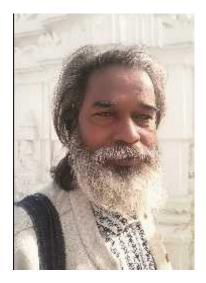
BIO- DATA OF KESU DAS



- 1. Name: Kesu Das
- 2. Father's Name: Late Ramakrishna Das
- 3. Mother's Name: Late Sushila Das
- 4. **Born**: 1st March, 1965 At: Dublagadi, P.S. Balabalpur Marine, Dist: Balasore, in Orissa, India
- 5. Sex and Marital Status:
 - a) Male b) Married

Adhaar Card No - 2624 0148 1899

- Education: Degree in Indian Paintings (B.F.A.) in 1987, Berhampur University, Orissa Master Degree in painting (M.F.A.) in 2003, M.G. Kashi Vidyapeeth, Varanashi, (U.P.)
- 7. Nationality: Indian
- II. Recognition: National Senior Fellowship- 2014-16 by Ministry of Culture, Govt. of India

1. Awards

- a) Orissa Lalit Kala Academy, Bhubaneshwar (Young Artist)-1987
- b) Academy of Fine Arts, Kolkata- 2000
- c) Jaipur Fine Arts Academy- 2003
- d) Deepak Art Trust, Jamsedpur, Jharkhand- 2008

2.Felicitations:

- a) Orissa Lekhika Sannsad in 1996
- b) Balasore Urban Cooperative Bank -1996
- c) Samparka Sambardhana, Balasore -1998
- d) Chhanda Acharya Kala Samman (Chandrabhaga)- 1998
- e) Pratibha Sambardhana, Balasore-2001
- f) Silpi Udayanarayan Jena Smruti Samman- 2003
- g) Dinakrushna Sahitya Parishad, Jaleshwar -2004
- h) Dinakrushna Sahitya Parashad -2005
- i) Balasore Minicipality 2006
- j) Rotary Club of Balasore 2006
- k) Sanskarika -2006
- I) Mirza Pokhari Chandan Committee 2006
- m) Pride of Sand City -2007
- n) Baniswana Pathagar -2008
- o) Bhubaneshwar Bahi Mela(Cover Design) -2008
- p) Birendra Biswal Kala Samman -2010
- q) Chitra kala Samman, Mallahar, Cuttack -2011
- r) Bidya Bharati Chitrakala Samman-2012
 - s) Aaji News Chitrakala Samman-2012
 - t) Gyanashree Prativa Samman-2013
 - u) New Dream Chitrakala Samman-2013
 - v) Jaleswar Art Foundation, Jaleswar- 2014
 - w) Karmayogi Award, N. D. Glover Lalit Kala Academy, Dugda, Jhadakhand-2014
 - x) Prativa-Prabruti-Kala-Kirti Chitrashilpi Samman, Nilgiri, Balasore- 2015,
 - y) Rangaraga Chitrashilpi Samman, Basudev Pur, Bhadrak- 2015
 - z) Prativa Paribar Chitrashilpi Award- Khaira, Balasore- 2016
 - a) Uday Samman, Sahayoga, Balasore 2016
 - b) Emami Chitrakala Samma, Emami Paper mills, Balasoe- 2017
 - c) Viswabidyalay Samman, FM University, Balasore- 2017
 - d) Chitrashree Samman, Janani Foundation, Bhubaneswar 2017
 - e) Anup Smruti Samman, Ramarani Group of Institute, Balasore 2018
 - f) Vivekananda Siskhakendra Samman, Kuruda, Balasore- 2018
 - g) Chitrasilpi Samman, Amity University, Gurgawn, 2018
 - h) Chitrasantha Samman, Tribeniswar Temple Committee, 2018
 - i) Silpiguru Samman, Golden Jubilee Committee of Stone Carving Artists Co operative Society & Silver Jubilee Committee of Stone Carving Training Centre, Baula Gadia, Nilagiri 2018
 - j) Nrutyasikha Samman 2018 by Nrutyasikha Foundation, Jaleswar, Bls
 - k) Patidion ru Pattachitra Samman, Odisha Lalit Kala Academy, Puri- 2018

3. Citations

- a) Barta Pratishthan -1995 b) Ajira Barta -1995
- c) Dr. H.K. Mohatab Smruti Sanshad -1995
- d) Ajikali, Balasore -1996
- e) Dhwani Pratidhwani -1996
- f) Balasore Swadbinata Sangrami Pratishthan -2003
- g) Banipith, Mayubhanj -2004
- 4. Solo Show: Helping Tsunami Victims at Rotary Club of Balasore 2005

5. Group Show

- a) Orissa Lalit kala Academy, Bhubaneshwar 1987
- b) Academy of Fine Arts, Kolkata- 2000
- c) Fakirmohan Sahitya Parishad, Santi Kanan, Balasore 1989, 1991, 1994
- d) Kunst aus Indien, German 2001
- e) Golden Beach Festival, Chandipur 2002
- f) Jaipur Fine Arts Academy- 2003
- g) Painting Exhibition at Rotary Club of Balasore 2006 to 2008
- h) Modern Art Gallery Bhubaneswae 2008,
- i) Deepak Art Trust, Jamsedpur, Jharkhand- 2008
- j) Creative Voyage, New Delhi -2012
- k) All India Art Exhibition, New Delhi 2014
- I) The Khairi Painting Exhibition, Balasore- 2015
- m) Natitional Painting Exhibition, EFAC, Balasore-2016
- n) First International Kala Mela, New Delhi 2018

6. Installation Art

- a) On the occasion of Fakirmohan Jayanti at Santi Kanan, Balasore in 2003 to 2005
- b) "Way to Art" Mayurbhanj Art Project at Mayurbhanj by Hole Foundation, Baripada-2914
- c) Performing Visual Art Show: "The Liquit Live" at Balasore- 2014
- d) Public Art Show- "The Public" at Balasore 2014

"Beyond the Art" at Balasore - 2014

e) The Waste-installation - Jaleswar, Balasore-2014, 2015

8. Art Camp

- a) Active Grouping Artists (AGA), Balasore 1994
- b) Chandrobhagosthab, Balasore 1996
- c) Spirit of India, Mumbai 2007

- d) All India Artists' Camp, Patna 2007
- e) All India Artists' Camp at Gwalior 2007
- f) Basant Rash Art Camp at Aligarh 2008
 - g) 1st All India Artists' Camp at Chitrakut- 2012
 - h) 2nd State Level Artist Camp at JAF, Jaleswar
- i) 1st Artist Camp, N. D. Glover Lalit Kala Academy, Dugda, Jhadakhand-2014
- j) The Khairi- a Painting Camp at Jashipur, Mayurbhanj 2014-15
- k) Amity University, Gurgaon- 2018

9. Cartoon Shows: At several places in Odisha

10. Seminar

- a) Contemporary Art in Orissa at BACC, Balasore 2002
- b) State Level Seminar on Folk Art to Contemporary Art in Orissa-2007
- c) National Seminar on Lack in Indian Art & Culture 2007
 - d) Folk Art of Balasore by INTACH, Balasore Chapter 2011
 - e) Art in Present Time by Young Hearts, Balasore- 2013-14
 - f) Meet the Artist (Lacquer Dolls Making) JDCA, Nayapalli, BBSR-2015
 - g) Art for Society, Easter Foundation of Art & Culture, Balasore 2016
 - h) Speaking Fingers of Odianee, Utkaliya Jhoti Pratisthana, Bls- 2017
 - i) Contemporary Art & Culture, Kalinga Literary Festival, BBSR 2018

11. Documentary Film:

a) Mu Nilagiria, Plastic bagtharu bahu duria (Direction- 3mnt 39 sec) 2018

12. Organizational Competency:

- a) Sand Art Camp, Chandipur 1999 to 2007
- b) Sand Art Camp, Balasore 1999 to 2007
- c) Workshop on Baleswari Jaukandhei 2006
- d) Door to Door Tribal Art Camp 2007
- e) Painting Exhibitions at Balasore 1988 to 2008
- f) National Seminar on Lac in Indian Art & Culture 2007
- g) Baleswari Child Art Competition 2006 to 2008
- h) Chandrabhaga's Creative Strokes A National Art Camp 2008
- i) SEP through Cluster Development in Lacquer Craft in the District of Balasore in Orissa under Craft Village Scheme with RDF, DIC, Balasore, DH&CI, Govt.of Orissa and SIDAC, Odisha - 2005-06
- j) Lacquer Art & Craft Exhibitions during Sabitri Brata 2006-09
- k) Street Jhoti Workshop, Balasore -2009 to 2014
- I) Tribal Wall Painting Competition 2008 to 2014
- m) Jaukandhei Bahaghara 2011-18

- n) Naba Matruka Puja 2011-17
- o) Balire Noividya- 2011- 2017
- p) Utkalaa Painting Camp 2014
- q) Lakdhe Lakshmipada Jhoti Exhibition- 2014 to 17
- r) The Khairi- a Painting Camp at Jashipur, Mayurbhanj 2014-15
- s) Pati Dion Ankan Utsav at NOCCi Utkalaa 2015,16,17

13. Publication:

- a) Barnamala Saha Sahaja Kartun Shiksha(Oriya) 1998
- b) Kantha Stitching I 2008
- c) "Baleswara Lokkala Jaukandhei"- (Editor) Souvenir- 2009, 10, 17&18
- d) Sakhira Aakhi (Illustration with Poetry) -2013

III. Institutional Involvements:

- a) Baleswari Kala Kendra, Balasore -Founder Executive Director
- b) Fakir Mohan Art & Craft School, Balasore –Ex-Principal
- c) Fakir Mohan Univesity Athic Committee Member
- d) Institute of Nature Cure & Yogic Science- Executive Member
- e) Educare, Balsore- Faculty Member
- g) Balasore Art & Craft College -Founder Member and Ex Vice Principal,
- h) Sansksar Bharati Ex. Prantiya Chitrakala Pramukh
- i) The Waste –Installation- Convener
- j) Utkalaa Silpagram, NOCCi Biznes Park, Balasore-Adviser
- k) Ramkrishna Kala Kendra- Founder Member
- I) NOCCi Cultural Academy- Unit Head
- m) Utkaliya Jhoti Pratisthan- Convener
- n) Remuna Nabamatruka Puja Committee- Convener
- o) Ekatra Baleswar, Bhubaneswar Convener
- p) Association for Biodiversity Conservation- Executive Member
- q) Bana Dhulira Phula- Executive Member
- r) Golaka Khyatriya Maheshwa Samaj- Executive Member
- s) Jaukandhei Bahaghara Utsav Committee Convener & Founder Secretary
- t) Gyanashree Senior Adviser

IV. Job Performances:

- a) Illustrations: More than 15,000
- b) Cover Design: More than 1000

c) Cover Design of Excellent Publications of Eminent Authors:

Sri Brajanath Rath, Dr. Santanu Acharya, Dr. Prahallad Mohanty, Dr. Harishchandra Behera, Smt. Binodini Patra, Sri Saurendra Barik, Dr. Brundaban Chandra Acharya, Mrunal, Sri Gangadhar Biswal, Sri Banchhanidhi Das, Sri Brahmananda Das, Smt. Dipti Das, Sri Siv Sankar Pilai, Smt. Sanjukta Rout, Malakar, Sri Binay Das, Sri Prasanta Das, Sri Madhusudan Das, Sri Hemendra Mohapatra, Dr. Pradeep Bhoumik, Dr.Choudhury Satyabrata Nanda and more..
d) Cover Design of Excellent Publications of Eminent International Authors: Dans Pa Ros Och Trone by Elena Dahl, Swedish Novelist & Translator and On Wings & Other Poems by Dr. Rabinarayan Dash, Oriya & English Poet & Novelist, Lund, Sweden

V. At Present:

Assigned as Executive Director of Baleswari Kala Kendra- an organization committed for the promotion & development of art & artists satisfying art lovers.

Contact: Kesu Das, Advisor, Utkalaa Shilpagram, NOCCi Business Park, Bampada P.O. + Chhanpur, Dist; Balasore- 756056 Odisha, India e-mail: <u>silpikesudas@gmail.com</u> website: <u>www.jaukandhei.com</u>

Contribution of Kesu Das to Indian Art Field

A thin man having long hair and mustard called Kesu Das, a well-known person to every family, is a living legend in the sector of art and culture of Balasore. Extraordinary work style and creative thought gives a new stroke to his activity and to its conversations. As a follower of Fakir Mohan Senapati, eminent Odia writer he has dedicated his life in revive the Baleshwari- Jaukandhei, a traditional artwork. To revive, redevelop, and reestablish the vanished, ignored and no discussed art, artist and culture of his district, he is working as a dedicated volunteer. Since three decades, he is working as a committed worker for the development of child art, cartoon, tribal art, sand art and Baleswari folk art. He gives his all effort and eligibility for the sake of art and culture. Even if he has financial problem, he never care for it. He always works for the enhancement of art, artist and culture.

Contribute to Indian visual art field.

Silpi Das is an only painter in India who have started new medium colour like lacquer on canvas. He has experiment with local folk art colour medium lacquer & established a new vision in Indian art field. He got senior fellowship on Visual Art from Culture Dept. Govt. of India from 2014 to 2016. During the fellowship period he researched details about Indian Lacquer Art & Culture and recorded a 300 pages valuable document. Which is one of valuable documentation for Indian Visual Art.

Contribute to Baleshwar art and culture

He electrolyzed the people of Odisha by reviving the Baleshwari - Jaukandhei, the disappearing folk craftwork of this district. Many women take part in this novel work and get trained in making Jaukandhei. He inspired writers and play actors to work on this culture, on theire field. Jaukandhei became character/symbol of culture Baleshwar and its traditon.women started worshping Jaukandhei in the occasion of Savitri Srata,which was an old tradition but people forgotten it. Then a new page added to baleshawr culture named as "Jaukandhei Bahagharo" the marriage between two lacquer dolls and this marriage became a cultural festival of Baleshawar.

Contribute to Odishan Traditional Art Rituals Recognize Patidion Cult: Patidion Ankana Utsav

We also glad to inform you that after a lavish holy bath with the water of 108 pitchers, the divine siblings of Puri temple — Lord Jagannath, Lord Balabhadra and Goddess Subhadra have caught fever. So the trinity takes rest in 'Anasara Ghara' where the lord receives the secret seva of raj vaidyas and daitapatis . On the regards he recognized that Lord Jagannath Cult on North Odisha Jagannath temples through ritual Pattidian. This 6 days program is popularly known as Pattidian Anka Utsav with Pattapainting Training, Workshop, Exhibition, and Seminar since 2015. In this event he personally participates and promotes traditional & new budding artists to take part in this event.

Contribute to Odisha cartoons

At first he steped as acartoonist and got all he needed. His cartoons and caricature were published in many reputed newspapers, periodicals and magazines. He was the man behind organizing the first State Level Child Cartoon Art Competition during 1987-98, with this he also published a book named "BARNAMALA SAHA SAHAJ CARTOON SHIKHYA' that contained tricks to draw cartoons in a simpler way on

Odia Alphabets, which encouraged and attracted thousands of children for cartoonism.

CONTRIBUTE TO ODISHAN SAND ART Adding Cultural value in Sand Art: Balire Naibidya

Odisha is famous for its incredible sand art. To make the sand city Balasore more attractive and artistic, he started familiarizing the sand art. He is very active in publishing sand art on contemporary society's issue. He made a sand gallery at Baleshwar for upcoming sand artist and visitors. 10 avatar of lord Jagannath in sand during every Rath Yatra time. This 9 days program is popularly known as 'Balire Naibidya'. In this event he personally participates and promotes new budding artists to take part in this event.

Amelioration Of Traditional And Regional Floor Painting: Jhoti

Artist Kesu Das has taken initiative to popularize the traditional Manabasa - Jhoti painting from home to worldwide which is generally shown in different festivals and rituals. By the motivation of artist Das, Every year on the last Thursday of the month of Margashira, the odia women create Jhoti in front of their home.

Mass Awareness Of Tribal Painting:

In 2007 an one month door to door wall painting camp was organized by keshu das to give a new looks to the tribal slums and resuscitate the tribal wall painting as well as to develop the artistic eligibility and consciousness of tribal women. And latter on its effect were seen on Bhubneswar's boundries and it also taken by "sarva siksha aviyan". During the 2009 election, Keshudas had organized a tribal painting exhibition taking tribal students to aware about the transparency in voting which created a great impact on the mind set of tribal people..

Contribute To Society

Empowerment of women: Naba matruka Puja

To protest the uncultured activity in Durga Puja and to promote women empowerment, activist Das started worshiping 9 dignified women by presenting their portraits in each day starting from Mahalaya to Nawbmi of Durga puja

Conservation of Horseshoe Crab: The Fossilac

Horseshoe crabs are found in the coastal belt of Odisha state, particularly in the coastline of Balasore district. These rare and unique crabs have often been referred to as Living Fossil owing to the conserved and steady state of existence since

around last 450 million years. He started awering people about this creature and its significance to mankind by organizing art compedition ,sand art ,and conference.

Cultural Adviser at North Odisha Chambers of Commerce & Industries (NOCCi)

Since 2013, as a Cultural Adviser of Northa Odisha Chambers of Commerce & Industries (NOCCi), he has been continuing a weekend cultural programe at Utkalaa Open Theatre in the premises of NOCCi Business Park to promote new visual & performing artists, same time reward respected artists. For literature, he started Monthly Facebook Kabita Asar on 4th Sunday in every month.

Every year in Balasore, the programs of Kesu Das, the man who has brought a renaissance in the field of art and culture of Balasore, are held at particular occasions. He is the first man to introduce the contemporary art like Insulation Art, Performing Art, Public Art and 3 Dimensional (3D At), Sand Art, The Waste-installation Tread Art in Balasore, Odisha. Now a day's these innovative thoughts and ideas are hardly seen in any artists. Kesu Das came from a lower middle class family of a remote coastal village, Dublagadi, lives in Balasore town, in a rented house and manage his small family in joy and sorrow. But the footprint that he gave in the field of art, tradition and culture is simply remarkable Mass awareness of Tribal Painting:

Unique Indian Lacquer Painting of Kesu Das



TITLE- THE FOSSILAC- I, SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS



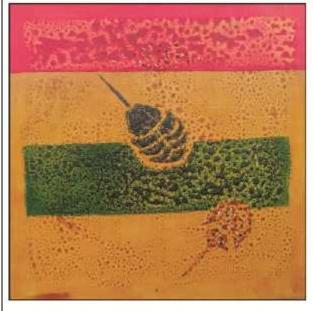
TITLE- THE FOSSILAC- II. SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS



TITLE- THE FOSSILAC- VI SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS



TITLE- THE FOSSILAC- V SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS



TITLE- THE FOSSILAC- IV SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS



TITLE- THE INNOCENTS, SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS



TITLE- THE UN-MELTED LOVE II, SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS

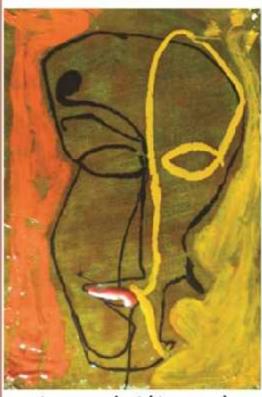


TITLE- THE UN-MELTED LOVE III, SIZE- 36 X36 Inches MEDIUM - LACQUER ON CANVAS



TITLE- THE UN-MELTED LOVE II SIZE- 36 X36 inches MEDIUM - LACQUER ON CANVAS

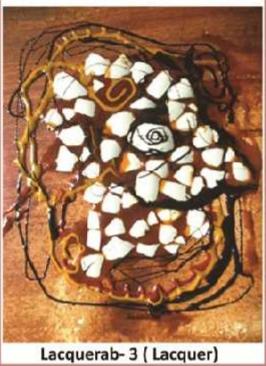
Lacquer Paintings



Lacquerab-1 (Lacquer)



Lacquerab- 2 (Lacquer)





Lacquerab- 4 (Lacquer)

Lacquer Paintings



Lacquerab- 6 (Lacquer)



Lacquerab- 5 (Lacquer)



Fossilac-1 (Lacquer)



Lacqurina - 3 (Lacquer)

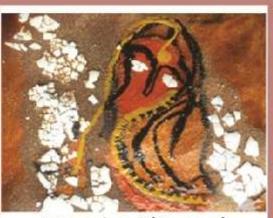
Lacquer Paintings



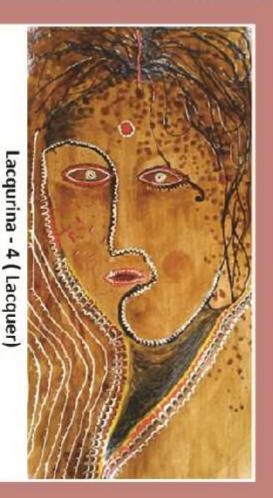
Lacqurina - 1 (Lacquer)



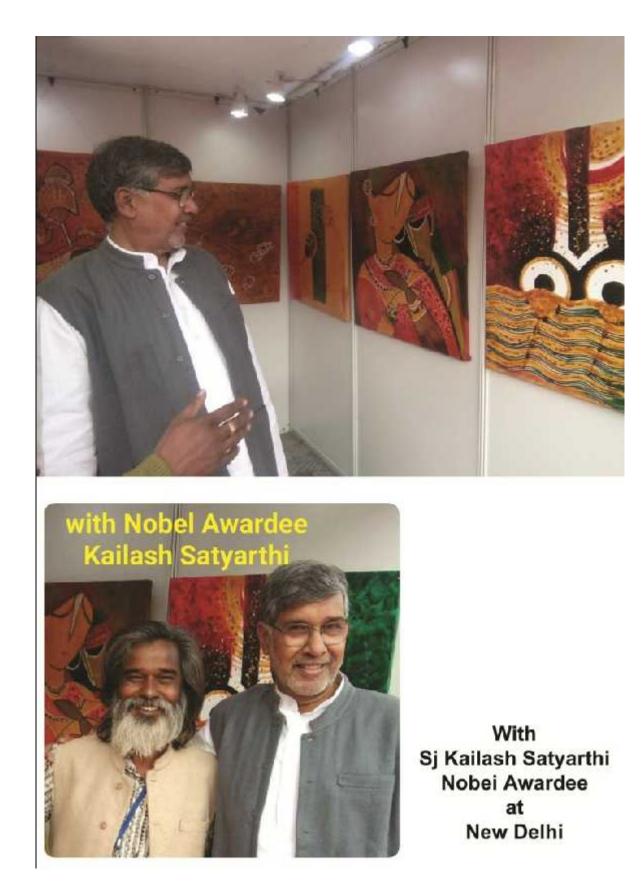
Fossilac - 2 (Lacquer)



Lacquerina- 2 (Lacquer)



Kesudas With Eminent Person





Padma Bivushan Jatin Das Noted Painter of India



With Padma Bibhusan Silpiguru Raghunath Mohapatra at Puri, Odisha



With Padma Bhushan Rajeeb Sethi at NOCCi Business Park, Balasore



With Dada Saheb Awardee Adur Gopal Krishna & Noted Film Critic Mrs. Arunaat Bhubaneswar, Odisha



With Noted textile Designer at Bhubaneswar, Odisha



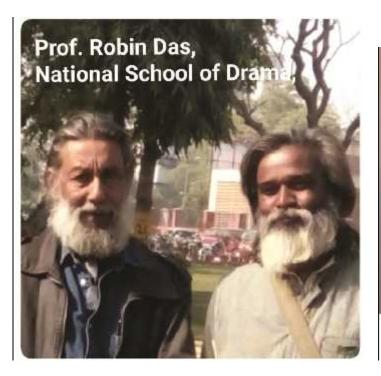
With Eminent Painter Dr. Paramjit Singh at Bhubaneswar, Odisha



With S. C. Krishna Sethi, Administrator, Rastriya Lalit Kala Academy at New Delhi



With Dr. Adwaitya Gadanayak. Director, NMAG, New Delhi at NMAG, New Delhi





With Manoj Kumar Tripathy, Editor Creative Mind at New Delhi



With Mr. Nabin Pattanayak, Chief Minister, Odisha.

ଭୁବନେଶ୍ୱର ଜଉକଷ୍ଟେଇ ବାହାଘର ୨୦୧୭ ଅବସରରେ ମାନ୍ୟବର ସଂସ୍କୃତି ମନ୍ତ୍ରୀ ଶ୍ରୀଯୁକ୍ତ ଅଶୋକ ପଶ୍ଚା ଓ ସଂସ୍କୃତି ନିର୍ଦ୍ଧେଶକ ଅମରେନ୍ଦ୍ର ପଟ୍ଟନାୟିକ ଯୋଗ ଦେଇ କହିଲେ-





With Eminent Painter Amitav Das at Bhubaneswar, Odisha



With Rishi Vaisist, Deputy Director, CCRT at New Delhi



With Dr. Ranjan Mallik, HOD, Amity School of Art, Amity University, Gurgaon & Dr. Ramesh, Principal, Art College, Gulbarga, Karnatak at Amity University, Gurgaon



With Dr. Manorama Mohapatra at Bhubaneswar, Odisha

A Group Photo of all Delegates, Organizers & Participants of Clean WAS & ICCA HSC-2017 at Bangkok, Thailand





With Members of Jhoti Pratithanaat NOCCI Utkalaa, Balasore



With Staffs of Govt. College of Art & Crafts, Khollikote, Ganjam, Odisha



With Balasore District Officers at Utkalaa Silpagram, Balasore



Dr. Cecilie (Denmark), Dr. Rabi (India) & Dr. Mitra (Sweden) at Sakuntala Rheumatology Hospital, Sahadevkunta, Balasore



With Biodiversity Conservatisms



With Delegates of Patidion Ankan Utsav

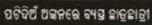


With Facebook Poets



With Junior Painters







ପଟିଦିଅଁ ଅଙ୍କନରେ ବ୍ୟସ୍ତ ଚିତ୍ରଶିନ୍ତୀ



ପଟିବିଅଁ ଅଙ୍କନରେ ବ୍ୟଞ୍ଚ ଛାତ୍ରଛାତ୍ରୀ



ପାରମ୍ପାରିକ ପଟି ପ୍ରସ୍କୁତ

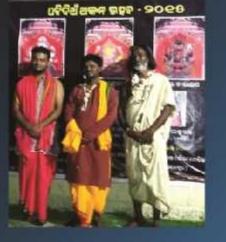


ପଟିଦିଅଁଙ୍କୁ ଖୀରି ନୈବେଦ୍ୟ





ପଟିବିଅଁ ବିଜେ ଭଞ୍ଚବର ଶୋଢାଯାତ୍ରା





Lacquer's losing lustre

Ceremonial wedding galas featuring lacquer dolls are an inextricable feature of the folk culture of Balasore district. With plastic and ceramic toys flooding the markets, however, lacquer artisans are bending over backwards to make ends meet

RASING RENDA DAS

a Raola Robu Rehula Khole Khelika, Jhia kahekani psa luhawan jani-pentuka deba

(Conscripted, let's play coll marriage, with the nearly decked up bride and groom. We will have fun and joy, giving dowry and gifts)

This pepular dirty is based on a unique aspect of the folk culture and tradition of Balasere known as 'jaukardhei tuhaghara'. Jau' manukacquer, and bangles, cenaments, handwo beaus, weadencrafts, ternacotta and dolls deconated with lacquer moved with different attractive

hues are the creative products of local carlismen. Dolls make of lacquer are known as 'saikand hei' and the marninge between a pair of 'acquerdols' is called 'pulkandhei bahaghara'. k's an Indian wedding in every sense, and while writbole, the maniage of Lucquer dolls is unique in many ways. And the chaning of mannas and exchange of garlards, the ceremony is held with pomp and garety.

is held with poorp and gatery. Dolls made of fired clay, painted with colourhal lacquer and antisteally designed with lacquer thread are ideal for the wedging contractly which is an inalianshile feature of the folk culture of the region. Nowadays that tradition is on the verge of estimation, thanks to the invasion of pseudo-western cultural more: that have today's generation in thrait. Once a guan source of rural emeritainment, the defining folk tradition has thrown fundreds of doll malers into financial misery.

According to historical sources, acquer doll making in Balascre began around the early part of the 17th century, with the increasing operad of maritime trade and commerce in Urbal, in Orisca was then known. Lacquer and other resin products that originate in the forests were variable in abundance in the searby forests, including Nilagiri and Sajaragath

and the forests in Meyurbhard district. Rice, precious textile iterrs, leather, horn, lacquer and other forest products were exported in huge quantities from ports in Balasore. With the onset of modern technology and rising popularity of plastic dolls and certainic lucus after the 1980s, acquer doll making entered a phase of steady decline. Families of craftsmen started shifting occupations with the hteat of povery and deprivation looning arge. Moreover, most of the artsans were unable to use modern technology to apgrade lacquee based crafts and develop designs in accontance with con-temporary trends. Even in this fiexcele competitive world where the traditional arts and crafts are gapping for breath, a man named Keshn Das is determined to revive the folk tradition of ceremonial dolls' weddings

Das scheves the largenshing sets and rafts of Balasore need revisal and promotion. His efforts to organise art lovers resulted in the formation of the Balason Kala Kendsa, a cultural organisation, in 2015. According to the customas cumnt ficionado, lacquer art is inettricably inded with Indias tradition, folk culture and rituals since the ascient age. The science of Kalakasa, who lived during the science of Kalakasa, who lived during the act of Lacquer based sciences used for embellishing a woman't lips and feet, commonly known as 'alta'. "faukandhof' is an old art form with

"Faukandha" is an ole art fixm with as origins in Balasore which has gradually, declined in the age of the toy industry. Till the law 1070s and early 80s, hexporroys were sold at fairs and festivals across the state. Tharks to the increasing influx of plastic and ceramic toys that crowd he markets today, hexpor actisans have been hit hard," saya Das.



n he Bellevice (2) he b

Nandi fimilies, beconging to the Shankhari and Jaarascommunities of Falaeore, innostated

lequer bangles and fired day dolls designed

with colonest lacquer. The Nandi family is still engaged in the coll making business.

"The process of dell making is not centered

on the individual craftsman. Both women

and men have roles to play. Due to lack of

interest among women enabsmen, the number

of artisant has steadily declined over the years.

No entropreneur is coming forward to carry

the legacy" laments Das who started organising

marriage ceremonies at Noa Bazaar, Kuruda

and Soro in 2011 after forming another com-

mittee called "Jankanchei Bahaghara Utsa/

Commince'. Das conducts workshops and seminary to create awareness about facquer dolls and their place in popular culture.

"While Nabaiangur has cround 30 hc artists today, Cuttack and Balasore districts have 20

each," Das segres, adding that earlier people organical threlatorae commony during summa,

opecally ther Mahabaharu Sonlizeni, "Nowachys

SUNDAY POST CLASSE 200 2017



"Residents of Birabati, Pitripada and Sunahat first began solemnising doll marriage and the ceremony was organised to bring conjugal peace in the fumily. The economically well off would arrange palatiquity to carry the bride and genomiand this cultural practice was prevalere in Sunhat, Patrapara, Manong Bazzar, Makalpur, Puruna Balesore, Ranasahi, Tapsi, Rasalpur and many other parts of the district. With this traditional practice fast disappearing over the detailes, "judianelles" sorvives today in the form of the 'jagatpedi' offered to the bride during the ceremony. The word is a mixture of 'jagat', meaning universe, and 'podi', meaning a box. It is a very large box made of banboo containing clothes, grocenes, ornaments, cosmerics and other items required to meet the day to day needs of the bide for a long period after marriage

At a time when child marriage was prevalent, lacquer dolls were gifted to the little brides at the time of marnage who knew lattle or nothing about the sacred act of tying the knot. Such gifts instilled in them the idea of the social union called marriage and the mportance of maintaining a happy conjugal life. Besides, the suspicious occasion of Maha Sabitri Brita offered laccuer artists of Balasore and Havagada the chance to sell their crafts and other toys. Lac dolls and bangles were



offered to Goddens Laksluni and Lord Narayan by married women, but this practice is early witnessed these days. Moreover, it was believed that organising the ceremony was pecessary to thwart antoward happenings during the marriage of children.

Das says that the Dorra, Sena, Chanca and

ring remnony and other activities associated with the marriage. On the occasion of Holi, we usually christen the brides and grooms. This war, the bride is Tapoi and the groom Sumant Earlier, the artists collected lacquer from the forests for their products. Today they mostly depend on Kolkata for lacquer despite

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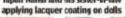
the availability of rew materials," says Eas. According to Ranjan Kumar Kai, a scientist with OUAT, "Once upon a time Orissa was a major producer of lar, thanks to its sast forest cover and the suitable climate and lifestyle of forest dwellers. Strangely, despite the availability of large resources in terms of host nees, he production remains limited.

Different suggestions have been offered by Dus and Kar with a view to reviving the declining dol making business. First, the lungushing traditional folk craft could be revitalised through government intervention for wide research and development including design development, product development, quarty control and marketing medianism. Second, lacquiry artistics need enough support to strengthen their own organisations. They should be equipped with know-how to use modem technology in lacquer each and other allied cottage industries. Thirdly skills training on product improvement, salesmanship, artrepreneurship development, accounting, stores management, packaging, branding, patenting and licensing of products is essential. And finally participation in different national and international exhibitions and fairs is necessary for craftsmen to showcase their creations.

Pandyayan Samal, principal of Dhauli Art. nd Crafts College, says, "The organisation Ekatra Balasore spearheaded by Kesu Das holds such ceremories every year in Bhabaneswer. Last year, we organised a murriage ceremony for the first time at Ekamea Hait, June 7. It witnessed a unique procession which started from Seva Square and culminated at Ekames East. It was accomputed by a musical band and fireworks and people danced and made merry to their hearts' content. Parikshit, the hundsome bridegroom, was carried on a palanquin surrounded by friends. The procession reached Eliamin Haat where his beautiful sride, Padmamali, costly avaied with her father and other family members."

Artisan Taoan Nandi, son of the famous lac artiste the late Schitri Nandi, says, "I am into the business for the last 30 years and employ 20 artisans. They don't have equal wages, as making lacquer products is not everybody's forte. In Orissa, there are not many takers for such products compared to Delhi and Maharashtra. More than dells, bangles and other decorative items made of lactur are in demand."





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SUNDAY POST (Descentioner LAPAGE 2017)

Endangered: A CRAB THAT IS NOT TRULY A CRAB

Horseshoe crabs, the world's oldest living fossil, are in peril

RASHMI REEHA DAS, OP

rans provide us with food, minerals inc oil. They are also a source of recreation and transportation. To protect the oceans and marine life is therefore. an absolute necessity. The troth is that the population of many marine species

is decreasing at an unmertainable rate and the horseshoe crab is one of the listed encangered species.

The horseshoe ends, a chelicerate arthropod, is saidto be the older: living fossil. These crats are considered oritical to human health protection and the biomedical industry. Without use of their blood, modical personnel would not be able to test for gram-segative bucteria, responsible for spinal meningitis, typhoid, Legionnaires disease, and other nasty life-threatening diseases. However, horseshoe curb populations have

dwindled drastically. Habitat destruction and

changes in fishing practices have severely impacted the species. Sunday POST taked to a few scientists to know more about horseshoe crabs and acertais the reasons for their fast-dwindling numbers

Orisea is widely known for its glorious diverse ecology. Apart from the many prized species of flora and fauna, the state also has a living fossil to boast of. The horseshoe crab, which is widely found along the coast of Chandipur, existed long before the arrival of

dinosans. Inst two decades ago, horseshoe crabs were found in large numbers along the coasta belt, but now the

species is confined to specific pockets like by different names like Ran Lazmania Kaskada Eakakula beach, Balarampur and Chandipur and Samadra Bichha, beaches of Balascore district and the Hukirola areas of Kendrapada district.

According to scholan Siddharth Piti and Bishnn Prasad Dash, "The horseshoe crab is an amizing creature and considered to be the oldest iving food in the world. It has descended from much dwelling pointrive arthropods, named triloblass, which liasd in the Decambrian seas, nearly 600 million years ago. After 150 million years ago, the horseshoe crab evolved into its present shape. While so many animals, including dimeasurs and many other latecomers to the Mesozoie era, have become completely extinct, it is a worder now the humble horseshoe crib has survived for such a long period. It secons that this animal can overcome all kinds of adverse situations in its estuarine and coastal shallow habitat. It can also tolerate wide ranges of temperature, saliaity, desiccation and subinvigence."

Horseshoe crabs are prized for their blue blood, as it finds wide application in biomedical sciences. Its blood is used in making drugs for diseases like mental exhaustion and gatreenerits. To humans, horseshoe cabs av important because their blood cells can be extracted and crushed to provide a lysate -a chemical uniquely sensitive to bacterial torins-that can be used to dieck for microbial contamination.

Interestingly, the horseshoe crab is not actually a crisb. In general, cushs have two pairs of antennoe and a pair of mandibles, which are not present in the horseshoe crib. Instead, it is clover to spiders and scorpions. Two species of herseshoe. crabs. Carcinoscorpiunonundisaceda and Tachypleusgigas, are found along the east coast of India Horseshee cubs were reportally first seen dong the Hulitoia beach near Heitarkatika wetlands rea. They are known

Use of horseshoe crab •

- Bounedical companies catch and bleed horseshoe crabs to produce a chemical (LAL, TAL) used to detect the presence of sacteria in injectable drugs.
- The data from horseshoe crabs is used in the manufacturing of chitin-ceated filament for saturing and chitin-coated would dressing for born victims.
- Fishermen eatch horseshoe crabs for use as bait in the locrative cel and coach fish-
- Driviteline fluid (PVF) from the crab is used in the treatment of ischemic and vascular diseases.
- PVF from the honehoe and in reported to have increased the proliferation of beta offe which is beneficial for insolin production in human beings. PVF of the fertilited eggs of horseshoe
- erab s seen in the culture media and growth factor.

What they say

Siddbarth Pati, a conservationist, who has ished as many as six countries as part of his escarch on the horseshoe crab says, "The Association for Biodiversity Cosservation is taking the initiative to conserve this variable mimal by involving the community. In most Asian contraits, including India, the local fishormen we not fully sware of the economic importance of homesboe crabs and usually discard them. This is because these crubs damage their fishing nets when they are trapped. Fishermen usually citcl: these crabs and throw them on the shore, leading to a higher rate of notality of these aritrads.

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SUNDAY POST December 24-30, 2017

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"The Orissa government should think of setting up either a field statism or a research centre as part of measures to carb the declate of this species. The decrase in the pepulation of the horseshoe stab in several places is also due to the degradation and destruction of their labitat, especially her breeding grounds. Moreover, several activities, mainly related to fisheries and constructionworks doing the coardine, are posing serious therems by demonsing the natural breeding headnes. It is suspected that these cribs are being strongdod from the Bay of Beingol through Thuiland and Malaysia."

He adds, "These crass have also contributed towards the investion of television. Ask how? However, eribs have row compound eves on the top of their shell with a visual range of about three feet. By recording electrical imputses from the optic nerve of the erab, many underlying principies related to the functioning of the visual systems were discovered and this give Dr H Keffer Hantline a shared part of the 1967 Nobel Trize. Tesides, we may not be awate of the fact that astronants on the space studion have a device to search for signs of life, whether that ife is from Earth or of exmatterrestrial origin. NASA first launched the Lab-one-Chip Application Dwedopment Postal& Test System (LOCAD-PTS) on the space shuttle Discovery in December 2006, Scientific Barrier in December 2006,

"That apart: Dr C Hering immediated the ase of horseshoe erabin homeopathy, Lanulus medicine, introcticed by him, is prepared from the haemodyrigh of the homeshoe erab. This medicine is used for the treatment of mental exhaustion and gastro-enterie symptoms. In Singapore, pregnant women eat the egg mass of the horseshoe erab for giving immunity to their forum," says Pari.

According to ecological conservationist Kest Das, "This valuable species of crebs is a boon to markind and medical science. To save this living fessil, which has survivedior 450 million years from estimation, I have started an initiative to organise sand art, exhibitions and conferences to generate awareness among the people." Bishmu Prasad Dush says, "A for of re-

Institut Trasad Distributy, A lot offresearch has tobe down on horse-bloc crabs. Only four species of the crab enist in the workl, and two of them are found along the coast of the Bay of Bengil. The department of Bioscience of Fakir Mohan University has been working on the subject for the last few years. We plan to introcease a course on the life forms that are seen in this area, such a horse-forcrabs, turtles and crocodiles. We have already prepared some papers on the subject, "he said.

Headds: "The charge from indigenous practices such as fishing by country boats using manufalancer, nets to mechanised fishing by outboard and trawler boars which dradge the scatboar using multifilarient nets has had a devastanting impact on the horseshoe crab habitar."

Gobind Chandra Biswal ways, "The early Indiana used the trail spines of the horseshoe crab is spearrips and the budy after granding as a fertilizer in their fields and ponds. In India, some of the tribes inhabiting the north-cast wast of Orssa still use the tail piece to get relief from different types of pain either by typig it on their arms or pricking their fortheat with it. It is said that the tail tips are used for healing artheits and other joint pains, and are sold by fuith healers. In Orissa, they boil the kwe horseshoe crabs in mustard of for some heurs and use the extract at medicine. Besides, they hang the catapace of calm as an appeions webolduling construction and pregnancy to get uslief from an evil eyr." Howai further says. The tail of the horseshoe crab is also used for making

Biewal further says, "The tail of the horseshoe crao is also used for making small entances in Chica. It is believed that Italians in the early days used to eat the appendages of the horseshoe crab. They also used the hard compare as a censel for eating fixed and deinking water. The fishemensellhundreds of deied shels of the horseshoe crab to tourises and to the entrepreneum involved it the contism industry in Korea. However, in India, the idsemens we ignorant of the commercial importance of the horseshoe crabs and generally throw them back into the sea when fixey are caught in the trawl net while fishing."



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The organisers hold a yagya to mark Naba Matruka Puja in Bhubaneswar

MOTHER WORSHIP

BASEMI HERHA DAS, OF

mother a an object of reverence. The saying 'Matri Devo Bhava (mother is divine) is upt. According to ancient scriptures. Cod creates, mainteinsanc destroys the universe but the power with which he performs these functions is called Shakt. (universal energy) and this takes a female farm. This Shakti or power is worshipped alongside god as the Livine Mother. This is the origin of mother worship and thus the ides that the human mother is worthy of reverence and worship just as the Divine Mother or Shakti, mys artist and art activist Resu Das who is the pioneer of Naha Matruka Puja which is observed as part of Naburarri celetrations.

But what is 3faba Matruka Puju? It is the worship of rine women who have contributed to society. Nine women achievers fraundiverse fields are feliciated on the oceasion. Come Dossehm, people irrespective/of niets, cased and colour gear up for worshipping Goddess Durga, although they hardly case for their own mothers and disrespect them often. Naha Matruka Paja is an attempt at inculcating respect for women among everyone thereby reducing crime and attractive against women by bonouring women an the ausoicious oc cesion. In a candid convension with Sunday POST, Das, along with other organizers, talk about how it all scarted.

"It is normally believed this, being motherly is only a woman's cup of tea. In fact being

motherly is more to do with a person's attitude of love affection and sacrifice. It is the most valuable zift a child om get. Sometimes we take women for granted and overlook all the little things that she has done to are us bloom. Being a mother is a Messing and also being able to shape a soul in order to help him evolve is even more fortu nate. Anyone who cau love without reason, who can sacriflee without expecting inything, overlook laws and mould with love, is a mother in the true reflection of the omnipresent. This universal motherly attitude works unbellevably even with human relationships.

More than being a mocher, being able to mocher everyous is a genere quality to possess. However, it is ready unfortunate that people have scant regard for their mothers. Curran puja is a carnical where people from all back-

grounds, regardless of their religious beliefs, participate and onjoy then selves to the till. Idols of goddenees are worshipped, but ironically women are directported and assaulted

> a: homes. That made me come up with the idea to observe Naba Matruka Paja every your duringNationstri sebrations," says Das. It all started in 2011 in the day of Pratipada and continued till Nabam) at Balastrie Eachdas a woman vas ilicitated. On the day of Dusishra, nine Aomen were worshipped togetherat Erst Kalvan Marahan. It was regnnised by Balasori Kala Kembra Runder Keeu Das in collabora tion with the women's magazine 'Jugashree Juganari's' editor Manata Mohapatra.

The programme was apprecised by all and sundry and that's why the organisers decided to hold the owner/overy year-faring Nabaratri. In 2015, nine dignified women from rural areas were felicitated in Nuba Matriaka Pala

Although Durga puja is celebrated with great fanfare every year, the essence and spirit of mother worship is lost on those unwilling to spare a thought about loving and respecting women

> held at Dubulagadi school, 35 km away from Balassice rity, in collaboration Bas and Mohapatra In the following year, a committee was formed in Biuthansewer to celebrato Naba Matruka Puipat the statelevel. Literateur Satakodi Hota and editor of a magazine, Sakantha Ballursingh, vere chosen as its chairman and concenter respectively Engineer Priyabrata Das was chosen as its promoter. Amongothers, Kesu Das, ManantaMohapatra, Sawari (Bai, Prabhahati Pandu and Eirendea Karplayed cruzial roles in making the event successful in the state capital.

> Noted women were horoured in shufnanessar in 2004 as part of Naba Matruka Puja facthefizet time. Though the programme was supposed to be held for nine-daya, it was held for a fav due to the natural colonity thatstruck heatata. Silce 2014, Naba Matruka puja has been observed for aday

> Apart from honouring and worshipping legendary women, a yagya is diso hell ou the oceanics. Fundlady Velic priort of Orizon Stanon Devi canducts yagya and chantsholy hymns of the Veda on the occasion.

> In 2015, accommitteewas formed at Renauma to do Naha Mahruka Puja, thanksto the effort F Kess: Das and Mamata Mohaastm. They started performing the pujn at the block level for the first time. In 2016, they took it to district level and in 2017, the sais will be performed at the zone level.

There is no shelter like the mother. There is no refuge like the mother. There is no defence like the mother. There is no one so dear as the mother. There is no mode of life that is superior

- THE MAHABHARATA

to serving one's

mother

n his dahig bardala (2 bid dala) 2 bid dala 🖉 dalah 15 bid dahig dalah 17 bid dalar 7 bid dala (4 bid dala) (2 bid dalar (2 bid dalah (2 bid dalah

SUNDAY POST (September 24-30, 2017)



Women being worshiped as part of the puja

So faz Naba Matruka poja is beingheld attwo places for the past lew years. The organisers are topeful to spread it across the state. They however, respect that the increasing number of nuclear families, parents neglectful of their children, and eroded values are the reasons behind the incremina incidents of harnesment against women in the country We must incuicate the practice of worshipping our mothers in our children.

This year, women who are chosen to be worshipped and felicitated at Naba Matruka Puja acheduled to be held September 24 on Aryn Semaj premises include scientist Privambach Mohunty Hejmadi, litterateur Jayanti Patnaik, educationist Durgeshnandini Mohanty, litteratuur Banaja Devi, social activis: Adaramani Flural, social activist Lakhmi Kamari Das, revolutionist Lahhnaidivyn Mishim, Ideal Mother Minnti Mishiru and homewaker Shantilata Singh

Nabe Matruka Puja is a unique practice to worship women. It's an attempt to create awareness among common people about the Importance of mothers in our life. in this dog-eat-dog world, people love to spend time by showcasing fireworks as part of Dussehra celebrations. They do all sorts of unnecessary things but never bother about their mothers. They have no time for the living goddesses who shaped their future. Most importantly, they never feel grateful to their mothers.

Keshu Das, who is spearheading the campaign in association with "Jacobero Jummer" and Arya Samaj, says Mothers are the living goddesses, who have been silently working for so-

ciety never expecting anything in return. Tals is a very humble attempt to borour and thank them for their lifelong conirihation."

Priyabrata Das, president of Arya, Samij in Bhubaneswar and promoter of the Naha Matruka Puja, says: "Instead

of worshipping nine deities made of clay or nins days curing Nabaratri, a reform has been made as per Vedic lines to 'elicitate nine respectable elderly briles (more than 75 years old) who know served society

ir different ways. This has been carried out for the last six years at Arya Sumaj, Baubaneswar: "he idea is to incuicate respect for women. At a time when elderly people are not carediafter and sometimes abused, it is an attemptand encopsign to inculcate the practice of respecting and valuing elderly women. More than 50 elderly ladies have been felicitated so far: The aim is to spread this scheme into the rural bet of Orissa se that a day will come when every village will adopt such a noble practi

Mamata Mohapatra, editor of Jugashree Juganari', says: "Naba Matruka Pula is a unique practice to worship worsen. It's an altempt to create awareness among cumunon people about the importance of mothers is our life. It this degest-dog world, people low to

What they say

pend time by showca ing firevorts as part of Dussehra celebrations They do all some of unnecessary things but never bother about their mothers. They have no time for the living goe-

cesses who shaped their future. Most

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importantly, they never feel graveful to their mothers. That's why women are suppressed and neglected in our acciety Lack of respect for women leads to rise in the number of rupeand assault cases. Once people start respecting and worshipping their own mothers, they will lears to give respect to other women too. Naba Matruka Puja is an attempt to in culcate such a practice. It is being feld in Balasore and Bhubaneswar. We have planned to spread it to southern and vestern Ocissa in the following year after forming committees. My carnest request is that people should start this practice from their home itself."

Sakuntala Ballarsingh, convener of

Bhubaneswar Naba Matnuks Puis committee says: "We have been to slob: gniquiderow Goddesa Durga but don't respect the living women around us. We forget the commitment of mothers



who shaped our lives. We hape this gradulee will bring about a change in the mindset of psopie and women will be respected and hocoured. They say charity begins at home, and so must the trend begin in the family Children must harn to respect their mothers. Changes will not take place over right, but we are hopeful that goodually, the movement willbring some change in the mindset of people"



Women who were felicitated during the puja with the organisers

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SUNDAY POST (Noverther 22-18, 2017)

CHADHEYA NATA

The once-popular folk theatre form seems to be slowly fading out as audiences turn to other forms of entertainment

RASHMI REKHA DAS, OF

absects is a land of diverse cultural heritage, and ithus a particularly rich tradition of folk theatre. While each region in Orissa basits own variety of folk theatre, the common tureal uniting them

is that they provide a rustic relection of a larger society. Once upor a time in Balasore, the folk play Chadheya Nata wasan integral part of the nultarial scene. However, this traditional for m of theatre new stands on the brink of extinction. This is partly due to lack of facilities and partly because of the dwindling audience numbers for folk theatre. The influence of westernisation has also affected the popularity of this art form. Due to the lack of support and the pressure of modernity. Chadheya Nata seems to be slowly dying out. Sunday POST throws light on this folk art form that is being pushed to the background by popular movies and drama. History

The theme of Chadheva Nata is

drawn from mythology A renowned king of the Purasic era named Swein indexade oblaton for abundred

years. A bamboo plant emerged from the sacrificial pit and taking some parts of the bamboo plant, he made - 11 nocse. He gave this noose to Biswabasu, the king of Sabara prople, and or dered him to hunt. birds fir a livel bool. Since then, Diswabasu and his people are called

Chadheya and hunting birds is their profession. However, one Chadheya thought that killing birds is a sin and, therefore, decided to visit surines to offer penamer along with his wile During their visit to a shrine, he lost his wile in the crowd of cevotees. Though they scarcined everywhere, they could not find each other and, as the story goes, the sourch is still continuing. This folk tale forms the theme of

the play Chadheya Nata Chadheya means a bird catcher with

catcher with a. pole in one hand and anose in the other. The artistes of Chadbeys Nata perform vigonously to the accompanying

music, including the thurdering sound of chel (drum), the symphony of mahuri

(musical instrument) and the sound of cymbals. The play has four major characters: Chadheya, Chudheyani, Muusa (uncle), and Chankidar (watchman) The artistes bawe to be versetile us the characters have to being, set and dance simultaneously. The Chadheya and Chadleyani come separately to he stage and recito the 'Curu landara'in praise of Lord S'dva and ais wife/Parvat before expressing their discress to Mausa, who calls the Chaukking and requests him to help hem. Gathering all the minimation from both of them separately lefinally antee them and the play concludes.

- COVER

As the phy issolely for merry-making, the Chadekya and Chadbeyani deacribe humourously, in lyrics, each other shocks, complexion and nature. The lyrics are though-provoking and injoyalic. The phy is performed in the open sir and the and/erree theoughly unjoys the mithiful lyrics.

Earlier, Chadheya Nota was performediand watched by project of the tower castes. With the presing of time, secole of higher castes too began to approchate its aesthetic and religious ralues. Among the koy exponents of hisfull play was Bhagaban Sehu, the agent effector who is believed to have alson the art form to aglobal suffernor. Renowaed Chadheya Nata artistes include Bhagabai Das, Brundatan Jena, Golak Bas and Sachirdra Jena.



The folk play Chacheya Nata being staged in Balasore in which Brahmanath portrays the character of Chadheya

labala bidg bida bida gi ha bida bida 🖞 da bala di Seri da bida bida 15 bala bida 15 ba

SUNDAY POST (November 12-18-2017)

The folk play is special because it combines intensely religious dance along with colloquial songs which present a vivid picture of the accieny it is distinguishable by increpresentation style, contumes and maske

What artistes say

Ajay Acharaya, wito has been playing the character of Chadheya fir owr 30 years, agrees that Conducys Nata has just its charm in the present seenario "Earlier, people used to watch the play for about four hours. Now when we



stage Chadheva Nata, the organisers request us to wird up the piny in 15-00 minutes. You cun gauge the fulling interest in age-old folk play from this. I played the character of Caudheyn in January 2017 for the last time, What I find is that today's people are basy with their own lives unlike earlier. They don't have the time to watch a play for three-four hours. At a time when people don't prefer to watch a movie lasting for three fours. It is waste of time for them to watch the folk play: Moreover the mindset of people has changed over the years. Now they are more interested in watching TV and being on Pacebook than watching a fidk play. It is said that Chadheya Nata was started sometime in the years 1955- However, there is no written proof or evidence about its history," says Ajay who is an advocate by profession, adding that Nrutya Sangeet Kala Mandli, a cultural organization set up in Ilalusoro has been trying its best to revive this folk slav tradition.

Artiste Brahmanath Rath uttributed the people's disinterest in watching Candlerya Nata to the state government's failure to give it a boost." The culture department is daing nothing to revive it. No training programme is held to con-

next coulds with the tying art form. That murt, people don't have time and patience for Chadheya Nata. Gone are the days when people from all walks of life used to sit up all night to watch the folk play. Nowadays, we are told to wrap up the pay as soon as possible. as there are only a few people to which the show As a result of this, we cannot do justice to the play'



Brahmanath, who has clayed the character of Charlieva in the absence of Ajay and taken the role of Chankida/ In other times, says, "Artistes like me don't dopend on this folk play for our livelihood in the absence of government support. Many ace artistes stooped taking part in the Chadheya Nata due to financial problems. These artistes are multiskilled. They act, dance and sing all together. Through the art form is slewly dying I find it interesting still. I would like to recite a vric which the Chaukidar sines:

Sarkati, Mcrkati, Teri, Danturi, Chahini Bodona, Kali, Kaakoli, Keli Jihwa, Shulu Bale, Ninia Jhumpa, Chandre Hero Tatanha Ghara Ghara Pahura Noda,

Kani Prana Atanka' In these lyrics, the caaukidar describes dif-

ferent kinds of ugly women after he comes to know the description of Chatheya's wife from him. He finds the Chadheyn's wife pretty compared to the women he has come across. He assures the Chadaeya that he will find Chadheyari, who is pretty and does not fall under the category of ugly women.

Another exponent of Chardheye Nata Sanatan Behern soys, "I used to play the character of Chadheya's wife for five-six years. But then I quit the organisation Dathibamana Jew Chadheya Naca, Feoendy an organiser Livinsi me to be a part of Chadheya Nata, But Ethurdy dochined as I restlend the lack of interest unong people. Besides, | realised that artistes who had been premoting the art form for years. were getting nothing in return. They are leading a life of penury. The state government is not providing a single pearsy to revive the art form and lets the actistes lead a difficult life." Subhendu Lenka, who

plays Chadheya's role. says,"I love doing the role of Chadbeya again and again because the lyrics 1 new farmy as well on thought providing Hose tress lines sung by Chadheya while answering his wife.

"Sabari Nehenki Palinki re Nuhim Geetha Gote Neithdi. Nimma Nuhen ki Barajawi Nuhen Sange . hithile Khudi.

Sonkia Maruthile Maa Badhi'' When Chacheyaniasks, Whatdid you bring with you during our marriage procession, Chadheva's answer is, I did not bring rither polonguin ocony friends with me during my marriage but I had brought a dorkey with me. Besides, my pant who used to blow the conch, was there. According to me, the Chadhoya Nata is a very charming folk art but in the modern world, it is losing its imnortance rabidle."

Lending a hand

Artiste Kesu Das has teen working hand to give Charleya Nata a boost and create interest amonst the youth towards the art form by forming the NOCCL Cultural Academy, "I was seven years old when I naw Chatheya Nataflar the last



+ COVER

time. I realized that heleof governme hone of the important reasons behind the slow disappearance of the artform. Nrutza Sanzeeta Fala Mandir is the only organisation which has been trying to spread this fock art form throughout the world since 1967. But, surry in mythe articles of this suffit are no longer interested in performing due to their basy lifes yie At the same time, to by's youthalso show little interest in rejuvenicing this art form by taking part in the play Apart from these masons, the salegovernment's lack of concern towards the ort form is the lending reason behind its slow death. I am mying my heat to restore this folk tradition by creatising seminary and workshops in a hid to popularise it. If the local representatives and district administration would extend their support it would not be difficult to revive the art form." he stors

Badal Sikdar, whose efforts have kept the

famous theatre form of Ebacrak Mughal Tennshi alive, recently formed an organisation called Sanchar Culturn Association. He says, "Ocissa is famous for its rich cultural heritage and traditions. We have some responsibility towards our land. That swhy I have





made It a point to work for the dying art forme which are on the wege of decline. I have set up an organisation called Sanket to give a boost to the theatre form Mugha Tamasha. Thistime, we - 40 members of the cutfit have come forward to revive the Chadbeys Nata, which was once popular among art vers serves the country."



Kesu Das (sporting a beard) with the artistes of the Chadheya Nata

Tying the Knot to Revive Art

Besides four places in Balasore, the marriage of lacquer dolls is solemnised in Bhubaneswar to save the ancient tradition

By HEMANT KUMAR ROUT

A colourful procession with smearing versilion on such other, blowing of conch shalls, burting of freenciors; dance and music performances by folk artistes, and a feastfor over 1,000 guests. The pomp and spintdour was evident as the participants were in a mood of wedding revelay.

Antid charting of mantras and exchange of garlands, the priosi tied the nuptial knot performing the traditional Odia rituals

It was an Indian weiding in overy sense, coly the bride and the groom were dolls made of Incquer Although symbolic, the marriage of Incquer Although knows as Jau Kandbel', organised by Jau Kandhai Marriage Committee at Balasore in Odisha recently was unique in many ways.

For, it was not just another rural quick but in attemptio review the ansient art form, which is on the verge of extinction. With the help of socio-cultural crigmination Balaswark Kalakendra, the committee is tasking all-out effects to promove it.

"The marriage of 'Jau Kandhei' is an ancient cultury, which has lost its charm over the years, with plastic

Kenadas (left) and Kanakaiata Das tops and feng-shut items flooding the markets," says Salesser: Kalakenden secretary Kessdan, "So, we are trying to crisivente 0is dring culture and permitte the art form." The Falakendrs has

alcoady trained six self-only groups (SHG) in making lacquer dolls and other value-addet items so that they can become self-dependent and also sustain the art. During Hinds festivals, the organ isation ties up with surce shops in the caustai twee for geomotional

Gifted by the bride's family, a pair of lacquer dalls in one's bedroom is considered auspicious in Odisha

selling of the lacquer duits. Apart from four places in Balasore, the marriage of dolls is heing solemn hed in Bhahanoswar to spread the work about the art

In the past, Jan Kandher atmed at heriaging conjagai ponce in the familic "Keeping a pair of dolls in the brdrocen is considered an updeion in our tradition. This is, why hritle's family used to gift locopser folks to the couple in earlier days. It glorifies the colectua relationship," says Kestudias.

Kalakendra, which started working for the The two-inch to in rue-fost tail dolls cost between #25 and #4,000 depending on the size and design of the item.

services) of this art form

in 2006, has trained 60 women artisans who

are now making famer

Rems in lacquer. The SHC members-

Nayak, Meena Mishra, Latika Begum, Gayatri

Khouda, Berumati Beherix Satvabhama Khandei, Sarada Singh

and Sita Nayak-com from different socio-

cultural milieu and are

They mould dolls, hangles, plates, office

tools, pen stands, paper

house decorative items.

weights, ashtrays and

mostly houses ives

Kenshalata Das, Kentala Rath, Mayu

Established and a style. "The members now participato in all state-level exhibitions, hittated as a part of period programme, this artform has come to the rescue of women artinismu who can now earn their livelihood. We have also roged in artison afrom Cuttack, Naharangpar, Nuapada and Bayagada districts to make this initiative to preserve the ancient art form a statewide movement."

News Paper Clips

Events to popularise Odia tradition

STATESMAN NEWS SERVICE Balascre, 16 December

In order to popularise the Odia tradition, 'Utkaliya Jhothi Pratisthan' (UJP) organisedtwo mega events, 'Jhothi' or 'Chita' (art works) and Laxmi Purona patha (reciting of Laxmi purana) yesterday in association with Nocci cultural academy

Kesu Das, a well known artist who heads a socio-cultural outfit, Boleswari Kala Kendra (BKK), coordinated these mega events.

As many as 250 women, from Balasore and Mayurbhanj, took part in the 'Jhothi' competition and 50 women participated in the Laxmi purana recitation. The 'Jhothi' length of about2km and 2 meters wide was made by the participants between 11 a.m. and 4 p.m. Tribals and Muslims too participated in the 'Jhothi' competition.

A panel of judges after inspecting all the art works and listening recitation talents felicitated the winners.

Among the participants the best 20 from 'Jhothi' art and best three from Laxmi Purana reciting were felic itated.

The 'Jhothi' or 'Chita' competition was inaugurated by Alok Sahu, the chairman of Balasore municipality. Sub collector of Balasore, Ram Chandra Palta was the chief guest of the prize giving ceremony.

"We have been organizing these mega events since 2014. The objective is to revive and popularize our Odia cultures and traditions," said Kesu Das.

"This time a record one lakh two thousand laxmi feets were drawn by the participants in 5 hours while the target was one lakh. We aspire to register our achievement in Linca book, "he said

"We tend to forget and ignore our rich culture and tradition due to modern and busy lifestyle. Since time immemorial, the drawing of Jhothi' and Laxmi Purana Patha are associated with the Odia culture which are carried out in every household on Thursdays in the holy Margasira month. Both the events are considered auspicious and there is a belief that they attract Goddess Laxmi to houses," the chairperson of UJP, Subasini Jena said

The Statesman Sat, 17 December 2016 epaper.thestatesman.com/





epaper newindianexpress.com/c/10129728

MAGAZINE

Accolades are only a part of being artist: Keshu Das

COLUMN AND ADDRESS OF

Blubaieswar, hallor at and psintummandtheir myriad forms have a fascistating history and is ing to the first a congrest when points, issues, delutes and meth-ofs. Meet Keshn Das of Balacore who has always attempted to do or in-doyth yet diverse artform based

armed with degrees like Degree in action with degrees the Degree in Indum: Pointings (IEFA) from Berburger, UsloonStyDeises, and Matter Degree in pinning (M.EA) from M.G. Kasht Valyapeeth, Varyapath (IP), Dat is an ontinent pointer of contemporary genera. Grissa Post interseed with this amazing artist about his art life straggle and more.

What new concepts you are working on now⁴

Currently, Lan workingen lac-quere act us it's entiger and m-

discuss is form and exespecially in Enhancer district of Ocisila. If has had a lasting in-part in the rad thered and coloural lives of the people here.

popular these days? The scenario of molern art is petty fiverse, auch anglassication ing, lacquer work, sand art,

on Instance, con-tanta development taland professional outlots. With per-triant for an and pointings and outlots. With per-triant for an and pointings and outlot with per-triant for an and pointings and outlot with per-triant for an and pointings and outlot with per-triant for an and pointing for any poin alsuns been popular. Art like in-statetion art, three-stimensional ur, senate incollution, troad art are also gaming popularity U Witchmedium impires you

the most? Lacaner-inspired Jackandhro

takepter inspires succasing inspires me to to landwark work. Use constalling the disappearing folk craftwork in this district. Personally, 1 and 1 along many in leaf and the set that in any fact, it's a symbol of Ibilisory's



Keshu 2as exhibition his paintings in Mubanew

time have again started worshipping Jaakandhei on the occasion of Savdra Brata, an ald tradition, had long forgetten. The latest as dition is Balasore culture named Jourant in reason commensation "Jourantine Between two lacqueet dols and this correlate become a taning fractions.

How do you choose subjects for your gaintings? beliet the subject of my care

mathals -tracitional but and real methods, stanted my experiments by practiting in acout a largost painting in association with Katalaha Das This practice helped met to potition new hundly ou limit

nonsement in locusy printing without using shruth. Europpactised on lacquer painting through the application of traditional processe techniques on some ma-terials. These an acrylic introgene convertaing. larger pointing is done through het process lech-nique. Thiethun herquer printing on extras is done using hot and cod

process techniques ino. After a ugity research I minel more sergery reserver. I games more knowledge of thethistory, set and culture of largose in different re-gists steps to mette largore partngs, tools and mater labs used for Inclusive submines and various syles as well as techniques in the "world of lacquer act".

Bo you ever creative blocks? I canview store

on middle of family in a remote mostal village called Dubagadi. Theedim a renive Inspection Balance or torout and stress

ared my small fun By Three was a time when my thought processes were chal lenged by many tinged by many Doorwr, ny conic tion infpatience hav helped ine to over come the treahled times and thave size errdre in hiwing ny footprints is the field of art, tradition and cultur?

Hew important is accollade in a painter's life? Notmath, accollates are only a

Notmuch, accilates are only a part of being actist, but it's the inner-suence to live your act that makes all the difference. From the Fine Arts of Kolkata to Jalone Fine Arts Academy, Haw earned

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Events to popularise Odia tradition STATESMAN NEWS SIRVICE

Balastre, 16 December

In order to popularise the Odia tradition, 'Utkaliya Jhothi Pratisthan' (UJP) organised two mean events. Jbothi' or 'Chita' (art works) and Laxmi Purana patha (reciting of Laxmi purana) vesterday in association with Nocci cultural acade-DXX

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B'swar conservationists tie rakhi to crabs



PES B BALESWAR

In order to propagate aware-ness about the need of con-serving borseshoe crab, a living fossil, a group of people from different walks of life having concern for environment, observed Rakaha Bandhan in a unique mannet. They celebrated the day by tying rakhi to the crabs.

Head of the Department Bio-science and Bio-technol-ogy of Fakir Mohan University essor Bishou Pratad Dash senior research fellow at Department of Biosciences and Biotechnology, Fakir Mohan University Siddhartha Pati, environment activist Subrat Nayak , artist Kesu Das, representative of trawlers' association Bramhanath Rath , Ajay Bawal and members of severalother associations assembled near Bahabulpur sea coast and tied Rakhi to the horseshoe crabs carrying precious blue blood

The group of intellectuals, besides deliberating on the valuable marine creatures, also spoke about their role in maintaining the marine ecosystem.

ness about the creature, while we have been conducting var-ious programmes in the schools , colleges and beaches this year on the day of Raksha Bandhan, Rakhis were tied to the horseshoe cabs symbolically. It is only to give a message to the people at large that they were precious and need protection," said Professor Dash.

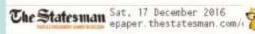
"In order to enhance aware

" For about two years, several seminars, workshops and arts competitions were organized an d now Rakhi was ti to the crabs to give message for their protection as the species is fast dwindling," said artist Dai.

The rare species estimated to be at least 300 million years old, till few years back, were found in abundance along with Chandiput coast while nowadays only dead crabs are found in the coast.

Unrestricted travers and mechanized boats movement are causing their deaths and hindering their incoming to the base, the ipeakers observed. Notably, the blood of the

crabs help fight dreaded diseases.



experimented with lacquermedium pointing curvatives using three

elective from and and ings it crulc be the story of hap-puress between two antividuals,

nature'shoots: ehildren's laugh tor, and correspond of a symmetry or anything that touches my soul. D What is your creative process like?

During sty station fellowiship flays between 2011 and 2010. Three

Raksha bandhan with endangered crab

STATESMAN NEWS SERVICE BALKSORE, SAUGUST

In order to propagate awareness on protection and conservation of Horseshoe crab. a living fossil, a group of peopletied rakhi on them.

Professor Bishnu Prasad Dash , head of the department Bio- science and Bio-technology of Fakir Mohan University, Siddharthu Pati, a seniorresearch, environment activist Subrat Nayak, actist Kesu Das, Branchanath Rath, representative of trawlers association Ajay Biswal and others assembled near the Bahabalpur sea coast tied the rakhi on the horseshoe crab.

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The rare species, til few years back, were found in abundance along with Chandipur coast. But new they arefew and far between said the locals. Unrestricted trawlers and mechanised boats movement are causing their deaths and hindering their incoming to this base, the speakers observed.

The crabs are instrumental to scientific research which can contribute significantly providing treatment to human health. The blue blood of these craits have medicinal value, they claimed.



FELICITATING STUDINTS

eta ibd Barta ela's Republic CSR programme "Subhalasmi Cooperative" felicitating meriturious matriculation students under its william scheme. Friday Thursday

yees and their famil mombers sbarrying the al Togs Day at Paradiep Photphates Limited.

YOGA DAY



8-day Patidion Ankan Utsav 2018 begins

the state of the second state of the second state of the



Interacting with vis-

iters, Mardarai

said.

POST NEWS NETWORK

Balasore: A seven-day-long Patidion Ankan Utsav 2018 was insugurated by Nilgiri king Jaconta Mardaraj and queen Manoja Manuari Devi at Balaore's Uticala Shilpagnam, Friday.

The exhibition aims to popul larise Japaruah culture among the massies and to create awareness about the importance of Patidion gainting Noted artists Keshu Das will draw a portrait of Lord Ananta Narayan Gagannath), Arun Kumar Baris, Ananta will draw the portrait of Basadev (Lord Balabhadra), while Pabuli Kandi will draw Lord

Bhubaneswari's (Subhadra) per- "Jagannath culture has many truit during the exhibition. mysteries

However, Patidion is an obstratition of PuriScimundir and artists from Balasore are proving their mettle by drawing the finest of images

Keshu Das said that he will ensure opening Patidion painting learning hubs for school and colless students during the adhibition. which will be held from June 22-28. Around 12 artists are participating at the exhibition.

In his address, Collector Ramesh Kumar Rout said, "Patidian Ankona Utsav observes the Snana Yatra of Lord Jagannath, Balabhadra and Devi Subhadra with 100 pliches of water. As per tradition, the Lords get lever and they are worshiped by Daitapotis and Ea) Vidiya in Amsara Ghara secretly. At this time Patti Dians are worshiped in the Jagaanath Temple at Puri."

In the Jagannath temples of North Odisha, the tradition of Patti Ilian was introduced by Kesudas and hepersonally teaches Patti Dian paining skill to the particimnts during the eight-day canto li's gnot to witness such initialive by the artist, Rout added"



ଫେବ୍ଯାରୀ ୧୯-୨୫, ୨୦୧୭

Marialen

ଧରିହା 🌍 ୧୧



ବାଲେହନ ନିଲା ମନ୍ଦରିହି ହୁଳ ଯଦନ ମହକୁମାଠାରୁ ଉଦନା ଉତ୍ତରେ ପ୍ରସ, ୨୨କି.ମି. ରାଜେ ତଡ଼େ ଜଗୋନ୍ଚନୁପୁର ଗ୍ରମପଥ୍ୟାସ୍ୱନର ଗବସାନ ଶି । ଏଠାରେ คล พลสต อุณพ คระบดรณา เคลลง ออ නෙමද ශ් ඉන්, මනෙල තබෙයලා ශ්, නොගො ଗାଁ ଆହନକ ଗାଁହ ନେନ୍ଦେ ପହିରର ବି ନେ ନୟେଇ gen ecoli di da essa a neca 450 ମୌଖନ ସହ କସନରଣ ଜିଆନି କରିବରଙ୍କ ସଂ ସହେ ସର୍ବତ । ଏହିରକୁ ଭାଁ ଭିତରକୁ ସ୍ୱାବଶ କରିବା ମହେ ସେହୁନ୍ଦୁ ସେହୁନ୍ଦି ସେହୁନ୍ଦିର ସେହୁନ୍ଦିର ସେହୁନ୍ଦିର ସେହୁନ୍ଦି ସେହୁନ୍ଦି ସେହୁନ୍ଦି ସେହୁନ୍ଦିର ସେହୁନ୍ଦର ของราฐ เสอออจ เลอสติ บริเทรอ อิลเราอล ହି ଏହି କଳା କଳିକରିକୁ ୩୩ର କର୍ଛନ୍ତି। ବର୍ଣ୍ଣମନ ଏହି ଗାଁର ବୁଭୁବନାନେ ଗରିଖାର ପ୍ରଶିମୋଗଣ ପାଇଁ ଅନ୍ୟନ୍ୟ രണടെ 5പ്പോട് ടോപ്പെട്ടുംടെ ന്റാനത କରକା ସମସ୍ତର ମହିକ ସମିହି କରିଥାରେ ଏକାରି ହୋଇ ଲାକରେ ପୁରୁନ କିର୍ଭିନ ମାମଙ୍କ ଶିଆଜି କରୁନ୍ଦର୍ଭ । ଏଥିପାଇଁ ଏମାନଙ୍କ ମଧ୍ୟରୁ କୋଡେକ ମହିଳା ଗ୍ରେମିଂ ମଧ୍ୟ ନେରୁଆରି । ଏପାଳାହ କରନ୍ୟି ଗାଁରେ ଥିବା ନିଶୋରକନ୍ୟର ଭାଷ ଶିକ୍କ ମେବାସ, ସମିହିରେ ଜଳ କଣ୍ଡେଲ ଖକାପାଇଁ କିରିନ୍ଦ 19439600 9986

ଆବଶ୍ୟକ ସର୍କ୍ଷାମ

ଜଗ ଜଣେକ ଟିଆରି ପର୍ଲ କୁହାରାଟି ସେହ, ସେଲିଆ, ହଗ, ବିମୁନ, ଭୁର, ଜଟର, ଜେଲାର, ପାରାନର, ବିରିନ୍ ଡିଜାରମାନ, ଜାନ ହେନ, ଖୋରା, ଆଜୁମିବିଦ୍ୟୀ, ଭୁମ ବିଜ, ବ୍ରାପ ସରୋନ ଆବଙ୍କୁ ସେଲ୍ଥାଏ।

ଗ୍ରଭୁନି ପ୍ରଶାନୀ

ପ୍ରସମ୍ଭ ଏହି ସେହିଥିଲେ ଲୋଇଲା ପ୍ରକଳ୍କ ନିଅଁ ଅଞ୍ଚଳ କର୍ପପ୍ରକ୍ରଥାଏ । ପୂର୍ବକୁ ପ୍ରସ୍ତ କରି କରାପଲ୍ଡଥାଏ । ପୂର୍ବକୁ ପ୍ରସ୍ତ କରି ଭାରତାରଙ୍କ କର୍ପପ୍ରକ୍ରଥାଏ । ସହର ପାନୁମିହିମ୍ବାମ୍ ଓ କ୍ରୁତ ରାହରା ଲାନ ଅନ୍ୟର୍ବ କରାପଲ କର୍ପପ୍ରକ୍ରଥାଏ । ସହର ପାନୁମିହିମ୍ବାମ୍ ଓ କର୍ପପ୍ରକ୍ରଥାଏ । ସହର ପାନୁମିହିମ୍ବାମ୍ ଓ କର୍ ଦ୍ୟାର କରାପଲ୍ଡଥାଏ । ସେହିପତ୍ର କରାପଲ୍ଡଣାଏ । ସହର ପାନୁମିହିମ୍ବାମ୍ କରାପଲ୍ଡଣାଏ । ସହର ପାନୁମିହିମ୍ କରାପଲ୍ଡଣା । ସହର ପାନୁମିହିମ୍ କରାପଲ୍ଡୀ । ସହର ପାନୁମିହିମ୍ କରାପଲ୍ଡଣାଏ । ସହର ପାନୁମିହିନ୍ କରାପଲ୍ଡଣା । ସହର ପାନୁମିହିନ କରାପଲ୍ଡଣା । ସହର ପାନୁନ କରାପଲ୍ଡ । ସହନ କରାପଲ୍ଡଣା । ସହର ପାନୁର ସହର ସହର କରାପଲ କରାପଲ୍ଡ । ସହନ କରାପଲ୍ଡ । ସହନ କରାପଲ୍ଡ । ସହର ପାନୁନ କରାପଲ୍ଡ । ସହନ କରାପଲ୍ଡଣା । ସହର ପାନୁନ କରାପଲ୍ଡ । ସହନ କରାପ୍ର ସହନ କରାପ କରାପ୍ର ସହନ କରାସ୍ ଲଲ କଧ୍ୟେଇ ଅନ୍ତିହ ପୁଶମ୍ୟ ନୈବାଦିକ ଜୀବନର ସମ୍ପର୍କ ରହିଛି ବୋଲି ବିଶ୍ୱାସ କଗାପାଏ, ସେଥିପାଇଁ ଆଟାରୁ ଓଡ଼ିଆ ପରିହାରରେ ବିବାହ ସମୟରେ ବିଷିଦ୍ଧ ସମୟରେ ଭବେ ଏପି ଜଣେଇ ପ୍ରଦାନ ଜଗାଯାଉଥିରା । ଏହି କରେଇ ଭବନର ବିଭିନ୍ନ ପ୍ରାର୍ଭରେ ଦେଖିବାନ୍ତୁ ନିଳ୍ଲଥିଲେ ବି ଭାରେ ଏଭାର ଏକ ନିଆରା ପରିଚପ୍ତ ରହିଛି ।

ମତେବ ଦଗର ବର୍ଣ୍ଣ କରି ବାମ୍ପି ବ୍ୟବହରଙ୍କର ପରାଇଥାରି । ଏକେହନ୍ ଏହି ବାରିସରମନେ ନୂଖାନୁଙ୍କ ଅବୁନିତ ନୋଟପୁଟ୍ଟ କାରପ୍ରରଥ୍ୟ ପ୍ରାସିହାରେ ଲାଗରେ ବିଆରି ପ୍ରମମ୍ବା ଲାଗରେ ବିଆରି ପ୍ରମମ୍ବା

ଏଠାକାର ଶିର୍ଭାମାନ କାଷରେ ୪ପୁଟ, ୧୧ରସ, ୧୦୨୨ସାର, ୧୨୦୨ସାଟନ, ଟୁଡ଼ି, କନା ଓ ଜଣ କାଷଣର ଆଦି ବିଭିନ୍ନ ୧୪୬ବସା କରିଥନ୍ତି । ମେନା ଓ କଳାସରେ ବିଙ୍କି

ସୁଦ୍ୱତ କରାସଭଥିବା ବିଭିନ୍ନ କର କଣ୍ଟେଇ ପୌରୀନ ସଭବରସନ୍ତୁନିକୁ କଳାହ ୪ ମେନା ବ୍ୟବହେର ବକୁ କର୍ଷସାରଥୀଏ । ଏସରେ ରଥଗାହା ବେଲେ କରିମେତ୍ୟାନଙ୍କ ସବୁଥିବା ନାକା ଏଙ୍କ ଭୁବକୋନ୍ଥରାହ ଅବସ୍ଥାନିକ ଅନିବାସ ଜଣନ, ତିଶିସ ସହାସ, ମୋସାର୍ଟ ମେକ, ବଣ୍ଣପିରି ମେନା ଅବସ୍ଥାନ ଅନିକାସ ଜଣନ, ତିଶିସ ସହାସ, ମୋସାର୍ଟ ମେକ, ବଣ୍ଣପିରି ମେନା ଅବସ୍ଥାନ ଜଣିକ ଭାବରେ ସେଥି ମୋସାର୍ଟ ମେକ, ବଣ୍ଡସିରି ମେନା ଅବସ୍ଥାନ ଜଣ୍ଡି କରସଭଥାନା ସେଥିବାର୍ଚ୍ଚ ମିଳିକୁ କମ୍ବାସୁନିକ ପ୍ରାଦ ବାନ୍ୟରକୁ ଜିଲ୍ଲି କରସଭଥାନା ସେଥିବାର ବିଜଣ ସମସ୍ପାର୍ହ୍ଣକ ପ୍ରାଦ ବାନ୍ଦ ଲେଇଥିଲା କରି ବଳାହ କଳିକ କରସା ସମସ୍ତର କଳା କରିବାରି କମରେ ସରିହେ କରିସରମାନନ କେବନ କରସା ସମସ୍ତର କଳା କରିବାରି କମରେ ସରିହେମ କରି ପରିବାରର ବୃଦ୍ଧୁକର ମେହାଇଥାନି । ମତ୍ର କାରିକାରମାନଙ୍କୁ ବିଶେସ ହୋଇସା ମସ୍ତ୍ରାପାଦନ ମିଳୁ କ ଥିଲାକୁ ଦିନକୁ ଦିନ ମମାନଙ୍କ ସଂଖା କମବାରେ ଭାବନ୍ତି

> – ପଳାବନ ମହାନ୍ତି ବିଜାବ ବଣ(ଫମେ)





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ସକାଳର ଅତିଥି କଳା ଓ କୀର୍ତିର କୃତବିଦ୍ୟ କର୍ମୀ: କେଶୁ ଦାସ

ସାକ୍ଷାତକାର: କୃଷକୁମାର ମହାନ୍ତି

CHENER BOOR | VICUED ageato este spite me BUT SERVICE HER STORES medimental ing simple ספו פעל לע שובטיטל ରହିଲେ । ସେହିଏ କ୍ସରକୁ । ୦ ବିଶ Balaco 6664 33 641 CONTRA MOR CONT. THESE the only on quite law of สะจะต้อุลม เธอสมม อดี COCE ON 1 4500 2000 00 00 00 000 000 2000 00 00 0000 000 Security Lower sector telling edah! cito auscrea ca prove accory of stole and 53 PG 45-01511 10259 needines gos audo ento genus and their arona solle man our copies out and a 000 to epilic inspen intelligence periore > overe anogo incepto de com com Elém By 6 com so यहिंश स्वर्द् स्वस्थ लह ମାସମେକୁ ବାରିକରି କୋଳି ସନ୍ଧାର । ବରୋମେ କରିମା କରିଥି ସେମେକୁ । m w kom tang oljon tan a service of these a species a ගැන්නු කොවිත කළ විලංකාන Dilig igodos alo tocalvo elbas BO 99 LODGON I HOW HUD offs goo alo di uni cocode parties e cadoce

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News Paper Clips

Efforts to revive Odiatraditions



STITULE REAL SPACE Balasore, 18 December

'liticaliya (hothi Pratisthan' (U) P) has organised two events hothi corchita and Lexmi Purana patha (reciting of Laxmi purana) associated with Od a culture and tradition here.

The events which drew a hugecrowdwereheidatthe Noori Rusiness Park at Barn pada yesterday by well-known socio-culturaloudit, Baleswari Kala Kendra (BKK), in association with Nocci cultura: academy.

KesuDas aknewnartist coordinated these mega events.

As many as 255 women whiletcok part in the hothi competition. In the Larmi puranariectation 30 women participated.

The hothi is about 1.4 km in length and 2 metre wide, was made by the partici pants between 1230p.m and 6pm.

Theevent attracted tribals and significantly even muslims took part in the I hothi competition.

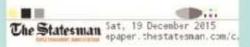
Anjuman Khatun , a

Muslim airl from Nilair was adjudged bestamon g the 12 best ortists in the j hoth competition Gouriman Behera, 60 the block chairman of Remuna, the oldest competitor.Someof theparticipants had come from neighboring Keonjhar and Mayurbhani district, informed theorganizers.

"In the busy life people inditolorget andignore out rich culture and tradition. The J hothi or chita and Laxmi Purana was ahouse hold feature during the month of margasira. This isan effort to rev vethetra dition and encourageantists. said chairman of UJP, Subacini j ona

"Last yeer 150 women participated and this year the number increased to 255.Thisisan encouraging trend. Through thiskind o programmes we hope to revive our fading culture," Kesu Cas.

"Among the | hothi par licipants while first 12 were felicitated, in the purana recitationbest 3were given award said Arjali Panda the president of UJ P.



News Paper Clips ପରାନ୍ଧିତର କା 1 କୃଥବାର, ୮ ଜୁନ୍ ୨୦୧୬, ଭୁବନେଶ୍ୱର ଜମଲା ଜଉ କଣ୍ଢେଇ ବାହାଘର

ରାଜଧାନୀହାସୀଙ୍କ ପାଇଁ 'ଏକର କେନ୍ସର' ଆଣିରା ନିଆରା ଅନୁକବ

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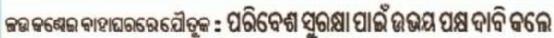
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ଅନାହମ । କଳକର୍ଷ ମନ୍ଦିର କରିଆ କଳ । ବର୍ଣା ସୈଷ୍ଠାନିକ ଭ, କିନ୍ୟାରମ୍ଭ ମଣ 'ମେ ନଗଗୁ' କଳିଥିବା ବେଳେ ଜନା ରର ପସରୁ 'ଶନ୍ଦି କିଞ୍ଚରୁ' କଳି ରଖାପର AN PARTY AND REAL I FORM අදීමගම මෙහෙම සමධ මෙගේම ස* 30000 FIDICIO 40* 000040 ARREST MADE PARTY PARTY -PREE OF A RADIES OF A ସହାନ୍ତ ସହରଳ ଶ୍ୱନ୍ଦ ଗ୍ରହଣ କରିକା ସହ 10-000 Manual Cox Mar Calcong ବାଦି ବର-ସରସିରା । ସେହିରେ କଳା

next menter neut and an ague menu autor เมื่อสุด อุปกระ อกของ จะเป็น ନାକରକ ବନତାଙ୍କ କ୍ରାଡ ପାଇଁ COLOCAL PROPERTY STATEMENT OF STATEMENT 96635261 1961 205-02 0122 0005 100000 000 000000 MADERON RICH STREETING HEL SEDE PARA DEGRE ASPRETA 12417 6P 200121 00 789 TRUKE

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ଶଳ୍ପୀ କେଶୁ ଦାସ ଓ ଡ. କୁମାର ଗୋଧାଳ ସୟଙ୍କତ

ତାର୍ଯ୍ୟରର ଶିଙ୍କ ରେଶୁ ତାସ ଖି ତାଙ୍କ 001 00 0040 881 000000 002 640400 00001 64 20. 8555, 508 085 9965 200 000000 (0000 000 5000 000 500000 -00 84 CHER COLOR & LOCO COR ରାହିତ କରାପାଇଥିଲା । ଏହା ସହ କଳେଶ୍ୱରେ କ. କ୍ରମର ସେପକଙ୍ අරාධය හංගු සඳානය සංසාග 000 10000 geo geo enangen i sien poseice ରୋକରା ଜିଲ୍ଲା ସହନର ନାରରଣ 000 4000 0000 0000 ଦେଶକ କୁକର ସକସରି ଧାର୍ଯ୍ୟକଣ ରଥ, ପୂର୍ବତନ ରୋଟରା ଚଳଚ୍ଚ



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ନୀଳରକ୍ତ କଙ୍କଡ଼ା ସୁରକ୍ଷା ପାଇଁ ରାଖୀ ବାନ୍ଧିଲେ

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ମନେଷ୍ଟର ସମ୍ଭ କୃତ କାଳାବଳପୁର ченонен кин обл эленен ດ້ອງລາ ແລະສະດາ ຊາຊີ ແລະເລຂ້າ

001067100 ହାର ଏହି କଙ୍କର ପୁରଷ ପାଇଁ ଯାଇଥିବା ।

ସମପ୍ରଙ୍କ ସମସୋଳ କର୍ପରୀ ମୋକି SUCCESS ARRAN ARRANGER I 6000 1000 1000 1000 สลาวร์ อพอ รูกาล รูสะละ 1010020 GH- 03-060303 650000000000000000 ଜନର୍ବର, ତର ଉତ୍ତର ବାହାରର ସହା ଅନୁକୃତି ହୋଇଥିଲା ମହରରୁ cao and, and socal, and day day and socal ଗରାଚନ୍ଦ୍ରର ଗର୍ଯ୍ୟାସ ନ ମହାଳାହା ବାହ ପ୍ରକାସନ କୁନ୍ଦା ଦେହନ୍ଦ୍ରର । ଦୀସ, କଞ୍ଚିକ ସଂସ୍କାର୍ଥ୍ୟ ଅନ୍ତର୍ଯ୍ୟରେ । ସନାନିକ ଅତିଥି ପ୍ରତି ଜନେଷକ ସିହାର୍ଥ ମାନନଙ୍କ ନଙ୍କହାର ପୁରଥା ପାଇଁ ଏହା ପରି, କୁହୁମାଅ ଜଣ, ମାନସ ନାଇଡି, ପୁଞ୍ଚରଳଳ ନମ୍ପିନା, ବସଳ ପ୍ରଧନ, ହାଏଅରିଥି ଭାବେ ପରିବେଷଦିହ ପ୍ରିଶାର ପରେଲା ଉପୁନାଥ ଲେକା, ବୁକ୍ରିର ନାୟର, ଗୁହାବଢ଼ା ଭବନ ବିଭକ୍ତନ ନାଜକ ତୁମୁଖ ମଞ୍ଚଦ୍ଦନ କଳ୍ପିଦ୍ୟାଳୟର ସେଲ ଏହି କଳ୍ପ୍ରାର ପୁରଞ୍ଚ ଦିଳରେ ନ୍ତରେକର କାଣ୍ଡପ୍ରସାଦ କସ ଯୋଗଦେହ 🛛 ଗୁରୁଦ୍ୱାରୋସ କରିଥିବେ । ଶେଷରେ ୨ଜି ୬ଟି ମକତନ୍ତି କଙ୍କା ରେଜା ଯହ କଳ୍ଳକୁ ବା ଶୋଖାହନ୍ତର ଅନି ମକତନ୍ତି କଙ୍କା ରେଜା ଯହ କଳ୍ଳକୁ ବା ଶୋଖାହନ୍ତର



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ଜଉକଷ୍ଟେଇ ବାହାଘର ଅବସରରେ ଆର୍ଥିକ ଦୁର୍ବଳ ଥିବା ବର କନିଆଙ୍କ ବାହାଘର ହେବ



କାରେ ଶୁଇ, ୨୧/୦୪: (ନି.ଗୁ.)କଳିତର୍ଷ ପରିକ୍ର ସାକିକ୍ରୀ କ୍ରତ ଅବସରରେ ପାଳିତ ହେବାକୁ ଯାଉଥିବା ବାରେଶ୍ୱରର ରୋବସବ କରଳ ଶ୍ୱେତ୍ର ବାହୀପର – ୨୦୧୨ରେ କେତୋଟି ଆର୍ଥିକ

ଦୁର୍ବତ ଥିବା ବହ କରିଆଙ୍କର କାହାପର କରାପିବ ବୋଲି ଉପଦ କରିଡି ପଥରୁ ଥିଇ କରାଯାଇଛି । ଉନ୍ଦୁକ ବ୍ୟକ୍ତି ମାନେ କମିଟି ସହିତ ଯୋଗାଯୋଗ ବର୍ତ୍ତିବା ପାଇଁ ନିବେବନ କରାଯାଇଛି । ଗଡବର୍ଷ ପରି ଚହିବବର୍ଷ ମଧ୍ୟ ଶିଶୁ ବିବ୍ରାଙ୍କନ, ସୋଟି, ଶଙ୍ଗବାବନ, କାହଣା, ମୁକୃତ ଓ ବାସଘର ବିଦ୍ରକମ୍ବ ପ୍ରତିଯୋଗିମା ଆୟୋକନ କରାଯିବ । ଗଡବର୍ଷର ପ୍ରତିଯୋଗିତାଯେ କୃତି ପ୍ରତିଯୋଗୀମାନଙ୍କୁ ବନ୍ଦିବବର୍ଷ ଇବକର ଉତ୍ପାଟନୀ ସଂଧ୍ୟାରେ ପୁରଷ୍ଟତ କରାଯିବ ବୋକି ଘିତ କରାଯାଇଛି । ଏହି ଅତକାଶରେ ଏକ ସୁଦୃଶ୍ୟ ପୁରଶିବା ଭରକରେଏଇ –୨୦୧୨ ମଧ୍ୟ ପ୍ରକାଶ ପାଇବ । ବଶିତବର୍ଷ ଏହି ଲୋକ ସଂସ୍କୃତି ଭସବକୁ ଶାନ୍ତିଶ୍ୱାଙ୍କାର ପହିତ ସାନ୍ତ ରଥା ଉଟ୍ଟବ କରିବା ପାଇଁ ସମସ ସଂସ୍କୃତି ପ୍ରେମୀ ମାନଙ୍କ ଭଟକ କମିଟି ପଥରୁ କିନ୍ଦ୍ର ନିବେବନ କରାଯାଇଛି ।

ଜଉ କଣ୍ଢେଇ ବାହାଘର ଉତ୍ସବ କମିଟି ପକ୍ଷରୁ ବୃକ୍ଷରୋପଣ

ବାଲେଶ୍ୱର.୫/୬(ଇମିହ):ଜଉ କବେକ ବାହାଣର ଉତ୍ସବ କମିତି ପଞ୍ଚରୁ ଡିଫେନ୍ସ କଲୋନୀ ମଧ୍ୟରେ ଆଳି କୃଷରୋପଣ କାର୍ଯ୍ୟକମ ଅନୁଷ୍ଠିତ ହେଇଯାଇଛି। ମୁଖ୍ୟ ଅତିଥି ଭାବେ ଆଇଟିଆର ନିର୍ଦ୍ଦେଶକ ଏମଭିକେଭି ପ୍ରସାଦ ଯୋଗବେଇଥିଲେ ପ୍ରଥମ ପର୍ଯ୍ୟାୟରେ ୨୭ଟି ନିମ୍ବ ଗଛ ଲଗାଯାଇଥିଲା ଜାର୍ଯ୍ୟକ୍ରମରେ ବାହାଣର ଉତ୍ସଦର ବରପିତା ଇଂ ଅଶୋକ କୁମାର ମହାପାତ୍ର, କନ୍ୟାପିତା ଭ, ବିନୟ ଜୁମାର ଦାସ, କମିତିର କାର୍ଯ୍ୟକାରୀ ସଭାପତି ଇଂ ହୃତିକେଶ ସାହୁ, ଉପରେଷ୍ଟା ମଧୁସୂଚନ ହାସ, ନିର୍ଦ୍ଦନ ତାସ, ଅର୍ଚ୍ଚନା ନଦୀ, ଭାନେଶ ଗିରି, ରଗ୍ଲନାଥ ଲେଙ୍କା, ମନସ୍ୱିନୀ ଦେବୀ, ସୁଶାନ୍ତ ଲୁମାର ବେହେରା, ପ୍ରସ୍କୁକୁ କୁମାର ନେନା, ଆଶୁଡୋଡ ନନ୍ଦୀ, ପ୍ରସହୁ କୁମାର ପଞ୍ଚା, ଭାୟର ଜବୀ, ଶକ୍ତିଶେଖର ବେହେରା, ଅବୋନ ଗଢାୟତ, ସବିତା ମଂଚରୀ ମହାପାତ୍ର, ତିଉରଂଜନ ସହି, ନାରାଯଣ କନ୍ଦ୍ର ମହାପାତ୍ର, ଭିଉରଂଜନ ସହି, ନାରାଯଣ କନ୍ଦ୍ର ମହାପାତ୍ର, ଭୋକକ ପାତ୍ର, ଶଶିକାର ରାଗତ ପ୍ରମୁଖ ଉପସିତ ଥିଲେ। ସଭ୍ୟ ସୁଶାହ କୁମାର ବେହେରୀ କାର୍ଯ୍ୟକ୍ରମରେ ପୌରୋହିବ୍ୟ କରିଥିଲେ। କର କହେଢ କାହାଯରରେ କର ସର ପକ୍ଷରୁ କନ୍ୟା ଘରକୁ ଶହେ ନିମ୍ବ ଗହ କଗାଇବା ପାଇଁ ଦାବି କରାଯାଢଥିଲା । ଏହି ଚାରି ଅନ୍ସାରେ ଆନି ବୃଥରେ ପଣ କରାଯାଇଥିଲା ।

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ପ୍ରଥମଣର ପାଇଁ ବ୍ରିନାଷିକ ଉନ୍ନରିମାର ଇ-ସେପଦୁନ୍ କଟିତା ଗତ୍ରିକା ଭକ୍ତୋତିକ ଯୋଇଯାଇଛି। ସାମୟ ନୋସି ବିଭିନେୟ ପାର୍ବର ଇନ୍ଥନା ପରିସରରେ 2018 00 MC 20000 07 00 00 ପଟ୍ଟମୟନ ପୌରୋକ୍ସିହ କରିଥିଲେ । ଆବାହକ ଶିଙ୍କ ନେନ୍ଦ୍ରବାହ ଅର୍ଗିଆ ରଚିତର ଓ ପ୍ରାହ ପୁଚନା ପ୍ରବାନ କରିଥିଲେ । ଓଡ଼ିଶା ହାହିତ୍ୟ ଏକାରେମୀର ସଦସ୍ୟ ସ ଅରକିନ୍ଦ କିନ୍ତି ମୁଖ୍ୟଅତିଥି ଏବଂ ଅନ୍ୟତନ ସଦଙ୍କ ତ. କରିଣ୍ଟନ୍ର ସେହେରା ରୁଖ୍ୟବଲ୍ଲା ଏବଂ ବାଲେଶ୍ୱର ପ୍ରସ୍ଥବ ମହୋବରର ମୁଖ୍ୟ ନବି ଅଭୟ ଭାଗ ଗାଞ୍ଚାନିତ ଅତିଥ ଭାବେ ଯୋଇବେଲ ଥିଲେ । ଟେବକୁନରେ ପ୍ରକାଶ ପାଇଥିବା କବିତା ଆଦି ସାରବତ ସମ୍ମାନ ବିଷଣରେ କଲ୍ଲା ଓ ଅଭିଥିମାନେ ଆମୋକସାଡ କରିଥିଲେ। ସାହିତାର ବିହାଶ ଲାଗି ସମୟର ଆହନକୁ ରହଣ କରି ଏସରି ଅଭିନେ ପ୍ରସାସ କାରି ରଖିବାକୁ ସେମନେ ପରାମର୍ଶ ତହରଥିଲେ । ଏହି ଅବସରରେ ନନ୍ନିତବର୍ଶ ପାଇଁ କାରନଶ୍ୱରକୁ ଓଡ଼ିଶ ସାହିତ୍ୟ ଏକାଡେମୀ

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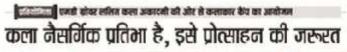
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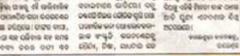
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ସନ୍ୟାସୀ ବେଶଢ଼କ୍ଷା ଭିତରେ ସେ ନଣେ ସୁଦକ୍ଷ ଶିକ୍ଷୀ । ଚିତ୍ର ପାଇଁ ସେ ପୂର୍ଣ୍ଣ ସମପିତ । ଜାର୍ତ୍ତିନ୍ ହେଇ ଅଦା ଦାଲୁକା କଳା ଦା ପଟ୍ଟଚିତ୍-ସବୁଠି ତାଙ୍କ ସ୍ୱାକ୍ଷର । ପାରଞ୍ଚତିବ ଜଳା, ସଂସ୍କୃତିକୁ ଦୁରକ୍ଷା ବେବା ପାଇଁ ଗତ କିଛି ବର୍ଷ ଧରି ସେ ଚଳାଇଛକ୍ତି ସଂଘର୍ଷ ତାଙ୍କ ପରିକଳନାରେ ଆୟୋଜିତ ହୋଇଅବୁଛି ଜର କୟେଇ ବାହାଘର, ନବମାତ୍ରକା ପୂଜା, ଲକ୍ଷେ ଲକ୍ଷ୍ମାଆଦ ଝୋଟି ପୁକୃତି ନିଆରା କାର୍ଯ୍ୟକମ । ସେ ଆର ଜେହି ନୃହଛି। ସତ୍ରି ପିୟ ଶିଳ୍ପୀ କେଶ୍ର ଦାସ । ରାଜାରାମ ଦାସଙ୍କ ଆଲେଖ୍ୟ.... ।

> ପହଟେଅ ହୋଇଥିବା ଜନିକଟି । ସେହିସର୍ଜି ବାରକାଳନାର ପ୍ରସାନ ପାଇଁ ତାଙ୍କ ପରିବନେରେ ଖାନ ଏକ କିଞ୍ଚାରା କର୍ଯ୍ୟାରମ ' ବାରିରେ ନୈଦେଦ୍ୟ' ଅଗୋନିହ ହେଲନ୍ମି । ବିଶେଷନରି ଅଥିଯାହା ସମୟରେ ଏହି କାର୍ଯ୍ୟକୁମ ଅକୃଷିତ ହେଇଥିବାରେଏକ ଶିଳା

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ପମ୍ଭ ସ ଶିକାମାନେ ଜଳନ ହେବଳ ଏକ ଯାଆହିଳି, କଳା ଶଗରୁକୁ ବିକଶିତ ବଳିବା ନିମାରେ ଅଙ୍କଳାରଙ୍କ ହେଇଥିବି । କିନ୍ଦିରଙ୍କ କରାଜାକାର ଅବର୍ଚ୍ଚରୁ, ଫୋଇକାକା, ଜଳ କବ୍ୟେକ, କିନ୍ନକଳ ବର୍ନଶଙ୍କା ଆୟୋହନ କରି ଏମକୁ ତଷରୁକୁ ଅଧିକ ସମ୍ବକ କରିବର୍କାଛନ୍ତି। ଅଧିକରୁ ଅଧିକ ହଥା ଶିଙ୍ଗ ଏହି ଚନ୍ଦ୍ରାଙ୍କ ସେମାନେ ଅଗମା ପିହି ପାଇଁ ଆବର୍ଚ୍ଚ ରେବେ ବୋଲି ଏ: ହାସ ନରବ୍ୟଲ କରନ୍ତି ଚିତ୍ରକଳା ଅଞ୍ଚତ୍କୁ ନିଜର ଇଲ୍ଲୋନୀୟ ଅବଦାନ ମାଇଁ ରୋଷ୍ଟ ବିଭିକ୍ତି ଅନୁଷାରରୁ ମୁହାଣ୍ଟର ଓ ଉଷାରର

କୋଇଛନି। ସେ କହନ୍ତି, ଜଗନ ବିଥା ପାଇଁ ବଙ୍କାସା ରେବା କରୁରା ଦେଶ ସେଇ ମାର୍ଯ୍ୟ ମୁଁ ଆସଣାଇ ଦେଇଛି ଦୋଇଁ କରକି ସେ ।

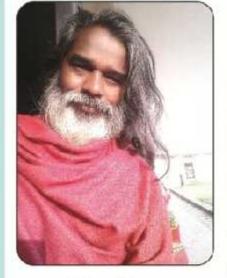
ସମୟକୂମେ ଏକେ ରୋକପ୍ରିୟ ହେଛା ସେ ଏନ ଅନ୍ୟୋଳକରେ ଅରିବେ ହେଲା । ବାହେଣ୍ଟରରୁ ଏହା ଏହେ କ୍ୟାସିଛି ଜାନଧାନାକୁ । ଏଠାରେ ନଥ୍ୟ ନର ଜବେନ ଦାହାରର ଅଭିକ୍ରତ ନର୍ଶିହି କଳସ୍ପେମାଙ୍କୁ । ସେହିପରି ହେଞ୍ଚଳ

ନିଅଲା ପରିବହନର ଅଲ**ାଜ ଚମନ୍ଦର** ସର୍ବ େବରା କତମାନ୍ତଳା ମୂଳା । ଖଲତାୟ ଭୂର୍ବାପୁଳ ଅବସରରେ ନବନା ଚିଥିରେ ବନାଳ ପୁଡି ଇର୍ବ୍ଲୋକାର ଅନଦାନ ଜଞ୍ଚିଥିବା ଏହିଣ କର୍ଷରେଜ ମହିଳାକ ଏକ କରାଯାଏ । ଏହା ମଧା ଏକ ନିଆରା ପର୍ମାଚାରେ ପରିଶପ ହୋଇଛି ।

କ୍ରସ୍ଥପ୍ରାୟ ଗୋଟିକ୍ କାଞ୍ଚାର ଶର୍ଶକା ନିମନ୍ଦେ ଶିଳୀ ଶ୍ରା ବାସଙ୍କ ପରିକାହନାରେ ଗଢ଼ କିହି କର୍ଷ ଧଳି କଳନ୍ତ କମ୍ପାସନ ମୋଟି ପ୍ରତିସୋଗିକ ଅରେ ଜିତ ହୋଇଆସ୍ଟି । ସେଉଁଥିଲେ ମହିକାମାବେ କଙ୍କ ପାରବର୍ଷିତା ପୁଦର୍ଶକ କର୍ଯ୍ୟ । ହେଶୁ ଲହକ୍, ଆମ ସଂସ୍କୃଣି, ପର୍ମାର ଏବେ ସମ୍ଭବ ତାହା ଅନ୍ୟ ହେଉଁଠି ପ୍ରହ୍ୟତା କାହିଁ ହାଏର ଜ୍ୟା ଏହା ଏବେ କୁମ୍ମ ପ୍ରାୟ ଶହବାହୁ

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କସିଥିଲେ ହେଁ ଏଗକାର। ଜିମ୍ମା କେଏରକାରାଭରରେ କୌଗଥି ଲଙ୍କମ ସେବକାର୍ଥି । ତେଣ୍ଡ ସେ ଏହି ସେମ୍ପରାକ୍ ମଣଳ ବଶିତାକ୍ ଯାଜ ବିଭିନ୍



ତାଙ୍କ ଦେଖରୁଣା, ତାରିତରଣି ଓ ଜଥାନାର୍ଭ ଜିମ୍ବଦେହରେ ଜଣେ ସମ୍ୟାସର ସର୍ଗତାର ବିଏଁ । ବୃତ୍ତର ନେଖିରେ ଯେ କେହି ତାଙ୍କୁ ଏହି ପର୍ଚତାରେ ସମ୍ୟାଧନ କରିଦ । ରେତକ ସେ କନ୍ୟାସୀ ତବକରେ କରେ ଶ୍ୱକଳ ଥିବା କେବେ ସେ ନିତ୍ର ଆଳର୍ଜି, ନେବେ କର୍ଣ୍ଣବ ପୁର୍ସ ବେଲେ କାଲ୍ଲନା କଳା । ପୁର୍ସି ବେଲେ ଳାଗଳ କଳନ ଧରି କବିଦା ନେଖାରି କ ଥାନା ନେବେ ସମାନସେହା ପାଇଁ ଅଷ୍ଟ ଭିତ୍ତି । ଜଣେ ଅଲରାଚରର ସେରେଛନ୍ତି ଶିଳା କେଣ୍ଡ ଦାଏ ।

ଗରେଏର ନିରା ବସା ପୁନ ହତୁରାଗଡ଼ିଶ ରାମକୁଷ ଦମ୍ଭକ ମୁହ ତହଣ୍ଡ ପିଇବେନ୍ ଗାଁ ପାଥ ବନ୍ତୁକୁ ବୋଣି ହୋଇଥିଲେ ଜନନାଜିକାବା ଖନ୍ତୁ ରାଙ୍କ ଅନେଇକୁ ନତଶ ସହ ଶିଳ୍ପ ସେହର ବୃତ୍ପ କେଞ୍ଚିମିରେ । ପରବସ୍ଥି ବନାୟରେ ବାସାଳ ପ୍ରେରଣା ଓ ନିରୁନାହାରେ ବିଶିବନ୍ଧ ଶିକ୍ଷା ତାଳୁ ଭାଗ ବଙ୍ଗର ଶିହାଇଦେ ନହିଁ ହୋଇଁକା । ଏହାମଜିକ କଳା, ବଂସ୍କୃତିକୁ ଦେଇ ରୋପିନାଡ ପ୍ରଶାଖ ନିରାଷା ନରୁଥିବା ହୋଷ୍ଣ ବାଦ ନିଞ୍ଚି କର୍ଷ କଳେ କାର୍କାୟକରେ ତଳ ଦଦେଇ କଳାସର ଅପୋନନ ନରି ଚର୍ଜାକୁ ଆସିଥିରେ । ଏହା





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Backs disp disp doe colores ଅକଳ କରିଥା<u></u>ତି । ସମ୍ଭଳ କର୍ଯ୍ୟରେକ

HEADERDY, ACTO-RESIDENT କରାଳିକ କରି ଛି କରିଥିବା ଅପ୍ତର c0001 mare in 1900 cacava GUI 32990, CHÖ20, CANGON See. BB HARRING 2070) 94 957429 936048 108,000 508 960 008 popo eno no ze boolo प्रबंध के जन्मका जनवण्ड 200 00020, 00002 200 adese a dolad Secula କୁମାର ପାର୍ବସିକୁ ଅକାପଲ ପ୍ରତ୍ୟଙ୍କରକୁ ଅମାସସ ପର୍ବତ g asan ribera qo asani and old mu to an analogi geoto de maner de 1990 refore proje de o de refere

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4 6095, 8666 3 9652 500 666 66 5966 ଶିକା ଲଗ୍ଲ କର, ଶ୍ୱରତ୍ ବରନ ଶ ଏଅଟ ମଧ୍ୟରଙ୍କଳ ଖଣ୍ଡରା ସେଥିଏ। ମିନ୍ଦା ନସ୍ପର୍ଶ୍ୱ ମାନ୍ତ୍ରର ସେଥିବା ସାହା ମହାହୁ ସେଥି ମାନ୍ତ୍ର ସ 1000, 000000, 0000, 05, 000081 nite, annes senge nite, active retries restan access n çesadîr dînasî şei 000 g000 g000 g00 all 99922 5090060 84 C 852 0993 045 (159 05032) (1598) CICESIO DIX GROOD GOORI

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'ନାରୀଜାତିର ସମ୍ମାନ ଅକ୍ଷଣ୍ଡ ରଖିବ ନବମାତ୍କା ପୂଜା'

ୟବନେଶ୍ର, ୨୪୮୯(ଡି.ପୁ): ରବିକୁ କଳରାକୁ ଅବସରରେ ନବମାହଳା ସନା ଅଭ୍ୟର୍ଥନା କନିର୍ବି, ମହିନା ପତ୍ରିହା 'ଯୁକଣ୍ଡା ୟଗଳାରୀ' ଓ ହାରେଶ୍ୱରୀ ାରେ ମାନର କରିନି ରହରାଇଙ୍କ ବହିବନତନଗ୍ରିତ ଆର୍ଯ୍ୟବମାନକ ବହରୋଗରେ ସହାସଡି ଜୀ 0106 69333 ପୋରୋନିଡ୍ୟରେ ଜବମାରୁକା 28-70 C9 0249 ହେଇପାଇଛି ।

ଆର୍ଯ୍ୟ ସମାନ ପରିସରରେ ଆରୋନିତ ଏହି ରାଜ୍ୟାହନତ ଟବିକାର ପ୍ରଦ୍ୟାନ୍ତର ଅଭାଅନା ସାହିତ୍ୟିକ ସାହକର୍ଡି ହେଲା କମ୍ବିଟ ଆକାହିଳା ଓ "ଶତର୍ଦ୍ଦିଶା'ର ସମ୍ପାଦିକା କ, ଶକ୍ରରତା କଳିଆରସିଂହ ସ୍ୱାଗତ ଯତମାର"ର ସମ୍ପାର୍ଘିକା ମମହା



ପରିଚର ପ୍ରାଳ କରିଥିଲେ । ଜଣିଟିର ସଭାରଣି ନିଶିଷ୍ଥ ଜାବର ହାହିୟାସା ମହିଳା ଖଷ୍ଡାବନ, ଡ. ସଂଗରିତା ନିଷ୍ ପେର୍ଯ୍ୟାନକ ଗୁଗୁଣରେ କାର୍କିମାନ କରାହିନ ଏରଚ ମନାପାରୁ, ଅଧାସନ ଣ୍ଡାରମ କରିଥିବା ବେଳେ ସେମାନଙ୍କୁ ସମନ ଅଥରୁ କୃତଶତା ନିକ୍ଷରଟନ, ଇନିକା ସଖ, ପାତବସ ଞାଘନ ତଥା ନାରୀ ଜାତିର ସମ୍ପାନକ୍ଷ ଅନୁଶ କରି ରଞ୍ଜର ସାଇଁ ଏସରି ରାଫିତ୍ରମ ଉଦିଷ ବୋଇଁ ପୂର୍ବତନ କାରେହୁ କର ପ୍ରମୁଖ ମତ୍ୟେକ୍ତ ହେଳମାଦି (ଦୈଷାନିଦା ମାଁ"), ଜାଷଣ ଦେଇଥିଲେ। 'ଯୁଚନ୍ତା ବାବସରି ଶରତ କ୍ମାର କର, ପତ୍ତିଭ୍ୟାଣ କା ସାହାଳାଲା କେବକଟିତ୍ୟା ଶକେହା କଟକା ମଧାପାତ୍ର ଅଭିନସିତ ମା'ଳା ମହାପାତ୍ର, ସଦୁରୁଷଣ କାରମାଳାଲା ଆର୍ଥାଗର୍କ ଭାରତବର୍ଷରେ ସେସିଲା ମା'), ଆଦାରମଣ୍ଡ କରାକ

ରଥ, ଶାହକ୍ କ୍ମାନ ଆଇଥିଁ, ରାଷକରାୟ, କ୍ଷମ ଘଟେଳ, ଲକୁର୍ଣ୍ଣିକ ସାନ୍ଦୋଳନ, ଭାରଣା ପ୍ରକୃତ୍ୟ

ସଂକ୍ରତି ସମୟରେ ସଟନା ଦେଇ ଯୋହିଏନ କରିଥିଲେ । ଶିଳା କେଷ୍ ବାସ ସମ୍ପତ୍ରାଳ କରଣ ପ୍ରଳିକ ଯାଳନ୍ତି ବେଇଥିଲେ ।

ଏହି ଅବସରରେ ଏହିଶାର ପୂକ୍ୟ ପରୁଷ୍ର କା ପ୍ରିରେଶ୍ୱର ମରେଟି କରିଥିଲେ । ଜଂ ସ୍ଥିନତ୍ରତ ଦାସ ଓ ସନଜ ଦେବା (ପାର୍ନିଡିାଳା ମାଂ), ସ୍ୱର୍ଭେଶକର୍ଦ୍ଦିକ। କରାଲି(ଶିଆରିକ,

(ସମାନସେବା । ଶିଖାବିକ, ดเ"), ฉตุเอ็ลฯ ที่สู (ଙଗ୍ୱାମା ମା'), କଥ୍ୟକୁମ୍ବରା ବାସ (ସମାନସେନ' ମା') ଓ ଶିହଳି ଶିଶ୍ୱ (ଆହର୍ଶ୍ୱ ମାଂ)ଙ୍କ ଅନ୍ତିନ୍ତିତ କର ଶର୍ଚ୍ଚଳା। ଦେବେ ଅଗୁଗ୍ରନ ହେନ୍ତୁ ଜଣାରୀ ସଟନାୟକ (ସାହିତ୍ୟିକା ଓ ଗଣାହିଳା ମାଁ) ଓ ଶାଳିକଳା ସଂହ(ଗୁହିଶା ମାଂ) ଅନ୍ସପ୍ରିତ ୟଲେ । ଅଭିନନ୍ତି ମା'ଙ୍କ ପ୍ରଶମ୍ପପତ୍ର ପ୍ରବାନ କରିଥିଲେ ନମୋରମ ମହାସକୁ, ସାଚକଡ଼ି କୋଠା, ଉପତ କୁମାର କଟ, ଙ ପିଣ୍ଟଳ କାସ, ଅଧ୍ୟାପକ ଡିଶ୍ୱମଲନ, ମୂର୍ବନଙ୍କ ଅଧ୍ୟକ୍ଷା 012 90 H060 I 90 CIO କରିଥିଲେ କ. ପ୍ରାବସା ସସା, ସଂଯ୍ୟା ରଳନ, ଲ ମିତାଶୀ ପଣା, ଆଶାରତା ଦାସ, ଶରତ ଜୁମାରୀ ମିଶ୍ର, କାଳନଦାଳା ସମ୍ମାଶକ ଓ

ମାଳା ଦେଖନା । ତିତରହାନ

ିବର୍ମା ଧନ୍ୟବାବ ଅର୍ଯ୍ୟ କରିଥିଲେ ।

ନୀଳରଚ୍ଚ କଙ୍କଡ଼ା ସୁରଷା ପାଇଁ ସମୁଦ୍ରକୂଳ ସଫେଇ

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Dolls' marriage to revive Balasore art

SIBDAS KUNDU





Traditional lacquer dolls Balasore. Telegraph pictures

(THE TELEGRAPH< BBSR< Thursday, April 21, 2011)

Balasore, April 20: On May 28, the Bakleswari Kala Kendra (BKK), a socio-cultural organisation, has decided to organise a symbolic marriage of two dolls. The outfit feels that the symbolic act will help to revive the tradition of making lacquer dolls.

Though the marriage ceremony is more than a month away, the organisers are already on the job. Sources said a committee comprising people from several section of the society has been formed. "The main objective is to revive lacquer work, which is an age-old art practiced by the people of the region. We want to popularise it," said Kesu Das, an artist and BKK director.

Presence of lacquer articles in the house, once considered auspicious, has dwindled. "They have been relegated to the background with machine-made articles and feng shui taking over," he said.

The wedding ceremony would be a grand affair. The ceremony will adhere to all customs and traditions. "We have selected the parents of the bride and the bridegroom. On the day of the marriage, the groom will come in a procession and after a feast, the marriage customs will be held," said Das.

"We have been entrusted with the responsibility of acting as parents of the bridegroom and accordingly we are preparing ourselves," said Subasini Jena, a member of the marriage committee and BKK patron.

"The marriage between a pair of dolls is considered auspicious. In good old days, people used to arrange such marriages. Besides, organising such marriages and participating and witnessing the event were also considered auspicious," she added.

"It was believed that the presence of a pair dolls in the house would enrich and strengthen the nuptial bond. It would also add peace and prosperity to marital life. However, the doll lost its significance and the customs and traditions attached to it lost their importance," she said.

A pair of dolls was generally taken home during Savitri Ambasha. On that day (new moon day), women observe fast for the well being of their spouse and children.

Savitri, as per mythological belief, had brought her dead husband back to life on a new moon night. She did it by appeasing Lord Yama, the god of death.

"This is not the first occasion that such a marriage would be held. But this time, it is going to be held in a grand manner to popularise and propagate our culture," said committee member Niranjan Das.

Jhnuti (indigenous art using rice powder) would be made on the occasion. This apart, customs such as *hulhuli* (a kind of sound produced by women folk on auspicious occasions) will be observed.

Bangles, ornaments, bamboo boxes, wooden crafts, terracotta and dolls made of lacquer are very popular in the region. Craftsmen of the region specialise in making dolls using baking clay and paint them with various attractive colours that use lacquer.

A number of families in Balasore still thrive on lacquer work

Wedding to revive lacquer art

- Civil society members spend lakhs to organise unique event

(THE TELEGRAPH< BBSR< Tuesday May 31 2011)

SIBDAS KUNDU







Balasore, May 30: Hundreds of people witnessed the marriage of a pair of lacquer dolls, Jayanta and Usha, which was solemnised here yesterday.

The date for tying the nuptial knot had earlier been fixed at a temple in Sahadevkhunta. After showering their blessings on the newly-weds, the people took part in a feast that had been arranged by the groom's side.

The marriage was a five-day affair organised by members of the civil society for the first time involving an expenditure of several lakh rupees to popularise the indigenous lacquer works of undivided Balasore district, which is virtually going extinct.

"Legend has it that Jayanta was the grandson of Lord Krishna and Usha, the daughter of the mighty demon Banasur, who is believed to have ruled this district.

"The name Balasore has been derived the demon's name," said Biswanath Rana, a bank officer and culture lover.

For the marriage between a pair of lacquer dolls or jau kandhei, art and culture organisation Baleswari Kala Kendra (BKK) played an instrumental role in the preparations. Invitation cards were also distributed.

The procession (baraat), which took off from Public School near the collector's residence, with traditional drum beats, pipers, folk dance and fireworks, reached the bride's house located 2km away.

"I was asked to play the role of the groom's mother. It is a part of the marriage where the expenditure is shared collectively," said Subasini Jena, president of Rotary's Inner Wheel Club, Balasore, adding that the reception dinner (priti bhojan) would be held on Tuesday at the school.

The symbolic marriage between a pair of dolls was held following traditional Hindu marriage rituals. "Priests from both sides performed the marriage rituals," said Bhagban Mohini, president of Sahadevkhunta Club, who acted as the bride's father.

BKK director Kesu Das said plans to conduct mass marriages for the poor next year onwards.

Wedding bells to ring for dolls, everyone's invited

THE TELEGRAPH< BBSR >Friday , May 11 , 2012

SIBDAS KUNDU





(Top) Lacquer dolls of the bride and the groom and (above) people making the dolls in Balasore. Telegraph pictures

Balasore, **May 10**: The wedding ceremony of lacquer dolls will be held in Balasore on Wednesday. This event has transformed the town into a wedding *mandap*.

In an effort to popularise the dying traditional lacquer works of the district, local residents have decided to annually solemnise the wedding between a pair of dolls — depicting the bride and the groom.

This year many people are showing interest in the event, making the concept a success.

"The response this time has been very encouraging. The lacquer dolls have been made out of auspicious water and soil from the Ganges in Haridwar and Calcutta. We are receiving the materials required for the wedding such as dresses, utensils, and decorative items from different parts of India sent by the Odia residents," said Kesu Das, one of the members of the organising committee and the key initiator of the event.

All the events of the doll's wedding will take placquere as per rituals following authentic Odia culture and tradition, said Brajanath Rath, a poet and the president of the marriage organising committee.

One can witness the event between May 16 and 19. It would have the essence of a perfect traditional marriage.

While Upendra Patra, a resident of Balia in the town, is playing the *bara karta* or the groom's caretaker, Labangalata Biswal, resident of Angargadia here, is the *kanya karta*, taking up the responsibilities the bride.

"We are fortunate to share the responsibilities of bride. The unique wedding is worth seeing and everyone is invited to come and be a part of the gala event," said Biswal.

The marriage between a pair of lacquer dolls has been derived from an age-old tradition of Balasore that used to be held since it was considered auspicious.

Wedding bells ring for lacquer dolls

The Telegraph< BBSR> Friday, May 18, 2012

SIBDAS KUNDU



Residents take part in the wedding ceremony of dolls at Siddheswar temple in Balasore. Telegraph pictures **Balasore, May 17:** Balasore turned into a grand wedding venue as hundreds of people assembled on Wednesday to witness the union between the two lacquer dolls — Uttara and Abhimanyu — named after mythological characters.

The tradition of conducting a wedding between lacquer dolls has entered its second year.

The initiative has been taken by a group of residents who are passionate about reviving, promoting and propagating the indigenous lacquer art.

"The name Uttara and Abhimanyu have a mythological connection and are characters of the Mahabharat, the great epic," said Kesu Das, one of the members organising the event. "The symbolic names were chosen by our marriage committee," he added.

According to the schedule, a colourful procession began from the residence of the bridegroom — the Town Hall. His *baraat* (wedding procession) was accompanied with lively music of traditional drums and other instruments and the bursting of crackers.

The local people who chose to be relatives of the groom were seen dancing with vigour. The procession reached the residence of the bride at Siddheswar temple in about two hours.

The wedding took placquere at the temple in Odia traditions. Members of the groom's side, the *bara yatris*, enjoyed a lavish dinner.

"I was the brother of Uttara and accordingly my parents and I carried out all the rituals that are required in a typical Odia wedding," said Bijayketan Biswal.

"We put in our best efforts required from the house of the bride to make the wedding as real as possible," he said.

People from different parts of the country came together to witness the ceremony. For most of them, it was a once in a lifetime experience.

"After learning from one of my friends at Balasore about the dolls' marriage I was drawn to the placquere. It was not only a unique one but also an unforgettable event," said Mandar Mukherjee, reader of a college under Calcutta University.

"I am amazed to see the efforts put in by people here to revive aspects of culture that are getting lost. I would like to be part of this event in the coming years," she said.

Now that the wedding ceremony has been completed in a grand way, the reception will be held at Town Hall on Saturday. During this period there would be cultural activities every evening, said well-known poet Brajanath Rath, president of the marriage committee.



The bride and groom being taken around in a car

DOLLS' MARRIAGE HELD IN B'SWAR

Saturday, 16 May 2015 | UBACHAK MOHANTY | BALESWAR | in Bhubaneswar

The much touted marriage between a pair of dolls was solemnised on Thursday evening here as per schedule with pomp.

The marriage venue was the Defence Colony near the KV Baleswar and the groom's procession began from Gandhismurti Bhawan.

The groom arrived at the colony in a procession which witnessed light, crackers, drums, dances and traditional martial art show. The groom along with his party was received by the family members of the bride like in any other marriage.

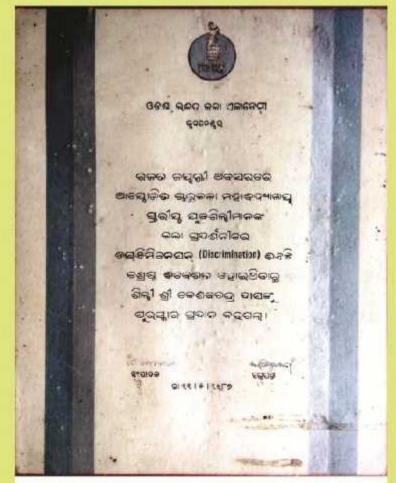
The event is being observed symbolically for last six years to popularize the lacquer works, an indigenous art of the district. This year the name of the bride and groom were Padmavati and Purosottam respectively.

DRDO senior scientist and additional director of ITR Dr Binay Das acted as bride's father, while PHED assistant engineer Ashok Mohapatra was groom's father. A lavish banquet was thrown on the occasion.

Dr Das said, "I and my family feel fortunate to be representing the bride's side. The tying of nuptial knot was held very peacefully. The residents especially the women and children participated with a great enthusiasm." Kesu Das, a key organizer, said, 'Although the marriage between in the district was initiated by BKK, Baleswari Kala Kendra in a small way, yet now it has gained enough popularity and is observed by a committee comprising civil society members."

Subasini Jena, a culture lover and key founder member of lacquer dolls' marriage committee, said, "The prime objective of the doll's marriage was to promote and propagate the lacquer works. A considerable degree of success has been achieved in last 6 years in this direction," adding that efforts should be made to see that the artisans get adequate market to sell their products.





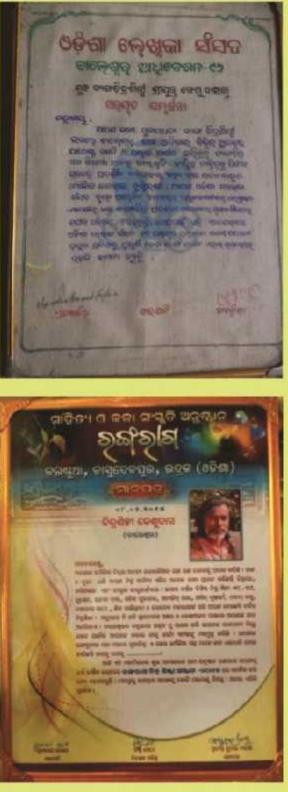












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