

Tapoi Katha: A Reconstruction of History through an Odia Folk Travel Narrative

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Abstract

Considering the question of non-European travels and to rediscover a history on the least explored problematic of Intra-Asian travel by South Asian communities, it is important to both investigate this variety within their particular traditions and histories, and to work towards constructing larger theoretical paradigms that emerge out of the specificities of intra-Asian travel which will obviously provoke discussions on a wide variety of modalities of travel, i.e.: activities ranging from pilgrimages to travel songs to trader migrations within Asia. This paper aims to respond to questions regarding the studies on accounts of travel in primordial Odia folk narratives of origins and nomadic peregrinations which has its own cultural history and tries to explore the specific modes, motives, motifs and conditions that propel travel within an intra-Asian geography and to commemorate the then overseas glories, in an Odia folk tale, *Tapoi Katha* and the creation and continuation of many such folklores, traditions and rituals since the glorious maritime history and trading culture of Odisha portray the medieval Kalingans¹, great expertise in sea voyage and trade links and commercial as well as cultural relationship across the south-east islands and the interrelation amongst Asian cultures and the continuation of customs based on the history of Odia culture.

Keywords: History, folk tradition, Intra-Asian travel narrative

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The burgeoning field of travel writing as an academic enquiry and many societies around the world confronting complex issues of globalisation, cultural hybridisation and the large-scale flow of population both within and across national borders, it is impelling to historicize and theorise these and related phenomena that has directed attention to how knowledge of other regions and societies is acquired and circulated and the different forms of interaction and exchange that can exist between cultures (Thompson 2016: 28). A great majority and variety of Indian travel writing in its diverse forms published by the Indian language press, remains little known in terms of inaccessibility of material, linguistic diversity, boasting significant literary traditions (Bhattacharji 2016: 337). The long Indian tradition has encompassed many different itineraries and motives for travel. According to Sumerian sources the Indian subcontinent had trade links with Mesopotamia as early as the third century BCE when trade and diplomacy became linked, the Mauryan Emperor Ashoka despatched emissaries to parts of Asia and to the Eastern Mediterranean and around this period navigators also learned to harness the monsoon winds to sail which led to an extensive maritime trade between the Red Sea, southern Arabia and the coasts of peninsular India and thus the Indian traders also explored over land routes to Rome through Afghanistan, Persia, and Eastern Mediterranean and there were exchange of elephants and precious stones as gifts, spread of Buddhism, silk trade, Chola kings' commercial link with southeast Asia (ibid 335-338). India's great mythological epics also preserve traces of travel and of geographical knowledge. Unlike much modern travel writing, many poems of real or fictional travel during this period have mixed facts with fictions. Elements of travel writing also exist in fictional accounts that later inspired several folk songs with verbal maps and descriptions of seasons, places, people and patterns of life (ibid 342).

This paper will consider the nature of travel accounts and its importance as historical sources which is a recent scholarship on travel writing that was fuelled by post-colonial interventions in literary, anthropological and historical analyses. The aim, however, is not to touch upon the tired colonial/postcolonial studies but to begin an entirely new conversation on the unexplored problematic of intra-Asian travel by South Asian communities. With the region's communal, religious, demographic, and linguistic varieties, travel pursuits and imaginaries are quite heterogeneous, and largely impervious to the Western model that has obscured travel studies so far (Modes, Motives, Motifs, and Conditions in Intra-Asian Travel). The scope of the paper is ambitious as it will provoke discussions on accounts of travel in primordial folk narratives of origins and trading peregrinations and a wide variety of modalities of travel: activities ranging from travel songs to trader migrations to folk narrative within Asia/in Odisha, India which unravels a whole new archive of Odia folk travel narrative. The paper investigates one of these varieties within its age old particular tradition and history and works towards constructing larger theoretical paradigm that emerges out of the specificities of Odia folk travel narrative which also opens fresh archival and theoretical resources for the study of travel and understand the modes, motives, motifs, and conditions that propel travel within an intra-Asian geography.

The idea of travel has always fascinated the Indian imagination which is evident from the various accounts of places and people in Indian folk narratives, epics, chronicles and plays (Satchidanandan 1). In ancient times people travelled for diverse reasons: war, pilgrimage, administration, which gave rise to many forms of travel related texts. Many medieval travel texts are a curious blend of the factual and the fabulous tracing

the beginning of the genre of travel writing in prehistory as there are vestiges of older oral tradition apparent in some of the earliest written treatments of the travel theme both in Western and Eastern literatures, such as the *Epic of Gilgamesh* (c. 1000 BCE), Homer's *Odyssey* (c.600 BCE), the *Mahabharata*, the *Ramayana*, the Upanishads and the Biblical books of Genesis and Exodus (Journey of Flowing Genres: Novels and Travelogue 34-35). Travel writing has flourished though the ages, and early travel accounts continue to be valued as a significant source of information about history of cultures, people and places (Joshi and Bhatt 2014: 60).

As the perspectives of travel narrative broadened the narratological practices of the discipline, its implicit literary form came into sharper focus where it has re-emerged with enduring relevance for the new possibilities within history. In *Rethinking History*, Keith Jenkins says that the logic of history writing in this era of rethinking is not of discovery, but one of construction (2003: 1). Travel writing is one of the genres that has endeavoured to utilise various narrative and academic principles and demonstrate a propensity to contribute a new and valuable form of history writing or a reconstruction of history. The travel accounts fictionalize, trivialize, and romanticize people, events, and movements through subjective interpretation and immersion to create a narrative for the reader that is intentionally directed (Stubbs 2014). As Robert F. Berkhofer says, any sort of history is a textual construction (1995) and this paves way for travel writing being a key genre in the rethinking of historical expression. Now that history writing faces its own period of rethinking, it prompts the question of whether travel writing through its dynamic and embedded nature can contribute in history writing.

Ancient Odisha's most intensive periods of globalization between the sixteenth and twentieth centuries is a point of cultural contact zone between different South Asian countries and parts of the West. Mary Campbell suggests that "the travel book is a kind of witness: it is generically aimed at the truth" (1991: 2-3). Travel writings aimed to communicate "the truth" about Kalinga (Odisha) as it is related to the experiences of the people who travelled and the needs of the societies (and economies and politics). To write travel was to make use of a key cultural technology that helps enable more concrete forms of global connection between Odisha and the wider world. Whether enabling commerce, conquest, or conversion, travel writings laid the informational basis for subsequent interactions. Travel writing, then, both participated in and documented the larger transformations of historical geography, so connecting this paper's culturalist approach to the "more familiar framing of the region through commerce and geopolitics" (Green 2013: 1-3), documenting a process in cultural history by which the then Kalinga was transformed into a textual space that was understood through the various discursive models.

The acceptance of the plurality of histories beyond simply a scientific rendering, allowed for alternative perspectives. Other developments include the recognition of the importance of oral history and also a form of cultural history which allowed the subjective and immersed perspectives of history to gain attraction. Besides the writings of Pliny and Ptolemy, the *Periplus of the Erythraean Sea*, Kautilya's *Arthashastra*, the Jataka tales and other Buddhist texts make ample reference to the maritime trade and industry of ancient Odisha. Archaeological findings from the Sisupalgarh reveal that ancient Kalinga (Odisha) had trade relations with the Roman Empire in the ancient times and the Kalingan sailors were depicted as

Kalingosahasika (the brave Kalingans). Odisha established maritime relations with the far-off south-eastern lands of Java, Sumatra, Bali, Sumatra, Borneo, Malaya, Burma, Cambodia and Indo-China. In the *Raghuvamsa*, Kalidas has referred to the king of Kalinga as 'Mahodadhipati' (the king of ocean), Sarala Das in the *Mahabharata*, Narasimha Sena in his *Parimala Kavya*, Yosawant Das in *Tika Govinda Chandra*, Upendra Bhanja in *Lavanyavati* and Dinakrushna Das in *Rasa Kollola* have used the terms related to maritime terms like: 'Boita²', 'Naha³', 'Sadhaba⁴', 'Sadhabani', 'Manga⁵', 'Nabika⁶' etc. and islands like Srilanka, Java, Bali, Subarna Dwipa, Bramhadesh etc. The *Araya Manjusri Mulakalpa*, a Mahayana text refers to the Bay of Bengal as the Kalinga Sea. Many of the ancient texts mention 'Kalinga Sahasika' while referring to the brave sons of Kalinga. Odia literature was greatly influenced by its maritime activities as there are references of sea-voyages in *Lavanyavati* and *Vaidehisa Vilasa* of the celebrated Odia poet Upendra Bhanja; Dinakrushna Das in *Rasakallola* speaks about overseas trade and ship wreck by storm; *Kavya Parimala* by Narasimha Sen also refers to Odias' trade and commerce with Ceylon⁷. Archaeological findings, literary sources, epigraphic evidences, art and sculptural remains of Odisha emphasize on these ports, ship-building activities and their trading and cultural contacts with other countries. The port towns around Chilika lake (Odisha) had established their cultural and commercial contacts with Ceylon, Java, Sumatra, Borneo, China, Rome and African countries during the early centuries of the Christian era (Odisha Institute Of Maritime And South-East Asian Studies). Kalinga's sea trade and cultural relations with Bali, Sumatra, Bornio and Indonesia has traces in the rock carvings at the Puri Jagannath temple. The famous ports of ancient Kalinga were: Tamralipti⁸, Palur¹⁰, Pithunda¹¹, Gopalpur¹², Chelitalo, Manikpatna¹³ etc.

Overseas trade is an important element of the history of Odisha. The vast literary texts of the early and medieval phase and Odia traditional customs and folk songs provide ample evidence on these spectacular maritime activities. The Odia *Mahabharata* by Sarala Das in the 15th century AD, *Prastava Sindhu* by Dinakrushna Das and many other Odia literary texts of the late medieval period provide unmistakable evidence on the maritime trade and the ship building activities in early and medieval era. Numerous references to sea voyages can be found in the stories, folk tales and songs; traditional festivities, religious activities which have contained through generations of Odia people are of a more substantial nature and afford more reliable proofs of sea voyages.

Among the several components that support and enrich the cultural heritage of a place, folklore is one such important parameter in which there are traces of our culture, tradition, and values and beliefs. It communicates the moral codes and ethics of a bygone society, and provides the present social order a window into the past (Nayak and Mohanty 2013: 1). According to Stuart Lackbur and Maria Leach, "Folklore is the generic term to designate the customs, beliefs, traditions, tales, magical practices, etc. (1984). Trilochan Pande explains folklore as one of the most important and effective instruments of social engineering (1971). Tapoi folk song-story that has formed a base for one of the popular religious festivals of the Odia community practiced by unmarried girls who keep a *brata* (fasting) on Sundays in the Bhadrav¹⁴ month for the well-being of their brothers and future husbands. The story is a fictional account on the socio-cultural and religious ethos of the Odia *sadhava* community as it has multiple references to the ancient maritime activities that once

formed a crucial part of Kalinga's history and culture. The Tapoi folk song is written in Odia language in the form of a text namely *Bruhat Tapoi* which has five *adhyayas*. In Odisha unmarried young girls of all castes, perform a *brata* (fast) called *Khudurukuni Osa* on every Sunday in the month of Bhadrav in honour of the sea goddess Mangala based on the folk tale of Tapoi, the daughter of an Odia *sadhaba*.

For example,
In Odia:

Aditya bara aji huye
Hoyiba mangala osaye (*Bruhat Tapoi* 1).

English translation:

Today is the auspicious day
Mangala fast will be celebrated.

The prevalence of the folk story throughout Odisha and its incorporation in the *Khudarkani Osa* festival prove evidence of the then sea voyages. In the ancient times, all sailing ships used to leave the foreign ports the day after Diwali in the month of Kartika¹⁵ when the South Western monsoon waves cross the Bay of Bengal which is favourable for sea voyages towards the South East Asian countries. The *Sadhaba* wives used to do *bandapana* (worship) of the *boyita* before sailing by waving lights and blowing conch. To commemorate the old tradition the akasa dwipa (sky-lamp) is lit all throughout *Kartika* month which is an indication of good will for the sailing ships and these lamps were also termed as *bidaya bati* (farewell lamp). Till this date, on the occasion of *Kartika Purnima*, handmade colourful boats are floated in the local water reservoirs, recollecting the past maritime glory. Since the Christian era till the Somavansi period before 12th century AD, maritime activities by the Odia *sadhabas*, led to the inception of many trading centres and ports in the Far East and Malayasia. For example, Ptolemy's *Geographike Huphegesis* (ca AD 150) refers to Palura. The adventurous mariners established commercial, socio-cultural and political connection with South East Asian countries, Sumatra, Java, Thaton and Pegu in Burma and arts of Malay Peninsula. The maritime traditions of the Odias have been preserved in the legends, folk songs and continued as part of a living tradition, cultural institution in the present day Odisha. *Tapoi Katha*, *Khudarkani Osa*, *Bali Jatra* and *Boita Bandana*, are commemorative traditions of ancient Kalingan maritime heritage. As a continuation of the old tradition and in reminiscence of the glorious sea-voyages in the past, an annual festival is observed on the *Kartika Purnima* when the people irrespective of caste and creed throng on river banks or on the edge of tanks to float tiny boats made of paper, banana peels with *dwipa* (lamp), *pana* (betel leaf), *gua* (betel nut) chanting joyously 'A Ka Ma Boi'. Bali Yatra at Cuttack held on this occasion marks the hey-day of sea-voyage undertaken through the ports of Kalinga (Ghadai 62-64).

Tapoi Katha, a careful account of typical Odia landscape, habits, deities, manners, temples, belief system, is one of the most popular folklores of eastern India, Odisha gives a broader picture of the past maritime activities and modes of travel and the creation and continuation of related cultural-religious practices in the region.

For example,

In Odia:

“Boite jauacchu ambhe gharasambhali thiba tumbhe
Dekha he daibarakrutya pita sangarare gale mata
Jemante jhia na jhuriba semante seba karuthiba
Bhojana karaiba ani kahi apurba rasa bani
Dolire doli panchaiba nimise helana kariba” (*Bruhat Tapoi* 3)

English translation:

We are going away sailing on the boat, take care of the household
See the Lord’s plans, our father along with mother died
Take care of the girl as she does not cherish us
Feed her by saying caring and assuring words
Make her swing and we will come back soon.

The folk song highlights the typical Odia *sadhava* family and their trading activity and commercial success which is mentioned in *Bruhat Tapoi* as follows,

In Odia:

“Jaucha jebe baniyare anithibati alankare
Ke bole mora suna chudi anithibati ratna jhadi
Ke bole hirara basani mohara pain thiba ani
Ke bole subarna kankana aniba moha nimantena
Ke bole astharatna tara ke bole khanja moti hira
Ke bole hira malli kadhi uttama rupe thiba ghadi
Bhainki bole Tapoyi Mo pain hirara kandhai” (*Bruhat Tapoi* 3)

In English translation:

When you are going for trade, bring us jewellery and ornaments
Someone says bring me gold bangles with jewels on it
Someone says bring me diamond nose ring
Someone says bring me eight precious stones and a pearl and diamond studded star
And Tapoi asks her brothers to bring her diamond dolls.

Mary Louis Pratt suggests that India has several ‘contact zones’ that is “social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination” (1995: 4-5). History is not a stable narrative of the past, but a fluid collection of competing narratives that continues to change and expand as it is revisited (Dean 2009: 2). Any attempt to deal with travel writing is inevitably related to the history and detailed consideration of the motives implied in travel as those are the accounts of cultural documentation. According to Roy Bridges, a sense of pressure grew due to discoveries and explorations of lands which tend to make travel writing more precise and scientific but also more obviously utilitarian, more explicitly concerned with issues of trade, diplomacy, and prestige (qtd. in Youngs 2013: 55). According to Jerry H. Bentley, in a way all historical thinking and writing deal with travel accounts as these are not just windows to foreign societies but also reflects back on the values of their own authors, literatures and cultures (Bentley 2004). Considering the importance of travel accounts as historical sources and the nature of travel accounts, their historical influence, their

meaning as expressions of their times, and the problems they raise as historical sources Bentley, takes a new approach, drawing on travel accounts to illuminate processes of cross-cultural communication and exchange in pre-modern times (ibid 1993). Such historical revision is a re-envisioning of the past and the present. History is not a linear sequence of events but a story whose truth depends on the expectations and assumptions of the discursive community in which it is created. Native voices are truer representations of their own past, present and future realities because they only best understand their own experiences by reimagining the past and reconstructing it (Dean 2009: 4-5). Odia oral travel folk song *Tapoi Katha* ‘reimagines’ and ‘reconfigures’ its historical past in order to envision ways for a reconstruction of history. Because stories create reality, stories of a people, by a people must be taken into account for an informed understanding of each community. The most reliable authority is that which represents itself (ibid 5) and the alternative strategies include counter-discourse and oral traditions as Lindeman Nelson writes, the stories found lying about in our culture that serve as summaries of socially shared understandings (Nelson 2001). The dominant narrative of history which reduces reality to a stable cultural frame, suggests that history and identity are always in flux. The natives see a place as it relates to local histories and personal stories and a place can have meaning and be known only by the claims to knowledge that people hold which influence their epistemologies and ontologies (Dean17).

Remembering the Odia maritime pride, famous Odia poet Gopabandhu Das writes, In Odia:

“Kahin gala purba Odia boyita?
Kahin se uddama sangita?
Jala pathe kahin bidesa gamana?
Kahin purba khyati kahin purba dhana?
Kathare rahichi sabu aji jaye
Sadhabani bohu boyita bandaye” (qtd. in Pradhan 147).

English translation:

Where is the ancient Odia boat?
Where are those exciting and energetic songs,
Travel to the foreign lands across the seas?
Where is the old pride and wealth?
All those are alive in our folk culture
Merchhant daughter-in-law worshipping the boat.

Like Tapoi’s story, the story of Odisha’s sea trade culture is also mentioned in various other Odia folk stories. On the occasion of Khudurukuni Osa festival, young village girls draw *alpana*¹⁵ of a sea sailing boat and worship goddess Mangala¹⁷ by placing Her on it for avoiding disturbance in family as per traditional belief system which has a reference to Odisha’s maritime tradition, during which there used to be long-time absence of the sea traders and to avoid mishap during their voyage (Mansingh 43).

The Tapoi folk song is written in standard Odia language which suggests that it was written during sixteenth or seventeenth century. The reference to the goddess Mangala in it suggests that worshipping the goddess started in the twelfth and fourteenth century in Odisha. This also has reference to the goddess Tara in the Buddhist religion, who is a sea goddess and there are many Tara temples found the port regions in Odisha. In the folk song there is a reference to Tapoi’s father Tanayabanta

mentioning about Jambudwipa (ancient name of India) who was a *sadhaba* (merchant).

In Odia:

Prathame Jambudwipa sara
Bedhichi labana akara (*Bruhat Tapoi 2*).

English translation:

Firstly it is in Jambudwipa
Surrounded by salt sea.

The prayer to goddess Mangala is also called as *Bhalukuni Osa* or *Khudarkani Osa* which explains the fact that in older times small ports were mentioned as ‘kona’ (corner) and the word ‘khudarakani’ is derived from the word ‘khudrakoni’ (small corner) through the evolution of language. English ethnographer James Hornell states, “When newly built boats are first launched, elaborate puja ceremonies are performed, that is connected with the worship of the Sea-goddess Kanniamma (sea Goddess)”. Thus the then local life was reflected in the ancient Odia folk culture. The maritime trade has been well documented in various other Odia folk stories, folk songs and local rural culture since generations together which is still part of its custom especially the coastal regions in Odisha. The tradition of lighting the *Akasa Dwipa* (sky lamp) in the evening and the drawing of alpana of a sailing boat on the front yard of every Odia household in the entire Kartika month and putting the household artefacts on it, pretending those as the sailing items and worshipping it in the morning are reminiscent of the glorious past when the wives of Odia *Sadhabas* use to pray before their husband’s safe sea voyage and trade. Another festival called *Boyita Bhasana* is also celebrated on the pious Kartika Purnima when the men and women sail handmade boats in local water reservoirs singing the song ‘Aa ka Ma Boi, Pana Gua Thoi Pana Gua Tora, Masaka Dharama Mora’ reminiscing the *Sadhabas*’ sail off to distant islands, starting their journey on Kartika Purnima to take advantage of favourable winds which start blowing around this time. The women of the community bid them farewell by singing ‘Aa Ka Ma Boi’ which symbolizes three months i.e. Aswina, Kartika and Margashira in Odia calendar. Bali Jatra (journey to Bali), a fair is held on the banks of the river Mahanadi in Cuttack (eastern Odisha).

We get glimpses of the sea-faring merchants and their trading activities from diverse socio-historical sources in Odisha. The Odia literary and socio-cultural history and folk tradition also serves as a source material being embedded within its contemporary social systems, religious and cultural practices. Folklore provides unique and effective source of information for the better understanding of a specific socio-cultural history of a community. Thus, this particular folklore evidently represents the socio-cultural ethos of the then Odia merchant community. Odia maritime traditions have been preserved in the legends and continued to be remembered through its specific cultural institutions till date. Beautifully guarded within the native community through oral transmission, those traditions cover a wider area of practical historical reconstruction which includes an important part of Odia history, literature and culture. Thus it is evident that, overseas trade and commerce had a tremendous impact on the social, political, economic and cultural life of the Odias. Such folk travel narratives allow us to map the cultural dimensions of its earlier geopolitics and accounts of travel serves as a medium for cultural documentation. Travel writings served in this process as a cultural technology that

aided the incorporation of the region into larger global developments on politics and culture. Thus the paper shows in fine detail the role of travel writings in both recording and enabling ancient Odisha's incorporation into global history as the region was tied not only politically but also culturally into a wider world. In creating these various representations, accounts of travel serve as discursive agents in helping shape strikingly variant images of ancient Odisha in its complex and connected history. Through such "new evaluations of artefacts and ruins, travel and writing provided the ideological resources for the construction of national identities and political claims" that linked then Kalinga to other South Asian countries and parts of the West (Green 25).

Notes

1. Kalingans are the people of Kalinga (ancient Odisha).
2. Boita in Odia means larger boat and ship, built in ancient Kalinga kingdom
3. Naha in Odia means small boat or ferry.
4. Sadhaba in Odia means merchant.
5. Sadhabani in Odia means wife of a merchant.
6. Manga in Odia means helm.
7. Nabika in Odia means sailor.
8. Ceylon King Tissa of Ceylon had sent four envoys to the court of emperor Ashoka who came and went through his port. Ashoka arrived at the island of Ceylon and converted Tissa into Buddhism. Sanghamitra, the daughter of Ashoka sailed from this port to Ceylon with the sacred 'Bodhitree'.
9. Tamralipti (modern Tamluk in the Midnapore district of West Bengal) served as the main gateway for ancient Kalingan innumerable sea-going traders travellers and missionaries. Ptolemy in the second century AD called it as 'Tamailitis'². Tamailitis'. Tamralipi was counted to be Buddhist centre and an important sea port on the east coast of ancient India from which people travelled to China, Ceylon and South East Asia.
10. Palur which is identified with modern village of Palur on the coast of Bay of Bengal in Ganjam District. The Greek author Ptolemy in the middle of the 2nd century AD refers to Palur as a flourishing port of the Kalinga. Dantapura, mentioned in the Buddhist and Jaina text, is perhaps same as Palur since 'Palla' and 'Ur', the two terms in Tamil indicate the meaning tooth (Danta) and city (Pura).
11. Pithunda was another important port of Kalinga. The Jaina text *Uttaradhyana Sutra* mentions that being a famous centre during the time of Mahavir, merchants from Champa used to come to this place for trade. Kharavela's Hatigumpha inscription mentions Pithunda as metropolis of Kalinga. Sylvain Levi located Pithunda to south of Pallur near Chicacola and Kalingapatanam. Che-li-ta-lo

(Chhatra) as described by famous Chinese pilgrim Hiuen Tsang, was another port situated on the sea coast of Odra desha (North Odisha). He states that this town was the resting place for the sea traders and it contained four Buddhist stupas in its neighbourhood.

12. Gerini, the researcher on Ptolemy's geography further refers to a port, south from where ships sailed to Subarnabhumi (Burma) and Subernadipa. This port has been identified with Gopalpur, a sea coast in Ganjam district, Odisha.

13. Manikapatna, located close to the present Chilika lake (Odisha), is regarded as a sheltered port of ancient Odisha. Recent excavations brought to light rouletted ware, fragment of amphora etc. indicating contact with Roman Empire in the early centuries of the Christian era. The discovery of celadon ware and a coin of Sahasamalla, king of Srilanka shows trade relation with China and Srilanka in the early medieval period. Abul Fazal, the court historian of Akbar, mentions Manikapatna as a large port where salt dues were collected during his time.

Kalinga and Subarnadwipa: the islands of Bali, Java, Sumatra, Borneo and Malaya were collectively known as Subarnadwipa with which Kalinga had commercial, colonial and cultural relations. Legends and local traditions of Java mention that "20,000 families were sent to Java by the prince of Kling; these people prospered and multiplied". The term 'Kling' is evidently derived from Kalinga. The three generations of Klings of Kalinga race ruled over Java for a period of four hundred years. In the 12th Century A.D., the king of Java named Jayabhaya or Jaya Baya has recorded the above legend. During the period from 2nd century A.D. to 7th century A.D. both Brahmanic Hinduism and Buddhism were two flourishing religions of Subarnadwipa. During that period, the literatures, architecture and social customs of India deeply influenced the people of this region. In the 6th century A.D. a Hindu king named Purna Varman ruled over Western Java and his inscriptions state that his father dug a long canal named as Chandrabhaga from his capital to the sea. It is possible that the canal was named after the river Chandrabhaga (near Konark) in coastal Odisha. Many such Hindu names were used in Java in those days. The Kalingan influence on Subarnadwipa reached its zenith in 8th century A.D. The Sailendra empire sprang up during this period which included Java, Sumatra, Malayan peninsula, Borneo and Bali. The contemporary Chinese and Arab historians are of opinion that the Sailendras of Subarnadwipa were the descendants of the Sailodbhaba dynasty that ruled over Odisha in the 7th century A.D. The rulers of the Sailendra dynasty were Buddhist. Under their influence Buddhism became the state religion of the entire Subarnadwipa. The contact between Kalinga and Simhala dates back to the 5th century B.C. According to the Buddhist chronicles of Ceylon Mahavamsa and Dipavamsa Prince Vijaya, son of king of Simhabahu of Simhapura (a famous city of Kalinga) had been to Ceylon and became the first king of the island. His grandmother was the daughter of the king of Kalinga. Sanghamitra, the daughter of Ashoka along with eight Buddhist families sailed from Tamralipti to Ceylon to preach Buddhism. Those Kalinga families settled there permanently and preached Buddhism. The Ceylonese chronicle Chulavamsa also states that king Vijayabahu (1054 A.D. to 1109 A.D.) married a Kalinga princess named Trilokasundari and made her his chief queen. The Chinese sources reveal that there existed close commercial and cultural relations between Kalinga and China. The sea-route from Kalinga to China passed through Simhala and Java. According to the Chinese sources a famous Kalingan scholar

named Subhakara visited the Court of the Chinese Emperor Husan-Tsung and translated the Buddhist text Mahavirochana Sutra into Chinese language. The discovery of celadon ware from the excavations of Manikpatna and Chinese coins along with China ware from Khalkpatna indicate the maritime contacts of Odia people with China. It is believed that the merchants of Odisha carried diamonds, costly stones, ivory, spices, medicines and fine cloth to China. The discovery of Roman coins at Bamanghaty in Mayurbhanj (Odisha) and Vizagapatnam (Andhra Pradesh) which were within the boundaries of ancient Odisha, prove that Kalinga exported goods to Rome and brought the Roman coin in return. On the rock sculpture of the Sun temple at Konark, there are giraffes on it which could be a proof of the export of these animals from Africa by the Odia merchants. Thus, Kalinga's contribution to the other cultures, particularly to South East Asia is quite significant (See Ghadai 2009).

14. Bhadrav is the sixth month in a traditional Hindu lunar calendar that corresponds to August/September in the Gregorian calendar.

15. Kartika month holy month in Odia calendar. Kartika Purnima is the full moon day in the Kartika month.

16. Alpana is a colourful motif, sacred art or handmade drawing which is made with a paste of rice and flour on auspicious occasions in Odisha and other south eastern states of India.

17. Mangala is a local Goddess in Odisha who is believed to bring in wellbeing and peace.

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