Campū of Odisha: A Study of Distinctive Form of Indian Music with Special Reference to 'Kiśorachandrānanda Campū'

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ABSTRACT: Campū is a traditional song genre of Odishā, performed by classical musicians by a complex set of prosodic schemes, with secondary melodic aspects. A special kind of music and the genre is patronized by local elites and enjoyed by connoisseurs, it constitutes a member of the "intermediate sphere" of regional genres that share features of both classical and folk music. Although the state of Odishā, it is flourished vigorously in the 18th century, this article surveys its formal features and its place in Odiśī music, culture, and the broader category of uḍramāgadhi genres. Every letter of the alphabet has its song in Odia Camp's composition, and each stanza begins with that letter. As a result, every piece of writing requires a high level of literary expertise. The song's lyrics and, as a result, its verse rhythm is preserved thanks to the artist's inventive use of the alphabet. Kiśorachandrānanda Campū, a piece of art by Kabisurjya, is well-known for its stunning compositions. Odia and Sanskrit structures are present throughout Kiśorachandrānanda Campū 's work, and the Odia section has been attributed to establishing his abstract status in the language. The presentation of a certain rāga and the improvisation of its melodic structure is the most significant goals in singing Camp, with a particular focus on the presentation and mode. Pre-audio recordings, written sources from numerous treatises, and live concerts will all be used to trace and analyze specific events.

Keywords: **Odiśī music, Campū, Uḍramāgadhi, Melody (Svara), Musical metre (Tāla), Text (Pada), Layakārī, Tāla (Rhythm), Melody (Rāga), Lyrical Structure.**

INTRODUCTION

India incorporates a rich literary heritage of both Sanskrit in addition as regional writings. Poetry has a tremendous influence on Indian classical music which gives us an insight into the social, political, economic, and cultural life of the people of that period. Indian Music is the oldest tradition having its origin from the sāmagāna of the Vedic period. Sāmagāna was a musical rendering of ṛgvedic text and this was held in high veneration and invested with a divine mystical and spiritual quality. The recitation of Vedic chants of sāmagāna comprises of stotra-s and stobha-s which includes the verbal texts of spiritual content, praise of God, and his incarnations. With the relentless march of time sāmagāna was replaced by Gāndharva. The term 'Gāndharva' has the evidence of its existence in the great treatise "Nāṭyasāstra" of Bharatamuni. Bharatmuni defines 'Gāndharva' as the music combining Swara, Tāla, and Pada. Bharata Muni, in his Nāṭyaśāstra, has mentioned four significant branches of Indian music: Avanti, Pāñchāli, uḍramāgadhi and Dakshinātya. BharatMuni referred uḍramāgadhi exists in the form of Odiśī uḍramāgadhi music. Its music features a rich legacy dating back to the 2nd century BCE, when king Kharavela, the ruler of Odisha (Kalinga), patronized this music and dance. Odisha proclaims 2000 years of majestic lines of history and culture. In antiquity, Odisha was then known as Kalinga as the royal seat of political power. It was a great maritime country with close trading links to most of the Bay of Bengal's seaports. Most of South and South-East Asia has been socio-cultural for many decades. The history of Odisha is glorious. Taken on ancient temple walls, figures or dancers talk of the rich musical heritage of Odisha. Odisha's saint-poets wrote lyrical poetry to be sung. Bards usually went from place to place singing these songs which were meant to propagate religious ideas in various religions. instructions were usually given by the poet himself as to how the lyric was to be sung, i.e the raga or tune to be employed and the tala or beat scheme to be followed. Odissi Music is a classical form consisting of all the necessary ingredients common to Hindustani and Karnatic Music. From the 16th century onwards treatises on music were written or compiled in Odisha. They were Sangitamava Chandrika, Gita Prakasha, Sangita Kalalata and Natya Manorama. Two treatises namely, Sangita Sarani and Sangita Narayana were also written in the early 19th century.

Swami Prajnanananda asserts in his book "A Historical Study of Indian Music": The sculptures of the Jain Cave-temples of Udayagiri and Khandagiri, of the temples of Parsurameswar, Rajarani, as also the colossal Sun-temple of Konark bear ample shreds of evidence

as to the development of classical and folk dances and music in Odisha. The Odishan dance, music, and different types of her folk songs construe a fascinating chapter of Indian Music. The various compositional forms of Odissi music include Chaupadi, Chhānda, Campū, Chautisā, Janāna, Mālasri, Bhajana, Sarimāna, Jhulā, Kuduka, Koili, Poi, Boli and more.

Campū is a genre of literary work in Indian literature. The word 'Campū' means a mixture of poetry and prose. A Campū-kāvya consists of a mix of prose and poetry passages, with verses interspersed among prose sections. Telugu poets such as Krishnamacharya carried this tradition of Campū Marga a step further by putting his writings mainly in devotional prose called Vachana. In the 11th century of Telugu literature, the most acclaimed Campū work is Nannaya Bhattarakudu's Andhra Mahabharatam, which is rendered in the Campū style.

In Odia Campū's composition, a song is written for each letter of the alphabet, and each stanza within the song starts with an equivalent letter of the alphabet. Thus, wonderful literary expertise is required for every single composition. The creativity with the alphabet preserves the lyrics of the song and therefore the rhythm of the verse. The creative and lucid lyrical sense gives rise to rare sound paraphernalia to the Campū when performed. There are many texts of the Campū are available within the Sanskrit language. The Campū-s are written and composed by King Bhoja Baladev Rath, Banamali Das, Dinakrushna Das, and Kavisurya Baladev Ratha. Campū of Kavisurya Baladev Ratha is the famous geya pada-s famous in Odishi music. It is still practiced and performed in Odisha.

1. PURPOSE OF STUDY

A composition like a mirror reflects a complete picture of a rāga. It reveals and also retains its characteristics such as its ascending and descending notes, its dominating notes, other sub-dominant notes, its intricacies, and its special combination of notes, i.e., svara-sañgati, etc. The different compositions in a raga highlight the different aspects and shades in which it can be rendered. Although a lot of song-texts are available in the form of a collection of compositions in Persian, Sanskrit, and regional texts. The aim of the research work is the study of song-texts sung in Campū of Odissi music which includes lyrical, aesthetical analysis of song-text. It will intent to trace and analyze several instances from pre-audio recording, written sources from various treatises, live concerts using manual means.

2. RESEARCH METHODOLOGY

Textual criticism includes the study of historical treatises, books, published documents including Articles, journals, and Thesis. The research methodology includes historical methods, axiological methods, and analysis of recording by using manual means.

2.1 HISTORICAL BACKGROUND

Kabisurjya Baladeba Ratha (1789 – 1845) was an Odia artist, prominent author, and artist of Odissi music. He wrote in both Sanskrit and Odia. His works are known for the reverential remainder. He is the credited originator of the Dhumpa Sangita. Kabisurjya has made hundreds out of melodies in the practice of Odiśī music, utilizing customary raga-s and tāla-s one of a kind to Odiśī. His perfect work of art Kiśorachandrānanda Campū is a foundation of the Odiśī music collection and Kabisurjya is broadly famous for his astonishing compositions. He was born in Bada Khemundi, Digapahandi, Ganjam, Odisha.

Fig. 1: Khemundi, Odisha

His father Ujjwal Rath was knowledgeable in sacred texts and an artist laureate. He was raised by his maternal grandfather, Tripurari Hota in Athagada. He got married at the age of 15 years old. After his father's demise, he moved to the close by Jalantara state. The ruler of Jalantara, Rama Chandra Chhotaraya supported his abstract manifestations and gave him the title 'Kabisurjya', signifying 'The Sun among Poets.'Kiśorachandrānanda Champu is noted for its enthusiastic remainder and the job it played in implementing the riti school of Sanskrit writing. He was likewise the creator of a few Campū-s including Ratnakara Champu, Premodaya Champu, and Kiśorachandrānanda Champu. Kiśorachandrānanda Champu has both Odia and Sanskrit structures and it was the Odia part of the work that has been credited with establishing his abstract standing in the language. Kavisurya Granthavali, Kavisurya Geetabali,

2.2 THE FORM AND STRUCTURE OF CAMPŪ

Campū is a combination of traits that includes the aspects of the musical structure, vocal style, and techniques, instrumentation, rhythmic style, and poetry. The performer has the responsibility to achieve a judicious balance between diverse aspects of the Odiśī style. The musical structure of the Campū thus comprises of three basic properties-

- I.   Melody (Svara)
- II.   Musical Metre (Tāla)
- III. Text (Pada)

This balance should be reflected in the large-scale structure of a performance.

A Campū performance begins with a short exposition of Rāga, the ālāp, which is sung in metre rhythm and without the accompaniment of percussion instruments. After that, the composition of Pada which is set to the same Rāga and Tāla (rhythmic cycle) is sung with the accompaniment of the percussion instrument known as Mardal. Tāla is a binding element and provides a framework in which svara and pada are arranged.

I.   MELODY (RĀGA):

The most important objective in singing Campū is the presentation of a particular rāga and its improvisation of its melodic structure with special attention to its presentation and mode. A Campū performance begins with an improvised exposition of Rāga, the ālāp, which is sung in metre rhythm and without the accompaniment of percussion instruments. Campu is sung to different rāga-s such as Sāverī, Toḍi Paraja, Pañcham Varādī, Mukhāvari, Bangalāśrī, Deśākya, Soma, Kānāda Gauḍa,Toḍī Jangalā ,Jhinjhotī ,Kanaḍa Kāfi ,Kāmodi, Purabī, Kedāra Gauḍa ,Khaṇḍa kāmodī ,Gauḍa and more. The details of rāga-s

Sl. No .	Name of the raga	Aroha (ascending notes)	Avroha (Descending Notes)
1	Sāverī	Sa Re Ma Pa Dha Śa	Śa Ni Dha Pa Ma Ga Re Sa
2	Kedār	Sa Ma Ga Ma Pa Ni Śa	Śa Ni Dha Pa Ma Ga Re Sa
3	Paraj	Sa Ga Ma Pa Dha Ni Śa	Śa Ni Dha Pa Ma Ga Re Sa
4	Kāmodī	Sa Ga Ma Pa Dha Śa	Śa Ni Dha Pa Ma Ga Re Sa
5	Mukharī	Sa Re Ma Pa Dha Ni Śa	Śa Ni Dha Pa Ma Ga Re Sa
6	Kedar Kamodi	Sa Ma Ga Ma Pa Ni Śa	Śa Ni Dha Pa Ma Ga Re Sa
7	Mukhārī	Sa Re Ma Pa Dha Ni Dha Śa	Śa Ni Dha Pa Ma Ga Re Sa
8	Vajrakānti	Ni Sa Ga Ma Pa Ni Śa	Śa Ni Dha Pa Ma Ga Re Sa
9	Bilāharī	Sa Re Ga Pa Dha Śa	Śa Ni Dha Pa, bMa Pa, Ga Re Sa
10	Gaudā	Sa Re Ma Pa Dha Śa	Śa Ni Dha Pa Ma Ga Re Sa
11	Śankarabhrań	Sa Re Ga Ma Pa Dha Ni Śa	Śa Ni Dha Pa Ma Ga Re Sa
12	Kedāra Gauḍa	Sa Ma Ga Re, Ma Pa Dh Ani Dha Pa, Ma Pa Ni Śa	Śa Ni Dha Pa Ma Ga Re Sa
13	Ārabhī	Sa Re Ma Pa Dha Śa	Śa Ni Dha Ma Ga Re Sa

II.   TĀLA (RHYTM):

Mardal is the percussive instrument employed in Odiśī music. Its construction and application style are different from that of Tablā and Mrundagam. Tāla is represented by a distinctive pattern of hand gestures and drum strokes. There is a standard pattern of drum strokes is delivered in one cycle which is repeated without variation is understood as Thekā. Thekā is rendered in a very efficient manner to provide the composition of strong balance. In Campū performance, the Mardala (accompanying drum) most of the time imitates and decorates the solo voice. Tāla in Campū is employed during the singing of the pada (composition), which is performed right after ālāp without any interruption within the singing. During this portion, Mardal player starts his beats, and both singer and Mardal player performs in proper balance to enrich each other's creativity.

Tala-s commonly used in Campū are as follows:

Sl. No.	Tāla	No of Mātrā	Chanda / Pattern	Thekā
1	Triputā	7	3+2+2	1 2 3 4 5 6 7 Dha-gaḍ Dhati Ndak | Dhati Ndak | Dhati Ndak
2	Ekatāli	4	4	1 2 3 4 Ta- -Thi Na-terekete Takathini
3	Rupak	6	2+4	1 2 3 4 5 6 Dhā Kaḍtāk | Dhā Kaḍtāk Tin Dā
4	Jhulā	6	24+2	1 2 3 4 5 6 Dhā Dhā Ti Nāk | Dhā Tin
5	Ādatāli	14	4+3+4+3	1 2 3 4 5 6 7 Dhā Dhā Dhi Nā | Dhā Dhi Nā| 8 9 10 11 12 13 14 Tā Tā Ti Nā | Tā Ti Nā
6	Aditāla	16	4+4+4+4	1 2 3 4 5 6 7 8 Dhā dhīna kita Dhini | Dhā dhīna kita Dhini| 9 10 11 12 13 14 15 16 Tā tina kika Tini | tā dhina kita Dhini
7	Jhampatāl	10	2+3+2+3	1 2 3 4 5 DhāTi Nām | Dhāg DhāTi Nām 6 7 8 9 10 TāTi Nām | Dhāg DhāTi Nām
8	khematāl	6	3+3	1 2 3 4 5 6 Dhā TiSNāk TeSṭeS | Tā TiSNāk TeSṭeS
9	Jatitāl	14	3+4+3+4	1 2 3 4 5 6 7 8 9 10 11 12 13 14 Dha Dhi Nā | Dhā Dhā Dhi Nā |Tā Ti Nā | Dhā Dhā Dhi Nā

SPECIALTY OF PRESENTATION

Campū-s are performed with the creative use of "Gamak" or "Andolan". "Mātu" is the presentation of the composition, which is performed with the intricate and pleasing expansion of the "Rāga" and "Pada", Every sentence is rendered with its unique quality, beautification, and melody. The tripartite structure of Campū performance- Ālāp, Bandiś, Layakārī - is the framework, unfold through time, within which the distinctive and essential features of Campū genre are presented and developed. A special feature of Campū is the Paḍī, which consists of words to be sung in Druta laya. The compositional Pada takes just a few minutes to sing. But it is followed with extended improvisation in which the singer sets the word of Pada with a rhythm which is known as Paḍī. The structure of the whole performance is to maintain the balance between the melody development of Rāga and the rhythmic variation and the Pada (Composition) which occupies the central position.

III.   TEXT (PADA): LYRICAL STRUCTURE

Campū is a popular form of poetry writing in Sanskrit. It belongs to the Khanda Kavya Category of poems. Biswanath Kaviraj has written within the 6th Chapter:

"Khanda Kavyang Bhabet Kavya Saikdeshanusari Cha (Sastha Parichhad).

It means the poem is written in a selected incident or work. In some compositions, the theme of nature is partly exhibited. Some scholars put it under the category of Manushi Matrika Prabandha.

"Gadya Padya Mayang Kavyang Champurityabhidhiyate
(6th chapter, Sahitya Darpan)

Campū is a combination of prose & poetry. Campū writing was prevalent among poets in Riti Yuga, where poets were giving equal importance to the ornate literature (alankār) and lyrical tuneful composition. They adept both in music and literature as a result, for every song rāga & tāla were prescribed. Campū of Kishora Chandrananda is an anthology consisting of individual Campū-s from Ka to Kshya- the 34 consonants of the Odia Alphabet.

SPECIAL FEATURES OF CAMPŪ KĀVYA

- The song for each of the 34 consonants in the Oriya alphabet.
- In the Kishora Chandrananda Campū, the prose part has been written in Sanskrit, while the poetry is in Odia.
- Every line starts with the same letter.
- It narrates the tale of Radha and Krishna's romance in 34 songs.
- The songs are composed of dialogues, as conversations between the characters with replies.
- The main refrain of the songs is the love of Radha and Krishna
- These are composed on traditional rāga-s and tāla-s of Odiśī Classical music
- Campū verses are used for solo singing and for rendering Odiśī dance abhinaya.

COLLECTION OF SONG-TEXTS AND ITS VERBAL INTERPRETATION

Sl. No.	Name of the Campū	Text	Rāga	Tāla
1	Ka	Ki helā re, kahita nuhaibharatire	Sāverī	Triputā
2	Kha	Khela lola khañjanākhi ki sahasa kalu re	Kedār	Triputā
3	Ga	Galāni ta Galā kathā	Toḍī Paraja	Aditāla
4	Gha	Ghenāi āmbhe jete	Kāmodī	Ekatāli
5	Ṅa	Nua nata patalī re mukutā	Kumbha Kāmodī	Ekatāli
6	Cha	Chahin chahin to sarani	Pañcham varādi	Triputā
7	Chha	Chala vahinisha he chada	Mukhāvarī	Triputā
8	Ja	Jānichhi mu mātra go lalite	Kedār Kamodī	Triputā
9	Jha	Jhagaḍi mātra hela he shyāma	Jhinjhoti	Triputā
10	Ña	Na bhāngare subhāñgi	Mishra Toḍi / Mohana	Ekatāli
11	Ṭa	Tankāri ki śraba sariki	Bangalaśri /Basanta	Rūpak
12	Ṭha	Thikatha bartula chandrānana	Deshākya	Ādatāli
13	Ḍa	Ḍara nāhinki he, paratarunī	Toḍī Paraj	Ādatāli
14	Ḍha	Dhāle ta dhalila nahin	Soma	Ekatāli
15	Ṇa	Nababilasini re nakhya tresha	Kāmodī	Ekatāli
16	Ta	Atashi Kusuma sama shyama he	Kanada gauda	Ekatāli
17	Tha	Thapire kaha tathapire Priya sakhi	Todi jangala	Ādatāli
18	Da	Re dukhi dhana dambha dekhibaku	Jhinjhotī	Ekatāli
19	Dha	Dhira re dhana tu na dela	Kanāḍa kāfi	Ādatāli
20	Na	Naba bilasini re nakshatresha hasini	Kamodi	Ādatāli

21	Pa	Priya saha paramada bada tuhigo	Bhairav	Ādatāli
22	Pha	Phati padibara nikunja sanchara	Purabi	Ādatāli
23	Ba	Bichakhyanare bina to priti	Sāverī	Ādatāli
24	Bha	Bhangi chahan bhurunila bhujangi	Kedāra Gauḍa	Triputā
25	Ma	Madhure manda manda hoi		Triputā
26	Ya	Josabara re jatharthare	Mukhavari	Ādatāli
27	Ra	Rashalasire Rasa puni	Kedara	Ādatāli
28	Ḷa	Lilanidhi he laje mu	Khanda Kāmodī	Jhulā
29	Ba	Bichitrabesha manjulare bala	Sāverī	Jhulā
30	Śa	Shyama sikhanda chula	Mukhavari	Ekatāli
31	Ṣa	Sapatati mora hi	kalyānī	Ādatāli
32	Sa	Satapatanila besha age	Mohana	Jhulā
33	Ha	Hari āmara eta	Gauḍa	Jhulā
34	Kṣa	Khyamānukamadhara he	Kedār	Triputā

3.3 LANGUAGE USED IN CAMPŪ

In campū, pada-s are composed in various languages such as Sanskṛt, Arabian, Persian and regional. Some examples are

3.3.1   Pada in Sanṣkṛt language:

Ghaṣra nātha nandanā anāuniki manā
Karu je thāu hati chahinlu re

Ghaṣra nātha is a Sanskrit word used in Odia dialect.

3.3.2   Pada in Persian:

Jatīndra samādhi – khaṇḍanā tunidhi

Mu raṇka mānaṇka barare

Jatīndra is a persian word used in campū

fariyād kāhin to nāme karibi nindā pache karare

fariyād is a persian word used in Campū.

3.3.3   Arabian language:

Phaturīkhora ākharaku hebār

ehi ekā ethuphala Phaturīkhora

Phaturīkhora is an Arabian word used in campū

3.4 RASA BHĀVA-S EXPERIENCE IN CAMPŪ

According to Bharata, there are eight basic human emotions, or mental predispositions (sthāyībhava-s), and their corresponding sublimated feelings(rasa-s) that could be experienced in drama (nātya) as follows:
- Rati (Love)- Śringāra (Erotic)
- Hasa (Laughter)- Hāsya (Humorous)
- Śoka (Grief) -Karuṇa (Compassionate)
- Krodha (Tendency to become angry) -Raudra (Furious)
- Utsāha (Tendency to feel enthused) Vira (Valorous)
- Bhaya (Propensity to feel afraid) -Bhayānaka (Fearful)
- Jugupsā (Tendency to dislike, abhor) -Vibhatsa (Odious)
- Viṣmaya (Prone to wonder) -Adbhuta (Wondrous)

- ▪ Samāna (Detachment) -Śānta (Peaceful)

These rasa or emotions are found in the campū of Kabisurya Baladev Rath's Kishora Chandranana.

3. PERFORMANCE ANALYSIS - CASE STUDY

Gha Campū
Rag-Kamodī　Tal – Ekatālī

Ghenāi ambhe jete kahilu re
Ghenilu nahin bālā pahilu re |

Ghrūta ghataku sikhi　śikhā pākhare rahi
Śirisa dehā ehā sahilu re,

Ghaṣra nātha nandanā anāuniki manā
Karu je thāu hati chahinlu re

Ghati sariki kare nāhin ki vivekare
Mahārnavare abagahilure ||

Translation

Despite our repeated explanations, young lady, you refused to accept.

Keeping your body close to the fire is like keeping a jar of ghee next to the heat.

Although we told you not to gaze at the king's daughter, you did.

Even with an earthen jug in your hand, you jumped into the ocean without a second thought.

It was only due of our friendship that you survived after ingesting thorn-apple root paste mixed with the deadly flame lily.

Rāg - Toḍī Paraja　　　**Tāl-** Aditāla

Sthai

TRANSCRIPTION OF GHA CAMPŪ

1	2	3	4	5	6	7	8
-	- PA	Pa -Dha	Dha Pa	Ma Ga	Re Sa	Sa Re	Re Ga
	• Ghe	na • •	i •	Aa•	Mbhe •	Je •	te •
ReGaPaMa	GaReReGa	GaMaGaMa	ReGaReGa	Sa	-Sa	ReGaMa-	GaMa
• • • •	• • •Ka	hi • • •	lu • • •	re	•ghe	ni • • •	lu•
Pa-	Pa-	-	Pa dha	Sa-	-Ni	DhaPa	DaDha
Na •	Hin •	•	Ba la	Pa •	• hi	• •	Lu •
Dha Pa	Ma Ga	Re Ga	Ma Pa	Pa			
• •	• •	• •	• •	•			

Antara-I

-	-Sa	Sa	SaNi	NiDha	Dha-	Dha	PaDhaSaNi
	• ghru	ta	gha •	ta •	ku •	Si	Khi • • •
DhaPa	-Pa	Dha-	MaGa	Pa	DhaNi PaDha	Sa	Sa-
• •	• Si	Kha •	Pa •	Kha	Re• • •s	Ra	Khi•
-	-Ma	Ma	GaMa	Pa	Pa-	-	Padha
		Ri	Sa	•	De ha •	•	e ha
Sa-	-Ni	DhaPa	PaDha	DhaPa	MaGa	ReGa	MaPa
Sa•	• hi	• •	lu •	Re •	• •	• •	• •

Anatra II

1	2	3	4	5	6	7	8
-	-Pa	PaDha	Dha Pa	MaGa	GaRe	Re-	ReMaGa-
	•gha	sra•	na •	Tha •	Na •	nda•	Na • • •
ReSa	-Sa	ReGaMa-	GaMa	PaDha	PaDhaNi	NiDha	DhaNiDhaNi
• •	Sa	na•••	u •	ni •	ki • •	Ma •	Na • • •
DhaNiDhaPa	-Pa	Dha-	Sa	SaNi	NiDha	Dha	PaDhaSaNi
• • • •	•Ka	ru•	Je	tha	u •	na	ti • • •
Dha Pa	-Dha	MaPa	DhaNiPaDha	Sa	-	-	-
• •	•cha	nin•	lu • • •	re	•	•	•
-	-Pa	SaDha	Sa	GaRe	Ga	Ga	GaMaGaMa
S	Sghe	tis	Sa	ris	Ki	Ka	re S S S
Ga-Re-	-Ga	Sare	GaMa	ReGaReMa	Gare	SaNi	Nidha
S S S S	S Na	nins	K i S	Bi S S S	Bes	Kas	Re S
DhaNiDhaNi	DhaPa a-Pa	DhaRe	Sa	Sa Ni	NiDha	Dha-	DaDhasaNi
S S S S	S S Ma S	has	rnas	bas	res	as	bsss
DhaPa	-Dha	MaPa	DhaNipaga	SaNi	DhaPa	Naga	ReGa
SS	S Ga	Shi	lu S S S	Re s	S S	S S	S S
MaPa	-						
S S	S						

4. CONCLUSION

'Kiśorachandrānanda campū has been viewed as an essential link in the development of Odia literature and Odiśīmusic by many scholars. It's not uncommon for South Asian vernacular writers to be almost unknown outside of their native countries—and Kabisurya is no exception. Eastern Indian languages and their contacts might be traced through Kishora Chandrananda; it gives some indication of the relationship between Sanskrit and Odia at the time, as well as providing evidence of Persian language proliferation in India. If we examine Kishora Chandrananda's literary substance, we see the wide-ranging influence of Caitanya-style Vaiṣnavism in Odisha, and the work's unique status as explicitly Vaiṣnavite literature demands more investigation. As a master of literary form and technique, Kabisurya merits more attention to his poetic language manipulation.

The great exponents of Odissi music in modern times are the Late Singhari Shyamasundar Kar, Markeandeya Mahapatra, Kashinath Pujapanda, Balakirshan Das, Gopal Chandra Panda, Bhubaneswari Misra, Shymamani Devi, and Sunanda Patnaik, who has popularised Campū in Odiśīmusic. It has got its patronage though rendering in Odiśī dance also

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