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Literary and Artistic Values of the Iconic Odia Movie Lyrics and Popular Modern Songs of Love and Romance from 60s to 80s

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Abstract: The profile of Odia cinema as well as popular Odia modern songs specially from the 60s to the 80s is indelible nostalgic reminiscences of artistic values for several reasons. Like commitments and movements of making movies in other Indian languages in those days, they deal with the potential socio-cultural and contemporary topics of discussion in varieties, and found to have considerable impact on audience because of the solidity of themes and literary flavour. While reflecting on social issues and realities, as usual, they reserve special position of love between the male protagonist and female protagonist. This theme of love is projected with greater literary and stylistic fervour. This is reflected in the love lyrics of the movies which is the thrust area of critical discussion of this paper. Such love lyrics bear testimonies of both contextual and independent meanings for which even now, Odishan people take the pleasure of singing these iconic songs with the sense that old is gold, and expand their meanings variously in day to day life. The themes of such love lyrics abound the background of Radha-Krishna love; the reference to the seasons and the natural movements in the surrounding; exaggeration owing to the praise of the lover; the role of dream; the metaphor of lily and the moon; the peacock and rain; reference to the love of Dushyanta and Shakuntala; relation between river and the sea; and philosophy of separation and union. The paper also considers critical literary components of the popular modern light lyrics sung during the said period. Such writings bear the testimony of emotion and aesthetic relish, and therefore can be called as Odia classics of love and romance. What's more, these lyrics become meaningful even if related to life beyond the context in which they were written. Thus, these lyrics are not only entertainers but also bear better dialogic patterns and text dynamics.

Keywords: Literary flavor, theme of love, movie lyrics, modern light lyrics, emotion and aesthetic relish, text dynamics

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THE EARLY PERIOD OF ODIA CINEMA: A BRIEF REVIEW

Movie lyrics in Indian context bear exceptional importance of entertainment and ignite musical emotion. Being the lovers of movie lyrics, Indians do not only hum them as bathroom singers but also sing on each and every special occasion, be it a party, an excursion, a musical programme or even the workers busy working at their workshops. It is evident that during 60s and 70s, already Hindi, Telugu, Bengali movie songs had reached its apex so far as musical and lyrical zeal is concerned. In this regard, worth saying that some popular Bollywood movie songs like "Pyaar kiya to darna kya" in *Mughal-e-Azam* (1960); "Bol Radha bol sangam hoga ki nehin" in *Sangam* (1964); "Aaj phir jineki tamanna hai" in *Guide* (1965); all the lyrics including "Diwana hua badal" in *Kashmir Ki Kali* (1966); "Ye reshmi julfen" in *Do Raaste* (1969); and "Mere Saamnebaali khidkimen" in *Padosan* (1968); "Mere khayalon ke angan mein" in *Anand* (1971); "Deewane hai dewano ko" in *Zanjeer* (1973); "Jabtak hen jaan" in *Sholay* (1975); "Mein na bhulungi" in *Roti Kapda Aur Makaan* (1974). These films are known for their storytelling, music, and iconic performances. These films feature songs like "Din dhal jaaye," "Yeh reshmi julfen," and "Mere samnebaali khidki mein," which are still popular today. Other movies with strong musical scores from the 1960s include *Hum*

Dono (1961), *Aradhana* (1969), and *Tere Ghar Ke Samne* (1963). The iconic singers like Mukesh, Mohammed Rafi, Kishore Kumar, Lata Mangeskar, Asha Bhosle have brought about a lyrical renaissance by rendering the best musical performances ever. The movie lyricists like Shakeel Badayuni, Rajendra Krishan, Shailendra, Anand Bakshi, S.H. Bihari, and Santosh Anand have given their best in composing such lyrics. Several popular and memorable songs emerged from Telugu cinema in the 1960s and 1970s. Ghantasala, P. Susheela, Vani Jayram and A.M. Rajah were prominent voices during this period, known for their soulful renditions of songs like "Naa paata nee nota" and "Kolokoloyanna". Other noteworthy songs include "Telisindile telisindile," "Raavoyi chanamama," and "Pagale vennela," etc. Several Bengali films from the 1960s and 1970s stand out for their musical content. Notable examples include *Goopy Gyne Bagha Byne* (1968), *Charulata* (1964), *Deya Neya* (1962), and *Pratidwandi* (1970). These films, directed by prominent figures like Satyajit Ray, are celebrated for their musical scores and memorable songs too. The epic journey of all the Hindi, Telugu, Tamil, Bengali, Assamese and Gujarati continued relishing the passion of the Indian movie goers.

Although a bit late, Odia cinema and Odia modern light lyrics came into prominence in 1960s. Once

it started, the journey became epic with the creation of some iconic musical and literary entertainers. In fact, Odia cinema started its journey from 1936 with a mythological movie *Sita Bivaha*. Then *Lalita*, a romance was released in 1949. This is followed by movie on devotional theme *Sri Jagannath* in 1950. Fantasy movie was introduced with *Sri Mahalaxmi Puja* in 1959. In 1961, a social movie titled *Parinam* was released. Similarly, in 1962, *Jayadeb*, a historical movie was released. With the advent social movements like women empowerment; impacts of socio-cultural prejudices; conflicts owing to difference in urban and rural life style; educated versus uneducated; corrupt practices in offices; family disintegration; plights of the middle class and the poor; focus on social issues like exploitation of feudalism and casteism; industrial versus agrarian life; patriotism and love for one's community; family drama and sacrifice of the protagonist; *bildungsroman*; religious, ritualistic and mythological stories which are popular in Odisha; romantic stories of love of young men and women; biographical portrayal of certain well-known characters, etc. the thirty years ranging from 60s to 80s mark a substantial progress in this performing art envisaging commitment to the art of movie-making. It happens to be a great harmony, symphony and synergy of great producers, directors, lyricists, music directors and singers achieved amidst a lot of difficulties. The most remarkable thing is the composition of lyrics of these movies. It is evident that even if they are decontextualized, they become equally potentially meaningful in terms of content, style and musical performance. Another important thing to mark here is that Odia movie world was not that potential as compared with Hindi, Telugu and Bengali movies. The contributions of Telugu, Tamil and Bengali artists, directors, and singers cannot be ignored because they have invaluable contributions to form the identity of Odia movies and Odia movie songs.

THE SUB-GENRES OF LOVE LYRICS IN ODISHA

Indian society, culture, art and creativity are always in-depth with its strong background influences of mythological anecdotes, historical contexts and the great classics written in Sanskrit. The spark of this commitment and artistic sensibilities are reflected in Odia writings too. To be focused, although people commonly do not consider the movie lyrics and modern light songs to be of literary value, it is noticed that like contemporary Hindi, Bangali, Assamese, Telugu and Tamil, Odia movie songs and modern light songs are the products of profound literary commitment. The following critical discussion can give us a glimpse of this.

Love Expressed in Relation to Seasons and Surrounding Nature

In "*Sri Lokanath*" (1960), there is a song "*Phularasiare mana mochuinchhuinjaja*." The beloved

has been waiting at the *kunja* for the lover of flowers to come and give a gentle touch, and never to leave her generating love which is going to be undiminished. There is another popular song "*Aji akashe kirangalagila*" which creates a romantic feeling with the active touch of the breeze. This touch makes her feel full of colour and fragrance.

There is a lyric in "*Nuabou*" (1962) "*Mana maanena, jete nirekhile mun kichhi bujhi parena*," composed by Narasingha Mohapatra's, and music by Balakrushna Das, and sung by Sipra Bose. It talks about the love-struck mind of the beloved still aspires for love. The feeling is deeper but no chance to express. But, she can feel the romantic atmosphere as there is cool breeze in the evening. She can hear the echo of somebody's smile in the breeze and thus imagines a lot about her depth of love. So, she cannot forget each of the romantic moments. This restive heart, this unruly heart, I cannot make out however deep I think. Who has sculpted his bright picture in me. I feel shy as my speaking eyes are on him. And my heart is stuck in him, merged in ways unseen. The soft wind of spring evening, intoxicate my soul. My heart, tender beats unaware. At dusk, my bosom shivered. With thrills new, I was lying to myself but he doesn't desert my heart. I hear his sweet laughter in ears and immerse in sweet dreams. I feel good, and again, nothing feels good. This heart doesn't feel content.

In "*Amadaa Baata*" (1964), there is a lyric "*Dele dharaa, kathaasare, thae majaa duredure*" composed by Balakrushna Das as it says that if caught by the lover, then the matter will be out of control. It would be like a blossomed flower gets hurt. So, it is better to be away and perceived to be beautiful. In the sweet breeze mind remains unstable and the same instability is reflected when the live-sick mind dreams make her lost at night. The very touch of the lover makes her sensitive to think beyond this world of worry and anxiety. His smile makes her forget herself. So, she does not dare to be close to him as he would steal her mind from her body. There is another teenage romantic song "*Jeebana jamunare juarauthere*" which talks of the angels, the princess and the daughter of *saadhaba* feels a web in the *jamuna* of life.

One of the most popular songs of Jibanananda Pani from "*Arundhati*" (1968) that is "*Mayurigo tuma akase dine malhare megha sajili*," which can be paraphrased like "Oh, lovely peacock, you held the feathers high filling the sky high. You are the rainbow and I am the painter. I was once music in the clouds, you dance gleefully with when I wanted to combine my music with your dance, there was much rain and smell of the damp soil. When I loved you. You were lost to an unknown green forest. I have searched for you. I wore the colours of the rainbow for your feathers. Oh, damp soil, I say why did ever I love you. The lyric presents a unique image of the beloved peacock for whom the lover takes the role of tune of the clouds that would downpour.

In “Stree” (1968), the lady protagonist sings a song that represents the sentiments of many beloveds. The song is “Mo akhira kete katha, momanara kete byatha, nakahi rahiparena” which can be explained as follows:

Numerous stories of my eyes, plights numerous as well which comes out flooding. It comes in parallel with the ever-flowing river that merges into the sea as a natural provision and it also goes on relaying its thought in the splashing and rippling water. It is observed that the ebbs and the tide are complimentary to each other, and cannot exist without the other.; just like the lily blossoms for the moon making serene moonlight more romantic. The play between light and shadow and the arrival and departure of the sun and the moon makes it adorable. Equally enjoyable are dusk and dawn in love. The relationship between flower a honeybee cannot also exist without each other.

In 1977, there was a family drama titled “Punarmilana (1977) in which the song “Hey faguna kandanare toluha hele nadiradhara, moluhata saagara” in which the beloved bemoans over the loss of love and thus presents this by addressing faguna (the spring) saying that if its tear is like the flow of a river, then her tears flow like the sea. In the branches of her, there should be blossoms of krushnachuda but instead, there is shedding of leaves but for him. The tearful yard of mine turns to become a desert. In this evening, the glowing sunflower of hopes gets rotten. In the agony of loss, the lotus of life dries up as the sky laments with dews, the beloved laments with her tears.

In “Ghara Bahuda” (1973) “Mayabini banajochhana, chhayamayagahane tanumane” there is reference to a dreamy situation amidst the sport of light of the moon and shadow of the trees leading to sweet imagination. It is like the animated swans or like the impatient waves responding to the auspicious symphony of the flute and splashing water.

Romance as a Recurrent Theme

In the course of modernizing the approaches, the lyricists and the composers introduce romance of diverse flavours. One such popular song “Muje janena kahabata chahinchi rahi” from “Gapa Helebi Sata”(1976) is like that. It says that I am waiting eagerly for the arrival of somebody although I do not know the cause. I think I have no such intimate person to visit me, still then I feel like. There are no moon, sun or stars as such but there are rays of glittering light fallen here and there leading to honeyed excitement. It seems that mind looks for its companion or destiny just like a river looks for a sea to fall into it and then gets merged into its being transforming to a greater natural body. It is also like lonely person passionately looks for a shadow of a tree in the desert.

Love in Relation to River and Ocean

Odia sentiments are often connected to rivers and the sea. Not only philosophical, but also romantic notions replete in songs in line with this. In “Batighara,” (1976), “Seemahina daria sathihina dunia, jibanara tari jaebhaasire” talks of how the ocean is infinite, and in this, it is difficult to sail along without a faithful companion. There are infinite expectations like that of the waves of the ocean, but they get assimilated on the sandy-bed at the time they reach the shore. There is a lighthouse that symbolizes the minaret of hope as it stands firm for guiding the pathless sailors in the sea. Human wishes are like the countless uncontrollable waves. It gets immersed in the colourful coral like love and dream in the ocean like time. Many such dreams washed away like the footprints on the sand of seashore. Many such dreams have also extinct under the waves of the past. However, this love-stained heart still longs for life amidst the loss and gain of this material world.

In the President’s award winning movie, “Chilika Tire” (1977), the song “Jaajaare bhasijaa mana pabananauka, dura phahdachhaire mora sapanagheragaon’ is such popular example. In the song, the lady addresses the boat to sail along the lake to reach the other side where she has her dreamy village surrounded by hills. There, you will find the silvery river, the golden fish busy sporting. There are flowers like diamond and pearl look shining and laughing. It makes her feel heavenly. So, she requests the boat to take both her and her lover to that village. She compares the sailing of the boat by the sailor like that of her lover as the sailor of the seven seas of life. Let the small waves should know this that with her companion, she can sail along the ordeals of life.

There is a movie titled “Ulka” (1981) in which the song “Abhimanini amania dheu naachinaachijae shiharai tanumana” is very popular. It is sung by Arati Mukherji which makes a parallel feeling of romance with the breeze and dance of waves along the sea beach. Being a princess of flower, she looks for her lover with a greater hope and dream by touching the waves that one day she would definitely win her love in exchange of her love.

Epitomising Love of Radha and Krishna

The prem-leela of Radha and Krishna which is an art form of rasa constitutes the thought of love between the lover and the beloved. In “Mathura Bijaya” (1977), “Chhadachhada mora aachala, Jamuna jibimun nagara” is very romantic in its approach. With the backdrop of Radhakrishna rasa leela, these popular performances are made to showcase the epitome of love. Here, Radha appeals Krishna to leave her drape so that she would go to Yamuna to get water whereas Krishna becomes love-sick and tells her not to be in a hurry because he says that the tune of his flute gets alive and flows when she is with him. Then, Radha apprehends that in a conservative society, she would be humiliated for spending so much time at Kunjabana with him. But, at

that time, she laments the loss of love of Krishna. Thus, Krishna says that they might be the victim of jests of the people of the city of Gopa, but they are inseparable from each other, and Radha conforms her mind has been stolen by Krishna.

Following another mode of representation, “Kahin gale shyamaghana eghana kalare” in “Bandhu Mohanty” (1977), the street singer sings the song lamenting owing to separation between Radha and Krishna. The beloved gets tired and falls asleep of her remorseful quest for the lost love. Her heart gets thrilled to utter the name of Krishna leading to shedding of tears too. In this situation, nobody can convince Radha. The flute also laments producing its tune. Although both Radha and Krishna are physically away from each other, because both are tightly bound in the rope of love and affection with each other.

Following the same tradition, in “Sakhi Gopinath” (1978) in which the song “Tumemo Radha, tumemo Sita, tum emo Shyama, tum emo mora Rama.” The hero sings that you are my Radha and Sita. This implies that the beloved has both the qualities of a devoted beloved and a faithful and virtuous lady. Thus, she also addresses him as both Ram and Shyam. Ram stands for generosity and dignity whereas Shyam is an epitome of love. Sita accompanied Rama accepting all the challenges of leading life in the forest. Like Radha, she promises to lead life of love and faith together. Lord Krishna has the power to attract the Gopis. Not only this, he has allured all the love-sick heart of Brindaban making them never mind for public comments.

Like the stories of all other Indian languages and cultures, Odia language and culture entails the backdrop of Radha-Krishna love narratives. In “TikehasaTikeluha” (1981), “Lalitago kahibu Shyamaku kahide ferijau” happens to be a musical extravaganza. It says how Radha sends Lalita, the go-between her and Krishna to convince Krishna not to go back. She is upset and does not want to see the alluring and adorable face of Krishna anymore. She has lost control over herself falling into the illusory trap of his love. As a result, she has been remarked by the people of Gopa as tarnished she never knew that there is so much humiliation in secret love. She feels like sacrificing her life drowning into water of Yamuna so that there would be no chance any more to be occupied with the thought of love of the lover who has almost duped her. She would thus try to forget that Kadamb tree and that Shyama, the epitome of love.

Romance in Relation to the Sky and the Moon

The sky, the moon and the stars although cosmic objects and far away from us, we have been strangled with the valuable emotional and philosophical connections with them. Right from the ancient times, the writings very often take cite of the romantic feelings associated with the sky and the moon. They stand as metaphors of the love-sick characters in literary writings.

“Baridare, jaanatu” from “Lakshmi” (1962) is one such popular song. Appealing the patch of cloud not to go to the beloved because pain of mind is still boiling and I do not have much of trust to say her my unspeakable plights. I am in an utter despicable situation of suffering in the sandy desert; feeling isolated and looks like the stuffs of excitement has already shed, and the bird like psyche bemoans.

Eibhara janharaati jhura mana jharaagiti” in “Adina Megha” (1970) talks about how the beloved laments in the full moon night singing the song of shower. The tune of two best hearts turn to become a golden garland of music; remains memorable and indelible. The touch of the breeze; mutual trust; talk among the eyes propagate in the direction of being united. Then, like a chakor bird, it wanders giving delicate touch filling the sensible heart.

Then, in “Balidaan” (1978), there is another heart-touching song “Neijaaremegha mote de chhaadi sei dese mopriyapase” that echoes Kalidas’ *Abhijnanashakuntalam* love story between Dushyant and Shankuntala. The beloved sings a sad song owing to separation of the lover. She requests the patch of cloud to carry her to the land of her lover. This is now tormenting. The dark cloud downpours to relish the jacobin cuckoo. But the departure of the lover has made her eyes turn to become ashadha and shravan in shedding tears. The beloved bemoans as if she is like a bird without wings and he has lost her address but for her lover. She is suffering from isolation although surrounded by a big world. Days have become like desert sand and nights torment with its utter darkness.

Emotional Songs on Love’s Philosophy

Emotion and its depths constitute the essence of many romantic love songs. There is popular song in “Rakta Golapa” (1977) that sings “Manara manisha jadi sapana tikiedei Rahijae dure bahudure.” It expresses the sad feelings of the beloved because she is frustrated in search of her lost-love and unable to convince herself. She feels as if her love is like a madhumalati that blossoms, spread fragrance, but sheds silently unrecognized. She looks for her lover like a river gets lost in search of the love of the sea. Her pain remains inexpressible like the pain of a lass in the forest.

In “Subarna Sita” (1978), “Kaacha kaanthara epakhe mun se paakhe jibana, epaakhare jhare barasa, sepakhe faguna,” accounts for there is a wall of glass in the one side where stands I and on the other side stands my life helplessly. Similarly, there is downpour of the monsoon rain in one side and on the side, the month of April sheds leaves from the trees which stand bare. In the one side sports of the green land with creepers, plants and trees interwoven whereas here, on this side, there is a house of torture made up of jau that burns all the time. When there is stormy weather owing to kalabaishakhi making youth grow pale, on the other side, there is

continuous sport of the dazzling sun and shadow. the river of tear flows all along this side awaiting the day to merge in the ocean of the infinite.

In “Samar Selim Saiman” (1979), the song “Hrudayara ei shunyataku aji pachari mun jebe sune, pratarana kie kahaku deichi, pratidhwani kahe tume tume,” can be rendered in such a way that when I ask the hollowness of my heart, it echoes that you have betrayed. You are the one to cross the threshold of my mind so easily and left the imprint of an indelible memory which I am unable to get rid of. Even I do not know why your separation kisses my feelings of loneliness. That was a time of so much of emotion which overpowers my mind and makes me laugh myself and dream of constructing a house of mist in which you were a part. But, it got broken along with demolition of the wall of love too. Apart from this, there were two songs “Muje eka pagala bhanra, parichaya mote Magana” and “Tora udiudi jae kani faguna asila” are also popularly romantic.

Romance in Dream

Dream is an inseparable context from romance and love. In “Dharitir” (1972), “Sapanara pathepathe sandhyare dine gali,” says about the story that one evening, I went in the path of dream recollecting my lost love. I was still hopeful of getting back my lost love. After covering a long distance, I reached a village and found one lass sitting alone in front of her hut. There was fragrance of flowers spread all around. I went closer to her and softly asked her name. she looked at me giving a long innocent look. I felt as if I know her somehow for a long time. The flame of her candle made me excited. I got deeply absorbed in that excitement when the dream broke. Then, I found my love was vanished. Since then, I have been waiting to have that unknown thrill to meet her and feel my depth of love.

Exaggeration in Love

The language of love and romance at times takes exaggerative narration as in “Sindura Bindu”(1976), the song “Mo priya tharu kie adhika sundara au gunara”. It says nobody is equal to that of my beloved in terms of beauty and nature. She is bit moody, but when she gets convinced, then she admits adorably that she is mine alone. Her mind is replete with the flowers of adoration. Her compassion falls like satadala, that is like lotus. But when she is upset and remains unconvinced, I am overwhelmed with the fragrance of that flower. I feel as if the virtues of my life have been scribed in her lips, and all my sins would be washed away with her dazzling tears. She is so moody that she never considers my virtues and sins, and thus wins my heart to content.

Realization of an Artist

The notions of art and artist are clutched with the tenets of love. In “Anutaapa” (1982), Nupura kahinkimun bandhili” is one such popular classical song. It says how the dancer wonders why does he wear the

anklets to dance to the tune because his beloved cannot understand the plight of an artist. Although the closest one, how come she became a foreigner; became deaf and dumb to him; and forgot love. As a result, he had to undergo a change in such a way that even he cannot make out his own appearance. Finally, this separation from the beloved become kohl of eyes.

MODERN ODIA LIGHT LOVE SONGS

During 60s and 70s, not only the Odia movie songs but also a good deal of light songs became popular for their literary content and glorifying the aesthetics of love. They are popular even now as much as the movie songs. One such popular song is “Banapakhi jhure manapaksi jhure” composed by Brindaban Jena and sung by Sikandar Alam. In this, the bird in the forest laments alongside the bird of mind. It does not even understand the core problems and dies in its own because the matter of contemplation is not exposed to the dearest one. One can submit his or her own mind but cannot obtain it so easily. Again, mind remains unconvinced and look for another complimentary one to be adaptive so as to spend life sharing tears and laughter. If at all such a compatible one is available, then mind cannot forget anymore.

Singers like Balakrushna Das, Raghunath Panigrahi, Akshyaya Mohanty, Pranab Pattaniak, Chitta Jena, Shekhar Ghosh, Tansen Sing, Trupti Das, Nirmala Mishra, Bhubaneswari Mishra, and Subas Das have pioneered so far as record breaking singers of such songs. Akshyaya Mohanty’s songs like “Punyar naditire, paapara tarudaale basaa baandhirahe pakhitie..” talks about the nostalgia of the memory of love. The love bird takes bath daily in river without touching its water; and sings song sitting on the branches of the tree but does not eat its fruit. Such a love remains present at the end of the village of dream, in the crematoria who has ironically a history that begins and ends at the same time. It remains unwanted but a guest of everybody; plays with fire, swims along the river of fire but never burns. It accepts both heaven and hell; remains unextinguished and unconvinced in the alluring passionate evening of time.

His “Hey faguna tume chaaligalapore aneka jaatana ethi” is one of the commonly song sung in musical programmes. It says addressing the season of Falguna that it is in pensive mood owing to the departure of the season as it was the season of love. After its departure, the lover laments and writes love letters in tears, at times writes poems in his blood. He finds that after its departure, the garden of flowers was set with fire. Many rosy passionate souls cry. Even the passionate lover himself looks for his love letter from under the ashes of the garden turn burial ground. It cannot even accuse anybody for this. He goes on crying whole night reading his own letters and remains love-sick.

His evergreen song “Chandramalli hase chitralekhaa othe, lajjanata mukhe taa raktajabaa phute” is another song about how the beloved is a silent and clever one. She looks excellent with the moonlight bright saree, heena made up body leading to make the lover feel thirsty of love and full of desire. She looks like the character of a story but not in fact because she is the lady protagonist of a secret love, full of colour and uncontrollable for which the matter is pooh-poohed in the streets and alleys.

“Nadira naama alasakanya, teerara naama tandraa” is similar such romantic song talking about how the river is named as a lazy lass and the river bank is dozy. It remains at the village of dreamland with the name of Chandra. The name the its eye is samuka and the tears are termed as pearl. The name of its love is the honey of lotus. Its remarks are artistry. Its first touch is like the touch of kadamba flower and speech is flute. Its mood is like banahansi. Its shyness can be termed as krushnachuda too.

Raghunath Panigrahi has sung a very artistic song of that time “Susamaa go tuma ange bharaa madhu jochhanaa.” You the beloved is very beautiful. You have put on the sport of an animated deer in your eyes; the lips are blood red flower-like blossomed under the dark sky and your anklets are like the stream of water and you have gorgeous sleeping gesture. When the lids of your eyes open, they look like the waves in the sea and wherever you go, the innumerable paarijata flowers go on blooming spreading fragrance along the way. When you speak, it makes him feel like the miracle of a magic spell that can bring greenery in the desert lands.

CRITICAL DISCUSSION AND CONCLUSION

Like the relevance food and drinks for body, human beings need spiritual and emotional relish. In fact, religious, spiritual and moral ways give one type of aesthetic relish whereas ingredients for the emotional, and romantic relish are vested in visual and creative art.

According to Shakespeare, “If music be the food of love, play on.” (*Twelfth Night*). Thus, these lyrics are a kind of manifestation of psychological, socio-cultural and temporal conditioning of human mind. In this context, it is evident that the composers, the directors, and the singers of the movies of those decades had realized this at heart. Particularly in Odisha, both the movie lyrics and the light modern songs from 60s to 80s give us a classical flavor only because there seems to be a synergy of classical notions in them. These songs of love and romance, like the devotional songs sing of their devotion to love and romance in all possible profundity. They bear classic metaphorical testimonies by transcending the chronotopic boundaries to reach the present generation lovers of Odia music. What’s more to be noted that in those years, already the popular movie songs in Hindi, Telugu, Tamil and Bengali had been scripted in golden letters. Thus, it is justified to give credit to the originality and commitment of the artists of Odisha those who have proved the songs from 60s to 80s evergreen. That does not mean, the artistic spirit goes diminutive after that. It is a continuum of the best tradition prevailing even now. These lyrics bear the potential features of text dynamics as they are proved to be valuable even now.

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