



**ORIGINAL RESEARCH PAPER**

**Arts**

**LITERARY VALUE OF ODISSI MUSIC**

**KEY WORDS:** ODISSI, MUSIC, POETIC, CLASSICAL

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**ABSTRACT**

Music has always been the most essential aspect of human life, consistently evolving, proliferating, and influencing their traditional, literary and cultural growth. Since long Odissi music has been a determining factor in the shaping of Odia literary tradition in several ways. The origin of Odissi music is linked with folk culture and other literary traditions of Odisha. Odissi is summarily a tradition, mostly oral, which is carried forward generation after generation among the people of Odisha and has a unique identity of Odia literature.

Music is the most graceful expression, created through constant cohesive interaction of the mind, heart and the vocal surge in a unique complimentary process and presenting it as the most important and delicate among all art forms. The eighteen ancient prevalent languages where music evidently have evolved were; Sanskrit, Prakruta, Udeechee, Maharashtra, Magadhee, Mishrardhamagadhee, Shakabharee, Abantee, Drabida, Odreeya, Paschatya, Prachya, Balmhika, Rantika, Dakhinaatya, Paishachi, Aabantee, and Sourasenee as described in "Kala O Kala", the "Art in Time" (Patnaik KC, 1981). music plays a prime role in Odishan culture. Right from the birth of a child to marriage ceremony, thread ceremony or any such social ceremony, puja or worship of Deities, festivals, functions, yagnya rituals social traditions, agricultural events, when the farmer working in the field, the boatman while rowing the boat, the hunter in a procession, mother, while putting baby to sleep, in general in every other social event, there is involvement of music. The simple traditional Koili (Keshva Koili), Bhajana, Janana songs does not have the classical structure, based on specific Tala and style of Odisha, but are sung easily by any Rasika without much musical knowledge. People remember and sing these easily and have kept these alive. The intimate relationship experienced between the Odia poetry and music presentation in Odissi syle is a unique feature on which the aesthetics of the specific 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 Ragas and Talas. Typical Odissi Talas have a different distribution of beat and pause from that of North or South Indian Talas with the same number of beats. Odissi style of singing lays great stress on its Prabandha or 'text of the song'. All Odissi lyricists are renowned poets; to name a few are, Jayadeva, Kavisamrat Upendra Bhanja, Deenkrushna, Kavisurya Baladev Rath, Gopalkrushna, and Banamali. Odissi songs traditionally depict the love and frolics of Radha and Krishna.

The Odissi music, evidently a traditional school of classical music was considered to have an independent classification, the Udramagadhi Prabritti by Bharat muni, Matanga muni, Sarangadev. This used to be popularly known as the Kalinga music, Utkal music or Jayadeva music in different periods of history. By simply reading or listening to Geeta Govinda of Sri Jayadeva, the classical architecture of this composition becomes obvious. The use of art in music is called Chitrakala. The poetic lyrics by Kavisurya Baladev Rath, the renowned Odia poet are the best examples of Chitrakala. Then, Chitrapada means the arrangement of words in an alliterative style. All these were combined to form the style specific to Odissi music. Another unique characteristic of Odissi music is the use of Chhanda, Choutisha and Champu where Chhanda (metrical section) contains the essence of Odissi music and Chautisha represents the originality of Odissi style. The

Chhanda are composed combining Bhava (theme), Kala (time), and Swara (tune). All the thirty four letters of the Odia alphabet from Ka to Ksha are used chronologically at the beginning of each line. As narrated earlier, the other characteristic feature of Odissi music, the Padi consists of words to be sung in Druta Tala (fast beat). Odissi music can be sung to different Talas, the Navatala (nine beats), Dashatala (ten beats) or Egaratala (eleven beats). The evolution of such a classical form of Odissi music has its foundation from Jayadeva's Geeta Govinda, the musical lyrics of which had the ingredients of Ragas and Talas prevalent during that time, addressed as to how they needs to be utilized for singing. Besides, the great musicians like Sarangadev (Sangita Ratnakara, 1944) and Gopal Nayak had tried their best to preserve, practice, perform, and popularize this form of classical music in its purest form. The classical music tradition of Odisha also remain unaffected and independent due to its association with the tradition of Lord Jagannath, patronage by the mighty emperors of Utkal, and the tremendous impact of great Odia musicians like Sri Jayadeva, Hari Nayak, Narahari Mohapatra, Krushnadas Badajena Mohapatra and many others. Around 15<sup>th</sup> century, Sarala Das had established the foundation of Odia Sahitya composing Sri Chandi Purana, Bilanka Ramayana, and Amara Kruti Mahabharata where there are information relating to Odia music in different chapters. Even though he was not a musician, his publications detailing on the musical instruments, on Sangeeta and Nrutya, and the Raga-Ragini descriptions are popular until today, tells about his close understanding of the Sangita Sastra (Das R, 2004). Around this time, Sangita Koumudi was published, although the composer yet unknown, this is considered as the 1<sup>st</sup> music composition detailing on the classical structure of music composition.

Some important literary compositions contributed over the centuries by several eminent Odia musicians like Jagannath Ballabha Nataka by Ramananda Patnaik, narrated over twenty Ragas during 15<sup>th</sup> century. Sangita Sara of famous Hari Nayak during 16<sup>th</sup> century. Most of the publications after this have the musical essence of Sangita Sara. Paramila Kabya by poet Narasingha Sena mentioning about the Odissi dance and music system. Gita Prakasha by eminent musician Krushnadasa Badajena during the middle part of 16<sup>th</sup> century has a significant contribution in the history of Odisha music detailing on the classical Prabandha and structural elaboration. His musical knowledge was not confined to Utkal only, had prominence in the court of King Akbar as indicated in the Akbar Nama. Sangita Muktabali by Raja Harichandana during 17<sup>th</sup> century, the King of Kanika, describing mostly on the subject of music. Rahasya Manjari by poet Durlabha Das during the 17<sup>th</sup> century elaborating on both Odissi dance and music. Sangita Prakasha by poet Gadadhara Das during the latter part of 17<sup>th</sup> century where he has translated the Sanskrit composition on music to Odia making it easier and accessible

by musicians. *Kavi-Kalpadruma* by poet Jadumani Rotary of Chikiti on the elaboration of *Gita Prakasha*, mostly on *Alankara*. *Sangita Kalpalatika* by famous poet, musician and astrologer, Sri Haladhara Mishra during 17<sup>th</sup> century describing on the characteristics of *Suddha geeta*, *Chhayalaga*, and *Khudragita* in detail. *Sangita Narayana* by Purushottama Mishra during the latter part of 17<sup>th</sup> century under the patronage of King Gajapati Narayana Deva. *Tala Sangraha* by Purushottama Mishra is another late 17<sup>th</sup> century publication. *Kabi Samrat Upendra Bhanja Kabyabali* during 17<sup>th</sup> – 18<sup>th</sup> century. Some of his other compositions included, *Baidehisha Bilasa*, *Koti Brahmanda Sundari*, *Rasika Harabali*, *Chhanda Bhushana*, *Subhadra Parinaya*, *Rasa Lekha*, *Prema Sudhanidhi*, *Kala Koutuka*, *Bhababati*, *Labanyabati*, *Panchasayaka*, *Gitabhidhana*, *Choupadhi Chandra*, *Subarna rekha*, and *Chitrakabya Bandhodaya*, based on distinct *Ragas* and *Talas* of Odissi music.

*Trayilokya Mohini* by Ghana Bhanja during 17<sup>th</sup> century. *Sangita Saranee* by his son, Narayana Mishra. *Mukunda Bilasha* by Jatindra Raghutama Tirtha. *Prema Panchamruta* by Bhupati Pandit who has mentioned about the appreciation and love of music by King Gajapati Dibyasingha Deva. *Sangitarnaba Chandrika* and *Kabya Manorama* by Raghunath Rath during early 18<sup>th</sup> century, describing on the music, dance, and the accompanying instruments. *Rasa Kalpadruma* by Jagannatha Mishra around the same time on the *Alankaras* of Odissi music, is another evidence on Odissi music tradition. *Purnachandra Kabyagrantha* by Jadumani Mohapatra during the mid of 18<sup>th</sup> century where there is mention of a famous poet and musician Krushna Mishra and on the significance of poetry in classical music indication the popularity of Odissi as classical music system. *Shivaleelamruta Mahakabyam* by Pandit Nityananda.

*Shrikrushna Leelamruta Mahakabyam* by Pandit Nityananda. *Banamali Padyabali* by poet Banamali. *Srikrushna Leela Tarangini* by Jaatindra Narayana Tirtha. *Bidagdha Chintamani* by Abhimanyu Samantasinghara during late 18<sup>th</sup> century. *Kabisurya Granthabali* (Kulamani Das) by Kabisurya Baladeva Rath of 18<sup>th</sup>-19<sup>th</sup> century providing unique craftsmanship on Odissi music presentation, its tradition, its teaching style and performance. The uniqueness of his style were significantly evident in the music presentation of his students, Rajamani Patra, Madana Mani and Narayana Jena. His most noble compositions include; *Kishor Chandrananda Champu*, *Choupadhi Ratnakara*, *Sangita Kalpalata*, *Chandrakala*. *Anuraga Kalpalata* by poet Shymasundara Deva during 19<sup>th</sup> century include most of the *Ragas* and *Talas* that are in use until today. *Abhinaya Chandrika* by Maheswara Mohapatra during 19<sup>th</sup> century, is a dance composition with narration on Odissi music also. *Abhinaya Darpana* by Jadunath Singh about the same time is another dance composition with elaboration on Odissi music. *Gitaseeta Ballabham* by Shitikantha during late 18<sup>th</sup> century. *Gopinatha Ballabha Nataka* by Raghunatha Parichha during middle of 18<sup>th</sup> century. *Mathura Mangala* by Bhakta Charana during early to middle of 18<sup>th</sup> century.

*Shyma Rasoutsava* by Brajanath Badajena during 18<sup>th</sup> century. *Bichitra Ramayana* by Bishwanath Khuntia. *Basanta Rahasa* by Shri Kishor Rajendra Deva. *Gopalakrushna Padyabali* during 18<sup>th</sup> -19<sup>th</sup> century. *Choupadhi chintamani* by Biswambara Rajendra during 18<sup>th</sup> – 19<sup>th</sup> century. *Gourahari Granthabali* by Gourahari Parichha. *Haribandhu Padyabali* by Haribandhu Bebart. *Sangita Sagara* by Damodara Patnaik, a collection of Odissi songs. *Benudhara Padyabali* by Benudhara. Beside these, other music compositions like *Sangita Sara Boli*, *Sangita Shashtra*, *Sangita sudhanidhi*, *Mrudanga Vadya*, *SangitaRatna*, *Swara Sara*, *Tala Vadya*, *Tala Nirnaya*, *Tala Nirupana*, *Tala Sarbasara*, and *Tala Malika* etc. have appeared steadily. The period of 15<sup>th</sup> to 19<sup>th</sup> century can appropriately be indicated as the “**Golden Period**” in the history of Odissi music when it had heightened in substantive brilliant music compositions, their performance and propagation. Collectively, Odissi music can be aptly categorized as another exclusive classical

system having its own strength and purity (Das R, 2004). Numerous of these compositions have *Prabandhas* based on hundreds of Odissi *Raga- Ragini* which are systematically organized and preserved exhibited the literary values of Odissi music. These literary compositions ascertain the continuation of an enriched, noble heritage of Odissi musical tradition and its literary values.

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