



## CONTRIBUTION OF ODISSI MUSIC TOWARDS ODISSI DANCE

## Arts

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## ABSTRACT

The best way to balance harmony and melody without sacrificing the fundamental elements of classical music is through Odissi music. Every recital is a self-expression and interpretation due to Odissi Music's distinctive character. It is the presentation of the Odissi dance and its classical ornamentation that gives Odissi classical music its distinct individuality. Odisha's geographic location as a bridge connecting northern and southern India has brought diversity in language, religion, and culture, both Odissi music and dance have managed to maintain their own identities. With the addition of Odissi dance, Odissi music has all the characteristics of other classical music genres while maintaining its unique individuality. The state of Odisha is known for its temples, and the state's rich dance and musical heritage is evident in the postures, expressions, attire, instruments played, and scenarios portrayed in the temple sculptures, which serve as a window into the past.

## KEYWORDS

Music, Odissi, Dance, Classical

In Utkala, Odisha, Jagannatha the soul and saviour of Odia breath is "The dynamic" embodiment of the union of these cultural traditions, civilizations, literature, and religion. The "Devadasi" temple dance tradition at the Jagannath temple was started with the dance recital to Gita Govind music performed by "Padmavati," poet Jayadeva's wife. The masters and students of Indian classical dance styles still perform to "Dasavatara" and numerous other pieces as offerings to the Deities in Hindu temples, despite the discontinuation of this tradition. Dance and music were incorporated into every day ceremonies at the temples of Sovaneswara, Brahmeswara, and Madhukeswar, according to the inscriptions found there. Religiously flavoured music typically achieves widespread appeal and royal support. As a result, Odishan music flourished as a result of the royal support of art and culture, and its entrancing rituals for Gods and Goddesses contributed to human happiness. Odisha's coexisting languages, faiths, and customs have resulted in a diversity that has enhanced the state's various artistic expressions, such as its music, which incorporates modified versions of north- and south-Indian Raga and Tala into its beats. Despite the occasional mention of Odissi in treatises and cave paintings, the Maharis and Gotipuas have continued the ongoing legacy of the Odissi dance form. The Devadasis from Odisha are known as Maharis. 'Mahan', 'Nari', or 'Mahari' are the mighty ones, the ones selected for seva, or helping the Lord. For the Deity, the Maharis would dance and sing. Their seva to the Lord was that. The Maharis presented dance routines inspired by the poet Jayadev's Geet Govinda (Gita Govinda). Prior to Jayadev's period, the Maharis mostly practiced abhinaya (dance based on mantras and Shlokas) and nrutya (pure dance). For a number of causes, the Mahari dance tradition was abandoned and the Gotipuas dance tradition was born. Gotipuas were young men who were made to dance while wearing female costumes. During these stages of mediating the memory of the dance, the Odissi dance tradition has absorbed innovation while adhering to the dance's basic principles. More specifically, the performance of this dance still revolves around spirituality.

Practitioners have long recognised the special and sacred nature of the relationship between a teacher and a pupil. The instructor is shown to be a person of tremendous devotion when dancers sing traditional oral Sanskrit mantras before a dance performance. A temple custom states that the performance area is also auspicious. The dance continued to be associated with sacredness even after it began to be performed outside the temple. Traditionally, it has been believed that the sanctity of the dancer's body and the setting in which it is performed are at the core of its value system. Since then, Odissi music has been structured to be played using the Raga-Ksyudrageeta-Prabandha-Gana formula. This classical framework was developed from the compositions of renowned poet and singer Sri Jayadev, allowing the music to maintain its unique identity even now. It goes without saying that Jayadev ushered in a new chapter in the history of Indian classical music, which is appropriately referred to as "The Jayadev music." As previously stated, this exceptional composer, musician, and saint-poet from Odisha was a devoted follower of Lord Jagannath. His faultless masterpiece composition is based on the guidelines of Indian classical music, specifically the Udrmagadhi Pravritti, Ardha Magadhi

Padasrita Giti, Binna Swarasrita Giti, and Navatalasrita Giti. The influence of Lord Jagannatha's religion was so great in Odisha that when Neo-Vaishnavism was brought to the state in the sixteenth century by Chaitanya and his adherents, it was assimilated into the Jagannatha cult, leading to Lord Jagannatha being considered the principal deity of Neo-Vaishnavism. The dance that the Maharis performed as a rite gained significance as the temple came to be seen as the centre of existence. This particular group of dancers is responsible for preserving Odisha's dance heritage. The latter part of the nineteenth century and the first few years of the current century saw a fall in the tradition. Numerous political, social, and historical elements might be linked to the causes. With the growth of the Sakhbhava cult, a religious movement whose adherents saw themselves as the consorts of the Lord, a custom of young male acolytes costumed as female dancers emerged. The Gotipuas were a group of lads dressed as female dancers. While the Maharis danced inside the temples, they danced outside their boundaries. We have a number of chronicles and other records that tell us stories about this tradition. The Odissi dance heritage has endured because of these two dancer classes. Thus, the temple and religion have both been important in preserving Odisha's dancing heritage. Jayadeva, the poet, initiated the Devadasi dance giving ritual at Jagannath Temple through his Geeta Govinda. It was performed by Devadasis inside a temple in honour of Lord Jagannath, and over time, this type of music—which is sung as part of the temple services at the venerable Jagannath temple in Puri—became known as traditional Odissi music. If one reads and listens to Sri Jayadev's Geeta Govinda, they will have a basic understanding of the classic style of Odissi music without having to review the history or delve further into literature.

The reader or listener can understand Odissi's originality and wholeness as another system of classical music within the Indian music domain because this religious piece of lyrical poetry contains all the salient and distinctive elements of classical music. In Odisha, the arts have always been thriving. A symbiotic growth has occurred in architecture, sculpture, temples, live traditions of dance, music, and painting, and the pervasive influence of Jagannatha religion. Thus, the history of Odissi art is lengthy. Four vrutis (differing modes of delivery)—Panchali, Dakshinaty, Avanti, and Odra Magadhi—that were successful in various parts of India are mentioned in the Natyashastra. Here, "Odra" means Odisha. It goes without saying that diverse geographical areas have unique dance and music traditions, each set apart by unique characteristics and methods. "Innumerable inscriptions" attest to the inclusion of music and dance in people's daily lives. The kings offered their all support for its expansion and advancement. The close bond between Odia poetry and the music presented in the Odissi style is a distinctive element that forms the foundation of the style's aesthetics. Political unrest, the Muslim invasion, the destruction of temples and the loss of independence, as well as the landowners' lack of support for both the Maharis and the Gotipuas dancers as a class of performers, all contributed to the decline of Odissi dance and music. When the Odissi dance was first recognised by the general public, it had become only a shadow of its illustrious past due to a decline in dancing quality. The theatre companies and

Rasalila celebrations helped to maintain the tradition of Odissi dance by sponsoring some of the gurus who had previously received training as Gotipuas dancers. Odissi music is typically played to accompany Odissi dance performances. The classical architecture of Geeta Govinda of Sri Jayadeva is readily apparent even when reading or listening to the text. This type of music, which is coded with every element of Indian classical form, is linked to the well-known Odissi dance. It developed independently to its current position alongside the Hindustani and Carnatic classical music systems. It is imperative to highlight the one most distinctive aspect of Odissi music. Due to its ties to the Lord Jagannath tradition, support from the powerful Utkal emperors, and the enormous influence of legendary Odia musicians like Sri Jayadeva, Hari Nayak, Narahari Mohapatra, Krushnadas Badajena Mohapatra, and many more, the classical music tradition of Odisha also continues to be unaffected and independent. It is said that several Odia Sangeeta are the source of Odissi music. Odissi music is typically played to accompany the traditional Odissi dance. The modern-day Odissi music is the vocal and musical accompaniment provided during the Odissi dance performance. A few reliable and authentic texts on Odissi music exist, and they serve as great resources for understanding the evolution of the genre. Gita Govinda became extremely well-known throughout India thanks to the musical heritage of Puri's Jagannatha Temple, and Odisha became a melting pot of customs and cultures from all over the country, including the north and south. Thus, it makes sense that none of the two main schools of Indian classical music has had any influence on the Odissi heritage. There exist legitimate and reliable texts on Odissi music that serve as great indexes to the evolution of the genre. The world-renowned expert on statue theory claims that these sculptures evoke the sensation of a passionate beating of Pakhawaj in addition to the Nagas' dance. This probably represents the kind of Odissi dance and music that are not found anywhere in India.

Odissi music, as an idiom—a language that has been cultivated and honed over many years of growth and struggle—reflects and conveys our deepest feelings, ambitions, and goals. It is a component of our life and thinking, and as such, it must be interpreted, valued, and evaluated in light of our philosophy, life, and thought. Since all the traditional components are followed when singing Odissi music, we shouldn't worry about any certification regarding the classicism of the song. The only issue we currently have is getting our Odissi music talents ready for national and international performance. Although there are high expectations, attempts are being made. We must move forward with the times while also remembering the teachings and works of our masters, who have made significant contributions to the preservation and advancement of Odissi music. A critical, courteous interest in this should lead to fruitful paths of exploitation and enjoyment of the ancient, yet frequently contemporary, Odissi music. Both the Odissi dance and the music of the region captivate music enthusiasts with its unique dynamics. This is very encouraging news for all of us and will help artists, singers, and music enthusiasts feel more upbeat. Odissi music has a rich and illustrious history. It invigorates our way of life and thought. The fact that Odissi music is becoming more and more of an astonishing phenomenon in Pan-Indian culture is promising. Without a doubt, Odissi music possesses all the qualities of classical music. It is inevitable that the relevant authorities, agencies, musicologists, and critics will present the dynamics of Odissi music as just another Indian classical form.

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