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A Practical discussion of Jhumur in ancient and Present Context

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Abstract : Ancient music originated from Samveda. From Saraja, Risabha, Gandhara, Madhyama, Panchama, Dhaibata, and Nisadha comes Sā - Re - Gā - Mā - Pā- Dhā- Ni - Sā. These are ancient notation. But properly not using that notation in Jhumur. Jhumur had special effect in various place. The joy of the heart is real thing of Jhumur. And this music is just to get relieve of the pain of life. There are many varieties of Jhumur- Satchi, Dhua, Bhaduria, Nachnishalia, Nagjuri and so on. In fact, the various joys and sorrows of life combined with the work of the poor life are the composition of these Jhumurs. Spiritual Jhumur also provide energy for work. Although, Jhumur is now almost extinct at present time, but such a time got special influence in different regions.

Keywords: Samveda, Notation, Varieties of Jhumur, Jhumur Artists, Joy with work.

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1. Introduction

The first beginning of music is from Samveda. So from Saraja, Risabha, Gandhara, Madhyama, Panchama, Dhaibata, and Nisadha comes Sā - Re - Gā - Mā - Pā- Dhā- Ni - Sā.¹ But why the sudden origin of music? Actually the purpose of Samvedic Brahmins (Udgātā) was to recite the mantras of Rigveda without difficult system of chants and thus they were enjoyed and performed of religious rituals. They resorted to 6 methods- Bikāra, Biśleṣaṇ, Bikarṣaṇ, Abhyāsa, Birāma and Stova.² Although, the later musicology books like Sangeet Ratnakar, etc. contain so much rāga, rāgini, tāla loya. There are different

types of melodious songs in India. But they also follow that ancient *rāga rāgini tāla loya* etc. *Sā- Re- Gā- Mā- Pā* to is there. But there are some basic Indian songs that do not follow that ancient grammar exactly. These songs are composed of marginalized, working people, gleefully accepting their excessive labour for the production of subsistence food. Jhumur is one such song. Unknowingly, the ancient *Rāga Rāgini* comes in right, but Jhumur has a rhythm of its own. Which does not exist anywhere else.

2. Various type of Jhumur

There are many varieties of Jhumur - Satchi, Dhua, Bhaduria, Nachnishalia, Nagjuri and so on. Although it is said that the origin of Jhumur is from Jhum cultivation, the socio-spiritual and political context is also widely present. Although its centre was in some parts of Purulia, Bankura, Birbhum, Jhargram, Medinipur, Jharkhand, Bihar, Orissa, Uttar Pradesh, Chhatisgarh, Assam, Tripura and even Bangladesh were affected by this Jhumur. This jhumur music is just to get relieve of the pain of life. So there is joy here 100% not just classical rhythms. The joy of Jhumur is not only the joy of man but also the joy of nature. No tree or animal is left out there.³

Dance was done with the help of Jhumur in various events like Nachni Nach, Natuya Nach, Ohira etc. In other words, Jhumur brings another joy along with dance. The dance with the Jhumur of Nachani along with Ostads skilled in various musical instruments creates an atmosphere of heaven. Parvatis Lasya dance is mentioned in the ancient scriptures, while Indra's Apsaras are also known to be skilled in the art of dance. Therefore it seems that the present dancers have also been given the title Devi, Example- Malavati Devi Jyotsna Devi Parvati Devi, Kalavati Devi etc. Most of the classical Jhumur performances had a remarkable technique of thought. There was a musical emotion in the melding of rhythms with high voices rich in Anuprasa (alliteration), Jamaka and Upama. Also, they were enough skilled in composing Jhumur for verses apply. The audience would also get special joy and enthusiasm through various arguments and debates. Although at present time not enough interest among the modern people but the people whose age after 50 or 55 is still feels special attraction. Because in this time the villagers also life lead as township. In this dance due to extreme hard work, one must rest after a short period of performance.

3. Ancient finds of Jhumur

Parvati's dance has a grammatical process. But did not maintain any method in Shiva dance (Tandava).⁴ Jhamur songs are also sung in their own style without following the rhythm. This Jhumor developed with a mixture of religious sentiments and secularism. The perform of Jhumur song is very hard so we can see singers holding their ears while singing. If there is a musical instrument, it is good and if there is not, the dishes and even whatever is at hand becomes a musical instrument. The high voice comes out of the heart. There are no modern musical instruments here. Musical instruments such as dhol, dhamsa, madal, harmonium, flute, pepti etc. were used, but in this time there is a change in music. Poets composed Jhumur with their own philosophy. At the end of Jhumur, there is also the introduction of the poet. In the book of Sangeet Damodar says about the Jhumur –

"Prāyaḥ śringārabahulā mādhyak madhurā mriduḥ.

Ekaib jhumurirloke varṇādi niyamojjhita."

Song, music as well as dance of joy coexist here. Most people of ancient India believe that from the conversation of Dipaka Raga come Agni and from the conversation of Mallara Raga come Rain. A lot of information comes out only if you believe. Among the animals and birds, few birds can sing but animal cannot sing, they listen to the music. When the camel tired for walk in desert than the traveller sing few special song for relive of tired camel. Again we all know the relationship of snakes with music. We know of an ancient method of finding human residence by birds' nests. Talking so much means that every animal like human being has attraction towards music. Not just some classical music but a delightful melodic expression in its own right. Just as in India there is Sa - Re - Ga - Ma - Pa- Dha- Ni – Sa Swara but in Europe Do- Re- me- Pha- Sal- La- Li Swara. As in all things place time and people have to be considered, music is no exception.⁵ Jhumur is common in certain areas. So the joy of Jhumur, which can be realised only the people of that area. May seem irrelevant to others.

4. Some famous Jhumur Artists and their works

Now it is necessary to mention the names of some Jhumur artists. The names of many poets, both old and new, are available, but those whose names are still famous are Bhavpreetananda Ojha, Dina Tanti, Duryodhan Das, Chaitan Singh and others. Their Jhumurs are very classical, with specific rhythms, from dancing to listening pleasure. A lot of advice and a little antiquated. Salabat Mahato, Bholanath Mahato, Amulya Kumar, Vijay Mahato, Gobindlal Mahato can be called entertainers.⁶ Their performance makes

the audience very happy. Dance and songs are in equal measure at that time. Bholanath Mahato's Jhumur also features girls dancing. Moreover, the poet friend Animesh Das continues to practice Jhumur songs on his own initiative.

Now we come to what kind of rhythm and rhetoric of Jhumur has been used in literature. There are many type of metaphors (Upama) Rupaka, Jamaka etc. Because without Metaphors etc there is no result of Jhumur. Because there is enough logic in Jhumur. So, much rhetoric, and the abundance of rhetoric is not less in any part. Jhumur gives another juice in the field of rich anupras in various places. In this way, the rhetoric and the rhythm came unconsciously to Jhumur. Perhaps it is true that the composers of Jhumur did not understand rhythm at all, but rhythmic rhetoric came automatically under the shelter of emotion and thought.

Now some parts of some notable jhumurs and poets are mentioned. Bhabapritananda Ojha (1886-1970), he is not traditionally educated but he gained talent in Sanskrit, Hindi, Bengali, Brajabuli languages by his own efforts. Not only various languages but also he acquired knowledge about the Dharmashastras like Ramayana, Mahabharata, Puranas etc. He was the royal poet of Kashipur and became famous for Bhaduriya Jhumur. This Jhumur actually for Bhadra month (Bhadra>Bhaduriya) but later this was sung at different times. Clear natural, simple language of this song found a place in the heart of the listeners. Especially he wrote based on Radha-Krishna and also Rāmāyaṇa Mahābhārata Purāṇa etc. Spiritual thought attracted him more.

Rādhā Nām dhari jadi bājāo Muralī

Ekhani asibe rai kānana ujali .

Śuni taba banśi tān ke dharite pāre prāṇ

Nā heri tomāi hari tei he binay kari.

Again,

Hethā Pāndabjananī

Atiśay biṣādinī

Pariyā dharaṇītale kānde hā! Hā! Rabe

II Raṁ II Mor sama abhāginī kebā ache bhabe?⁷

He also thought about attaining salvation like maithil kokil Vidyapati in this way-

Samay āche bujhe chal Bhabapritā bale.

Man bhramarāy basāo haricharankmle.

Bālyete abodhmati nā bhajilām jagatpati

Joubane Jubatī dhaner kamnā.⁸

Another famous Jhumur composer was Duryodhan Das who was also royal poet born in Shyamnagar village in Baghmundi police station and spent his life with Nachani and Jhumur. He wrote-

Māgh māse sim mithā

khukrir dim go

phāgunete, mithā bāganer nim.

Chait mase Sripthal mithā

Khāñe chila Rām go.

In this way, 12 months natural delicious diet revealed through Jhumur. He has spread his poetry with extraordinary skill. Just as Kalidas has created a harmony between man and nature in different seasons, Duryodhan Das has expressed this Jhumur month wise delicious food.

Salabat Mahato is a famous Jhumur Artist of Purulia district who left his home for Jhumur and went to Bnprasthasrama. He built a residence near a river and practiced Jhumur song. He was not only an artist; he also wrote and composed jhumur. Mainly He renowned for Darbari Jhumur. He told that Jhumur/ Jhumair means Jhum(Sleepness)+ Har(To steal). So it can be said that the meaning of Jhumur is that which robs the sleep of listeners. Among the famous Jhumur that touched people's hearts are: He ma hemangini/ tumi trijagater janani, Chander gayete kalanka, kanane bajata bansi, Kata sadher pirit re etc.

There was another Jhumur artist who became famous in in entire Bihar, Bengal and Jharkhand. He was Bholanath Mahato. He not only sung Jhumur but also performed beautiful dance with females.

Indur māser chārpa kore/ Rākhla māye rāndhā ghare (Oh mori hii hii)

Rākhte rākhte konorakme dekhla najare,

Kon bahutai niye gelo petcale bhare.

Or

Kukrungchung kukrungchung khukrā dakiche,

Setā kemon sunāche, onāi dekho dekho hai

Dādāi bahuke jemon bedam thengāche.

Actually, Bholanath Mahato is a highly entertaining singer. Who see crowds of Rasika around the stage whenever he takes the stage. What is the poor social family situation and what kind of conflicts life is spent in, every issue has been expressed through Jhumur in a simple way. He reveals the issues of real life which are hidden from the eyes of society with grace and emotion.

5. Conclusion

Without Rasa no meaning is manifested. If meaning comes it is only knowledge, information, world and pain. Rasa perception is very important in this situation. Therefore, just as in the time of the Vedas, there was entertainment by lighting fire and singing along with dances, in the same way there is a joyful event in the present day. Such joy is especially necessary for healthy living. Just as people cannot abandon work, work without joy does not succeed well. It is said in the Shrimadbhagbadgita that life cannot be spent without work.

नियतं कुरु कर्म त्वं कर्म ज्यायो ह्यकर्मणः।

शरीरयात्रापि च ते न प्रसिद्ध्येदकर्मणः॥⁸

Or

कुर्वन्नेवेह कर्माणि जिजीविषेत् शतं समाः।

एवं त्वयि नान्यथेतोऽस्ति न कर्म लिप्यते नरे ॥¹⁰

In this way everyone dies ones upon a time. So the pleasure is required for successful work, therefore in ancient and medieval period dance and song with Jhumur had specially influenced in Rarabanga.

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