



Contributions of Jayadev's Gita Govinda To Odissi Music and Its Trends

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ABSTRACT

Poet Jayadeva composed Gitagovinda and for the first time in Odisha lyrics were composed by applying tune. The purity, sanctity and characteristic features of Odissi music have been enriched, refined and pervaded its horizon through Gitagovinda of Sri Jayadeva. As this sacred piece of lyrical poem contains all the salient and distinguishing features of classical music, the reader or listener must appreciate the uniqueness and wholesomeness of Odissi as the third system of Classical music in the domain of Indian music. Jayadev gave a new shape, taste and color to Indian classical music through his ever glittering and incomparable composition of Gitagovinda. The ingredients of the classical music like Raaga-Taala-Gita and Chhanda of Jayadev was introduced in the services of temple of Lord Jagannath and was accepted as temple music of Odisha. The evolution of Odissi music owes a lot to Jayadev and his composition the "Gita Govinda".

KEYWORDS

GITA GOVINDA, ODISSI MUSIC, JAYADEV, RAAGA, TAALA

The culture of Odisha is Lord Sri Jagannath's culture which reflects in the people of Odisha. Like Hindustani and Carnatic systems, Odissi music is a separate system of Indian classical music and is having all the essential as well as potential ingredients of Indian Classical form. But it has not come to limelight due to apathy from the time of British rule in Odisha want of its proper study, revival, propagation, etc. Despite the fact, the traditional music form could be saved and maintained in its pristine form. In Odisha, original Indian classical music in the form of "Raaga-Pravandha-Gana" was transformed to Raaga-Ksyudra-Gita Prabandha Gana by Sri Jayadeva, the great composer, illustrious musician, a saint poet of Odisha as well as great devotee of Lord Jagannath. Sri Jayadev has not only originated a specific music tradition, systematic form and definite melodic pattern, Raaga-Taala repertoires but also built a socio-cultural community. The purity, sanctity and characteristic features of Odissi music have been enriched, refined and pervaded its horizon through Gitagovinda of Sri Jayadev. We have the first evidence of Odissi music in an articulated and systematic form from the versifications of Gitagovinda. From sixth century to eleventh century Odisha witnessed unprecedented cultural activities both in field of music and architecture. Gitagovinda was performed by Devadasis in temple in honour of Jagannath and the form of music which has been sung in the world famous Jagannath temple at sacred Puri-Dham as a part of the temple services gradually took the form of traditional Odissi music as known today. Sri Jayadev has composed this illustrious Gitagovindas as per the specifications of Udrmagadthi prabritti, Ardha magadhi Padasrita giti, Bhinna swarasrita giti and navaTaalasrita giti. The songs of Gitagovinda are set to Taalas (rhythms) such as Rupaka Nisaraha Jati AstaTaala, & ekatali, which are included in navaTaalas, commonly used in Odissi till to-day. The Raaga repertoire used in Gitagovinda such as Malava, Gurjari, Vasantana, Ramakiri, Malavagouda, Gundakiri, Karnata, Desakhya, Desavaradi, Bhairavi, Varadi etc. are being recited in Lord Jagannath temple as well as all the corners of Odisha since 12th century. The evolution of Odissi music owes a lot to Jayadeva and his composition the "Gita Govinda". The compositions of Gita Govinda were written with an object to be sung. As such they were musical to start with. In addition he indicated the classical Raagas prevailing at the time in which these were to be sung. Prior to this, there was the tradition of chhandas which were simple in musical outline. Ingredients of classical music like Raaga, Taala, Gita, Chhandas etc of Sri Gita Govinda were introduced in the services of the temple of the Lord

Jagannatha and accepted as the temple music of Odisha. This, over a period of time, led to the culmination of Odissi that we know today.

In Gitagovinda Sri Jayadeva has not only embellished his lyrical poems with music and melodious versifications but also with philosophy, metaphysics, ontology and mysticism. His music is meant not only for the purpose to please but to enlighten through entertainment creating aesthetic emotions, a sense of spiritual love, supreme beauty and perpetual peace. Therefore Gitagovinda has maintained ascendancy since it is written. The oldest manuscripts of Gita-Govinda prescribe the eleven Raagas (mentioned earlier) to the twenty four songs. But none of them offer any kind of notation by which the exact music may be rediscovered. There is also no record of any traditional system of transmission, i.e. from guru to shishya. Thus, there is perhaps no means of tracing the original musical structure of the Ashtapadis. Some of the Raagas have faded with time (lupta Raaga), and others have lost their original nature.

The lyrics of Gitagovinda were harmoniously orchestrated with 'Raaga-Taala' as per the scriptures of 'Sangeeta Shastra' rule prevalent those days in Odisha. And these lyrical songs propagated 'rasa'. These songs were specifically of 'Ashtapada' or eight stanzas, 'Dhruba' or 'Panchali' or one of the four 'Raagas' of Indian short songs that was of 'Chitrakala' class or category. These songs were composed according to the traditional rules of 'Utkalian' 'Sangeeta Shastra' scripture. Jayadev's 'Gitagovinda'nis also called as prose-music. The intimate relationship experienced between the poetry and music in Odissi is a feature on which the aesthetics of the style is built. Odissi music gives great importance to the lyric where words are required to be sung without fragmentation or distortion. All songs are required to be sung in specific 'Raagas' and 'Taalas'. Typical Odissi Taalas have a different distribution of beat and pause from north or south Indian Taalas with the same number of beats. Odissi style of singing lays great stress on 'Prabandha' or 'text of the song'.

The traditional school of Classical music presently popular as Odissi was referred to by Bharat muni, Matanga muni, Sarangadev under an independent nomenclature Udrmagadhi Prabritti, which was once popular as Kalinga music, Utkal music or Jayadeva music in different periods. One does not require surveying the history, delving deep into texts and characteristic features of Odissi system to understand its classy style

if he at least reads and listens to Gitagovinda of Sri Jayadeva. Associated with the popular dance form of Odissi, the Odissi music is a distinct form of Indian Classical Music. In fact, it is an outcome of the continuous evolution of earliest Indian classical music. Like Hindustani and Carnatic systems, Odissi music is a separate system of Indian classical music and has all the essential as well as potential ingredients of Indian Classical form.

The evolution of Odissi music owes a lot to Jayadeva and his composition the "Gita

Govinda". The compositions of Gita Govinda were written with an object to be sung. As such they were musical to start with. In addition he indicated the classical Raagas prevailing at the time in which these were to be sung. Prior to this, there was the tradition of Chhanda which were simple in musical outline. Ingredients of classical music like Raaga, Taala, Gita, Chhanda etc of Sri Gita Govinda were introduced in the services of the temple of the Lord Jagannatha and accepted as the temple music of Odisha. This, over a period of time, led to the culmination of Odissi that we know today. Gita Govindam is best characterized as a dramatic lyrical poem. It is expressed as a cycle of songs interspersed with recitative metrical forms of classical Kavya verses functioning as independent grammatical and aesthetic entities. The poetic compositions of Jayadev was so rich and superb that it had a perpetual influence on the composers of Odisha in the medieval and even in modern period.

Sri Jayadev. Jayadev ushered a new era in the history of Indian Classical music, which can be rightly identified as Jayadev music. This great composer, musician, a saint-poet of Odisha was a great devotee of Lord Jagannath. He was born in first half of the 13th century A. D. in village Kenduli in Puri district. He gave a new shape, taste and color to Indian classical music through his ever glittering and incomparable composition of Gitagovinda. The ingredients of the classical music like Raaga-Taala-Gita and Chhanda of Jayadev was introduced in the services of temple of Lord Jagannath and was accepted as temple music of Odisha. In Gitagovinda Sri Jayadev has not only embellished his lyrical poems with music and melodious versifications but also with philosophy, metaphysics, ontology and mysticism. His music is meant not only for the purpose to please but to enlighten through entertainment creating aesthetic emotions, a sense of spiritual love, supreme beauty and perpetual peace.

The compositions of Gita Govinda were written with an object to be sung. As such they were musical to start with. Sri Jayadev and his most famous lyrical composition Gitagovinda, the musicality in Odia prose and literature, artistic sculptures and painting found in the engraving of Parsurameswar, Mukteswar temples and many of such ancient and historical temples and most importantly the traditional music called as Madeli performers and exclusive Mahari dancers who were deputed in Sri Jagannath's temple only to perform in praise of the deity. All these indicate about the rich tradition of Odissi music. Alike its tradition the grammar or principles of Odissi music is equally rich and splendid.

The movements in Odissi music has nicely been compared with a smooth flowing river. The main nature of our Odissi music is that, this is neither very slow nor very fast. It would be appropriate to say that this is music with balanced form.

The bases of Odissi music's movement and religion are, language and 'Raaga', for which the performance of Odissi music is done through the medium of language and 'Raaga'. Our music is entirely dependent on language and 'Raaga'. Normally the role of language in 'Raaga Sangeet' has less importance. But the yet another specialty of Odissi music is that the language as well as the 'Raaga' has an equal importance in this music. In Odissi singing style also there are some particular vibrations of tunes called 'Gamak', for which our Odissi style of singing bears a quite different identity among its other counterparts. The quintessence of Odissi music is discerned in

the intrinsic vision of the learners and listeners, who repose in Gitagovinda, for its traits like composition, improvisation, Raaga repertoire, treatment of rhythms and rhymes, usage and genre. Sri Jayadev has not only originated a specific music tradition, systematic form and definite melodic pattern, Raaga-Taala repertoires but also built a socio-cultural community. The purity, sanctity and characteristic features of Odissi music have been enriched refined and pervaded its horizon through Gitagovinda of Sri Jayadev. We have the first evidence of Odissi music in an articulated and systematic form from the versifications of Gitagovinda.

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