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Awakening to Spiritual Oneness

Souvenir

5th Foundation day

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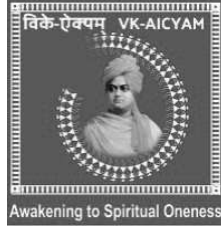
कर्मयोगैकनिष्ठाः

Vivekananda Kendra



VK-AICYAM

Vivekananda Kendra Academy For Indian Culture, Yoga And Management
Bhubaneswar



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VK-AICYAM

Pokhariput- Jagamara Road, P.O. Khandagiri- 751030 Bhubaneswar, Odisha

Website- www.vkaicyam.org, Email- vkaicyam@vkendra.org

Phone: 9937730414, 7738069163

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VK AICYAM



**Vivekananda Kendra Academy for Indian Culture
Yoga And Management**

Jagamara, Gandamunda, Bhubaneswar, Odisha, 751030

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Proceedings of two days workshop on Janajati (Tribal) culture held on 11th-12th January, 2024

Organized by: Vivekananda Kendra Academy for Indian
Culture, Yoga, and Management (VK-AICYAM)

Compiled by
Prof. (Dr.) Biswajit Mohapatra (Retd.)
Member, VK-AICYAM

Vivekananda Kendra Academy for Indian Culture, Yoga, and Management (VK-AICYAM) at Gandhamunda, Bhubaneswar, Odisha, India, an unit of Vivekananda Rock Memorial and Vivekananda Kendra, Kanyakumari, Tamilnadu, India has organized a two days workshop on Janajati (Tribal) culture held on 11th-12th January, 2024 for commemorating birth day celebration of the legendary visionary spiritual leader Swami Vivekananda in ushering his mandate of 'Man Making and Nation Building'. There are about 120 participants from different Janajatis across Odisha. The workshop has three technical sessions of one and half hour duration covering various aspects of Janajati's lifestyles and culture besides the inaugural and concluding sessions.

Inaugural Session:

Theme: Research in the areas of Tribal Lifestyle and Culture

In the inaugural session the welcome address has been delivered by Sri Anup mohapatra, Convener, VK-AICYAM. He highlighted on the unique approach of VK-AICYAM in pursuing research into tribal life style and culture through the youths of the specific Janajati. Those youths volunteered for the task have also been invited to participate in this workshop for orientation to capture different aspects of their life style and culture for its preservation and future development. He also expressed about the recent MOU signed between prestigious Kalinga Institute of Social Sciences (KISS) and VK-AICYAM in this connection. Tribal culture is qualitatively very rich and high and provides pleasure to everybody.

The Chief Guest on the occasion, Prof. Dipak Kumar Behera, Vice Chancellor, KISS, a well known anthropologist both inside and outside the country with many publications to his credit on tribal culture and children delivered the key note address. He highlighted on his personal experiences on observing tribal lives and culture closely during his 22 times 30 days intensive stay with students in tribal hamlets during his academic career. He also expressed his experiences during his ecstatic stay for six months with a tribal family during his post-doctoral work. “*Khunti Kata Praja*” means the Janajatis were the first settlers. Janajati culture and language have been degenerated over the period due to invasion of modernity into their hinter land. Older people within the Janjatis are better about their culture and heritage and are serious about its preservation than the younger ones.

The Janajatis and their leaders have played significant role in our freedom struggle. The prominent Janajati leaders were Tilka Majhi, Tikendrajit Singh, Veer Surendra Sai & Birsa Munda of Sambalpur district of Odisha, Telanga Kharia, Veer Narayan Singh, Sidhu, Kanu Murmu, Rupchand Konwar, Pandit Raghunath Murmu of Mayurbhanj district of Odisha who has promoted Santali language, and Laxman Naik of Koraput district of Odisha. These tribal leaders uniting their Janajatis during different time have revolted against British Colonial Rule to establish their exclusive rights over the forest which they were enjoying since time immemorial, which the British rulers have taken into their hands by imposing draconian rules.

There are 730 tribes in India out of which 62 tribes live in Odisha. 75 tribes in India comes under category of Particularly Vulnerable Tribal Groups (PVTGs’), which are primarily primitive, out of which 13 live in Odisha. They mostly live in remote areas with subsistence living. Tribal people are mostly nature worshippers and depend upon simple technology. Fifth and sixth schedules of Indian Constitution deals with administration of scheduled areas and scheduled tribes through Integrated Tribal Development Agency (ITDA). Meena tribes of the northern and western parts of the country has advanced much after independence. Maheda tribes of Rairakhol, odisha, used to produce ropes from sisal plantations. It is interesting to note that Scheduled Castes (SCs’) and Scheduled Tribes (STs’) are changing their nomenclature from state to state there by providing a base for cultural metabolism of indigenous knowledge. Tribals used to take care of their *Barga* i.e.

the plants and animals that are available in their local micro environment. The tribal people for keeping their biodiversity intact during the *Benta Bula Sikara Parba* in Koraput used to leave the pregnant animals.

Unfortunately, the education provided in the tribal areas is not linked to their culture and do not teach them how to attain mutual coexistence of flora and fauna along with them in their micro environment. Life skill education needs to be provided considering *Pidha, Dana, & Barni*. Developments are being done without assessing local needs. Development needs to follow need assessment, prioritization, facilitation not control with no big brotherly attitude, and empowering tribal youth by engaging more professors/ teachers of practice in specific areas like *Shaura* Paintings, Changu & Dhemsas dance forms, etc., rather than highly formally educated persons. The attempt should be let them not be lost from their indigenous originality in the process of globalization. Adibasi language instructors need to be engaged for the purpose. Tribal Advisory Council headed by an Adibasi can be the watch dog to maintain cultural erosion.

The *amba koili* culture of Southern Odisha for reduction of *kasha* proportion of *amba koili* by drenching the *koilis* kept in cotton and stressing it to meet the future food crisis situations through subsistence intake. Documentation of tribal culture and language is essential otherwise, it will slowly extinct. KISS has been pioneering the cause, for which it has been awarded with prestigious UNESCO award for the year 2022. Millet hub needs to be created by National and Provincial level by Millet Mission to take care of future food needs of the world as by 2050 there will be no cereal crops like Rice, Wheat, etc. because of global warming. Their festivals are linked to maturity of crops. KISS is taking steps to revitalize their festivals with traditional attire. Their calendar year rituals and festivals as well as life cycle rituals and festivals need to be documented, preserved, and promoted for keeping the tribal ecosystem intact. VK-AICYAM should try for recognition of tribal traditional therapeutic practices by Ayush. Prof. Nirmal Dash concluded the session with a closing note that, let us make the dream of Swami Vivekananda come true with manifestation of Man Making and Nation Building.

Technical Session - I:

Theme: Lifestyle – Mutual Coexistence of Tribals and Environment

Chairperson – Sri Makaradhwaja Nayak from Bathudi Janajati, Keonjhar

Rapporteur – Prof. Nirmal Dash, Professor (Emeritus), KISS, Bhubaneswar

Bhuyan Janajati of Keonjhar consists of six *Pidhas*.

Janjati representatives (Sri Kunji Dehury Sardar, Sri Mahul Sit, Sri Bishnu Charan Nayak of Mayurbhanj, Sri Saroj kumar Nayak of Harichandanpur, Keonjhar, Sri Jiban Singh Munda of Keonjhar, Sri Shyam Sundar Nayak, Sri Kirtan Oram, Sri Arakhita Mandal of Gajapati, Sri Rajendra Kumar Nayak of Keonjhar, and others) of various Janajatis (Bhuyan, Juanga, Bathudi, Sabara, Lanjia Sabara, Ho, Koda, Saunti, Kohla, Dangaria, etc.) and Prof. Nirmal Dash and Sri , and Sri Makaradhwaja Nayak participating in the workshop shared their views and highlighted the following aspects of life styles of Janajatis.

Parampara ku banchai rakhiba darkar, Mada ku kam karibu, Jangal ra phala, mula aau jharana pani pee ame mane banchu, Prakruti ra Puja karu, Gacha lata ku bhala pau, jangal anchala re rahu, aau Jantu knku surkhya deu, Badam Sanskruti aau changu nrutya paribeshana, Bibhina aausadhiya brukhya ra sangrakhayana aau ropana, gangasiuli patra rasa dwara malaria nirakarana, Mandia, Harida, Bahada, chera muli dwara sadharana jwara, jhada, peta jantrana bhala heba, Banya phala(Kendu, panasa, bhalia, mahula, etyadi) aharana pain adhika roga prathirodhaka sakti thatha pruthaka rahiba pratha jogun karona dwara adivasi mane khyatigrasta hoi nahanti, jangal bikri jaiba bibhinata sangrakhayana re mukhya antaraya srusti karuchi aau adivasi kebe jangal nasta karanti nahin, jangal jata drabya upare nirbharsila, bibhina prakarara tela, Hati saharamukhi hebara karana jangal nasta haba, Kai aau pita alu pari durlabha jangal jata drabya ku sangrakhayana karibaku padiba, Pahada Parvata aau sala gacha ku puja karanti, adivasi swabhimani, ghare randha hoi thiba khadya saman bhabe paribara sadasya knka madhya re banta jibara niara pratha, Badam Puja, Karma Puja, Jhumar Nacha etyadi samajika o sanskrutika parba palan kara jaye, Jangal ru kebala sukhila katha kati ani byabahar karu, Parampara aste aste adhunikatara chapa re lop hoi galani, Bhasa ra adhogati hauchi, Ghancha Jangala aau Bana Pahada aste aste lop hebaku jauchi,, Koli aau Chara ebe swapna helani. Ama bhitaru mafia bahari jangala nasta karuchanti. Banikarana aau Jangal surkhya nihati darker. Keonjhar ra prati dui charity gaon re gote gote guhala punja darkar. Agar Lanjia Saura manankna Swami aau Stree Madhya re Prema Kahani gaan ra parbaparbani re pradarshita heuthila, Jangala ru Karanja, Tentuli, tatha anya samagri sangraha dwara arthika sambhala badhuthila, Bayu pradushana roka jai paruthila, Jhada patra aau gai gobara khata prayog dwara dhana aau ananya chasa bhala heuthila. Mati jhati nada chapara ghare khara

dine thanda aau aramdyaka heuthila aau gacha lata ku puja kara jauthila. Manisha hin kebala paribesha ku rakhya kari pariba kintu semane hin paribesha ku nasta karuchanti. Jangala rakhyaka dwara janajati mane dui saha jangala srusti karichanti, Bhlia tela, kai, Jamu koli, aau ananya jangal jata drabya ra aausodhiya guna acchi, Banua prakrut re Tanua. Apana mane prakruti ra upasaka tenu jangal nasta karanti nahin kandula amba nua khia bhali parba palana karithanti.

The session followed by recital of Tribal devotional song for Badam Devata by Sri Kamallochan Nayak and Sushree Sangeeta Rout (Bathudi Sampradaya), and cultural programme by Sri Biranchi Narayan Nayak, Sri Tribikrama Nayak aau tanka dala (Bhuyan Sampradya), Sri Dambarudhara Mandal aau tanka dala (Sabara Sampradaya ra parba parbani), Koda aau Ho Sampradaya ra dalagata nrutya.

Technical Session - II:

Theme: Conservation and Development of Tribal Literature, Language and Culture

Chairperson – Sri Dambarudhara Mandal from Sabar Janajati, Koraput

Rapporteur – Prof. Rajkumar Nayak from Bathudi Janajati, Mayurbhanj

Janjati representatives (Sri Sundar Munda of Sambalpur, Sri Udaya Nayak, Sri Chadmani Nayak of Keonjhar, Sri Jiban Singh Munda of Keonjhar, Sri Bishnu Charan Nayak of Mayurbhanj, Smt. Mangala Gamanga, Sri Arakhita Mandal of Gajapati, Sri Saroj kumar Nayak of Keonjhar, Sri Shyam Sundar Nayak, Sri Sudarshana Oram, Sri Akash Dangaria of Rayagada, Niyamagiri, Sri Babulal Baria, Sri Biranchi Baria and others) of various Janajatis (Bhuyan, Juanga, Bathudi, Sabara, Lanjia Sabara, Ho, Koda, Saunti, Kohla, Dangaria, Ganda, Binjal, etc.) and Prof. Nirmal Dash, Sri Anup mohapatra, Sri Dambarudhara Mandal, and Prof. Rajkumar Nayak participating in the workshop shared their views and highlighted the following aspects regarding Conservation and Development of Literature, Language and Culture of Janajatis.

Sabara bhasa re Sri Dambarudhara Mandal Gita ku lekhuchanti, Pradhani Gamanga dwara rachita sabara sambidhana ku sarala bhasa re lekhibara prachesta karuchanti, Matrubhasa kahinki Pitrubhasa nuhen, Nimna prathamika bidyalaya re matrubhasa re gurutwa darkar, Janajati athaba banabasi hin bhukhanda ra mula adhibasi ba adibasi (Munda gosthi). Tinoti sampada Jangal, Jami, aau Jala upare Adibasi nirvarasila, Sakalu

khai jangal ku jaanti aau sandhya belaku pheranti kintu khub alapa parisramika paanti. Dhanika gosthi dwara sosita heuchanti, Adibasi manaknka sachetana abhaba ru ucha padastha loka mane jangal ku nasta karuchanti. There are 62 tribal community in Odisha and the time line of their presence is not available. Adibasi manaknka ra niara sanskruti, sanskar, naitikata, riti niti, aau dharma biswasa achhi. Baharatiya sansukruti sahita utaprata bhabe jadita. Odia sansukruti ra bishesh besha bhusa aau chali chalana nei nijaswa swantranta acchi. Bhasa o sansukruti angangi bhabe jadita thik mudra ra dui parswa bhali. Juba pidhi knka dwara Adibasi sansukruti ra sangarakhyana hoipariba. Bhasa hela sansukruti ra bahana. Adibasi manaknka madhyare niara pratha acchi jemiti ki sata masa pila ra jadi danta na uthuchi, ta hele cheli pagha re dahana goda anguli tike tani dele rista khandana hoijiba ra biswas acchi. Joga joga abhaba madhya re Adibasi grama gudika pahada, nadi o jangal paribestita. Rasta ra dui parswa re jhati mati ghara. Adibasi mane katha aau prakruti ku puja karanti, brutukara ba ardha brutakara sailee re samuha nurtya karithanti, guru ra abaskata na thaye, asililata na thaye. Baasathi janajati knka ra alaga alaga sobhajatra sailee rahichi. Jani joutukuka pratha nahin, olata pua bala tanka dei jhia kini thanti. Pua ghare bibaha parabarti samuhika bhoji ra pratha nahin. Sabu janajati ra lipi nahin kintu bhasa acchi. There are some tribal communities on the verge of extinction with 30-40 households only. We need to take steps for preservation of their language, literature, and culture. Adibasi manaknka ra gita re semanknka samajika mulyabodha besh bari hoi pade jemitiki manisha janma thu mrutyu paryanta bibhina samaya ra gita. Bathudi bhasa ek niara anachalika bhasa. Semane tike lambei ki kahithanti. Kabata- tati, khadika-badhuni, tokei-tukuli, muhan-tadu, bahaghara bhasa- aa chaliki ja chaliki, banhadia gita- takuda takudi patra nela udai hai, bara pkhya kanya pakhya bhata bhai. Similipal jangal bhitare thiba praya sahe Adibasi pada ra aradhya devata Badam Thakura. Gondwana sabhyata kodiye hajar barsha puruna sabhayata. Bhasa ku maa sange tulana kara jaichi. Adibasi sansukruti, darshana, bigyana, kala, sthapatya, tatha gundi bhasa ra sangarakhyana sarkar knka ra dawitwa. Ho janajati ra tinoti upabhibaga jatha ho, munda o khola acchi. Eehi sampradaya ra praya chauda lakhya loka odisha re aau praya tirish lakhya loka bharat re acchanti. Sambidhana ra astama anuched re Adibasi bhasa sthana paiba darkar. January ru February bhitare maghe parba sata din dhari hue. Banabhoji, dhana buniba agaru baba muthi gita. Shri Jagannatha sabara knka thakura, tanknka ra sabu kama thik bhabe soucha hoi kara jaye, bara masa ra tera parba re bibhina chera muli

puja kara jai thaye. Makara-posa parba. Dangaria mane kandula parba-poda mansa palana karithanti. Bahaghara re pua jhia ku jabardast tani aniba. Bhoji pain dasa mana chaula, tini tina mada aau tini ti poda pua bala knku jhia balanku dabaku padi thaye. Birsa Munda o Veera Surendra Sai knka bhali swadhinata sangrami mane Adibasi. Saunti mane pila janma hela pare nahi padiba, sata dina, naa dina, egara dina, aau eyekoish dina bishesh parba palana karanti. Guna aau karma ku nei jati srusti heichi. Bhasa aau sansukruti praya lop paibaku basilani.

Technical Session - III:

Theme: Tribal Medicines and Therapeutic practices

Representatives (Sri Sukadeba Munda of Keonjhar, Sri Nisakar Nayak, Sri Chadramani Nayak of Keonjhar, Sri Jiban Singh Munda of Keonjhar, Sri Bishnu Charan Nayak of Mayurbhanj, Smt. Mangala Gamanga, Sri Arakhita Mandal of Gajapati, Sri Saroj kumar Nayak of Keonjhar, Sri Shyam Sundar Nayak, Sri Sudarshana Oram, Sri Akash Dangaria of Rayagada, Niyamagiri, Sri Babulal Baria, Sri Biranchi Baria, Sushree Jyostnarani Mudi and others) of various Janajatis (Bhuyan, Juanga, Bathudi, Sabara, Lanjia Sabara, Ho, Koda, Saunti, Kohla, Dangaria, Ganda, Orang, Binjal etc.) and Prof. Nirmal Dash participating in the workshop shared their views and highlighted the following aspects regarding Conservation and Development of Tribal medicine and Therapeutic practices.

Haladi, Asoka chali, Saptaparni chachina chali, Malaria jwara pain Bhalu chuti, chota pila knka patra jhada pain khajuri koli ra saja patra, tasara ra bhitara angsha, aau dantakathi ra abasista angsha, polio pain bichuati chera bandhiba, thanda pain mahu, lembu aau ghia khali petare khaiba, dagi chenska, jhada phunka, etc. Thik janithile mantra ra pradhyanya acchi.

Concluding Session:

The Guest of Honour on the occasion Prof. Nagaraju, Vice Chancellor of Gangadhar Meher(GM) University, Sambalpur expressed his commitment for dedicatedly running the activities of Bhima Bhoi Centre for Tribal Culture and Language at GM University in achieving its objectives of conservation and development of Tribal heritage. He also assured to look into avenues of common interest to conduct collaborative research with VK–AICYAM in future.

The Chief Guest on the occasion Prof. T. V. Kattimani, Vice Chancellor (VC) of Central Tribal University, Vijayanagaram expressed his commitment to education for which an unknown tribal person like him to become VC and also narrated his life struggle to accomplish what he is now. He emphasized the importance of own tribal language knowledge as must for each tribal person besides Odia, English, and other languages. Tribals need to be away from excessive consumption of liquor as half of the tribal population is dying pre maturely due to over consumption of liquor. There need to be ethical practices in our upbringing for not committing wrong doings and creating trouble for others. Tribal identity and independence need to be enshrined in the constitution. Each of the educated tribal people should write the history of his/her own tribe and be a voracious reader. You will have to grow yourself with faith in God as no one can really make you and there is a famous saying God help those, those who help themselves.

Sri L.N. Panigrahy, Secretary of VK–AICYAM expressed his serious concern on dwindling tribal culture due to vanishing of *Pidha* system among tribal people. He also said there are some tribes relying totally on language only without any script of theirs. He also raised urgency for serious thought and use of tribal culture for its conservation and development.

The concluding session ended with pragmatic oath taking by the participating tribal communities as enumerated below.

Ho Sampradaya-

1. *Chota pila manaknku sikhya baybastha ku pradhanya daba.*
2. *Nisa Nibarana ku sachetanata madhyama re lagu kariba.*
3. *Ambedkar knka adarsha re anupranita hoi sikhita haba aau susangathita haba.*
4. *Ama manaknka madhya re Adibasi hita sarakari karyakrama upare sachetanata srusti kariba.*

Bathudi Sampradaya-

1. *Juba samaja ku anupranita aau anusasita kariba.*
2. *Sachetanata madhyam re Adibasi knka parichaya Prakruti sahit jodiba aau sikhya ra prasar kariba.*

Sabara Sampradaya-

1. *Adibasi sanskruti, parampara aau parba parbani ra punaruthan tatha sangrakhyana kariba.*
2. *Prakruti amara sampati. Ama manaknka uttam swasthya pain tara surkhya jagarana madhyam re kariba.*
3. *Nisa Nibarana kariba.*
4. *Sikhya ra prasar kariba.*

Ganda Sampradaya-

1. *Prathama shreni tharu dasama shreni parjyanta gundi bhasa ku badhyata mulaka kariba.*
2. *Bhasa ku sikhiba aau sansukruti ku sangrakhyana kariba.*
3. *Nisa nibarana kariba.*

Juanga Sampradaya-

1. *Ati kam re Jukta dui paryanta sikhya ku prochhan daba.*

Oram Sampradaya-

1. *Nijaku Adibasi samaja ra mangala pain paribatan kariba.*

Saunti Sampradaya-

1. *Sikhya ku sabuthu adhika pradhanya daba.*

N.B. The Odia versions of the discussions have been kept intact to maintain its sanctity and have been represented in italics.



No great work has been done in the world without sacrifice.

Yoga Activities at VK-AICYAM

The word 'Yoga' originates from the Sanskrit root 'yuj', meaning yoke or union. Yoga signifies the dissolution of separateness and the unification of body, mind, and spirit. Deeply rooted in the Indian ethos with Vedic origins, Yoga is an ancient physical, mental, and spiritual disciplinary activity designed to transform both body and mind. It bridges thought and action, cultivating inner harmony while fostering a profound connection with society and nature.

Yoga has been recognized as an aid to our daily life as an indispensable art of living. In today's world, many challenges stem from a fragmented, materialistic perception of life, and an ego-centric way of living has become a significant cause of societal disintegration and individual unhappiness. The solution lies in expanding self-awareness and harmonizing the self with larger identities-family, society, nation, and ultimately, the universe.

Yoga, as a holistic practice, offers a means to develop an integrated personality that balances body, mind, and spirit. It nurtures a positive relationship with the self, society, and nature. By fostering a worldview of oneness, Yoga provides a pathway to address modern societal and personal challenges effectively.

YOGA AT VK-AICYAM:

Yoga has always been a cornerstone of the Vivekananda Kendra's mission. VK-AICYAM emphasizes:

- **Yoga as a Way of Life Based on the Vision of Oneness:** Embracing unity amidst diversity and fostering a sense of interconnectedness among individuals.
- **Yoga as a Holistic System to Unravel the Innate Potentiality in Man:** Empowering individuals to realize their fullest potential.
- **Yoga as a Tool to Bring Social Harmony:** Promoting tolerance, empathy, and communal harmony through shared practices.
- **Yoga as a Path to Spiritual Development:** Guiding practitioner in their journey towards self-realization and inner peace.

On the auspicious occasion of the Foundation Day of Vivekananda Kendra, it is with immense pride and gratitude that we reflect upon the various activities undertaken and planned by the Kendra to uphold the vision and ideals of Swami Vivekananda. This report highlights our ongoing initiatives and upcoming programs aimed at preserving and promoting the rich cultural heritage of India, particularly focusing on the diverse and unique communities in the eastern region.

Yoga Activities Undertaken During 2024:

1. Daily Yoga Practice in the Morning and Evening
2. Daily Meditation Session at the Evening
3. Observation of International Yoga Day
4. Organization of Seminars and Workshops
5. Six Month Certificate Course on Yoga by NIOS for Women

Highlights of Important Activities:

- **National Seminar on occasion of International Day of Yoga: “Yoga for Self & Society”**

On the occasion of the International Day of Yoga, a seminar on "Yoga for Self & Society" was organized with great enthusiasm. The event witnessed active participation from approximately sixty scholars from different yoga colleges and organizations who presented their insightful papers on various aspects relating to Yoga's relevance and application in societal harmony.



The Keynote Address was delivered by Sri Laxminarayan Panigrahi, Secretary of VK-AICYAM highlighting the transformative role of Yoga in fostering social integration and well-being. The seminar was graced by Dr Geetarani Padhi as Chief Guest and Dr. Krushnarani Praharaj from DHMO Bhubaneswar as the Chief Speaker who emphasized the significance of Yoga in addressing contemporary health and societal challenges.



Participants included representatives from renowned institutions such as Utkal University (Vani Vihar), Utkal University of Culture and The Maharaja Sriram Chandra Bhanja Deo University formerly North Odisha University, and Bharatiya Yoga Sansthan reflecting a wide academic spectrum and enriching the discussions.



The seminar successfully launched the pivotal role of Yoga in building a harmonious society and provided a platform for sharing innovative ideas and research, making the event a memorable celebration of the spirit of Yoga.

• Seminar on Hata Yoga Tradition On the Occasion of Foundation Day

A seminar on the Hata Yoga Tradition was successfully organized on the eve of the Foundation Day, bringing together eminent speakers, organizational leaders, and participants from various institutions.

Event Highlights:

Chief Guest and Speaker: Dr. Gopal Chandra Dash, MD (OBS & GYN), delivered an enlightening session on the principles and practices of Hata Yoga. His talk emphasized the relevance of Hatha Yoga in maintaining physical and mental health, drawing from both ancient texts and modern scientific perspectives.



Welcome Address: Sri Anup Mohapatra, Convener VK-AICYAM, welcomed the participants and highlighted the importance of preserving and promoting the Hatha Yoga tradition.

Sri Laxminarayn Panigrahi, Secretary VK-AICYAM shared the organizational vision and strategies for integrating yoga traditions into contemporary lifestyles.

Participation:

The seminar witnessed the enthusiastic participation of nearly fifty attendees, including yoga practitioners, students, and educators from various institutions.: Utkal University (Vani Vihar), Utkal University of Culture and The Maharaja Sriram Chandra Bhanja Deo University formerly North Odisha University and Bharatiya Yoga Sansthan. The diverse group contributed to a vibrant exchange of ideas and experiences.



The seminar concluded with a vote of thanks, acknowledging the contributions of the speakers, participants, and organizing team. It was a meaningful step toward fostering awareness and appreciation of the rich heritage of Hatha Yoga.

Outcomes:

The event successfully inspired participants to delve deeper into the Hata Yoga tradition and apply its teachings in their professional and personal lives.



A Brief report on the 1st "SAMAJ PRABODHAK TRAINING"

VK- Academy for Indian Culture Yoga And Management, Bhubaneswar

Date: 21st March 2024 to 31st March 2024

A residential camp was organised for the training of 'SAMAJ PRABODHAK' at VK-AICYAM. There were 18 participants from 10 different Janajati communities coming from 07 districts of Odisha.

Background:

Transmission of traditional knowledge across generations is fundamental to protecting and promoting Janajati/indigenous peoples' cultures and identities as well as the sustainability of livelihoods and sustaining culturally appropriate economic development. Traditional knowledge system, which is embedded in the culture, spirituality and world view of a Janajati communities, is expressed and passed down through stories, songs, proverbs, rituals, various art forms like pottery, weaving, cane work, bamboo work, metal work etc, cultural practices, customary laws and language. But as we experience everywhere, there is already a great erosion in traditional knowledge and some indigenous knowledge are in the verge of extinction due to factors such as a) Encroachment of only money-oriented lifestyle and indifference to traditional knowledge and values by younger generation, b) Traditional knowledge holders face a lack of respect and appreciation, c) Threats from preachers of other religious practitioners, d) Developmental & Economic issues, etc. So, the felt need of the time is to Recover, Revitalize, Preserve and pass on traditional knowledge to the next generation.

VK-AICYAM, Bhubaneswar, is being planned to act as a regional research, resource and training centre, for studies and activities in the fields of Culture, Yoga, Management and Leadership development in general and Janajati life and culture in particular, with a focus on the large Janajati/Tribal population of Eastern India - Odisha, Chhattisgarh, Jharkhand, Bengal, Telengana and Andhra, the thrust of which is raising the Tribal and deprived communities of Odisha and Eastern India, with Pan-Indian scope. And also enrich, promote and strengthen the cultural traditions and art forms of different Janajati communities of Eastern India as well as to bring forth their unique attributes and nourish the commonalities being the vision of the VK-AICYAM, this training of "Samaj Prabodhak" is an appropriate step towards the stated objectives of the Kendra.

Objectives of this training to the Janajati youths was:

- I. To develop their inquisitiveness to know more and more about their cultural heritage and traditional practices and to realise the richness of the same.
- II. To bring awareness on the potential threats to IKS; make them realise that they have an important role in preservation and dissemination of the rich and valuable traditions of their community.
- III. To make them understand the importance of documenting traditional practices among tribal communities and to motivate them to undertake such exercise with passion and zeal.
- IV. To develop their communication and questioning skills so that they can conduct interviews with Janajati elders / Traditional knowledge holders and community members.
- V. To develop their soft skills, especially humility, respect to elders, patience, persuasive skills, persistence, dedication and devotion, control over anger and irritation etc.
- VI. To train them how to document the responses through structured and unstructured questionnaires.
- VII. To develop skills for recording oral narratives, Capturing rituals, ceremonies, and cultural artifacts by audio recording, photography and videography.
- VIII. To develop ability to collect basic data and make baseline survey.
- IX. To develop their basic computer knowledge.
- X. To develop basic skill and ability to organise community-based workshops, focus group discussions.

Structure and Contents of Course Curriculum:

The structure of the course curriculum has been so designed that the participant would remain fully engaged during the entire day with relaxation and concentration, starting the day with Yoga & Meditation and ending the day with Cultural activities.

- Time period: 04.30 am to 10.00 pm on a daily basis
- Daily time period was divided into 3 Time Zones - Morning Time, Day Time and Evening Time
- Activities during the Morning Time (04.30 am to 09.30 am) - Morning prayers, Yoga practices and Community Service
- Activities during the Day Time (09.30 am to 05.30 pm) - Structured Class room sessions and Group activities covering topics - Dharma, Sanskruti, Belief system, Traditional practices, Indigenous Knowledge, Basics of sustainable development,

Basic Computer training, Communication & programme organising skills, Primary data collection skills

- Activities during the Evening Time (05.30 pm to 10.00 pm) - Sports, Evening Prayer, interactive session with an Inspirational Personality and Cultural Activities
- Half day visit to SCSTRTI museum

Specific Oouput of this *Shibir*:

1. Clarity in understanding of cultural heritage, customs, traditions, and lifestyle of tribal communities in India.
2. Appreciating the value of Indigenous Knowledge, Tradition and faith system, become aware of the potential threats to IKS and understanding the need for preservation and dissemination of the rich and valuable traditions.
3. Understanding the importance of documenting traditional practices among tribal communities.
4. Skills to build rapport, establish trust, and communicate respectfully with community members to facilitate the documentation process.
5. Develop skills to conduct interviews with Janajati elders / Traditional knowledge holders and community members.
6. Know the techniques for recording oral narratives, Capturing rituals, ceremonies, and cultural artifacts by photography and videography.
7. Ability to collect basic data and make baseline survey.
8. Develop proper skill and ability to organise community-based workshops, focus group discussions.
9. Basic computer skills in Words & Excel.
10. Organizing, managing & sharing documentation data.

Key Findings from analysis of Exit Feedbacks:

The overall perceptible positive impact of the training is clearly visible from a) Participants experience sharing and b) Participants interest areas for contribution:

A) Participants Experience sharing:

- i. We learned basic computer skills, interaction skills, data collection, and documentation
- ii. We understand the skills to know our culture and practices
- iii. We developed keenness to know more about our community practices and its perseverance
- iv. We learned significantly from the faculty

- v. We commit to bring our latent community knowledge to the fore front
- vi. We will put best effort to help others in learning based on what we learnt during the training
- vii. We will be delighted to work as a Karyakarta of Vivekananda Kendra
- viii. We have gained positive attitude and we are more active
- ix. We gained physical, mental, and spiritual strength through this training program
- x. We learned and practiced on how to lead life with discipline

B) Interest Areas for Contribution:

- Cultural Practices such as song, dance, folklores, arts & crafts, etc.
- Healing practices such as use of roots, leaves, seeds, fruits, etc.
- Making our community to understand our practices and culture better
- To explain basic computer awareness and help in digitisation process
- Documenting on community festivals
- Promoting Vivekananda Kendra activities in our area/district
- Data collection and community interaction

From the feedback given by the trainees, it is clear that the training, with its components and modalities, helped the Janajati youths to develop the knowledge, skills, and ethical awareness necessary to document and preserve the rich cultural heritage of the Janajati communities effectively. With proper follow-ups these Janajati Youths can be nurtured as a band of future community leaders and influencers who will not only be practitioners of the Indigenous Knowledge, tradition and faith system, but also will work dedicatedly for preservation and dissemination of the Indigenous knowledge and value systems.



Session in progress: 1. Prof Nirmal Ch Dash and 2. Sri Bijoy Ku Panda on documentation techniques



Intangible Cultural Heritage (ICH): A Reflection of our Civilizational History

Prof. Kamal Kant Misra

Professor Emeritus,

KISSU, Bhubaneswar

Prof. Nirmal Chandra Dash

Professor Emeritus,

KISSU, Bhubaneswar

The *Chhau* Dance was celebrated all over the country since the United Nations Educational, Scientific, and Cultural Organization (UNESCO) included *Chhau* Dance on the representative list of the Intangible Cultural Heritage (ICH) of Humanity in the year 2010. Similarly, when *Durga Pooja* of *Kolkata* is included in the same list in 2021, there was jubilation in the nook and corner of India. On receiving this news, the then Union Minister of Culture, Govt. of India, tweeted that "... this is a recognition of the confluence of our rich heritage, culture, rituals and practices and a celebration of the feminine divinity and the spirit of womanhood." One may ask here, what does Intangible Cultural Heritage mean (ICH)? The UNESCO has defined ICH as "the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognized as part of their cultural heritage". Therefore, ICH, by its very nature is fragile and needs protection in the present scenario, when growing globalization has been a threat to cultural diversity of a nation.

It is needless to emphasize that Indian civilization is one of the 4 great ancient civilizations of the world and has a remarkable civilizational history for more than 5000 years. The great historian A.L. Basham, therefore, writes, "India deserves a larger share of credit out of the four because it has deeply affected the cultural life of most of Asia. And also extended its influence directly indirectly, to other parts of the World as well". Because of its long history, India has many heritages, both tangible and intangible. While tangible heritages are visible heritages that include archaeological sites, historical monuments, artifacts and objects, ICHs are manifested in our oral traditions and expressions, languages, performing arts, ritual practices and festivals, cosmology, crafts, cuisine, etc.

UNESCO has recognized as many as 15 ICH so far of India. And the number is expected to increase in future. It is very encouraging to appreciate the fact that some of our popular

Eastern India ICH have been included in the UNESCO list. The famous Durga Pooja of Kolkata is included as the 14th ICH of India. The last or the 15th ICH was the Garba Dance of Gujarat that was included in the UNESCO list in 2023. Other recognized ICH include Kuttiyatam, a Sanskrit theatre performed in Kerala, Kalbelia folksongs of Rajasthan that has even found place in Bollywood music industry, Sankirtan tradition of Manipur, the ritual of Navaraj observed in many states of India, the famous Kumbh Mela where thousands of saints and devotees take holy bath, etc. Yoga has also found place in the UNESCO list of ICH, which is a matter of pride for all Indians, as it originated from India and spread across the world. Every year on 21st June, the whole world now observes International Yoga Day, thanks to the initiative taken by our beloved Prime Minister, Shri Narendra Modi Ji.

Besides UNESCO recognized list of ICH, in Eastern India, we have a huge list of ICH in the fields of art and craft, textiles, dance and music, cuisine, fairs and festivals, and the preparation of an inventory is indeed a difficult task. The most convincing reason is that Indian culture and language are so varied that each one of them is an ICH. If we zero down to Odisha, voices have already been raised and demands have been made to include Rath Yatra of Lord Jagannath, *Manabasa Gurubar Brata* and *Ravanachhaya* puppet theatre by the Ministry of Culture, Government of India. Besides, we have varieties of stone work, silver filigree, beautiful wood craft, work of art in bell metal and brass, horn work of South Odisha, *Patta Chitra* paintings, *Dhokra* castings, tie and dye textiles of Western Odisha in cotton and silk, papier mache, colorful tapestries, etc. which are a part of our ICH. Similarly, we have many folk-dance forms, viz. *Ghumura*, *Chaiti Ghoda*, *Gotipua*, *Paika*, *Dalkhai*, *Karma*, *Ranappa*, *Ruk Mar*, *Mahari*, *Banusarani*, *Pala* and *Daskathia*, and many more. In fact, each district of Odisha has multiple folk-dance forms, all of which are part of our very rich Intangible Cultural Heritage. We also relish a variety of typical Odissan cuisine that include *Khichdi*, *Dalma*, *Pakhala*, *Dahi Baigana*, *Dahi Vada* - *Alu Dam*, and hundreds of others. The tradition of cake (*Pitha*) preparation is also unique, as special cakes are prepared on special occasions. All these traditional ICH represent the rich cultural mosaic that the State proudly possesses.

It is natural to boast for our rich ICH, but this boasting comes with a responsibility. We have to protect and preserve these heritages, which need passion and commitment; else these traditions will be pushed to oblivion due to the forces of globalization and cultural-linguistic uniformization. We have already lost many tribal languages or dialects, tribal art and craft, subsistence practices, dance and music, and so on. We need to remember that our ICH gives us an identity; once we lose our ICH, we are bound to lose our identity.

We, therefore, emphasize the Youth of our Country for accepting these challenges

and move forward for the protection and preservation of the Intangible as well as the Tangible Cultural Heritages. We believe, by preserving the rich tradition of our great country we could fulfill the dream of Swami Vivekanand Ji.



The characteristic of my nation is this transcendent-talism, this struggle to go beyond, this daring to tear the veil off the face of nature and have at any risk, at any price, a glimpse of the beyond.

The Tribes in Ancient India

Tapati Mukherjee

According to Oxford dictionary, a Tribe is “a group of (esp. primitive) families or communities, linked by social, economic, religious or blood ties and usually having a common culture and dialect and a recognized leader”- It is a matter on record that tribes in India constitute 8.14% of the total population of the country, numbering 84.51 million (2001 Census). There are 697 tribes notified by the central govt. under Article 342 of the Indian Constitution with certain tribes being notified in more than one state. Article 342 lays down that the President may “by public notification specify the tribes or tribal communities or parts of or groups within tribes or tribal communities which shall for the purpose of this Constitution be deemed to be Scheduled Tribes” They were duly specified by order 1950, SRO 510.

Now, how did these tribes originate in India? To gauge the origin, status and nature of tribes in ancient India, essentially reflected in Sanskrit texts, we have first to determine the identity of these tribes and their position in the context of caste-dominated ancient Indian society. Both tribe and caste are loosely applied to a social group. The tribe is defined as “the largest body of people, speaking about what they themselves regard as one language, and have a common language for themselves as well as a sense of solidarity which express itself in regarding other people as strangers.” It differs from caste in as much as the common name does not usually imply occupation. Caste is ideally decided by occupation. According to notes and queries of the Anthropological Institute, the modern tendency of such tribes is to get themselves transformed into a caste. In fact, a tribe is a prospective caste.

In India, tribes or *Adivasis* – the original and first dwellers appear to be pre-Dravidian settlers. Since the dawn of civilization, India was simply swept away by plethora of invasions and induction of small groups or tribes, who finally became submerged with the prevailing social hierarchy. In the first phase the Dravidians conquered the *adivasis* and assimilated them in the main stream of the society. The Aryans did the same thing when crushing and subjugating the indigenous people and finally turning them into *Dāsas* or *Śūdras*, slated to serve the Aryan masters. The society was divided in various fragments leading to the origin of caste hierarchy where women and *śūdras* were relegated to a subservient position. Caste is based on occupation and activities of different sections of people, apply testified in *Gītā* at a subsequent stage –

“cāturvarṇaṃ mayāṣṛtaṃ guṇakarmavibhāgaḥ”. (IV/13)

However, the conquest was hard-won as it was severely challenged by the indigenous people. Even the existence of master warrior and hero India was frowned upon. However stiff resistance put up by the indigenous people, denigrated and ridiculed as *asura*, *anāma* etc., - as amply pointed out by Yāska in Nirukta –

“ko’yaṃ vṛtraḥ, megha iti nairuktāḥ, asura iti aiti hāsikāḥ.” (II/16)

But beyond the periphery of dominance of the Dravidian and finally Aryan race and subsequent division in society in various substratas – śūdras or dāsas being relegated to a most abominable position, lived several groups who did not register themselves within the main stream society presumably apprehending loss of their identity and preserving their own culture by all possible means. In the *Brātyastoma* of the Atharvaveda, we come across a section of such segregated people, divorced from the main stream, though attempts to bring them under one umbrella are afoot. In the *Aitareya BrāhmanHa*, dated 6th century BCE, we come across a statement emphasizing the existence of several groups of alienated people some of whom have been branded as *dasyu* or trouble maker villains

“tad ye jyāyāṃso, na te kushalaṃ menire. tānanu byājahāra antān baḥ prajñā
bhakṣiṣṭeti. ta
ete’ndhrāḥ puṇḍrāḥ śavarāḥ pulindā mūtivā ityudantyā vahavaḥ vaiśvāmitrā
dasyūnāṃ bhūyiṣṭhāḥ”.
(vol VI/ chap. 33)

In the *Chandogyopanishad* we come across a rather peculiar person *sayugvā raikka* – carrier of bullock (4/2/3) who, despite his scholarship and erudition is marked by his indecent demeanour like scratching and itching sores (gāmāṇāṃ kaṣamāṇam), indicating thereby his incongruity in the civilized assembly. But more important is the fact that this apparently uncultured man has been described as a dweller of Mahāvṛṣa province which is ill famed for skin disease.

“te hai te raikkaparṇā nāma mahāvṛṣesu yatrāsmā uvāsa”.

Can we infer that this particular province *mahāvṛṣa* is designed, for physically sick and socially ostracized people whom we later designate as tribe?

In the epic *RāmāyanHa*, the prowess of Rāvaṇa, the dominant king of an advanced civilization and the so-called monkeys, marked by their strength and magnanimity, because of their exclusion from caste-dominated mainstream social hierarchy and formidable distance from the main land, created by the sea, had been denigrated to the status of uncivilized demons and animals. It is no wonder therefore that whoever created

impediment to the smooth governance as per pre-decided notion of the ruler, had been branded as *rāksHasa* or demons destroying the sacrifice and other rituals, favoured by the monarchy. They were battered, crushed and finally thrown out of the society, forcing them to languish either in distant forests or in absolute seclusion from the mainstream. They maintained and preserved with utmost zeal their own culture and individual entity. It may be noted in this context that despite the recognized place of *candHālas* in caste hierarchy, however pitiable it might be, various categories of *mlecchā's* were recognized as *candHālas* by *AmarkosHa* – “bhedāḥ kirātaśavarapulindā mlecchajātayaḥ”. Side by side – we come across tribal kingdoms ruled by Naga dynasties in the *Mahābhārata*.

In Dharmaśāstra texts, we come across revealing statements describing an ostracized group of people, branded as *dasyu* and trouble makers. This appears to be a direct reference to particular tribes, locating themselves outside the boundary of so-called elitist civilization.

“mukhavāhūrūpatmānāṃ yā loke jātayo vahiḥ/
mlecchavācaścāryavācaḥ sarve te dasyavaḥ smṛtāḥ//” (Manu. X/45)

The ill-fated marginalized people who were outcome of fusion of castes had to face extradition from the civilized society. Trees, crematorium, hills etc. had been, advised as their dwelling places.

caityadrumaśmaśāneṣu śaileṣūpavaneṣu ca/
vaseyurete vijnānā vartayantaḥ svakarmabhiḥ// (Manu. X/50)

Had this been the condition of people in the main stream, the plight of the outcastes can easily be imagined. It is but quite natural that this alienated group of people would prefer to stay in isolation – either in forest or in a deserted place, having common descent, thus giving rise to the existence of individualistic ‘tribe’. That these tribes had to defend themselves from the exploitation of the upper strata is explicit from a revealing verse of *VāsisHtHha Dharmaśāstra* (I/6/18).

“kṛṣṇavarṇā yā rāmā ramaṇāyaiva na dharmāyana dharmāyeti.”
(A dark-skinned woman is simply meant for enjoyment.)

For the repetition of the phrase ‘*na dharmāya*’ evidently shows that dark-skinned aborigine woman has always been considered as an object of enjoyment for the higher castes.

In the classical Sanskrit Literature, we come across a plethora of *mlecchas*, apparently denoting the existence of tribes. In Bhāravi’s *Kirātārjunīya*, we come across Shiva in the guise of a tribal i.e. Kirata fighting Arjuna. In Śūdraka’s *MrHcchakatHika* (act VI), Chandanak is well versed in various *mleccha* languages.

“mlecchajātīyānāṃ anekabhāvābhijnā yatheṣṭaṃ mantrayāmahe”/

He also referred to several *mleccha* races or groups viz. *khama*, *khatti*, *vidHa*, *karnHātH*, *karnHa*, *prāvaranHa*, *drāvidHa*, *cola* etc.

The *HarsHacarita* of Banabhatta is vibrant with caladeocopic description of indigenous tribal people. In the second *ucchāsa* of *HarsHacarita*, we come across description of indigenous dwellers of forests side by side with *pāśupata* and *parāśara* Brahmanas –

“sarvāmbhorthivelāvanavalayavāsibhiśca mlecchajāti bhiḥ”/

Again, here we come across a tribal hero, belonging to Śavara tribe, epitomizing valor and physical strength of tribes with flat nose, thick lips and other physical features –

“hasantamiva taṭṣālāgrathimānaṃ vindhyagireśca, jaṅgamamiva giritāṭa
tamālapādapam,
ayaḥsāramiva girervindhyasya tālantam...”

Classical Sanskrit Literature is indeed rich in vivid description of indigenous tribals. In the *Pūrvapiṭhika* of Dandīn’s *Daśakumāracarita*, we come across a dreaded robber *mātaṅga*, a Brahmin by birth, but thrived in the company of the tribal race *pulinda* –

“kirātabalena janapadaṃ praviśya grāmeṣu dhaninaḥ strīrālasahitān ānīya aṭabyāṃ
vandhane

nidhāya teṣāṃ sakalaṃ dhanam apaharan ... vyacaram. ... yajnopavītaṃ
bhūsurabhāṃ dyotayati.

hetihati bhiḥ kirātārīti manumīyate.”

This is an instance of fusion of elitist and indigenous tribal customs.

Despite general apathy towards the so-called aborigines or tribes, dictated by class interest and socio-economic hierarchy, there are instances when respect for the downtrodden or disadvantaged are quite apparent. The comparison between *ārya* and *mleccha* words as presented in Yaska’s *Nirukta* (7th century BCE) or Patanjali’s *Mahābhāṣya* (2nd century BCE) bears ample testimony of this cultural amalgamation. In the *bhāṣya* of Śaṅkara on *Mīmāṃsādarśana*, it has been categorically stated that since *mlecchas* are well versed in catching and nourishing birds, they are the fittest persons to impact training in this particular arena –

“śiṣṭānavatātaṃ yat pramāṇena aviruddhaṃ tad avagamya mānaṃ na nyāyāṃ
tyaktum.

abhiyuktatarāḥ pakṣiṇāṃ poṣaṇe vandhane ca mlecchāḥ.”

This attitude shows that at least some respect in certain quarters for the so called out castes – the tribal populace was not missing. Even today we have a lot of things to learn from our predecessors i.e. the original inhabitants of *Bhāratabhūmi*.

(Mukherjee, Tapati. “The Tribes in Ancient India.” *International Bilingual Journal of Culture, Anthropology and Linguistics*, vol. 01, no. 01, pp. 35-38.)

Tribal Leaders of Odisha and their Contribution in Political and Social Movements

Sabitri Sethy

Introduction:

Odisha, the storehouse of natural beauty, the mine of precious metals and land of bumper crop, was not only famous for her trade and commerce, culture, art and architecture but also known for its revolutionary freedom movement, brave resistance and sacrifices.

It had attracted foreign rulers who occupied Odisha; ruled the people of Odisha forcibly; enforced their laws and regulations on them; implemented oppressive revenue system and interfered in their traditional privileges and imposed new socio-economic and political order. Above activities of the foreign rulers specially during the regime of the British Government grew unrest among the masses including the tribals who were deeply humiliated by the oppressors.

The British Government policies had disintegrated the tribal society, culture and politics. To protect their interest, the tribals launched relentless rebellions and movements against the oppressors under the tribal leaders who challenged the Zamindars; formed alliances against the kings; conspired to overthrow the British and demonstrated ample courage while fighting caste supremacism.

We can never forget the gems of the tribals who have glittered our politics, society and culture. Laxman Nayak, the tribal leader of Koraput sacrificed his life on the gallows. His name would remain alive for ages to come in the history of Indian freedom struggle. India and Odisha in particular is proud of Chakara Bisoi of Ganjam and others who fought tooth and nail against the British Raj. Bhima Bhoi, the Kondh genius, was a poet of the first order for his poems that proclaim of self sacrifice and human brotherhood. Thus we are highly indebted to the tribals of Odisha for their contribution to the Indian society, politics and culture.

Although the movements initially began on social and religious issues and against the oppression of the outsiders, in course of time, they merged with the national movement and with the non-tax campaign. However, most of the movements were ruthlessly suppressed by the government. The government forced the tribals to adopt British Policies and introduced protective administration in tribal areas.

In this paper, the role of tribal leaders who had participated in different movements and result of these movements are highlighted.

Tribal movements against British Administration :

The tribal movements which started against British in 19th and 20th Century, were very significant in the history of modern Odisha. In the latter half of 19th Century they exhibited their active role in exposing socio-economic and political maladies of the Government. They directly challenged the authorities both on economic and political front in 20th Century. They rose into rebellion against the British Policies more violently than any other community.

Kandha Rebellion under Dora Besoyee and Chakara Besoyee :

The second decade of the 19th Century was very significant in the history of modern Odisha. Kandhas of the Ghumsur Zamindar started a vigorous revolt under the leadership of Dora Besoyee and Chakara Bisoyee in 1835 which continued till 1866.

Annexation of Ghumsar, introduction of new administration; depriva of the local feudal aristocracy from power and position; activities of Christian missionaries; introduction of new land revenue system; and the arbitrary dissolution of Bhanja ruling family from their estate were the most important cause which influenced the Kandhas to start resistance movement against the Govt. It was the first movement in India against British which continued for long time and in which both Rajas and ethnic tribals like the Kandhas fought together against the foreign rule. It also provided the proper background to the rising of other movements in Odisha, starting from 1885 and extending upto 1947.

The Ghumsar resistance movements which started under Dora Besoyee and Chakara Besoyee not only provided impetus and momentum to the national struggle for Independence, but also equally helped to foster a new kind of Odia nationalism in the region.

Dora Besoyee:

Kamala Lochan Dora Besoyee popularly known as Dora Besoyee took the Commanding Charge of Kandha Uprising in 1836, has left an unforgettable chapter in the history of modern Odisha.

He organized the Kandha rebellion in Ghumsur, geared up that uprising against British from 1935-1946; committed to save his motherland from the foreign rule and subjugation and urged upon the Govt. for re-establishment of Rajas administration in their territory.

Under his leadership, the Kandhas, the Paikas and other people of Ghumsar did whatever was possible for them to disturb and disrupt the normal functioning of the Government.

The chief aim of this movement was for restoration of native rule under Dhananjaya Bhanja and for protection of their socio-religious customs like the Meriah Sacrifice

Under his leadership, the Kandha uprising started in September, 1835 and continued till February, 1837.

Though the British authorities suppressed this rebellion; arrested Dora Besoyee in 1837 from Angul; destroyed many Kandha villages; Captured most of the rebel leaders and imposed martial law, they could not suppress it completely. He was arrested and sent to Ooty near Madras. There he died in 1846 as a state prisoner, leaving behind a glorious legacy of brave and resolute struggle against the British.

It may be said that, he was a unique figure in the history of modern Odisha. Though born in a Kandh family and lived in forest, Dora Besoyee showed his talent and mentality to the British authority and died as a state prisoner.

Chakara Besoyee:

Among the freedom fighters of Odisha, who fought against the British to liberate their motherland from the foreign domination, Chakara Besoyee of Ghumsar was very notable. He took the commanding charge of Kandha rebellion in 1846 after death of his uncle Dora Besoyee and continued till 1866. He sacrificed his whole life for his motherland and did not surrender him near the British till his death in 1856. He was the brave son of Ghumsur estate who committed to restore the Bhanja family in this estate and fought for the cause of Kandhas of Ghumsur. He was a true successor of Dora Besoyee.

His contribution to the Kandha uprising, ranked him with Jagabandhu vidyadhar and Surendra Sai. He championed the cause of the Kandhas for their ancient rite named the Mariah. Though he failed in his effort to bring socio-economic remedies, still he was a torch bearer. He helped the peasants of Nayagarh in their struggle for political-economic rights from 1849 to 1851, acted a saviour of the Savaras of Paralakhemundi in 1855-56 and fought against British authorities severely for the restoration of the Bhanja family to power in Ghumsar.

However his long years of resistance (1846-56) against the British Government, in the hill tracts, is a landmark in the history or heroic struggle by an individual against the mighty British power. He fought a selfless war against the British authorities, which was very rare in the history of freedom movement of India. He will always be remembered as a great freedom fighter of Odisha in the heart of people of Odisha.

Dayanidhi Dharua:

The Tribal uprising in Mayurbhanj tributary mahal in 1857 under the Dharua tribal leader, named Dayanidhi Dharua was another important movement in the history of modern Odisha. Dharua tribes rose in rebellion on account of their un-willingness to submit any form of exploitation and started movement against the Raja of Mayurbhanj and British authority. The oppressive revenue policy of Raja and Amalas influenced the tribal people to launch rebellion against Raja.

Though British Authority and Raja of Mayurbhanja suppressed the rebellion and captured

the leaders, they could not suppress it completely which continued till 1866. After that the British authority changed their policies towards tribals and made complete settlement of land.

Ratan Naik:

The second half of the 19th Century witnessed the Bhuinya revolt in Keonjhar under the leadership of Ratan Naik appointed King of Keonjhar against the newly Dhanurjay Bhanja, feudal Chief and the British. They were deprived of their political and traditional rights. This movement began in 1867 and continued till 1868. Though it was suppressed severely, it showed a path to the future generation who revived the movement two decades after.

Ratan Naik, the great tribal leader of Keonjhar who sacrificed his life for the people of Keonjhar, was captured by the paiks of Pallahara on August 15, 1868 and brought to Cuttack where he was hanged by the British authority. He was a progressive personality who dreamt of an advanced government and wanted all individuals in the society to get individual rights keeping aside old traditions. He stood for human rights and against the despotic will of the King and fought against the British super power. He wanted to make Keonjhar a democratic state where there will be no hereditary Kings and the people of Keonjhar will enjoy all fundamental rights under a popular government. He was the brave son of Keonjhar and Odisha, who died for his motherland.

Dharanidhar Naik:

The second phase of Keonjhar uprising was a unique event in the history of freedom struggle in Odisha. It began in 1890 and lasted for five years under the leadership of Dharanidhar Naik, a literate young Bhuyan.

Minor in age, but a boy of immense moral courage, Dharanidhar Naik kindled the fire of a new hope among the tribals in the dark Garajat region of Keonjhar and sown the seeds of liberty and freedom. His bravery and rebellious mind to stop the oppression and exploitation of the king and the British, has added a glorious chapter in the annals of Odisha. Though he had got his education with the assistance of king, he organized movement against king. He started revolt against Bethi and other forced labour in 1891 that continued till 1896. However, British suppressed the revolt; captured Dharanidhar Naik and awarded a simple punishment of 7 years imprisonment. After his release from Jail in 1897, he led the life of a saint; began to preach his philosophy and delivered sermons to the people how to free the country from the foreign rule.

Dharanidhar who sacrificed his life for the people was a lover of humanity and equality. He was a peace lover; protector of the poor and a true human being who saved the life of Fakirmohan Senapati, the champion of Odia literature.

His motto was service to God. Service to humanity is As a true patriot, he gave shelter to many freedom fighters in his Ashram at in his last day. He saved the subjects of Kendujhar from the oppression, tyranny and humiliation of King. He would remain as a great revolutionary leader in the hearts of the people of Odisha.

Laxman Nayak:

Laxman Nayak, popularly known as the Gandhi of Malkangiri was a tribal leader; a legendary figure and a celebrated freedom fighter of Odisha and India. Though he was born in a Bhumia Family, he took the commanding charge of tribal movement and the Quit India Movement of Koraput and Malkangiri.

Influenced by the Congress leaders of Koraput district like Radha Krushna Biswas, Sadasiba Tripathy and Radhamohan Sahu, he joined the Congress; followed the Congress Programmes and started spreading its message, plans and programmes. He injected the Congress ideology and the spirit of freedom into the minds of the people and attracted to the people towards Congress.

As a disciplined member of the Congress, he exhibited his brave attitude during the Quit India Movement; mobilized the people against the British authority and had incited people not to pay various taxes viz. forest tax, road tax, plough tax etc. He was a patriot in true sense and loved his country and its people. He always felt sorry at the plight of the innocent, hungry tribals. His sincere and indomitable effort could arise the tribal people with patriotism against the Britishers.

He was a great organizer who organized tribal people against British oppressive policies. He worked hard for the economic development of his tribal fellows and brought unity, solidarity among his people through cultural programmes like dance and singing. As a true tribal leader he was always trying to uplift the tribal people and opposed Bethi, Goti and Gudem. He also wanted to uproot the superstitions among the tribals like castesim in his own Bhumia Tribe.

The ideals of Congress and Gandhiji like faith in god, non-violence, total prohibition, celibacy, physical labour, humility fearlessness using swadeshi goods, giving up sensuality and abolition of casteism made his personality more stronger.

This great man fought single-handed against the oppressive foreign rulers with consummate skill and a rare passion and fervour of a fighter. He stood up like a rock with only one supreme truth as his polestar, the freedom of his motherland.

He sacrificed all his creature comforts for the cause of national freedom and did not break or bend a bit before the wily machination of the foreign usurpers. He organized the tribal people to fight against old and inhuman practices like bonded labour and spearheaded the fight against oppression, suffering and exploitation.

However, greater things were in store for him. Responding to the call of Mahatma Gandhi Laxman Nayak took the commanding charge of Quit India Movement in Koraput; led a procession on 21st August 1942 and demonstrated peacefully in front of mathili police station. But the police fired at the demonstrator indiscriminately. This claimed 5 lives and more than two hundred were injured on this gruesome incident. The administration further falsely implicated Laxman Nayak in a case of murder and the death sentence was pronounced on him on 13th November, 1942. Finally he was hanged on 29 March, 1943, in Berhampur Jail at 5.30AM. As a brave freedom fighter he died a martyr's death at the hands of the colonial administration and passed into a legend.

Like other freedom fighters of Odisha, he became a symbol of sacrifice for the cause of the people and accepted martyrdom so that millions of his fellow countrymen could see the light of freedom. He fought for truth, non-violence and justice. Though, he did not live to see free India he remained imprinted in the minds of millions of people of India as the leader of leaders.

Nabaghan Kanhar:

Nabaghan Kanhar of Ratabira in BoudhKandhamal area rose in revolt against the King of Boudh and the British in 1835. As a tribal leader he took the commanding charge of Kandha uprising in Boudh from 1837 to 1846. Rebellion spread like wild-fire in the entire Boudh region. Under his leadership, the Kandhas opposed tax system of Raja of Baudha, began to resent the exploitative and oppressive behaviour of British authority and raised voice against the abolition of human sacrifice by British.

Nabaghan supported the Kondhas, took the commanding charge of this rebellion and organised the Kandhas of Ghumsar, Dasapalla and Banpur against Raja and British. He received support and cooperation from the King of Angul. Though the British suppressed the rebellion and captured Madhaba Kanhar, brother of Nabaghan and his two sons named Bira and Maheswar, they could not capture Nabaghan and check the unrest completely. Nabaghan continued his rebellion with the help of Raja of Angul.

However, the British later suppressed it and captured the rebels and their leaders like Bira Kanhar and Nabaghan Kanhar. His leadership forced British authority to establish permanent peace in Baudh region. In spite of all development measures, the Kandhas of Baudh did not establish confidence on the British and continued their protest.

Madri Kalo:

Gangapur, the 4th biggest princely state of Odisha, experienced a violent uprising of the tribal peasants in the year 1897 under the leadership of Madri Kalo. The new revenue settlement was introduced by King Raghunath Sekhar Deo of Gangapur. Landlessness, depeasantization and land revenue policy of the colonial Government led a tribal uprising

in Gangapur under the leadership of Madri Kalo.

Madri Kalo, a tribal Gaontia or village headman of Bhuyan community took the commanding charge of this movement and organized this movement against the king of Gangapur and British. This movement is known as Gauntia Meli in the history of Odisha. He will chiefly be remembered as one who through his selfless sacrifices prepared a solid frame work for a future tribal peasant agitation on massive scale led by Nirmal Munda.

As a popular, helpful and tribal Gaontia, he united his people against the King Raghunath Sekhar Deo who had tremendous lust for wealth and thus started armed agitation in 1897 against the Durbar administration.

He was a very popular leader and powerful organizer. He organized his movement from Mahabir Hill of Bargaon which was the nerve centre of his rebellion. Despite best efforts, it became difficult on the part of the Durbar administration to nab the rebels who sheltered in the hills. Finally the state administration with the assistance of his reliable friend the Gauntia of Kuranga arrested Madri Kalo in 1900. He was sentenced for 10 years of imprisonment of which he spent 6 years in Sundargarh Jail and the rest 4 years at Ranchi and was released from Jail in 1910. Four years after his release from the Jail, he breathed his last in 1914 in the village Lamboi near Rajgangpur.

Though he died in critical condition, he left behind for the tribal tenants of Gangapur a rich tradition of popular resistance against hegemonic oppression of the state's administration. He fought for Justice and generated a sense of courage and moral strength among his friends who violently waged war against Durbar administration. As a brave leader, he compelled the British to bring changes in their administration. Really he was a charismatic leader of Gangpur who through his movement exposed the evils of age old Durbar administration in traditional line and forced British Government to check the mal-administration in Gangpur state.

For his sacrifice he will remain in the heart of tribal peasants as the first tribal leader who rose a war against the oppressive policies of Gangpur King. In this way he has become a living legend in the history of peasant movement in the state of Gangpur.

Nirmal Munda:

The Munda uprising in the last decade of the 19th century in the state of gangpur under the leadership of Nirmal Munda was very significant in the history of resistance movement in Odisha.

Nirmal Munda, a converted Christian and a brave tribal leader of Gangpur led the aggrieved tribals against land revenue system in 1934 and demanded a revision of the land settlement. His prime aim was to achieve economic freedom. Under his leadership

the rebel Mundas openly revolted against the Queen of Gangpur and British and started No-rent Campaign. Dahijiri village became the nerve-centre of the agitation and non-Christian tribal leaders joined hand with Nirmal Munda.

To suppress this movement the British started operation on 25th April 1939 and attacked the rebellious people, fired on the public, killed 28 tribals and arrested Nirmal Munda and his associates. This incident is known as 'Simko' firing in the history of resistance movement in Odisha. He was sentenced for 6 years of imprisonment in Sundargarh and Sambalpur. After the arrest of the leaders, the movement collapsed. He was released from Jail on 15th August, 1947 the Independence day.

Though British Government suppressed this movement, this struggle did not end till independence. As a true tribal leader, he had demanded the tribal rights over forest. However, Nirmal Munda, a fearless freedom fighter well known in Chhota Nagpur and Bonei area sacrificed his life for the economic development and political freedom of tribal people of Gangpur state.

Sadhu Jani and Dunai Jani:

The Kandhas along with other low caste peoplepanas, organized their struggle in Banpur, under the leadership of Sadhu Jani and Dunai Jani. They united Kandhas and panasand waged war for social justice and economic improvements against both the British and feudal Kings.

Tama Dora:

The tribal people of Malkangiri especially the Koya tribe rose in revolt in 1870 against the unjust and oppressive policies of Raja of Koraput and British under the Koya leadership of Tama Dora. Both the king of Koraput and British exploited the tribal people socially and economically.

Tama Dora took the commanding charge of this movement; waged war against mal-administration and exploitation and organized the Koya tribes against British administration and desired justice for his people from king and British.

However, the British authority took repressive measures against the Koya rebels; fired on them; killed Koya leader Tama Dora in 1872. Though, he died in firing, Tama Dora was a fearless leader of Malkangiri and real freedom fighter of Odisha, who sacrificed his life for the freedom of his motherland. He will remain in the heart of the tribal people as a brave Koya leader who resisted against the oppressive and exploitative policies of Koraput King and British authority.

Bhima Bhoi:

Born at Kankarapada in Redhakhola, Bhima Bhoi, a blind Kondha Boy and a saint Poet of Nineteenth Century played vital role to popularize Mahima Dharma. Attracted by "Mahima

Goswami”, founder of Mahima Culture in Odisha, he embraced Mahima Culture; wielded his pen against the prevailing social injustice, religious bigotry and caste discrimination and played a very significant role in popularizing Mahima Cult by his immortal creations like Stuti Chintamani, Brahma Nirupan Gita, Nirveda Sahana and Adhyatma Gita. With his firm belief in one god, one society, one religion, he led this movement from “Khaliapali Ashram” of Suvarnapur District. He prayed and preached, composed and sang for the liberation of entire world. He sought a synthesis between the life of the world and life of the spirit.

As a great successor of Mahima Goswami, Bhima Bhoi dedicated his whole life to the propagation of the Mahima culture in Odisha particularly in the western Odisha and appeared as a true revolutionary. He did not believe in idolatry, Brahmanical rituals and priesthood veneration. He raised a powerful protest against the distance between man and man; included the female folk into the fold and upheld radical and progressive views like female education and secularism in his works.

However, Bhima Bhoi, an eminent saint of Mahima Culture, has occupied a very significant place in the history of Mahima cult. Though Mahima cult faced a great setback after the death of Mahima Goswami, Bhima Bhoi saved it from decline through his literature. The tone of social protest and anti-authoritarian feelings of Bhima Bhoi are clearly reflected in his writings. He cherished the religion which characterized the formlessness of god so perfectly that it was not probably revealed by any one. He is greatly responsible for the spread of Mahima Cult not only in the tribal belt of Odisha but also in Andhra Pradesh, Chhatisgarh, Bengal and Assam.

Conclusion:

To conclude all the tribal leaders of Odisha who took the commanding charge of tribal resistance movements united tribals, non-tribals and peasants against the oppressive policies of the British and the Hindu Kings. These uprisings were the first organized assaults on the British, against their Kings as well as on the Caste Supremacists. They had no loyalty towards the kings and no interest in releasing the royal families from British domains.

They organized economic war against their oppressions. All the tribal leaders of these movements were the bravest and most courageous who had started struggle against land grabbers both foreign and domestic and against socio-economic injustice. However the legendary heroes who fought selflessly for the sake of their tribes, for their homeland and for the country are always remembered for their heroism, sacrifice and devotion. They were the chief architects of the tribal movements in Odisha and tried their best to protect, their people from exploitation. Their contributions have been recorded in the annals of history.

(Sethy, Sabitri. “Tribal Leaders of Odisha and their Contribution in Political and Social Movements”. *Odisha Review*, Oct. 2015, pp. 52-59)

Indigenous Knowledge of Kandha Tribe on Plant Medicine: an Empirical Study

Prof. Nirmal Chandra Dash

Professor Emeritus,

KISSU, Bhubaneswar

Dr. Bijayalaxmi Dash

Introduction:

Plant Medicine is widely known as Ethnomedicine which is a part of Ethnobotany. Etymologically the term Ethnomedicine has its origin from two Greek words 'ethnos' and 'medicus'. Very simply it connotes the medicinal knowledge of the ethnic/indigenous people (Social Science Encyclopedia). In other words, Ethnomedicine deals with the medicine derived from plants, animals, minerals etc. and their use in the treatment of various diseases and ailments based on indigenous knowledge, (1,2,3&4).

Present Study:

The present paper deals with the Ethnomedicinal aspects (Plant origin) of the Kandhas of Odisha who are mostly distributed in the south western part of the State. Kandhas primarily depend on forestry and simple agriculture. Due to the constant association with forest for meeting their everyday requirements, they have developed an intimate knowledge of the use of plants in various aspects of their life. Moreover, these tribal people mostly depend on the forest for their medicinal supplement. Unfortunately, the process of urbanization and industrialization has largely affected the indigenous knowledge system, particularly the knowledge on medicines. Therefore, much priority has been given in this study to catalogue the local plants and their medicinal utilization.

The following are some of the important plant species commonly used by the Kandha tribe of Odisha for different medicinal purposes.

1. Kaaincha (*Abrus precatorius*)

Description: Twining slender shrub. Leaves par-pinnate, leaflets 10-20 pairs, opposite and oblong. Flowers pinkish, white racemes. Pods oblong, 3-5 seeded. The colour of the seeds is



red, sometimes white.

Medicinal use:

- Seeds are taken with molasses in an empty stomach after menstruation for a period of one week to prevent conception.
- Seed poultice is used as suppository to induce abortion in case of early pregnancy (Particularly within 8 weeks)
- Decoction of seed is taken orally, twice daily for two days, to clean the stomach during indigestion and food poisoning.

2. Gohiraa (*Acacia leucophloea*)

Description: Small tree, bark white, smooth, prickles. Leaves, Leaflets-15-30 pairs. Flowers in heads, white, numerous. Pods are sessile, linear and curved.

Medicinal use: The dried bark powder is applied on fresh wounds and cuts to check bleeding.

3. Dantaari (*Acacia pennata*)

Description: A shrub, bark light colored. Branches are usually armed with small prickles. Flowers cream, pedicelled. Pods thin, flat, brown or purple.

Medicinal use:

- Leaf Juice mixed with mother's milk is given to the infants to cure indigestion.
- Few raw leaves are chewed along with sugar and cumin (*Cuminum cyminum*) to stop bleeding of the gums. The process is continued till the bleeding stops.
- Juice of bark is taken orally as an antidote for snake bite.

4. Aankula (*Alangium lamarckii*)

Description: Small bushy tree, leaves oblong lanceolate, Flowers white to cream, fragrant. Fruits black.

Medicinal use:

- Decoction of the bark is taken daily in the empty stomach for constipation.
- Decoction of root and bark is taken at bedtime to expel the worms from the intestine.



- Leaf poultice is applied on joints for a few days to get relief from rheumatic pain.

5. Agaraa (*Argemone mexicana*)

Description: Glabrous herb. Leaves variable in shape. Flowers yellow with short pedicel, petals in two series. The Leaves are soft and prickly.

Medicinal Use:

- Fresh root is eaten 2-3 times daily, to reduce fever and to cure skin diseases.
- Juice of leaf along with common salt is applied particularly on ringworm and skin itching.
- Latex of the plant is applied on the corners of the eye, at bedtime, to cure eye inflammation.
- Latex is also applied on the affected skin to cure dropsy.



6. Sataabari (*Asparagus racemosus*)

Description: Slender herb, branches angular with strong and straight spines. Root stock with elongated tubers. Flowers white.

Medicinal Use:

- Juice of long slender roots taken orally to cool down the body from summer heat.
- The paste of the root mixed with boiled milk is taken for 7-10 days to cure urinary infection and burning sensation of the urinary tract.
- Paste of root is taken during pregnancy to prevent abortion.
- Decoction of root is prescribed to the lactating mother to increase milk secretion.
- Crushed roots taken with milk to rectify infertility among women.
- Extract of fresh root is boiled with milk and taken orally to cure blood dysentery



7. Palaasa (*Butea monosperma*)

Description: Medium sized tree, bark rough, dark brown. Leaves compound. Flowers bright orange red crowded towards the leafless branches.

Medicinal use:

- Juice of leaves is taken orally to prevent burning during



urination. This is taken 2 times daily for 2-3 months or more

- Powder of dried gum is taken with water to cure diarrhea and dysentery. This is taken 2 times in an empty stomach.
- Raw leaf extraction is taken orally twice a day, to cure diarrhea.
- Powder of dried seed is taken with water for deworming. It is taken once daily at bedtime for 3 to 4 days.

8. Tutudi (*Canthium parviflorum*)

Description: Very thorny glabrous shrub. The Flowers are small and green. Fruit yellow.

Medicinal use:

- Decoction of leaves and roots is taken incase of hysteria.
- Poultice of root taken with water in empty stomach to expel worms. New mothers take this to remove worms from the intestine.
- Decoction of young shoots and bark is given to cure diarrhea.



9. Salapa (*Caryota urens*)

Description: Palm, Stem smooth shining, Leaves very large, bipinnate. Flowers small and spandex.

Medicinal use:

- Fresh sap of the plant is taken early morning in empty stomach to remove constipation.
- Fermented sap (Toddy is taken as liquor).



10. Kaniar (*Cascabela thevetia*)

Description: Large evergreen small tree, leaves crowded, alternate linear, margin revolute, apex acute. Flower funnel shaped yellow.

Medicinal use:

- Decoction of bark is taken to reduce fever.
- Powder of dried kernel is kept inside a clean cloth and inhaled to reduce the narcotic effects.
- Latex is applied on nails to cure nail infections.



11. Giridi (*Casseria graveolens*)

Description: Large shrub twigs glabrous. Leave elliptic-oblong. Flower greenish.

Medicinal use:

- Powder of dried fruit mixed with eatables is used to kill mice and rats.
- Powder of dried bark used to store food grains as this is a good insect repellent.
- Crushed fruits are thrown into pond water to make the fish unconscious to catch them easily.

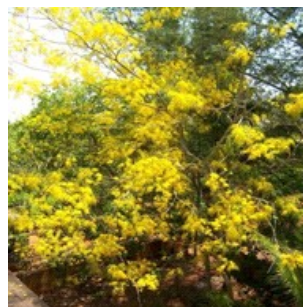


12. Sunaari (*Cassia fistula*)

Description: Medium-sized tree, bark smooth, pale or whitish, leaflets 4-8 pairs. Flowers light yellow in long pendulous. Pod long, cylindrical, drooping, black when mature.

Medicinal use:

- Bark is pounded and applied in the forehead to cure head-ache.
- Decoction of fruit is taken to reduce rheumatic pain.
- Paste of fruit mixed with sugar or molasses is taken to cure dysentery, and indigestion.
- Poultice of fruit taken with water to prevent constipation.



13. Haadavangaa (*Cissus quadrangula*)

Description: Shrub, climbing over bushes and trees. Stem fleshy, 4-winged and jointed. Leafless or bearing small leaves at the nodes. Flower greenish white.

Medicinal use:

- Juice of the stem is put inside the ear to cure ear ache and infection.
- Poultice of stem is prescribed for several ailments such as cough, cold, blindness, piles etc.
- Juice of the stem is given to females for regulating the menstrual cycle.
- Paste stem is applied on broken limbs and tied with a piece of cloth using bamboo sticks and rope. It is kept for a week. This process is repeated 3 to 4 times.



14. Chaakundiaa (*Dalbergia latifolia*)

Description: Medium sized tree, bark light coloured. Leaves imparipinnate, leaflets 5-7, very unequal sized, sub orbicular rounded. Flowers white.

Medicinal use:

- Decoction of bark is taken 2 to 3 times in a day to check diarrhea.
- Decoction of bark is taken once in an empty stomach (preferably early morning) for a long period to reduce obesity.
- Leaf juice is applied on leprosy wounds for good results.



15. Duduraa (*Datura metel*)

Description: Shrub, leaves ovate. Flowers purple white, corolla narrowly tubular. Fruits are globus.

Medicinal use:

- Decoction of leaves and roots are taken to cure influenza. It is taken twice daily.
- Leaf juice is applied on skin to remove rashes.
- Paste of root mixed with rock salt is applied on the face to remove pimples and black spots.
- Juice of the flower is directly put in the ear to relieve ear- ache.
- Poultice of fruit is applied on the scalp for removing dandruff.
- Paste of fruit is taken with water as a sedative.



16. Madaanga (*Dendrophthoe falcata*)

Description: Parasitic branched shrub with glabrous branches. Leaves short and narrow. Flower scarlet.

Medicinal use:

- The whole plant is made into paste and applied externally twice in a day for seven days over the paralytic parts of the body to get good results.
- Decoration of the stem is given to women during menstruation to check profuse bleeding.
- Poultice of leaves taken during early pregnancy to prevent miscarriages.



17. *Masaaniaa (Ehertia laevis)*

Description: A small tree with thick grey bark. Leaves variable, Flowers white.

Medicinal use:

- Poultice of bark is applied on deep wounds for quick cure.
- Decoction of leaves is taken to cure cough and cold.



18. *Chitaakuti (Euphorbia hirta)*

Description: Erect or prostrate herb. Leaves opposite, oblong, lanceolate. Flowers white.

Medicinal Use:

- Leaf juice is given to children to remove worms and for easy bowel movement.
- Root paste is taken with water to stop vomiting.
- The whole plant is dried and powdered. This is taken with water once a day for about 2 weeks to cure urinary and genital problems.



19. *Siju (Euphorbia antiquorum)*

Description: Much branched, armed, fleshy shrub, thick, 3.5 winged. Joints short especially towards the end of the branches, where these are broad. Leaves are few, small.

Medicinal use:

- Decoction of stem is taken orally to reduce swollen necks (goiter)
- Juice of the plant is applied on joints to reduce rheumatic pains. This is also applied to check tooth-ache.
- Juice of the plant is also applied in septic wounds to kill maggots.



20. *Gambhaari (Gmelina arborea)*

Description: Moderate size tree, Leaves broadly ovate. Flowers are yellow and lateral.

Medicinal use:

- Decoction of leaves is given 2-3 times daily for 3 weeks to cure urinary and genital problems.



- Leaf juice is directly applied on septic wounds for good results.
- Ripened fruit juice with sugar taken in the morning to cure dysentery.

21. Raktapichaali (*Gouania leptostachya*)

Description: Shrub. Leaves broadly ovate. Flowers are bluish. Lobe triangular thickened at the apex. Petals spatulate. Fruits 3-winged.

Medicinal use:

- Paste of bark is applied locally to cure blood clotting.
- Poultice of leaf is applied on sores for quick relief. It is also applied on burn injuries to get good results.



22. Dudhei (*Hemidesmus indicus*)

Description: Slender twines, glabrous, with aromatic rootstock. Leaves distant pairs, most variable in shape, linear, broadly elliptic. Flowers are green.

Medicinal use:

- Decoction of roots is taken once daily for a month to increase appetite. This is also taken to purify the blood.
- Paste of root mixed with cow's milk and sugar is taken in an empty stomach (preferably morning) for 6 weeks to cure weakness, particularly nervous weakness.
- Root paste is applied on joints to get relief from rheumatic pains.
- Powder of dried root is given with milk to cure anemia after delivery



23. Baaigaba (*Jatropha gossypifolia*)

Description: Small shrub. Leaves sub orbicular. Flowers are red.

Medicinal use:

- Juice of the leaves is applied to cure eczema and itches.
- Decoction of bark is taken once in a week, about two months, to regulate menstrual troubles.



24. Mahuaa (*Madhuca indica*)

Description: Large tree. Leaves clustered near the ends of the branches. Flowers are fleshy.

Medicinal use:

- Flower decoction is taken orally during coughs and colds.
- Flowers are fried with ghee and eaten by persons suffering from piles to get good results.



25. Laajkuli (*Mimosa pudica*)

Description: Small prostrate herb, stem hispid. Leave spreading long petioles. Leaflets are sessile and linear. The Flowers are small and purple.

Medicinal use:

- Decoction of roots is taken orally to cure urinary problems.



26. Pengu (*Pavetta tomentosa*)

Description: Shrub, leaves are ovate elliptic. Flowers white corymbs, Fruits black when ripe.

Medicinal use:

- Poultice of root is taken with ginger and rice water to cure water accumulation in the stomach.
- Leaves are boiled with water and are fomented to get relief from pain due to blood clotting.



27. Rithaafala (*Sapindus trifoliata*)

Description: Large tree. Leaf- with petiole 5-15cm long, 2-3 pairs, broadly oblong and obviate. Flowers white. Fruits of 2-3 droplets, wrinkled on maturity.

Medicinal use:

- Fruits are used for cleaning dirt and dandruff.

28. Ashoka (*Saraca asoca*)

Description: Small-tree, dark green leaflets 3-6 pairs. Flowers



are bright, orange. Pod slightly oblique at both ends.

Medicinal use:

- Seeds crushed to paste and applied on the body before bath. This ensures the brightness of the skin and prevents skin diseases.
- Buds of the tree are crushed and taken with milk, twice daily for 3-4 weeks to prevent gynecological diseases and increase fertility.
- Decoction of bark is taken with milk to prevent miscarriage and frequent still births. This is taken once a week for seven months.
- Decoction of bark is taken daily for 5 days to stop excess menstrual bleeding in females.



29. Kochilaa (*Strychnus Nux-vomica*)

Description: Small tree, bark smooth. Leave shining and glabrous. Flower short peduncles.

Medicinal use:

- Juice of crushed seeds is applied on ankle and knee joints to relieve pain.
- Six grams of raw bark is grounded with 10 to 12 grains of black pepper and made into tablets. It is then dried and taken daily for a few days to cure acidity.



30. Harida (*Terminalia chebula*)

Description: Tree. Leaves are usually sub-opposite, ovate or elliptic glabrous. Flower on spikes whitish. Endocarp five ribbed.

Medicinal use:

- Fruit paste is applied on chronic ulcers and wounds to cure quickly.
- Decoction of fruit used as a gargle to cure ulceration in mouth cavity.
- Finely powdered fruit is applied in caries teeth, bleeding and ulceration of gums.
- Powder of the dried fruit mixed with equal amounts of powder of *Terminalia bellirica* and *Embellica oifcinatis* is taken with water in the empty stomach to improve digestion.



31. Beguniaa (*Vitex negundo*)

Description: Small tree; bark thin grey. Leave 3-5 foliate Leaflets narrowly lancelet. Flower bluish purple.

Medicinal use:

- Leaves are dried and smoked to relieve headache.
- Decoction of leaves is taken orally, once daily for 2 weeks, to cure acute diabetes.
- Decoction of leaves is taken with long pepper to check running nose with heaviness of head.
- Juice of leaves applied externally on old ulcers to remove fetal discharge.



Observation and Discussion:

The study reveals that although a large number of plants are associated with food economy and religion, the use of plant species for medicinal purposes dominated the entire scenario of the ethnobotanical study. Most of the plant medicines are used for indigestion, diarrhea, cuts and wounds, worm infection, oral diseases and gynecological problems.

On the whole, the forest plays a vital role in the socio-economic, religious, medicinal and many other daily needs of the Kandhas. In the process they have acquired various knowledge of the plants from generation to generation. However, they still learn some new uses of plants by trial and by observing from the animals and birds. Besides the knowledge of several medicinal uses of plants, Kondhs are much familiar with many other plants of their area that no botanist or agriculturist could think of. Their understanding of plant resources would help to find out the ecological inter-relations which even modern ecologists and plant scientists would find difficult. Their knowledge of forest management will also be helpful for the conservation of some endangered plant species. Further, it is observed that the non-tribals and other outsiders are responsible for the destruction of the forest resources which is the main source of their livelihood. The present forest laws of the government are also not suitable to the tribals as a whole. In other words, the forest policy takes away the tribal rights from their homeland.

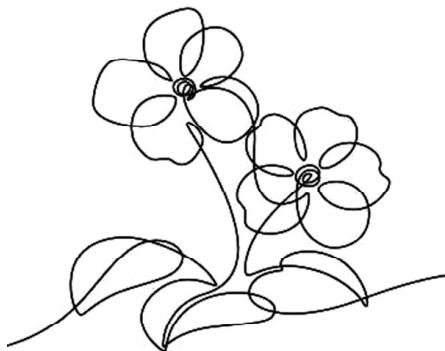
It is indeed ridiculous to think the tribals living in the forests since generation are at times deprived of using the forest at their own sweet will. It is a matter of fact that the tribals can never be the destructor of their own homeland; rather they can be the best protectors of it. Ofcourse, the new forest policy is somehow congenial to the tribal people.

Lastly it is observed that the influence of modernization and urbanization is so powerful for the simple poverty- stricken tribal communities that they would gradually depend more and more on the urban goods and services forgetting their traditional wisdom.

Therefore, it is high time to make more scientific and comprehensive ethnobotanical studies to preserve the unique and useful indigenous knowledge before they completely disappeared.

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The seed is put in the ground, and earth and air and water are placed around it. Does the seed become the earth, or the air, or the water? No. It becomes a plant, it develops after the law of its own growth, assimilates the air, the earth, and the water, converts them into plant substance, and grows into a plant.

Indian Tribal Narratives: Retracing History and Culture

Arathy AR
Dr. P. Nagaraj

The term "culture" is often associated with notions of good taste and refined manners in its simpler sense. However, it takes on a broader meaning when considering the material embodiments of good taste and refinement. According to S. Abid Hussain, culture can also have a more abstract connotation, referring to a system of ultimate ends or norms of life. For example, when people debate whether Eastern culture is more spiritual than Western culture, they are invoking this abstract sense of the term. But when it comes to Indian culture, it holds a unique and captivating place.

Indian culture boasts a long and continuous history, spanning over 5000 years. India has developed a way of life that it has modified and adapted as it encountered external influences. However, this way of life has remained aligned with indigenous doctrines and ideas, which has allowed Indian culture to endure and shape the lives of its people over centuries. India stands as a country with an incredibly diverse mixture of traditions and cultures, making it truly unique. As Martin Luther King Jr. once expressed during his visit to India, "To other countries, I may go as a tourist, but to India, I come as a pilgrim." Yet, what truly sets India apart is the presence of its unique tribal cultures.

The customs, traditions, rites, and rituals of India's tribes find expression in various novels written by authors, some of whom belong to these tribal communities themselves. This research proposal aims to delve into selected Indian novels that represent the ethnic life of different communities across the country. It seeks to conduct a comparative study by placing each of these literary works within their socio-cultural and historical contexts. The primary focus of this analysis revolves around the issues of ethnicity portrayed in the fiction, offering insights into the ethnic worlds of various communities.

Literature serves as an indispensable record of human experiences, observations, and teachings. It acts as a powerful instrument for self-expression by capturing the nuances of human life. Notably, indigenous people often find themselves relegated to the margins, living outside the limelight of mainstream society.

In contemporary times, marginalized indigenous ethnicities are actively seeking global attention to establish their own identity or, at the very least, make others aware of their existence and unique cultural heritage. This proposal acknowledges that Northeast India

is a region characterized by its diverse ethnic groups, each with its own rich tapestry of cultures, languages, and religions. It is often regarded as a melting pot of diverse races, castes, and cultures, yet paradoxically, it remains one of the most under-represented regions of India.

The region's troubled political atmosphere, combined with its scenic landscapes and the confluence of various ethnic groups, has given rise to a distinct body of literary works that stand apart from the rest of India. Emerging literatures from Northeast India serve as a platform for the varied indigenous ethnicities to represent their dynamic cultures, re-establish their ethnic identities, and uncover their hidden histories within the linear narrative of history.

This study seeks to explore the socio-political and cultural relevance of tribal literature by analyzing select tribal narratives authored by writers from Kerala, Arunachal Pradesh, and Assam. The chosen narratives include Narayan's "Kocharethi: The Araya Woman, and " Mamang Dai's "The Legends of Pensam". These narratives delve into the lives and struggles of tribal communities such as the Malayarayar and Adi tribes addressing issues of tribal identity and their representation in mainstream discourse. Moreover, these narratives overtly expose the oppressive mainstream systems that often marginalize these indigenous communities. Consequently, this research endeavor aims to provide an in-depth examination of tribal life and society in Kerala and Arunachal Pradesh as depicted in the literature of Narayan and Mamang Dai.

In the pursuit of understanding the interplay between literature and the culture of a particular period, this research proposal will employ the framework of New Historicism. New Historicism is a form of literary theory that seeks to comprehend intellectual history through literature and literature through its cultural context. This approach concerns itself with the collective beliefs, social practices, and cultural discourses that shape literary works. Given its focus on contextualizing literature within its cultural and historical milieu, New Historicism presents itself as a suitable tool for analyzing the selected works of the four aforementioned authors.

Narayan, a tribal writer from South India, penned the groundbreaking novel "Kocharethi," marking the first instance of a Malayalam novel authored by a member of a tribal community, shedding light on his people's experiences and culture. His writing serves as a channel for expressing his concerns, anxieties, and anguishes, all revolving around questions like, "Who are we? What is our culture? What is our history?" These inquiries form the core of Narayan's quest for the identity of his community. In his literary journey, he embarks on an exploration of the past while simultaneously grappling with the struggles of preserving his culture for the future.

In "Kocharethi," Narayan undertakes a remarkable historical intervention where, rather

than remaining passive objects of history, the tribal population becomes its active subjects. The novel skillfully weaves together the threads of the past, present, and future, offering an ethno-historian's delight as it delves into the unique beliefs and rituals of a community closely attuned to nature. However, the latter half of the novel takes a poignant turn, narrating personal losses and hardships. It stands as the first fictional attempt to reconstruct the history of the tribal community's encounter with the forces of modernity in Kerala. Within the pages of this novel, Narayan unravels a tapestry of fifty or sixty years intimately entwined with his own life experiences. Through his adept storytelling, he challenges the biased representations of tribals prevalent in contemporary cinema, television, and publications, ultimately offering a powerful testament to the resilience and rich cultural heritage of his people.

According to Narayan, Kerala is home to thirty-two distinct tribal groups, each with its own unique identity. Narayan himself belongs to the group known as the Malayarayers. The name "Malayarayar" can be broken down into two parts: "Mala," which means hill in Malayalam, and "arayar," which refers to rulers or archers. This suggests that the Malayarayers may have historically held influence or authority over the western slopes of the Western Ghats.

In the novel, Narayan delves into the transformation of culture, emphasizing its connection across past, present, and future as it evolves through the assimilation of new advancements and influences. He accomplishes this exploration by portraying the lives of three generations within the Malayarayers tribe, a particular indigenous community. The first generation is represented by Ityadi Arayan, the patriarch of the family. The second generation features his son, daughter, and daughter-in-law: Kunjadichan, Kunjipennu, and Kochuraman. Lastly, the third generation is embodied by Parvathi, the daughter of Kunjipennu and Kochuraman.

Throughout the narrative, Narayan illustrates how the culture of the Malayarayers undergoes changes, particularly in their approach to medical treatment. In the past, the Arayar tribe relied on a treatment system deeply rooted in religious and natural beliefs. As the story progresses, Narayan sheds light on how this traditional system evolves in response to new influences, reflecting the dynamic nature of cultural change within the community.

The Arayans, as depicted in the novel, find their identity deeply intertwined with their connection to nature and the land. They identify themselves through geographical markers like trees and stones, such as Varikkamakkil and Elanjimootil. This strong sense of place reflects their harmony with their environment. When they engage in agricultural activities like reaping, their spiritual connection with nature is evident as they offer prayers, seeking forgiveness for the act of cutting crops.

Education, in the context of the novel, assumes a pivotal role in instigating social change. It holds the potential to serve as a bridge between preserving traditions and culture while also producing intellectual individuals capable of documenting the history and cultural practices of the community. In this narrative, education emerges as an agent of change, propelling the community toward new values and practices. It kindles hope for a brighter future, encouraging the adoption of new customs and the acquisition of different languages, ultimately leading to a transformative shift in their way of life.

The primary focus of Narayan's novel is to delve into the intricate connection between the emergence of an Adivasi identity and their evolving cultural consciousness, a topic that in contemporary times is fraught with significant political implications. While it's evident that Narayan doesn't seek to burden his narrative with overtly disruptive questions, it's essential to note that various perspectives and values are subtly woven throughout the novel. Instead of overtly taking sides or actively intervening, Narayan's narrative often seems to maintain a studied silence regarding the pressing issues facing the Adivasis. This apparent detachment from such concerns may give the impression that he is indifferent to them.

However, upon closer examination, it becomes clear that Narayan, as a creative writer, assumes the role of an observer and representative rather than a direct intervener. His approach involves keen discernment, detection, and observation of the complexities at play. Through his storytelling, he aims to shed light on these intricate issues, leaving the interpretation and assessment of these matters to the readers, thus allowing for a more nuanced and contemplative engagement with the subject matter.

The Northeast region of India is often stereotypically seen as a conflict-ridden area, marked by identity issues, violence, ethnic tensions, and militancy. This perception is also reflected in English literature from the region. However, it's important to note that these aren't the sole defining themes of this literature. Instead, it draws from the rich cultural heritage, the stunning natural landscape, and the complex political environment of the region. This unique blend has given rise to a distinct style of writing that sets it apart from mainland narratives in several ways.

Mamang Dai, a poet, journalist, and former civil servant from Arunachal Pradesh, skillfully explores the myths, folktales, history, and ethnic life of the Adis in her novel "The Legends of Pensam" (2006). As a native of the region, Dai draws upon her personal knowledge to offer a vivid depiction of the Adis of the Siang valley. Through her stories, she beautifully portrays the Adi tribe's deep connection with the natural world, emphasizing their reverence for primitive customs, beliefs, and legends. As a member of the Adi community, Mamang Dai possesses firsthand experience and knowledge of the age-old customs, belief systems, legends, myths, and fables of her people. In an interview with

The Hindu, Dai expressed her primary intention for writing as the preservation and safeguarding of these valuable tales, emphasizing the importance of protecting and preserving her community's heritage and legacy.

In "The Legends of Pensam," Mamang Dai masterfully combines tradition and primordial customs with the history and myths of the Adi community, employing her unique narrative style to achieve this. The novel is divided into four sections, each containing a collection of nineteen stories. These sections are titled "a diary of the world," "songs of the rhapsodist," "daughters of the village," and "a matter of time." Through these narratives, Dai vividly depicts the transformation of the Adi people from their primitive society to the modern world. Her storytelling portrays their deep sense of loss for their traditions and ethnic way of life while also highlighting their determined efforts to adapt to the challenging and changing contemporary environment.

The Adi community's society is rooted in animism and supernatural beliefs, closely tied to the land's ecology. In their belief system, "shamans" communicate with spirits, reflecting their coexistence with the natural and supernatural realms. However, government infrastructure projects connecting their land to the outside world are disrupting the ecological balance and eroding their traditional way of life. In "The Legends of Pensam," Dai explores the Adi tribe's collective consciousness and shared memory by delving into their belief system, myths, and profound connection to their land. For the Adis, their forest habitat is not just their true identity but also their sacred consciousness, a theme vividly depicted throughout the novel. Dai employs a visionary narrative style to describe natural phenomena. She metaphorically uses elements such as rivers, mountains, animals, and forests to emphasize the Adis' cultural identity. The Adis express love, reverence, and fear for the nonhuman world while maintaining ecological balance. Their sustainable connection with nature is a recurring theme in "The Legends of Pensam."

In "The Legends of Pensam," Dai treats nature as a living entity rather than a mere backdrop. She intentionally gives it a central role, making it a dynamic character in the narrative. Nature's influence is profound, shaping the lives, beliefs, and actions of the Adi community. Dai's portrayal of nature goes beyond convention, infusing it with energy that enriches the story. This approach elevates nature to a significant position, resonating with the Adis' love, reverence, and fear, enhancing the overall narrative and offering readers a unique and immersive experience.

In conclusion, this research paper provides an in-depth exploration of tribal narratives, their cultural significance, and their capacity to shine a light on the unique identities and histories of indigenous communities. It underscores the power of literature as a medium for self-expression and the role of fiction in addressing socio-cultural and historical issues. Through the lens of New Historicism, this research seeks to offer fresh insights into tribal

narratives from Kerala and Arunachal Pradesh ultimately contributing to a more comprehensive understanding of the diverse tapestry of Indian culture and history.

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The poor, the illiterate, the ignorant, the afflicted - let these be your God.

Source - Swami Vivekananda in his letter to Akhandananda in April 1894.

Part of the letter says: Go from door to door amongst the poor and lower classes of the town of Khetri and teach them religion. Also, let them have oral lessons on geography and such other subjects. No good will come of sitting idle and having princely dishes, and saying "Ramakrishna, O Lord!" - unless you can do some good for the poor. Go to other villages from time to time, and teach the people the arts of life as well as religion. Work, worship, and Jnana (knowledge) - first work, and your mind will be purified; otherwise, everything will be fruitless like pouring oblations on a pile of ashes instead of in the sacred fire. When

Gunanidhi comes, move from door to door of the poor and the destitute in every village of Rajputana.

If people object to the kind of food you take, give it up immediately. It is preferable to live on grass for the sake of doing good to others. The Geruâ robe is not for enjoyment. It is the banner of heroic work. You must give your body, mind, and speech to "the welfare of the world". You have read- Look upon your mother as God, look upon your father as God" - but I say

Astanga Yoga:

A Holistic Approach to Humanity's Well-Being

Dr. P.K.Tripathy

Contextual Background

Ashtanga Yoga of Maharshi Patanjali is a classical work on yoga philosophy. It is a holistic system designed to promote physical, mental, emotional, and spiritual well-being. It comprises eight interconnected limbs that work synergistically to nurture all dimensions of human life. It stands as a comprehensive pathway to humanity's well-being

In a world striving for harmony and equilibrium, Ashtanga Yoga offers a pathway to holistic well-being for humanity, bridging the gap between ancient wisdom and modern needs. Its timeless teachings remind us that personal transformation is the key to collective progress, urging every individual to embark on this transformative journey.

"In Ashtanga Yoga, the only variable is you." - Taylor Hunt

Ashtanga Yoga is

- a physical practice that can help to improve strength, flexibility, and balance. This can be beneficial for people of all ages and fitness levels, and can help to reduce the risk of injuries.
- a mental practice that can help to improve focus, concentration, and stress relief. This can be beneficial for people who are struggling with anxiety, depression, or other mental health issues.
- a spiritual practice that can help to connect people with their inner selves. This can be beneficial for people who are seeking a sense of peace, purpose, or meaning in their lives.

Humanity

- recognizes that all human beings are inherently equal in their worth and dignity, regardless of factors such as race, gender, nationality, religion, or socioeconomic status. It upholds the principle that every individual deserves to be treated with respect, fairness, and justice. It embraces the capacity for compassion and empathy, which involves understanding and sharing the feelings and experiences of others. It involves recognizing the interconnectedness of all individuals and extending care and support to those in need.
- acknowledges the importance of ethical principles and moral values that guide

individuals in their actions and interactions. It involves upholding principles such as honesty, integrity, fairness, and accountability, promoting a just and harmonious society.

- emphasizes the significance of cooperation and collaboration among individuals and communities. It recognizes that collective efforts and mutual support are necessary for addressing societal challenges, promoting progress, and creating a better future for all.
- embraces the diversity of human experiences, perspectives, and identities. It values inclusivity and respects the rights and freedoms of individuals to express their unique identities and cultures. It recognizes that diversity enriches society and fosters creativity, innovation, and understanding.
- places importance on education and knowledge as catalysts for personal and societal growth. It acknowledges the power of education to empower individuals, broaden perspectives, and promote critical thinking, leading to informed decisions and positive contributions to society.
- recognizes its responsibility to protect and preserve the natural environment for current and future generations. It emphasizes sustainable practices, conservation of resources, and efforts to address environmental challenges, promoting the well-being of the planet and its ecosystems.
- advocates for social justice, human rights, and equality of opportunities. It strives to eliminate discrimination, oppression, and systemic inequalities, working towards a society where every individual can enjoy their fundamental rights and reach their full potential.

These components of humanity are interconnected and mutually reinforcing, shaping our understanding of human values and our aspirations for a better world. By embracing and embodying these principles, individuals and communities can contribute to a more compassionate, just, and inclusive society.

Well-being

- Wellbeing refers to satisfactory condition of existence;
- a condition characterized by health, happiness and prosperity.
- refers to the collective characteristics, qualities, and values that define and unite human beings as a species.
- encompasses the shared experiences, aspirations, and potential for growth and development that are inherent to all individuals.

Role of Ashtanga Yoga: Wellbeing of Humanity

Let's explore how each component can contribute to the well-being of humanity:

Yamas (Ethical Principles): The Yamas are moral and ethical guidelines that provide a framework for harmonious living. They include non-violence (ahimsa), truthfulness (satya), non-stealing (asteya), moderation (brahmacharya), and non-possessiveness (aparigraha). By practicing these principles, individuals promote a culture of compassion, honesty, integrity, and fairness, fostering healthier relationships and social interactions.

Niyamas (Personal Disciplines): The Niyamas are personal observances that focus on self-discipline and self-improvement. They include cleanliness (saucha), contentment (santosha), self-discipline (tapas), self-study (svadhyaya), and surrender to a higher power (ishvara pranidhana). These practices encourage individuals to cultivate self-awareness, gratitude, self-reflection, and humility, which can contribute to personal growth and positive contributions to society.

Asanas (Physical Postures): Asanas are the physical postures practiced in Ashtanga Yoga. They promote physical strength, flexibility, and balance, improving overall health and well-being. Regular practice of asanas can enhance individuals' physical vitality, which enables them to engage actively in society, contribute to their communities, and serve others.

Pranayama (Breath Control): Pranayama involves breath control techniques that facilitate the regulation and expansion of life force energy (prana) within the body. Through various breathing exercises, individuals learn to deepen and refine their breath, which can help reduce stress, improve mental clarity, and promote emotional balance. By managing their own energy and emotions, individuals can interact with others in a calm and compassionate manner, positively influencing social dynamics.

Pratyahara (Withdrawal of Senses): Withdrawing the senses from external distractions/objects and turning the attention inward. This practice allows individuals to detach from the constant bombardment of sensory information and cultivate a state of inner calm and focus. Here's how it can benefit humanity:

- **Increased Self-awareness:** Pratyahara helps individuals develop a deeper understanding of their thoughts, emotions, and patterns of behavior. This self-awareness enables individuals to recognize their biases, prejudices, and conditioned responses, promoting empathy and understanding towards others.
- **Emotional Balance:** By withdrawing from external stimuli, individuals can observe their emotions without being overwhelmed by them. This practice cultivates emotional intelligence, self-regulation, and the ability to respond to others with compassion and patience.

- **Reduced Stress and Conflict:** Pratyahara techniques, such as mindfulness and meditation, can help individuals manage stress and anxiety. By reducing personal stress levels, individuals are better equipped to navigate conflicts and contribute to peaceful resolutions in interpersonal relationships and society at large.

Dharana (Concentration): Dharana refers to the practice of developing focused concentration on a single point or object. Here's how it can benefit humanity:

- **Enhanced Productivity and Creativity:** Dharana cultivates mental discipline and the ability to sustain attention. This can lead to increased productivity and efficiency in various tasks, allowing individuals to contribute their skills and talents effectively for the betterment of society.
- **Problem-solving and Decision-making:** The ability to concentrate and hold focus is crucial for problem-solving and making informed decisions. Dharana helps individuals develop clarity of thought and the capacity to analyze complex situations, contributing to innovative solutions for societal challenges.
- **Active Listening and Communication:** Dharana improves active listening skills, enabling individuals to fully engage and understand others' perspectives. This enhances effective communication and fosters a culture of dialogue and collaboration, promoting healthy relationships and resolving conflicts constructively.

Dhyana (meditation): Dhyana refers to the practice of sustained and effortless focus, often leading to a state of deep absorption and inner peace. Here's how it can benefit humanity:

- **Cultivation of Empathy and Compassion:** Regular meditation fosters a sense of interconnectedness and empathy. By quieting the mind and cultivating a compassionate attitude, individuals become more attuned to the needs and suffering of others. This can inspire acts of kindness and service towards fellow human beings.
- **Reduction of Aggression and Violence:** Meditation has been found to decrease aggressive tendencies and promote non-violent behavior. By developing inner peace and emotional resilience through meditation, individuals contribute to a more peaceful and harmonious society.
- **Emotional Healing and Mental Well-being:** Dhyana can have profound effects on mental and emotional well-being. It helps individuals develop skills for stress reduction, anxiety management, and cultivating positive states of mind. This promotes mental health and resilience, benefiting individuals and the communities they are a part of.

Samadhi (Union): Samadhi is the ultimate goal of Ashtanga Yoga. The journey of meditation comes to an end in the state of Samadhi. It represents a state of transcendent awareness and oneness, where the boundaries between the individual self and the universal consciousness dissolve.

- **Cultivation of Universal Love and Compassion:** Samadhi brings a deep understanding of the interconnectedness of all beings. It expands one's sense of identity beyond the limited ego, fostering a profound love and compassion for all humanity. This can inspire individuals to work for the well-being and upliftment of others.

Closing Reflections

Ashtanga Yoga is more than a personal discipline; it is a universal philosophy that addresses the multifaceted challenges of modern life. By embracing its eightfold path, individuals can attain physical vitality, mental clarity, and spiritual fulfillment, contributing to the holistic well-being of humanity.



Yoga means 'yoke', 'to join', that is, to join the soul of man with the Supreme Soul or God.

ପରିବର୍ତ୍ତନୀୟ: ନିୟମଗିରି ତଙ୍ଗରର ତଙ୍ଗରିଆ କନ୍ଧ

ଶ୍ରୀରଙ୍ଗ ନାୟକ

ମାନବ ସଭ୍ୟତାର କ୍ରମ ବିକାଶ ପଥରେ ବହୁ ଯୁଗ ବିତି ଯାଇଛି । ପ୍ରାଗ୍ ଐତିହାସିକ ଯୁଗର ଆଦିମାନବ ଆଜି ଉନ୍ନତ ସଭ୍ୟ ସମାଜ ରୂପେ ସମାଜରେ ପ୍ରତିଷ୍ଠିତ । ସେମାନେ ବି ଦିନେ ତଙ୍ଗରିଆ, ବଣ୍ଡା ଜନଜାତି ପରି ଜୀବନ ଯାପନ କରି ଆସିଥିଲେ । କୁହାଯାଏ ଆଦିମାନବ ବଣ ଜଙ୍ଗଲ, ପାହାଡ ଗୁମ୍ଫାରେ ଜୀବନ ଯାପନ କରୁଥିଲା । ଅଗ୍ନି ବ୍ୟବହାର ଜାଣି ନ ଥିଲା, ଉଲଗ୍ନ ରହୁଥିଲା । ନୃତତ୍ବିତ୍ ମାନଙ୍କ ମତରେ ବଣ ମଣିଷରୁ ଆମେ ଆଜି ମଣିଷ । ଯେଉଁମାନେ ଅବହେଳିତ ହୋଇ ରହିଗଲେ ସେମାନେ ଆଜି ମଧ୍ୟ ହଜାର ହଜାର ବର୍ଷ ପରେ ସେହି ଅବସ୍ଥାରେ ପାହାଡ, ବଣ, ଗୁମ୍ଫାକୁ ଆଶ୍ରୟ କରି ରହି ଯାଇଛନ୍ତି । ସଭ୍ୟତାର କ୍ରମ ବିକାଶ ପଥରୁ ସେମାନେ କିପରି ବଂଚିତ ହେଲେ ତାର କାରଣ କୁ ତର୍କମା କରିବା ଏହି କ୍ଷୁଦ୍ର ପ୍ରବନ୍ଧରେ ସମ୍ଭବ ନୁହେଁ । ତେବେ ମାନବିକତାର ପ୍ରଚାର ପ୍ରସାର ଯୁଗରେ, ସ୍ବାଧୀନତା ପ୍ରାପ୍ତିର ବହୁ ବର୍ଷ ପରେ ମଧ୍ୟ ଏହି ତଙ୍ଗରିଆ କନ୍ଧମାନେ ଅବହେଳିତ, ନିଷ୍ପେକ୍ଷିତ, ଦଳିତ ଓ ଅଶିକ୍ଷିତ, ଏବଂ ଆଧୁନିକତାର ସ୍ବର୍ଣ୍ଣଠାରୁ ବହୁତ ଦୂରରେ । ଏମାନଙ୍କୁ ନେଇ ସମସ୍ତେ ଚିନ୍ତିତ ଆଉ ବ୍ୟସ୍ତ ନହେଲେ ଏହି ଆଦିମ ପ୍ରାଚୀନ ସଂସ୍କୃତିର ବିଲୟ ଘଟିବ । ଯେ କୌଣସି ସମାଜର ପାରିପାର୍ଶ୍ବିକ ଅବସ୍ଥା ଏବଂ ବ୍ୟବସାୟିକ କାରବାର ଆଦି ଦୈନନ୍ଦିନ କାର୍ଯ୍ୟକ୍ରମ ଭିତରେ ଅଗ୍ରସର ହେଉ ହେଉ ଭାଷାରେ, ଚାଲିଚଳନରେ ଏବଂ ବେଶ ପୋଷାକରେ କିଛି ପରିବର୍ତ୍ତନ ହେବା ସ୍ବାଭାବିକ । ତେବେ ସେମାନେ ତାଙ୍କର ନାଚ, ଗୀତ, ବେଶ, କେଶବିନ୍ୟାସ ଏବଂ ଚାଲିଚଳଣକୁ ଯଥାରୀତି ପାରମ୍ପରିକ ଶୈଳୀରେ ପ୍ରଦର୍ଶନ କଣ ସବୁଦିନ ପାଇଁ ଏହି ଅବସ୍ଥାରେ ପଡିରହିଥିବେ ? ସେମାନଙ୍କ ଅବସ୍ଥାକୁ ଲକ୍ଷ୍ୟ କଲେ ବେଶ୍ କିଛି ଅନୁମାନ କରି ହବ ଯେ ସେମାନଙ୍କୁ ଆମେ କେତେ ସଭ୍ୟ କରିଛୁ । ଏଇଠି ଅଧ୍ୟାପକ ତତ୍ବରୁ ହାଡିବନ୍ଧୁ ମିର୍ଥାଙ୍କ ଲେଖାରେ କେଇ ପଦ କଥା ମନେ ପଡେ -

“ଆମେ ଉନ୍ନତ ବୈଜ୍ଞାନିକ ସଭ୍ୟତାରେ ବି ବଣ୍ଡା, କୁଆଙ୍ଗ, ଗଦବା, ଓରାମ, ପରଜା, ତଙ୍ଗରିଆ କନ୍ଧଙ୍କୁ ପ୍ରାକ୍ ଯୁଗର ମଣିଷ ପରି ରଖି ଅଧ୍ୟୟନ ଓ ପ୍ରଦର୍ଶନ କରୁଛୁ । ଏହା ବର୍ତ୍ତମାନ ଯୁଗର ସଭ୍ୟ ଓ ସଚେତନଶୀଳ ସମାଜ ପାଇଁ ଲଜ୍ଜା କଥା ନୁହେଁ କି ?”

ପ୍ରାଚୀନ ତଙ୍ଗରିଆ ଆଦିବାସୀଙ୍କ ଜୀବନବୃତ୍ତ, ପରମ୍ପରାକୁ ଅନୁଶୀଳନ କରିବା ପ୍ରଶଂସନୀୟ ଉଦ୍ୟମ, ତେବେ ସେମାନଙ୍କୁ ସଭ୍ୟ ସମାଜ ସ୍ତରକୁ ନେଇ ଆସିବା ପ୍ରଚେଷ୍ଟା ଜାରି ନ ରହିଲେ ହୁଏତ ଆମକୁ ଇତିହାସ କ୍ଷମା ଦବନ୍ତି । ସେମାନଙ୍କର ନରବଳୀ ପରି ଘୃଣିତ ପରମ୍ପରା ର ଅନ୍ତ ଘଟିଛି କିନ୍ତୁ ଆଜି ମଧ୍ୟ ଏହି ଘୃଣିତ ପରମ୍ପରା ଉପକୂଳ ଅଞ୍ଚଳର ସଭ୍ୟ ସମାଜରେ ଦେଖିବାକୁ ମିଳୁଛି । ତେବେ କିଏ ସଭ୍ୟ ଆଉ କିଏ ଅସଭ୍ୟ ? ଆମକୁ ସେମାନଙ୍କ ସଂସ୍କୃତିକୁ ଉନ୍ନତ କରିବାର ବହୁ ସମ୍ଭାବନା ଆମ ପାଖରେ ତଥା ପ୍ରଶାସନ ସ୍ତରରେ ରହିଛି । ଏହି ସମ୍ଭାବନା ବଳରେ ସେମାନେ ଆମର ନିଜର ଓ ନିକଟତର ହୋଇପାରବେ । କିନ୍ତୁ, ତାଙ୍କର ସଂସ୍କୃତିକୁ ସେହି ମାନଙ୍କ ମାଧ୍ୟମରେ ପୂର୍ବପରି ପାରମ୍ପରିକ ରୀତିରେ ବଂଚାଇ ରଖିବାକୁ ଚେଷ୍ଟା କରିବାକୁ ପଡିବ । ତାଙ୍କର ସଂସ୍କୃତି ଓ ପରମ୍ପରାକୁ ସୁରକ୍ଷା ଦେବା ଆମରେ ତାଙ୍କର ପ୍ରଗତିକୁ ବାଦ ଦେଲେ ଆମେ ସ୍ୱାର୍ଥପର, ଶୋଷଣକାରୀ ଓ ଅମାନବିକତାର ମୂର୍ତ୍ତିମତ୍ତ ରୂପ ବୋଲି ପରିଗଣିତ ହେବ ।

ସେଥିପାଇଁ ଆମକୁ ଆଜିଠାରୁ ସେମାନଙ୍କ ସର୍ବବିଧି ଉନ୍ନତି କରିବା ପାଇଁ ସଚେତନ ତଥା ଯତ୍ନଶୀଳ ହେବା ଦରକାର । ସେମାନଙ୍କର ବିକାଶ ହିଁ ସମାଧାନର ଏକ ମାତ୍ର ପଦ୍ଧତି । ତଙ୍ଗର ତଳେ ସମତଳ ଅଞ୍ଚଳରେ ବାସ କରୁଥିବା ଆଦିବାସୀ ଭଳି ସମ୍ପ୍ରଦାୟଙ୍କ ବିଶେଷ ପରିବର୍ତ୍ତନ ଲକ୍ଷ୍ୟ କରୁଛୁ । କିନ୍ତୁ ଏହି ସଂପ୍ରଦାୟର ଏକ ଶାଖା ଡଂଗରରେ ଏବେ ମଧ୍ୟ ତଙ୍ଗରିଆ କନ୍ଧ ହୋଇ ରହିଯାଇଛନ୍ତି । ପାହାଡ଼, ତଙ୍ଗର ଓ ବଣ ଜଙ୍ଗଲକୁ ଆଶ୍ରା କରି ଦିନେ ସେମାନେ ତ ସମତଳ ଅଞ୍ଚଳରେ ବାସ କରୁଥିଲେ । ସମତଳ ଅଞ୍ଚଳରେ ରହୁଥିବା ଆଦିବାସୀ କନ୍ଧମାନେ ମଧ୍ୟ ତଙ୍ଗରିଆଙ୍କ ପରି ଅନୁନ୍ନତ ଥିଲେ । ସେମାନଙ୍କ ପ୍ରାଚୀନ ପରମ୍ପରାରେ ବହୁ ପରିବର୍ତ୍ତନ ଘଟିଛି । ଏପରି ପରିବର୍ତ୍ତନ ଆଧୁନିକତାର ସ୍ପର୍ଶରେ ସମ୍ଭବ ହୋଇପାରିଛି । ତେବେ ତାଙ୍କର ବିକାଶ କଣ ସତ୍ୟ ସମାଜର କାମ୍ୟ ନୁହେଁ । ତଙ୍ଗରିଆ କନ୍ଧ ଯେ ଦିନେ ସମତଳ ଅଂଚଳରେ ବାସ କରୁଥିଲେ ତାର ପ୍ରମାଣ ସେମାନଙ୍କ କିମ୍ବଦନ୍ତୀରେ ଲୁଚି ରହିଛି । ତଙ୍ଗରିଆ ବାଳକ ବାଳିକା ମାନେ ପିତା ମାତାଙ୍କ ସହ ତଙ୍ଗରରେ କାମ କରିବା ପାଇଁ ଅନିଚ୍ଛା ପ୍ରକାଶ କଲେ ଆଜି ମଧ୍ୟ ବାପାମାଆ ପିଲାଙ୍କୁ ଭୟଭୀତ କରାଇଥାନ୍ତି ସରକାରଙ୍କ ରଣ (ମେଳି) ଆସିବ, ବାତ ଖୁଟିରେ ଶୁଳି ବସାଇ ମାରି ଦେବ । ଫଳରେ ପିଲେ ଭୟରେ ବାପା ମାଆଙ୍କ ସହ ବଣକୁ ଚାଲି ଯାଆନ୍ତି ଆଉ ଝରଣା କୁଳରେ ସାରାଦିନ ବିତେଇ ଦିଅନ୍ତି । ସନ୍ଧ୍ୟାରେ ଘରକୁ ଫେରନ୍ତି । ପୂର୍ବେ ସେମାନେ ପାହାଡ଼ ତଳେ ରହୁଥିଲେ ।

ସହରରେ ମେଳି ହେଲେ ତାର ଆଖପାଖରେ ରହୁଥିବା ଆଦିବାସୀ ମାନଙ୍କୁ ବାତ ଖୁଟିରେ ଶୁଳି ବସାଇ ନିର୍ମମ ଭାବେ ମାରି ଦେଉଥିଲେ । ଏଣୁ ଭୟଭୀତ ହୋଇ ବହୁ ଆଦିବାସୀ ବଣ ଜଙ୍ଗଲରୁ ପାହାଡ଼ ଉପରକୁ ଚାଲିଗଲେ । ଆଉ ସମତଳ ଅଞ୍ଚଳକୁ ଫେରିଲେ ନାହିଁ । ତଙ୍ଗରରେ ରହିବା ହେତୁ ସେମାନେ ତଙ୍ଗରିଆ କନ୍ଧ ବୋଲି ପରିଚିତ ହେଲେ । କହିବା ତାପ୍ତର୍ଯ୍ୟ ହେଲା ଜୀବନ ସ୍ରୋତରେ ବିକାଶ ଘଟିବା ହିଁ ସେମାନଙ୍କୁ ସତ୍ୟ କରିବାର ଏକ ସ୍ୱଭାବିକ ପ୍ରକ୍ରିୟା । ତାଙ୍କ ପାଇଁ ଅସଭ୍ୟର ପରିଭାଷା କିଛି ନାହିଁ । ଆମର ଚାଲିଚଳନକୁ ନେଇ ଆମେ ସତ୍ୟ କହିବା ବେଳେ ପରମ୍ପରାକୁ ନେଇ ସେମାନେ ମଧ୍ୟ ସେହି ସ୍ତରରେ ଦୁଇଟି ସମ୍ପ୍ରଦାୟ ଭିତରେ ଭିନ୍ନତା ନିଶ୍ଚୟ ରହିବ । ଏହି ପାର୍ଥକ୍ୟ ଜଣକୁ ଅସଭ୍ୟ କରି ନ ପାରେ । ତଙ୍ଗରିଆ କନ୍ଧଙ୍କ ନିତାନିୟମ, ପ୍ରଶାସନ ବ୍ୟବସ୍ଥା, ନ୍ୟାୟ ବିଚାର, ବିବାହ, ବଂଶ ପରମ୍ପରା, ଗ୍ରାମ୍ୟ ଜୀବନ, ଜୀବିକା, କୃତୀର ଶିଳ୍ପ, ଆର୍ଯ୍ୟବେଦ, ପର୍ବପର୍ବାଣି, ଦେବଦେବୀ ସବୁରେ ସ୍ୱତନ୍ତ୍ରତା ରହିଛି । ସେମାନଙ୍କ ନୃତ୍ୟ, ଗୀତ ଏବଂ ବାଦ୍ୟରେ ରହିଛି ନିୟାମ ଛନ୍ଦ, ଲୟ ଓ ତାଳ । କଳାତ୍ମକ ଜୀବନ ଶୈଳୀ, ଜୀବନକୁ ସରସ ସୁନ୍ଦର କରି ଆନନ୍ଦରେ ସେ ଜୀବନ ବିତେଇ ଦିଏ । ଧାର୍ମିକ ବସାର କାହାଣୀ ସତ୍ୟ ସମାଜକୁ ଆତ୍ମହରା କରିଦିଏ । ବଳାନ୍ତର ଭଳି କୁକର୍ମ ଦେଖିବାକୁ ମିଳେନି । ଏହା ତାଙ୍କର ସଭ୍ୟତା । ଏହି ସଭ୍ୟତାକୁ ନେଇତ ସେମାନେ ମଧ୍ୟ ସଭ୍ୟ । ତେବେ ସମାଜ ଠାରୁ ଦୂରରେ ରହି ନିୟମଗିରିକୁ ନିଜର କରି ଏଇ ସରଳ, ନିରାତମ୍ବର, ବିଶ୍ୱାସୀ, କଳାପ୍ରାଣ ଆଦିବାସୀ ତଙ୍ଗରିଆ କନ୍ଧ ସମାଜକୁ ଦେଖି ତାହାର ସେହି ଆତ୍ମସନ୍ତୋଷ ଖୁସି ଭିତରେ, ଜୀବନ ଯାତ୍ରା ପଥରେ ତଥା ଦୈନନ୍ଦିନ ଜୀବନଚର୍ଯ୍ୟାର ଅନ୍ତରାଳରେ କି ଦୁଃଖ ଘର କରିଯାଇଛି, ଯାହା ସେ ଅନୁଭବ କରି ପାରୁନି । ସେହି ସମସ୍ୟାଟିକୁ ସଜାଡି ନେବା ତାହାର ସମାଧାନ ଯଥା ଶିଘ୍ର କରିବା ଆମ ସମାଜର ପରମ କର୍ତ୍ତବ୍ୟ ନୁହେଁ କି ?

ଏଇ କିଛି ବର୍ଷ ତଳେ ଜିଲ୍ଲାପାଳଙ୍କ ସହ କାର୍ଯ୍ୟାଳୟର ସଦ୍‌ଭାବନା ଗୃହରେ ତଙ୍ଗରିଆମାନେ କହି ଉଠିଥିଲେ ଆମକୁ ଦୁଃଖ ଛାଡୁନି । ପିତି ପିତି ଧରି ଏହି ଦୁଃଖକୁ ଧରି ଜଣେ ଜଣକୁ ହସ୍ତାନ୍ତର କରି ଆର ପାରିକୁ ଚାଲି ଯାଆନ୍ତି । ଏଇ କେଜପଦ କଥାରେ କେତେ ଅନ୍ତର୍ଦ୍ଧାତ୍ମ ଆତ୍ମଚିନ୍ତାର, ଯନ୍ତ୍ରଣା, ଗଭୀର ଦୁଃଖ ଲଦି ରହିଛି ତାକୁ ଯଦି ମାନବିକତାର ମାପ କାଠିରେ ମାପ କରିବା ତାହେଲେ ହୁଏତ ଅଶ୍ଚିବନି ।

ସମୁଦ୍ର ପତନ ଠାରୁ ୪ ହଜାର ଫୁଟ ଉଚ୍ଚ ନିୟମଗିରି ଡଙ୍ଗରରେ ୧୧୦ଟି ଗ୍ରାମର ୧୮୪୭ ପରିବାରର ପ୍ରାୟ ୧୦ ହଜାର ବସବାସ କରୁଥିବା ଡଙ୍ଗରିଆ କନ୍ଧ ପାଇଁ ଉଚିତ୍ ଶିକ୍ଷା, ସ୍ୱାସ୍ଥ୍ୟ ସେବା, ଗମନା ଗମନର ସୁବିଧା, ଆଲୁଅ, ପାଣି, ଜଳ ସେଚନର ବ୍ୟବସ୍ଥା, ଉତ୍ପାଦନ ବୃଦ୍ଧିପାଇଁ ସରକାରୀ ସହଯୋଗ, ଉତ୍ପାଦିତ ଦ୍ରବ୍ୟର ଉଚିତ୍ ମୂଲ୍ୟରେ କ୍ରୟ ବିକ୍ରୟ ଆଦି ସମସ୍ତ ବିଷୟ ପ୍ରତି ସୁଚିନ୍ତିତ ଦୃଷ୍ଟି ପଡିଲେ ସମ୍ଭବତଃ ତାଙ୍କର ସମସ୍ତ ଦିଗରୁ ଉନ୍ନତି ହୋଇପାରନ୍ତା । ଆର୍ଥିକ ଦୁର୍ବଳତା ବିକାଶ ଓ ମାନସିକ ସୁସ୍ଥିତା ପାଇଁ ସାମାଜିକ ସ୍ତରରେ, ପ୍ରଶାସନିକ ସମସ୍ତ ସହଯୋଗ, ସହାନୁଭୂତିର ବିଶେଷ ଆବଶ୍ୟକତା ରହିଛି, ଯାହା ସେମାନଙ୍କର ଅନ୍ତର ଭିତରେ ଲୁଚାଇତ ରହିଥିବା, ଅନ୍ତର୍ଦ୍ଧାତ୍ ସୃଷ୍ଟି କରି ଚାଲିଥିବା ଦୁଃଖକୁ ଉପଶମ କରିହେବା ବିକଶିତ ପଥରେ ଆଗକୁ ବଢିବା ପାଇଁ ପ୍ରେରଣା ଯୋଗାଇବ, ଏହା ନିଃସନ୍ଦେହ ।



Your work is to serve the poor and miserable, without any distinction of caste or colour, and you have no need to think about the results.

ଜନଜାତି ସଂସ୍କୃତି, ପରମ୍ପରାର ରକ୍ଷଣାବେକ୍ଷଣ ଏବଂ ଜନଜାତି ଉନ୍ନତି

ବିଭୂତି ଭୂଷଣ ପଟ୍ଟନାୟକ

ଭୁବନେଶ୍ୱର

ଭାରତ ପୃଥିବୀର ଦ୍ୱିତୀୟ ବେଶ୍ ଯେଉଁଠାରେ ଜନଜାତିମାନଙ୍କର ବହୁଳ ସଂଖ୍ୟାର ଲୋକେ ବାସ କରିଥାନ୍ତି । ଆଫ୍ରିକା ହେଉଛି ପୃଥିବୀର ପ୍ରଥମ ବେଶ୍ ଯେଉଁଠାରେ ସର୍ବାଧିକ ଜନଜାତି ସମ୍ପ୍ରଦାୟ ବସବାସ କରନ୍ତି । ନିଜର ନିଆରା ତଥା ଭିନ୍ନ ସଂସ୍କୃତି ଓ ପରମ୍ପରା ପାଇଁ ସାରା ବିଶ୍ୱରେ ଜନଜାତିମାନେ ପରିଚିତ । ୨୦୧୧ ଜନଗଣନା ଅନୁସାରେ ଭାରତର ଜନସଂଖ୍ୟାର ଶତକଡ଼ା ୮.୬ ହେଉଛି ଜନଜାତି । ତନ୍ମଧ୍ୟରୁ ଓଡ଼ିଶା, ମଧ୍ୟପ୍ରଦେଶ, ଝାଡ଼ଖଣ୍ଡ, ଛତିଶଗଡ଼, ରାଜସ୍ଥାନ, ଗୁଜରାଟ ଏବଂ ମହାରାଷ୍ଟ୍ରରେ ଶତକଡ଼ା ୮.୬ ଜନଜାତି ବସବାସ କରିଥାନ୍ତି । ଉତ୍ତର ପୂର୍ବାଞ୍ଚଳରେ ଶତକଡ଼ା ୧୦ ଜନଜାତି ବାସ କରନ୍ତି । ଉତ୍ତରପ୍ରଦେଶ, ଉତ୍ତରାଖଣ୍ଡ, ଗୋଆ, ବିହାର, ଜାମ୍ମୁ, ତାମିଲନାଡୁ ଏବଂ କର୍ଣ୍ଣାଟକରେ ଶତକଡ଼ା ୪ ଜନଜାତିଙ୍କର ବସତି ରହିଛି ।

ଜନଜାତିମାନେ ସାଧାରଣତଃ ପାହାଡ଼, ଜଙ୍ଗଲ ଘେରା ଆବନ୍ଧ ସ୍ଥାନରେ ବାସକରିବାକୁ ପସନ୍ଦ କରିଥାନ୍ତି । ନିଜର ଲଳାକା ମଧ୍ୟରେ ବାହାର ଅନୁପ୍ରବେଶର ସେମାନେ ଘୋର ବିରୋଧୀ । ବିଭିନ୍ନ ସମୟରେ ବିଦେଶୀ ଅନୁପ୍ରବେଶକୁ ଜନଜାତି ଲୋକେ ଘୋର ବିରୋଧ କରନ୍ତି । ସମଗ୍ର ଭାରତରେ ୬୦୫ ପ୍ରକାର ଜନଜାତି ବାସ କରୁଥିବା ବେଳେ ଓଡ଼ିଶାରେ ୬୨ ପ୍ରକାର ଜନଜାତି ବାସ କରିଥାନ୍ତି । ଓଡ଼ିଶାରେ ବସବାସ କରୁଥିବା ୬୨ ଜନଜାତି ମାନଙ୍କ ମଧ୍ୟରୁ ଅଧିକାଂଶ କେନ୍ଦୁଝର, କୋରାପୁଟ, କନ୍ଧମାଳ, ରାୟଗଡ଼ା, ବଲାଙ୍ଗୀର, ମୟୂରଭଞ୍ଜ, ସୁନ୍ଦରଗଡ଼ ଏବଂ ମାଲକାନଗିରିରେ ବସବାସ କରିଥାନ୍ତି । କନ୍ଧ, ହୋ, ସଉରା, ବଣ୍ଡା, ସାନ୍ତାଳ, ମୁଣ୍ଡା, କୁଆଙ୍ଗ, ବାଥୁଡ଼ି ସମ୍ପ୍ରଦାୟ ଏମାନଙ୍କ ମଧ୍ୟରୁ ପ୍ରମୁଖ ।

ପ୍ରକୃତି ଏବଂ ପରମ୍ପରାର ଏମାନେ ପୂଜକ । ନିଜର ଅନନ୍ୟ ସଂସ୍କୃତି, ପୂଜାପଦ୍ଧତି, ଈଷ୍ଟ ଦେବତାଙ୍କ ପ୍ରତି ବିଶ୍ୱାସ ଏବଂ ସମର୍ପଣ ଭାବ ଏମାନଙ୍କୁ ଏକ ବିଶେଷ ସ୍ଥାନରେ ପହଞ୍ଚାଇ ପାରିଛି । ଗୁରୁଜନ, ଦିଶାୟା, ଦେହୁରାମାନଙ୍କ ପ୍ରତି ସମ୍ମାନ ଏବଂ ଉପଦେଶକୁ ଅବଜ୍ଞା ନକରିବା ଦ୍ୱାରା ଏକ ସରଳ ଏବଂ ସୁଗମ ପଥରେ ଏମାନେ ଅଗ୍ରସର ହୋଇଥାନ୍ତି । ଏକାଠି ରହିବା, ସାମୁହିକ ଭାବରେ ପରିବେଶର ସୁରକ୍ଷା କରିବା, ଦେବଦେବୀଙ୍କର ପୂଜା କରିବା ଇତ୍ୟାଦି ଦ୍ୱାରା ଏମାନେ ଏକ ସ୍ୱତନ୍ତ୍ର ଗୋଷ୍ଠୀ ଓ ଜାତୀୟତା ପ୍ରେମୀ ଭାବରେ ପ୍ରକଟ ହୋଇଥାନ୍ତି । ସାର୍ବଜନୀନ ପୂଜା ଇତ୍ୟାଦି ଦ୍ୱାରା ଏକାଠି କାର୍ଯ୍ୟ କରିବାର ଏକ ପରିବେଶ ସୃଷ୍ଟି ହୋଇଥାଏ ଏବଂ ସାଙ୍ଗଠନିକ ବିକାଶ ମଧ୍ୟ ହୋଇଥାଏ । ଏହା ଜନଜାତି ମାନଙ୍କର ଉନ୍ନତିର ଏକ ମାଧ୍ୟମ ଭାବରେ ଉଦ୍ଧା ହୋଇଥାଏ ।

ଏମାନେ ନିଜର ପରମ୍ପରାକୁ ପାଥେୟ କରି ନିଜ ସଂସ୍କୃତିକୁ ଅବକ୍ଷୟରୁ ରକ୍ଷା କରିପାରିଛନ୍ତି । ପାରମ୍ପରିକ କୃଷିକର୍ମ, ଖାଦ୍ୟ, ପୋଷାକ, ଅଳଙ୍କାର, ଜୈବିକ ପଦ୍ଧତିର ଉପଯୋଗ ପରିବେଶ ସଂରକ୍ଷଣ ଦ୍ୱାରା ନିଜକୁ ଏକ ସ୍ୱତନ୍ତ୍ର ଜାତି ଭାବରେ ଗଢ଼ି ତୋଳିବାର ଉଦ୍ୟମ ଏମାନଙ୍କର ସଫଳ ହୋଇଛି ।

ପାରମ୍ପରିକ ପଦ୍ଧତି ଦ୍ଵାରା କୃଷିକର୍ମ, ଖାଦ୍ୟ ପ୍ରସ୍ତୁତି

ଖାଦ୍ୟର ଉତ୍ପତ୍ତି, ଏହାର ସଂରକ୍ଷଣ ଏବଂ ପ୍ରସ୍ତୁତି ସମ୍ପୂର୍ଣ୍ଣ ଭାବରେ ପାରମ୍ପରିକ ପଦ୍ଧତିରେ ହୋଇଥାଏ । କୌଣସି ରାସାୟନିକ ସାର ପ୍ରଭୃତିର ଦୁଷ୍ପରିଣାମ ଏମାନଙ୍କ ଖାଦ୍ୟରେ ନଥାଏ । ଶରୀର ସୁସ୍ଥ ରହିବାର ଏହା ଏକ ପ୍ରମୁଖ କାରଣ । ଶରୀରର ବିଭିନ୍ନ ରୋଗ ବ୍ୟାଧି ଯାହା ରାସାୟନିକ ସାର, ବିଷ ଦ୍ଵାରା ସୃଷ୍ଟି ହୋଇଥାଏ ତାହା ମାନବଜାତିକୁ ଅବକ୍ଷୟ ଆଡ଼କୁ ନେଉଥିବା ବେଳେ ଜୈବିକ ପଦ୍ଧତିରେ କୃଷିକର୍ମ ଦ୍ଵାରା ଜନଜାତି ଲୋକେ ନିଜ ପାରମ୍ପରିକ ପଦ୍ଧତି ଦ୍ଵାରା ଭବିଷ୍ୟତ ପିଢ଼ିକୁ ଏକ ସୁସ୍ଥ ଜୀବନ ଶୈଳୀ ଉପହାର ଦେଇଥାନ୍ତି । ବିଭିନ୍ନ ପାରମ୍ପରିକ କୃଷି ଯେପରି ସବାଇ ଘାସ, ମହୁ, ଲାଖ, ମାଣ୍ଡିଆ, ସପୁରୀ, ହଳଦୀ ଇତ୍ୟଦିର ଉତ୍ପାଦନ ଜନଜାତିମାନଙ୍କୁ ଏକ ଅଗ୍ରଣୀ ଜାତି ଭାବରେ ପ୍ରମାଣିତ କରିପାରିଛି । ଉଦାହରଣ ସ୍ଵରୂପ ମୟୂଭଞ୍ଜର ସବାଇ ଘାସ ତଥା ଏଥିରୁ ପ୍ରସ୍ତୁତ ବିଭିନ୍ନ ସାମଗ୍ରୀ ବର୍ତ୍ତମାନ ସାରା ଦେଶ ଏବଂ ବିଦେଶରେ ବେଶ ଆଦୃତି ଲାଭ କରିଛି । ସବାଇ ଘାସରୁ ଆଗରୁ କେବଳ ଦଉଡ଼ି ପ୍ରସ୍ତୁତ କରାଯାଉଥିଲା । କିନ୍ତୁ ବର୍ତ୍ତମାନ ଫୁଲ ଚାଙ୍ଗୁଡ଼ି, ତଷବିନ, କାନ୍ଥରେ ସଜାଯାଉଥିବା କଳାକୃତି, ବ୍ୟାଗ, ପାପୋଛ, ପର୍ଯ୍ୟ ପ୍ରଭୃତି ପ୍ରସ୍ତୁତ କରାଯାଉଛି । ପାରମ୍ପରିକ କୌଶଳ ସହିତ ନୂତନ ଡିଜାଇନ ଏବଂ ଉନ୍ନତ ଜ୍ଞାନ କୌଶଳର ସମିଶ୍ରଣ ତାଲିମ ନେଇ ଜନଜାତିମାନଙ୍କର ଏହା ଏକ ଉନ୍ନତ ବ୍ୟବସାୟରେ ପରିଣତ ହୋଇଛି । ଏହି ପାରମ୍ପରିକ ଜ୍ଞାନର ସଦୁପଯୋଗ କରି ବ୍ୟାଙ୍କମାନେ ମଧ୍ୟ ଏମାନଙ୍କୁ ସରଳ ସୁଧରେ ରଣ ଦେଉଛନ୍ତି । ଏମାନେ ଏସବୁ ସମାଗ୍ରୀ ବଜାରରେ ବିକ୍ରି କରି ଅର୍ଥନୈତିକ ଉନ୍ନତି ଆଣିପାରିଛନ୍ତି । ଏହା ଏକ ପାରମ୍ପରିକ କୃଷିକର୍ମ ହୋଇଥିଲେ ମଧ୍ୟ ଓରମାସର ପ୍ରଶିକ୍ଷଣ ଦ୍ଵାରା ବିଭିନ୍ନ ଜନଜାତି ମହିଳା ସବାଇ ଘାସରୁ ପ୍ରସ୍ତୁତ ବିଭିନ୍ନ ଉପକରଣ ବିକ୍ରୟ କରି ୨ ରୁ ୩ କୋଟି ଟଙ୍କାର କାରବାର କରିଛନ୍ତି । ଏହା ଏକ ପରମ୍ପରାକୁ ଆଧୁନିକୀକରଣ ଆଡ଼କୁ ଅଗ୍ରସର କରି ଉନ୍ନତିର ମାଧ୍ୟମ ଭାବରେ ଉଭା ହୋଇଛି । କ୍ଷମାଳ ହଳଦୀର ଖ୍ୟାତି ଏବଂ କୋରାପୁଟ ସପୁରୀର ସ୍ଵାଦ ବର୍ତ୍ତମାନ ସମସ୍ତଙ୍କୁ ଆକୃଷ୍ଟ କରିପାରିଛି ।

ବୃକ୍ଷ ଓ ଜଙ୍ଗଲର ସଂରକ୍ଷଣ

ଜନଜାତି ସଂସ୍କୃତିରେ ବୃକ୍ଷକୁ ଦେବତା ଭାବରେ ପୂଜା କରାଯାଏ । ସମସ୍ତ ସମ୍ପ୍ରଦାୟ ବୃକ୍ଷକୁ ଦେବତା ପ୍ରାୟ ସମ୍ମାନ ଦିଅନ୍ତି । ତାହାର ସଂରକ୍ଷଣ ଏବଂ ନୂତନ ବୃକ୍ଷାରୋପଣ ଜନଜାତି ମାନଙ୍କର ଏକ ଆଦି ପରମ୍ପରା । ବିଭିନ୍ନ ଜନଜାତି ପରୀକ୍ଷାରେ ସନ୍ତାନ ଜନ୍ମ ସହ ଏକ ବୃକ୍ଷ ରୋପଣ କରାଯାଇଥାଏ । ତଦ୍ଵାରା ଜଙ୍ଗଲର ଅଭିବୃଦ୍ଧି ଘଟିଥାଏ । ପରିବେଶର ଉନ୍ନତି ପାଇଁ ଏହା ଏକ ଅବଦାନ । ଜଙ୍ଗଲର ବୃଦ୍ଧିରେ ଜଳ ଏବଂ ଜମିର ସଂରକ୍ଷଣ ମଧ୍ୟ ହୋଇଥାଏ । ମାନବ ସମାଜର ଭୁଲ ନିର୍ଣ୍ଣୟ ପାଇଁ ବର୍ତ୍ତମାନ ସମୟରେ ପ୍ରଚୁର ଅର୍ଥ ବ୍ୟୟ କରି ଜଙ୍ଗଲର ସୁରକ୍ଷା କରାଯାଉଛି । କିନ୍ତୁ ଜନଜାତିମାନେ ପାରମ୍ପରିକ ଭାବରେ ଜଙ୍ଗଲର ଉତ୍ପତ୍ତି, ସଂରକ୍ଷଣ ପାଇଁ କାର୍ଯ୍ୟ କରନ୍ତି । ଏଥିପାଇଁ ପୃଥିବୀ ବାସୀଙ୍କ ନମସ୍ୟ । ସେମାନଙ୍କର ପାରମ୍ପରିକ ଜ୍ଞାନ ସମାଜର ପରିବେଶ ସୁରକ୍ଷା ପ୍ରତି ଏକ ଅବଦାନ ।

ପାରମ୍ପରିକ ନୃତ୍ୟ, ବାଦ୍ୟଯନ୍ତ୍ର, ସଙ୍ଗୀତ

ଜନଜାତି ସଙ୍ଗୀତର ତାଳ, ଲୟ ଏବଂ ଧ୍ଵନି ଅନନ୍ୟ । ଏହି ସଙ୍ଗୀତ ଓ ନୃତ୍ୟ ପାରମ୍ପରିକ ଭାବରେ ପିଢ଼ି ପର ପିଢ଼ି ଆସିଥାଏ । ଚାଙ୍ଗୁ, ମାଦଳ, ବଂଶୀ ପ୍ରମୁଖ ବାଦ୍ୟଯନ୍ତ୍ର ଯାହା ଜନଜାତି ମାନଙ୍କର ପାରମ୍ପରିକ ବାଦ୍ୟ, ତାହାର ବ୍ୟବହାର ସାଂସ୍କୃତିକ ପରମ୍ପରାକୁ ଉଜ୍ଜୀବିତ କରୁଥିବା ବେଳେ ଏକ ଆନନ୍ଦମୟ ସ୍ଵରକୁ ନେଇଯାଇଥାଏ । ନିଜର ଜାତିକୁ

ରହିମନ୍ତ କରିବା ପାଇଁ ଏ ସବୁ ନୃତ୍ୟ, ସଙ୍ଗୀତ ଏବଂ ବାଦ୍ୟର ସ୍ୱତନ୍ତ୍ର ଅବଦାନ ରହିଛି । ଜନଜାତି ମାନଙ୍କ ଉନ୍ନତି ଏବଂ ସୁସ୍ଥ ଭାବରେ ବର୍ତ୍ତମାନ ଯୁଗ ସହ ତାଳ ଦେବା ପାଇଁ ପାରମ୍ପରିକ ସଙ୍ଗୀତ, ନୃତ୍ୟ ଏବଂ ବାଦ୍ୟ ଏମାନଙ୍କୁ ନିଶ୍ଚୟ ପୂର୍ଣ୍ଣ ଯୋଗଦାନ ଦେଇଛି । ଆଦି ଜନଜାତି ମାନଙ୍କର ବିଭିନ୍ନ ନୃତ୍ୟ ମାନଙ୍କୁ ଆନନ୍ଦ ଦେବା ସହ ଶରୀରକୁ ସୁରକ୍ଷା ଦେବାର ଏକ ଉପାଦାନ ଯାହାକି ପରମ୍ପରାକୁ ବର୍ତ୍ତମାନ ଯୁଗକୁ ଆଣି ପାରିଛି । ସୁସ୍ଥ ସମାଜ ଏକ ଉନ୍ନତ ସମାଜ । ସୁସ୍ଥ ଭାବରେ ଜନଜାତିମାନଙ୍କ ନୃତ୍ୟ ଆଧୁନିକ ଯୁଗରେ ପ୍ରବେଶ ଏକ ସଫଳ ଯାତ୍ରା ।

ପାରମ୍ପରିକ ବେଶ ପୋଷାକ, ଅଳଙ୍କାର

ଜନଜାତି ଲୋକେ ପାରମ୍ପରିକ ପୋଷାକର ବ୍ୟବହାର କରିଥାନ୍ତି । ପୁରାତନ ସମୟରୁ ଯେପରି ପତ୍ର, ବକ୍ଳଳ, କୌପୀନର ବ୍ୟବହାରରେ ଉନ୍ନତି କରି ସୁତା ଏବଂ ନୂତନ ରଙ୍ଗସଜ୍ଜା ଦେଇ ଏକ ଉନ୍ନତ ମାନର ପୋଷାକ କରିଥାନ୍ତି । ପାରମ୍ପରିକ ସୁତା ଏବଂ ରଙ୍ଗସଜ୍ଜାରେ ଶରୀରର ଉତ୍ତାପକୁ ସନ୍ତୁଳିତ ରଖିବା ସହ ତାର ପ୍ରସ୍ତୁତି ପ୍ରଣାଳୀ ମଧ୍ୟ ଅନନ୍ୟ । କୋରାପୁଟ ଜନଜାତି ମାନଙ୍କ ଦ୍ୱାରା ପ୍ରସ୍ତୁତ କୋଟପାଡ଼ ଅଞ୍ଚଳର କୋଟପାଡ଼ ଶାଢ଼ୀ, ରାୟଗଡ଼ା ଜିଲ୍ଲା ନିୟମଗିରି ପାହାଡ଼ ପାଦଦେଶରେ ବାସ କରୁଥିବା ଜନଜାତି କିମ୍ବା ମାନଙ୍କ ପ୍ରସ୍ତୁତି ପାରମ୍ପରିକ କପଡ଼ାଗାନ୍ଦା ଶାଲର ଆଦର ସାରା ଦେଶ ସହ ଆନ୍ତର୍ଜାତୀୟ ବଜାରରେ ମଧ୍ୟ ଅଛି । ତାହାର କାରଣ ହେଉଛି ପ୍ରକୃତିକ ଭାବରେ ଏହାର ସୁତା, ରଙ୍ଗ ଏବଂ ପାରମ୍ପରିକ କାରୁକାର୍ଯ୍ୟ । ଜନଜାତି ମାନଙ୍କର ପାରମ୍ପରିକ ଶାଢ଼ୀ, ଶାଲର ବିକାଶରେ ଅର୍ଥନୈତିକ ବିକାଶ ମଧ୍ୟ ହୋଇଛି ଏବଂ ବାହାର ଦୁନିଆ ସହିତ ଜନଜାତିର ସମ୍ପର୍କ ଦୃଢ଼ ହୋଇଛି । କପଡ଼ାଗାନ୍ଦା ଶାଲକୁ ଜି. ଆଇ. ଟ୍ୟାଗ ମିଳିପାରିଛି ।

ଜନଜାତି ଅଳଙ୍କାରର ଏକ ସ୍ୱତନ୍ତ୍ରତା ରହିଛି । ପାରମ୍ପରିକ ଭାବରେ ସେମାନେ ଏହାକୁ ପିଢ଼ି ପର ପିଢ଼ି ଗୋଟିଏ ଯୋଜନାବଦ୍ଧ ଭାବରେ ପ୍ରସ୍ତୁତ କରି ବ୍ୟବହାର କରିଥାନ୍ତି । ସାଧାରଣ ବ୍ୟବହାର ଯୋଗ୍ୟ ହୋଇ ମଧ୍ୟ ଏହାର ପ୍ରସ୍ତୁତିରେ ସର୍ବଦା ପାରମ୍ପରିକ ଜ୍ଞାନ ଏବଂ ସାମଗ୍ରୀର ପ୍ରୟୋଗ କରାଯାଇଥାଏ । ଏହା ଶରୀର ପାଇଁ ଉପଯୋଗୀ ଏବଂ ବର୍ତ୍ତମାନର ଅଧ୍ୟୟନରୁ ଏହା ବିଜ୍ଞାନ ସମ୍ମତ ବୋଲି ପ୍ରତିପାଦିତ ହେଉଛି ।

ଗୃହନିର୍ମାଣ ଏବଂ ପରିବେଶ ସୁରକ୍ଷା

ଜନଜାତି ଲୋକେ ସାଧାରଣତଃ ଜଙ୍ଗଲ ମଧ୍ୟରେ ଜଙ୍ଗଲଜାତ ଦ୍ରବ୍ୟର ବ୍ୟବହାର କରି ନିଜପାଇଁ ବାସଗୃହର ସୃଷ୍ଟି କରିଥାନ୍ତି । ପରିବେଶ ସୁରକ୍ଷାର ଏହା ଏକ ସୋପାନ ମାତ୍ର । ପୁରାତନ କାଳରୁ ଏପରି ପାରମ୍ପରିକ ଗୃହନିର୍ମାଣ ଶୈଳୀ ପାଇଁ ପରିବେଶକୁ ସନ୍ତୁଳିତ ରଖାଯାଇ ପାରିଛି । ବର୍ତ୍ତମାନର କୌଶଳ ଦ୍ୱାରା ପାହାଡ଼, ଜଙ୍ଗଲ, ଜଳର ଅପବ୍ୟବହାର ସହ କୃତ୍ରିମ ରଙ୍ଗ ଏବଂ ରାସାୟନିକ ପଦାର୍ଥର ବ୍ୟବହାରରେ ଅସନ୍ତୁଳିତ ପରିବେଶ ସୃଷ୍ଟି ହେଉଛି । ମାତ୍ର ଜନଜାତି ମାନଙ୍କର ପାରମ୍ପରିକ ବାସସ୍ଥାନ ଦ୍ୱାରା ସେମାନେ ନିଜର ସଂସ୍କୃତି ଏବଂ ପରମ୍ପରାର ସୁରକ୍ଷା ସହ ନିଜକୁ ଏକ ଉନ୍ନତ ଜାତି ହିସାବରେ ଏହି ଆଧୁନିକ ଯୁଗକୁ ସଂଯୁକ୍ତ କରାଇ ପାରୁଛି ।

ଜନଜାତି ମାନଙ୍କର ଧର୍ମ, ପ୍ରଥା, ପରମ୍ପରା, ଉତ୍ସବ ଏବଂ ଉତ୍ସବ ସମ୍ପର୍କିତ ରିତି ସମସ୍ତକୁ ଅନୁଧ୍ୟାନ କଲେ ଜଣାଯାଏ ଯେ ଜାତି ଉନ୍ନତିରେ ପରମ୍ପରାର ସର୍ବଦା ଏକ ସ୍ୱତନ୍ତ୍ର ସ୍ଥାନ ରହିଛି । ପରମ୍ପରାକୁ ସାଙ୍ଗରେ ନେଇ ଏମାନେ ପ୍ରଗତି କରିପାରିଛନ୍ତି । ବହୁ ଜନଜାତିର ଭାଷାର ସ୍ୱତନ୍ତ୍ର ଲିପି ନଥିବାରୁ ବିଭିନ୍ନ ପରମ୍ପରାର ସୁରକ୍ଷା ଠିକ୍ ଭାବରେ

ସଂରକ୍ଷିତ ହୋଇପାରି ନାହିଁ । ଯଦ୍ୱାରା ଅନେକ ରୀତି ନୀତି, ସଂସ୍କୃତିକୁ ବର୍ତ୍ତମାନ ଅନୁଭୂତ କରାଯାଇପାରୁ ନାହିଁ । ପରବର୍ତ୍ତୀ ସମୟରେ ସାନ୍ଥାଳି ଭାଷାର ପଣ୍ଡିତ ରଘୁନାଥ ମୁର୍ମୁ ଓ ହୋ ଭାଷାର ପଣ୍ଡିତ ଲାକୋ ବଦ୍ରାଙ୍କ ଦ୍ୱାରା ଲିପିର ଆବିଷ୍କାର ହୋଇଥିଲା । ତତ୍ପରେ ଭାଷାବିତ୍ ମାନଙ୍କର ସହାୟତାରେ ବ୍ୟବହାରର ସ୍ୱତନ୍ତ୍ର ଏବଂ ନିଜର ବୁଦ୍ଧିମତାର ପ୍ରୟୋଗ, ବ୍ୟାକରଣ ପ୍ରସ୍ତୁତି ପରେ ବର୍ତ୍ତମାନ ଆମେ ସେ ସମସ୍ତ ଜନଜାତି ମାନଙ୍କର ଦୁନିଆର ଅନେକ ଗୁଡ଼ିକ ରହସ୍ୟକୁ ଭେଦ କରିପାରୁଛେ ଏବଂ ସେମାନଙ୍କ ସଙ୍ଗୀତ, ପ୍ରାର୍ଥନା ଇତ୍ୟାଦିକୁ ଅନୁଭବ କରି ଆହ୍ଲାଦିତ ହୋଇପାରୁଛେ ।

କୌଣସି ଜାତିର ପରିଚୟ ଜାଣିବାକୁ ହେଲେ ତାର ଭାଷା, ସଂସ୍କୃତି, ଧର୍ମ, ପରମ୍ପରାକୁ ଅନୁଧ୍ୟାନ କରିବାକୁ ପଡ଼ିଥାଏ । କତିପୟ ଗବେଷକ, ଲେଖକ ସେମାନଙ୍କର ସୀମିତ ଜ୍ଞାନ କିମ୍ବା ଜନଜାତି ମାନଙ୍କ ବିଷୟରେ ସଠିକ୍ ଜ୍ଞାନ ଆହରଣ ନକରି ଭ୍ରମାତ୍ମକ ଭାବରେ ବିଭିନ୍ନ ସ୍ଥାନରେ ଉପସ୍ଥାପିତ କରିଥାନ୍ତି । ଏହାଦ୍ୱାରା ଜନଜାତି ସଂସ୍କୃତି ବିକୃତ ହେବା ସହ ଜାତିର ସ୍ୱାଭିମାନ ନଷ୍ଟ ହୁଏ । ଜନଜାତି ପରମ୍ପରା ଏକ ଉନ୍ନତ, ପ୍ରଭାବଶାଳୀ ପରମ୍ପରା ଯାହା ସହାୟତାରେ ବିଭିନ୍ନ ଜନଜାତି ଆବହମାନ କାଳରୁ ଅଧୁନା ଉନ୍ନତ ସମାଜ ମଧ୍ୟକୁ ତାଳ ଦେଇ ଆସି ପାରିଛନ୍ତି । ତେଣୁ ପରମ୍ପରାର ସଠିକ୍ ଅନୁଧ୍ୟାନ କଲେ ଜାତି ତାର ଗୌରବ ଫେରି ପାଇବା ସହ ନିଜକୁ ପ୍ରତିଷ୍ଠିତ କରିପାରିବ ।



Remove the veils of ignorance by purity, then we manifest ourselves as we really are and know that we were never in bondage.

ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଲୋକ ସଂସ୍କୃତିର ବଳିଷ୍ଠ ବିଭବ ଆଦିବାସୀ ଲୋକ ସାହିତ୍ୟ:

ଏକ ସଂକ୍ଷିପ୍ତ ଅନୁଶୀଳନ

ଡଃ ରାଜେନ୍ଦ୍ର ପାଢ଼ୀ

ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଐତିହାସିକ ପ୍ରାକୃତିକ ସୁସମାର ଗନ୍ତାଘର ଅବିଭକ୍ତ କୋରାପୁଟ, ଗଜପତି ଓ ଗଞ୍ଜାମ ଜିଲାର ବିଭିନ୍ନ ଜନଗୋଷ୍ଠୀଙ୍କ ବେଶଭୂଷା, ଚାଲିଚଳଣି, ଧର୍ମଧାରା, ଭାଷାସାହିତ୍ୟ, ନୃତ୍ୟଗୀତ ପ୍ରଭୃତି କଳାତ୍ମକ ବିଭବ ଯେପରି କୌତୁହଳପ୍ରଦ ସେହିପରି ସୌନ୍ଦର୍ଯ୍ୟ ମଣ୍ଡିତ ଓ ଦକ୍ଷିଣ ଓଡ଼ିଶାର କୋରାପୁଟ ଓ ଗଞ୍ଜାମ ଏହି ଦୁଇ ବୃହତ ଜିଲ୍ଲାକୁ ୧୯୯୨ ମସିହାରେ ପ୍ରଶାସନିକ ଦୃଷ୍ଟିରୁ ଯଥାକ୍ରମେ କୋରାପୁଟ, ମାଲକାନଗିରି, ନବରଙ୍ଗପୁର, ରାୟଗଡ଼ା, ଗଞ୍ଜାମ ଓ ଗଜପତି ଜିଲ୍ଲାରେ ବିଭକ୍ତ କରାଯାଇଥିଲେ ହେଁ ଏହି ମୂଳ ଭୂଖଣ୍ଡର ଜନଗୋଷ୍ଠୀଙ୍କ ସାମାଜିକ, ସାଂସ୍କୃତିକ ଓ ଧର୍ମୀୟ ଜୀବନ ଏକ ସୂତ୍ରରେ ଗୁଥିତ ଓ ଏହି ଭୂଖଣ୍ଡର ଅଧିକାଂଶ ଅଞ୍ଚଳ ଘଞ୍ଚ ସବୁଜ ଅରଣ୍ୟ, ନଭିଶୁନ୍ୟ ପାହାଡ଼ମାଳା, କଳକଳ ନାଦିନୀ ନଦନଦୀ ପରିବେଷିତ ପ୍ରାକୃତିକ ସୁସମା ମଣ୍ଡିତ ଓ ଯାହାକି, ପର୍ଯ୍ୟଟକ ଓ ଗବେଷକମାନଙ୍କ ପାଇଁ ଅତ୍ୟନ୍ତ ଉପଭୋଗ୍ୟ ଓ ଚିତ୍ତାକର୍ଷକ ଓ ଏହି ଭୂଖଣ୍ଡରେ କେଉଁ ଅନାଦି କାଳରୁ ମାନବ ସଭ୍ୟତାର ପଦଧ୍ବନି ଶୁଣାଯାଇଥିଲା କହିବା ସମ୍ଭବ ନୁହେଁ ଓ ଏ ସମ୍ପର୍କରେ ଇତିହାସ ମହାଗ୍ରନ୍ଥ ଓ ନୀରବ ଓ ନୃତତାତ୍ତ୍ୱିକ ଓ ସମାଜତାତ୍ତ୍ୱିକ ଦୃଷ୍ଟିରୁ ବିଚାର କଲେ ଏହି ଭୂଖଣ୍ଡରେ ବାସ କରୁଥିବା ଅତି ଆଦିମ ବଣ୍ଡା, ସଉରା, କନ୍ଧ, ଗାଦବା, ଡିଡାୟୀ ପ୍ରଭୃତି ଜନଜାତି ପୃଥିବୀର ପ୍ରାଚୀନତମ ଜନଗୋଷ୍ଠୀଙ୍କ ବଂଶଧର । ରାମାୟଣ, ମହାଭାରତ, ମେଘଦୂତ ପ୍ରଭୃତି ପ୍ରାଚୀନ ପୁରାଣ ଓ କାବ୍ୟମାନଙ୍କରେ ଏହି ଭୂଖଣ୍ଡର କେତେକ ନଦନଦୀ, ପାହାଡ ପର୍ବତ, ଗ୍ରାମ ଜନପଦ ଓ ଜନଜାତି ମାନଙ୍କ ସମ୍ପର୍କରେ ବହୁଳ ବର୍ଣ୍ଣନା ଉପଲବ୍ଧ । ଅବିଭକ୍ତ କୋରାପୁଟ ଓ ଗଞ୍ଜାମ ଜିଲ୍ଲାରେ ବାସ କରୁଥିବା ସଉରା ବା ଶବର ସଂପ୍ରଦାୟଙ୍କ ସ୍ଥିତି ସମ୍ପର୍କରେ ବୈଦିକ ସାହିତ୍ୟରେ ଉଲ୍ଲେଖ ରହିଛି । ଆଦିମ ସଉରା ଜନଜାତିଙ୍କ ପ୍ରାଚୀନତା ସମ୍ପର୍କରେ ବିଶିଷ୍ଟ ଆଲୋଚକ ପ୍ରଫେସର ଡ. ନରେନ୍ଦ୍ର ନାଥ ମିଶ୍ର କହନ୍ତି “One of the oldest tribes is Sabar probably the present hill Soura of Koraput area their descendant. There are enumerable references to the existences from Vedic literature onwards.” ମହାଭାରତ ଭୀଷ୍ମ ପର୍ବରେ ବର୍ଣ୍ଣିତ ଯେ, କୁରୁକ୍ଷେତ୍ର ଯୁଦ୍ଧରେ ଅଂଶ ଗ୍ରହଣ କରିଥିଲେ ଶବର ଓ ପୁଲିନ୍ଦମାନେ, ଯେଉଁମାନଙ୍କ ବଂଶଧର ଏବେ ବି କୋରାପୁଟ, ଗଞ୍ଜାମ ଓ ଗଜପତି ଜିଲ୍ଲାରେ ବସବାସ କରି ଆସୁଛନ୍ତି । ରାମାୟଣ ଓ ଅନ୍ୟାନ୍ୟ କେତେକ ପ୍ରାଚୀନ ଗ୍ରନ୍ଥରେ ଉଲ୍ଲେଖିତ ଶବର, କିରାତ, ନିଶାଦ, ପୁଲିନ୍ଦ ପ୍ରଭୃତି ଜନଜାତିଙ୍କ ବଂଶଧରଙ୍କ ସ୍ଥିତି ଆଜି ବି ଦକ୍ଷିଣ ଓଡ଼ିଶାର ମହେନ୍ଦ୍ରାଞ୍ଚଳ ପାଦଦେଶରେ ବିଭିନ୍ନ ଅଞ୍ଚଳରେ ରହିଛି । ପୌରାଣିକ, ଐତିହାସିକ ଓ ନୃତାତ୍ତ୍ୱିକ ଦୃଷ୍ଟିକୋଣରୁ ବିଚାର କଲେ ମହାଭାରତୀୟ ସଂସ୍କୃତିକୁ ଦକ୍ଷିଣ ଓଡ଼ିଆର ଅବଦାନ ଅତୁଳନୀୟ ଓ ପ୍ରାଗୈତିହାସିକ କାଳରୁ ଏହି ଭୂଖଣ୍ଡର ଗୁରୁତ୍ୱ ଓ ମାନ୍ୟତା ଅନସ୍ୱୀକାର୍ଯ୍ୟ । ଅଶୋକଙ୍କ ଶାସନ କାଳରେ ଧଉଳି ଓ ଜଉଗଡ଼ ଶିଳାଲିପିରେ ଅବିଭକ୍ତ କୋରାପୁଟ ଆଟବିକ ଅଞ୍ଚଳ ନାମରେ ଉଲ୍ଲେଖିତ ଓ ତତ୍ ପରବର୍ତ୍ତୀ ପଞ୍ଚମ ଶତାବ୍ଦୀରେ କୋରାପୁଟ ଭୂଖଣ୍ଡ ନଳ

ଓ ବକାଟକ ମାନଙ୍କ ଦ୍ଵାରା ଶାସିତ ହୋଇ ଆସି ଥିଲା ଓ ଏହାର ରାଜଧାନୀ ପୁଷ୍କର (ଅଧୁନା ଉମରକୋଟ)ର ପୋଡ଼ାଗଡ଼ରେ ସ୍ଥାପିତ ହୋଇଥିବା ଏଠାରୁ ପ୍ରାୟ ତାମ୍ର ମୁଦ୍ରା, ସନନ୍ଦ ଓ ଅନ୍ୟାନ୍ୟ ଧ୍ଵଂସାବଶେଷରୁ ସୂଚନା ମିଳେ । ଏହି ଅଞ୍ଚଳ ଷଷ୍ଠ ଶତାବ୍ଦୀରୁ ତ୍ରୟୋଦଶ ଶତାବ୍ଦୀ ପର୍ଯ୍ୟନ୍ତ ସମୁଦ୍ର ଗୁପ୍ତ, ଛିନ୍ଦକ ନାଗ ଶାସକଙ୍କ ଦ୍ଵାରା ଶାସିତ ହୋଇ ଆସିଥିଲା । ଏହି କାଳରେ ଜୈନ ଧର୍ମ ପ୍ରସାର ଲାଭ କରିଥିବା ନନ୍ଦପୁର, ଭୈରବ ସିଂହପୁର, ସୁବାଇ, କେଟେଲା, କୁନ୍ଦା ପ୍ରଭୃତି ସ୍ଥାନରୁ ପ୍ରାୟ ଜୈନ ଓ ବୌଦ୍ଧ ମୂର୍ତ୍ତି ଓ ଅନ୍ୟାନ୍ୟ ଧ୍ଵଂସାବଶେଷଗୁଡ଼ିକରୁ ପ୍ରମାଣ ଉପଲବ୍ଧ । ପରବର୍ତ୍ତୀ କାଳରେ ଏହି ଭୂଖଣ୍ଡକୁ ପଞ୍ଚଦଶ ଶତାବ୍ଦୀରୁ ସୂର୍ଯ୍ୟ ବଂଶୀ ରାଜାମାନେ ଶାସନ କରି ବୈଷ୍ଣବ ଓ ଶୈବ ଧର୍ମର ପୃଷ୍ଠପୋଷକତା କରିଥିଲେ । ସୂର୍ଯ୍ୟ ବଂଶୀ ରାଜାମାନେ ଜୟପୁର ରାଜ୍ୟର ରାଜଧାନୀ ନନ୍ଦପୁରରେ ପ୍ରତିଷ୍ଠା କରି ପରବର୍ତ୍ତୀ ସମୟରେ ଜୟପୁରକୁ ସ୍ଥାନାନ୍ତରିତ କରିଥିବା ଇତିହାସରୁ ଜଣାଯାଏ । ଏହି ଅଞ୍ଚଳ ୧୮୬୬ ରୁ ୧୯୪୭ ପର୍ଯ୍ୟନ୍ତ ବ୍ରିଟିଶ ଶାସକଙ୍କ ହାତରେ ମାଡ୍ରାସ ପ୍ରେସିଡେନ୍ସିରେ ରହି ଆନ୍ଧ୍ର ବିଜୟନଗର ଏଜେନ୍ସି ଅନ୍ତର୍ଗତ ଜୟପୁର ଇଣ୍ଡେଟ ଭାବେ ବିଭିନ୍ନ ରାଜା ମାନଙ୍କ ଦ୍ଵାରା ଶାସିତ ହୋଇଥିଲା ଓ ଅତୀତରେ କୋରାପୁଟ ଭୂଖଣ୍ଡ ପ୍ରାଚୀନ ଦଣ୍ଡକ, ଆଟବିକ, ଗୋନ୍ଦମ, ନିଷାଦ, ମହାକାନ୍ତର, ତ୍ରିକଳିଙ୍ଗ, ଚକ୍ରକୋଟ ପ୍ରଭୃତି ରାଜ୍ୟର ଅଂଶ ବିଶେଷ ଥିଲା । ସାତ ବାହନ, ଇକ୍ଷାକ୍, ନଳ, ମାଠର, ଗଙ୍ଗା, ଚାଲୁକ୍ୟ, ସୋମ, ମହ୍ୟ, ଶୀଳ, ନାଗ, ସୂର୍ଯ୍ୟ ବଂଶ ତଥା ମୋଗଲ ଓ ବ୍ରିଟିଶ ଆଦି ଶାସକଙ୍କ ଦ୍ଵାରା ଶାସିତ ହୋଇ ଏହି ମାଟିରେ ବହୁ ଭାଷା, ଚଳଣି, ଧର୍ମଧାରାର ସ୍ରୋତ ପ୍ରବାହିତ ହୋଇଆସିଛି । ତଥାପି ଏହି ମାଟିର ସଂସ୍କୃତିର ଆଜିକରେ କିଛିଟା ପରିବର୍ତ୍ତନ ହୋଇଥିଲେ ହେଁ ଆଦିକ ଦିଗରେ ସ୍ଵକାୟ ମୌଳିକତା ବଜାୟ ରହିଛି ।

ଦକ୍ଷିଣ ଓଡ଼ିଶାର ମୂଳ ଅଧିବାସୀ ହେଉଛନ୍ତି ବିଭିନ୍ନ ଆଦିବାସୀ ଜନଗୋଷ୍ଠୀ । ଏମାନେ ସମୁଦାୟ ଜନ ସଂଖ୍ୟାର ପ୍ରାୟ ପଚାଶ ପ୍ରତିଶତରୁ ଉର୍ଦ୍ଧ୍ଵ । ଓଡ଼ିଶାରେ ମୋଟ ବାଷ୍ପି ପ୍ରକାରର ଆଦିବାସୀ ସଂପ୍ରଦାୟ ବାସ କରୁଥିବା ବେଳେ ଦକ୍ଷିଣ ଓଡ଼ିଶାରେ ମୋଟ ବାଞ୍ଚନ ପ୍ରକାରର ଆଦିବାସୀ ଗୋଷ୍ଠୀ ବସବାସ କରନ୍ତି । ଏମାନଙ୍କ ମଧ୍ୟରେ କନ୍ଧ, ସଉରା, ପରଜା, ଭୂମିଆ, ଭଡରା, ଗଣ୍ଡ, ବଣ୍ଡା, ଡିଡାୟୀ, ଅମନାତ୍ୟ, ପେଣ୍ଡୁଆ, ଜାତପୁ, କୋୟା ପ୍ରଭୃତି ପ୍ରମୁଖ ଆଦିବାସୀ ଜନଗୋଷ୍ଠୀ କେଉଁ ଅନାଦି କାଳରୁ ବସତି ସ୍ଥାପନ କରିଛନ୍ତି, କହିବା କଷ୍ଟସାଧ୍ୟ । ଏମାନଙ୍କ ବ୍ୟତୀତ ବିଭିନ୍ନ ଅନୁସୂଚିତ ଜାତି ଓ ଅନ୍ୟାନ୍ୟ ସଂପ୍ରଦାୟର ପ୍ରାୟ ପଚାଶରୁ ଉର୍ଦ୍ଧ୍ଵପ୍ରକାରର ଲୋକେ ବାସ କରନ୍ତି । ବିଭିନ୍ନ ଜାତି ଓ ଜନଜାତି ମାନଙ୍କ ମଧ୍ୟରେ ମଧୁର ସମନ୍ୱୟ ଓ ସହାବସ୍ଥାନ ଏହି ଜିଲ୍ଲାରେ ଲକ୍ଷ୍ୟକରାଯାଏ । ଏମାନଙ୍କ ମଧ୍ୟରୁ ଅଧିକାଂଶ ଜାତି ବିଭିନ୍ନ ଶାସକଙ୍କ ସମୟରେ ବାହାରୁ ଆସି ଏଠାରେ ସ୍ଥାୟୀ ଭାବେ ବାସ କରି ଆସୁଛନ୍ତି । ଏହି ବହିରାଗତ ମାନଙ୍କୁ ସ୍ଥାନୀୟ ଆଦିବାସୀ ମାନେ ‘ଗଡିଆ’ ଓ ନିଜକୁ ‘ଦେଶୀଆ’ ବୋଲି କହିଥାନ୍ତି ଓ ଆର୍ଯ୍ୟ, ଦ୍ରାବିଡ଼ ଓ ଅଷ୍ଟ୍ରିକ, ଏହି ତ୍ରିବିଧ ଜନଗୋଷ୍ଠୀଙ୍କ ମହାମିଳନ ପୀଠ ହେଉଛି ଅବିଭକ୍ତ କୋରାପୁଟ ଜିଲ୍ଲା । ଏପରି ବହୁ ଭାଷା, ଜାତି, ବର୍ଣ୍ଣର ଜନସମୁଦାୟ ଏକ ଭୂଖଣ୍ଡରେ ବାସ କରିବା ଏକାନ୍ତ ବିରଳ । ବିବିଧ ଭାଷା ଅଧ୍ୟୟନ ନିମନ୍ତେ କୋରାପୁଟ ଯେପରି ଏକ ପ୍ରକୃଷ୍ଟ କ୍ଷେତ୍ର, ସେହିପରି ଲୋକସଂସ୍କୃତିର ବିଭିନ୍ନ ବିଭବ ଯଥା : ଲୋକଚଳଣି, ଧର୍ମ ଧାରା, ଲୋକସାହିତ୍ୟ ଓ ଲୋକକଳା ପ୍ରଭୃତିର ଅଧ୍ୟୟନ ଓ ଗବେଷଣା ନିମନ୍ତେ ଏହା ପ୍ରଶସ୍ତ କ୍ଷେତ୍ର । ଏହି ଭୂଖଣ୍ଡରେ ସଂଖ୍ୟାଧିକ ମୂଳ ଅଧିବାସୀ ହେଉଛନ୍ତି ଆଦିମ ଜନଜାତି । ଏମାନଙ୍କ ଦୈନନ୍ଦିନ ରୀତିନୀତି, ପ୍ରଥା ପରମ୍ପରା, ଚାଲିଚଳଣି, ଲୋକଗୀତ, କାହାଣୀ, କିମ୍ବଦନ୍ତୀ, ମିଥ, ଲୋକୋକ୍ତି, ନୃତ୍ୟ ସଙ୍ଗୀତ, ଲୋକ କାରିଗରୀ, କଳାତ୍ମକ ଅଭିରୁଚି ପ୍ରଭୃତି ଲୋକ ସଂସ୍କୃତିର ବିଭବମାନ ପୁରୁଷାନୁକ୍ରମେ ଆଦିମ

କାଳରୁ ଅଲିଖିତ ବା ମୌଖିକ ପରମ୍ପରା ରୂପେ ଗଢ଼ିଆସିଛି ।

ଲୋକ ସଂସ୍କୃତିର ପରିସର ଅତ୍ୟନ୍ତ ବ୍ୟାପକ ଓ ମଣିଷର ସକଳ ଚିନ୍ତା ଚେତନା, ଚାଲିଚଳଣି, ଧର୍ମଧାରା, ଆଚାର ବ୍ୟବହାର, କଳାକୁଶଳତା ଓ ମୌଖିକ ପରମ୍ପରା, ସର୍ବୋପରି ଦୈନନ୍ଦିନ ଜୀବନଚର୍ଯ୍ୟା ଲୋକ ସଂସ୍କୃତିର ପରିସରଭୁକ୍ତ । ଏହା ଲୋକ ଜୀବନର ପ୍ରତିଟି ଦିଗକୁ ସ୍ପର୍ଶ କରୁଥିବାରୁ ଏହାକୁ ଅଧିକାଂଶ ଆଲୋଚକ ଲୋକସଂସ୍କୃତି (Folklore) ଭାବେ ଅଭିହିତ କରିଛନ୍ତି । ଏହି ଲୋକ ପରମ୍ପରାର ବିସ୍ତୃତିକୁ ନେଇ କେତେକ ଆଲୋଚକ ଏହାକୁ ଲୋକ ଧାରା, ଲୋକବିଦ୍ୟା, ଲୋକ ଜ୍ଞାନ, ଲୋକାଚାର ପ୍ରଭୃତି ରୂପେ ନାମିତକରିଛନ୍ତି । ଲୋକସଂସ୍କୃତିର ବିଷୟ ପରିସରର ବ୍ୟାପକତାକୁ ନେଇ ଉତ୍ତମ ପ୍ରାଚ୍ୟ ଓ ପାଶ୍ଚାତ୍ୟ ପଣ୍ଡିତମାନେ ଏହାର ବିଷୟ ଶୃଙ୍ଖଳକୁ ବିଭିନ୍ନ ଭାଗରେ ବିଭକ୍ତ କରିଛନ୍ତି । ତନ୍ମଧ୍ୟରୁ ପାଶ୍ଚାତ୍ୟ ସମାଜତତ୍ତ୍ୱବିତ R.M. Dodson ଏହାକୁ ମୁଖ୍ୟତଃ ଚାରି ଭାଗରେ ବର୍ଗୀକରଣ କରିଛନ୍ତି ଓ ଯଥା : ୧. ମୌଖିକ (ଲୋକ) ସାହିତ୍ୟ (Oral Literature), ୨. ଭୌତିକ ଲୋକ ଜୀବନ (Material Culture), ୩. ସାମାଜିକ ଲୋକ ଚଳଣି (Social Folk Customs), ୪. ପ୍ରଦର୍ଶନଶୀଳ ଲୋକ କଳା (Performing Folk Arts) । ଉପରୋକ୍ତ ଧାରାରେ ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଜନଜାତି ସଂସ୍କୃତି ଓ ସାହିତ୍ୟର ବିଭିନ୍ନ ବିଷୟ ଶୃଙ୍ଖଳା ସମ୍ବନ୍ଧରେ କିଛି ଆଲୋଚନା କରାଯାଉଛି ମାତ୍ର ।

ଜନଜାତିଙ୍କ ମୌଖିକ ଲୋକ ସାହିତ୍ୟ: ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଜନଜାତି ଭାଷା ଓ ସାହିତ୍ୟ ମୌଖିକ ବା ଅଲିଖିତ ପରମ୍ପରାରେ ଗତିଶୀଳ ଓ ସମୃଦ୍ଧ । ଏହି ଜିଲ୍ଲାର ଲୋକ ମୁଖରେ ପରମ୍ପରା କ୍ରମେ ପ୍ରଚଳିତ ମୌଖିକ ସାହିତ୍ୟର ଆଲୋଚନା ପୂର୍ବରୁ ଏହି ଅଞ୍ଚଳର ଭାଷା ସମ୍ପର୍କରେ କିଛି ଆଲୋଚନା କରିବା ପ୍ରାସଙ୍ଗିକ ମନେହୁଏ ।

ଜନଜାତି ଭାଷା: ଭାଷାତାତ୍ତ୍ୱିକ ଦୃଷ୍ଟିକୋଣରୁ ଆଲୋଚ୍ୟ ଭୂଖଣ୍ଡର ଜନସମୂହ ମୁଖ୍ୟତଃ ଆର୍ଯ୍ୟ, ଦ୍ରାବିଡ଼ ଓ ଅଷ୍ଟ୍ରିକ ଭାଷା ଗୋଷ୍ଠୀର ଅନ୍ତର୍ଭୁକ୍ତ । ଏହି ତ୍ରିବିଧ ଭାଷା ଗୋଷ୍ଠୀର ସମନ୍ୱୟ ପୀଠ ହେଉଛି ଓଡ଼ିଶାର ଦକ୍ଷିଣ ଭୂଖଣ୍ଡ । ଏଠାରେ ପ୍ରାୟ କୋଡ଼ିଏରୁ ଉର୍ଦ୍ଧ୍ୱ ଭାଷା ବିଭିନ୍ନ ଆଦିବାସୀ ଓ ଅଣଆଦିବାସୀ ବ୍ୟବହାର କରିଥାନ୍ତି । କନ୍ଧମାନଙ୍କ କୁଜ/କୁଭି, ବଣ୍ଡାମାନଙ୍କ ରେମୋ, ଗାଦବାଙ୍କ ଗୁଡବ ଓ ଓଲାରୀ ପାଟା, ଦୁରୁଆଙ୍କ ଦୁରୁଆ ପାଟା, ପରଜାଙ୍କ ପାର୍ଜି, ଗଣ୍ଡଙ୍କ ଗଣ୍ଡି, ଭଡରାଙ୍କ ଭଡରି, ହାଲବାଙ୍କ ହାଲବୀ, ସଉରାଙ୍କ ଜୁର ଓ ଅମନାତ୍ୟ, ପେଣୁଆ, ଭୁମିଆ ମାଟିଆ ପ୍ରଭୃତି ଆଦିବାସୀଙ୍କ ନିଜସ୍ୱ କଥିତ ‘ଦେଶିଆ ଭାଷା’ ପ୍ରଚଳିତ । ବିଭିନ୍ନ ଆଦିବାସୀ ଗୋଷ୍ଠୀ ନିଜ ଗୋଷ୍ଠୀ ମଧ୍ୟରେ ନିଜ ଭାଷାରେ କଥା ବାର୍ତ୍ତା କରୁଥିବା ବେଳେ ପରସ୍ପରର ଦୁର୍ବୋଧ୍ୟ ଭାଷାଗୋଷ୍ଠୀ ମଧ୍ୟରେ ‘ଦେଶିଆ’ ବୋଲି ଏକ ସଂଯୋଜକ ଭାଷା ଭାବେ ବ୍ୟବହାର କରିଥାନ୍ତି । ‘ଦେଶିଆ’ ବୋଲି ଅବିଭକ୍ତ କୋରାପୁଟ ଜିଲ୍ଲାରେ ସର୍ବଜନବୋଧ୍ୟ ସଂଯୋଜକ (Lingua franca) ଭାଷା ଭାବେ ବିଭିନ୍ନ ଜାତି ଓ ଉପଜାତି ମଧ୍ୟରେ ଭାଷାଗତ ସମନ୍ୱୟ ସ୍ଥାପନ କରିଥାଏ । ଏହି ଭୂଖଣ୍ଡରେ ବାସ କରୁଥିବା ସଉରାଙ୍କ ଲିପି ସୋରେଉଁ ସୋମ୍ବେଉଁ ବ୍ୟତୀତ କୋରାପୁଟର ଅନ୍ୟ କୌଣସି ଭାଷାର ଲିପି ନାହିଁ । ସଉରା ଲିପି ସମସ୍ତଙ୍କ ଭିତରେ ସେତେଟା ପ୍ରଚଳିତ ହୋଇ ପାରି ନାହିଁ । ସାନ୍ତାଳ ପରି ସଉରା ଲିପିରେ ଯଥେଷ୍ଟ ବହି ଲେଖା ହୋଇ ପାରି ନାହିଁ । ଏବେ କୁଜ/କୁଭି, ଦେଶିଆ, ଗଣ୍ଡି ଭାଷାର ଲିପି ପ୍ରସ୍ତୁତ କରିବାରେ ଏହି ଜନ ଜାତିର କିଛି ଶିକ୍ଷିତ ବ୍ୟକ୍ତି ଉଦ୍ୟମ କରୁଥିବା ଦୃଷ୍ଟିଗୋଚର ହୋଇଛି । ଏ କଥା ସ୍ୱୀକାର୍ଯ୍ୟ ଯେ ଲିପି ପ୍ରସ୍ତୁତ କରି ତାକୁ ଲୋକଙ୍କ ମଧ୍ୟରେ ପ୍ରଚଳନ କରାଇବା ଅତ୍ୟନ୍ତ କଷ୍ଟସାଧ୍ୟ ଓ ସମୟସାପେକ୍ଷ କାର୍ଯ୍ୟ ଓ ଏଣୁ ଏହି ମାଟିର ବିଭିନ୍ନ ଆଦିବାସୀଙ୍କ ନିଜସ୍ୱ ଭାଷାରେ ଓ ସଂଯୋଜକ ଦେଶିଆ

ଭାଷାରେ ପ୍ରଚଳିତ ମୌଖିକ ସାହିତ୍ୟ ଓଡ଼ିଆ ଲିପିରେ ଲିଖିତ ହୋଇ ଆସୁଛି । ଏମାନଙ୍କ ଭାଷାରେ ଦେଶିଆ ଭାଷାରେ ବିପୁଳ ଲୋକ ସାହିତ୍ୟର ବିଭିନ୍ନ ବିଭବ ଯଥା: ଗୀତ, କାହାଣୀ, ମିଥ, କିମ୍ବଦନ୍ତୀ, ଢଗ ଢମାଳି, ପ୍ରବାଦ ପ୍ରବଚନ, ନାଁଦିଆ (ଧନ୍ଦା) ଆଦି ଅଲିଖିତ ଭାବେ ପୁରୁଷାନୁକ୍ରମେ ଗୋଟିଏ ପିଢ଼ିରୁ ଅନ୍ୟ ଏକ ପିଢ଼ିକୁ ସଂଚରିତ ।

ଲୋକ ଗୀତ: ଲୋକ ସାହିତ୍ୟର ବଳିଷ୍ଠତମ ମୁଖପାତ୍ର ହେଉଛି ଲୋକଗୀତ । ଲୋକ ଗୀତ ଓ ସଙ୍ଗୀତ ଏକ ଓ ଅଭିନ୍ନ । ଗବେଷକମାନଙ୍କ ମତରେ ଭାଷାର ସୃଷ୍ଟି ପୂର୍ବରୁ ସଙ୍ଗୀତର ସୃଷ୍ଟି ଓ ଏଣୁ ମୌଖିକ ଲୋକ କବିତା ମୁଖ୍ୟତଃ ସଙ୍ଗୀତାଶ୍ରୟୀ । ଏହାର ବିଶେଷତ୍ୱ ଏହି ଯେ ଏହାର ଶ୍ରେଣୀ ଓ କଳାକାର ଏକ ଓ ଅଭିନ୍ନ । ପାଞ୍ଚ / ଛଅ ବର୍ଷର ଶିଶୁ ଠାରୁ ଶତାୟୁଙ୍କ ପର୍ଯ୍ୟନ୍ତ ଏହାର କଳାକାର । ଆଦିବାସୀ ଲୋକ ସମାଜରେ ନୀତି ନିୟମ କଡ଼ାକଡ଼ି ହେଲେହେଁ ଆମୋଦ ପ୍ରମୋଦ କଳାତୁଳ ଅଭିରୁଚିରେ ଏହି ଶୁଙ୍ଖଳା ନମନୀୟ । ଏମାନେ ଜଣେ ଜଣେ ଆଶୁକବି ହୋଇଥିବାରୁ ପରିସ୍ଥିତି ଓ ପରିବେଶକୁ ଉପକ୍ରାନ୍ତ କରି ମନରୁ ତତକ୍ଷଣାତ ପଦ ଯୋଡ଼ି ଗୀତ ମାଧ୍ୟମରେ ପରସ୍ପର ଭାବ ବିନିମୟ କରିଥାନ୍ତି । ଏହି ଜିଲ୍ଲାରେ ସଂଗୀତରେ ଧୂରୀଣ ଗୀତ ବିଶାରଦମାନଙ୍କୁ ଗୀତକୁଡ଼ିଆ (ପୁରୁଷ) ଓ ଗୀତକୁଡ଼ିଆନୀ (ମହିଳା) କୁହାଯାଏ । ଏହି ଗୀତକୁଡ଼ିଆମାନେ ନିରକ୍ଷର ଓ ସ୍ୱଳ୍ପ ଶିକ୍ଷିତ ହେଲେହେଁ ଏମାନେ ଏକାଧାରରେ ପଣ୍ଡିତ, ଭାବୁକ, ରସିକ ଓ ଆଶୁକବି । ଏହି ଭୂଖଣ୍ଡର ଜନଗୋଷ୍ଠୀଙ୍କ ଜୀବନଚକ୍ର ଓ ରତୁଚକ୍ରର ପ୍ରତ୍ୟେକ ପର୍ଯ୍ୟାୟ ଯଥା : ସନ୍ତାନ ଜନ୍ମ, ନାମକରଣ, ବିବାହ, ଦଶାହ ଓ ବିହନ ବୁଣା, ବେଉଷଣ, ଫସଲ ଅମଳ, ଶିକାର ପ୍ରଭୃତି କାର୍ଯ୍ୟ ନୃତ୍ୟ ସଙ୍ଗୀତ ମୁଖର । ନୃତ୍ୟ ଗୀତ ବିନା ଏମାନଙ୍କ କୌଣସି କାର୍ଯ୍ୟ ଅନୁଷ୍ଠିତ ହେବା ଅସମ୍ଭବ । ଏମାନଙ୍କ ଲୋକ ଗୀତର ସ୍ରଷ୍ଟା ଅଜ୍ଞାତ । ପରମ୍ପରା କ୍ରମେ ଲୋକ ମୁଖରେ ପ୍ରଚଳିତ ଏହି ଗୀତର ସଞ୍ଚରଣ କ୍ଷେତ୍ର ହେଉଛି ଲୋକ ମାନସ । ଏହା ଖାଦ୍ୟ ଓ ପାନୀୟ ପରି ଅତି ଆବଶ୍ୟକୀୟ, ଲୋକ ହୃଦୟର ସ୍ୱତଃସ୍ପୃଷ୍ଟ ପରିପ୍ରକାଶ ଓ ଲୋକ ପ୍ରାଣର ସ୍ୱୟନରେ ଅନୁରଣିତ । ଏହି ସଙ୍ଗୀତକୁ ଏମାନଙ୍କ ‘ଜୀବନବେଦ’ କହିଲେ ଅତ୍ୟୁକ୍ତି ହେବ ନାହିଁ । ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଜନଜାତିଙ୍କ ବିବିଧ ଓ ବିପୁଳ ଗୀତ ମଧ୍ୟରେ ଚଇତ ପରବ ଗୀତ, ରିଞ୍ଜୋଡ଼ି ଗୀତ, ସାଇଲୋଡ଼ି ଗୀତ, ଆଇଲି ଗୀତ, କଟଣି ଗୀତ, ପାନିମାରିଗଲା ଝାଲ୍ ଗୀତ, କିନ୍ଦିରି ଗୀତ, ବିଭିନ୍ନ ଖେଳ ଗୀତ, କାର୍ଯ୍ୟ ଗୀତ, ଗୋତର ଗୀତ, କାନ୍ଥୁଲ ରାଣୀ ପର୍ବ ଗୀତ, ଧାଙ୍ଗଡ଼ା ଧାଙ୍ଗିଡ଼ି ଗୀତ ପ୍ରଭୃତି ଅତ୍ୟନ୍ତ ଲୋକ ପ୍ରିୟ । ଆଜି ଜନଜାତିଙ୍କ ବିଭିନ୍ନ ଗୀତର ଛନ୍ଦ ଓ ଭାବ ଅନୁକରଣରେ ଅନେକ ଆଧୁନିକ ଗୀତ ପ୍ରସ୍ତୁତ ହୋଇ ବେଶ ଜନାଦୃତ ହୋଇ ପାରିଛି । ଏମାନଙ୍କ ନୃତ୍ୟ ଗୀତ କେବଳ ଅବସର ବିନୋଦନ ନୁହେଁ, ଏହା ଏମାନଙ୍କ ଜୀବନର ଅବିଚ୍ଛେଦ୍ୟ ଅଙ୍ଗ । କୋରାପୁଟର ଲୋକଗୀତକୁ ମୁଖ୍ୟତଃ ପର୍ବପର୍ବାଣିମୂଳକ, କୃଷି ଭିତ୍ତିକ, କ୍ରୀଡ଼ାଭିତ୍ତିକ, ପ୍ରେମମୂଳକ ଭେଦରେ ବିଭକ୍ତ କରାଯାଇପାରେ । ଏହି ଗୀତସମୂହରେ ହାସ୍ୟ, କରୁଣ, ବୀର, ବାସ୍ତବ୍ୟ, ଆଦି ରସର ପରିସ୍ପ୍ରେଷ୍ଟ ଘଟି ଥିଲେ ହେଁ ଏସବୁରେ ଶୃଙ୍ଗାର ରସର ଆବେଦନ ଅଧିକ । ଅଧିକାଂଶ ଆଦିବାସୀ ସମାଜରେ ଅନ୍ୟାନ୍ୟ ବୈବାହିକ ପରମ୍ପରା ଅପେକ୍ଷା ‘ଉଦଲିଆ’ ବିବାହ (ପ୍ରେମ ବିବାହ) ବହୁଳ ଭାବେ ପ୍ରଚଳିତ ହେଉଥିବାରୁ ଯୁବକଯୁବତୀମାନେ ବିଭିନ୍ନ ଯାନୀ ଯାତ୍ରା ଓ ଉତ୍ସବାନ୍ତୁଷ୍ଟାନରେ ସମବେତ ହୋଇ ପରସ୍ପର ହାସପରିହାସ ଓ ପ୍ରେମାଳାପ କରିବାର ଅବାଧ ସ୍ୱାଧୀନତା ପାଇଥାନ୍ତି । ଏମାନେ ଉକ୍ତିପ୍ରତ୍ୟୁକ୍ତି ମାଧ୍ୟମରେ ପରସ୍ପରଙ୍କ ରୂପଗୁଣ ବର୍ଣ୍ଣନା କରି ନିଜ ଆତ୍ମକୁ ଆକର୍ଷିତ କରିବାପାଇଁ ଚେଷ୍ଟା କରିଥାନ୍ତି । ଆଦିବାସୀ ପ୍ରେମିକଟି ତା’ର ପ୍ରେମିକାର ରୂପଗୁଣ ବର୍ଣ୍ଣନା କରି ଗାଇଥାଏ -

“ହଜରେବାଲିଘରେ ଗାଲି ଓଷାଘରେ ଗାଲି

ଛାଡ଼ିଦେଲି ରସକେଲି

ଆଜି ଘଡ଼ିମରା ଜନ ଉଆଁସ ରାତିରେ ଗୁଡାଲି ହେଲି

ମୋର ପୁରୁବର ବନ୍ଧୁ ବୋଲି ,

ହଜରେ ସାନ ମସି ଗାଉଁ ବଡ଼ ମସି ଗାଉଁ

ମାରିନେଲା ଦୁଇ କଣ୍ଠି

କାଲ ନିକ ମାନିଲା ସପୁର ମୁଅକେ

କଲନାର ପସାଦଣ୍ଡି

ଗଣ୍ଡି ଚିକି ମୁଦି ସପୁର ଚିକିଲି

କାନେ କାନେ ରଞ୍ଜାଲୁଲି

କାୟ ନିକ ମାନିଲା ଲବଙ୍ଗ କଡ଼ି

ତୋ କାନେ ମୋ ବଣ୍ଡି ପୁଲ

ସାଙ୍ଗରେ ଯିବାର ବୁଲି ସଙ୍ଗେ କାଲ ଜୁ' ତା ବୁଲି । (ଭୂମିଆ ଗୀତ : ବଣୁଆ ଗୁଡା)

ଭାବାର୍ଥ: ମୁଁ ବାଲି ଘର ଓ ବେଶ୍‌ଘର (ଯାତରା) ଯାଇଛି ସିନା ପ୍ରେମ କରିବା ଛାଡ଼ି ଦେଇଛି । ଆଜିର ଅମାବାସ୍ୟା ରାତିରେ ଜହ୍ନ ଘଡ଼ି ମାରିଲା ପରି ଆଶ୍ଚର୍ଯ୍ୟ ଜନକ ଭାବେ (ତୁ) ମୋ ପୁରୁଣା ବନ୍ଧୁ ହୋଇଥିବାରୁ ସାକ୍ଷାତ ହୋଇ ଗଲା । ସାନ ମସି ଗାଁ ଓ ବଡ଼ ମସି ଗାଁ ଦୁଇ ଭାଗ ହୋଇ ଗଲା । ତୋ ତୋଫା ମୁହଁ କୁ ପଥର ବସା ଦଣ୍ଡି କେତେ ସୁନ୍ଦର ମାନ୍ଦୁଛି । ଆଙ୍ଗୁଠି ରେ ମୁଦି, କାନରେ ସୁନ୍ଦର କାନ ଫୁଲ, ଲୁଲି ଓ ଲବଙ୍ଗ କଡ଼ି ତୋ ମୁହଁକୁ କେତେ ସୁନ୍ଦର ମାନ୍ଦୁଛି । ମୁଁ ଦେଇ ଥିବା କାନ ଫୁଲ ତୋତେ ସୁନ୍ଦର ମାନ୍ଦୁଛି । ଆସ, ସାଙ୍ଗ ହୋଇ ବୁଲି ଯିବା । ଆଦିବାସୀ ଯୁବତୀଟି ତାର ବିରହୀ ପ୍ରାଣର ମାର୍ମିକ ଅଭିବ୍ୟକ୍ତିକୁ ଅତ୍ୟନ୍ତ ଭାବ ପୂର୍ଣ୍ଣ ଓ ରସ ପୂର୍ଣ୍ଣ ଭାବେ ପ୍ରକାଶ କରିଥାଏ । ଯଥା :

ତୁରୁଞ୍ଜା ମାଛୁ ଗାଡୁପଡୁ କାଦୁ ଛିଗୁଲେ

ମୋକେ ନେବୁ ବୋଲି ରଞ୍ଜେଇ ରେଲୁ ଲିଆ ଜାତା

ମୋକେ ଜୀବନ୍ତ ନାସୁରେ ପ୍ରାଣୁ ନାସୁରେ..

ସାରି ଗାଲି ଜାତା ମୁଇ ଜୀବନ୍ତ ନାସୁରେ ପ୍ରାଣୁ ନାସୁରେ... (ପରଜା ଗୀତ : ଫୁଜିଆ ଗୁଡା)

ଭାବାର୍ଥ: ପାଣି ଶୁଖିଗଲେ କେରାଣ୍ଡି ମାଛ ଯେପରି କାଦୁଅରେ ଛଟପଟ ହୁଏ ସେହିପରି ତୋ ବିନା ମୋର ଅବସ୍ଥା । ମୋତେ ତୋ ଘରକୁ ବୋହୁ କରି ନେବାକୁ ଦିନ ଗଡ଼େଇ ନେଉଛୁ ଓ ମୋର ଜୀବନ ଓ ପ୍ରାଣ ନାଶ ହୋଇ ଗଲାଣି । ହେ ସଖା, ମୁଁ ଦିନକୁ ଦିନ ସରି ଗଲାଣି । ପ୍ରାକୃତିକ ପରିବେଶରୁ ସଂଗୃହୀତ ସରଳ ଓ ଭାବପୂର୍ଣ୍ଣ ଉପମା, ଚିତ୍ର କଳ୍ପ ଏବଂ ପ୍ରତୀକର ପ୍ରୟୋଗ ଆଦିବାସୀ ଲୋକ ଗୀତକୁ କରିଥାଏ ଅଧିକ ରସମୟ ଓ ଭାବମୟ । ଉପମା ଓ ଚିତ୍ରକଳ୍ପ ପ୍ରୟୋଗରେ ଆଦିବାସୀ ଲୋକକବି କିପରି ସିଦ୍ଧହସ୍ତ, ତାହା ନିମ୍ନ ଫଂକ୍ସି ରୁ ଲକ୍ଷ୍ୟ କରାଯାଇ ପାରେ :

ଶିତିଳି ପବନ ବଏ ଘନ ଘନ

କଦଳୀ ମୁଣ୍ଡିଆ ଜନ

ଆଜି ଭିଡ଼ି ଦେଲି ତୋର ସଙ୍ଗେ

ତୁମ୍ଭରି ଫୁଲ ସମାନ (ଭୂମିଆ ଗୀତ : କେନ୍ଦୁ ଗୁଡ଼ା)

ଭାବାର୍ଥ: ଶୀତଳ ପବନ ଜୋରରେ ବହୁଛି । ଆକାଶରେ ତୋଫା ଜହ୍ନ । ଆଜି ତୋ ସହିତ ଡିମିରି ଫୁଲ ପରି ଆଶ୍ଚର୍ଯ୍ୟଜନକ ଭାବେ ମିଶିଗଲି । ଏଠାରେ ଡିମିରି ଫୁଲ ଏକ ସୁନ୍ଦର ଉପମା ପ୍ରୟୋଗ ହୋଇଛି । ଡିମିରି ଗଛରେ ଫୁଲ ଫୁଟେ ନାହିଁ ।

ଆଦିବାସୀଙ୍କ ବିଭିନ୍ନ ପର୍ବ ପର୍ବାଣି ଓ ଧର୍ମୀୟ ଅନୁଷ୍ଠାନରେ ଗାନ କରା ଯାଉଥିବା ମନ୍ତ୍ର, ସ୍ତୋତ୍ର ଓ ସଙ୍ଗୀତରେ ଭଲ ବର୍ଷା, ପ୍ରଚୁର ଫସଲ, ପାହାଡ଼ଜଙ୍ଗଲ ଓ ଗୋ ସମ୍ପଦର ସୁରକ୍ଷା, ରୋଗ ଶୋକରୁ ରକ୍ଷା ଓ ସାମୁହିକ ମଙ୍ଗଳ କାମନା ନିମନ୍ତେ ଦେବଦେବୀଙ୍କ ନିକଟରେ ଆକୁଳ ପ୍ରାର୍ଥନା ରହିଥାଏ । କୋୟା ଜନଜାତି ନିଜ ଆଦି ପିତା ଭୀମ ଓ ଆଦିମାତାଙ୍କ ନିକଟରେ ପ୍ରଚୁର ଫସଲ ଓ ଗୋଷ୍ଠୀ ଜୀବନର ମଙ୍ଗଳ ନିମନ୍ତେ ନିବେଦନ କରି ଗାଇଥାନ୍ତି :

ରେ ରେ ଲାଲା ରେ ରେ ଲାଲା

ରେ ରେ ଲାଲା ରେରେ ଲାଲା

ପାଲେ ଭୀମା ଯାମାନି

ପାଲେ ଭୀମା ଯାମାନୀ

ମାଗଜଆଇତମ ଭୀମା ମାଗଜଆଇତମ

ଯାମାନୀ

ପାଲେ ଭୀମା ଯାମାନୀ ।

ଭାବାର୍ଥ: ହେ ଆଦି ପିତା ଭୀମା, ଆମେ ବିହନ ବୁଣୁଛୁ ଓ ଆମକୁ ପ୍ରଚୁର ଫସଲ ଦିଅ । ହେ ଆଦି ପିତା ଓ ଆଦି ମାତା, ଆମକୁ ଭଲରେ ରଖ ଓ ବିପଦରେ ସହାୟ ହୁଅ । ଆମକୁ ଶୁଭ ଦୃଷ୍ଟିରେ ଦେଖ ଯେପରି ଆମର ଅମଙ୍ଗଳ ନ ହୁଏ ।

କାହାଣୀ: ମୌଖିକ କଳାର ଗଦ୍ୟ ରୂପ ହେଉଛି ଲୋକ କାହାଣୀ ଓ ଲୋକ ସମାଜରେ ଗୀତ ତୁଳନାରେ କାହାଣୀର ସଂଖ୍ୟା ସ୍ୱଳ୍ପ । ଏହି ଭୂଖଣ୍ଡର ପ୍ରଚଳିତ କାହାଣୀ ଗୁଡ଼ିକ ମଧ୍ୟରେ ମୁଖ୍ୟତଃ ସୃଷ୍ଟି ରହସ୍ୟ ମୂଳକ, କାଳ୍ପନିକ ରାଜା ରାଣୀଙ୍କ ପ୍ରେମ ଓ ବୀରତ୍ୱ ମୂଳକ, ଦେବଦେବୀଙ୍କ ଅଲୌକିକ ଆଖ୍ୟାନମୂଳକ, ଭୂତ ପ୍ରେତ, ରାକ୍ଷସ, କିମ୍ବଦନ୍ତୀ ମୂଳକ ଓ ପଶୁପକ୍ଷୀ ସମ୍ପର୍କିତ । ଲୋକ କାହାଣୀର ଦୃତ ପରିବର୍ତ୍ତନଶୀଳତା ହେତୁ ନିର୍ଦ୍ଦିଷ୍ଟ କାହାଣୀଟିଏ ବିଭିନ୍ନ ଜାତି, ସମ୍ପ୍ରଦାୟ ଓ ଭୂମିରେ ଭିନ୍ନ ଭିନ୍ନ ରୂପ ଧାରଣ କରିଥାଏ । କଥକକଥିକା ନିଜ ରୁଚି ଅନୁଯାୟୀ ଏହାର ଆର୍ଜିତ ଆଦିକରେ ପରିବର୍ତ୍ତନ ଘଟାଇ ଥାନ୍ତି । ଏଥିପାଇଁ ବିଭିନ୍ନ ଜନଗୋଷ୍ଠୀଙ୍କ କାହାଣୀରେ କେତେକ ସାମଞ୍ଜସ୍ୟ ପରିଲକ୍ଷିତ ହୋଇଥାଏ । ଆଦିବାସୀ ସମାଜରେ କଥିତ କାହାଣୀରେ ମନ୍ତ୍ରୀ ପୁଅ, ସାଧବ ପୁଅ, ଭୂତ ପ୍ରେତ, ଅସୁର ଦୈତ୍ୟ, ତୋର ଠକ, ସର୍ପ ମହ୍ୟ,

ପଶୁପକ୍ଷୀ, ଜହନାବନ, ପରଜୀବନ, ଧାର୍ମିକ ରୀତିନୀତି, ପୌରାଣିକ ଆଖ୍ୟାନ, ସାମାଜିକ ପ୍ରଥା ଓ ବହୁ ରହସ୍ୟମୟ ବିଷୟ ବସ୍ତୁ ସ୍ଥାନ ପାଇ ଥାଏ । ସ୍ଥାନୀୟ କଥକକଥା ବିଭିନ୍ନ କାହାଣୀରେ ନିଜ ଜନଗୋଷ୍ଠୀର ଚାଲି ଚଳଣି, ଧର୍ମୀୟ ରୀତିନୀତି ଓ ସଂସ୍କୃତିର ରଙ୍ଗ ବୋଲି ଏହାକୁ ଅଧିକ ରସମୟ ଓ ଭାବମୟ କରିବାରେ ସଫଳ ହୋଇଥାନ୍ତି । ଆଞ୍ଚଳିକ ସଂସ୍କୃତିକ ଉପାଦାନର ଉପଯୋଗ କାହାଣୀର ରସ ଆବେଦନ ବୃଦ୍ଧି କରିବାରେ ସହାୟକ ହେବା ସ୍ବାଭାବିକ । ଅଧିକାଂଶ ଆଦିବାସୀ ଲୋକ କାହାଣୀ ଧର୍ମୀୟ ଭିତ୍ତି ଭୂମି ଉପରେ ପର୍ଯ୍ୟବସିତ । ଏସବୁର ଅନ୍ତଃସ୍ୱର ଧର୍ମର ଜୟ ଓ ପାପର କ୍ଷୟ ବାଣୀ ଆଦିବାସୀ ସରଳ ମଣିଷକୁ ଅନ୍ୟାୟ, ଅଧର୍ମ ଓ ପାପ କାର୍ଯ୍ୟରୁ ନିବୃତ୍ତ କରିବାରେ ବିଶେଷ ସହାୟକ ହୋଇଥାଏ । ଏହି ଜିଲ୍ଲାରେ ଯେଉଁ କାହାଣୀଗୁଡ଼ିକ ଲୋକ ମୁଖରେ ପ୍ରଚଳିତ ତନ୍ମଧ୍ୟରୁ କକଡ଼ା କକଡ଼ି କଥା, ଭାଇ ଭଉଣୀ କଥା, ସଉରାନାରୀର ସାହସ କଥା, କନ୍ଧ ବୁଢ଼ା ଓ ବାଘ କଥା, ବଣ୍ଡା ଓ ଗାଦବା ଦୁଇ ଭାଇ କଥା, ପେଟା ଅଶୁଭ କଥା, ଅନ୍ଧ ରାଜା କଥା, ବନକୁମାର, ଉଦ୍ୟାନ ରାଜା କଥା, ଶୁଆଣୀରୀ କଥା, ଭଣ୍ଡ ବାବାଜୀ କଥା, ସଲପ ରସର ସୃଷ୍ଟି, ଧାନର ସୃଷ୍ଟି, ବଣ୍ଡା ରମଣୀ ଲଣ୍ଡା ରହିବା କଥା ପ୍ରଭୃତି ଅତ୍ୟନ୍ତ ଲୋକ ପ୍ରିୟ । ଏହି ଜିଲ୍ଲାରେ ସ୍ଥାନୀୟ ଦେଶିଆ ଭାଷାରେ ଦୀର୍ଘ ଆଖ୍ୟାନଧର୍ମୀ କାହାଣୀର ପଦ୍ୟରୂପ ଉପଲବ୍ଧ । ଏହାକୁ ସ୍ଥାନୀୟ ଭାଷାରେ ‘କାତାନି’ କହିଥାନ୍ତି । ଏହି ଲୋକକାବ୍ୟସବୁର ମିଥ୍ ସହ ଯୋଗସୂତ୍ର ରହିଛି । ଏହାକୁ ଗୀତକୁଡ଼ିଆମାନେ ରାତିସାରା ଗାନ କରିଥାନ୍ତି ଓ ଏତଦ୍ ବ୍ୟତୀତ, ରାମାୟଣ ଓ ମହାଭାରତର କେତେକ ଚିତ୍ରାକର୍ଷକ ଆଖ୍ୟାନ ଆଦିବାସୀ ସଂସ୍କୃତି ସହ ଖାପଖୁଆଇ ଲୌକିକ ସ୍ତରକୁ ଓହ୍ଲାଇ ଆସିଛି । ଏହି ଲୋକ କାହାଣୀ ସବୁ ସରଳ ପ୍ରାଣକୁ ଆମୋଦିତ ଓ ରସାପ୍ନୁ କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ଲୋକ ଶିକ୍ଷା ପ୍ରଦାନ କରିବାରେ ବିଶେଷ ସହାୟକହୋଇଥାଏ ।

ମିଥ୍: ମିଥ୍ ପୌରାଣିକ କାହାଣୀର ଚରିତ୍ରାୟନଯୁକ୍ତ ଦୈବିକ ଓ ଅଲୌକିକ ବିଷୟ ସମ୍ବଳିତ ଗଦ୍ୟ ହେଉଛି ମିଥ୍ । ସୃଷ୍ଟି ପ୍ରାରମ୍ଭରୁ ଚଳିଆସିଥିବା ସାମାଜିକ ଓ ଧର୍ମୀୟ ଜୀବନର ଅଲିଖିତ ନୀତିନିୟମ ଓ ପ୍ରଥା ପରମ୍ପରା ଆଦି ପରବର୍ତ୍ତୀ କାଳରେ ମିଥ୍, କାହାଣୀ ଓ କିମ୍ବଦନ୍ତୀର ସ୍ୱରୂପ ବହନକରି ଥାଏ । ଏହି ଜିଲ୍ଲାରେ ପ୍ରଚଳିତ ମିଥ୍ଗୁଡ଼ିକ ମଧ୍ୟରେ ପୃଥିବୀ ଓ ମାନବସୃଷ୍ଟି, ପୁନଃସର୍ଜନା, ବିଭିନ୍ନ ଜନଜାତିଙ୍କ ସୃଷ୍ଟି, ମାଉଳୀ, ପେଣ୍ଡରାଣୀ, ଭଣ୍ଡାର ଘରଣୀ ଗର୍ଭରାଜ, ବୀରଖମ୍ବ, ଭୈରବ, ଭୀମା ଦେବ ପ୍ରଭୃତି ବେବଦେବୀଙ୍କ ସୃଷ୍ଟି, ବଳି ପ୍ରଥାର ସୃଷ୍ଟି, ଗଣ୍ଡ ଜନଜାତିଙ୍କ ଜଙ୍ଗା ଦେବ, ବଣ୍ଡା ଜନଜାତିଙ୍କ ପାଟ ଖଣ୍ଡା ଆଦି ଅତ୍ୟନ୍ତ ଲୋକ ପ୍ରିୟ । ମିଥ୍ରେ ବର୍ଷିତ ବିଭିନ୍ନ ଦେବ ଦେବୀଙ୍କ ସୃଷ୍ଟି ଓ ମାହାତ୍ମ୍ୟ ସରଳ ଲୋକ ପ୍ରାଣରେ ଧାର୍ମିକ ଭାବନାକୁ ଅଧିକ ସୁଦୃଢ଼ କରିଥାଏ ।

ଲୋକୋକ୍ତି: ଲୋକୋକ୍ତିର ପ୍ରଚଳନ ବହୁ ପ୍ରାଚୀନ ଓ କେତେକ ଗବେଷକଙ୍କ ମତରେ ଏହା ଲୋକ ସାହିତ୍ୟର ପ୍ରଧାନ ଓ ବରିଷ୍ଠ ବିଭାଗ । ମାନବ ସମାଜର ଯୁଗ ଯୁଗର ଅନୁଭୂତି ପ୍ରସୂତ ଚିନ୍ତା ଓ ଚେତନା ସମ୍ବଳିତ ସଂକ୍ଷିପ୍ତ ଅଥଚ ପ୍ରଭାବଶାଳୀ ଉକ୍ତି ଭାବେ ଏଥିରେ ବିଦୃପ, ରସବୋଧ, ସୌନ୍ଦର୍ଯ୍ୟଚେତନା ଓ ଲୋକଚେତନାର ପରିପ୍ରକାଶ ଘଟିଥାଏ । ନିରକ୍ଷର ସମାଜରେ ଏହା ଲୋକ ବିଶ୍ୱାସ ଓ ଚଳଣିର ଧାରକ ତଥା ବାହକ । ଜଗତମାଳି ଲୋକଙ୍କ ଦୈନନ୍ଦିନ ଜୀବନାନୁଭୂତିରୁ ସୃଷ୍ଟି ହୋଇ ଥିବାରୁ ଏଥିରେ ପାରିବାରିକ, ସାମାଜିକ, ଅର୍ଥନୈତିକ, ଧର୍ମୀୟ ଓ ଗୋଷ୍ଠୀଗତ ଜୀବନର ସ୍ୱରୂପ ଉଦ୍‌ଘାଟିତ ହୋଇଥାଏ । ଏହା ଅତ୍ୟନ୍ତ ରସପୂର୍ଣ୍ଣ ଓ ଚିତ୍ର ଧର୍ମୀ ପଦେ/ ଦି’ପଦ ବିଶିଷ୍ଟ ଉକ୍ତି । ଏଥିରେ ଲୋକଙ୍କ ପାଣ୍ଡିତ୍ୟ, ରସିକତା ଓ ଅନ୍ତର୍ଦୃଷ୍ଟି ନିହିତ ଥାଏ । ଏହି ଲୋକୋକ୍ତି ମଧ୍ୟରେ ଜଗତମାଳି, ପ୍ରବାଦ ପ୍ରବଚନ ଓ ନାଁ ଦିଆ

ପ୍ରଧାନ । ଲୋକ ଜୀବନ ସହ ଉଚ୍ଚତମାନ୍ୱିତ କିପରି ଅଙ୍ଗାଙ୍ଗୀ ଭାବେ କିପରି ଜଡ଼ିତ ଲକ୍ଷ୍ୟ କରାଯାଇ ପାରେ । ଏଠାରେ କିଛି ଉଚ୍ଚତମାନ୍ୱିତ ଆଲୋଚନା କରାଯାଇ ପାରେ ।

ଦାରିଦ୍ର୍ୟର କଷ୍ଟାଘାତରେ ଲହୁଲୁହାଣ ହୋଇ ହାତ ଭଙ୍ଗା ପରିଶ୍ରମ କରି ମଧ୍ୟ ମୁଠାଏ ଦାନା ଓ ଖଣ୍ଡିଏ କନା ଯୋଗାଡ଼ କରି ପାରେ ନାହିଁ ଆଦିବାସୀ ମଣିଷଟିଏ । ଏହି ବ୍ୟଥା ଓ ବେଦନା ଲୋକ ହୃଦୟରୁ ନିସ୍ସୃତ ହୋଇଥାଏ ଓ ଯଥା: “ରକତ ହେଲେ ଅକତ ନାହିଁ, ଅକତ ହେଲେ ରକତ ନାହିଁ” । ଅର୍ଥାତ୍, ଯେତେ ଯାହା କଲେ ମଧ୍ୟ ସବୁ ବେଳେ ନିଅଣ୍ଟ ହୋଇ ଯେତେ ନ ପୁରିବା । କେତେକ ବ୍ୟକ୍ତି ହାତରେ ଧନ ନଥାଇ ବହୁ ଆଡ଼ମ୍ବରପୂର୍ଣ୍ଣ ଯୋଜନା କରିଥାନ୍ତି । ଏପରି ଲୋକଙ୍କ ଉଦ୍ଦେଶ୍ୟରେ ବ୍ୟଙ୍ଗାତ୍ମକ ଭାବେ କୁହାଯାଇଛି – “ଘରେ ନାହିଁ ରନ୍ଧା ଦୁଆରେ ଭଜଣ ବନ୍ଧା” ଅର୍ଥାତ୍, ହାତରେ ନ ଥାଇ ଧନ ପୁଅ ବାହା କରି ମନ । ମଣିଷକୁ ଯେତେ ଚାଖଣ୍ଡେ ପାଇଁ ସବୁକିଛି ଅଭିନୟ କରିବାକୁ ପଡ଼େ । ଏହି ମର୍ମରେ କୁହାଯାଇଛି – “ଯେତେ କାକୃତିକି ମାଟିଆ ଯୋଗୀ”, ଅର୍ଥାତ୍, ଯେତେ ପାଇଁ ସବୁ ନାଚ । ଜନଜାତି ସମାଜରେ ମାୟୁଁ ଝିଅକୁ ବାହା ହେବା ପରମ୍ପରା ରହିଛି । ଏଣୁ ମାୟୁଁ ଝିଅ ଉତ୍ତମ ପାତ୍ରୀ ଭାବେ ବିବେଚିତା । ଏ ସମ୍ପର୍କିତ ପ୍ରବାଦଟି – “ମାମା ଝି ଗୁଡ଼ ଘି” ।

ନାଁ ଦିଆ କୋରପୁଟରେ ଦାନ୍ତ ବା ବାକନା ରୂପେ ପରିଚିତ ଓ ଏଥିରେ ବୁଦ୍ଧିର ପରୀକ୍ଷଣ, ଜ୍ଞାନର ଅନୁଶୀଳନ ଓ ହାସ୍ୟ ରସର ପରିପ୍ରକାଶ ଘଟିଥାଏ । ଏହା ମୁଖ୍ୟତଃ ବିଭିନ୍ନ ନିତ୍ୟ ବ୍ୟବହାରୀୟ ବସ୍ତୁ, ମଣିଷ, ଜୀବଜନ୍ତୁ, ସୂର୍ଯ୍ୟଚନ୍ଦ୍ର, ଜଳଅଗ୍ନି, ଦେବଦେବୀ, ବୃକ୍ଷଲତା, ଫୁଲଫଳ ପ୍ରଭୃତି ଉପରେ ପର୍ଯ୍ୟବସିତ । ପ୍ରଶ୍ନ କର୍ତ୍ତା ଗଦ୍ୟ ବା ପଦ୍ୟଧର୍ମୀ ପ୍ରଶ୍ନ ପଚାରି ଶ୍ଳୋକାଙ୍କ ବୁଦ୍ଧି ପରୀକ୍ଷା କରିଥାଏ । ଏଠାରେ ନମୁନା ସ୍ୱରୂପ କେତୋଟି ନାଁ ଦିଆ ର ସୂଚନା ପ୍ରଦାନକରା ଯାଉଛି – “ଶିଞ୍ଜା ଆତେ ମଞ୍ଜି ନାହିଁ ଝିକି ରୋପିଲେ ଜିଏ ନାହିଁ” । (ଉତ୍ତର:ଛତୁ) “ତାର ଉପରେ ତାର ଉପରେ ବସିଲା ଆତେ ତସିଲଦାର” । (ଉତ୍ତର:ବୁଢ଼ିଆଣୀ) “ଚୁନ ଗରକେ ବାଟ ନାହିଁ” । (ଉତ୍ତର: ଅଣ୍ଡା)

ଉପସଂହାର: ଦକ୍ଷିଣ ଓଡ଼ିଶା ଜନଜାତି ସଂସ୍କୃତି ଓ ସାହିତ୍ୟର ଗନ୍ତାଘର । ଏହି ମାଟିର ଲୋକ ମୁଖରେ ରାଶି ରାଶି ଗୀତ, କାହାଣୀ, କିମ୍ବଦନ୍ତୀ, ମିଥ, ଲୋକୋକ୍ତି ପ୍ରଭୃତି ପୁରୁଷାନୁକ୍ରମେ ଅଲିଖିତ ଭାବେ ପିଢ଼ି ପରେ ପିଢ଼ି ଗଢ଼ିଆସିଛି । ଏଗୁଡ଼ିକର ଲିଖିତ ରୂପ ନଥାଇ ମଧ୍ୟ ଶହ ଶହ ବର୍ଷ ଧରି ଲୋକ ମୁଖରେ ବଞ୍ଚି ରହିବା ମୂଳରେ ଏସବୁର ସାମାଜିକ ଉପାଦେୟତା ଓ କଳାତ୍ମକ ସୌନ୍ଦର୍ଯ୍ୟ ଦାୟୀ ବୋଲି କହିଲେ ଅତ୍ୟୁକ୍ତି ହେବନାହିଁ । ନିଜ ଭିତ୍ତିମାଟି ପ୍ରତି ପ୍ରବଳ ମୋହ, ଗୋଷ୍ଠୀଗତ ଜୀବନ, ଏକତା, ଦୟା, କ୍ଷମା, ଆତିଥ୍ୟ, ସହଭାଗିତା, ସହଯୋଗିତା, ବଦାନ୍ୟତା, ଭାତୃତ୍ୱ, ବିଶ୍ୱଦୃଷ୍ଟି ଓ ଦର୍ଶନ ପ୍ରଭୃତି ମହାନ ଗୁଣାବଳୀ ଏବଂ ନିଜ ପାରମ୍ପରିକ ଦେଶୀୟ ଜ୍ଞାନ କୌଶଳରେ ସମୃଦ୍ଧ ଦକ୍ଷିଣ ଓଡ଼ିଶାର ଜନଜାତି ଲୋକ ସମାଜ ଓ ଏହିସବୁ ମାନବିକ ଗୁଣାବଳୀରୁ ଏମାନଙ୍କ ସଂସ୍କୃତିର ମହାନତା ଓ ଉତ୍କର୍ଷ ପ୍ରତିପାଦିତ । ଏମାନଙ୍କ ମୌଖିକ କଳାରେ ସତ୍ୟ, ଶିବ, ସୁନ୍ଦରର ପ୍ରଣବ ଓଂକାର ଅନୁରଣିତ । ଏହି ଭୂଖଣ୍ଡର ଜନଜାତି ମାନଙ୍କ ଯୌତୁକ ବିହୀନ ଆଦର୍ଶ ବିବାହ, ପ୍ରକୃତି ଓ ପରିବେଶ ପ୍ରତି ପ୍ରଗାଢ଼ ମମତାବୋଧ, ଐକାନ୍ତିକ ବିଭୁ ପ୍ରୀତି ତଥା ବିଶ୍ୱ ଚିନ୍ତା ଚେତନାରେ ଅନୁପ୍ରାଣିତ ଏହି ପ୍ରକୃତିର ସନ୍ତାନମାନେ ଭାରତୀୟ ମହାନ ସଭ୍ୟତା ଓ ସଂସ୍କୃତିର ଆଦି ନିର୍ମାତା । ଆଜି ଆଧୁନିକତାର ପ୍ରବଳ ଚାପରେ, ଶିକ୍ଷ ସଭ୍ୟତାର ଗୁରୁ ଗମ୍ଭୀର ନାଦରେ, ବହୁଦେଶୀୟ ରାଷ୍ଟ୍ରୀୟ କମ୍ପାନୀମାନଙ୍କ ବଜାର ସଂସ୍କୃତିର ପ୍ରଲୋଭନରେ, ବିଶ୍ୱ ଉଦାରୀକରଣର ପ୍ରଭାବରେ ଓ ବିପ୍ଳାବନ ହେତୁ ନିଜ ଭିତ୍ତିମାଟିରୁ ଉଛେଦ ହେବା ଫଳରେ

ଜନଜାତିଙ୍କ ଭାଷା, ସଂସ୍କୃତି ଓ ବଞ୍ଚିବାର କଳା ବିପନ୍ନ ଓ ଜମି, ଜଳ ଓ ଜଙ୍ଗଲ ପାଇଁ ଅହରହ ଲଢେଇ କରୁଥିବା ଆଦିବାସୀ ମଣିଷ ତା'ର ମହନୀୟ ସଂସ୍କୃତିକୁ ବଞ୍ଚାଇ ରଖିବାରେ ଅସମର୍ଥ। ସମ୍ପ୍ରତି ଯୁବ ପିଢ଼ି ନିଜ ସଂସ୍କୃତିକୁ ଅଲୋଡ଼ା ମନେ କରୁଥିବା ଲକ୍ଷ୍ୟକରାଯାଏ, କାରଣ ସେମାନଙ୍କ ପାଠ୍ୟ ପୁସ୍ତକରେ ନିଜ ଭାଷା ଓ ସଂସ୍କୃତି ସ୍ଥାନ ପାଇ ନଥିବାରୁ ଏମାନେ ନିଜ ସଂସ୍କୃତି ପ୍ରତି ହେୟ ଜ୍ଞାନ ମନେ କରିଥାନ୍ତି। ଏଥି ପାଇଁ ବିଦ୍ୟାଳୟ ସ୍ତରରେ ଶିକ୍ଷା ଦାନର ମାଧ୍ୟମ ସେମାନଙ୍କ ମାତୃ ଭାଷାରେ ହେବା ସହ ପାଠ୍ୟ ପୁସ୍ତକରେ ଏହି ସଂସ୍କୃତିର ଉତ୍କର୍ଷ ପ୍ରସଙ୍ଗସବୁକୁ ସ୍ଥାନ ଦେବା ବାଞ୍ଛନୀୟ। ଯାହା ଫଳରେ ନୂଆ ପିଢ଼ିର ପିଲାମାନେ ଆଗ୍ରହର ସହ ସେମାନଙ୍କ ସଂସ୍କୃତିକୁ ବଞ୍ଚାଇ ରଖିବାରେ ଯତ୍ନଶୀଳ ହୋଇ ପାରିବେ। ଏ ସମ୍ପର୍କରେ ଆମର ଶିକ୍ଷାବିତ, ନୀତି ନିର୍ଦ୍ଧାରକ, ପ୍ରଶାସକ, ରାଜନେତା ପ୍ରମୁଖ ଗମ୍ଭୀର ଭାବେ ଚିନ୍ତା କରିବା ଜରୁରୀ ମନେ ହୁଏ। ଜୀବନକୁ ସରସ, ସୁନ୍ଦର ଓ ରସାଶିତ କରିଆସିଥିବା ଏହି ମୂଲ୍ୟବାନ ସଂସ୍କୃତିର ବିଭିନ୍ନ ବୈଭବ ଅନ୍ଧାର ଗିରି ଗୁହା ଭିତରେ ହଜି ଯିବା ପୂର୍ବରୁ ଆମକୁ ଏ ସବୁର ସଂରକ୍ଷଣ, ଗବେଷଣା ଓ ଚର୍ଚ୍ଚା ନିମନ୍ତେ ଯତ୍ନବାନ ହେବା ଅତ୍ୟନ୍ତ ଜରୁରୀ।

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We shall have to work, giving up altogether all desire for results. People will call us both good and bad. But we shall have to work like lions, keeping the ideal before us, without caring whether the wise ones praise or blame us.

ପଞ୍ଜିତ ଓଡ଼ିଶାରେ ‘କଥାନି’ର ସରୂପ, ପରମ୍ପରା ଓ ପରିବେଷଣ

ଡଃ ସଞ୍ଜୟ କୁମାର ବାଗ

ପୂର୍ବୀଞ୍ଚଳ ଭାଷାକେନ୍ଦ୍ର

ଭୁବନେଶ୍ୱର

ଆମେ ସମସ୍ତେ କଥାନି ଶୁଣିଛୁ, ଶୁଣି ଆସୁଛୁ । ସମ୍ପ୍ରତି ଗଣମାଧ୍ୟମ ବା ଆଧୁନିକତା ପ୍ରଭାବ କିମ୍ବା ଅନ୍ୟକୌଣସି କାରଣରୁ ଆଉ କଥାନି କଥନ ଶୁଣିବାକୁ ମିଳୁନାହିଁ । ସହରାଞ୍ଚଳରେ ଗଣମାଧ୍ୟମ ବା ଆଧୁନିକତାର ପ୍ରଭାବରେ ଯେ କଥାନି କୁହାଯାଉନି ତାହା ନୁହେଁ । ଏଠି ବି କଥାନି କୁହାଯାଉଛି । ତେବେ, ଏହା ଆଲୋଚିତ କଥାନି ପରମ୍ପରାଠାରୁ ଭିନ୍ନ ଏବଂ ଏକ ସ୍ୱତନ୍ତ୍ର ଆଲୋଚନାର ଅପେକ୍ଷା ରଖେ ।

“କଥାନି” ସାଧାରଣତଃ ମନୋରଞ୍ଜନ ପାଇଁ ପରିବେଷଣ କରାଯାଏ । ତେବେ, ଏଗୁଡ଼ିକ ନୈତିକ ତଥା ଶୈଷିକଗୁଣ ସମ୍ପନ୍ନ ମଧ୍ୟ । କଥାନିରେ ଥିବା ଉଦାହରଣ, ନୀତିବାକ୍ୟ, ସଂସ୍କାର, ଉପଦେଶ, ସାମାଜିକ ଚିତ୍ର ଶ୍ଳୋକାଙ୍କୁ ବହୁଭାବରେ ପ୍ରଭାବିତ କରିଥାଏ । ଆମେ ଜାଣୁ କଥାନିଗୁଡ଼ିକ ମୁଖ୍ୟତଃ କାଳ୍ପନିକ । କିନ୍ତୁ ଏଥିରେ ନିକଟ ଅତୀତରେ ଘଟିଥିବା ସତ୍ୟ ଘଟଣାର ଆଖ୍ୟାନ ମଧ୍ୟ କଥାନି ଭାବରେ ପରିବେଷିତ ହୋଇଥାଏ । କଥାନି ସତ୍ୟ ଘଟଣା ଆଧାରିତ ହେଲେ ମଧ୍ୟ ଏଗୁଡ଼ିକୁ ଐତିହାସିକ ତଥ୍ୟ ଭାବରେ ଗ୍ରହଣକରାଯାଏ ନାହିଁ । ଅବଶ୍ୟ, ଐତିହାସିକ ପ୍ରେକ୍ଷାପଟ୍ଟରେ ମୌଖିକ କାହାଣୀର ତଥ୍ୟକୁ ସତ୍ୟାର୍ପିତ କରି ଇତିହାସ ବା କୌଣସି ଏକ ଘଟଣାକ୍ରମର ନୂତନ ଇତିହାସ ନିର୍ମାଣରେ ବା ମୌଖିକ ଇତିହାସର ଅଧ୍ୟୟନରେ ଏହାର ଉପଯୋଗ କରାଯାଇପାରେ ।

କଥାନିର ସରୂପ

ଯେଉଁ ଗପ ବା କଥାନି ପାରମ୍ପରିକଭାବେ ପ୍ରକାଶିତ ତଥା ପରିବେଷିତ ହୋଇଥାଏ ତାହାକୁ ଲୋକକଥା, ଲୋକକାହାଣୀ ବା କଥାନି କୁହାଯାଏ । ଗୋଷ୍ଠୀ ତଥା ଅଞ୍ଚଳ ଭେଦରେ କଥାନି ବିଭିନ୍ନ ନାମରେ ପରିଚିତ ଯେମିତି ଭୁଞ୍ଜିଆ ଗୋଷ୍ଠୀ ଏହାକୁ “ଗୋଏଠ୍” କହୁଥିବାବେଳେ ସାନ୍ତାଳୀରେ “କହନି”, ମୁଣ୍ଡାରୀରେ “ଗାମ୍”, କୁଆଙ୍ଗରେ “ଆଗ”, ସଉରାରେ “କରାଇବିର” ଗୋଷ୍ଠି ଗୋଷ୍ଠୀରେ “ପାଲଲୋ” ଭାବରେ ପରିଚିତ । ଅନ୍ୟ ଲୋକ ଉପାଦାନପରି ଏହା ସମ୍ପୃକ୍ତ ଗୋଷ୍ଠୀର ସଦସ୍ୟମାନଙ୍କ ମଧ୍ୟରେ ପାରମ୍ପରିକ ରୂପରେ ତଥା ମୌଖିକ ଭାବରେ ସମ୍ପ୍ରସାରିତ ହୋଇଥାଏ ଏହା ସହିତ ଉପାଦାନର ‘ଭିନ୍ନରୂପ’ ତଥା ‘ପ୍ରକାରାନ୍ତରରୂପ ବା ଅଙ୍ଗ-ଭିନ୍ନରୂପ’ ଦେଖିବାକୁ ମିଳେ ।

କଥାନିଗୁଡ଼ିକ ସମାଜର ସାଂସ୍କୃତିକ ଦର୍ପଣ, ଯାହା ସାମାଜିକ ଅନୁଷ୍ଠାନ, ପାରମ୍ପରିକ ବୈଷିୟ ଜ୍ଞାନ, ଲୌକିକତା ଓ ଅଲୌକିକତା ତଥା ସାମାଜିକ ବିଶ୍ୱାସ ଓ ଦୃଷ୍ଟିଭଙ୍ଗୀକୁ ସୁସଂହତଭାବେ ପ୍ରକାଶ କରିଥାଏ । ଏହା ସହିତ ସଂସ୍କୃତିର ପ୍ରଭାବଶାଳୀ ଉପାଦାନ, ସାଂସ୍କୃତିକ ସଂରଚନା, ମୂଲ୍ୟବୋଧ, ଏବଂ ସାଂସ୍କୃତିକ ଲକ୍ଷ୍ୟ ଆଦିର ଚିତ୍ର ପ୍ରଦାନ କରିଥାଏ,

ଯାହାକୁ କି ସାଂସ୍କୃତିକ ଚେତନାର ଅନୁଭବ ଓ ପ୍ରମାଣ ଭାବରେ ଆମେ ଗ୍ରହଣ କରିପାରିବା । କଥାନି ସମାଜରେ ବ୍ୟବହାରିକ ଜ୍ଞାନର ଆହରଣପାଇଁ ପରିସର ସୃଷ୍ଟିକରିଥାଏ । ନୈତିକତାକୁ ପ୍ରତିଷ୍ଠିତ କରିବା ସହିତ ଦୈନନ୍ଦିନ ଜୀବନର ନିର୍ଦ୍ଦିଷ୍ଟ ଅବଧାରଣା ଓ ବିଶ୍ୱାସକୁ ପରିବର୍ତ୍ତିତ କରିବାରେ ସହାୟକ ହୋଇଥାଏ । ବିଭିନ୍ନ କର୍ମକାଣ୍ଡ ତଥା ଦୈନନ୍ଦିନ ଜୀବନକୁ ନିୟମବଦ୍ଧ ଓ ଶୃଙ୍ଖଳିତ କରେ । ପାରମ୍ପରିକ ଆସ୍ଥା ଓ ଆଦିମ ବୌଦ୍ଧିକାଧିକାରକୁ ଅତୁଟ ରଖିବାରେ ସାହାଯ୍ୟ କରେ । ସମାଗ୍ରିକ ଭାବରେ ପାରମ୍ପରିକ ସମାଜରେ କଥାନି ଏକ ଶିକ୍ଷଣ ପ୍ରକ୍ରିୟା ଭାବରେ କାର୍ଯ୍ୟକରେ । ସାଧାରଣ ଆଚାର ବ୍ୟବହାର, ବିଭିନ୍ନ ନୀତିନିୟମ, ଶ୍ରମଶୀଳତା ତଥା ଦୈନନ୍ଦିନ ଜୀବନର ବହୁବିଧ ଶିକ୍ଷା କଥାନିରୁ ମିଳିଥାଏ । ଶିଶୁ-କିଶୋରମାନଙ୍କ ପାଇଁ ଏହା ଏକ ଶିକ୍ଷାୟତନ ଭାବରେ ମଧ୍ୟ କାର୍ଯ୍ୟକରେ । ସେହିପରି ଅନେକ ବିଧିବିଧାନର ଅନୁମୋଦନକାରୀ ଭାବରେ ମଧ୍ୟ ବ୍ୟବହାର ହୋଇଥାଏ । କଥାନି ସାମାଜିକ ଅନୁମୋଦନ ତଥା ଅଗ୍ରାହ୍ୟପାଇଁ ବ୍ୟବହୃତ ହୋଇପାରେ, ସାମାଜିକ ନିନ୍ଦା-ପ୍ରଶଂସା ତଥା ବୈଧାନିକ ସତର୍କତା ସାମାଜିକ ବିଭେଦକାରୀ ସମସ୍ୟାର ସମାଧାନ କରିବା ସହିତ ଦଣ୍ଡବିଧାନ ବ୍ୟବସ୍ଥାକୁ ମଧ୍ୟ ଅନୁମୋଦନ କରିଥାଏ । ଅତଏବ, ଏହିସବୁ ଆୟାମକୁ ଆଧାରକରି ଆମେ ଏଠାରେ କଥାନିର କେତୋଟି ବୈଶିଷ୍ଟ୍ୟକୁ ସଂକ୍ଷେପରେ ଏପରି ଭାବରେ ଉଲ୍ଲେଖ କରିପାରିବା –

୧. ଅନ୍ୟ ଲୋକ ଉପାଦାନ ପରି କଥାନି ମଧ୍ୟ କେତେବେଳେ କିଏ ସୃଜନ କରିଥିଲା କହିବା କଷ୍ଟକର । ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ଗୋଷ୍ଠୀରେ ସମସ୍ତ ସଦସ୍ୟ ଏହାର ସର୍ଜନ ଏବଂ ପରିବେଷଣ ସହିତ ସମ୍ପୃକ୍ତ ଥାଆନ୍ତି ।

୨. ଗୋଟିଏ କଥାନି ପରମ୍ପରାକ୍ରମେ ଗୋଟିଏ ଗୋଷ୍ଠୀଠାରୁ ଆଉ ଗୋଟିଏ ଗୋଷ୍ଠୀକୁ ଜଣକ ପାଖରୁ ଆଉ ଜଣକ ପାଖକୁ ଏକ ପରିବେଷଣ ପ୍ରକ୍ରିୟାରେ ସମ୍ପ୍ରସାରିତ ହୋଇଥାଏ ।

୩. କଥାନିଗୁଡ଼ିକରେ ପରିବେଶ ଏବଂ ପ୍ରସଙ୍ଗକ୍ରମେ ନୂତନ ସଂଯୋଜନା ଦେଖାଯାଏ ।

୪. ପ୍ରତି ପରିବେଷଣରେ କଥାନିଗୁଡ଼ିକ ନୂତନ ଭାବରେ ପରିପ୍ରକାଶିତ ହେବା ସହିତ ଏହାର ‘ପ୍ରକାରାନ୍ତର ରୂପ’ ବେଳେବେଳେ ‘ଭିନ୍ନରୂପ’ ଦେଖିବାକୁ ମିଳେ ।

୫. ସାମାଜିକ ରୀତିନୀତି ପ୍ରସଙ୍ଗରେ କଥିତ ହେଉଥିବା କଥାନିଗୁଡ଼ିକ ବେଳେବେଳେ ଅନ୍ୟ ପ୍ରସଙ୍ଗରେ ପରିବେଷିତ ହେବାରେ ନିୟମଜନିତ ବାଧକତା ରହିଥାଏ । ଉଦାହରଣସ୍ୱରୂପ, ବିଭିନ୍ନ ଗୋଷ୍ଠୀର “ବଂଶାବଳୀ ମିଥୁ ଅନ୍ୟ ସମୟରେ ତଥା ଅନ୍ୟ ଗୋଷ୍ଠୀର ଲୋକଙ୍କ ପାଖରେ ପରିବେଷଣ କରାଯାଏ ନାହିଁ । ସେହିପରି, “ବିନତି” ବା ଦେବଦେବୀଙ୍କ ପାଖରେ ଗୁହାର ଅନ୍ୟ ସମୟରେ ପରିବେଷଣ ଅସମ୍ଭବ ।

୬. ଲୋକଧାରାର ଅନ୍ୟ ଉପାଦାନର ପରିବେଷଣ ପରି କଥାନିର ପରିବେଷଣରେ ମଧ୍ୟ ଜଣେ ଜଣେ ସିଆନ୍ କଥକ ଥାଆନ୍ତି ଯାହାକୁ କଥାନି ପରିବେଷଣ କରିବାକୁ ସମ୍ପୃକ୍ତ ତଥା ସ୍ଥାନୀୟ ସହାବସ୍ଥିତ ଗୋଷ୍ଠୀର ସଦସ୍ୟ ଅନୁରୋଧ କରିଥାନ୍ତି ।

୭. ପ୍ରତ୍ୟେକ କଥାନିର ପ୍ରାରମ୍ଭରେ “ପ୍ରାରମ୍ଭିକା” ବା “କଥାନିକା (warming up rhymes or narratives)” ଥାଏ ଯାହାକୁ “ବତରିନି” ଭାବରେ କେହିକେହି ପରିଚିତ କରିଥାନ୍ତି ଏବଂ ଶେଷରେ ଥାଏ “କଥାମୁକ୍ତି (closing up rhymes or narratives)” ଯାହା “ଝରଲେନ୍” ଭାବରେ ମଧ୍ୟ ପରିଚିତ ।

୮. କଥାନିଗୁଡ଼ିକ ସମ୍ପୃକ୍ତ ଗୋଷ୍ଠୀର କଥିତ ଭାଷାରେ ପ୍ରକାଶିତ ହେଉଥିବାରୁ ଏହା ସରଳ ଏବଂ ସମ୍ପୃକ୍ତ ଗୋଷ୍ଠୀର ସଦସ୍ୟଙ୍କପାଇଁ ଗ୍ରହଣୀୟ ହୋଇଥାଏ ।

୯. କଥାନି ପରିବେଷଣକାଳରେ ପ୍ରାସଙ୍ଗିକତା ଦୃଷ୍ଟିରୁ ବେଳେବେଳେ ଗୀତର ସଂଯୋଜନା ଦେଖାଯାଏ, ଏବଂ ଏହା ସହିତ ପରିବେଷଣକାରୀଙ୍କ ଅଙ୍ଗଭଙ୍ଗୀ କରିବା ମଧ୍ୟ ଦୃଷ୍ଟିଗୋଚର ହୋଇଥାଏ । ସେହିପରି, କିଛି କଥାନି କେବଳ ଗୀତ ମାଧ୍ୟମରେ ହିଁ ପରିବେଷିତ ହୋଇଥାଏ । ଏହାର ଉଦାହରଣ ଭାବରେ ବିଭିନ୍ନ ପ୍ରଜାତିକ ବଂଶାବଳୀ ମିଥୁକୁ ନେଇପାରିବା । ସେହିପରି, କିଛି କଥାନି ଚିତ୍ର ବା ଅନ୍ୟ ଉପକରଣକୁ ଆଧାର କରି କଥିତ ହୋଇଥାଏ, ଉଦାହରଣସ୍ୱରୂପ ସାତ୍ତାଳ ଗୋଷ୍ଠୀର “ଚାନ୍ଦରବାଦର” ଓ “ପଟକର” ପରମ୍ପରାକୁ ଗ୍ରହଣ କରାଯାଇପାରେ ।

୧୦. କଥାନିର ପରିବେଷଣରେ ଶ୍ରୋତା ତଥା ଅନ୍ୟ ଅଂଶଗ୍ରହଣକାରୀଙ୍କ ଭୂମିକା ଉଲ୍ଲେଖନୀୟ । ଏମାନେ କଥାନି ପରିବେଷଣରେ ତୃଟିବିଚ୍ୟୁତି ଲକ୍ଷ୍ୟକଲେ ତାହାକୁ ସୁଧାରିବା ସହିତ ଆବଶ୍ୟକୀୟ ସଂଯୋଜନା ମଧ୍ୟ କରିଥାଆନ୍ତି ।

୧୧. କଥାନିଗୁଡ଼ିକ କେବଳ ମନୋରଞ୍ଜନପାଇଁ ନୁହେଁ, ଏହାର ପରିବେଷଣ ବେଳେବେଳେ ଏକ ସାମାଜିକ ସାଂସ୍କୃତିକ ଆବଶ୍ୟକତାର ପରିପୂରକ ମଧ୍ୟ ହୋଇଥାଏ ।

୧୨. ପରିବେଷଣକାଳରେ ପରିବେଷଣକାରୀ କଥାନି ସହିତ ସାମାଜିକ ରକ୍ଷାକରି ପରିବେଷଣ ଏବଂ ସମୟ-ସ୍ଥାନିକ ଆଖ୍ୟାନ ପ୍ରସ୍ତୁତ କରିବା ମଧ୍ୟ କଥାନି ପରିବେଷଣର ଅନ୍ୟ ଏକ ଆୟାମ ।

କଥାନିର ବିଭାଗୀକରଣ

ଓଡ଼ିଆ ଲୋକଧାରାରେ ବିଭିନ୍ନ ଗୋଷ୍ଠୀରେ ବିଭିନ୍ନ ପ୍ରସଙ୍ଗ ଓ ପରିବେଷଣରେ ଅସଂଖ୍ୟ କାହାଣୀ ବା କଥାନି ପରିବେଷିତ ହେଉଛି ତଥା ହୋଇଆସୁଛି, ଏବଂ ପ୍ରାରମ୍ଭିକ ପର୍ଯ୍ୟାୟରୁ ଓଡ଼ିଆ ଲୋକତତ୍ତ୍ୱବିଦ୍‌ମାନେ ଏହାର ସଂଗ୍ରହକାର୍ଯ୍ୟ ସହିତ ବିଭାଗୀକରଣ ଏବଂ ଅନୁଶୀଳନ କରିବାକୁ ମଧ୍ୟ ପ୍ରୟାସ କରିଆସିଛନ୍ତି । ଏହି ବିଭାଗୀକରଣ ସାଧାରଣତଃ ‘ବିଷୟବସ୍ତୁ’ ଆଧାରିତ ଓ କେତେକାଂଶରେ ସ୍ୱରୂପ ଆଧାରିତ । ବିଷୟବସ୍ତୁ ଆଧାରିତ କଥାନିଗୁଡ଼ି ହେଉଛି ୧. ପୌରାଣିକ କଥା, ୨. ଓଷାବ୍ରତ, ୩. ସନ୍ତୁ ଓ ଭକ୍ତ କଥା, ୪. କିମ୍ବଦନ୍ତୀ, ୫. ପାଲା, ୬. ମାହାତ୍ମ୍ୟ କଥା, ୭. ଲୌକିକ କଥା, ୮. ଐତିହାସିକ, ୯. ସାମାଜିକ, ୧୦. ବୃତ୍ତି ଓ ଜାତିଭିତ୍ତିକ, ୧୧. ନୀତି ବିଷୟକ, ୧୨. ପଶୁପକ୍ଷୀ ଓ ସରୀସୃପ ବିଷୟକ, ୧୩. ଅତିପ୍ରାକୃତ ଓ ଅଲୌକିକ କଥାନ । ସେହିପରି ‘ସ୍ୱରୂପ’ ଆଧାରିତ କଥାନିଗୁଡ଼ିକର ବିଭାଗୀକରଣ ହେଉଛି, ୧. ରହସ୍ୟ ଓ ଧନ୍ଦା, ପହଳିଭିତ୍ତିକ ତଥା ପ୍ରଶ୍ନୋତ୍ତରଭିତ୍ତିକ ବା ବ୍ୟାଖ୍ୟାନକାରୀ କଥାନି, ୨. ଦୀର୍ଘ କଥାନି, ୩. ଦୃଢ଼ାତ୍ମକ କଥାନି, ୪. ସୂତ୍ର କଥାନି ।

କେବଳ ଲୋକଧାରାର ଗବେଷକ ବା ଆଲୋଚକ ନୁହନ୍ତି, ଲୋକମାନସରେ ମଧ୍ୟ ବିଷୟବସ୍ତୁ, ବୈଶିଷ୍ଟ୍ୟ ଏବଂ ପରିବେଷଣଶୈଳୀ ଭିତ୍ତିରେ କଥାନିଗୁଡ଼ିକର ବିଭାଗୀକରଣ ଦେଖିବାକୁମିଳେ । ଏହି ବିଭାଗୀକରଣ ଓ ନାମକରଣ ସଠିକ, ଏବଂ ଯୁକ୍ତିଯୁକ୍ତ ମଧ୍ୟ ମନେହୋଇଥାଏ । ଲୋକତତ୍ତ୍ୱବିଦ୍‌ ଦୋଳଗୋବିନ୍ଦ ବିଶିଙ୍କ ଏକ ପ୍ରବନ୍ଧକୁ ଆଧାରକରି ପଣ୍ଡିତ ଓଡ଼ିଶାର ଲୋକ ପରମ୍ପରାରେ କଥାନିକୁ କିପରି ବିଭାଗୀକରଣ କରାଯାଇଛି ଏଠାରେ ଉଲ୍ଲେଖ କରାଯାଇପାରେ । ଦୋଳଗୋବିନ୍ଦ ବିଶି ପଣ୍ଡିତ ଓଡ଼ିଶାର କଥାନିକୁ (କ) ମଥାନ କଥା (ସିତି, ଶିରା, ଗାଭାଆଦି ସୃଷ୍ଟିପୁରାଣ, ଲୋକପୁରାଣ,

ଜାତିପୁରାଣ ବା ବଂଶାବଳୀ ମିଥ୍ୟ ଓ ଲୋକକାବ୍ୟ), (ଖ) ଉପସନ୍ କଥା (ଜୀବ, ଉଦ୍ଭିଦ ଓ ପଦାର୍ଥ, ବିଭିନ୍ନ ବସ୍ତୁସକଳର ସୃଷ୍ଟି ପ୍ରସଙ୍ଗ ବିଶେଷତଃ ମିଥ୍ୟସକମୂହ), (ଗ) ଧାନ୍ୟ କଥା (ଦେବଦେବୀଙ୍କ ଧରାବତରଣ ଓ ଲୋକଶିକ୍ଷା ତଥା ଧର୍ମସ୍ଥାପନ ଉଦ୍ଦେଶ୍ୟରେ ବିଭିନ୍ନ ମାନବୋଚିତ ଲୀଳାପ୍ରସଙ୍ଗ ବର୍ଣ୍ଣିତ କଥାନି), (ଘ) ଖମନା (ଆରଣ୍ୟକ କଥାନିସମୂହ), (ଙ) ଯୁଗଳ (ପ୍ରଶ୍ନୋତ୍ତରୀ ବା ଓଗାଳ ତଥା ବିଶେଷତଃ ପଚାରଉତ୍ତର କଥା), (ଚ) ଚତରାଙ୍ଗି (ଲଘୁହାସ୍ୟ ବା ଚତୁର୍ଥ୍ୟପୁରୁଷ ବିନୋଦମୂଳକ କଥାନି ଯେଉଁଥିରେ ପ୍ରାୟ ବୌଦ୍ଧିକ ପ୍ରହେଳିକା ସ୍ଥାନ ପାଇଥାଏ), (ଛ) ଲବଙ୍ଗ (ଲୋକଶିକ୍ଷାମୂଳକ ସମୟୋପଯୋଗୀ ଲଘୁକଥାନି), (ଝ) ? (କିମ୍ବଦନ୍ତୀ ବା ଜନଶ୍ରୁତିର ସ୍ଥାନୀୟ ପରିଭାଷା ମିଳୁନାହିଁ। ତଥାପି କହନି, କୋଏନି ନାମରେ ମିଳୁଥିବା କିଛି କଥାନିକୁ ଏଥିରେ ଅନ୍ତର୍ଗତ କରାଯାଏ), (ଞ) ଟୋବୋରୋଟୋ (ଲବଙ୍ଗଧର୍ମୀ ଓ ଛଳ-ଚତୁର କଥାନି) ଏବଂ (ଟ) ଲମକ୍ ବା ଦୀର୍ଘକଥାନି ଆଦି ଦଶ ଭାଗରେ ପରିଚିତ ହେବା ଆଲୋଚନା କରିଛନ୍ତି । ବିଶି ଲମକର (କ) ତଣାପଟିଆ, (ଖ) ତେଲାବାଟିଆ, (ଗ) ଗୁମାଗୁପିଆ, (ଘ) ଛିତାମୁଲିଆ, (ଙ) ଆରାତୁମିଆଁ, ଓ (ଚ) ଏକଧରସିଆ ଆଦି ଛଅଟି ଶୈଳୀ ବିଷୟରେ ଉଲ୍ଲେଖ କରନ୍ତି । କଥାନି ସମ୍ପର୍କିତ ବିଶିଷ୍ଟ ବିଶେଷ ଆଲୋଚନା ପାଇଁ ମହାବୀର ସାଂସ୍କୃତିକ ଅନୁଷ୍ଠାନ, ଭବାନୀପାଟଣା ପ୍ରକାଶିତ *କଳାହାଣ୍ଡିର ଲୋକକଥା* (୧୯୯୬) ଦୃଷ୍ଟବ୍ୟ ।

ଉପରୋକ୍ତ ବିଭାଗୀକରଣକୁ ଆଧାରକରି ଆମେ ଆମର ଆଲୋଚନା ଦୃଷ୍ଟିରୁ କଥାନିଗୁଡ଼ିକୁ ବିଷୟବସ୍ତୁ ତଥା ଆଖ୍ୟାନଶୈଳୀ ଦୃଷ୍ଟିରୁ ବିଭିନ୍ନ ଭାବରେ ବିଭାଗୀକରଣ ଉପାଦାନର ଆବଶ୍ୟକତା ଅନୁସାରେ ଏଥିରେ ପରିବର୍ତ୍ତନ କରିପାରିବା । ଯେମିତି ଏହି ପାରମ୍ପରିକ ବିଭାଗୀକରଣର ବାହାରେ ମଧ୍ୟ ଆଉ କିଛି ଯେମିତି ନିଷିଦ୍ଧ ବା ଯୌନ ସମ୍ପର୍କିତ କଥାନି ଶୁଣିବାକୁ ମିଳେ । ବିଭିନ୍ନ ସମବୟସ୍କ, କିମ୍ବା ଅସ୍ଥବୟସ୍କ ତାରତମ୍ୟ ଥିବା ସାଥୀମାନଙ୍କ ଭିତରେ ଏହାର ପରିବେଷଣ ହୋଇଥାଏ । ଲୋକକ୍ଷେତ୍ରରେ ଏହାର କୌଣସି ବିଭାଗୀକରଣ ଶୁଣିବାକୁ ମିଳିନାହିଁ, କିମ୍ବା ଲୋକତତ୍ତ୍ୱର କୌଣସି ଗବେଷକ ଏହାର ବିଭାଗୀକରଣ ବା ଅନୁଶୀଳନ କରିବା ଦୃଷ୍ଟିଗୋଚର ହୋଇନାହିଁ । ତେବେ, କେତେକ ଅଞ୍ଚଳ ଓ ଗୋଷ୍ଠୀରେ “ଲଚରପଚର”, “ଜୋରୋବୋଟୋ” କଥା ଭାବରେ ଏହାକୁ ପରିଚିତ କରାଯାଏ । ଏହି କାହାଣୀଗୁଡ଼ିକ ପରିଚିତ, ଦୂର-ପରିଚିତ, ଅନୁଶ୍ରୁତ ଘଟଣା ଓ ସମ୍ପର୍କକୁ ଆଧାର କରି କଥିତ ହୋଇଥାଏ । କଥନରେ ଅସ୍ଥ-ଅଧିକ କାଳ୍ପନିକତା ତଥା ରୋମାଞ୍ଚକତା ଥିଲେ ମଧ୍ୟ କଥାଟିର ଏକ ଶ୍ରୁତ ବା ଅନୁଭୂତ ଆଧାର ଥାଏ । ସେହିପରି, “ତାଏନ୍ କଥା” ବା ଭୂତ ଓ ତାହାଣୀ କଥାନି ମଧ୍ୟ ଏକ ଉଲ୍ଲେଖନୀୟ ବିଭାଗ ।

କଥାନିର ଆଖ୍ୟାନ-ସଂରଚନା

କଥାନିର ଆଖ୍ୟାନ ସଂରଚନା ସେଗୁଡ଼ିକର ପରିବେଷଣ ଭଳି ପାରମ୍ପରିକ । କଥାନିଗୁଡ଼ିକ ପିଢ଼ି ପରେ ପିଢ଼ି କଥିତ ହୋଇଚାଲିଛି । କିଛି ଅତୀତର ଘଟଣାବଳୀର କଥାନି ମଧ୍ୟ ଜଣକଠାରୁ ଅନ୍ୟ ଜଣକ ପାଖକୁ ସମ୍ପ୍ରସାରିତ ହୋଇ ପରିବର୍ତ୍ତିତ ରୂପରେ ନୂତନ ସଂଯୋଜନା ମଧ୍ୟରେ କଥିତ ପରିବେଷିତ ହୋଇଚାଲେ । ଲୋକତତ୍ତ୍ୱବିଦ୍‌ମାନେ କଥାନିର ଆଖ୍ୟାନ ସଂରଚନାର କେତୋଟି ଦିଗ ଉପରେ ଆଲୋଚନା କରିଛନ୍ତି ସେଗୁଡ଼ିକ ହେଉଛି- ସ୍ମୃତିଚାରଣ, ଆଶୁସଂରଚନା, ସୂତ୍ରାନୁସରଣ, ଓ ସହ-ସଂଯୋଜନା । କଥକମାନେ ପୂର୍ବରୁ ଶୁଣିଥିବା କଥାନିକୁ ନିଜ ସ୍ମୃତିରୁ ପୁନର୍କଥନ କରିଥାନ୍ତି । ଅତଏବ, ଲୋକତତ୍ତ୍ୱବିଦ୍‌ମାନେ ସ୍ମୃତିଚାରଣକୁ ସଂରଚନାର ମୁଖ୍ୟ କାରଣ ଭାବରେ ଗ୍ରହଣକରିବା ସହ ଏହାକୁ ବାରିକ ପରମ୍ପରାର ମୂଳବାହକ ରୂପରେ ଦେଖନ୍ତି । ପୁନର୍କଥନରେ ଅଂଶଗ୍ରହଣ କରିଥିବା ଶ୍ରୋତା, ଓ ପରିବେଶକୁ ଆଧାରକରି

ଅନେକ ଆଶୁ ବା ତତ୍କାଳିକ ସଂଯୋଜନା ଦେଖାଯାଏ । କିନ୍ତୁ ଅନେକ କ୍ଷେତ୍ରରେ ଅବିକଳ ସ୍ମୃତିଚାରଣ ଅସମ୍ଭବ ମନେହୁଏ । କାରଣ, ସମୟ, ସ୍ଥାନ ଓ ସଂସ୍କୃତିର ପରିବର୍ତ୍ତନ ବା ବିବିଧତା, ଦୀର୍ଘକାଳଧରି ଅବିକଳ ସ୍ମୃତିଚାରଣ ଦିଗରେ ମାନବିକ ଅସାମର୍ଥ୍ୟ । ପ୍ରକୃତି ଓ ପରିବେଶର ପ୍ରଭାବ, ବିଭିନ୍ନ ଘଟଣାବଳୀ, ସାଂସ୍କୃତିକ ସଂଘର୍ଷ ଏବଂ ଆଦାନପ୍ରଦାନ ଆଦି ମଧ୍ୟ ଅନେକ ସମୟରେ ମୂଳ କଥାନିରେ ବ୍ୟତିକ୍ରମ ଆଣିଥାଏ । ସେହିପରି, ସୂତ୍ରାନୁସରଣ ଅର୍ଥାତ୍ ଗୋଟିଏ ଆଖ୍ୟାନକୁ ଆଧାରକରି ତାକୁ ଆଗକୁ ଆଗେଇନେବା କଥକଙ୍କ ସର୍ଜନଶୀଳତା ଉପରେ ନିର୍ଭର କରେ । ଅନୁରୂପ ଭାବରେ, ଶ୍ରୋତା ବା ଅଂଶଗ୍ରହଣକାରୀ କଥାନି ପରିବେଷଣରେ କୌଣସି ତୃଟିବିଚ୍ୟୁତି ଦେଖିଲେ ନିଜେ ତାହାକୁ ଠିକ୍ ଭାବରେ ପରିବେଷଣ କରିବାକୁ ଆଗେଇ ଆସିଥାନ୍ତି ମଧ୍ୟ । ପରିବେଷଣ ସମୟରେ ପରିବେଷକ ଆଶୁସଂରଚନା ମାଧ୍ୟମରେ ମୂଳକଥାରେ କେତେକ ନୂଆ ପଦଯୋଡ଼ି ନୂତନତ୍ୱ ଆଣିବା ନିହାତି ସ୍ୱାଭାବିକ । ପରିବେଷଣକାରୀ ଆପଣାର ପରିବେଷ ତଥା ଦର୍ଶକୀୟ ଅଂଶଗ୍ରହଣରୁ ପ୍ରେରଣାଲାଭ କରି ଉତ୍ସାହିତ ହୋଇଥାଏ । ପୁଣି, ଯଦି ସେ ସହାବସ୍ଥିତ ଅନ୍ୟ ଗୋଷ୍ଠୀର ସଦସ୍ୟଙ୍କ ମଧ୍ୟରେ ଉପାଦାନଟିକୁ ପରିବେଷଣ କରୁଥାଏ ତେବେ, ତାର ଅବବୋଧରେ ଆସିଥିବା ସେହି ସଂସ୍କୃତି ବା ସମାଜର କେତେକ ଜିନିଷ ଯୋଡ଼ିବାକୁ ପ୍ରୟାସ କରିଥାଏ । ଅନ୍ୟାନ୍ୟ ବାଚିକ ଉପାଦାନପରି କଥାନି ପରିବେଷଣରେ ମଧ୍ୟ କେତେକ ସୂତ୍ରୀୟ-ଖଣ୍ଡବାକ୍ୟ ତଥା ପୁନରାବୃତ୍ତ-ଶବ୍ଦାବଳୀ ବାରମ୍ବାର ସଂଯୋଜିତ ହୋଇଥାଏ । ଏହି ସୂତ୍ରୀୟ-ଖଣ୍ଡବାକ୍ୟରେ ପରିବେଷଣକାରୀ ନିଜର ବିଶେଷ ଆଖ୍ୟାନକଳା ସାହାଯ୍ୟରେ ନୂତନ ବାକ୍ୟ ବା ପଦ ସଂରଚନା କରନ୍ତି । ଏହା ସହିତ, ସମଛନ୍ଦ ବା ସମଧାରାର ଅନ୍ୟ ସମ୍ଭାବ୍ୟ-ସଂଯୋଜନାସବୁ ଯୋଡ଼ି ଆଖ୍ୟାନକାରୀ ସମ୍ପୂର୍ଣ୍ଣ ପଦ ବା ବାକ୍ୟକୁ ଅର୍ଥପ୍ରଦାନ କରନ୍ତି ।

କଥାନି ପରିବେଷଣ: ସ୍ଥାନ, କଥକ, ଶ୍ରୋତା, ଏବଂ ପରିବେଷଣ ପ୍ରକ୍ରିୟା

କଥାନିର ପରିବେଷଣପାଇଁ କୌଣସି ନିର୍ଦ୍ଦିଷ୍ଟ ସମୟ ନଥାଏ । ତଥାପି କର୍ମମୟ ଜୀବନରୁ ଟିକିଏ ବିରତ ବା ବିଶ୍ରାମ ସମୟକୁ କଥାନି ପରିବେଷଣ ଆୟୋଜନ ନିମନ୍ତେ ଉପଯୁକ୍ତ ମନେକରାଯାଏ । ତେବେ, ଅଳ୍ପବୟସ୍କ ଅର୍ଥାତ୍ ବାଳକବାଳିକା ବା କିଶୋରକିଶୋରୀମାନଙ୍କ କ୍ଷେତ୍ରରେ ଯେକୌଣସି ସମୟରେ ଏହାର ଆୟୋଜିତ ହୋଇଥାଏ । ବିଶେଷତଃ ଖରାଦିନର ଦି-ପ୍ରହର କିମ୍ବା ରାତ୍ରରେ, ଶାତ ରାତିରେ, କୃଷିକ୍ଷେତ୍ର, ଗୋଚାରଣକ୍ଷେତ୍ର, ଏବଂ ଜଙ୍ଗଲକ୍ଷେତ୍ର ଆଦିରେ ଦିନ ବା ରାତି ସୁବିଧା ଅନୁସାରେ କଥାନିଗୁଡ଼ିକ ପରିବେଷଣ କରାଯାଇଥାଏ । ଏହି ପରିବେଷଣକ୍ଷେତ୍ର ବ୍ୟତୀତ, ଲୋକ ନିଜନିଜର ସୁବିଧା ଅନୁସାରେ ଯେକୌଣସି ସମୟରେ ଘରେ, ଖଟିସ୍ଥାନମାନଙ୍କରେ ଏପରିକି ଶିକ୍ଷାନୁଷ୍ଠାନରେ, କର୍ମକ୍ଷେତ୍ରରେ କଥାନି ତଥା କିଛି ନା କିଛି ଆଖ୍ୟାନ, ଉପାଖ୍ୟାନ ପରିବେଷିତ ହେବା ଦେଖାଯାଏ । ଏହି ପରିବେଷଣ ପ୍ରାୟ ସମବୟସ୍କ-ବୟସ୍କାମାନଙ୍କ ମଧ୍ୟରେ ହୋଇଥାଏ । ମନୋରଞ୍ଜନଧର୍ମୀ, ଚାତୁର୍ଯ୍ୟପୂର୍ଣ୍ଣ କଥାନି, ଭୂତପ୍ରେତ ପ୍ରଭୃତି ବିଷୟବସ୍ତୁ ଆଧାରିତ ବିଭିନ୍ନ କଥାନି ଏହି ପରିବେଷଣରେ ସାଧାରଣତଃ ଶୁଣିବାକୁ ମିଳିଥାଏ ।

କଥାନି କଥକ

ଜାତି, ଧର୍ମ, ଗୋଷ୍ଠୀ, ବୟସ ନିର୍ବିଶେଷରେ ଓଡ଼ିଶା ତଥା ପଶ୍ଚିମ ଓଡ଼ିଶାର ସମସ୍ତେ ଉଣାଅଧିକେ କିଛି ନା କିଛି କଥାନି କହିପାରନ୍ତି । ତଥାପି କଥକ ବା ନିୟମିତ କଥାନି ପରିବେଷଣକାରୀ କହିଲେ ପଶ୍ଚିମ ଓଡ଼ିଶାରେ ଯେଉଁମାନଙ୍କୁ ବୁଝାଏ ସେମାନେ ହେଲେ; (କ) ପରିବାରର ବୟସ୍କଲୋକ, (ଖ) କଥାନିକାର ବା କୁହୁନିକାର, ଟହଲିଆ, ସୁତେନ,

ମେଲାଭୂତିଆର, ଜଳଜିଆ, ଜଳିଆ, ସିଆନ, ଜାନି, ଝାଁକର, ଦିଆରି, ଗୁନିଆଁ, ଦେହେଲିଆ ପ୍ରଭୃତି ସାମାଜିକ ସାଂସ୍କୃତିକ ପ୍ରତିନିଧି, ଓ (ଗ) ଘୋଗିଆ, ପରଘନିଆ, ଭଗୁଆ, ମରାଲ, ବିରଥିଆ ବା ଦେବଗୁନିଆ ଭଳି ପ୍ରଜାତିକ ଭାଟ ତଥା ଗାଆ ଗାନକାରୀ । ତେବେ, କଥାନି କଥନ ବା ପରିବେଷଣ ସବୁ ବୟସର ସଦସ୍ୟ ସମସ୍ତ ପରିବେଷଣରେ ଆୟୋଜନ କରିପାରନ୍ତି । ସବୁବେଳେ ଆନୁଷ୍ଠାନିକ କଥାନି ପରିବେଷଣ ହୁଏନାହିଁ, ଅଣଆନୁଷ୍ଠାନିକ ଭାବରେ ମଧ୍ୟ ବାଟ ଚାଲିଲାବେଳେ, ବିରକ୍ତିକର କର୍ମଜୀବନକୁ ହାଲୁକା କରିବା ପାଇଁ, ଶ୍ରମ ଲାଘବ ପାଇଁ, ଆଶ୍ୱାସନା ଦେବା ପାଇଁ ଆମେ ସମସ୍ତେ ଆମର ନୈୟମିତ ଜୀବନରେ ଅନେକ ଆଖ୍ୟାନ, କଥାନି କହିଥାଉ । ଏହି ଆଖ୍ୟାନ କଥାନି ନାମରେ ନାମିତ ନହୋଇ ଅନ୍ୟ କିଛି ଭାବରେ ପରିଚିତ ହେଲେ ବି ଏହାର କଥା ଭାଗକୁ ଆମେ ଉପେକ୍ଷା କରିପାରିବା ନାହିଁ । ଆମେ ଆମର ଦୈନନ୍ଦିନ ଜୀବନର ଅନେକ ଅନୁଭୂତିକୁ କେବଳ କଥାନି ଭାବରେ ଅନ୍ୟ ପାଖରେ ପ୍ରକାଶ କରିଥାଉ । ଏଥିପାଇଁ ଲୋକଧାରାର ଗବେଷକମାନେ କହନ୍ତି ଯେ ଗୋଟିଏ ଗୋଷ୍ଠୀରେ ସମସ୍ତ ସଦସ୍ୟ ଜଣେ ଜଣେ କଥାନି କଥକ । କଥାନି ମାଧ୍ୟମରେ ହିଁ ଜଣେ ତାର ଗୋଷ୍ଠୀ ଜୀବନକୁ, ତାର ସାମାଜିକତାକୁ ସେ ବ୍ୟକ୍ତ କରିଥାଏ ।

କଥାନିର ପରିବେଷଣ ପ୍ରକ୍ରିୟା

ଉପସ୍ଥିତ ଅଂଶଗ୍ରହଣକାରୀଙ୍କ ଭିତରୁ ଯେକେହି ବି କଥାନିଟିଏ କହିବାକୁ ଅନୁରୋଧ କରିପାରନ୍ତି । ଅନୁରୋଧ ରଖିବାକୁ ଯାଇ ଯେକେହି କଥାନି ପରିବେଷଣ କରିଥାନ୍ତି ଯଦି ସେଠାରେ କୌଣସି ନିୟମିତ କଥାନି କଥକ ନଥାଆନ୍ତି । ଗୃହାଙ୍ଗନରେ କଥାନି ଆୟୋଜନ ହେଉଥିଲେ ପରିବେଷଣକାରୀଙ୍କୁ ବସିବାପାଇଁ ଏକ ଆସନ ଦିଆଯାଇଥାଏ । ପିଇବା ପାଇଁ ପାଣି ତଥା ପରିବେଷଣକାରୀଙ୍କ ପାଇଁ ତାଙ୍କ ଅଭ୍ୟାସ ମୁତାବକ ଡାଁଗ, ବିଡ଼ି ଆଦି ବି ଦେବାକୁ ହୁଏ । ଘୋଗିଆ, ପରଘନିଆ, ଭଗୁଆ, ମରାଲ, ବିରଥିଆ ବା ଦେବଗୁନିଆ ପ୍ରଭୃତି ପ୍ରଜାତିକ ଭାଟ; କୋଏନୀକାର, ଟହଲିଆ, ସୁଡ଼େନ୍, ମେଲାଭୂତିଆର, ଜଳଜିଆ, ସିଆନ, ଜାନି-ଝାଁକର, ଦିଆରି-ଗୁନିଆଁ, ଦେହେଲିଆ ପ୍ରଭୃତି ସାମାଜିକ ପ୍ରତିନିଧି; ଗୀତକୁଡ଼ିଆ-ଗୀତ କୁଡ଼ିଏନ୍‌ମାନେ ଯେତେବେଳେ କଥାନି ପରିବେଷଣ କରନ୍ତି ତାଙ୍କୁ ସମ୍ମାନଆଦର କରିବାକୁ ହୋଇଥାଏ ।

କଥାନି କଥକମାନେ ଗୀତ, ଧନ୍ଦା, ପ୍ରବାଦ ବଚନ, ପହେଲି, କାନ୍ଦଣା ତଥା ବିଭିନ୍ନ ପଦର ଆବୃତ୍ତି ସଂଯୋଗ କରିବା ସହିତ ପରିବେଷଣକୁ ଅଧିକ ଆକର୍ଷଣୀୟ କରିଥାନ୍ତି । ସାଧାରଣତଃ ଲମ୍ବକ୍ ବା ଦୀର୍ଘ କଥାନିଗୁଡ଼ିକରେ ଏସବୁର ପ୍ରୟୋଗ ବେଶି ହୋଇଥାଏ । ଏପରିକି କେତେକ ଲମ୍ବକ୍ କେବଳ ଗୀତଶୈଳୀରେ ପରିବେଷିତ ହୋଇଥାଏ । କଥନଶୈଳୀ ଅନୁସାରେ ଗୋଟିଏ କଥାନି ମୁନ୍ଦଲ (ଆରମ୍ଭ), ବହଲେନ୍ (ଆଗକୁ ବଢ଼େଇବା), ଆକେନ୍ (ବିଶ୍ରାମ), ପଛଘିଟେନ୍ (ପଛକୁ ଫେରିବା), ପଚରେନ୍ (ପଚାରିବା), ହିଟେନ୍ (ଶ୍ରେତାଙ୍କ ସନ୍ଦେହ ମୋଚନ କରିବା), ଚଘେନ୍ (ଉପରକୁ ବା ଆଗକୁ ବଢ଼ିବା), ଛିଡ଼େନ୍ (ସମାପ୍ତ କରିବା) ଆଦି ବିଭିନ୍ନ ଭାଗ ବା ଅଂଶରେ ବିଭକ୍ତ ହୋଇଥାଏ ।

କଥାନି ପରିବେଷଣର ପ୍ରାରମ୍ଭରେ କଥକ ପଚାରିଥାଏ, “କେନ୍ କଥାନି ଶୁନ୍‌ବ ?” ସେଇଠୁ ଶ୍ରେତା ତାଙ୍କ ପସନ୍ଦର କଥାନି କହିବାକୁ ଅନୁରୋଧ କରନ୍ତି । ବେଳେବେଳେ କଥକଙ୍କ ଉପରେ ଛାଡ଼ି ଦିଆଯାଏ । ଏ କ୍ଷେତ୍ରରେ ସେ ତାଙ୍କ ଇଚ୍ଛା ଅନୁସାରେ ଯେକୌଣସି କଥାନି ପରିବେଷଣ କରିପାରନ୍ତି । କଥାନି ଆରମ୍ଭ ପୂର୍ବରୁ କଥକ ଏହାକୁ ଆକର୍ଷଣୀୟ କରିବାକୁ ଏକ ପହେଲି ଆରମ୍ଭ କରିଥାନ୍ତି । ଏହି ପହେଲିର ବର୍ଣ୍ଣନାଭିତରେ ଶ୍ରେତାମାନେ କଥାନି ପରିବେଷଣ ପ୍ରତି ମାନସିକଭାବେ ପ୍ରସ୍ତୁତ ହେବା ସହ କଥାନି ପରିବେଷଣ ପ୍ରକ୍ରିୟା ଭିତରକୁ ଆକୃଷ୍ଟ ହୋଇପଡ଼ନ୍ତି । ଉଦାହରଣସ୍ୱରୂପ –

“ଦେଶ ଗୋଟେ ଥିଲା ଯେ ଗଛୁ ଏଡ଼କି ଲମ୍ବ, ମୁସ୍‌ରି ଏଡ଼କି ଚକା । ସେ ଦେଶର ସିଧା ବାଡ଼ି ସମେନାହିଁ, କଙ୍ଗଟି ବାଡ଼ି ଆଏ ନାହିଁ । ଶୁକ୍ଳା କାଠ ଠୋଡ଼କା କରସି, କଟା କାଠେ କୁଏ ଧରସି । ଶୋଏଲା ଲୋକ୍ ହେଁ କରସି, ଚେତିଥିଲା ଲୋକ୍ କପସି ଦେସି । ସେ ପରା ଗୋଟେ ଦେଶ ଥିଲା । ସେ ଦେଶେନ ଗୋଟେ ସାନେ ଗାଁ । ସେ ସାନେ ଗାଁନେ ତେଲି, ମାଲି, ଗଉର, ସଅଁରା, ଲୋହରା, କେଉଟ, ତମ୍ବ, ଘାଁସି ସଭେ ଥିଲେ...”

କିମ୍ବା

“ଗୋଟେ ରେଜ ଥିଲା । ସେ ରେଜେନ ବଡ଼ ଗୋଟେ ଗାଁ ଥିଲା । ସେ ଗାଁନେ ଗୋଟେ ବୁଢ଼ୀ ଥିଲା । ଥରେକର କଥା, ଘର ଲିପବାର କାୟେ ବୁଢ଼ୀ ତିନ୍ ଛେଟନା ମାଏଟ୍ ଆନଲା । ସେ ମାଏଟ୍ ଫୁଲାଲା ଯେ ଦୁଇଛେଟନା ମାଏଟ୍ ମୁଟେ ନାହିଁଫୁଲି ଗୋଟେ ଛେଟନା ଫୁଲାଲା । ଯେନ୍ ମାଏଟ୍ ଫୁଲାଲା ତାକେ ନିକରି ତିନ୍‌ଟା ହାଣି ବନାଲା । ଦୁଇଟା ହାଣି କଟା-ଓଦା ଗୋଟେ ହାଣି ଶୁଖା । ଯେନ୍ ହାଣି ଶୁଖା ସେ ହାଣିନେ ରାନ୍‌ଧଲା ତିନ୍‌ମାନ୍ ଚଉଲ । ଦୁଇମାନ୍ ଫୁଟ୍‌ଲା ନାହିଁ ମାନେକ୍ ଚଉଲ ଫୁଟ୍‌ଲା । ଯେନ୍ ମାନେକ୍ ଫୁଟ୍‌ଲା ସେଥିର୍ ଲାଗି ଥିଲେ ତିନ୍‌ଟା କୁନ୍‌ଥାଁ । ଦୁଇଟା କୁନ୍‌ଥାଁ ରୁଷାଫୁଲା ଗୋଟେ କୁନ୍‌ଥାଁ ଖାଏନାହିଁ । ଯେନ୍ କୁନ୍‌ଥାଁ ଖାଏନାହିଁ ସେ କୋଡ଼ଲା ତିନ୍‌ଟା ବନ୍‌ଦ୍ । ଦୁଇଟା ବନ୍‌ଦ୍ ଶୁଖାବୁଡ଼ା ଗୋଟେ ବନ୍ଦେ ପାଏନାହିଁ...” ।

ଏମିତି ପହେଲି ତାଲେ ଓ ପରେ କଥାନି ଆରମ୍ଭ ହୁଏ । ଏଇଠୁ କଥାନି ‘ମୁହଲ’ ପଡ଼େ । ତାପରେ କଥାନି ଆଗକୁ ବଢ଼େ ଯାହା ବହଲେନ୍ ବା ଚହଲେନ୍ ଭାବରେ ପରିଚିତ । ଏହା ବିଭିନ୍ନ କଥକ କ୍ଷେତ୍ରରେ ଭିନ୍ନଭିନ୍ନ ହୋଇଥାଏ । ସମାନ କଥାବସ୍ତୁ ହୋଇଥିଲେ ମଧ୍ୟ ବିଭିନ୍ନ କଥକ ଭିନ୍ନଭିନ୍ନ ଶୈଳୀରେ କଥାନି ଚହଲେଇଥାନ୍ତି । କଥାନି ବେଶ୍ କିଛି ସମୟ ଗତି କଲାପରେ କଥକ ବିଶ୍ରାମନେବାକୁ ଚାହିଁଲେ ବିଶ୍ରାମ ନିଅନ୍ତି । ଏହା ହେଉଛି ଥାକେନ୍ ବା ବିଶେନ୍ । ଏହି ସମୟରେ ସେ ବିଡ଼ିଟେ କିମ୍ବା ପିକାଟେ ନହେଲେ ଭାଁଗଟିକିଏ ଯାହାର ଯେଉଁ ଅଭ୍ୟାସ ଥାଏ, ନହେଲେ ଖରାଦିନ ହୋଇଥିଲେ ପାଣି ଟିକିଏ ବି ପିଇଥାନ୍ତି । ପୁଣିଥରେ ଆରମ୍ଭ ହୁଏ ପରିବେଷଣ । କଥାନି ପରିବେଷଣ ମଝିରେ ଶ୍ରୋତାଙ୍କୁ ହୁଁ ବା ହୁଁ ମାରିବାକୁ ପଡ଼ିଥାଏ । ଏହାକୁ ‘ହୁଁକୁଆବା’ ହୁଁକରାନି କୁହାଯାଏ । ବେଳେବେଳେ କଥାନିର ଗୋଟେ ଭାଗ ଆଗକୁ ବଢ଼ିଯାଏ ତ ଆଉ ଭାଗକୁ ବର୍ଷନା କରିବାକୁ ହୋଇଥାଏ ଏହାକୁ ‘ପଛ ଘିଟେନ’ କୁହାଯାଏ । କଥାନି ପରିବେଷଣ ମଝିରେ କଥକକୁ ଶ୍ରୋତାମାନେ ବେଳେବେଳେ ବିଭିନ୍ନ ବର୍ଷନା ଉପରେ ଜିଜ୍ଞାସା କରିଥାନ୍ତି । ଏହାକୁ ‘ପଚରେନ୍’ କୁହାଯାଏ । କଥାନି ପରିବେଷଣକୁ ଏକତରଫା କିମ୍ବା ଚିରାଚରିତ ନକରିବାକୁ କଥକ କିଛି ଘଟଣାକ୍ରମକୁ ଦୃଢ଼ୀଭୁକ୍ତ କରି ଛାଡ଼ିଦିଅନ୍ତି । ଏ କ୍ଷେତ୍ରରେ ଶ୍ରୋତାମାନେ ତାଙ୍କୁ ପ୍ରଶ୍ନ କରିଥାନ୍ତି । ସେ ସେଇଠୁ ଦୃଢ଼ମୋଚନ କରିଥାନ୍ତି । ଏହା ‘ହିଟେନ୍’ ଭାବରେ ପରିଚିତ । ଏହିପରି ପଛଘିଟେନ, ପଚରେନ୍, ହିଟେନ୍ ଭିତରେ କଥକ କଥାନିଟିକୁ ଆଗକୁ ବଢ଼େଇଥାନ୍ତି ଯାହାକୁ ‘ଚଘେନ୍’ କୁହାଯାଏ । ଶେଷରେ କଥାନିର ବିଷୟବସ୍ତୁ ଦୃଷ୍ଟିରୁ ତଥା ଶ୍ରୋତାମାନଙ୍କ ମାନସିକସ୍ଥିତିକୁ ଅନୁଧ୍ୟାନକରି ପରିବେଷଣ ପ୍ରକ୍ରିୟାର ଅନ୍ତିମ ପର୍ଯ୍ୟାୟକୁ ଆସନ୍ତି ଯାହାକି ଛିଡ଼େନ୍ ଭାବରେ ପରିଚିତ । ତେବେ, ଏଥିନିମନ୍ତେ ସେଭଳି କୌଣସି ଧାରାବନ୍ଧା ନିୟମ ନଥାଏ । କାରଣ, ଦୀର୍ଘ କଥାନି ହୋଇଥିଲେ ଏକ ପରିବେଷଣକାଳରେ ଶେଷନହେଲେ ପରବର୍ତ୍ତୀ ସମୟରେ ତାହାକୁ ପରିବେଷଣ ପାଇଁ ସ୍ଥଗିତ ମଧ୍ୟ ରଖାଯାଏ ।

ପାରମ୍ପରିକ କଥାନିର ପ୍ରାରମ୍ଭ ଭଳି ପରିସମାପ୍ତି ମଧ୍ୟ ଚିତ୍ତାକର୍ଷକ । ଉଦାହରଣସ୍ୱରୂପ, “ମୋର କଥାନି ସରଲା,

ଫୁଲଗଛ ଗୋଟେ ମରଲା ।” / “ମୋର କଥାନି ସରଲା, ମୁଁ ଯାଇଥିଲି ନରଲା, ମୋକେ କିଟା ଆପରଲା ।” / “ମୋର କଥାନି ସରଲା, ମୁଁ ଯାଇଥିଲି ନରଲା, ନରଲାକୁ ଆନିଥିଲି କରଲା, ଭାଜି ଖାଇଖାଇ ସରଲା ।” / “ମୋର କଥାନି ସରଲା, ଜାନ୍‌ଲେ ତର, ନାହିଁ ଜାନ୍‌ଲେ ମର ।” / “...ତେନେକ କେନ୍ତାହେଲା ତମେ ଭାବନା । ମୁଁ ଏତକି ଜାନ୍‌ସି ।” ଏ କ୍ଷେତ୍ରରେ କଥକ କଥାନିର ଅନ୍ତିମ ଅଂଶକୁ ଆଧାରକରି ନିଜସ୍ବ ସୃଜନଶୀଳତାରେ ଆଉ କିଛି ଆଖ୍ୟାନ ମଧ୍ୟ ଯୋଡ଼ିବାକୁ ଚେଷ୍ଟା କରିଥାନ୍ତି ଯାହା ସମ୍ପୂର୍ଣ୍ଣ ଭାବରେ କଥକଙ୍କ ଉପରେ ନିର୍ଭର କରିଥାଏ ।

କଥାନି ପରିବେଷଣର ବିଭିନ୍ନ ଆୟାମ

କଥାନି ପରିବେଷଣ କେବଳ କଥାନିର କଥନ ନୁହେଁ, ଏହାର ବିଭିନ୍ନ ପ୍ରକାର୍ଯ୍ୟ, ଓ ଆୟାମ ଅଛି । କଥାନି କଥନକୁ ‘ଏକ ପରିବେଷଣ ପ୍ରକ୍ରିୟା’ ଭାବରେ ଗ୍ରହଣକରି ଏହାର ବିଭିନ୍ନ ଆୟାମ ଉପରେ ଲୋକତତ୍ତ୍ବବିଦ୍ୟାନେ ଆଲୋଚନା କରିଛନ୍ତି । କଥାନି ପରିବେଷଣ କିପରି ଗୋଟିଏ ଗୋଷ୍ଠୀ ସେମାନଙ୍କର ସାମାଜିକ-ସାଂସ୍କୃତିକ ଜୀବନଧାରା ସହିତ ଜଡ଼ିତ ସେ ସମ୍ପର୍କରେ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ଅତଏବ, ପ୍ରାସଙ୍ଗିକତା ଦୃଷ୍ଟିରୁ କଥାନି ପରିବେଷଣର ବିଭିନ୍ନ ପ୍ରକାର୍ଯ୍ୟ ଓ ଆୟାମକୁ ଆମେ ଏଠାରେ ନିମ୍ନମତେ ଆଲୋଚନା କରିପାରିବା –

(କ) କଥାନି ପରିବେଷଣ ନିମିତ୍ତ ଜଣେ କଥକ ସହିତ ଅନ୍ୟ ଜଣେ ଶ୍ରୋତାଙ୍କ ଆବଶ୍ୟକତା ଥାଏ । ବିନା ଶ୍ରୋତାରେ କଥାନିର ପରିବେଷଣ ସମ୍ଭବ ନୁହେଁ । ତେବେ, ଏକାଧିକ ଶ୍ରୋତାଙ୍କ ଉପସ୍ଥିତି କଥାନି ପରିବେଷଣକୁ ଆକର୍ଷଣୀୟ କରିଥାଏ ।

(ଖ) ଏହି ଆଦାନପ୍ରଦାନ କଥକ ଏବଂ ଶ୍ରୋତାଙ୍କ ମଧ୍ୟରେ ସିଧାସଳଖ ହୋଇଥାଏ ।

(ଗ) କଥାନି ପରିବେଷଣରେ କଥକ ଏବଂ ଶ୍ରୋତା ଏକ ‘ସଂକେତ’ ମାଧ୍ୟମରେ ଭାବର ଆଦାନ ପ୍ରଦାନକରନ୍ତି । କଥାନି ପରିବେଷଣର ‘ଭାଷିକ (linguistic)’, ‘ପରାଭାଷିକ (para-linguistic)’, ଚିତ୍ର, ଗୀତ; ଏବଂ ‘ଆଙ୍ଗିକ (kinesic)’ ପ୍ରଭୃତି ସଂକେତ ଏହି ଭାବର ଆଦାନପ୍ରଦାନକୁ ସମ୍ପୂର୍ଣ୍ଣ କରିବାରେ ସାହାଯ୍ୟ କରିଥାଏ । ଏହି ଆଦାନପ୍ରଦାନ ଶବ୍ଦ ତଥା ଦୃଶ୍ୟକୁ ଆଧାର କରିଥାଏ । ଅର୍ଥାତ୍ କଥାନିର ସମ୍ପୂର୍ଣ୍ଣ ଆସ୍ବାଦନପାଇଁ କେବଳ କଥକର ଭାଷିକ ବର୍ଣ୍ଣନା ନୁହେଁ ଅଙ୍ଗତାଳନା ଓ ଅନ୍ୟାନ୍ୟ ପରାଭାଷିକ ପ୍ରକ୍ରିୟାଗୁଡ଼ିକର ମଧ୍ୟ ଗୁରୁତ୍ବପୂର୍ଣ୍ଣ ଭୂମିକା ରହିଛି । ବିଷୟବସ୍ତୁର ଅବଧାରଣା, ଓ ସମ୍ପ୍ରସାରଣର ଧାରାବାହିକତା କଥକ ଏବଂ ଶ୍ରୋତାଙ୍କ ପାରମ୍ପରିକ ଜ୍ଞାନ ତଥା ପରିବେଶ ପରିସ୍ଥିତି ଅନୁଯାୟୀ ସୃଜନଶୀଳ ତତ୍ତ୍ବଗତ ସଂଯୋଜନା ଉପରେ ନିର୍ଭର କରିଥାଏ ।

(ଘ) କଥାନି ପରିବେଷଣ ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ସାମାଜିକ ଗୋଷ୍ଠୀ ସୃଷ୍ଟି କରିଥାଏ । ପାରମ୍ପରିକ ସମାଜରେ ଏହି ପରିବେଷଣ ପ୍ରକ୍ରିୟା ସମ୍ପୃକ୍ତ ସମାଜର ଐକତାକୁ ବଜାୟ ରଖିବାରେ ସହାୟକ ହୋଇଥାଏ ।

(ଙ) ପ୍ରତ୍ୟେକ ପରିବେଷଣ କଥକ ଏବଂ ଶ୍ରୋତାର ସାମାଜିକ-ସାଂସ୍କୃତିକ ସମ୍ପର୍କ ତଥା ନୀତିନିୟମକୁ ଆଧାର କରିଥାଏ । କଥକ ଉପସ୍ଥିତ ଶ୍ରୋତାଙ୍କୁ ଆଖି ଆଗରେ ରଖି କଥାନି ପରିବେଷଣ କରିଥାନ୍ତି । ଗୁରୁଜନ କିମ୍ବା ସମ୍ମାନାସ୍ବଦ ମହିଳା, ଝିଅପିଲା ତଥା ସାନସାନ ପିଲାମାନଙ୍କ ଉପସ୍ଥିତିକୁ ଆଖିଆଗରେ ରଖି କଥାନିର ବିଷୟବସ୍ତୁ ନିର୍ବାଚନ ସହିତ ବର୍ଣ୍ଣନା ଉପରେ ଧ୍ୟାନ ଦିଆଯାଏ ।

(ଚ) କଥାନି ପରିବେଷଣ କେବଳ ସମୟର ଅପନୋଦନପାଇଁ ନୁହେଁ । ଏହାର ବିଭିନ୍ନ ସାମାଜିକ ଉପଯୋଗ ମଧ୍ୟ ଅଛି । ଉଦାହରଣସ୍ବରୂପ – ବିଭିନ୍ନ ସମାଜିକ-ସାଂସ୍କୃତିକ, ରାଜନୀତିକ, ଐତିହାସିକ ତଥା କିମ୍ବଦନ୍ତୀମୂଳକ ଘଟଣାବଳୀର ବର୍ଣ୍ଣନାପାଇଁ କଥାନି ପରିବେଷଣ ଏକ ପ୍ରକୃଷ୍ଟ ପରିସର ଭାବରେ କାମ କରିଥାଏ । କଥାନି ପରିବେଷଣରେ ଅଂଶଗ୍ରହଣକାରୀ ବା ଶ୍ରୋତାଙ୍କ ମଧ୍ୟରେ ତଥା ସେମାନଙ୍କ ମାଧ୍ୟମରେ ଅନ୍ୟମାନଙ୍କ ପାଖକୁ ମଧ୍ୟ ଏହି ଆୟାମଟି ସିଧାସଳଖ ସମ୍ପ୍ରସାରିତ ହୋଇଥାଏ ଏବଂ ସମ୍ପୃକ୍ତ ସମାଜର ବିଭିନ୍ନ ଚିତ୍ର ସହିତ ସେମାନଙ୍କୁ ପରିଚିତ କରିବାରେ ସହାୟକ ହୋଇଥାଏ ।

(ଛ) କଥାନି ପରିବେଷଣ ଗୋଟିଏ ସମୟ ଏବଂ ପରିବେଷଣରେ କେବଳ ଥରେ ମାତ୍ର ଆୟୋଜିତ ହୋଇଥାଏ । ପରବର୍ତ୍ତୀ ପରିବେଷଣରେ କଥାନି ବିଷୟବସ୍ତୁ ଦୃଷ୍ଟିରୁ ସମାନ ହେଲେ ମଧ୍ୟ ନୂତନତା ଦେଖିବାକୁ ମିଳିଥାଏ । କଥାନିର ପରିବେଷଣ ଯେହେତୁ ସମୟ, ପରିବେଶ, ଶ୍ରୋତା, ତଥା କଥକର ସାମାଜିକ-ମାନସିକସ୍ଥିତି ଉପରେ ନିର୍ଭର କରିଥାଏ ଏଣୁ, ପ୍ରତ୍ୟେକ ପରିବେଷଣ ଏକ ନୂତନ କଥାନିର ସୃଜନଶାଳୀ ପାଲଟିଯାଏ ।

ଉପସଂହାର

କଥାନି ସମ୍ପୃକ୍ତ ସମାଜର ଏକ ସାଂସ୍କୃତିକ ପରିଚୟ । କଥାନି ପରିବେଷଣର ଅନେକ ଉପଯୋଗିତା ତଥା ପ୍ରକାର୍ଯ୍ୟ ଅଛି । କଥାନିଗୁଡ଼ିକର ସଂଗ୍ରହ, ବିଭାଗୀକରଣ ଏବଂ କଥାନି ପରିବେଷଣ ପ୍ରକ୍ରିୟାକୁ ଅନୁଶୀଳନ କରି ଆମେ ସମ୍ପୃକ୍ତ ସମାଜର ବହୁବିଧ ଆୟାମ ସମ୍ପର୍କରେ ଅବଗତ ହୋଇପାରିବା । ଅତଏବ, କଥାନି ଗୁଡ଼ିକର ସଂଗ୍ରହ ଏବଂ ବିଭାଗୀକରଣ କଥା ବାଚନାର ଲୋକତାତ୍ତ୍ବିକ ଅଧ୍ୟୟନପାଇଁ ଏକ ଉକ୍ତୁଷ୍ଟ ପରିସର । ଏହିସବୁ ଅଧ୍ୟୟନରୁ ସମ୍ପୃକ୍ତ ସମାଜର ସାମାଜିକ, ସାଂସ୍କୃତିକ, ରାଜନୀତିକ, ତଥା ଅର୍ଥନୀତିକ ଚିତ୍ର ମିଳିବା ସହିତ ସମାଜର ବିଭିନ୍ନ ବୈଶିଷ୍ଟ୍ୟ ସହିତ ପରିଚିତ ହେବା ସମ୍ଭବ ।



The ideal of all education, all training, should be this man-making. But, instead of that, we are always trying to polish up the outside. What use in polishing up the outside when there is no inside? The end and aim of all training is to make the man grow. The man who influences, who throws his magic, as it were, upon his fellow-beings, is a dynamo of power, and when that man is ready, he can do anything and everything he likes; that personality put upon anything will make it work.

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Release of Souvenir 2024



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