





Circadian rhythm in sportspersons and athletic performance: A mini review

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ABSTRACT

Circadian rhythms in the physiological and behavioral processes of humans play a crucial role in the quality of living and also in the magnitude of success and failure in various endeavors including competitive sports. The rhythmic activities of the body and performance in sportspersons do have a massive impact on their every cutthroat competition. It is essential to schedule sports activities and training of players according to their circadian typology and time of peak performance for improved performance and achievement. In this review, the focus is on circadian rhythms and diurnal variations in peak athletic performance in sportspersons. Accuracy and temporal variability in peak performance in an individual could be attributed to various factors, namely chronotype, time of the day, body temperature, jetlag, hormones, and prior light exposure. Circadian rhythm of mood, alertness, T-core, and ultimately athletic performance is not only affected by sleep but also by circadian variations in hormones, such as cortisol, testosterone, and melatonin. There are, however, a few reports that are not consistent with the conclusions drawn in this review. Nevertheless, circadian rhythm and performance among sportspersons and athletes are important areas of research. This review might be useful to the managers and policymakers associated with competitive sports and athletic events.

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KEYWORDS

Athletes; chronotype; circadian rhythm; jetlag; performance; sleep; sportspersons; time of day

Introduction

Humans experience day-night and seasonal cycles attributed, respectively, to the rotation of the Earth on its axis and its revolution around the Sun. In humans, almost all physiological functions, such as heart rate, body temperature, sleep-wake cycle, mood, stress, and menstrual physiology exhibit rhythms and remain in sync with the periodicities in nature. This phenomenon of rhythm synchronization is mediated through internal biological clock(s).

Depending upon the time of completion of one cycle, there are different types of rhythms, such as circadian rhythm, ultradian rhythm, infradian rhythm, lunar rhythm, tidal rhythm, seasonal rhythm, and circannual rhythm (Pati 2001). Of these circadian rhythms are the most investigated.

Although circadian rhythms are largely influenced by the onset of light and darkness, organisms under continuous light (LL) or constant darkness (DD) exhibit rhythms with altered phases and periods. This suggests that these rhythms are endogenously controlled in almost all organisms, including humans (Kunorozva et al. 2012; Pati 2001). Components of physical performance (aerobic-anaerobic power, muscle endurance,

and flexibility) and hormone secretion exhibit circadian rhythm. For this reason, it is advised to the organizers and trainers of competitive games and sports to consider the effects of circadian rhythm on sportspersons and their performance (Sabzevari Rad et al. 2021).

In this review, our focus is on the circadian rhythms of sportspersons and their psychomotor and physical performance variables. The relationship between temporal variabilities in peak performance and various psycho-physiological functions, namely chronotype, sleep, body temperature, hormones, prior light exposure, and so forth have been examined taking into reference the relevant research papers published during the last two decades.

Methodology of literature search

The relevant reviews and original research papers were searched using PubMed-NCBI Advance search resources, Google's Advanced Scholar search, and Scopus. The words, "circadian rhythm," "diurnal rhythm," "chronotype," "sportsperson," "athletic performance," "sleep," "jetlag" and "mood" were used as keywords in different combinations while searching

Monitoring land use land cover transformations and its effects on land surface temperature using geospatial approach in Jharsuguda District, Odisha, India

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ABSTRACT

The aim of the work was to analyse Land use land cover (LU/LC) changes and their correlation with the increased Land surface temperature (LST) in Jharsuguda district, Odisha using geospatial techniques and transformation analysis in ArcGIS 10.4 software. Remotely sensed data from Landsat 8 operational land imager (OLI) for March 2013 and Landsat 9 OLI for March 2023 were utilized to investigate LU/LC and LST changes. The satellite data was classified using the maximum likelihood supervised classification algorithm (MLSC) to derive LULC maps. The overall accuracy of these classified LULC maps was determined to be more than 85% in both years. In order to obtain LST information from the satellite images, the spectral radiance model was utilized. The findings of the study revealed a clear correlation between the loss of vegetation cover (VC) and the expansion of built-up areas, which consequently contributed to an increase in the urban heat islands (UHI). The LU/LC estimation indicates substantial changes in the landscape over the past ten years. Specifically, there was a notable net increase in urban area (UA) by 55.12%, while very dense forest (VDF) experienced a reduction of 49.28%, moderately dense forest (MDF) decreased by 18.60%, and open forest (OF) by 42.58% as well as non-forest (NF) by 1.76% between 2013 and 2023. Furthermore, the study observed that the maximum temperature of the city rises from 46.8°C in 2013 to 48.3°C in 2023. So, the municipal authority can take new decision policies and management to reduce the effects of LST for sustainable development in the further future.

Key words: Land use land cover, Land surface temperature, Urban heat island, Landsat

Introduction

Land surface temperature (LST) is one of the most important dynamic surface conditions for understanding the earth's surface energy balance (Rao *et al.*, 2019; Singh *et al.*, 2020). LST produced from remote sensing data is a unique source of information for defining urban heat islands (UHI) and has been

widely employed as a UHI indicator in the studies (Tran *et al.*, 2017). According to Mallick *et al.* (2008) and Pal and Ziaul (2017), converting vegetation land into inaccessible built-up land harms the ecosystem, hydrological balance, biodiversity, and local climates. The LST is increasing globally due to land use and land cover conversion (Song *et al.*, 2018; Liu *et al.*, 2020; Moisa *et al.*, 2022). More over land use

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De novo transcriptome analysis of *Argemone mexicana* plant (SRR287649) and annotation for secondary metabolite producing genes

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Abstract

Argemone mexicana (family: Papaveraceae) is an important medicinal plant that produces a wide range of secondary metabolites. In this study, the RNA-seq data of *Argemone mexicana* plant stem was retrieved from the NCBI SRA database (SRR287649). The quality checking and trimming of the raw data were performed by using FastQC, Cutadapt and Trimmomatic 0.39 software. Further, de-novo sequence assembly by Trinity software package generated a total 29591 number of contig sequences. As subsequent work, BLASTX and annotation of all the contig by using Blast2GO and WEGO2 tool produced 19780 annotated genes with 44440 gene ontology (GO) terms. Further, the genes involved in secondary metabolite production of the *Argemone mexicana* plant were predicted by functional assignment of the contig sequences.

Keywords: Transcriptome analysis, next generation sequencing, gene annotation, secondary metabolite, genome assembly.

Introduction

Medicinal plants are the primary source of several diverse therapeutic active compounds and are produced in the form of secondary metabolites. These phytochemicals are extensively applied in the traditional medicine system and pharma industries. These compounds are produced by the complex metabolic pathways of the plant and are believed to play a broad spectrum of physiological roles. Hence it is crucial to analyse the genes involved in the secondary metabolic pathways^{20,22}. The next generation sequencing (NGS) methods are currently the powerful means of generating the high throughput RNA sequence (transcriptome) data utilized to discover novel transcripts in plants. One of the significant advantages of the next generation sequencing method is having increased sequencing depth and coverage with reduced time and cost compared to the traditional sequencing method.

Currently, the transcriptome data generated by the researchers are deposited in the SRA (sequence read archive) database available at <https://www.ncbi.nlm.nih.gov/sra>. This transcriptome analysis method is fast. After sequencing, the resulting reads can be assembled into a genome scale transcription profile, which is an efficient way to measure the transcriptome composition, analysis of RNA expression patterns and discovery of exons and novel genes^{12,14,19,25}. The research about the plant product through the transcriptome analysis is expected to generate

meaningful information that will be efficiently utilized to characterize specific biochemical pathways.

In comparison to the genomic data, the transcriptome data has reduced size and is less complex; hence can rapidly be assembled and analyzed. Several computational pipelines are available to analyze the transcriptome data of the plants; for example, the *de novo* sequence assembly can be performed without reference genomes^{7,25}.

Recently, the successful implementation of RNA sequencing information and *de novo* transcriptome assembly have enabled the identification of novel genes associated with the major biochemical pathways in plants^{7,24,28}.

Argemone mexicana (native of Mexico) is prevalent and an annual weed belonging to the family Papaveraceae. It is considered a primary weed for several essential crops in the tropical and sub-tropical regions of the world. Also, the plant shows excellent medicinal importance and has significant applications in curing asthma; root sap is used to cure stomach pain and stem (cut ends) is helpful for the cure of toothache. Additionally, in some African countries, the leaves of the plant are used for cosmetic and other therapeutic applications^{10,15,17,21}. Although the antimicrobial nature of the secondary metabolites produced from *A. mexicana* is available in the literature, little is known about the secondary metabolite-producing genes and pathways.

The present work is an *in silico* study to assemble and analyze the transcriptome data of the *Argemone mexicana* plant and annotation for the secondary metabolite genes.

Material and Methods

System configurations used: Processor - AMD Ryzen 3900*4.6GHz, Mother Board - Gigabyte B550 Aorus pro AC, RAM: Corsair 16x2 vengeance 3200NH 32GB, GPU - Asus dual GT 165004G and Operating system - Ubuntu Version 2021.

Retrieval of sequence information: This study focuses on the de novo assembly and sequence annotation of the *Argemone mexicana* plant transcriptome analysis from the NCBI SRA database. Raw data was downloaded from NCBI SRA (<https://www.ncbi.nlm.nih.gov/sra/?term=SRR287649>) in which the sequence of *Argemone mexicana* stem was obtained by LS454 platform and the sample contains single-ended reads with 579,575 spots. The raw sequence was downloaded into fastq file format for further annotation.

ORIGINAL ARTICLE

Computational design, docking, and molecular dynamics simulation study of RNA helicase inhibitors of dengue virus

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Abstract

Background and objectives:

RNA viruses are complex pathogens in terms of their genetic makeup, mutation frequency, and transmission modes. They contain the RNA helicase enzyme, which plays a crucial role in the viral genome replication process. This work aims to develop and screen a potential molecule that could

Patterns in behavioural sleep variables and social jetlag in elderly people of Western Odisha

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ABSTRACT

In humans, sleep is an essential physiological process for life and survival. The main objective of the current study is to determine the behavioural sleep patterns and social jetlag in elderly adults. The second objective is to define the relationship among subjective sleep quality, mid-sleep timings, social jetlag, and sunlight exposure. We recruited 945 female and 1047 male participants aged ≥ 60 years from 65 rural villages in the Sambalpur district of Odisha, India. The Munich Chrono Type Questionnaire (MCTQ) is a self-reported questionnaire that measures a person's behavioral sleep variables, including social jetlag and chronotype, whereas the Pittsburgh Sleep Quality Index (PSQI) measures the subjective sleep quality of an individual. We employed MCTQ and PSQI to obtain behavioral sleep variables and subjective sleep quality in the recruited subjects. The behavioral sleep variables were compared using a paired t-test on both work and work-free days. In addition, the behavioral sleep variables as a function of gender were compared using an independent Student's t-test. In the current study, most of the elderly individuals reported both midpoint of sleep on workdays (MSW) and midpoint of sleep on work-free days (MSF) between 00:01–03:00. The averages of mid-sleep timings between workdays and work-free days were not statistically significant. Data on MSFsc (midpoint of sleep on work-free days sleep corrected) indicated that most elderly adults (99.6%) are morning type; they go to bed early and wake up early. The elderly participants from the rural population of Sambalpur district in western Odisha had the least social jetlag and exhibited good subjective sleep quality. It would be worthwhile to find out the determinants of these positive features apropos social jetlag and behavioural sleep patterns.

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KEYWORDS

Social jetlag; elderly people; chronotype; sleep variables; sunlight exposure

Introduction

Sleep is a physiological process crucial for life and survival in humans (Vaccaro et al. 2020). Sleep is directly related to the functioning of the brain, the cardiovascular system, the immunological system, and the metabolic system. The suprachiasmatic nuclei, also known as the “master circadian clock” control the sleep-wake cycle, countless peripheral clocks, and nearly all behavioral, physiological, cellular, and molecular activities (Daan et al. 1984; Husse et al. 2015; Stenvers et al. 2016). However, there are numerous variations in the expression of the clock's function. For instance, the sleep-wake cycle is unique to each individual. Some people, known as the “Lark type” sleep early and get up early every day. On the other hand, people like owls stay up past midnight and get up late in the morning, known as “Owl type.” Other people who don't act like owls or larks are called the Intermediate type. Thus, a person can be

classified as either morning type (MT) or Lark type, evening type (ET) or Owl type, and neither type (NT) or Intermediate type (IT). These three types of people are grouped under the broad term “Chronotype,” which refers to preferences for sleep and wakefulness times (Mongrain et al. 2004; Smith et al. 1989). Based on MSFsc time (mid-sleep on work-free days sleep corrected), the chronotype was categorized into the following types; early types (MSFsc $\leq 3:59$), inter-mediate types (MSFsc $>4:00$ and $< 4:59$), and late types (MSFsc $\geq 5:00$) (Roenneberg et al. 2012). One of the best behavioral indicators of the circadian phase is found in the middle of sleep time (Terman et al. 2001). According to Roenneberg et al. (2004), the marker of the circadian phase or chronotype is thought to be the corrected mid-sleep on work-free days for longer sleep (MSFsc). Both insufficient sleep and mistimed sleep disrupt the biological clock and affect the circadian system. Sleep

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Heat dissipating multi-component inorganic mixture of iron with high-temperature dielectric behaviour

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Synthesis and characterization of two multicomponent mixtures, $0.8 \text{ Fe}_3(\text{PO}_4)_2 \cdot 4\text{H}_2\text{O} \cdot 0.8 \text{ FePO}_4 \cdot 2\text{H}_2\text{O} \cdot 0.5 \text{ NH}_4\text{H}_2\text{PO}_4 \cdot 0.2(\text{NH}_4)_2\text{SO}_4$ (**FPN2A**) and $0.8 \text{ Fe}_3(\text{PO}_4)_2 \cdot 8\text{H}_2\text{O} \cdot 0.8\text{FePO}_4 \cdot 0.5\text{NH}_4\text{H}_2\text{PO}_4 \cdot 0.2(\text{NH}_4)_2\text{SO}_4$ (**FPN2B**) are reported. FPN2A and FPN2B mixtures have average crystallite sizes of 66.1 nm and 79.5 nm, respectively. The respective optical bandgap of FPN2A and FPN2B are 6.02 eV and 5.96 eV with a refractive index of 1.99. Thermal analysis reveals heat-dissipating behaviour of the mixtures with specific heat capacity, C_p (at 307K) of $0.71 \text{ Jg}^{-1}\text{K}^{-1}$ and $0.66 \text{ Jg}^{-1}\text{K}^{-1}$ for FPN2A and FPN2B, respectively. Further, temperature-frequency dependant dielectric properties of the FPN2C (obtained by sintering FPN2B at 423K) have been investigated. The sintered mixture, FPN2C orchestrated variation in permittivity, ϵ' ($\sim 17 - 42$) and dielectric loss, $\tan \delta$ ($\sim 0.04 - 0.08$) in the frequency range of $1.0 \times 10^3 \text{ Hz}$ to $4.0 \times 10^6 \text{ Hz}$ up to 483K. AC conductivity of FPN2C has been found to be $\sim 8.96 \times 10^{-8} \text{ sm}^{-1}$ up to 483K. TG-DSC analysis reveals the thermal stability of the FPN2C over a wide range of temperature (297K to 1267K) and heat-dissipating behaviour with a C_p of $0.62 \text{ Jg}^{-1}\text{K}^{-1}$.

Keywords: Heat dissipation, Specific heat capacity, Dielectric properties, AC conductivity

Human race thrive with the development of advanced technologies. As the standard of living rises, so does their energy demand. As the world's energy demand increases, efficient energy storage, and utilisation become more important. Energy storage has become a critical aspect for the proper implementation of generated energy from immutable and artificial sources to maintain the ecological society's sustainable development and reduce anthropogenic alterations¹. For the storage of electrical energy, supercapacitor, fuel cells, dielectric capacitors, batteries are proven to be promising devices²⁻⁹. Among all, dielectric materials in particular are gaining popularity due to their rapid charging-discharging rate, which is achieved through dielectric polarisation and depolarisation in response to an external electric field, rather than a chemical reaction¹⁰⁻¹³. Several polymer dielectrics have been studied widely as energy harvesting sources^{14,15}, transducers¹⁶⁻¹⁸, soft robots¹⁹⁻²³, printable electronics²⁴, energy storage devices²⁵. Although polymer dielectrics have higher breakdown strength and reliability, they are restricted to low operational temperatures and so cannot fulfill the growing demand for energy³. Many efforts have been made to increase the energy density

on dielectric materials like lead lanthanum zirconate lead magnesium niobate, lead tantalate, since they deliver higher charge storage density²⁶⁻²⁸. However, lead-based materials have the disadvantage of polluting the environment and posing a health risk to mankind²⁹⁻³². Therefore, researchers are looking for alternative lead-free dielectric materials with higher storage efficiency. In this regard, substantial attention has been paid towards the research and development of the novel dielectric materials such as HfO_2 ³³, Al_2O_3 ³⁴, Sm_2O_3 ³⁵, ZnO ³⁶, TiO_2 ³⁷, Y_2O_3 and Si ³⁸, $\text{CaCu}_2\text{Ti}_4\text{O}_{12}$ ³⁹, CuO ⁴⁰, $\text{Ln}_{2-x}\text{Sr}_x\text{NiO}_2$ ⁴¹, NiO ⁴². Over the past decade, substantial growth has been achieved in the progress of high-performance bulk ceramics (lead-free) dielectric materials for the storage applications of electrical energy *viz.* SrTiO_3 , CaTiO_3 , BaTiO_3 , BiFeO_3 , AgNbO_3 and NaNbO_3 based ceramics⁴³. Yang *et al.* reported a lead free SrTiO_3 based material, $(1-x)\text{SrTiO}_3 - x\text{Bi}_{0.5}(\text{Na}_{0.82}\text{K}_{0.18})\text{Ti}_{0.96}\text{Zr}_{0.02}\text{Sn}_{0.02}\text{O}_3$ where $x = 0 - 0.5$ with $\epsilon' 300 - 2700$ and $\tan \delta$ up to 0.12 in a frequency range of 1kHz to 1MHz⁴⁴. A NaNbO_3 based ceramics, $0.91 \text{ NaNbO}_3 - 0.09 \text{ Bi}(\text{Zn}_{0.5}\text{Ti}_{0.5})\text{O}_3$ was developed by Y. Fan, *et al.* with relative permittivity of 700 - 1200 and

SYNTHESIS, CHARACTERISATION, AND INVESTIGATION OF THERMAL AND ELECTROCHEMICAL PROPERTIES OF A NOVEL SALICYLAMIDE COORDINATED HIGH VALENT COBALT COMPOUND

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ABSTRACT

A novel dimeric Cobalt compound, $[\text{Co}^{\text{III}}(\text{L})(\mu\text{-OH})_2 \cdot \text{H}_2\text{O}]_2$ of ligand 1,3-propylene-bis(salicylamide) (H_2L) has been synthesized. XRD, FTIR and $^1\text{H NMR}$ were used to elucidate the structure of the complex. Elemental analysis (CHNS) and TGA were employed to find out the composition. Thermal analysis shows that the average specific heat capacity (Cp) of the complex is 1.86 J/gK. The redox potential of the complex has been established by cyclic voltammetry and it shows a quasi-reversible nature of the $\text{Co}^{3+}/\text{Co}^{2+}$ couple. The optical bandgap (Eg) and refractive index of the complex were found to be 2.31 eV and 2.6 respectively. Thermal analysis revealed the thermal stability of the complex.

Keywords: Co(III) Coordination Compound, 1,3-propylene bis(salicylamide), Redox-Active, Heat-Dissipation, Specific Heat Capacity.

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INTRODUCTION

Design and synthesis of various metal organic motifs and embedding them into energy storage devices have attracted the attention of many researchers in recent years.¹⁻⁹ The denticity, type of donor atoms, and organic spacer unit of a ligand scaffold influences the usefulness of metal-organic complexes. Many works have been reported pertaining to metal-amide complexes such as metal-salicylamide¹⁰⁻¹², oxalamide¹³, and thioglycolamide¹⁴ due to their extensive applications in different fields such as developing synthetic polymers for storing gas, luminance, and magnetic applications, etc. This has become imminent because such complexes possess flexible spacer units between the amine and amide functional groups that give structural diversity as well and the aromatic carboxamide with hard N and O donor atoms provides a strong coordination with high valent metal ions. Salicylamide ligands can be highly effective for constructing multinuclear metal clusters owing to their coordinating ability through phenolate-O, and amide-N. In addition, they can be accessed from cheap and available raw materials. Earlier a high valent binuclear iron complex with phenolate-amide-amine coordinating ligand has been reported by us.¹⁵ This field offers numerous combinations of metal ions and organic linker molecules for exploration. Therefore, it is always worthwhile to study the properties of newly developed compounds. It is found that not much research has been done on metal-salicylamide compounds for heat storage. In this work, we have synthesized a salicylamide-based dimeric cobalt(III) compound, $[\text{Co}^{\text{III}}(\text{L})(\mu\text{-OH})_2]$ (see Scheme-1), and studied its properties which have not been reported earlier.

EXPERIMENTAL

Material and Methods

Double-distilled water was used to prepare all of the solutions, the second distillation was made from alkaline KMnO_4 and an all-glass distillation apparatus was used for this. All chemicals used were of analytical grade. The reagents methyl salicylate, and (1,3)-diaminopropane, (SRL) were used for the synthesis of ligands. The reagents $\text{CoCl}_2 \cdot 6\text{H}_2\text{O}$ (BDH, AR), LiOH , and H_2O (AR) were used for the synthesis of a dimeric Co complex $[\text{Co}^{\text{III}}(\text{L})(\mu\text{-OH})_2]$.

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Study of Variation in Optical Properties and Dispersion Parameters of Fe-Doped TiO₂ Nanopowders

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Abstract

TiO₂ and Fe-doped TiO₂ nanopowders with (4 and 8wt.% of Fe doping) are synthesized by using the sol–gel technique starting from powder precursor. The optical properties of the prepared samples are investigated in the wavelength range of 200–800 nm. The refractive indices and extinction coefficients are calculated from the reflectance data using the Kramers–Kronig relation. 4wt.% Fe doped sample has minimum refractive index value in comparison to others. The variation in refractive index value is studied using a single oscillator Wemple and Di Domenico model fitting and the optical parameters like oscillator energy, dispersion energy, and carrier concentration are evaluated and their variations are studied with doping concentration.

Temperature Dependence of Magnetic Susceptibility of Heavy Fermion (HF) Using Periodic Anderson Model (PAM) and Zubarev Technique

Shadangi, N. and Sahoo, J. and Mohanty, S. and Nayak, P. (2024) *Temperature Dependence of Magnetic Susceptibility of Heavy Fermion (HF) Using Periodic Anderson Model (PAM) and Zubarev Technique*. In: Current Perspective to Physical Science Research Vol. 9. B P International, pp. 9-14. ISBN 978-81-972831-3-0

Full text not available from this repository.

Official URL: <https://doi.org/10.9734/bpi/cppsr/v9/8833A>

Abstract

Here, we have studied theoretically the temperature dependence of magnetic susceptibility of some Heavy Fermion (HF) using the Periodic Anderson Model (PAM) and Zubarev technique. The effect of electron–phonon interaction has been considered and it is observed that the calculated magnetic susceptibility shows correct behavior as a function of temperature with existing experimental results for some U-based and Ce-based HF systems. The extrapolated Kondo temperature for UPt3 was found to give nearly the same value as observed experimentally by Frings et al (1983).

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RESEARCH ARTICLE | JANUARY 12 2024

Enhancement of in-field critical current density of MgB₂ superconductor due to chemical addition

J. S. Hansdah ; P. M. Sarun[+ Author & Article Information](#)

AIP Conf. Proc. 2995, 020171 (2024)

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MgB₂ bulk samples doped with nano-C, starch, nano-Y₂O₃ and nano-Ho₂O₃ were prepared by powder-in-sealed tube (PIST) method and the effects of addition on superconducting properties were studied. The behavior of these dopants in the Mg + B system is compared and the codoping in the system is also explored with superconducting properties. DC magnetization measurement showed all the codoped samples exhibit significant enhancement of J_C in the entire field of study (1-7 T). Because of well magnetisation behaviour it can be expected that an enhanced flux pinning properties is performed in MBC2Y1, MBC2Y2, MBHS55 and MBHS25 codoped samples.

Topics

[Flux pinning](#), [Superconducting compounds](#), [Superconductors](#), [Magnetization](#), [Carbohydrates](#)

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Original research article

Design of tunable perfect absorber based on vanadium dioxide metasurface for sensing applications

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Abstract

A simple design of a two-dimensional periodic array of circular disc made of VO₂ on a continuous silver film for sensing applications is presented. The spectral response of the proposed model is numerically investigated using Comsol multiphysics software based on finite element method. The results show that different spectral bands have absorptivity more than 90%. In addition, the proposed model exhibits a tunable behaviour of the absorption around the wavelength at **3.7 μm** which depends on the transition from metal to insulating phase of VO₂. The physical origin of unit absorption at different resonant wavelengths have been investigated by considering the electromagnetic field distributions at the respective resonance wavelengths. Electromagnetic field profiles show that the enhanced absorption when VO₂ film is in the metallic phase are primarily due to the localized and vertical cavity mode resonances, whereas in other case when VO₂ is in the insulating phase, the unit absorption is due to the vertical cavity, the plasmonic and different order of the dielectric resonances. Further, the tunable nature of the absorbing properties of the proposed structure has been investigated by varying the geometrical parameters such as diameter and thickness of the circular disc. The effect of incident angle and lattice period on the absorption spectrum are also investigated. We strongly believe



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Research article


Numerical study of mid-infrared broadband perfect absorber based on dielectric/aluminium doped zinc oxide multilayer films

Siddhartha Sahu, Gangadhar Behera  [Show more](#)  Share  Cite<https://doi.org/10.1016/j.optmat.2024.115776> [Get rights and content](#) 

Abstract

We propose a lithography-free wide-angle polarization-insensitive ultra-broadband absorber by using multilayer films consist of five pairs of aluminium doped zinc oxide (AZO) and a dielectric film which is supposed to be fabricated on glass substrate. The absorption spectrum of the proposed model is calculated by using transfer matrix method. The analytic results show that the absorptivity is larger than 95% with normal incidence light in the wavelength range from $7.5\mu\text{m}$ to $20\mu\text{m}$ and having high transmittance at the visible wavelength range from $0.4\mu\text{m}$ to $0.8\mu\text{m}$ range. Further, the effect of incident angle and polarization on the absorption spectrum are also investigated. The absorption spectrum of the proposed design is highly tunable on changing the damping constant of the AZO film. The electric field and magnetic distributions at different wavelengths show that the absorption is mainly originated due to the constructive interference of electromagnetic waves in the multilayer films. Such physical mechanism of broadening bandwidth based on increasing the carrier concentration of the highly visible transparent conducting films have pave a new direction for the design of tunable broadband absorber in different frequency band. Meanwhile, this broadband absorber is a good candidate for

Mechanothermal assessment of outdoors aged hybrid glass fibre reinforced polymer composite filled with fly ash as industrial waste

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Abstract

Industrial fly ash impregnated glass fibre reinforced polymer (GFRP) composites were examined to assess their overall characteristics in adverse ambient conditions, keeping in mind that use of filler materials in FRP composites was expected to enhance the strength properties of the material. GFRP composite specimens with 2–10 wt % industrial fly ash were fabricated in the laboratory. These were exposed to open ambient ageing for 120 days. The samples impregnated with 8 wt % fly ash and aged for 120 days were seen to absorb the minimum moisture and exhibited the maximum ILSS of 35.19 MPa and flexural strength of 690 MPa, respectively. These samples also exhibited the highest T_g of 101.53°C as revealed through low temperature DSC. It was also observed that the 8 wt% fly ash containing samples aged in the open for 120 days showed the ILSS to be 5.83% higher and T_g to be 21.95% higher as compared to the unaged GFRP samples without fly ash. FTIR spectra confirm the trend of thermo-mechanical properties. Both optical and scanning electron microscopy of the fractured surfaces of the test samples revealed the modes of mechanical failure of the hybrid GFRP composite with their indicative properties at optimized extent of fly ash dispersion.

Keywords

Hybrid glass fibre reinforced polymer composite, fly ash, inter laminar shear strength, glass transition temperature (T_g), scanning electron microscope fractographs

Introduction

On account of certain inherent properties like low density, high strength and stiffness, high resistance to corrosion, light weight, abrasion and impact, FRP composites are preferred over many conventional engineering materials like steel and aluminium pertaining to certain specific engineering usages.^{1–3} Especially the FRP composites have gained momentum on the basis of their successful adoption in harsh environments as established through research.⁴ Particularly, the FRP composite components find their use in civil infrastructure,⁵ aerospace ambience,⁶ marine engineering,⁷ etc. The fabrication process and maintenance in addition to high fatigue endurance associated with FRP composite facilitate its life span supporting its meaningful use over a longer period.⁸ The durability of the conventional two-phase FRP composite, however, may cause hindrances in its adoption in several usages⁹ due to the differential thermal expansion between the matrix phase and the reinforcement giving rise to serious strain misfit.¹⁰ Further, residual interfacial stress and fibre-matrix debonding also

present serious obstacles for adoption of the conventional two-phase FRP composites in many engineering applications.¹¹ On the other hand, prolonged use of the conventional FRP composite with two phases (one matrix and one reinforcement) suffers from plasticization¹² and swelling¹³ when exposed to a moisture-laden ambience resulting in considerable depletion of its ultimate tensile strength due to ingress of moisture.¹⁴ Thermal fluctuations in the ambience

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Data Availability Statement included at the end of the article

Visualising Knowledge, Research Hotspots and Trends of Literacy Studies in the Context of Library, 1969-2021

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ABSTRACT

In this study, we conducted an in-depth analysis spanning 53 years, from 1969 to 2021, focusing on the field of literacy studies within the context of libraries. Our exploration involved a dataset of 4,986 articles retrieved from the Scopus database. Our primary objective was to visualize knowledge by identifying and exploring prominent trends and hotspots in literacy studies. To achieve this, we adopted a comprehensive approach. The methodology employed in this study combined traditional approaches with contemporary tools. The dataset was analyzed using the R software for conventional methodologies, while MATLAB was utilized for cutting-edge techniques. The multifaceted approach allowed us to uncover patterns of continuous growth, identify key contributors, and employ the Latent Dirichlet Allocation (LDA) model to recognize emerging and significant topics. The study revealed a consistent pattern of continuous growth in the field of literacy studies, indicating the acquisition of new knowledge over time. Key contributors, including productive authors, influential journals, and active countries, were identified. The application of the LDA model enabled us to recognize newly emerged, developed, and important topics. The significance of this research lies in its contribution to understanding the dynamic landscape of literacy studies within library contexts, offering valuable insights for future research and practical applications in the field.

Keywords: Literacy, Information Literacy, Library, Bibliometrics, Topic model, MATLAB, Library and Information Science.

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INTRODUCTION

Literacy involves the ability to read, write, speak, and listen effectively, enabling individuals to communicate with the world. A lack of essential literacy skills can hinder a person's progress at every stage of life.^[1] Over time, different literacy skills have evolved, with the concept of an information-based society emerging in the 1950s after World War II.^[2] The term 'information society' was coined by economist Fritz Machlup.^[3] Since then, information has played a crucial role in economic and cultural activities in terms of creation, distribution, and manipulation. However, with the continuous growth of information, concerns about misinformation and disinformation have also risen, such as fake news, propaganda, clickbait, hoaxes, and rumours. To address these issues, individuals need to adopt various literacy programs, and library and information science professionals can play a vital role in providing guidance. Libraries and professionals have resorted to various literacy methods to prevent misinformation, including library instructions, user and library

orientation, OPAC instruction, information literacy instruction, media literacy, digital literacy instruction, and more. Studies have been conducted to analyse and explore the roles of libraries and professionals in promoting literacy among user communities. This study attempts to conduct a bibliometric analysis using a variety of statistical models to recognize the state of literature and explore the structure of knowledge, assuming that "data speak for themselves".^[4,5]

LITERATURE REVIEW

Despite the brief history of bibliometric studies on literacy in the Library and Information Science field, they have been conducted for several reasons, including:

In their bibliometric study, Pinto *et al.*^[6] used statistical, mathematical, and content analyses to investigate international scientific productivity in Information Literacy (IL) literature published between 1974 and 2011, as indexed in the Web of Science (WoS) and Scopus databases. The authors extracted results about authors' productivity, distribution of disciplines,



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IMPROVED PRODUCT-TYPE ESTIMATOR FOR ESTIMATING POPULATION MEAN USING HARMONIC MEAN

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Abstract: In this paper, we have developed a new product-type estimator using harmonic mean of known auxiliary variable. The bias and mean square error of proposed newly product-type estimator has been derived up to first order of approximation. An empirical study has been carried out to show the performance of proposed estimator along with existing estimators. It is observed that the proposed product-type estimator is more efficient than the competing estimators. For theoretical support a general study is also carried out using normal and Weibull distribution.

Key words: Bias, Mean square error, Product estimator, Auxiliary variable, Normal distribution, Weibull distribution.

Cite this article

Nirupama Sahoo and Saradaprasan Jena (2024). Improved Product-type Estimator for Estimating Population Mean using Harmonic Mean. *International Journal of Agricultural and Statistical Sciences*. DOI: <https://doi.org/10.59467/IJASS.2024.20.195>

1. Introduction

In sample survey the use of auxiliary information gives the greater precision of estimation of population parameters. Consider population Y_i such that $i = 1, 2, \dots, N$ and let \bar{Y} be the estimated mean of the Y population. Using the simple random sampling without replacement \bar{Y} is estimated by formula

$$\bar{Y} = \frac{\sum Y_i}{N} \quad (1)$$

For the precision purposes, various estimation methods have been proposed to minimize the mean square error of the estimator. The model (1) is typically used, when there is no information of the auxiliary variable. However, precision of the model can be improved with some auxiliary variable. Suppose x is an auxiliary variable which is correlated to y . If the correlation between x and y is positive, ratio estimation method is used. On the other hand, if the negative correlation exists, then the product estimation method is applicable. In many practical situations mean of the

study variable is unknown but harmonic mean of auxiliary variable is known [Sahoo and Panda (2015, 2017)].

2. Existing estimators and its bias and mean square error

It is well known that mean per unit estimator \bar{y} is an unbiased estimator of population mean \bar{Y} and its variance is given by

$$V(\bar{y}) = MSE(\bar{y}) = \left(\frac{1-f}{n}\right) \bar{Y}^2 C_y^2 \quad (2)$$

where, $\left(\frac{1}{n} - \frac{1}{N}\right) = \left(\frac{1-f}{n}\right)$, $f = \frac{n}{N}$ and $C_y^2 = \frac{S_y^2}{\bar{Y}^2}$

The product estimator of the population mean \bar{Y} is defined as

$$\bar{y}_p = \frac{\bar{y}\bar{x}}{\bar{X}} \quad (3)$$

A Difference Ratio-Regression Type Exponential Estimator of Population Mean in Post-Stratification under Linear Transformation of Auxiliary Variable

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ABSTRACT

Following Grover and Kaur (2014) and Rao (1991), we have proposed an exponential ratio-type estimator of the population mean in post-stratification. It has been discovered that our suggested estimator is more efficient than practically every other estimator already in existence that has been defined for the identical scenarios. Moreover, our proposed estimator outperforms several other existing estimators under certain simple conditions. Theoretical results so obtained and the efficiency have been verified by the numerical illustrations. The performance of the suggested estimator is also the subject of a general study.

Keywords: Auxiliary variable, Bias, Co-efficient of variation, Mean square error, Ratio-type exponential estimator, Post-stratification, Study variable.

Mathematics Subject Classification: 62D05

1. INTRODUCTION

Nowadays, the auxiliary variable is utilised often in survey sampling to improve the accuracy and effectiveness of the estimators. The traditional ratio, product, and regression estimators are often utilised in various real-life scenarios and methods for estimating the population of unknown parameters provided that there is a sufficient correlation between the study variable and the auxiliary variable. Recently, numerous scholars have developed a variety of estimators of the ratio-type by modifying the auxiliary data. By reading Gupta and Shabbir (2008), Kadilar and Chingi (2004), Kadilar and Chingi (2006a), Kadilar and Cingi (2006b), Haq and Shabbir (2013), Grover and Kaur (2014) and Shabbir et al. (2014), readers can examine some of them. We have seen that the precision of a sample estimate of the population mean depends not only upon the size of the sample and the sampling fraction but also on the variability or heterogeneity of the population. Apart from the size of the sample, the only way of increasing the precision of an estimate is to devise sampling procedures which will effectively reduce the heterogeneity. One such procedure is stratified sampling. It consists in dividing the population into k classes and drawing a sample composed of k random samples one each from the different classes. The classes into which the population is divided are called the strata and the process is termed the procedure of stratified random sampling. Usually, auxiliary information is easily available with study variate with little extra cost and efforts. Auxiliary information may be used in various ways like at pre-selection stage, selection stage or design stage, post-selection or estimation stage and selection stage as well as estimation stages. In stratified sampling, it is assumed that the size of the strata as well as sampling frame is available. But in many situations sampling frame is not available. In this type of situation

A chain ratio-type exponential estimator for population mean in double sampling

Nirupama Sahoo¹, Sananda Kumar Jhankar²

Abstract

In this paper we have proposed an efficient ratio-type exponential estimator for estimating the population mean of the study variable, by incorporating two auxiliary variables in two-phase (double) sampling. The bias and the mean square error of the proposed estimator have been obtained up to the first order of approximation. The newly proposed estimator offers more precision in comparison to other competing estimators, theoretically as well as empirically, by considering a known value of some population parameter.

Key words: two-phase sampling, auxiliary variables, study variable, bias, mean square error, percent relative efficiency.

1. Introduction

Consider a finite population $U = (U_1, U_2, \dots, \dots, \dots, U_N)$ of N units. Let \bar{X}, \bar{Y} and \bar{Z} denote the population mean, C_x, C_y and C_z denote the coefficient of variation, ρ_{yx}, ρ_{yz} and ρ_{xz} denote the correlation coefficient. Let Y be the study variable and X and Z be the auxiliary variables with corresponding value y_i, x_i, z_i ($i = 1, 2, \dots, N$). The problem is to estimate \bar{Y} in the presence of two auxiliary variable x and z .

Let $S_y^2 = \sum_{i=1}^n (y_i - \bar{Y})^2 / (N - 1)$ and $S_x^2 = \sum_{i=1}^n (x_i - \bar{X})^2 / (N - 1)$ $S_z^2 = \sum_{i=1}^n (z_i - \bar{Z})^2 / (N - 1)$ and let $C_y = S_y / \bar{Y}$ and $C_x = S_x / \bar{X}$ $C_z = S_z / \bar{Z}$ be the coefficients of variation of y, x and z respectively. $f_1 = \left(\frac{1}{n} - \frac{1}{N}\right) = \left(\frac{(1-f)}{n}\right)$, $f_2 = \left(\frac{1}{n'} - \frac{1}{N}\right) = \left(\frac{(1-f')}{n'}\right)$, $f_3 = f_1 - f_2 = \left(\frac{(1-f'')}{n}\right)$

where $f = \frac{n}{N}$, $f' = \frac{n'}{N}$ and $f'' = \frac{n}{n'}$

$$v(\bar{y}) = f_1 \bar{Y}^2 C_y^2$$

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An efficient convolutional neural network-based classifier for an imbalanced oral squamous carcinoma cell dataset

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ABSTRACT

Imbalanced datasets pose a major challenge for the researchers while addressing machine learning tasks. In these types of datasets, samples of different classes are not in equal proportion rather the gap between the numbers of individual class samples is significantly large. Classification models perform better for datasets having equal proportion of data tuples in both the classes. But, in reality, the medical image datasets are skewed and hence are not always suitable for a model to achieve improved classification performance. Therefore, various techniques have been suggested in the literature to overcome this challenge. This paper applies oversampling technique on an imbalanced dataset and focuses on a customized convolutional neural network model that classifies the images into two categories: diseased and non-diseased. Outcome of the proposed model can assist the health experts in the detection of oral cancer. The proposed model exhibits 99% accuracy after data augmentation. Performance metrics such as precision, recall and F1-score values are very close to 1. In addition, statistical test is performed to validate the statistical significance of the model. It has been found that the proposed model is an optimised classifier in terms of number of network layers and number of neurons.

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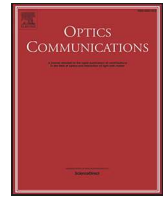
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1. INTRODUCTION

With growing availability of large scale of unstructured and complex data required for prediction and classification functions, it has been a critical task to extract summarised information to support decision making. Data analysing tools and knowledge discovery techniques have exhibited tremendous success in several real world applications such as recommendation systems, financial market analysis, customer review analysis and many more. Despite the success history, some data groups fail to address the predictive analytical problems.

One of the reasons behind such failures for decision making is the class imbalance dataset. The model which is trained for such data is tuned more towards the majority samples. Hence, processing such skewed data often produces biased results. It has been reported in the literature [1], [2] as a crucial factor in training the imbalanced data. Most classifiers assume equal distribution of individual class instances. Hence, when these algorithms are presented with imbalanced datasets, they lack generalization and exhibit poor performance metrics. Past studies highlight the implications of binary imbalanced datasets in biomedical applications [3]. Most often, real time data collected in the health sector suffer from such a problem. Due to the significant difference in number of instances of individual classes, machine learning (ML) algorithms tend to exhibit



Estimation of propagation characteristics of l_1 series of LP modes of few-mode W-type fibers using numerical and analytical approach

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ABSTRACT

In this work, single and two parameter variational fields for the l_1 series of linearly polarised (LP₁₁) modes of a graded index few-mode W-type fibers have been proposed. The propagation characteristics, such as, the propagation constant, the normalised dispersion parameter and the normalised group delay have been computed for lower order LP₁₁ modes of such fibers using these variational fields. The exact results were derived by numerically solving the scalar wave equation for the LP₁₁ modes of W-type fibers. Further, the cut-off frequencies for the first few lower order modes have been computed numerically. Accuracies of the estimated propagation parameters have been investigated by comparing it with the numerical results. Compared to single-parameter variational fields, the two-parameter variational fields provide superior accuracy. Additionally, it has been found that the accuracy increases for lower order LP₁₁ modes. Thus, few-mode graded-index W-type fiber based photonic devices may utilise these proposed trial fields.

1. Introduction

The existing scenario demands the increase in the transmission capacity in the telecommunication links. Due to the lack of intermodal dispersion, single-clad and single-mode optical fibers are well established transmission media in the optical communication network [1]. Owing to the small core diameter, joining two single-mode fibers poses a significant challenge in the early phases of research. Researchers proposed dual-mode fiber as a bigger core diameter substitute for single-mode fiber in the second half of 1970 [2–4]. Due to its wider core radius, W-type or double-clad fiber was developed in 1974 as a viable substitute for single-clad single-mode optical fibers [5]. The fundamental mode is more tightly contained within the core of this fiber, which lowers attenuation because of cladding absorption. W-type fibers have extremely low chromatic dispersion values over a broad range of wavelengths, making them appropriate for use as the transmission medium in wavelength division multiplexing systems (WDM). These fibers are frequently utilised in systems for dispersion compensation [6], in fiber lasers [7], in sensors [8], in medical applications [9] and in supercontinuum generation [10]. In comparison to single-clad fiber, modal dispersion is lower in W-type or double-clad fiber [11]. W-type fiber has a larger bandwidth and lower bending loss compared to a

single-clad fiber [12]. Recently, double-clad W-type microstructure polymer optical fibers are also used in optical sensors and communications at various wavelengths [11].

The study of few-mode fibers (FMFs), which allow the first few modes (3–10 modes) to propagate through them, has recently created a large interest to the researchers. Due to its ability to increase capacity by utilising the linearly polarised modes of fibers, mode division multiplexing (MDM) has gained popularity. Nine low differential mode group delay linearly polarised (LP) modes have been reported [13]. Many MDM transmission systems using few-mode fibers which support 2LP modes (LP₀₁, LP₁₁), 3LP modes (LP₀₁, LP₁₁, LP₂₁) and 4LP modes (LP₀₁, LP₁₁, LP₂₁, LP₀₂) have been proposed [14]. It is also reported that the graded-index few-mode fibers with low differential mode group delay is the suitable approach to decrease the cross talk by mode coupling. Various optical fibers including FMFs have been initiated for space division multiplexing (SDM) transmission [15]. A transmission capacity of over 1Pbps per fiber has been realized by using SDM technology [16]. FMFs are primarily used in astronomical telescopes for improved performance [17,18]. In addition, FMF is used in sensors [19] where the LP₂₁ mode is employed. Also, one can utilise the near field pattern of LP₀₁ and LP₁₁ modes for evaluating the fuse propagation parameter of both the lower order modes [16]. All of the aforementioned studies

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PARADIGM SHIFT IN ENGLISH LANGUAGE PEDAGOGY OF SECONDARY LEVEL: FROM CONVENTIONAL TO MODERN

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Abstract:

This paper explores the English language paradigm shift from conventional to modern in terms of curricular focus, methodology, evaluation practice, and teachers' and learners' behavior. Based upon the existing literature, critical analysis has been done to explore how changes in pedagogical context happened from a traditional structured approach to a post-modern perspective. These changes are reflected in the present days teaching of learning ecology in secondary school. It was found that there is a paradigm shift in English pedagogy from teacher centrism, structuralism, behaviorism to a learner-centered, post-modern and constructive approach. This transition in English language pedagogy results from a revolutionary process of change in society and the academic world. Academicians and practitioners will benefit from this thematic paper.

Keywords: paradigm shift, English language, pedagogy

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Teaching learning practices of Jawahar Navodaya Vidyalaya, Nuapada: Perception of new entrants

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Abstract

Jawahar Navodaya Vidyalaya system in India is an inimitable attempt to provide adequate opportunities to the rural talents in India through residential set up. It ensures to avail modern education for deprived children of rural area. The success of this initiative purely depends upon the availability of physical and human resource facilities, quality of teaching learning practices and the curricular and co-curricular activities. The present paper intends to explore the teaching learning satisfaction of new entrants, the innovative teaching learning practices, class room management style, medium of instruction practice, co-curricular activities in JNV, Nuapada. A quantitative method was adopted for the present study. Total 60 respondents (15 teachers, 40 students and 05 administrative staff) were selected purposively to collect data. Data were analyzed through simple percentage. It was found that the satisfaction level of the new entrants was not up to expectation level due to language barriers, lack of empathetic behavior of teachers, minimal interaction with teachers, lack of student friendly teaching methods and new food habits.

Keywords: Jawahar Navodaya Vidyalaya, new entrants, teaching learning practices

Introduction

The Navodaya Vidyalaya system is a unique experiment in the annals of school Education system in India. Its significance lies on the rural talents as the target group and the attempt to provide with them quality education in a residential school system. The modern education is only access by the urban children and large section of rural poor children is left out (Devi & Bajaj, 2021) ^[1]. They are depriving to avail the modern education. They are also precious part of the human resource of the country (Institutional Planning, NVS, 2023). The National Policy on Education-1986 envisaged the setting up of residential schools to be called Jawahar Navodaya Vidyalaya's that would bring out the best of rural talent (Singh & Mishra, 2018) ^[11]. The aim of establishing the Navodaya school in the country was very good but the success of the school system depends on the implementation of innovative teaching learning practices at the school (Balagopalan, 2003) ^[11] and effective school management (Khaparde & Srivastav, 2004) ^[15]. So, in this study the researcher has tried to explore the teaching learning satisfaction of new entrants of Jawahar Navodaya Vidyalaya Nuapada. The stakeholders like parents and students take decision to take admission in an institution in multiple criteria such as number of teachers and teaching quality (Pandey, 2019) ^[18], hostel facilities, fooding, safety and security, cocurricular activities etc. among them one of the most important criteria is quality of teaching and learning (Kiran & Murty, 2017) ^[16]. Similarly, from education point of view proper information based on research evidences can help them to either rectify their teaching quality or to retain existing teaching practices (Pandey, 2019) ^[18].

Background of the study

School plays an important role for the educational development of the children. School nurture the children in both scholastic as well as co-scholastic aspects. Scholastic development related to academic activities of the school and co-scholastic development related to the sports, health and hygiene, art and cultural activities (NCF, 2005). The parents are also more conscious about the learning of their children that's why they always focus on the teaching learning quality of the school.

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Multilingual pedagogy: Context and implication for tribal education

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Abstract

This paper intends to highlight the problems of tribal education in general and language related problems in particular. There are several academic problems of tribal students in comparison to non-tribal students. The academic problems include low enrolment rate, low retention, high dropout rate and low achievement etc. Many researchers have highlighted the political, social, cultural, historical and economic issues, but very little attention has been paid to the tribal education in the context of language especially the language of minority groups. In multilingual and multicultural situations where the presence of many languages the education gets difficult for students in relation to issues like language acquisition, comprehending concepts of contents, poor communication skills and implications in real life context. This paper focused upon issues and implications related to multilingual pedagogy in tribal education particularly in the light of language related to learners and teachers in different contexts like home, school and policy reforms.

Keywords: Multilingual pedagogy, tribal education, language context

Introduction

India has a vast diversity of different communities, languages, culture and social ethnicity. These reflect in the philosophical and educational growth of the country. The tribal communities are distinct in India having their own culture, language and life style. But behind this seemingly beautiful scenario of ST people lies a world of poverty, alienation, impoverishment, apathy and mostly illiteracy. While, education is the optimum endeavor for human development, the ST communities in India are lagging behind in this sector as a result of greater differences between tribal and non-tribal people. This difference is widening day by day and results in several issues and challenges in the education of tribal students.

The problem of tribal education is one of the core issues and challenges in front of Indian government. To create an educated ST family is a big challenge than framing policies and investing capital. Moreover, developing a culturally responsive educational policy which includes from curriculum development, appropriate pedagogy, language concerns and medium of instruction, curricular and extra-curricular activities, examination patterns, training of teachers and appointment etc. is one of a big challenge. The various discriminations as a part in Indian school system continue to replicate tribal learners in a flux most of them who are the first generation learners. The government changed its dynamics of education and shaped in the form of inclusion particularly aimed at assessing large numbers of traditionally excluded social groups into educational institutions to which in the past systematically denied access (Balagopalan and Subrahmanian, 2003) [2].

Considering inclusion of the tribal students in main stream, multilingual education stands as an urgent and vital concern in the Indian educational scenario. The National Education Policy (2020) acknowledges multilingualism as a resource in educational contexts and renews the earlier policies. It emphasizes on mother tongue-based education in elementary classrooms and provides a strong understanding of 'multilingualism' i.e. the idea that the human mind is fundamentally multilingual in nature. In a multilingual country like India where numerous languages exist and used by people, it is very difficult to address for the teachers, educators and educational policy makers to maintain an appropriate pedagogical

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Grounded Theory Study: A Qualitative Enquiry

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Abstract

Qualitative research investigates issues in the actual world and offers answers. There are different approaches to qualitative inquiry, such as narrative research, phenomenology, grounded theory, ethnography, and case studies. However, the most dependable way to generate a theory from evidence is through grounded theory research. Hence, the purpose of this paper was to provide a thorough understanding of the applications of grounded theory, a type of qualitative research methodology. People, very often, misconstrue grounded theory. This paper attempted to dispel this ambiguity. The central idea behind this paper was to discuss the lengthy and systematic process of grounded theory that covered data collection, memoing, constant comparison, theoretical sampling, theoretical sensitivity and data saturation in a precise manner. Additionally, this paper discussed the goals and relevance of grounded theory in different fields. Conducting a grounded theory study is not an easy task for all. Considering the aforementioned, this paper elaborated the drawbacks of grounded theory.

Keywords: Qualitative research, grounded theory, research process

I. Introduction

Human experience can't be expressed numerically all the time. Some of them can be described in a qualitative way. In order to explore the hidden experiences of individuals, qualitative research gives a proper direction. Qualitative research is a systematic inquiry that attempts to explore and explain problems related to social and human problems. There may be certain phenomena, particularly in education, for which there are no existing theories; qualitative research is the most efficient means of providing a final solution in these situations. There are different approaches to qualitative inquiry, such as narrative research, phenomenology, grounded theory, ethnography, and case studies.

History of Grounded Theory

There is a long history behind the origin of grounded theory. Glaser and Strauss introduced grounded theory for the first time in 1967 with their book "Discovery of Grounded Theory." However, these two began to follow and build their own version of GT. Strauss and Corbin published a book in 1990 that introduced their perception and version of GT (known as the Straussian method). Their book was titled "Basics of Qualitative Research, 1st Ed." Two years later, Glaser (1992) expanded on GT in his new work (Basics of Grounded Theory Analysis) and questioned Strauss and Corbin's version and attitude towards GT. However, Strauss and Corbin (1998), on the other hand, published the second edition of their book, which included an updated version of GT and enhanced coding systems. Since 1998, various authors have contributed to the GT discussion and established fresh ideas in this field (for example, Charmaz (2006) and Corbin and Strauss (2008).

Meaning of Grounded Theory

Grounded theory is a qualitative method that allows one to explore a specific event or process while also discovering new theories based on real-world data collection and analysis. In contrast to standard hypothesis-deductive research methods, which involve formulating a hypothesis and then attempting to prove or disprove it, grounded theory is an inductive strategy in which new theories are formed from data. Data gathering, analysis, and theory formulation occur repeatedly. An iterative data gathering and analysis occurs until theoretical saturation, the point at which additional data does not contribute any additional insight into new theory. Conventional research investigation typically begins with a literature evaluation, which leads to the development of a hypothesis. This idea is then put to the test through real-world experimentation. Grounded Theory, on the other hand, studies real-world phenomena and analyses data without pre-existing beliefs (Glaser and Struss, 1967).

DISCIPLINARY MEASURES: GLOBAL PERSPECTIVES

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ABSTRACT

The quality of a teacher is determined by his/her classroom management skill and capability of teaching. Indiscipline among students has been a global issue not only for teachers but also for parents as well. Indiscipline behaviour among students is not confined to classroom. There are many more students who engage themselves in various indiscipline act in different places that draw the attention of administrators, educationists, social reformers, policy makers and even common people to think about this and to make plan of actions regarding this to maintain discipline and modify the behaviour of students in a socially desirable manner. Students exhibit indiscipline act in the classroom that adversely affect classroom teaching and behaviour of learners. Here, the teacher plays a key role in managing indiscipline students along with effective teaching. As teachers are employing different disciplinary strategies to enhance the skill of effective classroom management. But it is a matter of fact that the strategies which are being used by teachers to discipline students are changing due to different perspectives among students. So, the present paper intended to examine indiscipline among students in India and abroad, its causes and consequences. This paper also explored several disciplinary measures practices in different countries across globe (Australia, England, America, India, China, Nigeria) which are useful and appropriate to sustain discipline and effective classroom management.

Keywords: *Indiscipline, disciplinary measures, classroom management.*

Introduction

Indiscipline among students has become a universal issue. People across globe are not free from this problem. Parents as well as teachers are very much worried about this. If we talk about indiscipline its really very difficult for us to define indiscipline in a definite way. Indiscipline has been described from several perspectives. Indiscipline does not have a clear meaning that is appropriate for any given circumstance. Thus, the definition of indiscipline varies from person to person. Indiscipline is defined as any behaviour that deviates from society's established rules and values. It is a violation of school policies and procedures that has the potential to disrupt the efficient and organized operation of the educational system (Ngwokabuenui,2015). Indiscipline, as characterized by Agbowuro and Daniel (2016), entails a disregard for institutional regulations concerning aspects such as adherence to school uniform policies, punctuality, completion of homework, attendance, consumption of alcoholic beverages, smoking, and exhibiting verbal or physical aggression towards peers. As per the Cambridge Advanced Learner's Dictionary (1995), Indiscipline arises when an individual fails to regulate their conduct or adhere to established regulations. It signifies a deficiency in discipline, restraint, and proper guidance. Typically, it pertains to inappropriate conduct, defiance, or disorderliness.

Causes of indiscipline

Indiscipline among students has several causes. Causes which are responsible for indiscipline not confined to classroom atmosphere only. There are other causes as the result of which students exhibit indiscipline behaviours. Students' behaviour may be influenced by social cause, emotional cause or administrative cause, psychological cause or anything else. Identifying those causes is the crying need of the hour. The major issue before us is to find out the reason behind the unacceptable or antisocial behaviours among students which can be termed as disruptive behaviours. Silva, Nageires, & Albano (2015) listed several causes such as family challenges (lack of direction from the family, marital violence, and poor attitudes and behaviours taught at home) and individual problems (lack of attention, concentration, personality characteristics) as contributing factors to student indiscipline. Ojedapo (2011) claimed that a student's lack of discipline was a result of their upbringing



Classroom Discipline, Emerging Concerns and Research Priority

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ABSTRACT

This paper was planned to examine indiscipline or disruptive behaviours in classroom from the perspectives of teachers as well as students from different countries around the globe. This paper discussed disciplinary issues in three sections namely, teachers' and students' conceptions on indiscipline and behavioural problems. The second section visualized teachers' experience on disciplinary issue during classroom teaching learning process. The third section focused on problems faced by teachers while imposing disciplinary strategies in the classroom. The paper identified various indiscipline acts exhibited by students and recommended constructive suggestions regarding disciplinary measures and classroom management skills to control the disruptive behaviours of students. This review paper gives a new direction to all stakeholders who are associated with education to take initiatives to conduct research to explore existing classroom problems and disciplinary strategies for effective teaching and learning.

Keywords: Indiscipline, disciplinary strategies and classroom management skills

Introduction

There has always been disruptive behaviour in classrooms. Every instance of inappropriate behaviour in the classroom affects the teacher and the student. These behaviours impact peers as well as the teaching and learning of pupils who lack discipline. Both professional educators and school administrators, as well as novice teachers, are still concerned about this issue (Tarman, 2016). Teachers' responsive behaviours in the classroom are meant to modify the behaviours of their students (Woolfolk Hoy & Weinstein, 2006). Effective classroom management strategies are difficult for researchers to measure and assess because of the many relationships that exist between the physical, educational, behavioural, emotional, and social contexts in a classroom.

Need of effective classroom management

In order to effectively teach, a teacher must organize students' behaviours in the classroom. This is known as classroom management. Teachers must take firm control of the classroom in order to practice good classroom management. Effective classroom managers create and uphold a closely watched set of guidelines and procedures (Emmer, Everson, & Anderson, 1980). Maintaining a learning environment that encourages constructive engagement, access to learning, and improved student accomplishment is the goal of classroom management techniques. Due to differences in student characteristics, ethnic backgrounds, language proficiency, and mental health concerns, classroom management tactics must be adjusted for each classroom (Aloe, Amo, & Shanahan, 2014). The conditions for the best possible student learning are produced by efficient classroom management. It also aids in the process of declining disruptive behaviours. It is believed that maintaining discipline is essential to ensuring that pupils prosper academically (Tarman, 2016).

How did teachers and students conceptualize discipline and behavioural problems?

Ofori (2018) examined students' and teachers' perception on indiscipline behaviours of students in Ghana. The results showed that students and teachers perceived that different acts like damaging school properties, disobedience towards teachers, consumption of intoxicant products, sexual relationship and drinking alcohol caused indiscipline among students. Sadik & Yalcin (2018) did an investigation to study perception of teachers and students in relation to discipline problems. The findings of the study revealed that different teachers perceived the term discipline differently. Teacher 6 (T6, Female) defined discipline as achieving and realizing teaching goals. T17 (Female) stated discipline as obeying the actual social rules to preserve the social order. T11 (Female) regarded discipline as to arrange our behaviours according to time and location. T16 (Male) defined discipline as a process of gaining self-control by the students. Teachers also perceived discipline problems as speak without permission, listening music during class, spitting on the ground, harming friends. McCarthy & Korang (2015) investigated teachers' and students' perceptions on discipline and indiscipline behaviours of students of secondary schools. It was emerged from the analysis and interpretation that both teachers and students have conceptualized the term discipline in the

Influence of direct marketing and conventional advertisement on buying behaviour of customers of electronic home appliances

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Abstract: The study aims at establishing the effect of direct marketing, conventional advertisement, and online advertisement on consumer buying behaviour with mediating effect of consumer satisfaction and advertisement characteristics. For the purpose of the study, 525 responses have been collected through a questionnaire. A partial least square model has been developed and tested. The findings of the study demonstrate that direct marketing has a greater direct influence on buying behaviour as customers find direct marketing easy and convenient. At the same time, conventional advertisement has a more indirect influence on buying behaviour through advertisement characteristics. It specifies that respondents are more attentive to the conventional form of advertisement.

Keywords: customer buying behaviour; conventional advertisement; direct marketing.

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Can Equity Market Risk be Diversified with the Help of ESG Investment and Commodities?

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Gnyana Ranjan Bal¹  and Arjuna Kumar Maharana¹ 

Abstract

The present study examines the time–frequency relationship between conventional equity, environmental, social and governance (ESG) Index and commodities in the Indian context. The present study uses wavelet-based decomposition methodology, and wavelet coherence to examine the co-movement and coherence among these markets. In addition, wavelet analysis explored in-phase and out-phase time–frequency relationships among the variables. The findings of the study highlight the coherence between these markets in different time horizons. Our results show that the impact of the COVID pandemic persisted across the time scales in the case of ESG index, Nifty and Oil. There is strong co-movement between ESG index and Nifty, hence ESG index cannot be considered as a hedge during crisis periods. Whereas gold exhibits hedging attributes against the volatility of conventional equity. The empirical findings have several implications for understanding the hedging attributes of ESG indices and commodities against conventional equities.

Keywords

Nifty 100 ESG, Nifty, oil, gold, wavelet analysis

Introduction

The practice of considering environmental, social and governance (ESG) factors in responsible investments has grown tremendously in recent years. Even, investors are finding more opportunities for diversification of traditional downside risks with ESG investment. Financial markets have witnessed several distressing events in the past. The number of financial market crises that have occurred over the past one-and-a-half decades, whether on a worldwide or regional scale, seems uncountable (Adekoya et al., 2022). The Global Financial Crisis (GFC) of 2008, the European debt crisis and COVID-19 are a few significant events to name. Such crises resulted in a global slowdown in economic activity. As a result, in recent years, the practice of making responsible investments has grown significantly. More recently, the COVID-19 pandemic has had a significant impact on financial markets globally (Sharif

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Influence of Company Policy, Agent Behaviour and Financial Sufficiency on Buying Intention of Life Insurance Policy Holders

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Abstract

The study assesses the influence of company policy on the buying intentions of life insurance policyholders. The influence of agent behaviour and financial self-sufficiency on buying insurance products is measured as well. An attempt is also made to trace the impact of demographic factors like income and education level. The study is confined to Odisha province of India. ANOVA and explorative factor analysis followed by linear regression have been applied for the impact assessment. The study analysed the responses from 389 policyholders collected on a random basis. It is found that factors like Agents' Behaviour, Self Sufficiency, and Financial Behaviour have a significant impact on Buying Intentions of policyholders, but Company Policy has no such impact. Similarly, income level has a significant impact on buying intentions. It can be inferred that policyholders buy policies when they are financially self-reliant. In addition, agents at the local level can influence the customer. The findings of the study will be helpful for insurance companies to develop an appropriate strategy to ensure better customer satisfaction and delivery of services.

Keywords: Life Insurance, Insurance Products, Policyholders Perception, Company Policy

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Exploring the Landscape of Corporate Tax Reforms: A Comprehensive Bibliometric Analysis

Arjuna Kumar Maharana* and Priyabrata Panda**

ABSTRACT

The study of corporate tax reforms and their impact has been an area of great research interest not only for scholars but also for practitioners and policymakers. It is important to study and explore the research papers published in this regard to know the problems associated with it and the way forward. This paper provides a bibliometric analysis of corporate tax reforms for a better understanding of the area. This research aims at identifying the scholarly production, most cited authors, most cited articles, most productive journals, and most productive countries. The analysis begins with the identification of research articles from the Dimension database for the period from 2001 to 2022(March). This paper also discusses the gap in knowledge and the findings of the study are helpful in giving the right direction to researchers who want to research more in this field.

Keywords: Corporate Tax Reforms; Bibliometric Analysis; Corporate Tax; Co-citation Analysis.

1.0 Introduction

An effective tax policy is the cornerstone of the accelerated economic development of a country. Well-planned tax reform brings positive results in tax collection may it be direct or indirect tax. Though indirect tax has become a major source of revenue for many emerging countries, corporate tax has all the potential to contribute a lot more to the economy of such countries (George & Reddy, 2015).

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An empirical study of consumer buying behaviour towards eco-friendly FMCG products in Western Odisha

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Abstract

This study investigates consumer buying behavior regarding eco-friendly Fast Moving Consumer Goods (FMCG) products within the context of Western Odisha, India. With the increasing concern for environmental sustainability and the growing market for eco-friendly products, understanding the factors influencing consumer choices in this region becomes pivotal. The study employs ANOVA and Logistic regression for the analysis. The study found that availability is a positive but insignificant predictor of consumer buying behavior, while awareness is a significant negative predictor variable. The outcome of this study offers valuable insights to marketers, policymakers, and businesses seeking to enhance the adoption of eco-friendly FMCG products in Western Odisha.

Keywords: Eco-Friendly, FMCG, buying behaviour, environmental sustainability, consumer awareness

Introduction

Businesses must continuously evaluate the most appealing marketing trends. By continuously researching the changes in consumer behavior, marketing trends can be discovered. Businesses can adopt required modifications in what they are offering to customers by noticing changes in consumer behavior. Consumers are more worried today about environmental degradation and the damaging effects of the products and services they use. Climate change is also a burning issue nowadays (Maharana & Pal, 2023) ^[1]. Thus, employing green marketing gives businesses a chance to satisfy customer needs and allay their environmental worries while simultaneously gaining a competitive edge and a loyal customer base.

Environmental marketing and ecological marketing are other names for green marketing. According to the American Marketing Association, green marketing refers to the promotion of items that are thought to be ecologically safe. Consequently, a wide range of activities are included in green marketing, it involves altering the product, changing the manufacturing and packaging processes, altering advertising, and ceasing any activities that have a harmful influence on the environment. The need for businesses to produce and sell products as environmentally friendly has never been greater because the earth now faces more environmental problems than ever before. Due to growing consumer awareness and concerns, green marketing is becoming a well-liked advertising technique. When working with clients, vendors, dealers, and employees' firms are urged to use ethical and environmental practices. This is known as "green" or "ecological" marketing. Businesses have been promoting themselves as environmentally friendly. Environmental challenges like global warming, pollution, and water pollution, are now receiving a lot of attention from the public sector units and state governments. The top consumers on the survey named "consumer Greenindex" were from industrialized nations that come in last in the developing economies of China, Brazil, and India. In order for a business to succeed with green marketing, it must be dedicated to acting sustainably. Gupta et al., (2014) ^[1] found that green marketing is made more appealing to consumers thanks to environmental education.



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Green appetite: Exploring consumer perceptions of sustainably produced oats in Western Odisha

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Abstract

The present study aims to analyse the attitude of consumers towards sustainable-produced oats in western Odisha. The study uses descriptive statistics and empirical statistics like logistic regression and ANOVA to make the analysis more robust. The study is based on primary data. We have collected 178 responses through a structured questionnaire in both online and offline modes. The study finds that factors like price, health benefits, and status symbols have an impact on the buying behaviour of consumers of sustainably produced oat products. The study also finds that the status symbol is a positive predictor, but price and health benefits are negative predictors of consumer behaviour. So, it can be inferred that though people are aware of the health benefits of Oats products, such awareness is not converting to their buying behaviour. Similarly, if the price is high, it will affect the buying of such products negatively. We also found that there is no such impact of income level and education level on buying behaviour, as we didn't observe any significant difference among such groups.

Keywords: Oats product, consumer behaviour, sustainability, consumer awareness

Introduction

The Oats whose botanical name is *Avena sativa*, is a species of cereal grain which is grown for its seeds and is suitable for human consumption as Oatmeal, oats are very nutrient-rich food that consumption can lower blood cholesterol. It is simply made by boiling oats in water or milk in a low flame for 3-5 minutes. It has become one of the favourite food for students and office-going people who have to leave early for school, college or the office. One of the biggest worldwide issues of our century and lifetime is the change of climate. Every civilization and every person is impacted. Every industry needs to take it seriously, and consumers are crucial allies in the fight against climate change.

Concerns about ethics and the environment, as well as health risks, have altered consumer behaviour and attitudes towards buying sustainable goods, the trend towards more sustainably produced goods has begun, but significant changes must be made in order to alter our consumption pattern. We must admit that the rise in food supply and human population does have a cost, typically one that is difficult to estimate (Baldwin, 2009) [1]. One of the key goals of our century has been achieving sustainability in the food system, and in recent years, people have been increasingly interested in purchasing sustainable food items. Consumer behaviour have shown that to be the case. Because customers' concerns about morality have grown due to environmental contamination, the market share of sustainable products is progressively rising (Seo *et al.*, 2016) [2]. There is little doubt that sustainability plays a significant role in how people consume and view food items. Every time a person chooses whether (Or not) to buy a good or service, that choice has the potential to contribute to a consumption pattern that is more or less sustainable (Young, 2008) [3]. Even if you are an individual, you can still affect change by making 'greener' choices when it comes to what you eat and how you shop. As advertisement characteristics greatly influence customer buying intention (Kawat *et al.*, 2023) [4], marketers should include sustainable features in advertising.

Considering all these points, the present study attempts to investigate the awareness level of consumers about Oats, to study the consumer attitude towards sustainably produced Oats, to analyze the factor influencing the purchase of sustainably produced Oats products, and to analyze the impact of income level and educational level of consumers on their buying behavior.

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Tax planning of corporate assesseees: a bibliometric study and future research direction

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Abstract: The paper aims to provide an extensive idea regarding the studies conducted in the field of corporate tax planning through bibliometric analysis and provides future direction to researchers who are interested in conducting research in this field. We have collected the data from the Scopus database for this study, and after filtering the data, we have analysed a few questions and explored some good results. We have used Biblioshiny software (through RStudio). The paper explored the most cited papers, the most impactful authors, the most relevant sources and the most productive countries. The study also shows the country collaboration, authors' co-citation network and keyword cooccurrence network. Other important aspects of this paper are the thematic map and thematic evolution map, which provide a good understanding of the studies in the area of tax planning. And finally, the future research direction will help the researcher choose the right way.

Keywords: tax planning; tax avoidance; corporate assesseees; bibliometric analysis; thematic analysis; corporate tax.

Reference to this paper should be made as follows: Maharana, A.K. and Panda, P. (2024) 'Tax planning of corporate assesseees: a bibliometric study and future research direction', *Int. J. Accounting, Auditing and Performance Evaluation*, Vol. 20, Nos. 3/4, pp.452–466.

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The Notion of Self in Buddhism

Subhankari Pati*

Abstract:

Buddhism is one of the important traditions of Indian system who bring revolution by establishing no-soul theory. No-soul theory is incompatible with theistic tradition as far as the nature of soul is concern. Buddhist defines the nature of self as condition, relative and temporary and it is made up five elements (*pancaskandas*). He rejects the ultimate reality of self not the empirical reality. In emphasizing Kshanikavada (Momentariness) Buddha says that the existence of everything is momentary and changeable which means an object that exists present moment and that does not exist in the next moment. In the world, there is nothing permanent, and where everything is changeable. Thus, even the 'self' is also changeable and temporary because it is made by 'Pancaskandha' like- Rupa (Matter), Nama (Subtle matter), Sambhedana (Sensual experience) Sakhara (Mental State), and Vijjana (Consciousness). And 'Pancaskandha' is a changeable physical and psychological element therefore the 'self' is not eternal. In analyzing Anatmavada, Buddha has said that to believe in an eternal 'self' is like elusion. There is no reality as eternal 'self' and maybe to believe in Atman is just like falling in love with an imaginary and beautiful woman who is worthless? Buddha has said to define the soul that it is the stream of consciousness so it is changeable. Really the stream of consciousness is the different types of desires and it desires is cause coming rebirth. The meaning

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SITUATING MADHUSUDAN DAS IN THE 'SATI' POLEMICS IN NINETEENTH CENTURY ODISHA: COMPULSION OR CONSENT?

Sasmita Rani Shasini

Abstract

Madhusudan Das is a prominent figure in Oriya nationalism whom the credit for the 19th century Oriya renaissance goes to. He could visualize very early the socio-economic, political and cultural needs of Oriya people and worked incessantly to merge Oriya national consciousness into the mainstream Indian nationalism. He holds a special place in the liberation and empowerment of women and established many schools and colleges in Orissa for promotion of women's education. The present paper attempts to situate Madhusudan Das in the 'Sati' debate of 19th century Orissa. Much after the social crusade of Raja Rammohan Roy and the subsequent social legislation of 1829 to abolish 'Sati' by Lord William Bentick, he questioned the very existence of 'Sati' in India and criticized the colonial stereotypes about Indian history and culture. While vociferously attacking the colonial misrepresentation of 'Sati', he analyzed the practice of 'Sati' by women within the context of the principle of sacrifice, the supreme ideology which is the most important contribution of Bharatavarsha to humanity. He argued that women performed 'Sati' purely on the basis of their consent and this epitome of sacrifice for greater cause has been compromised under colonial materialism. According to him this unflinching love and devotion from all the members of our national community is required for nation building and collective progress.

Keywords: Women, Colonialism, Sati system, Self-sacrifice, Nationalism

Introduction

Madhusudan Das was one of the architects of modern Orissa. Born on 28th August 1848, in the Satyabhamapur village of Cuttack district, he spearheaded the movement for carving an identity movement of all Oriyas by addressing their political, economic and social issues. Under his leadership, Orissa joined the Indian National Congress and the national movement. He led the constitutional agitation towards the making of a separate Orissa province and established the Utkal Union Conference in 1903 for

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Understanding an unknown Odia Kāmasūtra: A Contemplative Translation Study on *Chauṣhaṭhi-Rati Bandha*

Dr. Santosh Kumar Mallik*

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Abstract

This study investigates the notion of textual tradition in the Odia obscure Kamasutra and its right comprehension through the Odishan Medieval illustrated Palm-leaf Manuscript *Chauṣhaṭhi-Rati Bandha* or the *Sixty-four poses for sensual postures* is a unique treatise on complete sensory gratification. It composed by King Gopala Bhanja is found in the Odisha State Museum in very dilapidated condition. This manuscript has contributed significantly to the erotic science for pleasure and description of literary activities as it seems coherency with the Kāmasūtra, as like as a local or vernacular Kāmasūtra which one seems to be Hala's *Gāthā Saptasati* (3rd-5th C. CE). *Rati* and *Kandarpa*, emblems of the ultimate male and female, prove the bandha's existence in King Gopal Bhanja's 18th-century work. It concludes with conduct on maintaining a healthy sexual relationship in marriage using medicinal and fragrant herbs. Sixty-one leaves portray sixty-four love modes and one leaf depicts *Rati* and *Kandarpa*. Other palm leaves have poetry about the vernacular Kāmasūtra, the erotic literature functions are depicted in well-coloured graphics, the poet specialises in *Chandra-Chāitānā*, the female erogenous zones in the different moon/black moon days, medicine, and sixty-four sexual positions or bandha.

Keyword: Medieval, Sexual, Posture, Medicine, Manuscript, period.

Introduction

This present work will explore the new genre of notion i.e., the translation of unknown Odia Kāmasūtra in the way of its originality. The most important aspects of this palm-leaf text as well as the prominence of this manuscript within the academic arena will be emphasized in this study. This study also originated some other important points to explain the current situation, such as the meaning, concept, typology or classification

of sexual postures via the manuscript literary tradition in translation approaches. This work has also initiated some other relevant points to clarify the present context, which are included here on.

The 2nd Millennium CE saw the emergence of vernacular regions in the South Asia. The vernacularization process which created a distinct textual and geo-political space in different regions is largely articulated in vernacular literary forms. These vernacular literary forms, even though are

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SITUATING THE (*KANDHA*) TRIBAL RESISTANCE MOVEMENT IN ODISHA: AN APPRAISAL OF KASTI DAKUA

Dr. Santosh Kumar Mallik*

Abstract:

Emergence of foremost factors of *Prajamandal* Rebellion such as financial exploitation was an important issues also responsible such incident. Odisha, there were several factors that contributed to the *Prajamandal* movement. The monarchs of these *Gadajata* nations had an extravagantly opulent lifestyle. Therefore, a substantial sum of money was required to meet their necessities. The king's officers took the full sum from the populace. The people's situation progressively got worse and worse. The people began to fight against such crimes when their economic foundation was destroyed and they could no longer bear it. As well as tyranny under the King's attitude and recurring tax increases also mentioned above said factors. The All India Congress Committee was outlawed by the British Government in August 1942, when the committee decided to start the "Quit India Movement," a decision that occurred 70 years ago. Soon after, the "*Nayagarh Praja Mandal*" was outlawed here in Nayagarh by the Raj Sarkar. On August 15, 1942, the organization's officials secretly called a gathering of its employees at Mahulia, close to Godipada, to discuss this instruction. The Darbar Administration detected the convention in some way and dispatched fifty soldiers under Naz Muhammad's direction to thwart the gathering. He was the same Naz Muhammad who had brutally put down the '*Kandhameli*' (agitation of the *Kandhas*) in Dasapalla in 1914.

Key-words: *Prajamandal*, *Kandhameli*, *Nayagarh Praja Mandal*, Resistance Movement, Tribal Uprising, Colonial Administration, Colonial Policy, Land Revenue, Exploitation.

Introduction

When the British took over Odisha in 1803, the Marattha era in Odisha came to an end. Princes from the indigenous states tortured and murdered their citizens inhumanely while under British power. In these princely or native governments, the Britishers

CELEBRATION OF LIFE THROUGH DHULI DANDA NATA OF BOUDH DISTRICT

Mr. Dibya Ranjan Tripathy, Ph.D Research Scholar, Gangadhar Meher University, Sambalpur.

Dr. Sontosh Kumar Mallick, Assistant Professor, Gangadhar Meher University, Sambalpur.

ABSTRACT

Danda Nata is known all over Odisha as a folk theatrical performance that is deeply embedded in the religious practices of the agricultural community and tribes living in the villages in the western and southern parts of the state. It begins every year in the month of Chaitra (usually in March-April), continues for a period of either 21 or 13 days, and reaches its culmination on the day of Mahavisubha Sankaranti or Pana Sankaranti. This practice includes an elaborate sequence of rituals expressed through dance, drama, and music. Danda Nata has been an inherent part of the rural agricultural lives in Odisha since the 8th to 9th centuries AD, when the Somavamsi of Suvarnapura and Bhanjas of Khijalimandala, Boudh, were in power. The performance is dedicated to Lord Shiva and Shakti worship (Kali/Parvati) and consists of five distinct phases of Danda, or corporal punishment or penance. These phases are Dhuli Danda, Pani Danda, Agni Danda, Bana Danda, Suanga Danda, and Nrutya Danda. The first phase, Dhuli Danda, is the focus of this paper. It is usually performed on the village road or street under the hot afternoon sun of April or Chaitra to maximize the corporal mortification for purification of the spirit. Dhuli Danda consists of short sequences that combine aerobics, military drill, exercise, yoga, and utility practices, which are combined seamlessly in a perfectly dynamic structure, even though different aspects of the rituals are subject to multiple interpretations. Folk musical instruments, i.e., Dhol, Jhanja, Mahuri, and Tasa, are used in this practice, reaffirming their cultural significance in Boudh district.

Key Words- Danda Nata, Somavamsi, Bhanja, Khinjalimandala, Pani Danda, Dhuli Danda, Agni Danda, Suanga Danda etc.

Introduction

Danda Nata is a folk play based on common cultural heritage of Odisha. It is one of the most prominent traditional dance conducted in different district of Odisha with more religious sprits. It is a tribal and indigenous folk tradition combines tantric Buddhism, tantric Saivism, Tantric Shaktism. It also a folk theatrical performance by rural agricultural communities of western and southern Odisha comprised the district like Ganjam, Kandhamal, Boudh, Sonapur, Angul, Sambalpur, Kalahandi, Sundergarh, Deogarh etc. Boudh presently, a district headquarters of Odisha, lies between 83-34 degree and 84-49 degree East longitude and between 20-22 degree and 20-60 degree North latitude. Bounded by Sonapur district in the North, Kandhamal in the South, Nayagarh in the East and Bolangir in the West, Boudh is almost centrally located in the state. The district derieves its name from Lord Buddha implying the flourish of Buddhism in this part of Odisha at one period of history.ⁱ It starts once in a year at the begnninf of Chaitra(March-April) and continues for a period of 21 or 13 days that culminates on Maha Vishuba Sankaranti or Pana Sankaranti is a rubust show of devotion of Lord Shiva and Goddess Kali or Prvati.ⁱⁱ It is a bridge between tribal and Non-tribal people without any caste discrimination. Only male person participate in this dance and the participants are known as Bhokta or Dandua observe Manasika(fasting with austerity).



Cover Page



COINS FROM PACHRAHI EXCAVATION: A SITE IN SOUTH KOSALA

Dr. Atula Kumar Pradhan

Assistant Professor and Head

School of History, Gangadhar Meher University, Sambalpur, Odisha

Abstract:

The excavation at Pachrahi focuses some fresh light to the history and archaeology of Chhattisgarh in particular and Central India in particular. For the first time this huge number of coins especially gold coins are discovered from excavation in Chhattisgarh. The rulers like Dharanidhar Dev, Yasoraj Dev and Nakkad Dev issued their coins which are recovered for the first time here. These evidences of this period not only give the clues about the political history but also the economic condition of the then society. The rulers of this dynasty left their foot prints in the form of temples, sculptures and tanks which found from excavation at Pachrahi. So far as historical period is concerned, this site flourished from early historical to late period without any break up.

Keywords: Excavations, Pachrahi, Coins, new light, Kalachuri, Nagavamshi

Introduction

In ancient times, this Chhattisgarh region was known as Dakshin-Kosala. This area also finds mention in Ramayana and Mahabharata. Between the sixth and twelfth centuries, Sarabhpurias, Panduavanshi, Somvanshi, Kalachuri and Nagvanshi rulers dominated this region. The Ramayan itself states that after Ram, the kingdom of Kosala was divided between his two sons, Lava and Kusa. The former obtained North Kosala and ruled from Sravasti, while the latter got South Kosala and founded the city of Kusavati or Kusasthalipura near the Vindhya. In the epic Kosala/South Kosala is not included in the Dakshinapath. But the *Allahabad pillar inscription* enumerates Kosala along with the territories of the Dakshinapath and associates it with Mahakantara and the kingdoms of the Kalinga region. The traditional account of the origin of Dakshin Kosala is recorded in an unpublished manuscript, the *Kosala Khanda*.

In recent years the Directorate of Culture and Archaeology, Government of Chhattisgarh has undertaken excavations in various parts of the state. Among these excavated sites, Pachrahi holds an important position. Excavation at Pachrahi opened a new epoch in the history and archaeology of India in general and Chhattisgarh in particular. This particular site is located about 45 k.m from Kabirdham, the district headquarter. It is situated on the right bank of river Haup, a tributary of river Seonath. The excavation solved many unsolved questions of Chhattisgarh history and archaeology (Yadav & Pradhan, 2008a:50-58; Yadav and Pradhan 2008b:65-79). Among the early medieval settlement of Central India, Pachrahi holds an important position. The present excavation revealed many new facts about the early medieval history of Chhattisgarh. The Directorate of Culture and Archaeology, Government of Chhattisgarh is undertaking the excavation work at Pachrahi in the field session 2007-08 and 2008-09. A brief account of first field session work has already published in the *Puratattva No.38* (Yadav and Pradhan, 2008a:50-58).

The excavation at Pachrahi (2007-08) revealed many interesting features of Chhattisgarh History and Archaeology (Yadav and Pradhan. 2008a:59-73). The excavation at area-I yielded a house with two fortification walls. Besides one gold coin of Nakkad Dev and silver coins of Sridhar dev and large amount of Kalchuri and Islamic coins are unearthed. The main discoveries on this site were fossil, prehistoric tools of Upper Paleolithic and Mesolithic periods. Then large number household articles are traced out. The terracotta figurines are major attraction of this site.

Objectives of the Excavation

The Archaeological Survey of India was given permission for further excavation at Pachrahi. The following points are main objective of the excavation of this session :-



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An Ethno-Archaeological Study of Rock Art of Bhimamandali

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Introduction :

Rock paintings give to paintings and engraving done on wall of rock shelters and open boulders and rock formation. This cultural trains are found all over the world. In India we found large number of prehistoric rock art sites and its chronology ranging from Palaeolithic to Historic times. Odisha has the richest repository of rock art in the Eastern India. Here large numerous geometric symbols, dots and lines are found along with the animals, and human paintings and engravings dating from earliest period onwards.

The state of Odisha is located in the southeastern part of the country and has a geographical area of 155,707 square kilometres. The strategic geomorphological location invites the prehistoric people to settle in this area. Odisha has a rich arsenal of rock art in the form of painting or engraving which is found in eleven districts namely Bargarh, Cuttack, Jharsuguda, Kalahandi, Keonjhar, Khurda, Mayurbhanj, Nuapara, Sambalpur, Sundargarh and Suvarnapur. The two districts of Sambalpur and Sundargarh have the highest concentration of rock art sites in the state, which is also rich in tribal art due to the presence of primitive tribal communities that subsist largely on hunting and gathering. As for earlier work, K.P. Jayaswal (1933) made the first discoveries of rock art in Odisha. He reported rock engravings in the Vikramkhoh rocks in the present Jharsuguda district of Odisha. Prior to this discovery of rock art in Odisha, C.W. Anderson had reported rock art from the adjacent area in Raigarh district of

Chhattisgarh (Anderson 1918:298-306). Since then, new rock paintings have continued to be discovered. Rajaguru (1950) reported them from Gudahandi in Kalahandi district. Later Singhdeo (1976) reported them from Jogimath rock shelter near Rishigaon village in Nuwapada district. From Mayurbhanj, a single locality was reported from Pakhanapathar (near Jamda village) in Tehsil Rairanpur. The investigations carried out by P.K. Behera in 1987-88 led to the discovery of six rock shelters, two of which are in the reserved forest of Ushakothi, one in the forest of Sukhabandh and three in the reserved forest of Chhenga-Pahar. Later, Behera also studied the Deluga rocks (Behera 2000-2001). Neumayer (1993) reported the discovery of five painted rock shelters at ChhengaPahad in Sundergarh district. All these discoveries were followed up by Pradhan and his students who meticulously researched in and around these reported sites and brought to light 94 rock art sites from different parts of the region. Pradhan has made numerous contributions to the study of rock art in Odisha and unleashed a flood of discoveries in different parts of Odisha. He is also credited with the systematic documentation of 2425 specimens of individual paintings and 4353 specimens of individual engravings from 55 rock shelters. In addition, rock paintings and engravings have been reported sporadically from Doeulgaon Hill in Rairakhoh Tehsil of Sambalpur district (Pradhan 1999). The rock engravings in a rock-shelter at Vikramkhoh in Sambalpur district of Odisha was

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India is the largest democracy which is showing tremendous growth not only in terms of its economy but it has become one of the emerging power of the world in many other aspects. This is so because Indian foreign policy is very dynamic and are prepared very strategically which aim to boost India's image in the world scenario. Every country has its own foreign policy to achieve their national interest and enhance its prestige worldwide. India is not exception to it, since independence different foreign policy focus to improve its hard as well as soft power. As hard power has its own limitation and country use this power only as the last step to influence the other countries by the use of power, so it is the soft power that can be used in a positive way to enhance the prestige of any country. The image of India can be boosted by soft power strategy by hitting directly to the people's mind and that will definitely attract outsiders to know more about this country. The idea put forward by Mahatma Gandhi about the philosophy of non-violence, Nehru's Panchasheel Agreement signed between India and China based on peaceful coexistence, globally supported Non-Alignment Movement during cold war, teachings of Gautam Buddha, Vivekananda etc. are few which have contributed for whole humankind and made India as a land of saint and sages. Even the list continues with the Ayurveda, dance, drama, music, culture, tradition, yoga etc. that portray the attractiveness of India to outsiders. India has its own paradigm which always promote its culture, dialogue, interaction and cooperation in the continuation of global politics. The very idea of showing the soft power of India can be best highlighted in the philosophies like 'unity in diversity', 'vasudhaiva kutumbakam' (which was the slogan of G20) and there are many more which can be best covered under India's soft power. This article will discuss the idea of soft power which was borrowed by Joseph Nye and how that is implemented worldwide in different countries like India, Japan, China, Taiwan etc. Further, it will discuss on the different philosophy of Indian culture, traditions, different thinkers of Indian origin, political leaders, power of Ayurveda's to cure different diseases etc. whose contribution cannot be ignored when talking about India's soft power. Basically this paper will evaluate the strategy of present government to promote soft power beyond borders and make India a Viswaguru. This article will focus on Indian diaspora which is largest in the world and its contribution to enhance India's prestige, Role of Yoga Science and importance of Ministry of External Affairs which is trying to develop and determine the soft power matrix tool to understand the effectiveness and efficiency of Indian soft power.

Keywords- India's Soft Power, Diaspora, Panchasheel, Viswaguru

Introduction

While many of us have heard about hard power in international relations but the less focused area in international relation

which is treated as a very dynamic subject neglects or sometimes ignore important concepts like "Soft Power". Realising the importance of the term soft power Joseph

Nye coined the term for the first time, which according to him is the poorly studied phenomenon in international affairs. India is the largest democracy of the world and has presently become the role model for many other developing countries in many fields like science, technology, good governance model etc. including concepts of soft power. Soft power includes one's culture, political values, age old philosophies etc. and by the use of foreign policy country can achieve its national interest. India as a soft power is more conscious of its cultural engagement beyond national boundaries by putting little more effort to present its culture worldwide. So, in this context we can say that the country which has potential to change the world according to its own terms and condition is not just the economic or hard power rather by the use of soft power one can attract other foreign countries to its land too. During the closing years of cold war between USA and USSR it was realised that there is only one super power that is USA. But sooner the unipolar world was challenged by different equally and powerful emerging countries of the world by making unipolar world to multipolar world. And the concept of soft power was previously based on American Philosophy were 'de-Americanised' and soon the beauty of the term soft power was adopted by many countries who included it while making foreign policy. There after it became a fashionable concept not only in America but also in countries like European Union, Japan, China, Russia, Turkey, Egypt, Taiwan etc. In this sense we can say that soft power concept is neither the contribution of major power of the world nor western power rather it is a tool of all those actors aspiring to play a larger role in international platform. Every citizen's action act as the primary

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Understanding Leader-Centric Party and Its Organization: Methodological Challenges and Prospectus

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Abstract

The positivist interpretation consistently dominates the literature on party organization and intra-party democracy (IPD). However, we argue that the positivist approach is sometimes a suitable method for understanding party organization. The ethnographic account needs more attention to understanding party organization. This article examines the methodological challenges and opportunities I encountered during fieldwork while researching the IPD of a leader-centric party through the ethnographic lens. For this purpose, we have identified the issues and challenges in the positivist approach to IPD in this article. In the first section, we have specified the literature based on the positivist process. We also critically analyzed the methodological issues and challenges in the positivist approach. We have employed three qualitative inquiry methods: observation, participant observation, and individual interviews to understand party organization and IPD. We found that the ethnographic account of understanding the success and survival of party organizations is more appropriate than the positivist account.

Key Words: Party Organization; internal party democracy; qualitative methods; ethnography

Introduction

This article presents a methodological proposition for understanding party organization and IPD. This work differs from previous literature on party organization and IPD in three respects. First, the studies on party organization are an old phenomenon. However, new political parties called leader-centric parties are emerging worldwide, and the studies need to fully account for the structure and function of the organization. It examines the Biju Janata Dal (BJD) working in Odisha to make the point about its pivotal nature. We have characterized BJD as a leader-centric party. It is common to understand that party organization is marginal in a leader-centric party. Since a single leader can only do some of the party's activities, it needs the organization on the ground to mobilize the vote. So, to understand the party organization and IPD, the party workers may not spell out the fundamental nature of the organization since the party is leadership-driven. The common assumption among people is that organization does not matter in leader-centric



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Frontiers of governance: Navigating new horizons of New Bharat

Subham Tripathy and Dr. Banita Mahanandia

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Abstract

In the dynamic landscape of contemporary governance, nations continually strive to adapt and innovate, seeking pathways towards enhanced efficiency, inclusivity, and sustainability. India, with its rich tapestry of culture, diversity, and aspiration, stands at the precipice of transformation, poised to redefine its governance paradigms for the 21st century. This research paper delves into the theme of "Frontiers of Governance: Navigating New Horizons for New Bharat", focusing on the evolution of governance frameworks and their implications for India's socio-economic fabric. Through a multi-dimensional analysis encompassing policy discourse, technological integration, participatory governance models, and institutional reforms, this paper elucidates the intricate interplay between traditional values and modern imperatives in shaping the governance trajectory of the nation. Drawing upon inferences upon the existing literature and comparative analysis, it highlights emerging trends, challenges, and opportunities in India's quest for inclusive and equitable governance. By synthesizing theoretical insights with practical implications, this paper offers actionable recommendations for policymakers, practitioners, and stakeholders to navigate the complexities of governance in the New Bharat era. Ultimately, it advocates for a holistic and adaptive approach to governance, one that harnesses the potential of innovation, collaboration, and citizen-centricity to propel India towards a future of prosperity, resilience, and social justice.

Keywords: Governance, India, New Bharati, 21st century

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Keywords- India's Soft Power, Diaspora, Panchasheel, Viswaguru

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Culture in Action: A Review on Moral Judgment and Moral Reasoning

¹Anwesha Banerjee

²Dr. Sanjukta Padhi

ABSTRACT

This review explores the impact of culture on moral judgment and moral reasoning. Through a literature search in Google Scholar (GS), PubMed, Scopus, and Web of Science (WoS), some relevant works of literature are collected. Our purpose is twofold: 1) to get a deeper understanding of the subject matter and 2) to identify the scope of further research in this field. We conclude that a) culture and moral cognition are intermingled, b) some moral values are universal whereas some are culture-specific, c) although primary stages of cognitive moral development may be universal, differences in post-conventional reasoning are there, d) the rate of progression may vary from one culture to another, e) The impact of sub-cultures is no less than that of the cross-cultural differences. There is a huge scope for further research with reference to both context and content in this regard.

Keywords: Culture, Morality, Moral Judgment, Moral Reasoning, Subculture

1. Introduction

Culture remains a concern for several morality researchers for decades. Social, religious, and legal anchoring of right and wrong plays a role deep in an individual's mind. Culture, in its broader sense, denotes the social environment in which a person has been born and brought up. Culture is a complex whole. It encompasses the belief system, education, art, science and technology, law, social customs, languages and literature, value system, etc. of a society (Elly et al., 2005, as cited in Wilyana, 2013). Moral relativism holds that there is nothing called absolute right or absolute wrong. It all depends on the moral standards of the particular society, culture, or context. Moral absolutism holds that some virtues like wisdom and humanity are timeless and prevail all over the world irrespective of differences in cultures (Table 1).

Table 1: Moral Absolutism vs. Moral Relativism

Moral Absolutism	Moral Relativism
Right is always right and wrong is always wrong. Circumstances do not matter.	What is right and what is wrong depends on the context.

Do moral judgment and moral reasoning vary across cultures? We search for the answer to this question in the available literature across GS, PubMed, Scopus, and WoS. Research findings differ with respect to the impact of culture on moral judgment and moral reasoning.

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Attitude Towards Digital Commercials, Advertisement Skepticism and Purchase Probability of Higher Education Students in Odisha

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Attitude, Advertisement scepticism, Digital commercials, Digital marketing, Purchase intention

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1. Introduction

In recent years, Odisha is growing both economically and academically. Odisha presents new opportunities to the business economy. The use of the Internet amongst higher education students in Odisha is extensive. Internet exposure inevitably brings exposure to digital endorsements. It is an important part of the market economy and it is high time to know its impact on higher education students in Odisha who use digital platforms to a huge extent and are the prospective consumers of products and services.

Digital advertising is a marketing strategy adopted by companies that communicate with consumers on online platforms such as companies' own websites, other marketing websites, social media platforms,

Abstract: Digital advertising is a marketing strategy adopted for digital platforms. With the plethora of digital advertisements, it becomes essential to know about people's reactions to them. Higher education students use the internet enormously for different purposes and often search internet to make purchase decision. This study aims at examining attitude towards digital commercials, advertisement skepticism and purchase probability of higher education students of Odisha. A quantitative approach was taken throughout. Data were collected and analysed on SPSS with appropriate statistics. We found significant differences in the variables assessed with respect to gender, age and family income. There exists a negative correlation between attitude and skepticism as well as between skepticism and purchase probability. Gender, family income and ad.skepticism are significant predictors of purchase probability. This research provides insight into the relationships among attitude, skepticism and purchase intent. Future research may direct toward attitude towards specific ads and its consequences.

An Exploration of Abnormal Psychology and Mental Illness

Dr. Suvrasmita Barik^{1*}, Dr. Sanjukta Padhi²

ABSTRACT

Abnormal psychology constitutes a specialized branch within the field of psychology, concentrating on comprehending, diagnosing, and treating mental disorders. It delves into aberrant thoughts, behaviors, and emotions that veer from conventional social norms. Mental disorders, pervasive in society, substantially influence an individual's well-being. A profound grasp of abnormal psychology is indispensable for formulating efficacious treatment regimens and extending support to individuals grappling with mental health challenges. At the heart of abnormal psychology lies the pivotal concept of abnormality. This notion encapsulates deviations from customary or average thoughts, behaviors, and emotional patterns. However, discerning what qualifies as abnormal is inherently subjective and liable to fluctuate across diverse cultures and historical epochs. A poignant illustration of this variability is evident in the evolving perception of depression. Once stigmatized as a sign of personal inadequacy, depression is now universally acknowledged as a grave medical condition warranting empathetic understanding and professional intervention.

Keywords: *Abnormal Psychology, Organic Mental Disorder, Mental Illness, Psychotherapy*

Abnormality is crucial in various fields, from psychology to sociology, as it sheds light on behaviors or traits that deviate from what is considered typical or expected within a given context. As delineated by the Collins Dictionary, the definition of abnormality encompasses a broad spectrum of characteristics, encompassing physical and behavioral attributes, which may raise concerns due to their unusualness or potential hazards (Collins Dictionary, n.d.). In academic discourse, abnormality is often explored through various frameworks, including statistical infrequency, deviation from social norms, failure to function adequately, and deviation from ideal mental health (McLeod, 2018).

One of the primary ways of conceptualizing abnormality is through statistical infrequency, which revolves around the rarity or statistical uncommonness of specific mental or behavioral patterns within a given population. Merriam-Webster defines statistics as "the science dealing with the collection, analysis, interpretation, and presentation of numerical data" (Merriam-Webster, p. 44). When applied to abnormality, statistical infrequency refers to the infrequent occurrence of a particular trait among a specific group, thereby categorizing it as abnormal (McLeod, 2018).

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Effect Of Academic Stress On Sleep Quality And Mental Health Of Higher Secondarygirl Students : A Comparative Study

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Abstract

Students are the backbone of the country. The mental health of students is more necessary because it has a direct impact on the nation's development. Among all categories of students, adolescents play a vital role, and they are not healthy because of many reasons like academic stress, gender roles, streams chosen, family background, etc. Higher education is a very important turning point in the academic lives of students. At this stage, students get to experience different emotions and situations. Keeping this in view, the present study is entitled "Effect of Academic Stress on Sleep Quality and Mental Health of Higher Secondary Students". The main purpose of this study is to find out the relationship between students' academic stress and its impact on sleep quality and mental health. Another aim is to determine whether there is any significant difference between gender and stream in both academic stress and sleep quality. 120 samples participated in the study. Out of 120 samples, 60 are from the arts and 60 are from the science stream. Among the 60 students in the arts and science streams, 30 are boys and 30 are girls. The data is interpreted with the help of descriptive statistics. The results reveal that academic stress and sleep quality are negatively correlated. The result also shows that girls have higher academic stress and poorer sleep quality in comparison to boys. With regard to streams, students of the science stream have higher academic stress and poorer sleep quality in comparison to students of the arts stream, which ultimately affects the mental health of girls in the science stream.

Keywords: mental health, academic stress, sleep quality, gender role, stream, higher secondary

INTRODUCTION

Students are the most salient aspects of this world because they do not behave like machines as they have feelings and emotions. It is crucial that they understand not only their own emotions but also those of others in order to develop into healthy individuals who can contribute to a peaceful and developing society. Healthy individuals mean not only of good physical health but also of good mental health. Students play a crucial role in the overall population. So, students' mental health is most important. Students' mental health can influence a nation's education system, societal pressure, physical health, sleep quality, etc.

Education gives a student a chance for holistic growth and development; it is both a process and an activity that changes an individual's behaviour from that of an animal; this refines their personality development and expands their capacity for thought. Thus, Swami Vivekananda was correct when he said that education is a process of creating men. Of all the educational stages, from nursery to university, the higher secondary stage is the most crucial because it lays the groundwork for subsequent education. Since a country's progress depends on how well its students are educated, the majority of formal education today is conducted in the controlled environments of schools and colleges.

Academic stress is one of the biggest issues facing by students today who are extremely conscientious and sensitive about their studies, health, lifestyles, and relationships etc. Every student is unique in terms of aptitudes, attitudes, personalities, and areas of interest. The intense competition in the academic world has a significant negative impact on students' ability to focus and manage their workload. It leads to physical as well as psychological changes, and it has also been linked to students' poor sleep, hygiene and mental health issues.

Cannon (1929) and Hans Selye (1936) were the first to conceptualise stress in life science as the body's reaction to any kind of demanding situation. Because stress does not directly affect a

Research Paper

Postpartum Depression Among Working and Nonworking Women

Lipsita Dash¹, Dr. Sanjukta Padhi^{2*}

ABSTRACT

The study examined postpartum depression among working and non-working women. For this purpose, 100 working and 100 non-working women were randomly selected. The tools used for the research study are Edinburgh postnatal depression scale (EPDS) and Julkunen Family Support Scale. The findings of the study revealed that the rate of suffering from postpartum depression is higher in working women than in non-working women. Another finding reports that the more the number of children the less would be the chance of occurring postpartum depression among women. The correlation analysis result suggests that Lack of spouse and family support is positively associated with postpartum depression. The mode of delivery affects postpartum depression and the independent sample t-test result showed c-section mothers suffer more from postpartum depression. Working women are responding more positively to treatment than non-working women.

Keywords: Postpartum depression, Non-working women, Working women, Family support, EPDS

When a child is born in a family, he/she may bring out a lot of emotions, from happiness and joy to fear and anxiety among new mothers. And also, it can lead to postpartum depression. According to the DSM-5 postpartum depression is a form of major depression that begins within four weeks after delivery. A rapid decrease in hormones leads to chemical changes in the woman's body after delivery. When a woman is pregnant, the female reproductive hormones increase tenfold in her body, but after delivery, the level of hormones comes to normal like before pregnancy. Besides hormonal changes, more changes like social and emotional changes just after pregnancy create a risk of having postpartum depression.

50-75% of new mothers experience the (baby blues) after their delivery. Among them, 15% develop a more severe and longer-lasting depression i.e. postpartum depression. The term (baby blues) causes confusion with postpartum depression in some cases. But these two things are not actually the same. The (baby blues) last up to 2 weeks after delivery. Yet in the case of postpartum depression, the time period varies which occurs after a few days of delivery and continues for more than two weeks. But in both cases, the symptoms may

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Inclusive Education for Intellectually Disabled Higher Secondary Students

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ABSTRACT

When we turn the pages of history of any developed country, we find that no country has reached the peak of development by ignoring its children. The children are rightly called as the future of any country. According to Dr. A.P.J. Abdul Kalam, the former President of India, in order to make a country developed & civilized the real weapon is vested in the hands of its children. Education is complete when the individual reaches its fullest potentials. So, education is very much important for the future citizens of the country. As we know each individual is different from the other, their education also differs accordingly. From educational point of view the children are divided into 2 categories such as Normal and Exceptional. The term exceptional children are also known as children with special needs. The exceptional children include very bright children as well as very dull children. Here the researchers' focal point is on dull or backward children who are also known as Intellectually Disabled.

Key Words: *Intellectual disable, potential, exceptional, bright, backward*

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The Biology of Suicide

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Abstract

Suicide is a major and growing public health issue that leads to health care expenditures, loss of productivity, morbidity and premature death. The thought of attempting suicide itself is an indication that the mental health of the individual is threatened and suicide also affects the wellbeing of the individuals who share a close emotional bond with those who commit suicide. As per WHO, every year around 7 lakhs people commit suicide worldwide and the number of suicide attempts decreases substantially after the age of 26 years. As per the National Crime Records Bureau report (2020), 153052 people died by committing suicide in India. Loss of life due to suicide is a loss to the Nation in terms of economic output, innovations, social changes and reforms. Suicide can be prevented. Understanding the causes and consequences of suicide from multiple perspectives is important. Suicide from the bio-neurological perspective will be helpful in preparing measures to prevent suicide among people by looking at the internal biological alterations and thereby interfering within the internal environment of people to help them not to choose suicide as the ultimate option. Prevention of suicide by ensuring the mental health of people is a joint responsibility of the individuals associated with the persons attempting suicide and as well as of the state. Considering the increase in suicide particularly among youths as well as in people from all the generations in recent years, the present paper entitled "The Biology of Suicide" emphasizes on a comprehensive understanding of suicide by analysing and describing the problem from biological perspectives and understanding the preventive measures of suicide by applying a public health approach to suicide prevention.

Keywords: Suicide; Mental Health Concern; Biological; Multidisciplinary Perspectives; Comprehensive Understanding

Abbreviations: FDA: Food and Drug Administration; TPH: Tryptophan Hydroxylase; SSRIs: Selective Serotonin Reuptake Inhibitors; SNRIs: Serotonin-Norepinephrine Reuptake Inhibitors; MAOIs: Monoamine Oxidase Inhibitors; MHGAP: Mental Health Gap Action Programme.

Introduction

Terminologically suicide is understood as the deliberate actions including self-harm, undertaking of painful measures

or conduction of lethal procedures finish one's own life. The new world in one hand has given lots of opportunities to all us but reversely puts lots of pressures on the human beings. Technology no doubt has made the world a global village but it has made the blood descendants more like unknown to each other's. Surprisingly, WHO reported that around 7 lakhs people commit suicide all over the world and attempts of suicide decreases substantially around 30 years. As per the National Crime Records Bureau report (2020), around 153052 people died because of committing suicide in India.



Juvenile Justice System In India And Mental Health Needs Of Children In Conflict With Law

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ARTICLE INFO

ABSTRACT

In today's rapidly advancing world, we need to expand our knowledge of juveniles by better understanding the whereabouts of the kids who are in legal trouble. During the 1990s, we saw more adolescents exchanged to criminal courts, longer sentences at lower ages at which adolescents may be prosecuted within the criminal equity framework than adults. Several temporarily connected developments express grave fears about their potential linkage and subsequent influence on the characteristics of today's kids who run afoul of the law. The primary motives of this study are to offer a summary of the literature on the prevalence and mental health needs of juveniles in the system of juvenile justice to increase understanding of the psychological, rehabilitation, and sociocultural factors.

Keywords: criminal, equity, prosecute, adolescent, prevalence

Introduction

The psychological wellness status of juveniles and the Juvenile Justice System (JJS) involved are related. There are more youngsters in need of assistance and protection, in addition to kids that are in legal trouble more likely to be inclined toward mental health and substance-related issues. As a result, youths who have problems with substance addiction or mental health are more inclined to get involved with the juvenile justice system. The Juvenile Justice (Care and Protection of Children) Act of 2015 highlights the well-being of kids who interact with the Juvenile Justice System (JJS), including their psychological well-being as well as their recovery and reintroduction into society.

Children, given the prospects for any community as well as susceptible segments of that society, need laws that prioritize their well-being and that of society. Many child-centric laws exist in India, including the Child Adolescent Labour (Protection and Registration) Act of 1986, the Juvenile Justice (Care and Protection of Children) Act of 2000, the Prohibition of Child Marriage Act of 2006, the Right of Children to Free and Compulsory Education Act of 2009, and the Protection of Children from Sexual Offences Act of 2012. Among these measures, the JJ Act addresses children who are at variance with laws and children who require care and protection.

According to studies, as many as 70% of adolescents at various juvenile justice sites of interaction have treatable mental health disorders. Externalizing disorders (ADHD), substance abuse disorders, and internalizing illnesses like anxiety and mood are the most frequent. Externalizing illnesses raises the possibility of youth delinquency, violence, and recidivism, but early detection and treatment lead to a reduced delinquency rate and more powerful social integrity.

This paper aims to emphasize the essential portions of the Juvenile Justice (Care and Protection of Children) Act that deal with children's mental wellness and the potential function that mental health professionals can play, access to the problems and opportunities involved.

Review of the literature:

According to Narayan, C. L., Shikha, D., and Narayan, M. (2014), there existed a strong legal framework in ancient India; the nation's legal system in place today is primarily based on English Common Law, a body of

The Role Of Spirituality On The Mental Health Of Children In Conflict With Law

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ARTICLE INFO

ABSTRACT

One of the biggest problems the nation and the entire society are now coping with is juvenile criminality. Growing rates of young offenders are extremely concerning for a nation's social system and for a civilized society. Among the primary issues contributing to social disarray is delinquency. They're raising proof that children's health and mental wellness are impacted by their spirituality and spiritual growth. The role of spirituality in the psychological well-being of children who conflict with the law is a subject that has drawn interest from academics and researchers worldwide. Spirituality is more individualized, and new research shows that engaging in spiritual activities has a beneficial impact on children. This paper examines the available data and considers the potential effects of various spiritual practices on mental health and wellness as part of an inclusive framework. Among the item that makes people naturally spiritual is that it truly is said to improve people's health. The study aims to find out the function of spirituality on children's mental health and to explore the connection between the power of spiritual belief and mental wellness. The prime purpose of this study is to give an outline of the written works on the part that spirituality plays in children in conflict with the law's mental health to increase awareness regarding the self, social life, workplace, and daily life. The next part is a few of the study's secondary objectives, which are the causes of children's conflict with the law.

Keywords: youth offender, spirituality, mental health, awareness, social life

Introduction

In the previous many decades, children and healthcare providers have now more aware of the significance of spirituality. It is acknowledged that addressing spirituality and religious beliefs can help prevent diseases and even lower the rate of criminal activity, moreover helping treat maladies that affect humans. Necessities, psychologically safe spaces, educational and career possibilities, and other resources that assist healthy psychosocial growth and mental state are regularly denied to children in conflict with the law. For many youngsters, the concept of spirituality can mean different things. The youngsters who follow these practices and spiritual beliefs are just as diverse as the ideas themselves. The variety of impacts they might have on our mental health is a single characteristic among them all. Our mental health is impacted by spirituality in many different ways. Your beliefs or feelings of significance and intent are what make you spiritual. It is the source of your life's awareness of significance or purpose. When treating delinquent children, the first idea that is applied is well-being. The goal of psychological counseling with these kids is to enhance their well-being. Spiritual, cognitive, interpersonal, and physical wellness are the four facets of mental health. The goal of work in spirituality is to improve the condition of mind juvenile offenders. Within the intervention's spirituality component, efforts are made to promote completeness, create hope, vitality, calm, and tranquillity, and help delinquent youth find balance in their lives. A summary of the research on spirituality together with the consequences of adolescence on mental and behavioural health was carried out by Cotton et al. (2006).

Transformative Education and Children in Conflict with Law

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Abstract:

The rise of advanced technology and social media platforms has an unfavorable effect on the entire Indian society in addition to the overall growth of children. In a lack of sufficient guidance, adolescents' use of mobile phones, television, and the online world increases tension, enmity, despair, and quick reaction. As reported by the National Crime Record Bureau (NCRB), the number of offenses involving juveniles who are in trouble with the law climbed to 89.28% between 2005 and 2016. According to the NCRB, the number of assaults committed by adolescents grew by 143 percent between 2002 and 2012. Children are physically developing, yet they are unaware of their basic rights, principles, morals, and humanity. In India, there is a pressing requirement to prevent or reduce adolescent criminality. The value of the function of transformational Education, school, and familial circumstances all have an impact on children's healthy growth. The researchers addressed the utilization of transformational education in childcare institutes in this study. Co-curricular programs and transformative education at the elementary and secondary levels foster the development of expressing oneself, confidence in oneself, partnership, and a shared humanity. Additionally, the researchers discussed the elements influencing the growth of the youths. The mass media, peer pressure, social exclusion, exclusion from society as a whole, and family are all important and responsible aspects of the mental, social, and growth in the education of adolescents. The capability of professionals in transformational education is critical for changing children's behavior. The present paper highlights the role of Transformative Education in reducing the children in conflict with law (CICL).

Keywords: *juvenile, transformative education, employee, childcare institute, cooperation, and humanity*

Problem Behaviour Identification of Children with Intellectual Disabilities

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ABSTRACT

Intellectual Disability (ID) is a mental functioning level that is significantly below average and has considerable limitations in daily life abilities. The important categories include mild, moderate, severe and profound Mental Retardation. It is quite important to manage the behavior of ID children which creates problems for themselves and for society in general. In other words, their behaviors will obstruct their way if progress. It is essential to devise means to manage their problematic behaviors. Psychologists/ Academicians after knowing their behavior management skills can advise/ help them as well as their kith and kins to adapt them to handle their problem behaviors effectively.

Keywords: *Intellectual Disability, Problem Behavior, Kith and Kins, Mild, Moderate, Profound.*

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Impact of Mindfulness to Relieve Stress, Anxiety, and Depression among the University Students of Odisha

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Abstract

Background of the study: Stress, anxiety, and depression are rather common during higher education time and have a bad effect on academic performance. There is evidence that mindfulness practices can enhance the mental health and exist over how stress, anxiety, and depression are affected. In this study, the post-graduate students of Odisha were assessed to see how well mindfulness treated their stress, anxiety, and depression symptoms. Objective: To assess the impact of mindfulness on stress, anxiety, and depression among the post-graduate students of Odisha. Methods: Several articles were searched from different online platforms like PubMed, PsycINFO, Google scholar etc. After searching many articles, the data were collected from online survey among the post-graduate students of Odisha by using two questionnaires; those are "FFMQ-15" and DASS-21. The data collected from the post-graduate students inviting them to take part in the online and offline survey during the academic year 2021-2022. This study was selected only as a sample here for the post-graduate students of Odisha. The present study was conducted on the sample of 220. The data

The Impact Of Spiritual Well-Being On Workers' Performance At Work Place And The Role Of Gender.

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Abstract

A sense of meaningful and purposeful life is a sign of spiritual well-being. Our capacity to complete a task in the workplace is known as our job performance. The study's goal was to look into the association between spiritual well-being and job performance among university lecturers in western Odisha. It was also suggested to investigate how gender differs in terms of spiritual wellbeing. Using the random sampling method, an appropriate sample (N= 200), (M= 100), and (F= 100) of lecturers from several universities in western Odisha was selected. The data were analyzed using descriptive and inferential statistics. The findings showed a strong relationship between spiritual well-being and job performance. The finding also showed that there is not a significant distinction between male and female lecturers in terms of spiritual wellbeing. It was suggested that in order to increase the employee performance, the organizational leaders should place a greater emphasis on spiritual well-being.

Key words – spiritual well-being, job performance, gender

The Influences of Online Shopping Value on Consumer Purchase Intention: An Insight During COVID-19 Pandemic Lockdown

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Abstract

With advances in internet technologies, a growing number of e-commerce sites are selling their products worldwide. E-commerce platforms are providing a compelling shopping experience for consumers. But the emergency made by the sudden appearance of the "COVID-19" pandemic has changed the world's e-commerce strategy landscape. As a result, investigating important antecedents of online shopping intention is critical during the pandemic. This study first examined the mediating role of shopping satisfaction in the association between shopping attitude and shopping intention. Second, it tests the moderating role of shopping values (hedonic and utilitarian) on the association between shopping attitude and shopping intention via shopping satisfaction. A total of 416 Indian online shoppers participated in the cross-sectional study. The results showed that shopping satisfaction partly mediates the association between shopping attitude and shopping intention. The result also revealed that shopping values moderate the mediating association between shopping attitude and shopping intention via shopping satisfaction. The result would help online vendors and sellers adopt the right strategies to bring in more online shoppers and make more money.



Occupational stress and conflict in the workplace: It's impact on work-life balance of Academicians.

Hemalata Bhoi, Dr.Rupashree Goswami

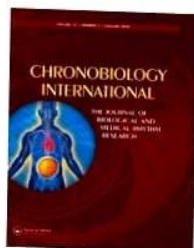
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Abstract

After pandemic there were lots of ambivalence, conflict reveal in Education system. Due to reform the academic system academicians have been face many challenges, like Over time duty, time management, balancing schedule and etc. When all these factor over loaded it raised conflict, stress among educator. Hens this study centralized the concept of work-life balance, occupational stress and work-place conflict in academic institution. Researcher were tried to investigate the impact of occupational stress on work -life balance as well as the role of conflict. For the purpose of this study, 200 employees were surveyed. Job-related stress and work-life integration had a substantial and favorable correlation. The results have implications for potential initiative and policy changes to control educators' levels of stress and conflict at work, as well as work-life balance.

Key words – Occupational stress, work-life balance, work-place conflict, Academician



Patterns in behavioural sleep variables and social jetlag in elderly people of Western Odisha

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Patterns in behavioural sleep variables and social jetlag in elderly people of Western Odisha

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Life Satisfaction and Happiness Among University Students of Odisha

¹Puspa Hembram

ABSTRACT

Happiness and life satisfaction play a key role in an individual's life. Happiness is an emotional state marked by emotions of joy, satisfaction, pleasure, and achievement. Life satisfaction connects with how pleased an individual feels with many parts of life as well as an individual's relationships, career, achievements, and other things that are deemed vital. This study seeks to examine life satisfaction among male and female students, to analyse the happiness level of male and female students, and to assess the relationship between life satisfaction and happiness. A sample of 100 university students was collected for this study, from which female (N=56) and male (N=44). Two instruments; the Satisfaction with Life Scale (SWLS) and the Happiness Scale, have been used to measure the scores. Pearson correlation and t-test have been utilized to determine the results. The result has revealed that the p-value of satisfaction with life is (.246) and there is no significant difference found between male and female students in life satisfaction, the t-value of happiness is (.738), having no significant difference discovered between male and female students in happiness. The connection between life satisfaction and happiness's r value is (.194) and the p-value is (.053). This is also not significant, positive link was established between life satisfaction and happiness. The life satisfaction and happiness of students should be treated seriously to improve their academic, career, social and environmental variables.

Keywords: *Life satisfaction; Happiness; Gender; University students.*

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Jacobi spectral projection methods for Fredholm integral equations of the first kind

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Abstract

In this paper, we employ Tikhonov regularization method with the projection methods using Jacobi polynomial bases to the first kind of Fredholm integral equations to find the approximate solution. We discuss the convergence analysis and obtain the convergence rates in $L^2_{w^{\alpha,\beta}}$ norm under a priori parameter choice strategy. We also consider the Engl-type discrepancy principle as a posteriori parameter strategy for finding the regularization parameter and also evaluate the convergence rate which is of optimal order. Finally, we provide the numerical experiments to justify the theoretical results.

Keywords Ill-posed problems · Fredholm integral equation of the first kind · Galerkin method · Tikhonov regularization method · Jacobi polynomials

Mathematics Subject Classification (2010) 45B05 · 65J20 · 65R30

1 Introduction

Let $\mathbb{X} = L^2_{w^{\alpha,\beta}}([-1, 1])$. We consider the following Fredholm integral equation of the first kind

$$\int_{-1}^1 k(s, t)u(t)dt = f(s), \quad s \in [-1, 1], \quad (1)$$

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Research Paper

Discrete Legendre spectral projection-based methods for Tikhonov regularization of first kind Fredholm integral equations

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ABSTRACT

In this paper, we apply the discrete Legendre Galerkin and multi-Galerkin methods to find the approximate solution of the Tikhonov regularized equation of the Fredholm integral equations of the first kind. We evaluate the error bounds for the approximate solutions with the exact solution in the infinity norm. We provide an a priori parameter choice strategy to find the convergence rates under the infinity norm. Since smoothness of the solution is not known in applied problems, we discuss an adaptive parameter choice rule to choose the regularization parameter, and then using this regularization parameter, we obtain the order of convergence in infinity norm. We give test examples to justify the theoretical estimates.

1. Introduction

Many inverse problems in the field of engineering and science (geophysics, radiography, electromagnetic field, signal processing etc.) can be converted into Fredholm integral equation of the first kind (see [1], [4], [11]). We consider the following general form of the first kind Fredholm integral equation

$$\int_{-1}^1 \tau(s, t) f(t) dt = g(s), \quad -1 \leq s \leq 1, \quad (1.1)$$

where $\tau(\cdot, \cdot)$ and g are known functions and f is the unknown function to be determined in the Banach space $\mathbb{X} = L^2[-1, 1]$.

It is well known that the most distinguishing feature of the Fredholm integral equations of the first kind (1.1) is its ill-posedness. This property is reflected in the difficulties encountered while attempting to find the solutions using the existing numerical methods. To make a numerical solution stable, some regularization methods have been introduced in the literature. These regularization methods entail the requirement of selecting a suitable regularization parameter. Indeed, the effectiveness of a regularization method depends on the selection of an appropriate regularization parameter. The choice of considerably good regularization parameters by deterministic numerical methods is one of the major issues in solving first kind Fredholm integral equations. Therefore, several researches have been well documented in ([7,16,18,22–27]) and reference therein for the development of the regularization param-

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Fractional sight analysis of generalized perturbed Zakharov–Kuznetsov equation using Elzaki transform

T. Pasayat¹ · A. Patra¹ · M. Sahoo²

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Abstract

In this article, the Elzaki decomposition method is used to study arbitrary order $(3 + 1)$ -dimensional generalised perturbed Zakharov–Kuznetsov equation which describes the nonlinearity dust-ion-acoustic waves in the magnetized two-ion-temperature dusty plasmas. Some numerical exemplar are discussed using the proposed method. A comparative study between exact and approximate solutions are given by table and graphs from which one can be revealed that the proposed algorithm is much efficient for solving various types of physical models arising in sciences and engineering.

Keywords Elzaki transform · Adomian decomposition method · Riemann–Liouville fractional derivatives · Caputo fractional derivatives · Fractional derivatives

Mathematics Subject Classification 26A33 · 35A09

1 Introduction

The theory of fractional calculus have gained the enormous attention of many researchers for the potency to enhance real-world problems which are used in several fields of applied science and engineering. Various methods have been proposed to acquire analytical solutions of the nonlinear FPDEs such as homotopy perturbation method [7], δ -homotopy perturbation transform method [5], q-homotopy

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षणमासिकी अन्ताराष्ट्रिया मूल्याङ्कितशोधपत्रिका
(विश्वविद्यालयानुदानायोग-नईदिल्लीद्वारा अनुमोदिता)

प्रधानसम्पादकः
प्रोफेसरहरीश्वरदीक्षितः

सम्पादकाः
प्रोफेसरपतञ्जलिमिश्रः, प्रो०(डॉ.)देवेन्द्रनाथपाण्डेयः
डॉ०पुष्पादीक्षितः, डॉ० आलोकप्रतापसिंहविसेनः

सहसम्पादकाः
डॉ० उदयप्रतापभारती, डॉ० शान्तिलाल सालवी,
डॉ० राकेशकुमारमिश्रः, डॉ० विनीतमिश्रः, डॉ० शुचिपाण्डेयः

प्रकाशकः
प्रोफेसरहरीश्वरदीक्षितः
वेदविभागः
संस्कृतविद्याधर्मविज्ञानसङ्घायः
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सारस्वतपाणिनीयव्याकरणयोः अव्ययीभावसमासविमर्शः

ड. सुनेली देई*

१.० समासः

समासनं समासः । सः चानेकेषां पदानामेकपदसम्पादनं संक्षेप इत्यर्थः । सम् अस् घञ् समासः। सम् उपसर्गपूर्वकाद् अस् सत्तार्थकात् धातोः समासनमिति व्युत्पत्तौ 'भावे' (पा.३.३.१८) इत्यनेन कर्मणि समास्यतेऽस्मिन्निति 'हलश्च' (पा. ३.३.१२१) इत्यनेनाधिकरणे वा घञ् प्रत्यये सति समासशब्दः निष्पद्यते । सम् पूर्वकस्यास्यतेः संश्लेषोऽर्थः समास्यतेऽनेकं पदमिति समासः । तथा च विविधवचनानुसारं संक्षिप्ती- करणरूपं प्रयोजनं समुद्-घोष्यते । संस्कृतव्याकरणे समासशब्दस्य अर्थः भवति संक्षेपः । समासनं एकपदीभवनम् इति समासः । सारस्वतव्याकरणानुसारम् अर्थवद्-विभक्तिविशिष्टानां पदानां समाहारः समास इत्युच्यते ।

समास्यते यत् सः समासः । समास्यते अनेकपदमिति समासः । सम् पूर्वकात् अस् धातोः पाणिनीयव्याकरणे अकर्त्तरि च कारके संज्ञायाम् (पा.३.३.१९) इति सूत्रेण, सारस्वतव्याकरणे संज्ञायामकर्त्तरि च (सा.व्या.उ.३५.६.६) इति सूत्रेण च घञ्प्रत्ययः सन् समासशब्दस्य निष्पन्नं भवति। अधः सारस्वत-पाणिनीयव्याकरणयोः सूत्रोल्लेखपूर्वकं तुलनात्मकमध्ययनं क्रियते ।

१.१ समासश्चान्वये नाम्नाम् (सा.व्या. १८.१)

समर्थः पदविधिः (पा. २.१.१)

प्राक्कडारात् समासः (पा.२.१.३)

१.१.१ समासश्चान्वये नाम्नाम् (सा.व्या. १८.१)

सारस्वतव्याकरणकारेण 'समासश्चान्वये नाम्नाम्' इति सूत्रेण समाससंज्ञायाः अर्थनिरूपणं कृतम् । नाम्नामन्वययोग्यत्वे सत्येव समासो भवति । चकारात् तद्धितोऽपि । यत्र नाम्नां पदानां शब्दानाम- न्वययोग्यत्वं सम्भवति तत्रैव समासो भवतीत्यर्थः । उदाहरणं यथा - पुरुषस्य भार्या - पुरुषभार्या । अत्र अन्वययोग्यत्वात् षष्ठीतत्पुरुषसमासः भवति । परन्तु देवदत्तस्य भार्या पुरुषस्य वस्त्रमित्यत्र चतुर्णां शब्दानां मध्यात् आदिमन्तिमं च पदं विहाय मध्यस्थशब्दद्वयग्रहणात् भार्या पुरुषस्य इत्यस्मिन् स्थले अन्वययोग्यत्वाभावात् समासः न भवति ।

१.१.२ समर्थः पदविधिः (पा.२.१.१), प्राक्कडारात् समासः (पा.२.१.३)

महर्षिपाणिनिना यद्यपि समाससंज्ञायाः व्युत्पत्तिः स्पष्टतया न प्रदर्शिता, तथापि तेन समर्थः पदविधिः (पा.२.१.१) इति परिभाषासूत्रेण सूचितं यत् - आकांक्षायोग्यताऽऽसत्तीति समर्थयुक्तानां पदानां समाहारेण समासः भवति । पुनरपि तेन 'प्राक्कडारात् समासः' (पा.२.१.३) इत्यतः वाऽऽहिताग्न्यादिषु (पा.२.२.३७) इति सूत्रपर्यन्तं स्थितानि सप्ताधिकैकशतसंख्याकानि (१०७) सूत्राणि विरच्य समासविषये आलोचना कृता। परन्तु सारस्वतव्याकरणे केवलं त्रयोत्रिंशत्संख्याकानि (३३) सूत्राणि दृश्यन्ते। अस्मात् ज्ञायते यत् सारस्वतव्याकरणापेक्षया

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सुश्री सस्मिता पतिः

सहायक अध्यापिका, संस्कृतविभागः

गङ्गाधरमेहेरविश्वविद्यालयः

कु. लीना भोई

शोधच्छात्रा

संस्कृतविभागः, गङ्गाधरमेहेरविश्वविद्यालयः

समग्रविश्वस्य सर्वोत्तमभाषारूपेण प्रख्यातं संस्कृतं भारतीयधार्मिकभावनायाः परिपोषकम्। संस्कृतसाहित्ये धर्मतत्त्वानां विवेचनं सम्यग्रूपेण सम्पादितम्। वैदिकसंस्कृतसाहित्यस्य प्रमुखांशः धर्मशास्त्रं वेदानां मूलप्रमाण्यं स्थापयन्ति। धर्मशास्त्रेण मानवानां व्यवहारधर्मप्रायश्चित्तादीनां स्वरूपं निर्धारितम्। धर्मशास्त्रपरकग्रन्थेषु सूत्रकाले रचितानि धर्मसूत्राणि धर्मस्य स्वरूपाणि निरूपयन्ति। ब्रह्मचर्यधर्मः, आश्रमविधानं, पञ्च महायज्ञाः, राजधर्माः, स्त्रीधर्माः, दण्डविधानं, संस्कारा इत्यादयः धर्मशास्त्रस्य प्रतिपाद्यविषयाः। परन्तु वेदनिर्दिष्टमन्त्राणां आख्यायिका स्मृतिरेव भवति। यथा -

“श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्रं तु वै स्मृतिः ॥”^१

धर्मसूत्राणां तद्व्याख्यानग्रन्थस्मृतीनां प्रयोजनानि मानवजीवने आध्यात्मिकतायाः जागरणमेव। ततः निर्दिष्टधर्मेषु अन्यतमः संस्कारः अस्य पारमार्थिकमार्गस्य संयोजकः। स्मृतिषु सर्वप्राचीना मनुस्मृतिः संस्कारविषये सम्यग्रूपेण विराजते।

संस्काराः - ‘संस्कार’ शब्दस्य सर्वोत्तमप्राप्तिः संस्कृतभाषायां प्राप्यते। भाषेयं संस्कृतिपूर्णा सती धर्मार्थकाममोक्षरूपपुरुषार्थचतुष्टयप्रदायिनी भवतीति ऋग्वेदे श्रूयते।

“तस्मादेष एव यज्ञस्तस्य मनश्च वाक् च वर्तिनी। तयोरन्यतरां मनसा संस्कारेति ब्रह्मा वाचा होता।

अध्वर्युरुद्रातान्यतरा स यत्रोपाकृते प्रातरनुवाके पुरा परिधानीयाया ॥”^२ इति

संस्कारशब्दस्य व्युत्पत्तिः सम् उपसर्गपूर्वकं कृञ् धातोः घञ् प्रत्ययेन जाता निष्पद्यते। संस्करणं सम्यक्करणं वा संस्कारः इति। संस्कारशब्दस्य अर्थः भिन्नभिन्नस्थलेषु प्राप्यते। यथा- संस्कृतिः, संस्करणं, परिष्करणं, व्याकरणशुद्धिः,

धार्मिकविधिविधानानि। जैमिनिसूत्रे यज्ञस्य पवित्रतासम्बन्धे, प्रोक्षणादि अर्थं प्रयुक्तः। तन्त्रवार्तिके संस्कारस्य प्रयोगः योग्यतार्थे सम्पादितम्। वीरमित्रोदयेऽपि अस्त्यार्थस्य समर्थनं विद्यते। यथा- “योग्यतां चादधानाः क्रियाः संस्कारा इत्युच्यन्ते ॥”^३

संस्काराणां संख्या - संस्काराणां संख्या सम्बन्धे मतभेदाः परिलक्षन्ते। परन्तु एतेषां मध्ये षोडशैव संस्काराः प्रसिद्धाः। यथा

“गार्भेहोमैर्जातकर्म चूडामौञ्जीनिबन्धनैः, बैजिकं गार्भिकश्चैनो द्विजानामपमृज्यते ॥”^४

मनुस्मृति, वीरमित्रोदयादि ग्रन्थेषु गर्भाधानात् आरभ्य विवाहं यावत् संस्काराणां वर्णना प्राप्यते।

महत्त्वम् प्रयोजनञ्च - संस्कारकर्मादि मानवशरीरस्य शारीरिकाध्यात्मिकापूर्णतानां पूरणकारि तथा दोषादीनां निवारणकारि भवति। शास्त्रविहितकर्मणां कर्मकाण्डेन सत्फलानां प्राप्तिः तथा पापफलानां अपमार्जनं

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न्यायदर्शनस्य तात्विकविश्लेषणम्

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शोधसारः

सम्पूर्णं विश्वे आधिभौतिकादि त्रितापैः सन्तापितस्य जन्मजराव्याधिग्रस्तस्य मानवानां कृते दर्शनं भवति संसारसन्तरणे तरणी स्वरूपः । अनेन एव मानवः स्वकारणशरीरतः मोक्षं प्राप्स्यति । मोक्षं विना नरः परिवर्तीनि संसारे पुनः पुनः जन्मधारणं कृत्वा जन्ममृत्यु चक्रेण सन्तापितो भवति । अतः मानवः एतस्मात् त्रातुं तस्य अन्तःचक्षुषा आत्मा-परमात्मानः दर्शनाभिलाषी भविष्यतीति अनुमीयते । मानवस्य मेधाशक्तेः आकलनं यदा वयं कुर्मः तदा तस्य ज्ञानं भवति धीशक्तेः परिचायकम् । एतद् ज्ञानं दर्शनेषु सूक्ष्मरूपेण प्रतिपाद्यते । तेषु दर्शनेषु भारतीयपरम्परायां विद्यमानाः षडास्तिकदर्शनानि भवन्ति अखण्डज्ञानराशीणां निधयः । तेषु दर्शनेषु मानवमात्रस्य मोक्षविषये सूक्ष्मरूपेण प्रतिपाद्यते । अत्र न्यायदर्शनस्य चर्चा क्रियते ।

कुञ्चिकाशब्दाः

न्यायः, दर्शनम्, मोक्षः, सिद्धिः, गौतमः, श्रौतकर्मः, वादविद्या, हेतुविद्या, तर्कविद्या, प्रमाणञ्च ।

१. उपक्रमः

नीयते अयनम् (मोक्षो) येनासौ न्यायः अथवा नीयते अधिगम्यते विवक्षितार्थसिद्धिरनेनाऽसौ न्यायः । तस्य न्यायस्य यद् दर्शनमनुभवस्तदेव न्यायदर्शनम् न्यायशास्त्रमित्यर्थः । न्यायशास्त्रस्य महत्त्वन्तु सर्वशास्त्रोपकारकत्वेन सर्वत्रैव प्रसिद्धमस्ति । तथा चोक्तम्प्राप्यते-

प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणाम् ।

आश्रयः सर्वधर्माणां विद्योद्देशे परीक्षिता ॥¹

न्यायदर्शनस्य प्रवर्तको महर्षिः गौतमः आसीत् । प्रमाणप्रमेयसंशयप्रयोजनेत्यारभ्य हेत्वाभासाश्च यथोक्ताः इत्येतत् पर्यन्तं तदिदं पञ्चाऽध्यायात्मकं न्यायशास्त्रम् । 'मानाधीना मेयसिद्धिः' एवम् 'लक्षणप्रमाणाभ्यां वस्तुविनिर्णयः' इत्यनेनापि प्रमाणभूतेन वाक्यद्वयेन न्यायशास्त्रस्य महदेव महत्त्वं समुद्गीयमानं भवति ।

१.१. न्यायदर्शनस्य संक्षिप्तपरिचयः

गौतमन्यायसूत्राणि सर्वत्र सुप्रसिद्धानि सन्ति । गौतमसूत्राण्याश्रित्य श्रीवात्स्यायनमुनिना भाष्यमेकं विरचितम् । भाष्योपरि श्रीमदुद्योतकरकृतानि वार्तिकानि सन्ति, येषां श्रीवाचस्पति-मिश्रकृतैका न्यायवार्तिकतात्पर्यटीकानाम्नी व्याख्यास्ति । उक्त-टीकाया अपि उदयनाचार्यकृता तात्पर्यपरिशुद्धयाख्यव्याख्यैकास्ति शुद्धौ बद्धमानोपाध्यायकृतः प्रकाशः प्रकाशते । गौतमन्यायशास्त्रं न केवलं प्रमाणतर्कादिनियमव्यवस्थापकमपित्वात्मेन्द्रियपुनर्जन्मदुःखापवर्गादिविशिष्टप्रमेयविचारम् । आचार्यगौतमः षोडशपदार्थानां सम्यक्ज्ञानद्वारेणापवर्गप्राप्तिरिति कथयति । ते हि प्रमाण-प्रमेय-संशय-प्रयोजन-दृष्टान्त-सिद्धान्त-अवयव-तर्कनिर्णय-वाद-जल्प-वितण्डा-

¹. न्या.सू. भा. १.१.१

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मानवजीवने शिक्षाशास्त्रेषु वर्णितसुभाषितानां प्रासङ्गिकता

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सारांश

सांसारिक-आधिभौतिकादित्रितापैः सन्तापितस्य जन्म-जरा-व्याधिग्रस्थस्य मानवस्य कृते वेदः भवति संसार-सन्तरणे तरणी स्वरूपा । वेदपठनेन जनः पुरुषार्थचतुष्टयस्य प्राप्तिं करोति । वेदः यदि पुरुषः भवेत्, तर्हि तस्य वेदपुरुषस्य घ्राणं भवति शिक्षा । अतः उच्यते-शिक्षा घ्राणं तु वेदस्य ।¹ षड् वेदाङ्गेषु शिक्षा अन्यतमा । ऋग्वेदभाष्यभूमिकायां शिक्षायाः लक्षणविषये एवमुच्यते- स्वरवर्णाद्युच्चारणप्रकारो यत्र शिक्ष्यते उपदिश्यते, सा शिक्षा ।² अर्थात् यस्मिन् शास्त्रे अकार-ककारादिवर्णानां, उदात्तादिस्वराणां, ह्रस्वदीर्घादिमात्राणां, स्थानप्रयत्नादिवलानां, माधुर्यादिगुणानां, गीत्यादिदोषाणां, वर्णागमलोपादिसन्तानानां च वर्णना विद्यते, तत् शास्त्रं शिक्षाशास्त्रमित्युच्यते । यतोहि साम्प्रतिकयुगे मानवाः प्रायतः नीतिहीनाः भवन्ति, तस्मात् हेतोः पथभ्रष्टानां मानवानां दिग्दर्शनाय शिक्षाग्रन्थेषु स्थितानां नीतिश्लोकानां प्रासङ्गिकता विषये शोधपत्रेऽस्मिन् मया आलोच्यते ।

कूटशब्दः शिक्षा, वर्णः, स्वरः, मात्रा, वलः, सामः, सन्तानः, ह्रस्वः, दीर्घः, स्तुतः, उदात्तः, अनुदात्तः, स्वरितः, स्थानम्, करणम्, प्रयत्नश्च

प्रस्तावना

प्रजापतिब्रह्मणः कृतिः अतीव विचित्रा । संसारेऽस्मिन् विद्यमानेषु जीवेषु मानवः श्रेष्ठतमजीवः इति स्वीक्रियते । अपि च एकमात्रं मानवः हि वैखरीवाचा भाषितुं समर्थः भवति । तथा चोक्तं महाभाष्यकारेण- तुरीयं वाचं मनुष्याः वदन्ति । अस्यां वाचि यदि मधुरताम् आगच्छति, तर्हि सर्वेषां मनसि महान् आनन्दः जायते । श्रुतिमधुरः शब्दः सर्वेभ्यः रोचते ।

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¹ पाणिनीयशिक्षा श्लोक. ४२

² द्र. ऋग्वेदभाष्यभूमिका पृ. १८

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ଭାବଗତ ଭାଷାଗତ ଓ ଆତ୍ମଗତ ଚେତନାର ସ୍ଵାକ୍ଷର, ସମୀକ୍ଷା ସମୂହ ତ୍ରୟମାସିକ

ସୃଜନ ସ୍ଵପ୍ନ



ମୁଖ୍ୟ ସଂପାଦକ
ଦେଶବନ୍ଧୁ ସ୍ଵାଇଁ

ସଂପାଦିକା
ଦେବଶ୍ରୀ ଧଳ (ଜ୍ଞେନା)

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ସୃଜନ ସ୍ୱପ୍ନ

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ଡାକ୍ତର କୃଷ୍ଣ ରଥ

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ଅକ୍ଷୟକୁମାର ପତି
ଡକ୍ଟର ସଦାନନ୍ଦ ଅଡ଼ାରି

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ଦେଶବନ୍ଧୁ ସ୍ୱାଇଁ

ସଂପାଦିକା:

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ମୂଲ୍ୟ-୬୦/-

- ସୃଜନସ୍ୱପ୍ନ ପ୍ରତି ତିନିମାସରେ ଯଥା: ଅକ୍ଟୋବର-ଡିସେମ୍ବର, ଜାନୁୟାରୀ-ମାର୍ଚ୍ଚ, ଏପ୍ରିଲ-ଜୁନ, ଜୁଲାଇ-ସେପ୍ଟେମ୍ବରରେ ତିନୋଟି ସାଧାରଣ ସଂଖ୍ୟା ଓ ଗୋଟିଏ ବିଶେଷ ସଂଖ୍ୟା ଭାବରେ ପ୍ରକାଶ ପାଏ ।
- ଏହି ପତ୍ରିକାରେ ପ୍ରକାଶ ପାଇଁ ସୃଜନଶୀଳ ତଥା ସମାଜାତ୍ମକ ଲେଖାକୁ ଗୁରୁତ୍ୱ ଦିଆଯିବ। ସହିତ ନୂତନ ଲେଖକ ଲେଖିକାଙ୍କୁ ଅଗ୍ରାଧିକାର ଭିତ୍ତିରେ ପ୍ରକାଶ କରାଯାଏ ।
- ପୁସ୍ତକ ସମୀକ୍ଷା ନିମନ୍ତେ ଦୁଇଖଣ୍ଡ ପୁସ୍ତକ ପ୍ରକାଶକ କିମ୍ବା ଲେଖକଙ୍କଠାରୁ ଗ୍ରହଣ କରାଯାଏ ଓ ବିଶିଷ୍ଟ ସମୀକ୍ଷକଙ୍କ ଦ୍ୱାରା ତାହା ମୂଲ୍ୟାୟନ କରାଯାଇ ପତ୍ରିକାରେ ସ୍ଥାନିତ କରାଯାଏ ।
- ପୁସ୍ତକ ଓ ପତ୍ର ପତ୍ରିକାର ବିଜ୍ଞାପନ ପ୍ରକାଶ ନିମନ୍ତେ ଦୁଇଖଣ୍ଡ ପ୍ରତିଲିପି ସହିତ ପାଞ୍ଚଶହ ଟଙ୍କା ଗ୍ରହଣ କରାଯାଏ ।
- ବାର୍ଷିକ ଗ୍ରାହକ ଦେୟ ୩୦୦ ଟଙ୍କାରେ ବର୍ଷକୁ ଚାରିଥର ଡାକଯୋଗେ ପତ୍ରିକା ପଠାଇବାର ବ୍ୟବସ୍ଥା ରହିଛି । ଆଜ୍ଞାବଦ୍ଧ ନିମନ୍ତେ ପାଠକ ଦେୟ ୫୦୦୦ ଟଙ୍କା ।
- ଲେଖକମାନେ ଲେଖାର ପ୍ରତିଲିପି ପାଖରେ ରଖି ନିଜର ଡାକ ଠିକଣା ଓ ଫୋନ୍ ନଂ ସହିତ ମୂଳ ଲେଖା ପରିଷ୍କାର ଭାବରେ ଡିଟିପି କରି ପ୍ରଦାନ କରିବାକୁ ଅନୁରୋଧ ଏବଂ ଲେଖାଗୁଡ଼ିକ ଇ-ମେଲ ମାଧ୍ୟମରେ ପଠାଇବା ସ୍ୱାଗତଯୋଗ୍ୟ ।
- କୌଣସି କାରଣ ପାଇଁ ପତ୍ରିକାରେ ସ୍ଥାନିତ ହୋଇ ପାରିନଥିବା ଲେଖା ଫେରସ୍ତ ଦିଆଯିବାର ବ୍ୟବସ୍ଥା ନାହିଁ ।
- ସୃଜନ ସ୍ୱପ୍ନ ଏବଂ ଭାଷା ସାହିତ୍ୟ ପାଇଁ ଯେକୌଣସି ମତାମତ ସର୍ବଦା ସ୍ୱାଗତଯୋଗ୍ୟ ।
- ସୃଜନ ସ୍ୱପ୍ନ ସମ୍ପର୍କୀୟ ସମସ୍ତ ପ୍ରକାର ଯୋଗାଯୋଗ ମୁଖ୍ୟ ସଂପାଦକ ଏବଂ ସଂପାଦିକାଙ୍କ ସହ ପାର୍ଶ୍ୱ ଲିଖିତ ଠିକଣାରେ କରାଯିବାକୁ ଅନୁରୋଧ ।

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- ୨. ତୁଳସୀ ପ୍ରିୟ ଜଗନ୍ନାଥ
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- ୧. ଆରାଧନା ହିଁ ରାଧା
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- ୨. ମନୋଜ ଦାସଙ୍କ ଗଳ୍ପରେ
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- ୩. ଗାନ୍ଧିଜୀ ଅଖିଳମୋହନ ପଟ୍ଟନାୟକଙ୍କ
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- ୪. କୁଞ୍ଜବିହାରୀ ଦାସଙ୍କ ଭ୍ରମଣ ସାହିତ୍ୟରେ
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- ୫. ଗାନ୍ଧିଜୀ ଚନ୍ଦ୍ରଶେଖର ରଥଙ୍କ ଗଳ୍ପ
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- ୬. ଏକବିଂଶ ଶତାବ୍ଦୀରେ ଗଳ୍ପସାହିତ୍ୟରେ
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- ୭. ରାଜକିଶୋର ଦାସଙ୍କ ଗଳ୍ପରେ
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- ୮. ସ୍ୱାଧୀନତା ପରବର୍ତ୍ତୀ ଓଡ଼ିଆ ଗାନ୍ଧିଜୀବାଦରେ
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- ୯. ଅଷ୍ଟାଧ୍ୟାୟୀ ଆଧାରରେ ସଂସ୍କୃତଭାଷାଶିକ୍ଷା
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- ୧. ଉଡ଼ିବାର ସମୟ-
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- ୨. ଶୂନ୍ୟ ସହର-ଗିରିଜା ଶଙ୍କର ଶର୍ମା- ୩୯
- ୩. ଅବସର ଅପସାରିଦେଲି
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- ୪. ମୋ ଦେଶ-ଦୀପ୍ତି ଦାସ- ୪୦
- ୫. ମୋପାଇଁ ନୁହେଁ-ତ.ପଦାରବିନ୍ଦ ରଥ- ୪୦
- ୬. ପ୍ରେମର ପରିଭାଷା-ଶ୍ରୀଧର ବାଗ୍- ୪୦
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- ୮. ସୂତର ଜେଉରେ ରୁପାଦାସ
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- ୯. କଳି-ସରୋଜିନୀ ମିଶ୍ର- ୪୧
- ୧୦. ଶିଳାପଦ୍ମ -ବୈଜୟନ୍ତୀ ସାହୁ- ୪୧
- ୧୧. ଶାନ୍ତରାଣୀ-ବିଦ୍ୟୁତ୍ ଶତପଥୀ- ୪୨
- ୧୨. ସ୍ୱାଧୀନତା-ତ.ଦୁର୍ବାଦଳ ମୋହେର- ୪୨
- ୧୩. ଫେରିଯିବାର ବେଳ
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- ୧୪. ବନ୍ଦୀ ଗଣତନ୍ତ୍ର ଆତ୍ମା କଥା
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- ୧୫. ମଣିଷର ଦସ୍ତାବିଜ-ବିନୋଦ- ୫୫
- ୧୬. ସକାଳ-ଶୁଭଶ୍ରୀ ସୁବୁଦ୍ଧି- ୬୩
- ୧୭. ଶ୍ରୀରାଣୀ-ସୁଧାଂଶୁ ଅଶୋକ- ୭୮
- ୧୮. ସନ୍ଧ୍ୟା-ସଜ୍ଜିତାନନ୍ଦ ମିଶ୍ର- ୮୪
- ୧୯. ଆତ୍ମାର ମିଳନ-ତାନ୍ତର କୃଷ୍ଣ ରଥ- ୯୪

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- ୧. ଭିତାମାଟି-ବୀରେନ୍ଦ୍ର କୁମାର ଦାସ- ୪୩
- ୨. ଶ୍ୟାମାର ଆର୍ତ୍ତନାଦ-କମଳିନୀ ଦେବୀ- ୪୫
- ୩. ଅତିହୀ ପ୍ରତିବିମ୍ବ-ଭାନୁମତୀ ସାହୁ- ୪୭
- ୪. ଅଧୁରା ସ୍ୱପ୍ନ-ବୀରେନ୍ଦ୍ର ଜେନା- ୪୯
- ୫. ଅଦୃଶ୍ୟ-କମଳିନୀ ମଲ୍ଲିକ- ୫୨
- ୬. କୁନି ପ୍ରଜାପତିର ଦୁଃଖ-ପୁଷ୍ପା ନାରାୟଣ- ୫୬
- ୭. ଲାଲ ସଲାମ-ଡା.ସୁରେନ୍ଦ୍ର ନାଥ ଦାଶ- ୫୭

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- ୧. ସେଇ ଶେଷ ଦେଖା-ବିଜୟ ମହାନ୍ତି - ୬୦
- ୨. ନୀଳ କଇଁ-ଶାନ୍ତି ମହାନ୍ତି- ୬୦
- ୩. ମୁଁ ଭାସିବୁଲେ ମେଘର ସହରେ
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- ୪. ଆଉ ପ୍ରବଣତା ନ ଭରିବା ପାଇଁ
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- ୫. ମା'ର ମମତା-ପଦ୍ମଲୋଚନ ସାହୁ- ୬୦

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- ୧. ବୈକୁଣ୍ଠନାଥଙ୍କ କବିତାରେ ମିଷ୍ଟିବିଜିମ୍
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- ୨. ମଧ୍ୟକାଳୀନ ଓଡ଼ିଆ ଚଉତିଶାରେ ଭକ୍ତିଭାବନା
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- ୩. ବିଶ୍ୱମୈତ୍ରୀରେ ଶ୍ରୀଜଗନ୍ନାଥ ସଂସ୍କୃତି
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- ୯. ମୋହିନୀ ମୋହନଙ୍କ ବିବିଧ ପ୍ରସଙ୍ଗରେ
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- ୧୧. ବୈଷ୍ଣବ ଚରଣ ମହାନ୍ତିଙ୍କ
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ସୂଚନ : କଥା ଅନୁସୂଚନ:

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ଅନୁ-ନଗେନ୍ଦ୍ର ନାଥ ପଟ୍ଟନାୟକ -୯୭

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ଜ୍ୟୋତ୍ସ୍ନା କୁମାରୀ ନାୟକ- ୯୯

ପ୍ରଚ୍ଛଦ, ଡିଡିପି ଓ ଲେଆଉଟ୍:ରବିନାରାୟଣ ଷଡ଼ଙ୍ଗୀ
ମୂଲ୍ୟ - ୬୦/-

ଅଷ୍ଟାଧ୍ୟାୟୀ ଆଧାରରେ ସଂସ୍କୃତଭାଷା ଶିକ୍ଷା

ଡକ୍ଟର ସୁନେଲୀ ଦେବି



ଉପକ୍ରମ:-

ଭାରତର ସର୍ବପ୍ରାଚୀନ ଭାଷା ସଂସ୍କୃତଭାଷା ଅଧୁନା କଥିତ ଭାଷା ରୂପରେ ବ୍ୟବହୃତ ହେଉନାହିଁ । କିନ୍ତୁ ସମସ୍ତେ ସଂସ୍କୃତଭାଷାର ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣତା ଏବେବି ଅନୁଭବ କରୁଛନ୍ତି । ପ୍ରଥମତଃ ସଂସ୍କୃତଭାଷା ଶୁଦ୍ଧଭାଷା ସଂଗଣକଭାଷା ଏବଂ ବୈଜ୍ଞାନିକଭାଷା ଅଟେ । ଦ୍ୱିତୀୟତଃ ସଂସ୍କୃତଭାଷାରେ ବେଦ ବେଦାନ୍ତ ରାମାୟଣ ମହାଭାରତ ପୁରାଣ ଦର୍ଶନ ମହାକାବ୍ୟ ନାଟକ ପ୍ରଭୃତି ଉପାଦେୟ ଗ୍ରନ୍ଥଗୁଡ଼ିକ ରଚିତ ହୋଇଛି । ତୃତୀୟତଃ ସଂସ୍କୃତଭାଷା ମହନୀୟ ଭାରତୀୟସଂସ୍କୃତିକୁ ଧାରଣ କରିଅଛି । ଚତୁର୍ଥତଃ ସଂସ୍କୃତଭାଷାରୁ ସମସ୍ତ ଭାରତୀୟଭାଷାଗୁଡ଼ିକର ଉତ୍ତର ହୋଇଥିବାରୁ ସଂସ୍କୃତଭାଷା ହିଁ ଭାରତର ସମସ୍ତ ରାଜ୍ୟ ମଧ୍ୟରେ ଥିବା ଜାତୀୟସଂହିତି ଏବଂ ଏକତାକୁ ଅକ୍ଷୁଣ୍ଣ ରଖିବାରେ ସହାୟକ ହୋଇପାରିବ । ଏଣୁ ଏଭଳି ଏକ ମହନୀୟ ଭାଷାର ପ୍ରଚାର ପ୍ରସାର ନିତାନ୍ତ ଆବଶ୍ୟକ । ସଂସ୍କୃତଭାଷା ଶିଖିବା ନିମନ୍ତେ ମହର୍ଷି ପାଣିନିଙ୍କ ଦ୍ୱାରା ବିରଚିତ ଅଷ୍ଟାଧ୍ୟାୟୀ ନାମକ ବ୍ୟାକରଣଗ୍ରନ୍ଥ ହେଉଛି ସଂସ୍କୃତଭାଷାରେ ରଚିତ ସର୍ବୋତ୍କୃଷ୍ଟ ସଂସ୍କୃତ ବ୍ୟାକରଣଗ୍ରନ୍ଥ । ଏହି ଅଷ୍ଟାଧ୍ୟାୟୀ ନାମକ ସଂସ୍କୃତ ବ୍ୟାକରଣ ଗ୍ରନ୍ଥକୁ ଓଡ଼ିଆ ଭାଷାରେ ଅନୁବାଦ କରିବା ପାଇଁ ମୋତେ “ଉତ୍କର୍ଷ ଏବଂ ସମାନତା ନିମନ୍ତେ ଉଦ୍ଦିଷ୍ଟ ଓଡ଼ିଶାର ଉଚ୍ଚଶିକ୍ଷା କାର୍ଯ୍ୟକ୍ରମ (ଓ.ଏଚ୍.ଇ.ପି.ଇ.ଇ)” ବିଶ୍ୱବ୍ୟାପକ ପ୍ରକଳ୍ପ ମାଧ୍ୟମରେ ଅର୍ଥ ସାହାଯ୍ୟ ପ୍ରଦାନ କରିଥିବାରୁ ମୁଁ “ଉତ୍କର୍ଷ ଏବଂ ସମାନତା ନିମନ୍ତେ ଉଦ୍ଦିଷ୍ଟ ଓଡ଼ିଶାର ଉଚ୍ଚଶିକ୍ଷା କାର୍ଯ୍ୟକ୍ରମ(ଓ.ଏଚ୍.ଇ.ପି.ଇ.ଇ)” କୁ ମୋର ହୃଦୟର ଗଭୀରତମ ପ୍ରଦେଶରୁ କୃତଜ୍ଞତା ଜ୍ଞାପନ କରୁଅଛି । ଅଷ୍ଟାଧ୍ୟାୟୀ ଓଡ଼ିଆଭାଷାରେ ଅନୁବାଦ କରିବା ପାଇଁ ମୋତେ ସୁଯୋଗ ପ୍ରଦାନ କରିଥିବାହେତୁ ମୁଁ ଗଙ୍ଗାଧର-ମେହେର-ବିଶ୍ୱବିଦ୍ୟାଳୟର ପରମପୂଜ୍ୟ କୁଳପତି ପ୍ରଫେସର ଏନ୍.ନାଗାରାଜୁ ମହୋଦୟଙ୍କୁ, ସମ୍ମାନନୀୟ କୁଳସଚିବ ଶ୍ରୀମତୀ ଯୁଗଳେଶ୍ୱରୀ ଦାଶ ମହାଶୟାଙ୍କୁ, ସମ୍ମାନନୀୟ ଉପକୁଳସଚିବ ଡକ୍ଟର ଉମାଚରଣ ପତି ମହୋଦୟଙ୍କୁ, ସ୍ନାତକୋତ୍ତର ପରିଷଦର ଅଧ୍ୟକ୍ଷ ପ୍ରଫେସର ସୁଶାନ୍ତ କୁମାର ଦାସ ମହୋଦୟଙ୍କୁ, ଅନୁସନ୍ଧାନବିଭାଗର ଅଧ୍ୟକ୍ଷ ପ୍ରଫେସର ଜ୍ଞାନରଞ୍ଜନ ସ୍ୱାଇଁ ମହୋଦୟଙ୍କୁ, ବିଶ୍ୱବ୍ୟାପକ ପ୍ରକଳ୍ପର ସଂଯୋଜିକା ଡକ୍ଟର ମୋନାଲିସା ମହାପାତ୍ର ମହାଶୟାଙ୍କୁ ଅଶେଷ ଧନ୍ୟବାଦ ଅର୍ପଣ କରୁଅଛି ।

ଅଷ୍ଟାଧ୍ୟାୟୀ ମାତ୍ର ୩୯୯୭ ପୁତ୍ରଦ୍ୱାରା ଅନନ୍ତ ସଂସ୍କୃତ ଶବ୍ଦଗୁଡ଼ିକର ସାଧୁତ୍ୱ ପ୍ରଦର୍ଶନ କରିପାରିଛି । ଏଥିରେ ପ୍ଳୁତ ବିଶେଷରେ ବ୍ୟୁତ୍ପନ୍ନ ଶବ୍ଦଗୁଡ଼ିକର ଅର୍ଥନିର୍ଦ୍ଦେଶ ମଧ୍ୟ କରାଯାଇଛି । ଶୁଦ୍ଧସଂସ୍କୃତବାକ୍ୟର ପ୍ରୟୋଗବିଧି ବିଷୟରେ

ଅଷ୍ଟାଧ୍ୟାୟୀର କାରକବିଭକ୍ତିସୂତ୍ରଗୁଡ଼ିକରେ କୁହାଯାଇଛି । ସଂସ୍କୃତଭାଷା ଶିକ୍ଷା କରିବା ନିମନ୍ତେ ମୁଖ୍ୟତଃ ସଂସ୍କୃତ ବର୍ଣ୍ଣମାଳା, ସଂସ୍କୃତ ଶବ୍ଦ ରୂପଜ୍ଞାନ, ସଂସ୍କୃତଧାତୁରୂପଜ୍ଞାନ, କାରକ ବିଭକ୍ତି ଜ୍ଞାନ, ଅବ୍ୟୟପଦଜ୍ଞାନର ଆବଶ୍ୟକ ହୋଇଥାଏ ।

୧.୧ ସଂସ୍କୃତ ବର୍ଣ୍ଣମାଳା:


ମହର୍ଷି ପାଣିନି ଅଷ୍ଟାଧ୍ୟାୟୀଗ୍ରନ୍ଥର ପ୍ରାରମ୍ଭରେ ୧୪ଟି ସୂତ୍ରଦ୍ୱାରା ସଂସ୍କୃତବର୍ଣ୍ଣବିଷୟରେ ଶିକ୍ଷାପ୍ରଦାନ କରିଛନ୍ତି । ସେହି ୧୪ଟି ସୂତ୍ର ହେଉଛି- (୧) ଅଭଭା ୨) ରଲୁକ୍ ୩) ଏଓଡ଼ ୪) ଐଊର ୫) ହୟବରତ୍ ୬) ଲଶ ୭) ଖପଡ଼ଶନମ୍ ୮) ଝଭଞ୍ ୯) ଘତଧସ୍ ୧୦) ଜବଗତଦଶ୍ ୧୧) ଖପଇଠଧବତଦ୍ ୧୨) କପୟ ୧୩) ଶଷସର୍ ୧୪) ହଲ୍ । ଏହି ୧୪ଟି ସୂତ୍ରକୁ ଚତୁର୍ଦ୍ଦଶ ମାହେଶ୍ୱରସୂତ୍ର କୁହାଯାଏ । ଏହି ୧୪ଟି ସୂତ୍ର ମାଧ୍ୟମରେ ମହର୍ଷି ପାଣିନି ସଂସ୍କୃତବର୍ଣ୍ଣବିଷୟରେ ଶିକ୍ଷାପ୍ରଦାନ କରିଥିବାହେତୁ ଏହାକୁ ବର୍ଣ୍ଣସମାମ୍ପାୟ ବା ଅକ୍ଷରସମାମ୍ପାୟ କୁହାଯାଏ । ଏଣୁ ୩୯୮୩ ସୂତ୍ର ସହିତ ୧୪ଟି ମାହେଶ୍ୱରସୂତ୍ରକୁ ମିଶାଇ ଅଷ୍ଟାଧ୍ୟାୟୀରେ ସର୍ବମୋଟ ୩୯୯୭ଟି ସୂତ୍ର ରହିଅଛି । ଅଷ୍ଟାଧ୍ୟାୟୀରେ ସ୍ୱରବର୍ଣ୍ଣଗୁଡ଼ିକୁ ଅର୍ ବୋଲି କୁହାଯାଇଥାଏ ଏବଂ ବ୍ୟଞ୍ଜନବର୍ଣ୍ଣଗୁଡ଼ିକୁ ହଲ୍ ବୋଲି କୁହାଯାଏ ।

୧.୨ ସଂସ୍କୃତ ଶବ୍ଦରୂପଜ୍ଞାନ :

ସଂସ୍କୃତରେ ତିନି ପ୍ରକାରର ଶବ୍ଦ ଦେଖିବାକୁ ମିଳେ- ପୁଂଲିଙ୍ଗ, ସ୍ତ୍ରୀଲିଙ୍ଗ ଏବଂ କ୍ୱାବଲିଙ୍ଗ । ଅକାରାର ପୁଂଲିଙ୍ଗ ଶବ୍ଦ ବାଲକ ଶବ୍ଦ ପରି ରୂପ ହୋଇଥାଏ । ପ୍ରତ୍ୟେକ ଶବ୍ଦର ସାତୋଟି ବିଭକ୍ତି ସହିତ ସମୋଧନ ରୂପ ଦେଖିବାକୁ ମିଳିଥାଏ । ପ୍ରତ୍ୟେକ ବିଭକ୍ତି ଏକ ବଚନ ଦ୍ୱି ବଚନ ଏବଂ ବହୁବଚନ ଭେଦରେ ତିନି ଭାଗରେ ବିଭକ୍ତ । ଉଦାହରଣ ରୂପରେ ନିମ୍ନରେ ବାଲକ ଶବ୍ଦରୁପ ଦିଆଗଲା ।

ବାଲକ ଶବ୍ଦରୂପ			
ବିଭକ୍ତି	ଏକବଚନ	ଦ୍ୱିବଚନ	ବହୁବଚନ
ପ୍ରଥମା	ବାଲକଃ (ବାଲକଟିଏ)	ବାଲକୌ (ବାଲକ ଦୁଇଟି)	ବାଲକାଃ (ବାଲକ ମାନେ)
ଦ୍ୱିତୀୟା	ବାଲକମ୍ (ବାଲକକୁ)	ବାଲକୌ (ବାଲକ ଦୁହିଁକୁ)	ବାଲକାନ୍ (ବାଲକ ମାନକୁ)
ତୃତୀୟା	ବାଲକେନ (ବାଲକଦ୍ୱାରା)	ବାଲକାଭ୍ୟାମ୍ (ବାଲକ ଦୁହିଁଙ୍କଦ୍ୱାରା)	ବାଲକେଷୁ (ବାଲକମାନଙ୍କ ଦ୍ୱାରା)

Patterns in behavioural sleep variables and social jetlag in elderly people of Western Odisha

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ABSTRACT

In humans, sleep is an essential physiological process for life and survival. The main objective of the current study is to determine the behavioural sleep patterns and social jetlag in elderly adults. The second objective is to define the relationship among subjective sleep quality, mid-sleep timings, social jetlag, and sunlight exposure. We recruited 945 female and 1047 male participants aged ≥ 60 years from 65 rural villages in the Sambalpur district of Odisha, India. The Munich Chrono Type Questionnaire (MCTQ) is a self-reported questionnaire that measures a person's behavioral sleep variables, including social jetlag and chronotype, whereas the Pittsburgh Sleep Quality Index (PSQI) measures the subjective sleep quality of an individual. We employed MCTQ and PSQI to obtain behavioral sleep variables and subjective sleep quality in the recruited subjects. The behavioral sleep variables were compared using a paired t-test on both work and work-free days. In addition, the behavioral sleep variables as a function of gender were compared using an independent Student's t-test. In the current study, most of the elderly individuals reported both midpoint of sleep on workdays (MSW) and midpoint of sleep on work-free days (MSF) between 00:01–03:00. The averages of mid-sleep timings between workdays and work-free days were not statistically significant. Data on MSFsc (midpoint of sleep on work-free days sleep corrected) indicated that most elderly adults (99.6%) are morning type; they go to bed early and wake up early. The elderly participants from the rural population of Sambalpur district in western Odisha had the least social jetlag and exhibited good subjective sleep quality. It would be worthwhile to find out the determinants of these positive features apropos social jetlag and behavioural sleep patterns.

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KEYWORDS

Social jetlag; elderly people; chronotype; sleep variables; sunlight exposure

Introduction

Sleep is a physiological process crucial for life and survival in humans (Vaccaro et al. 2020). Sleep is directly related to the functioning of the brain, the cardiovascular system, the immunological system, and the metabolic system. The suprachiasmatic nuclei, also known as the “master circadian clock” control the sleep-wake cycle, countless peripheral clocks, and nearly all behavioral, physiological, cellular, and molecular activities (Daan et al. 1984; Husse et al. 2015; Stenvers et al. 2016). However, there are numerous variations in the expression of the clock's function. For instance, the sleep-wake cycle is unique to each individual. Some people, known as the “Lark type” sleep early and get up early every day. On the other hand, people like owls stay up past midnight and get up late in the morning, known as “Owl type.” Other people who don't act like owls or larks are called the Intermediate type. Thus, a person can be

classified as either morning type (MT) or Lark type, evening type (ET) or Owl type, and neither type (NT) or Intermediate type (IT). These three types of people are grouped under the broad term “Chronotype,” which refers to preferences for sleep and wakefulness times (Mongrain et al. 2004; Smith et al. 1989). Based on MSFsc time (mid-sleep on work-free days sleep corrected), the chronotype was categorized into the following types; early types (MSFsc $\leq 3:59$), inter-mediate types (MSFsc $>4:00$ and $< 4:59$), and late types (MSFsc $\geq 5:00$) (Roenneberg et al. 2012). One of the best behavioral indicators of the circadian phase is found in the middle of sleep time (Terman et al. 2001). According to Roenneberg et al. (2004), the marker of the circadian phase or chronotype is thought to be the corrected mid-sleep on work-free days for longer sleep (MSFsc). Both insufficient sleep and mistimed sleep disrupt the biological clock and affect the circadian system. Sleep

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Heat dissipating multi-component inorganic mixture of iron with high-temperature dielectric behaviour

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Synthesis and characterization of two multicomponent mixtures, $0.8 \text{ Fe}_3(\text{PO}_4)_2 \cdot 4\text{H}_2\text{O} \cdot 0.8 \text{ FePO}_4 \cdot 2\text{H}_2\text{O} \cdot 0.5 \text{ NH}_4\text{H}_2\text{PO}_4 \cdot 0.2(\text{NH}_4)_2\text{SO}_4$ (**FPN2A**) and $0.8 \text{ Fe}_3(\text{PO}_4)_2 \cdot 8\text{H}_2\text{O} \cdot 0.8\text{FePO}_4 \cdot 0.5\text{NH}_4\text{H}_2\text{PO}_4 \cdot 0.2(\text{NH}_4)_2\text{SO}_4$ (**FPN2B**) are reported. FPN2A and FPN2B mixtures have average crystallite sizes of 66.1 nm and 79.5 nm, respectively. The respective optical bandgap of FPN2A and FPN2B are 6.02 eV and 5.96 eV with a refractive index of 1.99. Thermal analysis reveals heat-dissipating behaviour of the mixtures with specific heat capacity, C_p (at 307K) of $0.71 \text{ Jg}^{-1}\text{K}^{-1}$ and $0.66 \text{ Jg}^{-1}\text{K}^{-1}$ for FPN2A and FPN2B, respectively. Further, temperature-frequency dependant dielectric properties of the FPN2C (obtained by sintering FPN2B at 423K) have been investigated. The sintered mixture, FPN2C orchestrated variation in permittivity, ϵ' ($\sim 17 - 42$) and dielectric loss, $\tan \delta$ ($\sim 0.04 - 0.08$) in the frequency range of $1.0 \times 10^3 \text{ Hz}$ to $4.0 \times 10^6 \text{ Hz}$ up to 483K. AC conductivity of FPN2C has been found to be $\sim 8.96 \times 10^{-8} \text{ sm}^{-1}$ up to 483K. TG-DSC analysis reveals the thermal stability of the FPN2C over a wide range of temperature (297K to 1267K) and heat-dissipating behaviour with a C_p of $0.62 \text{ Jg}^{-1}\text{K}^{-1}$.

Keywords: Heat dissipation, Specific heat capacity, Dielectric properties, AC conductivity

Human race thrive with the development of advanced technologies. As the standard of living rises, so does their energy demand. As the world's energy demand increases, efficient energy storage, and utilisation become more important. Energy storage has become a critical aspect for the proper implementation of generated energy from immutable and artificial sources to maintain the ecological society's sustainable development and reduce anthropogenic alterations¹. For the storage of electrical energy, supercapacitor, fuel cells, dielectric capacitors, batteries are proven to be promising devices²⁻⁹. Among all, dielectric materials in particular are gaining popularity due to their rapid charging-discharging rate, which is achieved through dielectric polarisation and depolarisation in response to an external electric field, rather than a chemical reaction¹⁰⁻¹³. Several polymer dielectrics have been studied widely as energy harvesting sources^{14,15}, transducers¹⁶⁻¹⁸, soft robots¹⁹⁻²³, printable electronics²⁴, energy storage devices²⁵. Although polymer dielectrics have higher breakdown strength and reliability, they are restricted to low operational temperatures and so cannot fulfill the growing demand for energy³. Many efforts have been made to increase the energy density

on dielectric materials like lead lanthanum zirconate lead magnesium niobate, lead tantalate, since they deliver higher charge storage density²⁶⁻²⁸. However, lead-based materials have the disadvantage of polluting the environment and posing a health risk to mankind²⁹⁻³². Therefore, researchers are looking for alternative lead-free dielectric materials with higher storage efficiency. In this regard, substantial attention has been paid towards the research and development of the novel dielectric materials such as HfO_2 ³³, Al_2O_3 ³⁴, Sm_2O_3 ³⁵, ZnO ³⁶, TiO_2 ³⁷, Y_2O_3 and Si ³⁸, $\text{CaCu}_2\text{Ti}_4\text{O}_{12}$ ³⁹, CuO ⁴⁰, $\text{Ln}_{2-x}\text{Sr}_x\text{NiO}_2$ ⁴¹, NiO ⁴². Over the past decade, substantial growth has been achieved in the progress of high-performance bulk ceramics (lead-free) dielectric materials for the storage applications of electrical energy *viz.* SrTiO_3 , CaTiO_3 , BaTiO_3 , BiFeO_3 , AgNbO_3 and NaNbO_3 based ceramics⁴³. Yang *et al.* reported a lead free SrTiO_3 based material, $(1-x)\text{SrTiO}_3 - x\text{Bi}_{0.5}(\text{Na}_{0.82}\text{K}_{0.18})\text{Ti}_{0.96}\text{Zr}_{0.02}\text{Sn}_{0.02}\text{O}_3$ where $x = 0 - 0.5$ with $\epsilon' 300 - 2700$ and $\tan \delta$ up to 0.12 in a frequency range of 1kHz to 1MHz⁴⁴. A NaNbO_3 based ceramics, $0.91 \text{ NaNbO}_3 - 0.09 \text{ Bi}(\text{Zn}_{0.5}\text{Ti}_{0.5})\text{O}_3$ was developed by Y. Fan, *et al.* with relative permittivity of 700 - 1200 and

SYNTHESIS, CHARACTERISATION, AND INVESTIGATION OF THERMAL AND ELECTROCHEMICAL PROPERTIES OF A NOVEL SALICYLAMIDE COORDINATED HIGH VALENT COBALT COMPOUND

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ABSTRACT

A novel dimeric Cobalt compound, $[\text{Co}^{\text{III}}(\text{L})(\mu\text{-OH})_2 \cdot \text{H}_2\text{O}]_2$ of ligand 1,3-propylene-bis(salicylamide) (H_2L) has been synthesized. XRD, FTIR and $^1\text{H NMR}$ were used to elucidate the structure of the complex. Elemental analysis (CHNS) and TGA were employed to find out the composition. Thermal analysis shows that the average specific heat capacity (Cp) of the complex is 1.86 J/gK. The redox potential of the complex has been established by cyclic voltammetry and it shows a quasi-reversible nature of the $\text{Co}^{3+}/\text{Co}^{2+}$ couple. The optical bandgap (Eg) and refractive index of the complex were found to be 2.31 eV and 2.6 respectively. Thermal analysis revealed the thermal stability of the complex.

Keywords: Co(III) Coordination Compound, 1,3-propylene bis(salicylamide), Redox-Active, Heat-Dissipation, Specific Heat Capacity.

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INTRODUCTION

Design and synthesis of various metal organic motifs and embedding them into energy storage devices have attracted the attention of many researchers in recent years.¹⁻⁹ The denticity, type of donor atoms, and organic spacer unit of a ligand scaffold influences the usefulness of metal-organic complexes. Many works have been reported pertaining to metal-amide complexes such as metal-salicylamide¹⁰⁻¹², oxalamide¹³, and thioglycolamide¹⁴ due to their extensive applications in different fields such as developing synthetic polymers for storing gas, luminance, and magnetic applications, etc. This has become imminent because such complexes possess flexible spacer units between the amine and amide functional groups that give structural diversity as well and the aromatic carboxamide with hard N and O donor atoms provides a strong coordination with high valent metal ions. Salicylamide ligands can be highly effective for constructing multinuclear metal clusters owing to their coordinating ability through phenolate-O, and amide-N. In addition, they can be accessed from cheap and available raw materials. Earlier a high valent binuclear iron complex with phenolate-amide-amine coordinating ligand has been reported by us.¹⁵ This field offers numerous combinations of metal ions and organic linker molecules for exploration. Therefore, it is always worthwhile to study the properties of newly developed compounds. It is found that not much research has been done on metal-salicylamide compounds for heat storage. In this work, we have synthesized a salicylamide-based dimeric cobalt(III) compound, $[\text{Co}^{\text{III}}(\text{L})(\mu\text{-OH})_2]$ (see Scheme-1), and studied its properties which have not been reported earlier.

EXPERIMENTAL

Material and Methods

Double-distilled water was used to prepare all of the solutions, the second distillation was made from alkaline KMnO_4 and an all-glass distillation apparatus was used for this. All chemicals used were of analytical grade. The reagents methyl salicylate, and (1,3)-diaminopropane, (SRL) were used for the synthesis of ligands. The reagents $\text{CoCl}_2 \cdot 6\text{H}_2\text{O}$ (BDH, AR), LiOH , and H_2O (AR) were used for the synthesis of a dimeric Co complex $[\text{Co}^{\text{III}}(\text{L})(\mu\text{-OH})_2]$.

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Study of Variation in Optical Properties and Dispersion Parameters of Fe-Doped TiO₂ Nanopowders

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[Debabandana Apta](#), [Susanta Kumar Das](#) & [Maya Devi](#)

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Abstract

TiO₂ and Fe-doped TiO₂ nanopowders with (4 and 8wt.% of Fe doping) are synthesized by using the sol–gel technique starting from powder precursor. The optical properties of the prepared samples are investigated in the wavelength range of 200–800 nm. The refractive indices and extinction coefficients are calculated from the reflectance data using the Kramers–Kronig relation. 4wt.% Fe doped sample has minimum refractive index value in comparison to others. The variation in refractive index value is studied using a single oscillator Wemple and Di Domenico model fitting and the optical parameters like oscillator energy, dispersion energy, and carrier concentration are evaluated and their variations are studied with doping concentration.

Temperature Dependence of Magnetic Susceptibility of Heavy Fermion (HF) Using Periodic Anderson Model (PAM) and Zubarev Technique

Shadangi, N. and Sahoo, J. and Mohanty, S. and Nayak, P. (2024) *Temperature Dependence of Magnetic Susceptibility of Heavy Fermion (HF) Using Periodic Anderson Model (PAM) and Zubarev Technique*. In: Current Perspective to Physical Science Research Vol. 9. B P International, pp. 9-14. ISBN 978-81-972831-3-0

Full text not available from this repository.

Official URL: <https://doi.org/10.9734/bpi/cppsr/v9/8833A>

Abstract

Here, we have studied theoretically the temperature dependence of magnetic susceptibility of some Heavy Fermion (HF) using the Periodic Anderson Model (PAM) and Zubarev technique. The effect of electron–phonon interaction has been considered and it is observed that the calculated magnetic susceptibility shows correct behavior as a function of temperature with existing experimental results for some U-based and Ce-based HF systems. The extrapolated Kondo temperature for UPt3 was found to give nearly the same value as observed experimentally by Frings et al (1983).

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RESEARCH ARTICLE | JANUARY 12 2024

Enhancement of in-field critical current density of MgB₂ superconductor due to chemical addition

J. S. Hansdah ; P. M. Sarun[+ Author & Article Information](#)

AIP Conf. Proc. 2995, 020171 (2024)

<https://doi.org/10.1063/5.0179684>

MgB₂ bulk samples doped with nano-C, starch, nano-Y₂O₃ and nano-Ho₂O₃ were prepared by powder-in-sealed tube (PIST) method and the effects of addition on superconducting properties were studied. The behavior of these dopants in the Mg + B system is compared and the codoping in the system is also explored with superconducting properties. DC magnetization measurement showed all the codoped samples exhibit significant enhancement of J_C in the entire field of study (1-7 T). Because of well magnetisation behaviour it can be expected that an enhanced flux pinning properties is performed in MBC2Y1, MBC2Y2, MBHS55 and MBHS25 codoped samples.

Topics

[Flux pinning](#), [Superconducting compounds](#), [Superconductors](#), [Magnetization](#), [Carbohydrates](#)

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Rs999 Rs1,870 Rs1,990 Rs2,



Original research article

Design of tunable perfect absorber based on vanadium dioxide metasurface for sensing applications

Pramoda Kumar Samal, Siddhartha Sahu, Gangadhar Behera  [Show more](#)  Share  Cite<https://doi.org/10.1016/j.ijleo.2024.171878> [Get rights and content](#) 

Abstract

A simple design of a two-dimensional periodic array of circular disc made of VO₂ on a continuous silver film for sensing applications is presented. The spectral response of the proposed model is numerically investigated using Comsol multiphysics software based on finite element method. The results show that different spectral bands have absorptivity more than 90%. In addition, the proposed model exhibits a tunable behaviour of the absorption around the wavelength at **3.7 μm** which depends on the transition from metal to insulating phase of VO₂. The physical origin of unit absorption at different resonant wavelengths have been investigated by considering the electromagnetic field distributions at the respective resonance wavelengths. Electromagnetic field profiles show that the enhanced absorption when VO₂ film is in the metallic phase are primarily due to the localized and vertical cavity mode resonances, whereas in other case when VO₂ is in the insulating phase, the unit absorption is due to the vertical cavity, the plasmonic and different order of the dielectric resonances. Further, the tunable nature of the absorbing properties of the proposed structure has been investigated by varying the geometrical parameters such as diameter and thickness of the circular disc. The effect of incident angle and lattice period on the absorption spectrum are also investigated. We strongly believe



Optical Materials

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Research article


Numerical study of mid-infrared broadband perfect absorber based on dielectric/aluminium doped zinc oxide multilayer films

Siddhartha Sahu, Gangadhar Behera  [Show more](#)  Share  Cite<https://doi.org/10.1016/j.optmat.2024.115776> [Get rights and content](#) 

Abstract

We propose a lithography-free wide-angle polarization-insensitive ultra-broadband absorber by using multilayer films consist of five pairs of aluminium doped zinc oxide (AZO) and a dielectric film which is supposed to be fabricated on glass substrate. The absorption spectrum of the proposed model is calculated by using transfer matrix method. The analytic results show that the absorptivity is larger than 95% with normal incidence light in the wavelength range from $7.5\mu\text{m}$ to $20\mu\text{m}$ and having high transmittance at the visible wavelength range from $0.4\mu\text{m}$ to $0.8\mu\text{m}$ range. Further, the effect of incident angle and polarization on the absorption spectrum are also investigated. The absorption spectrum of the proposed design is highly tunable on changing the damping constant of the AZO film. The electric field and magnetic distributions at different wavelengths show that the absorption is mainly originated due to the constructive interference of electromagnetic waves in the multilayer films. Such physical mechanism of broadening bandwidth based on increasing the carrier concentration of the highly visible transparent conducting films have pave a new direction for the design of tunable broadband absorber in different frequency band. Meanwhile, this broadband absorber is a good candidate for

Mechanothermal assessment of outdoors aged hybrid glass fibre reinforced polymer composite filled with fly ash as industrial waste

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Abstract

Industrial fly ash impregnated glass fibre reinforced polymer (GFRP) composites were examined to assess their overall characteristics in adverse ambient conditions, keeping in mind that use of filler materials in FRP composites was expected to enhance the strength properties of the material. GFRP composite specimens with 2–10 wt % industrial fly ash were fabricated in the laboratory. These were exposed to open ambient ageing for 120 days. The samples impregnated with 8 wt % fly ash and aged for 120 days were seen to absorb the minimum moisture and exhibited the maximum ILSS of 35.19 MPa and flexural strength of 690 MPa, respectively. These samples also exhibited the highest T_g of 101.53°C as revealed through low temperature DSC. It was also observed that the 8 wt% fly ash containing samples aged in the open for 120 days showed the ILSS to be 5.83% higher and T_g to be 21.95% higher as compared to the unaged GFRP samples without fly ash. FTIR spectra confirm the trend of thermo-mechanical properties. Both optical and scanning electron microscopy of the fractured surfaces of the test samples revealed the modes of mechanical failure of the hybrid GFRP composite with their indicative properties at optimized extent of fly ash dispersion.

Keywords

Hybrid glass fibre reinforced polymer composite, fly ash, inter laminar shear strength, glass transition temperature (T_g), scanning electron microscope fractographs

Introduction

On account of certain inherent properties like low density, high strength and stiffness, high resistance to corrosion, light weight, abrasion and impact, FRP composites are preferred over many conventional engineering materials like steel and aluminium pertaining to certain specific engineering usages.^{1–3} Especially the FRP composites have gained momentum on the basis of their successful adoption in harsh environments as established through research.⁴ Particularly, the FRP composite components find their use in civil infrastructure,⁵ aerospace ambience,⁶ marine engineering,⁷ etc. The fabrication process and maintenance in addition to high fatigue endurance associated with FRP composite facilitate its life span supporting its meaningful use over a longer period.⁸ The durability of the conventional two-phase FRP composite, however, may cause hindrances in its adoption in several usages⁹ due to the differential thermal expansion between the matrix phase and the reinforcement giving rise to serious strain misfit.¹⁰ Further, residual interfacial stress and fibre-matrix debonding also

present serious obstacles for adoption of the conventional two-phase FRP composites in many engineering applications.¹¹ On the other hand, prolonged use of the conventional FRP composite with two phases (one matrix and one reinforcement) suffers from plasticization¹² and swelling¹³ when exposed to a moisture-laden ambience resulting in considerable depletion of its ultimate tensile strength due to ingress of moisture.¹⁴ Thermal fluctuations in the ambience

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Data Availability Statement included at the end of the article

Impact of organic carbon on heavy metals of river sediments and aquatic ecosystems: A review

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Abstract

Organic carbon with variable chemical composition sourced primarily from terrestrial and aquatic biogenic input has a significant impact on sediment heavy metal mobility. The present scientific view is unclear in deciphering the role of labile organic carbon in changing sediment heavy metal concentration. The present review critically assesses the impact of various forms of carbon on different geochemically bound heavy metal fractions and their monitoring. It is evident from the review that, the biochemical form of organic carbon (based on degradability and biopolymeric forms), carbon-geochemical association, and density of organic carbon (light or heavy carbon fractions) plays an important role in determining the bioavailability and toxicity of metals for aquatic organisms. Besides the organic carbon, various sediment conditions that define the behavior of heavy metals include pH, redox condition, sulfide concentration, salinity, temperature, etc. Therefore, it is recommended that carbon relation with heavy metal mobility and stability should be included under long-term sediment management plans to maintain the sediment quality of the river system.

KEYWORDS

carbon fractionation, metal speciation, sediment geochemistry, sediment organic carbon

1 | INTRODUCTION

Sediments play a pivotal role in the overall river geochemistry having a significant impact on aquatic life. Heavy metals are one of the important constituents that make up the composition of river sediments (Rosado et al., 2016). Beyond a threshold limit, heavy metal poses toxicity threats to aquatic life (Szara-Bak et al., 2021). Improper management of sediments can lead to heavy metal accumulation resulting in sediment toxicity since sediment management includes the assessment of nutritional status and organic carbon content. Without a timely and periodic assessment, the build-up of organic carbon can also trigger the accumulation of heavy metals leading to toxic conditions. However, the overall concentration of heavy metals in sediments may not provide concrete evidence of its toxicity. Since heavy metals tend to accumulate in association with various geochemical phases;

the assessment of geochemically bound heavy metals in sediments can support a logical and scientific postulation toward metal toxicity and bioavailability (Baran et al., 2019; Vural, 2018).

River sediments are important reservoirs of organic carbon (Cao et al., 2015). It is a well-known fact that the aquatic system has a greater contribution to carbon storage than the terrestrial system (Bianchi et al., 2018). Besides the natural diffusion of carbon dioxide into the aquatic body, the carbon fixation by the aquatic autotrophy is also a route of carbon sink into the system (Peura et al., 2018; Reinthaler et al., 2010). Organic matters make an entry into the aquatic body chiefly through the terrestrial input and biological production. The organic matter that is amenable to long-term degradation and/or heavy molecular organic matter reach the bottom of the river and become a part of the sediments (Xie et al., 2015). These sediments consequently behave as a storehouse of long-term carbon



Fractionation of sediment organic carbon in Hirakud reservoir: a Ramsar site in India

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Abstract

Sediments are natural reservoirs of organic carbon assisting in maintenance of natural carbon inventory. The present work was carried out with aims to assess the various labile (employing acid digestion method) and biochemical carbon fractions in sediments of Hirakud reservoir and study the impact of spatial variations on it. The results favor a distinct spatial influence on the distribution and concentration of various carbon fractions in sediments ($p < 0.05$). The average concentrations of very labile (2.09%) and recalcitrant (1.25%) fractions of total organic carbon dominated the sediments while the labile and less labile fractions shared 0.39 and 0.63% respectively. Similarly, the carbohydrate carbon (0.82 mg/g) and protein carbon (0.78 mg/g) conquered the biopolymeric carbon (BPC) with the lipid carbon being 0.67 mg/g only. While the available K and P ranged between 3.81 and 17.02, and between 6.31 and 27.57 kg/ha respectively, total nitrogen varied from 198.06 to 462.15 kg/ha. Significant spatial variations were observed concerning long-term carbon storage and productivity (eutrophic condition, BPC > 3 mg/g). The reservoir sites were mesotrophic to eutrophic in nature while the downstream displayed oligotrophic condition. Organic sediment index (OSI) value suggests that the reservoir sediment was under practically uncontaminated to moderately contaminated condition (OSI < 0.20). The principal component analysis also suggests that the carbon accumulation is primarily governed by the recalcitrant carbon fraction. Thus, it can be concluded that carbon fractions regulate the sediment quality by influencing its carbon storage, production capacity, and is affected by anthropogenic pressure along a spatial scale.

Keywords Biopolymeric carbon · Organic sediment index · Sediment quality · Total organic carbon

Introduction

Aquatic environment is influenced by varied factors including the water chemistry, physical factors, anthropogenic pressure, geology, sediment geochemistry etc. One such important aspect is the sediment organic matter content as it governs the nutritional status and toxicity of the aquatic environment (Li et al. 2023). Since, aquatic bodies are natural store-house of organic matter; the diversity of organic matter may also be a major reason for altering the sediment chemistry (Fang et al. 2014). The diverse organic matter is

sourced from autochthonous (from own self) and allochthonous (from surrounding) means and is therefore influential in determining the biochemical condition of the sediments (Ogawa et al. 2021). Therefore, knowledge regarding the organic matter residence and stability is important in sediment management and hence in the longevity of the water body.

Organic matter has varying degree of degradation based on the resistance to oxidizing agents and acids. The easily degradable part is the very labile fraction while the most resistant ones are the recalcitrant fraction. The intermediate forms between these two fractions are labile and less labile forms (Bishi et al. 2023). The easily degradable organic matter may lead to nutrient enrichment in sediment and have an impact on the aquatic life and trophic status (Miatta and Snelgrove 2021; Deng et al. 2022). On the other hand, the more stable form of organic matter may prove to be an important carbon inventory in sediments. Further, it has already been reported that organic matter inherently impacts

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Chemical fractionation of elements in leaf-deposited particulate matter of an urban area in India

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Abstract

Plants act as natural scrubbers of urban air particulate matter. However, chemical fractionation of leaf-deposited particulate matter is an unexplored research area demanding immediate attention to get an insight into the source and fate of elements in plants. Therefore, work was carried out to evaluate the spatial and species variability in capturing air particles with variable elemental chemical fractions in an urban area in India. The results favor a distinct spatial and species variability in trapping total and fractional elemental leaf-deposited particulate matter ($p < 0.05$). Spatially, sensitive ($0.135\text{--}16.979\ \mu\text{g}/\text{cm}^2$) and industrial zones ($0.043\text{--}3.982\ \mu\text{g}/\text{cm}^2$) had a significant impact on the elemental fractionation of particles with the highest inter-species variation. Similarly, *Mangifera indica* was the best performer in trapping elements of all chemical fractions and was in the order *M. indica* > *Butea monosperma* > *Ficus benghalensis*. Ca and Na were found to be in all chemical fractions. When evaluated for biochemical impact, the leaf-extract pH and relative water content did not show any significant role in regulating the chemical fractionation in leaf deposits. Scanning electron micrographs highlighted the role of the waxy layer and pubescens as efficient particle retention zones. Thus, it is concluded that the chemical fractionation of elements in leaf-deposited particulate matter depends on the category of area and type of plant species.

Keywords Chemical speciation · Foliar deposit · Particulate pollution · Urban air quality

Introduction

Particulate pollution is the most concerning issue in any urban area due to continuous traffic, civil, and other developmental activities (Cai et al. 2020). The passive correction measures involving green vegetation in scrubbing off the particulate load from ambient air are also not a new topic. It has been tried, tested, and verified that plants have an inbuilt capacity to reduce particulate pollution by trapping them on their leaf surface (Sahu et al. 2021). However, the air particles suspended in the atmosphere are very often attached to other elements (especially metallic constituents) adhered to their surface (Xie et al. 2020; Zhao et al. 2020). When trapped by the leaves, these particles and the adhered elements together bring several changes in the plant (Shabnam

et al. 2021). It is often guided by the variable composition in concentration, chemical form, and nature of the interaction between the particle and the element aided by the magnetic property (Leng et al. 2018). Therefore, it is necessary to quantify and fractionate the different chemical forms of the particulate matter deposited on the leaf surface to understand their role in altering plant behavior, and the induced physiological and morphological changes.

The chemical forms of the leaf-deposited particle can be classified into dissolved, labile, bound, and particulate forms (Gadh et al. 1991). The dissolved forms with a diameter of less than $0.45\ \mu\text{m}$ are the available forms (Kumar et al. 2014) and can enter into the leaves through the stomatal route. The labile form is the more available form of dissolved fraction and may be toxic at times. Similarly, the bound form is the element attached to the main particle surface while the particulate form is the composition of the particle itself. Thus, the bound can be converted into available form with a lesser probability. The particulate form on the other hand can choke the stomatal pores while altering the gaseous exchange, transpiration rate, and chlorophyll synthesis in plants (Prusty et al. 2005; Gupta 2016; Lee et al. 2022).

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Evaluation of heavy metal speciation in waters of Hirakud reservoir: a Ramsar site in India

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Abstract The growing concern of aquatic heavy metal (HM) pollution is dependent on the toxic nature of its bio-available form. Thus, bio-availability is guided by the HM fractionation in water. This study was therefore conducted to evaluate the spatial impact on physicochemical fractionation of HM (Zn, Mn, Cu, and Fe) in the waters of the Hirakud reservoir in India. Speciation along different pores using a filtration technique was adopted to fractionate the HMs in water samples. The result suggests that the water of the study area is polluted with Cu (0.22–0.35 mg/L), Mn (0.15–0.23 mg/L), and Fe (1.90–3.10 mg/L) that have crossed their permissible limits while Zn (0.17–0.97 mg/L) was within the permissible standard. When studied for physical partitioning, the right dyke was comparatively more polluted than the left dyke. While the water samples were dominated by the

dissolved fraction of heavy metals, it was construed that a large proportion of the HMs are in bio-available form. Further, a distinct impact of spatial variation on metal fractionation was also evident in the study with PCA revealing site-specific behaviour. Therefore, it can be concluded that multiple anthropogenic activities lead to the distribution and fractionation of HMs in water.

Keywords Bio-availability · Chemical fractionation · Dissolved metals · Water pollution

Introduction

Water pollution in this rapidly growing urbanized and industrial society has become a serious cause of concern for most countries today. This concern is aggravated by heavy metal entry into the water system (Sahu & Basti, 2021). Heavy metals have been reported to cause several problems to aquatic organisms and have also proved detrimental upon entry into the food chain (Heise et al., 2020). The overall concentration of heavy metals in water is however a pseudo representation of their toxicity (Basti et al., 2024). Heavy metals pose toxicity threats only upon breaching a threshold limit in available form (Szara-Bak et al., 2021). The total concentration of heavy metals may not be bio-available. It is, therefore, necessary to estimate the bio-available fraction of heavy

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Jacobi spectral projection methods for Fredholm integral equations of the first kind

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Abstract

In this paper, we employ Tikhonov regularization method with the projection methods using Jacobi polynomial bases to the first kind of Fredholm integral equations to find the approximate solution. We discuss the convergence analysis and obtain the convergence rates in $L^2_{w^{\alpha,\beta}}$ norm under a priori parameter choice strategy. We also consider the Engl-type discrepancy principle as a posteriori parameter strategy for finding the regularization parameter and also evaluate the convergence rate which is of optimal order. Finally, we provide the numerical experiments to justify the theoretical results.

Keywords Ill-posed problems · Fredholm integral equation of the first kind · Galerkin method · Tikhonov regularization method · Jacobi polynomials

Mathematics Subject Classification (2010) 45B05 · 65J20 · 65R30

1 Introduction

Let $\mathbb{X} = L^2_{w^{\alpha,\beta}}([-1, 1])$. We consider the following Fredholm integral equation of the first kind

$$\int_{-1}^1 k(s, t)u(t)dt = f(s), \quad s \in [-1, 1], \quad (1)$$

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Research Paper



Discrete Legendre spectral projection-based methods for Tikhonov regularization of first kind Fredholm integral equations

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ABSTRACT

In this paper, we apply the discrete Legendre Galerkin and multi-Galerkin methods to find the approximate solution of the Tikhonov regularized equation of the Fredholm integral equations of the first kind. We evaluate the error bounds for the approximate solutions with the exact solution in the infinity norm. We provide an a priori parameter choice strategy to find the convergence rates under the infinity norm. Since smoothness of the solution is not known in applied problems, we discuss an adaptive parameter choice rule to choose the regularization parameter, and then using this regularization parameter, we obtain the order of convergence in infinity norm. We give test examples to justify the theoretical estimates.

1. Introduction

Many inverse problems in the field of engineering and science (geophysics, radiography, electromagnetic field, signal processing etc.) can be converted into Fredholm integral equation of the first kind (see [1], [4], [11]). We consider the following general form of the first kind Fredholm integral equation

$$\int_{-1}^1 \tau(s, t) f(t) dt = g(s), \quad -1 \leq s \leq 1, \quad (1.1)$$

where $\tau(\cdot, \cdot)$ and g are known functions and f is the unknown function to be determined in the Banach space $\mathbb{X} = L^2[-1, 1]$.

It is well known that the most distinguishing feature of the Fredholm integral equations of the first kind (1.1) is its ill-posedness. This property is reflected in the difficulties encountered while attempting to find the solutions using the existing numerical methods. To make a numerical solution stable, some regularization methods have been introduced in the literature. These regularization methods entail the requirement of selecting a suitable regularization parameter. Indeed, the effectiveness of a regularization method depends on the selection of an appropriate regularization parameter. The choice of considerably good regularization parameters by deterministic numerical methods is one of the major issues in solving first kind Fredholm integral equations. Therefore, several researches have been well documented in ([7,16,18,22–27]) and reference therein for the development of the regularization param-

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Fractional sight analysis of generalized perturbed Zakharov–Kuznetsov equation using Elzaki transform

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Abstract

In this article, the Elzaki decomposition method is used to study arbitrary order $(3 + 1)$ -dimensional generalised perturbed Zakharov–Kuznetsov equation which describes the nonlinearity dust-ion-acoustic waves in the magnetized two-ion-temperature dusty plasmas. Some numerical exemplar are discussed using the proposed method. A comparative study between exact and approximate solutions are given by table and graphs from which one can be revealed that the proposed algorithm is much efficient for solving various types of physical models arising in sciences and engineering.

Keywords Elzaki transform · Adomian decomposition method · Riemann–Liouville fractional derivatives · Caputo fractional derivatives · Fractional derivatives

Mathematics Subject Classification 26A33 · 35A09

1 Introduction

The theory of fractional calculus have gained the enormous attention of many researchers for the potency to enhance real-world problems which are used in several fields of applied science and engineering. Various methods have been proposed to acquire analytical solutions of the nonlinear FPDEs such as homotopy perturbation method [7], δ -homotopy perturbation transform method [5], q-homotopy

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The Psychoanalysis and stream of consciousness theme in Virginia Woolf's Writings

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Abstract:

The novels "Mrs. Dalloway" and "To the Lighthouse" by Virginia Woolf have long been considered as seminal works of modernist literature. These novels were written during the early twentieth century and explore the interior lives of characters and the complexity of human experience. This article examines Woolf's novels through the lens of Sigmund Freud's psychoanalytical theory. The purpose of this study is to critically analyse the characters' psychological states and their interactions, while exploring how psychoanalysis can provide a deeper understanding of the works and their historical context. The article focuses on how the characters' behaviours and experiences are shaped by their subconscious mind and repressed desires, as well as the influence of their childhood experiences on their adult lives. Through close readings of the novels, the study analyses the themes of repression, memory, and trauma, and how they are interwoven with the characters' development and relationships. Further, Woolf's works provide rich material for a psychoanalytic interpretation, and highlights the relevance of Freud's theory in understanding the human psyche and literary works. It also employs several of Freud's key concepts, including the unconscious, repression, and the Oedipus complex, to analyse the psychological complexities and conflicts of the characters. It investigates Woolf's portrayal of gender roles and sexuality in light of Freud's psychoanalytic theory of femininity and masculinity which also contains the theme of stream of consciousness and interior monologue providing a rich and complex representation of the characters'. The study also examines the significance of the socio-cultural contexts of the novel, particularly in relation to gender and power dynamics, in order to fully appreciate the psychological complexities of the text.

Keywords: psychoanalysis, stream of consciousness, socio-cultural, gender, power dynamics

Introduction

Virginia Woolf was a highly influential British writer, known for her innovative writing style and exploration of feminist and modernist themes. Her education played a significant role in shaping her literary output and progressive views on women's rights and education. Her belief in the importance of education and access to knowledge is reflected in her essay "A Room of One's Own," where she pointed out that women need financial independence and access to education in

order to fully realize their potential. Overall, Woolf's education was a reflection of her family's progressive values and her own dedication to lifelong learning and intellectual curiosity.

Woolf's experiences with mental illness had a significant impact on her writing, and many of her works explore the inner lives of characters struggling with their own mental states. Her use of stream-of-consciousness narration, which allows readers to gain insight into the minds of her characters, is often cited as a reflection of her own experiences with mental illness. Her mentality and psychology were deeply intertwined with her personal experiences and creative output. Woolf suffered from mental illness throughout her life, including severe depression and episodes of psychosis, which greatly influenced her writing. The stream of consciousness technique used by her is often seen as a reflection of the complexities of mental states in a way that traditional narrative techniques cannot.

The stream of consciousness narration in her novels and short stories often seen as a fragmented and nonlinear way that reflects the inner workings of the human mind. It is characterized by its use of interior monologue and allows readers to get inside a character's head and experience their thoughts and emotions in a more intimate and immediate way. Her use of stream of consciousness narration is particularly effective in conveying the inner lives of her female protagonists, who often struggle against societal constraints and expectations. Woolf's stream of consciousness style is also characterized by its use of associative thinking, which allows characters' thoughts and emotions to shift rapidly and without warning. This technique reflects the complexity and unpredictability of human thought processes, as well as the way that memories and emotions can be triggered by seemingly unrelated events or sensations. *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) are known for their innovative narrative structures, introspective exploration of character psychology, and exploration of feminist and modernist themes.

Woolf was deeply influenced by Sigmund Freud's theories on the human psyche, particularly his ideas about the unconscious mind and the ways in which our childhood experiences and repressed desires shape our adult selves. Woolf was introduced to Freud's ideas by her husband, Leonard Woolf, and was particularly interested in his concepts of repression, the Oedipus complex, and the role of sexuality in human psychology. In her novels and essays, Woolf often explored the inner lives of her characters and the ways in which their past experiences and repressed desires influenced their present behaviour.

Research Methodology

The article aims to examine the relevance of Freud's psychoanalytic theory in Virginia Woolf's novels *Mrs. Dalloway* and *To the Lighthouse*. The characters, plot, and themes of the novels are analysed from a psychoanalytic perspective, identification as well as evaluation of the key psychoanalytic concepts are reflected in the writing. The researchers have explored various dynamics of stream of consciousness and interior monologue depicted in the novels. The article beautifully presents the characters' inner lives, and investigates the social and cultural contexts, particularly in relation to gender and power dynamics, and how these influence the psychological conflicts and motivations of the characters. The authors have also gone through in detail on literary criticism, biographies, and theoretical works on psychoanalysis and have provided valid

justifications in support of the analysis. One potential limitation of this study is that it is based on the interpretation of literary texts, which are inherently subjective. The results of the analysis may vary depending on the reader's interpretation and may not be universally applicable. Additionally, the study is limited to only the two novels by Virginia Woolf and may not be generalised or compared with other literary works or contexts.

Literature Review

Mark Hussey has pointed out on Virginia Woolf's use of the stream of consciousness technique in *Mrs. Dalloway*, in his essay "The Stream of Consciousness and Beyond: Hussey opined that while Woolf's use of the stream of consciousness technique is a powerful tool for exploring the characters' inner lives, it is not necessarily an accurate representation of Freud's ideas about the unconscious mind. According to him, Woolf's use of the stream of consciousness technique allowed her to delve deeply into the characters' thoughts and emotions, revealing the inner workings of their minds in a way that would not be possible through conventional narration. However, he stressed that this technique was not the same as Freud's idea of the unconscious mind, characterized by repressed desires and memories and inaccessible to conscious thought. However, he acknowledged that, Woolf was influenced by Freud's ideas, particularly his emphasis on the importance of early childhood experiences and the impact of repressed desires on mental health. Woolf's use of the stream of consciousness technique was more concerned with exploring the complexity of human consciousness than with accurately representing Freud's theory.

Rachel Bowlby is a British literary critic and cultural historian who had written extensively on feminism and psychoanalysis. In one of her essay titled "Feminist Destinations and Further Essays on Virginia Woolf" , published in 1997 ,she elaborated on Virginia Woolf's use of Freud's psychoanalytic theory in *Mrs. Dalloway*. According to her, Woolf's use of Freud's theory is innovative and sophisticated, particularly in her exploration of the themes of gender and sexuality. Bowlby noted that Woolf's portrayal of the characters' mental states in *Mrs. Dalloway* is nuanced and complex, capturing the intricacies of Freud's theory. She argued that Woolf's use of psychoanalytic ideas was not necessarily consistent with Freud's theory, but that this was not necessarily a weakness, as Woolf's innovative use of these ideas allows her to explore gender and sexuality in new and nuanced ways.

In her book "Feminist Destinations and Further Essays on Virginia Woolf," Bowlby explained that Woolf's use of symbolism and imagery in *To the Lighthouse* can be seen as a critique of Freud's emphasis on language and verbal communication as the primary means of accessing the unconscious .Bowlby described that Woolf's use of imagery and symbolism in the novel, such as The lighthouse, as a symbol of human consciousness and the waves as a symbol of the unconscious, represents a different approach to understanding the workings of the psyche than the verbal-based approach favoured by Freud . By focusing on the non-verbal aspects of human experience, such as the emotional and sensory, Woolf is challenging the limitations of Freudian theory, which according to Bowlby is overly focused on language and rationality.

Jane Marcus is an American literary critic and feminist scholar who had written extensively on the works of Virginia Woolf and elaborated on her use of Freud's psychoanalytic theory in Mrs. Dalloway, in the essay titled "The Psychoanalytic Novel: Virginia Woolf and James Joyce". According to Marcus, Woolf's use of Freud's theory is more influenced by modernist literary trends than by Freud's ideas, and that her portrayal of the characters' mental states is more concerned with literary experimentation than with accurate psychological analysis.

In her another book "Virginia Woolf and the Languages of Patriarchy," Marcus stated that Woolf's depiction of female subjectivity and the mother-child relationship in "To the Lighthouse" can be seen as a critique of Freudian theory, particularly its emphasis on the father as the dominant figure in the family. According to Jane, Woolf's portrayal of Mrs. Ramsay as a nurturing and supportive mother figure challenges the patriarchal model of the family that is central to Freudian theory. By emphasizing the importance of maternal care and support in the development of human subjectivity, Woolf had rejected the idea that the father to be the dominant figure in the family and that his role is crucial to the development of the child's psychology.

Julia Kristeva ,a Bulgarian-French philosopher, literary critic, and psychoanalyst had written extensively on the relationship between language, subjectivity, and psychoanalytic theory. In her book "Revolution in Poetic Language," Kristeva stressed that Woolf's use of stream-of-consciousness technique in To the Lighthouse can be seen as a critique of Freud's emphasis on the Oedipus complex and the role of the paternal figure in human psychology. Kristeva suggested that Woolf's portrayal of the maternal figure in the novel, particularly Mrs. Ramsay, can be seen as an alternative to the paternal figure in Freudian theory. Kristeva claimed that Woolf's focus was on the maternal represents a rejection of the patriarchal model of the family and recognition of the importance of maternal nurturing and support in the development of human subjectivity.

Judith Butler is an American philosopher, gender theorist, and feminist scholar who also had written extensively on the relationship between gender, sexuality, and psychoanalytic theory. In her book "Gender Trouble," Butler argued that Woolf's depiction of gender and sexuality in To the Lighthouse challenges the gender essentialism and heteronormativity inherent in Freudian theory. Butler suggested that Woolf's portrayal of characters that do not conform to traditional gender and sexual norms, such as Lily Briscoe, challenges the binary and essentialist understanding of gender and sexuality that is central to Freudian theory. Woolf's exploration of gender and sexuality in the novel is complex and nuanced, going beyond the simplistic categories of male and female and hetero- and homosexuality.

Analysis of Mrs.Dalloway through the lens of Freud's Psychoanalytic theory

Virginia Woolf wrote Mrs. Dalloway as a response to the social and political climate of the early 20th century. In the aftermath of World War I, many writers and artists were grappling with questions of identity, trauma, and the meaning of life in a world that seemed to have lost its sense

of stability and order. Woolf was particularly interested in exploring the inner lives of her characters and the ways in which their thoughts and experiences shaped their sense of self.

Virginia Woolf faced several challenges while writing *Mrs Dalloway*, including personal, technical, and cultural obstacles. One of the biggest challenges Woolf faced was her own mental health. She struggled with depression and anxiety throughout her life, and these issues often made it difficult for her to focus on her writing. In fact, Woolf once referred to *Mrs Dalloway* as a "mad book" because of the challenges she faced while writing it. In addition to her personal struggles, Woolf also faced technical challenges as she experimented with the stream-of-consciousness narrative technique. This style of writing allows the reader to see into the inner thoughts and emotions of the characters, but it requires a great deal of skill to pull off effectively. Woolf spent years honing her craft and perfecting her technique before she was able to create this masterpiece. Despite these challenges, Woolf persevered and produced a work of literature that is now regarded as a classic of modernist fiction. Her struggles and triumphs served as a testament to the power of creativity and the resilience of the human spirit.

Conscious and Un-conscious mind in Mrs.Dalloway

Virginia Woolf's novel "*Mrs. Dalloway*" is heavily influenced by Sigmund Freud's psychoanalytic theory. Woolf explores the inner thoughts and emotions of her characters, delving into their subconscious minds and exploring the depths of their psyches. This analysis will explore the influence of Freudian theory on "*Mrs. Dalloway*."

Freud believed that the unconscious mind was a powerful force that could exert a significant influence on our behaviour and personality, often in ways that were hidden from our conscious awareness. In the novel, Woolf explored the ways in which the unconscious mind shapes our behaviour and relationships, highlighting the powerful and often destructive influence of the unconscious on our lives. The novel explores the conflict between the conscious and unconscious mind, as Clarissa struggles to reconcile her conscious desire to conform to societal norms with her unconscious desires and emotions.

Throughout the novel, Woolf uses the technique of stream of consciousness narration to delve into Clarissa's inner thoughts and emotions, revealing her unconscious desires and fears. For example, in the opening lines of the novel, Clarissa is described as feeling "very connected with the trees and the flowers and the people walking in the park." This connection to nature and to the people around her is an indication of her unconscious desire for a more meaningful connection with the world around her.

Additionally, Clarissa's memories of her past love affair with Sally Seton reveal her unconscious desires and emotions. Although Clarissa has moved on from her relationship with Sally and has married a man who conforms to societal expectations, her unconscious desires for Sally continue to haunt her. This conflict is evident in her relationship with her husband, Richard, who represents the conscious mind. Richard is a conservative politician who values tradition and conformity, and he sees Clarissa's unconventional desires and behaviour as a threat to their social standing.

Her relationship with her old friend Peter Walsh represents her unconscious desires and emotions. Peter is a free-spirited individual who does not conform to societal norms, and he represents Clarissa's desire for a more meaningful connection with the world around her. Throughout the novel, Clarissa struggles to reconcile her conscious desire to conform to her unconscious desires and emotions, and her relationship with Peter serves as a reminder of the importance of her unconscious desires. Clarissa's conflicts and struggles represent the tension between the conscious and unconscious mind, and her relationships with Richard and Peter serve as symbols of this conflict.

Septimus Smith's character in the novel provides a vivid example of the impact of the unconscious mind on human behaviour, reflecting Freud's psychoanalytic theory. As a World War I veteran suffering from shell shock, Septimus has experienced immense trauma that has led him to retreat into his unconscious mind. This paper explores the manifestations of the unconscious mind in Septimus's character, including his repressed memories, the conflict between the conscious and unconscious mind, and his eventual suicide. Repression is a key aspect of Freud's psychoanalytic theory, and it is evident in Septimus's character. Freud believed that repression is a defense mechanism that the ego uses to protect the conscious mind from the painful or threatening emotions and desires stored in the unconscious mind.

One example of repression in Septimus's character is his fear of doctors, which is rooted in his experiences in the war. He fears that doctors will "put a knife into him" and refuses to see a doctor for his mental illness. Furthermore, Septimus's memories of the war are repressed, and they emerge in his thoughts and behaviour in a fragmented and disorienting manner. For example, when he sees the dead bird on the windowsill, he is transported back to the trenches, and his memories become intertwined with his present reality. Another example of this conflict is his relationship with his wife, Lucrezia. Septimus loves Lucrezia, but he is unable to fully express his feelings, and this repression causes him to withdraw from her emotionally.

Freud believed that the unconscious mind constantly pushes against the conscious mind, and this tension can cause mental illness. In the novel, Septimus's struggle with his mental illness reflect this tension, as he is unable to reconcile his unconscious desires and fears with his conscious thoughts and emotions through various hallucinations and delusions. For example, when Septimus is walking with his wife Lucrezia in the park, he sees "a figure all in white" that reminds him of his friend Evans, who was killed in the war. This hallucination represents his unconscious desire to confront his trauma, but he is unable to do so consciously.

Lucrezia is unable to understand Septimus's experiences fully, and this causes a disconnect between their conscious minds. Septimus feels isolated and alienated from the world which is a manifestation of his unconscious desires and fears. Moreover, Woolf uses symbolism to depict Septimus's struggle with his unconscious mind. For instance, the motif of water throughout the novel symbolizes the unconscious mind, as it represents the depths of the human psyche that are hidden from conscious awareness. When Septimus sees a fountain, he experiences a moment of clarity and realizes that his sense of detachment and isolation from the world is rooted in his unconscious desires and fears.

The representation of Septimus's unconscious mind in "Mrs. Dalloway" serves as a powerful commentary on the human psyche and the impact of societal norms and traumatic experiences on mental health. Woolf's use of Freudian concepts such as repression, trauma, and the unconscious mind adds depth and complexity to the character of Septimus, making him a poignant and memorable figure in the novel.

Freud's theory of Thanatos

Sigmund Freud's concept of the death drive, or Thanatos, can be seen in "Mrs. Dalloway." In this novel, the character of Septimus Warren Smith is a World War I veteran who is suffering from shell shock and is consumed by the desire to escape the pain and suffering of his existence. This desire is a manifestation of the death drive, which Freud proposed as an inherent part of the human psyche. Freud believed that all living organisms have an instinctive drive towards death or self-destruction, which is in constant conflict with the life drive, or Eros, which seeks to preserve life and ensure its continuity. In the novel, the character of Clarissa Dalloway can be seen as embodying the life drive, while Septimus Warren Smith represents the death drive.

Influence of Freud's psychosexual development in the novel Mrs. Dalloway

Woolf incorporates Sigmund Freud's ideas about the phallic stage of psychosexual development into the novel, exploring the ways in which gender identity and sexual desire are shaped by early childhood experiences. One example of the phallic stage in "Mrs. Dalloway" is through the character of Peter Walsh. Peter is shown to be obsessed with his own masculinity and virility, and he has unresolved feelings towards Clarissa Dalloway, his former lover who is now married to another man. Peter's fascination with Clarissa and his feelings of sexual attraction towards her could be seen as a manifestation of the Oedipus complex, as he desires to possess her and become her husband. Moreover, Peter also has a strong sense of competition and jealousy towards other men, which could reflect his desire to be the dominant male figure in Clarissa's life.

Another example of the phallic stage is through the character of Septimus Smith when he hallucinates that his hand turns into a "squid" and begins to fondle the genitals of a statue. This could be interpreted as a manifestation of the phallic stage, where Septimus's unconscious desires and fixation on sexuality are brought to the surface. Furthermore, Septimus's experiences during the war have left him traumatized and emasculated, which could have contributed to his fixation on his own sexuality.

The character of Clarissa Dalloway herself could also be seen as a representation of the phallic stage. Clarissa is also shown to be fixated on her own femininity and sexuality, as she spends a great deal of time preparing herself for her party and imagining how others perceive her. Clarissa's fixation on her own femininity and sexuality could reflect her own desires to be desired by men and to be seen as a desirable woman.

Overall, while the phallic stage is not explicitly mentioned in "Mrs. Dalloway," there are several instances throughout the novel that could be interpreted as alluding to this stage of Freud's theory of psychosexual development. Through the characters of Peter Walsh, Septimus Smith, and Clarissa Dalloway, Woolf explores the ways in which human desires and unconscious fixations can shape the psyche and influence behaviour.

Overall, Woolf's use of Freud's psychoanalytic theory in "Mrs. Dalloway" can be seen as both innovative and idiosyncratic, reflecting her unique literary style and her engagement with the intellectual and cultural debates of her time. While some aspects of her portrayal of the characters' mental states may not be entirely consistent with Freud's theory, her use of psychoanalytic ideas allowed her to explore the themes of gender and sexuality in new and nuanced ways, and helped to establish her as one of the most important writers of the modernist period.

Analysis of To the Lighthouse through the lens of Psychoanalytic theory

"To the Lighthouse" is a novel by Virginia Woolf, published in 1927. It is widely regarded as one of her most important works, and a classic of modernist literature. She wrote the novel "To the Lighthouse" as a reflection of her own childhood experiences and her relationships with her parents. The novel is also seen as a commentary on the changing social and cultural landscape of early 20th century Britain. Its exploration of the complexities of human relationships and the struggle to find meaning and purpose in life is a universal theme that speaks to us all. Woolf's writing is a testament to the power of literature to capture the complexities of the human experience and to reveal the beauty and wonder of the world around us.

The theme of Un-conscious, Sub-conscious and Conscious in To the lighthouse

Freud's psychoanalytic theory of the unconscious, subconscious, and conscious mind is evident in the character of Mrs. Ramsay. Throughout the novel, Woolf explores the complex workings of Mrs. Ramsay's mind and reveals her subconscious and unconscious desires and fears, as well as the ways in which these desires and fears influence her behaviour and emotions. At the beginning of the novel, Mrs. Ramsay is described as a beautiful and loving mother who is deeply respected by her family and friends. However, as the story progresses, it becomes clear that Mrs. Ramsay's outward appearance is a façade that hides her inner struggles and fears. Mrs. Ramsay's character is evident through her desire for love and connection from her husband and children. However, this desire is rooted in her own subconscious fear of being alone and unloved. Furthermore, Mrs. Ramsay is deeply affected by the death of her youngest son, Andrew, and this trauma is reflected in her subconscious and unconscious mind. She represses her grief and tries to be strong for her family, but her mind is always haunted by the memory of her son's death. Throughout the novel, Woolf uses stream-of-consciousness narration to reveal this trauma .

Freud's psychoanalytic theory of the unconscious, subconscious, and conscious mind is also evident in the character of Mr. Ramsay. She explores the complex workings of Mr. Ramsay's mind and reveals his desires and fears, as well as the ways in which these desires and fears influence his behaviour and emotions. Woolf reveals that Mr. Ramsay has a deep fear of failure and inadequacy. This fear is rooted in his childhood experiences, particularly his relationship with his father, who was a successful businessman. He feels that he can never live up to his father's success and this fear of inadequacy drives his behaviour and emotions. Moreover, his desire for validation and recognition is also evident in his character. According to Freud's theory, the relationships between individuals are shaped by the subconscious and unconscious desires and fears of both parties.

Freud's psychoanalytic theory also provides a useful framework for understanding the character of Lily Briscoe in novel. Lily, a struggling artist, serves as a representation of the challenges and complexities of the human psyche. Lily's character embodies these three levels of the mind throughout the novel. In the beginning, Lily's conscious mind is consumed with her art. She is preoccupied with painting and is constantly frustrated by the distractions of other people, such as Mr. Ramsay, who interrupts her concentration. This represents the conscious mind's tendency to focus on the task at hand and to become frustrated when distracted. As the novel progresses, Lily's subconscious mind becomes more prominent. She begins to reflect on her relationships with others, particularly Mr. Ramsay and Mrs. Ramsay. She becomes aware of her own insecurities and fears, and begins to confront them. This represents the subconscious mind's ability to bring up unresolved issues and emotions, even when they are not at the forefront of our awareness. Finally, Lily's unconscious mind is revealed through her memories and dreams. For example, she recalls a childhood memory of a drowned bird and is struck by the feeling of loss and sadness it evokes in her. This represents the power of the unconscious mind to shape our emotions and behaviours, even when we are not aware of it. Through self-awareness and self-acceptance, the characters in the novel are able to confront their subconscious fears and desires, and find a greater sense of peace and fulfilment in their lives.

The Oedipus Complex in To the Lighthouse

Among the many themes that Woolf explores in the novel is the concept of the Oedipus complex, developed by Sigmund Freud. In the novel "To the Lighthouse," Woolf explores the Oedipus complex through the character of James, the youngest child of the Ramsay family. James is a sensitive and imaginative child who adores his mother. He is deeply attached to her and feels a sense of security and comfort in her presence. However, he also feels a sense of jealousy and competition towards his father, Mr. Ramsay, whom he sees as a rival for his mother's affection.

As James grows older, his feelings towards his mother become more complex. He begins to see her as a symbol of the ideal woman. However, he also feels a sense of shame and guilt about these feelings, as he knows that they are not socially acceptable. This sense of guilt and shame is another hallmark of the Oedipus complex, as children are often conflicted about their desires and feel as though they are doing something wrong.

The character of Lily Briscoe also plays a role in the exploration of the Oedipus complex in the novel. Lily is an artist who stays with the Ramsay family falls in love with Mrs. Ramsay. Her love for Mrs. Ramsay is complicated by her admiration for her. She sees Mr. Ramsay as a powerful and commanding figure, and she longs to be able to capture his essence in her art.

Lily's love for Mrs. Ramsay is also tempered by a sense of jealousy and competition. She feels that Mrs. Ramsay is the perfect embodiment of femininity, and she worries that she will never be able to live up to this ideal. She is aware of the relationship between James and his mother, and she sees it as a reflection of her own desires and struggles.

It is worth noting that while the Oedipus complex is often associated with male children, it can also apply to female children, who experience feelings of desire and competition in relation to their same-sex parent. In "To the Lighthouse," we see this dynamic in the character of Cam, the

Ramsays' daughter. Cam is aware of her mother's love for her father, and she longs to be able to capture her mother's attention in the same way. She also feels a sense of rivalry

Concept of Repression

Sigmund Freud's theory of repression is a central theme in Virginia Woolf's modernist masterpiece "To the Lighthouse." Woolf explores the ways in which repression affects the characters, their relationships, and their perceptions of reality.

Mrs. Ramsay is found to be constantly struggling to suppress her own desires and needs for intellectual and artistic pursuits as well as her desire for independence and self-expression which leads to her internal conflict in the novel. Mrs. Ramsay is aware of her own intellectual capabilities, but she is also aware of the societal expectations that constrain her. This repression leads to a sense of frustration and sadness, which is evident in her interactions with the other characters in the novel. Mrs. Ramsay's repression is also evident in her relationships with the other characters in the novel. She is constantly mediating between her husband and children, as well as her guests, in an attempt to maintain harmony and balance. However, this constant mediation also serves to suppress her own needs and desires, which creates a sense of distance and isolation between Mrs. Ramsay and the other characters. Another example of Mrs. Ramsay's repression is her relationship with Lily Briscoe, which also serves to suppress Lily's artistic potential, as she is constantly encouraging Lily to be more conventional in her art. This repression creates a sense of tension and frustration between the two characters, as Lily struggles to reconcile her own artistic desires with the societal expectations placed upon her. Finally, Mrs. Ramsay's repression is also evident in her relationship with her son James. James is aware of his own repressed desires for his mother, but he is unable to express them. This repression creates a sense of distance and alienation between James and his mother, as he struggles to come to terms with his own desires and emotions. This repression also contributes to James' sense of competition with his father, as he feels that he is unable to compete with his father for his mother's affection and attention. These experiences in the novel provide a rich example of Freud's psychoanalytic theory of repression.

Lily's memories of her past, particularly her relationship with Charles Tansley always troubles her and continues to influence her thoughts and emotions. Freud believed that repression could lead to neurosis and other psychological disorders. In Lily's case, her repression has caused creative block and her difficulty in forming close relationships with others. She is isolated and disconnected from those around her, which is a symptom of neurosis. Throughout the novel, Lily's repressed memories and emotions are gradually revealed. For example, when she sees the Ramsays' youngest daughter, Cam, playing with a boat in the water, Lily remembers a time when she and Charles Tansley had a similar experience. She remembers feeling embarrassed by Tansley's clumsiness and her own shyness. This memory is painful to Lily, and she has repressed it. However, when she remembers it, she is able to make progress on her painting. Another example of Lily's repressed memories coming to the surface is when she remembers a conversation she had with Mrs. Ramsay about the relationship between men and women. Mrs. Ramsay tells Lily that men and women are fundamentally different, and that women have to make sacrifices for men. This conversation is

difficult for Lily because it reminds her of her own failed relationship with Charles Tansley. However, when she remembers it, she is able to come to terms with her feelings about men and women and make progress on her painting. Freud also believed that repressed memories and emotions could be expressed through dreams. In "To the Lighthouse," Lily has a dream in which she is trying to finish her painting, but the canvas keeps shrinking. This dream can be interpreted as a manifestation of her anxiety about her creative block and her fear that she will never be able to complete her painting.

Freud's theory of **ID, EGO AND SUPEREGO** in the context of To the Lighthouse
Freud's theory of id, ego, and superego can be applied to "To the Lighthouse" by Virginia Woolf. The characters embody different aspects of the psyche and struggle to balance their impulses and desires with the constraints of reality and social norms. Their conflicts and interactions provide a complex and nuanced portrait of the human psyche, and highlight the tension between individual desires and the demands of society.

In Freudian theory, the id represents the primitive, instinctual part of the psyche that seeks pleasure and gratification. It is driven by the pleasure principle, which seeks to maximize pleasure and minimize pain. James Ramsay can be seen as embodying the id. He is a young boy who is driven by his impulses and desires, and he often acts out in ways that seek immediate gratification without consideration for the consequences. For example, he throws a tantrum when he is denied a trip to the lighthouse, and he resents his father for standing in the way of his desire to be close to his mother.

The ego is the rational, conscious part of the psyche that mediates between the id and the external world. It is driven by the reality principle, which seeks to satisfy the demands of the id while also taking into account the constraints of reality. In the novel, Mrs. Ramsay can be seen as embodying the ego. She is a responsible and practical woman who works hard to maintain order and balance in her family and social life. She is often the voice of reason and the mediator between conflicting parties, such as when she tries to calm James down and persuade him to be reasonable.

The superego is the part of the psyche that represents the internalized social norms and values of society. It functions as a moral compass and imposes constraints on the impulses of the id. In "To the Lighthouse," Lily Briscoe can be seen as embodying the superego. She is a serious and disciplined artist who is driven by a sense of duty and responsibility to her craft. She is often critical of her own work and holds herself to high standards, reflecting the internalized cultural norms of artistic excellence.

Virginia Woolf employs various elements of psychoanalytic theory to explore the complexities of human subjectivity and the workings of the human mind. Through the novel's use of stream-of-consciousness narration, symbolism, and imagery, Woolf creates a rich and nuanced portrayal of the inner lives of her characters. From a Freudian perspective, the novel can be seen as exploring the ways in which unconscious desires, fears, and anxieties shape human behaviour and relationships.

Conclusion

Through a comprehensive review of Woolf's two major works in the context of psychoanalytic theory by Freud, the present article demonstrated how Woolf's literary work can be understood as a reflection of psychoanalytic ideas on the complexities of the human mind, the role of the unconscious, and the impact of past experiences on current behaviour. Through an analysis of the characters and themes in these novels, this paper demonstrated how Woolf's work engages with psychoanalytic concepts, such as the unconscious mind, the Oedipus complex, and the impact of childhood experiences on adult behaviour. To conclude, the paper highlights the value of using psychoanalytic theory to understand works of literature, particularly those that explore the complexities of human psychology and relationships through stream of consciousness techniques.

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Charles Dickens and the Critique of Victorian Society: Literature as a Catalyst for Social Reform

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Abstract:

The Victorian era (1837-1901), brought about a significant economic and social transformation, marked by the Industrial Revolution and the emergence of capitalism. Although these transformations brought with them unheard-of wealth and prosperity, they also revealed the darker side of class disparities and societal norms. Charles Dickens, a prominent Victorian writer, used his literary works to critique the oppressive features of Victorian society, particularly concerning the plight of the poor, children, and women. This research paper examines how Dickens depicted Victorian society, paying particular attention to issues like inequality in society, women's rights, and child work. The paper shows how Dickens' works acted as a catalyst for social reform and legislative change through an analysis of his books and the socio-political setting. Dickens's support of the underprivileged and his criticism of the dominant socioeconomic structure aided in the passage of legislation meant to enhance the lot of those who were less fortunate. The paper explores Dickens' influence on Victorian society and how literature may be used to critique and alter society.

Keywords: Charles Dickens, Bleak House, Hard Times, Great Expectation, Oliver Twist, Reform, Fallen women, Industrial Revolution.

1. Introduction:

The Victorian era, which spanned from 1837 to 1901, represents a pivotal period in British history, marked by profound social, economic and cultural change. Named after Queen Victoria, whose long reign defined much of the era, Victorian society underwent unprecedented changes,

largely due to industrialization. The Industrial Revolution, which began in the late 18th century, gained momentum in the Victorian era and transformed Britain's economic landscape. With the help of machinery and technological innovations, factories sprung up nationwide, leading to unprecedented mass production. This transition from an agrarian to an industrial society resulted in significant urbanization as the rural population flocked to the booming cities for job opportunities. Along with the promise of prosperity, however, industrialization also led to widespread social upheaval. A rising middle class experienced new prosperity and social mobility, while the working class suffered from harsh working conditions, poverty, and overcrowded urban slums. The era was also marked by profound cultural changes as the rise of Victorian morality emphasized values such as piety, respectability and domesticity. This moral code, shaped by religious and social norms, permeated every aspect of Victorian life, influencing everything from family dynamics to public behaviour. In addition, the Victorian era saw significant advances in science, literature and the arts, with figures such as Charles Darwin, Charles Dickens and the Pre-Raphaelite Brotherhood leaving an indelible mark on history. However, this period of progress was accompanied by widespread social upheaval, as the rapid expansion of industry and commerce brought with it myriad challenges and inequalities (Richard, A. 1974).

Against the background of social change, Charles Dickens emerged as the supreme figure whose literary genius and sharp social conscience defined the era. Born in 1812, Dickens grew up in the turbulent currents of industrialization and urban growth, experiences that shaped his worldview and influenced his writing. From an early age, Dickens saw the stark divide between rich and poor, the privileged elite and the poor masses in the crowded streets of London. Dickens' upbringing in the heart of this rapidly changing society influenced him. with a deep sense of empathy for the oppressed and marginalized. When starting his writing career, Dickens was inspired by his surroundings. He used his keen observation skills and excellent storytelling skills to illuminate the harsh realities of the working class, women and children of Victorian England. In his novels, Dickens aimed not only to entertain, but also to educate and provoke. His vivid depictions of poverty, exploitation and injustice served as a sharp indictment of the dominant social order, challenging Victorian society to confront its own shortcomings and strive for a fairer and more just future. From the resourceful orphan *Oliver Twist* to the bullied factory worker Stephen Blackpool, Dickens' characters became symbols of the struggles and aspirations of the Victorian population, and their stories resonated with readers across class. In addition, Dickens's role as a

social agent . . . the commentator reached beyond the pages of novels. He was actively involved in solving the pressing social problems of his time and used his platform as a famous writer to bring about reforms and raise awareness of the plight of the poor and dispossessed. Dickens' impassioned speeches, essays and public appearances made him an advocate for social justice, earning him equal parts admiration and controversy (Foster, J, 1874).

This paper aims to examine the tumultuous nature of Victorian society as depicted through the lens of Charles Dickens' literature. Specifically, it seeks to explore how Dickens' works serve as a critique of the societal norms, injustices, and disparities prevalent during the Victorian era. By analysing Dickens' portrayal of poverty, inequality, child labour, gender roles, and social injustice, the paper aims to uncover the underlying issues that plagued Victorian society and the ways in which Dickens used his narratives to advocate for social reform. Through this exploration, the paper endeavours to shed light on the complex realities of Victorian life and the enduring impact of Dickens' commentary on the socio-economic and cultural landscape of the time.

2. Plight of the Proletariat: A Dickensian Critique of Industrial Capitalism

In the Victorian era, literature served as a reflection of society, especially the plight of the poor and oppressed. Charles Dickens used his works to shed light on the harsh realities faced by the lower classes during the Industrial Revolution. Through novels like "Oliver Twist," "Hard Times," and "Great Expectations," Dickens exposed the cruel treatment of children in workhouses, the deplorable conditions of factory workers, and the social injustices prevalent in society. Dickens depicted the dismal living conditions of the poor, who suffered from poverty, hunger, and lack of basic necessities like clean water. The working class was exploited by the bourgeoisie, who reaped the profits of industrialization while the workers toiled in dangerous and unhealthy environments. (David, C.,1987).

In "Oliver Twist," Dickens illuminates the plight of the proletariat through the character of Oliver, an orphan who endures hardship and exploitation at the hands of the ruling class. Oliver's journey from the workhouse to the streets of London exposes the harsh realities faced by impoverished children in Victorian society. The famous verse, "Please, sir, I want some more," encapsulates Oliver's desperate plea for sustenance and highlights the stark contrast between the meagre rations provided to the poor and the abundance enjoyed by the privileged few. Similarly, the verse

*“ . . . on a rough hard bed, he sobbed himself to sleep.
What a noble illustration of the tender laws of this
Favoured country! They let the paupers go to sleep!”*

Exposes the irony of the government's neglect of the impoverished, highlighting the harsh reality faced by children like Oliver in the workhouses. Dickens' use of irony and sarcasm in describing the "tender laws" of the country highlights the hypocrisy of a system that claims to care for its most vulnerable citizens while subjecting them to degrading and inhumane treatment (Dickens, C. 1992).

In Charles Dickens' "Hard Times," the portrayal of the working class is stark and unflinching. Through characters like Stephen Blackpool, Dickens exposes the dehumanizing effects of industrialization and capitalism on the proletariat. Stephen, described as "a good power-loom weaver, and a man of perfect integrity," becomes a symbol of the plight of the working class. Despite his virtues, Stephen is trapped in a system that exploits and oppresses him, forcing him to endure harsh working conditions and social injustice. The setting of Coke town serves as a microcosm of the industrialized world, with its polluted air, stifling heat, and oppressive atmosphere reflecting the physical and psychological toll of factory life. Dickens' vivid descriptions of the factories, where workers toil amidst the deafening noise of machinery and suffocating air, highlight the inhumane conditions endured by the proletariat.

*“ The whole town seemed
To be frying in oil. There was a stifling smell of hot oil everywhere.
The steam-engines shone with it, the dresses of the Hands were
Soiled with it, the mills throughout their many stories oozed and Trickled it.”*

The above verse paints a vivid picture of the dismal environment endured by factory workers, emphasizing the physical and psychological toll of industrialization on the proletariat. Furthermore, Dickens critiques the callousness of the capitalist class through characters like Mr. Bounderby, who exploit and manipulate the working class for their own gain. The contrast between the opulent lifestyle of characters like Bounderby and the destitution of characters like Stephen

underscores the deep divide between the haves and have-nots in Victorian society. (Dickens, C. 1902).

In "Great Expectations," Dickens confronts the class divide through the character of Joe Gargery, a humble blacksmith whose integrity and kindness stand in stark contrast to the greed and arrogance of the upper class. The verse, "Heaven knows we need never be ashamed of our tears," reflects Joe's humility and compassion, qualities that transcend social status and serve as a rebuke to the callousness of the bourgeoisie.

In "Great Expectations," Charles Dickens presents Joe as a beacon of goodness amidst the moral decay of nineteenth-century society. Joe's simplicity, kindness, and purity of heart stand in stark contrast to the greed and corruption prevalent in the industrialized world. With his fair appearance, gentle demeanor, and uncertain blue eyes, Joe symbolizes an ideal of innocence and decency untainted by the harsh realities of the time. Through Joe's character, Dickens suggests that despite the negative impacts of industrialization and social stratification, there are still individuals who embody the virtues of compassion, honesty, and integrity. Joe's unwavering goodness serves as a reminder of the potential for justice and harmony in a modern, industrialized world, offering hope amidst the darkness of societal ills.

By juxtaposing Joe's character with the morally bankrupt elites and the exploited working class, Dickens underscores the importance of preserving human decency and empathy in the face of social inequality. Through Joe's portrayal, Dickens evokes a sense of pathos in the reader, compelling them to empathize with the plight of the underprivileged and advocate for social justice. Ultimately, Dickens uses Joe as a vehicle to explore themes of morality, class, and human nature, challenging readers to reflect on the values that define a just and equitable society. In doing so, he ignites a sense of awareness and solidarity among his audience, inspiring them to confront the injustices of their time and strive for a more compassionate and egalitarian world (Dickens, C. 1962).

The characters in Dickens' novels, such as Stephen Blackpool in "Hard Times", Joe in "Great Expectations," and Oliver in "Oliver Twist" represented the innocence and kindness of the lower classes amidst a society corrupted by industrialization. Through these characters, Dickens highlighted the human qualities that remained untainted by the harsh realities of the industrialized world. In addition, Dickens exposed the hypocrisy and selfishness of the capitalist class, who exploited the working class for their own gain. He showcased the contrast between the opulent

lifestyles of the wealthy and the bleak existence of the poor, urging readers to recognize the injustices perpetuated by the social hierarchy. Overall, Dickens' novels served as a powerful commentary on the misery of the proletariat during the Victorian era. By portraying the struggles of the lower classes and criticizing the oppressive systems in place, Dickens inspired readers to question societal norms and advocate for social change. Through his works, Dickens instilled a sense of class consciousness and empathy for the marginalized, paving the way for greater awareness and reform in the face of social inequality (Dickens, C. 1902).

3. Unveiling the Grim Reality of Child Exploitation through Dickensian Lens

Child exploitation has deeply scarred the pages of history, with Dickensian literature serving as a poignant mirror reflecting the horrors endured by innocent souls during the tumultuous Victorian era. In an era marred by rampant industrialization and unchecked capitalism, children bore the brunt of a society blinded by greed and indifference. The societal fabric, torn asunder by the relentless pursuit of profit, relegated children to mere commodities, their innocence and well-being sacrificed at the altar of economic gain. Dickens masterfully captures the dehumanizing effects of this exploitation, painting a vivid picture of children chained to machines, their youthful spirits crushed beneath the weight of relentless toil. Moreover, Dickens lays bare the stark inequalities perpetuated by Victorian society, where poverty condemned countless children to a life of hardship and deprivation. Denied access to education and basic rights, these children were trapped in a vicious cycle of poverty, their futures bleak and uncertain.

Dickens vividly portrays this grim reality through his narratives such as in "Oliver Twist," Dickens exposes the brutal exploitation of orphans in Victorian England through the character of Oliver Twist himself. Born into a workhouse and later sold into apprenticeship, Oliver endures a life of hardship and abuse at the hands of his caretakers. His portrayal vividly illustrates the vulnerability of children in a society where they are viewed as disposable commodities, exploited for labour and subjected to inhumane conditions. Oliver's journey, marked by suffering and resilience, serves as a poignant indictment of the systemic injustices that perpetuate child exploitation (Dickens, C. 1992).

Similarly, in "Great Expectations," Dickens explores the impact of poverty and neglect on the lives of children, particularly through the character of Pip. Raised by his abusive sister and her husband, Pip experiences first-hand the dehumanizing effects of child labour and the callous

indifference of those in power. Despite his innate goodness and resilience, Pip is thrust into a world of exploitation and deceit, where his dreams are overshadowed by the harsh realities of Victorian society. Dickens' portrayal of Pip's struggles highlights the pervasive nature of child exploitation and the profound injustices faced by vulnerable children (Dickens, C. 1962).

In "Hard Times," Dickens offers a searing critique of utilitarian education and its detrimental effects on children, as exemplified by characters like Louisa Gradgrind and Sissy Jupe. Louisa, raised in a household devoid of warmth and compassion, is deprived of her innocence and forced to conform to her father's rigid ideology. Sissy, on the other hand, embodies the resilience of the human spirit, resisting the dehumanizing effects of utilitarianism and embracing empathy and imagination. Through these contrasting characters, Dickens exposes the corrosive impact of a society that prioritizes profit over humanity, shedding light on the dire consequences of child exploitation and neglect (Dickens, C. 1902).

Additionally, in "Bleak House," Charles Dickens delves into the theme of child exploitation through the character of Jo, a destitute street urchin navigating the unforgiving streets of London. Jo's tragic story epitomizes the plight of countless children living on the margins of society, vulnerable to exploitation and neglect. As an orphan without familial support or protection, Jo is forced to fend for himself, eking out a meager existence through begging and odd jobs. His lack of education and social connections leaves him vulnerable to exploitation, as he becomes easy prey for those seeking to take advantage of his vulnerability. Throughout the novel, Dickens portrays Jo's struggles with empathy and compassion, shining a light on the harsh realities faced by marginalized children in Victorian England. Jo's interactions with other characters, such as Esther Summerson and Mr. Jarndyce, serve to highlight the profound injustices and inequalities inherent in society, particularly regarding the treatment of children.

Charles Dickens also critiques the rigid and empathy-lacking education system through the character of Thomas Gradgrind in "Hard Times". Gradgrind's strict adherence to facts and figures over emotional intelligence and creativity reduces students to mere automatons, devoid of humanity. Dickens parallels Gradgrind's utilitarian approach to education with the oppressive conditions of workhouses and factories, where children are treated as commodities. Through characters like Sissy Jupe, Dickens illustrates the detrimental effects of Gradgrind's education system on children. Sissy, raised in a nurturing and imaginative environment, struggles to adapt to Gradgrind's fact-based institution, where emotions and creativity are suppressed. Dickens contrasts

Sissy's genuine humanity with characters like Bitzer, who exemplify the soulless products of Gradgrind's education, driven solely by profit and lacking compassion. Moreover, Dickens condemns the exploitation of children in both education and labour, depicting the grim realities faced by impoverished youth like Sissy. He exposes the physical and emotional toll of child labour, as well as the societal indifference that allows such exploitation to persist. Through his poignant portrayal of characters like Sissy and Louisa, Dickens calls attention to the urgent need for reform and compassion in both education and social systems.

Through these characters, Dickens confronts the societal injustices that perpetuate child exploitation, challenging readers to confront their own complicity in perpetuating systems of oppression. Through his vivid portrayals of suffering and resilience, Dickens shines a light on the darkest corners of human experience, urging readers to recognize the inherent dignity and worth of every child. His scathing critique of utilitarian education and the devaluation of human emotion serves as a stark reminder of the moral bankruptcy that accompanies the relentless pursuit of profit.

4. Echoes of Oppression: Charles Dickens' Depiction of Women's Plight in Victorian Society

The Victorian era was defined by a strong emphasis on the home as a central aspect of culture, shaping relationships between husbands and wives as well as between men and women on a larger scale. Domesticity was highly valued, with middle-class women often seeing it as a replacement for productive roles. However, the Poor Law Act of 1834 in Britain mandated public relief for those in need, including widows and the unemployed, who were placed in workhouses with brutal treatment. The Industrial Revolution brought economic hardships for many, leading to a shift from rural to urban areas and fierce competition in a capitalist society. Prostitution emerged as a prevalent social ill during the nineteenth century, with efforts made to "reclaim" fallen women and restrict their freedom by compelling them to work as domestic servants. The status of women was reduced to entertainment and recreational beings, leading to prejudices and stereotypes. Female purity was closely linked to domestic work, creating a barrier against city pollution and corruption. Prostitution became a recurring issue in literature and politics, highlighting societal views on gender roles and morality (Friedrich, E., 1987).

In the tumultuous landscape of Victorian society, Charles Dickens also wielded his pen as a potent weapon to illuminate the plight of women, exposing the injustices and struggles they faced amidst societal upheaval. Through his novels, Dickens provided a piercing commentary on the gender dynamics of his time, shedding light on the multifaceted challenges encountered by women in a rapidly changing world. At the heart of Dickens' portrayal of Victorian society was the pervasive inequality and oppression experienced by women across different social strata. From the impoverished streets of London to the genteel drawing rooms of the upper class, women grappled with systemic barriers that limited their autonomy and agency. Dickens' works vividly depicted the harsh realities faced by women, ranging from economic exploitation to social ostracism.

One prominent archetype that emerged during this period was the "Angel in the House," representing the idealized image of femininity and domesticity. Charles Dickens, known for his vivid characterizations, often portrayed women who embodied this archetype in his novels. For example, Biddy in "Great Expectations" is depicted as managing her domestic life with skill and intelligence, earning admiration from the protagonist, Pip. Despite her capabilities, Biddy remains unassuming and non-threatening to male dominance, conforming to the patriarchal expectations of the time.

Similarly, Esther Summerson in "Bleak House" fulfils the role of the "Angel in the House" as the keeper of Bleak House, demonstrating her domestic prowess and feminine virtues. Dickens' portrayal of these characters reflects his adherence to Victorian ideals of womanhood, where women were relegated to domesticity and denied power and authority in society. However, Dickens also recognized the limitations and injustices inherent in these societal norms, as evidenced by his portrayal of marginalized female characters.

Molly in "Great Expectations" and Mrs. Joe Gargery exemplify the exploitation and marginalization experienced by women in Victorian society. Molly's tragic fate highlights the plight of women trapped in abusive relationships, while Mrs. Joe's abrasive demeanor and violent tendencies are symptomatic of the frustration and resentment bred by patriarchal expectations. Dickens' nuanced characterization of these women reveals his social concern and advocacy for the rights of marginalized individuals.

Moreover, Dickens did not shy away from portraying women who rebelled against the constraints of their gender and class. Mrs. Joe Gargery, despite her struggles, defies societal expectations through her assertive behaviour and refusal to conform to traditional gender roles.

Her violent outbursts and disdain for domestic duties challenge the patriarchal norms that confined women to the home. Similarly, Mrs. Stephen Blackpool's alcoholism and disregard for her wifely responsibilities subvert traditional notions of femininity, highlighting the complexity of women's experiences in Victorian society.

Brenda Ayres suggests that Dickens both supported and opposed patriarchy through his depictions of women, endorsing domesticity while simultaneously critiquing its limitations. Dickens' portrayal of rebellious women reflects his recognition of the aspiration and struggle for equality in a male-dominated society. Characters like Nancy in "Oliver Twist" embody this rebellion, crossing patriarchal boundaries and challenging domestic ideologies. Nancy's moral complexity and defiance of societal norms serve as a powerful critique of Victorian hypocrisy and injustice.

Furthermore, Dickens' involvement in social reform efforts, such as Urania Cottage, influenced his sympathetic portrayal of marginalized women like Nancy. Through his writing, Dickens addressed taboo topics like prostitution and unwed motherhood, shedding light on the harsh realities faced by women in Victorian society. Characters like Lady Dedlock in "Bleak House" represent the consequences of societal attitudes towards female purity and morality, confronting readers with the hypocrisy and cruelty of the era.

Moreover, Dickens' exploration of divorce in "Hard Times" challenges the Victorian ideal of women suffering silently in marriage. Through the character of Louisa Gradgrind, Dickens criticizes the societal expectations placed upon women and advocates for their autonomy and agency. Louisa's rebellion against her oppressive marriage reflects Dickens' belief in the inherent worth and dignity of women, regardless of societal conventions.

In a nutshell, Charles Dickens' portrayal of women in Victorian society offers a nuanced and multifaceted examination of gender roles, power dynamics, and social injustice. Through his richly drawn characters and compelling narratives, Dickens sheds light on the struggles and triumphs of women from all walks of life, challenging readers to confront the systemic oppression that pervaded Victorian society. Dickens' depiction of rebellious women serves as a powerful reminder of the ongoing struggle for gender equality and social justice, inspiring readers to advocate for change and empowerment in their own time. (Dickens, C. 1993)

5. Conclusion

In conclusion, the Victorian era was a time of great societal upheaval, marked by the dual forces of progress and oppression. While advancements in science and industry propelled England forward into modernity, they also laid bare the cracks in the foundation of Victorian society. The Industrial Revolution brought unprecedented wealth to some, but at the cost of exploiting the labour of the working class and perpetuating systemic inequalities. The rapid urbanization brought about by industrialization led to the breakdown of traditional social structures and the erosion of basic human relationships. The emergence of a capitalist economy prioritized profit over human welfare, exacerbating the plight of the working class, children, and women. As societal norms and values were reshaped by the demands of industrialization, marginalized groups bore the brunt of systemic injustices.

In this tumultuous landscape, literature emerged as a powerful tool for social critique and commentary. Through the lens of prominent writers like Charles Dickens' literature, we gain insight into the harsh realities faced by those who did not belong to the privileged middle class. Dickens skilfully critiqued the oppressive features of Victorian society, shedding light on its failure to support the poor, protect children's innocence, and provide equal opportunities for women. His works served as a mirror reflecting the injustices and imbalances of the age, prompting calls for social reform and change

One of Dickens' enduring legacies is his portrayal of female identity, which he depicted in both accepted and despised forms. By constructing nuanced female characters, Dickens effectively reflected the complexities of Victorian gender construction while implicitly critiquing societal exclusion and disdain for so-called "fallen women." Moreover, Dickens' writings catalysed significant social reforms in Britain, particularly in the realm of child labour. His advocacy for the rights of children led to the introduction of factory acts aimed at curbing exploitation in the workplace. Dickens' efforts to expose the flaws of the Poor Law and the mistreatment of children in workhouses further solidified his reputation as a reformer committed to effecting change.

The impact of Dickens' writings extended beyond legislative reforms, shaping public consciousness and spurring collective action. His critiques of societal injustices inspired widespread awareness and paved the way for a more equitable society. Moreover, Dickens' role as a reformer went beyond the pages of his novels, as he actively participated in philanthropic endeavours and used his public platform to advocate for change. His involvement in initiatives

such as Urania Cottage, a home for abandoned girls, and his support for social causes such as public health reform underscored his deep sense of social responsibility and his belief in the power of collective action to effect positive change.

As we reflect on Dickens' legacy, it is clear that his impact transcends the boundaries of literature, leaving an indelible mark on the collective consciousness of humanity. His timeless themes of justice, compassion, and redemption continue to resonate with readers around the world, inspiring generations to strive for a more equitable and humane society.

In the words of Dickens himself, penned in the closing lines of "A Tale of Two Cities," "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known." These words encapsulate the essence of Dickens' mission as a writer and social reformer—to shed light on the darkness of oppression and injustice, and to offer hope for a brighter future.

In the annals of history, Charles Dickens stands as a beacon of hope and a champion of the oppressed, reminding us of our shared humanity and the imperative to strive for a world where justice, compassion, and equality reign supreme. It can be concluded that Charles Dickens remains a towering figure in Victorian literature and social activism, his works serving as a mirror to the tumultuous events of his time. Through his incisive commentary and unwavering commitment to social justice, Dickens challenged the oppressive foundations of Victorian society and paved the way for a more compassionate and equitable future. As we reflect on Dickens' legacy, we are reminded of the enduring power of literature to inspire change and shape the course of history.

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Botanical Imagination in Poetry: A Phytocritical Reading of Louise Glück's *The Wild Iris*

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Abstract

Literature from all eras and civilizations frequently features plants. A phytocritical approach to literature focuses on how vegetal life—forests, trees, shrubs, flowers, herbs, orchids, wildflowers, and garden plants—is portrayed in literary works. It frequently centres on the symbolic significance of plants as metaphors, linguistic techniques, tropes, and narrative elements. This essay attempts to make a phytocritical analysis of Louise Glück's collection of poetry *The Wild Iris* (1992) and explore the botanical imagination of the poet. In the process, the essay addresses the following questions: How does Glück represent plants and flowers in the collection? Does the flora symbolism spell an ethic of earthcare and/or go beyond it? How does the poet engage with “vegetal dialectics” and “vegetal memory”?

Keywords: Ecocriticism, phytocriticism, vegetal poetics, Louise Glück, *The Wild Iris*

Introduction

In *The Environmental Imagination* (1995), a landmark study of the American history of nature writing, Lawrence Buell states that the environmental crisis involves a crisis of the imagination, the amelioration of which depends on finding better ways of imagining nature and humanity's relation to it (2). Buell further asserts that a common vision of non-appropriative and non-hegemonic links to the nonhuman domain is necessary for the settlement of the world's escalating environmental issues. This imaginative (re)envisioning of nature is made possible by literary works. More precisely, environmental literature offers a way to inspire the progressive imagining—and reimagining—of the natural world in order to actualize ethical interchange with non-human life and milieux (Buell 7-8). Similarly, the book *The Bioregional Imagination* (2012) internalises the notion that the imagination is a crucial tool for creating exciting possibilities for living locally in bioregions and globally within the biosphere. But such ideas give rise to certain pertinent questions: Is it feasible to approach imagination in ecocritical terms as a multispecies interaction of the feelings, thoughts, and deeds of humans, plants, and others, while still avoiding the traps of anthropocentrism? How do humans think about plants? How do plants think about humans? These questions are not intended to be rhetorical. This article attempts to address these questions, while making a phytocritical analysis of Louise Glück's *The Wild Iris* (1992).

Louise Glück (born 1943, New York, U.S.), a dominant figure in American poetry, was awarded the Nobel Prize in Literature in 2020, “for her unmistakable poetic voice that with austere beauty makes individual existence universal” (*NobelPrize.org*). Her long and varied literary career includes the publication of

collection of poems like *Firstborn* (1968), *The House on Marshland* (1975), *Descending Figure* (1980), *The Triumph of Achilles* (1985), *Ararat* (1990), *The Wild Iris* (1992), *Meadowlands* (1996), *Vita Nova* (1999), *The Seven Ages* (2001), *Averno* (2006), *A Village Life* (2009), etc. For *The Wild Iris* (1992), Glück received the Pulitzer Prize in 1993. Her works take the readers on an inner journey by examining their most private, intimate emotions as she deals with universal themes as life and death, nature and history, desire and isolation. The engagement with myth, fairy tales and the Bible substantially informs her poetry. Undoubtedly, nature, plants and flowers are also key preoccupations of Glück's *oeuvre*.

Phytocriticism and Poetry

Phytocriticism as a literary theory is concerned with how plants and literature interact. Specifically, it looks at how plants are portrayed in literature and how such representations speak to wider cultural and societal attitudes towards the natural world. A phytocritical approach is, thus, defined as a plant-based kind of critique that focuses on how vegetal life—forests, trees, shrubs, flowers, herbs, orchids, wildflowers, and garden plants—is represented in cultural artefacts, including but not limited to literary works. This environmentally conscious ecocritical specialisation has a tendency to focus on the figurative potencies of flora as symbols, metaphors, tropes, linguistic devices, and narrative artifices (Ryan 10–11). Ryan cites Buell's interpretation of William Faulkner's short story "The Bear" as having treeness matters, but the identities and the material properties of the trees are inconsequential (11). Buell's argument is applicable to different literary representations of and approaches to botanical themes where vegetality matters, but the actual material worlds of the plants themselves remain marginalised. A phytocritical perspective to Glück's *The Wild Iris* highlights the roles played by botanical entities in poetry and examines how plants are shown, evoked, mediated, or given life in the language of poetry.

Botanical Knowledge of Glück and Genesis of *The Wild Iris*

Short observations in interviews are more often used to indicate Glück's underlying interest in vegetative materialities and her acquisition of botanical knowledge. As an illustration, Glück jokes in an interview with *Beltway Poetry Quarterly* that she got a lot of horticultural inquiries after the release of *The Wild Iris*, and she was not a horticulturist; she instead learned a great deal about plant ecology and behaviour—as described in the cycle of *lieder*—through White Flower Farm brochures and from growing flowers (Cavalieri and Glück n.p.). Glück's botanical poetry reveals her involvement in the American folk tradition of cultivating ornamental flowers, which is characterised by the informal sharing of first-hand

experiences with other gardeners through informal observation, word-of-mouth, and other forms of convivial exchange, as well as the dissemination of practical knowledge through ephemeral publications like horticultural catalogues (Ryan 141). Furthermore, Glück's experience of growing flowers in Vermont's widely varied environment made her aware of the seasonal patterns of plants, which in turn had an impact on the organisation of her work. As an illustration, the poem "The Silver Lily" is situated towards the conclusion of *The Wild Iris*, reflecting the species' blossoming towards the end of summer and the start of autumn: If you are a gardener, you are aware that this [lily]—not the daylily, but the Asiatics and other varieties—[blooms] in Vermont, where this garden was, towards the very end of summer. Additionally, frequently the snow falls before they can even bud (Cavaliere and Glück n.p.). Although Glück claims that she is "not a horticulturist"—a claim that underplays the fact that she grew flowers at this time—she can tell the difference between a daylily (*Hemerocallis* spp.) and an Asiatic lily (*Lilium asiatica*) in the interview. It reveals her knowledge and interest in plants and flowers. Growing flowers in her backyard became a love for Glück, and this progressively influenced her literary style. Glück's actual garden in Vermont developed into a physical centre for creativity centred on close human relationships with produced plants. Glück's *Proofs and Theories* (1994), which was published two years after *The Wild Iris*, makes a passing reference to her move from metropolitan places to rural Vermont, where she penned this Pulitzer-winning collection of poems and started a successful career as a university writing instructor. The first chapter "Education of the Poet" describes the poet's literary education in great detail, but glosses over her training with plants (3-18). Her poetry has considerable botanical content and roughly half of the titles in the sequence *The Wild Iris* include the names of flowers.

Voices of *The Wild Iris*: God, the Poet, and the Flowers

The most noticeable thing about Glück's *The Wild Iris* is that plants and flowers are speakers in different poems in the collection. God, the poet, and the flowers in the poet's garden are three of the "voices" in the conversation that makes up *The Wild Iris*. Thus, the garden's natural cycle of life, death, and resurrection serve as both the literal setting and the framework for this "discussion," in which the plants and flowers—a pathetic fallacy with a vengeance—actively participate.

God, who makes an appearance in several of the poems as a character having a conversation with the flowers, is one of the collection's most important voices. God communicates clearly in many poems, i.e. "Clear Morning," "End of Winter," "Spring Snow," "Retreating Wind," "April," "Midsummer," "End of Summer," "Early Darkness," "Retreating Light," "Harvest," "Sunset," "September Twilight" and "Lullaby." The speaker/God conveys his annoyance with the restless, intellectually immature, and at the same time haughtily egotistical mankind in the majority of these poems. It seems that the Creator is not happy with what he has

made. In "Clear Morning" humans are too busy with recognising material objects as they come into their range of vision, and are unable to comprehend God's metaphysical disdain for the particulars of the physical cosmos. God believes that one of the obstacles to man's spiritual advancement is the clematis' eye-catching beauty (Glück 251). In the poem "Snowdrops," God addresses the flowers directly and requests that they "tell [Him] about despair, yours, and I will tell you mine" (250). This conversation establishes the tone for many of the poems of the collection, which use flowers as a means of communication between the divine and the human.

The poet's own voice, which utilises the flowers as a way to explore her own experiences and feelings, is another important one in the book. The iris is used as a metaphor for the frailty and resilience of the human spirit in "The Wild Iris," for instance, as the speaker tries to comprehend the purpose of her life (245). The flower represents sacrifice and rebirth in "The Red Poppy," embodying the complex interplay between life and death that forms the collection's core (271).

Thus, Glück makes the flower a referee in the conversation between the human and the divine speakers and she weaves a rich and complex tapestry of imagery and meaning across the collection by using the flowers as a tool to ponder on the mysteries of life, death, and the natural world. By giving the flowers themselves a voice, Glück imparts agency to the flowers as well as paints a vivid and compelling picture of the natural world as a place of profound spiritual and emotional importance. Piotr Zazula (2020) discusses how agency changes in *The Wild Iris*. He cites *The Wild Iris* as the finest illustration of transpersonal transformations in agency and perspective as in this collection the personified plants "speak" for nature. For instance, in the poems like "The Wild Iris," "Trillium," "Lamium," or "Snowdrops," the speaker is the poem's namesake flower. The speakers of the poems' lyrics are a variety of flowers, trees, bushes, or grasses, from those that are well known to those that are only known to individuals who love gardening (such as "Scilla," "Violets," "The Hawthorn Tree," "The Jacob's Ladder," "Witchgrass," "Clover," and "Ipomea"). Significantly, some of the flowery speakers do not provide comforting pantheistic truths about the eternal cycle of life. For instance, the iris recalls its own death and subsequent rebirth into a new life, whereas the trillium acknowledges that upon first awakening in the forest, it "knew nothing" and "could do nothing but see" (245). According to the lamium which lives in the shadows, "Living things don't all require / light in the same degree. Some of us / make our own light" (249). By making such cryptic claims, Glück not only tries to depict a way of life that is entirely different from humankind, but it also seems to imply that humans could learn a lot from the world of plants, particularly in terms of one's understanding of one's place in planetary life processes and one's ability to accept one's own unavoidable death.

Floral Symbolism

Louise Glück in *The Wild Iris* makes extensive use of flora symbolism, with

both familiar and unfamiliar flowers serving as powerful metaphors for the themes of the poems. The title poem "The Wild Iris" introduces Glück's preoccupation with flowers in the collection (245). It is a complex and symbolic poem on dying told through the perspective of a flower. The flower speaker of "The Wild Iris" describes what it means to live, die, and be reborn. The speaker suffered, but "there was a door" at the end. The door represents happiness, hope, and serenity. The poem introduces a polyvalence of references. It is written from the perspective of a wild iris and it alludes to the myth of return from death, reminiscent of Hades or the myth of Persephone. Literally speaking, a wildflower with consciousness and wisdom offers its perspective, but this same iris could also be read as the mythological daughter of the sea god Thaumas and an Oceanid, and sister of the Harpies. In the myth, Iris is a bridge between humans and Olympian gods, serving as a messenger, much like the poem which is a connect between the human and the divine.

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The garden, which operates as the book's primary metaphor, serves as a symbol of the Garden of Eden in the Bible and a location where the poet collaborates with her spouse (John is frequently referenced in the book). A young couple is seen in the poem "The Garden" cultivating a row of peas, while it is pouring rain (259). The garden serves as a metaphor for the cycles of life and death in this poem. The speaker muses on the beauty and fleeting nature of flowers, which perpetually blossom and wither. In the end, the garden serves as a reminder of transience of everything and the necessity to discover joy and beauty in the present. Relevantly, in the essay "Reframing Nature Within the Garden Walls," Sarah Mead Wyman writes that the metaphor of the garden offers an artistic space for modern myth-making and knowledge-seeking as artists reconsider the linkages between human and environment (137). She makes an eco-feminist analysis of the selected works of poets Louise Glück and Jeanne Larsen, as well as ceramicist Anat Shifan. She finds that these artists emphasize that environmental stewardship should take precedence above economic gain or unrestrained human usage and oppose the normalisation of Earth's accelerating devastation. She cites how the garden motif is used by all three to reframe the feminist conversation about environmental protection and sustainability. The idea of a "garden," which includes both nature and geography, symbolises the place where the self and the collective, the idea and the physical thing, the contained and the created, come together. The garden functions as a site of conflict and transformation that combine work and leisure, cultivated and wild, homogeneous and heterogeneous, indigenous and imported, the chaos of generation, and the urge to control. It is a place where the natural, spiritual, and human worlds converge. The highly emotive garden-based work of Glück not only comments on this conundrum, but also offers a lens through which to re-establish the lost connection between people and the natural world, despite the disconnect between human and nature based on a false binary—one that has cost us the health of the planet. In the poems of Glück, distinctions between the supreme human and the alienated natural world dissolve. They eliminate binary

gender norms and substitute a compassionate “partnership ethic of earthcare” (Wyman 144).

The “Matins” and “Vespers” poems make substantial use of the garden as a trope to explore the intricate relationships between life and death, loss and rebirth. For instance, the poet-protagonist likens labouring in the garden to doing so in a “replica” of Heaven by alluding to the biblical story of the Garden of Eden (“Matins” 247). In contrast to Heaven, the garden is “designed to teach a lesson” and the poet-protagonist laments that without the divine, “we didn't know what was” (247). The relationship between plants and people is highlighted in “T” notably by the central question: “Oh my brothers and sisters, / were you long ago, / before you were human?” (271). The series of questions that part of make the assumption that humans and plants are related and had a common ancestor. The poet-protagonist's fixation on herself is constantly challenged by the divine and the observing flowers. As an illustration, the poem “Scilla” criticises the protagonist poet's attempt to distinguish herself from the other characters in the first line, “Not I, you idiot, not self, but we, we” (257). The poem goes on to say, “You are all the same to us, / lone, standing above us, planning / your silly lives” (257).

Thus, flora symbolism is a key aspect of *The Wild Iris*, with flowers serving as powerful metaphors for the complex themes and emotions explored in the collection. By drawing on the natural world and the flora around her, Glück creates resonant and evocative imagery that speaks to the universal experiences of human life.

Vegetal dialectics and Vegetal Memory in *The Wild Iris*

According to Ryan, “vegetal dialectics” refers to the oscillation of states of difference and sameness between plants and non-plants (16). A dialectics also modifies the binarizing discourses that surround plant nature, such as the idea that plants lack intellect, feeling, sense, and reaction, allowing the subjectivities and agency of vegetal being to emerge. The reduction of the plant to the zero-point of behaviour, experience, and intellect, against which the animal's skills are tuned to in stark relief, is further destabilised by this non-dualistic approach. The plant is no longer “an object readily available for the subject's manipulation” when people interact with the unique subjectivities of the botanical realm from a non-oppositional perspective (Marder 2013, 7). As a result, a dialectic enables critics to consider plants in terms of “lives” as opposed to unidimensional “life.” It is not the plant homogenizable as the crude biological category, but the lively plant that lives, one that is in possession of a life, and one that expresses and enacts its subjectivity within a life-world (Ryan 16).

Glück's botanical poetry enters a dialectic in which plants both influence and are influenced by their environs. By assuming that conscious plants with voices can recall themselves, other beings, and their environments in her human speakers' memories of flowers, Glück avoids reducing the botanical as an unfeeling and

unspeaking entity. As a result, the ontological premise that plants are historically conscious and “have a past, which they bear in their extended being and which they may access at any given moment” is reflected in poetic form in her work (Marder 2013, 155). Additionally, her inter-mnemonic poetic evocation of plant memory involves a “dialogue of memories” between human, vegetal, and other speakers (Ryan 154).

“Vegetal memory” is the idea that plants and flowers have a memory or awareness ingrained in their physical existence and intimately connected to their cycles of growth, decay, and rebirth. *The Wild Iris* is permeated with v and the understanding that vegetative nature is animated and ha. 123/473 communicate in language. The flowers in *The Wild Iris* gain both the memory and the ability to shape the garden narrative. Glück's garden served as a place for introspection and physical immersion, which led to a change in perspective from the rhetorical portrayal of plant life in *The House on Marshland* and other collections to a view of plants as having memory, learning, behaviour, emotions, and a variety of sensitivities in *The Wild Iris*. It is unreasonable, according to Michael Marder (2016), to rule out the potential of vegetative memory since “survival is impossible without the recollection of past events, without the formation of patterns out of them, and without projecting them into the future via anticipation” (para. 5). Glück's poetization of memory became energised by exposure to plants in the constantly changing New England garden environment. The “dialogue of memories” between human, vegetal, and divine in the collection starts with the first-person address of the iris-speaker to the poet-gardener and reader, in contrast to the four “Vespers” which metaphorically represent memories of the vinca, hawthorn, fig, and tomato. The flower transcends the limited scope of human memory and contains a temporally deep memory that is distinct to the botanical life shown in the sequence. As opposed to the “Vespers” quartet's one-dimensional concentration on human memories of plants, “The Wild Iris” endows the flower with sapient capabilities of memory and consciousness. Irises are perennial plants that preserve the remnants of each seasonal death and rebirth, in contrast to humans, whose insufficient memory affordances obscure the concept of death. Additionally, while it waits for the arrival of spring, the iris displays sensory recall of its burial:

*Overhead, noises, branches of the pine shifting.
Then nothing. The weak sun
flickered over the dry surface.
It is terrible to survive
as consciousness
buried in the dark earth. (Glück 245)*

The iris-speaker's blunt description of the poet-gardener as “you who do not remember/passage from the other world” (245) underlines straightforward assertion from the floral personae as to how the expansive nature of perennial consciousness always contrasts with the constrained scope of human memory.

Glück evokes the depth and scope of plant memory in "Snow-drops." The poem refers to the common snowdrop (*Galanthus nivalis*) or a related within the same genus, which is one of the earliest bulbs to bloom in the American New England spring:

*I did not expect to survive,
earth suppressing me. I didn't expect to waken again, to feel
in damp earth my body
able to respond again, remembering after so long how to open again
in the cold light
of earliest spring— (250)*

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The snowdrop's somatic memory of awakening to the earth's sense at the onset of spring is in harmony with the wit and sensibility of vegetal life. In "The Red Poppy," the poppy flower asks, "Oh my brothers and sisters,/were you like me once, long ago,/before you were human?", recalling a prehistoric era in which there were no classificatory demarcations—no subject-object binarisms—between living things (271). Empathic association between the poppy and poet-gardener, which is grounded in the extensive memory of vegetal existence, causes a sharing—a polyvocal melding—of voices by the poem's end. The categorical difference between human subjectivity and vegetal otherness becomes less obvious as a result, which is emphasised by a shared inter-mnemonic language of affect: "I am speaking now/the way you do. I talk because I'm broken" (271).

The flowers in Glück's poems are conscious of more than only their corporeality, the garden environment and its seasonal rhythms, and the poet-gardener's presence. They also recognise and remember individuals from the same species (conspecifics) as well as individuals from other species (allospecifics). The poem "The Silver Lily," which appears towards the end of the autumnal season, poeticizes the phenomenology of allospecific perception (Glück 300). The lily's recollections of daffodils, birch trees, snowdrops and maple seeds voice interspecies empathy and identification:

*In spring, when the moon rose, it meant
time was endless. Snowdrops
opened and closed, the clustered
seeds of the maples fell in pale drifts.
White over white, the moon rose over the birch tree.
And in the crook, where the tree divides,
leaves of the first daffodils,
in moonlight soft greenish-silver. (300)*

The flower-speaker's nostalgia is supported by science since memory aids in plant survival and communication. The nature of inter-mnemonic dialogue in Glück is, therefore, both poetic and ecological.

Conclusion

Evidently, *The Wild Iris* is a risky book to read. In essence, it's a dialogue between three "voices": God, the poet, and flowers in the poet's garden. The two main "protagonists"—the poet and the God—debate in a sort of arena provided by the flowers, which also serve as a kind of referee. The literal premise and framework for the discussion are the natural cycles of life, death, and resurrection in a garden. Bound together by universal themes and allegories of time, seasons and grief, *The Wild Iris* questions, explores, and ultimately celebrates the ordeal of being alive. The life cycles of a garden, with its seasonal changes, and time variations from dawn through the night, serve as the backdrop for the themes of life, death, and rebirth, with the plants as one of the protagonists.

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Sanglap Translation

Editorial Comments

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The present issue of *Sanglap* is housing the translation of the Odia short story “The Bamboo Queen” by Abani Kumar Baral, an academic and creative writer from Odissa with a Marxist orientation. The story deals with the complex question of caste, class, gender, and the crisis of subaltern women belonging to the community of nomadic acrobats, performing feats on the streets and roaming from place to place. The women playing on bamboo sticks and swinging freely above the ground, as represented in the story, suggest the ambiguous spatial relationship they share with mainstream society and their precarious existence. The game is supposedly a surviving trace of performative cultures that predates literacy and connects with other nomadic communities of the world, like the gypsies who roam from place to place and lack a permanent foothold in the mainstream sedentary society. The homelessness of this community in the story takes a more complex turn when we see the predicament of women from this community. Women, as such, are always and already loosely connected to their home and society in a patriarchal culture, and in the story, we find the three sisters, Jhampa, Labanga, and Sita, being forced to perform their feats before the male gaze for the livelihood of their parents. Their loose attachment is evident from the language in which the protagonist of the story, the middle daughter Labanga is described as performing balance on the Bamboo stick – “she sits with swinging legs, singing as if she is the daughter of the sky.” Her scene of unbelonging and unstable relationship with the earth is evident. Incidentally, the act of balancing is also significant since a woman is forced to strike a fine balance in society for survival; like the sisters had to bear with men trying to touch their bodies and still perform in a smiling face, they had to perform for the livelihood of their parents without much complaining. The natural state of unbelonging of this nomadic community described in the story as living “in tents in mango groves, under big trees or verandas of small schools” gets doubled when it comes to women who cannot even belong fully in a personal relationship. The objectification of Labanga is manifold. Not only do the outsiders who watch her performance subject her to their sexualised male gaze, but she is also used as a source of income by her own father by showing her body in tight clothes while performing, thus relying upon her physical charm. In the story, we see that she cannot have faith in any man on earth and have a stable relationship. Even her romantic relationship with the orphan drum player boy (Dinu) of her performance team is ambiguous and unstable as a sense of impermanence pervades her vision as she cannot rely on any men. She remains the queen of the Bamboo, on which she dances with the chanciness of falling and swings in a dangerous way. The language of the story is, at the same time, realistic and symbolic and suggests a sense of pervasive instability for Labanga. The wandering boy Dinu who lacks a fixed religious or caste identity, fails to be a dependable companion for her. The sense of a subaltern woman dazed by her double marginalisation of the outside mainstream community that objectifies and sexualises them and the patriarchy within her own community in intimate spaces and relationships makes her permanently groundless and precarious. The wandering community performing on bamboo sticks is found across India, and this story, in translation, can find similar resonances across the different regions of the country. The translation can

also be a general commentary on subaltern women in India and their nature of alienation in mainstream society as well as within their own families and community.

The Bamboo Queen

By

Abani Kumar Baral

(Translated by Anjali Tripathi)



(Source:
https://upload.wikimedia.org/wikipedia/commons/6/60/Indian_tightrope_girl_performing_folk_art_Baunsa_Rani.jpg)

“Is the game over, daughter?”

“Yes, papa.”

“How much is left?”

“Much of it.”

The sound of the dhol can be heard. Labanga climbs the smooth, yellow, and straight bamboo like a monkey, following the beat. On top of it, she sits with swinging legs, singing as if she is the daughter of the sky – the bamboo queen Labanga. Sita, her younger sister, rises to the same beat as her. She sits on the opposite side.

Then both the sisters start swinging on the rope. Labanga remains in the swinging position. Her younger sister stands, balancing her legs and shoulders, keeping her hands suspended in the air. The watching eyes widen in wonder, the heads of the onlookers whirl, and the flower from the Brahmin's ear falls while beholding the scene. The village street resounds with applause. Sita comes down. Now on the disk on the bamboo, Labanga lies with her face, heavy breast, and legs down and moves round and round with great speed. Her plaits open and look like two thin bamboo sticks. She keeps moving without taking the support of her hands and legs. She could view people coming below and giving money, uncooked rice (carried in their dirty clothes), and full bowls of cooked rice in appreciation of her performance.

Labanga and her family keep moving from village to village and street to street with all their belongings – rice and dals of all types mixed together, oil, salt, and pot – everything. Today they are here, and tomorrow they will be elsewhere. The drum beats in the show of the bamboo queen. People listen to its sound and assemble; the bamboo rises to the sky, and with it rises the bamboo queen Labanga.

Labanga is the middle daughter of Mania Kela; Jhampa is the eldest daughter, and Sita is the youngest. They live in tents in mango groves, under big trees, or verandas of small schools. Mania sets out in the morning with Sita, Labanga Jhampa, and the drum beater, the young man Dinua, to show the game to earn his livelihood. The old woman is left behind to cook.

Labanga is a strong girl. She may be twenty-two or twenty-three. Her dark body has pillar-like thighs. She wears thick kajol in the eyes and black kumkum on the forehead. Wearing a tight blouse makes it convenient for her to show the game. She laughs a hearty laugh when people joke at her. She throws her saree and climbs the smooth straight bamboo. Like the circus girls, she wears tight pants inside to cover her thighs. The greedy eyes of the hunters survey her strong, "desirable" body, just like the tiger approaching its prey. Knowingly, she blinks her eye at some, inciting their desire. Some people wait in expectation. Standing on the high rope, Labanga starts singing loud, "Yesterday I went to bring water..." She looks at Dinua, smiles, and sings again.

Now it is Sita's turn. She will complete thirteen soon, and the bony places of her chest are turning fleshy. Shyly, she also opens her cloth. The hungry eyes around her close and then open. She is wearing silk pants and a blouse. Perhaps, someone has gifted. Sita climbs the bamboo, and the game continues. Staying on the ground, Jhampa shows performances of different types. She may be thirty or thirty-five. She has started developing rough features. Despite having kajol in her eyes, a bun of oiled black hair, and high breasts, she looks wild. The softness of features has abandoned her.

With self-satisfaction, old Mania glances at his daughters once, then at the scattered money on the *gamcha* (towel). He wipes his moustache and starts showing tricks with iron balls. Earlier, he used to beat the drum. Dinua joined them two or two and a half years ago. It was perhaps in 1973. He doesn't know the name of the village. Mania had gone for a show with his troop. Orphan, unsheltered Dinua, came to him. Dinua had roamed around many towns and had worked at several places. He had even worked in a band party and knew how to play the drum, trumpet, mahuri, and many other musical instruments. Nobody in that village knew about his caste or family; people called him Dinu, Dilu, Dilbar, etc. Some thought him a Muslim; others assumed him an outcaste.

Dinua had come to watch the game. Labanga gave him a coquettish glance. Dinua returned the look. After that, Labanga wanted to look at him again and again. But Dinua could not look at her eyes. Routinely, Labanga smilingly came close to people asking for money after the performance. But she could not raise her eyes when she stood near Dinua. Dinua gave all the money he had in Labanga's hand that day.

“Do you want to starve baboo?”

Dinua replied with a smile only.

In the evening, a well-dressed young man came to Mania and pleaded with him, “Sardar! Will you take me with you? I can play the drum and many other instruments. I will follow you wherever you go.”

The bamboo king Mania had never dreamt of keeping another person to assist him in playing the drum, but he agreed. “I don’t have any money,” he said.

Dinua said, “I don’t need money. I will eat with you. Give me some pocket money only. If you had a son, won’t he do it?”

Mania thought of his three daughters and wife. How long could he continue like this? At this ripe age, it would be a great support to have a man with him. From that day, wearing a lungi with a dhol on his shoulders, Dinua has been wandering with them from village to village, from town to town. Every evening lying in the shade of the tree playing a flute, he waits for the call of the old woman to eat his meal. On some nights, the old woman says, “We will break the group and get the girls married.” They have been thinking like this for long, and in the meantime, Jhampa has become thirty-five, Labanga has grown, and Sita is growing. No, they will not be given in marriage. Mania often says, “Let them go wherever they want to after I die. I have nothing to say.” Mania once heard Jhampa and Labanga talking, “How long shall we provide for our old parents by showing our bodies? We get more money for wearing tight pants and a blouse than for the performance on the rope.” Initially, Jhampa tried to forbid Labanga from doing that, “Why don’t you cover your body with that cloth?” Mania sharply said, “Why? Will people swallow you?” Now they don’t feel ashamed. Exhibiting the body is a routine of Labanga; winking the eyes is her profession. Her father has taught her this. When people lay their hands on her cheek or back or press her hands, she does not react. Jhampa *apa* (elder sister) has told her that people did that to her too. The same thing will happen to Sita. Her father has taught her to take it easy.

“Nobody comes to see our performance. They come to see our body.” Jhampa has told her. Labanga has seen Jhampa crying sometimes at night. Jagua, whom they met at Manpur, was chasing her. Jhampa was laughing with him and was happy in his company. Labanga has seen them embracing each other tightly in the groves an evening. Jagua was kissing Jhampa, and she was looking at him happily. She doesn’t know what happened after that, but one day, father beat Jhampa. Jagua stopped seeing her. Mania waited for him with a sharp axe. He no longer comes in secret also. Dinua may meet the same end. But Mania likes him very much. Labanga understands it all but pretends ignorance. She muses on Jhampa *apa*’s mistakes but fails to find any. She just wanted to hug Jagua tightly and become one with him. What is the mistake?

Labanga thought, “Why should I earn money by showing my body? If I run away, this show business will slow down. Sita has to act like her for the next four or five years. *Apa* can’t do it anymore. Her body has lost its charm. People no longer pay attention to her and leave when she performs on the bamboo. She has seen her wiping tears in secret.

It’s evening now. The last flicker of fire is lurking beneath the ash in the oven. Mania goes to sleep. On the other side of the grove, in the shade of a tree, Dinua rests his head on a bundle of clothes and softly plays the flute. With stealthy steps, Labanga approaches him, puts her head on his lap, and starts narrating endless tales. Dinua showers her with kisses, but Labanga never gives herself away.

Now, Labanga does not enjoy the jokes of the audience during her performance. She thinks, will she live her whole life by showing her body to others this way? How long will she play with fire and remain away from it? The fire is burning her. She wishes to become ash. The other day Jhampa advised her, “Labanga, go with Dinua to a far-off place. You will be happy,

even if you starve. Also, Dinua can play the drum and you play the bamboo queen to earn your livelihood. Go soon; else you will have my fate. When you grow older, nobody will look at you. So, go wherever your eyes direct.” Labanga could not sleep the whole night thinking of it. An unknown excitement grips her. Lost in a tender, beautiful dream world, she smiles and laughs unconsciously. The peaceful mango groves and the shady sky transport her into a world where she finds only Dinua, and there is no sign of her father. Dinua is walking in front with the dhol on his shoulders, and the bamboo in his hand, and she is following him, carrying other things in a bundle of cloth. After that... sleep... night... happy life.

With her head on Dinua’s chest, Labanga ponders how to relate to him what is in her mind. How will she persuade him to elope with her? Dinua plays another tune while caressing her head. Labanga asks, “How was the show today?”

“Good.”

“You liked it. Isn’t it?”

“I don’t like watching the same act every day. I watch only because you play.”

After each short exchange, Labanga thinks about how to propose. Will she elope with this outsider, leaving behind the wet eyes of Sita, Jhampa, her father, and her mother? The confusion and hesitation in her mind start mounting. It is already dark. The gekkering of the foxes is heard from a distance. On the village road, a few people are seen returning home.

Suddenly, she finds Dinua unfamiliar. Labanga thinks that, like everybody else, he looks at her with fondness and winks his eyes. Why will he take her burden? He is no different from others. Tonight will pass. The darkness is thickening in the mango groves. Labanga feels that she is sleeping on the chest of a ghost. There is no beating of the heart. She is clinging to a corpse. After all, she is the bamboo queen. She cannot belong to one person.

From a distance, is heard Mania’s voice... Labanga... Dinua...

Labanga leaves Dinua and starts running. Dinua is staring at the invisible road. He has to tell the bamboo queen many things, and wants to listen to her response. But from the dark groves emerges only a sliding sound, and the night releases an agonising sigh.

(‘The Bamboo Queen’ is the English translation of Abani Kumar Baral’s Odia short story “Baunsa Rani.”¹)

Note:

¹ “Baunsa Rani” means “The Bamboo Queen,” which is an old Indian art form in which young girls walk on tight ropes barefoot. They also often perform a variety of acrobatic positions on the rope. This dance style is extremely risky and demands extensive training.





Bio of the Author: Prof. Abani Kumar Baral (1935-2013) was an eminent educationist, columnist, author, and socialist leader from Odisha. He has authored over twenty books, including biographies, travelogues, and novels. His Odia novels *Premar Aneswanare Gotia Taruni* (*A Woman in Search of Love*) and *Aparahnara Chhai* (*Shadow of the Evening*) are highly acclaimed creations.

Bio of the Translator: Dr. Anjali Tripathy is an Associate Professor and Head of the Department of English at Gangadhar Meher University, Sambalpur, Odisha, India. She has authored a book of literary criticism titled *Shauna Singh Baldwin's What the Body Remembers: A Post-colonial Feminist Study* and published research articles widely in the area of Post-colonialism, Feminism, Indian Diaspora, Revisiting Mythology, Partition Literature, and Indian Writings in English. Her research interests also include Translation Studies, Business Communication, and ELT. She can be contacted at: anjali1tripathy@yahoo.co.in.

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Circadian rhythm in sportspersons and athletic performance: A mini review

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ABSTRACT

Circadian rhythms in the physiological and behavioral processes of humans play a crucial role in the quality of living and also in the magnitude of success and failure in various endeavors including competitive sports. The rhythmic activities of the body and performance in sportspersons do have a massive impact on their every cutthroat competition. It is essential to schedule sports activities and training of players according to their circadian typology and time of peak performance for improved performance and achievement. In this review, the focus is on circadian rhythms and diurnal variations in peak athletic performance in sportspersons. Accuracy and temporal variability in peak performance in an individual could be attributed to various factors, namely chronotype, time of the day, body temperature, jetlag, hormones, and prior light exposure. Circadian rhythm of mood, alertness, T-core, and ultimately athletic performance is not only affected by sleep but also by circadian variations in hormones, such as cortisol, testosterone, and melatonin. There are, however, a few reports that are not consistent with the conclusions drawn in this review. Nevertheless, circadian rhythm and performance among sportspersons and athletes are important areas of research. This review might be useful to the managers and policymakers associated with competitive sports and athletic events.

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Athletes; chronotype; circadian rhythm; jetlag; performance; sleep; sportspersons; time of day

Introduction

Humans experience day-night and seasonal cycles attributed, respectively, to the rotation of the Earth on its axis and its revolution around the Sun. In humans, almost all physiological functions, such as heart rate, body temperature, sleep-wake cycle, mood, stress, and menstrual physiology exhibit rhythms and remain in sync with the periodicities in nature. This phenomenon of rhythm synchronization is mediated through internal biological clock(s).

Depending upon the time of completion of one cycle, there are different types of rhythms, such as circadian rhythm, ultradian rhythm, infradian rhythm, lunar rhythm, tidal rhythm, seasonal rhythm, and circannual rhythm (Pati 2001). Of these circadian rhythms are the most investigated.

Although circadian rhythms are largely influenced by the onset of light and darkness, organisms under continuous light (LL) or constant darkness (DD) exhibit rhythms with altered phases and periods. This suggests that these rhythms are endogenously controlled in almost all organisms, including humans (Kunorozva et al. 2012; Pati 2001). Components of physical performance (aerobic-anaerobic power, muscle endurance,

and flexibility) and hormone secretion exhibit circadian rhythm. For this reason, it is advised to the organizers and trainers of competitive games and sports to consider the effects of circadian rhythm on sportspersons and their performance (Sabzevari Rad et al. 2021).

In this review, our focus is on the circadian rhythms of sportspersons and their psychomotor and physical performance variables. The relationship between temporal variabilities in peak performance and various psycho-physiological functions, namely chronotype, sleep, body temperature, hormones, prior light exposure, and so forth have been examined taking into reference the relevant research papers published during the last two decades.

Methodology of literature search

The relevant reviews and original research papers were searched using PubMed-NCBI Advance search resources, Google's Advanced Scholar search, and Scopus. The words, "circadian rhythm," "diurnal rhythm," "chronotype," "sportsperson," "athletic performance," "sleep," "jetlag" and "mood" were used as keywords in different combinations while searching

Monitoring land use land cover transformations and its effects on land surface temperature using geospatial approach in Jharsuguda District, Odisha, India

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ABSTRACT

The aim of the work was to analyse Land use land cover (LU/LC) changes and their correlation with the increased Land surface temperature (LST) in Jharsuguda district, Odisha using geospatial techniques and transformation analysis in ArcGIS 10.4 software. Remotely sensed data from Landsat 8 operational land imager (OLI) for March 2013 and Landsat 9 OLI for March 2023 were utilized to investigate LU/LC and LST changes. The satellite data was classified using the maximum likelihood supervised classification algorithm (MLSC) to derive LULC maps. The overall accuracy of these classified LULC maps was determined to be more than 85% in both years. In order to obtain LST information from the satellite images, the spectral radiance model was utilized. The findings of the study revealed a clear correlation between the loss of vegetation cover (VC) and the expansion of built-up areas, which consequently contributed to an increase in the urban heat islands (UHI). The LU/LC estimation indicates substantial changes in the landscape over the past ten years. Specifically, there was a notable net increase in urban area (UA) by 55.12%, while very dense forest (VDF) experienced a reduction of 49.28%, moderately dense forest (MDF) decreased by 18.60%, and open forest (OF) by 42.58% as well as non-forest (NF) by 1.76% between 2013 and 2023. Furthermore, the study observed that the maximum temperature of the city rises from 46.8°C in 2013 to 48.3°C in 2023. So, the municipal authority can take new decision policies and management to reduce the effects of LST for sustainable development in the further future.

Key words: Land use land cover, Land surface temperature, Urban heat island, Landsat

Introduction

Land surface temperature (LST) is one of the most important dynamic surface conditions for understanding the earth's surface energy balance (Rao *et al.*, 2019; Singh *et al.*, 2020). LST produced from remote sensing data is a unique source of information for defining urban heat islands (UHI) and has been

widely employed as a UHI indicator in the studies (Tran *et al.*, 2017). According to Mallick *et al.* (2008) and Pal and Ziaul (2017), converting vegetation land into inaccessible built-up land harms the ecosystem, hydrological balance, biodiversity, and local climates. The LST is increasing globally due to land use and land cover conversion (Song *et al.*, 2018; Liu *et al.*, 2020; Moisa *et al.*, 2022). More over land use

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De novo transcriptome analysis of *Argemone mexicana* plant (SRR287649) and annotation for secondary metabolite producing genes

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Abstract

Argemone mexicana (family: Papaveraceae) is an important medicinal plant that produces a wide range of secondary metabolites. In this study, the RNA-seq data of *Argemone mexicana* plant stem was retrieved from the NCBI SRA database (SRR287649). The quality checking and trimming of the raw data were performed by using FastQC, Cutadapt and Trimmomatic 0.39 software. Further, de-novo sequence assembly by Trinity software package generated a total 29591 number of contig sequences. As subsequent work, BLASTX and annotation of all the contig by using Blast2GO and WEGO2 tool produced 19780 annotated genes with 44440 gene ontology (GO) terms. Further, the genes involved in secondary metabolite production of the *Argemone mexicana* plant were predicted by functional assignment of the contig sequences.

Keywords: Transcriptome analysis, next generation sequencing, gene annotation, secondary metabolite, genome assembly.

Introduction

Medicinal plants are the primary source of several diverse therapeutic active compounds and are produced in the form of secondary metabolites. These phytochemicals are extensively applied in the traditional medicine system and pharma industries. These compounds are produced by the complex metabolic pathways of the plant and are believed to play a broad spectrum of physiological roles. Hence it is crucial to analyse the genes involved in the secondary metabolic pathways^{20,22}. The next generation sequencing (NGS) methods are currently the powerful means of generating the high throughput RNA sequence (transcriptome) data utilized to discover novel transcripts in plants. One of the significant advantages of the next generation sequencing method is having increased sequencing depth and coverage with reduced time and cost compared to the traditional sequencing method.

Currently, the transcriptome data generated by the researchers are deposited in the SRA (sequence read archive) database available at <https://www.ncbi.nlm.nih.gov/sra>. This transcriptome analysis method is fast. After sequencing, the resulting reads can be assembled into a genome scale transcription profile, which is an efficient way to measure the transcriptome composition, analysis of RNA expression patterns and discovery of exons and novel genes^{12,14,19,25}. The research about the plant product through the transcriptome analysis is expected to generate

meaningful information that will be efficiently utilized to characterize specific biochemical pathways.

In comparison to the genomic data, the transcriptome data has reduced size and is less complex; hence can rapidly be assembled and analyzed. Several computational pipelines are available to analyze the transcriptome data of the plants; for example, the *de novo* sequence assembly can be performed without reference genomes^{7,25}.

Recently, the successful implementation of RNA sequencing information and *de novo* transcriptome assembly have enabled the identification of novel genes associated with the major biochemical pathways in plants^{7,24,28}.

Argemone mexicana (native of Mexico) is prevalent and an annual weed belonging to the family Papaveraceae. It is considered a primary weed for several essential crops in the tropical and sub-tropical regions of the world. Also, the plant shows excellent medicinal importance and has significant applications in curing asthma; root sap is used to cure stomach pain and stem (cut ends) is helpful for the cure of toothache. Additionally, in some African countries, the leaves of the plant are used for cosmetic and other therapeutic applications^{10,15,17,21}. Although the antimicrobial nature of the secondary metabolites produced from *A. mexicana* is available in the literature, little is known about the secondary metabolite-producing genes and pathways.

The present work is an *in silico* study to assemble and analyze the transcriptome data of the *Argemone mexicana* plant and annotation for the secondary metabolite genes.

Material and Methods

System configurations used: Processor - AMD Ryzen 3900*4.6GHz, Mother Board - Gigabyte B550 Aorus pro AC, RAM: Corsair 16x2 vengeance 3200NH 32GB, GPU - Asus dual GT 165004G and Operating system - Ubuntu Version 2021.

Retrieval of sequence information: This study focuses on the de novo assembly and sequence annotation of the *Argemone mexicana* plant transcriptome analysis from the NCBI SRA database. Raw data was downloaded from NCBI SRA (<https://www.ncbi.nlm.nih.gov/sra/?term=SRR287649>) in which the sequence of *Argemone mexicana* stem was obtained by LS454 platform and the sample contains single-ended reads with 579,575 spots. The raw sequence was downloaded into fastq file format for further annotation.

ORIGINAL ARTICLE

Computational design, docking, and molecular dynamics simulation study of RNA helicase inhibitors of dengue virus

Satpathy, Raghunath¹; Acharya, Sonali¹; Behera, Rashmiranjan²

[Author Information](#)

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Abstract

Background and objectives:

RNA viruses are complex pathogens in terms of their genetic makeup, mutation frequency, and transmission modes. They contain the RNA helicase enzyme, which plays a crucial role in the viral genome replication process. This work aims to develop and screen a potential molecule that could

Customary ‘child selling’ and the ‘untouched mother’ in Western Odisha, India: understanding the legitimatization of caste hierarchy

MINAKETAN BAG *Gangadhar Meher University*

KISHOR K. PODH *Jawaharlal Nehru University*

The place of mothers is respected in all societies irrespective of their social, cultural, and geographical differences. The mother-child relationship is considered one of the most sacred in the world. This article explores the age-old customary ‘child selling’ prevalent in Western Odisha, a voluntary and non-remunerative practice of childcare during infancy to save children from illness and Yama, the Hindu god of death, where the ‘caring mother’ belongs to the bottom of the social hierarchy, mainly from the (ex-)untouchable castes. According to popular belief, Yama does not visit the untouchables because of their ‘filthy’ environment and their gods. Hence, it is considered a safer place for children, especially weak ones or those with the chronic illnesses of the upper castes, to conceal themselves from the evil eyes of Yama. The epistemology of this article aims to explore the hegemonic nature of the caste systems, which overwhelms the revered mother-child relationship. Further, it tries to understand the (re)production of caste and legitimization of sociopsychological conditions for the marginalization and backwardness of ‘caring mothers’. Despite the sacred and intimate relationship between the ‘caring mother’ and child, the institution of ‘ritual selling’ reproduces caste inequalities, and again the former becomes an ‘untouchable’.

Motherhood is an important status acknowledged in all civilizations and a position the majority of women possess. In many cultures, being a mother is crucial to enhance a woman’s social status. Although there is a great deal of cross-cultural diversity in the concept and practice of motherhood, mothers share a set of common activities across cultural and spatial locations, known as ‘maternal practices’, which include nurturing, protecting, and socializing children. Some aspects of motherhood, such as giving birth, are associated with biological connections; however, the practice and meaning of motherhood have cultural roots. While motherhood is considered a biologically determined natural role, it is mediated through specific social and cultural circumstances. It is also greatly influenced by the networks of other relationships, obligations, and activities that shape the meaning and practice of motherhood. For example, mothering is a social practice of caring for and nurturing children, a dynamic process of individual interactions and social and cultural practices,



Beach litter pollution along the odisha coast: Composition, abundance, biodiversity impact and management practices

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Highlights

- Pollutant load is maximum at Gopalpur followed by Rushikulya and Puri.
- Plastic and rubber are the most abundant beach litter.
- Studied beaches are under very clean category following Clean Coast Index.
- Major sources of beach litter are tourism and river discharge.
- Single window litter management and enforcement of laws to control litter pollution.

Abstract

Beach litter pollution at Puri, Gopalpur, and the world-famous turtle nesting beach at Rushikulya along the Odisha coast are studied during 2018, 2019, and 2021. The composition, abundance, colour and sources of the litters revealed five major categories; plastic, foam, metal, rubber and glass in all three beaches. Pollutant load shows an increasing trend with maximum at Gopalpur followed by Rushikulya and Puri. Litter of ten colours were observed with a maximum percentage of white and translucent litter. Plastics were the most abundant litter in Puri and Gopalpur while rubber was most abundant in Rushikulya. Tourism activities are identified as the major source of pollution at Puri and Gopalpur, while river discharge contributes the maximum to beach litter pollution at Rushikulya. The study discusses on the impacts of these litters on sea turtle nesting habitat and population. Clean Coast Index (CCI) for Puri, Rushikulya and Gopalpur indicates the beaches under the very clean category. Beach litter management practices along the Odisha coast are discussed and methods for improvement are suggested.

Introduction

Litter pollution is a well-recognized issue world over. Rising anthropogenic and developmental activities along the world's coasts are responsible for enhancing beach litter pollution, which has severe impacts on the land and marine environment. Beach litter and their entry into the marine environment (marine litter) have resulted in the disruption of marine organisms and their habitats (Barik et al., 2023, Benhardouze et al., 2021, Mghili et al., 2023, Pradhan et al., 2023), significantly degrade the habitat quality, carrying capacity and other ecosystem functions (Mrosofsky et al., 2009). Marine litters also affect human beings adversely (Häder et al., 2020; Thushari et al., 2020). Marine litter, identified as all manufactured solid materials disposed of or deposited in the coastal and marine zone, is one of the pollutants generated by socioeconomic activities (CPPS, 2007, UNEP, 2009). The origin and

Visualising Knowledge, Research Hotspots and Trends of Literacy Studies in the Context of Library, 1969-2021

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ABSTRACT

In this study, we conducted an in-depth analysis spanning 53 years, from 1969 to 2021, focusing on the field of literacy studies within the context of libraries. Our exploration involved a dataset of 4,986 articles retrieved from the Scopus database. Our primary objective was to visualize knowledge by identifying and exploring prominent trends and hotspots in literacy studies. To achieve this, we adopted a comprehensive approach. The methodology employed in this study combined traditional approaches with contemporary tools. The dataset was analyzed using the R software for conventional methodologies, while MATLAB was utilized for cutting-edge techniques. The multifaceted approach allowed us to uncover patterns of continuous growth, identify key contributors, and employ the Latent Dirichlet Allocation (LDA) model to recognize emerging and significant topics. The study revealed a consistent pattern of continuous growth in the field of literacy studies, indicating the acquisition of new knowledge over time. Key contributors, including productive authors, influential journals, and active countries, were identified. The application of the LDA model enabled us to recognize newly emerged, developed, and important topics. The significance of this research lies in its contribution to understanding the dynamic landscape of literacy studies within library contexts, offering valuable insights for future research and practical applications in the field.

Keywords: Literacy, Information Literacy, Library, Bibliometrics, Topic model, MATLAB, Library and Information Science.

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INTRODUCTION

Literacy involves the ability to read, write, speak, and listen effectively, enabling individuals to communicate with the world. A lack of essential literacy skills can hinder a person's progress at every stage of life.^[1] Over time, different literacy skills have evolved, with the concept of an information-based society emerging in the 1950s after World War II.^[2] The term 'information society' was coined by economist Fritz Machlup.^[3] Since then, information has played a crucial role in economic and cultural activities in terms of creation, distribution, and manipulation. However, with the continuous growth of information, concerns about misinformation and disinformation have also risen, such as fake news, propaganda, clickbait, hoaxes, and rumours. To address these issues, individuals need to adopt various literacy programs, and library and information science professionals can play a vital role in providing guidance. Libraries and professionals have resorted to various literacy methods to prevent misinformation, including library instructions, user and library

orientation, OPAC instruction, information literacy instruction, media literacy, digital literacy instruction, and more. Studies have been conducted to analyse and explore the roles of libraries and professionals in promoting literacy among user communities. This study attempts to conduct a bibliometric analysis using a variety of statistical models to recognize the state of literature and explore the structure of knowledge, assuming that "data speak for themselves".^[4,5]

LITERATURE REVIEW

Despite the brief history of bibliometric studies on literacy in the Library and Information Science field, they have been conducted for several reasons, including:

In their bibliometric study, Pinto *et al.*^[6] used statistical, mathematical, and content analyses to investigate international scientific productivity in Information Literacy (IL) literature published between 1974 and 2011, as indexed in the Web of Science (WoS) and Scopus databases. The authors extracted results about authors' productivity, distribution of disciplines,



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“Assessing the role of faculty diversity in improving student learning and success in higher education”

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ASSESSING THE IMPACT OF MISSION SHAKTI ON WOMEN ENTREPRENEURSHIP THROUGH FINANCIAL INCLUSION: A STUDY IN THE CONTEXT OF ODISHA

Satyaranjan Garu*, Srinibash Dash**

Abstract *The study seeks to assess the relationship between financial inclusion and women entrepreneurship in the context of Mission Shakti in Odisha. It aims to evaluate the impact of Mission Shakti on women entrepreneurship. The study employs empirical techniques and various statistical tools, such as Structural Equation Model, to analyse the collected data. Statistical software like AMOS, SPSS and Excel is being utilized. The primary data is gathered from 499 respondents. The study explores three key constructs: Financial Inclusion, Women Entrepreneurship and Mission Shakti, using Exploratory Factor Analysis. The results of the measurement model indicate that all constructs meet the criteria for validity and reliability. Furthermore, the study finds a significant positive impact of Mission Shakti on women entrepreneurship. This research contributes to the existing knowledge in the field of financial inclusion, Mission Shakti and women entrepreneurship through multivariate analysis. The study emphasizes the practical implications of employing modern statistical techniques and primary data for future research in the areas of financial inclusion, Mission Shakti and women entrepreneurship.*

Keywords: *Mission Shakti, Financial Inclusion, Women Entrepreneurship, Women Empowerment, SHGs*

JEL Classifications: *G24, M13, L28, J23*

INTRODUCTION

Mission Shakti serves as a platform for self-help groups to foster entrepreneurship in Odisha. Traditionally, property in rural India was inherited by males, leaving females without land ownership. However, nowadays, both males and females legally have equal rights to inherit property. Mission Shakti aims to empower women by creating employment opportunities through entrepreneurship, thereby alleviating poverty (Roy & Tsiddell, 2002). Women strive for their rights and seek social recognition, which can be achieved by eliminating violence, harassment and inequality in society. Education and awareness play crucial roles in changing societal mindsets (Jatana & Crowther, 2007). The micro-credit initiative had a favourable influence on a variety of economic, social and decision-making characteristics. The associated financial institutions have adopted SHGs as their primary customer base, resulting in a positive influence on loan disbursement and recovery rates (Rajpal & Tamang, 2021). Engaging in entrepreneurial learning fosters the growth of essential personal, social, management and entrepreneurial proficiencies. These skills play a pivotal

role in driving the success of any organisation (Lenka & Agarwal, 2017). We have made significant progress concerning women's status today. The involvement of women in entrepreneurship is witnessing a remarkable surge, with substantial efforts directed towards bolstering the economy. Ensuring equal opportunities for Indian women in all domains, including politics, is now safeguarded by laws. The establishment of rights and provisions for education and employment has further advanced women's empowerment (Rao & Mohan, 2016). The findings demonstrate that Mission Shakti, in collaboration with self-help groups, establishes an entrepreneurial environment in Odisha. This endeavor aims to eradicate violence, harassment and inequality, enabling women to achieve social recognition and exercise their rights. Education and awareness among women play a crucial role in transforming societal attitudes and mindsets.

LITERATURE REVIEW

Several studies have highlighted the empowerment of women through their involvement in various economic

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IMPROVED PRODUCT-TYPE ESTIMATOR FOR ESTIMATING POPULATION MEAN USING HARMONIC MEAN

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Abstract: In this paper, we have developed a new product-type estimator using harmonic mean of known auxiliary variable. The bias and mean square error of proposed newly product-type estimator has been derived up to first order of approximation. An empirical study has been carried out to show the performance of proposed estimator along with existing estimators. It is observed that the proposed product-type estimator is more efficient than the competing estimators. For theoretical support a general study is also carried out using normal and Weibull distribution.

Key words: Bias, Mean square error, Product estimator, Auxiliary variable, Normal distribution, Weibull distribution.

Cite this article

Nirupama Sahoo and Saradaprasan Jena (2024). Improved Product-type Estimator for Estimating Population Mean using Harmonic Mean. *International Journal of Agricultural and Statistical Sciences*. DOI: <https://doi.org/10.59467/IJASS.2024.20.195>

1. Introduction

In sample survey the use of auxiliary information gives the greater precision of estimation of population parameters. Consider population Y_i such that $i = 1, 2, \dots, N$ and let \bar{Y} be the estimated mean of the Y population. Using the simple random sampling without replacement \bar{Y} is estimated by formula

$$\bar{Y} = \frac{\sum Y_i}{N} \quad (1)$$

For the precision purposes, various estimation methods have been proposed to minimize the mean square error of the estimator. The model (1) is typically used, when there is no information of the auxiliary variable. However, precision of the model can be improved with some auxiliary variable. Suppose x is an auxiliary variable which is correlated to y . If the correlation between x and y is positive, ratio estimation method is used. On the other hand, if the negative correlation exists, then the product estimation method is applicable. In many practical situations mean of the

study variable is unknown but harmonic mean of auxiliary variable is known [Sahoo and Panda (2015, 2017)].

2. Existing estimators and its bias and mean square error

It is well known that mean per unit estimator \bar{y} is an unbiased estimator of population mean \bar{Y} and its variance is given by

$$V(\bar{y}) = MSE(\bar{y}) = \left(\frac{1-f}{n}\right) \bar{Y}^2 C_y^2 \quad (2)$$

where, $\left(\frac{1}{n} - \frac{1}{N}\right) = \left(\frac{1-f}{n}\right)$, $f = \frac{n}{N}$ and $C_y^2 = \frac{S_y^2}{\bar{Y}^2}$

The product estimator of the population mean \bar{Y} is defined as

$$\bar{y}_p = \frac{\bar{y}\bar{x}}{\bar{X}} \quad (3)$$

A Difference Ratio-Regression Type Exponential Estimator of Population Mean in Post-Stratification under Linear Transformation of Auxiliary Variable

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ABSTRACT

Following Grover and Kaur (2014) and Rao (1991), we have proposed an exponential ratio-type estimator of the population mean in post-stratification. It has been discovered that our suggested estimator is more efficient than practically every other estimator already in existence that has been defined for the identical scenarios. Moreover, our proposed estimator outperforms several other existing estimators under certain simple conditions. Theoretical results so obtained and the efficiency have been verified by the numerical illustrations. The performance of the suggested estimator is also the subject of a general study.

Keywords: Auxiliary variable, Bias, Co-efficient of variation, Mean square error, Ratio-type exponential estimator, Post-stratification, Study variable.

Mathematics Subject Classification: 62D05

1. INTRODUCTION

Nowadays, the auxiliary variable is utilised often in survey sampling to improve the accuracy and effectiveness of the estimators. The traditional ratio, product, and regression estimators are often utilised in various real-life scenarios and methods for estimating the population of unknown parameters provided that there is a sufficient correlation between the study variable and the auxiliary variable. Recently, numerous scholars have developed a variety of estimators of the ratio-type by modifying the auxiliary data. By reading Gupta and Shabbir (2008), Kadilar and Chingi (2004), Kadilar and Chingi (2006a), Kadilar and Cingi (2006b), Haq and Shabbir (2013), Grover and Kaur (2014) and Shabbir et al. (2014), readers can examine some of them. We have seen that the precision of a sample estimate of the population mean depends not only upon the size of the sample and the sampling fraction but also on the variability or heterogeneity of the population. Apart from the size of the sample, the only way of increasing the precision of an estimate is to devise sampling procedures which will effectively reduce the heterogeneity. One such procedure is stratified sampling. It consists in dividing the population into k classes and drawing a sample composed of k random samples one each from the different classes. The classes into which the population is divided are called the strata and the process is termed the procedure of stratified random sampling. Usually, auxiliary information is easily available with study variate with little extra cost and efforts. Auxiliary information may be used in various ways like at pre-selection stage, selection stage or design stage, post-selection or estimation stage and selection stage as well as estimation stages. In stratified sampling, it is assumed that the size of the strata as well as sampling frame is available. But in many situations sampling frame is not available. In this type of situation

A chain ratio-type exponential estimator for population mean in double sampling

Nirupama Sahoo¹, Sananda Kumar Jhankar²

Abstract

In this paper we have proposed an efficient ratio-type exponential estimator for estimating the population mean of the study variable, by incorporating two auxiliary variables in two-phase (double) sampling. The bias and the mean square error of the proposed estimator have been obtained up to the first order of approximation. The newly proposed estimator offers more precision in comparison to other competing estimators, theoretically as well as empirically, by considering a known value of some population parameter.

Key words: two-phase sampling, auxiliary variables, study variable, bias, mean square error, percent relative efficiency.

1. Introduction

Consider a finite population $U = (U_1, U_2, \dots, \dots, \dots, U_N)$ of N units. Let \bar{X} , \bar{Y} and \bar{Z} denote the population mean, C_x , C_y and C_z denote the coefficient of variation, ρ_{yx} , ρ_{yz} and ρ_{xz} denote the correlation coefficient. Let Y be the study variable and X and Z be the auxiliary variables with corresponding value y_i, x_i, z_i ($i = 1, 2, \dots, N$). The problem is to estimate \bar{Y} in the presence of two auxiliary variable x and z .

Let $S_y^2 = \sum_{i=1}^n (y_i - \bar{Y})^2 / (N - 1)$ and $S_x^2 = \sum_{i=1}^n (x_i - \bar{X})^2 / (N - 1)$ $S_z^2 = \sum_{i=1}^n (z_i - \bar{Z})^2 / (N - 1)$ and let $C_y = S_y / \bar{Y}$ and $C_x = S_x / \bar{X}$ $C_z = S_z / \bar{Z}$ be the coefficients of variation of y , x and z respectively. $f_1 = \left(\frac{1}{n} - \frac{1}{N}\right) = \left(\frac{(1-f)}{n}\right)$, $f_2 = \left(\frac{1}{n'} - \frac{1}{N}\right) = \left(\frac{(1-f')}{n'}\right)$, $f_3 = f_1 - f_2 = \left(\frac{(1-f'')}{n}\right)$

where $f = \frac{n}{N}$, $f' = \frac{n'}{N}$ and $f'' = \frac{n}{n'}$

$$v(\bar{y}) = f_1 \bar{Y}^2 C_y^2$$

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An efficient convolutional neural network-based classifier for an imbalanced oral squamous carcinoma cell dataset

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ABSTRACT

Imbalanced datasets pose a major challenge for the researchers while addressing machine learning tasks. In these types of datasets, samples of different classes are not in equal proportion rather the gap between the numbers of individual class samples is significantly large. Classification models perform better for datasets having equal proportion of data tuples in both the classes. But, in reality, the medical image datasets are skewed and hence are not always suitable for a model to achieve improved classification performance. Therefore, various techniques have been suggested in the literature to overcome this challenge. This paper applies oversampling technique on an imbalanced dataset and focuses on a customized convolutional neural network model that classifies the images into two categories: diseased and non-diseased. Outcome of the proposed model can assist the health experts in the detection of oral cancer. The proposed model exhibits 99% accuracy after data augmentation. Performance metrics such as precision, recall and F1-score values are very close to 1. In addition, statistical test is performed to validate the statistical significance of the model. It has been found that the proposed model is an optimised classifier in terms of number of network layers and number of neurons.

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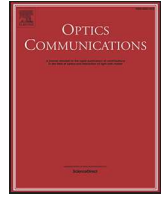
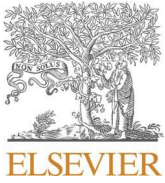
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1. INTRODUCTION

With growing availability of large scale of unstructured and complex data required for prediction and classification functions, it has been a critical task to extract summarised information to support decision making. Data analysing tools and knowledge discovery techniques have exhibited tremendous success in several real world applications such as recommendation systems, financial market analysis, customer review analysis and many more. Despite the success history, some data groups fail to address the predictive analytical problems.

One of the reasons behind such failures for decision making is the class imbalance dataset. The model which is trained for such data is tuned more towards the majority samples. Hence, processing such skewed data often produces biased results. It has been reported in the literature [1], [2] as a crucial factor in training the imbalanced data. Most classifiers assume equal distribution of individual class instances. Hence, when these algorithms are presented with imbalanced datasets, they lack generalization and exhibit poor performance metrics. Past studies highlight the implications of binary imbalanced datasets in biomedical applications [3]. Most often, real time data collected in the health sector suffer from such a problem. Due to the significant difference in number of instances of individual classes, machine learning (ML) algorithms tend to exhibit



Estimation of propagation characteristics of l_1 series of LP modes of few-mode W-type fibers using numerical and analytical approach

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Few-mode fiber
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Linearly polarized (LP_{l_1}) modes
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ABSTRACT

In this work, single and two parameter variational fields for the l_1 series of linearly polarised (LP_{l_1}) modes of a graded index few-mode W-type fibers have been proposed. The propagation characteristics, such as, the propagation constant, the normalised dispersion parameter and the normalised group delay have been computed for lower order LP_{l_1} modes of such fibers using these variational fields. The exact results were derived by numerically solving the scalar wave equation for the LP_{l_1} modes of W-type fibers. Further, the cut-off frequencies for the first few lower order modes have been computed numerically. Accuracies of the estimated propagation parameters have been investigated by comparing it with the numerical results. Compared to single-parameter variational fields, the two-parameter variational fields provide superior accuracy. Additionally, it has been found that the accuracy increases for lower order LP_{l_1} modes. Thus, few-mode graded-index W-type fiber based photonic devices may utilise these proposed trial fields.

1. Introduction

The existing scenario demands the increase in the transmission capacity in the telecommunication links. Due to the lack of intermodal dispersion, single-clad and single-mode optical fibers are well established transmission media in the optical communication network [1]. Owing to the small core diameter, joining two single-mode fibers poses a significant challenge in the early phases of research. Researchers proposed dual-mode fiber as a bigger core diameter substitute for single-mode fiber in the second half of 1970 [2–4]. Due to its wider core radius, W-type or double-clad fiber was developed in 1974 as a viable substitute for single-clad single-mode optical fibers [5]. The fundamental mode is more tightly contained within the core of this fiber, which lowers attenuation because of cladding absorption. W-type fibers have extremely low chromatic dispersion values over a broad range of wavelengths, making them appropriate for use as the transmission medium in wavelength division multiplexing systems (WDM). These fibers are frequently utilised in systems for dispersion compensation [6], in fiber lasers [7], in sensors [8], in medical applications [9] and in supercontinuum generation [10]. In comparison to single-clad fiber, modal dispersion is lower in W-type or double-clad fiber [11]. W-type fiber has a larger bandwidth and lower bending loss compared to a

single-clad fiber [12]. Recently, double-clad W-type microstructure polymer optical fibers are also used in optical sensors and communications at various wavelengths [11].

The study of few-mode fibers (FMFs), which allow the first few modes (3–10 modes) to propagate through them, has recently created a large interest to the researchers. Due to its ability to increase capacity by utilising the linearly polarised modes of fibers, mode division multiplexing (MDM) has gained popularity. Nine low differential mode group delay linearly polarised (LP) modes have been reported [13]. Many MDM transmission systems using few-mode fibers which support 2LP modes (LP_{01} , LP_{11}), 3LP modes (LP_{01} , LP_{11} , LP_{21}) and 4LP modes (LP_{01} , LP_{11} , LP_{21} , LP_{02}) have been proposed [14]. It is also reported that the graded-index few-mode fibers with low differential mode group delay is the suitable approach to decrease the cross talk by mode coupling. Various optical fibers including FMFs have been initiated for space division multiplexing (SDM) transmission [15]. A transmission capacity of over 1Pbps per fiber has been realized by using SDM technology [16]. FMFs are primarily used in astronomical telescopes for improved performance [17,18]. In addition, FMF is used in sensors [19] where the LP_{21} mode is employed. Also, one can utilise the near field pattern of LP_{01} and LP_{11} modes for evaluating the fuse propagation parameter of both the lower order modes [16]. All of the aforementioned studies

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PARADIGM SHIFT IN ENGLISH LANGUAGE PEDAGOGY OF SECONDARY LEVEL: FROM CONVENTIONAL TO MODERN

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Abstract:

This paper explores the English language paradigm shift from conventional to modern in terms of curricular focus, methodology, evaluation practice, and teachers' and learners' behavior. Based upon the existing literature, critical analysis has been done to explore how changes in pedagogical context happened from a traditional structured approach to a post-modern perspective. These changes are reflected in the present days teaching of learning ecology in secondary school. It was found that there is a paradigm shift in English pedagogy from teacher centrism, structuralism, behaviorism to a learner-centered, post-modern and constructive approach. This transition in English language pedagogy results from a revolutionary process of change in society and the academic world. Academicians and practitioners will benefit from this thematic paper.

Keywords: paradigm shift, English language, pedagogy

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Teaching learning practices of Jawahar Navodaya Vidyalaya, Nuapada: Perception of new entrants

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Abstract

Jawahar Navodaya Vidyalaya system in India is an inimitable attempt to provide adequate opportunities to the rural talents in India through residential set up. It ensures to avail modern education for deprived children of rural area. The success of this initiative purely depends upon the availability of physical and human resource facilities, quality of teaching learning practices and the curricular and co-curricular activities. The present paper intends to explore the teaching learning satisfaction of new entrants, the innovative teaching learning practices, class room management style, medium of instruction practice, co-curricular activities in JNV, Nuapada. A quantitative method was adopted for the present study. Total 60 respondents (15 teachers, 40 students and 05 administrative staff) were selected purposively to collect data. Data were analyzed through simple percentage. It was found that the satisfaction level of the new entrants was not up to expectation level due to language barriers, lack of empathetic behavior of teachers, minimal interaction with teachers, lack of student friendly teaching methods and new food habits.

Keywords: Jawahar Navodaya Vidyalaya, new entrants, teaching learning practices

Introduction

The Navodaya Vidyalaya system is a unique experiment in the annals of school Education system in India. Its significance lies on the rural talents as the target group and the attempt to provide with them quality education in a residential school system. The modern education is only access by the urban children and large section of rural poor children is left out (Devi & Bajaj, 2021) ^[1]. They are depriving to avail the modern education. They are also precious part of the human resource of the country (Institutional Planning, NVS, 2023). The National Policy on Education-1986 envisaged the setting up of residential schools to be called Jawahar Navodaya Vidyalaya's that would bring out the best of rural talent (Singh & Mishra, 2018) ^[11]. The aim of establishing the Navodaya school in the country was very good but the success of the school system depends on the implementation of innovative teaching learning practices at the school (Balagopalan, 2003) ^[11] and effective school management (Khaparde & Srivastav, 2004) ^[15]. So, in this study the researcher has tried to explore the teaching learning satisfaction of new entrants of Jawahar Navodaya Vidyalaya Nuapada. The stakeholders like parents and students take decision to take admission in an institution in multiple criteria such as number of teachers and teaching quality (Pandey, 2019) ^[18], hostel facilities, fooding, safety and security, cocurricular activities etc. among them one of the most important criteria is quality of teaching and learning (Kiran & Murty, 2017) ^[16]. Similarly, from education point of view proper information based on research evidences can help them to either rectify their teaching quality or to retain existing teaching practices (Pandey, 2019) ^[18].

Background of the study

School plays an important role for the educational development of the children. School nurture the children in both scholastic as well as co-scholastic aspects. Scholastic development related to academic activities of the school and co-scholastic development related to the sports, health and hygiene, art and cultural activities (NCF, 2005). The parents are also more conscious about the learning of their children that's why they always focus on the teaching learning quality of the school.

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Multilingual pedagogy: Context and implication for tribal education

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DOI:

Abstract

This paper intends to highlight the problems of tribal education in general and language related problems in particular. There are several academic problems of tribal students in comparison to non-tribal students. The academic problems include low enrolment rate, low retention, high dropout rate and low achievement etc. Many researchers have highlighted the political, social, cultural, historical and economic issues, but very little attention has been paid to the tribal education in the context of language especially the language of minority groups. In multilingual and multicultural situations where the presence of many languages the education gets difficult for students in relation to issues like language acquisition, comprehending concepts of contents, poor communication skills and implications in real life context. This paper focused upon issues and implications related to multilingual pedagogy in tribal education particularly in the light of language related to learners and teachers in different contexts like home, school and policy reforms.

Keywords: Multilingual pedagogy, tribal education, language context

Introduction

India has a vast diversity of different communities, languages, culture and social ethnicity. These reflect in the philosophical and educational growth of the country. The tribal communities are distinct in India having their own culture, language and life style. But behind this seemingly beautiful scenario of ST people lies a world of poverty, alienation, impoverishment, apathy and mostly illiteracy. While, education is the optimum endeavor for human development, the ST communities in India are lagging behind in this sector as a result of greater differences between tribal and non-tribal people. This difference is widening day by day and results in several issues and challenges in the education of tribal students.

The problem of tribal education is one of the core issues and challenges in front of Indian government. To create an educated ST family is a big challenge than framing policies and investing capital. Moreover, developing a culturally responsive educational policy which includes from curriculum development, appropriate pedagogy, language concerns and medium of instruction, curricular and extra-curricular activities, examination patterns, training of teachers and appointment etc. is one of a big challenge. The various discriminations as a part in Indian school system continue to replicate tribal learners in a flux most of them who are the first generation learners. The government changed its dynamics of education and shaped in the form of inclusion particularly aimed at assessing large numbers of traditionally excluded social groups into educational institutions to which in the past systematically denied access (Balagopalan and Subrahmanian, 2003) [2].

Considering inclusion of the tribal students in main stream, multilingual education stands as an urgent and vital concern in the Indian educational scenario. The National Education Policy (2020) acknowledges multilingualism as a resource in educational contexts and renews the earlier policies. It emphasizes on mother tongue-based education in elementary classrooms and provides a strong understanding of 'multilingualism' i.e. the idea that the human mind is fundamentally multilingual in nature. In a multilingual country like India where numerous languages exist and used by people, it is very difficult to address for the teachers, educators and educational policy makers to maintain an appropriate pedagogical

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Grounded Theory Study: A Qualitative Enquiry

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Abstract

Qualitative research investigates issues in the actual world and offers answers. There are different approaches to qualitative inquiry, such as narrative research, phenomenology, grounded theory, ethnography, and case studies. However, the most dependable way to generate a theory from evidence is through grounded theory research. Hence, the purpose of this paper was to provide a thorough understanding of the applications of grounded theory, a type of qualitative research methodology. People, very often, misconstrue grounded theory. This paper attempted to dispel this ambiguity. The central idea behind this paper was to discuss the lengthy and systematic process of grounded theory that covered data collection, memoing, constant comparison, theoretical sampling, theoretical sensitivity and data saturation in a precise manner. Additionally, this paper discussed the goals and relevance of grounded theory in different fields. Conducting a grounded theory study is not an easy task for all. Considering the aforementioned, this paper elaborated the drawbacks of grounded theory.

Keywords: Qualitative research, grounded theory, research process

I. Introduction

Human experience can't be expressed numerically all the time. Some of them can be described in a qualitative way. In order to explore the hidden experiences of individuals, qualitative research gives a proper direction. Qualitative research is a systematic inquiry that attempts to explore and explain problems related to social and human problems. There may be certain phenomena, particularly in education, for which there are no existing theories; qualitative research is the most efficient means of providing a final solution in these situations. There are different approaches to qualitative inquiry, such as narrative research, phenomenology, grounded theory, ethnography, and case studies.

History of Grounded Theory

There is a long history behind the origin of grounded theory. Glaser and Strauss introduced grounded theory for the first time in 1967 with their book "Discovery of Grounded Theory." However, these two began to follow and build their own version of GT. Strauss and Corbin published a book in 1990 that introduced their perception and version of GT (known as the Straussian method). Their book was titled "Basics of Qualitative Research, 1st Ed." Two years later, Glaser (1992) expanded on GT in his new work (Basics of Grounded Theory Analysis) and questioned Strauss and Corbin's version and attitude towards GT. However, Strauss and Corbin (1998), on the other hand, published the second edition of their book, which included an updated version of GT and enhanced coding systems. Since 1998, various authors have contributed to the GT discussion and established fresh ideas in this field (for example, Charmaz (2006) and Corbin and Strauss (2008).

Meaning of Grounded Theory

Grounded theory is a qualitative method that allows one to explore a specific event or process while also discovering new theories based on real-world data collection and analysis. In contrast to standard hypothesis-deductive research methods, which involve formulating a hypothesis and then attempting to prove or disprove it, grounded theory is an inductive strategy in which new theories are formed from data. Data gathering, analysis, and theory formulation occur repeatedly. An iterative data gathering and analysis occurs until theoretical saturation, the point at which additional data does not contribute any additional insight into new theory. Conventional research investigation typically begins with a literature evaluation, which leads to the development of a hypothesis. This idea is then put to the test through real-world experimentation. Grounded Theory, on the other hand, studies real-world phenomena and analyses data without pre-existing beliefs (Glaser and Struss, 1967).

DISCIPLINARY MEASURES: GLOBAL PERSPECTIVES

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ABSTRACT

The quality of a teacher is determined by his/her classroom management skill and capability of teaching. Indiscipline among students has been a global issue not only for teachers but also for parents as well. Indiscipline behaviour among students is not confined to classroom. There are many more students who engage themselves in various indiscipline act in different places that draw the attention of administrators, educationists, social reformers, policy makers and even common people to think about this and to make plan of actions regarding this to maintain discipline and modify the behaviour of students in a socially desirable manner. Students exhibit indiscipline act in the classroom that adversely affect classroom teaching and behaviour of learners. Here, the teacher plays a key role in managing indiscipline students along with effective teaching. As teachers are employing different disciplinary strategies to enhance the skill of effective classroom management. But it is a matter of fact that the strategies which are being used by teachers to discipline students are changing due to different perspectives among students. So, the present paper intended to examine indiscipline among students in India and abroad, its causes and consequences. This paper also explored several disciplinary measures practices in different countries across globe (Australia, England, America, India, China, Nigeria) which are useful and appropriate to sustain discipline and effective classroom management.

Keywords: *Indiscipline, disciplinary measures , classroom management.*

Introduction

Indiscipline among students has become a universal issue. People across globe are not free from this problem. Parents as well as teachers are very much worried about this. If we talk about indiscipline its really very difficult for us to define indiscipline in a definite way. Indiscipline has been described from several perspectives. Indiscipline does not have a clear meaning that is appropriate for any given circumstance. Thus, the definition of indiscipline varies from person to person. Indiscipline is defined as any behaviour that deviates from society's established rules and values. It is a violation of school policies and procedures that has the potential to disrupt the efficient and organized operation of the educational system (Ngwokabuenui,2015). Indiscipline, as characterized by Agbowuro and Daniel (2016), entails a disregard for institutional regulations concerning aspects such as adherence to school uniform policies, punctuality, completion of homework, attendance, consumption of alcoholic beverages, smoking, and exhibiting verbal or physical aggression towards peers. As per the Cambridge Advanced Learner's Dictionary (1995), Indiscipline arises when an individual fails to regulate their conduct or adhere to established regulations. It signifies a deficiency in discipline, restraint, and proper guidance. Typically, it pertains to inappropriate conduct, defiance, or disorderliness.

Causes of indiscipline

Indiscipline among students has several causes. Causes which are responsible for indiscipline not confined to classroom atmosphere only. There are other causes as the result of which students exhibit indiscipline behaviours. Students' behaviour may be influenced by social cause, emotional cause or administrative cause, psychological cause or anything else. Identifying those causes is the crying need of the hour. The major issue before us is to find out the reason behind the unacceptable or antisocial behaviours among students which can be termed as disruptive behaviours. Silva, Nageires, & Albano (2015) listed several causes such as family challenges (lack of direction from the family, marital violence, and poor attitudes and behaviours taught at home) and individual problems (lack of attention, concentration, personality characteristics) as contributing factors to student indiscipline. Ojedapo (2011) claimed that a student's lack of discipline was a result of their upbringing



Classroom Discipline, Emerging Concerns and Research Priority

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ABSTRACT

This paper was planned to examine indiscipline or disruptive behaviours in classroom from the perspectives of teachers as well as students from different countries around the globe. This paper discussed disciplinary issues in three sections namely, teachers' and students' conceptions on indiscipline and behavioural problems. The second section visualized teachers' experience on disciplinary issue during classroom teaching learning process. The third section focused on problems faced by teachers while imposing disciplinary strategies in the classroom. The paper identified various indiscipline acts exhibited by students and recommended constructive suggestions regarding disciplinary measures and classroom management skills to control the disruptive behaviours of students. This review paper gives a new direction to all stakeholders who are associated with education to take initiatives to conduct research to explore existing classroom problems and disciplinary strategies for effective teaching and learning.

Keywords: Indiscipline, disciplinary strategies and classroom management skills

Introduction

There has always been disruptive behaviour in classrooms. Every instance of inappropriate behaviour in the classroom affects the teacher and the student. These behaviours impact peers as well as the teaching and learning of pupils who lack discipline. Both professional educators and school administrators, as well as novice teachers, are still concerned about this issue (Tarman, 2016). Teachers' responsive behaviours in the classroom are meant to modify the behaviours of their students (Woolfolk Hoy & Weinstein, 2006). Effective classroom management strategies are difficult for researchers to measure and assess because of the many relationships that exist between the physical, educational, behavioural, emotional, and social contexts in a classroom.

Need of effective classroom management

In order to effectively teach, a teacher must organize students' behaviours in the classroom. This is known as classroom management. Teachers must take firm control of the classroom in order to practice good classroom management. Effective classroom managers create and uphold a closely watched set of guidelines and procedures (Emmer, Everson, & Anderson, 1980). Maintaining a learning environment that encourages constructive engagement, access to learning, and improved student accomplishment is the goal of classroom management techniques. Due to differences in student characteristics, ethnic backgrounds, language proficiency, and mental health concerns, classroom management tactics must be adjusted for each classroom (Aloe, Amo, & Shanahan, 2014). The conditions for the best possible student learning are produced by efficient classroom management. It also aids in the process of declining disruptive behaviours. It is believed that maintaining discipline is essential to ensuring that pupils prosper academically (Tarman, 2016).

How did teachers and students conceptualize discipline and behavioural problems?

Ofori (2018) examined students' and teachers' perception on indiscipline behaviours of students in Ghana. The results showed that students and teachers perceived that different acts like damaging school properties, disobedience towards teachers, consumption of intoxicant products, sexual relationship and drinking alcohol caused indiscipline among students. Sadik & Yalcin (2018) did an investigation to study perception of teachers and students in relation to discipline problems. The findings of the study revealed that different teachers perceived the term discipline differently. Teacher 6 (T6, Female) defined discipline as achieving and realizing teaching goals. T17 (Female) stated discipline as obeying the actual social rules to preserve the social order. T11 (Female) regarded discipline as to arrange our behaviours according to time and location. T16 (Male) defined discipline as a process of gaining self-control by the students. Teachers also perceived discipline problems as speak without permission, listening music during class, spitting on the ground, harming friends. McCarthy & Korang (2015) investigated teachers' and students' perceptions on discipline and indiscipline behaviours of students of secondary schools. It was emerged from the analysis and interpretation that both teachers and students have conceptualized the term discipline in the

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The Notion of Self in Buddhism

Subhankari Pati*

Abstract:

Buddhism is one of the important traditions of Indian system who bring revolution by establishing no-soul theory. No-soul theory is incompatible with theistic tradition as far as the nature of soul is concern. Buddhist defines the nature of self as condition, relative and temporary and it is made up five elements (*pancaskandas*). He rejects the ultimate reality of self not the empirical reality. In emphasizing Kshanikavada (Momentariness) Buddha says that the existence of everything is momentary and changeable which means an object that exists present moment and that does not exist in the next moment. In the world, there is nothing permanent, and where everything is changeable. Thus, even the 'self' is also changeable and temporary because it is made by 'Pancaskandha' like- Rupa (Matter), Nama (Subtle matter), Sambhedana (Sensual experience) Sakhara (Mental State), and Vijjana (Consciousness). And 'Pancaskandha' is a changeable physical and psychological element therefore the 'self' is not eternal. In analyzing Anatmavada, Buddha has said that to believe in an eternal 'self' is like elusion. There is no reality as eternal 'self' and maybe to believe in Atman is just like falling in love with an imaginary and beautiful woman who is worthless? Buddha has said to define the soul that it is the stream of consciousness so it is changeable. Really the stream of consciousness is the different types of desires and it desires is cause coming rebirth. The meaning

Influence of direct marketing and conventional advertisement on buying behaviour of customers of electronic home appliances

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Abstract: The study aims at establishing the effect of direct marketing, conventional advertisement, and online advertisement on consumer buying behaviour with mediating effect of consumer satisfaction and advertisement characteristics. For the purpose of the study, 525 responses have been collected through a questionnaire. A partial least square model has been developed and tested. The findings of the study demonstrate that direct marketing has a greater direct influence on buying behaviour as customers find direct marketing easy and convenient. At the same time, conventional advertisement has a more indirect influence on buying behaviour through advertisement characteristics. It specifies that respondents are more attentive to the conventional form of advertisement.

Keywords: customer buying behaviour; conventional advertisement; direct marketing.

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Can Equity Market Risk be Diversified with the Help of ESG Investment and Commodities?

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Gnyana Ranjan Bal¹  and Arjuna Kumar Maharana¹ 

Abstract

The present study examines the time–frequency relationship between conventional equity, environmental, social and governance (ESG) Index and commodities in the Indian context. The present study uses wavelet-based decomposition methodology, and wavelet coherence to examine the co-movement and coherence among these markets. In addition, wavelet analysis explored in-phase and out-phase time–frequency relationships among the variables. The findings of the study highlight the coherence between these markets in different time horizons. Our results show that the impact of the COVID pandemic persisted across the time scales in the case of ESG index, Nifty and Oil. There is strong co-movement between ESG index and Nifty, hence ESG index cannot be considered as a hedge during crisis periods. Whereas gold exhibits hedging attributes against the volatility of conventional equity. The empirical findings have several implications for understanding the hedging attributes of ESG indices and commodities against conventional equities.

Keywords

Nifty 100 ESG, Nifty, oil, gold, wavelet analysis

Introduction

The practice of considering environmental, social and governance (ESG) factors in responsible investments has grown tremendously in recent years. Even, investors are finding more opportunities for diversification of traditional downside risks with ESG investment. Financial markets have witnessed several distressing events in the past. The number of financial market crises that have occurred over the past one-and-a-half decades, whether on a worldwide or regional scale, seems uncountable (Adekoya et al., 2022). The Global Financial Crisis (GFC) of 2008, the European debt crisis and COVID-19 are a few significant events to name. Such crises resulted in a global slowdown in economic activity. As a result, in recent years, the practice of making responsible investments has grown significantly. More recently, the COVID-19 pandemic has had a significant impact on financial markets globally (Sharif

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Influence of Company Policy, Agent Behaviour and Financial Sufficiency on Buying Intention of Life Insurance Policy Holders

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Abstract

The study assesses the influence of company policy on the buying intentions of life insurance policyholders. The influence of agent behaviour and financial self-sufficiency on buying insurance products is measured as well. An attempt is also made to trace the impact of demographic factors like income and education level. The study is confined to Odisha province of India. ANOVA and explorative factor analysis followed by linear regression have been applied for the impact assessment. The study analysed the responses from 389 policyholders collected on a random basis. It is found that factors like Agents' Behaviour, Self Sufficiency, and Financial Behaviour have a significant impact on Buying Intentions of policyholders, but Company Policy has no such impact. Similarly, income level has a significant impact on buying intentions. It can be inferred that policyholders buy policies when they are financially self-reliant. In addition, agents at the local level can influence the customer. The findings of the study will be helpful for insurance companies to develop an appropriate strategy to ensure better customer satisfaction and delivery of services.

Keywords: Life Insurance, Insurance Products, Policyholders Perception, Company Policy

JEL Classifications: G22, G29, G52

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Exploring the Landscape of Corporate Tax Reforms: A Comprehensive Bibliometric Analysis

Arjuna Kumar Maharana* and Priyabrata Panda**

ABSTRACT

The study of corporate tax reforms and their impact has been an area of great research interest not only for scholars but also for practitioners and policymakers. It is important to study and explore the research papers published in this regard to know the problems associated with it and the way forward. This paper provides a bibliometric analysis of corporate tax reforms for a better understanding of the area. This research aims at identifying the scholarly production, most cited authors, most cited articles, most productive journals, and most productive countries. The analysis begins with the identification of research articles from the Dimension database for the period from 2001 to 2022(March). This paper also discusses the gap in knowledge and the findings of the study are helpful in giving the right direction to researchers who want to research more in this field.

Keywords: Corporate Tax Reforms; Bibliometric Analysis; Corporate Tax; Co-citation Analysis.

1.0 Introduction

An effective tax policy is the cornerstone of the accelerated economic development of a country. Well-planned tax reform brings positive results in tax collection may it be direct or indirect tax. Though indirect tax has become a major source of revenue for many emerging countries, corporate tax has all the potential to contribute a lot more to the economy of such countries (George & Reddy, 2015).

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An empirical study of consumer buying behaviour towards eco-friendly FMCG products in Western Odisha

Bijayalal Naik, Saroja Meher and Bikash Sethy

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Abstract

This study investigates consumer buying behavior regarding eco-friendly Fast Moving Consumer Goods (FMCG) products within the context of Western Odisha, India. With the increasing concern for environmental sustainability and the growing market for eco-friendly products, understanding the factors influencing consumer choices in this region becomes pivotal. The study employs ANOVA and Logistic regression for the analysis. The study found that availability is a positive but insignificant predictor of consumer buying behavior, while awareness is a significant negative predictor variable. The outcome of this study offers valuable insights to marketers, policymakers, and businesses seeking to enhance the adoption of eco-friendly FMCG products in Western Odisha.

Keywords: Eco-Friendly, FMCG, buying behaviour, environmental sustainability, consumer awareness

Introduction

Businesses must continuously evaluate the most appealing marketing trends. By continuously researching the changes in consumer behavior, marketing trends can be discovered. Businesses can adopt required modifications in what they are offering to customers by noticing changes in consumer behavior. Consumers are more worried today about environmental degradation and the damaging effects of the products and services they use. Climate change is also a burning issue nowadays (Maharana & Pal, 2023) ^[1]. Thus, employing green marketing gives businesses a chance to satisfy customer needs and allay their environmental worries while simultaneously gaining a competitive edge and a loyal customer base.

Environmental marketing and ecological marketing are other names for green marketing. According to the American Marketing Association, green marketing refers to the promotion of items that are thought to be ecologically safe. Consequently, a wide range of activities are included in green marketing, it involves altering the product, changing the manufacturing and packaging processes, altering advertising, and ceasing any activities that have a harmful influence on the environment. The need for businesses to produce and sell products as environmentally friendly has never been greater because the earth now faces more environmental problems than ever before. Due to growing consumer awareness and concerns, green marketing is becoming a well-liked advertising technique. When working with clients, vendors, dealers, and employees' firms are urged to use ethical and environmental practices. This is known as "green" or "ecological" marketing. Businesses have been promoting themselves as environmentally friendly. Environmental challenges like global warming, pollution, and water pollution, are now receiving a lot of attention from the public sector units and state governments. The top consumers on the survey named "consumer Greencodes" were from industrialized nations that come in last in the developing economies of China, Brazil, and India. In order for a business to succeed with green marketing, it must be dedicated to acting sustainably. Gupta *et al.*, (2014) ^[1] found that green marketing is made more appealing to consumers thanks to environmental education.

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Green appetite: Exploring consumer perceptions of sustainably produced oats in Western Odisha

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Abstract

The present study aims to analyse the attitude of consumers towards sustainable-produced oats in western Odisha. The study uses descriptive statistics and empirical statistics like logistic regression and ANOVA to make the analysis more robust. The study is based on primary data. We have collected 178 responses through a structured questionnaire in both online and offline modes. The study finds that factors like price, health benefits, and status symbols have an impact on the buying behaviour of consumers of sustainably produced oat products. The study also finds that the status symbol is a positive predictor, but price and health benefits are negative predictors of consumer behaviour. So, it can be inferred that though people are aware of the health benefits of Oats products, such awareness is not converting to their buying behaviour. Similarly, if the price is high, it will affect the buying of such products negatively. We also found that there is no such impact of income level and education level on buying behaviour, as we didn't observe any significant difference among such groups.

Keywords: Oats product, consumer behaviour, sustainability, consumer awareness

Introduction

The Oats whose botanical name is *Avena sativa*, is a species of cereal grain which is grown for its seeds and is suitable for human consumption as Oatmeal, oats are very nutrient-rich food that consumption can lower blood cholesterol. It is simply made by boiling oats in water or milk in a low flame for 3-5 minutes. It has become one of the favourite food for students and office-going people who have to leave early for school, college or the office. One of the biggest worldwide issues of our century and lifetime is the change of climate. Every civilization and every person is impacted. Every industry needs to take it seriously, and consumers are crucial allies in the fight against climate change.

Concerns about ethics and the environment, as well as health risks, have altered consumer behaviour and attitudes towards buying sustainable goods, the trend towards more sustainably produced goods has begun, but significant changes must be made in order to alter our consumption pattern. We must admit that the rise in food supply and human population does have a cost, typically one that is difficult to estimate (Baldwin, 2009) [1]. One of the key goals of our century has been achieving sustainability in the food system, and in recent years, people have been increasingly interested in purchasing sustainable food items. Consumer behaviour have shown that to be the case. Because customers' concerns about morality have grown due to environmental contamination, the market share of sustainable products is progressively rising (Seo *et al.*, 2016) [2]. There is little doubt that sustainability plays a significant role in how people consume and view food items. Every time a person chooses whether (Or not) to buy a good or service, that choice has the potential to contribute to a consumption pattern that is more or less sustainable (Young, 2008) [3]. Even if you are an individual, you can still affect change by making 'greener' choices when it comes to what you eat and how you shop. As advertisement characteristics greatly influence customer buying intention (Kawat *et al.*, 2023) [4], marketers should include sustainable features in advertising.

Considering all these points, the present study attempts to investigate the awareness level of consumers about Oats, to study the consumer attitude towards sustainably produced Oats, to analyze the factor influencing the purchase of sustainably produced Oats products, and to analyze the impact of income level and educational level of consumers on their buying behavior.

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Tax planning of corporate assesseees: a bibliometric study and future research direction

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Abstract: The paper aims to provide an extensive idea regarding the studies conducted in the field of corporate tax planning through bibliometric analysis and provides future direction to researchers who are interested in conducting research in this field. We have collected the data from the Scopus database for this study, and after filtering the data, we have analysed a few questions and explored some good results. We have used Biblioshiny software (through RStudio). The paper explored the most cited papers, the most impactful authors, the most relevant sources and the most productive countries. The study also shows the country collaboration, authors' co-citation network and keyword cooccurrence network. Other important aspects of this paper are the thematic map and thematic evolution map, which provide a good understanding of the studies in the area of tax planning. And finally, the future research direction will help the researcher choose the right way.

Keywords: tax planning; tax avoidance; corporate assesseees; bibliometric analysis; thematic analysis; corporate tax.

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SITUATING MADHUSUDAN DAS IN THE 'SATI' POLEMICS IN NINETEENTH CENTURY ODISHA: COMPULSION OR CONSENT?

Sasmita Rani Shasini

Abstract

Madhusudan Das is a prominent figure in Oriya nationalism whom the credit for the 19th century Oriya renaissance goes to. He could visualize very early the socio-economic, political and cultural needs of Oriya people and worked incessantly to merge Oriya national consciousness into the mainstream Indian nationalism. He holds a special place in the liberation and empowerment of women and established many schools and colleges in Orissa for promotion of women's education. The present paper attempts to situate Madhusudan Das in the 'Sati' debate of 19th century Orissa. Much after the social crusade of Raja Rammohan Roy and the subsequent social legislation of 1829 to abolish 'Sati' by Lord William Bentick, he questioned the very existence of 'Sati' in India and criticized the colonial stereotypes about Indian history and culture. While vociferously attacking the colonial misrepresentation of 'Sati', he analyzed the practice of 'Sati' by women within the context of the principle of sacrifice, the supreme ideology which is the most important contribution of Bharatavarsha to humanity. He argued that women performed 'Sati' purely on the basis of their consent and this epitome of sacrifice for greater cause has been compromised under colonial materialism. According to him this unflinching love and devotion from all the members of our national community is required for nation building and collective progress.

Keywords: Women, Colonialism, Sati system, Self-sacrifice, Nationalism

Introduction

Madhusudan Das was one of the architects of modern Orissa. Born on 28th August 1848, in the Satyabhamapur village of Cuttack district, he spearheaded the movement for carving an identity movement of all Oriyas by addressing their political, economic and social issues. Under his leadership, Orissa joined the Indian National Congress and the national movement. He led the constitutional agitation towards the making of a separate Orissa province and established the Utkal Union Conference in 1903 for

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Understanding an unknown Odia Kāmasūtra: A Contemplative Translation Study on *Chauṣhaṭhi-Rati Bandha*

Dr. Santosh Kumar Mallik*

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Abstract

This study investigates the notion of textual tradition in the Odia obscure Kamasutra and its right comprehension through the Odishan Medieval illustrated Palm-leaf Manuscript *Chauṣhaṭhi-Rati Bandha* or the *Sixty-four poses for sensual postures* is a unique treatise on complete sensory gratification. It composed by King Gopala Bhanja is found in the Odisha State Museum in very dilapidated condition. This manuscript has contributed significantly to the erotic science for pleasure and description of literary activities as it seems coherency with the Kāmasūtra, as like as a local or vernacular Kāmasūtra which one seems to be Hala's *Gāthā Saptasati* (3rd-5th C. CE). *Rati* and *Kandarpa*, emblems of the ultimate male and female, prove the bandha's existence in King Gopal Bhanja's 18th-century work. It concludes with conduct on maintaining a healthy sexual relationship in marriage using medicinal and fragrant herbs. Sixty-one leaves portray sixty-four love modes and one leaf depicts *Rati* and *Kandarpa*. Other palm leaves have poetry about the vernacular Kāmasūtra, the erotic literature functions are depicted in well-coloured graphics, the poet specialises in *Chandra-Chāitānā*, the female erogenous zones in the different moon/black moon days, medicine, and sixty-four sexual positions or bandha.

Keyword: Medieval, Sexual, Posture, Medicine, Manuscript, period.

Introduction

This present work will explore the new genre of notion i.e., the translation of unknown Odia Kāmasūtra in the way of its originality. The most important aspects of this palm-leaf text as well as the prominence of this manuscript within the academic arena will be emphasized in this study. This study also originated some other important points to explain the current situation, such as the meaning, concept, typology or classification

of sexual postures via the manuscript literary tradition in translation approaches. This work has also initiated some other relevant points to clarify the present context, which are included here on.

The 2nd Millennium CE saw the emergence of vernacular regions in the South Asia. The vernacularization process which created a distinct textual and geo-political space in different regions is largely articulated in vernacular literary forms. These vernacular literary forms, even though are

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SITUATING THE (KANDHA) TRIBAL RESISTANCE MOVEMENT IN ODISHA: AN APPRAISAL OF KASTI DAKUA

Dr. Santosh Kumar Mallik*

Abstract:

Emergence of foremost factors of *Prajamandal* Rebellion such as financial exploitation was an important issues also responsible such incident. Odisha, there were several factors that contributed to the *Prajamandal* movement. The monarchs of these *Gadajata* nations had an extravagantly opulent lifestyle. Therefore, a substantial sum of money was required to meet their necessities. The king's officers took the full sum from the populace. The people's situation progressively got worse and worse. The people began to fight against such crimes when their economic foundation was destroyed and they could no longer bear it. As well as tyranny under the King's attitude and recurring tax increases also mentioned above said factors. The All India Congress Committee was outlawed by the British Government in August 1942, when the committee decided to start the "Quit India Movement," a decision that occurred 70 years ago. Soon after, the "*Nayagarh Praja Mandal*" was outlawed here in Nayagarh by the Raj Sarkar. On August 15, 1942, the organization's officials secretly called a gathering of its employees at Mahulia, close to Godipada, to discuss this instruction. The Darbar Administration detected the convention in some way and dispatched fifty soldiers under Naz Muhammad's direction to thwart the gathering. He was the same Naz Muhammad who had brutally put down the '*Kandhameli*' (agitation of the *Kandhas*) in Dasapalla in 1914.

Key-words: *Prajamandal, Kandhameli, Nayagarh Praja Mandal, Resistance Movement, Tribal Uprising, Colonial Administration, Colonial Policy, Land Revenue, Exploitation.*

Introduction

When the British took over Odisha in 1803, the Marattha era in Odisha came to an end. Princes from the indigenous states tortured and murdered their citizens inhumanely while under British power. In these princely or native governments, the Britishers

CELEBRATION OF LIFE THROUGH DHULI DANDA NATA OF BOUDH DISTRICT

Mr. Dibya Ranjan Tripathy, Ph.D Research Scholar, Gangadhar Meher University, Sambalpur.

Dr. Sontosh Kumar Mallick, Assistant Professor, Gangadhar Meher University, Sambalpur.

ABSTRACT

Danda Nata is known all over Odisha as a folk theatrical performance that is deeply embedded in the religious practices of the agricultural community and tribes living in the villages in the western and southern parts of the state. It begins every year in the month of Chaitra (usually in March-April), continues for a period of either 21 or 13 days, and reaches its culmination on the day of Mahavisubha Sankaranti or Pana Sankaranti. This practice includes an elaborate sequence of rituals expressed through dance, drama, and music. Danda Nata has been an inherent part of the rural agricultural lives in Odisha since the 8th to 9th centuries AD, when the Somavamsi of Suvarnapura and Bhanjas of Khijalimandala, Boudh, were in power. The performance is dedicated to Lord Shiva and Shakti worship (Kali/Parvati) and consists of five distinct phases of Danda, or corporal punishment or penance. These phases are Dhuli Danda, Pani Danda, Agni Danda, Bana Danda, Suanga Danda, and Nrutya Danda. The first phase, Dhuli Danda, is the focus of this paper. It is usually performed on the village road or street under the hot afternoon sun of April or Chaitra to maximize the corporal mortification for purification of the spirit. Dhuli Danda consists of short sequences that combine aerobics, military drill, exercise, yoga, and utility practices, which are combined seamlessly in a perfectly dynamic structure, even though different aspects of the rituals are subject to multiple interpretations. Folk musical instruments, i.e., Dhol, Jhanja, Mahuri, and Tasa, are used in this practice, reaffirming their cultural significance in Boudh district.

Key Words- Danda Nata, Somavamsi, Bhanja, Khinjalimandala, Pani Danda, Dhuli Danda, Agni Danda, Suanga Danda etc.

Introduction

Danda Nata is a folk play based on common cultural heritage of Odisha. It is one of the most prominent traditional dance conducted in different district of Odisha with more religious sprits. It is a tribal and indigenous folk tradition combines tantric Buddhism, tantric Saivism, Tantric Shaktism. It also a folk theatrical performance by rural agricultural communities of western and southern Odisha comprised the district like Ganjam, Kandhamal, Boudh, Sonapur, Angul, Sambalpur, Kalahandi, Sundergarh, Deogarh etc. Boudh presently, a district headquarters of Odisha, lies between 83-34 degree and 84-49 degree East longitude and between 20-22 degree and 20-60 degree North latitude. Bounded by Sonapur district in the North, Kandhamal in the South, Nayagarh in the East and Bolangir in the West, Boudh is almost centrally located in the state. The district derieves its name from Lord Buddha implying the flourish of Buddhism in this part of Odisha at one period of history.ⁱ It starts once in a year at the begnninf of Chaitra(March-April) and continues for a period of 21 or 13 days that culminates on Maha Vishuba Sankaranti or Pana Sankaranti is a rubust show of devotion of Lord Shiva and Goddess Kali or Prvati.ⁱⁱ It is a bridge between tribal and Non-tribal people without any caste discrimination. Only male person participate in this dance and the participants are known as Bhokta or Dandua observe Manasika(fasting with austerity).



Cover Page



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COINS FROM PACHRAHI EXCAVATION: A SITE IN SOUTH KOSALA

Dr. Atula Kumar Pradhan

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Abstract:

The excavation at Pachrahi focuses some fresh light to the history and archaeology of Chhattisgarh in particular and Central India in particular. For the first time this huge number of coins especially gold coins are discovered from excavation in Chhattisgarh. The rulers like Dharanidhar Dev, Yasoraj Dev and Nakkad Dev issued their coins which are recovered for the first time here. These evidences of this period not only give the clues about the political history but also the economic condition of the then society. The rulers of this dynasty left their foot prints in the form of temples, sculptures and tanks which found from excavation at Pachrahi. So far as historical period is concerned, this site flourished from early historical to late period without any break up.

Keywords: Excavations, Pachrahi, Coins, new light, Kalachuri, Nagavamshi

Introduction

In ancient times, this Chhattisgarh region was known as Dakshin-Kosala. This area also finds mention in Ramayana and Mahabharata. Between the sixth and twelfth centuries, Sarabhpurias, Panduavanshi, Somvanshi, Kalachuri and Nagvanshi rulers dominated this region. The Ramayan itself states that after Ram, the kingdom of Kosala was divided between his two sons, Lava and Kusa. The former obtained North Kosala and ruled from Sravasti, while the latter got South Kosala and founded the city of Kusavati or Kusasthalipura near the Vindhya. In the epic Kosala/South Kosala is not included in the Dakshinapath. But the *Allahabad pillar inscription* enumerates Kosala along with the territories of the Dakshinapath and associates it with Mahakantara and the kingdoms of the Kalinga region. The traditional account of the origin of Dakshin Kosala is recorded in an unpublished manuscript, the *Kosala Khanda*.

In recent years the Directorate of Culture and Archaeology, Government of Chhattisgarh has undertaken excavations in various parts of the state. Among these excavated sites, Pachrahi holds an important position. Excavation at Pachrahi opened a new epoch in the history and archaeology of India in general and Chhattisgarh in particular. This particular site is located about 45 k.m from Kabirdham, the district headquarter. It is situated on the right bank of river Haup, a tributary of river Seonath. The excavation solved many unsolved questions of Chhattisgarh history and archaeology (Yadav & Pradhan, 2008a:50-58; Yadav and Pradhan 2008b:65-79). Among the early medieval settlement of Central India, Pachrahi holds an important position. The present excavation revealed many new facts about the early medieval history of Chhattisgarh. The Directorate of Culture and Archaeology, Government of Chhattisgarh is undertaking the excavation work at Pachrahi in the field session 2007-08 and 2008-09. A brief account of first field session work has already published in the *Puratattva No.38* (Yadav and Pradhan, 2008a:50-58).

The excavation at Pachrahi (2007-08) revealed many interesting features of Chhattisgarh History and Archaeology (Yadav and Pradhan. 2008a:59-73). The excavation at area-I yielded a house with two fortification walls. Besides one gold coin of Nakkad Dev and silver coins of Sridhar dev and large amount of Kalchuri and Islamic coins are unearthed. The main discoveries on this site were fossil, prehistoric tools of Upper Paleolithic and Mesolithic periods. Then large number household articles are traced out. The terracotta figurines are major attraction of this site.

Objectives of the Excavation

The Archaeological Survey of India was given permission for further excavation at Pachrahi. The following points are main objective of the excavation of this session :-



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An Ethno-Archaeological Study of Rock Art of Bhimamandali

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Introduction :

Rock paintings give to paintings and engraving done on wall of rock shelters and open boulders and rock formation. This cultural trains are found all over the world. In India we found large number of prehistoric rock art sites and its chronology ranging from Palaeolithic to Historic times. Odisha has the richest repository of rock art in the Eastern India. Here large numerous geometric symbols, dots and lines are found along with the animals, and human paintings and engravings dating from earliest period onwards.

The state of Odisha is located in the southeastern part of the country and has a geographical area of 155,707 square kilometres. The strategic geomorphological location invites the prehistoric people to settle in this area. Odisha has a rich arsenal of rock art in the form of painting or engraving which is found in eleven districts namely Bargarh, Cuttack, Jharsuguda, Kalahandi, Keonjhar, Khurda, Mayurbhanj, Nuapara, Sambalpur, Sundargarh and Suvarnapur. The two districts of Sambalpur and Sundargarh have the highest concentration of rock art sites in the state, which is also rich in tribal art due to the presence of primitive tribal communities that subsist largely on hunting and gathering. As for earlier work, K.P. Jayaswal (1933) made the first discoveries of rock art in Odisha. He reported rock engravings in the Vikramkhoh rocks in the present Jharsuguda district of Odisha. Prior to this discovery of rock art in Odisha, C.W. Anderson had reported rock art from the adjacent area in Raigarh district of

Chhattisgarh (Anderson 1918:298-306). Since then, new rock paintings have continued to be discovered. Rajaguru (1950) reported them from Gudahandi in Kalahandi district. Later Singhdeo (1976) reported them from Jogimath rock shelter near Rishigaon village in Nuwapada district. From Mayurbhanj, a single locality was reported from Pakhanapathar (near Jamda village) in Tehsil Rairanpur. The investigations carried out by P.K. Behera in 1987-88 led to the discovery of six rock shelters, two of which are in the reserved forest of Ushakothi, one in the forest of Sukhabandh and three in the reserved forest of Chhenga-Pahar. Later, Behera also studied the Deluga rocks (Behera 2000-2001). Neumayer (1993) reported the discovery of five painted rock shelters at ChhengaPahad in Sundergarh district. All these discoveries were followed up by Pradhan and his students who meticulously researched in and around these reported sites and brought to light 94 rock art sites from different parts of the region. Pradhan has made numerous contributions to the study of rock art in Odisha and unleashed a flood of discoveries in different parts of Odisha. He is also credited with the systematic documentation of 2425 specimens of individual paintings and 4353 specimens of individual engravings from 55 rock shelters. In addition, rock paintings and engravings have been reported sporadically from Doeulgaon Hill in Rairakhoh Tehsil of Sambalpur district (Pradhan 1999). The rock engravings in a rock-shelter at Vikramkhoh in Sambalpur district of Odisha was

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India is the largest democracy which is showing tremendous growth not only in terms of its economy but it has become one of the emerging power of the world in many other aspects. This is so because Indian foreign policy is very dynamic and are prepared very strategically which aim to boost India's image in the world scenario. Every country has its own foreign policy to achieve their national interest and enhance its prestige worldwide. India is not exception to it, since independence different foreign policy focus to improve its hard as well as soft power. As hard power has its own limitation and country use this power only as the last step to influence the other countries by the use of power, so it is the soft power that can be used in a positive way to enhance the prestige of any country. The image of India can be boosted by soft power strategy by hitting directly to the people's mind and that will definitely attract outsiders to know more about this country. The idea put forward by Mahatma Gandhi about the philosophy of non-violence, Nehru's Panchasheel Agreement signed between India and China based on peaceful coexistence, globally supported Non-Alignment Movement during cold war, teachings of Gautam Buddha, Vivekananda etc. are few which have contributed for whole humankind and made India as a land of saint and sages. Even the list continues with the Ayurveda, dance, drama, music, culture, tradition, yoga etc. that portray the attractiveness of India to outsiders. India has its own paradigm which always promote its culture, dialogue, interaction and cooperation in the continuation of global politics. The very idea of showing the soft power of India can be best highlighted in the philosophies like 'unity in diversity', 'vasudhaiva kutumbakam' (which was the slogan of G20) and there are many more which can be best covered under India's soft power. This article will discuss the idea of soft power which was borrowed by Joseph Nye and how that is implemented worldwide in different countries like India, Japan, China, Taiwan etc. Further, it will discuss on the different philosophy of Indian culture, traditions, different thinkers of Indian origin, political leaders, power of Ayurveda's to cure different diseases etc. whose contribution cannot be ignored when talking about India's soft power. Basically this paper will evaluate the strategy of present government to promote soft power beyond borders and make India a Viswaguru. This article will focus on Indian diaspora which is largest in the world and its contribution to enhance India's prestige, Role of Yoga Science and importance of Ministry of External Affairs which is trying to develop and determine the soft power matrix tool to understand the effectiveness and efficiency of Indian soft power.

Keywords- India's Soft Power, Diaspora, Panchasheel, Viswaguru

Introduction

While many of us have heard about hard power in international relations but the less focused area in international relation

which is treated as a very dynamic subject neglects or sometimes ignore important concepts like "Soft Power". Realising the importance of the term soft power Joseph

Nye coined the term for the first time, which according to him is the poorly studied phenomenon in international affairs. India is the largest democracy of the world and has presently become the role model for many other developing countries in many fields like science, technology, good governance model etc. including concepts of soft power. Soft power includes one's culture, political values, age old philosophies etc. and by the use of foreign policy country can achieve its national interest. India as a soft power is more conscious of its cultural engagement beyond national boundaries by putting little more effort to present its culture worldwide. So, in this context we can say that the country which has potential to change the world according to its own terms and condition is not just the economic or hard power rather by the use of soft power one can attract other foreign countries to its land too. During the closing years of cold war between USA and USSR it was realised that there is only one super power that is USA. But sooner the unipolar world was challenged by different equally and powerful emerging countries of the world by making unipolar world to multipolar world. And the concept of soft power was previously based on American Philosophy were 'de-Americanised' and soon the beauty of the term soft power was adopted by many countries who included it while making foreign policy. There after it became a fashionable concept not only in America but also in countries like European Union, Japan, China, Russia, Turkey, Egypt, Taiwan etc. In this sense we can say that soft power concept is neither the contribution of major power of the world nor western power rather it is a tool of all those actors aspiring to play a larger role in international platform. Every citizen's action act as the primary

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Understanding Leader-Centric Party and Its Organization: Methodological Challenges and Prospectus

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Abstract

The positivist interpretation consistently dominates the literature on party organization and intra-party democracy (IPD). However, we argue that the positivist approach is sometimes a suitable method for understanding party organization. The ethnographic account needs more attention to understanding party organization. This article examines the methodological challenges and opportunities I encountered during fieldwork while researching the IPD of a leader-centric party through the ethnographic lens. For this purpose, we have identified the issues and challenges in the positivist approach to IPD in this article. In the first section, we have specified the literature based on the positivist process. We also critically analyzed the methodological issues and challenges in the positivist approach. We have employed three qualitative inquiry methods: observation, participant observation, and individual interviews to understand party organization and IPD. We found that the ethnographic account of understanding the success and survival of party organizations is more appropriate than the positivist account.

Key Words: Party Organization; internal party democracy; qualitative methods; ethnography

Introduction

This article presents a methodological proposition for understanding party organization and IPD. This work differs from previous literature on party organization and IPD in three respects. First, the studies on party organization are an old phenomenon. However, new political parties called leader-centric parties are emerging worldwide, and the studies need to fully account for the structure and function of the organization. It examines the Biju Janata Dal (BJD) working in Odisha to make the point about its pivotal nature. We have characterized BJD as a leader-centric party. It is common to understand that party organization is marginal in a leader-centric party. Since a single leader can only do some of the party's activities, it needs the organization on the ground to mobilize the vote. So, to understand the party organization and IPD, the party workers may not spell out the fundamental nature of the organization since the party is leadership-driven. The common assumption among people is that organization does not matter in leader-centric



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Frontiers of governance: Navigating new horizons of New Bharat

Subham Tripathy and Dr. Banita Mahanandia

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Abstract

In the dynamic landscape of contemporary governance, nations continually strive to adapt and innovate, seeking pathways towards enhanced efficiency, inclusivity, and sustainability. India, with its rich tapestry of culture, diversity, and aspiration, stands at the precipice of transformation, poised to redefine its governance paradigms for the 21st century. This research paper delves into the theme of "Frontiers of Governance: Navigating New Horizons for New Bharat", focusing on the evolution of governance frameworks and their implications for India's socio-economic fabric. Through a multi-dimensional analysis encompassing policy discourse, technological integration, participatory governance models, and institutional reforms, this paper elucidates the intricate interplay between traditional values and modern imperatives in shaping the governance trajectory of the nation. Drawing upon inferences upon the existing literature and comparative analysis, it highlights emerging trends, challenges, and opportunities in India's quest for inclusive and equitable governance. By synthesizing theoretical insights with practical implications, this paper offers actionable recommendations for policymakers, practitioners, and stakeholders to navigate the complexities of governance in the New Bharat era. Ultimately, it advocates for a holistic and adaptive approach to governance, one that harnesses the potential of innovation, collaboration, and citizen-centricity to propel India towards a future of prosperity, resilience, and social justice.

Keywords: Governance, India, New Bharati, 21st century

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Culture in Action: A Review on Moral Judgment and Moral Reasoning

¹Anwesha Banerjee

²Dr. Sanjukta Padhi

ABSTRACT

This review explores the impact of culture on moral judgment and moral reasoning. Through a literature search in Google Scholar (GS), PubMed, Scopus, and Web of Science (WoS), some relevant works of literature are collected. Our purpose is twofold: 1) to get a deeper understanding of the subject matter and 2) to identify the scope of further research in this field. We conclude that a) culture and moral cognition are intermingled, b) some moral values are universal whereas some are culture-specific, c) although primary stages of cognitive moral development may be universal, differences in post-conventional reasoning are there, d) the rate of progression may vary from one culture to another, e) The impact of sub-cultures is no less than that of the cross-cultural differences. There is a huge scope for further research with reference to both context and content in this regard.

Keywords: Culture, Morality, Moral Judgment, Moral Reasoning, Subculture

1. Introduction

Culture remains a concern for several morality researchers for decades. Social, religious, and legal anchoring of right and wrong plays a role deep in an individual's mind. Culture, in its broader sense, denotes the social environment in which a person has been born and brought up. Culture is a complex whole. It encompasses the belief system, education, art, science and technology, law, social customs, languages and literature, value system, etc. of a society (Elly et al., 2005, as cited in Wilyana, 2013). Moral relativism holds that there is nothing called absolute right or absolute wrong. It all depends on the moral standards of the particular society, culture, or context. Moral absolutism holds that some virtues like wisdom and humanity are timeless and prevail all over the world irrespective of differences in cultures (Table 1).

Table 1: Moral Absolutism vs. Moral Relativism

Moral Absolutism	Moral Relativism
Right is always right and wrong is always wrong. Circumstances do not matter.	What is right and what is wrong depends on the context.

Do moral judgment and moral reasoning vary across cultures? We search for the answer to this question in the available literature across GS, PubMed, Scopus, and WoS. Research findings differ with respect to the impact of culture on moral judgment and moral reasoning.

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Attitude Towards Digital Commercials, Advertisement Skepticism and Purchase Probability of Higher Education Students in Odisha

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Keywords

Attitude, Advertisement scepticism, Digital commercials, Digital marketing, Purchase intention

JEL Classification

C12, D12, I23, M37, P46

1. Introduction

In recent years, Odisha is growing both economically and academically. Odisha presents new opportunities to the business economy. The use of the Internet amongst higher education students in Odisha is extensive. Internet exposure inevitably brings exposure to digital endorsements. It is an important part of the market economy and it is high time to know its impact on higher education students in Odisha who use digital platforms to a huge extent and are the prospective consumers of products and services.

Digital advertising is a marketing strategy adopted by companies that communicate with consumers on online platforms such as companies' own websites, other marketing websites, social media platforms,

Abstract: Digital advertising is a marketing strategy adopted for digital platforms. With the plethora of digital advertisements, it becomes essential to know about people's reactions to them. Higher education students use the internet enormously for different purposes and often search internet to make purchase decision. This study aims at examining attitude towards digital commercials, advertisement skepticism and purchase probability of higher education students of Odisha. A quantitative approach was taken throughout. Data were collected and analysed on SPSS with appropriate statistics. We found significant differences in the variables assessed with respect to gender, age and family income. There exists a negative correlation between attitude and skepticism as well as between skepticism and purchase probability. Gender, family income and ad.skepticism are significant predictors of purchase probability. This research provides insight into the relationships among attitude, skepticism and purchase intent. Future research may direct toward attitude towards specific ads and its consequences.

An Exploration of Abnormal Psychology and Mental Illness

Dr. Suvrasmita Barik^{1*}, Dr. Sanjukta Padhi²

ABSTRACT

Abnormal psychology constitutes a specialized branch within the field of psychology, concentrating on comprehending, diagnosing, and treating mental disorders. It delves into aberrant thoughts, behaviors, and emotions that veer from conventional social norms. Mental disorders, pervasive in society, substantially influence an individual's well-being. A profound grasp of abnormal psychology is indispensable for formulating efficacious treatment regimens and extending support to individuals grappling with mental health challenges. At the heart of abnormal psychology lies the pivotal concept of abnormality. This notion encapsulates deviations from customary or average thoughts, behaviors, and emotional patterns. However, discerning what qualifies as abnormal is inherently subjective and liable to fluctuate across diverse cultures and historical epochs. A poignant illustration of this variability is evident in the evolving perception of depression. Once stigmatized as a sign of personal inadequacy, depression is now universally acknowledged as a grave medical condition warranting empathetic understanding and professional intervention.

Keywords: *Abnormal Psychology, Organic Mental Disorder, Mental Illness, Psychotherapy*

Abnormality is crucial in various fields, from psychology to sociology, as it sheds light on behaviors or traits that deviate from what is considered typical or expected within a given context. As delineated by the Collins Dictionary, the definition of abnormality encompasses a broad spectrum of characteristics, encompassing physical and behavioral attributes, which may raise concerns due to their unusualness or potential hazards (Collins Dictionary, n.d.). In academic discourse, abnormality is often explored through various frameworks, including statistical infrequency, deviation from social norms, failure to function adequately, and deviation from ideal mental health (McLeod, 2018).

One of the primary ways of conceptualizing abnormality is through statistical infrequency, which revolves around the rarity or statistical uncommonness of specific mental or behavioral patterns within a given population. Merriam-Webster defines statistics as "the science dealing with the collection, analysis, interpretation, and presentation of numerical data" (Merriam-Webster, p. 44). When applied to abnormality, statistical infrequency refers to the infrequent occurrence of a particular trait among a specific group, thereby categorizing it as abnormal (McLeod, 2018).

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Effect Of Academic Stress On Sleep Quality And Mental Health Of Higher Secondarygirl Students : A Comparative Study

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Abstract

Students are the backbone of the country. The mental health of students is more necessary because it has a direct impact on the nation's development. Among all categories of students, adolescents play a vital role, and they are not healthy because of many reasons like academic stress, gender roles, streams chosen, family background, etc. Higher education is a very important turning point in the academic lives of students. At this stage, students get to experience different emotions and situations. Keeping this in view, the present study is entitled "Effect of Academic Stress on Sleep Quality and Mental Health of Higher Secondary Students". The main purpose of this study is to find out the relationship between students' academic stress and its impact on sleep quality and mental health. Another aim is to determine whether there is any significant difference between gender and stream in both academic stress and sleep quality. 120 samples participated in the study. Out of 120 samples, 60 are from the arts and 60 are from the science stream. Among the 60 students in the arts and science streams, 30 are boys and 30 are girls. The data is interpreted with the help of descriptive statistics. The results reveal that academic stress and sleep quality are negatively correlated. The result also shows that girls have higher academic stress and poorer sleep quality in comparison to boys. With regard to streams, students of the science stream have higher academic stress and poorer sleep quality in comparison to students of the arts stream, which ultimately affects the mental health of girls in the science stream.

Keywords: mental health, academic stress, sleep quality, gender role, stream, higher secondary

INTRODUCTION

Students are the most salient aspects of this world because they do not behave like machines as they have feelings and emotions. It is crucial that they understand not only their own emotions but also those of others in order to develop into healthy individuals who can contribute to a peaceful and developing society. Healthy individuals mean not only of good physical health but also of good mental health. Students play a crucial role in the overall population. So, students' mental health is most important. Students' mental health can influence a nation's education system, societal pressure, physical health, sleep quality, etc.

Education gives a student a chance for holistic growth and development; it is both a process and an activity that changes an individual's behaviour from that of an animal; this refines their personality development and expands their capacity for thought. Thus, Swami Vivekananda was correct when he said that education is a process of creating men. Of all the educational stages, from nursery to university, the higher secondary stage is the most crucial because it lays the groundwork for subsequent education. Since a country's progress depends on how well its students are educated, the majority of formal education today is conducted in the controlled environments of schools and colleges.

Academic stress is one of the biggest issues facing by students today who are extremely conscientious and sensitive about their studies, health, lifestyles, and relationships etc. Every student is unique in terms of aptitudes, attitudes, personalities, and areas of interest. The intense competition in the academic world has a significant negative impact on students' ability to focus and manage their workload. It leads to physical as well as psychological changes, and it has also been linked to students' poor sleep, hygiene and mental health issues.

Cannon (1929) and Hans Selye (1936) were the first to conceptualise stress in life science as the body's reaction to any kind of demanding situation. Because stress does not directly affect a

Research Paper

Postpartum Depression Among Working and Nonworking Women

Lipsita Dash¹, Dr. Sanjukta Padhi^{2*}

ABSTRACT

The study examined postpartum depression among working and non-working women. For this purpose, 100 working and 100 non-working women were randomly selected. The tools used for the research study are Edinburgh postnatal depression scale (EPDS) and Julkunen Family Support Scale. The findings of the study revealed that the rate of suffering from postpartum depression is higher in working women than in non-working women. Another finding reports that the more the number of children the less would be the chance of occurring postpartum depression among women. The correlation analysis result suggests that Lack of spouse and family support is positively associated with postpartum depression. The mode of delivery affects postpartum depression and the independent sample t-test result showed c-section mothers suffer more from postpartum depression. Working women are responding more positively to treatment than non-working women.

Keywords: Postpartum depression, Non-working women, Working women, Family support, EPDS

When a child is born in a family, he/she may bring out a lot of emotions, from happiness and joy to fear and anxiety among new mothers. And also, it can lead to postpartum depression. According to the DSM-5 postpartum depression is a form of major depression that begins within four weeks after delivery. A rapid decrease in hormones leads to chemical changes in the woman's body after delivery. When a woman is pregnant, the female reproductive hormones increase tenfold in her body, but after delivery, the level of hormones comes to normal like before pregnancy. Besides hormonal changes, more changes like social and emotional changes just after pregnancy create a risk of having postpartum depression.

50-75% of new mothers experience the (baby blues) after their delivery. Among them, 15% develop a more severe and longer-lasting depression i.e. postpartum depression. The term (baby blues) causes confusion with postpartum depression in some cases. But these two things are not actually the same. The (baby blues) last up to 2 weeks after delivery. Yet in the case of postpartum depression, the time period varies which occurs after a few days of delivery and continues for more than two weeks. But in both cases, the symptoms may

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Inclusive Education for Intellectually Disabled Higher Secondary Students

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ABSTRACT

When we turn the pages of history of any developed country, we find that no country has reached the peak of development by ignoring its children. The children are rightly called as the future of any country. According to Dr. A.P.J. Abdul Kalam, the former President of India, in order to make a country developed & civilized the real weapon is vested in the hands of its children. Education is complete when the individual reaches its fullest potentials. So, education is very much important for the future citizens of the country. As we know each individual is different from the other, their education also differs accordingly. From educational point of view the children are divided into 2 categories such as Normal and Exceptional. The term exceptional children are also known as children with special needs. The exceptional children include very bright children as well as very dull children. Here the researchers' focal point is on dull or backward children who are also known as Intellectually Disabled.

Key Words: *Intellectual disable, potential, exceptional, bright, backward*

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The Biology of Suicide

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Abstract

Suicide is a major and growing public health issue that leads to health care expenditures, loss of productivity, morbidity and premature death. The thought of attempting suicide itself is an indication that the mental health of the individual is threatened and suicide also affects the wellbeing of the individuals who share a close emotional bond with those who commit suicide. As per WHO, every year around 7 lakhs people commit suicide worldwide and the number of suicide attempts decreases substantially after the age of 26 years. As per the National Crime Records Bureau report (2020), 153052 people died by committing suicide in India. Loss of life due to suicide is a loss to the Nation in terms of economic output, innovations, social changes and reforms. Suicide can be prevented. Understanding the causes and consequences of suicide from multiple perspectives is important. Suicide from the bio-neurological perspective will be helpful in preparing measures to prevent suicide among people by looking at the internal biological alterations and thereby interfering within the internal environment of people to help them not to choose suicide as the ultimate option. Prevention of suicide by ensuring the mental health of people is a joint responsibility of the individuals associated with the persons attempting suicide and as well as of the state. Considering the increase in suicide particularly among youths as well as in people from all the generations in recent years, the present paper entitled "The Biology of Suicide" emphasizes on a comprehensive understanding of suicide by analysing and describing the problem from biological perspectives and understanding the preventive measures of suicide by applying a public health approach to suicide prevention.

Keywords: Suicide; Mental Health Concern; Biological; Multidisciplinary Perspectives; Comprehensive Understanding

Abbreviations: FDA: Food and Drug Administration; TPH: Tryptophan Hydroxylase; SSRIs: Selective Serotonin Reuptake Inhibitors; SNRIs: Serotonin-Norepinephrine Reuptake Inhibitors; MAOIs: Monoamine Oxidase Inhibitors; MHGAP: Mental Health Gap Action Programme.

Introduction

Terminologically suicide is understood as the deliberate actions including self-harm, undertaking of painful measures

or conduction of lethal procedures finish one's own life. The new world in one hand has given lots of opportunities to all us but reversely puts lots of pressures on the human beings. Technology no doubt has made the world a global village but it has made the blood descendants more like unknown to each other's. Surprisingly, WHO reported that around 7 lakhs people commit suicide all over the world and attempts of suicide decreases substantially around 30 years. As per the National Crime Records Bureau report (2020), around 153052 people died because of committing suicide in India.



Juvenile Justice System In India And Mental Health Needs Of Children In Conflict With Law

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ARTICLE INFO

ABSTRACT

In today's rapidly advancing world, we need to expand our knowledge of juveniles by better understanding the whereabouts of the kids who are in legal trouble. During the 1990s, we saw more adolescents exchanged to criminal courts, longer sentences at lower ages at which adolescents may be prosecuted within the criminal equity framework than adults. Several temporarily connected developments express grave fears about their potential linkage and subsequent influence on the characteristics of today's kids who run afoul of the law. The primary motives of this study are to offer a summary of the literature on the prevalence and mental health needs of juveniles in the system of juvenile justice to increase understanding of the psychological, rehabilitation, and sociocultural factors.

Keywords: criminal, equity, prosecute, adolescent, prevalence

Introduction

The psychological wellness status of juveniles and the Juvenile Justice System (JJS) involved are related. There are more youngsters in need of assistance and protection, in addition to kids that are in legal trouble more likely to be inclined toward mental health and substance-related issues. As a result, youths who have problems with substance addiction or mental health are more inclined to get involved with the juvenile justice system. The Juvenile Justice (Care and Protection of Children) Act of 2015 highlights the well-being of kids who interact with the Juvenile Justice System (JJS), including their psychological well-being as well as their recovery and reintroduction into society.

Children, given the prospects for any community as well as susceptible segments of that society, need laws that prioritize their well-being and that of society. Many child-centric laws exist in India, including the Child Adolescent Labour (Protection and Registration) Act of 1986, the Juvenile Justice (Care and Protection of Children) Act of 2000, the Prohibition of Child Marriage Act of 2006, the Right of Children to Free and Compulsory Education Act of 2009, and the Protection of Children from Sexual Offences Act of 2012. Among these measures, the JJ Act addresses children who are at variance with laws and children who require care and protection.

According to studies, as many as 70% of adolescents at various juvenile justice sites of interaction have treatable mental health disorders. Externalizing disorders (ADHD), substance abuse disorders, and internalizing illnesses like anxiety and mood are the most frequent. Externalizing illnesses raises the possibility of youth delinquency, violence, and recidivism, but early detection and treatment lead to a reduced delinquency rate and more powerful social integrity.

This paper aims to emphasize the essential portions of the Juvenile Justice (Care and Protection of Children) Act that deal with children's mental wellness and the potential function that mental health professionals can play, access to the problems and opportunities involved.

Review of the literature:

According to Narayan, C. L., Shikha, D., and Narayan, M. (2014), there existed a strong legal framework in ancient India; the nation's legal system in place today is primarily based on English Common Law, a body of

The Role Of Spirituality On The Mental Health Of Children In Conflict With Law

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ARTICLE INFO

ABSTRACT

One of the biggest problems the nation and the entire society are now coping with is juvenile criminality. Growing rates of young offenders are extremely concerning for a nation's social system and for a civilized society. Among the primary issues contributing to social disarray is delinquency. They're raising proof that children's health and mental wellness are impacted by their spirituality and spiritual growth. The role of spirituality in the psychological well-being of children who conflict with the law is a subject that has drawn interest from academics and researchers worldwide. Spirituality is more individualized, and new research shows that engaging in spiritual activities has a beneficial impact on children. This paper examines the available data and considers the potential effects of various spiritual practices on mental health and wellness as part of an inclusive framework. Among the item that makes people naturally spiritual is that it truly is said to improve people's health. The study aims to find out the function of spirituality on children's mental health and to explore the connection between the power of spiritual belief and mental wellness. The prime purpose of this study is to give an outline of the written works on the part that spirituality plays in children in conflict with the law's mental health to increase awareness regarding the self, social life, workplace, and daily life. The next part is a few of the study's secondary objectives, which are the causes of children's conflict with the law.

Keywords: youth offender, spirituality, mental health, awareness, social life

Introduction

In the previous many decades, children and healthcare providers have now more aware of the significance of spirituality. It is acknowledged that addressing spirituality and religious beliefs can help prevent diseases and even lower the rate of criminal activity, moreover helping treat maladies that affect humans. Necessities, psychologically safe spaces, educational and career possibilities, and other resources that assist healthy psychosocial growth and mental state are regularly denied to children in conflict with the law. For many youngsters, the concept of spirituality can mean different things. The youngsters who follow these practices and spiritual beliefs are just as diverse as the ideas themselves. The variety of impacts they might have on our mental health is a single characteristic among them all. Our mental health is impacted by spirituality in many different ways. Your beliefs or feelings of significance and intent are what make you spiritual. It is the source of your life's awareness of significance or purpose. When treating delinquent children, the first idea that is applied is well-being. The goal of psychological counseling with these kids is to enhance their well-being. Spiritual, cognitive, interpersonal, and physical wellness are the four facets of mental health. The goal of work in spirituality is to improve the condition of mind juvenile offenders. Within the intervention's spirituality component, efforts are made to promote completeness, create hope, vitality, calm, and tranquillity, and help delinquent youth find balance in their lives. A summary of the research on spirituality together with the consequences of adolescence on mental and behavioural health was carried out by Cotton et al. (2006).

Transformative Education and Children in Conflict with Law

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Abstract:

The rise of advanced technology and social media platforms has an unfavorable effect on the entire Indian society in addition to the overall growth of children. In a lack of sufficient guidance, adolescents' use of mobile phones, television, and the online world increases tension, enmity, despair, and quick reaction. As reported by the National Crime Record Bureau (NCRB), the number of offenses involving juveniles who are in trouble with the law climbed to 89.28% between 2005 and 2016. According to the NCRB, the number of assaults committed by adolescents grew by 143 percent between 2002 and 2012. Children are physically developing, yet they are unaware of their basic rights, principles, morals, and humanity. In India, there is a pressing requirement to prevent or reduce adolescent criminality. The value of the function of transformational Education, school, and familial circumstances all have an impact on children's healthy growth. The researchers addressed the utilization of transformational education in childcare institutes in this study. Co-curricular programs and transformative education at the elementary and secondary levels foster the development of expressing oneself, confidence in oneself, partnership, and a shared humanity. Additionally, the researchers discussed the elements influencing the growth of the youths. The mass media, peer pressure, social exclusion, exclusion from society as a whole, and family are all important and responsible aspects of the mental, social, and growth in the education of adolescents. The capability of professionals in transformational education is critical for changing children's behavior. The present paper highlights the role of Transformative Education in reducing the children in conflict with law (CICL).

Keywords: *juvenile, transformative education, employee, childcare institute, cooperation, and humanity*

Problem Behaviour Identification of Children with Intellectual Disabilities

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ABSTRACT

Intellectual Disability (ID) is a mental functioning level that is significantly below average and has considerable limitations in daily life abilities. The important categories include mild, moderate, severe and profound Mental Retardation. It is quite important to manage the behavior of ID children which creates problems for themselves and for society in general. In other words, their behaviors will obstruct their way if progress. It is essential to devise means to manage their problematic behaviors. Psychologists/ Academicians after knowing their behavior management skills can advise/ help them as well as their kith and kins to adapt them to handle their problem behaviors effectively.

Keywords: *Intellectual Disability, Problem Behavior, Kith and Kins, Mild, Moderate, Profound.*

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Impact of Mindfulness to Relieve Stress, Anxiety, and Depression among the University Students of Odisha

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Abstract

Background of the study: Stress, anxiety, and depression are rather common during higher education time and have a bad effect on academic performance. There is evidence that mindfulness practices can enhance the mental health and exist over how stress, anxiety, and depression are affected. In this study, the post-graduate students of Odisha were assessed to see how well mindfulness treated their stress, anxiety, and depression symptoms. Objective: To assess the impact of mindfulness on stress, anxiety, and depression among the post-graduate students of Odisha. Methods: Several articles were searched from different online platforms like PubMed, PsycINFO, Google scholar etc. After searching many articles, the data were collected from online survey among the post-graduate students of Odisha by using two questionnaires; those are "FFMQ-15" and DASS-21. The data collected from the post-graduate students inviting them to take part in the online and offline survey during the academic year 2021-2022. This study was selected only as a sample here for the post-graduate students of Odisha. The present study was conducted on the sample of 220. The data

The Impact Of Spiritual Well-Being On Workers' Performance At Work Place And The Role Of Gender.

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Abstract

A sense of meaningful and purposeful life is a sign of spiritual well-being. Our capacity to complete a task in the workplace is known as our job performance. The study's goal was to look into the association between spiritual well-being and job performance among university lecturers in western Odisha. It was also suggested to investigate how gender differs in terms of spiritual wellbeing. Using the random sampling method, an appropriate sample (N= 200), (M= 100), and (F= 100) of lecturers from several universities in western Odisha was selected. The data were analyzed using descriptive and inferential statistics. The findings showed a strong relationship between spiritual well-being and job performance. The finding also showed that there is not a significant distinction between male and female lecturers in terms of spiritual wellbeing. It was suggested that in order to increase the employee performance, the organizational leaders should place a greater emphasis on spiritual well-being.

Key words – spiritual well-being, job performance, gender

The Influences of Online Shopping Value on Consumer Purchase Intention: An Insight During COVID-19 Pandemic Lockdown

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With advances in internet technologies, a growing number of e-commerce sites are selling their products worldwide. E-commerce platforms are providing a compelling shopping experience for consumers. But the emergency made by the sudden appearance of the "COVID-19" pandemic has changed the world's e-commerce strategy landscape. As a result, investigating important antecedents of online shopping intention is critical during the pandemic. This study first examined the mediating role of shopping satisfaction in the association between shopping attitude and shopping intention. Second, it tests the moderating role of shopping values (hedonic and utilitarian) on the association between shopping attitude and shopping intention via shopping satisfaction. A total of 416 Indian online shoppers participated in the cross-sectional study. The results showed that shopping satisfaction partly mediates the association between shopping attitude and shopping intention. The result also revealed that shopping values moderate the mediating association between shopping attitude and shopping intention via shopping satisfaction. The result would help online vendors and sellers adopt the right strategies to bring in more online shoppers and make more money.



Occupational stress and conflict in the workplace: It's impact on work-life balance of Academicians.

Hemalata Bhoi, Dr.Rupashree Goswami

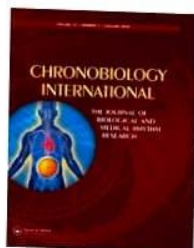
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Abstract

After pandemic there were lots of ambivalence, conflict reveal in Education system. Due to reform the academic system academicians have been face many challenges, like Over time duty, time management, balancing schedule and etc. When all these factor over loaded it raised conflict, stress among educator. Hens this study centralized the concept of work-life balance, occupational stress and work-place conflict in academic institution. Researcher were tried to investigate the impact of occupational stress on work -life balance as well as the role of conflict. For the purpose of this study, 200 employees were surveyed. Job-related stress and work-life integration had a substantial and favorable correlation. The results have implications for potential initiative and policy changes to control educators' levels of stress and conflict at work, as well as work-life balance.

Key words – Occupational stress, work-life balance, work-place conflict, Academician



Patterns in behavioural sleep variables and social jetlag in elderly people of Western Odisha

Sarojini Minz, Atanu Kumar Pati, Monalisa Mohapatra, Uma Charan Pati, Pritipadma Sahu, Pradosh Kumar Acharya, Rupashree Brahma Kumari & Raghunath Satpathy

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Patterns in behavioural sleep variables and social jetlag in elderly people of Western Odisha

Sarojini Minz^a, Atanu Kumar Pati^{b,c}, Monalisa Mohapatra^{a,d}, Uma Charan Pati^e, Pritipadma Sahu^f, Pradosh Kumar Acharya^{a,f}, Rupashree Brahma Kumari^g, and Raghunath Satpathy^{a,h}

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Life Satisfaction and Happiness Among University Students of Odisha

¹Puspa Hembram

ABSTRACT

Happiness and life satisfaction play a key role in an individual's life. Happiness is an emotional state marked by emotions of joy, satisfaction, pleasure, and achievement. Life satisfaction connects with how pleased an individual feels with many parts of life as well as an individual's relationships, career, achievements, and other things that are deemed vital. This study seeks to examine life satisfaction among male and female students, to analyse the happiness level of male and female students, and to assess the relationship between life satisfaction and happiness. A sample of 100 university students was collected for this study, from which female (N=56) and male (N=44). Two instruments; the Satisfaction with Life Scale (SWLS) and the Happiness Scale, have been used to measure the scores. Pearson correlation and t-test have been utilized to determine the results. The result has revealed that the p-value of satisfaction with life is (.246) and there is no significant difference found between male and female students in life satisfaction, the t-value of happiness is (.738), having no significant difference discovered between male and female students in happiness. The connection between life satisfaction and happiness's r value is (.194) and the p-value is (.053). This is also not significant, positive link was established between life satisfaction and happiness. The life satisfaction and happiness of students should be treated seriously to improve their academic, career, social and environmental variables.

Keywords: *Life satisfaction; Happiness; Gender; University students.*

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वेदविभागः
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सारस्वतपाणिनीयव्याकरणयोः अव्ययीभावसमासविमर्शः

ड. सुनेली देई*

१.० समासः

समासनं समासः । सः चानेकेषां पदानामेकपदसम्पादनं संक्षेप इत्यर्थः । सम् अस् घञ् समासः। सम् उपसर्गपूर्वकाद् अस् सत्तार्थकात् धातोः समासनमिति व्युत्पत्तौ 'भावे' (पा.३.३.१८) इत्यनेन कर्मणि समास्यतेऽस्मिन्निति 'हलश्च' (पा. ३.३.१२१) इत्यनेनाधिकरणे वा घञ् प्रत्यये सति समासशब्दः निष्पद्यते । सम् पूर्वकस्यास्यतेः संश्लेषोऽर्थः समास्यतेऽनेकं पदमिति समासः । तथा च विविधवचनानुसारं संक्षिप्ती- करणरूपं प्रयोजनं समुद्-घोष्यते । संस्कृतव्याकरणे समासशब्दस्य अर्थः भवति संक्षेपः । समासनं एकपदीभवनम् इति समासः । सारस्वतव्याकरणानुसारम् अर्थवद्-विभक्तिविशिष्टानां पदानां समाहारः समास इत्युच्यते ।

समास्यते यत् सः समासः । समास्यते अनेकपदमिति समासः । सम् पूर्वकात् अस् धातोः पाणिनीयव्याकरणे अकर्त्तरि च कारके संज्ञायाम् (पा.३.३.१९) इति सूत्रेण, सारस्वतव्याकरणे संज्ञायामकर्त्तरि च (सा.व्या.उ.३५.६.६) इति सूत्रेण च घञ्प्रत्ययः सन् समासशब्दस्य निष्पन्नं भवति। अधः सारस्वत-पाणिनीयव्याकरणयोः सूत्रोल्लेखपूर्वकं तुलनात्मकमध्ययनं क्रियते ।

१.१ समासश्चान्वये नाम्नाम् (सा.व्या. १८.१)

समर्थः पदविधिः (पा. २.१.१)

प्राक्कडारात् समासः (पा.२.१.३)

१.१.१ समासश्चान्वये नाम्नाम् (सा.व्या. १८.१)

सारस्वतव्याकरणकारेण 'समासश्चान्वये नाम्नाम्' इति सूत्रेण समाससंज्ञायाः अर्थनिरूपणं कृतम् । नाम्नामन्वययोग्यत्वे सत्येव समासो भवति । चकारात् तद्धितोऽपि । यत्र नाम्नां पदानां शब्दानाम- न्वययोग्यत्वं सम्भवति तत्रैव समासो भवतीत्यर्थः । उदाहरणं यथा - पुरुषस्य भार्या - पुरुषभार्या । अत्र अन्वययोग्यत्वात् षष्ठीतत्पुरुषसमासः भवति । परन्तु देवदत्तस्य भार्या पुरुषस्य वस्त्रमित्यत्र चतुर्णां शब्दानां मध्यात् आदिमन्तिमं च पदं विहाय मध्यस्थशब्दद्वयग्रहणात् भार्या पुरुषस्य इत्यस्मिन् स्थले अन्वययोग्यत्वाभावात् समासः न भवति ।

१.१.२ समर्थः पदविधिः (पा.२.१.१), प्राक्कडारात् समासः (पा.२.१.३)

महर्षिपाणिनिना यद्यपि समाससंज्ञायाः व्युत्पत्तिः स्पष्टतया न प्रदर्शिता, तथापि तेन समर्थः पदविधिः (पा.२.१.१) इति परिभाषासूत्रेण सूचितं यत् - आकांक्षायोग्यताऽऽसत्तीति समर्थयुक्तानां पदानां समाहारेण समासः भवति । पुनरपि तेन 'प्राक्कडारात् समासः' (पा.२.१.३) इत्यतः वाऽऽहिताग्न्यादिषु (पा.२.२.३७) इति सूत्रपर्यन्तं स्थितानि सप्ताधिकैकशतसंख्याकानि (१०७) सूत्राणि विरच्य समासविषये आलोचना कृता। परन्तु सारस्वतव्याकरणे केवलं त्रयोत्रिंशत्संख्याकानि (३३) सूत्राणि दृश्यन्ते। अस्मात् ज्ञायते यत् सारस्वतव्याकरणापेक्षया

* सहायकाचार्यः, संस्कृतविभागः, गङ्गाधरमेहेरविश्वविद्यालयः, सम्बलपुरम्, ओडिशा।

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सहायक अध्यापिका, संस्कृतविभागः

गङ्गाधरमेहेरविश्वविद्यालयः

कु. लीना भोई

शोधच्छात्रा

संस्कृतविभागः, गङ्गाधरमेहेरविश्वविद्यालयः

समग्रविश्वस्य सर्वोत्तमभाषारूपेण प्रख्यातं संस्कृतं भारतीयधार्मिकभावनायाः परिपोषकम्। संस्कृतसाहित्ये धर्मतत्त्वानां विवेचनं सम्यग्रूपेण सम्पादितम्। वैदिकसंस्कृतसाहित्यस्य प्रमुखांशः धर्मशास्त्रं वेदानां मूलप्रमाण्यं स्थापयन्ति। धर्मशास्त्रेण मानवानां व्यवहारधर्मप्रायश्चित्तादीनां स्वरूपं निर्धारितम्। धर्मशास्त्रपरकग्रन्थेषु सूत्रकाले रचितानि धर्मसूत्राणि धर्मस्य स्वरूपाणि निरूपयन्ति। ब्रह्मचर्यधर्मः, आश्रमविधानं, पञ्च महायज्ञाः, राजधर्माः, स्त्रीधर्माः, दण्डविधानं, संस्कारा इत्यादयः धर्मशास्त्रस्य प्रतिपाद्यविषयाः। परन्तु वेदनिर्दिष्टमन्त्राणां आख्यायिका स्मृतिरेव भवति। यथा -

“श्रुतिस्तु वेदो विज्ञेयो धर्मशास्त्रं तु वै स्मृतिः ॥”^१

धर्मसूत्राणां तद्व्याख्यानग्रन्थस्मृतीनां प्रयोजनानि मानवजीवने आध्यात्मिकतायाः जागरणमेव। ततः निर्दिष्टधर्मेषु अन्यतमः संस्कारः अस्य पारमार्थिकमार्गस्य संयोजकः। स्मृतिषु सर्वप्राचीना मनुस्मृतिः संस्कारविषये सम्यग्रूपेण विराजते।

संस्काराः - ‘संस्कार’ शब्दस्य सर्वोत्तमप्राप्तिः संस्कृतभाषायां प्राप्यते। भाषेयं संस्कृतिपूर्णा सती धर्मार्थकाममोक्षरूपपुरुषार्थचतुष्टयप्रदायिनी भवतीति ऋग्वेदे श्रूयते।

“तस्मादेष एव यज्ञस्तस्य मनश्च वाक् च वर्तिनी। तयोरन्यतरां मनसा संस्कारेति ब्रह्मा वाचा होता।

अध्वर्युरुद्रातान्यतरा स यत्रोपाकृते प्रातरनुवाके पुरा परिधानीयाया ॥”^२ इति

संस्कारशब्दस्य व्युत्पत्तिः सम् उपसर्गपूर्वकं कृञ् धातोः घञ् प्रत्ययेन जाता निष्पद्यते। संस्करणं सम्यक्करणं वा संस्कारः इति। संस्कारशब्दस्य अर्थः भिन्नभिन्नस्थलेषु प्राप्यते। यथा- संस्कृतिः, संस्करणं, परिष्करणं, व्याकरणशुद्धिः,

धार्मिकविधिविधानानि। जैमिनिसूत्रे यज्ञस्य पवित्रतासम्बन्धे, प्रोक्षणादि अर्थं प्रयुक्तः। तन्त्रवार्तिके संस्कारस्य प्रयोगः योग्यतार्थे सम्पादितम्। वीरमित्रोदयेऽपि अस्त्यार्थस्य समर्थनं विद्यते। यथा- “योग्यतां चादधानाः क्रियाः संस्कारा इत्युच्यन्ते ॥”^३

संस्काराणां संख्या - संस्काराणां संख्या सम्बन्धे मतभेदाः परिलक्षन्ते। परन्तु एतेषां मध्ये षोडशैव संस्काराः प्रसिद्धाः। यथा

“गार्भेहोमैर्जातकर्म चूडामौञ्जीनिबन्धनैः, बैजिकं गार्भिकश्चैनो द्विजानामपमृज्यते ॥”^४

मनुस्मृति, वीरमित्रोदयादि ग्रन्थेषु गर्भाधानात् आरभ्य विवाहं यावत् संस्काराणां वर्णना प्राप्यते।

महत्त्वम् प्रयोजनञ्च - संस्कारकर्मादि मानवशरीरस्य शारीरिकाध्यात्मिकापूर्णतानां पूरणकारि तथा दोषादीनां निवारणकारि भवति। शास्त्रविहितकर्मणां कर्मकाण्डेन सत्फलानां प्राप्तिः तथा पापफलानां अपमार्जनं

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न्यायदर्शनस्य तात्विकविश्लेषणम्

Deepak Sahu

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शोधसारः

सम्पूर्णं विश्वे आधिभौतिकादि त्रितापैः सन्तापितस्य जन्मजराव्याधिग्रस्तस्य मानवानां कृते दर्शनं भवति संसारसन्तरणे तरणी स्वरूपः । अनेन एव मानवः स्वकारणशरीरतः मोक्षं प्राप्स्यति । मोक्षं विना नरः परिवर्तीनि संसारे पुनः पुनः जन्मधारणं कृत्वा जन्ममृत्यु चक्रेण सन्तापितो भवति । अतः मानवः एतस्मात् त्रातुं तस्य अन्तःचक्षुषा आत्मा-परमात्मानः दर्शनाभिलाषी भविष्यतीति अनुमीयते । मानवस्य मेधाशक्तेः आकलनं यदा वयं कुर्मः तदा तस्य ज्ञानं भवति धीशक्तेः परिचायकम् । एतद् ज्ञानं दर्शनेषु सूक्ष्मरूपेण प्रतिपाद्यते । तेषु दर्शनेषु भारतीयपरम्परायां विद्यमानाः षडास्तिकदर्शनानि भवन्ति अखण्डज्ञानराशीणां निधयः । तेषु दर्शनेषु मानवमात्रस्य मोक्षविषये सूक्ष्मरूपेण प्रतिपाद्यते । अत्र न्यायदर्शनस्य चर्चा क्रियते ।

कुञ्चिकाशब्दाः

न्यायः, दर्शनम्, मोक्षः, सिद्धिः, गौतमः, श्रौतकर्मः, वादविद्या, हेतुविद्या, तर्कविद्या, प्रमाणञ्च ।

१. उपक्रमः

नीयते अयनम् (मोक्षो) येनासौ न्यायः अथवा नीयते अधिगम्यते विवक्षितार्थसिद्धिरनेनाऽसौ न्यायः । तस्य न्यायस्य यद् दर्शनमनुभवस्तदेव न्यायदर्शनम् न्यायशास्त्रमित्यर्थः । न्यायशास्त्रस्य महत्त्वन्तु सर्वशास्त्रोपकारकत्वेन सर्वत्रैव प्रसिद्धमस्ति । तथा चोक्तम्प्राप्यते-

प्रदीपः सर्वविद्यानामुपायः सर्वकर्मणाम् ।

आश्रयः सर्वधर्माणां विद्योद्देशे परीक्षिता ॥¹

न्यायदर्शनस्य प्रवर्तको महर्षिः गौतमः आसीत् । प्रमाणप्रमेयसंशयप्रयोजनेत्यारभ्य हेत्वाभासाश्च यथोक्ताः इत्येतत् पर्यन्तं तदिदं पञ्चाऽध्यायात्मकं न्यायशास्त्रम् । 'मानाधीना मेयसिद्धिः' एवम् 'लक्षणप्रमाणाभ्यां वस्तुविनिर्णयः' इत्यनेनापि प्रमाणभूतेन वाक्यद्वयेन न्यायशास्त्रस्य महदेव महत्त्वं समुद्गीयमानं भवति ।

१.१. न्यायदर्शनस्य संक्षिप्तपरिचयः

गौतमन्यायसूत्राणि सर्वत्र सुप्रसिद्धानि सन्ति । गौतमसूत्राण्याश्रित्य श्रीवात्स्यायनमुनिना भाष्यमेकं विरचितम् । भाष्योपरि श्रीमदुद्योतकरकृतानि वार्तिकानि सन्ति, येषां श्रीवाचस्पति-मिश्रकृतैका न्यायवार्तिकतात्पर्यटीकानाम्नी व्याख्यास्ति । उक्त-टीकाया अपि उदयनाचार्यकृता तात्पर्यपरिशुद्धयाख्यव्याख्यैकास्ति शुद्धौ बद्धमानोपाध्यायकृतः प्रकाशः प्रकाशते । गौतमन्यायशास्त्रं न केवलं प्रमाणतर्कादिनियमव्यवस्थापकमपित्वात्मेन्द्रियपुनर्जन्मदुःखापवर्गादिविशिष्टप्रमेयविचारम् । आचार्यगौतमः षोडशपदार्थानां सम्यक्ज्ञानद्वारेणापवर्गप्राप्तिरिति कथयति । ते हि प्रमाण-प्रमेय-संशय-प्रयोजन-दृष्टान्त-सिद्धान्त-अवयव-तर्कनिर्णय-वाद-जल्प-वितण्डा-

¹. न्या.सू. भा. १.१.१

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मानवजीवने शिक्षाशास्त्रेषु वर्णितसुभाषितानां प्रासङ्गिकता

Deepak Sahu

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सारांश

सांसारिक-आधिभौतिकादित्रितापैः सन्तापितस्य जन्म-जरा-व्याधिग्रस्थस्य मानवस्य कृते वेदः भवति संसार-सन्तरणे तरणी स्वरूपा । वेदपठनेन जनः पुरुषार्थचतुष्टयस्य प्राप्तिं करोति । वेदः यदि पुरुषः भवेत्, तर्हि तस्य वेदपुरुषस्य घ्राणं भवति शिक्षा । अतः उच्यते-शिक्षा घ्राणं तु वेदस्य ।¹ षड् वेदाङ्गेषु शिक्षा अन्यतमा । ऋग्वेदभाष्यभूमिकायां शिक्षायाः लक्षणविषये एवमुच्यते- स्वरवर्णाद्युच्चारणप्रकारो यत्र शिक्षयते उपदिश्यते, सा शिक्षा ।² अर्थात् यस्मिन् शास्त्रे अकार-ककारादिवर्णानां, उदात्तादिस्वराणां, ह्रस्वदीर्घादिमात्राणां, स्थानप्रयत्नादिवलानां, माधुर्यादिगुणानां, गीत्यादिदोषाणां, वर्णागमलोपादिसन्तानानां च वर्णना विद्यते, तत् शास्त्रं शिक्षाशास्त्रमित्युच्यते । यतोहि साम्प्रतिकयुगे मानवाः प्रायतः नीतिहीनाः भवन्ति, तस्मात् हेतोः पथभ्रष्टानां मानवानां दिग्दर्शनाय शिक्षाग्रन्थेषु स्थितानां नीतिश्लोकानां प्रासङ्गिकता विषये शोधपत्रेऽस्मिन् मया आलोच्यते ।

कूटशब्दः शिक्षा, वर्णः, स्वरः, मात्रा, वलः, सामः, सन्तानः, ह्रस्वः, दीर्घः, स्तुतः, उदात्तः, अनुदात्तः, स्वरितः, स्थानम्, करणम्, प्रयत्नश्च

प्रस्तावना

प्रजापतिब्रह्मणः कृतिः अतीव विचित्रा । संसारेऽस्मिन् विद्यमानेषु जीवेषु मानवः श्रेष्ठतमजीवः इति स्वीक्रियते । अपि च एकमात्रं मानवः हि वैखरीवाचा भाषितुं समर्थः भवति । तथा चोक्तं महाभाष्यकारेण- तुरीयं वाचं मनुष्याः वदन्ति । अस्यां वाचि यदि मधुरताम् आगच्छति, तर्हि सर्वेषां मनसि महान् आनन्दः जायते । श्रुतिमधुरः शब्दः सर्वेभ्यः रोचते ।

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¹ पाणिनीयशिक्षा श्लोक. ४२

² द्र. ऋग्वेदभाष्यभूमिका पृ. १८

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ଭାବଗତ ଭାଷାଗତ ଓ ଆତ୍ମଗତ ଚେତନାର ସ୍ଵାକ୍ଷର, ସମୀକ୍ଷା ସମୂହ ତ୍ରୟମାସିକ

ସୃଜନ ସ୍ଵପ୍ନ



ମୁଖ୍ୟ ସଂପାଦକ
ଦେଶବନ୍ଧୁ ସ୍ଵାଇଁ

ସଂପାଦିକା
ଦେବଶ୍ରୀ ଧଳ (ଜେନା)

ଭାବଗତ, ଭାଷାଗତ ଓ ଆତ୍ମଗତ ଚେତନାର ସ୍ୱାକ୍ଷର, ସମାଜ ସମ୍ବନ୍ଧ: ତ୍ରୟମାସିକ

ସୃଜନ ସ୍ୱପ୍ନ

ଉପଦେଷ୍ଟା:

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ଡାକ୍ତର କୃଷ୍ଣ ରଥ

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ଅକ୍ଷୟକୁମାର ପତି
ଡକ୍ଟର ସଦାନନ୍ଦ ଅଡ଼ାରି

ମୁଖ୍ୟ ସଂପାଦକ:

ଦେଶବନ୍ଧୁ ସ୍ୱାଇଁ

ସଂପାଦିକା:

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ପରିଚାଳନା ସଂପାଦକ:

ଅବିନାଶ ଜେନା

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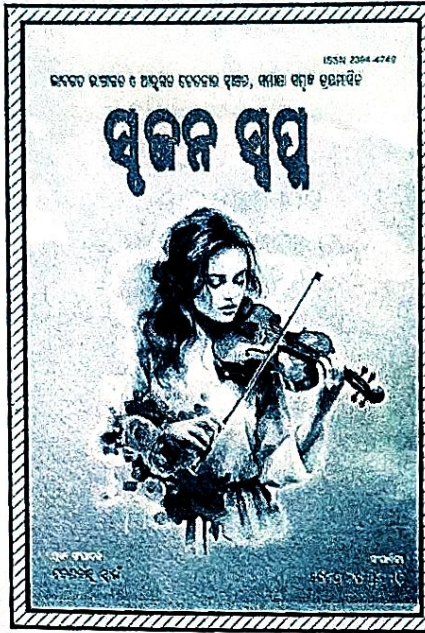
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ଜଗନ୍ନାଥ ନଗର, ଜିଲ୍ଲିପି କଲୋନା
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ସଂପାଦିକା, ସୃଜନସ୍ୱପ୍ନ

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ତ୍ରୟବିଂଶବର୍ଷ, ଦ୍ୱିତୀୟ ସଂଖ୍ୟା

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- ସୃଜନସ୍ୱପ୍ନ ପ୍ରତି ତିନିମାସରେ ଯଥା: ଅକ୍ଟୋବର-ଡିସେମ୍ବର, ଜାନୁୟାରୀ-ମାର୍ଚ୍ଚ, ଏପ୍ରିଲ-ଜୁନ, ଜୁଲାଇ-ସେପ୍ଟେମ୍ବରରେ ତିନୋଟି ସାଧାରଣ ସଂଖ୍ୟା ଓ ଗୋଟିଏ ବିଶେଷ ସଂଖ୍ୟା ଭାବରେ ପ୍ରକାଶ ପାଏ ।
- ଏହି ପତ୍ରିକାରେ ପ୍ରକାଶ ପାଇଁ ସୃଜନଶୀଳ ତଥା ସମାଜାତ୍ମକ ଲେଖାକୁ ଗୁରୁତ୍ୱ ଦିଆଯିବ। ସହିତ ନୂତନ ଲେଖକ ଲେଖିକାଙ୍କୁ ଅଗ୍ରାଧିକାର ଭିତ୍ତିରେ ପ୍ରକାଶ କରାଯାଏ ।
- ପୁସ୍ତକ ସମୀକ୍ଷା ନିମନ୍ତେ ଦୁଇଖଣ୍ଡ ପୁସ୍ତକ ପ୍ରକାଶକ କିମ୍ବା ଲେଖକଙ୍କଠାରୁ ଗ୍ରହଣ କରାଯାଏ ଓ ବିଶିଷ୍ଟ ସମୀକ୍ଷକଙ୍କ ଦ୍ୱାରା ତାହା ମୂଲ୍ୟାୟନ କରାଯାଇ ପତ୍ରିକାରେ ସ୍ଥାନିତ କରାଯାଏ ।
- ପୁସ୍ତକ ଓ ପତ୍ର ପତ୍ରିକାର ବିଜ୍ଞାପନ ପ୍ରକାଶ ନିମନ୍ତେ ଦୁଇଖଣ୍ଡ ପ୍ରତିଲିପି ସହିତ ପାଞ୍ଚଶହ ଟଙ୍କା ଗ୍ରହଣ କରାଯାଏ ।
- ବାର୍ଷିକ ଗ୍ରାହକ ଦେୟ ୩୦୦ ଟଙ୍କାରେ ବର୍ଷକୁ ଚାରିଥର ଡାକଯୋଗେ ପତ୍ରିକା ପଠାଇବାର ବ୍ୟବସ୍ଥା ରହିଛି । ଆଜ୍ଞାବଦ୍ଧ ନିମନ୍ତେ ପାଠକ ଦେୟ ୫୦୦୦ ଟଙ୍କା ।
- ଲେଖକମାନେ ଲେଖାର ପ୍ରତିଲିପି ପାଖରେ ରଖି ନିଜର ଡାକ ଠିକଣା ଓ ଫୋନ୍ ନଂ ସହିତ ମୂଳ ଲେଖା ପରିଷ୍କାର ଭାବରେ ଡିଟିପି କରି ପ୍ରଦାନ କରିବାକୁ ଅନୁରୋଧ ଏବଂ ଲେଖାଗୁଡ଼ିକ ଇ-ମେଲ ମାଧ୍ୟମରେ ପଠାଇବା ସ୍ୱାଗତଯୋଗ୍ୟ ।
- କୌଣସି କାରଣ ପାଇଁ ପତ୍ରିକାରେ ସ୍ଥାନିତ ହୋଇ ପାରିନଥିବା ଲେଖା ଫେରସ୍ତ ଦିଆଯିବାର ବ୍ୟବସ୍ଥା ନାହିଁ ।
- ସୃଜନ ସ୍ୱପ୍ନ ଏବଂ ଭାଷା ସାହିତ୍ୟ ପାଇଁ ଯେକୌଣସି ମତାମତ ସର୍ବଦା ସ୍ୱାଗତଯୋଗ୍ୟ ।
- ସୃଜନ ସ୍ୱପ୍ନ ସମ୍ପର୍କୀୟ ସମସ୍ତ ପ୍ରକାର ଯୋଗାଯୋଗ ମୁଖ୍ୟ ସଂପାଦକ ଏବଂ ସଂପାଦିକାଙ୍କ ସହ ପାର୍ଶ୍ୱ ଲିଖିତ ଠିକଣାରେ କରାଯିବାକୁ ଅନୁରୋଧ ।

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- ୨. ତୁଳସୀ ପ୍ରିୟ ଜଗନ୍ନାଥ
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- ୧. ଆରାଧନା ହିଁ ରାଧା
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- ୨. ମନୋଜ ଦାସଙ୍କ ଗଳ୍ପରେ
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- ୩. ଗାନ୍ଧିଜୀ ଅଖିଳମୋହନ ପଟ୍ଟନାୟକଙ୍କ
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- ୪. କୁଞ୍ଜବିହାରୀ ଦାସଙ୍କ ଭ୍ରମଣ ସାହିତ୍ୟରେ
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- ୫. ଗାନ୍ଧିଜୀ ଚନ୍ଦ୍ରଶେଖର ରଥଙ୍କ ଗଳ୍ପ
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- ୬. ଏକବିଂଶ ଶତାବ୍ଦୀରେ ଗଳ୍ପସାହିତ୍ୟରେ
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- ୭. ରାଜକିଶୋର ଦାସଙ୍କ ଗଳ୍ପରେ
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- ୮. ସ୍ୱାଧୀନତା ପରବର୍ତ୍ତୀ ଓଡ଼ିଆ ଗାନ୍ଧିଜୀବାଦରେ
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- ୯. ଅଷ୍ଟାଧ୍ୟାୟୀ ଆଧାରରେ ସଂସ୍କୃତଭାଷାଶିକ୍ଷା
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- ୧. ଉଡ଼ିବାର ସମୟ-
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- ୨. ଶୂନ୍ୟ ସହର-ଗିରିଜା ଶଙ୍କର ଶର୍ମା- ୩୯
- ୩. ଅବସର ଅପସାରିଦେଲି
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- ୪. ମୋ ଦେଶ-ଦୀପ୍ତି ଦାସ- ୪୦
- ୫. ମୋପାଇଁ ନୁହେଁ-ଡ. ପଦାରବିନ୍ଦ ରଥ- ୪୦
- ୬. ପ୍ରେମର ପରିଭାଷା-ଶ୍ରୀଧର ବାଗ୍- ୪୦
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- ୯. କଳି-ସରୋଜିନୀ ମିଶ୍ର- ୪୧
- ୧୦. ଶିଳାପଦ୍ମ -ବୈଜୟନ୍ତୀ ସାହୁ- ୪୧
- ୧୧. ଶାନ୍ତରାଣୀ-ବିଦ୍ୟୁତ୍ ଶତପଥୀ- ୪୨
- ୧୨. ସ୍ୱାଧୀନତା-ଡ. ଦୁର୍ବାଦଳ ମୋହେର- ୪୨
- ୧୩. ଫେରିଯିବାର ବେଳ
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- ୧୫. ମଣିଷର ଦସ୍ତାବିଜ-ବିନୋଦ- ୫୫
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- ୧୮. ସନ୍ଧ୍ୟା-ସଜ୍ଜିତାନନ୍ଦ ମିଶ୍ର- ୮୪
- ୧୯. ଆତ୍ମାର ମିଳନ-ତାନ୍ତ୍ର କୃଷ୍ଣ ରଥ- ୯୪

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- ୨. ଶ୍ୟାମାର ଆର୍ତ୍ତନାଦ-କମଳିନୀ ଦେବୀ- ୪୫
- ୩. ଅତିହୀ ପ୍ରତିବିମ୍ବ-ଭାନୁମତୀ ସାହୁ- ୪୭
- ୪. ଅଧୁରା ସ୍ୱପ୍ନ-ବୀରେନ୍ଦ୍ର ଜେନା- ୪୯
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- ୭. ଲାଲ ସଲାମ-ଡା. ସୁରେନ୍ଦ୍ର ନାଥ ଦାଶ- ୫୭

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- ୩. ମୁଁ ଭାସିବୁଲେ ମେଘର ସହରେ
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- ୪. ଆଉ ପ୍ରବଣତା ନ ଭରିବା ପାଇଁ
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- ୫. ମା'ର ମମତା-ପଦ୍ମଲୋଚନ ସାହୁ- ୬୦

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- ୩. ବିଶ୍ୱମୈତ୍ରୀରେ ଶ୍ରୀଜଗନ୍ନାଥ ସଂସ୍କୃତି
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- ୧୨. କବିବର ରାଧାନାଥ ରାୟଙ୍କ
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କାଳିଆ ସେଠୀ- ୯୫

ସୂଚନ : କଥା ଅନୁସୂଚନ:

- ୧. ଗଳି -ଦେବେନ୍ଦ୍ର ଶର୍ମା (ହିନ୍ଦୀ)
ଅନୁ-ନଗେନ୍ଦ୍ର ନାଥ ପଟ୍ଟନାୟକ -୯୭

ସୂଚନ ସମୀକ୍ଷା:

- ୧. ଗାନ୍ଧିଜୀ ସ୍ମୃତିଲତା ନାଏକଙ୍କ
ରେରାବାଲି ଓ ଅନ୍ୟାନ୍ୟଗଳ୍ପ
ଜ୍ୟୋତ୍ସ୍ନା କୁମାରୀ ନାୟକ- ୯୯

ପ୍ରଚ୍ଛଦ, ଡିଡିପି ଓ ଲେଆଉଟ୍:ରବିନାରାୟଣ ଷଡ଼ଙ୍ଗୀ
ମୂଲ୍ୟ - ୬୦/-

ଅଷ୍ଟାଧ୍ୟାୟୀ ଆଧାରରେ ସଂସ୍କୃତଭାଷା ଶିକ୍ଷା

ଡକ୍ଟର ସୁନେଲୀ ଦେବି



ଉପକ୍ରମ:-

ଭାରତର ସର୍ବପ୍ରାଚୀନ ଭାଷା ସଂସ୍କୃତଭାଷା ଅଧୁନା କଥିତ ଭାଷା ରୂପରେ ବ୍ୟବହୃତ ହେଉନାହିଁ । କିନ୍ତୁ ସମସ୍ତେ ସଂସ୍କୃତଭାଷାର ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣତା ଏବେବି ଅନୁଭବ କରୁଛନ୍ତି । ପ୍ରଥମତଃ ସଂସ୍କୃତଭାଷା ଶୁଦ୍ଧଭାଷା ସଂଗଣକଭାଷା ଏବଂ ବୈଜ୍ଞାନିକଭାଷା ଅଟେ । ଦ୍ୱିତୀୟତଃ ସଂସ୍କୃତଭାଷାରେ ବେଦ ବେଦାନ୍ତ ରାମାୟଣ ମହାଭାରତ ପୁରାଣ ଦର୍ଶନ ମହାକାବ୍ୟ ନାଟକ ପ୍ରଭୃତି ଉପାଦେୟ ଗ୍ରନ୍ଥଗୁଡ଼ିକ ରଚିତ ହୋଇଛି । ତୃତୀୟତଃ ସଂସ୍କୃତଭାଷା ମହନୀୟ ଭାରତୀୟସଂସ୍କୃତିକୁ ଧାରଣ କରିଅଛି । ଚତୁର୍ଥତଃ ସଂସ୍କୃତଭାଷାରୁ ସମସ୍ତ ଭାରତୀୟଭାଷାଗୁଡ଼ିକର ଉତ୍ତର ହୋଇଥିବାରୁ ସଂସ୍କୃତଭାଷା ହିଁ ଭାରତର ସମସ୍ତ ରାଜ୍ୟ ମଧ୍ୟରେ ଥିବା ଜାତୀୟସଂହିତି ଏବଂ ଏକତାକୁ ଅକ୍ଷୁଣ୍ଣ ରଖିବାରେ ସହାୟକ ହୋଇପାରିବ । ଏଣୁ ଏଭଳି ଏକ ମହନୀୟ ଭାଷାର ପ୍ରଚାର ପ୍ରସାର ନିତାନ୍ତ ଆବଶ୍ୟକ । ସଂସ୍କୃତଭାଷା ଶିଖିବା ନିମନ୍ତେ ମହର୍ଷି ପାଣିନିଙ୍କ ଦ୍ୱାରା ବିରଚିତ ଅଷ୍ଟାଧ୍ୟାୟୀ ନାମକ ବ୍ୟାକରଣଗ୍ରନ୍ଥ ହେଉଛି ସଂସ୍କୃତଭାଷାରେ ରଚିତ ସର୍ବୋତ୍କୃଷ୍ଟ ସଂସ୍କୃତ ବ୍ୟାକରଣଗ୍ରନ୍ଥ । ଏହି ଅଷ୍ଟାଧ୍ୟାୟୀ ନାମକ ସଂସ୍କୃତ ବ୍ୟାକରଣ ଗ୍ରନ୍ଥକୁ ଓଡ଼ିଆ ଭାଷାରେ ଅନୁବାଦ କରିବା ପାଇଁ ମୋତେ “ଉତ୍କର୍ଷ ଏବଂ ସମାନତା ନିମନ୍ତେ ଉଦ୍ଦିଷ୍ଟ ଓଡ଼ିଶାର ଉଚ୍ଚଶିକ୍ଷା କାର୍ଯ୍ୟକ୍ରମ (ଓ.ଏଚ୍.ଇ.ପି.ଇ.ଇ)” ବିଶ୍ୱବ୍ୟାପକ ପ୍ରକଳ୍ପ ମାଧ୍ୟମରେ ଅର୍ଥ ସାହାଯ୍ୟ ପ୍ରଦାନ କରିଥିବାରୁ ମୁଁ “ଉତ୍କର୍ଷ ଏବଂ ସମାନତା ନିମନ୍ତେ ଉଦ୍ଦିଷ୍ଟ ଓଡ଼ିଶାର ଉଚ୍ଚଶିକ୍ଷା କାର୍ଯ୍ୟକ୍ରମ(ଓ.ଏଚ୍.ଇ.ପି.ଇ.ଇ)” କୁ ମୋର ହୃଦୟର ଗଭୀରତମ ପ୍ରଦେଶରୁ କୃତଜ୍ଞତା ଜ୍ଞାପନ କରୁଅଛି । ଅଷ୍ଟାଧ୍ୟାୟୀ ଓଡ଼ିଆଭାଷାରେ ଅନୁବାଦ କରିବା ପାଇଁ ମୋତେ ସୁଯୋଗ ପ୍ରଦାନ କରିଥିବାହେତୁ ମୁଁ ଗଙ୍ଗାଧର-ମେହେର-ବିଶ୍ୱବିଦ୍ୟାଳୟର ପରମପୂଜ୍ୟ କୁଳପତି ପ୍ରଫେସର ଏନ୍.ନାଗାରାଜୁ ମହୋଦୟଙ୍କୁ, ସମ୍ମାନନୀୟ କୁଳସଚିବ ଶ୍ରୀମତୀ ଯୁଗଳେଶ୍ୱରୀ ଦାଶ ମହାଶୟାଙ୍କୁ, ସମ୍ମାନନୀୟ ଉପକୁଳସଚିବ ଡକ୍ଟର ଉମାଚରଣ ପତି ମହୋଦୟଙ୍କୁ, ସ୍ନାତକୋତ୍ତର ପରିଷଦର ଅଧ୍ୟକ୍ଷ ପ୍ରଫେସର ସୁଶାନ୍ତ କୁମାର ଦାସ ମହୋଦୟଙ୍କୁ, ଅନୁସନ୍ଧାନବିଭାଗର ଅଧ୍ୟକ୍ଷ ପ୍ରଫେସର ଜ୍ଞାନରଞ୍ଜନ ସ୍ୱାଇଁ ମହୋଦୟଙ୍କୁ, ବିଶ୍ୱବ୍ୟାପକ ପ୍ରକଳ୍ପର ସଂଯୋଜିକା ଡକ୍ଟର ମୋନାଲିସା ମହାପାତ୍ର ମହାଶୟାଙ୍କୁ ଅଶେଷ ଧନ୍ୟବାଦ ଅର୍ପଣ କରୁଅଛି ।

ଅଷ୍ଟାଧ୍ୟାୟୀ ମାତ୍ର ୩୯୯୭ ପୁରୁଦ୍ୱାରା ଅନନ୍ତ ସଂସ୍କୃତ ଶବ୍ଦଗୁଡ଼ିକର ସାଧୁତ୍ୱ ପ୍ରଦର୍ଶନ କରିପାରିଛି । ଏଥିରେ ପ୍ଳୁତ ବିଶେଷରେ ବ୍ୟୁତ୍ପନ୍ନ ଶବ୍ଦଗୁଡ଼ିକର ଅର୍ଥନିର୍ଦ୍ଦେଶ ମଧ୍ୟ କରାଯାଇଛି । ଶୁଦ୍ଧସଂସ୍କୃତବାକ୍ୟର ପ୍ରୟୋଗବିଧି ବିଷୟରେ

ଅଷ୍ଟାଧ୍ୟାୟୀର କାରକବିଭକ୍ତିସୂତ୍ରଗୁଡ଼ିକରେ କୁହାଯାଇଛି । ସଂସ୍କୃତଭାଷା ଶିକ୍ଷା କରିବା ନିମନ୍ତେ ମୁଖ୍ୟତଃ ସଂସ୍କୃତ ବର୍ଣ୍ଣମାଳା, ସଂସ୍କୃତ ଶବ୍ଦ ରୂପଜ୍ଞାନ, ସଂସ୍କୃତଧାତୁରୂପଜ୍ଞାନ, କାରକ ବିଭକ୍ତି ଜ୍ଞାନ, ଅବ୍ୟୟପଦଜ୍ଞାନର ଆବଶ୍ୟକ ହୋଇଥାଏ ।

୧.୧ ସଂସ୍କୃତ ବର୍ଣ୍ଣମାଳା:

ମହର୍ଷି ପାଣିନି ଅଷ୍ଟାଧ୍ୟାୟୀଗ୍ରନ୍ଥର ପ୍ରାରମ୍ଭରେ ୧୪ଟି ସୂତ୍ରଦ୍ୱାରା ସଂସ୍କୃତବର୍ଣ୍ଣବିଷୟରେ ଶିକ୍ଷାପ୍ରଦାନ କରିଛନ୍ତି । ସେହି ୧୪ଟି ସୂତ୍ର ହେଉଛି- (୧) ଅଭଭା ୨) ରଲୁକ୍ ୩) ଏଓଡ଼ ୪) ଐଊର ୫) ହୟବରତ୍ ୬) ଲଶ ୭) ଷମତଶନମ୍ ୮) ଝଭଞ୍ ୯) ଘତଧସ୍ ୧୦) ଜବଗତଦଶ୍ ୧୧) ଖପଛଠଧବତଦ୍ ୧୨) କପୟ ୧୩) ଶଷସର୍ ୧୪) ହଲ୍ । ଏହି ୧୪ଟି ସୂତ୍ରକୁ ଚତୁର୍ଦ୍ଦଶ ମାହେଶ୍ୱରସୂତ୍ର କୁହାଯାଏ । ଏହି ୧୪ଟି ସୂତ୍ର ମାଧ୍ୟମରେ ମହର୍ଷି ପାଣିନି ସଂସ୍କୃତବର୍ଣ୍ଣବିଷୟରେ ଶିକ୍ଷାପ୍ରଦାନ କରିଥିବାହେତୁ ଏହାକୁ ବର୍ଣ୍ଣସମାମ୍ପାୟ ବା ଅକ୍ଷରସମାମ୍ପାୟ କୁହାଯାଏ । ଏଣୁ ୩୯୮୩ ସୂତ୍ର ସହିତ ୧୪ଟି ମାହେଶ୍ୱରସୂତ୍ରକୁ ମିଶାଇ ଅଷ୍ଟାଧ୍ୟାୟୀରେ ସର୍ବମୋଟ ୩୯୯୭ଟି ସୂତ୍ର ରହିଅଛି । ଅଷ୍ଟାଧ୍ୟାୟୀରେ ସ୍ୱରବର୍ଣ୍ଣଗୁଡ଼ିକୁ ଅର୍ ବୋଲି କୁହାଯାଇଥାଏ ଏବଂ ବ୍ୟଞ୍ଜନବର୍ଣ୍ଣଗୁଡ଼ିକୁ ହଲ୍ ବୋଲି କୁହାଯାଏ ।

୧.୨ ସଂସ୍କୃତ ଶବ୍ଦରୂପଜ୍ଞାନ :

ସଂସ୍କୃତରେ ତିନି ପ୍ରକାରର ଶବ୍ଦ ଦେଖିବାକୁ ମିଳେ- ପୁଂଲିଙ୍ଗ, ସ୍ତ୍ରୀଲିଙ୍ଗ ଏବଂ କ୍ୱାବଲିଙ୍ଗ । ଅକାରାର ପୁଂଲିଙ୍ଗ ଶବ୍ଦ ବାଲକ ଶବ୍ଦ ପରି ରୂପ ହୋଇଥାଏ । ପ୍ରତ୍ୟେକ ଶବ୍ଦର ସାତୋଟି ବିଭକ୍ତି ସହିତ ସମୋଧନ ରୂପ ଦେଖିବାକୁ ମିଳିଥାଏ । ପ୍ରତ୍ୟେକ ବିଭକ୍ତି ଏକ ବଚନ ଦ୍ୱି ବଚନ ଏବଂ ବହୁବଚନ ଭେଦରେ ତିନି ଭାଗରେ ବିଭକ୍ତ । ଉଦାହରଣ ରୂପରେ ନିମ୍ନରେ ବାଲକ ଶବ୍ଦରୁପ ଦିଆଗଲା ।

ବାଲକ ଶବ୍ଦରୂପ			
ବିଭକ୍ତି	ଏକବଚନ	ଦ୍ୱିବଚନ	ବହୁବଚନ
ପ୍ରଥମା	ବାଲକଃ (ବାଲକଟିଏ)	ବାଲକୌ (ବାଲକ ଦୁଇଟି)	ବାଲକାଃ (ବାଲକ ମାନେ)
ଦ୍ୱିତୀୟା	ବାଲକମ୍ (ବାଲକକୁ)	ବାଲକୌ (ବାଲକ ଦୁହିଁକୁ)	ବାଲକାନ୍ (ବାଲକ ମାନକୁ)
ତୃତୀୟା	ବାଲକେନ (ବାଲକଦ୍ୱାରା)	ବାଲକାଭ୍ୟାମ୍ (ବାଲକ ଦୁହିଁଙ୍କଦ୍ୱାରା)	ବାଲକେଷୁ (ବାଲକମାନଙ୍କ ଦ୍ୱାରା)

Determinants of Rural Credit in Odisha: A Case Study in Bijepur Block of Bargarh District

Krushna Meher ¹

Muralidhar Majhi ²

ABSTRACT

This study has been designed to examine the determinants of rural credit in Odisha. In rural India, most of people take loans from the various formal as well informal sources. The amount of credit depends upon its determinants such as the size of households, rate of interest, size of landholdings, and size of own residential plots basing on these determinants rural people draw credit, but because of not good return from their field, they are unable to repay on time. Thus, it's necessary to study the change in living patterns and their activities with the changing situation. Also need to change the utilization of credit, so that they would not face any problems of repayment of credit in future and have the right way of investing in their field for a good return. This study contains an introduction, objectives, methodology and the details of rural credit and its conclusion.

Keywords: Agricultural finance, Institutional and non-institutional credit sources, Rural credit

JEL Classification Codes: Q14

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I. INTRODUCTION

In country like India most of the rural people depend on credit, formal as well as informal credit. There are various types of formal credit which is sanctioned through the banks, consisting of short, medium and the long term credit. Different people prefer different terms of credit according to their needs. The problem of rural credit is just not only related to one or two individuals but it is passed on from generation to generation, taking or incurring credit for various purposes to satisfy the needs. In our country some people take loan for productive purposes and some others for unproductive purposes. However, debt






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Examining asymmetric impact of climatic factors on crop yields in India

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ABSTRACT

The study examined the dynamic impact of climate such as Carbon dioxide (CO₂) emissions, temperature, and rainfall on agricultural yield in India from 1980 to 2017 by applying the nonlinear autoregressive distributed lag (NARDL) model. The empirical evidence supports a long- and short-run asymmetry effect, implying that the positive impact of the climatic variables on agricultural yield is distinct from the adverse effects on both the long- and short-run equilibrium. In addition, CO₂ emissions and average atmospheric temperature have diverse impacts on agriculture yield.

KEYWORDS

Climate change; CO₂ emissions; Crop yield; Asymmetry

JEL CLASSIFICATION

C50; Q15



1. Introduction

Climate change is a potential threat to socio-economic condition of a nation, and its impact on agricultural yield is not less significant (Zhang et al. 2011). Changes in climatic parameters like rainfall, increase in atmospheric temperature and CO₂ level are known to impact agricultural production substantially. Green house gases emissions raise the temperature and ultimately contribute to sea-level rise. As a result, agricultural production is adversely affected by increased temperature, uneven rainfall, and soil quality. Agricultural production has been reduced due to the high intensity of extreme weather and the frequent occurrence of widespread anomalies. Farmers frequently face difficulties as a result of erratic rainfall, temperature fluctuation, lack of irrigation, and natural disasters. The temperature rise hurts agricultural productivity, while increased rainfall is known to increase crop yields (Birthal et al. 2014). CO₂ emissions have been shown to have a long-term beneficial effect on agricultural output (Chandio et al. 2019). Additionally, temperature and precipitation increases have resulted in a decline in agricultural output (Ali et al. 2017). Some research project that there will be 4–14%, 2–20%, and 0–23% reduction in

Rice, Wheat and Maize yield by the mid of the current century (Xiong et al. 2009). Shrinkage of fertile land due to intense fertilizer use also harms agriculture production.

India supports 18% of the global population with just 2% of the global land area (Mitra 2014). 27.9% of the population lives below the poverty line in India. Additionally, the agricultural share is declining in the post-independence era. Hence, providing the mass with basic nutrition is an uphill task, especially when climate change is being manufactured. Therefore, there is a need to understand the dynamic nonlinear effect of climate change on agriculture production in India. However, linear estimate techniques are inappropriate to explain the dynamic impact of climate change on agriculture production (Ullah et al. 2021).

This study investigates the potential nonlinear effect of climate change on agriculture yield in India from 1980 to 2017. To the best of our knowledge, this is the first study in India to investigate the effects of climate change on crop yield by applying the asymmetric ARDL cointegration. The rest of the paper includes sections on materials and methods, findings and discussion, and a brief conclusion.






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Article

Do Better Institutional Arrangements Lead to Environmental Sustainability: Evidence from India

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Abstract: The efficient planning, execution, and management of institutional frameworks for climate change adaptation are essential to sustainable development. India, in particular, is known to be disproportionately vulnerable to the consequences of climate change. This study examines the effects of environmental taxes, corruption, urbanization, economic growth, ecological risks, and renewable energy sources on CO₂ emissions in India from 1978 to 2018. Therefore, the ARDL model is used to draw inferences, and Pairwise Granger causality is also applied to demonstrate a cause-and-effect relationship. The empirical results show that corruption, environmental dangers, GDP, and urbanization positively influence India's carbon emissions. However, the results of short-run elasticities show that carbon emissions reduce ecological sustainability. Environmental hazards and costs, like other countries, impact India's carbon emissions. Therefore, decision-makers in India should set up strict environmental regulations and anti-corruption measures to combat unfair practice that distorts competition laws and policies. In addition, the government concentrates more on energy efficiency policies that diminish carbon emissions without hampering economic growth in the country.

Keywords: carbon emission; environment taxation; corruption; environmental sustainability; India



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1. Introduction

In recent decades, environmental sustainability has been one of the most challenging issues for global leaders, policymakers, and scientists. Environmental sustainability requires meeting existing needs without jeopardizing the ability of forthcoming generations to fulfill their wants in the future [1]. As a broad concept, sustainability is applicable to every element of human existence on Earth at the local, regional, national, and international levels and throughout a wide range of periods. Wetlands and forests that have survived for an extended period and are in good condition are examples of healthy biological systems. Unfortunately, as the world's population has increased, ecosystems have degraded as a result. A disruption in the natural cycle's equilibrium has significantly impacted humans and other living beings [2]. Opportunities to minimize generations of waste through the use of hazardous materials, to reduce soil, water, and air pollution, and to preserve and reuse resources to the maximum degree practicable should be identified and used.

Environmental sustainability is, by definition, a multidisciplinary challenge that requires interdisciplinary solutions. Poor environmental circumstances are harmful to citizens'

Exploring the socio-economic attributes of financial inclusion in India: a decomposition analysis

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Abstract

Purpose – This paper examines India's socio-economic attributes and different financial dimensions of financial inclusion (FI).

Design/methodology/approach – The paper uses a principal component analysis (PCA) to build indexes related to financial dimensions. It applies the logistics regression model and the Fairlie decomposition method to determine India's socio-economic and financial characteristics of FI.

Findings – Based on the logistic regression, socio-economic factors like age, gender, marital status, level of education and religion have an impact on FI. The use of financial institutions has positively contributed to the probability of FI, while the low proximity of financial service providers retards the process of FI. Fairlie decomposition concludes regional disparity and gender disparity in FI; however, the rural–urban gap in FI is not captured by the variables included in the study. The main reasons for the discrepancy are lack of education, financial literacy, the proximity of financial service providers and lack of financial institutions.

Originality/value – This paper makes two important contributions: first, it presents a micro-level analysis of FI across the socio-demographic strata of India, and second, it demonstrates the regional, rural–urban and gender disparity in FI in India.

Keywords Financial inclusion, Fairlie decomposition, Financial institution, Unified payment interface, Financial services

Paper type Research paper

1. Introduction

Financial development has a well-documented favourable impact on economic growth, and an inclusive financial system is pivotal to financial development (Park and Mercado, 2015; OECD, 2018; Sethi and Sethy, 2019; Esquivias *et al.*, 2020). However, ensuring affordable

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Declarations

Ethics approval and consent to participate: Not applicable

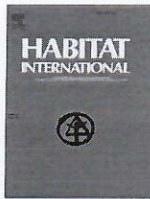
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Do long-term migrants earn higher wages than short-term migrants in the informal sector? Evidence from Jammu & Kashmir, India

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Keywords:

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ABSTRACT

Many theories hypothesize that long-term migration is more welfare-enhancing than short-term migration as the benefits from skill acquisition, experience, and labour networks outplay the permanent disutility/cost of migration. This article aims to evaluate the influence of long-term migration on wages and contrast it with the effect of short-term migration on wages. We applied the Endogenous switching regression (ESR) model to measure the treatment effect of long-term migration on wages. The results suggest that religion, marital status, employment sector, experience, and region are significant determinants of long-term migration. We also conclude that short-term migrants are better than long-term migrants in Jammu & Kashmir because the treatment effect negatively affects migrants' daily wages. The paper also directs potential policy implications.

1. Introduction

Labour migration is integral to the development process and has formed the basis of many structuralist economic theories (Harris & Todaro, 1970; Lewis, 1954). These theories present migration as a labour allocation mechanism that enhances productivity and economic efficiency (Khan, 2021; Lagakos et al., 2023). The reallocation of labour from the farm to non-farm sector leads to higher wages for the migrated households, thus enhancing welfare. Employment is the primary reason for labour migration nationally and globally (International Labour Office, 2013a; 2013b). Migration has become critical for rural households in emerging countries (Cohen, 2011; Royuela et al., 2019; Zaveri et al., 2020). In the Indian context, male migration occurs mainly for employment, and female migration occurs primarily due to marriage (Vakulabharanam & Thakurata, 2014). In modern migration theories, migration is not an individual choice but a household decision. In addition, migration decisions aim to maximize income and minimize risks involving rural livelihood and agriculture (Hatab et al., 2022; Stark & Bloom, 1985). Similarly, relative deprivation is also a significant driver of migration. Households or individuals need to migrate to improve their position against other reference groups from whom they feel relatively deprived. Possessing limited or marginal land holding,

and belonging to a lower social caste, lead to relative deprivation in rural areas (Stark, 1984; Stark & Taylor, 1991; Bhandari, 2004).

In recent decades, most rural-urban migration has been for a short period of less than one year. Seasonal migration is one dominant form of short-term migration (Martin, 2006). Many countries have initiated programmes for seasonal workers to meet labour demand. These programmes benefit employers and employees (Gibson et al., 2014). The employer enhances productivity by exploiting the short-term migration and fulfilling the labour required for production. The unskilled short-term workers get engaged in productive activities and improve their skills. The remittances from such activities improve their household welfare and contribute to economic development (Vertovec, 2004). However, labour rights, low wages, lack of scope for contract refinement, and miserable living conditions are problematic issues related to seasonal or short-term migration. As the migration period is too short, the workers cannot accumulate much wealth for future investment.

Evidence shows they spend the remittances on conspicuous consumption (Barber et al., 2005; Pessar, 2005; Ruhs & Martin, 2008). Around 80% of the rural-urban migrants in India are short-term migrants, and many of the migrations happen only in the lean season of agriculture. Existing literature on short-term migration and its different aspects is rich (Chandrasekhar et al., 2015; Coffey et al., 2015; Haberfeld

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Revisiting long-run dynamics between financial inclusion and economic growth in developing nations: evidence from CS-ARDL approach

Financial inclusion and economic growth

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Abstract

Purpose – This study aims to analyze the long-run dynamic relationship between financial inclusion and economic growth for developing nations.

Design/methodology/approach – This study develops a comprehensive financial inclusion index based on the UNDP methodology for 53 developing nations. The authors use second-generation unit root tests, cointegration techniques and an advanced dynamic common correlated effects estimator model called cross-sectional augmented autoregressive distributed lags (CS-ARDL) to examine long-run dynamics among variables.

Findings – The tests confirm the presence of slope-heterogeneity and cross-sectional dependency. The second-generation panel unit root tests show the chosen variables are stationary at first difference. The bootstrap Westerlund cointegration result shows the variables are cointegrated in the long run. The CS-ARDL estimates conclude that financial inclusion positively enhances gross domestic product per capita in selected developing countries. The robustness check through augmented mean group estimation validates the findings.

Originality/value – The study makes three important contributions: first, it constructs a comprehensive financial inclusion index using 10 variables for a panel of 53 developing nations; second, the potential cross-section dependence and slope heterogeneity of panel data have been accounted for by applying the second-generation unit root tests; third, the study uses the dynamic common correlated effects estimator model (CS-ARDL) to examine long-run dynamics among variables.

Keywords Financial institution and services, Economic development: Financial markets, Econometric and statistical methods

Paper type Research paper

Declarations

Ethics approval and consent to participate: Not applicable.

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Manufacturing Productivity Measurement in India: An Evolutionary Trend

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Abstract

We undertake an extensive literature survey and segregate the methods mainly into two approaches: parametric and non-parametric. Further, we categorise the non-parametric techniques into the Growth Accounting Approach and the Deterministic Frontier Approach. The evaluation and development of methods used in the study of productivity growth measurement is a continuous process over the years, even if we found a longstanding critical debate from the classical school, popularly known as the Cambridge controversy. This article presents a holistic review of methods for documenting the growth debates in independent India, which helps understand the concepts for the new researcher in the field and the policymakers in the developing and less developed countries.

JEL Codes: D24, E24, O47

Keywords

Productivity growth, growth accounting, production function, data envelopment analysis, India

I. Introduction

Conventional studies on productivity are in the spirit of the neoclassical theory of distribution (Abramovitz, 1956; Jorgenson & Griliches, 1967; Kendrick, 1961; Shmookler, 1952; Solow, 1957). The problem of Total Factor Productivity (TFP) makes the outline, which the neoclassical itself treats as a residual (Griliches, 1996). However, it is not surprising that currently applied work should rely increasingly on developments in the field of econometrics (Arrow et al., 1961; Battese & Coelli, 1992; Christensen et al., 1973; Cobb & Douglas, 1928; Farrell, 1957; Kalirajan & Obwona, 1994; Schmidt & Sickles, 1984). In terms of economic methodology, the studies set up two fundamental problems. First, a given quantum of the product must be credited unambiguously to individual factors of production. Second, a shift in the economy's technological frontier must be identified independently of factors accumulation in a dynamic context. In addition, the neoclassical production function, which forms the base for conventional approaches to measure total factor productivity growth (TFPG), is criticised ferociously as a *powerful instrument of miseducation* for generations (Robinson, 1953). So it becomes imperative to understand both the empirical and theoretical lacunae of these approaches for a researcher.

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Impact of organic carbon on heavy metals of river sediments and aquatic ecosystems: A review

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Abstract

Organic carbon with variable chemical composition sourced primarily from terrestrial and aquatic biogenic input has a significant impact on sediment heavy metal mobility. The present scientific view is unclear in deciphering the role of labile organic carbon in changing sediment heavy metal concentration. The present review critically assesses the impact of various forms of carbon on different geochemically bound heavy metal fractions and their monitoring. It is evident from the review that, the biochemical form of organic carbon (based on degradability and biopolymeric forms), carbon-geochemical association, and density of organic carbon (light or heavy carbon fractions) plays an important role in determining the bioavailability and toxicity of metals for aquatic organisms. Besides the organic carbon, various sediment conditions that define the behavior of heavy metals include pH, redox condition, sulfide concentration, salinity, temperature, etc. Therefore, it is recommended that carbon relation with heavy metal mobility and stability should be included under long-term sediment management plans to maintain the sediment quality of the river system.

KEYWORDS

carbon fractionation, metal speciation, sediment geochemistry, sediment organic carbon

1 | INTRODUCTION

Sediments play a pivotal role in the overall river geochemistry having a significant impact on aquatic life. Heavy metals are one of the important constituents that make up the composition of river sediments (Rosado et al., 2016). Beyond a threshold limit, heavy metal poses toxicity threats to aquatic life (Szara-Bak et al., 2021). Improper management of sediments can lead to heavy metal accumulation resulting in sediment toxicity since sediment management includes the assessment of nutritional status and organic carbon content. Without a timely and periodic assessment, the build-up of organic carbon can also trigger the accumulation of heavy metals leading to toxic conditions. However, the overall concentration of heavy metals in sediments may not provide concrete evidence of its toxicity. Since heavy metals tend to accumulate in association with various geochemical phases;

the assessment of geochemically bound heavy metals in sediments can support a logical and scientific postulation toward metal toxicity and bioavailability (Baran et al., 2019; Vural, 2018).

River sediments are important reservoirs of organic carbon (Cao et al., 2015). It is a well-known fact that the aquatic system has a greater contribution to carbon storage than the terrestrial system (Bianchi et al., 2018). Besides the natural diffusion of carbon dioxide into the aquatic body, the carbon fixation by the aquatic autotrophy is also a route of carbon sink into the system (Peura et al., 2018; Reinthaler et al., 2010). Organic matters make an entry into the aquatic body chiefly through the terrestrial input and biological production. The organic matter that is amenable to long-term degradation and/or heavy molecular organic matter reach the bottom of the river and become a part of the sediments (Xie et al., 2015). These sediments consequently behave as a storehouse of long-term carbon



Fractionation of sediment organic carbon in Hirakud reservoir: a Ramsar site in India

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Abstract

Sediments are natural reservoirs of organic carbon assisting in maintenance of natural carbon inventory. The present work was carried out with aims to assess the various labile (employing acid digestion method) and biochemical carbon fractions in sediments of Hirakud reservoir and study the impact of spatial variations on it. The results favor a distinct spatial influence on the distribution and concentration of various carbon fractions in sediments ($p < 0.05$). The average concentrations of very labile (2.09%) and recalcitrant (1.25%) fractions of total organic carbon dominated the sediments while the labile and less labile fractions shared 0.39 and 0.63% respectively. Similarly, the carbohydrate carbon (0.82 mg/g) and protein carbon (0.78 mg/g) conquered the biopolymeric carbon (BPC) with the lipid carbon being 0.67 mg/g only. While the available K and P ranged between 3.81 and 17.02, and between 6.31 and 27.57 kg/ha respectively, total nitrogen varied from 198.06 to 462.15 kg/ha. Significant spatial variations were observed concerning long-term carbon storage and productivity (eutrophic condition, BPC > 3 mg/g). The reservoir sites were mesotrophic to eutrophic in nature while the downstream displayed oligotrophic condition. Organic sediment index (OSI) value suggests that the reservoir sediment was under practically uncontaminated to moderately contaminated condition (OSI < 0.20). The principal component analysis also suggests that the carbon accumulation is primarily governed by the recalcitrant carbon fraction. Thus, it can be concluded that carbon fractions regulate the sediment quality by influencing its carbon storage, production capacity, and is affected by anthropogenic pressure along a spatial scale.

Keywords Biopolymeric carbon · Organic sediment index · Sediment quality · Total organic carbon

Introduction

Aquatic environment is influenced by varied factors including the water chemistry, physical factors, anthropogenic pressure, geology, sediment geochemistry etc. One such important aspect is the sediment organic matter content as it governs the nutritional status and toxicity of the aquatic environment (Li et al. 2023). Since, aquatic bodies are natural store-house of organic matter; the diversity of organic matter may also be a major reason for altering the sediment chemistry (Fang et al. 2014). The diverse organic matter is

sourced from autochthonous (from own self) and allochthonous (from surrounding) means and is therefore influential in determining the biochemical condition of the sediments (Ogawa et al. 2021). Therefore, knowledge regarding the organic matter residence and stability is important in sediment management and hence in the longevity of the water body.

Organic matter has varying degree of degradation based on the resistance to oxidizing agents and acids. The easily degradable part is the very labile fraction while the most resistant ones are the recalcitrant fraction. The intermediate forms between these two fractions are labile and less labile forms (Bishi et al. 2023). The easily degradable organic matter may lead to nutrient enrichment in sediment and have an impact on the aquatic life and trophic status (Miatta and Snelgrove 2021; Deng et al. 2022). On the other hand, the more stable form of organic matter may prove to be an important carbon inventory in sediments. Further, it has already been reported that organic matter inherently impacts

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Chemical fractionation of elements in leaf-deposited particulate matter of an urban area in India

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Abstract

Plants act as natural scrubbers of urban air particulate matter. However, chemical fractionation of leaf-deposited particulate matter is an unexplored research area demanding immediate attention to get an insight into the source and fate of elements in plants. Therefore, work was carried out to evaluate the spatial and species variability in capturing air particles with variable elemental chemical fractions in an urban area in India. The results favor a distinct spatial and species variability in trapping total and fractional elemental leaf-deposited particulate matter ($p < 0.05$). Spatially, sensitive ($0.135\text{--}16.979\ \mu\text{g}/\text{cm}^2$) and industrial zones ($0.043\text{--}3.982\ \mu\text{g}/\text{cm}^2$) had a significant impact on the elemental fractionation of particles with the highest inter-species variation. Similarly, *Mangifera indica* was the best performer in trapping elements of all chemical fractions and was in the order *M. indica* > *Butea monosperma* > *Ficus benghalensis*. Ca and Na were found to be in all chemical fractions. When evaluated for biochemical impact, the leaf-extract pH and relative water content did not show any significant role in regulating the chemical fractionation in leaf deposits. Scanning electron micrographs highlighted the role of the waxy layer and pubescens as efficient particle retention zones. Thus, it is concluded that the chemical fractionation of elements in leaf-deposited particulate matter depends on the category of area and type of plant species.

Keywords Chemical speciation · Foliar deposit · Particulate pollution · Urban air quality

Introduction

Particulate pollution is the most concerning issue in any urban area due to continuous traffic, civil, and other developmental activities (Cai et al. 2020). The passive correction measures involving green vegetation in scrubbing off the particulate load from ambient air are also not a new topic. It has been tried, tested, and verified that plants have an inbuilt capacity to reduce particulate pollution by trapping them on their leaf surface (Sahu et al. 2021). However, the air particles suspended in the atmosphere are very often attached to other elements (especially metallic constituents) adhered to their surface (Xie et al. 2020; Zhao et al. 2020). When trapped by the leaves, these particles and the adhered elements together bring several changes in the plant (Shabnam

et al. 2021). It is often guided by the variable composition in concentration, chemical form, and nature of the interaction between the particle and the element aided by the magnetic property (Leng et al. 2018). Therefore, it is necessary to quantify and fractionate the different chemical forms of the particulate matter deposited on the leaf surface to understand their role in altering plant behavior, and the induced physiological and morphological changes.

The chemical forms of the leaf-deposited particle can be classified into dissolved, labile, bound, and particulate forms (Gadh et al. 1991). The dissolved forms with a diameter of less than $0.45\ \mu\text{m}$ are the available forms (Kumar et al. 2014) and can enter into the leaves through the stomatal route. The labile form is the more available form of dissolved fraction and may be toxic at times. Similarly, the bound form is the element attached to the main particle surface while the particulate form is the composition of the particle itself. Thus, the bound can be converted into available form with a lesser probability. The particulate form on the other hand can choke the stomatal pores while altering the gaseous exchange, transpiration rate, and chlorophyll synthesis in plants (Prusty et al. 2005; Gupta 2016; Lee et al. 2022).

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Evaluation of heavy metal speciation in waters of Hirakud reservoir: a Ramsar site in India

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Abstract The growing concern of aquatic heavy metal (HM) pollution is dependent on the toxic nature of its bio-available form. Thus, bio-availability is guided by the HM fractionation in water. This study was therefore conducted to evaluate the spatial impact on physicochemical fractionation of HM (Zn, Mn, Cu, and Fe) in the waters of the Hirakud reservoir in India. Speciation along different pores using a filtration technique was adopted to fractionate the HMs in water samples. The result suggests that the water of the study area is polluted with Cu (0.22–0.35 mg/L), Mn (0.15–0.23 mg/L), and Fe (1.90–3.10 mg/L) that have crossed their permissible limits while Zn (0.17–0.97 mg/L) was within the permissible standard. When studied for physical partitioning, the right dyke was comparatively more polluted than the left dyke. While the water samples were dominated by the

dissolved fraction of heavy metals, it was construed that a large proportion of the HMs are in bio-available form. Further, a distinct impact of spatial variation on metal fractionation was also evident in the study with PCA revealing site-specific behaviour. Therefore, it can be concluded that multiple anthropogenic activities lead to the distribution and fractionation of HMs in water.

Keywords Bio-availability · Chemical fractionation · Dissolved metals · Water pollution

Introduction

Water pollution in this rapidly growing urbanized and industrial society has become a serious cause of concern for most countries today. This concern is aggravated by heavy metal entry into the water system (Sahu & Basti, 2021). Heavy metals have been reported to cause several problems to aquatic organisms and have also proved detrimental upon entry into the food chain (Heise et al., 2020). The overall concentration of heavy metals in water is however a pseudo representation of their toxicity (Basti et al., 2024). Heavy metals pose toxicity threats only upon breaching a threshold limit in available form (Szara-Bak et al., 2021). The total concentration of heavy metals may not be bio-available. It is, therefore, necessary to estimate the bio-available fraction of heavy

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The Psychoanalysis and stream of consciousness theme in Virginia Woolf's Writings

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Abstract:

The novels "Mrs. Dalloway" and "To the Lighthouse" by Virginia Woolf have long been considered as seminal works of modernist literature. These novels were written during the early twentieth century and explore the interior lives of characters and the complexity of human experience. This article examines Woolf's novels through the lens of Sigmund Freud's psychoanalytical theory. The purpose of this study is to critically analyse the characters' psychological states and their interactions, while exploring how psychoanalysis can provide a deeper understanding of the works and their historical context. The article focuses on how the characters' behaviours and experiences are shaped by their subconscious mind and repressed desires, as well as the influence of their childhood experiences on their adult lives. Through close readings of the novels, the study analyses the themes of repression, memory, and trauma, and how they are interwoven with the characters' development and relationships. Further, Woolf's works provide rich material for a psychoanalytic interpretation, and highlights the relevance of Freud's theory in understanding the human psyche and literary works. It also employs several of Freud's key concepts, including the unconscious, repression, and the Oedipus complex, to analyse the psychological complexities and conflicts of the characters. It investigates Woolf's portrayal of gender roles and sexuality in light of Freud's psychoanalytic theory of femininity and masculinity which also contains the theme of stream of consciousness and interior monologue providing a rich and complex representation of the characters'. The study also examines the significance of the socio-cultural contexts of the novel, particularly in relation to gender and power dynamics, in order to fully appreciate the psychological complexities of the text.

Keywords: psychoanalysis, stream of consciousness, socio-cultural, gender, power dynamics

Introduction

Virginia Woolf was a highly influential British writer, known for her innovative writing style and exploration of feminist and modernist themes. Her education played a significant role in shaping her literary output and progressive views on women's rights and education. Her belief in the importance of education and access to knowledge is reflected in her essay "A Room of One's Own," where she pointed out that women need financial independence and access to education in

order to fully realize their potential. Overall, Woolf's education was a reflection of her family's progressive values and her own dedication to lifelong learning and intellectual curiosity.

Woolf's experiences with mental illness had a significant impact on her writing, and many of her works explore the inner lives of characters struggling with their own mental states. Her use of stream-of-consciousness narration, which allows readers to gain insight into the minds of her characters, is often cited as a reflection of her own experiences with mental illness. Her mentality and psychology were deeply intertwined with her personal experiences and creative output. Woolf suffered from mental illness throughout her life, including severe depression and episodes of psychosis, which greatly influenced her writing. The stream of consciousness technique used by her is often seen as a reflection of the complexities of mental states in a way that traditional narrative techniques cannot.

The stream of consciousness narration in her novels and short stories often seen as a fragmented and nonlinear way that reflects the inner workings of the human mind. It is characterized by its use of interior monologue and allows readers to get inside a character's head and experience their thoughts and emotions in a more intimate and immediate way. Her use of stream of consciousness narration is particularly effective in conveying the inner lives of her female protagonists, who often struggle against societal constraints and expectations. Woolf's stream of consciousness style is also characterized by its use of associative thinking, which allows characters' thoughts and emotions to shift rapidly and without warning. This technique reflects the complexity and unpredictability of human thought processes, as well as the way that memories and emotions can be triggered by seemingly unrelated events or sensations. *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927) are known for their innovative narrative structures, introspective exploration of character psychology, and exploration of feminist and modernist themes.

Woolf was deeply influenced by Sigmund Freud's theories on the human psyche, particularly his ideas about the unconscious mind and the ways in which our childhood experiences and repressed desires shape our adult selves. Woolf was introduced to Freud's ideas by her husband, Leonard Woolf, and was particularly interested in his concepts of repression, the Oedipus complex, and the role of sexuality in human psychology. In her novels and essays, Woolf often explored the inner lives of her characters and the ways in which their past experiences and repressed desires influenced their present behaviour.

Research Methodology

The article aims to examine the relevance of Freud's psychoanalytic theory in Virginia Woolf's novels *Mrs. Dalloway* and *To the Lighthouse*. The characters, plot, and themes of the novels are analysed from a psychoanalytic perspective, identification as well as evaluation of the key psychoanalytic concepts are reflected in the writing. The researchers have explored various dynamics of stream of consciousness and interior monologue depicted in the novels. The article beautifully presents the characters' inner lives, and investigates the social and cultural contexts, particularly in relation to gender and power dynamics, and how these influence the psychological conflicts and motivations of the characters. The authors have also gone through in detail on literary criticism, biographies, and theoretical works on psychoanalysis and have provided valid

justifications in support of the analysis. One potential limitation of this study is that it is based on the interpretation of literary texts, which are inherently subjective. The results of the analysis may vary depending on the reader's interpretation and may not be universally applicable. Additionally, the study is limited to only the two novels by Virginia Woolf and may not be generalised or compared with other literary works or contexts.

Literature Review

Mark Hussey has pointed out on Virginia Woolf's use of the stream of consciousness technique in *Mrs. Dalloway*, in his essay "The Stream of Consciousness and Beyond: Hussey opined that while Woolf's use of the stream of consciousness technique is a powerful tool for exploring the characters' inner lives, it is not necessarily an accurate representation of Freud's ideas about the unconscious mind. According to him, Woolf's use of the stream of consciousness technique allowed her to delve deeply into the characters' thoughts and emotions, revealing the inner workings of their minds in a way that would not be possible through conventional narration. However, he stressed that this technique was not the same as Freud's idea of the unconscious mind, characterized by repressed desires and memories and inaccessible to conscious thought. However, he acknowledged that, Woolf was influenced by Freud's ideas, particularly his emphasis on the importance of early childhood experiences and the impact of repressed desires on mental health. Woolf's use of the stream of consciousness technique was more concerned with exploring the complexity of human consciousness than with accurately representing Freud's theory.

Rachel Bowlby is a British literary critic and cultural historian who had written extensively on feminism and psychoanalysis. In one of her essay titled "Feminist Destinations and Further Essays on Virginia Woolf" , published in 1997 ,she elaborated on Virginia Woolf's use of Freud's psychoanalytic theory in *Mrs. Dalloway*. According to her, Woolf's use of Freud's theory is innovative and sophisticated, particularly in her exploration of the themes of gender and sexuality. Bowlby noted that Woolf's portrayal of the characters' mental states in *Mrs. Dalloway* is nuanced and complex, capturing the intricacies of Freud's theory. She argued that Woolf's use of psychoanalytic ideas was not necessarily consistent with Freud's theory, but that this was not necessarily a weakness, as Woolf's innovative use of these ideas allows her to explore gender and sexuality in new and nuanced ways.

In her book "Feminist Destinations and Further Essays on Virginia Woolf," Bowlby explained that Woolf's use of symbolism and imagery in *To the Lighthouse* can be seen as a critique of Freud's emphasis on language and verbal communication as the primary means of accessing the unconscious .Bowlby described that Woolf's use of imagery and symbolism in the novel, such as The lighthouse, as a symbol of human consciousness and the waves as a symbol of the unconscious, represents a different approach to understanding the workings of the psyche than the verbal-based approach favoured by Freud . By focusing on the non-verbal aspects of human experience, such as the emotional and sensory, Woolf is challenging the limitations of Freudian theory, which according to Bowlby is overly focused on language and rationality.

Jane Marcus is an American literary critic and feminist scholar who had written extensively on the works of Virginia Woolf and elaborated on her use of Freud's psychoanalytic theory in Mrs. Dalloway, in the essay titled "The Psychoanalytic Novel: Virginia Woolf and James Joyce". According to Marcus, Woolf's use of Freud's theory is more influenced by modernist literary trends than by Freud's ideas, and that her portrayal of the characters' mental states is more concerned with literary experimentation than with accurate psychological analysis.

In her another book "Virginia Woolf and the Languages of Patriarchy," Marcus stated that Woolf's depiction of female subjectivity and the mother-child relationship in "To the Lighthouse" can be seen as a critique of Freudian theory, particularly its emphasis on the father as the dominant figure in the family. According to Jane, Woolf's portrayal of Mrs. Ramsay as a nurturing and supportive mother figure challenges the patriarchal model of the family that is central to Freudian theory. By emphasizing the importance of maternal care and support in the development of human subjectivity, Woolf had rejected the idea that the father to be the dominant figure in the family and that his role is crucial to the development of the child's psychology.

Julia Kristeva ,a Bulgarian-French philosopher, literary critic, and psychoanalyst had written extensively on the relationship between language, subjectivity, and psychoanalytic theory. In her book "Revolution in Poetic Language," Kristeva stressed that Woolf's use of stream-of-consciousness technique in To the Lighthouse can be seen as a critique of Freud's emphasis on the Oedipus complex and the role of the paternal figure in human psychology. Kristeva suggested that Woolf's portrayal of the maternal figure in the novel, particularly Mrs. Ramsay, can be seen as an alternative to the paternal figure in Freudian theory. Kristeva claimed that Woolf's focus was on the maternal represents a rejection of the patriarchal model of the family and recognition of the importance of maternal nurturing and support in the development of human subjectivity.

Judith Butler is an American philosopher, gender theorist, and feminist scholar who also had written extensively on the relationship between gender, sexuality, and psychoanalytic theory. In her book "Gender Trouble," Butler argued that Woolf's depiction of gender and sexuality in To the Lighthouse challenges the gender essentialism and heteronormativity inherent in Freudian theory. Butler suggested that Woolf's portrayal of characters that do not conform to traditional gender and sexual norms, such as Lily Briscoe, challenges the binary and essentialist understanding of gender and sexuality that is central to Freudian theory. Woolf's exploration of gender and sexuality in the novel is complex and nuanced, going beyond the simplistic categories of male and female and hetero- and homosexuality.

Analysis of Mrs.Dalloway through the lens of Freud's Psychoanalytic theory

Virginia Woolf wrote Mrs. Dalloway as a response to the social and political climate of the early 20th century. In the aftermath of World War I, many writers and artists were grappling with questions of identity, trauma, and the meaning of life in a world that seemed to have lost its sense

of stability and order. Woolf was particularly interested in exploring the inner lives of her characters and the ways in which their thoughts and experiences shaped their sense of self.

Virginia Woolf faced several challenges while writing *Mrs Dalloway*, including personal, technical, and cultural obstacles. One of the biggest challenges Woolf faced was her own mental health. She struggled with depression and anxiety throughout her life, and these issues often made it difficult for her to focus on her writing. In fact, Woolf once referred to *Mrs Dalloway* as a "mad book" because of the challenges she faced while writing it. In addition to her personal struggles, Woolf also faced technical challenges as she experimented with the stream-of-consciousness narrative technique. This style of writing allows the reader to see into the inner thoughts and emotions of the characters, but it requires a great deal of skill to pull off effectively. Woolf spent years honing her craft and perfecting her technique before she was able to create this masterpiece. Despite these challenges, Woolf persevered and produced a work of literature that is now regarded as a classic of modernist fiction. Her struggles and triumphs served as a testament to the power of creativity and the resilience of the human spirit.

Conscious and Un-conscious mind in Mrs.Dalloway

Virginia Woolf's novel "*Mrs. Dalloway*" is heavily influenced by Sigmund Freud's psychoanalytic theory. Woolf explores the inner thoughts and emotions of her characters, delving into their subconscious minds and exploring the depths of their psyches. This analysis will explore the influence of Freudian theory on "*Mrs. Dalloway*."

Freud believed that the unconscious mind was a powerful force that could exert a significant influence on our behaviour and personality, often in ways that were hidden from our conscious awareness. In the novel, Woolf explored the ways in which the unconscious mind shapes our behaviour and relationships, highlighting the powerful and often destructive influence of the unconscious on our lives. The novel explores the conflict between the conscious and unconscious mind, as Clarissa struggles to reconcile her conscious desire to conform to societal norms with her unconscious desires and emotions.

Throughout the novel, Woolf uses the technique of stream of consciousness narration to delve into Clarissa's inner thoughts and emotions, revealing her unconscious desires and fears. For example, in the opening lines of the novel, Clarissa is described as feeling "very connected with the trees and the flowers and the people walking in the park." This connection to nature and to the people around her is an indication of her unconscious desire for a more meaningful connection with the world around her.

Additionally, Clarissa's memories of her past love affair with Sally Seton reveal her unconscious desires and emotions. Although Clarissa has moved on from her relationship with Sally and has married a man who conforms to societal expectations, her unconscious desires for Sally continue to haunt her. This conflict is evident in her relationship with her husband, Richard, who represents the conscious mind. Richard is a conservative politician who values tradition and conformity, and he sees Clarissa's unconventional desires and behaviour as a threat to their social standing.

Her relationship with her old friend Peter Walsh represents her unconscious desires and emotions. Peter is a free-spirited individual who does not conform to societal norms, and he represents Clarissa's desire for a more meaningful connection with the world around her. Throughout the novel, Clarissa struggles to reconcile her conscious desire to conform to her unconscious desires and emotions, and her relationship with Peter serves as a reminder of the importance of her unconscious desires. Clarissa's conflicts and struggles represent the tension between the conscious and unconscious mind, and her relationships with Richard and Peter serve as symbols of this conflict.

Septimus Smith's character in the novel provides a vivid example of the impact of the unconscious mind on human behaviour, reflecting Freud's psychoanalytic theory. As a World War I veteran suffering from shell shock, Septimus has experienced immense trauma that has led him to retreat into his unconscious mind. This paper explores the manifestations of the unconscious mind in Septimus's character, including his repressed memories, the conflict between the conscious and unconscious mind, and his eventual suicide. Repression is a key aspect of Freud's psychoanalytic theory, and it is evident in Septimus's character. Freud believed that repression is a defense mechanism that the ego uses to protect the conscious mind from the painful or threatening emotions and desires stored in the unconscious mind.

One example of repression in Septimus's character is his fear of doctors, which is rooted in his experiences in the war. He fears that doctors will "put a knife into him" and refuses to see a doctor for his mental illness. Furthermore, Septimus's memories of the war are repressed, and they emerge in his thoughts and behaviour in a fragmented and disorienting manner. For example, when he sees the dead bird on the windowsill, he is transported back to the trenches, and his memories become intertwined with his present reality. Another example of this conflict is his relationship with his wife, Lucrezia. Septimus loves Lucrezia, but he is unable to fully express his feelings, and this repression causes him to withdraw from her emotionally.

Freud believed that the unconscious mind constantly pushes against the conscious mind, and this tension can cause mental illness. In the novel, Septimus's struggle with his mental illness reflect this tension, as he is unable to reconcile his unconscious desires and fears with his conscious thoughts and emotions through various hallucinations and delusions. For example, when Septimus is walking with his wife Lucrezia in the park, he sees "a figure all in white" that reminds him of his friend Evans, who was killed in the war. This hallucination represents his unconscious desire to confront his trauma, but he is unable to do so consciously.

Lucrezia is unable to understand Septimus's experiences fully, and this causes a disconnect between their conscious minds. Septimus feels isolated and alienated from the world which is a manifestation of his unconscious desires and fears. Moreover, Woolf uses symbolism to depict Septimus's struggle with his unconscious mind. For instance, the motif of water throughout the novel symbolizes the unconscious mind, as it represents the depths of the human psyche that are hidden from conscious awareness. When Septimus sees a fountain, he experiences a moment of clarity and realizes that his sense of detachment and isolation from the world is rooted in his unconscious desires and fears.

The representation of Septimus's unconscious mind in "Mrs. Dalloway" serves as a powerful commentary on the human psyche and the impact of societal norms and traumatic experiences on mental health. Woolf's use of Freudian concepts such as repression, trauma, and the unconscious mind adds depth and complexity to the character of Septimus, making him a poignant and memorable figure in the novel.

Freud's theory of Thanatos

Sigmund Freud's concept of the death drive, or Thanatos, can be seen in "Mrs. Dalloway." In this novel, the character of Septimus Warren Smith is a World War I veteran who is suffering from shell shock and is consumed by the desire to escape the pain and suffering of his existence. This desire is a manifestation of the death drive, which Freud proposed as an inherent part of the human psyche. Freud believed that all living organisms have an instinctive drive towards death or self-destruction, which is in constant conflict with the life drive, or Eros, which seeks to preserve life and ensure its continuity. In the novel, the character of Clarissa Dalloway can be seen as embodying the life drive, while Septimus Warren Smith represents the death drive.

Influence of Freud's psychosexual development in the novel Mrs. Dalloway

Woolf incorporates Sigmund Freud's ideas about the phallic stage of psychosexual development into the novel, exploring the ways in which gender identity and sexual desire are shaped by early childhood experiences. One example of the phallic stage in "Mrs. Dalloway" is through the character of Peter Walsh. Peter is shown to be obsessed with his own masculinity and virility, and he has unresolved feelings towards Clarissa Dalloway, his former lover who is now married to another man. Peter's fascination with Clarissa and his feelings of sexual attraction towards her could be seen as a manifestation of the Oedipus complex, as he desires to possess her and become her husband. Moreover, Peter also has a strong sense of competition and jealousy towards other men, which could reflect his desire to be the dominant male figure in Clarissa's life.

Another example of the phallic stage is through the character of Septimus Smith when he hallucinates that his hand turns into a "squid" and begins to fondle the genitals of a statue. This could be interpreted as a manifestation of the phallic stage, where Septimus's unconscious desires and fixation on sexuality are brought to the surface. Furthermore, Septimus's experiences during the war have left him traumatized and emasculated, which could have contributed to his fixation on his own sexuality.

The character of Clarissa Dalloway herself could also be seen as a representation of the phallic stage. Clarissa is also shown to be fixated on her own femininity and sexuality, as she spends a great deal of time preparing herself for her party and imagining how others perceive her. Clarissa's fixation on her own femininity and sexuality could reflect her own desires to be desired by men and to be seen as a desirable woman.

Overall, while the phallic stage is not explicitly mentioned in "Mrs. Dalloway," there are several instances throughout the novel that could be interpreted as alluding to this stage of Freud's theory of psychosexual development. Through the characters of Peter Walsh, Septimus Smith, and Clarissa Dalloway, Woolf explores the ways in which human desires and unconscious fixations can shape the psyche and influence behaviour.

Overall, Woolf's use of Freud's psychoanalytic theory in "Mrs. Dalloway" can be seen as both innovative and idiosyncratic, reflecting her unique literary style and her engagement with the intellectual and cultural debates of her time. While some aspects of her portrayal of the characters' mental states may not be entirely consistent with Freud's theory, her use of psychoanalytic ideas allowed her to explore the themes of gender and sexuality in new and nuanced ways, and helped to establish her as one of the most important writers of the modernist period.

Analysis of To the Lighthouse through the lens of Psychoanalytic theory

"To the Lighthouse" is a novel by Virginia Woolf, published in 1927. It is widely regarded as one of her most important works, and a classic of modernist literature. She wrote the novel "To the Lighthouse" as a reflection of her own childhood experiences and her relationships with her parents. The novel is also seen as a commentary on the changing social and cultural landscape of early 20th century Britain. Its exploration of the complexities of human relationships and the struggle to find meaning and purpose in life is a universal theme that speaks to us all. Woolf's writing is a testament to the power of literature to capture the complexities of the human experience and to reveal the beauty and wonder of the world around us.

The theme of Un-conscious, Sub-conscious and Conscious in To the lighthouse

Freud's psychoanalytic theory of the unconscious, subconscious, and conscious mind is evident in the character of Mrs. Ramsay. Throughout the novel, Woolf explores the complex workings of Mrs. Ramsay's mind and reveals her subconscious and unconscious desires and fears, as well as the ways in which these desires and fears influence her behaviour and emotions. At the beginning of the novel, Mrs. Ramsay is described as a beautiful and loving mother who is deeply respected by her family and friends. However, as the story progresses, it becomes clear that Mrs. Ramsay's outward appearance is a façade that hides her inner struggles and fears. Mrs. Ramsay's character is evident through her desire for love and connection from her husband and children. However, this desire is rooted in her own subconscious fear of being alone and unloved. Furthermore, Mrs. Ramsay is deeply affected by the death of her youngest son, Andrew, and this trauma is reflected in her subconscious and unconscious mind. She represses her grief and tries to be strong for her family, but her mind is always haunted by the memory of her son's death. Throughout the novel, Woolf uses stream-of-consciousness narration to reveal this trauma .

Freud's psychoanalytic theory of the unconscious, subconscious, and conscious mind is also evident in the character of Mr. Ramsay. She explores the complex workings of Mr. Ramsay's mind and reveals his desires and fears, as well as the ways in which these desires and fears influence his behaviour and emotions. Woolf reveals that Mr. Ramsay has a deep fear of failure and inadequacy. This fear is rooted in his childhood experiences, particularly his relationship with his father, who was a successful businessman. He feels that he can never live up to his father's success and this fear of inadequacy drives his behaviour and emotions. Moreover, his desire for validation and recognition is also evident in his character. According to Freud's theory, the relationships between individuals are shaped by the subconscious and unconscious desires and fears of both parties.

Freud's psychoanalytic theory also provides a useful framework for understanding the character of Lily Briscoe in novel. Lily, a struggling artist, serves as a representation of the challenges and complexities of the human psyche. Lily's character embodies these three levels of the mind throughout the novel. In the beginning, Lily's conscious mind is consumed with her art. She is preoccupied with painting and is constantly frustrated by the distractions of other people, such as Mr. Ramsay, who interrupts her concentration. This represents the conscious mind's tendency to focus on the task at hand and to become frustrated when distracted. As the novel progresses, Lily's subconscious mind becomes more prominent. She begins to reflect on her relationships with others, particularly Mr. Ramsay and Mrs. Ramsay. She becomes aware of her own insecurities and fears, and begins to confront them. This represents the subconscious mind's ability to bring up unresolved issues and emotions, even when they are not at the forefront of our awareness. Finally, Lily's unconscious mind is revealed through her memories and dreams. For example, she recalls a childhood memory of a drowned bird and is struck by the feeling of loss and sadness it evokes in her. This represents the power of the unconscious mind to shape our emotions and behaviours, even when we are not aware of it. Through self-awareness and self-acceptance, the characters in the novel are able to confront their subconscious fears and desires, and find a greater sense of peace and fulfilment in their lives.

The Oedipus Complex in To the Lighthouse

Among the many themes that Woolf explores in the novel is the concept of the Oedipus complex, developed by Sigmund Freud. In the novel "To the Lighthouse," Woolf explores the Oedipus complex through the character of James, the youngest child of the Ramsay family. James is a sensitive and imaginative child who adores his mother. He is deeply attached to her and feels a sense of security and comfort in her presence. However, he also feels a sense of jealousy and competition towards his father, Mr. Ramsay, whom he sees as a rival for his mother's affection.

As James grows older, his feelings towards his mother become more complex. He begins to see her as a symbol of the ideal woman. However, he also feels a sense of shame and guilt about these feelings, as he knows that they are not socially acceptable. This sense of guilt and shame is another hallmark of the Oedipus complex, as children are often conflicted about their desires and feel as though they are doing something wrong.

The character of Lily Briscoe also plays a role in the exploration of the Oedipus complex in the novel. Lily is an artist who stays with the Ramsay family falls in love with Mrs. Ramsay. Her love for Mrs. Ramsay is complicated by her admiration for her. She sees Mr. Ramsay as a powerful and commanding figure, and she longs to be able to capture his essence in her art.

Lily's love for Mrs. Ramsay is also tempered by a sense of jealousy and competition. She feels that Mrs. Ramsay is the perfect embodiment of femininity, and she worries that she will never be able to live up to this ideal. She is aware of the relationship between James and his mother, and she sees it as a reflection of her own desires and struggles.

It is worth noting that while the Oedipus complex is often associated with male children, it can also apply to female children, who experience feelings of desire and competition in relation to their same-sex parent. In "To the Lighthouse," we see this dynamic in the character of Cam, the

Ramsays' daughter. Cam is aware of her mother's love for her father, and she longs to be able to capture her mother's attention in the same way. She also feels a sense of rivalry

Concept of Repression

Sigmund Freud's theory of repression is a central theme in Virginia Woolf's modernist masterpiece "To the Lighthouse." Woolf explores the ways in which repression affects the characters, their relationships, and their perceptions of reality.

Mrs. Ramsay is found to be constantly struggling to suppress her own desires and needs for intellectual and artistic pursuits as well as her desire for independence and self-expression which leads to her internal conflict in the novel. Mrs. Ramsay is aware of her own intellectual capabilities, but she is also aware of the societal expectations that constrain her. This repression leads to a sense of frustration and sadness, which is evident in her interactions with the other characters in the novel. Mrs. Ramsay's repression is also evident in her relationships with the other characters in the novel. She is constantly mediating between her husband and children, as well as her guests, in an attempt to maintain harmony and balance. However, this constant mediation also serves to suppress her own needs and desires, which creates a sense of distance and isolation between Mrs. Ramsay and the other characters. Another example of Mrs. Ramsay's repression is her relationship with Lily Briscoe, which also serves to suppress Lily's artistic potential, as she is constantly encouraging Lily to be more conventional in her art. This repression creates a sense of tension and frustration between the two characters, as Lily struggles to reconcile her own artistic desires with the societal expectations placed upon her. Finally, Mrs. Ramsay's repression is also evident in her relationship with her son James. James is aware of his own repressed desires for his mother, but he is unable to express them. This repression creates a sense of distance and alienation between James and his mother, as he struggles to come to terms with his own desires and emotions. This repression also contributes to James' sense of competition with his father, as he feels that he is unable to compete with his father for his mother's affection and attention. These experiences in the novel provide a rich example of Freud's psychoanalytic theory of repression.

Lily's memories of her past, particularly her relationship with Charles Tansley always troubles her and continues to influence her thoughts and emotions. Freud believed that repression could lead to neurosis and other psychological disorders. In Lily's case, her repression has caused creative block and her difficulty in forming close relationships with others. She is isolated and disconnected from those around her, which is a symptom of neurosis. Throughout the novel, Lily's repressed memories and emotions are gradually revealed. For example, when she sees the Ramsays' youngest daughter, Cam, playing with a boat in the water, Lily remembers a time when she and Charles Tansley had a similar experience. She remembers feeling embarrassed by Tansley's clumsiness and her own shyness. This memory is painful to Lily, and she has repressed it. However, when she remembers it, she is able to make progress on her painting. Another example of Lily's repressed memories coming to the surface is when she remembers a conversation she had with Mrs. Ramsay about the relationship between men and women. Mrs. Ramsay tells Lily that men and women are fundamentally different, and that women have to make sacrifices for men. This conversation is

difficult for Lily because it reminds her of her own failed relationship with Charles Tansley. However, when she remembers it, she is able to come to terms with her feelings about men and women and make progress on her painting. Freud also believed that repressed memories and emotions could be expressed through dreams. In "To the Lighthouse," Lily has a dream in which she is trying to finish her painting, but the canvas keeps shrinking. This dream can be interpreted as a manifestation of her anxiety about her creative block and her fear that she will never be able to complete her painting.

Freud's theory of **ID, EGO AND SUPEREGO** in the context of To the Lighthouse
Freud's theory of id, ego, and superego can be applied to "To the Lighthouse" by Virginia Woolf. The characters embody different aspects of the psyche and struggle to balance their impulses and desires with the constraints of reality and social norms. Their conflicts and interactions provide a complex and nuanced portrait of the human psyche, and highlight the tension between individual desires and the demands of society.

In Freudian theory, the id represents the primitive, instinctual part of the psyche that seeks pleasure and gratification. It is driven by the pleasure principle, which seeks to maximize pleasure and minimize pain. James Ramsay can be seen as embodying the id. He is a young boy who is driven by his impulses and desires, and he often acts out in ways that seek immediate gratification without consideration for the consequences. For example, he throws a tantrum when he is denied a trip to the lighthouse, and he resents his father for standing in the way of his desire to be close to his mother.

The ego is the rational, conscious part of the psyche that mediates between the id and the external world. It is driven by the reality principle, which seeks to satisfy the demands of the id while also taking into account the constraints of reality. In the novel, Mrs. Ramsay can be seen as embodying the ego. She is a responsible and practical woman who works hard to maintain order and balance in her family and social life. She is often the voice of reason and the mediator between conflicting parties, such as when she tries to calm James down and persuade him to be reasonable.

The superego is the part of the psyche that represents the internalized social norms and values of society. It functions as a moral compass and imposes constraints on the impulses of the id. In "To the Lighthouse," Lily Briscoe can be seen as embodying the superego. She is a serious and disciplined artist who is driven by a sense of duty and responsibility to her craft. She is often critical of her own work and holds herself to high standards, reflecting the internalized cultural norms of artistic excellence.

Virginia Woolf employs various elements of psychoanalytic theory to explore the complexities of human subjectivity and the workings of the human mind. Through the novel's use of stream-of-consciousness narration, symbolism, and imagery, Woolf creates a rich and nuanced portrayal of the inner lives of her characters. From a Freudian perspective, the novel can be seen as exploring the ways in which unconscious desires, fears, and anxieties shape human behaviour and relationships.

Conclusion

Through a comprehensive review of Woolf's two major works in the context of psychoanalytic theory by Freud, the present article demonstrated how Woolf's literary work can be understood as a reflection of psychoanalytic ideas on the complexities of the human mind, the role of the unconscious, and the impact of past experiences on current behaviour. Through an analysis of the characters and themes in these novels, this paper demonstrated how Woolf's work engages with psychoanalytic concepts, such as the unconscious mind, the Oedipus complex, and the impact of childhood experiences on adult behaviour. To conclude, the paper highlights the value of using psychoanalytic theory to understand works of literature, particularly those that explore the complexities of human psychology and relationships through stream of consciousness techniques.

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Charles Dickens and the Critique of Victorian Society: Literature as a Catalyst for Social Reform

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Abstract:

The Victorian era (1837-1901), brought about a significant economic and social transformation, marked by the Industrial Revolution and the emergence of capitalism. Although these transformations brought with them unheard-of wealth and prosperity, they also revealed the darker side of class disparities and societal norms. Charles Dickens, a prominent Victorian writer, used his literary works to critique the oppressive features of Victorian society, particularly concerning the plight of the poor, children, and women. This research paper examines how Dickens depicted Victorian society, paying particular attention to issues like inequality in society, women's rights, and child work. The paper shows how Dickens' works acted as a catalyst for social reform and legislative change through an analysis of his books and the socio-political setting. Dickens's support of the underprivileged and his criticism of the dominant socioeconomic structure aided in the passage of legislation meant to enhance the lot of those who were less fortunate. The paper explores Dickens' influence on Victorian society and how literature may be used to critique and alter society.

Keywords: Charles Dickens, Bleak House, Hard Times, Great Expectation, Oliver Twist, Reform, Fallen women, Industrial Revolution.

1. Introduction:

The Victorian era, which spanned from 1837 to 1901, represents a pivotal period in British history, marked by profound social, economic and cultural change. Named after Queen Victoria, whose long reign defined much of the era, Victorian society underwent unprecedented changes,

largely due to industrialization. The Industrial Revolution, which began in the late 18th century, gained momentum in the Victorian era and transformed Britain's economic landscape. With the help of machinery and technological innovations, factories sprung up nationwide, leading to unprecedented mass production. This transition from an agrarian to an industrial society resulted in significant urbanization as the rural population flocked to the booming cities for job opportunities. Along with the promise of prosperity, however, industrialization also led to widespread social upheaval. A rising middle class experienced new prosperity and social mobility, while the working class suffered from harsh working conditions, poverty, and overcrowded urban slums. The era was also marked by profound cultural changes as the rise of Victorian morality emphasized values such as piety, respectability and domesticity. This moral code, shaped by religious and social norms, permeated every aspect of Victorian life, influencing everything from family dynamics to public behaviour. In addition, the Victorian era saw significant advances in science, literature and the arts, with figures such as Charles Darwin, Charles Dickens and the Pre-Raphaelite Brotherhood leaving an indelible mark on history. However, this period of progress was accompanied by widespread social upheaval, as the rapid expansion of industry and commerce brought with it myriad challenges and inequalities (Richard, A. 1974).

Against the background of social change, Charles Dickens emerged as the supreme figure whose literary genius and sharp social conscience defined the era. Born in 1812, Dickens grew up in the turbulent currents of industrialization and urban growth, experiences that shaped his worldview and influenced his writing. From an early age, Dickens saw the stark divide between rich and poor, the privileged elite and the poor masses in the crowded streets of London. Dickens' upbringing in the heart of this rapidly changing society influenced him. with a deep sense of empathy for the oppressed and marginalized. When starting his writing career, Dickens was inspired by his surroundings. He used his keen observation skills and excellent storytelling skills to illuminate the harsh realities of the working class, women and children of Victorian England. In his novels, Dickens aimed not only to entertain, but also to educate and provoke. His vivid depictions of poverty, exploitation and injustice served as a sharp indictment of the dominant social order, challenging Victorian society to confront its own shortcomings and strive for a fairer and more just future. From the resourceful orphan *Oliver Twist* to the bullied factory worker Stephen Blackpool, Dickens' characters became symbols of the struggles and aspirations of the Victorian population, and their stories resonated with readers across class. In addition, Dickens's role as a

social agent . . . the commentator reached beyond the pages of novels. He was actively involved in solving the pressing social problems of his time and used his platform as a famous writer to bring about reforms and raise awareness of the plight of the poor and dispossessed. Dickens' impassioned speeches, essays and public appearances made him an advocate for social justice, earning him equal parts admiration and controversy (Foster, J, 1874).

This paper aims to examine the tumultuous nature of Victorian society as depicted through the lens of Charles Dickens' literature. Specifically, it seeks to explore how Dickens' works serve as a critique of the societal norms, injustices, and disparities prevalent during the Victorian era. By analysing Dickens' portrayal of poverty, inequality, child labour, gender roles, and social injustice, the paper aims to uncover the underlying issues that plagued Victorian society and the ways in which Dickens used his narratives to advocate for social reform. Through this exploration, the paper endeavours to shed light on the complex realities of Victorian life and the enduring impact of Dickens' commentary on the socio-economic and cultural landscape of the time.

2. Plight of the Proletariat: A Dickensian Critique of Industrial Capitalism

In the Victorian era, literature served as a reflection of society, especially the plight of the poor and oppressed. Charles Dickens used his works to shed light on the harsh realities faced by the lower classes during the Industrial Revolution. Through novels like "Oliver Twist," "Hard Times," and "Great Expectations," Dickens exposed the cruel treatment of children in workhouses, the deplorable conditions of factory workers, and the social injustices prevalent in society. Dickens depicted the dismal living conditions of the poor, who suffered from poverty, hunger, and lack of basic necessities like clean water. The working class was exploited by the bourgeoisie, who reaped the profits of industrialization while the workers toiled in dangerous and unhealthy environments. (David, C.,1987).

In "Oliver Twist," Dickens illuminates the plight of the proletariat through the character of Oliver, an orphan who endures hardship and exploitation at the hands of the ruling class. Oliver's journey from the workhouse to the streets of London exposes the harsh realities faced by impoverished children in Victorian society. The famous verse, "Please, sir, I want some more," encapsulates Oliver's desperate plea for sustenance and highlights the stark contrast between the meagre rations provided to the poor and the abundance enjoyed by the privileged few. Similarly, the verse

*“ . . . on a rough hard bed, he sobbed himself to sleep.
What a noble illustration of the tender laws of this
Favoured country! They let the paupers go to sleep!”*

Exposes the irony of the government's neglect of the impoverished, highlighting the harsh reality faced by children like Oliver in the workhouses. Dickens' use of irony and sarcasm in describing the "tender laws" of the country highlights the hypocrisy of a system that claims to care for its most vulnerable citizens while subjecting them to degrading and inhumane treatment (Dickens, C. 1992).

In Charles Dickens' "Hard Times," the portrayal of the working class is stark and unflinching. Through characters like Stephen Blackpool, Dickens exposes the dehumanizing effects of industrialization and capitalism on the proletariat. Stephen, described as "a good power-loom weaver, and a man of perfect integrity," becomes a symbol of the plight of the working class. Despite his virtues, Stephen is trapped in a system that exploits and oppresses him, forcing him to endure harsh working conditions and social injustice. The setting of Coke town serves as a microcosm of the industrialized world, with its polluted air, stifling heat, and oppressive atmosphere reflecting the physical and psychological toll of factory life. Dickens' vivid descriptions of the factories, where workers toil amidst the deafening noise of machinery and suffocating air, highlight the inhumane conditions endured by the proletariat.

*“ The whole town seemed
To be frying in oil. There was a stifling smell of hot oil everywhere.
The steam-engines shone with it, the dresses of the Hands were
Soiled with it, the mills throughout their many stories oozed and Trickled it.”*

The above verse paints a vivid picture of the dismal environment endured by factory workers, emphasizing the physical and psychological toll of industrialization on the proletariat. Furthermore, Dickens critiques the callousness of the capitalist class through characters like Mr. Bounderby, who exploit and manipulate the working class for their own gain. The contrast between the opulent lifestyle of characters like Bounderby and the destitution of characters like Stephen

underscores the deep divide between the haves and have-nots in Victorian society. (Dickens, C. 1902).

In "Great Expectations," Dickens confronts the class divide through the character of Joe Gargery, a humble blacksmith whose integrity and kindness stand in stark contrast to the greed and arrogance of the upper class. The verse, "Heaven knows we need never be ashamed of our tears," reflects Joe's humility and compassion, qualities that transcend social status and serve as a rebuke to the callousness of the bourgeoisie.

In "Great Expectations," Charles Dickens presents Joe as a beacon of goodness amidst the moral decay of nineteenth-century society. Joe's simplicity, kindness, and purity of heart stand in stark contrast to the greed and corruption prevalent in the industrialized world. With his fair appearance, gentle demeanor, and uncertain blue eyes, Joe symbolizes an ideal of innocence and decency untainted by the harsh realities of the time. Through Joe's character, Dickens suggests that despite the negative impacts of industrialization and social stratification, there are still individuals who embody the virtues of compassion, honesty, and integrity. Joe's unwavering goodness serves as a reminder of the potential for justice and harmony in a modern, industrialized world, offering hope amidst the darkness of societal ills.

By juxtaposing Joe's character with the morally bankrupt elites and the exploited working class, Dickens underscores the importance of preserving human decency and empathy in the face of social inequality. Through Joe's portrayal, Dickens evokes a sense of pathos in the reader, compelling them to empathize with the plight of the underprivileged and advocate for social justice. Ultimately, Dickens uses Joe as a vehicle to explore themes of morality, class, and human nature, challenging readers to reflect on the values that define a just and equitable society. In doing so, he ignites a sense of awareness and solidarity among his audience, inspiring them to confront the injustices of their time and strive for a more compassionate and egalitarian world (Dickens, C. 1962).

The characters in Dickens' novels, such as Stephen Blackpool in "Hard Times", Joe in "Great Expectations," and Oliver in "Oliver Twist" represented the innocence and kindness of the lower classes amidst a society corrupted by industrialization. Through these characters, Dickens highlighted the human qualities that remained untainted by the harsh realities of the industrialized world. In addition, Dickens exposed the hypocrisy and selfishness of the capitalist class, who exploited the working class for their own gain. He showcased the contrast between the opulent

lifestyles of the wealthy and the bleak existence of the poor, urging readers to recognize the injustices perpetuated by the social hierarchy. Overall, Dickens' novels served as a powerful commentary on the misery of the proletariat during the Victorian era. By portraying the struggles of the lower classes and criticizing the oppressive systems in place, Dickens inspired readers to question societal norms and advocate for social change. Through his works, Dickens instilled a sense of class consciousness and empathy for the marginalized, paving the way for greater awareness and reform in the face of social inequality (Dickens, C. 1902).

3. Unveiling the Grim Reality of Child Exploitation through Dickensian Lens

Child exploitation has deeply scarred the pages of history, with Dickensian literature serving as a poignant mirror reflecting the horrors endured by innocent souls during the tumultuous Victorian era. In an era marred by rampant industrialization and unchecked capitalism, children bore the brunt of a society blinded by greed and indifference. The societal fabric, torn asunder by the relentless pursuit of profit, relegated children to mere commodities, their innocence and well-being sacrificed at the altar of economic gain. Dickens masterfully captures the dehumanizing effects of this exploitation, painting a vivid picture of children chained to machines, their youthful spirits crushed beneath the weight of relentless toil. Moreover, Dickens lays bare the stark inequalities perpetuated by Victorian society, where poverty condemned countless children to a life of hardship and deprivation. Denied access to education and basic rights, these children were trapped in a vicious cycle of poverty, their futures bleak and uncertain.

Dickens vividly portrays this grim reality through his narratives such as in "Oliver Twist," Dickens exposes the brutal exploitation of orphans in Victorian England through the character of Oliver Twist himself. Born into a workhouse and later sold into apprenticeship, Oliver endures a life of hardship and abuse at the hands of his caretakers. His portrayal vividly illustrates the vulnerability of children in a society where they are viewed as disposable commodities, exploited for labour and subjected to inhumane conditions. Oliver's journey, marked by suffering and resilience, serves as a poignant indictment of the systemic injustices that perpetuate child exploitation (Dickens, C. 1992).

Similarly, in "Great Expectations," Dickens explores the impact of poverty and neglect on the lives of children, particularly through the character of Pip. Raised by his abusive sister and her husband, Pip experiences first-hand the dehumanizing effects of child labour and the callous

indifference of those in power. Despite his innate goodness and resilience, Pip is thrust into a world of exploitation and deceit, where his dreams are overshadowed by the harsh realities of Victorian society. Dickens' portrayal of Pip's struggles highlights the pervasive nature of child exploitation and the profound injustices faced by vulnerable children (Dickens, C. 1962).

In "Hard Times," Dickens offers a searing critique of utilitarian education and its detrimental effects on children, as exemplified by characters like Louisa Gradgrind and Sissy Jupe. Louisa, raised in a household devoid of warmth and compassion, is deprived of her innocence and forced to conform to her father's rigid ideology. Sissy, on the other hand, embodies the resilience of the human spirit, resisting the dehumanizing effects of utilitarianism and embracing empathy and imagination. Through these contrasting characters, Dickens exposes the corrosive impact of a society that prioritizes profit over humanity, shedding light on the dire consequences of child exploitation and neglect (Dickens, C. 1902).

Additionally, in "Bleak House," Charles Dickens delves into the theme of child exploitation through the character of Jo, a destitute street urchin navigating the unforgiving streets of London. Jo's tragic story epitomizes the plight of countless children living on the margins of society, vulnerable to exploitation and neglect. As an orphan without familial support or protection, Jo is forced to fend for himself, eking out a meager existence through begging and odd jobs. His lack of education and social connections leaves him vulnerable to exploitation, as he becomes easy prey for those seeking to take advantage of his vulnerability. Throughout the novel, Dickens portrays Jo's struggles with empathy and compassion, shining a light on the harsh realities faced by marginalized children in Victorian England. Jo's interactions with other characters, such as Esther Summerson and Mr. Jarndyce, serve to highlight the profound injustices and inequalities inherent in society, particularly regarding the treatment of children.

Charles Dickens also critiques the rigid and empathy-lacking education system through the character of Thomas Gradgrind in "Hard Times". Gradgrind's strict adherence to facts and figures over emotional intelligence and creativity reduces students to mere automatons, devoid of humanity. Dickens parallels Gradgrind's utilitarian approach to education with the oppressive conditions of workhouses and factories, where children are treated as commodities. Through characters like Sissy Jupe, Dickens illustrates the detrimental effects of Gradgrind's education system on children. Sissy, raised in a nurturing and imaginative environment, struggles to adapt to Gradgrind's fact-based institution, where emotions and creativity are suppressed. Dickens contrasts

Sissy's genuine humanity with characters like Bitzer, who exemplify the soulless products of Gradgrind's education, driven solely by profit and lacking compassion. Moreover, Dickens condemns the exploitation of children in both education and labour, depicting the grim realities faced by impoverished youth like Sissy. He exposes the physical and emotional toll of child labour, as well as the societal indifference that allows such exploitation to persist. Through his poignant portrayal of characters like Sissy and Louisa, Dickens calls attention to the urgent need for reform and compassion in both education and social systems.

Through these characters, Dickens confronts the societal injustices that perpetuate child exploitation, challenging readers to confront their own complicity in perpetuating systems of oppression. Through his vivid portrayals of suffering and resilience, Dickens shines a light on the darkest corners of human experience, urging readers to recognize the inherent dignity and worth of every child. His scathing critique of utilitarian education and the devaluation of human emotion serves as a stark reminder of the moral bankruptcy that accompanies the relentless pursuit of profit.

4. Echoes of Oppression: Charles Dickens' Depiction of Women's Plight in Victorian Society

The Victorian era was defined by a strong emphasis on the home as a central aspect of culture, shaping relationships between husbands and wives as well as between men and women on a larger scale. Domesticity was highly valued, with middle-class women often seeing it as a replacement for productive roles. However, the Poor Law Act of 1834 in Britain mandated public relief for those in need, including widows and the unemployed, who were placed in workhouses with brutal treatment. The Industrial Revolution brought economic hardships for many, leading to a shift from rural to urban areas and fierce competition in a capitalist society. Prostitution emerged as a prevalent social ill during the nineteenth century, with efforts made to "reclaim" fallen women and restrict their freedom by compelling them to work as domestic servants. The status of women was reduced to entertainment and recreational beings, leading to prejudices and stereotypes. Female purity was closely linked to domestic work, creating a barrier against city pollution and corruption. Prostitution became a recurring issue in literature and politics, highlighting societal views on gender roles and morality (Friedrich, E., 1987).

In the tumultuous landscape of Victorian society, Charles Dickens also wielded his pen as a potent weapon to illuminate the plight of women, exposing the injustices and struggles they faced amidst societal upheaval. Through his novels, Dickens provided a piercing commentary on the gender dynamics of his time, shedding light on the multifaceted challenges encountered by women in a rapidly changing world. At the heart of Dickens' portrayal of Victorian society was the pervasive inequality and oppression experienced by women across different social strata. From the impoverished streets of London to the genteel drawing rooms of the upper class, women grappled with systemic barriers that limited their autonomy and agency. Dickens' works vividly depicted the harsh realities faced by women, ranging from economic exploitation to social ostracism.

One prominent archetype that emerged during this period was the "Angel in the House," representing the idealized image of femininity and domesticity. Charles Dickens, known for his vivid characterizations, often portrayed women who embodied this archetype in his novels. For example, Biddy in "Great Expectations" is depicted as managing her domestic life with skill and intelligence, earning admiration from the protagonist, Pip. Despite her capabilities, Biddy remains unassuming and non-threatening to male dominance, conforming to the patriarchal expectations of the time.

Similarly, Esther Summerson in "Bleak House" fulfils the role of the "Angel in the House" as the keeper of Bleak House, demonstrating her domestic prowess and feminine virtues. Dickens' portrayal of these characters reflects his adherence to Victorian ideals of womanhood, where women were relegated to domesticity and denied power and authority in society. However, Dickens also recognized the limitations and injustices inherent in these societal norms, as evidenced by his portrayal of marginalized female characters.

Molly in "Great Expectations" and Mrs. Joe Gargery exemplify the exploitation and marginalization experienced by women in Victorian society. Molly's tragic fate highlights the plight of women trapped in abusive relationships, while Mrs. Joe's abrasive demeanor and violent tendencies are symptomatic of the frustration and resentment bred by patriarchal expectations. Dickens' nuanced characterization of these women reveals his social concern and advocacy for the rights of marginalized individuals.

Moreover, Dickens did not shy away from portraying women who rebelled against the constraints of their gender and class. Mrs. Joe Gargery, despite her struggles, defies societal expectations through her assertive behaviour and refusal to conform to traditional gender roles.

Her violent outbursts and disdain for domestic duties challenge the patriarchal norms that confined women to the home. Similarly, Mrs. Stephen Blackpool's alcoholism and disregard for her wifely responsibilities subvert traditional notions of femininity, highlighting the complexity of women's experiences in Victorian society.

Brenda Ayres suggests that Dickens both supported and opposed patriarchy through his depictions of women, endorsing domesticity while simultaneously critiquing its limitations. Dickens' portrayal of rebellious women reflects his recognition of the aspiration and struggle for equality in a male-dominated society. Characters like Nancy in "Oliver Twist" embody this rebellion, crossing patriarchal boundaries and challenging domestic ideologies. Nancy's moral complexity and defiance of societal norms serve as a powerful critique of Victorian hypocrisy and injustice.

Furthermore, Dickens' involvement in social reform efforts, such as Urania Cottage, influenced his sympathetic portrayal of marginalized women like Nancy. Through his writing, Dickens addressed taboo topics like prostitution and unwed motherhood, shedding light on the harsh realities faced by women in Victorian society. Characters like Lady Dedlock in "Bleak House" represent the consequences of societal attitudes towards female purity and morality, confronting readers with the hypocrisy and cruelty of the era.

Moreover, Dickens' exploration of divorce in "Hard Times" challenges the Victorian ideal of women suffering silently in marriage. Through the character of Louisa Gradgrind, Dickens criticizes the societal expectations placed upon women and advocates for their autonomy and agency. Louisa's rebellion against her oppressive marriage reflects Dickens' belief in the inherent worth and dignity of women, regardless of societal conventions.

In a nutshell, Charles Dickens' portrayal of women in Victorian society offers a nuanced and multifaceted examination of gender roles, power dynamics, and social injustice. Through his richly drawn characters and compelling narratives, Dickens sheds light on the struggles and triumphs of women from all walks of life, challenging readers to confront the systemic oppression that pervaded Victorian society. Dickens' depiction of rebellious women serves as a powerful reminder of the ongoing struggle for gender equality and social justice, inspiring readers to advocate for change and empowerment in their own time. (Dickens, C. 1993)

5. Conclusion

In conclusion, the Victorian era was a time of great societal upheaval, marked by the dual forces of progress and oppression. While advancements in science and industry propelled England forward into modernity, they also laid bare the cracks in the foundation of Victorian society. The Industrial Revolution brought unprecedented wealth to some, but at the cost of exploiting the labour of the working class and perpetuating systemic inequalities. The rapid urbanization brought about by industrialization led to the breakdown of traditional social structures and the erosion of basic human relationships. The emergence of a capitalist economy prioritized profit over human welfare, exacerbating the plight of the working class, children, and women. As societal norms and values were reshaped by the demands of industrialization, marginalized groups bore the brunt of systemic injustices.

In this tumultuous landscape, literature emerged as a powerful tool for social critique and commentary. Through the lens of prominent writers like Charles Dickens' literature, we gain insight into the harsh realities faced by those who did not belong to the privileged middle class. Dickens skilfully critiqued the oppressive features of Victorian society, shedding light on its failure to support the poor, protect children's innocence, and provide equal opportunities for women. His works served as a mirror reflecting the injustices and imbalances of the age, prompting calls for social reform and change

One of Dickens' enduring legacies is his portrayal of female identity, which he depicted in both accepted and despised forms. By constructing nuanced female characters, Dickens effectively reflected the complexities of Victorian gender construction while implicitly critiquing societal exclusion and disdain for so-called "fallen women." Moreover, Dickens' writings catalysed significant social reforms in Britain, particularly in the realm of child labour. His advocacy for the rights of children led to the introduction of factory acts aimed at curbing exploitation in the workplace. Dickens' efforts to expose the flaws of the Poor Law and the mistreatment of children in workhouses further solidified his reputation as a reformer committed to effecting change.

The impact of Dickens' writings extended beyond legislative reforms, shaping public consciousness and spurring collective action. His critiques of societal injustices inspired widespread awareness and paved the way for a more equitable society. Moreover, Dickens' role as a reformer went beyond the pages of his novels, as he actively participated in philanthropic endeavours and used his public platform to advocate for change. His involvement in initiatives

such as Urania Cottage, a home for abandoned girls, and his support for social causes such as public health reform underscored his deep sense of social responsibility and his belief in the power of collective action to effect positive change.

As we reflect on Dickens' legacy, it is clear that his impact transcends the boundaries of literature, leaving an indelible mark on the collective consciousness of humanity. His timeless themes of justice, compassion, and redemption continue to resonate with readers around the world, inspiring generations to strive for a more equitable and humane society.

In the words of Dickens himself, penned in the closing lines of "A Tale of Two Cities," "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known." These words encapsulate the essence of Dickens' mission as a writer and social reformer—to shed light on the darkness of oppression and injustice, and to offer hope for a brighter future.

In the annals of history, Charles Dickens stands as a beacon of hope and a champion of the oppressed, reminding us of our shared humanity and the imperative to strive for a world where justice, compassion, and equality reign supreme. It can be concluded that Charles Dickens remains a towering figure in Victorian literature and social activism, his works serving as a mirror to the tumultuous events of his time. Through his incisive commentary and unwavering commitment to social justice, Dickens challenged the oppressive foundations of Victorian society and paved the way for a more compassionate and equitable future. As we reflect on Dickens' legacy, we are reminded of the enduring power of literature to inspire change and shape the course of history.

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Botanical Imagination in Poetry: A Phytocritical Reading of Louise Glück's *The Wild Iris*

Dr. Anjali Tripathy*

Abstract

Literature from all eras and civilizations frequently features plants. A phytocritical approach to literature focuses on how vegetal life—forests, trees, shrubs, flowers, herbs, orchids, wildflowers, and garden plants—is portrayed in literary works. It frequently centres on the symbolic significance of plants as metaphors, linguistic techniques, tropes, and narrative elements. This essay attempts to make a phytocritical analysis of Louise Glück's collection of poetry *The Wild Iris* (1992) and explore the botanical imagination of the poet. In the process, the essay addresses the following questions: How does Glück represent plants and flowers in the collection? Does the flora symbolism spell an ethic of earthcare and/or go beyond it? How does the poet engage with “vegetal dialectics” and “vegetal memory”?

Keywords: Ecocriticism, phytocriticism, vegetal poetics, Louise Glück, *The Wild Iris*

Introduction

In *The Environmental Imagination* (1995), a landmark study of the American history of nature writing, Lawrence Buell states that the environmental crisis involves a crisis of the imagination, the amelioration of which depends on finding better ways of imagining nature and humanity's relation to it (2). Buell further asserts that a common vision of non-appropriative and non-hegemonic links to the nonhuman domain is necessary for the settlement of the world's escalating environmental issues. This imaginative (re)envisioning of nature is made possible by literary works. More precisely, environmental literature offers a way to inspire the progressive imagining—and reimagining—of the natural world in order to actualize ethical interchange with non-human life and milieux (Buell 7-8). Similarly, the book *The Bioregional Imagination* (2012) internalises the notion that the imagination is a crucial tool for creating exciting possibilities for living locally in bioregions and globally within the biosphere. But such ideas give rise to certain pertinent questions: Is it feasible to approach imagination in ecocritical terms as a multispecies interaction of the feelings, thoughts, and deeds of humans, plants, and others, while still avoiding the traps of anthropocentrism? How do humans think about plants? How do plants think about humans? These questions are not intended to be rhetorical. This article attempts to address these questions, while making a phytocritical analysis of Louise Glück's *The Wild Iris* (1992).

Louise Glück (born 1943, New York, U.S.), a dominant figure in American poetry, was awarded the Nobel Prize in Literature in 2020, “for her unmistakable poetic voice that with austere beauty makes individual existence universal” (*NobelPrize.org*). Her long and varied literary career includes the publication of

collection of poems like *Firstborn* (1968), *The House on Marshland* (1975), *Descending Figure* (1980), *The Triumph of Achilles* (1985), *Ararat* (1990), *The Wild Iris* (1992), *Meadowlands* (1996), *Vita Nova* (1999), *The Seven Ages* (2001), *Averno* (2006), *A Village Life* (2009), etc. For *The Wild Iris* (1992), Glück received the Pulitzer Prize in 1993. Her works take the readers on an inner journey by examining their most private, intimate emotions as she deals with universal themes as life and death, nature and history, desire and isolation. The engagement with myth, fairy tales and the Bible substantially informs her poetry. Undoubtedly, nature, plants and flowers are also key preoccupations of Glück's *oeuvre*.

Phytocriticism and Poetry

Phytocriticism as a literary theory is concerned with how plants and literature interact. Specifically, it looks at how plants are portrayed in literature and how such representations speak to wider cultural and societal attitudes towards the natural world. A phytocritical approach is, thus, defined as a plant-based kind of critique that focuses on how vegetal life—forests, trees, shrubs, flowers, herbs, orchids, wildflowers, and garden plants—is represented in cultural artefacts, including but not limited to literary works. This environmentally conscious ecocritical specialisation has a tendency to focus on the figurative potencies of flora as symbols, metaphors, tropes, linguistic devices, and narrative artifices (Ryan 10–11). Ryan cites Buell's interpretation of William Faulkner's short story "The Bear" as having treeness matters, but the identities and the material properties of the trees are inconsequential (11). Buell's argument is applicable to different literary representations of and approaches to botanical themes where vegetality matters, but the actual material worlds of the plants themselves remain marginalised. A phytocritical perspective to Glück's *The Wild Iris* highlights the roles played by botanical entities in poetry and examines how plants are shown, evoked, mediated, or given life in the language of poetry.

Botanical Knowledge of Glück and Genesis of *The Wild Iris*

Short observations in interviews are more often used to indicate Glück's underlying interest in vegetative materialities and her acquisition of botanical knowledge. As an illustration, Glück jokes in an interview with *Beltway Poetry Quarterly* that she got a lot of horticultural inquiries after the release of *The Wild Iris*, and she was not a horticulturist; she instead learned a great deal about plant ecology and behaviour—as described in the cycle of *lieder*—through White Flower Farm brochures and from growing flowers (Cavalieri and Glück n.p.). Glück's botanical poetry reveals her involvement in the American folk tradition of cultivating ornamental flowers, which is characterised by the informal sharing of first-hand

experiences with other gardeners through informal observation, word-of-mouth, and other forms of convivial exchange, as well as the dissemination of practical knowledge through ephemeral publications like horticultural catalogues (Ryan 141). Furthermore, Glück's experience of growing flowers in Vermont's widely varied environment made her aware of the seasonal patterns of plants, which in turn had an impact on the organisation of her work. As an illustration, the poem "The Silver Lily" is situated towards the conclusion of *The Wild Iris*, reflecting the species' blossoming towards the end of summer and the start of autumn: If you are a gardener, you are aware that this [lily]—not the daylily, but the Asiatics and other varieties—[blooms] in Vermont, where this garden was, towards the very end of summer. Additionally, frequently the snow falls before they can even bud (Cavaliere and Glück n.p.). Although Glück claims that she is "not a horticulturist"—a claim that underplays the fact that she grew flowers at this time—she can tell the difference between a daylily (*Hemerocallis* spp.) and an Asiatic lily (*Lilium asiatica*) in the interview. It reveals her knowledge and interest in plants and flowers. Growing flowers in her backyard became a love for Glück, and this progressively influenced her literary style. Glück's actual garden in Vermont developed into a physical centre for creativity centred on close human relationships with produced plants. Glück's *Proofs and Theories* (1994), which was published two years after *The Wild Iris*, makes a passing reference to her move from metropolitan places to rural Vermont, where she penned this Pulitzer-winning collection of poems and started a successful career as a university writing instructor. The first chapter "Education of the Poet" describes the poet's literary education in great detail, but glosses over her training with plants (3-18). Her poetry has considerable botanical content and roughly half of the titles in the sequence *The Wild Iris* include the names of flowers.

Voices of *The Wild Iris*: God, the Poet, and the Flowers

The most noticeable thing about Glück's *The Wild Iris* is that plants and flowers are speakers in different poems in the collection. God, the poet, and the flowers in the poet's garden are three of the "voices" in the conversation that makes up *The Wild Iris*. Thus, the garden's natural cycle of life, death, and resurrection serve as both the literal setting and the framework for this "discussion," in which the plants and flowers—a pathetic fallacy with a vengeance—actively participate.

God, who makes an appearance in several of the poems as a character having a conversation with the flowers, is one of the collection's most important voices. God communicates clearly in many poems, i.e. "Clear Morning," "End of Winter," "Spring Snow," "Retreating Wind," "April," "Midsummer," "End of Summer," "Early Darkness," "Retreating Light," "Harvest," "Sunset," "September Twilight" and "Lullaby." The speaker/God conveys his annoyance with the restless, intellectually immature, and at the same time haughtily egotistical mankind in the majority of these poems. It seems that the Creator is not happy with what he has

made. In "Clear Morning" humans are too busy with recognising material objects as they come into their range of vision, and are unable to comprehend God's metaphysical disdain for the particulars of the physical cosmos. God believes that one of the obstacles to man's spiritual advancement is the clematis' eye-catching beauty (Glück 251). In the poem "Snowdrops," God addresses the flowers directly and requests that they "tell [Him] about despair, yours, and I will tell you mine" (250). This conversation establishes the tone for many of the poems of the collection, which use flowers as a means of communication between the divine and the human.

The poet's own voice, which utilises the flowers as a way to explore her own experiences and feelings, is another important one in the book. The iris is used as a metaphor for the frailty and resilience of the human spirit in "The Wild Iris," for instance, as the speaker tries to comprehend the purpose of her life (245). The flower represents sacrifice and rebirth in "The Red Poppy," embodying the complex interplay between life and death that forms the collection's core (271).

Thus, Glück makes the flower a referee in the conversation between the human and the divine speakers and she weaves a rich and complex tapestry of imagery and meaning across the collection by using the flowers as a tool to ponder on the mysteries of life, death, and the natural world. By giving the flowers themselves a voice, Glück imparts agency to the flowers as well as paints a vivid and compelling picture of the natural world as a place of profound spiritual and emotional importance. Piotr Zazula (2020) discusses how agency changes in *The Wild Iris*. He cites *The Wild Iris* as the finest illustration of transpersonal transformations in agency and perspective as in this collection the personified plants "speak" for nature. For instance, in the poems like "The Wild Iris," "Trillium," "Lamium," or "Snowdrops," the speaker is the poem's namesake flower. The speakers of the poems' lyrics are a variety of flowers, trees, bushes, or grasses, from those that are well known to those that are only known to individuals who love gardening (such as "Scilla," "Violets," "The Hawthorn Tree," "The Jacob's Ladder," "Witchgrass," "Clover," and "Ipomea"). Significantly, some of the flowery speakers do not provide comforting pantheistic truths about the eternal cycle of life. For instance, the iris recalls its own death and subsequent rebirth into a new life, whereas the trillium acknowledges that upon first awakening in the forest, it "knew nothing" and "could do nothing but see" (245). According to the lamium which lives in the shadows, "Living things don't all require / light in the same degree. Some of us / make our own light" (249). By making such cryptic claims, Glück not only tries to depict a way of life that is entirely different from humankind, but it also seems to imply that humans could learn a lot from the world of plants, particularly in terms of one's understanding of one's place in planetary life processes and one's ability to accept one's own unavoidable death.

Floral Symbolism

Louise Glück in *The Wild Iris* makes extensive use of flora symbolism, with

both familiar and unfamiliar flowers serving as powerful metaphors for the themes of the poems. The title poem "The Wild Iris" introduces Glück's preoccupation with flowers in the collection (245). It is a complex and symbolic poem on dying told through the perspective of a flower. The flower speaker of "The Wild Iris" describes what it means to live, die, and be reborn. The speaker suffered, but "there was a door" at the end. The door represents happiness, hope, and serenity. The poem introduces a polyvalence of references. It is written from the perspective of a wild iris and it alludes to the myth of return from death, reminiscent of Hades or the myth of Persephone. Literally speaking, a wildflower with consciousness and wisdom offers its perspective, but this same iris could also be read as the mythological daughter of the sea god Thaumas and an Oceanid, and sister of the Harpies. In the myth, Iris is a bridge between humans and Olympian gods, serving as a messenger, much like the poem which is a connect between the human and the divine.

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The garden, which operates as the book's primary metaphor, serves as a symbol of the Garden of Eden in the Bible and a location where the poet collaborates with her spouse (John is frequently referenced in the book). A young couple is seen in the poem "The Garden" cultivating a row of peas, while it is pouring rain (259). The garden serves as a metaphor for the cycles of life and death in this poem. The speaker muses on the beauty and fleeting nature of flowers, which perpetually blossom and wither. In the end, the garden serves as a reminder of transience of everything and the necessity to discover joy and beauty in the present. Relevantly, in the essay "Reframing Nature Within the Garden Walls," Sarah Mead Wyman writes that the metaphor of the garden offers an artistic space for modern myth-making and knowledge-seeking as artists reconsider the linkages between human and environment (137). She makes an eco-feminist analysis of the selected works of poets Louise Glück and Jeanne Larsen, as well as ceramicist Anat Shifan. She finds that these artists emphasize that environmental stewardship should take precedence above economic gain or unrestrained human usage and oppose the normalisation of Earth's accelerating devastation. She cites how the garden motif is used by all three to reframe the feminist conversation about environmental protection and sustainability. The idea of a "garden," which includes both nature and geography, symbolises the place where the self and the collective, the idea and the physical thing, the contained and the created, come together. The garden functions as a site of conflict and transformation that combine work and leisure, cultivated and wild, homogeneous and heterogeneous, indigenous and imported, the chaos of generation, and the urge to control. It is a place where the natural, spiritual, and human worlds converge. The highly emotive garden-based work of Glück not only comments on this conundrum, but also offers a lens through which to re-establish the lost connection between people and the natural world, despite the disconnect between human and nature based on a false binary—one that has cost us the health of the planet. In the poems of Glück, distinctions between the supreme human and the alienated natural world dissolve. They eliminate binary

gender norms and substitute a compassionate “partnership ethic of earthcare” (Wyman 144).

The “Matins” and “Vespers” poems make substantial use of the garden as a trope to explore the intricate relationships between life and death, loss and rebirth. For instance, the poet-protagonist likens labouring in the garden to doing so in a “replica” of Heaven by alluding to the biblical story of the Garden of Eden (“Matins” 247). In contrast to Heaven, the garden is “designed to teach a lesson” and the poet-protagonist laments that without the divine, “we didn't know what was” (247). The relationship between plants and people is highlighted in “T” notably by the central question: “Oh my brothers and sisters, / were you long ago, / before you were human?” (271). The series of questions that part of make the assumption that humans and plants are related and had a common ancestor. The poet-protagonist's fixation on herself is constantly challenged by the divine and the observing flowers. As an illustration, the poem “Scilla” criticises the protagonist poet's attempt to distinguish herself from the other characters in the first line, “Not I, you idiot, not self, but we, we” (257). The poem goes on to say, “You are all the same to us, / lone, standing above us, planning / your silly lives” (257).

Thus, flora symbolism is a key aspect of *The Wild Iris*, with flowers serving as powerful metaphors for the complex themes and emotions explored in the collection. By drawing on the natural world and the flora around her, Glück creates resonant and evocative imagery that speaks to the universal experiences of human life.

Vegetal dialectics and Vegetal Memory in *The Wild Iris*

According to Ryan, “vegetal dialectics” refers to the oscillation of states of difference and sameness between plants and non-plants (16). A dialectics also modifies the binarizing discourses that surround plant nature, such as the idea that plants lack intellect, feeling, sense, and reaction, allowing the subjectivities and agency of vegetal being to emerge. The reduction of the plant to the zero-point of behaviour, experience, and intellect, against which the animal's skills are tuned to in stark relief, is further destabilised by this non-dualistic approach. The plant is no longer “an object readily available for the subject's manipulation” when people interact with the unique subjectivities of the botanical realm from a non-oppositional perspective (Marder 2013, 7). As a result, a dialectic enables critics to consider plants in terms of “lives” as opposed to unidimensional “life.” It is not the plant homogenizable as the crude biological category, but the lively plant that lives, one that is in possession of a life, and one that expresses and enacts its subjectivity within a life-world (Ryan 16).

Glück's botanical poetry enters a dialectic in which plants both influence and are influenced by their environs. By assuming that conscious plants with voices can recall themselves, other beings, and their environments in her human speakers' memories of flowers, Glück avoids reducing the botanical as an unfeeling and

unspeaking entity. As a result, the ontological premise that plants are historically conscious and “have a past, which they bear in their extended being and which they may access at any given moment” is reflected in poetic form in her work (Marder 2013, 155). Additionally, her inter-mnemonic poetic evocation of plant memory involves a “dialogue of memories” between human, vegetal, and other speakers (Ryan 154).

“Vegetal memory” is the idea that plants and flowers have a memory or awareness ingrained in their physical existence and intimately connected to their cycles of growth, decay, and rebirth. *The Wild Iris* is permeated with v and the understanding that vegetative nature is animated and ha. 123/473 communicate in language. The flowers in *The Wild Iris* gain both the memory and the ability to shape the garden narrative. Glück's garden served as a place for introspection and physical immersion, which led to a change in perspective from the rhetorical portrayal of plant life in *The House on Marshland* and other collections to a view of plants as having memory, learning, behaviour, emotions, and a variety of sensitivities in *The Wild Iris*. It is unreasonable, according to Michael Marder (2016), to rule out the potential of vegetative memory since “survival is impossible without the recollection of past events, without the formation of patterns out of them, and without projecting them into the future via anticipation” (para. 5). Glück's poetization of memory became energised by exposure to plants in the constantly changing New England garden environment. The “dialogue of memories” between human, vegetal, and divine in the collection starts with the first-person address of the iris-speaker to the poet-gardener and reader, in contrast to the four “Vespers” which metaphorically represent memories of the vinca, hawthorn, fig, and tomato. The flower transcends the limited scope of human memory and contains a temporally deep memory that is distinct to the botanical life shown in the sequence. As opposed to the “Vespers” quartet's one-dimensional concentration on human memories of plants, “The Wild Iris” endows the flower with sapient capabilities of memory and consciousness. Irises are perennial plants that preserve the remnants of each seasonal death and rebirth, in contrast to humans, whose insufficient memory affordances obscure the concept of death. Additionally, while it waits for the arrival of spring, the iris displays sensory recall of its burial:

*Overhead, noises, branches of the pine shifting.
Then nothing. The weak sun
flickered over the dry surface.
It is terrible to survive
as consciousness
buried in the dark earth. (Glück 245)*

The iris-speaker's blunt description of the poet-gardener as “you who do not remember/passage from the other world” (245) underlines straightforward assertion from the floral personae as to how the expansive nature of perennial consciousness always contrasts with the constrained scope of human memory.

Glück evokes the depth and scope of plant memory in “Snow-drops.” The poem refers to the common snowdrop (*Galanthus nivalis*) or a related within the same genus, which is one of the earliest bulbs to bloom in the American New England spring:

*I did not expect to survive,
earth suppressing me. I didn't expect to waken again, to feel
in damp earth my body
able to respond again, remembering after so long how to open again
in the cold light
of earliest spring— (250)*

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The snowdrop's somatic memory of awakening to the earth's sense at the onset of spring is in harmony with the wit and sensibility of vegetal life. In “The Red Poppy,” the poppy flower asks, “Oh my brothers and sisters,/were you like me once, long ago,/before you were human?”, recalling a prehistoric era in which there were no classificatory demarcations—no subject-object binarisms—between living things (271). Empathic association between the poppy and poet-gardener, which is grounded in the extensive memory of vegetal existence, causes a sharing—a polyvocal melding—of voices by the poem's end. The categorical difference between human subjectivity and vegetal otherness becomes less obvious as a result, which is emphasised by a shared inter-mnemonic language of affect: “I am speaking now/the way you do. I talk because I'm broken” (271).

The flowers in Glück's poems are conscious of more than only their corporeality, the garden environment and its seasonal rhythms, and the poet-gardener's presence. They also recognise and remember individuals from the same species (conspecifics) as well as individuals from other species (allospecifics). The poem “The Silver Lily,” which appears towards the end of the autumnal season, poeticizes the phenomenology of allospecific perception (Glück 300). The lily's recollections of daffodils, birch trees, snowdrops and maple seeds voice interspecies empathy and identification:

*In spring, when the moon rose, it meant
time was endless. Snowdrops
opened and closed, the clustered
seeds of the maples fell in pale drifts.
White over white, the moon rose over the birch tree.
And in the crook, where the tree divides,
leaves of the first daffodils,
in moonlight soft greenish-silver. (300)*

The flower-speaker's nostalgia is supported by science since memory aids in plant survival and communication. The nature of inter-mnemonic dialogue in Glück is, therefore, both poetic and ecological.

Conclusion

Evidently, *The Wild Iris* is a risky book to read. In essence, it's a dialogue between three "voices": God, the poet, and flowers in the poet's garden. The two main "protagonists"—the poet and the God—debate in a sort of arena provided by the flowers, which also serve as a kind of referee. The literal premise and framework for the discussion are the natural cycles of life, death, and resurrection in a garden. Bound together by universal themes and allegories of time, seasons and grief, *The Wild Iris* questions, explores, and ultimately celebrates the ordeal of being alive. The life cycles of a garden, with its seasonal changes, and time variations from dawn through the night, serve as the backdrop for the themes of life, death, and rebirth, with the plants as one of the protagonists.

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Sanglap Translation

Editorial Comments

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The present issue of *Sanglap* is housing the translation of the Odia short story “The Bamboo Queen” by Abani Kumar Baral, an academic and creative writer from Odissa with a Marxist orientation. The story deals with the complex question of caste, class, gender, and the crisis of subaltern women belonging to the community of nomadic acrobats, performing feats on the streets and roaming from place to place. The women playing on bamboo sticks and swinging freely above the ground, as represented in the story, suggest the ambiguous spatial relationship they share with mainstream society and their precarious existence. The game is supposedly a surviving trace of performative cultures that predates literacy and connects with other nomadic communities of the world, like the gypsies who roam from place to place and lack a permanent foothold in the mainstream sedentary society. The homelessness of this community in the story takes a more complex turn when we see the predicament of women from this community. Women, as such, are always and already loosely connected to their home and society in a patriarchal culture, and in the story, we find the three sisters, Jhampa, Labanga, and Sita, being forced to perform their feats before the male gaze for the livelihood of their parents. Their loose attachment is evident from the language in which the protagonist of the story, the middle daughter Labanga is described as performing balance on the Bamboo stick – “she sits with swinging legs, singing as if she is the daughter of the sky.” Her scene of unbelonging and unstable relationship with the earth is evident. Incidentally, the act of balancing is also significant since a woman is forced to strike a fine balance in society for survival; like the sisters had to bear with men trying to touch their bodies and still perform in a smiling face, they had to perform for the livelihood of their parents without much complaining. The natural state of unbelonging of this nomadic community described in the story as living “in tents in mango groves, under big trees or verandas of small schools” gets doubled when it comes to women who cannot even belong fully in a personal relationship. The objectification of Labanga is manifold. Not only do the outsiders who watch her performance subject her to their sexualised male gaze, but she is also used as a source of income by her own father by showing her body in tight clothes while performing, thus relying upon her physical charm. In the story, we see that she cannot have faith in any man on earth and have a stable relationship. Even her romantic relationship with the orphan drum player boy (Dinu) of her performance team is ambiguous and unstable as a sense of impermanence pervades her vision as she cannot rely on any men. She remains the queen of the Bamboo, on which she dances with the chanciness of falling and swings in a dangerous way. The language of the story is, at the same time, realistic and symbolic and suggests a sense of pervasive instability for Labanga. The wandering boy Dinu who lacks a fixed religious or caste identity, fails to be a dependable companion for her. The sense of a subaltern woman dazed by her double marginalisation of the outside mainstream community that objectifies and sexualises them and the patriarchy within her own community in intimate spaces and relationships makes her permanently groundless and precarious. The wandering community performing on bamboo sticks is found across India, and this story, in translation, can find similar resonances across the different regions of the country. The translation can

also be a general commentary on subaltern women in India and their nature of alienation in mainstream society as well as within their own families and community.

The Bamboo Queen

By

Abani Kumar Baral

(Translated by Anjali Tripathi)



(Source:
https://upload.wikimedia.org/wikipedia/commons/6/60/Indian_tightrope_girl_performing_folk_art_Baunsa_Rani.jpg)

“Is the game over, daughter?”

“Yes, papa.”

“How much is left?”

“Much of it.”

The sound of the dhol can be heard. Labanga climbs the smooth, yellow, and straight bamboo like a monkey, following the beat. On top of it, she sits with swinging legs, singing as if she is the daughter of the sky – the bamboo queen Labanga. Sita, her younger sister, rises to the same beat as her. She sits on the opposite side.

Then both the sisters start swinging on the rope. Labanga remains in the swinging position. Her younger sister stands, balancing her legs and shoulders, keeping her hands suspended in the air. The watching eyes widen in wonder, the heads of the onlookers whirl, and the flower from the Brahmin's ear falls while beholding the scene. The village street resounds with applause. Sita comes down. Now on the disk on the bamboo, Labanga lies with her face, heavy breast, and legs down and moves round and round with great speed. Her plaits open and look like two thin bamboo sticks. She keeps moving without taking the support of her hands and legs. She could view people coming below and giving money, uncooked rice (carried in their dirty clothes), and full bowls of cooked rice in appreciation of her performance.

Labanga and her family keep moving from village to village and street to street with all their belongings – rice and dals of all types mixed together, oil, salt, and pot – everything. Today they are here, and tomorrow they will be elsewhere. The drum beats in the show of the bamboo queen. People listen to its sound and assemble; the bamboo rises to the sky, and with it rises the bamboo queen Labanga.

Labanga is the middle daughter of Mania Kela; Jhampa is the eldest daughter, and Sita is the youngest. They live in tents in mango groves, under big trees, or verandas of small schools. Mania sets out in the morning with Sita, Labanga Jhampa, and the drum beater, the young man Dinua, to show the game to earn his livelihood. The old woman is left behind to cook.

Labanga is a strong girl. She may be twenty-two or twenty-three. Her dark body has pillar-like thighs. She wears thick kajol in the eyes and black kumkum on the forehead. Wearing a tight blouse makes it convenient for her to show the game. She laughs a hearty laugh when people joke at her. She throws her saree and climbs the smooth straight bamboo. Like the circus girls, she wears tight pants inside to cover her thighs. The greedy eyes of the hunters survey her strong, "desirable" body, just like the tiger approaching its prey. Knowingly, she blinks her eye at some, inciting their desire. Some people wait in expectation. Standing on the high rope, Labanga starts singing loud, "Yesterday I went to bring water..." She looks at Dinua, smiles, and sings again.

Now it is Sita's turn. She will complete thirteen soon, and the bony places of her chest are turning fleshy. Shyly, she also opens her cloth. The hungry eyes around her close and then open. She is wearing silk pants and a blouse. Perhaps, someone has gifted. Sita climbs the bamboo, and the game continues. Staying on the ground, Jhampa shows performances of different types. She may be thirty or thirty-five. She has started developing rough features. Despite having kajol in her eyes, a bun of oiled black hair, and high breasts, she looks wild. The softness of features has abandoned her.

With self-satisfaction, old Mania glances at his daughters once, then at the scattered money on the *gamcha* (towel). He wipes his moustache and starts showing tricks with iron balls. Earlier, he used to beat the drum. Dinua joined them two or two and a half years ago. It was perhaps in 1973. He doesn't know the name of the village. Mania had gone for a show with his troop. Orphan, unsheltered Dinua, came to him. Dinua had roamed around many towns and had worked at several places. He had even worked in a band party and knew how to play the drum, trumpet, mahuri, and many other musical instruments. Nobody in that village knew about his caste or family; people called him Dinu, Dilu, Dilbar, etc. Some thought him a Muslim; others assumed him an outcaste.

Dinua had come to watch the game. Labanga gave him a coquettish glance. Dinua returned the look. After that, Labanga wanted to look at him again and again. But Dinua could not look at her eyes. Routinely, Labanga smilingly came close to people asking for money after the performance. But she could not raise her eyes when she stood near Dinua. Dinua gave all the money he had in Labanga's hand that day.

“Do you want to starve baboo?”

Dinua replied with a smile only.

In the evening, a well-dressed young man came to Mania and pleaded with him, “Sardar! Will you take me with you? I can play the drum and many other instruments. I will follow you wherever you go.”

The bamboo king Mania had never dreamt of keeping another person to assist him in playing the drum, but he agreed. “I don’t have any money,” he said.

Dinua said, “I don’t need money. I will eat with you. Give me some pocket money only. If you had a son, won’t he do it?”

Mania thought of his three daughters and wife. How long could he continue like this? At this ripe age, it would be a great support to have a man with him. From that day, wearing a lungi with a dhol on his shoulders, Dinua has been wandering with them from village to village, from town to town. Every evening lying in the shade of the tree playing a flute, he waits for the call of the old woman to eat his meal. On some nights, the old woman says, “We will break the group and get the girls married.” They have been thinking like this for long, and in the meantime, Jhampa has become thirty-five, Labanga has grown, and Sita is growing. No, they will not be given in marriage. Mania often says, “Let them go wherever they want to after I die. I have nothing to say.” Mania once heard Jhampa and Labanga talking, “How long shall we provide for our old parents by showing our bodies? We get more money for wearing tight pants and a blouse than for the performance on the rope.” Initially, Jhampa tried to forbid Labanga from doing that, “Why don’t you cover your body with that cloth?” Mania sharply said, “Why? Will people swallow you?” Now they don’t feel ashamed. Exhibiting the body is a routine of Labanga; winking the eyes is her profession. Her father has taught her this. When people lay their hands on her cheek or back or press her hands, she does not react. Jhampa *apa* (elder sister) has told her that people did that to her too. The same thing will happen to Sita. Her father has taught her to take it easy.

“Nobody comes to see our performance. They come to see our body.” Jhampa has told her. Labanga has seen Jhampa crying sometimes at night. Jagua, whom they met at Manpur, was chasing her. Jhampa was laughing with him and was happy in his company. Labanga has seen them embracing each other tightly in the groves an evening. Jagua was kissing Jhampa, and she was looking at him happily. She doesn’t know what happened after that, but one day, father beat Jhampa. Jagua stopped seeing her. Mania waited for him with a sharp axe. He no longer comes in secret also. Dinua may meet the same end. But Mania likes him very much. Labanga understands it all but pretends ignorance. She muses on Jhampa *apa*’s mistakes but fails to find any. She just wanted to hug Jagua tightly and become one with him. What is the mistake?

Labanga thought, “Why should I earn money by showing my body? If I run away, this show business will slow down. Sita has to act like her for the next four or five years. *Apa* can’t do it anymore. Her body has lost its charm. People no longer pay attention to her and leave when she performs on the bamboo. She has seen her wiping tears in secret.

It’s evening now. The last flicker of fire is lurking beneath the ash in the oven. Mania goes to sleep. On the other side of the grove, in the shade of a tree, Dinua rests his head on a bundle of clothes and softly plays the flute. With stealthy steps, Labanga approaches him, puts her head on his lap, and starts narrating endless tales. Dinua showers her with kisses, but Labanga never gives herself away.

Now, Labanga does not enjoy the jokes of the audience during her performance. She thinks, will she live her whole life by showing her body to others this way? How long will she play with fire and remain away from it? The fire is burning her. She wishes to become ash. The other day Jhampa advised her, “Labanga, go with Dinua to a far-off place. You will be happy,

even if you starve. Also, Dinua can play the drum and you play the bamboo queen to earn your livelihood. Go soon; else you will have my fate. When you grow older, nobody will look at you. So, go wherever your eyes direct.” Labanga could not sleep the whole night thinking of it. An unknown excitement grips her. Lost in a tender, beautiful dream world, she smiles and laughs unconsciously. The peaceful mango groves and the shady sky transport her into a world where she finds only Dinua, and there is no sign of her father. Dinua is walking in front with the dhol on his shoulders, and the bamboo in his hand, and she is following him, carrying other things in a bundle of cloth. After that... sleep... night... happy life.

With her head on Dinua’s chest, Labanga ponders how to relate to him what is in her mind. How will she persuade him to elope with her? Dinua plays another tune while caressing her head. Labanga asks, “How was the show today?”

“Good.”

“You liked it. Isn’t it?”

“I don’t like watching the same act every day. I watch only because you play.”

After each short exchange, Labanga thinks about how to propose. Will she elope with this outsider, leaving behind the wet eyes of Sita, Jhampa, her father, and her mother? The confusion and hesitation in her mind start mounting. It is already dark. The gekkering of the foxes is heard from a distance. On the village road, a few people are seen returning home.

Suddenly, she finds Dinua unfamiliar. Labanga thinks that, like everybody else, he looks at her with fondness and winks his eyes. Why will he take her burden? He is no different from others. Tonight will pass. The darkness is thickening in the mango groves. Labanga feels that she is sleeping on the chest of a ghost. There is no beating of the heart. She is clinging to a corpse. After all, she is the bamboo queen. She cannot belong to one person.

From a distance, is heard Mania’s voice... Labanga... Dinua...

Labanga leaves Dinua and starts running. Dinua is staring at the invisible road. He has to tell the bamboo queen many things, and wants to listen to her response. But from the dark groves emerges only a sliding sound, and the night releases an agonising sigh.

(‘The Bamboo Queen’ is the English translation of Abani Kumar Baral’s Odia short story “Baunsa Rani.”¹)

Note:

¹ “Baunsa Rani” means “The Bamboo Queen,” which is an old Indian art form in which young girls walk on tight ropes barefoot. They also often perform a variety of acrobatic positions on the rope. This dance style is extremely risky and demands extensive training.

Bio of the Author: Prof. Abani Kumar Baral (1935-2013) was an eminent educationist, columnist, author, and socialist leader from Odisha. He has authored over twenty books, including biographies, travelogues, and novels. His Odia novels *Premar Aneswanare Gotia Taruni* (*A Woman in Search of Love*) and *Aparahnara Chhai* (*Shadow of the Evening*) are highly acclaimed creations.

Bio of the Translator: Dr. Anjali Tripathy is an Associate Professor and Head of the Department of English at Gangadhar Meher University, Sambalpur, Odisha, India. She has authored a book of literary criticism titled *Shauna Singh Baldwin's What the Body Remembers: A Post-colonial Feminist Study* and published research articles widely in the area of Post-colonialism, Feminism, Indian Diaspora, Revisiting Mythology, Partition Literature, and Indian Writings in English. Her research interests also include Translation Studies, Business Communication, and ELT. She can be contacted at: anjali1tripathy@yahoo.co.in.

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Customary 'child selling' and the 'untouched mother' in Western Odisha, India: understanding the legitimatization of caste hierarchy

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The place of mothers is respected in all societies irrespective of their social, cultural, and geographical differences. The mother-child relationship is considered one of the most sacred in the world. This article explores the age-old customary 'child selling' prevalent in Western Odisha, a voluntary and non-remunerative practice of childcare during infancy to save children from illness and Yama, the Hindu god of death, where the 'caring mother' belongs to the bottom of the social hierarchy, mainly from the (ex-)untouchable castes. According to popular belief, Yama does not visit the untouchables because of their 'filthy' environment and their gods. Hence, it is considered a safer place for children, especially weak ones or those with the chronic illnesses of the upper castes, to conceal themselves from the evil eyes of Yama. The epistemology of this article aims to explore the hegemonic nature of the caste systems, which overwhelms the revered mother-child relationship. Further, it tries to understand the (re)production of caste and legitimization of sociopsychological conditions for the marginalization and backwardness of 'caring mothers'. Despite the sacred and intimate relationship between the 'caring mother' and child, the institution of 'ritual selling' reproduces caste inequalities, and again the former becomes an 'untouchable'.

Motherhood is an important status acknowledged in all civilizations and a position the majority of women possess. In many cultures, being a mother is crucial to enhance a woman's social status. Although there is a great deal of cross-cultural diversity in the concept and practice of motherhood, mothers share a set of common activities across cultural and spatial locations, known as 'maternal practices', which include nurturing, protecting, and socializing children. Some aspects of motherhood, such as giving birth, are associated with biological connections; however, the practice and meaning of motherhood have cultural roots. While motherhood is considered a biologically determined natural role, it is mediated through specific social and cultural circumstances. It is also greatly influenced by the networks of other relationships, obligations, and activities that shape the meaning and practice of motherhood. For example, mothering is a social practice of caring for and nurturing children, a dynamic process of individual interactions and social and cultural practices,



Beach litter pollution along the odisha coast: Composition, abundance, biodiversity impact and management practices

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Highlights

- Pollutant load is maximum at Gopalpur followed by Rushikulya and Puri.
- Plastic and rubber are the most abundant beach litter.
- Studied beaches are under very clean category following Clean Coast Index.
- Major sources of beach litter are tourism and river discharge.
- Single window litter management and enforcement of laws to control litter pollution.

Abstract

Beach litter pollution at Puri, Gopalpur, and the world-famous turtle nesting beach at Rushikulya along the Odisha coast are studied during 2018, 2019, and 2021. The composition, abundance, colour and sources of the litters revealed five major categories; plastic, foam, metal, rubber and glass in all three beaches. Pollutant load shows an increasing trend with maximum at Gopalpur followed by Rushikulya and Puri. Litter of ten colours were observed with a maximum percentage of white and translucent litter. Plastics were the most abundant litter in Puri and Gopalpur while rubber was most abundant in Rushikulya. Tourism activities are identified as the major source of pollution at Puri and Gopalpur, while river discharge contributes the maximum to beach litter pollution at Rushikulya. The study discusses on the impacts of these litters on sea turtle nesting habitat and population. Clean Coast Index (CCI) for Puri, Rushikulya and Gopalpur indicates the beaches under the very clean category. Beach litter management practices along the Odisha coast are discussed and methods for improvement are suggested.

Introduction

Litter pollution is a well-recognized issue world over. Rising anthropogenic and developmental activities along the world's coasts are responsible for enhancing beach litter pollution, which has severe impacts on the land and marine environment. Beach litter and their entry into the marine environment (marine litter) have resulted in the disruption of marine organisms and their habitats (Barik et al., 2023, Benhardouze et al., 2021, Mghili et al., 2023, Pradhan et al., 2023), significantly degrade the habitat quality, carrying capacity and other ecosystem functions (Mrosofsky et al., 2009). Marine litters also affect human beings adversely (Häder et al., 2020; Thushari et al., 2020). Marine litter, identified as all manufactured solid materials disposed of or deposited in the coastal and marine zone, is one of the pollutants generated by socioeconomic activities (CPPS, 2007, UNEP, 2009). The origin and

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“Assessing the role of faculty diversity in improving student learning and success in higher education”

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ASSESSING THE IMPACT OF MISSION SHAKTI ON WOMEN ENTREPRENEURSHIP THROUGH FINANCIAL INCLUSION: A STUDY IN THE CONTEXT OF ODISHA

Satyaranjan Garu*, Srinibash Dash**

Abstract *The study seeks to assess the relationship between financial inclusion and women entrepreneurship in the context of Mission Shakti in Odisha. It aims to evaluate the impact of Mission Shakti on women entrepreneurship. The study employs empirical techniques and various statistical tools, such as Structural Equation Model, to analyse the collected data. Statistical software like AMOS, SPSS and Excel is being utilized. The primary data is gathered from 499 respondents. The study explores three key constructs: Financial Inclusion, Women Entrepreneurship and Mission Shakti, using Exploratory Factor Analysis. The results of the measurement model indicate that all constructs meet the criteria for validity and reliability. Furthermore, the study finds a significant positive impact of Mission Shakti on women entrepreneurship. This research contributes to the existing knowledge in the field of financial inclusion, Mission Shakti and women entrepreneurship through multivariate analysis. The study emphasizes the practical implications of employing modern statistical techniques and primary data for future research in the areas of financial inclusion, Mission Shakti and women entrepreneurship.*

Keywords: *Mission Shakti, Financial Inclusion, Women Entrepreneurship, Women Empowerment, SHGs*

JEL Classifications: *G24, M13, L28, J23*

INTRODUCTION

Mission Shakti serves as a platform for self-help groups to foster entrepreneurship in Odisha. Traditionally, property in rural India was inherited by males, leaving females without land ownership. However, nowadays, both males and females legally have equal rights to inherit property. Mission Shakti aims to empower women by creating employment opportunities through entrepreneurship, thereby alleviating poverty (Roy & Tsiddell, 2002). Women strive for their rights and seek social recognition, which can be achieved by eliminating violence, harassment and inequality in society. Education and awareness play crucial roles in changing societal mindsets (Jatana & Crowther, 2007). The micro-credit initiative had a favourable influence on a variety of economic, social and decision-making characteristics. The associated financial institutions have adopted SHGs as their primary customer base, resulting in a positive influence on loan disbursement and recovery rates (Rajpal & Tamang, 2021). Engaging in entrepreneurial learning fosters the growth of essential personal, social, management and entrepreneurial proficiencies. These skills play a pivotal

role in driving the success of any organisation (Lenka & Agarwal, 2017). We have made significant progress concerning women's status today. The involvement of women in entrepreneurship is witnessing a remarkable surge, with substantial efforts directed towards bolstering the economy. Ensuring equal opportunities for Indian women in all domains, including politics, is now safeguarded by laws. The establishment of rights and provisions for education and employment has further advanced women's empowerment (Rao & Mohan, 2016). The findings demonstrate that Mission Shakti, in collaboration with self-help groups, establishes an entrepreneurial environment in Odisha. This endeavor aims to eradicate violence, harassment and inequality, enabling women to achieve social recognition and exercise their rights. Education and awareness among women play a crucial role in transforming societal attitudes and mindsets.

LITERATURE REVIEW

Several studies have highlighted the empowerment of women through their involvement in various economic

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ଡ. ସୁକାନ୍ତ ମହାରଣା, 'ଭାଗବତ ସନ୍ଧାନ', ରସୁଲଗଡ଼, ଭୁବନେଶ୍ୱର - ୨୫ ॥ ଜଂ. ନନ୍ଦ ମହାନ୍ତି, ଶଙ୍ଖଚିଲ୍ଲୁ ମାର୍ଗ, ଦଳା, ଯାଜପୁର ରୋଡ଼ ॥ ଶ୍ରୀ ଦିଗନ୍ତ ମହାନ୍ତି, ସି/୧୦୯, ପଳାସପଲ୍ଲୀ, ଭୁବନେଶ୍ୱର ॥ ଶ୍ରୀ ଜୟନ୍ତ କୁମାର ଦାସ, ଚାନ୍ଦାପଡ଼ା, ମାହାଙ୍ଗା ॥ ଡ. ଅସିତ କୁମାର ଜେନାମଣି, ଅନଗୁଳ ॥ ଡ. ପ୍ରଶାନ୍ତ କୁମାର ରଥ, ବଡ଼ୋଲ, ଡାଳଚେର ॥ ଡ. ବରୁବାହନ ମହାପାତ୍ର, ଉତ୍ତର ଓଡ଼ିଶା ବିଶ୍ୱବିଦ୍ୟାଳୟ, କେଉଁଝର ॥ ଶ୍ରୀ ପରୀକ୍ଷିତ ସାହୁ, ରାଇଘର, ନବରଙ୍ଗପୁର ॥ ଡ. ବୀଣା ସିଂହ, ମହାନଦୀ ବିହାର, ନୟାବଜାର, କଟକ-୪ ॥ ଶ୍ରୀମତୀ ଶରତ କୁମାରୀ ଆଚାର୍ଯ୍ୟ, 'ଭୁଜଛାୟା', ଅରୁଣୋଦୟ ନଗର, କଟକ ॥ ଡ. ଅନିତା ବେହେରା, ତିଅ ସାହି, ଶଙ୍କରପୁର, କଟକ ॥ ଶ୍ରୀ ମଧୁସୂଦନ ମିଶ୍ର, ହିକୁଡ଼ି, ଉଲୁଣ୍ଡା, ସୋନପୁର ॥ ଡ. ରମେଶ ପତ୍ରୀ, ସାରସ୍ୱତ ବିହାର, ତରଭା, ସୁବର୍ଣ୍ଣପୁର ॥ ଡ. ଅକ୍ଷୟ କୁମାର ପଟ୍ଟନାୟକ, ତପୋବନମ, ପ୍ରଗତି ନଗର, ଭୁବନେଶ୍ୱର ॥ ପ୍ରତିମା ଶତପଥୀ, ମହାନଦୀ ବିହାର, ନୟାବଜାର, କଟକ ॥ ଡ. ସୁଲୋଚନା ଦାସ, 'ଜେତବନ', ଶ୍ରୀରାମ ନଗର, ବାଦାମବାଡ଼ି, କଟକ ॥ ଶ୍ରୀ ବାସୁଦେବ ବାରିକ, ପ୍ରଗତି ମାର୍ଗ, ପ୍ରାଚୀ ନଗର, ଭଦ୍ରକ ॥ ଡ. ଚିତ୍ତରଂଜନ ପଣ୍ଡା, ଶୈଳବାଳା ମହିଳା ସ୍ୱୟଂଶାସିତ ମହାବିଦ୍ୟାଳୟ, ମିଶନ୍ ରୋଡ଼, କଟକ ॥ ଡ. ବିଭୂତି ଭୂଷଣ ବେହେରା, ଯୋଡ଼ା, କଲେଜ ଛକ, କଟକ ॥ ନଳିନୀ ନାୟକ, କାଳୀ ଗଳି, ଚାନ୍ଦିନୀ ଚୌକ, କଟକ ॥ ଡ. ରଂଜନ ସେଠୀ, ଗଙ୍ଗାଧର ମେହେର ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମଲପୁର ॥ ଅଧ୍ୟାପିକା ସଙ୍ଗମିତ୍ରା ବେହେରା, ରେଭେନ୍ସା ବିଶ୍ୱବିଦ୍ୟାଳୟ, କଟକ ॥ ଡ. ନାରାୟଣ ମହାନ୍ତି, ପୁରୁ. ନଂ. ସି./୧୧, ସେକ୍ଟର-୭, ସିଡିଏ, କଟକ ॥ ସତ୍ୟଭାମା ରଥ, ଗବେଷିକା, ପୁରୁ. ନଂ.- ୭୭/୧୨୨୩, ସେକ୍ଟର - ୯, ସିଡିଏ, କଟକ ॥ ବନଜା ସାହୁ, ଗବେଷିକା, ଉତ୍କଳ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ବାଣାବିହାର, ଭୁବନେଶ୍ୱର ॥ ଡ. ସୁବାସ ନାୟକ, 'ଶ୍ରୀରାମ ନିବାସ', ଭୁବନ ଚାଉଳ, ଢେଙ୍କାନାଳ ॥ ଅନୁପୂର୍ଣ୍ଣା ଦାସ, ନରିଶୋ, ନିଆଳୀ, ଖୋର୍ଦ୍ଧା ॥ ଶ୍ରୀ ଚିନ୍ମୟ କୁମାର ବେହେରା, ବିରୋଳ, ଗାଙ୍ଗା, ଚୌଦ୍ୱାର, କଟକ - ୭୫୪୦୨୫ ॥ ଡ. ଆର୍ଯ୍ୟପ୍ରଜ୍ଞା ସାହୁ, ଲକ୍ଷ୍ମୀନାରାୟଣ ସାହୁ କଲେଜ, ଝାରସୁଗୁଡ଼ା ॥ ଅଭୟ କୁମାର ରାଉତ, ଖମାର ବେଲରପା, ସାହାନୀୟାଳପୁର, କେନ୍ଦ୍ରାପଡ଼ା ॥ ଡ. କାର୍ତ୍ତିକେଶ୍ୱରୀ ସାହୁ, ଅପର୍ଣ୍ଣା ନଗର, ଚାଉଳିଆଗଞ୍ଜ, କଟକ-୪ ॥ ସୁରଞ୍ଜନ ପ୍ରଧାନ, ମାର୍ଟିନ୍- ଦୁର୍ଯ୍ୟୋଧନ ପ୍ରଧାନ, ଚାନ୍ଦିନୀଚୌକ, ମହିମା ଆଶ୍ରମ, କଟକ-୨ ॥ ପ୍ରକାଶ କୁମାର ପଟ୍ଟନାୟକ, ମାର୍ଟିନ୍- କୃଷକପୁର ସାହୁ, ତଳତେଲେଙ୍ଗା ବଜାର, କଟକ-୯ ॥ ଜଂ. ସଞ୍ଜୟ କୁମାର ପଣ୍ଡା, ନୀଳତରୁ, ବୌଦ୍ଧ ॥ ପାଣ୍ଡବ ଚରଣ ସାହୁ, ଅଧ୍ୟାପକ, ଓଡ଼ିଆ ବିଭାଗ, ଚାରିଗଡ଼ ମହାବିଦ୍ୟାଳୟ, ତେଲକୋଇ, କେନ୍ଦୁଝର ॥ କାର୍ତ୍ତିକ ଚନ୍ଦ୍ର ବାରିକ, ଡା. ରୁକ୍ମଣୀ ଦେବୀ ଲେନ, କଲେଜ ରୋଡ଼, ସାଲେପୁର ॥ ଅଞ୍ଜଳିବାଳା ଦାସ, ପୁରୁ. ନଂ. ୮୮୪, ମହାନଦୀ ବିହାର, ନୟାବଜାର, କଟକ-୪ ॥ ଦିନେଶ ଅଗ୍ରୱାଲା, ବିଜେପୁର ଡିଗ୍ରୀ ମହାବିଦ୍ୟାଳୟ, ବିଜେପୁର ॥ ସୁରେଶ୍ୱରୀ ବାସ, ଛେଳିଆପଦା, ଖଡ଼ିଆଳ, ନୂଆପଡ଼ା-୭୬୭୧୦୭ ॥ ଲିପି ମହାନ୍ତ, ଗବେଷିକା, ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟ ବିଭାଗ, ଉତ୍ତର ଓଡ଼ିଶା ବିଶ୍ୱ ବିଦ୍ୟାଳୟ ॥ ମନୋରଞ୍ଜନ କର, ପଞ୍ଚାୟତ ସମିତି ମହାବିଦ୍ୟାଳୟ, ଝୁମୁରା, କେଉଁଝର ॥ ଜ୍ୟୋତିରଂଜନ ମହାନ୍ତି, ଭଜଗ୍ରାମ, ତିର୍ତ୍ତୋଲ, ଜଗତସିଂହପୁର ॥ ଜ୍ୟୋତ୍ସ୍ନାଞ୍ଜଳି ମଙ୍ଗରାଜ, ଅଧ୍ୟାପିକା, ଓଡ଼ିଆ ବିଭାଗ, ନୟାଗଡ଼ ସ୍ୱୟଂଶାସିତ ମହାବିଦ୍ୟାଳୟ, ନୟାଗଡ଼ ॥ ଚିନ୍ମୟୀ ବାରିକ, କଳାପଥର ଧଳାପଥର ଡିଗ୍ରୀ ମହାବିଦ୍ୟାଳୟ, ବାଙ୍କୀ, କଟକ ॥

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‘ଶାନ୍ତିପର୍ବ’ରେ ପ୍ରତିଫଳିତ ରାଜନୀତିକ ଚିନ୍ତା

ରଞ୍ଜନ ସେଠୀ

ଯେଉଁ ସମୟରେ ସାରଳା ଦାସ ସଂସ୍କୃତ ଭାଷାରୁ ମୁକ୍ତ ହୋଇ ଓଡ଼ିଆ ଭାଷାରେ ମହାଭାରତ ରଚନା କଲେ, ଏଥିପାଇଁ ତାଙ୍କୁ ନିରବ ପ୍ରତିବାଦୀ ମଧ୍ୟ ବୋଲାଯାଇପାରେ । କାରଣ ସଂସ୍କୃତ ଭାଷା ଥିଲା ଜ୍ଞାନର ଭାଷା, ପଣ୍ଡିତମାନଙ୍କର ଭାଷା କିନ୍ତୁ ଜନସାଧାରଣରେ ସୀମିତ । ଏହା ପଣ୍ଡିତ ଜନହିତରେ ହୋଇପାରେ ପରନ୍ତୁ ସର୍ବସାଧାରଣଙ୍କ ନିକଟରେ ଅପହଞ୍ଚିତ । ପୁନଶ୍ଚ ପଞ୍ଚଦଶ ଶତାବ୍ଦୀ କେବଳ ଓଡ଼ିଶା କାହିଁକି ସମଗ୍ର ଭାରତରେ ସଂସ୍କୃତ ସାହିତ୍ୟ ପ୍ରଣୟନ ଓ ଚର୍ଚ୍ଚାର କାଳ । ଯେତେବେଳେ ବିଦଗ୍ଧ ସମାଜ ସଂସ୍କୃତ ସାହିତ୍ୟରୁ ରସ ଗ୍ରହଣ କରି ଆମୋଦିତ ହେଉଥିଲେ, ସେତେବେଳେ ବିଶାଳ ଜନଗଣଙ୍କ ନିକଟରେ ମନୋରଞ୍ଜନର ବିଶେଷ କିଛି ସାମଗ୍ରୀ ନଥିଲା । କାରଣ ସଂସ୍କୃତ ସାହିତ୍ୟ ଚର୍ଚ୍ଚାର ସ୍ଥଳ ଥିଲା ରାଜଦରବାର ବା ଦେବଦେବୀଙ୍କ ମନ୍ଦିର ପ୍ରାଙ୍ଗଣ, ଯେଉଁ ସ୍ଥାନକୁ ଜନସମାଜର ପ୍ରବେଶ ଅଧିକାର ନଥିଲା । ପୁଣି ପଣ୍ଡିତୀଆ ଭାଷା ବହୁଳ ସଂସ୍କୃତ ସାହିତ୍ୟର ଭାଷା ବୁଝିବା ଅଧିକାଂଶ ପକ୍ଷରେ ସମ୍ଭବ ନଥିଲା ।

ଓଡ଼ିଆ ମାଟିର ମହାକବି ସାରଳା ଦାସଙ୍କ ସମୟ ପଞ୍ଚଦଶ ଶତାବ୍ଦୀ । ତାଙ୍କ କୃତିଗୁଡ଼ିକ ଗଜପତି କପିଳେନ୍ଦ୍ର ଦେବ (ଖ୍ରୀ.ଅ ୧୪୩୫-୨୭) ଓ ପୁରୁଷୋତ୍ତମ ଦେବ (ଖ୍ରୀ. ୧୪୨୭-୨୯)ଙ୍କ ସମୟରେ ରଚିତ । ଓଡ଼ିଆ ମହାଭାରତ ରଚନା କପିଳେନ୍ଦ୍ର ଦେବଙ୍କ ସମୟର ବୋଲି ଐତିହାସିକମାନେ ମତବ୍ୟକ୍ତ କରନ୍ତି । x x x ରାଜତ୍ଵ କାଳରେ କଟକ ଜିଲ୍ଲାର ଝଙ୍କଡ଼ ନିବାସୀ କବି ସାରଳା ଦାସ ମହାଭାରତ ଓଡ଼ିଆରେ ରଚନା କରିଥିଲେ । (ପଣ୍ଡିତ କୃପାସିନ୍ଧୁ ମିଶ୍ର, ଉତ୍କଳ ଇତିହାସ, ପୃ ୮୮) ଆଦିକବି ସାରଳା ଦାସ ଭାରତୀୟ ସାହିତ୍ୟ ପରମ୍ପରାରେ ଏକମାତ୍ର କବି ଯିଏ କି ‘ମହାଭାରତ’ ସହିତ ‘ଚଣ୍ଡୀପୁରାଣ’ ଓ ‘ବିଚିତ୍ର ରାମାୟଣ’ରେ ଲେଖିଛନ୍ତି ।

‘ପ୍ରଥମେ ରାମାୟଣ ଦ୍ଵିତୀୟେ ମହାଭାରତ
ତୃତୀୟେ ଲେଖନ ମୁଁ କଲଇ ଭାଗବତ ।’

ସାରଳା ଦାସଙ୍କ ଓଡ଼ିଆ ମହାଭାରତ ସଂସ୍କୃତ ମହାଭାରତର ଅନୁବାଦ ନୁହେଁ । ଏହା ନବସୃଷ୍ଟି ବା ପୁନଃସର୍ଜନ (Transcreation). ଆଲୋଚକଙ୍କ ମତରେ ବ୍ୟାସଦେବଙ୍କ କୃତ ସଂସ୍କୃତ ମହାଭାରତ ବହୁଜନ ମେଧା ଉତ୍ପନ୍ନ ମହାକାବ୍ୟ । ଏହା ଯୁଗଯୁଗ ଧରି ଶିକ୍ଷ୍ୟମାନଙ୍କ ପ୍ରସ୍ତେପ ଓ ମଣ୍ଡନରେ ପୃଥିବୀ । କିନ୍ତୁ, ଓଡ଼ିଆ ମହାଭାରତ ସାରଳା ଦାସଙ୍କ ନିଜସ୍ଵ ସୃଷ୍ଟି । ନିଜର ଅଭିବ୍ୟକ୍ତିକୁ ପ୍ରକାଶ କରିବା ପାଇଁ ସେ ଯେଉଁ ଛନ୍ଦର

ବ୍ୟବହାର କରିଥିଲେ, ତାହା ପଣ୍ଡିତମାନଙ୍କ ମତରେ ‘ଦାଣ୍ଡିବୃତ୍ତ’ ଏବଂ ସାରଳା ଦାସଙ୍କ ନିଜସ୍ଵ ଭାଷାରେ ‘ଅସମଲେଖନ ଛନ୍ଦ’ ଭାବେ ପରିଚିତ । ଏହାର ପ୍ରତ୍ୟେକ ପାଦର ଅକ୍ଷର ସଂଖ୍ୟା ସମାନ ନୁହେଁ ।

ମହାରାଜା କପିଳେନ୍ଦ୍ର ଦେବ (୧୪୩୫-୧୪୬୫) ସୂର୍ଯ୍ୟବଂଶର ପ୍ରତିଷ୍ଠାତା । ତାଙ୍କ ବାଲ୍ୟ ଜୀବନର କିମ୍ବଦନ୍ତୀ ବା ଜନଶ୍ରୁତି ଏବେ ବି ଜନମୁଖରେ ପ୍ରଚଳିତ । କପିଳେନ୍ଦ୍ର ଦେବ ରାଜା ହେବାପରେ କାଶିକୁ ଭୁଲି ଯିବାରେ ‘ଆଉ କାଶିଆ କପିଳାର କି ଭେଟ?’ ପରେ କାଶିକୁ ମତ୍ତା କରିବା ପରେ ‘କାଶିଆ-କପିଳା’ ସମ୍ପର୍କ କଥାଟିକୁ ଜଗ-ଜମାଳି ଭାବେ ଲୋକେ ଏବେ ସୁଦ୍ଧା ବ୍ୟବହାର କରନ୍ତି । ସେ ଯେତିକି ବୀର, ସାହାସୀ, ଯୁଦ୍ଧପ୍ରିୟ ତା’ଠୁ ଅଧିକ ଜନପ୍ରିୟ ତାଙ୍କର ରାଷ୍ଟ୍ରନୀତି ଏବଂ ସୁଶାସନ ଦ୍ଵାରା । ବସ୍ତୁତଃ ଖାରବେଳ ଏବଂ ଚୋଡ଼ଗଙ୍ଗ ଦେବଙ୍କ ପରେ କପିଳେନ୍ଦ୍ର ଦେବ ଏପରି ଜଣେ ବୀରପୁରୁଷ, ଯେ କି ତାଙ୍କ ସାମ୍ରାଜ୍ୟ ପୂର୍ବ ଗୌଡ଼ ଦେଶଠାରୁ ଆରମ୍ଭ କରି ଦକ୍ଷିଣରେ କନ୍ୟାକୁମାରୀ ପର୍ଯ୍ୟନ୍ତ ବିସ୍ତାର କରିଥିଲେ । ରାଜ୍ୟର ଅନ୍ତଃବିଦ୍ରୋହ ଦୂର କରିବାରେ ସେ ଯେତିକି ସିଦ୍ଧହସ୍ତ ବାହ୍ୟ ଶତ୍ରୁରାଜ୍ୟ ଆକ୍ରମଣରୁ ରକ୍ଷା ପାଇଁ ସେତିକି ନିପୁଣ । ଶ୍ରୀ ଜଗନ୍ନାଥଙ୍କଠାରେ ତାଙ୍କର ଅଚଳା ଭକ୍ତି ସହିତ ବ୍ରାହ୍ମଣ୍ୟ ଧର୍ମରେ ବିଶ୍ଵାସ ତାଙ୍କ ପାଇଁ ସମାଜରେ ଶୀର୍ଷ ସ୍ଥାନ ଆଣିଥିଲା । ତା’ ସହିତ କପିଳେନ୍ଦ୍ର ଦେବଙ୍କ ଓଡ଼ିଆ ଜାତି ପ୍ରତି ମହତ୍ତ୍ଵପୂର୍ଣ୍ଣ ଅବଦାନ ଥିଲା ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟ ପ୍ରତି ପ୍ରେମାହୁନ । ତାଙ୍କ ସମୟରେ ଲିଖିତ ଅଭିଲେଖମାନଙ୍କରେ ମଧ୍ୟ ସଂସ୍କୃତ ଭାଷା ପରିବର୍ତ୍ତେ ଓଡ଼ିଆ ଭାଷାକୁ ପ୍ରାଧାନ୍ୟ ଦିଆଯାଇଥିଲା । ଓଡ଼ିଆ ଭାଷାକୁ ସରକାରୀ ଭାଷାର ମର୍ଯ୍ୟାଦା ତାଙ୍କର ଅନ୍ୟ ଏକ ବଳିଷ୍ଠ ପଦକ୍ଷେପ ।

କିମ୍ବଦନ୍ତୀ କହେ କପିଳେନ୍ଦ୍ର ଦେବ ସାଧାରଣ ମଣିଷରୁ ମହାରାଜା । ଯେବେ ରାଜା ଜଣେ ସାଧାରଣ ମଣିଷ ଏବଂ ସମଗ୍ର ରାଜ୍ୟ ଯେତେବେଳେ ସୁଖ ଶାନ୍ତିରେ ଜୀବନ ଅତିବାହିତ କରନ୍ତି ସ୍ଵୟଂ ରାଜା ଯେତେବେଳେ ମାତୃଭାଷାର ପୃଷ୍ଠପୋଷକ ସେହି ସମୟରେ ସର୍ବସାଧାରଣ ଭାଷାରେ ଉନ୍ନତ ସାହିତ୍ୟ ରଚନା ପାଇଁ ଏକ ଉର୍ବର ପରିବେଶ ଆପଣାଛାଏଁ ନିର୍ମାଣ ହୋଇଯାଏ । ଏବଂ ସେହି ସମୟରେ ସାଧାରଣ ମଣିଷ (ଶୁଦ୍ରମୁନି ବା କୃଷକ ସାରଳା ଦାସ) ମଧ୍ୟ ପାରମ୍ପରିକ ପ୍ରଥା ବା ପରମ୍ପରାଠାରୁ (ସଂସ୍କୃତ ଭାଷାରୁ) ମୁକ୍ତ ହୋଇ ସାଧାରଣ ଜନଙ୍କ ବୋଧଗମ୍ୟ ହେଉଥିବା ମାତୃଭାଷାରେ ଏକ ବିଶାଳ ସୃଷ୍ଟିକୁ ସରଳ, ସାବଲୀଳ ତଥା ସର୍ବଜନବୋଧ ଭାଷାରେ ପ୍ରକାଶ କରିବା ପାଇଁ ଆଗକୁ

ଚେତନାଧର୍ମୀ ସାହିତ୍ୟପତ୍ର

ଜନସୁଧା

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ଏକାଙ୍କିକାର ଶିକ୍ଷକଳା

ରଞ୍ଜନ ସେଠୀ

ଏକାଙ୍କିକାର ନାମକରଣରୁ ଯାହା ଜଣାଯାଏ ଯେ ଏକ ଅଙ୍କରେ ସମସ୍ତ ହେଉଥିବା ଏକ କଳାକୃତି । ସାହିତ୍ୟ ଦର୍ପଣରେ ବିଶ୍ୱନାଥ କବିରାଜଙ୍କ ଏକାଙ୍କିକା ସଂପର୍କରେ ଉକ୍ତି ହେଲା, “ଏକେନ ଅକ୍ଟେନେବ ବିନିର୍ମିତା” । ସାଧାରଣତଃ ସଂସ୍କୃତ ନାଟକ ପାଞ୍ଚଅଙ୍କ ବିଶିଷ୍ଟ ହୋଇଥିବା ବେଳେ ଏକାଙ୍କିକା ଏକ ଅଙ୍କ ବିଶିଷ୍ଟ ହିଁ ହୋଇଥାଏ ।

J. Marriotଙ୍କ ମତରେ The one-act-play which can be read aloud in twenty minutes of half an hour shows how a single theme can be presented, developed and brought to a climax with the minimum of material and the maximum of dramatic effect । ଏଥିରୁ ଏକାଙ୍କିକାର ସମୟ ସୀମା ସଂପର୍କରେ ଆମେ ଜାଣିପାରିବା । କୁହାଯାଏ କ୍ଷୁଦ୍ରଗଳ୍ପ ସହିତ ଉପନ୍ୟାସର ଯେଉଁଭଳି ସଂପର୍କ, ଏକାଙ୍କିକାର ନାଟକ ସହିତ ସେହିଭଳି ସଂପର୍କ । R.J. Reesଙ୍କ ମତରେ, "The 'one-act-play' stands in the same relation to the drama as the short story to the novel" ଜୀବନର ଖଣ୍ଡିତାଂଶ କ୍ଷୁଦ୍ରଗଳ୍ପରେ ସ୍ଥାନ ପାଇଥିବା ବେଳେ ସେହି ଜୀବନର ଖଣ୍ଡିତାଂଶ ମଞ୍ଚରେ ପ୍ରଦର୍ଶିତ ହେବା ପାଇଁ ଏକାଙ୍କିକା ଆବଶ୍ୟକ ପଡ଼େ । ଏହାର ସମୟର ପରିସର ନିର୍ଦ୍ଧାରଣ ହୋଇଥିବାରୁ ଏଥିରେ ମଣିଷ ଜୀବନର ଖଣ୍ଡିତାଂଶ ରୂପ ପାଏ । ନାଟକ ବା ଉପନ୍ୟାସ ପରି ଏଥିରେ ଜୀବନର ସାମଗ୍ରିକ ରୂପ ପ୍ରକାଶ ପାଏନା । ଏଠାରେ ଆଲୋଚକ ଗିରୀଶଚନ୍ଦ୍ର ମିଶ୍ରଙ୍କ ମତ ଉଲ୍ଲେଖଯୋଗ୍ୟ- “ବାସ୍ତବରେ ଯେତେବେଳେ ବିସ୍ତୃତ ଜୀବନ ବା ସାମଗ୍ରିକ ଜୀବନକୁ ଉପେକ୍ଷା କରି ଏହାର ଏକ ବିଶେଷ ଅଂଶକୁ ଆଲୋଚିତ କରିବାର ଆବଶ୍ୟକ ପଡ଼େ, ସେତେବେଳେ ଏକାଙ୍କିକା ରଚନା ସମ୍ଭବ ହୁଏ ।” (୧) ନାଟକ ବୃହତର ଜୀବନର କଥା କହୁଥିବା ବେଳେ ଏକାଙ୍କିକା ଜୀବନର ଖଣ୍ଡିତାଂଶକୁ ମଞ୍ଚରେ ଆଲୋଚିତ କରେ । ଅନେକ ଘଟଣା ଓ ଚରିତ୍ରର ଉପସ୍ଥିତି ନାଟକ ବା ଉପନ୍ୟାସରେ ସମ୍ଭବ ହୁଏ । ବହୁ ଦୃଶ୍ୟର ସମାବେଶ ଚରିତ୍ର ବା ଘଟଣାକୁ ପରିଶିତକୁ ଧାରେ ଧାରେ ଘେନିଯାଆନ୍ତି । କିନ୍ତୁ କ୍ଷିପ୍ରତା ହେଉଛି ଏକାଙ୍କିକାର ଧର୍ମ । ଏକାଙ୍କିକାର ସଂଜ୍ଞା ଦେବାକୁ ଯାଇ ଓଡ଼ିଆ ଏକାଙ୍କିକାର ପ୍ରାଣ କୁହାଯାଉଥିବା ପ୍ରାଣବନ୍ଧୁ କରଙ୍କ ଯଥାର୍ଥ ଉକ୍ତି- “ଅଳ୍ପ ସମୟ ମଧ୍ୟରେ ବ୍ୟଞ୍ଜନାତ୍ମକ ସଂଳାପ ଓ ସଙ୍କେତ ସାହାଯ୍ୟରେ କୌଣସି ଏକ ବିଶିଷ୍ଟ ଘଟଣା ବା ଚରିତ୍ର ବା ଭାବ (idea) କୁ ଚରମ ପରିଣତ ଆଡ଼କୁ କ୍ଷିପ୍ର ଗତିରେ ନେଇଯିବା ହିଁ ଏକାଙ୍କିକାର ଧର୍ମ ।” (୨)

କେହି କେହି ଆଲୋଚକ ଏକାଙ୍କିକାକୁ ମିତବ୍ୟୟୀ କଳାକର୍ମୀ ବୋଲି କହିଥାନ୍ତି । ଅନ୍ୟ କେହି ଏକାଙ୍କିକାକୁ ଛୋଟ ନାଟକ ଅର୍ଥରେ ଗ୍ରହଣ କରନ୍ତି । ଛୋଟ ନାଟକ ବୋଲି ଓଡ଼ିଆ ସାହିତ୍ୟରେ କିଛି ସାରସଞ୍ଜ ପ୍ରଭୃତ

ଥିବାପରି ମନେ ହୁଏନା । ନାଟ୍ୟକାର ମନୋରଞ୍ଜନ ଦାସ ପ୍ରଥମେ ନିଜର ଏକାଙ୍କିକାକୁ ‘ଛୋଟ ନାଟକ’ ନାମ ଦେଇ ପ୍ରକାଶ କରିଯାଇଛନ୍ତି । କେବଳ ନାମଗତ ଭିନ୍ନତା ଛଡ଼ା ଏଥିରେ କିଛି ନୂତନତା ପରିଲକ୍ଷିତ ହୁଏ ନାହିଁ । ଛୋଟ ନାଟକକୁ ଏକାଙ୍କିକା କହିବାରେ କିଛି ଅସୁବିଧା ନାହିଁ । କେବଳ ଓଡ଼ିଆ ସାହିତ୍ୟ କାହିଁକି, ଏକାଙ୍କିକା ସବୁ ପ୍ରାଦେଶିକ ସାହିତ୍ୟଠାରୁ ଆରମ୍ଭ କରି ବିଶ୍ୱସାହିତ୍ୟରେ ପ୍ରତିଷ୍ଠିତ । ତେଣୁ ଏହି କ୍ଷୁଦ୍ର କୃତିକୁ ଏକାଙ୍କିକା କହିବା ଯଥାର୍ଥ ମନେହୁଏ । ଏକାଙ୍କିକା ସାଧାରଣତଃ ଏକ ଦୃଶ୍ୟ ସମ୍ବଳିତ ହୋଇପାରେ ବା ଏକାଧିକ ଦୃଶ୍ୟ ସମ୍ବଳିତ ହୋଇପାରେ ।

ଏକାଙ୍କିକାର ଗଢ଼ଣ କୌଶଳ ଦୃଷ୍ଟିରୁ ବିଚାର କଲେ ପ୍ରଥମେ ଦୃଷ୍ଟପଡ଼େ କଥାବସ୍ତୁ (plot) ଉପରେ । ସାହିତ୍ୟର ଅନ୍ୟ ବିଭାଗ ପରି ଯେ କୌଣସି ବିଷୟକୁ ନେଇ ଏକାଙ୍କିକାର କଥାବସ୍ତୁ ପରିକଳ୍ପନା କରାଯାଇପାରେ । ଇତିହାସ, ରାଜନୀତି, ସମାଜ, ପୁରାଣ, କିମ୍ବଦନ୍ତୀ, ବିଜ୍ଞାନ, ମନସ୍ତତ୍ତ୍ୱ ଓ ଜୀବନାତ୍ମକ ଘଟଣାକୁ ନେଇ ଏକାଙ୍କିକା ରଚନା କରାଯାଇଥାଏ । ଏହାର ସମୟର ପରିସର କ୍ଷୁଦ୍ର ହୋଇଥିବାରୁ ସମଗ୍ର ଜୀବନ ଅପେକ୍ଷା ଜୀବନର ଏକ ଝଲକ ବା ଏକ ରୋମାଞ୍ଚକ ଘଟଣା ଏଥିରେ ସ୍ଥାନିତ ହୋଇଥାଏ । ଏଥିରେ ଗୌଣ କଥାବସ୍ତୁ ବା ଉପଘଟଣା ପ୍ରାୟତଃ ସ୍ଥାନ ପାଇ ନ ଥାଏ । ଏଥିରେ ପ୍ରାଚୀନ ନାଟକ ସୁଲଭ ପଞ୍ଚସଖି ଅର୍ଥାତ୍ (ମୁଖ, ପ୍ରତିମୁଖ, ଗର୍ଭ (ଶୀର୍ଷ), ବିମର୍ଷ ଓ ନିର୍ବାହଣ) ନ ଥାଏ । ଏକାଙ୍କିକାର କଥାବସ୍ତୁରେ କ’ଣ କୁହାଯାଇଛି ତାହାହିଁ ବଡ଼ କଥା । ଏହାର ଆରମ୍ଭରୁ ହିଁ ଆଶ୍ଚର୍ଯ୍ୟ, କୌତୁହଳ ଓ ଜିଜ୍ଞାସା ସୃଷ୍ଟି କରାଯିବା ଦରକାର ।

ଏହାର କଥାବସ୍ତୁ ସଂକ୍ଷିପ୍ତ । ତେଣୁ ଏହାର ଚରିତ୍ର ଅଳ୍ପ ହେବା ବାଞ୍ଛନୀୟ । ଅତ୍ୟଧିକ ଚରିତ୍ର ଏକାଙ୍କିକାର ମାନ ନିର୍ଦ୍ଧାରଣରେ ଅତ୍ରାୟ ସୃଷ୍ଟି କରିଥାନ୍ତି । ଏହାର ଚରିତ୍ର ସଂଖ୍ୟା ସର୍ବନିମ୍ନ କେତେ ହେବ ସେ ସଂପର୍କରେ ସମାଲୋଚକମାନଙ୍କ ମଧ୍ୟରେ ଅବଶ୍ୟ ମତ ପାର୍ଥକ୍ୟ ରହିଛି । ଏହାର ଚରିତ୍ର ପରିପ୍ରେକ୍ଷାରେ କିଛି ଓଡ଼ିଆ ଏକାଙ୍କିକାକୁ ଅନୁଧ୍ୟାନ କରାଯାଇପାରେ ।

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15 ଶାନ୍ତନୁ କୁମାର ନାୟକ

ଇତିହାସର ଦର୍ପଣରେ ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ ଐତିହାସିକ ଉପନ୍ୟାସ (୨)

21 ଡ. ସରୋଜିନୀ ପାଣି

ଶକ୍ତିମୟା ଶାରଳା

27 ଡ. ସୁରେଶ୍ଵରୀ ବାଘ

ଉପନ୍ୟାସ 'ପଡ଼ାପୋଡ଼ି' : ଏକ ଦଳିତ ଇତ୍ସାହାର

38 ସୁମିତ୍ରା ପୃଷ୍ଠି

'ପାଦତଳର ମାଟି': ଏକ ଆକଳନ

47 ଡ. ରଞ୍ଜନ ସେଠୀ

ଫକୀରମୋହନଙ୍କ ରେବତୀ- ଶିକ୍ଷା ପ୍ରସଙ୍ଗ

50 ହୃଷୀକେଶ ମହାଶୁଭ
ଓଡ଼ିଆ ସର୍ଜନାତ୍ମକ ସମାକ୍ଷାର ରୂପକାର ନଟବର ସାମନ୍ତରାୟ

58 ଡ. ରିଙ୍କି ପଧାନ
ଆତ୍ମଗାଥାର ଅଭେଦ ଅନ୍ୱେଷଣ: ଅଖିଳ ନାୟକଙ୍କ ‘ଭେଦ’

65 ଭାଗ୍ୟଶ୍ରୀ ଜେନା
‘ଗାଁ ମଜଲିସ’ର ଦୃଷ୍ଟି ଓ ଦର୍ଶନ

69 ଗୀତାଞ୍ଜଳି ବେହେରା
ସ୍ରଷ୍ଟା ପୁରୁଷ ଚିନ୍ତାମଣି ବେହେରା

73 ସସ୍ମିତା ଲୋହାର
ଉପନ୍ୟାସର ଶିକ୍ଷକଳା ଓ ଶୈଳୀ



ନାଟ୍ୟାୟନ ପରିପ୍ରେକ୍ଷାରେ ଓଡ଼ିଆ ଉପନ୍ୟାସ : ଅମଡ଼ାବାଟ (୨)

(ପୂର୍ବାନୁକୃତ)

ଏଠାରେ ନାଟ୍ୟରୂପାନ୍ତରଣ ପରିପ୍ରେକ୍ଷାରେ ଗୋପାଳ ଛୋଟରାୟଙ୍କ ନାଟକ ‘ଅମଡ଼ାବାଟ’ର ଆଲୋଚନା କରାଯାଉଛି । ମୂଳ ଉପନ୍ୟାସଟି ବସନ୍ତ କୁମାରୀ ପଟ୍ଟନାୟକଙ୍କ ଦ୍ଵାରା ରଚିତହୋଇଥିଲା ୧୯୫୮ ମସିହାରେ । ନାଟ୍ୟରୂପ ଲାଭକରିବା ପରେ ପ୍ରଥମେ ଅନୁପୂର୍ଣ୍ଣା ‘ବି’ ଗ୍ରୁପ ଥିଏଟର ଦ୍ଵାରା ଜାନୁଆରୀ ୨ ତାରିଖ ୧୯୫୯ ମସିହାରେ ମଞ୍ଚସ୍ଥ ହୋଇଥିଲା । ଗୋଟିଏ ନାଟକ ସେତେବେଳେ ପୂର୍ଣ୍ଣତା ଲାଭକରେ ଯେତେବେଳେ ତାହାର ସଫଳ ମଞ୍ଚାୟନ ହୁଏ । ‘ଅମଡ଼ାବାଟ’ ଏ ଦୃଷ୍ଟିରୁ ବେଶ୍ ସଫଳତା ସାଉଁଟିଥିଲା । ପୂର୍ବରୁ ୧୯୫୮ ମସିହା ମାର୍ଚ୍ଚ ମାସରେ ମାତ୍ର ୯୦ ମିନିଟର ନାଟକ ରୂପେ ଏହା ଅଭିନୀତ ହୋଇଥିଲା । ଅନୁପୂର୍ଣ୍ଣା ‘ବି’ଗ୍ରୁପରେ ମଞ୍ଚାୟନ ବେଳେ ଏହାର ନିର୍ଦ୍ଦେଶନା ଓ ମଞ୍ଚ ପରିଚାଳନା କରିଥିଲେ ସାମୁଏଲ ସାହୁ । ଗୀତରଚକ ଏବଂ ସ୍ଵରସଂଯୋଜକ ଥିଲେ ଯଥାକ୍ରମେ ନରସିଂହ ମହାପାତ୍ର ଏବଂ ବାଳକୃଷ୍ଣ ଦାସ ।

ଉପନ୍ୟାସଟିଏ ନାଟ୍ୟରୂପ ଧାରଣକରିବାରେ ରହିଥାଏ ନାଟ୍ୟକାରଙ୍କ ଅସୀମ ତପସ୍ୟା ଓ ସାଧନା । ଉପନ୍ୟାସର ଦୀର୍ଘକାହାଣୀକୁ ନାଟ୍ୟରୂପ ଦେବାବେଳେ ନାଟ୍ୟକାର ବାଣିହୋଇ ଯାଆନ୍ତି ସମୟର ଅବଧି ଭିତରେ । ତିନି ଚାରି ଘଣ୍ଟାର ସମୟ ଭିତରେ ନାଟ୍ୟରୂପକୁ ସୀମିତ ରଖିବାକୁ ହୋଇଥାଏ । ବୋଧହୁଏ ସେଥିପାଇଁ ନାଟ୍ୟକାର ନାଟକର ଆରମ୍ଭ କରିଛନ୍ତି ମୁଖ୍ୟଚରିତ୍ର ମାୟାର ଆଇ.ଏ. ପରୀକ୍ଷାଠାରୁ । ମାତ୍ର ଉପନ୍ୟାସରେ ତାହା ମ୍ୟାଟ୍ରିକ ପରୀକ୍ଷା ବୋଲି ବର୍ଣ୍ଣିତ ହୋଇଛି । ମାୟାକୁ ୧୩/୧୪ ବର୍ଷ ହୋଇଥିବା ବେଳେ ତା’ର ତିନି ସାନ ଭାଇ ବୟସରେ ଛୋଟ ହେବା ସ୍ଵାଭାବିକ । ମାତ୍ର ନାଟ୍ୟାୟନରେ ମାୟା ୧୭/୧୮ ବର୍ଷର । ତାର ଉଚ୍ଚତପଣ ଏବଂ ସାନ ଭାଇମାନଙ୍କୁ ନିଜ ଆଦେଶ ମୁତାବକ କାର୍ଯ୍ୟ କରାଇବା ତଥା ସେମାନଙ୍କ ଆଦେଶ ପ୍ରତିପାଳନ ଭିତରେ ପିଲାଳିଆମି ବୟସ ଅନୁପାତରେ ଖାପଛଡ଼ା ଲାଗେ ।

ଏଠାରେ ନାଟ୍ୟକାରଙ୍କ କଥାବସ୍ତୁ ବିଯୋଜନ ସଫଳ ହୋଇଥିଲେ ହେଁ ଉପନ୍ୟାସର ଗାମ୍ଭୀର୍ଯ୍ୟ ଲଘୁ ହୋଇଛି ।

ମାୟା ଦେଖେଇବାକୁ ଚାହିଁଲେ ଉଚ୍ଚପାଟିରେ ଶୁଣେଇଶୁଣେଇ ପଡ଼େ । ମାତ୍ର ସେ କେବେ ଗୀତ ଗାଉଥିବା ବର୍ଷନା କରିନାହାନ୍ତି ଔପନ୍ୟାସିକ । ଅଥଚ ନାଟକର ଅନ୍ୟତମ ସ୍ଵାତନ୍ତ୍ର୍ୟ ସଂଗୀତ, ନୃତ୍ୟର ପ୍ରୟୋଗ । ତେଣୁ ଚତୁରତାର ସହ ନାଟ୍ୟକାର ମାୟାର କବିତା ପଢ଼ିବା ଆଳରେ ସଂଗୀତ ପରିବେଷଣ କରିଛନ୍ତି । ‘ରାମସୁଗ୍ରୀବମିତ୍ରତା’ ନାମକ କବିତାର କିୟାଦଂଶ ଗୀତ ଭାବରେ ବୋଲାଯାଇଛି । ସେହିପରି ମାୟାର ପାଠ ପଢ଼ିବାକାଳରେ ପିତା ପାତାୟରବାରୁ ମାୟାର ରୁମକୁ ଯାଆନ୍ତି । ସେ ନିଜର ପଢ଼ାବହିକୁ ଛାଡ଼ି ଗୋଟିଏ ଗୋଇନ୍ଦା ଉପନ୍ୟାସ ‘ପ୍ରେତପୁରୀରେ ଗୋଇନ୍ଦା’ ପଢ଼ୁଥିଲା ବୋଲି କହିଛନ୍ତି କଥାକାର । ମାତ୍ର ନାଟ୍ୟରୂପ ଦେବାକାଳରେ ନାଟ୍ୟକାର ‘ଲାଲଦସୁଧର କାରସାଦି’ ନାମ ରଖିଛନ୍ତି ଏବଂ ରୋମାଞ୍ଚକର ଯନ୍ତ୍ରସଂଗୀତ ଓ ଆଲୋକ ପ୍ରୟୋଗ କରିଛନ୍ତି । ଲେଖକଙ୍କ କାହାଣୀ ଭିତରେ ଅନ୍ୟ କାହାଣୀର ସଂଯୋଜନ କୌଶଳ ବେଶ୍ ଚମତ୍କାର ଭାବେ ରୂପାୟିତ ହୋଇଛି ।

ଗୋଟିଏ ବର୍ଷନାବହୁଳ ଦୀର୍ଘ କାହାଣୀକୁ ନାଟ୍ୟକାର ଗୋପାଳ ଛୋଟରାୟ ମୋଟେ ତିନୋଟି ଅଙ୍କ ତଥା ୧୫ ଗୋଟି ଦୃଶ୍ୟରେ ବିଭାଜନ କରିଛନ୍ତି । ପ୍ରଥମ ଅଙ୍କର ତିନୋଟି, ଦ୍ଵିତୀୟ ଅଙ୍କର ସାତଗୋଟି ଏବଂ ତୃତୀୟ ଅଙ୍କର ପାଞ୍ଚଟି ଦୃଶ୍ୟରେ ଉପନ୍ୟାସର କଥାବସ୍ତୁ ଦୃଶ୍ୟାୟିତ ହୋଇଛି । କଟକର ଗୋଟିଏ ଅନାମଧେୟ ଦୋତାଲା କୋଠାରେ ମାୟାର ବାପା ତେଲଚିକିଟା ଚୌକିରେ ବସି ଘର, ପରିବାର ଓ ପିଲାମାନଙ୍କ କଥା ଚିନ୍ତାକରୁଥିବା ବର୍ଷନାରୁ ଉପନ୍ୟାସ ଆରମ୍ଭ ହୋଇଥିବାବେଳେ ପ୍ରଥମ ଅଙ୍କର ପ୍ରଥମ ଦୃଶ୍ୟ ନାଟକରେ ସ୍ଥାନିତ ହୋଇଛି ମାୟାର କବିତାବହି ପାଠରୁ । ଆରମ୍ଭରୁ ଗୁଡ଼ାଏ ଅଂଶକୁ ବାଦଦେଇ କାହାଣୀଟି ଆରମ୍ଭ କରିଥିଲେ ହେଁ ଅନ୍ତିମ ଦୃଶ୍ୟରେ କାହାଣୀ ଏବଂ ଚରିତ୍ର ସଂଯୋଜନ ପ୍ରକ୍ରିୟାକୁ ନାଟ୍ୟକାର ଆପଣେଇ ନେଇଛନ୍ତି । ଔପନ୍ୟାସିକା ଏକ ଦୋଦୋପାଞ୍ଚର ପ୍ରଶ୍ନବାଚୀ ମଧ୍ୟରେ ମାୟାକୁ ଛାଡ଼ିଦେଇ ସେହିଠାରେ ହିଁ କାହାଣୀକୁ ସମାପ୍ତ କରିଛନ୍ତି । ଏଠାରେ କଥାକାର ମାୟାଚରିତ୍ର ମାଧ୍ୟରେ ପାଠକଙ୍କ ଉପରେ କାହାଣୀର ଶେଷ ନିଷ୍ପତ୍ତିଟି ନେବା ପାଇଁ ଛାଡ଼ିଦିଅନ୍ତି । ମାତ୍ର ନାଟ୍ୟାୟନରେ ନାଟ୍ୟକାର ଏ ପ୍ରଶ୍ନର ସମାଧାନମୂଳକ ଉତ୍ତରଟିଏ ଥୋଇ ଦେଇଛନ୍ତି ଦର୍ଶକ ସମ୍ମୁଖରେ ।

ଆର୍ଥିକ ଅନବନ ଭିତରେ ଗତିକରୁଛନ୍ତି ମାୟା ଓ ଶଶୀବାବୁ । ଶଶୀବୋଉ ଅର୍ଥାତ୍ ମାୟାର ଶାଶୁଙ୍କ ଦେହ ଖୁବ୍ ଖରାପ । ଚିକିତ୍ସା ପାଇଁ ଆଶାତୀତ ଖର୍ଚ୍ଚରେ ସର୍ବସ୍ୱାନ୍ତ ହେଲେଣି । ମାୟାଘରକୁ ଏକା, ଶାଶୁଙ୍କ ଇଚ୍ଛାରେ ତାଙ୍କୁ ଭାଗବତ ପଢ଼ିଶୁଣାଏ । ତାଙ୍କ ସେବା ଯତ୍ନ କରେ । ଏତିକିବେଳେ ଖଣ୍ଡେ ଚିଠି ଆସି ପହଞ୍ଚେ ମହାବଉର ହାତଲେଖା ଚିଠି, ବାପାଙ୍କ ଦେହ ଖୁବ୍ ଖରାପ । ସେ ତାକୁ ବହୁତ ଖୋଜୁଛନ୍ତି, ଥରେ ଦେଖିବା ପାଇଁ ଚାହୁଁଛନ୍ତି । ଏପରି ଏକ ପରିସ୍ଥିତିରେ ଶାଶୁ ଏବଂ ବାପାଙ୍କ ଏକକାଳୀନ ଆବଶ୍ୟକତାରେ କ’ଣ କରିବ ? ଏ ପ୍ରଶ୍ନ ଔପନ୍ୟାସିକା ଛାଡ଼ିଯାଇଛନ୍ତି ଉପନ୍ୟାସରେ । ମାତ୍ର ନାଟ୍ୟକାର ଏ ଅଂଶରେ ପ୍ରବେଶକରାଛନ୍ତି ମୋହନ ଚରିତ୍ରକୁ । ମୋହନ ହଠାତ୍ ଯାଇ ପହଞ୍ଚିଛି ମାୟାର ଶାଶୁଘରେ । ଶଶୀଭୃଷଣ ବାବୁଙ୍କୁ ଅନୁରୋଧ କରିଛି ବାପାଙ୍କ ଦେହ ବହୁତ ଖରାପ ଥିବା ହେତୁ ମାୟାକୁ ଦୁଇ ଚାରିଦିନ ପାଇଁ ଛିଡ଼ିବାକୁ । ମାତ୍ର ମାୟା ଉତ୍ତରରେ ନାସ୍ତିବାଣୀ ଶୁଣାଇ କହିଛି- “ତୁମେ ଯାଅ ଭାଇ- ବାପାଙ୍କୁ କହିଦେବ- ମୁଁ ଯାଇପାରିବି ନାହିଁ । ଭାଉଜ ସିନା ତାଙ୍କ ଶଶୁରଙ୍କୁ ଛାଡ଼ିଚାଲିଗଲେ- ହେଲେ ମୋ ରୋଗୀଶାଶୁଙ୍କୁ ଛାଡ଼ି ମୁଁ ଯାଇପାରିବି ନାହିଁ । ତାଙ୍କ ସେବାକରିବାରେ ମୋର ସୁଖ-ମୋର ଶାନ୍ତି । ବାପା ଏକଥା ଶୁଣିଲେ ମତେ ମୋତେ ଖୋଜିବେ ନାହିଁ – ତୁମେ ଯାଅ ଭାଇ ବାପାଙ୍କୁ ଏ କଥା କହିଦିଅ- ଯାଅ । (ଶାଶୁଙ୍କ କୋଳରେ ମୁହଁ ରଖି କାନ୍ଦୁଥାଏ)” (ଗୋପାଳ ଛୋଟରାୟ ଗ୍ରନ୍ଥାବଳୀ, ଅମଡ଼ାବାଟ ନାଟକ, ପୃଷ୍ଠା-୮୭) । ଏ ସମୟରେ ବନ୍ଦ ହୋଇଛି ଆଲୋକ, ଏକ କରୁଣା ତୃପ୍ତିରେ କୃତକୃତ୍ୟ ହୋଇଉଠିଛି ଦର୍ଶକ ମାୟାର ରୂଡ଼ାନ୍ତ ନିର୍ଣ୍ଣୟରେ ।

ମାୟା ମେତ୍ରିକ ପରୀକ୍ଷା ପାଇଁ ପଢ଼ିବାର ଆଳ କରି ପଢ଼ାବହି ଛାଡ଼ି ଗୋଇନ୍ଦା ଉପନ୍ୟାସ ପଢ଼ିବା ପ୍ରସଂଗ ଉପନ୍ୟାସର ନବମ ପୃଷ୍ଠାରେ ଦେଖିବାକୁ ମିଳେ । ମାୟା ଗୋଇନ୍ଦା ଉପନ୍ୟାସ ‘ପ୍ରେତପୁରୀରେ ଗୋଇନ୍ଦା’ର କାହାଣୀ ଭିତରେଏପରି ମଜ୍ଜି ଯାଇଛି ଯେ ବାପାଙ୍କ ଆସିବା ଜାଣିପାରି ନାହିଁ । ଢୋଢ଼ୋବନ୍ଧୁକ ଓ ରକ୍ତ ଜୁଡୁବୁଡୁ ବର୍ଷନା, ରକ୍ଷାକର ଚିକ୍ତାରେ ଆକାଶ କମ୍ପିବାର ଶବ୍ଦ ଯେପରି ମାୟା କାନରେ ବାଜୁଛି । ଏହିଠାରେ ଉକ୍ତଗୋଇନ୍ଦା ଉପନ୍ୟାସର କିଛି ଅଂଶ ଔପନ୍ୟାସିକା ମୁଖ୍ୟକାହାଣୀ ମଧ୍ୟରେ ପ୍ରକ୍ଷିପ୍ତ କରିଛନ୍ତି । ମାତ୍ର ନାଟ୍ୟକାର ଏହି ପ୍ରକ୍ଷିପ୍ତ ଗୋଇନ୍ଦା ଉପନ୍ୟାସ ଏବଂତା’ର ପ୍ରକ୍ଷିପ୍ତ କଥାବସ୍ତୁକୁ ପରିବର୍ତ୍ତିତ ଏବଂ ସାମାନ୍ୟ ସମ୍ପ୍ରସାରିତ କରି ଯନ୍ତ୍ରସଂଗୀତ ଏବଂ ଆଲୋକ ମାଧ୍ୟମରେ ଉକ୍ତ ରୋମାଞ୍ଚକର ପ୍ରକ୍ଷିପ୍ତାଂଶକୁ ଦୃଶ୍ୟାୟିତ କରାଇଛନ୍ତି । ଏହାକୁ ଅଧିକ ଜୀବନ୍ତ କରିବା ପାଇଁ ନେପଥ୍ୟରୁ

ଛୁଟିଆସିଛି ଉପନ୍ୟାସସ୍ତୁ ଚରିତ୍ରମାନଙ୍କ କଣ୍ଠସ୍ଵର, ପରିବର୍ତ୍ତିତ ହୋଇଛି ମାୟାର ମୁଖ, ଆଖିର ରୋମାଞ୍ଚକର ବର୍ଣ୍ଣନାର ପ୍ରତିକ୍ରିୟା । ଏକ ପରିକଳ୍ପିତ ବିଶ୍ଵକୁ ଦେଖାଇବାରେ ସଫଳ ହୋଇଛନ୍ତି ନାଟ୍ୟକାର । ଉପନ୍ୟାସରେ ବର୍ଣ୍ଣିତ ଗୋଇନ୍ଦା ଉପନ୍ୟାସର ନାମ ଏବଂ ପ୍ରକ୍ଷିପ୍ତ ଅଂଶକୁ ନାଟ୍ୟକାର ପରିବର୍ତ୍ତନ କରି ‘ଲୀଳାଦସୁଧର କାରସାଦି’ ନାମକ ଉପନ୍ୟାସକୁ ସ୍ଥାନିତ କରିଛନ୍ତି ।

ଔପନ୍ୟାସିକା ପ୍ରତ୍ୟେକ କ୍ଷେତ୍ରରେ ମାୟାକୁ ଉଦ୍‌ଘୋଷଣା, ଅଭିବିରୋଧଣୀ, ମୁହଁରେ ସିଧା ଜବାବ ଦେଉଥିବା ଗୋଟେ ଲଗାମଛଡ଼ା ଉନ୍ମୁକ୍ତ ମାନସିକତାର ଝିଅ ଭାବରେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି । ମାତ୍ର ଭିତରେ ତା’ର କୁଟ, କପଟ, ଛଳନା, ଲୋଭ ଆଦି ବିକାର ନାହିଁ । ସେ ବୁଝିପାରେ ମଣିଷର ମନକୁ । ସେ ନାକକାନ୍ଦୁରା କିମ୍ବା ଦୁର୍ବଳମନା ଝିଅ ନୁହେଁ । ତା’ ଭିତର ଓ ବାହାରର ଗୁଣାଗୁଣ ବର୍ଣ୍ଣନା ବେଳେ ବିରୋଧାଭାସ ଛତ୍ରେଛତ୍ରେ ବର୍ଣ୍ଣିତ । ମାତ୍ର ନାଟକରେ ନାଟ୍ୟକାର ହୁଏତ ହାସ୍ୟବ୍ୟଙ୍ଗ ଉପରେ ଅଧିକ ଗୁରୁତ୍ଵ ଦେବା ଆଳରେ ସଂଳାପରେ କିଛି ବାକ୍ୟ ଏବଂ ଭାବର ସଂଯୋଜନ କରିଛନ୍ତି ଯଦ୍ଵାରା ମାୟାର ଉଦ୍‌ଘୋଷଣା ଅଧିକ ପ୍ରତିଭାତ ହୁଏ । ତା’ଭିତରର ନିର୍ମଳ ଓ ସରଳପଣ ସେତେଟା ନ୍ୟାୟ ପାଇପାରି ନାହିଁ । ମାୟାର ବିବାହ ପରେ ତା’ ଆଚାର ଏବଂ ବିଚାର ଉଭୟ ପରିବର୍ତ୍ତିତ ଏବଂ ପରିମାର୍ଜିତ ହୋଇଥିବାର ବର୍ଣ୍ଣନା ଉପନ୍ୟାସ ତୁଲ୍ୟ ।

ଉପନ୍ୟାସରେ ବର୍ଣ୍ଣିତ ମହେନ୍ଦ୍ରର ବିବାହକୁ ନେଇ ମହାବିରର ଉଦ୍‌ବେଳନ, ଗାଁର ଆଖପାଖ ବୋହୁମାନଙ୍କ ବାବଦରେ ପଡ଼ୋଶୀଙ୍କ ଆଲୋଚନା ଆଦି କେତେକ ପ୍ରସଂଗକୁ ସଂକ୍ଷିପ୍ତ କରି ଖୁବ୍ ଅଳ୍ପ ସମୟ ମଧ୍ୟରେ ତାହାକୁ ଦୃଶ୍ୟାୟିତ କରାଇଛନ୍ତି ନାଟ୍ୟକାର । ମାତ୍ର ମହାବିରଙ୍କ ବାପଘର ଗାଁରୁ ଆସିଥିବା କୁଣିଆ ପ୍ରସଂଗକୁ ଅଧିକ ବିସ୍ତୃତକରି ସେଥିରେ ହାସ୍ୟରସ ବ୍ୟକ୍ତ କରାଇପାରିଛନ୍ତି ନାଟ୍ୟକାର ।

ଉପନ୍ୟାସଟିଏ ନାଟ୍ୟରୂପ ଲାଭକଲେ ଦୀର୍ଘ ସମୟସାପେକ୍ଷ କାହାଣୀର ସ୍ଥାନ, କାଳ, ପାତ୍ର ଜୀବନ୍ତ ହୋଇଉଠନ୍ତି ମଞ୍ଚ ଉପରେ । ନାଟ୍ୟକାରଙ୍କ ସଂଳାପ, ଚରିତ୍ରଙ୍କ ବେଶ ପରିପାଟୀ, ମୁଖାକୃତି, ପ୍ରତିକ୍ରିୟା ପ୍ରକାଶନ ଶୈଳୀ ତଥା ଆବେଗାୟିତ ହସକାନ୍ଦ ଦର୍ଶକକୁ ଆବେଗାପୁତ କରାଇ ବାନ୍ଧିରଖିପାରେ । ଏହାକୁ ଅଧିକ ରକ୍ଷିମନ୍ତ କରାଏ କଣ୍ଠଶିଳ୍ପୀଙ୍କ ପଣ୍ଡାତ୍ ସଂଗୀତ, ଯନ୍ତ୍ର ସଂଗୀତ ଏବଂ ଆଲୋକ ପ୍ରୟୋଗ ଆଦି ଉପାଦାନ । ଏ ପ୍ରାୟୋଗିକ ସୁଯୋଗ ନାଟ୍ୟକାର ଲାଭ କରିଥାନ୍ତି । ମାତ୍ର ଔପନ୍ୟାସିକଙ୍କ ପାଖରେ ତାହା ନ ଥାଏ । ପରିଶେଷରେ ଏତିକି

କୁହାଯାଇପାରେ ଯେ ଉପନ୍ୟାସ ଭଳି ଏକ ସୁଦୀର୍ଘ ଏବଂ ବହୁମୁଖୀ ଘଟଣା ସମ୍ବଳିତ କଥାବସ୍ତୁକୁ ନାଟ୍ୟରୂପ ପ୍ରଦାନ କରିବା କୌଣସି ସହଜସାଧ୍ୟ କାର୍ଯ୍ୟ ନ ହୋଇଥିଲେ ମଧ୍ୟ ଆମ ଓଡ଼ିଆ ସାହିତ୍ୟର କେତେକ ବିଶିଷ୍ଟ ତଥା ପ୍ରବାଣ ନାଟ୍ୟକାରଙ୍କ ଦ୍ୱାରା ଏହା ବେଶ୍ ସୁନ୍ଦର ଓ ସଫଳ ଭାବରେ ହୋଇପାରିଛି । ଉପନ୍ୟାସର କଥାବସ୍ତୁ ଚୟନ ଠାରୁ ଆରମ୍ଭକରି ଘଟଣା, ପରିବେଶ, ଚରିତ୍ର ଚୟନ ପର୍ଯ୍ୟନ୍ତ ବିଭିନ୍ନକ୍ଷେତ୍ରରେ ନାଟ୍ୟକାର ବହୁ ସମସ୍ୟା ଓ ଦୃଢ଼ରେ ସମ୍ମୁଖୀନ ହୋଇଥିଲେ ମଧ୍ୟ ଜଣେ ପ୍ରଭାବଶାଳୀ ଔପନ୍ୟାସିକଙ୍କ ସଫଳ ଉପନ୍ୟାସକୁ ନାଟ୍ୟରୂପ ଦେବାରେ ବେଶ୍ ନିଷ୍ଠାପରତା ଦେଖାଇବା ସହ ନିଜ ନାଟ୍ୟକୌଶଳକୁ ମଧ୍ୟ ପ୍ରଦର୍ଶନ କରିଥାନ୍ତି ଯାହା ଫଳରେ ଉକ୍ତ ନାଟକଗୁଡ଼ିକ ଦର୍ଶକମାନଙ୍କ ଦ୍ୱାରା ଆଦୃତ ହୋଇପାରିବ । ସେ ଦୃଷ୍ଟିକୋଣରୁ ଏଠାରେ ଆଲୋଚିତ ନାଟ୍ୟକାର ଶ୍ରୀ ଗୋପାଳ ଛୋଟରାୟ ବେଶ୍ ଅଗ୍ରଣୀ । ଓଡ଼ିଆ ସାହିତ୍ୟର ପ୍ରସିଦ୍ଧ ଉପନ୍ୟାସ ଓ ଗଳ୍ପକୁ ନାଟ୍ୟରୂପ ଦେବାରେ ସେ ସିଦ୍ଧହସ୍ତ ।

ପ୍ରଶାନ୍ତ ସାହରା

କେନ୍ଦ୍ରୀୟ ବିଶ୍ୱବିଦ୍ୟାଳୟ, କୋରାପୁଟ ।

ଓଡ଼ିଆ ଗୋଇନ୍ଦା ଉପନ୍ୟାସ: ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ରଚନା ଶୈଳୀ (୨)

(ପୂର୍ବୀକୃତ)

ଏ କାଳଖଣ୍ଡରେ ରମେଶଚନ୍ଦ୍ର ମିଶ୍ରଙ୍କ ଲେଖନୀରୁ ପ୍ରକାଶ ପାଏ ‘ସଇତାନ ମହଲ’ । ଏହା ‘ସଇତାନ ମହଲ’ ନାମରେ ପରିକଳ୍ପିତ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସର ପ୍ରଥମ ଭାଗ ଯାହା ୧୯୬୫ ମସିହାରେ ପ୍ରକାଶଲାଭ କରିଥିଲା । ୧୯୬୫ ମସିହାରୁ ୧୯୭୦ ମସିହା ମଧ୍ୟରେ ଦଶଟି ଅଂଶ ଉପନ୍ୟାସ ପ୍ରକାଶ ପାଇଁ ‘ସଇତାନ ମହଲ’ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ଭାବରେ ଅଭିହିତ ହୋଇଥିଲା । ଗୋଟିଏ କୁଖ୍ୟାତ ମହଲ ‘ସଇତାନ ମହଲ’କୁ କେନ୍ଦ୍ରକରି ଘଟିଚାଲିଛି ଘଟଣାକ୍ରମ । ଅନୁସନ୍ଧାନକାରୀ ପ୍ରଖ୍ୟାତ ଗୋଇନ୍ଦା ଜୟନ୍ତ ଏବଂ ତାଙ୍କର ସହଯୋଗୀ ସୁଧର ସଇତାନ ମହଲର ରହସ୍ୟକୁ ଉଦ୍‌ଘାଟନ କରିବା ପାଇଁ ଆପ୍ରାଣ ଚେଷ୍ଟା କରିଛନ୍ତି । ସଫଳ ମଧ୍ୟ ହୋଇଛନ୍ତି । ମୁଖ୍ୟ ଅଭିଯୁକ୍ତ ମାୟା ଶେଷରେ ଆତ୍ମହତ୍ୟା କରିଛି । ଏକ କାହାଣୀର ବିଭିନ୍ନ ଅଂଶକୁ ନେଇ ଭିନ୍ନ ଭିନ୍ନ ଭାଗରେ ଏହା ପରିକଳ୍ପିତ । ମାତ୍ର ପ୍ରତ୍ୟେକ ଭାଗକୁ ସ୍ୱତନ୍ତ୍ର ଭାବେ ବୁଝିବା ପାଇଁ କଥାବସ୍ତୁ ମଝିରେ ପୂର୍ବକାହାଣୀର ସୂଚନା ଦିଆଯାଇଛି ।

୧୯୬୭ ମସିହାରେ ଅକ୍ଷୟ କୁମାର ମହାନ୍ତିଙ୍କ ଦ୍ୱିତୀୟ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ‘ତାରଜନ ସିରିଜ୍’ର ପ୍ରଥମ ଭାଗ ପ୍ରକାଶପାଏ ‘ଜଙ୍ଗଲ ସମ୍ରାଟ ତାରଜନ୍’ ନାମରେ । ଏହାପରେ କ୍ରମାନ୍ୱୟରେ ପ୍ରକାଶ ପାଏ- (୨) ‘ରତ୍ନଦୀପରେ ତାରଜନ୍’, (୩) ‘ମହାନଗରୀରେ ତାରଜନ୍’, (୪) ‘ପାତାଳ ପୁରୀରେ ତାରଜନ୍’, (୫) ‘ସାଗରବୁକୁରେ ତାରଜନ୍’, (୬) ‘ଆକାଶପଥେ ତାରଜନ୍’, (୭) ‘ଆଫ୍ରିକା ଜଂଗଲରେ ତାରଜନ୍’, (୮) ‘ଓଡ଼ିଶା ରାଜ୍ୟରେ ତାରଜନ୍’, (୯) ସାହାରାପଥେ ତାରଜନ୍’, (୧୦) ‘ଜାମ୍ବେଜାକୁଳରେ ତାରଜନ୍’ । ପ୍ରତ୍ୟେକ ବିଭାଗ ତାରଜନ୍ ଦ୍ୱାରା ପ୍ରଦର୍ଶିତ ଦୁଃସାହିକତା, ନିର୍ଭୀକତା ଓ ଅତିମାନବୀୟ ଗୁଣାବଳୀରେ ପୂର୍ଣ୍ଣ । ତାରଜନ୍ ଚରିତ୍ରର ପରିକଳ୍ପନା ଓ ଚିତ୍ରଣ ହିଁ ଏ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସକୁ କରିପାରିଛି ଭିନ୍ନ ରୂପ । ୧୯୬୨ରୁ ୧୯୭୪ ମସିହା ମଧ୍ୟରେ ‘ତାରଜନ୍ ସିରିଜ୍’ ପ୍ରକାଶିତ । ଏହାର ମୁଖ୍ୟ ଚରିତ୍ର ତାରଜନ୍ ଅତିମାନବୀୟ ଗୁଣାବଳୀ ସମ୍ପନ୍ନ ଚରିତ୍ର ଯେ ସାଧାରଣ ମଣିଷଠାରୁ ବୁଦ୍ଧି, ଶକ୍ତି, କୌଶଳ, ଦୁଃସାହିକତା, ନିର୍ଭୀକତା, ଇନ୍ଦ୍ରିୟ

ଶକ୍ତିରେ ଅଧିକ ବଳାୟାନ । ଯାହା ସାଧାରଣ ମଣିଷ ଦ୍ୱାରା ସମ୍ଭବ ନୁହେଁ ତାହା ତାରଜନ୍ ଦ୍ୱାରା ସମ୍ଭବ ହୋଇପାରିଥାଏ । ଜଙ୍ଗଲରେ ତାର ଶକ୍ତି, ପ୍ରଭାବ ଖୁବ୍ ଅଧିକ । ଏ ଧରଣର ଏକ ଭିନ୍ନ ରୁଚିର କାହାଣୀ ପାଠକକୁ ବାନ୍ଧିରଖିବାରେ ସମର୍ଥ ହୋଇଥିଲା ।

ରାଜେନ୍ଦ୍ର ବର୍ମା ଦସ୍ୟୁ ନାୟିକା ଚନ୍ଦ୍ରା ଚରିତ୍ରକୁ ପ୍ରତିଷ୍ଠା ଦେବା ପାଇଁ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ରୀତି ଅବଲମ୍ବନ କରିଥିଲେ । ‘ଚନ୍ଦ୍ରା ସିରିଜ୍’ ନାମରେ ଏହାର ତିନୋଟି ଭାଗ ୧୯୭୧ମସିହାରେ ପ୍ରକାଶିତ— ‘ବିପ୍ଳବିଣୀ ଚନ୍ଦ୍ରା’, ‘ବନ୍ଦିନୀ ଚନ୍ଦ୍ରା’, ‘ରହସ୍ୟମୟୀ ଚନ୍ଦ୍ରା’ । କଟକର ‘ଜେ. ମହାପାତ୍ର ଏଣ୍ଡ କୋ.’ରୁ ଏହା ପ୍ରକାଶଲାଭ କରିଥିଲା ।

୧୯୭୩ ମସିହାରେ ରହସ୍ୟ ସିରିଜ୍ ରଚନା କରି ଔପନ୍ୟାସିକ ବୀରକିଶୋର ରାୟ ନିଜର ସ୍ୱତନ୍ତ୍ର ଛାପ ଛାଡ଼ିଯାଇଥିଲେ । ପାଞ୍ଚଖଣ୍ଡରେ ପ୍ରକାଶିତ ଏ ଶୃଙ୍ଖଳରେ ରହିଛି - (୧) ରହସ୍ୟ ରେଖା, (୨) ରହସ୍ୟବାନର, (୩) ରହସ୍ୟ ପ୍ରେତ ଏବଂ ରହସ୍ୟ ଫକୀର । ଏଥିରେ ପାଞ୍ଚଟି ଅପରାଧମୂଳକ କାହାଣୀର ପରିକଳ୍ପନା କରାଯାଇଛି ଯାହାର ପାରମ୍ପରିକ ସମ୍ପୃକ୍ତି ରକ୍ଷା ହୋଇଛି ଠିକ କଣ୍ଠୁରୀଚରଣଙ୍କ ‘ଲାଲ ସିରିଜ୍’ର ପ୍ରଥମ ପର୍ଯ୍ୟାୟ ପରି । ‘ରହସ୍ୟ ରେଖା’ ଉପନ୍ୟାସରୁ କଥାବସ୍ତୁ ଆରମ୍ଭ ହୋଇ ଗୋଟିଏ ଗୋଟିଏ ଘଟଣା ଓ ସେଥିରୁ ପ୍ରାପ୍ତ ସୁରାଗର ପଶ୍ଚାତ୍ତ୍ରମାନ କରି ପରିଶେଷରେ ‘ରହସ୍ୟ ଫକୀର’ ଉପନ୍ୟାସରେ ସମାଧାନ ଘଟିଛି ।

ବିଜୟକୃଷ୍ଣ ମହାନ୍ତି ରହସ୍ୟରୋମାଞ୍ଚଧର୍ମୀ କଥାବସ୍ତୁକୁ ନେଇ ୧୯୭୪ ମସିହାରେ ‘ବିଜୟ ସିରିଜ୍’ ନାମକ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ରଚନା କରିବା ଆରମ୍ଭ କରିଥିଲେ । ବିଭିନ୍ନ ଧରଣର ହତ୍ୟା ରହସ୍ୟକୁ କେନ୍ଦ୍ରକରି ଏହି ଶୃଙ୍ଖଳଟି ପରିକଳ୍ପିତ । ଔପନ୍ୟାସିକ ନିଜର ନାମ ଅନୁଯାୟୀ ଶୃଙ୍ଖଳର ନାମକରଣ କରିଛନ୍ତି ‘ବିଜୟ ସିରିଜ୍’ । ଏ ସିରିଜ୍ରେ ମୋଟ ଦଶଟି ଉପନ୍ୟାସ ରହିଛି । ପ୍ରତ୍ୟେକ ଅଂଶ ଉପନ୍ୟାସର ରହିଛି ସ୍ୱତନ୍ତ୍ର କାହାଣୀ ଓ ନାମକରଣ । ଯେପରି— ‘ମୃତ୍ୟୁ ରଞ୍ଜିଣୀ’, ‘ମୃତ୍ୟୁଦାନ’, ‘ହତ୍ୟାର ପ୍ରହେଳିକା’ ଆଦି ।

ଓଡ଼ିଆ ରହସ୍ୟରୋମାଞ୍ଚଧର୍ମୀ ଉପନ୍ୟାସ ସାହିତ୍ୟରେ ଏ କାଳଖଣ୍ଡରେ ସକ୍ରିୟ ଆଉ ଜଣେ ଔପନ୍ୟାସିକ ପ୍ରମୋଦ କିଶୋର ପଣ୍ଡା ଦସ୍ୟୁ କାହାଣୀଗୁଡ଼ିକର ପରିକଳ୍ପନାରେ ରଚନା କରନ୍ତି ‘ଦସ୍ୟୁ ସିରିଜ୍’ । ୧୯୭୪ ମସିହାରେ ପ୍ରଥମଭାଗ ‘ଦସ୍ୟୁ ରଞ୍ଜନ’ ପ୍ରକାଶ ପାଇବା ପରେ ପ୍ରାୟ ଦୁଇଦଶନ୍ଧି ଧରି ଏହାର ଆନୁକ୍ରମିକ ପ୍ରକାଶନ ଜାରିରହେ । ପଞ୍ଚାଅଶୀ ଖଣ୍ଡରେ ଏ ସିରିଜ୍ର ଦୀର୍ଘ କଳେବର ମଣ୍ଡିତ । ୧୯୭୫ରୁ ୧୯୯୭ ମସିହା ମଧ୍ୟରେ ଏହା ପ୍ରକାଶିତ ।

ଦସ୍ୟୁ ରଞ୍ଜନ ଓ ସହକାରୀ ଦସ୍ୟୁ ରତନର ଚିତ୍ତାକର୍ଷକ ଅଭିଯାନ ଓ କ୍ଳିଷ୍ଟ ସଂଘର୍ଷର ସଫଳ କାହାଣୀ ଦୀର୍ଘଦିନ ଧରି ପାଠକକୁ ଆଛନ୍ଦୁ କରି ରଖିପାରିଥିଲା ରହସ୍ୟର ଭିନ୍ନ ଏକ ଲଳାକାରେ । ଏହା ଓଡ଼ିଆ ରହସ୍ୟରୋମାଞ୍ଚଧର୍ମୀ ଉପନ୍ୟାସ ଇତିହାସର ସବୁଠାରୁ ସମୃଦ୍ଧ ଶୃଙ୍ଖଳ । ମାତ୍ର ସ୍ଥାନ, କାଳ, ଘଟଣା ଓ ଚରିତ୍ରରେ ଅନ୍ୟ ରହସ୍ୟକଥାକାରମାନଙ୍କ ପ୍ରଭାବ ସ୍ପଷ୍ଟ ଅନୁମେୟ । ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ରଚନା ଶୈଳୀର ଧାରା ବଜାୟ ରଖିବା ପାଇଁ ହୁଏତ ଏହା କଥାକାରଙ୍କ ଇଚ୍ଛାକୃତ ଯୋଗସୂତ୍ର ସ୍ଥାପନ । ତେବେ ମଝିରେ ମଝିରେ ପୂର୍ବ ଘଟଣାର ସୂଚନା ପ୍ରଦାନ ହେତୁ ପାଠକଙ୍କୁ କୌଣସି ଅଂଶ ବୁଝିବାକୁ ଅସୁବିଧା ହୁଏନାହିଁ । ରଞ୍ଜନ ଦସ୍ୟୁ ହେଲେ ହେଁ ଦେଶ ରକ୍ଷା ନିମନ୍ତେ ପଣବନ୍ଧ । ସେ ଗୋଇନ୍ଦା ବିଜୟବାବୁ, ଆଇ.ଜି. ସାହେବଙ୍କୁ ସାହାଯ୍ୟକରେ, କୁଖ୍ୟାତ୍ ଅପରାଧୀଙ୍କୁ ଧରାଇଦେବା ପାଇଁ ସୂଚନା ପ୍ରଦାନକରେ, ମାତ୍ର ପ୍ରତ୍ୟେକ ଥର ଆଇନ୍ ସମ୍ମୁଖରୁ ଚକମା ଦେଇ ଅନ୍ତର୍ଦ୍ଧାତ ହୋଇଯାଏ । ତାକୁ ଧରିବାରେ ଅସମର୍ଥ ହୁଅନ୍ତି ଅବକାରୀ କର୍ମୀ, ଗୋଇନ୍ଦା । ଔପନ୍ୟାସିକଙ୍କ ଭାଷାରେ- ‘ରଞ୍ଜନ ମୃଦୁ ହସି କହିଲା- ଦେଶବାସୀଙ୍କୁ ଏକ ସଜ୍ଜତାନ ଦଳଙ୍କ ହାତରୁ ରକ୍ଷା କରିବା ମୋର ଲକ୍ଷ୍ୟ । ଠିକ ଅଛି । ପ୍ରକୃତ ଘଟଣା କଣ ମୋତେ ଦେଖିବାକୁ ହେବ ।’ (ରଞ୍ଜନ ଓ ମୃତ୍ୟୁଦୂତ, ୧୯୭୬, ପୃ-୧୦) । ଅପରାଧୀକୁ ଆଇନ୍‌ର ରାସ୍ତାରେ ସାକ୍ଷ୍ୟପ୍ରମାଣ ସହ ହାଜର କରାଇ ଦଣ୍ଡବିଧାନ କରିବା ସମୟ ସାପେକ୍ଷ । ସେ ମଧ୍ୟରେ ହୁଏତ ଅନେକ ନିରାହ ଜୀବନ ବଳି ପଡ଼ିସାରିଥିବ । ଅପରାଧୀ ତା ଲକ୍ଷ୍ୟ ସାଧନରେ ସଫଳ ହୋଇଯାଇଥିବ । ତେଣୁ ଦଣ୍ଡବିଧାନର ପ୍ରକ୍ରିୟାକୁ ଦୂରାନ୍ୱିତ କରିବା ଉଦ୍ଦେଶ୍ୟରେ ବଙ୍କାରାସ୍ତା ଆପଣେଇ ନେଇଛନ୍ତି ରଞ୍ଜନ ଓ ରତନ । କାର୍ଯ୍ୟ କରିବାର ପଦ୍ଧତି ଆଇନ୍ ବିରୋଧୀ ହୋଇଥିଲେ ହେଁ ସେମାନଙ୍କ ଉଦ୍ଦେଶ୍ୟ ନାଗରିକଙ୍କୁ ନିରାପତ୍ତା ପ୍ରଦାନ ବୋଲି ଶୃଙ୍ଖଳର ପ୍ରତ୍ୟେକ ଖଣ୍ଡରେ ଦର୍ଶାଇ ଦେଇଛନ୍ତି କଥାକାର ।

ଔପନ୍ୟାସିକ ପ୍ରମୋଦ କିଶୋର ପଣ୍ଡାଙ୍କ ଅନ୍ୟ ଏକ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ପ୍ରକାଶ ପାଏ ୧୯୮୦ରୁ ୧୯୮୫ ମସିହା ମଧ୍ୟରେ । ମହାକାଶର ଭୟଙ୍କର ଅଜ୍ଞାତ ରହସ୍ୟ ଏବଂ ଗ୍ରହମାନଙ୍କ ଭୟାନକ ଆକ୍ରମଣ ଜନିତ ଲୋମହର୍ଷକାରୀ କାହାଣୀକୁ ଆଧାରକରି ରଚିତ ହୁଏ ‘ତାଇମସ୍ଟ ସିରିଜ୍’ । ଏଥିରେ ଭିନ୍ନ ଭିନ୍ନ କାହାଣୀକୁ ନେଇ ରଚିତ ବାରଖଣ୍ଡ ଉପନ୍ୟାସ ହେଲା- (୧) ଲିଭୁ ସୁନ୍ଦରୀ, (୨) ଅଶୁ ଦାନବ, (୩) ରାକ୍ଷସୀ ସ୍ତାନୋ, (୪) ଅଜ୍ଞାତ ଗ୍ରହର ବନ୍ଦୀ, (୫) ମାୟାଗ୍ରହ ଫୋନିକ୍ସ, (୬) ଫୋନିକ୍ସର ରକ୍ତ ନିଶା, (୭) ମହାକାଶର କ୍ଷୁଧା,

(୮) ରହସ୍ୟମୟ କୋନାର, (୯) ଗୋଲଡେନ୍ ରକେଟ୍, (୧୦) ରୋବର୍ଟ ଏଲବ୍ରେନ୍, (୧୧) ମହାଶୂନ୍ୟରେ ଶବ, (୧୨) ମଙ୍ଗଳ ଗ୍ରହରେ ସୈତାନ । ଚିରାଚରିତ କାହାଣୀଠାରୁ ଭିନ୍ନ ଏ କାହାଣୀଗୁଡ଼ିକ ଔପନ୍ୟାସିକଙ୍କୁ ମଧ୍ୟ ଭିନ୍ନ ଏକ ମାନ୍ୟତା ଆଣିଦେଇଛି ।

୧୯୮୬ ମସିହା ଡିସେମ୍ବରରେ ଜନପ୍ରିୟ ପ୍ରକାଶନ, ବାମ୍ପୀ ସାହିରୁ ପ୍ରକାଶପାଏ ଔପନ୍ୟାସିକ ପ୍ରମୋଦ କିଶୋର ପଟ୍ଟାଙ୍କ ପରିକଳ୍ପିତ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ‘ମୁକ୍ତା ସିରିଜ୍’ର ପ୍ରଥମ ଚରଣ ‘ରହସ୍ୟମୟା ମୁକ୍ତା’ । ୧୯୮୬ରୁ ୧୯୯୬ ଦୀର୍ଘ ଦଶବର୍ଷ ଧରି ପ୍ରକାଶଲାଭ କରିଛି ‘ମୁକ୍ତା ସିରିଜ୍’ର କୋଡିଏଟି ଭାଗ- (୧) ରହସ୍ୟମୟା ମୁକ୍ତା, (୨) ଦସ୍ୟୁ ନାୟିକା ମୁକ୍ତା, (୩) ମୁକ୍ତାର ପ୍ରତିହିଂସା, (୪) କାଳଭୈରବୀ ମୁକ୍ତା, (୫) ମୁକ୍ତାର ଆତଙ୍କ, (୬) ବିଭୀଷିକାମୟା ମୁକ୍ତା, (୭) ବିଜୟିନୀ ମୁକ୍ତା, (୮) ମାୟାବିନୀ ମୁକ୍ତା, (୯) ରତ୍ନପୁରୀରେ ମୁକ୍ତା, (୧୦) କାଳନାଗୁଣୀ ମୁକ୍ତା, (୧୧) ମୁକ୍ତାର ରଣଭେରୀ, (୧୨) ମୁକ୍ତାର ଗୁପ୍ତ ଯାତ୍ରା, (୧୩) ବିଦ୍ରୋହିଣୀ ମୁକ୍ତା, (୧୪) ମୁକ୍ତାର ମାୟାଜାଲ, (୧୫) ମୃତ୍ୟୁ ସୁନ୍ଦରୀ ମୁକ୍ତା, (୧୬) ମହାକାଶରେ ମୁକ୍ତା, (୧୭) ମୁକ୍ତାର ରକ୍ତନିଶା, (୧୮) ସନ୍ନ୍ୟାସିନୀ ମୁକ୍ତା, (୧୯) ମହିମାମୟା ମୁକ୍ତା, (୨୦) ମୁକ୍ତାର ଚୀନ ଯାତ୍ରା । କୌଣସି ଏକ ଛାୟାମୂର୍ତ୍ତିର ଜଞ୍ଜିତରେ ପରିଚାଳିତ ହେଉଛି ଭୟଙ୍କର ଗରିଲା । ତା ମାଧ୍ୟମରେ ଘଟିଚାଲେ ହତ୍ୟା ପରେ ହତ୍ୟା । ପ୍ରତ୍ୟେକ ହତ୍ୟାରେ ରହିଛି ସାମ୍ୟ । ମୃତକ ଦୁଇଫାଳ ହୋଇ ମୃତ୍ୟୁବରଣ କରିଥାଏ । ଏପରି ଏକ ବୀଭୀଷ କ୍ରମିକ ହତ୍ୟାର କଥାବସ୍ତୁକୁ ନେଇ କାହାଣୀ ପ୍ରବାହିତ ହୋଇଛି । ପ୍ରତ୍ୟେକ ଖଣ୍ଡ ପ୍ରବାହଗତ କ୍ରମିକତା ରକ୍ଷା କରିଛି । ଗୋଟିଏ ଉପନ୍ୟାସକୁ ସମ୍ପୂର୍ଣ୍ଣ ବୁଝିବାକୁ ହେଲେ ପଢ଼ିବାକୁ ହୋଇଥାଏ ପୂର୍ବ କାହାଣୀ । ବେଶ ଚମତ୍କାର ଭାବରେ ଏକ ମାନବେତର ଚରିତ୍ରକୁ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଭୂମିକାରେ ଅବତୀର୍ଣ୍ଣ କରାଇପାରିଛନ୍ତି ଲେଖକ । ଏହା ହିଁ ଔପନ୍ୟାସିକଙ୍କ ପାରଦର୍ଶିତା ।

ଭୂପେନ ଗୋସ୍ୱାମୀ ଓଡ଼ିଆ ରହସ୍ୟରୋମାଞ୍ଚଧର୍ମୀ ଉପନ୍ୟାସ ରଚନା କ୍ଷେତ୍ରରେ ଜଣେ ପରିଚିତ କଥାକାର । ୧୯୭୮ ମସିହାରେ ତାଙ୍କ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ରଚନା ପ୍ରଚେଷ୍ଟାର ପ୍ରଥମ ପାହାଚ ଭାବରେ ପ୍ରକାଶ ପାଏ ‘ଆସେର ନଗରରେ ଚାର୍ଜନ’ । ମୋଟ ଛବିଶ ଗୋଟି ଉପନ୍ୟାସକୁ ଏକ ସୂତ୍ରରେ ବାନ୍ଧି ‘ଚାର୍ଜନ ସିରିଜ୍’ ହୋଇଛି ପରିପୁଷ୍ଟ । ଚାର୍ଜନ ଜଙ୍ଗଲରେ ବାସ କରୁଥିବା ଅତିମାନବୀୟ ଚରିତ୍ର । ଖୁବ୍ ଦକ୍ଷ, ପାରଦର୍ଶୀ ଏବଂ ଜଙ୍ଗଲ ଅଭିଜ୍ଞ ମନୁଷ୍ୟ, ମାତ୍ର ସାଧାରଣ ମଣିଷଠାରୁ ବହୁଗୁଣରେ, ବହୁଦିଗରେ ଶକ୍ତିଶାଳୀ । ଏପରି ଏକ ଚରିତ୍ରର

ମାନବ କଲ୍ୟାଣକାରୀ ଦୁଃସାହସିକ ଅଭିଯାନକୁ କ୍ରମାନ୍ୱୟରେ ସଜ୍ଜିତ କରି ରଚିତ ହୋଇଛି ‘ଚାର୍ଜିନ ସିରିଜ୍’- (୧) ଆସେର ନଗରରେ ଚାର୍ଜିନ, (୨) ଚାର୍ଜିନର ଆସେର ପ୍ରତ୍ୟାବର୍ତ୍ତନ, (୩) ପାତଳ ନଗରରେ ଚାର୍ଜିନ, (୪) ଆଫ୍ରିକା ଅଭିଯାନରେ ଚାର୍ଜିନ, (୫) ଚାର୍ଜିନ ଓ ସ୍ୱର୍ଣ୍ଣସିଂହ, (୬) ବାମନ ଦେଶରେ ଚାର୍ଜିନ, (୭) ଚମ୍ପଳ ପଥେ ଚାର୍ଜିନ, (୮) ଗୁପ୍ତ ଅଭିଯାନରେ ଚାର୍ଜିନ (୯) ନାଗାଲ୍ୟାଣ୍ଡରେ ଚାର୍ଜିନ, (୧୦) ଦସ୍ୟୁ ଆଡ଼ତାରେ ଚାର୍ଜିନ, (୧୧) ଦକ୍ଷିଣାଋଣ୍ୟରେ ଚାର୍ଜିନ, (୧୨) ଚାର୍ଜିନ ଓ ନୀଳମାନବ, (୧୩) ଗରିଲା ଓ ଚାର୍ଜିନ, (୧୪) ଚାର୍ଜିନର ବର୍ମା ଅଭିଯାନ, (୧୫) ସିଂହଳ ଦ୍ୱୀପରେ ଚାର୍ଜିନ, (୧୬) ସୁନ୍ଦର ବନରେ ଚାର୍ଜିନ, (୧୭) ଭାରତଭୂମିରେ ଚାର୍ଜିନ, (୧୮) ଚାର୍ଜିନ ଓ ରତ୍ନଭଣ୍ଡାର, (୧୯) ଅଜ୍ଞେୟ ଚାର୍ଜିନ, (୨୦) ଦେବଦୂତ ଚାର୍ଜିନ, (୨୧) ସାଗର ପାରିରେ ଚାର୍ଜିନ, (୨୨) ଜମ୍ବୁଦ୍ୱୀପରେ ଚାର୍ଜିନ, (୨୩) ମହାକାଳ ଚାର୍ଜିନ, (୨୪) ଚାର୍ଜିନ ଓ ମହାବଳ, (୨୫) ଭୃଗୁନ ଅଭିମୁଖେ ଚାର୍ଜିନ, (୨୬) ମର୍ତ୍ତ୍ୟ ନଗରରେ ଚାର୍ଜିନ । ଚାର୍ଜିନର ଚାରଣ ଭୂମି ସମ୍ପୂର୍ଣ୍ଣ ଏସିଆ ।

୧୯୮୦ରୁ ୧୯୮୪ ମସିହା ମଧ୍ୟରେ ପ୍ରକାଶ ପାଇଛି ଚମ୍ପଳର ଦସ୍ୟୁ ବୃତ୍ତାନ୍ତକୁ ଆଧାରକରି ବିଜୟ କୁମାର ରଣାଙ୍କ ‘ଚମ୍ପଳ ସିରିଜ୍’: (୧) ରକ୍ତର ଝଡ଼, (୨) ମୃତ୍ୟୁ ଡାକେ, (୩) ନର୍ତ୍ତକୀର ରକ୍ତତୃଷ୍ଣା, (୪) ନରହନ୍ତା ଶିବିର, (୫) ଅନ୍ଧାର ମୂଳକ, (୬) ତୃଷ୍ଣାର୍ତ୍ତ କୃପାଣ (୭) ମଶାଣି ମନ୍ଦିର, (୮) ହତ୍ୟାର ତଣ୍ଡବ, (୯) ରକ୍ତ ତର୍ପଣ, (୧୦) ନରଦାନବର ମୃତ୍ୟୁ । ପରବର୍ତ୍ତୀ ସମୟରେ ଏକ ଭିନ୍ନ ସ୍ୱାଦର କଥାବସ୍ତୁ ତନ୍ତ୍ର, ମନ୍ତ୍ର, କଳାବିଦ୍ୟା, ଗୁଣିଗାରେଡ଼ିକୁ ଆଧାରକରି ପ୍ରକାଶ ପାଇଛି ‘ତାନ୍ତ୍ରିକ ସିରିଜ୍’ର ତିନିଖଣ୍ଡ ଉପନ୍ୟାସ- (୧) ବାସି କଜଳର ଆର୍ତ୍ତନାଦ, (୨) ମତେ କିଏ ଡାକେ, (୩) ମାୟା ଘୁଙ୍ଗୁର । ମାତ୍ର ତିନିଟି ଉପନ୍ୟାସରେ କଳେବର ମଣ୍ଡିତ ହୋଇଥିଲେ ହେଁ କଥାବସ୍ତୁର ସ୍ୱାତନ୍ତ୍ର୍ୟ ଅନ୍ୟାନ୍ୟ ଶୃଙ୍ଖଳ ଉପନ୍ୟାସଠାରୁ ଏହାକୁ ଭିନ୍ନ କରି ରଖିତୋଳେ ।

ଶୃଙ୍ଖଳ ଉପନ୍ୟାସ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଏକଦା ଖୁବ୍ ଆଦୃତି ସାଉଁଟିବାରେ ସମର୍ଥ ହୋଇଥିଲା । ମାତ୍ର ସେଗୁଡ଼ିକ ଏବେ ଦୁଷ୍ଟାପ୍ୟ ।

ପ୍ରତୀତୀ ନନ୍ଦ

ବିଶ୍ୱଭାରତୀ, ଶାନ୍ତିନିକେତନ ।

ଇତିହାସର ଦର୍ପଣରେ ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ ଐତିହାସିକ ଉପନ୍ୟାସ (୨) (ପୂର୍ବମୁଦ୍ରଣ)

ଇତିହାସ ଗଜପତି ପ୍ରତାପରୁଦ୍ର ଦେବଙ୍କୁ ଓଡ଼ିଶାର ସାମାଜିକ, ରାଜନୀତିକ, ଆର୍ଥିକ ତଥା ଭୌଗୋଳିକ ବିପର୍ଯ୍ୟୟପାଇଁ କରିପାରେ ଦୋଷୀ କିନ୍ତୁ କଥାକାର ‘ନୀଳଶୈଳ’, ‘ନୀଳାଦ୍ରି ବିଜୟ’ ଉପନ୍ୟାସରେ ରାମଚନ୍ଦ୍ରଦେବଙ୍କୁ ଯେପରି ତର୍କମା କରିଛନ୍ତି ତାହା ଠିକ୍ ସେହିପରି ଉତ୍କଳୀୟ ବୀରବର ପ୍ରତାପରୁଦ୍ର ଦେବଙ୍କୁ ଉପସ୍ଥାପନ କରିଛନ୍ତି । କୌଣସି ପରିସ୍ଥିତିରେ ମଧ୍ୟ ଗଜପତିଙ୍କ ଉପରେ ଦୋଷାରୋପ କରିନାହାନ୍ତି; ବରଂ ଉପନ୍ୟାସର ଭୂମିକାରେ କହିଛନ୍ତି, “ ଐତିହାସିକ ଆର୍.ଡି.ବାନାର୍ଜୀ, ପ୍ରଭାତ କୁମାର ମୁଖାର୍ଜୀ ଓ ପଣ୍ଡିତ ନୀଳକଣ୍ଠ ଦାସ ପ୍ରମୁଖ ଆଲୋଚକମାନେ ଉତ୍କଳ ସାମ୍ରାଜ୍ୟର ପତନ ପାଇଁ ପ୍ରତାପରୁଦ୍ରଦେବଙ୍କୁ ଦାୟୀ କରିଥାନ୍ତି । ଶ୍ରବେତନୀୟଙ୍କ ପ୍ରଚାରିତ ଶୁଦ୍ଧାଭିଳାଷି ସମ୍ବନ୍ଧିତ ବୈଷ୍ଣବଧର୍ମରେ ସମ୍ରାଟ ପ୍ରତାପରୁଦ୍ର ଦୀକ୍ଷିତ ହେବାରୁ ତାଙ୍କଠାରେ ଯେଉଁ ସ୍ଵାଶୁଭ ପ୍ରକାଶ ପାଇଲା, ସେଥିପାଇଁ ଆଗଣା କୃଷ୍ଣାକାବେରୀ ପରିବ୍ୟାପ୍ତ ଉତ୍କଳ ସାମ୍ରାଜ୍ୟର ପତନ ଘଟିଲା ବୋଲି ସେମାନେ ଦର୍ଶାଇଥାନ୍ତି । ମାତ୍ର ଇତିହାସର ଅତିରଂଜିତ ସରଳୀକରଣ ବ୍ୟତୀତ ଏହା ଅନ୍ୟ କିଛିନୁହେଁ । ”

ଓଡ଼ିଶା-ଇତିହାସର ଆଲୋଚକ ମାତ୍ରେ ହିଁ ଜାଣନ୍ତି- ପ୍ରତାପରୁଦ୍ର ଦେବ ରକ୍ତକ୍ଷୟୀ ଯୁଦ୍ଧ ଲଢ଼ି ନାହାନ୍ତି; ଉତ୍ତରରେ ଗୌଡ଼ର ନବାବ ହୁସେନଶାହା ଓ ଦକ୍ଷିଣରେ ବିଜୟନଗରର ନରପତି କୃଷ୍ଣଦେବ ରାୟଙ୍କ ପରି ମହାଯୋଦ୍ଧାଙ୍କ ଦୁର୍ଭିକ୍ଷ ଆକ୍ରମଣରୁ ଉତ୍କଳ ସାମ୍ରାଜ୍ୟକୁ ରକ୍ଷା କରିନାହାନ୍ତି । ‘କୃଷ୍ଣାବେଶୀରେ ସନ୍ଧ୍ୟା’ ଲେଖିଲାବେଳେ କଥାକାର ଏମ୍. ରାମାରାଓଙ୍କ ‘କୃଷ୍ଣାଦେବ ରାୟ’, ତୋମିଙ୍ଗୋପିଙ୍କ ଓର୍ସି ରାନାଓଙ୍କ ‘ଦି ବିଜୟ ନଗର ଏମ୍ପାଇର’, ନୁନିଜ ଡି.ସି.ଭି.ଙ୍କ ‘ଦି ଲାଟର ଇଣ୍ଡିଆ ଗଙ୍ଗା ଆଣ୍ଡ ଦି ସୁର୍ଯ୍ୟବଂଶ ଗଜପତିଜ୍’ ଆଦି ପୁସ୍ତକକୁ ଆଧାର କରିଛନ୍ତି । ଉପନ୍ୟାସର କୃଷ୍ଣଦେବରାୟ, ଆଦମ ଖାଁ, ସାର୍ବଭୌମ, ପ୍ରତାପରୁଦ୍ରଦେବ, ଜଗନ୍ନେତ୍ରୀନୀ, ବିଦ୍ୟାଧର, ଜୟଦେବ, ରାୟରାମାନନ୍ଦ ଆଦି ସମସ୍ତ ଚରିତ୍ର ଐତିହାସିକ । ତେଣୁ ନିର୍ଦ୍ଦୟରେ କୁହାଯାଇପାରେ ଯେ ‘କୃଷ୍ଣାବେଶୀରେ ସନ୍ଧ୍ୟା’ ଇତିହାସର ପ୍ରତିଭୁ ।

“ଖ୍ରୀଷ୍ଟପୂର୍ବ ତୃତୀୟ ଶତାବ୍ଦୀରେ କାଳାଶୋକ ବା ଚଣ୍ଡାଶୋକ ନାମରେ ଏକଦା ପରିଚିତ ମୌର୍ଯ୍ୟ ସମ୍ରାଟ ଅଶୋକଙ୍କ ରାଜତ୍ଵ କାଳରେ ପାଟଲିପୁତ୍ରରେ ଅନୁଷ୍ଠିତ ଦ୍ଵିତୀୟ ବୌଦ୍ଧ ଧର୍ମାଧିବେଶନ ବା ଧର୍ମସଙ୍ଗତିରେ ମହାନ ବୌଦ୍ଧସଂଘ ହୀନୟାନ ଓ ମହାୟାନ, ଏହିପରି ଦୁଇଭାଗରେ ବିଭକ୍ତ ହୋଇଯାଇଥିଲା ।” ୧୪ ସେହି ପୃଷ୍ଠଭୂମିରେ ‘ଆଜୀବକର ଅଟହାସ’ ଉପନ୍ୟାସଟି ରଚିତ ହୋଇଛି ବୋଲି କଥାକାର ଶ୍ରୀମହାନ୍ତି ମତ ରଖିଛନ୍ତି । ତେଣୁ ‘ଆଜୀବକର ଅଟହାସ’ ବୌଦ୍ଧ ଇତିହାସ ମଧ୍ୟରୁ ପ୍ରବୃତ୍ତି ଓ ନିବୃତ୍ତି ମଧ୍ୟରେ ପାର୍ଥକ୍ୟ ଏବଂ ତାହାର ତତ୍ତ୍ଵନିଷ୍ଠ ଉପଚାର, ଭିକ୍ଷୁଣୀମାନେ ଉପସଂପାତ ପାଇବା ଦିନରୁ ଗୋଟେ ପରେ ଗୋଟେ ଶୀଳ ଲଂଘନ ଘଟି ଧର୍ମ ଓ ସଂଘର ଅଧଃପତନ, ବୌଦ୍ଧ ଇତିହାସରେ ଭିକ୍ଷୁମାନେ ଲୁଣ ଖାଇବା, ଗୋଟିଏ ଦିନରେ ଦୁଇଟି ଗ୍ରାମରେ ଭିକ୍ଷା ଗ୍ରହଣ କରିବା, ତଥାଗତ ଯାହା କହିଯାଇଛନ୍ତି ତାହାକୁ ଲଂଘନ କରି ଅନ୍ୟ କାର୍ଯ୍ୟ କରିବା ଭଳି ଦଶଟି ଧର୍ମର ଉପଚାର ବିରୋଧୀ କାର୍ଯ୍ୟ ‘ଦଶବଧୁଃ’ ଏବଂ କଳିଙ୍ଗର ଲକ୍ଷ୍ମୀଧର ମନୁଷ୍ୟକୁ ହତ୍ୟା କରିଥିବା ଅଶୋକ : “ଯିଏ ତକ୍ଷଶିଳାରେ ମଗଧରାଜ ବିନ୍ଦୁସାରଙ୍କର ପ୍ରତିଭୁ ଥିବାବେଳେ, ପ୍ରଜାମାନେ ଥରେ ବିଦ୍ରୋହ କରିଥିବାରୁ, ସେମାନଙ୍କୁ ଦମନ କରିଥିଲେ ଅଗ୍ନି ସ୍ଫୁଲିଙ୍ଗକୁ ପାଦୁକାରେ ମକଟି ଲିଭାଇବା ପରି x x x ହତ୍ୟା ଓ ରକ୍ତପାତରେ ଯିଏ ତକ୍ଷଶିଳାର ମାଟିକୁ ସେଦିନ ଲାଲ କରି ଦେଇଥିଲେ x x x ଉଜ୍ଜୟିନୀର ପଥପ୍ରାନ୍ତରେ ଯାହାଙ୍କର ବର୍ବରତାର କାହାଣୀ ଏବେସୁଦ୍ଧା ବିଛେଇ ପଡ଼ିଛି ଶୁଶାନରେ ଖଣ୍ଡଖଣ୍ଡ ବିକ୍ଷିପ୍ତ ଅସ୍ଥିପରି x x x ଯିଏ ନିଜର ଜ୍ୟେଷ୍ଠଭ୍ରାତା, ମଗଧ ସିଂହାସନର ପ୍ରକୃତ ଅଧିକାରୀ, ବୀତଶୋକଙ୍କୁ ହତ୍ୟାକରି ସିଂହାସନ ଅଧିକାର କରିଥିଲେ... ।” ୧୫ ସେଇ ମୌର୍ଯ୍ୟ ସମ୍ରାଟ ଅଶୋକଙ୍କର ଚଣ୍ଡାଶୋକରୁ ଧର୍ମାଶୋକରେ ପରିଣତ ହେବାର କାରଣକୁ ଆଲୋଚ୍ୟ ଉପନ୍ୟାସରେ ଚମତ୍କାର ଭାବରେ ଇତିହାସର ଘଟଣା, ଧର୍ମକୁ ନେଇ ରାଜନୀତିକ ଚକ୍ରାନ୍ତ ଏବଂ ସେହି ରାଜନୀତିକ ଚକ୍ରାନ୍ତରେ ଆକସ୍ମିକ ରୂପେ ପ୍ରତାରଣା ମଧ୍ୟରେ ବୁଡ଼ିଯାଇ ସମ୍ରାଟ ଅଶୋକଙ୍କ ଜୟଜୟ ଗାନ କରୁଥିବା ପ୍ରଜାମାନଙ୍କୁ ନିନ୍ଦା କରି ରାଜାଙ୍କର ଅସଲ ପରିଚୟକୁ କଥାକାର କରିଛନ୍ତି ଉଦ୍‌ଘାଟନ ।

ଖ୍ରୀଷ୍ଟପୂର୍ବ ତୃତୀୟ ଶତାବ୍ଦୀରେ ବା ମୌର୍ଯ୍ୟ ସମ୍ରାଟ ଅଶୋକଙ୍କ କଳିଙ୍ଗଯୁଦ୍ଧ (ଖ୍ରୀ.ପୂ. ୨୬୧) କାଳରେ କଳିଙ୍ଗ ଥିଲା ଗଣରାଜ୍ୟ । ତେଣୁ ‘ଏଇ ସମୟରେ କଳିଙ୍ଗରେ ରାଜା କିଏ’ ବୋଲି ପ୍ରଶ୍ନ ଉଠିଲେ ଦେଖାଯାଏ ଇତିହାସ ନୀରବ । ସେହି ସମୟରେ କ୍ଷମତାଲିପିସୁ

ମୌର୍ଯ୍ୟ ସମ୍ରାଟ : “ଅଶୋକ ସିଂହାସନରେ ଅଭିଷିକ୍ତ ହେବାର ୧୩ ବର୍ଷପରେ ବିସ୍ତାରବାଦୀ କ୍ଷୁଧାରେ ଅବିଜିତ କଳିଙ୍ଗକୁ ପଦାନତ କରିବାପାଇଁ କଳିଙ୍ଗ ଯୁଦ୍ଧ ନାମରେ କଳିଙ୍ଗରେ ବର୍ବର ଗଣହତ୍ୟା ଚଳାଇଥିଲେ । ଏଇ କଳଙ୍କିତ କାହାଣୀ ସେ ତାଙ୍କର ଧଉଳି ଶିଳାଲେଖରେ ଉନ୍ମାତ୍ସ କରିଛନ୍ତି ।” ୧୬ କଳିଙ୍ଗଯୁଦ୍ଧ ପରେ ଚଣ୍ଡାଶୋକ ଧର୍ମାଶୋକରେ ପରିଣତ ହେବା ଘଟଣାକୁ ଐତିହାସିକମାନେ ଯଥେଷ୍ଟ ସମ୍ମାନ ଜଣାଇ ତାଙ୍କୁ ଉଚ୍ଚ ଆସନରେ ବସାଇଛନ୍ତି । ତେବେ ଧର୍ମାଶୋକରେ ପରିଣତ ହେବା ଘଟଣାକୁ କଥାକାର ଶ୍ରୀମହାନ୍ତି ଗ୍ରହଣ କରିପାରିନାହାନ୍ତି । ଆଧ୍ୟାତ୍ମିକ ଅଭୀପ୍ସା ଅପେକ୍ଷା ରାଜନୀତିକ ଅଭିପ୍ସା ସ୍ଵତନ୍ତ୍ର ଥିଲା ବୋଲି ଲେଖକ ସୁରେନ୍ଦ୍ର ମହାନ୍ତି ଆଲୋଚ୍ୟ ପୁସ୍ତକର ପୀଠିକାରେ ଅଭିମତ ରଖିଛନ୍ତି ।

ସବୁଆଡ଼େ ଦେଖାଦେଇଛି ଅବକ୍ଷୟ, ବିତ୍ତମନା ଓ ବିରୋଧାଭାସ । ଦୁଃଖର ନିଦାନ ସନ୍ଧାନ ନିମନ୍ତେ କପିଳବାସୁ ସିଂହାସନ ଗୌତମ ବୁଦ୍ଧ ତ୍ୟାଗ କଲାବେଳେ ଚଣ୍ଡାଶୋକ ସମ୍ରାଟ ଅଶୋକ ତାଙ୍କରି ନାମରେ ଅଧିକାର କରୁଛନ୍ତି ରକ୍ତସ୍ନାତ ମଗଧ ସିଂହାସନ । ସଂଯମ, ନିବୃତ୍ତି, ଶୀଳ, ସାଧନା ସବୁ ରାଜନୀତିକ କୁରଚକୁ ମଧ୍ୟରେ ଘୂର୍ଣ୍ଣନ କଲାବେଳେ ଶାସନର ବ୍ୟୁତ୍ପତ୍ତ ମଧ୍ୟରେ ଧର୍ମର ପ୍ରଲୋପ ଦେଇ ସାଧାରଣ ଜନତା ପାଖରୁ ଶତ୍ରୁପକ୍ଷକୁ ମଧ୍ୟ ଚକ୍ରାନ୍ତର ବାହୁତଳେ ଚାପି ଦିଆଯାଇଛି । ସେଥିପାଇଁ କଥାକାର ଉପନୟାସ ମଧ୍ୟରେ କହିଛନ୍ତି : “ଭଗବାନ ବୁଦ୍ଧଙ୍କର ଅହିଂସା ମତ୍ତ ମଧ୍ୟରୁ ଜନ୍ମଲାଭ କରିଛି ଚଣ୍ଡାଶୋକର ରକ୍ତମୁଖା ରାଜତନ୍ତ୍ର । ସାମ୍ରାଜ୍ୟକୁ କବଳିତ କରି ରଖିବାପାଇଁ ଅସାମାନ୍ୟ ଧୂର୍ତ୍ତତାରେ ସେ ନିଜକୁ ପରିଣତ କରିଛନ୍ତି ଧର୍ମାଶୋକ ରୂପେ । ସେ ଆଜି ମହାବୌଦ୍ଧ ।” ୧୭ “କିନ୍ତୁ ଲଜ୍ଜାର ବିଷୟ ଆମେ ଉତ୍କଳୀୟମାନେ ଲକ୍ଷେ ସଂଖ୍ୟାରେ ହାଣ ଖାଇ, ଚଣ୍ଡାଶୋକକୁ ଧର୍ମାଶୋକରେ ପରିଣତ କରିଦେଲୁ ବୋଲି ଖୁବ୍ ଆତ୍ମପ୍ରସାର ଅନୁଭବ କରିଥାଉ । ଆମରି ରକ୍ତରେ ଚଣ୍ଡାଶୋକ ଦୟାନଦୀର ଜଳବେଣୀ ଲାଲି କରିଦେଲେ ସିନା, ଆମେ କିନ୍ତୁ ସେଇ ଚଣ୍ଡାଶୋକଙ୍କର ହୃଦୟକୁ ସନ୍ନ୍ୟାସୀର ଗୈରିକ ରଂଗରେ ରଂଜିତ କରିଦେଲୁ । କେବଳ ନିର୍ବୋଧ ମେଷପଲ ଯୁଦ୍ଧକାଠରେ ବଳି ପଡ଼ିବାବେଳେ ସେମାନେ ନିଜରକ୍ତ ଦେଇ ଯଜମାନ ଦୂରିତ ସବୁ ଖଣ୍ଡନ କରିଦେଲେ ବୋଲି ପ୍ରୈତ୍ଵୀ ଅନୁଭବ କରିପାରନ୍ତି । କଳିଙ୍ଗର ଚରମ ନିଗ୍ରହ ଓ ଅପମାନକୁ ଆମର ଐତିହାସିକମାନେ ଆମର ପରମ ଗୌରବ ବୋଲି ଆଉ ତିଷ୍ଠିମ ନ ପିଚେନ୍ତୁ ।” ୧୮ ଏହା କଥାକାର ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ ଅଭିଳାଷ ।

‘ଆଜୀବକର ଅଜହାସ’ରେ ବୌଦ୍ଧଧର୍ମର ଅସ୍ତରାମୀ ଚିତ୍ର ମଧ୍ୟରେ ମୌର୍ଯ୍ୟ ସମ୍ରାଟ ଅଶୋକ, ଅର୍ହତ ରେବତ, କାଶ୍ୟପ ପ୍ରଭୃତି ଐତିହାସିକ ଚରିତ୍ର ଓ ଅନ୍ୟ କାଳ୍ପନିକ ଚରିତ୍ରର ସଂଯୋଗ କରି “ପ୍ରବୃତ୍ତି ନୁହେଁ, ନିବୃତ୍ତି ନୁହେଁ ସବୁ ହେଉଛି ନିୟତି”ର ମର୍ମକୁ କରାଯାଇଛି ଉପସ୍ଥାପନ । ନାଟକୀୟ ଜଙ୍ଗଲରେ ବୌଦ୍ଧ ବିହାରର ତରୁଣ ଭିକ୍ଷୁ ଏବଂ ଭିକ୍ଷୁଣୀ ଉପନୟ ଓ କ୍ଷେମା ଧର୍ମର ସକଳ ନିୟମକୁ ଲଂଘନକରି ପରସ୍ପର ସହ ଆତ୍ମସ୍ଥ ହେବା ଯୋଗୁଁ ମହାବନ ବିହାରରୁ ବିତାଡ଼ିତ ହେବା, ଆଜୀବକ ଚୂଳର ବୌଦ୍ଧଧର୍ମ ଶୀଳକୁ ନେଇ ଅଜହାସ ତଥା କଥାବସ୍ତୁର ପରିଣତିରେ ‘ଦଶବଧୁ’ର ବିଚାର ହୃଦୟସ୍ପର୍ଶୀ । କିନ୍ତୁ ପରିଣତିରେ ପାଠକ ନିର୍ବାଣକୁ ନେଇ ଦୃଢ଼ରେ ପଡ଼େ । ଏଥିପାଇଁ ମନର ଅନେକ ପ୍ରଶ୍ନ ବସାବାସେ । ନିବୃତ୍ତି ଓ ପ୍ରବୃତ୍ତି ମଧ୍ୟରେ ଉପଯୁକ୍ତ ମାର୍ଗଟି ଖୋଜିବା କଷ୍ଟଦାୟକ । କିନ୍ତୁ ତାହା ସତ୍ୟ ଯାହା ସ୍ୱତଃସ୍ପୃହ, ପ୍ରକୃତିଗତ, ସେଥିରେ ନଥାଏ ଛଳନା । ପୂର୍ବାଲୋଚିତ ‘ନୀଳଶୈଳ’, ‘ନୀଳାଦ୍ରି ବିଜୟ’ ଓ ‘କୃଷ୍ଣାବେଶାରେ ସନ୍ଧ୍ୟା’ ପରି ‘ଆଜୀବକର ଅଜହାସ’ରେ ଇତିହାସ ପ୍ରତିଫଳିତ ହୋଇନାହିଁ । କିନ୍ତୁ ବୌଦ୍ଧ ଇତିହାସ ମଧ୍ୟରେ କଳିଙ୍ଗଯୁଦ୍ଧର ବୀଭୀଷ ନାରକୀୟ କାଣ୍ଡର ରାଜନୀତିକ ଛଳନାକୁ ଲେଖକ ସ୍ପଷ୍ଟ ହୃଦୟଙ୍ଗମ କରିଛନ୍ତି ।

ଉପଯୁକ୍ତ ଚାରୋଟି ଉପନ୍ୟାସ ସହ ସୁରେନ୍ଦ୍ର ମହାନ୍ତି ‘ଶତାବ୍ଦୀ ସୂର୍ଯ୍ୟ’ (୧୯୭୦) ଓ ‘କୁଳବୃଦ୍ଧ’ (୧୯୭୭) ନାମରେ ଦୁଇଟି ଚରିତ୍ରଧର୍ମୀ ଉପନ୍ୟାସ ରଚନା କରିଛନ୍ତି । ରାଷ୍ଟ୍ରନାୟକ ମଧୁସୂଦନଙ୍କ ଜୀବନ କାହାଣୀକୁ ନେଇ କଥାବସ୍ତୁ ଗତି କଲାବେଳେ ଏକ ଶତାବ୍ଦୀରୁ ଉର୍ଦ୍ଧ୍ୱ କାଳଖଣ୍ଡର ସାମାଜିକ, ସାଂସ୍କୃତିକ ଓ ରାଜନୀତିକ ଇତିହାସ ଏ ଦୁଇଟିରେ ସ୍ଥାନ ପାଇଛି । ଇଂରେଜମାନଙ୍କ ଓଡ଼ିଶା ଅଧିକାର, ଉନବିଂଶ ଶତାବ୍ଦୀରୁ ବିଂଶ ଶତାବ୍ଦୀରୁ ତୃତୀୟ ଦଶକ ପର୍ଯ୍ୟନ୍ତ ପରାଧୀନ ଉତ୍କଳର ଦୟନୀୟ ଅବସ୍ଥାକୁ ଇତିହାସ ଦୃଷ୍ଟିକୋଣରୁ ଗ୍ରହଣ କରାଯାଇପାରେ । କିନ୍ତୁ ଉପନ୍ୟାସ ଦ୍ୱୟରେ ମଧୁସୂଦନଙ୍କର ଓଡ଼ିଆ ଜାତି, ଭାଷା ପାଇଁ ନିତ୍ୟେକ ଅବଦାନକୁ ଅଧିକ ଗୁରୁତ୍ୱ ଦିଆଯାଇଛି । ତେଣୁ ଏଥିରେ ଇତିହାସର ନିତ୍ୟେକ ପଦଧ୍ୱନିକୁ ଖୋଜିବା ବୃଥା ପ୍ରୟାସ ମାତ୍ର ।

ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ ଐତିହାସିକ ଦୃଷ୍ଟିଭଂଗୀ ପାଠକ ପ୍ରାଣରେ ସୃଷ୍ଟି କରେ ଉନ୍ମାଦ । ଇତିହାସରୁ ସୃଷ୍ଟି ଚରିତ୍ର ମଧ୍ୟରେ ସେ ରାଜକୀୟ ଶବ୍ଦ, ବାକ୍ୟ, ଭାଷା ତଥା କଳ୍ପନା ଚାତୁରୀ ମିଳାଇ ସ୍ୱୟଂସଂପୂର୍ଣ୍ଣ ମଣିଷକୁ କରନ୍ତି ଜୀବନ୍ତ । ଅତୀତ ଉତ୍କଳର ଦୁର୍ବିସହ ବେଦନାକୁ ନେଇ

ସୃଷ୍ଟି କରିପାରନ୍ତି ‘ନୀଳଗୈଳ’, ‘ନୀଳାଦ୍ରି ବିଜୟ’, ‘କୃଷ୍ଣାବେଶାରେ ସନ୍ଧ୍ୟା’ ଏବଂ ପରିବର୍ତ୍ତିତ ମୂଲ୍ୟବୋଧକୁ ନେଇ ଲେଖାଯାଇପାରେ ‘ଆଜୀବକର ଅଜହାସ’ । କିନ୍ତୁ ସବୁଥିରେ ନିହିତ ଉତ୍କଳୀୟ ଚେତନାର ପ୍ରତିଫଳନ । ଓଡ଼ିଶା ଜତିହାସର ଚାରୋଟି ନୃଶଂସ ଲୋମହର୍ଷଣକାରୀ ଘଟଣା ଶ୍ରୀ ମହାନ୍ତିଙ୍କ ଚାରୋଟି ଉପନ୍ୟାସର ଉପଜୀବ୍ୟ । ଶିଳ୍ପ ଓ ଶୈଳୀ ଦୃଷ୍ଟିରୁ ମଧ୍ୟ ଐତିହାସିକ ଉପନ୍ୟାସଗୁଡ଼ିକ ପ୍ରାଣସ୍ପର୍ଶୀ । ଧୂନି, ଶଇ, ବାକ୍ୟ, ପ୍ରତୀକ, ଚରିତ୍ର, କଥାବସ୍ତୁ ବର୍ଣ୍ଣନା ଶୈଳୀ ତାଙ୍କ ପାଠକକୁ ଉପନ୍ୟାସର ବକ୍ଷ ମଧ୍ୟରେ ତଲ୍ଲୀନ କରିଦିଏ । ‘ନବ୍ୟ ଜତିହାସବାଦ’ ଭଳି ପାଶ୍ଚାତ୍ୟ ସମାଲୋଚନା ତତ୍ତ୍ୱର ଆଲୋକରେ ଶ୍ରୀ ମହାନ୍ତିଙ୍କ ଐତିହାସିକ ଉପନ୍ୟାସଗୁଡ଼ିକ ବ୍ୟାଖ୍ୟା କରି ବର୍ତ୍ତମାନ ପରିପ୍ରେକ୍ଷାରେ ଅତୀତର ଘଟଣାବଳୀର ମୂଲ୍ୟାୟନ ପୂର୍ବକ ନୂତନ ତଥ୍ୟ ଉପସ୍ଥାପନ କରାଯାଇପାରେ ।

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ଶାନ୍ତନୁ କୁମାର ନାୟକ,
ଅଧ୍ୟାପକ, ଏରୋନଟିକ୍ ମହାବିଦ୍ୟାଳୟ,
ସୁନାବେଡ଼ା, କୋରାପୁଟ ।

ଶକ୍ତିମୟୀ ଶାରଳା

ଆବହମାନ କାଳରୁ ସମଗ୍ର ଭାରତବର୍ଷରେ ଶକ୍ତି-ପୂଜାର ପ୍ରଚଳନ ରହିଆସିଛି । ବୈଦିକ ଓ ତାନ୍ତ୍ରିକମାନଙ୍କ ମଧ୍ୟରେ ତର୍କଗତ ନାନା ଗୋଳ ଲାଗି ଆସିଥିଲେ ମଧ୍ୟ କାଳକ୍ରମେ ତାନ୍ତ୍ରିକ ମତ ହିଁ ଅଧିକ ପରିମାଣରେ ଲୋକମାନଙ୍କ ମଧ୍ୟରେ ଗ୍ରହଣଯୋଗ୍ୟ ହୋଇଛି । ବୈଦିକ ମାର୍ଗଟି ଅଧିକରୁ ଅଧିକ ପ୍ରଗାଢ଼ତା ସହିତ ଶାସ୍ତ୍ରଗତ ବାଦ ଓ ବିବାଦ ଭିତରେ ଆବଦ୍ଧ ହୋଇ ରହିଯାଇଛି । ତନ୍ତ୍ର ଓ ବେଦ ଉଭୟରେ ଦୁଇଟି ଦିଗ ରହିଛି- ତପସ୍ୟା ଓ ଉପାସନା । ମାତ୍ର ନାନାବିଧ କାରଣରୁ ତପଃ ଦିଗଟି କ୍ରମଶଃ ପଶ୍ଚାତ୍ତ୍ୟାଗକୁ ଝଲିଯାଇଛି ଓ ଉପାସନା ଦିଗଟି ଅଧିକ ପ୍ରଭାବଶାଳୀ ହୋଇ ବାହାରକୁ ବାହାରି ଆସିଛି ।

ଓଡ଼ିଆ ସଂସ୍କୃତିର ଏକ ମୁଖ୍ୟ ବିଭାବ ହେଉଛି ସମନ୍ୱୟ । ଏଠାରେ ବିଷ୍ଣୁ, ଶିବ, ସୂର୍ଯ୍ୟ, ଗଣପତି ଏବଂ ଦୁର୍ଗା ପଞ୍ଚଦେବତା ରୂପେ ପୂଜା ପାଇ ଆସୁଛନ୍ତି । ଏହି ପଞ୍ଚୋପାସନା ମଧ୍ୟରେ ଶକ୍ତି ଉପାସନା ବିଶେଷ ଭାବରେ ଆଦୃତ । ଓଡ଼ିଶାରେ ଖ୍ରୀଷ୍ଟୀୟ ଷଷ୍ଠ ଶତାବ୍ଦୀ ବେଳକୁ ଶକ୍ତି ଉପାସନା ପ୍ରଚଳିତ ଥିବାର ପ୍ରମାଣ ତୁଷ୍ଟିକର ଦେବଙ୍କ ଟେରାସିଙ୍ଗ ଡାମ୍ପଫଳକରୁ ମିଳେ । ରାଜା ତୁଷ୍ଟିକର ଦେବୀ ସ୍ତମ୍ଭେଶ୍ୱରୀଙ୍କ ଉପାସକ ଥିଲେ । ପଶ୍ଚିମ ଓଡ଼ିଶାର ସୋନପୁର ଏବଂ ଅନ୍ୟାନ୍ୟ ମାଳ ଅଞ୍ଚଳରେ ସ୍ତମ୍ଭେଶ୍ୱରୀ ଆରାଧ୍ୟ ଦେବୀ ରୂପେ ପୂଜା ପାଆନ୍ତି । ଆସ୍କାଠାରେ ଏହି ଦେବୀଙ୍କର ଏକ ମନ୍ଦିର ଅଛି । ଖ୍ରୀଷ୍ଟୀୟ ଅଷ୍ଟମରୁ ଏକାଦଶ ଶତାବ୍ଦୀ ମଧ୍ୟରେ ରାଜତ୍ୱ କରୁଥିବା ଓଡ଼ିଶାରେ ଶୁଲକି, ଭଞ୍ଜ, ତୁଙ୍ଗ ବଂଶୀୟ ନରପତିଗଣ ନିଜକୁ ସ୍ତମ୍ଭେଶ୍ୱରୀ ପାଦ ଭକ୍ତ ରୂପେ ବିଭିନ୍ନ ତାମ୍ରଶାସନରେ ଘୋଷଣା କରିଛନ୍ତି ।

ଓଡ଼ିଶାରେ ଶାକ୍ତଧର୍ମ ଓ ଶକ୍ତି ଉପାସନାର ପ୍ରାଚୀନତା ଉପରେ ମତଦେଇ ହରିଶ୍ଚନ୍ଦ୍ର ଦାସ କହନ୍ତି- ଖ୍ରୀଷ୍ଟପୂର୍ବ ଦ୍ୱିତୀୟ ଓ ତୃତୀୟ ଶତକରେ ଏହା ଆରମ୍ଭ ହୋଇଥିଲା । ଦୁଇଗୋଟି ଜର୍ଣ୍ଣାପରାୟଣ, ଦେବୀ ଯକ୍ଷିଣୀ ମୂର୍ତ୍ତି ଭୁବନେଶ୍ୱରରୁ

ସଂଗୃହୀତ ହୋଇ ଓଡ଼ିଶା ରାଜ୍ୟ ମ୍ୟୁଜିୟମ୍‌ରେ ସଂରକ୍ଷିତ ହୋଇ ରଖାଯାଇଛି । ଅଧୁନା ଓଡ଼ିଶାରେ ସର୍ବତ୍ର ଶକ୍ତି ଉପାସନା ବିଶେଷ ଖ୍ୟାତି ଲାଭ କରିଛି । ପ୍ରମୁଖ ଶକ୍ତିପୀଠ ମଧ୍ୟରେ ଝଙ୍କଡ଼ବାସିନୀ ମା' ଶାରଳାଙ୍କ ପୀଠ ଅନ୍ୟତମ । ମା' ଶାରଳା ଠାକୁରାଣୀ ସର୍ବତ୍ର ପ୍ରସିଦ୍ଧ ଦେବୀ ରୂପେ ପରିଚିତା । ଶାରଳା ଠାକୁରାଣୀ ସେହି ଯୁଗର ଯେଉଁ ଯୁଗରେ ଭଗବତୀ ଦୁର୍ଗାଙ୍କୁ ସର୍ବଶକ୍ତି ସଂପନ୍ନା ବୋଲି କଳ୍ପନା କରାଯାଇଥିଲା । ମା' ଶାରଳା ମହିଷାମର୍ଦ୍ଦିନୀ ହେଲେ ମଧ୍ୟ ବାଗ୍‌ଦେବୀ ରୂପେ ପୂଜିତା । ସରସ୍ୱତୀ ବିଷ୍ଣୁଙ୍କର ଅନ୍ୟତମା ପତ୍ନୀ ଓ ସେ ବାଣୀ ପୁସ୍ତକ ରଞ୍ଜିତ ହସ୍ତା । ଶାରଳା ବୈଷ୍ଣବୀ ଦୁର୍ଗା । ମୂର୍ତ୍ତିରେ ସେ ମହିଷାସୁରମର୍ଦ୍ଦିନୀ । ବୈଷ୍ଣବୀ ଓ ଶୈବୀ ଉଭୟର ସମନ୍ୱୟ ହୋଇଥିଲେ ମଧ୍ୟ ତାଙ୍କଠାରେ ବୈଷ୍ଣବ ପ୍ରଭାବ ଅଧିକ । ତେଣୁ ବର୍ଷସାରା ତୁଳସୀ ପତ୍ରରେ 'ଉଡ଼ିଷ ପୁରୁଷି' ବନଦୁର୍ଗାଙ୍କ ମନ୍ତ୍ରରେ ପୂଜା ହୁଏ । ମାତ୍ର ମହାଷ୍ଟମୀ ଦିନ ବିଲ୍ୱଦଳରେ ଭୋଗ ହୁଏ । ପର୍ବପର୍ବାଣୀମାନଙ୍କରେ ଶୈବ ଓ ବୈଷ୍ଣବ ଉଭୟ ଉପଚାର ପାଳିତ ହୋଇଥାଏ ।

ପ୍ରକୃତି ଭେଦରେ ମହାଶକ୍ତିଙ୍କର ଭିନ୍ନ ଭିନ୍ନ ନାମ ହେଉଛି ବିଷ୍ଣୁମାୟା, ଯୋଗମାୟା ଓ ମହାମାୟା । ଉପନିଷଦ ଯୁଗରେ ଦେବୀ ଉପାସନା ଭାରତୀୟ ସମାଜରେ ବହୁଳ ଭାବରେ ପ୍ରସାରିତ ହୋଇ ଆଦୃତି ଲାଭ କରିଥିଲା । ଉପନିଷଦ ସାହିତ୍ୟରୁ ରାଷ୍ଟ୍ରୀୟ କଲ୍ୟାଣ କାମନାରେ ଶକ୍ତି ପୂଜାର ସଙ୍କେତ ମିଳିଥାଏ । ଉପନିଷଦକାଳୀନ ରକ୍ଷିବୃନ୍ଦ ବିଶ୍ୱକଲ୍ୟାଣ ନିମିତ୍ତ ଉଡ଼ିଷ ଯଜ୍ଞରେ ଗୌରୀ, ପଦ୍ମା, ମେଧା, ସାବିତ୍ରୀ, ବିଜୟା, ଜୟା, ଦେବସେନା, ସ୍ୱଧା, ମାତା, ଲୋକମାତା, ଧୃତି, ତୁଷ୍ଟି, କ୍ଷମା, ପୁଷ୍ଟି, ଆତ୍ମଦେବତା ପ୍ରଭୃତି ଅଷ୍ଟାଦଶ ମାତୃଦେବୀଙ୍କ ପୂଜାବିଧି ପ୍ରଚଳନ କରିଥିଲେ ।

ଉନବିଂଶ ଶତାବ୍ଦୀର ଶେଷ ଭାଗରେ ମହାନଦୀର ଅବବାହିକାରୁ ଉଦ୍ଧାର ହୋଇଛନ୍ତି ବିଲ୍ୱଶାରଳା ମୂର୍ତ୍ତି । ଏହି ଦେବୀ ମୂର୍ତ୍ତି ପ୍ରଥମେ ବିଲରେ ଥିଲେ । ଦେବୀ ମୂର୍ତ୍ତି ଅଷ୍ଟଭୂଜା । ଓଡ଼ିଶାର ଅଷ୍ଟମାତୃକା ଶକ୍ତିପୀଠ ମଧ୍ୟରେ ଶାରଳା ପୀଠ ଅନ୍ୟତମ । ଶାରଳା ମୂର୍ତ୍ତି ଅଷ୍ଟମ ଅଥବା ନବମ ଶତାବ୍ଦୀର ନିର୍ମାଣ ବୋଲି ଅନୁମାନ କରାଯାଏ । ଶାରଳାଙ୍କ ହସ୍ତରେ ବୌଦ୍ଧ ବଜ୍ରଯାନର ପ୍ରତୀକ ଘଣ୍ଟି

ରହିଛି । ମା’ ଶାରଳା ମହିଷାମର୍ଦ୍ଦିନୀ, ଦୁର୍ଗା ମା’ଙ୍କ ଦକ୍ଷିଣ ହସ୍ତରେ ବୀଣା, ପୁସ୍ତକ, ଖଡ୍ଗ ଓ ଶୂଳରହିଛି । ବାମ ହସ୍ତରେ ରହିଛି ଡାଳ, ଧନୁ, ମହିଷାସୁରର ମୁଖ ଓ ଘଣ୍ଟି ।

ଶାରଳା ମନ୍ଦିର ଏବଂ ମନ୍ଦିରର ମୂର୍ତ୍ତିତତ୍ତ୍ୱ ଉପରେ ଅନେକ କିମ୍ବଦନ୍ତୀ ରହିଛି । ପୁରାତନ ଶାରଳା ମନ୍ଦିରର ଭଗ୍ନାବଶେଷ ସ୍ଥାନରେ ଥିବା ମନ୍ଦିର ନଣ୍ଡା ଦେଉଳ ନାମରେ ନାମିତ । ଆଉରଙ୍ଗଜେବଙ୍କ ଆଦେଶରେ ଶାରଳା ମନ୍ଦିରକୁ ଭାଙ୍ଗି ଲଣ୍ଡା କରି ଦେଇଥିବା ହେତୁ ସେହି ସ୍ଥାନକୁ ‘ନଣ୍ଡା ଦେଉଳ’ ବୋଲି କୁହାଯାଏ । ଠାକୁରାଣୀଙ୍କ ପୂର୍ବ ବିଜେସ୍ଥଳୀ ହୋଇଥିବାରୁ ଶାରଳା ଠାକୁରାଣୀଙ୍କ ବନ୍ଧୁ ପର୍ବପର୍ବାଣୀ ସେଠାରେ ପାଳିତ ହୁଏ । ସେହି ନଣ୍ଡା ଦେଉଳ ପୀଠ ଉପରେ ବର୍ତ୍ତମାନ ଏକ ଗଣେଶଙ୍କୁ ମନ୍ଦିର ଗୃହ ପୂଜା କରିଆସୁଛନ୍ତି । ଗଣେଶଙ୍କ ଦୈନିକ ପୂଜା ଓ ପର୍ବପର୍ବାଣୀମାନଙ୍କରେ ହେଉଥିବା ଖର୍ଚ୍ଚ ଶାରଳା ମନ୍ଦିର ଗୃହ ବୋର୍ଡ ବହନ କରେ । ମହାଷ୍ଟମୀ, ଦଶହରା, ପଣା ସଂକ୍ରାନ୍ତି ପ୍ରଭୃତି ପ୍ରଧାନ ପର୍ବମାନଙ୍କରେ ଦେବୀଙ୍କ ଚଳନ୍ତି ପ୍ରତିମା ପଚୁଆର ସହ ବିମାନରେ ନଣ୍ଡା ଦେଉଳ ସ୍ଥଳକୁ ଯାତ୍ରା କରିଥା’ନ୍ତି । ନଣ୍ଡା ଦେଉଳ ଥିବା ସ୍ଥାନକୁ ଚରକି ପଡ଼ିଆ କୁହାଯାଏ । ପଣା ସଂକ୍ରାନ୍ତି ଦିନ ଚରକି ପଡ଼ିଆରେ ପାଚୁଆ ନୃତ୍ୟ ହୋଇଥାଏ । ଚରକି ପଡ଼ିଆରେ କାର୍ଯ୍ୟକ୍ରମ ଶେଷ ପରେ ଠାକୁରାଣୀଙ୍କ ଚଳନ୍ତି ପ୍ରତିମା ମନ୍ଦିରକୁ ଫେରି ଆସିଥାନ୍ତି । ଏହି ନଣ୍ଡା ଦେଉଳ ବର୍ତ୍ତମାନ ଶାରଳା ମନ୍ଦିରର ଉତ୍ତର ପଶ୍ଚିମ କୋଣରେ ଏକ କିଲୋମିଟର ଦୂରରେ ଅବସ୍ଥିତ ।

ପଞ୍ଚଦଶ ଶତାବ୍ଦୀରେ ଲିଖିତ ଓଡ଼ିଆ ସାରଳା ମହାଭାରତରେ ଶାରଳା ଠାକୁରାଣୀଙ୍କ ବିଷୟରେ ବର୍ଣ୍ଣନା କରାଯାଇଛି । ମହାଭାରତରେ ବର୍ଣ୍ଣିତ ଶାରଳା ମନ୍ଦିରର ପାରିପାର୍ଶ୍ୱିକ ଭୌଗୋଳିକ ତଥ୍ୟଗୁଡ଼ିକ ଆଜି ମଧ୍ୟ ମୂଳସାକ୍ଷୀ ଭାବରେ ପରିଦୃଷ୍ଟ । ୧୫୬୮ ଖ୍ରୀଷ୍ଟାବ୍ଦ ପର୍ଯ୍ୟନ୍ତ ଶାରଳା ମନ୍ଦିରର ପରମ୍ପରା ବଜାୟ ରହିଥିଲା । ଆକବର ମୁସଲମାନ ଶାସକ ଥିଲେ ମଧ୍ୟ ହିନ୍ଦୁ ଦେବୀ ଶାରଳା ମନ୍ଦିର ଉପରେ ହସ୍ତକ୍ଷେପ କରିନଥିଲେ । ଇତିହାସରୁ ଜଣାପଡ଼େ ଯେ ୧୫୬୮ ଖ୍ରୀଷ୍ଟାବ୍ଦରେ ଆକବର ଚିତ୍ତୋର ଆକ୍ରମଣରେ ବ୍ୟସ୍ତ ଥିବା ସମୟରେ ଆଫଗାନ ସୁଲେମାନଙ୍କ ସେନାପତି କଳାପାହାଡ଼ ଓଡ଼ିଶା ଆକ୍ରମଣ କରିଥିଲେ ।

ଓଡ଼ିଶା ଆକ୍ରମଣ ସମୟରେ ଓଡ଼ିଶାର ଗଜପତି ମୁକୁନ୍ଦଦେବ ବଙ୍ଗ ଅଧିକାର କରିବା ପାଇଁ ଯାଇଥିଲେ । ସେହି ସୁଯୋଗ ନେଇ କଳାପାହାଡ଼ ରାଜଧାନୀ ଆକ୍ରମଣ କରିଥିଲା ।

କଳାପାହାଡ଼ ଆକ୍ରମଣରୁ ରକ୍ଷା କରିବା ପାଇଁ ମୁକୁନ୍ଦଦେବଙ୍କ ରାଣୀ ଗୋଟିଏ ସୁନା ଥାଳିରେ ହୀରା, ନୀଳା, ମୋତି, ମାଣିକ୍ୟାଦି କଳାପାହାଡ଼କୁ ଅର୍ପଣ କରିଥିଲେ । ପ୍ରାର୍ଥ୍ୟଭରା ଉତ୍କଳର ଧନରତ୍ନରେ ବିମୋହିତ ହୋଇ ଧର୍ମାନ୍ଧ କଳାପାହାଡ଼ ଉତ୍କଳର ବହୁ ମନ୍ଦିର ଲୁଣ୍ଠନ କରିଥିଲା । ସେଗୁଡ଼ିକ ହେଲେ ପୁରୀର ଜଗନ୍ନାଥ ମନ୍ଦିର, କୋଣାର୍କ ମନ୍ଦିର, ରାମଚଣ୍ଡୀ ମନ୍ଦିର ପ୍ରଭୃତି । କଟକର ଅନତି ଦୂରରେ ଅବସ୍ଥିତ ଝଙ୍କଡ଼ ଶାରଳା ମନ୍ଦିର ସେ ଲୁଣ୍ଠନ କରିଥିବା ଅସମ୍ଭବ ନୁହେଁ । ସେ ହୁଏତ ଜାଣିଥିଲା କନକବତୀ ପାଟଣାର ପ୍ରାଚୀନତମ ଶାରଳା ମନ୍ଦିରରେ ବହୁ ଧନରତ୍ନ ଗଚ୍ଛିତ ଅଛି ।

ଓଡ଼ିଶାରେ ଯେତେବେଳେ ଧର୍ମର ଆବାହନ ଶୁଣାଯାଇଛି ସେତେବେଳେ ଝଙ୍କଡ଼ ବାସିନୀ ମା' ଶାରଳାଙ୍କଠାରେ ତା'ର ସ୍ୱର ପ୍ରତିଧ୍ୱନିତ ହୋଇଛି । ଏଠାରେ ଶିବ, ଶକ୍ତି, ବିଷ୍ଣୁ, ଗଣେଶ, ସୂର୍ଯ୍ୟ ତଥା ହନୁମାନଙ୍କୁ ପୂଜାର୍ଚ୍ଚନା କରାଯାଉଥିବା ଦେଖାଯାଏ । ଭାରତୀୟ ସଂସ୍କୃତିର ମହାନ ପୃଷ୍ଠଭୂମି ହେଲା ବେଦ, ବେଦାନ୍ତ, ଉପନିଷଦ ତଥା ପ୍ରାଚୀନ ପୁରାଣ ଭିତରେ ସାହିତ୍ୟର ସୃଷ୍ଟି, ସ୍ତ୍ରୀ, ଶାଶ୍ୱତ ଓ ସାବଲୀଳ ଫଲ୍‌ଗୁଧାରାର ପ୍ରବହମାନତା । ପ୍ରାଚୀନତାର ଏ ଫଲ୍‌ଗୁଧାରାରେ ଶାରଳା ପୀଠ ମଧ୍ୟ ପ୍ରଭାବିତ ହୋଇଅଛି । ଏ ମାଟିର ପ୍ରତ୍ୟେକ ରେଣୁ କଥା କହେ, ଆହ୍ୱାନ କରେ, ଉଦ୍‌ବୁଦ୍ଧ ଏବଂ ପ୍ରଚୋଦିତ କରେ । ଓଡ଼ିଆ ସାହିତ୍ୟର ଆଦ୍ୟ ଓଁକାର ଏଇ ମାଟିରୁ ସାରଳା ଦାସଙ୍କ ମହାଭାରତ ରୂପରେ ସୃଷ୍ଟି ହୋଇଛି । କୃଷିଜୀବୀ ସିଦ୍ଧେଶ୍ୱରର କଳ୍ପନା ପ୍ରବଣତା କେତେ ବିରାଟ ସତେ !

କେବଳ ସତ୍ୟତା, ଧର୍ମ, ଶିଳ୍ପ, ସ୍ଥାପତ୍ୟ ବା ବାଣିଜ୍ୟ ବ୍ୟବସାୟରେ ନୁହେଁ ବିଭବଶାଳିନୀ ଉତ୍କଳ ଶିକ୍ଷା ଓ ସଂସ୍କୃତି କ୍ଷେତ୍ରରେ ମଧ୍ୟ ଆଦର୍ଶ ସ୍ଥାନ ଅଧିକାର କରିପାରିଛି । ଗୌରବୋଦ୍ଧଳ ଅତୀତକୁ ଉତ୍କଳର ଦାନ ଅତି ମହାର୍ଯ୍ୟ । ଭାରତୀୟ ସତ୍ୟତା, ଧର୍ମ, ସ୍ଥାପତ୍ୟ, ଚିତ୍ରକଳା, ବାଣିଜ୍ୟ, ରାଜନୀତି, ଅର୍ଥନୀତି, ସଂସ୍କୃତି ଆଦି ସମସ୍ତ କ୍ଷେତ୍ରରେ ପ୍ରାଚୀନ ଉତ୍କଳୀୟମାନଙ୍କର ବିଶେଷତ୍ୱପୂର୍ଣ୍ଣ କୃତିତ୍ୱ ରହିଛି; କିନ୍ତୁ ଆଜିସୁଦ୍ଧା ଉତ୍କଳ ଭୂମିର ଇତିହାସ ଅବହେଳିତ ଅବସ୍ଥାରେ ପଡ଼ି ରହିଛି । ଆଜିସୁଦ୍ଧା ଉତ୍କଳୀୟ ସମୂହର ଅକଳକ୍ତି ସତ୍ତା ଏ ଦେଶର ଧ୍ୟୁସ ସ୍ତୂପମାନଙ୍କରେ ନିହିତ ଅଛି । ଆଜି ସୁଦ୍ଧା ଏ ମାଟିର ସତ୍ତାନମାନଙ୍କର ଧର୍ମ ଓ ବୀରତ୍ୱର କେତେ କେତେ କାହାଣୀ ଭାରତ ଇତିହାସରେ ସ୍ଥାନ ପାଇ ନାହିଁ । ଭାରତ ଇତିହାସକୁ ଉତ୍କଳର ଦାନ ଆଜି ସୁଦ୍ଧା ଭାରତବାସୀ କ'ଣ ଉତ୍କଳବାସୀଙ୍କୁ ମଧ୍ୟ ଅଜଣା ରହିଛି । ଭାରତର ଅନ୍ୟ

ଐତିହାସିକ ସ୍ଥାନମାନଙ୍କ ସହିତ ତାଳ ମିଳାଇ ଆଜି ଉତ୍କଳବାସୀଙ୍କୁ ମଧ୍ୟ ନିଜର ଅବହେଳିତ ଇତିହାସ ଖୋଜିବାକୁ ପଡ଼ିବ ଏବଂ ଅତୀତରେ ଅନ୍ଧକାରଛନ୍ନ କୀର୍ତ୍ତିରାଜି ଉପରେ ଆଲୋକପାତ କରିବାକୁ ପଡ଼ିବ । ତେଣୁ ଅତୀତର କବର ତଳେ ଅସ୍ଥିକଙ୍କାଳ ଖୋଜିବାରେ ମଧ୍ୟ ସାର୍ଥକତା ଅଛି । ଏହା ହିଁ ତ ଜାତୀୟ ଜାଗୃତି, ସାଂସ୍କୃତିକ ଜାଗରଣ ।

ମା' ଶାରଳା କେବଳ ପୂର୍ବ ଓଡ଼ିଶା ନୁହେଁ ସମଗ୍ର ଓଡ଼ିଶାର ଆରାଧ୍ୟ ଦେବୀ । ଶକ୍ତିପୀଠ ହୋଇଥିଲେ ମଧ୍ୟ ଏହି ପରମ ବୈଷ୍ଣବୀଙ୍କ ନିକଟରେ ଆମିଷ ଭୋଗ ହୁଏ ନାହିଁ । ମା'ଙ୍କ ବିଧି ବ୍ୟବସ୍ଥା ଅନ୍ୟାନ୍ୟ ତନ୍ତ୍ରପୀଠଠାରୁ ଭିନ୍ନ ।

ମା' ଶାରଳାଙ୍କୁ ବାଗ୍‌ଦେବୀ ସରସ୍ୱତୀ ଭାବରେ ଭକ୍ତମାନେ ଆରାଧନା କରନ୍ତି । ଲୋକଙ୍କର ବିଶ୍ୱାସ ଯେ ଯେଉଁ ମା ବାଗ୍‌ଦେବୀଙ୍କୁ ସୁମରଣା କରି କାଳିଦାସ କବି ହୋଇପାରିଥିଲେ, ଭକ୍ତ ସାରଳା ଦାସ ଯେଉଁ ମା'ଙ୍କ କରୁଣାରୁ ମହାକବି ସାରଳା ଦାସରେ ପରିଣତ ହୋଇ ପାରିଥିଲେ ଓଡ଼ିଶାର କବି, ଲେଖକ, ଗାୟକ, କଳାକାରମାନେ ତାଙ୍କୁ ହିଁ ଉପାସନା କରି ନିଜର ଅଭିଷ୍ଟ ପୂରଣ କରିପାରିଥାନ୍ତି । ଅଭିଷ୍ଟ ପୂରଣ ପରେ ସେମାନେ ମା'ଙ୍କୁ ଦର୍ଶନ କରିବା ସହିତ ସେମାନଙ୍କର କଳାକୃତି ମା'ଙ୍କ ପୀଠରେ ପ୍ରଦର୍ଶନ କରନ୍ତି ।

ମା' ଶକ୍ତି ପ୍ରଦାୟିନୀ । ଯେ ଏକାନ୍ତ ଭକ୍ତିରେ ଆରାଧନା କରେ ତାକୁ ସକଳ ବିପତ୍ତିରୁ ମା' ମୁକ୍ତି ଦିଅନ୍ତି । ଦେବୀ ଶକ୍ତିଙ୍କର ଅନ୍ୟରୂପ ମା' ଚଣ୍ଡିକା । କିନ୍ତୁ ମା' ଶାରଳା ପରମ ବୈଷ୍ଣବୀ ମହାଶକ୍ତିଙ୍କ ସହିତ ଯୁକ୍ତ ହୋଇ ସୁଖ, ଶାନ୍ତି ଓ ସମୃଦ୍ଧିର ଅଧିକାରୀ ହେବାର ଆଶୀର୍ବାଦ ପ୍ରଦାନ କରନ୍ତି । ମା'ଙ୍କ ଆଶିଷରୁ ବଞ୍ଚିତ ହେଲେ ଦୁଃଖ ଓ ଅଶାନ୍ତି ମାଡ଼ିଆସେ । ଜୀବନରେ ଦୁଃଖ ଆସିଲେ ବୁଝିବାକୁ ହେବ ଯେ ବ୍ୟକ୍ତି ଜୀବନ ମା'ଙ୍କ କରୁଣାରୁ ବଞ୍ଚିତ ହୋଇ ଶକ୍ତିହୀନ ହୋଇଛି । ପରବବୈଷ୍ଣବୀ ମା' ଶାରଳା ଖଡ଼୍‌ଗଧାରିଣୀ ହେଲେ ବି ସଂହାର କରନ୍ତି ନାହିଁ । ବ୍ୟକ୍ତିକୁ କିଛି ଦୁଃଖ ଦେଇ ସତର୍କ କରି ଦିଅନ୍ତି । ତନ୍ତ୍ର ମତରେ ମହାଶକ୍ତିଙ୍କ ସହିତ ଯୋଗସୂତ୍ର ସ୍ଥାପନର ଏକମାତ୍ର ଉପାୟ ହିଁ ପୂଜା । ପୂଜାରେ ମା' ସଦୟ ହେଲେ ଆଶ୍ୱିତ ମା'ଙ୍କ ନାଁରେ ବାନ୍ଧେ ଧୂଜା । ମା' ଠାକୁରାଣୀ ଓ ଆଶ୍ୱିତ ବର୍ଗିଙ୍କର ସମ୍ପର୍କ ଯେପରି ମା' ପିଲାଟିଏ ସମ୍ପର୍କ । ମା'ଙ୍କର ଏହି ମହାମହିମ କ୍ଷେତ୍ରରେ ତନ୍ତ୍ର ଅପେକ୍ଷା

ପାରିବାରିକ ସମ୍ପର୍କ ଅଧିକ । ଛୋଟ ପିଲାଠାରୁ ବୁଢ଼ାବୁଢ଼ୀଙ୍କ ପର୍ଯ୍ୟନ୍ତ ସକଳ ନିଜ ଦୁଃଖ ନିଜେ ଜଣାନ୍ତି । ମା' ବି ଦୁଃଖ ଶୁଣନ୍ତି ।

ଓଡ଼ିଶାରେ ଅତୀତରେ ନାନା ଦୁର୍ବିପାକ ଦେଖା ଦେଇଛି । ବିଭିନ୍ନ ଅଞ୍ଚଳର ସ୍ଥାନୀୟ ବାସିନ୍ଦା ନିକଟସ୍ଥ ଦେବୀଙ୍କୁ ପୂଜା ଆରାଧନା କରିଛନ୍ତି, ଫଳ ବି ପାଇଛନ୍ତି । ଆମର କଥା ଅଛି ‘ବିଶ୍ୱାସେ ମିଳଇ ହରି, ତକେଁ ବହୁ ଦୂର’ । ମା’ଙ୍କ ଉପରେ ଭରସା ରଖିଲେ ହତାଶ ହେବାର କାରଣ ନାହିଁ । ମା’ ସଙ୍କଟନାଶିନୀ ସକଳ ଆଶା ପୂରଣ କରନ୍ତି ।

ଡକ୍ଟର ସରୋଜିନୀ ପାଣି

ରବେଷିକା,

ଆଇସିଏସ୍‌ଏସ୍‌ଆର, ନୂଆଦିଲ୍ଲୀ

ମୋ-୯୮୭୧୪୫୪୪୭୦ ।



ଉପନ୍ୟାସ ‘ପଢ଼ାପୋଡ଼ି’ : ଏକ ଦଳିତ ଇସ୍ତାହାର

ସାହିତ୍ୟର ବହୁବିଧ କଳାତ୍ମକ ରୂପ ମଧ୍ୟରୁ କଥାସାହିତ୍ୟ ଅନ୍ୟତମ । କଥାସାହିତ୍ୟର ଏକ ମହାନ ରୂପ ହେଉଛି ଉପନ୍ୟାସ । ଏହି ଗଦ୍ୟ ମହାକାବ୍ୟ ନିଜସ୍ୱ ପରିପାଟୀ ନେଇ ସର୍ବଦା ଅଗ୍ରସର । ଲୋକଜୀବନ ସମ୍ପର୍କୀୟ ଅନେକ କଥା ଓ ବ୍ୟଥା ଏଥିରେ ଅତୀବ ଜୀବନ୍ତ । ମଣିଷ ସମାଜ ହେଉଛି ପୃଥିବୀର ସର୍ବଶ୍ରେଷ୍ଠ ସମାଜ ଯେଉଁଠି ରହିଥାଏ ନୀତିନିୟମ, ଶୃଙ୍ଖଳା, ସହାନୁଭୂତି ଓ ଗୋଷ୍ଠାଚେତନା । ଯେତେବେଳେ ଏ ସମାଜ ହୁଏ ବିଶୃଙ୍ଖଳ ସେତେବେଳେ ଦେଖାଦିଏ ଅସମାନତା, ସୂତ୍ରପାତ ହୁଏ ବିପ୍ଳବର । ତାହା ସାମାଜିକ ବିପ୍ଳବ ହେଉ ଅବା ସାହିତ୍ୟିକ ବିପ୍ଳବ । ଯଦି କଥା ସାହିତ୍ୟକୁ ଆମେ ଆଲୋଚନାର ପରିସରକୁ ଆଣିବା ତାହେଲେ ସେଥିରେ ରହିଥାଏ ସମାଜର ସଂଘର୍ଷ ତଥା ସାମାଜିକ ବ୍ୟବସ୍ଥାର କଥା । ଯେଉଁ ବିପ୍ଳବଟି ସମାଜରେ ଦେଖାଦିଏ ତାର ପ୍ରଭାବରେ ପ୍ରଭାବିତ ହୁଏ ସାହିତ୍ୟ । ୧୯୭୨ ମସିହାରେ ମହାରାଷ୍ଟ୍ରରେ ଗଠିତ ଦଳିତପନ୍ଥର ମରାଠୀ ସମାଜ, ସାହିତ୍ୟ ଓ ସଂସ୍କୃତିରେ ଏକ ନୂଆ ବିପ୍ଳବ ସୃଷ୍ଟି କରିଥିଲା । ତତ୍କାଳୀନ ସମାଜରେ ପ୍ରଚଳିତ ଉଚ୍ଚନୀଚ ଭେଦଭାବ ବିରୋଧରେ ଏକ ନୂତନ ବିପ୍ଳବ ସୃଷ୍ଟି ହୋଇଥିଲା । ଏହି ବିପ୍ଳବର ମୁଖ୍ୟ ଉଦ୍ଦେଶ୍ୟ ଥିଲା ସୁସ୍ତ୍ର ଦଳିତ ଆନ୍ଦୋଳନକୁ ଜାଗ୍ରତ କରି ଏକ ନୂତନ ସାହିତ୍ୟ ସୃଷ୍ଟି କରିବା । ପରବର୍ତ୍ତୀ ସମୟରେ ଏହି ସାହିତ୍ୟ ଦଳିତ ସାହିତ୍ୟ ନାମରେ ପରିଚିତ ହେଲା । ଅଧୁନା ବାଲଶ ଗୋଟି ପ୍ରାନ୍ତୀୟ ଭାଷାରେ ଏହି ସାହିତ୍ୟ ସମଗ୍ର ଭାରତରେ ଭିନ୍ନ ଏକ ରୁଚି ନେଇ ଆଗେଇ ଚାଲିଛି । ଏହାର ପ୍ରଭାବରେ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ମଧ୍ୟ ଏକ ସାହିତ୍ୟିକ ବିପ୍ଳବ ସୃଷ୍ଟି ହୋଇଥିଲା ଯାହା ଦଳିତ ସାହିତ୍ୟ ନାମରେ ନାମିତ ହେଲା ।

‘ଦଳିତ’ ଶବ୍ଦର ସମାର୍ଥବୋଧକ ଶବ୍ଦ ଭାବେ ଆମେ ‘ପଢ଼ିତ’ ଓ ‘ଅବହେଳିତ’ ଶବ୍ଦକୁ ବ୍ୟବହାର କରିଥାଉ । ମରାଠୀ, ଇଂରାଜୀ ଶବ୍ଦକୋଷ ଅନୁସାରେ ଦଳିତ ଶବ୍ଦର ଆକ୍ଷରିକ ଅର୍ଥ ହେଉଛି - ‘ଯେଉଁମାନେ ଦଳନ ବା ପେଷି ହୋଇଛନ୍ତି ।’ ଅନ୍ୟ ଅର୍ଥରେ ଏହି ଦଳିତ ଶବ୍ଦର ସମାର୍ଥକ ଭାବେ ନିପାଡ଼ିତ, ଉତ୍ପାଡ଼ିତ ଆଦି ଶବ୍ଦ ମଧ୍ୟ ବ୍ୟବହୃତ ହୋଇଥାଏ । ଆମ ସମାଜ ବ୍ୟବସ୍ଥାରେ ଯେଉଁମାନେ ଦମନ, ଦଳନ, ଉତ୍ପାଡ଼ନ ତଥା ଶୋଷଣର ଶିକାର

ହୋଇ ଅସ୍ପୃଶ୍ୟ ବା ଅସବର୍ଣ୍ଣ ଗୋଷ୍ଠୀ ଭାବରେ ପରିଚିତ ସେମାନେ ହିଁ ଦଳିତ । ଅନେକ ବର୍ଷରୁ ଅସବର୍ଣ୍ଣ ଗୋଷ୍ଠୀ ସବର୍ଣ୍ଣ ଗୋଷ୍ଠୀଙ୍କ ଦ୍ଵାରା ଅତ୍ୟାଚାରିତ । ଏମାନେ ଚିରକାଳ ଅବହେଳିତ, ନିଷ୍ପେକ୍ଷିତ, ଶୋଷିତ । ହଜାର ହଜାର ବର୍ଷ ଧରି ଏହି ଗୋଷ୍ଠୀ ସମାଜରେ ନିଜସ୍ଵ ସ୍ଵତନ୍ତ୍ର ପରିଚୟ ପାଇଁ ସଂଗ୍ରାମ ଜାରି ରଖୁଛି ।

ଦଳିତ ସାହିତ୍ୟ ଜାତିବାଦ, ପୁଞ୍ଜିବାଦ ଓ ସାମନ୍ତବାଦ ବିରୋଧରେ ଦଳିତମାନଙ୍କ ମୁକ୍ତିସଂଗ୍ରାମର କଥାକୁ ପ୍ରତିଫଳିତ କରୁଛି । ଯୁଗଯୁଗ ଧରି ସମାଜରେ ଚଳି ଆସୁଥିବା ଅମାନବୀୟ ପ୍ରଥା ବିରୋଧରେ ଏହା ଏକ ସାହିତ୍ୟିକ ଆନ୍ଦୋଳନ । ଏ ଆନ୍ଦୋଳନ କେବଳ ସାମାଜିକ ବ୍ୟବସ୍ଥା ବିରୋଧରେ ନୁହେଁ ବରଂ ଧାର୍ମିକ, ଆର୍ଥିକ ଓ ରାଜନୀତିକ ଶୋଷଣ ବିରୋଧରେ ଏକ ସଂଗ୍ରାମ । ସମାଜରେ ପ୍ରଚଳିତ ଜାତିବାଦ, ଉଚ୍ଚନୀଚ ଭେଦଭାବକୁ ନେଇ ଓଡ଼ିଆ ଉପନ୍ୟାସ ସାହିତ୍ୟରେ ଅନେକ ଉପନ୍ୟାସ ରଚିତ ହୋଇଛି । କାହ୍ନୁ ଚରଣ ମହାନ୍ତିଙ୍କ ଝଞ୍ଜା, ହା ଅନ୍ନ, ଶାନ୍ତି ଉପନ୍ୟାସ ଆଦିରୁ ଆମେ ତତ୍କାଳୀନ ସମାଜର ଦଳିତ ବର୍ଣ୍ଣ ସମ୍ବନ୍ଧରେ ଜାଣିବାକୁ ପାଉ । ଏହି ବର୍ଣ୍ଣର ଚରିତ୍ରଗୁଡ଼ିକ ସମାଜ ଦ୍ଵାରା ଚିର ଅବହେଳିତ । ଝଞ୍ଜା ଉପନ୍ୟାସର କାଲୁ ସାମଲ, ରମି, ଧାରା, କ୍ଷଣପ୍ରଭା, ହା ଅନ୍ନ ଉପନ୍ୟାସର ଭୋଗୀ ଜେନା ଏମାନେ ସମସ୍ତେ ଦଳିତବର୍ଣ୍ଣର ଗୋଟିଏ ଗୋଟିଏ ପ୍ରତିନିଧି । ଆମେ ତାଙ୍କ ଉପନ୍ୟାସ ଶାସ୍ତ୍ରରେ ଦେଖି ନାୟକ ସନିଆ ଜାତିବାଦକୁ ନେଇଥିବା କରିଥିବା ସଂଘର୍ଷର କଥା । ପରବର୍ତ୍ତୀ ସମୟରେ ଗୋପୀନାଥ ମହାନ୍ତି ମଧ୍ୟ ଦଳିତ ବର୍ଣ୍ଣର ଚରିତ୍ରକୁ ନେଇ ସୃଷ୍ଟି କରିଛନ୍ତି ଅନେକ ଉପନ୍ୟାସ । ତାଙ୍କ ଉପନ୍ୟାସର ଚରିତ୍ରଗୁଡ଼ିକ ସର୍ବଦା ଉଚ୍ଚବର୍ଣ୍ଣୀୟ ଚରିତ୍ରମାନଙ୍କ ଦ୍ଵାରା ପ୍ରତାରିତ । ‘ହରିଜନ’ ଉପନ୍ୟାସର ‘ପୁନି’ ଚରିତ୍ରକୁ ଦେଖିଲେ ଏହା ଅନୁମାନ କରିହୁଏ । ସହରତଳି ହରିଜନ ବସ୍ତ୍ରର ଦଳିତବର୍ଣ୍ଣ ସର୍ବଦା ଉପେକ୍ଷିତ ଏହି ଉପନ୍ୟାସରେ । ଯଥାର୍ଥରେ କହିବାକୁ ଗଲେ ତତ୍କାଳୀନ ସମାଜକୁ ଦେଖି ଔପନ୍ୟାସିକ ସେହି ସହରତଳି ଅଞ୍ଚଳର ବସ୍ତ୍ରବାସିନ୍ଦା ଓ ଅବଶିଷ୍ଟ ସମାଜ ମଧ୍ୟରେ ଏକ ବିରାଟ ସେତୁ ନିର୍ମାଣ କରିବାରେ ସମର୍ଥ ହୋଇଛନ୍ତି । ଔପନ୍ୟାସିକ ତାଙ୍କ ଶିବଭାଇ, ଦାଦିବୁଢ଼ା, ଅପହଞ୍ଚରେ ମଧ୍ୟ ଅନେକ ଦଳିତ ଚରିତ୍ରର ଚିତ୍ରଣ କରିଛନ୍ତି । ଦାଦିବୁଢ଼ା ଉପନ୍ୟାସର ଚରିତ୍ର ଠେଙ୍ଗାଜାନି ତମଝିଅ ସନ୍ତୋଷ କୁମାରୀଙ୍କୁ ବିବାହ କରିଛି । ଏଥିରୁ ଜଣାପଡ଼େ , ତତ୍କାଳୀନ ସମାଜରେ ଥିବା ଜାତିବାଦର କଥା । ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ ଉପନ୍ୟାସ ‘ନେତି ନେତି’ରେ ଦଳିତବର୍ଣ୍ଣ ସମ୍ବନ୍ଧରେ ଆଲୋଚନା

ହୋଇଛି । ସେମାନଙ୍କ ଖାଦ୍ୟ, ବସ୍ତ୍ର, ବାସଗୃହକୁ ଔପନ୍ୟାସିକ ଅତି ନିଖୁଣ ଭାବରେ ଚିତ୍ରଣ କରିଛନ୍ତି । ତତ୍କାଳୀନ ସମାଜର ଦଳିତବର୍ଗର ବିଭିନ୍ନ ଚରିତ୍ରକୁ ନେଇ ଔପନ୍ୟାସିକ ସାତକଡ଼ି ହୋତା ରଚନା କରିଛନ୍ତି ଉପନ୍ୟାସ ‘ବ୍ୟାକୁଳ ହୃଦୟ’ । ଏହି ଚରିତ୍ରମାନେ ସର୍ବଦା ଅର୍ଥନୀତି କ୍ଷେତ୍ରରେ ଅନଗ୍ରସର । ଔପନ୍ୟାସିକଙ୍କ ଭାଷାରେ ଏମାନେ ସମସ୍ତେ ମଉଳା ଫୁଲକଡ଼ି, ଫୁଟିବାକୁ ଚେଷ୍ଟାକରି ସୁଦ୍ଧା ଅଫୁଟା ହୋଇ ରହିଯାନ୍ତି । ଔପନ୍ୟାସିକା ପ୍ରତିଭା ରାୟଙ୍କ ‘ଆଦିଭୂମି’ ଉପନ୍ୟାସରେ ଆଦିବାସୀ ଓ ଦଳିତ ବର୍ଗଙ୍କ କଥା ଆଲୋଚିତ ।

ସାଂପ୍ରତିକ ଓଡ଼ିଆ ଦଳିତ ସାହିତ୍ୟ ଅନେକ ଦଳିତ ଲେଖକଙ୍କ ସର୍ଜନରେ ସୁସମୃଦ୍ଧ । ମହାରାଷ୍ଟ୍ରର ଦଳିତ ଆନ୍ଦୋଳନ ପରେ ପ୍ରାୟତଃ ସମସ୍ତ ପ୍ରାନ୍ତୀୟ ସାହିତ୍ୟରେ ଏହାର ପ୍ରଭାବ ପଡ଼ିଥିଲା ଯାହାର ଫଳ ସ୍ୱରୂପ ସାଂପ୍ରତିକ ଓଡ଼ିଶାରେ ମଧ୍ୟ ବିଭିନ୍ନ ଦଳିତ ଲେଖକ ନିଜ ଲେଖନୀ ମାଧ୍ୟମରେ ସାହିତ୍ୟର ଧାରାକୁ ଆଗେଇ ନେବାରେ ସମର୍ଥ ହୋଇଛନ୍ତି । ଅନେକ ଦଳିତ ଲେଖକଙ୍କ ଦ୍ୱାରା କବିତା, ଗଳ୍ପ, ଉପନ୍ୟାସ ଆଦି ରଚିତ ହୋଇଛି । ଜଣେ ଦଳିତ ଲେଖକ ଭାବରେ ଔପନ୍ୟାସିକ ଅଖିଳ ନାୟକ ପ୍ରଥମେ ରଚନା କରିଥିଲେ ଉପନ୍ୟାସ ‘ଭେଦ’ । ଏହି ଉପନ୍ୟାସଟି ଆନ୍ଦୋଳନବାଦୀ ଚେତନାର ଭିତ୍ତିଭୂମି ଉପରେ ରଚିତ ହୋଇଥିଲା । ପରବର୍ତ୍ତୀ ସମୟରେ ସାହିତ୍ୟ ଏକାଡେମୀ ପୁରସ୍କାର ପ୍ରାପ୍ତ କବି ତଥା ଔପନ୍ୟାସିକ ବାସୁଦେବ ସୁନାନାଙ୍କ ଦ୍ୱାରା ରଚିତ ହେଲା ଉପନ୍ୟାସ ‘ପଡ଼ାପୋଡ଼ି’ । ବଲାଙ୍ଗୀର ଜିଲ୍ଲାର ଦଳିତ ବଣ୍ଡି ପୋଡ଼ି, ଜାତିବାଦ, ସର୍ବର୍ଷ ଓ ଅସର୍ବର୍ଷ ଲଢ଼େଇର ଏକ ସଫଳ ଚିତ୍ର ଆଙ୍କି ଏହି ସୃଷ୍ଟି ଓଡ଼ିଆ ଦଳିତ ସାହିତ୍ୟର ଏକ ସଫଳ କୃତି ଭାବରେ ପରିଚିତ ହୋଇଛି ।

ଆଲୋଚ୍ୟ ଉପନ୍ୟାସ ‘ପଡ଼ାପୋଡ଼ି’ରେ ସର୍ବର୍ଷ ଓ ଦଳିତଙ୍କ ଲଢ଼େଇରେ ସର୍ବଦା ସର୍ବର୍ଷ ଗୋଷ୍ଠୀ ଦଳିତ ଗୋଷ୍ଠୀକୁ ହାରିବାକୁ ବାଧ୍ୟ କରିଛି । ସେମାନଙ୍କର ସାତପୁରୁଷର ଭିତାମାଟିକୁ ଛାଡ଼ି ଦେଶାନ୍ତରୀ ହେବାକୁ ବାଧ୍ୟ କରିଛି । ସେମାନଙ୍କ ବଣ୍ଡି ଜଳିପୋଡ଼ି ପାଉଁଶ ହୋଇଯାଇଛି । ଚୋରି କରିବାକୁ ସର୍ବର୍ଷ ଗୋଷ୍ଠୀ ଦଳିତ ଗୋଷ୍ଠୀକୁ ବାଧ୍ୟ କରିଛି । ଔପନ୍ୟାସିକ ସୁନାନା ଆଲୋଚ୍ୟ ଉପନ୍ୟାସରେ ବିଭିନ୍ନ ଉଚ୍ଚବର୍ଗୀୟ ଚରିତ୍ର ସହ ଦଳିତବର୍ଗର ଚରିତ୍ରଗୁଡ଼ିକୁ ମଧ୍ୟ ଆଲୋଚନାର ପରିସରକୁ ଆଣିବାରେ ସଫଳ ହୋଇଛନ୍ତି ।

ମଙ୍ଗଳ :

ଆଲୋଚ୍ୟ ଉପନ୍ୟାସରେ ମଙ୍ଗଳୁ ଏକ ଉତ୍ତମ ବାପାର ଚରିତ୍ରକୁ ଚରିତାର୍ଥ କରିଛି । ସେ ଦେଶାତ୍ମକ ହୋଇଛି । ମାତ୍ର ତା ପୁଅ ମକାରୁକୁ ସର୍ବର୍ଥ ଗୋଷ୍ଠୀର ଆକ୍ରୋଶର ଶିକାର ହେବାକୁ ଦେଇନାହିଁ । ସାମାଜିକ ବ୍ୟବସ୍ଥାରେ ସର୍ବଦା ସର୍ବର୍ଥ ଗୋଷ୍ଠୀଙ୍କ ଅମାନବୀୟ ସାମାଜିକ ବିଧାନ, ସେମାନଙ୍କ ଦ୍ଵାରା ନିର୍ମୂଳ ଆଇନ ଯୁଗ ଯୁଗ ଧରି ଦଳିତ ବ୍ୟକ୍ତିଙ୍କୁ କିପରି ଦେଶାତ୍ମକ କରିପାରେ, ସର୍ବଦା ନିଜ ପ୍ରିୟ ଗାଁଟିକୁ ଛାଡ଼ିଯିବାକୁ ବାଧ୍ୟ କରିପାରେ ତାହା ମଙ୍ଗଳୁ ଚରିତ୍ର ମାଧ୍ୟମରେ ଔପନ୍ୟାସିକ ଦର୍ଶାଇଛନ୍ତି ।

ମଙ୍ଗଳୁ ବେହେରେନ୍ (ଗାଁ ସଭା)ରେ ଗହଁଟିଆଙ୍କ ଠାରୁ ଶୁଣିଛି - “ତୁମେ ହେଲ ଗଣାଜାତି, ଅସ୍ଫୁଶ୍ୟ ଲୋକ । ଭଗବାନ ସୃଷ୍ଟିକରିଥିବା ଜାତିପ୍ରଥା ଅନୁସାରେ ତମେ ନୀଚ ଅଟ । ତମେ ଉଚ୍ଚଜାତିର ଲୋକଙ୍କୁ ଛୁଇଁ ଦେଲେ ଉଚ୍ଚଜାତିର ଲୋକେ କପଡ଼ା ବଦଳେଇ କରି ଗାଧାନ୍ତି ।” (୧)

ତା ଜାତିକୁ ନେଇ ଗହଁଟିଆ ଏପରି କହିଲେ ସୁଦ୍ଧା ସେ ମୁଣ୍ଡ ପାତି ସବୁ ଶୁଣିଛି । ଗାଁ ସଭାର କଥାକୁ ଖଣ୍ଡନ କରିନାହିଁ । ହେତୁ ହେଲା ଦିନୁ ଏଇ ମଙ୍ଗଳୁ ବାଞ୍ଚିପାଲି ଗହଁଟିଆ ଘରେ ହଳିଆ ହୋଇ ରହିଛି । ବର୍ଷରେ ଛ’ ଖଣ୍ଡି ଧାନ ଓ ୬୦ ଟଙ୍କା ପ୍ରତିବଦଳରେ ଡୋ ଡୋ ବର୍ଷାରେ ଲଙ୍ଗଳ ଧରିଛି । ପେଣ୍ଠିର ବୁଡ଼ା କାଦୁଅରେ ତଳି ରୋଇଛି, ଭାରଭାର ଧାନକାଟି ଖଳାରେ ରଖିଛି । ରାତି ଅନିଦ୍ରା ହୋଇ ବେଙ୍ଗଳା ପକାଇଛି । ମାତ୍ର କେବେ ପ୍ରଶଂସା ପାଇନାହିଁ । ମନକୁ ବୁଝାଇ ଦେଇଛି । ଖଣ୍ଡିଆ ଗୋଡ଼ରେ ଗହଁଟିଆ ଘରର କାଠ ହାଣିଛି । ମାତ୍ର ଏ ସବୁ ସତ୍ତ୍ଵେ ତା’ ପୁଅ ମକାରୁ କରିଥିବା ଭୁଲ ପାଇଁ ସେ ଦଣ୍ଡ ଭୋଗିଛି । ତା ପୁଅ ନିର୍ଦ୍ଦୋଷ ବୋଲି ଜାଣିବା ସତ୍ତ୍ଵେ ଗାଁ ସଭାର ନିଷ୍ପତ୍ତିର ଜୋରିମାନା ଦେବାପାଇଁ ରାଜି ହୋଇଛି । ସେ ଅତି ବିନୟରେ କହିଛି -

“ଏଥରକ କ୍ଷମା କରିଦିଅ ହଜୁର । ଆଉ ଭୁଲ ହେବ ନାହିଁ । ମୁଁ ମାନୁଛି ମୋ ପୁଅ ପିଟିଛି । ଯାହା ଖର୍ଚ୍ଚ ଜାତିସଭା ପାଇଁ ଲୋଡ଼ା ମୁଁ ଆସ୍ତେ ଆସ୍ତେ ଶୁଝିଦେବି । ” (୨)

ସେ ଠିକ ଜାଣିଛି (ଗହଁଟିଆ) ସମ୍ପ୍ରାନ୍ତ ଗୋଷ୍ଠୀର ଲୋକ ନୃଶଂସ ଅଟନ୍ତି । ସେମାନେ ତା ପୁଅକୁ ପାଇବା ମାତ୍ରେ ଜୀବନରେ ମାରିଦେବେ । ତା ସାମ୍ନାରେ ଗାଁ ସଭାରେ ନିଷ୍ପତ୍ତି ହୋଇଥିବା କଥାଟି ବାରମ୍ବାର ପ୍ରତିଧ୍ଵନିତ ହେଉଛି । ସେ କଞ୍ଚନା କରୁଛି ଗହଁଟିଆର ନୀତି

ଟୋକା ତା ମୁଣ୍ଡରେ ପଥରରେ ଛେଚି କ୍ଷତାକ୍ତ କରି ପକାଇଛି । ଶେଷରେ ଅନେକ ଭାବନାର ଅନ୍ତଃପତାଳ ଗାଁ ଛାଡ଼ି ଗ୍ରାମାନ୍ତରୀ ହୋଇଯାଇଛି । ପଡ଼ୋଶୀ ରାଜ୍ୟର ରାଇପୁର ସହରକୁ ଯାଇ ବାଛି ନେଇଛି ଭିନ୍ନ ଏକ ରୋଜଗାର । ବାଞ୍ଚିପାଲି ଗହଁଟିଆ ଘର ହଳିଆରୁ ପାଲଟିଯାଇଛି ମଙ୍ଗଳୁ ରିକ୍ୱାବାଲା । ସର୍ବଦା ଦେବୀ ନିଆଳିମାଲିକୁ ମନେପକାଇ କେବେ ମଧ୍ୟ ହନୁମାନ ମନ୍ଦିର ଯାଇ ନାହିଁ । କାରଣ ତା ପାଇଁ ହନୁମାନ ତାଙ୍କର ଦେବତା ନୁହଁ । ମଙ୍ଗଳୁ ଉଦ୍ଦେଶ୍ୟରେ ଔପନ୍ୟାସିକ କହିଛନ୍ତି - ‘ନିପଟ ଗାଁ ରୁ ଆସି ରାଇପୁର ଭଳି ସହରରେ ପାଦ ଦେଇଥିବା ମଙ୍ଗଳୁ ଏକ ଦୁର୍ଦ୍ଦର୍ଶି ସାହସୀ ।’ (୩)

ତମରୁ ତାଣ୍ଡି :

ମଙ୍ଗଳୁ ତାଣ୍ଡିକୁ ଯିଏ ଅଚିହ୍ନା ସହରରେ ପାଦ ଦେଉ ଦେଉ ସାହାଯ୍ୟ କରିଛି ସେ ହେଉଛି ତମରୁ ତାଣ୍ଡି । ଏହି ଚରିତ୍ର ମଙ୍ଗଳୁ ପରି ପରିବାରର ସଦସ୍ୟଙ୍କ ଜୀବନ ବଞ୍ଚେଇବା ପାଇଁ ଦେଶାନ୍ତରୀ ହୋଇନାହିଁ । ବରଂ ସମୟର ତାଳ ତଥା ସମ୍ପ୍ରାନ୍ତ ଗୋଷ୍ଠୀଙ୍କ ରୋଷର ଶିକାର ହୋଇ ପେଟପୋଷିବା ପାଇଁ ଚୋରି କରି ପୋଲିସ ହାତରେ ଧରାପଡ଼ି ପଲାଇନପନ୍ଥା ହୋଇ ପହଞ୍ଚି ରାଇପୁର ସହରରେ । ବଲାଙ୍ଗୀର ଜିଲ୍ଲା ଶେମେଲପାଲି ଗାଁର କମ୍ପୁଟିଆ ଧାଙ୍ଗରା ତମରୁ ପେଟପାଟଣା ପାଇଁ ସମ୍ପ୍ରାନ୍ତ ବର୍ଗଙ୍କ ଦ୍ୱାରା ଅତ୍ୟାଚାରିତ ହୋଇଛି । ଯେତେବେଳେ ମଙ୍ଗଳୁ ତମରୁର ସାହାଯ୍ୟ ଚିକିଏ ପାଇଁ ତାକୁ ଭଗବାନ ବୋଲି ସମ୍ବୋଧନ କରିଛି, ତା ଉତ୍ତରରେ ତମରୁ କହିଛି - “ମୁଁ କି ଭଗବାନ ବେ ମୁଁ ତ ଚୋରଟା । ଜାଣିଥା ମୋ ପରିଚୟ ଗୋଟିଏ ଚୋର, ଧାନ ଚୋର” । (୪)

ତମରୁର ଅଜା ଶେମେଲପାଲି ଗାଁ ଜମିଦାର ଲାଲବାବୁଙ୍କ ଧାନ ଖମାରର ଖମାରୀ ଥିଲେ । ଲାଲବାବୁଙ୍କ ଲୋଲୁପ ଦୃଷ୍ଟି ଗାଁର ଝିଅ ବୋହୂଙ୍କ ଉପରେ ପଡ଼ୁଥିଲା । ଦିନେ ଲାଲବାବୁର ଲୋଲୁପ ଦୃଷ୍ଟି ତମରୁର ମାଉସୀଙ୍କ ଉପରେ ପଡ଼ିଲା । ଏ କଥାରେ ରାଜି ନ ହେବାରୁ ତମରୁର ଅଜା ଧୁବଲଗଣା କାମରୁ ତଡ଼ା ଖାଇଛି । ଭୋକ ସହି ନ ପାରି ଏହି ପରିବାର ଧାନ ଚୋରି କରିଛି । ଶେଷରେ ପୋଲିସ ହାତରୁ ତମରୁ ଖସିଯାଇ ରାଇପୁର ଆସିଯାଇଛି । ଦୀର୍ଘ ୧୧ ବର୍ଷର ରହଣି ଭିତରେ କାହାଠାରୁ ଆହା ପଦଟିଏ ପାଇ ନାହିଁ । ଦିନ ଦିନ ଭୋକରେ ରହି ଶେଷରେ ରିକ୍ୱା ଚଳାଇ ନିଜ ପେଟ ପୋଷିଛି । ତା ଗାଁର ସମ୍ପ୍ରାନ୍ତ

ଗୋଷ୍ଠୀର କଥା ସେ ବାରମ୍ବାର ମନେପକାଏ ଯେଉଁମାନଙ୍କ ଅତ୍ୟାଚାର ସହି ନ ପାରି ସେ ଗୋଟିଏ ଭିନ୍ନ ଚରିତ୍ର ହୋଇଗଲା । ସେଥିପାଇଁ ସେ କୁହେ - “ଆହା ପଦକ ଏତେ ସହଜରେ ମିଳେ ନାହିଁ । ଏଇଟା ହେଉଛି ସହର । ଏଇଠି କାହାରି କଥା କାହାରିକୁ ଶୁଭେ ନାହିଁ । ” (୫)

ଧୁବଲଗଣା :

ଧୁବଲଗଣା ଶେମେଲପାଲି ଗାଁର ସାଧାରଣ ଦଳିତ ବ୍ୟକ୍ତି । ଖମାର ଜଗୁଆଳରୁ ଚୋର ହେବା ପାଇଁ ତାକୁ ବହୁତ ସମୟ ଲାଗିନାହିଁ । ଉକ୍ତ ସମ୍ପ୍ରଦାୟ ଲାଲବାବୁଙ୍କ ଧାନଖମାରରେ ଜଗୁଆଳ କାମ କରିବା ସମୟରେ ଅନେକ ଝିଅବୋହୁଙ୍କୁ ଲାଲବାବୁଙ୍କ ପାଖକୁ ନେଇଛି । ଯେତେବେଳେ ଲାଲବାବୁଙ୍କ ଲୋଲୁପ ଦୃଷ୍ଟି ତା ବଢ଼ିଲାଝିଅ ଉପରେ ପଡ଼ିଛି ସେ ପ୍ରତିବାଦ କରିଛି । କାମରୁ ତଡ଼ା ଖାଇଛି । ଭୋକର ଦାଉରେ ଚୋରିକରି ଧରାପଡ଼ି ଗୋଟିଏ ହାତ ହଣା ହୋଇଛି । ଏହି ଦୁର୍ଦ୍ଦଶା ଚରିତ୍ରଟି ଦିନେ ଶିକାରୀ ଥିଲା । ଶିଂଘ ଥିବା ହରିଣଟିକୁ ନିଜ ଅଳ୍ପିଆରରେ ଆଣି ମାରିଦେଇଥିଲା । ସେହି ଦିନଠାରୁ ଲାଲ ସାହେବଙ୍କ ଧାନ ଖମାରରେ ଜଗୁଆଳ ଭାବରେ କାମ ପାଇଥିଲା । ତା ଝିଅକୁ ନେଇ ଯେତେବେଳେ ଧୁବଲଗଣା ଓ ଖମାରୀ ଭିତରେ ବଚସା ହୋଇଥିଲା ଧୁବଲ ରାଗିଯାଇ କହିଉଠିଥିଲା- “ଯାହା ହେବ ହୋଇଯାଉ, ମୁଁ ମୋ ଝିଅକୁ ଲାଲବାବୁ ଖଟରେ ଫୋପାଡ଼ି ଦେବି ନାହିଁ । ତମର ଯଦି ଏତେ ଭୟ ତେବେ ତମ ଝିଅ ବୋହୁକୁ ଆଣି ଲାଲ ବାବୁ ପାଖରେ ଶୁଆ ।” ଏହି ଉକ୍ତିରୁ ଜଣାପଡ଼ୁଛି ଧୁବଲଗଣା ଶିକାରୀ ସହିତ ସ୍ଵଷ୍ଟବାଦୀ ଥିଲା । ଝିଅର ଇଚ୍ଛାକୁ ବଞ୍ଚାଇବାକୁ ଯାଇ ମାଡ଼ଖାଇଲା, କାମରୁ ତଡ଼ା ଖାଇଲା ସିନା ନିଜ ଇଚ୍ଛା ଚିକକ ବଞ୍ଚାଇ ରଖି ପାରିଥିଲା ।

ଚିତ୍ରସେନ ସୁନା :

‘ପଡ଼ାପୋଡ଼ି’ ଉପନ୍ୟାସର ଅନ୍ୟ ଏକ ଦଳିତ ଚରିତ୍ର ହେଉଛି ଚିତ୍ରସେନ ସୁନା ଯିଏ ନିଜର ସର୍ବସ୍ଵ ହରାଇ ଦେଇଛି ସବର୍ଣ୍ଣ ଓ ଦଳିତଙ୍କ ଲଢ଼େଇରେ । ତାଙ୍କ ଘର ନିଆଁର ଧାସରେ ସ୍ତୂପ ପାଲଟି ଯାଇଛି । ଲାଠୋର ଗାଁର ହାତଗଣତି ଜଣାଶୁଣା ଭଦ୍ରବ୍ୟକ୍ତିଙ୍କ ଭିତରେ ଚିତ୍ରସେନ ଅନ୍ୟତମ । ଦଳିତ ମାତ୍ରିକ ଫେଲ ବ୍ୟକ୍ତିଭାବରେ ତାଙ୍କର ଲୋକପ୍ରିୟତା ବେଶ୍ ଥିଲା । ସେଥିପାଇଁ ସେ ଦୁଇଦୁଇଥର ସରପଞ୍ଚ ହୋଇ ପାରିଥିଲେ । ବାପାଙ୍କ ଜାଗିରାଜମି ଯୋଗୁଁ ସେ ଜଣେ ନାମକରା ଚାଷୀ ସହିତ ଧର୍ମିପ୍ରାଣ ବ୍ୟକ୍ତି ଭାବରେ ନିଜସ୍ଵ ପରିଚୟ ସୃଷ୍ଟି କରିପାରିଥିଲେ

। ସାଧାରଣ ପରିବାରରୁ ଗାଁର ସରପଞ୍ଚ ହେବାପାଇଁ ତାଙ୍କୁ ଅନେକ ସଂଘର୍ଷ କରିବାକୁ ପଡ଼ିଛି । ତାଙ୍କ ବାପା ତାଙ୍କ ପରିବାରର ପ୍ରତିପୋଷଣ ପାଇଁ ଛେଳି ଚରାଉଥିଲେ । ତାଙ୍କ ମାଆ ହାଟପାଳି ଦିନ ଲୁଣ ନେଇ ବଜାରରେ ବିକ୍ରି କରୁଥିଲେ । ସେ ତାଙ୍କ ଛାତ୍ର ଜୀବନରେ ନିର୍ଭୀକ ଥିଲେ । ସର୍ବର୍ଥ ବର୍ଗର ଛାତ୍ରମାନେ ତାଙ୍କୁ ହଜରାଣ କଲେ ସେ ତାର ଉଚିତ ପ୍ରତିବାଦ କରୁଥିଲେ । ପୋଲିସ୍ ଚାକିରୀକୁ ପ୍ରତ୍ୟାଖ୍ୟାନ କରି ବ୍ୟବସାୟୀ ହୋଇଥିଲେ । ୧୯୬୫ ମସିହାର ମରୁଡ଼ି ଜୀବନ ଓ ଜୀବିକା ଉପରେ ପ୍ରଭାବ ପକାଇଥିଲା । ଚିତ୍ରସେନଙ୍କ ପାଠରେ ତୋର ବନ୍ଧା ହେବା ସତ୍ତ୍ୱେ ବହୁ ପରିଶ୍ରମ ବଳରେ ୧୦ ଏକର ଜମି, ଗୋଟିଏ ଜିପ୍‌ଗାଡ଼ି ଓ ଗୋଟିଏ ସେକେଣ୍ଡ ହ୍ୟାଣ୍ଡ ଗାଡ଼ିରୁ ତିନୋଟି ବସର ମାଲିକ ହୋଇ ପାରିଥିଲେ । ବିଭିନ୍ନ ଶିକ୍ଷାନୁଷ୍ଠାନ ତଥା ଧର୍ମାନୁଷ୍ଠାନର ସଭାପତି, ସମ୍ପାଦକ ତଥା ଉପଦେଷ୍ଟା ମଣ୍ଡଳୀର କାର୍ଯ୍ୟକାରୀ ସଭ୍ୟ ହୋଇପାରିଥିଲେ । ଗାଁର ସଭା ସମିତି, ମାମାଂସା, ନ୍ୟାୟ, ଗାଁସଭା ଆଦି ସବୁରେ ଚିତ୍ରସେନଙ୍କ ଭୂମିକା ମୁଖ୍ୟ ଥିଲା ।

ନିଜ ପରିଶ୍ରମ ବଳରେ ଛେଳିଆ ପୁଅରୁ ସରପଞ୍ଚ ଏବଂ ତାଙ୍କ ଅଞ୍ଚଳର ପ୍ରଥମ ବସ ମାଲିକ ତଥା ମାନ୍ୟଗଣ୍ୟ ବ୍ୟକ୍ତି ହୋଇଥିବା ଚିତ୍ରସେନ ରିଲିଫ୍ କ୍ୟାମ୍ପରେ ଅତୀତର ସ୍ମୃତିକୁ ମନେପକାଇ ଚାଲିଥିଲେ । ଉଚ୍ଚବର୍ଗ ଏବଂ ଦଳିତଙ୍କ ମଧ୍ୟରେ ଦଶହରା ପୂଜା ପାଇଁ କଳି ସୃଷ୍ଟି ହୋଇଥିଲା । ସେ ଉଭୟ ଗୋଷ୍ଠୀକୁ ବୁଝାସୁଝା କରିଥିଲେ । ମାତ୍ର କେହି ମାନି ନଥିଲେ । ପରିଣତି ସ୍ୱରୂପ ଉଚ୍ଚବର୍ଗ ବା ସର୍ବର୍ଥ ଗୋଷ୍ଠୀଙ୍କ ଦ୍ୱାରା ଦଳିତବଞ୍ଚି ଧ୍ୟୁସ ସ୍ତୁପରେ ପରିଣତ ହୋଇଯାଇଥିଲା ।

ଗହଁଟିଆ ଓ ଜମିଦାର ଲାଲ ସାହେବ :

ବାଞ୍ଚିପାଳି ଗାଁର ଗହଁଟିଆ ଓ ଶେମେଲପାଳି ଗାଁର ଜମିଦାର ଲାଲସାହେବ ଏହି ଦୁଇଜଣ ହେଉଛନ୍ତି ସମ୍ପ୍ରାନ୍ତ, ପୁଞ୍ଜିବାଦୀ ଗୋଷ୍ଠୀର ପ୍ରତିନିଧି । ଏହି ଦୁଇ ଜଣ ଏହିପରି ଚରିତ୍ର ଯାହାଙ୍କ ଦ୍ୱାରା ଦଳିତ, ନିଷ୍ପେକ୍ଷିତ ଅନେକ ପରିବାରଙ୍କୁ ହେବାକୁ ପଡ଼ିଛି ଭୂମିହୀନ, କର୍ମହୀନ, ବାସହୀନ ।

ବାଞ୍ଚିପାଳି ଗାଁର ଗହଁଟିଆ ହେଉଛନ୍ତି ରାଜାଙ୍କ ପ୍ରତିନିଧି । ହଳିଆମାନଙ୍କୁ ଖଟାଇ କିପରି କାମ ହାସଲ କରାଯାଏ ସେହି କାଇଦା ତାଙ୍କୁ ବେଶ୍ ଜଣା । ତାଙ୍କ ମନରେ ଚିକିଏ ବି

ଦୟାମାୟା ନଥିଲା । ତାଙ୍କ ହଳିଆ ମଙ୍ଗଳ ଦଣ୍ଡ ପାଇଥିଲା । ଗ୍ରାମାନ୍ତରୀ ହୋଇ ଗାଁ ଛାଡ଼ି ଯିବାକୁ ପଡ଼ିଥିଲା । ଜମିଦାର ଲାଲ ସାହେବ ଥିଲେ ଶେମେଲପାଲି ଗାଁର ଲାଲସାହେବ । ବହୁ ନାରୀ ଭୋଗୀ । ନିମ୍ନବର୍ଗର ନାରୀମାନଙ୍କୁ ସେ ସର୍ବଦା ଲୋଲୁପ ଦୃଷ୍ଟିରେ ଦେଖୁଥିଲେ । ଏକଦା ତାଙ୍କ ଖମାରର ଚୌକିଦାର ଧୁବଳଗଣାର ଝିଅ ଉପରେ ତାଙ୍କର ଲୋଲୁପ ଦୃଷ୍ଟି ପଡ଼ିଥିଲା । ଏହାର ବିରୋଧ କରିବା ଯୋଗୁଁ ଧୁବଳଗଣାକୁ କାର୍ଯ୍ୟରୁ ତଡ଼ା ଖାଇବାକୁ ପଡ଼ିଥିଲା ।

ତତ୍କାଳୀନ ସମାଜ ବ୍ୟବସ୍ଥାରେ ଏହିପରି ଚରିତ୍ରମାନେ ସମାଜର ସମ୍ମୁଖ ଶ୍ରେଣୀର ପ୍ରତିନିଧି ହୋଇ ସର୍ବଦା ନିରାହ ଜନତାଙ୍କୁ ଶୋଷଣ କରିବାରେ ଲାଗିଥିଲେ ।

ବିନୟ ପାଣିଗ୍ରାହୀ :

ଉପନ୍ୟାସର ଆଲୋଚ୍ୟ ଅଞ୍ଚଳ ବଲାଙ୍ଗୀର ଜିଲ୍ଲା ଅଧୀନସ୍ଥ ଏକ ଛୋଟ ଗାଁ । ଦଳିତ - ଆଦିବାସୀ ସଂସ୍କୃତିର ମିଳନସ୍ଥଳୀ । ଶହଶହ ବର୍ଷଧରି ଏହାର ଅଧିବାସୀ ନିଜସ୍ୱ ପରମ୍ପରା ସଂସ୍କୃତିକୁ ବଞ୍ଚେଇ ରଖିବା ଉଦ୍ଦେଶ୍ୟରେ ବିଭିନ୍ନ ଦେବାଦେବୀ (ନିଆଳିମାଳି, ପର ଦେଶେନ, ଧରୁଆବୁଢ଼ା)ଙ୍କୁ ପୂଜାକରି ଆସୁଥିଲେ । ଦଳିତ - ଆଦିବାସୀ ସଂସ୍କୃତି ଭିତ୍ତିକ ବିଭିନ୍ନ ପର୍ବ ଏମାନଙ୍କ ଦ୍ୱାରା ପାଳିତ ହେଉଥିଲା । ମାତ୍ର ଏହି ସଂସ୍କୃତିକୁ ବଦଳେଇ ନୂତନ ନିୟମ ବା ରୀତି ଆରମ୍ଭ କରିବାରେ ବିନୟ ପାଣିଗ୍ରାହୀଙ୍କର ମୁଖ୍ୟ ଭୂମିକା ରହିଥିଲା । ତାଙ୍କରି ପ୍ରରୋଚନାରେ ପଡ଼ି ନୀରିହ ଗ୍ରାମବାସୀ ଦୁର୍ଗାପୂଜା କରିବା ପାଇଁ ଆଗେଇ ଆସିଥିଲେ । ତାଙ୍କ ଯୋଗୁଁ ହିଁ ଗ୍ରାମଦେବୀଙ୍କ ଉପରେ ଲୋକଙ୍କ ବିଶ୍ୱାସ ତୁଟିଯାଇଥିଲା । ତାଙ୍କ ମତରେ ଗାଁର ଦେବତା ବୋଧଲ ବୁଲିବା, କୁକୁଡ଼ା ବଳିଦେବା ଥିଲା ଦ୍ରାବିଡ଼ ସଂସ୍କୃତି । ଅନାର୍ଯ୍ୟ ସଂସ୍କୃତି । ସେଥିପାଇଁ ସେ କହୁଥିଲେ - “ଆମେ ଶିକ୍ଷିତ, ଯିଏ ଶିକ୍ଷିତ ସିଏ ଆର୍ଯ୍ୟ, ଯିଏ ଅଶିକ୍ଷିତ ସେ ଅନାର୍ଯ୍ୟ । ସେଇକ୍ରମରେ ସମସ୍ତ ପୂଜା ରୀତି ଆର୍ଯ୍ୟଧର୍ମ ଅନୁସାରେ ହେବା ଉଚିତ । ଆମେ ବଳି ପାଇଁ ରକ୍ତପାତ କରିବା ନାହିଁ । ହୋମ କରିବା, ଯଜ୍ଞ କରିବା, ହରିନାମ ଗାଇବା ଇତ୍ୟାଦି ” । (୭)

ଏହି ଦଳିତ - ଆଦିବାସୀ ବହୁଳ ଅଞ୍ଚଳରେ ବ୍ରାହ୍ମଣର ଘୋର ଅଭାବ ଥିଲା । ତେଣୁ ପାଲାଗାୟକ ବିନୟ ପାଣିଗ୍ରାହୀଙ୍କୁ ଗ୍ରାମ ପୁରୋହିତ ହେବାପାଇଁ କଷ୍ଟ କରିବାକୁ ପଡ଼ି ନ ଥିଲା । ଅର୍ଜିତ ଜ୍ଞାନକୁ ପୁଞ୍ଜିକରି ଲୋକଙ୍କୁ ଜ୍ଞାନ ପ୍ରଦାନ କରିବାରେ ସେ ଲାଗି ପଡ଼ିଥିଲେ । ସଂସ୍କୃତି, ଅପସଂସ୍କୃତି, ଆର୍ଯ୍ୟ ସଂସ୍କୃତି, ଦ୍ରାବିଡ଼ ସଂସ୍କୃତି, ପାପ, ପୁଣ୍ୟ, ଅସୁର - ଦେବତା ଇତ୍ୟାଦି

ଅନେକ ଚର୍ଚ୍ଚା ଭିତରେ ନିଜ ପୁଞ୍ଜିକୁ ଆହୁରି ବଢ଼େଇ ଗୋଟିଏ ଧନାବ୍ୟକ୍ତି ତଥା ମହାପଣ୍ଡିତ ଭାବରେ ସମଗ୍ର ଅଞ୍ଚଳରେ ବେଶ୍ ନା କରି ପାରିଥିବା ଏକ ବ୍ୟକ୍ତି ହେଉଛନ୍ତି ଏହି ଚରିତ୍ର ।

ହିମାଂଶୁ, କମଳନାଥ ସେଠ, ଭୋଳା, ଶ୍ରୀକାନ୍ତ :

ହିମାଂଶୁ, କମଳନାଥ, ଭୋଳା, ଶ୍ରୀକାନ୍ତ ଏହିମାନେ ହେଉଛନ୍ତି ପୁଞ୍ଜିପତି ସବର୍ଣ୍ଣ ଗୋଷ୍ଠୀ ଯେଉଁମାନଙ୍କ ପାଖରେ ଥିଲା ଧନବଳ, ଜନବଳ । ଏହିମାନେ ହିଁ ଲୋଠୋର ଗାଁ ଦଳିତ ବଞ୍ଚି ପୋଡ଼ିର ଖଳନାୟକ ଗୋଷ୍ଠୀ । ହିମାଂଶୁ ବଗର୍ଭୀ ମଦଭାଗିର ମାଲିକ । ମୋଟା ଅଙ୍କର ଟଙ୍କା ଦେଇ ପୋଲିସକୁ ନିଜ ଅକ୍ତିଆରରେ ଆଣିପାରିଛି । ଶ୍ରୀକାନ୍ତ ମେହେର କପଡ଼ା ବ୍ୟବସାୟୀ । ବଣିକ ସଂଘର ନେତା । ଲାଠୋରଠୁ ଆରମ୍ଭ କରି ରାଇପୁର ପର୍ଯ୍ୟନ୍ତ ତାର ବେପାର ଲାଘିଯାଇଛି । କପଡ଼ା ଦୋକାନୀ ସାଙ୍ଗକୁ ହାରା ପଥର ବ୍ୟବସାୟୀ । ଭୋଳା ଅଗ୍ରଘ୍ନାଳ ନାମାଦାମୀ ରାଇସ୍‌ମିଲର । ତା ଅନୁସାରେ ମଣ୍ଡିରେ ଧାନ ଉଠେ । ଆଦିବାସୀ, ଦଳିତ ଲୋକଙ୍କ ଠାରୁ ଅଧିକ ପଇସାରେ ମହୁଳ, ଧାନ କିଣି ଚଢ଼ା ଦରରେ ବିକ୍ରିକରେ ।

ଉପନ୍ୟାସର ଏହି ଚରିତ୍ରଗୁଡ଼ିକ ଉପରକୁ ସମ୍ପ୍ରାନ୍ତ ଭଦ୍ର ଦେଖାଗଲେ ସୁଦ୍ଧା ଖଳ ପ୍ରବୃତ୍ତି ଏମାନଙ୍କ ଭିତରେ ରହିଥିଲା । ଦୁର୍ଗାପୂଜାକୁ ନେଇ ଗାଁରେ ଯେଉଁ ସଭା ହୋଇଥିଲା ସେଥିରେ ଏହି ଗୋଷ୍ଠୀ ଭୁଲ ପାଇଁ ଦଳିତ ଗୋଷ୍ଠୀଙ୍କ ନିକଟରେ କ୍ଷମା ମାଗିଥିଲେ । କିନ୍ତୁ ପରେ ପ୍ରତିଶୋଧ ନେଇ ଏମାନେ ଦଳିତ ବଞ୍ଚିକୁ ପୋଡ଼ି ଦେଇଥିଲେ । ପୂର୍ବ ଦୁର୍ଗାପୂଜାରେ ଦଳିତ ପଡ଼ାର ଲୋକେ ଚାନ୍ଦା ଦେଇ ଥିଲେ ସୁଦ୍ଧା ଜାତିଆଣ ମନୋଭାବ ନେଇ ଏହି ପଡ଼ାର ଲୋକଙ୍କୁ ମଣ୍ଡପ ଭିତରକୁ ଛଡ଼ାଯାଇ ନ ଥିଲା । ସେଥିପାଇଁ ଉଭୟ ପକ୍ଷଙ୍କ ମଧ୍ୟରେ କେଶ୍ ହୋଇ ଫଇସଲା ହୋଇ ଯାଇଥିଲେ ସୁଦ୍ଧା ସବର୍ଣ୍ଣଗୋଷ୍ଠୀ ଦଳିତ ପଡ଼ାର ଲୋକଙ୍କ ଉପରେ ପ୍ରତିଶୋଧ ନେବା ଉଦ୍ଦେଶ୍ୟରେ ଘର ପୋଡ଼ି ଦେଇଥିଲେ । ଗାଁକୁ ନିଆଁଲିଭା ଗାଡ଼ି ଓ ପୋଲିସ ଯେପରି ନ ଆସିପାରିବ ସେଥିପାଇଁ ଗାଁର ରାସ୍ତାଗୁଡ଼ିକୁ ବଡ଼ ବଡ଼ ଗଛ ଓ ପଥର ସାହାଯ୍ୟରେ ବନ୍ଦକରି ଦେଇଥିଲେ । ପୋଲିସର ନିଆଁ ଲିଭା ଗାଡ଼ି ଗାଁରେ ପହଞ୍ଚି ପାରି ନ ଥିଲା । ଦଳିତ ବଞ୍ଚି ପୋଡ଼ି ଛାରଖାର ହୋଇ ଯାଇଥିଲା ।

ମକାରୁ ସୁନା :

ମକାରୁ ମଙ୍ଗଳୁ ସୁନାର ପୁଅ । ତାର ଏକ ସାମାନ୍ୟ ଭୁଲ ପାଇଁ ତା ବାପମା'ଙ୍କୁ ଭିତାମାଟି ଛାଡ଼ିବାକୁ ପଡ଼ିଥିଲା । ମକାର ବା ମରୁଡ଼ି ବର୍ଷରେ ଜନ୍ମ ହୋଇଥିବାରୁ ତା ନା ହୋଇଥିଲା ମକାରୁ । ଅତି ସୁଧାର ପିଲା । ଗହଁଟିଆ ଘରର ବଳଦ ଚରାଉଥିଲା । ଦିନେ ଗହଁଟିଆ ନାତିକୁ ଖୁସି କରିବାକୁ ଯାଇ କେନ୍ଦୁଗଛ ଉପରକୁ ଟେକା ପକାଇଥିଲା । କେନ୍ଦୁଗୁଡ଼ିକ ବି ଝଡ଼ି ପଡ଼ିଥିଲା । ସେହି କେନ୍ଦୁଗୁଡ଼ିକୁ ଗୋଟେଇବାକୁ ଯିବା ସମୟରେ ଗହଁଟିଆର ନାତି ଟୋକାର ମୁଣ୍ଡରେ ଟେକା ଆସି ବାଜି ଯାଇ ମୁଣ୍ଡ ଫାଟି ଯାଇଥିଲା । ରକ୍ତର ଧାର ଦେଖି ମକାରୁ ଭରିଯାଇ ଜଙ୍ଗଲ ଭିତରକୁ ଦୌଡ଼ି ଦୌଡ଼ି ଚାଲିଯାଇଥିଲା । ବିଚରାର ଦୋଷ ନଥାଇ ବି ସମସ୍ତେ ତାକୁ ଦୋଷୀ ବୋଲି ଧରି ନେଇଥିଲେ । ଗାଁରେ ଗ୍ରାମସଭା ଡକାଯାଇ ତା ବାପାମାଙ୍କୁ ଜୋରିମାନା ଦେବା ପାଇଁ ନିର୍ଦ୍ଦେଶ ଦିଆଯାଇଥିଲା । ତା ବାପା ମଙ୍ଗଳୁ ଠିକ ଜାଣିଥିଲା- ଯଦି ଗହଁଟିଆ ଘର ତା' ପୁଅକୁ ଖୋଜି ପାଇଯିବେ ତାହେଲେ ସେମାନେ ଜୀବନରେ ମାରିଦେବେ କିମ୍ବା ଗାଁ ସଭାର ନିଷ୍ପତ୍ତି ଅନୁଯାୟୀ ଗହଁଟିଆର ନାତି ମଧ୍ୟ ମକାରୁର ମୁଣ୍ଡ ଫଟେଇ ଦେଇପାରେ । ମକାରୁର ଏହି ଦୋଷପାଇଁ ତା ମା ବାପାକୁ ମାଡ଼ଗାଳି ଖାଇବାକୁ ପଡ଼ିଛି । ଶେଷରେ ସେମାନେ ଗାଁ ଛାଡ଼ି ଚାଲିଯାଇଛନ୍ତି । ରାଜପୁର ସହରରେ ମକାରୁ ବଡ଼ ହୋଇ ନିଜର ସ୍ୱତନ୍ତ୍ର ପରିଚୟ ସୃଷ୍ଟିକଲା । ଲୁହା କମ୍ପାନୀର ଚୌକିଦାର ଭାବରେ ଚାକିରି କରି ନିଜ ପରିବାରକୁ ଆଗେଇ ନେଉଥିଲା । ବହୁତ ବର୍ଷପରେ ସେ ଲାଠୋର ଗାଁକୁ ଆସିଥିଲା ନିଜ ସମ୍ପର୍କୀୟମାନଙ୍କୁ ଦେଖିବା ପାଇଁ ଯେଉଁମାନଙ୍କ ଘର ପୋଡ଼ି ଯାଇଥିଲା । ଏଠାରୁ ତା ଗାଁ ବାଞ୍ଜିପାଲି ବହୁତ ଦୂର ହେଲେ ସୁଦ୍ଧା ଛୋଟ ବେଳର ଘଟଣା, ତାଙ୍କ ପରିବାର ପ୍ରତି ହୋଇଥିବା ସମ୍ପ୍ରାନ୍ତ ଗୋଷ୍ଠୀଙ୍କ ଅତ୍ୟାଚାର, ଅନ୍ୟାୟ ସବୁ ତା ଆଖି ସାମ୍ନାରେ ନାଚି ଉଠୁଥିଲା । ବାରମ୍ବାର ପ୍ରତିଧ୍ୱନିତ ହେଉଥିଲା । ଯଥାର୍ଥରେ କହିବାକୁ ଗଲେ ଉପନ୍ୟାସ 'ପଡ଼ାପୋଡ଼ି' ହେଉଛି ଏକ ଦଳିତ ଇସ୍ତାହାର ଯେଉଁଠି ଦେଖିବାକୁ ମିଳିଛି ଦଳିତଙ୍କ ଉପରେ ସର୍ବଶ୍ୱ ଗୋଷ୍ଠୀଙ୍କ ଅନ୍ୟାୟ, ଅତ୍ୟାଚାର, ପ୍ରତାରଣାର କରୁଣ କାହାଣୀ ।

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ଓଡ଼ିଆଳ, ନୂଆପଡ଼ା ।

‘ପାଦତଳର ମାଟି’ : ଏକ ଆକଳନ

ଏକବିଂଶ ଶତକର ଓଡ଼ିଆ ସାହିତ୍ୟଜଗତ ଯେଉଁ କେତେଜଣ ପ୍ରତିଭାଶାଳୀ ସ୍ରଷ୍ଟାଙ୍କ ଲେଖନୀ ସ୍ତରରେ ରହିଛନ୍ତି ହୋଇଛି ସେମାନଙ୍କ ମଧ୍ୟରେ ରାମଚନ୍ଦ୍ର ବେହେରା ଅନ୍ୟତମ । ସେ ଜଣେ ମାନବବାଦୀ ଦରଦୀ ଶିଳ୍ପୀ । ତାଙ୍କ ଉପନ୍ୟାସଗୁଡ଼ିକ ମାନବ ଜୀବନର କଥା କହେ । ମାନବ ଜୀବନର ବାସ୍ତବ ଘଟଣାବଳୀକୁ ନେଇ ସେଗୁଡ଼ିକୁ ନିଜ ଅନୁଭବ ଓ ଅନୁଭୂତିର କଷ୍ଟି ପଥରେ ପରଖି ସେ ସୃଷ୍ଟି କରିଛନ୍ତି ଅଜସ୍ର ଗଳ୍ପ ଏବଂ ଉପନ୍ୟାସ । ମାନବ ସମାଜର ବିଭିନ୍ନ ସମସ୍ୟା, ପାରିବାରିକ ବିଶ୍ୱଙ୍ଗଳା, ନୈତିକ ମୂଲ୍ୟବୋଧର ଅବକ୍ଷୟ, ମନୁଷ୍ୟର ନିଃସଙ୍ଗତା, ଅସହାୟତା ଇତ୍ୟାଦିରେ ପରିପୁର୍ଣ୍ଣ ତାଙ୍କ ସାହିତ୍ୟିୟତା ବିଭବ । ଓଡ଼ିଆ ଉପନ୍ୟାସ ସାହିତ୍ୟର ଏଇ ସାଧକ ୧୯୪୫ ମସିହା ନଭେମ୍ବର ୨ ତାରିଖରେ କେଉଁଝର ଜିଲ୍ଲାର ଘଟଗାଁ ନିକଟସ୍ଥ ବାରହାଟିପୁର ଗାଁରେ ଜନ୍ମଗ୍ରହଣ କରିଥିଲେ । ପିଲାଦିନରୁ ଗୁରୁ ଏବଂ ପିତାମାତାଙ୍କ ଆଦର୍ଶରେ ଅନୁପ୍ରାଣିତ ହୋଇ ଅନେକ ପୁସ୍ତକ ଅଧ୍ୟୟନ କରିଥିଲେ । ରେଭେନ୍ସା ମହାବିଦ୍ୟାଳୟ ଏବଂ ବନାରସ ହିନ୍ଦୁ ବିଶ୍ୱବିଦ୍ୟାଳୟରୁ ସେ ଇଂରାଜୀ ସାହିତ୍ୟ ଅଧ୍ୟୟନ କରି ୧୯୬୯ ମସିହାରେ କେନ୍ଦ୍ରାପଡ଼ା କଲେଜରୁ ନିଜର କର୍ମମୟ ଜୀବନ ଆରମ୍ଭ କରିଥିଲେ । କେଉଁଝରରେ ଜନ୍ମଗ୍ରହଣ କରିଥିଲେ ମଧ୍ୟ ୧୯୬୯ରୁ ଅଦ୍ୟାବଧି ସେ କେନ୍ଦ୍ରାପଡ଼ାରେ ଅବସ୍ଥାନ କରିଆସୁଛନ୍ତି । ସେ ନିଜେ କୁହନ୍ତି- କେଉଁଝର ମୋ ପାଇଁ ଦେବକୀ ଏବଂ କେନ୍ଦ୍ରାପଡ଼ା ମୋ ପାଇଁ ଯଶୋଦା । ଔପନ୍ୟାସିକ ଗୋଟିଏ ସମ୍ପ୍ରାନ୍ତ ପରିବାରର ଅଂଶବିଶେଷ ହୋଇଥିଲେ ମଧ୍ୟ ଚତୁଃପାର୍ଶ୍ୱସ୍ଥ ପରିବେଶ ଏବଂ ସମାଜ ସହିତ ପ୍ରତ୍ୟକ୍ଷ ଭାବରେ ଜଡ଼ିତ । ସମାଜର ବିଭିନ୍ନ ସମସ୍ୟା ତାଙ୍କ ମାନସରାଜ୍ୟକୁ ବାରମ୍ବାର ଆନ୍ଦୋଳିତ କରୁଥିଲା । ଯାହାଫଳରେ ସେ କଲମ ଧରିବାକୁ ବାଧ୍ୟ ହୋଇଥିଲେ । ଔପନ୍ୟାସିକ ନିଜ ସର୍ଜନଶୀଳତା ସମ୍ପର୍କରେ କୁହନ୍ତି,-“ ଏବେ ମୁଁ ଅନୁଭବ କରେ ଯେ ଲେଖାଲେଖି ମୋ ପାଇଁ ଆଧ୍ୟାତ୍ମିକ ପ୍ରକ୍ରିୟା, ଏହା ଜରିଆରେ ଲାଭ କରିହୁଏ ନିର୍ମଳ ଆନନ୍ଦ, ଯେଉଁ ଉତ୍ତରିତ ଚେତନା ଅନୁପ୍ରାଣିତ କରେ କାଗଜ କଲମ ଧରିବା ପାଇଁ, ଯେଉଁ ଅନ୍ତର୍ଦୃଷ୍ଟି ସମର୍ଥ କରେ ସାଧାରଣ ଭିତରେ ଅସାଧାରଣ ଚିହ୍ନଟ କରିବାପାଇଁ, ଯାହା ସହାୟତାରେ ସୃଷ୍ଟିର ଚିରନ୍ତନ ଧାରା ବୁଝି

ମୁଷ୍ଟ ବିଭୋର ହେବା ସମ୍ଭବ ତାହା ଏକାନ୍ତ ଭାବେ ଦିବ୍ୟ ଓ ସ୍ୱର୍ଗୀୟ । ଏବେ ମୁଁ ବୁଝୁଛି ଏହି ଉପଲକ୍ଷି ପାଇଁ ବିଗତ ୫୦ ବର୍ଷର ସର୍ତ୍ତହୀନ ସାଧନା ।” (୧)

ଔପନ୍ୟାସିକ ପ୍ରଥମେ ଓଡ଼ିଆ କଥାସାହିତ୍ୟ ଜଗତରେ ପାଦଦେଇ ଗନ୍ଧ ରଚନାରେ ମନୋନିବେଶ କରିଥିଲେ । ୧୯୭୧ ନଭେମ୍ବର ମାସ ‘ନବରବି’ ପତ୍ରିକାରେ ପ୍ରକାଶ ପାଇଥିଲା ତାଙ୍କର ପ୍ରଥମ ଗନ୍ଧ ‘ବିଶେଷ ସୂର୍ଯ୍ୟର ବହ୍ନି’ । ୧୯୭୬ ମସିହାରେ ତାଙ୍କର ପ୍ରଥମ ଗନ୍ଧଗ୍ରନ୍ଥ ‘ଦ୍ୱିତୀୟ ଶ୍ମଶାନ’ ପ୍ରକାଶିତ ହୋଇଥିଲା । ଏହି ପୁସ୍ତକର ସଫଳତା ପରେ ସେ ଗୋଟିଏ ପରେ ଗୋଟିଏ ଗନ୍ଧ ରଚନା କରି ଓଡ଼ିଆ ବାଣୀ ଭଣ୍ଡାରକୁ ସମୃଦ୍ଧ କଲେ । ୧୯୯୧ ମସିହାରେ ପ୍ରକାଶ ପାଇଥିଲା ତାଙ୍କର ପ୍ରଥମ ଉପନ୍ୟାସ ‘ଅଭିନୟର ପରିଧି’ । ଏହା ଅପୂର୍ବ ସଫଳତା ଲାଭକଲା ପରେ ସେ ‘ମୁକ୍ତିର ରୂପରେଖ’(୧୯୯୩), ‘ଧୂସର ସୂର୍ଯ୍ୟାସ୍ତ’(୧୯୯୬), ‘ମୁଁ ଫେରି ଆସିଛି’(୧୯୯୭), ‘ମନିକା ଏବେ କେଉଁଠି’(୨୦୦୦), ‘ଦୁଆର ଟପିଲେ ବାଟ’(୨୦୦୦), ‘କିପରି ନିଆଯାଏ ନିଷ୍ପତ୍ତି’(୨୦୦୨), ‘ପାଦ ତଳର ମାଟି’(୨୦୦୩), ‘ରାତିର ଶେଷପୃଷ୍ଠା’(୨୦୦୬), ‘ଚିହ୍ନ ଅଚିହ୍ନ’(୨୦୦୯), ‘ବଟବୈକୁଣ୍ଠ’(୨୦୦୯), ‘ନିଖୋଜ ଅପରାଧୀ’(୨୦୧୦), ‘ମରାଟିକାର ମହକ’(୨୦୧୦), ‘କୋଟିବସ୍ତ୍ର’(୨୦୧୨) ଏବଂ ‘ଜୀବନପାତ୍ର’(୨୦୨୦) ପ୍ରଭୃତି ଉପନ୍ୟାସ ରଚନା କରି ଜଣେ ପ୍ରତିଷ୍ଠିତ ଔପନ୍ୟାସିକ ଭାବରେ ପରିଚିତି ଲାଭ କରିଛନ୍ତି । ସେ ତାଙ୍କର ସୃଷ୍ଟିସମୂହ ପାଇଁ ଅନେକ ସମ୍ମାନଜନକ ପୁରସ୍କାର ଦ୍ୱାରା ସମର୍ଥନ ହୋଇଛନ୍ତି । ୧୯୮୧ ମସିହାରେ ସେ କ୍ଷୁଦ୍ରଗନ୍ଧ ପାଇଁ ଝଙ୍କାର ପୁରସ୍କାର, ‘ଓଁକାର ଧ୍ୱନି’ ଗନ୍ଧଗ୍ରନ୍ଥ ପାଇଁ ୧୯୯୧ ରେ ଶାରଳା ପୁରସ୍କାର, ‘ଅଭିନୟର ପରିଧି’ ପାଇଁ ୧୯୯୩ ମସିହାରେ ଓଡ଼ିଶା ସାହିତ୍ୟ ଏକାଡେମୀ ପୁରସ୍କାର, ୧୯୯୯ରେ ବିଷୁବ ପୁରସ୍କାର, ୨୦୦୦ ମସିହାରେ ଫକୀରମୋହନ କ୍ଷୁଦ୍ରଗନ୍ଧ ସମ୍ମାନ, ୨୦୦୫ ମସିହାରେ ‘ଗୋପପୁର’ ଗନ୍ଧ ସଂକଳନ ପାଇଁ କେନ୍ଦ୍ରସାହିତ୍ୟ ଏକାଡେମୀ ପୁରସ୍କାର, ୨୦୧୦ରେ ନାଟ୍ୟ ସମ୍ମାନ ଓ ପଣ୍ଡିତ ଗୋଦାବରୀଶ ସମ୍ମାନ ଏବଂ ୨୦୨୦ ମସିହାରେ ଅତିବଡ଼ୀ ଜଗନ୍ନାଥ ଦାସ ସମ୍ମାନରେ ସମ୍ମାନିତ ହୋଇଥିଲେ ।

ସାମ୍ପ୍ରତିକ ମନୁଷ୍ୟ ସମାଜର ଶୂନ୍ୟତା, ନିଃସଙ୍ଗତା, ବିଚ୍ଛିନ୍ନତାବୋଧ, ପାରିବାରିକ ବିଶୃଙ୍ଖଳା, ସାମାଜିକ ଏବଂ ନୈତିକ ମୂଲ୍ୟବୋଧର ଅବସ୍ଥୟକୁ ଭିତ୍ତିକରି ଔପନ୍ୟାସିକଙ୍କର ଉପନ୍ୟାସର କୋଣାର୍କ ଗଠିତ । ଔପନ୍ୟାସିକ ସମାଜର ବିଭିନ୍ନ ଉତ୍ସରୁ ଉପାଦାନ ସଂଗ୍ରହ

କରିଛନ୍ତି ତାଙ୍କ ସୃଷ୍ଟି ସମୂହ ପାଇଁ । ଗୋଟିଏ ସୁସ୍ଥ ଏବଂ ଆଦର୍ଶ ସମାଜ ଗଠନର ଉଦ୍ଦେଶ୍ୟ ନେଇ ସେ ସୃଷ୍ଟି କରିଛନ୍ତି ଅନେକ ଉପନ୍ୟାସ । ତାଙ୍କ ଉପନ୍ୟାସଗୁଡ଼ିକରେ ନାରୀକୁ ସେ ସର୍ବୋଚ୍ଚ ସ୍ଥାନ ଦେଇଛନ୍ତି । ପୁରୁଷ ଅପେକ୍ଷା ନାରୀ ଚରିତ୍ରକୁ ଚିତ୍ରଣ କରିବାରେ ସେ ଅପୂର୍ବ ଦକ୍ଷତା ପ୍ରଦର୍ଶନ କରିଛନ୍ତି । ତାଙ୍କର ଅଧିକାଂଶ ଉପନ୍ୟାସରେ ବର୍ଣ୍ଣିତ ନାରୀଚରିତ୍ରମାନେ ଶିକ୍ଷିତା, ଆଧୁନିକା ଏବଂ ସାହସୀ । ଅସାମ ଯୈର୍ଯ୍ୟର ସହିତ ପ୍ରତ୍ୟେକ ପ୍ରତିକୂଳ ପରିସ୍ଥିତି ବିରୋଧରେ ଲଢ଼େଇ କରିବାକୁ ସେମାନେ ସମର୍ଥ । କେତେକ ଉପନ୍ୟାସରେ ମଧ୍ୟ ସେ ନିମ୍ନ ମଧ୍ୟବିତ୍ତ ଶ୍ରେଣୀରୁ ସରଳ, ନିଷ୍ଠପଟ ଏବଂ ଉଦାର ନାରୀଚରିତ୍ରକୁ ସ୍ଥାନ ଦେଇଛନ୍ତି । ତାଙ୍କ ଉପନ୍ୟାସରେ ବର୍ଣ୍ଣିତ କେତେକ ନାରୀଚରିତ୍ର ଅତ୍ୟନ୍ତ ସ୍ୱେଚ୍ଛାଚାରିଣୀ ହୋଇ ପରିବାରର ଅମଙ୍ଗଳ ସାଧନ କରିଥିବା ବେଳେ ଆଉ କେତେକ ନାରୀଚରିତ୍ର ଦେବୀ ସଦୃଶ ଗୁଣ ବହନକରି ପ୍ରତ୍ୟେକ ପ୍ରତିକୂଳ ପରିସ୍ଥିତିରୁ ନିଜକୁ ଏବଂ ପରିବାରକୁ ଉଦ୍ଧାର କରିଛନ୍ତି ।

ଡକ୍ଟର ରାମଚନ୍ଦ୍ର ବେହେରାଙ୍କ ‘ପାଦ ତଳର ମାଟି’ ଉପନ୍ୟାସଟି ‘କାଦମ୍ବିନୀ’ରେ ପ୍ରକାଶିତ ହୋଇ ପାଠକମାନଙ୍କ ଦ୍ୱାରା ବହୁଭାବରେ ଆଦୃତିଲାଭ କରିଛି । ଏହା ୧୪୪୪ ପୃଷ୍ଠା ସମ୍ବଳିତ ଏକ କ୍ଷୁଦ୍ର ଉପନ୍ୟାସ । ଔପନ୍ୟାସିକ ନିଜ ବନ୍ଧୁ ସ୍ୱର୍ଗତ ରତିରଞ୍ଜନ ମିଶ୍ରଙ୍କ ଜୀବନରେ ଘଟିଥିବା ଏକ ଘଟଣାରୁ ଏହି ଉପନ୍ୟାସର କାହାଣୀ ଚୟନ କରିଛନ୍ତି ବୋଲି ନିଜେ ସ୍ୱୀକାର କରନ୍ତି । ଔପନ୍ୟାସିକଙ୍କର ଭାଷାରେ, – “ ‘ପାଦତଳର ମାଟି’ ହୁଏତ ସ୍ୱର୍ଗତ ମିଶ୍ରଙ୍କୁ ନେଇ ଲେଖା ଯାଇଥିବା ଉପନ୍ୟାସ । ତାଙ୍କ ସହିତ ବାରମ୍ବାର ଫୋନ୍ ଯୋଗେ କଥାହୋଇ ତାଙ୍କ ସମସ୍ୟା ଓ ତାହାର ଉପଶମର ଧାରା ସମ୍ପର୍କରେ ମୋତେ ଜାଣିବାକୁ ପଡ଼ିଥିଲା । ସେ ସହଯୋଗ କରିଥିଲେ ଏ ବ୍ୟାପାରରେ । ”(୨) ଔପନ୍ୟାସିକ ନିଜ ବନ୍ଧୁଙ୍କଠାରୁ ଆସନ୍ନ ମୃତ୍ୟୁ ମୁଖରୁ ବର୍ତ୍ତିର୍ତ୍ତିଯାଇଥିବାର ବିବରଣୀ ଶୁଣି ‘ପାଦ ତଳର ମାଟି’ ଉପନ୍ୟାସର ପରିକଳ୍ପନା କରିଥିବାରୁ ଉପନ୍ୟାସର ଛତ୍ରେ ଛତ୍ରେ ମୃତ୍ୟୁର ଭୟାବହତା ଏବଂ ଆସନ୍ନ ମୃତ୍ୟୁ ସମ୍ପର୍କରେ ଅବଗତ ହେବାପରେ ଚରିତ୍ରମାନଙ୍କ ମଧ୍ୟରେ ଯେଉଁ ମାନସିକ ପ୍ରତିକ୍ରିୟା ସୃଷ୍ଟି ହୋଇଛି ତାହାକୁ ଅତି ନିଖୁଣଭାବରେ ଏଥିରେ ଚିତ୍ରଣ କରିଛନ୍ତି ।

‘ପାଦ ତଳର ମାଟି’ ଔପନ୍ୟାସିକ ରାମଚନ୍ଦ୍ର ବେହେରାଙ୍କ ଏକ ସଫଳ ସାମାଜିକ ଉପନ୍ୟାସ । ଉପନ୍ୟାସର ନାୟିକା ଶିଖା ଜଣେ ଦୃଢ଼ ଆତ୍ମବିଶ୍ୱାସୀ ଏବଂ ସାହସୀ ନାରୀ ଚରିତ୍ର । ସେ ଜୀବନରେ ସଂଘର୍ଷକରି ଶିଖିଛି । ନିଜ ମା’ର ମୃତ୍ୟୁପରେ ସେ ଭଉଣୀ ସୁମା ଏବଂ

ଭିଶୋଇ ସୁଧାକର ପାଖରେ ଆଶ୍ରୟ ନେଇଛି । ଅର୍ଥ ଅଭାବରୁ ନିଜର କଲେଜ ପାଠପଢ଼ା ସମ୍ପୂର୍ଣ୍ଣ କରିପାରିନାହିଁ । ଚାକିରି କରିବା ଆଶାରେ ମନୋହର ସହିତ ସହରକୁ ଯାଇ ପ୍ରତାରିତ ହୋଇଛି । ପରେ ଭଉଣୀ ଘରକୁ ଫେରିଆସି ଖବରକାଗଜରେ ଏକ ବିଜ୍ଞାପନ ଦେଖିଛି । ଯେଉଁ ବିଜ୍ଞାପନରେ ଶିବପ୍ରସାଦ(ଶିବୁ) ନିଜର ରୋଗାକ୍ରାନ୍ତ ପିତାଙ୍କର ସେବା କରିବାପାଇଁ ଏକ ସୁସ୍ଥସବଳ ଚାକିରି ପାଇନଥିବା ଝିଅ ସହ ନିରାଡ଼ମ୍ବର ଭାବରେ ବିବାହ କରିବାର ପ୍ରସ୍ତାବ ଦେଇଥିଲା । ଶିଖା ଏଥିରେ ଆବେଦନ କରିଛି ଏବଂ ଶିବୁ ସହିତ ଯାଇ ତାଙ୍କ ପିତାଙ୍କର ସେବା କରିଛି । ପରେ ଶିବୁ ଚାକିରି ପାଇ ଶିଖାକୁ ବିଦେଶ ନେଇ ଯାଇଛି । ସେଠାରେ ସେମାନଙ୍କର ଏକ ପୁତ୍ର ସନ୍ତାନ ଜନ୍ମ ହୋଇଛି । ବେଶ୍ କିଛିଦିନ ସେମାନେ ସୁଖରେ ଜୀବନଯାପନ କରିଛନ୍ତି । ହଠାତ୍ ଦିନେ ଶିବୁ ଭୀଷଣଭାବେ ଅସୁସ୍ଥ ହୋଇପଡ଼ିଛି । ସେ ଚଲାବୁଲା କରିପାରିନାହିଁ । ଶିଖା ଶିବୁକୁ ନ୍ୟୁରୋସର୍ଜନ ଭବେଶ ରାୟଙ୍କ ପାଖକୁ ନେଇ ଯାଇଛି, କିନ୍ତୁ କିଛି ସୁଫଳ ମିଳିନି । ଶ୍ରୀ ମେହେଟ୍ଟାଙ୍କ ପ୍ରସ୍ତାବରେ ଶିଖା ଶିବୁକୁ ‘ଅଲ ଇଣ୍ଡିଆ ଇନଷ୍ଟିଚ୍ୟୁଟ୍ ଅଫ ମେଡିକାଲ ସାଇନସେସ୍’କୁ ନେଇଛି । ସେଠାରେ ଡକ୍ଟର ରଥ ଶିବୁର ପରୀକ୍ଷା କରିବା ପରେ ତାଙ୍କୁ କ୍ୟାନସର ହୋଇଛି ବୋଲି ଜଣେଇଛନ୍ତି । ଏ କଥା ଶୁଣିବା ପରେ ଶିଖାର ପାଦତଳର ମାଟି କମ୍ପିଉଟି, ତଥାପି ସେ ନିଜକୁ ଦୃଢ଼କରି ଛିଡ଼ାହୋଇଛି । ଡକ୍ଟର ରଥଙ୍କ ଚିକିତ୍ସାରେ ଶିବୁ ଚଲାବୁଲା କରିପାରିଛି । କିନ୍ତୁ ପ୍ରଣବ ରାୟ ଆଦିବାସୀଙ୍କ ପ୍ରାକୃତିକ ଚିକିତ୍ସା ଦ୍ଵାରା କ୍ୟାନସର ରୋଗରୁ ସୁସ୍ଥହେବା କଥା ଶୁଣିବାପରେ ଶିବୁ ମଧ୍ୟ ପ୍ରଣବ ରାୟଙ୍କ ପରାମର୍ଶରେ ଆଦିବାସୀଙ୍କ ଔଷଧ ସେବନକରି ସମ୍ପୂର୍ଣ୍ଣ ସୁସ୍ଥ ହୋଇଛି । ଏସବୁ ସମ୍ଭବ ହୋଇଛି କେବଳ ଶିଖାର ସଂଘର୍ଷ ଯୋଗୁ । ଶିବୁର ଅସୁସ୍ଥତାରେ ଶିଖା ଭାଙ୍ଗିନପଡ଼ି ଦୃଢ଼ତାର ସହିତ ପ୍ରତିକୂଳ ପରିସ୍ଥିତିର ମୁକାବିଲା କରି ଶେଷରେ ନିଜ ସ୍ଵାମୀଙ୍କୁ ସୁସ୍ଥ କରିପାରିଛି ।

‘ପାଦତଳର ମାଟି’ ଉପନ୍ୟାସଟିରେ ସାଂପ୍ରତିକ ଜୀବନବୋଧର ନିଜ୍ଞକଚିତ୍ର ପ୍ରତିଫଳିତ । ଔପନ୍ୟାସିକ ନିଜେ ଏଥିରେ କଥକ ଭୂମିକାରେ ଅବତୀର୍ଣ୍ଣ ହୋଇ କଥାବସ୍ତୁକୁ ଗତିଶୀଳ କରାଇଛନ୍ତି । ଉପନ୍ୟାସର ପ୍ରତ୍ୟେକ ଚରିତ୍ର ଆମର ଅତି ଅନ୍ତରଙ୍ଗ ମନେହୁଅନ୍ତି । ଶିବୁର ବାପା, ମା, ଶିବୁ, ଶିଖା, ସୁମା, ମନୋହର, ସୁଧାକର, ଭବେଶ ରାୟ, ମିଷର ମେହେଟ୍ଟା, ମିସେସ୍ ମେହେଟ୍ଟା, ଡକ୍ଟର ରଥ, ପ୍ରଣବ ରାୟ ଏବଂ ବିନ୍ଦୁ ପ୍ରଭୃତି ଚରିତ୍ର ସାଂପ୍ରତିକ ସମାଜର ଜଣେ ଜଣେ ନିଜ୍ଞକ ପ୍ରତିଛବି । ଔପନ୍ୟାସିକ ପ୍ରତ୍ୟେକ ଚରିତ୍ରର ଚାରିତ୍ରିକ ବୈଶିଷ୍ଟ୍ୟ ସମ୍ପାଦନ

କରିବା ସହିତ ପରିବେଶ ଓ ପରିସ୍ଥିତି ଅନୁଯାୟୀ ସେମାନଙ୍କୁ ଅତୀତ ସକ୍ରିୟ କରି ଗଢ଼ିତୋଳିଛନ୍ତି । ଉପନ୍ୟାସର ନାୟକ ଶିବୁ ଏବଂ ନାୟିକା ଶିଖା ଜୀବନର ପ୍ରତ୍ୟେକ ପ୍ରତିକୂଳ ପରିସ୍ଥିତିର ସାମ୍ନାକରି ମଧ୍ୟ କେଉଁଠି ନିରାଶ ହୋଇନାହାନ୍ତି । ତାହା କେବଳ ସମ୍ଭବ ହୋଇଛି ତାଙ୍କ ଆତ୍ମଶକ୍ତି ଓ ଦୃଢ଼ବିଶ୍ୱାସ ଯୋଗୁ । ଔପନ୍ୟାସିକଙ୍କ ଭାଷାରେ, –“ପାଦତଳର ମାଟି ସ୍ଥିର ରହେ ଅନେକ କାରଣ ଯୋଗୁ, ସେଇ କାରଣଗୁଡ଼ିକୁ ଅନୁମାନ କରିହୁଏ ନାହିଁ, ନା ଥାଏ ତା’ ଉପରେ କୌଣସି ନିୟନ୍ତ୍ରଣ । ସମୁଦାୟ ପରିପ୍ରେକ୍ଷା ରହସ୍ୟାବୃତ୍ତ । ତାହାକୁ ଜାଣିହୁଏ ନାହିଁ । ସେଥିପାଇଁ କୌଣସି କାରଣ ଅସହଯୋଗୀ ହୋଇପଡ଼ିଲେ ପାଦତଳର ମାଟି କମ୍ପିବାକୁ ବାଧ୍ୟହେବ । ଏଇ ଅସ୍ଥିରମାଟି ଉପରେ କେଉଁପାଦ ? କେଉଁଦିଗକୁ ଗତି ?” (୩୩) ଏହି ଭାବଧାରାକୁ ନେଇ ସମଗ୍ର ଉପନ୍ୟାସଟି ଗତିଶୀଳ ହୋଇଛି । କୌଣସି ବ୍ୟକ୍ତିର ପରିବେଶ ଓ ପରିସ୍ଥିତି ଭଲଥିଲେ ତା’ପାଦତଳର ମାଟି ସ୍ଥିରଅଛି ବୋଲି ଆମେ ଜାଣିବା । ଏହି ପରିସ୍ଥିତିରେ ମନୁଷ୍ୟ ତା ସ୍ଥିରାକୃତ ଲକ୍ଷ୍ୟ ଆଡ଼କୁ ଠିକ ଭାବରେ ଗତିକରିପାରେ, କିନ୍ତୁ ମନୁଷ୍ୟର ପରିସ୍ଥିତି ସବୁବେଳେ ଭଲରହେ ନାହିଁ । ତାହା ଖରାପ ଆଡ଼କୁ ଗତିକଲେ ପାଦତଳର ମାଟି କମ୍ପିବାକୁ ଆରମ୍ଭ କରେ । ଏହି ପରିସ୍ଥିତିରେ ମନୁଷ୍ୟ ଅସହାୟ ଓ ଉଦ୍ଦେଶ୍ୟଶୂନ୍ୟ ହୋଇପଡ଼େ । ‘ପାଦତଳର ମାଟି’ର ବିଭିନ୍ନ ଚରିତ୍ରମାନଙ୍କ ପାଦତଳର ମାଟି ଅନେକ ସମୟରେ କମ୍ପିଉଠିଛି, କିନ୍ତୁ ସେମାନେ ନିଜକୁ ଦୃଢ଼ ରଖିବାରେ ସମର୍ଥ ହୋଇଛନ୍ତି ।

ଉପନ୍ୟାସର ଆରମ୍ଭରୁ ଔପନ୍ୟାସିକ ଗାଁର ବିପର୍ଯ୍ୟୟର ଚିତ୍ର ଉପସ୍ଥାପନ କରିଛନ୍ତି । କେତେକ କୁପ୍ରବୃତ୍ତିଭିତ୍ତୀ ଲୋକଙ୍କ ଦ୍ୱାରା ଗାଁ ପରିବେଶ କ୍ରମଶଃ ଦୂଷିତ ହୋଇଯାଉଛି । ଦିନକୁ ଦିନ ଗାଁଗୁଡ଼ିକର ନୈତିକ ମାନଦଣ୍ଡର ହ୍ରାସ ଘଟୁଛି । ବିଗତ ଦିନର ଗାଁଗୁଡ଼ିକର ସଂସ୍କାର ଏବଂ ଶୁଦ୍ଧାଳିତ ଜୀବନଚର୍ଯ୍ୟା ବର୍ତ୍ତମାନ ଦେଖିବାକୁ ମିଳେନାହିଁ । ଶ୍ରୀଯୁକ୍ତ ବେହେରା ଜଣେ ସମାଜ ସଚେତନଶୀଳ ସୁଷ୍ଟା ହୋଇଥିବାରୁ ଗାଁର ଅବ୍ୟବସ୍ଥାରେ ବ୍ୟଥିତ ହୋଇପଡ଼ିଛନ୍ତି । ଏହି ଉପନ୍ୟାସରେ ସେ ଶିବୁର ବାପାଙ୍କ ଚରିତ୍ର ମାଧ୍ୟମରେ ଗାଁର ଅବ୍ୟବସ୍ଥା ବିରୋଧରେ ସ୍ୱରଉତ୍ତୋଳନ କରିଛନ୍ତି । ଶିବୁର ବାପା ଜଣେ ସଜୋଟ ଓ ଆଦର୍ଶସ୍ଥାନୀୟ ଚରିତ୍ର ହିସାବରେ ଗାଁରେ ସୃଷ୍ଟି ହେଉଥିବା ବିଶୁଦ୍ଧତା ଏବଂ ଅସାଧୁ ବ୍ୟକ୍ତିମାନଙ୍କ କାର୍ଯ୍ୟକଳାପକୁ ବିରୋଧ କରୁଥିଲେ । ଯାହାଫଳରେ ସେ ସେହି ଅସାଧୁ ବ୍ୟକ୍ତିମାନଙ୍କର କୋପଦୃଷ୍ଟିର ଶିକାର ହୋଇଥିଲେ । ଶିବୁର ବାପାଙ୍କ ଭାଷାରେ- “ସଂଯମ ଆଉ ଗାଁର ଏଇ ପିଲାମାନେ ? ଆଦୌ

ତାଳମେଳ ନାହିଁ ଏ ଦୁଇଟି ମଧ୍ୟରେ, ଅର୍ଦ୍ଧଶିକ୍ଷିତ, ବେକାର ଏଇ ପିଲାମାନେ ଖୋଜିବୁଲନ୍ତି ଉତ୍ତେଜନା । ଚାନ୍ଦା ଆଦାୟ କରନ୍ତି କୌଣସି ପୂଜାପାଇଁ । ମଦ ପିଅନ୍ତି ନିର୍ଧୁମ । ବାଚାଳ ଭଳି ନାଚନ୍ତି ମୂର୍ଖବିସର୍ଜନ ପାଇଁ ଶୋଭାଯାତ୍ରା ସାମ୍ନାରେ । କାହା ଅଭିଆରରେ ନଥାନ୍ତି ଏମାନେ । x x x ଏଠାକାର ମାଷ୍ଟ୍ର ସାଧାରଣ ଶବ୍ଦ ଲେଖିପାରେ ନାହିଁ । ଏଠାକାର ପିଲା ପରିଚାଳିତ ହୁଅନ୍ତି ସଇତାନର ବିଭୀଷ ପ୍ରବୃତ୍ତି ଦ୍ଵାରା ।”(୪)

ଏକବିଂଶ ଶତକରେ ଓଡ଼ିଆ ପରିବାରଗୁଡ଼ିକର ନୈତିକ ମୂଲ୍ୟବୋଧ କ୍ରମେ ଭୁଷୁଡ଼ି ପଡ଼ୁଛି । ପୂର୍ବରୁ ପରିବାରଗୁଡ଼ିକ ଶୁଖିଲାବନ୍ଧ ଭାବେ ଯେପରି ଜଣେ ମୁରବାଙ୍କ ତତ୍ତ୍ଵାବଧାନରେ ପରିଚାଳିତ ହେଉଥିଲା ତାହା ଆଉ ଦେଖିବାକୁ ମିଳେନାହିଁ । କିନ୍ତୁ ଔପନ୍ୟାସିକ ‘ପାଦତଳର ମାଟି’ ଉପନ୍ୟାସରେ ପାରିବାରିକ ଶୁଖିଲା ଏବଂ ଆଦର୍ଶକୁ ବଜାୟ ରଖିବାରେ ସଫଳ ହୋଇଛନ୍ତି । ଏହି ଉପନ୍ୟାସରେ ଶିବୁ ଏବଂ ଶିଖା ନିଜ ନିଜ ପରିବାର ପାଇଁ ଉତ୍ସର୍ଗାକୃତ । ପରିବାର ପାଇଁ ନିଜ କର୍ତ୍ତବ୍ୟ ସମ୍ପାଦନରେ ସେମାନେ କେବେ ହେଲେ ହେଲା କରିନାହାନ୍ତି । ଶିବୁ ଉଚ୍ଚଶିକ୍ଷିତ ହେଲେ ମଧ୍ୟ ନିଜ ପିତାଙ୍କ ସେବା କରିବା ପାଇଁ ଗାଁକୁ ଆସି ଜଣେ ସାଧାରଣ ଝିଅକୁ ସ୍ତ୍ରୀ ଭାବରେ ଗ୍ରହଣ କରିଛି । ଶିବୁ ଏବଂ ଶିଖା ଉଭୟ କର୍ମରେ ବିଶ୍ଵାସୀ । ଶିବୁ ନିମ୍ନ ମଧ୍ୟବିତ୍ତ ପରିବାରରେ ଜନ୍ମହୋଇ ମଧ୍ୟ ନିଜର କର୍ମଯୋଗୁଁ ସମାଜରେ ଏକ ସ୍ଵତନ୍ତ୍ର ପରିଚୟ ସୃଷ୍ଟି କରିପାରିଛି । ସେହିପରି ଶିଖା ଜଣେ ଗରିବ ଘରର ସାଧାରଣ କନ୍ୟାହୋଇ ମଧ୍ୟ ନିଜର ଉତ୍ତମ କର୍ମଯୋଗୁଁ ଶିବୁ ପରି ଜଣେ ଉଚ୍ଚଶିକ୍ଷିତ ବ୍ୟକ୍ତିର ପତ୍ନୀ ଭାବେ ପରିଚିତ ଲାଭ କରିଛି ଏବଂ ଶିବୁ ସହିତ ବିଦେଶ ଯାଇ ସହରର ଆଡ଼ମ୍ବରପୁର୍ଣ୍ଣ ପରିବେଶରେ ଜୀବନ ବିତାଇଛି ।

ଏହି ଉପନ୍ୟାସରେ ଉଭୟ ଗାଁ ଏବଂ ସହରର ଚିତ୍ର ଦେଖିବାକୁ ମିଳେ । ଉପନ୍ୟାସର ଆରମ୍ଭରୁ ଔପନ୍ୟାସିକ ଗାଁର ପରିବେଶ ଏବଂ ବିପର୍ଯ୍ୟୟର ଚିତ୍ର ପ୍ରଦାନ କରିବା ସହିତ ଗାଁର ଚାଲି-ଚଳଣି ଏବଂ ଆଚାର-ବ୍ୟବହାରର ଚିତ୍ର ଅଙ୍କନକରି ନିଜ ସିଦ୍ଧହସ୍ତତାର ପରିଚୟ ପ୍ରଦାନ କରିଛନ୍ତି । ଉପନ୍ୟାସର ମଧ୍ୟଭାଗରୁ ଶେଷ ପର୍ଯ୍ୟନ୍ତ ଆଉ ଗାଁର ଚିତ୍ର ଦେଖିବାକୁ ମିଳେନାହିଁ । ସେତେବେଳେ ଉପନ୍ୟାସର ଚରିତ୍ରଗୁଡ଼ିକ ସହରର ଚାକଚକ୍ୟ ଏବଂ ଆଡ଼ମ୍ବରପୁର୍ଣ୍ଣ ପରିବେଶରେ ଆତଯାତ ହେଉଥାନ୍ତି । ଚରିତ୍ର ଏବଂ ପରିବେଶ ଅନୁଯାୟୀ ଭାଷା ପ୍ରୟୋଗ କରିବାରେ ମଧ୍ୟ ଔପନ୍ୟାସିକ ଯଥେଷ୍ଟ ସଫଳତା ଲାଭ କରିଛନ୍ତି ।

ସମାଜ ଅନୁରୂପ ଆମ ସାହିତ୍ୟ ତଥା ଉପନ୍ୟାସରେ ନାରୀ କେଉଁଠି ପ୍ରେରଣାଦାୟୀ, ମମତାଦାୟୀ, ସର୍ବସଂହା ଧରିତ୍ରୀ ସଦୃଶ ତ କେଉଁଠି ଅନ୍ୟାୟ ବିରୋଧରେ ବିଦ୍ରୋହୀ ଏବଂ ଅସ୍ଵଧାରଣୀ ଦୁର୍ଗତିନାଶିନୀ ଦୁର୍ଗା ସଦୃଶ । ବିଂଶ ଶତାବ୍ଦୀର ଉପନ୍ୟାସରେ ସ୍ଵଚ୍ଛାସିଧା ନାରୀ ସର୍ବସଂହା ଧରିତ୍ରୀ ଭଳି ତ୍ୟାଗ ଓ ଆଦର୍ଶର ମୂର୍ତ୍ତିମତ୍ତ ପ୍ରତୀକ ହୋଇଥିବା ସ୍ଥଳେ ଏକବିଂଶ ଶତାବ୍ଦୀର ନାରୀ ହୋଇଛି ନିର୍ଭୀକା, ଦାୟିକା, ସ୍ଵସ୍ଵବାଦିନୀ ଓ ବିଦ୍ରୋହିଣୀ । ‘ପାଦତଳର ମାଟି’ ଉପନ୍ୟାସରେ ଔପନ୍ୟାସିକ ବେହେରା ନାରୀ ଚରିତ୍ରର ବୈଶିଷ୍ଟ୍ୟ ସମ୍ପାଦନରେ ସଫଳ ହୋଇଛନ୍ତି । ଉପନ୍ୟାସରେ ଶିବୁର ମା’ ଓ ଶିଖା ମଧ୍ୟରେ ଅନେକ ତଫାତ । ଶିବୁର ମା’ ସାମାଜ ଦ୍ଵାରା ଚଣାଯାଇଥିବା ରେଖା ଦ୍ଵାରା ନିୟନ୍ତ୍ରିତ । ସେ ରେଖାକୁ ଅତିକ୍ରମକରି ବାହାରକୁ ଆସିବାର ସାମର୍ଥ୍ୟ ନାହିଁ କି ଆଗ୍ରହ ବି ନାହିଁ ତାଙ୍କର । ସେଇଥିରେ ତାଙ୍କର ସତ୍ତ୍ଵେଷ । କିନ୍ତୁ ଶିଖା ଆତ୍ମନିର୍ଭରଶୀଳ ଓ ଆତ୍ମସଚେତନ । ସବୁ ପ୍ରତିକୂଳ ପରିସ୍ଥିତିକୁ ସାମ୍ବାଳିବାକୁ ସେ ଏକା ହିଁ ସମର୍ଥ । ଔପନ୍ୟାସିକଙ୍କର ଭାଷାରେ-“ ଶିଖା ବିଶ୍ଵାସକରେ ସଂଘର୍ଷରେ । ଭୟ ଯୋଗୁ କେଉଁଆଡ଼େ ଖସି ପଳେଇବାରେ ନୁହେଁ, ସେ ମୁକାବିଲା କରିଶିଖୁଛି ,ସଙ୍କଟ ଅତିକ୍ରମ କରାଯାଇପାରେ ବୋଲି ଅଛି ତା’ଠାରେ ଦୃଢ଼ତା ।”(୫) ଶିଖା ନିଜକୁ ଦିୱିତୀବଞ୍ଚାଇପାରିଛି ମନୋହରର ତା’ପ୍ରତି ଥିବା ଖରାପ ଉଦ୍ଦେଶ୍ୟରୁ ଏବଂ ଜୀବନପ୍ରତି ମଧ୍ୟ ସେ ଆଶାବାଦୀ, ସେଥିପାଇଁ ସେ କହିଛି-“ ନୂଆଘର ବି ଭୁଷୁଡ଼ି ପଡ଼େ । ତେଣୁ ଏ ଫ୍ଲୁଟ ଅବିକା ଭୁଷୁଡ଼ି ପଡ଼ିବ । ମୋଟର, ରେଳ, ଉଡ଼ାଜାହାଜ ଦୁର୍ଘଟଣା ଘଟେ । ମୁଁ ଯିବିନାହିଁ କେଉଁଆଡ଼େ । ତୁମେ ବିଶ୍ଵାସ କରିବ କି ନାହିଁ କେଜାଣି, କିନ୍ତୁ ଆମ ଗାଁର ଜଣେ ଲୋକ ହସି ହସି ନୟାନ୍ତ ହୋଇଗଲା । ମରିଗଲା । ମୁଁ ତେଣୁ ହସିବି କାହିଁକି ? କେଉଁଠି ବିପଦ ନାହିଁ ? ସୁରକ୍ଷିତ ଜାଗା ଚିକିଏ ଅଛି କି ଏଠାରେ ? ତାହାବୋଲି ପିଲା ଜନ୍ମ ହେବନାହିଁ ? ମଣିଷ ଉପଭୋଗ କରିବନାହିଁ ଜୀବନକୁ ?”(୬) ଶିଖା ସାଂପ୍ରତିକ ସମାଜର ନାରୀ । ତେଣୁ କୌଣସି ପରିସ୍ଥିତିରେ ସେ ଭାଙ୍ଗିପଡ଼ିନାହିଁ । ସ୍ଵାମୀ ଶିବୁର ଦେହ ଅସୁସ୍ଥଥିବା ସମୟରେ ସେ ଏକାକୀ ତାଙ୍କର ସେବା କରିବା ସହିତ ମାନ୍ୟଗଣ୍ୟ ଡାକ୍ତରଙ୍କ ପାଖକୁ ନେଇଯାଇଛି । ନ୍ୟୁରୋଲୋଜିଷ୍ଟ ଭବେଶ ରାୟ ଶିବୁର ରୋଗ ସମ୍ପର୍କରେ ଦେଇଥିବା ଭୁଲ ମନ୍ତବ୍ୟରେ ଶିଖା ନିରାଶ ହୋଇନାହିଁ ବରଂ ଶିବୁର ଜୀବନପ୍ରତି ଆଶାବାଦୀ ହୋଇଛି ଏବଂ ଶିବୁକୁ ମଧ୍ୟ ଆଶାବାଦୀ କରେଇଛି । ସାଂପ୍ରତିକ ସମାଜରେ ଡାକ୍ତରମାନଙ୍କ ଅପାରଗତା ଯୋଗୁ ନିରାହ ରୋଗୀମାନଙ୍କର ଅବସ୍ଥା

କିପରି ସଂକଟାପନ୍ନ ହେଉଛି ତାହାକୁ ଦର୍ଶାଇବା ପାଇଁ ଔପନ୍ୟାସିକ ଏହି ଉପନ୍ୟାସରେ ଭବେଶ ରାୟ ଚରିତ୍ରକୁ ଆଣି ଛିଡ଼ା କରେଇଛନ୍ତି ।

ସାଂପ୍ରତିକ ସମୟରେ ମନୁଷ୍ୟ ସୁଖସ୍ୱାଚ୍ଛନ୍ଦ୍ୟରେ ରହିବାର ଯେତିକି କାମନାକରୁଛି ସେତିକି ସେ ଜୀବନପ୍ରତି ଆଶାବାଦୀ ହୋଇପାରୁନାହିଁ । ପ୍ରତି ମୁହୂର୍ତ୍ତରେ ମୃତ୍ୟୁର କରାଳଛାୟା ଦ୍ୱାରା କବଳିତ ହେଉଛି ମନୁଷ୍ୟ । ଚିକିତ୍ସାବିଜ୍ଞାନର ଯେତିକି ଉନ୍ନତି ଘଟୁଛି ସେତିକି ଅଜଣା ରୋଗ ଦ୍ୱାରା ଆକ୍ରାନ୍ତ ହେଉଛି ମନୁଷ୍ୟ । ଚିକିତ୍ସାବିଜ୍ଞାନ ମଧ୍ୟ ଏହି ବ୍ୟାଧି ପାଖରେ ହାର ମାନିବାକୁ ବାଧ୍ୟ ହେଉଛି । ଯାହାଫଳରେ ଅକାଳରେ ଅନେକ ମୂଲ୍ୟବାନ ଜୀବନ ଝଡ଼ିପଡ଼ୁଛି । ସେହି ଜୀବନପ୍ରତି ନିର୍ଭରଶୀଳ ମନୁଷ୍ୟମାନେ ଅସହାୟ ହୋଇପଡ଼ୁଛନ୍ତି । ତାଙ୍କ ପାଦତଳର ମାଟି ବାରମ୍ବାର କମ୍ପିଉଠୁଛି । କିନ୍ତୁ ସେମାନେ ନିଜର ଦୃଢ଼ ଆତ୍ମବିଶ୍ୱାସ ବଳରେ ନିଜକୁ ସମ୍ଭାଳି ରଖିବାକୁ ଚେଷ୍ଟା କରୁଛନ୍ତି । ଏହି ଉପନ୍ୟାସରେ ଶିବୁ ଓ ଶିଖାଙ୍କର ପାଦତଳର ମାଟି ବାରମ୍ବାର କମ୍ପିଉଠୁଛି, କିନ୍ତୁ ସେମାନେ ନିଜକୁ ସମ୍ଭାଳି ନେଇଛନ୍ତି । ସବୁ ପ୍ରତିକୂଳ ପରିସ୍ଥିତିକୁ ସାମ୍ବାଳି ଆଗକୁ ପାଦ ବଢ଼ାଇଛନ୍ତି । ପର ମୁହୂର୍ତ୍ତରେ ଶିବୁ ଯେତେବେଳେ ଅସୁସ୍ଥ ହୋଇପଡ଼ିଛି ତା’ଠାରେ ମାନସିକ ଅସ୍ଥିରତା ଦେଖାଦେଇଛି । “କେଉଁଦିନ ସେ ଦେଖିବ ଶିଖାକୁ ଭଲକରି । ସନ୍ତୁଷ୍ଟ ହେବ ଯେ ଶିଖା ଅଛି ସ୍ଥିର ମାଟି ଉପରେ । ଆଉ ହଲଚଲ ହେଉନାହିଁ ପୃଥିବୀ । ସେ ଅଛି ପରମ ସୁଖରେ । ଦେଖୁଛି ଶିବୁ ଓ ବିନୁର ପରିପୂର୍ଣ୍ଣତାକୁ । ସେହି ଦିନଟି କେବେ ଆସିବ ?” (୭) ଔପନ୍ୟାସିକ ଏଠାରେ ଶିବୁର ମନସ୍ତତ୍ତ୍ୱ ଚିତ୍ରଣ କରିବାରେ ସଫଳ ହୋଇଛନ୍ତି । ଶିଖା ଶିବୁର ଅସୁସ୍ଥତାରେ ଆଶଙ୍କାଗ୍ରସ୍ତ ହୋଇପଡ଼ୁଥିଲା । ସେ ଶିବୁର ସୁସ୍ଥତା ପାଇଁ ତାଙ୍କର ଭବେଶ ରାୟଙ୍କ ଉପରେ ଯେଉଁ ଆଶା ରଖୁଥିଲା ତାହା ନୈରାଶ୍ୟରେ ପରିଣତ ହୋଇଗଲା । ଔପନ୍ୟାସିକ ଶିଖାର ଅନ୍ତର୍ଦ୍ଧାତ୍ମକୁ ପ୍ରକାଶ କରିବାକୁ ଯାଇ କହିଛନ୍ତି – “ ଶିଖା ଅନୁଭବ କରୁଥିଲା ଯେ, ଭବେଶ ରାୟଙ୍କ ଦକ୍ଷତାର ମାଟି ଉପରେ ସେ ଠିଆ ହୋଇଥିଲା ଏଯାବତ୍ । ଏଇ ମାଟି ଆଉ ନାହିଁ । ସେ ଖସିଯାଇଛି ରସାତଳକୁ । x x x ଶୂନ୍ୟ ଏବଂ ପଛୁ ହୋଇଯାଇଥିଲା ତାହାର ସର୍ବାଙ୍ଗ ଶରୀର । ଏହା ସତ୍ତ୍ୱେତ୍ତ୍ୱେ ସେ ଜାଣିଥିଲା ଯେ ଏହା ଧସକି ପଡ଼ିବାର ସମୟ ନୁହେଁ । ତା’ ଆଖିରୁ ଥରେ ଲୁହ ଝରିଲେ ସେ ହରାଇବସିବ ହାଡ଼-ମାଂସ ।” (୮) ଶିଖା ନିଜକୁ ସମ୍ଭାଳି ନେଇଛି । ଶିବୁକୁ ମଧ୍ୟ ସୁସ୍ଥ କରିପାରିଛି । ଶେଷରେ ଫେରିଆସିଛି ସେମାନଙ୍କ ପାଦତଳର ମାଟି । ତାହା

ଆଉ ହଲ୍, ଚଲ୍, ନହୋଇ ସ୍ଥିର ରହିଛି । ଉପନ୍ୟାସର ଚରିତ୍ରମାନେ ଶେଷରେ ନିଜ ଚତୁଃପାର୍ଶ୍ୱରେ ଅଧିକାରମୟ ପରିବେଶ ମଧ୍ୟରେ ଆଲୋକର ସମ୍ମାନ ପାଇପାରିଛନ୍ତି ।

ବାସ୍ତବିକ ରାମଚନ୍ଦ୍ର ବେହେରାଙ୍କ ‘ପାଦତଳର ମାଟି’ ସାଂପ୍ରତିକ ସାମାଜିକ ଜୀବନକୁ ନେଇ ରଚିତ ଏକ ଉଲ୍ଲେଖଯୋଗ୍ୟ ଉପନ୍ୟାସ । ଏଥିରେ ଔପନ୍ୟାସିକ ସାଂପ୍ରତିକ ସମାଜ ଭିତରେ ଆତନ୍ୟତା ହେଉଥିବା ଆଧୁନିକ ମଣିଷର ଅନ୍ତର୍ବେଦନାର ଚିତ୍ର ପ୍ରଦାନ କରିଛନ୍ତି । ଔପନ୍ୟାସିକ ଜଣେ ସମାଜ ସଚେତନଶୀଳ ଶିଳ୍ପୀ ହୋଇଥିବାରୁ ଉପନ୍ୟାସଟିର ଆରମ୍ଭଠାରୁ ଶେଷପର୍ଯ୍ୟନ୍ତ ସାଂପ୍ରତିକ ସମାଜର ବିଭିନ୍ନ ସମସ୍ୟାକୁ ଅତି ନିଖୁଣଭାବରେ ବର୍ଣ୍ଣନା କରିବା ସହିତ ତା’ର ସମାଧାନର ବାଟ ମଧ୍ୟ ଦେଖାଇଛନ୍ତି । ଯଥାର୍ଥରେ ‘ପାଦତଳର ମାଟି’ର କ୍ଷୁଦ୍ର କଳେବର ମଧ୍ୟରେ ବୋଧଗମ୍ୟ ଭାଷା ଦ୍ୱାରା ଚରିତ୍ରମାନଙ୍କର ଅସହାୟତା, ନିଃସଙ୍ଗତା ଓ ଅନ୍ତର୍ଦ୍ଧାର ଚିତ୍ର ପ୍ରଦାନରେ ତତ୍କୃତ ରାମଚନ୍ଦ୍ର ବେହେରା ଯଥେଷ୍ଟ ସଫଳତା ଅର୍ଜନ କରିଛନ୍ତି ।

ପୃଷ୍ଠାକା :

୧) <https://youtu.be/MduNQVWj3to>

୨) ସାମନ୍ତ, ଲତି, କଥାରେ କଥାରେ ଉପନ୍ୟାସରେ ନାରୀଚରିତ୍ର(ପ୍ରଥମଭାଗ), କାଦମ୍ବିନୀ ମିଡ଼ିଆ ପ୍ରା. ଲି., ଭୁବନେଶ୍ୱର-୨୦, ଶୈଳଶ୍ରୀ ବିହାର, ଭୁବନେଶ୍ୱର-୭୫୧୦୨୧, ୨୦୧୧, ପୃଷ୍ଠା - ୨୧୦ ।

୩) ବେହେରା, ରାମଚନ୍ଦ୍ର, ପାଦତଳର ମାଟି, କାଦମ୍ବିନୀ ମିଡ଼ିଆ ପ୍ରା.ଲି., ଭୁବନେଶ୍ୱର-୨୦, ଶୈଳଶ୍ରୀ ବିହାର, ଭୁବନେଶ୍ୱର-୨୧, ୨୦୦୪, ପୃଷ୍ଠା - ୮୦ ।

୪) ତତ୍ତ୍ୱେବ, ପୃଷ୍ଠା - ୧୫ ।

୫) ତତ୍ତ୍ୱେବ, ପୃଷ୍ଠା - ୧୩୪ ।

୬) ତତ୍ତ୍ୱେବ, ପୃଷ୍ଠା - ୧୩୫ ।

୭) ତତ୍ତ୍ୱେବ, ପୃଷ୍ଠା - ୧୦୮ ।

୮) ତତ୍ତ୍ୱେବ, ପୃଷ୍ଠା - ୧୦୮ ।

ସୁମିତ୍ରା ପୃଷ୍ଠି

ଗବେଷିକା, ବ୍ରହ୍ମପୁର ବିଶ୍ୱବିଦ୍ୟାଳୟ ।

ଫକୀରମୋହନଙ୍କ ରେବତୀ- ଶିକ୍ଷା ପ୍ରସଙ୍ଗ

ସତ୍ୟକାମ ଯେବେ ନିଜ ଜନ୍ମଦାତ୍ରୀଙ୍କୁ ପ୍ରଶ୍ନକରେ, ଅନ୍ୟ ବ୍ରହ୍ମଚାରୀଙ୍କ ଭଳି ମୁଁ କ’ଣ ପାଇଁ ପଢ଼ି ପାରିବି ନାହିଁ? କ’ଣ ପାଇଁ ମୋର କେହି ଗୁରୁ ନାହାଁନ୍ତି? କ’ଣ ପାଇଁ ମୋତେ ଅନ୍ୟମାନେ ପଢ଼ିବାର ସୁଯୋଗ ଦେଉନାହାଁନ୍ତି? ମାତା ନିରବ ରହିଲେ । ସତ୍ୟକାମ କିନ୍ତୁ ନିରବ ରହିଲେ ନାହିଁ, ତାଙ୍କ ଇଚ୍ଛାଶକ୍ତି ତାଙ୍କୁ ଟାଣିନେଲା ରକ୍ଷି ଗୌତମଙ୍କ ନିକଟକୁ, ସତ୍ୟକାମର ଶିକ୍ଷା ପ୍ରତି ପ୍ରବଳ ଇଚ୍ଛାଶକ୍ତି ଦେଖି ରକ୍ଷି ଗୌତମ ତାଙ୍କୁ ଶିଷ୍ୟ ଭାବରେ ଗ୍ରହଣ କଲେ । ଏହି ଘଟଣା ସମଗ୍ର ରାଜ୍ୟରେ ପ୍ରଘଟ ହୋଇଗଲା । ରାଜ୍ୟର ମୁଖ୍ୟଆମାନେ ଶେଷରେ ପହଞ୍ଚିଲେ ମହାରାଜଙ୍କ ନିକଟରେ । କାରଣ, ରକ୍ଷି ଗୌତମଙ୍କ କାର୍ଯ୍ୟକୁ ପ୍ରଶଂସା କରିବାର ସାହସ କାହାର ନ ଥିଲା । ଶେଷରେ ମହାରାଜଙ୍କ ପ୍ରଶ୍ନର ଉତ୍ତର ରକ୍ଷି ଗୌତମ ଏପରି ଦେଇଥିଲେ, “ବିଦ୍ୟା ବା ଜ୍ଞାନ ଆହରଣ ପାଇଁ ଜାତି, ଗୋତ୍ର, ନାମ, ରୂପ ଅପେକ୍ଷା ଜ୍ଞାନର ଅଭିଳାଷ ହିଁ ଏକ ମାତ୍ର ଉଦ୍ଦେଶ୍ୟ ହେବା ଉଚିତ୍ ।” ସତ୍ୟକାମ ଜାବାଳ ଉପାଖ୍ୟାନ (ଛାନ୍ଦୋଗ୍ୟୋପନିଷଦ୍) । ତେବେ ବ୍ୟାସକବି ଫକୀରମୋହନ ସେନାପତିଙ୍କ ରେବତୀର ଶିକ୍ଷାଗ୍ରହଣ ପ୍ରତି ଯେଉଁ ଇଚ୍ଛା ତାହା ବ୍ୟକ୍ତିଗତ ନା ପାରିବାରିକ ନା ପାରିବେଶିକ ? ଆସନ୍ତୁ ଦେଖିବା ।

ପ୍ରଥମେ ପରିବେଶ ପ୍ରତି ଦୃଷ୍ଟି ଦିଆଯାଉ । ରେବତୀ ଗନ୍ଧର ପ୍ରକାଶ କାଳ, ଉତ୍କଳ ସାହିତ୍ୟ, ଦ୍ଵିତୀୟବର୍ଷ, ଦଶମ ସଂଖ୍ୟା, ୧୩୦୭, ଅକ୍ଟୋବର ୧୮୯୮ । ସେ ସମୟରେ ଓଢ଼ିଶାର ଶିକ୍ଷାବ୍ୟବସ୍ଥା ଐତିହାସିକଙ୍କ ଦୃଷ୍ଟିରେ ଏହିପରି- “ଉନବିଂଶ ଶତାବ୍ଦୀର ଶେଷ ଦଶକରେ ସୁଦ୍ଧା ଓଡ଼ିଶାରେ କାଗଜ ଅସ୍ତ୍ରଣ୍ୟ ହୋଇରହିଥିଲା (କୃଷ୍ଣଚନ୍ଦ୍ର ପାଣିଗ୍ରାହୀ, ମୋ ସମୟର ଓଡ଼ିଶା, ଚତୁର୍ଥ ମୁଦ୍ରଣ-୨୦୦୩, ପୃ-୧୨୦) । ପୁନଶ୍ଚ ନାରୀଶିକ୍ଷା ପ୍ରତି ଏ ଦେଶରେ ଯେଉଁ ମାନସିକତା ପରିଲକ୍ଷିତ ହୋଇଥିଲା, ତାହା ତ ଫକୀରମୋହନ ନିଜେ ବଖାଣିଛନ୍ତି, ମନେ ପକାନ୍ତୁ ବାଲେଶ୍ଵରରେ ବାଳିକା ବିଦ୍ୟାଳୟ ସ୍ଥାପନରେ ଫକୀରମୋହନଙ୍କ ପ୍ରତି ବାଲେଶ୍ଵରର ରାଜା ଶ୍ୟାମାନନ୍ଦ ଦେ ପ୍ରତିକ୍ରିୟାକୁ:

ରାଜା- ସବୁ ଡିଲ୍ଲୀ ଦୁଃଖରିତ୍ରା ହୋଇଯିବେ

ମୁଁ- ଆଜ୍ଞା ପାଠ ପଢ଼ିଲେ ସିନା ସଜରିତ୍ରା ହୁଅନ୍ତି

ରାଜା- ନାହିଁ ନାହିଁ ନାହିଁ- ପ୍ରଣୟୀଲୋକକୁ ଗୋପନରେ ଚିଠି ଲେଖିବେ xxx ଉଠାଅ-ସ୍ତୁଳ-
ଉଠାଅ-ସ୍ତୁଳ- ଉଠାଅ

(ଫକୀରମୋହନ ସେନାପତିଙ୍କ ଆତ୍ମଚରିତ, ସଂ-ଦେବେନ୍ଦ୍ରକୁମାର ଦାଶ, ପୃ-୮୦) ।

ସେହିପରି ଫକୀରମୋହନଙ୍କ ଗନ୍ଧକୁ ଐତିହାସିକ ଦଲିଲ ଭାବରେ ବିଚାର କରାଗଲେ ଯେଉଁ ଚିତ୍ର ଆସେ ତାହା ଏହିପରି-“ମଙ୍ଗଳପୁର ଜମିଦାର ରାମରାମ ଦାସଙ୍କ ଝିଅ ମୋହିନି ଖୁବ୍ ପାଠୋଇ, ଛାନ୍ଦକୁ ଛାନ୍ଦ ଗୀତ ମୁହେଁ ମୁହେଁ ହାଣିଯାଏ (ଗାରୁଡ଼ି ମନ୍ତ୍ର) । ଝଙ୍କତ ପଟ୍ଟନାୟକଙ୍କ ଘର ଝିଅମାନେ ଯେ ଭାଗବତ ବୋଲି ପାରନ୍ତି, ବୈଦେହୀଶବିଳାସ ଛାନ୍ଦ ଗାଆନ୍ତି (ରେବତୀ) ।

ଉପରୋକ୍ତ ଆଲୋଚନାରୁ ଏହା ବୁଝାପଡ଼େ ଯେ ସେ ସମୟରେ ପାରମ୍ପରିକ ଶିକ୍ଷା ବ୍ୟତୀତ ଏକାଡ଼େମିକ ଶିକ୍ଷାକୁ ଏତେ ପ୍ରାଧାନ୍ୟ ଦିଆଯାଉ ନ ଥିଲା କିମ୍ବା ଏକାଡ଼େମିକ ଶିକ୍ଷା ପ୍ରତି ସେପରି ଅନୁକୂଳ ପରିବେଶ ନିର୍ମାଣ ହୋଇନଥିଲା ।

ପାରିବାରିକ ପରିବେଶ ପ୍ରତି ଦୃକ୍ପାତ କଲେ ବୁଝାପଡ଼େ ଯେ ଶିକ୍ଷା ପ୍ରତି ଇଚ୍ଛାଶକ୍ତି ଜାଗ୍ରତ ହେବା ପାଇଁ ବି ଗୋଟେ ପରିବେଶ ଦରକାର ପଡ଼େ । ତାହା ପରିବେଶରୁ ଆରମ୍ଭ ହୋଇପାରେ କିମ୍ବା ପରିବାରରୁ ମଧ୍ୟ ଆରମ୍ଭ ହୋଇପାରେ । ଫକୀରମୋହନ ଛାଡ଼ିବେ ନାହିଁ, ପରିବେଶ ନିର୍ମାଣ କରିବେ- “xxx ପରେ ଯେଉଁ ମୁଷ୍ଟିମେୟ ଓଡ଼ିଆ ନବଶିକ୍ଷାକୁ ସ୍ଵାଗତ କରିଥିଲେ ସେମାନଙ୍କ ଭିତରେ କରଣମାନେ ଅଗ୍ରଣୀ ହୋଇଥିଲେ ।” (କୃଷ୍ଣଚନ୍ଦ୍ର ପାଣିଗ୍ରାହୀ, ମୋ ସମୟର ଓଡ଼ିଶା, ୨୦୦୩, ପୃ-୧୨୧) ।

ତେଣୁ ‘ରେବତୀ’ର ବାପା ଶ୍ୟାମବନ୍ଧୁ ମହାନ୍ତି ଜମିଦାର ତରଫରୁ ଗ୍ରାମର କରଣ ହେବେ, ପୁଣି ଯେଉଁ ଶିକ୍ଷକଟି ରେବତୀକୁ ପାଠ ପଢ଼େଇବ, କଟକ ନିର୍ମାଳସ୍ତୁଳର ଅବଧାନ ବିଭାଗରୁ ଆସିଥିବା ଛାତ୍ରର ନାମ ବାସୁଦେବ, କେବଳ ତ କରଣ ନୁହେଁ? ଈଲ କରଣ ମଧ୍ୟ । ପ୍ରତ୍ୟେକ ଭଲ କାର୍ଯ୍ୟରେ ବିରୋଧାଭାସ ଆସିବା ପରି ରେବତୀର ପାଠପଢ଼ା ପ୍ରତି ଆଗ୍ରହରେ ମଧ୍ୟ ବିରୋଧାଭାସ ଆସିଛି । ଉଭୟ ଶ୍ୟାମବନ୍ଧୁ ଓ ବାସୁଦେବର ପରାମର୍ଶରେ ଯେତେବେଳେ ରେବତୀର ଇଚ୍ଛାଶକ୍ତି ଜାଗ୍ରତ ହୁଏ, ରକ୍ଷଣଶୀଳ ଜେଜୀ ବିରୋଧ କରେ ତା’ର ପାରମ୍ପରିକ ତଙ୍ଗରେ- “ପାଠ କଣରେ, ତିରିଲା ଝିଅର ପାଠ ପଢ଼ା କ’ଣ? ଶ୍ୟାମବନ୍ଧୁ କିନ୍ତୁ ପ୍ରଗତିଶୀଳ ଚିନ୍ତନରେ ଝିଅର ଇଚ୍ଛାଶକ୍ତିକୁ ପ୍ରାଧାନ୍ୟ ଦେଇ କହନ୍ତି-“ହେଉ, କହୁଛି ତ ପଢ଼ୁ” ।

ଯେତେବେଳେ ନୂତନ ପିଢ଼ିର ଯୁବକ ଯୁବତୀମାନଙ୍କ ମାନସିକତା, ବିଶ୍ୱାସ, ଚଳଣି, ରୁଚିକୁ ବୟସ୍କ ବା ତା’ଠାରୁ ଅଧିକ ବୟସର ବ୍ୟକ୍ତିମାନଙ୍କ ସହ ତୁଳନା କରାଯାଏ ତେବେ ପିଢ଼ିଗତ ମାନସିକତା ବା (generation gap) ପରିଲକ୍ଷିତ ହୁଏ । ‘ରେବତୀ’ ଗଳ୍ପରେ ଆମେ ଡିନିଗୋଟି ପିଢ଼ିକୁ ବିଚାରକରି ଶିକ୍ଷା ପ୍ରତି ମାନସିକତାକୁ ଲକ୍ଷ୍ୟ କରିପାରିବା । ଅଧିକ ବୟସ୍କକୁ ପ୍ରତିନିଧିତ୍ୱ କରିବେ ବୁଢ଼ୀ- ରେବତୀରଜେଜୀ, ତା ପର ପିଢ଼ି ହେଉଛନ୍ତି ରେବତୀର ବାପା ଓ ମା, ଶେଷ ପିଢ଼ିହେବେ- ବାସୁଦେବ ଓ ରେବତୀ ନିଜେ ।

ରେବତୀର ଶିକ୍ଷାଗ୍ରହଣକୁ ଜେଜୀ ବୁଝେ-‘ପାଠ’ କ’ଣ ଲୋ ମାଜକିନିଆ ଝିଅଟା ପାଠ କ’ଣ? ରକ୍ଷାବତୀ ଶିଖି, ପିଠାପଣା କରିବାକୁ ଶିଖି, ଝୋଟିଦିଆ ଶିଖି, ଦହିମୁହାଁ ଶିଖି, ପାଠ କ’ଣ ?

ତାକୁ ଶ୍ୟାମବନ୍ଧୁ ବୁଝନ୍ତି ଏହିପରି- ହେଉ, କହୁଛି ତ ପଢ଼ୁ ।

ରେବତୀର ମା’ର ସ୍ୱର ହେଲା- ହଉହଉ ପଢ଼ିବୁ,

ପୁଣି ରେବତୀର ନିଜସ୍ୱ ବଳ୍ଲବ୍ୟ- ମୁଁ ପାଠ ପଢ଼ିବି, ମୁଁ ପାଠ ପଢ଼ିବି ।

ରହିଗଲେ ବାସୁଦେବ, ସିଏ ତ ରେବତୀର ଶିକ୍ଷକ ।

ବୌଦ୍ଧିକ ପାଠକ ବା ସମାଲୋଚକ ଦୃଷ୍ଟିରେ ରେବତୀ ଗଳ୍ପର ମୂଲ୍ୟାୟନ ଭିନ୍ନକଥା । ଜଣେ ସାଧାରଣ ପାଠକ ଭାବରେ ପଢ଼ିବସିଲେ ଏତିକି ତ ବେଶ ବୁଝାପଡ଼େ ଯେ ରେବତୀ ପାଠ ପଢ଼ିଲା ବୋଲି ତା’ ବାପା, ମା, ବାସୁଦେବ କାହାରି ବି ମୃତ୍ୟୁ ଘଟି ନାହିଁ ।

ସୂତରାଂ ଶିକ୍ଷା ପ୍ରସଙ୍ଗରେ ରେବତୀ ଗଳ୍ପକୁ ବିଚାରିଲେ ଏହା ସ୍ପଷ୍ଟ ପ୍ରାମାଣିତ ହୁଏ ଯେ ଶୈକ୍ଷିକ ବାତାବରଣ ପାଇଁ ପରିବାରର ପ୍ରେରଣା, ଶୈକ୍ଷିକ ପରିବେଶ, ବ୍ୟକ୍ତିର ସ୍ୱ ଇଚ୍ଛାଶକ୍ତି, ସରକାରୀ ଉଦ୍ୟମ ଆଦି ଲୋଡା ହୋଇଥାଏ । ତେଣୁ ଶିକ୍ଷା ବା ମେଧା ଯେ ସାମାଜିକ ଓ ସାଂସ୍କୃତିକ ଫଳ ତାହା ନିର୍ଦ୍ଦିୟରେ କୁହାଯାଇପାରେ ।

ଡ. ରଞ୍ଜନ ସେଠୀ

ସହକାରୀ ପ୍ରଫେସର

ଗଙ୍ଗାଧର ମେହେର ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମ୍ବଲପୁର ।

ଓଡ଼ିଆ ସର୍ଜନାତ୍ମକ ସମୀକ୍ଷାର ରୂପକାର ନଟବର ସାମନ୍ତରାୟ

ଓଡ଼ିଆ ସମାଲୋଚନା ସାହିତ୍ୟରେ ଏକ ଅମ୍ଳାନ ପ୍ରତିଭା ହେଉଛନ୍ତି ନଟବର ସାମନ୍ତରାୟ । ପଣ୍ଡିତ ଗୋପୀନାଥ ନନ୍ଦଗର୍ମା, ଶ୍ୟାମସୁନ୍ଦର ରାଜଗୁରୁ, ପଣ୍ଡିତ ମୃତ୍ୟୁଞ୍ଜୟ ରଥ, ଆର୍ତ୍ତବଲ୍ଲଭ ମହାନ୍ତିଙ୍କ ପରେ ଓଡ଼ିଆ ସମାଲୋଚନା ସାହିତ୍ୟକୁ ସମୃଦ୍ଧ କରି ରଚିତୋଳିବାରେ ଯେଉଁ ମୁଖ୍ୟମେୟ ଅଧ୍ୟାପକଙ୍କର ସହଯୋଗ ରହିଛି, ସେମାନଙ୍କ ମଧ୍ୟରେ ତ.ସାମନ୍ତରାୟଙ୍କ ସ୍ଥାନ ବିଶେଷ ଭାବରେ ଉଲ୍ଲେଖ ଯୋଗ୍ୟ । ଅଧ୍ୟାପକ ଜୀବନରୁ ଅବସର ନେଇ ସାରିବା ପରେ ମଧ୍ୟ ତାଙ୍କର ସାଧନା ଜାରି ରହିଥିଲା । ସ୍ଵାୟ ନିଷ୍ଠା, ଧ୍ୟାନଧାରଣା, ଅନାହତ ତପସ୍ୟାର ଅମୃତଫଳ ସ୍ଵରୂପ ପ୍ରାଚୀନ ଓ ଆଧୁନିକ ସାହିତ୍ୟ ତଥା ସୌନ୍ଦର୍ଯ୍ୟତତ୍ତ୍ଵ ଆଲୋଚନାରେ ସେ ନୂତନ ମାର୍ଗର ସନ୍ଧାନ ଦେଇଛନ୍ତି । ବୈଜ୍ଞାନିକ ପ୍ରଣାଳୀକୁ ସୂତ୍ର ଭାବରେ ଆଧାରକରି ସାହିତ୍ୟ କୃତିକୁ ମୂଲ୍ୟାୟନ କରିବା ତାଙ୍କର ଏକ ବଡ଼ ବୈଶିଷ୍ଟ୍ୟ ।

ସ୍ଵାଧୀନତାର ଅବ୍ୟବହିତ କାଳ ଡକ୍ଟର ସାମନ୍ତରାୟଙ୍କ ସାଧନାର ଆଦ୍ୟ ସମୟ । ଏହି କାଳଖଣ୍ଡରୁ ହିଁ ଓଡ଼ିଆ ସମାଲୋଚନା ସାହିତ୍ୟରେ ଏକ ନୂତନ ଆଭିମୁଖ୍ୟ, ନୂତନ ଦୃଷ୍ଟିଭଙ୍ଗୀର ଆବିର୍ଭାବର ସୂଚନା ମିଳିଥିଲା । ତାଙ୍କ ରଚିତ ପ୍ରସିଦ୍ଧ ସମାଲୋଚନା ପୁସ୍ତକଗୁଡ଼ିକ ହେଲା - ବ୍ୟାସକବି ଫକୀର ମୋହନ (୧୯୫୯), ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟର ଦିଗ୍‌ଦର୍ଶନ (୧୯୫୯), ଯୁଗ ପ୍ରବର୍ତ୍ତକ ସ୍ରଷ୍ଟା ରାଧାନାଥ (୧୯୬୦), ରାଧାନାଥ ଓ ଚିଲିକା କାବ୍ୟ (୧୯୬୦), ଗଙ୍ଗାଧର ସାହିତ୍ୟ ସମୀକ୍ଷା (୧୯୬୦), ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ (୧୮୩୦ରୁ ୧୯୨୦), ନନ୍ଦକିଶୋର ସାହିତ୍ୟ ସମୀକ୍ଷା (୧୯୬୪), ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟର ଭିତ୍ତିଭୂମି(୧୯୬୪), ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା (୧୯୬୩), ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ଆର୍ତ୍ତବଲ୍ଲଭଙ୍କ ଦାନ(୧୯୬୫), ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟର ଭିତ୍ତିଭୂମି, ବଡ଼ଜେନା ସାହିତ୍ୟ ସମୀକ୍ଷା (୧୯୭୧), ସଖାହୀନ ପଞ୍ଚସଖା(୧୯୭୫), ଓଡ଼ିଆ ସାହିତ୍ୟରେ ସ୍ଵର ପରିବର୍ତ୍ତନ (୧୯୭୬) ଇତ୍ୟାଦି ।

ଡ.ସାମନ୍ତରାୟଙ୍କର ଅଧ୍ୟୟନର ବ୍ୟାପକତା ଅଛି ଏବଂ ଗବେଷଣାତ୍ମକ ତଥ୍ୟରାଜି ସମ୍ପର୍କରେ ନିଜସ୍ୱ ଧାରା ବି ରହିଛି । ସେ ପ୍ରାଚୀନ, ମଧ୍ୟଯୁଗୀୟ ତଥା ଆଧୁନିକ ସାହିତ୍ୟକୃତିକୁ ନିଜସ୍ୱ ମାନଦଣ୍ଡରେ ସମୀକ୍ଷା କରିଛନ୍ତି । ଅନୁପମ ସମାଲୋଚକ ଡ.ସାମନ୍ତରାୟଙ୍କ ଏକ ଅନୁପମ ସମାଲୋଚନା ପୁସ୍ତକ ହେଉଛି ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା । ଉକ୍ତ ପୁସ୍ତକଟି ଶୈଳୀରେ ଗନ୍ଧ କିନ୍ତୁ କୃତିରେ ସମାଲୋଚନା । ତେଣୁ ଗପ ନୁହେଁ, ତାହା ସମାଲୋଚନା ବୋଲି ସେ ନାମକରଣ କରିଛନ୍ତି । ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା ପୁସ୍ତକରେ ମୋଟ ୧୩ଟି ପ୍ରବନ୍ଧ ସ୍ଥାନିତ । ଏଗୁଡ଼ିକ ପୁସ୍ତକ ଆକାରରେ ପ୍ରକାଶ ପାଇବା ପୂର୍ବରୁ ନବସମ୍ବାଦ, ଉତ୍କଳ ସାହିତ୍ୟ, ମୁକୁର ଭଳି ସାହିତ୍ୟ ପତ୍ରିକାରେ ପ୍ରକାଶ ଲାଭ କରିସାରିଥିଲା । ସୃଷ୍ଟିର ପ୍ରକାଶ-କାଳ, ସ୍ରଷ୍ଟାର ମାନସିକ ପରିବେଶ ତଥା ସାମସମୟିକ ସମାଜକୁ ଦୃଷ୍ଟି ସମ୍ମୁଖରେ ରଖି ଏ ରଚନାମାନଙ୍କୁ ଯେପରି ଆଲୋଚନା କରିଛି ସେଥିରେ ‘କାଳ’-ଜ୍ଞାନ ଉପରେ ଥିବା ମୋର ଅଖଣ୍ଡ ବିଶ୍ୱାସ ଯେ କେତେଦୂର ଯଥାର୍ଥ ତାହା ଏ ଦେଶର ସୁଧା ମନାଷୀମାନେ ବିଚାର କରିବେ ବୋଲି ଆଲୋଚକ ସାମନ୍ତରାୟ ଉଲ୍ଲେଖ କରିଛନ୍ତି ।

‘ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା’ ଗ୍ରନ୍ଥର ନିଜକଥାରେ ଆଲୋଚକ କହିଛନ୍ତି- ସମାଲୋଚନା ସାହିତ୍ୟ ଅନେକଙ୍କ ମତରେ ଏକ ଅପ୍ରାତିକର ସାହିତ୍ୟିକ ବିଭାଗ । ତେଣୁ ଏଇ ବିଭାଗ ଏ ଦେଶର ସାଧାରଣ ପାଠକପାଠିକାମାନଙ୍କ ମଧ୍ୟରେ ଲୋକପ୍ରିୟ କରିବା ଉଦ୍ଦେଶ୍ୟରେ ମୁଁ କେତେକ ପ୍ରବନ୍ଧର ରୂପଗତ ବୈବିଧ୍ୟ ତଥା ପରିବେଷଣ ଚାତୁର୍ଯ୍ୟ ଉପରେ ବିଶେଷ ପ୍ରାଧାନ୍ୟ ଦେଇଛି । ‘ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା’, ‘ନେତ୍ରମଣିର ଡାଏରୀ’, ‘ଧରଣୀଧର ଓ ମୁଁ ଚଷ୍ମାପୁଅ’ ପ୍ରଭୃତି ଏହାର ଉଦାହରଣ । ଗନ୍ଧର ଆର୍ଜୀକରେ ଉକ୍ତ ପ୍ରବନ୍ଧଗୁଡ଼ିକୁ ସଜ୍ଜିତ କରିଛନ୍ତି ଆଲୋଚକ । ପ୍ରତ୍ୟେକଟି ପ୍ରବନ୍ଧ ଭିତରେ ଗନ୍ଧସୁଲଭ କଳ୍ପନା ପାଠକ ଦେଖିବାକୁ ପାଇଥାଏ । ତେଣୁ ବାସ୍ତବରେ ଏହି ସମାଲୋଚନାର ନାମ ହେଉଛି ‘ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା’ ।

‘ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା’ ପୁସ୍ତକର ପ୍ରବନ୍ଧଗୁଡ଼ିକ ପ୍ରାବନ୍ଧିକଙ୍କ ବିଶ୍ରାମକାଳୀନ ହାଲୁକା ମନର ସ୍ୱତଃସ୍ମୃତ୍ ଅଭିବ୍ୟକ୍ତି ହେଲେ ହେଁ ସେଥିର ନୂତନତା ଓ ଗଭୀରତା, ବିଷୟ ପରିକଳ୍ପନା ଓ ଉପସ୍ଥାପନର ମୌଳିକତା ବିଚାର ଯୋଗ୍ୟ । ଏଇ ପ୍ରବନ୍ଧ ଗୁଡ଼ିକ ମଧ୍ୟରୁ - ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା(୧୯୫୯), ରାଧାନାଥ-ସାହିତ୍ୟରେ ନାରୀ ଚରିତ୍ର (ଜାନୁୟାରୀ-୧୯୫୦), ଧରଣୀଧର ଓ ମୁଁ ଚଷ୍ମାପୁଅ (ଏପ୍ରିଲ-୧୯୫୭), ନେତ୍ରମଣିର ଡାକରା

(ମେ'୧୯୫୮) ପ୍ରଭୃତି ପ୍ରବନ୍ଧର ସୃଷ୍ଟି ପରିକଳ୍ପନା ଓ ରୂପାୟନ କୌଶଳ ସମ୍ପୂର୍ଣ୍ଣ ନୂତନ । ଚରିତ୍ରମାନଙ୍କ ମଧ୍ୟରେ ପାରସ୍ପରିକ କଥୋପକଥନ ଯୋଗୁଁ ଏଇ ପ୍ରବନ୍ଧଗୁଡ଼ିକ ଅଧିକ ବୋଧଗମ୍ୟ ଓ ଲୋକପ୍ରିୟ ହୋଇପାରିଛି ।

‘ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା’ ପ୍ରବନ୍ଧରେ ଆଲୋଚକ ସାମନ୍ତରାୟ ବ୍ୟଙ୍ଗ ବିଦ୍ରୁପାତ୍ମକ ଶୈଳୀରେ ଓଡ଼ିଆ ବର୍ଣ୍ଣରେ ସାମାନ୍ୟ ପରିବର୍ତ୍ତନ ହେଲେ କିପରି ଅର୍ଥ ବଦଳିଯାଏ ତାର ଅନୁଶୀଳନ କରିଛନ୍ତି । ବାସ୍ତବରେ ଏ ଅର୍ଥ ବଦଳିଯିବାର କାରଣ ହେଉଛି, ଆଜିକାଲି କେହି କେହି ସମାଲୋଚନା ଲେଖିଲାବେଳେ ପୁରୁଣା ଓ ଲୋକଲୋଚନ ବହିର୍ଭୂତ ଉପାଦାନ ସବୁ ଅନ୍ୟ ବହିରୁ ଆଣି ସ୍ୱୀକୃତି ନଜଣାଇ ସେସବୁକୁ ନିଜ ଗବେଷଣାର ଆବିଷ୍କୃତି ବୋଲି ପାଠକମାନଙ୍କ ସମ୍ମୁଖରେ ବାହାସ୍ନୋଟ ମାରୁଛନ୍ତି । ଡ.ସାମନ୍ତରାୟ ଉଲ୍ଲେଖ କରିଛନ୍ତି ଯେ ଏପରି ନିନ୍ଦନୀୟ କାର୍ଯ୍ୟର ପ୍ରତିବାଦ ପ୍ରକାଶ କରିବା ଏ ପ୍ରବନ୍ଧର ମୂଳ ଉଦ୍ଦେଶ୍ୟ । ଆଲୋଚକ ଏଇ ମୂଳ ଉଦ୍ଦେଶ୍ୟକୁ ଚରିତାର୍ଥ କରିବା ପାଇଁ ଏ ପ୍ରବନ୍ଧକୁ ଗନ୍ଧର ରୂପ ଦେଇ ଆଲୋଚନା କରିଛନ୍ତି ।

‘ରାଧାନାଥ-ସାହିତ୍ୟର ନାରୀ ଚରିତ୍ର’ ପ୍ରବନ୍ଧରେ ଆଲୋଚକ ରାଧାନାଥଙ୍କ କାବ୍ୟ ରାଜିର ନାୟକ ନାୟିକା ଓଡ଼ିଡ଼ ବର୍ଣ୍ଣିତ ନରନାରୀଙ୍କ ଓଡ଼ିଆ ରୂପାନ୍ତର ବ୍ୟତୀତ ଅନ୍ୟ କିଛି ନୁହଁନ୍ତି ବୋଲି ଉଲ୍ଲେଖ କରିଛନ୍ତି । ବାସ୍ତବରେ ଓଡ଼ିଡ଼ ବର୍ଣ୍ଣିତ ଚରିତ୍ରମାନଙ୍କର କୌଣସି ସମ୍ପର୍କ ଉତ୍କଳର ମାଟି ସହିତ ନାହିଁ । ଯଦି ଆମେ ଐତିହାସିକ ଚରିତ୍ରଗୁଡ଼ିକୁ ଆଖି ଉଠାଇ ଦେଖିବା ତେବେ ଚୋଡ଼ଗଙ୍ଗଦେବ, ଗଙ୍ଗେଶ୍ୱର ଇତ୍ୟାଦି ଐତିହାସିକ ନାମ କେବଳ ବହନ କରିଛନ୍ତି ।

ପ୍ରକୃତରେ ରାଧାନାଥ-ସାହିତ୍ୟ ଏକ ରସ-ସୃଷ୍ଟିକାରୀ ସାହିତ୍ୟ । ପାଶ୍ଚାତ୍ୟ ବିଷୟ ବସ୍ତୁର ଆହରଣ ହେଲେ ହେଁ ଏହା ମାଧ୍ୟମରେ ଉତ୍କଳୀୟ ବିଷୟର ନବାକରଣ ହିଁ ଏ ରସ ସୃଷ୍ଟିର ସାର୍ଥକତା । ଉକ୍ତ ପ୍ରବନ୍ଧରେ ଆଲୋଚକ ସାମନ୍ତରାୟ ରାଧାନାଥ ସାହିତ୍ୟର ଚରିତ୍ରମାନଙ୍କ ମଧ୍ୟରେ ଗୋଟାଏ ଅଭିନ୍ନ ଯୋଗସୂତ୍ର ଟାଣି ଦେବାକୁ ଚେଷ୍ଟା କରିଛନ୍ତି । ଆଲୋଚକ ରାଧାନାଥ ସାହିତ୍ୟରେ ଚିତ୍ରିତ ହୋଇଥିବା ନାରୀମାନଙ୍କର ସ୍ୱରୂପ ଉନ୍ମୋଚନ କରିଛନ୍ତି । ଗୌରୀ ହେଉ କି ଚନ୍ଦ୍ରଭାଗା ପ୍ରତ୍ୟେକେ ଯୌବନର ଉଦ୍‌ବେଳନରେ ପ୍ରେମ ସ୍ରୋତରେ ବିଲୀନ ହୋଇଛନ୍ତି । ରୂପଜ-ମୋହରେ ପୁରୁଷ ଯେତେବେଳେ ଅନ୍ଧ ହୁଏ ସେତେବେଳେ ନାରୀ କରେ ତା ହୃଦୟକୁ ପାଷାଣ ପରି ରୁଷ୍ଟ ଓ କଠୋର । ପୁରୁଷର

ମନରୂପକ ମାନକୁ ଆୟତ୍ତ କରିବା ପାଇଁ ନାରୀ ନିଜ ଶରୀରରେ ରଖିଛି ଯୌବନ-ଶୋଭା ରୂପକ ଅବ୍ୟର୍ଥ ବଡ଼ଶୀ । ଆଲୋଚକ କହିଛନ୍ତି- ମିଳନ ଯେତେବେଳେ କେବଳ ‘ଉପଭୋଗ’ରେ ପର୍ଯ୍ୟବସିତ ହୁଏନି, ସେତେବେଳେ ନାରୀ ହୁଏ ପ୍ରଣୟିନୀ । ସେଇଥିପାଇଁ ନନ୍ଦିକାର ସ୍ୱର୍ଗତ ଆତ୍ମା ମୁକ୍ତି ପଥର ସନ୍ଧାନ ଚାହୁଁଛି । ନନ୍ଦିକାର ବିଦାର୍ଷଣ ହୃଦୟର କରୁଣ ବେଦନା ଶୁଣିଛି ଉଷା । ନନ୍ଦିକାର ଏକ ଉତ୍ତରଣ ଭାବେ ଉଭା ହୋଇଛି ଉଷା । ଏଇ ପ୍ରସଙ୍ଗରେ ଆଲୋଚକ ସାମନ୍ତରାୟ କହୁଛନ୍ତି- “ଶରୀରରେ ଯୌବନ ଜୁଆର ମାଡ଼ି ଆସୁଥିବା ବେଳେ, ନନ୍ଦିକା ପ୍ରତିଶୋଧ ପାଇଁ ଧରିଛି ଏକ ଅନବଦ୍ୟ ରୁଦ୍ର ସୁନ୍ଦର ଝୁର୍ତ୍ତ; କିନ୍ତୁ ବୟସର ଏ ମଧୁମାସରେ ପଞ୍ଚଶର ବିଷ କରିଛି ତା’ହୃଦୟକୁ ।” (ଗଜନୁହେଁ ସମାଲୋଚନା, ପୃ- ୧୭) ।

ଉଚ୍ଚକବି ମଧୁସୂଦନ ରାଓଙ୍କ ‘ବର୍ଷବୋଧ’ ପୁସ୍ତକ ଓଡ଼ିଆ ବର୍ଷ ବା ଅକ୍ଷର ଅବବୋଧ ଦିଗରେ ସାହାଯ୍ୟ କରୁଛି । ଏଇ ବର୍ଷବୋଧ ପୁସ୍ତକର ଆବିର୍ଭାବ ସମ୍ପର୍କରେ ପାଠକମାନଙ୍କୁ ଅବଗତ କରାଇବା ନିମନ୍ତେ ଏ ପ୍ରବନ୍ଧଟି ରଚନା କରିଛନ୍ତି ବୋଲି ଆଲୋଚକ ସାମନ୍ତରାୟ ଉଲ୍ଲେଖ କରିଛନ୍ତି ।

‘ଛମାଣ ଆଠଗୁଣ୍ଠ: ଏକ ଅଧ୍ୟୟନ’ ଶୀର୍ଷକ ପ୍ରବନ୍ଧରେ ଛମାଣ ଆଠଗୁଣ୍ଠ ଉପନ୍ୟାସର ଐତିହାସିକ ମୂଲ୍ୟ ନିର୍ଦ୍ଧାରଣ କରିଛନ୍ତି ଆଲୋଚକ । ଉପନ୍ୟାସର ବିଷୟ ବସ୍ତୁ ପ୍ରାୟ ୧୮୦୧-୪୦ ସାଲ ମଧ୍ୟରେ ସାମିତ ବୋଲି ଲେଖକ କହିଛନ୍ତି । ଉନବିଂଶ ଶତାବ୍ଦୀର ପ୍ରଥମ ଚାଳିଶ ବର୍ଷର ସାମାଜିକ ପରିବେଶ କିପରି ଅତି ଦକ୍ଷତାର ସହ ଉପନ୍ୟାସର ଆଜିକ ଭିତରେ ଏ ପୁସ୍ତକରେ ଚିତ୍ରିତ ତାହା ହିଁ ବର୍ତ୍ତମାନର ପ୍ରବନ୍ଧରେ ବିଶ୍ଳେଷିତ ହୋଇଛି । ଲେଖକ ଉଲ୍ଲେଖ କରିଛନ୍ତି- ଉପନ୍ୟାସ ଏକ ସ୍ୱତନ୍ତ୍ର କଳା; କିନ୍ତୁ ଏଇ କଳା ‘କାଳ’ ଜ୍ଞାନ ଦ୍ୱାରା ନିୟନ୍ତ୍ରିତ ହେଲେ ଅଧିକ ବାସ୍ତବ ଓ ବିଶ୍ୱାସଯୋଗ୍ୟ ହୋଇଉଠେ । ବାସ୍ତବରେ ଛମାଣ ଆଠଗୁଣ୍ଠ ଉପନ୍ୟାସଟି ସାମାଜିକ ପରିବେଶ ଉପରେ ପ୍ରତିଷ୍ଠିତ । ତେଣୁ ଆଲୋଚକ ସାମନ୍ତରାୟ କଳା-ସୌଧର ଅନ୍ତର୍ନିହିତ ସୌନ୍ଦର୍ଯ୍ୟଧାରା ଅବବୋଧ କରିବାକୁ ବିଷୟବସ୍ତୁ ସଂଘଟନର ସମୟ ଜାଣିବା ପାଇଁ ଚେଷ୍ଟା କରିଛନ୍ତି ।

ବ୍ରିଟିଶ ଅଧିକାର(୧୮୦୩) ପରେ ଓଡ଼ିଶାରେ ଜମିଜମା ସୁବ୍ୟବସ୍ଥାର ଦାୟିତ୍ୱ କମ୍ପାନୀ ସରକାର ନିଜ ହାତକୁ ନେଇଥିଲେ । ବନ୍ଦୋବସ୍ତ ଓ ସୂର୍ଯ୍ୟାସ୍ତ ନିୟମ ହେତୁ ପୁରୁଣା ଜମିଦାରୀ ସବୁ ନୂତନ ଧନୀ ବ୍ୟକ୍ତିଙ୍କ ପାଖକୁ ଚାଲିଯିବା କଥା ଅନେ ସମସ୍ତେ ଜାଣିଛେ ।

ଆଲୋଚକ ସାମନ୍ତରାୟ ସବୁଠାରୁ ଗୋଟିଏ ଉଲ୍ଲେଖନୀୟ କଥା ଉପସ୍ଥାପନ କରିଛନ୍ତି । ସେ ସ୍ୱତଃ ପ୍ରଶ୍ନ ଉଠାଇଛନ୍ତି ଯେ ଛମାଣ ଆଠଗୁଣ୍ଠରେ ଶାରିଆ ଭରିଆ ସେ ଅନ୍ୟାୟର ପ୍ରତିବାଦ ନକଲେ କାହିଁକି । ମୌନ ନିର୍ବିଚାର ସହିଷ୍ଣୁତା ଯେପରି ସେମାନଙ୍କ ଜୀବନର ଏକମାତ୍ର ଅବଲମ୍ବନ ହୋଇଛି । ଏ ପ୍ରଶ୍ନର ଯଥାର୍ଥ ଉତ୍ତର ପାଇବାକୁ ହେଲେ ଓଡ଼ିଆ ଜାତିର ସାମାଜିକ ଓ ରାଜନୀତିକ ପାଣି ପାଗ ଉପରେ ନଜର ପକାଇବା ପାଇଁ ଆଲୋଚକ କହିଛନ୍ତି । ବାସ୍ତବରେ ବ୍ରିଟିଶ ଶାସନର ପ୍ରଥମ ୭୦ବର୍ଷ ଓଡ଼ିଶା ପକ୍ଷରେ ଏକ କଳଙ୍କର ଯୁଗ । ଏ ସମୟରେ ଓଡ଼ିଶାର ଶାସନ ଭାର ଯେଉଁମାନଙ୍କ ହାତରେ ଥିଲା ସେମାନେ ଓଡ଼ିଆଙ୍କୁ ଚିହ୍ନି ନାହିଁ କି ଓଡ଼ିଆ ଭାଷା ବୁଝନ୍ତି ନାହିଁ । ତେଣୁ ଏଭଳି ବହୁ ଶାରିଆ ଭରିଆ ସମୟ ସ୍ରୋତରେ ନିରବି ଯାଇଛନ୍ତି ।

ଫକୀରମୋହନଙ୍କ ‘ମୁଁ ହାଟବାହୁଡ଼ା’ର ଏକ ମାର୍ମିକ ଅନୁଶୀଳନ କରିଛନ୍ତି ଆଲୋଚକ ସାମନ୍ତରାୟ । ବଳିଷ୍ଠ କବି ପ୍ରତିଭା ବଳରେ ଅନୁସରଣ/ଅନୁବାଦ କିପରି ମୌଳିକ ସୃଷ୍ଟିରେ ପରିଣତ ହୋଇଥାଏ ଆଲୋଚକ ତାହା ଏହି ପ୍ରବନ୍ଧରେ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ଫକୀର ମୋହନଙ୍କ ପରି ଜଣେ ବିଚକ୍ଷଣ ସ୍ରଷ୍ଟା ନିଜ ଅଜାଣତରେ କିପରି ସମୟର ପ୍ରାଣସ୍ୱୟନକୁ ରୂପାୟନ କରିବାକୁ ଯାଇ ଅନୁସରଣରେ ମଧ୍ୟ ମୌଳିକତା ଦେଖାଇଛନ୍ତି ତା ଉପରେ ଏ ପ୍ରବନ୍ଧ ପର୍ଯ୍ୟବସିତ ।

ଆଲୋଚକ ସାମନ୍ତରାୟ ଉଲ୍ଲେଖ କରିଛନ୍ତି ଯେ ଫକୀରମୋହନଙ୍କର ‘ମୁଁ ହାଟ ବାହୁଡ଼ା’ କବିତାଟି ବକ୍ତିମତ୍ତ ରଙ୍ଗୋପାଧ୍ୟାୟଙ୍କ ‘କମଳାକାନ୍ତେର ଦପ୍ତର’ ଥିବା ‘ବଡ଼ବାଜାର’ ପ୍ରବନ୍ଧ ଦ୍ୱାରା ପ୍ରଭାବିତ । ଆଲୋଚକ ‘ମୁଁ ହାଟ ବାହୁଡ଼ା’ ଉପରେ ପଢ଼ିଥିବା ପ୍ରଭାବକୁ ଉଦାହରଣ ଦେଇ ବିଶ୍ଳେଷଣ କରିଛନ୍ତି । ଯେପରି -

- (କ) ବାହାରିଲି ହାଟ ଦେଖିବା ପାଇଁ
 ଦୋକାନମାନଙ୍କୁ ଦେଖିଲି ଚାହିଁ
 ପାଟି କରୁଛନ୍ତି ଦୋକାନୀମାନେ
 ଆସ ଗହକିଏ ମୋର ଦୋକାନେ
 ଅଳପ ଲାଭରେ ଛାଡ଼ୁଛି ମାଲ
 ଭଣ୍ଡାଭଣ୍ଡି ନାହିଁ ଚିଜ ଅସଲ । (ମୁଁ ହାଟ ବାହୁଡ଼ା)

(ଖ) ଆମି ଗାମଛା କାଁଧେ କରିୟା, ବଜାର କରିତେ ବାହିର
ହଇଲାଗ । ପ୍ରଥମେଇ ରୂପେର ଦୋକାନ ଗେଲାମ । ଯେ-
ଜିନିଷ ଘରେ ନାଲ, ସେଇ ଦୋକାନେ ଆଗେ ଯାଇତେ-
ହୟ-ଦେଖୁଲାମ ଯେ ସଂସାର ସେଇ ମେଛୋ ହାଟା । (ବଡ଼ବଜାର)

କିନ୍ତୁ ଏଇ ଅନୁସରଣ ଭିତରେ ଫକୀରମୋହନଙ୍କର ମୌଳିକତା ଫୁଟି ଉଠିଛି । ଆଲୋଚକ ଉଲ୍ଲେଖ କରିଛନ୍ତି ଯେ ବଙ୍କିମ ବାବୁ ନିଜ ଲେଖାଟିକୁ ବିଚାର ବିଭାଗ ଠାରେ ଶେଷ କରିଥିବା ସ୍ଥଳେ ସେନାପତି ଏଇ ବିଚାର ବିଭାଗରୁ କବିତାଟିକୁ ଆରମ୍ଭ କରିଛନ୍ତି । ଫକୀରମୋହନଙ୍କର ଆଉ ଏକ କୃତି ‘ମାଧ୍ୟ ମହାନ୍ତିକ କନ୍ୟାସୁନା’ ଗଳ୍ପଟିକୁ ସାମନ୍ତରାୟ ଆଲୋଚନା କରିଛନ୍ତି । ଉନବିଂଶ ଶତାବ୍ଦୀର ଶେଷ ତିରିଶ ବର୍ଷରେ ସାମାଜିକ କୁସଂସ୍କାର ଦୂର କରିବା ପାଇଁ ଯେଉଁ ଜନ ଆନ୍ଦୋଳନ ଓଡ଼ିଶାରେ ଦେଖା ଦେଇଥିଲା, ସମୟ କ୍ରମେ ତାହା ବିଂଶ ଶତାବ୍ଦୀ ଆରମ୍ଭରୁ ସାହିତ୍ୟରେ ରୂପାୟିତ ହେଲା । ସାମାଜିକ ପରିବେଶ ଉପରେ ଯେଉଁ ସୃଷ୍ଟି ଅବଧାରିତ, ସେ ସୃଷ୍ଟିର ଅନ୍ତଃସୌନ୍ଦର୍ଯ୍ୟ ପ୍ରଖ୍ୟାପନ ସେଇ ପରିବେଶର ବିଶ୍ଳେଷଣ ଉପରେ ବହୁ ପରିମାଣରେ ନିର୍ଭର କରେ ବୋଲି ଆଲୋଚକ ସାମନ୍ତରାୟ ଉଲ୍ଲେଖ କରିଛନ୍ତି ।

ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟ ହିଁ ଆଧୁନିକ ଶିକ୍ଷା-ପ୍ରସୂତ-ଶିକ୍ଷିତ ଗୋଷ୍ଠୀକୁ ଉତ୍ସାହ ଯୋଗାଇଛି । ଓଡ଼ିଶାର ପ୍ରଥମ ମହାବିଦ୍ୟାଳୟ ରେଭେନ୍ସା କଲଜ ଓ ଆଧୁନିକ ସାହିତ୍ୟ - ଏ ଉଭୟର ସମ୍ପର୍କ ଅତି ନିବିଡ଼ । ଗୋପାଳ ବଲ୍ଲଭ ସେଇ କଲେଜର ପ୍ରଥମ ଏମ.ଏ.ଛାତ୍ର । ଅନ୍ୟାନ୍ୟ ଗୀତିକବିତା ସହିତ ଭୀମାଭୂଇଁଆ ଉପନ୍ୟାସ ତାଙ୍କର ଉତ୍କଳକୀର୍ତ୍ତି । ସାମସମୟିକ ଘଟଣା ପ୍ରବାହ ତଥା ଗୋପାଳବଲ୍ଲଭଙ୍କ ଭୀମାଭୂଇଁଆରେ ସାମନ୍ତବାଦୀ ଚିନ୍ତାଧାରା କିପରି ଫୁଟିଉଠିଛି ‘ସାହିତ୍ୟିକ ଗୋପାଳବଲ୍ଲଭ’ ପ୍ରବନ୍ଧରେ ତାହା ପ୍ରାବନ୍ଧିକ ଆଲୋଚନା କରିଛନ୍ତି ।

‘କବି ଗୋପବନ୍ଧୁ’ ପ୍ରବନ୍ଧରେ ଡ.ସାମନ୍ତରାୟ ଗୋପବନ୍ଧୁଙ୍କର ବହୁମୁଖୀ ଅବଦାନ ତଥା ସାହିତ୍ୟକୃତିକୁ ଅନୁଶୀଳନ କରିଛନ୍ତି । ଗୋପବନ୍ଧୁ ତାଙ୍କ ଜୀବନ କାଳ ମଧ୍ୟରେ ସାହିତ୍ୟସେବା ପାଇଁ ନିରବଚ୍ଛିନ୍ନ ସମୟ ପାଇନଥିଲେ ହେଁ ସେ ଯେଉଁ ତିନୋଟି ବିଶିଷ୍ଟ ରଚନା ପାଇଁ ଏ ସାହିତ୍ୟରେ ଅମର ହୋଇ ରହିଛନ୍ତି ଆଲୋଚକ ସାମନ୍ତରାୟ ସେ କୃତିଗୁଡ଼ିକର ସମୀକ୍ଷା କରିଛନ୍ତି । ଏଇ ତିନୋଟି କୃତି ହେଲା- ବନ୍ଦୀର ସ୍ୱଦେଶ ଚିନ୍ତା, ବନ୍ଦୀର ଆତ୍ମକଥା, ଧର୍ମପଦ ।

ବନ୍ଦୀର ସ୍ୱଦେଶ ଚିନ୍ତାରେ କିଭଳି ସୌନ୍ଦର୍ଯ୍ୟ ଓ ଦେଶପ୍ରୀତି ଜାଗ୍ରତ ହୋଇଛି ତାହା ଉଲ୍ଲେଖ କରିଛନ୍ତି ଆଲୋଚକ । ସୌନ୍ଦର୍ଯ୍ୟର ବାତାବରଣ ପ୍ରାୟ ସବୁଠି ଦେଖିବାକୁ ମିଳେ, ମାତ୍ର ଏଥିରେ ଏମିତି ପ୍ରାଣ ପ୍ରାରୁଣ୍ୟ ଅଛି ଯାହା ପାଠକର ହୃଦୟକୁ ରସସିନ୍ଧୁ କରିଦିଏ ।

ନବ ଯଉବନୀ କାଖେ ପିଲାଘେନି

ଚାଲି ନପାରଇ ଜଘନଭାରେ

ତା ଚାହିଁ ଚପଳ ଯୁବା ସଙ୍ଗୀଦଳ/ପରିହାସେ ଏକ ଆନକୁ ଠାରେ

କେତେ ଆତ୍ମ ଉଚ୍ଚି ଆସନ୍ତି ବାବୁଡ଼ି/ଝୁଲନ୍ତି ପୁନାଙ୍ଗ-ଫଳିତ-ଶାଖେ ।

‘ବନ୍ଦୀର ସ୍ୱଦେଶ ଚିନ୍ତା’ରେ ବ୍ୟକ୍ତିମାନସ ଅପେକ୍ଷା କବି ମାନସର ସ୍ମରଣ ଅଧିକ ବୋଲି ଆଲୋଚକ ସାମନ୍ତରାୟ ଉଲ୍ଲେଖ କରିଛନ୍ତି ।

କବି ଗୋପବନ୍ଧୁଙ୍କର ‘ଧର୍ମପଦ’ ହେଉଛି ଏକ ଆଖ୍ୟାୟିକା କାବ୍ୟ । ଏହି ପୃଷ୍ଠଭୂମି ଉପରେ ଗଢ଼ା ହୋଇଛି ରକ୍ତମାଂସଧାରୀ ଜୀବନ୍ତ ଧର୍ମପଦ । ରାଧାନାଥ, ନୀଳକଣ୍ଠ, ସକ୍ତିରାଉତରାୟଙ୍କ ପରି ବହୁ କବି ସାହିତ୍ୟିକ କୋଣାର୍କ ବିଷୟରେ ହାତ ଦେଇଛନ୍ତି । ଏମାନଙ୍କ ପରି ଧର୍ମପଦ ମଧ୍ୟ କାବ୍ୟିକ ସୌନ୍ଦର୍ଯ୍ୟ ଓ ଲଳିତ କଳାର ସୁସ୍ଥ ଅନୁଭୂତିକୁ ହରାଇ ବସିନି । ଆଲୋଚକ କହିଛନ୍ତି ଯେ ପଲ୍ଲୀପ୍ରାଣ ଗୋପବନ୍ଧୁଙ୍କ ହାତରେ ପଲ୍ଲୀ ଜୀବନ କିମ୍ବଦନ୍ତୀ ଉପରେ ପ୍ରତିଷ୍ଠିତ ହୋଇ ନୂତନ ଆଲୋଚକରେ ଉଜ୍ଜ୍ୱଳ ହୋଇଛି । ଏ କାହାଣୀଟି ଜୀବନ୍ତ ହୋଇଛି କେବଳ କଳ୍ପନା ସାହାଯ୍ୟରେ । କବିକଳ୍ପନା ହିଁ ହେଉଛି କୋଣାର୍କ କବିତାର ପ୍ରକୃତ ପ୍ରାଣ ଯେଉଁଠି କଳ୍ପନା ବାସ୍ତବତାକୁ ଛାଡ଼ି ଦେଇଛି । କବିତାର ଆରମ୍ଭରୁ ପିତାପୁତ୍ରର ମିଳନ ପର୍ଯ୍ୟନ୍ତ ସବୁଠି କଳ୍ପନା ବାସ୍ତବତାକୁ ଛାଡ଼ିଦେଇଛି ।

‘କିଏ ସେହୁ ପିଲା ଦେଲା ଏହିପରି/ଅପମାନ ଅକାରଣ

ତା ମା ଏଡ଼େ ସତୀ, ମୋ ପୁଅକୁ ପୁଣି/କହେ ସେ ଅଣବାବୁଆ ।’ (ଧର୍ମପଦ)

ମାଟିର କଥା କହି ମାତାର ହୃଦୟ ବ୍ୟକ୍ତ କରିବା ପଲ୍ଲୀପ୍ରାଣ ଗୋପବନ୍ଧୁଙ୍କ ପକ୍ଷରେ ଏକାନ୍ତ ସମ୍ଭବପର, ସେଥିପାଇଁ ସେ ଏ ସାହିତ୍ୟର ନମସ୍ୟ ବୋଲି ଆଲୋଚକ ଉଲ୍ଲେଖ କରିଛନ୍ତି ।

ବନ୍ଦୀର ଆତ୍ମକଥାରେ କବି-କଳ୍ପନା-ବିଳାସର ସୂଚନା ନାହିଁ । ଏଥିରେ ବାସ୍ତବ ଅନୁଭୂତିର ପ୍ରାରୁଣ୍ୟ, ବୀର ରସର ପ୍ରାବଲ୍ୟ ଏଥିରେ ଦେଖିବାକୁ ମିଳେ । ସେହିପରି କବି ଗୋଦାବରୀଶ ମିଶ୍ରଙ୍କର ‘ଧରଣୀଧର ଓ ମୁଁ ଚଷ୍ମାପୁଅ’ କବିତା ଦୁଇଟିର ଆଲୋଚନା କରିଛନ୍ତି

ସାମନ୍ତରାୟ । କେନ୍ଦୁଝରର ଭୂୟାଁ ପ୍ରଜାମେଳିର ଇତିହାସକୁ ଭିତ୍ତିକରିଧରଣୀଧର କବିତାଟି ରଚିତ । ରାଜାଙ୍କ ନିଷ୍ପେଷଣ ହେତୁ ଦରିଦ୍ର, ଅଶିକ୍ଷିତ ଭୂୟାଁମାନଙ୍କ ମନରେ ବିଦ୍ରୋହର ପ୍ରଚଣ୍ଡ ଅଗ୍ନି ଜଳି ଉଠିଥିଲା । ଏ ଅଗ୍ନିକୁ ନିୟନ୍ତ୍ରଣ କଲା ସେଇ ମହାରାଣୀଙ୍କ ପୁଅ ଧରଣୀଧର । ଏ ପ୍ରସଙ୍ଗରେ ଆଲୋଚକ ଏକ ପଦ୍ମକୁ ଉଦାହରଣ ଭାବେ ନେଇଛନ୍ତି । ଯଥା-

ଧରଣୀଧର ସେ ଧରା ହୋଇ ଏଣେ ପଠାଗଲା କଟକକୁ
କଟକର ବଡ଼ ସାହେବ ସେଠି ଲୋ କ'ଣଦୀ ରଖିଲେ ତାକୁ ।
ବାରବର୍ଷ କାଳ କ'ଣଦୀ ଖଟି ସେ ଆସିଲା ଖଲାସ ହୋଇ
ଏଣେତେଣେ ବୁଲେ, କେଉଁଠି ତାକୁ ଲୋ ସୁଖତ ଲାଗଇ ନାହିଁ ।
ଆଳି ରାଇଜର ପୋଖରୀ ହୁଡ଼ାରେ ବୁଢ଼ା ଛତା ବରତଳେ ।
ରହିଛି ଏବେ ସେ ଧରଣୀଧର ଲୋ ଗାଡ଼ ଯେ ଖୋଳି ଭୁଇଁରେ ।

‘ଧରଣୀଧର’ କବିତାଟି ସମଗ୍ର ଭୂୟାଁ ଜାତି ଉପରେ ହୋଇଥିବା ନିର୍ଦ୍ଦିମ ନିଷ୍ପେଷଣର ପ୍ରତୀକ । ‘ମାଟିର ମଣିଷ’ ଉପନ୍ୟାସର ଏକ ବିଶିଷ୍ଟ ଚରିତ୍ର ‘ନେତ୍ରମଣି’ ପାଠକ ପାଠିକାଙ୍କର ସୁପରିଚିତା ହେଲେ ହେଁ ତାର ପ୍ରକୃତ ମୂଲ୍ୟାୟନ କରାଯାଇନାହିଁ । ଏଇ ଅବହେଳିତ ନାରୀଚରିତ୍ରକୁ ବିଶ୍ଳେଷଣ କରିଛନ୍ତି ଡ.ସାମନ୍ତରାୟ । ‘ନେତ୍ରମଣିର ଡାଇରି’ ପ୍ରବନ୍ଧରେ ପ୍ରାବନ୍ଧିକ ନେତ୍ରମଣିର ଆତ୍ମଗୁନିର ବ୍ୟାଖ୍ୟା କରିଛନ୍ତି । “ମୋର ପରମ ଦୁର୍ଭାଗ୍ୟ ମୁଁ ହୋଇଛି ବହୁ ନିର୍ଯ୍ୟତ, ବହୁ ଅଭିଶପ୍ତ ଏବଂ ସମସ୍ତଙ୍କ ଘୃଣା-ତାହଲ୍ୟର ଶରବ୍ୟ । ଏ ଦେଶର ପ୍ରତି ସ୍କୁଲ କଲେଜର ପ୍ରତି ଶିକ୍ଷକ ଅଧ୍ୟାପକ ପଢ଼ାଇ ଆସୁଛନ୍ତି ମୁଁ କଳିହୁଡ଼ି, ଘର ଭଙ୍ଗେଇ, ଅଭିମାନୀ ଓ ଅବିନୟୀ ।” (ଗନ୍ଧ ନୁହେଁ ସମାଲୋଚନା, ପୃ-୧୬୧) । ସମଗ୍ର ହିନ୍ଦୁ ସମାଜ ଓ ପରିବାରରେ ନାରୀ ଲାଜ୍ଞତା; ନାରୀର ସ୍ଥାନ ଏ ସମାଜରେ କେଉଁଠି ବୋଲି ଆଲୋଚକ ପ୍ରଶ୍ନ ଉଠାଇଛନ୍ତି ।

ଡ.ନଟବର ସାମନ୍ତରାୟ ବିଚିତ୍ର ଓ ବଳିଷ୍ଠ ପ୍ରତିଭାର ଅଧିକାରୀ । ଗଭୀର ଅଧ୍ୟୟନ ଓ ଅଧ୍ୟବସାୟ ଦ୍ଵାରା ସେ ସମାଲୋଚନା ସାହିତ୍ୟକୁ କରିଥିଲେ ବଳିଷ୍ଠ ଓ ଭାବଗର୍ଭକ । ଏ ବିଶିଷ୍ଟ ସମାଲୋଚକ ଜଣକ ଓଡ଼ିଆ ସମାଲୋଚନାକୁ ନାନା ଭାବେ ସମୃଦ୍ଧ କରିଛନ୍ତି । ତେଣୁ ସେ ହେଉଛନ୍ତି ଅନୁପମ ସମାଲୋଚକ ନଟବର ସାମନ୍ତରାୟ ।

ହୃଷୀକେଶ ମହାଶୁଢ଼ି,

ଅଧ୍ୟାପକ, ଆଠମଲ୍ଲିକ ମହାବିଦ୍ୟାଳୟ, ଅନୁଗୋଳ ।

ଆଡୁଗାଆର ଅଭେଦ ଅନୁକ୍ଷଣ: ଅଖିଳ ନାୟକଙ୍କ ‘ଭେଦ’

ଓଡ଼ିଆ ସାହିତ୍ୟ ଓ ସମାଜ ଉଭୟ କ୍ଷେତ୍ରରେ ଜଣେ କ୍ରାନ୍ତିକାରୀ ବ୍ୟକ୍ତିତ୍ୱ ଅଖିଳ ନାୟକ । ଜାତିଭେଦର କୁରତା, ଦୁର୍ନୀତି, ବ୍ୟକ୍ତିକୁ ଗୋଷ୍ଠୀରେ ବାନ୍ଧି ରଖିବାର ପ୍ରୟାସ, ଅଳଙ୍କାରରେ ସଜ୍ଜିତ ବ୍ୟକ୍ତିତ୍ୱହୀନା ନାରୀ, ପିତୃତାନ୍ତ୍ରିକ ସମାଜ, ବ୍ରାହ୍ମଣବାଦକୁ ସେ ପ୍ରତ୍ୟକ୍ଷ ଭାବେ କଥା ଓ ଲେଖା ମାଧ୍ୟମରେ ବିରୋଧ କରିଛନ୍ତି । ଅସ୍ପୃଶ୍ୟତାର ପ୍ରଭାବ, ଜାତିଭେଦ ଓ ଲିଙ୍ଗଭେଦ ସମଗ୍ର ଦେଶରେ ଯେଉଁ ଯୁଗଯୁଗ ଧରି ପ୍ରଭାବ ପକାଇ ଆସିଛି, ତାହାର କାରଣ ଓ ନିରାକରଣର ବାଟଟିଏ ସେ ଛାଡ଼ିଯାଇଛନ୍ତି । ସାହିତ୍ୟରେ ସେ କଳା ଓ ଜୀବନ ଉଭୟକୁ ଗୁରୁତ୍ୱ ଦିଅନ୍ତି । କଳ୍ପନା ନୁହେଁ ଚରମ ବାସ୍ତବତାର ଅକପଟ ଆଲୋଚ୍ୟ ତାଙ୍କ ସାହିତ୍ୟ ।

ଚରିତ୍ର ଯେତେବେଳେ କେବଳ ଚରିତ୍ର ନହୋଇ ଚେତନା ହୋଇଯାଏ, ସେତେବେଳେ ସ୍ରଷ୍ଟା ଅମର ହୋଇଯାଏ । ପ୍ରଗତି ପାଇଁ ପରିବର୍ତ୍ତନକୁ ପ୍ରତ୍ୟକ୍ଷ ଭାବେ ସ୍ୱାଗତ କରନ୍ତି ଲେଖକ । ଦଳିତ ମୁକ୍ତି ପାଇଁ ତାଙ୍କ ସାହିତ୍ୟର ସ୍ୱର ହୁଏ ତୀବ୍ର । ବୃତ୍ତିରେ ଜଣେ ଅଧ୍ୟାପକ କିନ୍ତୁ ବାସ୍ତବରେ ସେ ଥିଲେ ଜଣେ ଜନନେତା । ସାହିତ୍ୟରେ କେବଳ ବିଦ୍ରୋହର ପୂଜାରୀ ନଥିଲେ, ସେ ଥିଲେ ସମାଜର ଜାଗ୍ରତ ପ୍ରହରୀ ଓ ବିପ୍ଳବର ଅପ୍ରତିହତ ସ୍ୱର ।

ଦଳିତ ଚରିତ୍ରକୁ ନେଇ ଓଡ଼ିଆରେ ଅନେକ ଉପନ୍ୟାସ ଲେଖାଯାଇଛି । ସରକାରଙ୍କ ବଡ଼ବଡ଼ ପଦବୀରେ ନିଯୁକ୍ତ ଅନେକ ଲେଖକ ପରୋକ୍ଷରେ ଦଳିତକୁ ଦେଖୁଛନ୍ତି ଓ ପଢ଼ିଛନ୍ତି । ସେମାନଙ୍କ ଚରିତ୍ର ତେଣୁ ନିର୍ଯ୍ୟାତିତ ଓ ଶୋଷିତର ସୀମାରେଖାରୁ ଆଗକୁ ବଢ଼ିପାରି ନାହାନ୍ତି । କିନ୍ତୁ ଅଖିଳ ନାୟକଙ୍କ ସାହିତ୍ୟରେ ଆମେ ସେହି ସ୍ରଷ୍ଟାଙ୍କୁ ଭେଟିଥାଉ, ଯିଏ ଚରିତ୍ର ହୋଇ କେତେବେଳେ ଚେତନା ହୋଇଯାଏ । ସେହିଭଳି ‘ଭେଦ’ ଉପନ୍ୟାସର ମୁଖ୍ୟ ଚରିତ୍ର ।

ଓଡ଼ିଆ ସାହିତ୍ୟର ପ୍ରଥମ ଦଳିତ ଉପନ୍ୟାସ ‘ଭେଦ’ (୨୦୦୮) । ଇଂରାଜୀରେ ‘ଭେଦ’ ଉପନ୍ୟାସ ଅନୁବାଦିତ ହେବା ପରେ ‘ଦ ହିନ୍ଦୁ’ର ୨୦୧୭ ପାଇଁ ବିଶ୍ୱର ଶ୍ରେଷ୍ଠ ଦଶଟି ପୁସ୍ତକ ଭିତରେ ସ୍ଥାନ ପାଇଥିଲା । ଏଭଳି ଗୋଟିଏ ଉପନ୍ୟାସର ନାମ କିନ୍ତୁ କୌଣସି ଓଡ଼ିଆ ଉପନ୍ୟାସ ସାହିତ୍ୟର ଇତିହାସରେ ସ୍ଥାନ ପାଇନାହିଁ । ଦଳିତ ସମ୍ପ୍ରଦାୟ ଏହାକୁ

ଜାତିବାଦୀ ଷଡ଼ଯନ୍ତ୍ର କହୁଥିବା ବେଳେ ମୋର କିନ୍ତୁ ମନେହୁଏ ଏହା ଏକ ଗୋଷ୍ଠୀବାଦୀ ରକ୍ଷଣଶୀଳ ଅମାନବିକତା ।

‘ଭେଦ’ କେବଳ ଏକ ଦଳିତ ଉପନ୍ୟାସ ନୁହେଁ କିମ୍ବା ଅଖିଳ ନାୟକ କେବଳ ଜଣେ ଦଳିତ ଲେଖକ ନୁହନ୍ତି । ମାନବିକତାକୁ ମାରିଦେବାର ଷଡ଼ଯନ୍ତ୍ର, ଜାତି, ଧର୍ମ, ବର୍ଣ୍ଣର ଭେଦ, ଶୋଷଣର ଅସ୍ତ୍ରଭାବେ ସମାଜ ଓ ବ୍ୟକ୍ତି ଜୀବନରେ ଇଶ୍ଵରଙ୍କ ପ୍ରବେଶ ଓ ଆସ୍ଥାନ, ଆତ୍ମବିଶ୍ଵାସର ଘୋର ସଙ୍କଟ ବେଳେ ‘ଭେଦ’ର ଆବିର୍ଭାବ ।

ଓଡ଼ିଆ ସାହିତ୍ୟର ହାତଗଣତି ଆତ୍ମଜୀବନୀ ମୂଳକ ଉପନ୍ୟାସ ପ୍ରକାଶିତ ହୋଇଛି । ଏଭଳି ଉପନ୍ୟାସରେ ଲେଖକ ବାସ୍ତବ ଜୀବନର ଅନେକ ଚରିତ୍ର, ଘଟଣା, ପରିବେଶକୁ କାଳ୍ପନିକତାର ଆବରଣ ମଧ୍ୟରେ ପ୍ରକାଶ କରିଥାନ୍ତି । ଅଧିକାଂଶତଃ ଏହା ଲେଖକଙ୍କ ବ୍ୟକ୍ତିଗତ ଜୀବନର ନିକଟତର ହୋଇଥାଏ । ଏଭଳି ଉପନ୍ୟାସ ସଂଖ୍ୟା ଦୃଷ୍ଟିରୁ କମ୍ । ଏହାର କାରଣ ସ୍ଵଳ୍ପ । ଲେଖକ ପକ୍ଷେ ନିଜକୁ ନାୟକ ବା ନାୟିକା କରି ଆତ୍ମପ୍ରକାଶ କରିବା କଷ୍ଟକର । କେବଳ ସାହିତ୍ୟିକ ଭାବେ ଯେ ଜୀବନ ବଞ୍ଚିଛି ତା ପାଇଁ ଆତ୍ମଜୀବନୀ ମୂଳକ ଉପନ୍ୟାସ ଲେଖିବା ଅସମ୍ଭବ । ଯେ ସମାଜ ଓ ସାହିତ୍ୟ ଉଭୟ କ୍ଷେତ୍ରରେ ପରିବର୍ତ୍ତନ, ପ୍ରତିରୋଧ ଓ ଆନ୍ଦୋଳନର ସ୍ଵର ମୁଖରିତ କରିପାରେ, ଯେ ଚେତନାଟିଏ ହୋଇ ରକ୍ଷଣଶୀଳତା ଓ ହାନିମୟତାକୁ ଦୋହଲାଇ ଦେଇପାରେ, ଯେ ସମାଜ ପାଇଁ ଏକ ଉଦାହରଣ ସେହି ପ୍ରକାର ଜୀବନଗାଥା ହିଁ ପ୍ରକୃତ ‘ଆତ୍ମଜୀବନୀ ମୂଳକ ଉପନ୍ୟାସ’ ।

ସମାଲୋଚକମାନେ କହନ୍ତି, ପ୍ରତ୍ୟେକ ମହତ୍ ଉପନ୍ୟାସ ହିଁ ଆତ୍ମଜୀବନୀମୂଳକ । ଯେପରି କି ଚାର୍ଲସ୍ ଡିକେନ୍ସଙ୍କ ‘ଡେଭିଡ୍ କପରଫିଲଡ୍’ ବା ‘ଅଲିଭର ଟୁଇଷ୍ଟ’, ବା ଆମେରିକୀୟ ଉପନ୍ୟାସିକ ଜେ.ଡି.ସାଲିଙ୍ଗରଙ୍କ ‘ଦି କାଚର ଇନ୍ ଦ ରାୟ’ । ଲେଖକ ସୁରେନ୍ଦ୍ର ମହାନ୍ତି ନିଜେ ସ୍ଵୀକାର କରନ୍ତି ଯେ ‘ନେତିନେତି’ (୧୯୮୨) ଏକ ଆତ୍ମଚରିତଧର୍ମୀ ଉପନ୍ୟାସ ଓ ଓଡ଼ିଆରେ ଏହା ପ୍ରଥମ ପ୍ରୟାସ । ଜୀବନସ୍ମୃତି ‘ପଥ ଓ ପୃଥିବୀ’ର ସୁରେନ୍ଦ୍ର ଏବଂ ‘ନେତିନେତି’ ଉପନ୍ୟାସର ନାୟକ ମାନବେନ୍ଦ୍ର ମଧ୍ୟରେ ସାମଞ୍ଜସ୍ୟ ଅନେକ । ପାଠକ ହୃଦବୋଧକରେ ଯେ ଲେଖକ ହିଁ ମାନବେନ୍ଦ୍ର ମାଧ୍ୟମରେ ଆତ୍ମପ୍ରକାଶ କରିଛନ୍ତି । ଭୁବନେଶ୍ଵର ବେହେରାଙ୍କ ‘ଗାଁର ଡାକ’(୧୯୯୩) ଏବଂ ଅକ୍ଷୟ ମହାନ୍ତିଙ୍କ ‘ଆର୍ଯ୍ୟଦାସର ଆତ୍ମଲିପି’ (୨୦୦୨) ସ୍ଵୟଂ ଲେଖକଙ୍କ ଆତ୍ମଜୀବନୀ ।

‘ଭେଦ’କୁ ଆତ୍ମଜୀବନୀମୂଳକ ଉପନ୍ୟାସ ଭାବେ ଭେଦ କରିବା ସେହିମାନଙ୍କ ପକ୍ଷେ ସମ୍ଭବପର ଯେଉଁମାନେ ପ୍ରତ୍ୟକ୍ଷ ଭାବେ ଲେଖକଙ୍କ ସହ ପରିଚିତ । ପାଠକ କୁହନ୍ତି ଅଖିଳ ନାୟକ ‘ଲଲଗୁ’ ଚରିତ୍ର ମାଧ୍ୟମରେ ପ୍ରକାଶିତ । ତାଙ୍କ ଆତ୍ମଜୀବନୀ ପ୍ରକାଶିତ ହୋଇଥିଲେ ଏହା ଭେଦ କରିବା ଖୁବ୍ ସହଜ ହୋଇଥାନ୍ତା । ମାତ୍ର ଲେଖକଙ୍କ ସର୍ଜନ, ମନନ, ଉଦ୍‌ବୋଧନ, ପ୍ରତ୍ୟକ୍ଷ ଆଲୋଚନାରୁ ସ୍ପଷ୍ଟ ଯେ ‘ଭେଦ’ ‘ଆତ୍ମଜୀବନୀ ମୂଳକ ଉପନ୍ୟାସ’ ।

କଳାହାଣ୍ଡି ଜିଲ୍ଲାର ରଏନଗୁଡ଼ା ଗାଁରେ ୧୩ ମାର୍ଚ୍ଚ ୧୯୭୦ ମସିହାରେ ଜନ୍ମଗ୍ରହଣ କରନ୍ତି ଲେଖକ ଅଖିଳ ନାୟକ । ‘ଜିନ୍ଦେଗୀ ବଢ଼ି ହୋନି ଚାହିଏ ଲମି ନହୁଁ’ ନ୍ୟାୟରେ ୨୦୨୧ ନଭେମ୍ବର ୧୪ରେ ସେ ଇହଜଗତରୁ ବିଦାୟ ନିଅନ୍ତି । ତାଙ୍କର ସମଗ୍ର ଜୀବନ ଓ ସାହିତ୍ୟରେ ଏକ ବୈପ୍ଳବିକ ଉତ୍ସୁତା ଉପଲବ୍ଧି କରାଯାଏ । ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ତାଙ୍କର ଅବଦାନ ପାଠକଟି କବିତା ସଂକଳନ- ‘ଗାଧୁଆ ବେଳ’ (୧୯୯୩), ‘ଗୁଲିଖଟି’ (୧୯୯୭), ‘ଧୋବ ଫରଫର’ (୨୦୦୧), ‘ଧୂକ’ (୨୦୦୮) ଏବଂ ‘ଖେତପୁରାଣ’ (୨୦୨୧) ତଥା ଦୁଇଟି ଉପନ୍ୟାସ - ‘ଭେଦ’ (୨୦୦୮) ଏବଂ ‘ଅବିଜା’ ।

ଜଣେ ଜନନେତା ଯେତେବେଳେ ଚରିତ୍ର ହୋଇଯାଏ ନିଜ ସର୍ଜନରେ ସେ ଆହୁରି ପ୍ରଭାବଶାଳୀ ହୁଏ ସାଂସ୍କୃତିକ ଓ ସାମାଜିକ ଆନ୍ଦୋଳନର ସ୍ଵରରେ । ତେଣୁ ବାସ୍ତବ ସମାଜର ଅଖିଳ ନାୟକ ଓ ଉପନ୍ୟାସ ‘ଭେଦ’ର ଲଲଗୁ ଚରିତ୍ରର ମୁଖ୍ୟ ଉଦ୍ଦେଶ୍ୟ ଜାତି-ଧର୍ମ-ବର୍ଣ୍ଣ-ଲିଙ୍ଗ ନିର୍ବିଶେଷରେ ସମାନତା । ଜାତିଆଣ ଚକ୍ରବ୍ୟୁହରେ ମଣିଷର ସ୍ଵାଧୀନତା, ସମାନତା ଓ ସ୍ଵାଭିମାନକୁ କଳେବଳେ କୌଶଳେ କବଳିତ କରିବାର ଯୋଜନା ବିରୋଧରେ ଲେଖକ ନିର୍ଭୀକ ସ୍ଵର ଉଠାଇଛନ୍ତି । ସେ ସ୍ଵର କେବଳ ସାହିତ୍ୟ ଭିତରେ ସୀମିତ ହୋଇଯିବାର ନୁହେଁ । ସେ ସ୍ଵର ସାହିତ୍ୟରୁ ସମାଜ ସର୍ବତ୍ର ସଂଘର୍ଷରତ ।

ଆମେ ବ୍ୟବସ୍ଥା ବିରୋଧୀ କଥା ଲେଖୁଥିବା ଅନେକ ସାହିତ୍ୟିକଙ୍କୁ ଦେଖୁ; କିନ୍ତୁ ସେମାନଙ୍କର ଅସଲ ରୂପ ସେଇଆ ନୁହେଁ । ତେବେ ଲେଖକ ଅଖିଳ ନାୟକ ଏଭଳି ବ୍ୟକ୍ତି ଯିଏ କଳା ଓ ବ୍ୟକ୍ତି ଜୀବନ ଉଭୟରେ ଜନ ଆନ୍ଦୋଳନର ସ୍ଵରକୁ ତୀବ୍ର କରିଥିଲେ । ଜନବାଦୀଧାରାରେ ତାଙ୍କ ସମ୍ପୂର୍ଣ୍ଣ ଦଳିତ ସାହିତ୍ୟଧାରାକୁ ମୁଖର କରିଛି । କଳାହାଣ୍ଡିରେ ଦଳିତ ସାହିତ୍ୟ ଏକ ଆନ୍ଦୋଳନରେ ରୂପାନ୍ତରିତ ହୋଇଛି ଯାହାର ପ୍ରାଣ ପ୍ରତିଷ୍ଠାତା ଅଖିଳ ନାୟକ ।

‘ଭେଦ’ ଉପନ୍ୟାସ କେବଳ ଜାତିଭେଦକୁ ଦେଖେଇ ନାହିଁ, ଏହା ଭିତରେ ମଣିଷର ମାନସିକତା, ଧର୍ମ, ଅଧିକତ୍ତ୍ୱ ଇତ୍ୟାଦି ନାମରେ କରାଯାଇଥିବା ଭେଦ ଅସହ୍ୟ ଓ ଯନ୍ତ୍ରଣାସିଦ୍ଧ । ‘ଭେଦ’ ଉପନ୍ୟାସରେ ଆମେ ଲେଖକଙ୍କ ଆତ୍ମୋଦ୍ଧୃତ ପ୍ରଭାବିତ ଦର୍ଶନ ଓ ଦଳିତ ଅସ୍ଥିତା ମାଧ୍ୟମରେ ଏକ ନୂଆ ସାମାଜିକ ଚେତନାର ନିର୍ମାଣ ଦେଖିଥାଉ । ‘ଭେଦ’ ଉପନ୍ୟାସରେ ଔପନ୍ୟାସିକ ମୁଖ୍ୟତଃ ଦଳିତ ଆନ୍ଦୋଳନ, ଜାତି ବ୍ୟବସ୍ଥାର ହାନିମନ୍ୟତା, ବ୍ରାହ୍ମଣବାଦ ଓ ରାମରାଜ୍ୟ, ଇତ୍ୟାଦି ସ୍ଥିତି ପ୍ରତି ପ୍ରଶ୍ନ, ଦଳିତ ଅସ୍ଥିତାର ଅନ୍ୱେଷଣ, ସାମାଜିକ ଚେତନାର ନିର୍ମାଣ ଆଦି ମାଧ୍ୟମରେ ଦଳିତ, ଶୋଷିତ, ଅବହେଳିତଙ୍କ ସ୍ୱାଭିମାନର ଅନ୍ୱେଷଣ କରିଛନ୍ତି ।

ଦଳିତ ଆନ୍ଦୋଳନ (‘ଅଖିଳ’ ଓ ‘ଲଲଗୁ’) :

ଦଳିତ ଜୀବନ ଓ ସେମାନଙ୍କ ସମସ୍ୟାକୁ ନେଇ ଦଳିତ ଆନ୍ଦୋଳନର ସୃଷ୍ଟି । ହିନ୍ଦୁଧର୍ମର ବୋଲି ଦାବି କରାଯାଉଥିବା ଜାତିକୁ ନିଜ ଧର୍ମରେ ହିଁ ଅଛୁଆଁ ଭାବେ ବ୍ୟବହାର କରାଯାଏ । ଦଳିତ ବିମର୍ଶ ସୃଷ୍ଟି ହେବା ପଛରେ ଯୁଗଯୁଗର ଶୋଷଣ ମୁଖ୍ୟତଃ ଦାୟୀ ।

ଦଳିତ ଆନ୍ଦୋଳନ ଓ ଶ୍ରେଣୀ ବୈଷମ୍ୟର ପୃଷ୍ଠଭୂମିରେ ଲେଖା ଯାଇଥିବା ‘ଭେଦ’କୁ ଆତ୍ମଜୀବନୀମୂଳକ ଉପନ୍ୟାସ ଭାବେ ଦେଖିବାର ସମୟ ଏବେ ଉପସ୍ଥିତ । ‘ଅଖିଳ ନାୟକ’ ଓ ‘ଲଲଗୁ ଦୁରିଆ’ ଏହିଭଳି ଦୁଇଜଣ ବ୍ୟକ୍ତିତ୍ୱ ଓ ଚରିତ୍ର ଯେଉଁମାନେ ବଂଚିତ ଓ ଶୋଷିତ, ଅବହେଳିତ ଓ ଦଳିତ ମଣିଷ ସପକ୍ଷରେ ସ୍ୱର ଉତ୍ତୋଳନ କରିବା ସହିତ ସେମାନଙ୍କ ନ୍ୟାୟ୍ୟ ଅଧିକାର ପାଇଁ ସତତ ଚେଷ୍ଟିତ । ନିର୍ଭୀକ ଭାବେ ଉଭୟେ ତୁଳେଇ ଚାଲିଛନ୍ତି ନିଜ ଭୂମିକା ।

କାଶୀପୁର ଆନ୍ଦୋଳନ, ନିୟମଗିରି ଆନ୍ଦୋଳନ, ଖଣ୍ଡୁଆଳମାଳି ଆନ୍ଦୋଳନ ଭଳି ବିଭିନ୍ନ ଜନ ଆନ୍ଦୋଳନର ଲେଖକ ପ୍ରତ୍ୟକ୍ଷ ସମର୍ଥକ । ବ୍ୟକ୍ତି ଜୀବନ ଓ ସାହିତ୍ୟ ଉଭୟରେ ସେ ସମତା ବଜାୟ ରଖିଛନ୍ତି । ଆଦିବାସୀ ବହୁଳ କଳାହାଣ୍ଡି ଜିଲ୍ଲାରେ ଭୂମିଷ୍ଟ ହୋଇଥିବା ଲେଖକ ‘ଲଲଗୁ’ ଚରିତ୍ରକୁ ମଧ୍ୟ କଳାହାଣ୍ଡିର ମାଟି-ପାଣି-ପବନରେ ଗଢ଼ିଛନ୍ତି । ବାସ୍ତବ ଜୀବନରେ ଲେଖକଙ୍କ ପିତା ଥିଲେ ଜଣେ ଶିକ୍ଷକ ଏବଂ ଲଲଗୁର ପିତା ମଧ୍ୟ ଜଣେ ସରଳ, ସଜୋତ ଶିକ୍ଷକ ଦିନାମାଷ୍ଟେ । ଉଭୟ ଏକ ଶିକ୍ଷିତ ପରିବାରରୁ ଜୀବନ ଆରମ୍ଭ କରିଛନ୍ତି । ସେଥିପାଇଁ ଲେଖକଙ୍କ ଭଳି ଲଲଗୁ ମଧ୍ୟ ବିଭିନ୍ନ ଜନ ଆନ୍ଦୋଳନ ଯଥା- ସାହାଜଖୋଲ ଜଙ୍ଗଲ ସୁରକ୍ଷା କମିଟି, ଶ୍ରମିକ ଆନ୍ଦୋଳନ ମାଧ୍ୟମରେ ନିଜ ସ୍ୱତନ୍ତ୍ରତାର ପରିଚୟ ଦେଇଛି । ଦଳିତ, ଆଦିବାସୀ ବା ଶୂଦ୍ର ଜାତି ପ୍ରତି ହେଉଥିବା ଅମାନବୀୟ ବ୍ୟବହାରକୁ ସେ ବିରୋଧ କରିଛି ।

ତେଣୁ ସମାଜରେ ବଡ଼ଲୋକ ବୋଲାଉଥିବା ବାୟା ଓକିଲ, ସେମି ସେଠ, ସୋମେନ ଅଗ୍ରଘ୍ନାଲ ଭଳି ବ୍ୟକ୍ତି ଯେଉଁମାନେ ଶ୍ରମିକ ଶୋଷଣ, ବେଆଇନ ଜଙ୍ଗଲ ସଫା, ଦଳିତମାନଙ୍କୁ ବିଭିନ୍ନ ଆଳରେ ଶୋଷଣ କରୁଥିଲେ ଲଳଗୁ ପ୍ରତିବାଦ କରି ସେମାନଙ୍କ ଅସଲ ମୁଖା ପଦାରେ ପକାଇଛି । ଲେଖକ ଆଜୀବନ ଦଳିତ ଆନ୍ଦୋଳନକୁ ଖୋଲଖୋଲି ସମର୍ଥନ କରୁଥିଲେ । ଲଳଗୁ ବା ଲଲାଟେନ୍ଦୁ ମଧ୍ୟ ସମଗ୍ର ଉପନ୍ୟାସରେ ଦଳିତ ସପକ୍ଷରେ ସ୍ୱର ଉତ୍ତୋଳନ କରିଛି ।

ଜାତିବ୍ୟବସ୍ଥାର ହାନିମନ୍ୟତା :

‘ଭେଦ’ ଉପନ୍ୟାସରେ ଜାତି ବ୍ୟବସ୍ଥାର ନଗ୍ନ ରୂପ ଚିତ୍ରଣ କରାଯାଇଛି । ସର୍ବଧର୍ମର ସମନ୍ୱୟ ବୋଲାଯାଉଥିବା ଭାରତରେ ଆଜି ମଧ୍ୟ ମଣିଷ ବ୍ରାହ୍ମଣ, କ୍ଷତ୍ରିୟ, ବୈଶ୍ୟ ଓ ଶୂଦ୍ର ଆରକୁ ବଢ଼ିପାରିନାହିଁ । ତେଣୁ ଶୂଦ୍ର ଜାତିର ମଣିଷ ପାଇଁ ହିନ୍ଦୁ ମନ୍ଦିର ଭିତରକୁ ପ୍ରବେଶ ନିଷେଧ, ସେମାନଙ୍କୁ ଛୁଇଁଲେ ଶୈତ ହେବା, ପ୍ରତି କ୍ଷେତ୍ରରେ ବାଛବିଚାର ଭଳି ଅନେକ ବାସ୍ତବ ଚିତ୍ର ଉପନ୍ୟାସରେ ଦେଖାଯାଇଛି । ଜାତିବ୍ୟବସ୍ଥାର ଅମାନବୀୟ ମନୋଭାବ ଯୋଗୁଁ ଲଳଗୁ ଧୀରେଧୀରେ ବିଦ୍ରୋହୀ ହୋଇଉଠିଛି । ସ୍ୱୟଂ ଲେଖକ ଓ ନାୟକ ଲଳଗୁ ଉଭୟେ ତମ ଜାତିର । ତେଣୁ ଲେଖକଙ୍କ ଅଙ୍ଗେ ନିଭାଇଥିବା ଘଟଣା ‘ଭେଦ’ରେ ରୂପ ପାଇଛି ।

ବ୍ରାହ୍ମଣବାଦ ଓ ରାମରାଜ୍ୟ :

ରାମରାଜ୍ୟକୁ ବ୍ରାହ୍ମଣବାଦୀ ମାନସିକତାର ଅନ୍ୟ ରୂପ ଭାବେ ଉପନ୍ୟାସରେ ଦର୍ଶାଯାଇଛି । ରାମରାଜ୍ୟ ଅର୍ଥ ମଣିଷ ତିଆରି ଜାତିଭେଦର ମର୍ଯ୍ୟାଦା । ସାଧାରଣ ଲୋକଟେ ବ୍ରାହ୍ମଣ ହେବାକୁ ଚେଷ୍ଟାକରିବା ପାପ । ସେହି ପାପର ଦଣ୍ଡ ତ୍ରେତୟାଯୁଗରେ ରାମଙ୍କ ହାତରେ ମୃତ୍ୟୁଦଣ୍ଡ । ଉପନ୍ୟାସରେ ବ୍ରାହ୍ମଣବାଦୀ ମାନସିକତା ଆନ୍ଦୋଳନର ସମ୍ପ୍ରଦାନ ଲେଖାକୁ ଉପହାସ କରିଛି । ଜଣେ ନିମ୍ନଜାତିର ବ୍ୟକ୍ତି ଲେଖୁଥିବା ସମ୍ପ୍ରଦାନର ଆଇନରେ ଦେଶ ଚାଲିଥିବାକୁ ସେମି ସେଠ ବିଶ୍ୱାସ କରିପାରୁନାହିଁ । ତେଣୁ ଲେଖକ ଓ ନାୟକ ଲଳଗୁ ପାଇଁ ରାମରାଜ୍ୟ କେବଳ ଦଳିତକୁ ଆହୁରି ଶୋଷଣ କରିବାର ଅନ୍ୟ ଏକ ବ୍ୟବସ୍ଥା ।

ଈଶ୍ୱରଙ୍କ ସ୍ଥିତି ପ୍ରତି ପ୍ରଶ୍ନ :

‘ଭେଦ’ ଉପନ୍ୟାସରେ ଆମେ ଅନୁଭବ କରିଥାଉ ଈଶ୍ୱର ଏକ ବ୍ୟବସ୍ଥା । ଆମ ମନ ମଧ୍ୟରେ ଅହରହ ଈଶ୍ୱର ପ୍ରତି ଉକ୍ତି ମାରୁଥିବା ଅନେକ ପ୍ରଶ୍ନ ‘ଲଳଗୁ’ ଚରିତ୍ର ମାଧ୍ୟମରେ ବାସ୍ତବତାର ରୂପନେଇଛି । ଈଶ୍ୱରଙ୍କୁ ଶୋଷଣର ଏକ ମାଧ୍ୟମ ଭାବେ ବ୍ରାହ୍ମଣବାଦ ପରୋକ୍ଷରେ

ବ୍ୟବହାର କରିଆସିଛି । ସ୍ୱୟଂ ଲେଖକଙ୍କ ପାଇଁ ଇଶ୍ୱର ଏକ ପ୍ରହେଳିକା ବା ଅନ୍ଧବିଶ୍ୱାସର ମେରୁଦଣ୍ଡ । ଉପନ୍ୟାସରେ ଲଲଗୁ ଚରିତ୍ର ମାଧ୍ୟମରେ ଇଶ୍ୱରଙ୍କୁ ନେଇ ପ୍ରଶ୍ନ, ଶେଷରେ ସଂପୂର୍ଣ୍ଣ ରୂପେ ତାଙ୍କୁ ପ୍ରତ୍ୟାଖ୍ୟାନ କରାଯାଇଛି ।

ନିମ୍ନ ଜାତିର ବ୍ୟକ୍ତି ପାଇଁ ଇଶ୍ୱର କେବେ ଯେତେ ପୋଷେ ନାହିଁ, ବରଂ ବ୍ରାହ୍ମଣ ପାଇଁ ସେ ରୋଜଗାରର ମାଧ୍ୟମ । ରାମାୟଣରେ ଦଳିତ ଜାତିର ଶମ୍ଭୁକ ବ୍ରାହ୍ମଣ ହେବା ପାଇଁ ତପସ୍ୟା କରିଥିବାରୁ ପ୍ରଭୁ ରାମଚନ୍ଦ୍ର ତା’ର ଗଣ୍ଡିମୁଣ୍ଡ ଅଲଗା କରିଥିଲେ । ତାହାଲ୍ୟପୂର୍ଣ୍ଣ ଭାବେ ଏ ପ୍ରସଙ୍ଗ ବ୍ରାହ୍ମଣ ମୁଖରେ ଲଲଗୁର ଇଶ୍ୱର ବିରୋଧୀ ଓ ବିପ୍ଳବୀ ମନୋଭାବକୁ ଉପହାସ କରିବା ପାଇଁ କୁହାଯାଇଛି । ସ୍କୁଲର ଗଣେଶ ପୂଜାକୁ ନେଇ ଲଲଗୁ ଅପମାନିତ ହୋଇଛି । ସେଥିପାଇଁ ସେ ଧୀରେଧୀରେ ଇଶ୍ୱର ବିରୋଧୀ ହୋଇଗଲିଛି । ଇଶ୍ୱରଙ୍କୁ ପ୍ରଗାଡ଼ ଭକ୍ତି କରୁଥିବା ଲଲଗୁର ମା ମାଷ୍ଟାଣୀ ମଧ୍ୟ ଶେଷରେ ଇଶ୍ୱରଙ୍କ ସ୍ଥିତି ପ୍ରତି ପ୍ରଶ୍ନ କରିଛନ୍ତି । ସମଗ୍ର ଉପନ୍ୟାସରେ ଇଶ୍ୱର ନାମରେ ବ୍ରାହ୍ମଣବାଦୀଙ୍କ ମୁଖା ସହ ଇଶ୍ୱରର ସ୍ଥିତି ପ୍ରତି ଦଳିତର ସଚେତନତା ଦେଖାଯାଏ ।

ଦଳିତ ଅସ୍ଥିତାର ଅନୁଷ୍ଠାନ :

ଜାତିବ୍ୟବସ୍ଥାର କୁରୁତା ଭିତରେ ସ୍ୱୟଂ ଲେଖକ ବାସ୍ତବ ଜୀବନରେ ଯେଭଳି ଦଳିତ ଅସ୍ଥିତା ପ୍ରତି ସଚେତନ ଥିଲେ ‘ଭେଦ’ ଉପନ୍ୟାସରେ ମଧ୍ୟ ତା’ର ଚିତ୍ର ଦେଖାଯାଏ । ଲଲଗୁ ଓ ତା’ର କିଛି ସାଥୀ ଦଳିତର ସ୍ୱାଭିମାନ ସପକ୍ଷରେ ଛିଡ଼ା ହୋଇଛନ୍ତି । ବିଭିନ୍ନ ଦୁର୍ନୀତିକୁ ବନ୍ଦ କରିବା ପ୍ରଚେଷ୍ଟାରେ ଜେଲ ଓ ମାଡ଼ ଭୋଗିଛନ୍ତି । ଉପନ୍ୟାସରେ ଶେଷ ବାକ୍ୟ ‘ମନ୍ଦିରରେ ଗୋରୁହାଡ଼ ଫିଙ୍ଗାକୁ ନେଇ ଗୋଷ୍ଠୀ ସଂଘର୍ଷ: ସାମ୍ବାଦିକଙ୍କ ସମେତ ୧୫ ଗିରଫ’ ଖବର ପ୍ରକାଶ ପରେ ମଧ୍ୟ ଦଳିତ ସ୍ୱାଭିମାନର ଅନୁଷ୍ଠାନ ପଥ ନିସ୍ତେଜ ହୋଇପାରି ନାହିଁ । ସମଗ୍ର ଉପନ୍ୟାସରେ ତମ୍ ପିଲାଟି ସଂଘର୍ଷ, ଶୋଷଣ ବିରୋଧରେ ସ୍ୱର ଉତ୍ତୋଳନ, ଜନ ଆନ୍ଦୋଳନରେ ପ୍ରତ୍ୟକ୍ଷ ଅଂଶଗ୍ରହଣ ବ୍ରାହ୍ମଣବାଦୀ ବ୍ୟବସ୍ଥା ପ୍ରତି ସଚେତନତା ଦେଖାଯାଇଛି ।

ସାମାଜିକ ଚେତନାର ନିର୍ମାଣ:

ଲେଖକ ଯେଉଁ ଚେତନା ନିର୍ମାଣର ପ୍ରୟାସ କରିଛନ୍ତି ସେଥିରେ ଜାତିବ୍ୟବସ୍ଥାର ବହୁଦୂରରେ ମାନବିକ ସମ୍ପର୍କର ଏକ ସୁସ୍ଥ ସମାଜ ଛିଡ଼ାହୋଇଛି । ଲଲଗୁ ଦଳିତ ଭିତରେ ଚେତନାର ଜାଗରଣ ପାଇଁ ଚେଷ୍ଟା କରିଛି । ପରୋକ୍ଷରେ ଲେଖକ ‘ଭେଦ’ ଉପନ୍ୟାସରେ ‘ଲଲଗୁ’ ଚରିତ୍ର ମାଧ୍ୟମରେ ସାମାଜିକ ସଚେତନତା ଓ ବ୍ୟକ୍ତିତ୍ୱର ବିକାଶ ଦିଗରେ କଲମ

ଚଳାଇଛନ୍ତି । ତେଣୁ ଅଖିଳ ନାୟକଙ୍କ ସମ୍ପାଦିତ ‘ଡେରନା’ ପତ୍ରିକା ଭଳି ‘ଲଲଗୁ’ ମଧ୍ୟ ‘ହସ୍ତକ୍ଷେପ’ ପତ୍ରିକାର ସାମ୍ବାଦିକ ହୋଇଛି । ସେ ଅସଲ ଘଟଣାର ପର୍ଦାଫାଶ କରିଛି । ମାତ୍ର ଶେଷରେ ବ୍ରାହ୍ମଣବାଦୀ ମାନସିକତା ସମ୍ପାଦକ ସନ୍ତୋଷକୁ ମଧ୍ୟ କବଳିତ କରିଛି ଯାହାଫଳରେ ଉପନ୍ୟାସ ଶେଷରେ ମିଛ ଖବର ପ୍ରକାଶିତ ହୋଇଛି । ତଥାପି ସାମାଜିକ ଚେତନା ନିର୍ମୂଳ ଦିଗରେ ଏ ଉପନ୍ୟାସ ବାଚସ୍ପିଏ ସୃଷ୍ଟି କରିଛି ।

ଏତେ ବିପ୍ଳବ, ଆହ୍ୱାନ ଓ ସଂଘର୍ଷ ଭିତରେ ଆଶା ଥାଏ ଲଲଗୁର ଜନ ଆନ୍ଦୋଳନ ନିଶ୍ଚୟ ସଫଳ ହେବ । ଏହି ଜନ ଆନ୍ଦୋଳନ ସମାଜରେ ପ୍ରଭାବ ପକାଇଛି ସତ ହେଲେ ବାସ୍ତବ ଜୀବନ ଭଳି ଉପନ୍ୟାସରେ ମଧ୍ୟ ତା’ର କୌଣସି ପରିଣତି ଦେଖାଯାଇ ନାହିଁ । ବରଂ ଲଲଗୁର ସତ ସମ୍ବାଦ ଲୁଚିଯାଇଛି ବ୍ରାହ୍ମଣବାଦୀ ମାନସିକତାର ଛଦ୍ମବେଶ ତଳେ । ‘ହସ୍ତକ୍ଷେପ’ ସମ୍ପାଦକ ଲଲଗୁକୁ ସ୍ୱାଧୀନ ଓ ନିର୍ଭୀକ ମତ ପାଇଁ ପ୍ରଶଂସା କରୁଥିଲା, ସାମ୍ବାଦିକ ଭାବେ ନିଯୁକ୍ତି ଦେଇଥିଲା । କିନ୍ତୁ ସେ ଯେତେବେଳେ ଜାଣିଛି ଯେ ଲଲଗୁ ପାଇଁ ସ୍କୁଲରେ କୌଣସି ପୂଜା ହେଉନାହିଁ ସେତେବେଳେ ମିଛ ଖବର ପ୍ରକାଶ କରିଛି ଯାହା ଫଳରେ ଲଲଗୁ ଜେଲ ଯାଇଛି ।

ମୋଚଉପରେ ‘ଭେଦ’ ଅଖିଳ ନାୟକଙ୍କ ଆତ୍ମଗାଥା ଅନୁକ୍ଷଣ ପଥରେ ନିଜ ଭିତରେ ଏକ ଆନ୍ଦୋଳନ । ବାସ୍ତବ ଜୀବନର ଲେଖକ ଓ ଉପନ୍ୟାସର ଲଲଗୁ ମାଧ୍ୟମରେ ବ୍ରାହ୍ମଣ ଓ ଦଳିତ, ବ୍ରାହ୍ମଣବାଦୀ ମାନସିକତା ଓ ଜାତିକୁ ନେଇ ଯେଉଁ ତର୍କ ସୃଷ୍ଟି ହୋଇଛି, ତାହା ପ୍ରଗତିଶୀଳ ସମାଜ ଗଠନ ଦିଗରେ ଏକ ପ୍ରୟାସ । ତେଣୁ ଦାସର ଜୀବନ ନୁହେଁ ଆତ୍ମସମ୍ମାନ ଅନୁକ୍ଷଣ ପଥରେ ‘ଭେଦ’ ଉପନ୍ୟାସ ଏକ ଜନ ଆନ୍ଦୋଳନ ।

ଡ. ରିଜି ପଥାନ,

ଅଧ୍ୟାପିକା,

କଳାହାଣ୍ଡି ବିଶ୍ୱବିଦ୍ୟାଳୟ,

ଭବାନୀପାଟଣା ।

‘ଗାଁ ମଜଲିସ୍’ର ଦୃଷ୍ଟି ଓ ଦର୍ଶନ

‘ମହତାବ’ ବିଂଶ ଶତାବ୍ଦୀର ଜଣେ ଅନନ୍ୟ ବ୍ୟକ୍ତିତ୍ୱ । ଇତିହାସ, ରାଜନୀତି ଓ ସାହିତ୍ୟର ମାନଚିତ୍ରରେ ତାଙ୍କ ସ୍ୱାକ୍ଷର ବେଶ୍ ଉଜ୍ଜ୍ୱଳ । ଅସାମାନ୍ୟ ବହୁମୁଖୀ ପ୍ରତିଭାର ଅଧିକାରୀ ଓ ସର୍ଜନଶୀଳ ସାମର୍ଥ୍ୟର ଏହି ଐତିହ୍ୟବନ୍ତ ପୁରୁଷ ଜାତିର ଜୀବନ ସ୍ମୃତିରେ ଅକ୍ଷୟ ଓ ଅମର । ମହତାବ ଓଡ଼ିଶାର ସାଂପ୍ରତିକ ରାଜନୀତିକ ସଭାର କେବଳ ନିର୍ଦ୍ଦାତା ନୁହନ୍ତି; ଜୀବନବୋଧର ଜଣେ ଦିଗ୍ରହ ଓ ସାରସ୍ୱତ ଭାବସଂପଦର ପୂଜାରୀ । ମହତାବଙ୍କ ବୈଚିତ୍ର୍ୟମୟ ବ୍ୟକ୍ତିତ୍ୱର ପରିଚୟ କେବଳ ରାଜନୀତିକ ସରହଦରେ ନୁହେଁ, ଏକ କମନୀୟ ସାଂସ୍କୃତିକ ଚେତନାରେ ବେଶ୍ ମନୁୟ ଓ ନିର୍ମଳ । ଏଭଳି ଜଣେ ଉତ୍କଳ ପୁରୁଷଙ୍କ ଆକଳନ ବେଳେ ତାଙ୍କ ସମୟର ଓଡ଼ିଶାର ସମାଜ ଜୀବନ ସଂପର୍କରେ ସମ୍ୟକ ଧାରଣା ନେବା ଅଧିକ ବାଞ୍ଛନୀୟ ।

ମହତାବ ୧୮୯୯ ମସିହା ନଭେମ୍ବର ୨୧ ତାରିଖ ଦିନ ଓଡ଼ିଶା ମାଟିରେ ଜନ୍ମ ନେଇଥିଲେ । ଉନବିଂଶ ଶତାବ୍ଦୀର ଶେଷ ଆଡ଼କୁ ତାଙ୍କର ଆବିର୍ଭାବ ଘଟିଥିଲେ ହେଁ ବିଂଶ ଶତାବ୍ଦୀର ପ୍ରଥମ ପାଞ୍ଚ ଦଶନ୍ଧି ହେଉଛି ତାଙ୍କ ସାରସ୍ୱତ ସାଧନାର ଉକ୍ତ ସମୟ । ମହତାବଙ୍କ ଆବିର୍ଭାବ କାଳୀନ ଓଡ଼ିଶା ପରାଧୀନତାରେ କେବଳ ବିପର୍ଯ୍ୟୟ ନଥିଲା, ଓଡ଼ିଆ ଭାଷାଭାଷୀ ଅଞ୍ଚଳ ବିଚ୍ଛିନ୍ନତାବୋଧର ଶିକାର ହୋଇଥିଲା । ୧୮୬୬ ମସିହାର ନ’ଅଳ ଦୁର୍ଭିକ୍ଷର କରାଳ ଛାୟା ଓଡ଼ିଶାର ଧନ ଓ ଜନ ଜୀବନକୁ ପଞ୍ଜୁ କରିଦେଇଥିଲା । ଭାରତର ତତ୍କାଳୀନ ମନ୍ତ୍ରୀ ଷାଫୋର୍ଡ୍ ନର୍ଥକୋର୍ଟ ଏହା ବ୍ରିଟିଶ୍ ସରକାରଙ୍କ ଅପାରଗତା ବୋଲି ବିଳାତ ପାର୍ଲ୍ୟାମେଣ୍ଟରେ ସ୍ୱୀକାର କରିଥିଲେ । ଦୁର୍ଭିକ୍ଷର ଦାଉ ସଙ୍ଗକୁ ବଙ୍ଗାଳୀମାନଙ୍କ ଓଡ଼ିଆ ଭାଷା ବିଲୋପ ପାଇଁ ଅପଚେଷ୍ଟା ଆରମ୍ଭ ହୋଇଯାଇଥିଲା । ଏହାର ମୁକାବିଲା ପାଇଁ ସେତେବେଳକୁ ସାରା ଓଡ଼ିଶାରେ ଷୋହଳ ଗୋଟି ମୁଦ୍ରଣ ଯନ୍ତ୍ର ସ୍ଥାପିତ ହୋଇସାରିଥିଲା । ଉନବିଂଶ ଶତାବ୍ଦୀର ଶେଷ ଭାଗକୁ ଓଡ଼ିଆ ପତ୍ରପତ୍ରିକା ଅନେକ ସଂଖ୍ୟାରେ ପ୍ରକାଶ ପାଇଥିଲା । ସେ ମଧ୍ୟରେ ‘ଉତ୍କଳଦୀପିକା’, ‘ବୋଧଦାୟିନୀ’, ‘ବାଲେଶ୍ୱର ସମ୍ବାଦ ବାହିକା’, ‘ସମ୍ବଲପୁର ହିତୈଷିଣୀ’, ‘ଓଡ଼ିଆ ଓ ନବ ସମ୍ବାଦ’, ‘ଉତ୍କଳପ୍ରଭା’, ‘ଉତ୍କଳ ସାହିତ୍ୟ’ ପ୍ରଧାନ । ଉନବିଂଶ ଶତାବ୍ଦୀର ଶେଷ ଭାଗର ଅନ୍ୟତମ ଉଲ୍ଲେଖନୀୟ ଘଟଣା ଥିଲା ଓଡ଼ିଶାର ଏକତ୍ରୀକରଣ ପାଇଁ ଆନ୍ଦୋଳନ ।

ବାଲେଶ୍ଵରରେ ସଙ୍ଗଠିତ ‘ଉତ୍କଳ ଭାଷା ଉନ୍ନତି ବିଧାୟିନୀ ସଭା’, ‘ଉତ୍କଳ ଭାଷା ଉଦ୍‌ଘାଟନା ସଭା’, କଟକ ଯଙ୍ଗମେନସ୍ ଏସୋସିଏସନ୍, ଉତ୍କଳ ସାହିତ୍ୟ ସମ୍ମିଳନୀ ଏଥିରେ ପ୍ରମୁଖ ଭୂମିକା ଗ୍ରହଣ କରିଥିଲା । ସ୍ଵାଧୀନତା ଆନ୍ଦୋଳନରେ ମହତାବଙ୍କର ଭୂମିକା ଥିଲା ବେଶ୍ ଗୁରୁତ୍ଵପୂର୍ଣ୍ଣ । ୧୯୨୦ ପୂର୍ବରୁ ମହତାବ କେତେକ ବନ୍ଧୁଙ୍କ ସହ ମିଶି କଟକରେ ‘ଭାରତୀ ମନ୍ଦିର’ ନାମକ ଏକ ପାଠାଗାର ପ୍ରତିଷ୍ଠା କଲେ ଏବଂ ଏହା ହିଁ ଥିଲା ଓଡ଼ିଶାରେ ରାଜନୀତିକ ମୁକାବିଲାର ଚାରଣ କ୍ଷେତ୍ର ।

‘ପ୍ରଜାତନ୍ତ୍ର’ ମହତାବଙ୍କ ସାରସ୍ଵତ ପ୍ରତିଷ୍ଠାର କୋଶାଳି । ଏ ପତ୍ରିକାରେ ମହତାବ ନିୟମିତ ‘ଗାଁ ମଜଲିସ୍’ ଶିରୋନାମାରେ ଲେଖାମାନ ଲେଖି ଓଡ଼ିଶାର ଜନଜୀବନକୁ ପ୍ରଭାବିତ କରିବାରେ ଲାଗିଲେ । ଓଡ଼ିଶାର ରାଜନୀତିକ, ସାମାଜିକ ଓ ସାଂସ୍କୃତିକ ଜୀବନର ଚଳନ୍ତି ମାଦଳାପାଞ୍ଜି ଥିଲା ‘ଗାଁ ମଜଲିସ୍’ । ପ୍ରଥମରେ ଏହା କେବଳ ଗାଁ ଲୋକଙ୍କ ପାଇଁ ଉଦ୍ଦିଷ୍ଟ ହୋଇଥିଲା । ପରେ ପରେ ସହରବାସୀଙ୍କ ପାଇଁ ମଧ୍ୟ ଚିନ୍ତା ଓ ଚେତନାର ପ୍ରଧାନ ଉପାଦାନ ହୋଇଗଲା । ଜନତାଙ୍କୁ ରାଜନୀତିକ ଭାବେ ସଚେତନ କରାଇବାରେ ଏହା ଥିଲା ମହତାବଙ୍କ ଅଭିନବ ଉଦ୍ୟମ । ‘ଗାଁ ମଜଲିସ୍’ ୧୯୫୦ରୁ ଦୀର୍ଘ ୩୦ ବର୍ଷ ବ୍ୟାପି ନିରବଚ୍ଛିନ୍ନ ଭାବରେ ପ୍ରକାଶିତ ହୋଇଥିଲା । କେବଳ ୧୯୭୫ ଓ ୭୬ ମସିହାରେ ମହତାବଙ୍କ କାରାବରଣ ହେତୁ ତାହା ବ୍ୟାହତ ହୋଇଥିଲା । ଏହା ପରବର୍ତ୍ତୀ ସମୟରେ ପୁସ୍ତକାକାରରେ ପ୍ରକାଶିତ ହେଲା । ୧୯୫୦ ରୁ ୧୯୫୧ ମଧ୍ୟରେ ଲିଖିତ ୨୮ଟି ଲେଖାକୁ ନେଇ ୧୯୫୯ରେ ପ୍ରଥମ ଖଣ୍ଡ ପ୍ରକାଶ ପାଇଲା । ପରେ ୧୯୫୧ ରୁ ୧୯୫୬ ମଧ୍ୟରେ ଲିଖିତ ସତରଗୋଟି ଆଲୋଚନାକୁ ନେଇ ଏହାର ଦ୍ଵିତୀୟ ଭାଗ ଏବଂ ୧୯୭୧ ରୁ ୭୬ ମଧ୍ୟରେ ଲିଖିତ ୧୨୪ଟି ରାଜନୀତିକ ଲେଖାକୁ ନେଇ ତୃତୀୟ ଭାଗ ତଥା ‘ଗାଁ ମଜଲିସ୍’ “ସାମାଜିକ ସମୀକ୍ଷା” ଶିରୋନାମାରେ ୬୮ଟି ଲେଖା ୧୯୭୮ରେ ପ୍ରକାଶ ପାଇଲା ।

ଗଣତନ୍ତ୍ର ଶାସନରେ ବିଭ୍ରାଟ ଓ ସାଧାରଣ ଗ୍ରାମବାସୀଙ୍କ ଦୂରବସ୍ଥା, ଅନ୍ଧବିଶ୍ଵାସ ସର୍ବୋପରି ସଂସାରର ସୁଖ ଦୁଃଖ ହାନି ଲାଭ ଏଥିରେ ପ୍ରକାଶ ପାଉଥିଲା । ଗାଁ ଲୋକଙ୍କର ଭାଷା ଓ ଭାବକୁ ସରଳ ଜଗଜମାଳି, ଭାଗବତବାଣୀ ଓ ପ୍ରବଚନର ଭାଷାରେ ମହତାବ ପରିବେଷଣ କରିଥିଲେ । ଲୋକଶିକ୍ଷା ଓ ଲୋକାଚାର ଉପରେ ବିଶେଷ ଭାବରେ ଏ ଲେଖାଗୁଡ଼ିକ ଆଧାରିତ ଥିଲା । ଗାଁ ମଜଲିସ୍‌ର ପ୍ରଥମ ଭାଗର ପ୍ରଥମ ଲେଖାଟି ଥିଲା ‘ଗାଁ ଓ

ଗାଁ ଟାଉଟର’ । ଟାଉଟରମାନଙ୍କ ପେଞ୍ଚ ପାଞ୍ଚରୁ ନିଜକୁ ବଞ୍ଚାଇବା ପାଇଁ ଏଥିରେ ଥିଲା ମହତାବଙ୍କର ସୁତାସ୍ଥ ପରାମର୍ଶ । ମକଦ୍ଦମା ଏଡ଼େଇ ଯିବାପାଇଁ ଲୋକଙ୍କୁ ଉପଦେଶ ପ୍ରଦାନ ସହ ମଦୁଆ, ବେଶ୍ୟାସକ୍ତ ମଣିଷଙ୍କୁ ବାଟକୁ ଆଣିବା ପାଇଁ ସେ ଫକୀରମୋହନଙ୍କ ଭଳି ଏକ ଗୁରୁଦାୟିତ୍ୱ ବହନ କରିଥିଲେ । ଧର୍ମ ନାଁରେ ସାମାଜିକ ବ୍ୟଭିଚାର ବିରୋଧରେ ମହତାବଙ୍କ ଲେଖା ‘ଗାଁ ମଜଲିସ୍’କୁ ବେଶ୍ ଜନପ୍ରିୟ କରିଥିଲା । ଚତୁର ପାଠୁଆ ଶ୍ରେଣୀ ସାଧାରଣ ଜନତାକୁ ଶୋଷଣ ଓ ଲୁଣ୍ଠନ କରୁଥିଲେ । ତାହାକୁ ମହତାବ ଚତୁରତାର ସହ ଲୋକଙ୍କ ପାଖରେ ଉପସ୍ଥାପନ କରିଥିଲେ । ‘ସହର ଅର୍ଥନୀତି ଓ ଗ୍ରାମ ଅର୍ଥନୀତି’ ଶୀର୍ଷକ ଲେଖାରେ ଏହା ଅତି ପ୍ରାଞ୍ଜଳ ଭାବରେ ବିଭିନ୍ନ ଦୃଷ୍ଟାନ୍ତ ସହ ଉପସ୍ଥାପିତ ହୋଇଛି । ଫକୀରମୋହନଙ୍କ ଭଳି ସାଧାରଣ ଓଡ଼ିଆଙ୍କର ଅନ୍ତଃପୁରର ଚିତ୍ର ଅତି ଜୀବନ୍ତ ଭାବରେ ସେ ପ୍ରଦାନ କରିଅଛନ୍ତି ।

‘ଗାଁ ମଜଲିସ୍’ର ଦ୍ୱିତୀୟ ଭାଗରେ ସ୍ଥାନ ପାଇଥିବା ଲେଖାଗୁଡ଼ିକ ଜନଶିକ୍ଷାମୂଳକ । ମହତାବ ନିଜେ ସ୍ୱୀକାର କରିଛନ୍ତି - ‘ମନ୍ତ୍ରୀ ହେବା ଭିତରେ ମୁଁ ସାଧାରଣଙ୍କ ପ୍ରୀତି ହରାଇ ନାହିଁ’ । ଜୟପ୍ରକାଶ ନାରାୟଣଙ୍କ ଅହିଂସ ବିପ୍ଳବର ପରିଣତି ନେଇ ମହତାବ ଯେଉଁ ଭବିଷ୍ୟବାଣୀ ଶୁଣାଇଥିଲେ ତାହା ସତ୍ୟରେ ପରିଣତ ହୋଇଥିଲା । ମହତାବଙ୍କ ଦର୍ଶନରେ ସ୍ଥିତାବସ୍ଥାରେ ସାମୟିକ ପରିବର୍ତ୍ତନ ପାଇଁ ସୃଷ୍ଟି ହେଉଥିବା ବିପ୍ଳବ ବିଳମ୍ବରେ ହେଲେ ବି ବିଜୟ ମଣ୍ଡିତ ହୁଏ । ସେହିପରି ୧୯୬୪ରୁ ୭୪ ଭିତରେ ସାମାଜିକ ସମାକ୍ଷା ସମ୍ବନ୍ଧରେ ସତୁରାଟି ଆଲୋଚନା ‘ଗାଁ ମଜଲିସ୍’ରେ ସ୍ଥାନିତ ହୋଇଥିଲା । ଏଥିରେ ଶାସନର ଦୁର୍ନୀତି, ବ୍ୟକ୍ତି ଚରିତ୍ରର ସ୍ଫଳନ, ସାଂପ୍ରଦାୟିକ ଦଙ୍ଗା, ବର୍ଣ୍ଣ ବିଦ୍ୱେଷା ଶାସନ ଆଦି ବହୁ ଉକ୍ତ ସମସ୍ୟା ସ୍ଥାନ ପାଇଥିଲା । ମହତାବ ଦୁଃଖ କରିଥିଲେ, ଲୋକଙ୍କ ପାଇଁ ଶାସନ ହୋଇଥିଲେ ହେଁ ଲୋକ ତହାର ଫାଇଦା ପାଇପାରୁନାହାନ୍ତି । ଚତୁର୍ଦ୍ଦିଗବ୍ୟାପୀ ହତାଶାର ବନ୍ୟା, ଆତ୍ମକଳହ, ଅନ୍ତଃଗତ୍ୱ, ଶାସନର ପକ୍ଷପାତୀତା, ନିଶାଖୋରୀ, ଲାଞ୍ଜଖୋରୀ, ଯୁବଶକ୍ତିର ନିଷ୍ପ୍ରୟତା, ଛାତ୍ରଶକ୍ତିର ଦିଗହୀନ ରାଜନୀତି ଆଦିର ଉକ୍ତ ଚିତ୍ର ସହ ଜଗନ୍ନାଥ ଚେତନା, ରଥଯାତ୍ରାର କୃତ୍ରିମ ଆଡ଼ମ୍ବର ପ୍ରତି ବିଦ୍ରୁପ, ସାଂସ୍କୃତିକ ପର୍ବପର୍ବାଣୀରେ ଭାଇଚାରର ଅଭାବ, ସାଂପ୍ରଦାୟିକ ହିଂସାକାଣ୍ଡର ବ୍ୟାପକ ଚିତ୍ର ତାଙ୍କ କରଣିରେ ବେଶ୍ ସମୟପୋୟଗୀ ଓ ବୌଦ୍ଧିକ ହୋଇଥିଲା । ଗାନ୍ଧୀ ଓ ଗୋପବନ୍ଧୁଙ୍କୁ ନେଇ ମହତାବଙ୍କ ଲେଖା ଖୁବ୍ ଶାଣିତ ଓ ପ୍ରଭାବଶାଳୀ । ଶିକ୍ଷା ବ୍ୟବସ୍ଥା ସଂପର୍କରେ ମହତାବଙ୍କ ଉଦାରନୀତି ଓ ସାମାଜିକ ଦିଗ୍‌ଦର୍ଶନ ‘ଗାଁ ମଜଲିସ୍’ର ଅନନ୍ତ

ଭଣ୍ଡାରକୁ ରକ୍ଷିମନ୍ତ କରନ୍ତି । ଇଂରାଜୀ ସାହିତ୍ୟରେ The Drapier's Letters ସାମ୍ବନ୍ଧିକତା କ୍ଷେତ୍ରରେ ସ୍ୱିପଂଚରଙ୍କୁ ଯେତିକି ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣ ସ୍ଥାନ ଦେଇଛି ‘ଗାଁ ମଜଲିସ୍’ ତଃ ମହତାବଙ୍କୁ ସେହିଭଳି ସ୍ୱତନ୍ତ୍ର ପରିଚୟ ଦେଇଛି ।

କିଛି କାଳଜୟୀ ସୃଷ୍ଟି କଳାକୁ, ଚେତନାକୁ ଅମର ଥାଇ ସ୍ରଷ୍ଟାକୁ ଯୁଗାନ୍ତକାରୀ କରେ । ଗୋଟିଏ କଥାରେ କହିଲେ କ୍ଲାସିକ୍ ସାହିତ୍ୟର ବୈଶିଷ୍ଟ୍ୟରେ ଭରପୂର ମହତାବଙ୍କ ‘ଗାଁ ମଜଲିସ୍’ ଏ ଜାତି ଓ ରାଷ୍ଟ୍ରର ଏକ ସନ୍ଧିକ୍ଷଣର ପ୍ରାଞ୍ଜଳ ଚିତ୍ର ଦେବା ସହିତ ରାଷ୍ଟ୍ର ନିର୍ମାଣକୁ ମହାନ ଆଭିମୁଖ୍ୟ ତଥା ପ୍ରଚଣ୍ଡ ପୁରୋଦୃଷ୍ଟି ପ୍ରଦାନରେ ସମର୍ଥ ହୋଇଛି ।

ଭାଗ୍ୟଶ୍ରୀ ଜେନା

ଗବେଷିକା

ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟ ବିଭାଗ,

ମହାରାଜା ଶ୍ରୀରାମଚନ୍ଦ୍ର ଭଞ୍ଜଦେଓ ବିଶ୍ୱବିଦ୍ୟାଳୟ,

ତକତପୁର, ବାରିପଦା, ମୟୂରଭଞ୍ଜ

ମୋ- ୮୩୨୭୭୨୩୫୩୦ ।

ସୂକ୍ଷ୍ମ ପୁରୁଷ ଚିନ୍ତାମଣି ବେହେରା

T.S.Eliot ସୃଷ୍ଟିର ଯାଦୁକରୀ ପ୍ରକ୍ରିୟା ସଂପର୍କରେ ଏକ ଉଲ୍ଲେଖନୀୟ ମନ୍ତବ୍ୟ ପ୍ରଦାନ କରିଅଛନ୍ତି । “I am ever prepared to suggest that there is in all great poetry some thing which must remain unaccountable how ever complete might be our knowledge of the poet and that is what matters most”. ଜୀବନର ବ୍ୟାପକ ଅଭିଜ୍ଞତାରେ ଏଭଳି ସିଦ୍ଧିଲାଭ କରି ସାରସ୍ୱତ ଚେତନାରେ ନିମଗ୍ନ ପ୍ରାଣ ଚିନ୍ତାମଣି ବେହେରା ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ଯେଉଁ ମହାନ ଅର୍ଯ୍ୟମାନ ଉପହାର ଦେଇଯାଇଛନ୍ତି ତାହା ପରିମାଣ ଦୃଷ୍ଟିରୁ ଯେତିକି ବ୍ୟାପକ, ଗୁଣାତ୍ମକମାନ ଦୃଷ୍ଟିରୁ ସେତିକି ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣ । ତାଙ୍କ ସୃଷ୍ଟିର ମଂଜୁଳ ସଂଭାରରେ ଆମେ ଦେଖୁ ‘ଶ୍ୱେତପଦ୍ମ’, ‘ସୃଷ୍ଟିକା’, ‘ନୀଳଲୋହିତ’, ‘ତୃତୀୟ ଚକ୍ର’, ‘ଉଦୟାସ୍ତର କାବ୍ୟ’, ‘ନୂତନ ସ୍ୱାକ୍ଷର’, ‘ନିଜେ ନିଜର ସାକ୍ଷୀ’, ‘ହେ ବୈଦେହୀ ଭୁଲିଯାଅ’ ପ୍ରମୁଖ କାବ୍ୟ । ସେହିପରି ଆଲୋଚନା କ୍ଷେତ୍ରରେ ଚିନ୍ତାମଣିଙ୍କ ଦକ୍ଷ ସମାଲୋଚନାର ବିଶିଷ୍ଟ ଦିଗକୁ ଆମେ ଲକ୍ଷ୍ୟ କରିଥାଉ କାବ୍ୟ ଓ କଳାକାର, ବିଦଗ୍ଧ ପାଠକ, କଳାଦୃଷ୍ଟି, ସାହିତ୍ୟ ଚିନ୍ତା ଏବଂ ଚିତ୍ର ଓ ଚରିତ୍ର ଗ୍ରନ୍ଥମାନଙ୍କରେ । ଜଣେ ଅନୁବାଦକ ଭାବରେ ତାଙ୍କର ବିଶ୍ୱମାନବ ପଥେ ଓ ରବାୟନାଥଙ୍କ ଠାକୁରଙ୍କ ନିବନ୍ଧମାଳା ଏକ ଏକ ସଫଳ ଗ୍ରନ୍ଥ ।

ଚିନ୍ତାମଣିଙ୍କ ଜନ୍ମ ୦୭.୦୧.୧୯୨୭ ଓ ମୃତ୍ୟୁ ୦୭.୦୩.୨୦୦୫ । “ଚିନ୍ତାମଣି ଥିଲେ ମୁଖ୍ୟତଃ ଓ ମୂଳତଃ ଜଣେ କବି । ତାଙ୍କର କବିତାଗୁଡ଼ିକ ଯେପରି ରୋମାଞ୍ଚିକ୍ ଭାବାବେଗରେ ଉଜ୍ଜ୍ୱଳ ସେହିପରି ମଧ୍ୟ ଦାର୍ଶନିକ ମନନଶୀଳତାରେ ଗୁରୁଗମ୍ଭୀର । ସତ୍ୟ, ପ୍ରେମ, ମୃତ୍ୟୁ ଓ ଜୀବନର ଯଥାର୍ଥ ଲକ୍ଷ୍ୟ ଜାଣିବା ପାଇଁ ତାଙ୍କର ଥିଲା ଖୁବ୍ ତୀବ୍ର ଅନୁସନ୍ଧିତ୍ୱା ।” ଜୀବଦଶାରେ ନା ସେ ପାଇଲେ ଅତିବଡ଼ି ଜଗନ୍ନାଥ ଦାସ ସମ୍ମାନ, ନା ପାଇଲେ ଚିକିତ୍ସା ପାଇଁ ରାଷ୍ଟ୍ରୀୟ ଗେରେଣ୍ଟି । ପାଇଲେ କେବଳ ଓଡ଼ିଶା ରାଜ୍ୟ ରାଜନୀତିକ କ୍ଷମତା ମାଲ୍ୟର ମଧ୍ୟମଣିଙ୍କ ଗଭୀର ଶୋକ ଉଚ୍ଛ୍ୱାସ ।

ଚିନ୍ତାମଣିଙ୍କ ଜୀବନାଦର୍ଶ ଥିଲା ମହାନ । “କବି ସୃଷ୍ଟି କରିବା ସମୟରେ ଅନ୍ୟ ଯେକୌଣସି ସର୍ତ୍ତ ମାନନ୍ତୁ ବା ନ ମାନନ୍ତୁ, କେବଳ ଗୋଟିଏ ସର୍ତ୍ତାଧୀନ ହୋଇ ଯେତେବେଳେ

ସେ' ସୃଷ୍ଟି କରନ୍ତି ଏବଂ ତାହା ହେଉଛି, ସେତେବେଳେ ସେ କେବଳମାତ୍ର ମନୁଷ୍ୟ, ଯେ ମନୁଷ୍ୟୋଚିତ ଜ୍ଞାନ ବିଶିଷ୍ଟ, ସେ' ଆଇନଜ୍ଞ ନୁହେଁ, ଚିକିତ୍ସକ, ନାବିକ, ଜ୍ୟୋତିର୍ବିଦ ଅଥବା ବୈଜ୍ଞାନିକ ନୁହେଁ, କେବଳ ମନୁଷ୍ୟ ମାତ୍ର । ଯାହାଙ୍କ ହସ୍ତରେ ନ୍ୟସ୍ତ ହୋଇଛି ସଦ୍ୟ ଆନନ୍ଦଦାନ କରିବାର ପ୍ରୟୋଜନୀୟତା ।”

ମୟୂରଭଂଜ ଜିଲ୍ଲାର କପ୍ପିପଦା ଉପଖଣ୍ଡର ପୋଡ଼ାଡିହାକୁ ଲାଗି ଅରଣ୍ୟବେଷିତ ଛୋଟ ଏକ ଜନପଦ 'ଜାମଡିହା'ରେ ଜନ୍ମ ନେଇଥିବା ସେଦିନର ଶିଶୁ ନିଜ ସାଧନା ବଳରେ କବି, ଅଧ୍ୟାପକ, ସମାଲୋଚକ, ପ୍ରାବନ୍ଧିକ, ଗବେଷକ, ସୁବକ୍ତା ଭାବେ ସମଗ୍ର ଉତ୍କଳଭୂମିର ଗୌରବ ହୋଇପାରିଥିଲେ । ଯେତେଯେତେ ବିଶେଷଣରେ ଚିନ୍ତାମଣିଙ୍କୁ ବିଭୂଷିତ କଲେ ମଧ୍ୟ ତାଙ୍କର ପ୍ରକୃତ ପରିଚୟ ଜଣେ ଦରଦୀ ମଣିଷ । ତାଙ୍କର ପ୍ରଥମାବସ୍ଥାର ବହୁ କବିତାରେ ମାକ୍ଫୁଲ ଭାବଧାରାର ପ୍ରତିଫଳନ ଘଟିଛି । ତୃତୀୟ କବିତା ସଂକଳନ ନୂତନ ସ୍ଵାକ୍ଷର ଏହାର ଦୃଷ୍ଟାନ୍ତ । ଜଣେ ଶକ୍ତିଧର କବି ଓ ସାହିତ୍ୟ ସମୀକ୍ଷକ ଭାବରେ କିନ୍ତୁ ଚିନ୍ତାମଣି ବିପ୍ଳବ ପ୍ରତିଷ୍ଠା ଅର୍ଜନ କରି ସହୃଦୟ ପାଠକ ଚିତ୍ତରେ ସ୍ଥାୟୀମୁଦ୍ରା ଆଙ୍କିଯାଇଛନ୍ତି । ଚିନ୍ତାମଣି ଥିଲେ ପରଶୁପଥର ବ୍ୟକ୍ତିତ୍ଵ । ସାହିତ୍ୟ ସାଧନା କ୍ଷେତ୍ରର ଯେଉଁ ବିଭାଗରେ ସେ ହାତ ଦେଇଛନ୍ତି, ସଫଳତାର ଔଜ୍ଞାରେ ଉଭାସିତ ହେବାପାଇଁ ତାଙ୍କୁ ଅପେକ୍ଷା କରିବାକୁ ପଡ଼ିନାହିଁ । ଓଡ଼ିଆ ସମାଲୋଚନା ସାହିତ୍ୟରେ ତାଙ୍କର ମୌଳିକ ଦୃଷ୍ଟିଭଙ୍ଗୀ ସୁଧୀଜନଙ୍କ ସ୍ଵତଃ ଦୃଷ୍ଟି ଆକର୍ଷଣ କରିଥାଏ । ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ କୃଚିତ୍ ଲେଖକ ଭଭୟ ସମାଲୋଚନା ଓ କବିତା ରଚନା କ୍ଷେତ୍ରରେ ଯଶସ୍ଵୀ ହୋଇ ରହିଛନ୍ତି । ଆନ୍ତର୍ଜାତିକ କାବ୍ୟିକ ଭାବଧାରାର ଅନ୍ୟାନ୍ୟରଣ ଅଥବା ବିକୃତ ଅନୁକରଣ ନ କରି ଯେଉଁ ମୁଷିମେୟ କବି ଓଡ଼ିଆ କବିତାକ୍ଷେତ୍ରରେ ନୂତନ ସ୍ଵର ଝଂକାର ଶୁଣାଇଛନ୍ତି, ସେମାନଙ୍କ ମଧ୍ୟରେ କବି ଚିନ୍ତାମଣି ବେହେରା ଅତ୍ୟନ୍ତ ଉଲ୍ଲେଖନୀୟ । ସେ କବିତା କ୍ଷେତ୍ରରେ ଜଣେ ଅଜସ୍ରସ୍ରାବୀ କର୍ମୀଚିଏ କେବଳ ନଥିଲେ, ବାସ୍ତବରେ ଥିଲେ କବିପୁରୁଷଚିଏ । ଦୁଇ ବିଶ୍ଵଯୁଦ୍ଧ ମଧ୍ୟବର୍ତ୍ତୀ ପାଶ୍ଚାତ୍ୟ କବିତା ଧାରାର ନାନା ବିବାଦ, ଅବୋଧବାଦ(Isms) ଛାଡ଼ି, ସର୍ଜନଶୀଳ ରସମୟ ହୃଦୟସ୍ପର୍ଶୀ କବିତା ରଚନା କ୍ଷେତ୍ରରେ ଚିନ୍ତାମଣି ଅନନ୍ୟ ଓ ଅପ୍ରତିଦ୍ଵନ୍ଦ୍ଵୀ ।

ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ବିଶାଳ ଅବଦାନ ପାଇଁ ସେ ବହୁ ସମ୍ମାନର ଅଧିକାରୀ ହୋଇଛନ୍ତି । ବିଷୁବ ପୁରସ୍କାର(୧୯୭୨), ତୃତୀୟ ଚନ୍ଦ୍ର ପାଇଁ ଓଡ଼ିଶା ସାହିତ୍ୟ ଏକାଡ଼େମୀ ପୁରସ୍କାର(୧୯୭୮), କଳାଦୃଷ୍ଟି ପାଇଁ ଓଡ଼ିଶା ସାହିତ୍ୟ ଏକାଡ଼େମୀ ପୁରସ୍କାର(୧୯୮୫),

ଧରିତ୍ରୀ ବାର୍ଷିକ ସମ୍ମାନ ୧୯୭୯, ବିଷୁବ ପୁରସ୍କାର ୧୯୯୦, ରାଧାନାଥ ସମ୍ମାନ ୧୯୯୨, ଚିନ୍ତାମଣି ମହାନ୍ତି ପୁରସ୍କାର ୧୯୯୫, ସମାବେଶ ସମ୍ମାନ ୧୯୯୫, ସାରଳାସମ୍ମାନ ୧୯୯୬, ଉତ୍କଳ ସାହିତ୍ୟ ସମାଜ ଦ୍ୱାରା ଗୋପାନାଥ ନନ୍ଦ ସମ୍ମାନ ୧୯୯୬, ଅତିବଡ଼ି ଜଗନ୍ନାଥ ଦାସ ପୁରସ୍କାର ୨୦୦୩ ଇତ୍ୟାଦି ପ୍ରାପ୍ତ ହୋଇଛନ୍ତି ।

ଚିନ୍ତାମଣି ବେହେରାଙ୍କ ସମାଲୋଚନାର ଧାରା ଅନନ୍ୟ ଓ ଅନତିକ୍ରମ୍ୟ । ଭାବର ମର୍ମସ୍ପର୍ଶୀ ଓ ତତ୍ତ୍ୱନିଷ୍ଠ ବ୍ୟାଖ୍ୟାରେ ତାଙ୍କ ସମାଲୋଚନାର ଐତିହ୍ୟବୋଧ ପାଠକଙ୍କୁ ବିସ୍ମିତ କରିଥାଏ । ରମାକାନ୍ତ ରଥଙ୍କ ‘ଶ୍ରୀରାଧା’ର ସେ ଯେଉଁ ଆଲୋଚନା କରିଛନ୍ତି ତାହା ଅନ୍ୟାନ୍ୟ ଆଲୋଚନା ଠାରୁ ଡେଇଁ ସ୍ୱତନ୍ତ୍ର । କାବ୍ୟ ଓ କଳାକାରରେ ୨୨ଟି ପ୍ରବନ୍ଧ, ଆଧୁନିକତାର କର୍ମଗ ଓ ଅନ୍ୟାନ୍ୟ ଆଲୋଚନାରେ ୨୬ଟି ପ୍ରବନ୍ଧ, ଚିତ୍ର ଓ ଚରିତ୍ର ପୁସ୍ତକରେ ୧୫ଟି ପ୍ରବନ୍ଧ, ସାହିତ୍ୟ ଚିନ୍ତା ପୁସ୍ତକରେ ୨୧ଟି ପ୍ରବନ୍ଧ ସ୍ଥାନ ପାଇଛି । ମାନସିଂ ୧୯୬୮ରେ ଚିନ୍ତାମଣିଙ୍କୁ ଯେଉଁ ପତ୍ର ଲେଖିଥିଲେ ତାହା ଥିଲା ତାଙ୍କ ପ୍ରତିଭାର ଅନନ୍ୟ ସ୍ୱୀକୃତି । “କେବଳ ଚିନ୍ତାମଣି ଓ ତୁମର (ଲେଖକର ଅନାସକ୍ତ କୋଣାର୍କ ଓ ତା’ର ଆସକ୍ତି କାଳ କେତେଜଣ) ଲେଖା ଛଡ଼ା ଆଉ କାହା ଲେଖା ମୋତେ ଛୁଇଁ ପାରିନାହିଁ ।” (ମାନସିଂ) ।

ଚିନ୍ତାମଣି ବେହେରାଙ୍କ ସଂପର୍କରେ ଓଡ଼ିଶାର ବହୁ ସମାଲୋଚକ ମୂଲ୍ୟବାନ ମନ୍ତବ୍ୟ ପ୍ରଦାନ କରିଛନ୍ତି । ସବୁକୁ ଉଲ୍ଲେଖ କରିବା ସମ୍ଭବ ନ ହେଲେ ମଧ୍ୟ କତିପୟ ଦୃଷ୍ଟାନ୍ତ ଆକାରରେ ଉଲ୍ଲେଖ କରାଯିବା ପ୍ରାସଙ୍ଗିକ ।

ଚିନ୍ତାମଣି ରାୟ : “ଦୂରରୁ ଦେଖିଲେ ସାର୍‌ଙ୍କୁ ଲାଗେ, ଶାନ୍ତ ସମାହିତ ଆତ୍ମମୁଦିତ ଧୋବ ଫରଫର ପୋଷାକଧାରୀ, ଉନ୍ମତନାସୀ, ଗମ୍ଭୀରକଣ୍ଠଧାରୀ ଗୌରାଙ୍ଗ ପୁରୁଷ । ପାଖରୁ ଲାଗେ ସଂସାର ଜଂଜାଳୀ, ସଜୋଟ, ସ୍ୱାଭିମାନୀ, ବିରୁରବନ୍ତ ଭଦ୍ର ମଣିଷ ।”

ପ୍ରଶାନ୍ତ ବେହେରା : “ମୁଁ ଜୋର୍ ଦେଇ କହିବି, ଓଡ଼ିଆ ମାଟିରେ ଚିନ୍ତାମଣି ବେହେରାଙ୍କ ପରି ସମାଲୋଚକ ଜନ୍ମ ହୋଇନାହାନ୍ତି ।”

ଦିଲ୍ଲୀପ କୁମାର ବେଉରା : “ଚିନ୍ତାମଣି ବେହେରା କହିଲେ ଜଣେ ମୂର୍ଦ୍ଧନ୍ୟ ପ୍ରତିଭା ।”

ଅନାଦିଚରଣ ଗାଁଶ : “ବିରାଟକାୟ ବନସ୍ପତି ଅରଣ୍ୟଭୃମିକୁ ଛାୟାଛନ୍ଦ କରନ୍ତିଥିଲା ଭଳି ଆମର ସାରସ୍ୱତ ଜୀବନରେ ତାଙ୍କର ପ୍ରଭାବ ଓ ପ୍ରତିଷ୍ଠା ଥିଲା ଅଖଣ୍ଡ ଓ ଅପ୍ରତିହତ ।”

ବସନ୍ତ ରାଉଳ : “ପାଦତଳର ମାଟି ଓ ନିଜ ଋରିଦିଗରେ ବେଢ଼ି ରହିଥିବା ପରଂପରା ପ୍ରତି ସେ ନିଜର ଆସକ୍ତି ବାଢ଼ିଛନ୍ତି । ତାଙ୍କ କବିତାରେ ଅବୋଧ ବୌଦ୍ଧିକତାର ଖୋଳପା ନାହିଁ, ଅଛି ବୌଦ୍ଧିକତାର ବୋଧଗମ୍ୟ ରମଣୀୟ ପରିପାଟୀ ।”

କବି ଚିନ୍ତାମଣି ଜଣେ ସ୍ତ୍ରୀ ଓ ଦୁଃଖ ପୁରୁଷ । ଲେଖନୀ ତାଙ୍କର ମଣିଷର କଥା କହିଛି, ମାନବବାଦର ଜୟଗାନ କରିଛି । ମାନବେତର ଚରିତ୍ରର କଥା କହିଛି ଆଉ ମାନବସଂପ୍ରାପ୍ତିର କଥା କହିଛି । ଜଣେ ରକ୍ଷିପ୍ରତିମ ବ୍ୟକ୍ତି ହୋଇ ନଥିଲେ କାବ୍ୟକବିତା ଓ କବିତାର ସମାଲୋଚନା କ୍ଷେତ୍ରରେ ଯେଉଁ ଦକ୍ଷତା, ବିଜ୍ଞତା ଓ ପ୍ରାଜ୍ଞତା ସେ ପ୍ରଦର୍ଶନ କରିଯାଇଛନ୍ତି ତାହା ସମ୍ଭବପର ହୋଇନଥାନ୍ତା ।

ସହାୟକ ଗ୍ରନ୍ଥସୂଚୀ :

୧. ସାହୁ ମହାପାତ୍ର ନୀଳମଣି - ସ୍ମୃତିଦର୍ପଣରେ କବି ଚିନ୍ତାମଣି ।
୨. Words Worth - Poetry and Poetic diction —
୩. କାବ୍ୟ ଓ କଳାକାର - ବେହେରା ଚିନ୍ତାମଣି ।

ଗୀତାଞ୍ଜଳି ବେହେରା

ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟ ବିଭାଗ,
ମହାରାଜା ଶ୍ରୀରାମଚନ୍ଦ୍ର ଭଞ୍ଜଦେଓ ବିଶ୍ୱବିଦ୍ୟାଳୟ ।

ଉପନ୍ୟାସର ଶିକ୍ଷକଳା ଓ ଶୈଳୀ

ଉପନ୍ୟାସର ଜନ୍ମ ପାଶ୍ଚାତ୍ୟରେ । ଏହାର ସ୍ୱରୂପ ସଂପର୍କରେ ବିଭିନ୍ନ ମତ ପ୍ରକାଶ ପାଇଛି । ପାଶ୍ଚାତ୍ୟ ସମାଲୋଚକ Ralph Fox ଉପନ୍ୟାସ ସଂପର୍କରେ କୁହନ୍ତି – “The Novel is the epic Art form of our Modern bourgeois society. It removed its full stature, in the youth of that society.” Encyclopaedia Britanica ଅନୁସାରେ ଉପନ୍ୟାସ ହେଉଛି – “Romance lays the foundation of Modern Prose Fiction in such a fashion that certain features leads to and in fact involves the whole structure of the Modern Novel.” ସେହିପରି ଅନ୍ୟ ଜଣେ ଲେଖକ କୁହନ୍ତି “The novel is a picture of real life and manners of the time in which it is written.” ମାନବ ଜୀବନର ସୁଖ, ଦୁଃଖ, ସଂଘର୍ଷ, ଉତ୍ଥାନ, ପତନ, ଉପନ୍ୟାସରେ ଅଧିକ ବାସ୍ତବ ଭାବରେ ଚିତ୍ରଣ କରିହୁଏ । ପାଠକ ଉପନ୍ୟାସର କଥାବସ୍ତୁ ଓ ଚରିତ୍ରମାନଙ୍କ ସହ ନିଜ ଜୀବନକୁ ଦେଖିବାରେ, ଏକାନ୍ତ ହୋଇପାରେ । ଉପନ୍ୟାସକୁ ଆଧୁନିକ ମଣିଷର ଜୀବନ ବେଦ କୁହାଯାଇପାରେ । ଡ. ସନ୍ତୋଷ ତ୍ରିପାଠୀ ସେଥିପାଇଁ କୁହନ୍ତି; “ସମାଜର କ୍ରମବିବର୍ତ୍ତନଶୀଳ ରୀତିନୀତି ଓ ପ୍ରଥାସିଦ୍ଧି ଜୀବନଧାରଣ ପ୍ରଣାଳୀର ପରିବର୍ତ୍ତନଶୀଳ ଚିତ୍ର ହେଉଛି ଉପନ୍ୟାସ ।” ଜଗତର ସମସ୍ତ ବସ୍ତୁର ସୃଷ୍ଟି ପୃଷ୍ଠପଟରେ କେତେଗୁଡ଼ିଏ ମୌଳିକ ଉପାଦାନ ବା ମୌଳିକ ନିୟମ ରହିଥାଏ । ସେହି ଉପାଦାନ ବା ନିୟମ ବ୍ୟତିରେକ ବସ୍ତୁର ଜନ୍ମ ଅସମ୍ଭବ । ଏହା ଉପନ୍ୟାସ କ୍ଷେତ୍ରରେ ମଧ୍ୟ ସତ୍ୟ । ଉପନ୍ୟାସ ରଚନା କରିବା ନିମନ୍ତେ କେତେଗୋଟି ମୌଳିକ ଉପାଦାନ ଆବଶ୍ୟକ ଯଥା- କଥାବସ୍ତୁ, ଚରିତ୍ର, ପରିବେଶ, ନାମକରଣ, ଉଦ୍ଦେଶ୍ୟ ଓ ମର୍ମବାଣୀ, ଭାଷାଶୈଳୀ । ଏହି ମୌଳିକ ଉପାଦାନ ବିନା ଉପନ୍ୟାସଟି ଯଥାର୍ଥ ହୋଇପାରେ ନାହିଁ ।

୧. କଥାବସ୍ତୁ (Plot) :

ଗନ୍ତାଂଶ ବା କାହାଣୀ ଉପନ୍ୟାସର ମୁଖ୍ୟ ଉପାଦାନ । ଏହାକୁ ଉପନ୍ୟାସର ଭିତ୍ତିପ୍ରସ୍ଥ ମଧ୍ୟ କୁହାଯାଇପାରେ । ସମସ୍ତ ଉପନ୍ୟାସ କୌଣସି ନା କୌଣସି କାହାଣୀ ଉପରେ ପର୍ଯ୍ୟବସିତ । ଲେଖକ ଏହି କାହାଣୀକୁ ବ୍ୟକ୍ତି ଜୀବନ କିମ୍ବା ସମାଜ ଜୀବନରୁ ସଂଗ୍ରହ କରିଥାଏ । ପୁନଶ୍ଚ

ଉପନ୍ୟାସରେ କେତୋଟି ସ୍ତର ରହିଥାଏ । ଆରମ୍ଭ, ଘଟଣାପ୍ରବାହ ଓ ଶୀର୍ଷବିନ୍ଦୁ ଏପରି ରହିଥାନ୍ତି ଯେ ପାଠକ ଉପନ୍ୟାସଟିକୁ ଆରମ୍ଭରୁ ଶେଷ ପର୍ଯ୍ୟନ୍ତ ଉକ୍ତ ଓ ଆଗ୍ରହର ସହ ପାଠ କରନ୍ତି ।

୨. ଚରିତ୍ର (Character) :

ବିଷୟବସ୍ତୁ ପରି ଚରିତ୍ର ମଧ୍ୟ ଉପନ୍ୟାସର ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଉପାଦାନ । ଉପନ୍ୟାସର କାହାଣୀକୁ ଚରିତ୍ରମାନଙ୍କ ସହାୟତାରେ ବର୍ଣ୍ଣନା କରାଯାଏ । ଚରିତ୍ରଗୁଡ଼ିକ ଯେତେ ବଳିଷ୍ଠ ହୋଇଥାନ୍ତି ଉପନ୍ୟାସ ସେତେ ରସୋତ୍ତର୍ଣ୍ଣ ହୋଇପାରେ । ଏଗୁଡ଼ିକୁ ଲେଖକ ନିଜ ପରିପାଶ୍ୱରୁ ସଂଗ୍ରହ କରିଥାଏ । ଉପନ୍ୟାସରେ ୨ ପ୍ରକାର ଚରିତ୍ର ରହିଥାଏ । ବର୍ତ୍ତୁଳ ଚରିତ୍ର ଏବଂ ସ୍ଥିର ବା ସମାନ୍ତରାଳ ଚରିତ୍ର । ଯେଉଁ ଚରିତ୍ରଗୁଡ଼ିକ ଉପନ୍ୟାସର ଘଟଣା ପ୍ରବାହରେ ପରିବର୍ତ୍ତିତ ହେଉଥାନ୍ତି ତାଙ୍କୁ ବର୍ତ୍ତୁଳ ଚରିତ୍ର ଏବଂ ଯେଉଁ ଚରିତ୍ରଗୁଡ଼ିକ ଉପନ୍ୟାସର ଆରମ୍ଭ କାଳରୁ ଶେଷ ପର୍ଯ୍ୟନ୍ତ ନିଜର ପ୍ରବୃତ୍ତିରେ ସ୍ଥିର ରହିଥାନ୍ତି ତାଙ୍କୁ ସ୍ଥିର ଚରିତ୍ର ବା ସମାନ୍ତରାଳ ଚରିତ୍ର କୁହାଯାଏ । ମୁଖ୍ୟ ଚରିତ୍ରର ବିକାଶ ଓ ଉପନ୍ୟାସକୁ ଗତିଶୀଳତା ପ୍ରଦାନ କରିବାରେ ଏଗୁଡ଼ିକ ସହାୟକ ହୋଇଥାନ୍ତି ।

୩. ପରିବେଶ ଓ ସମୟ (Setting and Time) :

ଲେଖକ ବାସ କରୁଥିବା ସମୟ ଖଣ୍ଡକୁ ସ୍ପଷ୍ଟ ଚିତ୍ରଣ କରେ । ଯୁଗାଭିରୁଚି, ସମକାଳୀନ ପରିବେଶ, ରାଜନୀତିକ, ସାମାଜିକ, ସାଂସ୍କୃତିକ ଚଳଣି, ପ୍ରଥା, ପରମ୍ପରା, ପର୍ବପର୍ବାଣି, ସଂସ୍କାର ଏବଂ ତା’ର ପ୍ରଭାବ ଆଦି ଉପନ୍ୟାସରେ ରୂପ ପାଏ । ଅନ୍ୟ ପକ୍ଷରେ ଉପନ୍ୟାସର ପରିବେଶ କଥାବସ୍ତୁ ଆଧାରିତ ହୋଇଥାଏ । ଯଥା- ଐତିହାସିକ ଉପନ୍ୟାସରେ ସେହି କାଳଖଣ୍ଡର ପରିବେଶ କିମ୍ବା ସହର ଜୀବନକୁ ନେଇ ରଚିତ ଉପନ୍ୟାସରେ ସହରୀ ଜୀବନ ଚିତ୍ର ରହିବା ଆବଶ୍ୟକ । ଏଥିରେ ବ୍ୟତିକ୍ରମ ଘଟିଲେ ଉପନ୍ୟାସ ସଫଳ ହୋଇପାରେ ନାହିଁ ।

୪. ନାମକରଣ :

ବ୍ୟକ୍ତି ନିଜର ନାମ ଦ୍ୱାରା ସମାଜରେ ପରିଚିତ ଓ ପ୍ରତିଷ୍ଠିତ ହେବା ପରି ଲେଖକର ସାହିତ୍ୟ କର୍ମର ନାମ ତାକୁ ପାଠକ ସମାଜରେ ପରିଚୟ ପ୍ରଦାନ କରେ । ପୁନଶ୍ଚ ନାମକରଣରୁ ଲେଖକର ରୁଚିଶୀଳତାର ପରିଚୟ ମିଳେ । ସମାଲୋଚକଗଣ ଉପନ୍ୟାସର ନାମକରଣକୁ ବିଭିନ୍ନ ଭାଗରେ ବିଭକ୍ତ କରିଛନ୍ତି ଯଥା- ଭାବମୂଳକ, ଆଭାସିକ, ପ୍ରତୀକାତ୍ମକ, ଚରିତ୍ରିକ । ଏହା ଉପନ୍ୟାସ ଓ ଐତିହାସିକର ଅଧିକାରଭୁକ୍ତ ।

୫. ଉଦ୍ଦେଶ୍ୟ ଓ ମର୍ମବାଣୀ :

ସୃଷ୍ଟିର ପ୍ରତ୍ୟେକ ବସ୍ତୁର ଜନ୍ମ ପଛରେ ଗୋଟିଏ ନିର୍ଦ୍ଦିଷ୍ଟ ଉଦ୍ଦେଶ୍ୟ ରହିଥାଏ । ଠିକ୍ ସେହିପରି ପ୍ରତ୍ୟେକ ଉପନ୍ୟାସ ପୃଷ୍ଠପଟରେ ସୃଷ୍ଟାର ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ଉଦ୍ଦେଶ୍ୟ ନିଶ୍ଚିତ ଭାବରେ ରହିଥାଏ । ଉଦାହରଣ ସ୍ୱରୂପ ଗୋଟିଏ ସାମାଜିକ ଉପନ୍ୟାସରେ ତତ୍କାଳୀନ ସମୟର ସମାଜ ଜୀବନର ଚିତ୍ର ସହ ପ୍ରଚଳିତ କୁସଂସ୍କାର, ସମସ୍ୟା, ତା'ର କାରଣ ଓ ନିଦାନ ରହିଥାଏ । ପାଠକ ଉପନ୍ୟାସକୁ ପଢ଼ିବା ସମୟରେ ଏ ସମସ୍ୟା ସଂପର୍କରେ ଅବଗତ ହୋଇଥାଏ ଓ ସଚେତନ ମଧ୍ୟ ହୋଇଥାଏ । ଏହା ଦ୍ୱାରା ପାଠକର ବୌଦ୍ଧିକ ବିକାଶ ଘଟିଥାଏ ।

୬. ଭାଷାଶୈଳୀ (Style) :

ଆଧୁନିକ ସାହିତ୍ୟର ଭାଷା ହେଉଛି ଗଦ୍ୟ । ଉପନ୍ୟାସ ମୁଖ୍ୟତଃ ଗଦ୍ୟ ପ୍ରଧାନ ସାହିତ୍ୟ କର୍ମ ଏବଂ ଗଦ୍ୟ ଭାଷା ପ୍ରୟୋଗର ବିସ୍ତୃତ, ବ୍ୟାପକ କ୍ଷେତ୍ର । ଭାଷାଶୈଳୀ ସ୍ଥାନ-କାଳ-ପାତ୍ର ଅନୁସାରେ ହେଲେ ଉପନ୍ୟାସଟି ସାର୍ଥକ ହୋଇପାରେ । ଲେଖକ ଚରିତ୍ରଟିର ମନୋଭାବକୁ ବ୍ୟକ୍ତ କରିବା ପାଇଁ ସଂଳାପର ବ୍ୟବହାର ମଧ୍ୟ କରିଥାଏ । ଏଥିରେ ଉପନ୍ୟାସର ସୌନ୍ଦର୍ଯ୍ୟରେ ବୃଦ୍ଧି ଘଟେ । ଅନ୍ୟ ପକ୍ଷରେ ଉପନ୍ୟାସର ଭାଷାଶୈଳୀ ବଳିଷ୍ଠ, ଆକର୍ଷଣୀୟ ହୋଇପାରିଲେ ପାଠକ ମନରେ ଗଭୀର ପ୍ରଭାବ ବିସ୍ତାର କରେ ଏବଂ ଉପନ୍ୟାସକୁ କାଳଜୟୀ କରିପାରେ ।

ଉପସ୍ଥାପିତ ପ୍ରବନ୍ଧର ମୁଖ୍ୟ ବିଷୟବସ୍ତୁ ଶୈଳୀ, ଶୈଳୀ ସଂରଚନା, ଶୈଳୀବିଜ୍ଞାନ ଅଧ୍ୟୟନ ହୋଇଥିବାରୁ ‘ଶୈଳୀ’ ଏକ ସ୍ୱତନ୍ତ୍ର ଆଲୋଚନାର ଅପେକ୍ଷା ରଖେ । ନିମ୍ନରେ ଉଭୟ ପ୍ରାଚ୍ୟ ଓ ପାଶ୍ଚାତ୍ୟ ସାହିତ୍ୟ ଦୃଷ୍ଟିକୋଣରୁ ଶୈଳୀର ବିକାଶ ଏବଂ ଶୈଳୀ ବିଜ୍ଞାନ ଦୃଷ୍ଟିଭଙ୍ଗୀରୁ ‘ଶୈଳୀ’ର ଆଲୋଚନା କରାଯାଉଛି ।

ଶୈଳୀ (Style) :

ଶୈଳୀ ଶବ୍ଦଟିର ପରିସର ବହୁ ବ୍ୟାପକ । ବର୍ତ୍ତମାନ ଶୈଳୀ ବା Style କହିଲେ ଏକ ‘ବିଶେଷ ପ୍ରକାର ଭଙ୍ଗୀ’କୁ ବୁଝାଯାଏ । ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ଶୈଳୀ ଭାଷାର ପ୍ରକାଶଭଙ୍ଗୀ ବା ସାହିତ୍ୟ କର୍ମର ବର୍ଣ୍ଣନାଭଙ୍ଗୀକୁ ବୁଝାଏ । ଭାଷା ସହ ଏହି ଶୈଳୀ ଶବ୍ଦଟି ଅଙ୍ଗାଙ୍ଗୀ ଭାବରେ ଜଡ଼ିତ । ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ଶୈଳୀ ଲେଖକକୁ ସ୍ୱତନ୍ତ୍ର ପରିଚୟ ପ୍ରଦାନ କରିଥାଏ ।

କୌଣସି ଘଟଣା ବା ବିଷୟବସ୍ତୁ ବା ମନର ଆବେଗକୁ ଭିନ୍ନ ଭିନ୍ନ ଭଙ୍ଗୀରେ ପ୍ରକାଶ କରିବାକୁ ଶୈଳୀ କୁହାଯାଏ । ଏହାର ଏକ ସରଳ ଉଦାହରଣ ହେଉଛି ‘ସୁର୍ଯ୍ୟୋଦୟ’ର

ବର୍ଣ୍ଣନା । (୧) ସୂର୍ଯ୍ୟ ପୂର୍ବ ଦିଗରେ ଉଦ୍‌ଥାଏ । (୨) ଆଦିତ୍ୟ ପୂର୍ବ ଦିଗରେ ଉଦୟ ହୋଇଥାନ୍ତି । (୩) ରାତ୍ରିର ଅନ୍ଧକାରର ଅବସାନ ଘଟାଇ ସଂସାରରେ ଆଲୋକ ବିତରଣ ନିମନ୍ତେ ସୃଷ୍ଟିର ନିୟମାନୁସାରେ ସୂର୍ଯ୍ୟ ପୂର୍ବ ଦିଗରେ ଉଦିତ ହୋଇଥାଏ । ବିଷୟବସ୍ତୁ ଗୋଟିଏ ମାତ୍ର ପ୍ରକାଶଭଙ୍ଗୀ ଭିନ୍ନ ଭିନ୍ନ । ଏହି କଥନ ବା ପ୍ରକାଶଭଙ୍ଗୀର ବିଭିନ୍ନତାକୁ ‘ଶୈଳୀ’ କୁହାଯାଏ । ଅନ୍ୟ ଏକ ଉଦାହରଣ— ରାଜା ବିକ୍ରମାଦିତ୍ୟ ଶୁଖିଲା କାଠଖଣ୍ଡକୁ ଦେଖି କବିଗଣଙ୍କୁ ପ୍ରଶ୍ନ କରୁଛନ୍ତି ଏହା କ’ଣ ? ଉତ୍ତରରେ ବରରୁଚି ‘ଶୁଷ୍କକାଷ୍ଠ ତିଷ୍ଠତ୍ୟଗ୍ରେ’ କହିବାବେଳେ କାଳିଦାସ ‘ନିରସ ତରୁବର ପୁରତୋ ଭାତି’ କହୁଛନ୍ତି । ରାଜା କାଳିଦାସଙ୍କ ଉତ୍ତର ଶୁଣି ଅଧିକ ପ୍ରସନ୍ନ ହେଉଛନ୍ତି । ଜଣେ ଶୁଖିଲା କାଠଖଣ୍ଡେ କହିବାବେଳେ ଅନ୍ୟ ଜଣେ ‘ରସହୀନ ବୃକ୍ଷଶାଖା’ କହୁଛନ୍ତି । ଏହିଠାରେ ଶୈଳୀର ବିଚିତ୍ରତା ପ୍ରକାଶ ପାଉଛି ।

ଅନ୍ୟ ପକ୍ଷରେ କଥିତ ଭାଷା ଓ ଲିଖିତ ଭାଷା ମଧ୍ୟରେ ଶୈଳୀଗତ ପାର୍ଥକ୍ୟ ମଧ୍ୟ ଦେଖା ଯାଇଥାଏ । ଜନସାଧାରଣ ସରଳ ଭାଷାରେ କଥୋପକଥନ କରୁଥିବାବେଳେ ଏହାକୁ ଲେଖିବା ସମୟରେ ଶବ୍ଦ ସଂଯୋଜନରେ ପରିବର୍ତ୍ତନ ଘଟିଥାଏ । କଥିତ ଭାଷା ସହ ସାହିତ୍ୟ ଭାଷାର ମିଶ୍ରଣରେ ଶୈଳୀ ସୃଷ୍ଟି ହୋଇଥାଏ । ପୁଣି ଶିକ୍ଷାଦାନ ଓ ଗ୍ରନ୍ଥ ରଚନା ସମୟରେ ଶିକ୍ଷାର ବିଭିନ୍ନ କ୍ଷେତ୍ର(ଭୂଗୋଳ, ବିଜ୍ଞାନ, ଇତିହାସ, ପ୍ରଯୁକ୍ତିବିଦ୍ୟା)କୁ ନେଇ ମଧ୍ୟ ଭାଷାଶୈଳୀରେ ପରିବର୍ତ୍ତନ ଘଟିଥାଏ । ଗୋଟିଏ ବାକ୍ୟରେ କହିଲେ ଶୈଳୀର କ୍ଷେତ୍ର ବ୍ୟାପକ ଓ ବିସ୍ତୃତ । ପରିବେଶ, ପରିସ୍ଥିତି ଅନୁସାରେ ଏହା ପରିବର୍ତ୍ତନଶୀଳ । ଏଠାରେ ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ଶୈଳୀର ପରିସରକୁ ଆମେ ଆଲୋଚନା କରିବା ।

ପ୍ରାଚ୍ୟ ସାହିତ୍ୟରେ ଶୈଳୀ :

ପ୍ରାଚ୍ୟ ସାହିତ୍ୟରେ ଶୈଳୀ ଶବ୍ଦ ବହୁ ପ୍ରାଚୀନ । ବୈଦିକ କାଳରେ ଏହା ‘ଶୀଳ୍’ ରୂପେ ବ୍ୟବହୃତ ହୋଇ ଅଞ୍ଜନୀ ବିଦ୍ୟା ଲେପନକୁ ବୁଝାଉଥିଲା । ‘ଶୀ’ ଧାତୁରେ ‘ଲକ୍’ ପ୍ରତ୍ୟୟଯୁକ୍ତ ହୋଇ ଶୀଳ ଶବ୍ଦ ନିଷ୍ପନ୍ନ ହୋଇଥିବାର ଶାକଟାୟନଙ୍କ ଉପାଦିପୁତ୍ରରେ ଦର୍ଶାଯାଇଛି । ଏହାର ଅର୍ଥ ସ୍ୱଭାବ ବୋଲି ଟୀକାକାରମାନେ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ଏହି ଶୀଳ ଶବ୍ଦରେ ପୁନଶ୍ଚ ‘ଅଣ’ ପ୍ରତ୍ୟୟଯୁକ୍ତ ହୋଇ ଶୈଳୀ ଶବ୍ଦଟି ସୃଷ୍ଟି ହୋଇଛି । ପ୍ରାଚୀନ ବ୍ୟାକରଣକାରଙ୍କ ମଧ୍ୟରୁ ପାଣିନୀ ଓ ଯାସ୍କଙ୍କ ଗ୍ରନ୍ଥରେ ଶୈଳୀ ବା ଶୀଳ ଶବ୍ଦର ଉଲ୍ଲେଖ ରହିଛି ଯାହାର ଅର୍ଥ ‘ସ୍ୱଭାବ’ ବା ଅଭିବ୍ୟକ୍ତିର ସ୍ୱାଭାବିକ ପ୍ରକୃତି ।

ପରବର୍ତ୍ତୀ କାଳରେ ଶୈଳୀ ଶବ୍ଦର ଅର୍ଥ ବ୍ୟାପକ ହୋଇ ଚିତ୍ରକଳା, ସ୍ଥାପତ୍ୟ, ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ସ୍ୱତନ୍ତ୍ର ଭଙ୍ଗୀକୁ ବୁଝାଇଛି । ପ୍ରାଚ୍ୟ ଅଳଙ୍କାର ଶାସ୍ତ୍ରରେ ଏହାକୁ ରୀତି କୁହାଯାଇଛି । ଏହାର ଅର୍ଥ ପଦ୍ମା, ରାତି, ମାର୍ଗ ବା ପ୍ରଣାଳୀ । ସଂସ୍କୃତ ଆରମ୍ଭ୍ୟ ବାମନ ରୀତିର ସଂଜ୍ଞା ନିରୂପଣ କରି କାବ୍ୟାଳଙ୍କାର ଗ୍ରନ୍ଥରେ କୁହନ୍ତି – “ରାୟତେ ଜ୍ଞାୟତେ ଗୁଣ ଅନୟା ଇତି ରୀତିଃ ।” ଅର୍ଥାତ୍ ପ୍ରତ୍ୟେକ କବି ଯେଉଁ ସ୍ୱତନ୍ତ୍ର ଢାଞ୍ଚାରେ ପଦ ସଂଯୋଜନ କରନ୍ତି ତାହା ରୀତି । ପୁନଶ୍ଚ ବାମନ କୁହନ୍ତି- ରୀତି ହେଉଛି କାବ୍ୟର ଆତ୍ମା ସ୍ୱରୂପ ଏବଂ ବିଶିଷ୍ଟ ପଦ ସଂଯୋଜନାକୁ ମଧ୍ୟ ସେ ରୀତି କହିଛନ୍ତି; ‘ବିଶିଷ୍ଟା ପଦ ରଚନା ରୀତି ।’

ଆରମ୍ଭ୍ୟ ଦଣ୍ଡୀ କାବ୍ୟାଦର୍ଶରେ ସ୍ୱୀକାର କରିଛନ୍ତି- ‘ଅସ୍ତ୍ୟନେକ ଗିରାଂ ମାର୍ଗି, ସୁସ୍ଥୁଭେଦ ପରସ୍ପରମ୍ ।’ ଅର୍ଥାତ୍ ପ୍ରତ୍ୟେକ କବିଙ୍କର ଭିନ୍ନ ଭିନ୍ନ ଶୈଳୀ ରହିଥାଏ ଏବଂ ତା’ ମଧ୍ୟରେ ସୂକ୍ଷ୍ମ ପ୍ରଭେଦ ରହିଥାଏ । ଆନନ୍ଦବର୍ଦ୍ଧନ ‘ଧ୍ୱନ୍ୟାଲୋକ’ ଗ୍ରନ୍ଥରେ ବିଶିଷ୍ଟ ପଦ ସଂଘଟନାକୁ ରୀତି ଭାବରେ ଗ୍ରହଣ କରିଛନ୍ତି । ବିଶିଷ୍ଟ ଆଳଙ୍କାରିକ ରାଜଶେଖର ରୀତିକୁ ‘ବଚନ ବିନ୍ୟାସ କ୍ରମ’ କହିଛନ୍ତି । ସେହିପରି ପଣ୍ଡିତ ବିଶ୍ୱନାଥ କବିରାଜ ‘ସାହିତ୍ୟ ଦର୍ପଣ’ରେ ପୂର୍ବସୁରାମାନଙ୍କ ମତାମତକୁ ବିଶ୍ଳେଷଣ କରି ବିଶେଷ ପଦ ସଂଘଟନାକୁ ରୀତି ଭାବରେ ଗ୍ରହଣ କରିବା ସହ ଏହାକୁ ଋଷି ଭାଗରେ ବିଭକ୍ତ କରିଛନ୍ତି- ବୈଦର୍ଭୀ, ଗୌଡ଼ୀ, ପାଞ୍ଚାଳୀ ଓ ଲାଟି । ରୀତି ସହ ଗୁଣ ଅଙ୍ଗାଙ୍ଗୀ ଭାବରେ ଜଡ଼ିତ । ବୈଦର୍ଭୀ ରୀତିରେ ଶ୍ଳେଷ, ମାଧୁର୍ଯ୍ୟ, ପ୍ରସାଦ ଆଦି ଦଶଗୋଟି ଗୁଣ ପ୍ରକାଶ ପାଉଥିବା ବେଳେ ଗୌଡ଼ୀ ରୀତିରେ ଓଜଃ ଗୁଣ, ପାଞ୍ଚାଳୀ ରୀତିରେ କାନ୍ତି, ମାଧୁର୍ଯ୍ୟ, ସୌକୁମାର୍ଯ୍ୟ ଏବଂ ଲାଟୀ ରୀତିରେ ମୃଦୁପଦଯୁକ୍ତ, ଲଘୁସମାସଯୁକ୍ତ ପଦ ସଂଯୋଜନା କରାଯାଏ ।

ମୋଟ ଉପରେ ପ୍ରାଚ୍ୟ ସାହିତ୍ୟରେ ରୀତିକୁ ବିଶିଷ୍ଟ ପଦ ରଚନା କୁହାଯାଇଛି । ଏହା ଶୈଳୀର ସମଧର୍ମୀ, ପଦ ରଚନାର ବିଶେଷ ପ୍ରକାଶଭଙ୍ଗୀ ।

ପାଶ୍ଚାତ୍ୟ ସାହିତ୍ୟରେ ଶୈଳୀ :

ଶୈଳୀର ଇଂରାଜୀ ପ୍ରତିଶବ୍ଦ ହେଉଛି Style । ଏହି ଶବ୍ଦଟି ଲାଟିନ ଭାଷାର ‘Stilus’ରୁ ସୃଷ୍ଟି ହୋଇଛି । ପ୍ରସ୍ତର, ଅସ୍ଥିରେ ନିର୍ମିତ ଲେଖନୀକୁ ପ୍ରାଚୀନ କାଳରେ ‘Stilus’ କୁହାଯାଉଥିଲା । ସମୟ ପ୍ରବାହ ସହ ଏଥିରେ ଅର୍ଥ ପରିବର୍ତ୍ତନ ଘଟି ବିଭିନ୍ନ ଲେଖକଙ୍କର ଲେଖନୀଭଙ୍ଗୀକୁ Style କୁହାଗଲା । ଆରିଷ୍ଟୋଟଲ, କାଇଜର, କିକୋର ଆଦି ସମାଲୋଚକଗଣ ଶୈଳୀ

ସଂପର୍କରେ ନିଜର ମତ ଉପସ୍ଥାପନ କରିଛନ୍ତି । କିକୋର Style କୁ ତିନି ଭାଗରେ ବିଭକ୍ତ କରିଥିଲେ- high, middle, low; ଉଚ୍ଚ, ମଧ୍ୟ ଏବଂ ନିମ୍ନ । ଅଦାଲତରେ ଉଚ୍ଚସ୍ତରରେ କଥୋପକଥନ କରିବା ବେଳେ ସ୍ନାନାଗାରରେ ବ୍ୟକ୍ତି ସାଧାରଣ ଭାଷାରେ କଥାବାର୍ତ୍ତା କରିଥାଏ । ଏହାକୁ ସେ ଆଳଙ୍କାରିକ ଦୃଷ୍ଟିଭଙ୍ଗୀରୁ ବିଚାର କରିଥିଲେ । ଉନବିଂଶ ଶତାବ୍ଦୀରେ ଯୁରୋପରେ ହୋଇଥିବା ବିଭିନ୍ନ ଆନ୍ଦୋଳନ- ସଂରଚନାବାଦ, ପ୍ରାଗ୍ ସ୍କୁଲର ଭାଷାବିତ୍ ସଂଗଠନ, ନବସଂରଚନାବାଦ- ଶୈଳୀର ଆଲୋଚନାକୁ ନୂତନ ରୂପ ପ୍ରଦାନ କରିଥିଲା । ବିଶେଷକରି Ferdinand de Saussureଙ୍କ Course in General Linguistics ପୁସ୍ତକ ସାହିତ୍ୟ ଆଲୋଚନାର ଦୃଷ୍ଟିଭଙ୍ଗୀକୁ ବଦଳାଇ ଦେଇଥିଲା । Nils Erik Enkuist, Benison Gray, F.L. Lucas H. Short, N. Leech ଆଦି ବହୁ ଲେଖକ style ବା ଶୈଳୀର ସଂଜ୍ଞା ନିର୍ଦ୍ଧାରଣ କରିବାକୁ ଯାଇ ଭିନ୍ନ ଭିନ୍ନ ମତ ପ୍ରଦାନ କରିଛନ୍ତି ।

Lucasଙ୍କ ମତରେ “Literary style is a means by which one personality moves other” । Roman Jakobsonଙ୍କ ମତରେ “Style is an inherent property of literary text and calls for an explicit objective and structural stylistics.” ଆରିଷ୍ଟୋଟଲଙ୍କ ମତରେ ଏହା ହେଉଛି- “The most effective means of achieving both clarity and diction and a certain dignity is the use of altered from of words.” A Handbook of Literary Termsରେ କୁହାଯାଇଛି- “The style specific to a particular work or writer or else distinctive of a type of writing has been analyzed in such terms as the netorical situation and aim. The characteristics diction, or choice of word.” William Mathews ଏ ସମ୍ପର୍କରେ କୁହନ୍ତି- “Such a choice and arrangements of words as shall convey the author’s meaning most clearly and exactly in the logical order of the ideas.”

ମୋଟ ଉପରେ Style ବା ଶୈଳୀ କହିଲେ କବି ବା ଲେଖକର ପ୍ରକାଶଭଙ୍ଗୀ ବା ଶବ୍ଦ ସଂଯୋଜନ କୌଶଳକୁ ବୁଝାଯାଏ ଯାହା ତାକୁ ଅନ୍ୟ ଲେଖକଠାରୁ ଭିନ୍ନ ବୋଲି ପରିଚିତ କରାଇପାରେ । ଶୈଳୀବିଜ୍ଞାନ ଦୃଷ୍ଟିରୁ ଶୈଳୀକୁ ବିଭିନ୍ନ ଭାଗରେ ବିଭକ୍ତ କରାଯାଏ: ଚୟନ ତତ୍ତ୍ୱ (Style as choice), ବୈୟକ୍ତିକ ଶୈଳୀ (Style as man), ମାନକ ବିରୁଦ୍ଧି (Deviation from the norm), ଯୁଗୀୟ ଶୈଳୀ (Style as Time or period) ।

୧. ଚୟନ ତତ୍ତ୍ୱ (Style as choice) :

ବ୍ୟକ୍ତି ନିଜର ସାହିତ୍ୟକୃତିରେ କେଉଁ ଶବ୍ଦ, ଧ୍ୱନି, ବାକ୍ୟ ଆଦିକୁ ପ୍ରୟୋଗ କରି କିପରି ନିଜକୁ ଅଭିବ୍ୟକ୍ତ କରିବ, ଅନେକ ଶବ୍ଦ ମଧ୍ୟରୁ କେଉଁ ଶବ୍ଦ ପ୍ରୟୋଗ କରିବ ତାହା ପସନ୍ଦ କରିବା ହେଉଛି ଚୟନ ତତ୍ତ୍ୱ । ଏହା ସଂପୂର୍ଣ୍ଣ ଭାବେ ଲେଖକର ଅଭିଳାଷ ଉପରେ ନିର୍ଭରଶୀଳ । ଉଦାହରଣ ସ୍ୱରୂପ- କୋଇଲିର ସମାର୍ଥବୋଧ ଶବ୍ଦ କଳକଣ୍ଠ, କାକପୁଷ୍ପ, ପରଭୃତ, ପରପୁଷ୍ପ, ପିକ, ବନପ୍ରିୟ, ବସନ୍ତଦୁତ । ଏଥିମଧ୍ୟରୁ କେଉଁ ଶବ୍ଦଟିକୁ ସେ ଗ୍ରହଣ କରି ନିଜ ସାହିତ୍ୟକୃତିକୁ ବୈଶିଷ୍ଟ୍ୟପୂର୍ଣ୍ଣ କରିବ ତାହା ନିର୍ଦ୍ଧାରଣ କରିବା ହେଉଛି ଚୟନ ତତ୍ତ୍ୱ ।

୨. ବୈୟକ୍ତିକ ଶୈଳୀ (Style as man) :

ସୂକ୍ଷ୍ମ ନିଜର ସ୍ୱତନ୍ତ୍ର ଶୈଳୀ ସୃଷ୍ଟି କରିପାରନ୍ତି । ଏହା ତାଙ୍କ ସାହିତ୍ୟକୃତିକୁ ଅନ୍ୟଠାରୁ ସ୍ୱତନ୍ତ୍ର କରିଥାଏ । ଉଦାହରଣ ସ୍ୱରୂପ ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟର ଫକୀରମୋହନାୟ ଶୈଳୀ, ଗୋପୀନାଥ ମହାନ୍ତିଙ୍କ ଶୈଳୀ, ଅତୀତର ଭଞ୍ଜୀୟ ଶୈଳୀ । ଏହାକୁ ଲେଖକୀୟ ବିଶେଷତ୍ୱ ବା ସ୍ୱକୀୟ ଭାଷାଶୈଳୀ ମଧ୍ୟ କୁହାଯାଇପାରେ । ଏହା ବ୍ୟକ୍ତିବିଶେଷରେ ଭିନ୍ନ ଭିନ୍ନ ହୋଇଥାଏ ।

୩. ମାନକ ବିଚ୍ୟୁତି (Deviation from the norm) :

ଶୈଳୀକୁ ବିଚ୍ୟୁତି ବୋଲି ଚର୍ଚ୍ଚଣା କରାଯାଇ ତାହା ମାନକ ସ୍ତରରୁ କିପରି ବୈୟକ୍ତିକ ସ୍ତରକୁ ବିଚ୍ୟୁତ ହୋଇଥାଏ ସେ ସଂପର୍କ ଆଲୋଚନା କରାଯାଏ । ଶୈଳୀ କଥନିକା ସ୍ତର ପର୍ଯ୍ୟନ୍ତ ପରିବ୍ୟାପ୍ତ ବୋଲି କୁହାଯାଇ ଶୈଳୀକୁ ଭାଷାସମ୍ବନ୍ଧିତ ବିବିଧତା ଏବଂ ମାନକତା ତଥା ପାଠକମଧ୍ୟ ଭିନ୍ନତା ସମ୍ବନ୍ଧ ମଧ୍ୟ କୁହାଯାଏ । “The concept of style as deviation is based on the notion that there are rules, conventions and regulations that guide the different activities that must be executed.”

୪. ଯୁଗୀୟ ଶୈଳୀ (Style as Time or period) :

ଗୋଟିଏ କାଳଖଣ୍ଡରେ ବ୍ୟବହୃତ ହୋଇଥିବା ଏକା ପ୍ରକାର ଭାଷାଶୈଳୀକୁ ଯୁଗୀୟ ଶୈଳୀ ବା ଯୁଗାନୁସାରୀ ଶୈଳୀ କୁହାଯାଏ । ଏହି ସମୟଖଣ୍ଡର ଲେଖକଗଣ ପ୍ରଚଳିତ ଭାଷା ଶୈଳୀକୁ କିମ୍ବା ଗୋଟିଏ ଆଦର୍ଶସ୍ଥାନୀୟ ଭାଷା ଶୈଳୀକୁ ବ୍ୟବହାର କରିଥାନ୍ତି । ଉଦାହରଣ ସ୍ୱରୂପ- ରାତିଯୁଗୀୟ ଶୈଳୀ, ରାଧାନାଥ ଯୁଗୀୟ ଶୈଳୀ, ପ୍ରାକ୍ ସାରଳା ଯୁଗର ସନ୍ଧ୍ୟାଭାଷା ଶୈଳୀ ଆଦି । ସେହିପରି ଯୁରୋପୀୟ ସାହିତ୍ୟରେ Victorian Style, Elizabethan Style ଯୁଗୀୟ ଶୈଳୀର ଉଦାହରଣ ।

ଏହି ଋରିଗୋଟି ବ୍ୟତିରେକ ଆହୁରି ଅନ୍ୟ ଶୈଳୀ ମଧ୍ୟ ରହିଛି; ଯେପରିକି ରାଷ୍ଟ୍ରର ସାମାଜିକ, ସାଂସ୍କୃତିକ ପରମ୍ପରା, ଚଳଣି, ରୀତିନୀତିକୁ ନେଇ ରାଷ୍ଟ୍ରୀୟ ଅଭିଲକ୍ଷଣାତ୍ମକ ଶୈଳୀ, ବୈଜ୍ଞାନିକ ଗଦ୍ୟ ଶୈଳୀ, ଲଳିତ ନିବନ୍ଧମୂଳକ ଶୈଳୀ, କାର୍ଯ୍ୟାଳୟ ଶୈଳୀ, ବର୍ଣ୍ଣନାତ୍ମକ ଶୈଳୀ, ବିଶ୍ଳେଷଣାତ୍ମକ ଶୈଳୀ, ପତ୍ରାତ୍ମକ ଶୈଳୀ ଇତ୍ୟାଦି ।

ମୋଟ ଉପରେ style ବା ଶୈଳୀ ହେଉଛି ଏକ ବିଶେଷ କଥନଭଙ୍ଗୀ ଯାହା ମାଧ୍ୟମରେ ଲେଖକ ନିଜର ବକ୍ତବ୍ୟକୁ ବହୁଭଙ୍ଗୀରେ, ଆକର୍ଷଣୀୟ ଭାବରେ ଉପସ୍ଥାପନ କରେ ଏବଂ ଏହା କିପରି ହେବ ତାହା ପୂର୍ଣ୍ଣଭାବରେ ଲେଖକର ଶବ୍ଦଚୟନ, ଶବ୍ଦ ସଂଯୋଜନା ଉପରେ ନିର୍ଭର କରେ । ଉପନ୍ୟାସ କ୍ଷେତ୍ରରେ style ବା ଶୈଳୀର ଏକ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଭୂମିକା ନିର୍ବାହ କରେ । ଏକ ସଫଳ ଉପନ୍ୟାସ ନିମନ୍ତେ କଥାବସ୍ତୁ ଯେପରି ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଭାଷାଶୈଳୀ ମଧ୍ୟ ସେତିକି ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ । ଏକ ଆକର୍ଷଣୀୟ, ବୈଶିଷ୍ଟ୍ୟପୂର୍ଣ୍ଣ ଭାଷାଶୈଳୀ ଭବିଷ୍ୟତ ଲେଖକ ପିଢ଼ିର ଆଦର୍ଶ ସ୍ଥାନୀୟ ହେବା ସହ ଉପନ୍ୟାସଟିକୁ ଅମରତ୍ୱ ମଧ୍ୟ ପ୍ରଦାନ କରିଥାଏ । ସେଥିପାଇଁ William Mathews କୁହନ୍ତି- More than any other, it is a writer's own property, and no one, not even time itself, can rob him of it or even diminish its value. Facts may be forgotten, learning may now grow common place. Starting truths dwindle into mere truisms; but a grand or beautiful style can never lose its freshness or its charm.

ସମ୍ବିତା ଲୋହାର

ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟ ବିଭାଗ,
ଜୀବନଜ୍ୟୋତି ମହାବିଦ୍ୟାଳୟ,
ରାଇକିଆ, କନ୍ଧମାଳ, ଓଡ଼ିଶା ।



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ସପ୍ତରଶ୍ମି

ଉତ୍କଳ ସାହିତ୍ୟ ଚୟନିକା
ପ୍ରତିଷ୍ଠା - ଜାନୁଆରୀ, ୧୯୭୭
ପ୍ରତିଷ୍ଠାତା- ପ୍ରଫେସର ଭୁବନେଶ୍ୱର ବେହେରା
ସୁବର୍ଣ୍ଣ ଜୟନ୍ତୀ ସମ୍ବନ୍ଧର



ଚତୁର୍ଥ ସଂଖ୍ୟା - ୨୦୨୨
(ଜୁଲାଇ - ଅଗଷ୍ଟ)

ମୁଖ୍ୟ ସଂପାଦକ
ପ୍ରଫେସର ସଂଜୀବ ମିତ୍ତଲ
କୁଳପତି

ସଂପାଦକ
ଡକ୍ଟର ନୃପରାଜ ସାହୁ
କୁଳସଚିବ

ପରିଚାଳନା ସଂପାଦକ
ଡକ୍ଟର ଗୋପୀନାଥ ବାଗ

ସଂପାଦନା ମଣ୍ଡଳୀ
ଡକ୍ଟର ଆଲୋକା ପଟେଲ
ଡକ୍ଟର ନାକୁ ହାଁସଦାଃ
ଡକ୍ଟର ଅଜିତ କୁମାର କୁଲୁ
ଡକ୍ଟର ଶ୍ୟାମ ଭୋଇ
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ଗ୍ରୀସର ଖ୍ୟାତନାମା ଦାର୍ଶନିକ ଓ ଶିକ୍ଷକ ପ୍ଲାଟୋଙ୍କ 'Ion' ଏବଂ 'Republic' ପୁସ୍ତକ ପାଶ୍ଚାତ୍ୟ ସାହିତ୍ୟ ସମାଲୋଚନାର ବିଭବକୁ ମଣ୍ଡନ କରିଛି । ପ୍ଲାଟୋ ଓ ଆରିଷ୍ଟୋଟଲଙ୍କ ପରେ ପରେ ପାଶ୍ଚାତ୍ୟ ସାହିତ୍ୟରେ ହୋରେସଙ୍କ 'Ars poetica' ପୁସ୍ତକ ମୌଳିକ ଏବଂ ସୂକ୍ଷ୍ମାତ୍ମକ ସମାଲୋଚନା ଧାରାକୁ ବେଶ୍ ପରିଚିତ କରାଏ । ଉନବିଂଶ ଶତାବ୍ଦୀର ସ୍ତମ୍ଭ ଶତକରୁ ଏହି ଚିନ୍ତାଧାରାର ସମାଲୋଚନା ଆରମ୍ଭ ହେବାପରେ ସାରା ବିଶ୍ୱ ସାହିତ୍ୟରେ ବହୁ ଆଲୋଚନା ସୃଷ୍ଟି କରିଥିଲା । ସେଥିରେ ସାମିଲ ଥିଲେ ହୋରେସ, ସିଡ୍ନୀ, ବେନଜମିନ୍ ସନ, ଡାର୍ଟସ୍ ଡାର୍ଥ ଓ କଲେରିକ୍ । ଡ. ସାମଲ ଓଡ଼ିଶା ତଥା ଭାରତର ନବଜାଗରଣ କଥା ବିଚାର କରୁ କରୁ ପାଶ୍ଚାତ୍ୟର ଏହି ଲେଖକମାନଙ୍କ ଲେଖାକୁ ଭେଟନ୍ତି । ଠିକ୍ ସେହିଭଳି ବୈଷ୍ଣବ ଚରଣ ସାମଲଙ୍କ ସମାଲୋଚନା ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ବୈଜ୍ଞାନିକ ତଥ୍ୟ ଯୁକ୍ତିଯୁକ୍ତ ପ୍ରମାଣସିଦ୍ଧ କରିବାରେ ଅନେକ ସମର୍ଥ ହୋଇଛି । ସେଥିରୁ ସେ ପ୍ରାଚୀନତାକୁ ଛାଡ଼ି ଆଧୁନିକ ଓଡ଼ିଆ ସମାଲୋଚନା ସାହିତ୍ୟ ଆଡ଼କୁ ଗତି କରନ୍ତି । 'ଓଡ଼ିଆ ଗଳ୍ପ ସ୍ରଷ୍ଟାମାନସ' (୧୯୭୮), 'ଓଡ଼ିଆ ସାହିତ୍ୟରେ ରାଧାନାଥ ଓ ସତ୍ୟବାଦୀ ଯୁଗ' (୧୯୯୧), 'ଦୃଷ୍ଟି ଓ ଦିଗନ୍ତ' (୧୯୮୧), 'ସାହିତ୍ୟ ସମ୍ବାଦ' (୧୯୮୧) ପୁସ୍ତକ ରଚନା ପରେ ପରେ 'ଲୀଳାସ୍ୟବତୀ', 'ରସକଲ୍ଲୋଳ', 'କିଶୋର ଚନ୍ଦ୍ରାନନ୍ଦ ଚମ୍ପୂ', 'କାହ୍ନିକାବେରୀ', 'ତପସ୍ୱିନୀ', 'ଅବଧୂତ ଓ



ତ୍ରିମାସିକ ଓଡ଼ିଆ ସାହିତ୍ୟ ପତ୍ରିକା

ଅଷ୍ଟମ ବର୍ଷ : ପ୍ରଥମ ସଂଖ୍ୟା

ଅକ୍ଟୋବର-ଡିସେମ୍ବର ୨୦୨୨

ସୌଜନ୍ୟ ସମ୍ପାଦନା : ସୂର୍ଯ୍ୟ ମିଶ୍ର

ସମ୍ପାଦନା : ଶାକ୍ୟସିଂହ ମହାପାତ୍ର

ଅଳଙ୍କରଣ : ସଂଜୟ ବିଶ୍ୱାଳ

ମୁଦ୍ରଣ : ବିଶ୍ୱମୁକ୍ତି ପବ୍ଲିକେଶନ୍ସ, ଭୁବନେଶ୍ୱର

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ଶିକ୍ଷଣ ଭାସ୍କର



ସତ ରାଜନୀତି ମିଛ ମହାତ୍ମା

ପରୀକ୍ଷିତ ଭୋଇ

ଓଡ଼ିଶାରେ ଜଣେ କଥାକ୍ଷିପ୍ତା, ସାମ୍ବାଦିକ ଓ ରାଜନୀତିକ୍ଷ ଭାବରେ ଖ୍ୟାତି ଅର୍ଜନ କରିଥି ସୁରେନ୍ଦ୍ର ମହାନ୍ତି । ତାଙ୍କ ଜୀବନର ଅନେକ ଅଭିଜ୍ଞତାର ଭାଗ୍ୟ ଦେଉଛି ତାଙ୍କର ପୃଷ୍ଠଗୁଡ଼ିକ । ଆତ୍ମଜୀବନୀ ପଥ ଓ ପୃଥକ ଗୋଟିଏ ସମୟଖଣ୍ଡର ଘଟଣା ପ୍ରବାହର ସୁଦ୍ଧା ପ୍ରାମାଣିକ ଓ ଆତ୍ମିକ ବିକାଶର ଅବରଣ କାହାଣୀ । ସର୍ବମୋଟରେ ତାଙ୍କର ପରର ଖଣ୍ଡ ଉପନ୍ୟାସ, ଚେର ଖଣ୍ଡ ଗଳ୍ପ ସଂକଳନ ଓ ସମ ଆକାରରେ ଧାରାବାହିକ ପ୍ରକାଶିତ 'ଶ୍ରେଷ୍ଠ ଉପ' ଇତ୍ୟାଦି ପୃଷ୍ଠକୁ ଅଧ୍ୟୟନ କଲେ ଓଡ଼ିଶାର ରାଜନୈତିକ, ଐତିହାସିକ ଓ ସାହିତ୍ୟିକ ବାତାବରଣ ଜଣାପଡ଼ିଥାଏ । ତାଙ୍କର ଅନ୍ୟ ପୃଷ୍ଠ ଅପେକ୍ଷା ଉପନ୍ୟାସଗୁଡ଼ିକ ଜୀବନର ଚନ୍ଦ୍ରାବଳୀ ଓ ମୂଲ୍ୟବୋଧ, ଅତୀତର ଚୈତନ୍ୟମୟ ମୁହୂର୍ତ୍ତ ବହୁ ଭାବରେ ପର୍ଯ୍ୟବେଶିତ ।

“ତମେ ମୋ ପାଇଁ ଯେଉଁ ତ୍ୟାଗ ବରଣ କରିଛ, ତାହାର ପ୍ରତିଦାନ ନାହିଁ । ତମ ଦେବତା, ତମ ଦୀର, ଦେବତା ଓ ଦୀରକୁ ବଦ୍ଧ ବଦ୍ଧ ପରମାତ୍ମାରେ ପୁଣି ନାହିଁ । ନିତିଦିନିଆ ଜୀବନର ସାମାନ୍ୟ ଚକ୍ର ପ୍ରତ୍ୟାମାନଙ୍କରେ ତାହାର ପରିଚୟ ମିଳିଥାଏ ।” (ଅନ୍ଧଦିଗନ୍ତ-୨୭୭) ଅନ୍ଧଦିଗନ୍ତ ଉପନ୍ୟାସର ମୁଖ୍ୟ ନାୟିକା ଚୈତାଳି ଏହି ବାଚନୀକୁ ନିଧିତାସକୁ ଗୁରୁତ୍ୱ ଦେଇ କହିଛନ୍ତି । ଲେଖକଙ୍କ ଅଭିଜ୍ଞତାପୂର୍ଣ୍ଣ ଜୀବନ ଦର୍ଶନକୁ ପାଠକ ଭେଟିଛି ‘ଅନ୍ଧଦିଗନ୍ତ’ (୧୯୬୪) ଉପନ୍ୟାସ ମାଧ୍ୟମରେ । ସୁରେନ୍ଦ୍ର ମହାନ୍ତି ଅନ୍ଧଦିଗନ୍ତକୁ କାଳ୍ପନିକ ଅଧ୍ୟାୟରେ ସତ୍ୟତାର ଉନ୍ମୋଚନ କରିଛନ୍ତି । କାରଣ ତା’ ଭିତରେ ତାତ୍ତ୍ୱିକ ଓ ଐତିହାସିକ ବିବରଣୀ ସହଜତା ପୂର୍ଣ୍ଣ ହୋଇଅଛି । ବାସ୍ତବତାର ପ୍ରତିଛବି ଅତି ମନୋହର ଓ ପ୍ରାକ୍ତାଳ୍ୟ ଭାବରେ ପରିଦେଖିତ । ସେଥିପାଇଁ ସେ ଅନେକ ଅସୁବିଧାର ସମ୍ମୁଖୀନ ହେବାକୁ ପଡ଼ିଛି । ସେହି କେତେକ ସମସ୍ୟାର ସମ୍ମୁଖୀନ ହୋଇଥିବା ଗୋଟିଏ ଉପନ୍ୟାସ ହେଉଛି ଅନ୍ଧଦିଗନ୍ତ । ଏଥିରେ ବାସ୍ତବ ରାଜନୀତିର ବିଭିନ୍ନ ପ୍ରତିପାଳିତ ଏବଂ ବନ୍ୟା, ମରୁଡ଼ି, ଶିକ୍ଷା, ସ୍ୱାସ୍ଥ୍ୟ ଇତ୍ୟାଦି ପ୍ରଣାଳୀ ନେଇ କେନିତି ରାଜନୀତି କରାଯାଇପାରେ, ତାହା ସ୍ପଷ୍ଟ । କେତେକ ଫୁଲ ଓ ସମସ୍ୟା ହେବୁ ତାଙ୍କୁ ୧୯୬୪ ମସିହାରେ ଓଡ଼ିଶା ସାହିତ୍ୟ ଏକାଡେମୀ ପୁରସ୍କାରରୁ ବଞ୍ଚିତ ହେବାକୁ ପଡ଼ିଛି । ତାଙ୍କର ନୂତନତାର ପ୍ରୟୋଗରେ କଥାସାହିତ୍ୟ ସେନିତି ‘କଲେକ୍ଟ ବସ’ (୧୯୪୭), ‘ସମସ୍ତ ଗନ୍ଧାର ନାୟିକା’ (୧୯୪୨), ‘ବଧୁ ଓ ଶିକ୍ଷା’ (୧୯୮୪) ଲେଖାର ମୋଡ଼କୁ ପରିବର୍ତ୍ତନ କରିଛି । ଠିକ୍ ସେନିତି ଇତିହାସ, ରାଜନୀତି ଓ ଦୌତ୍ୟପର୍ଯ୍ୟ ସଂପର୍କୀୟ ଲେଖାରୁ

ମଧ୍ୟ ବହୁ ଚର୍ଚ୍ଚିତ ହୁଅନ୍ତି । ସେହି ପୃଷ୍ଠରୁ ‘ଅନ୍ଧଦିଗନ୍ତ’ର ପୃଷ୍ଠକୁ ନିର୍ବାଚନରେ ଉପନ୍ୟାସିକଙ୍କର ସ୍ୱତନ୍ତ୍ରତା ରହିଛି ନିଶ୍ଚୟ । ଯେଉଁ ଦୀର୍ଘ ବର୍ଷର ସ୍ୱାଧୀନତା ସଂଗ୍ରାମୀ ଜୀବନ ଓ କମ୍ୟୁନିଷ୍ଟ, ଚିନ୍ତାଧାରା ପର୍ଯ୍ୟବେଶିତ । ଏହା ପ୍ରତ୍ୟକ୍ଷ ରାଜନୀତି ଜୀବନର ଅଭିଜ୍ଞତା ଓ ସାମ୍ବାଦିକ ଜୀବନର କାରୁଣ୍ୟ ପରିପ୍ରକାଶ ଘଟିଛି ଏବଂ ଗତାନୁଗତିକତାକୁ ପରିହାର କରି ନୂତନ ବିଷୟବସ୍ତୁର ସମାଗମ ହୋଇଛି ଯଦିଏ ଏହା ପୂର୍ବରୁ ହରେକୃଷ୍ଣ ମହତାବ, ରାମପ୍ରସାଦ ବିହାରୀ ଉପନ୍ୟାସରେ ରାଜନୀତି ଚେତନା ଦେଖାଯାଏ । କିନ୍ତୁ ସେହି ଚେତନାଠାରୁ ଦୁରପାତ ଆଗକୁ ଯାଇ ସ୍ୱାଧୀନତା ପରବର୍ତ୍ତୀ ସମୟରେ ପ୍ରଥମେ ସେ ରାଜନୀତି ସମ୍ପର୍କରେ ଲେଖୁଛନ୍ତି ।

ଅନ୍ଧଦିଗନ୍ତ ଉପନ୍ୟାସକୁ ଡ. ମାୟାଧର ମାନସିଂହ ଜାତୀୟଗାଥା ବୋଲି କୁହନ୍ତି – “ଓଡ଼ିଆ ଭାଷାର ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ ଅନ୍ଧଦିଗନ୍ତ ଭାରତ ଜାତୀୟ ଆତ୍ମାକୁ ସ୍ୱାଧୀନତାରେ ଯୁଗରେ ଅନାମିତା ବ ଝଡ଼ୁଥିବା ଜର୍ଜରିତ ପୂର୍ବନ ପରି ଘେରି ରହିଥିବ । ଏହିପରି ନୈତିକ, ଆଧ୍ୟାତ୍ମିକ ଓ ସାମାଜିକ ବିଭିନ୍ନରେ ବୋଧହୁଏ ପ୍ରଥମ ଓ ବଳିଷ୍ଠ ବିହଙ୍ଗାବଲୋକନ ଓ ଅତ୍ୟାବଲୋକନ । ସାହିତ୍ୟିକ ସୃଷ୍ଟି-କଷ୍ଟି ପଥର ଉପେ ଇଂରାଜୀରେ ଏବେ ଗୋଟିଏ ସୁନ୍ଦର ସୂକ୍ଷ୍ମସୂକ୍ତ ବାକ୍ୟାଂଶ ବ୍ୟବହୃତ ହୋଇଥାଏ Soul exploration ବା ଆତ୍ମନିରୀକ୍ଷଣ । ଯେଉଁ କାବ୍ୟ, ନାଟକ ବା ଉପନ୍ୟାସରେ ଏହି ଆତ୍ମନିରୀକ୍ଷଣ ନାହିଁ, ଯେତେ ଲିଖନ ଚର୍ଚ୍ଚିତ ସ୍ତୋତ୍ରୀକ ଦେଲେ ମଧ୍ୟ କୌଣସି ଜାତିର ଆତ୍ମାରେ ରୋଷାପାତ କରିପାରିବ ନାହିଁ । ରାମାୟଣ ବା ମହାଭାରତ କାହାଣୀ ନୁହନ୍ତି । ଭାରତବାସୀର ପ୍ରାଣରେ ସେସବୁ ଶାଶ୍ୱତ ଗାର କାଟି ଯାଉଛନ୍ତି । କାରଣ ସେଥିରେ ଆମେ ଆମ ନିଜର Soul exploration ହିଁ ଦେଖୁ । ‘ଅନ୍ଧଦିଗନ୍ତ’ରେ ସୁରେନ୍ଦ୍ର ମହାନ୍ତି କିଛି ଏହି ପ୍ରକାର Soul exploration ର ଚେଷ୍ଟା କରିବାରୁ ତାଙ୍କର ବହି କେବଳ କାହାଣୀ ନ ହୋଇ ଜାତୀୟଗାଥାରେ ପରିଣତ ହେବାକୁ ଯାଉଛି ।” (ଅନ୍ଧଦିଗନ୍ତ, ଷଷ୍ଠ ସଂସ୍କରଣର ଭୂମିକା)

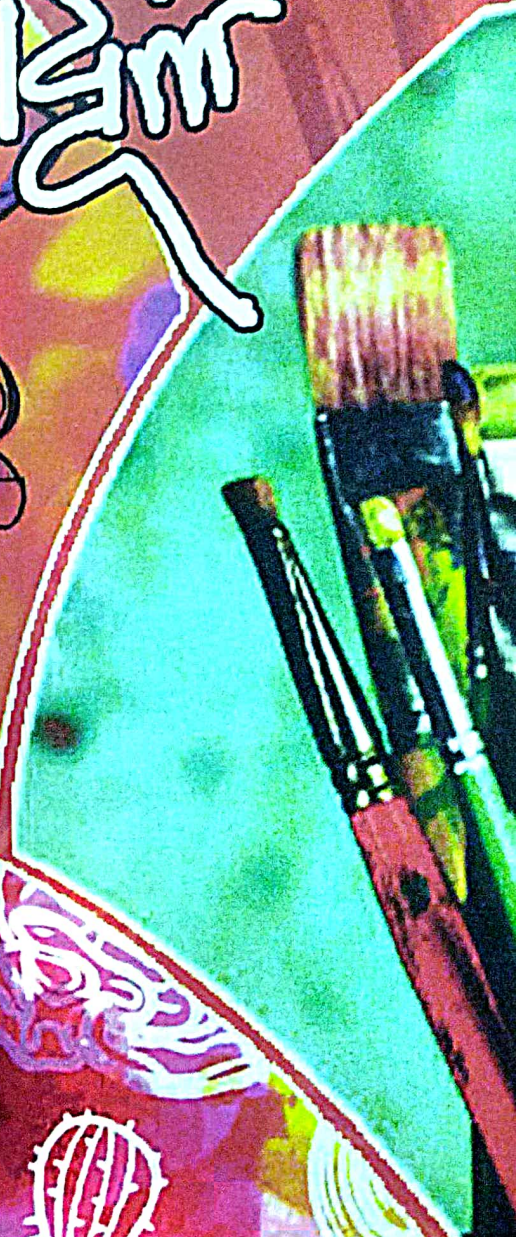
ଉପନ୍ୟାସରେ ଭାରତୀୟ ଜାତୀୟତା ଆନ୍ଦୋଳନ ପ୍ରୋତ୍ସାହିତ । ଦକ୍ଷିଣ ଆଫ୍ରିକାକୁ ଗାନ୍ଧିଜୀ ଭାରତକୁ ଆସୁଛନ୍ତି ୧୯୧୪ ମସିହାରେ । ଭାରତବର୍ଷରେ ଗାନ୍ଧିଜୀ ଆଗମନ ପୂର୍ବରୁ ସ୍ୱାଧୀନ ଚିନ୍ତାଧାରା ପ୍ରଚାରପ୍ରସାର ହୋଇଥିଲେ ହେଁ ତାହା ୧୯୧୪-୧୯୧୮ ପ୍ରଥମ ବିଶ୍ୱଯୁଦ୍ଧଠାରୁ ହିଁ ଘନ ଘୋର ଆରମ୍ଭ ହୋଇଯାଇଥିଲା । ପ୍ରଥମ ବିଶ୍ୱଯୁଦ୍ଧ ଭିତରେ ଭାରତରେ ଚମ୍ପାରନ

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ଶିଳ୍ପର ଭାଷା





ପରୀକ୍ଷିତ ଭୋଇ

ବଗିଚାର କଥା-କଥ

ଗାନ୍ଧିଜୀଙ୍କ ମନୋଜ କୁମାର ପଣ୍ଡାଙ୍କ ଗନ୍ଧଗୁଡ଼ିକ ତିନିଖଣ୍ଡ ପୁସ୍ତକରେ ସଂକଳିତ। ଓଡ଼ିଆ ‘ବର୍ଷବଗିଚା’ ପୁସ୍ତକରୁ ଆଠଟି ଓ ‘ହାଡ଼ ବଗିଚା’ ପୁସ୍ତକରୁ ପାଞ୍ଚଟି ଗନ୍ଧକୁ ଏକତ୍ରିତ କରି ଇଂରାଜୀରେ ଅନୁଦିତ ‘ଦି ବୋନ୍ ଗାର୍ଡେନ୍ ଆଣ୍ଡ ଅଦର ସ୍ଫୋରିଜ୍’ ଆୟରଲାଣ୍ଡରେ ଅନୁଷ୍ଠିତ ‘Frank and Corner’ ଆନ୍ତର୍ଜାତୀୟ ଗନ୍ଧ ପୁରସ୍କାର ଲାଭକରି ବହୁ ପ୍ରଶଂସା ପାଇଛି। ‘ହାଡ଼ ବଗିଚା’ (୧୯୯୨), ‘ବର୍ଷ ବଗିଚା’ (୨୦୦୩) ଓ ୨୦୧୫ରେ ସାରଳା ପୁରସ୍କାରପ୍ରାପ୍ତ ‘ମାୟା ବଗିଚା’ (୨୦୧୦) ପୁସ୍ତକରେ ଥିବା ଗନ୍ଧଗୁଡ଼ିକ ମଧ୍ୟରୁ ବହୁ ଗନ୍ଧର ଗଠନକୌଶଳ ପାଶ୍ଚାତ୍ୟ ପ୍ରଭାବରେ ଗଢ଼ିଉଠିଛି। ସେ ବିଶେଷତାବେ ଗନ୍ଧଗୁଡ଼ିକରେ ଉଦ୍ଭିଦ କାବ୍ୟିକ ରୂପ ବ୍ୟବହାର କରି ଓଡ଼ିଆ ସାହିତ୍ୟରେ ବହୁ ବାଦବିବାଦ ସୃଷ୍ଟି କରିଛନ୍ତି। ତାଙ୍କର ଏ ପ୍ରକାରର ଗନ୍ଧଗୁଡ଼ିକ ନେଇ ଅନେକ ସମାଲୋଚକ କେବଳ ଭାଷା ଓ ଶବ୍ଦ ମଧ୍ୟରେ ଆଲୋଚନାକୁ ସାରିଦେଇଛନ୍ତି। ଏହାବ୍ୟତୀତ ଯେ ପ୍ରକାଶକ, ବିଷୟବସ୍ତୁ ଏବଂ ପୃଷ୍ଠଭୂମି ତାଙ୍କଠାରୁ ଅନେକ ଦୂରକୁ ଚାଲିଯାଇଛି, ତାହା ସେହି ସମାଲୋଚନାଗୁଡ଼ିକରୁ ଜଣାପଡ଼େ। କିନ୍ତୁ ତାଙ୍କ ଗନ୍ଧର ମୁଖ୍ୟ ବିଶେଷତ୍ତ୍ୱ ହେଉଛି ଏହି ପ୍ରକାଶକ, ପୃଷ୍ଠଭୂମି ଓ ବିଷୟବସ୍ତୁର ନୂତନ ପ୍ରୟୋଗ।

୧.୧ ଆଦର୍ଶ କହିଲେ ଇଂରାଜୀରେ obedientକୁ ବୁଝାଏ। ଅର୍ଥାତ୍ ଗ୍ରହଣଶୀଳତା, ଭଲପାଇବା, ନୀତିବୋଧତା ଓ ସହନଶୀଳତାକୁ ହିଁ ଆଦର୍ଶର ଶ୍ରେଣୀଭୁକ୍ତ କରିଥାଏ। ଏହା ଲେଖକଙ୍କ ମନ ଭିତରେ ଆନ୍ଦୋଳିତ ହୁଏ ଓ ସେ ତାହାକୁ ପ୍ରକାଶ କରିଥାନ୍ତି। ଅନ୍ୟ କେତେକଙ୍କ ଦୃଷ୍ଟିରୁ ଆଦର୍ଶ ଦେଉଛି ଅନୁସରଣ। ସମସ୍ତଙ୍କର ଏହି ଅନୁସରଣୀୟ ମନୋଭାବ ରହିଛି। ଏହି ମତକୁ କେତେକ ଗ୍ରହଣ କରନ୍ତି ଓ ଅନ୍ୟ କେତେକ ଗ୍ରହଣ କରନ୍ତି ନାହିଁ। ଯେଉଁମାନେ ଗ୍ରହଣ କରନ୍ତି ନାହିଁ ସେମାନେ ବି ଜଣେ ଜଣେ ପ୍ରଭାବିତ ହୋଇଥିବା ବ୍ୟକ୍ତିବିଶେଷ। ସେଥିପାଇଁ ରବୀନ୍ଦ୍ରନାଥ କହୁଥିଲେ— “ଜୀବନ ଅର୍ଥ ହିଁ ପ୍ରଭାବିତ।” ଏହି ଆଦର୍ଶର ରୂପକୁ ଗାନ୍ଧିଜୀ ତାଙ୍କ ଗନ୍ଧଗୁଡ଼ିକ ଦ୍ୱାରା ପରୀକ୍ଷା କରି ସଫଳତା ଅର୍ଜନ କରିପାରିଛନ୍ତି। ସାମ୍ୟବାଦ, କୁହୁକ ବାସ୍ତବତା (magic realism) ଓ ଫାଣ୍ଟାସି ସହିତ ବିରିପାଲି ଗାଁର ଲୋକମାନଙ୍କ ବାସ୍ତବତା ବିଶ୍ୱର ପ୍ରତ୍ୟେକ ଗାଁର ପ୍ରତିନିଧିତ୍ୱ କରେ। ଶ୍ରମିକମାନଙ୍କ କରୁଣ ବାସ୍ତବ ରୂପ ଏବଂ ମା’ର ମନସ୍ତାତ୍ତ୍ୱିକ ଚିନ୍ତାଧାରା ପାଠକ ମନରେ ଆଲୋଚନ ସୃଷ୍ଟି କରିବ ‘ଇଶ୍ୱରଙ୍କ ସାକ୍ଷ୍ୟ ପ୍ରଦାନ’, ‘ଏ ପୃଥିବୀ ସେ ପୃଥିବୀ ନୁହେଁ’, ‘ପ୍ରୋଜେରିଆ’ ଇତ୍ୟାଦି ଗନ୍ଧରେ। ଏହି ଗନ୍ଧଗୁଡ଼ିକ ଗାନ୍ଧିଜୀଙ୍କୁ ନୂତନତା ଆଣିଦେଇଛି ଏବଂ ଗାନ୍ଧିଜୀଙ୍କ ମନୋଜ କୁମାର ପଣ୍ଡା ସ୍ୱତନ୍ତ୍ର ବାରିହୋଇପଡ଼ିଲେ। ଚିକିତ୍ସା ପୂର୍ବରୁ ଯେଉଁ ଆଦର୍ଶର ଅନୁସରଣ କଥା କୁହାଯାଇଛି, ସେ ତାହା ଏହି ଗନ୍ଧଗୁଡ଼ିକରେ ପ୍ରୟୋଗ କରିଛନ୍ତି। ଓଡ଼ିଆ ଗୋଟାମ୍ବରପୋସିସ୍ ଯଦି ପଢ଼ି ନଥାନ୍ତେ ତେବେ ‘ଏ ପୃଥିବୀ ସେ ପୃଥିବୀ ନୁହେଁ’ ଗନ୍ଧ ଭଳି ଗନ୍ଧଟିଏ ଲେଖିପାରି ନଥାନ୍ତେ। ପାଶ୍ଚାତ୍ୟ ସାହିତ୍ୟଶୈଳୀକୁ ଅନୁସରଣ କରି ସେ ତାଙ୍କର

କ୍ଲ୍ୟୁସିକ୍ ସାହିତ୍ୟ ପରିପ୍ରେକ୍ଷାରେ ‘ଅନ୍ଧମୁହାଁଣୀ’

ପରାଖିତ ଭୋଇ

“ସବୁ କିଛି ଅନୁଭୂତି ସବୁକିଛି ବାସ୍ତବ ।

ଛୋଟ ଛୋଟ ପିଲା କେମିତି ହଇରାଣ ହେଉଛନ୍ତି, ସେ
ଝଙ୍କରେ ଅନ୍ଧମୁହାଁଣୀ ଉପନ୍ୟାସ ଲେଖିଛି।” (ଦେବ୍ରାଜ ଲେଙ୍କା)

ଦେବ୍ରାଜ ଲେଙ୍କା ସ୍ୱାଧୀନତା ପରବର୍ତ୍ତୀ ସମୟର ଜଣେ
କାଳଜୟା ପ୍ରଞ୍ଜ୍ଵା । ସେ ଆଜି ପର୍ଯ୍ୟନ୍ତ ଯେଉଁ ଉପନ୍ୟାସଗୁଡ଼ିକ
ରଚନା କରିଛନ୍ତି, ସେଗୁଡ଼ିକ ଓଡ଼ିଆ ଉପନ୍ୟାସ ସାହିତ୍ୟକୁ
ଭିନ୍ନଭିନ୍ନ ଦିଗ ଦେଖାଇଛି । ତାଙ୍କର ପ୍ରତ୍ୟେକ ଉପନ୍ୟାସ
ମାନବୀୟ ହୃଦୟର କରୁଣଶିଳ୍ପ ଜୀବନକୁ ଉଦ୍‌ଘାଟନ କରିଥାଏ
। ଉପନ୍ୟାସର ଚରିତ୍ରଗୁଡ଼ିକ ବସ୍ତୁବାର ଅଦମ୍ୟ ଚେଷ୍ଟା କରନ୍ତି ।
ସ୍ନେହ, ପ୍ରେମ, କରୁଣା ଓ ଦୟାର ସାଗରରେ ସମସ୍ତେ ଜୁଡୁବୁଡୁ
ହୋଇଛନ୍ତି । ତାଙ୍କ ୧୮ଟି ଉପନ୍ୟାସ ମଧ୍ୟରୁ କେତେ ଖଣ୍ଡ
ପରାକ୍ଷାଧର୍ମୀ ଉପନ୍ୟାସଗୁଡ଼ିକ ହେଉଛି ‘ଜୀବନରଙ୍ଗ’
(୧୯୭୦), ‘ଖେଳ’ (୧୯୭୬), ‘ଜୋକର’ (୧୯୮୦),
‘ପ୍ରେମନଗରର ଅନେକ କଥା’ (୧୯୮୧), ‘ଧୂର ପୃଥ୍ୱୀର
ଚରା’ (୨୦୦୨), ‘ଅନେକା ଅନୁକ୍ଷଣ’ ଓ ‘ଲାଗା ରୁନେରା
ମେ ଦାର (୨୦୧୦) ଇତ୍ୟାଦି । ଉପନ୍ୟାସ କ୍ଷେତ୍ରରେ ପାଦ
ଦେବାକ୍ଷଣି ଦେବ୍ରାଜ ଲେଙ୍କା ରଚନାର ପରାକ୍ଷାନିରାକ୍ଷା କରିବା
ଆରମ୍ଭ କରି ଦେଇଥିଲେ । ସେଥିମଧ୍ୟରୁ ସୃଷ୍ଟି ‘ଅନ୍ଧମୁହାଁଣୀ’
(୧୯୭୬) ଉପନ୍ୟାସ ପାଠକର ଦରଦଭରା ଦୃଶ୍ୟ ଓ ଉକ୍ତଶ୍ୱରେ
ପରିପୂର୍ଣ୍ଣ । ସାଂପ୍ରତିକ ସମାଜର ବାସ୍ତବ ରୂପକୁ ଔପନ୍ୟାସିକ
ଲେଙ୍କା ଗଭୀର ଅନୁଭବ କରିଛନ୍ତି । ଉପସ୍ଥାପନା ଶୈଳୀ,
ବିଷୟବସ୍ତୁର ଘନଘଟା ଓ ଭାଷା ବିନ୍ୟାସର ସ୍ୱଚ୍ଛତା ବାରି
ହୋଇପଡ଼େ । ଜୀବନର ଦୃଶ୍ୟାତ୍ମକ ପରିସ୍ଥିତି ‘ଅନ୍ଧମୁହାଁଣୀ’
ଉପନ୍ୟାସରେ ଉକ୍ତିମାରିଛି । ଦେବ୍ରାଜ ଲେଙ୍କା ମନର ନିବୃତ୍ତ
ସ୍ତରରେ ଥିବା ସବୁଜିତ ରୂପକୁ ପୂର୍ଣ୍ଣାଲୋକ ଆଡ଼କୁ ଟାଣିଆଣିବା
ପାଇଁ ଉପନ୍ୟାସ ପରିପ୍ରେକ୍ଷାରେ ଲେଖିଛନ୍ତି ।

ସାମାଜିକ ସମସ୍ୟାର ଜ୍ୱଳନ୍ତ ଉଦାହରଣ ରାନ୍ତୁ ଓ
କଲ୍ୟାଣୀ ଚରିତ୍ର ଦୃଶ୍ୟରେ ଦେଖିବାକୁ ପାଇଁ । ମଣିଷର
ଅବଚେତନ ମନର ଗହୀର କଥା ଓ ନିଃସହାୟ ପ୍ରାଣର ସଂଗ୍ରସ୍ତ
ଭାବନା ବୁଝିବା ପରେ ପାଠକ ଅଶ୍ରୁଲୋତକ ହୋଇଯାନ୍ତି ।
ରାନ୍ତୁର ଆତ୍ମା ପିଚୁଳି ଗହର ସମ୍ପର୍କକୁ ଔପନ୍ୟାସିକ ଅତି
ସୁନ୍ଦର ଭାବରେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି । ଏହାଛଡ଼ା ଶିକ୍ଷିତ ଭିତରେ
ଅଶିକ୍ଷିତର ଗୁଣ ଠାବ କରିଛନ୍ତି । ସରଳ, ଭଦ୍ର, ଶିକ୍ଷିତ
ଦେଖାଯାଉଥିବା ତାଙ୍କର ମନସ୍ତୁଖ ବାବୁ ନୀରିହ-ସରଳ
ରାନ୍ତୁକୁ ଶାରୀରିକ ମାନସିକ ନିର୍ଯାତନା ଦେଇଛି । ରାନ୍ତୁ
ସଂସ୍କୃତିସଂପନ୍ନା, ସହନଶୀଳ, ଦେବାଦୂର ପ୍ରତିମା ଭାବରେ
ହିଡ଼ା ହୋଇଛି । ରାନ୍ତୁ ଉପରେ ଅତ୍ୟାଚାର ହେଉଛି କିନ୍ତୁ
ସେଥିପ୍ରତି ତା’ର ଭ୍ରୂକ୍ଷେପ ନାହିଁ । ସେସବୁକୁ ନିଜ କର୍ମ
ବୋଲି ମାନିନିଏ । ଆମ ସମାଜରେ ଯେତେବେଳେ ସେ
ସବୁବେଳେ ଅତ୍ୟାଚାରିତ ଓ ଲାଞ୍ଚିତ 19/50 ଯି
ପ୍ରକାରର ସାହାରା ନାହିଁ । ପାଟି ଫିଟାଇଲେ ବ୍ୟଧ୍ୟ, ପାଟି ନ
ଫିଟାଇଲେ ବି ବିପଦ । ଏହା ଭିତରେ ନାରୀ ହୋଇଥିଲେ
ଆହୁରି ପାପ ? ଯେମିତି ବାପା-ମା’ ହେଉଛନ୍ତି ରାନ୍ତୁର ଭାଗ୍ୟ
ମୃତ୍ୟୁରୁ ଆସି କଲ୍ୟାଣୀ ହାତରେ ନିହତ ହୋଇଛି । ଏଥିପାଇଁ
ରାନ୍ତୁକୁ ତା’ର ବାପା-ମା’ ବିପ୍ରଚରଣକ ହାତକୁ ଟେକି
ଦେଇଥିଲେ କି ? ବିପ୍ରଚରଣ ଶିକ୍ଷିତା କରାଇବେ ଏବଂ ନିଜ
ଝିଅ ଭାବି ରଖିବେ । କିନ୍ତୁ ପରିଣତିରେ ରାନ୍ତୁ ବିପ୍ରଚରଣକ
ସ୍ନେହ, ପ୍ରେମ, ମମତା ବାସ୍ତବ୍ୟରୁ ବସ୍ତୁତ ହୋଇ ବଢ଼ି ଉଠିଲା
ଅଳିଆ ଗଦାର ଗଛପରି । ତଥାପି ରାନ୍ତୁ କେବେ ମଉଳିଯାଇ
ନାହିଁ, ଆହୁରି ଅନେକ ଗୁଣରେ ତେଜିଯାନ ଓ ସୁନ୍ଦର
ଦେଖାଯାଉଛି । ହୁଏତ ସେ ଶୋଷିତା, ନିଃସହାୟା ତଥାପି
ସେ ସର୍ବଗଣସମ୍ପନ୍ନ ।

ଉପଦେଶ୍ୟ ମଣ୍ଡଳୀ
 ଦେବ ଚରଣ ଦାସ
 ଦେବ ନାରାୟଣ ଦାସ
 ଶ୍ରୀଯୁକ୍ତ ବୃଷ୍ଟ ପ୍ରସାଦ ଦାସ
 ମନୋଜିତ ମଣ୍ଡଳୀ
 ପ୍ରଫୁଲ୍ଲ ଦେବୀ ଚରଣ ଦାସ
 ଅନନ୍ତଚନ୍ଦ୍ର ପ୍ରଫୁଲ୍ଲ, ବିଦ୍ୟାଚରଣ, ଶ୍ରୀଚିନ୍ମୟଚରଣ
 ପ୍ରଫୁଲ୍ଲ ଅଧିକାରୀ ସମୂହ
 ଅନନ୍ତଚନ୍ଦ୍ର ପ୍ରଫୁଲ୍ଲ, ଦୀନକର ବିହାରୀ, ଦୀନକର
 ପ୍ରଫୁଲ୍ଲ ନନ୍ଦନ କୁମାର ଚରଣ
 ପ୍ରଫୁଲ୍ଲ, ଦିନା ବିଭା, ଦେବନାଥ ବିହାରୀ, ଦେବନାଥ
 ପ୍ରଫୁଲ୍ଲ ନନ୍ଦନ କୁମାର ଚରଣ
 ଅନନ୍ତଚନ୍ଦ୍ର ପ୍ରଫୁଲ୍ଲ, ବିଦ୍ୟାଚରଣ, ଶ୍ରୀଚିନ୍ମୟଚରଣ
 ପ୍ରଫୁଲ୍ଲ ଶରଣ କୁମାର ଚରଣ
 ପ୍ରଫୁଲ୍ଲ, ଦିନା ବିଭା ଓ ପ୍ରଫୁଲ୍ଲ ଦାସ
 ଦିନା ବିଭା ବିହାରୀ, ଦେବନାଥ
 ଦେବୀ ଚରଣ
 ଦେବ ବିହାରୀ ଚରଣ
 ମନୋଜିତ ମଣ୍ଡଳୀ :
 ପ୍ରଫୁଲ୍ଲ
 ଦେବୀ ଚରଣ ମଣ୍ଡଳୀ
 ଅନନ୍ତଚନ୍ଦ୍ର ପ୍ରଫୁଲ୍ଲ, ଦେବ ବିଭା
 ଦେବ ଅଧିକାରୀ ପ୍ରଫୁଲ୍ଲ ଧରଣ
 ଅନନ୍ତଚନ୍ଦ୍ର ପ୍ରଫୁଲ୍ଲ, ଦେବ ବିଭା
 ପ୍ରଫୁଲ୍ଲ ଅନନ୍ତ ଅଧିକାରୀ
 ଦିନା ବିଭା, ଦେବନାଥ ବିହାରୀ
 ଦେବ ଅଧିକାରୀ କୁମାର ଚରଣ
 ଅଧିକାର, ଦିନା ବିଭା, ଶ୍ରୀ ଚରଣ, ଦେବ
 ଦେବ ଅଧିକାରୀ
 ମନୋଜିତ ମଣ୍ଡଳୀ
 ଦେବ ବିହାରୀ ବିହାରୀ, ଦେବନାଥ
 ଦେବ ନେତା ଅଧିକାରୀ
 ଦେବ ପ୍ରଫୁଲ୍ଲ, ଦେବନାଥ ବିହାରୀ,
 ଦେବନାଥ ବିହାରୀ
 ଦେବ ବିହାରୀ କୁମାର ଦାସ
 ଅଧିକାର, ଦେବନାଥ ବିହାରୀ,
 ଶ୍ରୀ ଚରଣ, ଦେବ
 ଦେବ ଶ୍ରୀ ଚରଣ ଚରଣ
 ଦେବ ପ୍ରଫୁଲ୍ଲ, ଦେବ ବିଭା,
 ଦେବନାଥ ବିହାରୀ, ଦେବ
 ଦେବ ନନ୍ଦନ କୁମାର ମନୋଜିତ
 ଅଧିକାର, ଦେବ ବିଭା,
 ଦେବନାଥ ବିହାରୀ, ଦେବନାଥ
 ଦେବ ଦାସ
 ଦେବ ପ୍ରଫୁଲ୍ଲ, ଅନନ୍ତ, ଦେବ, ଦେବ, ଦେବ, ଦେବ
 ଦେବ ମନୋଜିତ ମଣ୍ଡଳୀ
 ଦେବନାଥ ବିହାରୀ, ଦେବନାଥ ବିହାରୀ,
 ଦେବନାଥ ବିହାରୀ, ଦେବନାଥ
 ଦେବି :
 ପ୍ରଫୁଲ୍ଲ ଦାସ
 ପ୍ରଫୁଲ୍ଲ ଓ ଅନନ୍ତ ମଣ୍ଡଳୀ :
 ବିହାରୀ ଚରଣ
 ଅନନ୍ତ ମଣ୍ଡଳୀ :
 ବିହାରୀ କୁମାର ଦାସ
 ବିହାରୀ ଅଧିକାରୀ :
 ଅଧିକାରୀ ଦାସ
 ବିହାରୀ ଅଧିକାରୀ :
 ଦେବନାଥ ବିହାରୀ
 ପ୍ରଫୁଲ୍ଲ :
 ଦେବୀ ଅଧିକାରୀ ପ୍ରଫୁଲ୍ଲ
 ଦେବନାଥ, ଦେବ - ୪

ଏଇ ସଂଖ୍ୟାରେ...

ଆଲୋଚନା ଦୃଷ୍ଟିରେ 'ସବୁଜ'
 - ବିକେଶ ଦାସ ୦୭

ବାସ୍ତୁତ୍ୱ ସଂପ୍ରଦାୟର କାନ୍ଦଣା ଗୀତ
 - ଡକ୍ଟର ରାଜା କୁମାର ନାଏକ ୧୬

କୁସୁମ ସାହିତ୍ୟ ପରିପ୍ରେକ୍ଷାରେ 'ଅନ୍ତରାଳିନୀ'
 - ପରାଶୁତ ଭୋଇ ୨୦

ସ୍ୱପ୍ନ ଗାନ୍ଧୀଜୀଙ୍କର : ଆମେ ତାଙ୍କର ସିପାହୀ
 - ଅଶ୍ୱିନୀ କୁମାର ସେଠୀ ୨୫

ସତ୍ୟ, ଅହିଂସା ଓ ସହିଷ୍ଣୁତା ମଠରେ ଅଭିଯନ୍ତ୍ର ଗାନ୍ଧୀ
 - ମାରୀ ବେଉରା ୨୭

ତୁଳନାତୁଳ ଆଲୋଚନାରେ ରାଧାମୋହନ ଚନ୍ଦ୍ରନାୟକଙ୍କ 'ମୌସୁମୀ'
 - ଡକ୍ଟର ମଧୁସୂଦନ ନାୟକ ୨୯

'ସମର୍ପଣ' ଓ 'ସମ୍ମୋହନ'ର ଅଦୃଶ୍ୟ ଝୋଟିଚିତ୍ରା :
 ଛନ୍ଦାଚରଣ କବିତା
 - ଡ. ଆଲୋକ ବରାଳ ୩୫

ପରିପୂର୍ଣ୍ଣ ଜୀବନପାତ୍ର ଓ ଚେତନାର ଉତ୍ତର ଗପ :
 ବୈକୁଣ୍ଠନାଥଙ୍କ 'ସାତ୍ରାସଙ୍ଗୀତ'
 - ଡ. ବିଦ୍ୟୁତପ୍ରଭା ରାଉତ ୪୦

କଥାକାର ପ୍ରଦୀପ ଦାଶଙ୍କ ଉପନ୍ୟାସରେ ପ୍ରତିପତ୍ତି ପ୍ରାକୃତିକ ବିପର୍ଯ୍ୟୟ
 - କାମିନୀ ଦେବୁରୀ ୪୫

ସତ ରାଜନୀତି ମିଛ ମହାତ୍ତ୍ୱ

ପରୀକ୍ଷିତ ଭୋଇ

ଓଡ଼ିଶାରେ ଜଣେ କଥାକ୍ଷିପ୍ତା, ସାମ୍ବାଦିକ ଓ ରାଜନୀତିଜ୍ଞ ଭାବରେ ଖ୍ୟାତି ଅର୍ଜନ କରି ସୁରେନ୍ଦ୍ର ମହାନ୍ତି । ତାଙ୍କ ଜୀବନର ଅନେକ ଅଭିଜ୍ଞତାର ଭାଷା ହେଉଛି ତାଙ୍କର ସୃଷ୍ଟିଗୁଡ଼ିକ । ଆତ୍ମଜୀବନୀ ପଥ ଓ ପୃଥିବୀ ଗୋଟିଏ ସମୟଖଣ୍ଡର ଘଟଣା ପ୍ରବାହର ସ୍ଥୂଳ ପ୍ରାମାଣିକ ଓ ଆତ୍ମିକ ବିକାଶର ଅନ୍ତରଙ୍ଗ କାହାଣୀ । ସର୍ବମୋଟରେ ତାଙ୍କର ପଦର ଖଣ୍ଡ ଉପନ୍ୟାସ, ତେର ଖଣ୍ଡ ଗଳ୍ପ ସଂକଳନ ଓ ସ୍ତମ୍ଭ ଆକାରରେ ଧାରାବାହିକ ପ୍ରକାଶିତ ‘ଶ୍ରେଷ୍ଠ ସ୍ତମ୍ଭ’ ଇତ୍ୟାଦି ସୃଷ୍ଟିକୁ ଅଧ୍ୟୟନ କଲେ ଓଡ଼ିଶାର ରାଜନୈତିକ, ଐତିହାସିକ ଓ ସାହିତ୍ୟିକ ବାତାବରଣ ଜଣାପଡ଼ିଥାଏ । ତାଙ୍କର ଅନ୍ୟ ସୃଷ୍ଟି ଅପେକ୍ଷା ଉପନ୍ୟାସଗୁଡ଼ିକ ଜୀବନର ରହସ୍ୟ ଉନ୍ମୋଚନ ଓ ମୂଲ୍ୟବୋଧ, ଅତୀତର ଗୌରବମୟ ମୁହୂର୍ତ୍ତ ବହୁ ଭାବରେ ପର୍ଯ୍ୟବେଷିତ ।

“ତମେ ମୋ ପାଇଁ ଯେଉଁ ତ୍ୟାଗ ବରଣ କରିଛ, ତାହାର ପ୍ରତିଦାନ ନାହିଁ । ତମ ଦେବତା, ତମ ବୀର, ଦେବତ୍ୱ ଓ ବୀରତ୍ୱ ବଡ଼ ବଡ଼ ଘଟଣାରେ ପୁଟେ ନାହିଁ । ନିତିଦିନିଆ ଜୀବନର ସାମାନ୍ୟ ତୁଚ୍ଛ ଘଟଣାମାନଙ୍କରେ ତାହାର ପରିଚୟ ମିଳିଥାଏ ।” (ଅନ୍ଧଦିଗନ୍ତ-୨୭୭) ଅନ୍ଧଦିଗନ୍ତ ଉପନ୍ୟାସର ମୁଖ୍ୟ ନାୟିକା ଗୌରୀର ଏହି ବାର୍ତ୍ତାକୁ ନିଧିତାସକୁ ଗୁରୁତ୍ୱ ଦେଇ କହିଛି । ଲେଖକଙ୍କ ଅଭିଜ୍ଞତାପୂର୍ଣ୍ଣ ଜୀବନ ଦର୍ଶନକୁ ପାଠକ ଭେଟନ୍ତି ‘ଅନ୍ଧଦିଗନ୍ତ’ (୧୯୬୪) ଉପନ୍ୟାସ ମାଧ୍ୟମରେ । ସୁରେନ୍ଦ୍ର ମହାନ୍ତି ଅନ୍ଧଦିଗନ୍ତକୁ କାଳନିକତା ଆଧାରରେ ସତ୍ୟତାର ଉନ୍ମୋଚନ କରିଛନ୍ତି । କାରଣ ତା’ ଭିତରେ ତାହ୍ନିକ ଓ ଐତିହାସିକ ବିବରଣୀ ବହୁତ ତାତ୍ପର୍ଯ୍ୟପୂର୍ଣ୍ଣ ହୋଇଉଠିଛି । ବାସ୍ତବତାର ପ୍ରତିଛବି ଅତି ମନୋଜ୍ଞ ଓ ପ୍ରାଞ୍ଜଲ୍ୟ ଭାବରେ ପରିବେଷିତ । ସେଥିପାଇଁ ସେ ଅନେକ ଅସୁବିଧାର ସମୁଖୀନ ହେବାକୁ ପଡ଼ିଛି । ସେହି କେତେକ ସମସ୍ୟାର ସମ୍ମୁଖୀନ ହୋଇଥିବା ଗୋଟିଏ ଉପନ୍ୟାସ ହେଉଛି ଅନ୍ଧଦିଗନ୍ତ । ଏଥିରେ ବାସ୍ତବ ରାଜନୀତିର ଚିତ୍ର ପ୍ରତିଫଳିତ ଏବଂ ବନ୍ୟା, ମରୁଡ଼ି, ଶିକ୍ଷା, ସ୍ୱାସ୍ଥ୍ୟ ଇତ୍ୟାଦି ଘଟଣାକୁ ନେଇ କେମିତି ରାଜନୀତି କରାଯାଇପାରେ, ତାହା ସ୍ପଷ୍ଟ । କେତେକ ଦୃଢ଼ ଓ ସମସ୍ୟା ହେତୁ ତାଙ୍କୁ ୧୯୬୫ ମସିହାରେ ଓଡ଼ିଶା ସାହିତ୍ୟ ଏକାଡେମୀ ପୁରସ୍କାରରୁ ବଞ୍ଚିତ ହେବାକୁ ପଡ଼ିଛି । ତାଙ୍କର ନୂତନତାର ପ୍ରୟୋଗରେ କଥାସାହିତ୍ୟ ଯେମିତି ‘କଲେକ ବୟ’ (୧୯୪୭), ‘ସହସ୍ର ଶଯ୍ୟାର ନାୟିକା’ (୧୯୫୨), ‘ବଧୁ ଓ ପ୍ରିୟା’ (୧୯୮୪) ଲେଖାର ମୋଡ଼କୁ ପରିବର୍ତ୍ତନ କରିଛି । ଠିକ୍ ସେମିତି ଇତିହାସ, ରାଜନୀତି ଓ ବୌଦ୍ଧଧର୍ମ ସଂପର୍କୀୟ ଲେଖାରୁ

ମଧ୍ୟ ବହୁ ଚର୍ଚ୍ଚିତ ହୁଅନ୍ତି । ସେହି ଦୃଷ୍ଟିରୁ ‘ଅନ୍ଧଦିଗନ୍ତ’ର ପୃଷ୍ଠଭୂମି ନିର୍ବାଚନରେ ଔପନ୍ୟାସିକଙ୍କର ସ୍ୱତନ୍ତ୍ରତା ରହିଛି ନିଶ୍ଚୟ । ଯେଉଁ ଦୀର୍ଘ ବର୍ଷର ସ୍ୱାଧୀନତା ସଂଗ୍ରାମୀ ଜୀବନ ଓ କମ୍ୟୁନିଷ୍ଟ, ଚିନ୍ତାଧାରା ପର୍ଯ୍ୟବେଷିତ । ଏହା ପ୍ରତ୍ୟକ୍ଷ ରାଜନୀତି ଜୀବନର ଅଭିଜ୍ଞତା ଓ ସାମ୍ବାଦିକ ଜୀବନର କାରୁଣ୍ୟ ପରିପ୍ରକାଶ ଘଟିଛି ଏବଂ ଗତାନୁଗତିକତାକୁ ପରିହାର କରି ନୂତନ ବିଷୟବସ୍ତୁର ସମାଗମ ହୋଇଛି ଯଦିଓ ଏହା ପୂର୍ବରୁ ହରେକୃଷ୍ଣ ମହତାବ, ରାମପ୍ରସାଦ ସିଂହଙ୍କ ଉପନ୍ୟାସରେ ରାଜନୀତି ଚେତନା ଦେଖାଯାଏ । କିନ୍ତୁ ସେହି ଚେତନାଠାରୁ ଦୁଇପାଦ ଆଗକୁ ଯାଇ ସ୍ୱାଧୀନତା ପରବର୍ତ୍ତୀ ସମୟରେ ପ୍ରଥମେ ସେ ରାଜନୀତି ସମ୍ପର୍କରେ ଲେଖୁଛନ୍ତି ।

ଅନ୍ଧଦିଗନ୍ତ ଉପନ୍ୟାସକୁ ଡ. ମାୟାଧର ମାନସିଂହ ଜାତୀୟଗାଥା ବୋଲି କୁହନ୍ତି – “ଓଡ଼ିଆ ଭାଷାର ସୁରେନ୍ଦ୍ର ମହାନ୍ତିଙ୍କ ଅନ୍ଧଦିଗନ୍ତ ଭାରତ ଜାତୀୟ ଆତ୍ମାକୁ ସ୍ୱାଧୀନୋତ୍ତର ଯୁଗରେ ଅମାନିଶା ବ ଝଡ଼କୃଷ୍ଣ ଜର୍ଜରିତ ଦୁର୍ଦ୍ଦିନ ପରି ଘେରି ରହିଥିବ । ଏହିପରି ନୈତିକ, ଆଧ୍ୟାତ୍ମିକ ଓ ସାମାଜିକ ବିଚ୍ଛନ୍ନରେ ବୋଧହୁଏ ପ୍ରଥମ ଓ ବଳିଷ୍ଠ ବିହଙ୍ଗାବଲୋକନ ଓ ଅନ୍ତରାବଲୋକନ । ସାହିତ୍ୟିକ ସୃଷ୍ଟି-କଷତି ପଥର ରୂପେ ଇଂରାଜୀରେ ଏବେ ଗୋଟିଏ ସୁନ୍ଦର ଯୁକ୍ତିଯୁକ୍ତ ବାକ୍ୟାଂଶ ବ୍ୟବହୃତ ହୋଇଥାଏ Soul exploration ବା ଆତ୍ମନିରୀକ୍ଷଣ । ଯେଉଁ କାବ୍ୟ, ନାଟକ ବା ଉପନ୍ୟାସରେ ଏହି ଆତ୍ମନିରୀକ୍ଷଣ ନାହିଁ, ଯେତେ ଲିଖନ ଚର୍ଚ୍ଚ ସ୍ନେହାନ୍ତ ଦେଲେ ମଧ୍ୟ କୌଣସି ଜାତିର ଆତ୍ମାରେ ରେଖାପାତ କରିପାରିବ ନାହିଁ । ରାମାୟଣ ବା ମହାଭାରତ କାହାଣୀ ନୁହନ୍ତି । ଭାରତବାସୀର ପ୍ରାଣରେ ସେସବୁ ଶାଶ୍ୱତ ଗାର କାଟି ଯାଉଛନ୍ତି । କାରଣ ସେଥିରେ ଆମେ ଆମ ନିଜର Soul exploration ହିଁ ଦେଖୁ । ‘ଅନ୍ଧଦିଗନ୍ତ’ରେ ସୁରେନ୍ଦ୍ର ମହାନ୍ତି କିଛି ଏହି ପ୍ରକାର Soul exploration ର ଚେଷ୍ଟା କରିବାରୁ ତାଙ୍କର ବହି କେବଳ କାହାଣୀ ନ ହୋଇ ଜାତୀୟଗାଥାରେ ପରିଣତ ହେବାକୁ ଯାଉଛି ।” (ଅନ୍ଧଦିଗନ୍ତ, ଷଷ୍ଠ ସଂସ୍କରଣର ଭୂମିକା)

ଉପନ୍ୟାସରେ ଭାରତୀୟ ଜାତୀୟତା ଆନ୍ଦୋଳନ ସ୍ରୋତ ପ୍ରତିଫଳିତ । ଦକ୍ଷିଣ ଆଫ୍ରିକାରୁ ଗାନ୍ଧିଜୀ ଭାରତକୁ ଆସୁଛନ୍ତି ୧୯୧୫ ମସିହାରେ । ଭାରତବର୍ଷରେ ଗାନ୍ଧୀଙ୍କ ଆଗମନ ପୂର୍ବରୁ ସ୍ୱାଧୀନ ଚିନ୍ତାଧାରା ପ୍ରଚ୍ଛନ୍ନପ୍ରସାର ହୋଇଥିଲେ ହେଁ ତାହା ୧୯୧୪-୧୯୧୮ ପ୍ରଥମ ବିଶ୍ୱଯୁଦ୍ଧଠାରୁ ହିଁ ଘନ ଘୋର ଆରମ୍ଭ ହୋଇଯାଇଥିଲା । ପ୍ରଥମ ବିଶ୍ୱଯୁଦ୍ଧ ଭିତରେ ଭାରତରେ ଚମ୍ପାରନ୍

ସୂକ୍ଷ୍ମସିଦ୍ଧା

ଶାରଦୀୟ ବିଶେଷାଙ୍କ-୨୦୨୧





ଜୀବନ ଜିଜ୍ଞାସାରେ ‘ଆକାଶର ଇସାରା’

ଡ. ପରାଶୁତ ଭୋଇ



“ହେ ଆକାଶ: ତମେ ସ୍ୱୟଂମୋର କୃତସ୍ମତାର ହିଁ ଏକ ରୂପ ମୋ ନିଜର ଏକ ରୂପ । ମୋତେ କେତେଥର ଇସାରାରେ ଏତକ କହିଛ । ଅବଶେଷରେ ଦେଲ ଏ ଉପଲକ୍ଷି ତୁମେ ହିଁ ମୁଁ । ମୁଁ ହିଁ ତୁମେ: ଦିନରେ, ରାତିରେ, ସର୍ବଦା, ସର୍ବକାଳରେ ତୁମେ ମୋ ଉପରେ ରହିଛ । ମୋତେ ପୁଣି ବେଷ୍ଟନ କରି ରହିଛ । ଅଥଚ ତୁମକୁ କେତେ ସାମାନ୍ୟ ମାତ୍ରାରେ ଜାଣିଥିଲି:ହେ ଆକାଶ” ।^(୧)

ସ୍ତ୍ରୀ ମନୋଜ ଦାସ ‘ଆକାଶର ଇସାରା’ ଉପନ୍ୟାସର କାହାଣୀ ଶେଷରୁ ଆରମ୍ଭ କରିଛନ୍ତି । ସେଥିପାଇଁ ପାଠକ ବୁଝିବା କଷ୍ଟ ହୋଇପଡ଼େ । ପରିଣତିରେ ଦ୍ୱାଦଶ ପରିଚ୍ଛେଦରେ ପ୍ରିୟ ଡାକ୍ତର ବାବୁ ବୋଲି ଚିଠି ଲେଖିଲା ପରେ ବୁଝିପାରନ୍ତି । ଏହା ପଦ୍ମାବତୀର ଏକ ସ୍ୱପ୍ନ ଓ ଏକ ଚିଠି ମଧ୍ୟରେ ପ୍ରତିଫଳିତ ହୋଇଛି । ଉପନ୍ୟାସର କଥନରଙ୍ଗୀ ସ୍ୱୟଂ ସଂପୂର୍ଣ୍ଣ ଭିନ୍ନ । ପ୍ଲାସ୍ ବେକ୍ ଶୈଳୀ ଓ ପତ୍ରୋପନ୍ୟାସ ଆଧାରରେ ଲେଖାଯାଇଛି । ଏହା ସହିତ ବିଶେଷତାରେ ଦାର୍ଶନିକତା ଚିନ୍ତା ଚେତନା ପୂର୍ଣ୍ଣ ଉପନ୍ୟାସର କଳ୍ପବର ବିମଣ୍ଡିତ । ଜର୍ମାନ ଲେଖକ ହରମାନ୍ ହେସ୍‌ଙ୍କର ‘Die morgenlandfahrt’ ଉପନ୍ୟାସ ଇଂରାଜୀରେ ‘The Journey to the east’ (୧୯୩୨) ମସିହାରେ ପ୍ରକାଶ ହେଲା । ତା’ପରେ ପରେ ଆଲବର୍ଟ୍ କାମ୍ୟୁକ A Happy Death (୧୯୭୧) ଜେକ୍ ବୋମ୍ୟାନଙ୍କ ପସ୍ତାକ୍ୟ ସାହିତ୍ୟର ଚିନ୍ତାଧାରାକୁ ଭିନ୍ନ ମୋଡ଼ ଦେବା ସହ ଅନ୍ୟ ସାହିତ୍ୟରେ ବିଶେଷ

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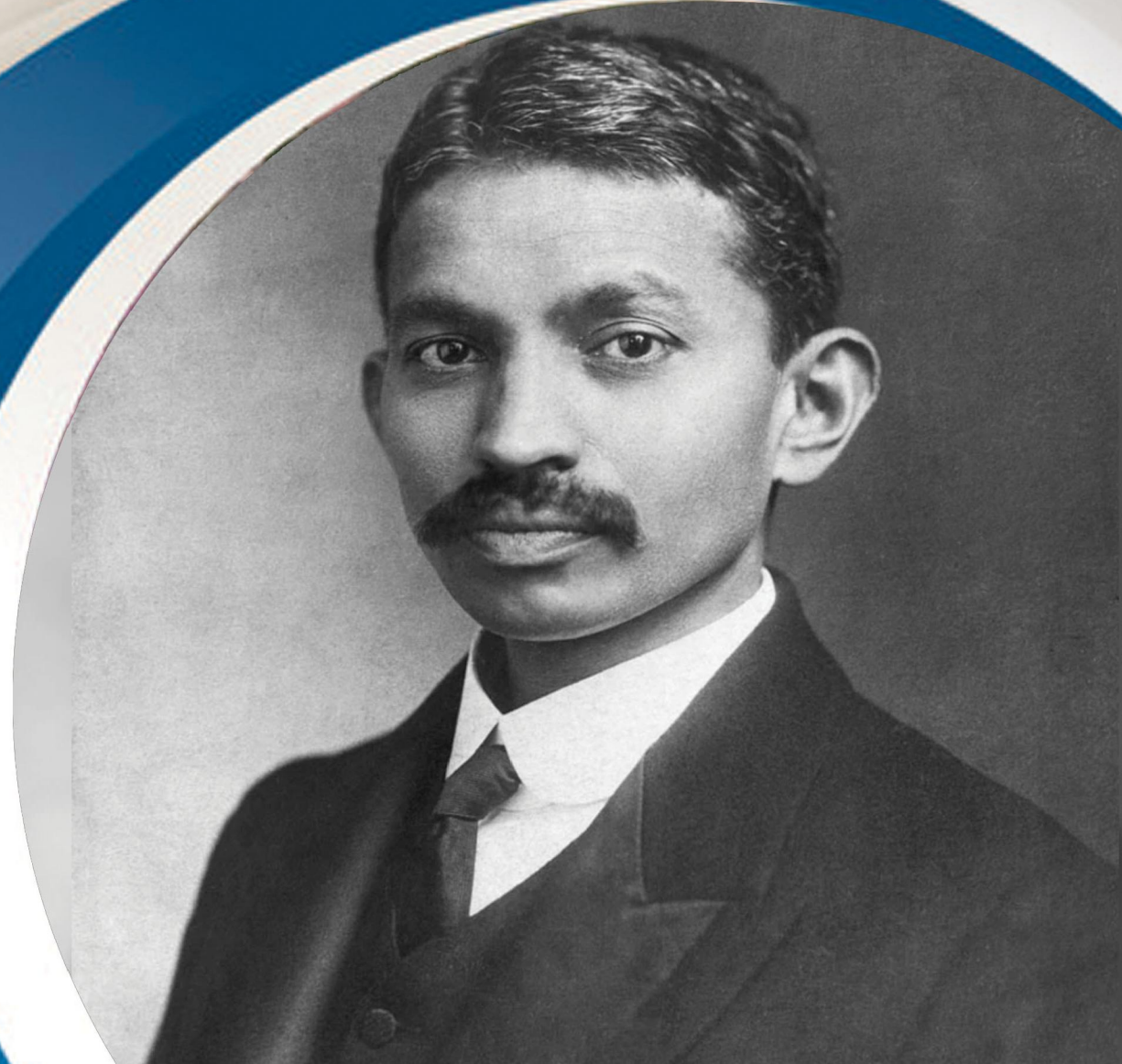
ବାସ୍ତବତାର ପରିପ୍ରକାଶ

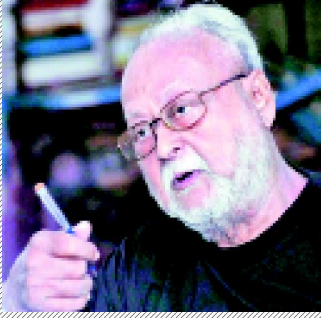
ପ୍ରାଚୀ

PRACHEE

ଜୁଲାଇ ୨୦୨୨

ମୂଲ୍ୟ : ୨୫ ଟଙ୍କା





ମୁଖ୍ୟ ଉପଦେଷା
କବି ଜୟନ୍ତ ମହାପାତ୍ର



ପ୍ରାଚୀ ପତ୍ରିକାର ସମସ୍ତ ଲାଭାଂଶ
ବିଶ୍ୱ କଲ୍ୟାଣରେ ଖର୍ଚ୍ଚ କରାଯିବ

ବାସ୍ତବତାର ପରିପ୍ରକାଶ

ପ୍ରାଚୀ



ସମ୍ପାଦକ :
ଡ. ବିଭୁଦର ଖଣ୍ଡାୟତରାୟ

ଜୀବନର ପରିଭାଷା ହେଉଛି ସାହିତ୍ୟ, ସୃଜନଶୀଳତା ଓ ବାସ୍ତବତା ନଥିଲେ ସାହିତ୍ୟ ବା ସଂସ୍କୃତି ଉତ୍କର୍ଷ ଲାଭ କରିପାରେନା । ସାହିତ୍ୟର କ୍ରମ ବିବର୍ତ୍ତନ ଅଛି । ଏହି ବିବର୍ତ୍ତନ ଜୀବନର ପରିବର୍ତ୍ତନ ସହିତ ସଂଶ୍ଳିଷ୍ଟ । ସାହିତ୍ୟକୁ ବୁଝିବାକୁ ହେଲେ ଆବଶ୍ୟକତା ପଡେ ପ୍ରୟାସର । ପ୍ରୟାସ ହେଉଛି ଜାଣିବାର ବୁଝିବାର ପ୍ରକୃଷ୍ଟ ମାଧ୍ୟମ । ସ୍ୱତଃସ୍ପୂର୍ତ୍ତଭାବେ ମନଗହନରୁ ଭାସିଆସି ଲୋକମାନଙ୍କୁ ରଂଜିତ କରିପାରିଲେ ସାହିତ୍ୟ ସାର୍ଥକତା ପାଇଥାଏ । ସାହିତ୍ୟ ହେଉଛି ସମୁଦ୍ରପରି ଅପରିସୀମ ଓ ପରିବ୍ୟାପ୍ତ । ବିଭିନ୍ନ ରତ୍ନରେ ରତ୍ନଗର୍ଭା ମହାରାଣୀ ପରି ସେ ଗନ୍ଧ, କବିତା, ନାଟକ, ପ୍ରବନ୍ଧ ରୂପକ ବୃକ୍ଷରାଜିରେ ପରିପୁର୍ଣ୍ଣ । ସ୍ରଷାର ଭାବ ଓ ଚେତନା ଉଭୟ ନିବିଡ ଭାବରେ ଛନ୍ଦାଛନ୍ଦି ହୋଇ ରହିଥାନ୍ତି । ଉଭୟ ଜଗତରୁ ଉପାଦାନ ସଂଗ୍ରହ କରାଯାଏ । ଯାହାକେବଳ ଭୌତିକ ଜଗତରୁ ସଂଗ୍ରହ କରାଯାଇ ପାରେନା । ତା’ର ସୃଷ୍ଟି ସମୁଦ୍ରର ତେଉଭଳି ଶତଛନ୍ଦ ଭରା ଜହୁଆ ଆକାଶ ଭଳି ସ୍ୱିଗ୍ନ ଓ ପ୍ରାଞ୍ଜଳ । ଛାଇ ଯେପରି ବସ୍ତୁର ସ୍ଥିତିକୁ ସୂଚାଇ ଦିଏ, ସ୍ରଷାର ସୃଷ୍ଟି ସୂଚାଇ ଦିଏ ସମାଜର ବ୍ୟକ୍ତିର ମନ ଆଉ ଭାବନାର ସ୍ଥିତିକୁ । କେହି କେବେ ଜନ୍ମରୁ ସ୍ରଷା ହୋଇନଥାଏ । ସାଧନା ଓ ପ୍ରୟାସର ମହାମିଳନରେ ଜଣେ ସ୍ରଷା ସଫଳରୂପାୟିତ ହୋଇଥାଏ । ସୃଜନଶୀଳତାର ଦ୍ୱିତଳ ପ୍ରାସାଦରେ ନିଜକୁ ହଜାଇ ସ୍ରଷା ସମାଜକୁ, ଦେଇଥାଏ ନୂତନ ସାହିତ୍ୟ, ଜୀବନର ସତ୍ୟ ଓ ବାସ୍ତବତାକୁ ସାହିତ୍ୟ କେବଳ ପ୍ରକାଶ କରେ ନାହିଁ, ଅଧିକତ୍ରୁ ଜୀବନକୁ ସତ୍ୟାଶ୍ରୟୀ ଓ ବାସ୍ତବ ବାଦୀ ହେବାକୁ ଶିକ୍ଷାଦିଏ ।

ମଣିଷର ହୃଦୟ ପ୍ରେମର ହୃଦୟ । ଯେତେବେଳେ ମାନବର ପ୍ରାଣସିନ୍ଧୁରେ ସୃଷ୍ଟିହୁଏ ସେବାର କଲ୍ଲୋଳ, ସେତେବେଳେ ମାନବର ହୃଦୟ ହୋଇଯାଏ ପ୍ରସାରିତ । ବିଶ୍ୱପ୍ରେମର ମନ୍ତ୍ରରେ ସେ ହୋଇଯାଏ ଅଭିମନ୍ବିତ । ଭୁଲିଯାଏ ନିଜ ଜୀବନର ମାୟା ଓ ମମତା । ଦାନ, ଦୁଃଖୀ, ରକ୍ଷା, ଦଳିତ ନିଷ୍ଠେସିତ ଆର୍ତ୍ତଚିତ୍କାର ତା’ର ବ୍ୟଥାବିନ୍ଧ ପ୍ରାଣରେ ସୃଷ୍ଟିକରେ ସେବାର କଲ୍ଲୋଳ । ମାନବ ହେଉଛି ଭଗବାନଙ୍କର ଅମୂଲ୍ୟ ସୃଷ୍ଟି । ପ୍ରକୃତିକୁ ଉପଭୋଗ କରିବାକୁ ସ୍ରଷା ସୃଷ୍ଟି କଲେ ମାନବ । ମାତ୍ର ନିଜର ସୁଖ ସୁବିଧା ନିମିତ୍ତ ମାନବ ପ୍ରକୃତିକୁ ଧୂସ୍ରଧିଧୂସ୍ର କଲା । ପ୍ରକୃତି ଏବେ ବିନାଶର ଦ୍ୱାରରେ । ଏହି ମାନବ ଓ ପ୍ରକୃତିର ରକ୍ଷା ନିମିତ୍ତ ଆମର ସଂସ୍ଥା ସଂକଳ୍ପ ବନ୍ଧ ।

ଅନନ୍ତ ସମୟର ଉତ୍ଥାନ ପତନ ସହ ଜଡିତ ଆମ ପତ୍ରିକା ‘ପ୍ରାଚୀ’ ର ଅଷ୍ଟମ ବର୍ଷର ଚତୁର୍ଥ ଅର୍ଦ୍ଧ୍ୟ ପ୍ରକାଶ ପାଇବାକୁ ଯାଉଛି । ପ୍ରାଚୀର ଅର୍ଥ ପୂର୍ବଦିଗ । ପୂର୍ବଦିଗର ଉଦିତ ସୂର୍ଯ୍ୟ ପରି ‘ପ୍ରାଚୀ’ ଓଡ଼ିଆ ଭାଷା ସାହିତ୍ୟ ଆକାଶରେ ସୂର୍ଯ୍ୟ ରୂପେ ପ୍ରତିଭାତ ହେଉ ଏହାହିଁ ଆଶା ।

ନିଜର ବଳିଷ୍ଠ ଲେଖନୀ ମାଧ୍ୟମରେ ଓଡ଼ିଶାର ବାଣୀଭଣ୍ଡାର ବୀଣାକୁ ଝଂକୃତ କରିଥିବା କିଛି ସ୍ରଷାଙ୍କ ରୁଚିମନ୍ତ ସୃଷ୍ଟିକୁ ନେଇ ‘ପ୍ରାଚୀ’ର ଜନ୍ମ, ବାଗ୍ ଭୂଷଣରେ ଭୂଷିତ ଏହି ଶବ୍ଦ ସମ୍ପାଦନାରେ ଏକ ନୂତନ ଯୁଗର ଆହ୍ୱାନରେ ଶବ୍ଦ ଶଙ୍ଖର ଧ୍ୱନି ନାଦ କରିଛନ୍ତି ।

ସମଗ୍ର ଓଡ଼ିଶାବାସୀ ଭାଇ ଓ ଭଉଣୀମାନଙ୍କର ଶୁଭେଚ୍ଛା ଓ ଶୁଭକାମନାକୁ ନେଇ ‘ପ୍ରାଚୀ’ ସାରା ଓଡ଼ିଶାରେ ପାଠକାୟ ଆଦୃତି ଲାଭକରିବ ବୋଲି ଆଶା ।

ସଂପାଦକ

ଓ 'ପ୍ରାଚୀ'ର କଲମ ଧ

ପ୍ରାଚୀ ଏକ ସଂସ୍କୃତି ଓ ସଂସ୍କାର । ଏହା ଏକ ପ୍ରବାହ ଓ ପରିବର୍ତ୍ତନର ମୂଳ ଉତ୍ସ । ପ୍ରାଚୀ ସମାଜର ଭାବବିନ୍ଦୁ । ଏହା ଏକ ଅନ୍ତଃସ୍ରୋତା ଫଳଗୁ । ପ୍ରାଚୀ ସୃଷ୍ଟିର ଜୀବନୀ ଶକ୍ତିକୁ ଯୁଗେ ଯୁଗେ ସଞ୍ଜାବିତ କରିଆସିଛି । ଏହା ଜନନୀ ରୂପେ କଲ୍ୟାଣମୟୀ, ମମତାମୟୀ ପୁଣି କରୁଣା , ଆଶୀର୍ବାଦ, ତ୍ୟାଗର କଲ୍ୟାଣମୟ ଅଭିବ୍ୟକ୍ତି । ପ୍ରାଚୀ ଏକ ସୁନ୍ଦର, କୋମଳ, ସରଳ, ପବିତ୍ର, ଶାନ୍ତ, ଧୀର, ସ୍ଥିର, ଭଦ୍ର, ନମ୍ର ଓ ଚିତ୍ତଆହ୍ୱାନଦାୟୀ ନାମଟିଏ । ଏହା ଏକ ଚିନ୍ତା ସଭା । ଏହା ପ୍ରାଚ୍ୟ ସଂସ୍କୃତିର ଅତିହ୍ୟ ବିମଣ୍ଡିତ ବାତ୍‌ମୟ । ଏହା ଜୀବନ୍ତ ଓ ଜୀବନଦାୟୀ ଜୀବନବୋଧ । ପ୍ରାଚୀର ପରମ ଓ ଚରମ ସାର୍ଥକତା ହେଉଛି ଆଦର୍ଶ ଓ ସମାଜର କଲ୍ୟାଣ ସାଧନ । ପ୍ରାଚୀର ଏକ ଲୋଭନୀୟ, କମନୀୟ ଓ ମଧୁର ରୂପ ପ୍ରକଟିତ ହୁଏ ତା'ର ସ୍ୱର୍ଗୀୟ ପ୍ରେମରେ । ତା'ର ପ୍ରେମ ଓ ମମତାରେ ସାମାଜିକ ଜୀବନ ଭଗବତ୍ ଆଶୀର୍ବାଦ ଯୁକ୍ତ । ସେ ପୁଣି ସ୍ୱେହମୟୀ ଓ ସମାଜର ହୃଦୟିଣୀ । ଆମ ସମାଜ ଓ ସଭ୍ୟତାର ଆଦ୍ୟ ଉନ୍ନେଷ କାଳରୁ ପ୍ରାଚୀର ରହିଛି ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଭୂମିକା । ସମାଜରୁ କୁସଂସ୍କାରକୁ ଦୂରକରି ସମାଜର କଲ୍ୟାଣ କରିବା ପ୍ରାଚୀର ଧର୍ମ । ତେଣୁ 'ପ୍ରାଚୀ' ର ସୃଷ୍ଟି ସମାଜରେ ଅବହେଳିତମାନଙ୍କ ପାଇଁ ସ୍ୱର ଉତ୍ତଳନ କରିବା । ପ୍ରାଚୀ ପତ୍ରିକାଟି କଥା କହିପାରୁନଥିବା ମାନବ ଓ ମାନବୋତ୍ତରମାନଙ୍କ ପାଇଁ ଏକ ଆଶାର କିରଣ ସୃଷ୍ଟି କରିବ, ଏଥିରେ ସନ୍ଦେହ ନାହିଁ । ବାସ୍ତବତାକୁ ଗନ୍ଧ ଆକାରରେ ପରିପ୍ରକାଶ କରିବା ଆମର ମୂଳ ଲକ୍ଷ୍ୟ । ଗୋଟିଏ ବାସ୍ତବ ଚରିତ୍ରର ହୃଦୟ ଆବେଗକୁ ନେଇ ସମାଜରେ ସଚେତନତା ସୃଷ୍ଟି କରି ସମାଜକୁ ସୁସ୍ଥ, ସବଳ କରିବାର ଲକ୍ଷ୍ୟନେଇ ପ୍ରାଚୀ ଆଗେଇ ଚାଲିଛି । ପ୍ରାଚୀର ଆତ୍ମାରେ ୧ ୨ଟି ସମ୍ବେଦନଶୀଳ ହୃଦୟୋଲ୍ଲାସ ରହିଛି ।

- ମୁଁ ଗାଁ ମୁଣ୍ଡ ବୁଢ଼ା ବରଗଛ କହୁଛି । ମୁଁ ଜନ୍ମରୁ ମଣିଷର ସେବାରେ ଅଛି । କିନ୍ତୁ ଆଜି ମନୁଷ୍ୟ ତା'ର ସୁବିଧା ପାଇଁ ମୋ ବାର୍ଦ୍ଧକ୍ୟରେ ମୋ ସାଙ୍ଗରେ ନରହି, ମତେ କାଟି ତାର ଗର୍ବକୁ ଚରିତାର୍ଥ କରୁଛି ।
- ମୁଁ ଲତାଟିଏ ହେଲେ ବି, ମୋ ପତ୍ରରେ ଥିବା ଗୁଣରେ ଅନେକ ଉପକୃତ ହୋଇଥାନ୍ତି ଏବଂ ମୋ ଫଳକୁ ଖାଦ୍ୟ ରୂପେ ବ୍ୟବହାର କରାଯାଏ କିନ୍ତୁ ଆଜି ମୁଁ ଅବହେଳିତ କାରଣ, ମତେ ବଞ୍ଚୁରହିବା ପାଇଁ
- ମୁଁ ମହାନଦୀ, ମୋ ବକ୍ଷରେ ଅନେକ ପରିମାଣରେ ଜଳ ଅଛି । ସୃଷ୍ଟିର ଆରମ୍ଭରେ ଜଳର ଆବଶ୍ୟକତା ରହି ଆସିଛି । ମୋ ଜଳରେ ସଂସାରର ଆରମ୍ଭ ହେଇଥାଏ କିନ୍ତୁ ସେ ଜଳକୁ ବିଷାକ୍ତ କରି
- ମୁଁ ମଳୟ ପବନ କହୁଛି । ସକାଳୁ ସକାଳୁ ମୋର ପ୍ରବାହରେ ପୃଥିବୀ ଉପରେ ଶାନ୍ତି ପ୍ରତିଷ୍ଠା ହେଇଥାଏ ।
କିନ୍ତୁ ପ୍ରଦୂଷଣ ଆଜି ମତେ
- ମୁଁ ବୁଢ଼ା ବଳଦ କହୁଛି, ଆମ ପରିବାରର ପାଢ଼ି ପରେ ପାଢ଼ି ମଣିଷ ସେବାରେ ଲାଗିଥାନ୍ତି । ମୋ ପରି ଅନେକ ଜୀବଜନ୍ତୁ ଏହି ଦୁନିଆରେ ଅଛନ୍ତି । ସେମାନେ ପ୍ରକୃତିରେ ସ୍ଥିରତା ରକ୍ଷା କରିଥାନ୍ତି କିନ୍ତୁ ଦିନକୁ ଦିନ ବହୁତ ଜୀବ ପ୍ରାୟ ବିଲୁପ୍ତ, ବୁଝି ପାରେନା.....
- ମୁଁ ଗୋଟିଏ ଟିକି ଚଢ଼େଇ, ସକାଳୁ, ସକାଳୁ ମୋ ଚେଁ ଚେଁ ଶବ୍ଦରେ ପ୍ରକୃତି ମାତା ଆଖି ଖୋଲିଥାଏ । ଆଜି ପରିବେଶ ପ୍ରଦୂଷଣ ପାଇଁ ଆମ ଜାତିର ଅନେକ ପକ୍ଷୀ ପ୍ରାୟ ବିଲୁପ୍ତ, ଏଥିପାଇଁ ଦାୟୀ କିଏ ? ମୋ ଛୋଟ ମୁଣ୍ଡରେ ଏହାର କଳନା କରିପାରେନା
- ମୁଁ ମନି ପୋଇଲି । ମୁଁ ଗୋଟିଏ ମଣିଷ, ମୋର ଗୋଟିଏ ନାଁ ଅଛି କିନ୍ତୁ, ମୋ ନାଁ ପରେ ମୋ ସାଙ୍ଗିଆ ପୋଇଲି ଡକା ହୁଏ । ପେଟ ପାଇଁ କାମକରେ କିନ୍ତୁ ବୁଝି ପାରେନା, ଏତେ କାମ କରିସାରିଲା ପରେ ମଧ୍ୟ ମୋ ଉପରେ ଅତ୍ୟାଚାର ହୁଏ କାହିଁକି
- ମୋ ନାମ ମକରା ପାଗଳ । 'ପାଗଳ' ଶବ୍ଦଟି ମୋର ପିତୃଦତ୍ତ ନୁହେଁ, ସମାଜ ମତେ କାହିଁକି କେଜାଣି ଏହି ପାଗଳ ଶବ୍ଦଟି ଲଦି ଦେଇ ମତେ ଅଶନିଃଶ୍ୱାସୀ କରିଦେଉଛି । ମୁଁ ଜାଣେନା
- ମୁଁ ଛୋଟା ହେଲେ ମଧ୍ୟ ମୁଁ ତ ମୋର ସବୁକାମ ଠିକ୍ ଠିକ୍ କରୁଛି । ତା ହେଲେ, ମତେ ସମାଜର ଗୋଡ଼ୁଥିବା ଲୋକମାନେ କାହିଁକି ନ୍ୟୁନ ଦୃଷ୍ଟିରେ ଦେଖନ୍ତି, ଏହାର କାରଣ କ'ଣ ହୋଇ
- ବିଧାତାର ବିଧାନ ସ୍ୱାମୀ ଚାଲିଗଲା, ମୁଁ ବିଧବା ହେଲି, ଏଥିପାଇଁ ମୁଁ ହେଲି ଦାୟୀ, ସମାଜରେ ମୁଁ ତାହାଣୀ, ଘରେ ବାହାରେ ଖାଲି ଛି, ଛି, ଆଉ କେତେ ଦିନ
- ମୁଁ ପରା ଚୁଇଁ, ଆମ ବାବୁଘରେ ସମସ୍ତଙ୍କର ଆପଣାର, ଟିକେ ଭୁଲ୍ କଲେ , କଥା ବଡ଼ ହୁଏ । ଛୋଟ ଠାରୁ ବଡ଼ ପର୍ଯ୍ୟନ୍ତ ସମସ୍ତେ ପଚାରନ୍ତି ଏବଂ କୈଫର୍ ମାଗନ୍ତି, ଟିକେ ଭୁଲ୍ ପାଇଁ ଏତେ କଥା
- ମୁଁ ଦିନହୀନ ଗୋବିନ୍ଦ, ମୋର ଦାଣ୍ଡରୁ ଆଣିଲେ ହାଣ୍ଡିରେ ପଡ଼େ । ମାଗିବା ବ୍ୟତୀତ ମୋର ଅନ୍ୟଉପାୟ ନାହିଁ । ଘରେ ପୁଣି ରୋଗିଣୀ ମା', ଅନ୍ୟଲୋକଙ୍କର ବଳକା ଖାଇ ଖାଇ ମୋ ପେଟ ଚାଖଣ୍ଡଟା ପୁରଣ କରିଥାଏ । ସେଥିପାଇଁ ମତେ ସମସ୍ତେ ହାଁଉଆ ବୋଲି ଡାକି ଥାନ୍ତି । ଭାରି ଇଚ୍ଛା ହୁଏ ପେଟଭରି ଖୁରି, ଆରିଶା ଖାଇବା ପାଇଁ ଅପେକ୍ଷାକରେ ସମୟକୁ, ସମୟ ଆସିବ

ଉପଦେଶା ମଞ୍ଜଳୀ

ଡକ୍ଟର ପାବକ କାନୁନ୍‌ଗୋ

ଡକ୍ଟର ମହାଳିନୀ ଦାସ

ଶ୍ରୀଯୁକ୍ତ କୃଷ୍ଣ ପ୍ରସାଦ ଦାସ

ମନୋରମା ମଞ୍ଜଳୀ

ପ୍ରଫେସର ବୈଷ୍ଣବ ଚରଣ ସାମଲ

ଅବସରପ୍ରାପ୍ତ ପ୍ରଫେସର, ବିଶ୍ୱଭାରତୀ, ଶାନ୍ତିନିକେତନ

ପ୍ରଫେସର ଆଦିକନ୍ଦ ସାହୁ

ଅବସରପ୍ରାପ୍ତ ପ୍ରଫେସର, ସମ୍ବଲପୁର ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମ୍ବଲପୁର

ପ୍ରଫେସର ମଣୀନ୍ଦ୍ର କୁମାର ମେହେର

ପ୍ରଫେସର, ଓଡ଼ିଆ ବିଭାଗ, ଫକୀରମୋହନ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ବାଲେଶ୍ୱର

ପ୍ରଫେସର ନୀଳଦ୍ରୁ ତ୍ରିପାଠୀ

ଅବସରପ୍ରାପ୍ତ ପ୍ରଫେସର, ବିଶ୍ୱଭାରତୀ, ଶାନ୍ତିନିକେତନ

ପ୍ରଫେସର ଶରତ କୁମାର ପଲିତା

ପ୍ରଫେସର, ଜୈବ ବିଧିପଠା ଓ ପ୍ରାକୃତିକ ସଂସାଧନ ବିଭାଗ

ଓଡ଼ିଶା କେନ୍ଦ୍ରୀୟ ବିଶ୍ୱବିଦ୍ୟାଳୟ, କୋରାପୁଟ

ମଂସାବଳ

ଡକ୍ଟର ବିଭୁବର ଖଣ୍ଡାୟତରାୟ

ମନୋରମା ମଞ୍ଜଳୀ :

ପ୍ରାଚୀ ପ୍ରସନ୍ନା

ମଂସାବଳୀ ମଞ୍ଜଳୀ

ଡକ୍ଟର ନାରାୟଣ ମହାନ୍ତି

ଅବସରପ୍ରାପ୍ତ ପ୍ରଧ୍ୟାପକ, ଦର୍ଶନ ବିଭାଗ

ଡକ୍ଟର ଆଦିତ୍ୟ ପ୍ରତାପ ଧଳ

ଅବସରପ୍ରାପ୍ତ ପ୍ରଧ୍ୟାପକ, ଓଡ଼ିଆ ବିଭାଗ

ପ୍ରଫେସର ଅକ୍ଷୟନ ଆରା

ହିନ୍ଦୀ ବିଭାଗ, ରେଭେନ୍ସା ବିଶ୍ୱବିଦ୍ୟାଳୟ

ଡକ୍ଟର ଆର୍ଯ୍ୟ କୁମାର ହର୍ଷବର୍ଦ୍ଧନ

ଅଧ୍ୟାପକ, ହିନ୍ଦୀ ବିଭାଗ, ଖ୍ରୀଷ୍ଟ ମହାବିଦ୍ୟାଳୟ, କଟକ

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- “ପ୍ରାଚୀ” ଯୁବପାଠିକର ଗବେଷଣାକୁ ଏକ ଉଚିତ ଦିଶା ଓ ଆଭିମୁଖ୍ୟ ପ୍ରଦାନ କରିବା ପାଇଁ ନିଜର ସ୍ୱତନ୍ତ୍ର ଆଭିମୁଖ୍ୟ ନେଇ ସଂପ୍ରତି ଦକ୍ଷାୟମାନ ହୋଇଛି ଏବଂ ଭବିଷ୍ୟତ ପାଇଁ ନୂତନ ରୂପରେଖ ମଧ୍ୟ ପ୍ରସ୍ତୁତ କରିଅଛି । ଲେଖାଗୁଡ଼ିକ ଗବେଷଣାର ଆଭିମୁଖ୍ୟ ଓ ସରଞ୍ଚନାକୁ ଦୃଷ୍ଟିରେ ରଖି ପ୍ରସ୍ତୁତ କରି ପ୍ରେରଣା କରିବାକୁ ସମସ୍ତଙ୍କୁ ଅନୁରୋଧ । ଗବେଷଣାତ୍ମକ ଆଲୋଚ୍ୟର ଆଦର୍ଶ, ନିୟମ ଓ ମୂଲ୍ୟବୋଧ ପ୍ରତି ସଚେତନ ରହି ସର୍ବଦା ଗବେଷଣାର ମୌଳିକତାକୁ ଦୃଷ୍ଟିରେ ରଖି ଲେଖକମାନେ ନିଜର ଲେଖା ପ୍ରେରଣା କରନ୍ତୁ ଏବଂ ଆବଶ୍ୟକସ୍ଥଳେ ଅନୁଷ୍ଠାନ ସୂଚୀର ସଂଯୋଗ କରନ୍ତୁ ।
- ଏହି ପତ୍ରିକାରେ ମଧ୍ୟ ବାସ୍ତବ ଚରିତ୍ରକୁ ନେଇ ଗନ୍ଧ ମାଧ୍ୟମରେ ପରିପ୍ରକାଶ କରାଯାଇଥାଏ । ସମାଜର ଦଳିତ ଓ ଅବହେଳିତମାନଙ୍କ ପାଇଁ ସ୍ୱର ଉଠାଇବା ଏହି ପତ୍ରିକାଟିର ଲକ୍ଷ୍ୟ । ଏହି ପତ୍ରିକାଟିରେ କେବଳ ମାତ୍ର ଗନ୍ଧ, ଭ୍ରମଣ କାହାଣୀ, ପରିବେଶଜନିତ ଲେଖା ଓ କବିତା ପରିପ୍ରକାଶ କରାଯାଇଥାଏ ।
- ପ୍ରାଚୀ ନୂତନ ଲେଖକ ଲେଖକାମାନଙ୍କୁ ଅଗ୍ରାଧିକାର ଦେଇଥାଏ । ଲେଖାରେ ଯଦି ସମାଜ ପ୍ରତି କୌଣସି ବାର୍ତ୍ତା ଥାଏ ତାହା ଏଥିରେ ପ୍ରକାଶ ପାଇବ । ଲେଖକଲେଖକାମାନେ ‘ପ୍ରାଚୀ’ରେ ପ୍ରକାଶ ପାଇଁ ସେମାନଙ୍କ ହାତଲେଖା ବା କମ୍ପ୍ୟୁଟର ପ୍ରସ୍ତୁତ ପାଣ୍ଡୁଲିପି ପଠାଇବେ ।
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ଆଲୋଚକଙ୍କ ଦୃଷ୍ଟିରେ ‘ସବୁଜ’

ବିକେଶ ସାହୁ

ସାହିତ୍ୟ ମାଧ୍ୟମରେ ହିଁ ଗୋଟିଏ ଜାତିର ଜୀବନ, ଜିଜ୍ଞାସା, କଳା, ସଂସ୍କୃତି ଓ ଆଦର୍ଶଗତ ମୂଲ୍ୟବୋଧର ପ୍ରତିଫଳନ ସମ୍ଭବପର ହୋଇଥାଏ । ସମୟ ସହ ପରିବର୍ତ୍ତିତ ସଭ୍ୟତା, ମୂଲ୍ୟବୋଧ ଓ ମାନସିକତା ଏକ ଜାତୀୟ ସାହିତ୍ୟର ମୂଳପିଣ୍ଡ ଭାବେ ପିଢ଼ି ପରେ ପିଢ଼ି ତାକୁ ବଞ୍ଚେଇ ରଖେ । ତେଣୁ ସାହିତ୍ୟର ମୂଲ୍ୟ ସ୍ୱତନ୍ତ୍ର । ଏକ ଜାତୀୟ ସାହିତ୍ୟର ଗତି ସବୁବେଳେ ଏହାର ସାମାଜିକ, ସାଂସ୍କୃତିକ, ରାଜନୈତିକ ଘଟଣା ପ୍ରବାହ ଓ ସ୍ଥିତି ଉପରେ ନିଜକୁ ଠିଆ କରାଏ । ତା’ର ବଦଳୁଥିବା ମୂଲ୍ୟବୋଧ ଓ ଆଦର୍ଶ ହୁଏ ସାହିତ୍ୟର ଅନ୍ତରାତ୍ମା । ସେହି ଦୃଷ୍ଟିରୁ ଓଡ଼ିଆ ସାହିତ୍ୟର ପ୍ରଳମ୍ବିତ ପ୍ରବାହରେ ‘ସବୁଜସାହିତ୍ୟ’ର ସ୍ୱତନ୍ତ୍ରତା ମଧ୍ୟ ଅନସ୍ୱୀକାର୍ଯ୍ୟ । ସୂତନାଯୋଗ୍ୟ ଯେ, ଓଡ଼ିଆ ସାହିତ୍ୟର ଆଲୋଚକ ଓ ଇତିହାସକାରମାନେ ୧୯୨୧ରୁ ୧୯୩୫ ମସିହା ମଧ୍ୟରେ ଉକ୍ତ ସାହିତ୍ୟ ଧାରାର ସୀମା ନିର୍ଣ୍ଣୟକରି ଏହି ସମୟଖଣ୍ଡକୁ ‘ସବୁଜ ଯୁଗ’, ‘ସବୁଜ ଯୁଗାଭାଷ’, ‘ସବୁଜ ଚେତନା’, ‘ସବୁଜ ଧାରା’ ଆଦି ବିଭିନ୍ନ ଭାବେ ନିଜର ମତ ଉପସ୍ଥାପନା କରିଆସିଛନ୍ତି । କିନ୍ତୁ ଅଦ୍ୟାବଧି ସବୁଜ ସାହିତ୍ୟକୁ ନେଇ ଯେତେସବୁ ଆଲୋଚନା ଦୃଷ୍ଟିଗୋଚର ହୁଏ, କୌଣସିପିଟିରେ ଉକ୍ତ ବିଷୟକୁ ନେଇ ଏକ ସ୍ପଷ୍ଟ ଓ ଯୁକ୍ତିସଙ୍ଗତ ମତ ଉପଲବ୍ଧ ହୋଇନାହିଁ ପରିଲକ୍ଷିତ ହୁଏ ନାହିଁ । ଯାହା ଓଡ଼ିଆ ସାହିତ୍ୟ ପାଇଁ ଏକ ବିତର୍କନା । ତେବେ ଉକ୍ତ ଆଲୋଚନାରେ ପୂର୍ବାଲୋଚିତ ସମସ୍ତ ଆଲୋଚନାର ସମାକ୍ଷାତ୍ମକ ଉପସ୍ଥାପନା ସହ ସ୍ୱକାୟ ବିଚାରବୋଧର ଉପସ୍ଥାପନା ସଂଶ୍ଳିଷ୍ଟ କରାଗଲା । ସୂତନାଯୋଗ୍ୟ ଯେ ଉକ୍ତ ଆଲୋଚନାରେ ସବୁଜ ସାହିତ୍ୟର କବି କିମ୍ବା ଲେଖକମାନଙ୍କୁ ନେଇ କୌଣସି ଉପସ୍ଥାପନା ଉଲ୍ଲେଖ କରାଯିବ ନାହିଁ, ବରଂ ଯଥାସାଧ୍ୟ ଚେଷ୍ଟା କରାଯାଇଛି ସବୁଜ ସାହିତ୍ୟ ସମ୍ପର୍କିତ ମତାମତମାନଙ୍କ ଉପସ୍ଥାପନା ସହ ଏକ ସୁସ୍ଥ ସମାଧାନ ନିମନ୍ତେ । ତେଣୁ ଆଲୋଚ୍ୟ ପ୍ରସଙ୍ଗ ଦୃଷ୍ଟିରୁ ଆଲୋଚନାଟିକୁ ଗତିଶୀଳ କରାଯିବାର ପ୍ରୟତ୍ନ କରାଯାଇଛି ।

ଆଲୋଚନାର ସୁବିଧା ଓ ସ୍ପଷ୍ଟତା ଦୃଷ୍ଟିରୁ ସମୁଦାୟ ଆଲୋଚନାକୁ ତିନୋଟି ପର୍ଯ୍ୟାୟରେ ଗତିଶୀଳ କରାଯାଇଛି । ପ୍ରଥମ ପର୍ଯ୍ୟାୟରେ ସବୁଜସାହିତ୍ୟ ଆଧାରିତ ସ୍ୱତନ୍ତ୍ର ଆଲୋଚନା ପୁସ୍ତକ ଆଧାରିତ ଆଲୋଚନା ସ୍ଥାନିତ ହେବାବେଳେ ଦ୍ୱିତୀୟ ପର୍ଯ୍ୟାୟରେ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସକାରମାନଙ୍କର ମତକୁ ଆଧାର କରି ଏହାକୁ ବିଶ୍ଳେଷଣ କରାଯାଇଛି । ଅନୁରୂପ ଭାବେ ଅନ୍ତିମ ବା ତୃତୀୟ ପର୍ଯ୍ୟାୟରେ ବିଭିନ୍ନ ଆଲୋଚନା ପୁସ୍ତକରେ ସ୍ଥାନିତ ସବୁଜସାହିତ୍ୟ ଆଧାରିତ ପ୍ରବନ୍ଧ ଓ ପତ୍ରପତ୍ରିକାରେ ସ୍ଥାନିତ ଆଲୋଚ୍ୟ ଆଧାରରେ ଏ ସମ୍ପର୍କିତ ଦୃଷ୍ଟିକୋଣର ବିଚାର କରାଯାଇଛି ।

॥ ୨ ॥

ସବୁଜ ସାହିତ୍ୟ ସମ୍ପର୍କିତ ହାତଗଣତି ଆଲୋଚନା ପୁସ୍ତକମାନଙ୍କ ମଧ୍ୟରେ ପ୍ରଥମେ ଦୃଷ୍ଟିକୁ ଆସେ ମୁରାରୀମୋହନ ଜେନାଙ୍କ ‘ସବୁଜ ଯୁଗ ଓ ବୈକୁଣ୍ଠନାଥ’ (୧୯୫୫) ଶୀର୍ଷକ ପୁସ୍ତକ । ଯଦିଓ ଏହି ପୁସ୍ତକର ପ୍ରକାଶନ ପୂର୍ବରୁ କିଛି ପତ୍ରିକାରେ ସବୁଜସାହିତ୍ୟ ସମ୍ପର୍କିତ ଆଲୋଚନା ଦେଖିବାକୁ ମିଳେ ଯାହା ପରବର୍ତ୍ତୀ ସମୟରେ ଆଲୋଚିତ, କିନ୍ତୁ ସେସବୁ ସେତେ ବଳିଷ୍ଠ ମନେ ହୁଏନାହିଁ । ଆଲୋଚକ ମୁରାରୀମୋହନ ଜେନା ଉକ୍ତ ଆଲୋଚନା ଗ୍ରନ୍ଥରେ “ସବୁଜ ଯୁଗ କାହିଁକି ?” ଶୀର୍ଷକ ଏକ ପରିଚ୍ଛେଦ ସ୍ଥାନିତ କରିବା ସହ ଅନ୍ୟ ଏକ ପରିଚ୍ଛେଦରେ ସବୁଜ ଯୁଗର ବୈଶିଷ୍ଟ୍ୟ ଉପରେ ଆଲୋଚନା କରିଛନ୍ତି । ଲକ୍ଷ୍ୟ କରିବାର ବିଷୟ ହେଉଛି, ଉକ୍ତ ଆଲୋଚନା ପୁସ୍ତକର ଶୀର୍ଷକ ସେ ସବୁଜଯୁଗ ବୋଲି ଉଲ୍ଲେଖ କରିଥିଲେ ମଧ୍ୟ ତାଙ୍କ ଆଲୋଚନାର ପ୍ରତି ଛତ୍ରେ ବିରୋଧାଭାଷର ସ୍ୱର ସ୍ପଷ୍ଟ ବାରିହୋଇ ପଡ଼େ । ଏକ ବର୍ହିଆଗତ ସଂସ୍କୃତି ବା ସାହିତ୍ୟ ଚେତନା ଭାବେ ସେ ଆଲୋଚନାର ଅନେକତ୍ର ଏହାକୁ ଆକ୍ଷେପ କରିଛନ୍ତି । ଆଲୋଚନାର ଅଦ୍ୟ ପର୍ଯ୍ୟାୟରେ ଏହାର ଆଭାଷ ଆମେ ପାଇପାରିବା । ଯଥା- “ସବୁଜ ଯୁଗ ବା ସବୁଜ ସାହିତ୍ୟର ମଞ୍ଜି ଏ ମାଟିର ନିଜସ୍ୱ ନୁହେଁ । ମଞ୍ଜିଟି

ପରଦେଶୀ ଯଦିଓ, ତଥାପି ଏ ଦେଶର ଦେଶୀୟ ପାଣି ପବନର ଚାଟୁଳ ସ୍ୱେଦ ସରାଗରେ ଉପରକୁ ମୁଣ୍ଡଟେକି ଉଠିଲା । ସେତେବେଳକାର ମୁଖ୍ୟତଃ ପାଞ୍ଚଜଣ ମାଳି ଏ ଦେଶ ସାହିତ୍ୟ ବଗିଚାରେ କଳିକତି ମଞ୍ଜି ପୋତି ତାର ଫୁଲର ଗନ୍ଧ, ଫଳର ସ୍ୱାଦକୁ ଏ ଦେଶର ନରନାରୀଙ୍କୁ ସୁଙ୍ଗାଇବାର ଓ ଚଖାଇବାର ପ୍ରୟାସରେ ଯେଉଁ ରଙ୍ଗୀନ୍ ମାତାଳ ସ୍ୱପ୍ନ ଦେଖିଲେ ତାହା ଏବେ ଭାବି ବସିଲେ ନିଜକୁ ମାତାଳ ହେବାକୁ ପଡ଼େ । ମାତାଳ ହେବାର ମତଲବ୍ ହେଉଛି ଯେ, ସେ ପାଞ୍ଚଜଣ ମାଳି ନିଜ ମାଟିର ମଞ୍ଜି ନିଜ କ୍ଷେତରୁ ଉତ୍ପନ୍ନ ହୋଇ ନିଜ ଆମାରରେ ଥାଉ ଥାଉ ପରଦେଶୀ ମଞ୍ଜି ପ୍ରତି ଲୋଭ ଦଳେଇ ସେ ମଞ୍ଜିକୁ ଖୁବ୍ ଶସ୍ତା ସୁବିଧାରେ ଗୋଟେଇ ଆଣି ଏ ମଧ୍ୟରେ ପୋତିଲେ କାହିଁକି ?” (ସବୁଜ ଯୁଗ ଓ ବୈକୁଣ୍ଠନାଥ - ମୁରାରୀମୋହନ ଜେନା । ପୃ ୧-୨) କହିବା ବାହୁଲ୍ୟ ଯେ ଏ ଶେଷ ପ୍ରଶ୍ନଟି ହିଁ ସୁରେଇ ଦିଏ ସବୁଜ ସାହିତ୍ୟର ସାଧକମାନଙ୍କ ପ୍ରତି ତାଙ୍କ ମାନସିକତା ଓ ଗ୍ରହଣଶୀଳତାକେତେ ! ସେହିପରି କବି ସଜି ରାଉତରାୟ ବାଜି ରାଉତ କବିତାଗ୍ରନ୍ଥର ସବୁଜ ବିରୋଧୀ କବିତାର (ଆରେ ପଲ୍ଲୀୟନ ପଲ୍ଲୀ..) ଅଂଶକୁ ଆଧାର କରି ନିଜର ମନ୍ତବ୍ୟ ପ୍ରକାଶ କରିବା ସହ ବଙ୍ଗଳା ସାହିତ୍ୟର ପ୍ରଭାବ, ସାମୟିକ ସାହିତ୍ୟିକ ପରିମଣ୍ଡଳ ଉପରେ ସୁତନା ଓ ସବୁଜ ସାହିତ୍ୟର ଗତିଧାରା ସମ୍ପର୍କିତ ଅବଧାରଣା ପ୍ରଦାନ କରିଛନ୍ତି । ଯାହା ସବୁଜ ସାହିତ୍ୟକୁ ବଙ୍ଗଳା ପ୍ରଭାବିତ ଏକ ଦୁର୍ବଳ ଓ ନୈରାଶ୍ୟ ନିପାତୀତ ସାହିତ୍ୟ ଧାରା ଭାବେ ପ୍ରତିଷ୍ଠା ଦେବାରେ ପକ୍ଷ ସ୍ୱୀକାର କରେ । ତାଙ୍କ ଆଲୋଚନାରେ ଅନେକତ୍ର ସେ ସବୁଜ ଗୋଷ୍ଠୀକୁ ରାଧାନାଥଙ୍କ ପରିପତ୍ନୀ ଭାବେ ଗ୍ରହଣ କରିବା ସହ ଦ୍ୱିତୀୟ ପର୍ଯ୍ୟାୟ ଆଲୋଚନାରେ ସେ ସବୁଜ ସାହିତ୍ୟର କିଛି ବୈଶିଷ୍ଟ୍ୟ ଉପରେ ମଧ୍ୟ ଉପସ୍ଥାପନା କରିଛନ୍ତି । ଯହିଁରେ ସେ ଓଡ଼ିଆ ସାହିତ୍ୟ ପ୍ରତି ସବୁଜ ସାହିତ୍ୟର ଅବଦାନ (ପତ୍ରିକା ପ୍ରକାଶନ, ଗଦ୍ୟ ଲେଖାକୁ ପ୍ରାଧାନ୍ୟ, ନୂତନ ଲେଖକଙ୍କ ପାଇଁ ସୁଯୋଗ ସୃଷ୍ଟି ଆଦି)କୁ ସ୍ୱୀକାର କରନ୍ତି । ଏତଦ୍ ବ୍ୟତୀତ ସବୁଜ ସାହିତ୍ୟର ବିଫଳତା ସମ୍ପର୍କରେ ସେ ଯାହା ମତ ଦିଅନ୍ତି ତାହା ନିଶ୍ଚୟ ଉଲ୍ଲେଖନୀୟ ମନେ ହୁଏ । ତାଙ୍କ ମତରେ— “ସବୁଜଯୁଗ କାହିଁକି ? ଶିରୋନାମାରେ ବିଶେଷ ଭାବେ ନିନ୍ଦା ଓ ଘୃଣା କରାଯାଇଛି ? ଏଠାରେ ମୁଁ ପରିଷ୍କାର ରୂପେ କହି ଦେବାକୁ ଚାହେଁ ସବୁଜ ପତ୍ନୀଙ୍କର ଭାଷାଗତ ଦୁର୍ବଳତା, ପଲ୍ଲୀୟନବାଦୀତା, ଅସ୍ପଷ୍ଟତା, କାମଳ ପ୍ରେମର ବହୁଳ ପ୍ରଚାର ପ୍ରଭୃତି ବଳିଷ୍ଠ ଦୋଷଗୁଡ଼ିକ ଏପରି ଭାବେ ଜୀବନ୍ତ ଓ ଜଳ ଜଳ ହୋଇଉଠିଛି ଯେ, ଏମାନଙ୍କ ଯାହାକିଛି ବୈଶିଷ୍ଟ୍ୟ ଥାଉନା କାହିଁକି ତାକୁ ଘୋଡ଼ାଇ ପକାଇଛି ଓ ଏମାନଙ୍କର ୧୪ ବର୍ଷର କର୍ମମୟ ଜୀବନକାଳ

ମଧ୍ୟରେ ଜୀଅନ୍ତା ସମାଧି ଦେବା ପାଇଁ ଆଗଭର ହୋଇଛି ।” (ସବୁଜ ଯୁଗ ଓ ବୈକୁଣ୍ଠନାଥ-ମୁରାରୀମୋହନ ଜେନା । ପୃ ୩୯) ତେବେ ଆଲୋଚନାର ଅନ୍ତିମ ପର୍ଯ୍ୟାୟରେ ସେ ଉପସ୍ଥାପନା କରିଥିବା ଏ ମତରୁ ହିଁ ଉକ୍ତ ଆଲୋଚନାର ପ୍ରକୃତ ଉଦ୍ଦେଶ୍ୟ ଓ ମୂଲ୍ୟାଙ୍କନ ନିହିତ ।

ପରବର୍ତ୍ତୀ ସମୟରେ ବିଭୁଦତ୍ତ ମିଶ୍ର ତାଙ୍କ ‘ସବୁଜ ଯୁଗ ଓ କାବ୍ୟ ସଞ୍ଚୟନ ସମୀକ୍ଷା’ (୧୯୬୪) ପୁସ୍ତକରେ ଅତି ସଂକ୍ଷେପରେ ସବୁଜସାହିତ୍ୟ ସମ୍ପର୍କିତ ନିଜର ମତ ଉଲ୍ଲେଖ କରିବା ସହ ସମସାମୟିକ ସାହିତ୍ୟିକ ପରିବେଶ ଉପରେ ଆଲୋଚନା କରିଛନ୍ତି । ଏହି ପରିପ୍ରେକ୍ଷାରେ ସେ ସବୁଜ ସାହିତ୍ୟକୁ ଏକ ଯୁଗ ଭାବେ ସ୍ୱୀକୃତି ଦେବା ପାଇଁ ନିଜର ଯୁକ୍ତି ଉପସ୍ଥାପନ କରନ୍ତି । ତାଙ୍କ ମତରେ— “ସବୁଜସାହିତ୍ୟ ସାଧନାର ପରିବେଶ ଓ ପରିସର ଏତେ ସୀମିତ ଓ ସଂକ୍ଷିପ୍ତ ସେ ଏହାକୁ ଏକ ସ୍ୱତନ୍ତ୍ର ସ୍ଥାନ ଦେବା ସମୀଚୀନ ନୁହେଁ; ବରଂ ଏହାକୁ ଏକ ‘ଉପଯୁଗ’ ବୋଲି ନାମିତ କରାଯାଇପାରେ । କିନ୍ତୁ ଯଦି କେହି ଯଥାର୍ଥରେ ସମୟ ଓ ଲେଖକମାନଙ୍କ ସଂଖ୍ୟା ପ୍ରତି ଦୃଷ୍ଟି ନଦେଇ ଏହାର ନୂତନତ୍ୱ ଓ ସାହିତ୍ୟ-କ୍ଷେତ୍ରରେ ବୈଶିଷ୍ଟ୍ୟ ଏବଂ ମୌଳିକ-ସ୍ଥାନ ପ୍ରତି ଦୃଷ୍ଟିପାତ କରନ୍ତି, ତେବେ ଏହାକୁ ସ୍ୱତନ୍ତ୍ର ଯୁଗ ବୋଲି କହିବାର ଯୁକ୍ତିଯୁକ୍ତତା ଓ ସାରବତ୍ତା ସମ୍ପର୍କରେ କୌଣସି ସନ୍ଦେହର ଅବକାଶ ରହିବ ନାହିଁ ।” (ସବୁଜ ଯୁଗ ଓ କାବ୍ୟସଞ୍ଚୟନ ସମୀକ୍ଷା - ବିଭୁଦତ୍ତମିଶ୍ର-ପୃ-୫) ଯଦିଓ ସବୁଜ ସାହିତ୍ୟର ବ୍ୟାପକ ଆଲୋଚନା ସେ ଉକ୍ତ ପୁସ୍ତକରେ କରି ନାହାନ୍ତି; ତଥାପି ସବୁଜ ସାହିତ୍ୟ ସମ୍ପର୍କରେ ଏକ କ୍ରିୟାଶୀଳ ଅଭିବ୍ୟକ୍ତି ଉକ୍ତ ଆଲୋଚନାରୁ ସହଜଲକ୍ଷ୍ୟ ।

୧୯୭୦ ମସିହାରେ ମୁରାରି ମୋହନ ଜେନାଙ୍କ ‘ଓଡ଼ିଆ ସାହିତ୍ୟରେ ‘ସବୁଜ ଯୁଗ’ ଶୀର୍ଷକ ଏକ ପୁସ୍ତକ ଓଡ଼ିଶା ବୁକ୍ ଷୋର ଦ୍ୱାରା ପ୍ରକାଶିତ ହୁଏ । କିନ୍ତୁ ଏହି ପୁସ୍ତକରେ କୌଣସି ନୂତନତା ଦୃଷ୍ଟି ଗୋଚର ହୁଏ ନାହିଁ । ଆଲୋଚକଙ୍କ ପୂର୍ବ ପ୍ରକାଶିତ ‘ସବୁଜ ଯୁଗ ଓ ବୈକୁଣ୍ଠନାଥ’ ଶୀର୍ଷକ ଆଲୋଚନା ପୁସ୍ତକର ଏହା ବାମନ ରୂପ ମାତ୍ର । ଏହି ଆଲୋଚନା ଗ୍ରନ୍ଥରେ ଆଲୋଚକ ‘ସବୁଜ ଯୁଗ ଓ ବୈକୁଣ୍ଠନାଥ’ରେ ସ୍ଥାନିତ ହୋଇଥିବା ଅନ୍ତିମ ପରିଚ୍ଛେଦ ଅର୍ଥାତ କବିତା ବିଚାର ପ୍ରସଙ୍ଗକୁ ବାଦ୍ ଦେଇ ଗ୍ରନ୍ଥଟିର ଶୀର୍ଷକରେ ପରିବର୍ତ୍ତନ କରିଛନ୍ତି ମାତ୍ର । ତେଣୁ ଏହାର ପୁନଃ ଆଲୋଚନାର କୌଣସି ମୂଲ୍ୟ ଥିଲା ଭଳି ଅନୁଭବ ହୁଏ ନାହିଁ ।

ଓଡ଼ିଆ ସମାଲୋଚନା ସାହିତ୍ୟର କ୍ଷେତ୍ରରେ ଆଲୋଚକ ନତ୍ୟାୟନ ଶତପଥିଙ୍କ ‘ସବୁଜରୁ ସାଂପ୍ରତିକ’(୧୯୭୯) ଆଲୋଚନା ପୁସ୍ତକ ଏକ ସ୍ୱତନ୍ତ୍ର ସ୍ଥାନର ଦାବିଦାର । ଯଦିଓ

ଆଲୋଚକଙ୍କ କଳା ବିଭୂଷଣ ଉପାଧି ନିମିତ୍ତ ପ୍ରସ୍ତୁତ ନିବନ୍ଧ, ତଥାପି ଏହି ଆଲୋଚନା ପୁସ୍ତକରେ ଆଲୋଚକଙ୍କ ଗଭୀର ଅନୁଶୀଳନ ଓ ସମୀକ୍ଷାତ୍ମକ ଦୃଷ୍ଟିକୋଣ ଉକ୍ତ ଆଲୋଚନାକୁ ନୂତନ ପରିଚୟ ଦେଇଥାଏ । ଉକ୍ତ ଆଲୋଚନା ଗ୍ରନ୍ଥରେ ଆଲୋଚକ ସବୁଜ ସାହିତ୍ୟ ଉପରେ ନିଜର ଯୁକ୍ତିଶୀଳ ଅଭିମତ ସହ ସ୍ୱତନ୍ତ୍ର ଭାବେ ସବୁଜ ସାହିତ୍ୟ ଉପରେ ନିଜର ବିଚାର ବ୍ୟକ୍ତ କରିଛନ୍ତି । ଗ୍ରନ୍ଥ ଆରମ୍ଭରେ ସେ ‘ସବୁଜ ଏକ ଯୁଗ ନା ଯୁଗଭାସ ?’ ପ୍ରସଙ୍ଗରେ ତାଙ୍କ ମତ ଉଲ୍ଲେଖନୀୟ ମନେହୁଏ । ଯଥା - ଛାତ୍ର ଜୀବନରୁ ମୋ ମନରେ ସ୍ୱତଃ ଏ ପ୍ରଶ୍ନ ଉତ୍ଥାପିତ- “ସବୁଜ କ’ଣ ନିର୍ଦ୍ଦିଷ୍ଟ ଏକ ସାହିତ୍ୟ ଯୁଗ ? ନା ଏକ ଯୁଗଭାସ ?” ମାତ୍ର ପାଞ୍ଚଜଣ ତରୁଣ ଛାତ୍ର କଲେଜରେ ପାଠ ପଢ଼ିଲା ବେଳେ ବନ୍ଧୁତା ସୂତ୍ରରେ ଏକାଠି ହୋଇଥିଲେ । ସେମାନଙ୍କ ମଧ୍ୟରୁ ପୁଣି ତନିଜଣ ଭବିଷ୍ୟତରେ କବି ଭାବେ ପ୍ରତିଷ୍ଠିତ ହେଲେ । ସେମାନଙ୍କ ଭିତରେ ହୁଏତ ରୁଚିଗତ କିଛି ମନର ମେଳ ଥିଲା । ସେମାନେ ଏକାଠି ବସି ଦେଶ ବିଦେଶର ସାହିତ୍ୟ ବିଷୟରେ ଛାତ୍ର ସୁଲଭ ମନ ଓ ଅନୁସନ୍ଧିତା ନେଇ ଆଲୋଚନା କରୁଥିଲେ । ମାସ ଦୁଇଟି ବର୍ଷ (୧୯୨୧-୨୩) ପାଇଁ ସେମାନଙ୍କର ସହାବସ୍ଥାନ, ତା’ପରେ ଅନ୍ନଦା ଶଙ୍କର ବି.ଏ. ପଢ଼ିବା ପାଇଁ ପାଟଣା ଚାଲିଗଲେ, ଅଥଚ ସେ ଥିଲେ ଏ ବନ୍ଧୁତାର ମୁଖ୍ୟ ସୂତ୍ରଧର । ସେଇ ବର୍ଷ ଶରତଯୁ ମୁଖାର୍ଜୀ ମଧ୍ୟ ଉଚ୍ଚଶିକ୍ଷା ପାଇଁ ପାଟଣା କଲେଜ ଆସିଥିଲେ । ଅନ୍ୟ ତନିଜଣ ବନ୍ଧୁ କାଳିନ୍ଦୀ ଚରଣ, ହରିହର ଓ ବୈକୁଣ୍ଠନାଥ କଟକର ରେଭେନ୍ସା କଲେଜରେ ହିଁ ଅଧ୍ୟୟନ କଲେ । ୧୯୨୨-୨୬, ଏହିବର୍ଷ ମଧ୍ୟରେ ଅନ୍ନଦା ଶଙ୍କରଙ୍କର ଓଡ଼ିଆ ସାହିତ୍ୟ କ୍ଷେତ୍ରକୁ ଆଗମନ ଓ ନିଷ୍ପତ୍ତୀ । ତେଣୁ ତାଙ୍କ ସାଧନା ଅତ୍ୟନ୍ତ ସୀମିତ । ସୃଷ୍ଟି ମଧ୍ୟରେ ମାତ୍ର ହାତଗଣତି ବାର ତେରଟି କବିତା, ପ୍ରବନ୍ଧ ସର୍ବମୋଟ ବାଇଶଟି, ଗଳ୍ପ ଗୋଟିଏ ଏବଂ ‘ବାସନ୍ତୀ’ ଉପନ୍ୟାସରେ ତିନୋଟି ପରିଚ୍ଛେଦ । ଏହାପରେ ଅନ୍ନଦାଶଙ୍କର ବୋଧହୁଏ ସବୁ ଦିନ ପାଇଁ ଓଡ଼ିଆ ସାହିତ୍ୟରୁ ବିଦାୟ ନେଇ ବଙ୍ଗଳା ସାହିତ୍ୟରେ ମନୋନିବେଶ କରିଛନ୍ତି ଓ ପ୍ରଭୁତ ସିଦ୍ଧିର ମଧ୍ୟ ଅଧିକାରୀ ହୋଇଛନ୍ତି । କାଳିନ୍ଦୀ ଚରଣଙ୍କ ସୃଷ୍ଟି ଯେପରି ପରିବ୍ୟାପ୍ତ, ତାଙ୍କ ରଚନାରେ ସେହିପରି ବହୁ ପରିବର୍ତ୍ତନର ସୂତ୍ରପାତ୍ର ହୋଇଅଛି । ୧୯୨୦ରୁ ତାଙ୍କ କାବ୍ୟ ଜୀବନର ପ୍ରାରମ୍ଭ ହୋଇ ୧୯୩୨ - ୩୩ ବେଳକୁ ତାହା ଭିନ୍ନ ରୂପ ଗ୍ରହଣ କରିଛି । ବୈକୁଣ୍ଠନାଥ କାବ୍ୟ ଜଗତରୁ ଗଦ୍ୟର ଧୂସର ରାସ୍ତାକୁ ପଲ୍ଲୀୟନ କରି ନାହାନ୍ତି ସତ; କିନ୍ତୁ ୧୯୩୨-୩୩ ପରେ ତାଙ୍କ କାବ୍ୟ ପ୍ରୟାସରେ ବହୁ ବାସ୍ତବବାଦୀ ପରିବର୍ତ୍ତନ ଆସିଛି । ସବୁଜ କବିତା’ (୧୯୩୧) ଠାରୁ ‘କାବ୍ୟ ସଞ୍ଚୟନ’ (୧୯୪୩) ପର୍ଯ୍ୟନ୍ତ ଏହି କାବ୍ୟମାନସର

ପରିବର୍ତ୍ତନ ଅତି ସ୍ପଷ୍ଟ ଭାବେ ଲକ୍ଷ୍ୟ କରିହେବ । ଅନ୍ୟ ଦୁଇଜଣ ଶ୍ରୀହରହର ଓ ଶରତଚନ୍ଦ୍ରଙ୍କ କବିତା ଉଲ୍ଲେଖଯୋଗ୍ୟ ନୁହେଁ-ଉଭୟ ଗୁଣାତ୍ମକ ଓ ପରିମାଣାତ୍ମକ ଦୃଷ୍ଟିରୁ । ସମସାମୟିକ ପତ୍ରପତ୍ରିକା ‘ଉତ୍କଳ ସାହିତ୍ୟ’, ‘ମୁକୁର’, ସହକାର ଓ ସେମାନଙ୍କ ହାତଲେଖା ପତ୍ରିକା ‘ଅବକାଶ’, ‘ଶକ୍ତିସାଧନା’ ବା ପ୍ରକାଶିତ ମାସିକ ଯୁଗବାଣୀ’ (୧୯୩୩), ସବିତା (ମାତ୍ର ଗୋଟିଏ ସଂଖ୍ୟା ପ୍ରକାଶିତ) ଏ ବନ ସବୁଜ ସାହିତ୍ୟ ସମିତି ଆନୁକୂଲ୍ୟରେ ପ୍ରକାଶିତ ‘ସବୁଜ କବିତା’ରେ ଏ ଦୁଇଜଣ ସବୁଜ ବନ୍ଧୁଙ୍କ କବିତା ତାରୁଣ୍ୟର ସାମୟିକ ଉଚ୍ଛ୍ୱାସ ଭାବେ ଅତ୍ୟନ୍ତ ସୀମିତ । ସେମାନଙ୍କ କାବ୍ୟ ଜୀବନର ପ୍ରାରମ୍ଭ ମାତ୍ର ଅଛି; କିନ୍ତୁ ତାହା ବିକାଶ ଓ ପରିଣତିର ସ୍ୱପ୍ନ ଦେଖି ପାରି ନାହିଁ । ଏହାହିଁ ସବୁଜ ବନ୍ଧୁମାନଙ୍କ (୧୯୨୦-୩୨ ମଧ୍ୟରେ) ସୃଷ୍ଟିର ଏକ ସଂକ୍ଷିପ୍ତ ସୂଚୀପତ୍ର । ତେଣୁ ଏହା ଏକ ସାହିତ୍ୟ ଯୁଗର ସ୍ୱାକ୍ଷର ନା ଅନାଗତ ଯୁଗର ଏକ ମସୀଦାପୁ ସଂକେତ ମାତ୍ର ?” (ସବୁଜରୁ ସାଂପ୍ରତିକ - ନିତ୍ୟାନନ୍ଦ ଶତପଥୀ । ପୃ ୧-୨) ଏ ବିଷ୍ଣୁତ ଅଭିମତ ଉପସ୍ଥାପନାର ଉଦ୍ଦେଶ୍ୟ ହେଉଛି ତାଙ୍କ ସବୁଜ ସାହିତ୍ୟ ପ୍ରତି ବିଚାରକୁ ଉପସ୍ଥାପନ କରି ଏହା ଭିତରେ ଥିବା ସଂଶୟ ଓ ପ୍ରଶ୍ନର ପ୍ରତ୍ୟକ୍ଷ କରିବା । ଉପରୋକ୍ତ ଉଦ୍ଦେଶ୍ୟ ଆଲୋଚକ ମନ୍ତବ୍ୟ ଯଦିଓ ସ୍ପଷ୍ଟ ହୁଏ ନାହିଁ, ତଥାପି ସେ ଯେ ସବୁଜ ସାହିତ୍ୟକୁ ଏକ ଯୁଗ ଭାବରେ ଗ୍ରହଣ କରିବା ମତର ସପକ୍ଷରେ ନାହାନ୍ତି ଏହା ସ୍ପଷ୍ଟ ଅନୁମିତ । ଏହା ବ୍ୟତୀତ ଉକ୍ତ ଆଲୋଚନା ଗ୍ରନ୍ଥରେ ଆଲୋଚକ ପ୍ରାକ୍-ସବୁଜ ସାହିତ୍ୟିକ ପରିବେଶ, ସମସାମୟିକ ସାହିତ୍ୟିକ ପରିବେଶ ସହ ସବୁଜ ସାହିତ୍ୟର ବିଭିନ୍ନ ସଂସ୍ପର୍ଶ ସୃଜନ ଆକଳନ କ୍ଷେତ୍ରରେ ନିଜର ପାରଦର୍ଶିତା ପ୍ରଦର୍ଶନ କରିଛନ୍ତି । କିନ୍ତୁ ବିତମ୍ଭନାର ବିଷୟ ସବୁଜ ସାହିତ୍ୟ ଏକ ଯୁଗ ନା ଯୁଗଭାସ ସେ ବିଷୟରେ କୌଣସି ସ୍ପଷ୍ଟ ମତ ଉଲ୍ଲେଖ କରିବା ଦୃଷ୍ଟିକୁ ଆସେ ନାହିଁ । ତଥାପି ସବୁଜ ସାହିତ୍ୟ ଆଲୋଚନା କ୍ଷେତ୍ରରେ ଏହାର ଭୂମିକା ଯେ ଅନସ୍ୱୀକାର୍ଯ୍ୟ ଏହା କହିବା ବାହୁଲ୍ୟ ମାତ୍ର ।

ଏହା ପରେ ପରେ ସବୁଜ ସାହିତ୍ୟର ଆଲୋଚନା ଧାରାକୁ କିଛିକାଂଶରେ ପୁସ୍ତକରେ ଶରତ ଚନ୍ଦ୍ର ମୁଖାର୍ଜୀଙ୍କ ‘ସବୁଜ ସାହିତ୍ୟ ପରିକ୍ରମା’ ଆଲୋଚନା ଗ୍ରନ୍ଥ । ଏହା ଦୁଇଟି ଭାଗରେ ଉପଲବ୍ଧ ହୁଏ । ଏହାର ପ୍ରକାଶକାଳ ମଧ୍ୟ ଯଥାକ୍ରମେ ୧୯୮୪ ଓ ୧୯୮୫ ମସିହା । ପ୍ରଥମ ଭାଗରେ ଆଲୋଚକ ସମୁଦାୟ ଦଶଗୋଟି ପରିଚ୍ଛେଦର ଉପସ୍ଥାପନା କରିଥିଲେ ହେଁ ଚାରୋଟି ପରିଚ୍ଛେଦରେ ହିଁ ସବୁଜ ସାହିତ୍ୟର ଆଭିମୁଖ୍ୟ ଓ ବୈଶିଷ୍ଟ୍ୟ ଉପରେ ଆଲୋଚନା ଦୃଷ୍ଟିକୁ ଆସେ । କାଳିନ୍ଦୀ ଚରଣ ପାଣିଗ୍ରାହୀଙ୍କ ୧୯୩୩ ମସିହାରେ ପ୍ରକାଶିତ ‘ସାହିତ୍ୟିକା’ ପୁସ୍ତକର ‘ଆଧୁନିକ ସାହିତ୍ୟର ଯାଥାର୍ଥ୍ୟ’

ପ୍ରବନ୍ଧର ଅଂଶ ଉପସ୍ଥାପନା ସହ ସେ ସବୁଜ ସ୍ୱାସ୍ଥ୍ୟମାନଙ୍କ ଆଦର୍ଶ ଓ କ୍ଷୁଦ୍ରଗଣ, ଖଣ୍ଡ କବିତା, ଉପନ୍ୟାସ, ନାଟକକୁ ଆଧାରକରି ସେ ଆଲୋଚନାକୁ ଗତିଶୀଳ କରିଛନ୍ତି । ପରବର୍ତ୍ତୀ ପର୍ଯ୍ୟାୟରେ ସେ ସବୁଜ ଗୋଷ୍ଠୀଙ୍କ ସାହିତ୍ୟ ସୃଷ୍ଟି ପ୍ରତି ଥିବା ବ୍ୟାକୁଳତା ଓ ବିହ୍ୱଳତାକୁ ସେ ସ୍ୱୀକୃତି ଦେଇ ଅଛନ୍ତି ଉକ୍ତ ଆଲୋଚନାରେ । ସେ ଯଦିଓ ସବୁଜ ସାହିତ୍ୟ ବଙ୍ଗଳା ପ୍ରଭାବିତ ନୁହଁ ବୋଲି ସଂପୂର୍ଣ୍ଣ ଭାବେ ସ୍ୱୀକାର କରି ନାହାନ୍ତି, ତଥାପି ସେ ପ୍ରତ୍ୟକ୍ଷରେ ସବୁଜସାହିତ୍ୟକୁ ଉତ୍କଳମାଟି, ପାଣି ଓ ପବନ ସହ ଯୋଡ଼ି ଏହାର ଉତ୍କଳୀୟତା ସପକ୍ଷରେ ଯୁକ୍ତି ବାଢ଼ିଛନ୍ତି । ସେ ନିଜର ଯୁକ୍ତି ଉପସ୍ଥାପନ କରି କୁହନ୍ତି- “ସବୁଜ ଆବାହନ କଳ୍ପନା-ବିଳାସରେ ପରିସମାପ୍ତି ନୁହେଁ, ତାହାର ପ୍ରତି ଛତ୍ରରେ ବାସ୍ତବତାର ଆଭିମୁଖ୍ୟ ସୁତାରୁ ସମ୍ପୂର୍ଣ୍ଣ, ପ୍ରତି ଶବ୍ଦରେ ପ୍ରାଣର ସ୍ୱନ୍ଦନ ଶବ୍ଦାୟମାନ, ସବୁଜ କବିତା ସ୍ୱୟଂସିଦ୍ଧ, ଚିର ନୂତନ, ତେଣୁ ତାହାର ସଂଶୋଧନ ନାହିଁ ।” (ସବୁଜ ସାହିତ୍ୟ ପରିକ୍ରମା-ଶରତ ଚନ୍ଦ୍ର ମୁଖାର୍ଜୀ । ପୃ ୨୫) ଉକ୍ତ ମତ ହିଁ ପ୍ରମାଣିତ କରେ ସବୁଜଗୋଷ୍ଠୀ ଓ ସାହିତ୍ୟ ପ୍ରତି ତାଙ୍କର ଉଦାରତା ଓ ଗ୍ରହଣଶୀଳତା । ଉକ୍ତ ଆଲୋଚନା ପୁସ୍ତକରେ ସେ ଆହୁରି ମଧ୍ୟ ସବୁଜ ସାହିତ୍ୟ ସମିତି, ସବୁଜ ଓ ଏହାର ପ୍ରକାଶନ ଉପରେ ବିଶେଷ ଆଲୋଚ୍ୟ ପ୍ରଦାନ କରିଛନ୍ତି । ସବୁଜ କବି ଗୋଷ୍ଠୀଙ୍କ ବିଭିନ୍ନ ଉଦ୍ୟମ ଓ ସାହିତ୍ୟିକ ପରିମଣ୍ଡଳ ଉପରେ ତାଙ୍କର ବିଚାରବୋଧ ନିଶ୍ଚିତ ଭାବେ ସବୁଜ ସାହିତ୍ୟର ମନନୀୟତାର ପରିଚାୟକ । ଅନୁରୂପ ଭାବେ ସେ ଏହାର ଦ୍ୱିତୀୟ ଭାଗରେ ମଧ୍ୟ ସବୁଜ ସମିତି ପୂର୍ବବର୍ତ୍ତୀ ସବୁଜଗୋଷ୍ଠୀର ସାହିତ୍ୟ ରଚନା ଉପରେ ଧାରଣା ଦେବା ସହ ପ୍ରାଚୀ ସମିତି ସହ ଏହାର ସମନ୍ୱୟ, ‘ସବୁଜ ସାହିତ୍ୟ ସମ୍ବନ୍ଧରେ ଆଲୋଚନା’ ଶୀର୍ଷକ ସମ୍ବନ୍ଧୀୟ ଚାରିଟି ଭାଗରେ ଆଲୋଚନା କରି ଏହାକୁ ମାନବବାଦୀ ଦୃଷ୍ଟିକୋଣ ସହ ଯୋଡ଼ିଛନ୍ତି । ଏହା ବ୍ୟତୀତ ଏହି ପର୍ଯ୍ୟାୟରେ ସେ ଅନେକ ଅଭିମତର ଉପସ୍ଥାପନା ସହ ପର୍ଯ୍ୟାୟକ୍ରମେ ଜାଗରଣ ପତ୍ରିକାରେ ପ୍ରକାଶିତ ସୁରେଶ ମହାପାତ୍ରଙ୍କ “ସବୁଜ ସାହିତ୍ୟ ଉନ୍ନେଷ ଓ ଉତ୍ତରଣ” ଓ ଆଲୋଚକ ନିତ୍ୟାନନ୍ଦ ଶତପଥୀଙ୍କ ସବୁଜ ସାରଥୀ କବି ଅନ୍ନଦା ଶଙ୍କର : ଦୃଢ଼ ଓ ନିର୍ବାସନ” ଶୀର୍ଷକ ପ୍ରବନ୍ଧକୁ ମଧ୍ୟ ଉକ୍ତ ଆଲୋଚନା ଗ୍ରନ୍ଥରେ ସଂଲଗ୍ନ କରିଛନ୍ତି । ସାମଗ୍ରିକ ଆଲୋଚନା ପରିଧିକୁ ଯଦି ବିଶ୍ଳେଷଣ କରାଯାଏ ତେବେ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସରେ ଏକ ସବୁଜ ସାହିତ୍ୟର ଏକ ସ୍ୱତନ୍ତ୍ର ସ୍ଥାନ ସୃଷ୍ଟି କରିବା ଦିଗରେ ଏହା ସର୍ବପ୍ରଥମ ପ୍ରୟାସ କହିଲେ ଅତ୍ୟୁକ୍ତି ହେବ ନାହିଁ । ସବୁଜଗୋଷ୍ଠୀଙ୍କୁ ଉପଯୁକ୍ତ ନ୍ୟାୟ ଦେବା ପାଇଁ ଆଲୋଚକ ଯଥାସାଧ୍ୟ ଚେଷ୍ଟା କରିଛନ୍ତି । ତେବେ ପ୍ରକାଶ୍ୟ ଯେ ଆଲୋଚକ କୌଣସି ସ୍ଥାନରେ ସବୁଜ ସାହିତ୍ୟକୁ ଏକ ଯୁଗ ଭାବେ

ଉଲ୍ଲେଖ କରିଥିବା ମୋର ଦୃଷ୍ଟିଗୋଚର ହୋଇନାହିଁ । ଏ କ୍ଷେତ୍ରରେ ଆଲୋଚକ ନୀରବତା ଅବଲମ୍ବନ ପୂର୍ବକ ସବୁଜ ଗୋଷ୍ଠୀର ସାହିତ୍ୟକୁ ଆଧାର କରି ସେ ଉକ୍ତ ଆଲୋଚନା ଗ୍ରନ୍ଥ ଦୃଢ଼ରେ ନିଜର ବିଚାର ବ୍ୟକ୍ତ କରିଛନ୍ତି ।

ସେହିପରି ସବୁଜସାହିତ୍ୟର ଆଲୋଚନା ପ୍ରସଙ୍ଗରେ ଦୁର୍ଗା ଚରଣ କୁଅଁରଙ୍କ ‘କବି ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ’(୧୯୮୮) ପୁସ୍ତକରେ ମଧ୍ୟ କିଛିକାଂଶରେ ସବୁଜ ସାହିତ୍ୟ ସମ୍ପର୍କିତ ଆଲୋଚନା ଓ ଅଭିମତ ସମ୍ବନ୍ଧିତ । ସେ ଉକ୍ତ ଆଲୋଚନାରେ ସବୁଜ ସାହିତ୍ୟକୁ ଏକ ଗୋଷ୍ଠୀବାଦୀ ସାହିତ୍ୟ ଭାବେ ଗ୍ରହଣ କରିବା ସହ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଏହାର ଅବଦାନ ରହିଥିବା କଥାକୁ ବିନା ପ୍ରତିବାଦରେ ଗ୍ରହଣ ମଧ୍ୟ କରିଛନ୍ତି । ଏ କ୍ଷେତ୍ରରେ ସେ ମତ ଦେଇ କହିଛନ୍ତି- “ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଦେଖା ଦେଇଥିବା ସବୁଜ ଆନ୍ଦୋଳନର ମୂଳ ଉତ୍ସ ଯେ ବଙ୍ଗଳାରେ ଏହା ଅସ୍ୱୀକାର କରିବା ଦ୍ୱାରା ସତ୍ୟର ଅପାଳ୍ୟ ହେବ । ଇନ୍ଦ୍ରଧନୁ ଅଳ୍ପ ସମୟ ପାଇଁ ଆକାଶରେ ତା’ର ବର୍ଷଛଟା ପ୍ରକାଶକରି ଉଠେଇ ଯିବା ଭଳି ସବୁଜ କବିଗଣ ଅଳ୍ପକାଳ ପାଇଁ ଓଡ଼ିଶାର କାବ୍ୟକୁଞ୍ଜକୁ ସେମାନଙ୍କର ଅପୂର୍ବ ସ୍ୱର ଝଙ୍କାରରେ ମୁଖରିତ କରି ଗୋଷ୍ଠୀରୂପ ହୋଇ ଯେ ଯାହାର ପଥ ଧରିଥିଲେ । କିନ୍ତୁ ସେମାନଙ୍କ କବିତାର ଗାତିମୟତା, ଲଳିତ ଶବ୍ଦ ବିନ୍ୟାସ, ଯୌବନର ଉଦ୍‌ଘାମତା ଓ ସ୍ୱପ୍ନବିଳାସ ପରବର୍ତ୍ତୀ ଓଡ଼ିଆ କାବ୍ୟ ଧାରାକୁ ଯେ ବହୁ ଭାବେ ପ୍ରଭାବିତ କରିଛି ଏଥିରେ କୌଣସି ସନ୍ଦେହ ନାହିଁ ।” (କବି ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ- ଦୁର୍ଗା ଚରଣ କୁଅଁର । ପୃ ୧୬) ଅର୍ଥାତ ସବୁଜସାହିତ୍ୟ ଯଦିଓ ବଙ୍ଗଳା ସାହିତ୍ୟ ପ୍ରଭାବରେ ପ୍ରଭାବିତ, ତଥାପି ଓଡ଼ିଆ ସାହିତ୍ୟର ବିକାଶକ୍ରମରେ ଏହାର ଏକ ସ୍ୱତନ୍ତ୍ର ସ୍ଥାନ ସଂରକ୍ଷିତ ।

॥ ୩ ॥

ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସକାରମାନେ ମଧ୍ୟ ସବୁଜ ସାହିତ୍ୟକୁ ଉପେକ୍ଷା କରିଯାଇ ପାରିନାହାନ୍ତି । ସଂକ୍ଷେପରେ ହେଲେ ମଧ୍ୟ ସେମାନେ ସବୁଜସାହିତ୍ୟ ଉପରେ ନିଜ ବିଚାର ବ୍ୟକ୍ତ କରିଛନ୍ତି । ଯାହାର ସ୍ୱତନ୍ତ୍ର ଆଲୋଚନା କରାଯିବାର ଆବଶ୍ୟକତା ରହିଛି ବୋଲି ମୋର ଧାରଣା । ତେଣୁ ଏହି ପର୍ଯ୍ୟାୟରେ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଅଦ୍ୟାବଧି ପ୍ରକାଶିତ ହୋଇ ଓଡ଼ିଆ ଆଲୋଚକ ମଣ୍ଡଳରେ ନିଜର ସ୍ୱତନ୍ତ୍ର ସ୍ଥାନ ସଂରକ୍ଷିତ କରିଥିବା ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ ଓ ଇତିହାସକାରମାନଙ୍କର ମତକୁ ଉପସ୍ଥାପନା କରାଗଲା । ଅବଶ୍ୟ ସୂଚନାଯୋଗ୍ୟ ଯେ, ଏହି ପର୍ଯ୍ୟାୟରେ କେବଳ ସବୁଜ ସାହିତ୍ୟ ସମ୍ପର୍କିତ ଆଲୋଚନା ଗର୍ଭିତ ସାହିତ୍ୟର ଇତିହାସ ପୁସ୍ତକକୁ ସୁନିର୍ବାଚନ ପୂର୍ବକ ଗ୍ରହଣ କରାଯାଇଛି । ଯାହା

ଉଚ୍ଚ ଆଲୋଚନାକୁ ଆହୁରି ବଳିଷ୍ଠ କରିବା ସହିତ ସିଦ୍ଧାନ୍ତ ନିର୍ଣ୍ଣୟରେ କିଛିକାଂଶରେ ସହାୟକ ହୋଇପାରିବ ।

ଡ. ମାୟାଧର ମାନସିଂହଙ୍କ ‘ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ’(୧୯୬୭)ରେ ଆଶାନୁରୂପ ସବୁଜସାହିତ୍ୟର ବ୍ୟାଖ୍ୟା ସେ କରିଥିବା ଦୃଷ୍ଟିକୁ ଆସେ । ଏହାବ୍ୟତୀତ ଏହା ଏକମାତ୍ର ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ ଯହିଁରେ ପ୍ରଥମକରି ସବୁଜସାହିତ୍ୟ ସମ୍ପର୍କରେ ଆଲୋଚନା ଗରଭିଭୂତ ହୋଇଥିବା ମୋର ମନେହୁଏ । ତେବେ ସେ ଯାହା ବି ହେଉ ନ କାହିଁକି ! ଆଲୋଚକ ମାୟାଧର ମାନସିଂହ କିଛିକାଂଶରେ ହେଲେ ମଧ୍ୟ ସବୁଜ ସାହିତ୍ୟ ପ୍ରତି ନିଜର ଅନୁରକ୍ତି ପ୍ରକାଶକରି ଏହାକୁ ସ୍ୱୀକାର କରିଛନ୍ତି । ଯଦିଓ ସେ ମଧ୍ୟ ଏହି ମତର ସ୍ୱୀକାର କରନ୍ତି ଯେ ସବୁଜସାହିତ୍ୟ ବଙ୍ଗଳା ପ୍ରଭାବିତ ଏକ ସାହିତ୍ୟ ଚେତନା । ଯେଉଁଠି ଉତ୍କଳୀୟତାର ସ୍ଥାନ ଅତି ସ୍ୱଳ୍ପ ଓ ଦୁର୍ବଳ । ତଥାପି ସେ ସବୁଜ ସାହିତ୍ୟର ନବୀନ ସମ୍ଭାବନାମାନଙ୍କୁ ସାଦରେ ଗ୍ରହଣ କରି କହିଛନ୍ତି - “ସବୁଜ ମାନେ ଓଡ଼ିଆ ଭାଷାରେ ନୂତନ ଛନ୍ଦ, ନୂତନ ସଙ୍ଗୀତିକତା ପ୍ରବିଷ୍ଟ କରାଇଲେ, ଯାହା ଅନ୍ୟକାଳର ବୈଦେଶିକ ଦୃଷ୍ଟ ସତ୍ତ୍ୱେ, ବର୍ତ୍ତମାନ ଓଡ଼ିଆ ଭାଷା ସହିତ ଯେ ଅଙ୍ଗୀଭୂତ ହୋଇଗଲାଣି, ତାହା ମଣିବାକୁ ହେବ । ସବୁଜ ମାନେ ପ୍ରେମ, ନାରୀ ଓ ଜୀବନ ଇତ୍ୟାଦି ପ୍ରତି ଯେଉଁ ସଂସ୍କାର ଶୂନ୍ୟ, ସାହିତ୍ୟିକ ଚିତାକଳ୍ପ ପରିବେଷିତ କଲେ, ସେ ସମସ୍ତ ଆଜି ସାଧାରଣ ଓଡ଼ିଆ ବୁଦ୍ଧିଜୀବୀର ମାନସିକ ଛାଞ୍ଚର ସ୍ୱୀକୃତ ଅଂଶ । ପୁଣି ସବୁଜ ମାନେ ହିଁ ଓଡ଼ିଆ ଭାଷାରେ ପ୍ରଥମ କରି ଆନ୍ତର୍ଜାତିକ ବାତାବରଣ ସୃଷ୍ଟି କଲେ ।” (ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ- ମାୟାଧର ମାନସିଂହ । ପୃ ୩୭) ଅବଶ୍ୟ ସେ ତାଙ୍କ ଇତିହାସରେ ସବୁଜ ସାହିତ୍ୟକୁ ଏକ ଯୁଗ ଭାବେ କୌଣସି ସ୍ଥାନରେ ଉଲ୍ଲେଖ କରି ନାହାନ୍ତି । ପ୍ରାୟତଃ ସ୍ଥାନରେ ସେ କେବଳ ‘ସବୁଜ’, ‘ସବୁଜ ମାନେ’, ‘ସବୁଜ ସାହିତ୍ୟ’ ଆଦିର ଉଲ୍ଲେଖ ଦେଖାଯାଏ ।

ପରବର୍ତ୍ତୀ ସମୟରେ ଆଲୋଚକ ବିନାୟକ ମିଶ୍ର ତାଙ୍କ ‘ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ’(୧୯୬୮)ରେ ସବୁଜ ସମ୍ପର୍କିତ ସମ୍ୟକ ଆଲୋଚନା କରିଥିବା ଦୃଷ୍ଟିକୁ ଆସେ । ସେ ସବୁଜସାହିତ୍ୟର ସାଧକମାନଙ୍କୁ ସବୁଜପନ୍ଥୀ ଭାବେ ଉଲ୍ଲେଖ କରିବା ସହ ସେମାନେ ରବୀନ୍ଦ୍ରନାଥ ତଥା ବଙ୍ଗଳା ପ୍ରଭାବିତ ବୋଲି ମତ ଦିଅନ୍ତି । ଏହା ବ୍ୟତୀତ ସେ ସବୁଜ ସବୁଜ ସୁସ୍ଥାମାନଙ୍କର ସାହିତ୍ୟକୃତି ମାନଙ୍କର ସଂକ୍ଷିପ୍ତ ଆଲୋଚନା ମଧ୍ୟ ପ୍ରଦାନ କରିଛନ୍ତି ।

ଆହୁରି ମଧ୍ୟ ଆଲୋଚକ ବୃନ୍ଦାବନ ଚନ୍ଦ୍ର ଆଚାର୍ଯ୍ୟ ତାଙ୍କ ‘ଓଡ଼ିଆ ସାହିତ୍ୟର ସଂକ୍ଷିପ୍ତ ପରିଚୟ’(୧୯୭୫) ପୁସ୍ତକରେ ସବୁଜ ସାହିତ୍ୟକୁ ‘ସବୁଜ ଧାରା’ ଭାବେ ସ୍ୱୀକାର କରନ୍ତି । ଏହା ବ୍ୟତୀତ

ସେ ଏହି କଥାକୁ ବି ସ୍ୱୀକାର କରନ୍ତି ଯେ ସବୁଜ ସାହିତ୍ୟ ବଙ୍ଗ ବାଣୀର ବୀଣା ନିକୃଣରେ ଝଙ୍କାର ତୋଳି ଏକ ଅବିମିଶ୍ରିତ ଉତ୍କଳୀୟତା ପରିବର୍ତ୍ତେ ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ଧରଣର ଅନୁକରଣ ପ୍ରାପ୍ତିର ବଶବର୍ତ୍ତୀ ହୋଇଥିଲା । କିନ୍ତୁ ଏହା ବାଦ୍ ମଧ୍ୟ ଓଡ଼ିଆ ସାହିତ୍ୟ ପ୍ରତି ସବୁଜକାବ୍ୟଗୋଷ୍ଠୀର ଅବଦାନକୁ ସେ ଅସ୍ୱୀକାର କରିପାରି ନାହାନ୍ତି । ଏ କ୍ଷେତ୍ରରେ ତାଙ୍କର ବକ୍ତବ୍ୟ ଏହିପରି- “ଓଡ଼ିଆ ସବୁଜ-ସାହିତ୍ୟ ବଙ୍ଗବାଣୀର ବୀଣା ନିକୃଣରେ ଝଙ୍କୁତ ହୋଇଉଠିଥିବା ଏକ ଅବିସଂବାଦିତ ବିଷୟ । ଅବିମିଶ୍ରିତ ଉତ୍କଳୀୟତା ପରିବର୍ତ୍ତେ ଏକ ନିର୍ଦ୍ଦିଷ୍ଟ ଧରଣର ଅନୁକରଣ ପ୍ରାପ୍ତି ଏହି କବିଦଳର ରଚନାକୁ ପରିପୁଷ୍ଟ କରିଥିବାର ଅଭିଯୋଗ ଏକାବେଳକେ ଦୁର୍ନିବାର ନୁହେଁ । ତଥାପି ଏକଥା ସ୍ୱୀକାର କରିବାକୁ ହେବ ଯେ, ସବୁଜଦଳର ସାହିତ୍ୟ ସାଧନା ସମସାମୟିକ ଓ ପରବର୍ତ୍ତୀ ଲେଖକ ଗୋଷ୍ଠୀଙ୍କୁ ବ୍ୟାପକ ପ୍ରେରଣା ଯୋଗାଇଥିଲା । ଏମାନଙ୍କ ଉଦ୍ୟମରେ ଓଡ଼ିଆ ସାହିତ୍ୟର କ୍ଷୀଣ ଧାରା ହୋଇଉଠିଥିଲା ବୈଚିତ୍ର୍ୟମଣ୍ଡିତ, ସାହିତ୍ୟର ପ୍ରକାଶଭଙ୍ଗୀ ହେଲା ବହୁମୁଖୀ, ରଚନାର ମୂଳ ପ୍ରେରଣା ହେଲା ମାନବିକତା । ଜାତୀୟ ଚିନ୍ତା ଓ ତୀକ୍ଷ୍ଣ ଅନୁଭୂତିର ସରସତା ହେତୁ ଏ ସାହିତ୍ୟ ହେଲା ବହୁ ଆଦୃତ । ଇତିହାସ ଓ ବାସ୍ତବତାର ମଧୁର ସମନ୍ୱୟରେ ଏମାନଙ୍କ ରଚନାବଳୀ ହେଲା ଅଧିକ ଗଣମୁଖୀ । ମାତ୍ର ଛନ୍ଦ ଏମାନଙ୍କ କବିତାର ହେଲା ପ୍ରଧାନ ଆକର୍ଷଣର ବିନ୍ଦୁ, ‘ସବୁ’ ହେଲା ନିତନ ସତେଜ ପ୍ରାଣସ୍ୱନ୍ଦନର ଏକ ତରୁଣ ତରଙ୍ଗାଞ୍ଚିତ ପ୍ରବାହ । ଯୁବସୁଲଭ ଗଭୀର ଅନୁଭୂତିର ଆବେଗରେ ସବୁଜ ଧାରାର ସାହିତ୍ୟ ହେଲା ବଳିଷ୍ଠ ଜୀବନର ଦ୍ୟୋତକ ।” (ଓଡ଼ିଆ ସାହିତ୍ୟର ସଂକ୍ଷିପ୍ତ ପରିଚୟ- ବୃନ୍ଦାବନ ଚନ୍ଦ୍ର ଆଚାର୍ଯ୍ୟ । ପୃ-୨୦୧)

ଓଡ଼ିଆ ସାହିତ୍ୟର ଅନ୍ୟ ଜଣେ ବଳିଷ୍ଠ ସମାଲୋଚକ ସୁରେନ୍ଦ୍ର ମହାନ୍ତି ମଧ୍ୟ ତାଙ୍କ ‘ଓଡ଼ିଆ ସାହିତ୍ୟର କ୍ରମବିକାଶ’(୧୯୭୮) ଗ୍ରନ୍ଥରେ ମାୟାଧର ମାନସିଂହ, ବିନାୟକ ମିଶ୍ର ଓ ବୃନ୍ଦାବନ ଚନ୍ଦ୍ର ଆଚାର୍ଯ୍ୟଙ୍କ ମତରେ ସହମତ ହେବା ଅନୁମାନ କରାଯାଇପାରେ । ସେ ସବୁଜସାହିତ୍ୟର କବିମାନଙ୍କୁ ଗୋଷ୍ଠୀ ଭାବେ ସ୍ୱୀକୃତି ଦେବା ସହ କେବଳ ତିନିଜଣ କବି (ଅନ୍ନଦା, କାଳିନ୍ଦୀ ଓ ବୈକୁଣ୍ଠ)କୁ ହିଁ ନିଜ ଆଲୋଚନାରେ ଗ୍ରହଣ କରନ୍ତି । ଯଦିଓ ସେ ସବୁଜଗୋଷ୍ଠୀଙ୍କ ଏକ ବିଶେଷ ଭୂମିକା ଓଡ଼ିଆ ସାହିତ୍ୟରେ ରହିଛି ବୋଲି ସ୍ୱୀକାର କରନ୍ତି ନାହିଁ, ତଥାପି ତାଙ୍କ ନିମ୍ନମତରୁ ସବୁଜ ସାହିତ୍ୟଗୋଷ୍ଠୀଙ୍କ ଅବଦାନ ଯେ ଓଡ଼ିଆ ସାହିତ୍ୟର ବିକାଶକ୍ରମରେ ରହିଛି ସେ ବିଷୟ କ୍ଷଣ ଅନୁମେୟ । ତାଙ୍କ ମତଟି ଏହିପରି- “ଗଦ୍ୟ ନ ହେଲେ ବି ଓଡ଼ିଆ କବିତାର କ୍ରମବିକାଶରେ, ସବୁଜ-ଗୋଷ୍ଠୀର କବିମାନଙ୍କର

ଏକ ନିଶ୍ଚିତ ଭୂମିକା ରହିଛି । ରାଧାନାଥ ଠାରୁ ସତ୍ୟବାଦୀ ଗୋଷ୍ଠୀର କବିମାନଙ୍କ ପର୍ଯ୍ୟନ୍ତ ଓଡ଼ିଆ କବିତା ଦ୍ରୁତ, ଉଲ୍ଲେଖଯୋଗ୍ୟ ଅଗ୍ରଗତି କରିଥିଲେ ବି, ସେ ପର୍ଯ୍ୟନ୍ତ କବିତାର ଯଥାର୍ଥ ପ୍ରାଣ ପ୍ରକାଶ ଘଟି ପାରି ନ ଥିଲା । ସମାଜ-ସଂସ୍କାର, ଅତୀତ ଇତିହାସର ରୋମନ୍ତନ, ଦେଶପ୍ରେମ, ଜାତି ଗଠନ ଓ ହିତପୋଦେଶ ପ୍ରଚାର ପ୍ରଭୃତି ନାନା ଦାୟିତ୍ୱ ମଧ୍ୟରେ କବୀର କର୍ମଭୂମିର ସମ୍ପୃକ୍ତ ଗୋଟିଏ ଗୋଟିଏ ବିଶିଷ୍ଟ ମୁହୂର୍ତ୍ତ, ଆଲୋଚନ, ସ୍ୱୟନ ଓ ବେଦନା, କବି ଚେତନା ସହିତ ଏକାଭୂତ ହୋଇ, କାବ୍ୟରୂପ ଧାରଣର ଅବକାଶ ପାଇନଥିଲା । କବିତା ଯେପରି ଆପେକ୍ଷିକ ଓ ଉଦ୍ଦେଶ୍ୟଧର୍ମୀ ହୋଇଉଠିଥିଲା । ସବୁଜଗୋଷ୍ଠୀର ପଳାୟନପନ୍ଥୀ ରହସ୍ୟବାଦ, ପରିଚ୍ଛନ୍ନ ସୌନ୍ଦର୍ଯ୍ୟବୋଧ, ସୂତି-କାରୁଣ୍ୟ, ପ୍ରକୃତି ଚିତ୍ରଣରେ ଅଭିନବ ଦୃଷ୍ଟିଭଙ୍ଗୀ, ଆଶରୀରୀ ବାସଣରୀରୀ କୌଶସି ମାନସୀ-କନ୍ୟା ପାଇଁ ଅତ୍ୟୁଚ୍ଚ ରୋମାଞ୍ଚିକ ଆକୃଷ୍ଟତା, ପୁଣି ଛନ୍ଦ କ୍ଷେତ୍ରରେ ନାନା ଅଭିନବ ଅନୁଶୀଳନ ଓଡ଼ିଆ କବିତା କ୍ଷେତ୍ରରେ ଏକ ନୂତନ ହିଲୋଳ ସୃଷ୍ଟି କରିଥିଲା ।” (ଓଡ଼ିଆ ସାହିତ୍ୟର କ୍ରମବିକାଶ - ସୁରେନ୍ଦ୍ର ମହାନ୍ତି । ପୃ ୨୫୬-୨୫୭) ଏହି ଅଭିମତ ହିଁ ଯଥାର୍ଥରେ ପ୍ରମାଣିତ କରେ ସବୁଜଗୋଷ୍ଠୀ ପ୍ରତି ରହିଥିବା ଆଲୋଚକ ମହାନ୍ତିଙ୍କର ଦୃଷ୍ଟିଭଙ୍ଗୀ ଓ ଗ୍ରହଣଶୀଳତାକୁ ।

ସବୁଜସାହିତ୍ୟ ଧାରା ଯେ ବଙ୍ଗଳାର ‘ସବୁଜପତ୍ର’ର ପ୍ରଭାବସହି ମତକୁ ଆଲୋଚକ ପଠାଣି ପଟ୍ଟନାୟକ ମଧ୍ୟ ତାଙ୍କ ‘ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ’(୧୯୭୮) ରେ ଉଲ୍ଲେଖ କରିଛନ୍ତି । ସେ ସବୁଜ ଯୁଗକୁ କୌଶସି ସାହିତ୍ୟ ଯୁଗ ବା ଧାରା ଭାବେ ଉଲ୍ଲେଖ ନ କରି ଏକ ଆନ୍ଦୋଳନ ଭାବେ ଗ୍ରହଣ କରିଛନ୍ତି । ଛନ୍ଦର ପରୀକ୍ଷା ନିରୀକ୍ଷା ଓ ନୂତନତ୍ୱର ପୂଜାରୀ ଭାବେ ସବୁଜଗୋଷ୍ଠୀକୁ ସେ ସ୍ୱୀକୃତି ଦେବା ସହ ବଙ୍ଗଳା ସାହିତ୍ୟର ଅନ୍ଧ ଅନୁସରଣକୁ ତାଙ୍କ ଦୂର୍ବଳତା ଭାବେ ସେ ନିଜର ଯୁକ୍ତି ବାଜନ୍ତି ।

ଆଲୋଚକ ହେମନ୍ତ କୁମାର ଦାଶ ଓ ନିଶାମଣି ମିଶ୍ର ମଧ୍ୟ ‘ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଇତିହାସ ସମ୍ପର୍କରେ’- ଦ୍ୱିତୀୟ ଖଣ୍ଡ (୧୯୭୮) ରେ ସବୁଜ ସାହିତ୍ୟର ସ୍ଥିତିକୁ ସ୍ୱୀକୃତି ଦେବା ସହ ଏହାକୁ ଏକ ଗୋଷ୍ଠୀ ଭାବେ ବିବେଚନା କରିଛନ୍ତି । ଏହା ସହ ସେ ସୁତନା ଦେଇଛନ୍ତି ଯେ ସବୁଜ ବଙ୍ଗଳା ସାହିତ୍ୟ ଓ ‘ସବୁଜ ପତ୍ର’ର ଆଦର୍ଶରେ ଅନୁପ୍ରାଣିତ । ବିଶେଷ ଭାବେ କବି ରବୀନ୍ଦ୍ର ନାଥଙ୍କୁ ଏହି ଗୋଷ୍ଠୀ ନିଜର ଆଦର୍ଶ ଭାବେ ଗ୍ରହଣ କରିଥିବା ବିଷୟ ସେ ନିଜ ଆଲୋଚନାରେ ସ୍ପଷ୍ଟ କରିଛନ୍ତି । ଏହି ପରିପ୍ରେକ୍ଷରେ ତାଙ୍କ ମତ ଏହିପରି- “...ଏଇ ସବୁଜଗୋଷ୍ଠୀଙ୍କୁ ରବୀନ୍ଦ୍ରଙ୍କର ଆଶୀର୍ବାଦ ଓଡ଼ିଶାର ତରୁଣଗୋଷ୍ଠୀ କବିମାନଙ୍କ ମନରେ କିଛି କମ୍ ପ୍ରତ୍ୟୟ ସୃଷ୍ଟିକରି ନଥିଲା । ତେଣୁ ଓଡ଼ିଶାରେ

‘ସବୁଜଗୋଷ୍ଠୀ’ର ଜନ୍ମ ହେଲା । ଯାହା ଦେଖାଯାଉଛି, ନୂତନ କିଛି ଗତି, ତାହାରି ମଧ୍ୟରେ ଆତ୍ମ ଅନ୍ୱେଷଣର ତୀବ୍ର ଆକୃତି ତଥା ତାରୁଣ୍ୟର ଉଚ୍ଛ୍ୱାସ ପ୍ରବଣତା ମଧ୍ୟରୁ ସବୁଜଗୋଷ୍ଠୀର ସୃଷ୍ଟି । ଓଡ଼ିଶାରେ ଏହି ଗୋଷ୍ଠୀର ସ୍ଥିତିକାଳ ହେଉଛି ଅତ୍ୟନ୍ତ ସଂକ୍ଷିପ୍ତ ଅର୍ଥାତ ୧୯୨୧ରୁ ୧୯୩୫ ମସିହା ପର୍ଯ୍ୟନ୍ତ ସମୟକୁ ସବୁଜ କବିତାର ସମୟ ବୋଲି କୁହାଯାଇପାରେ । ରୋମାଞ୍ଚିକ ଚେତନା ଏମାନଙ୍କ ସାହିତ୍ୟ କ୍ଷେତ୍ରରେ ଆତ୍ମପ୍ରକାଶ କରିବା ପୂର୍ବରୁ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଥିଲା ଏବଂ ଏମାନଙ୍କ ପରେ ମଧ୍ୟ ରହିଲା । ତେବେ ସେମାନେ ଯେଉଁ ‘ନବ ରହସ୍ୟବାଦ’କୁ କାବ୍ୟ କ୍ଷେତ୍ରରେ ପ୍ରବେଶ କରାଇଲେ ତାହା ଦୀର୍ଘକାଳ ଧରି ଓଡ଼ିଆ ସାହିତ୍ୟରେ ରହି ଆସୁଛି ।” (ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଇତିହାସ ସମ୍ପର୍କରେ - ହେମନ୍ତ କୁମାର ଦାଶ ଓ ନିଶାମଣି ମିଶ୍ର । ପୃ ୬୧-୬୨) ପ୍ରତ୍ୟକ୍ଷରେ ହେଲେ ମଧ୍ୟ ସବୁଜଗୋଷ୍ଠୀ ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ଏକ ନୂତନ ଦିଶା ଦେବାରେ ସାମାନ୍ୟ ଭୂମିକାର ଅଧିକାରୀ ହୋପାରିଛନ୍ତି । ତାହା ଆଲୋଚକଙ୍କ ମତବ୍ୟରୁ ସ୍ପଷ୍ଟ ଅନୁମେୟ ।

ଏହି ପରିପ୍ରେକ୍ଷାରେ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସକାର ସୁରେନ୍ଦ୍ର କୁମାର ମହାରଣାଙ୍କ ମତ ଉଲ୍ଲେଖନୀୟ । ସେ ତାଙ୍କ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସରେ ସବୁଜଗୋଷ୍ଠୀଙ୍କ ସାହିତ୍ୟକୁ ସବୁଜସାହିତ୍ୟ ଭାବେ ଗ୍ରହଣ କରିବା ସହ ଏହାକୁ ଏକ ଯୁଗର ସ୍ୱୀକୃତି ନ ଦେବା ପଛରେ ଥିବା ପ୍ରକୃତ କାରଣ ସମ୍ବନ୍ଧରେ ନିଜର ଯୁକ୍ତି ବାଢ଼ିଛନ୍ତି । ତାଙ୍କ ମତରେ- ‘ସବୁଜସାହିତ୍ୟ’ର ସ୍ୱଚ୍ଛକାଳୀନ ବ୍ୟାପ୍ତି (୧୯୨୧ - ୩୫)କୁ କେହି କେହି ‘ସବୁଜ ଯୁଗ’ ନାମରେ ନାମିତ କରନ୍ତି । ସବୁଜ ସଖା ମଧ୍ୟରୁ କେତେକଙ୍କ ଲେଖାରେ ‘ସବୁଜଯୁଗ’ ବାରମ୍ବାର ପ୍ରୟୁକ୍ତ ହୋଇଛି । ମାତ୍ର ଏହି ସ୍ୱଚ୍ଛକାଳକୁ ଏକ ଯୁଗ ବୋଲି ଗ୍ରହଣ କରିବା ପଞ୍ଜାବରେ ବିଶେଷ ଯୁକ୍ତି ଥିଲା ଭଳି ମନେହୁଏ ନାହିଁ । ଏହି ସମୟ ସାମା ମଧ୍ୟରେ ଗୋଦାବରୀଶ ମହାପାତ୍ର, ମାୟାଧର ମାନସିଂହ, ରାଧାମୋହନ ଗଡ଼ନାୟକ ପ୍ରମୁଖ ବହୁ କବି ଓ କଥାକାର ଲେଖନୀ ଚାଳନା କରିଥିଲେ ମଧ୍ୟ ସେମାନେ ସବୁଜ ଚେତନାଠାରୁ ଦୂରରେ ରହି ବେଶ୍ ପ୍ରତିଷ୍ଠା ଅର୍ଜନ କରି ପାରିନାହାନ୍ତି । ସବୁଜଗୋଷ୍ଠୀ ଗଦ୍ୟ ରଚନା ଦିଗରୁ ଫକୀରମୋହନ, ଗୋପାଳଚନ୍ଦ୍ର ପ୍ରହରାଜ ପ୍ରମୁଖ ଗଦ୍ୟସୃଷ୍ଟାମାନଙ୍କୁ ଅତିକ୍ରମ କରିପାରି ନାହାନ୍ତି । କାବ୍ୟଜଗତରେ ସତ୍ୟବାଦୀ ସାହିତ୍ୟର ପ୍ରଭାବ ମଧ୍ୟ ଶଂସିତକାଳର କାର୍ଯ୍ୟାନୁଚ୍ଚିନ୍ତାରୁ ତିରୋହିତ ହୋଇପାରି ନାହିଁ । କୁନ୍ତଳକୁମାରୀ, ଗୋଦାବରୀଶ ମହାପାତ୍ର ଇତ୍ୟାଦିଙ୍କ କାର୍ଯ୍ୟାନୁଚ୍ଚିନ୍ତା ଏହାର ସତ୍ୟତା ପ୍ରତିପାଦନ କରେ । ତେଣୁ ଶଂସିତକାଳର କବିଗଣଙ୍କୁ ‘ଯୁଗ ପ୍ରବର୍ତ୍ତକ’ ନ କହି ଯୁଗାନୁସାରୀ କହିବା ଏକାନ୍ତ ଯୁକ୍ତିଯୁକ୍ତ ।” (ଓଡ଼ିଆ ସାହିତ୍ୟର

ଇତିହାସ - ସୁରେନ୍ଦ୍ର କୁମାର ମହାରଣା । ପୃ ୪୧୯) ଆଲୋଚକଙ୍କ ମତରୁ ସବୁଜସାହିତ୍ୟ ପ୍ରତିଷ୍ଠାଙ୍କ ସ୍ୱପ୍ନ ମତ ବାରି ହୋଇପଡ଼େ ।

ସେହିପରି ଆଲୋଚକ କୃଷ୍ଣଚନ୍ଦ୍ର ପ୍ରଧାନଙ୍କ ‘ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ’(୧୯୯୩)ରେ ମଧ୍ୟ ସବୁଜ ସାହିତ୍ୟ ପ୍ରତି ଆଲୋଚକଙ୍କ ଉଦାରତା ଓ ଗ୍ରହଣଶୀଳତାର ପରିଚୟ ମିଳେ । ସେ ସବୁଜଗୋଷ୍ଠୀଙ୍କ ସାହିତ୍ୟକୁ କେବଳ ‘ସବୁଜସାହିତ୍ୟ’ ଭାବେ ଗ୍ରହଣ କରି ନିଜର ଯୁକ୍ତି ଉପସ୍ଥାପନା କରିଛନ୍ତି । ସମୟର ସାମିତତା ମଧ୍ୟରେ ସବୁଜଗୋଷ୍ଠୀଙ୍କ ଓଡ଼ିଆ ସାହିତ୍ୟ ପ୍ରତି ଅବଦାନକୁ ଆଲୋଚକ ଉପେକ୍ଷା କରିନାହାନ୍ତି । ଏ ପରିପ୍ରେକ୍ଷାରେ ତାଙ୍କ ବକ୍ତବ୍ୟ ଏହିପରି- “ଏହି ସବୁଜ ଚିନ୍ତାଧାରା ପଦର ବର୍ଷ ଧରି ଓଡ଼ିଆ ସାହିତ୍ୟରେ ବହୁ ହଟତମଟ ସୃଷ୍ଟି କରିଥିଲା । ପ୍ରତିବାଦୀ ସାହିତ୍ୟର ଉନ୍ନେଷ ସଙ୍ଗେ ସଙ୍ଗେ ଏହି ଚିନ୍ତାଧାରା କ୍ରମଶଃ ଫିକା ପଡ଼ିଯାଇ ବିଲୟ ଭଜିଲା । ... ତଥାପି ଏହି ସାମିତ ସମୟସୀମା ମଧ୍ୟରେ ସେମାନେ ଯେଉଁ ଅମୂଲ୍ୟ ରତ୍ନ ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ପ୍ରଦାନ କରିଗଲେ, ତାହା ତାଙ୍କୁ ନିର୍ଣ୍ଣିତ ଭାବରେ ଅମର କରି ରଖିବ ।”(ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ-କୃଷ୍ଣଚନ୍ଦ୍ର ପ୍ରଧାନ । ପୃ ୨୩୫)

ଅନୁରୂପ ଭାବେ ଆଲୋଚକ ପ୍ରେମାନନ୍ଦ ମହାପାତ୍ର ମଧ୍ୟ ତାଙ୍କ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସରେ ସବୁଜ ସାହିତ୍ୟ ସମ୍ପର୍କରେ ଆଲୋଚନା କରି ସବୁଜ ଲେଖକମାନଙ୍କୁ ଏକ ଗୋଷ୍ଠୀ ଓ ତାଙ୍କ ସାହିତ୍ୟକୁ ସବୁଜ ସାହିତ୍ୟ ଭାବେ ମତ ଉପସ୍ଥାପନା କରନ୍ତି । କିନ୍ତୁ ତାଙ୍କ ଆଲୋଚନାରୁ ଜଣାଯାଏ ଯେ ସେ ମଧ୍ୟ ସବୁଜସାହିତ୍ୟକୁ ଏକ ଯୁବଭାବେ ସ୍ୱୀକୃତି ଦେବା ମତରେ ଏକମତ ନୁହନ୍ତି ।

॥ ୪ ॥

ଏହି ପର୍ଯ୍ୟାୟର ଆଲୋଚନାରେ ଓଡ଼ିଆ ପତ୍ରପତ୍ରିକା ଓ ଭିନ୍ନ ଆଲୋଚନା ଗ୍ରନ୍ଥରେ ସ୍ଥାନିତ ନିବନ୍ଧକୁ ଭିତ୍ତିକରି ସବୁଜସାହିତ୍ୟ ସମ୍ପର୍କିତ ଆଲୋଚକମାନଙ୍କ ମତ ଉପରେ ଏକ ଆକଳନ କରିବାର ପ୍ରୟାସ କରାଯାଇଛି । ପୂର୍ବରୁ ସୁଚେଇ ଦେବା ଉଚିତ ହେବ ଯେ ଏହି ପର୍ଯ୍ୟାୟରେ କିଛି ସହଜଲକ୍ଷ ପତ୍ରିକା ଓ ଆଲୋଚନା ଗ୍ରନ୍ଥକୁ ଗ୍ରହଣ କରିବାକୁ ଆମ୍ଭେ ବାଧ୍ୟ ହେଇଛୁ । ତଥାପି ଅଧିକରୁ ଅଧିକ ଉପାଦାନ ପର୍ଯ୍ୟନ୍ତ ପହଞ୍ଚିବା ପାଇଁ ଯଥାସାଧ୍ୟ ଚେଷ୍ଟା କରାଯାଇଛି ।

ଏହି ପର୍ଯ୍ୟାୟରେ ପ୍ରଥମେ ସ୍ମରଣ କରାଯାଇପାରେ ସହକାର ୧୩ ଭାଗ, ଏକାଦଶ ସଂଖ୍ୟା ୧୯୩୨ ମସିହାରେ ପ୍ରକାଶିତ ମାୟାଧର ମାନସିଂହଙ୍କ ‘ପରଧର୍ମ’ ପ୍ରବନ୍ଧ । ଉକ୍ତ ପ୍ରବନ୍ଧରେ ଆଲୋଚକ ସବୁଜ ପ୍ରଭାବିତ ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ତୀବ୍ର ସମାଲୋଚନା କରିଛନ୍ତି । ଏ ପ୍ରସଙ୍ଗରେ ସେ ସବୁଜକବି ଗୋଷ୍ଠୀଙ୍କୁ ମଧ୍ୟ ବାଦ

ଦେଇ ନାହାନ୍ତି । ଯଦିଓ ପୂର୍ବରୁ ତାଙ୍କ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସରେ ସବୁଜସାହିତ୍ୟ ପ୍ରତିତାଙ୍କ ଦୃଷ୍ଟିକୋଣ ସମ୍ପର୍କରେ ସୂଚନା ପ୍ରଦାନ କରାଯାଇଛି । ତେବେ ଉକ୍ତ ଆଲୋଚନାରେ ତାଙ୍କ ଏକ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ମନ୍ତବ୍ୟର ଅବଧାରଣ କରାଯାଇପାରେ । ତାଙ୍କ ମନ୍ତବ୍ୟଟି ନିମ୍ନ ପ୍ରକାର- ‘ସବୁଜ-କବିତା’ ନାମକ କବିତା ଗ୍ରନ୍ଥରେ ଗୋଟିଏ କବିତା ଛଡ଼ା ଏ ପ୍ରକାର କବିତା ଦୁରେ ଥାଇ ବରଂ ବିପରୀତ ଭାବରେ କବିତା ସ୍ଥାନ ପାଇଅଛି । ଏପରି ସ୍ଥଳେ ଏହି ନାମରେ ସମିତି ଓ କବିତା ପୁସ୍ତକ ମସ୍ତକହୀନ ଅନୁକରଣର ଫଳ ଛଡ଼ା ଆଉ କ’ଣ ହୋଇପାରେ ?” (‘ପରଧର୍ମ’-ମାୟାଧର ମାନସିଂହ । ପୃ ୧୭୪)

ପୂର୍ବରୁ କୁହାଯାଇଛି ଯେ ସବୁଜ ସାଧକମାନେ ନିଜକୁ ସବୁଜ ପଞ୍ଚସଖା ଭାବେ ଓ ସବୁଜକୁ ଏକ ଯୁଗ ଭାବେ ଅନେକତ୍ର ଉଲ୍ଲେଖ କରିଛନ୍ତି । ‘ସବୁଜସାହିତ୍ୟ ସମିତି’ ପ୍ରତିଷ୍ଠା ହେବା ପରେ ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ ମାର୍ଚ୍ଚ ୧୯୩୩ ମସିହା ‘ଯୁଗବାଣୀ’ରେ ସବୁଜ ଯୁଗର ଆଦର୍ଶ ଓ କାର୍ଯ୍ୟକାରିତା ଉପରେ ନିଜର ମତ ରଖିଥିଲେ । ତାଙ୍କ ମତରେ - “ଏକ ଅଭିନବ ପରିବର୍ତ୍ତିତ ସୃଷ୍ଟିର ବାଣୀ ଆଜି ବିଶ୍ୱ ସାହିତ୍ୟରେ ପ୍ରତ୍ୟେକ ପୃଷ୍ଠାକୁ ମହାୟାନ କରିଅଛି । ଏ ଯୁଗର ପ୍ରଧାନ ପୁରୋଧା ରାମୀଠାରୋଲା, ରବାହୁନାଥ, ବାରଗ୍ରାଣ୍ଡର ସେଲ ପ୍ରଭୃତି ମନୀଷୀମାନଙ୍କର ଶାଶ୍ୱତ ସୃଷ୍ଟି ସଙ୍ଗୀତ ଆତ୍ମମାନଙ୍କର ଏଇ ମାଟିର ସଭ୍ୟତାକୁ ଅଭିନବ ସଜ୍ଜାରେ ଭୂଷିତକରି ଆଲୋକମୟ ପଥରେ ସ୍ଥାପିତ କରିଅଛି । ସେହି ମହାଭାବର ବିଶାଳ ତରଙ୍ଗ କାର୍ଣ୍ଣ ପୃଥିବୀର ପ୍ରତିକୂଳ ସ୍ୱର୍ଣ୍ଣ କରିବା ସ୍ୱାଭାବିକ ।” (‘ଯୁଗବାଣୀ’-ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ । ପୃ ୬୭) ବାସ୍ତବରେ ଏହା ଗ୍ରହଣ କରିବାକୁ ହେବ ଯେ ସବୁଜ ସାହିତ୍ୟସାଧକମାନେ ନୂତନ ଭାବର ସନ୍ଧାନୀ । ଓଡ଼ିଆ ସାହିତ୍ୟରେ ସେମାନେ ନୂତନତାର ବାର୍ତ୍ତାବହ ।

ପୁଣି ସେହି ବର୍ଷ ଯୁଗବାଣୀର ଜୁଲାଇ ମାସ ପ୍ରଥମ ବର୍ଷ ଅଷ୍ଟମ ସଂଖ୍ୟାରେ ଅନନ୍ତ ପ୍ରସାଦ ପଣ୍ଡାଙ୍କ ‘ଓଡ଼ିଆ ସାହିତ୍ୟର ବର୍ତ୍ତମାନ ଅବସ୍ଥା’ ପ୍ରବନ୍ଧରେ ସବୁଜସାହିତ୍ୟର ଉଦ୍ୟମ ଓ ସାହିତ୍ୟର ବିଭିନ୍ନ ବିଭାବର ଉନ୍ନତି କ୍ଷେତ୍ରରେ ଥିବା ଯୋଗଦାନକୁ ସ୍ୱୀକାର କରିଛନ୍ତି । ସେହିପରି ୧୯୩୫ ମସିହାରେ ‘ସବୁଜସାହିତ୍ୟ’ର ପ୍ରକାଶନ କାର୍ଯ୍ୟ ବନ୍ଦ ହୋଇଗଲା । ଏହାପରେ ଦୀର୍ଘ କୋଡ଼ିଏ ବର୍ଷ ପରେ ୧୯୫୫ ମସିହାରେ ‘ଉତ୍କଳ ସାହିତ୍ୟ’ରେ କାଳିନ୍ଦୀ ଚରଣ ପାଣିଗ୍ରାହୀ ଏକ ଧାରାବାହିକ ପ୍ରବନ୍ଧ ୫ଟି ସଂଖ୍ୟାରେ ‘ସବୁଜସ୍ୱପ୍ନ’ ସମ୍ବନ୍ଧରେ ଲେଖି ସବୁଜଗୋଷ୍ଠୀର ଆଭିମୁଖ୍ୟ କ’ଣ ଥିଲା, ତାହାର ଗୋଟିଏ ନିଖୁଣା ଚିତ୍ର ଦେଇଥିଲେ । ପ୍ରତିକୂଳ

ପରିସ୍ଥିତିରେ ସବୁଜ ସାହିତ୍ୟର ଭୂମିକାକୁ ସେ ଏହି ପ୍ରବନ୍ଧରେ ସ୍ୱୀକାର କରନ୍ତି ।

ଏହାପରେ ୧୯୭୦ ମସିହା ଅଗଷ୍ଟ ୮ ତାରିଖ ‘ପ୍ରଜାତନ୍ତ୍ର’ ପୃଷ୍ଠାରେ ‘ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଆଧୁନିକ ଚେତନା’ ଶୀର୍ଷକ ସବୁଜସାହିତ୍ୟର ସମୀକ୍ଷା ପ୍ରକାଶିତ ହୋଇଥିବାର ଲକ୍ଷ୍ୟ କରାଯାଏ । ଏହି ପ୍ରବନ୍ଧରେ ଲେଖକ ବାଳଗୋପାଳ ପୁରୋହିତ ସବୁଜ ସ୍ରଷ୍ଟାମାନଙ୍କ କୃତି ଉଲ୍ଲେଖ ପୂର୍ବକ ସେମାନଙ୍କୁ ନୂତନ ସାହିତ୍ୟ ସୃଷ୍ଟିର ଆବାହକ ଭାବେ ଉଲ୍ଲେଖ କରନ୍ତି ।

ଅନୁରୂପ ଭାବେ ‘ଉତ୍କଳ ସାହିତ୍ୟ ସମାଜର ହାରକ ଜୟନ୍ତୀ ୧୯୭୨ରେ ଏକ ସ୍ମରଣିକା ପ୍ରକାଶିତ ହୋଇଥିଲା । ଏଥିରେ ଔପନ୍ୟାସିକ ଗୋପୀନାଥ ମହାନ୍ତି ସବୁଜସାହିତ୍ୟ ସମ୍ପର୍କରେ ଯେଉଁ ମତ ଉପସ୍ଥାପନ କରନ୍ତି ତାହା ନିଶ୍ଚୟ ଉଲ୍ଲେଖନୀୟ । ତାଙ୍କ ମତ ଏହିପରି- “ସାହିତ୍ୟ ସୃଷ୍ଟିର ଅନ୍ୟ ଜୀବନରେ ବଙ୍ଗଳାକୁ ଓଡ଼ିଆରେ ପ୍ରବେଶ କରାଇବା ‘ସବୁଜଗୋଷ୍ଠୀ’ର ଏକମାତ୍ର ସାଧାରଣ ବିଶେଷତ୍ୱ ଏତିକି ବୋଲି ଜଣାପଡ଼େ । ... ସବୁଜଯୁଗ ବୋଲି ଓଡ଼ିଆ ସାହିତ୍ୟରେ ପ୍ରକୃତରେ କେବେ କିଛି ନଥିଲା ।” (ଉତ୍କଳ ସାହିତ୍ୟ ସମାଜ ହାରକ ଜୟନ୍ତୀ ସ୍ମରଣିକା- ଗୋପୀନାଥ ମହାନ୍ତି, ୧୯୭୨) ଉକ୍ତ ସ୍ମରଣିକାରେ ଆଲୋଚକ ବୈଷ୍ଣବ ଚରଣ ସାମଲ ମଧ୍ୟ ସବୁଜ ସାହିତ୍ୟକୁ ‘ସବୁଜ ଚେତନା’ ଭାବେ ଗ୍ରହଣକରି ନିଜର ମତବ୍ୟକ୍ତ କରିଛନ୍ତି । ତାଙ୍କ ମତରେ- “ବିଂଶ ଶତାବ୍ଦୀର ଦଶକରେ ବଙ୍ଗଳା ସାହିତ୍ୟରେ ଯେତେବେଳେ ‘କଲ୍ୟାଣଯୁଗ’ ଏବଂ ହିନ୍ଦୀ ସାହିତ୍ୟରେ ‘ଛାୟାବାଦୀ ଯୁଗ’, ଓଡ଼ିଆ ସାହିତ୍ୟରେ ସେତେବେଳେ ଦେଖାଦେଇଛି ‘ସବୁଜଚେତନା’ । ଗୋଟିଏ ଦିଗରେ ଜାତୀୟବାଦୀ ମାନବବାଦ ଏବଂ ଅନ୍ୟ ପଟରେ ତରୁଣସୁଲଭ ସବୁ ମାନବବାଦର ପରିକଳ୍ପନା । ଏହି ଚେତନାଦୀପ୍ତ ମାନବବାଦର ରୋମାଞ୍ଚିକ ଭାବ ପ୍ରଣୋଦିତ ପରିକଳ୍ପନା । ଖୁର୍ତ୍ତସ୍ୱର୍ଣ୍ଣ, କଲେରିଜ୍, ବାଇରନ, କାଟସ୍ ପ୍ରଭୃତ କବିମାନେ ଯେପରି ରୋମାଞ୍ଚିକ ମାନବବାଦର ଜୟଗାନ କରିଥିଲେ, ଓଡ଼ିଆ ସାହିତ୍ୟରେ ସବୁଜଯୁଗୀୟ ତରୁଣ କବିମାନେ ଠିକ୍ ଅନୁରୂପ ସ୍ୱରରେ ମାନବ ବନ୍ଦନା କରିଛନ୍ତି ।” (ଉତ୍କଳ ସାହିତ୍ୟ ସମାଜ ହାରକ ଜୟନ୍ତୀ ସ୍ମରଣିକା - ବୈଷ୍ଣବ ଚରଣ ସାମଲ, ୧୯୭୨) ଯାହା ସବୁଜ ସାହିତ୍ୟର ମୂଲ୍ୟ ନିର୍ଦ୍ଧାରଣରେ ଏକ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ ଭୂମିକା ନିର୍ବାହ କରେ ।

ସେହିପରି ‘ଜାଗରଣ’ ପତ୍ରିକାର ସୁବର୍ଣ୍ଣ ଜୟନ୍ତୀ ଉପଲକ୍ଷେ ଏକ ବିଶେଷ ଅଙ୍କ ଓଡ଼ିଆ ପତ୍ରିକା କ୍ଷେତ୍ରରେ ସୁପରିଚିତ ଶ୍ରୀଯୁକ୍ତ ସର୍ବେଶ୍ୱର ଦାସ, ଜେନାମଣି ନରେନ୍ଦ୍ର କୁମାର, ଶ୍ରୀ ସାତାକାନ୍ତ

ମହାପାତ୍ର, ଶ୍ରୀ ରମାକାନ୍ତ ରଥ ଓ ଶ୍ରୀଯୁକ୍ତ ଗୋପବନ୍ଧୁ ପଟ୍ଟନାୟକଙ୍କ ସଂପାଦକତ୍ୱରେ ପ୍ରକାଶିତ ହୋଇଥିଲା ଓ ସେଥିରେ ସୁରେଶ ମହାପାତ୍ରଙ୍କ ‘ସବୁଜ ସାହିତ୍ୟ : ଉନ୍ନେଷ ଓ ଉତ୍ତରଣ’ ଶୀର୍ଷକ ଏକ ପୂର୍ଣ୍ଣାଙ୍ଗ ପ୍ରବନ୍ଧ ସ୍ଥାନିତ ହୋଇଥିଲା । ଏହି ପ୍ରବନ୍ଧରେ ଆଲୋଚକ ସବୁଜ ସାହିତ୍ୟ ଉପରେ ଏକ ସବୁଜ ସାହିତ୍ୟର ସ୍ୱତନ୍ତ୍ରତା ଓ ଅବଦାନ ସପକ୍ଷରେ ଯୁକ୍ତି ବାଢ଼ିଥିବା ଜଣାଯାଏ ।

୧୯୭୯ ମସିହା ନବଲିପି ପ୍ରଥମ ବର୍ଷ ତୃତୀୟ ସଂଖ୍ୟା (ଏପ୍ରିଲ-ମେ-ଜୁନ) ବିଷୁବ ବିଶେଷାଙ୍କର ପୃଷ୍ଠା ୪୦ରେ ସବୁଜସାହିତ୍ୟର ଇତିହାସରେ ସବୁଜ କ’ଣ ଏକ ସାହିତ୍ୟ ଯୁଗ - ନା ଏକ ଉଚ୍ଛ୍ୱାସପୂର୍ଣ୍ଣ ସାମୟିକ ଅଭିବ୍ୟକ୍ତି ? ଶୀର୍ଷକ ପ୍ରବନ୍ଧ ସ୍ଥାନିତ ହୋଇଥିବାର ସୂଚନା ମିଳେ । କିନ୍ତୁ ଏହା ମିଳିପାରି ନାହିଁ । ତେଣୁ ଏ କ୍ଷେତ୍ରରେ ଆମେ ନୀରବ ।

ତେବେ ଏ ପରିପ୍ରେକ୍ଷାରେ ରାଘବାନନ୍ଦ ନାୟକ ତାଙ୍କ ‘ସବୁଜ କବିତାର ଧାରା’ ପ୍ରବନ୍ଧରେ ସବୁଜସାଧକମାନେ ନିଜକୁ ସବୁଜବାଦୀ ବୋଲି ପ୍ରଚାର କରିବା ବିଷୟକୁ ଅସ୍ୱୀକାର କରନ୍ତି । ଏହାସହ ସବୁଜ ସାହିତ୍ୟର ଗୁରୁତ୍ୱକୁ ସ୍ୱୀକାର କରି କହିଛନ୍ତି- “ଏହି ତରୁଣ ଯୁବକମାନେ ପ୍ରଥମେ ନିଜକୁ ସବୁଜବାଦୀ ବୋଲି ପ୍ରଚାରକରି ନଥିଲେ । ଅନ୍ତତଃ ଶଙ୍କର ‘ଶ୍ରୀସବୁଜ’ ଛଦ୍ମ ନାମରେ ଉତ୍କଳ ସାହିତ୍ୟରେ ସାମୟିକ ଭାବେ ଲେଖୁଥିଲେ । ମାତ୍ର ଏମାନେ ‘ସବୁଜପାତ୍ର’କୁ ଆଦର୍ଶକାରୀ ଲେଖନୀ ଚାଳନା କରିଥିଲେ ମଧ୍ୟ ଏମାନଙ୍କୁ ଏକାଠି କରିବାର କାରଣ ରବୀନ୍ଦ୍ର ଆଦର୍ଶ ନୁହେଁ ବନ୍ଧୁତ୍ୱ । ... ପରବର୍ତ୍ତୀ କାଳରେ କେତେକ ସମାଲୋଚକ ଓ ପାଠକ ଏହାର ନୂତନତ୍ୱରେ ଆକର୍ଷିତ ହୋଇ ଏମାନଙ୍କୁ ସବୁଜଦଳ ବୋଲି ଆଖ୍ୟା ଦେଲେ ।” (‘ସବୁଜ କବିତାର ଧାରା’- ରାଘବାନନ୍ଦ ନାୟକ, ଆଧୁନିକ ଓଡ଼ିଆ ସାହିତ୍ୟର ଭୂମି ଓ ଭୂମିକା (ସଂ) । ପୃ ୧୦୨) ଏଠାରେ ଆଲୋଚକଙ୍କ ଯୁକ୍ତି ଗ୍ରହଣୀୟ ମନେହୁଏ ।

ଯଦିଓ ଓଡ଼ିଆ ଆଲୋଚନା ସାହିତ୍ୟରେ ସବୁଜ ସାହିତ୍ୟ ସମ୍ପର୍କରେ ଆଶାନୁରୂପ ଆଲୋଚନା ହୋଇନାହିଁ । ତଥାପି ସବୁଜ ସାହିତ୍ୟ ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସରେ ନିଜର ସ୍ଥିତି ଜାହିର କରି ଆସିଛି ଏବଂ ଆସୁଥିବ ମଧ୍ୟ । ଯାହା ଆଲୋଚ୍ୟ ପର୍ଯ୍ୟାୟରୁ ସ୍ୱଷ୍ଟ ପ୍ରମାଣିତ ହୁଏ ।

|| ୫ ||

ତେବେ ବର୍ତ୍ତମାନ ପୁଣିଥରେ ସେହି ପ୍ରଶ୍ନ-‘ସବୁଜ କ’ଣ ଏକ ସାହିତ୍ୟ ଯୁଗ ?’, ସବୁଜ ସାହିତ୍ୟରେ କ’ଣ ଉତ୍କଳୀୟତା ନିହିତ ? ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସରେ ସବୁଜ ସାହିତ୍ୟର ସ୍ଥାନ କେଉଁଠି ? ଅବଶ୍ୟ ଏ ପ୍ରଶ୍ନ ପୂର୍ବରୁ ଅନେକ ଆଲୋଚକଙ୍କ ଦ୍ୱାରା

ଉତ୍ଥାପିତ । ତେବେ ଯଦି ଏହାର ସମାଧାନ ବିଷୟରେ ବିଚାର କରାଯାଏ ତେବେ ଉପରୋକ୍ତ ସମସ୍ତ ଆଲୋଚନା ଓ ଆଲୋଚକମାନଙ୍କର ବିବିଧ ମତବ୍ୟରୁ ଏହା ସିଦ୍ଧାନ୍ତ ହୁଏ ଯେ ସବୁଜ କଦାପି ଏକ ସାହିତ୍ୟ ଯୁଗହୋଇ ନ ପାରେ । ଏହା ଏକ ଯୁଗାଭାସ ମାତ୍ର । ତେଣୁ ଏହାକୁ ‘ସବୁଜସାହିତ୍ୟ’ ଭାବେ ଗ୍ରହଣ କରିବା ଯୁକ୍ତିସଙ୍ଗତ ମନେ ହୁଏ । ଯାହା ଉପରୋକ୍ତ ଆଲୋଚନାରେ ସଂଖ୍ୟାଧିକ ଆଲୋଚକ ନିଜର ମତବ୍ୟରେ ଏହାର ପୁଷ୍ଟି କରିବା ସହ ତାଙ୍କ ଯୁକ୍ତି ମଧ୍ୟ ଉପସ୍ଥାପନ କରିଛନ୍ତି । ତେବେ ସବୁଜ ସାହିତ୍ୟରେ ଉତ୍କଳୀୟତା ପ୍ରସଙ୍ଗରେ ମଧ୍ୟ ଅନୁରୂପ ସିଦ୍ଧାନ୍ତ ନିର୍ଣ୍ଣୟ କରାଯାଇପାରେ । ଏହି ସମୟର ସାହିତ୍ୟ ଭାବେଲ୍ଲାସର ସାହିତ୍ୟ । ବାସ୍ତବ ଜୀବନଠୁ ଅନେକ ଦୂରରେ ସାହିତ୍ୟିକମାନଙ୍କର କଳ୍ପରାଜ୍ୟ । ଯଦିଓ ପରବର୍ତ୍ତୀ ସମୟରେ ପ୍ରଗତିବାଦୀ ଚେତନାର ଉଦ୍ରେକ ଏହାକୁ ନୂତନ ମୋଡ଼ ଦେଇଛି । ତା’ବାହାରେ ମଧ୍ୟ ସବୁଜ ସାହିତ୍ୟ ପାଇଁ ଯେଉଁ ସମୟସୀମା ନିର୍ଦ୍ଧାରିତ ସେହି ସମୟସୀମା ମଧ୍ୟରେ ଓଡ଼ିଶାର କୀର୍ତ୍ତି ଓ ଜାତୀୟ ସଂହତିର ଲେଖମାତ୍ର ଚିତ୍ର ଦେଖିବାକୁ ମିଳେ ନାହିଁ । ତେଣୁ ସବୁଜ ସାହିତ୍ୟର ସାହିତ୍ୟିକ ମୂଲ୍ୟ ଓ ନୂତନତ୍ୱକୁ ଯଦିଓ ଅସ୍ୱୀକାର କରାଯାଇ ନପାରେ, ତଥାପି ଏହାର ବର୍ଜନା ପ୍ରଭାବିତ କାଳ୍ପନିକ ସାହିତ୍ୟ ସୃଷ୍ଟି ଭିତରେ ବାସ୍ତବତାକୁ ଭୃକ୍ଷେପ କରାଯିବା ବିଷୟକୁ ମଧ୍ୟ ଉପେକ୍ଷା କରାଯାଇ ନପାରେ । ସେହି ଦୃଷ୍ଟିରୁ ଓଡ଼ିଆ ସାହିତ୍ୟର ଦୀର୍ଘ ପ୍ରବାହରେ ସବୁଜ ସାହିତ୍ୟ ଏକ ଶାଖା ନଦୀ ସାଦୃଶ୍ୟ ଓଡ଼ିଆ ସାହିତ୍ୟର ଚିରସ୍ରୋତା ସ୍ରୋତସ୍ୱତାକୁ ଜଳଦାନ ପୂର୍ବକ ଏହାକୁ ପୁଷ୍ଟକରି ଏହା ଭିତରେ ନିମଗ୍ନ ହୋଇଛି । କହିବା ବାହୁଲ୍ୟ ସବୁଜ ସାହିତ୍ୟର ନୂତନ ଚିନ୍ତା, ଛନ୍ଦର ନୂତନ ପ୍ରୟୋଗ, ଗଦ୍ୟ ସାହିତ୍ୟ ସୃଷ୍ଟିରେ ଗୁରୁତ୍ୱ ସହ ପ୍ରକାଶନ ଓ ପ୍ରସାରଣ ଜନିତ ଅଗ୍ରଗତି ଓଡ଼ିଆ ସାହିତ୍ୟକୁ ନୂତନ ଦିଶା ନିର୍ଦ୍ଦେଶ କରିଛି- ଯାହା ବିନା କୌଣସି ଦ୍ୱନ୍ଦ୍ୱରେ ଘୋଷଣା କରାଯାଇପାରେ ।

ସହାୟକଗ୍ରନ୍ଥସୂଚୀ :

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- ୨) ଜେନା, ମୁରାରି ମୋହନ, ସବୁଜଯୁଗ ଓ ବୈକୁଣ୍ଠନାଥ, ପ୍ରଥମ ମୁଦ୍ରଣ; ୧୯୫୫
- ୩) ଦାଶ, ହେମାନ୍ତ କୁମାର ଓ ମିଶ୍ର ନିଶାମଣି, ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଇତିହାସ ସମ୍ପର୍କରେ, ସାଥୀ ମହଲ, ବିନୋଦ ବିହାରୀ କଟକ; ୧୯୭୮
- ୪) ଦାସ, ସୁଶ୍ରୀ ସନ୍ଧ୍ୟା, ସବୁଜକବିତା : ସୃଷ୍ଟି ଓ ସୃଷ୍ଟି, ଉତ୍କଳ ବିଶ୍ୱବିଦ୍ୟାଳୟରେ କାଳ ବିଭୂଷଣ ଉପାଧି ନିମନ୍ତେ ପ୍ରସ୍ତୁତ ଗବେଷଣା ନିବନ୍ଧ; ୧୯୯୮
- ୫) ନାୟକ, ରାଘବାନନ୍ଦ, ‘ସବୁଜ କବିତାର ଧାରା’, ଥାୟନିକ ଓଡ଼ିଆ ସାହିତ୍ୟର ଭୂମି ଓ ଭୂମିକା (ସଂ), ପ୍ରଥମ ମୁଦ୍ରଣ । ଓଡ଼ିଆ ସାହିତ୍ୟ ଏକାଡେମୀ, ଭୁବନେଶ୍ୱର; ୧୯୬୨
- ୬) ମିଶ୍ର, ବିଭୁବର, ସବୁଜଯୁଗ ଓ କାବ୍ୟ ସଞ୍ଚୟନ ସମାକ୍ଷା, ପ୍ରଥମ ପ୍ରକାଶ । ଗ୍ରନ୍ଥ ମନ୍ଦିର, କଟକ-୨; ୧୯୬୪
- ୭) ମୁଖାର୍ଜୀ, ଶରତଚନ୍ଦ୍ର, ସବୁଜ ସାହିତ୍ୟ ପରିକ୍ରମା, ପ୍ରଥମ ପ୍ରକାଶ । ଶ୍ରୀମତୀ ଗାୟତ୍ରୀ ମୁଖାର୍ଜୀ, କାଠଗଡ଼ା ସାହି, କଟକ-୧; ୧୯୮୪
- ୮) ଶତପଥୀ, ନିତ୍ୟାନନ୍ଦ, ସବୁଜରୁ ସାଂପ୍ରତିକ, ଦ୍ୱିତୀୟ ସଂସ୍କରଣ । ଗ୍ରନ୍ଥ ମନ୍ଦିର, କଟକ-୨; ୧୯୮୫

କଳାଭୂଷଣ ଅଧ୍ୟାୟୀ

ରେଭେନ୍ସା ବିଶ୍ୱବିଦ୍ୟାଳୟ, କଟକ



ବାଧୁଡ଼ି ସଂପ୍ରଦାୟର କାନ୍ଦଣା ଗୀତ

ଡକ୍ଟର ରାଜା କୁମାର ନାଏକ

ଲୋକଗୀତ ହେଉଛି ଲୋକ ସାହିତ୍ୟର ବଳିଷ୍ଠ ଉପାଦାନ । ଏହା କେଉଁ ଆବାହମାନ କାଳରୁ ପ୍ରଚଳିତ ହୋଇ ଆସୁଛି, ତାର ସମୟ ନିର୍ଦ୍ଧାରଣ କରିବା କଷ୍ଟଦାୟକ । ଲୋକଗୀତ ଲିଖିତ ସାହିତ୍ୟଠାରୁ ବହୁ ପୁରାତନ । ଲୋକଗୀତର ସୃଷ୍ଟି ହେଉଛି ସାଧାରଣ ଜନତା । ସାଧାରଣ ଜନତା ପର୍ବପର୍ବାଣୀରେ, ଶୋକସମୟରେ, ଉତ୍ସବରେ, ଖେଳକୁଦରେ ଓ କାମଦାମ ସମୟରେ ଉତ୍ସାହ ସୃଷ୍ଟି କରିବାକୁ ଏକକ ଭାବେ ବା ମିଳିତଭାବେ ଯେଉଁ ସବୁଗୀତ ମୁହେଁ ମୁହେଁ ରଚନା କରିଥାନ୍ତି ଏବଂ ଯେଉଁଗୁଡ଼ିକ ରଚିତ ହେବା ଦିନଠାରୁ ଆଜି ପର୍ଯ୍ୟନ୍ତ ମୁଖେ ମୁଖେ ପ୍ରଚଳିତ ହୋଇ ଆସୁଛି, ତାହା ଲୋକଗୀତ । ଲୋକଗୀତକୁ ବିଷୟ ବସ୍ତୁ ଦୃଷ୍ଟିରୁ ମୁଖ୍ୟତଃ ଛଅଭାଗରେ ବିଭକ୍ତ କରାଯାଇପାରେ । ଯଥା- କର୍ମ ମୂଳକ, ନୀତିନିୟମ ସଂପର୍କିତ, ଧର୍ମ ମୂଳକ, ବୁଦ୍ଧିମୂଳକ, ନାରୀ ଜୀବନୀମୂଳକ ଓ ଅନ୍ୟାନ୍ୟ ଗୀତ । ନାରୀ ଜୀବନୀମୂଳକ ଗୀତ ମଧ୍ୟରେ କାନ୍ଦଣାଗୀତ ଅନ୍ୟତମ ।

ଆଗକାଳରେ କାନ୍ଦଣା ଏକ ସ୍ୱତନ୍ତ୍ର ଅନୁଷ୍ଠାନ ରୂପେ ସ୍ୱୀକୃତି ଲାଭ କରିଥିଲା । ଝିଅ ସାଙ୍ଗସାଥୀ, ଜେଜେମା, ମାଆ, ଖୁଡ଼ି, ଭାଇଜନ ଠାରୁ ଅବସର ସମୟରେ କାନ୍ଦଣା ଗୀତ ଶିଖୁଥିଲା । ତାକୁ ମନେରଖି ବିବାହ ସମୟରେ କାନ୍ଦିବା ଥିଲା ବିଧିବଦ୍ଧ ପରଂପରା । କାନ୍ଦଣା ଗୀତରେ ଶାଶୁଘରର କଷଣ, ନିର୍ଯ୍ୟାତନା, ଅସହାୟତା, ଗାଁ ସାଙ୍ଗସାଥୀ, ଆତ୍ମୀୟସ୍ୱଜନ ଠାରୁ ଦୂରେଇ ଯିବା କଥା ମନେପକାଇ ଠିଆ କାନ୍ଦିଥାଏ । ଏ ପ୍ରଥା ବାଧୁଡ଼ି ସଂପ୍ରଦାୟର ଜନମାନସଙ୍କ ନିକଟରେ ମଧ୍ୟ ପ୍ରକଟିତ ହୋଇଥାଏ ।

ଓଡ଼ିଶାରେ ବାଷ୍ପି ପ୍ରକାରର ଜନଜାତି ସଂପ୍ରଦାୟର ଲୋକ ବସବାସ କରି ଆସୁଛନ୍ତି । ସେମାନଙ୍କ ମଧ୍ୟରେ ବାଧୁଡ଼ି ଜନଜାତି ଅନ୍ୟତମ । ଏହି ବାଧୁଡ଼ି ଜନଜାତି ମୟୂରଭଞ୍ଜ, କେନ୍ଦୁଝର ଓ ବାଲେଶ୍ୱର ନୀଳଗିରି ଅଞ୍ଚଳରେ ବସବାସ କରନ୍ତି । ଏହି ଜାତି ସଂସ୍କୃତି ସଂପନ୍ନ ଜାତି । ଜନ୍ମଠାରୁ ମୃତ୍ୟୁ ପର୍ଯ୍ୟନ୍ତ ସମୟ ଖଣ୍ଡରେ ବିଭିନ୍ନ ପ୍ରକାର ରୀତିନୀତି ଅନୁସୂତ ହୋଇଥାଏ ଏବଂ ପାରଂପାରିକ ରୀତିରେ ତତ୍ତ୍ୱନିତ ଭିନ୍ନ ଭିନ୍ନ ଲୋକଗୀତମାନ ଗାନ କରାଯାଇଥାଏ । ତନ୍ମଧ୍ୟରୁ ଅନ୍ୟତମ ଉଲ୍ଲେଖନୀୟ ଗୀତ ହେଉଛି

କାନ୍ଦଣା ଗୀତ । ଏହାର ଅନ୍ତସ୍ୱର କରୁଣ ରସାପ୍ତ । ଅନ୍ୟ ସଂପ୍ରଦାୟ ପରି ବାଧୁଡ଼ି ସଂପ୍ରଦାୟର ଲୋକମାନ ବିବାହ ସମୟରେ କେତେକ ବିଧିବିଧାନ ପାଳନ କରିଥାନ୍ତି । ଝିଅ ବିବାହ ବେଦୀରେ ଓ ବାପଘରୁ ଶାଶୁଘରକୁ ଯିବା ସମୟରେ ତାର ଅତୀତ ଜୀବନର ସମସ୍ତ କଥାକୁ ମନେପକାଇ କାନ୍ଦିଥାଏ । ମାଆଘରର ସ୍ନେହ, ଆଦର, ସାଙ୍ଗସାଥୀଙ୍କର ପ୍ରେମ ଭଲପାଇବା, ଜନ୍ମମାଟିର ବାଟ-ଘାଟ, ତୋଟା-ମାଳ, ବାପା, ମାଆ, ଭାଇ, ଭଉଜ, ମାମୁଁ-ମାଉଁ, ଆତ୍ମୀୟ ସ୍ୱଜନ, ଜାତି ସହୋଦର ସମସ୍ତଙ୍କୁ ପଛରେ ପକାଇ ଝିଅଟି ଚାଲିଯାଏ ଏକ ଅପରିଚିତ ପରିବେଶ, ଅଚିହ୍ନା ସ୍ୱାମୀ ଓ ଅଜଣା ଶାଶୁଘର ବଳୟ ମଧ୍ୟକୁ । ଏକ ଅଚିହ୍ନା ପରିବେଶ ଓ ଅଚିହ୍ନା ମଣିଷଙ୍କ ଭିତରେ ତାର ଭବିଷ୍ୟତ ଜୀବନ କପରି କାଟିବ ସେଥିପାଇଁ ତା ହୃଦୟ କନ୍ଦରୁ କୋହ ଉଠେ । ସେହି କାନ୍ଦଣା ଉପସ୍ଥିତ ଥିବା ସମସ୍ତ ଆତ୍ମୀୟସ୍ୱଜନକୁ ଅଶ୍ରୁଳ କରିଦିଏ । କାନ୍ଦିବା ବେଳେ ସବୁକଥା ମନେପକାଇ ଯାହାସବୁ ବଖାଣି ଯାଏ, ସେସବୁ ରୂପ ନିଏ କାନ୍ଦଣା ଗୀତରେ ।

ଭାରତୀୟ ସଂସ୍କୃତିରେ ଷୋଡ଼ଶ ସଂସ୍କାର ମଧ୍ୟରୁ ବିବାହ ଅନ୍ୟତମ । ବାଧୁଡ଼ି ସଂପ୍ରଦାୟରେ ଗୁଆଭଙ୍ଗା (ଲଗ୍ନଧରା ବା ଲଗ୍ନ ଧାର୍ଯ୍ୟ) ଠାରୁ ଝିଅର କାନ୍ଦଣା ଆରମ୍ଭ ହୋଇଥାଏ । ତା'ପରେ ଆସେ କନିଆ ମଗା, କୋଇଲି ବୁଡ଼, ବାହାଘର ଇତ୍ୟାଦିଠାରୁ ଝିଅ ବିଦାୟ ପର୍ଯ୍ୟନ୍ତ ବିବାହର ପ୍ରତ୍ୟେକ ସୋପାନରେ ଝିଅ ନିଜର ଆତ୍ମୀୟ ସଜନଙ୍କ ନିକଟରେ କାନ୍ଦିଥାଏ । ଗେଲବସରରେ ବଢ଼ିଥିବା ଝିଅ ଯେଉଁ ମାଆ ଦଶମାସ-ଦଶଦିନ ଗର୍ଭରେ ଧାରଣ କରି ସ୍ନେହ ଆଦରରେ ଜନ୍ମଦେଇ ଏନ୍ତୁଡ଼ିଶାଳରୁ ବିବାହ ପର୍ଯ୍ୟନ୍ତ କୋଳେଇ କାଖେଇ ବଢ଼ କରିଥାଏ ତାକୁ ଛାଡ଼ି ଗଲାବେଳେ ଝିଅ ସେହି ସ୍ନେହମୟୀ ମାତାଙ୍କ ନିକଟରେ ନିଜର କୋହ ସମ୍ଭରଣ କରି ନପାରି ରାହାଧରି କାନ୍ଦିଥାଏ । ତା କାନ୍ଦଣାରେ ରହିଥାଏ ମାଆ ଓ ଝିଅ ମଧ୍ୟରେ ସ୍ନେହ ମମତାର ଚିତ୍ର । ବାଧୁଡ଼ି ସଂପ୍ରଦାୟର କାନ୍ଦଣା ଗୀତରେ ମଧ୍ୟ ମାଆ, ଝିଅର ଅନାବିଳ ସ୍ନେହ ମମତାର ଚିତ୍ର ଦେଖିବାକୁ ମିଳେ ।

ମୁଁ ଖେଳୁଥିଲି ତମ କୋଳରେ ମୋ, ମାଆ
 କେଉଟ ଜାଲରେ ମାନ 'ଲିଲା ମୋ, ମାଆ
 ଜଳ ଖେଳା ନାଳା ତାର ସରିଲା ମୋ, ମାଆ
 ପବନ ବଜଇ ବତାସ ହେଇ ମୋ, ମାଆ
 ମୁଁ ବଢ଼ିଥିଲି ତୋ ସିନିହ ପାଇ ମୋ, ମାଆ
 କୃଷ୍ଣ ମାୟାକଲେ ଗୋପୀଙ୍କ ପାଇଁ ମୋ, ମାଆ
 ବାପା ମାୟା କଲେ ମୋହରି ପାଇଁ ମୋ, ମାଆ ।

ମା ନିକଟରେ ଝିଅ ନିଜର ଅନ୍ତର ବେଦନା ଜଣାଇ ସାରିଲା
 ପରେ ବାପାଙ୍କ ନିକଟରେ ନିଜର ଅନ୍ତର କଥା ଜଣାଇ କାନ୍ଦିଥାଏ ।
 କାରଣ ବର୍ଷ ବର୍ଷର ସ୍ନେହ ମମତାକୁ ତୁଟାଇ ବାପଘର ଛାଡ଼ିବାର
 ଦୁଃଖ ଏବଂ ଅନ୍ୟ ପଟେ ଅଜଣା ଅଜ୍ଞାତ ପରିବାରକୁ ଚିରଦିନ
 ପାଇଁ ଯିବାର ଭୟ ତା ହୃଦୟକୁ ଆନ୍ଦୋଳିତ କରିଥାଏ । ତେଣୁ
 ସେ ବାପାଙ୍କ ନିକଟରେ ଅଭିମାନ କରି କାନ୍ଦିଥାଏ ।

ଯାହା ଘରେ ନାହିଁ ସଞ୍ଜ ବଇଁଠା ମୋ, ବାପା
 ତା ଘରେ କଲ କି ଗୁଣ୍ଡ ଅଇଁଠା ମୋ, ବାପା
 ଯା ଘରେ ନାହିଁ ବନ୍ଦା ପାହୁଳ ମୋ, ବାପା
 ସେଇ ଘରେ ଯାଇ ବାଂଧୁଲ ମୂଳ ମୋ, ବାପା
 ବାତା କାଛି ଦେଇ ରୁଅ ଖଞ୍ଜିବ ମୋ, ବାପା
 ଝିଅ କାଢ଼ି ଦେଇ ବୋହୂ ଆଣିବ ମୋ, ବାପା
 ନେଉଟିଆ ଶାଗ ତେଲରେ ଭଜା ମୋ ବାପା
 ପାଇବ ତ ବୋହୂ ହାତର ମଜା ମୋ ବାପା ।

ବାପାଙ୍କ ନିକଟରେ ନିଜ ମନକଥା କାନ୍ଦଣା ଗାତ ମାଧ୍ୟମରେ
 ଝିଅ ନିଜ ବାବକୁ ପ୍ରକାଶ କଲା ପରେ ସେ କାକାଙ୍କ ପାଖରେ
 ନିଜର ଅନ୍ତର ବେଦନାକୁ ଜଣାଇଥାଏ । କାକାଙ୍କ ନିକଟରେ
 ନିଜର ଅନ୍ତର କଥା କହିବାକୁ ଯାଇ କହିଥାଏ ।

ଘର ଛାଆଣୀରେ ବାଉଁଶ ବତା ମୋ, କାକା
 ତମ ଝିଅ ହେନେ ସିନା କାଟିତା ମୋ, କାକା
 ଯେତେ ହେନେ ମୁଇଁ (ତମ) ଭାଇର ଝିଅ ମୋ କାକା
 ଦାଣ୍ଡ ବାରି ଧୂଳି ଉଡେଇ ଦିଅ ମୋ, କାକା
 ନାଲିଆ ରଙ୍ଗର ଫୁଲ ପଳାଶ ମୋ, କାକା
 ଭାଇ ଝିଅ ବୋଲି ହାନ ମଣୁଛୁ, ମୋ, କାକା
 ତମ ଝିଅ ଯଦି ହୋଇଥାନ୍ତି ମୋ, କାକା
 ଯାହା ଅଳି କଲେ ତାହା ନିଅନ୍ତି ମୋ, କାକା ।

ଏତଦ୍ ବ୍ୟତୀତ ଝିଅକୁ ଧନୀ ଘର ଦେଖୁ ବିବାହ
 ଦେଉଥିବା ଚିତ୍ର ମଧ୍ୟ କାନ୍ଦଣାଗୀତରେ ପ୍ରକଟିତ ହୋଇଥାଏ ।
 ଝିଅ କାକାଙ୍କ ନିକଟରୁ ବିଦାୟ ନେବା ସମୟରେ ସେ କାନ୍ଦି କାନ୍ଦି
 ନିଜ ଭାବନାକୁ ପ୍ରକାଶ କରିବାକୁ ଯାଇ ନିଜ ଅନ୍ତରର କୋହକୁ
 କାନ୍ଦଣା ମାଧ୍ୟମରେ ପ୍ରକାଶ କରିଥାଏ ।

ଚାଲରେ ଗେଞ୍ଜିଲି ଗଞ୍ଜେଇ ମଞ୍ଜି ମୋ, କାକା
 ଧନୀ ଘର ବୋଲି ଦେଉଛୁ ଗେଞ୍ଜି ମୋ, କାକା
 ଧନୀ ଯେତେ ବେଳେ ନିଧନ ହେବ ମୋ, କାକା
 ସାତ ଅଇତଳେ କନ୍ଦାଇଥିବ ମୋ, କାକା
 ସାତ ଅଇତଳେ କାନ୍ଦିବ ନାହିଁ ମୋ, କାକା
 ଦେଖୁବ ଜୀବନ ରଖୁବି ନାହିଁ ମୋ, କାକା ।

ଝିଅ କାକାଙ୍କ ପାଖରୁ ଅଭିମାନ ଭରା ନିଜ ଅନ୍ତର ଆତ୍ମାର
 ଦୁଃଖ ବଖାଣିବା ପରେ ସେ ଖୁଡ଼ିଙ୍କ ପାଖକୁ ଯାଏ । କାରଣ ଖୁଡ଼ିଙ୍କ
 ପାଖରେ ଛୋଟରୁ ବଡ଼ ହେବା ପର୍ଯ୍ୟନ୍ତ ଯେଉଁ ସ୍ନେହ-ମମତା,
 ଅଳି-ଅର୍ଦ୍ଧଳି କରିଥାଏ, ତାକୁ ମନେ ପାକାଇ ଖୁଡ଼ିଙ୍କ ନିକଟରେ
 ନିଜ ଦୃଢ଼ତାର ଭାବକୁ ପ୍ରକାଶ କରିବାକୁ ଯାଇ କାନ୍ଦିଥାଏ ।

ହାତୀ ଅଳିଦଳି କୁଞ୍ଜ ନଗାରେ ମୋ, ଖୁଡ଼ି
 ମୁଇଁ ଅଳିଦଳି ତମ କୋଳରେ ମୋ, ଖୁଡ଼ି
 ହାତୀ ପଲେଇନେ ନଗାଟା ଖାଲି ମୋ, ଖୁଡ଼ି
 ମୁଇଁ ପଲେଇନେ କୋଠାଟା ଖାଲି ମୋ, ଖୁଡ଼ି
 ହାତୀ ଅଳିଥିଲା ଖାଇବା ପାଇଁ ମୋ, ଖୁଡ଼ି
 ମୋର ଅଳିଥିଲା ରହିବା ପାଇଁ ମୋ, ଖୁଡ଼ି
 ଥାଲି ଚିଞ୍ଚିଦେନେ ନଇରେ ଯିବ ମୋ, ଖୁଡ଼ି
 କାଲିଠୁ କୋଠାରେ କିଏ ଚାଲିବ ମୋ, ଖୁଡ଼ି
 ଚାଲିନେ ଚାଲିବ ମୋଠାଣୁ ସାନ ମୋ, ଖୁଡ଼ି
 ଆଉ କି ପାଇବି ତମ ସୁଆଗ ମୋ, ଖୁଡ଼ି ।

କେବଳ ଯେ ଝିଅ ଖୁଡ଼ିଙ୍କ ପାଖରେ ଅଳିଅର୍ଦ୍ଧଳି କରିଥାଏ
 ତା' ନୁହେଁ, ଖୁଡ଼ାଙ୍କ ପଣତକାନ୍ଦି ଛୋଟରୁ ବଡ଼ ପର୍ଯ୍ୟନ୍ତ କିଭଳି
 ଆଶ୍ରୟ ଦେଇଥାଏ ତାକୁ ମନେପକାଇ ଖୁଡ଼ିଙ୍କ ପାଖରେ ପୁଣି
 କାନ୍ଦେ ।

ଶୁନୁଶୁନି ଶାଗ କାକର ବୋଲେ ମୋ, ଖୁଡ଼ୀ
 ରଖୁଥଲ କାନି ପଣତ ତଳେ ମୋ ଖୁଡ଼ୀ
 ବଜାଇ ଥିଲ ରଙ୍ଗ ଡାଲାରେ ମୋ, ଖୁଡ଼ୀ
 ଭସାଇ ଦେଲ କି ପୁଷ୍ପ ବେଳାରେ ମୋ ଖୁଡ଼ୀ ।

ଝିଅ କେବଳ ବାପା, ମାଆ, କାକା ଓ ଖୁଡ଼ାଙ୍କ ପାଖରେ
 ନିଜର ମନର କଥାକୁ ପ୍ରକାଶ କରିଥାଏ ତା ନୁହେଁ, ସେ
 ଭାଇ, ଭଉଜଙ୍କ ପାଖରେ ମଧ୍ୟ ମନରକଥାକୁ କାନ୍ଦଣା ମାଧ୍ୟମରେ
 ପ୍ରକାଶ କରିଥାଏ । ଭାଇଙ୍କ ନିକଟରେ ନିଜର ଅଳି କରିବାକୁ ଯାଇ
 ରାହା ଧରି କାନ୍ଦିପକାଏ ।

ଗଉଣୀ ଗଣଣୀ ଧାନ ଗଣଣୀ ମୋ, ଭାଇ
 ମୁଁ ତୁମର ସାନ ଭଉଣୀ ମୋ, ଭାଇ
 ଭଉଣୀ ଭାଇ ପାସେ କରଇ ଅଳି ମୋ, ଭାଇ

ଶାଶୁ ଶଶୁର ସ୍ଵାମୀ ଭଲ ନକଲେ ଆଣିବଯାଇ ମୋ, ଭାଇ
ତୁମ ଘରୁ ମୁହିଁ ହେଲି ପାଆରି ମୋ, ଭାଇ
ତୁମେ ହାନ କଲେ ହେବି କାହାର ମୋ ଭାଇ ।

ଏଥିରୁ ସ୍ଵଷ୍ଟ ପ୍ରତୀକ୍ଷାମାନ ହୁଏ ଭାଇ ଭଉଣୀର ଅନାବିଳ
ସଂପର୍କ କେତେ ନିବିଡ଼ । ଉତ୍ତରୀକୁ ବିବାହ ଦେଲା ପରେ ଯଦି
ଶାଶୁ, ଶଶୁର ସ୍ଵାମୀ ହାନଚକ୍ଷୁରେ ବା (ଘୃଣା ଚକ୍ଷୁରେ) ଦେଖନ୍ତି
ତେବେ ତାର ଏକ ମାତ୍ର ସାହା ଭରସା ଭାଇ । ତେଣୁ କାନ୍ଦଣା
ମାଧ୍ୟମରେ ତାର ଦୁଃଖ, ଯନ୍ତ୍ରଣାର କଥା ପ୍ରକାଶ କରିଥାଏ ।

ପୁନଶ୍ଚ ପରିଚିତ ପରିବେଶ ଓ ନିଜ ପରିବାରର ସ୍ନେହ
ମମତାର ବନ୍ଧନକୁ ପଛରେ ପକାଇ ଅନ୍ୟତ୍ର ଜୀବନ ଜାଇଁବା
ପାଇଁ ଝିଅ ଅନିଚ୍ଛା ପ୍ରକାଶ କରେ । ତଥାପି ଭାଗ୍ୟକୁ ଆଦରି ନେଇ
ତାକୁ ଶାଶୁ ଘରକୁ ଯିବାକୁ ପଡ଼େ । ବାପଘର ଛାଡ଼ି ଶାଶୁ ଘରକୁ
ବିଦାୟ ନେବା ସମୟରେ ସେ ନିଜ ଭାଉଜ ଉପରେ କରିଥିବା
ଅନ୍ୟାୟ, ଅତ୍ୟାଚାର କଥାକୁ ମନେପକାଇ ଭାଉଜଙ୍କ ନିକଟରେ
କ୍ଷମାମାଗେ । କାରଣ ବାପ ଘରେ ଝିଅର କର୍ତ୍ତୃତ୍ଵ ବୋହୂଠାରୁ
ଅଧିକ ତେଣୁ ଭାଉଜ ନିକଟରୁ ବିଦାୟ ନେଇ ଗଲା ବେଳେ ସେ
ଅଳି କରିବସେ ।

ଚାଳରେ ଗୋଞ୍ଜିଲି ଦଳଦୀ ଗୁଣ୍ଡା ମୋ, ଭାଉଜ
ଅତେଇ ଦିନ ଲାଗି ମୁହିଁ ଉସୁଣା ମୋ, ଭାଉଜ
ମୁହିଁ ଉସୁଣା କରିବ ନାହିଁ ମୋ, ଭାଉଜ
ଭଗାରୀ ନଶୟ ରହିବ ନାହିଁ ମୋ, ଭାଉଜ
ଗରିଆରେ ପାଣି ଜଳାଉଥିଲି ମୋ, ଭାଉଜ
ତୁମ ସୁନା ଝିଅ ଖେଳାଉ ଥିଲି, ମୋ ଭାଉଜ
ଭଗାରୀ ନଶୟ ବାହାରି ଗଲା, ମୋ ଭାଉଜ ।

ଏଥିରୁ ଭାଉଜ ନଶୟର ସଂପର୍କ ଏବଂ ଭାଉଜ ପ୍ରତି
କରିଥିବା ଭୁଲ ପାଇଁ ସେ ଅନୁତାପ କରୁଥିବା ଚିତ୍ର ପ୍ରକଟିତ
ହୋଇଥାଏ ।

ଝିଅ ବିଦାୟ ନେବା ସମୟରେ ନିଜ ବଡ଼ନାନୀ ବା
ବଡ଼ ଭଉଣୀଙ୍କ ନିକଟରେ ପରସ୍ପର ମଧ୍ୟରେ ଥିବା ରାଗରୁଷା,
ସ୍ନେହ-ମମତା ଓ ଭଲ ପାଇବା କଥାକୁ ମନେ ପକାଇ ସେ ବଡ଼
ଭଉଣୀ ବା ନାନୀ ନିକଟରେ ନିଜର ଅନ୍ତର କଥା କାନ୍ଦଣା
ମାଧ୍ୟମରେ ପ୍ରକାଶ କରିଥାଏ । କାରଣ ଥରେ ବାପଘରୁ ବିଦାୟ
ନେଇ ଚାଲିଗଲା ପରେ ସେ କହା ସହିତ ନିଜର ପୂର୍ବ ରାଗରୁଷାକୁ
କହିବ ତେଣୁ ବିଦାୟ ନେବା ପୂର୍ବରୁ ନିଜ ମନକଥା ପ୍ରକାଶ
କରିଦେଇ ଯାଇଥାଏ ।

ଅଦାଳ ନିପିଲି ନାଲି ଲୁଣ୍ଠାରେ, ମୋ ନାନୀ
କଳି ନାଗୁ ଥିଲେ କେତେ ପରକାରେ, ମୋ ନାନୀ

ଯେ କଳି ନାଗିଛୁ ମନରେ ଅଛି, ମୋ ନାନୀ
ତାକୁ କି ପାରିବି କେତେ ମୁରୁଛି, ମୋ ନାନୀ ।

ସାଧାରଣତଃ ବାଧୁଡ଼ି ସଂପ୍ରଦାୟରେ ଜେଜେବାପାଙ୍କୁ ଦାଦା
ଓ ଜେଜେମାଙ୍କୁ ନାନା କହିଥାନ୍ତି । ଦାଦା, ନାନା ଓ ନାତୁଣୀର
ସଂପର୍କ ଅନାବିଳ । ଦାଦା, ନାନା ଓ ନାତୁଣୀ ଅବସର ସମୟରେ
ସଦାସର୍ବଦା ଥଙ୍ଗାମଜା ଓ ଗ୍ଲେଲ ବସରରେ ସମୟ ଅତିବାହିତ
କରିଥାନ୍ତି । ଝିଅ ଦାଦା ଓ ନାନାଙ୍କ ପାଖରୁ ବିଦାୟ ନେଲା ବେଳେ
ସେହି ପୂର୍ବ ସ୍ମୃତିକୁ ମନେପକାଇ ତା ଆଖିରୁ ଲୋତକ ଝରି
ଯାଇଥାଏ । ପୂର୍ବ କଥାକୁ ମନେ ପକାଇ ଝିଅ ନନା ପାଖରେ ଅଳି
କରି ବସେ ।

ଗଡ଼ି ଗଡ଼ି ଗଲା ପାଟିଲା ବେଳ, ମୋ ନାନୀ
ତୁମ ସାଥେ ମୋର ଘଡ଼ିଏ ଗେଲ, ମୋ ନାନୀ
ତୁମ ସାଥେ ଗେଲ ଖୁସି ସରିତ ଗଲା, ମୋ ନାନୀ
ତୁମ ଗେଲୁ ନାତୁଣୀ ବାହାରି ଗଲା, ମୋ ନାନୀ ।

ନାନୀ ନିକଟରେ ନିଜର ପୂର୍ବ ସ୍ମୃତିକୁ ମନେପକାଇ ଝିଅ
କାନ୍ଦିଲା ପରେ ସେ ଚାଲି ଆସିଥାଏ ନିଜ ଅତି ଆପଣାର ଅଳି
ଅର୍ଦ୍ଧଳୀ, ଭଲମନ୍ଦ ବୁଝୁଥିବା ଦାଦାଙ୍କ ପାଖକୁ । ଉଭୟ ଉଭୟଙ୍କୁ
ଅନାବିଳ ଭଲପାଉଥିବା ଚିତ୍ର କାନ୍ଦଣା ଗୀତ ମାଧ୍ୟମରେ ଝିଅ
ପ୍ରକାଶ କରିଥାଏ ।

ବାଡ଼ି ପଛ ଆଡେ କୁଡ଼ିଲି ଅଦା, ମୋ ଦାଦା
ନାତୁଣୀ ବୋଲି କରୁଥିଲ ଶରଦା, ମୋ ଦାଦା
ଦାଦା ବୋଲି ଆଉ କିଏ ଡାକିବ, ମୋ ଦାଦା
ନାତୁଣୀ ଦାଦା ବୋଲି ହାଦୁରୀ ହେବ, ମୋ ଦାଦା ।

ଦାଦା, ନାନା ପାଖରେ ଝିଅ ଯେଉଁଲି ନିଜର ମନର ବ୍ୟଥାକୁ
ପ୍ରକାଶ କରିଥାଏ ଠିକ୍ ସେହି ଭଳି ଅଜା ଆଇଙ୍କ ପାଖରେ ମଧ୍ୟ
ନିଜର ମନର ବ୍ୟଥାକୁ କାନ୍ଦଣା ମାଧ୍ୟମରେ ପ୍ରକାଶ କରିଥାଏ ।

ବାଡ଼ିରେ ମାଡ଼ିଛି କାକୁଡ଼ି ନଟା, ମୋ ଆଇ
କରୁଥିଲ ମୋତେ ସ୍ନେହ ମମତା, ମୋ ଆଇ
ତୁମ ସ୍ନେହ ମମତା ଭୁଲି ପାରିବି ନାହିଁ, ମୋ ଆଇ
ସାପ ଛାଡେ ନାହିଁ ପଥର ଘରକୁ, ମୋ ଆଇ
ମନ ଛାଡେ ନାହିଁ ତୁମପାଖରୁ, ମୋ ଆଇ ।

ଏଥିରେ ଆଇର ନାତୁଣୀ ପ୍ରତି ରହିଥିବା ଭଲପାଇବା,
ସ୍ନେହ-ମମତା କଥା ପ୍ରକଟିତ ହୋଇଛି । ବିଦାୟ କାଳରେ ସେ
ଅଜାଙ୍କୁ ଦେଖିଲା ମାତ୍ରେ ସେ ଭୋ ଭୋ ହୋଇ କାନ୍ଦିଉଠେ ।
କାରଣ ଅଜା ନାତୁଣୀର ଥଙ୍ଗାମଜା ତା ହୃଦୟରେ ଜମାଟ ବାନ୍ଧି
ରହିଥାଏ । ସେହି ସ୍ମୃତି ଅଜାକୁ ଦେଖି ପୁଣି ବେଙ୍ଗ ଉଠେ, ତେଣୁ
ପଛକଥାକୁ ମନେ ପକାଇ କାନ୍ଦିଥାଏ ।

ବାଡ଼ି ପଛପଟେ ନଗାଲି ମଲ୍ଲୀ, ମୋ ଅଜା
 ଡାକି ଦେଉଥିଲ ନାତୁଣୀ ବୋଲି, ମୋ ଅଜା
 ଅଜା ପାସେ ନାତୁଣୀ କରଇ ଅଳି, ମୋ ଅଜା
 ତୁମ ହସଖୁସି ପାରୁନି ଭୁଲି, ମୋ ଅଜା ।

ଝିଅ ଛୋଟରୁ ବଡ଼ ହୋଇଥାଏ ନିଜ ଗ୍ରାମରେ । ଗ୍ରାମର
 ମଉସା, ମାଉସୀ ଓ ପାଉସୀଙ୍କ ପାଖରେ ମଧ୍ୟ ନିଜ ଅନ୍ତରର
 ଭାବନାକୁ ପ୍ରକାଶ କରିଥାଏ । ଏତେ ଦିନର ସ୍ନେହ ମମତାର
 ବନ୍ଧନକୁ ଛିନ୍ନ କରି ଅପରିଚିତ ସ୍ଥାନକୁ ଯିବା ସମୟରେ ତା
 ହୃଦୟର ଦୁଃଖ ଦ୍ଵିଗୁଣିତ ହୋଇ ଉଠେ । ତେଣୁ ବିଦାୟ ସମୟରେ
 ଗାଁର ମାଆ ମାଉସୀଙ୍କ ପାଖରୁ ଭବିଷ୍ୟତର ଆଶୀର୍ବାଦ କାମନା
 କରି କାନ୍ଦି ଉଠେ ।

ଘରୁ ବାହାରିନେ ବାଜିବ ରୁଅ, ମୋ ମାଆ ମାଉସୀ
 ଆଜି ଠୁ ଯାଉଛି ତମ ବଡ଼ ଝିଅ, ମୋ ମାଆ ମାଉସୀ
 କେତେ ଗେହ୍ଲା କରିଥିଲ ବଜେଇ, ମୋ ମାଆ ମାଉସୀ
 ଅଜନ କୁଳକୁ ଦେଲ ପଠେଇ, ମୋ ମାଆ ମାଉସୀ
 ସାନ ଝିଅ ତମ ଚମ୍ପା କେଶରୀ, ମୋ ମାଆ ମାଉସୀ
 ତାକୁ ଦେଖୁ ମନେ ଦେବ ପାସୋରୀ, ମୋ ମାଆ ମାଉସୀ
 ପୁରୁବ ସିନିହ ଟିକକ ଥାଉ, ମୋ ମାଆ ମାଉସୀ
 ଏହି ଆଶୀର୍ବାଦ ମା ମାଗୁଛି ମୁହିଁ, ମୋ ମାଆ ମାଉସୀ ।

ଅନେକ ଦିନର ସାଙ୍ଗ ସାଥୀ ଯାହା ସହିତ ସାରା ଅତୀତତା
 ହସି-ଖେଳି, ନାଚି-କୁଦି ଆସିଛି, ଆଜି ସେଇ ଅନ୍ତରଙ୍ଗ
 ସାଙ୍ଗସାଥୀମାନଙ୍କଠାରୁ ଦୂରେଇ ଯାଉଛି । ସାଙ୍ଗ ସାଥୀକୁ ଛାଡ଼ିଯିବାର
 ଯତ୍ନଶା ହୃଦୟକୁ ବ୍ୟଥୁତ କରୁଛି । ନିଜ ଅନ୍ତରଙ୍ଗ ସାଙ୍ଗସାଥୀକୁ
 ଛାଡ଼ି ଯାଉଥିବାରୁ ଅଭିମାନରେ କାନ୍ଦି ଉଠିଛି ତା ହୃଦୟ ।

ନଇ କୁଲେ କୁଲେ ପିତା ବେଲେଇ, ମୋ ସାଙ୍ଗ
 କେତେ ହସ ଖେଳ ହେଉ ଥିଲେଇ, ମୋ ସାଙ୍ଗ
 ତୁମ ହସ ଖେଳ ପୁରି ରହିଛି, ମୋ ସାଙ୍ଗ
 ମୋ ହସ ଖେଳ ସରିଯାଉଛି, ମୋ ସାଙ୍ଗ ।

ଏହାଛଡ଼ା ସାଙ୍ଗସାଥୀ ଗହଣରେ ପୂର୍ବର ରାଗ-ରୁଷା, କଳି-
 ଗୋଳ, ଯାନି-ଯାତ୍ରା, ନାଚ-ଗୀତ ଦେଖିଯିବା ସମୟରେ ଯଦି କିଛି
 ଭୁଲ କରିଥାଏ, ବିଦାୟ ନେବା ପୂର୍ବରୁ ସାଙ୍ଗସାଥୀଙ୍କ ପାଖରେ
 କାନ୍ଦଣା ମାଧ୍ୟମରେ ପ୍ରକାଶ କରିଥାଏ ।

ସରିଗଲା ମୋର ତମ ସାଙ୍ଗ ମେଳ, ମୋ ସାଙ୍ଗ
 କରୁଥିଲେ କେତେ କଳିତ କରାଳ, ମୋ ସାଙ୍ଗ
 ରଜ ଦୋଳିଗୀତ ଯାନି ଯାତରା, ମୋ ସାଙ୍ଗ
 ଚାଙ୍ଗୁ ନାଚରେ ସେ ନୃତ୍ୟ ପସରା, ମୋ ସାଙ୍ଗ
 ସେ ବେଳରେ ଯଦି କିଛି ଭୁଲ କରିଛି, ମୋ ସାଙ୍ଗ
 ସବୁ ଦେବ ସାଙ୍ଗ ମନରୁ ପୋଛି, ମୋ ସାଙ୍ଗ ।

ଏହା ବ୍ୟତୀତ ବହୁ ଅନ୍ତରଙ୍ଗ ସାଇପୋଡ଼ିଶା,
 ବନ୍ଧୁବାନ୍ଧବ ଓ ଆତ୍ମୀୟ ସଜନଙ୍କ ନିକଟରେ ଝିଅଟି ବିଦାୟ
 ସମୟରେ ଯେଉଁଲି କାନ୍ଦିଥାଏ, ତାହା ଅତ୍ୟନ୍ତ ଦୁଃଖଦାୟକ ଓ
 ଲୋତକ ପୂର୍ଣ୍ଣ ଅଟେ । ଶେଷରେ ଏତିକି କୁହାଯାଇପାରେ
 ଉପଯୁକ୍ତ କାନ୍ଦଣା ଗୀତ ମାଧ୍ୟମରେ ବାଧୁଡ଼ି ସଂପ୍ରଦାୟର
 ବହୁ ଅକୁହା କଥା ପ୍ରକାଶ ପାଇଛି । ସମୟ ଥିଲା ବାଧୁଡ଼ି
 ସଂପ୍ରଦାୟର କାନ୍ଦଣାଗୀତ ଏକ ସୁଦୃଢ଼ ପରଂପରା ଥିଲା ତାହା
 ଏବେ ମଧ୍ୟ ଲୁପ୍ତ ନହୋଇ ବଞ୍ଚି ରହିଛି । ମାତ୍ର କାନ୍ଦଣାଗୀତର
 ସ୍ଵରୂପ ଟିକକ ବଦଳି ଯାଇଛି । ବର୍ତ୍ତମାନ ଗାଁଊଳୀ ଜୀବନ
 ବା ପଲ୍ଲୀଜୀବନ ଆଧୁନିକ ସହରୀ ଜୀବନରୁ ମୁକ୍ତ ନୁହେଁ ।
 ଆଧୁନିକ ଗାଁଊଳୀ ଝିଅ ବର୍ତ୍ତମାନ ପୂର୍ବପରି ଆଉ କାନ୍ଦଣା
 ଶିଖୁ ନାହିଁ, ଶିଖିଲେ ମଧ୍ୟ ତାକୁ ବିବାହ ସମୟରେ ରାହା
 ଧରି ବୋଲୁ ନାହିଁ । ବାଧୁଡ଼ି ସଂପ୍ରଦାୟର ଉଚ୍ଚଶିକ୍ଷିତ ଝିଅଗଣ
 ବିବାହ ସମୟରେ କାନ୍ଦିବାକୁ ପୁରୁଣାକାଳିଆ ପରଂପରା ମନେ
 କରୁଛନ୍ତି । ତଥାପି ବର୍ତ୍ତମାନ ମଧ୍ୟ ବାଧୁଡ଼ି ସଂପ୍ରଦାୟରେ
 କାନ୍ଦଣା ଗୀତ ବଞ୍ଚି ରହିଛି ।

ସହାୟକ ଗ୍ରନ୍ଥସୂଚୀ :

- ୧- ଓଡ଼ିଶା ସାହିତ୍ୟ ଏକାଡେମୀ(ସଂ), ଓଡ଼ିଆ ସାହିତ୍ୟ ଓ
 ଆଦିବାସୀ ସାହିତ୍ୟ, ଭୁବନେଶ୍ଵର, ଦ୍ଵିତୀୟ ସଂସ୍କରଣ
 ୨୦୦୪ ।
- ୨- ନାୟକ ଶରତ ଚନ୍ଦ୍ର, ମୟୂରଭଞ୍ଜ ସଂସ୍କୃତିରେ ବାଧୁଡ଼ି
 ଜନଜାତି, ମେଘାସନୀ ପ୍ରକାଶନୀ, ବାରିପଦା, ପ୍ରଥମ
 ସଂସ୍କରଣ ୨୦୧୯ ।
- ୩- ପସାୟତ ଚିତ୍ରସେନ, ଆଦିବାସୀ ମୌଖିକ ସାହିତ୍ୟ
 ପରଂପରା, (ସଂ) ଓଡ଼ିଶା ସାହିତ୍ୟ ଏକାଡେମୀ,
 ଭୁବନେଶ୍ଵର, ଦ୍ଵିତୀୟ ସଂସ୍କରଣ ୨୦୧୬ ।
- ୪- ରାଜକିଶୋର ନାୟକ, ଶରତ ଚନ୍ଦ୍ର ନାଏକ ,
 ବାଧୁଡ଼ି ଜାତିର ଅଜ୍ଞାତ ଅଧ୍ୟାୟ, ବାଧୁଡ଼ି ସାଂସ୍କୃତିକ ସମାଜ,
 କେନ୍ଦୁଝର ।
- ୫- ରବିନ୍ଦ୍ର ମୋହନ ସେନାପତି, ଓଡ଼ିଶାର ଆଦିବାସୀ,
 ବିଦ୍ୟାଭାରତୀ, କଟକ, ପ୍ରଥମ ସଂସ୍କରଣ, ୨୦୦୬ ।

ଆସିଷାଣ୍ଡ ପ୍ରଫେସର,
 ରେଭେନ୍ସା ବିଶ୍ଵବିଦ୍ୟାଳୟ, କଟକ-୩

କ୍ଳାସିକ୍ ସାହିତ୍ୟ ପରିପ୍ରେକ୍ଷାରେ ‘ଅନ୍ଧମୁହାଁଣୀ’

ପରୀକ୍ଷିତ ଭୋଇ

“ସବୁ କିଛି ଅନୁଭୂତି ସବୁକିଛି ବାସ୍ତବ ।

ଛୋଟ ଛୋଟ ପିଲା କେମିତି ହଜରାଣ ହେଉଛନ୍ତି, ସେ ସମ୍ପର୍କରେ ଅନ୍ଧମୁହାଁଣୀ ଉପନ୍ୟାସ ଲେଖିଛି ।”(ଦେବ୍ରାଜ ଲେଙ୍କା)

ଦେବ୍ରାଜ ଲେଙ୍କା ସ୍ୱାଧୀନତା ପରବର୍ତ୍ତୀ ସମୟର ଜଣେ କାଳଜୟୀ ସୃଷ୍ଟା । ସେ ଆଜି ପର୍ଯ୍ୟନ୍ତ ଯେଉଁ ଉପନ୍ୟାସଗୁଡ଼ିକ ରଚନା କରିଛନ୍ତି, ସେଗୁଡ଼ିକ ଓଡ଼ିଆ ଉପନ୍ୟାସ ସାହିତ୍ୟକୁ ଭିନ୍ନଭିନ୍ନ ଦିଗ ଦେଖାଇଛି । ତାଙ୍କର ପ୍ରତ୍ୟେକ ଉପନ୍ୟାସ ମାନବୀୟ ହୃଦୟର କରୁଣଶିଳ୍ପ ଜୀବନକୁ ଉଦ୍‌ଘାଟନ କରିଥାଏ । ଉପନ୍ୟାସର ଚରିତ୍ରଗୁଡ଼ିକ ବଞ୍ଚିବାର ଅଦମ୍ୟ ଚେଷ୍ଟା କରନ୍ତି । ସ୍ନେହ, ପ୍ରେମ, କରୁଣା ଓ ଦୟାର ସାଗରରେ ସମସ୍ତେ ଜୁଡୁବୁଡୁ ହୋଇଛନ୍ତି । ତାଙ୍କ ୧୮ଟି ଉପନ୍ୟାସ ମଧ୍ୟରୁ କେତେ ଖଣ୍ଡ ପରୀକ୍ଷାଧର୍ମୀ ଉପନ୍ୟାସଗୁଡ଼ିକ ହେଉଛି ‘ଜୀବନରଙ୍ଗ’ (୧୯୭୦), ‘ଖେଳ’ (୧୯୭୬), ‘ଜୋକର’ (୧୯୮୦), ‘ପ୍ରେମନଗରର ଅନେକ କଥା’ (୧୯୮୧), ‘ଧୂର ପୃଥିବୀର ତରା’ (୨୦୦୨), ‘ଅନ୍ଦେଷା ଅନୁକ୍ଷଣ’ ଓ ‘ଲାଗା ରୁନେରୀ ମେ ଦାଗ (୨୦୧୦) ଇତ୍ୟାଦି । ଉପନ୍ୟାସ କ୍ଷେତ୍ରରେ ପାଦ ଦେବାକ୍ଷଣି ଦେବ୍ରାଜ ଲେଙ୍କା ରଚନାର ପରୀକ୍ଷାନିରୀକ୍ଷା କରିବା ଆରମ୍ଭ କରି ଦେଇଥିଲେ । ସେଥିମଧ୍ୟରୁ ସୃଷ୍ଟି ‘ଅନ୍ଧମୁହାଁଣୀ’ (୧୯୭୬) ଉପନ୍ୟାସ ପାଠକର ଦରଦଭରା ଦୃଶ୍ୟ ଓ ଉକ୍ତଶ୍ରେଣୀରେ ପରିପୂର୍ଣ୍ଣ । ସାଂପ୍ରତିକ ସମାଜର ବାସ୍ତବ ରୂପକୁ ଔପନ୍ୟାସିକ ଲେଙ୍କା ଗଭୀର ଅନୁଭବ କରିଛନ୍ତି । ଉପସ୍ଥାପନା ଶୈଳୀ, ବିଷୟବସ୍ତୁର ଘନଘଟା ଓ ଭାଷା ବିନ୍ୟାସର ସ୍ୱତନ୍ତ୍ରତା ବାରି ହୋଇପଡ଼େ । ଜୀବନର ଦୃଶ୍ୟାତ୍ମକ ପରିସ୍ଥିତି ‘ଅନ୍ଧମୁହାଁଣୀ’ ଉପନ୍ୟାସରେ ଉଜ୍ଜ୍ୱଳିତ । ଦେବ୍ରାଜ ଲେଙ୍କା ମନର ନିବୃତ୍ତ ସ୍ତରରେ ଥିବା ସତ୍ତ୍ୱାଳିତ ରୂପକୁ ସୂର୍ଯ୍ୟାଲୋକ ଆଡ଼କୁ ଗଣିଆଣିବା ପାଇଁ ପ୍ରଚେଷ୍ଟା କରି ସଫଳ ହୋଇଛନ୍ତି ।

ସାମାଜିକ ସମସ୍ୟାର ଜ୍ୱଳନ୍ତ ଉଦାହରଣ ରାନ୍ତୁ ଓ କଲ୍ୟାଣୀ ଚରିତ୍ର ଦୃଶ୍ୟରେ ଦେଖିବାକୁ ପାଉଁ । ମଣିଷର ଅବଚେତନ ମନର ଗହୀର କଥା ଓ ନିଃସହାୟ ପ୍ରାଣର ସଂଗୁପ୍ତ ଭାବନା ବୁଝିବା ପରେ ପାଠକ ଅଶ୍ୱଳୋତକ ହୋଇଯାନ୍ତି । ରାନ୍ତୁର ଆତ୍ମା ପିଚୁଲି ଗଛର ସମ୍ପର୍କକୁ ଔପନ୍ୟାସିକ ଅତି ସୁନ୍ଦର ଭାବରେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି । ଏହାଛଡ଼ା ଶିକ୍ଷିତ ଭିତରେ ଅଶିକ୍ଷିତର ଗୁଣ ଠାବ କରିଛନ୍ତି । ସରଳ, ଭଦ୍ର, ଶିକ୍ଷିତ ଦେଖାଯାଉଥିବା ତାଙ୍କର ମନସୁଖ ବାବୁ ନୀରିହ-ସରଳ ରାନ୍ତୁକୁ ଶାରୀରିକ ମାନସିକ ନିର୍ଯ୍ୟାତନା ଦେଇଛି । ରାନ୍ତୁ ସଂସ୍କୃତିସଂପନ୍ନା, ସହନଶୀଳ, ଦେବୀଦୂର ପ୍ରତିମା ଭାବରେ ଛିଡ଼ା ହୋଇଛି । ରାନ୍ତୁ ଉପରେ ଅତ୍ୟାଚାର ହେଉଛି କିନ୍ତୁ ସେଥିପ୍ରତି ତା’ର ଭୃକ୍ଷେପ ନାହିଁ । ସେସବୁକୁ ନିଜ କର୍ମ ବୋଲି ମାନିନିଏ । ଆମ ସମାଜରେ ଯିଏ ଗରିବ ସେ ସବୁବେଳେ ଅତ୍ୟାଚାରୀତ ଓ ଲାଞ୍ଚିତ । ତା’ର କୌଣସି ପ୍ରକାରର ସାହାରା ନାହିଁ । ପାଟି ଫିଟାଇଲେ ବିପଦ, ପାଟି ନ ଫିଟାଇଲେ ବି ବିପଦ । ଏହା ଭିତରେ ନାରୀ ହୋଇଥିଲେ ଆହୁରି ପାପ ? ଯେମିତି ବାପା-ମା’ ଛେଉଣ୍ଡ ରାନ୍ତୁର ଭାଗ୍ୟ ମୃତ୍ୟୁରୁ ଆସି କଲ୍ୟାଣୀ ହାତରେ ନିହତ ହୋଇଛି । ଏଥିପାଇଁ ରାନ୍ତୁକୁ ତା’ର ବାପା-ମା’ ବିପ୍ରଚରଣଙ୍କ ହାତକୁ ଚେକି ଦେଇଥିଲେ କି ? ବିପ୍ରଚରଣ ଶିକ୍ଷିତା କରାଇବେ ଏବଂ ନିଜ ଝିଅ ଭାବି ରଖିବେ । କିନ୍ତୁ ପରିଣତିରେ ରାନ୍ତୁ ବିପ୍ରଚରଣଙ୍କ ସ୍ନେହ, ପ୍ରେମ, ମମତା ବାସ୍ତବ୍ୟରୁ ବଞ୍ଚିତ ହୋଇ ବଢ଼ି ଉଠିଲା ଅଳିଆ ଗଦାର ଗଛପରି । ତଥାପି ରାନ୍ତୁ କେବେ ମଉଳିଯାଇ ନାହିଁ, ଆହୁରି ଅନେକ ଗୁଣରେ ତେଜିୟାନ ଓ ସୁନ୍ଦର ଦେଖାଯାଉଛି । ହୁଏତ ସେ ଶୋଷିତା, ନିଃସହାୟୀ ତଥାପି ସେ ସର୍ବଗୁଣସମ୍ପନ୍ନ ।

ଦେବ୍ରାଜ ଲେଙ୍କାଙ୍କ ଅନ୍ଧମୁହାଁଣୀର କଥାବସ୍ତୁ ଯଦିଓ ପୁରୁଣା କିନ୍ତୁ ତାକୁ ଉପନ୍ୟାସରେ ସ୍ଥାନ ଦେବା ଓଡ଼ିଆ ଉପନ୍ୟାସ ପାଇଁ ନୂତନ । ଏହା ଔପନ୍ୟାସିକଙ୍କ ପ୍ରାରମ୍ଭ ସ୍ତରର ଲେଖା ହେଲେ ମଧ୍ୟ ଅତି ରୋମାଞ୍ଚିକ ହୋଇଛି । ପୂର୍ବରୁ କଥାକାର ‘କୀରମୋହନ ସେନାପତି, ବୈଷ୍ଣବ ଚରଣ ଦାସ, ଉପେନ୍ଦ୍ର କିଶୋର ଦାସଙ୍କ ଉପନ୍ୟାସର ବିଷୟଗୁଡ଼ିକ ଯେମିତି ଥିଲା, ଠିକ୍ ସେହିପରି ଦେବ୍ରାଜ ଲେଙ୍କାଙ୍କ ‘ଅନ୍ଧମୁହାଁଣୀ’ର ବିଷୟବସ୍ତୁ ରହିଛି । କେବଳ ସମୟାନୁସାରେ ଗ୍ରାମାଣୀ ଓ ସହରୀ ଜୀବନର ମିଶ୍ରଣ କଥା କୁହାଯାଇଛି । ରାନ୍ଧୁ ସମାଜ ବିବର୍ଜିତା, ଶୋଷିତା, ଧର୍ଷିତା ନାରୀ । ଜନ୍ମରୁ ବାପା-ମା’ ଛେଉଣି । ବିପ୍ରଚରଣକୁ ଛାଡ଼ିଦେଲେ ତା’ର ବୋଲି କେହି ନାହାନ୍ତି । କଲ୍ୟାଣୀ ଓ ନମିତା ରାନ୍ଧୁର ରୂପ ଗୁଣ ପାଖରେ ମଳିନ ପଡ଼ିଯାନ୍ତି । କେତେବେଳେ ଯେ ରାନ୍ଧୁ ସ୍କୁଲ ପାଠ ପଢ଼ା ଛାଡ଼ି ଦେଲା, ତାହା ଅକଳନୀୟ କାହାଣୀ । ନମିତା ଡାକ୍ତରାଣୀ ସାଜିଛି, ଯିଏ ରାନ୍ଧୁଠାରୁ କମ୍ ପାଠ ପଢ଼ୁଥିଲା । ଦିନେ ରାନ୍ଧୁ କ୍ଲାସରେ ପ୍ରଥମ ହେଉଥିଲା । କିନ୍ତୁ ସେସବୁ କଲ୍ୟାଣୀ ଘରେ ରୁଲି ମୁହଁକୁ ଗଲା । ରାନ୍ଧୁକୁ କଲ୍ୟାଣୀ ଦଣ୍ଡେ ନ ଦେଖିଲେ ରାଗରେ ଦରାଣ୍ଡି ହୋଇଯାଏ । ରାନ୍ଧୁ ସେସବୁ ଭ୍ରୂକ୍ଷେପ କରେ ନାହିଁ । ତା’ ପାଇଁ ସେଇ ଘର ସ୍ୱର୍ଗ, ତା’ର ଦୁନିଆଁ ଓ ସଂସାର । କଲ୍ୟାଣୀ ଘରେ କାମ କରିବା ପାଇଁ ବହୁ ଝକର ଝକରାଣୀ ଆସିଛନ୍ତି । କିନ୍ତୁ କେହି ଦଣ୍ଡେ ରହିପାରିନାହାନ୍ତି । ଏଭଳି ପରିସ୍ଥିତିରେ ରାନ୍ଧୁ ଛୁଆ ସମୟରୁ ରହିଛି । ରାନ୍ଧୁ ତା’ ହେଲେ କ’ଣ ଝକର ? ରାନ୍ଧୁ ଯଦି କଲ୍ୟାଣୀର ଝିଅ ହୋଇଥାନ୍ତି । ତେବେ ନମିତା ଭଳି ଡାକ୍ତରାଣୀ ହୋଇନଥିଲେ ବି ଆଉ କ’ଣ କରିଥାନ୍ତା ନିଶ୍ଚୟ । ଔପନ୍ୟାସିକ ଚଳନ୍ତି ସମୟର ସମାଜର ଚଳଣିକୁ ପରିବର୍ତ୍ତନ ଆଣିବା ପାଇଁ ପ୍ରୟାସ କରିଛନ୍ତି । ଗାଁକୁ ଛାଡ଼ି ସହରାଭିମୁଖୀ ସମାଜ ଯେ କେତେ ଭୟାବହ, ତାହା ଏହି ‘ଅନ୍ଧମୁହାଁଣୀ’ ଉପନ୍ୟାସରୁ ଜଣାପଡ଼େ । ବିପ୍ରଚରଣ ସାଧାରଣତଃ ଗ୍ରାମର ପୁଅ । ସେ ଝକିରା କରି ସହରରେ ରହିଲେ ବି କିଛି ପରିବର୍ତ୍ତନ ନାହିଁ । କିନ୍ତୁ କଲ୍ୟାଣୀ, ନମିତା ଓ ଅନିତା ସହରୀ ସଭ୍ୟତାକୁ ଆପଣେଇଛନ୍ତି । ସେମାନେ ବିପ୍ରଚରଣଙ୍କ ଅଜଣାତରେ ତାଙ୍କ ମନମୁତାବକ କାର୍ଯ୍ୟ କରନ୍ତି । ଏମିତି କି ସେମାନେ ସିନେମା ଯିବାଠାରୁ ଆରମ୍ଭ କରି ବିଭିନ୍ନ କ୍ଲବ୍ରେ ମଧ୍ୟ ଯୋଗ ଦିଅନ୍ତି । ତେଣୁ ଲୋକେ ବିପ୍ରଚରଣଙ୍କ ଘର କହିଲେ ରାନ୍ଧୁକୁ ହିଁ ସମସ୍ତେ ଜାଣନ୍ତି ।

ମଣିଷର ଜୀବନଧାରା, ନାରୀ ଜୀବନର ଯନ୍ତ୍ରଣାବୋଧ, ସାମାଜିକ ଅନ୍ଧବିଶ୍ୱାସ, ପ୍ରେମ ଓ ପ୍ରତାରଣା ପ୍ରଭୃତି ଚିତ୍ରକୁ ଜୀବନ୍ତ ଭାବେ ଲେଖକ ତାଙ୍କ ଉପନ୍ୟାସରେ ଫୁଟାଇଛନ୍ତି । ଦେବ୍ରାଜ ଲେଙ୍କା ‘ସାହିତ୍ୟ’କୁ ଜୀବନ ଭାବରେ ଗ୍ରହଣ କରିଥିବାରୁ ତାଙ୍କ ଲେଖାଗୁଡ଼ିକର ସ୍ୱତନ୍ତ୍ରତା ବାରି ହୋଇପଡ଼େ । ‘ଅନ୍ଧମୁହାଁଣୀ’ ଉପନ୍ୟାସର କଥାବସ୍ତୁ ବାସ୍ତବତା ଭିତ୍ତିଭୂମି ଉପରେ ପ୍ରତିଷ୍ଠିତ । ଏହି ଉପନ୍ୟାସରେ ଚରିତ୍ରମାନେ ଜୀବନ୍ତ । ତେଣୁ ସମସ୍ତେ ନିଜ ନିଜ ସ୍ୱାର୍ଥରେ ନ୍ୟସ୍ତ । ଏଠାରେ ଦୈହିକ ଓ ଆତ୍ମିକ ସୁଖର ସଂଘର୍ଷ ହୋଇଛି । ରାନ୍ଧୁ ପାଖରେ ମାନବିକତାର ଉଚିତ୍ ମୂଲ୍ୟ ଥିବାବେଳେ, ଡାକ୍ତର ମନସୁଖଠାରେ ଉକ୍ରନ୍ତ ରୂପ ଧାରଣ କରିଥିବା ଯୌନତାକୁ ପାଇଁ । ଉପନ୍ୟାସରେ ମୁଖ୍ୟ ଚରିତ୍ର ବା କଥାବସ୍ତୁର ମୁଖ୍ୟାଂଶ କହିଲେ ରାନ୍ଧୁ ଓ କଲ୍ୟାଣୀକୁ ବୁଝାଏ । ନମିତା, ମନସୁଖ, ବିପ୍ରଚରଣ, ସୁବୋଧ ସାହାଯ୍ୟ କରିଥିବା ଚରିତ୍ର । ବିବାହ ଠିକ୍ ହୋଇଯାଇଛି ମନସୁଖ ସହିତ ନମିତାର । ତଥାପି ମନସୁଖ ବାବୁ ଆଧୁନିକ ଶିକ୍ଷାପ୍ରାପ୍ତ ବୁଦ୍ଧିମାନ ବ୍ୟକ୍ତି ଅସହାୟ ରାନ୍ଧୁ ଉପରେ ନଜର । ପ୍ରତିକ୍ଷଣରେ ରାନ୍ଧୁର କଥା ନ ହେଲେ କଲ୍ୟାଣୀର କଥା ବିଷୟବସ୍ତୁକୁ ଗୁରୁତ୍ୱ ବଢ଼ାଇଛି । ଉପନ୍ୟାସର ପରିସମାପ୍ତି ପର୍ଯ୍ୟନ୍ତ କଲ୍ୟାଣୀ ହିଁ ଜଣେ ରାନ୍ଧୁର ଭାଗ୍ୟବିଧାତା ସାଜିଛି । ସମାଜରେ ଦେଖାଦେଉଥିବା ଅବସ୍ଥାତା ଲେଖକ ମନସୁଖ ଉପରେ ନ୍ୟସ୍ତ କରିଛନ୍ତି । କଥାବସ୍ତୁ ଆହୁରି ଦୃଢ଼ାତ୍ମକ ପରିସ୍ଥିତି ସୃଷ୍ଟି ହୋଇଛି କେତୋଟି ଗୌଣ ଚରିତ୍ର ପାଇଁ । ମନସୁଖ ଝକିରା କରୁଛି କିନ୍ତୁ ଝକିରା ତା’ପାଇଁ ଖେଳଘର । ଅନେକ ନାରୀ ସହିତ ସଙ୍ଗମ କରିବା ହେଉଛି ତା’ର ଚିର ଲକ୍ଷ୍ୟ । ଉପନ୍ୟାସର ଆରମ୍ଭରୁ ଶେଷ ପର୍ଯ୍ୟନ୍ତ ସମସ୍ତେ ଖୁସି ଖୁସିରେ ରହିଥିବାବେଳେ ରାନ୍ଧୁ ଜୀବନ ଜନ୍ମରୁ ଦୁଃଖପୂର୍ଣ୍ଣ । ତା’ର ଦୁଃଖପୂର୍ଣ୍ଣ ଜୀବନ ହିଁ ଚିରସୁଖ ଏବଂ ଏହି କରୁଣ କାହାଣୀ ହିଁ ଅନ୍ଧମୁହାଁଣୀ ଉପନ୍ୟାସ । ସୁବୋଧ ବି ମନସୁଖ ପରି ଜଣେ ଶିକ୍ଷିତ ସ୍ୱାର୍ଥବାଦୀ ମଣିଷ । ସେ ନିଜ ଦୁଃଖ ସମୟରେ କାକୁତିବିନତା ହୋଇ ଗୋଡ଼ ତଳେ ପଡ଼ିଛି । ପରବର୍ତ୍ତୀ ସମୟରେ ଓ.ଏ.ଏସ୍. ଅଫିସର ହୋଇଛି । ଓ.ଏ.ଏସ୍. ଅଫିସର ହେବା ଦିନଠାରୁ ରାନ୍ଧୁକୁ ଆହା... ପଦକ ବି କହିନାହିଁ । ସୁବୋଧ ଏକ ଗୌଣ ଚରିତ୍ର । ସୁବୋଧ ପାଇଁ ଉପନ୍ୟାସର କଥାବସ୍ତୁରେ କୌଣସି ପରିବର୍ତ୍ତନ ଆସିନାହିଁ । କିନ୍ତୁ ମନସୁଖ ଓ ସୁବୋଧ

ଏକା ରାସ୍ତାର ପଥକ । ସମାଜରେ ଉଭୟେ ଉଚ୍ଚ ଶିକ୍ଷିତ ଏବଂ ପଲାଇନ ପନ୍ଥା ।

ସହରୀ ମନୁଷ୍ୟ ମାନବିକ ମୂଲ୍ୟବୋଧ ଉପରେ ବିଶ୍ୱାସ ନ କରି ବସ୍ତୁବାଦ ଉପରେ ନିର୍ଭର କରେ । ସେମାନେ ଅର୍ଦ୍ଧନଗ୍ନ ତରୁଣୀମାନଙ୍କର ନୃତ୍ୟ ଓ ଅଶ୍ଳୀଳ ଆଚରଣକୁ ପସନ୍ଦ କରନ୍ତି । ଭାରତର ସଂସ୍କୃତି ଓ ସମାଜ ଜୀବନକୁ ଅଶିକ୍ଷିତ ବୋଲି ବିରୋଧ କରି ପାଶ୍ଚାତ୍ୟ ଭାବନାକୁ ଆପଣେଇ ନିଅନ୍ତି । ‘ଅନ୍ଧମୁହାଁଣୀ’ ଉପନ୍ୟାସରେ ଔପନ୍ୟାସିକ ଦେବ୍ରାଜ ଲେଙ୍କା ଦୁଇ ପିଢ଼ିର ଚିତ୍ର ପ୍ରଦାନ କରିଛନ୍ତି । ରାନ୍, ବୁଢ଼ା ଓ ବିପ୍ରଚରଣ ଗ୍ରାମୀଣ କଥା କହିବାବେଳେ କଲ୍ୟାଣୀ, ମନସୁଖ, ନମିତା, ଅନିତା ଓ ସୁବୋଧ ସହରୀ ସଭ୍ୟତାର କଥା କହନ୍ତି । ଏମାନଙ୍କର ସମ୍ମିଶ୍ରଣରେ ଉପନ୍ୟାସର ବିଷୟବସ୍ତୁ ଗତିଶୀଳ ହୋଇଛି । ସଂଘର୍ଷ ଘଟିଛି ଗ୍ରାମୀଣ ସଭ୍ୟତା ଓ ସହରୀ ସଭ୍ୟତା ମଧ୍ୟରେ । ଔପନ୍ୟାସିକଙ୍କର କଳ୍ପନା ପ୍ରବଣତା ଜୀବନ୍ତ ହୋଇଉଠିଛି । ପିକୁଳି ଗଛ ଓ ରାନ୍ ଜୀବନ ଅପୂର୍ବ ସମନ୍ୱୟ ରହିଛି । ପ୍ରତୀକ ମାଧ୍ୟମରେ ଲେଖକ ପାଠକର ମନକୁ ଆନ୍ଦୋଳିତ କରିଛନ୍ତି । ପିକୁଳି ଗଛକୁ ରାନ୍ ବିପ୍ରଚରଣ ଦୁହେଁ ଅନେଇ ଅନେଇ ତାଙ୍କର ଜୀବନର ଦୁଃଖ-ସୁଖ ଅନୁଭବ କରିଥାନ୍ତି । ପିକୁଳି ଗଛ ଅଳିଆଗଦାରେ ସୁନ୍ଦର, ସରସ ଭାବରେ ବଢ଼ିଛି । ବିପ୍ରଚରଣ ରାନ୍‌କୁ ଛୁଆ ସମୟରେ ଆଣିଲାବେଳେ ପିକୁଳି ଗଛ ଲଗାଇଥିଲେ । ଠିକ୍ ସେହିପରି ରାନ୍ ମଧ୍ୟ କେଉଁ ପରିତ୍ୟକ୍ତ ମୃତ୍ୟୁମୁଖରୁ ଆସି ବିପ୍ରଚରଣଙ୍କ କୋଳରେ ବଢ଼ିଛି । ପିକୁଳି ଗଛ କେମିତି ଅତି ସୁନ୍ଦର ହୋଇପାରେ, ତାହା ଲେଖକଙ୍କ ବର୍ଷନା ଶୈଳୀରୁ ବୁଝାପଡ଼େ । ଔପନ୍ୟାସିକ ଦେବ୍ରାଜ ଲେଙ୍କାଙ୍କ ଶୈଳୀ (style) ଯୋଗୁଁ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ତାଙ୍କୁ ଶୈଳୀ ସମ୍ରାଟ ବୋଲି କୁହନ୍ତି । ତାଙ୍କର ଅନ୍ଧମୁହାଁଣୀରେ ଅଙ୍ଗୀକାରବନ୍ଧତା ଓ ବାସ୍ତବ କାହାଣୀରେ ସରସତାକୁ ବଢ଼ାଇ ଦେଇଛି । ଲେଖକୀୟ ଆବେଦନ - “ଝରଣାରେ ପହରିଯାଉଥିବା କଳାକଳ୍ପ ଜଳବେଣୀ ପରି ଯେଉଁ କେଶ ରାନ୍‌ର ପିଠି ଉପରେ ସାତ ଲହଡ଼ି ଭାଙ୍ଗି ଜଙ୍ଗତଳେ ନାତି ଉଠୁଥିଲା । ଏପାଖ ସେପାଖ ଦୋଳି ଖେଳି ସେ ପୁଣି ଖୁବ୍ ବଡ଼ ଖୋପାଟିଏ ହେଇ ତା’ର ଶଙ୍ଖଧବଳ ମନୋହର ଗ୍ରୀବା ତଳେ ଘୁମର ଧମଧମ୍ ମେଘ ଖଣ୍ଡପରି ଠୁଳ ହୋଇଗଲା । ରାନ୍‌ର କିନ୍ତୁ

ତା’ର କେଶକଳାପ ପ୍ରତି ଆଦୌ ନିଘା ନାହିଁ । ନିଘା ବି ନାହିଁ ସେ ସୁନ୍ଦର କି ଅସୁନ୍ଦର, କୃଷ୍ଣକଳା କି ରୁକ୍ଷ ଧୂସର । ଏକଥା ବି ସେ କେବେ ଜାଣିବାକୁ ମନ ବଳେଇନି ତାହା କୁହୁତ କି ସରଳ । ଦୀର୍ଘ କି ହ୍ରସ୍ୱ । ବେଳେବେଳେ ତା’ର ଚିକ୍କଣ ଗୋରା ଗୋରା ଗାଲର ବାଁ ପାଖରେ ମଝାମଝି କଳାଜାଇ ଉପରେ ଭଅଁର ପରି ଦି-ରୁରିଟା କେଶ ବଲ୍ଲଭୀ ଯଦି ଅତି ଦୁଷ୍ଟ ଭାବେ ଉଡ଼ିବୁଲେ, ତେବେ ରାନ୍ ଚିଡ଼ିଉଠି ତାହାକୁ ଗାଲ ଉପରୁ ସାଉଁଟି ନେଇ ସଜାଡ଼ିଦିଏ । ହାତରେ ମଥାଟିକୁ ଆଉଁସି ସାଉଁଳି ଦେଇ କାନ ପାଖର ଆଲୁରା କେଶକୁ ବାଗେଇ ନିଏ ।” (ଅନ୍ଧମୁହାଁଣୀ, ପୃ. ୧)

ଦେବ୍ରାଜ ଲେଙ୍କାଙ୍କ ‘ଅନ୍ଧମୁହାଁଣୀ’ କାହାଣୀ ଓ ଚରିତ୍ରଗୁଡ଼ିକ ସ୍ୱତନ୍ତ୍ର ରହିଛି । ରାନ୍ ଜୀବନରେ କେବେ ସୁଖ ନାହିଁ । ତା’ର ଦୁଃଖ ହିଁ ଚିରସୁଖ ହୋଇରହିଥିଲା । ସେଥିପାଇଁ ସେ ସମସ୍ତଙ୍କୁ ଭଲପାଏ । ହଇଜାରେ ଆକ୍ରାନ୍ତ ହୋଇ ଗାଁର ସମସ୍ତ ଲୋକଙ୍କ ମୃତ୍ୟୁ ହୋଇଥିଲା । ସେଥିରେ କେବଳ ରାନ୍ ହିଁ ବଞ୍ଚୁଥିଲା । ରାନ୍ ଚିକେ ବଡ଼ ହେବା ସହିତ ଘର କାର୍ଯ୍ୟ ଅଧିକରୁ ଅଧିକ କାମ ବଢ଼ିବାରେ ଲାଗିଲା । ଅର୍ଥାତ୍ ଯେଉଁ ଘରେ ରକର ରହିପାରୁନଥିଲେ । ସେ ଘରେ ରାନ୍ ଏକୁଟିଆ ସମ୍ଭାଳୁଛି । ତା’ର କୋମଳ ହୃଦୟ । ଅନ୍ୟର ପ୍ରେମ ପାଇଁ ନିଜ ପ୍ରେମକୁ ବଳିଦାନ ଦେଲା । ଏଥିପାଇଁ ତାକୁ ଅନେକ କଷ୍ଟ ସହିବାକୁ ପଡ଼ିଥିଲା ଏବଂ କଲ୍ୟାଣୀଙ୍କ ଘରର ମାନ-ସମ୍ମାନ ପାଇଁ ନଜେଦୋଷ ସ୍ୱୀକାର କଲା । ସେ ଜୀବନ ଯୁଦ୍ଧରେ ହାରିଯାଇ ନାହିଁ । ଆଧୁନିକ ଶିକ୍ଷିତ ବୋଲାଉଥିବା ମଣିଷମାନଙ୍କର ଅନ୍ତଃଦୃଷ୍ଟିକୁ ଜାଣିଛି । ‘ଅନ୍ଧମୁହାଁଣୀ’ରେ ରାନ୍ ବହୁ ଯତ୍ନଶୀଳ ପାଇଛି । ସେ ଧର୍ଯ୍ୟବାନ, ସହନଶୀଳ ଓ ମମତାମୟୀ । ପ୍ରତିବାଦ କରିନାହିଁ କିନ୍ତୁ ସଂଘର୍ଷ କରିଛି । ତେଣୁ ଓଡ଼ିଆ ସାହିତ୍ୟର ଅନେକ ଚରିତ୍ର ମଧ୍ୟରୁ ରାନ୍ ଚରିତ୍ର ଚିରଜୀବନ୍ତ । ସ୍ୱାଧୀନତାର ପଟିଶ ବର୍ଷ ପରେ ରାନ୍ ଅଥବା ଅନ୍ଧମୁହାଁଣୀର ସୃଷ୍ଟି । ତେଣୁ ରାନ୍ ସମାଜ ଆଗରେ ତା’ର ମୁଣ୍ଡ ନୁଆଇ ନାହିଁ । ତା’ର ଅଧିକାରକୁ ସାବ୍ୟସ୍ତ କରିଛି । ଲେଖକ ୧୯୭୧ ଓ ୧୯୭୫ ରେ ଜରୁରୀକାଳୀନ ପରିସ୍ଥିତି କଥା ରାନ୍ ମୁହଁରୁ କହିବା ପାଇ ପ୍ରୟାସ କରିଛନ୍ତି ।

ସୁସମାହିତ କଥାପୋକଥନ ଓ ନୃତନ ଶୈଳୀ ପରୀକ୍ଷାରେ ଅନ୍ୟମୁହାଁଣୀ ଉପନ୍ୟାସ ସଫଳ ଅର୍ଜନ କରିଛି । ସେଥିପାଇଁ ହିଁ ତାଙ୍କୁ ଶୈଳୀ ସମ୍ରାଟ କୁହନ୍ତି । ନାଟକାୟତା ଭରି ରହିଛି । ପାରମ୍ପରିକତାକୁ ଦେବାଜ ଲେଙ୍କା ଗ୍ରହଣ କରିନାହାନ୍ତି । ସ୍ନେହ, ଆଦର ଓ ଭଲ ପାଇବା ଦେଉଥିବା ବାପା-ମନ ଅଶ୍ରୁଳ ହୋଇଉଠିଛି । ପ୍ରାଣାତୁର ଆବେଗଭରା କ୍ରନ୍ଦନରେ ବିପ୍ରଚରଣ ଚିକ୍କାର କରି ଉଠୁଛନ୍ତି । ସେ ରାନ୍ତୁକୁ ନ ଦେଖି ପାଗଳ ହୋଇଯାଇଛନ୍ତି । ବାପା ଝିଅ ପାଇଁ ଏତେ କୋହଭରା କରୁଣ ଆବେଦନ କଲ୍ୟାଣୀ କେବେ ବୁଝିପାରିନାହିଁ । ଏପରି ଏକ ମୁହୂର୍ତ୍ତକୁ ଔପନ୍ୟାସିକଙ୍କ ପରିବେଷଣର ଚମତ୍କାରିତା ଓ ଉପସ୍ଥାପନାର ନାଟକାୟତା ପାଠକ ହୃଦୟରେ କୋହଜାତ କରିଛି – “ଫୁରୁ ଫୁରୁ କେଶ ମୁକୁଳା ପରି କାନ୍ଦିକାନ୍ଦି କହୁଛି- ବାପା ମୁଁ ଏଇଠି ଅଛି; ବାପା ମୁଁ ଏଇଠି ଅଛି । ମୁଁ ତୁମର ରାନ୍ତୁ ଏଇଠି ଅଛି । ବିପ୍ରଚରଣ ତାଙ୍କର ମନଃସ୍ଥରେ ଦେଖିପାରିଲେ- ଯେଉଁ ପିକୁଳି ଗଛ ତାଙ୍କ ଅନ୍ତର ଭିତରେ ଫୁଲ ଫଳରେ ବିକଶି ଉଠିଛି- ସେ ଗଛ ହଠାତ୍ ରାନ୍ତୁରେ ପରିବର୍ତ୍ତିତ ହୋଇଯାଇଛି । ସେ ଗଛ ନୁହେଁ-ରାନ୍ତୁ । କେବଳ ରାନ୍ତୁ । କେବଳ ରାନ୍ତୁ । ଶାପଗ୍ରସ୍ତା ଅହଲ୍ୟା ପରି ସେ ଝରଝର କାନ୍ଦୁଛି- ଆଉ କାନ୍ଦୁଛି । ବିପ୍ରଚରଣ ନିଜର ଛାତିକୁ ଅସମ୍ଭବ ଭାବେ କୁଣ୍ଡାଇ ଧରିଲେ । ସେ ଯେପରି ରାନ୍ତୁକୁ ଧରିଛନ୍ତି । ତୋଫାନରେ ଉପୁଡ଼ି ପଡ଼ିଥିବା, ଭାଙ୍ଗିରୁଜି ଛିନ୍ନଛତର ହୋଇଯାଇଥିବା ପିକୁଳି ଗଛର ମୂଳରେ ଲାଗିଥିବା ମାଟିକୁ ଦି ହାତରେ ଆଞ୍ଜୁଳା କରି ବିପ୍ରଚରଣ ଭରା ଲୁହରେ କହି ଉଠିଲେ ତତେ, ସେମାନେ କୁଆଡ଼େ ତଡ଼ି ଦିଅନ୍ତୁ ପଛେ ମା’, ତୁ କିଛି ମା’ ମୋ ଅନ୍ତରରୁ ତତେ ତଡ଼ି ଦେଇପାରିବିନି ମା’ । ଏତେ ଭିତରୁ ତତେ ତଡ଼ି ଦେଇପାରିବିନି ମା’ । ଏତେ ଭିତରୁ ତତେ ମୁଁ କେମିତି ବାହାର କରିବି ? ତୁ ଯେ ମା’ ଅମାୟା ଶାଶୁତୀ-ଆକାଶର ଭାସୁର ଚିର ଅରୁଣତୀ ।” (ଅନ୍ୟମୁହାଁଣୀ, ପୃ. ୧୯୪)

ଦେବାଜ ଲେଙ୍କାଙ୍କ ଅନ୍ୟମୁହାଁଣୀ ଚିରନ୍ତନ ଓ ଶାଶୁତ ସୃଷ୍ଟି । ଚରିତ୍ରଚିତ୍ରଣରେ ଯେପରି ଚମତ୍କାରିତା ରହିଛି, ସେହିପରି ଶୈଳୀ ପ୍ରୟୋଗରେ ଉପନ୍ୟାସର କଳେବର ବିମଣ୍ଡିତ । ଉପନ୍ୟାସ ଭାବପ୍ରକାଶ ପାଇଁ ହିଁ ଦୀର୍ଘାୟୁ ହୋଇରହିବ । ନିଜ

ଦେଶର ସଂସ୍କୃତି ଓ ସମାଜ ବିରୋଧରେ ଔପନ୍ୟାସିକ ସ୍ୱର ଉତ୍ତୋଳନ କରିଛନ୍ତି । ପ୍ରଥା ଓ ପରମ୍ପରା ଆମ ସମାଜର ମୂଳପିଣ୍ଡ ହେଲେ ହେଁ ଅନ୍ୟରୂପେ ତାହାକୁ ମାନିନେବା ବୁଦ୍ଧିମାନ ବ୍ୟକ୍ତିର ପରିଚୟ ନୁହେଁ । ଅନେକ ଅନ୍ଧବିଶ୍ୱାସ ଓ କୁସଂସ୍କାର ଭାରତୀୟ ବିଭିନ୍ନ ସମାଜ ଓ ଗୋଷ୍ଠୀ ମଧ୍ୟରେ ରହିଛି । ଏହିସବୁ ପଛରେ ଥିବା ବାସ୍ତବତା ଜାଣିବା ମଣିଷର କର୍ତ୍ତବ୍ୟ । ରାନ୍ତୁ ଯେମିତି ତା’ର କର୍ତ୍ତବ୍ୟ କରିଛି । ବାସ୍ତବ ଘଟଣାକୁ ଅନ୍ୟ ଆଗରେ କହିଛି କିନ୍ତୁ ତା’ ପଛରେ ଥିବା ସଂପୃକ୍ତ ବିଷୟ ପ୍ରତି କାହାର ନିଘା ନାହିଁ । ଅନେକ ଲୋକ ରାନ୍ତୁ ଭଳି ଜୀବନ କଟାଉଛନ୍ତି । ଏହି ଚିରାଚରିତ ଅନ୍ୟାୟ କେଉଁକାଳରୁ ଘଟିଆସୁଛି । ଔପନ୍ୟାସିକ ଲେଙ୍କା ଏମିତି ଅନେକ ବିଷୟକୁ ବିପୁଳ ଜୀବନାଭୂତି ଉପଲବ୍ଧ କରି ଲେଖନ୍ତି । ଅବହେଳିତ ସବୁ ଦିନ ପାଇଁ ଅବହେଳି ହୋଇ ରହିଯାଏ । ତା’ ପ୍ରତି ଉଚ୍ଚଶ୍ରେଣୀ ବୋଲାଉଥିବା ଲୋକ କୁମ୍ଭୀର କାନ୍ଦଣା କରେ । ଏଠାରେ କାହାଣୀ ଅପେକ୍ଷା ଚରିତ୍ରର ଅନୁଭୂତି ବେଶ୍ ଚିତ୍ତକର୍ଷକ ସୃଷ୍ଟି । ଉପନ୍ୟାସରେ ଆଜିକାଲି ଶୈଳୀଠାରୁ ଆତ୍ମିକ ଶୈଳୀ ପାଠକର ମନକୁ ସ୍ୱର୍ଣ୍ଣ କରିପାରିଛି । ଆଦର୍ଶ ଓ ଜୀବନର ବାସ୍ତବତା ଉପନ୍ୟାସକୁ ଅଧିକ ଯୁକ୍ତିସଂଗତ କରିଛି । କଥାକାର ତତ୍କାଳୀନ ପାପ-ପୁଣ୍ୟର ମୂଲ୍ୟବୋଧ ଉପରେ ବିଶ୍ୱାସ ନ କରି ମାନବିକତାର ନିକିତିରେ ତଉଲିଛନ୍ତି । ସେଥିପାଇଁ ଲେଖକଙ୍କ ଲେଖାରେ ନାଟକାୟ ସଂଳାପ ଫୁଟିଉଠେ – “ଦାରିଦ୍ର ତୁମର ଏକ ନିର୍ମମ ପ୍ରତିବନ୍ଧକ ହୋଇ ଠିଆ ହେଇଛି ସୁବୋଧ, ଏଇ ଦାରିଦ୍ର୍ୟ ଭୂତକୁ ଦେଖି ତୁମେ କ’ଣ ନିରାଶ ହେଇପଡୁଛ ସୁବୋଧ ? କିନ୍ତୁ ଏ ଦାରିଦ୍ର୍ୟରେ ହିଁ ଅଛି କଠୋର ଅଗ୍ନି ପରୀକ୍ଷା । ଆଉ ଏଇ ପରୀକ୍ଷାରେ ଯଦି ତୁମେ କୃତକାର୍ଯ୍ୟ ହୁଅ, ତାହାହେଲେ ତୁମେ ତ ମଣିଷ ହେବ ସୁବୋଧ ।” (ଅନ୍ୟମୁହାଁଣୀ, ପୃ. ୮୩)

ଚରିତ୍ରଗୁଡ଼ିକର ପରିକଳ୍ପନା ଅତୀତ, ବର୍ତ୍ତମାନ ଓ ଭବିଷ୍ୟତ ସହିତ ଜଡ଼ିତ । ପାଠକ ଅଧ୍ୟୟନ ସମୟରେ ବହିରୁ ବାହାରିଆସି କେତେବେଳେ ବାସ୍ତବ ଜୀବନର ରାନ୍ତୁର ଦୁଃଖ ଦେଖି ଆଖିରୁ ଲୁହ ବୁହାଇଦିଏ । ଚେତନାପ୍ରବାହ ଶୈଳୀ ମଣିଷର ଅବଚେତନମନର ଲୁକ୍କାୟିତ ଭାବନାଗୁଡ଼ିକୁ ପ୍ରକାଶ କରିଥାଏ । ସବୁ ସମୟରେ କଳ୍ପନା ଓ ଇଚ୍ଛା ଭାଷାହୀନ । ଏହା କେବଳ ଦର୍ଶନଭିତ୍ତିକ । ମଣିଷ ମନର ଅବଦମିତ ଚେତନା ହିଁ ଏଥିରେ

ରୂପ ପାଇଛି । ମନୁଷ୍ୟର ଅବଚେତନମାନର ଯୌନତା ଖୁବ୍ ବ୍ୟାପକ ଓ ଶକ୍ତିଶାଳୀ । ଏଥିପାଇଁ ଔପନ୍ୟାସିକ ମନସ୍ତତ୍ତ୍ୱ ଚରିତ୍ରର ଅବତାରଣା କରିଛନ୍ତି । ଅନ୍ୟ କେତେବେଳେ ଏହି ଚରିତ୍ର ମନୁଷ୍ୟର ନିଃସଙ୍ଗତାବୋଧକୁ ବିଶ୍ଳେଷଣ କରିଥାଏ । ମାନ-ଅପମାନକୁ କଲ୍ୟାଣୀ ଜୋର ଧରି ରାନ୍ଧୁକୁ ଘରୁ ବାହାର କରିଦେଲା । ଏହି ଶିକ୍ଷିତ ସମାଜ ଯେତେ ଦିନ ପର୍ଯ୍ୟନ୍ତ ନିଜ ସଂସ୍କୃତି ଆପଣେଇନାହାନ୍ତି, ସେହି ଦିନ ପର୍ଯ୍ୟନ୍ତ ମନସ୍ତତ୍ତ୍ୱ ଓ ସୁବୋଧ ପରି ଲୋକ ଶିକ୍ଷିତ ହେଉଥିବେ ।

ବସ୍ତୁବାଦ, ସ୍ୱାର୍ଥପରତା, ପ୍ରତାରଣା, ଶୂନ୍ୟତା ଓ ଯଗନ୍ନିଶ୍ୱାର ସ୍ୱର ବାସ୍ତବ ରୂପ ପାଇଛି । ଏସବୁର ପ୍ରତିଛବି ଦେବାଜୀ ଲେଙ୍କାଙ୍କର ଅକ୍ଷୟୀଣୀ ଉପନ୍ୟାସରେ ରହିଛି । ବିଶେଷକରି ଆଧୁନିକ ସହର କୈତ୍ରିକ ଜୀବନଯାପନ, ଏକ ହଇଜା ମହାମାରିର ଦୃଶ୍ୟ, ହତାଶା ଓ ନୈରାଶ୍ୟବୋଧ, ଉପନ୍ୟାସର ପୃଷ୍ଠଭୂମି ଭାବେ ଚିତ୍ରିତ । ଔପନ୍ୟାସିକ କଳ୍ପନା ବଳରେ ଚରିତ୍ରର ମନ ଭିତରେ ପ୍ରଦେଶ କରିବାର ସୁଯୋଗ

ପାଠକଙ୍କୁ ଦେଇଛନ୍ତି । ରାନ୍ଧୁର ମନସ୍ତତ୍ତ୍ୱ ହୃଦୟର ପ୍ରଦେଶରେ ପାଠକର ଅଜଣାତରେ ଘର ତୋଳିଦିଏ । ସେଥିପାଇଁ ଦେବାଜୀ ଲେଙ୍କାଙ୍କ ରାନ୍ଧୁ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଭିନ୍ନ ସୃଷ୍ଟି । କଥନଶୈଳୀ, ଶବ୍ଦ ଓ କଥା କଥାକେ ପ୍ରତୀକର ପ୍ରୟୋଗ କରାଯାଇଛି । ପରିବେଷଣରେ ନାଟକାୟତାର ପ୍ରତିବିମ୍ବ ହୁଏ । ଅନେକ ସିନେମା ପ୍ରୟୋଜକ ବହୁ ଶ୍ରଦ୍ଧା ପୋଷଣ କରିଛନ୍ତି । ପରିଶେଷରେ ଏତିକି କୁହାଯାଇପାରେ ଉପନ୍ୟାସ ନୂତନ ଶୈଳୀ ପ୍ରୟୋଗ ପାଇଁ ଚିରଦିନ ଅମଳାନ ହୋଇ ରହିବ । ଦେବାଜୀ ଲେଙ୍କାଙ୍କ କଥା କହିଲେ ପ୍ରଥମେ ଅକ୍ଷୟୀଣୀ ଉପନ୍ୟାସକୁ ହିଁ ବୁଝାଯିବ । ସର୍ବୋପରି ରାନ୍ଧୁର କରୁଣ କାହାଣୀ ହେଉଛି ଅକ୍ଷୟୀଣୀ ଉପନ୍ୟାସ ।

ଅଧ୍ୟାପକ, ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟ ବିଭାଗ
ଗଙ୍ଗାଧର ମେହେର ବିଶ୍ୱବିଦ୍ୟାଳୟ
ଅମୃତ ବିହାର, ସମ୍ବଲପୁର – ୭୬୮୦୦୪



ସ୍ୱପ୍ନ ଗାନ୍ଧୀଜୀଙ୍କର : ଆମେ ତାଙ୍କର ସିପାହୀ

ଅଶ୍ୱିନୀ କୁମାର ସେଠୀ

ଆଜି ମହାତ୍ମା ଗାନ୍ଧୀ ବଞ୍ଚିଥିଲେ, ତାଙ୍କୁ ୧୫୦ ବର୍ଷରୁ ଉର୍ଦ୍ଧ୍ୱ ହୋଇଥାନ୍ତା । ଆମେ ସବୁଜାଣୁ ଯେ, ଗାନ୍ଧୀଜୀ ୧୨୫ ବର୍ଷ ବଞ୍ଚିବାର ଇଚ୍ଛା ରଖିଥିଲେ । ତାଙ୍କ ଜୀବନ କାଳରେ ଏ ଦେଶ ଓ ସମାଜକୁ ସତ୍ୟ-ଅହିଂସା ମାର୍ଗରେ ତଥା ସମତା-ସର୍ବୋଦୟ ପଦ୍ଧତରେ ଆଗେଇ ନେବା ପାଇଁ ସେ ଯୋଜନା ପ୍ରସ୍ତୁତ କରିଥିଲେ । ହେଲେ ଆମେ ତାଙ୍କୁ ୮୦ ବର୍ଷ ବି ଜିଲ୍ଲାକୁ ଦେଲୁନାହିଁ । ଆମେ କେବେ ହିସାବ କରିଛୁ କି, ଆମ ଭିତରର ମଣିଷ ପଣିଆକୁ ଜଗାଇବା ପାଇଁ ଏହି ମଣିଷଟି ସମୁଦାୟ ୧୪୨ ଦିନ ଅନଶନ କରିଥିଲା, ଯଦ୍ୱାରା ବିଭିନ୍ନ ଧର୍ମ, ଭାଷାଭାଷା, ଜାତି ଓ ସମ୍ପ୍ରଦାୟର ଲୋକେ ଏକାଠି ହୋଇ ସୁଦୃଢ଼ ଭାରତବର୍ଷ ଗଢ଼ିପାରିବେ । ସେହିଭଳି ଆମର କେବେ ମନେପଡ଼େ କି, ଯେ ବ୍ରିଟିଶ୍ ହକ୍କୁମତକୁ ସତ୍ୟତାର ପାଠ ପଢ଼ାଇବା ଉଦ୍ଦେଶ୍ୟରେ ତାଙ୍କରି ଜେଲରେ ସମୁଦାୟ ୨୩୨୯ ଦିନ ସେ କଟାଇଥିଲେ ବୋଲି । ତାଙ୍କ ଅହିଂସାର ଶକ୍ତି ଆମ ଭାରତୀୟମାନଙ୍କୁ ଏଭଳି ସାହସ ଯୋଗାଇ ଦେଇଥିଲା ଯେ, ଅଗଣିତ ଲୋକ ଜେଲ, ବନ୍ଦୁକ, ଲାଠି, ଫାଶୀକୁ ନ ଡରି ଇଂରେଜଙ୍କୁ ହଟାଇବା ଯାଏ ଲଢ଼େଇ ଜାରି ରଖିଥିଲେ । କ’ଣ ଆମେ କେବେ ଭାବିଛୁ କି, ଆମ ଭିତରକୁ ଏଭଳି ଜଣେ ମଣିଷ ଆସିଥିଲେ, ଯିଏ ଆମର ରାଜନୀତିର ଶୀର୍ଷରେ ଥିଲେ । ଯିଏ ଦିନ ରାତି ଆମ ପାଇଁ ସଂଘର୍ଷ କରିଥିଲେ ଅଥଚ ଆମ ଠାରୁ କେବେ କୌଣସି ପଦପଦବୀ, ଅଧିକାର ବା କ୍ଷମତା ଚାହିଁନଥିଲେ । ଅଳ୍ପ କପଡ଼ା, ଛୋଟ କୁଡ଼ିଆରେ ଜୀବନ ବିତେଇଥିବା ଏହି ମଣିଷ ଜଣକ କିନ୍ତୁ ବାସ୍ତବରେ ବହୁତ ବିଶାଳ ଥିଲେ । ସେ ଆମ ଭିତରେ ରହିଲେ ଏବଂ ଆମର ଭିତରେ ମରଣ ଲଭିଲେ । ହେଲେ କେବେ ଥକିପଡ଼ିନଥିଲେ କି ନଇଁ ପଡ଼ିନଥିଲେ କି ଅଟକି ଯାଇନଥିଲେ । ପ୍ରସିଦ୍ଧ ବୈଜ୍ଞାନିକ ଆଲବର୍ଟ ଆଇନଷ୍ଟାଇନ ତାଙ୍କର ବିଶାଳ ବ୍ୟକ୍ତିତ୍ୱକୁ ଦେଖି ସେଇଥିପାଇଁ କହିଥିଲେ, ନିଜ ଲୋକମାନଙ୍କର ସେ ଏଭଳି ଜଣେ ନେତା ଥିଲେ, ଯାହାକୁ

ବାହ୍ୟଶକ୍ତିର ସହାୟତା କେବେ ଆବଶ୍ୟକ ପଡ଼ିନଥିଲା । ଏଭଳି ଜଣେ ରାଜନୀତିଜ୍ଞ, ଯିଏ କୌଣସି ଚତୁରତା, ଷଡ଼ଯନ୍ତ୍ର କି ମେସିନର ଦାସତ୍ୱ ବରଣ କରିନଥିଲେ ବରଂ ତାଙ୍କର ସରଳ ଜୀବନର ପ୍ରଭାବ ସଭିଙ୍କୁ ମଥାନତ କରିଦେଉଥିଲା । ଏଭଳି ବିଜୟୀ ବୀର ଥିଲେ, ଯିଏ ସଦାସର୍ବଦା ବାହୁବଳର ବ୍ୟବହାରକୁ ଅସ୍ୱୀକାର କରୁଥିଲେ । ଜ୍ଞାନ ଓ ବିନୟରେ ଭରପୂର, ଦୃଢ଼ତା ଓ ଅତୁଟ ନିରନ୍ତରତାର ଶକ୍ତିରେ ସଜ୍ଜିତ ଏହି ମଣିଷ, ଯିଏ ନିଜର ସଂପୂର୍ଣ୍ଣ ଅସ୍ତିତ୍ୱ ତଥା ଶକ୍ତି ନିଜ ଲୋକମାନଙ୍କ ମୁକ୍ତି ତଥା ସେମାନଙ୍କର ଉନ୍ନତ ଭବିଷ୍ୟତ ପାଇଁ ସମର୍ପିତ କରି ଦେଇଥିଲେ । ଏଭଳି ଏକ ମଣିଷ ଯିଏ ଯୁରୋପର କୁରୁତାର ମୁକାବିଲା ଏକ ସାମାନ୍ୟ ମଣିଷର ଗାରିମା ଦ୍ୱାରା କରିଥିଲେ ଏବଂ ତାଙ୍କ ଜୀବନ ସଦାସର୍ବଦା ଅନ୍ୟଠାରୁ ଭଲ ଓ ସମୃଦ୍ଧ ବୋଲି ପ୍ରମାଣିତ ହୋଇଥିଲା । ଆଗାମୀ ପିଢ଼ା ବହୁକଷ୍ଟରେ ବିଶ୍ୱାସ କରିବ ଯେ, ଏହିଭଳି ହାତମାଂସର ଜଣେ ମଣିଷ ଏହି ପୃଥିବୀରେ ବିଚରଣ କରିଥିଲା ବୋଲି ।

ଅନ୍ୟ ଏକ ଦିଗରୁ ଯଦି ଆମେ ହିସାବ କରିବା, ତେବେ ଆମକୁ ଇତିହାସ ପ୍ରଶ୍ନ କରିଥାଏ ଯେ, ଯେଉଁମାନଙ୍କୁ ବୁଝାଇବା ତଥା ମଜଭୁତ କରି ଗଢ଼ିତୋଳିବାରେ ସେ ନିଜର ସମଗ୍ରଜୀବନ ବାଜି ଲଗାଇ ଦେଇଥିଲେ, ମହାତ୍ମା ଗାନ୍ଧୀଙ୍କ ହତ୍ୟାର ୭୫ ବର୍ଷ ପରେ ଆମେମାନେ କେମିତି ଅଛେ ? ଆମର ଦେଶ ବର୍ତ୍ତମାନ କେଉଁ ସ୍ଥିତିରେ ରହିଛି, ଯାହାପାଇଁ ବଳି ବେଦୀରେ ସେ ନିଜକୁ, ନିଜ ପରିବାରକୁ ତଥା ନିଜର ପ୍ରିୟ ସାଥୀ ସହଯୋଗୀଙ୍କୁ ଉତ୍ସର୍ଗ କରିଦେଇଥିଲେ । ଦେଶର ସେହି ଶେଷ ମଣିଷ ଜଣଙ୍କ କେମିତି ଅଛି, ଯାହାକୁ ସେ ଦେଶର ବିକାଶର ଏକମାତ୍ର ମାପଦଣ୍ଡ ହିସାବରେ ଗ୍ରହଣ କରିଥିଲେ ଏବଂ ସ୍ୱାଧୀନ ଭାରତର ପ୍ରଥମ ସରକାରକୁ କହିଥିଲେ ଯେ, ଆମକୁ ପ୍ରତିଟି ଆଖିରୁ ଲୁହ ପୋଛିବାକୁ ହେବ । କାରଣ ଏହା ବିନା ସ୍ୱାଧୀନତାର କୌଣସି ମୂଲ୍ୟ ନାହିଁ । ଆଜି ଆମେ ୭୫ ବର୍ଷ ଭିତରେ ଆମ

ପ୍ରିୟ ମାତୃଭୂମିକୁ ହିଂସା, ଅଜ୍ଞାନ ଓ କୁଶିକ୍ଷାର ଜାଲରେ ବାନ୍ଧି ରଖିଛୁ । ଏହାକୁ ଏଭଳି ଏକ ସାମାଜିକ ପରିଣତ କରିଦେଇଛୁ, ଯେଉଁଠି କ୍ଷମାତର ଲୋଭାଦଳମାନଙ୍କ ଜାଲରେ ଦେଶ ଓ ତାହାର ନାଗରିକ ବାନ୍ଧିହୋଇ ରହିଛନ୍ତି । ବାପୁଙ୍କର ଏହି ଦେଶକୁ ଭ୍ରଷ୍ଟାଚାର ରୂପି କାଟ ଏଭଳି ଚରିଗଲେଣି ଯେ, ତାହାର ନୈତିକ ଆଧାର ସୁଦ୍ଧା ଫମ୍ପା ହୋଇଗଲାଣି । ଯେଉଁଠି ଦଳିତ, ମହିଳା, ଅସ୍ତ୍ର ସଂଖ୍ୟକ ତଥା ଭିନ୍ନ ମତବାଦୀ କେହି ବି ସୁରକ୍ଷିତ ନୁହଁନ୍ତି । ଯେଉଁଠି ଲକ୍ଷ୍ୟ ଲକ୍ଷ୍ୟ ଚାଷୀ ସାମାନ୍ୟ ରଣ ତଳେ ଦବିକରି ଆତ୍ମହତ୍ୟାକୁ ଆପଣେଇ ନେଉଛନ୍ତି ତଥା ଅର୍ବୁଦ ଅର୍ବୁଦର ରଣ ଗିଳି ପକାଇଥିବା ସାହୁକାରମାନେ ସୁରକ୍ଷିତ ରହିଛନ୍ତି । ଗାନ୍ଧୀଜୀଙ୍କର ଏହି ଭୂମିରେ ଏସବୁ ଅନ୍ୟାୟ କରିବା, ସହିବା ତଥା ବରଦାସ୍ତ କରିବାକୁ ଆମ ବିବେକ ଅନୁମୋଦନ କରୁଛି ତ ! ହେଲେ ଏସବୁ ଆଜି କାହିଁକି ? ଏଇଥିପାଇଁ ଯେ ପ୍ରତିବର୍ଷ ଅକ୍ଟୋବର ଦୁଇ ତାରିଖରେ ଆମେ ସଦାସର୍ବଦା ମହାତ୍ମା ଗାନ୍ଧୀଙ୍କର ଜନ୍ମଦିନ ପାଳନ କରିଥାଉ । ମିଳିତ ଜାତିସଂଘରେ ସାମିଲ ୧୯୩ ସଦସ୍ୟ ରାଷ୍ଟ୍ର ତାଙ୍କ ଜନ୍ମ ଦିନକୁ ଅହିଂସା ଦିବସ ରୂପେ ପାଳନ କରିଥାନ୍ତି । ଦୁନିଆର ଯେଉଁ କୋଣରେ ବି ଯୁଦ୍ଧ ଲାଗିଥାଏ, ତାଙ୍କ ସମ୍ମାନରେ ଏହିଦିନ ଯୁଦ୍ଧ ରୋକି ଦିଆଯାଏ ।

ଯେପରି ଆମ ଅଞ୍ଚଳର ବିଭିନ୍ନ ଜାତି, ଧର୍ମର ବ୍ୟକ୍ତି, ଯୁବକ ଏବଂ ମହିଳାଙ୍କର ଭାଗିଦାରୀ ନିଶ୍ଚିତ ହୋଇ ଗାନ୍ଧୀ ସମିତି ପାଇଁ କୌଣସି ପାର୍ଟି ବା ଧର୍ମ-ଜାତିର ହେବନାହିଁ । ଏହି ସମିତି କେବଳ ଗାନ୍ଧୀଜୀଙ୍କର, ଗାନ୍ଧୀଜୀଙ୍କ କାମ ପାଇଁ ତିଆରି ହେବ । ସମିତି ଡରଫଟ୍ ଏକ କାର୍ଯ୍ୟକାରୀ ସମିତି ଗଠନ କରିବାକୁ ହେବ । ଯେଉଁଥିରେ ୭-୧୦ ଜଣ ବିଶିଷ୍ଟ ସଦସ୍ୟ ରହିବେ, ଯେଉଁମାନେ ଜାତି, ଧର୍ମ, ପ୍ରାନ୍ତ, ଭାଷା ଆଦିକୁ ମାନୁଥିବେ ।

- ଏହି ସମିତିର କାର୍ଯ୍ୟକ୍ରମଗୁଡ଼ିକ ନିମ୍ନରେ ଲେଖାଗଲା -
- ଯୁବକ, ସାଧାରଣ ନାଗରିକ ଓ ମହିଳାମାନଙ୍କର ବିଶେଷ ଶିବିର/ସମ୍ମିଳନୀ ଆୟୋଜନ କରିବା ।
 - ଆମ ଅଞ୍ଚଳରେ କୌଣସି ପ୍ରକାରର ଅଶାନ୍ତି, ସାଂପ୍ରଦାୟିକତା ହିଂସା, ବିବାଦ ଯେପରି ନହୁଏ, ସେଥି ପ୍ରତି ସଜାଗ ରହିବା ।
 - ଗାନ୍ଧୀ ସାହିତ୍ୟ ପ୍ରଦର୍ଶନୀ ଓ ବିକ୍ରୟ ।
 - ଗାନ୍ଧୀ-ଚିତ୍ର ପ୍ରଦର୍ଶନୀ, ସିନେମା ନାଟକ ପ୍ରଭୃତିର ଆୟୋଜନ ।

- କୃଷକ-ମଜଦୁର ସମ୍ମିଳନୀ, ଜୈବିକ ଚାଷ ସମ୍ପର୍କରେ ଶିବିର-ସମ୍ମିଳନୀ, ପ୍ରାକୃତିକ ଚିକିତ୍ସା ଶିବିର ।

- ଆମର ଯେଉଁଠାରେ ଗାନ୍ଧୀ ଭବନ, ଗାନ୍ଧୀ ସଂଗ୍ରହାଳୟ, କସ୍ତୁରବା ଟ୍ରଷ୍ଟ କେନ୍ଦ୍ର ରହିଛି, ସେହି ସବୁ କେନ୍ଦ୍ରରେ ଯୋଜନା ପୂର୍ବକ ସ୍କୁଲ-କଲେଜ ଛାତ୍ରଛାତ୍ରୀଙ୍କର ଗୋଷ୍ଠୀକୁ ଡାକି ଚର୍ଚ୍ଚାଲୋଚନା କରିବା, ସେମାନଙ୍କର ପ୍ରଶ୍ନର ଉତ୍ତର ଦେବା, ସେମାନଙ୍କୁ ଗାନ୍ଧୀ ଫଟୋ ପ୍ରଦର୍ଶନୀ ଦେଖାଇବା, ଗାନ୍ଧୀ ସାହିତ୍ୟ ଦେବା, ଆମ ପତ୍ର ପତ୍ରିକାର ଗ୍ରାହକ କରିବା, ସେମାନଙ୍କୁ ଆମ କାର୍ଯ୍ୟକ୍ରମରେ ଯୋଗଦେବା ପାଇଁ ଆମନ୍ତ୍ରଣ କରିବା ।

ଗାନ୍ଧୀ କୌଣସି ଦଳ, ସରକାର, ସଂଗଠନ ବା ସଂସ୍ଥାର ନଥିଲେ । ସେ ଥିଲେ ସାଧାରଣ ଲୋକଙ୍କର ଏବଂ ସାଧାରଣ ଲୋକ ବି ତାଙ୍କର ଥିଲେ । ତାଙ୍କ ଜୀବନରେ କୌଣସି ଜାତି, ଧର୍ମ, ରଙ୍ଗ, ଭାଷା, ଲିଙ୍ଗ, ରାଜ୍ୟ, ଦେଶ ଅଥବା କାମର ଭେଦ ନଥିଲା । ସେ ମଣିଷ ସମାଜକୁ ଏକତା ସୂତ୍ରରେ ବାନ୍ଧିବା ତଥା ସେମାନଙ୍କ ଏକତାକୁ ଦୃଢ଼ କରିବା କାମରେ ଜୀବନବ୍ୟାପୀ ବ୍ରତୀ ଥିଲେ ତଥା ଏହି କାମ କରୁ କରୁ ଜୀବନ ତ୍ୟାଗ କରିଥିଲେ ।

ଆମେମାନେ ଯେଉଁମାନେ ଗାନ୍ଧୀ ଓ ତାଙ୍କର ବିଚାରକୁ ମାନନ୍ତି କେଉଁଠି ନା କେଉଁଠି ଆମେମାନେ ଅଟକି ଯାଇଛେ, ଆଉ ଅନ୍ୟ ପଟରେ ଗାନ୍ଧୀ ବିପରୀତରେ ଗତି କରୁଥିବା ଶକ୍ତି ଆମଠାରୁ ଅନେକ ଆଗକୁ ଆଗେଇ ଯାଇଛି । ଆମର ପାଦ ଅଟକି ଯାଇଛି, ସ୍ୱପ୍ନ ଭାଙ୍ଗି ଯାଇଛି ଏବଂ ଭାରତ ଅନ୍ଧକାର ଭିତରେ ବାଟବଣା ହେବାରେ ଲାଗିଛି ।

ସେହି ଅଧୁରା ରାସ୍ତାକୁ ପୁଣିଥରେ ବୁଝିବାକୁ ହେବ ତଥା ସଠିକ୍ ମାର୍ଗରେ ତାକୁଗତି ସହ ଆଗେଇବାକୁ ହେବ । ଯେଉଁ ସ୍ୱପ୍ନ ଅଧୁରା ରହିଛି ତାହାକୁ ପୁଣିଥରେ ସମ୍ମୁଖରେ ରଖିବାକୁ ହେବ ଏବଂ ଦେଶରେ ଏତେ ଉତ୍ସାହ ଭରିଦେବାକୁ ହେବ ଯେ ଯେପରି ଏକାଠି ହୋଇ ସେହି ସ୍ୱପ୍ନକୁ ସାକାର କରିବେ । ଏହା ହିଁ ମହାତ୍ମା ଗାନ୍ଧୀଙ୍କର ସ୍ୱପ୍ନ ଥିଲା ।

ରାଉଲିଆଗଞ୍ଜ, କଟକ-୪
ଦୂରଭାଷ : ୯୯୩୭୫୪୪୯୭୭



ସତ୍ୟ, ଅହିଂସା ଓ ସହିଷ୍ଣତା ମନ୍ତ୍ରରେ ଅଭିସିଦ୍ଧ ଗାନ୍ଧୀ

ମୀରା ବେଉରା

ଥରେ ଆଲବର୍ଟ ଆଇନ୍‌ଷ୍ଟାଇନ୍ କହିଥିଲେ- “ଭବିଷ୍ୟତର ବଂଶଧରମାନେ କୃତ୍ରିମ ବିଶ୍ୱାସ କରିବେ ଯେ, ରକ୍ତମାଂସଧାରୀ ଏଭଳି ଜଣେ ମାନବ ଏକଦା ଏ ଧରାପୃଷ୍ଠରେ ବିଚରଣ କରିଥିଲେ ।”

ସତରେ ଉନବିଂଶ ଶତାବ୍ଦୀରେ ଜନ୍ମଲାଭ କରି ଯେଉଁ ଯୋଗଜନ୍ମା ମହାପୁରୁଷମାନେ ନିଜ ଦେଶ ପାଇଁ, ଜାତି ପାଇଁ, ରାଷ୍ଟ୍ର ପାଇଁ ଗୌରବ ଆଣି ସମଗ୍ର ବିଶ୍ୱର ରାଜନୀତିକୁ ପ୍ରଭାବିତ କରି ନିଜ ଜୀବନ ଦର୍ଶନ ଦ୍ୱାରା ଗଭୀରଭାବେ ସମଗ୍ର ବିଶ୍ୱକୁ ଆଲୋଚନା କରି ଏକ ବିସ୍ମୟ ସୃଷ୍ଟି କରିଥିଲେ ଏବଂ ଗୋଟିଏ ନୂତନ ସ୍ୱାଧୀନ ଭାରତ ସୃଷ୍ଟି କରିବାକୁ ସଂକଳ୍ପବଦ୍ଧ ଥିଲେ ସେମାନଙ୍କ ମୁଁରେ ନୀତିନିଷ୍ଠ ଯୁଗପ୍ରସ୍ତା, ଦେଶପ୍ରେମୀ, ତ୍ୟାଗୀ, ସତ୍ୟ, ଅହିଂସାର ପୂଜାରୀ, ପ୍ରଭାବଶାଳୀ ବ୍ୟକ୍ତିତ୍ୱ ଥିଲେ ମୋହନ ଦାସ କରମଚନ୍ଦ୍ର ଗାନ୍ଧୀ । ୧୮୬୯ ମସିହା ଅକ୍ଟୋବର ମାସ ୨ ତାରିଖରେ ଗୁଜୁରାଟର କାଠିଆଝାଡ଼ ଜିଲ୍ଲାର ପୋରବନ୍ଦରଠାରେ ପିତା କରମଚନ୍ଦ୍ର ଗାନ୍ଧୀ ଓ ମାତା ପୁତୁଲିବାଇଙ୍କଠାରୁ ଜନ୍ମଲାଭ କରିଥିଲେ । ବାରମ୍ବାର ଜୀବନ ଯୁଦ୍ଧରେ ପରାସ୍ତା ଦେଇ ମୃତ୍ୟୁ ନିର୍ଭୀକ୍ତ ମଣିଷ ଥିଲେ ଗାନ୍ଧୀ । ନିଜର ବିଚାରଧାରା, ସତ୍ୟ, ଅହିଂସା ନୀତି, ତ୍ୟାଗ, ଦେଶପ୍ରେମ ଦ୍ୱାରା ଆଜି ତାଙ୍କର ୧୫୦ତମ ଜୟନ୍ତୀ ଉତ୍ସବରେ ପ୍ରତିଟି ହୃଦୟରେ ସ୍ମରଣୀୟ ପ୍ରତିଭା ଏବଂ ବିରଳ ବ୍ୟକ୍ତିତ୍ୱ ହୋଇ ରହିଛନ୍ତି ।

ଗାନ୍ଧୀ ଯେତେବେଳେ ଭାରତୀୟ ବ୍ୟବସାୟୀଙ୍କୁ ଆଇନଗତ ସହାୟତା ଦେବା ପାଇଁ ଦକ୍ଷିଣ ଆଫ୍ରିକା ଯାତ୍ରା କରିଥିଲେ ଏବଂ ପ୍ରଥମ ଶ୍ରେଣୀ ରେଳଯାତ୍ରା କରି ଥିଲେ ବେଳେ, ବର୍ଷବେଷମ୍ୟବାଦ, ଗୋରାକଳା ଭେଦଭାବର ଶିକାର ହୋଇଥିଲେ, ଯାହା ଅତ୍ୟନ୍ତ ଦୁଃଖର କଥା । ତାଙ୍କର ଯାତାୟାତର ପ୍ରମାଣପତ୍ର ଥିବା ସତ୍ତ୍ୱେ ତାଙ୍କୁ ପିଟର୍ସବର୍ଗ ରେଳଷ୍ଟେସନ୍‌ରେ ଧକ୍କା ମାରି ତଳକୁ ଓହ୍ଲାଇ ଦିଆଯାଇଥିଲା । ଯାହାଥିଲା ଅତ୍ୟନ୍ତ ଅପମାନ ଓ ଲଜ୍ଜାର

କଥା । ବିନା ଆଲୁଅରେ ବିନା ପାଣିରେ ବିନା ବସ୍ତରେ ଶୀତ କାକର ରାତିରେ ନିର୍ଜନରେ ସେଇଠି ତାଙ୍କୁ ଅପେକ୍ଷା କରିବାକୁ ପଡ଼ିଥିଲା । ସେଇଠି ସେହି ମୁହୂର୍ତ୍ତରେ ଗାନ୍ଧୀ ଗୋଟିଏ ବକ୍ତୃ ଶପଥ ନେଇଥିଲେ । ଆଖିରେ ଥିଲା ଅଗ୍ନିର ଜ୍ୱାଳାମୁଖୀ ନିଷ୍ପତ୍ତ ହେଉନଥିବା ଅଭିମାନଭରା ଶପଥ, ଯାହା ସେ ଦିନ ଗାନ୍ଧୀଙ୍କୁ ଭବିଷ୍ୟତରେ ମହାତ୍ମାଗାନ୍ଧୀ ରୂପେ ସମଗ୍ର ବିଶ୍ୱରେ ପରିଚୟ ଦେଇଥିଲା । ଯେଉଁ ଅମରଆତ୍ମା ଗାନ୍ଧୀ ସତ୍ୟ, ଅହିଂସା ଓ ସହିଷ୍ଣତାକୁ ପାଥେୟ କରି ନିଜର ସମଗ୍ର ଜୀବନକୁ ଭାରତବର୍ଷର ସ୍ୱାଧୀନତା ସଂଗ୍ରାମ ପାଇଁ ବଳି ଚଢ଼ାଇ ଦେଇଥିଲେ ସେ ଥିଲେ ମହାତ୍ମାଗାନ୍ଧୀ । ଜୀବନର ପ୍ରତି ମୁହୂର୍ତ୍ତରେ ଭେଟିଥିଲେ ପ୍ରତିକୂଳ ପରିସ୍ଥିତିକୁ । ତଥାପି ନିଜର ଅଦମ୍ୟ ଉତ୍ସାହ ଦ୍ୱାରା କେବେବି ହାରି ନ ଯାଇଥିଲେ । ଜୀବନ ସଂଘର୍ଷରେ ଏକ ବୀର ଯୋଦ୍ଧାପରି ସ୍ୱାଧୀନତା ସଂଗ୍ରାମରେ ଦୃଢ଼ତାର ସହ ସାମ୍ନା କରିଥିଲେ ବାରମ୍ବାର । ଅନେକ ବାର ଇଂରେଜ ସରକାରଙ୍କ ବିରୋଧର ଶୀକାର ହୋଇ ବାରମ୍ବାର କାରାବରଣ କରିଥିଲେ, ଅନଶନ ମୃ କରିଥିଲେ କିନ୍ତୁ ଆଦୌ ଥକି ପଡ଼ିନଥିଲେ । ମନରେ କଦାପି କ୍ଳେଶ ନ ଥିଲା । ସତ୍ୟ, ଅହିଂସା, ସତ୍ୟାଗ୍ରହକୁ ଆଦରି ନେଇ ଭାରତକୁ ସ୍ୱାଧୀନତାର ସ୍ୱାଦ ଚଖାଇବାରେ ଅଗ୍ରଣୀ ଭୂମିକା ଗ୍ରହଣ କରି ଜାତିର ଇତିହାସରେ ଗୌରବମୟ ପୃଷ୍ଠା ମଣ୍ଡନ କରିଥିଲେ ।

ସତ୍ୟ, ଅହିଂସା ଓ ସତ୍ୟାଗ୍ରହକୁ ଆଦରି ନେଇ ଭାରତକୁ ସ୍ୱାଧୀନତାର ସ୍ୱାଦ ଚଖାଇବାରେ ଅଗ୍ରଣୀ ଭୂମିକା ଗ୍ରହଣ କରିଥିଲେ । ଆଜି ମଧ୍ୟ ସମଗ୍ର ବିଶ୍ୱରେ ଭାରତବର୍ଷ ଏଭଳି ଏକମାତ୍ର ରାଷ୍ଟ୍ର ଯିଏ ସତ୍ୟକୁ ଏବଂ ଅହିଂସାକୁ ଅସ୍ତ୍ର କରି ସ୍ୱାଧୀନତା ଲାଭ କରିଥିଲା ପିଲାଦିନେ ମା’ଙ୍କର ସତ୍‌ଚରିତ୍ର ମା’ଙ୍କଠାରୁ ବୀର ପୁତ୍ରଙ୍କ କାହାଣୀ, ରାମାୟଣ, ମହାଭାରତ, ନାଟକ ହରିଶ୍ଚନ୍ଦ୍ର ଦ୍ୱାରା ସେ ପ୍ରଭାବିତ ହୋଇଥିଲେ । ବିଭିନ୍ନ ବ୍ୟକ୍ତିତ୍ୱଙ୍କ ଜୀବନ କାହାଣୀ ଗାନ୍ଧୀଙ୍କୁ ପ୍ରେରଣା ଦେଇ ମୋହନରୁ ମହାତ୍ମାରେ ପରିଣତ କରିବା ପାଇଁ ଯଥେଷ୍ଟ

ଉପାଦେୟ ଥିଲା । ଯାଶ୍ରୀକୃଷ୍ଣ, ଥୋରିୟୁ ରସକିନ୍ ବଣ୍ଡ, ଲିଓ ଟଲଷ୍ଟୟ, ଗୋପାଳକୃଷ୍ଣ ଗୋଖେଲ ଥିଲେ ତାଙ୍କର ଆଦର୍ଶ ବ୍ୟକ୍ତିତ୍ୱ । ଗାନ୍ଧୀଙ୍କୁ ତାଙ୍କ ଦର୍ଶନକୁ ସାର୍ବଜନୀନ ସମ୍ମାନ ପ୍ରଦର୍ଶନ କରି ୨୦୦୭ ମସିହାରେ ମିଳିତ ଜାତିସଂଘର ସାଧାରଣ ପରିଷଦରେ ଏକ ପ୍ରସ୍ତାବ କରି ଗାନ୍ଧୀଙ୍କ ଜନ୍ମ ଦିବସକୁ ଅକ୍ଟୋବର ୨ ତାରିଖକୁ ଆନ୍ତର୍ଜାତୀୟ ଅହିଂସା ଦିବସ ରୂପେ ପାଳନ କରାଯାଉଅଛି । ଗାନ୍ଧୀଙ୍କ ଦ୍ୱାରା କେବଳ ଭାରତୀୟମାନେ ପ୍ରଭାବିତ ହୋଇନାହାନ୍ତି, ବିଶ୍ୱର ତୁଙ୍ଗନେତାମାନେ ଯେମିତିକି ଯୁକ୍ତରାଷ୍ଟ୍ର ଆମେରିକାର ମାନବିକ ଅଧିକାରର ପ୍ରବକ୍ତା ମାର୍ଟିନ ଲୁଥରକିଙ୍ଗ୍, ବାରବ ହୁସେନ୍, ଓବାମା, ଦକ୍ଷିଣ ଆଫ୍ରିକାର ତୁଙ୍ଗନେତା ପ୍ରଥମ ରାଷ୍ଟ୍ରପତି ନେଲସନ୍ ମାଣ୍ଡେଲା ମଧ୍ୟ ତାଙ୍କ ବ୍ୟକ୍ତିତ୍ୱରେ ଗଭୀରଭାବେ ପ୍ରଭାବିତ ହୋଇଥିଲେ । ଭାରତ ସ୍ୱାଧୀନତା ସଂଗ୍ରାମର ଆଦ୍ୟ ଆନ୍ଦୋଳନ, ଅସହଯୋଗ, ଆଇନ ଅମାନ୍ୟ, ଭାରତଛାଡ଼ି ଏହି ତିନୋଟି ଆନ୍ଦୋଳନର ନେତୃତ୍ୱ ନେଇ ସଫଳ ହୋଇଥିଲେ ଗାନ୍ଧୀ । ଏହାପରେ ସାବରମତୀ ଆଶ୍ରମ ସ୍ଥାପନ କରି ସମସ୍ତଙ୍କୁ ଏକତା ସୂତ୍ରରେ ନୀତିନିୟମ, ଆଇନକୁ ଶିକ୍ଷା ଦେବା ପାଇଁ ଚେଷ୍ଟିତ ଥିଲେ ଗାନ୍ଧୀ । ପ୍ରକୃତରେ ମହାତ୍ମା ଗାନ୍ଧୀଙ୍କ ୧୯୧୫ ମସିହାରୁ ୧୯୪୭ ମସିହା ପର୍ଯ୍ୟନ୍ତ ଗାନ୍ଧିଜୀଙ୍କ ସମଗ୍ର ଜୀବନ ଥିଲା ପ୍ରତ୍ୟେକ ଭାରତୀୟମାନଙ୍କ ପାଇଁ ଉତ୍ସର୍ଗାକୃତ ଜୀବନ । ଜୀବନର ସଂଘର୍ଷ, ତ୍ୟାଗ, କାରାବରଣ, ଅସୀମ ତ୍ୟାଗ ନେତୃତ୍ୱ ବଳରେ ଭାରତ ସ୍ୱାଧୀନ ଲାଭ କରିବାକୁ ସକ୍ଷମ ହୋଇଥିଲେ । ସେ ଦିନ ଈଶ୍ୱରଙ୍କ ଉପରେ ପ୍ରଗାଢ଼ ବିଶ୍ୱାସ, ସତ୍ୟ, ଅହିଂସା, ସତ୍ୟାଗ୍ରହ, ସହିଷ୍ଣୁତା, ପ୍ରେମ, ସଦାଚାର, ବ୍ରହ୍ମଚର୍ଯ୍ୟା, ସ୍ୱଚ୍ଛତା, ଅପରିଗ୍ରହ, ଆତ୍ମିକ, ସମାଜ ଗଠନ, ମାନବ ସେବା ହିଁ ଈଶ୍ୱରଙ୍କ ସେବା ଥିଲା ତାଙ୍କ ଜୀବନଦର୍ଶନର ମାପକାଠି । କେବଳ ସେତିକି ନୁହେଁ । ସେ ବିଶ୍ୱାସ କରିଥିଲେ ଭାରତବର୍ଷର ପ୍ରକୃତ ଆତ୍ମା ରହିଛି ଗ୍ରାମରେ । ଯେ ପର୍ଯ୍ୟନ୍ତ ଗ୍ରାମ ବିକଶିତ ହୋଇନାହିଁ, ସେ ପର୍ଯ୍ୟନ୍ତ ପ୍ରକୃତ ବିକାଶ ଆସିପାରିବ ନାହିଁ । ସେଥିପାଇଁ ସେ କୁଟୀରଶିଳ୍ପର ବିକାଶ ପାଇଁ ସଦାଚେଷ୍ଟିତ ଥିଲେ । ଶିକ୍ଷାରେ ସଂସ୍କାର

ପାଇଁ ସେ ମାତୃଭାଷା ମାଧ୍ୟମରେ, ଚରିତ୍ର ଗଠନ ପାଇଁ ଆତ୍ମସଂଯମ, ସ୍ୱାବଲମ୍ବନ ପାଇଁ ଶିକ୍ଷା, ଆଦର୍ଶ ନାଗରିକ ପାଇଁ ଶିକ୍ଷା, ନୈତିକ ଶିକ୍ଷା, ଆଧ୍ୟାତ୍ମିକ ଶିକ୍ଷାକୁ ମାଧ୍ୟମ ରୂପେ ଗ୍ରହଣ କରିଥିଲେ । ସେ ବୁଝିଥିଲେ ଯେ ଏହି ସବୁ ପରିବର୍ତ୍ତନ କେବଳ ଶିକ୍ଷା ମାଧ୍ୟମରେ ହିଁ ହୋଇପାରିବ । ସେ ଆଜି ନାହାନ୍ତି ସତ, ମାତ୍ର ଆଜି ତାଙ୍କର ଶିକ୍ଷାଦର୍ଶନ ଓ ଜୀବନଦର୍ଶନ କେବଳ ଭାରତବର୍ଷରେ ନୁହେଁ ସମଗ୍ର ବିଶ୍ୱରେ ଆଦୃତ ହୋଇଛି ।

ସେ ଯେଉଁ ଆଦର୍ଶ ରାଷ୍ଟ୍ରରେ ପରିକଳ୍ପନା କରିଥିଲେ ତାହା ଥିଲା ରାମରାଜ୍ୟ । ଯେଉଁ ରାଜ୍ୟରେ କି ଅସତ୍ୟ, ଅହିଂସାର ପ୍ରଶ୍ନ ନାହିଁ । ଏହିଭଳି ନୀତିଆଦର୍ଶରେ ବନ୍ଧା ଥିଲା ତାଙ୍କ ତ୍ୟାଗପୁତ୍ର ଜୀବନ । ସତ୍ୟ, ଅହିଂସା, ସହିଷ୍ଣୁତାକୁ ପାଥେୟ କରି ସେ ତାଙ୍କର ସମଗ୍ର ଜୀବନକୁ ମାନବଜାତିର କଲ୍ୟାଣ ପାଇଁ କରିଥିଲେ ଉତ୍ସର୍ଗ । ସେ ସତ୍ୟାଗ୍ରହ ହେଉ ବା ସ୍ୱଦେଶୀ ଆନ୍ଦୋଳନ ହେଉ ବା ଶାସନର ସଂସ୍କାର ହେଉ, ଆଧ୍ୟାତ୍ମିକ ସମାଜବାଦ ହେଉ ନିଜର ସକାରାତ୍ମକ ଚିନ୍ତାଶଳ ଗଠନମୂଳକ ଶକ୍ତିଦ୍ୱାରା ମନ୍ଦବୁଦ୍ଧିକୁ ପରାସ୍ତ କରି ଧ୍ୟ ସ କରି ଘୃଣାକୁ ପ୍ରେମରେ ପରିବର୍ତ୍ତନ କରିଥିଲେ ଗାନ୍ଧୀ । ଗାନ୍ଧୀଙ୍କର ଅହିଂସା ରୂପକ ଅତଃଶୁଦ୍ଧତା, ଅନଶନ, ନିର୍ଭୀକତା, ଅନାଶକ୍ତି, ଅଧରସାୟ ଦ୍ୱାରା ହିଁ ଓ ମୋହନ ଦାସ କରମଚାନ୍ଦ ଗାନ୍ଧୀରୁ ସେ ମହାତ୍ମା ଗାନ୍ଧୀରେ ପରିଣତ ହୋଇଥିଲେ । ତାଙ୍କ ରାମରାଜ୍ୟର ସ୍ୱପ୍ନ ଏକ ଧାର୍ମିକ ବ୍ୟବସ୍ଥା ନ ଥିଲା । ବରଂ ଥିଲା ଏକ ପ୍ରତୀକଭାବେ ଯାହା ଗୋଟିଏ ସୁନ୍ଦର ସତ୍ୟର ପୃଷ୍ଠଭୂମି ଉପରେ ଥିଲା ଦଣ୍ଡାୟମାନ । ଉଦାରୀକରଣ, ଜଗତୀକରଣ, ସଂସ୍କୃତିକରଣ, ସହରୀକରଣ ଆହ୍ୱାନରେ ଆଜି ମଧ୍ୟ ଗାନ୍ଧୀବାଦର ପ୍ରସଙ୍ଗକୁ ଆମେ ଆପଣେଇବାକୁ ପ୍ରତୀକ୍ଷା ରଖୁଛୁ ।

ରଘୁନାଥଜୀଉ ମହାବିଦ୍ୟାଳୟ, ଦେଉଳ ସାହି,
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ତୁଳନାତ୍ମକ ଆଲୋକରେ ରାଧାମୋହନ ଗଡ଼ନାୟକଙ୍କ ‘ମୌସୁମୀ’

ଡକ୍ଟର ମଧୁସୂଦା ନାୟକ

ମେଘକୁ ଆଶ୍ରୟ କରି ଅନେକ କବି ଅନେକ କବିତା ଲେଖିବାର ନଜିର୍ ଖାଲି ଓଡ଼ିଶାରେ କାହିଁକି ବରଂ ସମଗ୍ର ଭାରତବର୍ଷରେ ରହିଛି । କାରଣ ପୃଥିବୀର ପାଣିପାଗରେ ମୌସୁମୀର ବୈଚିତ୍ର୍ୟ ଅନ୍ୟ କୌଣସି ଦେଶରେ ଦେଖାଯାଏ ନାହିଁ । ଏହା ଭୂଗୋଳ ସାପେକ୍ଷ ଭାରତବର୍ଷର ଅନ୍ୟତମ ବୈଚିତ୍ର୍ୟ । କବି ରାଧାମୋହନ ଗଡ଼ନାୟକ ମୌସୁମୀକୁ ନେଇ ଲେଖିଥିବା ଏକମାତ୍ର କବି ନୁହଁନ୍ତି । ତେବେ ବି ରାଧାମୋହନଙ୍କ ‘ମୌସୁମୀ’ରେ ଏକପ୍ରକାର ଅଜବ ସମ୍ମୋହନ ରହିଛି । କବି ଗଡ଼ନାୟକ ‘ମୌସୁମୀ’ରେ ରଖିଛନ୍ତି ପ୍ରୋଜୋପୋପ୍ରିୟା ବା Personification ଠାରୁ ଆରମ୍ଭ କରି ମିଥ, ପ୍ରତୀକ, ଚିତ୍ରକଳ୍ପ ପ୍ରଭୃତିର ସମ୍ଭାର । ଏହା ତାଙ୍କର ଅନ୍ୟତମ ଗାଥା କବିତା । କବି ଗଡ଼ନାୟକ ଛାନ୍ଦସିଦ୍ଧି କବି ଭାବରେ ପରିଚିତ । ସେ ମଧ୍ୟ ଅନ୍ୟତମ ବିଶିଷ୍ଟ ଗାଥାକବି ଭାବରେ ପ୍ରସିଦ୍ଧ । ସ୍ମରଣିକା, ଉତ୍କଳିକା, ଶାମୁକାର ସ୍ୱପ୍ନ, ପଶୁପକ୍ଷୀର କାବ୍ୟ, ଗାନ୍ଧିକଥା, ସୂର୍ଯ୍ୟ ଓ ଅକ୍ଷୟର ପ୍ରଭୃତି କବିଙ୍କର ଅନବଦ୍ୟ ସୃଷ୍ଟିବିଶେଷ । ଅଧ୍ୟାପକ ବନମାଳୀ ମିଶ୍ର ଗଡ଼ନାୟକ ପରିକ୍ରମା (ପୃ-୪୨)ରେ କହିଯାଇଛନ୍ତି- “ଗଡ଼ନାୟକଙ୍କ ଗାଥାକବିତା ଆହରଣର କ୍ଷେତ୍ର ପ୍ରଶସ୍ତ । ଇତିହାସ, କିମ୍ବଦନ୍ତୀ, ପୁରାଣ, ବୌଦ୍ଧଜାତକ, ପଞ୍ଚତନ୍ତ୍ର, ହିତୋପଦେଶ, ତତ୍ସାହେବ ସଂଗୃହୀତ Annals of Rajasthan, ଏଡିଏ ହାମିଲଟନ୍‌ଙ୍କ ‘Mythology’, ‘Burmese Wonder Tale’ ଠାରୁ ଦୈନିକ ସମ୍ବାଦପତ୍ର ଓ ମାସିକ ପତ୍ରିକାମାନଙ୍କରେ ଗଡ଼ନାୟକଙ୍କ ଗାଥାନିହିତ କଥାର ଉତ୍ସ ବିଦ୍ୟମାନ । ପୁନଶ୍ଚ ସାମୟିକ ସମାଜ ଓ ରାଜନୀତିକୁ ମଧ୍ୟ ସେ ତାଙ୍କର ଗାଥା ଅନ୍ତର୍ଭୁକ୍ତ କରିଦେଇଛନ୍ତି । ମୃତ ଓ ଜୀବିତ କବି, ଶିଳ୍ପୀ, କଳାକାର ପ୍ରମୁଖଙ୍କୁ ଗଡ଼ନାୟକ ତାଙ୍କର ଗାଥା ଗୁଡ଼ିକରେ ଶ୍ରଦ୍ଧାର ଅର୍ଘ୍ୟ ନିବେଦନ କରିଛନ୍ତି । ସେହିପରି ‘ପଶୁପକ୍ଷୀର କାବ୍ୟ’ ରଚନା କରି ଓଡ଼ିଆ ଗାଥା କବିତାର ଏକ ଅନାବିଷ୍କୃତ ଦିଗନ୍ତର ସେ ଉନ୍ମୋଚନ ମଧ୍ୟ କରିଛନ୍ତି ।” ରାଧାମୋହନ ଯଥାର୍ଥରେ ଜଣେ ପ୍ରଥମ ଶ୍ରେଣୀର କବି ।

ରାଧାମୋହନ ଗଡ଼ନାୟକଙ୍କ ‘ମୌସୁମୀ’ କବିତାଟି ‘ମୌସୁମୀ’ ପୁସ୍ତକରୁ ଆସିଛି । ଏହା ଏକ ବଲିଷ୍ଠ ସୃଷ୍ଟିବିଶେଷ ଅଟେ । ମୌସୁମୀକୁ ପ୍ରକୃତି ଭାବରେ ନଦେଖି ଏହା ମଧ୍ୟରେ ପ୍ରକୃତିକୁ ଆରୋପଣ କରାଯାଇଛି । “ଆଲୋଚ୍ୟ କବିତାରେ ଛତ୍ରେ ଛତ୍ରେ କବି ମୌସୁମୀର ଶାରୀରିକ ନିର୍ଯ୍ୟାସ ଗଢ଼ିତୋଳିବା ସହିତ ତା’ର ନୂତନ କାବ୍ୟ ଜିଜ୍ଞାସା ସୃଷ୍ଟି କରିପାରିଛନ୍ତି ଓ ରୂପ ଭିତର ଦେଇ ଅରୂପ କାବ୍ୟଚେତନା ସୃଷ୍ଟି କରି ସାଫଲ୍ୟ ବିମଣ୍ଡିତ ହୋଇଛନ୍ତି ।” (ବେହେରା: ୨୦୦୮: ୫୩) ‘ମୌସୁମୀ’ ନିର୍ଦ୍ଦୟରେ ଏକ ରୋମାଞ୍ଚିକ କବିତା । ‘ମୌସୁମୀ’ ମଧ୍ୟରେ ପ୍ରେମିକ-ପ୍ରେମିକାର ଉତ୍ତୁଙ୍ଗ ରୋମାନ୍ସ ବିଦ୍ୟମାନ । ମାତ୍ର ଏହି ରୋମାନ୍ସ ମଧ୍ୟରେ ରହିଛି ବିପ୍ଳବ, ଉତ୍ପାତ । କିନ୍ତୁ ଏହି ବିପ୍ଳବାତ୍ମକ ଆଚରଣ ପାଶ୍ଚାତ୍ୟରେ ରହିଛି ଶୁଭଙ୍କର ଉଦ୍ଦେଶ୍ୟ । ଏହା ଧ୍ୱଂସ ତାଣ୍ଡବ ପରି ଦିଶୁଥିଲେ ମଧ୍ୟ ଅମୃତମୟ ସୃଷ୍ଟିର କାରଣ ମାତ୍ର । ଯଥାର୍ଥରେ ମୌସୁମୀ ମଧ୍ୟରେ ଏକ ଶୁଭଙ୍କର ବ୍ୟକ୍ତିତ୍ୱର ଆରୋପଣ ହିଁ ଦେଖାଯାଏ । ଭୀମକାନ୍ତ ସୌନ୍ଦର୍ଯ୍ୟର ଗନ୍ତାଘର ହେଉଛି ଏହି ମୌସୁମୀ । ତୃଷ୍ଣଗତି ଅର୍ଥାତ୍ କ୍ଷିପ୍ର, ରୁକ୍ଷ, ପ୍ରଖର, ଭୀଷଣ ଗତିର ହିଲ୍ଲୋଳରେ, ପୂର୍ଣ୍ଣବଳରେ ରୁଦ୍ର ରୂପ ଧରି, ଭୀମଭୈରବ ଗର୍ଜନରେ ଆଜି ଧାଇଁଆସିଛି ‘ମୌସୁମୀ’ । କଳାକେଶ ଖୋଲି ଶିବ ତାଣ୍ଡବ ନାଚିଲା ପରି ସେ କଳାବାଦକୁ ମେଲି ଖୋଲିଦେଇଛି ସାରା ଆକାଶରେ । ଅନ୍ତତଃପକ୍ଷେ, ଏବଂ ସର୍ବଶେଷରେ ସେ କିନ୍ତୁ ଶିବ । ମଙ୍ଗଳମୟ । କାନ୍ତକମନୀୟ । ତା’ର ସମସ୍ତ ରୁଦ୍ରତା ପାଶ୍ଚାତ୍ୟରେ ଏକ ଶିବମୟ ଉଦ୍ଦେଶ୍ୟ ହିଁ ରହିଛି । ଏଣୁ ତାକୁ ଘୃଣା, ଭୟ ଓ ଖରାପ ଦୃଷ୍ଟିରେ ଏକ ଦୁଷ୍ଟ ଦୈତ୍ୟ ଭାବରେ ନଦେଖିବାକୁ ସେ ନିଜେ କହିଛି ।

“ମଣୁଛ କି ମତେ
ଆଲୁଲିତ- କେଶ
ବିଲୁଲିତ- ବେଶ
ଦୈତ୍ୟ ବୋଲି ?” (ନାୟକ: ୨୦୧୨: ୭୮)

ପୁଣି ମୌସୁମୀ ପ୍ରଥମ ପୁରୁଷ ଭାବରେ ଜଗତବାସୀଙ୍କୁ କହିଛି ସେ ଯେଉଁ ତାକରା ଦେଉଛି, ତା'ର ବିଜୁଳି ଚମକିଲା ପରି ଦନ୍ତ ପଡ଼ି ଦିଶୁଥିବା ଅଜହାସ୍ୟ ଦେଖି ତାକୁ ଡରିବାର ଆବଶ୍ୟକତା ନାହିଁ । ତେଣୁ ସେ ସ୍ୱପ୍ନ କରି ଗାଲଉଠିଛି-

“ଡରୁଛକି ମତେ ?

xxx xxx xxx

ଡରନି ମତେ ରେ

ଡରନି ମତେ ରେ

ମଉଁଧ ଜୀବ

ରୁଦ୍ର ସିନା ଏ ମୂର୍ତ୍ତି ମୋହର

ମୁହିଁ ତ ଶିବ ।” (ନାୟକ: ୨୦୧୨: ୭୮)

ଏଇଠାରୁ ‘ନୀଳସୁନ୍ଦର ମହାସିନ୍ଧୁର’... ‘ସହସା ବାଜିଲା ଅଂଗେ ମୋର’) ଯାଏଁ ପ୍ରେମିକ ପ୍ରେମିକା ମଧ୍ୟରେ ଘଟିଛି ଉତ୍ତେଜନା ଓ ଉତ୍ତାପମୟ ପ୍ରେମପ୍ରଣୟର କୌତୁକ କ୍ରୀଡ଼ା । ନୀଳସିନ୍ଧୁର ବକ୍ଷଦେଶରେ, କୋଳରେ ମୌସୁମୀ ଖେଳିଛି । ମହାଆନନ୍ଦରେ ଦୋଳି ଖେଳିଛି । ଉର୍ମି ମୌସୁମୀର ସଖୀ । ତା’ର (ଉର୍ମି) ଚିକ୍କର ଓ ଚିକ୍କରେ ପ୍ରୀତିର ରସ, ହାସ୍ୟ ଲଗାଇ ଆନନ୍ଦରେ ‘ରାଣୀ ଗୋ ରାଣୀ’ ସମୋଧନ କରୁଥିଲା । ମୌସୁମୀ ସେ ପ୍ରେମରସ, ହାସ୍ୟ ପ୍ରତିଦାନରେ ସେ ଉର୍ମି କହିଛି “ପ୍ରିୟ ହେ ପ୍ରିୟ, ଆହୁରି ଦିଅ ସେ ମଦିର ପରଶ, ଆହୁରି ଦିଅ ।” ପୁଣି ପ୍ରେମିକ ମୌସୁମୀ କହିଛି- ତା’ର ପ୍ରେମିକାର ନଗ୍ନ ଜଘନ ବକ୍ଷ ଉପରେ ଫେନହାସ ତା’ର ପିଇ ପିଇ ଓଷ୍ଠରେ ରୁମ୍ଭନ ଦେଇ ରସରଂଗରେ ବିଭୋର, ବିହ୍ୱଳ ହେଉଥିଲା । ପୁଣି ସଜୀବ ବର୍ଷନାର ରୂପଦେବାକୁ ଯାଇ ସେ ଆହୁରି ମୌସୁମୀ ମୁଖରେ କହିଛନ୍ତି- ପ୍ରେମିକା ଉର୍ମିର ତପ୍ତ ନିଃଶ୍ୱାସ, ବୁକୁର ଓ ବେଦନାର ଉଚ୍ଛ୍ୱାସ ମୌସୁମୀ ଦେହରେ ବାଜିଛି । ଏହା ସଂପୂର୍ଣ୍ଣରୂପେ ମୌସୁମୀବାୟୁ ସମୁଦ୍ର ଉପରେ ଆସିବାର ଚିତ୍ର । କବି କଳ୍ପନାରେ ଏଠାରେ ମୌସୁମୀ, ସମୁଦ୍ର, ଉର୍ମି ପ୍ରଭୃତିରେ ବ୍ୟକ୍ତିତ୍ୱର ଆରୋପଣ ଘଟିଛି ।

ତା’ପରେ ମୌସୁମୀ ଚଞ୍ଚଳେ ଦୃଷ୍ଟିଫେରାଇ ଦେଖିଛି ତମାଳ ତାଳର କାନନିକା ଛାଡ଼ି ମେଘରାଶି ମହାସିନ୍ଧୁର ବନ୍ଧୁର ବକ୍ଷରେ ପଡ଼ୁଛି । ଗ୍ରୀଷ୍ମର ରୌଦ୍ର ତାପରେ ଧରଣୀ ଏପାଖେ ଶୁଖିଯାଉଛି । ଶସ୍ୟ, ଶଷ୍ପ-ପୁଷ୍ପାଦି ଜଳିପୋଡ଼ି ଧୂସ ହୋଇଯାଉଛି । ଧୂଳିଧୂସରିତ, ଧୂମିଳ ଦିଶୁଥିଲା ଗଗନତଳ । ଗାଡ଼ିଆ ପୋଖରୀ, ହ୍ରଦ ସବୁ ଶୁଖି ମାଟିଫାଟି ଯାଇଛି । ଜଳର ଚିହ୍ନବର୍ଣ୍ଣ ନାହିଁ । କବିଙ୍କ ଭାଷାରେ-

“ନୀଳ ସୁନ୍ଦର ଶଇଳ ପୁଞ୍ଜ
ଫୁଲ ବିକଟ ଅଟବାକୁଞ୍ଜ
ପ୍ରଳୟ ଭଳି

ଦାବ ଦହନରେ ଯାଉଛି ଜଳି ।” (ତତ୍ତ୍ୱେବ-୭୯)

ଅନ୍ୟ ଏକ ଦୃଶ୍ୟର ବର୍ଣ୍ଣନା ମଧ୍ୟ ଏଠାରେ ରହିଛି । ତୃଷ୍ଣାକାତର ଚାତକ କଣ୍ଠ ଶୁଖି ଫାଟିଯାଉଛି । ଥାଁ କରି ଏବେ ଶୂନ୍ୟେ ଚାହିଁଛି ଦୀର୍ଘ ମାଟି । ମାଟିର ଭକ୍ତ ଅର୍ଥାତ୍ କୃଷକ ଆକାଶକୁ ଆକୂଳ ଚିତ୍ତରେ, କାକୁଡ଼ି ମିନତି ହେଲା ଭଳିବା ତପସ୍ୱୀ ପରି ଏକଦୃଷ୍ଟିରେ ଚାହିଁଛି ଆକାଶକୁ । ତା’ ଚକ୍ଷୁ ଓ ଛାତିରୁ ଝରିପଡ଼ୁଛି ହାହାକାର । ଏସବୁକୁ ଦେଖି ମୌସୁମୀର ପ୍ରେମିକା କହିଲା- “ଏସବୁ କ’ଣ ?” ସେଇଠାରୁ ଏସବୁ ଦେଖି ପ୍ରେମିକାଠୁ ମୌସୁମୀ ବିଦାୟ ନେଇଆସିଲା । ଠିକ୍ ଏତିକିବେଳେ ପ୍ରେମିକ ମୌସୁମୀକୁ ପ୍ରେମିକା ଉର୍ମି କହିଲା- “ମୁଁ ଯିବି ତେବେ ।” ସେ ଆହୁରି କହିଛି-

“ମୁହିଁ କି କେବଳ ଜୀବନର ତୁମ

ନର୍ମମୟୀ ?

ହୋଇପାରିବିନି କର୍ମ-ସହୀ ?

ହେ ମୋର ପ୍ରିୟ

ସଂଗେ ନିଅ ।” (ନାୟକ: ୨୦୧୨: ୮୦)

ପ୍ରେମିକାଟି ପ୍ରେମିକର କର୍ମର ସାଥୀ, ପରୋପକାରର, ସେବାର ସାଥୀ ଓ ସହଭାଗିନୀ ହେବାକୁ ଇଚ୍ଛା କରିଛି । ପ୍ରେମିକ ଏହାକୁ ମଞ୍ଜୁର କରିଛି ଉଲ୍ଲାସରେ । ଏଣୁ ଦୁଇଜଣଙ୍କ ଘନବଂଧନ ଚିରକାଳ ଦେଖାଯାଏ । ଯେବେ ମୌସୁମୀ ଆସେ, ସେବେ ସେବେ ଉର୍ମି ସମୁଦ୍ର ବକ୍ଷରେ ଆସେ । ପ୍ରେମିକ, ପ୍ରେମିକା ମିଳିଯାଇ ପ୍ରେମର ସାର୍ଥକ ରୂପ ଫୁଟିଉଠିଛି । କବିଙ୍କ ଭାଷାରେ-

“ଦିଓଟି ଜୀବନ ମିଶିଯାଇ ଆଜି ମିଶ୍ରରାଗେ

ଧାଇଁ ଆସିଅଛି ମୌସୁମୀ ମୁହିଁ ଧରଣୀ ଭାଗେ ।”

(ନାୟକ: ୨୦୧୨: ୮୦)

ଯଥାର୍ଥରେ ମୌସୁମୀ ନମ୍ର ନୁହେଁ, କମ୍ର ନୁହେଁ, ଧୀର ନୁହେଁ; ବରଂ ବ୍ୟଗ୍ର, ଉଗ୍ର ଓ ଅଗ୍ରସର ହେଉଥିବାର ଦେଖାଯାଏ । ସାଗର ବକ୍ଷରୁ ମୌସୁମୀ ଆସିଛି ସଲିଳଧାରୀ । ସେହିପରି ଦୂର ଦିଗନ୍ତରୁ ମୌସୁମୀ ଉଡ଼ାଇ ଆଣିଛି ବାରିଦମାଳା । ବର୍ଷା ମଂଚଳର ଭାବନା । ପାଡ଼ିତ ପ୍ରାଣର ଶିବତ୍ୱ ପାଇଁ ମୌସୁମୀର ଆଗମନ । ଏହାହିଁ ମୌସୁମୀର ଅସଲ ସଂଦେଶ । ରୁଦ୍ର ରୂପ ମଧ୍ୟରେ ଶିବଟିଏ, ଶିବତ୍ୱଟେ ଓ ସୁନ୍ଦରତା ଲୁଚିରହିବା କଥାକୁ ଶିଖାଏ ଏଇ ମୌସୁମୀ ।

ଯଥାର୍ଥରେ ଏହା ଖାଲି କାହାଣୀ ବା ଗାଥାଧର୍ମୀ ସଫଳ ଗାଥାକବିତା ନୁହେଁ, ବରଂ ଏକ ଶିକ୍ଷଣୀୟ, କଳାତ୍ମକ (Artistic) ପ୍ରତୀକାତ୍ମକ କବିତା ମଧ୍ୟ ।

ତେବେ ‘ମୌସୁମୀ’ କବିତାର ବୈପ୍ଳବିକ ମନୋବୃତ୍ତି ଏହାର ସଂପର୍କ ‘P. B. Shelley’ (ରୋମାଣ୍ଟିକ୍ ଇଂରେଜ କବି)ଙ୍କ ‘Ode to the West Wind’ କବିତା ସହ ସୃଷ୍ଟି କରିଥାଏ । କିନ୍ତୁ ଏହା ଶହେଥର ସ୍ୱୀକାର କରାଯାଇପାରେ ଯେ ଗଡ଼ନାୟକ ‘ମୌସୁମୀ’ ରଚନା କ୍ଷେତ୍ରରେ ନିଜର ମୌଳିକତାକୁ ରକ୍ଷା କରିପାରିବା ସହିତ ନିଜର କଳାକୌଶଳ ଜନିତ ପାରଦର୍ଶିତା ଓ ପାଟବତା ଦେଖାଇ ପାରିଛନ୍ତି ।

‘ମୌସୁମୀ’ର ଗୁଣଗତ (Genetic) ସଂପର୍କ ଏକଧାରରେ ଭାରତୀୟ ପରିବେଶ ସହ ଥିଲେ ମଧ୍ୟ, ବୈପ୍ଳବିକ ମନୋବୃତ୍ତି ଓ ଶୈତ୍ୟ ପରେ ବାସନ୍ତିକ ପରିବେଶର ଆଗମନ ପ୍ରଭୃତି, ଅପରପକ୍ଷରେ Shelley କ ‘Ode to the West Wind’ (1819) ସହ ରହିବା କଥା ସ୍ପଷ୍ଟ କରେ । ଅବଶ୍ୟ ଏଥିରେ ଶେଲାଙ୍କ କାବ୍ୟଦୃଷ୍ଟି ରହିଛି । ସେଇ ଛାଇତଳେ ଅନେକ କବିତା ସୃଷ୍ଟି । ଯଥା- ରବୀନ୍ଦ୍ରନାଥ ଠାକୁରଙ୍କ ‘ବର୍ଷାଶେଷ’, ‘ବର୍ଷା ବର୍ଷନା’, ମାନସିଂହଙ୍କ ‘ଦକ୍ଷିଣା ପ୍ରତି’ (୧୯୨୯), ପଦ୍ମଚରଣଙ୍କ ‘ବୈଶାଖ’, ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକଙ୍କ ‘ଆସିଛି ବୈଶାଖ ରୁଦ୍ର’ ପ୍ରଭୃତି ଅନେକ କବିତା । ମଧୁସୂଦନ ରାଓ ମଧ୍ୟ ‘ନବ ବସନ୍ତ ଭାବନା’ କବିତା ସେହି ଧାରାରେ ଲେଖିଛନ୍ତି ।

‘Ode to the West Wind’ କବିତାଟିର ଭାବପ୍ରସ୍ଥ ସାଧାରଣତଃ ଦ୍ୱିବିଧ । ଏହାର ପ୍ରଥମ ତିନିଗୋଟି ପଞ୍ଚୁକ୍ତି/ ପାଦରେ ପଶିମା ପବନର ପ୍ରଭାବ ଦେଖାଯାଇଛି । ଏହା ପ୍ରକୃତିର ଚଞ୍ଚଳତା ଓ ସଂଚରଣଶୀଳତାର ପ୍ରତୀକ । ଏହା ପ୍ରକୃତିର ଉଦ୍ଦେଶିକତା ରୂପ ଅଟେ । ଏହା ଜୀବନ ଓ ଚେତନାର ପ୍ରତୀକ । ପୁଣି ପ୍ରଳୟ ଓ ସର୍ଜନା ଉଭୟବିଧ ଚେତନାର ଅମାର । ଏକ ଭୀଷଣ ଝଡ଼ ଭାବରେ ଆସିଛି West Wind. କିନ୍ତୁ ଏହି ତାଣ୍ଡବଳୀଳା ଉତ୍ତରରେ ଶିବତ୍ୱ ଆସେ । ସେ ଶେଷ ଦୁଇପାଦରେ ଏକଥା କହିଛନ୍ତି । ଶେଲା କହିଲେ- If winter comes, can spring be far behind ? କି ଉଦାମଭା ! କି ଆନନ୍ଦ ! ଜୀବନ ପ୍ରତି କି ମୋହ ! ଏହା ରୋମାଣ୍ଟିକ୍ ଚେତନା ନୁହେଁ ଆଉ କ’ଣ ? ମୌସୁମୀର ଶେଷାଂଶ ସହ ଏହା ତୁଳନାୟ ।

ପୁରାତନର ବିଲୋପନ ଓ ନୂତନତାର ଆଶାସଂଚାର, ଆଶାୟୀ ମଣିଷର ଜୀବନର ଅର୍ଥ ବୁଝାଇବାରେ ଶେଲା ସମର୍ଥ । ଉଭୟ କବିତାରେ ବର୍ଷନା ଚତୁଳ ଓ ଉନ୍ନତ । କିନ୍ତୁ ଆଲୋକବାଦୀ

ଚେତନା ଦୃଷ୍ଟିରୁ ମୌସୁମୀ ଦୁଇପାଦ ଆରୁଆ । ଶେଲାଙ୍କ କାବ୍ୟର ଆଶାବାଦ ବଳିଷ୍ଠ ନୁହେଁ । ଶେଲାଙ୍କ West Wind କହୁଛି-

**“Drive my dead thoughts
Over the universe
Like withered leaves to
quick in a new bath !”**

(Green: 2002: 100)

ମୌସୁମୀ ମଧ୍ୟ ସୃଷ୍ଟି ପ୍ରତି ସେଇଚିନ୍ତା ନିଜ ଅନ୍ତରରେ ସାଇତିରଖି ଧରାପୃଷ୍ଠକୁ ଆସୁଛି । ସେ ପ୍ରିୟା ସହ ଖେଳିକୁଦି, ଝୁଲି-ମନୋରଂଜନ କରି ଫେରୁଛି ସପ୍ତମ ପୃଥିବୀ ପୃଷ୍ଠକୁ । “ମୌସୁମୀ ଚାହିଁଛି ଏହି ଧରଣୀକୁ ସେ କରିବ ସତ୍ୟ-ଶିବ-ସୁନ୍ଦର, ସେ ଦୁର୍ଦ୍ଦିନ ସତ ମାତ୍ର ସୃଷ୍ଟିକୁ ସେ କରିବ କମନାୟ ।” (ବେହେରା: ୨୦୦୮: ୫୪) ମୌସୁମୀ ଏକ ସାଧାରଣ ଭୌଗୋଳିକ ପ୍ରଭାବ ଜନିତ ପ୍ରବାହ ବିଶେଷ ନୁହେଁ, ଏହା ବରଂ ଏକ ଶୁଭଙ୍କର ବ୍ୟକ୍ତିତ୍ୱ । Ode to the West Wind କବିତାରେ ଶେଲା କହିଛନ୍ତି-

“O Wild West Wind, thou breath of Autumn’s
being,
Thou, from whose unseen presence the leaves
dead
Are driven, like ghosts from an enchanter
fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed.”

(Green: 2002: 98)

ବ୍ୟକ୍ତିତ୍ୱ ଆରୋପଣ ଉତ୍ତରରେ କବି ବର୍ଷନା ମୁଖର ହୋଇ ପୁଣି ଗାଇଉଠିଛନ୍ତି-

“The winged seeds, where they lie cold and
low,
Each like a corpse within its grave, untill
Thine azure sister of the Spring shall blow
Her clarion o’er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
with living hues and odours plain & hill.”

(Green: 2002: 98)

ଏହି ବର୍ଷନା ପରେ ଚମତ୍କାର ଭାବରେ ଜନକୁସୁମନ୍ଦରେ ଶେଲା ପଶିମା ପବନକୁ ଦୁଇଟି ଶବ୍ଦ ଦ୍ୱାରା ଅଭିଷିକ୍ତ ତଥା ବିଶେଷିତ କରିଛନ୍ତି- ରୁଦ୍ର ଓ ଶିବ, ଭୀମ ଓ କାନ୍ତ ।

Destroyer and Preserver. Zúueò búhúùe-

“Wild spirit, which art moving everywhere;
Destroyer and preserver, hear, oh, hear!”

(Green: 2002: 98)

ରାଧାମୋହନ ମଧ୍ୟ ମୌସୁମୀ ଠାରେ ସେଇ ଏକା ବିଶେଷଣ ଲଗାଇଛନ୍ତି: ଭୀମ ଓ କାନ୍ତ । କିନ୍ତୁ ଏଠାରେ story ଅଛି । ପୁରୁ ଅଛି । ଦୁର୍ଦ୍ଦ ଅଛି । ଶ୍ଳେଷ (Irony) ଅଛି । Romance ଓ suspence ମଧ୍ୟ ରହିଛି । ଏଣୁ ମୌସୁମୀର କଳାରୂପ ପ୍ରାରୁର୍ଯ୍ୟରେ ପୂର୍ଣ୍ଣ, ଅନୁକରଣୀୟ, ପ୍ରଶଂସାଯୋଗ୍ୟ ।

“ଗଡ଼ନାୟକ ଶେଳୀଙ୍କ କାବ୍ୟର ପ୍ରଥମାର୍ଦ୍ଧ ଦ୍ଵାରା ହୁଏତ ପ୍ରଭାବିତ ହୋଇପାରନ୍ତି, କିନ୍ତୁ ଦ୍ଵିତୀୟାର୍ଦ୍ଧ ଭାବଧାରୀ ତାଙ୍କୁ ଆଦୌ ସ୍ଵର୍ଣ୍ଣ କରିନାହିଁ ।” (ବେହେରା: ୨୦୦୮: ୫୩-୫୪) ମୌସୁମୀ ବିଶ୍ଵମଂଗଳର ପ୍ରତୀକ । ସେ ସମଗ୍ର ବସୁଧାର ମଂଗଳଚିତ୍ରକ । ମୌସୁମୀ କବିତାର ଅନ୍ୟ ଏକ ବିଶେଷତ୍ଵ ମଧ୍ୟ ରହିଛି । ଏହି ବିଶେଷତ୍ଵ ଶେଳୀଙ୍କ ଠାରୁ ତାଙ୍କର ଦୂରତ୍ଵ ରକ୍ଷାକରିବା ସହିତ ତାଙ୍କର ମୌଳିକତାକୁ ପ୍ରତିପାଦନ ମଧ୍ୟ କରିଛି । “କବି ମଧ୍ୟ ମୌସୁମୀ କବିତାରେ ଠିକ୍ ଏହି କଥା ବୟକ୍ତିକ ଦୃଷ୍ଟିକୋଣରୁ ଶେଳୀଙ୍କର ପ୍ରଥମ ପର୍ଯ୍ୟାୟରେ ପର୍ଯ୍ୟନ୍ତ ପବନ ପ୍ରତି ନୈର୍ବ୍ୟକ୍ତିକ ଦୃଷ୍ଟିକୋଣ ପରିଲକ୍ଷିତ ହୋଇଥିଲାବେଳେ କବି ଗଡ଼ନାୟକଙ୍କର ମୌସୁମୀ କବିତାର ପ୍ରାରମ୍ଭରୁ ବ୍ୟୟକ୍ତିକ ଦୃଷ୍ଟିକୋଣ ପ୍ରକାଶିତ ହୋଇଅଛି ।” (ତତ୍ତ୍ଵେବ: ୫୪)

ରବୀନ୍ଦ୍ରନାଥଙ୍କ ‘ବର୍ଷା ବର୍ଷନା’ କବିତା ଏ ମର୍ମରେ ମନେପଡ଼େ । ବର୍ଷାର ଆଗମନ ମଧ୍ୟ ସହଜ ପରିବେଶରେ ହୁଏନି, ଶାନ୍ତ ପରିବେଶରେ ହୁଏନି । ଗର୍ଜନ, ତର୍ଜନ କରି କଳାହାଣ୍ଡିଆ ମେଘ ମାଡ଼ିଆସେ । ଏହା ଏକପ୍ରକାର ପ୍ରକୃତିର ନିୟମ । ତା’ର ବର୍ଷନା ଦେଖାଯାଉ-

“ଏ ଆସେ ଏ ଅତି ଭୈରବ ହରଷେ
ଜଳ ସିଞ୍ଚିତ କ୍ଷିତି ସୌରଭ ରଭସେ
ଘନ ଗୌରବେ ନବଯୌବନ ବରଷା
ଶ୍ୟାମ ଗମ୍ଭୀର ସରସ ।
ଗୁରୁ ଗର୍ଜନେ ନୀପ ମଂଜରୀ ଶିହରେ
ଶିଖା ଦମ୍ପତି କେକାକଲ୍ଲୋଳେ ବିହରେ
ଦିଗବଧୁ ଚିର ହରଷା
ଘନ ଗୌରବେ ଆସେ ଉନ୍ମାଦ ବରଷା ।”
ପୃଥିବୀର ଛାତି ସୂର୍ଯ୍ୟତାପରେ ତାତି ଯାଇଥିଲା । ପ୍ରଚଣ୍ଡ

ସୂର୍ଯ୍ୟତାପରେ ପୃଥିବୀ ମାଆ ରକ୍ଷା ପାଇଁ ଆକାଶକୁ ମୁହଁ ଖୋଲି କହିଛି । ଜଳଗୋପେ ମାରିଛି ଓଠ ଖୋଲି । ମାଟି ପାଟି ଥାଁ କରିଛି । ମୌସୁମୀ ଏସବୁକୁ ଦେଖୁ ଆଉ ଆକାଶରେ ରହିପାରିନି । ତେଜପଡ଼ିଛି ସେ ଧରଣୀ ଉପରକୁ । ଏଠାରେ Shelleyଙ୍କ Ode to the West Windର ଏକ ଅଂଶକୁ ଉଦ୍ଧାର କରାଯାଉ-

“If I were a dead leaf thou mightest bear
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and
share-

The impulse of thy strength, only less free
Than thou O uncontrollable! If even
I were as in my boyhood and could be
The Comrade of thy wanderings over Heaven,
As then, when to outstrip thy skyey speed
Scarce seemed a vision;
I would ne’er have striven-
As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!
A heavy weight of hours has chained,
and bowed
One too like thee; tameless,
and swift, and proud.”

(Green: 2002: 99)

ପର୍ଯ୍ୟନ୍ତ ପବନର ଆଗମନ ବେଳେ ପ୍ରାକୃତିକ ଦୃଶ୍ୟକୁ ବର୍ଷନା କରିବାକୁ ଯାଇ ଏଠାରେ Shelley କହନ୍ତି-

“Of vapours, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh, hear !”

(Green: 2002: 98)

ଶେଷରେ କବିତାର ଉତ୍ତର ପକ୍ଷରେ, ଶେଷଆଡ଼କୁ କବି Shelley ଆଶାର ସଂଚାର କରିବା ସହିତ, ପର୍ଯ୍ୟନ୍ତ ପବନ ମଧ୍ୟରେ ଜୀବନର ଦର୍ଶନକୁ ଏକାକାର କରି ଦେଖୁଛନ୍ତି । ସେ କହୁଛନ୍ତି-

“**Make me thy lyre, even as the forest
is:**

What if my leaves are falling like its own!
The tumult of thy mighty harmonies
Will take from both a deep, autumnal tone

sweet though in sadness. Be thou, spirit fierce,
My spirit! Be thou me, impetuous one !”

(Green: 2002: 98)

David Green ସଂପାଦକ ଭାବରେ Percy Bysshe Shelley (1792-1822) କି ଏହି କବିତା ସଂପର୍କରେ କହନ୍ତି- Ode to the west wind was composed, so Shelley tells us in his own notes, in a wood near Florence on a day when the west wind was blowing strongly, heralding a storm at the beginning of the autumn rains. He invented for the poem a sonnet- like stanza in what is called terzarima ending in a couplet instead of a tercet. The whole poem takes the form of a prayer. (Green: 2002: 244) ସମ୍ପେଦନଶୀଳତା ହିଁ ଏସବୁ କବିତାର ପ୍ରାଣ । ଗଡ଼ନାୟକଙ୍କ କବିତା ସଂପର୍କରେ କବିତାର ପ୍ରତିଶବ୍ଦ ପ୍ରତି ଗଳିଛକ, ବାକ୍ୟ ଛନ୍ଦରେ ରହିଛି ମାନବିକତା, ସମ୍ପେଦନଶୀଳତା ଓ ଆକର୍ଷକତା ।

ରବୀନ୍ଦ୍ରନାଥ ଯେଉଁ ‘ବର୍ଷଶେଷ’ କବିତା ଲେଖିଥିଲେ ତା’ର ଭାବଧାରା ମଧ୍ୟ Ode to the West Wind ସହ ସମାନ । ଦେଖିବାକୁ ଗଲେ କବିତା ଦୃଢ଼ ପରିବେଶ ପ୍ରାୟ ସମାନ । “ଶେଲାଙ୍କ ଶାରଦୀୟ ଜୀବନ ଓ ଚେତନାର ଶେଷ ସଂଗୀତ- କିନ୍ତୁ ରବୀନ୍ଦ୍ରଙ୍କ କବିତା ଚୈତ୍ର ଅବସାନ ଓ ‘ପୁରାତନ କ୍ଳାନ୍ତ ବରଷର ସର୍ବଶେଷ ଗାନ’ । ଅଥଚ ଖେଷ୍ଟ ଉଚ୍ଚତମ ଜୀର୍ଣ୍ଣ ପତ୍ର ମ୍ଳାନପୁଷ୍ପ ଆଦି ଚିତ୍ରକଳ୍ପ ତାଙ୍କ ମାନସରେ ନୂତନ କାବ୍ୟାଲୋକର ସନ୍ଧାନ ଦେଇଛି ।” (ନନ୍ଦ, ଦାଶ: ୨୦୧୨: ୧୯୪) ରବୀନ୍ଦ୍ରନାଥ ଗାଇଛନ୍ତି-

“ହେ ଦୁର୍ଦ୍ଦମ, ହେ ନିଶ୍ଚିତ, ହେ ନୁତନ, ନିଷ୍ଠୁର ନୁତନ
ସହଜ ପ୍ରବଳ

ଜୀର୍ଣ୍ଣ ପୁଷ୍ପଦଳ ଯଥା ଧ୍ୱଂସ ଭ୍ରଂଶ କରି ଚତୁର୍ଦ୍ଦିଗେ
ବାହାରାୟ ଫଳ

ପୁରାତନ- ପର୍ଷପଟ ଜୀର୍ଣ୍ଣ କରି ବିକୀର୍ଣ୍ଣ କରିଯା

ଅପୂର୍ବ ଆକାରେ

ତେମନି ସବଲେ ତୁମି ପରିପୂର୍ଣ୍ଣ ହୟେଇ ପ୍ରକାଶ
ପ୍ରଣମି ତୋମାରେ ।”

ଚୈତ୍ରଝଡ଼ ରବୀନ୍ଦ୍ରନାଥଙ୍କ ଆଖିରେ ଉଦାତ୍ତ ବେଦଧ୍ୱନି West Wind ର ପ୍ରକାଶକରୀ ରୂପ ରବୀନ୍ଦ୍ରଙ୍କ ‘ବର୍ଷଶେଷ’ରେ ସମାତନ ରକ୍ଷିତେତନାର କମନାୟତାରେ ରୂପାନ୍ତରିତ । ରବୀନ୍ଦ୍ର ଗାଇ ଉଠିଛନ୍ତି-

“ଯେ ପଥେ ଅନନ୍ତ ଚଳିଯାହେ ଭୀଷଣ ନୀରବେ
ସେ ପଥ ପ୍ରାନ୍ତର

ଏକ ପାର୍ଶ୍ୱେ ରଖ ମୋର, ନିରଞ୍ଜବ ବିରାଟ ସ୍ୱରୂପ
ଯୁଗ ଯୁଗାନ୍ତର ।”

ରବୀନ୍ଦ୍ରଙ୍କ କବିତାରେ ଜୀବନ, ଜିଜ୍ଞାସା, ଜୀବନ ପ୍ରତି ସଂପ୍ରୀତି ତେଜ ଅଧିକ । ସେହିପରି ‘ଦକ୍ଷିଣାପ୍ରତି’ କବିତାରେ ମାନସିହ ଯେଉଁ ସୁନ୍ଦର ବର୍ଣ୍ଣନା ଦେଇଛନ୍ତି । ଗୋଟିଏ ସ୍ଥାନରେ ପ୍ରଣୟରେ ଝଡ଼ ଓ ଅନ୍ୟ ଜାଗାରେ ଝଡ଼ରେ ପ୍ରଣୟ ରହିଛି । Ode to the West Wind କବିତାରେ ଝଡ଼ରେ ପ୍ରଣୟ ରହିଛି ‘ମୌସୁମୀ’ ପରି । କିନ୍ତୁ ‘ଦକ୍ଷିଣାପ୍ରତି’ କବିତାରେ ପ୍ରଣୟ ମଧ୍ୟରେ ଝଡ଼, ବିଦ୍ରୋହର ବାଣୀ ବାଜିଛି ।

“ବିଦ୍ରୋହେ ଉଠୁଛି ମନ ହେ ଦକ୍ଷିଣେ ଇଚ୍ଛାତେଜି ଦୂରେ
ଏ ସମାଜ, ଏ ଅନୀତି, ଯାନ୍ତି ଚାଲି ତବ ସିନ୍ଧୁକୁଳେ ।”

‘ମୌସୁମୀ’ ମୌସୁମୀର ଆତ୍ମଲିପି । ମେଘକୁ ରଗ୍‌ବେଦରେ ଦୈତ୍ୟ ରୂପରେ ବର୍ଣ୍ଣନା କରାଯାଇଛି । ମେଘକୁ ବୈଦିକ କାଳରେ ବୃତ୍ତାସୁର ବୋଲି କୁହାଯାଇଛି । ବଜ୍ର ଓ ବିଜୁଳି ଏହାର ସହାୟକ । Ode to the West Wind କବିତାରେ ପୁଣି ଦେଖାଯାଏ ଶେଲା ଗ୍ରୀକ୍ ଦେବୀ ମେନାଦ୍‌ଙ୍କ ରୂପର ସାହାଯ୍ୟ ନେଇଛନ୍ତି ଏଇ ପର୍ଯ୍ୟନ୍ତ ପବନକୁ ବର୍ଣ୍ଣନା କରିଲାବେଳେ ।

“Like the bright hair up lifted
from the head
of some fierce Meenad.”

ରଗ୍‌ବେଦରେ ମରୁତ୍ ହେଉଛନ୍ତି ରୁଦ୍ରପୁତ୍ର । ପୁଣି ସେ ମଧ୍ୟ ସେଠାରେ ସୃଷ୍ଟିର କଲ୍ୟାଣକାରୀ ସଭାରୂପେ ବର୍ଣ୍ଣିତ । ରାଧାମୋହନ ଗଡ଼ନାୟକ ମଧ୍ୟ ଅନୁରୂପ ବର୍ଣ୍ଣନା ଏଠାରେ କରିଛନ୍ତି । ମୌସୁମୀ ଏଠାରେ କଲ୍ୟାଣକାରୀ ପୁରୁଷ (ଶିବ) ରୂପ ଧାରଣ କରିଛି । କବିତାରେ Romantic episode ଚାଲିଛି ସାଗର ତନୟା ଉର୍ମି ଓ ଶକ୍ତିଶାଳୀ ପୁରୁଷ ମୌସୁମୀ ମଧ୍ୟରେ । କଥୋପକଥନ, ଆତ୍ମକଥା ବର୍ଣ୍ଣନା, ନିଜର କାର୍ଯ୍ୟ ବର୍ଣ୍ଣନା, ଉଦ୍ଦେଶ୍ୟ ବର୍ଣ୍ଣନା ମଧ୍ୟରେ କବିତାଟି ଏକ ନାଟକାୟ ପରିବେଶ ଦେଇ ଗତିକରିଛି ଓ ଶେଷରେ ଏକ ଶିବ ସୂତନା ପ୍ରଦାନ ପୂର୍ବକ ମୌସୁମୀ ଆଶା-ଆକାଂକ୍ଷା ଓ ଜୀବନାଭୀପ୍ସା ସୃଷ୍ଟି କରିଛି । ମୌସୁମୀ ନିଜ ଅନ୍ତରର ଜୀବନରତ୍ନ ରଖୁଥିବା କଥା ଜାଣିଛି । “He is very sure about the life and the eternal, immortal life bearing quality (aquarious quality) of himself.” କିନ୍ତୁ Ode to the West Wind ରେ କବି ସୂଚେଇଛନ୍ତି, ଆଶାବାନ୍ଧି ବସନ୍ତକୁ ଅପେକ୍ଷା

କରିବାକୁ କହିଛନ୍ତି । ମଧୁସୂଦନ ରାଓ ମଧ୍ୟ ସେହିପରି ଶୀତ ଓ ବସନ୍ତର କଥା କହିଛନ୍ତି । କିନ୍ତୁ ସେ ମଧ୍ୟ ଉତ୍ତର ପର୍ଯ୍ୟାୟର ବର୍ଣ୍ଣନା ।

ମୋଟାମୋଟି ଭାବରେ ଗଡ଼ନାୟକଙ୍କୁ ଆଧୁନିକ ବୋଲି କୁହାଯାଇପାରେ । କିନ୍ତୁ ସେ ଯେ ରୋମାଣ୍ଟିକ୍ ନୁହଁନ୍ତି ଏକଥାକୁ ଏକାବେଳେ ଅସ୍ୱୀକାର କରାଯାଇନପାରେ ।

ମୌସୁମୀ ଆସିଛି । ନବକଳେବର ହୋଇଛି । ଆତ୍ମାର ଘର/ଘଟ ପରିବର୍ତ୍ତନ ହୋଇଛି । କାଳ-ଦେଶ-ପାତ୍ରାନୁସାରୀ ବିଭାବ ବଦଳିଛି । ଭାବ ବଦଳିଛି । ବେଦରେ ବର୍ଣ୍ଣିତ ‘ମରୁତ’ କ୍ରମେ ସ୍ଥାନ ଭେଦରେ ଶେଲାଙ୍କ West wind (ପଶ୍ଚିମା ପବନ) ହୋଇଛି । ତାହା ରବୀନ୍ଦ୍ରଙ୍କ ଠାରେ ‘ବର୍ଷଶେଷ’ର ଚୈତ୍ରଝଡ଼ରେ ପୁଣି କାଳାନ୍ତରେ ରୂପାନ୍ତରିତ ହୋଇଛି । ସେହିପରି କାଳକ୍ରମେ ମଧୁସୂଦନ, ମାନସିଂହ (ଦକ୍ଷିଣା)ଙ୍କ ଠାରେ ବିବିଧ ରୂପଧାରଣ କରିଛି । ପରିଶେଷରେ ଆମେ ଗଡ଼ନାୟକଙ୍କ ‘ମୌସୁମୀ’କୁ ଦେଖୁ । ଏଣୁ ଏସବୁ physical metamorphosis ମାତ୍ର । ଶରୀରର ପରିବର୍ତ୍ତନ, ଆଂଶିକ ଭେଦ ମାତ୍ର । ମୂଳରେ କିନ୍ତୁ ରହିଛି ସନାତନୀ ‘ମରୁତ’ର ଆଚରଣ ଓ ଉଚ୍ଚାରଣ । ଏହା (ମୌସୁମୀ) ଯଥାର୍ଥରେ ଏହି ସନାତନୀ ଆତ୍ମାର ଜୟଯାତ୍ରାରେ ଏକ ଅବସ୍ଥିତି, ଏକ ଅଭିପ୍ରାୟ- ଏଥିରେ ଦ୍ୱିରୁଚ୍ଛି ନାହିଁ ।

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‘ସମର୍ପଣ’ ଓ ‘ସମ୍ମୋହନ’ର ଅଦୃଶ୍ୟ ଝୋଟିଚିତା : ଛନ୍ଦାଚରଣଙ୍କ କବିତା

ଡ. ଆଲୋକ ବରାଳ

ଛନ୍ଦାଚରଣ ଆଚାର୍ଯ୍ୟ (୧୯୫୯-୧୯୯୫) ଓଡ଼ିଶାର ଚିତ୍ରକଳା ଓ କବିତାର ଆକାଶରେ ଉଲ୍‌କା ଭଳି ଦେଖାଦେଇ ହଜିଯାଇଥିଲେ ହେଁ ସେ ଉଲ୍‌କାର ଆଲୋକ ଛାଡ଼ିଯାଇଛି ଅଦୃଶ୍ୟ ବିକିରିତ ଆଲୋକରଶ୍ମି । ଶିଳ୍ପୀ ଛନ୍ଦାଚରଣଙ୍କ ଚିତ୍ରରେ କବିତାକୁ ଏବଂ କବିତାରେ ଚିତ୍ରକୁ ଏକତ୍ର ଦେଖୁଛୁ । କବିତା ଓ ଚିତ୍ରର ଅଦୃଶ୍ୟ ସୁଗଳବନ୍ଦୀ ଥିଲା ଛନ୍ଦାଙ୍କ ସର୍ଜନ । କବି ଛନ୍ଦା କହିଲେ - ମନେ ପଡ଼େ ନିହାତି ପ୍ରେମିକ ମଣିଷଟିଏ; ଗାତ ଗାଉଛି ଦୂର କେଉଁ ତାଳବଣ ଘେରା ଗାଁ ଭିତରେ ଅବା ଏକାଏକା ସମୁଦ୍ର କୂଳରେ । କବି ଛନ୍ଦାଚରଣଙ୍କ ‘ଚଇତି ଓଠର ଚିଠି’ ପରେ ‘ଅର୍କବିଗ୍ରହ’ ଅନ୍ୟ ଏକ ସମ୍ଭାବନାପୂର୍ଣ୍ଣ କାବ୍ୟିକ ଅଭିବ୍ୟକ୍ତି । ‘ଅର୍କବିଗ୍ରହ’ (୧୯୯୫) ଆତ୍ମପ୍ରକାଶ କରିଥିଲା କବିଙ୍କ ମୃତ୍ୟୁପରେ । ଯାହାର ସବୁଯାକ କବିତା ଅନାମିକା । ଯାହାକୁ ନିଜେ ଚୟନ କରିଥିଲେ କବି । କବିତା ଓ ଚିତ୍ରର ଅଭିନବତାକୁ ବହନ କରୁଥିବା ‘ଅର୍କବିଗ୍ରହ’ର ସ୍ଵାତନ୍ତ୍ର୍ୟଟି ତେଣୁ ଅଲଗା । ‘ଅର୍କବିଗ୍ରହ’କୁ ସାମ୍ପାରେ ରଖି ଶିଳ୍ପୀ ଛନ୍ଦାଚରଣଙ୍କ କବିତାମନସ୍ ଦୃଷ୍ଟିକୁ ବିଶ୍ଳେଷଣ କରିବା ଏ ଆଲୋଚନାର ଲକ୍ଷ୍ୟ ।

ସ୍ମୃତି ମୋର ସାଇତା ସପନ :

ଛନ୍ଦାଚରଣଙ୍କ କବିତା ସ୍ମୃତିରେ ମହମହ ଏକ କାବ୍ୟ-ପରିଧି । ସେ ସବୁ ସ୍ମୃତି ଛନ୍ଦାଚରଣଙ୍କ କବିତା ସହ ଚିତ୍ରଗୁଡ଼ିକରେ ଛାଡ଼ି ଦେଇଛି ଗହୀର ଚିହ୍ନ ! “ତାର ସ୍ମୃତି ସ୍ମୃତି, ଶେଷ ନିଶାଣ (ପୃ - ୪୧) । ଛନ୍ଦାଚରଣଙ୍କ ପ୍ରେମିକା ଭଳି ଏକ ଅନୁଭବ । ଯାହା ଜୀବନକୁ ଟାଣିଧରୁଥାଏ ପ୍ରତି ମୁହୂର୍ତ୍ତରେ । ସ୍ମୃତି ଏକ ଜୀବନ୍ତ ପ୍ରତିମା ସଦୃଶ, ଯାହାର ରହିଛି ମଧ୍ୟ ବୟସ ଓ ସମୟ : “ସ୍ମୃତିଗୋ କେମିତି ବୁଝିନି ସତରୋଦିନ ସରି ସରି ଯାଏ/ ଅଳତାରଙ୍ଗା ଅଳସା ତୁମର ପାଦ/ କେତେ ଆଚକିତ କରିଦେଇ ସତେ/ ଆହୁରି ଆଗକୁ/ ମତେ ଭିଡିନେଇ ଯାଏ (ପୃ - ୪୬) । ଛନ୍ଦାଙ୍କ ପାଇଁ ସ୍ମୃତି ଏକ ବ୍ୟାପ୍ତ ଜୀବନବୋଧ, ଯାହାର ପରିସୀମା ଅନନ୍ତ ଆଉ ଅସୀମ ।

ଛନ୍ଦାଚରଣଙ୍କ କବିତାରେ ସ୍ମୃତି ଭଳି ଅତୀତ, ସତ୍ୟଶାଳ-

ମନ୍ତ୍ରମୁଗ୍ଧ ଏକ ବାତାୟନ । ସେ ଅତୀତ ସବୁବେଳେ ଜୀବନ ସହ ଛାଇ ହୋଇ ଚାଲିଥିବାର ଏକ ପ୍ରକ୍ରିୟା । ଜୀବନ ସହ ଯୋଡ଼ି ହୋଇଥିବା ଅବିଚ୍ଛିନ୍ନ ଏକ ଏକ ଗଭୀର ପ୍ରତ୍ୟୟ ।

ମଣିଷକୁ ଅନୁସରଣ କରୁଥିବା ଭଳି ସମ୍ମୋହନ; ଯାହାକୁ ଭୁଲିହୁଏ ନାହିଁ; ପୋଛିଦେଇ ହୁଏ ନାହିଁ: ଅତୀତ କିନ୍ତୁ “ସେମିତି ରହିବା/ଚତାଉତୁରା ଭିତରେ,/ ତାକୁ ପୋଛିଦେଇ ହବନି/ତାକୁ ଭୁଲିହବନି/ସତ ବା ଏମିତି ଲୁଚିବ କେମିତି ଅନ୍ଧାରେ” (ପୃ- ୧୩) । ସବୁ ଅତୀତ; ଅତୀତ ନୁହେଁ । ଯାହା ସତ୍ୟ, ତାହା ହିଁ ଅତୀତ ହୋଇ ରହିଯାଏ ସଦାକାଳ । ସେଇ ଯନ୍ତ୍ରଣା ଆଉ ଅନୁରାଗରେ ମଣିଷ ବୁଝାଏ କାଳ କାଳ । ସନ୍ତସ୍ତ ଜୀବନବୋଧ ତଳେ ଲଚେଇ ଥିବା ମହକିତ ଲଳାକାଟି ଅତୀତର ମହକରେ ଭରିଛି (ପୃ-୨୩) । ଛନ୍ଦାଚରଣୀୟ କବିଆତ୍ମା ସବୁବେଳେ ଝୁରି ହୋଇଛି ଅତୀତ ସହ; କବି ପାଇଁ ଆତ୍ମା ଭିତରେ ଲୁଚି, ସଂଶୋଧିତ ହୋଇ ସାଇତା ହୋଇଥିବା ସପନ ହିଁ ଅତୀତ: ସ୍ମୃତି ଆଗୋ ମୋର ସାଇତା ସପନ (ପୃ-୨୭) । ଯେମିତି ଅତୀତ ମୋର ସ୍ମୃତିମୋର ଚିରଞ୍ଜିବୀ ହେବ (ପୃ-୩୫) । ଅତୀତକୁ ଚିରଞ୍ଜିବୀ ରଖିବାରେ ବିଶ୍ୱାସୀ କବିଆତ୍ମାଟି ଦୁଃଖ ଆଉ ଅବସାଦରେ ଭରା, ଅଥଚ ସେଇ ସବୁ ସ୍ମୃତି ପାଇଁ ବିଭୋର ଓ ଚଂଳ ହୋଇ ଉଠିଛି ଛନ୍ଦାଚରଣୀୟ ଆବେଗ । ନଚେତ୍ ଅତୀତକୁ ସତ୍ୟ, ସାଇତା ସ୍ମୃତି, ଜୀବନର ମହକିତ ଲଳାକା କହୁଥିବା କବି, କେବେ ହେଲେ କହିପାରେ “ଅତୀତ : ଆଞ୍ଜୁଳାରେ ମୋର, ମୋ ନିଜର ଲୁହଗୋପେ ପରି” (ପୃ-୩୫) ।

ଏକା ଏକା ସମୁଦ୍ର କୂଳେ :

ଜୀବନ ପ୍ରତି ଅପୂର୍ବ ସମ୍ମୋହନ ଆଉ ବିଭୋର କବି ଛନ୍ଦାଚରଣଙ୍କ କବିତାରେ ମଣିଷଟି ଅତ୍ୟନ୍ତ ନିଃସଙ୍ଗ (ଯା ଜୀବନ ବିରାଟ ଶୂନ୍ୟତା/ତାକୁ କାହିଁ ପଚାରୁଛୁ ସପନର କଥା (ପୃ-୫୬) । ସେ ନିଃସଙ୍ଗତା ଭିତରେ କାବ୍ୟପୁରୁଷଟି ସବୁବେଳେ ଜୀବନମୁଖୀ ଆଉ ଉର୍ଦ୍ଧ୍ୱମୁଖୀ । ଅଥଚ ଜୀବନ ପ୍ରତି ରଖିଛି ଅପୂର୍ବ ଅନୁରାଗ ।

ପ୍ରତ୍ୟେକ ମଣିଷ ଯେ ଏକଲା ଗୋଟିଏ ମଣିଷ, ଆଉ ତାର ବାଟ ଚାଲିବାର ଏକାକୀତ୍ଵକୁ “କେହି କୁଆଡ଼େ ନାହିଁ କିଛି/ ଏକା ଏକା ସମୁଦ୍ର କୂଳରେ (ପୃ-୭) କାବ୍ୟାଂଶିତ ପ୍ରତୀକିତ କରୁଛି । ପ୍ରାତଃସ୍ମୃତିକ ମର୍ତ୍ତ୍ୟ ଜୀବନରେ ‘ଅର୍କବିଗ୍ରହ’ର କାବ୍ୟପୁରୁଷ ବିତସ୍ତୁହ ! ଜାଗତିକ ଭିତ ଭିତରେ ଏକାକୀତ୍ଵର ଯନ୍ତ୍ରଣା ଭିତରେ ସେ ସନ୍ତପ୍ତ (ଶୂନ୍ୟଶାନ୍ତ କୋଠାରେ ଏକା ଏକା/ ଖୁବ୍ ଅସହାୟ, ପୃ-୧୯) କାବ୍ୟପୁରୁଷ ଅମର୍ତ୍ତ୍ୟ-ଦେହାତୀତ ହୋଇ ଜୀବନର ବିପୁଳତାକୁ ଉପଲକ୍ଷ୍ୟ କରିବାରେ ସମ୍ମୋହିତ ସେଇ ଭାବନାରୁ ଆକାଶର ଏକୃତିଆ ତାରା ସହ ଜୀବନର ଆଧୁର୍ଭୌତିକ ସମାକରଣରେ କବି ଆତ୍ମାଦୀପ ଜାଲୁଥାଏ । ନିର୍ବାପିତ ହେବାର ନିଶାରେ, ପୃ-୨୦) ବଂଶୁଆ ପୃଥୁବୀ ସହ ଛନ୍ଦାଚରଣୀୟ କାବ୍ୟପୁରୁଷର ସମ୍ପର୍କିତ ଅଦ୍ଭୂତ ଧରଣର । ସେଇ ପୃଥୁବୀ ସହ ଏକ ପ୍ରକାର ଛାୟାଛନ୍ଦ ବିଚ୍ଛିନ୍ନତା ଭାବ ଲୁକ୍କାୟିତ (ସପନର ଫୁଲ କିଛି/ଇମିତି ପଡ଼ିଛି ଆସି ମୋ ନିସଙ୍ଗ ଶେଯେ, ମୋ ଆଖିର ନିଦ ସବୁ ଉଠେଇ ଯାଇଛି/ମୋ ନିଜର ଜଳାକାଟି, ପୃ-୨୩) । କାରଣ ସେ ଜୀବନସାରା ଖୋଜି ହେଉଥାଏ ମନର ମଣିଷଟେ/ ଆପଣାର ପାପଭୂତ ପାପୁଲିରେ ଯିଏ ହାତ ଥାପି, ଘଷିଦେବ/ ପୃଥୁବୀକୁ, ମୁଁ ଯାରା ଅଂଶାଦାର ବୋଲି, ପୃ-୩୦) । ଏହି ଅନୁକ୍ରମରେ କବିର ଆକୃତି ଦେହରୁ ଦେହାତୀତ ଆତ୍ମକୁ ପ୍ରଲୟିତ (ମତେ ଏକାକୀ ଛାଡ଼ି ଦିଆ ହେଉଛି.../ କିଏ ତମେ!! ଯିଏ ପରଶି ଯାଉଛି ଏ ନିଃସଙ୍ଗ ନିର୍ଜନତା ? ଆସ, ନିବିଡ଼ ହୋଇ ଆସ/ ଏ ନିର୍ଜନତାରୁ ଅଧିକ ଅନ୍ତରଙ୍ଗ/ଏ ନୀରବତାରୁ ଆଉରି ମୁଖର/ ସ୍ଥିତି, ଶୂନ୍ୟ ଶେଷ ମହାଶେଷ ହେଇ, ପୃ-୩୪) ।

ନିଃସଙ୍ଗତା ଛନ୍ଦାଚରଣୀୟ କବିତାର ଅନ୍ତରୀଣ ଏକ ଯୋଗସୂତ୍ର, ‘ଅର୍କବିଗ୍ରହ’ର ପ୍ରଚ୍ଛନ୍ନରେ ଏହି ନିଃସଙ୍ଗଭାବ ଛାଇ ହୋଇ ଲାଖି ରହିଛି । ଏହି ନିଃସଙ୍ଗତା କାବ୍ୟ-ଦର୍ଶନ ପ୍ରତିମା ‘ଅର୍କବିଗ୍ରହ’କୁ ଉର୍ଦ୍ଧ୍ଵଗାମୀ କରିଛି; ତଥା ସୃଷ୍ଟି ରହସ୍ୟର ଏକା ଏକା ବାଟଚାଲିବାର ଅବବୋଧକୁ ପ୍ରତୀକିତ କରୁଛି : “ମୋତେ ଲାଗେ ବହୁ ଦୂର/ଯେମିତି କି ମୋ ମା କହୁଛି/ ନିଜ ଗାଳ ନିଜେ ଥାପୁଡ଼େଇ/ନିଜ ପାଇଁ ନିଜେ ଗାତ ଗାଇ ରୁପତାପ୍ ଶୋଇପଡ଼/ ଶୋଇ ପଡ଼ ବାପା” ।

ରହସ୍ୟ ନଇର ସୁଏ ଉରୁରୁକୁ ତଙ୍ଗା :

‘ଅର୍କବିଗ୍ରହ’ରେ ଛନ୍ଦାଚରଣୀୟ ଜୀବନଦର୍ଶନ ଅତ୍ୟନ୍ତ ସୂକ୍ଷ୍ମ । ଯାହାକୁ ସ୍ଥୂଳତାରେ, ପାର୍ଥବତାରେ ଓ ଇନ୍ଦ୍ରିୟଦ୍ଵାରା ଉପଲକ୍ଷ୍ୟ କରିହୁଏ ନାହିଁ । ରହସ୍ୟମୟ ରୂପକଚ୍ଛର ପରିଧିରେ ସେ ଦର୍ଶନ ପ୍ରତୀକିତ । ଯେଉଁ କବି ପାଇଁ ଜୀବନ ବର୍ଷା ବୁଦ୍ଧୁଦ୍ ଭଳି, ତବ୍ତବ୍

ଧାଉଁ ଥାଏ ଜୀବନ, ସୁଖରେ-/ ଥିବା ଯାଏଁ ଦିଶୁଥାଏ, ହଜିଗଲେ ପଡ଼େ ନାହିଁ ଚିହ୍ନ (ପୃ-୪୮) ଆଉ ମୃତ୍ୟୁ: ନା ଆସିବା ବେଳ ଜଣାଏ/ ନା ଗଲାବେଳ କହିଦେଇ ଯାଏ/ରୁପତାପ୍ ଆସେ/ଆଉ ଆପଣା ଇଚ୍ଛାରେ/ବଚିତାର ଫୁଲ ପରି/ ତୋଳି ନେଇ ଯାଏ (ପୃ-୪୪) । ଜୀବନ ସହ ମୃତ୍ୟୁଚେତନା (Death Consciousness) ଯୋଡ଼ିହୋଇ ରହିଛି ‘ଅର୍କବିଗ୍ରହ’ରେ । ‘ଅର୍କବିଗ୍ରହ’ର କାବ୍ୟପୁରୁଷର ଜୀବନବୋଧ ଏକାନ୍ତ ଏକଲା । ଜୀବନ ତା ଆଗରେ ବିଶାଳ ଓ ବିସ୍ତୃତ ! ପୁଣି ମୃତ୍ୟୁ ଆକସ୍ମିକ ଓ ଅପ୍ରତ୍ୟାଶିତ ପହଂଥିବା ଅତିଥିବିଏ । ଛନ୍ଦାଚରଣୀୟ ପାଖରେ ମୃତ୍ୟୁ ଭୟପ୍ରଦ ନୁହେଁ । ଜୀବନ ଏକ ରତ୍ନ ଭଳି । ଗୋଟିଏ ଫୁଲ ବଚିତା (କତଠାରୁ ଫୁଲ ଫୁଟି ଝରି ଯିବା ଯାଏ/ଆରେ ସଖି; ମାତି ଯିବ/ଏଇ ଦେଖ ବସନ୍ତଟି ବିତି ବଡ଼ି ଯାଏ (ପୃ-୨୯) । ଛନ୍ଦାଚରଣୀୟ ପାଇଁ ଜୀବନ କେତେବେଳେ ବସନ୍ତ ଭଳି; ପୁଣି ସେଇ ବସନ୍ତଟି ମୃତ୍ୟୁଭଳି (ରତୁଟେ ଝଡ଼ିଗଲା ଦେଖ ଲୁହ ଟିକେ ଝରିଲାକି/ରତୁଟେ ବଦଳିଗଲା ଦେଖ/ମେଘଟିକେ ଘୁଂଲା ଓ ହସଟେ ଚହଲିଲା ତ; ପୃ-୪୦) । ମୃତ୍ୟୁମନସ୍ ଜୀବନ-ସରଣିରେ ଜୀବନ ଅଛୁଆଁ ରହସ୍ୟମୟ ଅଥଚ ଏକ ଅବ୍ୟକ୍ତ ଶିହରଣ: ତା ଛାତିରେ ଖୁବ୍ ଶିହରଣ,/ସେ କିନ୍ତୁ ଚହଲେନି/କି ଚହଲାଏ ନାହିଁ /ଦୂରେ ଥାଏ- / ଦହୁଥାଏ/ହାତ ବଡ଼େଇଲେ/ମୋଟେ ଛୁଇଁ ହୁଏ ନାଁ (ପୃ-୪୩) । ‘ଜୀବନ’ ଅଥବା ‘ମୃତ୍ୟୁ’ ଛନ୍ଦାଚରଣୀୟ କବିତାରେ ମୁଦ୍ରାର ଦୁଇ ପାର୍ଶ୍ଵପରି ପରିପୂରକ । ତାହା ରହସ୍ୟମୟ ଦୁଇଟି ନାଁ କେବଳ । ବେଳେ ବେଳେ ତାହାର ରୂପବୋଧ ପ୍ରେମସୀ ପ୍ରତିମା ସନ୍ତର୍ପଣେ ଠିଆ ହୋଇ ଥିବା ପ୍ରେମିକା ଭଳି ଅପୂର୍ବ ରୋମାଞ୍ଚିକତାରେ ଭରା; ତ ଆଉ କେତେବେଳେ ‘ମୃତ୍ୟୁ’ ଏକ ମଧୁର ବର୍ଷା ର ପ୍ଲାବନ;ରତୁର ମହୁର ଅବା ବସନ୍ତର ମହକିତ ସୁରଭି । ଛନ୍ଦାଚରଣୀୟ କବିତାରେ ଜୀବନମାନେ ହିଁ ମୃତ୍ୟୁ ଆଉ ମୃତ୍ୟୁମାନେ ହିଁ ଜୀବନ !

ଆସିବ ଆସିବ ହେଇ ଆକାଶର ରଙ୍ଗ ବଦଳିଲା :

ଛାୟାଛନ୍ଦ ରୋମାଞ୍ଚିକ ଭାବନା ସମଗ୍ର ଛନ୍ଦାଚରଣୀୟ କାବ୍ୟ-ପରିଧିର ପ୍ରମୁଖ ଏକକ । ସେଥିରୁ ‘ଅର୍କବିଗ୍ରହ’ ବିଦ୍ୟୁତ ନୁହେଁ । ଜୀବନ-ମୃତ୍ୟୁ-ଆଧୁର୍ଭୌତିକତା-ମାଟିମନସ୍ତତା-ଅନୁରାଗ-ସଂବେଗର କାବ୍ୟିକ ଉଲ୍ଲ୍ଵାସନ, ସବୁରି ଭିତରେ ଛପି ରହିଛି ଛନ୍ଦାଚରଣୀୟ ରହସ୍ୟମୟ ରୋମାଞ୍ଚିକ୍ ଅବବୋଧଟିଏ । ଏ ରୋମାଞ୍ଚିକ ଆବେଗଟି ପ୍ରେମ ନୁହେଁ । ଏ ରୋମାଞ୍ଚିକତା ନିଃସଙ୍ଗ, ବିଷାଦକୈନ୍ଦ୍ରିକ ଜୀବନଧର୍ମୀ ଏକ ଏକ କାବ୍ୟିକ ଉଚ୍ଚାଟନ । ସେହିଭଳି ଛନ୍ଦାଚରଣୀୟ କବିତାରେ ପ୍ରେମର ପରିଧିଟି ସଂପୂର୍ଣ୍ଣ ନିଆରା । (ପ୍ରେମ ଶବ୍ଦଟିଏ/ସମ୍ପର୍କର/କାମ-ରୂପ/ଦେହ ଆଧାର/

ମନ ଦୀପାଳିଚିଏ/ହୃଦ ଆଲୋକ,/ ବାସ୍ନା ସପନ.../ତାତି ପଲକ //
 ତା'ର ସ୍ମୃତିର, ସ୍ମୃତିରେ ଶେଷ ନିଶାଣ/ତା'ର ଏକାନ୍ତ ଏକାନ୍ତ,
 ଚିର ମଗନ” (ପୃ-୪୯) । ‘ଅର୍କବିଗ୍ରହ’ରେ ପ୍ରେମ କେଉଁଠି
 ହେଲେ ସିଧାସଳଖ ପ୍ରେମିକା ସଭା ସହିତ ସନ୍ତର୍ପଣେ ଠିଆ
 ହୋଇନାହିଁ । ସବୁଠି ଅଦ୍ଭୁତ ଏକ ରହସ୍ୟମୟତା, ପ୍ରକୃତିର ନୀରବ
 ସଂସର୍ଗରେ ଅବିରତ ଛାଇ-ଆଲୁଅର ଖେଳ ଭିତରେ ପ୍ରତୀକ୍ଷାମାନ:
 “ଫୁଲ ମିଲୁକି ପତର/ଲୁହ ମିଲୁକି କାକର/ଯାହା ମିଲିଲା ସବୁ
 ମୋର । ଛନ୍ଦାଚରଣଙ୍କ କବିତାରେ ‘ତୁ’ ଅମାମାସିତ ଏକ
 ବ୍ୟକ୍ତିସଂକଳ୍ପ ! ସେହି ‘ତୁ’ ବ୍ୟାପି ରହିଛି ସମଗ୍ର ଛନ୍ଦାଚରଣୀୟ
 କାବ୍ୟଭୂଗୋଳକୁ । ‘ଅର୍କବିଗ୍ରହ’ରେ ସେଇ ‘ତୁ’ ଚି ହୋଇପାରେ
 ପ୍ରେୟସୀ; ହୋଇପାରେ ପ୍ରକୃତି; ହେଇପାରେ ଇଶ୍ଵରୀୟବୋଧ
 ଅବା ଅବୋଧ୍ୟ ନିରାକାର ଜୀବନ ଅବା ମୃତ୍ୟୁ: “ଚିତ୍ରାଧାର
 ପୃଷ୍ଠାତଳୁ/ଉତୁରି ଆସୁ ତୁ...ତୁ...ତୁ.../ଏ ବିଶ୍ଵସତାଟି ‘ତୁ’ ମୟ
 ହୋଇଯାଏ” (ପୃ-୧୯) ।

‘ଅର୍କବିଗ୍ରହ’ରେ ଅପେକ୍ଷାର ଭାବ ସହ ରୋମାଞ୍ଚିକତା,
 କବିତା ଭିତରେ ନିବିଡ଼ ହୋଇ ରହିଛି : “ବରଷା ଆସିଲା,
 ବାଦଲ ଆସିଲା ସିନା/ତମେ ଆସି ନାହିଁ ଭଲ ଲାଗେ ନାହିଁ ଜମା/
 ଆକାଶେ ଦେଖିଲେ ଗେଣ୍ଡାଲିଆର ଯୋଡ଼ି/ସ୍ମୃତି ! ତମ କଥା କୋହ
 ହୋଇ ମୋର/ ଛାଡ଼ି ତଳେ ଯାଏ ଭରି, (ପୃ-୨୧) । ପ୍ରକୃତିର
 ନିସର୍ଗ ରମଣୀୟତା ଭିତରେ ଅପେକ୍ଷାର ମଧୁର ଅଭିସାର (ତୁ
 ଖାଲି ଆସିଲୁନି, ଚଳତ ଆସିଲା.../ତୋ ସପନ ନ ସରୁଣୁ ରାତି
 ପାହିଗଲା...ସେ ଚଳତ ସେ ସକାଳେ ଲାଭ କ’ଣ ?(ପୃ-୧୮) ।
 ଛନ୍ଦାଚରଣଙ୍କ କବିତାରେ କାବ୍ୟପୁରୁଷ ପ୍ରେୟସୀକୁ ଅପେକ୍ଷା
 କରୁଛି-ରତୁ ଯାଏଁ । ଜୀବନ ବଂଚି ଏକ ମୁଗ୍ଧ ସମ୍ମୋହନରେ ।
 ସେଇ ପ୍ରେମର ଅପୂର୍ବ ଶିହରଣର କୌଣସି ସ୍ଵାଦ ନାହିଁ, ନାହିଁ ମଧ୍ୟ
 ସଂଜ୍ଞା । ଚୈତ୍ରର ଶିହରଣ ପରି ସେ ଖାଲି ଛୁଇଁଯାଉ ଥାଏ ଦେହକୁ;
 ସରି ସରି ଯାଉ ଥାଏ ବସନ୍ତର ମାଦକତା (ଆରେ ସଖି; ମାତି
 ଯିବା- ଏଇ ଦେଖ ବସନ୍ତଟି ବିତି ବିତି ଯାଏ । (ପୃ-୨୯) ।
 ସ୍ଵପ୍ନରେ, ଅପେକ୍ଷାରେ ‘ଅର୍କବିଗ୍ରହ’ର କାବ୍ୟପୁରୁଷ ବିତାଉ ଥାଏ
 ଜୀବନ (ମୁଁ ଅଧାର ହାତ ବଢ଼େଇଲେ/ସପନ ସରୁଟି, ପୃ-୩୨) ।
 ଅଥଚ ପ୍ରାଣର ପ୍ରେୟସୀକୁ କହୁଥାଏ ବାରମ୍ବାର ଯେ, ଏ ପ୍ରେମର
 ରତୁ ନ ଶୁଖିଯାଉ ଯେମିତି : “ପ୍ରିୟତମା;/ ତମ ଆଖିର ମହୁଲି
 ପିଇ/ଜନମ-ଜନମ, କୋଟି ଜନମ/ ଏମିତି ଯିବି ମୁଁଜାଇଁ କଥାଦିଅ
 ମୋତୋ ପାଗଳ ଭର୍ଷର କହି/ମୁଦା ପାଖୁତାରେ/ପ୍ରେମକୁ ଆମର
 ଶୁଖାଇ ମାରିବ ନାହିଁ (ପୃ-୪୦) । ଯେଉଁଠି କାବ୍ୟପୁରୁଷ ଯିଏ
 ଯେଉଁଠି ଥିଲେ ମଧ୍ୟ ନିତି ଯେ ପ୍ରେୟସୀ ସହିତ ତା’ର ମିଳନ ହୁଏ
 ବୋଲି (ଯେହେତୁ ଏଇଠି ନିତି/ଦେଖାହୁଏ ତମରି ସାଥରେ/

ଖୋଲାଖୋଲି ସପନ ସାଥରେ, ପୃ-୩୮) ଜାଗତିକ ପ୍ରେମର
 କଥା କହୁଥିଲେ ହେଁ, ପୁଣି କେଉଁଠି ସେଇ ପ୍ରେମ ଲାଗେ ଅସ୍ପଷ୍ଟ,
 ଧୂମାଢ଼ ଆଉ ରହସ୍ୟମୟ : “କେତେ ଯେ କଳ୍ପ ଖୋଜିଛି/ତେ
 ମୁଁ ମଉନେ/ ରୁମିବି ବୋଲି ତୋ ଚିତ୍ର/ ପ୍ରତିମା ଗୋପନେ,...
 ଆଞ୍ଜୁଳାଏ ମୋ ଅଶୁରେ/ ଆଜି ଭରପୁର/ସ୍ମୃତିରେ ସହଜ ଏତକ/
 ପ୍ରୀତିର ଉପହାର,/ପ୍ରାର୍ଥନା ହେଉ କଷ୍ଟ/ସରଳ ସୋହାଗର/
 ମୁଗ୍ଧମାନସେ ରୁମୁଥାଏ/ତୋର ପାଦତଳ” (ପୃ-୪୩) ।
 ଛନ୍ଦାଚରଣଙ୍କ କବିତାରେ ପ୍ରେୟସୀ ଯେଉଁଠି ସ୍ପଷ୍ଟ ପ୍ରତୀକ୍ଷାମାନ,
 ସେଇଠି ମିଳନର ମଧୁଛନ୍ଦା ବର୍ଷିଛି । ସେଇଠି କାବ୍ୟପୁରୁଷ ସାଜିଛି
 ସାଧାରଣ ମାନବଟିଏ: “ତମ ନାବିବନ୍ଧର ଆନିକଟ୍ରେ/ନଜରବଦି
 ମୁଁ ନଦୀ/ତମେ ଖସେଇ ନଉଁଇ ପଶତ ତ/ମୁଁ ଉଡ଼କି ଉଠୁଛି ।”
 (ପୃ-୨୬)

ହେ ମୋର ପ୍ରିୟତମ ମାଟି :

ଅମର୍ତ୍ତ୍ୟ ଭାବବୋଧ ସହ ଛନ୍ଦାଚରଣଙ୍କ କବିସତ୍ତା ନିମଗ୍ନ
 ହୋଇଥିଲେ ହେଁ ତା ଭିତରେ ସଂସ୍ପୃଷ୍ଟ ହୋଇ ରହିଛି ମାଟି ପ୍ରତି
 ତାକୁ ଭଲ ପାଇବା । “ଯେତେ ଯେତେ ମୁଁ ଗୋ ଉତ୍ତାଳ ହେଇଛି/
 ଅସ୍ଥିର ଏ ମୋ ଛାତି”(ପୃ-୪) । ଏଠି ସ୍ମରଣକୁ ଆସେ କବି
 ମାୟାଧର ମାନସିଂହଙ୍କ ‘ଦେବଶିଶୁ’ କବିତା ସହ କବି ବିନୋଦ
 ନାୟକଙ୍କ ‘ଏ ପୃଥ୍ଵୀ’ କବିତା ଦୃଶ୍ୟର ଭାବ । ଯେଉଁଠି ଉର୍ଦ୍ଧ୍ଵମୁଖୀ
 ହୋଇ ମଣିଷ ଯେତେ ଉପରକୁ ଉଠିଗଲେ ହେଁ, ତାକୁ ପୁଣି
 ଶେଷରେ ଏ ମାଟିକୁ ହିଁ ଫେରିବାକୁ ହୋଇଥାଏ । ତା’ର ଆପଣାର,
 ଏ ମାଟି ହିଁ ତା’ର ଚିର ପରିଚିତ ଆଉ ସର୍ବଦା ଅନ୍ତରଙ୍ଗ । ଏ ଦୁଇ
 କବିତାରୁ କିଂତୁ ଅଲଗା ଚନ୍ଦାଚରଣଙ୍କ ଅଭିବ୍ୟକ୍ତି । ଏଠି ମାଟିର
 ତାକୁ ଭଲ ପାଇବା ଉପରକୁ ଉଠିବାକୁ ଦେଉନାହିଁ । ଛନ୍ଦାଚରଣଙ୍କ
 ସେଇ ମାଟିମନସ୍କତାରୁ ଆକାଶ ସେଇଠି ବିସ୍ତୃତ ଆଉ ବିଶାଳ :
 “ମୁଁ ସିନା ତୋ’ର ବିଶାଳତା/ ମାପି ପାରିନିରେ ଆକାଶ // ତୁତ
 ମତେ ଚିହ୍ନିଯାଇଥିବୁ” (ପୃ-୨) । ଛନ୍ଦାଚରଣଙ୍କ ମାଟିମନସ୍କତା
 ପୃଥ୍ଵୀରେ ସୀମାବଦ୍ଧ: “ତୁ ତ ସିନା ଉଡ଼ିବୁଲୁ/ପକ୍ଷୀ ତୁଇ; ଦୁଇ/
 ତୋ ଆଗରେ ଅସୀମ ଆକାଶ/ ମୁଇଁ କିନ୍ତୁ ଅସହାୟ/ସୀମାବଦ୍ଧ
 ପୃଥ୍ଵୀର-/ ଗୋଟାଏ ମଣିଷ” (ପୃ-୫) । କାବ୍ୟପୁରୁଷର
 ଆକାଶମୁଖୀ ହେବାର ଅଭାସ୍ତା ଥିଲେ ହେଁ ଏ ମାଟି ତାର ଅତି
 ଆପଣାର (ହେ ମୋର ପ୍ରିୟତମା ମାଟି, ପୃ-୩) । ମାଟିକୁ ଛାଡ଼ି
 ତା’ର ସଭାର କଳନା ନାହିଁ । ଅସ୍ଥିତ ନାହିଁ । ମାଟିରୁ ଆକାଶକୁ
 ଚାହିଁଲେ, ମାଟିଠାରୁ ବିଚ୍ଛିନ୍ନ ହେଉଥାଏ ମଣିଷର ଭାବନା । ଏଠାରେ
 କବିଦୃଷ୍ଟି ରୂପାୟିତ ହୋଇଛି ଭିନ୍ନ ଭାବେ: “ମାଟିରୁ ଯଦି କେ
 ଆକାଶକୁ ଚାହେଁ/ମାଟି ଆଉ ଦିଶିବକି” ?(ପୃ-୨୪) । ଉର୍ଦ୍ଧ୍ଵମୁଖୀ
 ଆଉ ମାଟି ପ୍ରତି ଆକର୍ଷିତ ହେବା ଭଳି ଦୁଇ ଦୃଶ୍ୟାତକ ଭାବ

ଛନ୍ଦାଚରଣଙ୍କ କବିତାରେ ବେଶ୍ ହୃଦ୍ୟ । ଯାହା ଭିତରେ ଅନୁଭବି ହେବ ମେଟାଫିଜିକାଲ ଅନ୍ତର୍ବୋଧକୁ ।

ସମୁଦ୍ର ବି ଦେଖାଯାଉ ଲୁହଟୋପେ ପରି :

ସୃଷ୍ଟିର ବିଶାଳତା ଆଗରେ ନିଜକୁ ଚୁଚ୍କକରି - ମଣିଷ ଯାବତୀୟ ଦୃଷ୍ଟି, କଷଣ, ପୀଡ଼ନ, ସଂକ୍ରମଣ ଭାବକୁ ନିଜ ଭିତରେ ମିଶାଇ ଦେବା ଭଳି ଏକ ଅହଂଶୂନ୍ୟ ଅବବୋଧ ‘ଅର୍କବିଗ୍ରହ’ରେ ଆଲୋକିତ ହୋଇ ଉଠୁଥିବା ଦିଗ୍‌ବଳୟଟିଏ । ଏକ ବିଶ୍ୱମୟ ପ୍ରାଣର ସମର୍ପଣ ଭାବ ସହିତ ସ୍ୱାୟତ୍ତ ହୃଦୟକୁ ବୁଝାଣୁ ଭଳି ବ୍ୟାପ୍ତ କରିଦେବାର ଅଭୀଷ୍ଟା କବିତାରେ ବେଶ୍ ଛଳ ଛଳ : “ଏମିତି ଆଖିଟେ ଦେ/ଯେ ସମୁଦ୍ର ବି ଦେଖାଯାଉ/ ଲୁହଟୋପେ ପରି/ ଆଖିର କୋଣରେ” (ପୃ-୧) । ସେହିଭଳି “ମୁଁ ତୋର ଦରଦାବନ୍ଧୁ ତୋ’ର ଦୃଷ୍ଟିରେ” (ପୃ-୧୫) କାବ୍ୟ-ପଂକ୍ତି ଭିତରେ ଜୀବନକୁ ଅନ୍ୟ ପାଇଁ ଉତ୍ସର୍ଗ କରିବାର ଆକୃତି ସ୍ପଷ୍ଟ ! ଜୀବନ ପ୍ରତି, ପୃଥିବୀ ପ୍ରତି ଅନୁରାଗବୋଧ ସହ ମଣିଷକୁ ଭଲପାଇବାର ପ୍ରତ୍ୟାଶାରୁ ଅନେକତ୍ର କବିତାଗୁଡ଼ିକରେ ଶୁଣିବାକୁ ମିଳେ ଦୃଷ୍ଟିକୁ ପିଇ ଦେବାର ଶବ୍ଦ !: “କ’ଣ ନ ଲାଗେ ସତେ/କତ ଯେତେ ପାଖୁଡ଼ା ମେଲାଏ/ ବାସ୍ନାବୀରି ବସିପଡେ ପ୍ରଜାପତି/ଫୁଲ ପାଖେ ମୌନ-ମୁଖର,/କ’ଣ ସତେ ନ ଲାଗେ ଯେ, / ଜଣେ ଜଣେ ଯେବେ ଗୀତ ଗାଏ ନୀରବରେ/ଆଉ ଜଣେ ଶୁଣି ବସେ/ଆଖି କାନ ବନ୍ଦ କରି/ଖୋଲି ଦେଇ ଛାଡ଼ିବ ଦୁଆର” (ପୃ-୩୩) । ଏସବୁ ଭାବି ପାରୁଥିବା ଚେତନାର କବିଟି କିନ୍ତୁ ନିଜକୁ ମଣୁଥାଏ ତୁଚ୍ଛ କୁନି ଚଢ଼େଇଟିଏ: “କିଛି ସ୍ୱପ୍ନ ଜିଇବାର.../କିଛି ସ୍ୱପ୍ନ ହଜିବାର.../ ନେଇ, ମୁଁ କୁନି ଚଢ଼େଇଟେ” (ପୃ-୨) ।

ପତ୍ରଝଡ଼ାର ଗୀତ ଏଇଠାରେ ସରୁ :

ଛନ୍ଦାଚରଣଙ୍କ ପାଇଁ କବିତା ହେଉଛି : “ଯୋଉ କବିତାରେ ଫୁଲଝରେ ଖାଲି/ଫୁଟିବାର କଥା ନାହିଁ/ସେମିତି କବିତା ଆଉ ମୁଁ ଲେଖିବି ନାହିଁ/ ପତ୍ରଝଡ଼ାର ଗୀତ ଏଇଠାରେ ସରୁ/ ଲାଭ କ’ଣ ଯଦି ମୋର ଗୀତର ସୁରେ/ପଲ୍ଲବିଲାନି ତରୁ” (ପୃ-୪୯) । କବିତା କହିଲେ ‘ନବସୃଜନର ମନ୍ତ୍ରପାଠ’ ବୁଝିଥିବା କବି, ସୃଜନରେ ବିଶ୍ୱାସୀ କବି ପୁଣି କବି କହିଲେ ବୁଝେ : “ନା ମଣିଷ/ନା ଯୋଗୀ,/ କବି !/ ଗୋଟେ ଭୋଗୀ-ବଇରାଗୀ” (ପୃ-୪୨) । କବିକୁ ନେଇ ଛନ୍ଦାଚରଣଙ୍କ ଏ ଅଭିବ୍ୟକ୍ତିଟି ସ୍ପଷ୍ଟ ପୁଣି ଅସ୍ପଷ୍ଟ ! ନିଜ ସ୍ୱୀକାରୋକ୍ତିରେ କବିଟିଏ ତ୍ରିଶଙ୍କୁ ଭଳି ମଧ୍ୟ-ସ୍ୱର୍ଗର ପ୍ରବାସୀ । ଜୀବନ-ମୃତ୍ୟୁ, ସମୟ ଅସମୟ, ସ୍ଥିତି - ସ୍ଥିତିହୀନତାକୁ କୌଣସି ମୂଲ୍ୟ ଦେଉନଥିବା ଅଦ୍ଭୁତ ମଣିଷଟି ହେଉଛି କବି : “ତମ ନାଭିନାଡ଼େ ବିସ୍ମୟ ଥିବା ଯାଏଁ/ଦେଖିବି ରହିଛି ଉନ୍ମେଷ ଚିରକାଳ/

ମରିନାହିଁ, ଶିବ ସମାନ ଶୋଇଛି/ କରୁଛି ଗରଳ ପାନ/ମୃତ୍ୟୁ ରୁମ୍ଭନେ ଦେବ ସଖି, ଧନଦାନ/ତମ ଅମୃତ ଧାରେ/ଦେଖିବ ଖୋଲୁଛି ପଲକ କବିର/ଉଷ୍ମାର ଅଭିସାରେ” (ପୃ-୪୭) । ପୁଣି ସେଇ କବି ସ୍ୱୋଚ୍ଛନ୍ଦୀ ଶବ୍ଦସବୁ ଧାର ଆଣି ଲେଖେ କବିତା : “ମୁଁ ତମର ଶବ୍ଦ ସବୁକୁ/ସଜେଇ ଦେଇ କବି ହୋଇଗଲି” (ପୃ-୩୭) । କବି ଛନ୍ଦାଚରଣଙ୍କ କାନୁଆସରେ କବି ଏକ ଖୁଆଲି ମଣିଷ ନୁହେଁ । ସ୍ଥିତିହୀନ ହୁଏତ ସ୍ଥିତିବାନ୍ ! ଅଦ୍ଭୁତ ଏକ ବ୍ୟକ୍ତିତ୍ୱଧାରୀ ଜୀବ । ଯାହାର ପରିଚୟ କେବଳ କବି । କବିର କଳମରେ ରୂପପାଏ ଅନୁଭବର ଚିତ୍ରିତ ପ୍ରତିମା । ତେଣୁ କବିତାର ଦର୍ପଣରେ କବି ନିଜେ ଆଶ୍ଚର୍ଯ୍ୟ ଚକିତ ! ତେଣୁ ସେ ପ୍ରିୟତମାକୁ ସଂବୋଧନ କରି କହିଛି, ହେ ପ୍ରିୟତମା, ଯଦି କେହି ପଚାରେ - ତେବେ କହିଦେବ ମୋର ପରିଚୟ : “ପ୍ରିୟତମା, ଜିଜ୍ଞାସୁ ଭେଟିଲେ କେବେ, କହିଦେବ/ଶବ୍ଦରୁ ରୂପଆଡ଼କୁ ବିସ୍ତାରିତ କରିବିଏ ଏବେ” (ପୃ-୫୪) । ଛନ୍ଦାଚରଣଙ୍କ କବିତା ଭିତରେ, ଚିତ୍ରରେ ଆଉ ଖୋଦ୍ କବି ଭିତରେ ଆମେ ଯେଉଁ କବିକୁ ଖୋଜି ହେଉ - ସେ କବି କବିତା ଆଉ ଚିତ୍ର ଭଳି; ଉପଲବ୍ଧିର ଅନନ୍ତ ସାଗର । ସ୍ମୃତି ଆଉ ଅତୀତ ଭଳି ଜୀବନ୍ତ ! ମୃତ୍ୟୁଞ୍ଜୟ !

ଯଦି ମୋ ଗୀତର ସୁରେ ପଲ୍ଲବିଲାନି ତରୁ :

କବିତାର କବି ଭାବେ ଛନ୍ଦାଚରଣ ଆଶାବାଦୀ । ଭଙ୍ଗୁରତାରେ ତାଙ୍କ କାବ୍ୟପୁରୁଷ ଅବିଶ୍ୱାସୀ । ସେ ଦୃଷ୍ଟିରୁ ସମଗ୍ର ‘ଅର୍କବିଗ୍ରହ’ରେ ଛନ୍ଦାଚରଣ ଏକ ଆତ୍ମିକ ପ୍ରତ୍ୟାଶାଦ୍ୱାରା ଅନୁପ୍ରେରିତ ! “ଆଜିର ଆଶୀର୍ବାଦକୁ ପାଦରେ ସ୍ୱୀକାରି ନିଆ/ ପ୍ରଭାତୀ ପକ୍ଷୀର ଡାକ/ ଶୀତରାତି ଫୁଲର ମହକ/ ସକାଳର ସବୁଜ ରଙ୍ଗେ/ ଅନାଥ ଆଗକୁ/ ଏବେ ଚାଲିବାକୁ ଆରମ୍ଭ କର/ ବିଶ୍ୱାସର ଉତ୍ସୁକ ବାଜରେ/ ବଂଧ୍ୟାମାଟି ଗର୍ଭବତୀ ହେବ,” (ପୃ-୧୦) । ସେହିଭଳି “ପୁଣି ଯେବେ ବର୍ଷା ହେଇ ଉତୁରିବ/ମାଟିତଳୁ ସମ୍ଭାବନା ସବୁ/ ଆପେ ଆପେ ଗଜୁରି ଆସିବ” (ପୃ-୫୧) ଆଦି କବିତାରେ ଛନ୍ଦାଚରଣ ବଂଧ୍ୟାମାଟିରେ ନୂତନ ସର୍ଜନ ହେଉ ଅଥବା ମାଟିତଳୁ ସଂଭାବନାର ସ୍ୱପ୍ନ ଦେଖିବା ହେଉ, ତାହା ତୀବ୍ର ଆଶାବାଦକୁ ପ୍ରତିବିମ୍ବିତ କରେ । ନିଃସଙ୍ଗତା, ଏକାକୀୟ ସତ୍ତ୍ୱେ ଛନ୍ଦାଚରଣଙ୍କ କବିତା ଭିତରେ ଭରି ରହିଛି ଅମାପ ଜୀବନ : “ଲାଭ କଣ ଯଦି ମୋ ଗୀତର ସୁରେ/ ପଲ୍ଲବିଲାନି ତରୁ” (ପୃ-୪୮) ଛନ୍ଦାଚରଣଙ୍କ କବିତାରେ ବେଳେ ବେଳେ କାବ୍ୟପୁରୁଷ ହାରିଯିବା ଭଳି ବା ହତାଶ ହୋଇଯିବା ଭଳି ଭାବନାଦ୍ୱାରା ଯେଉଁଠି ଭାରାକ୍ରାନ୍ତ ମନେ ହୋଇଛି - ସେଠାରେ ଲକ୍ଷ୍ୟ କରିବାର ବିଷୟଟି ହେଉଛି, ସେଠାରେ ତାହା ଚେତନାର ଉତ୍ତରଣର ଅଭୀଷ୍ଟା ଆଧାରିତ । ସମଗ୍ର ଭାବେ

‘ଅର୍କବିଗ୍ରହ’ରେ କବିଙ୍କୁ କ୍ଷୟଶୀଳତା ରୁଗଣ କରିପାରି ନାହିଁ । ଜୀବନର ଉତ୍ଥାନ ପତନରେ ଚାଲିଯିବାରେ ବିଶ୍ୱାସୀ ହୋଇ ଉଠିଛନ୍ତି କବି : “ପାହାଡ଼ରୁ ଓହ୍ଲେଇଲା ବେଳେ/ପଥରଟେ ଚଳମଳ ଯଦି ଆଡେଇ ଚାଲିଯା, / ଅବା ସକଳ ଶକତି ଦେଇ ପଥରକୁ ଲେଉଟେଇ ଦେ” । (ପୃ-୪୯) ।

ସମୁଦ୍ର ହୋଇ ସଞ୍ଚି ସବୁ ଯତନେ :

‘ଅର୍କବିଗ୍ରହ’ର ସବୁଯାକ କବିତା ଅନାମିକା । ସବୁଯାକ କବିତା ସଂକ୍ଷିପ୍ତ । ଅଥଚ ବିନ୍ଦୁ ଭିତରେ ସିନ୍ଧୁକୁ ଅବଲୋକନ କରାଯାଇପାରେ । କବିତାଗୁଡ଼ିକୁ ଦେଖିଲେ, ତାହା ବିକ୍ଷିପ୍ତ ଓ ବିପର୍ଯ୍ୟସ୍ତ ମନେ ହୋଇଥାଏ ସ୍ତୁଳଦୃଷ୍ଟିରେ; ମାତ୍ର ଏକ ଆଭ୍ୟନ୍ତରୀଣ ସମ୍ପର୍କ ରହିଛି ପ୍ରତ୍ୟେକଟି କବିତା ଭିତରେ । ଜୀବନକୁ ତୀବ୍ର ଭଲପାଉଥିବା ଛନ୍ଦାଚରଣ ସବୁବେଳେ ବୃହତ୍ ଏକ ଚିନ୍ତନଦ୍ୱାରା ହୋଇଉଠିଛନ୍ତି ବିଶ୍ୱାସୀ । ସେଇଥିପାଇଁ ତାଙ୍କ କବିତା ଓ ଚିତ୍ରର କାନଭାସ୍ ସବୁବେଳେ ଉର୍ଦ୍ଧ୍ୱମୁଖୀ । ବ୍ୟାପ୍ତ ହୋଇ ଯିବାପରି । ବେଳେ ବେଳେ ପାରଦ ଭଳିତଳ ତଳ ତ ବେଳେ ବେଳେ ବାଷ୍ପାୟିତ । ଏହା ହିଁ କାରଣ ତାଙ୍କ କବିତାରେ ସମୁଦ୍ର-ନଦୀ-ମାଟି-ଆକାଶ-ରତ୍ନମାନଙ୍କୁ ଧରି କବି କାବ୍ୟ-ସଂସାରରେ ଆଦିକ ପଦାର୍ପଣ କରିଛନ୍ତି । ସେଇ କବି ହିଁ ସେଥିପାଇଁ କଲୁଛି ଆଖିର କୋଣରେ ସମୁଦ୍ର ଲୁହଟୋପେ ପରି ଲାଖି ରହୁ ଥିବା ନଦୀମାନଙ୍କୁ ନିଜ ସହ ନୀରବତା ଭିତରେ; ଏକତ୍ର ଶୋଇ ଯିବାର କରୁଛି କଳ୍ପନା । ସେହିଭଳି କାବ୍ୟପୁରୁଷ “ମୁଁ ତ ଚିରକାଳ ଶୋଷିତ/ଆଗୋ ନଇ” ଅବା “ଭାଙ୍ଗିଛି ଯେତେ ଲୁହର ସିଆର/ନଇ କଲା” ଭଳି ବହୁ ପଂକ୍ତିରେ ପ୍ରସାରିତ ହୋଇଯିବାର; ପ୍ରଲୟିତ ହୋଇଯିବାର ଜୀବନମନସ୍କତା ପରିଲକ୍ଷିତ । ଛନ୍ଦାଚରଣ କବିତାରେ ଏହି ‘ନଦୀ’ ହିଁ ବହୁ ଭାବେ ଜୀବନ-ମୃତ୍ୟୁ-ସମୟ-ପ୍ରେୟସୀର ରୂପବୋଧକୁ ପ୍ରତୀକିତ କରୁଛି । ସମଗ୍ର ‘ଅର୍କବିଗ୍ରହ’ରେ କବି ଛନ୍ଦାଚରଣ ‘ନଦୀ’ ଓ ‘ସମୁଦ୍ର’ ମନସ୍କ ।

ଛନ୍ଦାଚରଣ କବିତାରେ ଶବ୍ଦମାନେ ବର୍ଣ୍ଣିତ । ଶବ୍ଦମାନେ ଆପେ ଆପେ ଗତିଆସିଛନ୍ତି କବିତାର ବଗିଚାକୁ । ଅଦ୍ଭୁତ ଏକ ଶବ୍ଦର ମନୋହରୀ ବଗିଚା ହେଉଛି ଛନ୍ଦାଙ୍କ କବିତାର ବିସ୍ତୃତ କାନଭାସ୍ । ଆବେଗ ଓ ଅନୁରାଗ ଏହି ଜୀବନର ବିଭୋରତାର ରଙ୍ଗ ମାଖି ହୋଇ ସତେ ଅବା ଶବ୍ଦମାନେ ଲାଖିରହି ଯାଇଛନ୍ତି ସେଇ କବିତାର ପଂକ୍ତିଗୁଡ଼ିକ ଭିତରେ । କାହାକୁ କେଉଁଠାରୁ ଅଲଗା କରିଦେଇ ହେବ ନାହିଁ । ଛନ୍ଦାଙ୍କ କବିତାରେ ଶବ୍ଦଙ୍କର ଏହି ଖଞ୍ଜି ହୋଇ ଯିବାର କଥାର ମର୍ମଟି ତାଙ୍କ ଶବ୍ଦଶିଳ୍ପର ବୈଚିତ୍ର୍ୟ ଅଟେ । କାବ୍ୟଭାଷା ସେହିଭଳି ସଂକ୍ଷିପ୍ତ, ଅର୍କବିଗ୍ରହ ଆଉ ଜୀବନବୋଧକୁ ଧରିରଖିଲା ଭଳି ଭାଷା ପାଣ୍ଡିତ୍ୟ ଅପେକ୍ଷା ନିଛକ ସାଧାରଣ ମନଟିଏ ବସିରହିଛି - ସେ ଭାଷାର ମଞ୍ଜି ହୋଇ । ନିରାତମ୍ବର, ଆବେଗର ଅଦ୍ଭୁତ ଖିଆଲି ନଇଟିଏ ଭଳି ଛନ୍ଦାଚରଣଙ୍କ କାବ୍ୟଭାଷା - ଚାଣିନିଏ, ଦୂରରୁ ଶୁଭୁଥାଏ ରତ୍ନୁଙ୍କ ମନ୍ଦପାଠ ପରି ।

‘ଅର୍କବିଗ୍ରହ’ରେ କବି ଛନ୍ଦାଚରଣଙ୍କ ପରିବେଶିତ ଚିତ୍ର ମଧ୍ୟ କବିତା ଭଳି ମୁଖର । ଅନେକତ୍ର ଅଦ୍ଭୁତ ଭାବେ କବିତାସହ ଭାବସିକ୍ତ ହୋଇ ଆବୋରି ରହିଛି ଚିତ୍ର ସବୁ । କବିତା ଭଳି ଚିତ୍ରଗୁଡ଼ିକ ମଧ୍ୟ ଆପେ ଆପେ ଅର୍ଥବହନ କରି ସତେ ଯେମିତି ଜୀବନ୍ତ ହୋଇ ଉଠୁଛନ୍ତି କାନଭାସ୍ ଉପରେ । ଜଣେ ଶିଳ୍ପୀ ମଣିଷର ସର୍ଜନର ଦୁଇ ରୂପ ‘ଚିତ୍ର’ ଓ ‘କବିତା’, ‘ଅର୍କ ବିଗ୍ରହ’ରେ ଏକାତ୍ର ହୋଇ ଆଖି ଆଗରେ ଅଦ୍ଭୁତ ପୂର୍ବାଶାକୁ ସଂଦର୍ଶନ କରୁଛି ।

‘ଅର୍କବିଗ୍ରହ’ର ଶୈଳୀ ସମ୍ପର୍କରେ ଏତିକି କୁହାଯାଇପାରେ ଶିଳ୍ପୀ ଛନ୍ଦାଙ୍କ ‘କବିତା’ ଓ ‘ଚିତ୍ର’ କହିଲେ ଯାହା ବୁଝାଯାଏ ତାହା ‘ଅର୍କବିଗ୍ରହ’ରେ ସମାକୃତ । ପରିଶେଷରେ ଏତିକି କୁହାଯାଇପାରେ କବି ଛନ୍ଦାଚରଣଙ୍କ ଶିଳ୍ପୀର ଜୀବନ ଓ କବିତାକୁ ‘ଅର୍କବିଗ୍ରହ’ର ଭିତ୍ତିରେ ପରଖିବାର ଏହା ଏକ ମୁଗ୍ଧ ପ୍ରୟାସ ମାତ୍ର, ଯାହା ମୋ ପାଇଁ ‘ଆଖି ଆଗରେ ଅଦ୍ଭୁତ ପୂର୍ବାଶା’ର ବିରଳ ସମ୍ମୋହନ ।

ବିଭାଗ ମୁଖ୍ୟ (ଓଡ଼ିଆ)
ଓଡ଼ିଶା କେନ୍ଦ୍ରୀୟ ବିଶ୍ୱବିଦ୍ୟାଳୟ, କୋରାପୁଟ



ପରିପୁର୍ଣ୍ଣ ଜୀବନପାତ୍ର ଓ ଚେତନାର ଉତ୍ତରୀତ ପଥ : ବୈକୁଣ୍ଠନାଥଙ୍କ ‘ଯାତ୍ରାସଙ୍ଗୀତ’

ଡ. ବିଦ୍ୟୁତପ୍ରଭା ରାଉତ

ଯେଉଁ କେତେଜଣ ତରୁଣ କବିଙ୍କୁ ନେଇ ଓଡ଼ିଆ ସାହିତ୍ୟରେ ସବୁଜ ଯୁଗର ସୂତ୍ରପାତ୍ର ହୋଇଥିଲା, ସେମାନଙ୍କ ମଧ୍ୟରେ କବି ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ ଥିଲେ ଅନ୍ୟତମ । ସତ୍ୟବାଦୀ ଯୁଗଆଦର୍ଶ କ୍ରମେ ଅପସରି ଯାଉଥିବା ବେଳେ ରେଭେନ୍ସା ମହାବିଦ୍ୟାଳୟର କିଛି ତରୁଣ ଛାତ୍ର ସମସାମୟିକ ସମାଜର ପରିସ୍ଥିତି, ମୂଲ୍ୟବୋଧ ଆଦର୍ଶ ଏବଂ ବାସ୍ତବତାଠାରୁ ଦୂରେଇଯାଇ କଳ୍ପନା ପ୍ରସୂତ ଏକ ଜଗତରେ ବଞ୍ଚିବାକୁ ଏବଂ ସ୍ୱପ୍ନଦେଖିବାକୁ ଚପୁର ଥିଲେ । ଉଦାସୀନ ଥିଲେ ତାତ୍କାଳୀକ ବାସ୍ତବତା ପ୍ରତି । ସେହି ସମୟରେ ବଙ୍ଗଳା ସାହିତ୍ୟରେ ରବୀନ୍ଦ୍ରନାଥ ଠାକୁରଙ୍କ ‘ଓରେ ସବୁଜ, ଓରେ ଅରୁଝ’ର ଅଭିବ୍ୟକ୍ତି ଏବଂ ବଙ୍ଗୀୟ କଲ୍ଲୋଳ ସାହିତ୍ୟଦ୍ୱାରା ଏହି ତରୁଣ ଗୋଷ୍ଠୀ ଅତିମାତ୍ରାରେ ପ୍ରଭାବିତ ହୋଇପଡ଼ିଥିଲେ । ବିଶ୍ୱଯୁଦ୍ଧର ଘନଘଟା, ସ୍ୱାଧୀନତା ଆନ୍ଦୋଳନର ନାରୀ ଏମାନଙ୍କୁ ପ୍ରଭାବିତ କରିପାରି ନଥିଲା । ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଏହି ସବୁଜ ଯୁଗର ଉଦ୍ୟୋଗୀମାନେ ଥିଲେ ଅନ୍ନଦାଶଙ୍କର ରାୟ, ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ, କାଳିନ୍ଦୀ ଚରଣ ପାଣିଗ୍ରାହୀ, ଶରତ ଚନ୍ଦ୍ର ମୁଖାର୍ଜୀ, ହରିହର ମହାପାତ୍ର ପରବର୍ତ୍ତୀ ସମୟରେ ଆହୁରି ଅନେକ କବି ଏହି ସବୁଜ ସ୍ରୋତରେ ଯୋଗ ଦେଇଥିଲେ । ଏହି ତରୁଣ ଛାତ୍ରମାନେ ନନ୍ଦସେନ୍ କୁବ ଗଠନ କରିଥିଲେ ଏବଂ ସେହି କୁବ୍ ତରଫରୁ ମୁଖପତ୍ର ମଧ୍ୟ ପ୍ରକାଶ କରିଥିଲେ । ଚାରିବନ୍ଧୁଙ୍କ ନାମର ପ୍ରଥମ ଅକ୍ଷର ଅନୁସାରେ ପତ୍ରିକାର ନାମ ରଖିଥିଲେ ଅବକାଶ । ପରବର୍ତ୍ତୀ ସମୟରେ ‘ସବୁଜ ସାହିତ୍ୟ ସମିତି’ ଗଠନ କରି ୧୯୩୩ ମସିହାରେ ଏହାର ଏକ ମୁଖପତ୍ର ‘ଯୁଗବାଣୀ’ ପ୍ରକାଶ ପାଇଥିଲା । ଏହି ସବୁଜ ଗୋଷ୍ଠୀର କବିମାନଙ୍କର ମୁଖ୍ୟ ଆଭିମୁଖ୍ୟ ଥିଲା ନିଜଦ୍ୱାରା ସୃଷ୍ଟ ଏକ ସୁନ୍ଦର ଚିର ସବୁଜ ବଳୟରେ ରୋମାଞ୍ଚିକ୍ ଚେତନାରେ ବାସ କରିବା । ବାସ୍ତବ ଜଗତର ଦୈନିକତା ଯେପରି ତାଙ୍କ ଜୀବନ ପରିଧିକୁ ସ୍ପର୍ଶ

କରିପାରୁନଥିବା ସ୍ୱପ୍ନର ଜଗତରେ ହିଁ ଶାନ୍ତିର ସନ୍ଧାନ ତାଙ୍କର ଅଭିମୁଖ୍ୟ ଥିଲା । ସବୁଜ କବିମାନେ ‘କଳ୍ପନାରାଜ୍ୟ’ରେ ଅବତରଣ କରି ଏକ ଛାୟାଛନ୍ଦୁ ରମଣୀୟତା ଭିତରେ ଜୀବନ ଜିଇବାର ଯେଉଁ ପ୍ରତ୍ୟାଶା ରଖିଥିଲେ; ସେଇ ପ୍ରତ୍ୟାଶା ପାଇଁ ସେମାନଙ୍କୁ ‘ପଳାୟନପତ୍ନୀ’ ଏବଂ ‘ପଦ୍ମଭୁକ୍ତ’ (Lotus Eater) ବୋଲି ଯେଉଁ ମୋହର ମରାଯାଇଥିଲା; ତାହା ସ୍ଥିର ହୋଇ ରହିନାହିଁ । କାରଣ ସେମାନଙ୍କୁ ସେହି ସାବୁଜିକ ଉପଲକ୍ଷି ବେଶୀ କାଳ ମୋହାବିଷ କରି ରଖିପାରିନଥିଲା । ଅନ୍ନଦାଶଙ୍କରଙ୍କର କଳିକତା ପ୍ରତ୍ୟାଗମନ; ଓଡ଼ିଆ ଅପେକ୍ଷା ବଙ୍ଗଳା ସାହିତ୍ୟ ଚର୍ଚ୍ଚାରେ ଅଧିକ ମନୋନିବେଶ; କାଳିନ୍ଦୀଚରଣଙ୍କର ରୋମାଞ୍ଚିକ ଚିନ୍ତନ ସହ କିୟତ୍ ସମଦୃଷ୍ଟି କୈନ୍ଦ୍ରିକ ଏବଂ କିୟତ୍ ମାର୍କ୍-ଗାନ୍ଧୀ ମିଳିତ କାବ୍ୟ-ଇତ୍ୟାଦି ଏବଂ ବୈକୁଣ୍ଠଙ୍କର ଆଧ୍ୟାତ୍ମିକତା ଓ ଆଧିଭୌତିକତାର ଜୀବନଯାତ୍ରା ଭିତରେ ସବୁଜ ସାହିତ୍ୟ ବଦଳେଇ ଦେଇଥିଲା ତା’ର ଆତ୍ମିକ ଓ ଆର୍ଜିକ ପରିଚୟ; କାବ୍ୟ-ରୋମାଞ୍ଚିକତାର ପରିଧି ଭିତରୁ ଏ କବିମାନେ ବିଚ୍ଛିନ୍ନ ନହୋଇଥିଲେ ହେଁ ପ୍ରଥମ ନାମ-ରବୀନ୍ଦ୍ର ପ୍ରଭାବିତ ନବୀନ-ସବୁଜ କଲ୍ଲୋଳୀୟ ଭାବଧାରୁ ପୂର୍ଣ୍ଣତଃ ଅପସରି ନ ଆସିଥିଲେ ହେଁ ଏକ ମୌଳିକ ଏକକ କବିତ୍ୱର ଦେଇ ଉଦ୍‌ଭାସିତ ହୋଇଥିଲେ ଓଡ଼ିଆ କବିତାର ପ୍ରାଙ୍ଗଣରେ । ଅନୁରୂପ ଭାବରେ କବି ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକଙ୍କର ମଧ୍ୟ ଚେତନାର ଯାତ୍ରା ସଙ୍ଗୀତରେ ଘଟିଥିଲା ଉତ୍ତରୀୟତା । ସେଥିରେ ଅବଶ୍ୟ ସଂଯୁକ୍ତ ଥିଲା ତାଙ୍କ ଜୀବନରେ ଆସିଥିବା ସଂଘର୍ଷ ଓ ବିପର୍ଯ୍ୟୟର ଛାପ; ସବୁଜ କବିତାର ମୂଳ ସ୍ରୋତରୁ କିଂତ୍ ଓହରି ରୋମାଞ୍ଚିକ୍ ଭାବ ବଳୟର ବିଷାଦ ଓ ନବୀନତାର ଅପୂର୍ବ କାବ୍ୟ ପରଶ ସହ ଆଧ୍ୟାତ୍ମିକତା ଓ ରହସ୍ୟମୟ କାବ୍ୟଚିନ୍ତନରେ କବି ବୈକୁଣ୍ଠନାଥଙ୍କର ଲେଖନୀ ହୋଇଉଠିଥିଲା ପ୍ରେମିଳା, ସରଳ ପୁଣି ମୁଖର ।

କବି ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ କଟକ ଜିଲ୍ଲାର ବଡ଼ମ୍ବାଠାରେ ୧୯୦୪ ମସିହାରେ ଜନ୍ମଗ୍ରହଣ କରିଥିଲେ ଏବଂ ୧୯୭୯ ମସିହାରେ ମୃତ୍ୟୁବରଣ କରିଥିଲେ । ଛାତ୍ରଜୀବନରୁ ହିଁ ତାଙ୍କ ପ୍ରତିଭାର ପରିଚୟ ମିଳିଥିଲା । ‘ଉତ୍ତରାୟଣ’ ଏବଂ ‘କାବ୍ୟ ସଂଯମ’ ତାଙ୍କର ଦୁଇଟି ପ୍ରମୁଖ କବିତା ସଂକଳନ । କବି ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକ ଆଦ୍ୟ ଯୌବନରେ ଲେଖୁଥିବା କବିତାଗୁଡ଼ିକ ଥିଲା ପ୍ରେମ-ପ୍ରଣୟରେ ଭରା । ପରବର୍ତ୍ତୀ ସମୟରେ ବିଭୁଚେତନା ସହିତ ରହସ୍ୟବାଦୀ କାବ୍ୟ ଚିନ୍ତନର ଉତ୍ତୀର୍ଣ୍ଣତା ପରିଲକ୍ଷିତ ହୋଇଥାଏ ବୈକୁଣ୍ଠଙ୍କ କବିତ୍ୱ ଭିତରେ । ତା’ର ପ୍ରଚ୍ଛନ୍ନରେ ବିଷାଦର କାରୁକାବ୍ୟ କୁଶଳତା ବୈକୁଣ୍ଠଙ୍କ କବିତ୍ୱକୁ କରିଥିଲା ସାନ୍ତ ପୁଣି ଭାବଗର୍ଭକ । ଏପରିକି ବୌଦ୍ଧଦର୍ଶନ ଓ ଅଭିବ୍ୟକ୍ତିରେ ବି ତାଙ୍କ କବିତା ଥିଲା ଏ ଭିନ୍ନ ଜଗତର ଦ୍ୟୋତକ । ଅନେକ ଆଲୋଚକ ତାଙ୍କ ସମ୍ପର୍କରେ ଅନେକ ଅଭିବ୍ୟକ୍ତି ରଖିଥିଲେ ମଧ୍ୟ ଏଠାରେ ମାୟାଧର ମାନସିଂହଙ୍କର ଅଭିମତକୁ ଉଲ୍ଲେଖ କରାଯାଇପାରେ : “ତରୁଣ ବୟସରେ ବୈକୁଣ୍ଠନାଥଙ୍କ କବିତାରେ, ଏପରି ଏକ ଉଷ୍ମତା ଓ ସାଙ୍ଗୀତିକତା ଦେଖାଦେଇଥିଲା, ଯାହା ସ୍ମରଣ କରାଇଦେଉଥିଲା ଇଂରାଜୀ କବି ସେଲାଙ୍କୁ । କିନ୍ତୁ ଦୁଃଖର କଥା ଯେ, ସେ ଅଗ୍ନିକଣା, ସେ ସ୍ୱତଃସ୍ପୂର୍ତ୍ତ, ପ୍ରକାଶ ଅତି ଶୀଘ୍ର ଉଭେଇ ଗଲା ଓ ରଖିଗଲା ଗଦା ଗଦା ‘ତରରେଲ୍’ ବାଜେ କବିତା ।” (ପୃ-୩୧୫, ଓଡ଼ିଆ ସାହିତ୍ୟର ଇତିହାସ, ପରିମାର୍ଜିତ ନୂତନ ସଂସ୍କରଣ-୨୦୦୭) ମାନସଂହଙ୍କର ଏହି ‘ତରରେଲ୍’ କହିବାର ଅଭିବ୍ୟକ୍ତି ପଛରେ ବୈକୁଣ୍ଠଙ୍କର ପ୍ରଗଳ୍ଭତା ଏବଂ ବିକ୍ଷିପ୍ତ କାବ୍ୟଚେତନାକୁ ହୁଏତ ଲକ୍ଷ୍ୟ କରାଯାଇପାରେ । ମାତ୍ର ଏତଦ୍ଭିନ୍ନ ମାନସଂହଙ୍କର ଅନୁଶୀଳନ ଭିତରେ ଅବଶ୍ୟ ଅନୁଭବି ହେବ ଜଣେ ଆମରଣ କବିଙ୍କୁ । କବିତା ଯାହାଙ୍କର ଥିଲା ସାଧନ ଓ ସିଦ୍ଧିର ମୂଳ କେନ୍ଦ୍ର ଆଉ ଭିତ୍ତି! କବିଙ୍କର ଜୀବନ, ଯୌବନ, ସ୍ୱପ୍ନ, ପ୍ରେମ ଏବଂ ପ୍ରଣୟକୁ ନେଇ ଯେଉଁ ସବୁ କବିତା ରଚନା କରାଯାଇଥିଲା ସେଥି ମଧ୍ୟରେ ତାଙ୍କ କବିତାଗୁଡ଼ିକ ଥିଲା ରହସ୍ୟମୟ ଓ ବିଷାଦପୂର୍ଣ୍ଣ । ଆଦ୍ୟ ଯୌବନରେ ରଚିତ ତାଙ୍କ କବିତାଗୁଡ଼ିକ ଯଦିଓ ଥିଲା ରୋମାଞ୍ଚିକ୍ ଚେତନାପୂର୍ଣ୍ଣ । ସପ୍ତସଙ୍ଗ ‘ଯୌବନ ପୂଜା’, ‘ନିର୍ଜନ ଉପବନ’, ପୌଷ ପବନ, ଶାରଦ ସ୍ୱର୍ଣ୍ଣ ଓ କବି ପ୍ରେୟସୀ, ବର୍ଷା ସଙ୍ଗୀତ, ପ୍ରଣୟୀର ସ୍ୱପ୍ନ, ପ୍ରୀତି ଆବାହନ ପ୍ରମୁଖ କବିତାକୁ ସ୍ମରଣ କରାଯାଇପାରେ । ପ୍ରଣୟ, ରୋମାଞ୍ଚିକ୍ ଭାବନା ମଧ୍ୟରୁ କ୍ରମେ କବି ବୈକୁଣ୍ଠନାଥ ଯାତ୍ରା କରିଛନ୍ତି ଏକ ଅଦୃଶ୍ୟ-ଜଗତ ମଧ୍ୟକୁ । ବାସ୍ତବ ଜଗତକୁ ଅଗ୍ରାହ୍ୟ କରି କଳ୍ପନାଲୋକରେ ବିଚରଣ କରୁକରୁ ବିଷାଦବାଦୀ ଏବଂ ରହସ୍ୟବାଦୀ ହୋଇ

ଉଠିଛନ୍ତି । ଜୀବନର ଦୁଃଖ, ଦୈନ୍ୟ, ଉଦାସୀଭାବ, ନିରଶା ଭିତରେ ମୁକ୍ତିର ମାର୍ଗଖୋଜି ଈଶ୍ୱରଙ୍କ କୃପା ଲୋଡ଼ିଛନ୍ତି । ବିଭୁପ୍ରେମରେ ପଡ଼ି ଆତ୍ମସମର୍ପଣ କରିଛନ୍ତି ଅଦୃଶ୍ୟଶକ୍ତି ନିକଟରେ । ଦୀର୍ଘଦିନ ଧରି ତାଙ୍କୁ ଏହି ଭକ୍ତିଭାବନା ଏବଂ ଈଶ୍ୱରାନୁଭକ୍ତି କବଳିତ କରି ରଖିଛି । ଯାହାଫଳରେ ତାଙ୍କର କବିତାଗୁଡ଼ିକର ମୁଖ୍ୟ ଭାଗ ଭକ୍ତି ଏବଂ ଆତ୍ମସମର୍ପଣାତ୍ମକ । ୧୯୨୯-୧୯୪୩ ମସିହା ମଧ୍ୟରେ ରଚିତ ତାଙ୍କର କବିତାଗୁଡ଼ିକରେ ଏହି ଈଶ୍ୱରୀୟ ଭାବନା ଦେଖିବାକୁ ମିଳେ । ବୈକୁଣ୍ଠନାଥଙ୍କ କଥା ସ୍ମରଣକୁ ଆସୁ ଆସୁ ସ୍ୱତଃ ସ୍ମରଣକୁ ଆସିଥାଏ ତାଙ୍କର ‘ଯାତ୍ରାସଙ୍ଗୀତ’ କବିତାର ବିମଳ ଆଧାତ୍ମିକତା ଏବଂ ଅଭିଭୂତ କରିପକାଏ ସମଗ୍ର ଅନ୍ତରାତ୍ମାକୁ । ଆଉ ତା’ରି ସହିତ ତାଙ୍କର କନ୍ୟା ସୁନୟା ପଟ୍ଟନାୟକଙ୍କର ବୀଣାକଥା ଗମ୍ଭୀର ଆଧାତ୍ମିକତାରେ ଉତ୍ତୁରୁ ସଂଗୀତର ଅପୂର୍ବ ଲହରୀ । ଯାହା ‘ଯାତ୍ରାସଙ୍ଗୀତ’ କବିତାକୁ ଆକାଶବାଣୀ ମାଧ୍ୟମରେ କରିଥିଲା ଅଧିକ ଲୋକପ୍ରିୟ । କବିତାଟି ‘ଶେଷଗୀତି’ ଭାବେ ଯେତେ ପରିଚିତ ନୁହେଁ ତା’ଠାରୁ ଅଧିକ ପରିଚିତ ତା’ର ବିକଳ ନାଁ ‘ଯାତ୍ରାସଙ୍ଗୀତ’ ଭାବରେ । ‘ଯାତ୍ରାସଙ୍ଗୀତ’ ମୁଖ୍ୟତଃ ଏହା ଏକ ରହସ୍ୟବାଦୀ କବିତା । କବିତାଟିରେ କବି ଈଶ୍ୱରଙ୍କ ନିକଟରେ ସମର୍ପଣ କରି ବିଗତ ଜୀବନର ସମସ୍ତ ଆସକ୍ତିରୁ ମୋହଭଙ୍ଗର ସୂଚନା ଦେଇଛନ୍ତି । କବିଙ୍କର ଏହି କବିତାଟି ଯେତେ ଦୀର୍ଘନିକତାରେ ଭରା; ସେତେ ବିଷାଦରେ; ପୁଣି ଚରମ ରହସ୍ୟମୟତାରେ ପୁଣି ପ୍ରମତ୍ତ ଆନନ୍ଦବୋଧରେ ସିନ୍ଧୁ; ପରମ ଭୋକ୍ତା ଭାବେ କବି ଦେଖାଇଛନ୍ତି ଭାକ୍ତିକତାର ପରାକାଷ୍ଠା । ସବୁକିଛି ପ୍ରାପ୍ତିର ଜୀବନରେ ଅପ୍ରାପ୍ତି ବୋଲି କ’ଣ ରହିଛି ତଥା ସମଗ୍ର ସଚରାଚରରେ ଯାହା ଅଛି ସବୁକିଛି ସେହି ବିଶ୍ୱନିୟନ୍ତାଙ୍କର ଭଳି ପ୍ରଚଣ୍ଡ ଆତ୍ମସମର୍ପଣର ଭାକ୍ତିକତାର ସ୍ୱର ବେଶ୍ ବଳିଷ୍ଠ କବିଙ୍କର ଶେଷଗୀତିରେ :

“ଜୀବନ ପାତ୍ର ମୋ ଭରିଛ କେତେ ମତେ
 ନ ଦେଲ କିଛି ବୋଲି କହିବି କି ହେ ଆଉ ?
 ଜୀବନ ପ୍ରିୟତମ ହରିଛ ମୋ ଭରମ
 ତରଣୀ ମୋର ତବ ସାଗରେ ବହିଯାଉ”

କବି ପରମ ପ୍ରଭୁଙ୍କୁ ପ୍ରାର୍ଥନା ସମ କୃତଜ୍ଞତା ପ୍ରକାଶ କରିଛନ୍ତି ଯେ ଯେପରି ତାଙ୍କର ଜୀବନ ରୂପକ ପାତ୍ର ପରିପୂର୍ଣ୍ଣ ହୋଇପାରିଛି । ଜୀବନର ସୁଖ-ଦୁଃଖ ରୂପକ ଅନେକ ଅଭିଜ୍ଞତାରୁ ସେ ମୋହମୁକ୍ତ ହୋଇଛନ୍ତି । ଈଶ୍ୱରଙ୍କ ନିକଟରେ ତାଙ୍କର କୃତଜ୍ଞତା ବ୍ୟତୀତ ଅନ୍ୟ କୌଣସି ଅଭିଯୋଗ ନାହିଁ । ବରଂ ଈଶ୍ୱରଙ୍କ କୃପା ସାଗରରେ ତାଙ୍କର ଅବଶିଷ୍ଟ ଜୀବନ ଅବଗାହିତ ହୋଇ ପାରି

ହୋଇଯାଉ ସେହି ଅନାମୟ ଧାମକୁ ବୋଲି ପ୍ରାର୍ଥନା କରିଛନ୍ତି । ଆସକ୍ତି ଭରା ସଂସାର ଏବଂ ମାୟାମୋହ ମୁକ୍ତ ଜୀବନର ଅସାରତାକୁ ଉପଲକ୍ଷ କରିପାରିଥିବା କବି ତାଙ୍କର ଏ ଅନ୍ଧକାଳର ଜୀବନ ପ୍ରତି କୌଣସି ମୋହ ନରଖି ଏକ ଦିବ୍ୟ ଜୀବନ ପ୍ରତି ଆଶାୟୀ ହୋଇଛନ୍ତି ।

ଏହି ଜୀବନର ଯାତ୍ରାପଥରେ କେତେ ଯେ ଆତ୍ମୀୟ, ସ୍ୱଜନ, ପ୍ରିୟଜନଙ୍କୁ ପ୍ରଭୁ ଆଣି ତାଙ୍କୁ ଭେଟାଇଛନ୍ତି ଏବଂ ପୁଣି ହରଣ କରିନେଇଛନ୍ତି । ଈଶ୍ୱରଙ୍କ ଲୀଳା ସମ୍ପର୍କରେ ସଚେତନ ନଥାଇ ସେ ହୃଦୟରେ ଭିଡ଼ି ଧରିଛନ୍ତି ସମ୍ପର୍କର ଡୋରମାନଙ୍କୁ । ହେଲେ ସେ ନିଜର ଅଜ୍ଞାନତାକୁ ସେହି ବିଭୁଙ୍କ କୃପାରୁ ବୁଝି ପାରିଛନ୍ତି । ବୁଝିଛନ୍ତି ମଧ୍ୟ ଚେତନାର ଅଗ୍ରଗତି ନିମନ୍ତେ ଏ ସମସ୍ତ ଆତ୍ମୀୟ ରୂପକ ପଥଚାରୀମାନଙ୍କ ଭୂମିକାକୁ । ସମସ୍ତ କିଛି ଗତିଶୀଳ । ଆଗକୁ ବଢ଼ିଚାଲିବା ହିଁ ନିୟତି । ସୁଖ ଦୁଃଖ କେବଳ ଅଗ୍ରଗତିର ବାହକ ମାତ୍ର । ଏହାହିଁ ତାଙ୍କର ଉପଲକ୍ଷି :

“କୁଳର ଜନପ୍ରାଣୀ କେତେ ମିଳାଅ ଆଣି,
ନୟନ ପଲକରେ ଲୁଚାଅ ଜାଣି ଜାଣି
ବୃଥା ମୁଁ ଅଭିମାନୀ ହୃଦେ ଧରଇ ଚାଣି,
ମରତ ପ୍ରବାସୀ ମୁଁ ନଜାଣି ଆଣେ ।”

ଭାଗବତରେ ଆତ୍ମାକୁ ପକ୍ଷୀ ସହିତ ତୁଳନା କରାଯାଇଛି । ଅନୁରୂପ ଭାବରେ ‘ପକ୍ଷୀ’ ବା ‘ହଂସ’ ହେଉଛି ଜୀବନର ପ୍ରତୀକ । ତଥା ତା’ର ମଧ୍ୟ ନିର୍ଦ୍ଦିଷ୍ଟ ଏକ ଆଗମନ ଓ ପ୍ରସ୍ଥାନ ରହିଛି । କବି ଏଠାରେ ନିଜକୁ ମାନସ ହଂସଟିଏ ବୋଲି ଅନୁଭବ କରି ମୁକ୍ତିର ପଥରେ ଉଡ଼ିଯିବାକୁ ଚାହୁଁଛନ୍ତି । ଅଜ୍ଞାନ ଓ ଅନ୍ଧକାର ମଧ୍ୟରେ କାମନା ଓ ବାସନାର ମୋହରେ ବେଶୀଦିନ ଛନ୍ଦି ହେବାକୁ ସେ ଜନ୍ମି ନାହାନ୍ତି । ମନପକ୍ଷୀ ତାଙ୍କ ପଥହରା ନହୋଇ ନିଜ ଲକ୍ଷ୍ୟମାର୍ଗରେ ଉଡ଼ିଯିବ ଦିନେ ଏ ସମ୍ପର୍କରେ ସେ ଆଶାବାଦୀ ଏବଂ ଦିବ୍ୟକୃପା ପ୍ରାର୍ଥୀ । ନିଜ ରଚିତ ମୋହ-ଜାଲରେ ପଡ଼ିରହିବାକୁ ସେ ଚାହୁଁ ନାହାନ୍ତି । ନିଜ କ୍ଷୁଦ୍ର କଳେବର, ତଥା କିଂତ ସ୍ତ୍ରୀ-ତୃଷ୍ଣା ପାଇଁ ଅଜ୍ଞାନ ବଶତଃ ସେ ଆସକ୍ତ ହୋଇଛନ୍ତି ସତ, ମାତ୍ର ଈଶ୍ୱରୀୟ ପ୍ରେମସୁଧା ଲାଭ କଲାପରେ ସବୁ କିଛି ତାଙ୍କୁ ମନେହୋଇଛି ତୁଚ୍ଛ । ମନ-ଆତ୍ମା-ପକ୍ଷୀ ତାଙ୍କ ଲକ୍ଷି ଯିବାକୁ ଚାହେଁ ଏ ମର୍ତ୍ତ୍ୟ ରୂପକ ପାରାବାର ଏବଂ ଉତ୍ତୁଙ୍ଗ ହିମଗିରି । ନିଜ ରଚିତ ମାୟାଜାଲରେ ଛନ୍ଦି ହେଲେ ସେ ଏହି ଅଜ୍ଞାନତା ଭରା ସଂସାରରେ ଯେ ତାଙ୍କୁ ମୁକ୍ତି ମିଳିପାରିବ ନାହିଁ ତାହା ସେ ଅନୁଭବିଛନ୍ତି । ‘ଯାତ୍ରାସଙ୍ଗୀତ’ କବିତାର ସବୁଜ ପ୍ରାଣ କବି ଈଶ୍ୱରୋଦ୍ଦେଶୀ ହୋଇଉଠିଥିବା ଲକ୍ଷ୍ୟ କରାଯାଏ । ଦିବ୍ୟକୃପା

ବଳରେ ଅନ୍ଧରାତ୍ନା ତାଙ୍କର ପୂର୍ଣ୍ଣ ହୋଇଉଠିଥିବା ଅନୁଭବ କରି ବାରମ୍ବାର ସେ ଈଶ୍ୱରଙ୍କ ନିକଟରେ କୃତଜ୍ଞତା ସ୍ୱୀକାର କରିଛନ୍ତି:

“ମାନସ ହଂସ ମୁଁ ମାନସେ ଯିବି ଉଡ଼ି,
ମୋ ଦୋଷେ ପଥହୁଡ଼ି ଭରମେ ଅବିରତ,
ଅଳପ ତୃଷ୍ଣା କ୍ଷୁଧା ଲଭି ତୁମ୍ଭରି ସୁଧା,
ତୃପତ ହେଲା, କେବେ ଲୋଭଇଁ ଏ ମରତ !
ନିଜ ବାସନା ଜାଲେ ବିକଳ ବିଧୃତ
ତିମିର ଅଜ୍ଞାନେ ମିଳେ କି ଅମୃତ ?

ଅମୃତର ସନ୍ତାନ ମାନବ; ଅଦିବ୍ୟ ଧାମରେ ଅମୃତର ସନ୍ତାନ କଲେ ତାହା ପ୍ରାପ୍ତ ହୋଇ ନଥାଏ; କେବଳ ଭ୍ରମରେ ପଡ଼ିବା ହିଁ ସାର ହୋଇଥାଏ । ଜଗତର ସକଳ ସୁଖ, ସୌନ୍ଦର୍ଯ୍ୟ, ପ୍ରେମ ଓ ପ୍ରଣୟ ମଧ୍ୟରେ ପ୍ରଚ୍ଛନ୍ନରେ ଲୁଚି ରହିଛି ମୋହମୁକ୍ତି ନିମନ୍ତେ ପ୍ରେରିତ କରେଇ ନେଉଥିବା ବେଦନାଟିଏ । ଯାହା ଜ୍ଞାନର ଶ୍ୱର୍ଣ୍ଣ ପାଇଲା ମାତ୍ରେ ଉପଲକ୍ଷି ହୁଏ । କବି ଯଦିଓ ସେହି ମାୟାଜାଲରେ ଘାରି ହୋଇଛନ୍ତି, ତଥାପି ଖୁବ୍ ଶୀଘ୍ର ମୋହମୁକ୍ତ ମଧ୍ୟ ହୋଇଛନ୍ତି । ସଂସାର ବିପତ୍ତୀରେ ମୋହମାୟା ରୂପେ ଲୁଚି ରହିଥିବା ମହାକାଳ ବା ମୃତ୍ୟୁକୁ ଚିହ୍ନି ନପାରି; ସେଥିରେ ଲିପ୍ତ ରହି ନିଜର ବୃଥା ଅହଂକାର ଓ ଆତ୍ମବଢ଼ିମା ପିଷ୍ଟ ହୋଇଥିବାରୁ ଅନୁତପ୍ତ ହୋଇଛନ୍ତି । ପାର୍ଥକ୍ୟ ଜଗତର କ୍ଷଣଭଙ୍ଗୁରତା ତାଙ୍କୁ ବିଷାଦବାଦୀ କରିଦେଇଛି:

“ପଞ୍ଚମ ତରୁ ମୁଁ ଗୋ ପଲିତ ମୋ ପତର
ନିରାଶା ପରକ୍ଷରେ ଝରିଛି ଅକାଳରେ,
ନାହିଁ ତ ତେବେ ତିଳେ ଶୋଚନା ଖେଦ ମୋର
ହୃଦୟମଣି ମୋର ସାଗର ଅତଳରେ
ପରାଣ କୁଞ୍ଜେ ତାର ମୁରଲୀ ଧ୍ୱନି ।
ପରାଣ ପବନ ଗୋ ତା ଶୁଭ ଆଗମନୀ ।”

କବି ନିଜକୁ ପଞ୍ଚମ ମାସର ତରୁ ପରି ଧୀରେ ଧୀରେ କ୍ଷୟଶୀଳ ହେଉଥିବା ଅନୁଭବ କରି ଶୁଖିଲା ପତ୍ର ସମ ନିରାଶାରେ ଝଡ଼ିଯିବା ପରି ଅନୁଭବ କରିଛନ୍ତି ଅକାଳରେ । ଭଗବତ୍ ଗୀତାର ଦ୍ୱିତୀୟ ଅଧ୍ୟାୟର ଦ୍ୱାଦଶ ଶ୍ଳୋକ : “ବାସୀସୀ ଜୀର୍ଣ୍ଣାନି ଯଥା ବିହାୟା ନବାନି ଗୁହ୍ମାତି ନରୋପରାଣି । / ତଥା ଶରୀରାଣି ବିହାୟା ଜୀର୍ଣ୍ଣା / ନ୍ୟନ୍ୟାନି ସଂଯାତି ନବାନି ଦେହା” ଅର୍ଥାତ୍ ଯେପରି ମନୁଷ୍ୟ ଜଗତରେ ପୁରାତନ ଜୀର୍ଣ୍ଣବସ୍ତୁକୁ ତ୍ୟାଗ କରି ଅନ୍ୟ ନବୀନ ବସ୍ତ୍ର ଗ୍ରହଣ କରିଥାଏ; ଠିକ୍ ସେହିଭଳି ଜୀବାତ୍ମା ପୁରାତନ ଶରୀରକୁ ତ୍ୟାଗ କରି ନୂତନ ଶରୀର ଧାରଣ କରିଥାଏ । ଏହି

ଆଧ୍ୟାତ୍ମିକ ଜୀବନଚକ୍ରର ପ୍ରସଙ୍ଗଟିକୁ କବି ଆପଣାର କାବ୍ୟିକ ଅଭିବ୍ୟକ୍ତିରେ ଦେଇଛନ୍ତି ନୂତନ ରୂପ । ତେଣୁ ଅପସରି ଆସୁଥିବା ଜୀବନର ଅଭିବ୍ୟକ୍ତି ଭାବେ ‘ପଉଷର ତରୁ’ ଏବଂ ‘ପଳିତ ପତର’ ଭଳି ସାଂକେତିକ ଶାବ୍ଦିକ ରୂପକସ୍ଥ ମାଧ୍ୟମରେ କବି ଜୀବନର ଉତ୍ତରାୟଣ, ଅତିକ୍ରମଣ ଏବଂ ନୂତନତାର ସମ୍ଭାବନାର ଦିଗନ୍ତକୁ ଉପଲକ୍ଷ୍ୟ କରିଛନ୍ତି । ସେହିଭଳି ମଧ୍ୟ ସେହି ନିରାଶା ମଧ୍ୟରେ ଆଲୋକ ବର୍ତ୍ତକାଟିଏ ଜାଳି ଦେଇଛି ନିଜେ ନିଜ ଅନ୍ତର ମଧ୍ୟରେ ବାସ କରୁଥିବା ହୃଦୟମଣି ସମ୍ପର୍କରେ ସଚେତନ ହୋଇ ଥିବାରୁ ବୋଲି କବି ଉପଲକ୍ଷ୍ୟ କରିଛନ୍ତି । ବାହ୍ୟ ଚାକଚକ୍ୟଭରା ସଂସାରରେ ଯେଉଁ ମଣିର ବା ସୁଖର ସନ୍ଧାନ ସେ ପାଇପାରି ନାହାନ୍ତି । ତାହା ସେ ହୃଦୟର ଅତଳ ସାଗରରେ ଠାବ କରିଛନ୍ତି । ନିଜ ପରାଣ କୁଞ୍ଜରେ ପରମସତ୍ୟକୁ ମୂରଲୀ ଧ୍ବନିକୁ ସେ ଶୁଣି ପାରିଛନ୍ତି । କବିତାର ଉତ୍ତରଣ ମଧ୍ୟରେ କବି ନୈରାଶ୍ୟବାଦୀରୁ କ୍ରମଶଃ ଆଶାବାଦୀ ହୋଇ ଉଠିଛନ୍ତି । ଯାହାକି ତାଙ୍କର ଆଧ୍ୟତ୍ମିକ ଉତ୍ତରଣର ଉପଲକ୍ଷ୍ୟ ବୋଲି ଅଭିହିତ କରାଯାଇଥିଲା । ମୁକ୍ତିର ଶେଷ ସନ୍ଧାନଟିଏ ପାଇ ଆଶୁସ୍ତ ଅନୁଭବ କରିପାରିଛନ୍ତି କବି । କସ୍ତୁରୀ ମୃଗସମ ନିଜ ମଧ୍ୟରେ ଥିବା ସୁଗନ୍ଧକୁ ଜାଣି ନପାରି ଅକାରଣେ ଅନେକ ଘାରିହେବା ପରେ ଅମୃତମୟଙ୍କ ସନ୍ଧାନ କରିଛନ୍ତି ନିଜ ମଧ୍ୟରେ । ଯାହା ତାଙ୍କୁ ତୀବ୍ର ଆଶାବାଦୀ କରିଦେଇଛି । ସେ ବୁଝିପାରିଛନ୍ତି ଯେ ଜୀବନର ଯେତେ ସବୁ ଦେଶାପାଉଣା ସେହି ଲୀଳାମୟଙ୍କର ହିଁ ଭିଆଣ । ସେହି ସବୁ କରି କରାଇ ଅଛନ୍ତି । ସେହି ପରମ ପ୍ରଭୁ ହିଁ ପରମ ଦୟାଳୁ । ସେହି ସମସ୍ତ କାର୍ଯ୍ୟ-କାରଣ, ଅସ୍ତି-ନାସ୍ତି ଆଉ ଜୀବନ-ମରଣର ଅସଲ ରହସ୍ୟ । ତେଣୁ ତାଙ୍କରି ପାଖରେ ଆତ୍ମସମର୍ପଣ ହିଁ କବିଙ୍କର କାମ୍ୟ । କବି ଉପଲକ୍ଷ୍ୟ କରିଛନ୍ତି ବିଭୂସ୍ତରୀ ପାଇ ତାଙ୍କର ଜୀବନରୂପା ଜୀର୍ଣ୍ଣ ପଉଷ ତରୁ ପୁନଶ୍ଚପଲ୍ଲବିତ ହୋଇଉଠିବ । ଆଉ ତେବେ କି ଶୋଚନା !:

“ଜୀବନେ ଦେବା ନେବା ଭିଆଣ ସବୁ ତା’ର
 ସେ ମହାଦାନୀ ହସେ ପରାଣେ ଦେଖୁ ନାହିଁ ?
 ତା’ ପରସ୍ତେ ପଉଷ ଜୀର୍ଣ୍ଣ ଜୀବ ତରୁ
 ପଲ୍ଲବିତ ଆହା ଶୋଚନା କିବା ଆଉ ?”

କବିତାଟିର ଏହି ପ୍ରସଙ୍ଗରେ କବିଚେତନାର ରୂପାନ୍ତରଣକୁ ସ୍ପଷ୍ଟ ଲକ୍ଷ୍ୟ କରିଛୁ । ମନୁଷ୍ୟ ଅଜ୍ଞାନ ସତ ହେଲେ ତିରକାଳ ଅଜ୍ଞାନତାରେ ଘୁରିବୁଲିବା ତା’ର ଭବିତବ୍ୟ ନୁହେଁ; କବି ଏହି ପଂକ୍ତିରେ ସେକଥାଟିକୁ ସ୍ପଷ୍ଟ କରିଦେଇଛନ୍ତି । ତେଣୁ କବି ଅନ୍ତର ପୁଲକିତ ହୋଇଉଠିଛି । ମୁକ୍ତିର ଦ୍ଵାର କ୍ରମେ ନିକଟରେ ବୋଲି

ଆଶୁସ୍ତ ହୋଇଛନ୍ତି ସେ । ପାପପଲ୍ଲବ ଭରା ମର୍ତ୍ତ୍ୟଧାମରୁ ସେହି ପରମ ପ୍ରଭୁ ହିଁ ତାଙ୍କୁ ଉଦ୍ଧାର କରିବେ ତାହା ତାଙ୍କୁ ଆଶୁସ୍ତ ତଥା ଆନନ୍ଦିତ କରିଛି । କବି ପୁଲକିତ ହୋଇ ଗାଇଉଠିଛନ୍ତି:

“ଚାଲରେ ଚାଲ ମନ ନିତ୍ୟ ମଧୁବନ
 ଦେଖୁରୁ ପ୍ରିୟ ରାସ, ଅଦୂରେ ଗୋଲକରେ,
 ଅଦୂର ପଥେ ଆଜି ମିଳନ ତା’ର ସାଥେ
 ବିଜୟ ରଥେ ତୋର ଜୀବନ ଆଲୋକରେ ।”

ଥରେ ଜୀବର ଅନ୍ତଃସ୍ଥଳରେ ବିରାଜିତ ଥିବା ଚୈତ୍ୟସଭା ବା ଅନନ୍ତ ସଭା ସମ୍ପର୍କରେ ଜାଗିଉଠିଲେ, ସବୁ ବାଧା, ବିଘ୍ନ, ଦୃଢ଼ ଆପେ ମିଳେଇ ଯାଏ । ଘନ କୁହେଲି ଘେରା ପଥ ଆଲୋକସ୍ପର୍ଶରେ ସ୍ପଷ୍ଟ ଦେଖାଗଲା ପରି ଜୀବର ଗନ୍ତବ୍ୟ ପଥ ପରିଷ୍କାର ହୋଇଉଠେ; ସିଧା ସଳଖ ଅନ୍ତରାତ୍ମାର ଜାଗ୍ରତ ହେଲା ପରେ । ଶ୍ରୀଅରବିନ୍ଦଙ୍କ ଦର୍ଶନ ଅନୁରୂପ ଏଠାରେ କବିଙ୍କ ଚେତନାରେ ସ୍ପଷ୍ଟ ଅନୁଭବ ବାରି ହୋଇପଡ଼େ । ଦିବ୍ୟକୃପା ବଳରେ ଏବଂ ବ୍ୟକ୍ତିର ସଚେତନ ଆସ୍ତ୍ରହା ଫଳରେ ସେ ଦିନେ ତା’ର କ୍ଷୁଦ୍ର ସଭାରୁ ମୁକ୍ତହୋଇ ବୃହତ୍ତର ଏବଂ ଅନନ୍ତସଭାଙ୍କ ସହ ଲୀନ ହୋଇ ପାରିବ ତା’ର ସମ୍ଭାବନା ସମୂହ ନିଜ ମଧ୍ୟରେ ହିଁ ରହିଛି । କେବଳ ସଚେତନତା ଏବଂ ଆସ୍ତ୍ରହା ଆବଶ୍ୟକ । ବ୍ୟାକୁଳତା ବି ଲୋଡ଼ା, ଯାହା କବି ବୈକୁଣ୍ଠନାଥଙ୍କ ଅନ୍ତରରେ ଜାଗ୍ରତ ହୋଇଛି । ସେ ଶାନ୍ତିର ସନ୍ଧାନ ପାଇଛନ୍ତି ବିଭୁଙ୍କ ତରଣ ତଳେ । ତେଣୁ ବ୍ୟାକୁଳିତ ସେ ପରମଙ୍କ ସ୍ପର୍ଶ ପାଇଁ:

“ଧନ୍ୟ ହେବୁ ଆଜି ପୁଣ୍ୟ ଦରଶନେ,
 କ୍ଷୁର୍ଣ୍ଣ ସବୁ ପାପ ଦୃଷ୍ଟିର ରାହୁ ।
 ଜୀବନ ଦେବତା ମୋ ଜୀବନ ପଥେ ବିଜେ,
 ତରଣୀ ମୋର ତା’ର ସାଗରେ ବହିଯାଉ ।”

କବି ପରମ ଆନନ୍ଦରେ ଗାଇ ଉଠିଛନ୍ତି ପରମ ପୁରୁଷଙ୍କ କରୁଣା ଏବଂ ଲୀଳାମୟତାକୁ । ତାଙ୍କର ପୁଣ୍ୟ ଦର୍ଶନରେ ଧନ୍ୟ ହୋଇଯାଇଥିବା କହିଛନ୍ତି କବିତାରେ । ଗୁଣିଆର ସ୍ପର୍ଶରେ ବିଷ ଝଡ଼ିଗଲା ପରି ସତେକି ଈଶ୍ଵରଙ୍କ ସ୍ପର୍ଶରେ ସବୁ ପାପ-କଳୁଷତା ତାଙ୍କର ଧୋଇ ହୋଇଯାଇଛି । ଦୃଷ୍ଟିର ରାହୁ ତାଙ୍କୁ ମୁକ୍ତ କରିଦେଇଛି, ଏହି ସକଳ ଆଶା ତାଙ୍କୁ ପୁଲକିତ କରିଛି । ଜୀବନ ଦେବତା କବିଙ୍କ ଜୀବନପଥରେ ବିଜେ କରିଛନ୍ତି, ଆଉ କି ଦୁଃଖ, କି ଶୋଚନା ଜୀବନ ତରଣୀ ତାଙ୍କ ଭବସାଗର ପାରି ହୋଇଯିବ ପରମେଶ୍ଵରଙ୍କ କୃପାରୁ । ଶ୍ରୀ ଅରବିନ୍ଦଙ୍କ ‘ସାବିତ୍ରୀ’ର ଭକ୍ତି “All can be done if god touch is there” ଏଠାରେ

ଅତ୍ୟନ୍ତ ପ୍ରଯୁଜ୍ୟ ମନେହୁଏ । ସବୁକିଛି ସମ୍ଭବ ଯଦି ଇଶ୍ଵରଙ୍କ ସ୍ଵର୍ଣ୍ଣ
ରହିଛି ଭଲ ଅଭିବ୍ୟକ୍ତି ବି ବେଶ୍ ଆଶ୍ଚିକତାରେ ପରିପୁଷ୍ଟ ଯଥୋଚିତ ।

କବି ବୈକୁଣ୍ଠନାଥଙ୍କର କବିତାର ଏହି ଶେଷ ପଂକ୍ତି ଭିତରେ
ପୁନଶ୍ଚ ସେଇ ଆକୃତି ଯେ: ତାଙ୍କର ଜୀବନ ରୂପକ ନୈକାଟି
ତା'ର ଉତ୍ତରୀତ ପରିଣତି ଆଡ଼କୁ ସ୍ଵଚ୍ଛନ୍ଦରେ ପ୍ରବାହିତ ହୋଇ
ଅନନ୍ତଗମ୍ୟକୁ ଯାତ୍ରା କରୁ । ବୈକୁଣ୍ଠଙ୍କର ଏ ଅଭିବ୍ୟକ୍ତିରେ ଭରି
ରହିଛି ଅନ୍ତଃମାନ ଆତ୍ମ ସମର୍ପଣ ଅନନ୍ତ ପ୍ରମାଣବୋଧ; ଯାହା
ଭାରତୀୟ ଦାର୍ଶନିକ ଓ ଆଧ୍ୟାତ୍ମିକ ପରମ୍ପରାରବାହକ ଅଟେ ।

ଅତୀତରେ ବୈକୁଣ୍ଠନାଥଙ୍କର ଏ କବିତାଟି ଅନେକ
ପ୍ରେକ୍ଷାରେ ଆଲୋଚିତ ହୋଇଛି । ଆଉ ଯେତେ ଆଲୋଚିତ
ହୋଇଛି; ସେତେବେଶୀ ଭାବଗମ୍ଭୀର ହୋଇଉଠିଛି ତାଙ୍କର
କାବ୍ୟାଭିବ୍ୟକ୍ତି । ସପ୍ତସଙ୍ଗ ରବୀନ୍ଦ୍ରନାଥ ଠାକୁରଙ୍କର ରାଗ-
ରାମକେଳୀ, ତାଳ-ଦାଦରାରେ ୧୯୩୯ ମସିହାରେ ଲିଖିତ
“ଆମାର ଜୀବନପାତ୍ର ଉଛୁଲିଗୟା” ଗୀତଟିକୁ ଉଦ୍ଧାର
କରାଯାଇପାରେ । ଯାହାର ଆରମ୍ଭ ଓ ଶେଷର ଦୁଇଟି ପଂକ୍ତି
ବେଶ୍ ସମତା ରଖେ ଯାତ୍ରାସଂଗୀତର ଅଭିବ୍ୟକ୍ତିରେ : “ଆମାର
ଜୀବନପାତ୍ର ଉଛୁଲିଯା ମାଧୁରୀ କରେତୁ ଦାନ.../ତୁମି ଦାନ
ନାଲ, ତୁମି ଜନ ନାଲ,/ ତୁମି ଜୀବନାଲ ତାର ମୂଲ୍ୟେର ପରିମାଣ/
ଘଘ ବିଦାୟ ନେବାର ସମୟ ଏ ବାର ହଲ.../ ମଧୁର ମରନେ
ପୂର୍ଣ୍ଣ କରିଯା ସାଂପିଆ ଯାବ ପ୍ରାନ୍ତ ଚରନେ // ଘଘ ତାର ଗୋପନେ
ବ୍ୟଥାର ନୀରବ ରାତ୍ରି ହୋକ ଅଜ ଅବସାନ ।”

ରବୀନ୍ଦ୍ରଙ୍କର ଏହି କବିତାରେ ‘ଜୀବନ ପାତ୍ରକୁ ଉଛୁଳାଇ
ଯେଉଁ ଜୀବନ ମାଧୁରୀ ପାନ କରିବାର କଥା ସହ ବିଭୁପ୍ରତି
ଯେଉଁ କୃତଜ୍ଞତା ରହିଛି; ତାର ପରୀପୂର୍ଣ୍ଣତା ଓ ଆତ୍ମ
ସମର୍ପଣବୋଧରୁ କବି ଜୀବନର ସମଗ୍ର ଗୋପନ ବ୍ୟଥାକୁ ନୀରବ
ରାତ୍ରି ମଧ୍ୟରେ ପ୍ରସନ୍ନ ଚିତ୍ତରେ ମୁଦ୍ରିତ ଚକ୍ଷୁ ବିହୁନେ ଅବସାନ
ହେଉ ବୋଲି ଅଭିବ୍ୟକ୍ତିର ସମଗ୍ରତାର ରହସ୍ୟମୟ ଜୀବନ
ସଂଗୀତର ଉନ୍ମାଳନ ବୈକୁଣ୍ଠର ଭାକ୍ତିକ ପରମ ଆକୃତି ଭିତରେ
ପ୍ରାୟତଃ ଏକୀଭୂତ ଏବଂ ସମାନ୍ତରିତ । ଦୁଇ ବଳିଷ୍ଠ
ଆଧ୍ୟାତ୍ମବାଦୀଙ୍କର ଦାର୍ଶନିକ, ଆଧ୍ୟାତ୍ମିକ, ଭାକ୍ତିକ ବିଭୁବୋଧର
ଜିଜ୍ଞାସା ଓ ପ୍ରତ୍ୟାଶା ବେଶ୍ ଏକାତ୍ମ !

ବୈକୁଣ୍ଠନାଥ ପଟ୍ଟନାୟକଙ୍କର କାବ୍ୟଚିନ୍ତନ ଏବଂ
ଉତ୍ତରାୟଣର ଏକ ସମ୍ପର୍କଭୂତ ଏକକ ଭାବେ ‘ଯାତ୍ରାସଙ୍ଗୀତ’
କବିତାଟିକୁ ଗ୍ରହଣ କରାଯାଇପାରେ । ଏପରିକି ‘ଯାତ୍ରାସଙ୍ଗୀତ’ର
ଚିରକାଳିକ ଆତ୍ମହାର ପ୍ରଚ୍ଛନ୍ଦରେ ସଂଯୁକ୍ତ ପାଞ୍ଚଟି ସ୍ଵତନ୍ତ୍ର ଅଭିବ୍ୟକ୍ତି
ଅର୍ଥାତ୍ ବିବାଦବୋଧ, ରହସ୍ୟମୟତା, ଦାର୍ଶନିକତା, ଆଧ୍ୟାତ୍ମିକତା
ସହିତ ଚିରନ୍ତନ ଆଶାବାଦ ବା ଆନନ୍ଦବୋଧକୁ ଏକତ୍ର ମିଶାଇ
ଅନୁଧ୍ୟାନ କଲେ ହିଁ ଉପଲକ୍ଷ୍ୟ କରାଯାଇପାରିବ ବୈକୁଣ୍ଠନାଥଙ୍କର
କାବ୍ୟାଭିବ୍ୟକ୍ତିକୁ ବୋଲି ଅକାତରେ ସ୍ଵୀକାର କରାଯାଇପାରେ ।

ଅଧ୍ୟାପିକା, ଓଡ଼ିଆ ବିଭାଗ,
ସେମିଲିଗୁଡ଼ା ମହାବିଦ୍ୟାଳୟ,
କୋରାପୁଟ



କଥାକାର ପ୍ରଦୀପ ଦାଶଙ୍କ ଉପନ୍ୟାସରେ ପ୍ରତିଫଳିତ ପ୍ରାକୃତିକ ବିପର୍ଯ୍ୟୟ

କାମିନୀ ଦେହୁରୀ

ସଂପ୍ରତି ଓଡ଼ିଆ କଥା ସାହିତ୍ୟକୁ ନୂତନ ରୂପ ଦେବାରେ ଯେଉଁ ବିଶିଷ୍ଟ କଥାଶିଳ୍ପୀମାନେ ନିରନ୍ତର ପ୍ରୟାସ ଚଳାଇଛନ୍ତି, ସେମାନଙ୍କ ମଧ୍ୟରୁ ଜଣେ ପରିଚିତ ପ୍ରତିଭା ହେଉଛନ୍ତି କଥାକାର ପ୍ରଦୀପ ଦାଶ । ଉତ୍ତମ ଗଳ୍ପ ଓ ଉପନ୍ୟାସରେ ସେ କଥାଭିବ୍ୟକ୍ତିର ନୂତନ ଭାବ, ଭଙ୍ଗୀ ଓ ଭାଷାର ପ୍ରୟୋଗ କରି ପାଠକୀୟ ଆଦର ଅର୍ଜନ କରିଛନ୍ତି । କଥାକାର ପ୍ରଦୀପ ଦାଶଙ୍କ ଉପନ୍ୟାସଗୁଡ଼ିକରେ ଅନୁଭବ କରିହୁଏ ଇତିହାସ, ରାଜନୀତି, ଧର୍ମ, ସଂସ୍କୃତି ଓ ଜୀବନ ବଞ୍ଚିବାର ସଂଘର୍ଷର ନିଚ୍ଛକ ଛବି । ତାଙ୍କ ଦ୍ଵାରା ରଚିତ ଉପନ୍ୟାସଗୁଡ଼ିକ ହେଲା ଯଥା- ‘ସୁବର୍ଣ୍ଣ ଥାଁରେ ଗାଁ’ (୨୦୦୭), ‘ପେଟ ପାଟଣା’ (୨୦୧୩) ଓ ‘ଚରୁ, ଚାବର ଓ ଚର୍ଯ୍ୟା’ (୨୦୧୮), ‘ତ୍ରିଭୁବନ ମହାଦେବୀ’ (୨୦୨୨) । କଥାକାରଙ୍କର ପ୍ରଥମ ତିନୋଟି ଉପନ୍ୟାସରେ ପ୍ରାକୃତିକ ବିପର୍ଯ୍ୟୟର ଜୀବନ୍ତ ଛବି ପରିଲକ୍ଷିତ ହୋଇଥାଏ ।

ଆମ ସଂସ୍କୃତିରେ ନଦୀକୁ ଜୀବନ ରେଖା ବୋଲି କୁହାଯାଏ । ଯାହାକୁ ଆଧାର କରି ଏକ ଗୋଷ୍ଠୀ ଓ ସଂସ୍କୃତିର ଉତ୍ଥାନ ଏବଂ ପତନ ମଧ୍ୟ ହୋଇଥାଏ । ନଦୀର ସେଇ ରୂପକୁ ସଂଦର୍ଶନ କରି ହୁଏ ପ୍ରଦୀପ ଦାଶଙ୍କ ‘ସୁବର୍ଣ୍ଣ ଥାଁରେ ଗାଁ’ (୨୦୦୭) ଉପନ୍ୟାସରେ । ପ୍ରୋକ୍ତ ଉପନ୍ୟାସରେ ବର୍ଷିତ କୁମରପୁର ଗାଁ ପାଇଁ ସୁବର୍ଣ୍ଣରେଖା ସାଜିଛି ଜୀବନ ରେଖା । ନଦୀକୂଳିଆ ଏହି କୁମରପୁର ଗାଁର ଉତ୍ଥାନ, ପତନ ଓ ପୁଣି ତାର ଉତ୍ଥାନର କାରଣ ସାଜିଛି ସୁବର୍ଣ୍ଣରେଖା ନଦୀ । ପ୍ରକୃତିର କୁରୁପ ହିଁ ଏହି କୁମରପୁରୀଆଙ୍କ ଭାଗ୍ୟକୁ ପରିବର୍ତ୍ତନ କରିଦେଇଛି । ଜଳ ବହୁଳେ ଜୀବନ ନଷ୍ଟ, ଜଳ ବିହୁନେ ଜୀବନ ନଷ୍ଟର ଉଚ୍ଚିଟି କୁମରପୁରୀଆଙ୍କ କୁମରପୁରୀଆଙ୍କ ପାଇଁ ଯଥାର୍ଥ ମନେ ହୁଏ । ଉପନ୍ୟାସରେ ବର୍ଷାର ଅଭାବ, କାଳବୈଶାଖୀ ବର୍ଷା ଓ ତତ୍ପରେ ସୁବର୍ଣ୍ଣରେଖାରେ ବନ୍ୟା କୁମରପୁର ଗାଁର ଭିତ୍ତିକୁ ଦୋହଲାଇ ଦେଇଛି ବୋଲି କୁହାଯାଇପାରେ ।

ପ୍ରକୃତିର ପରିବର୍ତ୍ତିତ ରୂପ କୁମରପୁର ଗ୍ରାମର କରାଳତାର କାରଣ ସାଜିଛି । ପ୍ରଥମେ ବର୍ଷାଭାବ ଯୋଗୁଁ କୁମରପୁର ବାସିନ୍ଦାଙ୍କ ଜୀବନ କଷ୍ଟଦାୟକ ହୋଇ ପଡ଼ିଛି । ବର୍ଷାର ଆଶା ନେଇ ଆକାଶକୁ ଅନାଇ ଅନାଇ ଗାଁ ଲୋକଙ୍କ ଆଖିର ପାଣି ମଧ୍ୟ ଶୁଖିଗଲା । ତଥାପି ସୂର୍ଯ୍ୟ ଦେବଙ୍କ ପ୍ରତ୍ୟକ୍ଷ ରୂପରେ କୌଣସି ପରିବର୍ତ୍ତନ ଆସି ନାହିଁ । ସରଳ ଗ୍ରାମବାସୀ ସୂର୍ଯ୍ୟଦେବଙ୍କର ଏହି ଭୟାନକ ରୂପକୁ ତାଙ୍କର ରାଗ ବୋଲି ମନେ କରିଛନ୍ତି । ସେଇ ରାଗର କାରଣ ହିଁ ସେମାନଙ୍କର ଚିନ୍ତା ବିଷୟ । ସେଥିପାଇଁ ସେମାନେ ସୂର୍ଯ୍ୟ ଦେବଙ୍କୁ ସନ୍ତୁଷ୍ଟ କରିବା ପାଇଁ ଯଜ୍ଞର ଆୟୋଜନ କରିଲେ । ସେହି ଯଜ୍ଞରେ ମହଣ ମହଣ ଘିଅର ଆହୁତି ଦିଆଗଲା, ସାତ ଜଣ ବ୍ରାହ୍ମଣ ଆଠା ନଅ ଘଣ୍ଟା କାଳ ସ୍ତୁତି କରିଲେ, ଅର୍ଘ୍ୟ ଅର୍ପଣ କରିଲେ ତଥାପି ବସୁମାତା, ଇନ୍ଦ୍ରଦେବ ଓ ସୂର୍ଯ୍ୟଦେବ କେହି ମଧ୍ୟ ଶାନ୍ତ ହେଲେ ନାହିଁ । ଏଭଳି ହାହାକାର ଓ ସର୍ବତ୍ର ଉନ୍ମାଦରେ ବିତି ଗଲା ଗୋଟିଏ ପକ୍ଷ । ଜଳୁଥିଲା ସମଗ୍ର ଗିରି-ବନ-ଲତା-ଗୁଳ୍ମ ଓ ତା’ ସହିତ ମଣିଷର ଜୀବନ । ଜଳୁଥିଲା ସମଗ୍ର ଗାଁ ଭୂଇଁ କୁମରପୁରର ପ୍ରତ୍ୟେକ କୋଣ-ଅନୁକୋଣ ଓ ପ୍ରତ୍ୟେକ ଜୀବନ ପ୍ରକୃତିର ସେହି କଠୋର ରୂପର ପ୍ରଭାବରେ ଗଭୀର ଭାବେ ପ୍ରଭାବିତ ହୋଇଛନ୍ତି ।

ସେହିପରି ଉପନ୍ୟାସର ଘଟଣାକ୍ରମେ ଯେତେବେଳେ ଘର ଭିତରେ ବାଷ୍ପୀଭୂତ ଓ ବାହାରେ ଝଡ଼ ପବନ ହେବାଭଳି ଅନୁଭୂତି ହେବା ବେହେ ହିଁ କୁମରପୁରର ଉତ୍ତର ପଶ୍ଚିମ ଆକାଶରେ ଦେଖା ଦେଇଛି । କଳାହାଣ୍ଡିଆ ମେଘ । ଆଉ ତା’ ସହ ଭାଷଣ ବିକୂଳି ସମଗ୍ର ମଣ୍ଡଳକୁ ପ୍ରକମ୍ପିତ କରିଛି । କାଳବୈଶାଖୀର ଆଗମନର ସମସ୍ତ ଲକ୍ଷଣ ଦେଖି ସମସ୍ତେ ଆଶ୍ଚର୍ଯ୍ୟ ମନେ କରିଛନ୍ତି । ବର୍ଷା ତ ନୁହଁ ହୁମା ପବନ ଓ ତା’ ସହିତ ବଡ଼ ବଡ଼ ବରକୋଳିଆ ବର୍ଷାର ଟୋପା । ଏହି କାଳବୈଶାଖୀ ସମଗ୍ର ଅଂଳରେ ଅନେକ କ୍ଷୟକ୍ଷତି ଘଟାଇବା ଆରମ୍ଭ କରି ଦେଇଥିଲା । ବର୍ଷା ସାଙ୍ଗକୁ ପବନ ହେତୁ

ଗଛପତ୍ର ଭାଙ୍ଗି ପଡ଼ିବା ଓ ଘଡ଼ଘଡ଼ି ବିଜୁଳିର ଶବ୍ଦ ସମସ୍ତଙ୍କୁ ଭୟଭିତ କରାଇଲା । ଏହି ସମସ୍ତ କରାଳ ଭିତରେ କଥାନାୟକ ପରାଶର ବର୍ଷାକୁ ନେଇ ସଚେତନ ନ ଥିବା ବେଳେ ତାଙ୍କ ଘର ଝରକା ଦେଇ ମୁଷଳ ଧାରାରେ ଧସେଇ ପସିଛି ବର୍ଷାଜଳ । କେବଳ ପରାଶରର ନୁହଁ ସେ ଅଂଳର ସମସ୍ତଙ୍କ ଘରର ଚାଳ ଉଡ଼ି ଘର ଭିତରେ ଅନର୍ଗଳ ବର୍ଷାଜଳ ପ୍ରବେଶ କରିଛି । ଆକାଶରେ ଗୁରୁଗୁରୁ ହୋଇ ଗରଜି ଚାଲିଥିଲା ଅଛିଷ୍ଟା ମେଘ । ପ୍ରକୃତିର କରାଳ ରୂପ ବହନ କରି କୁମ୍ଭରପୁରିଆଙ୍କ କାଳରାତି ଅତିକ୍ରାନ୍ତ ହୋଇ ନୂଆଁ ଦିନ ଆରମ୍ଭ ହୋଇଛି । ଏହି ସକାଳଟି ଚିରାଚରିତ । କିନ୍ତୁ ଗତରାତିର ତାଣ୍ଡବ ଲାଲାର କ୍ଷୟକ୍ଷତି ବିଚଳିତ କରି ପକାଇଛି କୁମ୍ଭରପୁରିଆଙ୍କୁ । ଭାଙ୍ଗି ପଡ଼ିଛି ଶହ-ଶହ ଦୂମ-ମହାଦୂମ, ଗଛ-ବୃକ୍ଷ, ଉଡ଼ି ଯାଇଛି ଲୋକଙ୍କ କୋଠିରୁ ଛାଳ ଛପର ଟିଣ । ଏପରିକି ଆୟଗଛମାନଙ୍କରେ ଗୋଟିଏ ହେଲେ ଆୟ ନଥିଲା । ଯେଉଁ ଦିଗକୁ ଆଖି ଗଲେ କେବଳ କ୍ଷୟକ୍ଷତି ସଂପୂର୍ଣ୍ଣ ଭାବେ ବଦଳି ଯାଇଥିଲା କୁମ୍ଭରପୁରର ମାନଚିତ୍ର । କାଳବୈଶାଖୀର କାଳ ରୂପ ସବୁକିଛି ବଦଳାଇ ଦେଇଥିଲା କୁମ୍ଭରପୁର ଆକାଶରେ ଆଷାଢ଼ର ବାଦଲ ଦେଖାଦେଲା । ବର୍ଷା ହେତୁ ସୁବର୍ଣ୍ଣ ଫୁଲିବାକୁ ଲାଗିଲା ପୁଣି ସଜାତି ହେବାକୁ ଲାଗୁଥିଲା । କୁମ୍ଭରପୁର ଅନାବୃଷ୍ଟିର ବିକଳତା ପଶ୍ୟାତ୍ ବହୁ ବର୍ଷା ଯୋଗୁଁ କୁମ୍ଭରପୁର ପୁଣି ପ୍ରକୃତିର କୁରୁପର ପରିଣତିକୁ ସାମ୍ନା କରିଛି । କାରଣ କୁମ୍ଭରପୁର ପାଇଁ ଏଥରକର ବର୍ଷା ଥିଲା ସଂପୂର୍ଣ୍ଣ ଭିନ୍ନ ଯାହା ନେଇଥିଲା ଭୟଙ୍କର ବନ୍ୟାର ରୂପ । ବର୍ଷାର ଆଧିକ୍ୟ ଯୋଗୁଁ ସୁବର୍ଣ୍ଣ ଧାରଣ କରିଛି ଅତି ଭୟଙ୍କର ରୂପ । ଯାହା ଥିଲା ବେଶ୍ ପ୍ରକାୟାକାରୀ ଗତ; ଚାଳିଶ ବର୍ଷ ମଧ୍ୟରେ ସୁବର୍ଣ୍ଣର ଏଭଳି ରୂପ କେହି ଦେଖି ନ ଥିଲେ । ବନ୍ୟା କମି ଯାଇଥିଲେ ମଧ୍ୟ ସୁବର୍ଣ୍ଣ ଭରି ହୋଇ ରହିଥିଲା । ରାଗରେ ରବେଇ ଖବେଇ ହେଲା ଭଳି ସୁବର୍ଣ୍ଣ ବ୍ୟବହାର କରିଥିଲା । ଯାହାଦ୍ୱାରା ପାଗଳ ଓ କ୍ଷୁଧାବର୍ଦ୍ଧର ଭଳି ସୁବର୍ଣ୍ଣ ଖାଇ ଚାଲିଥିଲା ଦୀର୍ଘକାୟ ମାଟି ଅତତା । ସମଗ୍ର ଅଞ୍ଚଳରେ ଅତତା ଖସିବାର ଶବ୍ଦ ହିଁ ଗୁଞ୍ଜରିତ । ଫଳରେ ବୁଡ଼ିବାକୁ ଲାଗିଲା କୁମ୍ଭରପୁର । ନିଜର ଭିତାମାଟିରୁ ଅନ୍ୟତ୍ର ପଳାୟନ କରିବାକୁ । ବାଧ୍ୟ ହୋଇଥିଲେ ଲୋକେ । ସେଇ ଭିତାମାଟି ସାଜିଲା ମଗ୍ଗାମାଟି । ଯେଉଁ ବଡ଼ିପାଣି ନଈରୁ ଆସି କୁମ୍ଭରପୁରକୁ ବୁଡ଼ାଇଲା ତାହା ପୁଣି ନଈକୁ ହିଁ ଫେରିଗଲା । କିନ୍ତୁ ଇତି ମଧ୍ୟରେ କୁମ୍ଭରପୁର ହରାଇ ସାରିଥିଲା ନିଜର ପୁରୁଣା ଗୌରବ, ଗାରିମା । ପ୍ରଥମେ ବର୍ଷାର ଅଭାବ ଓ ପରେ ବର୍ଷାର ଆଧିକ୍ୟ ହିଁ କୁମ୍ଭରପୁର ଗ୍ରାମର ସ୍ଥିତି, ଅବସ୍ଥିତି ଏବଂ ପରିସ୍ଥିତିକୁ ବଦଳାଇ ଦେଇଛି । ତେଣୁ ବର୍ଷା ହିଁ ସମଗ୍ର ଉପନ୍ୟାସର କଥାଭାଗକୁ ପ୍ରଭାବିତ କରିଛି । ପ୍ରକୃତିର କୁରୁପର ଇତିକଥା କଥାକାର ଦାଶଙ୍କ ଲେଖନୀରେ ବେଶ୍ ମୁଖରିତ ଓ ପ୍ରଭାବିତ ପ୍ରତୀତ ହୋଇଛି ।

‘ପେଟପାଟଣା’ ଉପନ୍ୟାସରେ ସ୍ୱାଧୀନ ଭାରତର

ଅମଳାତନ୍ତ୍ର ଓ ବ୍ୟବସ୍ଥାର ନଗ୍ନ ରୂପ ବର୍ଣ୍ଣିତ ହୋଇଛି । କିନ୍ତୁ ପ୍ରୋକ୍ତ ଉପନ୍ୟାସରେ କଥାକାର ଦଶ ଏକ ପ୍ରଚଣ୍ଡ ଘୃଷ୍ଣିଝଡ଼ର ଛବି ବର୍ଣ୍ଣନା କରିଛନ୍ତି । ଯାହା ଭୟାବହ ଓ ଲୋମହର୍ଷକାରୀ ଅଟେ । ପ୍ରକୃତିର ରୂପର ଏକ ଜୀବନ୍ତ ଛବି ବେଶ୍ ହୃଦୟସ୍ପର୍ଶୀ ଭାବେ ଏଠାରେ ବର୍ଣ୍ଣିତ ଉପନ୍ୟାସର ଘଟଣାନୁସାରେ ଉପନ୍ୟାସର ମୁଖ୍ୟ ଚରିତ୍ର ଅଭିମାନ ଜିଲ୍ଲାପାଳଙ୍କ ଫୋନ୍ ବାରମ୍ବାର ଆସିଛି । କିନ୍ତୁ ଚରିତ୍ର ଅଳକା ସହ କୌଣସି ବିଷୟରେ ଦୁହିଁଙ୍କ ଯୁକ୍ତିତର୍କ ଚାଲିଥିଲା । ଫଳରେ ଅଭିମାନ ପାଇଁ ଆସୁଥିବା ଫୋନ୍‌କୁ ଅଳକା ଉଠାଇବାକୁ ଦେଲାନି । ଯାହାଦ୍ୱାରା ଅଭିମାନଙ୍କୁ ବାରମ୍ବାର ଫୋନ୍ ଆସିଛି ଏବଂ ସେ କୌଣସି ଫୋନ୍‌ର ଉତ୍ତର ଦେଇ ପାରିନାହାଁନ୍ତି । ଶେଷରେ ଜିଲ୍ଲାପାଳ ତ୍ରାଇଭରକୁ ଜିପ୍ ଧରି ଅଭିମାନଙ୍କୁ ତୁରନ୍ତ ହାଜର ହେବା ପାଇଁ ଖବର ପଠାଇଛନ୍ତି । ତେଣୁ ତ୍ରାଇଭରଙ୍କ ବାଉଁ ପାଇଁ ଅଭିମାନ ନିଜର ଚୁରୁ ବ୍ୟାଗଟି ଧରି ଶୀଘ୍ର ଶୀଘ୍ର ବାହାରି ପଡ଼ିଲା । ଜିପ୍‌ରେ ଯିବା ସମୟରେ ରାସ୍ତାରେ ହିଁ ଗୋବରପେଟ ଗାଁରେ ଘଟିଥିବା ଝଡ଼ର କରାଳତା ସେମାନେ ଜାଣି ପାରିଛନ୍ତି । ଗୋବରପେଟ ଗାଁରେ ଝଡ଼ା ଆସିଛି କିନ୍ତୁ ତା’ର ପ୍ରଭାବ ପାଂ କିଲୋମିଟର ଦୂରରେ ମଧ୍ୟ ତାର ତାଣ୍ଡବ ଲାଲା ସେମାନେ ଦେଖି ପାରିଛନ୍ତି । କାରଣ ଗୋବରପେଟ ଗାଁର ପ୍ରାୟ ପାଞ୍ଚ କିଲୋମିଟର ଦୂରରେ ରାସ୍ତାରେ ବିରାଟକାୟ ଗଛଗୁଡ଼ିକର ତାଳ ଭାଙ୍ଗି ଝଡ଼ରେ ଉଡ଼ି ଆସି ପଡ଼ିଛି । ଗୋବରପେଟ ଗାଁ ଯେତେ ପାଖେଇ ଆସୁଥିଲା ଝଡ଼ର କରାଳ ଦୃଶ୍ୟ ସେତେ ସ୍ପଷ୍ଟ ହୋଇଯାଉଥିଲା । ରାସ୍ତାସାରା ଆଜବେଷ୍ଟ, ଟିଣ, ଟାଇଲ, ତାଳ, ନଡ଼ା ଇତ୍ୟାଦି ଅସ୍ତବ୍ୟସ୍ତ ହୋଇ ପଡ଼ିଛି । ଏହା ବ୍ୟତୀତ ଅଜସ୍ର ଗୃହପାଳିତ ପଶୁ ପେଟ ଫୁଲାଇ ରାସ୍ତାରେ ମରି ପଡ଼ିଛନ୍ତି । ରାସ୍ତାରେ ଏହି ସବୁ ପଡ଼ିଥିବା ଯୋଗୁଁ କେବଳ ଗୋଟିଏ ଗାଡ଼ି ହିଁ ଯିବାକୁ ସ୍ଥାନ ଥିଲା । ଗାଁ ନିକଟରେ ପହଞ୍ଚିବାର କିଛି ବାଟ ପୂର୍ବରୁ ସଂପୂର୍ଣ୍ଣ ଭାବେ ରାସ୍ତା ବନ୍ଦ ହୋଇଯାଇଛି । ରାସ୍ତାରେ ଲାଜନରେ ଠିଆ ହୋଇଛନ୍ତି ଅନେକ ବସ୍ ଓ କାର୍ । ଆଗକୁ ବଢ଼ିବା ଅଭିମାନ ପାଇଁ ସମ୍ଭବ ହେଲା ନାହିଁ । ସେଥିପାଇଁ ଗାଡ଼ିରୁ ଓହ୍ଲାଇ ଅଭିମାନ ଚାଲି ଚାଲି ଆଗକୁ ଗଲେ । ସେଠାରେ ପହଞ୍ଚି ଜିଲ୍ଲାପାଳଙ୍କ ନିର୍ଦ୍ଦେଶାନୁସାରେ ପୁଣିଥାରେ ଜିପ୍‌କୁ ଫେରି ଆସି ନିଜର ପୋଷାକ ପରିବର୍ଦ୍ଧନ କରି ସେଠାକାର ଜନ ସାଧାରଣଙ୍କୁ ଉଦ୍ଧାର କରିବା ପାଇଁ ଯୋଜନା ମାନ ପ୍ରସ୍ତୁତ କରିଲେ । କିନ୍ତୁ ସେମାନଙ୍କର ସେଇ ଉଦ୍ଧାରକାର୍ଯ୍ୟରେ ଅନେକ ବାଧା ସୃଷ୍ଟି ହୋଇଛି । ସେମାନେ ସେଠାକାର ସ୍ଥାନୀୟ ଲୋକଙ୍କୁ ମଧ୍ୟ ସହଯୋଗ ପାଇଁ ନିବେଦନ କରି ପାରି ନ ଥିଲେ । କାରଣ ଲୋକମାନେ ରାସ୍ତାରେ ପଡ଼ି ଚିହ୍ନାର କରୁଥିଲେ କିଛି ଲୋକ ଚିତ୍ ହୋଇ ପଡ଼ିଛନ୍ତି, କିଛି

ଆହତ ହୋଇ ପଡ଼ିଛନ୍ତି । ଅଭିମାନର ଯୋଜନାରେ ସମ୍ମତ ହୋଇ ଜିଲ୍ଲାପାଳ କ୍ଷତାକ୍ତ ଲୋକଙ୍କୁ ଚିକିତ୍ସାଳୟକୁ ପଠାଇବା ପାଇଁ ବ୍ୟବସ୍ଥା କରିଲେ । ସେମାନଙ୍କର ସେହି ଯୋଜନାକୁ ରୂପ ଦେବାବେଳେ ସେମାନେ ବିଭିନ୍ନ ଅସୁବିଧାର ସାମ୍ନା କରିଛନ୍ତି । କାରଣ ରାସ୍ତାରେ ସୁଯୋଗ୍ୟ ହୋଇ ପଡ଼ିଥିବା ଡାକପତ୍ର, ଗୋରୁ, ଗାଈ, ସୁତର, ମୋଟର ସାଇକେଲ ଭିତରୁ ବିଭିନ୍ନ ପ୍ରକାର ଯନ୍ତ୍ରଣାର ଚିହ୍ନର ଭାସି ଆସିଛି । ସେହି ଦିଗକୁ ଅଭିମାନ ଓ ତାଙ୍କ ସହଯୋଗୀମାନେ ଯାଇ ଲୋକଙ୍କୁ ଉଦ୍ଧାର କରି ଚିକିତ୍ସାଳୟକୁ ପଠାଇଲେ । ଏହି ସବୁ ଭିତରେ ଅଭିମାନ ବ୍ୟସ୍ତ ହୋଇ ପଡ଼ିଥିଲେ । କାରଣ ସଞ୍ଜ ମାଡ଼ି ଆସିଲାଣି ଓ ସେହି ଗାଁରେ ଆଉ କେତେ କ୍ଷୟକ୍ଷତି ହୋଇଛି ଏବଂ କେତେ ପରିମାଣରେ ଜନସାଧାରଣ ହତାହତ ହୋଇଛନ୍ତି, ତାହା ଅନୁମାନ କରିବା ସହଜ ନଥିଲା । ସେଇ ଉଦ୍ଧାର କାର୍ଯ୍ୟଟି ପରଦିନ ସକାଳ ପର୍ଯ୍ୟନ୍ତ ଅନବରତ ଚାଲିଲା । ସେଠାରେ ରାତିରେ କେତୋଟି ସ୍ଵେଚ୍ଛାସେବୀ ଦଳ, ଅଗ୍ନିଶମ ଦଳ, ଓଡ୍ରାଫ୍ ଦଳ, ଆଖ ପାଖ ଅଂଳର ବହୁତ ଯୁବକ ଓ ପୁରୁଷମାନେ ଉଦ୍ଧାର କର୍ମରେ ଯୋଗ ଦେଇଥିଲେ । ସେମାନେ ସମସ୍ତେ ମିଶି କେଉଁ କାନ୍ଧୁ ତଳେ, ଭଙ୍ଗା ଛପର ତଳେ, ଗଡ଼ିଆ ଭିତରେ, ଓଲଟି ପଡ଼ିଥିବା ମରେଇ ତଳୁ, ଘର ଭିତରୁ ଓ ସ୍କୁଲ ଭିତରୁ ଏଭଳି ବିଭିନ୍ନ ସ୍ଥାନରୁ ମର ଶରୀରମାନ ଉଦ୍ଧାର କରିଲେ । ରାତିର ଏହି ଭୟାବହ ସମୟ ଅତିବାହିତ ହୋଇ ସକାଳ ହୋଇଗଲା । ସେତେବେଳେ ଧ୍ୟାନ ଚିତ୍ର ବେଶ୍ ସ୍ଵପ୍ନ ଓ ବିଶଦ ଭାବରେ ପ୍ରତୀତ ହେଲା । ସେଠାରେ କେତେକ ଗାଡ଼ିଆ ପୁରା ଶୁଖା ଦେଖାଯାଇଥିଲା । ଗାଡ଼ିଆର ମାଛ, ବେଙ୍ଗ, କଙ୍କଡ଼ା ଓ ଜଳଚର ଜୀବମାନେ ଗଛର ଡାଳମାନଙ୍କରେ ଝୁଲୁଥିଲେ । ବାସ୍ତବରେ ପ୍ରକୃତିର ତାଣ୍ଡବ୍ୟ ଏଠାରେ ବେଶ୍ ପ୍ରଚଣ୍ଡ ଜଳର ଜୀବମାନେ ସ୍ଥଳରେ ବା ବୃକ୍ଷରେ ଆସି ଲଟକିଛନ୍ତି । ସେହିପରି ବେଶ୍ ଆଶ୍ଚର୍ଯ୍ୟ ଭାବରେ କିଛି କିଛି ଅର୍ଜୁନ ଗଛ, ଆମ୍ବଗଛ ଓ ଚାକୁଣ୍ଡାଗଛ ଉପରେ ପାଞ୍ଚୋଟି ଟ୍ରକର ଡାଳା ଆସି ଲଟକିଥିଲା । ଏକ କୋଠାଘରର ଧ୍ୟାନ ସ୍ତୁପଉପରେ ମାଡ଼ି ବସିଥିଲା ଗୋଟିଏ ଟ୍ରକ ଇଞ୍ଜିନ୍, ସେଇ ଇଞ୍ଜିନ୍ ଭିତରୁ କାଟି-କୁଟି ଏକ ଲୋକର ଶବକୁ ଉଦ୍ଧାର କରାଗଲା । ପ୍ରକୃତିର ଏଭଳି କୁରୂପ ଅସହନୀୟ; ଗୋଟିଏ ଲୋକର ଶବ ଗୁଡ଼ି ହୋଇ ଯାଇଥିଲା ଭାଙ୍ଗି ପଡ଼ିଥିବା ଏକ ଶିମୁଳିଗଛର କେନାରେ ସେହିପରି ପୋଖରୀ ମଝିରେ ଧରାଧରା ହୋଇ ଫୁଲି ଭାସୁଥିବା ସ୍ତ୍ରୀ ଓ ପୁରୁଷର ଶବର ଦୃଶ୍ୟ ଅତ୍ୟନ୍ତ ମର୍ମହୁତ । ସକାଳ ପର୍ଯ୍ୟନ୍ତ ଛପର ଘରର ଅଲିଭା ନିଆଁରୁ ଏହି ସ୍ଵପ୍ନ ଯେ, ରାତିରେ ପ୍ରଚଣ୍ଡ ବିଜୁଳି ଯୋଗୁଁ ଏହା ଘରଗୁଡ଼ିକ ଜଳି ପାଉଁଶ ହୋଇ ଯାଇଛି । ପ୍ରୋକ୍ତ ଗାଁରେ କେବଳ ତିନୋଟି ପକାଘର ଥିଲା, ସେଥି ମଧ୍ୟରୁ ଦୁଇଟି ଘର ଗୋଟିଏ

ପଟକୁ ଭଳି ପଡ଼ିଥିଲା । ଏହାଛଡ଼ା ସେଇ ଗାଁରେ କୌଣସି ଘର ଅତୁଟ ବା ଅଖଣ୍ଡ ନ ଥିଲା । ଖୋଳି ହୋଇ ଯାଇଥିଲା ସମସ୍ତ ଡିହ । ପ୍ରକୃତିର ଏହି ତାଣ୍ଡବ୍ୟ ଲାଳାରେ କୌଣସି ଗୃହପାଳିତ ପଶୁ-ପକ୍ଷୀ ଜୀବିତ ନ ଥିଲେ । ଆଶ୍ରୟ ନେବାକୁ ଯିବ ଯେଉଁଠି ସାହାର ନେଇଛି, ସେଇ ସାହାରା ହିଁ ତା'ର ମୃତ୍ୟୁର କାରଣ ମଧ୍ୟ ସାଜିଛି । ସେଥିପାଇଁ ଗଛ ତଳେ ଚାପି ହୋଇ ପ୍ରାୟ ଲୋକ ମୃତ୍ୟୁବରଣ କରିଛନ୍ତି । ଏଭଳି ଏକ ହୃଦୟ ବିଦାରକ ତଥା କରାଳ ଝଡ଼ରେ ଯେଉଁମାନେ ବଞ୍ଚି ଯାଇଛନ୍ତି, ସେମାନେ ହିଁ ପ୍ରତ୍ୟକ୍ଷଦର୍ଶୀ ଏହି ଝଡ଼ର । ସେମାନେ ହିଁ କେତେ ପ୍ରକାରର ଅନୁଭୂତି ବଖାଣି ଚାଲିଲେ । ଅଭିମାନ ଏହି ଝଡ଼ର କାରଣ ପଚାରି ଶୁଣିବାକୁ ପାଇଥିଲେ, ଯେ “କ’ଣ କହିବି ଆଜ୍ଞା, ଭାତଖୁଆ ବେଳ କଥା, ମୁଁ ଆମ ମଇଁଷୀ ଧରି ନଈରୁ ଉପରକୁ ଉଠିଆସିଛି । ହଠାତ୍ ଗୋଟାଏ କାନ ଅତଡ଼ା ଶବ୍ଦ ଶୁଣି ପଛକୁ ଅନାଇ ଦେଲି ସେ ଉତ୍ତର ପଟନରେ ଉପରେ । ଝଲ୍ କିନା ଖସି ପଡ଼ିଲା ଏକ ହାଲୋଲମୟ ନିଆଁ ପିଣ୍ଡୁଳା । ଆଉ ତା ପରେ ପରେ ଆରମ୍ଭ ହୋଇଗଲା ସୁ ସୁ ଶବ୍ଦ । ବାଲି ଉପରେ ଠିଆ ହୋଇଥିଲା ପା* ଛଅଟା ବାଲିଟ୍ରକ୍ । ହଠାତ୍ ଗୋଟାଏ ଟ୍ରକ୍ ଓଲଟି ପଡ଼ି ଗଡ଼ିଯିବା ଦେଖି ମୁଁ ଦୌଡ଼ିଲି । ଯୋଗକୁ ଆଗରେ ଏଇ ତେନ୍ତୁଳି ଗଛଟା ପାଇଲି ଯେ ତା ଗଣ୍ଡକୁ ଜାବୁଡ଼ି ଧରି ପଡ଼ି ରହିଲି ତଳେ । ମୋର ଆଗରେ ଉଡ଼ିଗଲେ ମଇଁଷି ପଲ । ଉଡ଼ି ଆସୁଥିବା ବାଲି ବିଛାଇ ପଡୁଥିଲା ମୋ ଉପରେ ଅବସ୍ଥା ଦେଖି ଠିଆ ଠିଆରେ ଗଛଟିକୁ ଜାବୁଡ଼ି ଧରିଲି । କ୍ରମଶଃ ବାଲିରେ ଅଣ୍ଟା ପର୍ଯ୍ୟନ୍ତ ମୁଁ ପୋତି ହୋଇଗଲି ଓ ଅଟକି ଗଲି । କେତେ ସମୟ ? ମାତ୍ର ପନ୍ଦର କି କୋଡ଼ିଏ ମିନିଟର କଥା ଅତି ବେଶୀ ହେଲେ ଅଧଃଶ୍ଵାସ ହେବ । ମୋର ଆଗରେ ଉଡ଼ି ଯାଉଥିଲେ ସବୁ । ମୁଁ ଆଉ ଅନାଇ ନ ପାରି ଆଖି ବୁଜି ପକାଇଲି । ଖାଲି କଡ଼ କଡ଼ ମଡ଼ ମଡ଼ ଶବ୍ଦ ଶୁଭୁଥିଲା କାନକୁ । ଘଡ଼ ଘଡ଼ି ଶବ୍ଦରେ ଦୁଲୁକି ଯାଉଥିଲା ଛାତି ବିଜୁଳି ମାରୁଥିଲା ଛର ଛର ଭୟରେ ଆଖିବୁଜି ଦେଇଥିଲେ ବି ବିଜୁଳି ଧାସରେ ଚମକି ଉଠୁଥିଲି ମୁଁ ।”

“କୁହାଯାଏ ଯେ ଇତିହାସ ସତ୍ୟ ନୁହେଁ; ଏହା ଅର୍ଦ୍ଧ ସତ୍ୟ । ସତ୍ୟ ହେଉଛି ଇତିହାସକୁ ଆଶ୍ଵାକରି ରଚିତ ହୋଇଥିବା ଉପନ୍ୟାସ । ଉପନ୍ୟାସ ହିଁ ସତ୍ୟର କେନ୍ଦ୍ରବିନ୍ଦୁରେ ପହଂ* । ସମୟ ଓ ସମାଜର ଅସ୍ଥି-ମଜ୍ଜାକୁ ଛୁଏ - ମର୍ମ ସ୍ପର୍ଶ କରେ ।” (ଭୂମିକା-ଚରୁ, ଚାବର ଓ ଚର୍ଯ୍ୟା) । ଇତିହାସ ଓ ଉପନ୍ୟାସକୁ ଆଧାର କରି କଥାକାର ପ୍ରଦୀପ ଦାଶଙ୍କ ଏହି ଉକ୍ତିଟି ବେଶ୍ ବାସ୍ତବ । ଇତିହାସକୁ ନେଇ ଅନେକ ଉପନ୍ୟାସ ରଚିତ ହୋଇଛି । କିନ୍ତୁ ସେହି ଏତିହାସିକୁ ଉପନ୍ୟାସଗୁଡ଼ିକର ଇତିହାସ କେବଳ ଅର୍ଦ୍ଧ ସତ୍ୟ ଅଟେ । ଇତିହାସକୁ ଆଧାର କରି କଥାକାର ଯେଉଁ କଥା ଜଗତର ସଂରଚନା କରେ

ତାହା ହିଁ ସତ୍ୟ; ଯେଉଁଠି ପ୍ରତିଫଳିତ ହୁଏ ସମୟ ସମାଜ ଓ ମଣିଷର ପ୍ରତ୍ୟେକ ମର୍ମ । ଇତିହାସ ଓ କଥାକାରିତାର ସେହିଭଳି ଏକ ଅଭିନବ ମିଶ୍ରଣ ପରିଲକ୍ଷିତ ହୋଇଛି କଥାକାର ପ୍ରଦୀପ ଦାଶଙ୍କ ‘ଚରୁ, ଚାବର ଓ ଚର୍ଯ୍ୟା’ ଉପନ୍ୟାସରେ । ଏହି ଉପନ୍ୟାସଟି ୨୦୧୮ ମସିହାରେ ବୁକ୍ସ ପୂର୍ଣ୍ଣମା ଅବସରରେ ପ୍ରକାଶିତ ହୋଇ ୨୦୧୯ ମସିହାରେ ୪୦ତମ ସାରଳା ପୁରସ୍କାରରେ ସମ୍ମାନିତ ହୋଇଛି । ପ୍ରୋକ୍ତ ଉପନ୍ୟାସରେ ଭୌମକର ରାଜବଂଶର ବୌଦ୍ଧ ଚର୍ଯ୍ୟା ଓ ପରିଚର୍ଯ୍ୟାର ପରିବର୍ତ୍ତନ ରୂପ ସହ ଅନୁଭବୀ ହୁଏ ସେମାନଙ୍କର ରାଜତନ୍ତ୍ରର ହିଂସା-ପ୍ରତିହିଂସା, ଦ୍ଵନ୍ଦ୍ଵ-ବିବାଦ, ବିଦ୍ରୋହ-କ୍ଷମତାଲିପ୍ତା, ପ୍ରତିଷ୍ଠା ତଥା ପରାଜୟ - ଦିଗ୍ଵିଜୟର ଅଭିନବ ଛବି, ଏହା ଅପେକ୍ଷା ଏହି ଉପନ୍ୟାସରେ ବର୍ଣ୍ଣିତ ହୋଇଛି ପ୍ରେମ-ବିବାହ, ତ୍ୟାଗ-ପ୍ରତାରଣା ଓ ପ୍ରବଂନାର ନିଛକ ଚିତ୍ର ।

ଓଡ଼ିଶା ଇତିହାସର ଅକ୍ଷୟ-ନବମ ଶତାବ୍ଦୀର କାଳଖଣ୍ଡକୁ ଏକ ସୁବର୍ଣ୍ଣ ଯୁଗ ବୋଲି କୁହାଯାଏ । ଏହି କାଳଖଣ୍ଡରେ ପ୍ରାୟ ଦୁଇ ଶହ ବର୍ଷ କାଳ ଶାସନ କରିଥିବା ଭୌମକର ରାଜବଂଶର କଳା, ସ୍ଥାପତ୍ୟ, ଧର୍ମ, ଶିକ୍ଷା ଓ ବାଣିଜ୍ୟ ଥିଲା ଶୀର୍ଷରେ । ଏହି କାଳଖଣ୍ଡରେ ହିଁ ରାଜ-ପୂଷପୋଷକତା ପ୍ରାପ୍ତ କରିଥିଲା ପ୍ରସିଦ୍ଧ ଓ ପ୍ରଖ୍ୟାତ ଶିକ୍ଷାୟତନ ଚତୁର୍ଗିରି ମହାବିହାର ନାଳନ୍ଦା ବିଶ୍ଵବିଦ୍ୟାଳୟ । ଏହି ସମସ୍ତ ପ୍ରସଙ୍ଗ ଅପେକ୍ଷା ଆଲୋଚ୍ୟ ଉପନ୍ୟାସରେ ସ୍ଥାନ ପାଇଛି ଭୌମକର ରାଜବଂଶର ଶାସନ କାଳର ଏକ ଲୋମହର୍ଷକାରୀ ପ୍ରାକୃତିକ ବିପର୍ଯ୍ୟୟର ଛବି । ଯୁଗ ଯୁଗ ଧରି ପ୍ରକୃତିର କରାଳ ରୂପ ମାନବ ସମାଜକୁ କ୍ଷତ-ବିକ୍ଷତ କରିଛି । ପ୍ରକୃତିର ସେଇ ପ୍ରକୋପରୁ ବାଦ୍ ପଡ଼ିନି ଇତିହାସର ପୃଷ୍ଠା । ଘଟଣାକ୍ରମେ ଉପନ୍ୟାସରେ ପରିଲକ୍ଷିତ ହୋଇଛି ଅନାବୃଷ୍ଟିର ଏକ ଭୟଙ୍କର ଛବି । ଯାହା ସଂପୂର୍ଣ୍ଣ ଭାବେ ଦୋହଲାଇ ଦେଇଥିଲା ଭୌମକର ରାଜବଂଶର ଭିତ୍ତିପସ୍ତକ । ତାହା ହିଁ ହେଉଛି ଏହି ଆଲୋଚ୍ୟର ମୁଖ୍ୟ ଉପଜୀବ୍ୟ ।

ଉପନ୍ୟାସର ଘଟଣାକ୍ରମେ ବୃଷମାସ ଯାଇ ମିଥୁନ ମାସ ମଧ୍ୟ ଯିବାକୁ ବସିଲା, କିନ୍ତୁ ଗୋପାଏ ବି ବର୍ଷା ବର୍ଷ ନାହିଁ ଭୌମକର ସାମ୍ରାଜ୍ୟରେ । ଯାହା ସମଗ୍ର ଚାଷୀକୁଳ ପାଇଁ ସୃଷ୍ଟି କରିଲା ଗଭୀର ଚିନ୍ତା । ଅକ୍ଷିର ଧାନ ଶୁଖି ହେଲା ଠଣ୍ ଠଣ୍ । ଫସଲ ଶୁଖି ହୋଇଗଲା ଅଗାଡ଼ି । ଚାଷୀଙ୍କୁ ଚାରି ଭାଗରୁ ଭାଗେ ଫସଲ ପ୍ରାପ୍ତ ହେଲା । ଗୋଚର ଜମିଗୁଡ଼ିକ ଜଳିଗଲା । ଖାଦ୍ୟ ନ ପାଇ ଗାଇ-ଗୋରୁ କଙ୍କାଳରେ ପରିଣତ ହୋଇଗଲେ । ପାଣି ଗୋପାଏ ପିଇବା ପାଇଁ ହତସକ୍ତ ହୋଇ ପଡ଼ିଲେ ଜୀବ-ଜନ୍ତୁ । ଏପରିକି ରାଜା ଖୋଳାଇଥିବା ବଡ଼ ବଡ଼ ପୋଖରୀଗୁଡ଼ିକ ମଧ୍ୟ ଶୁଖିଗଲା । ଅନାବୃଷ୍ଟିର ପ୍ରକୋପ

ଏତେ ଭୟଙ୍କର ଥିଲା ଯେ, ଚାଷ ଜମି, ପୋଖରୀ, ମଣିଷର ଲୁହ, ଲହୁ ସହ ଦୁଗ୍ଧବତୀ ଗାଈର ପହ୍ଲାର କ୍ଷୀର ମଧ୍ୟ ଶୁଖିଗଲା । ସବୁ ଦିଗରେ କେବଳ ମରାଚିକା ହିଁ ମରାଚିକା । ଅନାବୃଷ୍ଟି ଯୋଗୁଁ ଚାରିଦିଗରେ କେବଳ ହାହାକାର ।

ଭୌମକର ସାମ୍ରାଜ୍ୟରେ ଅନାବୃଷ୍ଟିର ପ୍ରଭାବ ଯୋଗୁଁ ସେଇ ରାଜବଂଶର ସୁବର୍ଣ୍ଣ ଯୁଗର ପରିସମାପ୍ତିର ବେଳ ଆସିଗଲା ବୋଲି ସମସ୍ତେ ଅନୁମାନ କରିବାକୁ ଲାଗିଲେ । ଅନାବୃଷ୍ଟି ଯୋଗୁଁ ଯେଉଁ ଦିଗରେ ନଜର ଗଲା ସେଇ ଦିଗରେ କେବଳ ଖାଁ ଖାଁ ଉତ୍ତପ୍ତ ପବନ । ଏଭଳି ମନେ ହେଲା ଯେପରି କି ସୂର୍ଯ୍ୟଦେବ ଆକଶ ଛାଡ଼ି ତଳକୁ ଓହ୍ଲାଇ ଆସିଲେ । ପବନର ଉତ୍ତାପ ଏତେ ମାତ୍ରାରେ ଅସହ୍ୟ ହୋଇ ପଡ଼ିଲା ଯେ ଅଂଶୁଘାତର ଆଶଙ୍କା ମଧ୍ୟ ବଢ଼ିବାରେ ଲାଗିଲା । ଦୀର୍ଘଦିନର ଏହି ଅନାବୃଷ୍ଟି ମହାପ୍ରଳୟର ସଙ୍କେତ ଦେଲା । ଭୌମନଗରୀର ପଂ ସରୋବର ମଧ୍ୟ ଶୁଖିଗଲା । ଅନାବୃଷ୍ଟି ଯୋଗୁଁ ପୃଥିବୀର ବକ୍ଷ ବିଦୀର୍ଣ୍ଣ ହୋଇପଡ଼ି ସେଇ ଫାଟରୁ ଅଗ୍ନି ଝରି ଆସୁଛି ଭଳି ମନେ ହେଲା । ଜଳ ବିହୀନ ଜୀବନ କେତେ ଯେ ବେଦନାଯୁକ୍ତ ତାହା କଥାକାର ଅତି ଚମତ୍କାର ଭାବରେ ଏହି ଉପନ୍ୟାସରେ ବର୍ଣ୍ଣନା କରିଛନ୍ତି ।

ପ୍ରକୃତି ସଦାବେଳେ ମାନବ ଜୀବନକୁ ନିୟନ୍ତ୍ରଣ କରୁଛି ଏହା ଏକ ନିରାଟ ସତ୍ୟ କଥା । ମଣିଷର ବାହ୍ୟ ପ୍ରକୃତି ତା’ର ଅନ୍ତଃ ପ୍ରକୃତିକୁ ପ୍ରଭାବିତ କରେ ତାହା ମଧ୍ୟ ବାସ୍ତବ । ପ୍ରକୃତିରେ ଆସିଥିବା ସାମାନ୍ୟ ପରିବର୍ତ୍ତନ କି ଭଳି ସମଗ୍ର ମାନବ ସମାଜକୁ ଦୋହଲାଇ ଦିଏ ତାହା ସର୍ବବିଦିତ । ଆଲୋଚ୍ୟ ଉପନ୍ୟାସରେ ପ୍ରକୃତିର ଏଭଳି ପ୍ରକୋପ ପଡ଼ିଛି ଯେ, ସମଗ୍ର ଭୌମକର ସାମ୍ରାଜ୍ୟର ସାମାଜିକ ତଥା ପାରିବାରିକ ଜୀବନ ଓ ଜୀବନ ବଂଚାର ମାନଦଣ୍ଡ ହିଁ ଭୁସୁଡ଼ି ପଡ଼ିଛି ବୋଲି କହିଲେ ଅତ୍ୟୁକ୍ତି ହେବ ନାହିଁ । ଜଳର ଅଭାବରେ ସେଠାରେ ମାନବିକତାର ହିଁ ଅଭାବ ହୋଇ ପଡ଼ିଛି । ଜଳାଭାବ ଯୋଗୁଁ ରୋଗାକ୍ରାନ୍ତ ହେଉଥିବା ଲୋକଙ୍କୁ ଶୁଶ୍ରୁଷା ମଧ୍ୟ ଆଶାନୁରୂପ ହୋଇପାରିଲା ନାହିଁ । ସୂର୍ଯ୍ୟ ଉଦୟ ଠାରୁ ସୂର୍ଯ୍ୟାସ୍ତ ପର୍ଯ୍ୟନ୍ତ ନିଜ ନିଜର ଘରରେ ଆଶ୍ରୟ ନେବା ହିଁ ପ୍ରାଣ ରକ୍ଷା କରିବାର ଏକମାତ୍ର ଉପାୟ ଥିଲା । ସନ୍ଧ୍ୟାକାଳୀନ ସମୟରେ ନିଜର ବସାରୁ ବାହାରିଲେ କେବଳ ମୃତ୍ୟୁର ଖବର ହିଁ ଶୁଣିବାକୁ ମିଳୁଥିଲା । କାରଣ ଅନାବୃଷ୍ଟିର ସେଇ ପବନରେ ହିଁ ଉଡ଼ିବୁଲୁ ଥିଲା ମୃତ୍ୟୁର ଖବର । ଭୌମକର ସାମ୍ରାଜ୍ୟର ପ୍ରତ୍ୟେକ ଦିଗରେ କେବଳ କାନ୍ଦ ବୋବାଲିର ପରିବେଶ ସୃଷ୍ଟି ହେଲା । ଯାହା ପ୍ରଥମେ ପ୍ରଥମେ ବେଶ୍ କାରୁଣ୍ୟ ମନେ ହେଲା ସେଠାକାର ଲୋକଙ୍କ ପାଇଁ, କିନ୍ତୁ ଏଭଳି ଘଟଣା ପ୍ରତିଦିନ ଘଟିତ ହେବା ଯୋଗୁଁ କ୍ରମଶଃ ସେହି

ବେଦନାମାନ ଦେହସୁହା ମଧ୍ୟ ହୋଇଗଲା । ପ୍ରକୃତିର ଏଭଳି ଭୟାବହ ବ୍ୟବହାର ମଣିଷକୁ ଆର ମଣିଷ ହୋଇ ରହିବା ସୁଯୋଗ ଦେଲା ନାହିଁ । ଯେତେବେଳେ ଆତ୍ମରକ୍ଷା ହିଁ ଜରୁରୀ ହୋଇପଡ଼ିଛି । ସେତେବେଳେ ସେଠାରେ ଆପେ ଆପେ ସମ୍ପର୍କର ତୋର ହୁଗୁଳି ପଡ଼ିଛି । କେବଳ ପାଣିକୁ କେନ୍ଦ୍ରକରି ମଣିଷ ବଦଳି ଯାଇଛି । କେହି କାହାର ନିୟନ୍ତ୍ରଣରେ ନାହାଁନ୍ତି । କାହାରି ପ୍ରତି କାହାର ମନରେ ଦୟା ନାହିଁକି ମମତା ନାହିଁ । କେହି କାହାକୁ ବିଶ୍ୱାସ ମଧ୍ୟ କରୁ ନାହାଁନ୍ତି । ଏମିତି ମନେ ହୋଇଛି ଯେ, ସେମାନେ ସବୁ ଅଲଗା ଗ୍ରହରୁ ଓହ୍ଲାଇ ଆସିଥିବା ଭିନ୍ନ ଭିନ୍ନ ମଣିଷ । କେହି କାହାରିକୁ ଚିହ୍ନି ନାହାଁନ୍ତି । କାହାର ସମ୍ପର୍କରେ କେହି ଆବଦ୍ଧ ନାହାଁନ୍ତି । ଅନାବୃଷ୍ଟି ଯୋଗୁଁ ବେଶ୍ ଅଦଭୂତ ଭାବେ ପ୍ରତିତ ହୋଇଛି ମାନବ ଜୀବନ ଓ ତା'ର ଜୀବନ ଚର୍ଯ୍ୟା । ଅନାବୃଷ୍ଟିର ଏହି କରାଳତା କେବଳ ମଣିଷର ମନକୁ ନୁହେଁ, ବରଂ ତା'ର ରୂପ ବୈଶିଷ୍ଟ୍ୟରେ ମଧ୍ୟ ଆଣି ଦେଇଛି ଅଦଭୂତ ପରିବର୍ତ୍ତନ । ନାରୀ ପୁରୁଷ ନିର୍ବିଶେଷରେ କାହାଠାରେ ମଧ୍ୟ ଯୌବନ ଥିବା ଭଳି ମନେ ହୁଏ ନାହିଁ । ଯୌବନର ଔଜ୍ଜ୍ୱଳ୍ୟ ଓ ଉଦ୍ଦୀପନା କୌଣସି ଶରୀରରେ ଦେଖାଦେଲା ନାହିଁ । ସମସ୍ତେ କେବଳ ବୃଦ୍ଧ ପ୍ରାୟ ମନେହେଲେ, ମଣିଷମାନଙ୍କ ହାତ ଗୋଡ଼ର ଚମଡ଼ା ଉପରେ ଶିରା ପ୍ରଶିରାଗୁଡ଼ିକ ବାହାରି ଆସିବା ଭଳି ମନେ ହେଲା । ମୁହଁ ଦେଖି କାହାର ବୟସର କଳନା କରିବା ସହଜ ସାଧ୍ୟ ହେଲା ନାହିଁ, ଏମିତି ମନେ ହୁଏ ଯେ, ସୂର୍ଯ୍ୟଦେବ କେବଳ ମାଟିରୁ, ବାଲିରୁ, ପୋଖରୀରୁ, ନଈରୁ ନୁହେଁ ବରଂ ଦେହରୁ ଓ ମନରୁ ମଧ୍ୟ ସମସ୍ତ ରସ ଶୋଷି ଚାଲିଛନ୍ତି ତଥାପି ଅତ୍ୟୁତ । ସୂର୍ଯ୍ୟଦେବଙ୍କ ଏହି ଅତ୍ୟୁତ ମଧ୍ୟରେ ମଣିଷର ଅତ୍ୟୁତାର ଦୁରାକରଣ ନିମନ୍ତେ ଜଳ ହିଁ ଏକମାତ୍ର ଆବଶ୍ୟକ ହୋଇ ପଡ଼ିଛି । ଦିନରେ ସୂର୍ଯ୍ୟଙ୍କ ପ୍ରକୋପ ହେତୁ ରାତି ହେବା ମାତ୍ରେ ଜଳର ସନ୍ଧାନରେ ସମସ୍ତେ ଛୁଟି ଚାଲିଛନ୍ତି ନଈକୁ । ନଈ ମଧ୍ୟ ଶୁଖି ଶୁଖି ଛୋଟ ଧାରରେ ପରିଣତ ହୋଇଛି । ଜଳ ଚିକକ ପାଇଁ ପରିବାରର ବାପା, ମାଆ, ଭାଇ, ଭଉଣୀ, ବୋହୂ କିମ୍ବା ଛୋଟ ପିଲାମାନେ ଲାଗି ପଡ଼ନ୍ତି ନଈର ବାଲି ଖୋଳିବାରେ । କାରଣ ମାଟିର ଉପର ଜଳ ସୂର୍ଯ୍ୟଦେବ ଶୋଷି ନେଇଥିଲେ ମଧ୍ୟ ନଈର ବାଲିକୁ ତିନି-ଚାରି ଫୁଟ ଖୋଳିବାଦ୍ୱାରା ଉପରକୁ ଉଠି ଆସେ ଜଳ । ଏହା ଅତି କଷ୍ଟଦାୟକ ହେଲେ ମଧ୍ୟ ଜଳ ନିମନ୍ତେ ଦ୍ୱିତୀୟ କୌଣସି ବିକଳ ମଧ୍ୟ ନଥିଲା କିନ୍ତୁ ନଈମାନଙ୍କରେ ଲୋକଙ୍କ ହାଉଜାଉ ଅଧିକ । ତେଣୁ ସମସ୍ତେ ପର୍ଯ୍ୟାପ୍ତ ଜଳ ପାଇବା ମଧ୍ୟ ସମ୍ଭବ ନ ଥିଲା । ଅନାବୃଷ୍ଟି ମଣିଷ ଜୀବନକୁ ଏତେ ମାତ୍ରାରେ ପ୍ରଭାବିତ କରିଦେଇ ଥିଲା ଯେ, ସେଠାରେ ଜୀବନ ଓ ମୃତ୍ୟୁ ମଧ୍ୟରେ କୌଣସି ପାର୍ଥକ୍ୟ ରହିଲା ନାହିଁ ।

ଅନାବୃଷ୍ଟିର ଏହି ତାଣ୍ଡଲୀଳା ପ୍ରକୃତିର ନିୟମକୁ ହିଁ ସଂପୂର୍ଣ୍ଣ ପରିବର୍ତ୍ତନ କରିଦେଇଥିଲା ବୋଲି କୁହାଯାଇପାରେ । କାରଣ ସେହି ସମୟରେ ଦିନଟି ରାତି ଓ ରାତିଟି ଦିନରେ ପରିବର୍ତ୍ତନ ହୋଇସାରିଥିଲା । ସୂର୍ଯ୍ୟଦେବଙ୍କ ପ୍ରକୋପରୁ ରକ୍ଷା ପାଇବା ପାଇଁ ଲୋକମାନେ ଦିନର ସମସ୍ତ କାମ ରାତିରେ କରୁଥିଲେ । କୃଷି କାର୍ଯ୍ୟ ବନ୍ଦ ହୋଇଯିବା ହେତୁ ଶ୍ରମଜୀବୀମାନେ ସଂପୂର୍ଣ୍ଣ ଭାବେ ରୋଜଗାରହୀନ ହୋଇପଡ଼ିଲେ । ସେମାନଙ୍କ ପାଖରେ ଯେଉଁ ସ୍ୱଳ୍ପ ସଞ୍ଚିତ ଆହାର ଥିଲା, ସେସବୁ ସାମୟିକ ଆହାର କିମ୍ବା ଅନେକ ସମୟରେ ଅଳ୍ପହାରରେ ସରିଯାଇଥିଲା । ସେଥିପାଇଁ ସେମାନେ ଅଧିକାଂଶ ସମୟ ଚୋରି, ଅପହରଣ ଭଳି କର୍ମରେ ବ୍ୟସ୍ତ ରହିବାକୁ ଲାଗିଲେ । ଯେହେତୁ ଅନାବୃଷ୍ଟି ତଥା ସୂର୍ଯ୍ୟଙ୍କ ତାପ ଯୋଗୁଁ ଲୋକମାନେ ରାତ୍ରିରେ ଅଧିକ ସଜାଗ ଓ ସକ୍ରିୟ ରହୁଥିଲେ । ତେଣୁ ରାତ୍ରିକାଳୀନ ସମୟରେ ଚୋରି କରିବା ବେଳେ ଧରାପଡ଼ି ଚୋରମାନେ ଦଣ୍ଡ ପାଇଥିଲେ । ଅପରପକ୍ଷରେ ସେମାନଙ୍କର ପରିବାରର ଲୋକମାନେ ମଧ୍ୟ ଅନାହାର ଓ ଅର୍ଦ୍ଧାହାରରେ ଜୀବନ ବଂଚୁଥିଲେ । ଫଳରେ ସେହି ଅଂଳମାନଙ୍କରେ ସର୍ବଦା ମୃତ୍ୟୁର କରାଳ ଛାଇ ଦେଖିବାକୁ ମିଳିଲା । ଭୌମକର ସାମ୍ରାଜ୍ୟରେ କ୍ରମଶଃ ଅନୁଛତ୍ର ଓ ଜଳଛତ୍ରଗୁଡ଼ିକ ବନ୍ଦ ହେବାକୁ ଲାଗିଲା । ଯାହାଦ୍ୱାରା ଅନାହାରର ଏକ ଲହରୀ ଖେଳିଗଲା ସମଗ୍ର ସାମ୍ରାଜ୍ୟରେ, ଖଣ୍ଡ ମଣ୍ଡଳରେ ସର୍ବତ୍ର କେବଳ ଗ୍ରାହଣ ଓ କରୁଣ ଛବି ।

ଅନାବୃଷ୍ଟିର କରାଳ ଛାୟା କେବଳ ମାନବ ସମାଜକୁ ସର୍ବହରା କରି ନାହିଁ ବରଂ ପଶୁ ଜଗତକୁ ମଧ୍ୟ କରିଛି କ୍ଷତାକ୍ତ । ଜଙ୍ଗଲଗୁଡ଼ିକ ଜଳିଯିବା ଓ ନଈଗୁଡ଼ିକ ଶୁଖି ଯିବା ଯୋଗୁଁ ଜଙ୍ଗଲୀ ପଶୁମାନେ ମାଡ଼ି ଆସିଲେ ଜନପଦକୁ । କେବଳ ଶିକାର କରିବା ନୁହେଁ ତୁଷ୍ଟା ନିବାରଣ କରିବା ପାଇଁ ସେମାନେ ଜନପଦକୁ ଓହ୍ଲାଇ ଆସିଥିଲେ । ଅନ୍ୟପକ୍ଷରେ ଅନେକ ଛୋଟ ଛୋଟ ପଶୁପକ୍ଷୀ ଜଳ ଓ ଆହାର ନ ପାଇ ଅକାଳ ମୃତ୍ୟୁ ପ୍ରାପ୍ତ ହୋଇପଡ଼ିଲେ । ଶୁଖିଲା ଝରଣା, ନଈ କୂଳମାନଙ୍କରେ ପଶୁପକ୍ଷୀଙ୍କ ମୃତ ଦେହ । ବଡ଼ ବିଭୟ ସମଗ୍ର ବାତାବରଣ । ପ୍ରକୃତିର ଏହି ନିର୍ଦୟ ବ୍ୟବହାର ସହି ନ ପାରି କିଛି ଶକ୍ତିଶାଳୀ ପଶୁପକ୍ଷୀ ଚାଲିଗଲେ ଗଭୀର ବନକୁ । କିଛି ଅସମର୍ଥ ପଶୁପକ୍ଷୀ ରାସ୍ତାକୁ ଓହ୍ଲାଇ ଆସି ମୃତ୍ୟୁବରଣ କରିଲେ । ଫଳରେ ରାସ୍ତାଘାଟରେ ଦେଖାଗଲା କୁଡ଼ କୁଡ଼ ପଶୁପକ୍ଷୀଙ୍କ ଶବ । ସୂର୍ଯ୍ୟଙ୍କ ତୀବ୍ର ଉତ୍ତାପ ଯୋଗୁଁ ସେହି ପଶୁପକ୍ଷୀଙ୍କ ମୃତ ଦେହ ପଡ଼ି ସଡ଼ି ଯିବା ପୂର୍ବରୁ ଶୁଖି ପଡ଼ୁଥିଲା । ସେଥିପାଇଁ ଦୂର୍ଗନ୍ଧମୟ ପରିବେଶ ସୃଷ୍ଟି ହେବାର ସୁଯୋଗ ମଧ୍ୟ ନ ଥିଲା । ସେହିପରି ଦିନ ପ୍ରତିଦିନ ଶହ ଶହ ସଂଖ୍ୟକ ହିଂସ୍ର ପଶୁ ରାଜରାସ୍ତାକୁ ମାଡ଼ି ଆସିବା ଯୋଗୁଁ କ୍ରମଶଃ ଦୁର୍ଗନ୍ଧା ବଡ଼ି ଚାଲିଲା । ସେହି ଦୁର୍ଗନ୍ଧାମାନ କେବଳ

ରାତ୍ରି ସମୟରେ ହିଁ ଅଧିକ ଘଟିତ ହେଉଥିଲା । କାରଣ ହିଂସ୍ର ପଶୁମାନେ ମଧ୍ୟ ରାତ୍ରି ସମୟରେ ଜଳ ପାଇଁ ନଈକୁ ମାଡ଼ି ଆସୁଥିଲେ । ସେଠାରେ ଜନଗହଳି ଦେଖି ପାଖକୁ ନ ଗଲେ ମଧ୍ୟ ନିରୋଳାରେ କୌଣସି ସେମାନଙ୍କ ମଣିଷ ସେମାନଙ୍କ ସମ୍ମୁଖରେ ପଡ଼ିଗଲେ । ତାକୁ ଟାଣି ନେଇ ଯାଉଥିଲେ ସେହି ହିଂସ୍ର ପଶୁମାନେ । ଯାହାଦ୍ୱାରା ସେମାନଙ୍କର ଉଭୟ କ୍ଷୁଧା ଓ ପିପାସା ମେଣ୍ଟି ଯାଉଥିଲା । ଏକଦା ଭୌମକର ନରପତି ଶିବକର ଗୋଟିଏ ମଣିଷଖୁଆ ସିଂହ ସହ ଲଢ଼ି ତାକୁ ନିପାତ କରିଥିଲେ । କିନ୍ତୁ ଅନାବୃଷ୍ଟି ହେତୁ ସବୁ ସମାକରଣ ପରିବର୍ତ୍ତନ ହୋଇ ଯାଇଛି । ଉତ୍ତପ୍ତ ଜଙ୍ଗଲରୁ ବାହାରି ଅନେକ ବାରହା, ଭାଲୁ, ହେଗା, କଳରାପତରିଆ, ହୁଣ୍ଡାଳ ପ୍ରଭୃତି ହିଂସ୍ର ଜନ୍ତୁ ମାଡ଼ି ଉଠିଛନ୍ତି ନରରକ୍ତର ପିପାସାରେ । ଯାହାକୁ ସମଗ୍ର ରାଜଶକ୍ତି ନିୟନ୍ତ୍ରଣ କରିବାରେ ବିଫଳ ହୋଇ ପଡ଼ିଛି । ପ୍ରକୃତିର ରୂପ ଏଭଳି ଭୟାବହ ହୋଇପାରେ ବୋଲି କେହି କେବେ କଳନା ମଧ୍ୟ କରି ନ ଥିଲେ ।

ଭୌମକର ରାଜବଂଶ ତଥା ସାମ୍ରାଜ୍ୟର ଏଭଳି ଦୁଃସ୍ଥିତି ଓ ପ୍ରକୃତିର କରାଳ ରୂପର କାରଣ ଜାଣି ତା’ର ପ୍ରତିକାର କରିବା ନିମନ୍ତେ, ସମସ୍ତେ ଶତଚେଷ୍ଟା କରି ବିଫଳ ହୋଇପଡ଼ିଲେ । ସାମ୍ରାଜ୍ୟରେ ବ୍ୟାପିଥିବା ଏହି ହାହାକାରର କୌଣସି ସମାଧାନ କାହାର ନିକଟରେ ନ ଥିଲା । ଅନାବୃଷ୍ଟି ଯୋଗୁଁ କେବଳ ରାଜ୍ୟର ସାଧାରଣ ପ୍ରଜା ଓ ଜୀବଜଗତ କ୍ଷତିଗ୍ରସ୍ତ ହୋଇ ନାହାଁନ୍ତି । ବରଂ

ଅନାବୃଷ୍ଟିର ସମାଧାନ ପାଇଁ ସାମ୍ରାଜ୍ୟର ନରପତି ଶୁଭକର ଓ ବୌଦ୍ଧଗୁରୁ ରାହୁଳ ରୁଚି ମଧ୍ୟ ଅକାଳରେ ଝଡ଼ି ପଡ଼ିଲେ । ସେହିପରି ଅନାବୃଷ୍ଟିର କାରଣ ଗ୍ରହ ନକ୍ଷତ୍ରମାନଙ୍କଠାରେ ସନ୍ଧାନ କରିବା ସମୟରେ ଜ୍ୟୋତିର୍ବିତ୍ ଆଚାର୍ଯ୍ୟ ପରାସର ସୁନିଙ୍କ ଦୃଷ୍ଟିଶକ୍ତି ଚାଲିଗଲା । ପରିଶେଷରେ ସେ ଭୌମକର ସାମ୍ରାଜ୍ୟ ତ୍ୟାଗ କରି ଚାଲିଗଲେ । ପ୍ରକୃତି ସର୍ବଦା ମାନ ସମାଜରେ ଅନେକ ପରିବର୍ତ୍ତନର କାରଣ ସାଜିଥାଏ । ପ୍ରକୃତି ସୁପ୍ରଭାବ ମାନବ ସମାଜକୁ ସୁନ୍ଦର ଓ ଆନନ୍ଦମୟ କରି ଗଢ଼ି ତୋଳେ । କିନ୍ତୁ ପ୍ରକୃତିର କୁପ୍ରଭାବ ସମଗ୍ର ଜୀବ ଜଗତକୁ କିଭଳି ବିବର୍ଣ୍ଣ ଓ ବିଭୟ କରିଦିଏ ତାର ଜୀବନ୍ତ ରୂପ ଅନୁଭବୀ ହୁଏ ପ୍ରୋକ୍ତ ଉପନ୍ୟାସରେ ବର୍ଣ୍ଣିତ ଅନାବୃଷ୍ଟି ପ୍ରସଙ୍ଗରେ । ଏହି ଉପନ୍ୟାସରେ ଅନାବୃଷ୍ଟି ସାଜିଛି ଭୌମକର ସାମ୍ରାଜ୍ୟର ସୁବର୍ଣ୍ଣ ଯୁଗର ପତନର କାରଣ । ଅନାବୃଷ୍ଟି ଯୋଗୁଁ ହିଁ ଭୌମକର ରାଜବଂଶ ହରାଇଛି ନିଜର ସୁଦକ୍ଷ ନରପତି ଶୁଭକରଙ୍କୁ । ଏହା ଅପେକ୍ଷା ଅନାବୃଷ୍ଟି ଯୋଗୁଁ ହିଁ ଭୌମକର ସାମ୍ରାଜ୍ୟର ଶହ ଶହ ପ୍ରଜା, ପଶୁ-ପକ୍ଷୀ ଓ ବୌଦ୍ଧ ଶ୍ରେଷ୍ଠାମାନେ ନିଜର ପ୍ରାଣ ମଧ୍ୟ ହରାଇଛନ୍ତି । ପ୍ରକୃତିର ଏଭଳି ବ୍ୟବହାର ସମଗ୍ର ଭୌମକର ସାମ୍ରାଜ୍ୟକୁ ସଂପୂର୍ଣ୍ଣ ଭାବରେ କ୍ଷତାକ୍ତ କରିଦେଇଛି । ଯାହା ଇତିହାସର ପୃଷ୍ଠା ଓ ଉପନ୍ୟାସର ପୃଷ୍ଠାରେ ବେଶ୍ ଜୀବନ୍ତ ଭାବେ ବର୍ଣ୍ଣିତ ହୋଇଛି ବୋଲି କୁହାଯାଇପାରେ ।

ଗବେଷିକା

ଓଡ଼ିଶା କେନ୍ଦ୍ରୀୟ ବିଶ୍ୱବିଦ୍ୟାଳୟ, କୋରାପୁଟ



ନୂତନ ସୂର୍ଯ୍ୟାଲୋକର ଆହ୍ୱାନ ପ୍ରାଚୀ

ଉଦୟ ହେବରେ ନୂତନ ସୂର୍ଯ୍ୟ
 ଲୋହିତ ହେଲାଣି ପ୍ରାଚୀ
 ଏଇ ପ୍ରଭାତରେ ଗାଣ୍ଡାବ ତୋର
 ତୋଳରେ ସବ୍ୟସାଚୀ !
 ପରାଧାନତାର ଯେଉଁ ଅନ୍ଧାର
 ଘୋଟିଥିଲା ଆଜିଯାଏ,
 ସେହି ଅନ୍ଧାର ବନ୍ଧ ବିଦାରି
 ମୁକ୍ତିର - ରାତି ପାହେ ।
 ଉଜାଡ଼ି ନଦେଲେ ସାର୍ଥକୁ ତୋର
 ସଜାଡ଼ି ହେବନି ଦେଶ,
 ନାଚରେ ନାଚ ତାଣ୍ଡବ ଆଜି
 ଧରରେ ରୁଦ୍ର ବେଶ ।
 ନୂତନ ବିଶ୍ୱ ଭଗୀରଥ ତୁମ୍ଭେ
 ଆଶରେ ମନ୍ଦାକିନୀ,
 “ଜାଗରେ ନବୀନ ତରୁଣ” ଇଏ -
 ପ୍ରାଚୀର ଉଦ୍‌ବୋଧନୀ ।
 ଗଣତନ୍ତ୍ରର ଛାତତଳେ ଚାଲେ
 ପୁଞ୍ଜିବାଦର ରାଜ୍,
 ଭୋକୀ ଜନତାର ସମାଧି ଉପରେ
 ଆଧିପତ୍ୟର ତାଜ୍ ।
 କାହାର ବିକାଶ ? କାହାର ପ୍ରଗତି ?
 କାହାର ଏ ଉତ୍ଥାନ ?
 କାହାପାଇଁ ଏଇ କଳ-କାରଖାନା
 କାପାଇଁ ଉତ୍ପାଦନ ?
 ମାଟିର ମଣିଷ ମାଟିରେ ପଡ଼ିଛି
 ଉଦରେ ଭରିଛି ଭୋକ,
 କାହିଁକି ବାଜିଲା ବୁକୁରେ ପାଷାଣ

କିଏ ଦେଲା ତାକୁ ଶୋକ ?
 କୋକିଳ କଣ୍ଠ କୁହୁ ଶୁଭୁନହିଁ
 କୁସୁମରେ ନାହିଁ ବାସ,
 ମାୟା-ମରାଚିକା-ଅଗ୍ନିଗର୍ଭେ
 ମଣିଷ ଦେଉଛି ଝାସ ।
 ଧର୍ମ ନାମରେ ସାମ୍ରଦାୟିକ-
 ବାଦ କରେ ଷଡ଼ଯନ୍ତ୍ର,
 ମଣିଷ ପଢ଼ୁଛି ମଣିଷର ପାଇଁ
 ମଣିଷ-ମାରିବା-ମନ୍ତ୍ର ।
 କହିଁକି ଶୁଖୁଛି ଧରଣୀର ମୁଖ
 ପଚାରେ ଆଜି ‘ପ୍ରାଚୀ’ ?
 ଉତ୍ତର ଦିଅ ଉତ୍ତର ଦିଅ,
 ଆଜି ଏ ପ୍ରଶ୍ନବୀରୀ ?
 ମଉବାରଣ - ବିତରେ ଆଜି
 ପଚୁଆର ତୋର ସଜା,
 ଅତ୍ୟାଚାରୀର ଗଳା କାଟିବାକୁ
 ହତିଆର ତୋର ପଜା ।
 ତୋ’ ଭିତରର କ୍ରାନ୍ତି ଚେତନା
 ହେଉ ଆଜି ପ୍ରତିଭାତ,
 ଆସୁ ପଛେ ଯେତେ ଝଞ୍ଜା, ତୋଫାନ
 ଆସୁ ଯେତେ ପ୍ରତିଘାତ ।
 ଜନମ ନେଇଛି ମରିବାକୁ ହେବ
 ଦିନେ ଏଇ ଦୁନିଆରେ
 ମରିବା ଆଗରୁ ପ୍ରାଚୀର ସ୍ତୋତରେ
 ମିଶିଯାଆ ଆସି ଥରେ ।
 ଜାଗରେ ସବ୍ୟସାଚୀ !
 ନୂଆବିଶ୍ୱର ଅଭିଷେକ ହେବ
 ଘୋଷଣା କଲାଣି ‘ପ୍ରାଚୀ’

ସାଧୁତ୍ୟ ଭାସ୍କର





ମହତାବଙ୍କ ଚଳାପଥରେ ନୂତନ ଧର୍ମରୁ ୧୯୭୫

ଡ. ପରୀକ୍ଷିତ ଭୋଇ



ଜଣେ ନିପୁଣ ରାଜନୀତିଜ୍ଞ, ସ୍ଵାଧୀନତା ସଂଗ୍ରାମୀ ଓ ଓଡ଼ିଶାର ପ୍ରବାଦପୁରୁଷ । ସେହିପରି ଜଣେ ସାହିତ୍ୟିକ, ସମ୍ପତିହାସିକ ଓ ସମାଜବିତ୍ ମଧ୍ୟ । ସେ ଛାତ୍ରାବସ୍ଥାରୁ ସାହିତ୍ୟ ସାଧନା ଆରମ୍ଭ କରିଥିଲେ ଏବଂ ସଫଳ ବି ହୋଇଛନ୍ତି । ଚିନ୍ତା, ଚେତନା ଓ ସ୍ଵପ୍ନ କେତେ ବଳିଷ୍ଠ ତାହା ତାଙ୍କର ଛଅ ଖଣ୍ଡ ଉପନ୍ୟାସରୁ ଜଣାପଡ଼େ । ସେଗୁଡ଼ିକ ତତ୍କାଳୀନ ରାଜନୀତିର ବିସ୍ତାରିତ ରୂପ ପ୍ରଦାନ କରେ । ପରାଧୀନତାର ପ୍ରତିବନ୍ଧକରେ ସୃଷ୍ଟି ହୋଇଛି ‘ନୂତନ ଧର୍ମ’ (୧୯୩୫), ପ୍ରତିଭା (୧୯୪୭), ‘ଅବ୍ୟାପାର’ (୧୯୪୭) ଉପନ୍ୟାସ ତ୍ରୟ । ‘ଗାଉଁର’ (୧୯୫୦), ପୃଥ୍ଵୀ ପର୍ବ (୧୯୭୭), ‘୧୯୭୫’

(୧୯୭୯) ଇତ୍ୟାଦି ଉପନ୍ୟାସ ସୃଷ୍ଟି ସ୍ଵାଧୀନତାର ନିରାଶବୋଧତାକୁ ନେଇ, ଯେଉଁଥିରେ ଗାନ୍ଧିବାଦ ଲୋପ ପାଇ ନକଲବାଦ ପ୍ରତିଷ୍ଠା ପାଇଛି । ଫଳରେ ସୃଷ୍ଟି ହେଲା ପ୍ରତାରଣା, ଛଳନା ଓ ପ୍ରବଞ୍ଚନା । କଳାବଜାରୀ ଏବଂ ଶ୍ରମିକଙ୍କ ମଧ୍ୟରେ ଶ୍ରେଣୀ ସଂଘର୍ଷର ସୂତ୍ରପାତ ହେଲା । ତେଣୁ ଔପନ୍ୟାସିକ ଉପନ୍ୟାସରେ ମାର୍କ୍ସ, ଲେଲିନ୍, କ୍ସ ନୀତି କଥା କହିଛନ୍ତି । ଓଡ଼ିଆ ସାହିତ୍ୟରେ ପର୍ଯ୍ୟାୟବାଚୀ ଉପନ୍ୟାସ ଲେଖିବା ବିଶେଷଭାବରେ ଆରମ୍ଭ କରନ୍ତି କାଳିନ୍ଦୀଚରଣ ପାଣିଗ୍ରାହୀ, ନିତ୍ୟାନନ୍ଦ ମହାପାତ୍ର, ବସନ୍ତ କୁମାରୀ ଦେବୀଙ୍କ ପରେ ପରେ ହରେକୃଷ୍ଣ ମହତାବ, ସୁରେନ୍ଦ୍ର ମହାନ୍ତି ଆଦି ଔପନ୍ୟାସିକ ଘଟଣା ଓ ପରିବେଶ ଦୃଷ୍ଟିକୋଣରୁ ସାହିତ୍ୟ ଗୋଧୂଳି

ହରେକୃଷ୍ଣ ମହତାବଙ୍କ ଉପନ୍ୟାସ ପର୍ଯ୍ୟାୟବାଚୀ ଉପନ୍ୟାସ ଭାବରେ ଦାବି କରେ । ସମଗ୍ର ସାହିତ୍ୟରେ ଯେମିତି ବିଷୟ ଓ ପରିବେଶ ଦୃଷ୍ଟିକୋଣରୁ ପର୍ଯ୍ୟାୟବାଚୀ ତ ଆଉ କେତେକ ଘଟଣା ଓ ଦୃଷ୍ଟିକୋଣରୁ ପର୍ଯ୍ୟାୟବାଚୀ ଉପନ୍ୟାସ ଭାବରେ ପରିଚୟ ଲାଭ କରନ୍ତି । ଭିନ୍ନ ଭିନ୍ନ ଲେଖକ ହେଲେ ମଧ୍ୟ ଏଗୁଡ଼ିକର ସମାନତା ଥିଲେ ପର୍ଯ୍ୟାୟବାଚୀ ଉପନ୍ୟାସ ହୋଇପାରେ, ଯେପରିକି ଉପେନ୍ଦ୍ରକିଶୋର ଦାସଙ୍କ ମଲାଜହ୍ନ ଓ ଚକ୍ରଧର ମହାପାତ୍ରଙ୍କ ହସିଲା ଜହ୍ନ ଉପନ୍ୟାସ ଦ୍ଵୟ ରହିଛି ।

ଗାନ୍ଧିଙ୍କ ଅହିଂସାନୀତି ପକ୍ଷପାତିତାରେ ଗଢ଼ି ଉଠିଲା ‘ନୂତନ ଧର୍ମ’ ଉପନ୍ୟାସ । ଶ୍ରୀମା, ଅରବିନ୍ଦ, ବିବେକାନନ୍ଦ, ଶ୍ରୀରାମ କୃଷ୍ଣ

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କଥାକାବିତା





ଜୀବନର ଚଳାପଥେ ସାହିତ୍ୟର ସେବା

ଡ. ପରାଖୁତ ଭୋଇ

ଛାତ୍ର ହତାଶ ହେଲେ ଶିକ୍ଷା ହୋଇଯାଏ ଅଶିକ୍ଷା । ତା' ଅନ୍ତରର ଚେତନା ମରିଯାଏ ।

ଓଡ଼ିଆ ପ୍ରବନ୍ଧ ସାହିତ୍ୟ ସଂପର୍କରେ ବିଶେଷ ରୁଚି ରଖୁଥିବା ପରାଖୁତଙ୍କ ଦୁଇଟି ସ୍ମରଣିତ ପୁସ୍ତକ ପ୍ରକାଶ ପାଇବା ସହ ବିଭିନ୍ନ ପତ୍ରପତ୍ରିକାରେ ମନନଶୀଳ ପ୍ରବନ୍ଧ ପ୍ରକାଶ ପାଇଆସୁଛି ।

'ଜୀବନର ଚଳାପଥେ ସାହିତ୍ୟର ସେବା' ଶୀର୍ଷକରେ ରଚିତ ପ୍ରବନ୍ଧଟି ସାହିତ୍ୟିକ ପଠାଣି ପଟ୍ଟନାୟକ ଓ ଡ. ଶରତ ଚନ୍ଦ୍ର ପ୍ରଧାନଙ୍କ ଦ୍ୱାରା ରଚିତ 'ଜୀବନର ଚଳାପଥେ' ଓ 'ସାହିତ୍ୟର ସେବାୟତ' ଦୁଇଟି ଆତ୍ମଜୀବନୀ ପୁସ୍ତକରେ ଉପସ୍ଥାପିତ ସମାଜ, ସମସ୍ୟା, ଶିକ୍ଷା ଆଦି ପରାଖୁତଙ୍କ ବିଚାରରେ ତୁଳନାତ୍ମକ ଭାବେ ଉପସ୍ଥାପିତ ।

ସ୍ୱାଧୀନତା ପୂର୍ବରୁ କମ୍ ଆତ୍ମଜୀବନୀ ପୁସ୍ତକାକାର ରୂପେ ପ୍ରକାଶ ପାଇଥିଲେ ମଧ୍ୟ ପରେ ତାହା ବୃଦ୍ଧି ପାଇଛି । ସାଧାରଣତଃ ଆତ୍ମଚରିତରେ ବାଲ୍ୟଜୀବନଠାରୁ ନିଜର କର୍ମକ୍ଷେତ୍ର ପର୍ଯ୍ୟନ୍ତ ବିଭିନ୍ନ ଘଟଣାସବୁ ଉଲ୍ଲେଖ ରହିଥାଏ । ନୂତନ ଜୀବନ ସନ୍ଧାନ କରେ ଆତ୍ମଜୀବନୀକାର । ତଥ୍ୟ ଦେଇ ତଥ୍ୟର ଉତ୍କଳିତ ପ୍ରକାଶ ପାଇପାରିଲେ ତାହା ହୁଏ ରମ୍ୟ, ମଧୁର ଓ ଉପାଦେୟ ଆତ୍ମଜୀବନୀ । ଏଠାରେ ଲେଖକ ନିଜେ ନାୟକ ହୋଇଥାନ୍ତି ।

ଓଡ଼ିଆ ସାହିତ୍ୟରେ ଆତ୍ମଜୀବନୀର ଶୁଭ ଶଙ୍ଖ ବଜାଇଥିଲେ ଫକୀର ମୋହନ ସେନାପତି । ଏହା ପୂର୍ବରୁ ପ୍ରାଚୀନ କାଳରେ କବିମାନେ କାବ୍ୟ କବିତା ମାନଙ୍କରେ ନିଜର ପରିଚୟ ଦେଉଥିଲେ ମଧ୍ୟ ଏହାକୁ ଆତ୍ମଜୀବନୀ କହିପାରିବା ନାହିଁ । ସ୍ୱାଧୀନତା ପୂର୍ବରୁ ପୁସ୍ତକାକାରରେ ପ୍ରକାଶ ପାଇଥିବା ଆତ୍ମଜୀବନୀ ମଧ୍ୟରୁ ଫକୀର ମୋହନଙ୍କ 'ଆତ୍ମଚରିତ', ଚିନ୍ତାମଣି ମହାନ୍ତିଙ୍କ 'ଜୀବନ ପଞ୍ଜିକା' ଓ ଗୋବିନ୍ଦ ମିଶ୍ରଙ୍କ 'ଜାତୀୟ ଜୀବନର ଆତ୍ମବିକାଶ' ଲୋକଲୋଚନକୁ ଆସେ । ଏତଦ୍ ବ୍ୟତୀତ ଗୋପାଳଚନ୍ଦ୍ର ପ୍ରହରାଜଙ୍କ 'ପ୍ରହରାଜ ପରିକ୍ରମା', ଶଶୀଭୂଷଣ ରାୟ, ଲକ୍ଷ୍ମୀକାନ୍ତ ମହାପାତ୍ର, ରାଧାନାଥ ରାୟ, ଗଙ୍ଗାଧର ମେହେରଙ୍କ ଗ୍ରନ୍ଥଗୁଡ଼ିକରେ ଆତ୍ମଜୀବନୀର ଆଭାସ ପାଇଥାନ୍ତେ ।

ସ୍ୱାଧୀନତା ପରେ ହିଁ ଆତ୍ମଜୀବନୀର ପରିସର ବ୍ୟାପ୍ତ ହୋଇଛି । ସାହିତ୍ୟ ସହିତ ଶିକ୍ଷାର ସମ୍ପର୍କ କାଗଜ କଲମରେ ଆନ୍ତରିକତା ଅଥବା ଶିଖିବା, ଶିଖାଇବାର ପ୍ରବୃତ୍ତି ପାଇଁ ବୋଧହୁଏ ଆତ୍ମଜୀବନୀ ମଧ୍ୟରେ ଓଡ଼ିଆ ଅଧ୍ୟାପକଙ୍କ ଆତ୍ମଜୀବନୀ ବାରି

ହୋଇପଡ଼େ । ଏହି କ୍ଷେତ୍ରରେ ପ୍ରକାଶିତ ବେଶାମାଧବ ପାଢ଼ୀଙ୍କ 'ସୂଚି ଅଶାବରଷର', କୁଞ୍ଜବିହାରୀ ଦାଶଙ୍କ 'ମୋ କାହାଣୀ', ପିତାମ୍ବର ପ୍ରଧାନଙ୍କ 'ଘାସ ପୁଲର ନିଜକଥା' ଓ ଗୋଲକ ବିହାରୀ ଧଳ, ପ୍ରସନ୍ନ ମିଶ୍ର, ପ୍ରତିଭା ଶତପଥ, ରତ୍ନାକର ଚକ୍ରି, ନିତ୍ୟାନନ୍ଦ ଶତପଥ, ବୈଷ୍ଣବ ଚରଣ ସାମଲ ଆଦି ଓଡ଼ିଆ ଅଧ୍ୟାପକଙ୍କ ଆତ୍ମଜୀବନୀ ଆଲୋଚନା ଉଲ୍ଲେଖ ହେଲେହେଁ ଏଠାରେ ଡ. ଶରତ ଚନ୍ଦ୍ର ପ୍ରଧାନଙ୍କ 'ସାହିତ୍ୟର ସେବାୟତ' (୨୦୧୧) ଓ ସାହିତ୍ୟ ଏକାଡ଼େମୀ ପୁରସ୍କାର ପ୍ରାପ୍ତ ଅଧ୍ୟାପକ ପଠାଣି ପଟ୍ଟନାୟକଙ୍କ 'ଜୀବନର ଚଳାପଥେ' (୨୦୦୮) ଏହି ଦୁଇଟି ଆତ୍ମଜୀବନୀ ଗ୍ରନ୍ଥ ଆଲୋଚନାର ବିଷୟ ।

ଉଭୟଙ୍କ ଆତ୍ମଜୀବନୀରେ ଅଛି ପ୍ରାକ୍ ସ୍ୱାଧୀନତା ଠାରୁ ୨୦୦୬ ମସିହା ପର୍ଯ୍ୟନ୍ତ ଓଡ଼ିଆ ଭାଷା ଓ ସାହିତ୍ୟର ଇତିହାସ । ସେଥିରେ ପ୍ରକାଶ ପାଇଛି ଓଡ଼ିଶାର ରାଜନୈତିକ, ସାମାଜିକ ଓ ସଂସ୍କୃତିର ପ୍ରତିରୂପ । ଦୁହେଁ ଓଡ଼ିଆ ଅଧ୍ୟାପକ ଭାବରେ କର୍ମରତ ଥିଲେ ହେଁ ସାହିତ୍ୟର ଭିନ୍ନ ଭିନ୍ନ ବିଭାଗରେ ସେ ଦୁହେଁ ଲେଖନୀ ଚାଳନା କରିଛନ୍ତି । ପଠାଣୀ ପଟ୍ଟନାୟକ ଜଣେ ପ୍ରାବନ୍ଧିକ ଓ ଶରତ ଚନ୍ଦ୍ର ଜଣେ କବି ଭାବରେ ପରିଚିତ । ସମାଜର ଉଚ୍ଚସ୍ତରରୁ ନିମ୍ନ ସ୍ତର ଓ ମନ୍ତ୍ରୀ ଠାରୁ ଯନ୍ତ୍ରୀ ପର୍ଯ୍ୟନ୍ତ ସମସ୍ତଙ୍କ ଠାରେ ଏ ଦୁହିଁଙ୍କ ସଂସ୍ପର୍ଶ ଅଛି । ବିଶେଷ କରି ଏମାନଙ୍କ ଆତ୍ମଜୀବନୀରୁ ଓଡ଼ିଶାର ଶିକ୍ଷା, ସାହିତ୍ୟ, ସମ୍ପ୍ରତିହ୍ୟ ପ୍ରଥା ଓ ପରମ୍ପରା ପରିଲକ୍ଷିତ । ସେମାନଙ୍କର ଶିକ୍ଷଣ, ସାହିତ୍ୟିକତା ମନୋଭାବ, ଭାଷା ଶିକ୍ଷା ଆନ୍ଦୋଳନ ଓ ଅଭିଭାଷଣର ଚମତ୍କାରିତା ପାଠକଙ୍କ ଉପରେ

ଆତ୍ମଜୀବନୀ ଲେଖକର ପରିଚୟାତ୍ମକ ବିବରଣୀ କେବଳ ନୁହେଁ, ଏଥିରେ ଲେଖକ ଉପସ୍ଥାପନା କରିଥାନ୍ତି ନିଜ ଜୀବନର ଅନୁଭୂତି, ସଂଘାତ ଓ ସଂଘର୍ଷର କଥା । ଆହୁରି ମଧ୍ୟ ବର୍ଣ୍ଣିତ ହୋଇଥାଏ ସମାଜୀୟ ସାମାଜିକ, ସାଂସ୍କୃତିକ ତଥା ସାହିତ୍ୟିକ ଭାବବୋଧ । ଏହା କେବଳ ବ୍ୟକ୍ତିଜୀବନକୁ ରୂପାୟିତ କରିନଥାଏ ବରଂ ସମସାମାଜିକ ଇତିହାସର ପୃଷ୍ଠଭୂମିକୁ ମଧ୍ୟ ଦେଖାଇଥାଏ । ଆତ୍ମଜୀବନୀ ହୋଇଥାଏ ଜୀବନ୍ତ ଇତିହାସ । ଅନ୍ୟ ଅର୍ଥରେ କହିଲେ ଏହା ଜାତୀୟ ଜୀବନର ମହାକାବ୍ୟ । ଓଡ଼ିଆ ସାହିତ୍ୟରେ

Determinants of Rural Credit in Odisha: A Case Study in Bijepur Block of Bargarh District

Krushna Meher ¹

Muralidhar Majhi ²

ABSTRACT

This study has been designed to examine the determinants of rural credit in Odisha. In rural India, most of people take loans from the various formal as well informal sources. The amount of credit depends upon its determinants such as the size of households, rate of interest, size of landholdings, and size of own residential plots basing on these determinants rural people draw credit, but because of not good return from their field, they are unable to repay on time. Thus, it's necessary to study the change in living patterns and their activities with the changing situation. Also need to change the utilization of credit, so that they would not face any problems of repayment of credit in future and have the right way of investing in their field for a good return. This study contains an introduction, objectives, methodology and the details of rural credit and its conclusion.

Keywords: Agricultural finance, Institutional and non-institutional credit sources, Rural credit

JEL Classification Codes: Q14

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I. INTRODUCTION

In country like India most of the rural people depend on credit, formal as well as informal credit. There are various types of formal credit which is sanctioned through the banks, consisting of short, medium and the long term credit. Different people prefer different terms of credit according to their needs. The problem of rural credit is just not only related to one or two individuals but it is passed on from generation to generation, taking or incurring credit for various purposes to satisfy the needs. In our country some people take loan for productive purposes and some others for unproductive purposes. However, debt






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Examining asymmetric impact of climatic factors on crop yields in India

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ABSTRACT

The study examined the dynamic impact of climate such as Carbon dioxide (CO₂) emissions, temperature, and rainfall on agricultural yield in India from 1980 to 2017 by applying the nonlinear autoregressive distributed lag (NARDL) model. The empirical evidence supports a long- and short-run asymmetry effect, implying that the positive impact of the climatic variables on agricultural yield is distinct from the adverse effects on both the long- and short-run equilibrium. In addition, CO₂ emissions and average atmospheric temperature have diverse impacts on agriculture yield.

KEYWORDS

Climate change; CO₂ emissions; Crop yield; Asymmetry

JEL CLASSIFICATION

C50; Q15

1. Introduction

Climate change is a potential threat to socio-economic condition of a nation, and its impact on agricultural yield is not less significant (Zhang et al. 2011). Changes in climatic parameters like rainfall, increase in atmospheric temperature and CO₂ level are known to impact agricultural production substantially. Green house gases emissions raise the temperature and ultimately contribute to sea-level rise. As a result, agricultural production is adversely affected by increased temperature, uneven rainfall, and soil quality. Agricultural production has been reduced due to the high intensity of extreme weather and the frequent occurrence of widespread anomalies. Farmers frequently face difficulties as a result of erratic rainfall, temperature fluctuation, lack of irrigation, and natural disasters. The temperature rise hurts agricultural productivity, while increased rainfall is known to increase crop yields (Birthal et al. 2014). CO₂ emissions have been shown to have a long-term beneficial effect on agricultural output (Chandio et al. 2019). Additionally, temperature and precipitation increases have resulted in a decline in agricultural output (Ali et al. 2017). Some research project that there will be 4–14%, 2–20%, and 0–23% reduction in






Rice, Wheat and Maize yield by the mid of the current century (Xiong et al. 2009). Shrinkage of fertile land due to intense fertilizer use also harms agriculture production.

India supports 18% of the global population with just 2% of the global land area (Mitra 2014). 27.9% of the population lives below the poverty line in India. Additionally, the agricultural share is declining in the post-independence era. Hence, providing the mass with basic nutrition is an uphill task, especially when climate change is being manufactured. Therefore, there is a need to understand the dynamic nonlinear effect of climate change on agriculture production in India. However, linear estimate techniques are inappropriate to explain the dynamic impact of climate change on agriculture production (Ullah et al. 2021).

This study investigates the potential nonlinear effect of climate change on agriculture yield in India from 1980 to 2017. To the best of our knowledge, this is the first study in India to investigate the effects of climate change on crop yield by applying the asymmetric ARDL cointegration. The rest of the paper includes sections on materials and methods, findings and discussion, and a brief conclusion.

Article

Do Better Institutional Arrangements Lead to Environmental Sustainability: Evidence from India

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Abstract: The efficient planning, execution, and management of institutional frameworks for climate change adaptation are essential to sustainable development. India, in particular, is known to be disproportionately vulnerable to the consequences of climate change. This study examines the effects of environmental taxes, corruption, urbanization, economic growth, ecological risks, and renewable energy sources on CO₂ emissions in India from 1978 to 2018. Therefore, the ARDL model is used to draw inferences, and Pairwise Granger causality is also applied to demonstrate a cause-and-effect relationship. The empirical results show that corruption, environmental dangers, GDP, and urbanization positively influence India's carbon emissions. However, the results of short-run elasticities show that carbon emissions reduce ecological sustainability. Environmental hazards and costs, like other countries, impact India's carbon emissions. Therefore, decision-makers in India should set up strict environmental regulations and anti-corruption measures to combat unfair practice that distorts competition laws and policies. In addition, the government concentrates more on energy efficiency policies that diminish carbon emissions without hampering economic growth in the country.

Keywords: carbon emission; environment taxation; corruption; environmental sustainability; India



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1. Introduction

In recent decades, environmental sustainability has been one of the most challenging issues for global leaders, policymakers, and scientists. Environmental sustainability requires meeting existing needs without jeopardizing the ability of forthcoming generations to fulfill their wants in the future [1]. As a broad concept, sustainability is applicable to every element of human existence on Earth at the local, regional, national, and international levels and throughout a wide range of periods. Wetlands and forests that have survived for an extended period and are in good condition are examples of healthy biological systems. Unfortunately, as the world's population has increased, ecosystems have degraded as a result. A disruption in the natural cycle's equilibrium has significantly impacted humans and other living beings [2]. Opportunities to minimize generations of waste through the use of hazardous materials, to reduce soil, water, and air pollution, and to preserve and reuse resources to the maximum degree practicable should be identified and used.

Environmental sustainability is, by definition, a multidisciplinary challenge that requires interdisciplinary solutions. Poor environmental circumstances are harmful to citizens'

Exploring the socio-economic attributes of financial inclusion in India: a decomposition analysis

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Abstract

Purpose – This paper examines India's socio-economic attributes and different financial dimensions of financial inclusion (FI).

Design/methodology/approach – The paper uses a principal component analysis (PCA) to build indexes related to financial dimensions. It applies the logistics regression model and the Fairlie decomposition method to determine India's socio-economic and financial characteristics of FI.

Findings – Based on the logistic regression, socio-economic factors like age, gender, marital status, level of education and religion have an impact on FI. The use of financial institutions has positively contributed to the probability of FI, while the low proximity of financial service providers retards the process of FI. Fairlie decomposition concludes regional disparity and gender disparity in FI; however, the rural–urban gap in FI is not captured by the variables included in the study. The main reasons for the discrepancy are lack of education, financial literacy, the proximity of financial service providers and lack of financial institutions.

Originality/value – This paper makes two important contributions: first, it presents a micro-level analysis of FI across the socio-demographic strata of India, and second, it demonstrates the regional, rural–urban and gender disparity in FI in India.

Keywords Financial inclusion, Fairlie decomposition, Financial institution, Unified payment interface, Financial services

Paper type Research paper

1. Introduction

Financial development has a well-documented favourable impact on economic growth, and an inclusive financial system is pivotal to financial development (Park and Mercado, 2015; OECD, 2018; Sethi and Sethy, 2019; Esquivias *et al.*, 2020). However, ensuring affordable

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Declarations

Ethics approval and consent to participate: Not applicable

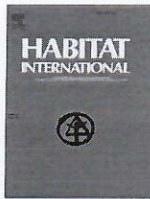
Consent for publication: Not applicable

Availability of data and materials: The datasets generated and/or analysed during the current study are available at <http://finclusion.org/#>

Open Data Statement: In the interest of transparency, data sharing and reproducibility, the author(s) of this article have made the data underlying their research openly available. It can be accessed by following the link here: https://finclusion.org/data_fiinder/.

Competing interests: The authors declare that they have no financial or non-financial interests directly or indirectly related to the work submitted for publication.





Do long-term migrants earn higher wages than short-term migrants in the informal sector? Evidence from Jammu & Kashmir, India

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ABSTRACT

Many theories hypothesize that long-term migration is more welfare-enhancing than short-term migration as the benefits from skill acquisition, experience, and labour networks outplay the permanent disutility/cost of migration. This article aims to evaluate the influence of long-term migration on wages and contrast it with the effect of short-term migration on wages. We applied the Endogenous switching regression (ESR) model to measure the treatment effect of long-term migration on wages. The results suggest that religion, marital status, employment sector, experience, and region are significant determinants of long-term migration. We also conclude that short-term migrants are better than long-term migrants in Jammu & Kashmir because the treatment effect negatively affects migrants' daily wages. The paper also directs potential policy implications.

1. Introduction

Labour migration is integral to the development process and has formed the basis of many structuralist economic theories (Harris & Todaro, 1970; Lewis, 1954). These theories present migration as a labour allocation mechanism that enhances productivity and economic efficiency (Khan, 2021; Lagakos et al., 2023). The reallocation of labour from the farm to non-farm sector leads to higher wages for the migrated households, thus enhancing welfare. Employment is the primary reason for labour migration nationally and globally (International Labour Office, 2013a; 2013b). Migration has become critical for rural households in emerging countries (Cohen, 2011; Royuela et al., 2019; Zaveri et al., 2020). In the Indian context, male migration occurs mainly for employment, and female migration occurs primarily due to marriage (Vakulabharanam & Thakurata, 2014). In modern migration theories, migration is not an individual choice but a household decision. In addition, migration decisions aim to maximize income and minimize risks involving rural livelihood and agriculture (Hatab et al., 2022; Stark & Bloom, 1985). Similarly, relative deprivation is also a significant driver of migration. Households or individuals need to migrate to improve their position against other reference groups from whom they feel relatively deprived. Possessing limited or marginal land holding,

and belonging to a lower social caste, lead to relative deprivation in rural areas (Stark, 1984; Stark & Taylor, 1991; Bhandari, 2004).

In recent decades, most rural-urban migration has been for a short period of less than one year. Seasonal migration is one dominant form of short-term migration (Martin, 2006). Many countries have initiated programmes for seasonal workers to meet labour demand. These programmes benefit employers and employees (Gibson et al., 2014). The employer enhances productivity by exploiting the short-term migration and fulfilling the labour required for production. The unskilled short-term workers get engaged in productive activities and improve their skills. The remittances from such activities improve their household welfare and contribute to economic development (Vertovec, 2004). However, labour rights, low wages, lack of scope for contract refinement, and miserable living conditions are problematic issues related to seasonal or short-term migration. As the migration period is too short, the workers cannot accumulate much wealth for future investment.

Evidence shows they spend the remittances on conspicuous consumption (Barber et al., 2005; Pessar, 2005; Ruhs & Martin, 2008). Around 80% of the rural-urban migrants in India are short-term migrants, and many of the migrations happen only in the lean season of agriculture. Existing literature on short-term migration and its different aspects is rich (Chandrasekhar et al., 2015; Coffey et al., 2015; Haberfeld

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Revisiting long-run dynamics between financial inclusion and economic growth in developing nations: evidence from CS-ARDL approach

Financial inclusion and economic growth

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Abstract

Purpose – This study aims to analyze the long-run dynamic relationship between financial inclusion and economic growth for developing nations.

Design/methodology/approach – This study develops a comprehensive financial inclusion index based on the UNDP methodology for 53 developing nations. The authors use second-generation unit root tests, cointegration techniques and an advanced dynamic common correlated effects estimator model called cross-sectional augmented autoregressive distributed lags (CS-ARDL) to examine long-run dynamics among variables.

Findings – The tests confirm the presence of slope-heterogeneity and cross-sectional dependency. The second-generation panel unit root tests show the chosen variables are stationary at first difference. The bootstrap Westerlund cointegration result shows the variables are cointegrated in the long run. The CS-ARDL estimates conclude that financial inclusion positively enhances gross domestic product per capita in selected developing countries. The robustness check through augmented mean group estimation validates the findings.

Originality/value – The study makes three important contributions: first, it constructs a comprehensive financial inclusion index using 10 variables for a panel of 53 developing nations; second, the potential cross-section dependence and slope heterogeneity of panel data have been accounted for by applying the second-generation unit root tests; third, the study uses the dynamic common correlated effects estimator model (CS-ARDL) to examine long-run dynamics among variables.

Keywords Financial institution and services, Economic development: Financial markets, Econometric and statistical methods

Paper type Research paper

Declarations

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Abstract

We undertake an extensive literature survey and segregate the methods mainly into two approaches: parametric and non-parametric. Further, we categorise the non-parametric techniques into the Growth Accounting Approach and the Deterministic Frontier Approach. The evaluation and development of methods used in the study of productivity growth measurement is a continuous process over the years, even if we found a longstanding critical debate from the classical school, popularly known as the Cambridge controversy. This article presents a holistic review of methods for documenting the growth debates in independent India, which helps understand the concepts for the new researcher in the field and the policymakers in the developing and less developed countries.

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Keywords

Productivity growth, growth accounting, production function, data envelopment analysis, India

I. Introduction

Conventional studies on productivity are in the spirit of the neoclassical theory of distribution (Abramovitz, 1956; Jorgenson & Griliches, 1967; Kendrick, 1961; Shmookler, 1952; Solow, 1957). The problem of Total Factor Productivity (TFP) makes the outline, which the neoclassical itself treats as a residual (Griliches, 1996). However, it is not surprising that currently applied work should rely increasingly on developments in the field of econometrics (Arrow et al., 1961; Battese & Coelli, 1992; Christensen et al., 1973; Cobb & Douglas, 1928; Farrell, 1957; Kalirajan & Obwona, 1994; Schmidt & Sickles, 1984). In terms of economic methodology, the studies set up two fundamental problems. First, a given quantum of the product must be credited unambiguously to individual factors of production. Second, a shift in the economy's technological frontier must be identified independently of factors accumulation in a dynamic context. In addition, the neoclassical production function, which forms the base for conventional approaches to measure total factor productivity growth (TFPG), is criticised ferociously as a *powerful instrument of miseducation* for generations (Robinson, 1953). So it becomes imperative to understand both the empirical and theoretical lacunae of these approaches for a researcher.

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