

## Depiction of Devotional Songs as Borgeets: The Wonder of Assam

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**Abstract:** While talking about the devotional songs of India we have to talk about the 'Borgeets' of Assam. 'Borgeets' the magnitude of Assam and is the compilation of lyrical songs that are set to specific ragas but not necessarily to any 'Tala'. These songs, composed by Srimanta Sankardeva and Madhavdeva in the 15th-16th centuries, are used to begin prayer services in monasteries related with the Ekasaran Naan Dharma.

**Keywords:** Borgeets, Assam, devotional song, Sankardeva, Madhavdeva

'Borgeets' composed by Srimanta Sankardeva and Madhavdeva in the 15th-16th centuries, are used to begin prayer services in monasteries related with the Ekasaran Naan Dharma. They go to the range of Music of Assam out of the spiritual background. They are a lyrical strain that eloquent the spiritual feelings of the poets responding to special conditions, and vary from other lyrics connected with the Ekasarana Dharma. Comparable songs composed by others are not generally considered Borgeets. The *Borgeets* are written in the *Pada* form of rhyme. The first *Pada*, noticed as *Dhrung*, works as desist and is repeated over the path of praying of the following verses. In the last couplet, the name of the poet is normally stated. The construction of Borgeets is said to replica the songs of 8-10th century Charyapada.

It is noted that, the first Borgeet was composed by Srimanta Sankardeva for the duration of his first pilgrimage at Badrikashram in c1488, which is contemporary to the birth of Dhrupad in the court of Man Singh Tomar (1486-1518) of Gwalior. The name Borgeet, commonly submits to a particular set of devotional songs. Shankardeva and Madhavdeva highlighted their songs as 'Geet' only. The adjectival prefix 'Bar', sense grand or superior, must have been a later respectful addition by their pious followers, which might stand upon the harmonious splendor of the songs also. Shrimanta Shankardeva, the resourceful genius, even though primarily referred to as the advocate of Vaishnavism in Assam, was fundamentally a community reformer. For the cause of the socio-cultural inequality and immorality that had been crippling the society in the name of religion (Barnashram Dharma and Tantrik Buddhism), he upheld Vaishnavism as a superior option before the human. In this arena, religion was not his chief agenda. He highlighted at changing the society from side to side an inclusive cultural revolution by increasing the art and music of Assam and gave religion as a creative shape by declaring the leading of *Shravana* and *Kirtana* among the nine types of *Bhakti*. Srimanta Sankardeva had his artistic creations, particularly dance,

drama, music, art and sculpture, especially the Borgeets, stand plenty indication to that.

Srimanta Shankardeva founded a community centre called '*Namghar*' or '*Kirtanghar*' for socio-religious and cultural performed similar to '*Bhaona*' and '*Nam-Prasanga*'. The idea of the *Sattr*a as a religious and cultural meadow expanded later on from that community centre. '*Bhaona*' is the performance of the dramatic works, commonly submitted to as *Anka*, by Shankardeva and his main follower as well as relate, Madhavdeva. Still these Ankas are full of dances and songs, set in ragas, like the Borgeets.

It is noticeable that, a *Bhaona* is headed by an elaborate group presentation of percussionists playing the *Khol* and the *Tal*. The presentation connects not only the playing of the tools but too singing and diverse footwork by the percussionists. Naam is the widespread and the principal spiritual ritual of the Vaishnava cult in Assam which holds the singing of the devotional songs and verses composed by Shankara-Madhava. The Borgeets have been usually an indispensable part of this Naam.

The traditionally well-liked perfect method of singing a Borgeet with the supplement of tools similar to Khol, Tal, Negera etc. as a part of Naam displays the musical features which create Borgeet as a evocative of ancient Prabandha Gita. Every the five parts of a Prabandha Gita, namely, Udgraha, Melapaka, Dhruva, Antara and Abhoga as explained by Pundit Sharngadeva in his SangitaRatnakara, may be experimented in such presentation of a Borgeet. Udgraha in a Prabandha Gita submitted to the influential recital that preceded the real singing. In the traditionally ideal performing method of Borgeet, a alike influential recital called Gurughat headed the actual singing, which may be evaluated to the Udgraha of Prabandha.

Borgeets displays its implication through the distinctiveness of its *Talas*. There are *Talas* from 6 matras to 32 matras, every one including three divisions of proportionate length, namely, Ga-man, Ghat, Cok. These *Talas* are unlike in formation, rhythmic pattern and playing method from the *Talas* at present played with Hindusthani and Karnatik music.

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