



Values of Women in the Literature of Fakir Mohan Senapati

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Historians and linguists have mapped, the history of Odia literature in various stages, like - Old Odia (900 – 1300 AD), Early Middle Odia (1300 – 1500 AD), Middle Odia (1500 – 1700 AD), Late Middle Odia (1700 – 1850 AD) and Modern Odia (from 1850 AD on words). But this rude categorization could not skillfully draw the real picture on account of development and growth of Odia literature. However, an attempt has been made to split the whole period into different stages such as : Age of Charya Literature, Age of Sarala Das, Age of Panchasakha, Age of Upendra Bhanja, Age of Radhanath, Age of Satyabadi, Age of Marxism or Pragati Yuga, Age of Romanticism or Sabuj Yugo, Post Independent Age.

The Beginning of Odia poetry coincide with the development of Charya Sahitya, the literature initiated by Mahajana Buddhist poets. This literature was written in a specific metaphor named "Sandhya Bhasa" and the poets like Luipa, Kanhupa are from the territory of Odisha. The language of Charya was considered as Prakrit. The First great poet of Odisha is famous sarala Das who wrote the Mahabharat which was not an exact translation of the Sanskrit original, but an imitation of the same. Among many of his poems and epics, he is best remembered for his Mahabharat.

Time, taste and distance divide Odia society into a small, modern and urbanized

community. Fakir Mohan Senapati was the father and the founder of the modern age in Odia literature. He saw the modern age in the perspective of Odisha's religious experience and his sympathies lay largely with the past. Odia literature from a practical point of view is considered to have emerged with the great epic poem, the Mahabharat (1470 AD) by Sarala Das whose women characters were impressive. Fakir Mohan Senapati was the pioneer of the modern Odia fiction. During the last hundred years after Fakir Mohan there have been a number of brilliant fiction writers in Odisha like Gopinath Mohanty, Surendra Mohanty, Kalindi Charan Panigrahi, Kanhu Charan Mohanty and Pratibha Ray.

Fakir Mohan's senses of humor and irony have remained unsurpassed in Odia literature and it is his characteristic style which made him popular with a wide range of readers. He believed that Faith, Asceticism, Love and Devotion were four pillars that formed the base of "Dharma". His faith was derived from Islam, Asceticism from Buddhism, Love from Christianity and Devotion from Vaisnavism.

Fakir Mohan's first novel, "Chha Mana Atha Guntha" written during 1897-1899 and published in book form in 1902, is considered as a revolutionary creation in Odia language for two important reasons. Firstly, with the emergence of this novel, the language of fiction changed from that of the pundits to that of the common man. His deft handling of the spoken language of the



Odia rustics redeemed Odia prose style from the burden of Sanskrit and Bengali influences and provided a distinct literary identity to the native Odia language and vocabulary. Secondly, this novel, as well as the two novels *Mamu* published in 1913 and *Prayaschita* published in 1915, were a pioneering attempt at producing fiction of social realism in Odia language. Set in the colonial Orissan society during the early decades of the nineteenth century, *Chha Mana Atha Guntha* is the story of an evil landlord, Ramachandra Mangaraj, who exploits poor peasants and appropriates their property. Exploitation of the poor villagers by the zamindars and the rise of a new class of exploiters among petty officials and clerks under the British government were the two dominant traits of the Odia society during nineteenth century and early decades of the twentieth century. The four novels of Lachhama, *Chhamana Athaguntha*, *Mamu* and *Prayaschita* taken together, from a vast and compact design in revealing a pattern of change in the socio-economic, culture and political life and thus setting off the changing social history of Odisha over a period of two hundred years.

The points of focus in this paper may be 'Jagyasene' and 'Mushi' by Prativa Roy', *Rebati* and 'Patent Medicine' by Fakir Mohan Senapati, *Patadeai* by Binapani Mohanty and some important characters from Odia literature as a whole. There is an overview of the social literary and linguistic interaction between men and women from the literary world.

In ancient Odia literature women was glorified. Sometimes she was portrayed as a destroyer like Durga and sometimes as women who can sacrifice her happiness for her husband like Urmila. Woman was portrayed as such till independence and by that time she was by nature, shy and submissive.

During the period of Fakirmohan Senapati, we find woman in a new light. She can be courageous if necessary, and can beat her

husband to reform him. But then she also serves him after he is beaten (*Patent Medicine*). In his works we find two types of women, traditional and modern. The grandmother of *Rebati*, the wife of zamindar is traditional, because they believe in tradition, conventions and superstition. But there is also *Rebati* who wants to be educated and modern. The social novels of Fakir Mohan Senapati deal with women characters in all their shades with a lot of realistic compassion and acumen and at the same time he is not averse to portraying the other side of women character. In *Chhamana Athaguntha*, *Saria* is a childless woman and she pours all her pent-up filial affection on her black milch cow, *Neta* and when *Neta* is taken away by force by Rama Chandra Mangaraj, she is not able to bear the pain of separation as if the mother is separated from her child – and she succumbs to death. On the other hand, we also come across the character of a concubine, *Champa*, in the novel who is a diabolical accomplice of Rama Chandra Mangaraj.

Fakir Mohan Senapati (1843 - 1918) is considered a pioneer in the field of Odia fiction. His "*Rebati*" published in 1898 in the first modern Odia short story. Much before social realism became the dominant mode in other literatures of the country; he had shown the way in the portrayal of life in the villages. His *Chha Mana Atha Guntha* is acclaimed as a modern classic.

Fakir Mohan Senapati's women are truly renaissance women. Being a male writer, Fakir Mohan Senapati understands the cause of women much better than most writers. The Indian woman is the victim of a terrible conflicting transitional period, turn between two different value systems. In spite of the status of equality bestowed upon her by law, it is difficult for her to change in the core and for the society to free her of the age-old sanskar. *Rebati* is a teen as girl of the early part of the nineteenth century who has the quest for knowledge; she is a true renaissance spirit. She is encouraged by her father, mother and teacher



Vasu with whom she has a platonic bond of the soul. But as it goes, her grandmother is very much against her education.

Fakir Mohan Senapati is a great social thinker. In the story he portrays the maladies and social misgivings related to epidemics like Cholera and also related to women education. Cholera is treated as a curse from the Goddess on those daring against religious dictates and socially approved norms. When the parents and the teacher die of cholera, the old woman blames Rebati's education as an evil omen for the house. Ultimately both the women die of hunger and poverty. Another character is the wife of Babu Chandramani Pattnaik in the story 'Patent Medicine'. She is at once bold and soft hearted. She knows the responsibilities of a wife. She is intelligent, patient, caring but, unlike the common Odia women, she rises to the occasion and succeeds in bringing a change in her wayward husband by punishing him severely.

Images of women in Indian literature are characterized by contradiction – there is a conventional image and there is a protesting voice. Post Independence literature reveals the woman's quest for her identity giving rise to number of issues. The new woman is emerging and there are a number of new issues to be taken up by the posterity. However, two overall views of woman have been dominating Odia literature from ages – the Sita and the Draupadi archetypes. The silent suffering with utmost loyalty in the Sita type and woman as an individual demanding social justice in the Draupadi types. The latter has got better appreciation. But we have to remember that family plays a pivotal role in the scheme of life. The new woman in Odia literature does not break the family but dreams to make the family "Home Sweet Home". Be it big or small, be it in the courtyard or in the court – room, woman is always there for story-telling and dramatic development. If woman is absent, there is no poetry, no song, no tears, no laughter, no drama and thus no life in this world.

Unfortunately, still they are walking on a tight rope to accomplish their human rights and social justice.

Odia woman, at the turn of century are in a state of transition between the interface of tradition and modernity. Though women writers are tolerant and respectful towards the rich traditional values, they are now confident as well of their own new self and sensitive to the dogmas in the traditional values. At the turn of the millennium Odia literature, as far as the feminist thrust is concerned, is not free from family, history and social modernism. The woman in modern Odia literature are more educated, sophisticated and even at times rebellious but, still, woman self seems to be wary of shedding off the traditional values form part of her inherited consciousness.

Women in most part Odisha are still dogma-ridden due to lack of education. We have, thus, the enlightened brave new woman and, at the same time, the helpless, illiterate, male-dominated woman existing side by side in life and literature. The sense of cultural continuity has been now a social mooring and the writers take as their favorite themes – women's education, widow remarriage abolition of untouchability and women's liberation. Their writings can become a shared legacy only when there is a process of social recognition.

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Jute as National Importance Fibre Crop and Technology Needed for Pushing it's Higher Productivity in Odisha

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JUTE AS NATIONAL IMPORTANCE

In India Jute and Mesta are the two important fibre crops next to cotton. In trade and industry, both the crops are known as raw jute. Both the crop share to the tune of only about 0.5 and 0.1 per cent respectively to the total cropped area in the country. With its significant coverage, it plays a predominant role in the country's economy by generating employment, earning foreign exchange, solving many of the socio-economic problems, etc. being an annually renewable source of raw material and biodegradable, it is considered as an environment friendly crop.

AREA PRODUCTION AND PRODUCTIVITY OF JUTE IN ODISHA

Jute is mainly grown in the districts of Balasore, Bhadrak, Cuttack, Jajpur, Kendrapara, Jagatsinghpur, Keonjhar, Mayurbhanj, Sambalpur, Sundargarh, Koraput, Malkangiri, Nawarangpur and Kalahandi. The area, production and productivity of Jute in our state Odisha is 11.88 thousand hectare, 114.93 thousand bales and 1741 kg/ha. The productivity



KJC-7 : Newly released capsularies jute variety from Jute Research Station- kendrapara

of Jute and Mesta of our state together accounts about 11.25 q/ha. The present level of productivity of jute in India is about 22.4q/ha while that of Mesta is about 11.2 q/ha and the raw jute production is about 109.7 lakh bale comprising about 100.4 lakh bale of jute and 0.93 lakh bale of Mesta in the post partition/ first plan period the productivity of jute was about 11.0 q/ha and



Use of Microbial consortium in retting process of Jute in ditches by the village farmers

that of Mesta nearly 8.0q/ha. During mid-80's the productivity of jute was about 14 q/ha and that of Mesta little more than 8.0q/ha. The main increase in productivity was occurred after the launching of the centrally sponsored scheme on Special Jute Development Programmed coupled with other factors after mid 80's.

STEPS FOR INCREASING PRODUCTIVITY IN JUTE

Varietal Development

1. Varieties identified and recommended for the state.
Olitorius – JRO-524, JRO-7835, JRO-8432, S-19 KOM-62
Capsularies – JRC-7447, KC-1, JRC-698, JRC-212 and KJC-7

2. Sowing of the crop in 1st fortnight of April yielded 15-20% higher fibre than late sowing crop.
3. Line showing with a row spacing of 30 cm in Capsularies and 25cm in Olitorius resulted in 10-15% more fibre than broadcasting.
4. Application of Targa Super (Quizalofop ethyl @ 50g a.i./ha at 21 DAE effectively controlled the dominant grassy weeds. This herbicide + one hand weeding reduced the cost of cultivation by Rs.2400/ha with a net profit of Rs.1000/ha.
5. Application of 80-40-40 kg N:P₂O₅ : K₂O/ha to Capsularies and 60-30-30 kg N: P₂O₅ : K₂O/ha to Olitorius was



- superior to the present state recommendation of 60-30-30 to Capsularies and 40-20-20 to Olitorius. Further refinement of this technology is going on.
6. Two sprays of urea (2%) at 45-60 days stage at 10 days interval recorded good yield in dry years.
 7. The farmers are getting higher profit by adopting following Recommended cropping System :
 - Rainfed – Jute- ground nut
 - Jute- black gram
 - Jute- toria
 - Irrigated - Jute- rice- green gram
 - Jute- rice- potato
 - Jute- rice- vegetables
 10. Two spraying of endosulfan/ profenofos @2ml/litre of water at 15 days interval when the insect pest loads exceeds ETL level could effectively control the major insect pests of Jute particularly mites, Bihar hairy catter pillar and Semilooper.
 11. Seed treatment with carbendazim @ 2gm/kg of seed and spraying of the same fungicide @ 1.5g/litre of water could control the major diseases of jute particularly Jute root and stem rot.
 12. Varieties like JRO-66, JRO-8432, JRO-7835, JRO-524, and S-19 were found to be moderately resistance to the root knot nematode.
 13. Retting of Jute bundles in running water by pressing banana trunk or cemented slabs gives golden colour appearance and elasticity to the fibre. Never use mud.
 14. Use of microbial consortium in Retting of jute bundles in small farm ponds which reduces the retting period by 8-10 days earlier than tradition methods.

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