accepted practice was to speak in English; and trying to win over a predominantly Muslim audience in faltering Urdu. Gandhi always goes one step further than one would expect in dealing with the other; when we read him he always seems to be saying to us, “You can do it too” (P-139).

Gandhi’s autobiography is “a spiritual manual..., an absorbing human document, agonizingly frank and unflinchingly honest in its self portraiture (Naik 1982:119) Gandhi himself explains and calls his experiments “spiritual, or rather moral”. (Set X). He has endeavoured his best to narrate his experiments “in a dispassionate and humble spirit”. (Set X) and he does not claim any degree of perfection for these spiritual, or rather moral”. (Set X). He has endeavoured his best to narrate his experiments “in a dispassionate and humble spirit”. (Set X) and he does not claim any degree of perfection for these experiments. Self introspection is the cardinal characteristic of his autobiography. He says, “I have gone thorough deep self introspection, searched myself through and through and examined and analysed every psychological situation (Set:XI). He also reveals the other side of his objective, “one of its objectives is certainly to provide some comfort and food for reflection to my co-workers”. (Set: 210). The autobiography has also educative propose in itself. “The exercise has given me ineffable mental peace, because it has been my fond hope that it might bring faith in Truth and Ahimsa to waverers.” (Set 419) It is not Gandhi’s aim to discuss academic principles’ of truth in *The Story of my Experiments with Truth*. His



purpose therefore is... to give an account of various practical applications of these principles, I have given the chapters I propose to write the title of *The Story of my Experiment with Truth*. These will of course include experiments with non-violence, celibacy and other principles of conduct believed to be distinct from truth. "As for me truth is the sovereign principle, which includes numerous other principles". (Set XI).

Gandhi's autobiography unfolds the various stages of the development of his personality. It aims at moral and spiritual discipline of the readers and indeed it has wielded tremendous influence on its readers. As Mohinder Singh says, Gandhi's autobiography "is not an ordinary experiment in self portrayal, but the product of a life wholly dedicated to truth as understood in its widest connotation and an outstanding creation standing apart in its lonely grandeur on the Indian autobiographical Scene". (Singh, 1980:739) Gandhi's autobiography is an authentic personal revelation and it is not marred by its conscious suppressions of one's sense of shame.

Characteristically, Gandhi can be found in the Autobiography interpreting the word 'religion' not just as belief in God, adherence to scripture, rituals, and doctrine, but in its broadest sense, meaning thereby self realization or knowledge of self'. Looking at his on book similarly in the broadest possible perspective, we can situate it within a venerable tradition of the most ambitious human seeking and questioning. Nearly two and half thousand years ago, the Greek philosopher Socrates was sentenced to death in Athens for impiety and for corrupting the youth with unsound ideas. The main thrust of Socrates' defence in court – 'The unexamined life is not worth living' - has rung across the centuries as an ideal of human life. *My experiment with truth*, with

its insistent questioning and refashioning of both self and world, and its pursuit of the higher law of our being, the voice of conscience', might be seen not just as the Central book in modern Indian literature, but amongst the most Socratic books in world literature.

My experiment with truth is not merely an individual's personal document of his numerous experiments with truth, but it has necessary remedies to cure the social, national, and even international ill wills. Albert Einstein points out that Gandhi "invented an entirely new and human technique for the liberation of subjugation and has energized his people, roused and consolidated the moral forces in them through his personal example (cited in Sitaramayya 1943:190). The autobiography is relevant today because it contains universal values, Nehru's *An Autobiography* is essentially a personal document and therefore it reflects his personal views and reactions. But at the same time it also serves as a commentary on the Indian Public life during the pre independent period. It is but natural that the dividing line between private and public comments and views should have blurred or in some cases merged.

The word "God" appears dozens of times in the autobiography, and God clearly has pride of place in Gandhi's world views. But what kind of God is he? Sometimes Gandhi speaks of God in a way that would strike the secular reader as strangely angular but which is in fact characteristic of the pious, by ceding the very human agency that has so assiduously been forged in hostile circumstances (Thus God laid the foundations of my life in South Africa and sowed the seed of the fight for national self respect' (P-282). Sometimes the word appears in notes of gratitude towards a mysterious higher authority, who seems to be watching over him. (Only vaguely I understood



that God had saved me on that occasion's- the occasion being a visit to a prostitute that ends in Gandhi fleeing the Scene (P-91); Sometimes as the end of a human ideal or endeavour ('I worship God as Truth only', I had made the religion of service my own as I felt that God could be realized only through service) (Introduction P-XIV); and sometimes as a retreat of language and intelligence before the mystery and ineffability of the divine (I have no word for characterizing my belief in God'). Most notable, this is not God who belongs to a particular faith; he is a God available to any person who seeks him. How did Gandhi, a practicing Hindu, arrive at such a God (Introduction, P-XIII)?

The Story of my Experiment with Truth offers a very comprehensive record of the process of the development of Gandhi's view on religion. Gandhi was brought up in a staunchly Hindu household. But because the first years of his adulthood were spent as a student in England (he almost did not go abroad because his family feared that he would lose caste by crossing the seas) and then as a lawyer in South Africa, in these years he kept the company of Christians far more than he did that of Hindu. Indeed he had a sustained encounter with Christianity- attending Church service with friends, reading the Gospels, debating the nature of Christ and of salvation, trying to resist attempts to convert him – and with Theosophy before he came to Hinduism in any sustained or coherent way. About his first stint in South Africa, he writes that "it was Christian influence that had kept me alive in the religious sense' (P-96), He first read Bhagabat Gita, for many the core text of Hinduism, at the behest of two Theosophist friends in England in an English translation by Edwin Arnold.

This awakening of the religious spirit led Gandhi to explore, through his twenties, the

intellectual heritage of Hinduism through correspondence with Indian mentor, figures, and to also read widely on other religions. The reading, he reports, 'fostered in me the habit of putting into practice whatever appealed to me in my studies'; as in other fields, Gandhi is a great improviser in religion. But although Gandhi was soon to be persuaded by what he calls the 'beauties' of his own faith, Hinduism and came to regard, the Gita as 'the book of par excellence for the knowledge of Truth' (Introduction P-XIII), there remained in his thought a Christianised view of sin and salvation. At the same time, the roundabout, unorthodox, and graduated route by which he arrived at his Hinduism made his creed both a liberal and critical one in itself, and genuinely open (and not just tolerant) towards others. In matters of religious beliefs differ, 'he writes, 'and each one's supreme for himself. If all had the same belief about all matters of religion, there would seem to be the starting point of peaceful co-existence in a society that is in part multi religious and in part nonreligious, yet individuals subscribing to this simple and dignified idea, which are both an endorsement of belief and a check on religious coercion' (P-123).

At several places in the preface and in the text, Gandhi used the term 'story' to describe what he was doing. The old and evocative term connotes a story told with a view to drawing out and emphasizing important moral lessons. Gandhi contented that far from strengthening egoism and self assertion, an autobiography written along these lines was bound to have the opposite effect. Moral and spiritual achievements were inherently fragile and both secured and shadowed by humiliating lapses. He could not describe them without confessing his limitations and recognizing the vast moral distance still waiting to be traversed. To write about them it was to 'grow in humility' and to see the self as nothing more than a mere



vehicle for the discovery of truth. Gandhi asked his readers to read his autobiography only in order to learn from his experiments and to ignore and 'condemn' him for every intrusion of egoism.

By all accounts, including his own, the critical experience of his adolescence came with the death of his father when Gandhi was sixteen. When his father became ill, he early accepted the role of principal nurse, preparing medicine and massaging the dying man to ease his discomfort. But at the moment that his father died, he was not at his patient's bedside. Lust had consumed him and he had slipped off to arouse his wife. He needed no psychotherapist to explain his feeling of guilt, although Eric Erikson, in his magnificent psychobiography, refers thoughtfully to Gandhi's life long "existential debt" (P-67). There is an obvious relationship between this guilt and his views of children as evidence of a lack of self control, and of course, his ultimate turn to celibacy. And like many other men, he was not above blaming women for his desires: the woman as temptress, for whom a man's vital juices had to be protected an Indian variation on sublimation, Ericson suggested.

Here is one of the main strands of *My Experiments with Truth*. The book reveals with relentless candour each dark area in the author's life. Totally uninhibited, it hides nothing whatever. World literature holds a bare handful of memoirs of this genre. The most well known of them, is Rousseau's *Confessions*. Part one ends with Gandhi's departure from England. Part two ends with his second voyage to South Africa. The Indians there badly needed his support against tentacles threatening them. The struggle against tyranny lay ahead.

Mahatma Gandhi's greatness as a writer and thinker has been universally accepted. He

employed the language of the heart. His anguished soul poured out its trust feelings in utter sincerity in this writing. It moved in its splendid purity of faith and sincerity of hope and simplicity of grief. The west came to know about his celebrated autobiography first through the American weekly, *Unity*, edited by John Haynes Homes. As the installments began to appear in *Young India*, Dr. Holmes sent a cable to Gandhi asking for the American serial rights. Then C.F. Andrews brought out an edited version in 1930-31. Dr. Holmes wrote an introduction to Mahatma Gandhi. His own story, reviewing the work in the *Christian Century*, Bishop Frederick B. Fisher stated: "Here is an autobiography more captivating than fiction and a more revealing study of the human soul than I have ever read". (*Christian century*, Nov. 05.1930).

Years later, a significant appraisal appeared in *Mahatma Gandhi* by Polak, Brailsford and Pethick-Lawrence: "It ranks high among the world's great books written in prison. In the frankness of its self revelation, it calls Rousseau's confessions. It would be hard to say which part of it makes the more fascinating reading – the early chapters which describe his school days, his adolescence, his marriage and his life as a student in London; or the absorbing narrative of his moral development and his struggle in South Africa. That story could not have been better told, and our only regret is that his account of his doings after his return to India is slighter. In this book Gandhi will live for posterity as the noblest and bravest character of our time." (P,159-160).

An incisive remark by Reginald Reynolds may also be quoted. "The Autobiography, he said, reveals "a very ordinary man who became a saint by settling himself impossible standards and then spiritual power to live up to them" (P, 132).



In recent years the Autobiography has been the focus of scholarly attention, especially in the United States. Erik H. Erikson has contributed to an American Magazine an article titled "Gandhi's Autobiography: The leader as a child". As it is obvious from the theme, he is concerned with an analysis of the early part of the book. But speaking of it as a whole, he comments on the "Passion, the poignancy and the humour... in Gandhi's use of English". (The American Scholar, Autumn 1966). Susanne Rudolph has a wider canvas in her article "Self control and political potency & Gandhi's Asceticism". The book is a puzzle for western readers, who expect in it the self portrayal of a political leader but find instead the private life of a person who makes confessions." Confessions are acceptable in saints, like Augustine... or understandable in a tortured exhibitionist like Rousseau, but why in a political man?" (P,207-230) Western observers decide from the pages of the Experiments that in India the Saint takes precedence over the politician. That conclusion stems from the western belief that no man can be

a saint as well as a politician; the qualities that mark either are far apart.

However *My Experiment with the Truth* has a value beyond the political ideals. It depicts a man, both simple and penetratingly acute, a conservative revolutionary, and a determined apostle of simplicity, courage, charity, hard work and self restraint, one of the great moralists of human history, reminiscent of Marcus Aurelius, Epictetus or Solon. This emergence of a strong, didactic, but essentially humble and humane philosophy is given to his writings a constant charm and its moments of glowing fervour. To borrow the famous phrase of Anatole France, "Gandhi was a moment in the conscience of mankind". (S. Radhakrishnan P, 249).

Amiya Kumar Rout, Lecturer in English, Biju Patnaik College, Bhubaneswar.



Shaktism During Bhaumakaras Period : An Epigraphical Study

Bharati Pal

The history of Odisha in 8th century AD marked the rise of a powerful dynasty known as Bhaumakaras. The Bhaumas ruled for nearly 2 centuries over Odisha. The rulers established a vast kingdom known as Toshali. The kingdom was extended from Kongodamandala in the south to Dandabhuktimandala in the north. The entire Odisha including south-western part of Midnapore district of West Bengal was under their sway. From the available copper plate grants of their family we come to know that six numbers of female members of this family ruled over Odisha.

The epigraphic records of the Bhaumakaras provide us with interesting information about their religious leanings. The inscriptions reveal that the rulers were votaries of different religious sects, viz, *Buddhism*, *Vaishnavism*, *Saivism* and *Saktism*. Under the patronage of the Bhauma monarch a large number of institutions connected with different religions flourished in Odisha. The cardinal feature of the religious history of Bhaumakaras is that the members of same royal family were followers of different religious cults.

The rise of Bhaumakaras was a notable epoch in the history of *Mahayana Buddhism* in Odisha. Their rule also witnessed the evolution of Buddhism from *Mahayana* to *Vajrayana*. The

Bhaumas who were mostly Buddhists in faith but eclectic to other *Brahminical* religions and introduced *Tantrism* and amalgamated the flow with *Shaktism*, *Saivism* and *Buddhism* resulting the emergence of Tantric goddess and monuments with Tantric method of rituals and worship.

From the Bhauma copper plate grants we assume that *Shaktism* reached the pinnacle of glory during this period. We have evidence that the capital *Viraja* (Jaj Pur) was a centre of *Sakta* worship during this time. *Viraja* is one of the traditional *Panchakhetras* in Odisha dedicated to *Brahminical Panchadevata*. The theoretical interpretation of the *Sakti* cult inculcated in the *Vedas*, *Upanisadas*, *puranas* etc. found expression of mother goddess.

The peculiar feature of this period was the intimate relation between *Siva* and *Sakti* which is revealed from the copper plate charter. The Baud Grants state that when Queen Tribhuvana Mahadevi granted the village Kottapura at the request of Sasilekha, the queen of Mahamandaladhipati Mangalalalasa, in favour of the temple *Nannesvara* constructed by her. It is described that one share of the gift village said to have been granted for perpetual offering of ablution, sandal paste, *bali* and *charu* to the deity *Uma-Mahesvara* installed in the said temple.



This proves the intimate relation between *Siva* and *Sakti* during the period under discussion.

The Dhenkanal grant of Tribhuvana Mahadevi speaks that she ascended the throne like goddess *Katyayani* whose lotus like feet were kissed by the heads of the feudatory chiefs who bowed down with devoted loyalty.

The goddess *katyayani*, we have presumed that the deity is no other than goddess *Viraja* in aspect of *Sakti*. According to *Bhakti Bhagavata* the Bhojas or the Bhaumas were devoted to *Viraja* and honoured the *Brahmanas* who were *Sakta Tantrikas*. The *Kalika Purana* mention that Lord *Jagannatha* and goddess *Katyayani* were the presiding deities of Odra. The goddess *Viraja* became a great celebrity deity long before Lord *Jagannatha* of Puri and lord *Lingaraja* of Bhubaneswar came into prominence.

The Talteli plate of Dharmamahadevi describes that she was the female Swan in the assembly of kings owing allegiance to her and as the goddess *Lakshmi* in the heavenly garden called *Nandana*.

A number of *Matruka* images belonging to 8th-9th century AD have been discovered at Jajpur and its environs. Of the *Matrukas*, *Chamunda* appears to have been in special favour of Bhauma age. One such image was installed in a temple of *Jajpur* by the Bhauma queen Vatsa

devi. An inscribed *Chamunda* image has tentatively been assigned to 8th-9th century AD of Bhauma rule. The inscription records that the work of installation of the image of *Chamunda* is of the queen Vatsa Devi. The inscription is written as “*Siddham Rajni, Vatsadevayah Kirttih*”.

So the Bhauma rulers from the beginning of their rule, professed a sort of mixed faith in which Buddhism and Brahminical faith were strongly amalgamated. It was due to their strong patronization that the Buddhist as well as Brahminical institution grew side by side during their supremacy. There was an attempt for transformation, assimilation and integration of different religions during the period under discussion.

References:

1. B.Das - The Bhaumakaras and Their Times.-P-155.
2. H.C. Das – The Cultural Heritage of Jajpur.-P-164.
3. Epigraphica Indica Vol-XXIX,P-201.
4. S.Tripathy, Inscriptions of Bhaumakaras-P-167.
5. Ibid, P-216.
6. Epi, Indica, Vol-XXVII-P-184.

Bharati Pal, Asst. Curator (Epigraphy), Odisha State Museum, Bhubaneswar.



Satyagraha, the Gandhian Weapon

Prabodha Kumar Ratha

The Domiciled Indian Immigrants in South Africa suffered from many political, economic and social disabilities. So Gandhiji had to search for a method and technique of resistance which would remove these disabilities. His movements in South Africa have been variously called passive resistance, Civil Disobedience, non-cooperation. But Gandhiji has not satisfied with these terms. He therefore gave them a significant name "Satyagraha". It means the pursuit of truth and steadfastness therein. Gandhiji, the ascetic revolutionary of the human civilization delivered the philosophy of Satyagraha by the amalgamation of his moral, political, economic, social and educational thoughts. Gandhi conceived *Satyagraha* as an instrument of the spiritually and morally strong.

Satyagraha believes in the brotherhood of man. It rejects the biological concept of the struggle for existence and the survival of the fittest. It rather believes in love, mutual aid and co-operation. It believes in the Vedantic doctrine that "all life is one."¹ It also believes in the Christianity "we are members of one another."

From which sources Gandhiji got his idea of *Satyagraha* is a debated issue. Some western thinkers believed that he got the idea from the New Testament, specially from the sermon on the mount. It is true that Gandhiji has greatly impressed by the sermon. Gandhiji also received this idea from his Vaishnavite faith. The song of Narasima Mehta, "*Vaishnava Jana to Tene Kahiye*" (He is a Vaishnava who feels other's sufferings as his own) was his favourite and was often sung at his prayer meetings. Jesus held his

kingdom was not of this but of the other world. Gandhiji's life on the other hand was devoted to the solution of political, economic and social problems. He said that he was a politician trying to be a saint.

Some other thinkers believed that Gandhiji's idea of *Satyagraha* has been derived from the writings of Tolstoy. Tolstoy's ideas about truth and non-violence were derived from the New Testament. *Satyagraha* (Satya : Truth + Agraha) = Firmness means determined adherence to truth of one's own perception. The term was originally coined by Gandhiji in 1907 when he tried to advance struggle by passive resistance method. It is the weapon of the brave and only be followed by the brave. *Satyagraha* as a technique evolved by Gandhiji bears the imprints of his long experience of over last 4 decades of his life from his early days of struggle in South Africa he had been in search of experience out of non-cooperation, Civil Dis-obedience, *Hartal*, *Dharna*, *Hazarat*, Fasting, individual Satyagraha and mass Satyagraha which are all manifestations of the principles of *Satyagraha*. *Satyagraha* associates it's doer, the Satyagrahi with a number of determinations. The *Satyagrahi* wins the heart of the opponent by ways of love, persuasion and self suffering. He must be honest, truthful and fearless.

Gandhiji accepted the technique of *Satyagraha* as a potent weapon to solve all individual, political, international and social problems. *Satyagraha* is the culmination of Gandhian religiosity, spiritualism and ethical and



spiritual approach to the solution of individual and social problems. It synthesizes all the supreme and subtler values cherished by Gandhiji such as truth, love and non-violence. Hence, Gene Sharp has rightly observed Gandhiji's philosophy of life and his method of opposing evil are both called *Satyagraha*".² Certain virtues like bravery, sacrifice, patriotism discipline etc. have been traditionally associated with war. War only works for destruction and ruin, physical and moral. Furthermore instead of solving the problems it complicates them. History reveals that imbalance and injustice generated by a previous conflict were the cause of a subsequent conflict. These were already proved in the circumstances of the two World Wars. Evil cannot be cured by evil. Gandhiji's *Satyagraha* shows the way. It is a moral substitute for war. So the first condition of *Satyagraha* is strict regard for truth. Non-violence is the natural consequence of truth. Gandhiji said "Truth and non-violence are like the two sides of an unstamped coin.

Satyagraha can rid society from all evils-political, economic and moral.³ If *Satyagraha* has been adopted by Gandhiji is a technique for social transformation then how this technique shall operate through which media. How can *Satyagraha* succeed in resolving the contradictions of a society which was suffering from exploitation, wants, misery etc. According to Gandhiji if *Satyagraha* is practised in personal life then only it will help a lot for the purification of the society. The practitioner of truth is a true *Satyagrahi*. Gandhiji prescribed for the *Satyagrahis* and the inmates of his *Satyagraha* Ashram observance of certain rules and regulations. By following these regulations one should make him a true *Satyagrahi*. The five valuable regulations are Truth, *Ahimsa*, Non-possession, Non-stealing and *Brahmacharya*.

Satyagraha when applied as a technique for social change is a civilized method.⁴ *Satyagraha* proceeds from a spirit of love and not hatred, Gandhiji thought of the idea of *Satyagraha* in South Africa as a practical way of

defending the diminishing rights of his countrymen settled there. Though he introduced and implemented the concept of *Satyagraha* in South Africa but he never claimed that it was his own. He always branded him as a commentator.

All his *Satyagraha* campaigns were followed by open letters to the authorities demanding redress of grievances and at the failure on the part of the authorities by the stipulated time, campaigns were launched. He utilised his 'Indian opinion' in South Africa and the 'Harijan' and 'Young India' in India to give publicity to his strategy against the Government, whether in South Africa fighting for vindication of the rights of the coloured people, or in India fighting for the liberation of the motherland, he applied this technique of *Satyagraha* or soul force or the technique of love and non violence.⁵

Now-a-days we can witness number of *Dharanas*, strikes, fasts, *Satyagrahas*, *Gheraos*, pickettings, Boycotts on various demands like formation of new state, starting of a new project, new railway-lines, introduction of new trains and new passenger halts, change in university curriculum- cancellation of fee hike, extension of Examination Schedule, regularization of service, shifting of office, introduction of new administrative systems, changes in constitution and election procedure etc. was Gandhiji well aware about these fallacies of *Satyagraha*. The need of the hour is that we must apply the Gandhian technique to achieve better results for the society.⁶

References :

1. G. Sharp, *Gandhi wields the weapon of moral power*, P. 4
2. *Ibid*
3. B. Pradhan, *The Socialist thought of Mahatma Gandhi*, Delhi, 1980, P. 219
4. M. K. Gandhi, Harijan 20.7.1947
5. J. B. Kripalini, *Gandhi: his life and thought*, New Delhi, 1912, P. 345.
6. Bijoyini Mohanty, *Mahatma Gandhi, his Political Philosophy*, Bhubaneswar, 1991

Prabodha Kumar Ratha, 184, Paikanagar, Bhubaneswar-3.



Role of Media on Indecent Representation of Women

Tanuja Panda

Introduction

In the modern world, the importance of the media cannot be underestimated. Media is the radar that captures the mood, pulse and ideologies of the age; it is the beacon light that illuminates the pathways of democracy especially in conflict situations. In this sense, it helps the civil society cohere. An enduring feature of public life in the recent years has been an enhanced interface between media and ordinary people. The media today matters more than at any other time. It is known as the Fourth Estate¹. Yet it's a very mixed bag, with enormous variations.

It is true that the media plays the magic multiplier role in the process of development. The communication media accelerates the process of development by involving, persuading and transforming people. Media has proved to be one of the important instruments of social change in Indian society. In the corridors of the social change institutions, it is observed that media promotes consumer tastes and values, often alien to Indian culture and traditions. There is far too much sex and violence, portrayal of women is sexist and stereotypical².

Indecent Portrayal of Women by the Media :

In recent years it has been observed that the media has emerged in a big way as the major

exploiter of woman, with changing times new ways of expression social power have been fashioned which target the weaker components of society. The most vulnerable target are women.

In last few years, a large section of the media and particularly the leading ones have taken liberty to flout all norms related to obscenity. A systematic overdose of nudity and vulgarity is being forced into the brain of common viewer through Newspapers, Television, Films, Magazines, Hoardings and posters. Cable and satellite television have grown rapidly throughout the developing world. Of all the popular means of mass media, television has the greatest mass appeal and acceptance. The portrayal of gender as a product and the accompanying body politic in the media is well documented. The impact of visual media as a very powerful vehicle for communicating idea and images is known to be tremendous. Television creates a world which seems very real and viewers are unable to differentiate between the contrived world and the real one. The impact of television is more on the young children and adolescents, who sit in front of the television and for hours, the succession of pictures become imprinted on minds and are still impressionable.

However, a major share of the space in the media is today occupied by advertisement.



That is also one of the problem areas for women because advertisements are, by their very nature meant, to attract the attention of the consumer to the product advertised. If an attractive woman does this job of attracting attention, then she is going to be used for that purpose. With the emergence of women as consumers of products, there has been a subtle change in the nature of advertisements that are put out which appeal to women as consumers, rather than showing women for the purpose of attracting customers to the product.³

Women play a very significant role in advertising today both as consumer and as influencers. The depiction of women in Indian advertising has been a topic of debate for a while now. The experts against the indecent representation of women in advertising strongly believe that the women's moral and social status is mainly determined on the basis of the degree of exposure of her physical form to public view. Women advertising redefine women attractiveness as something that is away from natural. There are advertisements where the females are shown in bad light. They are clad in skimpy clothes even when their presence in the advertisements has no relevance with the brand. There has been advertising campaigns where there has been a very decent portrayal of women and they have been very successful too like Titan, Raymond's, Jewellery advertisement, cosmetic advertisements like L'Oreal etc. On the other hand few advertising *gurus* believe that in some of the brands the so called indecent representation of women plays an important role in brand recognition. For example condom, inner-wears have more impact on the audience when such representation is done, as it is provocative.⁴

Advertising frequently commodifies women by exploiting their sexuality or by

fragmenting the female body into eroticized zones such as hair, face, legs and breasts. Thus, in the exchange between the 'commodity' and 'woman' in advertisements, a woman becomes a commodity, too. Women are portrayed as sex objects who are probably cast to titillate the viewers by exposing their body parts. Women are shown wearing revealing clothes and taken leaning and yearning postures-signs of incompleteness or lack of security. Women and their body parts sell everything - food, clothing, car, computers, men's shaving lotions and underwear. Even in commercials of the products consumed mostly by men—alcohol, Tobacco, cigarettes, briefs, women are used as models exposing their bodies. Glamour dolls in front of the cameras and ace photographers do the same behind the lenses thus trapping thousands of teenagers to believe in the miracle of the product.⁵

WHAT DOES THE LAW SAY?

The Indecent Representation of Women (Prohibition) Act, 1986 provides for the regulation of representation of women in the media. It prohibits indecent representation of women through advertisements, books, writings, paintings, figures or in any other manner. Section 4 prohibits the production, sale, hire, distribution, circulation, sending by post any books, pamphlets, slide, film, writing, drawing, painting etc., which contain indecent representation of women in any form. Yet advertisements showing women in an indecent way are aired day in and day out and hardly any action is taken. The National Commission of Women (NCW) has suggested modifications in the Act and elaborates upon ways to strengthen it and make it workable so that the objectives can be achieved. The NCW recommended that section 2(b) of the Act be modified to read as "Derogatory representation of women means the depiction in any manner of



the figure of a woman, her form of body or any part thereof in such a way as to have the effect of being derogatory to or denigrating women and is also likely to deprive, corrupt or endanger public morality or morals.’’ As per the above definition depiction in any manner of the figure of a woman, her form or her body or any part thereof would amount to indecent or derogatory representation if it has:

- * The tendency to present a woman as a sexual object.
- * The tendency to present a women as a sexual commodity for man's pleasure, or
- * The tendency to glorify woman’s subordination to man as an attribute to womanhood or
- * The tendency to glorify ignoble servility as an attribute to womanhood, or
- * The effect of being indecent or being derogatory to or denigrating women or;
- * It is likely to deprave, corrupt or injure public morality or morals.

In spite of the law, gender concerns in the media is a serious concern today as the problems of women’s portrayal in the media, have been agitating the mind of the Civil Society and an attempt is being made to curb this growing problem continued incidences of obscene depiction of women in television and in the media in general call for a debate on the need for effective laws against them and proper implementation of the existing legal provisions.⁶

Conclusion :

Media is the mirror of society and media reports are reflection of happening in the society.

Media has immense power to influence the masses and IT revolution has further increased its importance. The role of media has become very important in shaping modern society. In a country like India, mass communication plays an important role in creating people’s awareness about national policies and programmes by providing information and education, besides healthy entertainment.

SUGGESTIONS:

Since Media is considered as the Fourth Estate, its function is to act as a guardian of the public interest and as a watchdog. As an important agent of socialization, besides family and school, contributing to the shaping of gender roles, its mechanisms for checks and balances with respect to gender need to be strengthened.

The media authorities should therefore, assume equal responsibilities with parents in creating conditions that enable projection of women in a decent dignified way and promote violence free programmes.

It is essential to enlist the support of policy makers and Parliamentarians on the appropriate policy and guidelines for the media to ensure that there is no negative portrayal of women.

The media professionals need to be sensitized on gender issues and a system of rewards may be developed for those who are able to portray women in positive manner. Likewise, stringent punitive action should be taken against those who defy the norms.

New innovative decent presentation of women, based on Indian distinct culture and society through media must be introduced. Simultaneously, western culture should not be imitated despite accepting dynamic globalization process.



Depiction of women, when a product or advertisement does not warrant it should be avoided by all concerned like the advertisers, advertising agencies and the media. The depiction should be relevant to the products, message, layout, i.e. in general to the advertisement.

The advertisers, advertising agencies and the media should consider it as their corporate social responsibility to be truthful and honest in advertising. They should avoid indecency and vulgarity in the advertisements and should follow norms of fair competition. The models posing for advertisements should also be sensitive to what the public would consider indecent and avoid such portrayal. It is also necessary to draw up guidelines for policy makers regarding advertising agencies and commercial production houses to encourage positive and realistic portrayal of women.

The last but not the least is the dire need to control T.V programmers. The children should be encouraged to see T.V. serials like Mahabharat, Ramayan, Lord Krishna, Jai Hanuman, Shiva Mahapuran and as such as to aware them that ours is a Karam Bhumi and not a Bhog Bhumi. Sabadvani and Veda Mantra through transformed music can create peaceful environment. It will all create an atmosphere where basic needs and basic values will become a target in life and our rich heritage will be reviewed

with decency and morality. Though it is very difficult task yet it is not impossible.

References :

1. Noorani, A.G. (2006) "The Media: Politics Ethics and Law", Economic and Political Weekly, February 11.
2. Anand, Anita(1998) " Watch me as I change: social change and Media" Social Action Vol-48 July –September, pp.378.
3. The Press Council of India Review. A Quarterly Journal. "Projection of women by media in present day context" by Justice Mrs. Sujata V. Monohar, VoL.23 No.1 January, 2002.
4. Prachi Srivastava. <http://www.Audiencematters.com/articles =finalphp? Title = IS INDECENT REPRESENTATION OF WOMEN IS JUSTIFIED>.
5. Meenu Anand, Commodification of Women: The Irony, 'Women's Watch' Vol.3 Issue 3, April-June 2006. NFIW.
6. Shalu Nigam, Women, Obscenity and the Law, Legal News and Views, Vol.16 No.12 Social Action Trust, 2002.

Tanuja Panda, Lecturer in Law, Pravash Manjari Law College, Keonjhar and Research Scholar, P.G. Department of Law, Utkal University, Vani Vihar, Bhubaneswar.



Gender Justice and Empowerment of Women

Prof. H.B. Das

With a determined political will, the process is now on to bring women to the forefront with men in the task of nation building.

In spite of Universal Declaration of Human Rights Charter, International Covenants and conventions, it is distressing to note that women all over the world have been denied complete justice, social, economic and political. As member of opposite sex, they have been abused and exploited by the male-dominated society. It is a disquieting feature that due to social compulsion, maladjustment and being victim of adverse circumstances, in many cases women are driven to lead life of destitution. Even though the Constitution and law of the land has given adequate protection and safeguard the interest of women, due to utter callousness, apathy and indolence of the society, a woman is figured as a weaker sex. It is an artificial creation, not an edict of God. Needless to say that there are serious problems of domestic violence when women are beaten, traumatized, harassed and attacked by their own men. The condition of battered women remains a hidden crime in the society because most of such cases go unreported as they are committed within the four walls of home. Domestic violence also includes torture for dowry, sexual

violence and marital rape etc. It is also in other forms which may range from minor burning to fractures, throwing acid on women and girls, to disfigure them and even kill them out of anger and frustration. There has been growing incidence of domestic violence by the in-laws and husband of married women. The Protection of Women from Domestic Violence Act, 2005 has not been able to respond to crimes committed on women because the punishment is not exemplary so as to create its impact in the society. The recent brutal gang rape of a paramedical student in a moving bus at Delhi has outraged whole nation. Due to large scale incidence of molestation and eve-teasing particularly of working women and girl students in Delhi in public places, Delhi has been described as “crime capital of India” by MPs across the party line on the floor of Parliament which was fast becoming a living hell for women.

Recently the Supreme Court also has expressed its concern regarding brutal and degrading “eve-teasing” and molestation of women with frequency in crowded places and in public transport. Often the victim is blamed for



the incident and expected to keep it to herself. In numerous cases, concerned authorities do not assist the women in reporting such crimes. The Supreme Court has tackled women's molestation at three different levels. The Court directed that states and Union territories to post women police officers in plainclothes across public spaces, from Railway Stations to shopping malls, and set up CCTV cameras in such locations too. Secondly, emphasizing communication, the Supreme Court wants special help-lines to be instituted enabling women to report such crimes and finally, it has broadened the ambit of responsibility from the victim alone, demanding that drivers or other employees in public transport help a molested woman report the crime – or face their permit being cancelled. All these measures are crucial in underlining the fact that molestation is an extremely serious crime towards which there must be no public apathy or tolerance.

Regarding “honour killings”, both the girl and boy who are married against the wishes of their parents, community and cast members are killed brutally and particularly the girls are the greatest casualty by the decision of “Khap Panchayat” of the concerned area in states like Rajasthan and Haryana. This persists in spite of the Supreme Court's anxiety and because police and state agencies fail to take them seriously. It is heartening to note that in Afghanistan, after Taliban regime came to power in nineties, women's right and gender justice was unheard of but now slowly the voice for feminism and women's right is gaining momentum. In the global context, women empowerment, and gender justice and their right to be heard, to participate and their right of development, has been recognized. The female feticide is another crime. It not only involves the crime of killing a girl child before she is born but also attacks the very dignity of womanhood, as woman as a gender is unwelcome on this earth.

To deprive them of even being born or killing them in infancy is not only immoral but it is a sin, a violation of God's edict or command. Laws do exist but social practices attacking the dignity of women also persist down the ages. The dowry related crimes, death and suicides reveal the modernized version of attack upon women's dignity, when they are tortured physically, emotionally and their basic worth is put at jeopardy.

The judgments of the Apex Court in the field of Women Empowerment, their definite lawful share in the property of father / husband under Hindu Succession (Amendment Act), 2005, regarding return of ‘Streedhan’ in the case of divorce and judicial separation under Hindu Marriage Act and provisions under Equal Remuneration Act, grant of maintenance award and alimony during pendency of the matrimonial cases in favour of wife for her sustenance and lawful guardianship in favour of wife for financial security of women, all taken together, would go a long way for the protection of the legal rights and status of the women. The directive of the Supreme Court for compulsory registration of marriages and for the rehabilitation of the children of the prostitutes, for their health and education in the schools, meant for the public at large are welcome steps to give justice to women.

Significantly, the Domestic Violence Act, 2005, Equal Remuneration Act, Immoral Traffic (Prevention) Act, 1956, Sati Prevention Act, and Dowry Prohibition Act, 1961, Prohibition of Indecent Representation of Women Act, 1986 and new provisions made in the Indian Penal Code and Evidence Act are wholesome laws, to be applied by the law enforcing authorities, so that the social empowerment of women would be achieved. The World Conference on Human Rights at Vienna on 25th July, 1993 adopted the



Vienna Declaration which is a hallmark in the efforts to gain recognition of women's human rights in many ways. The Declaration recognised human rights of women as an inalienable, integral and indivisible part of universal human rights. It pressed for the eradication of all forms of discrimination against women, both hidden and open.

To sum up, due to judicial activism reflected in various land mark judgments of the Supreme Court in the last decade, the quality of life and condition of the women have been greatly improved. Reservation of seats for women in public employment, Gram Panchayat Institutions, local-self bodies and legislature are being made in view of movement World over to give them equal social status with men. Even in politics,

police and piloting planes, they have occupied their rightful place. To safeguard their interest, National Commission for Women and State Women Commissions, Mahila Bank, other welfare institutions, Mahila Police Station have been established across the Country. They have also become equal partners in the labour and workforce of the country. With a determined political will, the process is now on to bring women to the forefront with men in the task of nation building.

Prof. H.B.Das, S.J.S. (Retd.), Former Spl. Judge, C.B.I.,
Plot No.205, Saheed Nagar, Bhubaneswar - 751007.



Hara-Chandi Temple at Bisimatri: A Study on Art and Architecture

Dr. Ratnakar Mohapatra

Introduction

The temple of Hara-Chandi is one of the important Sakta shrines of the Prachi Valley in Odisha. It is located at the village Bisimatri in Nimapara Block of Puri district. This temple is situated about 2 km from the Charichhak and 3 km from the Prachi river. It is a peculiar shrine, which contains the *parsvadevata* images of the Siva temple. The original dilapidated temple has been renovated in 2007 A.D. The present temple consists of three structures such as *vimana*, *jagamohana* and *bhogamandapa*. The *natamandapa* of the temple is open. This temple is built in sand stones and bricks. It faces to east. From the religious point of view, the temple of Hara-Chandi is considered by the local people as a site of Tantric worship in that locality. Though the iconographic features of the presiding deity possesses the Odishan Classical art of the medieval period but the present temple belongs to the modern period. The temple has not been dealt by the earlier art historians in detail.



Hence a modest attempt has been made in this article to highlight the detailed art and architecture of the temple of Hara-Chandi.

Art and Architecture of the temple

A. *Vimana*

The *vimana* of the temple is a *pidha deula* and its height is about 28 feet from the surface of the temple complex. It has four vertical parts such as *pistha*, *bada*, *gandi* and *mastaka*.

The *pistha* is devoid of sculptural elements and it measures 3 feet 1 inch in height. The central portion of the *pistha* on the northern side is fixed with a *makara* headed gargoyle for the ventilation of the washing water of the presiding deity. The *bada* of the *vimana* is *panchanga* type i.e. having five component parts such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The base of the *bada* measures 16 feet on each side. The *pabhaga*, *tala jangha* and *bandhana* of the *bada* are completely plain. The upper *jangha* of the *bada* is depicted with erotic



scene and *mithuna* figures. The corners of the *baranda* are fixed with the female figures, which are depicted in standing posture. As if they are carrying the entire superstructure. Heads and hands of the female figures are touching the eave of the lower *pidha* of the *gandi* and their legs are firmly installed on the pedestals, which are carved on the *baranda*.

The central niches of the three sides of the *bada* of *vimana* are housed with the *parsvadevata* images of Ganesha, Kartikeya and Devi Parvati. All the side deities are housed in the *pidha mundi* niches. Ganesha is the *parsvadevata* of the southern side. The four armed image of Ganesha is carved in standing posture on the double sectional pedestal. Mouse, the conventional mount of the deity is depicted on the right of the pedestal. He holds broken tusk in upper right hand, a pot of *ladus* in upper left hand, rosary in lower right hand and *parasu* (hatchet) in lower left hand respectively. The deity Ganesha wears a *sarpayajnopavita* in his body. The full blown lotus flower is carved on both side top corners of the slab. The image Ganesha is made of sand stone. It measures 1 foot 1 inch in width and 1 foot 11 inches in height respectively. Kartikeya is the *parsvadevata* of the western side. The four armed image of Kartikeya is carved in standing posture on the double sectional pedestal. Peacock, the conventional mount of the deity is carved on the right of the pedestal. The four hands of Kartikeya are completely broken from the elbow portions. Lotus flower medallion is depicted on both side top corners of the slab. The image Kartikeya measures 2 feet 1½ inches in height and 1 foot 2½ inches in width respectively. Devi Parvati is the *parsvadevata* of the northern side. The four armed image of Devi Parvati is carved in standing posture on the double sectional pedestal. Lion, the conventional mount of Devi Parvati is carved on the right of the pedestal. She

holds *nagapasa* in upper right hand, stalk of the lotus flower in lower left hand, the lower right hand is broken from the elbow portion and the attribute in upper left hand is missing. Flower medallion is carved on both side top corners of the slab. The image Parvati is made of sand stone. It measures 2 feet 1 inch in height and 1 foot 2½ inches in width respectively. All the above Saivite deities are generally found in the Siva temple, but we can find here these images are housed as the side deities of the Sakta temple. The presence of side deities of the Siva temple in the central niche of the *bada* is a peculiar feature of this temple.

The *gandi* of the *vimana* is a pyramidal superstructure and it consists of 5 flat shaped *pidhas*. The middle portion of the third *pidha* of the *gandi* is projected out by the *jhapa simha* on three sides except the front (east). The centre of the middle *pidha* of the eastern side is projected out by *gajakranta* motif. All the *pidhas* of each side are decorated with *tankus*. Garuda figure is finely inserted in the western side cardinal direction of the *beki*. *Deula Charini* figures are found inserted in the cardinal directions of the *beki* on the western and northern sides. The southern side cardinal direction of the *beki* is completely remained blank. Lion heads are fixed on the top of the north-west and south-east corners of the *gandi* while other two corners are without any animal figures.

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

The sanctum preserves the image of goddess Hara-Chandi as the presiding deity of the temple. The two armed image of goddess Hara-Chandi is carved in standing posture on the pedestal. She holds *japamala* in right hand and snake in left hand respectively. The head of



goddess Hara-Chandi is surmounted by seven hooded serpent. The image Hara-Chandi is made of sand stone and it is about 2 feet in height. The iconographical features of the presiding deity suggest the image of Manasa, the mother of snakes. The presiding deity is installed on the *simhasana* of 1 foot high. The slab of the presiding deity is surmounted by the *makara* headed arch, which is supported by two circular pillars on both sides. The *makara* headed arch is crowned by the *pidha mastaka* flanked by inverted parrots. Observing the presiding deity, Hansanatha Sahu of Adaspur is of the view that the image Hara-Chandi of the temple belongs to the late Somavamsi period. The sanctum also preserves the brass images of Chandra Sekhara, Sri Krishna, Radha devi, Anthua Gopala and *Salagramasilas* for worship. Inner walls of the sanctum are devoid of decorative element in contrast to the outer walls.

The sanctum has one doorway towards the *jagamohana*. The doorframe of the sanctum is bereft of decorative embellishments. The centre of the doorway lintel is carved with the Gaja-Lakshmi image, which is depicted in *abhiseka* pose. *Navagrahas* are not found carved on the architrave above the doorway lintel.

B. Jagamohana

The *jagamohana* of the temple is a *pidha deula* and its height is about 20 feet from the surface of the temple complex. The structure of the *jagamohana* has four vertical parts such as *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* of the *jagamohana* is the same height like of the *vimana*. A *makara* headed gargoyle is fixed on the northern side centre of the *pistha*. The *bada* has five parts, which are completely plain. The southern side central niche is fixed with a window for ventilation of air and light into the *jagamohana*. The two armed image of unidentified female deity is housed in the northern

side central niche of the *bada* of *jagamohana*. The female deity is carved in *lalitasana* pose on the sheep. The attributes in hands are not clearly visible. The height of *devi* is about 1 foot. The image may be one of the female counterparts of the *astadikpalas*. The eastern side *bada* wall niches contain two sculptures; one is mounted horse and another is unidentified female deity.

Mounted horse : The left side doorway wall niche of the eastern side *bada* wall of the *jagamohana* houses a mounted horse. The two armed warrior figure is depicted seated on the back of a prancing horse. The right hand possesses *khadga* while the left hand holds the rein of the horse. Two elongated parasols are carved on the heads of both warrior figure and horse. The figure of mounted horse is being worshipped by the local people as goddess Mangala. The slab of the mounted horse is made of sand stone. It measures 1 foot 10 inches in height and 1 foot 3 inches in width respectively.

Unidentified female deity: The four armed female deity is carved in standing posture on the double petalled lotus pedestal. Attributes in the hands are not clearly visible because all the hands are completely broken off. Two female attendant figures are carved on both sides of the deity. The backside of the head of deity is adorned with arch crowned by the *kirtimukha* motif. Flower medallion is depicted on the right side top corner of the slab. The slab of female deity is severely eroded by nature. It is made of sand stone. The slab of female deity measures 2 feet 2 inches in height and 1 foot 4 inches in width respectively.

The *gandi* of the *jagamohana* is a pyramidal superstructure and it consists of three flat shaped *pidhas*. There is no *mastaka* on the top of the upper *pidha*.

Inner walls of the *jagamohana* are completely plain. The *jagamohana* has one



doorway towards the east and it is bereft of decorative elements. The centre of the doorway lintel is carved with flower medallion. Two lion figures are recently installed on both sides of the doorway. Old lion figures are also found near the modern lion figures.

There is a *Sivalinga* noticed near the south-east corner outer *bada* wall of the *jagamohana*. This open *Sivalinga* is being worshipped as Lord Mangalesvara Siva.

C. Natamandapa

There is an open raised platform found in front of the *jagamohana*. Lion, the conventional mount of goddess Hara-Chandi is installed on the circular pedestal of 2 feet high. A stone containing the seated figure of a lion is installed on the top of the pedestal. This open platform is used as the *natamandapa* of the temple.

D. Bhogamandapa

Recently, a rectangular flat roof structure is built as the *bhogamandapa* of the temple. Its height is about 14 feet from the surface of the temple complex. The construction work of the *bhogamandapa* was being carried on at the time of survey of the temple. Two seated lion figures are recently installed on both sides of the eastern doorway of the *bhogamandapa*.

There is an ancient brick well noticed in the eastern side of the *bhogamandapa*. A figure of Brindavati is being worshipped in front of the *bhogamandapa*.

There is a *jhulana mandapa* noticed at the north-east corner of the temple complex.

Additional Shrine

A. Shrine of Lord Bhadresvara

Besides the main temple, there is an additional shrine noticed at the south-east corner

of the *jagamohana*. The shrine is dedicated to Lord Bhadresvara Siva. The additional shrine is a *pancha ratha rekha deula* and it is about 30 feet high from the surface of the temple complex. The structure of the shrine has four vertical parts such as *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* is plain and it is about 2 feet in height. The *bada* has five parts such as *pabhaga*, *tala jangha*, *bandhana*, upper *jangha* and *baranda*. The *pabhaga* has four horizontal mouldings. The *tala jangha* and upper *jangha* are completely plain. The *bandhana* of the *bada* consists of single horizontal moulding.

The central niches of the three sides of the *bada* of the additional shrine are housed with the *parsvadevata* images of Narasimha, Varaha and Trinatha (Brahma, Vishnu and Mahesvara). All the side deities possess as usual attributes in their hands. This is a peculiar shrine, which contains the images of 'Trinity' and Vaishnavite deities as side deities of the shrine. The *baranda* of the *bada* consists of 5 horizontal mouldings.

The *gandi* of the additional shrine continues the *panca ratha* plan of the *bada*. The base of the *raha paga* of the *gandi* is projected out by the *jhapa simha* on both the northern and





southern sides. The *raha pagas* of the *gandi* on the three sides except the east are projected out by the *gaja kranta* (lion on couchant elephant) figures. The central *paga* of the front (eastern) side is decorated with a large *angasikhara*, which is crowned by the *gaja kranta* motif. The entire *gandi* is thickly plastered with modern cement. Lion heads are fixed on the top of *kanika pagas* of the *gandi*. *Deula Charini* figures are inserted in the four cardinal directions of the *beki* above *rahas*.

The *mastaka* of the additional shrine consists of *beki*, *amalakasila*, *khapuri*, *kalasa*, *ayudha* (trident) and *dhvaja*.

The sanctum of the additional shrine preserves the *Sivalingam* within the *Saktipitha* as the presiding deity. Here the *Sivalingam* is not visible, because it is under the *Saktipitha*. Inner walls of the sanctum are completely plain. The doorway of the sanctum is bereft of decorative elements.

The *jagamohana* of the additional shrine is a small *pidha deula* and its height is about 15 feet from the surface of the temple complex. It has three parts such as *bada*, *gandi* and *mastaka*. The central niche of the northern side *bada* is housed with the figure of Lord Krishna flanked by *Asta-sakhis*, four on each side. All the figures including Lord Krishna are carved in standing posture on the pedestal. Lord Krishna wears a garland of wooden flowers in his body. The *sakhi* figures holding parasol, *chamara*, offerings, flowers, *dhupadani* with folded hands are carved standing posture on both sides of Lord Krishna. Some diminutive human figures are finely carved on the bottom part of the pedestal. The entire slab is made of soft chlorite stone. It measures a square of 1 foot 3 inches. This image is a peculiar sculpture in the Prachi Valley. Iconographical point of view, it is a rare image in that locality. The image

may be dated to the Post-Gajapati period. The southern side central niche of the *bada* of the *jagamohana* is housed with the image of Ganesha. The four handed image of Ganesha is carved in standing posture on the double sectional pedestal. He holds rosary in lower right hand, a pot of *ladus* in upper left hand, *parasu* (hatchet) in lower left hand and the upper right hand is broken. Mouse, the conventional mount of the deity is carved on the right of the pedestal. Flower medallion is decorated on both side top corners of the slab. The image Ganesha is made of sand stone. He wears a *sarpayajnopavita* in his body. The slab of deity measures 1 foot 1 inch in width and 2 feet 1 inch in height respectively.

The right side eastern *bada* wall of the *jagamohana* is inserted with the Astika-Jaratkaru image. Devi Jaratkaru is carved in *lalitasana* pose on the double sectional pedestal. One of her legs is on the pedestal while the right leg is pendant. The figure Astika is depicted seated posture on the left lap of Devi Jaratkaru. The left hand of Jaratkaru holds the left arm of Astika while the right hand rests on the leg of Astika. The right hand of Astika lies on the shoulder of Devi Jaratkaru and the left hand has kept on the left knee of Jaratkaru. The head of *devi* Jaratkaru is surmounted by the branches of Snuee tree. Lotus buds are carved on both side top corners of the slab. The image Astika-Jaratkaru is made of sand stone. It measures 1 foot 1½ inches in width and 2 feet 7 inches in height respectively. A serpent is carved on the bottom part of the pedestal and it indicates the *naga* nature of Jaratkaru. The Astika-Jaratkaru image of the site is locally worshipped as Savitri-Satyavana.

The *gandi* and *mastaka* of the *jagamohana* of the additional shrine have usual components of the Odishan *pidha deula*. Inner walls of the *jagamohana* are completely plain.



The *jagamohana* of the shrine has one doorway towards the east. The doorframe of the *jagamohana* is bereft of decorative embellishment. *Navagrahas* are carved on the architrave above the doorway lintel. All the *grahas* are depicted in *yogasana* posture with usual attributes in their hands. Nandi and Bhrunji figures are finely inserted in either side doorway wall niche of the *jagamohana*. They are acting as the *dvarapalas* of the additional shrine.

Bull, the conventional mount of Lord Siva is found installed on the circular pedestal of 1 foot high. It is noticed in front of the doorway of the *jagamohana*.

There is a separate wall containing the images of *navagrahas* of the modern period. This wall is erected in front of the *jagamohana* of the additional shrine. All the *grahas* are depicted in *yogasana* posture. Each *graha* is housed in the arch shaped niche. Recently, they have been housed by the local devotees.

Boundary Wall

The temple complex is enclosed by a boundary wall, which is made of laterite blocks. The boundary wall is about 4½ feet in height. The temple complex has one entrance on the western side. There is a large pond noticed on the southern side of the boundary wall.

Date of the temple

There is no authentic record with regard to the exact date of the Hara-Chandi temple of Bisimatri. Here the local people say that the temple was built in the Post-Gajapati period of Odisha history.¹ In this connection Hansanatha Sahu of Adaspur opines that the Hara-Chandi temple of Bisimatri is not older than two hundred years before the present.² On the basis of the architectural pattern of the temple, the construction period of the Hara-Chandi temple can be

tentatively assigned to the 2nd half of the 19th century A.D. The temple has been recently renovated by the co-operation of villagers. The additional shrine of the temple was built in later period of the temple of Hara-Chandi.

Now the temple is being managed by a local committee of that village.

Conclusion

Thus, it is known from the above discussion that the Hara-Chandi temple of Bisimatri is one of the important Sakta shrines of the Prachi Valley. Architectural pattern of the temple indicates that the temple has been built in the modern period. It is a peculiar Sakta shrine, which preserves the images of Ganesha, Kartikeya and Devi Parvati as the side deities of the main temple. These *parsvadevatas* are the usual side deities of the Siva temple. The presiding deity Hara-Chandi is considered by the local people as the Tantrika deity. Iconographical features of the presiding deity suggest the image of Manasa. Although the temple is built in the modern period but its presiding deity is older than the present temple. On the basis of religious importance, the Hara-Chandi temple of Bisimatri is considered by the local people as one of the Tantrika *pithas* of the Prachi Valley in Odisha.

References :

1. The priest of the temple remarks that the earlier Hara-Chandi temple was built in the post Gajapati period.
2. Hansanatha Sahu, one of the senior scholars of the Prachi Gaveshana Parisada remarks that the Hara-Chandi temple of Bisimatri was possibly built in the 19th century A.D.

Dr. Ratnakar Mohapatra, D.Litt. Fellow, Utkal University of Culture, Unit-II, Bhubaneswar-751009.