NOVEMBER 2026 | BHUBANESWAR

Art of Giving

QUARTERLY MAGAZINE

VOL. 2 | ISSUE-2 | ORENG/25/A1333 | NOVEMBER 2026

www.artofgiving.in.net

Share to Shine

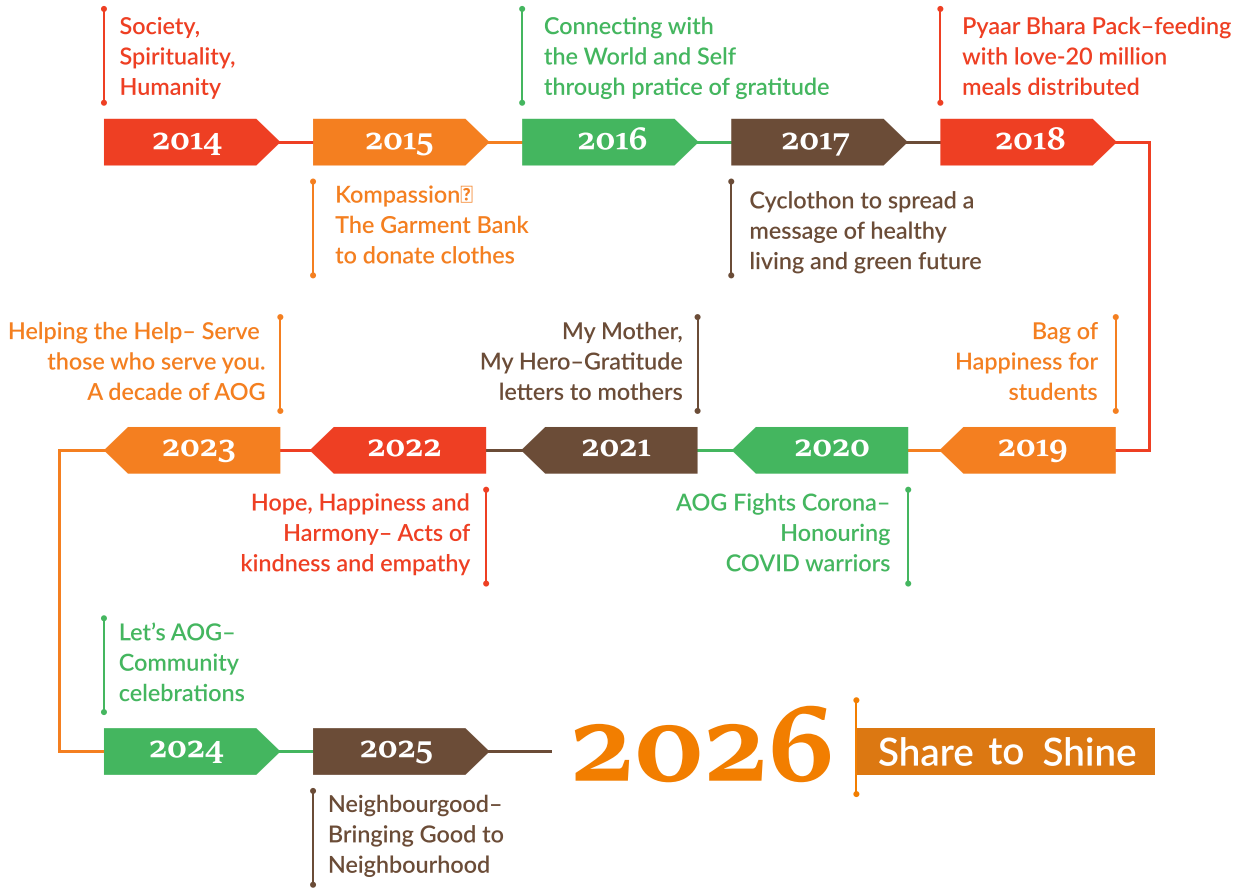
(Through Volunteerism)



Art of Giving

Art of Giving (AOG), as espoused by Prof. Achyuta Samanta, educationist and social reformer is a philosophy of life that promotes happiness and peace in the world through acts of selfless giving.

AOG over the years



1. Number of Locations Celebrated Overall: 50,000
2. Number of International Locations (excluding India) [Celebrated in 6 Continents, 190+ Countries]
3. Celebrated across all States and Union Territories of India (in cities and towns nationwide)
4. Celebrated across all Districts, Blocks and Gram Panchayats of Odisha.
5. Number of Direct & Indirect Participants: 25 Million

13th Anniversary of

Art Of Giving

17th May

AOG 2026

Share to Shine

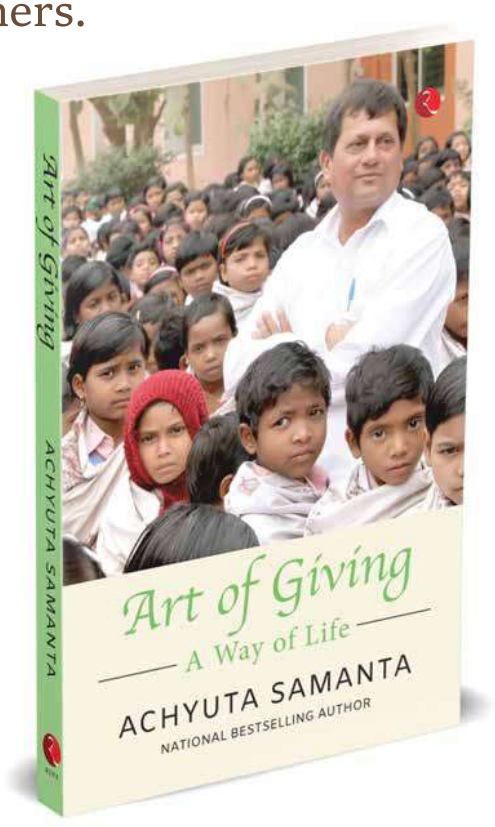
Sharing with **kindness**
helps every heart **shine brighter.**

Become a Member
https://artofgiving.in.net/member

Art of Giving

—A way of Life—

Art of Giving: A Way of Life by Achyuta Samanta, published by Rupa Publications, is an inspiring book that explores how selfless giving can transform lives and society. Drawing from his own journey—rising from extreme poverty to founding renowned Institutions—Dr Samanta shows that true happiness is found in acts of kindness and compassion. The book encourages readers to embrace the Art of Giving as a path to personal fulfillment and societal harmony. Readers are encouraged to pick up this uplifting book, reflect on its message, and share it with others.



Pick your copy:

amazon

CONTENTS

03 The True Art of Giving is a Joy Forever

09 Simple Living & Art of Giving

12 Giving what we do not have

13 What is "the art" in the art of giving?

14 Connecting with students & share to shine

17 The Art of Giving: A Lesson Learned Inside the Walls of My Second Home

19 Art of Giving A Humanitarian movement

23 ଦାନ ମାନବତାର ମହାଭୂଷଣ

26 ଦାନ-ମାନବିକତାର ମହାନ ପରମ୍ପରା

30 ଜୀବନର ଚଲାପଥେ

31 कहानी एक दीपक की

Chief Editor
Dr. Achyuta Samanta

Editorial Board
Mr. Rajesh Verma
Dr. Nikita Ahya

Concept & Design
Mr. Smruti Ranjan Nayak

Publisher
Dr. Bijayalaxmi Routaray

Printer
Print Tech Offset Pvt Ltd

www.artofgiving.in.net

Founded in 2013 by **Prof. Achyuta Samanta, Art of Giving** is a humanitarian movement engaged in spreading peace and happiness.



From The
Chief Editor's Desk

Prof. Achyuta Samanta

Founder, Art of Giving, KIIT, KISS & KIMS

As we continue our journey to usher in a more just & equitable society, through the platform of "Art of Giving", I some time reflect, whether we are actually making a real positive impact on the society of our times. By the way, I have always believed in the adage, " Slow & steady wins the race". This I can vouch for, from my three decades' long experience of Institution building, brick by brick & social work. Historically when we started the AOG movement in 2013, the progress was slow; the participation of people was more or less confined to our own organizations. Today as we celebrate the 13th anniversary, we observe that slowly but steadily the movement has reached 190+ nations, pan India & all panchayats & blocks in Odisha. More or less, for many of our fans & followers, Art of Giving, has become a sort of daily practiced art form. I feel this is important, as AOG has become part of our subconscious mind & psyche. Truly, Art of Giving as a movement will reach its zenith one day with people across the globe supporting each other leaving aside barriers of caste, creed, pride, prejudice & division of money & matter. Art of Giving, as a people's movement strives for one family, one world & one future for the whole of mankind as the world faces critical challenges like climate change, declining food production, spiraling gap between the rich & the poor, malnutrition of children & expecting mothers & unending wars between nations threatening the very existence of the civilization.

As we are talking about the far reaching effect of Art of Giving, I feel I should sensitize our fans, followers & volunteers about another grave social calamity that is slowly but surely affecting our society. This is known as "Ageing Society". Round the globe the no. of elderly people is growing rapidly. As worldwide birth rates fall & mortality rates also decline due to development of medicine, we are gradually moving towards a world with a sizable no. of

elderly population. In India we are also ageing too. Our elderly citizens are around 150 million, i.e one in ten of us belong to that category. Many elderly are financially & physically dependent on their adult children. To make things worse, about three fourth of these people suffer from age related disability & chronic illness. We have laws in place mandating that the adult children support their parents. But as a community we seldom care for the poor & helpless lonely elderly who are often left to their fate. In families too, children migrate in search of work, joint families break & give rise to nuclear ones. Couples search for careers & caring of their own offspring. This has resulted in a big no. of elderly leading a lonely life fending for themselves like daily errands for rations, medicine or a solitary existence confined to one room. Loneliness has become a sort of epidemic. Elderly people are often abused in homes & they suffer it silently. We have shelters for the destitute & paid retirement homes for the wealthy. But a vast section of the middle class is left to manage for themselves.

This is where, Art of Giving as a movement can do a lot to make a change. In communities we can care for these senior people in our own small ways by supporting them with errands, accompanying them to hospitals, give them something to cheer up by spending quality time. All these efforts cost nothing. But go a long way in making our elders' life a little safer & happier. Ageing is inevitable. As time pass, our country will have more no. of old people. Whether that means that we as a community will simply allow these people to pass away helpless & sorrowful, depends on what we AOG volunteers can do while we still can.

I will be happy, if all our volunteers, fans & followers, well-wishers will give a serious thought to this & take proactive measure before it is too late. This November Quarterly edition of the Art of Giving magazine continues to carry forward the message of "Share to Shine- through Volunteerism"

November is the time of festivities, & we all are gearing up to celebrate "Dewali-The festival of Light" in our communities & homes. Let this Dewali, we also strive to light up the lives of our forlorn elders with our efforts.

I wish all our Volunteers, fans, followers, well wishers & our esteemed Readers a Happy & Prosperous Dewali-2026. HAPPY READING to all.



Achyuta Samanta

Founder & Chief Editor-Art of Giving Magazine



The True Art of Giving is a Joy Forever

Debashis Bandyopadhyay

A young woman in London was devoted to what she maintained was God's own work; she was an active member of the Salvation Army and volunteered to serve the poor and needy with food and shelter. She believed that she was saving their souls from cynic apathy and turning them to God. What she did not know was that the philanthropic work of the Army was funded by her father, a millionaire who dabbled in arms business and therefore hated by her. When she finally discovered the truth, she felt aghast and penitent for carving doles out of resources received from what she thought "soiled" hands. Her encounter with her father at the end of the story brings her to a new realization: you need to have something so as to be able to share with the have-nots, there is nothing called good or bad as long as your intentions are noble. Funnelling profit from a munitions business to causes of social security is a Fabian model for an equitable social progress. Arms can be used as deterrence to keep warring factions at bay, while siphoning profits made from the trade to secure faith in humanity could as well be one way of service to mankind..

The story with underlying significance about the philosophy of giving was told by George Bernard Shaw in his 1907 play *Major Barbara*. Curiously enough, almost nine decades later, a few years before the new millennium, a young man in the city of Bhubaneswar translated into reality a new avatar of the art of giving. Kalinga Institute of Social Sciences (KISS) was established by Dr Achyuta Samanta to provide free education, food and residence to forty thousand tribal boys and girls of the country. It was a watershed in the socio-economic history of the country. God's own children who desperately needed help were offered a free rehabilitation

package by a man who had realized through his own pain and suffering the need for selfless philanthropy in a country like India. The world's biggest and boldest demonstration of empathy took the stature of an art form – the finest addition to the creative genres ever practised by human beings, namely, the "art of giving".

But how does this remind us of the Shavian anecdote? After all, Shaw's was not a utopia, Dr Samanta proved it all by founding the art form on an ethically firmer pediment. The establishment of Kalinga Institute of Industrial Technology (KIIT) prior to KISS acted as the revenue stream for Dr Samanta to support KISS, his new art form. Families who could afford to send their children at a good price for the best education, for obvious reasons chose KIIT as their destination. Excellence and empathy had grown there hand in hand to attract the moneyed classes who wished that their money's worth is shared not only by their own children but at least ten other children of humbler backgrounds. All the teachers and staff of KIIT began donating a part of their earnings for the children of KISS. The art form Dr Samanta introduced became viral, the contagion spread, making it one of the most humanitarian genres ever invented by any on earth. Now KISS has become the new eighth wonder of the world.

The motivation underpinning the philosophy of this art form can be called *sattvik* (pure), according to the classification of *danas* (charity) spelt out in Chapter 17 of the *Bhagavad Gita*. Every human being is born with innate faith, something that constitutes his/ her personality. The motive behind any form of dana or charity depends on the nature of a person's mind and personality. If a person is disposed towards charity without any selfish interest, expecting nothing in return except the well-being of the one for whom it was intended at the proper time and place, his/her art of giving is pure or *sattvik*. This kind of charity done according to one's capacity is inspired by a feeling of non-attachment to material objects and in effect reduces the person's attachments to material prospects further. It develops from positive attitude to service and cultivates a compassionate disposition to serve others. This is why religious doctrines advocate the art of giving by enjoining every person to give away one tenth of his/her earning in charity. The *Skand Puran* maintains:

Nyāyopārjita vittasya daśhamānśhena dhīmatah

Kartavyo viniyogaśhcha īśhvaraprityarthameva cha

"Keep aside one tenth of the wealth you have earned by rightful means, and as a matter of duty give it away in charity. Dedicate your charity to the pleasure of God." In Shaw's play, the rich father's charity is directed to the pleasure of God through the instrument of the Salvation Army. Every corporate organization in the country dispense charitable acts through the mandatory scheme of Corporate Social Responsibility (CSR). In the case of Dr Samanta, it is the most *sattvik* of all charitable

propositions, because he does not keep any earnings for himself except for the minimal requirements for his day-to-day sustenance. All the earnings are used to support his institutions and their stakeholders, and, moreover, he promotes the virtuous Puranic doctrine of *dana* (charity) as a unique art form by making every inmate of KIIT donate part of their earnings in charity. He also infuses a self-reflexive aspect into the art form by celebrating a Day dedicated to the practice of the Art of Giving and bringing out a compendium that carries articles like this one. On this Day, all the inmates perform a ceremonious ritual of giving a gift to another person or group, and thus becoming mindful of the art's inherent value already integrated into the systemic structure of their payrolls and services.

If we call Dr Samanta's art form pure or *sattvik*, a logical offshoot could be versions of giving that are less pure in nature. In fact, the two other categories of *dana* according to Bhagavad Gita are *rajasik* and *tamasik*. When dana is made with reluctance, with the hope of a return or in expectation of a reward, it is said to be tinged with passion. If someone gives away grudgingly when asked for and then laments the act of giving too much, thinking, perhaps s/he should have bargained for something less, it is *dana*, according to Lord Krishna, made in the mode of passion, and is known as *rajasik*. And the charity which is made at the wrong place and wrong time to unworthy persons, without showing respect, or with contempt, is held to be of the nature of ignorance and is rightly called *tamasik*. It brings no benefit to the recipient, rather causes harm to both the giver and the taker. If an alcoholic cadges a sum out of you, the alcoholic will worsen his condition and you will remain culpable for the act of giving. It is obvious from the frames of mind that engender the three categories of giving that only the *sattvik* form can be called the true act of giving which possesses the aesthetic purity of emotion required for art to attain beauty. The act of giving becomes joyful forever.



Param Pujya Didi Maa Sadhvi Ritambhara

Hails Prof. Achyuta Samanta's Vision, Calls KISS a Sacred Centre of Service

Param Pujya Didi Maa Sadhvi Ritambhara Ji paid glowing tributes to Prof. Achyuta Samanta, Founder of KIIT and KISS, during her visit to Kalinga Institute of Social Sciences (KISS) on 31st August 2026, describing his work as an extraordinary expression of service, determination and compassion. Addressing the students, she praised KISS for nurturing the potential of indigenous children through education, values and opportunities for self-reliance.

Expressing her joy at visiting the institution, Didi Maa said she found it difficult to put her feelings into words. She likened the campus to a sacred space embodying the essence of places of pilgrimage. In Prof. Samanta's work and the opportunities created for the children, she said, she could see Mother India smiling.

"One individual has become a collective; one drop has become an ocean," she remarked, paying tribute to the scale of Prof. Samanta's contribution. She said his journey demonstrated how an individual's resolve could grow into a mission embracing thousands of lives. His work, she observed, brought honour to his mother and to the land that had nurtured him.

Didi Maa said the campus reflected sustained effort, hard work and *tapasya* - a life of dedicated endeavour. She praised Prof. Samanta for combining education with the nurturing of character and cultural values. Comparing children to tender tulsi plants, she







emphasised that their growth must be nourished by good values. At KISS, she said, she could see these values being cultivated alongside knowledge and ability.

Speaking directly to the students, she said they were fortunate to have received Prof. Samanta's care and guidance. She added that he, too, was fortunate to have the opportunity to nurture children with such immense potential. Describing them as strong shoots emerging from the depths of India's soil, she said children from indigenous communities possessed remarkable strength and ability, which needed recognition and encouragement.

Prof. Samanta, she observed, had recognised this potential and chosen to create opportunities where deprivation was deepest. His mission, she suggested, was akin to lighting lamps in places of profound darkness so that their light could eventually illuminate the nation. She also expressed appreciation that children from indigenous regions across India could find opportunities at KISS.

A major part of her address focused on dignity through self-reliance. Didi Maa said she was particularly pleased to learn that students could engage in productive activities, including painting and handicrafts, and earn something to take home for their parents. She described this as a meaningful reflection of Prof. Samanta's educational vision.

"Feeding someone is important, but enabling them to earn their own bread is a greater service," she said. She stressed that KISS was preparing students for much more than a livelihood. It was helping them become confident, capable citizens who could uphold the dignity of their families, communities and country. Referring to their sporting achievements, she praised the students for bringing honour to India through their courage, discipline and hard work.

Didi Maa also encouraged collective participation in worthy endeavours. Through a story about a small bird whose determination gradually drew the support of others, she explained that great missions advance when people offer practical support instead of merely giving advice. She linked this spirit of collective effort to the growth of Prof. Samanta's mission.

Referring to his repeated acknowledgement of Lord Jagannath's blessings, she said the scale and orderly functioning of the institution reflected both his steadfast resolve and divine grace. She paid tribute to his mother's sacrifices and the determination that had sustained his work.

Concluding her address, Didi Maa urged the students to value time, cultivate courage and remain steadfast in their efforts. She encouraged them to master their minds and move forward with purpose. Offering her respects to the KISS campus and Prof. Samanta, she expressed the hope that the institution would continue fulfilling noble aspirations and nurturing generations of young people.





Simple Living & Art of Giving

Prof. Achyuta Samanta
FOUNDER, KIIT, KISS, KIMS & AOG

People often ask me, with the polite curiosity usually reserved for eccentric uncles, why I still live in a rented house. Some suspect modesty. Some suspect a publicity strategy. A few, I think, suspect I have simply forgotten to buy one. The truth is less interesting. I never needed a house badly enough to want one.

I say this not to sound virtuous. Virtue that announces itself is usually a sales pitch. I say it because over many decades I have learnt something that took me a long time to put into words. The less you need, the more you can give. And the more you give, the less you find you need. It is the only cycle I know in which both sides grow richer.

I lost my father when I was only four. My mother found herself with seven children, a few utensils, and a village watching to see how she would manage. She managed the way, poor women in India have always managed, by stretching rice, patience and prayer further than arithmetic allows. We had very little. Yet I do not remember a single time when my mother or I didn't extend any kind of giving whether physical or material whenever one asked for. My mother never called it charity. To her it was simply what one did. That was my first lesson in economics, and I have not found a better one since then. Giving does not depend on surplus. It depends on attitude. A man with ten rooms may feel he has no space for a guest. A woman with one room will finds space for three.

We live in an age that measures a life by what it accumulates. The bigger car, the second home, and the phone that turns obsolete before the box reaches the dustbin. Psychologists have a name for this. Philip Brickman and Donald Campbell called it the hedonic treadmill in 1971. We run faster and faster toward happiness and arrive exactly

where we started, only more tired and with larger EMIs.

Simple living steps off that treadmill. It is not poverty, and it is certainly not misery. It is the decision to stop spending your life on things that never return the favour. When I wear the same plain clothes every day, I am not making a fashion statement. I am saving a decision. Over the years those small savings of time, money and attention add up. They become a classroom. They become a hostel. They become a hot meal for a child who would otherwise walk eight kilometres on an empty stomach. When I started KIIT in 1992 with five thousand rupees and two rented rooms, and KISS a year later with 125 tribal children, I had no capital except this habit. I had no money to give. I had needs I could do without. That turned out to be enough to begin.

None of this is my invention. Our traditions understood it centuries before management consultants discovered the word, 'purpose'. The Bhagavad Gita describes the purest form of giving, sattvic daan, as a gift made because giving is right, to the right person, at the right time, with no expectation of return. Note the last condition. The moment we expect gratitude, a photograph or a plaque, the gift turns into a transaction.

The Jain principle of aparigraha, non-possessiveness, goes further. It suggests that whatever we hold beyond our need quietly belongs to someone else. Gandhiji shaped this into his idea of trusteeship. We do not own our wealth, he argued. We merely hold it in trust for society. I have always found this freeing rather than burdensome. A trustee sleeps better than an owner. He has nothing to guard.

Kabir said it in two lines that anyone would understand.

Saai itna dijiye, ja mein kutumb samaye

Main bhi bhookha na rahoon, saadhu na bhookha jaaye

Give me only enough, Lord, to feed my family, so that I do not go hungry and neither does the guest at my door. That is the whole of simple living, and the whole of giving, in one couplet.

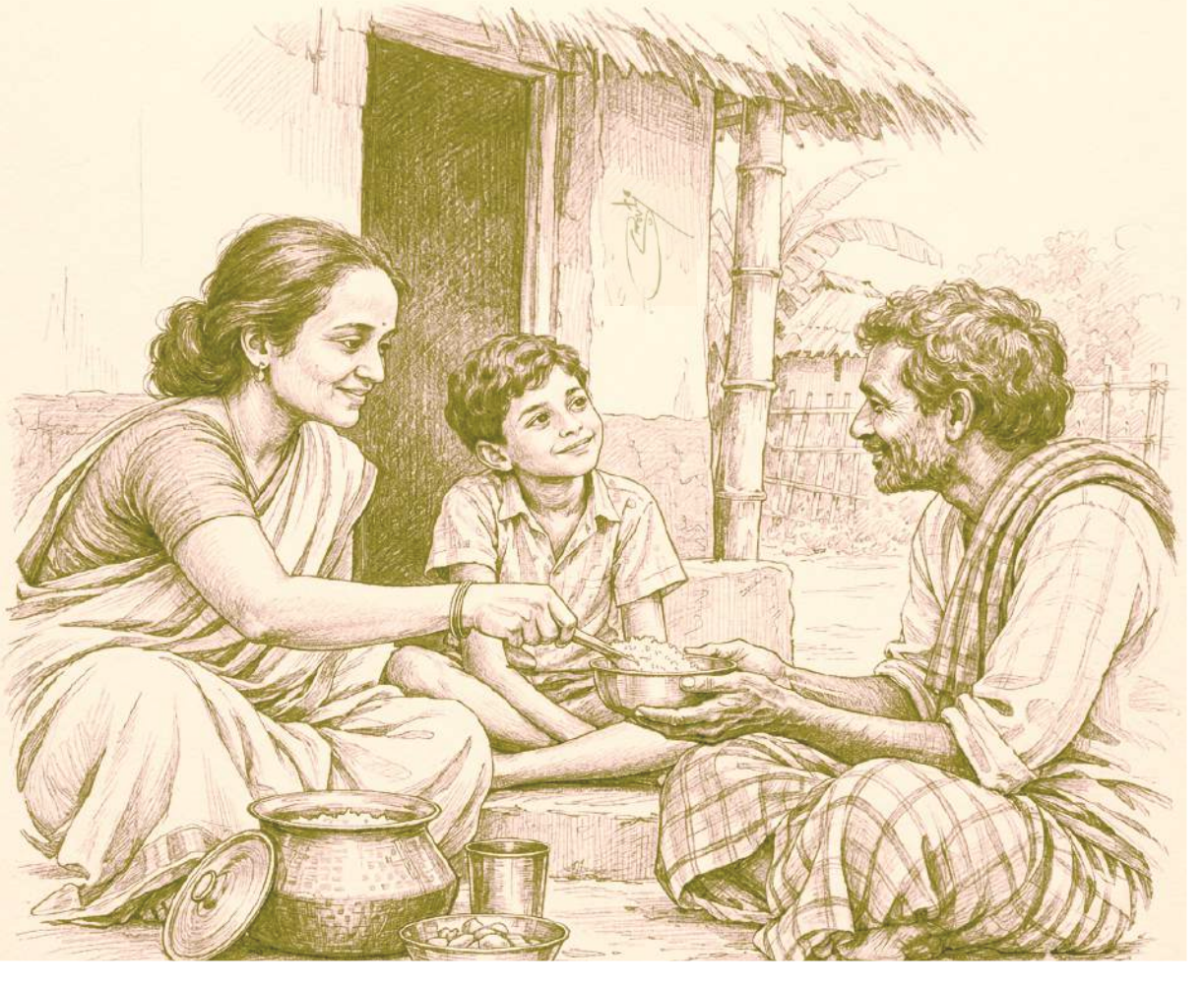
Modern science has arrived, some what breathlessly, at the same door. In 2008 the psychologists Elizabeth Dunn, Lara Aknin and Michael Norton handed people small sums of money. Those who spent it on others reported feeling happier than those who spent it on themselves. Our grandmothers could have saved them the research grant.

I am fond of a story about Diogenes, the Greek philosopher who lived with almost nothing. He owned a single wooden cup. One day he saw a boy drinking water from his cupped hands, and he threw the cup away, remarking that a child had beaten him at simplicity. I do not recommend throwing away your crockery. But the story asks a useful question. How much of what we carry do we carry for ourselves, and how much out of habit?

This is why I speak of the Art of Giving as a way of life rather than a single act. I call it an art because giving needs practice, refinement and grace. A rupee given with contempt hurts more than it helps. A word of encouragement shared with warmth can change a life. And giving is never only money. It is time, attention, knowledge, a recommendation, a meal, a smile for a tired security guard at the end of his shift. Everyone has something to give. Most people have more than they think.

I have watched this unfold at KISS. Children who arrived with nothing now teach younger ones, send part of their first salary home to their villages, and return to the campus to mentor. Nobody instructed them. They simply grew up in a place where giving is part of the ecosystem. Generosity, I have come to believe, is less a virtue than a climate.

So here is my request. Before you plan to give more, try to need less. Skip one purchase this month that you will not miss by next month. Notice what it frees up. Then give that away, quietly, to someone who will never know your name. You will not become a saint. I certainly have not. But you will discover, as I did in a small house in Kalarabanka, that a simple life has room in it for many people. And a life with room for others is never a poor one.





Giving what we do not have

Arka Chattopadhyay

The act of giving needs to be uncoupled from the act of taking. I must give without the expectation to take anything in return. It is not only about giving something concrete, say money or goods; it is about giving abstract ideas, for example giving love and respect to everyone or giving a sense of equality to those we engage with. Not to reduce the other person to an 'other' or an extractive 'object' is to see them as a person, as a subject—not as my mirror image but as a subject in their own rightful place.

Is it not self-righteous to think that I can give something to another person? Do I *have* anything to give? To give does not have to depend upon what we have. The ethical act is to give what I do *not have* to others. To give what I do not have is challenging. I enrich and extend my selfhood in this process. A philosophy of giving what I do not have can be meaningful for both myself and others.

What happens in the teaching-learning process is giving what I do not have to my students and students giving me what they do not know they possess. Do they always take what I give? Do I always take what they give? Perhaps no but we both feel the giving. Giving does not have to culminate in taking. This unconscious giving of what we do not have is the sublime value of the educational process.



What is “the art” in the art of giving?

Sritama Chatterjee

The art of giving in a broader sense has very inclusive implications. As an educator with a decade-long teaching experience across India and the United States of America, I am drawn to the idea of giving in the form of teaching as an art.

Teaching as an art is a practice. It is a practice that invites you to anticipate the needs of a student and adapt. *To adapt* is an art by itself.

To meet a student whose contexts and experiences are different from yours is an art.

To make the space for silence in the classroom rather than filling it with words is an art.

To slow down in the classroom is an art.

To accept that you may not have the answers to all the questions that a student asks is an art.

To read, prepare and come back to the classroom the next day and respond to the student's question thoughtfully is an art.
To invite the student to interrogate their biases and assumptions is an art.

To allow the students to reach their own answers where you are a facilitator as a teacher is an art.

My teaching is grounded art. An art of moving back and forth between ideas, places and things.



Connecting with students & share to shine

Chinmaya Kumar Das

At KIIT-DU, a Policy decision has been taken that the motto of the current Academic Year would be "Connecting with the students". No doubt for any Academic Institution, students are the principal stake holders. Hence the well being of the students should be the prime concern of all. Accordingly, unless one does not connect with the students & gets to personally understand about their problems, contributing towards their well being is not possible.

Unlike for a majority of higher education Institutions in India, where students' admission, academics, examination & certification are the four principal activities, KIIT-DU has introduced multifarious students' engagement activities like sports, extracurricular events under the aegis of (KIIT Students' activities Centre)-KSAC, outreach activities like Art of Giving, Kanya Kiran, NCC, Community Engagement Programmes like NSS etc to channelize the students' youthful energies into productive & constructive roles as value additions to the normal academic curriculum.

Further recently, KIIT has introduced a novel internship Programme for the students, captioned as "Earn while you learn", under a flag ship Project, "KEY STONE". Notably interns will be hired for a specific period & will be involved in key areas of hospitality, event management, IT/Technology & other activities across the University campus & get engaged simultaneously along with their studies. Secondly, a unique Programme named as KEP (Kommunity Engagement Programme) is being rolled out where students will be visiting various blocks in the

state to connect with native people to study their problems & prepare Reports on the study.

Further, KIIT has a vibrant & proactive Tutor-Mentor System, with each dedicated faculty being assigned with the responsibility of 20 to 25 students as mentees to be guided regarding their academics, well being & act as a local guardian for them. The University expects that all student related issues to be first acknowledged & taken care of by the Tutor-Mentors before being escalated to higher authorities. Further, KIIT has a system where every employee has to chit chat with ten minimum students every day & remains in touch with them. All these efforts go a long way in effectively managing the huge no. of students in the campus.

Of late many campuses of higher education across the country experience issues like student unrest day in & day out. Many Institutions face the ignominy where suicides by students are a regular incident. Students staying away from their families face emotional disturbances resulting out of academic pressure, broken relationships developed over a period of time with the opposite gender & parental/peer aspirations which trigger negative thoughts. It is quite common that very often they cannot share their traumatic experiences with anybody & become nervous wrecks. Under these trying situations, it is the moral duty of seniors, peers & tutors as well as teachers to counsel the students to help them tide over the mental trauma. Now a serious question arises, if we are unable to connect with the students at a personal level, they will not open up to share their private problems which often take a toll of their campus lives & affect studies.

Recently, in two Deemed to be Universities, in north India, rampant vandalism broke out over rumour mongering regarding student issues. This led to large scale destruction of property & pandemonium in the campus. From these incidents logically we can draw the conclusion that had the communication channels been kept properly open & the authorities would have taken proactive measures & have shared the right information with the student community, this kind of unpleasant situation could have been avoided.

In KIIT, the academic & administrative top management believes that if the students are made partners in solving the issues affecting them, most of the problems can get easily solved.

In this article, we have tried to have the current year's Art of Giving theme, “Share to Shine”, vis-à-vis “Connecting with students” on the same page. It is hoped that if the

students can trust their tutor-mentors & share their problems hunting them in a structured manner, it is a win-win situation for both the mentor & the mentees.

The core philosophy of Art of Giving is all about creating an unconditional and sustainable abundance of love, peace, happiness & contentment for others through gestures of kindness & generosity. The current year's theme, “Share to Shine”, is based on the premise that it costs nothing to share feelings, belongingness with each other to generate mutual trust & respect. This lays the foundation of a just society & empathetic community.

Campus life today caters to new generation of learners & youngsters. Today's generation pick up information from various sources like the internet, social media, cloud, AI models etc unlike the older people who were confined to traditional sources like TV, print & electronic media. Presently sharing of negative information with a vested interest can travel fast with word of mouth & has the potential to create havoc. Keeping this in mind. The only panacea that comes to the mind is “Connecting with the Students”. Both the academic & administrative staff have a huge responsibility in this regard. Literally both the students & staff have to bond & gel together winning mutual trust & respect. This kind of sharing will go a long way in solving many issues at the nascent stage & proper academic milieu can be created.

In conclusion it can be said that, youth have the potential to usher in impactful changes & they should be mentored & guided in the right direction for desired results.



The Art of Giving: A Lesson Learned Inside the Walls of My Second Home

Gayatri Karji

Being a tribal girl from a remote village, finishing school was a big struggle. Somehow, I managed to complete my schooling against all odds. After that, I had big dreams of pursuing higher education.But the financial situation of my parents made me feel like education was a luxury reserved for children living in towns far away. In my village, survival came first, dreams were a luxury we could rarely afford.

All of that changed the day I arrived at the Kalinga Institute of Social Sciences (KISS) in Bhubaneswar.When I stepped into the gate of KISS for the first time, I was overwhelmed. The campus was vast, buzzing with thousands of children like me, kids who spoke different tribal dialects, wore different smiles but carried the exact same heavy burdens of poverty. Yet, any fear I had melted away almost instantly when I realised that I can fullfill all of my dreams here.

That word *HOME* is what KISS became to me. Here, everything was provided without my family ever having to pay a single rupee. Hostels, clothes, delicious meals three times a day, world-class healthcare and a platform to fulfil dreams. For the first time in my life, I didn't have to wonder where my next meal was coming from. I could simply focus on being a child and more importantly, a student.Behind this miracle stands one man: our beloved founder, Prof. (Dr.)AchyutaSamanta, whom we all affectionately call Founder Sir.

Prof. Samanta's own childhood was defined by unimaginable hardship. He lost his father at the age of four and grew up enduring grinding poverty alongside his widowed mother and siblings. He knew the burning pain of a stomach empty of food and the heartbreak of educational deprivation. But instead of letting that suffering make him bitter, it made him endlessly compassionate. He built KISS not

merely as an institution but as a home for over eighty thousand indigenous children, transforming destitution into dignity.

As I grew older and spent years absorbing lessons in class, I also learned the most important lesson of my life directly from Samanta Sir, the "Art of Giving" (AOG).When I first heard about the “Art of Giving”, I was confused. I was a tribal kid dependent entirely on institutional support. What could I possibly give to the world? I had no money, no property and no status.

Then I got to know the true soul of the philosophy. Samanta Sir taught us that *giving is not about wealth; it is about your heart and your intentions.*

The “Art of Giving” means that anyone, anywhere can give. It is about sharing what you have, even if it is just a little. It can be sharing anything. It doesn't matter if it small or big and more or less. What I understood is that it can be sitting beside your friend who is crying because they miss their mother and offering a comforting hug. It can be listening to a friend, sharing a smile. Generosity multiplies when shared. Just as lighting one candle from another does not dim the first flame, acts of kindness make the entire world burn a little brighter.

Living this philosophy daily changes you from the inside out. We are taught that we are not charity cases waiting to be rescued, we are empowered human beings with the capacity to heal our society.

During our summer holidays, when we pack our bags and return to our native villages in the hills and forests, we take the “Art of Giving” back with us. My friends and I gather the village children under the shade of big banyan trees to teach them alphabets and hygiene. We help our neighbors clear paths, talk to elders about health and spread the message that education is the greatest equalizer. Seeing the pride in our parents' eyes when they realize their children are coming back not just to eat, but to uplift the entire community is the greatest reward they could ever ask for.

Looking around my classrooms today, I see future doctors, teachers, national athletes, civil servants and artists. Many of my seniors who walked these exact corridors are now out in the world, changing lives and breaking generational cycles of poverty. Whenever doubt creeps into my mind, I look at them and I look at Samanta Sir's relentless, humble life, and I know that my background is not a barrier - it is my greatest strength.

The “Art of Giving” is more than just a global philosophy celebrated across more than 190 countries every May 17th. For me and for the humanity, it is a way of breathing. It is the reason we sleep with peace in our hearts and wake up with purpose in our steps. When I step out into the wider world, I carry a quiet, promise within me, I will spend the rest of my life keeping that candle burning and giving back to the world just as generously as it once gave to me.



Art of Giving A Humanitarian movement

Meerarani Sarangi

Art of giving is a humanitarian movement founded by Dr. Achyuta Samanta in the year 2013 in Odisha The prime motto of Art of Giving is to spread peace and happiness in the world. It is a movement that promotes positivity, kindness, compassion. It also provides a platform to connect the have nots who need support and the people who have enough to give.

Some main objectives of "Art of giving "

1-To encourage the habit of giving
2-To make this world a better place
3-To make a commitment towards bringing change
4-To harness the power of love and affection
5-To believe in the power of volunteerism
6-To extend a hand towards sustainable rural development
7-To promote health care awareness globaly.
8-To continue efforts for a hunger free and illeteracy free world.

The Art of giving mission is a selfless giving. It gives to the world a philosophical and action oriented framework to experience the joy of giving. It is a voluntary action based nonprofit organization. People from the worldwide are joining the movement to spread the message of peace and happiness in the world.

'Simple living and high thinking ' has become a virtue of the past. In this materialistic world we always aspire for better and still better life. But most of us never think about the persons in the street who are dying of hunger. Even if we think about them and feel pity, we don't know how to

help. “Art of giving” is indispensable in such circumstances. By unlocking “Art of giving” in all we can create waves of happiness for the society.

The main purpose of “Art of Giving” is creating abundance of love, peace, happiness and contentment for others through kindness and generosity. It has a vision of poverty –free, hunger -free and illiteracy -free world. Charity and compassion are two key words of spiritualism. It is an art of sharing with others whatever you have such as knowledge, wealth, time, love or anything else without expectations. It is completely selfless with lots of human values.

The motto of 'Art of Giving ' is not just a conclusion of this topic. Rather it is a slogan for all of us for a better world. "Giving is not just about making a donation; it's about making a difference.”

Seven Distinguished Personalities Conferred with KKIO Lifetime Achievement Award



Several eminent personalities, including Nagaland Governor Shri Nand Kishore Yadav, visited KIIT & KISS on 3rd October 2026. On the occasion, seven distinguished individuals were conferred with the KIIT-KISS Lifetime Achievement Award (KKIO) in recognition of their outstanding contributions in their respective fields at a special programme held at KISS. The Awardees were Shri Phoolbasan Bai Yadav, Founder, Maa Bamleshwari Janhitkari Samiti, Chhattisgarh; Dr. Brock Tessman, President, Montana State University, USA; Ms. Lia Olguta Vasilescu, Mayor, City of Craiova, Romania; Mr. Vasile Karare, Mayor, City of Milisauti, Romania; Mr. Dumitru Boras, Mayor, City of Barlad, Romania; Mr. Erik Federico Pérez Vega, Rector, APEC University; and Mr. Jorge Calzoni, Rector, National University of Avellaneda (UNDAV).

Ten Distinguished Personalities Honoured with KKIO Lifetime Achievement Award



At a special programme organised at KISS on 15th Oct .2026, ten eminent personalities from Washington State, USA were conferred the KIIT-KISS Is One (KKIO) Lifetime Achievement Award 2026 in recognition of their outstanding contributions in various fields.

The awardees included Tina Louise Orwall, Washington State Senator; Dana Lynn Ralph, Mayor of Kent; Thomas Wayne McLeod, Mayor of Tukwila; Mark Douglas Mullet, Mayor of Issaquah; Joseph Daniel Marine, Mayor of Mukilteo; Ronald Jon Frederick, Mayor of DuPont; Stanley Lalit Kumar Flemming, Mayor of University Place; Mohamed Ali Egal, Mayor of SeaTac; Denise Teresa McCluskey, Pro Tem Mayor of University Place; and Toni Marie Troutner, Council Member of the City of Kent..



ଦାନ ମାନବତାର ମହାଭୂଷଣ

ରଶ୍ମୀ ସାମଲ

ଦାନ ମାନବତାର ମହାଭୂଷଣ, ମାନବ ଜୀବନ କେବଳ ନିଜ ପାଇଁ ବଞ୍ଚିବାର ନାମ ନୁହେଁ। ଅନ୍ୟର ଦୁଃଖରେ ଦୁଃଖୀ ହେବା ଅନ୍ୟର ଆବଶ୍ୟକତାରେ ସାହାଯ୍ୟର ହାତ ବଢ଼ାଇବା ଏବଂ ନିଜର ସାମର୍ଥ୍ୟ ଅନୁସାରେ ଅନ୍ୟକୁ କିଛି ଦେବା ହେଉଛି ମାନବତାର ମହତ୍ତମ ପରିଚୟ। ମଣିଷର ହୃଦୟରେ ଥିବା ପରୋପକାର ସହାନୁଭୂତି ଓ ତ୍ୟାଗର ଭାବନାରୁ ଦାନର ଜନ୍ମ ହୁଏ। ଦାନ କେବଳ ଧନ ବା ସମ୍ପତ୍ତି ପ୍ରଦାନ କରିବା ନୁହେଁ ନିଜର ସମୟ, ଶ୍ରମ ଜ୍ଞାନ ସ୍ନେହ ଓ ସହଯୋଗକୁ ଅନ୍ୟର ମଙ୍ଗଳ ପାଇଁ ଉତ୍ସର୍ଗ କରିବା ମଧ୍ୟ ଦାନର ଏକ ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣ ରୂପ। ମନୁଷ୍ୟ ଜୀବନର ମହତ୍ତ୍ୱ କେବଳ ଧନସମ୍ପଦ ପ୍ରତିଷ୍ଠା କିମ୍ବା ଐଶ୍ୱର୍ଯ୍ୟରେ ନୁହେଁ ବରଂ ଅନ୍ୟର ଦୁଃଖରେ ସହଭାଗୀ ହୋଇ ନିଜର ସାମର୍ଥ୍ୟ ଅନୁସାରେ ସାହାଯ୍ୟର ହାତ ବଢ଼ାଇବାରେ ରହିଛି। ମନୁଷ୍ୟ ଯେତେବେଳେ ନିଜର ସ୍ୱାର୍ଥ ଅହଂକାର ଓ ଆତ୍ମକୈନ୍ଦ୍ରିକତାକୁ ଅତିକ୍ରମ କରି ଅନ୍ୟର କଲ୍ୟାଣ ପାଇଁ କିଛି ଅର୍ପଣ କରେ ସେତେବେଳେ ତାହାକୁ 'ଦାନ' କୁହାଯାଏ।

ଦାନ ହେଉଛି ମାନବତାର ଏକ ଉଜ୍ଜ୍ୱଳ ପ୍ରଦୀପ ଯାହା ଅନ୍ୟର ଜୀବନର ଅନ୍ଧକାରକୁ ଆଲୋକିତ କରିବା ସହିତ ଦାତାର ହୃଦୟକୁ ମଧ୍ୟ ପବିତ୍ର କରେ।ଦାନ' ଶବ୍ଦର ସାଧାରଣ ଅର୍ଥ ହେଉଛି ନିଜର କୌଣସି ଜିନିଷକୁ ଅନ୍ୟର ଉପକାର ପାଇଁ ସ୍ୱେଚ୍ଛାରେ ପ୍ରଦାନ କରିବା। ଧନ, ଖାଦ୍ୟ, ବସ୍ତ୍ର, ଜମି, ଶିକ୍ଷା, ଔଷଧ ବା ଅନ୍ୟାନ୍ୟ ସାମଗ୍ରୀ ଦାନ କରାଯାଇପାରେ। କିନ୍ତୁ ଦାନର ପରିସର ଏତିକିରେ ସୀମିତ ନୁହେଁ। କାହାକୁ ଅସୁବିଧା ସମୟରେ ଆଶ୍ୱାସନ ଦେବା ଅଜ୍ଞାନଙ୍କୁ ଜ୍ଞାନ ଦେବା, ଅସହାୟଙ୍କୁ ନିଜ ସମୟ ଦେବା ଏବଂ ବିପଦଗ୍ରସ୍ତଙ୍କୁ ଉଦ୍ଧାର କରିବା ମଧ୍ୟ ଦାନର ଅନ୍ତର୍ଭୁକ୍ତ। ଦାନର ମୂଳ ଲକ୍ଷ୍ୟ ହେଉଛି ଅନ୍ୟର ଅଭାବକୁ ଦୂର କରିବା ଓ ତାଙ୍କ ଜୀବନରେ କିଛି ସୁଖ ଆଣିବା। ତେଣୁ ଦାନ ମଣିଷକୁ କେବଳ ଦାତା କରେ ନାହିଁ ତାଙ୍କ ମନକୁ ମଧ୍ୟ ଉଦାର କରେ। ଦାନ କରୁଥିବା ବ୍ୟକ୍ତି ନିଜ ସମ୍ପତ୍ତିର ଏକ ଅଂଶ ହରାଇପାରନ୍ତି କିନ୍ତୁ ତାହା ବଦଳରେ ସେ ମାନବୀୟ ସନ୍ତୋଷ ଓ ଆତ୍ମତୃପ୍ତି ଲାଭ କରନ୍ତି।ଦାନର ସଫଳତା କେବଳ ଦିଆଯାଇଥିବା ବସ୍ତୁର ମୂଲ୍ୟରେ ନୁହେଁ।ତାହା ପଛରେ ଥିବା ଭାବନାରେ ରହିଥାଏ। ଦାନ ଯଦି ପ୍ରଚାର ପ୍ରତିଷ୍ଠା ବା ପ୍ରତିଦାନର ଆଶାରେ କରାଯାଏ ତେବେ ତାହାର ମହତ୍ତ୍ୱ କମିଯାଏ।

ପ୍ରକୃତ ଦାନ ହେଉଛି ନିଃସ୍ୱାର୍ଥ ଦାନ ଯେଉଁଥିରେ ଦାତା ନିଜ ଉପକାରର କଥା ଚିନ୍ତା ନକରି ଅନ୍ୟର ମଙ୍ଗଳକୁ ପ୍ରାଥମିକତା ଦିଅନ୍ତି। ଦାନରେ ତିନୋଟି ଗୁଣ ବିଶେଷ ଆବଶ୍ୟକ ଯଥା ଶ୍ରଦ୍ଧା, ନିଃସ୍ୱାର୍ଥପରତା ଓ ତ୍ୟାଗ। ଯେଉଁ ଦାନରେ ଗ୍ରହୀତାଙ୍କ ପ୍ରତି ସମ୍ମାନ ଥାଏ ସେହି ଦାନ ମାନବୀୟ ମର୍ଯ୍ୟାଦାକୁ ରକ୍ଷା କରେ। ଦାନ କରି ଅନ୍ୟକୁ ଛୋଟ କରିବା ଦାନର ମହତ୍ତ୍ୱକୁ ନଷ୍ଟ କରେ। ତେଣୁ ପ୍ରକୃତ ଦାତା କେବେ ନିଜ ଦାନକୁ ନେଇ ଅହଂକାର କରନ୍ତି ନାହିଁ।ଦାନର

ଆଉ ଏକ ବଡ଼ ଦିଗ ହେଉଛି ତ୍ୟାଗ। ଯାହା ଆମ ପାଇଁ ଅତିରିକ୍ତ ବା ଅପ୍ରୟୋଜନୀୟ, ତାହା ଦେଇଦେବା ତୁଳନାରେ ନିଜର ପ୍ରୟୋଜନୀୟ ବସ୍ତୁର କିଛି ଅଂଶ ଅନ୍ୟର ଆବଶ୍ୟକତା ପାଇଁ ଛାଡ଼ିଦେବାରେ ଅଧିକ ତ୍ୟାଗ ରହେ। ଏହି ତ୍ୟାଗ ମଣିଷର ଚରିତ୍ରକୁ ମହାନ କରେ। ଭାରତୀୟ ସଂସ୍କୃତିରେ ଦାନକୁ ଏକ ମହତ୍ ଧାର୍ମିକ ଓ ନୈତିକ କର୍ତ୍ତବ୍ୟ ଭାବେ ଗ୍ରହଣ କରାଯାଇଛି। ବେଦ, ପୁରାଣ, ମହାଭାରତ ଓ ବିଭିନ୍ନ ଧାର୍ମିକ ଗ୍ରନ୍ଥରେ ଦାନର ମହିମା ବର୍ଣ୍ଣିତ ହୋଇଛି।

ଦାନ ମଣିଷର ଲୋଭକୁ ଦୂର କରି ତାହାର ହୃଦୟରେ ତ୍ୟାଗ, ସହାନୁଭୂତି ଓ ପରୋପକାରର ଭାବନା ଜାଗ୍ରତ କରେ। ଦାନର ପ୍ରକୃତ ମୂଲ୍ୟ ଦାନ କରାଯାଇଥିବା ବସ୍ତୁର ପରିମାଣରେ ନୁହେଁ ବରଂ ଦାତାର ମନୋଭାବରେ ରହିଥାଏ। ନିଷ୍କାମ ଭାବରେ ପ୍ରତିଦାନର ଆଶା ନ ରଖି କରାଯାଇଥିବା ଦାନ ହିଁ ପ୍ରକୃତ ଦାନ। ଦାନ ହେଉଛି ମାନବିକତାର ଏକ ଶ୍ରେଷ୍ଠ ପ୍ରତୀକ।କିନ୍ତୁ ଆଜିର ସମାଜରେ ଏକ ଅଜବ ପରିବର୍ତ୍ତନ ଦେଖାଯାଉଛି।ଦାନ ଠାରୁ ତାହାର ପ୍ରଚାର ଲୋକଙ୍କ ସମ୍ମୁଖରେ ଅଧିକ ହେଉଛି।

ବର୍ତ୍ତମାନ ସମୟରେ ସୋସିଆଲ ମିଡିଆ ଆମ ଜୀବନର ଏକ ଅବିଚ୍ଛେଦ୍ୟ ଅଂଶ ହୋଇପଡ଼ିଛି। ଫେସବୁକ୍ ଇନଷ୍ଟାଗ୍ରାମ, ୟୁଟ୍ୟୁବ ଭଳି ମାଧ୍ୟମରେ ଲୋକମାନେ ନିଜର ଦୈନନ୍ଦିନ କାର୍ଯ୍ୟ ସମସ୍ତଙ୍କ ସହିତ ବାଣ୍ଟୁଛନ୍ତି। ଏପରିକି କେହି ଗରିବଙ୍କୁ ଖାଦ୍ୟ ଦେଲେ ବସ୍ତ୍ର ବାଣ୍ଟିଲେ ଆର୍ଥିକ ସାହାଯ୍ୟ କଲେ କିମ୍ବା ରୋଗୀଙ୍କୁ ସାହାଯ୍ୟ କଲେ ତାହାର ଫଟୋ ଓ ଭିଡିଓ ତୁରନ୍ତ ସୋସିଆଲ ମିଡିଆରେ ପୋଷ୍ଟ କରାଯାଉଛି। ଦାନର ପରିମାଣ ଛୋଟ ହେଲେ ମଧ୍ୟ ପ୍ରଚାର ବେଳେବେଳେ ବହୁତ ବଡ଼ ହୋଇଯାଉଛି।ଏହି ପ୍ରବୃତ୍ତିର ପଛରେ ରହିଛି ଲୋକଦେଖାଣିଆ ମନୋଭାବ। କେତେକ ଲୋକ ଅନ୍ୟମାନଙ୍କ ଆଖିରେ ନିଜକୁ ଦୟାଳୁ, ସମାଜସେବୀ ଓ ମହାନ ବ୍ୟକ୍ତି ଭାବେ ପ୍ରମାଣ କରିବାକୁ ଚାଂହାନ୍ତି।ଏସବୁର ପ୍ରଚାର ପ୍ରସାର ଦରକାର ନଚେତ ଅନ୍ୟମାନେ ଶିଖିବେ କିପରି।କିନ୍ତୁ ମାତ୍ରାଧିକ ପ୍ରଚାର ନିଶ୍ଚିତ ଅନାବଶ୍ୟକ। ଦାନର ମହିମା ବୁଝାଇବା ପାଇଁ ଭାରତୀୟ ପୁରାଣ ଓ ଇତିହାସରେ ଅନେକ ମହାନ ବ୍ୟକ୍ତିଙ୍କ ଉଦାହରଣ ମିଳେ। ସେମାନଙ୍କ ମଧ୍ୟରେ ମହାଭାରତର କର୍ଣ୍ଣ ଏବଂ ସତ୍ୟବାଦୀ ରାଜା ହରିଶ୍ଚନ୍ଦ୍ରଙ୍କ ନାମ ସର୍ବପ୍ରଥମେ ସ୍ମରଣୀୟ। କର୍ଣ୍ଣ ତାଙ୍କର ଅପୂର୍ବ ଦାନଶୀଳତା ପାଇଁ ପ୍ରସିଦ୍ଧ ଆଉ ହରିଶ୍ଚନ୍ଦ୍ର ସତ୍ୟ ଓ ତ୍ୟାଗ ପାଇଁ ଅମର ହୋଇଛନ୍ତି। ଉଭୟଙ୍କ ଜୀବନ ମଣିଷକୁ ନିଜ ସ୍ୱାର୍ଥ ଉପରେ ଉଠି ପରୋପକାର ଓ ନୈତିକତାର ପଥରେ ଚାଲିବାକୁ ପ୍ରେରଣା ଦିଏ।

ମହାଭାରତର କର୍ଣ୍ଣ ଜଣେ ଅସାଧାରଣ ବୀର ଓ ମହାନ ଦାନୀ ଭାବେ ପରିଚିତ। ତାଙ୍କ ଜୀବନ ଅନେକ ଦୁଃଖ, ଅପମାନ ଓ ସଂଘର୍ଷରେ ପୂର୍ଣ୍ଣ ଥିଲା। ତଥାପି ସେ ନିଜର ଦାନଶୀଳତାକୁ କେବେ ଛାଡ଼ି ନଥିଲେ। ତାଙ୍କ ଦ୍ୱାରରୁ କୌଣସି ଯାଚକ ଖାଲି ହାତରେ ଫେରି ଯାଉନଥିଲା। ଏହି କାରଣରୁ ସେ 'ଦାନବୀର କର୍ଣ୍ଣ' ଭାବେ ପ୍ରସିଦ୍ଧ ହୋଇଛନ୍ତି। କର୍ଣ୍ଣଙ୍କ ଜନ୍ମ ସୂର୍ଯ୍ୟଦେବଙ୍କ ଆଶୀର୍ବାଦରେ କୁନ୍ତୀଙ୍କ ଗର୍ଭରୁ ହୋଇଥିଲା ବୋଲି ମହାଭାରତୀୟ କଥାପରମ୍ପରାରେ ବର୍ଣ୍ଣିତ। ଜନ୍ମ ସମୟରୁ ତାଙ୍କ ଶରୀରରେ କବଚ ଓ କୁଣ୍ଡଳ ଥିଲା। ଏହି କବଚ ଓ କୁଣ୍ଡଳ ତାଙ୍କୁ ଅତ୍ୟନ୍ତ ଶକ୍ତିଶାଳୀ ଓ ସୁରକ୍ଷିତ କରିଥିଲା। ଇନ୍ଦ୍ର ଅର୍ଜୁନଙ୍କ ପିତା ହୋଇଥିବାରୁ କର୍ଣ୍ଣଙ୍କ ଶକ୍ତି ସମ୍ପର୍କରେ ଜାଣିଥିଲେ। ସେ ଜଣେ ବ୍ରାହ୍ମଣଙ୍କ ବେଶରେ କର୍ଣ୍ଣଙ୍କ ନିକଟକୁ ଯାଇ ତାଙ୍କ କବଚ ଓ କୁଣ୍ଡଳ ଭିକ୍ଷା ମାଗିଥିଲେ। କର୍ଣ୍ଣ ଜାଣିଥିଲେ ଯେ ଏହି କବଚ ଓ କୁଣ୍ଡଳ ଦାନ କଲେ ତାଙ୍କ ଜୀବନ ବିପଦରେ ପଡ଼ିପାରେ। ତଥାପି ସେ ଦାନର ପ୍ରତିଜ୍ଞାରୁ ପଛକୁ ହଟିଲେ ନାହିଁ। ନିଜ ଜୀବନର ସୁରକ୍ଷା ପାଇଁ ଯାହା ସବୁଠାରୁ ମୂଲ୍ୟବାନ, ତାହାକୁ ମଧ୍ୟ ସେ ଦାନ କରିଦେଲେ। ଏହି ଘଟଣା ତାଙ୍କ ଦାନଶୀଳତାର ଚରମ ଉଦାହରଣ ଭାବେ ପରିଗଣିତ। କର୍ଣ୍ଣଙ୍କ ଦାନର ବିଶେଷତା ହେଉଛି ସେ ଦାନ କରିବା ପୂର୍ବରୁ ନିଜର ଲାଭ କ୍ଷତିର ହିସାବ କରୁନଥିଲେ। ଯାଚକ ଯାହା ମାଗୁଥିଲା ସମ୍ଭବ ହେଲେ ସେ ତାହା ଦେବାକୁ ପ୍ରସ୍ତୁତ ରହୁଥିଲେ। ତାଙ୍କ ଦାନରେ ଥିଲା ତ୍ୟାଗ, ସାହସ ଓ ନିଷ୍କାମତା। ସେଥିପାଇଁ ତାଙ୍କ ଦାନର କଥା ଆଜି ମଧ୍ୟ ଲୋକମୁଖରେ ଜୀବନ୍ତ।

କର୍ଣ୍ଣଙ୍କ ଜୀବନ ଆମକୁ ଶିଖାଏ ଯେ ପ୍ରକୃତ ଦାନ କେବଳ ଅତିରିକ୍ତ ସମ୍ପତ୍ତି ଦେଇଦେବା ନୁହେଁ। ଯେତେବେଳେ ନିଜର ପ୍ରିୟ ବସ୍ତୁ ବା ସ୍ୱାର୍ଥକୁ ତ୍ୟାଗ କରି ଅନ୍ୟର ଆବଶ୍ୟକତା ପୂରଣ କରାଯାଏ ସେତେବେଳେ ଦାନର ପ୍ରକୃତ ମହତ୍ତ୍ୱ ପ୍ରକାଶ ପାଏ। ପୁଣି ମଧ୍ୟ ରାଜା ହରିଶ୍ଚନ୍ଦ୍ରଙ୍କ ନାମ ଅତ୍ୟନ୍ତ ସମ୍ମାନର ସହିତ ଉଚ୍ଚାରିତ ହୁଏ। ସତ୍ୟନିଷ୍ଠା, ପ୍ରତିଜ୍ଞାପାଳନ, ତ୍ୟାଗ ଓ ଦାନର ଆଦର୍ଶ ପାଇଁ ହରିଶ୍ଚନ୍ଦ୍ର ଭାରତୀୟ ଜନମାନସରେ ଚିରସ୍ମରଣୀୟ।ସତ୍ୟବାଦିତା, ତ୍ୟାଗ ଓ ଧର୍ମନିଷ୍ଠାର ପ୍ରତୀକ ଭାବେ ରାଜା ହରିଶ୍ଚନ୍ଦ୍ରଙ୍କ ନାମ ଭାରତୀୟ ପରମ୍ପରାରେ ଅମର। ସେ ଜଣେ ନ୍ୟାୟପରାୟଣ ଓ ପ୍ରଜାବତ୍ସଳ ରାଜା ଥିଲେ। ତାଙ୍କ ପାଇଁ ସତ୍ୟ ଥିଲା ସର୍ବୋଚ୍ଚ ଧର୍ମ। ସତ୍ୟରକ୍ଷା ପାଇଁ ସେ ନିଜର ରାଜ୍ୟ ଧନସମ୍ପତ୍ତି, ପରିବାର ଓ ନିଜ ସୁଖ ପର୍ଯ୍ୟନ୍ତ ତ୍ୟାଗ କରିଥିଲେ। ପୁରାଣୀୟ କଥାନୁସାରେ, ଋଷି ବିଶ୍ୱାମିତ୍ରଙ୍କ ଦାବି ପୂରଣ

କରିବା ପାଇଁ ହରିଶ୍ଚନ୍ଦ୍ରଙ୍କୁ ନିଜ ରାଜ୍ୟ ଓ ସମ୍ପତ୍ତି ତ୍ୟାଗ କରିବାକୁ ପଡ଼ିଥିଲା। ପ୍ରତିଜ୍ଞା ପାଳନ କରିବା ପାଇଁ ସେ ରାଜସିଂହାସନ ଛାଡ଼ିଦେଲେ। କିନ୍ତୁ ତାଙ୍କର ପରୀକ୍ଷା ସେଠାରେ ଶେଷ ହେଲା ନାହିଁ। ନିଜର ଦାୟିତ୍ୱ ପୂରଣ ପାଇଁ ସେ ନିଜକୁ ମଧ୍ୟ ବିକ୍ରୟ କରିଥିଲେ ବୋଲି କଥାରେ ଉଲ୍ଲେଖ ମିଳେ।ସେ ଶ୍ମଶାନରେ କାମ କରି ଜୀବିକା ନିର୍ବାହ କରୁଥିଲେ। ଏପରି ଅତ୍ୟନ୍ତ କଷ୍ଟଦାୟକ ପରିସ୍ଥିତିରେ ମଧ୍ୟ ସେ ସତ୍ୟର ପଥ ଛାଡ଼ିନଥିଲେ। ନିଜ ପରିବାର ସଦସ୍ୟଙ୍କ ସହ ଘଟିଥିବା ଦୁଃଖଦ ଘଟଣାରେ ମଧ୍ୟ ସେ କର୍ତ୍ତବ୍ୟ ଓ ନିୟମ ପାଳନ କରିଥିଲେ। ଏହା ତାଙ୍କ ଅସାଧାରଣ ତ୍ୟାଗ ଓ ଧର୍ମନିଷ୍ଠାକୁ ପ୍ରକାଶ କରେ। ହରିଶ୍ଚନ୍ଦ୍ରଙ୍କ ମହିମା କେବଳ ସେ ଧନ ଦାନ କରିଥିବାରେ ନୁହେଁ। ସେ ନିଜର ସମଗ୍ର ଜୀବନକୁ ସତ୍ୟ ଓ ଧର୍ମ ପାଇଁ ଉତ୍ସର୍ଗ କରିଥିଲେ। ତାଙ୍କ ଜୀବନରୁ ଜଣାପଡ଼େ ଯେ ତ୍ୟାଗର ସର୍ବୋଚ୍ଚ ରୂପ ହେଉଛି ନିଜ ସ୍ୱାର୍ଥକୁ ପଛରେ ରଖି ନିଜ କର୍ତ୍ତବ୍ୟ ଓ ନୀତିରେ ଅଟଳ ରହିବା। କର୍ଣ୍ଣ ଓ ହରିଶ୍ଚନ୍ଦ୍ର ଦୁଇଜଣଙ୍କ ଜୀବନର ପରିସ୍ଥିତି ଭିନ୍ନ ଥିଲେ ମଧ୍ୟ ତାଙ୍କ ଜୀବନର ମୂଳ ଶିକ୍ଷା ଏକ ନିଜ ସ୍ୱାର୍ଥଠାରୁ ଉଚ୍ଚ ହେଉଛି ତ୍ୟାଗ ଓ ମାନବିକତା। କର୍ଣ୍ଣ ଦାନରେ ନିଜର ମହତ୍ତ୍ୱ ପ୍ରକାଶ କରିଥିଲେ, ହରିଶ୍ଚନ୍ଦ୍ର ସତ୍ୟ ଓ ତ୍ୟାଗରେ ନିଜର ମହିମା ପ୍ରତିଷ୍ଠା କରିଥିଲେ।

ଆଜିର ସମାଜରେ ମଧ୍ୟ ଦାନର ଆବଶ୍ୟକତା ଅତ୍ୟନ୍ତ ଅଧିକ। ଦାରିଦ୍ର୍ୟ, ଅଶିକ୍ଷା, ରୋଗ, ପ୍ରାକୃତିକ ବିପର୍ଯ୍ୟୟ ଓ ଅନ୍ୟାନ୍ୟ ସମସ୍ୟାରେ ପୀଡ଼ିତ ଲୋକଙ୍କୁ ସାହାଯ୍ୟ କରିବା ଆମ ସମସ୍ତଙ୍କ ମାନବୀୟ ଦାୟିତ୍ୱ। ଛାତ୍ର ନିଜ ଜ୍ଞାନ ଦେଇ ଅନ୍ୟକୁ ସାହାଯ୍ୟ କରିପାରେ, ଧନୀ ବ୍ୟକ୍ତି ଧନ ଦାନ କରିପାରେ, ସମର୍ଥ ବ୍ୟକ୍ତି ଶ୍ରମ ଦାନ କରିପାରେ ଏବଂ ପ୍ରତ୍ୟେକ ମଣିଷ ନିଜର ସମୟ ଓ ସହାନୁଭୂତି ଦେଇ ଅନ୍ୟର ଜୀବନକୁ ସୁନ୍ଦର କରିପାରେ। ତେବେ ଦାନ କରିବା ସମୟରେ ଦାତାର ମନୋଭାବ ମଧ୍ୟ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ। ଦାନ କରି ଅହଂକାର କରିବା ବା ଅନ୍ୟକୁ ଅପମାନ କରିବା ପ୍ରକୃତ ଦାନର ଲକ୍ଷଣ ନୁହେଁ। ନମ୍ରତା, ନିଷ୍କାମତା ଓ ମାନବିକତା ସହିତ କରାଯାଇଥିବା ଦାନ ହିଁ ମହତ ଦାନ। ଦାନର ଉଦ୍ଦେଶ୍ୟ ହେବା ଉଚିତ ଅନ୍ୟର ଦୁଃଖ ଦୂର କରିବା ଓ ସମାଜର ମଙ୍ଗଳ ସାଧନ କରିବା। ଦାନ ନିଶ୍ଚିତ ମଣିଷକୁ ମହାନ କରେ। ଏହା ମଣିଷର ହୃଦୟକୁ ଉଦାର କରିଥାଏ ଓ ସମାଜରେ ପରସ୍ପର ସହଯୋଗ ଓ ସହାନୁଭୂତିର ବନ୍ଧନକୁ ଦୃଢ଼ କରେ। କର୍ଣ୍ଣଙ୍କ ଦାନଶୀଳତା ଆମକୁ ଶିଖାଏ ଯେ ନିଜର ମୂଲ୍ୟବାନ ବସ୍ତୁକୁ ମଧ୍ୟ ଅନ୍ୟର ମଙ୍ଗଳ ପାଇଁ ତ୍ୟାଗ କରିବା ମହତ୍ତ୍ୱର ଲକ୍ଷଣ।ଆଜି ଆମେ କର୍ଣ୍ଣ ଓ ହରିଶ୍ଚନ୍ଦ୍ରଙ୍କ ଆଦର୍ଶକୁ ଜୀବନରେ ଗ୍ରହଣ କରିପାରିଲେ ସମାଜ ଅଧିକ ମାନବିକ ଓ ସୁନ୍ଦର ହୋଇପାରିବ। ତେଣୁ ଆମେ ନିଜ ସାମର୍ଥ୍ୟ ଅନୁସାରେ ଅନ୍ୟକୁ ସାହାଯ୍ୟ କରିବା ସତ୍ୟ କହିବା, ଅନ୍ୟାୟରୁ ଦୂରେଇ ରହିବା ଓ ପରୋପକାରରେ ନିଜକୁ ନିୟୋଜିତ କରିବା ଉଚିତ। ଏହାହିଁ ଦାନର ପ୍ରକୃତ ମହାତ୍ମ୍ୟ ଏବଂ ମାନବଜୀବନର ସାର୍ଥକତା।



ଦାନ-ମାନବିକତାର ମହାନ ପରମ୍ପରା

ଶ୍ୱେତା ରାଉତ

ଦାନ କ'ଣ ? ଆମେ ସମସ୍ତେ ଏକ ବିଶ୍ୱାସ ରଖୁ ଯେ ଦାନ କଲେ ପୂଣ୍ୟ ମିଳେ । ବାସ୍ତବରେ ଦାନର ଅର୍ଥ କଣ, କେତେ ପ୍ରକାର, କାହାକୁ ଦାନ କରିବା, କଣ ଦାନ କରିବା ଉଚିତ୍ ଦାନର ବିଧି ନିୟମ ସବୁ କଣ ରହିଛି, ତାହା ହୁଏତ ଆମ ସମସ୍ତଙ୍କୁ ଜଣା ନାହିଁ । 'ଦାନ' କେବଳ କିଛି ଦେଇଦେବାର ନାମ ନୁହେଁ । ଏହା ମଣିଷ ହୃଦୟରେ ବିଶାଳତାର ଏକ ପରିଚୟ । ନିଜର ଆବଶ୍ୟକତାରୁ ଅଧିକ କିଛି ଅନ୍ୟର ଆବଶ୍ୟକତା ପୂରଣ ପାଇଁ ଦେବା, ନିଜର ସୁଖର କିଛି ଅଂଶ ଅନ୍ୟ ମୁହଁରେ ହସ ଆଣିବା ପାଇଁ ତ୍ୟାଗ କରିବା ଏବଂ କୌଣସି ପ୍ରତିଦାନର ଆଶା ନରଖି ଅନ୍ୟର ଜୀବନକୁ ସହଜ କରିବା, ଏହାହିଁ ଦାନର ମୂଳ ଭାବନା । ଭାରତୀୟ ସଂସ୍କୃତିରେ ଦାନକୁ ମଣିଷର ଏକ ମହତ୍ତମ ଧର୍ମ ଭାବେ ଗ୍ରହଣ କରାଯାଇଛି । ଆମ ପରମ୍ପରାରେ 'ତ୍ୟାଗ' ଓ 'ଦାନ' ପରସ୍ପର ସହିତ ଜଡ଼ିତ । କେବଳ ଧନ ଦେବା ନୁହେଁ - ଅନ୍ନ ଦାନ, ବସ୍ତ୍ର ଦାନ, ଜ୍ଞାନ ଦାନ, ଅଭୟ ଦାନ, ରକ୍ତ ଦାନ, ଶ୍ରମ ଦାନ ଭଳି ଅନେକ ରୂପରେ ଦାନର ମହତ୍ତ୍ୱ ଆମ ସଂସ୍କୃତିରେ ଦେଖିବାକୁ ମିଳେ । ଦାନର ପ୍ରକୃତ ଅର୍ଥ ହେଉଛି, ଦେବାର ମନୋଭାବ ଯେଉଁଠାରେ ମନରେ ଅହଂକାର ନଥାଏ, ପ୍ରତିଦାନର ଆଶା ନଥାଏ ଏବଂ ଅନ୍ୟର ମଙ୍ଗଳ ହିଁ ମୁଖ୍ୟ ଉଦ୍ଦେଶ୍ୟ ହୋଇଥାଏ, ସେଠାରେ ଦାନ ସାର୍ଥକ ହୁଏ । ଆମେ ଅନେକ ସମୟରେ ଭାବୁ, ଦାନ କରିବା ପାଇଁ ବହୁତ ଧନ ଦରକାର । କିନ୍ତୁ ପ୍ରକୃତରେ ଦାନ ମୂଲ୍ୟ ଦିଆଯାଇଥିବା ବସ୍ତୁର ପରିମାଣରେ ନୁହେଁ, ଦାତାର ମନୋଭାବରେ ରହିଥାଏ । ଭୋକିଲାକୁ ଦିଆଯାଉଥିବା ମୁଠାଏ ଅନ୍ନ ତୃଷାର୍ତ୍ତକୁ ଦିଆଯାଇଥିବା ମୁନ୍ଦାଏ ପାଣି କିମ୍ବା ନିରାଶ ମଣିଷକୁ ଦିଆଯାଇଥିବା ଟିକିଏ ସାନ୍ତ୍ୱନାର କଥା ମଧ୍ୟ ଦାନର ମହତ୍ତ୍ୱ ବହନ କରେ । ଦାନର ପ୍ରକାର ଭେଦ ଭଗବତ ଗୀତାର ସପ୍ତଦଶ ଅଧ୍ୟାୟରେ ଭଗବାନ ଶ୍ରୀକୃଷ୍ଣ ଦାନ ତିନିଟି ରୂପ ବିଷୟରେ କହିଛନ୍ତି । ସାତ୍ତ୍ୱିକ, ରାଜସିକ ଓ ତାମସିକ ଦାନ । ସାତ୍ତ୍ୱିକ ଦାନ ହେଉଛି ଯୋଗ୍ୟ ବ୍ୟକ୍ତି, ଯୋଗ୍ୟ ସ୍ଥାନ ଓ ଯୋଗ୍ୟ ସମୟରେ ପ୍ରତିଦାନର ଆଶା ନରଖି କରାଯାଇଥିବା ଦାନ । ଏହି ଦାନରେ ଶ୍ରଦ୍ଧା, କରୁଣା ଓ ନିଷ୍କାମ ଭାବନା ରହିଥାଏ । ରାଜସିକ ଦାନ ହେଉଛି ଯେଉଁ ଦାନ ପଛରେ ପ୍ରତିଫଳ, ଖ୍ୟାତି କିମ୍ବା କୌଣସି ସ୍ୱାର୍ଥର ଆଶା ରହିଥାଏ । ଦାନ କରି ନିଜର ନାମ ପ୍ରଚାର କରିବା । ସମ୍ମାନ ପାଇବା କିମ୍ବା ଅନ୍ୟମାନଙ୍କଠାରୁ ପ୍ରଶଂସା ଆଶା କରିବା ଏହି ଭାବନା ସହିତ ସମ୍ପର୍କିତ । ତାମସିକ ଦାନ ହେଉଛି ଅଯୋଗ୍ୟ ସ୍ଥାନ, ଅଯୋଗ୍ୟ ସମୟ କିମ୍ବା ଅସମ୍ମାନର ସହିତ କରାଯାଇଥିବା ଦାନ । ଏପରି ଦାନରେ ଦାତାର ଅସାବଧାନତା, ଅବିବେକ କିମ୍ବା ଅନୁଚିତ ଉଦ୍ଦେଶ୍ୟ ଥାଇପାରେ । ଗୀତା ଏହି ଶିକ୍ଷା ଆମକୁ ବୁଝାଏ ଯେ ଦାନର ମହତ୍ତ୍ୱ କେବଳ ଦିଆଯାଇଥିବା ବସ୍ତୁରେ ନୁହେଁ, ଦାନର ଉଦ୍ଦେଶ୍ୟ, ପଦ୍ଧତି ଓ ଦାନର ମାନସିକତାର ମଧ୍ୟ ରହିଥାଏ । ଏହା ବ୍ୟତୀତ ସାଧାରଣ ଜୀବନରେ ଦିଆଯାଉଥିବା ବସ୍ତୁ ଆଧାରରେ ମଧ୍ୟ କିଛି ପ୍ରମୁଖ ଦାନ ରହିଛି, ଯେପରିକି : ଅନ୍ନ ଦାନ(ସବୁଠାରୁ ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣ), ବସ୍ତ୍ର ଦାନ,

ଭୂମି ଦାନ, ଗୋ ଦାନ (ଗାଈ ଦାନ), ବିଦ୍ୟା ଦାନ (ଜ୍ଞାନ ବାଣ୍ଟିବା), ରକ୍ତ ଦାନ ଓ ଚକ୍ଷୁ ଦାନ, ଅଙ୍ଗ ଦାନ (ଆଧୁନିକ ସମୟରେ ମହାଦାନ) । ଏହା ବ୍ୟତୀତ ଦାନର ଆଉ ୩ ପ୍ରକାର ଭେଦ ରହିଛି - ଶାରୀରିକ, ବାଚିକ ଓ ମାନସିକ । ସ୍ଥିର ହୃଦୟରେ ସୁନା ରୂପା ଇତ୍ୟାଦି ଦାନ କରିବା ଶାରୀରିକ ଦାନ ଭାବରେ ବିବେଚନା କରାଯାଏ । ଭୟଭୀତ ବ୍ୟକ୍ତି ପାଖକୁ ଆସିଲେ ତାଙ୍କୁ ସୁରକ୍ଷା ପ୍ରଦାନ କରିବା ବାଚିକ ଦାନ ଭାବରେ ବିବେଚନା କରାଯାଏ । ଜପ ଓ ଧ୍ୟାନର ଦାନକୁ ମାନସିକ ଦାନ ଭାବରେ ଗ୍ରହଣ କରାଯାଏ । ଦାନ ପାତ୍ର - ଆମ ଓଡ଼ିଆରେ ଗୋଟେ କଥା ଅଛି "ଅପାତ୍ରରେ ଦାନ କରିବା ଉଚ୍ଚିତ ନୁହେଁ" । ଯେଉଁ ବ୍ୟକ୍ତିକୁ ଦାନ ଦିଆଯାଏ, ତାଙ୍କୁ "ଦାନର ପାତ୍ର" କୁହାଯାଏ । ଭାରତୀୟ ପରମ୍ପରାରେ ଦାନ ଦେଲାବେଳେ ପାତ୍ରତାକୁ ମଧ୍ୟ ଗୁରୁତ୍ୱ ଦିଆଯାଇଛି । ତପସ୍ୱୀ, ବେଦ ଓ ଶାସ୍ତ୍ରରେ ଜ୍ଞାନ ରଖିଥିବା ଏବଂ ଶାସ୍ତ୍ରରେ କୁହାଯାଇଥିବା ନୀତି ଓ ଆଦର୍ଶକୁ ନିଜ ଜୀବନରେ ପାଳନ କରୁଥିବା ବ୍ୟକ୍ତିଙ୍କୁ ଦାନର ଉତ୍ତମ ପାତ୍ର ବୋଲି ବିବେଚନା କରାଯାଇଛି। ଏଥିରେ ଗୁରୁଙ୍କୁ ସର୍ବପ୍ରଥମ ସ୍ଥାନ ଦିଆଯାଇଛି । ତା'ପରେ ବ୍ୟକ୍ତିର ବିଦ୍ୟା, ଗୁଣ ଓ ବୟସ ଅନୁସାରେ ତାଙ୍କର ପାତ୍ରତା ବିଚାର କରାଯାଏ । ଏହା ବ୍ୟତୀତ ଜ୍ୱାଇଁ, ଦୌହିତ୍ର (ଝିଅର ପୁଅ) ଏବଂ ଭଣଜାଙ୍କୁ ମଧ୍ୟ ଦାନର ଉତ୍ତମ ପାତ୍ର ଭାବେ ଗ୍ରହଣ କରାଯାଇଛି। ପୁରାତନ ଧର୍ମଶାସ୍ତ୍ରୀୟ ଧାରଣା ଅନୁସାରେ, ବ୍ରାହ୍ମଣଙ୍କୁ ଦିଆଯାଇଥିବା ଦାନର ଫଳ ଛଅ ଗୁଣ, କ୍ଷତ୍ରିୟଙ୍କୁ ଦିଆଯାଇଥିବା ଦାନର ଫଳ ତିନି ଗୁଣ, ବୈଶ୍ୟଙ୍କୁ ଦିଆଯାଇଥିବା ଦାନର ଫଳ ଦୁଇ ଗୁଣ ଏବଂ ଶୁଦ୍ରଙ୍କୁ ଦିଆଯାଇଥିବା ଦାନ ସାଧାରଣ ଫଳ ପ୍ରଦାନ କରେ ବୋଲି କୁହାଯାଇଛି । ଏହି ବିଭାଜନ ନିର୍ଦ୍ଦିଷ୍ଟ ପ୍ରକାରର ଧାର୍ମିକ ଦାନ ପାଇଁ ପ୍ରଚଳିତ ଥିଲା । କିନ୍ତୁ ଅନ୍ନ ଓ ବସ୍ତ୍ରଦାନ ପାଇଁ ଏପରି ପାତ୍ରତା ବିଚାର କରିବାର ଆବଶ୍ୟକତା ନାହିଁ । ଯିଏ ଭୋକିଲା, ତାଙ୍କୁ ଅନ୍ନ ଦେବା ଏବଂ ଯିଏ ବସ୍ତ୍ରହୀନ ବା ବସ୍ତ୍ରର ଅଭାବରେ ଅଛନ୍ତି, ତାଙ୍କୁ ବସ୍ତ୍ର ଦବା ହିଁ ତାଙ୍କର ପାତ୍ରତା ପାଇଁ ଯଥେଷ୍ଟ । ଅର୍ଥାତ ଭୋକ ଓ ଅଭାବ ଦାନର ଯୋଗ୍ୟତା ନିର୍ଦ୍ଧାରଣ କରେ ।

ସମାଜରେ ଦାନର ଆବଶ୍ୟକତା : ମଣିଷ ଜୀବନରେ ଯେତେବେଳେ ନିଜ ପାଇଁ ସଂଗ୍ରହ କରିବାର ପ୍ରବୃତ୍ତି ବଢ଼ିଯାଏ, ସେତେବେଳେ ଦାନ ତାକୁ ଅନ୍ୟ ପାଇଁ ବଞ୍ଚିବାର ଶିକ୍ଷା ଦିଏ । ଦାନ କେବଳ ଧନ, ଖାଦ୍ୟ, ବସ୍ତ୍ର କିମ୍ବା ବସ୍ତୁ ଦେବା ନୁହେଁ, ଦାନ ହେଉଛି ହୃଦୟର ଉଦାରତା । ନିଜ ପାଖରେ ଥିବା କିଛି ମୂଲ୍ୟବାନ ଜିନିଷ ଅନ୍ୟର ଆବଶ୍ୟକତା ପୂରଣ ପାଇଁ ଦେଇପାରିବାର ମନୋଭାବ ହିଁ ଦାନର ମୂଳ ସ୍ୱରୂପ । ଭରତୀୟ ସଂସ୍କୃତିରେ ଦାନର ଏକ ବିଶେଷ ସ୍ଥାନ ରହିଛି । ଆମ ଧର୍ମଗ୍ରନ୍ଥ ଓ ପୁରାଣରେ ଦାନର ମହିମା ବାରମ୍ବାର ବର୍ଣ୍ଣିତ ହୋଇଛି । ଦାନ ମଣିଷର ଅଂହକାରକୁ କମାଏ, ଲୋଭକୁ ନିୟନ୍ତ୍ରଣ କରେ ଏବଂ ହୃଦୟରେ କରୁଣାର ଭାବ ଜାଗ୍ରତ କରେ । ତେଣୁ ଦାନକୁ କେବଳ ଏକ ଧାର୍ମିକ ଆଚାର ଭାବେ ଦେଖିଲେ ଏହାର ପ୍ରକୃତ ମହତ୍ତ୍ୱକୁ ସୀମିତ କରିଦେବା ହେବ। ବିଭିନ୍ନ ପରିପ୍ରେକ୍ଷୀରେ ଆମେ ଦାନର ମହତ୍ତ୍ୱ ବୁଝିବା ଉଚିତ।

ଭୂମିଦାନ:– ଭୂମିଦାନ ଭାରତୀୟ ପରମ୍ପରାରେ ଏକ ମହାନ ଦାନ ଭାବେ ପରିଗଣିତ। ଭୂମି କେବଳ ସମ୍ପତ୍ତି ନୁହେଁ, ଏହା ଜୀବନ, ଜୀବିକା ଓ ଆଶ୍ରୟର ଆଧାର। ତେଣୁ ଆବଶ୍ୟକତାବୋଧ କରୁଥିବା ବ୍ୟକ୍ତି, ଶିକ୍ଷା, ଧର୍ମ, ସମାଜସେବା କିମ୍ବା ଜନକଲ୍ୟାଣ ପାଇଁ ଭୂମି ଦାନ କରିବାକୁ ମହତ୍ ଓ ପୁଣ୍ୟକର୍ମ ଭାବେ ଦେଖାଯାଇଛି। ପୁରାତନ କାଳରେ ଆଶ୍ରମ, ଶିକ୍ଷାକେନ୍ଦ୍ର, ମନ୍ଦିର ଓ ଜନହିତକର କାର୍ଯ୍ୟ ପାଇଁ ଭୂମିଦାନର ପରମ୍ପରା ଥିଲା। ଭୂମିଦାନର ମୂଳ ଭାବ ହେଉଛି, ନିଜ ସମ୍ପତ୍ତିର ଏକ ଅଂଶକୁ ସମାଜର ବୃହତ୍ତର କଲ୍ୟାଣରେ ଉତ୍ସର୍ଗ କରିବା। ଏହା ଦାତାର ଉଦାରତା ସହିତ ସମାଜ ପ୍ରତି ତାଙ୍କର ଦାୟିତ୍ୱବୋଧକୁ ମଧ୍ୟ ପ୍ରକାଶ କରେ।

ଗୋଦାନ:– ଗୋଦାନ ଭାରତୀୟ ଧାର୍ମିକ ଓ ସାଂସ୍କୃତିକ ପରମ୍ପରାରେ ଏକ ପବିତ୍ର ଦାନ ଭାବେ ପରିଗଣିତ। ଗାଈକୁ ପ୍ରାଚୀନ କାଳରୁ ମାତୃସ୍ୱରୂପା ଓ ଜୀବନଦାୟିନୀ ଭାବେ ସମ୍ମାନ ଦିଆଯାଇଛି। ତେଣୁ ଶ୍ରଦ୍ଧା ଓ ସାମର୍ଥ୍ୟ ଅନୁସାରେ ଯୋଗ୍ୟ ବ୍ୟକ୍ତିଙ୍କୁ ଗାଈ ଦାନ କରିବାକୁ ଗୋଦାନ କୁହାଯାଏ। ଗୋଦାନର ମୂଳ ଭାବ କେବଳ ଧାର୍ମିକ ପୁଣ୍ୟ ନୁହେଁ, ଏହା ସେବା, ତ୍ୟାଗ, ଜୀବଦୟା ଓ ପରୋପକାରର ପ୍ରତୀକ। ପୁରାତନ ସମାଜରେ ଗାଈ ଦୁଗ୍ଧ, କୃଷି ଓ ପରିବାରର ଜୀବିକାର ଏକ ମୁଖ୍ୟ ଆଧାର ଥିବାରୁ ଗୋଦାନର ସାମାଜିକ ମହତ୍ତ୍ୱ ମଧ୍ୟ ଥିଲା। ଶ୍ରଦ୍ଧା, ନିଷ୍କାମ ଭାବନା ଓ ଯଥାର୍ଥ ଆବଶ୍ୟକତାକୁ ଧ୍ୟାନରେ ରଖି କରାଯାଇଥିବା ଦାନକୁ ହିଁ ଦାନର ପ୍ରକୃତ ସାର୍ଥକତା ବୋଲି କୁହାଯାଏ।

କନ୍ୟାଦାନ:– କନ୍ୟାଦାନ ହିନ୍ଦୁ ବିବାହ ପରମ୍ପରାରେ ଏକ ପ୍ରମୁଖ ଧାର୍ମିକ ରୀତି। ବିବାହ ସମୟରେ ପିତାମାତା ନିଜ କନ୍ୟାକୁ ତାଙ୍କ ଜୀବନସାଥୀଙ୍କ ହାତରେ ସମର୍ପଣ କରି, ତାଙ୍କର ନୂତନ ଜୀବନ ପାଇଁ ଆଶୀର୍ବାଦ କରନ୍ତି, ଏହାକୁ କନ୍ୟାଦାନ କୁହାଯାଏ। ଏହା କେବଳ 'ଦାନ' ନୁହେଁ, ପିତାମାତାଙ୍କ ସ୍ନେହ, ବିଶ୍ୱାସ, ଦାୟିତ୍ୱ ଓ ମଙ୍ଗଳକାମନାର ପ୍ରତୀକ। ପାରମ୍ପରିକ ଭାବେ ଏହାକୁ ଅତ୍ୟନ୍ତ ପବିତ୍ର ଦାନ ଭାବେ ମାନ୍ୟତା ଦିଆଯାଇଛି। ନିଜର କନ୍ୟାକୁ ଅନ୍ୟର ପୁତ୍ର

ହସ୍ତରେ ବିଶ୍ୱାସର ସହ ଅନ୍ୟ ଜଣଙ୍କ ବଂଶକୁ ଆଗେଇ ନେବା ଅର୍ଥେ ସମର୍ପି ଦେବାଠୁ ବଡ଼ ପୁଣ୍ୟ ଆଉ କଣ ଥାଇପାରେ !

ଜ୍ଞାନଦାନ:– ଜ୍ଞାନଦାନକୁ ସର୍ବଶ୍ରେଷ୍ଠ ଦାନମାନଙ୍କ ମଧ୍ୟରୁ ଏକ ବୋଲି ମନେ କରାଯାଏ । ଧନ-ସମ୍ପତ୍ତି ଦାନ କଲେ ତାହା ଦିନେ କ୍ଷୟ ହୋଇପାରେ, କିନ୍ତୁ ଜ୍ଞାନ ବାଣ୍ଟିଲେ ତାହା ବଢ଼ିଥାଏ । ଜଣେ ଅଜ୍ଞାନୀକୁ ଶିକ୍ଷା ଦେଇ ତାଙ୍କୁ ସଠିକ୍ ମାର୍ଗ ଦେଖାଇବା ହେଉଛି ଜ୍ଞାନଦାନ । ଏହା ମଣିଷକୁ ଆତ୍ମନିର୍ଭର କରିବା ସହିତ ତାଙ୍କ ଜୀବନରେ ଆଲୋକ ଆଣେ । ଜ୍ଞାନଦାନର ମହତ୍ତ୍ୱ ହେଉଛି, ନିଜେ ଜ୍ଞାନୀ ହେବା ଏବଂ ଅନ୍ୟକୁ ଜ୍ଞାନୀ କରିବା ।

ବସ୍ତ୍ରଦାନ:– ବସ୍ତ୍ରଦାନ ଏକ ମାନବିକ ଓ ପରୋପକାରମୂଳକ ଦାନ । ଆବଶ୍ୟକତା ଥିବା ଗରିବ, ଅସହାୟ ଓ ଦୁଃସ୍ଥ ଲୋକଙ୍କୁ ବସ୍ତ୍ର ଦାନ କରିବାକୁ ବସ୍ତ୍ରଦାନ କୁହାଯାଏ । ବସ୍ତ୍ର ମଣିଷର ମୌଳିକ ଆବଶ୍ୟକତା ହୋଇଥିବାରୁ, ଏହି ଦାନ ଜଣେ ଅଭାବୀଙ୍କୁ ଶୀତ, ବର୍ଷା ଓ ଅନ୍ୟାନ୍ୟ ପ୍ରତିକୂଳ ଅବସ୍ଥାରୁ ସୁରକ୍ଷା ଦେଇଥାଏ । ଶ୍ରଦ୍ଧା ଓ ନିଷ୍କାମ ଭାବନାରେ ଆବଶ୍ୟକତାବୋଧ କରୁଥିବା ବ୍ୟକ୍ତିଙ୍କୁ ସମ୍ମାନର ସହ ବସ୍ତ୍ର ଦାନ କରିବା ହେଉଛି ପ୍ରକୃତ ବସ୍ତ୍ରଦାନ ।

ଶ୍ରମଦାନ:– ଶ୍ରମଦାନ ହେଉଛି ନିଜର ସମୟ, ଶାରୀରିକ ପରିଶ୍ରମ ଓ ଦକ୍ଷତାକୁ ସମାଜର ମଙ୍ଗଳ ପାଇଁ ନିଷ୍କାମ ଭାବେ ଉତ୍ସର୍ଗ କରିବା । ରାସ୍ତା, ପୋଖରୀ, ବିଦ୍ୟାଳୟ କିମ୍ବା ଗ୍ରାମର ପରିମଳ ଓ ବିକାଶମୂଳକ କାର୍ଯ୍ୟରେ ନିଜେ ଶ୍ରମ ଦେବା ଶ୍ରମଦାନର ଉଦାହରଣ । ଏହା ମଣିଷ ମଧ୍ୟରେ ସହଯୋଗ, ସେବା ଓ ସାମାଜିକ ଦାୟିତ୍ୱବୋଧ ବଢ଼ାଇଥାଏ । ଶ୍ରମଦାନର ମୂଳମନ୍ତ୍ର ହେଉଛି ନିଜ ଶ୍ରମରେ ସମାଜର ଉନ୍ନତିରେ ଭାଗୀଦାର ହେବା ।

ଅନ୍ନଦାନ:– ଅନ୍ନଦାନ ଭାରତୀୟ ପରମ୍ପରାରେ ଏକ ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣ ଦାନ ଭାବେ ପରିଗଣିତ । ଭୋକିଲା ଓ ଅଭାବୀ ଲୋକଙ୍କୁ ଶ୍ରଦ୍ଧାର ସହ ଖାଦ୍ୟ ଦାନ କରିବାକୁ ଅନ୍ନଦାନ କୁହାଯାଏ । ଅନ୍ନ ମଣିଷର ମୌଳିକ ଆବଶ୍ୟକତା ହୋଇଥିବାରୁ, ଭୋକ ଦୂର କରିବା ହେଉଛି ଏକ ମହାନ ମାନବିକ ସେବା । ମନ୍ଦିର, ଆଶ୍ରମ, ଅନାଥାଶ୍ରମ କିମ୍ବା ଅନ୍ୟ ସ୍ଥାନରେ ଆବଶ୍ୟକତାବୋଧ କରୁଥିବା ଲୋକଙ୍କୁ ଅନ୍ନ ବାଣ୍ଟିବା ଏହାର ଉଦାହରଣ । ଅନ୍ନଦାନର ମୂଳ ଭାବ ହେଉଛି, ନିଜ ପାଖରେ ଥିବା ଖାଦ୍ୟକୁ ଅନ୍ୟର ଭୋକ ଦୂର କରିବାରେ ବ୍ୟବହାର କରିବା ।

ଅଙ୍ଗଦାନ:– ଅଙ୍ଗଦାନ ହେଉଛି ମୃତ୍ୟୁ ପରେ କିମ୍ବା ନିର୍ଦ୍ଦିଷ୍ଟ ଚିକିତ୍ସା ପରିସ୍ଥିତିରେ ନିଜର ଉପଯୋଗୀ ଅଙ୍ଗ ବା ତନ୍ତୁ ଅନ୍ୟ ଜଣଙ୍କ ଚିକିତ୍ସା ପାଇଁ ଦାନ କରିବା । ଏହା ଅନେକ ଗୁରୁତର ରୋଗୀଙ୍କ ଜୀବନ ରକ୍ଷା କରିବା କିମ୍ବା ଜୀବନର ଗୁଣବତ୍ତା ବଢ଼ାଇବାରେ ସହାୟକ ହୋଇପାରେ । ତେଣୁ ଅଙ୍ଗଦାନକୁ ମାନବିକତା, ପରୋପକାର ଓ ଜୀବନ ପ୍ରତି ସମ୍ମାନର ଏକ ମହାନ ଦାନ ଭାବେ ଦେଖାଯାଏ । ଏହା ମୃତ୍ୟୁ ପରେ ମଧ୍ୟ ଅନ୍ୟର ଜୀବନରେ ଆଶାର ଆଲୋକ ଆଣିପାରେ ।

ସମୟଦାନ:– ସମୟଦାନ ହେଉଛି ନିଜର ମୂଲ୍ୟବାନ ସମୟକୁ ନିଷ୍କାମ ଭାବେ ଅନ୍ୟର ସେବା, ସହାୟତା କିମ୍ବା ସମାଜର ମଙ୍ଗଳ ପାଇଁ ଉତ୍ସର୍ଗ କରିବା । ଅସହାୟଙ୍କୁ ସହଯୋଗ କରିବା, ଶିକ୍ଷା ଦେବା, ବୃଦ୍ଧଙ୍କ ସେବା କରିବା କିମ୍ବା ସାମାଜିକ କାର୍ଯ୍ୟରେ ସ୍ୱେଚ୍ଛାରେ ସମୟ ଦେବା ସମୟଦାନର ଉଦାହରଣ । ଧନ ନଥିଲେ ମଧ୍ୟ ସମୟ ଦେଇ ସେବା କରିହୁଏ, ଏହା ହିଁ ସମୟଦାନର ମହତ୍ତ୍ୱ ।

ଦାନର ମହିମା:– ପୁରାଣୋକ୍ତ ମତାନୁସାରେ ଦାନ ମଧ୍ୟରେ ଭୂମିଦାନକୁ ଅତ୍ୟନ୍ତ ମହତ୍ତ୍ୱପୂର୍ଣ୍ଣ ଦାନ ବୋଲି କୁହାଯାଇଛି । ବିପ୍ରଙ୍କୁ ଗୋଚର୍ମ ପରିମାଣ ଭୂମି ଦାନ କଲେ ସମସ୍ତ ପାପ ନାଶ ହୋଇ ମୁକ୍ତି ଲାଭ ହୁଏ ବୋଲି ବିଶ୍ୱାସ ରହିଛି । ଦରିଦ୍ର ବ୍ରାହ୍ମଣଙ୍କୁ ଶସ୍ୟଭୂମି ଦାନ କଲେ ବୈକୁଣ୍ଠଲୋକ ପ୍ରାପ୍ତି ହୁଏ ବୋଲି କୁହାଯାଇଛି । ବ୍ରାହ୍ମଣଙ୍କୁ ଗ୍ରାମ ଦାନ କଲେ ପାପ ନାଶ ହୋଇ ବୈକୁଣ୍ଠବାସ ମିଳେ ଏବଂ ପୁଣ୍ୟକର୍ମର ଫଳରେ ମୁକ୍ତି ଲାଭ ହୁଏ ବୋଲି ଦାନର ମହିମାରେ ବର୍ଣ୍ଣନା ରହିଛି । ଦୁଗ୍ଧବତୀ ଗାଈ ବ୍ରାହ୍ମଣଙ୍କୁ ଦାନ କଲେ ପୃଥିବୀଦାନର ଫଳ ମିଳେ ବୋଲି କୁହାଯାଇଛି । ଦରିଦ୍ର ବ୍ରାହ୍ମଣଙ୍କୁ ବୃଷ ଦାନ କଲେ ଦେବରାଜ ହେବା ସହ ରୁଦ୍ରଲୋକ ପ୍ରାପ୍ତିର ଫଳ ମିଳେ ବୋଲି ବିଶ୍ୱାସ ରହିଛି । ସୁବର୍ଣ୍ଣ ଓ ତିଳ ଦାନ କଲେ ଦୀର୍ଘକାଳ ବିଷ୍ଣୁଲୋକରେ ବାସ କରିବାର ପୁଣ୍ୟ ମିଳେ ବୋଲି କୁହାଯାଇଛି । ବ୍ରାହ୍ମଣଙ୍କୁ ଦିବ୍ୟ ଖଟ ଓ ପଲଙ୍କ ଦାନ କଲେ ପାପ ନାଶ ହୋଇ ଇନ୍ଦ୍ରଲୋକ ପ୍ରାପ୍ତି ହୁଏ । ଶାଳଗ୍ରାମ ଦାନ କଲେ ସାତଦ୍ୱୀପ ଓ ସମୁଦ୍ର ଦାନ କରିବା ସମାନ ପୁଣ୍ୟ ମିଳେ ବୋଲି ବର୍ଣ୍ଣିତ ହୋଇଛି । ଅଳଙ୍କାର ସହିତ କନ୍ୟାଦାନ କଲେ ପାପ ନାଶ ହୋଇ ବ୍ରହ୍ମଲୋକ ପ୍ରାପ୍ତି ହୁଏ ବୋଲି ଧାର୍ମିକ ବିଶ୍ୱାସ ରହିଛି । ମନ୍ଦିର ନିର୍ମାଣ ପାଇଁ ଅର୍ଥଦାନ କଲେ ଜନ୍ମମୃତ୍ୟୁର ଚକ୍ରରୁ ଉଦ୍ଧାର ମିଳେ ବୋଲି କୁହାଯାଇଛି । ମଠ ନିର୍ମାଣ ବା ମଠ ପାଇଁ ଦାନ କଲେ ପୁଣ୍ୟବଳରେ ବିଷ୍ଣୁଲୋକ ପ୍ରାପ୍ତି ହୁଏ । ସାଧୁସଙ୍ଗ ପାଇଁ ଦାନ କଲେ ବିଷ୍ଣୁଲୋକରେ ଭଗବାନଙ୍କ ପାଦସେବାର ସୁଯୋଗ ମିଳେ ବୋଲି ବିଶ୍ୱାସ କରାଯାଏ । ଯେଉଁ ବ୍ୟକ୍ତି କେବଳ ଧନ ସଞ୍ଚୟ କରି

ଦାନ କରେ ନାହିଁ, ତାହାକୁ ଏହି ଦାନମହିମାରେ ନିନ୍ଦା କରାଯାଇଛି। ଅନ୍ୟପକ୍ଷରେ, ପ୍ରଭୁଙ୍କ ସେବା ପାଇଁ ନିୟମିତ ଦାନ କରୁଥିବା ବ୍ୟକ୍ତି ଜନ୍ମଜନ୍ମାନ୍ତରରେ ପ୍ରଭୁଙ୍କ ଦାସତ୍ୱ ଓ ପାଦସେବାର ଅଧିକାର ଲାଭ କରେ ବୋଲି କୁହାଯାଇଛି। ଜୀବନରେ ନିଃସ୍ୱାର୍ଥ ଭାବରେ ନିଜ ସାମର୍ଥ୍ୟ ଅନୁସାରେ ଦାନ କରି ଜୀବନକୁ ସାର୍ଥକ କରିଥିବା ବ୍ୟକ୍ତି ମୃତ୍ୟୁ ପରେ ନିର୍ବାଣ ଲାଭ କରି ବ୍ରହ୍ମରେ ଲୀନ ହୁଏ ବୋଲି ଏହି ଧାର୍ମିକ ପରମ୍ପରାରେ ବର୍ଣ୍ଣିତ ହୋଇଛି। ଦାନର ମୂଳ ଉଦ୍ଦେଶ୍ୟ କେବଳ ପୁଣ୍ୟ ପ୍ରାପ୍ତି ନୁହେଁ, ବରଂ ନିଜ ସାମର୍ଥ୍ୟ ଅନୁସାରେ ଅନ୍ୟର ଉପକାର କରିବା, ସେବା କରିବା ଓ ସମାଜ ପ୍ରତି ନିଜର କର୍ତ୍ତବ୍ୟ ପାଳନ କରିବା। ଏହି ଭାବନାରୁ କରାଯାଇଥିବା ଦାନ ହିଁ ପ୍ରକୃତ ଦାନର ମହିମାକୁ ପ୍ରକାଶ କରେ।

ଦାନ କରିବାର କଳା:– ଦାନ କରିବା ବା "ଦେବା" ମଧ୍ୟ ଗୋଟେ କଳା। ଏହି କଳା ସେଇ ବ୍ୟକ୍ତିଙ୍କଠାରେ ଥାଏ, ଯାହାଙ୍କ ହୃଦୟ ବଡ଼ ଓ ସେବାରେ ସମର୍ପିତ। ଆମ ଦୃଷ୍ଟିରେ ସେମିତି ଜଣେ ବ୍ୟକ୍ତି ହେଉଛନ୍ତି ଡ. ଅଚ୍ୟୁତ ସାମନ୍ତ ମହାଶୟ। ୨୦୧୩ ମସିହାରେ ଅଚ୍ୟୁତ ସାମନ୍ତଙ୍କ ଦ୍ୱାରା 'Art of Giving' ଏକ ମାନବୀୟ ଆନ୍ଦୋଳନ ଭାବେ ଆରମ୍ଭ ହୋଇଥିଲା। ଏହାର ମୂଳ ଚିନ୍ତା ହେଉଛି, ଭଲପାଇବା, ସ୍ନେହ, ଦୟା, ସହାନୁଭୂତି, ଜ୍ଞାନ, ସମୟ, ଦକ୍ଷତା ଓ ସେବାକୁ ଅନ୍ୟମାନଙ୍କ ସହ ବାଣ୍ଟି ନେଇ ସମାଜରେ ଶାନ୍ତି ଓ ସୁଖର ପରିବେଶ ସୃଷ୍ଟି କରିବା।

'Art of Giving' ଆମକୁ ଆଉ ଏକ ବଡ଼ କଥା ଶିଖାଏ, ଦେବା ପାଇଁ ଧନୀ ହେବା ଆବଶ୍ୟକ ନୁହେଁ। ଆମ ପାଖରେ ଧନ ନଥିଲେ ମଧ୍ୟ ସମୟ ଅଛି, ଶ୍ରମ ଅଛି, ଜ୍ଞାନ ଅଛି, ଭଲ କଥା କହିବାର କ୍ଷମତା ଅଛି, ହସ ଅଛି, ସହାନୁଭୂତି ଅଛି। ଜଣେ ବୃଦ୍ଧଙ୍କ କଥା ଧୈର୍ଯ୍ୟର ସହ ଶୁଣି, ଜଣେ ଛାତ୍ରକୁ ପଢ଼ାଇ, ଅସହାୟ ଲୋକଙ୍କୁ ରାସ୍ତା ପାର କରାଇଦେବା କିମ୍ବା ଦୁଃଖୀ ମଣିଷକୁ ଆଶ୍ୱାସନା ଦେବା ମଧ୍ୟ ସେବା। ଅଚ୍ୟୁତ ସାମନ୍ତଙ୍କ 'Art of Giving' ଏହି ବ୍ୟାପକ ଅର୍ଥରେ ଦାନକୁ ଦେଖେ। ତେଣୁ ସେବା କରିବା ମଧ୍ୟ ଏକ କଳା। କାରଣ କେବଳ କିଛି ଦେଇଦେବା ଯଥେଷ୍ଟ ନୁହେଁ, କାହାକୁ, କେବେ, କିପରି ଓ କେଉଁ ଭାବନାରେ ସାହାଯ୍ୟ କରାଯାଉଛି, ତାହା ମଧ୍ୟ ଗୁରୁତ୍ୱପୂର୍ଣ୍ଣ। ଅହଂକାର ନୁହେଁ, ଆତ୍ମୀୟତା; ଦୟା ଦେଖାଇବା ନୁହେଁ, ମଣିଷକୁ ସମ୍ମାନ ଦେବା, ପ୍ରଚାର ନୁହେଁ, ନିଃସ୍ୱାର୍ଥ ସହଯୋଗ, ଏହି ମନୋଭାବ ହିଁ ପ୍ରକୃତ ସେବାର ପରିଚୟ।

ଏହି ଦୃଷ୍ଟିରୁ ଦେଖିଲେ, 'Art of Giving' କେବଳ ଏକ ଅଭିଯାନ ନୁହେଁ, ଏହା ଜୀବନକୁ ଦେଖିବାର ଏକ ମାନବୀୟ ଦୃଷ୍ଟିକୋଣ। ନିଜ ପାଇଁ ବଞ୍ଚିବା ସହଜ, କିନ୍ତୁ ନିଜର ସାମର୍ଥ୍ୟରୁ ଟିକିଏ ଅନ୍ୟ ପାଇଁ ବାଣ୍ଟିଦେବା ହିଁ ଜୀବନକୁ ଅର୍ଥପୂର୍ଣ୍ଣ କରେ। ଜଣଙ୍କ ମୁହଁରେ ହସ ଆଣିପାରିବା, ଜଣଙ୍କ ଦୁଃଖ କମାଇପାରିବା ଏବଂ ଜଣଙ୍କ ଜୀବନରେ ଆଶାର ଆଲୋକ ଜଳାଇପାରିବା। ଏହାଠାରୁ ବଡ଼ ଦାନ ଆଉ କ'ଣ ହୋଇପାରେ ? ସାରା ସଂସାରରେ ଏ ଦାନ କରିବାର କଳାକୁ ଲୋକମାନେ ବିଶ୍ୱାସ ଓ ଆନନ୍ଦର ସହ ଗ୍ରହଣ କରନ୍ତି। ସହରଠୁ ଗାଁ ସବୁଆଡ଼େ ଦାନର ମହତ୍ତ୍ୱ ରହିଛି।

ଗ୍ରାମୀଣ ଜୀବନରେ ଦାନ କେବଳ ଧନ ଦେବାର ନାମ ନୁହେଁ, ଏହା ମାନବିକତା ଓ ସହଯୋଗର ଏକ ସୁନ୍ଦର ପରମ୍ପରା। ଗାଁର ଲୋକମାନେ ନିଜ ସାମର୍ଥ୍ୟ ଅନୁସାରେ ଅନ୍ନ, ବସ୍ତ୍ର, ଧନ, ଶ୍ରମ ଆଦି ଦାନ କରିବାକୁ ପୁଣ୍ୟକାର୍ଯ୍ୟ ବୋଲି ମନେ କରନ୍ତି। ପର୍ବପର୍ବାଣୀ, ମନ୍ଦିରର ଉତ୍ସବ, ବିବାହ କିମ୍ବା କୌଣସି ଦୁର୍ଦ୍ଦିନରେ ଗାଁର ଲୋକମାନେ ପରସ୍ପରକୁ ସାହାଯ୍ୟ କରନ୍ତି। ଜଣେ ଗରିବ ପରିବାର ଅସୁବିଧାରେ ପଡ଼ିଲେ ଅନ୍ୟମାନେ ନିଜ ଘରୁ ଚାଉଳ, ଡାଲି, ପନିପରିବା କିମ୍ବା ଆବଶ୍ୟକୀୟ ସାମଗ୍ରୀ ଦେଇ ସହଯୋଗ କରନ୍ତି। ଏହି ପରମ୍ପରା ଗାଁ ସମାଜରେ ଭାଇଚାରା, ଏକତା ଓ ପରସ୍ପର ସହାନୁଭୂତିକୁ ଦୃଢ଼ କରେ। ସେମାନଙ୍କ ବିଶ୍ୱାସ, ନିଜ ପାଖରେ ଥିବା ସାମାନ୍ୟ କିଛି ଅନ୍ୟର ଆବଶ୍ୟକତାକୁ ପୂରଣ କରି ଖୁସି ଦେଇପାରିଲେ, ସେହି ଦାନ ହିଁ ସବୁଠାରୁ ବଡ଼ ପୁଣ୍ୟ ଓ ମାନବିକତାର ଉଦାହରଣ।



ଜୀବନର ଚଲାପଥେ

ଧର୍ମପଦ ମହାପାତ୍ର

ଦୁର୍ଲଭ ଅଟଇ ମଣିଷ ଜୀବନ
ପ୍ରଭୁଙ୍କର ବରଦାନ,
ପାଇଛେ ତାଙ୍କ ଠୁ ବଳ ବୁଦ୍ଧି ଜ୍ଞାନ
କରିବାନି ଅକାରଣ (୧)

ପଥର ଖଣ୍ଡରେ ଗଢୁ ମୂର୍ତ୍ତିଟିଏ
ନେଇ ନିହାଣର ମୁନ,
ଥାଏ ଖାଲ ଢିପ ଲାଗେ ଦୁଃଖ ସୁଖ
ବିତାଉ ଏହି ଜୀବନ (୨)

ସେନେହ ଶରଧା ସୁମଧୁର ସ୍ୱରେ
ଜିଣିବା ସଭିଙ୍କ ମନ,
ବିପଦେ ଆପଦେ ସାହା ବି ହୋଇବା
ରଖିବାନି ବଡ଼ସାନ (୩)

କେବେ ଖରା ଛାଇ ଆସେ ଏ ଜୀବନେ
ସାଥେ ମାନ ଅଭିମାନ,
ଭଲ ପାଇବାରେ ହେଳା କରିବାନି
ହୋଇ ଅହଂଭାବ ଶୂନ୍ୟ (୪)

ସାଇ ଓ ପଡ଼ିଶା, ଜ୍ଞାତି ଓ କୁଟୁମ୍ବ
ଯେତେଛନ୍ତି ପରିଜନ,
ତାଙ୍କ ସାଥେ ଆମେ ଖୁସିରେ ଚଳିବା
ହୋଇଯିବା ଆମେ ଧନ୍ୟ (୫)

ଭକ୍ତି ଭାବ ଶ୍ରଦ୍ଧା ଭଲ ପାଇବାଟା
ନ ଜାଣିବା କାହା ମନ,
ହୃଦେ ଅନୁଭବ ଛୁଇଁ ନ ପାରିଲେ
ବ୍ୟର୍ଥ ହୁଅଇ ଜୀବନ (୬)

ଭବିଷ୍ୟତ ଭାବି ଅତୀତକୁ ଝୁରି
ଚାଲୁ ଆମେ ବର୍ତ୍ତମାନ,
ପ୍ରଭୁଙ୍କୁ ଡ଼ାକିଲେ ବାଟ ହଁ ଖୋଲିବେ
କରିବେନି କେବେ ନ୍ୟୁନ । (୭)



कहानी एक दीपक की

Abhipsa Das

आओ सुनाऊँ एक दीपक की कहानी,
कहानी प्रेम, श्रम और प्रेरणा की — मेरी ज़ुबानी।
बड़ा एक परिवार, उस बालक के संघर्ष बड़े,
बचपन से ही वो अपने पैरों पर खड़े।

दीपक के पिता जब परलोक सिधारे,
था उनका परिवार तब माँ के सहारे,
पास न थे सुख-सुविधा के साधन,
दो जोड़ी कपड़ों में बीता उनका बचपन।

एक दशहरे उनके बड़े भाई ने भेजा नया वस्त्र,
देख अपना तोहफ़ा बहन प्रसन्न हुई सहस्त्र,
पर माँ ने उससे सिला दीपक के लिए नया कपड़ा,
यह देख छोटी बहन का मन उजड़ा।

बहन की पीड़ा देख दीपक हुआ रुआँसा,
पूछा माँ से, क्या थी उनकी अभिलाषा,
माँ ने कहा, "है तुम्हें इसकी ज़्यादा ज़रूरत,
स्कूल जाते हो तुम,
बच्ची है वो अभी, है उसकी आयु कम।"

"आज तुम दोनों सीखो साझा करने का सलीक़ा,
जीवन जीने का तो है बस यही तरीका,
चाहे हो तुम धनवान या निर्धन,
बाँटने से बढ़ता है बंधन।"

"किसी भूखे को कुछ खिलाना,
किसी बच्चे को पुस्तक दिलाना,
किसी के साथ समय बिताना,
किसी को जीवन के रहस्य समझाना।"

"हर किसी को देकर ढेर सारा प्यार,
करना तुम किसी का उपकार,
ज़िंदगी जीने का यही सरल ज्ञान,
मानो तुम मेरी बात, तो होगा जीवन आसान।"

"और मन में कभी ना रखना ये भ्रम,
कि साझा करने से तुम्हारी खुशियाँ होंगी कम,
दीपक जो दूसरे दीपक को जलाए,
साथ मिलकर वो सारे जहाँ को रोशन कर जाए।"

माँ की बात सुन दीपक ने ठाना,
हर हाल में है परिस्थितियों को हराना,
न रहे किसी की ज़रूरतें अधूरी,
कर पाए वो सबकी ख़्वाहिश पूरी।

बड़े होकर उन्होंने किया KIIT, KISS का निर्माण,
हज़ारों बच्चों के सपनों को दी उन्होंने उड़ान,
हर पल उन्होंने अपनी माँ की सीख को दोहराया,
साझा करो — तारों-सा चमको, यही हमें सिखाया।

आर्ट ऑफ़ गिविंग — 190 से ज़्यादा देशों में रचा इतिहास,
किए दीपक ने कई उद्यम ख़ास,
इस साल है शेयर टू शाइन की बारी,
साझा करने की वो मुहिम है जारी।

अब बारी है आपसे कराने दीपक का परिचय,
है जिनमें उदारता, साहस और दृढ़ निश्चय,
समाज सुधारक है जिनकी पहचान,
Achyuta Samanta जी हैं वो महान।

जो हम भी उनकी इस मुहिम में जुड़ जाएँ,
तो मानवता की प्रगति के लिए क्या कुछ न कर पाएँ,
हो एक समृद्ध संसार का निर्माण,
हो विश्व कल्याण, हो विश्व कल्याण।

Become an AOG Member



letsaog.me

www.artofgiving.in.net

/artofgiving.in.net
/artofgiving_net
/artofgiving_aog

www.achyutasamanta.com

/AchyutaSamanta
/Achyuta_Samanta
/dr.achyutasamanta

Address

Koel Campus, KIIT,
Bhubaneswar, Odisha, India
751024
info@artofgiving.in.net

Art of Giving

Published by Dr. Bijayalaxmi Routray, Kalinga Institute of Industrial Technology,
Plot No. 380/2218, Koel Campus, At/PO- KIIT, Patia, Bhubaneswar, Khordha-751024, Odisha.
Printed at Print-Tech Offset Pvt. Ltd., Plot No: F-66/2 & F-66/2, Chandaka Industrial Area, PO-KIIT,
Bhubaneswar, Khordha-751024, Odisha.

Chief Editor | Dr. Achyutananda Samanta

Editor | Dr. Nikita Ahya