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MADHUSUDAN PADHI, I.A.S.
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RANJIT KUMAR MOHANTY, 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

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


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Editor's Note



We are speechless at the barbaric massacre of innocent school children at Peshawar in Pakistan. We vehemently condemn this brutal terrorist attack and thus, this Editorial Page has been left blank in their memory.


Editor, Odisha Review

Shrikshetra, Matha and its Impact

Subhashree Mishra

Shrikshetra is the cultural capital of Odisha. The culture of Shrikshetra is completely based on Lord Jagannatha. It represents the essence of Indian culture unity in diversity. So long we have tried to present legendary events so also historical facts to prove our contention that Shrikshetra stands for its unique cross cultural phenomenon and the fact is unchangeable that Lord Jagannatha is a symbol of diverse concept and ideologies in regard to god and religions. With its origin as a tribal deity in the hoary past Jagannatha plays the multifaceted role of Vishnu and Siva on one hand and the trinity as the symbol of Jainism and Buddhism. Even the Muslim like Salbeg and Haridas offered Him prayers for their salvation. It has to be accepted therefore that the philosophy that grows up in Shrikshetra with Lord Jagannath in the centre stage defied a simplistic or for that matter a dogmatic definition and moreover, the shrine known as Shrikshetra is a place with monasteries performing diverse rites according to their ideologies. It is the most liberal outlook of the contemporary king of Khurda or the Raja of Puri who granted pieces of land to the founders of these monasteries.

Generally, Mathas are institutions where Sanyasies, austerities, Bhikshukas and devotees stay to practice meditation to reach God. These are originally founded with the object of giving religious instruction to Chelas or disciples and generally encouraging a religious life. But in Shrikshetra Mathas have been developed with a special reason. Most of the Mathas of Puri are

connected with the worship of Lord Jagannath and have typical *sevas* or duties to perform in the temple. The Mahantas or religious head of these institutions are the Gurus or spiritual preceptors of many people. In the past, they received liberal gifts or money from their wealthy followers and endowments in land for the worship of Lord Jagannath and for other charitable purposes. The purpose of this Matha culture is to bring common man back to his original consciousness which is Krishna consciousness or clear consciousness.

The Puri Mathas are developed to support Jagannath temple in daily and special rituals. The rituals of the Lord can be classified into three categories 1) From the opening of the gates of the Lord for the first *darshan* to the offering of morning Bhoga 2) From the end of the morning Bhoga to the offerings of evening Bhoga 3) From the end of the evening bhoga to the closing of the temple in the night when the Lord goes to sleep. The rituals can also be classified in the following ways 1) Puja and Arati 2) Bhoga 3) Different Veshas 4) Different festivals that are observed in the temple. It is not possible to give a detailed description of the rituals of the temple with which all the monasteries are associated in course of time. Some of them have been extinct. A few of them still continue to be indispensable parts of the rituals of the temple. Some leading Mathas of Puri are closely associated with the daily rituals of Shri Jagannath and some of the important festivals. Jagannath Ballava Matha,

Raghavdas Matha, Bada Chhata Matha, Bada Odia Matha, Sunagosain Matha, Sri Ram Das (Dakshina Parswa) Matha, Uttar Parswa Matha, Emar Matha, Radhakanta Matha, Jadhu Mathas may be included among them. Besides the daily rituals, these Mathas are extending assistance in various festivals like Rath Yatra, Chandan Yatra, Jhulan Yatra, Navakalebar ceremony and other festive occasions by offering Panti and Pana Bhog, Vesa materials, clearing of Ratnasimhasana, supplying of canopy and *chaka Apasara*, phulari tela (til oil), sandal wood paste, flower garlands, Tulsi leaves and other Puja materials besides performing Sankirtana with devotional music services.

Tha Matha culture in Puri influenced the society to great extent. The impact of Matha culture can be studied under different heads like social, cultural, religious, economic etc. Mathas are developed for spreading religious knowledge. Mathas help the poor students for completing their education. Some Mathas are having rich library containing printed books and manuscripts which help a lot to the educated mass of our society. Mathas also act as a type of residence for the destitute, poor and helpless people. They also provide shelter to the people belonging to their own sect, while some of them have arrangements to provide temporary shelter to pilgrims. Most of them also carry on many charitable dispensaries. Some Mathas are used as old age homes. Some Mathas are organising various religious programmes viz: Bhagabat Parayan, Ramacharita Manas Patha etc. Some Mathas prepare *prasad* for Lord Jagannath with the help of Supkars. The *prasad* collected from the temple after being offered to the Lord is distributed among the devotees. Mathas are considered as the main attraction for the tourists. Hence, indirectly Mathas play a dominant role in the development of tourism. The lands were endowed to the Mathas by the donors with the specific purpose of offering some Bhogas or performing certain *sevas* in the

Jagannath temple or for performing other acts of charity and the Mahantas were considered as mere trustees. But at present, Mathas are not performing their duties properly. They avoid their duties in the pretext of paucity of funds. Although the Mathas do possess thousands of acres of land they do not get the income from these lands. The Mahantas are no longer efficient like their ancestors. Consequently a sense of distrust prevails for which they are not in a position to collect their income from land. So Mathas are not capable for social welfare activities. Now Mathas are managed through private donations from the devotees. In the present context, the relation between the Mathas and the temple have become a formal one. The original, ethical, spiritual, religious and artistic values are very often not seen in their practice. In spite of this, they are considered as inseparable institutions in the socio-religious life of Shrikshetra. Although, with the advancement of modernity some Mathas are completely abolished, some have been converted into market complex, Jatri Nivas, some of these are in dilapidated condition. Still some Mathas are well maintained and perform their duties properly as per their capacity. Let Lord Jagannath create an atmosphere of sense of belief so that the old tradition may revive again in Matha culture. The only consideration that prevails in Shrikshetra is that everything belongs to Lord Jagannath and He belongs to everybody, every organization or even every dwelling houses of common people and the palace of King as well. Nothing in Shrikshetra the holy concourse, can be conceived of without Purusottam or Lord Jagannath. He is the great synthesizing force behind the entire gamut of Shrikshetra around which the whole universe revolves.

Subhashree Mishra, Deptt. of Sociology, Ph.D Scholar,
Utkal University, Vani Vihar, Bhubaneswar.

GOOD GOVERNANCE



Odisha Right to Public Services Act, 2012

(Inclusive of Newly Added Public Services)

The Government of Odisha under the leadership of Shri Naveen Patnaik has imbibed processes which take care of Citizens' right on top priority. Now the people of Odisha have been vested with the invaluable right to get notified services within a specified time limit. The time-bound services to be provided as per the Odisha Right To Public Services Act, 2012 as declared by the Government has been enumerated below:-

Commerce & Transport (Transport) Department

Temporary Registration	3 days
Registration of Vehicles	7 days
Tax Clearance Certificate (TCC) in Form-D	4 days
NOC in Form-28	4 days (after receipt of Police Clearance Report)
Addition/Deletion of Hire Purchase/Mortgage entry	4 days (after receipt of confirmation from Financer)
Transfer of ownership of vehicle	4 days (after appearance of both seller and purchaser)
Issue of Learner's License for Driving License	3 days from the date of appearance for test
Issue of Driving License	5 days (after passing in the test)
Renewal of Driving License	5 days
Issue of Duplicate Driving License	5 days
Issue of Trade Certificate	30 days
Issue of Transporting Agent's License	30 days after receipt of clearance from Mining Department wherever necessary
Issue of Fitness Certificate for Transport Vehicle	3 days (after production of vehicle for inspection & compliance to rules)

Revenue & Disaster Management Department

Disposal of misc. certificate cases for SC, ST, OBC, SEBC and Legal Heir Certificates	30 days (excluding the period taken for disposal of objections, if any)
	N.B. -For these certificates citizens should apply in their native Tahasils.
Disposal of misc. certificate cases for Residence and Income Certificates	15 days (excluding the period taken for disposal of objections, if any)
Issue of certified copy of RoR	3 days

Disposal of uncontested mutation cases	3 months for disposal and 45 days for correction of RoR
Disposal of cases u/s 8 (A) of OLR Act	2 months for disposal (excluding the time taken for payment of premium)
Partition of land on mutual agreement of all co-sharers u/s 19(1)(C) of OLR Act	6 months
Registration of documents	3 days
Issue of Encumbrance Certificate	7 days
Issue of certified copy of previously registered Documents	7 days
Registration along with issue of Marriage Certificate under Special Marriage Act	40 days (where no objection received) 70 days (where objection received)
Registration of Societies	30 months where more than one district is involved (State Level Society) One month (where one district is involved)
Disbursement of ex-gratia by Tahsildars from the Date of receipt of funds and approval	3 months
Finance Department	
Disposal of application for registration under VAT/CST Act	30 days
Disposal of application for amendment of registration Certificates	15 days
Disposal of application for 'C' forms, 'F' forms, 'H' forms & Waybills	7 days
Home Department	
NOC For Passport Verification	30 Days
Character / Antecedent verification	30 Days
Disposal of application for registration of foreigners	7 Days
Disposal of application for extension of residential permit of foreigners	15 Days
Supply of copy of FIR to the complainant	1 Day
Disposal of application for use of loudspeakers (for Commissionrate Police area of Bhubaneswar and Cuttack)	10 Days
Disposal of application for NOC for fairs/ mela/ exhibition, etc. (for Commissionrate Police area of Bhubaneswar and Cuttack)	10 Days
Disposal of application for final form for road accident/ stolen vehicles/ theft cases	5 days
Supply of copy of fire report	3 Days
Supply of copy of Fire certificate for Fire incident without Insurance	7 Days
Supply of copy of Fire certificate for Fire incident in insured premises (below 10 lakhs)	30 days

Supply of copy of Fire certificate for Fire incident with damage of property worth more than 10 lakhs (irrespective of insurance)	30 Days
Disposal of application for fire safety NOC for factories/ industries/ storage godowns/ explosive premises	45 Days
Disposal of application for fire safety NOC for non-high rise building (below 15 Mtrs of height)	45 Days
Disposal of application for fire safety NOC for high rise building (above 15 Mtrs of height)	60 Days
Health & Family Welfare Department	
Registration of Birth/Death	30 days
For getting Birth/Death Certificate	7 days
Rural Development Department	
Repair of Hand pump/Tube well	7 days (minor repair) 14 days (major repair except replacement) 28 days for replacement
Women & Child Development Department	
Assistance under National Family Benefit Scheme (NFBS)	30 days
Housing & Urban Development Department	
Building Plan Approval	60 Days
Issue of Occupancy Certificate	30 Days
Marriage Certificate	7 Days
Trade License	15 Days
Pipe Water Connection	45 Days
Correction of Water Bill	30 Days
Repair of Tube Wells	7 days for minor repair; 14 days for major repair
Newly Added Public Services	
Issuance of certified copy of building plan	7 Days
Park and Community Hall booking	2 Days
Land usage and related information	3 Days
Issue of Conveyance deed	30 Days
Issue of 'no dues' certificate	30 Days
Property transfer sales deed	30 Days
Permission for mortgage	30 Days
Ownership transfer of land or house	60 Days
Complaints related to garbage cleaning	3 Days
Repair and Replacement of street lights	10 Days
Holding Tax assessment	30 Days

Road Cutting Permission	7 Days
Road Restoration permission	15 Days
Issuance of Birth and Death Certificates	7 Days
Sewage Overflow, blockage and minor leakage maintenance	48 hours.

SC & ST Development, Minorities & Backward Classes Welfare Department

Sanction and Disbursement of Post Matric scholarship to eligible ST & SC Students	30 Days
Disposal of Grievance Petitions received from ST & SC students in relating to Post Matric Scholarship	30 Days

School & Mass Education Department

Issues of Original High School Certificate-cum-Mark Sheet	7 Days(from the date of publication of results by the BSE, Odisha)
Issue of duplicate copy of High School Mark sheet	15 Days
Issue of duplicate copy of High School Certificate	15 Days
Issue of Transfer Certificate for Elementary Schools	3 Days
Issue of Conduct Certificate for Elementary Schools	3 Days
Issue of Transfer Certificate for Secondary Schools	3 Days
Issue of Conduct Certificate for Secondary Schools	3 Days

Higher Education Department

Issuance of CHSE Managed Higher Secondary or similar exam certificates	7 Days
Issue of Pass Certificate-cum-Memorandum of marks / Migration Certificates/ course leaving certificates in Correspondence Course	7 Days
Provisional Pass Certificate / Mark-sheets of Universities	7 Days
Migration Certificates	30 Days
College Leaving Certificate	3 Days
Authentication of Original Certificates	2-7 Days
Disposal of memorandum with regard to Block Grant / GIA	15-30 Days
Issue of NOC for Passport, Vigilance, Foreign Tour and Higher Study	7-15 Days

Fisheries and Animal Resources Development Department

Issue of Registration Certificates for Fishing Licences	15 Days
Issue of Renewal of Fishing Licences	15 Days
Issue of Animal Health Certificate	5-7 Days

N.B. :- The Government implemented ORPSA in 2012 to deliver time-bound services to people and raise the public accountability of officials. The Act also provides a mechanism to punish errant public servants failing to deliver the services within the given timeframe. While ORPSA had 63 services under 10 Departments, insertion of 26 additional services under 3 Departments has increased the number to 89.

India International Trade Fair - 2014 : An Overview

Smita Kar

Odisha Pavilion at the IITF-2014, Pragati Maidan, New Delhi, for the first time after long 15 years registered an unprecedented record in winning the prestigious Silver Medal at the National/International Level and has brought laurels to the State. The authorities of ITPO marked this success in the way of stamping the logo of the silver medal in the entrance of the Odisha Pavilion, decorated at Pragati Maidan, New Delhi. Coupled with joy and happiness, the 'Odisha State Day' was celebrated in the afternoon of 20th November, 2014 at Lal Chowk Theatre, Pragati Maidan, New Delhi which was witnessed by a large number of spectators congregated there. On this occasion, a series of cultural programmes like Odissi Dance, Gotipua, Ghumura, Sambalpuri Dance and Ghoda Nacha were performed by eminent artistes communicating cultural ethos. Hon'ble Minister, Information & Public Relations, Health & Family Welfare, Shri Atanu Sabyasachi Nayak inaugurated the State Day Celebration and released the theme based special issues of "Utkal Prasanga" and "Odisha Review" in presence of MLA, Satyabadi, Shri Umakanta Samantray, Chief Resident Commissioner, Dr. Sunil Kumar Bhargava, Commissioner-cum-Secretary, I&PR & Food Supplies and Consumer Welfare, Shri Madhusudan Padhi, Director, I&PR, Shri Ranjit



Kumar Mohanty, Director, Odisha Pavilion, Shri Bibekananda Biswal and other senior officials and dignitaries. The relentless labour of the team collectively bore fruit which has made the Odias proud at the National/International level.

This award was given away in a prestigious presentation ceremony held at the Shakuntalam Theatre of India Trade Promotion Organisation. The Award was presented by the Hon'ble Union Minister of State for Tourism and Culture and Civil Aviation Dr. Mahesh Sharma. The Commissioner-cum-Secretary, I&PR & F.S. & C.W., Shri Madhusudan Padhi received the award on behalf of Government of Odisha.

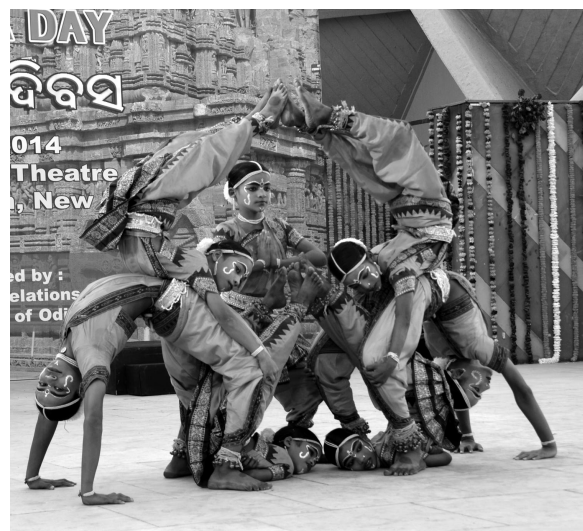
Odisha Pavilion this year synchronized with the theme of "**Women Entrepreneurship**" as prescribed by the ITPO. The Odisha Mandap presented the message of Women Empowerment



along with a host of other vital information on the development programmes of the State Government. The fascia of the design depicted the maritime glory of Odisha and the transitions towards modern Odia Women in furthering the pace of growth and prosperity. The transition of Odia women from the role of Sadhaba women in those days to the modern Odia women who keep on marching ahead upholding the past glory of commercial and cultural excellence which was vividly depicted in the design. Odisha Pavilion this year has been designed and decorated highlighting various initiatives of the State Government aimed at empowering women in socio economic sector. In fact, women entrepreneurs are significant factors of the global expedition for sustained economic development and social progress. Their relentless zeal and incessant endeavour for success have already mitigated all myths of gender-bias in Odisha.

The fascia design of the Odisha Pavilion is inspired by the Boita Bandana, the glorious past of the commercial journey with religious and socio economic significance. The reminiscence of Odisha's maritime glory, the design depicts the remarkable spirit of enterprise and adventure among the people of Odisha in the ancient times. The swan presented in the Odisha Mandap design is a symbol of knowledge and wisdom, prestige, wealth, freedom and excellence, takes us down

the maritime lane and gives Odisha Pavilion the shape of the ceremonial boat. The boat is taking our beautiful State towards the era of modernity staying connected to the traditional roots. Keeping in mind the theme of "Women Entrepreneurship", the installations and paintings are done in such a way that it narrates the story of the Odisha's women and their valuable contributions in transforming Odisha into a modern State. Pattachitra paintings, appliqué works, trademark of Odisha's rich cultural and art heritage, are the key elements of the design. The thread art installations depict the handloom culture of the State and also personify the networking and globalization of Odisha's rich culture. The handlooms which are known since the time immemorial for producing fabrics for traditional clothing, now drapes modern women in a mesmerizing style, none can put their eyes off, is shown beautifully through the installation at the right side of the Pavilion. The Odisha Pavilion's 3D Wall paintings and illustrations are self explanatory of the qualities a woman entrepreneur must have. The craft village towards the left side of the Pavilion, presented the colourful and varied art and craft of the State, inspired from the temple architecture. The craft woman installation is the



essence of the model. This shows the changing scenario in the development front in remote villages which became a reality because of consistent efforts made by the Government of Odisha. The design concept personifies the remarkable and significant contribution of women in initiating the commercial journey towards prosperity. Odia woman's transition to modernity by means of education, empowerment and emancipation is definitely a trendsetter. The sand art exhibition



depicting Odishan temple architecture took place at the left side entrance of the Pavilion that attracted a large number of visitors keeping them spell-bound.

The ground floor of the Odisha Pavilion in IITF-2014 depicted the theme sector. Women entrepreneurs make substantial contribution to the economic well being of the family and

communities, poverty reduction and economic improvement thus contributing to the millennium development goal. The employment of women in the organized sector is rising in the recent years. About 5.30 Lakh Women Self-Help Groups comprising of 70 lakh members have been organized with the support from Mission Shakti Programme. The Government of Odisha is promoting women entrepreneurship through Mahila Vikas Samabaya Nigam and Odisha

Livelihood Mission & ORMAS implemented by the Women and Child Development Deptt. and Panchayati Raj Department respectively. The new silver feather added to the cap of glory is indeed a great boost to the Odia women's morale and will certainly inspire the team, participating organizations and different Departments.

We are thankful to the National Institute of Fashion Technology, Bhubaneswar and the Bharati Chitralaya, Cuttack for their unflinching support in making the IITF-2014 a grand success.

Smita Kar, A.P.O, Information and Public Relations Department, Bhubaneswar.

'Mo Kahani' - The Memoir of Kunja Behari Dash : A Portrait Gallery of Pre-modern Rural Odisha

Dr. Shruti Das

Kunja Behari Dash was a sensitive poet, a distinguished scholar, teacher, and a chronicler of folk tales, folklore and folk history of Odisha. Dash was born in 1914 in the village of Rencha Shasan in Nimapara in the District of Puri and died at the age of 80 in 1994 in his residence *Udayshree*, at Cuttack. The canvas of his literary work is vast as it includes works in multiple genres, namely, poetry, short stories, novels, travelogues, essays, the vast collection of Odia folklore and his memoir. His capacity for this huge repertoire elevates him to the status of an institution rather than an individual. In this context I am reminded of a statement from Satya P Mohanty. According to him:

... during his visit to Cornell University, the leading Indian writer U.R. Ananthamurthy asked a group of South Asian specialists why Indian literary texts are so rarely given the kind of careful attention critics give to major texts in European and American literature... he spoke at length of two works he sees as “foundational” in the history of modern Indian novel, Senapati’s *Chha Mana Atha Guntha* (1897-99) and Tagore’s *Gora* (1907-09) . . . 1.

This was a pertinent question put by Ananthamurthy in the early years of the Twenty-

first century. It is indeed an honour that *Chha Mana Atha Guntha*, a text written in the nineteenth century, is considered a ‘foundational text’ but it is a matter of concern that Odia literature of the twentieth century has not received the attention it deserves in Indian literature. Lokaratna Kunja Behari Dash in June 21 of 1966 represented India at the Asian Folklore Conference at the Indiana University, U.S.A. and became an executive member of the Asian Folklore University. The title of “Loka Ratna” was conferred on him by the Academi of Folklore, Calcutta, in 1978, for his foundational contribution to Odia folk literature as a whole, and to the representation of socio-cultural folk history of pre-modern Odisha in Odia literature through his many works. Kunja Behari Dash was actively writing and has contributed immensely to Odia literature from 1940 to 1987, a period stretching to almost five decades. Dash’s work shuns politics although he wrote during and after the period of Indian independence. He was no reformer or preacher. He was a painter, an artist and a social historian. His works exhibit a kind of pure romanticism that shows a cultural mirror to the world. Folk was a part of his personality and flowed through his pen into all his creative endeavours. With wit, irony, humour and sympathy he depicts the everyday life of common people.

His memoir '*Mo Kahani*' (1990), chronicles a cross-section of life and culture over eight decades spanning a period from pre-modern Odisha up to the late twentieth century, thereby, becomes a great human document containing a clear and comprehensive picture of the age in rural Odisha painting a traditional culture in its various nuances. It is a uniquely representative work of Twentieth Century modern Indian literature. Taking into consideration the limited scope of this article I would like to limit my focus to an interesting section of '*Mo Kahani*', that is the section called "Adyo Usha Ra Akasha" (The Sky of the First Sun) where Dash takes us to a time period in history through a portrait gallery. My intention in this paper is to look at the historical significance of the text and the desire of the writer to preserve the socio-cultural history of the milieu traversing Dash's portrait gallery and viewing the fine depiction of people and situations therein. I shall be highlighting certain pictures painted in this section, because the limited scope of this article does not allow elaborate deliberation. The world, today, has great interest in how pre-colonial provincial society articulated itself. In the section under discussion, Dash's Rencha Sasana offers a microcosmic view of what really was in those times. It does not offer any theory or ideology, painting real characters and situations, it in fact, sketches the anxieties and struggle for existence of simple villagers and also depicts native traditions outside of colonial modernity.

'Adyo Usha Ra Akasha' in a non linear episodic fashion parades before the reader - the writer's father (Nana), mother (Bou), siblings: elder sister (Suruji Nani) and the other sister (Haro Nani), Ghana Bhaina, Hema Bhauja, Padia, Udia, teachers: Hari Mastrey and Biswambar Mastrey, Bira Mahanti, Rama Mahanti, the Dalit servants, the cattle, trees and plants, rituals of

birth, marriage and thread ceremony, festivities, process of education, attitudes and culture of the people of Rencha Sasana, the great famine of Puri and its dire consequences faced by the poor villagers and many more incidents with great fidelity. Each picture is drawn paying attention to every minor detail and nuance, thereby, rendering them absolutely lifelike. The situations and characters drawn are at once types and individual, representative of humanity in general. In this respect, Kunja Behari Dash can be compared with Shakespeare who "makes it his business to paint life as he sees it and paves others to say the morals" (English Literature Notes Dec. 2013). In the entirety of the text Dash never moralises nor stands on judgment over others. He stands at par with the great fathers of literature. His memoir can be easily compared with *The Canterbury Tales* composed by Geoffrey Chaucer, the great English poet of the 14th century. Critics' opinion on Chaucer can apply to Dash:

Coghill in his book on Chaucer says; "He has painted the real picture of England of the 14th century" . . . Another famous critic Legouis says; "Chaucer's pilgrims belongs to his own age. They are as they were in reality. They are true to life and form the very background of that history which is the history of 14th century. From the opinions of famous critics it becomes clear that the prologue is an important social document, a great social chronicle in which Chaucer presents with great fidelity the body and the soul of the society of his own times. It is the full-blooded and full-flooded view of the variegated panorama of the 14th century. In other words he holds a mirror to his age ... Chaucer's view is humanistic view. He was writing from a worldly and secular angle which includes in its range both the good and the bad because he knows that the warp and woof of life is made up of both the angels and the devils. That is why there is an unprejudiced

acceptance of everything. (English Literature Notes Dec. 2013).

Dash like Chaucer draws characters and incidents from real life of his times. He writes from a 'worldly and secular angle' including the good and the bad as he sees them. He goes beyond Chaucerian dimension as his descriptions are subjective rather than objective. He looks at things from close personal quarters yet there is 'an unprejudiced acceptance of everything'.

In the first episode 'Mamu Ghara' (In the house of the maternal uncle) the Odia rituals following a child's birth is described. It was customary to invoke the Goddess *Sathibudhhi* to bless the new born. This was usually done at the place of birth. The writer tells us that the Goddess had no image, she was realised in the shape of a grinding stone – thick and elliptical. Turmeric paste constituted the face, sandalwood paste served to design eyes and on the forehead she bore a large round red vermilion mark. It was a birthday ritual enacted each year by the mothers. They collected and clubbed together six kinds of local weeds like, *bajramuli*, riceweed, wild colocasia, sticks of *oluo*, *bichhuati* and sharp spines of bamboo. With these they gave the child six strokes on their heads praying for their longevity and prosperity. *Satyanarayan puja* was another ritual concerning children and fertility. Barren women were supposed to beget children with the blessings of this Deity. It was common belief that barren women were inauspicious; the writer tells us of the pathetic plight of these women, who chose to take a bath in the warm waters of '*Hatakeswar*' (a local temple pond) and swallow snails, eels or whatever else was available to end their miserable lives. The depiction of the misery of child marriage, early widowhood, abject poverty and consequent

disease and death is done with passion and despair.

In his gallery, Dash places the portraits of four women close to his heart, at the same time he objectifies their predicament as universal to those times: Mother, Suruji Nani, Haro Nani and Hema Bhauja are placed alongside each other for an effect of comparison and contrast. He also depicts the life and style of the Dalit women of the village quite objectively. His sister Suruji is representative of child brides and their pathos very common at the time. Her physical description is so picturesque that she takes shape in the reader's mind: a soft spoken girl, fair in complexion with a round face like the sunflower. She was caring and gentle as she was obese. She was the apple of everybody's eye and the darling of the community. Each year she would be crowned the queen of the *Dola* festival. Their father, who belonged to the lower middle class strata of society, had married her off as a child bride into a rich family of about hundred members for whom she had to cook, clean and serve incessantly. Dash had accompanied Suruji to her in-laws in the same palanquin and had cried with her unable to comprehend why she was being sent off. Her marriage, widowhood and death left an indelible mark on his life. With nostalgia he remembers the day of his sister's widowhood; he grieves poetically:

“what did the Almighty achieve in destroying all that beauty that He Himself had poured- all in one place? The burden of a mountain had befallen on she who had not bourn the pressure of flowers. Having to work day in and day out, she cried not tears but blood. . . Her beauty withered into ash like the lotus in the winter fog. . . How fathomless is the sea of grief, how hot the flow of tears, how soft the poetry of grief, this I had been initiated into by her” (Dash 37).

Beauty, pain and the fear of loss has remained with him shaping his later day poetry. In a poem called 'Beyond Sixty' Dash writes,

Sometimes insult and sometimes adulation
Of respect, with full of love all have passed.
That past laughs like mirages in desert.
Many a sorrowful event made me shed tears.
Deep pain-stricken lines are drawn in my heart
put on a garland of spikes.(Mishra 51).

He projects his other sister Haro Nani as a stark contrast to Suruji rendering her more individual than type. She was as tall as a ladder, lanky, dark, intelligent, loving at the same time cantankerous. She was one of the first girls to be educated in the village and get a scholarship in the lower Primary class, but as the father had no money, having spent all on the marriage of the elder daughter, she had to be given away to the bridegroom's house without ceremony at the earliest possible opportunity. The poor child had to bear the brunt of this ignominy throughout her life. Another frame comes into picture, the portrait of Dash's mother. Her physical appearance is a typical painting of married women in the Odia villages in pre-modern times. He writes,

She wore gold nose rings of the size of wheels in toy bullock carts, an elongated piece of gold hung from the bottom of her nose. It was about the size of a buttercup bud. On her ears she wore heavy rings, called *nahulo*, on her neck she wore thick necklaces and rings of both gold and silver, called *chhecha konthi* and *mohudo*, her hands were adorned with bracelets (*khadu*, *batapholo*, *rasunia malo*) and bangles made of gold and red glass, on her waist she wore a three-layered waist chain (*onta suta*), and feet were adorned with heavy silver rings... She was tall and fair. (Mo Kahani 23).

This description is so lifelike that the reader can almost visualize the attire of women of those times. Yet, the mother defies social taboos and strives to pull their family out of abject poverty which was consequent upon the death of Dash's father. She goes out into the fields, gathers and employs labourers and supervises their work in the fields with an umbrella in hand. She gradually lifts her family out of economic doldrums and educates her last two surviving children-Dash and his younger brother, Udaynath. She empowers herself and becomes an icon of willpower and emancipation contrary to the stereotypical role into which she was supposed to slip. The portrait of Hema Bhauja is painted with a different stroke, making her character appear poised, dignified, benevolent and pathetic. She is a typical picture of the pathetic childless child widow, towards whom society was quite unsympathetic in those days.

Dash paints the picture of his father, Chintamani Dash, with care. The character grows beyond the individual and assumes the dimension of a typical social reformer and at times the strokes concentrate to bring out the individual, idiosyncratic hues and traits of the man. The first sentence Dash writes about his father is that "He did not have higher education, yet he was in a very high position, a gentleman among the gentry, absolutely respected amongst the respectable" (8). Chintamani Dash's portrait exhibits a man admirable in all respects and competent in all aspects. Dash writes:

My father was seven feet in height. In the fairs and markets he stood distinguished, his head a hand above that of most people. He was by no means lanky, rather a pleasant squarish man, solid and straight like a teak tree trunk. He was in fact as strong as an elephant. The village gymnasium had steps made of very heavy stone, which five

of the strongest men could hardly move; he could pick it up with ease and swirl it around”(8-9).

Chintamani Dash, inspired by his friend Bira Mahanti, was the initiator of women education in the village. He was a social reformer and had to stand up against all odds and severe criticism. Bira Mahanti wanted to formally educate his daughters which at the time was anti-orthodox and anti-establishment. Rural Odisha was still in the dark ages so Mahanti was ostracized from the community. It took Dash's father a long time and incessant arguments in favour of Mahanti's decision to convince the village elders. Bira Mahanti then proposed to have a Girls' School in the village which was unheard of till the time. A teacher for the school was sought and Chintamani Dash was requested to take on the responsibility of the school and teaching. This was quite a challenge as he had no formal education himself. Yet, true to his 'never say die' attitude Chintamani educated himself in order to teach in the Girls' School that he founded together with Bira Mahanti. Chintamani is the prototype of the strong and free-willed Odia man who was up to any challenge. These kind of people peopled Pre-colonial India. They unharnessed their potential at every opportunity. Chintamani in his enthusiasm to teach and write poetry educated himself in Sanskrit and the scriptures. He walked the long distance to Puri to seek out learned teachers and be instructed by them. It is very interesting to read Dash's account of how his father Chintamani rose to every occasion; he even became a self designed doctor. The village, as in almost all the villages during the times of colonial rule (as we can find in the fiction of Fakir Mohan Senapati), was often plagued by calamities and ensuing epidemics like cholera and small pox. People were so afraid that they considered the epidemic to be a curse of the Goddess for some ill done either by them or their peers. Then the village had no doctor. Rather the

patients were treated by witch doctors who resorted to using smoke and chants in order to drive the ill away and the villagers spent a lot of money to appease the Goddess. The result was more death and more suffering. Chintamani Dash, a man respected by all in the village took up the responsibility of what the administration should have done. When no doctor was found in the vicinity he bought books on Ayurveda from Puri and started learning medicine from it. He collected herbs and roots, engaged his wife in making the medicine and together they set out to cure the needy sick of the village. In spite of being very poor Chintamani never demanded money for his work; he spent whatever little he got from his meagre land.

Another interesting fact about this colourful personality from pre-colonial Odisha is his love for literature, poetry, and theatre. He, like most of the great people of his times wrote for the masses and did not think about preserving their name and fame in the future. He composed dialogues and poems on the spot when his team was challenged in a friendly folk repartee. He was a true artist and a fearless reformer. In those orthodox and conservative days when the caste system was an integral and irremovable part of the culture Chintamani's outlook was anti-establishment. He was empowered by the true knowledge he acquired from his learning. A reformist at heart, he did not care about the system of untouchability. He was absolutely dedicated to his work as a farmer and to his calling as a poet and artist. He was an established drummer in the field of Odissi music and a propagator of folk theatre. He himself composed the songs and the lyrics therein. He had built a hut in his own backyard and trained untouchable youth in Odissi art, music and culture. This was something inconceivable at the time. They formed

his troupe, whom he took along with him to nearby and distant villages to stage folk plays. Chintamani was a multifaceted personality, sensitive to the woe of others and dedicated in the service of the villagers. Dash peeps into the soul of Chintamani and brings out his true personality.

Dash's brothers Ghana Bhaina and Padia are types, i.e., types of people that were commonly found in early twentieth century rural Odisha. Ghana Bhaina was a teacher and followed his father's footsteps in writing poetry, promoting girls' education and folk theatre. Padia's portrait is a prototype of the village simpleton, being trained in farming by his father. Once he was infected with dysentery and colitis. No one had heard of trained doctors in the village at that time, so he was treated by a village quack, who kept him in a chamber of smoke obtained from burning the horn of deer in order to cure his colic pain. No one went to him to clean him with warm water, so, filthy and pongy he finally succumbed to death. This was the typical helpless scene in all the families of rural Odisha in early twentieth century. The angst, the tears and the lament that followed was quite commonplace.

Dash's socio-cultural responsibility motivates him to draw the picture of people of the working class of the then society, particularly the Dalits. He says that the Dalits were the poorest people of the village and lived in the outskirts. There were two sub-castes among them- the *Bhois* and the *Haadis* or scavenger class; they were so poor that only a few of the families got a bellyful to eat the year round. Both men and women of the *Bhoi* caste went out to work in the fields, while the old women looked after the young children at home. They would dig out snails and oysters and at times crabs from paddy fields, burn and eat these with a little salt and chilly. The women suffered the most as they had to look both after

the house and the hearth. They picked the leftover rice from the fields or picked them from weeds and made a kind of broth with it. They had too many mouths to feed as they had too many children. They even picked grass and herbs from ponds to cook, which were never eaten by the upper class people of the village. Their children were unkempt, unhygienic, filthy, diseased and always suffered from pangs of hunger. It was another story for the *Haadis* or the scavenger class – they were not even allowed to enter the houses of the upper class people and were thus deprived of work. They stripped the skin off dead animals to sell and ate the flesh. They have often been spotted fighting with vultures and jackals for the flesh of dead animals. They occupied the lowest position in the society's hierarchy. Dash peeps into their lives and draws a true picture, dispassionately and objectively. Their plight was even more miserable during the great famine of Puri that struck in 1919. Dash's own mother and grandmother survived on gruel from rice, after the male members had had their meagre share. Mostly, for the want of food, they survived on porridge made of cattle food and boiled weeds. The acute scarcity of food compelled many people to become beggars, the Dalit settlement became empty as they either died out or migrated somewhere else in search of work and food. The spine-chilling episodes and scenes of the famine, which are a part of Odia cultural history, come alive as Dash re-memorizes them in his portraiture. It was a time when land acquisition was not rule governed. People acquired and cultivated as much as they wanted. It was at that time that the small landholders or *Makkaddams* were asked to pay tax on their land holdings failing which the land would be confiscated by the British Government and sold off to new owners. The simple villagers were too poor, simple, uneducated and easy going to understand the seriousness of the notice.

Subsequently, the land that they had thought was theirs' for generations were taken away from them. As tax had not been paid for the last three years the village was auctioned off to a rich *Makkaddam* of a neighbouring village. Decadence set in and the village started disintegrating. This was also true of other villages of Odisha. The self-righteous people of the village stayed on to die of poverty, hunger and disease; while some swallowed their ego and resorted to begging, others left the village to serve as cooks and domestic servants in Kolkata. Thus, Dash provides us with a full blooded and full flooded panoramic picture of rural Odisha, a chronicle of pre-modern times. He discusses the diseases, the superstitions and despair of the common people unable to deal with or comprehend the epidemics like cholera and small pox.

'*Mo Kahani*' is a veritable picture gallery and a social chronicle of the early twentieth century rural Odisha. It evinces the true colour and aroma of the early twentieth century rural Odisha. It is also a map to the growth and development of Kunja Behari Dash's creative and poetic sensibility. His personality has been nurtured and shaped by the anxieties and beauty of the life in his village. Sensitized thus, he pioneered to venture into the realms of folk world, to collect, revive, capture and restore the indigenous culture

and cultural history of the Odia people for posterity. Serious research needs to be done on the writings of Kunja Behari Dash in order to get a better picture of pre-modern Odisha. The late Ananthamurthy's anxiety regarding foundational texts in Indian Literature could have been eased had the works of this great writer been rendered into other international languages through translations.

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Dr. Shruti Das, Reader, P.G.Department of English, Berhampur University, Berhampur.

Protection of Fragile Ozone Layer of Earth

Dr. Manas Ranjan Senapati

The atmosphere of our mother Earth is divided into several layers. The lowest region, the troposphere extends from the surface of Earth up to about 10 kilometers in altitude. Atmospheric air belongs to this region and all human activities occur in this region. Mount Everest, the tallest mountain on the planet Earth, is only about 9 km high. The next layer, the stratosphere, continues from 10 km to about 50 km. Most commercial airline traffic occurs in the lower part of the stratosphere. Most atmospheric ozone is concentrated within the stratosphere, about 15-30 km above the Earth's surface. Ozone is a molecule containing three oxygen atoms which is blue in colour and has a strong odour. Ozone is considered as helpful in the stratosphere and harmful substance in the troposphere.

The ozone layer absorbs a portion of the radiation (UVB) from the sun, preventing it from reaching the surface of Earth. UVB is very harmful which can cause skin cancer, cataracts, genetic disorder, crop damage etc. Experiments on fish suggest that 90 to 95% of malignant melanomas (a form of skin cancer) may be due to UVA & UVB radiations. Plants are sensitive to UV radiation below 300 nm. Ozone depletion may also affect the climate though not clearly understood. With its depletion, spectrum of incoming radiation will change and hence may produce new molecular species which may change the radiation emitting and absorbing

properties of atmosphere. This may cause formation of more tropospheric ozone. In the absence of ozone layer the radiations will directly flow to the earth surface and hence change the vertical distribution of molecules in the troposphere and stratosphere which in turn change the rate of vertical circulation.

Extensive use of chemicals like chlorofluorocarbons (CFCs), carbon tetrachloride, halons, methyl bromide etc. are responsible for depletion of ozone layer. These chemicals have atmospheric lifetimes long enough to allow them to be transported by wind to the stratosphere which catalytically destroy ozone.

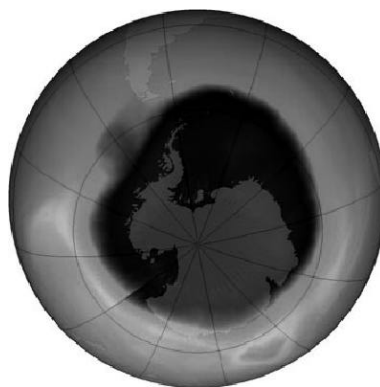


Fig. Largest ozone hole (NASA)

Exposure to strong UV radiation breaks these molecules to release chlorine or bromine in atomic state. One chlorine atom can destroy over 100,000 ozone molecules. Reduction in ozone

levels will lead to higher levels of UVB reaching the Earth's surface.

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Atmospheric models indicate that the chlorine cycle plus the analogous bromine cycle account for more than 70% of the ozone loss in the stratosphere. The remainder of the catalytic cycle for chlorine and ozone depends on OH radicals that exist throughout the atmosphere. OH reacts with ozone to form the intermediate HO₂.



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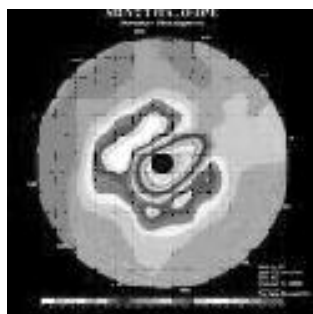
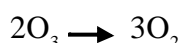


Fig. Recent ozone hole

More depletion means less protection and hence more UVB reaches the Earth. A 1 percent loss of ozone could result in about a million extra human skin cancers per year worldwide if no protective measures are taken. Ozone reforms naturally, but not nearly as fast as it is destroyed.

The hole in the layer over the Antarctic was discovered in the 1980s. It regularly tends to form in August, reaching a maximum size late September or early October before it fills again in December. The size is dependent on weather conditions. This year, the hole began forming

earlier than before (World Meteorological Organization). Antarctica's exceptionally cold winter temperatures (-85° to -90°C) help break down ozone. Almost every year since it was discovered, the Antarctic ozone hole has grown. In 2000 the region of ozone depletion covered 29.8 million km² (about the size of North America). This phenomenon is now spreading to other parts of the world. Ozone depletion has been observed also over the North Pole.

Conclusion

In 1985, nations around the world in the Vienna Convention for the ozone layer developed a framework for co-operative activities to save the ozone layer. September 16th is celebrated globally as WORLD OZONE DAY as declared by United Nations General Assembly. This year the theme was "**Ozone Layer Protection: The Mission Goes On**".

As an international response in 1987 an international meeting in Montreal, Canada, produced the Montreal Protocol on phasing out most use of CFCs by 2000. CFC production in most developed countries has fallen sharply since 1989. CFCs are being substituted by HCFCs (hydro chlorofluorocarbons) which release much less chlorine per molecule. In 50 years or so, stratospheric ozone levels are expected to be back to normal. However the final recovery is expected to require several lifetimes.

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Dr. Manas Ranjan Senapati, Department of Chemistry, Trident Academy of Technology, Bhubaneswar, Email: dr_senapati@yahoo.com.

Child Labour : A Social Evil

Dr. Bijoylaxmi Das

We are now approaching the year 2014, which is a long distance of independence. Our constitutional commitment to universalize elementary education is still remained with us a 'teasing reality'. By all measures, simplistic linear expansion of the Indian primary education since independence has been phenomenal. Despite this impressive quantitative leap forward, it has not been possible to realize the avowed goals in terms of enrolment and retention of children of the 6-14 age group. The NPE 1986 has given the highest priority to solving the problem of children dropping out of school but it has been failed. It is found that most of the dropped out children are child labourers.

We have the highest number of child labour population of the world in our country where the working children of India can constitute a country. Children are the future horses, they need to learn before they can work. See your child in every child, stop child labour. Don't exploit them or harm them in physically, mentally and morally. The above said 'appeals lies at the back of the saying that child is the father of man'. To enable fathering of a valiant and vibrant man, the child must be groomed well on the formative year of his life. He must receive education, acquire knowledge of man and materials and blossom in such an atmosphere that on reaching age, he is

found to be a man with mission, a man who matters, so far as the society is concerned. According to UNICEF, it is found difficult to count the child labourers and partly the lack of an agreed definition of child labourer. Supreme Court has given judgment for abolishing child labour and mentioned some of the official estimates (N.S.S data) of child labourer. The judgment mentioned that none of the official estimates included child workers in an unorganised sector. Estimates from various non government sources as to actual number of working children range from 44 million to 100 million. But NGOs reckon the real figure is up 60 million. The number of girls involved is not much lower than the boys. Government of India points out that 2.5 lakh migrants going out of state every year. Everyday, on daily newspapers we read that the child labourers are victimised by their authority.

In our Constitution we found manifestation in article 24, which is one of the two provision in part iv of fundamental right against exploitation. Article 45 was therefore inserted in our constitution to provide free and compulsory education to our children. Our Consitution contains some other provisions also to which we shall advert later, desiring that child must be given opportunity and facility to develop in a healthy manner. Despite the above, it is true

that children are exploited alot. Child labour is a big problem and has remained untractable, even after 67 years of our independence.

Sivakasi of Tamil Nadu was once taken as the worst offender in the matter of violating prohibition of employing child labour. As the situation was intolerable, a court case was filed by the public under Art. 32, as after all the fundamental right of the children guaranted by Article 24 was being grossly violated. The final report relating to the court judgment was declared to eliminate child labour in the match and fireworks industries in Tamil Nadu.

Constitutional Mandate :

- Article 24, prohibition of employment of children in factories . No child below the age of 14 years shall be employed in any factories.
- 39(e).The health and strength of workers, men , women and the tender age of children are not abused and forced to work which is unsuitable to their age and strength.
- 39(f).Children are given opportunities to develop in a healthy manner.
- 41. Right to work, to education and public assistance in certain cases.
- 45.Provision of free and compulsory education for each children of 6-14 years age group.
- 47. Duty of the state to raise the level of nutrition and the standard of living and to improve public health.

We find many children are child labourer in our state. In “Daily Samaja” detailed information on exploitation of child as a domestic labourer or any other labourer is noticed regularly. The 12 year old child labourer hails from Bolangir district

of Odisha and is in danger of losing his left hand while undergoing treatment at medical college. It is also highlighted that the other migrant labourers from Odisha are victimized by touts and brickkiln owners in Karnataka (The Hindu, April 20, 2013).

Statutory Provision :

We may know how the child labour problem has been viewed by our policy makers and what efforts have been made to get rid of this evil. So, the International Labour Organisation was set up in 1919 under the league of nations and it had felt that there should be a guideline by which the employment of children under a certain age could be regulated in industrial undertakings. It therefore, suggested that the minimum age of work should be 12 years. The same required ratification by the govt. of British India and during the legislative assembly debates the question of raising the minimum age from 9 to 12 years had created a furor. It has been stated that the ILO has been playing an important role in the process of gradual elimination of child labour and to protect child from industrial exploitation. It has focused five main issues : (i) prohibition of child labour (ii) protecting child labour at work (iii) attacking the basic causes of child labour (iv) helping children to adopt to future work (v) protecting the children of working parents.

A. Various Efforts of Eradication of Child Labour:

(i) Ratification of UN Convention on Child Rights India ratified the UN convention on the rights of the child in December, 1992. It is a set of international standards and measures intended to project and promote the well being of children in the society. The convention provides the legal basis for initiating action to ensure the rights of the children in society.It draws attention

to our sets of civils, political, social, economic and cultural rights of every child. Those are:

a. The rights to survival:

It includes the right to life with highest standard of health and nutrition and adequate standard of living. It also includes the right to name and a nationality.

b. The right to protection:

It includes freedom from all forms of exploitation, abuse, inhuman or degrading treatment.

c. The right to development:

It includes right to education, support for early childhood development and care, social security and the right to leisure, recreation and cultural activities.

d. The right to participation:

It includes respect for the views of the child, freedom of expression, access to appropriate information, freedom of thought, conscience and religion.

B. Ratification of ILO Convention Relating to Child Labour:

Six International Labour Organisation conventions relating to child labour have been ratified by India and three of them as early as in the first quarter of the 20th century.

C. Setting up of The National Authority for Elimination of Child Labour:

NAECL was set up in September, 1994. The objectives of the NAECL are :

- To lay down policies and programmes for elimination of child labour, particularly in hazardous employment.

- To monitor progress of implementation of programmes, projects and schemes for elimination of child labour and
- To co-ordinate child related programmes implemented by various Ministries of the Government of India to secure convergence of services.

The Government of India is implementing several programmes through its different agencies such as :

- Integrated Rural Development Programme,
- Jawahar Rojgar Yojana,
- Development of Women and Children in Rural areas,
- District Primary Education Programmes,
- Training of Rural Youth for Self Employment,
- Indira Awas Yojana,
- Employment Assurance Scheme and Mid-Day Meal programme for school children.

In April 1995, Prime Minister of India wrote to the state governments about the formation of NAECL and sought their active support in eliminating the child labour from our country.

- Supreme Court judgment for elimination of child labour, 10th December, 1996:

The Supreme Court passed a significant verdict to prevent the exploitation of children and safeguard their economic, social and humanitarian rights. They directed to set up the Child Labour Rehabilitation Welfare Fund, under which the offending employer will be asked to deposit a compensation of Rs.20,000 for every child employed in contravention of the provisions of the Child Labour & Prohibition Act 1986.

- The National Child Labour Projects :
NCLP was initiated during September 1988. Under NCPL 18,000 special schools have been set up covering about 1.5 lakhs working children.
- Scheme of the Ministries of Welfare & Women and Child Development:
The Ministry of Welfare has a grant-in-aid scheme for supporting and strengthening street children through NGOs.
- Elimination of Child Labour, part of the Common Minimum Programme of the Present Government
Elimination of child labour and providing universalisation of elementary education is part of the CMP of the present government.

Dimension of Child Labour :

Child labour is an ubiquitous phenomenon. It can be broadly classified into the following categories:

- Child labour covered by Legislation
- Child labour falling outside the legislative framework
 - A) Agriculture and allied activities
 - B) Informal, unorganised semi urban and urban sector.

The laws covered 15% of the child labour who are in formal industrial sector. Those are as follows:

- The Children (Pledging of labour) Act, 1933
- The Factories Act, 1948
- The Plantation Labour Act, 1951
- The Mines Act, 1952
- The Motor Transport Workers Act, 1961

- The Beedi & Cigarette Workers Act, 1966
- The Child Labour Act, 1986
- Except in the process of Family based work or recognized school based activities, children not permitted to work in occupations concerned with
 - ✓ Passengers, goods, mail transport by Railway
 - ✓ Cinder picking, cleaning of ash pits,
 - ✓ Cement manufacturing
 - ✓ Cloth painting,
 - ✓ Dyeing and weaving
 - ✓ Manufacturing of matches, explosive, fireworks,
 - ✓ Catering establishment in railway premises
 - ✓ Beedi making, and Mica cutting / splitting
 - ✓ Abattoirs and wool cleaning etc.

Causes of Child Labour :

According to Article 23 & 24 of Indian Constitution no child below the age of 14 should be allowed to work in any factory, mines or in any other places. But it is found that most of the children are labourer in different fields. This has been studied by a number of authors and they have pointed out different views on child labour. J.C Kulshreshtha on Indian Child Labour has mentioned the causes of failure of child labour is due to poverty, low wages of the adults, unemployment, migration to urban areas, large families, children being cheaply available, family expectation and traditions, lack of good schools, illiteracy and ignorance of parents and limited choices of women etc.

Conclusion

It may be concluded that, the problem of child labour can be solved to some extent by

compulsory primary education. Only through education we can tackle the child labour problem in our state. But unless the family is assured of income, problem of child labour would hardly get solved and it is the vital question which has remained almost unattended. So, we are of the view that till an alternative income is assured to the family, the question of abolition of child labour would really remain a will of the wisp. Education is the right of every child till the age of 14. If all the children of age group 14 will enter into the schools, the number of child labour may be lessened. The mind set of our leadership in different fields and the cultural ethos of our society also has a lot to do with the abundance of child labour in our country.

The efforts of child labour have to be multipronged keeping in view the multiplicity of factors responsible for it. But any programmes of child labour eradication must have a strong component of mobilization of the various stakeholders as well as the community at large. We will have to design suitable educational strategy based on appropriate child centered pedagogy under alternative schooling system. Providing monetary incentives for compensating the income lost due to the withdrawal of child from the work is also an issue to be thought about. The children have to work is sad, but that they

should work in conditions dangerous to their health and safety is totally unacceptable. The problem of child labour be left untackled until economic conditions and social structures are fundamentally improved. The children only know their sorrows. Silent acceptance is writ large on their faces. Though it is true that labour helps children in their survival, but should the children be made to pay for the government's inability to curb poverty?

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Dr. Bijoylaxmi Das, Reader in Education in Women's College, Khordha.

Reflections on Mahatma Gandhi's Life and Vision

Dr. Brahmananda Satapathy

Apostle of Truth and Non-violence and the Father of Indian Nation, Mohandas Karamchand Gandhi was born on October 2, 1869 in Porbandar, Kathiawad, Gujarat and left for heavenly abode on January 30, 1948. Today is a day of renewal of our faith in, and rededication to, the values dear to the Father of the Nation.

Gandhi has variously been hailed as a Liberal Political Philosopher, Philosopher of the politics of Non-violent Social Integration, Political Agitator par excellence, Dramatist of the art of life, Politician among Saints and Saint among Politicians, Great Social Reformer, Symbol of Hindu-Muslim and Brahmin-Shudra Unity, Emancipator of Women, a practical Idealist, the greatest Journalist of his Age and a synthesizer of the East and the West and of Tradition and Modernity.

Gandhiji says "My life is my message. I have nothing new to teach the world. Truth and non violence are as old as the hills. There is no such thing as Gandhism. I do not want to leave any sect after me". He never preached what he did not practise. He was a practical idealist who had no use of any ideas if they could not be implemented and being acted upon in life.

To Gandhiji, there is no Dharma higher than truth and no duty higher than Ahimsa. His

spirituality synthesised science, religion and philosophy. If Satyagraha ennobles the human spirit, Sarvodaya brings all people together 'in the silken net of love'. R.R. Diwakar is of the view that it is not Gandhi who made Satyagraha but it is Satyagraha which made Gandhi the Mahatma. The need is to control the root of all problems – The human mind "the mind" wrote Gandhiji is a restless bird; the more it gets the more it wants and still remains unsatisfied". Restraint holds the key to human without highest restraint.

Human labour and dignity should be respected. Unemployment should give way to fall and rewarding employment. True economy should stand for social justice. His religion was devoid of ritual and dogma. It was based on faith in God and trust in human goodness. The Allah of Islam is the same as the god of the Christians and Isvara of the Hindus. To him there is no God other than Truth and that can be realised through Ahimsa (non-violence). His religion begins where doctrine ceases. There is nothing stronger than human spirit. Strength does not come from physical capacity. It comes from an indomitable will.

Gandhiji was a great scientist in the realm of social truth. He sought to blend the saint and the politicians and establish the kingdom of God through non-violence. In combining intellectuality

and pragmatism, courage and compassion, wisdom and humour, correctness and courtesy and ethics and politics, he had few equals in history. Politics and economics are vital for human progress. Eschew politics of power but not politics of service. Politics without religion (ethics) is dirt.

Non-violence is the only panacea for a world dominated by greed, hatred, selfishness and violence. To quote him: "Non-violence is the first article of my faith. It is also last article of my creed."

Gandhiji's capacity for enduring pain and suffering and insult and indignities are boundless. That is why Albert Einstein called him 'the miracle of a man'. For Maulana Abul Kalam Azad, Mahatma Gandhi has carried on his frail shoulders a great deal of burden of humanity and now it was for them to stand together and share it. If millions of Indians could divide that burden and carry it successfully, it would be nothing short of a miracle.

Let me mention the deepest feelings and veneration of eminent outstanding personalities of the world on Mahatma Gandhi. Dr. S. Radhakrishnan says' "Gandhiji represents the conscience of the future man. Nothing better has ever been taught or lived since the world began". He wrote "we have killed his body but the spirit in him which is light from above will penetrate far into space and time and inspire countless generations for nobler living."

Linked to the Buddha and Jesus Christ, Gandhiji lived and died for the poor, the entire humanity. The words of an Arabian poet, Mikhail Noema quoted in Rajmohan Gandhi's classic Mohandas, sum it up: spindle in Gandhi's hand became sharper than the sword: the simple white sheet wrapping Gandhi's body was an armour plate which guns from the fleet of the Master of the Seas could not pierce and the goat of Gandhi became stronger than the British Lion."

Pundit Jawaharlal Nehru saw in Mahatma Gandhi the 'greatest symbol of the India of the past and of the future' and said that the light that shone in this country was no ordinary light, light that illumines the path of India and entire humanity, sewing the way out of darkness. As Sri Aurobindo prophesied" the light which led us to freedom, though not yet to unity, will burn on till it conquers."

Romain Rolland called Gandhiji "A Christ without a Cross. "Gandhiji bore a greater burden, a heavier load of human misery and suffering and for much longer time, than Christ had done. He also led as pure and hard a life as the heroes of our epics had supposedly done to protect righteousness.

The Hindustan Standard of January 31, 1948 left the editorial page blank except for those few lines:" Gandhiji has been killed by his own people for whose redemption he lived, the second crucifixion in the history of the world has been enacted on Friday – the same day Jesus was done to death one thousand, nine hundred and fifteen years ago. Father, forgive us."

The New York Times in its tribute to Gandhiji wrote: "He has left as his heritage a spiritual force that must in God's good time prevail over arms and armaments' and dark doctrine of violence."

Ernest Barker opined that Gandhiji had a Platonic feeling that governing and administrative person should live on pittance, content with the opportunities of service and not expecting greater reward. Barker explained: Gandhiji was a "great bridge between a great Indian tradition of devout and philosophic religion and Western tradition of civil and political liberty in the life of the community."

Erikson described Gandhiji as a 'religious actualist who made an alliance of his inner voice

and the voice of the mankind. His attitude towards religions was not one of negative toleration but positive appreciation. He respected all religions though no religion was perfect.

Aldous Huxley found in Gandhi a warning to the people who thought that "technology and organisation could turn the petty human animal into a super-human being and could provide a substitute for the infinities of spiritual realisation."

Gandhiji found himself out of place when India was celebrating her independence on the 15th of August 1947. He was away in Bengal mourning the tragic partition of India into the countries and saving the lives of thousands of innocent people.

Let us recall what Lord Mountbatten wrote on the occasion.

"My dear Gandhiji,

In the Punjab we have 55,000 soldiers and large scale rioting on our hands. In Bengal our forces consists of one man, and there is no rioting. As a serving officer, as well as administrator, may I be allowed to pay my tribute to the One man Boundary Force".

Bernard Shaw received from Gandhi a gentle retort when Shaw expressed his misgivings about non-violence saying that "the vegetarianism of the sheep makes no appeal to the tiger". To which Gandhiji gently replied that he didnot believe that "the Britishers are all tigers and no man."

It is very interesting to know Gandhiji's impact on general Smuts of Africa resisting Satyagraha. As a gesture of goodwill, Gandhiji sent a pair of sandals to the General before leaving for India. Gandhiji had made them himself while imprisoned by Smuts. Many years later, On Gandhiji's 70th birthday in 1939, Smuts spoke

with great affection for his former opponent, saying. "it was my face to be the antagonist of a man for whom even then I had the highest respect.... His manner and spirit even then, as well as later, contrasted markedly with the ruthless and brutal forcefulness which is in vogue in our day... I have worn these sandals for many a summer since then, even though I may feel that I am not worthy to stand in the shoes of so great a man.

Dr. Martin Luther King Jr. had shown the living influence and the extent of practicability of Gandhiji's ideal and techniques of Satyagraha against racial discrimination in America.

As Edgar Snow beautifully put it "This small man, so full of a larger love of Men, extended beyond India and beyond time. There was a mirror in Mahatma Gandhi in which everyone could see the best in himself and when the mirror broke, it seemed that the thing in oneself might be fled forever".

Rajmohan Gandhi summed it up all in just one line:"Our link with Gandhiji is not of blood but of spirit", it is that human spirit that transcends the barriers of time and space. That light and spirit are not the preserve of a country or of people. They are eternal. They illumine our path...."

It is heart touching to mention the expression of a great Scientist of the world Albert Einstein who wrote: "Generations to come, it may be, will scarce believe that such a one as this ever in flesh and blood walked upon this earth."

Conclusion

Mahatma Gandhi, while explaining the India of My Dreams wrote:"I shall work for an India in which the poorest shall feel that it is their country, in whose making they have an effective voice; an India in which there shall be no high class and low class of people; an India in which all communities shall live together in perfect

harmony. There can be no room in such India for the curse of untouchability or the curse of intoxicating drinks and drugs. Women will enjoy the same rights as men. We shall be at peace with all the rest of the World. This India of my dreams.”

Calling upon the Youth to observe disciplined obedience he said:” I beseech you to realise the supreme importance of discipline. Let it not be said that we are people incapable of maintaining discipline. Indiscipline will mean disaster.”

Gandhiji stirred up loving hearts to action and lived for as well as in humankind. Humanity owes a heavy debt of gratitude to him.

Neither the passage of time nor pettiness of politics can erase Gandhiji’s footprints that have adorned the entire humanity. They shall continue to serve as a beacon for India and humanity at large.

Dr. Brahmananda Satapathy, Professor, Post-Graduate Dept. of Political Science, Utkal University, Vani Vihar, Bhubaneswar.



Christmas in Eternal Solitude

Sonril Mohanty

The moon glows divinely against the starry sky,
Wisps of clouds drift idly by,
A wintry breeze dances at the mountain tops,
Silent murmurs from the patrolling cops,
The distant blare of the train, so far,
I hear merry babble from each car,
And thinking of warmth and food and comfort,
I forget myself for a time, so short.

The barred window of the prison cell,
Through which echoes the church bell,
I think of the Christmas, the previous year,
For a moment, in my eye, glistens a tear.

I think of the turkey and the candles and beer,
Set at the kitchen table, with nothing to fear,

Now that my life has closed into this cell,
None do I have to, these happy memories, tell.

Next morning, at quarter past eight,
I shall meet with a very sorry fate,
Around my neck, the hangman’s rope,
Shall fill me with guilt, sorrow but no hope,
I will be departing, departing on Christmas Day,
My last, last words for this night, I say –
“Forgive me, O children; forgive me, dear wife,
Forgive me for all mistakes that I’ve done in
your life.”

Sonril Mohanty, Buxibazaar, Cuttack.

Dr. B.R. Ambedkar :

The Messiah of Downtrodden

Rabindra Kumar Behuria

Early life and works :

Babasaheb Ambedkar was born in December 1891 in the Mahar Community, an untouchable caste of Maharashtra. After receiving his early education at Satna and Bombay, he went for higher studies to Columbia University, U.S.A. He obtained his M.A., Ph.D degree from Columbia University. Then he conducted research at India office library, London. On return to India he took up job as Professor of Economics with Sydenham College of Commerce, Bombay. In 1917, he first went to Bonn and then to London. He obtained DSc in Economics and Commerce from London University.

His chief works include : Problem of Rupee, Evolution of provincial finance in British India, Castes in India, Small Holdings and their remedies. In addition to this he wrote a number of pamphlets.

Criticism of caste system :

He bitterly criticised the social system of Hindus based on four 'Varnas' because it prompted inequality. He asserted that the problem of the untouchables could not be solved unless radical changes were introduced in the social system. Ambedkar took quite a realistic view and held the bureaucracy responsible for the miserable plight of the untouchables because it shared the prejudices of the Hindus towards the untouchables. He, therefore, pleaded for making

the public services more responsive to the needs of the untouchables and insisted on recruitment of more members of the untouchable community in the higher post.

Criticism against the role of Congress and Gandhi :

He denied the claim of the Congress to be the sole representative of the people of India including the Hindus, the Muslims and the untouchables and asserted that he could very well take care of the interests of untouchables. Ambedkar's thought of untouchables as a separate entity outside the broad stream of Hindu Society which compelled him to put forward a demand and for separate electorates for the untouchables. In course of talk with Gandhi in August 1931 he told Gandhi that he cared more for the strength rather than the principles and Hindus had not shown any change of heart so far as the untouchables and the depressed classes were concerned. In the Minorities committee also he emphatically said, "I would like to make this matter absolutely plain at the start... whatever may be the representative character of Mr. Gandhi or the Congress people, they certainly are not in a position to bind us - certainly not I say that most emphatically in this meeting.

In the Round Table Conference of 1932 in London, he was succeeded to secure separate constituencies for the untouchables. Gandhi was opposed to this as, in his idea, this would widen

the divide. But later, Dr. B.R. Ambedkar was able to secure 184 seats for the Harijans in place of only 71. Under a pact in 1941, Ambedkar was included as a member of the Armed Forces Committee. Thus he secured more placements for Maharas in the Armed Forces and in forming a separate regiment for them. The Maharas were almost deprived of Higher Education due to untouchability. So, in the memory of Lord Buddha, he established a college named 'Siddhartha College'. Especially for the Maharas on the 20th June, 1947 at the time of India's partition, Ambedkar raised the questions of the fate of the untouchables in the ceding regions. As a result, Sardar Ballav Bhai Patel brought a Bill in the Constituent Assembly on 29th April, 1947 which was passed to make 'Untouchability a punishable crime', it thus became Red Letter day in Indian history. The life-time struggle of Dr. B.R. Ambedkar became fruitful and the blot was done away with for ever. The world leaders were all praise for him.

In 1932 Premier Ramsay Mc Donald announced separate seats to the oppressed classes and they were given the right of double vote, viz they were to elect their own representatives and also to take part in voting in General Constituencies. Gandhiji greatly resented to it and undertook fast unto death to get it nullified. At the intervention of Madan Mohan Malavia etc. Ambedkar signed the Poona pact and thus saved Gandhi's life. Ambedkar continued his efforts to organise the oppressed classes. He advised them not to adopt a defeatist attitude and accept conversion to Islam. He also worked for the upliftment of the labourers and oppressed classes as member of the Bombay Legislative Assembly.

In the making of the Constitution of India :

Another notable contribution of Dr. B.R. Ambedkar was framing of a Constitution for Independent India. As Chairman of the Drafting Committee of the Indian Constituent Assembly

Dr. Ambedkar accomplished the stupendous tasks of framing a Constitution for India. As the Constitution that the Nation got was the longest in the world, so was the process of making it prolonged and highly debated. It took two years eleven months and eighteen days to make it. On the November 26, 1949, the 248 members present in the Constituent Assembly put their assent on the Draft Constitution and got it passed. Before that, Dr. Rajendra Prasad was elected as the President of Constituent Assembly on the December 11, 1946. The Drafting Committee was formed under the Chairmanship of Baba Saheb Dr. Bhim Rao Ambedkar. The other members were N. Gopalswami Ayyangar, Alladi Krishna Swami Ayyar, Sayed Mohammad Sa'adulla, K.M. Munshi, B.L. Mitter and D.P. Khaitan, Later N. Madhav Rao was appointed in B.L. Mitter's place and T.T. Krishnamachary was appointed in the vacancy caused by the death of D.P. Khaitan. They produced such a complete and commendable Constitution which not only succeeded in giving a viable democracy to India but in upholding and maintaining unity in diversity of Indian society and culture. In this regard the comment of Baba Saheb Dr. B.R. Ambedkar in the Assembly on 25th November, 1949 is remarkable; he said, "The Constitution, I offered may be good or bad, it will depend on how the men in the office use it." It means "However good a Constitution may be, if the executors fail to deliver, it may prove to be a bad one, and if the executors are good enough, however bad the Constitution may be, it will definitely prove to be good." In the words of Granville Austine, "the adoption of the Constitution of India was the greatest political venture since the Philadelphia convention."

The acceptance of the constitution on the January 26, 1950 is no less a tribute to the trials and tribulations undergone by Dr. B.R. Ambedkar, who dedicated with determination, his all to treat the ailing India for healthy and rejuvenated life of

endless embarkment into the future. The posthumous award of 'Bharat Ratna' to him was really deserved. But no amount of awards of laurels can match his personality, pursuits and performances. The world will remember him as a messiah and a man of destiny, who designed and defined the destiny of a nation and masses.

The Messiah of Downtrodden

On his return to India in 1923, he founded 'Bahishkrit Hitakarini Sabha' with the main objective of spreading education and improving the economic conditions of the oppressed classes. With the slogan of 'Educate - Agitate - Organise' the social movement led by Dr. Ambedkar aimed at Annihilation of caste and the Reconstruction of Indian Society on the basis of equality of human beings.

In 1927, he led the March at Mahad, Maharashtra to establish the rights of the untouchables to take water from the public chawdar lake, traditionally prohibited to them. This marked the beginning of anti-caste and anti-priest movement. The temple entry movement launched by Dr. Ambedkar in 1930 at the Kalaram Temple, Nashik, Maharashtra is another Landmark in the struggle for human rights, political and social justice. Dr. Ambedkar held the view that 'only political power can not be a panacea for the ills of the oppressed classes. Their salvation lies in their social elevation.' As a member of the Viceroy's Executive Council from July 1942 he was instrumental in bringing about several legislative measures to protect the rights of the labourers and workers.

One of the greatest contributions of Dr. B.R. Ambedkar was in respect of fundamental rights and Directive Principles of State Policy enshrined in the Constitution of India. The fundamental rights provide for freedom, equality and abolition of untouchability and remedies to ensure the enforcement of rights. The Directive Principles enshrine the broad guiding principles for securing fair distribution of wealth and better living conditions.

It was he, who forsook his high pedestal, climbed down to their level, gave them a helping hand and raised them to human stature. It is thus natural for oppressed class to place him at the centre as their beacon. For them, Ambedkar is no more a historical personality named Bhimrao Ramji Ambedkar. He is already metamorphosed into a symbol - a symbol for their collective aspiration and an icon for the thesis of their emancipation. Human history is replete with such icons; rather it is largely made of them.

Conclusion :

Ambedkar made valuable contribution to the social and political thinking. He strongly denounced the outrageous attitude of the Brahmanical Hinduism towards the untouchables and worked for the liberation of the untouchables from the oppression of the higher caste Hindus. Through his writings and speeches he made the people conscious of the political, economic and social problems of the untouchables and impressed the need of paying social attention to the amelioration of the miserable condition of the untouchables. The influence of his ideas is evident from the fact that the new Constitution not only ensured equality to all the citizens but also took definite steps to abolish untouchability and made its practice in any form an offence punishable under law. In short the legal remedies taken to uplift the untouchables were due to the influence of Dr. B.R. Ambedkar.

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Rabindra Kumar Behuria, Retired Lecturer, Chandbali College, Bhadrak - 756133.

Untouchable - An Antediluvian Aspersion on Indian Social Stratification

Dr. Narayan Panda

Mulk Raj Anand's novelist potential unfolded in his pot-boiler "Untouchable" a fact-finder; nevertheless imbued with controversy. Through the hero Bakha, the writer has laid bare what passes in the society under the shroud of long drawn-out superstition.

Although Sauve, squarely built, brisking with energy and enthusiasm Bakha is an outcaste-unduly pooh-poohed in spite of his indispensable work performed. Bakha's loitering in the society is considered a trespass into the sacred and serene streets. Bakha's credulous, unsophisticated psychological bent of mind is sometimes above the encumbrances made by man; he is swapped by the thought he was a child of modern India. The clear-cut styles of European dress had had an un-swerving impression on his mind. He had been over-powered with an over-whelming desire to be an English prototype in customers' life-style, manners et al. He left no stone unturned to emulate them as best as he could. In the egoism of his reason, he went to the extent of begging an Englishman a pair of discarded trousers, a pair of breeches, a Hindu sepoy, a pair of boots and patties. He procured discarded Khaki Uniform, pith solar *topees*. He went to the extent of buying the jacket, over-coat. His friends of the outcastes' colony cocked a snook at him imitation Sahib. In

tastes, manners and temperament he was a self-styled Sahib but the avocation and calling of the daily routine made him to work at latrines. He worked away dedicatedly quickly. He was buoyant, brisk, steadfast, and steady in application to his work he had got to perform. In the gay abandon of bewilderment of a burlesque Englishman determined not to summon sorrow into his make-belief sorrow less world, he was oblivious of the time and of the sweat trickling while doing his work.

The society stuck to the abominable indignation of keeping at arm's length people like Bakha. Even they weren't allowed to fetch water from the public well. For a bucket of water, his sister Sohini had to wait endlessly till someone from the superior caste happens to pass that way so that he would if his mercy prevailed fetch and pour water into the Untouchable's pot. After a long wait, the priest came that way, surcharged with passion by the first glance at Sohini, Bakha's sister, who was exulting with youthful exuberance and poured water into Sohini's pitcher in the heat of lascivious leaning and asked Sohini to clear his courtyard from that day. The so called caste Brahmin inflated with a sense of caste superiority, championing "Touch-me-not" prejudice against Untouchables was lascivious at the sight of Sohini and chased her to gratify his carnal desire; faced

with unwarranted onslaught on chastity. Sohini scurried for safety. The Brahmin shouted at the top of his voice the virgin to have polluted the place.

Bakha lived in a one-roomed slum with his father, brother and sister. Bakha's old emaciated father was always abusive at Bakha for the slightest dereliction in duty although considering the boy's age he was head and shoulders with tight and unrelaxing work of attending to latrines. As long as his mother lived, Bakha had the profound love and affection as a boy should have got from his parents although he attended his avocation with the sense of duty punctually considering his father's ineptitude which automatically devolved on Bakha the responsibility of fending for daily bread of the family. His mother used to give him a brass tankard of hot tea before he set out for work and that warmed up his workman's spirit. After the death of his mother, he was deprived of such comfort and luxuries, learnt to do without it; however he looked back with fondness to the undying memory of the bygone days when he lived in the enjoyment of not only hot tea but also tasty, spicy breakfast.

In spite of hectic daily schedule, Bakha never missed the opportunity of playing hockey with his friends and even he arranged hockey matches. He basked in the sunshine of Charan Singh's favour as somehow or the other Mr. Singh was pleased and finding Bakha's eagerness for hockey, offered a stick for which the boy was taken aback yet exceedingly grateful at Charan Singh's offer. The spontaneous gesture on the part of a renowned hockey player filled Bakha with unexpected unbounded joy. He stood smiling with a queer humility and saluted the condescension of his master, a spontaneous outburst of pride in the form of a song occurred in Bakha.

He was in a spirit of ecstatic fervour for which he was inclined for a promenade through the town and savoring the sweetness of "Red-lamp" cigarette his favourite. Some deep instinct told him that as a sweeper boy, he should shoo the public places as much as possible; for a amerial like him, smoking was an offence before the lord. It was presumption on the part of the poor people like him to indulge in the luxury of smoking like rich people. He should smoke unobserved furtively somewhere. This done, he followed the irregular streets flanked on each side by miscellaneous stops. He was beside himself with joy at the sight of Peshawari fruit-sellers dressed in blue silk turban and et al. interested to savour the sweets; he preferred the cheapest recipe for four annas, i.e. jalebis. The confectioner threw the edibles at Bakha, an Untouchable like a cricket ball for which he walked embarrassed.

His mirthful buoyancy was checkmated by sharp shout, "You have touched me and defiled me"; the abusive higher class guy went on pouring all sorts of blames and blasphemy for which a crowd collected round Bakha to aid and encourage the aggrieved man in his denunciations. He was assaulted, humiliated and stood aghast. After the ordeal, Bakha entreated the crowd, retreated and hurried away. On the way, his heart was over-flowing with devotion and regardless of anything, he swept the courtyard of the shrine and strided up the steps to steal a glance at the deity. While doing so, the same priest who attempted at the molestation of Sohini, shouted, "Polluted, polluted, polluted" which drew the crowd who stood arrayed in anger; the crowd accused Bakha to have defiled the temple. Bakha rushed back to the middle of the courtyard dragging his sister behind him. From Sohini, he came to know about the happenings. Bakha's wild anger burnt like wild fire in him. He wanted

to wreak vengeance. On the plea of safeguarding the God's sanctity, the priest stooped down so low to the extent of indulging in debauchery. Lo and behold! In the name of superiority in birth and caste, the Brahmin could cherish such nefarious designs. Eventhough Bakha was endowed with bounteous burlesque physique, he abstained from putting up a protest against the assaulter as the sin of so called low-born desisted him in spite of the detects of the conscience for justice.

On reaching home downcast and dejected, his father was apprehensive at the boy's look of wild light in his eyes and listless manners. There was tumultuous revulsion in his mind which further aggravated by the sympathetic tone of enquiry of his father. He burst out with an explosion by the unexpected sympathy shown by his father. He blurted out, "They insulted me in the morning and they abused me because as I was walking along a man happened to touch me."

Bakha also informed his father the Pundit's attempt at molestation of Sohini and chicanery of instigating the crowd who were prone to violence against Bakha only because the society castigated him outcaste and hence Untouchable. The woman in the Silversmith's gully threw the bread at Bakha from the fourth storey. What paralyzing paradox thrives behind the selfish vainglorious braggart of the man? A man who cleaned the dirt, made them clean, smoothened the ways of living, was reciprocated with such humiliating reward that would make the angels weep. Lakha, Bakha's father, guessing the going-on in his son's mind with a spirit of reconciliation to his fate as was his life-time wont of servility and resignation to the time-honoured custom of the society from which he thought there was no respite recounted an anecdote to assuage him. Hakim Bhagawan Das, the doctor of the town,

who was claimed by the higher class people and being at a loss to determine what to do, Lakha went straight to him and caught Hakimji's feet in fervent beseeching to attend on his dying son to which a Bhangi! Bhangi! (Sweeper) was the uproar from the people present. They retreated helter-skelter as the Hakim's feet had become defiled. The Hakim Sahib had the milk of kindness for the hopeless man. He was oblivious of the obscurantism that was Untouchability in the view of the society. Crest-fallen Lakha returned home at the report of Bakha's uncle that the boy was passing away. But the doctor couldn't put off the pricking of conscience, reached himself Lakha's home, examined the boy, gave medicine and saved Bakha's life. In the sea of darkness, i.e. superstition, Bhagawan Das was the ray of light. Humanity isn't altogether bereft of saintly souls that discards and disown the inhuman absurdities and rises to the occasion of playing the role of God-sent emancipator. Bakha's heart was still revolting against the calumny and contumely poured on him and his sister heartlessly despite his dedicated service for the sake of the higher class people. No joke and mock of his friends, nor the verdant vivacity of the heath that used to boost up his sagging spirit could extirpate his anguish. However his father's testimony of the doctor visiting his home regardless of the poo-hooing and lampooning of the people germinated a semblance of delight in him. It was all the more rein-forced by the fact of Charan Singh, a Hindu was above the caste prejudice. When he entrusted Bakha the task of fetching glowing charcoal for his hookah from the kitchen, his heart was overflowing with profound love and adoration for the man. The liberal attitude of Charan Singh by allowing Bakha a sip alongside fortified Bakha's nascent faith in manliness of one among thousands. In his heart of hearts, perhaps there was a glimmer of hope his redemption might take place making him an equal among others.

After the sauntering about the heath and hockey match episode, Bakha returned home. He was soundly scolded by his father for abstaining from work; he was turned out of doors by him. The volcanic filibusters of father were too much a disgrace for him. Given up to despair, he came away a long way and feeling sick and stifled he chose to squat in a place where no one might trace him out. His tormented heart was desperately exploring the way of emancipation from the slurs and slanders daily heaped on him. While lost in the whirlpool of the tormenting puzzle of soul-killing thoughts, he was surprised by the touch of Colonel Hutchingson's hand on his shoulder, who was known as the Salvationist missionary. He enquired soothingly the reason for his sorrow. He was overwhelmed with delightful pity to receive such gracious treatment from a Sahib. The Sahib explained to him convincingly the message of Jesus Christ, the son of God, who came to the earth for the salvation of the fallen. There was no difference between the rich and the poor, the Brahmin and the Bhangi in Jesus' scheme of things. The Sahib in his conscious consoling bid dragged Bakha to the Girja Ghar (Church) for conversion so that his plight would disappear like fog in the sun-shine. Reciting hymns, he made efforts to convince Bakha who could hardly understand the distinction between Rama and the Salvationist's god. His memory went back to his mother who worshipped Rama and Krishna although they were despised and looked down upon as Untouchables by the high caste people. Bakha's thought hovered round his mother's conviction on the Hindu worship of Rama, Krishna, Kali, the personification of divinity. Notwithstanding the discriminatory attitude of the people among Hindus, he wasn't perhaps averse to his religion; most probably a sound coming out from the inmost self-inspired with the thought that God lived in the shrine, Church and almost every place of worship. The Sahib's enticement for

proselytization could hardly have any pull of detachment on him. His parents' clinging tenaciously to Hinduism echoed a rhythm of unwavering impact on his mind. He felt himself inextricably interwoven in the countless body of humanity through the invisible divine spirit that who was omnipresent. The distinction between man and man on the basis of faiths and concepts appeared to be man-made, hypothetical, discord. He couldn't be convinced by Colonel Hutchingson's harangue to bring contentment as he was mentally confirmed conversion can't bring him redemption from the man-made hell of suffering. Bakha hurried without ascertaining the destination. At the railway station, he heard, "Mahatma Gandhi ki jai" from the rush of people to reach Golbagh where the Mahatma was scheduled to deliver a speech. He had heard before Mahatma Gandhi was the saviour of the sufferings, such as the Untouchables. Bakha perched himself to hear to what the Mahatma had to say. The sum and substance of Mahatma's speech on the Untouchables was that for centuries the so-called Untouchables were segregated from the mainstream of the society by the high-caste Hindus on flimsy ground of getting defiled by touch of the Untouchables. Untouchability wasn't sanctioned by religion. It was a sin to regard anyone born in Hinduism as polluted. He wished that he should be reborn as an Untouchable so that he might endeavour to salvage the tens of thousands of people from the false, fanatic, fabricated concept of 'Untouchability' coined by the privileged to keep the unprivileged Untouchables suppressed and down-trodden. In his Ashram, an 18-year old Brahmin lad deliberately performed the sweepers' work, although he was born in orthodoxy and was a regular reader of the Gita. Those who oppressed the so-called Untouchables, must understand the naked truth that in order to exonerate the sin of

keeping aloof the purifiers and sanctifiers of the people, he himself came forward to carry on the crusade to lay down the real truth the Untouchables were really adorable and admirable for their noble deed of cleansing and scavenging for years.

Bakha descended down the tree and stood reminiscing the undying word of Mahatma Gandhi, "May God give you the strength to work out your soul's salvation to the end." Bakha developed a strong impulsive inclination to stick to scavenging from the instances of amicably befriended mixed with the Brahmins' preference to do scavenging stressed on by Mahatma Gandhi. There was nothing unbecoming, derogatory to self-esteem and establishment in adopting it as an avocation and calling. He was optimistic about the poet's instance of introduction of machines to do the latrines. That alone could go a long way in doing away with the contempt of the society. Bakha returns to his father to adopt the work of scavenging as a noble occupation as emphatically stressed and elaborated by Gandhiji. His speech clarified Bakha's doubts; he developed an aptitude of clinging for the work he had taken up in life. The time wasn't far off when the abominable man-made "Touch-me-not" culture will disappear in Gandhiji's scheme of things and machine will absolve the work of attending to latrines.

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Dr. Narayan Panda, P.G. Deptt. Of Odia, F. M. University, Balasore.

Kalinga, Kalinga and Kalinga

*Bijoyini Mohanty
Indramani Jena*

Early in the nineteenth century, India, no doubt, achieved excellence in most of the fields - literary, spiritual and sculptural aspect of history and chronological records. Literature, *per se*, cannot account for authentic evidence of historical and administrative legacies but only for few horizontal corroborations. So were the uncorrelated facts of history of India in eighteenth and nineteenth centuries. Leave aside administration of the territories of India and the royal lineage, trade and religion of the places were totally obscure. With huge volume of Sanskrit literature and the meaningful hymns of Vedas, the history of the country was unascertained.

In such a situation, people were new to the terminology of Kalinga. Gradual archaeological excavations amassed a lot of evidence for anonymous yet powerful Kalinga. Ashok's Kalinga Tragedy not only astounded archaeologists and historians, but association of Kalinga at multiple remote locations provided impetus to work out the geographical, historical and administrative legacy of this State. Hard to be believed by the young British archaeologists to the then degenerated and devastated territory of newly acquired Mogulbandi Orissa Division

since 1803 that was matching with evidences of Kalinga being dug out from excavations. Kalinga stood with so many synonyms: Calingae, Holing, Kiling and half dozen of names. Genuine Kalinga is the 'Ganga to Godavari and Kalingodra Sea to Amarakantak Mountain' though the historical divisions and fractionations are so many. Kalinga was distinct in India with its peculiarities, achieved by Kalingans with their brave attitude supported by its geography.¹

It had its distinct administration, the way to its prosperity. Kalinga flourished under care of nature with wings of natural winds, with its natural flora and fauna, with excellence in the age of stone and iron. It formed the pace of religion in the globe for centuries with its foreign colonies. It is rare to cite any other nation where people's military participation forced the great Maurya king, Ashok to form his destiny. The great Kalinga Empire sustained on natural means succumbed to the mechanism of industrialization, colonialization, commercialization and militarization. The British could have noted that two millennia earlier than them the Kalingans traded in South East Asia with commercial, cultural and religious expansions most possibly with mass migration and administrative links with motherland.

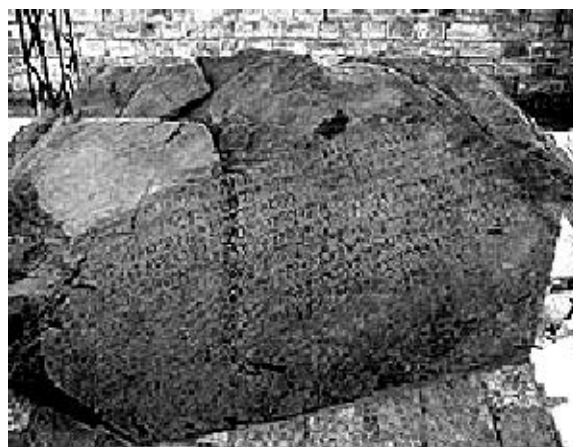
1. Archaeological Progress in India and Emergence of Kalinga:

Kalinga would have been totally forgotten if the epigraphical evidences had not been dug out from rock edicts and inscriptions. Archaeological and historical pursuits of India had started since 1784 with efforts of Sir William Jones who could identify Chandragupta Maurya of India with Sandrokottos of the Greek historians and thus Jones could get a chronological horizon of Indian history. Pataliputra was identified with Palibothra of classical descriptions. Also followed the decipherment of many scripts and inscriptions.²

Towards 1833, James Prinsep could decipher Brahmi and Kharoshthi scripts and could identify Piyadasi with Ashoka. Few more chronological benchmarks of Indian history could be obtained from his research.

During the period of 1829 to 1847, Dhauli Rock Edict was studied by Markham Kittoe. Alexander Cunningham, appointed as Director General of Archaeological Survey of India chose to record Buddhist finds and monuments plotting in a map that can indicate ancient trade routes. The journal, *Indian Antiquity*, carried the publication of important inscriptions with decipherment by eminent scholars of the field including that of Bhagawanlal Indraj, who started fully translating the old Brahmi script of Udayagiri Hathigumpha Inscriptions.

Now, there emerged a parallel iceberg of Kalinga along with the Magadha, Mauryan and Ashokan findings and descriptions. Not merely the royal patronage yielded such a vast maritime trade and sea routes, it hinted at a strong internal administration and basic rules of maritime activity of *Kalingah Sahasikah*. In addition, there were rich evidence of development of hinterlands and internal trade inside territory of Kalinga. No doubt,



Rock Edicts of Shahbazgarhi

the findings support an ancient long era of Kalingan hegemony in Indian subcontinent, Indian Ocean and South East Asia.

Rock Edict XIII of Ashoka

2. Rock Edict XIII of Ashoka: Eye Opener of Glorious Kalinga

The rock edicts of Shahbazgarhi have brought to focus a state named Kalinga that had the courage to face the mighty king of Magadha, Ashok. The Kalinga War has been depicted by historians as one of deadly battles ever fought in India. Ashok's conquest of Kalinga in 261 BC is an important marker of history of India and the World. The Kalinga War is assumed as a terrible encounter of Kalinga (the Gangaridae Calingae, the northern component of the Ganga to Godavari Kalinga) with the massive military force of Mauryan Empire composed of strong fighters from larger part of India and its Uttar path stretching up to present Afghanistan.

Ashok's inclination to Buddhism and spread of Buddhism from Kalingan base possibly leaves behind a missing link in the re-structured history of Buddha and India, the connections of Buddha and Kalinga. In own instructions, Devanam priya (Ashok) feels deep remorse for having conquered *the Kalingas*. He has

expressed his repentance on account of his conquest of *the Kalingas*. After *the Kalingas* had been conquered, *Beloved-of-the-Gods* came to feel a strong inclination towards the *Dhamma* (*Dharma*, religion), a love for the *Dhamma* and for instruction in *Dhamma*.³

3. Hathigumpha Inscription: The Banner of Kalinga

Much of Ancient Kalinga would have remained unexplored had there not been the Hathigumpha Inscription deciphered. In today's age of banners', we can worth designate it as the *Banner of Kalinga*. With its age worn letters, it definitely ascertains the geographical and historical vital components of Kalinga.

A. Sterling in 1820 published eye copy of Hathigumpha Inscription in Asiatic Researches XV, also in his book entitled, *An Account, Geographical, Statistical and Historical of Orissa*, Cuttack. Then the famous Indologist and Linguist, James Prinsep succeeded in deciphering the inscription. In 1837, Prinsep reading along with a facsimile prepared by Kittoes was published in the Journal of the Asiatic Society, Bengal. *It was the first inscription written in the early Brahmi script to be fully deciphered followed by Ashoka's inscriptions at nearby Dhauri*. Prinsep could find out the term *Aira*. The authentic reading of Hathigumpha inscription is credited to the historian, Bhagawanlal Indraji, who presented the novel appreciation in 6th international Congress of Orientalists in 1885. He declared that the king referred by the inscription is Kharavela. No doubt, Kalinga, Kalinganagari and the Kalingan potency have emerged out of rock inscription of Udayagiri and Khandagiri (Kumarigiri and Kumargiri).

Hathigumpha Inscriptions of Kharavela's Kalinga Administration :

Kharavela's Hathigumpha rock edict of late first century B.C. is the most important

epigraphical document of early historical India after Ashoka's inscriptions. It records detailed chronological, administrative and military accounts of Kalinga. It also touches many sociological aspects e.g. about his building activities, remittance of taxes and that he recovered the Kalinga Jina from Pataliputra which had been captured by the Nandas in the early 4th century B.C. and that he revived popular festivals which had been suspended by the Mauryas in the 3rd century B.C. The Hathigumpha inscription is, in another context, a historical document, better looked upon as Annual Administrative Record of Kalinga under Kharavel. Indeed, very few such administrative documents of contemporary period are there in history. It has substances to deal with public administration of Ancient Kalinga.

In the very first year of his coronation (His Majesty) urged to have repaired the gate, rampart and structures of the fort of Kalinganagari, seemingly a *paura* or municipal town of Chedi Kings, which had been damaged by storm. Kharavela seemed to have built flight of steps for the cool tanks and laid out all gardens at the cost of thirty-five hundred thousand (coins) and thus pleased all his subjects. He revived the *Tauryatrika* included in sixty-four branches (of art) that had been suspended during the time of the Mauryas. Thus reigned the King of Bliss, the King of Prosperity, the Bhikshu King and the King of Dhamma, the mighty conqueror Sri Kharavela. Strangely, Kharavela's Hathigumpha inscription angularly faces exactly the Dhauri inscription of Ashok, aerially 10 Kilometres away.⁴

Dhauri Rock Edict during Maurya Administration Kalinga :

4. Dhauri Rock Edict and Demystification of Ashok's Buddhism:

The early 19th century was to witness some extraordinary developments that eventually



led to a unique breakthrough by James Prinsep, who could break the code of the *Brahmi* script and thus helped to de-mystify Ashoka. This became possible by his careful study of the similarities of characters in the *Brahmi* alphabet of inscriptions on rock faces, such as at Girnar in Gujarat or Dhauli here. Ashok, the great has turned to be humane and expressed his concern for the ‘welfare of the whole world’. This corroborates with the inscriptions of Ashok at different locations away from Kalinga. Ashok’s Inscriptions at Dhauli and Jaugada of Ganjam add authentic records of Kalingan specificity under the highly centralized Maurya administration.⁵

5. Decipherment of Sri Lankan Buddhist Records and Kalinga:

The diverse data collected from rock edicts and inscriptions was then coordinated with the huge amount of information from Sri Lanka that became available after the translation of a major Buddhist text, the *Mahavamsa* or the Great Dynastic Chronicle, by George Turnour in the early 1830s. The final deciphering of the script in 1837 was not only Prinsep’s crowning glory but it also gave birth to systematic Ashokan studies.

It can certainly be said that by 5th century B.C., there existed close relationship between the two Kingdoms. According to *Mahavamsa*, Vijaya, the first King of Ceylon who hailed from Eastern India, was the son of Simhabahu of

Simhapura. The other Sri Lankan text, *Chulavamsa* mentions Simhapura as the capital of Kalinga. Further, the *Samantapasadika* reveals that, Sanghamitra went to Ceylon being accompanied by eight families of Kalinga with a sacred Bodhi tree. The *Dipavamsa* and *Mahavamsa* composed in 350 A.D. and 475 A.D. respectively, are a great source of history of both India and Ceylon. It also talks of the king of Kalinga giving the tooth relic of Gautam Buddha as a dowry to Dantakumara on his marriage to the king’s daughter. Princes of Kalinga carried the relic with Dantakumara to Sri Lanka where it was enshrined in a stupa.

From Sri Lankan point of view Kalinga was famous for elephants. It is known that Ceylon used to purchase elephants from India, mainly from Kalinga. Thus Sri Lanka was the next preferred homeland of Kalingans from the point of view of maritime trade and royal matrimonial relationship. In course of history, the administration and culture of the island had been closely associated with Kalinga. No doubt, Kalinga had some means to influence the administration of Tamraparni. Leave aside mutual trade, intermigration of population between two kingdoms, religious pursuits, there were intimate royal and administrative nexus between them.⁶

6. Overseas Centrifugal Evidences focusing upon Kalinga:

BURMESE EVIDENCES:

They were also collectors of ancient accounts from abroad, be it from Burma, Indonesia or China, and studied them with diligence. Since many of British archaeologists had originally been trained as army engineers or draughtsmen, their first instinct on coming across any inscription was to prepare a meticulous line drawing; and the vast collection of these line drawings are fundamental primary data of Indian

history of the period. The science of archaeology was quite rudimentary in the early 19th century, yet the explorers worked efficiently with simple tools with great care. Some relevant evidences can be put down as:

G.E. Gerini in his researches on Ptolemy's Geography has pointed out that the mighty people of Kalinga had colonized Burma much before emperor Ashoka led his victorious soldiers into Kalinga.⁷

According to G.E. Gerini before Ptolemy wrote his geography in the second century A.D., the rule of the Kalingans centred around at least three places in Burma *i.e.* (i) Kale, (ii) the valley of the Arakan river, and (iii) Pegu proper around the gulf of Martaban.

B.C. Majumdar advocates that the Kalingans had established an empire in Burma perhaps many hundred years before the rise of Buddhism.

The *Buddhagat*, the sacred scripture of Burma, describes trade with the Buddhist merchants of Kalinga, leading to missionaries coming to propagate the faith, and then to political domination of parts of coastal Burma by Kalinga during the 4th to 7th centuries AD.

Burma went by the name of Kalingarat (*Kalinga Rastra*) in the seventh century B.C. The *Buddhagat*, the sacred Burmese scripture refers to a steady commercial interaction with Burma by the Buddhist merchants of Kalinga, which soon led to the missionary undertakings for the propagation of their religion, and afterwards to the assumption of political supremacy in the land.

Tapassu and Bhallika, the first lay disciples of Buddha, supposed to be two merchant brothers of Utkal (another name of Orissa) went to the golden land (Burma) by sea

with eight hairs of the head of Buddha (given by the Buddha himself) and enshrined under the Shwe Dagon Pagoda at Rangoon. Besides, there are evidences to prove that certain sections of the people who migrated from Kalinga had their settlements there.

The new Kalingarat in Burma was given the designation Mudu Kalinga. (Mudu means three, thus, Mudu Kalinga is TriKalinga).

G. Coedes has also observed that in lower Burma there were colonies of Indians who had come from Kalinga. According to R.F. St. Andrew and St. John, somewhere around A.D. 300, people from the east coast of the Bay of Bengal founded colonies on the coast of the Gulf of Martaban, of which the principal appears to have been Thaton or Saddhammanagara.

Thus evidences of historical findings from Burma point to a dominant Greater Kalingan Empire with sizeable population inhabiting Burma with trade, religious and cultural activities.

JAVANESE EVIDENCES:

Hindus from Kalinga took a leading role in establishing Hindu culture in Java.⁸ An expedition from Kalinga established a colony in Java in 75 B.C. with 20,000 colonists. These immigrants had introduced Hinduism, which was established throughout the island by the 4th century AD.

Chinese historians use the name Ho-Ling (Kalinga) for the leading kingdom of Java in the Tang period (618–906 AD). Arab historians described Sailendra dynasty of 8th century AD Java originating from Kalinga. Kalingan influence was immense on the administrative, cultural and religious life of not only Java, but also Cambodia and Champa.⁹

EVIDENCES FROM BALI AND OTHER SOUTH ASIAN ISLANDS:

Kalingan trade with Bali dates back to centuries before the onset of Christian Era. Possibly the island was named after Bali, a legendary King of Kalinga. Bali island was an old seat of Indian seafarers.

CHINESE EVIDENCES:

Fa Hien and Hiuen Tsang, the two Chinese Travellers from China to India had intimate association of the then Kalinga and Kalingan Maritime trade. The latter had visited Kalinga in the 7th century AD and his travel account throws light upon parts of Kalinga - *Udra, Kangoda* and *Kalinga*. Also during that period Buddhism had been spreading far and wide. The universities at Puspagiri Vihar, Udayagiri and Dhauligiri were established to flourish Buddhism.¹⁰

7. Puranic and Literature Corroborations:

Restructuring history of Kalinga with available evidences and corroborating with facts from Puranas, Vedas, and Literature prepares a powerful kingdom in course of Indian and International history. Kalinga is mentioned in the *Adiparva, Bhismaparva, Sabhaparva, Banaprava* of *Mahabharata*. Kalinga King Srutayu is stated to have fought the Mahabharat war for the Kauravas. Volumes, those deal with ancient Kalinga, give an outline of its history, administration and culture.¹¹

Sea and Ship are bases of Kalingan pride. Changing sea coast and importance of ports in course of history vary so much that not a single port withstood the fury of nature. In spite of it the sea trade of Kalinga through centuries continued unabated from changed locations.¹²

8. Why did the nomenclature of Kalinga was changed to Odisha?

The state changed its nomenclature from ancient Kalinga to Odisha or Odisha Rashtra sometime when Kapilendradev annexed large portions of southern and northern areas to his kingdom. It was more than the 'Ganga to Godavari and Kalingodra Sea to Amarakantak Mountain' Kalinga that was under the eastern Ganga rule and had achieved its limits to form the Great Kalinga Empire. Possibly, at the height of achievement the state in a jubilant mood accepted the new name of the State as Odisha Rashtra from its many names like Odra Desh, Utkal, Kalinga, TriKalinga etc.

But it has so happened in the historical events that original Ganga to Godavari Kalinga has witnessed a shift of the name *Kalinga* from whole to southern half, ultimately to southern-most Sarkar comprising of Raja Mahendry as Kalinga Dandapat. The disintegration of Kalinga Dandapat from geographically devastated Orissa under the Moghul and Marathas was most possible factor to ward off the name of Kalinga. The political turmoil inflicted by Afghans, Mughals, Marathas and the British and the heavy torture on this land witnessed the eclipse of past events from memory.

Marks of Public Administration in Ancient Kalinga Empire:

No nation can flourish without good administrative nexus and public orientation. The Kalingan Administration during the Mauryas, Kharavela and the Gangas must have multiple facets to embrace religious and philanthropic components designed for its colonies those thrived for centuries with connections of Kalingan roots.

In no way the ideology of Great Kalinga Empire is a reconstructed mimic of the Great British Empire that came in the age of colonization,

industrialization and militarization of the globe. It existed in an age of competition with shrewd methodology of colonialism. The military hegemony for British counted heavily for its colonial administration.

But the Great Kalinga Empire that we presume today was the outcome of courageous maritime activity of a nation in an ancient age of darkness, sailing incapability with eager aim of religious propagation of ideals of Buddhism. Mass migration, possible trade and commerce and royal linkage with administrative links would have been the outcome. Contrary to the British, the Kalingan hegemony was purely on religious power strengthened by cultural elements.

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12. The ports of Dantapura, Kalinganagar, Tosali, Singhpur etc, have been highly emphasized besides Pithunda, Tamralipta, Poloura, Apheterian, Kantakasila, Chelitalo, Chilika, Puri, Konark, Subarnrekha, Narekha, Sarogo, Chhaluya, Baleswara, Loichanpur, Chudaman, the present Chudamani in Baleswar district etc. referred as the important ports of ancient Kalinga.

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Dr. Indramani Jena, Hillside Nursing Home, Khandagiri, Dumduma-A, Bhubaneswar.

Music And Dance Tradition of Odisha - Quest for Odia Identity

Indu Bhusan Kar

Odisha is a divine land of art, architecture and religion. The land is also known as land of synthetic culture, where Lord Shree Jagannath, the Lord of Universe is worshipped, Jagannath cult preaches equality, fraternity and peace, irrespective of caste, creed and religion. The artistic sensibility of Odias has been well reflected in art and architectures of world famous temple at Konark, Rajarani at Bhubaneswar, Shree Jagannath of Puri, Lingaraj at Bhubaneswar and of many monuments and rock, caves. The artists of Odisha not only excelled in architecture, but also in performing arts. The musical tradition of Odisha had a glorious past, dating back from 1st Century B.C. where the emperor Kharavela ruled Kalinga whose territorial boundary was spread from Ganga to Godavari river in south. The documentary evidence of Odishan ancient musical tradition has been discovered and deciphered in the famous "Hatigumpha inscription of Udayagiri, Khandagiri hills situated in the western side of the temple city Bhubaneswar. In this Hatigumpha inscription (called elephant cave) has been carved in Prakrit, language with Brahmi Lipi, which delineates that the then Emperor, known as Kalingadhipati Kharavela was a great patron of Gandharva Kala (Music dance). Though Emperor, Kharavela was an ardent devotee of Jainism, his religious tolerance and love of art,

music and dance of Odisha made him the most popular ruler of Kalinga. He constructed nearly 117 caves at Khandagiri and Udayagiri with artistic sculptural excellence.

It is worthwhile to know the origin and evolution of ancient musical tradition of Odisha with an object of shaping the continuous enrichment of Odishan music. In this context it is necessary to know what has been written in this Hatigumpha inscription regarding this Gandharva art ? The fifth line of Hatigumpha inscription reads as follows.

"Expert in Gandharva Veda Kharavela arranged for entertainment of his subjects, the musical items such as DAPA (combat), NATA(dance) GITA (music), VADITA (orchestra), USABA (festival), SAMAJA (Play or dramas, SAMAJ Jatra)". These words as reflected in Hatigumpha inscription, coupled with clear evidence of interesting scenes in RANIGUMPHA caves depicting dancing performance of beautiful female dancers clearly show the beauty and grandeur of performing art specially musical tradition where an orchestra party with four seated figures - one playing on DHAKA, one playing on Mridanga, the third one on the lyre and last one playing flute. Dhiren Das, a great scholar dramatist has observed in his book

JATRA that Hatigumpha was arena theatre. Prof N.K. Sahoo, the well known historian of Odisha has opined and narrated- “The dancing scene presents a feeling of exhilaration, grace and depicts the spirit of the Hatigumpha inscription where Kharavela has been represented as great lover of dance and music.

Thus the musical tradition as reflected in Hatigumpha inscription of 1st century B.C. flourished gradually with royal patronage of rulers of Kalinga state. During Gupta and Bhoumakar Dynasty, spanning from 681 AD to 717 AD many talented enlightened Gurus and Acharyas, wrote “Boudhagan” Doha in Prakrit mixed with Odia colloquial language.

Kanhupa, wrote “Naujata Charjya” in Kamodi Raga. Sabaripad wrote “Sabar Sabari Prema Charjya” and Luipa wrote- “Kayataru Charjya” The Charjya were written on palm manuscripts in Brahmi Lipi. These evolutions of Odia language and music developed with rich oral tradition. In the ancient temples, many scenes of instruments such as Veena, Flute, Mardala, Dambaru, Kahali, Mrudanga indicate that, these instruments of music were prevalent and popular among the Odia people.

Poet Jayadev, a great musician scholar in Sanskrit and an ardent devotee of Lord Jagannath wrote his magnum opus “Geeta Gobinda” which were sung with dance at Nata Mandap of Sri Jagannath temple during the period of rule of Chodagangadev by Debadasis. Jaydev became the most famous musician of Odisha in 12th century. In 13th century A.D. “Sangadeb” wrote a book on music titled “Sangeet Ratnakar”. In 15th Century very well known Odia Sanskrit scholar Biswanath Kabiraj wrote a book named “Sahitya Darpana” in Sanskrit. In this book in separate chapter the subject of music was discussed with types of notations and *ragas*.

Sarala Das the epic poet of Odia Mahabharat in 15th Century has also enlightened the Odia reader/with prevailing musical Odia *ragas*. Many poets and singers of medieval period have also enriched Odishan music by composing musical songs. Ray Ramananda, Krushna Das, Madhabi Das, Dina Krushna Das, Gopal Krushna, Bhakta Charana Das, Kabi-Surya Baladeb Ratha, Banamali Das, Biswanath Khuntia and Kabi Samrat Upendra Bhanja have also enriched Odia musical songs. Dhirendranath Patnaik, a noted connoisseur of art and dance and music has opened in his famous book ‘Odissi Nrutya’ that Odissi music originated and propagated more extensively with advent of MAHARI and GOTIPUA dance of Odisha. The search for Odia identity having classical nature of Odia music was started first by Kalicharan Pattanayak, a poet play-wright scholar and theatre man of Odisha. He started a theatre movement for revival of new identity of Odia music in forties and fifties. He founded “Orissa theatre” in 1939 and introduced Odia music in his plays. Thus “Orissa theatre” brought new innovation in theatre and enriched Odia theatre blending with Odissi music and Odissi dance. His untiring effort of enriching Odia theatre, dance and music during fifties made him a popular leader in Odia performing art. His zeal and vigour in establishing Odia identity in Odishan music in national seminar held in January 1958 in Madras are praiseworthy. At Kala Vikas Kendra, Cuttack Babulal Joshi deputed Kalicharan Patnaik to Madras to present a paper in national seminar on music of Odisha. Kalicharan Patnaik’s paper on Odia music emphasized speciality of Odia music with practical demonstration of Odissi songs, especially Champu songs. His paper was highly praised by scholars on music. In this seminar, he proved that Odia music has got speciality, that was indigenous characteristics of Chhandas, Champu and

Chautisa. Kalicharan Patnaik, while showing difference between Carnatic music and Odissi music advocated that Odissi music has indigenous *ragas* like Nisari, Kuduma which are not found in other school of music in India. Chhandas written in Raga Chokhi are exclusively Odishan in its style. In this Madras Seminar Kalicharan Pattnayak, categorically declared that Odia School of music is distinctively different from Carnataki and Hindustan music.

In his autobiography “Kumbhara Chaka” Kalicharan Patnaik has narrated the minutes of discussion, arguments, questions and answers about Odia school of music. Many learned scholars of music who were unaware of speciality of Odia music admitted the classicism of Odia music.

Time has come to face the challenges of globalization in this 21st century, when regional traditional valuable cultural, literary, Musical tradition are being crushed and relegated to oblivion by aggressive consumerist culture. The advent of internet, mobile, social media like face book, twitter have attracted new generation who are not willing to hear traditional classical musical songs like Champu, Chhandas and Chaupadis.

The entertainment industry, like TV, Cinema and TV serials are also now a day’s being vulgarized with sensuous item song.

The craze of the youth for western music like pop, jazz, rock and rapine associated with primary ingredients of “Hip Hop culture” is increasing day by day. That is why time has come to infuse our youth with beauty and grandeur of own traditional music which has got still relevance in this present world of performing art.

Relevance of traditional Music

Many dramatists, composers, musicians have made experiments with revival of regional

folk music and traditional music. In the world of Indian theatre movement Habib Tanvir, a great director and actor used Indian folk music i.e. Chhatisgarh music in his play “Charan Das Chor” and got worldwide recognition when staged at Paris. In Maharastra Vijay Tendulkar, another great dramatist, used Marathi Music in his famous play Ghasiram Kotwala and also got worldwide acclaim in Berlin when this play was staged. The use of Marathi music with Chorus songs made that play popular and successful in both East as well as in the West. The relevance of regional traditional music is now felt by artists, and musicians in production of modern plays. Any music, whether folk or classical has got wide appeal if it is properly blended with modern theatre. Similarly in some modern films, some classical music has attracted audience. In all countries, now there is new slogan-”go back to basics”. That means in any form of performing art one artist or actor or musician has to go deep to know his or her roots of tradition. Hallucinated by western way of life of western consumerist culture, Indian youth including Odia youth should now make special endeavour to study own language, literature to know the nuances of dance and music. Let our doors to western world be open, but we have to choose the subject which is healthy to our tradition.

There is no bar to hear Jazz or adore pop queen Madonna for her western song, but too much obsession with western music of Madonna, Britney Spears and Beatles are not healthy sign of modern humanistic culture. Once upon a time song and dance of Michael Jackson who was the King of Pop attracted our youths. He was so much popular that youth were in love with Jackson dress and style. At this critical stage of crisis of values every state or country has to frame its cultural policy. Thus cultural policy should give stress for revival of indigenous form of music, dance and

art craft. I think that some enlightened intelligentsia, writers, poets, musician should form Non-Govt. Cultural Organization (NGO) for revival of own cultural values. In Odisha literary stalwart like Fakir Mohan Senapati a great writer who started language movement, saved Odia language from onslaught of Bengali, Hindi and Telugu. Similarly, Bichhanda Charan Patnaik a great connoisseur of Art started also movement to save Odia literature from going away from classical literature. He started “Kalinga Bharati” which still works for revival of Bhanja literature.

In Odisha there are a number of very talented musicians, like Guru Prafulla Kar, Guru Gopal Panda, Guru Ramhari Das, Guru Bijay Kumar Jena, Guru Keshab Chandra Rout, Sunanda Patnaik, Shyamamani Devi, Pranab Pattnaik, Himansu Sekhar Swain, Dr. Mitali Chinara, Trupti Das, Subhash Das who can make road map for increasing popularity and mass acceptance of Odia music. In my opinion, a new

school of Odissi Music should be established with twin objective of educating, creating awareness and rendering aesthetic pleasure in the present day of decadent social and cultural values, where Odia youths are bewildered as to which way of life they should choose to get happy and peaceful life.

Let us think and ponder over the problems of degeneration of values and how to use music as a therapy to our restless westernised youth who have forgotten Odia mother tongue and own culture.

Indu Bhusan Kar, Sraddha Nivas, 1595, Bhaktamadhu Nagar, Bhubaneswar-751030.

GOVT. TO HARNESS EMPLOYMENT OPPORTUNITIES IN HEALTH, FOOD PROCESSING AND MANUFACTURING SECTORS

In another bid towards enhancing the scope of employment for youths, Govt. of Odisha has initiated steps for harnessing of emerging employment opportunities in health, food processing and manufacturing sectors. To this effect, Chief Secretary Shri Gokul Chandra Pati inaugurated a State level interactive workshop on Placement Linked Training Programme (PLTP) organized by State Employment Mission. Various stakeholders like Training provider Institutions, Industries, employers, policy makers, field officers from different parts of Odisha participated in this workshop.

In his inaugural address he emphasized on qualitative training and NCVT certification for the trainees. He said that major part of the training should be imparted in actual workplace with hands on practices and practical exposures. NCVT certification will provide trainees the scope for more specialization at higher levels. They can get employment both within and outside the State as well as the country. Chief Secretary asked the industries to make available their workshops and production centres for practical training of the trainees with adequate safety measures. He also advised the companies, corporations and industries to have a continued training programme for regular updating and skill enhancement of existing employees for maximization of output and production.

Outlining the objectives of the workshop, Secretary, Employment and Training & Technical Education Dr. C.S. Kumar said, “there is need for regular interaction between the Industries and Training imparting agencies for more effective training and placement”. Dr. Kumar added that the new employment opportunities are now emerging in Healthcare, Food Processing and Manufacturing sectors. He requested to Training providers to start training in these sectors. He also said that Government intends to empanel more number of agencies to impart skill training in these sectors.

U.K.Mohapatra, I.O

Martial Art Tradition of Odisha

Dr. Hemanta Kumar Mohapatra

Odisha had a long history of martial tradition with glories and frustration attached to it. Kingdom of Kalinga, as it was known earlier, Odisha was subjected to military aggression of various neighboring rulers and had its own heroes who led the army for territorial aggrandizements. Odisha had seen the great battle of Kalinga in which thousands of Odia soldiers sacrificed their life to resist the attack of Chandasoka, the Magadhan aggressor. The lavish bloodshed on the bank of the river Daya and the bravery and valour of the Odia militia had brought tremendous mental agony in Ashoka, who promised here to relinquish war forever. It was this Kalinga which changed Chandasoka to Dharmasoka. The great kingdom of Kalinga also had seen the fighting spirit of Kharavela, Odisha's own empire builder. Kharavela had avenged the defeat of Odias in the battle of Kalinga and brought down Magadha under his subjugation. The military career of this emperor was one of the rare examples of oriental valour. The Sun Temple of Konark displays on its wall imposing war scenes as well as war horses and elephants. The military spirit of the Odias naturally got its reflection in the art and literature of the times. In this small article we shall discuss the rudiments of militarism in the life style of the Odias through their semblance in art and literature.

Martial Art Tradition in Odia Literature:

Literature is a reflection of time. Adikabi Sarala Das lived in a time when militarism was at its splendid height in Odisha. Sarala Das was a part of the invincible Odishan army which had overrun the Karamandal coast and Kondavidu was the second capital of Odisha of the Gajapati King Kapilendra Deva. Adikabi Sarala Das, the composer of the great Odia epic "Mahabharat" was a contemporary of Kapilendra Deva and was an eye witness to the military glory of Odisha. In his books Mahabharat, Vilanka Ramayan and Chandi Puran the martial art tradition of Odisha has been distinctly depicted with details. In Mahabharat vivid description can be seen about the art of "Byuha" formation, the tacticse of Khanda Yudhya, Gadayudhya, the war strategies etc. In Chandi Puran one can find vivid descriptions of martial art during the war between Sri Durga, an woman deity and Mahisasur, the demon king. In the Vilanka Ramayan Ramachandra with the help of Sita was able to kill the thousand headed Ravana. Here Sita is depicted as the Shakti and the description of the battle between the two adversaries has been described in a heroic martial style. In Balaram Das's "Jagamohan Ramayan" one can observe narration of warfare education. In 'Mathura Mangala' of the poet Bhakta Charan Das one

can find a scene of wrestling (Malla Yuddha) between Sri Krishna and Chanur in Mathura at the behest of demon” Kansa.”

In Kanchi Kaveri one can observe the depiction of war scenes. Brajanatha Badajena in his Samar Tarang has given vivid descriptions about the martial activities of Odisha. Another book named “Paika Khela” is also valuable for record of military traditions of Odisha. In this book one can find the description about the dress, ornaments, arms, weapons, titles of Odia Paikas (peasant militia) engaged in different military activities. The jobs of various military title holders (examples-Maharathi, Rout, Bahubalendra, Gajendra Pahad Singh, Dakhin Kabat, Uttar Kabat, Jenamani) are clearly mentioned in this small booklet entitled “Paikakhela”. In the poetic description of Sachi Routray (Baji Rout), Godabarish Mishra, Radhamohan Gadnaik we can find martial themes displayed in a lucid manner. Odia literature is a storehouse of description of heroic deeds of Odia warriors, their glories, pathos, sacrifices and inspiring patriotism.

Martial Spirit in Odisha Art Form:

In the Kanchivijaya painting in the Jagamohan of the Jagannath Temple one can see Lord Jagannath and Balabhadra on horseback on their way to Kanchi to fight against Salva Narasingh for the prestige and pride of Odisha. On the walls of Biranchinarayan temple of Buguda one can see war scenes of Ramayan. One of the popular themes of the Pattachitra tradition of Raghurajpur is the marching of soldiers with horses and other royal displays.

Odishan architecture displays the military valor of Odisha. In the *carving of Udayagiri Rock-cut caves of martial tradition of Odisha, particularly of Kharavela times found mention*. In the beautiful carving of the Sun

Temple, Konark, we find scenes of heroic deeds, warfare and friezes of innumerable elephants. The war horse of Konark is another specimen of Odishan martial art.

In the performing art of Odisha the influence of Odisha military glory can be distinctly observed. Mayurbhanj Chhau is one of the most acclaimed folk dances of India. It has classical flavor and has a unique style. The style of this folk dance is based on the basic principles of Natyasastra of Kapilamuni and Abhinaya Darpan of Nandikeswar.

This dance form has its origin in the mock fights of the Odia Paikas who fought rhythmically to the accompaniment of indigenous musical instruments. The Chhau-dancers have to practice difficult mode of walking, striking, postures and movement in a way peculiar to this style. It was a virile dance form and primarily performed by male dancers. Chhau dance has serious martial characteristics in it. In the traditional performing arts of Odisha like Jatra, Pala, Daskathia we find the semblance of “Veer Rasa”, the cream of heroism and bravery.

Ghumura is another leading folk dance form of Odisha. It is classified as a folk dance as the dress code of Ghumura resembles more like a tribal dance. But recent researchers argue that different *mudras* of this dance bear resemblance with other classical dance forms of India. This dance is performed with musical instruments like Ghumura, Nishan, Dhol, Taal, Madal etc. The playing of music and the heroic rhythm overshadows the song and dance part of the performance. The expressions and movements of the artists make this dance to be a “heroic dance”. Since thousands of years Ghumura dance has evolved from a war dance to a dance form for cultural and social activities.

Ranapa Nacha is another performing martial art form very much prevalent in southern part of Odisha. "Ranapa" an instrument made of wood is attached to the legs to add height to the Paikas. Wearing Ranapas a Paik could walk in double or triple speed. As Ranapas were used by the traditional Paikas of Odisha it can very well be categorized under martial art.

Paika Akhada the known traditional martial art of Odisha is very old and linked to the Stone Age culture. "Akhada" is a place mostly in rural Odisha where military training is imparted. The participants in these "Akhadas" (martial training centre) were mostly the Paikas or the peasant militia. So the composite meaning of "Paika Akhada" is a place where the Paikas were getting their military training. The Paikas were mostly Khandayats, who had tremendous control over swords (Khanda-Sword/ Ayata-Control/ Khanda + Ayata = Khandayat). So also Khandayat means the master of the sword. They may be compared with the "Samurai" fighters of Japan. These Khandayats were patriotic and loyal to their king. The king of Odisha was very much dependent on the strength of these Paikas not only during for defence activities or of aggression, but also during the time of peace for smooth administration of the state. These Paikas showed their strength, valour and pride mostly during the

Gajapati rule of Odisha. We found certain semblance of their martial spirit during the revolt of Jayee Rajguru against the British and the Paik Revolt led by Buxi Jagabandhu Bidyadhar. Barunei Fort of Khordha stands as a mute witness of this valour and courage of the Paikas. The display of such martial tactics in a dance form has come down to us as "Paika Akhada." The rich culture and techniques of Paika Akhada can be compared to other martial art forms of India like "Kalari Payatu" of Kerala. It can also be compared with the martial art form like "Wushu" or "Kungtu" of China, Judo, Karta Aikido, Kyudo of Japan, Taekwondo, Hapkido of Korea, Boxing, kickboxing of Europe, Kapoera of Brazil, Muaythai of Thailand. All such martial art forms are being used for physical fitness, self defence and as a sport. The techniques of Paika Akhada can also be utilized in the same manner and can be a popular game.

Thus the martial art tradition of Odisha speaks a great deal about the sporting as also military spirit and glories of the Odias.

Dr. Hemanta Kumar Mohapatra, 23, Ekamra Villa, Jayadev Vihar, Bhubaneswar-751015.

Voyaging Across Times: Reflections on Indo-South African Cultural Relations

Bishnupriya Padhi

Clash versus Confluence

The National Annual Security Review of 2010 states that India was the world's fifth most powerful country, outranking the United Kingdom, France and Germany. But India is not famous for its military strength but for her cultural influence. Culture plays a crucial role in establishing and enhancing bilateral relations among nations in this multi-polar world. It is being widely used by nation states as a means for furthering national interests in international relations. "Voyaging Across Times: Reflections on Indo-South African Cultural Relations" is refreshingly a maiden attempt to capture the aspects of cultural relations spanning nearly four centuries (1652-2011) between the two ancient civilizations. The study is based on both primary and secondary sources published in India and abroad.

It investigates how cultural relations present national images in each others' country, advance domestic objectives and act as fulcrum for relations in other fields like economy, diplomacy, development and defense. It also addresses the issues of 'globalization of culture' and provides a cushion for the fear of 'clash of civilizations'.

Divided into seven chapters the book sets out the objectives of the study in a coherent and appropriate manner. It has a good flow in tracing the cultural relations between India and South Africa spanning for over four centuries. It highlights various aspects of culture, politics and history while delineating the relations between the two countries. The discrimination in the form of apartheid prompted Mahatma Gandhi to launch his 'ahimsa' and 'satyagraha' movements in South Africa which came in handy for freedom movement in India subsequently. On January 9, 1915, this Indian lawyer arrived in Bombay on a ship from South Africa. He was given a hero's welcome. His Satyagraha (Sanskrit for "truth and firmness") movement in South Africa had attracted several thousand followers and brought him fame in India. This Non Resident Indian (NRI) had fought successfully for the civil rights of South Africa's Indian minority; among other concessions, the Union of South Africa had abolished specific taxes levied on Indians and recognized Indian marriages. Mohandas Karamchand Gandhi, the Mahatma (Great Soul), would go on to lead the fight for India's freedom and dominate the next thirty years of Indian politics by sheer moral suasion. It is shown that even while fighting for freedom of their respective countries, how cultural confluence had formed the bedrock

of relationship which joined leaders with leaders, ideas with ideas, organizations with organizations and people with people.

The book starts with an overview of the importance of culture in diasporic communities and its consequences to international relations in an age of globalization. The comprehensive review of literature is quite informative. The research design and methodology add high level of legitimacy to the study. The author has taken interregionalism as the framework within which cultural relations between the two countries is examined. There is a lucid analysis of the concept of interregionalism in the preface. One of the functions of interregionalism is identity-building. Both the countries take resort to identity building through cultural relations. But one wishes that the author should have examined the institutional arrangement to make interregionalism functional between the two countries.

There is a culture of intellectualism in India. It is a very rich aspect of the Indian society and has a pronounced impact on civil society movements. This aspect as shown by Amartya Sen in his book, 'The Argumentative Indian' nurtured Indian Diasporic worldview even in South Africa. Even during the formative periods of Indian settlement as slaves and indentured labourers, when there were deliberate attempts for their de-identification by colonial masters, the contributions of Indian slaves and free blacks in terms of language formation, faith and architecture were immense. The Indo-South African cultural relation has been succinctly put by Jawaharlal Nehru in his famous words. "We share a common tryst with destiny. We are a people of many colours, races, cultures, languages and ancient origins; yet we are tied to one another by a million visible and invisible threads. We share a common destiny from which none of us can escape because we

together are human, we are Indian, we are South African." Gandhi chose the cultural terrain for transformation through his experiments in Phoenix and Tolstoy settlements. The ideal of '*kutum*' – an intimate collective conscience that socializes and controls, binds and integrates diverse social groups into a tightly-knit neighbourhood-was the cultural undercurrent which supplied necessary moral courage and political stratagem to Gandhi to keep the Indians together. The cultural relations between the two countries during the colonial era gave India a brand name for its high moral standing, family values, universal brotherhood and peaceful coexistence eventhough both the countries were under foreign domination.

In the chapter on post-independent India and apartheid South Africa: 1948-1993, the author has shown that when the international scenario was charged with an unknown fear of the clash of civilization, the Indo- South African cultural relations presented a scenario of hope. There was a severance of diplomatic relations between the two countries. But in the cultural field, flow of theatre personalities, musicians and artists was uninterrupted as the Indian communities living there looked up to them for ideas, theme, techniques and personalities. It was a period of cultural assertion. As a group, the Indian community in South Africa at various times was at the mercy of British imperialism, African and Black Nationalism and restrictive apartheid legislations. Theatre and cultural practices with a vernacular base constantly re-affirmed community values and assisted ethnic orientation. By coming in contact with the other social groups and exposure to the English education, westernization and modernization, the Indian community became assertive and used culture as a weapon against repressive apartheid state. The successful staging of popular theatrical presentations by people like Muthal Naidoo, Essop Khan, Mohammed Alli

and Vivian Moodeley came in handy to fight the state in a forceful manner. Theatre, for South African Indians, has become a tool in their struggle for space. Theatres became big business and had created a flourishing industry in South Africa. Their contacts with Indian artists, film personalities and musicians facilitated cultural relations during this period. The plays of 1990s in South Africa reflected gender sensitivity by providing space to women in stage. Another seminal but lesser known fact was the contribution of Indian children to cultural development there. Indian children for many years studied the arts by masters in India. The dialogue of cultural relations continued in the form of political, moral, and spiritual support to the people of South Africa by the people and Government of India. The carriers of ancient Indian culture were the indentured labourers whose contribution remained unnoticed. But Nelson Mandela, the cultural icon of South Africa, acknowledged that the indentured labourers with their ancient culture made an indelible imprint on the life and culture of South Africans to encompass the very mode of existence of human persons. In the process of reconceptualizing their prejudices and their histories, the South African Indians reconstructed themselves anew. And this reconstruction was possible through the people-to-people contact in a natural way.

India did not have diplomatic relations with apartheid South Africa till 1994. But both had intimate people-to-people contact through cultural relations. Cultural relations in the post-apartheid era presented a paradigm shift. The fusion of Indo-South African culture – whether in Surialanga dance or Tiribhangi dance, cuisine or fashion, rasna drink or vegetables, language formation or temple architecture – finds expression in all aspects of living. This cultural fusion perhaps made Nelson Mandela to comment ‘India and South Africa are poised to

build a unique and special partnership – a partnership forged in the crucible of history, cultural attributes and common struggle’.

India and South Africa are changing not just economically but also in the way that their people want to engage with culture. Cultural exchanges through their context, content and medium have presented an updated international image of India in South Africa and vice versa. They acted as catalysts for encouraging greater investment and collaboration in the fields of technology, commerce and industry, strategic, defence and tourism. They have given boost to cultural industries and artists. The South African Tourism Minister, Van Schalkwyk visited India during 29-31 January 2012 to attend the annual Tourism Road Show organized by South African Tourism. He had acknowledged that India is a key market for South African Tourism. Over the years, the tourists arriving in South Africa from India each year has risen by more than 122% between 2005 and 2010. India ranks highest among the BRICS countries in terms of annual tourist arrivals in South Africa. India ranked seventh in overseas source market for South African tourism over the nine months of January to September 2011. Indian tourist arrivals to South Africa in 2010 alone saw a jump of close to 17.3%. He also stated that the Indian is the perfect candidate for the ‘Leave Ordinary Behind’ campaign of which South African Tourism is currently embarking on. Similarly, South Africa is doing a lot of Bollywood shooting, fashion advertizing in South Africa to attract more Indian tourists. During the South African National Day celebrations by the South African Mission in India in 2011, different South African artists like KhesaniMangany of Stone Cherrie fashion label, Ntando (Afro-pop singer), MasojaMsiza (a poet) and IhashiElimhlophe (veteran poet) participated. In the Pune Film Festival-2011 South African Film

maker Siyanda Ndebele was taken as a jury. Collaboration in film industry would benefit South Africa as there is a lot the South African film industry can learn from the booming and multibillion Indian film industries. These are some of the examples of how culture plays a catalytic role in achieving domestic objectives and sustaining other forms of relations through cultural exchanges.

One wishes that the author could dwell at some length on the cultural industries, their strategies of promotion and medium of transportation from India to South Africa and vice versa in a chronological manner especially for the period from 2000 to 2011. This could have given a better perspective for providing the right opportunity for trade partners from India as well as South Africa to come together and forge profitable business ties.

Regarding the medium of exchanges, both government and non-government agencies and private individuals have made the cultural relations broad based, deep-rooted and sustainable. This book serves to update and broaden the current understanding that cultural relations would give way to cultural diplomacy. The ability to measure the behavioural effects of cultural relations would provide the foreign affairs mandarins - the means to improve their policies and politicians; artists and bureaucrats with the capacity to argue for greater support of cultural exchanges.

Inter-civilizational dialogue is an antidote to the clash of civilizations. When the international scenario is charged with an unknown fear of the

clash of civilizations, the Indo-South African cultural relations have all along provided a scenario of hope and a specter of cultural confluence. This book has highlighted the contours of cultural cooperation and created a lasting partnership between diverse cultures of both the countries. Cultural cooperation has worked towards establishing social cohesion within the rainbow nation.

Culture needs dialogue. Dialogue needs culture. Countries, regimes, people and communities are becoming more and more intertwined and interdependent. We can not afford to cut ourselves off. Cultural relations contribute to mutual understanding between societies and peoples. Culture is not a commodity but it is a strategic asset. Understanding others' cultures can prevent prejudice and hate. Cultural exchanges enrich our lives by inspiring new forms of artistic expression and providing fresh insights that broaden our horizons. Cultural activities and exchanges can exercise a more powerful influence than military task force or political delegations. South Africa leads the rest of the world through its philosophy of ubuntu. India reciprocates that partnership through her philosophy of "Vasudhaiva Kutumbakam". This book is all about that partnership : a partnership to herald a new world order based on peace.

Dr. Bishnupriya Padhi, Freelance Researcher,
Bhubaneswar, E-mail : bishnupriya.padhi@gmail.com.

Mortality in Farming Situation - A Challenge to Food Security

Dr. Manoranjan Mishra

M. R. Satapathy

India accounts for 2.4 % of geographical area and 4% of water resources of the world inhabiting 17% of population. Despite such huge population, India has achieved self sufficiency in food production through Green Revolution with introduction of high yielding varieties, irrigation, chemical fertilizers and pesticides providing employment to more than 60% of population with export potential of 8.5% from agriculture. Country is proud of farmers and scientists for their constant efforts in achieving success and making the country self-sufficient.

On the contrary, the mortality of farmers in this sector is highest than other sectors. As per National Crime Record Bureau, there are suicide cases of 17500 or more per year between 2002-2006. States like Andhra Pradesh, Maharashtra, Karnataka and Kerala have maximum cases of farmer's suicide. The rate of suicidal crime was 15.8 in 2001 as against 16.3 in 2011 per one lakh population showing an increasing trend despite all efforts by State and Central Government. As per the National Sample Survey Organization nearly 50% of the farmers are very much annoyed with farming and are searching to shift to other source of income. Farmers are the foundation of the nation. Since agriculture sector provides food and job opportunities to the vast sector of unskilled, semiskilled and unemployed

youths, the present scenario if continues, the food security of our future generation will be affected.

CAUSES OF FARMERS MORTALITY

A farmer to commit suicide is very much complex in nature due to involvement of several factors .The major problems are –crop damage due to various reasons, climatic hazards, losses in cultivation, indebtedness, incapability to continue cropping due to illness, prestige concern of farmers to work as labourers in the event of failure of crop and other social problems pertaining to firing, dispute, quarrel, poverty and over-all lack of adequate cooperation and advice to get rid of these problems.Efforts have been made to suggest certain remedies to reduce the rate of mortality in agriculture sector.

SUGGESTED REMEDIES

Assured Irrigation

Due to increase in population and land diversification to non-agricultural sectors, dominance of small and marginal farmers are increasing day by day. There is no alternative way than to increase the intensity of cropping to meet the food requirements for which assured irrigation has to be provided to all the land through different sources. To achieve this, there is need to exploit the water resources, including soil and water conservation measures and preservation of natural

water bodies on war footing along with increase in water productivity. The disruption of irrigation system due to poor maintenance of irrigation channels, theft of electricity wires connecting pumps, and theft of pumps, low voltage and power-cut etc. have to be addressed soon to resume uninterrupted electricity supply to save the crop.

Effective Technology Transfer

Predominance of illiteracy and lack of knowledge with the farming community, the modern agricultural practices are not easy access resulting in improper use of technology and poor yield of crops. Hence, it is urgently required to strengthen the knowledge and skill of farmers at rapid rate along with appointment of highly skilled personnel at grass root level for effective transfer of technology for **location specific problems**. Timely supply of all inputs, services and quality assurance of inputs and pesticides have to be thoroughly verified. Prevalence of spurious pesticides in market has to be checked. Pesticide and fertilizer dealers need to be trained adequately for safe use of agricultural inputs. Capacity building of unemployed rural youths in the fields of agriculture and allied field will help in rapid and effective adoption of technology.

Strengthening Agricultural Research and Education

Agricultural Research and Education need to be strengthened to generate technology and transfer of the technology to farming community along with building confidence among extension officers and farmers to address emerging problems through **Research-Extension-Farmer Linkage**. Mixed cropping, integrated farming, organic farming, crop diversification, etc. should be the prime area of technology transfer. Rapid action like Mobile Agri-clinic against sporadic crop malady and massive awareness against

epidemic diseases and pests are to be addressed under emergency situation at the grass root level. Crop management based on weather forecasting will reduce extent of loss.

Management of Agricultural Loan

Agricultural loan is very essential for small and marginal farmers and share croppers to invest on purchase of inputs for getting higher yields and profits to manage their livelihood. Non availability of loan in time, diversion of loan to other purposes including playing of gamble, unwanted loans, excessive loan etc lead to difficulties in repayment. Many a times, the small and marginal farmers lose their eligibility for loan from Banks and are forced to go for loans from private money lenders with high interest rates. Farmers and farmwomen self-help groups will help in building capacity of small, marginal and landless farmers.

Collaboration in Marketing

Increase in labour cost and unavailability of labour, the farmer has very less time to look for marketing of produce. There is need for a organized sector of marketing of produce with remunerative price with early payment of cost of produce for investing in next crop should be ensured at door step of farmers. Organization of farmers co-operative marketing will assist in disposal of produce of small farmers at grass root level without any distress sale. During the season of excess production, different supports like procurement, storage, marketing, processing and value addition, regulation of cultivated area of commercial crops having poor marketing and alternate cropping of profitable crops with incentives will avoid loss to the farmers.

Education of Risk of Cultivation of Cash Crop

Small and marginal farmers are able to manage their livelihood by cultivating high

investment cash crops. Other farmers also cultivate more area with more investment by loan. Remunerative procurement price induces the farmers to cultivate and produce more. On the event of crop loss or low yields, the income of such farmers are seriously affected leading to suicidal tendency. Hence, special attention has to be given for **cultivation of cash crop basing on market demand** with special training, demonstration, assured marketing, storage, value addition, insurance for individual farmer to avoid risk. Crop insurance has to be simplified and should be controlled by Govt. agencies for effective risk coverage.

Climatic Hazards

Coastal states are more prone to climatic hazards like flood, drought and cyclone with frequent crop losses. Preparedness for disaster management practices on agriculture and allied fields well in advance, adequate weather forecasting, and crop weather advisory, contingent crop planning, availability of seed, crop insurance, reduction of pressure of loan, supply of inputs for resuming agricultural works are some of the well known practices to be effectively followed. Incentives should be given for saving money to face adverse situation. Strengthening the production in allied fields like dairy, poultry, goatery, pisciculture, sericulture, horticulture and value addition etc. will reduce the pressure on the farmers for livelihood in the event of crop loss.

Role of Non-Government Organisations

The role of Non-government organizations are very much essential in helping the farmers in collaborating with transfer of technology, procurement, marketing, processing, value addition, export, co-operative farming, contract-farming, production, supply of seeds and planting materials, reduction exploitation, dispute and quarrels etc. with generation of employments for

rural youths. Government incentives in this sector is highly helpful for farming community and generation of employment.

Role of Mass Media

The Mass Media should give more emphasis in transfer of technology in agriculture, availability of surplus produce, marketing, processing, value addition, problems with farming in the production process, success stories and employment generation etc because of involvement of largest population of the society in this field.

Farmers Aid Funds

Apart from disaster management, funds should be available at the disposal at grass root level to help the individual farmer at distress in terms of emergency pesticides, alternate cropping, compensation of loss on specific location, and providing financial help to the deceased family to resume further agricultural activity.

Conclusion

Farming is most risky and highly essential services of the Nation. Hence, all the services required for farmers should be treated as top priority and should be easily available at the door steps which will enable him to produce more to feed the growing population. All our social structures need to be very much sensitive and responsible in solving problems of farmers on war footing for rapid development of economy of the state overcoming risk of farmers to ensure food security for the future generation.

Dr. Manoranjan Mishra, Professor, Regional Research and Technology Transfer Station, OUAT, Bhubaneswar.

M.R. Satapathy, Associate Professor (Agronomy), Regional Research and Technology Transfer Station, OUAT, Bhubaneswar.

The Museum Movement in India with Special Reference to Odisha

Dr. Jayanti Rath

The Museum Movement in India dates back to 1814, when the Indian Museum at Kolkata was first established by Asiatic Society of Bengal, with a Danish Botanist Dr. Nathaniel Wallich as its first Curator. The Movement embarked upon a new phase of development during the time of Lord Curzon who had evinced keen interest in the preservation of the archaeological monuments in the country and had established several museums under the stewardship of Sir John Marshall, an eminent archaeologist, who was appointed as the Director General of Archaeological Survey of India. It was during his period that a number of museums at places like Khajuraho, Gwalior, Jodhpur, Ajmer, Saranath, Nalanda, Nagarjunakonda and Baripada (Odisha) were established. Some museums were established under the auspices of the Archaeological Survey of India and some others came up, under the initiative of feudal rulers and other private bodies. In the year 1911, Dr. J. Ph. Vogel produced the first Directory of the Indian Museums and provided the detailed information about 39 institutions established by then in the conference of the Orientalists at China. In the year 1936, Markham MP and H. Hargreaves, former D.G. of A.S.I. brought out a report on 105 museums then existed in India. Thereafter there has been a steady growth of the museums both in government and private sector and the numerical strength has gone up to more than 800 today.

The importance of the museums in the educational set up of the country was emphasized with the formation of the Museum Association of India in 1944 at Varanasi as an adjunct of Indian History Congress. Later on it started functioning as a separate entity. The establishment of the National Museum at New Delhi in 1949 with a high level of managerial competence went a long way in providing the much needed leadership and orientation to the movement.

Apart from large number of Archaeological Museums and multipurpose provincial museums a number of organizations like the Craft Museum, New Delhi, the Health Museum, Hyderabad, Calico Museum of Textiles, Ahmedabad etc. have been developed in various fields of human knowledge. The Coin Museum at Anjeneri near Nasik is exclusively meant for Numismatic study. It has been established by joint efforts of Dr. P.L.Gupta, the renowned historian and museologist and K.K.Mahesvari, the great industrialist.

Indira Gandhi Rashtriya Manav Samgrahalaya of Bhopal represents the ethnic culture of man vividly. The Tribal Museum of Bhubaneswar is a miniature form of that. The folk culture has been projected here in details.

The Museum Movement in Odisha

The first museum in Odisha was established at Baripada in 1904 under the

patronage of Sri Ram Chandra Bhanjadeo, the ex-ruler of Mayurbhanj with his personal collection of copper plate grants, stone sculptures, archival records, old coins, pre-historic tools, seals, tablets etc. Paramananda Acharya the eminent archaeologist enriched this museum with the collection of pre-historic and the archaeological remains from different places of Mayurbhanj. The display pattern, documentation of objects and identification of the antiquities followed the pattern of Indian Museum of Kolkata.

It deserves mention that Paramananda Acharya had no formal training as a Museologist. Like Dr. Nathaniel Wallich, he was a Botanist by degree.

The excavations and explorations conducted by R.P.Chanda and Paramananda Acharya in Khiching and Viratgarh brought into existence of the Khiching Museum in 1928. This is one of the best archaeological museums in the country preserving the sculptures of Brahmanical, Buddhist and Jaina pantheons, copper plate grants, excavated materials of Viratgarh, coins, postsherds etc. The colossal image of Hara, Mahisamardini, Durga, Saptamatrika, Uma Mahesvar, Buddha etc. are of exquisite workmanship indicating the hey day of art and sculpture under the Bhanja rulers who ruled over Khijjinga Kotta. It is the largest local museum in Odisha with a good collection of antiquities.

The Odisha State Museum was found in 29th December, 1957 by Dr. Rajendra Prasad the first President of India. The guiding spirit behind this museum were Professor N.C.Banerjee and Professor Ghanashyam Das. Later on Paramananda Acharya joined with them. After the merger of the princely States with the province of Odisha, scholars like K.N.Mohapatra and Satya Narayan Rajguru, then serving in Archaeology Department became the as Curators in the State

Museum. Padmashree Krushna Chandra Panigrahi was then associated with the State Museum and was working on the projects on "Archaeological Remains at Bhubaneswar". Sushil Chandra Dey joined State Museum. He had the knowledge on archaeology and manuscripts as well as records.

Kedaranath Mohapatra studied the manuscripts and wrote history from the facts obtained there from. Satya Narayan Rajguru studied the old and forgotten scripts to authenticate the history of Odisha. S.C. Dey studied the old paper documents and brought out the condition of the Odisha during the Mughal, Maratha and early British period. The acquisition of sculpture and art pieces by Paramananda Acharya, Dr.Krushna Chandra Panigrahi and their analytical study enriched the antiquity collections of Museums and subsequently the conservation work of various temples provided immense scope for a greater organization. Located on a vast building the Odisha State Museum comprises galleries on Archaeology, Epigraphy, Numismatics, Armoury, Natural History, Art and Craft, Anthropology and Palm leaf Manuscripts. Mention may be made of Pandit Nilamani Mishra, Dr. Harish Chandra Das, Dr. Mahesh Prasad Das, Dr. Dinanath Pathy, Dr. Rabinarayan Das, R.P.Prusty, Dr. Snigdha Tripathy, Dr. Ramesh Chandra Mohapatra, Sri Shyam Sunder Patnaik whose contributions has enriched the Museum Movement in Odisha in subsequent period.

The Netaji Subhas Bose Samgrahalaya of Cuttack equipped with light and sound system, enthalls the visitors with rare photographs of Netaji Subhas Bose, the illustrious freedom fighter of India by the way of describing freedom struggle of India.

The site museum of Ratnagiri displays rare Buddhist sculptures of ancient period. Another site museum at Lalitagiri is under construction to

exhibit the broken Buddhist monuments. The main object of these museums is to attract the Buddhist visitors and tourists all over the world.

A museum specially preserving Jaina sculptures has been built at Pratap Nagari near Cuttack.

The site museum at Konark near famous Sun Temple of Odisha also deserves mention. It showcases some of the beautiful sculptures which proclaim the dexterity of artisans of Odisha.

Dasarathai Pattanayak Museum at Nayagarh is the dream of a single man turned into reality. It proves that without sufficient fund, without the facilities of transport and communication, a museum can be established by will power and individual interest. The Madhu Smruti Museum at Cuttack is a personal museum which displays the life and achievements of Madhusudan Das, the architect of modern Odisha.

Recently a Maritime Museum has been established at Jobra, Cuttack which pinpoints the Maritime Heritage of Odisha. That Odisha has a rich tradition of maritime trade with different countries i.e. Indonesia, Tamralipti (Modern Srilanka), Java, Sumatra has been represented here. It also showcases varieties of aquatic plants and animals. Including museum of Baripada and Khiching, there are ten more branch museums in Odisha located in Puri, Salipur, Dhenkanal, Berhampur, Bolangir, Baragarh, Nuapada, Kalahandi etc.

Museums exist to unfold the accumulated wisdom of the past generations before the public. As a medium of education they have now a much important role to play. Each collected property narrates a tale of its own.

Analyzing the cultural property protection system in some of the Asian countries it is felt necessary that every country should employ a

trained cultural property protection force under the control of the government.

Museums do not exist only for scholars. It must reflect the total personality of a community. There should be space both for children and the aged as well. Education in museum should be available to all on the basis of their desires, inclinations and interest. There should be comprehensive courses of museology in all universities.

Prolongation of the life of an object in the museum is indeed a basic criterion. Several big institutions in India have their own conservation laboratories. So far as the local museums are concerned, dearth of funds and personnel are great handicaps. Emphasis must be given to documentation and digitization of the cultural properties.

Museum must be treated as an indispensable instrument for the educational and cultural uplift of the people.

Instead of being used as a temporary sensory stimulation, it must elucidate the stake holders in the field of science and industry, health and environment, culture and agriculture etc. A lot has been done in this regard and a lot more needs to be done.

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Dr. Jayanti Rath, Superintendent-in-charge, Odisha State Museum, Bhubaneswar,

Growth of Museums in Odisha During the 21st Century

Dr. Bhagawana Mahananda

After independence, the museums are growing rapidly with the improvement of the education and mass communication. Towards the close of the 20th century and the beginning of the 21st century a large number of new varieties of museums were established in the eastern part of Odisha. They are Temple Museum, Natural History Museum, Tribal Museum, Insect Museum, Personalia Museum etc. which are small in size but the collections of the museums are very important for the students, research scholars and teachers. The Temple Museum, Konark only preserves the various parts of the Konark temple and development of art and architecture in Odisha. The tribal museum speaks of the tribal culture of the tribal people of Odisha. The science museum preserves the importance of the science and the improvement of our living condition from ancient time to present time. The museums which are founded towards the beginning of the 21st century are given below.

Regional Museum of Natural History, Bhubaneswar :

The present eastern regional centre of National Museum of Natural History established by Union Ministry of Environment and Forests, situated in a prime location in the temple city of Bhubaneswar. Six acres of land was given free of cost by the Government of Odisha for the

purpose. Initial phase of construction began after foundation stone was laid on 5th November 1994. Subsequently the museum was opened for the public on 10th August 2004 with the objective of promoting non-formal environmental education among general public and younger generation in particular.

To achieve this objective various galleries depicting biological diversity of the region is beautifully presented in a learning set up supported by aesthetically designed landscape. The vibrant biodiversity of Chilika, Bhitarkanika, Similipal, Andaman and Nicobar Islands and North East have been showcased in the galleries portraying natural richness under one roof. It is experienced that knowledge disseminated with the help of realistic museum exhibited inside permanent gallery, temporary exhibition hall, aptly oriented discovery centre, impact exhibits played an important role for the visitors since its inception.

Research driven exhibit showcases comprising skeletal display with poignant story of Shankar. The wild rogue tusker and African black rhinoceros, intricate architectural nest building behaviour of hornet wasp are displayed in a moveable showcase. The story of big and small cats of India, interesting facts of butterflies and valuable collection and display of sixteen rhino, skulls belonging to three different species

of the world encourage responsible visitors to spread the message of creative learning environment. A scientific laboratory consisting of baseline information with the help of simple instruments and chemicals encourage school students to understand and visualize different curriculum based practical activity which is lacking in modern formal learning system inside classrooms. Hopefully this has turned into substitute for online information for the students to prepare their projects with real educational potential of first hand experience. Some interactive exhibits and multi dimensional programmes have resulted in gradual increase in visitors inflow. This is the only centre where one can see and understand the working principle of rain water harvesting system associated with artificial recharge of ground water and solar lighting system.

Galleries and Exhibits :

Museum houses have four spectacular galleries, beautiful aquariums and magnificent osteological exhibits of mammals, birds, reptiles and rare herpetological collections.

Gallery – 1 : Unique Creations of Nature

Temporary gallery portrays rare, extinct and endangered animals of India like whale, pythons, stuffed crocodiles, models of black buck, hyena, wild dog and clouded leopard.

Gallery – 2 : Biodiversity Gallery

Permanent gallery depicts vast biodiversity of different habitats like Chilika, Bhitarkanika and Similipal Biosphere Reserve besides North Eastern Region, Andaman and Nicobar Islands were showcased to captivate young minds toward better understanding about ecology.

Gallery – 3 : Discovery Centre

This gallery is specially designed for children to achieve enjoyable learning involving all senses to inculcate interest about environment. Various scientific facts have been displayed with visual aid and in a manner of questions and answers.

Gallery – 4 : Second Phase Gallery

Ongoing gallery development activities focused on natural phenomenon are also given importance for exhibit design and display.

Recently valuable and interesting collection of geological and zoological specimens brought from Madagascar island were donated by Shri Abasar Beuria, former Ambassador of India. The whole collection have given a concept for design and display to educate the visitors about natural treasure of Madagascar. This happens to be the only museum in India where one can see the artist's expression about extinct elephant, bird with its largest egg of the world. There are interesting fossilized remains of tree, vertebra of dinosaur, ammonites and fish that reveal million years evolutionary history related with their origin and extinction. The fascinating collection of shining spherical agate, calcite, quartz, rocks, has given us to interlink different continent in time and space.

Konark Museum :

Konark is a small village in Puri district situated on the sea coast of Odisha. The place is well connected by good motorable roads from Bhubaneswar and Puri. The place is sacred and famous for the Sun temple. It is one of the principal Kshetras mentioned in the Kapila Samhita. It is otherwise called Arka Kshetra or Padma Kshetra. The term Konark is attributed to the world Kona and Arka meaning thereby corner and Sun respectively hence the etymology corner Sun.

The Konark Museum is called the temple museum because all the structure of the temple has been displayed in the museum showing the need of the preservation and conservation of the ancient monuments.

The fallen architectural members and sculptures focused the attention of the scholars and the Government how to preserve and protect the objects not only from Sun and rain but also from human vandalism that led the way for the creation of a museum. This museum is now the product of this thought and action to convey the message of the aesthetic and cultural grandeur of the times by presenting them on scientific display methods in the galleries. The collection of the sculptures, architectural members from the complex got preserved in the complex and then shifted to the present building in 1968.

Presently this museum consists of four galleries and corridor with open verandah where the blow-ups of various monuments of Odisha have been displayed for the benefit of public. The fourth gallery was opened in 2004 only.

The museum greets the visitors with dual bearers and a chart of evolution of Odia Script from the earliest script Brahmi of Asokan period and gradual development till 13th century. The visitors may have to see the plan of the temple and empire of Narasimhadeva I on a blow up before entering to the gallery No.1.

The gallery No. 1 greets with object of a colossal image of sand stone Surya, reconstructed chariot wheel and the sculptures of Varaha, Trivikram and Narasimha of chlorite stone from brick temple of the Sun Temple Complex. In the adjoining hall of gallery 2 a few scenes of reconstructed temple wall along with two large celestial musicians, animal motifs and Dikpala figures are the centre of attraction. Besides Panchadevatas are found on one platform.

The gallery No. III contains two celestial stupendous female figures as if paying homage to Suryanarayana and two fantastic animals, Gajalaxmi panel are remarkable. Further, Narasimhadeva worshipping the triad (Shivalinga, Purusottam Jagannath and Goddess Durga) on one platform is very remarkable and signifies the religious harmony during the 13th century.

The newly organized gallery has been coined as gallery No. IV which contains the figure of the King witnessing dance scene, the Surya image, the marching elephants, the erotic figures and the showcases contain the celestial Kanyas on various postures. The visitors have the scope and opportunity to study our ancient cultural values in depth as well as to be entertained.

The museum serves the purpose of the visitors in every field not only in education but also helps in creating awareness about our ancient culture among the masses. It highlights how to protect and preserve our heritage for future. It educates the youth of the day about the site, environment, cultural ethos as well as the ethical values of the ancient days.

The monument along with other edifices is enlisted in the world cultural heritage by the UNESCO in recognition of its outstanding contribution to humanity in the field of art and architecture not only in the Indian context but also in the international sphere. The museum which is a part and parcel of the Sun temple in which it plays a pivotal role conveying the message of the past glory to the public in the field of education and culture. The museum is further trying to keep the ethos of our culture in tact by way of exhibits, audiovisual shows etc.

Tribal Museum, Bhubaneswar :

The idea of setting up a tribal museum in SCSTRTI located CRPF Square, Bhubaneswar was originally conceived in 1987 but materialized

on 5th March 2001. The exhibits of the museum represent the elementary human cultural values that had shaped our past, are determining our present and will be guiding our future. So the tribal museum can be conceptually labelled as “Museum of Man”. In common parlance museum of man means an integrated institution which disseminates knowledge covering the human species in its totality.

The museum has approximately 1900 displayed tribal artifacts in five halls. They exhibit dresses and ornaments, dhokra items, dances and musical instruments, hunting implements, fishing nets, weapons of offence and defence, personal belongings, arts and photographs.

The indigenous tools, technologies, weapons, basketry, pottery, textiles, dresses, ornaments and rural objects are losing their meaning to the new generation. Hence protection and preservation of these tools, appliances and material traits in the museum have become a necessity to know the antecedents of human and living.

Tribals have enriched the complex ethno-cultural mosaic of the state. Each individual tribe is unique in terms of its material culture, settlement pattern, house type, mode of subsistence, social organization, traditional decision making institutions, language, dance, music, adornment, food habit, tools and technology, aesthetics, belief system, traditional practice of health and healing etc. They have excellent creative talents, skills and power of imagination in designing art, crafts and artifacts.

The dress and ornament section of the museum has 34 textile items of 8 tribes and ornaments belonging to 17 tribes. The traditional costumes include tropical textile items like “ringa” of Bonda “phute saree” of Santal, gatungkap of Lanjia Saora etc. Bead necklace like tangam of

Lanjia Saora, Shaska of Kutia Kandha, Kunti of Juang, coin necklace like Mecodica of Dong Kondh, paste of Koya, Dabu and Lubeida of Bonda tribes figure in the ornament section.

Dhokra and musical instrument section of the museum has 117 dhokra items of Bathudi, Desia Kondh, Dongria Kondh and Kondh tribes. Among these Dhokra items lionet, paji and snake charmers of Desia Kondh ox head of Bathudi and elephant of Bhuinya tribe are quite spectacular. Besides, 13 musical instruments like horn trumpet of Kutia Kondh, Lanjia Saora, Santal, Bonda double membrane, drum of Holva flute and violin of Santal, Changu of Juang attract all categories of visitors including musicians.

The agricultural implements include a variety of hoes of primitive tribal groups, wooden plough of progressive farmers along with 168 tribal household objects such as tumba gourd container of Dongria Kondh, Siali net, Siali oil, extractor and Siali fibre, basket of Mankirdia, wine container of Paroja and wine pot of Lanjia Saora create a vivid picture of the ancient culture of a remote tribal area in the visitor’s mind.

Hunting implements of 22 tribes including the primitive groups, 36 items of fishing nets and crafts of 15 tribes add to the speciality of the museum where axe of Kondh, spear of Paroja, sword of Oram, knife of Dongria Kondh and bows arrows of all the tribes attract researchers and commoners alike. Besides all these, the presence of net traps of Mankirdias, Kutia Kondh, Santal, Kisan, Juang, fish basket of Bonda, fishing traps of Gond enhance the beauty of the museum.

The attraction of the art and photograph section includes snaps like ‘Shaman’ and animal of Saora, Koya dancing girls, women of Bonda and Dongria Kondh with traditional costumes and sketches drawn by tribal children at school.

Saora shrine crafts like Manduasum and Jenanglosum, Dongria Kondh shrine crafts like Kateibali, Meriah Past, Kandru duma displayed on the open air platform inside the museum and Saora shrine crafts like Jodisum gun war rang beneath the trees beyond the museum premises amuse visitors of all hues.

A centrally air conditioned auditorium having sitting arrangement for 112 people annexed to the museum building provides a venue for cultural interface of the ethnic performing arts, dance, musical get together with the visitors.

The tribal museum surrounded by a sprawling campus has steadily grown over past five decades. It has been serving as a spring board for eco-tourism in tribal Odisha. Overseas eco-tourists came to the museum as their first itinerary before fanning out to the back waters of tribal Odisha. Scholars, students and general public are also visiting this institution and their number is increasing over years.

Aquarium Museum, Bhubaneswar :

Aquarium keeping has been age-old practice. The Sumerians, the ancient people of Mesopotamia have been keeping fishes in ponds since at least 4,500 years ago. Other early human cultures that fashioned aquarium keeping include the Egyptians, the Asians, the Chinese, the Japanese and the Romans. These ancient aquarium served several purposes including entertainment, a place to breed fishes for market as also ready source of food. The Chinese developed the practice of breeding ornamental fishes suitable for keeping in small containers. A classic result of their efforts is the gold fish.

The term aquarium first appeared in the works of Phillip Gosse (1810-88) a British scientist. First public aquarium of its kind was opened in 1853 in Regent's Park London

followed by aquarium in Berlin, Naples and Paris. By 1928 there were 45 public or commercial aquariums throughout the world. After World War II growth became slow and few public aquarium were established.

In India, this concept of aquarium and aquarium fish keeping has been practiced since long ago, popularized mainly by the Britishers through inclusion of exotic varieties. Presently it is gaining popularity and almost every household is keen to keep aquarium.

Pearl Museum, Bhubaneswar :

Pearls known as Queen of Gems have been occupying a unique place due to their fascinating beauty ever since their discovery in ancient times. Pearls were considered as an exclusive privilege of royalty and throughout history held within wealthy and powerful. Pearls are viewed as magic charms, symbols of purity and love or sources of wisdom and power. Hindus believe Pearl brings happiness, to Chinese it brings wealth, to Egyptian love and so on. A natural pearl is formed when a foreign particle such as a piece of sand or parasite make its way into particular species of molluss and cannot be expelled. As a defence mechanism, the animal secretes a substance, known as nacre, to coat the foreign body. Layer upon layer of this coating is deposited on the irritant resulting in a shimmering and iridescent creation of a gem. The culture pearl undergoes the same process of formation as that of natural pearl. The only difference is that an irritant otherwise called as nucleus of desired shape and size is surgically implanted into the body of Sivalve Molluse where it cannot be expelled. The animal does the rest creating the precious biological gem, the pearl. Thus the nature's hand is not completely eliminated, in fact it is the animal that determines the character of the pearl produced. The biomineralisation of pearl thus is

the outcome of the synergy between man, animal and ambient minerals.

Fresh water pearl culture is more advantageous in terms of commercial scale availability of natural stocks of pearl mussels in easily accessible habitats, wider area of framing even in non-maritime regions, operational easiness in management of fresh water culture environment, absence of natural fouling boring and predatory organisms and overall cost effectiveness of the operations. Realizing the potential and the scope of inland pearl culture, the Central Institute of Freshwater Aquaculture, Kausalyaganga Bhubaneswar has seen involved in research investigation since 1987 and evolved the base technology of growing pearls from freshwater environment using three important freshwater mussel species viz. *Lamillidens Manginalis*, *Lacorianus* and *Parreysia Corrugata*. Considering the importance and need for greater excellence of the pearl museum the Indian Council of Agricultural Research has awarded to the Institute since 1999 which is a great honour for the museum.

Insects Museum, Bhubaneswar :

Insects are invertebrates and belong to the group called arthropods. They are the only arthropods that can fly. Many have a complex life cycle. Wherever they exist, they have a huge ecological impact as herbivores, hunters, decomposers, plant pollinators, and disease carriers. Adult insects have a head, a thorax and an abdomen each composed of segments. They also have six joined legs modified for walking jumping, digging or swimming. All parts are enclosed in an exoskeleton. The Insect Museum Bhubaneswar was established in the year 1954 which possess 4367 numbers of objects. This museum was developed by the financial assistance of Indian Council of Agricultural Research, New

Delhi. The aim of the opening of this museum is to acquaint the under Graduate, Post-Graduate and Ph.D. Scholars about the identification of various species of insects attacking crop plants.

Jatin Das Centre of Art Museum, Bhubaneswar :

The Jatin Das Centre of Art Museum was named after the name of Jatin Das, the greatest artist of Odisha. From the princely state of Mayurbhanj in Odisha, Jatin Das went to Bombay to study art, a trip from the east coast to the west. He took a great interest for the need and importance of the traditional art and artefacts. The Jatin Das Centre of Art Museum is popularly called the JD Centre of Art Museum. This museum brings together two initiatives : a long-standing invitation to Jatin from the Government of Odisha to set up a museum on the state's tribal and folk arts and its desires to honour him as an artist of international standing. Originally the land was offered to Jatin Das to build a studio and museum of his works, but by the time he addressed the project, his collection had become varied and substantial. To house this core collection of art objects not only from Odisha but also from other parts of India and the world, the idea was enlarged to make a holistic art centre where contemporary and traditional art sit together.

Facing 3^d century B.C. caves on the outskirts of Bhubaneswar, the state capital, the centre is taking shape on land allotted by the Government of Odisha free of premium. A trust, registered on 26th July 1997 with Board of Trustees has been pursuing programmes from a house allotted by the state until the new centre is built. An office also operates out of Delhi. It has an international Advisory Committee comprising people from diverse walks of the life and professions. B.V. Doshi, the renowned Indian architect has completed a master plan and is designing the complex.

Sudarshan Sahoo Art and Craft Museum, Bhubaneswar :

Sudarshan Sahoo was born in the holy city of Puri in 1939, the epicenter of Odishan Arts and Crafts. Living close to the habitat of traditional sculptors, he was attracted to them and at the age of 13 was brought under the tutelage of late Guru Bhubaneswar Mohapatra and Guru Kunia Moharana of Puri. His extraordinary capacity to visualize and create a sculpture brought him into the world of art.

In 1971 he was selected for an assignment to carve the Jataka Tales at the Dhauli peace pagoda on the outskirts of the city of Bhubaneswar by the Japan Buddha Sangha. The successful completion of this assignment eventually resulted in drawing him close to Buddhism and Buddhist philosophy.

In 1977 he set up the Sudarshan Crafts Museum at Puri which became a centre of training and produced the best traditional sculptures in stone, wood and fibre glass. His long cherished dream of Sudarshan Art and Crafts village saw the light of day in 1991. With the coded rules of Guru-Sishya Parampara, he started training for young students in this village. It draws many a connoisseur of art for its unique concept which is situated in the heart of the temple city of Bhubaneswar in an idyllic surrounding.

Sudarshan Sahoo's contribution to the art of sculpture is enormous. He has created his own style by imbibing different techniques from temple carving from all over the country. Today he stands tall as the master of masters not only in the state of Odisha but also of India.

Lalitgiri Museum

Lalitgiri is situated in Cuttack district at a distance of around 100 kms from Bhubaneswar.

The Buddhist relics found during excavation at Lalitgiri are proposed to be housed in a museum. The excavated Buddhist site Lalitgiri was notified as centrally protected in the year 1937. The site has been extensively excavated by the Archaeological Survey of India during the year 1985-1992. The remains of massive stupa including a relics casket consisting of four containers made of Khondalite Steatite, Silver and Gold containing corporal remains have been recovered during the excavation besides other important structure and archaeological remains. In order to set up a site museum at Lalitgiri the site has been inspected and preparation of detailed drawing of the proposed museum building have been initiated by the Bhubaneswar Circle ASI. Former Minister and a senior Congress leader Shaikh Matlub Ali has demanded the state government to construct a museum at the famous Buddhist site of Lalitgiri and keep the holy relic of Buddha at that place where it was recovered.

The museum displays the relic caskets of Gautam Buddha and other archaeological finds excavated from the locality. Excavation work carried out here have brought to surface the ruins of a wonderful brick monastery with beautiful carvings, a temple with bow shaped arches, four monasteries and a huge stupa. The Buddhist treasures unearthed from here also include a large number of gold and silver articles, a stone containers, earthen pot and traces of Kushana dynasty and Brahmi script. A massive image of Buddha found here has pursed lips long ears and wide forehead. All these objects are being exhibited in the Lalitgiri Museum. Beside these, this museum also comprises the collections of colossal Buddha figure, Boddhisatva statues, Tara, Jambhala etc. This museum is very important for the students of archaeology and history. It helps to reconstruct the life history of Gautam Buddha.

Ratnagiri Museum :

Archaeological Museum at Ratnagiri is one of the important site museums of Archaeological Survey of India built on the northern crest of the Ratnagiri hill of Asia hill ranges at Ratnagiri village, District -Jajpur.

Tibetan records refer to the existence of a flourishing monastic settlement at Ratnagiri. Inscriptional evidences have also proved the same. However, excavation conducted at the site between 1958-61 brought to light a large number of sculptures, inscribed slabs, terracotta, seals and sealings, votive stupas and an elaborate Buddhist monastic establishment including Viharas, stupas, shrines etc. Before the establishment of the museum the antiquities were mostly kept at the site, store room and in other places which deserved proper display for mass awareness. Thus the need and idea of establishing a museum highlighting the antiquities, culture and heritage of this part of the country cropped up and Archaeological Survey of India took up initiative in this respect.

The construction work of a building for the museum antiquities was completed in 1990 and after necessary arrangements the museum was open to the public on 15th August 1998. It has 3400 listed antiquities of which 220 are displayed in the galleries.

The museum consists of four galleries with a long stepped corridor displayed with sufficient numbers of antiquities, mainly related to Tantric Buddhism. These are varied in nature and include small votive stupas, sculptures of different medium and dimension in stone, bronze, ivory stone and copper inscriptions, inscribed potsherds, innumerable terracotta, seals and sealings, terracotta figures, variety of other metal objects like chhatras, haloes, ornaments, triangular

objects, finials, flowers, decorated bands, small vessels, glass bangles, coins etc.

Amongst the displayed antiquities in gallery no. 1 mention may be made of stone images of Buddha in various poses. Avalokitesvara, Khasarpana, Lokesvara, Manjusri, Tara, one six-armed deity all belonging to 9th to 10th century A.D. Special mention may be made of an image of seated Tara and an image of Manjusri in *Dhyanamudra* both of which mark the excellence of modeling.

The important displayed antiquities in gallery no. 2 include stone sculpture of Buddha, Bodhisattvas, Jambhala, Tara in various poses Vasudhara, Chunda, woman in dancing posture etc. A colossal Buddha head, Buddha in *bhumisparsha mudra* seated on Visvapadma are also found in this gallery.

Gallery no. 3 has been organized with stupas, images of Buddha, Bodhisattva, Maitreya and some other Vajrayana deities, images of Durga and Vaishnavi, inscribed stone slabs, stone disc etc. attract the attention of the visitors.

In gallery no. 4 miscellaneous objects have been displayed which include terracotta objects, seals and sealings, ivory objects, inscribed copper plates, potsherds and relic pots, objects of daily use etc. The special attention of this gallery are the bronze images of Manjusri, Yamari etc.

In the stepped corridor we can find few monolithic votive stupas and photo blow ups of excavated sites and remains of Udayagiri, Lalitagiri and Ratnagiri.

In the reserve collection there are a number of antiquities which include stone sculptural pieces, monolithic votive stupas, terracotta, seals and sealings, bronze objects, coins, glass bangles pieces etc. which are found from Ratnagiri.

All these museums which are discussed above are the repositories of the priceless heritage of mankind. They help to reconstruct the history and culture of different periods of Odisha. These museums serve the purpose of creating consciousness and understanding of the heritage in Odisha. The students, teachers and researchers are utilizing the object of these museums for their research work. The chief aim of the opening of the museums of 21st century is for research and knowledge. The museums are growing rapidly in Odisha due to the spread of education, mass communication and means of communication.

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Dr. Bhagawana Mahananda, At - Khaliapali,
Po- Bausenmura, Ps- Sohela, Dist- Bargarh- 768033.

CHILIKA DECLARED AS “DESTINATION FLYWAY”.

Chilika has been declared as “Destination Flyway” by United Nation’s World Tourism Organisation (UNWTO) because of its natural treasure and bio-diversity. This has been discussed in High Level Meeting held under the Chairmanship of Chief Secretary Shri Gokul Chandra Pati in Secretariat Conference Hall. The issues relating to restoration and management of Chilka Lake and its basin were discussed in the meeting in which Chief Executive of Chilika Development Authority Dr. Ajit Kumar Pattanaik presented the updates and proposed action plans.

Reviewing the present position, Chief Secretary Shri Pati has advised to initiate a detailed scientific study on how to retain ecological balance and develop bio-diversity of Chilika in the perspective of the natural changes and dynamics on its opening mouth to the sea. Discussion in the meeting reveals that at present there are about 4 mouths in Chilika including the old Palur mouth. The other three mouths are Gabakunda inlet, Dhalabali inlet and new Phailin inlet (opened after the cyclone Phailin). There are about 211 bird species, largest Irrawaddy dolphin population, 217 fish species and more than 30 migratory species.

Specific interventions have been taken up by Govt during the last years for understanding the complex ecosystem, modeling of hydro-dynamics to retain the optimum salinity gradient of the lake and adaptive restoration planning through wide consultative processes. Management of the wet-land with micro watershed ecological units and empowerment of local communities through capacity building have also been taken up. Strategic Partnerships have been made with a number of voluntary and community based organisations and a close monitoring system has been put in place. Because of these interventions, there has been 7 fold increase in annual fish and prawn landing. At present the Lake is yielding the fisheries of worth Rs.110 cr. per annum. There has been expansion of sea grass meadows, increase in dolphin population and avian fauna. There has been re-appearance of hilsa and other native fish species. Alternative sources of livelihood for local community have also emerged because of bio-diversity and livelihood interventions of Govt. At present, near about 40 cr per annum is being earned from community based eco-tourism activities. Near about 850 boats are being used for dolphin watching and 400 boats are being used to conduct the tourists for bird watching. The boats of the local fishermen have been engaged in these activities which has reduced the pressure on fishery.

U.K.Mohapatra, I.O.

Salt Manufacture in Balasore During 1882-1900

Dr. Satya Narayan Mishra

Salt, a boon of nature has a long history of its own. In the history of human civilization, the necessity of salt for both poor and rich is quite equally essential. It is an essential commodity and is an indispensable part of our daily life like other elements of nature, i.e. air, water, fire and earth. Prior to the discovery of salt for human consumption, it was first used by animals in the primitive times. The beasts used to go to the salt range and were very fond of grazing the salted grass. Man followed these animals in the use of salt. Salt is generally obtained from sea. Scientists believe that seas get their salt from (1) ferruginous sources ferried by river to the sea and (2) Submarine volcanogenic exhalative sources.

Salt was offered as a mark of respect and affection to the relatives in earlier times. A pinch of salt was a bond of affection and prosperity. Its use transferred the human civilization from a nomadic life to an agricultural life. Salt is an absolute necessity for the metabolic process.¹ In the coastal tracts of Balasore maximum elements of Sodium and Potassium was removed from human body through sweat. In this case plenty of salt intakes were required especially for the peasant class in the coastal districts of Balasore who undertake strenuous physical work.

Common salt i.e. Sodium Chloride, used for domestic, agricultural or industrial purposes are known by different names in India. The Sanskrit word for salt is chemically known as Sodium Chloride or *Halite* (as scientifically called) used for domestic, agricultural and industrial purposes are known by different names in India. In Sanskrit it is called '*Lavana*'; in Punjabi it is '*Nun*'; in Hindi and Urdu- '*Nimak*' or '*Namak*'; in Bengali- '*Nimak*' or '*Nun*'; in Gujarati- '*Mithun*' or '*Mitha*'; in Tamil, Telgu and Kannada, it is called '*Uppu*', while in Marathi it is called '*Mitha*'.

In Balasore, salt was available in plenty as a bounty of nature. It was found in a wide expanse of sea that lashes the shores of the district. It was found as efflorescence in many localities in the interior and on the coastal seaboard.² Salt in the sea has been accumulating for millions of years. Every mountain worn down by rain since the beginning of the earth, has given the salt of its rocks to the oceans. Miles and miles of deep-sea mud have yielded prodigious quantities of salt. It has been calculated that in every cubic mile of sea-water there are million tons of salt and that altogether are four to five million cubic miles of salt on the sea to cover the whole surface of the world 400 feet deep.

Therefore, it is a gift of nature to men and civilization.³

Salt can be obtained for the body through three principal sources such as from food, water and air. As regards food, the meat consumers require less salt intake than the vegetable consumers. Rice is unquestionably direly deficient in mineral ingredients. It contains only one-half percent of mineral and the proportion of common salt is exceedingly low. *Ragi* contains 1 to 12 percent of salt. Wheat-flour contains more common salt than our ordinary grains. Peas and beans contain more salt than the cereals. So, salt has been an object of almost universal consumption since Neolithic times. The sea board province of Balasore, under the Bengal Presidency had a rich source and tradition of salt manufacture. Manufacture includes the excavation, collection and removal of natural salt. It also includes separation of salt from brine or earth and its purification or refinement into salt or saltpetre.

In the district of Balasore, the salt industry had a long legacy of both debilitated and chequered career. Salt was manufactured from time immemorial along the extensive sea-board of the district. When the British Government took possession of the district in 1803, manufacture of salt was in the hands of the *Rjas* and *Zamindars* who had their estates near the coastal areas. In 1804 the government introduced the monopoly system throughout the Odisha coast. The system was thoroughly organized in 1811 and continued till 1863, when it was abandoned in favour of the excise system. The excise system of salt manufacture afforded scope for smuggling the monopoly system was again restored by the Madras Salt Department to which the industry in Odisha was transferred from Bengal in 1888-89. Subsequently it was re-transferred to Bengal

from Madras in 1898, the year which show the last manufacture of salt in Odisha.

But beginning from 1882, when the Indian Salt Act XII of 1882 was brought into effect all over the country the province to ensure a common salt law, salt manufacturing in the district began to decline. The decline occurred in the district, which fell to 49,869 *maunds* or 19.7 percent. The decreased in production in Balasore was said to be partly due to unfavourable weather at the beginning of the year and non-availability of labour who were engaged in the construction of the East Coast Canal.

In 1883, there was also a decrease in production of salt in almost all the districts of coastal Odisha. The fall was especially large in Balasore. Early commencement of rain was particularly responsible for decline but administrative weakness was the prime cause for decline in salt production. The year 1884, showed a slight increase in the manufacture of salt in the district of Balasore. The situation was so grim that His Honour the Lt. Governor of Balasore thought of abolishing salt manufacture in the district. But fortunately in 1886, after many prayers and petitions, permission was granted for production of excise salt. This was only for own consumptions and not for commercial purposes.

Meanwhile, the free manufacture of salt for domestic use had been granted concession as a war time measure in 1914-15. But it remained in force till the end of 1922, owing to the unfavourable economic condition prevailing in the coastal district of Balasore. In the district, competing of Madras *karkatch* and foreign Liverpool salt eventually proved fatal to the local industry. As the competition of other bitter salt increased, production of salt under the excise

system became unprofitable. This gave way to illicit practices of salt manufacture.

Again this deplorable condition was compounded by severe floods which added to the woes of the people. The government of Bihar and Odisha requested to government of India to supply salt to the distressed people and sought permission to manufacture salt. To save the situation, the British Government gave the permission to manufacture salt in restricted amount for domestic consumption only and not for trade purposes. Licenses were granted to the limited *malangees* (salt manufacturer are called *malangees*) for indigenous production of *Panga* or boiled salt for a short period.

In the manufacture of salt, there were two broad processes in operation in the district. One was the process of boiling sea water to a state of complete evaporation to produce salt. This was prepared in the salt fields, where salt furnaces were prepared for this purpose. This was called the '*Panga*' process of manufacture, which produced salt bright and very fine in quality. The other manufacturing process was known as the '*Karkatch*' method of producing salt by exposing sea-water on salt fields to sun, to be dried for preparing salt on the salt beds. This was sun-dried salt, locally known as the *karkatch* salt and that process was called *karkatch* manufacture. In addition to this, salt was also produced in the salt factories set up for the purpose in saliferous tracts, where *panga* was manufactured. The *panga* salt was adequately manufactured in the coastal tracts of the districts. But the system of manufacture was not same in all the places in the districts. So, salt was of two kinds namely, '*panga*' and '*karkatch*.' The system of manufacture of *panga* salt was educed by boiling brine obtained by artificial heat. Clear brine was boiled in small pots

and impurities were removed to the surface. For this process plenty of fuel was necessary enhancing thereby the cost of salt.

The *panga* system of manufacture adopted in the Balasore district was not homogenous throughout the province. *Panga* salt was manufactured chiefly in Balasore district. The manufacture was conducted along an extensive coastline, but there was local variety of this process.⁴ There were two kinds of *panga* salt manufacture, which had slight difference between the two. The whole system of manufacture was depending upon the salinity of the soil. The working grounds comprising highly saliferous tracts were more or less scattered among the jungle in open patches. The *panga* salt manufacturing process in the districts of Balasore was crude and simple to the last stage.⁵ It was an elaborate process of several stages for obtaining the species of salt.

As the soil dries after the rains, the salt in the soil efflorescence on the surface was collected and stored. To secure an ample supply the ground was flooded at spring tides. Tidal water was then boiled by means of swing buckets, sprinkled over the surface with pots. The seawater, which was brought by various small channels to the neighbourhood of the manufacturing stations or *khalaris*,* was first mixed up and saturated with a quantity of salt earth or efflorescence. This formed the surface of the low ground, which had been overflowed by the *malangis*. Then it was thrown into cylindrical receptacles of earth having a vent underneath and a false bottom made of twigs and straw.

The *Chullahs* or furnaces were scattered over the working grounds according to the extent of the area and each was surrounded by a certain numbers of rough filters, which was twenty or less.

Each filter was supplied from the salt earth collected immediately around it, so that the raw materials were seldom conveyed more than 50 yards. The size of the filters varied from 5 to 7 feet in diameter and from 12 to 20 inches in height. The first surface for the bed was made with a slight slope to one side and was next substantially walled round to the required height. A hole was then formed in the well on a level with the lower slope of the floor and a leaf was inserted to allow the filtered brine running off. When ready for use, fine bush wood, date leaves and straw were placed at the bottom.

The strongly impregnated brine filtering through the grass, date leaves, etc was carried by a channel dug in the ground to a spot surrounded with an enclosure of mats. In the centre of it, a number of oblong earthen pots generally about two hundred were cemented together by mud into the form of a doom, under which was a fireplace or oven. Salt produced in heaps were afterwards thatched with reeds chiefly the *Nal (Arundo Kanaka)*⁶ and remained in this state until sold or removed by the officers of the agency.

Under the second process, the soil was less saline than the earlier process. To impregnate the soil with salt, the working grounds were divided by banks or ridges into regular fields. The soil was ploughed up three times in the ordinary native manner and then flooded by lift with six inches of sea-water, which soaked the water from the grounds. After preparing suitable ground, it was divided into three equal parts known as the '*chattar*' lands.⁷ This was followed by repeated submersion of the field with saline water from the sea brought into the field through the inlets, cracks and 'mullahs' on the coast which extended in some places up to three or four miles in land.⁸ Then the field was frequently ploughed and dug out during

the rains from July to October. Ploughing was followed by making the ground plain by means of a long or lump crusher, which was called '*moyee*.'⁹ After partially drying, the soil was harrowed over five or six times. A long beam with numerous wooden teeth was being used for the purpose of drying the soil. Preparation of the field meant preparing salt earth in the field itself. Salt earth added to seawater in a subsequent stage increased its salinity, thereby producing strong brine. In the last stage, the brine was boiled to obtain the salt.¹⁰

After the sun drew out the moisture, the saline compounds of the impregnated earth were brought up the surface of the soil in the form of small blisters. These were easily convertible to powder with the lightest touch.¹¹ At this stage, the field become ripe for the salt crop and the salt earth was ready to start the next stage.¹² Flooding the salt field again with the saline water of the sea carried out the next stage of the process. In the pits, 4' to 5' deep each division of the field had one such pit that served as a reservoir for saline water. Salt water from these reservoirs was subsequently poured into receivers prepared close to the boiling house. It remained in the receivers for twenty-four hours to facilitate precipitation of all impurities. It was then passed to the filtering beds for further concentration of the saline water. The filters were of primitive type. Salt water was then poured into the filters at intervals to avoid overflowing. The filter through a vent leading from its false bottom of twigs and straws produced the strong brine.¹³ The concentrated brine was now ready for boiling to obtain salt.

After the successful completion of the two methods as indicated, it was ready for the final and last method by which salt could be obtained. In the final stage, the concentrated brine was carried through the channels to a nearby enclosure

made of mats. Then *chullahs* were ready to boil the brine. In each furnace about 200 such pots were cemented together with mud to form a dome shaped [convex] kiln.¹⁴ All the pots in the kiln were filled with the brine before lighting the fire. The fireplace under the kiln was made below the surface of the ground. It was built up in north-south direction to ventilate the air. This helped to boil the brine with immediate effect. After the boiling process starts, the salt workers add more brine to the pot by the ladle for further boiling. These procedures continued till the full of the pot, which was called '*kondees*'.¹⁵ Basically, to fill up the pot, it took 4 to 5 hours to produce the salt. Then the boiled salt was taken out from the pot and heaped in open air. The heaps were thatched against storms or rains. It remained until sold to the market or the traders. In this way, the finest salt of all India was produced on the coast of the Balasore district for the local consumption. It was much better than the Liverpool salt and it had also plenty of Magnesium Chloride.

In Balasore, the manufacture of salt was capable of unlimited development. It was carried out in the saline tracts along the seacoasts of Ratei, Chhanua, Sartha, Parikhi, Kherang, Rupkhand, chiefly by means of artificial evaporation. The process of *panga* manufacture in Balasore was exceedingly simple. It was at the same time free from temptations to smuggling. As the season lasted from about January to July, the downpour of rain usually put stop to operation. At the beginning of December, the contractor was permitted to select his locality about a quarter or half a mile from the sea.

The other method of salt manufacture was simply by the evaporation of brine by solar heat. It was obtained from the sea or from backwaters or lagoons communicating with the sea. This was

called '*Karkatch*' salt. *Karkatch* salt was obtained by evaporation from water run from one shallow tank to another. One was a simple mode of extracting a coarse salt such as any old woman could adopt with ordinary cooking vessels; the other was in elaborate process requiring time.¹⁶ Mr. Worsley, the Commissioner of Orissa, explained, "*Karkatch* salt, when purified by a simple process, could not be distinguished from *panga* salt."¹⁷ The *karkatch* salt had a special importance of its own throughout the districts among certain classes of people. The Hindus used it with benison in every religious ceremony, as it was pure than any other salt. The *karkatch* salt could only enter into the temples for the preparation of '*Bhoga*' for Lords.¹⁸ Hindus believed that it was sacred for the preparation of '*Bhoga*' or '*Prasada*' for deities. Orthodox Hindus were reluctant to use the normally produced salt from the Bay of Bengal. They divided foodstuffs into *Kaccha* or *Pucca*. *Pucca* foods were cooked in oil, normally clarified butter and ghee. They could be cooked outside home and in the company of those of lower caste. *Kaccha* foods, by contrast, were cooked in water. These foods, such as rice or lentils, could only be prepared in the sanctity of the home kitchen. Because most Bengali salt was produced by evaporating seawater in boiling houses, it was considered to be *kaccha* and forbidden. The strict Hindus, therefore, used rock salt or salt produced by solar evaporation.

Salt made by the sun was purer than evaporated by the artifices of man, which was by the boiling process. The former alone entered into the temples and throughout Odisha the respectable classes were not using *panga* salt. People of low castes, such as '*Keutas*', '*Bauris*', '*Kandaras*', were chiefly manufacturing *panga* salt. For

karkatch, the appearance and quality of salt was completely uniform. The colour of the salt prepared on the salt bed was changing in response to the wind coming over it. The crystallisation was minute, imperfect and the salt was very friable. Under both method of manufacture before the salt was stored, the *golahs* were generally kept fairly dry.¹⁹ There were two kinds of beds namely, condensers and crystallises. Condensers were those, where brine was condensed from the ordinary density of sea brine to 25° and crystallises were those, where salt was actually separated from the brine. There was no general rule as to the relative area of the condensers and crystallises.

Under each licence, certain number of 'pattayats' (a lower caste) were engaged and each 'pattayat' had to work in the salt pan. The four condensing beds were termed as [a] 'Kuncha', [b] 'Gundi', [c] 'Sijha' and [d] 'Kiari' which had a length of 30 yards.²⁰ The preparation of the beds was commencing during the month of March. The preventive establishment was usually functioning between the 14th March and 14th April according to the application preferred by the licensees. The beds were filled in the evening and scrapped in the next afternoon. But salt rising was influenced by the following factors: - [a] rainfall, [b] humidity, and [c] physical condition that were dilution of seawater by rivers. The *panga* method of salt manufacture was practised at numerous places of the districts. The cost of the salt in the district was elevated by certain rent. It had to be paid to the land-owning *zaminders* alike for the removal of salt earth from their estates and for the extraction of fuel from their forests.

After the completion of the above process, the saline water of the lake was subjected to solar evaporation for obtaining the salt. The natural hazards like thunderstorms of

April and May, threatening to destroy *karkatch* salt in the bed of the coast were a regular feature in the district. Care was taken to cause rapid evaporation and collect salt in the interval between thunderstorms.²¹ As it got crystallised by the next afternoon, the salt thus formed in the field was scrapped off and removed for storage.

The Lt. Governor during his visit to Odisha in 1891 took into consideration the question of establishing government factories for the manufacture of *karkatch* salt in the district in the same manner as practised in Madras. He was informed that salt could be made in this way at four and even at two *annas* a maund, whereas salt brought from Ganjam was high-priced. The condition in the Balasore district was somewhat different from the other regions. The Lt. Governor ascertained the orders to open a government *karkatch* factory at Sartha, which was not recognised by the Madras government. The licensed factory at Sartha was in a very disappointing condition without any work. In view of this, the Lt. Governor was reluctant to take up the question of manufacture. From one point of view, there was much greater necessity for opening a government factory in Balasore than in Puri. In Balasore, the licensee's factory was a complete failure. The licensee was reported to have almost given up the idea of attempting to manufacture in the next season. On the other hand, there were incomparable difficulties and risks in opening a government factory in Balasore. The fact was that the land at Tua was government property, while at Sartha the land was the property of private individuals. In bringing down the prices in Balasore, which was only possible by local manufacturers, the Lt. Governor considered that the experiments of opening a government factory in that district could be tried for the manufacture of salt.²²

In the latter part of the salt administration, the Board of Revenue compelled to adhere their previously expressed view that the brine was decidedly weaker at Sartha than at the Chilka factory. Hence, there was the proposal to close the Sartha factory on the basis of this prime cause. The enormous volume of fresh water, which was falling into the northern end of the Bay of Bengal, had affected its saltiness for many miles. The whole water of the Bay even to its most southern limit was less salt than the water of the sea at Aden and similar places, where there was practically no mixture of fresh water. The effect was necessarily much greater in the rain than in the cold weather. But this was distinctly felt at Balasore in the year 1893. In another reason, climatic peculiarities [north-western wind] brought danger to the Sartha *karkatch* salt than the weakness of the brine. For this reason, government decided to close the factory, which was the only place for *karkatch* salt manufacture in the Balasore district.

The Sartha* factory was closed in 1893.²³ The manufacture of *karkatch* salt in the district was profitable, when it was protected against Madras and imported salt. It was the opening of the railway that dealt a deathblow to it. Natural circumstances were also unfavourable. The climate was humid and the early thunderstorms produced numerous difficulties to produce salt. Government had assigned two reasons for the falling of the salt manufacture in India. The first was the licenses for manufacturing salt were given to a smaller number of people than before. The second was that many people after receiving the licenses were compelled to give up the manufacture of salt in consequence of the onerous measures of the government officers. It was an inexorable measure of the government upon the salt manufacture to wreck the industry. In a country, where salt could

be prepared by merely exposing seawater to dry in the sun, people were constrained to purchase it at a much-inflated price.²⁴

However, Balasore district is one of the prime spots for the manufacture of salt in the Northern Odisha. The major places for the manufacturing salt were Sarthas, (Sartha is fifteen miles south-west of the river 'Suvarnarekha' and situated in the twin parts of Sartha and Chanua), Bolong, Channua, Chodamani, and above all Inchudi. Here also salt manufacture was exceedingly simple. In the beginning of December, the contractor selects his locality, about a quarter of half a mile from the sea, and engages a small man called *chulliyas* or gangers.

The manufacture of salt as a fair commercial enterprise died a natural death. The abolition was not calculated to bring any profit to the government. Its commercial life had never been healthy. It was exceptionally costly to make. So the systematic local salt manufacture was finally stopped in 1899-1900, and with it died an indigenous industry which had been used by a large number of people in the district for earning their livelihood and as an essential food supplement.

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 22. Ibid., p. 2. *Fresh water means - Seawater evaporated to 7.B.
*Sartha is fifteen miles south-west of the river 'Suvarnarekha' [the streak of Gold', takes its rise near the station of Ranchi, in Lohardoga District, in the Chutia Nagpur Division. It enters Balasore District in pargana Fatiabad] are suited the twin parts of Sartha and Chhanuya. Each consists of a demarcated portion of the river of the same name, but as they empty themselves by the same starry, known as the Panchapara, there seems no reason why two ports instead of one should have been constituted.
 23. The System and Practice of Salt Administration in India, Third Edition, Simla, 1931, p.163
 24. *The Sanjivani*, Chittagong, 19th Nov. 1887, p.1165.
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Silent Night, Holynight, All is Calm, All is Quite : The Call of Christmas

Subhrata Pattnaik

“I do not expect India of my dreams to develop one religion, i.e., to be wholly Hindu or wholly Christian or wholly Mussalman, but I want it to be wholly tolerant, with its religions working side by side with one another.” So said Mahatma Gandhi.

India has been declared a secular state by its written Constitution and it is every Indians duty to stand by and believe in this declaration. Secularism begins in the heart of every individual. There should be no feeling of “otherness” as we all have is a shared history. India being a traditional society that contains not one, but many traditions owing their origin in part to the different religions that exist here, has so far managed to retain the secular character of its polity.

One of India’s guiding principles is impartiality in religious matters. India wants her citizens to cling to any religion they like without any government interference. And this noble decision of the Indian Government is unequivocally proclaimed in the amended Preamble to the Constitution of our country. Secularism and

Democracy are two remarkable achievements of independent India. These two achievements have stood the test of time and set the goal of the nation on religious and political fronts. The State, remaining free from religious obligations, can take a tolerant attitude towards every religion and can

pursue the ideal of achieving the well-being of the people, irrespective of caste, creed, religion etc. We are going to pick one such religion of India which has become quite popular in the past couple of years.



Christians are found all across India and in all walks of life, with major populations in parts of South India, the Konkan Coast,

North-East. Indian Christians have contributed significantly to and are well represented in various spheres of national life. They include former and current chief ministers, governors and chief election commissioners. Indian Christians have the lowest sex ratio figures among the various religious communities in India. Christians are considered to be one of the most progressive communities in India and Christmas indeed is one of the most awaited festivals of India.



Festivals are spices of life. They add charm and color to our daily life. They break the monotony of life. That is why, people eagerly wait for festivals and spend so much of money and time in celebrating various festivals. India is a land of various religions, cultures and races, each having a variety of festivals of their own. Holi, Dussehra, Diwali, Maha Shivaratri, Easter, Christmas, Id-ul-Fitr, Muharram, etc. are the major festivals of India. Among these Christmas is one of the most joyful festivals of the world which is celebrated in India as well.

Generally, Christmas is celebrated on December 25th all over the world. It is a celebration of the remembrance of the birth of Jesus Christ who is supposed to be the saviour and redeemer of the world. Christians believe that Jesus Christ was born in a manger at Bethlehem in Israel about two thousand years ago. That event is remembered on this day. Christians make Christmas models in resemblance of Bethlehem manger and adorn it with decorated Christmas trees, lighted lamps and stars.

Process of Christmas:-

Christmas is an important festival of Christian community. This is the grand festival celebrated all around the world. The festival spreads the message of love, sacrifice and

brotherhood. It is the religious festival of Christians but in India we can see that this festival is celebrated by all communities and religions. And even the Government of India has declared a public holiday on the auspicious occasion of Christmas.

Christmas celebration and preparation:-

The celebration and the preparations for this lovely festival start in the month of November only. Shopping malls and shops declare heavy discounts on various items. The Christmas gifts and decoration items are displayed in almost each shop. The week before the festival people clean their house and start decorating it. The major attractions of Christmas festival are variety of cakes, beautiful candles, Christmas carol and Christmas tree. We can see the wonderfully decorated churches and other public places on the occasion of Christmas. On the festival day that is on 25th December Christian people offer special prayers in the church and meet and greet every one. They exchange wishes and lots of love with each other. The elders give blessings and gifts to the youngsters in the family. After the prayer many types of cultural programmes are organized in many places. People participate and enjoy every moment of their Lord's birthday.

Christmas has no fun without Santa Clause:-

The tradition of Santa Clause is famous among the kids. Santa Clause brings lots of gifts, sweets and chocolates for children. Children love and wait for this kind and loving Santa eagerly. Children keep an empty sock near their bed on early night and believe that Santa will come and fill their socks with gifts and chocolates. Like Diwali, Christmas is another grand festival which is the symbol of our national unity. The people of all religions and communities happily and splendidly enjoy the celebration of the festival. It

proves that the Christian community is the essential part of our India. We can find a large number of Christian population in India.

Christmas - Time for yummy recipes and greeting cards:-

Christmas cards are the inseparable part of the festival. People send wishes through the greeting cards on festive occasion. Along with the greetings people give gifts to each other to show their love and care for them. People start selecting and purchasing the gifts for their loved ones many days before the festival. Christmas recipes include variety of cakes and cookies. The plum cake is the main attraction of this festival. The cakes made with fruits and dry fruits are loved by everyone.

Christmas is indeed a festival of euphoria:-

Christmas marks the birthday of Lord Jesus Christ and is an extremely joyous occasion which is celebrated with ardent enthusiasm, the world over. On this day, i.e., 25th of December each year, the humanity celebrates the Arrival of God into the world in the form of a human being. The spirit of this festival arrives days before the Christmas-Day. The preparations for the grand fiesta are on since the month of October itself (if not before), which are noticeable through the vibrant and electrifying decorations going on everywhere. Shopping Sprees become a norm and people get busy buying gifts and cards for their friends and relatives. As we enter December, the streets are already decked with glowing lights; smell of various delicacies fill the air and the cool breeze brings to us, a sense of glee and zest. People unite through festive carnivals to rejoice together. Christmas also gives the devotees an opportunity to strengthen their faith amidst all the fun and festivities associated with the occasion. It is one of those times that have the potential to bring the family members and friends closer and make their bonds even stronger.

Christmas Celebrations call for Prayers, feasts and togetherness:-

This festival of joy brings with itself an enthralling assortment of traditions. Christmas is undeniably one of the most esteemed and highly significant cultural events, also. The Christmas day is the most important day of the Christmas season. It is believed that Christ's mass came to be known as Christmas. Among the celebratory customs followed, attendance of church services is of paramount importance. Special prayers are conducted to glorify the name of God as part of Christmas celebrations. This makes for an extraordinary opportunity for the believers to go closer to God and to reinforce their relationship with Him. People exchange pleasantries along with gifts and greeting cards with their friends and loved ones. In fact, greeting near and dear ones with presents is one of the central facets of Christmas celebrations. Special family meals are arranged to be enjoyed with family and friends and are considerably significant with respect to the holy occasion. The primary meal is conventionally consumed on the Christmas Eve or Christmas Day. The Christmas feasts which are usually lavish in nature are fundamental to the celebrations and are organized with observable enthusiasm among the believers. Music also forms an integral part of the celebration. People sing carols as part of the celebrations and to honour the birth of Christ. The songs of season's greetings and Christmas make the ambience joyous and serene. All these traditions play their part to make this occasion momentous in its own right.

Christmas Decorations – Bright, Colourful and Mesmerizing:-

People go in for prolific decorations for Christmas. The most visible and probably the most eminent of all the Christmas decorations is The Christmas Tree. Further, icons of Jesus and

Santa Clause are integrated for religious reasons. Individuals express their creativity by doing up the interiors of their homes with mistletoe, garlands, candy canes, and not to forget angels are also included to give the decorations a magical appearance. The customary colors of Christmas are red, green and white. The Red colour signifies the bloodshed of Jesus at his crucifixion, green stands for eternal life that Lord promises to those who believe in Him and white denotes purity. Silver, blue and gold are some of the other shades which are included in the Christmas decorations. These colours not only add to the celebrations a distinct aura but also help people connect with the spiritual notion of Christmas.

Christmas is so special!

Christmas is an enormously revered event both for Christians and non-Christians and is celebrated with utmost faith and an unmatched religious passion worldwide. People around the world observe this joyous festival by following various customs and traditions like organizing meals, exchanging gifts and greeting each other. Special prayers and religious services enlighten the minds of the individuals which fortifies their relationship with God. The hopes for a better tomorrow are strengthened. Apart from having a spiritual significance, Christmas perpetuates a feeling of bonding among the individuals and brings them closer to each other. Christmas is truly an occasion of euphoria because it instills renewed faith in the hearts of believers and lights up their lives with indescribable happiness and bliss.



Conclusion:

This Christmas season finds us a rather bewildered human race. We have neither peace within nor peace without. Everywhere paralyzing fears harrow people by day and haunt them by night. Our world is sick with war; everywhere we turn we see its ominous possibilities. And yet, my friends, the Christmas hope for peace and good will toward all men can no longer be dismissed as a kind of pious dream of some Utopian. If we don't have good will toward men in this world, we will destroy ourselves by the misuse of our own instruments and our own power. Wisdom born of experience should tell us that war is obsolete....

If we are to have peace on earth, we ought to have faith in each other. Our loyalties must transcend our race, our tribe, our class and our nation; and this means we must develop a global perspective. No individual can live alone; no nation can live alone, and as long as we try, the more we are going to have war in this world. Now the judgment of God is upon us, and we must either learn to live together as brothers or we are all going to perish together as fools....

It really boils down to this: that all life is interrelated. We are all caught in an inescapable network of mutuality, tied into a single garment of destiny. Whatever affects one directly, affects all indirectly. We are made to live together because of the interrelated structure of reality.....We will never have peace in the world until men everywhere recognize that ends are not cut off from means, because the means represent the ideal

in the making, and the end in process, and ultimately you can't reach good ends through evil means, because the means represent the seed and the end represents the tree....

Although the word 'Secular' finds its place in the Preamble only after the 42nd Constitutional Amendment in 1976, yet the provisions of our Constitution reflect the secular spirit. A Secular State, as opposed to a theocratic one, is neutral in religious matters and does not have anything as State religion.

According to D. E. Smith, "the secular State is a State which guarantees individual and corporate freedom of religion, deals with the individual as a citizen" "respective of his religion, is not constitutionally connected to a particular religion nor does it seek either to promote or interfere with that religion".

India as a Secular State guarantees individual and corporate religious freedom. The

State does not profess any State religion nor does it discriminate against any. It does not allow its authority to propagate any religion or creed. All religions have been given equal chance and treated alike by the State. A Secular State does not mean a Godless or anti-religious State. Religions have greater role to play in the lives of citizens in India but the State does not interfere with them. We can only think of a secular, non-communal, democratic State in which every individual, to whatever religion he may belong, has equal rights and opportunities". The secular spirit in India is an age-old convention. It is one of the most important features to ensure unity of the nation.

Subhrata Pattnaik, Satya Niwas, Sutahat, Cuttack-753001, E-mail-subhratapattnaik@gmail.com

Chher Chhera : The Agricultural Festival of Western Odisha

Sureswari Bagh

Chher Chhera, Puspuni and Pushyavishek all these three words are colloquial replication of "Pausa Purnima" which comes in the month of Pausa, the full moon day. For Odisha this day is culturally associated with Lord Jagannath where on the ceremony of Pushyavishek is conducted in the Sri Mandir at Puri. Virtually, unlike Nuakhai "Puspuni" is another dominating festival of western Odisha. Puspuni is commonly known as CHHER CHHERA. This festival is closely indulged with agricultural manifestation. After the end of procurement season the festival is celebrated. This celebration dislodge the valence between the poor and the rich, caste and creed within the social combination of western part in Odisha.

Specially this celebration designates a session of agriculture. In the agricultural society, there is a tradition of engagement of yearly servant, ho are known as HALIA. From this day the halias are engaged for a specific period for a specific amount and mostly the terms of the payment was through paddy. Which is calculated as *puti* (common word for measurement of paddy which counted through mann and mann is an instrument for measurement mostly made of iron or wood). The Halia's are engaged for a term of one agricultural year and on the day of Chherchhera either they remain with the old "Mahajan" (a common farmer) or leave for a new one with some increased rate with one year oral contract. It is largely a community based festival related to the new harvest and celebrated through feasting and merrymaking. In addition, during this time the annual contract of land labourers or Halias comes to an end and payments by landowners and agreements on fresh contracts are finalised for the ensuing year.

This system is now going to be devastated, because of emerging modernization and rampant migration of labour from western Odisha to the southern part of India. Halia is somewhere in the old society, was a closely relative term with agriculture and culture of agri-sector.

Another attraction of Chherchhera is the rhythm of boys, girls and also adults, the sensible music of Chherchhera with a dynamic musical call "CHHER...CHHER CHHERA" from door to door and mostly every households gives paddy as gifts, renovates a thought of unity among the villagers. On this very occasion most of the villagers have non-vegetarian food like mutton, chicken, and fish and some have alcoholic drinks like *mahuli mad* (liquor). In earlier days the drinks are usually prepared in local method. The tribal people use to prepare the liquor out of rice and herbal which was hygienic.

Chher Chhera is a great festival of western Odisha to accumulate the culture and agriculture, for renovation and thrilling sensation of brother hood among the people. Sensually this celebration makes the life brilliant, where small beats of happiness are joy for ever.

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Sureswari Bagh, Research Scholar, PG Department of Odia, Berhampur University, Berhampur.

Human Rights & Democracy in Changing Scenario & Our Visualization of its Theme

Diptimayee Mohapatra

'Human Rights', it is said as old as human civilization. Thus the concept human rights is not of recent origin. Human rights are rights integral and fundamental to the human self. Starting from Abraham Lincoln to Martin Luther King (Jr.) from Mahatma Gandhi to Nelson Mandela, from Angsan Suki to Kailash Satyarthi at different times these enlightened people have been fighting for the cause of human rights. Still there are some questions which agitate the mind of the common people. Can this beautiful world assure to give equal rights to every body? Is there any destined place in this beautiful world where the rights of human being is not violated?

Looking back at history Anthropologists, Historians and Sociologists would trace the origin of humans rights violation to different factors. To trace its modern use, we can go back to the world wars, particularly the second world war, which saw the atrocities of 'the Holocaust' that resulted in the adoption of Universal Declaration of Human Rights in Paris by United Nations General Assembly in 1948. Article 1 of the Universal Declaration of Human Rights provides that "All human beings are born free and equal in dignity and rights". Broadly speaking 'Humans Rights' means right to life, liberty, equality and the dignity of an individual irrespective of caste, creed or sex. These human

rights are natural rights required to be protected for peaceful existence of a person. In addition to the UN, there are other international Non-governmental Human Rights Organizations which have been monitoring and protecting human rights across the world. When an Umbrella definition of 'human rights' is still elusive researchers agree to some violations at some levels yet fight for a better and brighter world continues.

'Human Rights' has its own history in Indian Sub-continent. Scholars hold that for a long time, the central concept guidance human rights in India has been 'Dharma'. Dharma binds all. Indian Society give stress on Dharma Shastras. Independent judiciary which is separated from executive is largely accepted. Vedas in India proclaimed liberty of body and life. "Vashudhaiva Kutumbakam" has been the most acclaimed Indian vision for the world.

In addition to independent judiciary in India we have National Human Rights Commission established in accordance with the provision of protection of Human Rights Act 1993. This Act provides state level commissions. Accordingly Odisha Human Rights Commission (OHRC) was constituted on 27th January, 2000 and started functioning with effect from 11.07.2003. It enquires into the violation of human

rights by public authorities, namely rights relating to life, liberty, equality and dignity of individual as guaranteed by the Constitution of India complaints and embodied international agreement of human rights & enforceable by courts in India.

Complaints can be filed on the following issues.

Children :

(a) Child Labour (b) Child Marriage
(c) Child Prostitution (d) Exploitation of Children
(e) Human Sacrifice (f) Immoral Traffic in Children
(g) Cruelty to Children (h) Neglect of Children.

Health:

(a) Exploitation of the mentally retarded
(b) Public Health hazards (c) Malfunctioning of medical institutions/ Medical professionals.

Jail:

(a) Custodial death (b) Custodial rape
(c) Exploitation of Child prisoners (Denial of required medical facilities to prisoners
(e) Deprivations of legal aid (f) Harassment of prisoners (g) Irregularities in Jail (h) Non supply of prescribed diet to prisoners (i) Unlawful solitary confinement.

Criminal Gangs:

(a) Harassment by Gangs (b) Mischief of harassment by anti-social elements.

Labour:

Bonded Labour (b) Exploitation of Labour
(c) Forced Labour (d) Hazardous employment
(e) Slavery (f) Traffic in human labour

Minorities/SC/ST:

(a) Discrimination against Minorities
(b) Discrimination against SC/ST.

Physically Handicapped:

(a) Exploitation of Physical handicapped
(b) Cruelty to Physically handicapped

(c) Discrimination against physically handicapped
(d) Neglect of physically handicapped.

Police/ Paramilitary forces :

(a) Arbitrary use of power (b) Abduction / kidnapping (c) Abuse of power (d) Attempted murder (e) Custodial death (f) Custodial rape (g) Custodial torture (h) Custodial violence (i) Death in firing (j) Death in encounter (k) Failure in taking lawful action (l) False implications (m) Illegal arrest (n) Outraging of modesty in custody (o) Police motivated incidents (p) Rape (q) Unlawful detention (r) Victimization.

Pollution:

(a) Ecological disturbances (b) Pollution affecting surroundings (c) Environmental pollution (d) Misuse of scientific and technological developments

Religion community:

(a) Communal violence (b) Ethnic conflict
(c) Group clashes (d) Racial discrimination
(e) Disparities in employment opportunities
(f) Non-payment of pension/ compensation
(g) Loss of livelihood support (h) Atrocity based on superstitious belief.

Women :

(a) Abduction, rape and murder
(b) Discrimination against women (c) Dowry death or attempt (d) Dowry demand
(e) Exploitation of woman (f) Gang rape
(g) Indignity of woman (h) Immoral trafficking of woman (i) Rape (j) Sexual harassment.

Miscellaneous :

(a) Disappearance (b) Unlawful actions of public servants (c) Unlawful eviction (d) Residual matters.

But the commitment being translated into law is not enough unless there is individual

appreciation of human rights in the country. Long back noted philosopher Rousseau had made it clear that 'man is born free, but everywhere he is in chains'.

In spite of all such provisions the violation of Human rights is a great challenge to every country in the world today. Causes of violence, murder, torture, rape & child abuse, death due to starvation, death due to dowry, sexual harassment, custodial deaths etc. have become rampant in the society.

The founding fathers of Indian Constitution had a vision of the Indian Society, which they wanted to realize through the Constitution. The chapters on fundamental rights and Directive principle of state policy reflect on

their vision. It is the duty of the state to ensure compliance of what is said in the Constitution.

No commission or no NGO, no police station can be present at every nook & corner of the country to protect the human right. It is we the people; it is the duty of every civilized person to rise to the occasion. This can be brought about only through general awakening which make every one understand the internal values of life and dignity of an individual irrespective of caste, creed or sex. Swami Vivekananda said "Self in you is the self everywhere".

Diptimayee Mohapatra, Information Officer, State Information Centre, Jayadev Bhawan, Bhubaneswar.

THE GOVERNMENT OF ODISHA HAS ENHANCED THE HONORARIUM FOR THE ESTEEMED WRITERS CONTRIBUTING ARTICLES TO ODISHA REVIEW. THEREFORE, WE WOULD LIKE TO REQUEST ALL CONTRIBUTORS TO KINDLY SEND THEIR BANK ACCOUNT NUMBER ALONG WITH IFSC CODE TO FACILITATE e-PAYMENT.

IN VIEW OF THE ENSUING NAVAKALEBAR 2015, ARTICLES ARE SOLICITED ON LORD JAGANNATH AND NAVAKALEBAR LIKELY TO BE INCORPORATED IN SPECIAL NAVAKALEBAR ISSUE OF ODISHA REVIEW.

Natya Rathi Gopal Dash

Er. Nirakar Mahalik

Jatra in Odisha has its energetic root from folklore and folkdance as a medium of entertainment from long past. Geeta Natya, acting and Geeta Vadya in the form of Jatra were performed in an open pandal. Towards the end of nineteenth century Gopal Dash was one of the contemporary dramatist (Jatra Kalakar), the hero of the Jatra who fulfils the minimum cultural need of the people of Odisha. He was gifted with a multi-dimensional personality. He was a dramatist, a play-wright, poet and patriot. He born from a common family who is uncommon cultural elite of Odisha.

Gopal Dash was born in Palasingha village of Kendrapara district on 30th May 1976. His mother Jyotsna and father Kahnei were from a Goudiya Vaishnaba family. He had no formal education still he started his learning from a village teacher named Bhubani Nayak. He learned Gopibhasa, Mathura Mangal, Bhagabat Puran and other Puranas, Chhanda, Panakia, Kadaganda, Lilavati-sutra etc. from him.

He learned Sanskrit from his uncle (father's brother) Ananda Dash who was the head priest of Sri Sri Govinda Chandra Jew, the family deity of Land-lord Radhashyam Narendra of Kendrapara. He also learned Sanskrit from a qualified teacher arranged by his uncle. He learned songs, dance and musical instruments from Guru Govinda Ojha.

He was a devotee of his Kula-devata Brundavan Chandra and blessed with a power to sing in a sweet and melodious tone. He wrote Geeti-Kabita and songs at the age of ten. He participated in Jatra acting from his father's Jatra-Akhada. He wrote Jatra Natak (drama) for his own Jatra-team.

During this period the Jamidar of Kendrapada was Balaram Narendra, a grand son of Radhashyam narendra Jatra-natak were played before Sri Sri Govinda Jew during Dola jatra (festival) every year. At the age of sixteen Gopal tok the role of Narada in one of the Jatra-Natak there and performed successfully. jamidar Balaram Narendra was very much pleased with his acting and adopted him as his Dharma Putra (God-son). He advised Gopal to write Jatra Natak 'Ranga Sabha' and 'Braja Lila'.

In 1898 he staged his first Jatra-Natak before Sri Sri Govinda Jew at Kendrapara which he wrote in advice of his god father. His performance was very successful and amazing. He recasted the old Jatra-Natak of his father 'Ushavati-Haran' and 'Chandravati-Haran' partly in prose-style and staged successfully in his own Jatra-team. The contribution of Gopal Dash covered a wide spectrum comprising short poems, lyrics song and long poems, Geetinatya

and Jatra-natak, poems embodying narratives and minor epics. His 'Sahasra Ravan Baddha' or Bilanka - Ramayan was staged successfully. Ranga Sabha and Braja Lila of his own writings were published in form of books. He wrote seventy nos. of drama (Jatra-natak), one act-play, Chhanda, Janana, Chautisha, Parody in Odia, Bengali and Hindi languages.

His other writings are Chandi-Yuddha, Jalandhar Baddha, Mangal Chandi, Savitri-Satyavan, Shashirekha, Sulanka-Ramayan, Kulanka-Ramayan, Dhruva Charita, Balya-Vinoda, Kansha-Janma, Prahallad Charita, Laxmi-Purana, Bakasura Baddha, Ratnakar Charita, Jayadeva, Kanchi-Kaveri, Rukmani-Bibhah, Rama-banavas, Subhadra-bibhah, Aswamedha Jajnya, Birat-Parva, Mahiravan Baddha, Abhimanyu Baddha, Bali Baddha, Chandrasaha, Shweta-Basanta, Puranamala, Gouranga Lila, Gayasura Baddha, Angyatabasa, Daksha Yajna, Kubataswa, Dusmanta Sakuntala, Jayanta Jayapal, Prabhasa Yajna, Bharata Vikram, Rajaswaya Jajna, Kapatapasha Karna Baddha, Krishna Janma, Draupadi Bibastra etc. He was a writer and an artist with a creative vision.

His Jatra-team performed Jatra-natak inside and outside Odisha and was very famous in West-Bengal. His Jatra-team made fraction due to internal disturbances. His famous Kalakara (artist) like Natha Panda, Pitambar Sahu, Ananda Dash etc. left his party and formed one separate Jatra team under the leadership of Natha Panda. Due to repentance Gopal Dash retired from active acting. His son Kishore Dash formed one new Jatra-party by the advice of his father.

Gopal Dash met some serious health hazards in his last life due to repentance for formation of new Jatra-team, demise of his son-in-law (husband of his lovely daughter) and atrocities of his younger brother. He fell ill seriously which could not be well even after careful treatment by local famous doctors (Baidyas). He breathed his last on Falguna Krishna Saptami in March 1939. But his death could not wash away the good act in cultural field for ever.

Er. Nirakar Mahalik, N1/82, IRC Village, Bhubaneswar-751015.

Kankia –Radhanagar :

An Early Historical Buddhist Settlement

Dr. Sunil Kumar Patnaik

1. Introduction:

Kankia (Lat : 20° 41' Long : 86° 11') locally known as Radhanagar is located in the midst of cluster of villages of high population density on the right bank of river Kelua (Kimiria), a tributary of Brahmani, about 90 kms to the north of Bhubaneswar and 30 kms from the present shore line. The site is connected with Jaraka a small town located on National Highway Number 5 through a motor able road at 2 kms away, in Dharmasala area of Jajpur District. There was an ancient settlement which could be marked from the existing mound with fortification wall. The site was taken for Archaeological Excavation during the year 2011-13 and the findings are discussed here, for further research in Odishan history ,culture and archaeology. The region of Dharmasala is dotted with number of Buddhist sites like Langudi, Kayama, Tarapur, Deuli, Neulapur, Vajragiri etc, which were excavated during the year 1997 to 2007 by OIMSEAS¹. The above Buddhist sites are located in the hillocks and contains Buddhist remains such as stupas, monasteries, inscriptions and sculptures. At a distance of 20 to 30 kms north-east of Kankia also have large Buddhist sites like Ratnagiri, Udayagiri, and Lalitgiri which all are excavated by Archaeological Survey of India in the recent past. At a distance of 30 kms to the north east of Kankia is also located the famous historical site

Jajpur which have numerous cult monuments of Buddhism, Saivism, Visnuism and Shaktism. These sites are almost all religious settlements with temples and icons.

Kankia - Radhanagar is a potential early historical site and several cultural phases could be marked from the surface finds and archaeological remains of adjoining areas. The site was earlier reported by few scholars (Basa & Mohanty, 2000:507.) and confirmed that it is an early historical site like that of Sisupalgarh (Yule. P.2008:36). From our earlier consecutive survey, exploration and excavation from the year 2010-11 to 2012-13, it is certain that like other early historical site, this settlement was started here from the beginning of historical period i.e. 4th-3rd century B.C and continued till preceding Gupta period i.e 4th -5th century A.D. and again sporadically found from early medieval period i.e from 7th -8th to 13th -14th century A.D as is known from the excavated and explored antiquities, stratigraphy and structural remains. A brief report of the Excavation is summarized here for further research of ancient history and culture of India in general and Odisha in particular.

2. The Site

The site as such is spread over in an area of 9, 02,500 square meters which is enclosed by

a mud fortification. Though the fortification / defenses are seen cut through, on the northern side providing a passage way, otherwise, intact on northern and eastern side. The western side defense wall is heavily disturbed due to the construction of houses of the village Radhanagar right on the fortification wall. There are 3 projections in the northern side i.e, in the middle of the eastern side which is locally called as 'Singhadwar'. The north-west corner projection is locally called as 'Hatidiha' and the middle projection of the northern fortification is called 'Uttaradwara'. Although, the fortifications run all around almost in triangular shape, the western side projections are clearly not visible. (index map enclosed). There is a big opening in the northern side fortification facing straight towards the Kayama Hill rock-cut Caves. Opposite to the opening in the southern end of the site there is a huge pond close to the fortification. Near to the pond, recently some people of nearby village Derabar have constructed houses over the ancient mound. In the south of the pond, there is a modern temple having ancient sculptures mostly of Buddhist pantheons. Though, the original inhabitants of Radhanagar mainly consists of potters, fishermen and agriculturists but during the recent past some nearby village people are sifted to this village. But the potter's class people are dominant caste of the village and about 250 families are living in the village.

During the rainy season the back water of river Birupa comes through 'Sagadia Nala' to the site which make the land very fertile. The fertility of the site is also another cause for the increase of the population in the recent past. Due to the shifting of the nearby village people to this side the north-west corner projection of the northern projection has been heavily disturbed. In the surrounding villages i.e. Bamphu, Mangalpur, Uttarasan, Derabar, Gopalpur,

Naupala etc. ancient remains are also noticed in the surface. Nearly 1500 families are living in the locality. The local population mainly consists of potters, fishermen, agriculturists, traders class locally known as teli, blacksmith etc. Presently, they are mainly depending on agriculture and poor people are working as daily labourers.

In Early Historic India, the construction of large size ramparts or defence walls for urban settlements is a general feature. It is important to mention here that cities in any pre-modern society were viewed as attempts to recreate the universe in microcosm with large outsized ramparts which served the purpose of symbolic protection. This has been described vividly in the *Jatak* stories. Defence is the root cause of the origin of the cities as people gathered together in search of protection. Pali texts speak of villages with gates (*gamadvara*) and fences (*parikkhitto*). The walls also acted as a contrast between the sacred (urban) and profane (rural) space. (Sarao: 2007:31). Between c.700 B.C, the date of the advent of the NBPW at Sringerapur in the central section of the Gangetic valley and c.300 A.D, the point immediately preceding the Gupta age maturity, India witnessed the growth of urban centers in all her geographical regions³. (Chakravarti: 1997:170) The conception might have enabled the architects of Radhanagar to create universal order in the spatial layout of the settlement, which could have legitimated the existing social structure. The construction of massive earth works also points out a proper military function required to protect from the external attack. Thus, the site as such is well defined and stratified mound with a core settlement area. The excavations in the year 2010-11, 2011-12 and 2012-13 have yielded amazing results with mud fortification; structures belong to Maurya, Kushana and pre-Gupta periods and exotic pottery specimen and antiquities. In this

context the study made by P Yule (2006:42-43) in Odishan Early Historical sites should be referred. Some of the Early Historical Sites of India having similar antiquity are Prakash, Paithan, Sopara in Maharastra, Champa, Rajgir in Bihar and Sisupalgarh, Asurgarh (Narla) in Odisha.

3. Excavation

Keeping in view the ostensive nature of the site and massive disturbances due to human occupation and agricultural field the site was divided in to 4 locations such as location I, and I A, location II, location III and location IV, wherever the deposit is without any massive disturbances. During 2010-11 and 2011-12 excavations were concentrated on the north, north-eastern and south-west area of the mound (see Index). During the year 2012-13 excavations were taken up in location III and IV. Location IV is situated in the extreme end of the site in south-west corner. The excavation was conducted keeping in view the yielding of cultural material and structural remains. A team of Archaeologists from OIMSEAS together with participation of students of P G Department of AIHCA of Banaras Hindu University and Utkal University, the excavation was started in January 2011 and continued up to June 2013. Archaeologists and scholars like Prof. S Pradhan, Prof K K Basa, Prof R N Singh, Dr. S. Acharya, Sri A K Patel, Dr. J K Patnaik along with Research scholars of Banaras Hindu University and Utkal University extended their helping hand during the excavation.

3.1. Location: KNK-III – South-West Portion

During 2011-12 the southern side foundation/wall has been completely exposed. The eastern side arm of the structure extended towards north which was partially exposed during 2011-12. To know the extension and nature of

the structure excavation started in this portion. Though the left arm of the structure is highly robbed but it was completely traced. The length of the wall is 39 mtr and the breadth is 1.30 mtr. The width of the passage in between the two arms is 4.5 mtrs. In this portion in the wall, laterite stone, bricks and big size boulders are used. The mortar used in structure is mud mixed with small size kankar. Perforated finger tip marked terracotta tile pieces along with huge terracotta tile keys were also unearthed in this area. The structure may be part of the southern entrance to the site.

3.2 Location: KNK IV – In the extreme end of the South-West Corner.

Four trenches have been laid out in this area where small brick structure has been exposed with having two courses of bricks. This could be one of the subsidiary habitational areas adjoining to the massive Mauryan period brick structure area. The concentration of potsherds antiquities clearly indicates that this portion might be occupied by the craftsman community of the site. The most important findings of this area is one inscribed stone pendant. Earlier it was presumed that this portion may be the opening area for easy outlet of the water to outside due to the one big pond is being there. There is a huge opening noticed in the Northern side fortification. This opening parallelly noticed in the Western side disturbed fortification. In this portion three number trenches have been excavated during the session 2011-12. Few potsherds and brick bats are found during the excavation. It clearly indicates that the extreme end of the site the south-west corner was not the natural opening to the site instead of that the opening area which divides the site into two parts might have been used as a road not only for the inhabitants of Kankia but also for the outsiders.

3.3. Structural Phases of Kankia (Radhanagar)

3.3.1. Phase I :

1. **KNK III : Brick Structure**

The right side arm extending east-west of the entrance which was partially exposed during 2011-12 was completely exposed. The length of the wall is 39 mtr and the width is 1.30 mtr. The right side arm of the entrance is extending towards north. Though the left side arm is highly disturbed but from the excavated remains it is clear that the wall is made of bricks and near the right turn projection laterite stones are noticed. There is no extension of the left side arm instead of that it was merged with the mud fortification. The bricks used in this phase are measuring 34 x 24 x 8 and 29 x 24 x 8 cm. The mortars used in this phase are mud mixed with small size kankar. In the eastern end of the wall big size boulders are used instead of laterite stone. In this area, during the excavation, few Buddhist antiquities were also found. Other antiquities like potteries, silver coins indicate that this structure may belong to the early part of the Christian era.

2. **KNK IV, Brick Structure**

During the excavation in the **KNK IV** – In the extreme end of the South-West Corner a brick structure like KNK III area is found. The bricks used in this phase are measuring 29 x 24 x 8 cm. There is 2 to 3 courses of bricks are noticed. These structures are highly disturbed. But the highly concentration terracotta ornaments and also one inscribed stone pendant also unearthed here indicate that this area may be occupied by some skilled craftsman community. The mortars used in this phase are mud mixed with small size kankar. Further excavation in the adjoining trenches could yield the complete picture. But the structure is very much similar with the Sunga-Kushana period brick structure of KNK III area

3.3.2. Phase II :

1. **KNK III Mauryan Brick Structure.**

In the KNK III area (Trench-XK16) well fired brick and undressed laterite stone small structures are encountered during the excavation. The bricks used in this phase are measuring 29 x 24 x 8 cm, 34 x 24 x 8 cm and 39 x 24 x 8 cm. It is not possible to measure the undressed laterite stones, but roughly the size is very much similar with the earlier exposed Mauryan structure. This structural activity may be of the first cultural phase. Perforated finger tip marked terracotta tile pieces along with terracotta tile keys were also unearthed in this level. Sediments mixed with kankar/morrum are used as mortar in this phase. 1 to 2 courses of bricks are noticed in this phase and below the brick layer one course of undressed laterite stone is also found. In this area large number of terracotta beads, tile keys, hopscotch, few terracotta figurines and copper coins along with varieties of early historical potteries are found.

1. **KNK IV - In the extreme end of the South-West Corner, Morrum rammed floor :**

In the KNK IV where pottery and terracotta objects concentration is very high but structural activities are little. Here, in the lower level morrum and brick rammed floor levels are noticed during the excavation. At a depth of 139 cm below the surface level these structures are noticed. The thickness of the floor is about 3.9 cm. These structural activities and concentration of potteries and antiquities found in this area indicates that this portion may be occupied by the craftsman community of the site.

3.4. Cultural Phase of the Site (Stratification)

3.4.1. Period I

The period may be assigned to circa 4th Century B. C. to 1st Century B.C. During this period the Kankia settlement may be entered a stage of urbanization which is noticed in the brick

structure area in the Kankia III location. The brick size of this period includes 39 x 24 x 8 cm, 34 x 24 x 8 cm etc. In the early phase of this period morrum rammed floor level has been found in the adjoining to the massive brick structure area. The cultural phase I of Kankia (Radhanagar) marks the advent of well known ceramics of the early historic period of India, namely, NBP ware, black and red ware black slipped ware. The other pottery assemblage of this period includes red ware, grey ware, red slipped ware etc. Terracotta objects include beads, skin rubber, figurines, ornaments, hopscotch etc. in this phase. During this phase also bone point, semi precious stone beads, highly eroded silver punch marked coins etc. are also unearthed. Few terracotta inscribed sealings/tablets and inscribed potsherds which palaeographically goes back to 1st c. B.C. are also unearthed in this phase.

3.4.2. Period II

This period may be started from 2nd - 1st Century B. C. and end of 3rd Century A. D., was the most prosperous era of this site. Though the excavation was undertaken mainly in the structural area but maximum number of antiquities in comparison to period I and III are found in this phase. The most important feature of this phase was the considerable progress in clay modeling, which was noticed in the discovery of clay mould and terracotta figurines from KNK III area. The prominent potteries of this phase are appliqué-incised-basket impression red wares, Black slipped, Red slipped, Red ware, Gray ware etc. Maximum numbers of fine terracotta ornaments are also found in this phase. Large number of terracotta beads with flat base have also been unearthed during this phase. The people had now given up the potteries of the preceding period, i.e., Black and Red ware, instead they were using Red ware and Grey wares. This phase is devoid

of NBP and silver coin. Good numbers of Kushana copper coins are found in this phase.

3.4.3. Period III

Period III dated from 3rd Century A. D. to 5th Century A.D is devoid of antiquities in comparison to the last season's excavation. During 2010-11 seasons some antiquities are unearthed of this phase in the rampart and agricultural field area. In KNK III area in few trenches' upper level less numbers of antiquities and potsherds are found of this phase. During this phase coarse grey potteries was used by the people of the site. It is clear that KNK III area habitation might be continued upto 3rd c. A.D. But in comparison to other portions of the site there are some evidences of cultural deposits upto 5th c. A.D.

3.4.4. Period IV.

Period IV is dated post-Gupta period starting from 6th - 8th century A.D. but nothing has been found at this level baring few structure on the outer periphery of the site.

3.5. Pottery Assemblages of Kankia

The pottery types so far un-earthed from the excavated area comprise a wide array of forms, types, wares and shapes. From the earlier excavation also a number of pottery types belonging to the Early Historic Period (c.4-5th .B.C to c.2nd-3rd A.D) have been recovered which covers a Kaleidoscopic feature of the assemblage. As pottery study is the indicator of reconstructing ancient cultures, the pottery types recovered from the sites have been collected systematically and carefully. The term pottery generally denotes all objects made of clay, first shaped ,then dried and finally made hard and permanent by firing. Thus, clay is the basic ingredient of all pottery. The raw material required for making pottery is abundant in river valleys all over the world. It is a decomposed and

disintegrated product of feldspathic and granitic rocks which form three fourths of the earth's surface. In India we have the finest clay in Indo-Gangetic plains. Hence, the pottery made in north India is always superior in fabric to that of the South. Pottery is abundantly found in all most all ancient sites in India. The study of pottery is important source for study and reconstruction of ancient life style. Pottery is called 'the alphabet of archaeology' (Dhavalikar, 1999, 121). On the basis of this now the pottery assemblage of Kankia is summarized here.

The assemblages consist of Northern Black Polished ware, Rouletted ware, Black and red ware, Black slipped ware, dull red ware, gray ware, Red slipped ware, knobbed ware, etc.

3.5.1. Northern Black Polished ware:

During the 2011-12 excavation few Northern Black Polished ware shreds are unearthed in the KNK III area. These pot shreds are fine fabrics with both silver and golden glaze. NBP was found below 1.8 mtr in the KNK III area and in this level good numbers of highly eroded silver coins are also found. It is most distinctive pottery which displays a high degree of technological excellence. It is essentially a pottery of north India but has very wide distribution with its major concentration in ancient Magadha region, the area around Patna, ancient Pataliputra. It has a very wide span from c. 7th B.C to about c. 1st c.B.C. This has been reported from Saranath, Bhita, Taxila, Ahichchhatra, Hastinapura, Tamruk, Amaravati, Dharanikota Anuradhapura, Sisupalgarh etc. The shreds found from Kankia is more important in the history and Culture of Odisha and Eastern India.

3.5.2. Rouletted ware:

Few Rouletted ware pot shreds are found in the KNK III structural area. Some shreds are fine glazed slip whereas few shreds

are devoid of slip with gray shining. It is made of extremely fine, well levigated clay and fined grey or grayish pink and was treated with a thin slip. Once the mineral content of these potsherds will be confirmed then we can safely put it either indigenous or imported. But it clearly indicates that Kankia had certainly trade links with the outside world.

This ware was abundantly found at Arikamedu in all the strata from the beginning to the end of 1st century B.C or beginning of 1st century A.D to the terminal date 200 A.D. (Wheeler 1946 :45 ff). This has been reported from coastal region in Bengal, Odisha, Andhra, Tamilnadu and Kerala, which has been taken to be an import from Mediterranean region and has therefore been included in the Roman pottery in India. (Deshpande in *PAI*:275-81)

3.5.3. Black and Red Ware:

Black and red ware as a pottery type is mainly due to inverted firing technique. The vessels of this ware are usually black inside and on rim on the exterior while the remaining part of the external surface is red. The site yielded Black and Red ware bowls, saucers, platters, disc-on-stand small cups etc. This ware has been made out of well levigated clay and moved on a first wheel and is fine in fabric. Sometimes the ware gives a glossy and shining reflection which indicates that secondary polish has been applied to the pots and utensils after they are fired in the kiln. Some of the shreds bear graffiti marks on the anterior surface of the ceramic type which indicates that this ware was used as a table ware. However, X-ray diffraction analysis of the pottery, (under process) will speak about its provenance.

This pottery found in the Megalithic burials of South India, Harappan sites of Saurashtra, Ahar Cultures of the Copper/Bronze Age, along with Chalcolithic painted pottery in

Central India and Deccan and continued to be in vogue till the early centuries of Christian era. The Black and Red ware occurs in different parts of the country at different times. K M Srivastav (1970-71, 379) observed that the technique was simply acquired or learnt by one culture from the other through mutual contact.

We have found these typical potsherds from the KNK III brick structure area at the depth of 3.2 meters at the lowest level and the cultural level date back to 4th-3rd century B.C. The associated antiquities are iron nails and objects, terracotta objects etc.

3.5.4. Black Slipped Ware:

Among almost all the early historic sites of Odisha Sisupalagarh, Manmunda, Asuragarh, etc yielded this pottery type in proportioned quantity as also from the site of Kankia (Radhanagar). The main shapes in this ceramic type are mainly concave sided bowls, cups, plates, saucers and small utensil. This pottery as indicated by its fabric and lustre that they have been moved on a fast wheel and rubbed and glazed afterwards. They also bear graffiti marks zigzag patterns, oblique strokes, straight lines, triangles etc.

3.5.5. Dull Red Ware:

This ware, as represented at Kankia (Radhanagar), is mainly characterized with storage jars with flaring rims, inverted rims, straight all rims etc. The coarse of the pottery is marked with impure clay without any levigation. Sometimes this pottery is treated with a red slip on its exterior or surface. Besides some graffiti marks, both on the exterior and interior surfaces have been encountered. Most possibly this ware was used for cooking and storing purpose owing to their shape and size. Some of the shreds bear thick red slip on their interior surface; this ware was manufactured in large amount as indicated from

their recovery from the excavated trenches. Some of them bear striation marks and fingertip decoration. This ware was moved on a slow wheel. Some of the specimens indicate that they are handsome. Some of them bear mat impression which suggests that they were placed on mats after their construction for drying up. The quantum of this ware is high. This ware is devoid of any paintings and hence may have been interpreted as household pottery or the pottery which was in daily use.

3.5.6. Gray Ware:

In this ware both fine and coarse fabric has been encountered. Some of the pottery bears a gray core only which may be due to ill fixing. The main shapes in this pottery are storage jars, globular pots with flaring rims and sometimes straight cut rims.

This ware is devoid of any decoration and hence may have been interpreted as cooking and storing vessels. Sometimes graffiti marks and carnation marks have been found. The graffiti marks characterized by straight oblique bands arranged in criss cross pattern and overlapping each other.

3.5.7. Red Slipped Ware:

This ware mainly represents households' pottery and table wares as also cooking vessels. The main shapes are dish. Dish-on-stand, cups, plates, carinated bowls, plates etc. This pottery is made of well levigate clay and turned on a fast wheel and is fired in a high temperature. This pottery also bears graffiti marks on the interior surface. This ware is also represented with fingertip decoration and zigzag bands, especially on the interior surface of the Pottery. This ware is also highly burnished and sometimes the ware retains a grey core which is a result of the firing impact.

3.5.8. Knobbed Ware:

The finding of this pottery is very significant as it encompasses the spread and growth of early Buddhism in a symbolic form. The knob perform has been interpreted as Mount Meru and the circles as ocean. This ware is also made of well lavigated clay and especially found on the base portion in the interior surface of the bowls. The rim of this pottery is featureless and is carinated at shoulder portion. This ware is also found at sites with Buddhist affiliation in Odisha as also other parts of India and South East Asia. This wave is represented at Ban-don-Taphet in Thailand and Traque in Vietnam in South- East Asia .The finding of this pottery indicates some short of trade and religious contact with South – East- Asia and also other Buddhist complexes of India.

3.6. Antiquities/Excavated finds

Kankia (Radhanagar) yielded 520 numbers of antiquities during the 2011-12 excavation seasons. The excavation mainly concentrated in the KNK III area of the south-west portion of the site and small scale excavation was done in the opening and adjoining area of the brick structure area of the site. Antiquity concentration was very less in the rampart area which was noticed during the last season excavation. During this excavation in the KNK III area more antiquities are found. The following antiquities are unearthed during the current season.

3.6.1. Coins

Coins are to a great extent helpful in determining the chronology of an excavated site. Good numbers of both silver and copper coins have been come from the excavation. The coins include highly eroded silver coins, uninscribed copper cast coin and Kushana copper coins.

Nearly, 30 coins of different periods are retrieved from excavation. 11 number of Silver Coins of highly eroded in rectangular shape of Post Mauryan and Kushan Period which include one silver Punchmark coin and 19 number of Copper Coins, uninscribed Cast coins and Puri–Kushan Coins.

3.6.2. Terracotta Figurines

Terracotta figurines both human and animal are unearthed mainly from the KNK III area. The most important among them are one sitting lion, head portion of Lord Buddha, human head, bull and three numbers of snake figurines those might be used as handles in the ritual pots. The lion figurine which is found in the Sunga-Kushana level is very much similar with the Roman terracotta figurines. The turban of the head portion of the Buddha image suggested that this figurine might be influenced by the different Schools of art. During the last excavation i.e. 2010-11 terracotta mould of a Buddha figure has also been excavated from this site. It indicates that the massive Mauryan period brick structure could be a monastery?

3.6.3. Beads :

Near about two hundred beads, representing five materials were unearthed during the excavations. However, of these, as many as fifty one were surface collection and the rest came from stratified deposits. The seven materials which contributed to the make-up of the bead collection show the use of local materials except some semi precious stones may be an imported material. The materials used are mainly terracotta, agate, carnelian, chalcedony, crystal for bead making.

The distribution shows that less number of beads could be had from period–I in comparison to the period–II and maximum number of beads found from period–III and IV.

The shapes of the semi precious stone beads mainly represented short cylinder, biconical, truncated barrel, globular, tablet point etc. Terracotta has been used throughout the historical period, though in period –III and IV it is the most abundantly used material. The terracotta bead shapes represented are arecanut, globular, short barrel, square cylinder, pendant, triratna amulet, bullae, flat base with tapering sides, disc etc.

Similar types of beads are found from the excavated sites of Sisupalgarh, Manikapatana, Khalkatapatana, Langudi, Nariso in Odisha. In Indian context almost from all the early historical sites such types of beads are unearthed during the excavations. Important sites of eastern coast where similar types of beads were found are Chandraketugarh, Tamruk, Kalingapatanam. Though Arikamedu is famous for glass beads but such type of beads are also unearthed.

3.6.4. Terracotta objects

The site yielded maximum numbers of terracotta objects i.e. 463 and the total number of antiquities are numbered to 1790 found from the excavation. The terracotta objects include ear ornaments, bangles, dice, pendant, hopscotch, crucible, gamesman, skin rubber etc. Crucibles of different sizes in large number are also unearthed from excavations. It indicates that the people of Kankia -Radhanagar were well versed in the metal smelting technology. Just like other early historical sites Kankia also yielded maximum numbers of round shaped hopscotches'. Few terracotta animal figurines like peacock, bulls and human figurines are also unearthed from the excavation.

3.6.5. Inscriptions :

A number of inscriptions are discovered from the early level during trail excavation and excavations conducted during the year 2011-

13. One of the important inscriptions is a pendant inscribed in Asokan Brahmi which reads as *Sadabhu Tissa* datable to Mauryan period 3rd-2nd century B.C.



The second Inscription in a Terracotta sealing inscribed in Brahmi which reads as *Devaya Uttara*. The inscription is datable to 1st-2nd century A.D. Two more inscriptions are found in the potsherd but under process to decipher.

3.6.6. Other Antiquities

A variety of objects of iron was encountered in the excavations. The objects are mostly Nails, Chisels, Spearhead, Arrowhead, Rings, Bangles, Crucibles etc. Large concentration of iron objects are found from period – I & II, compared to Period – III & IV. So also number of bone pieces including an antler was found from the excavation. However, the antler is reported from the lowest level of period one at the depth of 3.61 mtrs.

In conclusion, it must be emphasized that the present report is of a preliminary nature though the excavation was conducted in a limited portion in the core area of the site. The nature of the construction of the fortification has been clearly understood during the 2010-11 excavation season. The antiquities and pottery assemblage clearly indicates the ancientness of the site and the cultural sequence as discussed is ranging from Mauryan to Pre-Gupta period. It is an ancient citadel and points to existence of a City centre

and a Buddhist settlement. However, the ancient cities referred in the Buddhist and Jain literatures like Dantapura, Tosali, Kalinganagar, Pithunda, Simhapura etc for identification require more intensive research with the excavated materials.

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Odishan Institute of Maritime and South East Asian Studies has conducted Archaeological Excavations in Kankia-Radhanagar site during the year 2010-13. The Excavation team consisted of Dr.S K Patnaik, Director of Excavation, Sri G C Pradhan, Field Asst, Dr.Balram Tripathy, and Sri.C A Mohanty, research scholars. The antiquities and other materials are available in the Institute for the Researchers. This is the report of 1st, 2nd and 3rd sessions work done so far. The detail Report is under preparation.

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Dr. Sunil Kumar Patnaik, Archaeologist, Secretary, Odishan Institute of Maritime & Southeast Asian Studies, Department of Culture, Govt. of Odisha, Bhubaneswar. E-Mail.: oimseas2010@gmail.com



Terracotta Triratna symbols

Excavated Structures of 3rd century BC.

Pottery Remains

Recently Discovered Buddhist and Jain Sites at Anandapur Block of Keonjhar in Odisha

Paramatap Pradhan

The name Anandapur derives from which in Sanskrit means the “*City of bliss / ecstasy*”. Anandapur is located at 21.21°N and 86.11°E. It has an average elevation of 43 m (141 ft). The town is situated on the bank of the river Baitarani (which flows on the southern side of the town)¹.

Anandapur, A town in the District of Keonjhar, is one of the Important Service-Cum-Primary activities oriented towns of the State. Anandapur was once a prosperous village. It is said that Gobinda Bhanja fell out with his father and left Keonjhar. He joined the services of Puri ruler and for his victory in the battle of Kanchi & Kaveri; he obtained a reward to the *gadi* of Zamindari of “Athagarh” now better known as “Anandapur”³. It was during the time of Gobinda Bhanja that the territory now comprising the Anandapur Sub- Division was conquered and incorporated with the Kingdom of Keonjhar.

It is situated in the strike line of coastal and hilly regions. It is surrounded by beautiful scenery of green hills. It is situated on the bank of the river Baitarani which is a sacred river of Odisha, also known as *Budha Ganga*, and is considered one of the oldest rivers in India. During the ruling of Keshari dynasty in Odisha many temples of Shiva were constructed. Along the banks of this river many temples of Lord Shiva can be found. The Jhadeswara temple,

Balunkeswara Temple, Uttareswara temple, Kundeswara temples and others are situated. Kushaleswara Temple was built by Jajati Keshari.

In this research paper I want to present before you about my field exploration in this region. Mainly I would like to focus on Buddhist and Jain sites which are explored by me and this will encourage other researchers who are working on Buddhism and Jainism in this region. Explored sites discussed below :



Buddhist God Avalokiteswar from Bancho



Jain Sculptures from Bancho, Anandapur

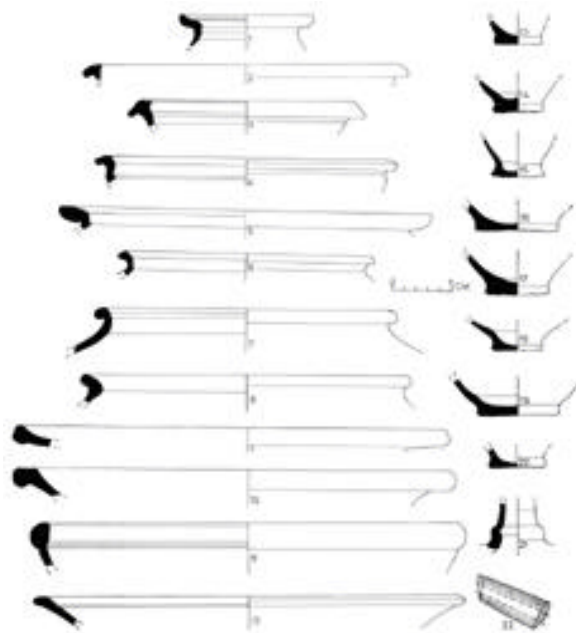
Bancho (21° 10' 34''N – 86° 11' 30''E):- This site is situated on left bank of the river Baitarani and 8 KM far away from the Anandapur block. From this area I have collected so many potsherds of red ware and black ware. Among the potsherds shapes are like vase, spouts and handi etc (drawing of the potsherds given below). From the excavation of Kankialike this type of potsherds reported⁴. And from this so many sculptures of different god and goddess of Buddhism and Jainism reported to me, which were worshiped by the villagers.

Dadhibamanpur (21°11'50" N- 86°10'57"E):- This site also situated on the left bank of river Baitarani and 5 KM far away from the Anandpur block. And this site situated between Anandpur and Bhadrak. From this site I have collected storage jars, vases, miniature pots, bowls of red ware and spouts also extracted from this site. From the excavation of Sisupalgarh and Kankia in Jajpur district like this type of potsherds also reported⁵. This is a very big mound of 200 m x 200m area. And the height of this mound might be 1 m. or above. With the potsherds I have also collected some bricks, sculptures of Lord Buddha, Tara and stone pestles/weights from this mound. General view of this mound is given below.



Potsherds from Dadhibamanpur, Anandapur (Red Ware)

Potsherds from Bancho, Anandapur



(Red Ware and Black Ware)

As we know the mountain range (an offshoot of the Eastern Ghats) stretching through the districts

of Keonjhar, Cuttack and Jajpur. Among these cuttack and Jajpur is a variable store-house of Buddhist vestiges. The range is strewn with Archaeological vestiges of ancient structures, loose sculptures, architectural fragments, brickbats, potsherds, etc. The hills and hillocks of the range for their geographical isolation from the surrounding plains were rightly chosen for the residence of the Buddhist monks during the four months of rainy season (*Chaturmasa Varsavasa*) as attested by discovery of several Buddhist establishments in and around the range⁶. Buddhism witnessed roaring prosperity in Birupa-Chitropola valley during the rule of the Bhauma-Karas as evidenced from the archaeological vestiges at Lalitgiri, Ratnagiri, Udayagiri and Langudi and many other sites in the neighbourhood at Vajragiri, Tarapur, Deuli, Kolanagiri, Kayam, Radhanagar, etc. Many sites from this list are situated in Jajpur district.

Through these above evidences we can guess/conclude that how much importance of these areas from the archaeological point of view. Anandapur is not much more far away from Jajpur, so during that time Buddhism must be spread to this area. That's why the evidences of Buddhism reported to me during my exploration of this area for my research work. And this

research paper may be helpful to other research scholars those who are working on Buddhism in Odisha.

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Champions Trophy Hockey – 2014 : Rise, Fall and Rise of Indian Hockey

Ashok Mohanty

Introduction:

The year 2014, the day was 6th December, the Venue was Kalinga Stadium Hockey Complex, the city was Bhubaneswar and the event was Hockey Champions Trophy.

It was the former Indian Hockey Captain and now Hon'ble MP, Padmashree Dilip Tirkey, who in 2005 took the first initiative to create World Class Hockey Infrastructure in the State Capital, Bhubaneswar and apprised the Hon'ble Chief Minister regarding the project. The sports loving Chief Minister appreciated the initiative and gave a nod to the proposal and State Govt. in Sports Department took up the assignment with all seriousness. The work started in war footing and the sprawling vacant land adjacent to the swimming pool complex at Kalinga Stadium was converted to one of the finest Hockey Stadium equipped with latest world class Hockey Astro turf imported from Germany (the second turf to have a blue surface after London Olympics-2012) at a cost of 22.00 crores, which includes the cost of laying of the turf, construction of the stadium, insulation of lighting system and chairs in the gallery, etc.

The newly laid blue turf with an excellent ambience played host to the First Hockey India League in 2013 and the huge success of the event with tremendous spectator response paved the way in making the Kalinga Stadium Hockey Complex a strong claimant for hosting FIH's International Tournaments. State Govt. left no stones unturned in creating the top class facilities as per the requirement/demand of FIH/Hockey India and completed the second turf ground at a cost of approximately Rs.08.00 crores, with an additional cost of Rs.03.00crores towards peripheral site development.

Indian Hockey at a Glance:

Hockey as a game, was introduced in India in late 19th century, by British Army Regiment. The First Hockey Club was formed at Calcutta in 1885-86 and subsequently it spread to Punjab and Bombay and then to other parts of the country.

Hockey although made it's Olympic debut in 1908 London Olympics, yet it features only as a regular event from 1928 Olympics, in Amsterdam onwards. Indian team under the captainship of an Oxford educated tribal boy,

Jaipal Singh Munda, won the Gold medal in the Amsterdam Olympics. From 1928 to 1956 India won six consecutive Olympic Hockey Gold medals and in the process won all the 24 matches, scored 178 goals at an average of 7.43 goals per match and conceded only 7 goals.

Considered as uncrowned King of World Hockey, the Indian Hockey was the most dominant force in the world for four decades and the World's greatest Hockey player of all times Hockey Wizard Late. Maj. Dhyan Chand was the cynosure of Hockey lovers round the World. Winner of a total number of 11 Olympic medals (8 gold, 1 silver & 2 bronze), Indian Hockey team had managed 3rd place in the Inaugural Hockey World Cup in 1971 at Barcelona, Spain, Runners up position in the second World cup at Amstelveen, Netherlands and won the Championship title in 1975 (1st & last) at Kualalampur, Malaysia under the mercurial captain Ajit Pal Singh.

Indian Hockey's World dominance came to an end in the mid Seventies, with the advent of artificial turf which suited the European Teams, who were better in physical built, speed, strength and stamina in comparison to their Asian counterparts. The age of artistic Hockey perfected by Indian players was gone. The Indian subcontinent Hockey which had built its dominance in the World Hockey with dribbling artistry, deft passes and body feints proved redundant in the modern Hockey of speed and strength practiced by European teams.

Indian Hockey was no more a force to reckon in World Hockey, and after 1968, Mexico Olympic and 1975 World Cup, India has never been a Gold medal contender in the World events and with a steady downward slide in the world

ranking, the National game of the country (despite G.O.I's claim that no such status has been granted to Hockey) had to face the ignominy of relegation to a all time low to the utter dismay and discomforts of millions of Hockey fans of the country.

After years of internecine factionalism of rival groups, the HOCKEY INDIA could emerge as the highest governing body of the game in the Country and under the renowned Australian Coach Terry Walse, the Indian Hockey Team was able to regain the Asian Games Hockey Title at Incheon (South Korea) Asian Games in 2014 by defeating the arch rival Pakistan. With this Asian Games Title, Indian Hockey with a strong and young side has not only qualified for Rio Olympics, but also playing positive hockey in the current Hockey Champions Trophy and despite their two losses against Germany and Argentina in the league, they were able to register a convincing win against World's no-2 ranked team – NETHERLANDS (3-2), in their last league encounter.

HOCKEY CHAMPIONS TROPHY AT BHUBANESWAR:

After Olympics and World Cups, the Hockey Champions Trophy is the 3rd Highest ranked International Field Hockey Tournament conducted by International Hockey Federation (FIH). Founded by Pakistan Air Marshal Noor Khan, the tournament features the World's 8 top ranked teams competing in a round robin format. Pakistan Hockey Federation started the tournament as an annual men's event in 1978. A biennial women's tournament was included in the tournament in 1987. The following countries Hockey teams have secured First/Second/Third/Fourth places in the tournament since its inception.

Men's:

Teams	Titles	Runners Up	Third Place	Fourth Place
Australia	13	10	04	03
Germany	09	07	06	02
Netherlands	08	06	07	07
Pakistan	03	06	07	07
Great Britain	-	02	02	02
South Korea	-	01	02	02
India	-	-	01	06
Argentina	-	-	01	-
Newzealand	-	-	-	02
Soviet Union	-	-	-	01

The 2014 men's Hockey Champions Trophy was the 35th Edition of the Tournament, hosted for the 1st time in Odisha. Unprecedented spectator response is witnessed at the Kalinga Stadium Hockey Complex in all the matches, and the world class facilities created in the stadium as well as the hospitality extended to all concerned have impressed the players and officials of foreign countries, FIH and Hockey India Officials so much so that Kalinga Stadium Complex is now being considered a serious contender for future World Cup and International Tournaments.

In the current tournament, the Indian team despite its initial hiccups by losing to Germany and Argentina, came back strongly and defeated the redoubtable World's 2nd rank Dutch team convincingly which gave a great boost to their morale and in the Quarter Final India met Belgium. Cheered on by the capacity crowd, Sardar &

Co came back from a 2 goal deficit to stun the 4th rank Belgium (4-2) and set up a dream semi final clash with the traditional rival Pakistan. In the Semi-final hope of millions of Indians was shattered when India in a closely fought match lost to Pakistan (4-3) goals and was deprived of entering the Final.

Despite this defeat, Indian Team have played very positive and scintillating Hockey throughout the tournament and the resurgent Indian team's focus is now on the Rio Olympics. Millions of Hockey fans of the country wish them Good Luck.

Ashok Mohanty, 3, Goutam Nagar, Bhubaneswar.

ODISHA UPDATE

ODISHA PAVILION WINS SILVER AWARD

In winning silver medal for 'Odisha Pavilion' the State registered an unprecedented record in India International Trade Fair-2014 at Pragati Maidan, New Delhi. This award was presented in a prestigious presentation ceremony held at Sakuntalam Theatre of India Trade Promotion Organisation. The award was presented by the Union Minister of State for Tourism & Culture and Civil Aviation.

Receiving the award Shri Madhusudan Padhi, Commissioner-cum-Secretary, Information and Public Relations, Food Supplies & Consumer Welfare briefed that the design and decoration of the Odisha Pavilion this year synchronized with the theme of 'Women Entrepreneurs' prescribed by ITPO. The facia of the design depicted the maritime glory of Odisha and the role of the Sadhab Women in those days. Odias in those days sailed to Java, Sumatra, Bali, Borneo and other south-east Asian countries not only for commercial purpose but also left there vivid impressions of great Indian culture. The women in modern Odisha keep on marching ahead to transform the State into a progressive and prosperous one upholding the past glory of commercial and cultural excellence, he said.

It is pertinent to mention here that, Odisha won the silver medal for the first time in the IITF, New Delhi. The pavilion for this year was designed by National Institute of Fashion Technology, Bhubaneswar and executed by Bharati Chitralaya, Cuttack. Shri Padhi extended the credit for such success of Odisha at National-International level to the participating departments and the organisations.

Rabindra Kumar Nayak, Information Officer

GOVT. PLANS FOR ENHANCING SEAFOOD EXPORT PROMOTION TO PORTUGAL

Govt. has initiated steps for enhancing seafood export to Portugal. The measures for this has been deliberated in a high level meeting held under the Chairmanship of Chief Secretary Shri Gokul Chandra Pati in Secretariat Conference Hall wherein Dr Jitendra Nath Mishra, Ambassador of India to Portugal and Secretary Fisheries & Animal Resources Development Shri Bishnupada Sethi along with sea food exporters participated in deliberations. Ambassador Dr. Mishra has proposed for a business delegation to Portugal under the leadership of Chief Secretary to exploit new market linkages for sea food, tourism, textiles and handicrafts products of Odisha in Portugal. Chief Secretary has advised Secretary, F&ARD to work out detail proposal of the proposed visit.

It has been deliberated that Odisha has vast potential of sea food products and there is also great demand for these products in other countries like European Union, Portugal and Japan. Ambassador

Dr. Mishra mentioned that Portugal is a major market for seafood, since per capita consumption of marine food in Portugal is highest in the world. The representatives of sea food exporters association, present in the meeting proposed separate branding of Odisha products. Odisha has advantage of having a naturally grown sea food in Chilika lake. The aquaculture farmers of Odisha also do not use any anti-biotic chemical. As such, Odisha can claim to be a naturally grown anti-biotic sea food zone. Considering the proposal, Chief Secretary Shri Pati has advised Fisheries Department to examine all the technical details for the purposes of certifying Chilika product as naturally grown sea food. Chief Secretary has also asked the sea food exporters association to set up one marketing promotion cell of sea food for ensuring quality of the products and establishing long term market linkages. It has been decided in the meeting that Directorate of Fisheries will provide necessary guidance to sea food exporters for boosting up the export.

It may be pertinent here to mention that at present seafood export from Odisha amounts to Rs.1817 cr with an annual growth rate of 30%. Around 31 seafood processing units are exporting seafood products from the State out of whom 11 processing units have been approved by European Union. Odisha's export to European Union has been valued at Rs.250 cr. Odisha has also the potential to be a leading State in shrimp production and export. Available data shows Odisha has fresh water area of 6.73 lakh hect. and brackish water area of 4.18 lakh hect. along with 480 kms of coastal line. With this natural resource, State has the production potential of 6.5 lakh MT fishery product per year. At present near about 2.95 % of population are engaged in fishing and contribution of fishery to GSDP is around 6%. This trade supports more than 12 lakh fishermen in the State. The area suitable for shrimp culture is 32000 hectare out of which 16,000 hectare have already been developed for shrimp culture. Target has been set to have optimal use of the developed area within coming years, which as per one estimate, has production potential of 300,000 Ton per year, the value of which in terms of export is around Rs.18000 cr. Sources say, that the total shrimp production in the State has been increased to 168,585 MT in 2012-13 against the production of 133,893 MT in 2011-12 thereby registering a growth of 25.91%. The growth in terms of value of this product is around 26.31%. Similarly, the vennamei shrimp production in Odisha has been enhanced to 91,610 MT in 2012-13 against the production of 48,430 MT in 2011-12 recording a growth of 89.16%. The growth in terms of the value of this production is 115%. The policies favouring investment in shrimp culture have also been put in place by Government of Odisha. Land lease policy, provision of subsidy for aquaculture equipment, low power tariff for fishing firms, subsidy for establishment of cold stores, cold chain and reefer vehicles, etc have already been enacted by Government. Upgradation of Biju Pattanik Airport to international status has also enhanced the export potential of chilled fish and live fish.

STATE GOVT SUPPORT FOR RAW MATERIAL LINKAGE TO STEEL INDUSTRIES ENCOURAGING : UNION STEEL SECRETARY

State Govt has provided encouraging support for raw material linkage to steel industries in the State and there has been substantial progress in the matter, said Shri Rakesh Singh, Secretary, Ministry of Steels, Govt of India while replying to a media query after taking review in a high level meeting held under the Chairmanship of Chief Secretary Shri Gokul Chandra Pati in Secretariat Conference Hall. Shri Singh also said that Ministry has targeted to enhance steel production to 300 million tons by 2025 in phases. In the first phase, target has been set to boost up the production to 200 MT per annum by the

year 2020-2021. Chief Secretary Sri Pati has advised the Central PSUs and private companies to put their statutory clearance applications on first track with all the required papers, DGPS maps, land schedules, compensatory afforestation plan etc. in one go. They have also been advised to take immediate possession of acquired land and start setting up their units. They have been asked not to leave the land unutilized as it is likely to create many other legal and social complications.

The issues relating to long term coal linkage, renewal of license, support to downstream industries in steel sector, payment of compensations, fulfillment of resettlement & rehabilitation responsibilities and Corporate Social responsibilities by the industries, setting up pelletization units by SAIL and RINL were discussed in the meeting.

U.K.Mohapatra, Information Officer

STATE SUPPLEMENTARY BUDGET LAID IN THE ASSEMBLY

Finance Minister Shri Pradeep Kumar Amat has laid the gross and net supplementary provision of Rs 5253.87 crore and Rs 4502.34 crore respectively for the financial year 2014-15 for the approval of the Legislative Assembly.

Minister Shri Amat said in a press conference that, the gross and net Supplementary Budgetary Provision for Non Plan is Rs 2680.49 crore and Rs.2536.87 crore. Similarly gross and net Supplementary Budgetary Provision for State Plan is Rs 2568.21 crore and Rs.1960.30 crore respectively and for Central Plan is Rs.5.17 crore.

Provision of funds for new schemes or programmes announced after formulation of the Annual Budget, additional requirement to meet the expenses relating to relief, repair and restoration work, compensation to farmers in the areas affected by Cyclone, requirement of Central Share and State Share of CSS Schemes provided under State Plan, additional requirement for ongoing CP Schemes, recoupment of advance taken from Odisha Contingency Fund, accounting adjustment under different Demands are circumstances necessitated for Supplementary provision.

The Supplementary provision of Rs. 4502.34 crore is to be financed by tied up resources to the extent of Rs.2662.57 crore, surrender of provision in grants and appropriations to the extent of Rs.1265.47 crore and Rs.574.30 crore through savings and surrenders towards the end of the financial year. The outlay for the Non-Plan sector is Rs 2536.87 crore (Net). Out of this an amount of Rs.300.00 crore will go towards contribution to the Corpus Fund for protection of interest of Depositors, Rs.250.00 crore is provided for special calamity assistance for procurement of paddy to farmers, Rs.54.59 crore towards relief expenditure, Rs.1475.16 crore towards repayment liability and balance Rs.457.12 crore towards salary and other expenditure.

Out of the State Plan provision of Rs.1960.30 crore (Net), Rs.679.76 crore is allocated for “Nirmal Bharat Yojana”, Rs.225.77 crore for “Integrated Watershed Management Programme”, Rs.137.34 crore for other schemes in Agriculture Sector, Rs.116.00 crore towards infrastructure development in technical education, Rs.39.74 crore towards “Madhubabu Pension Yojana”, Rs.92.00 crore for “Road Sector Development”, Rs.20.00 crore for “Western Odisha Development Council”,

Rs.20.00 crore towards the “Recurring Cost for Model Schools”, Rs.50.00 crore towards development of “Jharsuguda Airport”, Rs.60.00 crore towards “Grant-in aid to Non-Government

High Schools”, Rs.15.00 crore towards “Construction of Revenue Office Buildings”, Rs.68.00 crore towards “Improvement of Urban Infrastructure and Governance by State Government”.

Rs.5.17 crore is taken under Central Plan which include provision of Rs.3.05 crore towards “Grant-in-aid to SC & ST Research-cum-Training Institute, Bhubaneswar” and Rs.1.96 crore for 5th Minor Irrigation Census. Keeping in view the availability of resources and burgeoning needs and expectations of the people in a welfare State, the Supplementary Budget is aimed at fulfilling the requirement funds for public welfare and developmental activities in the State, said Minister Shri Amat.

Santosh Kumar Das, Information Officer

‘AMA ANGANWADI’ IN DD-ODIA

A Talk show ‘Ama Anganwadi’ will be telecast in Door Darshan, Odia Channel from 12th November to create awareness among the people on Anganwadi services and schemes being implemented through the centre. The programme will be telecast on 2nd and 4th Wednesday of every month from 7.30 to 8 P.M. Commissioner-cum-Secretary, Women and Child Development Department Shri Saswat Mishra and Smt. Aswathy S., Director, Social Welfare will discuss about the services of Anganwadi centre and on different related schemes in the very first episode.

Many popular programmes are being implemented through more than seventy thousand Anganwadi centres in the state. The popular title music of ‘Ama Anganwadi’ composed by State Communication Manager Shri Santosh Panda would attract the viewers and its content would make people aware of various schemes implemented by Women and Child Development Department.

TRIBAL WORLD ON WHEELS

Tribal Development Co-operative Corporation of Odisha Limited (TDCCOL) has taken an innovative step for marketing of exclusive products of the Tribal Communities of Odisha. Managing Director, TDCCOL, Susanta Nanda flagged off the mobile Tribal world Outlet Van in the TDCCOL premises.

The van fabricated with tribal design as Tribal World Outlet for sale of the exclusive products of tribal communities in different strategic locations in and around Bhubaneswar. The vehicle has been designed with a provision to stock all the exclusive products where people can enter into the van and select the product for purchase. Besides the van has been fitted with audio and video system to demonstrate various products available at different outlets of TDCCOL.

It is proposed that the vehicle will move to different strategic locations for sale on a schedule plan. Important locations proposed to be covered are Railway station, Bus Stand, Khandagiri and Udayagiri complex, Hotels, Housing Apartments, Malls etc.

The main objective of the TDCCOL is to prevent the exploitation by the middle man/money lender of the tribals and to facilitate the marketing of various produces particularly minor forest produces (MFP), Surplus Agricultural Produces (SAP), Handicraft, Handlooms & Tribal Paintings assuring the remunerative price to the primary Collectors/Tribal artisans.

Dr. Jyotirmati Samantaray, Information Officer

With the blessings of Lord Jagannath, 2014 has been a year of achievements for the Government of Odisha. Under the dynamic leadership of our popular Chief Minister Shri Naveen Patnaik, Odisha has experienced unprecedented development in every sphere. We in Odisha Review take pride in writing about it. So much ever we write, the people of Odisha crave for more. We are grateful to the people's Chief Minister Shri Naveen Patnaik.

We are also grateful for the unflinching support extended by our Hon'ble Minister Shri Atanu Sabyasachi Nayak, Commissioner-cum-Secretary, Shri Madhusudan Padhi, Director, Shri Ranjit Kumar Mohanty and Joint Director, Shri Niranjana Sethi in bringing out this priceless publication.

I owe my gratitude to my team consisting of Shri B.C. Mishra, Shri B. Maharana, Shri M.R. Nayak, Shri D. Patnaik, Shri H.K. Sahoo, Smt. S. Mishra, Shri A. Sethi and Shri G. Dakua. I am also indebted to the Photo Section, Manager, Publication, Director and the team of Odisha Government Press, Cuttack.

**THE ODISHA REVIEW TEAM
WISHES ALL ITS ESTEEMED
WRITERS, READERS AND
PATRONS
A VERY HAPPY
AND
PROSPEROUS
NEW YEAR
2015.**

