



**ORIGINAL RESEARCH PAPER**

**Arts**

**MUSICOLOGYCAL SURVEY OF ODISHI MUSIC**

**KEY WORDS:** Panchama Veda, Odra- Magadhi, Jagannath, Odia, Odishi music

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**ABSTRACT**

Music is the best of all the fine arts. Though there is no evidence of how and when music developed in India the archaeological findings indicate that about five thousand years ago the standard of music in India was highly developed. Indian music is Veda- related. It is known as Panchama Veda . Sama Veda is said to be the origin of Indian music. Odra Desha or the then Odisha had many similarities with the bordering regions of Odra- Magadhi countries (as called in the past). As such Odishan Music is said to be related with the then Odra Music. It is said that in second and third century Bharat Muni categorized Odisha under the ‘Odra Magadhi’ category on the basis of geographical, life-style of people, literacy, linguistic, interests of people, mannerism and behavioral point of view. Utkal is considered as the land of arts and the music of this land shall remain forever.

According to Walter R. Brog “The literature in any field forms a foundation upon which all the future work will be built” (Applying Educational Research, 2013)\*.

The study of referred literature provides scientific and logic support to the study being undertaken. The study provides various bottleneck on the subject on which the researcher can add and develops suitable means and methodology and move further the research work. The referred literature provides ideal guidance to plan the study being carried out by the researcher. A literature is reviewed by the researcher, which gives an idea of the work done in the field of the study and helps in keeping in touch with the recent developments.

The research in any field remains incomplete, if due significance is not given to the previous studies associated with the current area of study. In the field of textiles, in general, a number of studies have been done in India and abroad.

According to eminent historian Dr.K.C.Panigrahi the state of Odisha can fully be proud of having experienced numerous cultural influences. In different periods of its history representatives of various races and beliefs conquered this land and contributed to the blending of ideas, notions and religions. The location of state on the eastern coast of the central India was the reason for the waves of cultural and historical influence which in their turn caused the appearance of a completely unique philosophy of Jagannath. Like in other regions of India, religious philosophy determined the development of arts; the dance initially took refuge in the cult complex. Even today all celebrations in Odisha cannot do without dance and music.

Eminent epigraphist and historian Dr. Satya Narayan Rajguru written that by tracing the changes in the naming of local music we can catch glimpses of the transformation of Odia elites' conceptions of themselves—as this was acted upon by the political exigencies of particular periods. In response to threats to the Odia language, a regionalistic, language-based identity was prioritized; this soon had to be reconciled with the land-based claims of the movements seeking to integrate the various “Odia-speaking tracts” (which were not entirely Odia-speaking); and the assertions of regional distinction had themselves to be reconciled with the pan-Indian independence movement (into which the energies of Odia nationalists were eventually channeled) and then the exigencies of being a component of the new Indian nation. While this was the general trend, as these various views were neither personally nor chronologically exclusive. Further more, while there was, from the late nineteenth century through the mid-twentieth, an overall expansion of the field within which regional music was conceived, the

discourse on Odishi music has largely remained in the last stage, in the attempt to reconcile sense of regional pride and distinctiveness with an identification with the larger culture of India. The perspective could have been wider still: Sourindro Mohun Tagore ([1896] 1963) had already placed Indian music within a global context in the nineteenth century; in Odia literature, the Sabuja (Green) group of the 1920s and 1930s sought an international perspective; and Odishi dance has become a globally-cosmopolitan practice.

Guru Ramahari Das viewed that Odishi a term used to describe certain cultural practices (especially music and dance) from the Indian state of Odisha (formerly Odisha)—appears to require only the briefest of explanations. In a literal sense it means merely “produced in or relating to Odisha.” And yet this name, like many, has a complex history of usage and interpretation.

To name is to position anything, to place it within a wider world of discourse, to attempt to fix some idea of it. Names are signs within a system of signs, and they assume their sense from their place within this system. Names are relational; when we need to differentiate one object from another we name it differently. Different parameters of a culture—different culture specific realms of human thought and activity—may be privileged as lenses through which to view relationality. The relative weight given to various parameters may change over time and new parameters may arise; when this occurs our conception of an object changes, and this may in some cases necessitate a renaming of the object. The name “Odishi,” as applied to particular kinds of music, is not trans historical but only makes sense within a particular historically-constructed system of conceiving the performing arts in Odisha and India. The name both draws and confers authority from its suitability for, its situability within, this system. By the time of Indian Independence (1947) two forms of Indian “classical” music—Hindustani and Karnatak (or Carnatic)—had been defined and propagated through the work of scholars such as V. N. Bhatkhande (1860–1936) in northern India and institutions such as the Madras Music Academy (beginning in 1928) in the south. The process through which certain forms of North and South Indian music were “classicized”—in particular the emphasis on codification and written (Sanskrit or Sanskrit-influenced) theory and their mapping upon a “naturally” differentiated Indian geographic space, provided the relational matrix through which an elite form of Odishan music came to be viewed. Linguistic criteria were deemphasized with regionality (eastern rather than northern or southern) and textual basis foregrounded. The name “Odishi,” in part because of its recognizable regional indications and inclusiveness with regard to language, came to be dominant from this period.

In both written and oral discourse of recent times the term “Odishi” as used to describe music and dance is generally attributed to Kalicharan Pattanayak (1897–1978), a poet, dramatist, and performer who became central to the “cultural revival” movements of twentieth-century Odisha. For example, Ananya Chatterjee, in reference to dance, writes that, “Odishi was named as such in 1955 at the suggestion of Kalicharan Patnaik” (A. Chatterjee 2004: 145). Likewise, dancer Ritha Devi claims that the name “was coined by the late Kavichandra Kalicharan Patnaik in 1948”

Certainly the term (as connected to both music and dance) became more familiar during this period—and even took on new connotations—due to the intense cultural activity in the years surrounding Indian Independence (1947), and especially in the 1950s and 1960s as Odisha worked to consolidate itself (culturally as well as politically) as a state within the young Indian federation. If, however, we consult earlier Odia cultural theorists, including Kalicharan himself, we find quite different claims or assumptions about its origin and even about its meaning. While the term “Odia Sangeetawas still commonly used into the 1940s to refer to the songs of the “ancient” poets (and the songs of the moderns that followed the earlier style) and the practices by which they were performed, other terms, especially from the late 1920s onward, had begun to gain traction: these were “Utkal/ Utkaliya” and “Odissi.” To understand the significance of these terms we need again to look at the political situation. In the early twentieth century the linguistic nationalism that had developed in the last third of the nineteenth century was tempered by anxiety over the large non-Odia-speaking.

Depending on the regional language, their culture, tradition, and natural geography, the music procured different shape either into folk or classical structure. The eighteen ancient prevalent languages where music evidently have evolved were; *Sanskrit, Prakrta, Udeechee, Maharashree, 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, K.C., 1981).

Historian **Prof. Manmath Nath** Das written that sixteenth century witnessed the compilation of literature on music. The four important treatises written during that time are *Sangitamava Chandrika, Natya Manorama, Sangita Kalalata* and *Gita Prakasha*. Odissi music is a combination of four distinctive kinds of music, namely, *Chitrapada, Dhruvapada, Panchal* and *Chitrakala*. When music uses artwork, it is known as *Chitikala*. A unique feature of Oriya music is the *Padi*, which consists of singing of words in fast beat. Evidently, the musical history of Odisha had originated back in the 11<sup>th</sup> century, from the *Garbha Graha*, the inner sanctum of Sri Lord Jagannath at Puri Temple, the supreme Deity of *Odia* soul, symbolizing their culture and tradition. Poet Jayadeva from the Kenduli village near Puri of Odisha, with his exceptional musical creation of *Geeta Govinda* composition, had initiated the tradition of music and dance offering as part of Lord Jagannath's daily rituals, under the supremacy of the King of Puri. This continued tradition is a live reflection of *Odia* culture, their glorious musical history and their evolution with time. Like Hindustani and Carnatic systems, Odissi music should be considered as another separate system of Indian classical music, having all the essentials and potential ingredients of Indian Classical music system. If it could not progress in parallel with the other two classical music form, the history is the evidence, when repetitive Muslim invasions, followed by British rule in Odisha, and their lack of concern, depleted of its proper study, revival, propagation, etc. (Rajguru S, Dash R, 1986; Sahu NK, Mishra PK, Sahu JK, 1980).

During 13<sup>th</sup> century A. D. there was cross assimilation of music due to the conversion of many Hindu musicians to Islam and during 13<sup>th</sup>-14<sup>th</sup> century A. D. Amir Khusro was the popular

Indo-Persian musician, patronized under Delhi Sultanate. Apparently, he did not have the opportunity nor the inclination to influence the ‘Decan’ (Carnatic) and *Udrmagadhi* music. Although he had profound knowledge in Sanskrit, he had no influence on these two musical system for which the purity of these music traditions had remained untouched, preserved, and undiluted. Later, while the Decan music flourished as the Carnatic system, the *Udrmagadhai* or the Odissi system remained further confined to the then geographical spread of Odisha or extending into few of its neighboring states, mostly presented in the temples, in the courts of Gajapatis, in feudatory kings and Zamindars, all due to lack of patronization. Apparently, the classical status of Odissi music could not be secured, either due to lack of its necessity, or lack of any out of state musical exchange program, lack of any concerted effort for propagation, and thus continued as an independent, unabated tradition of classical music (Parhi K.N., 2007).

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