



SAMBALPUR UNIVERSITY

SCHOOL OF PERFORMING ARTS

Jyoti Vihar-768019, Sambalpur, Odisha

YEAR 2022-24

No. 02 (SPA)

Date. 15.11.2023,

Mooc Course offered – (3 CH) 100 Marks

- I. **Sambalpuri Dance – Inception & Development**
 - a. Inception and Definition
 - b. Origin, development
 - c. Costume ,Ornaments, Musical Instruments
 - d. Contribution of Eminent Gurus

- II. **Odissi – The Classical Dance of Odisha.**
 - a. History, Origin and Development
 - b. Repertoire
 - c. Costume and Makeup
 - d. Eminent Gurus

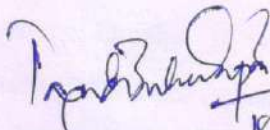
- III. **Elements of Drama**

Plot, Characters, Diction, Conflict , Music, Spectacle

Marks Division =

- | | |
|---------------------|--|
| 1. Sambalpuri Dance | 30 (written 20 + assignment/internal 10) |
| 2. Odissi Dance | 30 (written 20 + assignment/internal 10) |
| 3. Drama | 30 (written 20 + assignment/internal 10) |
| 4. Viva | 10 |

Total 100 Marks


Coordinator, SPA 15/11/23

Co-ordinator
School of Performing Arts
Sambalpur University

History and development of Sambalpuri Dance

1. Identity and Definition of Sambalpuri Dance

History of Sambalpuri dance may not be that important for historians but it is of much importance for them, who are interested in folk art forms. Sambalpuri dance lacked historical data like Odishi dance that is rich in sculptural depiction in places like Konark and others. There is hardly any reference of Sambalpuri dance in stone inscriptions, stone carvings, sculptures or palm leave scripts. It is because **Sambalpuri dance** came to its present forms in the process of sincere refinements for a prolonged period.

Sambalpuri dance is also performed in a developed style like Odishi that is performed in a particular style after being developed from various streams. Odishi is the refined form of Gotipua that is evolved from Mahari. Similarly **Sambalpuri is also the refined form of several folkdances**.

In this context, it is discussed here on the **origin of Sambalpuri dance**. It is attempted here to justify in establishing the fact through opinions of some dance masters (Guru), research scholars and dance experts, some past events, past of contemporary folkdances and present situations besides compiling some facts from various sources.

2. Significance of the word "Sambalpuri"

It is necessary to clarify the meaning of the mostly used word "Sambalpuri", before discussing on "**Origin & development of Sambalpuri Dance**". The word Sambalpuri is seems to be originated from Sambalpur, as per grammatical point of view. Since Sambalpur is name of a place, so Does it predict that Sambalpuri dance means dance of Sambalpur ? But that is not at all correct. In fact we have to understand that Sambalpuri dance means dances of Western Odisha.

Sambalpuri dance is the cultural definition of the entire western Odisha, it will be inappropriate to relate it to Sambalpur region only. The folk dances of western Odisha are *collectively addressed as Sambalpuri dance*. in most of the cases, because the cultural lifestyle of the region is identified as *Sambalpuri culture*. Moreover it is just because there is a strange similarity among folk lore, traditions, festivities, social occasions, marriages and dress costumes of the region. Sambalpuri dance has carved its unique identity among the folk dances, folk songs, folk music and musical instruments.

As a matter of fact, the **language, literature and culture** of Western Odisha region expressed as Sambalpuri as its adjective since ancient times, so the dance of the region is also known as Sambalpuri. Sambalpur word is derived from Sambalak as mentioned in our ancient history. So that historical effects still signify in all spheres, so it is understood that Sambalpuri dance means it is the dance of entire Western Odisha region. The present form of Sambalpuri dances mostly performed on the proscenium stage is derived from tribal dances and folk dances of western Odisha. It is already admitted by several senior artists and research scholars.

Anyway the developed and improvised form of prevailing folkdances is known as Sambalpuri dances. It is a fact that there is some confusion between Sambalpuri and Koshali, but our purpose is to remain above these political and historical connotations.

3. Definition of Sambalpuri dance.

It is a fact that it is initially based on tribal form than move through folk dance. It is established as Sambalpuri dance (**not sambalpuri folk dance**) only after some improvisations on its basic forms. It is already clarified that the premises of **Sambalpuri dance** is not confined to Sambalpur only. It is the cultural identity of whole Western Odisha. It is so popular now that artists of classical and modern dance have shown their eagerness to perform Sambalpuri dance on certain occasions.

The nomenclature “**Sambalpuri Dance**” is fixed by several research scholars, dance experts and dance masters. Sambalpuri dance is derived from folkdance but it has lost its roots folk components due to change in its physique. It doesn't seem appropriate to call it **Sambalpuri folk dance** as it is the improvised form of folk dance; rather call it folk dance of Western Odisha.

4. Progress

The medieval part of its history should also be discussed here besides its initial and present phases. In fact that was the golden period for Sambalpuri dance. Many masters and dancers came to lime light during that period. It attracted highly educated youth to its foray. It enabled Sambalpuri dances to earn name and fame not only in the state but also at the national level besides its immense popularity in the region.

Dalkhai captured the centre stage among all forms of Sambalpuri dances by that time. It enjoyed the status of a folk dance on various festival occasions and later on also on the stage; although it is intensely related to a religious fervor. It has a special property that it is able to accommodate other various folksongs like Rasarkeli, Maelajada, Jaiphul, Chapkarati, Jamudali and Jahniphul in it.

There are special dance compositions in its tune as per demand of the situation. So it could be claimed here that Sambalpuri dance is the developed form of various folkdances. There is post graduate course in Sambalpuri dances in Sambalpur University. Financial assistance from various institutions besides scholarships and fellowships are provided by ministry of culture, government of India for the development of Sambalpuri dances. Inclusion of Sambalpuri dances in various state level functions and festivals of Odisha has got its importance. Its development trend was so imperative that its obscurity is almost ruled out.

One, of the most important aspects of it, is that masters have always tried to get the imprints of culture of whole Western Odisha in Sambalpuri dances. The traditional aspects retain its identity in the developed forms of Sambalpuri dance also. There may be some variations in the style of artistic expressions but persuasion of tradition is an imminent component in it.

Sambalpuri dance has changed its shape and style as per the demand of the time, but at the same time its popularity remains intact not only on stage but also in the audience memory. No doubt Odishi has got its classical approval at the national level but Sambalpuri approved as a developed form of folkdance at the national and international spheres besides bringing laurels for Odisha,

It is also a fact that Sambalpuri dance is no more confined to mere performances and it is also achieving its academic status besides intellectual patronage like Odishi. "The School of Performing Arts' is imparting knowledge in performing arts as an academic subject with financial assistance from University Grant Commission at Sambalpur University. More people are attracted towards Sambalpuri dances and dramas through it. It is now surging ahead with research and experiments in Sambalpuri dances. It has inculcated confidence and courage among its students that Sambalpuri dance has as much potentiality to get a sanction as academic status as Odishi.

3.08 :Formation of Sambalpuri Dance

As a dance performer/choreographer and participant observer, It is noticeable that Sambalpuri dance is a choreographically presentation of folkdance, as i have mentioned earlier that, folkdance has no rule; rather it a process followed by generation to generation. It is based on emulation. Now the dance masters have created sufficient opportunity to give folkdance to improvised forms. Folkdance cannot be confined to any timeframe for its presentation, as it is performed on village streets for nights together. But Sambalpuri dance has a timeframe as it is performed on the proscenium stage.

We have noticed that there is no required of any stage for folk dance performance. it is performed on the village street under open sky, so there is no limit for its size. On the other hand due to stage performance, Sambalpuri chorus has its limited to certain numbers according to available accommodation of the stage size. Rehearsals highly required in Sambalpuri dance rather than sambalpuri folk dance. The choreographers emphasised on it as the motto is to perform within the defined rules and discipline.

There may be some style variations in presenting the art form but tradition remains the special feature in Sambalpuri dance. it is essential for the performers as well as the audience to be careful in preserving the originality of Sambalpuri dance, although it is changing its forms from time to time.

3.09 : Styles of Sambalpuri Dance

In the improvisation process of Sambalpuri dance There are several changes in some folkdances. The different dance gurus are presenting the Sambalpuri dances in their own styles. That is why we found several variations in their presentation styles,

As I have mentioned earlier, each folkdance has its own speciality in style. It may not be classical but its dance styles are propagated from generation to generation through an unwritten language, i.e. imitation and intense study to keep up the traditions. The folk dancers don't have any special training. They simply participate in the village group dance to keep up their tradition and show their capacity. One may find glimpses of their specific style in it, although they are hardly trained systematically.

There is no specific rule or defined training process for facial expression, body language, foot work and acting in so far as sambalpuri folk dance styles is concern. But the dance masters are putting efforts to consideration all these elements as per dance literature in Sambalpuri dances, even though it is originated from folkdance.

So we can say, Sambalpuri dances are free from the traditional process and became **choreographic** oriented, if it is considered from another point of view. The **choreography** is more emphasised in Sambalpuri dances. A prestigious chapter is created, while Sambalpuri dance is performed on the stage with some improvisation in the beats and tunes of the folk elements.

The Sambalpuri dance choreographers or Gurus are using theatrical trends to establish the dancers from the **stage presentation** point of view. They are adopting various techniques in putting light for presentation of dance performance and it has shown the Sambalpuri dance as a well prepared presentation. No doubt, folkdance has lost its all importance, but on the other hand its importance is also getting established before thousands of audience on the stage in a different form.

It has created a new tradition of master and students(**Guru Sishya Paramapara**). It made Sambalpuri dance to go ahead in a disciplined way. An educative ambience has been created in relation to different Sambalpuri dance styles. In fact such intellectual and educative patronage is able to present Sambalpuri dance as the real inheritor of folkdance in its new form.

3.10 : Use of Sambalpuri lyrics

In Western Odisha, the Sambalpuri folk songs have been passed from one community of people to other and from one generation to another. These folk songs reflects the joy, sorrow, hope , love, despair, separation of common people. The artistic expression and suitability is reflected in this folk dances. It is worth mention here that some folklore seem obscene at the outset as these are based on romanticism, e.g. obscenity is rampant in the original lyric of Dalkhai, but it is much refined while accompanied in Sambalpuri dance.

Earlier, the folk poet(Lok- Kabi), or folk artist were presented the preserved song stored in the treasure of their memory in front of their friends and families during Sambalpuri folk dance performance. Sometimes they joined some extra lines or stanza according to their wish. Many time they were adding some new stanza about some incidents suddenly influencing them, on natural environment, about the audience presents before them.

But now in Sambalpuri dance presentation, no doubt various sambalpuri folksongs like Dalkhai, Rasarkeli, Bajnia, Nachnia, Maielajada, Janhifula, Jaiphula, Chapkarati, Gudka, Sanchar etc

are often used as lyrics in Sambalpuri dance. There are few lyricists, who used to script new lyrics based on these folklores as per demanded by the Gurus or dance masters.

Folk Singers used to present these lyrics in some defined rhythms and beats to accompany performance of Sambalpuri dances, while folk singers used the traditional styles in presenting the folklores. Some folklore converted into Sambalpuri songs with inducting some classical styles in them. Mostly the life style, livelihood and culture of Western Odisha reflect in folklore. These factors are also taken into consideration in composing lyrics for Sambalpuri dance.

The traditional proximity remains intact, even though folklore used with some special touch in performing Sambalpuri dance. Dance masters and dancers are trying their best to enliven the regional culture while they present the traditions of Western Odisha through dance and song.

3.11 :Folk Musical Instruments

There are uses of several traditional folk instruments in the folk culture of Western Odisha. These musical instruments are **Dhol, Nisan, Tasa, Muhuri, Jhanj, Mandal, Mardal, Murdung, Ghumura, Kathia, Dhap, Kastal, Ghudka** etc.

These traditional folk instruments are used in Sambalpuri dance. Use of these traditional instruments has made happy environment among contemporary audience.

If we discuss about the "**beats (taal)**", we found that dance experts are successful in carrying ahead the improvised Sambalpuri dance with using these traditional beats after experiments on them in a different way. In other words, it has created a new stream of music style in the field of Sambalpuri dance with improvising the traditional rhythmical beats.

A new musical form created by these folk instruments is adored as Sambalpuri instruments in due course of time. Anyway the traditional form is not yet destroyed. The basics are lost but the glimpses of folk form remain intact in the improvised forms.

3.12 :Dress, Costume, Attire & Ornaments

We can feel the changes in the traditional dress costumes, attires and ornaments of folkdances; while used in improvised Sambalpuri dance forms. Sambalpuri dance performers have to wear dress costume as per the requirement of the stage presentation; whereas folkdance performers used to wear dress costume as per the tradition. There are several dance institutes in the towns of Western Odisha. So many dance masters are there to teach Sambalpuri dance to hundreds of dancers.

It is obvious to have a competitive attitude among them. That's why they insist on the glamorisation as a scale, while selecting dress costumes for their dancers.

Each sambalpuri dance style has its own beauty. The amalgamation of modern and tradition adds beauty in the improvised dress costume in Sambalpuri dance. The dance masters insist on using traditional dress costumes and ornaments in the improvised dance styles, even though these are no more visible these days.

3.12. : The Ornaments & Costumes

The colorful costumes and ornaments of this dances enhance the beauty of the performance and reflect the spirit of the performance and energy. Most costumes of sambalpuri dances are colorful with all-embracing ornaments. The dancers sing themselves, while being accompanied by artists on the instruments. Each form of dance has separate costumes for male and female artists. The costume for this beautiful dance is **Dhoti, Gamcha and Fatei** for men; **sambalpuri kapta, Gamcha, rumal** for women. Women wear **silver ornaments** and hair decorated with **forest flowers, leafs and branches of trees**. The color of the flowers is made to match with the saree worn by the dancers.

The Dancers dressed themselves with the locally spun colourful handloom **Sambalpuri Sarees** know as **Kapta**. They used a Kerchief napkins (towel) Decorate **Khagla, Tankamali and Pahala** around the neck. A nose ring on the nose called as **Chakagunaor Jharaguna**. Decorate the ankles with **Painree, Paienjhol and Ghungroo**, Left arms with **Bahansuta and Tad in right arm**. Ears with **Jhalka or Kanfasa or Karnaphul sinkla** and Wrist decorated with **Katria, Kalari and Bandria** decorated waste with **Gunchi**. Hairs decorated by **Panpatri, chaunrimudi and Khirphini** etc. Decorated plastic or original flowers in **Dhalia khosa**.

3.12.b: The Costumes of Drummers

The **Dhulia** wear a color **dhuti** and sambalpuri **Fatei**, Tightened color **Gamcha** in head as well as in waist. A **Kaudi mala or Pohala mala or flower writh** wear around the neck. Decorated the wrist with a Bracelet (**Bala**) made of silver. **Nisnias** wear a **Kaudi** jacket and sometime a colorful jacket which is locally known as "**Fatei**" Decorated arms with **Khadu**, made of silver and bracelet or **Bala** in rist. Only Nisnia used vermilion **tika** in forehead. **Kajal** in eyes and **Pahala mali** around the neck. Gamcha decorated with head and in waist. Nisnia dressed himself with a color **Saya**, made of sambalpuri cotton clothes locally called as "**Gher**". Decorated color **Gamcha** in

waist and in head also. The **Tasaplayer** wear a color **dhoti** and color **banyan**, Tightened color **Gamcha** in head as well as in waist. Sometime **AKaudi mala** wear around the neck. Decorated **.Pahala mali** around the neck. The **Jhanj** player also wears the same costume as other rhythmist. The **Muhuria** also wear a color **dhoti** and color **banyan**, Tightened color **Gamcha** in head as well as in waist. Decorated a **.Pahala mali** around the neck.

3.13 :Fact findings during Field Studies

Late Guru **ShriMurari Mishra** took the credit of maiden presentation of Sambalpuri dance performed by some girls of some elite families in his Sambalpuri play "**GountiaaBabu**" on the occasion of fourth annual festival of OdishaSangit Natak Akademi on **3rd March 1958** at Sambalpur. It could be placed parallel to the development of Odishi dance, as Guru Deb Prasad Das introduced for the first time Odishi dance performed by PriyambadaMohanty on the occasion of Indian Youth Festival at Delhi in 1954.

There after once again late Guru **ShriMurari Mishra** directed a Sambalpuri dance performed by dancer late **GurubariMirdha**, drummer**KaldarSuna** with **UrkuluBhorasagar** and their associates on the occasion of Republic Day function at **New Delhi in 1968**. Then the cultural team was guided by late **DolamaniGountia** and late **NarendraMoharana** and it was the maiden performance of Sambalpuri dance out of the state.

Subsequently **Guru Ranjit Nag** earned name and fame in presenting Sambalpuri dance performances at Bhubaneswar and Cuttack **in 1969**. He formed a team of Sambalpuri dancers consisting young boys and girls from elite families and trained them at Sambalpur for that. He earned much popularity with it.

His team also performed Sambalpuri dance in front of the then Prime Minister Rajiv Gandhi on the occasion of inauguration of East Zone Culture Centre (Ministry of Culture, Government of India) at Shantiniketan, Kolkata on **5th November 1985**. With cooperation and encouragement from late GuruMurari Mishra, his team performed at '**ApnaUtsav**', **New Delhi in 1986**.

Guru late Murari Mishra made him perform Sambalpuri dance with his team in '**Bharat Utsav**' abroad in **Russia** for the first time in **1987** besides in Indonesia in 1993 and created a new chapter in the history of Sambalpuri dance.

Bishakha Rana, DukhanashanBehera, Chandrama Bag and **Alekha Sahu**.the Sanchar artists wrote some glorious pages in the history of Sanchar as a Sambalpuri dance by performing at state, national and international levels.

Late Guru Murari Mishra, Ranjit Nag, RahasBihari Mishra, Cine star Debu Bose, Ramnarayan Babu, Gandhi Barik & Guru Harekrushna Pujahari are the few, who took the credit for stage approvals to Sambalpuri dance after picking it up from its earlier obscure rural set ups.

There are some recent choreographers and Gurus like **Ranjan Sahu, Mohit kumar Swain, Durga Das, Krushna Chandra Bag, BipinBihari Dash, Gangadhar, Das, ShashankShekharDube Mahesh Patel, Dhabaleswar Karali, Alok Panda** of Sambalpur District. **SurendraSahu, Ramesh Gurla, Ravi Ratna Sahu** of Padampur, bargarh district **Guru Gadadhar Barik, Sashwat Tripathy & Choudhury Bibhar** of Sonepur district. **Dhyan Nath Panda, Chintu prasad Nayak** of Bhawanipatna, kalahandi. **Rabindra Bag, Dilip Sahu, Guru Shankar Pattanik, Gopal Dash** of Bargarh. **Basudev Saof Bolangir** and others, who take the credit to place it in the national scenario. There are few lady artists also who has contributed in promoting Sambalpuri dance are **DipaliChoudhury, PushpaBehera, Padmini Dora**. Moreover there are hundreds of artists whose name could not be accommodated here, who had their valuable contributions in promoting Sambalpuri dance to its present hype of popularity.

On the other hand, there are many opportunities available now in the government sector for development of Sambalpuri dance. Scholarships and fellowships are offered for young upcoming dancers on behalf of central and state governments. Special facilities are offered by EZCC, Culture Department, Sangit Natak Academy and Tourism Department for performance of Sambalpuri dance troupes. Moreover there are sufficient scopes available for research works on Sambalpuri dance. The most alluring part of it is the Sambalpur University is offering post graduation education on Sambalpuri dance.

There is no doubt that the future of Sambalpuri dance is very bright as per the reflection of its past and present.

CLASSICAL DANCE OF ODISHA

Odisha region is known as 'Odra Desha' which mean the land of Odra people it is formed by strong cultural bond with the adjoining land of Magadha. It is a part of Bihar and Chhattisgarh today. The dance style was mentioned as "Odra-Magadhi" in the treaties called Natyashastra. Odra Desha, Kalinga and the Utkal merges into political identity. The dance "Odissi" derives its name from the name of the state Odisha. Odissi is regarded as the oldest dance style of India. The dance form has been extensively depicted in the sculptures of Brahmeswara temple and Sun temple at Konark. The Odissi dance is an expression of devotion for higher being.

The **history of Odissi dance** has been traced to an early sculpture found in the Ranigumpha caves at Udayagiri dating to the 1st century BC.

1. The earliest evidence of dance by the professional female dancer is found in the caves of Khandagiri and Udayagiri near Bhubaneswar excavated in 100 BC.
2. The inscription in the ceiling of Hatigumpha caves, indicates that by the 1st century BC Kalinga excelled in music and dance under the patronage of royal King Kharavela. Kharavela was the earliest luminous personality having proficiency in Gandarvaveda.
3. The most striking scene of dance performance is seen in a relief in the right wing of the lower storey of Ranigumpha caves. A richly designed pillared pavilion on which a danseuse is seen dancing in a vigorous pose as if taking a stance.

It also had its origin from the Mahari/Devadasi tradition. Until 17th century Odissi was respected and appreciated as a very dignified art form. However, with foreign occupation and change of rule, the perception of dance changed along with the social attitudes and sensed entertainment started to be associated with the dance of the Mahari/Devadasi. Another tradition called Nartaki developed in the royal court. Mahari were the devadasis who danced in the temple of Lord Jagannath. But during the period of British rule in India, the kings who were the patrons of temple lost their power, thus the temple artists communities also lost their significance. As a result, Devadasis were left without their traditional means of support and patronage and were commonly associated with temple prostitution. The practice of Devadasi was banned during British rule, starting with the Bombay Devadasi Protection Acts in 1934. The Devadasi system though is still in existence in rudimentary form but with social activism State governments of different states at different times outlawed this ritual such as Andhra Pradesh Devadasis (Prohibition of dedication) Act, 1988, or the Madras Devadasis Act 1947. As result of which the dance was energetically continued by the young Gotipuas. Gotipuas are young boys who were in the attire of girls to dance Odissi.

Before the 17th century Odissi dance was held in great esteem due to patronage and support of local rulers and nobles. But during the colonial period the position of Odissi dance suffered a lot due to attribute of Britishers. However, the scenario changed after the 17th century, Odissi musicians brought out this dance from the temple for the society and established it by giving classical format. Odissi dance can be performed in Solo as well as in group.

UNIQUENESS OF ODISSI DANCE

The performance is full with the teachings of ten incarnations of Lord Vishnu. Through the performance the artist personifies the Philosophy of most popular deity-Lord Jagannath. Apart from this the artist also narrates the stories of Lord Krishna through his or her performance. The pivotal body design used in Odissi dance is Chowka and Tribhanga.

The Chowkais formed by turning the feet outwards, maintaining the length of the dancer's feet as the interior distance between the heels. The arms are held up at the shoulder height seemingly extending their length, elbow bent inwards making a 90-degree angle to the front plane of the body and so emulating the iconography of "Lord Jagannath" and forming three sides of a square. This stance provides grounded strength and balance to the body. The Tribhanga creates 'S' curve in the body with a sensual three bent (i.e) head, bust and torso. In Odissi dance, important parts are called Padabheda, Bhumi, Chari, Bhramari, Bhangi and Hasta mudras.

Repertoire of Odissi dance-

Traditionally Odissi repertoire consists of Mangla Charan, Batu, Pallavi, Abhinaya, and Moksha.

1. **Mangala Charan**-Mangala Charan is an invocation piece seeking blessing from God. The dancer enters the stage in Puspaputa hand and stands in Tribhanga with flowers in combined hands "Anjali." Dancer advances in graceful steps to the front and most respectfully offers the flowers by dropping those on the stage. This action is known as Kusumanjali. The next step is Salutation to God, teacher, and the audience by placing folded hands over the head, on the face and the chest respectively. Mangala Charan item concludes with "Trihandi-Pranam"
2. **Batu**-Shiva is known as Bhairav and in some occasions manifest as "Batuka Bhairav". Batu dance is also called as "Sthai" or "Thai". Batu is pure dance nritta, it is rhythmic based and exhibits different body movements in graceful manners. There is no abhinaya component in this item.
3. **Pallavi**-it means step by step unfolding of beauty. This is Nritta dance but some bhava from Sattvika section can be seen at times. It starts with slow tempo and gradually the tempo increases. Pallavi is also called as "Tarijham Dance."
4. **Abhinaya**-Abhinaya is full of Bhava and Rasa with spectacular movements of major and minor limbs. The dance follows the song and expresses the meaning. It is mostly Bhavangi than Natyangi.
5. **Moksha**-Moksha means final stage of Salvation from a series of re-birth. The dancer begs excuses for possible mistakes committed during dance, seeking forgiveness from mother earth for thumping over it.

COSTUME AND ORNAMENTS USED IN ODISSI DANCE-

The sari used for making costume are mainly silk which is called Sambalpuri Patta. The sari is worn with fan shaped "Panchi" or fan in the front, "Kaccha" at the back. The blouse is made from sari material. Several variations on the length or angle are done in the front "Panchi" design but main distinction is a vertically draped front or the knee and knee fanned out cloth. Over the blouse a spread over is worn from the left shoulder which is tied up and passed under an ornate belt at the waist. Another extra covering is used which covers the nityamva and thigh and hooked in the front over the Panchi, so that the costume is properly set.

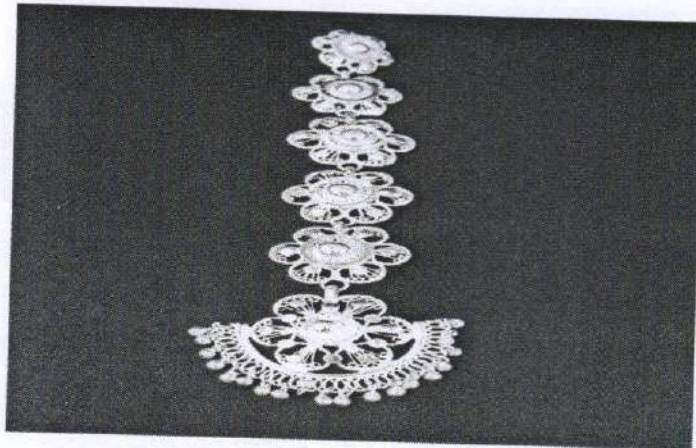
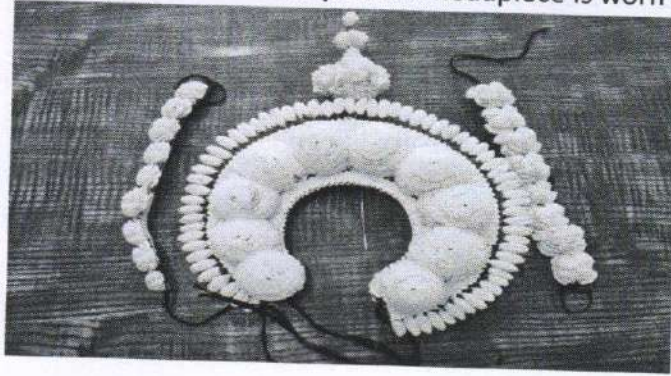
Odissi dance is complemented by intricate, "filigree" means thin wire in French. The Jewelry piece of Female Odissi dancers is always silver or white metal costume comprises of Alaka the head ornament on which Tikka hangs. Earrings are of various design but mostly Peacock shaped earrings are used with Jhumkashanging from them. Over the neck necklaces are worn, one smaller necklace close to the neck and one long necklace with a hanging pendent. On the hands two sets of ornaments are worn. On the upper arm Tayita or Bahuchudi is worn and on the wrist Kankana or Chudi are worn. Bengapattia is worn around the waist. On the legs Paunji or Anklets and Ghungroo are worn. The hairs are made into hair knot or bun at the back of the head with Pushpacuda. This is occasionally combined with a braid of hair plaited down the back. The hair knot is decorated with Shola Pith flowers and is topped with a Tahia representing the spire of Jagannath Temple.

The Male dancers wear costumes made of Silk with fan shaped "Panchi" in the front and Kaccha at the back. They use Bengapattia on their waist and may put Uttariya over their shoulders. They wear Tayita or Bahuchudi on the upper arm and Kankana or Chudi on the wrist. On the legs they wear Ghungroo.



Hair pins worn on the bun

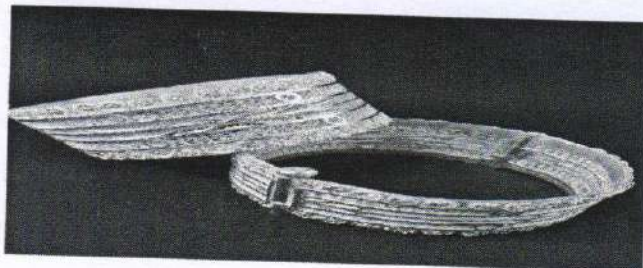
Tahia or Crown or Headpiece: A headpiece is worn around the hair bun



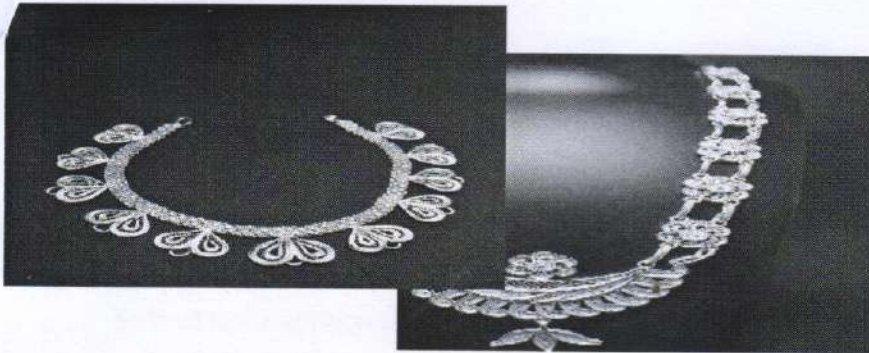
Mang tika wore in the center of the head.



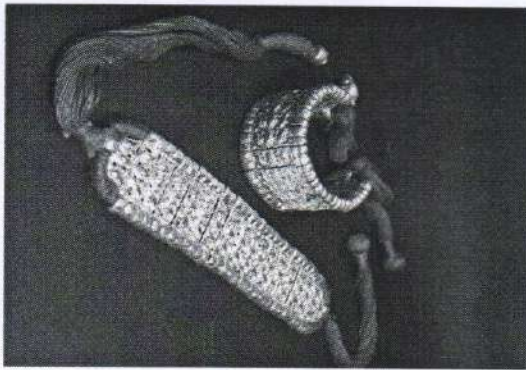
Earrings or Kaan or Kapas: The earrings worn by dancers cover the entire ear and have jhumkas at the bottom.



Bangles or Kangans or Kankanas worn on the wrist



Short necklace The long necklace



Bengapatia/Waist belt

Armbands or Bajuband or Tayita: The armbands are worn

B



Costume with fans at the side



A pair of Ghungroo



For the beautification of the face make up is done. The make up consists of foundation and face powder. The make up of eyebrows are very specific, it should be arched and curved up at the end. The eyes are outlined with black Kajal extended far beyond the corners of the eyes. A red Bindi of Kumkum is worn at the forehead and is surrounded by white painted

design representing The Sun and The Moon or a flower. Alta, a red natural dye, outlining the feet and on the palm of the hand and fingertips are used to complete the makeup.

MUSICAL INSTRUMENTS USED IN ODISSI DANCE-

Odissi dance is accompanied by several instruments. One of the most important instruments is Pakhwaj or Mardala. The other instruments are Bansuri, Manjira, Sitar and Tanpura.

1. Pakhwaj-It is a barrel shaped drum. The right head of the Pakhwaj is identical to that of table but a little larger. The left head is like the table. Which has temporary application of flour and water and has a black spot at the centre.
2. Bansuri- Bansuri are made up of bamboo or reed. There are two varieties of bansuri, transverse, and fipple. The flute may be called by many names as Bansi, Murali, Venu etc.
3. Tanpura- Tanpura has four strings tuned to the tonic. The Tanpura is known for its very rich sound. It resembles Sitar except it has no frets. Tanpura are found in three main types as the Miraj style, the Tanjore style and the small instrumental version which is sometimes called as Tamburi.
4. Sitar- The Sitar is the most popular melodious instruments in Northern India. The large resonance box is made of a dried pumpkin. The metal string is made of steel, brass, or bronze. The frets are movable by cords that are tied to the neck and are also made of steel.
5. Manjira- It is a set of small cymbals. Manjira is known by many names as Jhanj, Tala, Manjira, Kafi. These are made of brass.

