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Songs of Bhupen Hazarika: Community Life and Unity in Diversity

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Abstract

Bhupen Hazarika was inspired to compose songs by his strong passion for culture and his sense of duty towards the country and the nation. Bhupen Hazarika's personality was a combination of many talents. This combination is also reflected in his songs and takes on a permanent form. Bhupen Hazarika was able to unite the entire nation with the help of the song and he became the hero of all. Depending on the subject, his songs can be divided into different sections. The songs reflecting the cultural aspect are one of these topics. In our discussion paper, an attempt has been made to shed light on the image of cultural harmony reflected in the songs of Bhupen Hazarika. An analytical approach has been adopted to prepare the discussion paper. Apart from accepting Bhupen Hazarika's songs as the main source, various sources have been used as secondary sources.

Key words: Bhupen Hazarika, song, Assam, culture, combination, population.

Introduction:

Assam has been the rendezvous of various ethnic groups since ancient times. Just as many tributaries make the Brahmaputra powerful by supplying water, so in Assam the Ahom, Kachari, Koch Rajbangshi, Chutia, Missing, Aka, Dafla, Abar, Khampti, Naga, Manipuri, Rabha, Lalung, Boro, Tiwa, Garo, etc and many other tribes have enriched Assamese dynamic culture. Although the relationship among the ethnic groups is become complicated from time to time, the overall picture of Assamese culture has not been changed. This culture is a culture of combination. This combination has been contributed by many visionary and great people of Assam. Bhupen Hazarika is a prominent figure among those pioneers.

Bhupen Hazarika, a humanitarian artist, was born on September 4, 1926, at Shadia in Upper Assam. His father was Nilakanta Hazarika and mother was Santipriya Hazarika. After completing his schooling in Dhuburi, Tezpur and Guwahati of Assam, Bhupen Hazarika graduated with a Bachelor's degree in Political Science from Banaras Hindu University. Bhupen Hazarika obtained a postgraduates and doctor of philosophy degree in Public Relations from Columbia University in the United States. Dr. Bhupen Hazarika worked as a reader at Sandikoi College, B. Barooah College and then joined the Department of Archaeology, under the Government of Assam. He also worked at Akashvani Shillong and Gauhati University, though he later concentrated on music. In the year 1986, Bhupen

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Hazarika was elected to the Assam Legislative Assembly as a non-partisan candidate from the Naovaicha assembly constituency.

Bhupen Hazarika was grown up in a cultural environment and that environment also played a vital role in the shaping of his personality. While Bhupen Hazarika was in Tezpur, he came in contact with Jyoti Prasad Agarwala, the first Assamese filmmaker and another mass artist of Assam, Kalaguru Vishnu Prasad Rabha. Bhupen Hazarika's extraordinary talent was immediately recognized by these two great personalities of Assam. Bhupen Hazarika has sung two songs for the 'Chenola' company written and directed by Vishnu Rabha. For the first time in the following year, Bhupen Hazarika composed the song 'kusumre putra Sankar guruwe dharichil namare tan'. (Sankardev, son of Kusumabar, took the melody of Assamese hymn.) When Bhupen Hazarika was studying in the United States, he came close to world-renowned mass artist Paul Robson and was greatly influenced by him. After returning to Assam, Bhupen Hazarika joins the Bharatiya Ganantya Sangha and engages in various activities with Hemanga Biswas.

Bhupen Hazarika was a man whose talents were widely developed in all directions of society. There are very few people in the world who have attained immortality only through songs like Bhupen Hazarika. From the national life of Assam to the personal romantic sentiments, all the songs have come to alive through his hands. When various problems arose in national life and people were on the verge of losing their way in society, Bhupen Hazarika used to find the right way through songs for them.

Bhupen Hazarika wrote and composed many evergreen songs like 'Agnizugar firingati Mai', 'hey dolaa', 'vistirna parre', 'mahabahu brahmaputra mahamilanar tirtha', 'buku ham ham kare mor aai' and many other songs. As time passed, many of his songs are still relevant in today's society and people. Like Laxminath Bezbaruah and Jyoti Prasad Agarwala, Bhupen Hazarika also called upon the Assamese people to take Guru Sankardeva in their hearts. Reiterating the need for Sankardeva's ideology in today's society, he sang "asomar akasat dukhar rol uthise, aji sri Sankar guru nai"(Dutta, 2014, p.57)

(Sadness has risen in the skies of Assam, today there is no Sankara guru.)

Bhupen Hazarika tried to revive the Assamese society and nation by adopting the ideals of Sankardeva through the song Agnizugar firingati Mai/ natun asam garhim/sarbahaaraar sarbaswa/punar firaai aanim/natun bhaarat garhim,' (Dutta, 2014, p.61)

(Of the fiery age, I'm a spark; I will build up a new Assam/ to the have-nots I'll bring back whatever they've lost/ I will build up a new India.)

Inspired by Mahatma Gandhi and socialist ideology, Bhupen Hazarika wanted to create a non-exploitative and non-discriminatory society and used the song as a weapon for social change. This sentiment has been expressed through many songs like 'atitar buranji lekhake lekhisil'(The History of the past was written by a writer), 'prattidhani hunu'(listen to the echoes), 'rudha karar duwar bhangi'(breaking the closed door of prison), 'dolaa hei dolaa'

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(Sedan o Sedan). Humanism has a special place in the songs of Bhupen Hazarika. Songs of Bhupen Hazarika made his songs universal by the expression of sincerity and a sense of duty towards human beings. The message of Bhupen Hazarika's music is a great message like Jyoti Prasad that Assamese are Indians and Indians are world citizens-“prati asomiya ami bhal bhartiya aru duranir para ahi Luitar parare matik matri bola hal natun rupar asomiya.” (Dutta, 2014, p. 184) (Every Assamese are good Indians and the Indians who came from far and wide are called the land of the banks of Luit as a mother, are the new Assamese) All the castes and tribes of Assam have formed one big Assamese nation. The distinctive identity of all the castes and tribes of Assam as well as others from the North-East is reflected in his songs. In this article, I have tried to discuss the communal harmony reflected in Bhupen Hazarika's song. Another goal of this paper is to examine how images of ethnic communities are portrayed and how those images highlight the engaging and enduring quality of songs.

Observation and Analysis:

Assam and the entire Northeast is a confluence of multicolored cultures. Bhupen Hazarika was able to understand the nature of the North-East and Assamese culture and took care of the magnification, propagation and expansion of this culture. Bhupen Hazarika used the song as a weapon to build a united and strong society. If unity can be established among all the people, then a great Assam will be formed, keeping this goal in mind Bhupen Hazarika went to different communities and all the people sincerely attracted him. He has written many songs for the people of the North East. Bhupen Hazarika also made a film about community coordination as a subject. He was particularly influenced by the rich tribal culture of the Northeast and worked together to build a new society. Tribal social life has got a unique dimension in Bhupen Hazarika's song. The simplicity and rich cultural identity of tribal life were reflected in Bhupen Hazarika's songs and it also helped in the coordination of the communities.

Bhupen Hazarika has composed many classic songs on the background of Assam and the process of formation of the Assamese nation. Bhupen Hazarika was instrumental in establishing harmony in society through the Bharatiya Gana Natya Sangha during the post-independence period when the Assamese-Bengali conflict and communal conflicts were destabilizing the society in the North East. During this time he composed many songs, in which the sentiments of the common people were expressed very positively.

Image of the Tea Community:

The tea garden community has contributed significantly to the Assamese nation-building process. The British brought many people from different parts of India to Assam to work in the tea-garden and tea plantations. These people came to Assam to acquire a new identity and gradually they became one of the important participants in Assamese public life. Among the songs based on community life written by Bhupen Hazarika most of the songs were written

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about tea tribes. -“dham dhama dhamdhama dham jeevan madal baje / aji natun natun manar manuh /natun bhabe saje (Dutta, 2014, p. 312).

Bhupen Hazarika depicted the cultural life of Tea-Tribe People. Dhama dham is the sound of Madal, the drum used by these people. In this song, he shows that with the sound of a drum of life the new people with new minds today dress in a new way. Despite of differences between the upper classes of society, there is no discrimination among the working class. There is only one identity among them, the worker. There is no class division among all these working-class people, all are equal. This is how Bhupen Hazarika has expressed this identity in the song-“gizita gizaon gizita gizaon ranga jaba phool./ choto bada garib nai, nai jati kul/ opar mahal nichar mahal/ kono bibhed nai/ ei asomot jiman asu, sabe bhai bhai. (Dutt, 2014, p. 312)

(There is no such thing as poor or big caste. No one is up or down. There is no division. Whoever is in Assam, all are brothers.)

On the other hand, their rich culture has given great diversity to the Assamese culture. Bhupen Hazarika depicts the simple life and culture of the tea garden workers in his songs. He won the National Award for Best Music Director for music direction for the Assamese film 'Chameli memchahab' in the screenplay of Tea Garden. He also wrote songs about the life of tea garden workers in this film. Hazarika says of the songs based on the lives of tea-workers- "This type of song may have touched the hearts of the people because the real-life characteristics of the tea-workers are reflected in the words and melodies of these songs." This is the reason why the film won the National Award for its lyricist, composer and music director. (Hazarika, 2011, p.314)

Bupen Hazarika introduced a new style of Assamese songs by composing songs on the life of tea-garden workers. Some of these songs are ‘eti kali duti pat’, ‘asom desar bagisware sowali’, ‘room jhum nepur baje’, ‘Radha chura'r phool gunji’, ‘janakpur janakiye’, ‘jigija gijao’, ‘dhama dhama dham’ etc. Many words of the tea community language are also used in such songs. Due to this quality, these songs are heartily adopted by the people of tea garden and these songs are suitable medium for other people to get to know that set better.

The life of tea garden workers is simple. There is no artificiality in their lives. Bhupen Hazarika was able to bring the songs alive by taking elements from real life of those people. The love between young boys and girls of tea-laborer is expressed in his song like this- cha-bagichat jhmur nachi / jugunuk jache phatika/ hei phatika prem-phatika/ bhejal tejal eku nai/ krishnachura phoolar dare hasa rang chatiyai. (Dutta, 2014, p .)

(Dancing Jhumur in the tea garden/ the lover girl gives wine to Jugnu. This is the wine of love. There is no adulterated in this love, Thus like flamboyant spreads its true colour.)

Tea garden workers are a part of Assamese culture. They have come Assam from other state and created a new society by combining their culture with the local culture. This society is a society of unity – “a bap dada asile kunuba mulukat/ami bihu gab janu”(Dutta, 2014, p. 296)

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(my father, grandfather were in some other place but I know to sing Bihu song). These workers were brought to Assam by cheating, giving the hope of a prosperous life. Even after working hard, the workers became the victim of the exploitation of the capitalist owner. The tea workers were dominated by some powerful people. There were some leaders over the workers. Above the leaders were other people working in the gardens, called babu. Above all was the owner of the garden. All of them oppressed and ruled the tea-garden workers. Bhupen Hazarika has also highlighted this aspect of the life of tea workers who were victims of economic and social slavery like this-“ charder bole kam kam / babu bole dhari aan/ sahab bole lib pither sam/ oh bideshi shyam/ faki diye anili Assam (Hazarika, 2011, p. 313-314)

(Leader said work work/ babu said catch him/ owner said break back skin/ o foreigner white fraudulently brought to Assam)

It has been mentioned above that when the tea-garden was established in Assam, workers from other states of India were brought here to work in the gardens giving hope of a prosperous life. But coming here he had to face a very painful life. The words of the owners were like the law in the gardens. The tea garden owners used to physically torture the workers. It was an important task for them to bear the abuses of the leaders and to follow the orders of the clerks.

Bhupen Hazarika was aware of the social status of the people and tried to elevate this situation through songs. He tried to awaken the society to remove the merciless atrocities being committed against the workers. Therefore Bhupen Hazarika's songs on tea laborers were successful in giving a real shape to all aspects of the workers' lives. This quality of Hazarika is one of the best ideals of a successful lyricist. Bhupen Hazarika has set an example for those who want to become successful lyricist in future.

Lively picture of Missing People:

The Missing are one of the larger tribal populations in Assam. They have their own language, culture and lifestyle. Bhupen Hazarika has published a beautiful picture of the Mising public life and composed the song "bolo o Mishing dekati". The traditional dress of the Mising people such as Mibugaluk, Pere Rumbang, Dumer, Age, Ribigacheng, as well as many musical instruments such as Pempa, Gongang is mentioned.

In the Folk Tales of the Mising Sect, there is a tragic love story of Janki-Panoi, two Mising Young men and women were prevalent. This tragic story has been given a strong form in Assamese literature in the form of a novel by Rajini kanta Bordoloi, Bhupen Hazarika hopes that the tragic chapter of Mising will not be repeated, Bhupen Hazarika hopes that the pathetic chapter of Mising will not be repeated, but in today's era, just as the Dichang river has become a part of the Bigger Brahmaputra, the Mising community will further strengthen the bond of harmony in Assam- “ aji panei namare/aji jankiye nekande/ janki paneir mising asmaj/ nijei dishang abung hoi asamire bor Luitar sutti badhrab”. (Dutt, 2014, p. 164)

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From the tradition of Mising people to Aoinitam (A rich folk song of Mising), many elements have been given a place in the songs. In this way, Bhupen Hazarika strengthened the bondage of the soul with the Mising people. Seeing the content of their language culture in these songs, those people also adopted these songs as songs of their own society.

Pictures of Karbi Public Life:

Bhupen Hazarika composed the song “Diphu hol tomaare naam/ hook mangal tomar” on the occasion of the Diphu Session of the Assam Sahitya Sabha in 1982. (Hazarika, 2011, p. 347). This song is a vivid and unique depiction of the language, literature and culture of the Karbi people. In this song he said –“ howala karbi bhasat hei/ karbi mane pahar/arleng mane manuh/ aru swajati amar/ hei diphu hal tumare nam.” (Dutta, 2014, p. 180-181)

(In the language of harmonious Karbi/ Karbi means hill/earling means man /and native our/hey Diphu is your name.)

Bhupen Hazarika narrated the past and present picture of Karbi society and culture through songs very smoothly. His Karbi life-related songs are full of many elements like Chamangkan, the Karbi funeral fest of dead people, the legend of Hamur and the deserving people of the present Karbi society like Chemchan Singh, Rangbong Terang, etc.

Bhupen Hazarika also included the history, culture, literature, language dance, and society of the Karbi caste in these songs. The same can be said in other songs of Hazarika. Bhupen Hazarika was a lyricist who studied the history, language, literature, culture, society, and geography of all castes and tribes to write songs. We saw that despite being a lyricist, Bhupen Hazarika was an expert in entire North-East India. subject. That's why every song of Bhupen hazarika was everlasting

Life Picture of the Bodos:

The Bodos are the largest tribal communities of Assam. Many elements of Bodo culture have merged with Assamese culture. Bhupen Hazarika depicts the life of Bodos through his songs. There are different words in Bado language in his songs. For example, bardai cheela or sarudai cheela may be called a song – 'bar' means wind, 'dai' means water, 'chikhla' means gonsani (Devi). Apart from this Bhupen Hazarika mentions in some other songs about Bado along with other people of Assam.

Illustration of community life in Arunachal Pradesh:

Arunachal is a tribal-dominated state of the North-East. All its tribes have their own rich culture and lifestyle. As soon as one visits Arunachal, its natural beauty attracts him. The state is called the land of sunrise in India. The picture of tribal life in Arunachal Pradesh and the people living in that province has a special place in the song of Bhupen Hazarika. Bhupen Hazarika was mesmerized by the natural beauty of Arunachal Pradesh. He wrote – “Arun

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kiran shirar bhusan/ gole himar dhal/puwar suraje suma khowa /desh amaar arunachal” (Dutta, 2014,)

(The sun-light of dawn is the ornament for the head. /the avalanche melts / the morning Sun kisses /that state is our Arunachal)

The song 'Siangare galong' composed by him is an expression of his love for the people of Arunachal Pradesh like Galong, Khamti, Wanchu, Apatani, Monpa, Padam, Idu, Nakte, Sherdukpen, Tangcha, Aka, Bari, Dafla etc. This is how his relationship with these people is so strong. Hazarika is giving an example of his heartfelt relationship with the tribes in this way- “Siangre galong/ luhitare Khamti /aru Tirapare Wanchuwe/ mok kiyo maatise.”

(Galong of Siang /Khamti of Luhitya/ and Wanchu of Tirap/ why they calling me?)

Another song 'Tirap seemanta' composed about the people of Arunachal Pradesh has a pictorial description of the costumes of the people. The song comes alive with an overall description of the costumes or other elements of the culture that identify the people like this- “showa Tirapare kishor Wancho/ tar haatar muthit junga jathi Pakmu/ dingit Likmani murat kashwan/ saru fanti mari nachise showan” (Dutta, 2014, p.284)

(Here teen Wanchoo of Tirap/ sharp spear 'Pakmo" in his fist / Likmani (A Neckless) on the neck, Kashwan (A Hat) on the head / wearing small sandals / he is dancing.)

Another song tells the historical story of Naktes and how they take discipleship of Vaishnava Guru Sri Rama Ata. All people are equal. No man is small or great, all are equal; The song expresses that great thought –“Tahanite Sriram atai/ Nakte nripatik disele saran/ kari Nakte sisyar namkaran/ nararo uttam narottam/kaisil manuh manuh hale/ ijane hijanak habatile/ hahaoj jati kul bharsta.” (Dutta, 2014, p.284)

(Long ago Sri Ram Ata discipleship given to Nakte king and named the disciples and said better than Nar (male) is called Narottam, when men become men, embracing man by man, no one is down in caste.)

Public life in Mizoram:

In the songs of Bhupen Hazarika, the public life of Mizoram has found a very bright way. “Ka hmangaih chei Mizoram” that means Mizoram, I give you love. This song, I Give You Love refers to various people of Mizoram like Mizo, Humar, Pai Lakhar, Kuki, Chakma, etc and various costumes of Mizo women Goa, Karachi, Mizo folk dance, Mizo folk songs, proverbs, etc.

Bhupen Hazarika spent a special part like of his life in Shillong, the capital of Meghalaya. Naturally, the different communities of Meghalaya and their culture is reflected lively in their songs. The songs 'Lianmakao' and 'hey hey dhole daagre' introduce the culture and language of the Khachi people. The first song describes the beauty of the Khachi woman Liangmacao, who becomes mesmerized by the colour of the hairydai (pine tree) leaves and the melody of the sunny Sun. The second song shows the unity and similarity between Khachi and

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Assamese people. Bhupen Hazarika has composed two other songs, 'Shillongare gadhuli' and 'Shillongare Manalisha' in the background of Shillong.

Expression of Harmony:

Bhupen Hazarika is one such lyricist who managed to make a place in everyone's heart. For human beings, he wanted to create a society in which everyone could set an example of harmony through brotherhood. In this case, Homan Bargohani (p.13) says that apart from Bhupen Hazarika, there is no other lyricist or singer across India, whose magical voice and unique poetic lyrics highlight the life struggles of various activist groups and all sections of the society and the voice of their hearts.

Bhupen Hazarika's song reflects the socio-culture of the ethnic groups of Northeast India and also highlights the importance of harmony and coordination among different ethnic groups. Bhupen Hazarika considered Song as the most suitable and effective medium for propagating the ideal of harmony between the Assamese and the tribes. He wrote in his book, *Moi Eti Jajabar*, "that is where I began my struggle against the category of Cunnings which divides people in the name of religion, race, language and caste." (Hazarika, p.441) The use of words in the language of the tribes in the songs increases their attractiveness and enhances their popularity among them. Bhupen Hazarika has written the song 'Rangpur Tomar Naam' in recognition of the contribution made by different communities in the formation of the Assamese society-culture-language. He wrote- "Bodo Tiwa Hajang Rabha hei Deori Manipuri/Tai bhasai Asomiyak rakhe driha kari hei / charar na-Asomiya aru chabagichar bhasa/Asomiya sahityaloi ane rangin aasa hei."

(Bodo, Tiwa, Hajang, Rabha, Deori, Manipuri, Tai language strengthen Assamese/the new-Assamese language of open grassland and language of tea-garden bring colorful hope to the Assamese Literature.)

Sankardeva removed the evil of the society and formed it by tying the Assamese caste in the thread of unity. Considering Sankardeva as his guru, Bhupen Hazarika had also propagated this ideology-. "Duskriti nashile Srimanta Sankare/bandhilo ekatar jari/Garor Gubinda, Nagaar Narottam/Jawanar Jayhari, Kaivitar Radhika/Misingar Parama, Ahomar Narahari." (Dutta, 2014. p.241)

(Shrimant Sankar has destroyed the misery and gave the bond of unity to Govinda of Garo, Narottam of Naga Jaihari of Jawan. Kaivart's Radhika, Parma of Miching and Narahari of Ahom oh my Lord.)

In this song, Bhupen Hazarika mentions some famous and engrossed disciples of Sankardeva who are from tribal communities of Assam and they helped Sankardeva to properly propagate Vaishnavism in Assam.

It has already been mentioned that Assam is a meeting place for different people of the past. The harmony and unity of the mountains and the plains strengthened the meeting. Bhupen Hazarika's song 'Pahar o bhayamr sangam thali' echoes the same- "Pahar aru Luitar aakash

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talit/ tumi bajua Siphung bahir prattidhanit/ tumi aru moi samabhagi hoi/punar aanu aaha sunali sudin'' (Dutta, 2014, P.213)

(Under the sky of the mountains and Luit (The Brahmaputra River)/ In the echo of your Siphung (A flute of Bodo tribes) flute/You and I are equal brings back the golden days.)

The song 'Rod Puwabar karane matibano kaak' also speaks the cultural diversity, unity and harmony of Assam. He spoke of a new society that would be created by the union of different people- "Rod Puwabar karane matibanu kak/ulai dekhun ahile rahdoi jak/lage lagr lari ahil sewiteehatar maak/pahar bogai nami ahil Dalimire jaak/suwanikoi asomire ekataare sutaabure mahurate lalehi paak." (Dutt, 2014, p.260)

(Whom to call to take the light of the sun/came out early Rahdoi with mates/ along with came running Sewitee's Mothers /came down from the mountains, Dalim's mates /The thread of beautiful unity of Assam twisted into a spool like this)

The relations between the people of Assam and other North-eastern states are very close and perennial. Bhupen Hazarika understood the language of their hearts. This is the reason that most of the songs he has written about community life, express the language, and socio-culture of that community as well as the issue of harmony. The songs of Bhupen Hazarika can be said to be one of the means of establishing equality and unity between Assam and Assamese with the North-Eastern tribes. Such as - " (May this day be in history/May these bonds be strong always/ Mizoram is the land of love/ kaa hmangaih se Mizoram.)

Similarly, in the song, 'Siangare Galong' says - 'Today, the mountains have known the heart of the plane: A sherdukpen and Thongsas; Aka and Bari have paved the way for love. Bhupen Hazarika's song also depicts the unity and harmony created between different communities through matrimonial relations. Take for example in the song 'Mai kahimare aadhunika Dalimi'(I am the modern Dalimi from Kahima).

“Girl: We have a pleasant introduction in mind

Today I am the new daughter-in-law of Assam.

Boy: I have become a son-in-law of Tuensang.

Both: We both from East India, A living symbol of harmony.”

Bhupen Hazarika emphasized the importance of maintaining harmony between Hindus and Muslims. In two of his songs, he has captured the picture in a very beautiful way. For example, the lyrics of this song from the Assamese film Lotighati may be mentioned—“Aji Eid majlisate Rahim chacha bahise /ekalage bohise /aji Eid majlisate Sriram kumaro bahise /akelage bohise.” (Dutt, 2015, p.317)

(Rahim uncle is sitting in today's Eid meeting/ sitting together/ Shri Ram Kumar is also sitting in today's Eid festival/ are sitting together.)

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The Brahmaputra carries the identity of Assam. When we talk about the Brahmaputra, we are talking about Assam. The Brahmaputra has kept the union of all nations and peoples fresh. Bhupen Hazarika has made his heart as big as the size of the Brahmaputra. Bhupen Hazarika embraced all those races and tribes and worked hard to build a new society that would unite all the castes and cultures of the society. The essence of what he wanted is illuminated in this song- “Mahabahu Brahmaputra/mahamilanar tirtha/kata zug dhari aahise prakashi/samannyr artha.” (Dutt, 2014, p. 60)

(Mighty Brahmaputra/ pilgrimage of great union /has been illuminated for many ages/ meaning of coordination.)

Bhupen Hazarika was a familiar and intimate name to various peoples of Assam and the North-East. To the tribes, he was like a member of their own family. Hazarika has given other members of the family a new and inherent identity in the world through songs. Through his songs, all ethnic groups have got a place with respect in society. None other than Bhupen Hazarika has shown the ability to do this for all people. Bhupen Hazarika's name will be acknowledged as a humanitarian lyricist and it will guide the society in future also.

Conclusion:

The songs of Bhupen Hazarika have spread all over the world including Assam. He wrote the songs in the background of the places he had visited. He wrote the songs of tribal life in different contexts, though these songs are still very relevant in society today. The lyrics of Bhupen Hazarika's songs, which have been written keeping in mind the welfare of the society, are infused with poetic and literary beauty as well as the history of different castes and tribes.

The history of the entire North East can be said to be intertwined in his songs. The political, social, cultural and economic status, as well as the overall identity of the people, can be found in the folk songs composed by Bhupen Hazarika. Bhupen Hazarika was a liberal-minded person who united with all the people of Assam and the North East. The ability to portray real-life images was inherent in each song. Along with the ideal of unity-equality-friendship, there was also the power to bring peace to live in a conflict-ridden society. In the midst of the richness of his song, the wealth of every tribe is preserved. Bhupen Hazarika was given a prominent place in their hearts by all the people because everyone saw that their own society was illuminated in his songs.

People gave a special place to Bhupen Hazarika in their hearts because everyone saw their own society in his songs. That's why Bhupen Hazarika belonged to everyone irrespective of caste, language, or religion. His songs are, in fact, the guiding tools of society. The lyrical and introspective songs of Bhupen Hazarika have etched his name in history. The great works of Bhupen Hazarika will be really appreciated and a new society will be formed if the ideals of these songs full of the immense expressive power of language are realized.

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