

To,

The Secretary
Sangeet Natak Akademi
New Delhi-1

Dated : 01-06-2016

Subject : Submission of ICH Scheme first report for the year 2015-16. (File No. 28-6/ICH-Scheme/2015-16/7)

Respected Madam,

With due veneration I beg to apprise you that you have had granted me permission to conduct a survey on 'PACHOTI : a traditional folk festival of Assam' under ICH Scheme/2015-16.

In this regard I have conducted the initial survey and have collected vital data which I am forwarding to you for your kind consideration. Hope you will go through the report and accept the same. Positive response from your side will be highly appreciated.

With regards,

Yours faithfully,

(Mrinal Kumar Bora)

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N.B. : PACHOTI is a seasonal traditional folk festival celebrated in Assam in the month of September – October. So, the Av Material of the festival will be forwarded with the next report.

About Pachoti

Pachoti is a traditional folk festival celebrated in the month of Bhada (an Assamese month according to the Assamese calendar falls in the month of August-September). This festival relates to the birth of Sri Krishna but there are evidences of celebrating Pachoti much earlier than that. There is a tradition of celebrating the birth of newborn baby, especially boy on the fifth day of his birth, inviting local wise and honest people and the name of the new born boy is decided on that day. The household takes it as a time of merry-making and generally distribute money, rice, beetle-nut, fish etc. to the people. Its time when the mother of the new born baby takes her bath and the baby boy is also given to the lap of other women.

The word Pachoti comes from Sanskrit word 'Pancha' means five. It is beyond doubt that the Pachoti is celebrated to expel all the miseries of the new born baby. Pachoti is celebrated in different places on the fifth, eleventh or after a month of birth of the new born baby. However the prime expectation behind celebration of this festival is nothing but the well-being of human being as a whole. With time Pachoti gets some religious colour when it is celebrated in the Satras (a religious and cultural institute established by the great saint of Assam Sri Sankardeva) in the different places of Assam. It is believed that King Nanda, the father of Sri Krishna celebrated Pachoti secretly, fearing the cruel Kangsa on the fifth day of the birth of Sri Krishna. Now also, Pachoti is celebrated secretly in the Sundaridiya Satra in the Barpeta district of Assam. Besides that, there are several instances of celebrating Pachoti secretly in the different Satras of Assam.

On the day after the birth of Sri Krishna, 'Nandoutsob' is celebrated in the Naamghar and Satras of Assam. In some places, 'Boka Bhaona' is held on this day. In 'Boka Bhaona' people takes bath in the mud and perform in a drama. Though Pachoti is celebrated on the fifth day of the birth of Sri Krishna, there are instances of its celebration much later than the fifth day. As King Nanda celebrated it lately, so it has become a tradition that Pachoti may be performed lately. In some Satras it is celebrated even after a month. In Khatara Satra of Darang district of Assam, Pachoti is celebrated on the last day of Vada month. In Debananda Satra. Pachoti is celebrated with Naam and Bishnu Puia on the fifth day.

In Kamrup district of Assam, Pachoti is celebrated traditionally mainly among women. In Baiali area of kamrup district Pachoti is celebrated for a month long. While celebrating Pachoti, people used to sing religious song called as naam alongwith performing plays relating to Sri Krishna like the killing of Putona, a demon and coming of Gorgomuni, a saint. Generally, women perform 'Dadhi Manthan' (the process of making butter from milk) in the presence of Yosoda, Sri Krishna for merry-making. In Patbaosi satra, Katara satra, Bhagawati satra, Pachoti is celebrated with much festivity.

In Khatara satra of Darang district of Assam, Pachoti has become a festival of peace and harmony. Bhaona, Naam and Dadhi Mathan is performed as the part of the festival which is said as Pacheti instead of Pachoti in this area. People, irrespective of religion take part in this festival. In Boi' Outola satra and Debananda satra, Pachoti is celebrated on the last days of Agliona Month (a month in the Assamese calendar falls in the month of November-December). This satra five hundred years old history of celebrating Pachoti. Generally, Basudeva Puja along with religious and fun fair is held in the Satra premises, in which people from different tribes and religion take active part.

There are instances of celebrating Pachoti in different Satras and Naamghar of Nagaon district of Assam from very old time. Krishna-Leela, a play is performed in Pachoti in Kaliabar area. In Brahmachari satra also it is celebrated by performing Bhaona. There are traditions of celebrating Pachoti in Bordua Satra, the birth palace of Sri Sankardeva, Noruah Satra and Solguri Satra. In Dhing and in the western side of Nagaon district too Pachoti is celebrated with much festivity.

This project aims at collection and documentation of different unique styles, customs and habits associated with the traditional folk festival Pachoti. A proper field study and data creation will surely help to preserve this age old festival. This study will open some new doors in field of cultural studies.

A report on the Celebration of Pachoti festival in different parts of Assam.

While studying about Pachoti festival, here is an attempt to describe how the festival is celebrated differently in different places. However, the present study relates to only a few places . After the annual study, the celebration of Pachoti in all places will be taken up.

(1)The public celebration of ‘Pachoti’ in Khatna Satra in Darrang district is the most significant. In the context of Darrang the work Pachoti is more commonly read as ‘Pachoti’. The Khatra Satra was established by Gobin Aotoi, a disciple of Sri Madhav Deva. It is believed that the celebration of Pachoti began since the days of Goind Aotoi. He started Sutra-Bhatimai Bohua – Jatra in Khatra Satra. Under his guidance, Dadhi – manthan Jatra was started and gained instant popularity Koch king Narayan who read about Dodhi Manthan Jatra was very enthusiastic and even requested Gobind Atoi to perform in front of him . Later on, at the behest of king Narayana Gobind Aotoi and his associates performed the play in the presence of Narayana and won a lot of accolades.

The main attraction of Pachoti festival in Khatra Satra is the performance of Dodhi-Manthan – Jatra. The same traditional style used by Gobind Aotoi while performing the play in front of Narayan is retained while performing khatra Satra. Hence the tradition followed in Dadhi Manthan Jatra in Sundoridiat is popularized by Gobind Aotoi in Khetra Satra. Through this festival is supposed to be celebrated on the fifth day of the birth of Lord Shri Krishna it is celebrated on different days between the month Sept- Oct. This festival is celebrated in the mid of September in Khetra Satra. After completing Adhibash in the previous night, the khulia Bhaoria (a traditional performance) performs with ujpali. Next day rituals are done in front of the idols of Lord Ram, Laxman, Sita and Hanuman. On the western side of the Naamghar, in an open space, the performance area of Dodhi Manthan is prepared with dadhi sal.

On the westernside of the Sal the Dangoria Puja or Sutradhar take their position along with the Gayan – Bayan. As soon as the Gayan Bayan start playing the Khol and Taal the sutradhar start Bhotimapayar dance to introduce the play. In the meantime ten performers two each on each sol perform. The process of making butter from milk. As the pace of the music increases the pace of the performance also increases. It goes on for an uninterrupted period of 3 hrs and goes till the evening. That night on the occasion of Pachoti the Khulia Dangoria or Utapali or Nagara naam are performed. Next day people celebrate Nandotsav.

A large number of devotees specially women throng the Satra to witness the Dodhi Manthan performance. People irrespective of Caste, creed and religion actively participate in the festival and seek the blessings of Lord Rama. There is a popular belief that people who participate in this festival are bestowed with divine blessings.

The day after pachoti is celebrated as Bahi Pachoti in Khetra Satra. The naamghar is ritually cleaned and sprinkled with water . Since the performers trample upon mud to perform, this is called Buka Bhona. The mud from the performance area is respected a lot by people who take some mud home as a sign of divine blessings and kept at Gosai ghar . The mud helps people to ward off evil from their houses. Another feature of Pachoti in Khatar Satra is the big fair organized on this occasion even Muslims are reported to take part in this fair. Yet another feature of Pachoti is the Dodhi-manthan devotional song sung by women.

(2) In the mid of October Pachoti is also celebrated in the Devananda Satra in Darrang district. The Satra was established under the direction of Sri Damodardev. In the Naamghar Monikut the Ananta Hajyai Basudev- Narayana Bighro is established with the patronage of the kins of Darrang and the support of the local population this satra scaled greater heights. The active participation and contribution of the Satradhikars and their dedicated and relentless service have made the satra a force to reckon with pomp and enthusiasm is noticed in the celebration of different festivals like Janmastami, Nandotsav, Buka Bhaona, Pachoti held at different times of the year.

On the day of Pachoti seven virgins bring laddus on a bota to the place of worship singing devotional songs.

Layore dadhir bhar O' hori madhabar Charan

Mathurake Jao na-re.

Kanai Kandhe bhar dia O' hori madhabar charan

Chalila Radhika na-re.

Bhar bowte bhar bowte kandha goila phuti na-re.

Pase pase bolorame kori Janta tuti na-re.

O' hori madhabar charane Radha Bhagyawati na-re.

After entering the place of worship they encircle the altar at least seven times . One of the song goes like this.

Nanda ghurei jashuda ghurei, ghurei re Rohini.

Sanger balok ghurei, ghurei Jadumoni.

Brahma ghurei Bishnu ghurei aru ghurei Indra.

Sanger balok ghurei, ghurei re Gobinda.

Kino oti Nanda – jashudar mahabhag.

Purna Brahma tumar greehat paibo lag.

After the rendition of devotional songs the bota with the laddus in it is placed in the middle of the altar. The women and the aiotis sing different devotional songs depicting the lives of Lord Krishna. After that the priest prepare a muddy arena where the priests sing thionaam. After that the priest perform pantomime in this muddy arena. Meanwhile the women and the aiotis sing songs by its side. One of the song goes like this

Gowalani bai Nandar Greehak lagi kun panthe jai.

Ei panthe jai hori ei panthe jai.

Aji Nande Gobindar Pachoti korai.

In this way the pachoti festival in Devananda Satra comes to an end. Next day is reserved for the dramatic performance of Dodhi Manthan and Sagar Manthan.

(3) In Bor Outula Satra pachoti is celebrated on the last days of Aghona month (mid November) with the worshipping of Basudeva. The Satra has the tradition of celebration of the festival for over a period of 500 years. Originally it was celebrated on the fifth day of Janmastami. However due to busy schedule of the devotees the day was later on shifted. Since then this festival is celebrated in the month of Aghona.

As per tradition on the eve of Pachoti the devotees perform Gondh chapori. For the whole night they perform Biahgua Ujapali. A few years back instead of Biahgua Ujapali Likiri uja was performed by the girls. On the day of Pachoti Basudeva is worshipped along with Gondh Chapori. During the rituals the ujpali sings devotional songs. After the puja is over Hum is performed. Before purnahoti, fine uirgins take rice pulses boiled but, mogu and a gamusa well placed on a brass plate proceed to the priest of the Satra . In the brass plate small bows along with leaves of Nahar and an arrow are kept in fornt of the girl a Bharua with plough lead the procession. They move three times around the Gosaighar singing devotional songs.

Moke kola bole Radhe, bogare kino bhes na-re.

Kanair kandhe bhar diya Radhika chale na-re

Bhar bowte bhar bowte kandher goila chal na-re.

Kodom tole bhar thoia khantek jirao na-re.

Jamunak paya Radhe pare hoila thiya na-re.

Sunkale kora ghatuoi kaka na-re.

Dushta shahui Dandibeko bina duse pai na-re.

Jamunak par hoiya mathurak jao na-re.

Muke kola bole Radhe, bogar kino bhesh na-re.
Mathar upare ashe koliyar kesh na-re.
Age goila kanai Radhe Boloram Pashe na-re.
Pashe pashe Bolorame kori goila stuti na-re.
Ghatuoi bole Radhe par korbo kene kori na-re.
Shinga boitha phuta nowka par korim kene na-re.
Oinok par korale Radha low ana ana – re
Tumak par korale Radha loibo kanor sona na-re.
Jamunak par huia Mathurak paila na-re.
Shari shari kori Radhe pohar patila na-re.
Kanai beshei dadhir bhanda bolai lowai kori na-re.
Shuda bhanda larashara kisore pohari na-re.
EK Kora ghatai hoile kobai bhangei bhanda na-re.

After keeping this the brass plates are kept in front the Hum the women take their allotted position a virgin sits in front of the Hum. She enacts the role of Josuda. Out of five bows and arrows kept on the brassplate, she picks up one. Before that the priest handover the sacred Gita which she places on the top of a receptacle of water. After that she releases an arrow towards the thapona of Basudeva. In this way she release the arrows from the remaining bows. After that twelve laddus are thrown towards the thapona of Basudeva . In the beginning five virgins struck the thapona with arrows together. However a virgin can do that only three times in her life. An adult women is never allowed to do that. The Sidhe brought by the bharuai is then handed over to the ujalali.

When a women who performed this ritual, she narrated it in the following lines. “ The throwing of the arrow is symbolic of the various acts of Krishna lila”. With this the Bsudeva puja comes to an end earlier fairs were not organized. However these days fairs are organized in the evening. The satradhikar and his disciples play an important role in the celebration of Pachoti.

(4) Pachoti is also celebrated with great pomp and grandeur at Borduwa, the birth place of Srimanta Sankardev. According to legend Kind Nanda secretly arranged Pachoti festival at Gokul in fear of Kansha. Sri Krishna Janmastami is celebrated in Baorduwa Satra for two days. However Gondho is not sung on the eve of the festival. On the night of Janamastami the popular Bhaona ‘Shr Krishna Janma Satra’ written by Gopal Ata is staged. Next day in the evening Nandotsav is celebrated . On the day of Janmastami only the part

concerning the birth of Shree Krishna is staged. The end part of this play is celebrated as Nandotsav next day. In Borduwa this Nandatsav is called Pachoti. According to tradition the Guruasan from the Kirtan ghar is brought at to the open public space where the Bhaona on the occasion of Pchoti is staged . According to popular tradition Sahini, Gurughat and with fun and frolic the gayan and bayan sing Jura which jis followed by the entrance of the Sutradher nat makes the beginning of the play. The caste and religion of the infant krishna was determined by Gargo Rishi. Hence Garga rishi too make his entrance in the play. A comedian also enter the play and provides comic relief. The Gayan bayan sings different songs of Pachoti and performs the different acts. One of the song sung at the entry of Gargo Rishi and the clown is as follows:

Awat Garga Rishi hari guna gai.

Bahuwa nachanta dari pokai.

Ram Krishnak Jat ganite.

Nandak greehe bhaila upasthita.

Dekhi Nandaroja koyali Pranam.

Samajik loke daki bola Ram Ram.

The Gargo Rishi enters shri krisna's home where king Nanda welcomes him and request to ascertain shri Krishna (caste and work). The gayan bayan sing the following song on this occasion.

Nandar ghare Garga asi prabesh korila.

Dekhi nandaroja uthi pronama korila.

Anteshpure Ram Krishnak shuaila.

Jyotish Melia Garge ganibak loila.

Ae joy hore joy hore hore.

Nandar ghare jat karma kore , joy hore hore.

O' hori ae he Garge gonila.

Ram Krishna naam buli kushthita lekhila he

Garge gonila.

O' hori ae he Ram Krishna bhai.

Jat goni Garga reshi greehe chali jai he,

Ram Krishna bhai.

When the birth of Shree Krishna spread the Gopis from gokul thronged the house of Shri Krishna to have a look at the new born bay.

Horoshe gopinee pushya ghore ghore

Sakhi he shana shuna sakhi gon.

Chalahi Sobe jai janamo sampholo

Ae sakhi he pekhu pekhu nanda – nandan

Aman madhur muruti balok Ae

Sakhi he nahi tribhuban maje.

Hamari Shubhadin Nandero bhabane ae

Sakhi he anande dundubhi baje

Nanan bhushan basan pori ange ae

Sakhi he hridoye gojamoti lole.

Kundal jalomol nayane kajal ae

Sakhi he shire shikhandak dole

Keor kanghan korat runjun ae

Sakhi he charane manjir jure

Mangale mohotsav kirtane hori rao ae

Sakhi he shawade dashodishe pure

Nanan Upayan sandesh dhari sobe ae

Sakhi he probeshe nander ghare

Jayati jay jay mangal buloya ae

Sakhi he urdhak tuliya kore

kohotu gopal nander nandapur ae

Sakhi he uhi maan meri asho.

Brajar badhu charane renu shire ae

Sakhi he hoibuku dasoro das.

They requested Jasoda to all allow them to see baby Krishna when Jasoda brought Krishna act, the gopis did all the new born rituals pocullers to a new born baby. The salt that is kept for this purpose are strewn all around . It who said that the sick people who gathered on that occasion immediately got cured where the turmeric water used to bathe Shri Krishna face on them. All the gopis began to sing and dance to rejoice the birth of Lord Krishna.

Gokule uday Jadumoni
Anande Nandar ghare chani
Gopigane ashiya horishe
Krishna shire kusum borishe
Mah halodhi gphoto bhor
Anuya anuya sinshe ranga kori
Goto jale sharir bhijiya
Range nashe- hashe gopi jaya
Gopi gone uthia Horishe
Dadhi dugdha sinshe dashodishe
Ghate ghol jashe mare chati
Mare lowanur pindo bati.

After this initial celebration the Guru asan symbolic of Lord Krishna is taken to the main kirtan ghar. At the threshold the Namalgo wait to welcome Lord Krishna. As soon as the devotees reach this place with the guru asan, they began to sing ' Naam' (devotional song) earlier they used perform Buka bhaona on this occasion. But these days only devotional songs are sung. The dovotiees were given much respect on this occasion. So the Prasadam taken by these selected devotees are missed with the main prasadam and distributed among the devotees. At the end the festival comes to an end with the singing of the end gokhsa. The Bhekats of Borduwas celebrate Pachoti separately on the (Sept – Oct). However they follow a different tradition from the ways of the Bhakats. According to legend, on the night when Krishna was born, the first wife of Basudev Rohini gave birth to Boluram. Hence the Ai of Borduwa than also arrange Pachoti of Boluram. They do so in the Natghar located adjacent to the kirtanghar. Two wooden idols symbolizing Krishna and Boluram are laid on a ' Samar pira' . Some virgins carrying a bota each filled with flowers seat.. turmeric and pithaguri enter by singing Pachoti songs.

Nandar ghare Garga Reshi proesh korila

Dekhi Nande Uthi reshik pronamo korila

Bhitoroloi niya reeshik anande bosaila

Dui bhaik jat karma koribak dila

O' hori ae he Garge gonila

Ram Krishna nam buli kushtit lekhila he

Garge Gonila.

O' hori ae he Ram Krishna bhai

Jat kori Garga Reeshi Greehe Choli jai he

Ram Krishna bhai.

Gopi bole gokulat kino adabhut

Kathbaji joshudai dekhe putra mukh he

Kino adabhut.

Kino Bhagya kino bhagya brajare projar

Nandar greehe purnabrahma bhaila abatar.

Dadhi dugdha greeta loi Sakhi sab aha goi ae he

Upajile putra joshudar

Gokulor naro nari anande saji pari

Ukhal makhal gokular

Aha sakhi aha bai Nandar ghare jao

Joshudar putra hoise nayan bhari chao.

Dadhi dugdha geeta Sandeshar bati

Nandar greehale lagi jao shari pati.

Gowaloni bai hora gwaloni bai

Nandar greehale lagi kun panthe jai.

Ei panthe jai gupi ei panthe jai

Aji henu gobindair pachoti khelai.

Darshan diya mai darshan dia
Bridhya kale putra paisha amak dekhai dia
Josoda mawe bole arsibad dia
Bidhakale putra paisu jurai thako hiya
Nandar greehe Krishna ashe dekhai dia chao
Ami moha mondomoti sewa kori jao.
Koto gupi guwa kate koto gopi binshe
Koto gupi jamunar jal ani sinche.

One women dressed and made up as Garga Rishi enters the arena accompanied by a jester dressed in colourful dress. The gopis bathe Krishna with flowers and tulsii and hand him over to the Aais. The Aais kiss the toys representing Krishna and Boluram. After placing the two idols on the Samarpira the Aais strew the flowers, pithaguri. Haldi and sprinkle water all around. The people who played the role of the sick get cured and dance. In this way the celebration come to an end.

In places located close to the Borduwa then the people of the Satras and Naamghar also celebrate Pachoti in the similar fashion , specially is Narua bali satra . The play Shri Krishna 'Janma Jatra' organized by jthe Bhakats of Borduwa on Janmastami was also here. However this tradition is staged now discontinued now only the Aais celebrate Pachoti there it is also the celebrated in the Naamghar nearby. Any day jafter Janamastami is reserved for the celebration. Similarly the Aais of Kuji Satra, Korsung Satra and Dhing celebrate Pachoti on the similar fashion. Earlier the play shri Krishna Janma Jatra was staged in Kuji Satra but now it is not done.

In order to conduct this survey on Pachoti many people were contacted prominent among them were Nawkota Kalsela Satra , Brahmasari Satra, a few Naamghar of Kaliabar. Many Naamghar of Majuli etc. In sundaridea Satra Pachoti is secretly celebrated but this secrecy is symbolic. At Bajali near Barpeta Pachoti is celebrated for a month after Janmastami . In the Laupara Satra Pachoti is celebrated on the fifth day with the staging of the play Dodhi Manthan and singing Aai naam. Pachoti is also celebrated in a small scale in Bhagawati Satra, Looch Satra, Katra, Khudea etc.

Pachoti is normally celebrated in Aug-Sept or Sept – Oct. In some places in Darrang it is celebrated in the month of Oct-Nov as well. The details of this will be present to you in the audio visual form later on.

This is a brief report of the Pachoti celebration. In the second phase it will be done in details.

To,
The Secretary
Sangeet Natak Akademi
New Delhi- 1

Date: 25/05/2023

Subject : Submission of ICH Scheme remaining reports for the year 2015 -16. (File no. 28 - 6/ ICH- Scheme/ 2015 16/7).

Sir,

With due respect and humble submission I beg to inform you that I have received a letter (28-6/ICH De./PAC/1303/31/645) sent by Team ICH Cell of your office on 08/05/2023 by speed post. As per the instruction of this letter, I would like to forward my remaining reports in this regard for your kind information.

Sir, I had to undergo treatment for a long time due to my illness and I am sorry for the delay in sending these reports as I am in rest. I have you will encourage me by accepting these remaining reports.

This is my kind request for you.

With regards

Mrinal Kumar Bora

Mrinal Kumar Bora
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Another Reports of the Pachoti Festival

Pachoti festival is usually celebrated five days after Janmastami. However, there are exceptions in some places. The reason for this exception is difficult to analyze logically. However, it can be said that king Nanda delayed the Pachoti of Krishna, for fear of King Kangsa. Like Nanda celebrating Pachoti late, it may be assumed that this festival is celebrated late in folk life of Assam. Secondly, the peak period of cultivation in rural life in Assam is the month of "Bhad", which is the month of Krishna Janmastami. At that time, all the people are busy with their farming activities. Therefore, after finishing the agricultural work, they celebrate Pachoti with joy, so everyone can participate in this festival.

The tradition of celebrating Pachoti is different everywhere. In many places, the Janma Jatra naat, written by Gopal Ata, is performed while in other places, the play Dadhi Mathan is performed. There are many other interesting theatrical performances such as Boka Bhaona. I have collected some information found during our study and the manuscript of the play Janma Jatra by Gopal Ata and sent it to you for your information.

Msinal Kr. Boree

Pachoti is celebrated in many Satras and Namghars in Assam but according to the data obtained in our study, a list of some Satras and Namghars has been prepared.

1. Khatara Satra - Darrang
2. Debananda Satra - Darrang
3. Boroutala Satra - Darrang
4. Chaturbhuj Satra - Baihata Chariali
5. Kaoimari Satra - Tamulpur
6. Patbausi Satra - Barpeta
7. Sundaridia Satra - Barpeta
8. Salaguri Satra - Barduwa
9. Naruwa Satra - Barduwa
10. Kuji Satra - Kuji, Nagano
11. Brahmachari Satra - Nagaon
12. Barkhatpar Satra - kuwarpur Sivasagar
13. Khatpar Satra - Sivasagar
14. Supoha Satra - Sivasagar
15. Banmukh Satra - Sivasagar
16. Naruwa Bali Satra - Dhing, Nagaon
17. Auniati Satra - Dhing, Nagaon
18. Naokota Kalshila Satra - Marigaon
19. Barpeta Satra - Barpeta
20. Bhagawati Satra - Kamrup
21. Laupara Satra - Kamrup
22. Loocha Satra - Kamrup
23. Kotoria Satra - Kamrup
24. Khudia Satra - Kamrup
25. Bhabanipu Than - Borpeta
26. Patolorchuk Namghar - Jamugurihat
27. Jagara Satra - Kamrup
28. Boinatora Satra - Kamrup
29. Nohira Satra - Chaygaon, Kamrup

mminal Ar. Bora

Pachoti songs of Naruwa and Shologuri Satra of Barduwa

Nandar ghore gargarishi prabesh korila
Dekhi nande uthi rishik pronam korila
Bhitoroloi nia rishik anande basaila
Dui bhaik jatakorma koribak dila
O" Hori e he garge gonila
Rama krishna naam buli kushtito likhila he
Garge gonila
O" hori e he rama krishna bhai
Jatakorma kori garga grihe soli Jay he
Rama krishna bhai
Gopi bule gopi bule kinu adavuta
Kath baji joshudai dekhe putra mukha he
Kinu adavuta
Kinu bhagya kinu bhagya brojero projaro
Nandar grihe purnabrahma bhoila abatara
Dodhi dugdho ghrita loi
Sokhisob ahagoi e he
Upojile putra jashudar
Gokular noro nari
Anande saji pari
Ukhol makhol gokulor
Aha sokhi aha bai
Nandar ghare jao
Jashudara putra hoise
Nayan bhorisao
Dadhi dugdha ghrita
Sandesar bati
Nandar grihak lagi
Jai shari pati
Guwalini bai hera Guwalini bai

Nandar grihak lagi
Kun ponthe Jay
Ei ponthe jai gopi
Ei ponthe jai
Aji henu gobindair pachoti khelai
Drashan dia mai
Darshan dia
Bridhakale putra paisa
Amak dekhuwai dia
Jashuda mai bule
Ashirbada dia
Bridhakale putra paisu
Jurai thauk hiya
Nandar grihe krishna ase
Dekhai diya sao
Ami maha mondomoti
Sewa kori jao

Moinal kr. Bora

Pachoti Songs of Barpeta Satra

Muk kala bula radhe
Bogar kinu bhes na re
Kanair kandhe bhar dia
Radhika sole na re
Bhar loute bhar loute
Kandhor goila sal na re
Kadam tole bhar thaia
Khontek jirau na re
Jamunak paya radhe
Pare hoila thiya na re
Sunkale par kora ghatuoikaka na re
Dusto shasu dondibek
Binaduse paya na re
Jamunak par hoia
Mathurak jao na re
Muk kala bula radhe
Bogar kinu bhes na re
Mathar upore ase
Koliar kesh na re
Age goila kanai radhe
Boloram pase na re
Pase pase bolorame
Kori goila stuti na re
Ghatuoi bule radhe
Par koribo kenekoi na re
Sinha boutha futa nouka
Par korim kene na re
Aoinok par korile radhe
Lou ana ana na re
Tumak par korile radhe

Loino kanor suna na re
Jamunak par huia
Mathurak paila na re
Shari shari kori radhe
Puhar patila na re
Kanai bese dodhir bhando
Bolai lobi kori na re shuda bhando lore sore
Kirobe pohari na re
Ek kobo ghati hoile
Kobai bhagei bhando na re

Manish Kr. Bora

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Pachoti or Piyaknaam in Grater Kamrup District

Pachoti or Pacheti or Pochoti is one of the traditional folk festival of Assam. folk scholar researchers believe that this special folk festival is called Pachoti as it is celebrated on the fifth day of Janmastami, the birth day of Lord Krishna. In some places, such ceremonies are celebrated on the sixth, ninth or eleventh day of Janmastami. Dictionaries also refer to it as a Janmastami related festival. There is a custom of celebrating the "Gononi" ceremony on the fifth day of the birth of a new born baby based on the results obtained by the Gargamuni on the fifth day of the birth of Krishna. It is believed that this "Gononi" ceremony turned into a social festival and become the Pachoti festival. The custom of maternity washing five days after giving birth is also an influence of the Pachoti festival, which is celebrated five days after Janmastami.

There are two ways in which the Pachoti festival is celebrated in different parts of Kamrup. It is celebrated in some places through "Naam Prasanga" and in other places through theatrical performances. According to alleged information, while Mahapursh Madhab Dev was in Kamrup, Gopalata prepared Geet, Naat, Sutra of Sri Krishna's "Janma Jatra" Pachoti naat and invited his Guru to act. However, the "Naam Kirtan" method is also theatrical. The women sing many "Naam"s about the birth of Sri Krishna with special enthusiasm. The "Naam"s are called "Pachoti Naam" in some places. Here are some such "Naam"s found during our study. –

"Mandai dila ada lun

Ghare ghare jasi

Nandai Pachoti kore

Gopisobok mati"

This Naam is collected from Rajapuphuri village of Kamrup.

"Guwalini bai

Nandar grihak lagi kun ponthe jai

Ei ponthe jai hori ei ponthe jai

Aji Nande gobindair pachoti khelai"

The use of "Jalagura" in addition to "Prasad" is noteworthy when celebrating the Pachoti festival. This special "Jalagura" is made by mixing rice flour with pepper, garlic powder etc. The women's colourful fun reaches its peak while singing "Pachoti Naam". Then woman sprinkles water, jalagura, rice etc. on other woman. The Pachoti festival concludes with "Naam – Kirtan"

The Pachoti festival is recognized as a folk drama. There is also a Sutradhar in this type of theatrical performance. The entire programme, including the actors, is conducted as directed by the Sutradhar. A woman appears as Jashuda. The Pachoti festival

is dominated by songs. There is a designated area for the women singers during the performance. The audience sits in front of it in the shape of a semi – circular or rectangular space. “Thapona”, “Noibedya” etc. are placed in part of the area reserved for the theatre space. The woman who sing Pachoti arrive at the designated place during the performance wearing appropriate costumes. After the Sutradhar on the stage, the other characters also enter or leave as directed. First, Jashuda offers flowers to Krishna by reciting a few blessing verses and then the Sutradhar brings her to the side of the stage and seats her. Sutradhar then gives a brief description of the play to be performed to the audience. After that six girls enter the stage with bows, arrows, fruits and “Noibedya”, turn around the “Thapona” and throw rice on Jashuda’s head. While the girls were walking around, Jashuda brought a fruit from one of them and gave it to Krishna to eat. Then there are songs about the birth of Krishna and occasional dances. In conjunction with the song, the Gargamuni enters the stage with a calendar, plates etc. and starts “Gonona”. This is the time when the women who sing “Naam” reach their peak of fun. They sing songs and sprinkle oil and garlic water on the head of Krishna. In a jayful atmosphere of dancing – singing and laughter, women sprinkle water and rice on each other. The morning programme ended with such a joyfull atmosphere. In the afternoon, the “Shushuleela” of Sri Krishna like “Dadhimathan”, “Putana Badh” etc. were performed. The Pachoti festival ended with a day-long programme.

Although no exact date can be determined for the origin of the Pachoti festival, the “Janma Jatra” of Gopal Ata (1463-1533), a disciple of Madhab Deb, a neo-baishnaba poet, also claims to be the oldest. According to Dr. Harich Chandra Bhattacharjee, author of “Asomiya Natya Sahityar Jilingani”, only two books on Pachoti written by Pandit Ratikanta and Madhab Datta are available so far. These two authors are poets of Kaharjar village in Upor Borbhag Mouza’s of Kamrup district (now Nalbari district) in the seventeenth and eighteenth centuries. He also mentions the influence of Gopak Ata’s “Janma Jatra” in Madhab Datta’s book. Therefore, it is possible that the tradition of celebrating the Pachoti festival in Kamrup district, which continues today, dates back to the time. In 1978, Dattabarua and Company of Nalbari published a book of Pachoti by ancient poets.

The ancientness of this Pachoti festival in South Kamrup has not been properly discovered. But , the festival is still celebrated in Sarpara, Uporhali, Rajapukhuri, Khidirpukhuri, Rampur, Nohira, Palashbari and other places. However, the festival is celebrated through “Naam Kirṭan”. The oldest custom of Nanutsav at Rajapukhuri satra also indicates the oldest custom of Pachoti festival in the region. In South Kamrup, Pachoti is sometimes called Pacheti. It is mentioning that “Pachoti Ba Nandotsav” is a book (drama script) written in 1948 by Srimatswami Krishnapuri Dev, a religious man of this century, founder of a particular Satra, social reformer of Assam. he established his first Satra in Sarpara village in 1934 and is known to have written this book of drama there. The play was started on Pachoti in 1950 and has been performed on the fifth day of Krishna Janmastami at Sarpara Satra. Satradhikar Sri Narendra Chaudhari shows that this play, which is still unpublished and preserved in the Sarpara Krishnapuriya Satra, is mainly in modern Assamese but the dialogues of the sutradhar are --

“Ahe sabhasadgana,

Bridhakale mahanande

Putra much dekhila

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Minal K. Bora

Jugi jak dhayne napayanta

Hena gobinda grihate

Putra rupe pailanta

Ahar bhagya porisima nahi

Ahar charan sumari nirantare

Pranakrishna pranakrishna bola

It is written in mixed or broken Brajawali language. The acting style is lyrical and there is little dialogue. Only a long dialogue from Gargamuni is given as follows –

Gargamuni : He bhagyabouta Nanda, he bhagyawati Jashuda, tumalukar putrargunagun ki kom ? hajar mukhe ananteu koi anta napaya. Tothapi kou suna kathani ei tumar saru putra amar jojjman bosudebr putra hoise. Sei hetuke eur naam basudeb hob pare. Tumalukor logot mitra thokar karone boshudeve tumar putra dujonak goniboloi muk pothai dise. Tumi kotu prokash nokoriba. Tumar duyu putrar jonma potrika pray ekei . tothapi konistha putrar kothahe kobologiya. Eu sinholognot, mithun rashit, ishwar purushar bahut, jayanti jugat, ashtami tithi, ruhini nakhatrar purna bhugat janma lobhise. Eu sakhyat bishunu. Eur pora tumar naam prithibit ujjwati thakib. Danger putrar rashi brish, shasthit janmi mesh logna paise. Eur budhi kom hob, bol besi hob aru gyatik ranjib. Eteke eur naam boloram hol. Saru bopar bornau kola. Seye Krishna tholu. Eur naam june ji issa take thobo. Eur gunar namaru anta nai, kamoru anta nai.

This stage is not set for the Pachoti performance, but two venues are selected for the play, which is performed in a completely religious tradition. The first stage, which is believed to be Mathura, is built inside the Manikut of the Satra and the second stage, believed to be Gokul, is built in the Satra premises. On the first stage, they sing the tune (Dhura) "Daibaki aai thoi diya nandar grihe muk poluai." Then bashudeva brought Krishna to the second stage. Here too, offer singing the Dhura, the Sutradhara enters and recites the dialogue. Then they sing Chiya –

"Sukamuni bule suna porikhita

He hori ye ram

Nandar mahananda

He ram ram

Sopote snanila biprok tusila

He ram ram

Dekhilu putrar much He ram ram."

The Pachoti programme concludes with recitation of "Doshom Bhagawat" after Gargamuni blessed Nanda Jashuda with a dialogue about the naming of Krishna.

Pachoti Mahotsav in Khatara Satra : a festival of communal harmony

The historic Khatara Satra's prestigious Pachoti Mahotsav, which is the oldest festival in the greater Patharighat area, has now turned into a familiar mass festival of Darrang district of Assam. The Pachoti or Pochoti Mahotsav of different satras is called Pacheti in Darrang district. The Khatara Satra Management Committee celebrates the Pachoti festival with a four day programme every year from the last day of the Assamese month of "Bhad". Actually, it has to be celebrated on the fifth day of Janmastami. But at Khatara, it is celebrated on the last day of "Bhada". Perhaps, the date was changed to ensure farmers cooperation in the celebration. Farmers of the area are usually busy in the fields in this month.

The Pachoti Mahotsav Mela is usually organized at the sprawling campus of the Khatara Satra, established by Lechekoniya Gobinda Atoi, a disciple of Mahapurush Madgab Dev, in 1568.

There is an interesting story about the establishment of the Khatara Satra. The present Khatara area was earlier known as Nanoipariya Thai as it is situated on the west bank of the Nanoi river. At that time, this area was covered with dense forests. In course of time, Lechekoniya Gobinda Atoi came to this place from Lechekoniya gaon of the Rangiya area and settled here. Most inhabitants of Nanoipariya area were not civilized at that time. These people were known as Khats. The Khats were not interested to follow religious principles and sacred traditions of the Baishnabite culture. One day Atoi saw that a frog was eating a poisonous snake in that area. He told the Khats that their place was very sacred and suitable to build a prayer house. But the Khats did not believe Atoi's word. Atoi brought the statues of Rama, Lakshmana, Sita and Hanumana to that place in order to convince the Khats. Finally, the Khats were fascinated by God and divinity. By this way, Atoi built a Satra with the cooperation of the Khats. Gradually, the Khats became the devotees of Baishnabism. The word, Khatara, was derived from the word, Khat-hora. Thus the Khat place came to be known as the Khatara village which is now under Darrang district of Assam.

The historic Khatara Satra has completed 446 years of existence. Though the actual date of foundation of the Pachoti Mahotsav is not known, it is perhaps as old as the Khatara Satra. The presentation of various cultural programmes, including Dadhimathan Krishti and Boka Bhaona, is the highlight of Pachoti. Nowadays, Boka Bhaona is not organized due to some practical difficulties. The attractive Dadhimathan Krishti is the composition of songs and dances related to the childhood activities of Lord Krishna. This classical songs and folk dance programme narrates how the Gopis prepared butter for their children. Melodious tunes of Naam Prasanga and other cultural items to the accompaniment of Doba, Khol, Taal etc., turn the entire environment at the Satra campus divine.

Thousands of people from different places of Assam cutting across lines of caste, creed and religion, assemble at the venue of the Pachoti Mahotsav. Besides other wares, the sale of fruit saplings, particularly coconut saplings belonging to local varieties, is the most familiar aspect of Pachoti. To buy at least one pair of coconut saplings is considered the identity of Pachoti visitors. People believe that coconut or other fruit saplings planted on the day of Pachoti give a bumper harvest in future.



Moinal Kr. Bora

There are many traditional beliefs and faiths about the unseen influence of the Satra among the devotees. On the day of Pachoti, some people fetch water to their homes from the Satra's big pond called "Borpukhuri". The Pachoti Mahotsav of the Khatara Satra is not a popular festival but also a symbol of communal harmony.

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Pachoti in Jamugurihat : Bokakhesha Bhaona

The villagers of Patolor chuk village of Jamugurihat area in the district of Sunitpur, Assam, have been traditionally celebrating Sri Krishna "Janma Jatra Naat" and "Bokakhesha Bhaona" on the occasion of Pachoti on the holy month of "Bhad" without interruption for the last two hundred and seventy years. Around 1671, a man named Patolgirri Bhuyan, a descendent of Mahapurush Sankar Dev, came from Kujidah area of Nagaon district with a number of families and started setting in this area. Initially, Patol Bhuyan came to the area and established a "Naamghar" where he and his companions sang Geet, Pods and performed Bhaona to practice the work of Sankar Dev. Nowadays, every year on the day after Janmastami, Nandotsav is celebrated and Janma Jatra Naat and very interesting Bokakhesha Bhaona are performed. This is how they celebrate the Pachoti festival by celebrating Bokakhesha Bhaona.

There are different types of Bhaonas, which are primarily performed by the people of Assam in every Satra and Naamghar since the time of Srimanta Sankar Dev. There are also other traditions associated with Bhaona in some parts of Assam. One of such significant events is Bokakhesha Bhaona of Jamugurihat.

The original "Dasham Skonda" of the "Bhagawat" contains a total of ninety chapters. Of this ninety chapters, the fifty nine chapters translated by Sankar Dev are known as "Adi Dasham". This "Adi Dasham" contains beautiful accounts of various stories ranging from the birth and childhood of Krishna to "Udhaba Sangbad". The main theme of this section is the "Nandotsav", which describes the birth of "Shishu Krishna", his mischief, his play with his pears, his tricks, the scenes of grazing cows, the motherly behavior of mother Jashuda, the love of Krishna by the Gopis. With this "Nandotsav" part as the basis, Janmastami is celebrated with great pomp in Assam. There are many types of "Janma Jatra" plays, among them two significant plays are "Nandotsav" and "Bokakhesha Bhaona", which are held in conjunction with Janmastami. The festival is celebrated in the village of Patolor chuk in Jamugurihat. In fact, there is no written record of when the tradition of holding Bokakhesha Bhaona started in this village, however, its beginning has been determined based on the information passed down from generation to generation of the Patol dynasty and the Kakati dynasty of this village, which is now in its tenth generation, and the people of this village and the area are likely to believe in this information.

The "Janma Jatra" play which is written by Gopal Ata, is staged on the day of Janmastami. The scene becomes epiphanic with the songs in the play. The "Naam Prasanga" and "Uruli" performed by women, the mixture of different musical instruments such as Doba, Khol, Taal, Shankha, Ghanta, and Bhurtaal. Nandotsav, which is also known as Pachoti is held on the following day.

The play is short in content but is lengthened by various satire jokes. In the Nandotsav part of Adi Dasham , Gargamuni arrives at Nanda's house to perform the Jatakarma of the new born Krishna, the joy of the Gopis at the news of the birth of Jashuda's son and their visit to Nanda's house is described. There are many scenes of the Gopis decorating the calves along with themselves, going to Nanda's house with a lot of yogurt, milk, sweets etc. and blessing Krishna and singing his praises. The subject matter of the play is brief but the performance like satire and practical jokes adds more to the beauty of the script. The language of this Bhaona is "Brajawali".

The most interesting event of this day is the Bokakhesha Bhaona. The Gopis brought yogurt, milk, sandesh, ghee, honey, banana etc. to Nanda's house and the place fell to the ground making it untidy. There, the Gopis slips and grab each other and fall to the ground. As a symbol of this, a wide hole is made about 8/10 inches deep in a piece of land near the Naamghar. It is filled with mud and water, butter, honey, curd, milk etc. which are poured over the hole and a beautiful "Daul" is constructed of palm leaves and bamboo beautifully decorated with various kinds of flowers and fruits etc. they start singing

"Aji Nandar ghare

Dharani tol bol kore"

"Aji ki Gokulot ananda milise gopone

Ki o' hori o' ram"

In this way they made the environment lively. There are attempt to jump from the mud to fetch bananas and various fruits attached to the "Daul" with muddy slippery feet to fetch bananas and other fruits. This is a very beautiful scene from the event. This is how this event has been celebrated for the past two hundred and seventy five years. After the Bokakhesha Bhaona the spectators flock to take home some of the mud chewed by the Gopos and Gopis of Brajadham. The spectators go to home with a mark on their forehead with the mud with great devotion. This is where the Bokakhasa Bhaona ends.

Ones upon a time, everyone in this village was skilled in acting. The Bhaona featured full-length mask made by the village craft man and "Choo - mukha" worn on the masks. People were entertain very much by the use of masks during Nandotsav. Nowadays, it has disappeared and there is no use of mask in Bhaona. New techniques have been adopted with modern thinking in this regard. However, this event has been organized with traditional faith, devotion and sincerity. The whole village is cleaned on the day before the Bhaona and the Bhaona is performed following all the traditional customs. It can be said that people celebrate Bokakesha Bhaona following that traditional rituals. Sometimes with a few modification. Therefore, it is important to understand the importance of this issues. In this context, there is a belief among the villagers that not organizing the Bhaona every year would give way to misfortune. Ironically whenever the Bhaona could not be organized, the villagers had to undergo bad times. Therefore, every year the people of Patopor chuk village celebrated Nandotsav and Bokakhesha Bhaona on the occasion of Janmastami and Pachoti.

Pachoti Festival in Three Villages of Puranigudam

Pachoti festival is presently celebrated in only three villages in Puranigudam area of Nagaon district. These three villages are- Barpani gaon, Brahmachari Satra and Deuri gaon. Three days after Krishna Janmastami, Nandotsav is held and Pachoti is celebrated by playing Boka Bhaona or Pankotsav. Among these three villages the Boka Bhaona of Pachoti festival held in Barpani gaon is somewhat different and unique. This Boka Bhaona is held in Barpani gaon Rangdai chuk Naamghar. Like Ankiya Bhaona, the Gayan-Bayan is started first and then the Sutradhar enters. Then Krishna enters with Nanda-Jashuda. The Sutradhar and all the characters are dressed in plain cloths. The main characters act wearing "Dhuti" and "Gamusha" or sometimes a "Gamusha" on top. Those who act as "Gopi" wear ear rings, garlands, necklaces etc. made from various wild or domestic flowers. They are mostly decorated with lotus or lily flowers. After the entry of Nanda Jashuda, Gargamuni enters. Then the main theatrical action begins with dialogue projection, dance etc. After Nanda Jashuda welcomed Gargamuni and asked him to count the birth deed of Krishna, the Gopis entered dancing and circled on attractive stage in the shape of a lotus wheel and danced with songs. The place where the Gopis dance is decorated with mud in a special style of construction.

The circle built on the floor of the Naamghar extends from the centre of eight branches and touches the last circle outside. The eight radius are cut by three circles from the smaller to the largest. Small sections are formed between the radius and the cut parts of the circle. The parts with the last circle are decorated with bow-shaped lines from the outside. The tow ends of a bow touch at the point where the radius and the circle cut each other. The clay lines are decorated with beautiful wild and domestic flowers of various colors. Lotus or lily flowers, are usually placed at the main cross point. After the flowering is completed, water is carefully poured into the circle. Then the actors dance around the muddy space to the beat of the music of the Khol and Taal. A devotee dips a small branch of mango tree in the water of a special vessel and sprinkles it on the bodies of the Gopis. Then the actors started slipping one by one on the gradually slippery floor. This is how the main joy of Boka Bhaona begins.

The Pankobhumi (muddy space) of the Boka Bhaona of the Pachoti festival celebrated in Brahmachari Satra of Puranigudam is made inside the Naamghar but the shape is not round; rectangular in shape. The main rectangle is divided by tow lines (like a plus sign) to create four smaller rectangular. The lines made of clay are decorated with colorful flowers to enhance the scenery. After bathing the Krishna idol of Manikut, flowers, basil, dubari, sesame seeds, rice etc. are sprinkled on the Pankobhumi with prayers and other spiritual and religious beliefs. Pankobhumi is made with milk, yogurt, ghee, honey and sugar and poured over here. Earlier, the Pachoti was celebrated through theatrical performance of Bhaona in Brahmachari Satra, but now it is celebrated through Naam Prasanga of Baishnabas. They go around the Pankobhumi and sing the Naams and finally fall into the mud and cover themselves with mud. After playing in the mud, they go around the Naamghar for seven times and then take a bath. After bathing, they came in religious dress and sing Heera Naam and then the Pachoti ends with Prasangiya Naam.

Pankobhumi of Pachoti festival of Deuri gaon is prepared outside the Naam ghar. A shallow hole is dug in the corner of the main entrance of the Naamghar and banana plants are tied around it with rapes and fruits like bananas, rhubarb, coconuts

etc. are tied around it. They are also decorated with mango leaves, flowers and various coloured flower petals. The devotees first perform Naam Prasanga and starts the second part of Boka Bhaona. Naam starts again and those will take part in the Boka Bhaona will form a line. They sing Naam and arrive at the Pankobhumi which is prepared out side the Naamghar with water, flowers, basil, dubari etc. They started singing Naams around the Pankobhumi and finally started playing with mud. After the mud play everyone takes a bath and comes back to the Naamghar. Then the main drama performance of the Pachoti festival begins. Before the start of Pankokriya, the devotees of Pani gaon performed the Boka Bhaona, but the devotees of Deuri gaon performed a Bhaona after playing Pankokriya. There is no difference between the two Bhaonas. After the Boka Bhaona is over, the devotees take home some mud from the Pankobhumi. Everyone believes that it is a pious act to take a drop of mud on their foreheads. The mud taken home is dried and preserved. It is believed that if a woman has any obstetric disease at home, eating a little of the dry mud will cure the disease. It is also believed that mothers who have no sons can drink this dry mud mixed with water to get sons.

In our study of the Pachoti festival, we have noticed that this traditional folk festival, which is so hundred years old, has disappeared in some places. There is a risk that the places where it is still celebrated will be lost to modernity. If we can preserve it, it will definitely enrich our folk culture.

With regards

Mrinal Kumar Bora

Mrinal Kumar Bora

Karhali gaon

K.P.Halowa gaon

Nagaon: Assam

জন্ম-যাত্রা

নমঃ শ্ৰীকৃষ্ণায় ॥

শ্লোক- নক্ষত্ৰমিত্ৰ নবনীত সঁদের চৌবম্
সৰ্বেৰামেৰ জগতামুদৰা শ্ৰয়ানাম্ ॥
আক্ৰেশকাৰণমহো নিতৰাষতুৰ
তাং দৈৱকী জঠৰজাত সুতং হি বন্দে ॥ ১ ॥

সূত্ৰ- আহে সামাজিক লোক, যোহি পৰমপুৰুষ পুৰুষোত্তম নাৰায়ণ
যাহেৰ কটাক্ষে সৃষ্টি-স্থিতি-প্ৰলয় হইতে আছে, ব্ৰহ্মাৰূদ্ৰাদি চৰণ
কিষ্কৰ; যাহেৰ নাম স্বৰ্ণ মাত্ৰ, চাণ্ডাল প্ৰযন্তে পৰম গতি পাৱত,
সোহি পৰম ঈশ্বৰ, পৰম কৃপালু, কলিৰ মলিন লোকক অনুগ্ৰহে
ভূমিক ভাৰ হৰণ নিমিত্তে, দৈৱকীৰ গৰ্ভে বেকত হয় কহৌ পৰম
ঈশ্বৰ ৰূপে পিতৃক মাতৃক আগে উপৰি জন্মৰ কথা কয় কহো,
মায়া মনুষ্য বালক ৰূপে গোকুলে পলাৱল, সোহি কৃষ্ণক জন্ম-
যাত্রা ওহি সত্যমধ্যে কৰাঅৱ। তাহেক দেখহ শুনহ, নিবন্তৰে হৰি
বোল হৰি। তদন্তৰে ব্ৰহ্মা যৈচন প্ৰৱেশ কয়ল, তা দেখহ শুনহ
নিবন্তৰে হৰি বোল হৰি।

গীতঃ

ৰাগ- আশোৱাৰী

আৰত বিধি মুনিগণ সঙ্গে।
চৌভিত্তি বেদ উচৰয় বঙ্গে ॥
দেৱ সিদ্ধ সব উপাসিয়া যাই।
আগহি নাৰদ হৰি গুণ গাই ॥
কৰোতু ঘনে ঘনে হৰি বোল।
হৰিপদে গতি গোপালে বোল ॥ ১ ॥

সূত্ৰ- ঐচন প্ৰৱেশ কয় ব্ৰহ্মা এক পাশ হয় বহল।

তদন্তৰে বসুমতীক প্ৰৱেশ দেখহ শুনহ।

গীতঃ ৰাগ- একতালি

আৰত বসুমতী কয় পৰৱেশ।
দুখ-শোকে অধিক শৰীৰ ভৈলা ক্ৰেশ ॥
ধীৰে ধীৰে চলয় নয়নে বহে নীৰ ॥
প্ৰৱেশিলা গৈয়া পাছে বিধিৰ মন্দিৰ ॥
পড়িআ চৰণ আগে নিবেদিলে দুখ।
কহয় গোপাল দীন পৰম মুৰুখ ॥ ২ ॥

সূত্ৰ- ঐচন প্ৰকাৰে বসুমতী প্ৰৱেশ কয়, বিধাতাকু আশু যে বোলল
তাহেক শুনহ।

বসুমতী- আহে বিধাতা, পৰম দেৱকু দেৱতা, সকল জগত সৃষ্টি কৰতা,
হামাক ধৰ্ম-অৰ্থ-কাম মোক্ষ সকল সাধন হেতু নিৰ্মাণ কয়ল।
সোহি ধৰ্ম দুষ্ট দৈত্য-দানৱ দুৰ কয়ল। তাহেৰ ভাৰ সহিতে
নপাৰি হামু অধোগতি যাওঁ, তোহাৰ আগে কি কহব।

সূত্ৰ- তদন্তৰে ব্ৰহ্মা ভূমিক দুখ দেখিয়ে মনে পৰম কৰুণা মিলল,
ত্ৰিদেশ দেৱতা সহিতে ক্ষীৰোদধি তীৰে গয়াকহৌ, সমাধি ধৰিয়ে
হৰি আৰাধনা কয়ে লাগল; তাহে দেখহ শুনহ।

ব্ৰহ্মা- আহে দেৱতা সব, তোৰাসব সমাধিত কি দেখল কি শুনল?

দেৱতা- সব- আহে বিধাতা, হামু সব কিছু নাহি শুনল

ব্ৰহ্মা- অঃ তোৰাসব নাহি শুনহ, হামু যে শুনলু ঈশ্বৰক বাণী, তাহেক
শুনহ। শ্ৰীকৃষ্ণ ভূমিক ভাৰ হৰব। তোৰাসব গোকুলে জনম ধৰহ।
দেৱ-নাৰী সবো গোপীৰূপে গোকুলে জনম ধৰব। হে
ঋষিসব, তোৰাসব গোকুলে বৎসৰূপে জনম ধৰহ। আহে
আদিতি কাশ্যপ, তোৰা সবে যদুকুলে জনম ধৰহ। হে দ্ৰোণ, হে
ধাৰা, তোৰা সব নন্দ-যশোদা ৰূপে গোকুলে জনম ধৰহ। কৃষ্ণক
জনম নিমিত্তে অনন্ত যোগমায়া অৱতাৰ ধৰব।

সূত্ৰ- ওহি বুলি ব্ৰহ্মা দেৱতা সবক আদেশ কয়ল। ভূমিক আশ্বাস
বাণী বুলিয়ে নিজ মন্দিৰে চলল। তদন্তৰে মথুৰা পুৰীক ৰাজা

উগ্রসেন, তাহকে ভাত্ দেৱক দৈৱকীকু বিবাহ নিমিত্তে সবাঙ্কৰে
বৰ জিজ্ঞাস কৰে লাগল। কন্যাক সদুশ বৰ কোন থানে নাহি,
একে বসুদেৱ বিনো, ওহি নিশ্চয় কৰি, যৈচে দুত পঠাই
বসুদেৱক অনাঅল, তাহেক দেখহ শুনহ, নিৰন্তৰে হৰি বোল
হৰি বোল।

গীতঃ

বাগ গৌৰী।। মান চুটকলা।।

আৰে বসুদেৱ পৰম বঙ্গ মনে

চৌভিত্তি যাদৱ বেঢ়ি ৰে।

আগে দীপ ঘট নাচে নটি-নাট

কৰিআ মঙ্গল খেড়ি ৰে।

সুন্দৰী পদ্মিনী নাৰী গণ চলে

উকলি মঙ্গল হৰি বোলেৰে।

কিঙ্কিনী কঙ্কণ নেপুৰ ৰুণবুণ

বয়ন চান্দ উজোৰে।

যুদঙ্গ দুন্দুভি তাল-কৰতাল

শৰদে বহু বিধ বোল।

চৌভিত্তি জয় জয় মিলল মহোৎসৱ

দীন গোপাল বোল।। ৩।।

সূত্র-
এঁচন প্ৰকাৰে বসুদেৱ প্ৰৰেশ কৰে, এক পাশ ছয়া ৰহল। তদন্তৰে
দৈৱকীৰ প্ৰৰেশ দেখহ শুনহ। নিৰন্তৰে হৰি বোল হৰি বোল।

গীতঃ

বাগ-গৌৰী

সখীসব সঙ্গৈ চললি দৈৱকী

বিবাহ মন্দিৰ মাজে।

শ্লোকঃ

হংসৰ গামিনী কুৰঙ্গ নয়নী

পেখী শশধৰ লাজে।।

পদ।। মুকুট কুণ্ডল কেয়ুৰ কঙ্কণ

গলে গজমতি ছলে।

কঙ্কণ কিঙ্কিনী বাজে বিগি বিনি

নেপুৰ পদ-কমলে

বিধিয়ে নিৰমিল কণক পুতলি

ত্ৰৈলোক্য নাহি উপামা।

দীন হীন মতি কহয় গোপাল

ডাকি বোলা ৰাম ৰামা।। ১।।

সূত্র-

আহে সামাজিক লোক, যৈচন প্ৰকাৰে দেৱক বসুদেৱত দৈৱকীক
বিবাহ দেলহ, তাহাকে দেখহ শুনহ, নিৰন্তৰে হৰি বোল হৰি বোল।

গীতঃ

বাগ সুহাই।। যতিমান।।

বসুদেৱ বিবাহ কৰতু হৰিৰে।

পেখিয়ে সুৰ সিদ্ধ মুনি কিন্নৰ

আনন্দে কুসুম বৰিষে।।

পদ।। দুই হানো কেশকু এক থান কৰিয়ে

দেৱক তালিলেক পানী।।

পেখিয়ে গৰ্গ শ্ৰৱ ধৰি হাতত

কৌতুকে বেদ বখানি।।

চৌভিত্তি ঢাকয় যুদঙ্গ-গোল-দুন্দুভি

উকলি মঙ্গল হৰি বোল।

গজ-বাজী-বথ ৰতন বহ যৌতুক

দীন গোপাল এহ বোল।। ৫।।

সূত্র- এঁচন প্রকাৰে বসুদেৱ দৈৱকীক বিবাহ কৰিয়ে, পৰম কোঁতুকে সুৱৰ্ণৰ ৰথে চৰিয়ে, কন্যা সমৰিতে নিজ মন্দিৰে চলল। সোহি সময়ে কংস ভগিনীক প্ৰীতি সাধিত্ৰ, ৰথে চড়ি বাঘজড়ি ধৰিয়ে যোঁড়া ডাকিতে লাগল। সোহি সময়ে আকাশী বাণী পড়ল, “ হে কংস, যাক লৈয়া যাস এহিৰ অষ্টম পুত্ৰে তোৰ প্ৰাণ লৰব।” তাহেক শুনিয়ে পৰম ভীতি হয়, দৈৱকীৰ কেশত ধৰিয়ে কাটিতে খোজয়, পেথিয়ে বসুদেৱে যৈচন প্ৰবোধ কয়ল, তা দেখহ শুনহ। আহে মহাৰাজা কংস, তোহাৰ গুণক তিনিওলোকে জানয়, বীৰসৰে বখানয়, কমনে যুতুক ভয়ে পাপ আচৰিতে চাৰ। জন্তুৰো যুতু দেহা সঙ্গ জনময়, ওহি জানি দৈৱকীক বধিতে উচিত নোহে। তোমাৰ কনিষ্ঠা ভগিনী জীৰ প্ৰায়।

সূত্র- এঁচন প্ৰকাৰে বসুদেৱে বিনয় বোলয়, কংসে শুনয়ে নাহি। পুনঃ বসুদেৱে চিন্ততে লাগল। অঃ কি দৈৱকীৰ গৰ্ভে পুত্ৰ নজন্ময়? কি কংস মৰয়? কি পুত্ৰ নজন্ময়, তাহেৰ হাতে কি ইহাৰ যুতু হয়? দৈৱ গতি কে বুজয়? এহি শুনি বোলয় লাগল, তাহাক শুনহ।

বসুদেৱ- আহে কংস ৰাজ, তোহু যে আকাশী বচন শুনল দৈৱকীত হন্তে তোহাৰ যুতু নাহি। ইহান অষ্টম গৰ্ভক পুত্ৰত যুতু ভয় হৈয়াছহ, পুত্ৰ সব উপজিলে তোমাত অপিবো। সুম্পিবো-পাঠান্তৰ ওহি বুলি বসুদেৱে মৌনে বহল। কংস দৈৱকীক তেজিয়ে পৰিঅৰ্তি নিবৰ্ত্তি গৈল। বসুদেৱে দৈৱকী সহিত নিজ গৃহে প্ৰবেশল। তদন্তৰে দৈৱকীৰ গৰ্ভে কীৰ্ত্তিমন্ত নামে পুত্ৰ জাত ভৈল। তাহেক বসুদেৱে কংসক আগে দেলহ, দেখি কংসে বসুদেৱক প্ৰশংসি যে বোলল, তা দেখহ শুনহ।

কংস- আহে বসুদেৱ, সাধু সাধু তুহ পৰম মহন্ত। তোহো সম সত্যবাদী নাহি। ওহি বালক সত্ৰে লৈয়া যাৰ। ইহাত কোন ভয় নাহি, তোহোক অষ্টম গৰ্ভক পুত্ৰ হামাক দেৱহ।

সূত্র- কংসৰ বচন শুনি বসুদেৱ পুত্ৰ কোলে ধৰিয়ে আপন মন্দিৰে গেলহ। তাহে শুনি নাৰদ খেদ কৰিতে লাগল।

নাৰদ- হা হা কি ভেল? দেৱকাৰ্য্য নাহি সিজল।

সূত্র- ওহি বুলি নাৰদ যৈচে কংসক পাশে আৰত, তা দেখহ শুনহ, নিৰন্তৰে হৰি বোল হৰি বোল।

গীতঃ ৰাগ-আশোৱাৰী।। পৰিতাল

ধ্ৰুং ॥ আৰত নাৰদ হৰিগুণ গাই।

নাচত হৰিষে বীণা বজাই ॥

পদ ॥ সাধিব দেৱক কাৰ্য্য ওহি বুলি ঋষি।

কংসৰ সভাত আসি মিলিলা হৰিষি ॥

ৰাজক সমুধি হসি নাৰদ বোল।

কৰু সব অব নৰ হৰি বোল ॥ ৬ ॥

সূত্র- আহে সভাসদ সব, কংসৰ সভা প্ৰবেশি নাৰদ যোহি বাণী বোলয়ে লাগল, তা দেখহ শুনহ।

নাৰদ- আহে ভোজৰাজা বসুদেৱক পুত্ৰ নাহি মাৰল?

কংস- হে মহামুনি নাৰদ ওহি বসুদেৱে পৰম মহন্ত, মহা সত্যবাদী

ইহান সপ্তম পুত্ৰত হামাৰ যুতু ভয় নাহি।

নাৰদ (বিহসি) - আহে কংস, তুহো পৰম অজ্ঞান, হামু যে কহ তা শুনহ। ওহি বসুদেৱে প্ৰমুখে যত যাদৱ, দৈৱকী, যশোদা আদি যত নাৰী, ঐ সৰ দেৱ-অংশ। তুহো কালনিমি নামে পূৰ্বে দানৱ হৈয়াছিলি, তোহাক হৰি মাৰল দৈৱকীৰ গৰ্ভে পুনু উপজি তোহাক মাৰব।

সূত্র- ওহি বুলি নাৰদ চলল। নাৰদক বচন শুনি কংস পৰম ভীতি হয়, দৈৱকী বসুদেৱক গৃহে আনিয়ে বন্দী কয়ল। যাদৱ বংশক হিংসা কৰিতে লাগল, উগ্ৰসেনক ৰাজ্যভাৰ কাঢ়ি লেলহ। যদুবংশ পৰম পীড়া পাই হৰি-ভক্তি ৰক্ষা নিমিতে নানা দেশ পলাৱল। তদন্তৰে দৈৱকীৰ ছয় পুত্ৰ কংস মাৰল। সপ্তম গৰ্ভে পাত ভৈল, অষ্টম গৰ্ভে শ্ৰীকৃষ্ণ প্ৰবেশ কয়ল। হৰিক উদৰে ধৰি কহো দৈৱকী প্ৰকাশ নাহি কৰত যৈচে কৃষ্ণ ভিতৰে দীপ (তদ্বৎ)। সোহি সময়ে যৈচে দেৱতাসৰ তুতি কৰিতে আৰল তাহে দেখহ শুনহ।

গীত : বাগ কানাবা।। একতাল

৩৫২ ।। আবে চতুবানন পৰম বস্বে

শঙ্কৰ সুৰ মূনিগণ সস্বে ।।

পদ ।। গগনে যনে গৰজে দশোদিশে।

প্ৰবেশি সূতিকা গৃহে হৰিষে ।।

প্ৰণামি পাৰে কৰজুড় দুই।

বোলন্ত তুতি অৰনত ছই ।। ৭ ।।

সূত্র- আহে সামাজিক লোক, দেৱতাসৰ কৰযোৰি নমস্কাৰ কৰিয়ে যৈচে তুতি কৰিতে লাগল, তাহেক দেখহ শুনহ। দেৱতাসৰ (তুতি)- হে পৰমেশ্বৰ, তোহে মোক্ষৰ সাধন, সনাতন, সৰ্ব্ব অন্তৰ্যামী সংসাৰ মোক্ষৰ কাৰণ, মহাজ্ঞানীগণে ইহাক জনয়। মুৰ্খসৰে তোমাক ভেদ মানয়। সন্তৰ বক্ষাৰ হেতু তোমাৰ অৱতাৰ, দুৰ্জনক বিনাশি ভূমিক ভাৰ হৰব। তোমাৰ চৰণ-নৌকা যে আশ্ৰয় কৰয়, বৎস-পাদ প্ৰায় সংসাৰ তৰয়, অনন্ত সাধনে তৰয়ে নাই।

সূত্র- আহে সামাজিক লোক, দেৱতাসৰে এচন প্ৰকাৰে শ্ৰীকৃষ্ণক তুতি কয়ল। দৈৱকীক প্ৰবোধ বুলিয়ে আপুন খান চলি গৈল। তদন্তৰে শ্ৰীকৃষ্ণক জনম নক্ষত্ৰ মিলল, দিশ সব প্ৰসন্ন ভেল, মহন্ত সৰৰ মন স্বস্থ ভেল, পৰম সুগন্ধিত বায়ু বহল, সাগৰ সস্বে জলধৰ গৰ্জয়। মধ্য ৰাত্ৰি অন্ধকাৰাহন্ন ভেল, সোহি সময়ে শ্ৰীকৃষ্ণ জনম ভেল, তাহেক দেখহ শুনহ নিৰন্তৰে হৰি বোল হৰি বোল।

গীত :

বাগ বেলোৰা।। ভাল ৰূপকমান

দেখৰ নয়ন ভৰিয়ে লোই।

পৰম পুৰুষ অৱতাৰ হেই।।

পদ।। কোটি কোটি অণু ৰোমকুপে জাহাৰ।

সো হৰি দৈৱকী উদৰে অৱতাৰ।

শ্যাম মুৰতি পীত অক্ষক শোহে।

পেথিয়ে ৰূপ মাদন কোটি মোহে।।

কৰ্ণ কেশুৰ মুকুট হাৰ লোলে।

গতি গোবিন্দ মেৰি গোপালে বোলে ।। ৮ ।।

সূত্র- বসুদেৱ অঙ্কুদ বালক দেখিয়ে সপটে স্নান কয়ল। মনে অযুত গো-দান কয়ল। বিষ্ণু হেন জানি যৈচে তুতি কয়ে লাগল তাহে দেখহ শুনহ।

বসুদেৱ- হে পৰম ঈশ্বৰ, তোহো পৰম কাৰণ, পৃথিৱীৰ ভাৰ হৰণ নিমিত্তে হামাৰ গৃহে বেকত ভেল, দুষ্টক দণ্ডি সন্তক পালি ধৰ্ম-পথ বক্ষা কৰব।

সূত্র- তদন্তৰে দৈৱকী যৈচন তুতি কয় লাগল তা দেখহ শুনহ।

দৈৱকী- হে জগত কাৰণ নাৰায়ণ, কাল সপ্তক ভয়ে ব্ৰহ্মা-ভুবন পৰ্যন্তে জীৰ পলাৰল। একোয়ে থানে অভয় নাই পাৰত, কোন ভাগ্যোদয়ে তোক্ষৰ অভয় চৰণে আশ্ৰয় কয়লোঁ, তাহেক মুক্তা ভয় চায়। কংস ভয়ে হামাৰ হৃদয় কামনয়, ওহি দিব্য ৰূপ সম্ভবহে। ওহি বুলি দৈৱকী মৌন হয়। বহল।

শ্ৰীকৃষ্ণ- আহে পিতৃ, তুহো সুতপা প্ৰজাপতি, হে মাতৃ, তোহো পৃষ্টি নামে সতী। পুত্ৰ কামে হামাক বিস্তৰ আৰাধন কয়ল, সেহি জন্মে পৃষ্টিগাৰ্ভ নামে পুত্ৰ ভৈলো। দুতিআ জনমে তোহু অদিতি-কাশ্যপ হামু বামন পুত্ৰ। তৃতীয়া জনমে বসুদেৱ-দৈৱকী, নিজ ৰূপে জনম ভৈলু। তুহো ওহি জনমে গতি পাৰব। হামাক সত্ৰৰে গোকুলে নন্দগৃহে যৈয়া যোগমায়াক আনহ।

সূত্র- ওহি বুলি শ্ৰীকৃষ্ণ মায়। মনুষ্যৰূপে বালক ভেল। বসুদেৱ তৎকালে কোলে লৈয়া চলল। দৈৱকী দেখিয়ে যৈচে বিলাপ কয়ল, তা দেখহ শুনহ।

গীতঃ বাগ-ধন স্ত্রী ॥ এক তাল

ধ্রুং ॥ হেৰি হৰিক মুহে মাই।

ফোকাৰয়ে ঘনে ঘনে নয়ন বুৰাই ॥

পদ ॥ আজু জনমি সুত গৈয়ো পৰদেশ।

কতনা লিহিলা বিধি অভাগীক ক্ৰেশ ॥

পুত্ৰৰ সজাপে তাপে প্ৰাণ ফুটি যাই।

কহতু গোপালে গতি গোবিন্দ পাই ॥ ৯ ॥

মাধৱদেৱে শংকৰদেৱৰ তলৰ বৰগীতটো সংযোজিত কৰিছিলঃ-

ধ্রুং ॥ হৰিক বয়নে হেৰি মাই।

ফোকেৰে নিশ্বাস নীৰ নয়ন বুৰাই ॥

পদ ॥ আজু জনমি সুত চল পৰদেশ।

কতনো লিহিল বিধি অভাগীক ক্ৰেশ ॥

বিনো তোহো বহব জীৱন কৈচে মোই।

কহ শঙ্কৰ কৃষ্ণ বোল সৰ লোই ॥

সূত্ৰ- বসুদেৱ পুত্ৰ কোলে ধৰিয়ে গোকুলে চলল। সোহি সময়ে

যোগমায়ী জনম ভেল। পহৰি সৰ নিম্ৰা গেল, দ্বাৰসৰ বন্ধ চৰল,

মেঘ কণিক। বৃষ্টি কয়ল, তাহে পেখিয়ে অনন্ত ফণা ছত্ৰ ধৰল,

তাহে দেখহ শুনহ, নিবন্তৰে হৰি বোল হৰি বোল।

গীতঃ বাগ-কামোদ ॥

ধ্রুং ॥ গগনে গৰজে ঘন কোলে লৈয়া নাৰায়ণ

চলে বসুদেৱ ধীৰে ধীৰে

দেখিয়া সহস্ৰানন ভিজে প্ৰভু নাৰায়ণ

ফণায়ে ধৰিলা ছত্ৰ শিৰে ॥

পদ ॥ পাইলা যমুনাৰ কোল দেখি টউ উৰমি বোল

বসুদেৱ ভয় ভৈলা মনে।

দেখি বাট দিলা মাজেপাৰ ভৈলা যদুৰাজে

দীন গোপালে এহ ভণে ॥ ১০ ॥

সূত্ৰ- ঐচন প্ৰকাৰে বসুদেৱ যমুনা চড়াই ক্ষেণেকে নন্দ গৃহে প্ৰবেশিল।

কৃষ্ণক থৈয়া কন্যাক কোলে ধৰিয়া পুনু আৰল। দৈৱকীৰ কোলে

দেলহ। তাহে দেখিয়ে কন্যা ক্ৰন্দন কয় লাগল। তাহে শুনি

পহৰিসৰ কংসৰ আশু যৈচে জানাৰল তাহে দেখহ শুনহ।

পহৰিসৰ-আহে মহাৰাজ কংস, দৈৱকীৰ পুত্ৰ জনম ভেল।

আহে শুনি কংস পৰম ভীতি হয়। সূতিকা-গৃহে যৈচে আৰল,

তাহে দেখহ শুনহ নিবন্তৰে হৰি বোল হৰি বোল।

গীতঃ

বাগ- কানাবা ॥

ধ্রুং ॥ আৰত কংস ভয় হয়। বৰ।

হাতে খাণ্ডা ধৰি দিলে লৰৰ ॥

পদ ॥ পৰম ক্ৰোধে বেগে যাই ধাই।

পৰিলা পথত উৰাটি খাই ॥

বাৰি অক্ষকাৰ দিশ নাপাই।

ফুৰয় ঘাৰ-মুটুকুৰি খাই ॥

গৰজি বোলে কাহে যাইবি হৰি।

আফালি মাৰিবো পাৰত ধৰি ॥

ফোফাই যেন নাগ মুকুত কেশ।

ভৈলন্ত সূতিকা গৃহে প্ৰৱেশ ॥ ১১ ॥

সূত্ৰ- ঐচন প্ৰকাৰে কংস সূতিকা গৃহে প্ৰৱেশল, দেখিয়া দৈৱকী পৰম

ভীতি হয়। যৈচন কাতৰ কৰিতে লাগল তাহে দেখহ শুনহ।

গীতঃ

বাগ - কল্যাণ।

দৈৱকী সতী বোলন্ত কংস মুখ চাই।

ওহি কন্যা বহু বৈৰী নোহে তোহাৰি

জানি বধিতে নয়ুৰাই ॥

পদ- তোহাৰি ভগিনী দুখনী হামি অভাগিনী

সাধু অতয়ে তঞি মান।

তুই দায়াল কৰহৌ কুপা হামাৰি

দেহ বালক মুহে দান।

অতয়ে মিনতি বোলন্ত সতী আকুল

বহে নীৰ সহনে নয়নে।

মাধৰৰ চৰণে বেণু শিৰে পৰশিয়ে

দীন গোপালে এহ ভণে ॥ ১২ ॥

দৈৱকী- হে দাদা, হামু তোহাৰি কনিষ্ঠা ভগিনী, পৰম দুখনী।

হামাৰ ছয় পুত্ৰ মাৰল, সোহি তাপে তাপিত হয়ছি,

এহি কন্যা হামাক দান কৰহ।

এঁচন পৰকাৰে দৈৱকী বহু বিধ বিনয়ে বোলায়। কংস শুনয়ে নাহি।

অনেক ভাৰ্ছনা কৰি কন্যাক পাৰে ধৰি শিলা মধ্যে আছল। হাতৰ

পৰা এৰায়া দিব্য ৰূপ ধৰিয়ে দেৱী আকাশে থাকি যে বোলল তা

দেখহ।

দেৱী- আহে কংস নিসখল, হামাক মাৰিতে চাৰ, তুহো অধোগতি যাব।

দুখনী দৈৱকীক ব্যৰ্থে হিংসা কৰহ। তোহাৰি প্ৰাণ-বৈৰী যি ঠাই,

সি ঠাই জনম ধৰয়।

সূত্ৰ- ওহি বুলি দেৱী অন্তৰ্ধান ভৈলা। শুনিয়া কংস পৰম ভীতি হয়,

দৈৱকী-বসুদেৱক নিহল চৰাই পাৰে পৰি মিনতি কয় বোলল।

কংস- আহে বহিনাই, আহে বহিনী, হামু পৰম পাপ কয়লো। ঠাক্ষসতো

অধিক ভেলো। ওহি বিধি লিখিত, কাক বাধয়, হামু মাত্ৰ বধ ভাগী

ভৈলো। ওহি কন্যাক বচনে জানলোঁ, তোৰা সৰক হামু পাপী দুখ

দেলহৌ হামাৰ দোষ ক্ষমা কৰহ, ক্ৰন্দন নাহি কৰব, শোক তেজহ।

বসুদেৱ- আহে মহাৰাজা কংস, আপুনি যে কহল, ওহি সত্য হয়।

অঞ্জানীয়ে বিৰোধ কৰব বিচাৰ কয় দেখহ, সৰ মায়াময়, ইহাত

তাপ তেজহ।

সূত্ৰ- এঁচন বাণী শুনিয়ে কংস দিব্য সভা ভাঙ্গি, বসুদেৱ-দৈৱকীক নিজ

গৃহে পঠাৱল। কংস নিজ-মন্দিৰে প্ৰৱেশিয়ে দানৰ গণক আনিয়ে

দুখ নিবেদল, শুনিয়ে দানৱগণে যৈচে গৰ্জয়ে লাগল, তা দেখহ

শুনহ।

গীতঃ

বাগ-কানাৰা

৪৫ ॥ দুম দুম দুন্দুভি নিসান বাজে।

আৱত দানৰ ৰাজ সমাজে ॥

৪৬ ॥ কংস নিবেদিলা বৃভান্ত কথা।

প্ৰকটি দন্ত বান্ধায় মাথা ॥

গৰজে উপৰেক তুলি শূল।

উৎপাৰে যত দেৱতাক মূল ॥

বিনাশ ধৰ্মক দানৰ বোল।

কৰ অব সৰ নৰ হৰি হৰি বোল ॥ ১৩ ॥

সূত্ৰ- এঁচন প্ৰকাৰে দানৱ সৰক গো-ব্ৰাহ্মণক হিংসা কৰিতে নিয়োজিল।

বৈষ্ণৱ বিৰোধে আউ-শ্ৰীযশ নাশ হয়, ইহাক তাৰা জানয়ে নাহি।

আহে সামাজিক লোক, ওহি জানি আপুন কুশল চায়া গো-

ব্ৰাহ্মণক, বৈষ্ণৱক কদাচিতো হিংসা কৰবি নাহি। নিৰন্তৰে হৰি

বোল হৰি বোল।

সূত্ৰ- তদন্তৰে গোকুলে মহোৎসৱ মিলল। নন্দে পুত্ৰক জনম শুনিয়ে

সপটে স্নান কয়ল, দৈৱজ্ঞ-ব্ৰাহ্মণ সৰ আনিয়ে জাত-কৰ্ম কৰাল,

গো ৰত্ন বহু দান কয়ল। গোকুলক সাজি-সাজি ৰতিকাৰ কয়ল।

গোবৎসক স্নান কৰাল, গোপ-গোপীসৰে বসনে-ভুষণে অলঙ্কৃত

হয়া যৈচে নন্দক গৃহে আৱল, তাহে দেখহ শুনহ, নিৰন্তৰে হৰি

বোল হৰি বোল।

গীতঃ

বাগ ধনশ্রী।। জ্যোতিমান।

৫৫।। হৰখে গোপিনী
শুন শুন স্বয়ীগণ।

চলহৌঁ সৰ যাই
পেখো নন্দ নন্দন বে।।

৫৬।। অমন সম্বৰ
মুক্তি বালেক

নাই ত্ৰিভুবন মাৰে।
হামাৰি শুভ দিন
আনন্দে দুন্দুভি বাজে বে।।

নানান বসন
হৃদয়ে গজমতি লোলে।

কুণ্ডল বালমল
কবৰি ভাৰিয়া ফুলে বে।।
কেয়ূৰ কঙ্কণ
চৰণে মঞ্জিৰ বুৰে।
মঙ্গল মহোৎসব
কীৰ্ত্তন হৰি বাৰ

শব্দ দশো দিশে পূৰে বে।।

নানা উপায়ন
সন্দেশ ধৰি সবে
প্ৰবেশে নন্দক ঘৰ।

জয়তি জয় জয়
মঙ্গল বোলায়

উদ্ধক তুলিয়া কৰ বে।।

কহয় গোপাল
ওহি মন মেৰি আশ।

ব্ৰজের বধুৰ
বেগু শিৰে ধৰি
ছইবহৌঁ দাসক দাস বে।। ১৪ ।।

গীতঃ

বাগ ভাটিয়ালি।। ভাল ছোক।।

৫৭।। আলো ভাই গোকুলে উদয় যদুমণি।
ভাইৰে আনন্দে নন্দেৰ পূৰ ছানি।।

৫৮।। গোপীগণ আসিলা হৰিষে।
কৃষ্ণ শিৰে কুসুম বৰিষে।।

হালধি গো-বস মোট ভৰি।

সিঞ্জে সৰে অন্যো অন্যে কৰি।

মোট জলে শৰীৰ ভিজায়।

বক্ষে হাসে নাচে গোপ জয়া।।

কৃষ্ণ যশোদাৰ মুখ চাই।

প্ৰেম ভবে নয়ন বুৰাই।।

গোপগণে উঠিয়া হৰিষে।

দধি দুগ্ধ সিঞ্জে দশো দিশে।।

ঘৰে যত মোলে মাৰে ছাটি।

দলি মাৰে লৰণুৰ পিণ্ড বাটি।।

ঋষি গণে বেদধনি কৰি।

সঘনে সুমৰে হৰি হৰি।।

দেৱগণে গগনে হৰিষে।

নাচে হাসে কুসুম বৰিষে।

শিঙা শঙ্খ ভেৰী ঢাক তোল।

গগন পূৰল হৰি বোল।

সভাত যতোক বৃদ্ধ আছে।

উঠি বক্ষে সৰে নাচে হাসে।।

অন্যো অন্যে কৰে ধৰা ধৰি।

ফুৰে সৰে মাটিত বাগৰি।।

কতো উঠি কৰে জয় জয়।

উপজিলা নন্দের তনয় ॥

মাধৱৰ পাদপদ্ম মনে।

ধৰিয়া গোপাল দীন ভণে ॥ ১৫ ॥

ইতি শ্ৰীকৃষ্ণক নৰৰূপ মনুষ্যনাট, বিনন্দ-কীলা, ভাব-ব্যৱহাৰ, জন্ম-

যাত্রা সম্পূৰ্ণ ভেল।

শব্দ	অর্থ
বিহসি	হাঁহি
তৱৎ	তেনেকুৱা
কৰজুড়	কৰযোৰ
উপাসিয়া	উপাসনা কৰি
যেচন	যেনেকৈ
নিবন্তি	উভতি
বহিনাই	ভনী জোঁৱাই
উপায়ন	উপটেকন, উপহাৰ
ভেৰী	এবিধ পেঁপা
চৌভিত্তি	কেউফালে, চাৰিওফালে

অংকীয়া নাট সম্পৰ্কে

নামকৰণ : 'অংকীয়া নাট' শব্দটো অৰ্ঘচিনি। নৱবৈষ্ণৱ ধৰ্ম প্ৰচাৰৰ অৰ্থে গুৰু দুৰ্জনা আৰু তেওঁলোকৰ পৰৱৰ্তী শিষ্য-প্ৰশিষ্যসকলে ৰচনা কৰা নাটসমূহকে 'অংকীয়া নাট' বোলা হয়। কিন্তু গুৰু দুৰ্জনাই অৰ্থাৎ মহাপুৰুষ শংকৰদেৱ আৰু মাধৱদেৱে তেওঁলোকৰ নাটসমূহক 'অংকীয়া নাট' বুলি ক'তো কোৱা নাই। শংকৰদেৱে তেওঁৰ নাটৰ পাঠত 'যাত্ৰা', 'নাট', 'নাটক', আৰু 'নৃত্য', এই চাৰিটা শব্দহে প্ৰয়োগ কৰিছে। সেইদৰে মাধৱদেৱেও তেওঁৰ নামসমূহক (অৰ্জুন ভঞ্জনক বাদ দি) 'বুৰুবা' বুলি কৈছে। মাধৱদেৱৰ 'অৰ্জুন ভঞ্জন' খনকহে নাট আখ্যা দিয়া হয়। আনকি শংকৰদেৱ আৰু মাধৱদেৱে তেওঁলোকৰ নাটকক বুজাবলৈ 'অংক' শব্দটোও ব্যৱহাৰ কৰা নাছিল। পিছত চৰিত্ৰকাৰসকলে 'অংক' শব্দটো কৰিছিল।

আকৌ 'অংকীয়া নাট' আৰু 'বুৰুবা' একে নহয়। 'বুৰুবা' বোৰত অংকীয়া নাটৰ দৰে পূৰ্ণ কাহিনী নাথাকে; ইবোৰ ক্ষুদ্ৰ পৰিসৰত ৰচিত। তদুপৰি গুৰুবোৰে নাৰী চৰিত্ৰ প্ৰধান আৰু নৃত্য গীতৰ প্ৰয়োগ বেছি। শংকৰ-মাধৱৰ নাটক 'অংকীয়া নাট' বোলাৰ কাৰণ হিচাপে তেওঁলোকৰ নাটকেইখনক বিশেষ স্থান প্ৰদৰ্শন কৰাৰ মানসিকতা। গুৰু দুৰ্জনাৰ নাটক ইয়াৰ জৰিয়তে পিছৰ নাটসমূহক পৃথক কৰি দেখুৱাবলৈ 'অংকীয়া নাট' বুলিবলৈ ধৰে বুলি ড° সত্যেন্দ্ৰ নাথ শৰ্মাদেৱে উল্লেখ কৰিছে।

শ্ৰীমন্ত শংকৰদেৱ অংকীয়া নাটৰ জনক। তেওঁৰ প্ৰথমখন নাট হ'ল 'চিহ্নযাত্ৰা'। অৱশ্যে এই নাটখনৰ পাণ্ডুলিপি পাবলৈ নাই। মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱক প্ৰথম অসমীয়া নাট্যকাৰ বুলি ক'ব পাৰি। দুয়োজনা গুৰুৰে দুয়োখনকৈ মুঠ ১২ খন নাট লিখে বুলি সবহভাগ পণ্ডিতে ঠাৱৰ কৰিছে। দুয়োজনা গুৰুৰ নাটকেইখনক একেলগে 'বাৰনাট' বা 'বাৰঅংক' বুলি কোৱা হয়।

অংকীয়া নাটৰ উৎপত্তি : শংকৰদেৱৰ পূৰ্বে ভাৰতীয় আঞ্চলিক ভাষাত নাট সাহিত্যৰ সৃষ্টি হোৱাৰ তথ্য পোৱা নাযায়। শংকৰদেৱে অংকীয়া নাট

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