

Cultural Resurgence in Orissa During the Post Independence Era

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From the outset it must be clarified that it is an humble attempt to write the history of Orissa chronologically beyond 1947 and up to the turn of the 20th Century. It is a deviation of traditional historiography. But the historians of our times are well equipped to effect this deviation because in changing scenario they have access to original documents. Thanks to the Right to Information Act, 2005.¹ With the development of Information Technology the historians can go through the Government and media websites and nothing is concealed before them. However the writers of the websites are the same human beings who are not free from bias and individual perceptions. The websites should be under scanner and even now-a-days the historians have to read facts between the lines and reveal the truth. But on the whole in the changing situation the historians are competent to write history down to their own times.

In this article effort has been made to bring to the limelight the pattern of cultural resurgence in Orissa in the post independence era. Materials for the topic are available in plenty, but the body of this article is too small to accommodate discussion on cultural aspects, as culture in itself is a vast topic. To deal with a vast topic in a small article like this amounts the denial of micro study of the issues concerned. The purpose of this article

is to provoke further research on different aspects of cultural development of this period by present living historians.

Cultural Height in the Orissan History and the Oriya Identity in it :

Oriya identity had its glorious manifestation when the Oriyas as Kalingans faced the imperial challenge of the Magadhan invader Asoka and by their valour, courage, patriotism, and sense of sacrifice brought a sea change in the mind of Chandasoka and converted him into Dharmasoka. The imperial ambition of the Kalingans was materialized with the Chedi king Mahameghavahana Aira Kharavela, who was able to prove his mettle as a great monarch as well as a great national patriot. By carving caves and engraving epigraphs he pioneered the Kalingan form of architecture. The temple architecture of Orissan style started with the Bhaumakaras and during the Somavanshis it culminated with the construction of the Lingaraj temple at Bhubaneswar. In fact Mukteswar, Rajarani and Lingaraj temples of Bhubaneswar are the greatest specimen in which the artistic skill of the Oriya architect has been vividly displayed. After the Somavanshis, the Gangas went beyond Bhubaneswar and they gave Oriya identity a new dimension with the construction of mega-

architectural and sculptural marvels like the Sun temple of Konark and Sri Jagannath temple of Puri, Oriya language and literature got its substantial expression during the Gangas. Oriya script also evolved and got maturity during the Gangas and Gajapatis. The Jagannath Cult, which continued to be the greatest Oriya contribution to the world culture, got its specific identity during the Gangas.

Oriya language and literature not only developed but also reached its pinnacle during the Suryavamshis, who were otherwise known for their great imperialist zeal and in their heydays were able to rule the entire Coromandal coast. Oriya magnum opus, the Mahabharat of Sarala Das was composed during this period. The devotional poems of Panchasakha were produced during this period. Oriya culture and Oriya identity received its greatest manifestation during the Gajapati rule. Gajapati rule in Orissa was a glorious epoch in the history of Oriya race. After the Gajapatis the real decline of the Oriya race and culture started and for the next 400 years the Oriyas were struggling for their own existence and for the survival of their own culture.

We do not know why the great Sun-temple of Konark put a big full stop in the process of architectural and sculptural acumen of the Oriyas. The great current of Oriya literature which started during the mighty Gangas and had its culminating manifestations during the Suryavamshis however continued even after the end of Hindu rule and under the hostile situation of Afghan and Mughal rule in Orissa. Riti age with its prominent poets like Kabi Samrat Upendra Bhanja and Kabisurya Baladev Rath enriched Oriya Literature in spite of the socio-economic and political degeneration of the Oriyas.

During the British rule conspiracy was hatched to dismantle Oriya identity from its root and even to dislodge Oriya language from its rightful place. In those days of negative complex and frustration the Oriyas had to fight again for the vindication of their own identity and to protect the Oriya language from possible extinction. When India was passing through an era of renaissance and there was a process of modernization of Indian society and rationalization of Indian religion, the Oriyas were fighting a battle of life and death to prove the worth of their language and separate cultural identity.

In this juncture, in the second half of the 19th century especially after the shocking Na anka Famine (1866) the Oriyas were fighting a two dimensional battle. In one front they were fighting to save the Oriya language and on the other front they were making preparation for a big fight to demand a separate provincial status for Orissa. When Vyasakabi Fakir Mohan Senapati was leading the Oriyas in the language front, Madhusudan Das was concentrating on the political unification of the Oriyas, Mr. Das was also fighting for the Swaviman (self-pride) of the Oriyas. For this process Oriya language and culture became the greatest motivating factor.

After the skirmish of Gohiritikira and the defeat of Mukunda Deb and the establishment of the Afghan rule in Orissa (1568), the worst causality was the pride and identity of the Oriyas. Oriyas were passing through an ordeal-like situation for the next 375 years and ultimately the Oriya race came out successful in the ordeal when in 1936 Oriya identity was recognized and Orissa became a separate province with its inauguration on 1st April, 1936. With the achievements of this separate status the Oriyas were in fact re-invigorated to initiate multi-dimensional efforts to

enrich Oriya culture. This process of Progress of the Oriyas got further boost when India was made independent in 1947 and a greater Orissa emerged by January 1949 with the integration of Oriya-speaking princely states with Orissa. In his first independent day speech, the chief minister of Orissa announced the future task and responsibility of the people of Orissa thus "Now the country is ours. We must see it devolves to such an extent that it may find an honourable place by the community of nations in the world. The duty of bringing back the glorious days of Orissa develops upon us".² Thus the enormous task of resurgent Oriya culture and identity fell on the shoulder of the Oriyas and it was to be seen how far they were able to carry on this responsibility with success.

Development of Art, architecture and sculpture

Revival of the glorious tradition of Orissan temple architecture was not felt necessary from the point of view of social utility. Neither was it economically viable. However Orissa had seen a new type of architectural development in the post independence era, which of course had no identifiable unique feature. The specimens of modern Civil Engineering in Orissa includes the huge dams constructed across mighty Orissan rivers. The great Hirakud dam was complete in 1957 and other dams like Rengali-Bhimkund, Upper Kolab, Indravati Hydro-electric project came up subsequently by the end of the 20th century. In this period the construction of a new capital started with a new capital building fund constituted entirely on the grant received from the Govt. of India towards the cost of the construction of a new capital of Orissa.³ The plan of the capital city was designed by a German architect named H. Koeningsberger⁴ and the foundation of the

capital town of Bhubaneswar was laid by the Prime Minister of India, Pandit Jawaharlal Nehru at Mahatma Gandhi memorial site, Bhubaneswar on 13th April, 1948.⁵ In modern times one can see huge RCC structure in place of stone structures and the modern buildings in the twin city of Cuttack and Bhubaneswar includes the High Court building, the buildings of Secretariat and Heads of the Department, the IDCO Tower and the Pathani Samant Planetorium. The Barabati Stadium of Cuttack and the Kalinga Stadium of Bhubaneswar may be considered as the other marvels of modern Orissa architecture. Some temples were also built in different parts of Orissa. In these temples one can not find the unique Orissan style in sculptural decoration or fine stone work. RCC materials and marble was used to construct these new temples. These temples include the Rammandir and Krushna Balaram (Iscon) Temple of Bhubaneswar and Sri Jagannath temple of Savara Srikhetra, Koraput.

In the field of sculpture the descendants of the artisans who once scaled the dizzy heights of excellence in temple building have kept the sculptural tradition alive through their hereditary craft of stone carving.⁶ The carved products include replicas of temples, images of gods and goddesses, the Konark wheel and horse and decorative figurines like Alasakanya*, Salabhanjika*, Lekhika*,⁷ which are popular items of household decoration. Stone works of Orissa has national and international market. Raghunath Mohapatra, a sculptor from Orissa got national acclaim and was awarded Padma award for his excellence in stone carving.⁸ The artisans of Raghurajpur, known for the Pattachitras, were also reputed for the fine and polished stone work.

Woodcarvings of Orissa are almost equally popular. They differ from the artifacts of other

states in so far as they are plain and shining with smooth polish and without any paint or coating of lacquer work on them. Other items of handicrafts having marketing potential are lacquer work, jari work, glass beads, jute carpets and sea shell work. Orissa Government has made several efforts to provide exposure and market for the handicrafts of Orissa. One Handicrafts Corporation of Orissa has been established for this purpose, Encouragement is given to the Orissan artisans by organizing handicraft exhibitions in state and district level. One Ekamrahaat has been established in Bhubaneswar to promote the handicrafts of Orissa. Non Government Organization like Kalinga Silpi Mahasangha are also trying to protect the interest of the artisans and promote the craftsmanship of the Oriyas. In the post-independence era patronisation and inspiration were provided to the goldsmiths of Cuttack who had showed excellence in filigree works. Recently a new craze for Chaandimedhas has developed and hundreds of artisans are engaged in filigree works for the decoration of Chandimedhas during Dussahara and Kalipuja festivals. Other handicrafts like Brass and Bell metal ware, terracotta and pottery, horn-work which were struggling for survival are looked after and humble attempts are made in government and non-government level to promote them. As per an estimate in Orissa there are 10,77,462 artisan units (March-1991).⁹

Orissa had its indigenous and traditional art form. Jhoti, Chita and Muruja are very much associated with the socio-religious activities of Oriya households. Some of the tribals of Orissa are also noted for painting. The Sauras, the Kondhas, the Santhals decorate their house with motifs and flowers, birds and geometrical designs. The Saura paintings are intimately related to religious beliefs and dream sequences.¹⁰ The

Kandha wall paintings are generally in the form of geometrical designs. The Santals paint their houses with figurative patterns. The artist in the tribal people is being exposed in the Tribal fairs (Adivasi Mela) sponsored from time to time by government organizations and government websites.¹¹ Orissa had a lavish tradition of rock-painting and temple painting. The temple painting of Orissa has three main schools namely Puri School, Dakhini School and Champamala School.¹²

However, the Pattachitra tradition of Orissa¹³ achieved international reputation and known to the contemporary world as one of the best specimen of miniature paintings. Through this pattachitra tradition of Raghurajpur, in the district of Puri the cultural resurgence of Orissa was visibly manifested. For this Pattachitra, Raghurajpur attracted the attention of the world as a Heritage village. It has been declared as a Rural Tourism Centre. It is perhaps the only village in India, where each family is engaged in one craft or another. This village has 103 households having 311 artisans. Some of them are the winners of national awards.¹³ In the early fifties only a few old men among the 90 odd chitrakara families of Raghurajpur were in painting profession. It was only around the year 1953 that with the intervention of an American lady Mrs. Halin Zealey, a new future opened up and the artists once again took out their brushes and colours.¹⁵ INTACH selected this village to revive the ancient wall painting of Orissa as a result of which the village assumed the shape of a living museum of paintings, INTACH has prepared the project report of this village which has been implanted meticulously. On the complete implementation of this Rural Tourism project Raghurajpur will come in the National Travel circuit of the Government of India.¹⁶

Textile and Appliqué works

Orissans culture has its glorious manifestation in the handloom textiles prepared by the weaver families of Sambalpur, Suvarnapur, Berhampur and Cuttack. Sarees like Padmavati, Manihira, Maanasi, Muktamalla, Kumbha-Saudamini, Kadambini, Panchavati, Rupashree etc adorned by tie and die art (Baandha) are widely popular in the markets of India.¹⁷ A Baandha art expert Sri Chaturbhuj Meher got national acclaim for his innovative designs in Baandha art sarees. The pioneer patron of Sambalpuri Saree Late Krutartha Acharya got Padma Award for his excellent craftsmanship and popularization of Sambalpuri Sarees. In fact the Sambalpuri cotton sarees have a smooth finish and a distinctly original border and pallu. Fish, conch shell and flower motifs are woven into the fabric. Silk Sambalpur sarees are also produced by the village craftsmen of western Orissa. Other specific saree designs of Orissa are Khandua Pata, Bapta saree and Berhampuri pata. After independence, the Government of Orissa had taken several steps to promote the traditional Orissan Sarees. Encouragement was given to the weavers through co-operative movement. Marketing of handloom sarees was undertaken by the government through its agency like Utkalika.¹⁸ Sambalpuri Bastralaya movement also played a prominent role in popularizing the Sambalpuri clothes which includes sarees, handkerchief, bedsheets, door and window curtains and other dress materials.

The appliqué works of Pipili has attracted the attention of national and international tourists for its rich splashes of colours, As Pipili is situated on the golden tringle (Bhubaneswar-Puri-Konark), the road side appliqué shops attract the tourists. The traditional appliqué works like

chanaua, chhati, Trasa, Alata, Adhoni, Mandant and Bana are sed in religious festivals like Dola Yatras. But now the traditional appliqué works list its market. The tailors of Pipili are shifting to other more marketable items like wall hangings, garden umbrella, lamp stands, cushion cover and letter bags. Several tourists have special choice for monochrome art, for which monochrome garden umbrellas are prepared, Alternative motifs like Suryamukhi Parrot, Dancing Peacock, elephants are gradually getting withdrawn and more of monochrome and patch work is being used.¹⁹ Although, the appliqué craft of Pipili has undergone change, octagenarian artisans still prefer to produce antique and classical work. With the demand for more of utilitarian products changes might have come but principal appliqué products like Chandua, chati and Trasa are continued to live on as they are associated with religion and culture of Orissa.

Performing Art Culture

The traditional performing art of Orissa includes the Odissi music, Odissi dance, folk songs and dances like Mayurbhanj Chhau, Ghoomra of Kalahandi and Dalkhai of Sambalpur. Other performing art peculiar to Orissa are Yatras, Pala, Daskathia, Moghal Tamasha, Prahallad Natak, Opera etc.

In the process of history some of the traditional performing art form of Orissa like Pala, Daskathia, Ravanchhaya, Kandhei Nacha (Puppet theatre), Prahallad Natak and Moghal Tamasha are either in a declining state or on the verge of extinction. The Geetavinaya of Baishnav Pani or Bal Krishna Mohanty are no more performed and its place have been taken by the Gananatya tradition, which has been commercialized in course of time. Odissi song is also in a declining state. However in the field of

performing art Orissa had registered resurgence in Odissi dance,²⁰ folk dance traditions of Chhau and Ghoomra and in the theatre. In the audio-visual media Orissa registered resurgence to a hopeful extent. The Cuttack station of All India Radio started functioning from 28th January 1948.²¹

In the second half of the 20th Century Odissi music developed under its great exponents like Singhari Shyamsundar Kar, Markandeya Mahapatra, Kasinath Pujapanda, Balkrishna Das, Bhubaneswri Mishra and Shyamamani Devi. Orissa is perhaps the only state in the country that has successfully defended itself against cross-culture invasion. People have a very rich tradition and love to maintain it too. Odissi dance and its exponents are popular through out the world. Anyone remotely connected with this dance commands great respect.²² Odissi dance is the typical classical dance form of Orissa and has its origin in the temples. The rhythm, the bhangis and the mudras used in Odissi dance have a distinctive quality of its own. It deals largely with love theme of Radha and Krishna. The Gotipua system of this dance was performed by boys dressed as girls, In this tradition one can detect jerking movement in place of smooth transaction for one posture to another. In the second half of the 20th century commendable efforts were made by many enthusiasts to promote Odissi. Among them stands out the name of Late Kalicharan Patnaik.²³ The Gurus who raised the dance form to the level of international eminence are Padmabhusan Kelucharan Mohapatra, winner of Kalidas Samman, Padmashree Sanjukta Panigrahi, Sonal Mansingh, Minati Mishra, Kumkum Mohanty, Priyambada Mohanty Hejmadi, Opali Aparajita, Sangita Das and Eleana Citaristi. To promote and popularize Odissi the Government of Orissa has introduced Mahari Award in the memory of the

Maharis who performed ritual dance in the Jagannath temple and were the real performer of Odissi dance.

Mayurbhanj Chhau and Ghoomra dance of Kalahandi are getting national recognition due to the effort of various cultural organizations which are working to promote and popularize those folk dances. The Chhau dance of Maurybhanj²⁵ flourished and attained high standard during the rule of Maharaja Pratap Chandra Bhanjdeo. This was the glorious period of the Chhau dance of Mayurbhanj. After the merger of Mayurbhanj with Orissa one Sri Bhabani Kumar Das was able to manage the survival of Chhau dance with the help of Chhau Utsavs and artists of the locality. The Chhau dance group of Sri Das presented special shows before Sri C. Raj gopalachari, the then Governor General and Pandit Jawaharlal Nehru, the then Prime Minister of India.²⁶ The state government of Orissa extended its patronage to Chhau dance in 1951-52 when an annual grant of Rs.5000/- was given in recognition of Chhau dance. A cultural body known as Mayurbhanj Chhau Nrutya Pratistan, which works for the promotion of Chhau dance is getting an annual grant through the Sangeet Natak Academy of Orissa.²⁷ The Pratistan is getting grant and encouragement from the Department of Culture of Orissa, Eastern Zone Cultural Centre of Government of India.²⁸ In 1980 the Chhau Dance Training Centre was established. Now-a-days a three day cultural extravaganza called Chaitra Parva is being organized annually. In this cultural extravaganza Mayurbhanj Chhau is the main attraction. The Ghoomra Dance of Kalahandi²⁹ is also gradually getting national recognition through the patronization of government and continuous effort of local cultural organization like Kalahandi Kala Parishad.³⁰ In 1998 a Ghoomra Nrutya Academy has been established on behalf

of the Department of Culture of Orissa.³¹ In the annual Kalahandi Mahotsav this musical heroic dance form is vigorously performed lavishly displayed. "Dalkhai" is another popular tribal folk dance of Western Orissa. It involves certain rituals which are performed mainly by tribal girls and women. This song and dance form of Sambalpur is gradually being developed as a cultural pattern of Orissa.³²

In fifties and sixties the theatre culture of Orissa had its golden era with the development of Annapurna Rangamancha at Puri and Cuttack. Some amateur theatre groups also came out successful in Bhubaneswar in 70s and both traditional and experimental dramas were staged by these groups in Ravindra Mandap. But with the coming of vibrant visual electronic media the stage theatre is in a declining state.

Electronic Media and Orissan Cultural Resurgence

All India Radio, Cuttack (an one K.W. Radio Station) started broadcasting on 20th January 1948. Gradually the power of Cuttack station of AIR was increased to 10 K.W. and to 100 K.W. in 1977. New stations came up at Sambalpur and Jeypore in 1963 and at Bhawanipatna in 1978. Doordarshan was initiated in India in 1959 with its first telecast from Delhi. Orissa got its first telecast in 1975 via SITE. This telecast facility via SITE was available only in 4 backward districts of Orissa and that is for half an hour daily for one year. Door Darshan started its first centre at Sambalpur with a base production center functioning at Cuttack in 1978. In 1980s the telecast service was extended to different parts of the state and by the turn of the century Orissa had 63 Door Darshan outlets.³³ The new studio complex of Door Darshan located at

Bhubaneswar started its networking in Bhubaneswar in 1995-96. Later on it extended its service to Cuttack and other cities like Paradeep and Rourkela. ETV network in Oriya was a twenty-first-century phenomenon.

Another powerful electronic media is Cinema. The year 1934 had seen the release of first Oriya Film Sita Bibaha. No Oriya film was produced from 1934 to 1949. In 1949 two mythological Oriya films Lalita and Sri Jagannath were released. By 1958 only ten Oriya films could see the silver screen. In 1960s Oriya films were produced in social and other varied themes. Oriya film industry entered colour age with the release of Gapa Hele Bi Sata, a partially colour films in 1970s. Sesa Sravan released in 1976 became the first complete colour Oriya film. Since then Oriya films are produced on various themes and with the directors like Nirod Mohapatra Oriya films achieved acclaim in international film festivals. The electronic media in toto played very prominent role for exposing and promoting Oriya culture especially in the field of drama, music, fairs festivals and literature.³⁴ By broadcasting running commentary the AIR had helped a lot to nationalize the Rath Yatra of Puri. Now-a-days the national channel of Door Darshan and other private channels are telecasting the Car Festival of Puri live and thus helping the Jagannath cult to get national as well as international exposure.

Fairs and Festivals

Traditional major religious festivals of Orissa are Mahashivaratri, Dola and Holi, Ganesh Puja and Dussehara, Laxmipuja and Deepavali, Minor religious festivals includes Akshaya Trutiya, Gamha Purnima, Makar Sankranti, Mahavisuva or Pana Sankranti, Magha Saptami, Ashokastami, RamaNavami, Basanta Panchami, Nuakhai,

Sheetalsasthi, Prathamastami, Raja Chaitra Parab, Magha Parav, Kartika Purnima and Baliyatra.

Orissa culture is very much influenced by the Jagannath cult at the epicenter. In Shreekhetra the major festivals are Ratha Yatra, Chandan Yatra and Devasnana Purnima. Navakalevara comes once after 12 years. Sunavesha of the deities after the Bahudayatra has also turned to be a major pilgrim puller. Ratha Yatra or Car Festival is a major festival which is observed every year by lakhs of devotees. This pattern (Rathayatra) is repeated throughout Orissa. Of them "the major Rathayatras" are being celebrated in Tulasikshetra, Kendrapara; Savara Shreekhetra, Koraput; ISCON Temple, Bhubaneswar and Baripada the Car (Rath) of Subhadra is being pulled exclusively by women devotees. In course of time the Car Festival of jagannath and the culture attached therewith influenced other religious centres of India and Abroad. The Rath Yatra of Delhi, Ahmadabad, Chennai and Los Angels are some of the examples where Car-festival is celebrated with traditional pomp and glamour. As stated earlier the happenings of this festival at Puri is being telecast live by the Dordarsana and the other private TV channels.

Another festival of Orissa namely Dhanuyatra of Bargarh has also become a cultural celebration of national and international reputation. Annually it is celebrated in the month of December-January. The festivals which are organized to display the richness of Orissa cultural heritage are Lok Mohotsava at Gangadhar Mandap of Sambalpur (January), Parab (January 29-31) organized by Koraput District Administration, Chaitra parba of Baripada or Chhau festival (from 10/11th April for 3 days every year), Konark festival (Dec 1 to 5 every

year).³⁶ In and around Bhubaneswar Khandagiri festival, Kharavela Mahotsav and Rajrani Music festival, Kalinga Mahostav, Akamra Utsav, Dhauli Mahostav, Adivasi Mela, Utkal Divasa are being celebrated with pomp and grandeur with the sponsorship and patronization of government Of Orissa. Traditional festivals of Orissa like a Ganesh Puja, Sheetal Sashti, Makaramela, Laxmipuja, Nuakhai, Karama, Joranda Mela, Magha Mela, Taratarini Mela are also gaining popularity day by day. In these fairs and festivals conscious attempt is made to display Oriya culture manifested in its dance, music, opera, songs and handicraft etc. But sometimes these festivals are overcome by align culture and in the name of modernity Oriya culture is being deliberately polluted. This is of course a dangerous phenomenon. Now the celebration of such utsavs in district level with the patronization of district administration has become a general trend.³⁷

Separate Orissa province has completed seventy years of existence on 1st April 2006. Greater Orissa is also in its late fifties. But inspite of that sometimes the conscious Oriyas are becoming apprehensive about the survival of their linguistic and cultural identity. In this age of globalization, we consider everything from the commercial point of view and on the basis of profit and loss. In this process Oriya culture is being distorted and if the process continue it will be difficult to identify the Oriya culture from the general pool of global culture. Without own language and culture, a race loses its identity. Oriya identity shall survive if we consciously protect and norture our own culture.

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 3. OLAP, Vol.III, 1947, P-284, Vol.VII, 1948, P.24, Vol-IX, 1949, P.15
 4. S.Gopal (Ed), Selected Works of Jawaharlal Nehru, Second Series -Vol.VI, p-352,
 5. Ibid.
 6. I & PR Department Government of Orissa, Eye to Orissa P. 74.
 7. Alasa Kanya - the indolent damsel, Salabhanjika - lady leaning against a Sal branch, Surasundari - heavenly beauty, lekhika - lady writing a letter.
 8. Visit - www.orissagov.nic.in.
 9. I & PR Department Eye to Orissa, P-101.
 10. Sauras draw ittals on their walls on the occasion of animal sacrifice. The theme of the ittals are usually dream sequences.
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 12. Puri School was localized around Puri. Daskhini school flourished in the undivided district of Ganjam and Champamala school developed in the district of Suvarnapur and Sambalpur.
 13. Pattachitra is a type of miniature painting, very much different from the traditional mural painting. Patta paintings are so called because they are executed on silken hand woven cloth. They are painted with bright colours and possess a charm peculiarly their own. The stories of Rama, Krishna and Ganesh are usually depicted in Pattas. Rasalila, Bastraharan, Kaliyadalan are some of the recurring themes of the Patta and Patta Chitras of Lord Jagannath, Balabhadra, Subhadra, the Navagrahas and the deities are also famous.
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 25. Chhau Dance of Mayurbhanj- Chhau is an ancient dance form. It originated in the mock fights of the Oriya peasant-Militia (Paikas) who fought rhythmically to the accompaniment of indigenous musical instruments. Chhau dance is localised in Purulia (W.B.), Sareikella (Jharkhand) and Mayurbhanj (Orissa). In Sareikela Chhau the dancer use mask where as in Mayurbhanj Chhau the face is left uncovered.
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 27. Ibid.
 28. Souvenirs of Mayurbhanj Chhau Nrutya Pratistan, 1978, 1980, 1983, 1985, 1986, 1989,1990.
 29. Ghoomra Dance (Kalahandi) - Ghoomra dance style was originated from the musical instrument named Ghoomra. Ghoomra was first used to dispel the beasts and birds of the forest for the safety of the travelers. Later on Ghoomra was used as war-musical instrument. In fact the Ghoomra dance is performed by a group of artists varied from 6 to 25, who dance on the tune of Ghoomra and song.
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Orissan Craft

The Novels of Kuntala Kumari Sabat

Jitendra Narayan Patnaik

Kuntala Kumari Sabat (1901-1938) is the first significant woman poet and novelist in Oriya language. Born in Bastar (now in Chattisgarh), Kuntala Kumari's childhood was spent in Burma where her father, Daniel Sabat, a Christian by faith, worked as a doctor. In 1917, Kuntala Kumari joined Ravenshaw Girls' School at Cuttack and then obtained a degree in medicine from Cuttack Medical School. In 1928, she shifted to Delhi where she set up her medical practice and at the same time plunged into literary and social activities... She wrote both in Hindi and Oriya. She came out with a volume of Hindi poems entitled Baramala. She also acted as editor of several Hindi periodicals such as Mahabir, Jeevan and Nari Bharati. Kuntala Kumari was honoured with the title "Utkal Bharati" by the Mahila Bandhu Samiti of Puri in 1925 and was elected president of All India Aryan Youth League in 1930. In addition to a large number of poems that she wrote during her creative career spanning about fifteen years, Kuntala Kumari wrote five novels between 1923 and 1933. She was a staunch defender of women's freedom and a firm believer of Gandhian principles. Her poems and novels reflect her deep sense of patriotism as well as her profound concern for such problems as the lack of education, child marriage, casteism, untouchability and discrimination against women. Kuntala Kumari passed away in August 1938 in Delhi.

Her first novel, *Bhranti* (Misunderstanding), published in 1923, is based on the relationship between Scephali and Anangamohan who undergo a series of misunderstandings and psychological conflicts and eventually get united in marriage. Anangamohan, an orphan, grows under the care of Harihar Chotray, a zamindar, and his wife Indumati. Scephali is the daughter of Harihar and Indumati. Anangamohan's father Ghanashyam, who was an employee in Harihar's estate, and Harihar had decided long ago that they would get their children married to each other and that Anangamohan would inherit Harihar's property. Anangamohan is a meritorious student and obtains a law degree from Calcutta University. Scephali inspires him in the pursuit of his studies. But their relationship turns sour when, during two years of Anangamohan's absence from the village for study at Calcutta, Scephali's friend Malati along with her father Sananda is apparently successful in diverting Scephali's mind from Anangamohan to Natabar Routray, son of a zamindar of a neighbouring village. Shocked by Scephali's betrayal, Anangamohan flees to Kashi. Scephali, who is later repentant for having shifted her love from Anangamohan to Natabar, suffers from severe illness and is bedridden. By a strange turn of circumstances, Scephali's teacher Sarajudidi sees Anangamohan and tells him about Scephali's mental and physical suffering. Anangamohan returns to the village, nurses Scephali until she

recovers from illness. Now the lovers realize that their separation was due to the machinations of Malati and her parents. They tide over the storm of misunderstanding, get married and live happily ever after. This love story is set against life in the rural setting in all its aspects of aristocracy, small villainies and conservative attitudes.

Kuntala Kumari's *Naa Tundi* (A foul-mouthed woman), published in 1925, reflects the contemporary political milieu shaped by a sense of nationalist sentiment as well as her zeal for social reform, particularly in the field of female literacy. Ratani, the heroine of the novel, is portrayed at the beginning of the narrative as tomboyish, quarrelsome and a dare devil. Her mother, Gelhi, too finds pleasure in causing quarrels among villagers. Krushna Chandra, the local zamindar who is interested in social reforms, is attracted by the uncommon nature of Ratani and takes her as his second wife. After marriage, Ratani's nature undergoes sudden transformation and with the help of her husband, she not only learns to read and write, but also gets into the mission of making the women of her village literate and educated. She shares the joys and sorrows of the poor rustics and helps them in their distress. Krushna Chandra, the rich zamindar, lives a simple life, spins on the charkha, wears home-spun clothes, establishes a spinning centre in the village, destroys the liquor shops and spreads the message of prohibition. Krushna Chandra's family, including his two wives Uma and Ratani, join the Freedom Movement. While some parts of the narrative have a comic strain, the novel is basically a fictional rendering of Gandhiji's concept of "Gramya Swaraj"

The plot of the novel, "Kali Bahu" (The dark-complexioned daughter-in-law), published in 1925, centres round the predicament of child widows in a superstition-ridden rural society. The

heroine Laxmi, the only daughter of Achyut Mishra who is rich and morally corrupt, marries Pitambar at the age of seven and becomes a widow at the age of ten. As enjoined by social customs, she is forced to live a life of stern austerity, observing religious rituals, fasting on prescribed days, wearing plain clothes and abstaining from any kind of make-up. The four wives of her father, on the other hand, live a life of pleasure and enjoy the social status of respectable married women. On the death of her father, Laxmi is ill-treated and tortured by her step-mothers, Rebati and Indu, who are of her age. Fed up with the lustful advances of a man named Nabaghana, Laxmi runs away to Brundaban Dham and takes shelter in an ashram where she is shocked by the sensual living of the inmates who pretend to live a life of abstinence and devotion. Out of frustration, Laxmi attempts suicide by jumping into the river Yamuna. She is rescued by Swami Sadanand who shelters her in his ashram. Laxmi is deeply inspired by the progressive views of the Swami and dedicates herself to study and service. Swami Sadanand is a great champion of women's emancipation and widow marriage. Inspired by the Swami's discourses on widow marriage, a young man named Chandroday marries Laxmi in the face of strong objections of the conservative families. Both Chandroday and Laxmi dedicate themselves to a life of social service and live a happy and contented life. The dark-complexioned child widow turns into an embodiment of selfless service and perfect happiness.

The plot of Kuntala Kumari's novel *Raghu Arakhita* (Raghu, the orphan), published in 1928, is also based on contemporary social problems such as superstitions, dowry system and the pathetic predicament of widows in a rural conservative society. The plot centres round unfulfilled love between Sita, daughter of a rich

person, and Raghunath, a poor orphan. Sita's father, Chandrasekhar Mishra, is so greedy that he is prepared to get his daughter married to Brundaban Choudhury who comes to see Sita for his son but decides that he himself would marry her. Before this marriage takes place, Brundaban dies. Then Chandrasekhar forces Sita to marry Dibakar Mishra, a dissolute zamindar, by exhorting money from him. Sita is his third wife. His first wife has committed suicide having been tortured by her husband, leaving behind two children. His second wife, Shankari, suffers from various ailments. Dibakar has also concubines in Cuttack and Calcutta. Sita lives a life of misery and soon becomes a widow. Raghunath, an orphan from childhood, is brought up by Jagannath Kaviraj and Saraswati who treat him as their own son. Raghunath marries Maya but soon becomes a widower. By a strange turn of destiny, Raghunath becomes a rich person and entreats Sita to marry him. Sita rejects the proposal and chides him for daring to commit the sin of seeking marriage with a married woman. Raghunath dedicates himself to the service of the nation. There is a pronounced element of didacticism and social criticism in all the novels of Kuntala Kumari. She wrote at a time when there was an upsurge of nationalist sentiment, and Gandhian ideals inspired the whole nation to fight against alien rule and to resist social evils. Kuntala Kumari's novels clearly reflect this socio-political milieu.

Kuntala Kumari's last novel, *Parasmani* (The precious stone), was published in 1933. It narrates the predicament of Lalita who is tortured by the in-laws despite her best efforts to please them. Her husband Bimbadhar lives in the town and comes home once or twice a year. Lalita silently suffers all the maltreatment of her mother-in-law and eagerly looks forward to her husband's homecoming. But as the torture turns inhuman and

intolerable, Lalita attempts suicide but is saved by Brundaban, her husband's thirteen-year old brother. Bimbadhar gets into evil company and develops the habit of drinking and visiting prostitutes. Lalita goes to Bimbadhar with the help of her father and is shocked to find him in a state of debt and ill-health. She helps him to redeem the loan by selling her ornaments. With her care, he recovers from ailments. For sometime, Bimbadhar gives up all bad habits but soon relapses into evil ways and dies. Lalita renounces her worldly life and lives the austere life of a sanyasin. She is portrayed as an embodiment of ideal womanhood and the novel is an indictment of the traditional archetype of a cruel and sadistic mother-in-law.

Kuntala Kumari presented a realistic image of the suffering women in the male-dominated society of the early decades of the twentieth century and pleaded for their emancipation from the bondage of superstitions, ignorance and exploitation. Her fictional narratives also manifest a missionary zeal for social reforms and a deep commitment to the ideals of patriotism and selfless service. The years during which she wrote her five novels were those of great nationalistic upheaval, when Gandhian vision of an egalitarian society inspired writers to articulate resistance and protest against all forms of discrimination. Kuntala Kumari's novels are a significant landmark in the history of Oriya literature not only because they continued the tradition of social realism that characterized the works of post-Fakir Mohan novelists such as Chintamani Mohanty, Nanda Kishore Bal, Upendra Kishore Das and Baishnab Charan Das, but also because they skillfully represented the social and political ethos of a crucial period of modern Indian history.

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Language Agitation : Forerunner of Formation of Separate Province

Dr. Janmejay Choudhury

A new awakening took place for recovery of language in Orissa after the Great Famine of 1866. Growth of education, development of road facilities, advancement of commerce gradually decreased the economical and educational backwardness of Oriyas. Development of print media, wide publication of journals and existence of various cultural organisations greatly helped the national consciousness to grow. All these matters helped highly conscious intellectuals of Orissa. The making of Orissa was more an outcome of the continued efforts of that class. Competent western scholars such as John Beams, A. Sterling and W.W. Hunter regarded Oriya as a major language. Though Oriya was used as the official and school language, attempts were made from time to time for its abolition. On 4th January 1841, the Sudder Board of Revenue wrote to the Commissioner, Orissa to substitute Bengali for Oriya language gradually as the language of government and that of business in Orissa.¹ The language issue took a serious turn when Bengalis made deliberate attempts to substitute Bengali for Oriya in courts and schools of Orissa.² Scarcity of Oriya text-books, poor standard of those books in comparison with Bengali books and the expected administrative economy were the reasons which prompted the attempts to abolish

Oriya language. During this period the Oriyas felt that the root of all these factors was the dismemberment, and amalgamation became a prominent issue during the 'Language Agitation'.³

Once 'Utkal Dipika' stated that Oriya language remained undeveloped as Oriya-speaking areas were lying in three different but contiguous provinces. Three different Governments had been its custodians. Its all round development was not possible as its three sections were under Madras, the Central Provinces and Bengal Governments respectively. At different places different customs prevailed and different types of books were read. There was no way of determining which rule was wholesome and which unwholesome. The 'Utkal Dipika' wrote that an area in which a particular language was the medium of instruction, should be placed under one homogeneous administration. At least there should be a single method of determining the conditions of Oriyas and their educational needs in three different provinces. It was also necessary to introduce one kind of Oriya books in the schools of Orissa Division, Ganjam and Sambalpur.⁵ One Inspector of Schools should be appointed to materialise this plan.⁶ It was further advocated that the scarcity of Oriya text books was the cause of the slow growth of education in

Orissa. But this scarcity was to disappear if Sambalpur and Ganjam were joined with Orissa proper.⁷

The Oriyas of Ganjam put same demands when Telugu began to substitute Oriya. The Oriyas of Ghumsar felt that it was not possible to achieve any progress or to safeguard the identity of Oriya language because of the dismemberment of the Oriya-speaking tracts. They appealed to all Oriyas to work unitedly to achieve that goal and to save them from the Telugu domination. In 1873 the Raja of Katinga, who was the Secretary of the 'Ganjam Utkal Hitabadini Sabha' made an appeal to save Oriya from the predominance of Bengali, Hindustani and Telugu. As a remedy he advocated for the amalgamation of the Oriya-speaking areas.⁹ When Hindi was introduced in the courts of Sambalpur, the Ganjam Oriyas declared : "Owing to an oversight of the Government, portions of Oriya province, viz., Ganjam and Sambalpur, were separated from Orissa proper and amalgamated with Madras and the Central Provinces respectively, while properly they should have been under one Provincial Government according to a strong ethnological principle."¹⁰ It is our hope that Ganjam district, Ghumsar, Jaypore and other princely states in the south, Sambalpur and the adjacent Bamra, Bilaspur, Patna, Sonapur, Raipur and other princely states in the west, Singhbhum and Chaibasa now included in the Santal Parganas and the areas stretching from the Subarnarekha river to Tamruk in the north should be merged with political Orissa on the basis of political links. These areas should be placed under one Commissioner or under one Chief Commissioner. Oriya language is used and spoken in all these areas. Therefore, it is our sincere hope and prayer that these areas are brought under one

administration only then, Oriya nationality and Oriya language would be improved. This hope has dawned in the minds of Oriyas for many years past.¹¹ During this period the people of Sambalpur also pointed out that the amalgamation of the Oriya speaking areas was the only remedy to solve the language issue. In July 1901, the residents of Sambalpur met Andrew Fraser, the Chief Commissioner of the Central Provinces, and said to the effect that if it was thought impossible to have Oriya as the language of one Central Provinces district, they would prefer to be transferred to Orissa.¹²

Boundary vivisection of the Oriya-speaking tracts was the main cause for the general backwardness of Oriyas under the British rule. But they were not aware of the harmful effects of this administrative arrangement even during the Great Famine of 1866. For the first time during the language agitation, the question of amalgamation of the Oriya-speaking tracts was widely discussed and seriously felt. Bengalis advocated that Oriya was a dialect of Bengali and made all possible efforts to substitute Bengali for Oriya in the Orissa proper. Similar attempts were made in the Oriya-speaking tracts under Madras Presidency and the Central Provinces to substitute Telegu and Hindi for Oriya respectively.¹³

At the time of 'Language Agitation' it was fully realised that the Oriyas formed minority in other places and hence they were neglected by the predominating alien elements. So 'Language Agitation' became a national issue and the vigorous efforts made by the Oriyas foiled the ambition of the non-Oriyas. When the Government found that public opinion was very powerful to save the Oriya language, they recognised Oriya as a separate language and ordered for its use in the courts, schools and

offices. Thus the 'Language Agitation' was closely associated with the amalgamation of the Oriya-speaking tracts. The question of amalgamation of the Oriya-speaking areas was advocated not only for preservation of the Oriya language, but also for the economy in administration. In 1920-36 the Oriya Movement became more active and vigorous. At last the India Act of 1935 was promulgated and the Separate Province of Orissa was formed on 1st April 1936.

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Orissa Calls for TB Free Society

In Orissa there are an estimated total of 230 Tuberculosis cases per lakh population per year i.e 89,700 per year. By end of December 2007 a total of 2,72,443 patients have been put on DOTS treatment since inception of the program with a treatment success rate of 86 per cent. The second phase of Revised National TB Control Program (RNTCP) started from January 2006. In 2006-07 Rs.3.82 crore and in 2007-08 Rs 8.19 crore have been provided in the Budget. Out of Rs.8.19 crore for 2007-08, a sum of Rs 4.37 crore have been spent by end of December 2007. The incidence of TB cases is expected to be higher in the urban areas because of overcrowding, poor ventilation and poor living conditions. It is also the leading cause of death among the HIV infected persons. The risk of developing Tuberculosis increases by six times in an HIV infected person as compared to a HIV negative person. One untreated infectious TB case will infect 10-15 persons in one year. The principle of TB control is to cut the chain of transmission, in order to have a generation of children free from TB infection. The best method to interrupt the chain of transmission is early diagnosis and complete treatment of all sputum positive cases. The main features of RNTCP are – diagnosis of sputum positive pulmonary cases by quality assured microscopy, drugs packaged in one box for each patient, directly observed treatment, retrieval action for irregular patients and accountability. The health system monitors and records the outcome of every patient put on treatment. In Orissa RNTCP was implemented in 1997 with support of DANIDA. By 2004 all the districts were covered in a phased manner. The program was implemented as per the national protocol provided by the Government of India. The Government of Orissa is committed to provide good quality, accessible and free services for treatment of Tuberculosis to the people of the state. The state, district, block and panchayat authorities are to ensure that free diagnostic and treatment services are provided for all TB patients. District authorities must ensure that all microscopy centres are fully functional and all staff provided by the programs are in place. Treatment is provided under the program for all types of Tuberculosis like Pulmonary (lungs) and Extra pulmonary (all organs other than lungs) Drugs are provided free of cost at all the block PHCs, CHCs, District Head Quarter Hospitals, Medical Colleges, ESI, Railway, Steel and Mining hospitals. Directly Observed Treatment is organized for the patients in their village, which should be supervised and monitored at all levels. TB patients need not go to the TB hospitals for treatment of Tuberculosis. Health system of Orissa Government is accountable and responsible for the cure of the TB patients. TB hospitals in the state are premier institutions and should be more optimally utilized as multi specialty hospitals for treatment of complicated cases. Awareness about TB should be included in all programs implemented by the Panchayati Raj Institutions so that communities can be empowered. The patient's charter has also been developed by the programme which talks about the rights and responsibilities of the TB patients. This has already been endorsed by the Government of India. The major challenge remains that all health care providers mostly in the private sector have not adopted the DOTS strategy. The diagnosis of new sputum positive TB cases in the coastal areas of the state remains much below the required norm (70%). All TB symptomatic in the hospitals with a heavy load of outdoor patients need to be suspected and sent for sputum microscopy. Anti TB drugs are prescribed for purchase by the patients in the private sector. Since poverty is closely linked with TB, most of the patients can afford to buy drugs for a few weeks and default thereafter. Irregular and incomplete treatment leads to multi drug resistance, which is expensive and difficult to treat. In the tribal districts, ensuring that the patients complete the full course of treatment is a major challenge which needs to be addressed. Involvement of all levels of primary health care system in the state is essential for successful implementation of TB control program and participation by all stakeholders in the society can help in fighting TB.

Formation of Separate Orissa Province : the Historical Back Drop

Braja Paikaray

Orissa lost its independence in 1568 A.D. after the sorrowful defeat and sad assassination of last Hindu king Mukunda Harichandan Dev in the battle field of Gohira Tikiri. In course of time Orissa was ruled by Muslims, Marathas and was lastly occupied by the Britishers in 1803 A.D. During the British rule the famous Paik Rebellion of Khurda erupted in the year 1817 which gave a big jolt to the very root of British administration. Thus out of sheer revenge, the British rulers targetted to ruin the very existence of heroic Oriya race. With a calculated move the Britishers annexed the coastal belt of Orissa with Bengal Presidency, the southern part with Madras Presidency and the western part with Central Province as a result of which the Oriya speaking tracts were scattered and the Oriyas were segregated from each other. Due to the merger of different parts of Orissa with the neighbouring provinces like Bengal, Bihar, Madras and Madhya Pradesh, the Oriyas were compelled to suffer humiliation in the cultural, administrative and socio-economic field.

But in the midst of 19th century there was a sea change in the socio-political arena of Orissa. Due to spread of English education and publication of Oriya newspapers, the Oriyas became well aware of their rights. A new Oriya intellectual society was created in course of time, which tried

hard for the all round development of Orissa through the medium of newspapers, literatures and meetings. For protecting the interest of the common people many social, cultural and religious organisations sprang up rapidly. The inhabitants of Ganjam and Sambalpur started protest meetings and agitations for the unification of Oriya speaking tracts. They became successful in reintroducing the Oriya language at the Government level in the year 1890 and 1901 respectively.

The emergence of Utkal Gourab Madhusudan Das in the socio-political arena of Orissa created new vigour in the minds of Oriya youngmen. Madhusudan Das inculcated patriotism and Oriya nationalism in their hearts and minds.

In the year 1903 "Ganjam Jatiya Samiti" was formed at Rambha and its first session was inaugurated at Brahmapur where resolutions were passed regarding the all round development of Orissa. This session was attended by Utkal Gourab Madhusudan Das and Vyasa Kabi Fakirmohan Senapati. The success of "Ganjam Jatiya Samiti" meeting inspired Madhu Babu as a result of which an organisation namely Utkal Sammilani was formed to solve different problems of Oriyas. The first session of "Utkal Sammilani"

commenced at Idga Padia of Cuttack on 30th December 1903. Maharaja Sriram Chandra Bhanja Deo, the king of Mayurbhanj presided over the meeting. This session of Utkal Sammilani was attended by Garjat kings, zamindars, Govt. employees, lawyers and students where Oriya nationalism took its form. Later on the leaders of Utkal Samillani had drawn the attention of British Government regarding various problems through seminars, symposiums, youth sessions and general meetings.

Instead of pointing out the defects of British rule Madhubabu was determined to fulfill the hopes of Oriyas by keeping good terms with the Englishmen. Social reformation, women emancipation, eradication of untouchability, development of farmers and agriculture, unification of Oriya speaking tracts and above all creation of Oriya nationalism was the goal and motto of Utkal Sammilani. Through Oriya news papers "Asha", "Utkal Dipika", "Prajabandhu" and English newspaper "The Oriya" attention of British rulers was drawn regarding the various demands of Oriyas. In different annual sessions of Utkal Sammilani, resolutions were passed regarding unification of Oriya speaking regions to British rulers and despatched which often yielded results. Due to the demands of Oriyas Sambalpur was merged with Orissa Division in 1905 A.D. by the British Govt.

In the year 1912 the Bihar-Orissa Province was formed by the British Govt. In 1914 A.D. the annual session of Utkal Sammilani was held at Paralakhemundi under the Presidentship of Bikram Devburma, the king of Jaypur. For the first time Maharaja Krushna Chandra Gajapati the king of Paralakhemundi opined in this annual session of Utkal Sammilani regarding the formation of a separate Orissa Province instead of unification of Oriya speaking tracts.

While on one hand the Rajas, Zamindars and common inhabitants of Ganjam were much interested for merger of Ganjam with Orissa Division, the Telgu local leaders of Ganjam and his supporter Brundaban Patra (an Oriya) were trying their level best against the merger of Oriya speaking tracts with Orissa Division. Further the Telugus of Ghumusar and Buguda had agitated against the amalgamation of Oriya speaking regions. The Oriya weekly "Asha" had strongly argued in favour of formation of a separate Orissa Province basing on Oriya speaking tracts. Viceroy Lord Curzon and Lord Hadinge also supported for formation of a separate Orissa Province based on Oriya language speaking people. But on the other hand Pattabhi Sitarammaya, the Editor of "Matrubhumi" (An English magazine published from Masalipattam) has argued against the merger of Oriya speaking tracts with Orissa Division which were under the jurisdiction of Madras Presidency in its November 1924 edition.

In 1924 Philip-Duff Committee was formed in which the British Commissioner and Political agent Mr.C.L.Phillips and Collector Mr.A.C.Duff were members. While the aforesaid Committee was touring Ganjam, the inhabitants of that locality strongly demanded through a memorandum for merger of Ganjam, Jaypur and Bisakhapatna with Orissa Division. Starting the investigation since the month of October 1924, the Phillip-Duff Committee completed the preparation of its final report regarding the unification of Oriya speaking tracts in the month of December 1924. This Committee had opined in favour of merger of Oriya speaking tracts with Orissa Division which were under the Madras Presidency. In 1927, presenting the resolution (regarding the unification of Oriya speaking tracts) in Central Council Pandit Nilakantha Das said that " For formation of a separate Orissa Province

the united efforts of Oriyas was badly necessary". (19th February 1927, Utkal Dipika)

In 1928, Sir John Simon came to India as the Chief of seven members Parliamentary Commission for investigating the constitutional reformation system. Indian National Congress called on the people of India to boycott the Simon Commission as there was not a single Indian member included in that Commission. Responding to the call the Congress workers staged protest meetings, demonstrations and processions showing black flags and placards containing slogan "Simon Go Back" in every nook and corner of India.

But without caring the call of Indian National Congress Utkal Gourab Madhusudan Das greeted and paid large ovation to Simon Commission at Patna railway station on behalf of Utkal Sammilani and handed over a memorandum to the Commission regarding the formation of a separate Orissa Province. Simon Commission formed a sub-committee appointing C.R. Atley as its chairman to look into the matter. The sub-committee recommended in favour of formation of a separate Orissa province.

Maharaja Krushna Chandra Gajapati went to London in 1930 with a view to attend the Round Table Conference. He was able to influence the British authority through a leaflet titled "The Oriyas - Their needs and reasons for a separate Orissa Province". The British authority appointed a Boundary Committee which recommended in its report in favour of formation of a separate Orissa province in the month of April 1932.

As Sir Samuel Hoare through a white paper published on 18th March 1933 had excluded the Oriya speaking tracts of Paralakhemundi, Jaypur and Jalantar from the proposed Orissa Province, a special session of Utkal Sammilani was called

for in the month of May 1933 to discuss regarding the high-handedness of Britishers and it was unanimously resolved in that session to stage peoples movement and protest meetings against the whimsical decision of British govt.

On 11th February 1934 it was resolved in the Annual Conference of Utkal Sammilani held at Brahmapur that "if Jaypur and Paralakhemundi were not included with the proposed Orissa Province, the Oriyas would not accept that Orissa Province".

Maharaja Krushna Chandra Gajapati again proceeded to London leading a group of Oriya representatives in which the Rajasaheb of Khallikote, Lingaraj Panigrahi, Bhubanananda Das and Shyam Sundar Das were included. Maharaja Krushna Chandra Gajapati gave a memorandum to the Secretary of State of the Joint Select Committee for merger of Paralakhemundi in the proposed Orissa Province. At last a report was published on behalf of the Joint Select Committee which was accepted by the British Parliament.

On 1st April 1936 Orissa became a separate province due to the peoples demand, movements and agitations as well as for the untiring efforts of Utkal Gourab Madhusudan Das, Maharaja Krushna Chandra Gajapati, Pandit Nilakantha Das, Bhubanananda Das and many others for long three decades.

The newly formed Orissa consisted of six districts namely Cuttack, Puri, Balasore, Sambalpur, Koraput and Ganjam having its capital at Cuttack. Sir John Austin Hubbak took oath of office and became the first Governor of Orissa Province.

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Role of Krushna Chandra Gajapati Narayana Dev in Formation of Separate State of Orissa

Smt. Chhabi Mohanty

Oriyas owe in an incalculable magnitude the contribution of Krushna Chandra Gajapati Narayana Dev for his outstanding contribution to the formation of separate State of Orissa.

On 26th April 1892 Shri Krushna Chandra Gajapati Narayan Dev one of the illustrious sons of Orissa was born at Paralakhemundi town district headquarters of present Gajapati of Orissa. Shri Goura Chandra Gajapati was his father and Smt. Radhamani Devi was his mother. After completing his primary education he went to Madras for his higher education. While prosecuting his studies at Madras his father Goura Chandra Gajapati Dev left for his heavenly abode. After completing his studies at Madras he returned to Paralakhemundi and in the year 1913 married to princess of Kharasuon State and in the very year held the rein of the State on 26th April, 1913.

The tenth session of 'Utkala Sammilani' was held at Paralakhemundi. In this conference Shri Vikram Dev Burma, the King of Jeypore and the uncle of Krushna Chandra Gajapati had presided. In the initial stage of the conference, Shri Krushna Chandra Gajapati had firmly said and submitted the proposal that it is not wise to demand only that all Oriya speaking people should be brought under one rule but to unite all Oriya speaking people and to demand for separate state of Orissa.

His strong and irrefutable argument had not only astounded the leaders of the conference but this thundering declaration got support and admiration of Gopabandhu Das, Fakirmohan Senapati, Shashi Bhusana Rath and Madhu Babu. It was approved as the proposal for formation of separate of Orissa in Utkala Sammilani. In the year 1917 the Montegu-Chelmsford Committee had opined in favour of formation of separate state on linguistic basis. As a member of Utkal Sammilani Krushna Chandra met Montagu. In the Bihar-Orissa Legislative Assembly a special proposal was approved for amalgamation of Oriya speaking areas. While touring Visakhapatnam and Ganjam Shri Krushna Chandra Gajapati Dev met Philip - Duff Committee. For administrative reform the British Government had appointed Simon Commission. While the entire nation opposed Simon Commission, Shri Krushna Chandra Gajapati came forward for dialogue with Simon Commission, as a result of which a sub-committee was constituted under the chairmanship of Attlee to consider about Orissa and the said committee gave a favourable opinion on Orissa. The First Round Table Conference was held in London but there was no agenda to consider about fate of Orissa. On behalf of Bihar-Orissa Government

Shri Krushna Chandra Gajapati was nominated and participated in the said conference and draw the attention of British Government by his historic speech which stunned them. The speech was "We want formation of a state on linguistic basis. You can not make new administrative reform by not allowing one crore Oriyas for formation of a separate State, which are Oriya's legitimate demand.

The British Government in the year 1931 instituted Odonel Committee and one of the aspect of the Committee was to assess the boundaries for the state of Orissa. The report of Odonel Committe was published in the year 1932. After obtaining the approval of Phillip Duff Committee this was published in a white paper in the year 1933. The white paper was discouraging, because Paralakhemundi and Jaipur Zamindaries was omitted. Later on by influencing Lord Willingdon he was successful in persuading for inclusion of Parlakhemundi and Jeypore zamindaries in Orissa. Orissa got the status of a state in the political and geographical map of India

having, six districts, namely Cuttack, Puri, Balasore, Sambalpur, Ganjam and Koraput.

After one year completion of the separate state in the year 1st April 1937, the first Governor of Orissa, Sir John Austin Hubbak invited Krushna Chandra Gajapati Dev to form the cabinet. The members of the cabinet were Gorachand Pattnaik and Latifur Rehman. He was the first Prime Minister of Orissa from 1st April 1937 to 18th July 1937. Later on he was Prime Minister of Orissa for the second time from 24th November 1941 to 30th June 1944. His dexterity as prime Minister of Orissa was par excellence. He left for his heavenly abode on 25th May 1974.

His indimitable spirit of endeavour and perseverance to make Orissa a separate state is unparralleted and will remain as a golden chapter in the history of modern Orissa.

Smt. Chhabi Mohanty lives at D-35, Starcity, Patia Bhubaneswar.



Shimilipal Sanctuary

Role of H.K. Mahtab in the Integration of Princely States with Orissa Province

Pabitra Mohan Barik

Harekrushna Mahtab, the well known freedom fighter is a great son of Mother India. He is remembered for ever for his great contribution towards the freedom struggle. He occupies a high position not only in the history of Orissa but also in the history of India. His role in the time of Non-cooperation Movement and Quit India Movement was significant. As the founder of modern Orissa H.K. Mahtab occupies a permanent place in the pages of History. As a true freedom fighter and the lover of motherland H.K. Mahtab played a significant role during the national struggle. He strongly voiced against the misrule, corruption, tyranny, and exploitation of the Britishers. H.K. Mahtab actively participated in all national movements in Orissa. In the Prajamandal movements of the feudatory states of Orissa he heartily supported the exploited people and also encouraged them to continue their agitation against the feudatory chiefs. The Prajamandal movement started in the Garjats of Orissa. The kings suppressed the popular movement by police force. At that time there were twenty-six Garjat States in Orissa. The people of these states were exploited by native rulers in many ways. The people of the states were bound to pay the illegal taxes like Rasad, Magan, Bethi and Begars etc. the

common people had no fundamental right to speak anything about the misrule of native kings. When H.K. Mahtab became the new Congress Premier in the Orissa Province he took some steps to solve the problems of native states. He seriously thought about the complete integration of the Princely States with the Province of Orissa. Firstly H.K. Mahtab met the members of the Cabinet Mission on 6th April 1946. He presented a memorandum before the Cabinet Mission and strongly demanded for integration of native states with the province. The Cabinet Mission did not show any interest to the demands of Mahtab. Mahtab wrote letters to all feudatory chiefs on 10th May 1946 and again on 29th June 1946 in order to know their opinion regarding integration of states and convinced them about benefits of mutual co-operation. Mahtab also requested all ruling chiefs for integration of states with Orissa Province for the interest of both state and province. The rulers of Garajat States did not show any respect to the request of Mahtab. They did not want to join with the province. He wrote to the rulers on 9th May 1946 again and gave a proposal for discussion with the rulers on the question of the co-operation between the province and states. Mahtab's proposal was not accepted by the

British authorities as well as feudatory chiefs. In July 1946 the rulers of all native states met in a conference held at Alipore. They decided to form a federal union of Chhatisgarh and Orissa States. Bolangir-Patna Maharaja Rajendra Narayan Singh Deo gave this proposal for the formation of federal union. The British Resident of the Eastern State Agency who was present in the conference encouraged the rulers for the formation of a federal union. A special committee was formed for the purpose. These political activities discouraged Mahtab for some time but he never lost his faith. On 16th October 1946 Mahtab met the native rulers at Sambalpur in a conference where Political Agent was also presented. In this conference Mahtab emphasised on the necessity of one administration for both state and province. But the rulers did not agree to Mahtab's proposal. Mahtab did not give up his hope. He approached the Nawab of Bhopal, the Chairman of the Chamber of Princes to solve the problems of the feudatory chiefs. This attempt of Mahtab also failed. In the meantime the Prajamandal leaders of Orissa and Chhatisgarh states prepared plan to fight against the rulers more effectively. The rulers of Orissa and Chhatisgarh planned to form a union to counter act the activities of Prajamandal agitators. The First Session of the Orissa and C.P. Regional Council of All India State's People conference was held at Cuttack on 1st March 1947. The conference passed the resolutions urging the rulers of Eastern State Agency not to go ahead with their plan of union. The Regional Council constituted a working committee under the chairmanship of Sarangadhar Das to direct the Prajamandal movement in different states. Meanwhile the rulers of Chhatisgarh and Orissa met at Puri. The rulers

prepared their course of action at Puri to create problems for the merger of princely states in Orissa province. After some days 39 States of Orissa and Chhatisgarh formed the Eastern State Union on 1st August 1947. They also adopted a constitution and maintained a police force for suppressing the agitation of the Prajamandal. The tenants of Orissa and Chhatisgarh Regional Council met at Cuttack on 10th August 1947. A resolution was passed in this council for integration of native states with Orissa province. Meanwhile after a long struggle India achieved her independence. Before leaving India the Britishers gave full freedom to all native states throughout India either to join with Government of India or remain independent. All the rulers of Princely States of Orissa in this critical political situation met at Bhawanipatna to consider the question of introducing responsible government in the state. Some feudatory chiefs supported the idea of introduction of responsible government. In this meeting the rulers decided to strengthen their joint police force. With dawn of independence the situation changed rapidly. After India got independence Mahtab played a notable role for unification of Princely States with Province of Orissa. After independence political unrest started in the Princely States. In Bolangir-Patna Princely State people's organisation named "Krushak Party" held a conference. More than 10,000 people participated in that conference. They did not accept the proposal of responsible government by Maharaja Rajendra Narayan Singh Deo and also refused to recognise the Eastern State Union. H.K. Mahtab took a courageous step by taking charge of the Nilgiri State on 14th November 1947 with the permission of the Home Minister of the Government of India. The ruler of Nilgiri

encouraged violence and lawless situation by Adivasi criminals against Prajamandal workers. After taking over the charge of administration of Nilgiri, a meeting of the State Ministry was Organised in which Mahtab was also present on 20th November 1947. In this high level meeting, it was decided not to recognise the Eastern State Union of Orissa and Chhatisgarh States. It was finally decided to meet the feudatory rulers of Orissa as soon as possible. Accordingly Sardar Patel and V.P. Menon reached Cuttack on 13th December 1947. During this period H.K. Mahtab played a very crucial role. The Historic Conference started in Rajabhavan at Cuttack in the morning of 14th December 1947.

Sardar Patel first met the rulers of B and C class states. Twelve rulers of that category were present. Same day in the afternoon Sardar Patel met "A" category states. Patel Advised the

princely state rulers to accede to the merger of their states with Orissa province. After some pressure and persuasion the rulers agreed to accept the plan of merger and signed the documents on 15th December 1947. The merger of princely states became effective from 1st January 1948. Due to some problems the state of Mayurbhanja merged on 1st January 1949. It was a dramatic climax to the history of Garjats who enjoyed separate identities through out the British rule. Unfortunately the states of Saraikala and Kharsuan were handed over to Bihar on 18th May 1948. The emergence of a greater Orissa was possible due to the life long struggle of H.K. Mahtab.

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The State's Plan for 2008-09 has been set at Rs.7,500 crore. This has been finalized during a meeting between Shri Naveen Patnaik, Chief Minister, Orissa and Dr. Montek Singh Ahluwalia, Deputy Chairman, Planning Commission in the Planning Commission. In 3 years Orissa has more than doubled its plan size which will be an important step towards achieving the target growth rate of 9% for the 11th Plan period. The average annual growth rate for Orissa during the 10th Plan period was 8.59% against the target of 6.2%.

The State Government has already declared 2008 as the 'Year for Irrigation' and the plan allocates 20% for irrigation. The plan lays special emphasis on improving the infrastructure on education with focus on education of tribal girls, health and the strengthening of Mission Shakti (women self help groups) and they have been provided credit linkage of more than Rs.900 crore. During discussion with the Deputy Chairman, Planning Commission, the Chief Minister reiterated the demand for the Vijayawada-Ranchi Road. It was decided that this road will receive an outlay of Rs.300 crore during 2008-09 with participation from Planning Commission, Ministry of Surface Transport and Government of Orissa in equal measure. While presenting the highlights of the proposed plan to the Planning Commission, the Chief Minister demanded an increase in the fund flow to Orissa under various schemes such as Rajiv Gandhi Gramin Vidyutikaran Yojana (RGGVY), the National Rural Employment Guarantee Scheme (NREGS) and Jawaharlal Nehru National Urban Renewal Mission (JNNURM).

The Chief Minister, Orissa repeated his demands for establishment of educational institutes such as IIT, IIM, IIIT and Central University in Orissa to meet the growing need for highly skilled manpower for many upcoming industries within the State. He demanded exemption from Income Tax and Central Excise Tax for the KBK region for a period of 10 years for attracting investment in the region. He urged that the royalty on coal and other minerals be revised on an ad valorem basis without any further delay and that the iron export duty levied by Central Government on major minerals be transferred in full to the concerned States. Discussion took place on the National Mineral Policy. Orissa has pioneered the principle of value addition to the minerals within the State in order to attract industries and thereby generate additional job opportunities and revenues to the State. The Member, Planning Commission Mr. Anwarul Hoda informed the Chief Minister that the Joint Memorandum presented by the Chief Ministers of Orissa, Jharkhand, Chhattisgarh, Madhya Pradesh and Rajasthan to the Prime Minister of India is now under active consideration of Govt. of India. In view of the vast coal reserves in Orissa, there is a huge potential for setting up power plants which will make Orissa the power house of the country. The Chief Minister, Orissa demanded that adequate compensation be paid to the power producing states for mitigating the environmental and displacement cost. The Chief Minister also reiterated his demand for Special Category Status for Orissa.

Odradesa in the Inscriptions

Bharati Pal

Orissa was famous as Kalinga, Kosala, Utkala and Odradesa during ancient days. This part of the country which at present is known to us as Orissa, derive its name from Odra of ancient times. The great Sanskrit epics like the Mahabharata and Ramayan and Pali literature repeatedly mention Oddaka or Odra respectively, while the Greeks speaks of Orates, which can be equated with Sanskrit Odra. The Matsya Purana speaks of the Odra as people inhabiting the Vindhyan mountain range.

The earliest epigraphic evidence to Odradesa is found from the Soro copper plate grant of Somadutta. The charter records the grant of a village called Adayara situated in Sarephahara Vishaya in Uttar-Toshali which again formed a part of the Odra Vishaya in favour of Arungasvamin, Dhruvamitrasvamin and others of the Vatsya gotra and the Vajasaneya Charana.

The Chinese pilgrim Hiuen-Tsang who visited Orissa in 7th century A.D. informs us that "proceeding eastwards the great king Siladitya (Harsha) invaded the states, which had refused allegiance to him and waged incessant warfare until six years he had brought the five Indians under his allegiance. The pilgrim further states that after the subjugation of Kung-ya (Kangoda) Harsha camped in U-cha (Odra) for a time and assign the revenue of eighty large towns of U-cha(Odra) to the Buddhist philosopher Jayasena, who declined the offer." Thus both Kangoda and Odra came within the pale of Harsha Sovereignty.

As mentioned in the Pasupati inscription the invasion of Odra along with Gauda by Harshavarman the king of Kamarupa, came as a blessing for Odra. The conquest of Odra (Utkala) by the Assamese king resulted in the amalgamation of small kingdoms into a larger political unit and the destruction of warring tribes. Odra and Utkala emerged as a full-fledged state under the suzerainty of Harshavarman who probably appointed Kshemankara to rule over it as his vassal.

The Pasupati Temple Inscription of Nepal describe that Jayadeva the king of Nepal married to Rajyamati who possessed virtues befitting her race, the noble descendant of Bhagadutta's royal line and daughter of Sri Harshavarman, lord of Gauda, Odra, Kalinga, Kosala and other land, who crushed the heads of hostile kings with club like tusks of his rutting elephants.

In the centuries that followed we find a significant change in the denotation of the term Odra. It was no longer confined to the coastal region of Orissa. Under the Bhaumakaras who ruled over Orissa in circa 8th century A.D. it expanded to the entire sea-coast from Midnapore to Ganjam.

Under the Somavamsis the Odra kingdom also extended as revealed from their copper plate grants. The Kataka copper plate grant of Mahasivagupta Yayati states about the grant of the village Chandagrama in the Marada Vishaya in Dakshina Kosala in favour of a Brahmana

named Sankhapani son of Dinakara and Grandson of Ananta, an immigrant from Srivallagrama in Madhyadesa, a resident of Silabhanja Pati in the Odra country.

The Nagpur Museum Plate of Janmejaya Mahabhavagupta describes that king Janmejaya granted the village Satallama to Bhattaputra Santakara, son of Dhrutikara, who belonged to the Gautama gotra, who had three pravaras, and immigrated from the village of Purushamandapa of the Odra country (desa).

The Brahmesvara Temple Inscription of Udyotakesari mentions of Janmejaya, the king of Trikalanga, whose bright fame was incomparable among the kings. He was the destroyer of enemies and he drew the fortune of the king of the Odra country who was killed by his Kunta in a battle where his enemies elephants were over come with fatigue fighting with their tusks and trunks.

The Narasinghapur charter of Udyotakesari Mahabhavagupta mention the villages of Kontalanda and Lovakarada as being situated in Airavatta Mandala which again formed a part of Odra country. The villages have been identified with Kantilo in Khandapara and in Baramba and the mandala with the region comprising the southern portion of Dhenkanal district.

The Samangad Inscription states that the Rastrakuta king Dantidurga who laid the foundation of the greatness of his family fought on the banks of the Mahanadi and won victory over Kalinga and Kosal, but did not venture to attack Odra kingdom.

The Upalavada copper plate grant of Ranaka Ramadeva of Tailapa family describes that one Pattavyallaparaja the brother of Ranaksobha, became king in Odradesa, where the peak of Nasunda Parvata shine as the crest jewel of Odradesa. The Nasunda Parvata of the inscription may be taken to be the hill near Nandava forest in the former Parlakimedi Estate

very near the boundary between it and Tikali. The Nandava hills are full of natural beauties and connected with Mahendra mountain by a range of hills called Durga and Lavanyagada and they are rightly called crest jewel of Odradesa.

The mention of Odda Vishaya "the land which was difficult to approach on account of the dense forest defense, along with the neighbouring country of Chitrakuta in Bastar and Kosalainadu or Dakhina Kosala in the Tirumalai Inscription of Rajendra Chola. It is stated in the Sanjan Plate of Amoghavarsha that Govinda III conquered Odraka (Odra) along with Kosala, Kalinga, Vanga and Dahala.

The Dirghasi Inscription describes that a provincial chief or Mandalika of king Rajarajadeva of Ganga dynasty named Vanapati of Brahmana family, who resembled Indra in enjoyments, who possessed the virtue of kindness and who was celebrated as Chalamartiganda, defeated in battle the kings of Vengi country, Kimidi, Kosala and Odda country and caused a Mandapa to be built with great splendor in front of temple of goddess Bhagavati Durga in Dirghasi.

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People's Play in Odisha : A Study

Dr. Pratap Kumar Dash

People's Play is a coin of which 'people' are in one side and 'Play' is in the other and virtually both are complimentary to each other. It is a reflection of culture of Odisha. It reflects the life style of common countryside people as well as institutional life, added with the vigour and vain of play, dance and song. The environment is purely rural and it abounds the simple life style of rural people. The audience can find solution to their own social, personal and spiritual problems. Sometimes, such plays abound the magnetic attraction of religion, the glaze of blind beliefs and fragrance of culture.

The character roles are performed by the male members among the common folk, who are not necessarily professional. The stage of play is the cuccha road of the village. The village people get a respite from their hard and daily works. They forget all delinations, wants, caste, and creed and get chained in closeness only to be the audience of such plays and enjoy the Rasa of the plays. At times, these plays are enacted at the village temple, under trees or in the open theater. Almost all the plays declare the decay of sin and victory of Law of Nature and Religion. Thus, the organizer, the actor and the audience are altogether spellbound by the fetter of religion and culture and they dream of a life of speace and prosperity through this.

In the stage, we see Ramaleela, Rasaleela, Bharataleela, Pala, Daskathia, Gotipua Dance, Dandanata, Puppetry, Ghodanata, Patuanata and Suanga etc.

The actors mostly come out in the forms of Sabar-Sabaruni, Patarasaura-Patarasauruni, Dhoba-Dhobani, Kela-Keluni, Jogi-Jogiani, Keuta-Keutuni, Hadi-Hadiani, grand father and grand child, Brahmin and his wife, black lady and fair lady. Patient-Vaidya, milkman and his wife, Babu-Babuani etc.

These plays are mainly based on sing-song and dance. Also they express themselves through gestures. The plays are enacted in the rural area through out the year - but basically on the occasions of particular functions of the calendar as well as the birth year anniversaries of members of families. Basically, the plays mean to spread the message of the ideology of Shaiva (related to Lord Shiva) Shakti (related to the goddess), and Vaishnab (related to Lord Vishnu). These plays are enacted on the basis of acceptance of the public to the well-known mythological and socio-cultural values. They preform different "Leelas" (activities) like Krushnaleela, Ramaleela, Raasaleela and Bharataleela. The stage performance is accompanied and supported by

singers, palias (or supported singers) and musicians. The musical instruments like mrdanga, khola, taala, cymbel, khanjani, pakhouj, mahuri and flute etc. are played by the musicians. The actors and actresses are mostly male members. But these days ladies have come forward to take the female role. These performers come dancing to the stage right from the dressing room. These days the stage is lighted with electrical and modern equipments of a stage set. But earlier, the stage had no decoration and it was lighted by the lamps, full of oils from castor or kerosene and Karanja plants. Although nobody can say about the origin of such plays specifically, still then the date goes back to the ancient time of the reign of kings.

Although the people's play is a natural outcome, still then, we find two famous playwrights of Odisha who are associated with this basically. They are Baishnab Pani and Balakrushna Mohanty. Later on, Kalicharan Pattanayak inherited the tradition in forming a troupe of Rasa at Sakhigopal. So to say, in Odisha, these celebrities started the so called "First Theatre" form in this way. Scholars say that these plays can be categorised under three heads on the basis of their basic characteristic. They are:

1. Dance: Song and gesture based plays- Leelanatak (Krishnaleela, Ramaleela and Bharataleela), Puppetry, Jatra or Gananatya, Dandanata, Poetic Play, Ghodanata (Horse play), Tamsa (Farce), Suanga, Dhanu Jatra, Prahallad natak, Desianata and Prahasan.

2. Dance based plays : Gotipuanacha, Chhau, Naga Dance, Paika Dance, Dhuduki, Patuanata, Ghanta Dance, Chadeya Dance, Ghumura Dance, Ranapa Dance, Ghatakalasi Dance, Baunsarani dance, Tiger Dance, Kaisabadi Dance, Jhumar and Sauralakha.

3. Song based plays : Jhumar, Pala, Sankirtan, Dalkhaai, Karama, Dhenukoila, Dadhinata, Daskathia, Dayika and Sanchar, Jamudali.

The plays are full of sayings. In addition, among all the characters, the role of Niyati is very important. He is not only the narrator of the plot but also the agent who paves the way of the play before the august audience. The importance of villains like Ravana, Kansa, Mahisasura, Duryodhan, Hiranyakasipu and many others is felt than the heroes and heroines. But finally, their defeat and death causes the denouncement and round contentment among the audience.

People's Play is very much associated with the tradition of Tantra. People walk on fire, hang themselves upside down from the branches with fire burning on the earth, walking on sword, walking on thorns etc, which are based on Tantra Sadhana. The bed is called "Patua" in Oriya and it is divided into Ghantapatua, Udatatua with fire, Phulapatua, Patua for hanging etc. This kind of acceptance of a painful way is based on pleasing goddess Parvati or her violent incarnation called Kali.

Similarly in Chaitighodanata, they worship the woman power called Shakti in the form of Baseli or Basuli who has a horse face. In Dandanata people worship Lord Shiva in different forms. Also this kind of worship and cultural performance is done exclusively paying religious regard to goddesses like Bhattarika of Badamba, Hingula of Talcher, Kalapata of Angul, Samalai of Sambalpur, Gouri of Nayagarh, Sarala of Jhankad, Rankai Bauti of Hindol, Charccika of Banki, Siddha Ramachandi of Konark, Maninaga of Ranpur and Siddha Bhairavi of Ganjam. These goddesses are taken for the narrations of Adishakti. In the Chhau dance Nataraja dance

of Lord Shiva is reflected and this form is treated to be the Tantra form.

People's Play is very much a part of the tribal people of Odisha. In the districts of Mayurbhanj, Keonjhar, Boudh, Phulbani, Koraput, Balangir, Kalahandi and Sambalpur etc. the tribals like Kandha, Kolha, Santal and Paraja perform Dalkhai, Karama, Santali dances on the festive occasions. They have three objectives like hunting, farming and lovemaking. At the time of hunting and harvesting, they like to reflect their youthful vigor through People's Play. In the month of October, they perform Dalkhai dance while worshipping goddess Dalkhai in Dashera. In order to live a life of peace and prosperity, tribals also have Karama dance in which they worship Nature in the form of two deities named Karamsen and Karamarani. This Karama refers to Saal trees mostly present in Odisha forests. Another tribal dance representing People's Play is Rasarkeli. This dance emanates a sort of Rasa by means of jest and fun. Ghumura, mostly enacted in the districts of Kalahandi, Balangir and Sambalpur provides great musical charm. Ghumura is in fact a musical instrument like mardal and at least seven to ten people form, a group of dancers in its displaying the stories from the Ramayana and the Mahabharata. Also they enact some other traditional stories in order to create laughter and bravery among the tribal audiences. In the undivided district of Koraput the tribals perform Desianata. It is said to be created by the Maharaja of Jaypur named Ram Chandra Dev. It is performed in the open street. The actors wear masks of animals, birds and demons to create exact feeling among the audience.

The characters possess the most important and reflective role in such plays. The characters of course cover all categories of people of traditional social profession. Some of the humorous and dramatic characters include Mirza Saheb, Parivawala, Vestiwala, Jhaduwala, Hookawala etc. The godly characters like Srikrishna, Balaram, Rama, Seeta, Hanuman, Vishnu and Nrushingha including Lord Shiva and goddess Parvati make the audience feel that common people has no other ways but to accept the religious and moral values set by them. In addition to this, other common social characters reflect that problems may come in the family or society but patience, religiosity, mutual trust and understanding must help them to live a happy and prosperous life. The mythological characters like Arjun, Subhadra, Kansasura, Prahallad, Hiranyakasipu and Ugrasena; and animal characters like Garuda, Monkey, Deer, Tiger, Lion, Bear and Snakes etc. perform important roles.

Even in our time People's Play remains very vital in the cultural and social life of the rural and semi-urban Odisha. Of course, scope is given to those performances on stage in urban areas on the specific occasions of celebration called Mahotsava.

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Fairs and Festivals of Orissa

(A Study of Daspalla, Khandapara, Nayagarh & Ranpur ex-states)

Dr. Saroj Kumar Panda

The people of the former tributary states and the present Daspalla, Khandapara, Nayagarh and Ranpur area of Nayagarh district of Orissa observe a number of festivals all the year round. These festivals may broadly be divided into two categories, viz, domestic festivals observed in each and every household, and public festivals and fairs where people congregates in large number on some auspicious days. The domestic festivals were confined to the worship of family deities, observance of *Ekadashis*, various *Bratas*, etc. most of them being guided by the monthly cycle of the moon. The public festivals were usually religious ceremonies attended by a large number of men, women and children who came for worship as well as entertainment. An account of some important festivals in the area under our study is given below.

A. Daspalla

The *Lankapodi Yatra* (the Festival of the Burning of Lanka) which is held annually in Daspalla occupies a special place in the life of the people of the ex-state. The Yatra is observed for a fortnight commencing from the day of *Rama Navami*. It begins with the birth of Rama and proceeds to present different incidents in the epic,

such as Rama's going into exile, the killing of Tadaka, the abduction of Sita on succeeding days. However, the last day is the culminating point of the festival. Colossal paste-board effigy of the ten-headed Ravana is erected. It is packed with crackers and explosives. The festival concludes with Rama shooting fiery arrows into the effigy which explode the crackers put inside it.

Before the feudatory states were merged with Orissa, the king of Daspalla was the sole patron of the Yatra. But the king always ensured large-scale participation of the people in the festival as he was convinced that without popular participation it would never be a success.¹ One incident goes to illustrate the king's faith in the importance of popular participation in the festival. Once, when the king was accompanying the deity in a procession during the festival, a villager rushed forward to have a glimpse of Lord Rama. A police man gave him a slap for his breaking the rule of etiquette. The king for his part slapped the policeman for having ill-treated one of his subjects saying that if the police scare people like this, they would stop coming to the festival and the *Yatra* would be a failure.²

Before the merger, people of Daspalla had to give two and a half kg. of paddy per hearth for

organising the festival. This generated in them a sense of ownership and belongingness towards the *Yatra*. The system was abolished after the merger.³ *Ramalila* had also brought Daspalla recognition from different parts of the country.

B. Khandpara

In Khandpara state, the temple of God Nilamadhava, who is believed to be the former form of Lord Jagannath of Puri, stands on a hillock close to the river Mahanadi. Most of the festivals of Lord Jagannath at Puri are being observed here of which the *Bhauma Ekadasi* is celebrated on a grand scale. On this occasion thousands of people congregate there to witness the festival.⁴ The annual *Mela* that takes place at Kantilo on the *Magha Ekadasi* continues for five days. To enlarge the outlook of the people, an agricultural and industrial exhibition used to be held there during the *mela* days.⁵

C. Nayagarh

In Nayagarh, of the annual fairs (*Melas*), the most important was the *Jagar Mela* of Sarankul. Next to it, the *Ramanavami mela* of Orgaon and *Panchudola mela* of Itamati. The *Jagar mela* of Sarankul- Ladubaba began towards the end of February and continued for more than a week. This was very largely attended by the people of Nayagarh and the neighbouring feudatory states and specially by the people of Ganjam District. This *mela* attracted shopkeepers, artisans and traders from all over the state as well as from the neighbouring states and British Districts.

The *Ramanavami mela* at Orgaon-Raghnath commenced from about the middle of April and continued for nine days. It was also a

fairly big fair. The Itamati *Panchudola* fair was comparatively a smaller gathering and continued only for 2 or 3 days.

D. Ranpur

In Ranpur, the Hindus observed the festivals like *Rathayatra*, *Dasahara*, *Panchudola* and *Jhamuyatra* with great festivities. They also observed other minor festivals as was done in all other parts of Orissa. In the month of *Asadh*, car festival was observed in Ranpurgarh. Men, women and children from all parts of the ex-state assembled in Nizgarh to see the car festival of Lord Jagannath. The king of Ranpur state performed the *chherapahara* ceremony.

In Ranpur town, Dasahara festival was celebrated with great pomp and a big procession attended by the ruler, the paikas, and the public started from the palace to the Dasahara field. Then the Ruler offered puja and fired some shots and then they came back. The Khaliamunda Thakurani was brought from Ukutumei village in *mal* area on the first puja day according to their old custom and majority of the people observed fasting on this day, till the arrival of the deity. The paik dance during this festival time was worth seeing. During Dasahara time *Bhog* was also offered to the village deities.⁶

Panchudola was one of the greatest festivals in the ex-state of Ranpur and was observed in every village. The village deities of all villages were invited to attend the Panchudola Yatra in the *Garh* on the 5th day of *Chaitra*. 108 *Choudolas* with deities congregated in the *Jatra* early in the morning and before evening they dispersed. Some 8 to 10 thousand people, both men and women from every part of the state were coming to see

this festival and to meet their friends and relatives and to make purchases. The Gopalpur and Majhiakhand *choudolas* were coming with great pomp and great processions for competition. A similar festival under the name of *Dasadola* was celebrated in Chandpur on the 10th day after Dolapurnima.⁷

The Jhamu Jatra was a special festival and was observed by the people who had desired before to do so in order to get some boon from the deity. Some of them observed fasting for 21 days and took some *sarbat* only. Some observed for 13 days and some others for 7 days. On the last day they walked on fire. Their supporters danced in the nights. They never went to their houses during this period. Besides these, the people of Ranpur also observed so many minor festivals and fastings.⁸

The practice of a deadly religious superstition had made Ranpur a citadel of primitive obscurantism. Human sacrifice was being offered to Goddess Maninaga Durga. About 80 families were granted rent-free land by the State to bathe the idol of the deity in human blood every night in the month of Magha. This deadly practice was continuing in Ranpur until 1939.⁹ On festival occasions, like Dutiya Osa, Chhadakhai, Champaka-Dwadashi, Niladrivije, Radhastami etc. people sent *rasad* to the Raja. On Dasahara and Suniya, the subjects and Sarbarakars of the State were obliged to offer costly gifts to the Ruler.¹⁰

Nuakhai festival is intended for eating new rice of the year. It is observed as a general festival. On this occasion, the new rice is cooked with milk and sugar (*Khiri*) and then offered as *Bhog* to Goddess Laxmi. Meeting of friends and

relatives, singing, dancing and merry-making are parts of the festival. In ex-state areas including the states of Dasapalla, Khandapara, Nayagarh and Ranpur, the date of Nuakhai was fixed according to the instruction of the ruling chiefs.¹¹

The car festival of Lord Jagannath at Kunjabana in Daspalla is humorously referred to in a verse by the poet Jadumani Mohapatra sung at the time of interview with Raja Krishna Chandra Bhanja, the Raja of Daspalla.¹² Similarly, there is a Jagannath temple in the town of Nayagarh for which a car festival was being held regularly every year. In it thousands of people participated. The king of the state performed the *chherapahara* ritual on the chariot before it was drawn. There is also a Jagannath temple at Khandapara Garh. The temple was completed during the reign of Kunjabihari Mardaraj Bhramarbar Ray (1842-1867 A.D.), the 10th ruler of the state.¹³ Since then the car festival is being organised there annually with pomp and grandeur.

There were many fairs and festivals observed by the tribal Kandhas. These included Sivaratri, the Pusabanga Makar Parba, the Dasai Banga Dassara festival, Sarai festival-Kalipuja, the Bahubunya-Dola, Adan-from Pusa to car-festival, the Snana Parba, Indu Parba and Gamha parba. The *Saradiya* Debi - worship comes in the month of Aswin. Its principle was similar to the Adivasis Sasya-Laxmi Puja (Worship of field production) and Sasya-Mahuka Puja (worship of the goddess earth). The Adivasi believed that the production of the earth was due to divine power. They believed that they are to please the gods by their dance and worship for rainfall and subsequent production from the land. The Aryans

adopted their ideas and incorporated in the Aryan festivals like the Raja Sankranti, the Basumata Snana, the Gahma Purnima, the Agni Uchhab and when the oxen and ploughs were worshipped. many things were burnt and given as manure.¹⁴

The fairs and festivals observed in the four ex-princely states under our study were by and large the same except of tribal areas. The tribals Kandhas of Dasapalla celebrated the occasions in their own way giving importance to their customs and believes. Till today we find some of these festivals are organised, of course on a more systematic way in these ex-Garjat states. But one common factor has been found in all these four ex-Garjat States, that is the existance of Jagannath temples and observance of daily rituals for the Lords. The worship of Durga and Kali was also promoted by the rulers of these states. They considered the Goddess as their *Istadevi* and before starting any good work they bowed before the goddess for blessing.

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Chandipur Sea Beach

National and International Environmental Principles - Changing Dimensions

Sudarshan Behera

Introduction

Environment means environmental science is the modern invention for using and applying on towards situation for present scenario in the sky of world wide globalization . Globalization has led to environmental pollution upsetting the balance of nature.

It has been recently recognized by the international community that activities in one state can have significant impact on areas beyond national jurisdiction¹. For example, sulphur emissions from steel mills in America's Midwest came down as acid rain, blighting Canadian Forests. Toxic effluents, discharged into the Rhine by chemical plants in Switzerland or France, poison Holland's drinking water. Radioactive particles from Ukraine contaminate Sweden's vegetables and make milk of Scot cows undrinkable². This sort of recognition that environmental pollution transcends national boundaries has resulted interest the emergence of international environmental law. In this treatise, it is proposed to discuss the various principles, which helped widen the horizon of international environmental law.

Sovereignty

Sovereignty is one of the pivotal concepts in international environmental law. It reflects the

pre-eminent position of states as primary members of the international community. It strengthens states powers by conferring on them sovereign rights over their natural resources. But it also limits states' powers, as it restrains states from engaging in activities within their borders, that are likely to lead to adverse impacts on other sovereign states³. Thus State Sovereignty in a coin with two sides vis-à-vis international environmental law. This characteristic of state sovereignty has historical roots, which, in fact, pre-date the Stockholm Declaration⁴. It now lies embedded in Principles 21,2 of the Stockholm Declaration and Rio Declaration respectively⁵.

2. Good neighbourliness National and International co-operation.

During the course of its development, international environmental, law has also been influenced by the principle of 'good neighbourliness'⁶ and international co-operation. This principle involves the duty of a state to notify and consult with other states, when it embarks upon a programme like the construction of a power plant, likely to harm the neighbouring countries' environment. It also calls upon each state to promote International co-operation by exchange of scientific knowledge and transfer of technology⁷ the extent, to which this obligation had been complied with, was the central issue in

the dispute between Hungary and Slovakia over the construction of the Gabčíkovo Dam and the proposed diversion of the Danube River, which was referred to the International Court of Justice in 1993. Hungary claimed that Slovakia had acted in breach of the principle of good neighbourliness by omitting to provide timely notification to the neighbouring countries of her plan to carry out a programme, likely to have transboundary effects and engage in bonafide consultations to resolve the issue⁸ by the Report of the World Commission Environment and Development. According to it, sustainable Development means Development that meets the needs of the present generation without compromising the ability of future generations to meet their own needs¹⁰. The primary objective of this principle is to meet present and future human needs. Secondly, there is an underlying objective of fairness in the manner of development, which applies as between the different sectors¹¹ of the present generation and the future generation. Finally, there is an inherent assumption can be assessed with reference to the resource depletion and the containing capacity of the environment¹².

The 'needs' of future generations are central to the definition of 'sustainable development', given in 'Our Common Future'¹³. There is considerable debate about the actual needs of the present generation. Then, how can the needs of the future generation be ascertained? There is no guarantee that the future generations will need those things, which have been treasured as 'necessary' by the past and present generations. There is some agreement among the generations about what humans need basically. But it is difficult to say objectively that any thing particular must be conserved to satisfy such needs¹⁴.

The Rio Declaration serves as a lengthy blueprint for realizing sustainable Development¹⁵.

This Declaration pays particular attention to action at the local level. It also picks up many of the recommendations in 'Our Common Future'¹⁶ about access to information and public participation in environmental decision-making. Beyond the procedural requirements, pin-pointed by this Declaration¹⁷, there is no International legal consensus on the substantive part of sustainable development¹⁸.

3. Sustainable Development

The ideas, underlying this principle, can be traced to the resolution of the disputes between the U.S.A. and Great Britain over the exploitation of fur seals in the Pacific. The U.S.A. had sought to prevent the British vessels from over-exploiting the Pacific fur seals in the international waters of the Bering Sea. In 1893, the Arbitration Tribunal, established to resolve the dispute, provided for the proper protection and preservation of the fur seals outside jurisdictional limits by prohibiting killing during certain seasons and limiting methods and means of fur sealing.

The generally accepted definition of sustainable development is the one, given.

4. Inter-generational Equity

This principle, which comprises the duty of the present generation to posterity, is of recent origin. There are three principles to determine it. They are (1) conservation of options¹⁹ (2) conservation of quality²⁰ and (3) conservation of access²¹. The present generation has a solemn responsibility to protect and improve the environment for the present and future generations²². For this, the present generation must safe-guard the natural resources of the earth through careful planning²³. It must undertake to pass on to the future generations an environment as intact as the one, it inherited from the past generation²⁴.

5. Assimilative Capacity Principle

This principle assumed that science could provide policy-makers with the information and means, necessary to avoid encroaching upon the capacity of the environment to assimilate impacts. It presumed the availability of relevant technical experience, when environment harm was predicted. Those concerned would get sufficient time to take suitable steps to avoid the harm predicted.²⁵

6. Precautionary Principle

The next major principle, which is embellishing international environmental law, is the precautionary principle which is supposed to replace the assimilative principle²⁶. It projects an approach to the protection of the environment. Based on precaution, even in the absence of clear scientific evidence of risk from an activity or substance²⁷. The principle of precaution involves the anticipation of environmental harm and taking measures to avoid it or choose the least environmentally harmful activity. Precautionary measures must be taken in cases of not only concrete danger but also risk potential.²⁸

It is the most radical of environmental principles, as it provides guidance to the International community in the development of international environmental law, in the face of scientific uncertainty²⁹. Its supporters invoke it to justify international legal measures to address environmental threats like ozone depletion or climatic change. Its opponents, on the other hand, have decried the principle for discouraging many a developmental³⁰.

7. Polluter Pays Principle

According to this principle, cost of pollution should be borne by the polluter³⁴. The latter should compensate the damage done to not only the victims but also the environment³⁵. The

instruments, supporting this principle, include Rio Declaration³⁶, OECD Council Recommendations³⁷, EC Treaty and related instruments³⁸ and 1992 Agreement Establishing the European Economic Area³⁹.

8. Special burden of proof.

Inadequacies of science have led to the precautionary principle. The latter, in its turn, has led to the principle of special burden of proof. It suggests that where there is the possibility of serious or irreversible harm like extinction of species or widespread toxic pollution, it may be appropriate to place the burden of proof on those causing the said harm. They are to discharge their burden by showing the absence of the possibility of the harm³¹.

9. Liability for Environmental Damage

The conventions of the 1960s established the nuclear operators for damage, resulting from nuclear accidents³². However, they provided for liability for environmental damage has been provided for in International instruments³³.

10. Common but Differentiated Responsibility

The principle has emerged from the recognition that the special needs of developing countries must be given due regard in the application of international environmental agreements⁴⁰. According to this principle, all nations have a common responsibility with regard to global environmental problems such as climate change or ozone layer depletion. But richer nations are technologically and financially better equipped than poorer nations to shoulder the responsibility. So, the responsibility of the former should be differentiated from that of the latter in proportion to their technological and financial capacity.⁴¹

11. Environmental Information

There is now broad recognition of the importance of ensuring to people early and timely

access to information relating to environment. This is to facilitate effective people's participation in environmental decision making process⁴².

12. Environment Impact Assessment and A Comparative Assessment.

It requires developers to assess the likely environmental impact of an activity for determining whether the activity should be permitted. It provides a mechanism for ensuring that information about the proposed activity is disseminated and the citizens are allowed to participate in the decision making process⁴³. It helps balance economic benefit with environmental costs. This is made possible by ensuring that the economic benefit of the proposed activity substantially exceed its environmental costs. It is noteworthy that environmental impact assessment is becoming an established feature of international environmental law.

Comparative Assessment - Training of new analytical tools, such as national environmental profiles, impact assessment, environmental accounting, environmental audits, environmental education, community involvement technology development and transfer and financing. Whether Rio Declaration approaches the anthro-pocentric views as well as bio centric view has remained a mark.

The "anthropocentric" approach says

The protection of wildlife or other natural resources is not goal in itself, but rather a necessity for ensuring a higher, sustained quality of life for humans.

Public participation in sustainable Development - Besides these sustainable development poses a common challenge to all countries because of different development paths. The Brundtland report recognized.

"The pursuit of sustainable development requires a political system that secures effective, citizen participation and decision-making."

The Rio Declaration 1992 in principle 10 emphasises that Environment issues are best handled with the participation of all concerned citizens, at the relevant level. At the national level, each individual shall have the appropriate access to information concerning the environment i.e. held by public authorities including information on hazardous materials and activities in their communities and the opportunity to participate in decision making process states shall facilitate and encourage public awareness and participation by making information widely available. Effective access to judicial and administrative proceeding, including redress and remedy shall be provided.

13. Common Heritage of Mankind

Till the 1980s, the developed countries have been exploiting common resources like the deep sea for their own advancement by applying the principle of the freedom of the sea. This selfish application of the freedom of the sea principle stood in the way of the progress of the developing countries. Hence, at the 1982 United Nations Conference on the Law of the Sea, developing Countries advocated that resources such as the deep sea are part of the common heritage of mankind and must be shared by all nations⁴⁶. But developed countries are trying their level best to suppress this principle.

Conclusions and Suggestions.

The above analysis of the evolution of international environmental jurisprudence brings to light the need for going beyond the horizon of state sovereignty and cultivating good neighbourliness and international co-operation by not doing anything within national boundaries, likely to undermine the environment of other

nations, understanding the limitations and needs of the developing nations, aiding and assisting them by transfer of funds, technology as well as exchange of knowledge and information, demolishing the walls of secrecy and exploitation; opening the doors of transparency and fairness and treating the global commons such as the deep sea as the common heritage of mankind and therefore permitting all nations to share the benefits therefrom. The inspiring force behind this line of thinking is that we aim at protecting "our common future", which transcends all national boundaries.

Another important point that arrests our attention is the fact that man's selfish and reckless march on the path of development has exhausted the assimilative capacity of the environment, indicating the need for adopting other innovative principles like precautionary principle, which calls upon us to take necessary precautionary measures to prevent serious and irreversible harm to the environment instead of waiting and knocking at the doors of scientific certainty.

The environment is so much oppressed and degraded by the yoke of pollution that the polluter should not be allowed to escape scot-free. He should pay for the harm done not only to the victims of pollution but also the environment. The burden is shifted to his shoulders to prove that he has not altered the status quo of the environment.

The streams of the diverse principles, noted above, are supposed to lead to the ocean of inter-generational equity, which embodies the responsibility for doing justice to the future generations by transferring the environment to them as intact as we inherited from our predecessors.

Notwithstanding the proliferation of international principles, adding flesh and blood to international environmental law, the fact remains

that the latter remains inadequate to meet global environmental needs. The impact of this body of law or actual governmental and human behaviour is doubtful. The major reason for its inadequacy is the state-centred international system. There is sufficiently awareness by states that global environmental problems are severe and only concerted international action can halt further global environmental degradation. However, because of the prevailing doctrines of sovereignty and state equality, underlying interstate relationships, states do not assume any responsibility for environmental protection, unless they explicitly agree to do so. There is little incentive for complying with international standards, when non-compliance is perceived as better serving national interests.

Legislative initiatives are being developed by many an international organization at the global, regional and sub regional levels. There is no mechanism to co-ordinate these multiple initiatives.

Further, there are no centralized enforcement agencies to compel compliance with the international environmental principles. Enforcement is usually sought through negotiation rather than through adjudication.

Notwithstanding the loopholes in the international environmental jurisprudence, the path of its development must be appreciated in the background of the void that existed in this area until recently. It also goes to its credit that it has gone a long way in sparking the environmental enthusiasm of the Indian Judiciary and spreading the waves of environmental protection along the length and breadth of India.

It is suggested that a solid central institutional structure must be established to oversee and monitor the implementation of international environmental principle and resolve

disputes. Those seeking redress must be assured reasonable access to the decision making process. Above all, an effective incentive mechanism must be evolved to boost compliance with the law.

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30. Convention on Civil Liability for Damage Caused during Carriages of Dangerous Goods by Road, Rail and Inland Navigation Vessels, Geneva, 10 October 1989; Rio Declaration on Environment and Development 1992, Principle 13. See also Timothy Swanson and Sam Johnston, op. cit., p. 243.
31. Shyam Divan and Armin Rosencranz, op. cit., p. 584, Timothy Swanson and Sam Johnston, op. cit., p.p. 236, 237. See also Satish Shastri, "The Polluter Pays Principle' and the Supreme Court of India" 42 J.I.L.I. (2000) P. 108.
32. See Vellore Citizens Welfare Forum V. Union of India, (1996) 5 S.C.C. 647; Indian Council for Enviro-Legal Action v. Union of India, (1996) 3 S.C.C. 212; S. Jaganath v. Union of India, A.I.R. 1997 S.C. 811 for the application of the principle by the Indian Supreme Court.
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38. Rio Declaration on Environment and Development 1992, Principles 6 and 7; United Nations Framework convention on Climate Change 1992, Article 3 (1); Shyam Divan and Armin Rosencranz, op. cit. p. 586.
39. See Rio Declaration on environment and Development 1992, Principle 10; Timothy Swanson and Sam Johnston, op. cit., pp. 242, 243.
40. Timothy Swanson and Sam Johnston, op. cit., p. 242.
41. Shyam Divan and Armin Rosencranz, op. cit., p. 584.
42. See for instance, World Charter for Nature 1982, Principle 11 (c); Protocol on Environmental Protection to the Antarctic Treaty 1991, Article 8; Rio Declaration on Environment and Development 1992, Principle 17 and Convention on Biological Diversity 1992, Article 14.
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Towards Transparency in the Electoral Process- A Citizen-friendly Polity

Siddhartha Dash

Participation in the electoral process is not merely a political right but a supreme citizenship duty. It is also a constitutional responsibility. In a democracy, political sovereignty resides in the people and elections provide a unique opportunity to the people to elect a Government which shall be responsible to them and responsive to their needs and problems. Once the citizen declares his choice, he or she will have no further say for another five years or until the next election is held. So it is the most appropriate time to have a choice in determining his future and in forming the Government.

The time has come for the people to distinguish between conviction politicians and those who join the politics to make a career for themselves. A conviction politician is a man of principle and he never sacrifices his basic principle for personal advantage. The attributes of such a leader are openness instead of cunningness, fairness instead of favouritism and he believes in liberal secularism instead of narrow communalism. While the latter type of politicians are those who accept money to support a particular Government, who change party to become Minister and thus enjoy and exploit the office. They conveniently forget their promises to the voters and they insult the voters by their contemptible behaviour inside

and outside the Parliament. The parties which put up candidates for a known record of corruption, must be told straight on the face why they can not expect votes for their men. The politicians need to be reminded that the seat of Government is not one of power but a seat that calls for commitment, dedication and a spirit of social service.

We should elect candidates who possess a certain minimum of education. Education provides prime sustenance for a living democracy. If a person can not read or write, how can he participate or be involved in the task of making laws for a nation comprising 105 crores and more people. It is only from scholarship and continuing acquisition of knowledge, that our leaders can have proper vision and proper destination for our nation.

The most important issue that needs the attention of educated and enlightened voter is the criminalization of politics. This is a issue that was hotly debated during the special session of parliament by MP's irrespective of party line but conveniently forgotten during election days when one's stand is to be put into practice.

All major political parties have bowed to 'real politik' by fielding noted criminals in the

election. Unless a criminal is convicted, the Election Commission can not debar him from contesting the election. It is futile to hope that such criminals who wield both power and wealth would be ever convicted under the prevailing system. So, we should remember, what noted journalist and the recipient of Padma Bhushan, H.K. Dua mentions "a vote for the criminal or his political race horse is not only a waste vote, but is also dangerous act which can only subvert national life and democracy".

Though in our Constitution every citizen has the right to be elected to Parliament and Assemblies, as the election now costs a crores of rupees ninety five percent of our citizens cannot think of contesting elections. Our Janatantra is becoming Dhanatantra. Hence there is the urgent necessity of state funding of elections.

A sitting M.P. seeking votes should be asked at every doorstep how often did he attend Parliament, ask questions in the House and participate in the debates ? What had he done for the constituency he represented ? We have to mobilize ourselves and harness our energies against the communalism and casteism. Today, there is uncontrolled growth of casteism snuffing

out the lights of co-operation in our society. Those who beg vote on caste, religion or region basis, should be discarded.

Elections should be used to inform the people on policies, philosophies, plans and projects and to create correct public opinion and to seek the cooperation of voters. The time has come for the people to be more assertive. Every voter should compulsorily go to polling booth to elect a Government, which shall be responsible to them. It is an old adage that a people get the Government they deserve. If good citizens do not vote and participate in politics, they are bound to be ruled by bad man. Therefore, participation in electoral process is a must and it is a supreme citizenship duty and a constitutional responsibility.

Such drastic measures would be needed to strengthen the polity and avoid the chances of disunity and disintegration of the country and to cope up with new problems and challenges.

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Chilka, Barkul

Medieval Oriya Literature and Bhanja Dynasty

Dr. Sarat Chandra Rath

Medieval Oriya literature is dated between 1650-1850. Akbar the Mughal emperor conquered Orissa in 1592. The suffering of the people during Aurangzeb (1658-1707) was intolerable. The most sensitive issue was the destruction. Common people were morally depressed, economically ruined and politically disturbed. After 1761, the Bengal Nawabs ruled a portion of Orissa, but the major part passed to the Marathas. Orissa was occupied by the British in 1803. During this period Orissa lost its freedom in the sphere of art and culture. At this juncture the Oriya literature was in trauma. During this period extraordinary poets were Dinakrushna Das, Upendra Bhanja, Bhupati Pandit Lokanath Bidyadhara. However in the present context the literary contribution of Bhanjasa, Balbhadra, Tribikram, Ghana, Upendra is discussed. Although all of them have contributed significantly, manuscript records of some poet are not available much to focus their creativity.

Characteristics of Medieval Literature

Literature of all ages is distinguished by their specific characteristics. Medieval literature possesses some remarkable properties such as musical ability, natural beauty, aesthetics, conjugal love and conversation with Sastras.

i) Musical ability

Music has multidimensional definitions. Sri Aurovindo, the great poet and critic defined music as the thrill of divine laughter. Swami

Prangyanananda opined in his book 'Historical Development of Indian Music' that music can be said to be the sweet and soothing sounds that vibrate and create an aesthetic feeling and beauties of the nature. Also he added 'Music is recognized as the greatest and finest art that brings permanent peace and solace to the human world'¹. The poets of the medieval age could realize and recognize their poetic creation in the same vibrancy. Such creation in Orissa carried a specific importance due to its musical excellency, which was hardly found at that time in any other neighbouring language literature of Indo-Aryan family such as Bengali and Assamese etc. at that time. This implied the interest of people in music and song for their common entertainment. It is also confessed that song and music of that period was the influence of south Indian proficiency on the traditional Oriya music. Such impact is also continued among the common people of Orissa.

ii) Natural beauty

Nature is the visible aspect of invisible power. Early man lived in nature and enjoyed nature. He emitted nature by body gesture and movement. Over the ages Nature exhibits prominent relevance with literature. It is equivocally admitted that where there is literature there is Nature. Medieval Oriya literature is immensely accommodated the Nature. In many of those themes Nature itself acted as catalyst to express the poet's view. It is also used as an

imagery to magnify the inner feeling of the characters. The romantic as well as tragic act of the key characters were expressed with symbolic inclusion of the nature.

III) Aesthetics

Aesthetics has its own precious influence on human life. It is originated from the special consciousness, which values the earthly life. It is the inseparable element of literature that attracts the reader's attention time and ages. Sometimes it takes human thoughts and feelings to certain sophisticated level of consciousness. As a result one can visualize the eternal beauty through the window of mortal world.

IV) Conjugal love

Though not a new phenomenon, conjugal love has enriched the top-most level in the mediaeval literature, which made them more popular among common people. The imaginary characters and symbolic characters from different mythological background were successfully placed in the poetry to describe the romance and tragedy.

V) Conversation with Sastras

A light can lit other lamps. A knowledgeable person can effectively impress upon the society for its all-round improvement. Writers of this period gained sufficient knowledge from different Sastras viz. Vedas, Upanisadas Ayurved, Jyotirved Dhanurved, Kamsastra, Sangitsastra etc. and suitably incorporated in most of their literary expression.

The royal family of Bhanja was patron of art and literature. Balabhadra Bhanja, the king of Kulada composed Kavya 'Bhababati' which was unique for its emotional expression. Ghana Bhanja, one of his successors had two Kavyas to his credit named as 'Trailoka Mohini' and 'Rasanidhi' which were imaginary mimic of the

royal family. Tribikram Bhanja, another successor of that family also reserved his poetic talent in the kavya 'Kanakalata' and some popular verses.

The present communication throws some light on the medieval literature with special reference to Dhananjaya Bhanja and Upendra Bhanja.

Dhananjaya Bhanja

Dhananjaya Bhanja born on 1611, adorned the throne on 1636 and passed away as a king on 1701. During his reign for 65 years he proved himself a good ruler as well as a great poet. It is accepted that Dhananjaya Bhanja is the pioneer poet in the medieval Oriya literature, known as Raj Kabi as he was the king of Kulad and a poet. His poetic creations are full of a different taste such as musical excellency, word jugglery, adoration of natural beauty. Culture of Orissa is reflected in his literary expression. The social rituals like celebration of marriage ceremony, birthday ceremony, and different festivals as well as the glory of Lord Jagannath is well described by him. He consciously narrated the conjugal love (Swakeeya Prema), as it was the warrant of that age to create a social awareness against the polygamy. The idealistic approach for social discipline is another quality of his personality, which is placed in his Kavya 'Ratnamanjari' when the queen has given advices to her daughter at the eve of marriage departure.³ Out of his manuscripts some are yet to be published. The poetic works of Dhanajaya can be categorized in to three major groups viz, i) Kavyas, ii) Choupadi and Chautisa iii) Mangalgeetika.

i) Kavyas: Raghunath Vilasha, Krushna Krida, Ananga Rekha, Itchabati, Madana Manjari, Ratnamanjari, Hanshaduta.

ii) Choupadi and Chautisa: Chaupadibhusan, Maruta Chautisha, Pandita Bodha Choutisha,

Bangalashree Choutisha, Anuchinta Choutisha, Unhu Choutisha, Kelikalpadruma Choutisha.

iii) Mangalgeetika.

In Raghunath Vilash, Lord Ramachandra is described as the avatary (source of incarnations) and Lord Jaganath is treated, as the Avatar. This ornate Kavya is unique for its devotional descriptions. The conjugal love of Lord Ramachandra and Seeta as well as other themes of Ramayana is focused. Verbal jugglery in medieval literature is initiated by Dhanajaya in this Kavya.

Krishna Krida is nothing but the description of Rasaleela of Bhagabata, which shows the popularity of the epic Bhagabata during those days. The Kavya is limited within only five Chhandas where Kalandi is described as the beautiful woman adorned with ornaments.⁴

The Anangarekha depicts the rural rituals related to the birth day ceremony and marriage ceremony.⁵ Assimilation of different fragments of Hindu religion such as adoration of Ganesh, Siva, Jagannath, and Durga has been congregated in this poetry.

Itchhabati is another conjugal love poetry where Sanskrit literature was reflected directly. Other poetries are also monotonous with little changes in characters.

The Kavya Hansaduta is known as pioneering Dutakavya for love transaction in Radha Krishna theme.

Chaupadibhusan is the cluster of thirty-four Chaupadis, which are initiated with a consonant in order. Such cluster - composition was taken as the initial record of this kind in Oriya literature. Maruta Choutisa and Anuchinta Chautisa are the romantic expression where breeze and bee play as messenger respectively.

Mangalgeetikas are recited in groups in auspicious days especially during marriage

ceremony, mostly Mangalagitikas of Dhananjaya are composed with the description of marriage events of Ramachandra, Balaram, and also Sita.⁶

Upendra Bhanja

Upendra Bhanja has made significant contribution to enrich Oriya literature. He is a preconscious poet having extra ordinary creative sensibility. He has left an ever lasting impression in Orissa's public life. He is remembered now and will be remembered by our future generation. In this context a stanza of Utkal Mani Gopabandhu comes to mind :

"Oh Upendra

The Pandits recite your lines at courts,
Gay travellers on the road'

The peasants in the fields and ladies in the harems,
And the courtesans too, while they dance".⁷

(Translated by Mayadhar Mansinha)

Bhanja had great personal loss when his wife passed away in youth. The critics tell that in her remembrance he has composed many love lyrics. The nature is symbolically reflected in the characters of some of the poetry. In Prema Sudhanidhi, an unique piece where the enchanting love letter is a worthy example. Dr. Mayadhar Mansinha has rightly discussed the subject as 'There are few educated Oriyas to whom at least the first few stanzas of this beautiful love lyric in Sankarabharana meter do not occur spontaneously when the bright autumn moon of Asvina fills this earth with romantic, fairy land atmosphere, recreated in this beautiful lyric.'⁸

Upendra is credited with nearly sixty manuscripts. Many of these are yet to be published. Some of the publications which readily available are listed as Lavanyvayi, Baidehisha-Vilash, Rasikaharabali, Rasalekha, Kotibramhandasundari, Premasudhanidhi, and Chaupadibhusan. In Rasapunchaka he has tried

to popularize the Kavya poetics narrating the types of heroes and heroines.

Devotion to Almighty in his poem is not seldom. Cantos of Upendra are mostly ended with symbolic dedication to the Supreme power. His deep sense of spirituality is also found in Baidehisha-vilash where the boat-man refuses to ferry Lord Ram Chandra without washing his feet. Lord Brahma is ever anxious to wash the feet but never gets the opportunity. Lord Siva is also sad not getting a drop of washing water of His feet.

Among the top listed ornate poets, Upendra Bhanja secured a special position in the medieval literature. His poetry is full of similes. Pandit Mrutunjaya Rath has rightly quoted him as the Samrat of similes. Sabdalankar is the other appreciation of Upendra's Kavya. In this context Dr. Mayadhar Mansinha, the poet and critic expressed his views that Upendra may be taken as most supreme master in this line of Sabadalankar (a recognized and respected element in literary art in Indian poetics) in the whole of Indian literature.⁹

Apart from the literary legend, historical facts are described in several instances. Kalinga during 8th century (AD) could prove itself as one of the important maritime power for its overseas trade. It is placed in one of his Kavya, Lavanyabati that sea craft reached in the coast Srilanka. The brides of Sadhavas togetherly celebrated boat-trading rituals as per the Hindu tradition.

Poets, golden link between past, present and future are the architects of human values, natural beauty, patriotism and spiritualism. What others cannot see, they can see with the help of their third eye, the inborn ability that is called poetic genius. Poets are different in taste, vision, feeling and sense different from even philosophers and social thinkers. In this context Sri Aurovindo speaks 'the poet - seer sees differently, thinks in

another way, voices himself in quite another manner than the philosopher or the prophet'.¹⁰

Discussion and critical review of medieval Oriya literature still is in progress. Research publications, review articles and criticisms are most invited to unravel many of our hidden talent of this period, which can enrich the knowledge of aspirants in this sector.

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Mahavir Temple at Siruli

Ratnakar Mohapatra

The Mahavir temple of Siruli is an important Hanuman shrine of Orissa. It is situated about 27 kms on the north east of Puri town. The shrine is also exactly located at a distance of 12 kms from the Chandanpur Chhak of the main road, which lies between Puri and Bhubaneswar. It is a small temple, which is dedicated to Lord Mahavir Hanumana. This temple consists of four structures such as Vimana, Jagamohana, Natamandapa and Bhogamandapa. It is built in both laterite and sand stones, which are locally called as *mankada* and *kanda* patharas respectively. A tank has also been excavated in the eastern side of the temple complex. The temple faces to south. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple.

Art and Architecture of the temple

Vimana

The Vimana of the temple is a Pidha Deula and its height is about 25 feet from the surface of the temple complex. The base of the Vimana is square of 20 feet. It is erected on the platform of 2 feet high. The Bada of the Vimana is Panchanga type i.e. having five fold divisions such as Pabhaga, Tala Jangha, Bandhana, Upper Jangha and Baranda. All the component parts of the Bada are mostly undecorated. The niches of

outer walls of the main deula or vimana contain crude figures of Hanumana, Ganesha, Uma Mahesvara, Mahisamardini Durga, Kshetrapala, Siva Linga and bull. All these deities possess as usual attributes in their hands. The Baranda of the Bada is relieved with standing female figures, scroll works, lotus petalled designs etc. A few standing female figures are decorated in all sides of the Baranda. They are decorated on the pedestals which are designed with buffalo head, head of sheep and lotus petalled devices.

The Bada of the Vimana is surmounted by the pyramidal superstructure and it consists of three flat shaped *pidhas*. The centre of the lower pidha is decorated with head of Rahu in three sides. The intervening recesses or *kanthsi* between the *pidhas* are filled with crude figures of Hanumana, Rishi, erotic scenes, Lakhmi figure *Asta mallas*, Hanumana figures etc. Small dopichha lions are fixed on the corners of the recess. Dopichha lions are fixed on the top of the *kanika pagas* of *gandi*. Garuda figures are inserted in the four cardinal directions of the *beki* above *rahas*. They are acting as the supporting elements of the *amalaka sila* of the *mastaka*.

The *mastaka* of the *vimana* consists of *beki*, *ghanta* (bell shaped member) above which there is another *beki*, *amalaka sila*, *khapuri*, *kalasa*, *ayudha* (chakra) and *dhvaja*.

A huge Mahavira image is enshrined in the sanctum as the presiding deity of the temple. In size this image appears to be next to the Hanumana image found on the southern side of the Jagannatha temple of Puri. The image is carved in standing posture on a single piece of stone. He holds Gandhamardana *parvata* (a huge rock) in right hand and *katuri* or short dagger in left hand. He wears a garland of jewels (*Vaijantimala*) in his body. The lower part of the image is firmly embedded to the floor of the sanctum. The image of Hanumana has been designed in the attitude of trampelling over *Murasura*. Anjana, the mother of Mahavira Hanumana is carved to the right of the pedestal. The presiding deity is decorated with ornaments of heavy *kundalas* for the ears and jewel studded *hara* for the neck. The locket fitted to the necklace is said to contain figures of Rama and Sita. According to tradition, his left side eye is set towards Lord Jagannatha temple of Puri and the right eye is set to the southern direction towards Lanka, the native place of Ravana. The image is made of black chlorite and its height is about 10 feet.¹ The presiding deity exhibits Lord Rama and Sita in his tearing heart. Above the head of presiding deity (Hanumana) is decorated with Sivalingam, canopied by seven hooded serpent.

The sanctum has one doorway towards the Jagamohana. The doorjambs are devoid of decorative ornamentations. Navagrahas are carved on the architrave above the doorway lintel. They are depicted in *Padmasana* posture with usual attributes in hands. The *Sandhisthala* wall between the *vimana* and *jagamohana* is decorated with erotic figures.

Jagamohana :

The *jagamohana* of the temple is a *pidha deula* and its height is about 20 feet from the surface of the temple complex. The base of the *jagamohana* is rectangular and it measures 20

feet in length and 10 feet in width respectively. The structure of the *jagamohana* is also erected on the platform of 2 feet high. The *bada* of the *jagamohana* is *panchanga* type i.e. having five fold divisions such as *pabhaga*, *tala jangha*, *bandhana*, *upper jangha* and *baranda*. All the component parts of the *bada* are completely undecorated.

The *bada* of the *jagamohana* is surmounted by the pyramidal superstructure, which consists of three flat shaped *pidhas*. The centre of the middle *pidha* is projected with *jhapasimhas* in both eastern and western sides. The *upper pidha* of the *gandi* contains *mastaka*, which consists of *khapuri*, *kalasa*, *ayudha* (*chakra*) and *dhvaja*.

Inner walls of the *jagamohana* are devoid of decorative ornamentations. The *jagamohana* has two doorways; one on eastern side and another on the southern side. The figures of *navagrahas* are carved on the architrave above the doorway lintel of the eastern side. They are all in *padmasana* posture with usual attributes in hands. The doorjambs of the southern side (doorway) are decorated with scroll works.

Bhogamandapa :

The *Bhogamandapa* of the temple is a *pidha deula* and its height is about 18 feet from the surface of the temple complex. The base of the structure is rectangular and it measures 40 feet in length and 20 feet in width respectively. The *bada* of the *Bhogamandapa* is devoid of decorative ornamentations. The *gandi* or *sikhara* of the *bhogamandapa* is a pyramidal superstructure and it consists of three flat shaped *pidhas*. The *upper pidha* of the *gandi* contains a *mastaka*, which consists of *khapuri*, *kalasa*, *ayudha* and *dhvaja*. Two lions are installed on the both eastern and western sides of the *kalasa* respectively.

Inner walls of the Bhogamandapa are mostly undecorated. Daru image of Lord Jagannatha is being worshipped in the northern side wall of the Bhogamandapa. In the southern side wall of the Bhogamandapa, an image of Surya Devata is being worshipped. This image is installed on a pedestal of 2 feet high. The Bhogamandapa has one doorway towards the southern side. The base of the doorjamb is designed with two foliated jars; one on each side. Two peacocks are carved in standing posture on the doorway lintel.

Natamandapa :

The Natamandapa of the temple is a flat roof structure and it is constructed in modern period. The flat roof of the Natamandapa is supported by 10 pillars. The temple complex of Siruli Mahavir is enclosed by a high masonry wall of 10 feet. It is built in both laterite and bricks. The boundary wall measures 140 feet in length on eastern and western sides and 80 feet in width on northern and southern sides respectively. It has three gates; one each on southern, northern and eastern sides. The entrance porch of the southern side gate is surmounted by the flat roof and its height of the entrance porch is about 18 feet from the road level. The upper portion of the porch hall in inner side (towards temple complex) is decorated with erotic figures, various scenes derived from Ramayana story i.e. birth of Lord Rama, Ravana Badha scene etc. These are executed in the modern period.

Figures of Nandi and Bhrunji are depicted on the both sides walls of the main entrance porch hall and they are acting as the gatekeepers of the temple. Two huge lions are installed on the both sides of the gateway and they are watching the entrance porch of the temple. The main entrance gateway is decorated with Chaitya shaped arch which is supported by two pillars. Torana figures are leaning on the both sides of the arch.

Navagrahas are carved on the above the Chaitya arch. They are all in *padmasana* posture with usual attributes in hands. The base of the doorjamb is also designed with foliated jars on both sides.

There is an old Peepal tree noticed in front of the temple, which indicates the shrine is an ancient cultural sites of Orissa.

Date of the Temple :

On the basis of the local tradition people say that the temple was built by Anangabhimha Deva - III (1212 A.D. to 1236 A.D.), the Ganga ruler of Orissa. R.P. Mohapatra has referred that the Mahavir temple of Siruli was constructed during the late medieval period.² On the basis of the architectural features, the construction period of the temple can be tentatively assigned to the 16th century A.D.

It is known from the above discussion that the architectural features of the temple is not so important like other notable temples of Orissa. But the temple is considered by devotees as one of the important Hanumana shrines of Puri. People of the neighbouring villages attend this deity in large numbers. Festivals like Makara Sankranti, Dasahera, Kumar Purnima, Ramanavami, Dola, Chandana Yatra and Gahma Purnima are regularly observed in this temple with great pomp and enthusiasm.

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Philosophical Doctrines of Poet Gangadhar Meher

Dr. Jagabandhu Panda

Poets are also philosophers. There are many examples. English poets like Wordsworth, Shelley, Byron and Keats were all poet-philosophers. Oriya poet Gangadhar Meher was no exception. His Philosophy is deep-rooted in Indian idealism and spiritualism. The important facets of his philosophy are discussed here :

(i) Faith in God : Poet Gangadhar Meher had deep faith in God. His poetic-person was also oriented towards divinity. In his poems 'Bhakti', 'Amrutamaya' and 'Madhumaya', Gangadhar has sung in grandlines of God as well as the beautiful union of the human soul with the universal. Like all other idealists, Gangadhar Meher believed in God as the ultimate reality and surrendered himself to God. His concept of self-surrender in the poem 'Bhakti' resembles with the concept of surrender advocated by Sri Aurobindo as one of the three basic aspects of his integral yoga. In his same poem 'Bhakti', Gangadhar emphasised on devotion as the only and ultimate way of realization of God.

(ii) Theory of Action : Poet Gangadhar Meher was a man of action. He had profound faith in 'Karmabad' like Mahatma Gandhi. He also believed in the concept 'Work is Worship'. In his epic "Kichak Badha", Gangadhar Meher states

that one has to reap the consequences of his action. In the fifth canto of 'Pranayaballari', the poet has putforth the same view. Again in the seventh canto of 'Tapaswini' - his magnum opus, Gangadhar has reiterated his faith in 'Karmabad'. Poet Gangadhar Meher also believed in the concept of Rebirth. Like Swami Vivekananda, Gangadhar Meher also believed that 'Karma determines rebirth'. And this view is clearly reflected in his long narrative poem 'Indumati'. Though Gangadhar Meher was a firm believer of the theory of action, he never denied the role of fate in human life.

(iii) Emphasis on Morality : Poet Gangadhar Meher respected the great Indian literary tradition by accepting morality as the didactic value of art and literature. The moral teachings contained in his literary works are really meaningful and educative. Gangadhar Meher was an epitome of integrity. He himself led a moral life based on simple living and high thinking. Gangadhar Meher was imbided with all moral virtues like honesty, truthfulness, kindness and forgiveness etc. He was not only moral but a spiritual self as well. He was so honest that he did not hesitate to give witness in a case filed against his employer, the zamindar of Barpali.

The literary creations of Gangadhar Meher directly raise the voice of morality. His poems like 'Guru-Sisya', 'Mahajana', 'Parisrama', 'Manapрати', 'Dhanapрати', 'Garba', 'Sangaphala' etc. were written to give a moral direction to human life and society. Through his literary writings Gangadhar wished to improve the work culture by making it morality-based. In his poems 'Panchayat', 'Taku Madhya Balithanti Dharma Abatara' and 'Subhaba O Swabhaba', the poet has reiterated the significance of moral values in human life. Poet Gangadhar Meher believed in the transcendental moral values, truth, goodness and beauty. These three absolute values find reflection in all his literary creations. This faith of the poet is the central feature of his literature which has immortalised Gangadhar and his creations.

(iv) Naturalism : Poet Gangadhar Meher was a staunch naturalist. Gangadhar's poetry not only makes a precise and loving observation of nature, but personifies Nature by injecting life into it. Gangadhar Meher has also emphasised on the great virtue of Nature in educating human society. He has treated Nature as a living spirit like all other human characters of his literature. In Gangadhar's subtle vision, Nature is sensitive and possesses human virtues. It is always sympathetic to human sufferings and appears like fighting against injustice. To Gangadhar, Nature is a tested friend and a solace-giver which equally shares human emotions like sorrows and happiness. According to him, Nature is a friend, philosopher and guide of man. In sharp contrast to Rousseau's naturalism, Gangadhar has socialised Nature. His Nature acts and reacts in consonance with the principles and traditions of human society. However Gangadhar Meher stressed the same thoughts as Rabindranath Tagore. Rabindranath experienced the integration of God, man and

Nature. Gangadhar's literature also reveals the same point of view.

(v) Nationalism : Poet Gangadhar Meher composed poetry to imbibe the people with nationalist spirit. He treated literature as an instrument to inculcate the sense of nationalism. He not only yearned for the freedom of his motherland from foreign bondage, but also worked to uphold the unity and integrity of his nation. Gangadhar considered both motherland and mothertongue as equal to mother, and appealed the Indian masses to come to the rescue of their nation and language. Through his writings, poet Gangadhar Meher evinced great patriotism, love for language, culture and tradition. His poetry attempted to resist attacks on Oriya language from various quarters during the later part of nineteenth century. His 'Utkal-Laxmi' justifies his resistance. It was the product of his desire to integrate the divided Oriya-speaking people then. Through his poems 'Bharati Rodana' and 'Utkala Bharatinka Nibedana', Gangadhar vehemently opposed the attempts to impose 'Hindi' on the Oriya-speaking people in Sambalpur. Gangadhar's love for motherland and mothertongue finds expression in as many as twenty poems of his works, 'Arghyathali' and 'Kabitamala'. In his poem 'Udbodhana', the poet appealed :-

*"Illumine the face of
motherland and mother-tongue
With the sacred gift of
wealth, perseverance and mind."*

Gangadhar Meher was not only a lover of Oriya language and Orissa, but also a great lover of india as a whole. In order to give vent to his nationalist spirit, Gangadhar Meher composed his lyric 'Bharati Bhabana'. Through this lyric,

Gangadhar vehemently criticised the corrupt administration and attitude of British rulers in India. The poet warned the Britishers for harassing the Indians by force as well as by adopting corrupt means, and keeping the Indians under their absolute control.

Gangadhar Meher was a liberal nationalist. Though he did not take active part in the freedom movement of India, his contribution to the freedom of the country was immense. His literary creations influenced the people to oust the Britishers from the land. Had his revolutionary and appealing creations been translated into Hindi and English, it would have created hue and cry in the British administration in India, and would have provided a new direction to the nationalist movement for freedom.

(vi) Humanism : Gangadhar Meher loved man and hence through his innumerable creations wished to educate and enlighten the common people. His aim was to bring about a social revolution using literature as the instrument. As a humanist, the poet has treated the entire universe as one society and man as a single race. His poem 'Matrubhumi' reveals his faith in the fatherhood of God and brotherhood of men. Gangadhar's world of literature focuses mainly on human life and its problems. Through his literary creations, the poet has made a whole-hearted attempt to create an ideal human society free from all vices and full of all virtues. Again Gangadhar was above narrow religious sectarianism. He believed in only one religion i.e. human religion. In this context, the poet states in his poem 'Go-bilap' :

*"Be it Hindu be Muslim or Christian
To my eyes human race is one."*

Gangadhar's philosophy of life is very glorifying and inspiring to humanity. His philosophy combines the essentials of many philosophical doctrines and theories such as idealism, naturalism, humanism and nationalism etc. Further he shares the philosophical vision of the great Indian philosophers like Gandhiji, Rabindranath Tagore and Sri Aurobindo. Truly speaking, Gangadhar Meher's philosophy is eclectic in nature.

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State Fiscal Reform of Orissa : Programmes and Prospects

Dr. Kshiti Bhusan Das

1. Background :

The State government of Orissa have embarked on two pronged fiscal reforms i.e (i) reducing deficits and (ii) better spending on priority areas, during last one decade. Before that, fiscal management was an alien term. The reason being - there was a revenue surplus of Rs, 74.50 crore in 1980-81 which was reduced to revenue deficit of Rs.19.59 crore in 1990 - 91. Thereafter, the revenue deficit had constantly on increase and reached a level of Rs.2574.19 crore in 1999 - 2000. Even during the same year nearly 69% of the loan incurred i.e. Rs.3734.74 crore was diverted to meet the revenue deficit.

The execution of fiscal reform in the State can be attributed to a slow secular deterioration in fiscal performance over the 1980s and 1990s which got accentuated further by the adoption of Fifth Pay Commission Awards. When deficits increased gallopingly, off budget liabilities grew sharply, which again was used to meet the current liabilities. This is substantiated from the fact that during 1999-2000 the capital expenditure as percentage of total expenditure was reduced from 21% to 8%. As a result the percentage of GSDP, the capital expenditure had been reduced from 5 % in 1980-81 to 2% in 1999-2000. Similarly, the capital component of the state plan expenditure

had been reduced from 68% in 1980-81 to 36% in 1999-2000. On the other hand the outstanding liabilities which was 206% of the total revenue receipt in 1980-81 had increased to 308% in 1999-2000.

Reasons : From Surplus to Deficit

- The increased diversion of loan to meet the revenue expenditure
- The reduction in the capital component of the expenditure and
- The mounting debt-burden. This situation led to a liquidity crunch - not in the economy but in the government which even failed to give salaries to its employees and foot the bills.

The causes submitted by the policy makers can be summed up like this.

- Successive Natural Calamities (super cyclone, flood, drought etc)
- Higher Interest rates
- Decline in output, so the revenue
- Growth in public employment
- Subsidy in non-developmental expenditure.

This sharp fiscal deterioration gave rise to state level fiscal adjustment effort. Recent years

have seen signs of improved fiscal performance. This has been made possible by prudent expenditure management and aggressive revenue modification drive. The fiscal reform processes still work in progress. Significant challenges are still persisting. As a result the state is resorting to borrowing and debt burden is gradually mounting. The fiscal success has been achieved in terms of deficit containment and the growing liabilities, sends a divergent message, that a lot have been done to bring the fiscal discipline to track but still more is needed to consolidate and continue the current momentum.

This paper is a stock taking report which discusses the results of fiscal reforms and suggests what more can be done.

II. FISCAL REFORM AGENDA :

The magnitude of the fiscal problem that is persisting for last one decade alarmed the administration, compelling the government to issue a white paper on Orissa Finance which was presented to the Orissa Legislative Assembly in March, 2001. This was followed by Government of Orissa signing an MOU with Government of India on 11th October 2004. In accordance with the stipulations of the MOU, the reform agenda focused on two broad areas; (i) Fiscal Stabilization and (ii) Fiscal Empowerment.

(i) Fiscal Stabilisation :

In order to bring stability in the financial management, the prime task was to reduce the deficit to sustainable levels. This prudent fiscal management aimed at creating savings by raising revenue receipts in excess of revenue expenditure. This government savings should be used to finance capital expenditure. Even use of borrowed funds for productive purposes is instrumental for direct revenue yielding activities or indirect productive

uses can only create necessary returns by way of tax or non-tax revenue, which can be used for debt servicing.

(ii) Fiscal Empowerment :

In addition to this what was important was Fiscal Empowerment; that is shifting to a fiscal stance that makes the state more effective agent of development. This calls for expenditure restructuring, expenditure management and simultaneous comprehensive revenue reforms and mobilisation.

The MOU signed between the Government of India and Orissa outlined the medium term strategies towards fiscal consolidation, in other words the GOI incentivised the reform, in the following manner:

i) Through FRF (Fiscal Reform Facility): It is based on the recommendation of the 11th Finance Commission.

The Eleventh Finance Commission has recommended that if the state improves the ratio of revenue deficit to revenue receipt by 5% p.a. the state would be entitled to receive, Fiscal Incentive Grant. The state government has achieved improvement in the ratio of revenue deficit to 7.5% p.a. on an average during the period from 2000 - 01 to 2003-04. On this basis, the state government did receive an Incentive grant of Rs. 315.35 core by 2005-06 (2000-2006).

This can be summed up as "Linking a portion of Untied Central grants to the fiscal correction performance".

(ii) To reduce the interest burden of the state, the Central Government introduced a Debt Swap Scheme (DSS). All loans from the centre to the state bearing interest rates in excess of 13 % are to be swapped with market borrowings and small savings.

(iii) The third incentive was in the form of imparting good management and governance practices to the fiscal managers through training on the areas of cash, Debt and Pension Management.

III. REFORM POLICIES

An analysis of the State Budgets for last 3 years reveals a fact that various policy initiatives were introduced to carry forward the process of fiscal correction and consolidation with a view at augmenting revenue and improving expenditure management.

The Revenue Enhancing measures taken so far include-

- Resource mobilization through simplification or rationalization of tax structure.
- Improving Stamp Duty collection.
- Improvement in tax administration and reduction in tax distortions.
- Better enforcement of tax compliance.
- Augmenting resources from non-tax revenue through appropriate user charges, cost recovery from social and economic services.
- Reducing corruption and evasion.
- Increasing excise on alcohol by better information.
- Rationalising transport taxes.
- De - regulating public transport.
- Translation of outlays into defined outcomes through monitorable performance indicators, etc.

Similarly the aim of prudent Expenditure Management could be actualized by

- Restricting fresh recruitment and creation of new posts.
- Bringing in reform measures in administrative process and procedure.

- Reducing pension obligations through Pension Scheme Reform.
- By comprehensive review of state P.S.Us and reducing grants and subsidies.
- Shifting the pattern of expenditure towards development purposes like infrastructure development.

Another milestone in the fiscal reform process is legislation of Financial Responsibility and Budget Management Act. (FRBM act) aimed to rein -in fiscal discipline. It is a rule based fiscal regime. In addition to all these initiatives, the recommendations of the Twelfth Finance Commission (TFC) worked as a catalyst to the fiscal imbalance. The TFC recommended for greater devolution and transfers from the centre.

The recommendations of the TFC became the guiding spirit and bench mark for the preparation of the road map (Budget) of attaining fiscal discipline. In this paper while assessing the fiscal performance of the state frequent references have been made to TFC recommendations and national median.

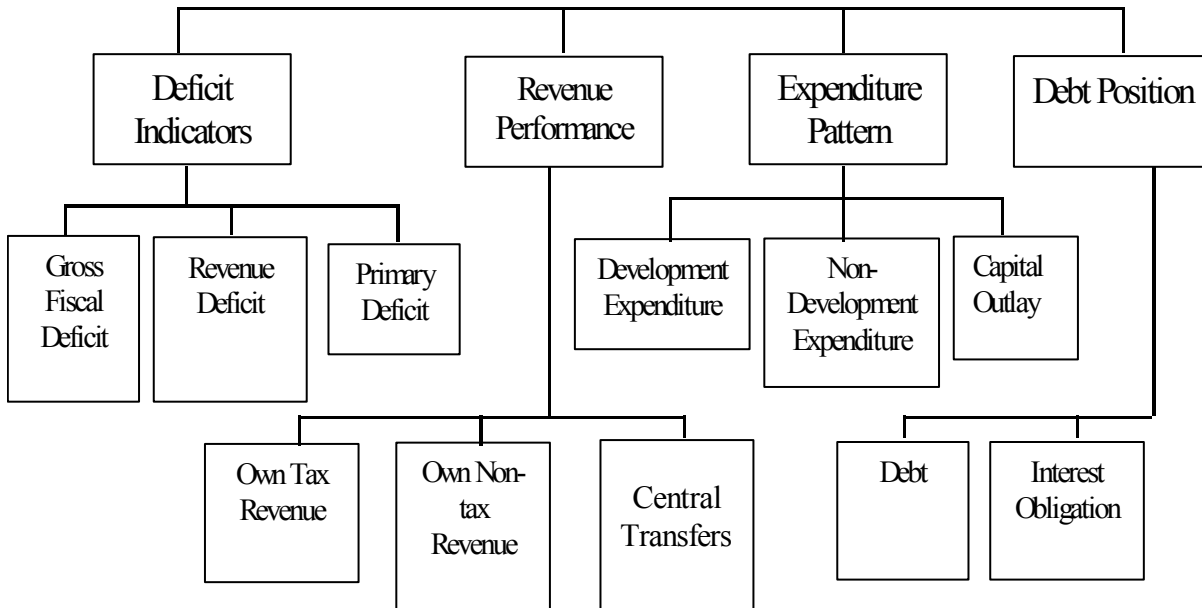
IV. SNAPSHOT ASSESSMENT :

A snapshot assessment of fiscal situation of Orissa is based on 15 fiscal indicators in this study - which are broadly categorized into four groups.

- a) Deficit Indicators b) Revenue Performance
c) Expenditure pattern d) Debt position

The 15 fiscal indicators are expressed in terms of Gross State Domestic Product (GSDP) at current prices. These are sourced from Central Statistical Organisation (CSO) and the Budget Documents. State-wise data and Union - Govt - data on these fiscal indicators for 2003 to 2006 and 2006-2007 are presented in various tables.

ASSESSMENT OF FISCAL SITUATION

**(A) DEFICIT INDICATORS :****(i) RD-GSDP Ratio (Revenue Deficit / Gross State Domestic Product)**

The trend in major deficit indicators as mentioned in Table (Annexure) reveals significant improvement that took place in recent years. It is evident in RD - GSDP Ratio (Revenue Deficit / Gross State Domestic product) was averaging 0.9% during the period 2003-2006 which was not only eliminated completely in 2006-07 (-1 %) minus one percent, but also became a revenue surplus state by 2007-08 to the extent of Rs. 1045 cores. The state could achieve the target laid down by the TFC to eliminate the revenue deficit by March 31, 2009. By this endeavor the state at least can make itself free from the Debt syndrome.

(ii) GFD / GSDP Ratio: (Gross Fiscal Deficit/ GSDP)

Similarly reflecting a decline in the RD / GSDP Ratio, there is also an improvement in the

Gross Fiscal Deficit and GSDP ratio (GFD / GSDP). In comparison to the all India average, Orissa performed satisfactorily consistently over a period from 2003-06 to 2006-07. While the median of the country was 4.7 % during 2003-06, it was 3.1% and in the state 2006-07 it was 3.6 % at the national level whereas it was 1.3% in case of the State. From the state's Fiscal health point of view, the reduction of fiscal deficit from 3.1 % to 1.3 % during the said period is a remarkable achievement. It became the second highest performer among the states after Haryana (0.6 %) as regards to this ratio. Again this feat could be achieved three year's ahead of the TFC target to contain it by the end of March 2010. But unfortunately, this years budget, projects a greater fiscal deficit. However, the initiatives taken earlier by the state government for reducing GFD can be renewed again. The initiatives such as non-debt capital receipts through sale of lands (disposing unutilized or occupied Govt. land), increase in small savings etc. will be of immense help.

(iii) PD / GSDP Ratio : (Primary Deficit : GSDP ratio):

The primary deficit is calculated by deducting interest payments from the revenue deficits. When the state has no revenue deficit, there is no primary deficit. A comparison with the national average during these two periods of time 2003-06 and 2006-07 reveals a very satisfactory performance. It was 88 per cent and 0.5 per cent at the national level whereas it was - 2.5 % and - 3.5 % at the state level. So, it rather became PRB / GSDP Ratio (Primary Revenue Balance to GSDP). At the national level of course it witnessed an improvement from 2.4% in 2003-06 to 3% in 2006-07. In the state it was - 4.7 % in 2003-06 while it was - 5.6 % in 2006-07. This lower order of Primary Revenue Surplus implies, resort by the state government to borrowed funds towards interest payment obligations. However, the figures indicate that Orissa did not resort to borrowing to meet the obligations.

IV. The RD to GFD ratio (Revenue Deficit to Gross Fiscal Deficit Ratio) indicates the extent of pre-emption of borrowing for meeting the current expenditure. It declined sharply in the state. It moved from - 32.0 % in 2003 -06 periods to - 81.2 % during 2006-07 against an all India median of 19.2 % and 3.7% during the same period of time.

(B) REVENUE PERFORMANCE:

In its budgets of last 5 years the state government have placed emphasis on improving tax administration by simplification of rules and procedures, rationalization of tax rates and making the system of tax collection easy and transparent to ensure better tax compliance, which is evident from the following.

(i) State's Own Tax Revenue / GSDP (OTR/ GSDP):

The state has improved its own tax revenue OTR/GSDP ratio from 7% to 8%. There is consistency in the performance That is it why increased from 4.4 % in 1999 -2000 to 6.4 % in 2003 -04.

(ii) Own Non-Tax Revenue / GSDP (ONTR / GSDP) Ratio:

The revenue generation from non-tax sources though increasing over the years i.e. from 1.9% of GSDP in 1999-2000 to 2.1% in 2003-04, and averaging 2% during a period of 2003 -06. It marginally improved to 2.6% during 2006-07. This low level of ONTR may be attributed to low cost recovery (i.e ratio of non-tax receipts to non-plan revenue expenditure) from sectors such as education, health, family welfare, irrigation, power and roads.

(iii) Central Transfers / GSDP (CT / GSDP) RATIO :

The object of fiscal transfers is to correct the vertical and horizontal imbalances vertical imbalances arises where higher resources are assigned to the Central Govt., but larger responsibilities are entrusted to the State Govt. Horizontal imbalances arise on account of different fiscal capacities and needs of the states and the differences in the costs of providing services. This momentum started with the Eleventh Finance Commission but the Twelfth Finance Commission recommended for increasing the share of grant (beyond the normative share). As regards to devolution of taxes, the TFC recommended transfers on the following grounds:

- (a) Grants are determined in absolute terms and the amounts are therefore known.
- (b) Grants can be targeted better and

(c) In determining grants, better account can be taken of cost disabilities and are distributive considerations, (parameters of devolution) like size of the population, revenue generating capacity and development needs of the state.

In the present scheme of transfers, tax devolution plays a dual role of correcting vertical as well as horizontal imbalances. Whereas Grant-In-Aid are targeted towards achieving a degree of equalization. Under these schemes the Centre has transferred 11 % of GSDP on an average during 2003-06 while it accounted for 14% of GSDP during 2006-07. The larger devolution by the Centre, during these years has helped the state remarkably.

(C) EXPENDITURE PATTERN :

Expenditure pattern determines the expenditure management. From the fiscal management point of view the developmental expenditure, non-developmental expenditure, capital outlay and the amount spent on social sector are the determinants of the expenditure pattern.

(i) Developmental Expenditure/GSDP: The Ratio exhibits a disco (-) uraging trend. The ratio is at par with the All India average during the two periods of time i.e: 2003-06 (12.7%) and 2006-07 (14.4%). As a developing state, Orissa is desired to spend more on development, at least at par with other developing states like Bihar, Chhatisgarh, Jharkhand etc.

(ii) Non- Developmental Expenditure/ GSDP Ratio- As regards to this ratio the All India median hovers around 7% during 2003-06 to 6% in 2006-07, whereas the state of Orissa spent 10.6% of GSDP on non-developmental activities during 2003-06 and 11.3% in 2006-07. This is really worrisome, that

the State has increased its spending on Non-Developmental sector which is way ahead of country's average.

The non-developmental expenditure comprises interest payment, pension and administrative services. A sizable reduction in such expenditure may not be feasible in the short-term, as there are committed expenses to be honoured.

Expenditure Control Measures

- Within this expenditure, the pension obligations occupies a lion's share. But the recent pension fund management is an attempt to streamline and reduce the burden in future.
- As far as Interest payment are concerned the DSS (Debt Swap Scheme) has also resulted in definite savings in interest costs.

But surprisingly, despite these efforts the non-development expenditure to GSDP is increasing. This needs greater administrative and institutional restructure.

(iii) Capital outlay / GSDP Ratio:

The state has again failed in maintaining parity in the ratio, neither with the All India average (median) nor-with the other developing states. The All India median during 2003-06 was 2.8% and 3.8% in 2006-07. The same was 1.7% during 2003-06 and 2.3% in 2006-07 for the state. It hovers around 4% in case of the other developing states of the country.

(D) DEBIT POSITION:

(i) Debt/ GSDP Ratio - The Debt ratio to GSDP was astonishingly high in comparison to the norms of TFC, - that it should be limited to 30.8%. This should be achieved by the states at the end of March 2010. From the view point of ensuring debt sustainability in the medium term.

But the state shows the ratio at 62.9% during 2003-06 and 58.2% in 2006-07. TFC has also recommended overall cap on borrowing, to 3% of GSDP

(ii) IP/RR Ratio (Interest payment to Revenue Receipt Ratio): The ratio prepared for two periods shows significant decline in the liability i.e from 28.2% during 2003-06 to 18.5% in 2006-07. But still it is higher than the ceiling framed by TFC i.e. 15% of Revenue Receipt. Of course this is to be achieved by 2009-10. The drastic reduction in the ratio was possible because of restructuring of old debt. It is also a manifestation of the efforts of the state government towards containing Revenue Deficit (RD) and Gross Fiscal Deficit (GFD).

(V) THE ROAD MAP:

(i) Yes, this is a good beginning for rationalising the revenue expenditure and augmenting state revenue. Unless three major components of revenue expenditure such as salary, (6th pay commission), interest payment and pension are contained at a sustainable level, no amount of revenue efforts would ensure developmental expenses.

(ii) Concentration should be on quality of expenditure rather than the volume.

(iii) The expenditure has to be re-prioritised.

(iv) A healthy and robust delivery system.

(v) The mechanism for rewarding the better performer.

(vi) Non-tax revenue need more policy attention. There is a marketed non-performance in this sector. Different non-tax revenue sources have to be strengthened.

(vii) Revenue from mineral royalty is an important source of own revenue. Measures that

may increase the revenue from this source like advalorem taxes, rule based setting of royalty rates, streamlining of the clearance process for grant of mineral license, strengthening of administration, introduction of self-assessment and risk based security of royalty returns to reduce litigation should be adapted.

(viii) Administrative Reform should be pursued with more attention to performance reporting that should emphasise effectiveness in achieving goals and cost efficiency.

(ix) It is observed that the Central Revenue Transfers to the State is not progressive and contains few incentives for good performance. As a developing state, grants and loans from the Centre, require different treatment. The Centre must be requested for Special Purpose Grants to strengthen the incentive of reforms.

(x) The pursuance of revenue deficit elimination will also result in sharp fall in debt. But it will also leave limited scope for an increase in productive expenditure. Hence to carry on the fiscal adjustment in future a joint Central - State Government Reform programme should be in place, otherwise there will be a "Reform Fatigue" - based on perception that reforms are costly on electoral terms. (Populistic financial measures in the name of reform).

(VI) CONCLUSION

The concluding remarks is in the form of some questions, which will answer the progress and prospects of fiscal reform in the state.

1. Whether the state is exploiting its revenue potential optimally ?
2. Whether the expenditure incurred is worth spending ?
3. Whether the expenditure incurred is yielding the desired result in terms of benefit to

the common-man and improving the delivery of service for which it is meant ?

4. Whether the expenditure can be re-prioritised and better targeted ?

5. Whether the officers and the staff engaged for implementation of programmes are capable of delivering of services and goods and whether they have been appropriately, empowered in terms of knowledge, skill, delegation of power and monitoring ?

6. Lastly, whether there is a system in place which would ensure accountability and fiscal transparency in our working ?

ANNEXURE

GROSS FISCAL DEFICIT

Rs. In crores.			
Years	Receipt	Expenditure	Surplus/ Deficit
2005-06	14085	14361	(-)276
2006-07	17649	18570	(-)921
2007-08	19467	20,493	(-) 1025

FISCAL INDICATORS

	2005-06	2006-07	2007-08
Developmental Exp.	7,648	10,361	11,929
Non.Dev.Exp	6,913	8,123	8,489
Plan Expenditure	3,094	4,751	5,994
Non-Plan Expenditure	2,653	15,671	17,517
Interest Payments	3,397	3,096	3,979
Tax Revenue (includes share in Central Taxes & State's own Tax Rev)	9,879	11,965	13,406
Own Tax Rev. (4th lowest, Bihar, Goa, Jharkhand)	5,002	5,753	6,616
Non- Tax Rev. (Includes centre's & state's own non-tax)	4,206	5,683	6,061

Own Non-Tax Rev.	1,532	1,853	1,581
From the Centre	2,674	3,830	4,480
From the Centre (Net Gross Payment)	(-)533	490	1,488(-)
Nil/Negligible			

DEFICIT INDICATORS :

	2003-06	2006-07
1. RD/GSDP Ratio	0.9%	(-)1%
2. GFD/ GSDP Ratio	3.1%	1.3%
3. PD/GSDP Ratio	(-)2.5%	(-)3.5%
4. RD/GFD Ratio	(-)32%	(-)81%

REVENUE PERFORMANCE :

1. OTR/GSDP Ratio	7%	8%
2. ONTR/ GSDP Ratio	2%	2.6%
3. CT/GSDP Ratio	11%	14%

EXPENDITURE PATTERN :

1. DEV/GSDP Ratio	12.7%	14.4%
2. NON-DEV/ GSDP Ratio	10.6%	11.3%
3. SSE/GSDP Ratio	8.1%	9.4%
4. CAP OUTLAY /GSDP Ratio	1.7%	2.3%

DEBIT POSITION :

1. DEBT/GSDP Ratio	62.9%	58.2%
2. IP/ RR Ratio	28.2%	18.5%

CRITICAL AND WEIGHTS FOR DETERMINING SHARES FROM CENTER

(Twelfth Finance Recommendations)

1. POPULATION	28.2%
2. INCOME DISTANCE	50.0
3. AREA	10.0
4. TAX EFFORT	7.5
5. FISCAL DISCIPLINE	7.5
TOTAL	100.0

FISCAL INDICATORS

Percent	2005-06	2006-07	2007-08
Gross Fiscal Deficit/Gross Fiscal Deficit Expenditure	1.9	5.0	5.0
Revenue Deficit/ Gross Fiscal Deficit Expenditure	(-)174.0	(-)81.8	(-)102.0
Capital out lay/ Gross Fiscal Deficit.	375.5	176.4	186.7
Non- Developmental Rev. Exp/Aggregate Disbursement	43.9	39.8	36.1
Non. Dev.Rev. Exp/Rev. Receipts	48.5	44.8	41.9
Interest Payment/Rev. Exp	27.2	19.4	22.0
OTR/Rev. Exp	36.8	34.0	35.9
ONTR/Rev. Exp	11.3	11.0	8.6
Gross Transfer/Aggregate Disbursement	47.9	53.7	56.1
Debt Servicing/Gross Transfers	16.8	10.4	12.2

REVENUE SURPLUS/DEFICIT

	Rev. Receipts	Rev. Expenditure	Rev. Surplus/ Deficit
Crores	Rs	Rs	Rs
2005-06	14,085	13,604	481
2006-07	17,649	16,901	748
2007-08	19,467	18,421	1046

GROSS SURPLUS/GROSS DEFICIT

	Aggregate Receipts	Aggregate Expenditure	Surplus/ Deficit
2005-06	18,065	15,746	2318
2006-07	20,543	20,422	121
2007-08	23,428	23,512	(-) 84

RECEIPT

	2007-08	2008-09
Tax	13,406.00	15,516.00
Own Tax	6,790.00	8,244.00

Non Tax	6,060.00	7,753.00
Total Revenue	19,467.00	23,270.00
Income Loan	246.00	246.00
Loans	3,623.00	4,106.00
Cap Income	3,869.00	4,384.00
Total	23,336.00	27,618.00

EXPENDITURE

	2007-08	2008-09
Rev. Exp	14,312.00	17,338.00
Int. Pay	4,049.00	4,312.00
Cap Oh	(-)3,205.00	(-)2,284.00
Less Debt clearance	2,772.00	1894.00
Non plan	17,517.00	19,623.00
Rev. Exp	4,109.00	5,367.00
Cap Oh	1,885.00	2,957.00
Total	23,511.00	27,948.00
Revenue Exp.	18,421.00	22,607.00
Cap Outh.	5,090.00	5,241.00
Rev. Surplus	1,045.00	563.00
Fiscal Deficit	3,797.00	4,431.00

Source :-

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Language and Identity with Special Reference to the Tribal People in Orissa

Dr. Chitrasen Pasayat

Language is extensively accepted as one of the major factors, which creates boundedness or 'we feeling'. It offers a bond of solidarity; it provides a common cultural identity among those who share a common language.

In 1905, a strong language movement was noticed in Sambalpur and politics based on Oriya language brought some areas of western Orissa like Sambalpur into Orissa. On the basis of language, possibly, Orissa was the first state carved out in the year 1936 that too during British regime. These days, Oriya is the dominant and official language of our state. In course of time, however, we have realized that it is difficult to build an authentic Oriya nation-state by establishing the dominance of Oriya language and culture. We have miserably failed particularly in the field of tribal literacy. As a result of this, we have now concentrated on imparting primary education to the tribal pupils in their mother languages. At the initial stage, State Government under DPEP has taken all necessary steps to prepare primers in ten tribal languages. In this sense, it would not be out of context to mention that we should have a nation-state with multiple language centres.

Of course, we cannot reject and refute the existence of forces which work together to promote cultural homogenization among different linguistic groups in a state like Orissa. It is a natural process which is more rapid in this age of industrialization and urbanization; it is more expected in this era of mass media and internet. The process of homogenization is viewed in a positive sense and is acceptable for the unity and integrity of a state like Orissa. One such example is the linguistic reorganization of the Indian states enforced after independence in 1956. It was based on the language identity of the dominant groups. In this endeavour, the political boundary of a state like Orissa has incorporated more than one culture area in terms of language. On the other hand, culture-area on the basis of language is vivisected across administrative and political units i.e. states.

For example, Santhali speaking area is apportioned between Orissa, West Bengal and Jharkhand. Accordingly, Santhali speaking people are also speaking Bengali in West Bengal, Hindi in Jharkhand and Oriya in Orissa. Similarly, the Gonds are a Dravidian speaking tribal group, who are largely scattered in Chhattisgarh, Andhra Pradesh and Orissa. Their language Gondi has

virtually no literary life and the Gondi speaking people are no longer a compact block. Everywhere, they acquire and accept the languages of the dominant neighbouring people, like Oriya, Hindi and Telugu.

Orissa is a polity. It has a common economic and political framework. After independence, we have conceived of a common economic and political mainstream. We have also tried to conceive of a cultural mainstream. Nevertheless, it has been difficult to conceive of a cultural mainstream based on Oriya language reducing other tribal languages of the State to the status of marginal. In view of this, plural identity of a tribal person in Orissa may be suggested, which become manifested in different situations and contexts. Language has a tremendous power to raise communication barrier between various linguistic groups. Linguism and linguistic chauvinism are phenomena, which have received a great deal of attention from social scientists for the reason that it has the potential to generate tension and accentuate cleavages in a multi-lingual state like Orissa with 62 officially recognized tribal communities with as many as languages. In this context, mention may be made of the Santhali language movement in Orissa, Jharkhand and West Bengal. Recently, Santhali has got official status. Sahitya Akademi has instituted awards for the Santhali writers. Interestingly, some more tribal communities with substantial numerical and speaker strength are demanding official recognition to their languages. In sum, the linguistic factor can act as a force both for the cohesion as well as for disintegration too.

More than eighty years back, George Grierson undertook the Linguistic Survey of India in 1927. At that time he mentioned about 179

languages and 544 dialects. Subsequently, the 1931 Census, the last enumeration done by the British, listed more than 2000 languages. The figures of mother tongues reported in different Censuses of Independent India too varied: 1951 (782), 1961 (1652), 1971 (1019). There may be two probable sources of these confusions. One is the procedure followed in identification of the mother tongues in Indian Census. The Census enumerators simply list mother tongues as reported by the respondents. Another source of confusion is the census reports that record a large number of languages which are, in fact, not languages, but expressions of socio-cultural affinities. For instance, Reddy, Bhasa, Muslim Pahari, Ahiri Hindi, Rajputi, Islami, Christian and so on.

However, there is no denying the fact that the tribal languages were forced into a corner. Not a single language of vast tribal people in India had been accorded official status till 2004. Only Santhali language has been recognized very recently. Tribal languages like Gondi, Oraon/Kurukh with more than millions of speakers are not yet scheduled in the Constitution of India. Historically and culturally, the tribal people in India and Orissa in particular have been playing important roles. Some of these tribal languages have more numerical strength than some of those mentioned in the Eighth Schedule of the Constitution. For instance, besides Santhali, the number of speakers of Gondi and Oraon/Kurukh languages is more than the speakers of Sanskrit and Kashmiri and Sindhi.

Oriya is the official language in Orissa as stated earlier. But, linguistically defined, a number of independent tribal languages are spoken within the boundaries of modern Orissa. In our state, there are two Government institutions namely

Academy of Tribal Dialects and Culture (ATDC) and ST and SC Research-cum-Training Institute under the Welfare Department which are specifically looking into tribal issues. As it has been mentioned earlier, there are 62 tribal groups officially recognized in Orissa. They constitute about 23 per cent of the total population of the State.

However, it may be noted here that the tribe and the tribal language are not coterminous. For instance, the population strength of Juang is more than the number of speakers of Juang language. The reverse may occur as well. In case of Koya tribe, their population is less than the speakers of Koya language. It means that tribe and language population do not go hand in hand. And this need not be a case of erroneous enumeration either. Table-I suggests us to believe that people speaking tribal languages have long been enumerated most probably as Oriya speakers. Does it mean that tribal people in Orissa have really undergone long process of intense linguistic acculturation and given up their languages partially ?

Last but not the least, there are four written tribal languages found in modern Orissa. These are Santhali, Saura, Kui and Ho. Written literature in these tribal languages are also available at the present time. Sahitya Akademi has started giving

awards to the Santhali writers. Attempts are being made to impart primary education to the tribal pupils in their languages. These are some encouraging developments towards language identity of the tribal people in Orissa.

TABLE-I

Tribal Languages of Orissa on the Basis of their Independent Linguistic Status and Speaker Strength as per 1971 Census -

Sr.No.	Tribe	Population	Language	Speakers
1.	Bhumij	146978	Bhumij	28208
2	Gadaba	46594	Gadaba	9211
3	Gond	499276	Gondi	16249
4	Ho	31916	Ho	213871
5	Juang	24384	Juang	12172
6	Kharia	120483	Kharia	49915
7	Khond	869965	Khond	195913
8	-	-	Kui	350924
9	Kisan	80025	Kisan	72528
10	Koya	59168	Koya	73716
11	Munda	222117	Munda/Koi	154132
12	Mundari	17813	Mundari	117802
13	Oraon	164619	Kurukh/ Oraon	59179
14	Santhal	452953	Santhali	378130
15	Saora	342757	Saora	157989

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The Evolution of Oriya Language : An Introspection

Dr. Jyotirmati Samantaray

In the beginning were the people. They lived their lives always in relationship with one another. They thought, they worked, they manufactured and they also created - they shared their creations and ideas. They grew as they shared. This process of sharing gave them a language which evolved into a definite shape as the people themselves evolved. A language is spoken pretty long before it came to be written down and recorded. All peoples had a literature; before the language could be written down. Thus, everywhere, an oral tradition preceded the so-called literary tradition.

The contribution of Chandra Mohan Maharana, Ganapati Das, Mani Mohapatra, Gopal Chandra Praharaj, Madhusudan Das, Abhiram Bhanja, Nandakishore Bal, Madhusudan Rao, Fakir Mohan Senapati, Gopabandhu Das and Radhanath Roy, Gouri Shankar Roy, Ramshankar Roy, Pyarimohan Acharya were represented Oriya educated communities. The contribution of this elite class of Orissa to the progress of Oriya literature was as significant as their contribution to the growth of Oriya nationalism.

The present period of Oriya language is the result of the continued evolution of a definite speech style of Old Indo-Aryan language. All those regional languages (middle-Indo-Aryan language) are known as 'Prakrit' and 'Apavramsa' in early and later stages respectively. The three main dialects of Oriya are (a) coastal dialect (modern standard language) (b) western dialect (Sambalpur and Laria) (c) South Western dialect

(Desiya, Bhatri, Jharin) of these the kind of affinity that the first has with Bengali, the second has with Kosali and Chhatisgarh and the third has with Halbi provides strong evidence of the systematic expansion of Aryan language.

Like other sister literatures of modern Indo-Aryan languages Oriya began its literary career with the composition of religious and social reformers- followers of Buddhist, Shaiva and Vaisnava sects. Oriya was transformed into a finished and forceful literary language in the works of Sarala Das's 'Mahabharata' and other works. The medieval period of Oriya literature during the 15th, 16th and 17th centuries may be called the golden period. Modern Oriya literature like other language and literatures emerged in the Nineteenth century. Oriya prose, fiction, essay, drama modern poetry were rich and varied. The words in the voices of Jagannath Das in 'Bhagabata' and text books of Madhusudan Rao was the medium of self-expression of the Oriyas as a people and was the universally accepted standard of Oriya language.

Oriya language, like its sister languages Bengali and Assamese is classified as a part of the Magadhi Subgroup of the Indo-German Group of language. This language area adjoins Bhojpuri language area in the North and Telugu language area in the south. L.S.S. O'Mally in his Puri district Gazetteer (pages 75-76) has discussed the peculiarities of Oriya language and script. Oriya language is written as it is pronounced. According to him, Oriya script owed

its origin to writings on dry-palm leaves with an iron stylus.

Scholars on the origin of languages and the historical development of the language have felt that Oriya, Bengali and Assamese, perhaps had a common origin in some historical times. This point of view has originated from the discovery of a group of Buddhist poems from Nepal State library by Sri Haraprasad Sastri which was published as 'Boudha Gaan O'Dohan.' This very important manuscript throws a lot of light on the growth of languages in the whole of eastern India.

Historians of Oriya literature have examined the similarity in the language structure and ideas in Sarala Das and other earlier writers.

The script in the Ashokan edicts at Dhauli and Jaugada and the inscriptions of Kharavela in Hati Gumpha of Khandagiri give us the first glimpse of possible origin of Oriya language. From the point of view of language, the inscriptions of Hati Gumpha are near modern Oriya and essentially different from the language of the Ashokan edicts. A point has also been made as to whether Pali was the prevalent language in Orissa during this period. Hati Gumpha inscriptions, which is in Pali, is perhaps the only evidence of stone inscriptions in Pali. This may be the reason why the famous German linguist Prof. Oldenburg mentioned that Pali was the original language of Orissa.

The stone inscription of Ananta Varma Bajrahasta Deva which is put against the year 1051 AD is generally regarded as the first manifestation of Oriya script and language. There were other stone inscriptions at Bhubaneswar in 13th century which point to the gradual evolution of Oriya script and language. Oriya language perhaps received its final shape by 14th century and this is available in Markanda Das's lyrics 'Kesaba Koili', Sarala Das' 'Mahabharat' and Abadhuta Narayana's epic in prose Rudrasudhanidhi, Sishu Veda and Saptang written by Nath Sanyasis are treated as some of the earliest available works in Oriya language.

Many talented writers born in different periods of past enriched this language. The outstanding works of Sudramuni Sarala Das, Balam Das, Sishusankar Das, Tribikram Bhanja, Upendra Bhanja Dinakrushna Das, Brajanath Badajena and Abhimanyu Samanta Singhar, lyrical works of Bhakta Charan Das, popular writings of Jadumani Mahapatra, lyrics of Baladeb Rath, Gopal Krushna and Bhaktakabi Madhusudan Rao, Radhanath Roy, Fakir Mohan Senapati and many others added glory, beauty and gracefulness to the texture of Oriya language. The works of Upendra Bhanja, Kalidas and Sriharsa also added to the enrichment of the progress of Oriya literature.

The explosion of knowledge has become possible on account of the remarkable progress of science in the modern age. It has a great impact on our life style. We have to keep in touch with the progress of English and other major progressive languages and the different countries of the world to ensure further enrichment of Oriya language - its word power and its vocabulary, in this age of science and technology.

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ORISSA MARCHES AHEAD

Agriculture & Irrigation

- A new programme "Jalanidhi" launched with a view to install tube wells and bore wells in farmer's fields at subsidized rates.
- Under National Horticulture Mission, 15,200 hectares of mango, 6100 hectares of cashew, 669 hectares of Aunla, 483 hectares of citrus fruit and 302 hectares of banana planted during 2007-08.
- 57 nos. of vermi-hatcheries established in the State and efforts are in full swing to cover all the 314 blocks by next year.
- Decision for providing irrigation facilities to about 35 % of the cultivable land of each Block.
- An Irrigation Project to be implemented in every village having less than 35 % of irrigation facility with a cost of Rs.5 lakh.
- 9.83 lakh hectare irrigated command area handed over to 14,554 nos. of Pani Panchayats for operation and maintenance of the distribution system below minor canals.
- 28.17 lakh Kishan Credit Cards (KCC) issued to farmers of the State through Cooperative Banks.

Industries & Welfare Programmes

- 49 Memoranda of Understanding signed with Steel Companies for setting up of steel plants with total investment of about Rs.1,97.025 crore for production of about 74.66 Million Tonnes of Steel.
- Under Mission Shakti, 3 lakh Women SHGs formed and they have been provided credit linkages of more than Rs.710.73 crores.
- 41697 Anganawadi Centres functioning in the State are providing package of services including Supplementary Nutrition to 42.02 lakh children below 6 years of age and 7.84 lakh pregnant women and lactating mothers under ICDS programme.
- 9 lakh beneficiaries covered under Madhubabu Pension Yojana (MBPY) at present.
- Under Pradhan Mantri Gram Sadak Yojana (PMGSY), 6636.24 Kms. of all weather roads already constructed. Decision being implemented to construct another 3500 Kms of roads under PMGSY during 2008-09.
- Decision taken for construction of South-North Corridor connecting Motu-Malkangiri to Jashipur-Rairangpur, a total length of 1219 kms. with a project cost of Rs.1219 crore

- Biju Gram Jyoti Yojana has provided Rs.50 lakhs per Block for electrification of habitations having less than 100 population.
- 11 nos. of districts excluded from BRGF Scheme will be provided Rs.10 Crores per annum through Gopabandhu Grameen Yojana for the development in the sectors like Bijli, Sadak and Pani.
- To protect the land rights of the poor, "Mo Jami Mo Diha" scheme is being implemented.
- In order to promote ST girls' education and reduce dropouts of girls students, 1003 new hostels have been opened with enrollment of 100231 boarders. Besides, 52 new residential girls hostels to be opened during the coming academic session 2008-09.
- National Rural Employment Guarantee Scheme to be extended to all the 30 districts of the State from 1st April, 2008.
- 8 lakh households provided with wage-employment under NREGS.
- Decision has been taken to launch an innovative scheme "Mo Kudia" for the needy.
- 10,504 Vana Samrakhyan Samities formed in the State. 500 decentralised nurseries developed to produce 50 lakh seedlings for sale.
- 2,55,766 Hand Pump Tube Wells, 8294 sanitary wells and 1286 Piped Water Supply Projects installed to provide potable water and sanitation facility to the rural people.
- Establishment of a Special Tourism Area namely 'Shamuka' on a patch of land measuring 3000 acres on the sea beach of Puri.
- To promote the Odissi dance and music, it has been decided to organize National Odissi Festival at Bhubaneswar every year.
- 21,000 education volunteers were given engagement as 'Gana Sikshyak', Block grant given to Non-Govt. assisted schools were doubled, 7661 Sikshya Sahayaks were given appointment as regular school teacher.
- Besides, Development in sports infrastructure, Biju Patnaik Swimming Pool Complex is endowed with a diving pool, kids pool, practice pool having the facility of international standard.



Government of Orissa
Information & Public Relations Department

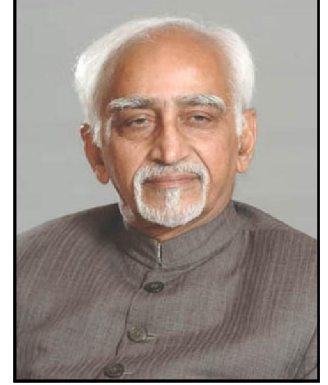


Message of

Shri M. Hamid Ansari

Hon'ble Vice-President of India

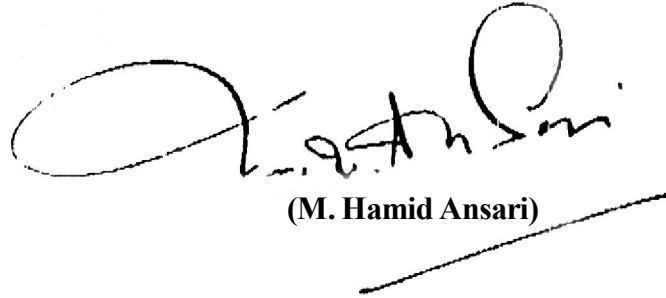
On the Occasion of Orissa Day - 2008



I am happy to know that 'Orissa Day' is being celebrated on 1st April, 2008 to observe its formation as a separate state. I extend my greetings and good wishes to the people of Orissa on this memorable occasion.

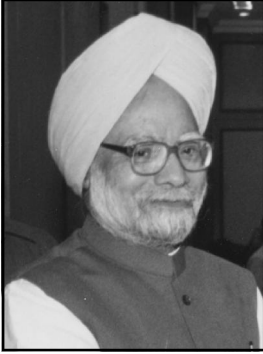
Blessed with its heritage of language, literature, culture and arts and immense natural and human resources, I am confident that the State would continue to make steady progress.

I send my good wishes to the Government and people of Orissa for continued progress and prosperity.



(M. Hamid Ansari)

New Delhi
19th March 2008.



Message of
Dr. Manmohan Singh
Hon'ble Prime Minister of India
On the Occasion of Orissa Day - 2008

I am glad to know that the Orissa Day is being celebrated on 1 April, 2008.

History bears testimony to the remarkable struggle launched by the people of Orissa to have a separate State for themselves. The success they achieved in this regard on 1 April 1936 became a trend-setter for the linguistic reorganization of our States. The people will remember with respect outstanding personalities such as Maharaja Krishna Chandra Gajapati, Utkala Gauraba Madhusudan Das and Utkalamani Gopabandhu Das who provided leadership to the struggle. Since its formation the State has registered progress in many fields. Its vast potential needs to be tapped to address its pressing social and economic problems. All our efforts for the modernization of Orissa must be anchored in its rich cultural and artistic heritage. I am confident that the dedicated efforts of its people will take the State to higher levels of achievement and excellence.

On this auspicious occasion, I greet the people of the State and wish them all success.

(Manmohan Singh)

New Delhi

March 26, 2008



Message of
Shri Murlidhar Chandrakant Bhandare
His Excellency the Governor of Orissa
On the Occasion of Utkal Divas - 2008

My Dear Sisters and Brothers of Orissa,

1st of April is indeed a historic day for all of us. On this auspicious day in the year 1936, Orissa emerged as a separate State. We were reorganized on the basis of language which has given us a distinct identity. On this occasion, I have great pleasure in extending my warm greetings and best wishes to the people of Orissa.

2. Orissa owes its formation to a unique language movement. Many worthy daughters and sons of Orissa put their relentless efforts to make it possible. We are indeed indebted to them for their signal contributions. Stalwarts like Vyasakabi Fakir Mohan Senapati, Maharaja Krushna Chandra Gajapati Narayan Dev, Swabhabkabi Gangadhar Meher, Karma Veer Gourisankar Ray, Kabibar Radhanath Ray, Utkal Gourav Madhusudan Das, Utkalmani Gopabandhu Das, Raja Harihar Mardaraj, Godavarish Mishra, Nilakantha Das and many others played pivotal role to realize our dreams. We sincerely offer our tributes to those pioneers in the literary and political fields.
3. Orissa is the land of many splendours with a rich cultural heritage and glorious history. The transformation of Ashoka in the historic Kalinga War in 261 B.C. from Chandashoka to Dharmashoka changed the course of human history with the propagation of Buddhism across the globe.
4. Orissa has been a repository of many faiths. The essence of Jainism, Buddhism, Saivism and Vaishnavism has been assimilated in the cult of Lord Jagannath. The State has exhibited exemplary conduct in religious tolerance and cultural amalgamation.
5. Orissa is a land of exquisite handicrafts and excellent handloom products. The magnificent temples and historic monuments speak volumes of Orissa's past glory. The temple sculptures are sheer poetry engraved on stone. The silver filigree work of Cuttack, the horn work of Paralakhemundi and the black stone bowls and plates of Nilagiri and Khiching give evidence of a high level of artistic perfection. The famous applique work of Pipili, the unique *patta* paintings of Raghurajpur and the bewitching Sambalpuri saris and Maniabandhi silk are matchless in the field of texture and design.

6. To-day's Orissa holds out immense possibilities. Development initiatives in the State have centered on the general public. While efforts are on for harnessing natural resources through speedy industrialization, the matter of rehabilitation and resettlement has been accorded top-priority by a model policy acknowledged to be one of the best in the country.
7. Education is the most important input for the socio-economic development of Scheduled Tribes & Scheduled Castes people. My Government attaches due importance to improve the educational status of these communities. In order to promote ST girls education and reduce dropouts of girls, 1000 new hostels have been opened by my Government with enrolment of more than one lakh boarders. More importantly, women's empowerment has always been a top priority area for my Government. Initiatives like 'Mission Shakti' has changed the lives of lakhs of women in rural and tribal areas, where formation of Women Self-Help Groups has brought about a sea change in the socio-economic status of women.
8. Progress and prosperity can not be realized without the support of the people. My Government is functioning in a transparent and accountable manner. With the implementation of the Right to Information Act, 2005 in the State, citizens have already increased their access to the information of all Public Authorities.
9. Happiness of a society depends on the health of its citizens. It is heartening that apart from the Government-run hospitals and dispensaries, many private ventures have come up in the State providing quality healthcare facilities. Yet I would suggest for a link up among all these centres using Information Technology so that doctors in remote rural and tribal areas could carry out complex diagnosis and surgical procedure with the guidance of experts and specialists who are based in Cuttack, Berhampur, Sambalpur and Rourkela. Telemedicine has already become a reality elsewhere, and it can be a reality here also.
10. The days before us are quite challenging. We have to adopt and apply the new technologies and work together with renewed vigour and fresh spirits. We have to live up to the expectations of our great pioneers who carved out a separate State for us.

On this august occasion, let us resolve ourselves to fulfil the task of building a prosperous and progressive Orissa.

Vande Utkal Janani.

Jai Hind.



Message of
Shri Naveen Patnaik
Hon'ble Chief Minister of Orissa
On the Occasion of Utkal Divas - 2008

Dear sisters and brothers,

On the auspicious occasion of the Orissa Day, I extend my hearty greetings and good wishes to you all.

1st of April is the most significant as well as sacred day for all of us. On this day Orissa emerged as a separate State. I offer my sincere tribute to those pioneers who significantly contributed towards the formation of a separate State of Orissa. I also pay my humble homage to those luminaries who enriched the Oriya language, literature, art, dance and music.

Orissa has had glorious past. The artists and artisans of Orissa had built exquisite temples. Sadhabas of Orissa had sailed far to Java, Bali, Borneo and brought wealth to ancient Orissa. Even to-day vestiges of Orissan Culture are still found there. The heroic deeds of Oriya Paikas have been inscribed in the golden letters in our history. The contributions of Orissa to the freedom struggle of India is quite significant.

Orissa is bestowed with abundant resources. Our efforts are on to prosper Orissa by harnessing these resources. With your continued support, we have opportunity to serve the state for the last eight years. We have adopted a multi-pronged strategy to develop our state.

We are according much priority to agriculture. Most of the people in our State depend upon agriculture for their livelihood. Special packages are being implemented for farmers. We have declared this year as the 'Year of Irrigation'. Our motto is to provide irrigation facility to 35 percent of each block in the State. I have already announced that not even a drop of water meant for farmers will be diverted for any other purpose.

My Government has signed many MOUs for the development of Industry. Many industries have also become operational in the meantime. By industrial growth, additional revenues will be mobilised creating many employment opportunities. The Rehabilitation and Resettlement policy of my Government for the displaced families has been considered as an ideal policy in the whole country.

Our mission is to alleviate the condition of the rural poor. We have launched programmes like Madhu Babu Pension Scheme and 'Mo Kudia' project for the poor section of the people who have been deprived of availing BPL facilities. Biju KBK Yojana is being implemented for the development of KBK region. Gopabandhu Grameen Yojana is being implemented for providing power, connectivity and water in the rural areas.

Many programmes are being effected for the development of education and health sectors. The infant mortality rate has been significantly reduced by the programmes under our Infant Mortality Reduction Mission.

The programme 'Mission Shakti' launched for women's empowerment has become quite popular. Women in rural areas are being amply benefited by this Mission. Efforts are on to spread education among the tribal students in general and the tribal girl students in particular. One thousand hostels have been opened for the benefit of one lakh tribal girls.

Tourism and IT Sectors have much potentials for the development of our State. Through these sectors our economy will be strengthened alongwith generating more employment opportunities. Strategies are being evolved for the development of tourism so as to attract more number of tourists to Orissa.

Presently Bhubaneswar has turned to be an important IT hub. Many IT majors of the country have opened up their Development Centres in Bhubaneswar. Many IT companies are in the process of opening their BPO centres in this city. Our exports in IT sector has also been increased.

We are committed to transform Orissa into a prosperous state through the development of various sectors. I humbly solicit your support and co-operation to fulfil this commitment.

Vande Utkal Janani

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CONTENTS

Cultural Resurgence in Orissa During the Post Independence Era	<i>Dr. Hemanta K. Mohapatra</i>	...	1
The Novels of Kuntala Kumari Sabat	<i>Jitendra Narayan Patnaik</i>	...	11
Language Agitation : Forerunner of Formation of Separate Province	<i>Dr. Janmejaya Choudhury</i>	...	14
Formation of Separate Orissa Province : the Historical Back Drop	<i>Braja Paikray</i>	...	17
Role of Krushna Chandra Gajapati Narayana Dev in Formation of Separate State of Orissa	<i>Smt. Chhabi Mohanty</i>	...	20
Role of H.K. Mahtab in the Integration of Princely States with Orissa Province	<i>Pabitra Mohan Barik</i>	...	22
Odradesa in the Inscriptions	<i>Bharati Pal</i>	...	25
People's Play in Odisha : A Study	<i>Dr. Pratap Kumar Dash</i>	...	27
Fairs and Festivals of Orissa	<i>Dr. Saroj Kumar Panda</i>	...	30
National and International Environmental Principles - Changing Dimensions	<i>Sudarshan Behera</i>	...	34
Towards Transparency in the Electoral Process A Citizen - Friendly Polity	<i>Siddhartha Dash</i>	...	42
Medieval Oriya Literature and Bhanja Dynasty	<i>Dr. Sarat Chandra Rath</i>	...	44
Mahavir Temple at Siruli	<i>Ratnakar Mohapatra</i>	...	48
Philosophical Doctrines of Poet Gangadhar Meher	<i>Dr. Jagabandhu Panda</i>	...	51
State Fiscal Reform of Orissa : Programmes and Prospects	<i>Dr. Kshiti Bhusan Das</i>	...	54
Language and Identity with Special Reference to the Tribal People in Orissa	<i>Dr. Chitrasen Pasayat</i>	...	63
The Evolution of Oriya Language : An Introspection	<i>Dr. Jyotirmati Samantaray</i>	...	66
Orissa Marches Ahead		...	68