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## **Development of Odia Literature in the post independence era: A study of contribution of All India Radio Cuttack**

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### **Abstract**

Radio is one of the effective medium of communication. It caters to people of all class. It successfully communicates even to the illiterate, poor and disadvantaged group of the society. Its effectiveness of communication, ease of use and purchase has made it a vital medium of communication in a developing nation like India. It has immensely contributed in every field and facilitated the growth and development of the country. Most significantly it helps in promoting the growth of literature. On many instances radio has played a significant role in the development of language and literature. The present study focuses on contribution of All India Radio Cuttack in the development of odia literature in the post independence era.

**Keywords:** Radio, Literature, development, communication, All India Radio Cuttack.

### **Article**

#### **All India Radio Cuttack: An Introduction**

All India Radio Cuttack (AIR Cuttack) is one of the first groups of stations started after independence. Effort to establish a radio centre in Odisha began in 1946. Stalwarts like the then Chief Minister of Odisha Dr Harekrushna Mahatab, Laxminarayan Sahoo, Bhubanananda Das, Umacharan Patnaik, Artaballhab Mohanty, Kalicharan Patnaik among others came forward for this noble cause. As a result of this relentless effort a decision was emerged in September 1947 to establish a radio centre in the state. After independence it was finalized to establish a centre at Cuttack. Finally 'Akashvani Cuttack/AIR Cuttack' centre was inaugurated on January 28, 1948. The then Governor of the state Dr Kailashchandra Katju and Chief Minister Dr Harekrushna Mahatab joined as guests in this function. At first to make the centre functional a 1 KW capacity transmitter and 1 KW reception centre was set up at Old Barabati fort. Subsequently a 20 KW capacity transmitter was set up in Fakirpada near Cuttack in 1958 and a 100 KW capacity transmitter in 1974. The main office was functioning in a small building at Madhupur Kothi in Mission road Cuttack. Later on the centre was shifted to its full-fledged office at Cantonment road in 1977. With the facilities available at that station it was not possible to cover the people across the state. Hence two centres at Sambalpur and Jeypore in Western and Southern Odisha were established in May 1963 and June 1964 subsequently. When the capital was shifted to Bhubaneswar from Cuttack many offices were also shifted. Hence another auxiliary studio and reception centre was also established in Bhubaneswar to facilitate broadcasting of important programs. Subsequently stations at Bhawanipatna, Keonjhar, Joranda were also established to facilitate the broadcasting. However AIR Cuttack is still the prime and main radio station in the state.

#### **Objective of the Study**

The objective of the study is to find out the contribution of All India Radio Cuttack in the development of odia literature in the post independent era. Hence the study tries to find out the role of radio in general in promoting literature.

### **Methodology**

The study is descriptive and subjective in nature. It is based on secondary data only. After independence the status of odia literature was not better in the state. The originality of language in many Indian states was under threat due to the impact of English language. Odia became an independent language only in 1936. Before it the odia speaking areas were under Bengal, Madras, Bihar and Madhya Pradesh province for many years. Hence the post independent era was a crucial period for the growth of literature. Radio had emerged as a strong medium of communication at that time. Hence All India Radio has been selected for the study and the first two decades of post independent era has been mainly earmarked as period of study i.e 1948 (Beginning of All India Radio Cuttack) to 1970. As the premier and prominent radio station of the state, All India Radio Cuttack is taken for the study. The programs on literature broadcast during this period has been thoroughly analysed to find out the scope and nature of the programs. The literature based programs has also been studied in detail to establish the contribution of AIR Cuttack in the development of odia literature.

### **Programs of AIR Cuttack (Akashvani) on Literature: An analysis of Programs broadcast in the post independent era**

Radio was the most powerful instrument of communication at that time. It had wide listenership and had influential impact on audience. AIR Cutack started producing a number of programs oriented towards rural odisha. Among others it also focused on literary programs. Through its programs it promoted odia literature and language.

### **Programs on Poetry**

Akashvani started producing a lot of literary programs for the development of odia language and literature in the post independent era. It included poetry recitation, short story telling, literary discussions etc. Many famous litterateurs of that time participated in those program. After the establishment of the Akashvani at first a poetry recitation ceremony held in Delhi was broadcast from Cuttack. After that another special poetry recitation ceremony was organised in AIR Cuttack itself. It was the first ever literary program conducted by AIR Cuttack. Many renowned poets like Dr. Mayadhar Mansingh, Bichhanda Charan Patnaik and Kalandi Charan Panigrahiparticipated in that program. After that in the months of October, November and December of the year of 1951 poetry recitation ceremonies were also organised by AIR Cuttack. Poets like Kalicharan Patnaik, Kalandi Charan Panigrahi, Banchanidhi Das etc. participated in those program and recited their poetries. For the first time in the history of Odisha the poetries reached a large mass. People were able to listen poems of all stalwarts in a single forum. It unfolded the richness and diversity of odia poetry. People were highly inspired and encouraged to contribute towards development of odia literature. In a special program titled 'Kabikantha' (Voice of the Poet), poets like Nabakumar Das, Ananta Patnaik, Banchanidhi Das, Kalandi Charan Panigrahi, Nikunja Kishore Das, Nityananda Mohapatra, Smt. Debahuti Dei etc. Exhibited their remarkable literary excellence. Poetry recitation ceremonies were being organised regularly. In the subsequent years the translated versions of national level poetry recitation function held in Delhi on the Independence day and Republic day were also broadcast from AIR Cuttack. Apart from this a special program called 'Janapada Kabi Sammilani'(A program especially meant for Poets of rural areas) was being organised on several occasions. Such a program was organised in Kendrapara in December 1970 and subsequently in many rural places. On these programs poets mainly from rural areas participated and recited poems in the traditional rhyming and rhythmic pattern. It helped a lot to preserve the core essence of our literature and provided a big platform to rural poets. Poets like Golak Chandra Pradhan, Madhab Chandra Mishra Sharma, Damodar Das, Bakar Mohammad, Hrushikesh Patnaik,

Gopinath Mishra, Panchanan Barik and Chintamani Mohanty were participated. From the very beginning Akashvani has been an effective platform to promote literature especially poetry. From its inception it became a medium for exchange of creativity and thoughts. In the early years it broadcast notable works of famous poets of that period. i.e Laxmikant Mohapatra's 'Dirghabadal Tati', Mayadhar Mansingh's 'Sankalp', Anant Patnaik's 'Sahid Nuhein', Krushnacharan Behera's 'Smaraki', Nityananda Mohapatra's 'Mu Eka Utkata Srusti', Nabakumar Das's 'Matira Dulala', Banchanidhi Das's 'Kabipriya', Anant Patnaik's 'Tame Jete', 'Tumaku mu Jane' etc. Among others Gopal Chandra Mishra's 'Dwitiya Pruthivi' (Second earth, broadcast on 29.01.1954), Banchanidhi Das's 'Parichaya' (Identity, broadcast on 25.08.1954), Radhamohan Gadanayak's 'Mati' (The Soil, broadcast on 25.03.1955), Jagannath Prasad Das's 'Hey Mora Kabita' (Oh my Poetry, broadcast on 15.01.1957), Mayadhar Mansingh's 'Budha' (Budha, broadcast on 25.05.1956), Nityananda Mohapatra's 'Atmahatya' (Suicide, broadcast on 15.01.1957), Ananta Patnaik's 'Jibanara Jatrapathe' (On the journey of life, broadcast on 25.07.1958), Smruti (Memory, broadcast on 24.04.1958), Jayakrushna Mishra's 'Marana Debata' (God of death, broadcast on 15.01.1957), 'Mahakabi Kalidas' (The great poet Kalidas) were prominent. Many famous poems were also broadcast between 1959 and 1968, which include Haripriya Devi's 'Ajira Dunia' (Today's World, broadcast on 09.02.1959), 'Saraga Naraka' (Hell-Heaven, broadcast on 09.02.1959), Sundaramani Patnaik's 'Bapuji' (broadcast on 09.02.1959), Debahuti Devi's 'Khudurukuni' (broadcast on 09.02.1959), Baikunthanath Patnaik's 'Indradhanu' (Rainbow, broadcast on 24.11.1961), Sri Radha (broadcast on 22.05.1964), Radhamohan Gadanayak's 'Gotie Sarpara Atmakatha' (Biography of a Snake, broadcast on 22.06.1960), 'Rakta O Dugdha' (Blood and Milk, broadcast on 26.10.1962), Godavarisha Mahapatra's 'Chithi' (Letter, broadcast on 25.09.1959), Devdas Chotray's 'Ame O Nachiketa' (We and Nachiketa, broadcast on 08.02.1960), Binapani Mohanty's 'Basanta' (Spring, broadcast on 31.03.1961), Rabindranath Singh's 'Pranama Kare Kabita' (The Poem offers reverence, broadcast on 30.06.1961), Sarojini Mohanty's 'Parasa' (Touch, broadcast on 30.12.1960), Pratibha Das's 'Tumaku mu Puja kare' (I pray you, broadcast on 25.06.1961), Manasi Das's 'Sathi' (Partner, broadcast on 31.12.1961), Prafulla Kumar Ray's 'Gruhini' (Housewife, 31.12.1961), Ramakant Rath's 'Pabana ebong Mu' (Wind and I, broadcast on 22.02.1962), 'Apekhya' (The Wait, broadcast on 30.03.1962), Sachidananda Routray's 'Eka Faguna ebong Konarkara Naika Mananku' (To One Spring and Heroines of Konark, broadcast on 12.03.1962), 'Train' (broadcast on 22.05.1964), Anant Patnaik's 'Kabitar Cocktailparty' (Cocktail Party of Poem, broadcast on 22.05.1964), Satyabhama Mishra's 'Nari Sie' (She is a woman, broadcast on 25.03.1962), Sarojini Patnaik's 'Nuabohu' (New Bride, broadcast on 25.03.1962), Chintamani Behera's 'Tume Hasiba Ki Na' (Will you laugh or not, broadcast on 30.03.1962), Pratibha Satapathy's 'Chetana O Smruti' (Conscience and Memory, broadcast on 27.12.1963), Birakishore Das's 'Janmabhumi' (Motherland, broadcast on 22.05.1964), Sitakanta Mahapatra's 'Dui Pakhya' (Two Sides, broadcast on 22.05.1964), 'Kothari' (Room, broadcast on 26.03.1965), Kanaka Manjari Mahapatra's 'Sakuntala' (broadcast on 26.05.1964), Paresh Rout's 'Mo akhira byatha' (Pain of my eye), 'Sedina asila Jhada' (The Cyclone came that day broadcast on 26.03.1965), Damayanti Mohanty's 'Ama Bharatara Nari' (Women of our India, broadcast on 26.12.1965).

### **Programs on Prose, literary discussions, critic and Presentations**

Not only in the field of poetry, Akashvani also promoted odia literature by broadcasting program on short story telling. A regular program on 'Story telling' was also broadcast from AIR Cuttack. In the first story program in March 1951 famous story tellers like Kalandi Charan Panigrahi, Anant Patnaik and Nityanand Mohapatra participated. Discussion, debate and critic on various aspect of literature is one of the primary requirement for growth and development of literature. Hence AIR Cuttack focused on special discussions on literature in which

exchange of ideas, thoughts and experience could take place. A program titled 'Sahitya Sansad' (Literary forum) was broadcast every month. In the first ever 'Sahitya Sansad' broadcast from AIR Cuttack in July 1948, Poet Radhamohan Gadnayak, Story writer Upendra Kishore Das and Critic Janaki Ballav Mohanty participated. Famous litterateurs of that time participated in those programs. Hence they became treasure trove of knowledge for masses. For example Sashibhusan Ray's presentation on 'Odia Gadya Sahitya' (Odia Prose literature), Researcher Ratnakar Pati's 'Odia Gadya Sahityara Bibhab' (Richness of Odia prose), Gouri Kumar Bramha's 'Odia Gadya Sahityara Prayoga: Prabandha'(Application of odia prose: Essay), Rajkishore Ray's 'Odia Gadya Sahityara Prayoga'(Application of Odia Prose), Girija Shankar Ray's 'Odia Gadya Sahityara Parjyalochana' (Critical analysis of odia prose), Janaki Ballav Mohanty's 'Odia Gadya Sahityara Kramaniti' (Evolution of Odia Prose). Apart from this discussion were also held on different era of odia literature and its gradual evolution. Artaballav Mohanty's 'Odia Sahityara Bibhinna Yuga; Prachina Odia Sahitya'(Different era of odia literature; focus on ancient odia literature, broadcast on 20.02.1948), Karunakar Kar's 'Odia Sahityara Bibhinna Yuga; Baisnab Sahitya' (Different stages of odia literature; focus in Baisnab Sahitya, broadcast on 27.02.1948 ). Among other special literary discussions from AIR Cuttack Janaki Ballav Mohanty's 'Odia Kabya Sahityara Nutana Dhara' (New dimension of odia prose literature, broadcast on 17.12.1949), Hemalata Mansingh's 'Odia Sahityara Nutanadhara; Kabita'(New dimension of odia literature; Poetry, broadcast on 24.02.1949), Janaki Ballav Mohanty's 'Odia Sahityara Nutanadhara; Nataka' (New dimension of odia literature; Drama, broadcast on 25.07.1950), Sridhar Das's 'Odia Sahityara Nutanadhara; Kalpanika Galpa' (New dimension of odia literature; Fiction Stories broadcast on 26.09.1950) were noteworthy. Likewise Trilochan Garabadu's 'Odia Sahityare Guinda Galpa' (Detective Stories in odia literature, broadcast on 31.05.1949), Narayan Rath's 'Odia Sahityare Parikyamulaka rachana' (Eperimental writing in odia literature, broadcast on 23.06.1949) and Sarala Patra's 'Odia Sahityare Ekakinka' (Plays in odia literature, broadcast on 22.10.1949).

Important discussions on odia novel include Rajkishore Ray, Banshidhar Mohanty, Sridhar Das and Pranabandhu Kar's presentation on 'Odia Upanyasa ra karma Bikasa' (Evolution of Odia novels, broadcast on 31.01.1950), 'Odia Upanyasare Charitra Chitrana' (Portrayal of characters in odia novels broadcast on 28.03.1950), 'Odia nataka o upanyasare Boudha Prabhava' (Impact of Budhism on odia play and novel, broadcast on 27.11.1956). Literature also reflects tradition, culture, lifestyle and etiquettes. To showcase this many special programs were produced by AIR Cuttack. Among these Sarala Patra's presentation on 'Odia Sahityare Dhaga Dhamali' (Idioms in odia literature, broadcast on 29.4.1954), Banambar Acharya's 'Odia Sahityare Kimbadanti O Parampara' (Heritage and Tradition in odia literature, broadcast on 02.11.1954), Gopala Charan Mishra's 'Gramya Jibana O odia Sahitya' (Rural life and odia literature, broadcast on 04.02.1955), Surendra Mohanty's 'Odia Sahityare Kala O Samaj' (Art and Society in odia literature, broadcast on 10.06.1955), Kalandi Charan Panigrahi's 'Kala O odia sahitya' (Art and odia literature, broadcast on 20.06.1955) were broadcast. The true picture of poverty of the rural areas were reflected in the literature of that time. So Akashvani Suren Mohanty's 'Adhunika Odia natya sahityare abhabaanatan' (Poverty in modern odia Drama and literature), Prahallad Pradhan's 'Adhunika Odia Upanyasa Sahityare Abhabaanatan' (Poverty in modern odia novels), Kunjabihari Tripathy's 'Adhunika odia kabitare Abhabaanatan' (Poverty in modern Odia poetry), Govindachandra Udgatta's 'Adhunika Odia Galpa Sahityare Abhabaanatana' (Poverty in modern odia sroties). The program produced in Akashvani Cutack were short, simple and effective. Simple language and style of presentation were used. So even a common man could understand easily.

A number of such program were broadcast between 1960-1970. Among them Sarat Chandra Mekherjee's 'Bichanda Charan O Sabuja Sahitya Samiti' (Bichanda Charan and Sabuja Sahitya Samiti, broadcast on 24.11.1961), Sriharsha Mishra's 'Gopabandhunka Kabita' (Gopabandhu's Poetry, 14.03.1962), Bhanjakishore Patnaik's 'Odia Nataka Upare bibhinna Sahityara Prabhab' (Impact of other literature on Odia plays, broadcast on 14.03.1962), Chakradhar Mohapatra's 'Bhagabat Puranara Odia rupantarana' (Odia translation of the epic Bhagabat, broadcast on 12.09.1962), Janaki Ballav Mohanty's 'Odia Sahityara Jugastrasta Radhanath' (Prominent founder of Odia literature Radhanath, broadcast on 28.09.1966), Golak Chandra Satapathy's 'Odia anubada sahitya' (Odia translation literature, broadcast on 1.08.1962), Kunjabihari Tripathy's 'Prak Bhanjiya odia sahitya' (Bhanja Odia literature, broadcast on 26.03.1966), Santilata Devi's 'Utkalara pali sahitya' (Literature of rural Odisha, broadcast on 31.12.1967), Brajamohan Mohanty's 'Odia Sahityare Palichitra' (Picture of rural Odisha in literature, broadcast on 29.10.1967), Krushna Chandra Behera's 'Odia Sahityare Islami Kabi o Natyakara' (Poets and Play writers in odia literature, broadcast on 29.03.1968), Gopinath Mohanty's 'Adhunika Odia Sahityara mulyayana' (Valuation of Odia literature, broadcast on 29.09.1968), Krushna Chandra Behera's 'Odia Natakara Kramabikasa' (Evolution of Odia literature, broadcast on 28.12.1968), Kunjabihari Tripathy's 'Odia Sahityara adi jugare kabi o kabita' (Poets and Poetry in the prime age of odia literature, broadcast on 24.02.1969), Pitamber Swain's 'Adhunika Kabitara Abhimukhya' (Perspectives of modern odia poetry, broadcast on 28.02.1969), Anant Patnaik's 'Odia Sishu Sahityara Parampara' (Tradition of odia Children's literature broadcast on 10.04.1969), Krushna Chandra Jena's 'Adhunika Odia Galpa Sahityara Abhimukhya' (Perspectives of modern Odia stories, broadcast on 24.04.1970) were prominent.

### **Conclusion**

From the above study it has been found that All India Radio Cuttack had produced and broadcast many programs based on literature in the post independent era i.e in the first two decades since its inception. It touched almost every wing of literature including Poetry, Story, Novel, Literary discussion and presentations. It involved all the famous litterateurs of that period. In fact AIR provided a big platform to Poets, story writers, novelist and critics to showcase their literary skills and creativity. It helped them to reach out a large number of audiences. In this process it built many famous litterateurs and inspired people at large to get involved in literary activities. It produced quality programs on literature which helped people to have a sound knowledge on various aspect of odia literature. Lovers of literatures could easily listen to all stalwarts on a single platform. Being the most popular medium of communication at that time it informed and influenced a number of people including poor, illiterate, rural mass, and farmers. It created a new wave in the state and enriched the literature. Undoubtedly AIR Cuttack played a significant role in the growth and development of odia literature.

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