



# THE LITERARY ASPECTS OF ODISHI MUSIC: AN OVERVIEW

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## ABSTRACT

The innumerable sculptures of musical instruments depicted on the walls of temples from 6th century AD to 13th century AD testify to the glorious tradition of music and its patronage by successive kingdom in Odisha. The antiquity of Odissi music is traced through historical evidence, i.e., the dramaturgical treatise Natyashastra (c. 200 BCE to 200 CE); sculptural, architectural, and inscriptional evidence beginning in the 2nd century BC, and found in such places as Puri, Konark, and Bhubaneswar; the 12th-century song-cycle Gitagovinda of Jayadeva; various regional treatises on music and dance written in Sanskrit, beginning most substantially perhaps with the sixteenth-century Gita Prakasha. The Odissi music was born out of a cultural synthesis of several musical traditions: Jaga Akhadas of Puri district, Pala in coastal districts, Giti Natya (Musical Drama), Daskathia\*, etc. as various folk traditions prevalent in the region. All these forms of music had a tradition of thousands years.

**Keywords: Text, Raagan, Taalan, Odia, Odishi**

## Natya Manorama

The most remarkable feature of this book was the poet mentioned the beginning and the end of the book two slokas. Which was hardly found in ancient works facilitated the scholars. It had lots of historical significance. Ordered by Bhupati (king) Sri Nilakantha Raghunath had finished Natya manorama on Tuesday the 11<sup>th</sup> day of the lunar fortnight in the month of Chaitra of 12<sup>th</sup> Anka of Gajapati Divya Singha Deva. From the calculation it was evident the above day fell on 23 March 1697. This book was divided into five chapters. The first chapter sang the glory of music, the second the Raga Ragini, the third chapter chayalaga, the fourth

Ksudragitalaksyana and the concluding chapter carried the discussion about different musical instruments and dance. Kasta Nrtya, Kakadi Nrtya, Savari Nrtya, Maltabali were the remarkable ones.

### **Sanagita Sara**

Hari Nayak the writer of this text divided into seven chapters. However, six chapter were discovered. It found that Hari Nayak followed the Sangita Ratnakar Doggedly. Sangita Ratnakar was ended in seven chapters to 'Sangita Sara' was supposed to have been ended in seven chapters. These are Svaradhyaya, Ragadhyaya, Prakirnakadhyaya, Gitadhyaya, Taladhyaya, Vadyadhyaya and (probably) Nrtyadhyaya.

This Sangita Sara was the main support of books Gita Prakasa, Sangita Narayana written in Odia. It is worth mentioning that the 60 Ragas described in Sangita Narayana were the same as Hari Nayak's Sangita Sara. Moreover, there were some more like Raga Darpana, Sangita Sarani, Abhinaya Chandrika, Sangita Abhinaya Darpana, Sangita Sadananda, Gana Sarbasva, Gita Prakash Boli and Sangita Svara etc.

The musicians and poets in the Ancient, medieval and Modern period of Odisha.

### **Kavi Jayadeva :**

In the 12<sup>th</sup> century A.D. Jayadeva, the great composer of 'Gita Govinda' composed his immortal work in the precincts of the Jagannath temple at Puri. It raised him to the acme of glory. From his time till now, it has been the most loving lyric the dancer of different regions. As goes the legend Jayadeva who was also an Natyacharya taught the lyric to his loving wife Padmavati, a Devadasi as accomplished dancer who danced to the tune of he devotional song sung joyfully her husband.

Born in Kenduli Sasana, a village in the Balipatana police station in the Puri district between Prachi and Kusabhadra river Jayadeva did not composes his master piece Gita Govinda for royal patronage. It was a work of devotion and dedication – hymn to Govinda that chiefly intended to be chanted before God. Chanda Bardai referred to this saintly poet in his 'prithviraja Raso' assigned to be the work of 13<sup>th</sup> century.

Thousand of palm manuscripts of Gita Govinda are found in possession of individuals and religious institutions, which proved that Odisha is the largest repository of such palm leaf manuscripts. In addition, Gita Govinda has gained so much popularity all over India because of the Jagannath temple. As a token of their pilgrimage to this sacred place, millions of pilgrims took the copy of Gita Govinda to their homes. Its impact had revealed in the music, dance, drama, painting, sculpture and literature of Odisha.

### **Kavi Surya Baladeva Ratha**

Kavi Surya is considered one of the major poets of Odisha. He is remembered in the tradition of poetry created by Odia poets like Dinakrishna, Upendra Bhanja and Abhimanyu Samanta Singhara. In the history of Odia poetry, the new style followed by Baladeva has influenced the poets of subsequent generations. The poet Radhanatha Ray in the later part of the 19<sup>th</sup> century correctly described him as the fortunate son of Goddess Saraswati.

The 19<sup>th</sup> century poet-administrator of Odisha is an immortal name in Odia literature. By infusing a new sensibility into Odia literature and experimenting on new forms, he tried to free Odia poetry from the classical chains by his new style and technique.

His poems a blend of literature and music comprise different forms of poetry like Champu, Chaupadi narrative poetry etc. and new forms like parody and paradox. He gave a new shape to poetic language by combining pure Sanskrit words with narrative Odia dialects.

His satirical prose work Hasya Kallola, considered one of the earliest works in Odia prose, reveals his intellectual with critical insight. He not only laughed at the contemporary administration but also satirically attacked the social institutions.

Baladeva has not written much about his own life; neither are there much authentic biographical notes available on him. Even some of his works do not carry the legal stamp of his name. therefore, it is difficult to write much about his life. At most. One can only link a number of scattered circulating episodes, more or less accepted to be true all over the state on this great poet.

Kavi Surya Baladeva was born approximately in 1779 at Vijayanagar the capital of Khemundi state. Now in Ganjam district in Southern Odisha.

He was honored as a great poet by many king also enjoyed the privilege as a great to work as devan in many places. Kavi Surya Baladeva proved himself as an able administrator in the general administrator of the state. Baladeva was also a great patriot.

### **Kavi Surya Baladeva's Works**

Kavi Surya began to write poems from an early age. These included kavyas and innumerable lyrics for that, he became a well known for a particular form i.e. 'Champu', which had its source in Sanskrit and used both prose and poetry in its structure. Besides he composed a significant place in prose, almost an early work in Odia prose, entitled Hasya Kallola (waves of Humor). He also composed poems in Sanskrit, Hindi and Telugu. Overall, his creative achievement was rich and substantial and established him as a major poet in Odis literature. Brief survey of his works is given.

Chandrakala usually accepted from Riti age was narrative Kavya. Following the ideals of Kiratarjuniya, Sisupalavadha Ns Naisadha etc. in Ssanskrit literature, Odia riti poets wrote their kavyas. Upendra Bhanja almost brought perfection to this age. His imaginative work Lavanyavati inspired Kavisurya to write his Chandrakala, which largely followed the tradition of Riti Kavya. It is named after the heroine chandrakala. It is the story of the rebirth of the hero and heroine and the poet begins with an innovation to the muse. The influence of Lavanyavati is so much felt in his work the even Kavisurya himself realizing that Chandrakala could never have replaced the glory of Lavanyavati and would have come out only as a shadow poem left the work incomplete and started to write his own Chaupadis.

### **Chaupadi**

Chaupadi is the juicy fruit of Kavisurya's creation. Each poet looks for a medium to express him. Kavisurya discovered Chaupadis for his self-revelation and self spontaneity of expression. He composed more than five hundred such poems and in all these poems, there is a continuing uniformity in style. The repetition of common tunes can be heard in a majority of these poems. However, when an ecpert singer sings them, the listeners feel excited and delighted. The music is pure , subtle and sweet. Kavisurya's Chupadis are written in free style, as lyrical as 'muktaka kavya'.

It is difficult to believe that the Chaupadis are only holy songs because the names of Radhakrishna stamped on their frame. The Chaupadis are spiritual in tone songs of human life. The songs of love are 'Kama' and beauty. The soul of the 'Chaupadis' is the pleasure derived from the union of the bodies (sambhoga srungara).

### **Kishore Chandranana Chaupadi Chautisa**

This is probably the best among Kavisurya's poem. It is connected with the poets' Sanskrit work kishorechandrananachaupadichautisa Champu; it is also called as 'Champu'.

Kishorechandrananachaupadichautisa is unique as a literary piece. The love concerning Radha and Krishna is expressed in beautiful images and through delicate moods.

Kishorechandrananachaupadichautisa is a complete kavya. The poet has enriched the work with the 'Sringar Rasa' arising out of the game of love between Radha and Krishna in an efficient and sweet manner, maintaining the 'Raga and Tala' language and rhyme together used in a dramatic style. The poem's style combines the narrative kavya with the lyric 'Chaupadi' as also the sublime Krishna Kavya with the popular dramas of Krishna Lila. That is the poem, which has both lyrical force and dramatic power. The story built upon questions and answers exchanged between Radha, Krishna, Lalita and other Woman friends. The narrative part is full of dialogues. It shows how a young woman lost in her visions of the beautifulbe4comes restless for union. To create dramatic 'rasa' in an arrangement of dramatic sequences was not unknown to Kavisurya. yet he did not depend on the external events. The real organization in the poem grew from inside in the arrangement and proper evolution of feelings and emotions of the hero and heroines, and this supported by the external dramatic element provided real power to the poem.

### **Salabega**

Salabega the half-Hindu, half-Muslim devotional poet of 17<sup>th</sup> century, Odisha remains at the centre of Odia devotional poetry even today. His bhajanas and prayers are at the tip of every Odia's tongue and must go beyond time, space, religion and caste. His poems, while whispers of a soul that longs for the union with the divine, try to build a bridge between the mortal and the immortal. In doing so, the poet attempts to know the immensity of human existence and to unravel the hidden ecstasies in the discovery of the ultimate truth of life.

The people of Odisha as a devotional poet knew Salabega. His popularity springs from his bhajanas and jananas or devotional songs and prayers. Salabega's primary emotion was devotion. Salbega limited his writings to bhajanas only.

The most interesting fact of Salabegs is that he was a Muslim by religion but a Hindu by sentiment, attitude and sensibility. He was perhaps the only Muslim who dedicated his creative career to the glorification of Hindu gods particularly Lord Krishna and Lord Jagannath.

Salabega's date and year of birth remains shrouded in a mystery. Historian, literary historians have failed to register the exact date and year of Salabega's birth. In fact in a good number of poems Salabega records his parentage but nowhere has he mentioned the name of his father and mother. His simply records the difference in their religion and his own anguish of being a Muslim.

Historians and literary record that Salabega was the son of Beg Alias Jahangir Quli Khan. From Iqbal Nama Jahangir it is evident that Lal beg appointed as Subedar of Bengal on May 30, 1607 and he passed away on April 4, 1608.

From the historical relevance of the birth of the prayer songs of Salabega, it could assume that he was born between 1591 to 1593. Some even believe that Salabega was born on Radhastami day. Between 1646 to 1647, Salabega must have expired. Some believe that Salabega was cremated at Swargadwara and a tomb was founded at Balagandi. Some even argue that Salabega's mortal remains transformed into flowers. Salabega must have lived in Puri and composed some prayer songs during 1612 to 1647.

Salabega was trying to show the immensity of human bondage whose metaphoric representation is love between Radha and Krishna.

Salabega composed 'Patitapavanastakam' for Lord Jagannatha. This work serves as the prologue to his bhajanas and prayer songs on Jagannatha.

Salabega and his poetry symbolize the spirit of national integration. Hence, in that critical time of the country, salabega's poetry would certainly help to inspire in our hearts and minds. Salabega's contribution to the Odia devotional poetry tradition is invaluable.



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