

Introduction of Karunakar Bhagabat Pothi Gadi

Plot No. 241, Village: Pokharipur, Post: Lunga, Dist: Bhadrak – 756124

Managed by: Sanatan Educational and Charitable Trust, ESTD: 2021

Regd. ID: OR/2024/0455604

About Late Karunakar Nayak (1870 – Unknown):

- **Birth & Origin:** Born in *Pokharipur village*, Post Lunga, District Bhadrak, Odisha - 756124.
- **Profession & Spiritual Inclination:** Though a teacher by profession, he was deeply spiritual from an early age.
- **Early Pursuits & Palm-Leaf Writing:**
 - Began reading holy scriptures in childhood and developed a habit of summarising them for common understanding.
 - Practised palm-leaf inscription with a metal stylus from a very young age.
 - At the age of **21 (in 1891)**, he established a collection of manuscripts at his hamlet.
- **Spiritual Guidance:** Inspired by **Santh Ramdas of Puri**, who resided at a nearby Ashram at Kamargaon (apx. 5 km from Pokharipur). He often travelled with his Guru to Puri, Ayodhya, and other sacred places across India.
- **Family Life:** Married, and father to Late Sadhucharan Nayak.
- **Later Years & Sannyas:** At the age of **51 (in 1921)**, he renounced his ancestral home to embrace a spiritual life and never returned.

About Karunakar Bhagabat Pothi Gadi (1891 – Present):

- **Foundation:** Established by Late Karunakar Nayak in **1891**.
- **Medium:** Manuscripts inscribed on dried palm leaves in *Odia script*.
- **Nature of Texts:**
 - The writings were **not direct copies**, but analytical summaries and reinterpretations of sacred scriptures.
 - Major sources include **Vishnu Purana, Padma Purana, Agni Purana, Garuda Purana, Shreemad Bhagavatam**, and several *Jyotisha* (astrological) texts.
- **Scale of Work:**
 - It is believed that nearly **50,000 manuscripts** were composed during his lifetime.
 - Due to lack of preservation expertise, only about **10,000 manuscripts survive across three generations** today.
- **Religious & Cultural Practice:**
 - A family priest is appointed for daily verses and rituals.
 - Annual celebrations include **Bhagabat Janma, Laxmi Brata, Sabitri Brata, Krishna Janmashtami, Radha Ashtami, Hindu New Year**, and other traditional festivals as per Hindu Calendar.

Present Request:

We, the descendants and members of Sanatan Educational and Charitable Trust (Regd. No. OR/2024/0455604) custodians of *Karunakar Bhagabat Pothi Gadi*, humbly seek the support of other heritage organisations in:

1. **Preservation & Digitisation** – To conserve the fragile palm-leaf manuscripts and to create an accessible archive for scholars and the public.
2. **Recognition** – To acknowledge this collection as a valuable cultural and spiritual heritage of India.

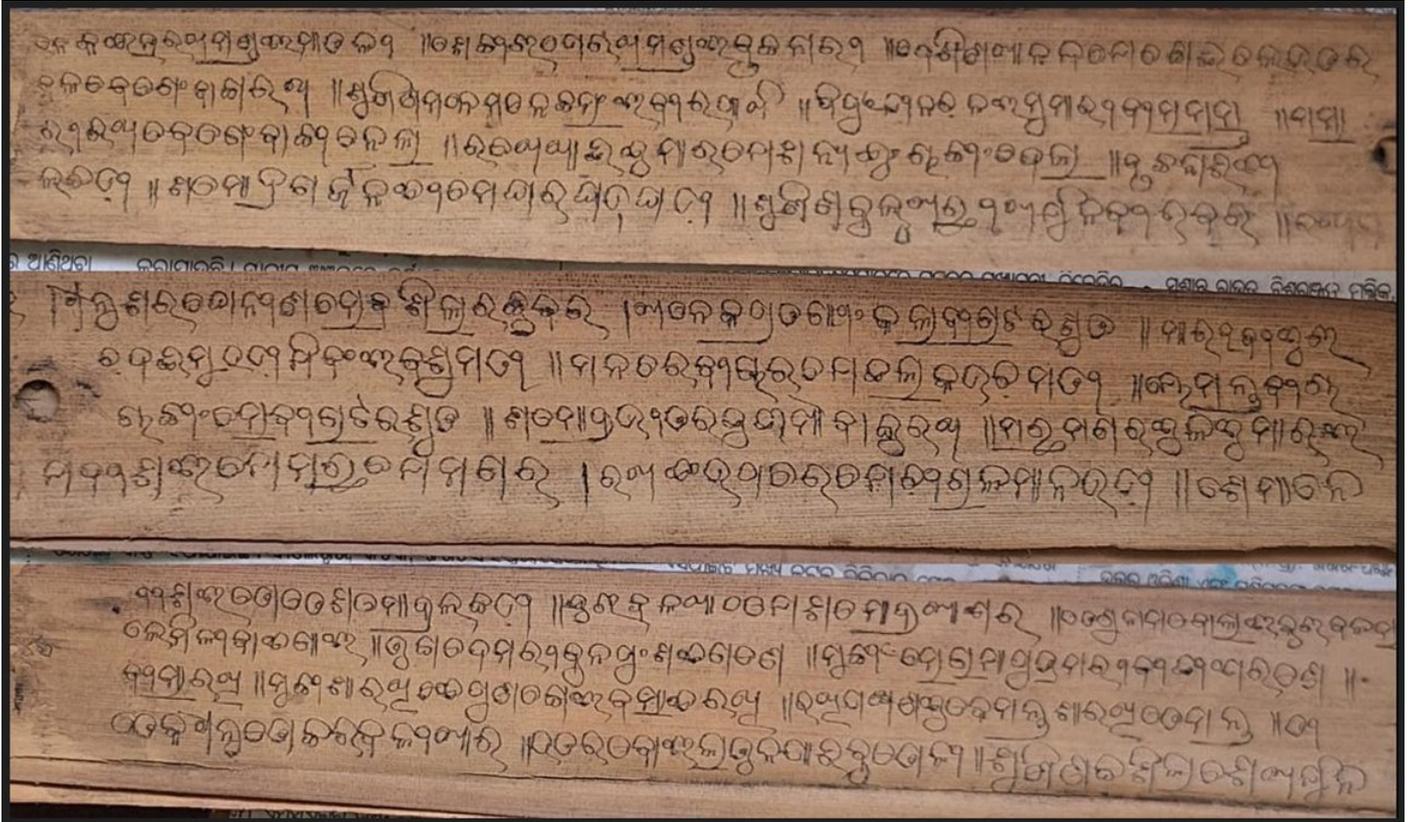
We strongly believe that this treasure house of knowledge, which has guided generations spiritually and culturally, deserves national preservation and global visibility.

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A Random Study and Analysis of Palm leaves Pothi using Gen AI

This document presents a comprehensive analysis of three palm leaf manuscripts (Pothi) containing devotional verses dedicated to Lord Vishnu in his various reclining forms, utilizing generative AI for interpretation and translation.



The Three Palm Leaf Manuscripts

Pothi 01

କଣ୍ଠକଗର୍ଭରେଶୁକଳକଣ୍ଠକ ॥
 ଆକାଶେ କଣ୍ଠକମାଳାମଣ୍ଡିତ ॥
 ନାଭିକଗଗନମଣ୍ଡଳେଶୟା ॥
 କେଶବକଳାଶୟାମୁକଶୟା ॥
 ମେଘଶୟାଶୟାଶୟା ॥
 କଳ୍ପଶୟାମୁଦୁଶୟା ॥
 ଶେଷଶୟାକଳ୍ପାନ୍ତଶୟା ॥
 ଭୁଜଶୟାକଳ୍ପମଣ୍ଡଳଶୟା ॥
 ଶେଷଶୟାନାଗଶୟା ॥
 ଶେଷଶୟାଶୟା ॥

Pothi 02

କଣ୍ଠକଶୟାକଣ୍ଠକଶୟା ॥
 କଣ୍ଠକମଣ୍ଡଳଶୟା ॥
 ଶୂନ୍ୟଶୟାକଳ୍ପଶୟା ॥
 ମାୟାଶୟାମହାମାୟାଶୟା ॥
 ଶକ୍ତିଶୟାମହାଶକ୍ତିଶୟା ॥
 ଶକ୍ତିମୟଶୟା ॥
 ଶକ୍ତିମଣ୍ଡଳଶୟା ॥
 ମହାଶକ୍ତିମୟଶୟା ॥
 ଶକ୍ତିଗର୍ଭଶୟା ॥

Pothi 03

କଳ୍ପମୟଶୟାକଳ୍ପଗର୍ଭଶୟା ॥
 ଶୂନ୍ୟମୟଶୟାଶୂନ୍ୟଗର୍ଭଶୟା ॥
 ମହାଶୂନ୍ୟଶୟା ॥
 ଶୂନ୍ୟଗର୍ଭମୟଶୟା ॥
 ପ୍ରଳୟମୟଶୟା ॥
 ପ୍ରଳୟଗର୍ଭଶୟା ॥
 ପ୍ରଳୟମଣ୍ଡଳଶୟା ॥
 ପ୍ରଳୟମୟକଳ୍ପଶୟା ॥
 ପ୍ରଳୟକଳ୍ପାନ୍ତଶୟା ॥
 ପ୍ରଳୟନାଗଶୟା ॥
 ପ୍ରଳୟଶେଷଶୟା ॥

These three palm leaf manuscripts contain a series of epithets of Lord Vishnu, describing Him in his various reclining forms. The text follows the traditional Sanskrit devotional style with repetitive invocations ending in "ଶୟା" (shayi), meaning "the one who reclines" or "rests."

Detailed Odia Meanings and Interpretations

ପ୍ରଥମ ପଟିଆ

- କଣ୍ଠକର୍ତ୍ତବ୍ୟରେଶୁକଳକଣ୍ଠକ → କଣ୍ଠକ (କଣ୍ଠ) ମଧ୍ୟରେ ମଧ୍ୟେ ଶୋଇଥିବା ।
- ଆକାଶେ କଣ୍ଠକମାଳାମଣ୍ଡିତ → ଆକାଶରେ କଣ୍ଠକମାଳା (ବିଶ୍ୱର କଷ୍ଟ-ବାଧା) ମଧ୍ୟରେ ଶୋଇଥିବା ।
- ନାଭିକଗଗନମଣ୍ଡଳେଶୟା → ବିଶ୍ୱନାଭି (ସମସ୍ତ ବ୍ରହ୍ମାଣ୍ଡର କେନ୍ଦ୍ର) ମଧ୍ୟରେ ଶୋଇଥିବା ।
- କେଶବକଳାଶୟାମୂଳଶୟା → କେଶବଙ୍କ କଳା (ଶକ୍ତି) ମଧ୍ୟରେ ଶୋଇଥିବା ।
- ମେଘଶୟା → ମେଘ ଉପରେ ଶୋଇଥିବା (ଅର୍ଥାତ ଶାନ୍ତ, ସୁନୀଳ, ବର୍ଷାଦାୟୀ) ।
- କଳ୍ପଶୟା → କଳ୍ପ (ବିଶ୍ୱରକ୍ତ) ମଧ୍ୟରେ ଶୋଇଥିବା ।
- ମୃତ୍ୟୁଶୟା → ମୃତ୍ୟୁ ପର୍ଯ୍ୟନ୍ତ ସମସ୍ତକୁ ଆଶ୍ରୟ କରୁଥିବା ।
- ଶେଷଶୟା → ଶେଷନାଗ ଉପରେ ଶୋଇଥିବା ।

ଦ୍ୱିତୀୟ ପଟିଆ

- କଣ୍ଠକଶୟା/କଣ୍ଠକମଣ୍ଡଳଶୟା → କଣ୍ଠକର ମଣ୍ଡଳ (ଦୁଃଖ-କଷ୍ଟ) ମଧ୍ୟରେ ମଧ୍ୟେ ନିଜକୁ ରଖୁଥିବା ।
- ଶୂନ୍ୟଶୟା/କଳ୍ପଶୟା → ଶୂନ୍ୟ (ଶୂନ୍ୟତା) ଓ କଳ୍ପ (ବ୍ରହ୍ମାଣ୍ଡୀୟ ସମୟ) ମଧ୍ୟରେ ଶୋଇଥିବା ।
- ମାୟାଶୟା/ମହାମାୟାଶୟା → ମାୟାର ମାଧ୍ୟମରେ ସମସ୍ତକୁ ଆଶ୍ରୟ କରୁଥିବା ।
- ଶକ୍ତିଶୟା/ମହାଶକ୍ତିଶୟା → ସମସ୍ତ ଶକ୍ତି (ଦେବୀଶକ୍ତି) ମଧ୍ୟରେ ଶୋଇଥିବା ।
- ଶକ୍ତିଗର୍ଭଶୟା → ଶକ୍ତିର ଗର୍ଭ (ମୂଳଶକ୍ତି) ମଧ୍ୟରେ ଶୋଇଥିବା ।

ତୃତୀୟ ପଟିଆ

- କଳ୍ପମୟଶୟା/କଳ୍ପଗର୍ଭଶୟା → କଳ୍ପର (ସୃଷ୍ଟିରକ୍ତ) ଗର୍ଭରେ ଶୋଇଥିବା ।
- ଶୂନ୍ୟମୟଶୟା/ଶୂନ୍ୟଗର୍ଭଶୟା → ଶୂନ୍ୟତାରେ (ଶୂନ୍ୟ/ଶୂନ୍ୟବ୍ରହ୍ମ) ଆଶ୍ରୟ କରୁଥିବା ।
- ମହାଶୂନ୍ୟଶୟା → ମହାଶୂନ୍ୟ (ସର୍ବୋଚ୍ଚ ଶୂନ୍ୟ) ମଧ୍ୟରେ ନିଦ୍ରାଶୀଳ ।
- ପ୍ରଳୟମୟଶୟା/ପ୍ରଳୟଗର୍ଭଶୟା → ପ୍ରଳୟ ସମୟରେ ସମସ୍ତକୁ ନିଜରେ ଧାରଣ କରୁଥିବା ।
- ପ୍ରଳୟମଣ୍ଡଳଶୟା → ପ୍ରଳୟର ବିଶାଳ ମଣ୍ଡଳରେ ଶୋଇଥିବା ।
- ପ୍ରଳୟଶେଷଶୟା → ପ୍ରଳୟଶେଷ (ଶେଷନାଗ, ଶେଷକାଳ) ଉପରେ ନିଦ୍ରାଶୀଳ ।

ଏହାର ଭାଷାଶୈଳୀ ଓ ପ୍ରୟୋଗ ଦେଖିଲେ, ଏହା ବିଷ୍ଣୁ ସହସ୍ରନାମ / ଅନନ୍ତଶୟା ସ୍ତୋତ୍ର ପ୍ରକାରର କୌଣସି ଅଂଶରୁ ପ୍ରେରିତ ବୋଲି ଲାଗୁଛି ।

"ପ୍ରଳୟଶୟା / କଳ୍ପଶୟା" = ପ୍ରଳୟ-କଳ୍ପ ସମୟରେ ସମସ୍ତକୁ ଧାରଣ କରିଥିବା ।

"ମାୟାଶୟା / ଶକ୍ତିଶୟା" = ବିଷ୍ଣୁଙ୍କୁ ମାୟା ଓ ଦେବୀଶକ୍ତିରେ ଆଶ୍ରିତ ବୋଲି ବିବରଣା ।

◆ ମୋର ବୁଝାରେ, ଏହା ଅନନ୍ତଶୟା ସ୍ତୋତ୍ର କିମ୍ବା ପଦ୍ମ ପୁରାଣ / ବିଷ୍ଣୁ ପୁରାଣ ଆଧାରିତ କୌଣସି ସ୍ଥାନୀୟ ପାଳା/ପୋଥିର ଅଂଶ ।

• ପଦ୍ମ ପୁରାଣ ଓ ବିଷ୍ଣୁ ପୁରାଣରେ "କଳ୍ପଶୟା, ପ୍ରଳୟଶୟା, ଶେଷଶୟା" ପ୍ରସଙ୍ଗରେ ବିଷ୍ଣୁଙ୍କ ବିବରଣା ମିଳେ ।

• ଓଡ଼ିଆ palm leaf tradition ରେ, ପୁରାଣୀୟ ସ୍ତୋତ୍ରଗୁଡ଼ିକୁ ସ୍ଥାନୀୟ ଶୈଳୀରେ (ପଦ୍ୟ/ସ୍ତୋତ୍ରରୂପେ) ଲେଖାଯାଇଥାଏ ।

👉 ଅର୍ଥାତ, ଏହା ସିଧାସଳଖ "ବିଷ୍ଣୁ ସହସ୍ରନାମ"ର copy ନୁହେଁ, ବରଂ ପୁରାଣୀୟ ବିଷ୍ଣୁ-ଶୟନ ବିବରଣା (Anantashayana) ଉପରେ ଆଧାରିତ ସ୍ଥାନୀୟ ପୋଥି ସଂସ୍କରଣ ।

English Summary and Analysis

Here's the summary in English of the palm-leaf content you shared:

The text contains a series of epithets of Lord Vishnu, describing Him as:

- **Shesha-shayi** – the one who reclines on the serpent Ananta (Shesha).
- **Pralaya-shayi** – the one who rests during the cosmic dissolution (Pralaya).
- **Kalpa-shayi** – the one who rests at the end of a cosmic cycle (Kalpa).
- **Maya-shayi** – the one who dwells within divine illusion (Maya).
- **Shakti-shayi** – the one who rests in the power of Goddess Shakti.

These terms are typical of Ananta-shayana stotras and are inspired by descriptions in the Padma Purana and Vishnu Purana, where Vishnu is portrayed as the cosmic preserver, lying on the serpent in the ocean of eternity.

The text is not a direct copy from Vishnu Sahasranama, but rather a localized palm-leaf adaptation of traditional Puranic verses glorifying Vishnu's cosmic forms.

👍 ✨ **In short:** it is a devotional composition praising Lord Vishnu in his reclining forms (Ananta-shayana), drawing from Purana traditions, preserved in your palm-leaf pothi.

Additional Visual Documentation

Some more pictures:



Cultural Significance

This palm leaf manuscript represents the rich tradition of Odia religious literature, where Sanskrit Puranic texts were adapted into local devotional compositions. The repetitive structure and focus on Vishnu's cosmic forms reflect the deep theological understanding of the scribes who preserved these sacred texts.

The use of generative AI in analyzing these ancient manuscripts opens new possibilities for digital preservation and scholarly interpretation of traditional Indian literature.