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It and parts of it were referred by different names in different era. According to some scriptures Mahabharata and some Puranas , a king Bali, the Vairocana , the son of Sutapa, had no sons. So, he requested the sage, Dirghatamas, to bless him with sons. The sage is said to have begotten five sons through his wife, the queen Sudesna. The prince Vanga founded Vanga kingdom , in the current day region of Bangladesh and part of West Bengal. The prince Kalinga founded the kingdom of Kalinga , in the current day region of coastal Odisha, including the Northern Circars. Utkala was a part of Kalinga in some parts of Mahabharata. Karna is mentioned to have conquered kingdom of Utkala among others. Utkala may have meant northern utara part of Kalinga or ut-Kalinga. This name has been found in some Gupta -era inscriptions. It literally means "great forest"[citation needed] and it is usually identified with the modern-day Kalahandi and Jeypore region. Udra also Urda-desha may have originally referred to an ethnic group or tribe called Udra. But later may have referred to the kingdom of Udra, around the coastal region of Odisha. Odra also Orda-desha similar to Udra, may have meant a tribe of people called Odra, but later came to refer to the land of Odras. Oddiyana , mentioned in some Buddhist texts, according to some scholars may have referred to Odisha. Literally "lotus region", a c. A copper plate found in Ganjam district refers to region as Kongoda also spelled Kangoda. This name has been found inscribed on some copper plates found in Sonepur. Tri-Kalinga may have literally meant "three Kalingas" and may have referred to the three states of Kalinga, South Kosala and Kangoda. Chedi also known as Chedirashtra referred to the kingdom of Kharavela. It was named after his dynasty, Chedi[citation needed] also Cheti dynasty and Mahameghavahana dynasty. Tosali also spelled Toshali referred to a city and the region around it was called Tosala, possibly a subdivision of Kalinga in Ashoka -era. The capital of Tosala has been placed in modern-day Dhauli. The name has been used by some 10th century Arab geographers. The name used for Odisha in the Tabaqat-i-Nasiri c. A name used in some Buddhist texts, including in those by Taranatha. Due to this, some of the oldest rocks in the subcontinent, dating to Precambrian times, [20] are found in Odisha. Some of the rocks, like the Mayurbhanj granite pluton , have been dated to 3. The prince Kalinga founded the kingdom of Kalinga , in the current day region of coastal Odisha, including the North Sircars. He had been given a divine mace by his father on request of his mother, which protected him as long he wielded it. But, Varuna had warned his son, that using it on a non-combatant will cause the death of the wielder himself. The mace bounced off Krishna and killed Srutayudha. The Hathigumpha inscriptions mentions the suzerainty of the Nandas in the Kalinga region. According to his own edicts , the war about 1,, people were killed, 1,, were captured and several more were affected. He turned into a pacifist and converted to Buddhism. They used Tosali as the regional capital and judiciary center. A kumara viceroy ruled from Tosali , modern-day Dhauli. Samapa, modern-day Jaugada , was another administrative centre. Kharavela was the third ruler of the dynasty. He reigned in the second half of the 1st century BCE. Most of the information about Kharavela comes from the Hathigumpha inscription in Udayagiri near Bhubaneswar. The inscription also calls the dynasty as Chedi also spelled Cheti [36] but it is not the same as the Chedi kingdom of western India. The inscription records his life from his boyhood to his 13th regnal year. Kharavela took up the administration after the premature death of his father as a yuvaraj heir apparent. He ascended to the throne as a proper King when he came of age at 24, around c. In the second year, he invaded the territory of the Satavahana king Satakarni I and marching up to the Kanha-bemna river possibly Krishna river stormed the city of Musikas. In the 3rd year of his reign, he organized various performances of dance and music and delighted the people of the capital. In the fourth year, he again invaded the Satavahana kingdom and extended his political supremacy over the region. In the fifth year he is known to have renovated the aqueduct that was originally excavated three hundred years back by the Nandas. In the sixth year, he remitted taxes and gave benevolences both in urban and rural areas of his kingdom. The account of his seventh year is not known. In

his eighth regnal year he led a military expedition against Rajagaha Rajagriha. By that time the Yavana Indo-Greeks who were in possession of Mathura were advancing towards Pataliputra. But getting the news of the triumph of Kharavela at Rajagriha the Yavana king had to retreat to Mathura. Kharavela pursued the Yavana ruler, Dimita possibly Demetrius I [39] and purged them out of Mathura, which was an important seat of Jain religion and culture. In commemoration of this achievement, he built a victory palace in Kalinga at a cost of thirty-eight hundred thousand panas during the ninth year of his reign. In the tenth regnal year, he again invaded northern India the account of which is not clearly known. In the eleventh year of his reign, Kharavela defeated the Dramira country which had been in existence for hundred and thirteen years before his time. In the twelfth year, he invaded northern India for the third time and advanced as far as Uttarapatha. On his return, he terrorized Magadha. Bahasatimita a Shunga king, the king of Magadha surrendered and Kharavela brought back the statue of Kalinga Jina. Kalinga Jina was the statue of Rishabhanatha, which had been taken away from Kalinga by Mahapadmananda three hundred years back and its restoration was considered to be a great achievement of Kharavela. In his thirteenth reigning year, Kharavela excavated a number of cave-dwellings in the Kumari hills for the Jain monks and bestowed endowments for them. Jainism greatly flourished in Kalinga under the patronage of Kharavela. He was also extending liberal patronage towards other religious communities and earned great reputation as the worshipper of all faiths and the repairers of all temples. He also built the caves at Udayagiri and Khandagiri for Jain monks. It is presumed that he was succeeded by his son, Kudepasiri.

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Odia literature The earliest literature in Odia language can be traced to the Charyapadas composed in the 7th to 9th centuries. Rama-bibaha , written by Arjuna Dasa , was the first long poem written in the Odia language. The following era is termed the Panchasakha Age and stretches until the year The period begins with the writings of Shri Chaitanya Mahaprabhu whose Vaishnava influence brought in a new evolution in Odia literature. The authors of this period mainly translated, adapted, or imitated Sanskrit literature. A new form of novels in verse evolved during the beginning of the 17th century when Ramachandra Pattanayaka wrote Haravali. Other poets like Madhusudana, Bhima Bhoi , Dhivara , Sadasiva and Sisu Isvara-dasa composed another form called kavyas long poems based on themes from Puranas, with an emphasis on plain, simple language. However, during the Bhanja Age also known as the Age of Riti Yuga beginning with turn of the 18th century, verbally tricky Odia became the order of the day. Family chronicles in prose relating religious festivals and rituals are also characteristic of the period. The first Odia printing typeset was cast in by Christian missionaries. Although the handwritten Odia script of the time closely resembled the Bengali and Assamese scripts , the one adopted for the printed typesets was significantly different, leaning more towards the Tamil script and Telugu script. Sarala Dasa who lived in the fourteenth century is known as the Vyasa of Odisha. He translated the Mahabharata into Odia. In fact, the language was initially standardised through a process of translating classical Sanskrit texts such as the Mahabharata, Ramayana and Srimad Bhagabata Gita. The translation of the Srimad Bhagabata Gita by Jagannatha Dasa was particularly influential on the written form of the language. Odia has had a strong tradition of poetry, especially devotional poetry. Prose in the language has had a late development. They brought in a modern outlook and spirit into Odia literature. Around the same time the modern drama took birth in the works of Rama Sankara Ray beginning with Kanci-Kaveri Among the contemporaries of Fakir Mohan, four novelists deserve special mention: Through a story of union, separation and reunion, the novelist delineates the psychological state of a young woman in separation from her husband and examines the significance of marriage as a social institution in traditional Indian society. Ram Chandra Acharya wrote about seven novels during All his novels are historical romances based on the historical events in Rajasthan, Maharashtra and Odisha. One of the prominent writers of the 19th and 20th centuries was Muralidhar Mallick His contribution to Historical novels is beyond words. He was last felicitated by the Sahitya Academy in the year for his contributions to Odia literature. His son Khagendranath Mallick born is also a writer. His contribution towards poetry, criticism, essays, story and novels is commendable. Another illustrious writer of the 20th century was Mr. A noted academician, he was written more than 40 books including fiction, short stories, biographies and storybooks for children. Having served as the Head of the Odia department of Khallikote College, Berhampur, Chintamani Das was felicitated with the Sahitya Akademi Samman in for his outstanding contribution to Odia literature in general and Satyabadi Yuga literature in particular. Sachi Kanta Rauta Ray is the great introducer of the ultra-modern style in modern Odia poetry. Prabhasa Chandra Satpathi is known for his translations of some western classics apart from Udayanatha Shadangi , Sunanda Kara and Surendranatha Dwivedi. Criticism, essays and history also became major lines of writing in the Odia language. Odia literature mirrors the industrious, peaceful and artistic image of the Odia people who have offered and gifted much to the Indian civilization in the field of art and literature. But it is poetry that makes modern Odia literature a force to reckon with.

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