



Chapter-IV

A CRITICAL AND MUSICAL ESTIMATE OF *KIŚORACANDRĀNANDACAMPŪ*

4.1. Poetic beauty of the *campū* :-

Kavisūrya is gifted poet and technical artist of high order. The greatness of the poet is established through his imagination and the dexterity of conversation between the characters.¹ Saccidānanda Miśra called Kavisūrya an applied poet.² He was above all traditional norms and he was the poet of mass-appeal.³ Panigrahi observes it as a special and unique poem.⁴ The combination of different words from different languages has increased the poetic value of the poem. Leaving his other works only this *campū* can keep the poet as immortal.⁵ Without any doubt it is his master piece, in lyrical merits as well as dramatic presentation.⁶ The poetic talent of Kavisūrya is discussed and approved by many renowned scholars. There is no contest between Baladeva's intellect and the popularity of *KCC*. Many critical works have been published on Kavisūrya and his compositions. So to avoid repetition the extensive bibliographical and referential materials may be consulted.

4.2 The literary merits of *KCC*:

The poet has tried to keep his poem above the consciousness of his

1. Acharya, B. C., *Vicāra O vivecanā* (Odia), p.30

2. Mishra, S.N., *Baladeva Ratha, Sāhitya sādhanā O siddhi* (Odia). p.124

3. Mishra, K.C., Ed. *Kiśoracandrānandacampū*, p.103

4. Panigrahi, S.N., *Kavisūrya Baladeva Ratha, Kṛti O Kṛitva*, p.105

5. Behera, K.C., *Kiśoracandrānandacampū*, p.132

6. Manasinha, Mayadhar, *A History of Oriya literature*, p.132

contemporary age and expressed the short and simple theme in a dramatic manner.⁷ Like others Kavisūrya filled his poem with major literary merits like the *rasa*, *rīti*, *guṇa*, *dvani* and the *alaṅkāras*.

4.2.1 The *rasa*-s:

We find five sentiments more or less in the *campū*. The prevalence of the erotic sentiment is felt throughout the *kāvya*. Baladeva has described the sentiment of love as per the requirement of the time and situation. Though the love play of Rādhā and Kṛṣṇa is described in the *campū* but the poet carefully blended the erotic sentiment by the both aspects of it i.e. *sambhoga* and *vipralambha* to make it interesting.⁸

4.2.1.1 Treatment of *sambhoga śṛṅgāra* :

This phase is described within the social discipline and he has crossed this stage with much care and artistry. An eloquent creation like *KCC* should not be limited within a particular system of poetry. Every connoisseur has the right to enter and accept this poem. For that Kavisūrya has given the manly touch to the divine characters and prepared an earthly play like any other *kāvya*.⁹ The poet used all his poetic energy to express the erotic sentiment through the *sambhogasṛṅgāra* [love in union].

misilā cāri locana vāriruha madanu labhila cari

mililā śyāma gaura dui maha /

madhupa yuva labhilā abā navasarasiruha /

7. Nanda, G.C., *Contribution of Odishan authors to Sanskrit campū literature*, p.145

8. Dasa, Kulamani, Ed. *Kavisūrya Granthāvalī*, p.61

9. Behera, K.C., *Kiśoracandrānandacampū*, p.116

.....*mahāmodapravāha*.

madhu madhura vadhū-adhara /

kisoravara radanāmbara /

vimba cumbana cunkruti svana melā /

mrudu manmana dhvani janana

kalaṭi kroḍa khela /

mahendra mani valaya sreṇi raṭila hoi lolā /

monojña cāṭu pīyūṣamaya miśrita heu heu samaya /

māra mahatva gala ki nahi hela samsaya dola / KCC.ma song

The same context continued in the 'ya' song where Kṛṣṇa in his *cāṭukti* tells to Rādhā-

yoṣāvara re, yathārthare, jāṇa mu tohara re /

yāmalabhūḍhara-nibhapayodhara maradaniā cākara re /

The four eyes of Rādhā and Kṛṣṇa were united along with the glow of the figure. A young drone had got a fresh lotus. No difference remained between the gross body of the divine lovers. The three *sāttvika-bhāva-s*¹⁰ i.e. *vaivarṇya*, *aśru* and *murcchā* left the place of union and the first five *vikāra*-s[alteration] remained with them. The mind of both were flooded by the prevailing erotic sentiment of pleasure and the full emotional overtures in consummation of love. This union of the *Puruṣa* and *Prakṛti* released the inhabitants of the three worlds [*tribhuvana*] from thier vicious activities. The poet

10. See glossary for detail

again describes the impact of that divine union as; that prevailed as fragrant as that lotus crushed by an elephant, the moonbeam as the glow of a lime stone, the song of a cuckoo was heard which is the companion of the spring and exciting for the lovers. The tinkling of ornaments started and that sound broke the conscience. Whether the sweet murmuring conversations between Rādhā and Kṛṣṇa has reduced or improved the credit of Kāma has remained as a matter of doubt for the poet. The divine flowers were showered by the dwellers of the heaven over that forest. The sweet sound of *mṛdaṅga* and other musical instrument were heard everywhere. The divine beings started dancing. Baladeva followed the tradition of *rīti* age where eroticism was a major element of poetry. Though he gave importance to that sentiment but he explained with very much control under the veil of Rūpakas and avoids rustic language.¹¹ Kavisūrya brings celestial quality in Rādhā and Kṛṣṇa while drawing the picture of the union of the nature and the almighty respectively.¹²

4.2.1.2 Treatment of *vipralambhaśṛṅgāra*:

In the *campū* the mental conflict of Rādhā and Kṛṣṇa due to the witty dispositions of the lady companion Lalitā, is seen in the form of *vipralambhaśṛṅgāra* or erotics in separation.¹³

4.2.1.3 Different stages of *vipralambha* :

For depicting *Purvarāga* stage the poet has taken the help of six stages of ten *Kāmodaśās* :-

11. Chatterji, S.K., Ed. *Kavisūrya Baladeva Ratha O Kiśoracandrānandacampū*, p.55

12. Nanda, G.C., *Contribution of Odisha authors to Sanskrit campū literature*, p.116

13. *ibid*, p.116

i. *abhilāṣa* : The desire of Rādhā is expressed in the "ka" song. She hopes for the union with Kṛṣṇa¹⁴. Again she wishes Kṛṣṇa in the "pa" song. If the nectar like moonlight changed into poison and after bathing in the Gaṅgā a person can not be sinless then what may be the remedy of this disaster? So without caring for the result she wants Kṛṣṇa. Lalitā consoles and inspires the desire of Rādhā that fate will fulfil her want very soon and Rādhā will be relieved from the pain without Kṛṣṇa¹⁵. In the "tha" song the hope of Kṛṣṇa expressed in front of Lalitā that if Lalitā will indicate, Rādhā must come to the solitary place and Kṛṣṇa will be successful to get the closeness of Rādhā. So the desire of Kṛṣṇa can be fulfilled by only the hint of Lalitā.¹⁶

ii. *cintā* : Purvarāga is elaborately found in *KCC*. Both Rādhā and Kṛṣṇa are thinking to get the company of each-other. In the "ja" song Kṛṣṇa expresses the first appearance of Rādhā and thinks of her glowing beauty.¹⁷

iii. *maraṇa* : Both Rādhā and Kṛṣṇa are memorizing each-other till the song of "ma". In the "ga" song Rādhā says to Lalitā about the mysterious figure of Kṛṣṇa. She is revealed by his appearance and can't decide that sight as a liquid poison or the sweetest one¹⁸. She feels as splitting by the blue lustre of his body¹⁹. In the first song also a sign of remembering Kṛṣṇa by the expression of Rādhā²⁰. Again in the "ja" song Kṛṣṇa recalls the movement of Rādhā on her

14. *Paravacandra cipudī piceba pīyusa*

15. *deva diaba to abhimata durakara dvāparaku ceta/*

16. *thāridele netrāñcale vijānasthāne se bale virājiba/*

17. *janamanohāri se vicitra śīri/*

18. *golāgaralarukatu pīyusaru svādagūṇa gala bali/*

19. *gilidelā purandara-nīlakara-kalikāmayatimire/*

20. *kālī ja duraru dekhi kalaṇā kalā mo ākhi/*

palace with resemblance as a golden puppet²¹.

iv. *vyādhi* : In the third verse the disease like pain of Rādhā is expressed in front of her friend²². In the third song "*ga*" the disgust of Rādhā for food, cloth and body itself expressed by herself.²³ In the "*ja*" song the filling of burning sensation caused by the moonbeams is expressed by Kṛṣṇa.²⁴ He requests Lalitā to help and create a chance to meet the beloved. Otherwise he warns that he can't live any more.²⁵ Again in the "*ḍha*" song the condition of Kṛṣṇa described as that he is going to fall due to droozing caused by the dream of Rādhā.²⁶ Kṛṣṇa looks like that moon on the date of the *dvitīyā* which resembles a ray of light only.²⁷ Again Lalitā expresses the warmness of Rādhā which causes the abscess by the sprinkling of water mixed with camphor and sandalpaste.²⁸

v. *āvega* : The agitation of Rādhā is expressed in the first song of the *campū*.²⁹ Again that found in the song of "*pa*". She is not prepared to hear about the cruelty and uncertain love of Kṛṣṇa. She only wants to meet him eagerly.³⁰

vi. *dāinya* : Rādhā requests her friend to tell something positively about Kṛṣṇa because she is unable to hold herself without the love of Kṛṣṇa. She

21. *jaṅgamahebhāra jambunādasāra/*

22. *sampātodbhavahrdbyathām haraparamodam canodañcaya/*

23. *gariṣṭha aruci kāhinki kāruci asane, vaṣane, dehe*

24. *jvalanaru bali sehidinukeli karevibhavari nāhākara*

25. *niścay e ghenā citte na jīeebi kadācite, na batāile tu sukha rāha/*

26. *ḍholāila pari dhali/*

27. *dvitīyāra śaṣṭilekhāparidīśi/*

28. *photakā heuchi siñciba karpūra candana milita bāri/*

29. *Kahuchi varajilajjā.... majji jībiki ubhāratire/*

30. *piāee duhinki thare duhinka adhara, pache kaha ācaraṇa putanavadhara/*

says that she can't remain alive more and getting ready for suicide.³¹ One aspect to note here is important that *Māna vipralambha* is not depicted by Kavisūrya as found earlier in the *Gg* of Jayadeva.

4.2.2: Other flavours :

At places the jestful dialouges of the female companions towards Rādhā and the conversation of Kṛṣṇa with his friends create the sense of humor. The ridiculous sentiment is presented by the verse numbers thirty-two and thirty-three. We find a little bit marvellous flavour among the prose lines before the last verses. Here the poet expresses the strange and wonderful effect of the extraordinary echo of the flute played by Kṛṣṇa. Hearing that sound the water of Yamunā was tilled, a thrilling is created on trees, deers are being constant with standing earlobes and snakes stayed with widespread eyes.

4.2.3: The *rīti* and the *guṇa* :

Kavisūrya brings the necessity of the change of the scene, uniting that time, action and place for the smooth moving of the plot of the *campū*. The *campū* seems wonderful with its limited area. It is full with the words which contain the *prasāda* and *mādhūrya* qualities and the carrier of *vaidarbhī* and *pāñcālī* styles. The first and last verses are best examples³² of the *prasādaguṇa*.

31. *thāpire kaha tathāpire sahacari thibi ki chāḍibī prāṇa/*

32. तेने येनेह कृष्णा वसनवितरणोदवेग नैपुण्यपुण्यम् ।

पार्थनर्थान् कुरूणामधिपति विहितान् यो जुहावाहवाग्नौ ।।

सत्यामत्यानयद यो भुवममरतरुं स्वर्गतोऽनर्गलौजा ।।

हन्तादन्तावलात्तेः स परमपुरुषः सन्ततः शं तनोतु ।।

पुनः - दलिताञ्जनपुञ्जमञ्जुलांगो ललिताद्याम्बुजलोयनार्यितांगिः । फलितामरभुरुहः श्रितानां कलितापं दलयित्वलं कवीनाम् ।।

The last proselines and the same of verse nineteen present the profoundness of its linguistic skill.³³

4.2.4: The Poetic embellishments:

The poetic imagination is fruitful on the base of ornamentation Kavisūrya has given importance to the ornamentation of poetic figure than the excellence of the poetic soul. The subject matter is general and small but the style of expression gives the poet a special position among all the other poets of his age. Kavisūrya gave up the *alanikāra*-s like *śleṣa*, *yamaka*, etc. and he adopted the self-expressing *alanikāra*-s like *upāma*, *rūpaka* etc. By this system he enriched the major sentiment of the *campū*, that is erotic. Kavisūrya is a poet who is much fond of alliteration. His alliterations of sound of letters throw the speak of poetic beauty. The *anuprāsa* and its varieties are frequently found in the *campū*. This is the highest used *alanikara* by the poet.

4.2.4.1 The *Upamālanikāra*: In the third verse Kṛṣṇa is compared with a new by emerging cloud.³⁴ Kṛṣṇa is happy after seeing Lalitā as a poor fellow becomes glad after getting gems.³⁵ Rādhā expresses her pleasure like the newcoming leaf of her happiness-creeper. Her pleasure is compared to the ray of light in a dark room, droplet of rain for a dry seed, as the moonbeam for night and as the realization of god for the saint.³⁶ Rādhā avoids the anklet which follows the

33. श्रीमद्भ्यमन्योऽन्य लावण्यलोल.... नमोनमः ।

दम्भसम्भृतिसमुज्जृम्भण मन्तरेण विलम्बमनवलम्ब्य ब्रुहि

सविश्रम्भं जीवामि वा कतिदिनान्यथवा तापिऽशशिशाखायामुद्वन्धनमंगी करिष्यामि ।

34. *pratyagra mudiramēdurah samutkata/ KCC, v.3*

35. *dinaścintamaṇinam/ v.8*

36. *bhūtiradya sakhi... yati cittavrtterbrahmananda dhareva sampratam mamatvamasi, v.21* along with the prose passage

sounds of victorial drum of Kāmadeva.³⁷ The humming of drones compared to the benediction song.³⁸ These are some comparisons of the Sanskrit portions only. The whole work is filled up with this *upamālaṅkāra*. There is a sequence of *Malopamā* in the prose part between the 20th and 21st verse (quote from p246 lines 3,4,5).

4.2.4.2 The Atiśayokti : The success of introspection refers to this category of *alaṅkāra*. This is also known as hyperbole.³⁹ In the third verse Rādhā explains about the glow of blue-gem which she looked around her and by which her pain of heart is increasing by force.⁴⁰ Lalitā says to Kṛṣṇa that to get the star from the sky may be possible but to make Rādhā positive towards Kṛṣṇa is impossible. Rādhā is more eminent than the stars.⁴¹ Kṛṣṇa explained the figure of Rādhā as a moveable golden puppet.⁴² The wonderful effect of playing the flute is described in the prose passage of thirtyfifth verse.⁴³

4.2.4.3 The Rupakam: The glow of Kṛṣṇa looks as if it is the blue lily, blue-gem and the new cloud.⁴⁴ The mistakes of Rādhā pains her like the arrow.⁴⁵ The coming of Lalitā is like the rain on the dry field for Kṛṣṇa which is described in the prose lines of verse eight.⁴⁶ The sweet words of Lalitā serve Kṛṣṇa as a

37. *vijayadindimadambaraḥalambi caranamandanam nihsrutya*/ v.25

38. *arabdhānangamangalaśaṅgita madhukaraṇikara*, v.26

39. Kane, P.V., Ed. *Sahityadarpanam*, p.154

40. *sthaeirjyam tat prabhrti skhalatyapi valāt* / v.3

41. *viyastārādhikā Rādhikā* / v.11

42. *kañcanamayī samcāriṇi pāñcālikā* / v.10

43. *carācaradhairya vidhuamsini... babhuba* / v.35

44. KCC.v.3

45. *smarana sara viśa rasara prayoga sirnasaram*/ v.5

46. *taptāṅkura kedāram prati vṛṣṭyeba*/ prose passage of v.8

boat to cross the ocean of grief.⁴⁷ The thought of Rādhā enters in her heart like a spear.⁴⁸ The look of Kṛṣṇa is like a moveable arrow made for a blue lily.⁴⁹

4.2.4.4 The Vyatireka : Lalitā says the hardness of Kṛṣṇa is more than the Vajra or the thunder.⁵⁰ The glow of Rādhā and Kṛṣṇa blames the glazing gold and blue-gem.⁵¹

4.2.4.5 The Nidarśanā : Lalitā says no one bride can stay without exhilaration after seeing the charm of moveable peacock feather. So Rādhā should not see that.⁵²

4.2.4.6 Others:

The insects which rest on fire feel the pain till death and like those the woman who rest on Kṛṣṇa will feel very much pain.⁵³ Here the combination of *upamā* and *svabhābukti* create the *saṁkara-alaṅkāra*.⁵⁴ The natural description of dawn is the *svabhābukti-alaṅkāra*. The humorous words of the companions of Radha present the *virodhābhāsa-alaṅkāra*.⁵⁵ Kṛṣṇa says that the merciful persons always try to remove other's grief without idleness. This is an expression of *arthāntaranyāsa-alaṅkāra*.⁵⁶ At many places the combination of

47. *dṛḍham navyam bhavyam taruṇi taraṇim te mrdhugiram* / v.12

48. *santata ciṅtaruntadakurtamukhāgra dalita*/ prose passage of v.23

49. *etasyekṣṇakona vikṣṇa valānnilāravindāśuga*/ v.35

50. *nisthuraguna kuṭīṣaru paduchi vali*/ song 'na'

51. *cāmīkaraprakara pitamayukha lekhā, nīlotpalaṅśumayam*/ v.27

52. *spruṣṭva cañcalacandrakancala camatkāra kramam cakṣusa/ kāvāsmiṇ puṭabhedane navavadhurekāpyaśoka bhavet*/ v.4

53. *kṛṣṇam kṛṣṇavartmānamiva śalabharāji rāśritya tvadrsam vāmaabhruvam* / passage of v.22

54. *amandananda pīyūṣa nīyanda...* / proeline of v.30

55. *yatvam śiṛṣāṅgalate sahethanālijana linganampyagādham/ anilaratnargalayugma ruddha, saibatvamasih kathamadya kastah*/ v.31

56. *durgata-janavargopakaraṇya punya yasopavarga nirgatalasanisarga hi dayālabo hṛdyalabah*/ prose passage of v.14

more than one *alaṅkāra*-s create the *saṅkara-alaṅkāra*. Not only the Sanskrit compositions but the Oḍiā songs also rich with poetic embellishment. Among the thirtyfour song each line can be an example of one *alaṅkāra*. Since it is not a critical study of *KCC* only, therefore a few examples are quoted here. To enjoy all the poetic embellishment other critical editions of *KCC* may be followed.

4.2.4.7 : The *Chanda*-s{metres}:

For the thirty-eight verses the poet has used nine metres. The name and numbers of verses are like this:

Names	Sl. Number of verses
<i>Śṛagdhara</i> -----	(6 ,1,6,8,16,33)
<i>Śārdūlavikriḍitam</i> -----	(12 ,3,4,5,7,9,11,13,18,22,,23,24,35)
<i>Śikharīṇi</i> -----	(5 ,2,12,20,26,29)
<i>Vasantatilakā</i> -----	(7 ,10,14,17,27,28,37,38)
<i>Anuṣṭup</i> -----	(8 ,15,34)
<i>Varṇśastha</i> -----	(9 ,19)
<i>Indravajrā</i> -----	(10 ,21,25,31,32,36)
<i>Āryā</i> -----	(4 ,30)

The poet has used these metres as suitable for the subject matter and poetic sentiment.

4.3. Linguistic skill of the poet:

Kavisūrya has written the Sanskrit portion of *KCC* as per the definition of

a *campū*. There are thirtyeight Sanskrit verses in traditional metres like *Śragdharā*, *Mandākrānta* etc. The words used in the verses are simple and melodious.

For example: *tvatsnehajābhyudayinatvayināpadesah /*

Samprusyatemamahrudakathayāmitathyam //

vastvkamasti-asitasaudhalasadvilāsam /

tadvikṣaṇādīgade-idruśaullālāsa // KCC.v.30.

The prose lines in the *KCC* are impressive and bear the stamp of poetic excellence of classical writings. The prose is rhythmic and rich in poetic embellishments. The prose style of Kavisūrya is more often predominant with the *Utkalikāprāya* type of prose.⁵⁷ The prose is divided into four groups and the third division of it is the *Utkalikāprāya* which abounds in long compounds.⁵⁸ In the descriptive matters and in conversational stages it is mainly of the *Cūrṇaka* type. The fourth division of the prose is the *Cūrṇaka* which is characterized by simple uncompounded compositions.⁵⁹ The *campū* shows that Kavisūrya was no less than any blessed Sanskrit poet of the middle age. He has followed the Sanskrit *campū* tradition and offered the beginning prayer to his favourite god. At some places he has used the simple Sanskrit words which can be understood by the masses easily. For example:-*bhāratī*, *vanapriya*, *tapiṇchaśākhiśākhā*, *cāmikara*, *vallī*, *pradoṣa*, *vibhāvarī* etc. But some lines require depth in Sanskrit

57. The four divisions of prose: *vrttagandhojjhitam gadyam muktakam vrttagndhi ca/ bhabedutkalikalikaprayam curnakam ca caturvidham//* SD. vi.330

58. *Śrīmadbhya manyonya – lavanyalolalocanabhyamambaradambara vidambitambudhara rocanabhyam x x x namonamah //* kcc, the last prose passage.

59. *nocitam sakhi, sadharanetara sukhāsaudhordhva sancaralilodyotsahasikasya mamasadhirohini haranam//* kcc, prose passage of v.12

language like-*kathamahamihamahitamahima...etc*,⁶⁰ (the prose lines following verse two).

Kavisūrya has mastery over many languages like Sanskrit, Odia, Telugu and Hindi/Parsi.⁶¹ During his time Parsi was the official language of India. The poet has visited many states and was related with the administrative departments. Therefore, he was well versed in the Parsi and other foreign languages during the Mughals, words from which prevailed in local use of the people. Being an inhabitant of south Odisha he knew the Telugu language by the effect of neighbouring state now called Andhra Pradesh. In this *campū* he has combined the chaste Sanskrit language with local Odia language and used some Arabic words in the Odia portion(*cautiśā*) of *KCC*. The Odia *cautiśā* is rich with different words belongs to many languages and this proves the skill of Kavisūrya. His songs are regarded as the endless property of Odia literature.⁶²

The English language is prosperous now because it has accepted words from almost all the languages of the world. The ocean is deep and wide due to the reception of water from all sources. Therefore, a language can not be poor or rejected by accepting other languages, but its scope will increase.⁶³ Some of the examples of different words used in the *KCC* are:

*The Sanskrit Words:-*khamañimaṇḍala*, *ghrutaghāṭa*, *ghasranātha*, *mahārṇava*, *nīpavana*, *kakubha*, *citrārpita*, *jambunadasāra*, *kilviśa*, *nisargakrupālu*, *milinda*, *vāriruha*, *sarasīruha*, *mañjīra*, *samanasvasā*, *yāvaka*,

60. See appendix for detail

61. Panigrahi, S.N., *Kavisūrya Baladeva Ratha* (Odia), p.41

62. Chatterji, S.K., Ed. *Kavisūrya Baladeva Ratha O Kiśoracandrānandacampū*, p.52

63. Panigrahi, S.N., *Kavisūrya Baladeva Ratha* (Odia), p.43

vrjina.

*The Arabic Words:-*ākḥara, ābura, khiāla, jahara, ṭhaura, divala, darada, najira, faujā, framāsa, fariyād, fajit, fatua, vadaśā, samajhāi.*

*The New Meaningful Words composed by the poet:-*harihayamaṇi, samāṁsamīnā, sūnavaraṣā, sūtrāmā, hararatha, bhūtibhūṣa, bharga, pariurḍha, ariṣṭa, prakṣvedana.* These are the unprevailed Sanskrit words. But the poet used these as per his requirement.

*The Telugu Words: - *tenṭā, dhabā, sari, thāpi.*

*The Hindi/Parsi Words: - *darada, hukuma, pahilu.*

*The Typical Ancient Odia Words:-*goḍa, gaṇḍi, chaṇā, jhagaḍi, pali, ghola, khara, ḍuin, ṭipi, dhukaibā, goliā, gahali, ghāri, cināe, cakaṭi, tule, niki, nipaṭa, lāhā, phuruṇā* etc.

Anyone language of the world can't expresses all the emotion, desire of man and the newly invented things. Therefore the intellectuals have been trying always to improve their own language and to express the accurate matter/intension. Regarding this direction the composition of Baladeva is always memorable.⁶⁴

4.4. The natural descriptions:

In the Odia song under the letter '*ma*', the poet has described nature as a supporting element for the union of Rādhā and Kṛṣṇa. In the Sanskrit portion he described the scenes of morning through the voice of Rādhā. Rādhā requests Kṛṣṇa to return back her loin-cloth and relieve her from bashfulness

64. Mishra, K.C., Ed. *Kiśoracand:ānandacampū* (Odia), p.132

being alert at the advent of the dawn.⁶⁵ The poet visualizes the Eastern Quarters as a lady as if wearing orange-colored cloth on her waist. The *cakora* couple is chirping with pleasure and hope for union.⁶⁶ The wild cocks are crowing and indicating about the becoming light (*vanecaracaranāyudhadhvanibhiḥ*). The drones humming in the Lotus flower in the waters of Yamunā and drinking the honey from those flowers. The *bhāṭa*-s (ministerials of Nanda employed to rouse the king) are playing musical instruments near the gate of the palace. The cow-herd women are going to take their bath in the Yamunā. Their ornaments sounding sweetly and creates the music of a *diṇḍima* (a kind of small drum) which indicates the prevailling of the early morning. The sky is filling with these echoes during this time Rādhā come out from the arbor⁶⁷ (*prabhatikadiṇḍimaravādambarih*)

4.5. The musical estimate:

Kavisūrya has designed the *campū* basically in the Sanskrit language, but he might felt that without the musical charm added to it that could not provide a complete poetic relish. Therefore he combined the Oḍiā songs which are called as the *caupadīcautisā* songs to his work.⁶⁸

4.5.1: *Caupadī* literature in Odia:

Caupadī is the composition of a small lyrical poem having four steps. But

65. *muñcamat kañcukāñcalam/ KCC, v.30*

66. It is believed in the poetic tradition that the Cakravaka or the Cakora couples are separate in the night and unite in the daytime

67. *prabhātika dīndimarabāḍambarih/ T. Pattaniak, Ed. Kavisūrya granthāvalī, p.161*

68. Panda, R.N., *Contribution of Odishan authors to Sanskrit campu literature, p.112*

it is not possible to express the complete emotion within four steps of a poem. So, it may increase and for that the word *caupadī* is popularly known as a musical composition of four or more than four steps of a poem. So it may increase and for that the word *caupadī* is popularly known as a musical composition of four or more than four steps.⁶⁹ The word *caupadī* might have developed from the Sanskrit word '*Caupadī*', but no similarity is found between these two varieties. Except the Purāṇa and other texts of literature the small musical compositions composed in different tunes were regarded as *caupadī*-s. From the sixteenth century this word is prevalent in ancient Odia literature.⁷⁰ At that time the Sanskritised Odia language has gained popularity and was used by the elite of society for their literacy and cultural purposes.⁷¹ In the musical texts of Sanskrit the small poems are categorized as *citrapadā*, *citrakalā*, *dhruvapadā* and *pāñcālī* category.⁷² The ancient Odia *caupadī* songs are included in the *citrakalā* and *dhruvapadā*.⁷³ The first step of a *caupadī* is known as *ghoṣā* or *dhruva*, second step is *antarā*, third step is *sañcārī* and the fourth step is *ābhoga* or in Odia it is called as *bhaṇitā* in which the name of the composer is found.⁷⁴ The ancient songs of Odia were developed by following the *dhruvapadā* style. In this type of composition a long tune, thrilling of the *svara* and the *ālāpa* for more period of time is not found. The prevailing songs like: - *bhajan*s, local songs, *chandas*, the song of local festivals like Rajotsava,

69. Mahanty, J.V., *Oḍiā caupadī sāhitya* (Odia), p.11

70. *Ibid*, p.10

71. Nanda, G.C., *Contribution of Odishan authors to Sanskrit campū literature*, Ph.D. thesis of Utkal University, Dept. of Sanskrit, 1999

72. *adya citrapada* // *Saṁgītanārāyaṇaḥ*, 4.1

73. *Oḍiācaupadī sāhitya* (Odia), p.28

74. Mishra, K.C., Ed. *Kīśoracandrānandacampū*, p.112

Kumārapurṇimā are the examples of typical Odia *caupadī*-s. From that the literary figure of *caupadī* is developed and established.⁷⁵ The Odisi song is the modern name but the *caupadī*-s are ancient than Odisi song. The recitation of *caupadī* is better than the singing because in origin those are related to literature.⁷⁶ The *chanda* (a poetic composition) used in ancient Odia gīti poems are divided into four types. The folk-songs, the *chāṇḍavṛtta*, the Sanskrit *chanda* and the *rāga* of classical songs. The *caupadī*-s are the best creation of that age, because in these songs the classical *rāga*-s with supporting *tāla*-s are directed.⁷⁷ The traditional classical Odia songs are difficult to sing in accuracy and their composition style is also complex. Its tune and scale of singing has not mentioned anywhere. It has to maintain the textual rules and traditions. The singing of these songs are still prevalent among the musical teachers, being transmitted from their forefathers. The first step of these songs is called as the *dhruvapada* and all next steps are known as the *antarā*.⁷⁸ In these songs the excellence of tune are less important than the emotion and sentiment. The *caupadī* songs are expressing the sentiment of grief and peace more in comparison to the others. Regarding the time Odia *caupadī* can be grouped as ancient and modern. The ancient songs are grouped again as:- devotional, Kṛṣṇalīlā oriented, romantic and satirical. These songs were practically used in two fields: - in different local and divine festivals and royal courts or gatherings.⁷⁹ The *caupadī*-s might have their origin as they have been

75. Mahanty, J.V., *Oḍiā caupadī sāhitya*, p.35

76. Mishra, Sacchidananda, Ed. *Baladeva Ratha, Sāhitya sādhanā O siddhi* (Odia), p.118

77. Dasa, Asoka, *Kahita nuḥai bhāratīre* (Odia), p.118

78. Mahanty, J.V., *Oḍiācaupadī sāhitya* (Odia), p.33

79. Mahanty, J.V., *Oḍiācaupadī sāhitya* (Odia), p.37

sufficiently influenced by Jayadeva's *Gg*. Only *Gg* had mostly the Aṣṭapadī-s or songs with 8 stanzas which has been reduced here to *caupadī*-s or songs with 4 stanzas.

4.5.2: The *caupadī* and *cautiśā* :

The Sanskrit portion of *KCC* is regarded as *campū* though it is a combination of prose passages and verses. But the Odia songs connected to this *campū* are called as the *caupadī-cautiśā*. Generally both the Sanskrit and Odia portions are known as the *KCC*. The *cautiśā* is a revised and developed form of the *caupadī*. After the composition of Jayadeva's *Gg*, a tradition of song composition and discussion/performance was started. From the fifteenth century the Prakrit and Apabhraṃśa songs regarding Rādhā and Kṛṣṇa and the imitative songs of the *Gg* had prevailed in Odisha. In the sixteenth century the Bengali and Maithili songs were widely circulated in Odisha after the incoming of Caitanya.⁸⁰ Some of the peculiar patterns of Oḍiā poetry that originated in the ancient and medieval periods are categorized into three groups i.e.* the fourteen-lettered couplet with its Dāṇḍivṛtta variety*the *koilī* song *the *cautiśā* song.⁸¹ Mayadhar Mansimha defined the *cautiśā* song as a ballad, the stanzas of which, or couplets, are arranged according to the letters of the alphabet. The four and thirty letters, from "ka" to "kṣa", in the serial order of which the poem glides on, gives the name to these patterns. In this system the first letter of the first two or four lines must begin with *ka*, the lines in the second couplet or stanza begin with *kha* and so on till the last letter *kṣa*.⁸² The *caupadī* is a small

80. *Ibid*, p.19

81. Mansinha, Mayadhar, *A history of Oriya literature*, p.40

82. Mansinha, Mayadhar, *A history of Oriya literature*, p.41

poem of four steps whereas the *cautiśā* is an alphabetical composition serially from *ka* to *kṣa* which contains the musical songs composed on traditional music patterns. It also bears the sastric *rāga*-s and *tāla*-s. So a *caupadī* can be included within a *cautiśā*. In Odia the number 34 is known as *cautiriśi* and the name *cautiśā* indicates about the thirty- four songs alphabetically. In the temple of Jagannātha at Purī the traditional dance and song are performed on different occasions. Therefore, Purī remained as a famous place for the discussion about music and song. From the time of Caitanya many pilgrims and intellectuals have been coming to Purī. Odisha was politically and commercially related to South India and Oḍiā literature, music were also seriously influenced by the South. So the *caupadī* and *cautiśā* songs contain many words of that Oḍiā language which was under the impact of the South-Indian language.⁸³ For easy memorisation, romantic in nature and musical character the *cautiśā* songs are still popular in Odisha.⁸⁴ There are thirty-four Odia songs in traditional *cautiśā* style joined to *KCC* which proves it's belonging to the ancient style.⁸⁵

4.5.3: *KCC* verses *caupadī-cautiśā*

In the middle of the sixteenth century Odisha has lost its political freedom due to Mughal invasion. But the tradition of composing the *caupadī-cautiśā* was not restricted. The poets from that period gave more stress on the composition of musical songs rather than the puranic literature.⁸⁶ The songs are composed not only in the sastric *rāga*-s but also in the *chanda*-s, a local pattern of song. The term *chanda* has been coined from the rootword *chandas*

83. Mahanty, J.V., *Oḍiā caupadī sāhitya*, p.24

84. Manasinha, Mayadhar, *A History of Odia literature*, p.42

85. Dasa, Kulamani, Ed. *Kavisūrya Granthāvalī*, p.59

86. Mahanty, J.V., *Oḍiā caupadī sāhitya*, pp.21-34

which mean the metre. In Oḍiā literature there are a good number of metres we find the use of large number of metres in analogy of the Sanskrit metres. They are like the Sanskrit tradition and are indigenously contrived. The best example of this mixed poetry is the *KCC* of Baladeva Ratha. Its first song "*ka*" is compared on the sastrīya *rāga* "*Sāverī*" but the song of "*ca*" is on the *chanda* of Pañcama-varaḍī.⁸⁷ It is observed that the Odia portion of *KCC* is mixing of both *caupadī-cautiśā*. The songs of *ca*, *bha*, *va*, *ma* and *kṣa* are the compositions having four-steps. But the other songs contain five to seven steps. So it may also call as a *gīti-cautiśā*, but its popularity as a *caupadī-cautiśā* can't be denounced.⁸⁸ The Sanskrit and Oḍiā portion of *KCC* were not written simultaneously and Sacchidananda Misra proves that by some of his inventions.

A:- In the third verse Lalitā supports the attraction towards Kṛṣṇa in a natural way.⁸⁹ But in the second song she opposes Rādhā and alerts her about the problems of seeing Kṛṣṇa.⁹⁰ This opposite composition can't be composed at a time.

B:- Before entering in the harbour Rādhā gave up her anklets.⁹¹ But after that verse the song expresses the sweet sound of the anklets during the union.⁹²

C:- The name of the poet the composer to whom the song is named after is not found in the Sanskrit portion.

87. *Ibid*, p. 35

88. Mishra, K.C., Ed. *Kiśoracandrānandacampū*, p.112

89. *Kāvāsmīn puṭabhedane navavadhureka pyāsokā bhavet / kcc*, v.3

90. *kharāpatuhelure / kcc*, song of the letter '*kha*'

91. *caranamandanam nihsrutya / prose passage of v.26*

92. *mañju mañjira bhuṣā siñcita / second step of the song of 'ma'*

D:-In the beginning Kavisūrya expressed his poetic loyalty calling him as a person having less intelligence (*svalpadhī*).⁹³ But the songs are named after the king of Āṭhagaḍa who is praised as Maghavā, Purandara, Lekhādhīpa, Sutrāma, Sāmanta, Sudhānsu etc.⁹⁴

Though *KCC* is a Sanskrit composition but it remains disappeared in the history of Sanskrit literature. Whereas the *caupadī-cautīsā* songs are regarded as an extraordinary creation in Oḍiā literature. The Sanskrit and Odia writings both have jointly got the publicity as *KCC*.⁹⁵

All the songs of *KCC* are not the *caupadī*-s but those are mixing of *caupadī* and *cautīsā*. Both are lyrical poems. The alphabetical composition of the *caupadī* is particular but not the singing style or the *rāga*. The singer tries to find the *rāga* and *tāla* for a *caupadī* as per his ability and skill of performance.⁹⁶ To avoid this problem and to sing the song of *KCC* in one particular system the Oḍiā saṅgīta nāṭaka academy published a *svaralipi* of *KCC* in 1963.⁹⁷ But the *rāga*-s and *tāla*-s directed by the academy is not matching with other manuscripts and ancient writings on *KCC*. Song is generally tune oriented in which the well audible composition of tunes is important. On the other hand the poem should be emotion based. The speciality of *KCC* is that it bears deep emotional poems with sweet audible rhythmic song. Kavisūrya has composed the songs with that *rāga* which is suitable of that emotion of song. It is directed by the musical texts that, which *rāga* will be used for which emotion. Kavisūrya

93. prose passage of v.2

94. Mishra, Sacchidananda. *Baladeva Ratha, sāhitya sādhanā O siddhi*, p.99

95. Panigrahi, S.N., *Kavisūrya Baladeva Ratha, Kṛti O Kṛtitva*, p.71

96. Mishra, S.N., *Baladeva Ratha, sāhitya sādhanā O siddhi*, p.184

97. Dasa, Asoka, *Kahita nuhai bhāratīre*, p.120

was well versed with the composition of *rāga* and emotion as a singer and a musician.⁹⁸ According to S.N Panigrahi:- "The *svara* and the *vaṇi* are the life of Odisi song".⁹⁹

4.5.4: The *rāga*-s used in *KCC*.

There are one hundred Śāstrīyarāga-s used in the traditional *caupadī* songs.¹⁰⁰ According to the people of Odisha *campū* means that song which can be sang through sweet, smooth tune. The *KCC* has popularity for this reason only. It is regarded as a popular musical nosegay over all the blame and mistake. If we consider a poem from the popularity point of view *KCC* is no doubt a successful one.¹⁰¹ Generally many musicians of Odisha agree with the number of *rāga*-s are six and *rāgiṇi*-s are thirtysix. In the writings of Upendra Bhanja the forty-eight *rāga*-s of different types are used. In Kavisūrya's writings we find some more *rāga*-s which are not introduced by Upendra Bhañja. Baladeva has indicated the *tāla* for each *rāga* introduced by him. During the 18th century there are ten *rāga*-s used in Odia poems.¹⁰² The *rīti* poem is also known as *chānda* poem due to bounded by the *chanda*-s.¹⁰³ The Oḍiā *ṛtta* has no a particular name and as the *rāga*-s are accepted as the name of the *ṛtta*-s therefore there is no discipline in the Oḍiā *ṛtta*-s. *Ṛtta* is a category of poem in Oḍiā like the *chanda*, *cautisā* and *caupadī*. There are many *rāga*-s named as

98. Behera, K.C., Ed. *Kiśoracandrānandacampū*, p.124

99. Panigrahi, S.N., *Kavisūrya Baladeva Ratha*, p.38

100. Mahanty, J.V., *Oḍiā caupadī sāhitya*, p.63

101. Dasa, Asoka, *Kahita nuhai bhāratīre*, p.229

102. *Ibid*, p.119

103. *Ibid*, p.117

one *vr̥tta*.¹⁰⁴ Kavisūrya was a musician himself. So except one or two *vr̥ttas* other songs are based on classical *rāga*-s like-Āśāvārī, Kannaḍagaḍā, Kāfi, Kāmodi, Kedāra, Khambāja, Toḍī, Pūravī, Bhairava, Bhairavī etc. The 'sa' song is written in the *chāndavṛtta* but named as a classical *rāga* like Sankarābharaṇa. The *ca*, *va* and *sa* songs are named *asadhruvāpāñcālī*. The songs of *KCC* are categorized under the *citrapadā*. The *campū-svaralipi* published by Oḍiśa saṃgīta-nāṭaka academy gives direction to sing the songs of *KCC* in classical style. This proves the classical musical knowledge of Baladeva.¹⁰⁵ The *rāga*-s of the songs of *KCC* differs in the opinion of different scholars. For example the song of 'ta' is directed as the *rāga* Vaṅgalāśrī or the Vasanta by Kulamani Dash and Trinnath Pattnaik. But K.C.Mishra says this song is a mixed *rāga* of Vaṅgalāśrī and Vasanta. S.K.Chatterji collected the opinion of different musicians and scholars and presented a list of all the *rāga*-s with appropriate *tālā*-s. These *rāga*-s may differ to another commentator but one can sing the *campū* songs through these *rāga*-s properly.

Letter	Rāga	Tāla
<i>ka</i>	<i>sābarī</i>	<i>ekatāli</i>
<i>kha</i>	<i>kedāra</i>	<i>tripuṭā</i>
<i>ga</i>	<i>toḍiparaja</i>	<i>ekatāli</i>
<i>gha</i>	<i>kamodī</i>	<i>ekatāli</i>
<i>ṇa</i>	<i>kumbhakāmodī</i>	<i>ekatāli</i>
<i>ca</i>	<i>pañcamavarāḍī</i>	<i>tripuṭā</i>
<i>cha</i>	<i>mukhārī/mukhavārī</i>	<i>ekatāli</i>
<i>ja</i>	<i>kedāra</i>	<i>tripuṭā</i>
<i>jha</i>	<i>jhinjhoṭi</i>	<i>āṭhatāli</i>

104. Mishra, S.N., *Baladeva Ratha, Sāhitya sādhanā O siddhi*, p.184

105. Dasa, Asoka, *Kahita nuhai bhāratīre*, p. 120

<i>na</i>	<i>mukhārī</i>	<i>ekatāli</i>
<i>ṭa</i>	<i>āśāvarī</i>	<i>āṭhatāli</i>
<i>ṭha</i>	<i>toḍī</i>	<i>āṭhatāli</i>
<i>ḍa</i>	<i>āśāvarī</i>	<i>āṭhatāli</i>
<i>ḍha</i>	<i>deṣākṣa</i>	<i>tripuṭā</i>
<i>ṇa</i>	<i>khambāja</i>	<i>āṭhatāli</i>
<i>ta</i>	<i>karnātagauḍa</i>	<i>tripuṭā</i>
<i>tha</i>	<i>jhinjhoṭi</i>	<i>āṭhatāli</i>
<i>da</i>	<i>bhāṭiārī</i>	<i>āṭhatāli</i>
<i>dha</i>	<i>kāfī</i>	<i>āṭhatāli</i>
<i>na</i>	<i>kāmodi</i>	<i>āṭhatāli</i>
<i>pa</i>	<i>vaṅgalāśrī</i>	<i>āṭhatāli</i>
<i>pha</i>	<i>pūravi</i>	<i>āṭhatāli</i>
<i>ba</i>	<i>sāverī</i>	<i>āṭhatāli</i>
<i>bha</i>	<i>kedāragauḍā</i>	<i>tripuṭā</i>
<i>ma</i>	<i>kāmodī</i>	<i>tripuṭā</i>
<i>ya</i>	<i>mukhārī</i>	<i>āṭhatāli</i>
<i>ra</i>	<i>bhairavī</i>	<i>āṭhatāli</i>
<i>la</i>	<i>khaṇḍakāmodī</i>	<i>jhulā</i>
<i>va</i>	<i>bhirava</i>	<i>jhulā</i>
<i>śa</i>	<i>mukharī</i>	<i>khemaṭā</i>
<i>ṣa</i>	<i>mukharī</i>	<i>āṭhatāli</i>
<i>sa</i>	<i>śaṅkarābharaṇa</i>	<i>jhulā</i>
<i>ha</i>	<i>gauḍā</i>	<i>khemaṭā</i>
<i>kṣa</i>	<i>kedāra</i>	<i>tripuṭā</i>

Some are sastric *rāga*-s and some are mixed with more than one *rāga*.

The performance of each *rāga* is also different regarding different music teachers. But no doubt the composition of Baladeva is over all a master piece.

Mayadhara Maṇasingha says that:- "Kavisūrya appears to be the most musical in the technical sense, apart from other literary qualities. Each song of *KCC* is

written with the initial of a particular letter in each line and the lines arranged consecutively one after another. Its high poetic and literary value has indeed made it immortal in literature and loved by all in Odisha."¹⁰⁶

4.5.5: The *tāla*-s:

Different opinions are found regarding the number of *tāla*-s. Serially their numbers are agreed with the eight types, nine types, and ten types. In the traditional *Caupadī* songs the *Āṭhatāli*, *Tripuṭā* and the *Jhulā* are frequently used. Again the 18 types, 10 types and 101 types of *upatāla*-s are used in the Oḍiśī *saṁkīrtana*-s.¹⁰⁷ Kavisūrya followed the six *tāla*-s which are *Ekatāli*, *Tripuṭā*, *Aḍḍatāli*, *Āṭhatāli*, *Jhulā* and *Khemaṭā*.¹⁰⁸ But in Chatterji, S.K.'s edition we find five *tāla*-s except the *Aḍḍatāli*. He says that "Indian music is turned around by two opinions. One is the northern 'Bharata' system and another is the Southern 'Hanumat' system". The Odissi *chandas* are under the impact of the Hanumat system. It also includes the *Karṇāṭakīmela* and *KCC* has attained more the publicity for this reason.¹⁰⁹

4.6: Art and *KCC*:

Being a literary text *KCC* is also a medium of dance, song and acting. It has impact on the visual arts and the Oḍiśī song is more developed by this creation of Kavisūrya. Still the songs of *KCC* are regarded as highly technical in the music pattern. The expert singers only dare to sing the songs from *KCC*. The songs are also staged by the oḍiśī dancers and the senior dancers prepare

106. Manasinha, Mayadhar, *A History of Oriya literature*, pp. 127-132

107. Mahanty, J.V., *Oḍiā caupadī sāhitya*, p.73

108. Das, Asoka, *Kahita nuhai bhāratīre*, p.119

109. Chatterji, S.K., Ed. *Kavisūrya Baladeva Ratha O kiśoracandrānandacampū*, p.18

the *abhinaya* (acting) of these songs.

Dance and acting are the special property of a song. The songs of Kavisūrya are performed by the *gotīpua*¹¹⁰ dancers in the festivals like Jhulaṇayātra, Dolayātra,¹¹¹ of Odishan temples espacially in the Jagannātha temple of Purī.¹¹² The performance is still attractive and regarded as more artistic because of their background and the technical pattern of the songs of *KCC*.

4.7: The dramatic value:

The *campū* can be presented through a natural and befitting style on a stage. This is well known to the musicians and the scholars of literature. For this reason it may be named as a *gītinātya*.¹¹³ Each song of *KCC* is composed of ones dialouge. For this dramatic element *KCC* is formed as a lyrical-drama and staged many times.¹¹⁴ Baladeva has depth in musical texts and so he made his *KCC* eloquent and eternal by decorating with each element of *saṅgīta* that are song, music and dance/acting.¹¹⁵ The *campū* is so liked by people till today for its song, music and acting. K.C.Mishra has divided the *campū* into four dramatic scenes and described serially in his work.¹¹⁶ It may be visualised within seven scenes as follows:-

*The conversation of Rādhā and Lalitā in the opening scene.

110. See glossary for detail meaning

111. See glossary for detail meaning

112. Chatterji, S.K., Ed. *Kavisūrya Baladeva Ratha*, p.21

113. Dasa, K.M., Ed. *Kavisūrya Baladeva Ratha*, p.59

114. Chatterji, S.K., Ed. *Kavisūrya Baladeva Ratha*, p.21

115. *Ibid*, p.21

116. Mishra, K.C., Ed. *Kiśoracandrānandacampū*, p.114

*The discussion between Lalitā and Kṛṣṇa.

*Return of Lalitā from Kṛṣṇa and talking with Rādhā.

*Coming of Rādhā and Lalitā to Kṛṣṇa and the union of the great glows like blue and golden.

*The jestful talking of the companion of Rādhā and their going to Yamunā together.

*The humorous talking of Kṛṣṇa with friends.

*At last the description of Kṛṣṇa by the cowherdwomen including Rādhā with song and dance around him.

The acting of *KCC* has been staged many times by the directions of many experts. Its presentation style is marvellous. It seems that the characters of *KCC* are acting in a natural environment in the attractive Spring season.¹¹⁷ Many *campū* writers of later age have followed Kavisūrya for his excellent presentation and style.¹¹⁸

117. Dasa, Asoka, Ed. *Kahita nuhai bhāratīre*, p.124

118. Behera, K.C., Ed. *Kiśoracandrānandacampū*, p.127