



# Fleeting Vocal Ethic: ‘Kathani’ – A Fairy-tale of Odisha

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## Abstract :

‘Kathani’ is a folk ethic that is communicated orally from one peer group to the other. Few of the Kathani’s have resemblance with the merchants and artisans that are chronicled in history. Even so, this folk-tradition is at the edge of vanishing due to the vigour of maturation of urbanisation and globalisation. The emergence of science and Technology have taken a part the worth of ‘kathani’. The children of contemporary period likewise fondness to pay attention towards television or to hear songs and playing games in mobile phones. The converting design of free time pursuits and exchanging pattern of family from reciprocal to centrodial conjugated with the aged from ‘advantaged’ to ‘ignored’ classifications have demolished the significance of ‘kathani’.

**Key words –** ‘Kathani’, *Fairy-tale, Merchants, Folk ethic, Folk-tradition, vanishing.*

## Introduction :

Folklore is covered as the morn of human development even so it stand by, for centenary, for the supposed folklorists to come into sight and behave towards exceptional branch of academic work. It had a wealthy legacy in India and was utilized apart from being in pragmatic living being although in cosmopolitan work of art and treatises. This posture carry on with until the Britishers came and established assembling and learning of folklore materials, which was shortly come behind by the indigenous intellectuals. Throughout the British phase twain English and Indian researchers, grasp conjointly, have set down a sound substructure of the analysis of the text. In the post-independence phase, even so, the ventures have been sharpening with common consciousness of its current years; the analysis is flattering extra cosmopolitan with initiation of contemporary apparatus and procedures. During pre-independence phase, like other parts of India, Odisha is wealthy in folklore. It is setup that folklore has been assimilated in affluence in the kavyas and epics of old odia literature. The great epic ‘Mahabharat’ written by ‘Adikabi Saral Das of 15<sup>th</sup> century personify folklore alike a stretch that it can, very well, be entitled as a ‘folk-epic’. It will not be inappropriate if ‘Sarala Das’, the writer, is received as the first collector of folklore of Odisha. Folk components set up a distinguished place in the middle ages which is known as medieval kavya age. Kavyas like ‘Kanchi Kaveri’ of 18<sup>th</sup> century was entirely outlined after folktales and ballads prevailing then.

### **Apprehension of oral historical convention:**

Comparably, oral history, oral culture are ethnic components and heritage passed on verbally from one peer-group to another. The informations are audibly pass on in verbal communication or song such as ballads, folk tales, sayings, folk songs. Even so, it is available for a community to convey oral history, oral literature, oral law and other shapes of knowledge to the other side of one peer group in the absence of being writing system. It has been there in contrasting cultures throughout the ages.

Oral history is primarily transmitted to us by the senior age group people in the several structures of stories, songs and sayings which marked it as a symbol of oral heritage in our society irrespective of cultures. We acquire a full of things by this method of knowledge communication, equally as our ancient practices, faiths, customs etc. Which are given to us in the early days by that we can transfer them to upcoming peer group.

By oral tradition one can also be aware about the community very intimately. It also gives us the knowledge about the past. Several elements such as how the individuals resided, what they did and what they carry out are much considered in the oral cultural tradition. Oral tradition also manifests brief look of history when we don't have enough applicable particulars chronicled. In such cases, we scrutinize oral history which is also a basic of oral tradition and it assists us know truths about a historical convention of a tradition. For that reason, oral history is an essential part of any culture that we seek in survey in the present peer-group.

Oral tradition is a heritage which is yet abide by in whatever way modern we are and they sermonize fundamental human moral principles in our life. However this is the era of rejuvenation, one can acknowledge the collision of modernity on everyone but even now one cannot fail to remember the past. Where it is seen that we are loose track of our heritage and after westernization which is not upright to very extent but until some it is well in some cases. But we should not let slip our own heritage, culture, traditional values which are given to us by our parents. If we don't have fundamental norms then at time the society comes and blames us that we are marching in the direction of modernity and a parent have not conveyed the principal ethics of life but if we look when one is succeeding the tradition and modernity both then there is a honour of them by everyone.

### **Literature Review about Oral Literature:**

The British Researcher and administrator who is the first and foremost man, took passion in Odisha Folklore was John Beams. The colonial collector of Balasore, Beams. The folk components which delighted him most were the delusion and delights inducing among the agricultural workers. His research paper 'Folklore of Orissa' published in 'Indian Antiquary' in the year 1872. The researcher, initially track records his impersonations on the life and way of behaving of Odisha's son of the soil. To him, they were filled of unfounded belief and timid of communicating these ideas to outsiders. He assigned the cause to the segregation of land from outward world for a lengthy phase. Colonial collector beams was in a brown study with the credence in sorcery. He allocates hardly any segments to track record the practices and occupations of the supposed witches, the manifestation of the person owned by them and also the mantras that are produced to prevent their spell. He also had recorded some heritages and unsuitable connecting to establishment of houses, results of luck out an empty container while going out on a doubtful work, touch of a handgrip and others. Beams did not experiment at indexing or analysing the folklore that he assembled. He made his objectives clear in the research paper itself that he did not want to mix-up his straight forward comments, "but to string them together." Beams desired to accumulate folk elements as it was mandatory for his administration. He also motivated indigenous scholars like Fakirmohan Senapati who matured an enthusiasm in the

subject. Fkirmohan the colonist oriya crative writer, was one of his workmates at Balasore. Beams debate matter connecting to folklore with him. Phakirmohan take out bright idea from him and construct free use of such matters specially aphorisms in his narratives.

Another British Director, be placed in the subject was T.E. Revenshaw, the commissioner of Odisha. Pt. Kapileswara Bidhyabhusan Nanda Sharma collected some sysings and brought out them in a book form in 1876 under his sponsorship. In the first part of 20<sup>th</sup> century a number of regional researchers occupied themselves in gathering folklore materials. The propensity was to collect aphorisms and folksongs. While seikh Abdul Mazid, Nilamani Vidyaratna, Chandrasekhara Bahinipati and Pt. Raghabananda Nayak, Collected only those associated to farming. Aparna Panda Published three volumes of proverbs in 1905. One of them was 'Dhagamalika Tatwabodhini' with notation. It was actually 'Gopal Chandra Praharaj, The connoisseur of odia comprehensive lexicon and a notable writer who worked out to collect and study of odia folklore on a substantial scale. He perceive the requirement of such collection to give a completeness configuration to his dictionary. He split up his collection proverbs into five volumes also amongst only two were published.

He collected folk tales as well. The volume 'Utkala Kahani' published by him in 19<sup>th</sup> century is still familiar and has gained recognition from all regions. Benefaction of Phaharaj to the field of oral literature is massive. It is for the first time that he unlock the eyes of Odisha researchers to the huge stock of their folklore. He was also completely informed of the methods of knowledge domain. He put down specific prominence on the points that the language of the folk songs and tales should rigourously be preserved, men and women be owned by a certain position or locality are the relevant individuals to gather folklore from the area and whatever. As a consequence with Phaharaj the oral literature methodology was focus attention on, which is the basis of any research based scientific study.

In the year 1931, the notable Indian folkloreist 'Devendra Satyarthi', pay a visit to Odisha. He made on substantial journey in unconnected persona of the state and collected a virtuous distribute of materials also amongst hardly any songs were published in English and Hindi journals like 'Mordern Review', 'The Asia' and 'Viswamitra'. His progress in any case was a creativity to the odishan youngsters. Shri Chakradhara Mohapatra who go through under his ascendancy make a praise worthy collection of folk songs from the sovereign states of Odisha. His first collection 'Gaunli Gita Chumbaka (1939) presents specimen of odia flok songs together with their Hindi Paraphrase and translation in English. His marvellous assemblage of flok songs 'Utkala Gaunli Gita' appeared twenty years later. But Laxminarayan Sahu, a member of 'Bharata Sevaka Samaj' paid recognition to ethnological folklore. He assemblage songs from the Khond, Saura, Gonda, Gadaba, Santala, Paraja, Koya and other ethnic divinity, trust, formalities, songs, tales etc. in his 'Tribes of Jeypore' published in the year 1942. His work on 'Danda Nata', a dance drama of Orissa published of post independence period.

#### **Post-Independence Period:**

The years ensuing home-rule saw the appearance of at the minimum of three well-known researchers in the area of orissan folklore, namely Chakradhara Mohapatra, Kunjabihari Das, Verrier Elwin though it had nothing to do with independence. All the three had get going their assignment much before. But their prime works come into sights only in the fifties. Apart from, we have a non – folklorist Pt. Nilakantha Das, who had much to do with folklore and may be entitled to be refer to the initial. He has also underlined to the odia language and culture in his 'odia sahitya ra krama parinama'(1948-53). The offering of verrier Elwin to Odisha folklore be worthy of exceptional mention. He consumed years among the Tribal's and emphasized a gigantic volume entitled 'Tribal Myths of Orissa' in the year 1954.

### 'Importance of Kathani':

The 'Kathani' historical convention has much importance in the life of the Kathani (story) teller largely progenitors and the Kathani (listeners) largely youngsters. Normally youngsters congregate in the sight of grandparents who pre-owned to be the Kathani teller throughout twilight and lay hold of fun of concentrating kathanis.

### The 'Kathani' Teller (Story Teller):

'The Progenitors', the expression itself constructs numerous noteworthy sensations as it specifies the old age; they are 'progenitors'. The aged period has been the topic of analysis for many disciplines like study of human social behaviour leading to the evolution of Geriatrics, the research of old age. Geriatrics has obtained additional admiration in the contemporary stage mainly in the industrial and post-industrial span. The increasing numeral of elderly both in the west and the east has covered the method for many appearing difficulties in the community. The industrial rebellion that began in Europe and later on spread to Asia has demolished the joint house hold structure to the nuclear structure. The aged who were once think about as the important asset to the family through of their sagacity and theme knowledge on agriculture in the pastoral community astray their significance in the industrial community.

There is a well received proverbs in odia "Ghare Budha te, khete muda te". It means there must be an old man in the family and there must be a pool in the husbandry filed. A grand father is a doorstep from end to end of many years of acquaintance with agriculture appears insignificant and immaterial in front of the contemporary pedagogy structure that calculate knowledge through grades, divisions and mark basis. For this reason the grand parents of the contemporary generation have been pushed into the deprecate area leading a disbar and endangered existence. The proliferating enlarge in the old age home allover the world is a paragon of the decreasing and lost significance of the aged.

The enlarged education of women and their involvement in the human resource field and any working sector many forces of communal changes persuaded in the Indian family design. The expanded family design that was on one occasion the most successful calculation of social reliability has been put back by the nuclear family structure. The most dangerous collision of this archetype transfer has been delivered upon the aged being 'neglected'. The depiction of aged as 'masteries' be fond of towering position in the family has been converted to an inconsequential and unutilised divisions. In view of the fact that the practical procedure of the modern phase in which the significance of any thing is measured on the point of its utility and once the utility is over, the significance is also over. The abandon of aged in the family has been flattering serious to some extent due to the strength of communal convert. Convert of horticulture economy to communal economy and most eminently due to the loss of self respect of Indian advantage system. The negligency in the household system the aged has to the setting up if many old age homes in the county. Even so the abstraction of old age home has become very liked in the western countries. Slowly it is fetching executive and fundamental.

In this structure of Indian society the 'kathani' provides an exceptional position to the grand parents. Many family members don't have time to speak and exhausted sometime with aged persons and this folk culture 'kathani' supply momentum to the age olds to occupied themselves with the children and being esteemed by the children. The Maslow's theory of grading of requirements positions self-exploration and self-respect at the top and physical requirements but they lack self-respect which everyone endeavours for during the old age. The Kathani completes the need of self-respect for the age old grand parent as the children conducts graciousness and respect with the aged throughout hearing 'kathani'.

**Enculturation of children about ‘Kathani’:**

Instructing through story telling has been one of the influential approach from ancient time to the contemporary time. In the very beginning phase of Indian community setup throughout the Vedic period the model of teaching was through narrative telling in the model of ‘Upanayana’, ‘Upanayanas were primarily contrasting narratives to incite and introduce ethical code and principles in the minds of the children. Therefore, narrative telling has been worn in India throughout dissimilar stages and is quiet common as part of the teaching procedures however not surviving in its indigenous form as kathani ascertained by the aged. In collective corporate sectors also it is handed down as a technique of introducing and adopting the new member of staff to the chain of organisational society. Narrative telling has also been one of the basic initiative mode of expression in communal work used in collective work practice. Consequently Kathani carry out the objective of ‘upanayan’ by the procedure of virtuous teachings, socialization and Enculturation of the children.

**Sympathetic guidance by the children:**

Sympathy and passions has a perpetual part in communal work and has been outlined as one of the indispensable elements of a communal worker. All public workers must have sympathetic frame of mind to acknowledge the difficulties of the user in a finer way. A sympathetic communal worker has always been examined greater and put down at higher level than a friendly congenial communal worker. Yet, the sympathetic communal worker has a higher degree of obtaining sentimentally presupposed in the client’s difficulties and may discovers difficulty in continuing objectivity and keep going the concept of “controlled sympathetic connection”. It is actually a formidable task for a communal workers and for this reason a virtuous communal worker must be well in handling of sympathy’s. Handling of emotions has apart from being to be a fundamental feature of communal worker however is part and parcel of everybody’s life for greater collective working. Persons meet up with many emotions like love, intimacy, enviousness, irritation, panic, both pragmatic and pessimistic in their life affairs. The progenitors as narrative teller in the course of kathani telling discovers many sensodians between audiences opening out the narratives in a moderate approach.

**Taking personalities from narratives to non-fictional life situation:**

It is noted that the mothers make use of a little personalities of the narratives in their life situation. A mother benevolently talk to her boy child as her ‘prince’ and her girl child as queen, and visualizes their children with the ethicalness of the prince and queen proportionately. Even so gender non discrimination is a general session in India, the use of names of the narratives in the life-situation continues gender equality. It is famed that the personality of Rakhyasa (Asur) is also cast off in the daily life of the mother-baby correlations. When the baby is naughty and the mother relizes it is strenuous to control the child then she introduces the dramatis personae of the character of Asur/Asuruni (Demon) to frightened the child perceiving that he/she will be snatched by the Asure (Demon) if he/she does not accept orders from the mother. At this point the fundamental cause is to bring about a sensation of terror in the mind of the children to control them without giving any kind of somatic terrestrial penalizing punishment. Consequently the use of the personality of the narratives in the day to day life is a general phenomenon in the social life of the people of odisha.

**Closure opinion:**

Researchers of odia folklore are creating field for that more and more. It is encouraging to note that there is a increasing attentiveness in this area of study. ‘Kathani’ (oral literature) is being instructed as an exceptional paper in post graduate and under graduate syllabus of different colleges and universities. As a consequence it is true that oral literature is slowly getting demeaning from rural odisha due to the emerging trend of technology. Now we say, literature and technology come under one roof. We can not survive without technology now a days. If venture can be made to catch and encapsulate and conserve this ‘Kathani’ heritage as part of the procedure of conservation and maintenance of oral kathani literature traditions would be extraordinary marvellous foot step by the administration of Odisha.

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