

Empowering Mother Language

Special reference: Critical edition of ancient text 'Sarala Mahabharata'

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Abstract:

This paper aims at Pioneering the level of mother languages in Odisha and the language rank, identicalness of language, language transpose and language restoration through the endorsement of mother language in school and higher education. In this context society has gamboled an integral role regarding the modernization and maintenance of modern language in education and literary field also.

Embracing the modern language by the state has established a cultural, constructive civilizing democracy. In this field we faced various primary challenges due to shortfall of govt. plan, shortage of academic institution and lack of mother language teacher from primary to University level.

A swing of writing and revitalizing mother language through generating literature, cataloguing literary organizations, publishing literary magazines, journals and periodicals digitization and critical edition of classic literature are some of the examples that directly empower our mother language.

Theme: - Critical edition of a classic text (with special reference- Sarala Mahabharata)

Keywords: - Pioneering, Identicalness, transpose, gamboled, revitalizing.

Part - A

Introduction

Mother language is the language in which a human being discovers his/her identify and recognition. The language gamboled a major responsibility in his/her exclusive connections and it is used for understanding something, imagination, vision and creativity. Edn is a process, is an exercise also is a procedure of transmission or communication strength of communication composes a language that is the at most fruitful approach in the educational activity. Individual cannot communicate without language correctly or in a decent way. Without communication edn is unimaginable, unthinkable. Besides transformation of cultural ethnic legacy and human development or sophistication is not possible without education and mother language. Family Education is the opening time of education which is done with family communications. Children in their surroundings gain their own language, whose over growth, teemingness of vocabulary, grammar and way of talking be based on the Sociological and cultural surrounding of the child. Going to school is a significant episode for a child because it's medium and way is different from family. Now one question arises. Why is mother language so important? According to 'Cummins' research mother language has a very important role in children's overall development. When children develop their skills in two or even three languages, they

get a deeper understanding of how to use different languages effectively. They are often more flexible in their thinking as they can process information in different languages.

There are four reasons: why it is important to know our mother language really well:

- It helps in learning, understanding, reasoning, thinking in addition with intellectual development.
- It helps to acquire subsequent second language.
- It develops a close bonding between the culture and family members.
- It gives professional and commercial benefits.

I just want to clarify the third and fourth point.

Outstanding remarkable mastery over your mother language builds up a timeless connection with our grandparents who do not speak English that well. Our languages maintain our ethnic heritage alive and dynamic. Then I come to my next point. Translation, NLP, corpus collection, pos tagging, critical edition of classical texts, Digitalization of palm leaf manuscript..... These are the opportunities are also growing who gave various types of scopes in the present time. There are various dimensions for empowering our mother language. Such as language press, mass media, Newspaper, critical edition and Digitalization. The Critical edition of ancient text played a vital role for language empowerment. Now I want to discuss my original point related to critical edition of 'Sarala Mahabharata' and how it creates a better opportunity for language researchers.

Statement of the Problem

The 'textual problem' and critical editions- The mainmast of Odishan studies the Sarala Mahabharata is a pertinent example of the 'textual problem' in the production of scholarly editions.

It is well known as of now that the great litterateur Arta Ballav Mohanty's study of the Odia Mahabharata published by Directorate of Culture in 1964 is less than complete and perhaps unreliable, more so because of the absolute absence of the justification of the emendatory practices adopted by the editor. According to the professor's own statement, his study was based on 11 manuscripts available to him at the time. Notwithstanding the meagre number of manuscripts referred to, a review of existing literature on this approach shows that the Arta Ballav Mohanty edition is at best an eclectic edition of Sarala Mahabharata. What queers the pitch even further is the finding of Gopinath Mohanty, an equally eminent researcher, that the author of the Mahabharata was not Sarala but Sarola and that the text was written in the tenth century and not in the fifteenth century as is commonly held thanks to Arta Ballav Mohanty's edition. Gopinath Mohanty based his study on what he calls two oldest extant manuscripts, one of which is in private collection; the whereabouts of the other is yet to be known. In addition, here have been several private attempts to translate, edit and publish some chapters of the Mahabharata; all of them await critical attention. After so many years during which around 240 Mahabharata manuscripts have been collected from across Odisha, and given the importance of the Mahabharata as an encyclopaedic account of Odisha's past, a new critical edition of the Mahabharata in Odia and in English is indispensable.

State of knowledge in the field: Bibliographic note

First and foremost, let it be said that the Mahabharata, as Sarala originally wrote it, is yet to be discovered. What we have instead is a chaotic corpus which has often been a subject of concern

for modern Odia intellectuals. The earliest mention of Sarala, among all modern literary collections and

surveys, is a passing note in William Hunter's *Orissa* (1872) and John Beames's *The Indigenous Literature of Orissa* (1872). The coloniser collector saw it nothing more than some composition of "inordinate length", "more or less embellished of the old fables of Brahmanical religion" and

"reshuffles of the Puranas and Mahabharat". Having said that, the following is a bulletin of the major Odia print productions and observations by Odia litterateurs concerning Sarala *Mahabharata* in the last three decades of the nineteenth century and throughout the twentieth century [see Dash, Gouranga Charan, *Sahrydaya Sanhita* (2017); pub: Odisha Sahitya Akademi, pp. 8-31]:

— 1879/1880: *Bichitra Bharata* "Adyaparba", Vol. I; Publisher: Balasore Printing Co. *Utkal Dipika*

dated 25 Sep. 1880 does not accept it as Sarala's composition.

— 1885: Fakir Mohan Senapati calls on the educated mass to take on the task of editing the "half a

cartload of clumsy, unreadable" manuscripts (*Balasore Sambad Bahika*, dated 24 Nov. 1885).

— 1885: Fakir Mohan Senapati's translation of Sanskrit *Mahabharata* printed by De's press, Balasore.

— 1887: Krushna Singh's *Mahabharata* published by Bhagirathi Sathia (*Utkal Dipika* dated 8 Jan.

1887).

— 1904: Shyamsundar Rajguru's biographical note on Sarala appears in *Utkal Sahitya*, Year 7, No.

4, Apr. 1904. Rajguru's observations lay the ground for the discussion of Sarala as "Adi kabi".

— 1911: Pandit Mrutyunjay Rath writes *Sarala Charit* [A biography of Sarala]. Rath relies on the writings of Manmohan Chakravarty and Shyamsundar Rajguru and the *Mahabharata* printed by Purana Prakashan Company. According to Rath, Sarala was born between 1435 to 79 during the reign of Kapilendra Deva, or around 1415, and *Mahabharata* was composed in 1465.

— 1911: *Utkal Sahitya* Part 15 to Part 18 in no. 2-4 - Pandit Gopinath Nanda Sharma discusses Sarala and his composition in 30 chapters. Qualifies Sarala as "the great early poet".

— 1916: Tarini Charan Rath devotes just 13 lines to Sarala in *Utkal Sahityara Itihas*. Rath divides literary history into periods and places Sarala in 'adi yuga' [early period, 1000-1500 A. D.]. Rath

also names two poets before Sarala: Balabhadra Bhanja of Ghumusar (1027-1057) the author of

"Bhababati" and Ramchandra Pattanayak the author of "Harabati".

— 1921: *Typical Selections from Oriya Literature* by B. C. Mazumdar. Mazumdar's observations

are a repetition of Chakravarty. Sarala's composition, according to him, has "rustic metre, rustic

tune, genuine Oriya metre" (p. xxvii).

— 1926: The serialised discussion of Gopinath Nanda Sharma's "Sarala Mahabharata Samalochana" appears in the form of a book with nine chapters, titled *Sri Bharat Darpan*.

— 1927: Discussion of Sarala *Mahabharata* in *Odia Sahityara Itihas* by Binayak Mishra.

— 1936: Artaballav Mohanty's "Abhibashana". See *Utkal Sahitya*, Part 38, No. 10.

Aim and objective

To critically evaluate the editorial practices adopted for the production of Sarala Mahabharata and to reassess scholarly assumptions about the text and the context. Stepping into the archives

and the museum libraries, one comes across an incredibly fascinating and extraordinary assortment of Material to be worked on. All of this makes it contingent to invest in the collection and digitisation of manuscripts so as to enable conditions necessary for computer-assisted stigmatic and linguistic analysis of the manuscripts of Sarala Mahabharata. All this will help address the historical challenge of marking the past in a modern edition.

Research questions

Given the temporal and socio-historical between the original compositions with the extant manuscripts, the following research is to be addressed:

- (a) What processes were adopted for the selection of the base text for the production of a modern edition of Sarala Mahabharata?
- (b) What was the nature of investigation and comparison, if any, of the generic and particular source models for Sarala Mahabharata; Ascription of the title 'Adi Kabi'.
- (c) Which texts of the author's corpus have been and need to be adopted for better editorial judgment?
- (d) How were scrappy, incomplete manuscripts and incoherent compositions taken into consideration to analyze the influence of scribal intentions and practices on textual variations?

How have editors and publishers handled mis-transcriptions?

- (e) Which aspects of the manuscripts' physicality were taken into consideration for emendations?

It the materiality of the archives, in any way, responsible for falsification of Sarala's dialect?

- (f) What has been the culture of writing and reception of the Mahabharata historically?
- (g) Textual traditions and the history of reading – What was the relationship between the manuscripts and the readers?

Part – B

Further study:-

- We can Develop a digital (DL) where database creation, development, cataloguing, indexing, digitalization, graphic design all works can be done.
- We can create Sarala Mahabharata corpus.
- To empower our mother language and literature we can take Mahabharata as a resource pool for advanced research in Odia.
- To create searchable library/archival collection.
- Create a datasets for research in odia linguistics.
- To create digital edition.

For the preparation of critical edition there must be learning the archive programmed for the students of Mother Language. It creates a greater opportunity to learn our language, culture, literature, society, history. Partnering with the archives and museums create a greater scope for our mother language researchers. Students will take a course in archival research. Their assignments will include virtual museum displays with narrative, creative writing and fine art productions based on their study of the archival record. Also student we learn the skill of working with primary source documents from grassroots level.

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