

## **An Analytical Study of Sattriya Ojapali in Kamalabari Sattr**

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### **Abstract**

Sattriya Ojapali combines narration, music, dance and ritual. Practiced and preserved by various Sattras for centuries, The study focuses on the unique presentation techniques of Sattriya Ojapali as practiced in Kamalabari Sattr, where the performance is structured into distinct segments such as Rag-Diya, Sloka, Gita, Diha, and Pada-Gowa, with the latter further subdivided. The vocal style here draws from Hindustani classical music, while the dance elements follow classical Sattriya traditions, categorized into Nritya (expressive) and Nritya (pure) forms. Rooted in the Guru-Shishya Parampara, Sattriya Ojapali remains a vital cultural legacy, maintaining its devotional and artistic essence despite evolving over time. This paper explores Sattriya Ojapali, a semi-dramatic performance tradition to propagate the Neo-Vaishnava faith in Assam.

**Key Words:** Sattriya dance, Sattr, Kamalabari Sattr, Ojapali.

### **Introduction**

Sattriya Ojapali was introduced as a medium to propagate the Neo-Vaishnava faith. For centuries, this form of performing art has been practiced and preserved by the Sattras of Assam. The presentation styles of Sattriya Ojapali vary across different Sattras such as Kamalabari, Barpeta, Bardowa, and Auniati, each contributing unique features to the tradition. Sattriya Ojapali shares similarities with Vyahar Ojapali, as both are epic-based performance traditions. It is rooted in the Guru-Shishya Parampara and adheres to a classical style of performance. The songs and narratives are primarily derived from the literary works of Sankaradeva and Madhavadeva. A typical Sattriya Ojapali performance can be divided into several sequential components, such as Rag-Diya, Sloka, Gita, Diha, and Pada-Gowa. In the Kamalabari Sattr, the final unit, Pada-Gowa, is further subdivided into smaller segments. The vocal style in Kamalabari follows the Hindustani classical music tradition, while the dance movements align with the stylistic principles of Sattriya dance. Dance elements are categorized into two types: Nritya (expressive dance) and Nritya (pure dance). This semi-dramatic art form stands as a valuable cultural legacy of Assam, embodying both religious devotion and artistic expression. While the Sattriya Ojapali tradition has undergone changes over time, it continues to retain its core traditional characteristics, functioning as both a sacred and social art form. This paper is an attempt to highlight about the Sattriya Ojapali as practiced in Kamalabari Sattr.

### **Aims and Objective of the study**

The objective of this study is to highlight the various aspects of Sattriya Ojapali, with a particular focus on the presentation techniques practiced at Kamalabari Sattr, which will be discussed in detail as far as possible.

**Significance of the study**

This study aims to provide insights into Sattriya Ojapali, with a focus on the presentation techniques practiced at Kamalabari Sattri. It will serve as a useful resource for future researchers interested in pursuing advanced studies on this subject.

**Methodology and Source of data collection**

According to the requirements, historical, descriptive, and analytical methods have been used in this study. Both primary and secondary sources have been employed to collect data and information. For primary sources, interviews and observations were conducted to gather data. Regarding secondary sources, several libraries were visited to collect relevant information related to the study.

**Ojapali**

Ojapali is a semi-dramatic traditional performance style from Assam that combines narrative singing, expressive gestures, dance movements and the use of traditional instruments such as the dhol and manjira. The performance is led by the Oja (lead singer-narrator), supported by Palies (chorus artists), who sing in unison and perform rhythmic movements. Originally developed to narrate stories from the epics and puranas, Ojapali often focuses on tales of deities such as Manasa (the serpent goddess), Krishna etc. It serves as both a religious and educational medium, commonly performed in Temples, Namghars (prayer halls) and during festivals. There are different forms of Ojapali, including Sukananni Ojapali, Vyahar Ojapali and Sattriya Ojapali each with its own distinct themes and presentation styles. This art form plays a vital role in preserving and promoting the spiritual and cultural heritage of Assam. Ojapali, based on the distinctiveness of its content, can be broadly classified into two categories: Mahakavya (epic)-based Ojapali and Non-Mahakavya-based Ojapali.

**Mahakavya (Epic)-based Ojapali:** This form of Ojapali is associated with Vaishnavite themes. The content is primarily derived from epics such as the Ramayana, Mahabharata, and the Puranas. The main objective of this style is to express the essence and devotion of Lord Rama or Lord Krishna. The various forms of Mahakavya-based Ojapali include: Byah Sangeet (also known as Byah Singing Ojapali, Byah Ojapali, or Sabha Guwa Ojapali), Ramayan Sangeet (also called Ramayan Goa Ojapali or Ramayana Ojapali), Bhaora Ojapali (also referred to as Bhaoria Ojapali or Bhaira Ojapali), Durgabori Ojapali, Sattriya Ojapali (also known as Biyohiya Ojapali), Pancali Ojapali, Dulari Ojapali.

**Non-Mahakavya-based Ojapali:** In this type, the verses (padas) are related to Shakta traditions. The content is drawn from texts like the Padma Purana, Sri Sri Chandi, and other sacred scriptures, instead of relying on epic sources such as the Ramayana or Mahabharata. This form of Ojapali is also popularly known as Manasa Sangeet. The different forms of Non-Mahakavya-based Ojapali include: Sukananni Ojapali, Bisahari Gaan or Geet Goa, Mare Pujar Gaan or Mare Gaan, Padma Puranar Gaan, Tukuria Ojapali.

**Connection to Sattriya dance**

Sattriya Ojapali is a traditional performing art of Assam, India, linked with Sattriya, one of the eight classical dance forms of India. This composite art form seamlessly weaves together music, dance, and storytelling, and holds profound religious and cultural significance, particularly within the Vaishnavite tradition. Emerging during the 15th–16th century as part of the Vaishnavite movement led by the saint-scholar Srimanta Sankaradeva, Sattriya Ojapali embodies the devotional ethos and rich artistic heritage of Assamese culture. While Sattriya dance was systematized and institutionalized within the monastic Sattras, Ojapali is believed to have predated Sattriya and significantly influenced its development. Over time, Ojapali was absorbed into the Sattriya tradition, especially in the context of devotional performances, thus preserving its spiritual core while becoming an integral part of Assam's classical and ritualistic art landscape.

### **Sattriya Ojapali**

Sattriya Ojapali is a living tradition and constitutes an integral component of the broader Sattriya dance form. Rooted in the devotional (bhakti) movement of the 15th–16th centuries, its foundations were laid by the spiritual and artistic contributions of Srimanta Sankaradeva and Madhavadeva. Subsequently, their followers and later saints continued to enrich the form, giving rise to what is now recognized as Sattriya dance, a comprehensive and codified classical dance tradition. Sattriya Ojapali emerged as a creative adaptation of the ancient Byah musical tradition, which was utilized as a vehicle to propagate the ideals of the Nava-Vaishnavite faith among the masses. Designed both to attract the general populace and to serve as a medium of worship, this form incorporated ritualistic and semi-dramatic elements, thereby evolving into what is now known as Sattriya Ojapali. Although it draws upon the substance of the traditional Byah music, the technical structure and stylistic presentation of Sattriya Ojapali are firmly grounded in the Sankari tradition that is, the Vaishnavite aesthetic principles laid down during the Bhakti movement. It aligns closely with the established conventions of Sattriya music of that period. This semi-dramatic performance tradition, which integrates elements of Nritya (pure dance), Nritya (expressive dance), and Natya (dramatic performance), became a key component a devotional offering presented within the Sattras as a form of bhakti sadhana (spiritual practice).

Sattriya Ojapali has been performed continuously since its inception, particularly within the Kamalabari Sattras and other prominent monastic institutions. It remains a vibrant tradition, especially during the Guru Kirtans (death anniversaries) of Srimanta Sankaradeva, Madhavadeva, and Badala Ata, serving both as a form of spiritual practice and a cultural heritage preserved through uninterrupted transmission.

The structural composition of a typical Sattriya Ojapali performance involves one lead performer, known as the Oja, accompanied by 10 to 13 supporting performers called palies. The Oja sings geet-pada, dihas, and other devotional compositions, using hand gestures (mudras) to enhance narrative expression, while the rhythm is maintained through coordinated footwork. The Oja also presents shuddha nritya (pure dance), with the palies synchronizing to the rhythm and structure of the performance by clapping (taal) and striking the ground with their feet in time to the musical meter.

An Oja is regarded as an accomplished intellectual and performer, well-versed in musical ragas, hand gestures, footwork, and various techniques of abhinaya namely angika (body language), vachika (speech), and satvika (emotional expression). The Oja also demonstrate mastery over the talas (rhythmic cycles) and the nuanced use of facial and bodily expressions essential for dramatic performance.

Much like the broader Sattriya dance tradition, the principal performance platform (sthiti) of Sattriya Ojapali is referred to as Ora. The dancers perform with vibrant and devotional movements upon the Ora, marking time with their feet and expressing the narrative through gesture and rhythm. Within the cultural and spiritual milieu of the Kamalabari Sattri, the techniques employed by the Oja are revered and referred to as Raja Bidya (royal techniques).

The complete presentation of Sattriya Ojapali is traditionally referred to as “Epaal Pada Gowa.” Based on the Kamalabari Thula, Sattriya Ojapali is classified into five principal components: Raga, Shloka, Geet, Diha, and Pada. Additionally, there are two sub-categories under Raga and seven sub-categories under Pada. The structural segments of a Sattriya Ojapali performance can thus be outlined as follows: Raga, Shloka, Geet, Diha, Pada.

(1) Ragas: The ragas employed in Sattriya Ojapali are known as Bandha Raag. Historically, approximately 80 such ragas existed, with over 40 actively practiced within the Kamalabari Sattri Thula. However, due to the oral nature of the tradition and its transmission within the living cultural practices of the Sattriya community, many of these ragas have been lost over time. At present, around 40 ragas continue to be practiced. Some of the prominent ones include: Suhai, Jayashri, Sarawna, Sindura, Shri Gandhar, Parang, Salenai, Shri, Ganri, Bahgura, Bhupali, Basanta, Kamud, Awahnuar, Mallar, Maloshri, Paharna, Tur, Manur, Belowar, Bhairavi, Patmajari, Kendra, Ramgiri, Saubhagi, Ashuwani, Emut Kalyan, Puti, Sarath, Bhatiyali, Borarhi, Navaneeta Borhari, Sui Sindhura, Ahir, Kafir, Raisa, Madhyawali, Malguda, Khot, Gandhar, Dhonoshree, Sat Sareng, and Deshag. A performance of Sattriya Ojapali always begins with a Bandha Raag, which sets the melodic framework for the ensuing shloka, geet, and diha. The selection of the raga determines the opening line of the shloka, which the Oja sings at the outset of the performance. The vocal phrases used to indicate the raga are generally categorized into two melodic patterns: He Re Ri... and Ta, Na, Na... These phrases serve as tonal markers, providing melodic cues and establishing the musical foundation for the rest of the performance. Two important sub-ragas associated with Bandha Raag in Sattriya Ojapali are Raag Malita and Raag Saran.

(i) Raag Malita presents an imaginative origin story for each raga and serves to indicate the melodic framework of the Dhura, a specified raag, or a geet. It acts as a guide to the tonal quality and structure of the composition.

(ii) Raag Saran is a component of Raag Malita and provides the rhythmic and melodic cues for the subsequent raga and Dhura. By listening to the tune of the Dhura in Raag Saran, one can often anticipate the main raga that will follow. While aesthetic elements of language are present in this form, they are not formally defined.

(2) Sloka: Following the rendition of the raga, the sloka is sung. The sloka is performed in the melodic framework of the previously sung raga. These slokas are often drawn from the Bhagavata Purana and serve as the introductory verses to the performance. For example, the opening verse of the kirtan often includes the line: “Krishnaya Vasudevaya... Jagad Guru,” which is sung at the beginning of a Krishna-centric narrative. Similarly, before enacting stories from the Ramayana, the sloka: “Ramaya Ramachandraya... Pataye Namah” is recited. During the recitation, appropriate nritya hasta (dance hand gestures) are performed to express the meaning of each word, enhancing the devotional and aesthetic experience of the performance.

(3) Geet: After the recitation of the sloka, a specific Bargeet, aligned with the swara and tune of the performed raga is introduced as part of the Geet segment in the third part of Sattriya Ojapali. During this Bargeet, the Oja performs Angika Abhinaya, depicting Nritya Hasta (expressive hand gestures). Between the vocal performances, the Oja also presents Suddha Nach (pure dance), accompanied by musical compositions in various Talas, which are played by the Palis.

(4) Diha: The fourth part, Diha, in Sattriya Ojapali begins with the support of the swara of a raga and its corresponding tune. In this segment, the Ghosa from the first part of the fourteenth avatara of the Kirtan is not performed. Instead, a different, specific Ghosa is presented. From this point onward, the Kathan (narrative) portion begins. In this part, basic abhinaya is presented. For example, when performed by the Oja, the Kirtan Ghosa of the avatara is enacted depicting how Prabhu Bhagabanta incarnated in the form of Matsya (Matsya Roop). In response to this enactment, the Pali asks, “Janu Baap Kohiye...” (I don’t know, tell me, Baap). Then, using Sanjukta Hasta, the Oja responds with “Aro Kina Matsya Roope,” and the Pali repeats, “Aro Kino Matsya Roope.” The Palis also join in the repetition. The Oja then says, “Bhoila Prathata,” which is again echoed by the Palis. This call-and-response style of conversation between the Oja and the Palis adds to the appeal and dynamism of the performance. The five avatars Matsya, Kurma, Varaha, Narasimha, and Vamana derived from the ten incarnations of Lord Vishnu, are expressed through various elements: the angika (physical expression), the foundational acting movements of Sattriya, the meaningful application of hasta (hand gestures), the richness of Suddha Nritya (pure dance), the musical compositions performed by the Oja, and the interactive dialogues with the Palis. All these components come together to create a deeply engaging and emotionally resonant performance.

(5) Pada: A complete performance presented in its unique musical style by the Ojapali is called a Pada, or the singing of Pada. The full presentation of this is referred to as "Epaal Pada." Padas from texts such as the Ramayana, Mahabharata, Kirtan, Dasam, and Ghosa are sung in this section. The Pada singing portion is dense and composed of multiple sub-sections. In this part, the Oja performs Paton, various Dhuras, Bana, and Badyakhayali using Angika Abhinaya (physical expression). The Kathan (narration) is enriched with basic abhinaya, incorporating various Nritya Hastas (dance gestures), eye movements, body movements, poses, and elements of Sattvika Abhinaya (emotive expression), all of which intensify the dramatic portrayal of the main story. To present the complete narrative of the fifth chapter, the sub-sections such as Paton, Kathan, Bana, Padaghurani Dhara, Badyakhayali, and Updesh (moral or teaching) work



together to create a rich aesthetic experience. The methods of presenting these sub-parts are explained in a summarized manner.

(a) Paton: In Sattriya Ojapali, the musical introduction of the Epaal Pada (a part of the Pada segment) is known as Paton. It begins in Oti Bilambita Laya (very slow tempo) and gradually progresses to Druta Laya (fast tempo). The use of varied layas (rhythmic tempos) makes the Paton section particularly captivating and dynamic. However, in certain stories such as Kangsha Badha, Prahlad Charita and Sishu Lila, the Paton section is either omitted or not elaborately used.

(b) Kathan: In the Kathan segment of Sattriya Ojapali, basic abhinaya plays a vital role. Through this narrative section, the Oja leads the story, elaborating it rhythmically (with a specific laya) while engaging in a conversational exchange with the Palis. This dialogue-driven style, known as Kathan Sanglap, adds a captivating dimension to the performance. Before each Dhura, Badyakhayali, Updesh, etc., the Oja introduces the upcoming section to the Palis through Kathan Sanglap. For example, in the Dhenukashur Badh episode, when Shri Krishna and Balarama are playing with the Gopa Balakas, the Oja asks the Palis what meaning or moral can be drawn from Shri Krishna's gesture. The Palis respond, "No Baap, Kohiye" ("We don't know, please tell us, Baap"). The Oja then elaborates on the beauty and divinity of Prabhu Bhagabanta by singing, performing abhinaya, and presenting Suddha Nach (pure dance), thus enriching the narrative and enhancing the overall aesthetic experience.

(c) Bana: A Bana is a specific segment within the Pada portion of Epaal Pada that conveys the core meaning of the story. It is expressed using Nritya Hasta (dance hand gestures) and performed in a particular melodic style. All Banas are presented in Ektal. Though the melodies (tunes) of the Banas may differ, they are all composed within a single raga. For example, the Bana "Dhenukar Pori Situ..." from the Dhenukashur Badh episode is composed in Raga Paraj and performed in Ektal.

(d) Padajurani: Padajurani refers to the singing of specific stanzas from the Padas, using a particular tune, to introduce the storyline of the Epaal Pada. It is performed before the main section and serves to present a specific situation or context related to the story.

(e) Dhura: In the Pada section of Epaal Pada in Sattriya Ojapali, a Dhura is a type of elaborated verse added to enhance the charm and appeal of the main story. Each Dhura is composed with its own unique tune and stands apart from the core narrative, offering an external yet aesthetically connected layer to the story. These verses are designed to enrich the beauty and emotional depth of the performance. The Dhuras are classified based on their thematic content or purpose. They are categorized as follows: Stuti-mulak (devotional praise), Bidayi Bishad Janit (farewell and sorrowful themes), Rupa Barnanamulak (descriptive imagery or physical beauty), Birodh Bedonagyapok (conflict and emotional pain), Veer Yuddha Yatra (heroism, war, and journeys), Daman-mulak (acts of subjugation or punishment), Batsalya Leela (divine childhood play, especially related to Lord Krishna), Nritya Vishayak (related to dance). These Dhuras add expressive depth and dramatic variety to the performance, making the storytelling more vivid and engaging.

(f) Badyakhiyali: Badyakhiyali refers to a special type of Dhura included within the Epaal Pada section of Sattriya Ojapali. It incorporates elements such as characters, specific moments in the storyline (e.g., the moment of victory in a war), rhythmic phrases, swaras (musical notes), talas (rhythmic cycles), and the names of instruments each contributing to the narrative's musical and dramatic richness. These musical and rhythmic elements are woven into Dhuras known as Badyakhiyali. During their performance, the Oja engages in acting, singing, and Suddha Nach (pure dance), making this segment a powerful blend of narrative, rhythm, and expression.

(f) Upadesh: The final part of the Epaal Pada in the Pada section of Sattriya Ojapali conveys the spiritual knowledge or Upadesh imparted by Paramatma (the Supreme Soul) to Jiwatma (the individual soul). This segment offers guidance, emphasizing that through self-realization, those entangled in material attachments to the earthly world should develop detachment and connect with the eternal, blissful Sachchidananda Paramatma. It advises practices such as japa (chanting), chintan (meditation) on Lord Rama, and cultivating control over the soul. The main taal (rhythm) used in Upadesh is Thukni, and in this part, the Oja performs only hasta (hand gestures), without nritya (dance).

Sattriya Ojapali has traditionally been performed in Kamalabari Sattra since early times, especially on the tithis of the two Gurus and on the tithis of Badala Ata and during Hari Kirtan. Ojapali is not uniformly practiced across all prasangas (ritual observances) of every Sattra. For instance: Byah Kirtan is prominent in Barpeta Sattra, Ojahgowa in Auniati Sattra, Ojapali in Dakshinpat Sattra, Ojapali in Kamalabari Thul Sattra. Although there are regional or institutional differences, the core structure of angik abhinaya (physical expression) in these performances remains largely consistent. In the Sattras of the Purush Sanghoti and Kal Sanghoti sects, however, a strong and continuous tradition of Ojapali is rarely found.

### **Musicality**

Taal (cymbals) are essential in Sattriya Ojapali. The main musical instrument of Sattriya Ojapali is the Khuti Taal (small cymbals). The taals (rhythmic cycles) used in this dance form are slightly different from those in other traditions, featuring a unique, self-styled playing system. Sattriya Ojapali includes 11 distinct Taals and 5 Bhangoni Taals. Among these, five uptaals are played specifically in the Bhangoni sections, and hence are referred to as Bhangoni Taals. One particular taal called Tiling Khop is played most frequently in Sattriya Ojapali. However, since its name is not documented in the traditional Sattra repertoire, it is commonly referred to as Mur Taal. The taals commonly used in Sattriya Ojapali include: Mul Pakor Taal (frequently played), Mul Taal (Tiling Khop), Ektaal (or Etal), Tibra Ektaal, Manda Ektaal, Dhora Ektaal, Tretal, Jaap Taal, Thukani Taal, Junjuni Taal.

### **Aharya**

In Sattriya Ojapali, the costume or Aharya worn by the performers is distinctive. The Oja typically wears a Muga or Pat silk dhoti, or a modern standard cotton dhoti paired with a short, jaladaar shirt. Over the shirt, a white Chadar is draped, wrapped twice around the waist, then extended over the back and down to the feet. The Palis wear the Chadar straight as a turban. Both Oja and Pali wear a turban called the "Bhatouthutia Paguri." Additionally, the Oja decorates the turban with a garland known as "Bakul Fular Mala." As for ornaments, the Oja

wears a wooden necklace (mala) or motamoni around the neck, kundal (earrings), gamkharu or baju (bracelets) on the arms, and nupur (anklets) on the feet.

### Language and Poetics

The language used is primarily Brajavali (a literary form of Assamese influenced by Maithili and Sanskrit), developed by Srimanta Sankardev to convey spiritual messages in an accessible manner. The style is marked by the use of metaphors, similes, alliteration, and rhythmic meters characteristic of classical kavya traditions. A notable feature is the incorporation of kavya-patha (poetic recitation) as a distinct narrative technique.

### Structural Composition of the Performance

Sattriya Ojapali performances are typically tripartite in structure, comprising the following components:

Invocation (Prastavana/Vandana): The performance begins with an invocation to deities usually Krishna, Rama, or Vishnu depending on the theme of the narrative.

Narrative Delivery (Kathakata / Katha-Gayana): The Oja (lead performer) narrates religious stories drawn from sacred texts such as the Bhagavata Purana, the Ramayana, or the devotional works of Srimanta Sankardev, including the Kirtana-ghosha and Ankiya Naat.

Dramatic Embellishment (Abhinaya and Nritya): The Oja enhances the narration through stylized hand gestures (mudras), facial expressions, body movements, and symbolic dance sequences. These are rhythmically and vocally supported by the Palies (chorus artists), adding depth and dynamism to the performance.

This structured format allows Sattriya Ojapali to function as a powerful medium of religious storytelling and artistic expression.

### Conclusion

Ojapali serves as a vital medium for religious instruction, the preservation of oral traditions and the transmission of folk literature. It continues to be performed during religious festivals, in temples and at various cultural events across Assam, maintaining its relevance as both a spiritual and cultural practice.

Sattriya Ojapali has been performed continuously since its inception, particularly within Kamalabari Sattri and other prominent monastic institutions. At Kamalabari Sattri, it is preserved and practiced through daily and occasional observances known as Nritta and Naimitik Prasanga, respectively. The Vaishnava bhakats (devotees) maintain the tradition through the Guru-Shishya parampara (teacher-disciple tradition) as part of their daily rituals called Nritta Prasanga. The entire repertoire of Sattriya Ojapali has been transmitted and preserved by the Adhyapaks (gurus) for centuries through this oral tradition. Kamalabari Sattri celebrates numerous festivals such as Guru Kirtan, Rasleela, Bihu, Hari Kirtan, and Pal Naam as part of their occasional observances under Naimitik Prasanga. Among these, Guru Kirtan, Rasleela, and Hari Kirtan are the major festivals, where the complete repertoire of Sattriya



dance, including Sattriya Ojapali, is performed by the Vaishnava bhakats as an integral part of their rituals a practice sustained for several centuries.

Sattriya Ojapali is a multimodal performance tradition that seamlessly integrates narration, dance, music, and ritual, embodying the devotional aesthetics of Eka Sarana Dharma as propagated by Srimanta Sankaradeva. When examined from an academic perspective, its presentation reveals a sophisticated synthesis of performative artistry, ritual function, and linguistic-poetic expression. Positioned at the intersection of classical and folk traditions, Sattriya Ojapali reflects both liturgical and theatrical dimensions within the broader context of Assamese Vaishnavite culture. Although accessible to rural audiences, its richly layered literary, performative, and theological content makes it a significant subject of scholarly inquiry across disciplines such as performance studies, religious studies, and ethnomusicology. Sattriya Ojapali, as a traditional dance-drama, embodies a complete classical art form blending expressive dance, narrative storytelling, and devotional themes. In the context of today's rapidly evolving society, the preservation and promotion of this unique cultural heritage have become more important than ever. Without dedicated and systematic efforts, this intricate and profound tradition risks fading into obscurity. Therefore, it is essential to develop, preserve, and present Sattriya Ojapali alongside the broader Sattriya dance tradition on both national and international platforms. Such initiatives will enable the world to recognize and celebrate this classical art form from Assam, thereby contributing to the global appreciation of India's diverse cultural heritage. By bringing Sattriya Ojapali to the forefront, we can ensure its continued vitality and preserve a vital aspect of Assam's cultural legacy for future generations.

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