



From Myth to Medicine: Sāralā Dās's Integration of Āyurveda in Māhābhārat

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Abstract – After countless years of Vyasa's Mahabharat, Sarala Das's Mahabharat in Odia language composed in 15th century, by the direct grace of Goddess Sarala (Devi Saraswati) is an immortal contribution to the myth narratives in Indian Literature. Contemporary research in Sarala Literature reveals a lot of secrecies to cure physical ailments – both psychic and physical, through common beliefs like quack treatment or the so-called '*Jadibuti Chikitsa*' in colloquial language. Till the beginning of 15th century Sarala Das both a poet and social reformer, a seasoned Ayurvedic Physician, acclaimed as 'Adikabi' (First Poet) of Odia language and literature provides ample cues in his literature to cure various physical and mental disorder by a common method of astronomy and astrological calculation or natural curative agents such as herbs, shrubs or plants to mitigate the pain. It is an important organ of folk culture before the stepping up of advanced medical science to human society. The present study, therefore, goes to focus upon Sarala Mahabharat where without any scientific basis or perhaps, Sarala Das, deliberately keeping the scientific reasons secret thereof, has revealed the miracles of common cure. The then society, strongly anchored upon unreason blind beliefs such as / quackery, necromancy, mantra, tantra, herbal treatment, astrology and astronomy etc. is resolved to find out the probable instant therapies or therapeutic reliefs for the mankind through Sarala's Ayurveda as revealed in his Mahabharat. Quack treatment since Charak and Shusruta, without the scientific angle, is a riddle for modern man. Curious enthusiasts and researchers have of late churned out the basic of Ayurvedic Treatment or Jadibuti as explained in Sarala Mahabharat for the benefit of human beings among the complicacies of modern medical science and the emergence of strange diseases along with.

Keywords: Myth narrative, folk culture, quack treatment, Sarala Mahabharat, Herbal treatment, Ayurvedic treatment.

1. INTRODUCING BRIEFLY SARALA DAS, HIS MONUMENTAL LITERARY WORKS AND THE AGE HE BELONGED TO

Sarala Das is a recognized poet during the reign of Sri Kapilendra Deva, the founder and the greatest ruler of Solar Dynasty, who wrested the empire of Odisha from the last Ganga King by his diplomatic skill and physical prowess. In art, architecture, sculpture and in the field of military warfare, Odisha during the age of Sarala Das was envied by the neighbouring states for its pomp and splendor. As a national poet of 15th century, all those propitious times in the then contemporary Odisha were magnificently reflected in the narrative of his great Mahabharata. He championed as a subaltern or Dalit, being the representative of the peasant-clan, writing epics in the neglected tongue. The Mahabharat of Sarala Das in Odia language is a unique literary achievement of the peasant – class. Sarala Das was born in the hey-day of myths and legends. He has his rise as the first historic man of letters in Odia literature. First time, as a literary figure, he



truly represents the common man. He too had a family and a vocation. His writings made a direct and a thinly veiled references to contemporary historical personalities and events.

There goes a legend that he was born in the village of Jhankada in the district of Cuttack, presently named as, Jagatsinghpur district. He was a devout worshipper of Goddess Sarala in the village of Kanakapur, around a mile from his native place. Unashamedly, he confesses himself as a low-caste ignorant 'Sudra'. In popular consciousness, the poet lives as 'Sudra-Muni' or the 'Sudra saint'. Thus, the Mahabharat of Sarala Das is a unique literary achievement for a peasant. However, the peasant was genius. As a writer, he gives credit to the grace of Goddess Sarala and is able to make invisible visible. He writes on what she dictates to him. Without the knowledge of Sanskrit, the genius peasant living close to Orissa's soil has displayed through his writing the very essence of national culture which is no doubt a blessing to the nation and Odia literature, in general. The legend says he had received the direct oracle of Goddess Sarala to compose Mahabharata in down-to-earth Odia language.

Sarala Das has changed the original epic characters in his suitably peasant style and has no knowledge of the division of the books in original sanskritised version of Vyasa's Mahabharata. He has deliberately deleted all philosophical discussions in the original version. He is the only man in the whole of old Odia literature, where literature was life, not philosophy nor ethics nor religion. He has no pretension to any idealistic preaching. He is out to tell stories of kings and queens like men and women of our society. He has created golden characters out of the common soil.

The Mahabharat of Sarala Das is a national epic from many standpoints. It is a book of Odisha and the Odias and a portrait gallery of Odisha's Social life that is true even today. As Sarala Das, knew no other language except Odia and no other society except the rural environment of Odisha, his epic is an important contribution to his motherland Odisha. Odia Mahabharata of Sarala Das was composed two centuries prior to Bengali, the sister language. The peasant genius not only wrote a great book, but practically created a whole literature from which the subsequent development of Odia literature was possible – a grand composition in a language that was contemptible in the eyes of the learned and the rulers. For this, the western educated Radhanath Ray and Madhusudan Rao pay homage to Sarala's store house of literary creations.

To cater to the needs of the peasants, he further wrote Vilanka Ramayana in contrast to the Ramayana of Valmiki. It resembles Adbhuta Ramayana in Sanskrit, as he had heard the vague outlines of the story from Brahmins. Apart from this, Sarala Das also wrote first Chandipurana in Odia that narrates how feminine subdues the vigorous masculine. His mythic characters 'Chandi' ' Sita' and 'Draupadi' combine in themselves the supreme material achievements with Supreme Feminine Charms. He has squeezed the importance of male characters by female characters' resilient vitality and irresistible beauty. Therefore, he deserves to be recognized as the most modern of all the poets in old odia literature.

2. IMPORTANCE OF QUACKERY IN INDIAN AYURVEDA – A COMMON BELIEF IN ODISHA

Ayurveda is an offshoot of 4 vedas, which may be considered like Sisu Veda, Jyotirveda etc., a different vedic versions. In 5th century, Ayurvedic quackery affected the life-style of the then society. This approach of healing method too tremendously affected Sarala Das of Odisha, who by composing the grand narrative Mahabharat, deduced a lot of theoretical suggestions in the physical treatment by meticulously studying the mythical characters, human attributes. This 'Jadibuti' treatment or quackery is too used to hypnotize, mesmerize and to create hallucinations for achieving miracles. Despite the advancement of medical



science in 21st century, modern society is not yet free from this unscientific lure of 'Jadibuti' (quackery), nature pathy, mantra, tantra and talisman, for instant masical effect. These are the reasons for which, the ability of the herbs and plants, along with their medicinal properties is emphasized in Ayurveda in treating various physical ailments.

2.1 Application of 'Jadibuti' or Quackery Treatment in Various Episodes of Sarala Mahabharat

In Adiparva of Sarala Mahabharat, Brusava (Bull, the bearer of Lord Siva in reply to Siva's question evidences the utility of Sand–paper tree leaves (Sahada in Odia, *Streblus Asper*, the Botanical naming) along with citing the virtues of jujube, Basil Plants (Tulasi), creeping grass (Duba) :

Golakabrukshya Karatara rathe chaka

Mahakalapa brukshya se harai mahapataka. –L.12

Sahada brukshya gotie acchi bama kati lagi

Patragotieke baila mathare ghenilaka begi – L.13

X X X X

Brusava boila deba bame jebe Sahada Brukshya thai

Patra gotie sire ghenile amruta jogada pai – L.14

Dahana bhage jebe bayara brukshye thai

Tahinru patra gotie ghenile satru khaye jai – L.15

Agare sweta duba dekhile mathare ghenima toli

Aneka dosha khyae jai sunima kapali – L.16

Tulasi brukshya jebe dekhila pachha kati leuti

Matha jane ghenima hade jhadila patra goti – L.17

Gyane agyane jeteka papa achhi

Takshyane sakala pataka jai lechhi – L. 18 (P. 47-48)

Translated as

[Sun's Chariot – Wheel on Earth

Made out of sand paper tree

This auspicious tree fulfilling all desires of man

Negates man's sacrilege at every step.

Nearer to the left is a sand paper tree

Brusava touches one leaf on its forehead.

Brusava continues if a sand paper tree is on the left side

Touch it on forehead to get delicious nectar like food



Same as the jujube plant on the right side
Keep one of its leaves to reduce enemies
If you see white creeping grass ahead
Touch it on forehead soon
A lot of sins reduced, my lord
If you see Basil plant at your back
Instantly touch on head its dry-leaves on ground
All your sins in knowledge or beyond knowledge
Disappears at one stroke.]

The miracles narrated by Brusava regarding the virtues of Sahada leaves, jujube plants, white creeping grass and Basil plants are undoubtedly the glimpses of Bhootvidya of Ayurveda, one of the eight folds treatment (Astanga). Apart from this, these occult practices are the wings of cultural beliefs of Odisha of the then underdeveloped society, though the modern Odisha is yet not free from these unreasonable shackles – such as touching sahada leaf on forehead is undoubtedly fetching sumptuous food, equally killing the sins committed on earth; collecting one of the leaves of jujube plant on the right side is miraculously reducing one's foes in life; touching the white creeping grass on the forehead is too negating a lot of sins committed on life; and touching the dry-leaves of Basil plant falling on the ground, is too equally reducing a lot of sins, within knowledge and beyond knowledge. There are no doubt Sarala Das's intuitions at the sixth sense which is beyond the comprehension of modern science.

Indian myth is not a vague episode. Its major groundwork in Nature's floral and fauna. The characters are not only domesticated, but they are potentially outdoor characters where the miracles are exhibited through different incidents of nature. Sarala's narrative is permeated with the ground – breaking Ayurvedic science, It is confounding whether his mature experience or Goddess Sarala's oracle has enabled him to characterize different plants and their curative effects on human body from different angle – be it physical or mental.

In Virat Parba of Sarala Mahabharata, Arjuna narrated the mysteries of Sami Brukshya and Simsapa to Judhistira – a complete biological reworking in an asexual tree. A tree is like a hermaphrodite individual where both male– female is working. As in mythic configuration we get to know 'Hara Parbati' as 'Ardhanateswari' – hermaphrodite individual – carrying both male – female entity in chromosomes. Thus, the narration goes as such :

Arjun kahile je Yujhestinka agara

Sami Simsupaya je Parbati Hari Hara – L.167

Swami Sami brukshya ardhanga se Sadasiva kaya

Simsupa ardha angati Basur amsa swayem – L.168 (P. 1697)

Further Arjuna gives an immortal Brahmic dimension to Sami Brukshya like Kalpabata (Banyan Tree) of Agasti during the great dissolution at the end of Kali Yuga like Cataclysmic end in Hindu apocalypse. Thus follows the narration:



Jayatu Mahata Brukshya Gaganavedi Swami

Pralaya uttarana to kalapi Mahabrahme – L.179.

Sanketa Banchha brukshya mahata brukshya goti

Gaganaku Sikha Patalaku Pancha Yojana goti. – L.180.

Translated as

[Arjuna said before Judhirstira

Sami Simsupa as Parbati Hari Hara

Half the limb of Sami as half body of Lord Siva

And half the body of Simsupa as the body of Lord Basudev.

x x x x

Victoriously Sky-kissing immortal sami

like the Kalpabata in great dissolution at the end.

Wish-fulfillment tree sami is precious infact

Its top piercing invisible sky bottom going deep five fathom.]

Sami Brukshya can read the desire of others like Kalpabata (banyan tree) so it is called 'Banchhabrukshya' (desire – fulfilline tree). It does not speak but it is having godly stature to fulfill all the materialistic desire of an individual. Further, peepal tree in Purusottam Yoga of Bhagbat Gita has been compared with God or Brahma and its leaves, appearing as feminine genital organ, (yoni) are seeming to be Vedas whose roots are sky-kissing on top attached with all pervasive Brahma Thus comes the sloka :

Urdha Mula Adha Sakham, Ashwatham prahurabyam

Chhandamshi yashya parnani yastam veda sa vedabit. (Sloka No. 10, Page No -)

So also Sami Brukshya is God's origin where Brahma on its branches created the multiple ripples of creation. Thus Arjun speaks to Baibasuta Manu :

Sunaho Baibasuta Manu Sami Brukshyara Mahima

Se brukshyare Basi Nabasrusti Bhiaila Deba Brahma – 184

Translated as

[Listen Baibasuta Manu Glories of Sami Brukshya

Perching on that tree Deba Brahma wrote about the creations. – 184. P. 1698]

At present, medical science is doing a log of research on ageing or senescence. The incessant metabolic reaction inside the cell-container is the cause of ageing. Ageing can not be denied, but delayed, by less caloric intake. The entire biological changes in the body is because of the gene-action. Thus, hair turning grey is also the gene action. It is difficult to control unless and otherwise it is controlled by the master-clock gene by a therapy which controls ageing. However, Sarala Das in 15th Century, when modern medical science was at an embryonic stage, stated with assurance in the 1st canto of Madhyaparba of his Mahabharat, the remedial solution of turning grey hairs, black. This miraculous herbal cure was



Brudhanasini plant. To drink water, boiled with Brudhasimi plant is the immediate care of tuning grey hairs black. Thus Sarala says :

Babu Brudha Naseni eka brukshya gotie

Pachila kesha Kancha hoi yethu piile pani phutai. (p. 379)

Translated as

[Brudha Naseni is one such plant

Turns grey hair black by drinking water boiled with this it.]

Sarala Das in an interesting episode in Madhya Parba regarding the wildfire in Khandava Forest brings to people's notice about the importance of Bisalyakarani (Tridax Procumbens) plant. Lord Agni by profusely consuming ghee in Swetaraj's holy fire suffers from an incurable disease 'ludubudu' (dyspepsia) which has the only cure by causing wildfire through Arjuna's arrow-shot in Khandava forest where Agni will be devouring all plants and animals in it, along with the panacea Bisalyakarani, thereby recovering from this rare kind of disease. Indra Deva at last interferes in this great loss and identifies different plants with their medicinal benefits. Here he cites the importance of Bisalyakarani and thus says Sarala :

Airabata Pithiru uturile sunasira

Arjuna hatadhari Pasile Khandava bana Bhitara – L.354

Babu Je bana padartha mana heuchi dahija

Taha tote Chinhai debari atmaja

Khandaba banare je pasile amaradhi

Prathame arjunaku dekhaile Bisalyakarani mousadhi

Babu Rama Ravana yuddhya hoila tretaya jugare

Laxmanaku Ravana maila Brahmashakti sare

x x x x

Babu patra gotia asi yethum Hanumanta nele

Pabana ade patra galile samaste jiban paile- L.359

Translated as

Alighting from Airavat elephant gold-crowned Indra
Entered Khandava forest clasping Arjuna's hand – L.354

Identified beloved Arjuna those things

that are in burning fire – L. 355

Entered Khandava forest the duo

Showed at first the panacea – Bisalyakarani – L. 356

Hey babu, Rama-Ravana fought in Tretaya

Shot Ravana Brahmic powered arrow to Laxmana – L. 357



Hanumanta took one leaf of Bisalyakarani

All of them soon regained life through it. – L. 359 (P-444)

Description has become so lively that Sarala Das seems to be a seasoned Aurvedic health-care practitioner who has command over the plant kingdoms in details along with their therapeutic angles.

This way their venture into Khandava forest where Indra further identifies Mrutyu Sanjibani that acts like an elixir to make the dead alive. In the unending deadly war between Rama and Ravana, Rama's soldiers, along with Laxmana dies from the powerful arrow-shot of Arjun. They have also regained their life, just by the smell of Mrutyusanjibani flower. Sarala narrates the episode thus :

Abara Asa babu dekhaiba basu vrukshya gotiye

Mrutyu Sanjibani je Brukshya nama hoye – L.367

Babu Hanumanta theu puspa gotieke nela

Sabunkara nasapute neina sunghaila – L.368

Se ramara bala sabu hin jinile

Ramara Agyanre Hanumanta Pushya thoigale – L.369

Translated as

Come again Babu to see a priceless tree

Recognized as Mrutyusanjibani variety – L.367

Babu Hanumanta took one of its flowers

gave them all nasal smell – L.368

Soon got their life back with Rama's power,

Hanumanta kept the flower on ground as Rama said. – L369

The foundational treatment of Indian Ayurveda is 'bata', 'pita' and 'kafa' (air, bile, and phlegm) which originated from the biological disproportion of internal air and fluid. This treatment is more befitting to set right the root cause of the disease than the modern medical science. Sarala Das through this episode goes to pin point another herbal care of all kinds – gastric and bronchitis disorder due to imbalances in bile, phlegm and air :

Babu Roga nasani boli ye brukshya mousuddhi

Yethum pani pile tutai batapita salisama nanabyadhi. L – 380

Translated as

[Babu one such great medicinal plant roga naseni

Drinking water boiled with this plant cures bata, pita, kafa.]

Mysteries of medicinal plants of Khandava forest have been revealed to Arjun one by one by Lord Indra in a contextual reference to Rama Ravana war in Tretaya Yuga : Hanuman as crisis – neutralizer was sent to this forest time and again to take away different plants to neutralize the killing effect of varying arrow-shots



of Ravan to Laxman & Banarasena at different stages. In course of their arrow shots from opposite sides, Ravana suddenly discharged an arrow from his quiver, charged with Brahmie energy (Brahma Sakati) towards Laxman who lost consciousness as a mortal body. Once again, Hanuman came to take the bark of Pranatarana as one such medicinal plant. The bark was ground to a pest which was used and Laxman instantly got relaxed to revive his usual force. Thus Sarala narrates ;

Puni Hanumanta mausaddhi nemaku aila yethaku

Sriramara duta boli chinhai thau tanku - L.375

Abara dekhaile samanya brukshya goti

Pranatarana boli ye je brukshya nama hetu - L.376

Babu Hanumanta yethum chheli khandie nela

Bati lagabante laxmana uthina basila. - L.377 (P. 445)

Translated as

[Once again Hanumanta came to take one medicinal plant

recognized was He as Rama's messenger – L.375

An ordinary plant was shown to him

Identified as that plant – Pranatarana

Babu Hanumanta took a small bark of it

On using its grinding – pest, Laxman got his life back.]

The myth says Indra was the sole protector of this Khandava forest. When Arjun set the forest aglow with fire by the instigation of Agni Deva to cure his disease, the Nagas, whose king was Takshyaka, inhabiting there and Takshyaka, one of the friends of Indra, were grievously affected. Thus Indra prohibited Arjun to refrain from this deadly act of damaging the invaluable trees of incalculable loss. However, the present study by the churn of this mythic episode from Sarala's writing, has tried best to make the facts afloat on surface from the core of Indian Ayurveda that becomes the cause of path – breaking research in the present day medical science to go a furlong. Indra further says the miracle of 'Klesanasan' plant, whose root by grinding can be used on the body to remove the labour pain of a woman forever. Further, its root by boiling can be drunk by a woman to produce a son only, not daughter, along with mitigating the pain of constipation and other diseases by eating its bark. Thus the immortal line comes :

Babu Klesanasana eka brukshya goti

Sarire lepana kariba ethira mula bati. L-385

Janme Janme nahoi se garbha kasti

Ethire pani piile huai putra goti. L.386

Galita Kostha Byadhi jai yehara prasade fiti

Nana roga nasai yethire khaile bakala goti. L-387. (P.445)

Translated as



[Babu, one such plant as Klesanasana

use it on body by its root–pest.

Never ever in life the woman has labour pain

To drink its root–pest water by a woman is to produce a son without pain

Acute constipation gets cleared through this water

Many diseases cleared by eating also its bark.]

So also Sarala narrates Indra says there is one such medicinal plant as 'Yuganasana'. If someone drinks the boiled water mixed with this plant, his skin will never be wrinkled and look forever as young, which happens to continue for four generations. These secret revelations are infact a challenge to modern medical science that is impossible to keep the glow of skin forever, by defeating or delaying the normal ageing process. Thus comes the line as :

Babu Yuganasana boili yehu brukshya goti /

Snahana kari pani piiba pani phuti. L. 381

Sarira nohiba ye pakwa galitai

Eka yoge pana kale chriyuge bratai. L.382 (p.445)

Translated as

[Babu Yuganasana is one such plant

Drink its boiled water after ablution.

Wrinkle will never appear on skin

If drunk once in life, will resume four generations' glow.]

To cure everyday cuts, injuries and burnt pain, Indra goes to point out to Arjun a plant called 'Anala Amruta'. If this plant's juice is used on body, instantly the burning sensation comes to an end. This instant medical relief faster than the allopathic treatment is a pleasure and miracle. Thus comes the immortal line ;

Babu Anala Amruta Boli brukshyankara nama

Anle na podai yeha sarire kale lepana – L.389 (P. 445)

Translated as

[Babu one such plant as Anala Amruta

Its juice – use on body brings instant burnt–pain relief.]

Living for a long period and keeping one's youth intact forever is the major area of Research of medical science. This has not yet been successful. In Greek mythology, there is a character called Methuselah who was supposed to be living more than 900 years. Even in Hindu mythological yugas, longevity of an individual has been classified as 'Satya', 'Tretaya', 'Dwapar' and 'Kali'. The modern man belongs to 'Kali Yuga' where the maximum life–span of an individual is 100 years. In an individual's life – span, the youth period is brief and quickly disappears. Sarala Das in the 1st canto of Madhya Parba refers to 'Bala Taruna' a medicinal plant, which infact Lord Indra's identification to Arjun, is having miraculous result if, as per the astrological



reference, one of its leaves is consumed on the day of 'Akhaya Tritiya' (3rd day of Lunar cycle), that individual will continue to live till the period of one Manu (one Manu = Satya, Treta, Dwapara, Kali) whose youthful glamour will shine for a period of 25 years. Thus Sarala narrates :

Babu Balataruna boli kari eka brukshya gotie
Akshaya Trutiya dina bhakhiba patra gotie – L.390
Manura Pari jante Sarira goti thai
Pachisi barasa praye se Purusa Disai. – L.391 (p.445)

Translated as

[Babu, Bala Taruna is one such plant
Consume one leaf of it on the day of Askshaya Tritiya
Continue to live till a period of Manu
Have the youth intact around twenty five years]

Leonard Hayflick in 1960 started research on ageing process in the university of California. From his two experiments he reached at a conclusion that if the metabolic reaction is made slower or caloric intake is reduced, then ageing comes at a slower pace. There are some balanced diet by which hunger can be controlled, as recently the dietician and nutritionist recommend for less caloric intake for reducing fat and gaining longevity. This way, the hunger can also be controlled. But it is pertinent to mention here Sarala Das in 15th Century in his grand narrative Sarala Mahabharat has neglected about the hunger – control through herbal care in his Madhya Parba in the episode of burning of Khandava forest. Indra says to Arjun there is one such plant Siddhakalpa which can be boiled and drunk its water to ward off hunger, thirst, urination, excretion for a long period. Thus the poetic narration is :

Babu Siddhakalpa boli eka brukshya gotie
Tula Sankranti dina ethum piiba pani phutiye. L.401
Sambakshyara parijante na lagai khyudha
Bhoka soka mutra mala byadhi na lagai badha. L.402

Translated as

[Babu one such plant called Siddhakalpa
consume its boiled water on Tula Sankranti.
Prevent hunger for a long period
Also ward off thirst, urination and excretion.]

In the history of Arjun Brukshya (Terminalia) as narrated in the Sabhaparva, 2nd canto of Sarala Mahabharat, Arjun, while leaving Patalapuri where he married Sandhyabali, Daughter of Basuki, cut his right hand with three scars done by the arrow from the left hand, and consequently fell the blood-drops on the ground, causing an Arjun plant to grow instantly. Thus Arjun consoled bereaved sandhyabali, to quench her sex desire. As and when she felt to embrace the Arjun plant, with an intention of getting the physical involvement with Arjuna. Thus marrying the Plants and having the sexual gratification with the plants as a



biological living entity like male – female is a strange matter in Sarala Mahabharat, from where the modern science might have got a lot of cues for further research. Thus, the 19th chapter of Sarala's fictional writing flows :

*Bamakare babala sara gheni bira Phalguni
Dakhina bhuje ghata kalaka gara tini. L.102
Rodhira Brusti hoi padila pratakhye
Tahun Utpati hoila susancha komala brukshye
Sunasi re sandhyabali bolanti bibasua
Ye se sundarire Arjuna name brukshya L – 104
Jetebele tohara hoiba sungara kain ichha
Nana beshha beshan hai karibu manabanchha – L.105
Mate sumarina Jehu brukshyaku kola kale
Bhajiba kamasraga ye brukshyaku akreshile. L.106
Ye brukshya sarira go atai mohara
Tora manoratha mora swarupa ye brukshya bahara. L. 107. (P.1259)*

Translated as

Arjuna's arrow – grip on left hand
Caused three scars on right hand
Blood – drops on ground led to rise Arjun plant
Beautiful and soft as it is representative of real Arjun
Arjuna assures Sandhyabali
Invite erotic desires as you wish
with many shapes and attairs
Embrace the tree in memory of my physique
Instantly the tree quenches your hunger
This Arjun is my body and my form
Your desire takes shape as this tree, outside.

3. CONCLUSION

The above study with a lot of excerpts from Sarala Mahabharat draws the conclusion that there is intense organic interdependencies between men and plants. The myths, legends, episodes and the beliefs around the trees in human society may; be superstitious, fictional and orthodox in the context of present day medical science. However, it was a naked reality in the 15th century unscientific and underdeveloped society, when human beings were the instant beneficiaries of Sarala's 'Jadibuti' or quackery treatment.



Sarala Das as a human being has also limitation on actual presentation of all the trees, plants, herbs and shrubs but the myth says there were around 80 lakhs plants in Khandav forest where Indra was identifying to warrior Arjun one by one. For a specific disease, there is definitely, specific plant created in the Naturepathy in God's Ayurveda which might have been scaled like as an actual cure formulae for mankind. This sealing of knowledge has brought about an endless pursuit in modern man's mind, causing an alternative branch of Ayurveda- the modern allopathy, an immediate cure, ironically, though not a cure at all, rather a fatal blow inside. 'Jadibuti' in 15th century's dark corridor was not only an aid for health cure, but a does for hypnotization, wish-fulfillment, sexual stimulation and unbelievable miracles. Last but not least, 'Jadibuti' through specific plants directed the man for longevity and immortality by defeating mortality.

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