



DIHANAM: TRADITION AND MODERNITY (With Special reference to Kirttan-Ghosha and Nam-Ghosha)

Deepak Nath, PhD Research Scholar, Department of Assamese, Cotton University, deepaknath921@gmail.com
Himashree Doley, Ex student, Department of Assamese, Gauhati University, himashreedoley31@gmail.com

Abstract: Dihanam is a very prominent aspect of Assamese Folk literature and Lyric literature. Sankaradeva and Madhavadeva are known as the creators of Dihanam. There is a huge difference between the Dihanam created by Sankar-Madhava or other books related to Naam and the contemporary Dihanam. Today Dihanam is very popular amongst the devotees.

There are many new creations of Ghosha-Pods based on Sankar-Madhava's Kirttan-Ghosha, Nam-Ghosha and these Ghosha-Pods have been well adapted to the original without any distortion. Surprisingly, these aspects, which are widely admired by the people of Assam, have not been captured or recorded in any literary tradition or history. Dr. Satyandranath Sarma, Dr. Maheshwar Neog etc., have clearly mentioned other aspects of Folk literature in the history of modern Assamese literature, although there is no mention of Dihanam in any of them.

The current Dihanam has found a place for itself in the competition stage. Therefore, in this discussion paper we will humbly try to capture all the important aspects of Dihanam in order to give more impetus to the discussion of Dihanam as one of the sections of folklore, including the study and research of its traditions and changes. Attempts will be made to discuss oral tradition and its transformational aspects in the field of study. This study will focus on analytical methods and in some cases comparative methods.

Key words: Dihanam, Tradition, Modernity, Kirttan-Ghosha, Nam-Ghosha, Sankaradeva, Madhavadeva

I. INTRODUCTIONS:

'Dihanam' is a prominent section of Assamese religious folk songs or lyric literature. Sankaradeva and Madhavadeva, the pioneers of the Neo-Vaishnava religion of Assam, are said to be the founders of Dihanam. In order to express the devotion of Harinam, the name and greatness of God is used in a very devoted thought and language to immerse the mind of the people in devotion to God. Sankara-Madhava and other names and the modern form of the phenomenal combination between the traditional Dihanam of the contextual book and the present Dihanam can be seen. These religious Dihanams have their own glory in the religious lives and the traditional folk beliefs of the Assamese people. They have been gaining immense popularity among the devotees at present times. Many Ghosha and Dihas are now popular among people based on the Ghoshas and Dihas written by Sankaradeva and Madhavadeva. Numerous such Dihas or Ghoshas have been adapted to the original without any distortion. Surprisingly, these aspects, which are widely admired by the people of Assam, have not been captured or recorded in any literary tradition or history. Satyandranath Sarma, Maheshwar Neog etc., have clearly mentioned other aspects of Folk literature in the history of modern Assamese literature, although there is no mention of Dihanam.

The current age is an age of competition. Therefore, in order to give more impetus to the discussion of modern aspects of 'Dihanam' as one of the divisions of Folk songs, as well as the study and research of its traditional and modern changing directions, there is a wide range of studies, research, etc. on this subject. There is some discussion about this in two-four contemporary magazines, but this discussion is still unsatisfactory.

1 Purpose and importance of the study:

A form of rich religious and literary balance is present in the Dihanams. Dihanam has found a place in the modern age of competition. This is why we have realized the necessity of this study keeping in view the purpose and importance to understand the traditional and the contemporary Dihanams and the various new

adaptations of the traditional Dihanam, the ideas related to the original text and to find ways to bring the Dihanam in the notice of the literary historians and to place the Dihanam as an important part of the Assamese Folk Literature.

2 Method of Study:

This dissertation will be done in an analytical manner. In some cases comparative methods will be used. Both primary and secondary sources will be used for data collection.

3 Area of Study:

This paper has tried to cover the Dihanams created by Sankaradeva and Madhavadeva in Medieval Assam and the various Dihanams orally created in the later years based on the original texts and the phenomenal combination of the traditional Dihanam and modern Dihanam and in its influence in the cultural and social lives of the Assamese people. Attempts have also been made to discuss its literary value.

II. DIHANAM : TRADITION AND MODERNITY:

Dihanam is important and cherished in many sections of religious lyric songs of Assam. These religious songs include Ainam, Lakhimi-Sabah geet, Apechara geet, Sadashiv's naam, Dehbicharar geet, Tokari geet etc. Dihanam is also included in such lyric songs. However, it is a matter of concern that the enrichment of Assamese language, literature and culture, which is widely admired by the people of Assam, has not been covered by any literary legend in any literary history. Satyendranath Sharma, Maheshwar Neog, Hemanta Kumar Sharma and other literary historians have clearly mentioned other aspects of Loko Geet or Folk Song in the recent Assamese literary mythology but there is not a single study which has included Dihanam in it. However, it is a combination of potential and innovation, and an important topic of discussion and research.

The ancient traditional and original Dihanam has taken a unique modern form today. When it comes to the ancient-traditional form of Dihanam, we must speak of Sankara Madhav's Kirtan, Nam-Ghosha. Sankaradeva- Madhavadeva is said to be the creator of Dihanam. Many of their disciples and other people focused on creating many such Dihanam taking the original text as an example. The popularity of this Dihanam grew over time to such an extent that in addition to the creation of this Dihanam in Satra-Namghar, innumerable Ghosha-pods were also created by the common people at different times. The age of stage competition and the various commercial aspects have now brought a radical change.

These hymns or Dihanams are sung with the same devotional melody of the hymns sung in different devotional songs like Kirttan-Ghosha, Nam-Ghosha etc. In addition to the Dihanams, there are many self-created or arranged Pods in the present day. Therefore, without in-depth study, research, etc., to understand the traditional Dihanam and the relationship between modern creation and the original form, one is more likely to be confused. Again, there is no specific information about the creator of the Dihanams that are created every day in the Folk or oral tradition. Therefore, some attempts have been made to discuss the origins of the Dihanam in the oral tradition.

"Bhaktirakh prakashar bivinna madhyamr bhitarat gurur gun-garima barnita nam ba geet guwa karjya ati janapriya. Dihanamo bhaktar gurur proti thaka akritim sarddhar brohiprakash matra. Bhaktai bhakti bigalita bhawanare poram gurur aradhana korutei Dihanamr utprattri hoisil. Bartaman e janapriyatara samajat biyapi parise." (Baruah, Aagkotha) Lord Krishna's character sketch, depiction of Shiva-Parvati, Sankara-Madhava worship, devotional folk stories of Ramayana and Mahabharata etc all have found a special places in the Dihanams. The language and tone of these Dihanams have changed and changed over time. But in terms of religious sentiments, it is still glorious in its own right. The place of Sankara-Madhava is particularly noteworthy in these Dihanams. Taking these Dihanams created by Sankara-Madhava as an ideal, many people have created several Dihanams at different times. Taking the Kirttan, Dasham, Nam-ghosha, etc., and in different contexts the original text as sources and by harmonizing the thoughts and languages with them, the Namatiya arranges the various Dihanams and verses in their own personal way. And that is the reason why Dihanam achieved a very creative and phenomenal adaptation.

This Dihanam, created by Sankara-Madhava, has been in vogue since the time of its creation and has gained a new, modern look at different times. This innovation or change is especially noticeable in the case of language and tone. *"Biseshkoi Sri Krishnar lila mahatmyar gunanukritan kori gowa ei Dihanamburat Mahapurur Sankardev aru Madhabdev aru guru dujanar aloukik jiban bikhyar lagat terasabar gunanukritan,*

an an gurur gun- barnana, Prahladar bhaktir ras, debadidev Mahadevr lilamala aru an an upaishya dev- devir
gun garimar kotha ullekh ase.” (Mazumdar, 195)

Thousands of such verses have been created in the Folk or oral tradition for the Supreme God, Lord Krishna.

One example of such Dihanam is,

“Namaloi Ahilu Namate Bahilu
Krishnak Namaskar Kari.
Bahiyei Dekhilu O Hari O Hari
Aiya Dekhun Baikunthapuri..”

Taking Madhavadeva's Nam-Ghosa as an inspiration, innumerable verses have been created for the virtues of Sankaradeva.

An example of such a Diha in the Folk tradition is:

“Ram Name Bowala Nadi Sankarguru
Bhaktirose Bowala Nai.
Borduwa Barpeta Namere Bandhila Bheta
Barojon Vaishnabak Lai..”

There is no reduction in the use of the devotional hymns in the traditional oral literature. The Namati sings a hymn which is a combination of the Diha and Kirtan, Nam-Ghosa or Ramayana or any Padas. There is no record of how many verses have been created in the oral tradition based on the Sankara-Madhava duo. One such example is,

“Sankare Khandile Namore Pukhuri
Madhabe Bandhale Ali.
Alir Duiyokase Rule Kadampuli
Bhakate Jirab Buli..”

“Name Nadi Name Sagar Name Sorobar.
Soruboror Padum Koli Srimanta Sankar..”

“Sasipatat Gurujanai Kinu Likhi Ase.
Madhabe Sudhile Guru Kinu Bhabi Ase..
Kalijugat Naroloi Mor Lagi Ase Bhoi.
Saikarne Kritan-Dasham Likhi Asu Moi..”

“Sankardewe Bowai Dile Nam Nijara.
Dhire Dhire Boi Ahe Boikunthar Pora..”

“Sankarguru Bhoila Aowatar.
Srawan-Kirttan Namdharma Karila Prosar..”

In addition to orally creating these kinds of Dihas, the Namati also creates another kind of Diha or hymn by using Kirttan-Namghosa, Shrimad Bhagawad, Baishnavi Kirttan and sometimes even by creating his own Diha. An example of such Diha is,

“Harinamo Rose Boikuntha Prakase
Prema Amritar Nadi.
Srimanta Sankare Para Bhangi Dila
Bohe Brahmamandako Bhedi..
Gabindaro Prema Amritara Nadi
Bohe Boikunthar Pora.
Sari Purusartha Tahara Nijara
Hariname Muldhara..” (Nam-Ghosa)

“Jayo Jayo Bratadrawa Baikuntha Dutayo.
Sehi Thane Nijoguru Vailanta Udoiyo..
Sehi Thane Nijoguru Patilanto Pato.

Ram Nam Maharatna Besailanta Hata..
Myiddhe Padosila Dakhinate Namghar.
Manikuta Griho Bandhi Rahila Sankara..
Dakhine Jattar Doul Puruse Nirmila.
Sato Baikunthar Sitra Ankiya Dekhaila..” (Vaishnabi-Kirttan)

It is very difficult to distinguish between the original and the Folk creation if one is not acquainted with the innovative combination of such diha-padas composed at different times and the original diha-padas. And this is the most interesting aspect of Dihanam as a modern subject, in other words, the success of Dihanam. One such Diha created in the name of Lord Shiva and which is very popular among the devotees is as follows,

“Suna Koilasat Namar Dhani Suna,
Mahadeb Gosaye Dambaru Bojale
Narode Bajale Bina.
Kailasat Namar Dhani Suna..”

In addition to such Dhas, the Namati also sings various verses or Dhas by using 'Kalikapuran', 'Hargauri-Leela' or 'Patalikanda Ramayana', or by creating the verses themselves. For example,

“Brahma-Brishnu Duiyo Alosona Kari
Ram Ram Ram Hari.
Antarila Pase Ram Krishna Smori
Paila Gaiya Nij Puri..
Kailasat Hare Samadhi Dharia
Asanta Smori Krishnak.
Ninda Bhangga Huiya Parbati Gunoi
Siva Gailo Aji Koiko..
Rupa Dekhi Soti Bhoiye Bhoila Oti
Mahima Dekhiya Bor.
Namo Bhutnath Namailaha Matho
Muko Kripa Kari Sauo ..” (Haragouri-lila)

There are many unknown creators who have performed Dihanam with verses from 'Kalikapuran', 'Hargauri - Leela' or 'Patalikanda Ramayana' etc that have no adverse effects in the combination of thoughts and languages, newly developed devotion. But there is some room for thought in Dihanam's tone. In the present day, it has a place in the competition stage and is performed in various programs. Some of the popular Dihanam are sung in the modern tone of Hindi and Assamese songs for popularity. It is attractive and interesting to hear, but some very unacceptable tones can hurt the real dignity of Dihanam. Therefore, in this case, it is very important to create some specific notation of Dihanam and to preserve that rhythm in the performance. So we need to take some precautionary measures in this regard, or else in order to give a modern look to Dihanam, we could disregard the spirit-language-tone of the original Dihanam.

1 Socio-Cultural Activities of Dihanam:

Dihanam has now built a bridge between Shakti, Shaiva and Vaishnavism religious groups in the field of religion. For this it is enough to pay attention to the place of service of the Dihanam. Apart from performing Dihanam in rituals like Dihanam Satra, Namghar like religious places, the Dihanams are also performed in the Shakta religious ceremonies like Durga Puja, Saraswati Puja, Shaivite Shiva Puja etc. Due to the simplicity and popularity of Dihanam, it spread to such an extent that it was not only confined to the devotees of Satra-namghar but was also able to win the hearts and minds of all sections of the society.

Dihanam is still building the bridge of social unity. The religious community of Assam is divided into different communities such as Ekasharan, Bamunia, etc. However, in the field of service or subdivision of Dihanam, all, irrespective of caste, creed and creed, cooperate with devotion.

These Dihanams have played a pioneering role in shaping the spiritual environment. Everyone from the present youth to the elderly has started practicing Dihanam. In this case, the age of competition must be acknowledged. The development of spiritual concepts helps to keep the society well-disciplined. The contribution of Dihanam from this side is also sufficient.

In addition to developing spirituality, Dihanam also serves as an important tool for public amusement. The Dihanam performed in various competitions and programmes have been able to entertain the public. Therefore, its contribution in the aspect of public amusement is also noteworthy.

Dihanam is also important as a performing art. It has become more attractive as it is culminated with different songs and dances, and instruments like Khul, Taal, Negera. In true aspects, the Dihanams that could be performed in any place and any time. So, Dihanam is also important for the development of these aspects.

2 Literary value:

The literary value of Dihanam as lyric literature is very prominent. "*Bhasar lalitya, sandar lilamoi gatir lagat uchoo bhab aru rasar apurba milanar ei Dihanambore mnuhar hridayat anandar juwar tule.*" (Mazumdar, 198) From the time of Sankara-Madhava to the present time, there is no record of how many Dihanams have been created in the oral tradition. These massive collections of Dihanam have enriched the Assamese Literature. The thoughts and language of the Dihanam, tone and rhythm and other such artistic additions have given an attractive, literary depth and glory to the Dihanam.

III. CONCLUSION:

This combination of Dihanam in the field of tradition and modernity shows that its contribution to the religious, socio-cultural and literary context of Dihanam is remarkable. Coming out from the religious precincts of Satras and Namghar to the stage of competition today, the virtue of spreading the message of unity among the masses has made it more interesting. This is a message of hope that has brought Dihanam to the field of livelihood. This is the reason why thousands of verses have been created in the mouths of human beings like Lok Geet. But in the end, there is a need for more in-depth study and research in the field of original tradition and modern creation. Individuals, national organizations, etc. have a lot to do in this regard. Its discussion as a literature is still in its infancy, so it needs to be studied and researched. It is the responsibility and duties of all, including the Sankar Sangha, Asam Sahitya Sabha, etc., and even at the individual level to carry forward the discussion and research of the Dihanam in all aspects. And in this way, if the widely used Dihanam can be carried forward in the right path, the Assamese Lyric Literature and Assamese Literature as a whole would be greatly benefitted.

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