

# A Comparative Study between “*Chautishaa*” ( चऊतिशा ) and “*Chhaanda*” ( छान्द ) of *Odissi* Classical Music.

Himansu Sekhar Swain<sup>1</sup>, Bibhuti Bhusan Champati<sup>2</sup>

<sup>1</sup> Faculty of Performing Art, Department of Odissi Vocal, Utkal University of Culture, Bhubaneswar,  
Odisha, India Email: [himansu.music@gmail.com](mailto:himansu.music@gmail.com)

<sup>2</sup> Department of Odissi Mardala, Ramhari Das Odissi Gurukula, Satyabadi, Sakhigopal, Odisha, India  
Email: [bibhutibhusanchampati77@gmail.com](mailto:bibhutibhusanchampati77@gmail.com)

## Abstract

India is a unique land of cultural traditions and raga music. People of different languages, castes, and communities of different states live here so its cultural traditions differ from other countries. “Odishi Classical Music” is the music of a rich tradition of ancient Utkala, Kaling, Odra, and Odisha State. It is one of the classical music of India which the government of its state has declared to reflect the uniqueness of singing based on its script. Odissi music is characterized by “neither fast nor slow” a piece of rhythmic and soulful Uchaang Sangeet. In general, Odissi music consists of Odishi, Champu, Chautishaa, Chhaanda, Pallavi, Gitgovinda, Bhajan, Janaana, etc. The lyrical compositions used in the singing of Odissi Classical Music are as highly sophisticated as the vocal compositions based on pure Indian raga and Taala. Chautishaa and Chhaanda are the two unique aspects of Odissi Music and their comparative study is the main focus of this research.

## Keywords

Classical Music, Odissi, Indian culture, Odia literature, Chhaanda, Champu, Chautishaa.

## Introduction

The basic derivation of the Oriya poetry tradition is its rhyme or verse composition. It not only enhancing the beauty and elegance of poetry but also helps to popularize even though so many years have passed. Chautishaa (चऊतिशा), Chhaanda (छान्द) and Champu (चम्पु) are not only

carrying the excellence in classical Odia poetry but also in Odissi Classical Music. Word combinations in different ways, the beauty of language, letters (alankaar) used in beginning, middle and ending of each stanza, theme and sentiment takes a major role in mediaeval Odia poetry literature. In this sense, the ancient Oriya literature is so beautiful and very rich in the field of world literature.

Although from a musical point of view we found so many similarities in the presentation of Chanda (छान्द) and Chautishaa (चऊतिशा) but there are also many similarities and differences we

found from the composition of literature. I here with describing the following points according to the terms of comparative study of “Chanda” (छान्द) and “Chautisha” (चऊतिशा).

### 1. Paanchaali Prabandha

The numerical term Dwipadi (द्विपदी), Chatuhspadi (चतुष्पदी), Shatpadi (षट्पदी), Ashtapadi (अष्टपदी) and Dwaadashapadi (द्वादशपदी) named according to the number of Padas in a Gita (गीत) or Prabandha (प्रबंध), but some poetry is called Paanchaali Prabandh (पाँचाली प्रबंध) according to the Shaastra (शास्त्र), which is having more than twelve stanzas.

#### Slokaa: पांचालिः बहुभीः पदेः

It means Paanchaali is a poetry of many or lots of stanzas. There are differences in names even if both Chhand (छान्द) and Chautisha (चऊतिशा) are belongs to the same panchali prabandha (पाँचाली प्रबंध) category 1 . Here some short reasons are as follow:

- “Chaanda” (छान्द) the lyrical composition based on rhyme and large number of Padas
- “Chautishaa” (चऊतिशा) the lyrical composition based on rhyme and always consisting 34 Stanzas
- There are different Chapters of each Chhaanda (छान्द) is always based on one particular “Kaavya” (काव्य).
- One Chautishaa (चऊतिशा) is having only one Story or situation which is completed by itself and it is called स्वयं सम्पूर्ण काव्य।
- In one Story or Subject matter there are having different “Chhaanda” (छान्द)
- A Chautishaa (चऊतिशा) follows a particular story or one Subject matter.
- Both Chhaanda (छान्द) and Chautishaa composed in “Brutta”
- Each Chaanda (छान्द) is having its own Brutta (बृत्त) or Vaani (बाणी) such as Rasakulya (रसकूल्या), Chokhi (चोखी), Chakrakeli (चक्रकेली) , kalahansha (कलहंस), Bangalashree (बंगलाश्री) etc.

Chhaanda's (छान्द) are divided into two parts :

**Samachhaanda (सम छान्द )**

**Bisamachhaanda (बिसम छान्द)**

**1.1. Samachhaanda (सम छान्द):** The lines of each Stanza will be same and the letters of each line will be also same.

Example-1: (Chhaanda): जयजय जगन्नाथ डररूप धारी

नीलगिरीश गिरीश बंदनिय हरी ।०।

Here there are two lines are in one stanza and four words and fourteen letters are there in each Line.

**Example-2: (Chautishaa):** राज सुत बिरहे बिरस पासजन  
अपसर पूरहिते याच किछी धन  
बोईले तुम्भ सामंत दुहिताकु आम्भ  
यूबरज बिभा हेबा करीब आरम्भ ।०।

Here there are four lines are in one stanza and five words and fourteen letters are there in each Line.

**1.2. Bisamachhaanda (बिसम छान्द):** There is no similarities between Line, Words and letters in one Stanza.

**Example-1: (Chhaanda):** तू बा बोलिबु भ्रमर कहिंकी एते अधीर  
जेमंत बल्हरि लभि हराइछि किछी शोभा गुण तार ।०।

Here there are three lines in one stanza and the first stanza is comprising four words and eight letters, the second stanza is comprising three words and the third stanza is comprising eight words and twenty letters which is not similar to each other.

**Example-2: (Chautishaa):** बसंत भ्रमु कानन, बिरस दिशे आनन,  
भाबिलि मुँ मान धन, कलाकि मोते ।  
जाई पदकु ताहार, शीर छाई करी मोर,  
जाणी से होई कातर, भिड़ी तूरिते ।  
बोईला मला की मदन ।  
एहा जाणी प्रकाश करूछि ए मान ।०।

Here there are four lines in one stanza and the first and second stanza is comprising twelve words and twenty-nine letters respectively, the third stanza is comprising four words, nine letters and fourth stanza is comprising six words and thirteen letters which is called “Bisamchhaand” (बिसम छान्द).

## 2. Alankaar

The ancient poets are applied the various Alnkaar’s (अलंकार) in both Chanda and Chautishaa to make more sense, beauty of lyrics and rhymes. Those are: Jamak (जमक), Rupak (रूपक), Anuprasa (अनुप्रास), Shlesha (श्लेष), Chhala (छल), Meshajudhya (मेशजुध) etc.

I would like give some example of “Anupraasha Alankaar” (अनुप्रास अलंकार) only.

There are many types of differences of “Anupraasha Jamak”, such as: Aadya, Madhyan, Praant, Aadyapraant, Mahaajamak, Sarvajamak etc. The specialisation of “Anuprasa Jamak” is creating different sense or meaning by using one word again and again while composing one Stanza.

**2.1. Aadya jamak:** सुरभी सुरभी आश्रित जहीं लबंगलता  
सुनारी सुनारी पराए धब अग्रते स्थिता

In 1st line of above stanza, the word “surabhi” has been used for two times in the beginning with different meaning and also the beginning of the second line the word Sunari has been used for two times with different meaning .

**2.2. Madhya Jamak:** सफला सुबास सुबास मल्ली सेहि प्रकार  
स्वमन हरि ता हरिता सवार करे प्रचार

In the middle of the first line, the word “Subasa” and the word “Harita” in the middle of the second line are used two times each sowing different meaning.

**2.3. Pranta Jamaka:** सबूत गलपरे मारीच नागबल्ली चमरी  
शोई तहीं तले रोमंथ करूछन्ती चमरि

Here the word “Chamari” has been used at the end of each line.

**2.4. Aadya-Pranta Jamaka:** सुमनसरे महोज्जल जे अशोक बितापी  
सुमनशरे शोकबती देखी हेबे बिटपी

Here the word “Sumansare” and “Bitapi” have been used at the beginning and end respectively in above both lines.

**2.5 Mahajamaka:** सुरुची केशर केशर केशर तरु तहिं

Here the word “Keshara” is used for three times with different meaning

**2.6. Sarvajamaka:** संतान पाई बिहरन्ती बिहरन्ती जहिं खंजन चक्र  
संतान पाई बिहरन्ती बिहरन्ती जहिं खंजन चक्र

Here both the lines of above stanza are equal to each other in words but create different meaning.

Although the use of such Alankar is often seen in “Chanda” but sometimes we found such application in “Chautishaa” (चऊतिशा). There are even some unique “Chautishaa” (चऊतिशा) which has named as “Alankaar

### Conclusion

As Odissi music is the vast part of the Odia Literature and Culture, it needs more and more research on it. Chhaanda and Chautishaa not only the unique part of Odissi Classical music but it is the heritage and rich tradition of Odia literature world as well. At the present time it needs a lot of publicity on television and AIR. It is also required to promote and propagate through various live Odissi Classical vocalist by providing different music festivals and concerts in the state and national level. The poets, writers, singers, music researchers, gurus of Odissi Music have been teaching, researching, propagating and propagating Odishi music since ancient times but in the dark shadows of time, something valuable has come to mass society for a few moments and lies dormant for which it needs of revival. I hope this research will help to the next generation those who are perusing their carrier in this particular field.

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### Author's Biography

#### 1. Himansu Sekhar Swain

M.Mus. (Gold Medalist) and M. Phil. in Odissi Vocal from Utkal University of Culture, Odisha; Ph. D. Scholar, Department of Odissi Vocal, Utkal University of Culture, Odisha; Head of the Department, Music, Dance and Drama, SAI International School, Bhubaneswar, Odisha; Recipient of Senior Scholarship and Junior fellowship, Ministry of Culture, Govt. of Bharat; B High grade artist in AIR and Doordarshan; Guru Kelucharan Mohapatra and Acharya Tarini Charan Patra Yuva Pratibha Awardee: Received Sangeeta Sudhakar Smruti Brutti.

#### 2. Dr. Bibhuti Bhusan Champati

M. Sc. and M.Phil. in Botany from Ravenshaw University, Cuttack, Odisha; Ph. D. in Biotechnology from Siksha „O“ Anusandhan (Deemed to be University), Bhubaneswar, Odisha. Sangeeta Bhusan in Mardala from Odisha Sangeet Natak Akademi, Bhubaneswar, Odisha; Senior Scholarship from Ministry of Culture, Govt. of Bharat Gotipua Dancer and Musician

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