

**The Song of Tears (Kandana) As A Psychological And Socio-
Cultural Document Of Odishan Women: An Investigative Cum
Diachronic Survey**

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Abstract:

The paper seeks to demonstrate the socio-cultural and psychological status of women of Odisha and it also tries to find the reason beneath that through a n investigative cum diachronic survey. The song of tears (*Kandana*) preserves the psychology and the social status of women as it is the typical oral (folk) song sung only by the women. Here, I have also tried to justify its scientific perspectives and angles with the help of several medical and psychological surveys done by eminent doctors and researchers all over the world. Tears help our body rid itself of nasty chemicals that raise *Cortisol* (the stress hormone). In other words: we'll feel a whole lot better after the emotional down-pour passes. I have given the societal and psychological status of women of India and Odisha from the Vedic period to till date with its connection to the issue of this paper.

Key Words: Cerimonial Weeping, *Cortisol*, Diachronic, *Kandana*, *Psychology*

Odisha is really a place of heterogeneous caste, creed, culture, colour, soil and beauty. It has many significant features to remember. The geographical variety, here, not only brings multitude but also to the multifold cultures of multiple colour, ordure and specialty. The blue Ocean laps its eastern shore in foaming tides. It has its verdant hills, coastal deltas and chessboard mosaic plateaus on its chest. Beneath these Odisha conserves her rich and unique culture and heritage, beauty, sweetness and specialty above all.

Odisha has its rich cultural heritage today. This has many causes. A number of races have come to this fertile land and lived for years with the native people. This indeed gives us a valid and significant imprint. The so called Odisha was, once upon a time, associated and a part of the socio-political cum cultural kingdoms like the great *Kalinga*, *Utkalinga*, *Utkal*, *Kosala*, *Kongada*, *Odradesha* etcetera. Of all these civilizations the fertile cultures' direct impact is there on Odisha from the so called time before. This implies that a great socio-cultural and political history is associated with the land. Ergo, the people have a strong link to the productive, lush and salubrious anthropo-historical politics. The people of Odisha are very stalwart, intellect, courageous and cultured. Men and women of Odisha have their artistic importance. It is said that the woman of Odisha are equally brave to that of a man. She is beautiful with multifold talents like bravery, resistivity, subtlety and culture centric attitude. They are versatile and dexterous contemporaneously.

It is true that the trees and creepers sing in Odisha. Yes, it may be true to a poet at best. But it is truer and genuine for one and all that- the women of Odisha are goddess *Durga*, *Laxmi* and *Saraswati* at the same time. This last sentence is very very appropriate to the current paper that deals diachronically with an investigative survey.

The song of tears or the ceremonial weeping is a cultural practice that continues in Odisha from centuries ago. It is called '*Kandana*' in local language. In fact, it is not that simple weeping or crying or a kind of simple aimless and intentional practice. Rather it is rich in cultural and societal psychology. It is enriched with social and mental health and strength. The emotion, which is the heart-soul of this cultural practice, floats sometime like the ice bergs embedded in the sea of the society. Both the things have effects on each other just like that of in the Fluid Mosaic model of a plasma membrane. Society brought the culture of *Kandana* and *Kandana* has its reverse impact on the so called society.

Folk songs are of several kinds, for example – a) The Ploughman's Song b) The Charmer's Song c) The Tattoo Songs d) The Swing Songs e) Love songs f) Children's song g) Juvenile Songs h) *Chakuliapanda* Song i) Bamboo Queen Song and j) Song Of Tears etc. These songs are classified into four types in general, viz. 1. Those sung by men exclusively, 2. Those sung by women exclusively, 3. Those sung by men and women jointly, and 4. Those sung by children or

both by boys and girls i.e. young people. Prof. K.B. Das and L.K. Mahapatra have widely discussed this in their book 'Folklore of Orissa' (1979). They have mentioned many other types of folk songs with their attitude and specialty.

“Songs of cultivation, boat-man’s songs, cart man’s song, herdsman’s songs, snake charmer’s songs, songs of ‘*chakuliapanda*’ mendicants, songs of the charioteer, battle songs, songs of incantation are sung by men. Most of the ballads, weeping and ‘*puchi*’ songs, swing songs, *Humo*, *Rasar keli*, *Dalkhai* songs, songs of the spring festival are sung by both men and women. Play songs are sung by both boys and girls.”¹

Prof. B.C. Acharya says these oral songs can be divided into three groups. i.e., i. Social songs, ii. Educational / lesson based songs iii. Religious folk songs. These folk songs are the expressions of the socio-cultural life. These have several forms and features on the basis of theme and expression. These songs are basically the expressions of psychological (both collective and individual), philosophy and mental state of the time, place and person. Every folk element has that ingredient to detect these things. The songs are, therefore, the representative of social amusement, emotion, potency, will power and societal temper. The songs of tears or the *Kandanas* are very sensitive sect of the oral songs. These *Kandanas* are exclusively psychological as they deal internally and even externally with the same.

Some people see watery eyes as a sign of weakness, but confronting our emotions requires strength in the form of vulnerability. Being vulnerable helps us connect with others. We can quote the lines of Robert Frost in this light. Says Frost, “No tears in the writer, no tears in the reader. No surprise in the writer, no surprise in the reader.” Weeping directly implies openness. And confronting own feelings helps us move forward in life. We may remember the lines of Albert Camus in this situation. “Men must live and create. Live to the point of tears.” Therefore we shall not hide what we actually feel. The sooner we confront our past, the sooner we can move forward into a better and promising future. It isn’t easy to put ourselves into a completely new situation, under new circumstances with feelings and emotions attached (*for example: starting a new relationship after being emotionally damaged in our last one*), but just because it isn’t easy doesn’t mean we shouldn’t do it. Experts and Psychologists say that

expressing emotions helps us to be creative. Says Paulo Coelho, “I cry very easily. It can be a movie, a phone conversation, a sunset—tears are words waiting to be written.” This honesty in literature or else humanizes the author and his temperament in the eyes of their reader. Again, releasing our tears helps us to flush out toxins from within us. Says Dionne Warwick, “Crying is cleansing. There’s a reason for tears, happiness or sadness.” A research based study performed by *Dr. William H. Frey II* at the St Paul-Ramsey Medical Centre observed and found that stress-related tears and tears caused by physical irritants (*think chopping an onion*) are not one and the same. Tears that are provoked by stress help our body rid itself of nasty chemicals that raise *Cortisol* (the stress hormone). In other words: we’ll feel a whole lot better after the emotional down-pour passes. This shall be taken into account when estimating the ceremonial weeping. Ergo, this can be concluded that our ancestors have made a very scientific and accurate tradition and socio-cultural practice. Another advantage of weeping is letting go of our baggage helps us end suffering. Says Hans Christian Andersen, in ‘*The Little Mermaid*’, “But a mermaid has no tears, and therefore she suffers so much more.” We cannot run and hide from how we actually feel, no matter how hard we try. Carrying all that baggage around is detrimental for our emotional health, so it’s in our best interest to cry in the specific occasion if we need to. While this won’t necessarily solve our problems, it could help us come-to-terms with them.

Crying and weeping help us to deal with stress. Therefore says Lemony Snicket, “...you know that a good, long session of weeping can often make you feel better, even if your circumstances have not changed one bit.” Huffington’s article, “*Stress Relief: Why Crying Supports Emotional Wellness*” may be referred in this light for better understandings and information. Professor Roger Baker, a consultant clinical psychologist and visiting professor at Bournemouth University, told the UK’s *Daily Mail* that “crying is the transformation of distress into something tangible, and that the process itself helps to reduce the feeling of trauma.” Though emotions aren’t always logical still these have a crucial significance. Letting our emotion take hold of us, whether that results in crying or not, could help us find the reason behind our tears. It can also be said, when we’re aware of the problem that requires our attention, we’ll be free to find an antidote for the stress that ails us. The greatest British dramatist, a man of rich experience William Shakespeare says, “To weep is to make less the depth of grief.” Yes,

weeping helps us come to terms with a loss. Departing from or losing a family member, parents, friend, partner, or pet is one of the painful things anyone could ever go through. In situations like this, words don't suffice. Hence, the only thing we can do is hug tightly someone we love and need and let the tears flow and weep and cry with a heart full of emotions. There is a fine Jewish Proverb, "What soap is for the body, tears are for the soul." Again, says Washington Irving, "There is a sacredness in tears. They are not the mark of weakness, but of power. They speak more eloquently than ten thousand tongues. They are the messengers of overwhelming grief, of deep contrition, and of unspeakable love." A study performed at the University of Florida found that crying is much more effective and safe than any kind of antidepressant on the market. A good cry improved the mood of 88.8% of weepers with only 8.4% reporting that crying made them feel worse. Hence, having a good cry helps us feel better and being unafraid to cry makes you strong.

Odisha is, moreover, a state of patriarchal society. Here, the status of a woman is comparatively lower than that of a man. These days women have got a good status in various sectors of the society by through several revolutions and constitutional cum legal provisions.

"But the Indian women have come a long way to achieve the present position. A study of the change of status of Indian women reveals the dynamic nature of other Hindu social organization and the Hindu women fight for her right."²

The Hindu society preserves certain social doctrines as per the status of the society. As well as there are some general beliefs and dogmas in our society to follow strictly without any fail. These change from time to time and place to place. But the fact is that, which is also very embarrassing and painful, all the time the so called social doctrines changed it was with the patriarchy and directly or indirectly supporting the masculine power. Hence, in this patriarchal Hindu society woman has been dominated by man by virtue of power, principle and self made so called societal laws and orders.

"The Hindu women enjoyed a fairly high status in the beginning, but their status gradually declined in the medieval period."³

In Vedic era, woman was equal to that of a man. No acute discrimination was found there on the basis of education, social events and other issues. Yes, the women who got excelled themselves

had to fight for their right and by dint of their knowledge they established themselves very well. *Gargi* and *Maitreyi* are the women who got success in this sphere. Many female *Rishies* were there for example- *Ghosa*, *Kakhivati Surya Savitri*, *Indrani*, *Shradha Kamayani*, *Yami Shachi*, *Poulomi* etc.. But the status of woman in the post-Vedic era was not so good. In fact, the status declined there to a very lower scale. *Manusmriti*, *Mahabharat (Anushasan Parva)* and some Upanishads told such words as social doctrine, that it suppressed the budding or germinating status of woman. Here we discuss the status of woman from Vedic or Post-Vedic period, because from these things we will be sure of the state and the strata of mental courage of a woman of our society. The history of the status will say about the symptoms and the behavior of the woman. This will also make crystal clear about the weeping tradition and its cultural value and importance. *Jajnavalkya*, the greatest *Rishi* of the Post-Vedic time, the author of *Brihadaranyaka Upanishad*, has said –

“Women should follow the words of their husbands.”⁴

A number of religious books written by men only stated and indoctrinated many things in their favour exclusively. In those days, the religious books were the so called book of decree. Its each and every line and even each of its word was taken and observed as commandment. Those books had a great social and customary importance as they had a profound pious value. Similarly, the *Mahabharat* that prescribed –

“By virtue of her obedience and devotion to her husband wife would be able to achieve paradise.”⁵

The wife must be punished, the wife must be beaten like a beast, women could not be believed at any cost and many other doctrines were there at that time as told by *Manusmriti*.

“Another indicator of the lower status of women was the practice of monogamy for the wife while the husband was free to have several wives. The husband could discard his wife on flimsy grounds. *Manu* declared that a barren wife could be superseded in the eighth year; a wife whose children died could be superseded in the tenth year. A wife who bore only daughters could be superseded in the eleventh year and a wife who spoke harshly could be superseded at any moment.”⁶

Though there are certain complexities in considering the author of whole *Manusmriti* is a specific person, still it is truer that it plays a pivotal and significant role in the socio-cultural behavior and societal practice. Briefly it can be stated by one of the doctrines of *Manusmriti*-

“Marriage established the supremacy of the husband over the wife.”⁷

As per these prescriptions of *Manu* women shrunk at the psychological level. And the effect of these exploitation remained a long period even till today. This psychological or socio-cultural back-ground is there beneath the songs of teals or ceremonial weeping (*Kandana*). We cannot deny the customs that are made and hence this gives us immense psychological pain and suffering.

“The status of women was raised during the Buddhist period. Women recognized a part of their lost freedom during the rule of *Chandragupta Maurya*, *Ashoka* and other emperors. This was possible due to the broad-minded Buddhist philosophy.”⁸

During the reign of the *Guptas* and *Mauryas* women got not only skills and freedom but took a leading role in Buddhist monastic life. Similarly, the position of women declined along with the invasion of the country by the Muslims.

“The Muslims period witnessed several indicators of low status of women, particularly the Hindu women. The child marriage become a rule to safe-guard the chastity and honour of the girls.”⁹

Hindu girls especially were given marriage before the age of nine or ten. This clearly indicates the decline of the girls’ freedom, education, amusement and many more. And most probably this is the greatest cause of this ceremonial weeping. Again, if we study deeply we’ll find the practice of polygamy, ‘*Purdah*’ the brutal practice of ‘*Sati*’ painful widow life and many more. The widows had to spent their life within severe pathetic conditions. The child marriage, child widow, and the number of ‘*sati daha*’ (Burning the live widow with her dead husband) increased in that time. This put immense pressure on the mind of women of the society and brought a painful thrilling collective psychology. All these could be taken under the tradition or custom of *Kandana*.

Women had their status beneath the bottom layer of the society in the British period. Most probably this period has the greatest impact on the collective psychology of Odishan or Indian women.

“The wife’s position in the household was in a sorry state.”¹⁰

Evil social practice, dogmatic religious beliefs, inhumane superstitions and sinister customs brought maximum degree of deterioration to the womanhood. Though several revolutionists brought a few changes still the position and psychological state of woman is found unchanged. In the post independence era, the status has changed a little. Several revolutionary acts and steps have brought many changes to us.

Now, let us go into the facts and phenomena of ceremonial weeping. The folk songs have no age. These are as old as human culture and experience of civilization.

“They have been in Orissa as a real part of the life of the people since about the beginning of sharing and corporate living.”¹¹

The folk songs have special techniques and special socio-cultural sentiment attached to it. These are very close to the real life of the so called people of all class, category, caste, creed and community. Yes, the folks of a certain region can better be understood by understanding their culture first, and then to their folklores.

“So that we may be able to understand the folk through the study of folklore and can really make useful and valuable projections for the future, our love to collect it should be substantiated with a knowledge of anthropology and social psychology.”¹²

Folk songs has always been a part of the life of a folk. The songs has no specific author or singer. This is of the folk, by the folk and for the folk too. These have no specific root but the folk. Das says about these folk songs or these ceremonial weeping or any other kind of oral song that,

“A society that lacks mobility and thus has to live with built-in inabilities as it were provides a very fertile ground for these folk songs. Our folk songs in Oriya do suggest that inability to motivate a change. The more clever people who collect the lores and the songs falsely feel a sense of identification with the people they

definitely are not through the activity and often find a reason to excuse themselves of the role they keep on playing to keep a major section of the people subdued, resigned to their lot and given to singing and wailing as a compensation for their inability.”¹³

Yes, intense examination and research work on these ceremonial weeping (*Kandana*) or any other form of oral songs draw conclusion. These studies say that these have a very significant position in the passage of evolution as well as they have a specific format and style. Where *Kandanas* are flower, its *calyx*, *corolla* and *peduncle* are folk-emotion, folk-expression and folk-experience there respectively. Spontaneous emotion, innocent experience and natural experience hold and make the song of tears with intense objective. The primary objectives of studying these songs are to understand the life of folks and their culture and emotion. We have to better them by understanding them through their cults and folklores. We shall have to read their psychology by through their emotion, intense experience and immaculateness borne folklore.

Odisha is one of the tribal state of India. Many tribes live here with their primitive customary practice and cultural value. *Kondhs, Santals, Shabars, Juangs, Bhuinya, Paraja, Kisan, Kharia, Kollha, Lodha, Saura, Ho, Munda, Oraion, Gond, Bagata, Baiga, Banjara, Bathudi, Dhotada, Bhumij, Bhunjia, Binjhar, Birhor, Chenchu, Dal, Dharua, Didai, Gadaba, Gandia, Ghara, Holva, Jatapu, Nagesia, Malhar, Kondadora, Korua, Kotia, Koya, Kulis, Mankidi, Madia, Mahali, Matia, Koda, Omanatyo, Dhangar, Parenga, Pentia, Rajuar, Sounti and Tharua* etc. many tribes live here. In the *Kandhamal* district, *Mayurbhanj, Keonjhar, Korapur, Kalahandi, and Phulbani* district of Odisha the density and concentration of tribal people is very high as compared to that of other districts. Here we discuss about them because they have a very strong sense of rituals and folk cultural performance. Odisha has her link with these tribal people and culture since centuries. If we deal anthropologically we will also found our keen connection with them. Hence, Odisha has preserved this kind of emotional chapter beneath her breast. Again, *Aryan* and *Non-Aryan (Mongoloids, Dravidians)* race when entered this land there might have been battle and bloodshed, and forceful marriage or marriage by capture or similar things would have been happened for years. These phenomena may lay behind this *Kandana* song practice and culture. *Kandana* or the songs of tears therefore depend upon the

type of society, type of family, type of marriage practice, preference and prohibition customs and other socio-cultural institutions, assumptions, dogmas, credence and concepts. There are several kinds of family.e.g.,1. The Consanguine Family 2. The *Punaluan* Family, 3. The *Syndyasmian* or Pairing Family 4. The Patriarchal Family 5. The Matriarchal Family 6. The Monogamian Family 7.Polygynous Family 8. Polyandrous Family 9. Nuclear Family 10. Joint Family 11.Extended Family 12. Conjugal family 13. Consanguineous Family 14. *Patrilocal* Family 15.Matrilocal Family 16.Neolocal Family 17. *Avunculocal* Family 18. *Matri-Patri-Local* Family 19.Bilocal Family 20.*Patronymic* Family 21.*Matronymic* Family 22.*Avunpostestal* Family etc.. Again marriage can be several kinds. They are - 1) Monogamy 2) Polygamy 3) Polygyny 4) Fraternal Polyandry 5) Non- Fraternal Polyandry (*Non - Adelpic*) 6) Bigamy 7) Family Exogamy 8) Clan Exogamy 9)Village Exogamy 10) Endogamy 11) Clan Endogamy 12) Tribe Endogamy 13) Cousin Marriage 14) Levorate 15) Sororate 16)Probationary Marriage 17)Marriage By Capture 18)Marriage By Tribal 19) Marriage By Purchase 20) Marriage By Service 21)Marriage By Exchange 22) Marriage By Elopement 23)Marriage By Intrusion 24)Inheritance Of Widow etc. These kind of marriage also decides the concentration of psychological pressure on the women.

Kandana or the songs of tears are the special kind of oral song found in almost all the districts of Odisha. Here, the daughter of the women has to go to the in-laws house after marriage. She has to leave her parents house for ever and to set up her new family in new place with new people. In fact, this the original ritual found here in Odisha. But these days, the rituals are made easy and lenient. The married girl now can come to her parent house. Relations are being easy these days. But the rituals are preserved from those days with that kind of psychology. The ceremonial weeping or the songs of tears are the spontaneous products at the time of marriage. Especially when the girl leaves her parents house to go to her in-laws house a boy has no such suffering at this time. Only a girl and her parents experience the pain of detachment of own offspring form self. This is the pain of detachment of a branch from the tree. Here, both, the tree and branch itself get this pain. The songs of tears are made up of these emotional words and voice.

“The daughter weeps when after marriage she has to leave her affectionate parents. This weeping is partly due to parting from her parents, friends and

neighbours and leaving the congenial atmosphere of home life, and partly due to fear to traditional oppression by the mother-in-law. This separation from near and dear ones is really pathetic with little worldly experience she does not know how to co-operate with the new situation. She weeps hopelessly. In upper class families this almost become a custom but with spread of education it has lost much of its significance.”¹⁴

This clearly indicates a few things such as : the girl and their parents cry in heart breaking emotion and pain. They cry, but not the groom. This implies everybody knows that after marriage loses something which is very much precious and close to her. She, in a word or sense, goes to the other side of the ocean. Here, in Odisha marriage is a kind of one way path for a girl child, though now-a-days concepts and things have changed. Still there is a kind of phobia – in the mind of society. A girl’s birth-fire and death fire burns in two different places, among different people, one is her parent-home and the other in her in-laws-house. This is her second world. A girl has that’s why, two worlds; one is the world till her marriage and other after her marriage till death. She has to adjust, win and manage tactfully to both of the worlds. A girl should be courteous enough throughout her life time especially in Indian context in term of behavior, talking, sitting, judging and handling the situation very very carefully. This is why she is a warrior and manager at the same time. Women is a coin whose two sides are warrior and manager side. She is the symbol of care, affection, discipline and ethics. She has to conquer everybody by the help of these weapons. Parents try always to give the ideas to their child for future use. They become worry at the time of her marriage as if it is the time of crucial examination of their teaching and of their child, means it is the time of test of the girl. This implies the post-marriage life of a lady is like an examination and nothing more. Yes, it is the greatest examination, the crucial most examination she has ever faced before. This is her examination of life at every moment. This brings and pumps out words or rhymes drenched and soaked with tear or fear or both of these. We just say these weeping songs or tear drenched garland of words *Kandana*.

Kandana has another socio-psychological significance/importance. By the emotional words and tears mind becomes relatively fear free- and relaxed. A sense of mitigation, emotional

slackening and quietness above all comes to the mind after the songs of tears. The tear-shed with that loud tone and heart breaking whine and snivel brings an emotional and psychological relaxation or stresslessness. Then a mental condition comes to be prepared for a new environment, new people and new events. She becomes strong mentally, psychologically and philosophically by uttering those choosy words with a lot of emotion and sentiment. That's why some doctors prescribe their patients to cry whole heartedly. This emotional engagement really helps all the people involved there. The in-law side people also get affected by this process and which works for her like a boon and sympathy at her failure or misconduct in future. So Kandana has its importance from many spheres- and angles. A Kandana song is given here below in its translated form.

“As you wash the plate the water is agitated O’ Mother.

You have given me in marriage in a distant land.

Who will go so far to bring me back? O’Mother

The flower blooms in the night of *Chaitra* and fades away in the scorching sun

Your daughter grows pale in a single harsh word, O Mother.

Blades of grass grow with showers of dew I grew up with your affection- O

Mother.

The branchless banyan tree spreads its shadow across the waste land,

To my ill luck, my father is no more.

Star clusters twinkle in the sky.

I have to leave *Gopapura* (Home) today.

The *suari* is now lifted

Gopapura will be out of sight

Flowers bloomed in our garden like lamps of *Jagara*, O’Mother

We are a sea of gold.

If flower fade, the gardener will be at a loss

When we grow pale, the mother will weep.

My father smashed my dolls and ruined my play.

He tasted the water of seven bathing *ghats* and

drank the water that was fully poisonous.

Today I take my seat among so many friends in the inner court of a palace.

Tomorrow by this time,

I shall be in the prison house of *Kansa*,

In a door less temple, in a house of *lac*(of the god of death).

I have been entrapped by an evil-minded gardener's wife

And by a *kela* who knows charms.”¹⁵

Man has a tendency to fear the unknown. A girl simply fears everything. That's why she explains her in-law's house as a tiger's cave, evil villain's den or *kansa's* temple (centuries ago, the meaning of 'temple' was 'house'), door less temple, jail, *kaal kothri*, dark dungeon, the place of thorns and poisonous spikes etc.. In her words her husband is a cruel men, her mother-in-law, father-in-law, sister-in-law and brother-in-law are very cruel and brutal to her. The good days are left from her fate and the bad days, the tear days are started from the marriage time and onwards. Even in *Santal* society the women is treated as a property of a male body. If she commits any mistake the penalty will be given by her father or husband. Like other women *Santal* women has also to do several works and according to the *Santal* societal codes she has to take part in the socio-cultural events and rituals etc.

“Until she goes to a husband's house in fact a *Santal* young girl has exciting freedom.”¹⁶

Santal girl is always a property of a male person. She has a lot of freedom before marriage but after marriage some of the freedom shrink under the pressure of responsibility and social protocols.

“So long as she is with her father any wages earned by her goes to the pocket of her father.”¹⁷

“Up to the time of her marriage a *Santal* girl is the property of her parents or (if the parents are dead) of her nearest male relatives.”¹⁸

“When a girl is married, she becomes the property of her husband.”¹⁹

In a very true sense acute painful experience and heart breaking emotions are the source of folk songs like the ceremonial weeping of the songs of tears.

Many things get reflected from folk songs e.g., the pathetic state of women, the life sketch of folks, the national characters of *Odia*. Magic, emotion, culture, societal specialty, religious features, psychological background, amusement etc. *Kandana* songs are the living evidence of the painful life of women of Odisha since long long ago. In Odisha from the post Vedic era the status or life of women is very piteous and pathetic. Women was not free at all. Everywhere she is in chains like a prisoner than that of a man. The '*kanya suna*' practice in Odisha is another pathetic issue and mental pressure cause for women. *Phakirmohan Senapati* and *Dayanidhi Mishra*, have written a number of short stories on this historical cum social theme. Polygamy is another headache for women. Higher the class more the rate of polygamy is seen. Several family problems, physical, mental and societal problems are just the challenges for the women. The ceremonial weeping is associated with the tribal and rural women specially. It is the literature of the folks, of the tribes and of the village women. Says Professor Acharya,

“The high quality literary beauty has bloomed in the *Kandanas* of *Odia* women. A number of pitiful and pathetic experiences of life of women from the society are expressed in these songs of tears.”²⁰

These poems are exclusively spontaneous and musical. Each one of these is precious in the world of literature and these have a unique position even in the world literature. In fact, these are original and are the ideal models of the so called written intellectual literature.

None of the songs is adorned with knavery, hypocrisy, pretension or any deluding. No weeping song is kitschy or filled with air. These poems or songs touch the whole heart of every person because every word, every beat of the songs comes right from the core heart of a simple, immaculate and pretention-free women. Simple and suffering lives' *Gita* or Bible is this song. In short, these can express that natural emotion and acute experiences of life of uncomplicated guileless, innocent and trivial woman. The quest for life and its real temperament as well as their war breaths and many more are expressed in the ceremonial weeping called *Kandanas*. Ergo, from these we may trace the authentic socio-cultural and socio-psychological ingredients out of the molecular characters and arrangements. The true-cum-chesty socio-cultural and *gyno-*

psychological pictures can be traced from these songs of tears. Hence, the significance of these songs could never be overlooked.

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Volume IV
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