

Riverscapes, Seasons and Love: A Study of Romanticism in Bhupen Hazarika's Lyrics

A thesis submitted in partial fulfilment of the requirements for the award of the
degree of Doctor of Philosophy

By

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April 2019



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DECLARATION

I hereby declare that the thesis entitled “Riverscapes, Seasons and Love: A Study of Romanticism in Bhupen Hazarika’s Lyrics” is the result of investigation carried out by me at the Department of Humanities and Social Sciences, Indian Institute of Technology Guwahati, under the supervision of Prof. Liza Das. The work has not been submitted either in whole or in part to any other University/Institution for a research degree.

April 2019

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CERTIFICATE

This is to certify that Dhrubajyoti Malakar has prepared the thesis entitled “Riverscapes, Seasons and Love: A Study of Romanticism in Bhupen Hazarika’s Lyrics” for the degree of Doctor of Philosophy at Indian Institute of Technology Guwahati. The work was carried out under my general supervision and in strict conformity with the rules laid down for the purpose. It is the result of his investigation and has not been submitted either in whole or in part to any other University/Institution for a research degree.

April 2019

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(Liza Das)

Supervisor, IIT Guwahati





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Bharat Ratna Sudhakantha Dr. Bhupen Hazarika

(08/09/1926 - 05/11/2011)

Mor gaan haok

Bahu asthahinatar bipartite

Gabhir asthar gaan

Mor gaan haok

Kalpana-bilakhar bipartite

Ek satya prakhastir dhyan

(Let my songs be

A profound assurance

Against the pervading lack of trust.

Let my songs be

A hymn to truth

Against false imaginings)

Manuhe manuhor babe

Jadihe akano nabhabe

Akani sahanubhutire

Bhabiba koneno koa - samaniya

(If man wouldn't think for man

With a little sympathy

Tell me who will, comrade)

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Preface

This doctoral thesis, “Riverscapes, Seasons and Love: A Study of Romanticism in Bhupen Hazarika’s Lyrics” is a poignant blend of literary analysis of his lyrics through the lens of Romanticism; critical and creative essence of his life in composition of the lyrics; a stroke on his musicology, and, above all, love. I love Bhupen Hazarika with a passion so intense that this love helped me a lot to understand him a little bit. Hazarika’s lyrics were introduced to me when I was a kid and a teen; at a time when I could not have imagined the effect they would have on me. Our upbringing as a child in the rural environment of Bongshar was with the radio songs of Hazarika, the singer. We loved his voice, his vocabularies of Assamese language, the imageries, the social sensibilities, and above all his pronunciation. The tune of the songs does not distort the essence, beauty, and meaning of the word. Still it is really difficult to start to decode him. It is hard to sense his sensibility, and to enjoy the aesthetics of his music. It is complicated to experience the sublimity of this highly creative and imaginative artist.

Ever since the composition and production of the lyrics and songs, and the publication of his lyrics, Hazarika’s audience, fans, and his imagined communities dedicated considerable time in observing his life and works. Like Shakespeare, he is enigma for them. His lyrics are the result of impulsive and instinctive reaction of his sensitive mind. They are responses to the different social phenomenon. He dedicated his life and art basically to the humanity, and in return he was loved, appreciated, acknowledged, awarded, and worshiped by the people. This artist of the masses was awarded with Padmashree in 1977 and Padmabhushan in 2001. He was conferred Padmavibhushan, the second highest civilian award of India posthumously in 2012 for art-vocal music, and finally, Bharat Ratna, the highest civilian award of India posthumously in 2019. There is a long list of awards, titles and degrees to the credit of this legend. As a litterateur, he took over charge as the President of Asom Sahitya Sabha and presided over the 59th annual conference at Sibsagar. He is recipient of Sangeet Natak Akademi Award in 1987 and Dadasaheb Phalke Award in 1992. He was conferred the Asom Ratna, the highest civilian award of Assam in 2009. The Bangladesh Government awarded him Muktijoddha Padak as a “Friend of the Freedom Struggle” posthumously in 2011.

After the death of this bard of Brahmaputra we had experienced the days of unknown grief and misery. Assam being the land of art and culture had suffered from the loss of an artist. During

that time Hazarika appeared in my life with a new meaning and perspective at IITG. This critical study is a journey to his Romantic imagination, his lyrical aesthetics, musicology for man and nature, and the ecocritical perspectives of the selected lyrics on rivers, seasons, and love.



Chapter I

Introduction: Romanticism, Lyric Poetry, and Assamese Romanticism

Life and Works of Bhupen Hazarika

Scholars have difficulties in definitively situating the term, Romanticism. In the western literary trend it is “a literary movement” (Drabble 842), and “a comprehensive term” (Ousby, *Cambridge Paperback Guide to Literature in English* 333) “overused in literary and critical discourse” (Choudhury 187), “for all the various tendencies towards change observable in European literature, art and culture in the later 18th and early 19th centuries” (Ousby, *Cambridge Paperback Guide to Literature in English* 333). Romanticism is “usually said to have been manifested first in Germany and in England in the 1790s, and not to have appeared in France and America until two or three decades after that time” (Abrams, *A Glossary of Literary Terms* 153). Bibhash Choudhury in his *English Social and Cultural History: An Introductory Guide and Glossary* (2010) has described Romanticism as “a multidimensional movement ... embracing a variety of art forms which evoked wide-ranging responses from both its practitioners and critics” (187). Although Romanticism “manifested itself everywhere” (Ousby, *Wordsworth Companion to Literature in English* 795) as a “profound shift in sensibility” (Drabble 842), emotion and heightened imaginative feelings, it was not “a single coherent doctrine” (Edgar 300), with “a clearly agreed agenda, and its emphases varied widely according to time, place and individual author” (Ousby, *Wordsworth Companion to Literature in English* 795).

The word, *romantic* is used in different senses. The literary theory “with a capital ‘R’, or as an ‘-ism’ – a literary-historical classification ... is a troublesome concept” (Wu 03). In the essay, *On the Discriminations of Romanticisms*, A. O. Lovejoy had the same problem, as he wrote:

What, then, can be done to clear up, or to diminish, this confusion of terminology and of thought which has for a century been the scandal of literary history and criticism, and is still, as it would not be difficult to show, copiously productive of historical errors and of dangerously indiscriminating diagnoses of the moral and aesthetic maladies of our age? The one really radical remedy- namely, that we should all cease talking about Romanticism – is, I fear, certain not to be adopted. It would probably be equally futile to

attempt to prevail upon scholars and critics to restrict their use of the term to a single and reasonably well-defined sense. (07)

Romanticism is observed as “a cluster of attitudes and themes” (Edgar 300), rather than as “a unified movement” (Ousby, *Cambridge Paperback Guide to Literature in English* 333). In the observation of Margaret Drabble, “intellectually” Romanticism “marked a violent reaction to the Enlightenment”. While, “politically it was inspired by the revolutions in America and France.” Emotionally it expressed an extreme assertion of the self and the value of individual experience... together with the sense of infinite and the transcendental”. And “socially it championed progressive causes”. At the same time, “the stylistic keynote of Romanticism is intensity, and its watchword is ‘Imagination’ ” (842-43).

The period of Romanticism in English literature “usually taken to extend approximately from the outbreak of the French Revolution in 1789- or alternatively, from the publication of *Lyrical Ballads* in 1798 – through the first three decades of the nineteenth century” (Abrams, *A Glossary of Literary Terms* 125). But there is debate among the scholars regarding the length of the period. Nicholas Roe has admitted in the *Introduction of Romanticism: An Oxford Guide* (2008) that “the Romantic period has proved more difficult to fix chronologically, although there have been many attempts to pinpoint significant dates and works as markers of the ‘beginning’ and ‘end’ of Romanticism. The period 1789 to 1832, the year of the Great Reform Act, has often been cited in readers, anthologies, and course packs, although those dates (like all others) are arbitrary, and alternatives abound. The publication of Rousseau’s *Confessions* (1782) marks another plausible ‘beginning’ for Romanticism” (Roe 06). Harold Bloom and Lionel Trilling have also admitted that “the virtual identity between High Romanticism and Revolution marks the French visionary, Jean-Jacques Rousseau [1712-1778], as the central man of Romantic tradition” (Bloom 05).

William J. Long in his *English Literature: Its History and Its Significance* (1909) has marked the Romantic period chronologically from 1800 to 1850. On the contrary, William Henry Hudson has named the period as ‘The Age of Wordsworth’ (1798-1832) in his *An Outline History of English Literature* (1966). Derek Roper has noted that the “beginning of the Romantic movement in English poetry is usually dated from the first publication of *Lyrical Ballads* in 1798” (Roper 08). Again, C. M. Bowra has viewed that Romanticism “is applied to a phase of English poetry which began in 1789 with Blake’s *Songs of Innocence* and ended with the deaths

of Keats and Shelly. This is at least fixes a historical period, and there is no great quarrel about calling it the ‘Romantic age’ ” (Bowra 271). In this way, it becomes “a difficult and haphazard enterprise” (Roe 07) to assign specific dates for the beginning and the end of period of Romanticism. Although different sources agree “a centre of gravity for Romanticism at the end of the eighteenth century and the beginning of the nineteenth” (Day 04), the dates for the beginning and the end of period of Romanticism vary somewhat.

Rene Wellek begins his essay, *The Concept of Romanticism in Literary History* by observing:

If we examine the characteristics of the actual literature which called itself or was called ‘romantic’ all over the continent, we find throughout Europe the same conceptions of poetry and of the workings and nature of poetic imagination, the same conception of nature and its relation to man, and basically the same poetic style, with a imagery, symbolism, and myth which is clearly distinct from that of eighteenth-century neoclassicism. This confusion might be strengthened or modified by attention to other frequently discussed elements: subjectivism, medievalism, folklore, etc. but the following three criteria should be particularly convincing, since each is central for one aspect of the practice of literature: imagination for the view of poetry, nature for the view of the world, and symbol and myth for poetic style [...]

The great poets of the English romantic movement constitute a fairly coherent group, with the same view of poetry and the same conception of imagination, the same view of nature and mind. They share also a poetic style, a use of imagery, symbolism, and myth, which is quite distinct from anything that had been practiced by the eighteenth century, and which was felt by their contemporaries to be obscure and almost unintelligible. (Wellek 326)

Being partly a reaction to the Industrial Revolution “that shaped modern life in the West” (Choudhury 200), the “romantic triumph” was “accompanied by that of naturalism” (Hudson, *An Outline History of English Literature* 184). “The essence of Romanticism was, it must be remembered,” to quote William J. Long, “that literature must reflect all that is spontaneous and unaffected in nature and in man, and be free to follow its own fancy in its own way” (372).

M. H. Abrams in his *A Glossary of Literary Terms* (1957) summarizes some aspects in which Romantic ideals and writings differ most conspicuously from those of the Neoclassic period. The summary is worth quoting at length:

1. The prevailing attitude favored innovation as against traditionalism in the materials, forms, and style of literature. Wordsworth's Preface to the second edition of *Lyrical Ballads* in 1800 was written as a poetic 'manifesto,' or statement of revolutionary aims, in which he denounced the *poetic diction* of the preceding century and proposed to deal with materials from 'common life' in 'a selection of language really used by men.' Wordsworth's serious or tragic treatment of lowly subjects in common language violated the basic neoclassic rule of *decorum*, which asserted that the serious genres should deal only with high subjects in an appropriately elevated style. Other innovations in the period were the exploitation by Samuel Taylor Coleridge [1772-1834], John Keats [1795-1821], and others of the realm of the supernatural and of 'the far away and the long ago'; the assumption by William Blake [1757-1827], William Wordsworth [1770-1850], and Percy Bysshe Shelley [1792-1822] of the persona of a poet-prophet who writes a visionary mode of poetry; and the use of poetic *symbolism* (especially by Blake and Shelley) deriving from a world-view in which objects are charged with a significance beyond their physical qualities. 'I always seek in what I see,' as Shelley said, 'the likeness of something beyond the present and tangible object.'

2. In the Preface to *Lyrical Ballads* Wordsworth repeatedly declared that good poetry is 'the spontaneous overflow of powerful feelings.' According to this point of view poetry is not primarily a mirror of men in action; on the contrary, its essential element is the poet's own feelings, while the process of composition, since it is 'spontaneous,' is the opposite of the artful manipulation of means to foreseen stressed by the neoclassic critics. Wordsworth carefully qualified this radical doctrine by describing his poetry as 'emotion recollected in tranquility,' and by specifying that a poet's spontaneity is the result of a prior process of deep reflection and may be followed by second thoughts and revisions. But the immediate act of composition, and free of what Wordsworth decried as the 'artificial' rules and conventions of his neoclassic predecessors. 'If poetry comes not as naturally as the leaves to a tree,' Keats wrote, 'it had better not come at all.' The

philosophical-minded Coleridge substituted for neoclassic ‘rules,’ which he describes as imposed by the poet from without, the concept of the inherent organic ‘laws’ of the poet’s *imagination*; that is, he conceives that each poetic work, like a growing plant, evolves according to its internal principles into its final organic form.

3. To a remarkable degree external nature – the landscape, together with its flora and fauna – became a persistent subject of poetry, and was described with an accuracy and sensuous nuance unprecedented in earlier writers. It is a mistake, however, to describe the romantic poets as simply ‘nature poets.’ While many major poems by Wordsworth and Coleridge – and to a great extent by Shelley and Keats – set out from and return to an aspect or change of aspect or change of aspect in the landscape, the outer scene is not presented for its own sake but only as a stimulus for the poet to engage in the most characteristic human activity, that of thinking. Representative romantic poems are in fact poems of feelingful meditation which, though often stimulated by a natural phenomenon, are concerned with central human experiences and problems. Wordsworth asserted that it is ‘the Mind of Man’ which is ‘my haunt, and the main region of my song.’

4. Neoclassic poetry was about other people, but much of romantic poetry invited the reader to identify the protagonists with the poets themselves, either directly, as in Wordsworth’s *Prelude* (1805; revised 1850) and a number of lyric poem, or in altered but recognizable form, as in Lord Byron’s *Childe Harold* (1812-18). ... And whether romantic subjects were the poets themselves or other people, they were no longer represented as part of an organized society but, typically, as solitary figures engaged in a long, and sometimes infinitely elusive, quest; often they were also social nonconformists or outcasts. Many important romantic works had as protagonist the isolated rebel, whether for good or ill: Prometheus, Cain, the Wandering Jew, the Satanic hero-villain, or the great outlaw.

5. What seemed the infinite social promise of the French Revolution in the early 1790s, fostered the sense in writers of the early Romantic Period that theirs was a great age of new beginnings and high possibilities. Many writers viewed a human being as endowed with limitless aspiration toward the infinite good envisioned by the faculty of imagination. (Abrams 127-29)

The “literary folklore” during revival of Romanticism released imagination and emotion from the bondage to rules. “Romantic poetics favored and privileged the function of the imagination in a way that was designed as a form of reaction to the principles of the preceding age” (Choudhury 187). C. M. Bowra has started his *The Romantic Imagination* (1999) commenting on the aspect of imagination of the Romantic poets: “If we wish to distinguish a single characteristic which differentiates the English Romantics from the poets of the eighteenth century, it is to be found in the importance which they attached to the imagination and to the special view which they held of it” (01).

During the Romantic period, the term ‘imagination’ attained special significance as Coleridge and some other major Romantics (Wordsworth, Shelly, Keats, Lamb and Hazlitt) revisited the term with specific direction. In chapter XIII of *Biographia Literaria* (1817), the critical discourse of Coleridge’s literary aesthetics, Coleridge defines Imagination, both Primary and Secondary, and distinguishes it from Fancy. In two paragraphs at the end of the chapter, he points out that Primary imagination is the power common to all rational and healthy human beings, while Secondary imagination is the peculiar gift of all artists, poets etc. He calls the Primary imagination as “the living Power and prime Agent of all human Perception” (585-86). He defines the Secondary imagination as an “echo of the former, co-existing with the conscious will, yet still as identical with the primary in the *kind* of its agency, and differing only in *degree*, and in the *mode* of its operation. It dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet still, at all events, it struggles to idealize and unify. It is essentially *vital*, even all objects (as objects) are essentially fixed and dead” (Coleridge 586). Blake, Coleridge, Wordsworth, Shelley, and Keats, in spite of many differences, approved the point that “the creative imagination is closely connected with a peculiar insight into an unseen order behind visible things. This belief gave a special character to their work and determined their main contributions to the theory and practice of poetry” (Bowra 271).

In the expanded ‘Preface’ of the Third Edition (1802) of *Lyrical Ballads*, Wordsworth includes some important views on the subject and language of poetry. He writes:

The principal object, then, which I proposed to myself in these Poems was to chuse incidents and situations from common life, and to relate or describe them, throughout, as far as possible, in a selection of language really used by men; and, at the same time, to

throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual way; and, further, and above all, to make these incidents and situations interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly, as far as regards the manner in which we associate ideas in a state of excitement. Low and rustic life generally chosen, because in that condition, the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings co-exist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; because the manners of rural life germinate from those elementary things; and from the necessary character of rural occupations, are more easily comprehended; and are more durable; and lastly, because in that condition the passions of men are incorporated with the beautiful and permanent forms of nature. The language, too, of these men is adopted ... such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language. (Wordsworth 561-62)

Ian Ousby has observed that “the most typical Romantic attitude is individualism” (Ousby, *Cambridge Paperback Guide to Literature in English* 333). As a result, the poetry of this period “became individualistic in outlook” and the poets “were in favour of giving subjective interpretation to the objective realities of life” (Mundra 264). The major English Romantic poets “belonged to two distinct generations, came from disparate backgrounds, differed sharply in theory and practice, held conflicting political views, and in some cases cordially disliked each other”. Being in group, they became individual in their poetic philosophy. Each of them possessed “a special kind of faculty which sets him apart from his fellows” (Ousby, *Cambridge Paperback Guide to Literature in English* 333).

The Romantic poetry has “endless variety”. As a result, “a sense of wonder and mystery” (Mundra 264) is available in poetry of Coleridge and Walter Scott (1771-1832). Supernaturalism, another quality of the poetry of the age, in Coleridge “indicates the *mystical aspect* of romantic art”. Coleridgean supernaturalism “really casts a sort of *enchantment* that creates a *psychological* state of wonder and fear. The elements of gross and material horror are absolutely absent in him.

The element of marvel is not obtruded, but slowly distilled into the entire environment” (Dutta, K. 362). His well-known poems, like “The Rime of Ancient Mariner”, “Kubla Khan” and “Christabel” evoke mystery and suspense with a Romantic spirit.

Romantic poetry is “the poetry of escape from the sorrows and sufferings of mundane life of their times to the Middle Age, where they found enough beauty and joy to feed the wanting flame of their souls. ... The enthusiasm for the Middle Ages satisfied the emotional sense of wonder on the one hand, and the intellectual sense of curiosity on the other” (Mundra 264). Keats and Scott originated inspiration from Middle age. Scott represented historical antecedents melodiously in his poetry. Consequently, “the past has become a part of romantic imagination” (Dutta, K. 362) to Scott. In the parallel, Byron and Shelley were rebels against the world as it existed.

Romantic poetry dealt with the joys of Nature. Nature has been a popular subject-matter in English poetry through the ages. Even in the Anglo-Saxon Christian and non-Christian poetry, e.g. *Widsith*, *The Seafarer*, the element of nature is available. But “a renewed interest in simple life marked” (Mundra 264) the Romantic poetry. The Romantic poets loved Nature; worshipped Nature. Man and Nature are the main themes in Wordsworth’s poetry. *The Prelude*, Wordsworth’s “poetic autobiography” reveals his kinship with Nature. The age witnessed “a turn from Rousseau’s *simple naturalism* to the *romantic mysticism* of Wordsworth and Shelley in particular” (Dutta, K. 343). Romantic poetry is equally of man. The poets philosophize the assimilation of nature and man to construct a spiritual relationship between them. “It is the *life* of nature which is everywhere recognized; not mere growth and cell changes, but sentiment, personal life; and the recognition of this personality in nature characterizes all the world’s great poetry” (Long 383).

The Romantic poets were quite unconventional in dealing with the subject-matter of love, an old but recurrent theme in the realms of poetry. They made “no conventional treatment of the conventional theme of love. Their love poetry is *extra-ordinary* ... in its imaginative flight, idealistic spirit and impulsive tone. ... It is not the physical passion of love, but the profundity of feeling and the intensity of sensibility, which may be taken as the *keynote* of all great love poems of the great romantic age”. Although love is commonly treated as a physical passion, the Romantic poets were not concerned only with the mere physical aspects of love. The Romantic

love poems, like Wordsworth's "She Was a Phantom of Delight", Shelley's "Flight of Love" and "One Word is too often Profaned", Byron's "She Walks in Beauty Like the Night", Keats' "Bright Star" bear the Romantic idealization of love "inspired with a lofty sublime ideal that transcends all material limitations" (Dutta 355).

Lyricism prevailed in Romantic poetry, and consequently the poets of this school gave free expression to their "powerful feelings" (Wordsworth 562) in lyric form. This was indeed the age of the lyric and the Romantics composed "a number of fine lyrics excelling the heroic couplet of the classical age in melody and sweetness of tone" (Mundra 265). The lyric became the form best suited to subjective expressions of their lofty feeling and high imagination, and also representation of the self. Romantic lyric, especially the nature lyric, the love lyric and the lyric of melancholy was "nourished by a literary and popular culture rich in song" (Sheats 311). Shelley's lyrics are characterized by his impulsiveness and his idealism. Paul D. Sheats observes:

For commercial as well as literary reasons, the Romantic period was especially propitious for writers of lyric poetry. Between 1780 and 1820 the reading public grew in numbers, income, and sophistication, and lyric poems appeared in a host of books, anthologies, magazines, and newspapers, where their brevity recommended them to impecunious editors. Men and women of widely different classes and opinions invoked the lyric muse, from aristocrats to farm workers, from radical democrats to staunch supporters of Church and King. A new generation of popular women poets found certain varieties of lyric particularly congenial, in part because they did not boast the classical education that with few exceptions was still reserved for men. (Sheats 311)

"In the most common use of the term" as Abrams writes, "a lyric is any fairly short poem, consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling" (Abrams, *A Glossary of Literary Terms* 108). The word, *lyric* derives from the Greek word, *lyrikos* which means singing to the lyre. "Originally, as its Greek name suggests, a *lyric* was a poem sung to the music of a lyre" (Kennedy 588). "In some current usages, lyric still retains the sense of a poem written to be set to music; the *hymn*, for example, is a lyric on a religious subject that is intended to be sung. The adjectival form 'lyrical' is sometimes applied to an expressive, song-like passage in a narrative poem" (Abrams, *A Glossary of Literary Terms* 109). But "over the last three centuries, *lyric* has shifted its meaning from

adjective to noun, from a quality in poetry to a category that can seem to include nearly all verse” (Jackson 826). These days, the word, ‘lyrics’ is also used to mean the words of popular songs.

Basically, lyrics, written in a fairly simple style, depend on regular meter based either on number of syllables or on stress. To define lyric “as it is written today: a short poem expressing the thoughts and feelings of a single speaker”. Often a poet writes a lyric in the first person (“I Will Arise and Go Now, and Go to Innisfree” by W. B. Yeats) but not always. Instead a lyric might describe “an object or recall an experience without the speaker’s ever bringing himself or herself into it” (Kennedy 588).

Intensity of personal feelings, rapidity of movement, subjectivity, clarity, simplicity, passion, sensuality, and brevity are some of the main features of a lyric. The lyric poetry in English literature has its own evolution. The medieval lyric poetry is “characterized by a toning down of the elegiac note which distinguished the Anglo-Saxon experiments in the genre”. Carole was a form of lyric poetry during the twelfth century through which “many of the medieval lyrics found its potential audience” (Choudhury 38). During the early Romantic period, “literature began to be divided into three large categories, culminating in J. W. Goethe’s idea of the three ‘natural forms of poetry’: lyric, epic, and drama” (Jackson 826-27). Consequently, like their classical and Renaissance predecessors, the Romantics freely utilized the dramatic elaboration of a lyric voice.

It was during the Romantic era that the lyric poetry assumed its modern literary role as the poetic voice representing the individual self, usually single and passionate, and often bent on some purpose. To add the observation of Jackson:

This is not to say that there were no ancient or medieval or early modern or 17th or 18th century lyric poems, but that these poems were not understood as *lyric* in our current sense of the term. Fowler puts the situation most succinctly when he warns that *lyric* in literary theory from Cicero through John Dryden is ‘not to be confused with the modern term.’ A persistent confusion – among verse genres between historical genres and natural ‘forms,’ between adjective and noun, between cognitive and affective registers, between

grammar and rhetoric, between privacy and publicity, and among various ideas about poetry – may be the best way to define our current sense of the lyric. It is a confusion that has proven enormously generative for both poets and critics. (Jackson 826)

It is to be noted that “there was not one kind of poem in the romantic period that could be definitively named *the romantic lyric*; instead, there was still a wide range of verse genres in popular circulation that were beginning to be theorized as lyric at the same time that romantic poets were mixing popular genres (ballads and hymns, odes and songs, epistles and elegies) under the sign of the *lyric*” (831). In modern times, the term, lyric is used “for a kind of poetry that expresses personal feeling (G. W. F. Hegel) in a concentrated and harmoniously arranged form (E. A. Poe, S. T. Coleridge) and that is indirectly addressed to the private reader (William Wordsworth, John Stuart Mill)” (Jackson 826).

During the later part of the nineteenth century and the early part the twentieth century, Assamese poetry came into the influence of English Romantic poetry which synchronized Assamese poetry with an all-round development. It is to be noted here that Assamese is the language of Assam, geographically an important state of north-east India, and is located between latitude 24.3’ North and 27.58’ North and longitude 89.5’ East and 96.1’ East. Topographically, Assam lies in an extension of the sub-Himalayan zone. Numerous ethnic and settler communities adorn its demographic mosaic. As a result, “the people of Assam are an intermixer of various racial stocks such as Mongoloid, Indo-Burmese, Indo-Iranian and Aryan. Each group has its distinct cultural traits and way of living. Diverse tribes like Bodo, Kachari, Karbi, Dimasa, Tiwa, Mishing, Rabha, Hajong, Adivasi etc. have their own language though Assamese is the lingua franca”(Bora 04).

Western literary influences on Assamese literature have brought in various new techniques enabling a wide literary frontier. The arrival of new ideas owing to this impact gave the literature of the age a new evolutionary vigor and standard. Assamese poetry under western inspiration was humanized and a harmony of language emerged. Birinchi Kumar Barua in his *History of Assamese Literature* (1978) writes:

As a result of the spread of the western system of education and the consequent impact of western ideas on the minds of the people, Assamese poetry underwent radical changes

in both form and content. These changes began to be noticed in the last decades of the 19th century. Assamese literature was influenced by the Romantic Revival in England, and the result was a new and unprecedented florescence of Assamese literature, rich and varied, vital and vigorous. The old and narrow outlook yielded place to catholicity, formalism to a variety of attractive and new patterns. There were innovations in diction, rhythm and imagery, potent instruments of poetic consciousness, and what emerged from these innovations was something novel, invigorating, powerful and brilliant. Assamese poetry entered into a romantic period of large and lofty dreams of Utopias and El Dorados, daring hopes and sky-scraping aspirations. The new poetry sang of freedom for all from political dependence, social injustice, religious bigotry, of the dignity of the individual, and of the unity of the nation. (110)

Upendra Nath Sarma in his essay, “Assamese Literature” (2009) has stated that “Assamese literature in its written form can be traced to the beginning of the 13th century AD” (257). But prior to that, Assamese oral and folk literature was quite rich during the earliest period in between the sixth and eighth centuries. Surya Kumar Bhuyan in his essay, “Assamese Literature: Ancient and Modern” (1985) has argued:

In addition to the written literature of the Assamese, account must be taken of the extensive mass of folk-literature which has treasured in an unsophisticated form their joys and sorrows, their worldly wisdom and idealism. Their ballads, marriage songs, Bihu songs, boat songs, season songs, and other species of folksongs are tuneful repositories of the life of the nation as it has evolved through the processes of the centuries. Their proverbs and riddles have served as guides in the solution of difficult situations. (Bhuyan 18)

Maheswar Neog in his *Asamiya Giti-Sahitya* (Assamese Lyric-literature) (1958) has mentioned that “from the beginning of the Assamese language till the eighth century AD – this period of darkness in Assamese literature is named by Hemchandra Goswami as Age of Lyric” (03). Assamese poetry has “a rich tradition of folk poetry, sung at festivals and weddings, which probably existed alongside these early literary compositions” (Granoff 93). Assamese folk literature contains different prominent ballads (*Borphukanar Geet, Maniram Dewanar Geet,*

Gaurinath Sinhar Geet, Phul Konwarar Geet, Kamala Kunwarir Geet, Madhumatir Geet etc.), different kinds of lyrics (*Bon Geet, Bihu Geet, Lilavatir Geet, Baramahir Geet, Goalpariya Loka Geet* etc.), hymns (*Ai-naam, Subachanir Geet, Apechari Geet* etc.), ritual songs (such as *Biya Geet*), festival songs (*Bhekuli Biyar Geet, Moh Khedar Geet, Upanayan Geet, Churakaran Geet* etc.), lullabies (also known as *dhainaam*), *mantras* and incantations. Also a large body of proverbial lore and the sayings of *Daak (Daakar Bachan)* enshrine traditional lore about the agricultural processes, seasons, and household activities.

The Romantic imagination and landscapes are found in the Assamese oral lyric poems which are basically short, simple, informal, non-narrative, and universal. They are melodic, stanzaic and typically dwell on single ideas. They cover a great variety of themes including love and longing, suffering and separation, birth, marriage and death of human life-cycle. Different metaphors and similes are brought from nature to compare different situations of lives of agrarian societies, and to relate human condition to the natural phenomena. Like oral poetry of different languages, Assamese oral poems are “characteristically paratactic: verses are ‘added’ to what precedes them. Other rhetorical devices of repetition include anaphora, apostrophe, anadiplosis, ring composition. Figures of speech such as similes and metaphors are also part of the compositional stylistics” (Beissinger 979) of Assamese oral lyrics.

The first instance of written Assamese poetry is found in the mystic songs, namely *Carya Geet* (also known as *Carya-geeti* or *Bouddhagan* or *Doha Caryas*) which were probably composed between the eighth and tenth centuries. During the Vaishnavite period, Sankardeva (1449-1568) and Madhavadeva (1489-1596) composed various orders of songs, such as *Borgeet* (devotional lyrics), *Ankiya-geet* (songs of the dramas), *Kirtana-ghosha* (narrative songs), *Nama-ghosha* (devotional couplets), *Bhatima* (panegyric or poem of eulogy of *Vishnu* or *Guru* or king), and *Payara* (recitational verses). The *Manasha-geets*, another cluster of medieval Assamese lyric poetry, are also contemporary to the *Borgeets*. For example, Sankardeva starts one of his *Borgeets* as:

Pave pari Hari karoho katari

Prana rakhabi mora

(I fall at Your feet, O Hari!

And solicit Your kindness to save my life)

In another *Borgeet*, he is quite mystic:

Gopale ki gati kaile

Gobinde ki mati dile

(What have You done, O Gopala

What have You done to my mind, O Gobinda!)

These songs are characterized by their sincerity in composition, easy lilting flow, the colloquial renderings and profound appeal to the mass. Most of these songs are fixed with the system of *raga and tala*, particular tunes, repetition of words and phrases which lend a kind of tonal mesmerism. The use of repetition and parallelism in sound, syntax, and rhythm aids oral and medieval Assamese poets in moving from one verse to another.

Maheswar Neog in his *Asamiya Sahityar Ruprekha* (An Outline History of Assamese Literature) (1962) has confirmed that Romanticism in Assamese literature is “a new import; on the other hand, it is completely against the objective and expression of ancient Assamese poetry” (246). Though modern Romantic poetry in Assam was an entirely new introduction, it had traces of the lyrics of the Assamese oral and the medieval Vaishnavite literature. The influence of the English Romantic Revival brought an end to the medieval age of Assamese poetry, and also set in motion a renaissance in modern Assamese poetry. To quote Birinchi Kumar Barua:

This is pre-eminently true of modern Assamese poetry over which the influence of the English Romantic Revival was doubtless very wholesome. Its love of beauty developed in the Assamese poets a fuller appreciation of the scenic grandeur of their country. Similarly, its interest in antiquity imbued the Assamese poets with a deeper understanding and a more intense love of the national heritage. (*History of Assamese Literature* 110-11)

The Age of Romanticism in Assamese literature which covers the period from 1889 to 1940 is also named the “Age of Bezbaroa” by Maheswar Neog (Neog, *Asamiya Sahityar Ruprekha* 252) and “Ramanyashar Yug” by Satyendranath Sarma (Sarma, S. 317). The critics and the historians of Assamese literature have “sub-divided the period as: (a) *Jonaki* era or the Early Part of Romantic Age, (b) Post-*Jonaki* era, (c) *Banhi* era, and (d) the Last Part of Romantic age” (Sarma, M. 98). Hiren Hohain started his essay, “Adhunik Asomia Sahityat Pachyatya Prabhab: Kabitar Bikhekh Ullikhanere Soite” (Western Influence in Assamese Literature: with special reference to poetry) confirming that “the western influence was a significant element in the beginning and growth of the modern Assamese literature. The modern Assamese literature was started to compose in the model of western lyric poetry, novel, drama etc. gradually going away from the form of the *Puranas* and the *Mahabharata*. It had a close relation with the western education” (01).

Hemanta Kumar Sarma in his essay, “Asomiya Sahityat Pachyatya Prabhab” (Western Influence in Assamese Literature) has mentioned that “since the *Jonaki* era, the Romantic idealism is quite prominent in Assamese poetry” (Sarma 201-02). In the same way Hirendranath Dutta also in his essay, “Asomiya Ramanyashik Kabitar Pachyatya Prabhab” (Western Influence in Assamese Romantic Poetry) has affirmed that “the Assamese Romantic poets were extensively influenced by the poets of English Romantic poets” (19).

The perspectives of the Romantic Movement in Assam have their similarities with the European, especially English Romantic Movement than to any earlier Indian movement. In fact, new ideas along with western literature and learning were transmitted to India through the educational institutions of the British. This “western-style education first became available on a significant scale to Indians late in the 18th century with the establishment of a number of influential missionary schools and colleges; after Macaulay’s famous ‘Minute on Education’ (1834), English language education became quite commonplace in the cities and towns and among the Indian middle and upper classes”. The impact of the West on literature was felt first in Bengal and then in other parts of India. As a result, “many Indian poets of the 19th century then began consciously to imitate their Western predecessors and contemporaries, thereby creating one major kind of modern Indian poetry in the Indian mother tongues. Thus Bengali writers started a Bengali tradition of modern epic in verse, just as Marathi poets began composing sonnets, odes,

and pastoral elegies, and Hindi poets started writing Romantic lyrics. These ‘imitative invocations’ significantly changed the formal, thematic, and generic complexion of the literatures of the subcontinent” (Dharwadker 596). Bengali poetry evolved some “major changes during the 18th and early 19th centuries” (D’Hubert 137). Michael Madhusudan Dutta (1824-73) was the first Romantic in India because he not only introduced the sonnet, the blank verse and a number of new meters used in western literature in Bengali literature but also brought about revolutionary change in poetical ideals. Romanticism reached its pinnacle in thousands of songs and poems of Rabindranath Tagore (1861-1941), in spite of his *Upanishadic* basis.

According to the Treaty of Yandabo in 1826 Assam came under the British colonial rule. The British administration introduced the Bengali language as the medium of instruction in schools and also as the language of the court in 1836 which served actually as a death-blow to Assamese literature. In the same year, the four members of American Baptist Mission, namely, Rev. Nathan Brown, O. T. Cotter, Miles Bronson and Jacob Thomas arrived in Assam for the propagation of the Christianity. As their strategy, they tried to disseminate their religion among the masses with the use of regional language. The missionaries reintroduced the Assamese language at first in the schools run by them. Miles Bronson assisted by the Assamese patriot Anandaram Dhekiyal Phukan (1829-59) succeeded in persuading the government to reintroduce Assamese language in Assam. So it was through the effort of the Christian missionaries and a few enthusiastic local youths that Assamese language was finally reestablished as the medium of instruction of school and the language of court in 1873. During the period of 1836-73, Assam had to face a great damage in its education and literature, but still Assamese language redeemed and its literature revived through *Orunodoi* (published from 1846-79), the “Monthly Paper, devoted to Religion, Science and General Intelligence” (Neog, *Asamiya Sahityar Ruprekha* 227) and also the literary organ of the missionaries. The Assamese Press was also the by-product of the British rule and, consequently, *Orunodoi* was published in January 1846 from the Baptist Mission press at Sivasagar under the joint efforts of O. T. Cutter and Nathan Brown. Sunil Pawan Baruah confirms that “after the publication of *Orunodoi*, about 12 newspapers were published in the Assamese medium at the close of the 19th century” (312). A few historians of Assamese literature have attempted to divide the ages of modern Assamese literature on the basis of the important newspapers or magazines which were the platforms for contemporary literary figures, such as *Orunodoi* Era, *Jonaki* Era, *Awahon* Era and *Ramdhenu* Era.

In 1872 the Assamese students studying in various colleges in Calcutta formed the *Asomiya Sahitya Chora* (Assamese Literary Society) to promote the development of Assamese literature as well as the Assamese language. But, as the influence of the Society gradually faded the organization was renamed *Asomiya Bhashar Unnati Sadhini Sabha* (Society for the Development of the Assamese Language) in 1888. It decided to publish its mouthpiece and thus *Jonaki* was published on February 9, 1889 in Calcutta, sponsored and edited by Chandra Kumar Agarwala (1865-1938). According to Maheswar Neog, “the institution of *Jonaki* is the festival of birth of the modern Assamese literature” (*Asamiya Sahityar Ruprekha* 246). In the same way, Homen Bargohain has also confirmed that “with the establishment of *Jonaki*, the modern and the Romantic age of Assamese literature has been started” (Bargohain, *Asamiya Sahityar Buranji, Sastha Khanda* 18). *Jonaki* remained in circulation for six years from Calcutta carried forward by the later editors, such as Lakshminath Bezbaroa (1864-1938), Hemchandra Goswami (1872-1928) and then for a further three years from Guwahati edited by Satyanath Bora. Thus, *Jonaki*, the second Assamese monthly paper turns out to be the pioneer of modern Assamese literature and especially Assamese Romantic poetry. Apart from *Jonaki* there are some other newspapers, as Maheswar Neog has listed in his *Asamiya Sahityar Ruprekha*, during Age of Romanticism in Assamese literature which are worth mentioning: *Bijuli* (edited by Krishna Prasad Duara, Padmanath Gohain Barua and Benudhar Rajkhowa respectively from 1890-92), *Usha* (edited by Padmanath Gohain Barua, 1907-16), *Banhi* (edited by Lakshminath Bezbaroa, 1903-33; Amiya Kumar Das, 1934-36; Madhab Chandra Bezbaruah, 1938-45), *Alochani* (edited by Prasanna Kumar Baruah, Nilamani Phukan, 1910-17), *Chetana* (edited by Ambikagiri Raychaudhuri, 1919-26), *Milan* (edited by Gargaram Chaudhuri, Dimbeswar Neog, Binanda Chandra Baruah, Atul Chandra Hazarika, 1923), *Sadhana* (1924), *Asam Hitaishi* (edited by Kamala Kanta Bhattacharya, 1925), *Awahan* (edited by Dinanath Sarma, 1909) (Neog, *Asamiya Sahityar Ruprekha* 252). These papers were the platforms to continue the literary tendencies produced by *Jonaki*. During this time the publication of books was not enthusiastic as the number of buyers was very poor, so the newspapers were the primary vehicle to promote the innovation in literature and to continue the tradition.

Satyendranath Sarma in his *Asomia Sahityar Samikshyatmak Itibritiya* (A Short History of Assamese Literature) (1981) has mentioned that “the influence of Romanticism in Assamese literature was generated in two ways: first, through Bengali literature, and secondly, through

English literature” (319). Although Romanticism in Assamese literature did not have any political or philosophical environment, as in Europe, the natural landscape of the North-east held much scope for literary exploration of this kind. The Assamese Romantic poets could inherit the Romantic sensibilities of their predecessors in their own literary heritage. This was not mere imitation, but a strong inspiration of English Romantic poets because of which literary climate turned out to be full of promises and possibilities. During the age, Assamese poets valued the Romantic imagination as an attitude, an outlook and a way to revisit their immediate natural landscape. They localized the themes of English Romantic poetry and idealized passion in the manner of simple peasant-singers of Assamese oral poetry. Inspired by the Romantics, they focused on humanism, mysticism in Nature, man’s pursuit of joy and beauty, and consequently, the central themes changed from devotion to God in medieval Assamese *Bhakti* poetry to the devotion to man and nature in modern Assamese Romantic poetry.

Revisiting the dignity of man and the values of life, the Assamese Romantic poets attached themselves to the self-establishment of their community life on the basis of humanism. In the “Introduction” to *One Hundred Years of Assamese Poetry*, Hirendra Nath Dutta has asserted that the “confrontation with the western civilization is one dominant causative factor” (Dutta, H. 0.09) of modernity in Assamese poetry during *Jonaki* Era. He has further added:

Secular outlook to life and active interest in the latest western intellectual and sociological concepts steadily gave rise to some noteworthy poetic ideals. Search for a poetic diction based on the language really used by men was one the significant feature of the new poetic creations. Along with this quest for new poetic diction some other concepts of the nineteenth century brand of Romanticism began to attract the poets. Rousseauistic emphasis on the importance of feelings and concern for the relationship between truth and beauty in the realm of literature are the issues which engrossed the minds of these pioneering poets. Concurrently they were also driven by the zeal for the magnificent Indian classical literature. Confrontation with the western civilization also gave rise to the challenge of reviving the past glory of the motherland. Also due to the effect of a pervasive national reawakening, the poetic ideal of this generation of poets evince a conscious effort at effective integration of the finest western literary thought

with the glorious Indian literary tradition. These pioneering modern Assamese poets are found considerably successful in making a vigorous new beginning. (Dutta, H. 0.09-.10)

Different kinds of lyrical poetry including nature lyrics (“Dahikotora” by Raghunath Chaudhary, “Pua” by Hemchandra Goswami), love lyrics (“Chuma” and “Priyatamar Saundarya” by Lakshminath Bezbaroa), elegies (“Tejimala” by Chandra Kumar Agarwala), sonnets (the first and most successful Assamese sonnet, “Priyatamar Chithi” by Hemchandra Goswami) and ballad (“Dhanbar Aru Ratani” and “Ratanir Bejar” by Lakshminath Bezbaroa) were extensively popular during the age. The Assamese literary trio of (popularly known as *Trimurty*) Chandra Kumar Agarwala, Lakshminath Bezbaroa and Hemchandra Goswami, under western inspiration, extended their attention and imagination to simple objects of life and nature with an artistic vision which led to considerable widening in the range of subject-matter, rational perception and emotional responses in Assamese Modern poetry. Chandra Kumar Agarwala’s poems are collected in *Pratima* (The Idol) (1913) that contains 45 lyrics, and *Bin-Boragi* (The Minstrel) (1923) containing 12 lyrics. His poetry breathed “a love of beauty, a joy in living and a spirit of optimism, issuing forth from a warm, sympathetic and tender heart” (Barua, B. *History of Assamese Literature* 114). His lyric, “Bon Kunwari” (The Woodland Nymph) appeared in the first issue of *Jonaki* was “the starting point of Assamese Modern poetry” (Sarma, S. 329) and also “the first amazing appearance of Assamese Romantic poetry” (Neog, *Asamiya Sahityar Ruprekha* 254). In “Sandhya” (The Evening), “Prakriti” (Nature), and “Niyor” (The Dew), he provided “glowing pictures of Nature’s mysterious and awe-inspiring beauty” (Barua, B. *History of Assamese Literature* 115). The tragic sense and the consequences of Nature as reflected in these three poems are to some extent Victorian too. His “Bon Kunwari”, “Jal Kunwari” (The Water Nymph), “Tejimala”, and “Madhuri”, contained the element of supernaturalism and the mysterious aspect of nature and beauty. Again, his “Manab-Bandana” (Hymn to Man) was imbued with Romantic humanism. The poet sings:

Manuhei dev manuhei khev

Manuh bine nai kev

(Man is God, man is prayer

Without man nothing else)

Eschewing religious spirituality, Assamese Romanticism turned to localize European Humanism. Another poem of Agarwala, “Bin Boragi” which was also full of the glory of love for man, bore the influence of Walter Scott and European Humanism.

Lakshminath Bezbaroa had “the sobriety of tone and the balance and control of classical *Vaishnava* poetry” (Sarma, U. 259). His idea of poetry reflected in the poem, “Kabita” (Poem) is similar to the ideas of Wordsworth, Shelly and Keats:

Prakritir kalpanar saundarya ranjit

Kabita Kalpanamayi kabir banchita

(Imagination blended with Beauty of Nature

Poetry imaginative but poet’s desire)

Inspired by the Romantic spirit Bezbaroa composed love-lyrics (“Chuma”, “Priyatamar Saundarya”), ballads (“Dhanbar Aru Ratani”, “Ratanir Bejar”), nature-poems (“Bhram”), and narrative verses. His collection of poems, *Kadamkoli* was published in 1913. Bezbaroa’s “Malati” and Chandra Kumar’s “Madhuri” remind us Wordsworth’s Lucy poems. In *Bin-Boragi*, he bade a minstrel to sing about the glories of Assam. In the poem, “Dhanbor Aru Ratanir Bezar” (The Sadness of Dhanbor and Ratani) he has depicted the ill-fated love story of Dhanbor and Ratani. His “Chuma” (the Kiss) is a transcreation of Shelley’s “Love’s Philosophy”. Another poem, “Awasesh” (The Remaining) is inspired by Shelley’s “Music, When Soft Voices Die / Vibrates in the Memory”. The following lines from “Awasesh” which reflect the same sensibilities are worth quoting:

Bhagi gol bin khoni sigi gol taar

Roi gol awasesh amiya joker

(The *bin* is destroyed the strings shredded

Only the harmonious melody that remains)

Hemchandra Goswami was the first sonneteer in Assamese literature and was also a successful lyricist. His “Priyatomar Chithi” (The Beloved’s Letter), the first sonnet in Assamese, was

composed in Petrarchan sonnet form and was published in *Jonaki*. The collection of his poems was *Phulor Chaki* (The Earthen Lamp of Flowers) (1907). Bholanath Das (1858-1929) was another lyricist whose lyrical poems were collected in *Kabita Mala* (The Garland of Poems, 1882) and *Chinta Tarangini* (Waves of Thought) (1884).

The Romantic idealization revitalized and popularized patriotism as a poetic theme even in Assamese literature. As English Romanticism was influenced by the French Revolution, in the same way Assamese Romanticism was also merged with revolutionary and patriotic enthusiasms. Among the patriotic poets of the Assamese Romantic age, Kamalakanta Bhattacharya (1858-1936), Ambikagiri Raychowdhury (1885-1967), and Prasannalal Choudhury (1898-1986) were the revolutionary poets. In the poetry collected in *Chintanal* (Burning Thoughts) (1892) and *Chinta-Taranga* (Waves of Thought) (1933), Kamalakanta Bhattacharya, the *Agnikabi* (poet of fire) had “the triple strand of patriot, philosopher and social reformer” (Barua, B. *History of Assamese Literature* 111). As a love poet and a revolutionary, Ambikagiri Raychowdhury’s poetry reflects different aspects of love i.e. physical, spiritual, divine, and love of his own country. His “Tumi” (You) (1915), an intensely philosophical poem was composed in seven sections on the theme of poet’s relationship with God. Prasannalal Choudhury, a successor of Ambikagiri with a Marxist slant, had love for his country and her peasants. Along with some other poems of his published collections of poetry, *Agnimantra* (Fire Chant) (1950) and *Saneki Kabita* (Sample Poetry) (1965) Choudhury had depicted a peasant as a symbol of revolution in his “Nangalar Geet” (Song of the Plough). Nationalistic sentiment is another strong undercurrent of Lakshminath Bezbaroa’s poetry which is prominent in the national anthem of Assam by him, *O Mor Aaponar Desh* (O My Own Land) and in “Amaar Janmabhumi” (Our Motherland). Love and nationalism, being the major themes in several poems of his collection, *Nijara* (The Brook) (1935), Shailadhar Rajkhowa (1892-1968) had represented historical anecdotes of many places along with their objective beauties of nature. Binanda Chandra Baruah (1904-1964) also inspired patriotism writing poems like “Rongamuwa” (The Red-faced), “Rangpur”, “Gargaon”, “Brahmaputra”, “Smashan” (The Cremation Ground) and “Agiathutir Bir” (The Hero of Agiathuti) to remind the Assamese people of their glorious past.

Mafijuddin Ahmed Hazarika (1870-1958) had two collections of poems to his credit: *Jnanmalini* (1896) and *Twatwa Parijat* (1970). Though his poems were slightly influenced by Sufism he was

not basically a mystic. His poems were found in “its attractively persuasive ethical tone couched in homely diction” (Dutta, H. 0.10). His “Din-kona” (The Day-Blind) depicted the distress of a man who was tossed in the whirlpool of worldly life. With the three collections of poems, namely, *Juroni* (The Cooling Draught) (1900), *Lila Kabya* (1901) and *Phulor Saneki* (Sample of Flowers) (1941) Padmanath Gohain Barua (1871-1946) was able to make several new beginnings in the sphere of Assamese poetry. His *Juroni* consisted of shorter poems including sonnets which were too serious to be called lyrics proper. In “Kartavya” (The Duty) and “Usha” (The Dawn), Gohain Barua philosophized that all the elements of Nature sing the hymns of God. The appeal of the translated poems, and the rhyme-schemes, choice of words, and expression of the original poems of Ananda Chandra Agarwala (1874-1940) placed him among the major Romantic poets. His “Paneshoi” and “Phulkonwar” were composed on the model of folk-lyric. His poems were collected in *Jilikoni* in 1920. Benudhar Rajkhowa (1872-1955) was one of the earliest lyricists who composed a good number of lyrics along with the few lyrics on Jaymoti in the form of folk lyrical poetry. Hiteswar Barbaruah (1876-1939) published a total of forty five sonnets in two volumes of *Dhopakali* (The Bud) (1902), one hundred twenty eight sonnets in *Malas* (1918), the first Assamese collection of sonnets, and thirty four sonnets in *Chakulo* (Tears) (1922). Ratnakanta Barkakati (1897-1963) is known as *Sewali Kabi* (poet of night jasmine) because of his popularity and poetic value of his poetry-collection, *Sewali* (Night Jasmine) (1932). Being “love and beauty – the main themes of the poems of *Sewali*” (Neog, *Asamiya Sahityar Ruprekha* 268), “the haunting melody, the resonant rhythm and the spontaneity of his utterance make him the most musical” (Barua, B. *History of Assamese Literature* 125) of the poets of the age.

If nostalgia is regarded as a characteristic of Assamese Romantic poetry, it is the essence of Raghunath Chaudhary (1879-1967), Jatindranath Duara (1892-1966) and Nalinibala Devi (1898-1977). The past, far and near, with all its varied colors of hope and despair, faith and doubt, has been treated in their poetry as no less than a living entity. Raghunath Chaudhary has been called *Bihogi Kabi* (bird poet) in Assamese literature who depicted the love of the beauty of nature in its different forms and phases. Like Wordsworth, in the realms of nature, the commonplace things and the unnoticed birds and flowers had turned into the source of Chaudhary’s creative imagination. His “Golap” (The Rose) is a “simple, sensuous and passionate poem” (Sarma, U. 260) on the rose. He starts the poem asking the flower personified as a beautiful young lady:

Kaar parashat phulili bandhoi

O mor sadori phulam pahi?

Shyamoli paatar orani gusai

Kaar phale sai maarili hahi?

(By whose touch you blossom

O my sweet blooming petal

Unveiling from the green sepals

Whom do you smile at?)

In “Bahagir Biya” (Marriage of *Bohag*), he recreates the Nature’s own festival by imagining that all the lovely flowers adorn the Assamese month, *Bohag* (during April-May) beautifully as a bride. In the poems like, “Keteki” (The Indian Nightingale), “Dahikatara” (The Wag-tail), “Girimallika” and “Goahe Ebar Mor Priya Bihangini” (Will You Sing But Once, You Darling Bird?) he not only represents the objective realities of Nature but also Nature has become “an ornamental filigree for the human fabric” (Barua, B. *History of Assamese Literature* 118). Jatindranath Duara, known as *Bonphular Kabi* (poet of wild flowers), involved in passionate pursuit of Beauty in his lyrical poetry. Birinchi Kumar Barua observes that Duara’s “Apon Sur” (My Own Songs) and “Bonphul” (Wild Flowers) “contain lines which, albeit exquisitely appropriate, are actually echoes from English poets like Shelley, Tennyson and others” (Barua, B. *History of Assamese Literature* 123). His poem, “Nawariya” (Boatman) bears the echo of Tennyson’s “Break Break Break”. Nalinibala Devi, known as *Otindriyabadi Kabi* (mystic poet), established herself in the field of Assamese poetry through her first collection of poetry i.e. *Sandhiyar Sur* (The Music of Sunset) (1928). She finds the immanence of the Supreme One in the midst of Nature. She realizes that the eternal spirit is manifested in all objects, and consequently, she feels the touch of eternal beauty and hears the voice of God from everywhere. Like the western Romantic poets, they are deeply and divinely discontent for their unfulfilled aspirations. Both Jatindranath Duara and Nalinibala Devi owe much to Rabindranath Tagore.

In case of the expression of love, the Romantic poets differ from one another. They are worshippers of Beauty but are sensitive to their personal love and separation. Sometimes their beloveds are made of flesh and blood but sometimes they depict love metaphorically in some objects of Nature. Ganesh Chandra Gagoi (1910-1938) is another poet of love and beauty whose love lyrics, being delicate and touching, depict the longing and sadness of the human heart. Within a short span of life he was able to establish his talent as a poet with his emotional depth of love and separation, and effective diction in the poems of his three collections, namely, *Papori* (The Patals) (1934), *Swapnabhanga* (Shattered Dream), and *Rupjyoti* (1945). “Papori” is an autobiographical love-poem in which the poet is quite nostalgic in describing his one-sided love. His “Rupjyoti” is a poem full of description of physical beauty of his beloved while in the poem, “Swapnabhanga” he, like Keats, represents his frustrated love. Deva Kanta Baruah (1914- 1996) through his collection of poetry, *Sagar Dekhicha* (Have You Seen the Sea) (1948) have established himself as a top-ranking love-poet among the last Assamese Romantic poets. His dramatic monologues, compared to Robert Browning, have unique rhythm, amazing verse-schemes and diction, and an evocative quality. Even the sensuality in his love poems is also like Robert Browning. “If his poetic thought was influenced by D. H. Lawrence, his poetic diction was no less influenced by the art of Rossetti and Swinburne” (Barua, B. *History of Assamese Literature* 133).

The Assamese Romantic lyrical poetry has inherited the rich legacy from the ancient classics. The Romantic sensibility was brought forward through the lyrics of Jyotiprasad Agarwala (1903-1951), Parvatiprasad Barua (1904-1964) and Bishnuprasad Rabha (1909-1969). Jyotiprasad Agarwala, known as *Rupkonwar* (prince of beauty) was a revolutionary poet and an accomplished lyricist whose music is categorized as *Jyoti-sangeet*. He has left behind more than three hundred songs which are rich both in poetic and lyrical beauty. He was “an inheritor of the neo-Romantic poetic tradition. Most of his longer poems charged with patriotic fervor and marked by their variations in metre, rhythms and moods are extremely popular” (Sarma, M. 325). Parvatiprasad Barua, popularly known as the *Geetikabi* (poet of song) was a poet and lyricist influenced by Rabindranath Tagore and a few English Romantic poets. He had not differentiated his lyrics from poems. His language is simple and sensitive but full of tragic and mystic senses. *Kalaguru* Bishnuprasad Rabha whose music is known as *Bishnu Rabha Sangeet*

was also inspired by the folk culture and Romantic zeal for change. Being revolutionary in spirit, his lyrics “found a new vigor from his commitment to the left” (Acharya 330).

Apart from lyrical poetry, the songs composed during the *Jonaki* era and later had the Romantic sensibilities. Even some lyric-poets adopted their songs as tools to express their Romantic imagination and zeal. In 1888, Satyanath Bora (1860-1925) published *Geetavali*, a collection of twenty eight Assamese songs in the current Bengali tunes. Lakshmiram Barua (1875-1914), another prominent pioneer of Assamese music, published his collection of songs, *Sangeet-kosh* (1911) which introduced a new phase in Assamese music. Another song-composer, Padmadhar Chaliha’s (1895-1969) patriotic songs which were contained in the collections, *Phulani* (Garden) (1915), *Geet-Lahiri* (Symphony) (1921) and *Sarai* (The Vase of Verse) (1928) helped India’s Independent Movement and also replaced the popularity of Bengali songs in Assam. *Sangeetacharya* Kirtinath Sarma Bordoloi had contributed a lot to the development of modern Assamese music through his books, *Sur-parichay* (Introduction of Tune) and *Kamrupee Sangeet* (Music of Kamrup). Kamalananda Bhattacharya’s collection of songs, *Bauli* (The Disheveled) displays a penetrating intellect, the vigor of a genius newly awakened to a more intense life and honeyed and lingering melody. He recounts with regret the vanished glories of Assam. He is panegyrist of her bountiful beauty. ... In melody, felicitous expression and captivating imageries, Kamalananda had few rivals” (Barua, B. *History of Assamese Literature* 135). Even the first two lines of his largely appreciated song, “Bilat Tirebiray Padumor Pahi Oi” reflect his Romantic imagery of Nature:

Bilat Tirebiray Padumor Pahi Oi / Patat Tirebiray Pani

(The lotus-petals glitter in the lake,

And water sparkles on the lotus leaf...).

Umeshchandra Chaudhury has composed more than three hundred songs and poems, and approximately three hundred songs have been published in three collections, *Pratidhwani* (Echo), *Devadhwani* (Devine Music) and *Mandakini* (The Divine River). His “songs have the true magic touch. The flowing music, the poetic imageries, and the chastened emotions make them the very best in modern Assamese poetry” (Barua, B. *History of Assamese Literature* 136).

Anandiram Das's *bon-geets*, Nabin Chandra Bardoloi's famous song, "Deka Gabharur Dal..." (The group of young boys and girls...), Ambikagiri Raychowdhury's group song, "Bol Bhai Aguai..." (Let's go ahead, Brother...), Purusottam Das's patriotic song, "Srimoyee Asoomee..." (Beautiful Assam...) and many such other songs contributed a lot to the evolution of Assamese songs during Romantic era. In this way, Assamese poetry witnessed the emergence of many lyricists having spontaneity of thought, and language of rural Assamese people in their explicit creations.

This is observed that Assamese Romantic poetry of the period depicts the lyrical expression of the artistic imagination of the most creative poets of the age influenced by English Romanticism and contemporary Bengali literature, the immediate neighboring literature, but rooted to their own heritage in case of thought and theme of their poetry. The natural landscape of Assam, her past glories and rich cultural heritage inspired the most of the Assamese Romantic poets. The ideas of independence, love for motherland, and a will for better social order are powerfully interwoven in the lyrical compositions of the Assamese Romantic period.

Against this background of Romantic sensibility, Bhupen Hazarika (1926-2011), the singer, lyricist, and music composer, can be seen as a significant entry into the Romantic tradition in Assamese literature. Hazarika "has wrought not only renovations in the form and content of Assamese songs but entirely broken away from the classical style of music and tunes. ... (He) is an effectual organ-voice of plain humanity" (Barua, *History of Assamese Literature* 138). In addition, he was inspired by his predecessors and indigenous forms of Assamese music. As a singer, he was known for his voice and diction. As a lyricist, he was known for poetic compositions which touched on themes ranging from love, devotion, patriotism, naturalism, and common man's struggle for identity to social and political commentary. As a composer he was appreciated for his use of folk music.

Bhupen Hazarika, a name very close to the hearts of the people of the North-East, evokes a feeling of pride and inspiration and continues to arouse curiosity to know more about this *jajabor silpi* (artist wanderer). He was a stalwart in the annals of India's cultural heritage and legacy. A multifaceted genius, he was also a poet, journalist, author, painter, actor, social activist, politician and film-maker. He had been therefore, rightly hailed by the masses as the uncrowned king of

North-Eastern India's cultural world. He was an extraordinary balladeer who composed his own lyrics, invented tune, designed music and performed it. He, who had a genius for weaving a magical tapestry out of traditional Assamese music and lyrics, was regarded as one of the greatest cultural communicators of South-East Asia.

This artist of the people was born on 8th of September, 1926 to Nilakanta Hazarika and Shantipriya Hazarika in Sadiya (27.502N 95.402E), a small village in Tinsukia district of Assam. "Sadia, a quaint, sleepy little hamlet dotted with temples, across the mighty river Lohitya, twenty miles as the crow flew from Tinsukia, the first major railway junction in Upper Assam. Sadia was the place of his first awakening. His first hand recollection of Sadia was a blank chapter in his memory. Since birth he had spent only about two years there" (Dutta Baruah 26). Here is the story related to the birth of the legend as narrated in *Bhupenda, Bard of Brahmaputra* (2012):

An old lady staying on the bank of river Brahmaputra in a place called Bharalumukh (where rivulet Bharalu meets Brahmaputra) in the city of Guwahati had a strange dream. Her son 'Anath' who died very young at the age of about 23 told her, 'Mother I am coming back to you again.' When she woke up she was mentally upset and thought whether it was a dream or reality. Her son Anath was a very talented singer and musician of his time. Next morning the postman came with a telegram, 'Santipriya blessed with a male child on 8th September. Both well. Nilakanta.' It was in the year 1926. The old lady was none other than the grandmother of this newly born baby and she named him 'Anath'. Father Nilakanta Hazarika and mother Santipriya Hazarika named their son as 'Dangor Moina, Bor Moina' the pet name and official name 'Bhupendra Kumar Hazarika'. (Kataki 02)

Hazarika's life can be interpreted in the perspective of Wordsworth's saying: The Child is the father of Man ("The Rainbow"). The eldest of ten children, Bhupen was exposed to the musical influence of his mother, who rendered him to lullabies and traditional music of the land. Hazarika in his autobiographical essay, 'Moi Janmare Pora Jajabor: Sadiar Pora Bharalumukhaloi' (I am Nomad from My Childhood: from Sadia to Bharalumukh) (1993) recounts a story of his childhood when he was only nine months old. One day, a few tribal girls of Arunachal Pradesh came and whisked him away in the wooden perambulator that his parents

had made for him to lie on. For three whole days and nights he went missing and his parents and the entire family became worried and restless. His father even informed Commissioner and the Commissioner brought police from Tinisukia to search him. But on the fourth day, the tribal women came and returned him to his mother. His mother asked, 'What have you fed him as he is still on breast feeding.' They replied, 'He was indeed fed with the mother's milk of all the mothers in our village. (Hazarika 20-21)

This incident of his very childhood could be the starting point and one of the reasons of his psychological attachment and intimate bond with the ethnic people of the North-East. Here to quote Nripen Dutta Baruah from his biography of Hazarika, *Ancient Wing* (2012):

The famous psychologist, Carl Jung had believed that the unconscious mind was like the earth itself, with layer upon layer of materials containing one's past existence. It was therefore no coincidence, for, the Austrian biologist, Paul Kammerer had said in his book, 'The Law of Seriality' that, 'coincidences did not occur randomly but in series and clusters.' He defined seriality as 'a recurrence of the same or similar things or events in time or space', calling it 'the umbilical cord that connects thought, feeling, science and art with the womb of the universe which gave birth to them.' (Dutta Baruah 27)

Hazarika himself felt and even confessed regarding his nomadic life at the very beginning of the above mentioned essay:

Perhaps the journey of life is already fixed. In the midst of my life, I feel, I am nomad from my childhood. I do not have rest at a particular home. Somebody has written a life of a wanderer forever on my forehead. Because of which at every moment of sleep and dream, and even in consciousness I just chant a *mantra: charoiwati charoiwati* (go on, go on) (Hazarika 19).

His father moved to the Bharalumukh of Guwahati in 1929 where Bhupen Hazarika spent his early childhood. In 1930 he appeared for the first time as a singer at Cotton Collegiate High School at the age of five years. The singing enchanted Lakshminath Bezbaroa who blessed him with a kiss. In 1932 his father further moved to Dhubri and in 1935 to Tezpur. In Tezpur, he was discovered by Jyotiprasad Agarwala and Bishnuprasad Rabha when he had performed a *Borgeet*

at the age of ten, taught by his mother at a public function in Tezpur. In 1936, he accompanied them to Kolkata where he recorded his first song at the Aurora Studio for the Selona Company. At the age of eleven, he composed a *guru- bandana* on Srimanta Sankardev:

Kusumbara putra Srisankar gurue dhorisil namore taan

Namore surote anandat nasisil pabitra Bordowa Thaan.

Subsequently, he sang two songs (“Kakhote Kolosi Loi” and “Biswo Bijoyi Naujawan”) in Jyotiprasad Agarwala's film, *Indramalati* (1939) at the age of twelve and he composed his first song, “Agnijugar Firingoti Moi” (I am Spark of the Age of Fire) at the age of thirteen. His association with the doyens of Assamese culture at Tezpur was the beginning of his artistic growth and credentials.

He studied at Sonaram High School at Guwahati, Dhubri Government High School and matriculated from Tezpur High School in 1940. He completed his Intermediate Arts from Cotton College in 1942, and his BA (1944) and MA (1946) in Political Science from Banaras Hindu University. For a brief period he worked at All India Radio Guwahati. In 1949, he went to Columbia University, New York for further studies and completed his Ph.D. on the topic, ‘Proposals for Preparing India's Basic Education to use Audio-Visual Techniques in Adult Education’ in 1952.

Along with his formal education the philosophy of his art was also strengthened. The evolution of sensibility and artistry of his musicology made him an accomplished artist. In his own words:

Tribal music made a singer of me: as a child, I grew up listening to tribal music- its rhythm saw me developing an inclination towards singing. Perhaps, I inherited my singing skills from my mother who sang lullabies to me. In fact, I have used one of my mother's lullabies in *Rudali*. As a singer, I have also been influenced by Vaishnava thinker and Assam's most famous reformer, Sankardev who is known for his devotional songs. I learnt music from Bishnu Rabha, who trained me in the Bhatkhande School of music. But I could not continue my lessons for long. I became a revolutionary: between 1936-40, I accompanied Assamese poet and film-maker Jyotiprasad Agarwala on his trip

to Calcutta. He introduced me to the works of George Bernard Shaw. After school, I secured a degree in Political Science from BHU where former PM Chandra Shekhar was my junior. We attended meetings at the Sangeet Bhawan in Benaras. Somewhere down the line, the revolutionary in me was born. My music and, and later, my film scripts portray the ethnic anger I suffer from". (Kataki 137-38)

In New York he befriended Paul Robeson whose song, "Ol' Man River" influenced the imagery and tune of his song, "Bistirna Parore" (In the Wide Expanse) (1965). He was exposed to the Black Spirituals, and the multi-lingual version of the song, "We are in the Same Boat Brother" became a regular feature in his stage performances. Besides Paul Robeson, he met Pearl S. Buck, Somerset Maugham and Arnold Toynbee, whose intellect and aesthetics influenced his world of art. During this formative period his "idea of freedom mingled with and tempered his existing socialistic mindset to form a liberal, humanistic temperament" (Deka 336).

At Columbia University, he met Priyamvada Patel, and in their journey together, love and separation, but a commitment to each other were scripted in their destiny. He married her on first of August, 1950. In the same year, he joined in Zefarson School of Social Science of Paul Robeson, and received the Golden Award from Alina Rusvelt for performing Indian folk-song at Columbia University. Tez Hazarika, their only child, was born in 1952, and he returned to India in 1953. At the initial years of their married life, Priyamvada remained an inspiration for him, as she was a classical dancer. She helped, and even performed in his productions. In 1954, he became a teacher at Gauhati University, but eventually gave up his job in 1956, and entirely devoted himself to art. He had close association with the Indian People's Theatre Association (IPTA). Soon after returning from USA, he became the Secretary of the Reception Committee of the Third All Assam Conference of IPTA, held in Guwahati in 1955. He had led a cultural procession with Hemanga Biswas in 1960 for maintaining peace, unity and integrity amongst all sections of the people of Assam during the language movement. This is observed that "from the fifties to well into seventies, his songs echoed throughout his own land. He poured his heart out in song after brilliant song" (Deka 337).

He had grown to be a popular and proficient artist by 1950s. He remained extremely busy in music composition, film production, and artistic and public life through three decades. During

this time, he published his collections of songs and prose writings one after another (reviewed in chapter II). He even edited the first Assamese art journal, *Gati* in 1965, and had taken over the charge to edit the monthly magazine, *Amar Pratinidhi* from the month of May in the same year to 1980. Along with these, he edited the *New India*, the news letter at Columbia University (1949-50). He also edited a mini magazine *Bindu* in 1970 and the quarterly, *Pratidhwani* (1983-90).

His making of films and documentaries directly and indirectly helped him in composition of his lyrics and directions of music. It is also noteworthy that his vast and variant experiences in different domains of art became useful in his lyrical aesthetics. Here is the list of production of his Assamese films: *Era Batar Sur* (1956), *Mahut Bandhure* (1958), *Shakuntala* (1961), *Pratidhwani* (1964), *Lotighoti* (1967), *Sikmik Bijuli* (1969), *Bhagya*, dubbed from *Takdir* in Hindi (1963), *Jyotiprasad Aru Joymati* (1976), *Siraj* (1988), and *Miri Jiyari* produced by Guwahati Doordarshan (1990).

The list of productions of documentaries also reflects versatility of this creative lyric poet. The subject matters of documentaries reflect his area of interest which is significant to our study: *For Whom the Sun Shines* (1974) on the background of Arunachal Pradesh, *Amuthi Saolar Kahini* (1974), *Rupkonwar Jyotiprasad Aru Joymati* (1977), *Through Melody and Rhythm* (1977), *Along the River Brahmaputra*, *Satras and Naamghars of Assam*, *Glimpses of the Misty East* (1996), and *The Brahmaputra: An Endless Journey* (2006).

His profession of music direction of the films initiated, and even compelled him to compose his immortal songs one after another. It is to be remembered that his songs are not mere songs of films, but maximum of his compositions put up with the qualities of true lyric poetry. He remained conscious of the suggestiveness and universality of good lyric poetry. The list of Assamese films having music direction to his credit consists of: *Siraj* (1948), *Sati Beula* (1954), *Piyali Phukan* (1955), *Era Batar Sur* (1956), *Dhumuha* (1957), *Mahut Bandhure* (1958), *Kensa Son* (1959), *Puwati Nisar Sapon* (1959), *Shakuntala* (1961), *Maniram Dewan* (1963), *Pratidhwani* (1964), *Lotighati* (1966), *Banaria Phul* (1973), *Chameli Memsahab* (1975), *Khoj* (1975), *Palasar Rang* (1975), *Banahangsa* (1977), *Banjui* (1978), *Brindaban* (1978), *Mon Prajapati* (1979), *Akon* (1980), *Angikar* (1985), *Aparoop* (1982), *Ma* (1986), *Juge Juge*

Sangram (1986), *Sankalpa* (1986), *Pratishodh* (1987), *Priyajan* (1993), and *Ashanta Prahar* (1994).

He was basically born to music. He could gather his basic creative sensibility to compose lyrics in Assamese language. His language is literary and artistic. Apart from these Assamese films, he directed music in a number of films in other languages also. In these films, it is observed that he sometime adapted and transcreated some of his Assamese songs in these films. He spent many years of his creative period in Kolkata. The Bengali films of his music direction are: *Ekhane Pinjar* (1971), *Dampati* (1975), *Simana Periyee* (1975), *Opeksha* (1984), *Kalo Sindur* (1984), *Jeevan Trishna* (1957), *Kori o Kamal* (1957), *Asamapta* (1957), *Jonkar Alo* (1958), *Dui Bechera* (1960), *Khoj* (1977), *Mahua* (1977), *Nagini Kanyar Kahini* (1979), *Chameli Memsaab* (), *Komal Gandhar*(), and *Bandhu* ().

In 1973 he directed music in *Arop* for the first time in Hindi film. The other directions of music in Hindi films to his credit are: *Mera Dharam Mere Ma* (1975), *Ek Pal* (1986), *Lohit Kinare* (1988), *Rudali* (1992), *Papiha* (1995), *Pratimurti* (1995), *Dormia* (1997), *Mil Gaya Manjil Mujhe* (1997), *Saaj* (1999), *Daman* (2000), and *Gajagamini* (2001). The film, *Deshdanam* (1997) in Malayalam, *Sat Maiya Ka Mahiama* in Bhojpuri, *Rit Angtong* (1987) in Karbi, and *Jeeuni Simang* (1987) in Bodo bear his music direction.

As a social activist, he had even joined active politics. In 1967 he was elected as the member of the Assam Legislative Assembly from Naoboicha constituency. But in 1971 and 2004, he accepted defeat contesting the parliamentary election from Mangaldai and Guwahati constituency respectively.

He continued an active life and recorded his last song on 15th of January, 2011 for the Hindi film, *Gandhi to Hitler*. In the same year, the living legend was admitted to the intensive care unit on June 30 at the Kolilaben Dhirubhai Ambani Hospital and Medical Research Institute, Mumbai. Struggling with diseases the *Sudhakantha* (the nectar voice) died of multi-organ failure on 5th of November, 2011. His mortal remains were brought to Assam, and were laid at the Judges Field (Guwahati) for public homage. Finally the body of the *gana-silpi* (artist of the masses) was

cremated on November 09, 2011 at Jalukbari in a plot donated by Gauhati University by the bank of the mighty Brahmaputra.

His journey of life, full of different sketches, stories and anecdotes, told and untold is more fictitious than a fiction. His realm of creations was above than honors and accolades he got. His art is larger than his life. His imagination searches the beauty and truth of the experiences of life.

Inspired by his predecessors and indigenous forms of music, he, with a new style both in matter of composition and tune, brought a new resurgence in the Assamese music as well as lyrics. The folk-music of Assam, as he admitted himself, naturally lies “at the very heart of his compositions, especially the devotional hymns and music for dance-dramas composed by Sankardev and his disciple Madhavdev. The lilting melody of the songs like *Chenai O Mor Gabharu Kalote* belong to Assamese folk-songs called *Bihu Geets*; *Prathame Praharar Raati* to Assamese *Biyanaam* or marriage-songs; *Kinu Kapal Sadhi Ahila Bandhoi* to folk-music of Goalpara; *Eti Koli Duti Paat* to the dance-music of tea-workers” (Dutta 76-77).

Mingling the aesthetic and altruistic through his creation which placed him in the tradition of poet-reformer like Srimanta Sankardev, Rabindranath Tagore, Nazrul Islam, Jyotiprasad Agarwala and Bishnuprasad Rabha, through his adaptations and experiments, he has brought novelty to Assamese lyrics, and, at the same time, remained faithful to Assamese Romantic tradition. His “earlier songs and poems had been inspired by life, while the later are born of his commitment” (Deka 330).

Statement of the Problem and Methodology:

The review of literature on Bhupen Hazarika (in Chapter II) indicates that there has not been any comprehensive critical study of Romanticism in the lyrics of Bhupen Hazarika. No doubt, the songs of Bhupen Hazarika have had unprecedented impact on the cultural fabric of Assam. However, being largely eulogistic in nature, the commentary on Hazarika has tended to focus on his life, philosophy, and his enduring appeal, both as a person and a creative artist. There is, therefore a clear lacuna (gap) in the existing literature on Hazarika. The present work seeks to explore selected lyrics of Hazarika in the light of the aspects of Romanticism.

Beginning with general theories of Romanticism, the tradition of Western Romanticism, moving on to history of Romanticism in Assamese literature and a detailed consideration of elements of Romanticism feature in Hazarika's lyrics, the proposed work will focus on reading of the lyrics of Hazarika. It will concentrate on the existing critical literature on Hazarika as an artist by establishing him as a writer in the Romantic spirit, in particularly three important components in Hazarika's lyrics, namely, riverscapes, seasons and love.

Supporting discourses would include aesthetic theory, poetics, and cultural studies.

Objectives:

The study attempts to place Bhupen Hazarika as a Romantic in the tradition of Assamese lyric poetry.

The study would also explore Bhupen Hazarika's Romantic perspectives on rivers, seasons, and love.

Brief Preview of Chapter II - Review of Literature: From Wordsworth to Hazarika

This chapter, namely, "Review of Literature: from Wordsworth to Hazarika" summarises the review of current state of literature on a few subheadings relevant to the subject-matter of this study. Along with a list of internationally acclaimed books on Romantic literature and cultural studies this report tries to foreground certain prominent books of Assamese literature and Assamese Romanticism. This chapter explains the current state of knowledge and literature on Bhupen Hazarika studies to examine the research gaps to the present topic, "Riverscapes, Seasons and Love: A Study of Romanticism in Bhupen Hazarika's Lyrics". This review incorporates the arguments of existing literature to evaluate the importance of this literary research.

Brief Preview of Chapter III- Riverscapes: *Mahabahu Brahmaputra, Mahamilanar Tirtha*

Chapter III entitled "Riverscapes: *Mahabahu Brahmaputra, Mahamilanar Tirtha*" elaborates the concept of Riverscapes and its application to Hazarika's lyrics. The chapter engages in multiple issues of treatment of rivers in his lyrics. A great deal of the chapter is a discussion of Hazarika's treatment of the Brahmaputra and its influence on him as he is popularly known as the Bard of Brahmaputra. The discussion includes a short account of the physiology of the Brahmaputra. Maximum of his river-centric lyrics revolve around the Brahmaputra. Riverscapes are inspiring force for Hazarika's lyrical aesthetics. His songs related to rivers can be broadly divided into two

categories. The first category includes the lyrics which are thematically a particular river-centric while in the lyrics of the second category the rivers are referred or allegorized. In these songs, wherever he gets the scope, he depicts an imagery of riverscape. The chapter deals with both the categories on the basis of different perspectives of the treatment of rivers by Romantic poets.

Brief Preview of Chapter IV- Imagining Seasons: *Sitore Semeka Rati*

Chapter IV entitled “Imagining Seasons: *Sitore Semeka Rati*” discusses Hazarika’s ideas and treatments of seasons in his lyrics from the perspectives of English and Assamese Romantic tradition. Seasons being division of the year are the parts of ecosystem. Seasons and nature are interdependent, and are stimuli of environmental imagination. Culturally most modern day calendars around the world divide the year in four seasons: spring, summer, autumn and winter. But some South Asian cultures have calendars that divide the year in six seasons. Even Assamese culture celebrates six seasons: *Grisma* consists of the Assamese months of *Jeth* and *Ahar* (during May-July), *Barsha* consists of the Assamese months of *Xaon* and *Bhada* (during July-September), *Xarat* consists of the Assamese months of *Aahin* and *Kati* (during September-November), *Hemanta* consists of the Assamese months of *Aghon* and *Puh* (during November-January), *Xit* consists of the Assamese months of *Maagh* and *Phagun* (during January-March) and *Basanta* consists of the Assamese months of *Chait* and *Bahag* (during March-May). Here, in our study, we have tried to categorize and discuss the songs of the basis six seasons: *Grisma*, *Barsha*, *Xarat*, *Hemanta*, *Xit* and *Basanta* as Hazarika himself has been observed sensible in this kind of division.

Brief Preview of Chapter V- The Many Faces of Love: *Mor Marame Maram Bichari Jai*

Chapter IV entitled “The Many Faces of Love: *Mor Marame Maram Bichari Jai*” proceeds to discuss Hazarika’s treatment of themes of love, lust and desire in his lyrics. Like English Romantic poetry, Assamese Romantic poetry also deals with the theme of love which is all-

important for the poets through the ages all over the world. The poets of the age have carried forth the discourse of love with its different forms and attitudes. They have celebrated an unusual treatment of love, with its passion and pangs, joys and sorrows in the realms of Romantic poetry. Hazarika has drawn deep association between love and music throughout his life. He was a man who had firm faith in emotion, and that is why he was not ashamed to express himself by means of his emotion. Many of his major lyrics are interplay of emotions of love and erotic. Like the great love poems of the Romantic age, his love lyrics also reflect not only the physical passion of love but also the profundity of feeling and the intensity of sensibility.



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Chapter II

Review of Literature: From Wordsworth to Hazarika

This chapter, namely, “Review of Literature: from Wordsworth to Hazarika” summarizes the review of current state of literature on a few subheadings relevant to the subject-matter of this study. Along with a list of internationally acclaimed books on Romantic literature and cultural studies this report tries to foreground certain prominent books of Assamese literature and Assamese Romanticism. This chapter explains the current state of knowledge and literature on Bhupen Hazarika studies to examine the research gaps to the present topic, “Riverscapes, Seasons and Love: A Study of Romanticism in Bhupen Hazarika’s Lyrics”. This review incorporates the arguments of existing literature to evaluate the importance of this literary research.

Primary Sources

As a versatile genius, in the journey of his artistic persuasion and musical aesthetics, Hazarika had proved himself as an author per excellence. He was committed to the publication of his lyrics and other literary works. *Jilikaba Luitare Paar* (The Banks of Luit will Glow) was the first collection of songs of Hazarika published on nineteenth of February in 1955 during the years of his active association with Indian People’s Theatre Association, Assam Branch. The collection edited by Hemanga Biswas consists of twenty six songs which reflect Hazarika’s social activism. Even the cover page of the collection was painted by Hazarika himself. The noteworthy songs collected here are “Sagar Sangamat”, “Paneir Ponakan”, “Parahi Puate”, “Jok Jok Rail Chale” etc. His second collection of songs, *Sangram Lagne Aji* (Revolution is in Close Proximity Today) published during the time of war between India and China in 1962. The collection consists of five patriotic songs, namely “Buku Hom Hom Kare”, “Ranaklanta Nahao”, “Sangram Lagne Aji”, “Topta Tikhare Agni Shakti”, “Koto Joanar Mrityu Hol” that were composed on the background of the war. These songs encouraged the patriotic zeal of both, the common people and the soldiers. *Agali Bahare Lahari Gagana* was his third collection of songs having only twelve lyrics. The collection was first published in November, 1964 by Gati Prakash, Guwahati. The subject-matters of the songs are quite different from each other. The noteworthy songs collected here are “Nekandiba Nekandiba More Natun Koina”, “Aah Aah Olai Aah Sajag

Janata”, “Madarare Phul Heno”, “Chirajugamiya Dhou Tuli”, “Prasanda Dhumuhai Prashna Karile Mok” etc. The cover page was designed O. C. Ganguli, the famous painter and the inside pages were designed by Hazarika himself.

Sundarar Na-diganta (The New Horizon of Beauty) (1967) was Hazarika’s first collection of essays edited by Nirod Chaudhury and Khagendra Narayan Duttabaruah. The collection consists of eleven essays of different tastes out of which ten essays were already published in different newspapers. The number eleventh is Hazarika’s speech as the president of Sangeet Sanmilani organized by Asom Sahitya Sabha at Najira. Every essay collected here has its own sensibility. The essays reflect the lyrical rhythm of his prose style. In 1971, there was the publication of the screenplay of Hazarika’s own story based film, *Sikmik Bijuli*. This was the first publication of screenplay in Assamese literature. *Bhupen Mamar Geete Mate O-aa-ko-kho* (1976) is national award winner children book by Hazarika. In every page of the book, it is reflected that Hazarika is aware of child psychology. The literary content decorated with paintings of O. C. Ganguli helps children to learn Assamese language and also to sense literature.

Hazarika’s second essay collection, *Sundarar Saru Bor Aliyedi* (1980) edited by Sekharjyoti Bhuyan consists of sixteen selected articles published in *Janambhumi*, the weekly from Jorhat. He had a column in the paper at the same title for a few years. The essays selected from that column represent Hazarika as a cultural journalist. The essays relate one’s individual problem to contemporary culture. *Bahniman Brahmaputra* was an initiative taken by Surya Hazarika in 1980 which was a collection of thirty six selected songs of Bhupen Hazarika. The songs were collected and selected by Nirod Chaudhury and Surya Hazarika. The cover page was designed by the painter, Benu Mishra. Bhupen Hazarika narrated the background to each of the songs. Patriotism and Nationalism were the thematic sensibilities of these songs, and during the publication of this collection, there was Assam Movement in Assam. Even the book was dedicated to the martyrs of the movement in 1980. Consequently, the songs growing their popularity among the masses became the tools for social change. Kula Gagoi’s edited volume *Samayar Pokhi Ghorat Uthi* (1981) is Hazarika’s third collection of essays. The collection consists of a few essays collected from different newspapers, a few editorials from *Aamar Pratinidhi*. The article, “Sukumar Mon Aru Samaj” published already in *Digbalay* (1946) expresses Hazarika’s viewpoint on Aesthetics. Again, the cover page of the book was artistically

designed by Champak Borbora. This was followed by another essay collection, *Kristir Pathare Pathare* (1993) edited by Ratimohan Nath. In the same way, this collection also consists of articles on different issues relating to art and culture written by Hazarika at different times for different purposes. The subject-matters of the articles reflect his sense and sensibility towards culture, his cultural philosophy, and his responsibility to inform various information of world culture to his reader of his own soil. The articles establish him as a well-crafted prose writer. The collection also contains two essays in Bengali and three essays in English.

Geetawali was published by Surya Hazarika in 1993 as the complete collection of songs of Bhupen Hazarika. The songs composed till 1986 have been collected in this volume. The collection is introduced with the preface (dated 18.12.1992) of Mahendra Bora, the eminent critic in Assamese literature which is a short critical estimate of Hazarika's lyrics. In the same year, *Where Seas Meet*, an anthology of translated versions of his thirty five selected songs in English was published. These songs are representative selection to reveal the versatility of his genius. The translator, Pradip Acharya has tried to remain closed to the poetic quality and rhythm of the original. In the Compiler's Note to the anthology, Ratna Ojah has clearly stated the design: "After all, Dr. Bhupen Hazarika has sung these songs and won hearts both at home and abroad. The native speakers of Assamese can hardly think of his words in isolation, they react at once to the fascinating blend of words, music and of course the voice. But what sustained this project throughout is the firm belief that most of his songs stand as poems. And his poems bear the message of universal brotherhood."

In the editorship of Surya Hazarika, the three volumes of Hazarika's complete works entitled *Dr. Bhupen Hazarika Rachanawali (Vol. 1, 2 &3)* which are well-organized, informed and accessible appeared in 2008. Barring the audio-visual compositions the volumes contain the complete writings and compositions of the lyricist. The first volume contains six chapters: "Sahitya" (Literature), "Kala-Sanskriti" (Art and Culture), "Bihur Batarar Chinta" (Thought during Bihu Times), "Desh-Bideshar Samayik Prasanga" (Different Issues of Abroad), "Chitranatyatya" (Screen-plays) and "Dihinge-Dipange" (Here and There). The second volume contains the next seven chapters: "Byakti Aru Pratibha" (Man and Talent), "Geet" (Song), "Kabita" (Poem), "Sishur Upayogi Geeti-Kabita" (Lyrical Poetry for Children), "Bhasanawali" (Lectures), "Gabesana-Grantha" (Thesis), and "Bidhan Sabhat Baktabya" (Talks at Legislative Assembly).

The third volume contains the three chapters: “Atmajibani” (Autobiography), “Sakshatkar (Interviews) and “Parisista” (Appendix). A total of three hundred thirty two songs and another fourteen songs translated by him from other languages are included chronologically in the second volume. Except a few songs, the information about the year and place of composition, and somewhere even the name of the film are mentioned at the bottom of each song. In 2010 appeared *Dr. Bhupen Hazarika Geet Samagra: [Geetawali]*, the enlarged version of Bhupen Hazarika’s *Geetawali* by the same venture. This complete collection of Hazarika’s songs consists of a total of three hundred forty two lyrics. The lyrics are arranged alphabetically providing some additional information, such as year and place of composition etc. In some songs the name of the film for which the song was composed is mentioned. Expressing his feelings regarding the publication of the collection, Bhupen Hazarika has clarified: “I have assumed that all my songs have been collected here in. Still this is not impossible that because of my bohemian life I have forgotten or left somewhere some of my songs. ...I assume that all my songs have been put in the collection, *Geet Samagra*”.

Dr. Bhupen Hazarika: A Legend (2011) edited by Basanta Deka is basically another anthology of songs of Hazarika translated into English by Upendra Nath Sarma, Dharendra Nath Bezboruah, Pradip Acharya, Nirendra Nath Thakuria, Nripen Dutta Baruah, Dibya Ranjan Sharma Khataniar, Basanta Deka, Krishna Dulal Barua, Suranjana Barua, Kiran Deka and Arup Kumar Dutta. The book contains at the parallel both the versions, Assamese and English, of selected lyrics. The Part I consists of ten lyrics composed during 1937 to 1950 including Hazarika’s the first lyric. The Part II is full of thirty two songs composed during 1951 to 1960. The Part III selects forty five lyrics composed during 1961 to 1970. The Part IV of the songs is a selection of thirty lyrics composed during 1971 to 1980. The Part V of songs translated includes twenty six selected lyrics composed during 1981 to 2005. In some lyrics, even more than one translated versions in English are available. Hazarika’s *Manuhe Manuhar Babe* is translated into seven languages here. Apart from these, the book has the chapters on central themes in English of some selected lyrics by Geeta Barua and translation of seventeen selected poems of Hazarika into English by Bhupati Kumar Das. *Xora Phulor Gondha* (2013) is a collection of speeches that contains five speeches of Hazarika delivered in different cultural programs. The speeches reflect Hazarika’s philosophy of life and music.

Secondary Sources

On Romantic theory

Romanticism was a European phenomenon. Bowra's *The Romantic Imagination* (1950) contains the lectures which were given by C. M. Bowra at Cambridge, Massachusetts during the months of 1948-1949. The book suffers from the circumstances of its origin and shows certain traits which are undesirable in printed page but inevitable to lecturing. Sir Maurice Bowra has observed that "if we wish to distinguish a single characteristic which differentiates the English Romantics from the poets of the eighteenth century, it is to be found in the importance which they attached to the imagination and in the special view which they held of it" (Bowra 01), and on the basis of this observation he has discussed 'Songs of Innocence and Experience', 'The Ancient Mariner', 'Ode on Intimations of Immortality', 'Prometheus Unbound', 'Ode on a Grecian Urn', 'Don Juan', and some other writers. The twelfth chapter, 'The Romantic Achievement' is quite useful for our study. Edited by Nicholas Roe, *Romanticism, an Oxford Guide* (2005) offers a series of informed and accessible essays on Romantic literature and culture. The four sections (Romantic Orientation, Reading Romanticism, Romantic Forms, and Romantic Afterlives) cover a wide range of topics, and the volume has been prepared so that individual essays may be read on their own or in conjunction with others. All the essays conclude with a list of further reading to encourage readers to explore more widely.

M. H. Abrams' *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1953) is invaluable book for the students of Romantic Movement. The primary concern of this book is with the English theory of poetry, and to a lesser extent of the other major arts, during the first four decades of the nineteenth century. The book tresses the common orientation which justifies us in identifying a specifically 'romantic' criticism; but not at the cost of overlooking the many important diversities among the writers who concerned themselves with the nature of poetry or art, its psychological genesis, its constitution and kinds, its major criteria, and its relation to other important concerns. The book deals, for the most part, with the original and enduring critics of the time, rather than with the run-of-the mill reviewers who often had a more immediate, though shorter-lived influence on the general reading public. The book has treated English Romantic theory in a broad intellectual context. Abrams has discussed here the tradition of critical thinking

with special reference to Romantic theory from Plato to the eighteenth century, and also the varieties of Romantic theory of Wordsworth, Coleridge, Shelley, Hazlitt, Keble and others. *English Romantic Poets, Modern Essays in Criticism* (1975) edited by Abrams brings together a total of thirty essays written on the major English poets of the Romantic age. The first three essays (“On the Discrimination of Romanticisms”, “The Structure of Romantic Nature Imagery” and “The Correspondent Breeze: A Romantic Metaphor”) are general; others focus upon individual writers (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats) or particular works.

While Aidan Day’s *Romanticism* (1996) is given the general title, *Romanticism*, it is designed as an introductory survey for students of literature in English, and its primary subject is British Romanticism. There are surveys of the various continental European Romantic Movements in, for example, “Romanticism in National Context”. Throughout this book, where the writer has quoted, he has tended to quote extensively. This is a principle, as he stated in the Preface, to which he has adhered partly because it gives the flavor of the writers he mentions, both primary and secondary, better than a summary, and partly because there are times when the writers simply put better what they have to say than he could. *Approaching Literature: Romantic Writings* (1996) edited by Stephen Bygrave, one of the four-volume series, focuses on poetry produced in Romantic period. *Romantic Poetry: An Annotated Anthology* (2008) edited by Michael O’Neill and Charles Mahoney is a thorough examination of the essential elements of the Romantic poetry of the poets such as Barbauld, Smith, Blake, Wordsworth, Coleridge, Byron, Shelley, Hemans, Keats, and Landon. The annotated anthology is easily adaptable as both an anthology and an insightful guide to reading and understanding of selected poems of the selected poets. *The Cambridge History of English Romantic Literature* (2009) edited by James Chandler presents an engaging account of six decades of literary production around the turn of the nineteenth century. The essays are designed both to provide a narrative of Romantic literature, and to offer new and stimulating readings of the key texts. Including classic essays and lively debates, *British Romanticism: Criticism and Debates* (2015) edited by Mark Canuel shows that Romantic literature is an interesting topic to study. Distributing the essential but contemporary dynamic issues in eleven parts each sections includes a detailed introduction which are relevant to current readers, such as aesthetics, media, science, religion, politics, ethics, gender, sexuality, race and nationalism.

On Cultural Studies

This study needs the perspectives of cultural studies. Chris Barker's *Cultural Studies: Theory and Practice* (2000), the hand book of Cultural studies is an exceptionally useful for any kind of difficulties related to Cultural studies approaches. In the Part 01(Culture and Cultural Studies), Barker has discussed different issues of Cultural studies; in the Part 02, he has discussed the changing context of cultural environment; and in the Part 03, he has discussed different sites of cultural phenomenon. In *Cultural Geography: A Critical Dictionary of Key Concept* (2005) David Atkinson, Peter Jackson, David Sibley, and Neil Washbourn have critically discussed different key concepts on cultural and critical geographies which are an exciting, lively and diverse field. The concepts are broadly divided into three parts: - Part 01: Space, Knowledge, and Power; Part 02: Difference and Belonging; and Part 03: Borders and Boundaries.

On Study of Poetry

As a study of lyric poetry this review explores certain books on poetry. Francis Turner Palgrave's edited collection, *The Golden Treasury of the Best Songs and Lyrical Poems in the English Language* (1861) differs, it is believed, from others in the attempt made to include in it all the best original lyrical pieces and songs in English. In selection of the songs and lyrical poems, the editor is acquainted with no strict and exhaustive definition of lyrical poetry which he has stated in the "Preface". Marjorie Boulton's *Anatomy of Poetry* (1953) is elementary attempt that directs a reader of poetry from the first piston movement of the verse to the advanced driving seat of critical analysis of the whole poem. Her analysis, devoted to poetic tradition, of English poetic methods and processes is both lucid and acute.

History of English literature

A few significant books on history of English literature are reviewed for the study to understand the English Romantic literary tradition. *The New Pelican Guide to English Literature* (1982) edited by Boris Ford consists of nine volumes. The *Guide* is designed for the students of English literature with genuine respect to English literary heritage. The *Vol. v.* of the *Guide* discusses English literature from Blake to Byron. In the 1st section of the Volume the social setting of England during 1780-1830, and in the Second section the character of literature from Blake to Byron are discussed. The concise version of *The Cambridge Guide to Literature in English* (1996) edited by Ian Ousby aims to provide a shorter account which quickly introduces some

central fact about a particular topic. Another book edited by Ousby, *Companion to Literature in English* (1998), although a comprehensive, authoritative, and up-to-date reference book, is more than that. It is also testament to the amazing range and vitality of the English language itself. Here are discussions about Romanticism and the Romantic poets. Bibhash Choudhury's well-organized and accessible book, *English Social and Cultural History, an Introductory Guide and Glossary* (2005) provides a glimpse into the English life and culture, starting from the middle ages to the twentieth century. As the English life and culture are inextricably interwoven with English literature and its myriad aspects, this book becomes so significant. The book gives a wealth of information on relevant topics for our study, like Romanticism.

On History of Assamese Literature

This review explores the books on the history of Assamese literature to understand the Assamese Romantic tradition on the background of historicity of Assamese language, literature, culture, lyrical compositions, nature-writing and so on. In Birinchi Kumar Barua's *A Cultural History of Assam (Early Period) Vol. I* an attempt has been made to supplement the labors of the previous writers of history of Assam, such as Gait's *A History of Assam*, K. L. Barua's *Early History of Kamrupa*, B. K. Kakati's *The Mother Goddess Kamakshya*, by collecting relevant materials and putting them in proper places to tell the cultural history of Assam from the early period to the coming of Ahoms in the 13th century. He has focused the geography, political history, administration, economic condition, society, religion, fine arts of Assam in medieval age. Raghunath Dev Chaudhury's Assamese translation, *Prachin Kaamrupar Buranji* (1991) is from the original English book, *Early History of Kamrupa* by Rai Bahadur Kanak Lal Barua.

Hemanta Kumar Sarma's *Assamiya Sahityat Dristipat* (1961) is a glimpse into Assamese literature containing critical studies of its various aspects. Birinchi Kumar Barua's *History of Assamese Literature* (1978) begins with the chapter on Assam and the Assamese Language. He has discussed Assamese Literature from the Early Period to the beginning of the Modern Period; also there are general chapters on Assamese Poetry. Both of the books on history of Assamese literature, *Asamiya Sahityar Ruprekha* (1962) by Maheswar Neog and *Asomia Sahityar Samikshyatmak Itibritya* (1981) by Satyendranath Sarma begin with the origin of Assamese language and literature and discuss to the modern age. The books have analysed the lyrical

poetry of different ages. It is noteworthy that both the books have just pointed out Bhupen Hazarika as a lyricist of contemporary time.

The fifth volume of history of Assamese literature, *Asamiya Sahityar Buranji: Pancham Khanda* published Anandoram Barooah Institute of Language, Art and Culture (ABILAC) in 2015 covers the period of 1889-1939 i.e. the Romantic age of Assamese literature. ABILAC, with different editorships, has designed to discuss the history of Assamese literature in six volumes. This volume edited by Ranjit Kumar Dev Goswami, relevant to this study consists of critical essays well-written by resource persons on different issues of Assamese Romantic literature. The collection critically analyses the songs and poetry of the age in more than eleven serious writings.

Tilottoma Misra in her *Literature and Society in Assam, a Study of the Assamese Renaissance 1826-1926* (2011) attempts to study Assamese literature of nineteenth and early twentieth centuries in the light of the intellectual movement known as Indian Renaissance and to discover those trends in the Assamese Renaissance which not only make it a part of the Indian Renaissance but also of similar movements in the other parts of the world. The book has afforded scope for attempting a partial study of Assamese society of the nineteenth century in the light of literary works. Birendranath Datta, Nabin Chandra Sarma and Prabin Chandra Das have divided *A Handbook of Folklore Material of North-East India* (1994) into two parts: the first part contains discussions on various aspects of folklore materials of the North-East while the second part is chiefly made up of the specimens of different types of folklore items. Some additional matter has been incorporated in the Appendix. The book is helpful for the study of Assamese oral literature.

On Assam: Land and People

Coming to the discussion of land, people, and topography of Assam this report reviews a few prominent books. *Topography of Assam* (1837) by John M'Cosh covers so many topographical aspects of Assam including topics like 'Brahmaputra', 'Agriculture', 'People', 'Seasons' etc. Satish Chandra Kakati's *Discovery of Assam* (1954) compiles the impressions on Assam of some eminent persons of India, such as M. K. Gandhi, Rev. C. F. Andrews, Vallabhbai Patel, Dr.

Rajendra Prasad, Jawaharlal Nehru, Dr. S. Radhakrisnan etc. *Assam Land and People* (2009) edited by Basanta Deka has enormous diversity in contents and styles. A total of fifty six chapters of the book are basically fifty six core issues related to Assam and its land and people. The articles -‘Geography’, ‘The Brahmaputra’, ‘Anthropological Identity’, ‘Scheduled Tribes’, ‘Demography’, ‘Musical Instrument’, ‘Assamese Language’, ‘Folklore’, ‘Srimanta Sankardev’, ‘Assamese Literature’, ‘Jyotiprasad Agarwala’, ‘Bishnuprasad Rabha’ and ‘Bhupen Hazarika’ are important for our study. In the article, ‘Bhupen Hazarika’, Mitra Phukan has laid stress on creative journey of Hazarika. Though *Assam* (2009) is not an academic exercise the editors, Bijay Sankar Bora, Utpal Borpujari, and Sanjoy Barkakati have tried to give the reader a real picture of Assam. The article, ‘Unparalleled’ is about Assam and its land, people and resources. Here, ‘Gypsy Genius’ is a short article about life and works of Hazarika.

Critical Studies of Assamese literature

There are good numbers of critical studies of Assamese literature published in Assamese language. *Asamiya Sahityar Bashlesan* by Basanta Kumar Bhattacharya is a critical analysis of Assamese literature that includes the essay, “Dr. Banikanta Kakatir ‘Sahitya Aru Prem’ ” (pp 71-79). Karabi Deka Hazarika has also critically studied the nature and development of Assamese poetry in her *Asamiya Kabita*. Bimal Majumdar has collected his essays on different aspects of Assamese poetry in *Asamiya Kabitar Bichar* (1998) that contains critical discussions of some famous Assamese Romantic poems, and also the essay, “Romantic Yugar Asamiya Kabitar Gati Aru Prakriti” (Nature of Assamese Poetry in Romantic Period). *Kabitar Juti Bichar* (1996) by Kabin Phukan and *Asamiya Kabitar Visar Vislession* (2000) edited by Archana Pujari are collections of essays on Assamese poetry. Pujari has edited here two essays on Assamese Romantic poetry also. This is observed that Hazarika is neither discussed as a mainstream author nor as a lyric poet in the critical studies of Assamese poetry. Bhaben Barua has critically examined the modern Assamese poetry in *Osomiya Kobita: Rupantoror Porbo* (2002).

Reena Choudhury’s *Sahityat Brahmaputra* (2007) is a comprehensive study of literature on the Brahmaputra. Nilmohan Roy has made a comparative study of treatment of love in Assamese and Bengali poetry in his *Asomiya Aru Bangla Kabitat Premor Swaroop: Ek Tulanamulak Adhyayan* (2010). Pallavi Deka Buzarboruah in her *Rabindra Kabyadarsa Aru Asamiya Kabita*

(2011) has analysed the influence of philosophy of Rabindranath Tagore on Assamese poetry. Bimal Majumdar in his *Asamiya Sahityat Nodi* (2016) critically analyses the issues and perspectives of river in Assamese oral literature to modern age. He has separately discussed the treatment of river in oral and written poetry. But, as usual, this recent critical study does not cover the treatment of river in Hazarika's lyric poetry. Another recent publication, *Asomia Mahila Kabi Aru Ritu Bandana* (2017) by Tapati Baruah Kasyop analyses the treatment of seasons by Assamese poetesses in their writings.

Studies of Assamese lyrical poetry

Assamese literature has a long sensitive evolution of Assamese oral lyric poetry to modern Assamese lyrics. Being a pioneering book of this kind Maheswar Neog's *Asamiya Giti-Sahitya* (1958) is a collection of critical essays on folk-songs, ballads, and festivals of Assam. It contains a detailed discussion of Assamese oral folk literature with special reference to lyrical poetry. Hemanta Kumar Sarma has collected different kinds of Assamese folk-songs in his *Asamiya Lokagiti-Sanchayan* (1974). In the very short 'Foreword' by Maheswar Neog indicates the difference between folk poetry and literary poetry. *Akhomiya Geeti Sahityar Samaj Sastriya Mulya* (2011) is a research based book by Chabi Gogoi on Assamese lyrical poetry with special reference to sociological aspect. Here the writer has analyzed different aspects of lyrics, and the evolution of Assamese lyrics from folk to modern. *Asamiya Geet Aru Geetikavita* (2011) edited by Karabi Deka Hazarika compiles critical essays on Assamese songs, lyrics and lyrical poetry. Loknath Goswami's new arrival, *Asomiya Adhunik Sangitor Itihas* (2016) discusses the origin and chronological developments of Assamese modern music including singers, lyricists, music composers along with various melodies on the platforms like radio gramophone records, cinema, drama, television, cassettes, CDs, and so on.

Western Influence on Assamese literature

Western influence is obvious in modern Assamese literature. Parag Kumar Bhattacharya's *Pacchatya Kavyadhara Aru Asamia Kavita* (1992) is a study on Romanticism in the context of English and Assamese poetry. In the 4th chapter, he has discussed about Assamese Romantic poetry and the influence of English Romantics to Assamese poetry. In the same way, Narayan Das and Paramananda Rajbongshi have edited *Asamia Sahityat Paswatya Prabhav* (1994), a

collection of a total of fifteen articles on Western influence on Assamese literature covering from poetry, drama to language. The two essays, “Asamiya Ramanyasik Kabitat Paswatya Prabhab” (Western Influence on Assamese Romantic Poetry) by Hirendra Nath Dutta, and “Adhunik Asamiya Kabitat Paswatya Prabhab” (Western Influence on Assamese Modern Poetry) by Nalinidhar Bhattyacharya are relevant to my study.

Studies of Assamese *Bhakti* literature

Edited by Nripendra Kumar Mahanta, *Satra Surya* (1997) is a collection of essays on Srimanta Sankardev and the neo-Vaishnavite Movement. All the twenty five research articles are written by well-known resource persons on the particular domains which (especially the articles on *Borgeet*) are quite useful for our study of evolution of lyrical poetry in Assamese Literature. *Asamat Margo Sangeet aru Manasha Geet* (1997) is a critical study on *Margo Sangeet* and *Manasha Geet* of Assam. The writer, Bapchandra Mahanta has treated the subject matters from the origin to the present day context. *Bhakti Dharma Aru Bhakti Kavyat Abhumuki* (1997) Padma Ram Saloi provides a critical study of *Bhaktism* and Assamese *Bhakti- Kavyas*. He has discussed the *Bhakti* Movement in national perspective and how it has been diffused in *Vaishnavism* in Assam. Here are also critical essays on seven Assamese *Bhakti- Kavyas*.

Critical and Biographical Writings on Hazarika

It has become a little bit difficult to categorise the books into two subheads as critical and biographical writings on Hazarika. Besides his autobiography, *Moi Eti Jajabar* (I am a Roving Nomad) (1993), a good number of books hold many pages on his life-writing. After his death the number and quality of books on his life and works are growing. As this review has made it clear that there are a few canonical biographies of Hazarika. But maximum of the collections, as it appeared, incorporate the articles on both the aspects: his life stories and his contributions. As a result, this review tries to indicate the issues and aspects dealt in the collections.

One of the earliest full length studies on life and lyrics of Hazarika is Dilip Kumar Dutta’s *Bhupen Hazarika Geet aru Jivan Rath* (Lyrics and Life-chariot of Bhupen Hazarika) first published in 1981. The critical study is pioneer book on Bhupen Hazarika studies which also provides three critical essays (in the first part) on the history of Assamese lyrical poetry. Then, the next three parts are critical discussions on the lyrics of Hazarika where the writer has

classified the lyrics in different groups. During the ninth, tenth and eleventh chapters Dutta has analyzed Hazarika's love songs categorizing as "Manab Premar Geet" (Songs of Human Love), "Prem Geet" (Love Songs), and "Jatiya Premar Geet" (Songs of Love for Nation). *Silpir Prithibir Bhupen Hazarika* (2011) edited by Abhijit Gogoi is a book form of the special issue of *Silpir Prithibi* (October, 1981) on Hazarika. The special issue edited by Beni Madhav consisted of detailed information of creations of Hazarika till the publication of the issue of *Silpir Prithibi*, the cultural magazine. Sekharjyoti Bhuyan's *Ek Gavir Asthar Gan- Bhupen Hazarika* (1993) narrates different aspects, activities and life stories of Hazarika as observed from the close quarter by the writer.

Bhupen Hazarika Jiwan Aru Darshan (Life and Philosophy of Bhupen Hazarika), a critical study by Praneswar Nath on life and philosophy of the musical maestro, first published in October, 2001, contains a total of twenty four articles based on different aspects. However, in the second edition, published after the death of Hazarika, adds some recent materials. A few articles are critical analysis of his creations. In the article, "Bhupen Hazarika Sangeetat Yuga Chetana" (Consciousness of Age in the Music of Bhupen Hazarika) Nath analyses the Hazarika's social consciousness of contemporary age. The article, "Bhupen Hazarika Geetat Manabatabad" (Humanism in the Songs of Bhupen Hazarika) is an analysis of humanism in Hazarika's songs. In different short essays, Nath has discussed subject-matters, the philosophy, the tunes, and various stylistic devices of Hazarika's songs. In the essay, "Bhupen Hazarika Premar Batara" (Message of Love in Bhupen Hazarika) the writer has discussed Hazarika's love for nation, love for man, love for past, and his romantic love.

At the same time, there are a few academic anthologies consisting of critical papers on Hazarika. These reflect that the serious and critical studies, acknowledging the few critical writings published prior to his death, on him are started in full swing just after his death. Pujari in her *Dr. Bhupen Hazarika Gitor Mulyayan* (Critical Analysis of the Songs of Dr. Bhupen Hazarika) (2002) critically examines various aspects of the lyrics of Hazarika, such as the subject matters, the techniques, and the philosophy of his songs. Edited by Sukdev Adhikari and Biman Kumar Doley *Chetanar Sandhan (Vol.II)* (2012) is a collection of thirty eight seminar papers on social consciousness in the lyrical compositions of Jyotiprasad Agarwala, Bishnuprasad Rabha and Bhupen Hazarika. Different aspects of the lyrics of Hazarika have been discussed in fifteen

papers of this volume. In both the critical studies, *An Analytical Estimate of Dr. Bhupen Hazarika's Songs* (2012) and *Dr. Bhupen Hazarika Geet Aru Kabitar Bislesanatmak Alochona* (2012), the editor, Sailenjeet Sarma has taken the initiative to estimate and evaluate different aspects of the lyrics of Hazarika in the research articles by various writers. Edited by Umesh Deka *Bhupen Hazarika: A Voice, A Mystery* (2013) consists of a selection of forty two research papers on different aspects of life and works of Hazarika.

Loknath Goswami has edited in his *Dr. Bhupen Hazarika Janasanskritik Parikrama* (2005), a few articles, speeches, interviews and letters of Hazarika as ex-president of Sadou Asom Janasanskritik Parishad. Pulin Kalita, Gopal Jalan and Anubhab Parashar had taken the initiative to edit the anthology, *Biswanagorik Bhupen Hazarika* (2006) compiling life stories, discussions of his songs and tune. There are articles on his creation, and his contribution to different organizations, such as IPTA, Sangeet Natak Academy etc. Thaneswar Kumar has critically analyzed fifty one famous songs of Hazarika in his *Dr. Bhupen Hazarika Geet Aru Kishu Prashangik Katha* (2006). Pulin Kalita has analysed the cultural philosophy of Hazarika in his *Agni Jugor Phiringoti* (2007). Loknath Goswami has critically assessed the socio-cultural activities of Hazarika in his *Bandita Bhupenda Nindita Bhupen Hazarika* (2009). But the first essay, "Bhupenda Aru Teor Gaan: Adbhut Janapriyatar Jadu-Mantrano Ki" (Bhupenda and his Song: What is the Magic of Popularity?) is basically an essay on his musical voyage and critical analysis of his lyrics. Thaneswar Kumar has compiled in *Gunamugdhar Anubhabat Dr. Bhupen Hazarika* (2009) various comments about Hazarika by his predecessors, such as Lakshminath Bezbaroa, Jyotiprasad Agarwala, Bishnuprasad Rabha, Jawaharlal Nehru, Dr. S. Radhakrishnan, and Madan Mohan Malabya and so on. The book is also collection of some selected quoted pieces from his contemporaries from different fields, such as Birinchi Kumar Barua, Satyendranath Sarma, Hemanga Biswas, Nabakanta Barua, Nirod Chaudhuri, and so on. *A Brief Analysis of Songs with Life History of Dr. Bhupen Hazarika* (2012) Tarani Pathak and Manomati Pathak Dakuwa consists of summery and analysis, and English translation of 156 songs of Hazarika. Although the maximum of the translations are not up to the level it should be regarded as good initiative.

In case of biographical writing on Hazarika, Lakkheswar Sarma's *Manikonwar Dr. Bhupen Hazarika*, first published in 1983, portraits different experiences of Hazarika as an artist. Apart

from biographical sketches on Hazarika's life and works the writer also narrates his memories with Hazarika. Arup Kumar Dutta's *Bhupen Hazarika, the Roving Minstrel* (2002) is one of the earliest books in English that bears critical tendencies towards life-narrative and creations of Hazarika. The book narrates his life critically in seven chapters: "The Man", "The Child Prodigy", "The Formative Years", "Days of Struggle", "Cinematic Forays", "Accolades" and "The People's Singer". The third chapter, "The Formative Years" and the seventh chapter, "The People's Singer" contain critical comments on his music. Dutta asserts that Hazarika "is first and foremost the supreme entertainer, who effortlessly communicates to his audience his own zest for life" (72). Dhiraj Kumar Lahkar's *Dr. Bhupen Hazarika*, a short biography first appeared in 2007 narrates the life-stories of Hazarika dividing in short chapters. The book seems prepared for children. Mitra Phukan's essay, "Bhupen Hazarika" included in *Assam: Land and People* (2009) is a short biographical sketch of Hazarika's life and works with special reference to his music. Phukan is quite critical in discussion of Hazarika's lyrics. Iswar Mahanta has narrated the journey of life and music Hazarika in the short life-sketch, *Sudhakanthar Barnil Jiwanat Ebhumuki* (2012).

After death of Hazarika, there published so many books in Assamese, although all are not of same critical level, as a part of life writing of Hazarika. *Dr. Bhupen Hazarika: A Legend* (2011) edited by Basanta Deka is worth to categorise specially for its collection of translation of selected songs of Hazarika by different translators into English. This bilingual collection also contains English translation of few poems, a few articles on Hazarika, and some significant excerpts of Hazarika's writings. The articles of Prasenjit Goswami's *Ciroboreniyo Dr. Bhupen Hazarika* (2011) are glimpses of different aspects of Hazarika's life. The biographical sketches of Hazarika here are basically designed to suit children. In the very short essay, *Bhupen Mamar Geetat Nad-Nadi* (Rivers in the the Songs of Bhupen Mama) the writer only comments that Bhupen Hazarika has composed many songs on rivers. *Sage Dr. Bhupen Hazarika* (2011) edited by Parag Baruah is just a pictorial book on Hazarika with an autographical writing of him at the beginning. Santanu Kausik Baruah has edited a cyclopedia on Bhupen Hazarika, namely *Tathyakoxat Bhupen Hazarika Xadhana Xiddhi Aru Sristi* (2011).

Kamal Kataki and Devajit Bhuyan have made an effort to portray the life and philosophy of Hazarika in their *Bhupenda, Bard of Brahmaputra* (2012). As stated in the 'Note from the

Author’ and the ‘Note from the Co-author’, the book is written and published as a tribute from the authors after the demise of Bhupen Hazarika. Out of a total of seventeen chapters, the first seven chapters are biographical sketches, and the next six chapters are critical essays about his contribution. The fourteenth chapter is an autobiographical piece by Bhupen Hazarika in his own words. The fifteenth chapter is about his death that shocked the world. The book contains a collection of photographs, and words-of-praise about him after his death. In the eighth chapter, the authors have discussed some aspects of his songs, categorizing as, ‘Songs on Devotion and Spiritualism’, ‘Songs on Revolutionary Spirit’, ‘Songs on Humanism’, ‘Songs on Universal Love’, ‘Songs on Romance and Love’, and ‘Songs on Patriotism’. Nripen Dutta Baruah has written the biography of Bhupen Hazarika, namely *Ancient Wing* (2012) encompassing the theory of music. The life-story of Hazarika is presented here in a fictional but critical way in seven chapters: “Violet”, “Indigo”, “Blue”, “Green”, “Yellow”, “Orange”, and “Red”. Syed Zarir Hussain’s coffee-tablet, *The Undying Maestro: Bhupen Hazarika* (2012) serves as a bio-portrait in English on the life and works of Hazarika. Written in an easy story telling style, the book takes account of different fascinating anecdotes of Hazarika’s illustrious life. The book is refreshing with lots of insight and daring revelations. Because of the transcripts of two long interviews with Bhupen Hazarika and some other interviews with Tej Hazarika and Kalpana Lazmi, the book is able to provide a lot of inputs of love-life of Hazarika. Iswar Mahanta has also narrated the life-story of Hazarika in *Sudhakanthar Barnil Jivanat Ebhumuki* (2012) with special reference to his creations.

There are certain collections of articles basically published after the death of Hazarika which contain pieces of writing discussing various aspects of this multifaceted creative personality. These collections consist of not only recollected selected articles published in news papers and magazines just after the demise of the legend but also a good number fresh critical writings. Edited by Lachit Barman and Hillol Kumar Pathak, the collection of eulogies to Hazarika, *Moor Somadhit Toomaar Sohari* (2011) covers so many issues related to Hazarika and his creation. As written and published just after the death of Hazarika the writers are observed to become nostalgic about their past moments with Hazarika. Edited by Robin Bhuyan *Dr. Bhupen Hazarika Shristi Aru Dristi* (2011), the compilation of articles with analytical views on Hazarika is basically eulogical. Still Kalpana Lazmi’s autobiographical writing is relevant to our study. Another collection, *Bhupen Da* (2009) edited by Namrata Dutta consists of different articles of

same kind related to Hazarika's creation. Although essays are basically eulogies some articles, such as "Bhupen Hazarika Geetar Saundarya Bichar" (Analysis of Beauty of the Songs of Bhupen Hazarika), "Adhunik Asamiya Sangeetar Sarba Srestha Sangeetkar" (The Best Musician of Modern Assamese Music) are critical writings about his lyrics. Janardan Goswami has edited the collection, *Bhupen Hazarika: Uronta Mane Jar Namane Henger* (2011) that consists of writings on different aspects of Hazarika. Nanda Singh and Madhurjya Mandit Baruah have edited *Dr. Bhupen Hazarika* (2011), a big collection of bilingual articles on life and contribution of Hazarika. The compilation has also recollected a good number of essays containing the memories of its writers with Hazarika. In the same track, another collection of essays is *Mrityunjoyee Duronta Tarun Bhupen Hazarika* (2011) edited by Anubhab Parashar and Samiran Goswami. *Dr. Bhupen Hazarika: Sadiyar Para Biswasabhalai* (2012) is another collection of articles on the life and works of Hazarika compiled and edited by Tridib Goswami. In the same way another portrait book on Hazarika is *Kone Koi Moi Akalshariya* (2012) edited by Ratul Kishore Deka and Dhiraj Kumar Lahkar. *Bhupen Hazarika* (2013) edited by Ratna Ojah and *Jiwan Enekoie...* (2013) edited by Kumud Das are another two collections and compilations of writings on Hazarika.

Nationalism in Hazarika

The essayist, Diganta Bhuyan in his "Nationalism in Bhupen Hazarika's Songs" tries to establish that Hazarika had used some of his songs as instrument of expressing and spreading the spirit of nationalism among his audience. Even in some lyrics Hazarika's "regional nationalism has also been reflected" (Bhuyan 162). Again, in the research article, "The Realm of Nationalism and Cultural Identity in the Music of Dr. Bhupen Hazarika: an Insight" Pranjal Medhi has tried to explore the realms of nationalism and sub-nationalism in the lyrics of Hazarika. He has argued that Bhupen Hazarika's music is "an instrument for self-expression and mass-communication" (Deka 42). Applying various sub-national theories and views by eminent scholars the essayist has discussed the complex amalgamation of the sentiments of nationalism, cultural assimilation and national integrity in Bhupen Hazarika. The research paper "The Reflection of Nationalism and Human Rights in the Works of Dr. Bhupen Hazarika" explores the contributions Hazarika with the perspectives of nationalism and human rights. Examining the life stories of Hazarika and his compositions, the essayists, Rajib Bhattacharyya and Malabika Talukdar have commented that

in many of his lyrics Hazarika “tried to accelerate the feelings of Nationalism, brotherhood, patriotism, secularism, sense of humanity, human rights, sense to fight against corruption, untouchability etc.” (Bhattacharyya 79).

Indian Cinema and Hazarika

Hazarika has contributed a lot to Assamese, Bengali, and Hindi cinema. Although “Bhupen Hazarika: a Doyen of Indian Cinema” by Narendra Tripathy and Rajendra Mohanty is a discussion on Hazarika’s contribution to Indian cinema, but the essay doesnot have any theoretical perspective of film studies. The essay is just a survey of inputs of Hazarika to Indian as well as Assamese cinema without any detailed and serious criticism of Hazarika’s talent at cinematic fields.

Humanism in Hazarika

Humanism is a major aspect in his lyrics. Pranjit Bora has focused humanism in the selected songs of Hazarika in his article, “Dr. Bhupen Hazarika Geetat Manabatabad”. He has argued that with the passing of time the relevance of humanism in Bhupen Hazarika is increasing. Hazarika may not be a social reformer but his songs can encourage us for social reformation. In the same spirit, Mayuri Barman also advocates in her “The Concept of Human Philosophy in the Songs of Dr. Bhupen Hazarika – a Philosophical View” that Hazarika “tried to spread the message of humanity and universal brotherhood through his songs” (Barman, M. 111). Again she confirms that his “songs are marked by humanism. He believes that feelings of humanism can bridge all gaps among people through his songs” (111). Arguing Bhupen Hazarika as “the symbol of unity” (Das, E. 293) in “Dr. Bhupen Hazarika – the Confluence of Humanity and Unity”, the essayists, Eli Kumari Das, Bornali Mahanta and Mofida Begum have commented that “as a social reformer and humanist he tried to motivate the youth and the people of Assam to be united and to fight against evils of the society (291).

Dabajit Baruah in his “Humanistic Philosophy in the Songs of Dr. Bhupen Hazarika” has critically analysed the present condition of Indian society and the relevance of the humanistic ideals of Hazarika in it. He has commented here that Bhupen Hazarika was “completely against terrorism” (Barua, D. 254). The essayist even gives advice “to practice the humanistic ideals of his (Hazarika’s) songs that are lying behind them” (256). Hazarika himself confessed in many of

his writings that he was indebted to Paul Robeson in making of Bhupen Hazarika. “The Road to Paul Robeson: Bhupen Hazarika’s Humanism versus His Individualism” by Taranee Deka and Prasanta Kumar Sarma is basically a life narrative of Bhupen Hazarika with special focus on Paul Robeson, and at the same time a comparative study as humanists.

Progressive Elements in Hazarika

“Progressive Elements in Dr. Bhupen Hazarika’s Songs” by Ranendra Mohan Deka and Deepak Bora studies the influences of Jyotiprasad Agarwala and Bishnuprasad Rabha, the Assamese progressive artists in making of Hazarika. Discussing different life stories of Hazarika, the essayists explore progressive elements in a number of lyrics composed in the 1950s where his ideology of liberty and equality are represented in a meaningful way.

Revolutionary Spirit in Hazarika

Debajyoti Biswas has analysed the revolutionary songs of Hazarika in “Revolutionary Songs of Dr. Bhupen Hazarika” on the backdrop of political turmoil that had engulfed Assam for quite a long time. The essayist has also focused some selected events of revolutionary artist which implanted the seeds of revolution in the mind of this child prodigy.

Social Movements and Hazarika

Bhupen Hazarika was a man of revolutionary zeal and he used his music as an instrument for social change. He was influenced by different social movements of twentieth century from his age of thirteen when he composed his second song. In the eassay, “Dr. Bhupen Hazarika and Social Movements” Dipankar Barman has discussed different movements (such as, Indian Freedom Movement, Indian People’s Theatre Association, Language Movement, Freedom Movement in Bangladesh, Assam Movement etc.) in which Hazarika contributed with his music.

Postmodernism in the Lyrics of Hazarika

This research article, “Reading Bhupen Hazarika’s Lyrics in terms of Postmodernist Ideas” explores the lyrics of Hazarika in the light of postmodernist ideas. The essayist, Ratul Deka has discussed a sense of restlessness and the rejection of cultural elitism in Hazarika’s lyrics.

Bhupen Hazarika as Dalit

“Was Bhupen Hazarika a Dalit?” sees him from a different angle whether he reflects the frustration, humiliation, anguishes and sadness of the Dalits. Though Hazarika devoted his life for bridging people from different caste, creed and religion still he had “to face a lot of adverse and untoward situations in life specially during the period from 1946-1956” (Deka, J. 106). The essayists relate many circumstances of Hazarika to the situations of lives of Dalits.

Rivers in Hazarika

The treatment of rivers by Hazarika is studied in a few essays and research papers. But is observed that no body has studied his themes and treatments of rivers in his lyrics from the theoretical perspectives of Romanticism. “Brahmaputra and Bohug in the Songs of Bhupen Hazarika” studies the songs of Hazarika on the Brahmaputra which show his attachments with the river in different moods and forms. The essayist, Mridusmita Mahanta comments that “the root from which Dr. Hazarika emerges lies on the Brahmaputra” (Mahanta, M.18). Prabin Chandra Das has analyzed Hazarika’s treatment of the river Brahmaputra and the month of *Bohag* in his “Dr. Bhupen Hazarika Geetat Brahmaputra Aru Bohag”. Ranjita Sarma’s “Bhupen Hazarika Geetat Tarangita Brahmaputra” is another critical study of Hazarika’s treatment of the Brahmaputra. In the same way, discussing the Brahmaputra-centric songs, Rajiv Deka and Lakhyadhar Sarma have focused the Brahmaputra as a cultural hub and have commented that Hazarika composed “several songs on the river Brahmaputra to reflect its banks as cultural meeting points” (Deka, R. 162).

Historical Consciousness in Hazarika

The lyrics of Hazarika constitute an important segment in the history of the North-East encompassing all aspects of the people. He has distinctly reflected the historical events in his creations, guiding people through its critical phases. Rena Laisram has discussed Hazarika as “a product of his times” (Laisram 57) in “Historical Context and the Making of a Cultural Icon: Dr. Bhupen Hazarika”. “History in the Songs of Bhupen Hazarika” by Munin Saikia and “Historical Consciousness in the Songs of Dr. Bhupen Hazarika” by Mamoni Mahanta discuss many historical events of the North-East which were represented in the songs of Hazarika. An effort has been made in the essays to give an idea to the readers regarding historical consciousness in

his songs. The studies enlighten the views of Hazarika regarding different countries, places, tribes and castes, rulers and kings in their historical perspective and consciousness.

Hazarika's Contribution to Society and Culture

Hazarika's vast and massive contributions to society and culture are discussed in a few critical essays. The essayist, Mir Jahan Ali Prodhani establishes that Hazarika did not compose his lyrics for the sake of quantity but for the sake of expression of his deep feelings, emotions and thought under certain circumstances which the essayist has regarded as "an aesthetic combination of his imagination and social reality" (Prodhani 91). Both the research articles, "Dr. Bhupen Hazarika: His Social Contribution" by Nilakshi Mili Medak and "Dr. Bhupen Hazarika's Contribution to the Society and Culture" by Rabindra Sarma explore his contributions and achievements in the domains of film, music, journalism, and literature. In the course of the critical appreciation of Hazarika's contribution to Assamese society and culture Karabi Devi has commented in "Dr. Bhupen Hazarika: His Contribution to Assamese Society and Culture" that he contributed to the "every facet of Assamese culture and had lifted the existence of Assamese to the outside world" (Devi 322).

Ethnicity in Bhupen Hazarika

Elements of ethnicity are abundant in the lyrics of Hazarika. He was conscious that these ethnic communities celebrate the process of assimilation and the bond of love and union of the Assamese community. Karabi Goswami in her eassay, "Tribal Life in the Songs of Dr. Bhupen Hazarika" comments that "most of the songs on tribal life were written when there were demands for separate statehood by the different ethnic communities of Assam" (Goswami, K. 109). Ethnicity is an inherent spirit of Hazarika's songs. Kanan Medhi Patgiri's "Bhupen Hazarika Geetat Janagosthiya Chitra" is another critical study of ethnicity in the lyrics of Hazarika. In the essay, "Tribal Life as Reflected in the Songs of Dr. Bhupen Hazarika" Chittaranjan Nath has rightly observed that Hazarika's songs have represented the true cultural heritage of most of the tribes of the North-east. Hazarika "himself attributed his singing to tribal music" (Nath 383).

Patriotism in Hazarika

Diganta Kumar Barman has discussed the elements of patriotism in the selected songs of Hazarika in his “Patriotism in Bhupen Hazarika’s Songs”.

Love in Hazarika

Love is a dominant essence in Hazarika’s lyric poetry. This component has been discussed in a number of writings, but no discussion is found from the perspective of Romanticism. Dilip Kumar Dutta narrates some incidents of love-life of Hazarika, Priyamvada Petel and Kalpana Lazmi in his article, “Bhupen Hazarika ‘Kalpana’”. In the same way, Prabhat Goswami highlights selected events of life of Hazarika with his beloveds and, also discusses the phenomenological aspects of certain love songs in his article, “Bhupen Hazarika Geetat Premar Sangya”. In “Biswapremik Bhupen Hazarika Premar Geet”, Pankajayan Bhattacharya categorizes and analyzes the love songs of Hazarika in three groups: *Manabpremar Geet*, *Swadeshpremar Geet* and *Byaktigata Jivanar Premar Geet*.

Love, besides being the driving force of Hazarika’s life, is also the central theme of many of his lyrics. Discussing love-songs of Hazarika, Dipankar Saikia in “The Face of Love in the Songs of Bhupen Hazarika”, has commented that many of his “songs are panegyrics of love extolling the beauty of the beloved and rejoicing at the charm and grace of her love” (Saikia 27). Siba Prasad Bora in “Bhupen Hazarika Geetat Prem Aru Nari” and Anjali Nath in “Bhupen Hazarika Premmulak Geet – Eti Alochana” have also critically studied the love songs. Rita Dutta has discussed the place of women in the lyrics of Hazarika in her critical essay, “Bhupen Hazarika Geetat Narir Sthan.” His love songs depict his love life. He himself confessed that many girls came to his life and became the source of his writing. But it is to be remembered that all the women in his lyrics are not his beloved. *Bhupendar Patni Kon* (Who is Wife of Bhupenda?) (2015) by Bikash Sarma analyses love and married life of Hazarika in three of the articles.

Optimism in Hazarika

“Optimism in the Songs of Bhupen Hazarika” by Siba Prasad Borah is an analytical appreciation of Hazarika’s lyrics which are pervaded with tremendous optimism. The study shows that optimism is a dominating characteristic feature in his creative art. Jitanjali Barpujari Barthakur

opines that though Hazarika was a roving minstrel he cherished a great optimism towards humanity. Her essay, “Bhupen Hazarika Geetat Ashabad” discusses his philosophy of optimism on the basis of selected songs.

Marxism, Communism and Egalitarian Philosophy in Hazarika

Discussing about egalitarianism, Iftikhar Hussain proceeds to analyze Hazarika’s balladic songs where he dreamt a society free from injustice, corruption and all kinds of evils. The essay, “Egalitarian Philosophy and the Songs of Dr. Bhupen Hazarika” argues that “whenever the downtrodden people are exploited socially, culturally or make them victim of any conspiracy, he always protest against these with his songs” (Hussain, I. 72). Jagadish Chandra Kalita’s “Communism, Marxism, Egalitarian Philosophy and Dr. Bhupen Hazarika” focuses Hazarika’s philosophy of Marxism, Socialism, Communism and Egalitarianism which he conveyed through music to his audience.

Special Issues of Magazines and Journals on Hazarika:

After the death of Hazarika the people of Assam suffered from sadness unknown and unexpressible. Every people and every medium of communication offered homage and tribute to the doyen in their own ways and forms. The whole community experienced one new kind of nationalism. During that time, a good amount of articles were published in the newspapers and magazines maximum of which are enlisted in the bibliography. Even some special issues and supplements were also published.

Maximum of the news papers and magazines (including its special issues), published during the time of death of Bhupen Hazarika, and during the time of his first death anniversary contain articles on his life, philosophy, creation, and memories with the artist. *Asom Bani* published a special issue on Hazarika (Vol. 57 No. 19, 2011). *The Assam Tribune*, *The Telegraph*, *Asamiya Pratidin*, *Dainik Asom*, *Amar Asom*, *Asamiya Khabar*, *Dainik Agradut* and *Dainik Janambhumi* published supplements on Hazarika including the some other articles on regular pages. Although these are basically memoir writings and eulogical in nature these contribute to Bhupen Hazarika studies. Some serious articles are collected in anthologies later on.

Bora, Lakshminandan, ed. *Gariyoshi*, Vol. xix. Issue No 4, 2012. Print.

Published by Sahitya Prakash (Guwahati) this special volume of *Gariyoshi*, the Assamese literary monthly, on Bhupen Hazarika consists of serious articles including “Dr. Bhupen Hazarika Geeti-Sahitya: Eti Sanshipta Awalokan” by Pari Hilaidari, and “Dr. Bhupen Hazarika Geetat Brahmaputra Aru Bahag” by Prabin Chandra Das.

Das, Sonit Bijay, ed. *Guwahati*, Vol. i. 1st year, 2009. Print.

Published by Katha Publication this special volume on Hazarika contains a number of articles on his life and creation by renowned Assamese writers.



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Chapter III

Riverscapes: *Mahabahu Brahmaputra, Mahamilanar Tirtha*

The term, riverscape signifies “the specific arrangement or pattern of things” related to rivers. The concept of riverscape refers to “the *look* or the *style*” of the river. It refers not just to “the order or make-up” of a place having the river, but “the social or cultural *significance* of this order or make-up”. Riverscape can be understood as “a built *morphology*- the shape and structure” (Mitchell 49) of the place having the river.

Riverscape refers to a form of representation, both as an art and as a complex system of meanings. Riverscape represents “a specific way of seeing”, that is, while riverscape signifies “the look” of the river, it also signifies a “way of looking at” (50) the river. The key issues for riverscape research are “how these different meanings or senses of the term relate to each other and compromise something of a social totality” (49).

In the *Preface* to the *River Variability and Complexity* (2005), Stanley A. Schumn has commented that “rivers differ among themselves, and through time, and one river can vary significantly in a downstream direction” (ix). Like other big rivers of the world this is true to the river Brahmaputra also. In the *Introduction* to the same book, Schumn has further asserted that “river characteristics vary sometimes little and sometimes greatly” (03). In the same way, the Brahmaputra changes its behavior and characteristics in dimensions and pattern dramatically over the whole length of it.

Rivers are part and parcel of Nature. Rivers may “comprise only a small part of a landscape, but much of the energy of the landscape is concentrated in the river channel”. Rivers provide livelihood; rivers inspire people to be creative. Human civilization has a particular living with the rivers that “often creates hazardous conditions for humans and vast floods along the world’s great rivers create creation myths and misery” (Schumn 182).

Tiziana and Gianni Baldizzone, the specialists in Asia and Africa who had travelled the world for twenty years, have started the “Introduction” to the *Tales from the River Brahmaputra: Tibet India Bangladesh* (1998) observing that:

Tsangpo, Brahmaputra, Jamuna. Three names but single river. Tibet, India, Bangladesh.
Three countries, but a single river. Buddhism, Hinduism, Islam. Three faiths, but a single

river. A mythological source, hidden among the ice sheets of one of the most sacred regions in the world.

A ‘Great River,’ which is the meaning of its Tibetan name. A mysterious river, full of history. A river with many stories to tell.

Stories about the men who came to search for, and discover, this river. About armies who crossed it. About pilgrims who purified themselves in its waters. About the gods who quarreled on its banks. About savage tribes and tea pioneers. About the otters that fish in its water and the tigers of Bengal. About the ashes of the dead, carried along by the Ganges, and deposited by it into the Ocean (Tiziana 4).

The Brahmaputra has become line for geographical boundary; the Brahmaputra has witnessed the history of migration by its either banks. The body of the Brahmaputra has been the way for transportation for business and war. From agrarian production to electricity, the mythical Brahmaputra is utilized repeatedly. The Brahmaputra is creative source and energy of music to literature for Assamese people. “The Brahmaputra may be called”, as argued by John M’Cosh in his *Topography of Assam* “the great drain of Assam, and not of it only, but of all the mountainous countries that surround it; the numerous tributary streams of which swell it to a river of the very first-rate magnitude, so as to make it out-rival the great Ganges itself in its tribute to ocean” (06).

Hazarika’s attachment to the Brahmaputra, one of the major Asian trans-boundary rivers, in particular has elevated his creative expressions. The Brahmaputra, unusually for a river which is male in its aspect, occupies a vital place in his lyrics. Dulal Chandra Goswami has commented in his essay, “The Brahmaputra” (2009) that “The Brahmaputra has been a subject of great mystery and reverence since the early days of Assam’s history and civilization” (15). While the most other rivers in Indian mythology have female names with feminine perspectives, this sacred river of Hindus has masculinity along with its male name i.e. the Brahmaputra as it means son of Lord Brahma, one of the Hindu holy trinities.

Goswami has also observed that the river is mentioned as ‘Lauhitya’ in stone pillar inscriptions as well as copper plates, and also in Indian classical literary pieces like the *Mahabharata*, the *Puranas*, the *Hasti-ayurveda*, Kalidasa’s *Raghuvamsa* and Kalhan’s *Rajtarangini*. However, the name Brahmaputra is mentioned in the *Kalika Purana* and the *Jogini Tantra* for the first time

(15). The river Brahmaputra has been a recurrent theme in Assamese lyrics from folk to contemporary period. Hazarika is particularly inspired by the treatment of the Brahmaputra in *Bihu* songs, and in the lyrics of Jyotiprasad Agarwala and Parvatiprasad Barua.

Eventually, all the aspects of cultural fabric of Assam merge into one landscape, and the river Brahmaputra runs through it. To quote Goswami, again: “There had been sustained efforts over the centuries to unravel the hidden mysteries of the Brahmaputra by the countless monks, explorers and travelers from India, China and a few western nations” (15). With a lot of legends and prophecies floating with its current, the Brahmaputra traverses through China, India and Bangladesh before emptying into the Bay of Bengal. Originating in the Angsi Glacier of Cheme-Yung-Dung, the south-east of Manas Sorovar, a lake in the Kailash range of southern Tibet, the river tracks the course of its 2880 km journey covering a drainage area of 580,000 sq km. Rolling into alluvial plains of the Bay of Bengal the River God, Brahmaputra rushes to meet the River Goddess, Ganga. Like lovers they dissolve into each other and merge at the fragile islands of Sunderbans.

The journey of the Brahmaputra reflects a union between the River and the Mother Nature. In Keats’ “To Autumn” sun is the male figure while the season is the female figure, and the fruits and flowers of the season are the productions of their union. In the same way, the ecological diversity and harmony between man and nature by the banks of the Brahmaputra are the productions of the union between the male river and the Mother Nature. Hazarika has attached the adjective, ‘mighty’ to the river: *Mahabahu Brahmaputra* (The mighty Brahmaputra) [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1118]. The way blood runs in veins through the human body, the Brahmaputra runs along with its tributaries runs through Assam. Goswami narrates the geographical journey of the Brahmaputra:

Flowing eastwards over the Tibetan Plateau, the Brahmaputra, known as the Tsangpo, enters a deep narrow gorge at Pe and continues southwards across the east-west trending ranges of the Himalayas before debouching onto the Assam plain near Pasighat.

These different geo-ecological zones have distinctive assemblages of topographical, geological, climatological, floral-faunal and ethnological characteristics. The gradient of the Brahmaputra is steep in the gorge section, upstream of Pasighat, but it is flat near

Guwahati. ... Two rivers, the Dibang and the Lohit, join the upper course of the Brahmaputra, known as the Dihang or the Siang, a little south of Pasighat and the combined flow, hereafter called the Brahmaputra, flows westwards through Assam for about 640 km. The flow abruptly turns south near Dhuburi and enters Bangladesh with a new name Jamuna. It meets the Ganga and assumes the name Padma and merges in the Bay of Bengal (13-15).

Dr. Bhupen Hazarika is “popularly known as the Bard of Brahmaputra, the river that dominated in many of his songs” (Hussain 123). The Brahmaputra becomes his creative space as he was highly inspired by the river. The Brahmaputra becomes “a river of reality and imagination” (Sarma 422) for him, and, consequently, the river was “the centre of courage, vigor, inspiration for work, and self-conviction for him” (422). Kamal Kataki and Devajit Bhuyan are quite enthusiastic in *Bhupenda, Bard of Brahmaputra* in saying that:

Probably no one in this world has used the name of a river (The Brahmaputra) and a month (The *Bohag*) so extensively many times in their poems and songs like Bhupen Hazarika. In about thirty songs one can find the words Brahmaputra, *Bohag* and Luit (another name of the Brahmaputra) on different subjects. Sometimes he used Brahmaputra and *Bohag* as a symbol of joy or love, sometimes as anger and sometimes as patriotism (101).

In the same way, in *The Undying Maestro: Bhupen Hazarika*, Syed Zarir Hussain has asserted that “like the Brahmaputra, Bhupen *da's* songs too flowed relentlessly. The relationship between the two Bs – Brahmaputra and Bhupen Hazarika – was almost inseparable and eventually went on to symbolize Assamese folklore and the diverse ethnic cultures of the state” (123).

From the early part of his career as a lyricist the water of the Brahmaputra has been inspiration for his imagination. It is to be remembered that as he was born and brought up by the Brahmaputra, he was fascinated by the beauty of the river from his very childhood. In the first chapter his autobiography, *Moi Eti Jajabor* (1993) he has narrated his memories of childhood related to the Luit in Sadiya, his birthplace, and the Brahmaputra and Bharalu in Guwahati. He has recounted: “The Luit is so vast. The river flowed by our home. ...but I was grown-up nearby

the Brahmaputra and the Bharalu” [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. iii)* 1464].

Every river has its own flow, so is with the life of Bhupen Hazarika. Empowered by gravity, the rivers flow downhill. The water body of the river searches its destination. The river flows spontaneously providing many blessings to its neighboring lives. The aerial view of the snake-walking of the rivers is like dancing on the earth creating and recreating art on it. The rivers aestheticize the natural landscape. During the last fifty years of his life, Hazarika maintained a bohemian life communicating people from place to place, country to country, caring little about his career and family life. He was a man of extra ordinary abilities but, yet a man having ordinary expectations, who could thereby understand the joys and sorrows of common people including the ethnic groups of North-East India keeping aside his own gains and losses.

Hazarika himself has started his “Mor Kabalagia Du-aashar” (A Little to Speak from My Side), the preface to the *Dr. Bhupen Hazarika Rachanawali (Vol. i, ii & iii)* that “in this middle age of my life I feel – the path of life of a man is fixed in advance. This way of journey is structured by destiny. The same happens in my life. The Invisible One had fated me an ever nomadic life. That’s why – I have been a nomad since my birth” (0.3). Till his death, a flighty, wandering life had been his fate and consequently he did not have any fixed address throughout his life. His bohemian life has been represented through the lyric, “Moi Eti Jajabor” (I am a Roving Nomad) (1968):

Moi eti jajabor

Dharar dihinge dipange laoru

Nibichari niza ghar

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1066]

(I am a roving nomad

Wandering across the earth

Without seeking a home of my own)

In the same lyric he has narrated again his life stories: *Moi Luitar para Missicipi hoi Volgar rup chalo...* (I have seen the beauty of Volga from Luit via Missicipi...). He has used the names of

the rivers in a symbolic way. Here the three rivers not only represent the geographical landscapes but also cultural landscapes, and metaphorically the lyricist's philosophical and spiritual journey through out the humanity.

The Brahmaputra is recurrent metaphor in the history of Assamese literature, even from the folk literature to modern times. The river is represented in different faces from the *Bihu-geets* to *Jyoti-sangeet* (the songs composed by *Rupkonwar* Jyotiprasad Agarwala). Even to Srimanta Sankardeva and Madhavdeva, the Brahmaputra was one of the inspiring elements. So far as the treatment of the Brahmaputra is concerned, Hazarika was influenced by *Rupkonwar* Jyotiprasad Agarwala, *Kalaguru* Bishnuprasad Rabha and *Geetikavi* Parvati Prasad Baruah at the early stage of his life. Again he rediscovered the significance of the Brahmaputra in his life after his friendship with Paul Robeson. Even at that young age he had conceived the idea of Brahmaputra as the mirror of Assamese community life.

The Brahmaputra is addressed with various names in his lyrics, such as 'Luit', 'Borluit', 'Lohit', 'Burhaluit' and 'Louhitya'. Hazarika has imagined the river in different faces. Sometimes the river is calm and peaceful, and sometimes destructive. He has selected the particular name of Brahmaputra from the above list as suited the purpose for lyrical composition. Sometimes he selects on the basis of rhythm and tune; in some other times on the basis of other perspectives. For example, his 'Luit' is basically soft, homely, and tranquil (for example, "Luitor Paar Duti", "Jilikabo Luitore Paar", "Luitote Mor Ghar") but his 'Brahmaputra' much more masculine, aggressive, and revolutionary (for example, "Aji Brahmaputra Hol Bahinimaam").

The mystery of the Brahmaputra has captured Hazarika's creative imagination and sensibility since his early twenties. "Luitor Paar Duti" (Either banks of the Luit) composed in Guwahati in 1947 is his first lyric on the Brahmaputra. He begins the lyric with a note of hope:

Luitor paar duti jiliki uthibo rati

Jwoli sata dewalir bonti

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1005]

(Either bank of the Luit

Will glitter at night

Lighting hundreds of *Dewali** lamps)

**Dewali* is a festival of light in India

But in the same lyric, the lyricist depicts the destructive nature of the river. In a story-telling technique he has introduced two characters, Bhadia and his wife. Bhadia is named so because he was born, most probably, in the month of Bhado (July/ August). In the rainy season the Luit overflows its either banks. Besides, the terrible erosion which turns the Brahmaputra valley into a sea overnight where perishes huts of hundreds of unfortunates. The spate of Bhado month floods the either bank of the Luit, inundating vast expanse of green fields and washing away countless people's domestic animals, crops, and even the bosom relatives. Flood water brims the roof of houses. All have been swept away. Thus floods are common occurrences by the Brahmaputra. But in the devastating flood last year, even the dearest one of Bhadia, his wife was also swept away. Hazarika sings:

Enua porote joa basarote

Kal baanpaani eti aahi

Maha sabade moshimur karile

Xarukoi kherare pajati /

Dhananio tol gol

Chenehio uti gol

Dugdugi bandhakot ase / (1005)

(At such time, last year

The deadly flood with fearful roars

Smashed his thatched hut.

His paddy fields immersed in water

His beloved too swept away

Her *dugdugi** is under mortgage)

(**Dugdugi* is a kind of Assamese neck-lace made of gold with pearls.)

One day Bhadia, the bank dweller of the Luit (*Luitpariya*) heard that the people would embank the Luit. Bhadia's moistened eyes started to glitter with hope. As Hazarika sings:

Koliya pikhasak Bhadiyai badhiba

Ase dui bahut sakati

Ahiba Katire maahiti

Durate dewalir bonti / (1006)

(The dark-demon will Bhadia kill

He has immense power in arms

The month of Kati will come

The *Dewali* light will be at distance.)

Here Bhadia is a rural Assamese common man by the Brahmaputra who symbolizes the month of Bhado during spring time in Assam. On the other hand, his beloved symbolizes the fertility and productions of the time which are devastated by the mighty Brahmaputra. Till the month of Kati the rainy season will be over and thus there will be celebration of light. In this way Hazarika has narrated the tragedy of an Assamese farmer, but still there is note of optimism.

Like William Wordsworth in case of poetry, Hazarika considered that Man is a fit subject for lyrical composition. Hence he turned to Man for his lyrical inspiration and by the time he rounded off his lyrical career he left behind quite a good number of songs dealing with human life. It is quite natural for him to deal with the life of cottagers and rustics who live in close proximity to Nature in their country surroundings. Bhadia is such a man who reminds us the situation of life of Wordsworth's Simon Lee.

In another lyric, “Porohi Puate Tulunga Nawate” (Day Before Yesterday on the Morn in a Canoe) (1954) the lyricist has depicted the destructive nature of the Brahmaputra with the help of the story of the poor fisherman, Rangmon and his wife, Rahdoi. The day before yesterday, early in the morning, Rangmon, a handsome and healthy youth, went out for fishing in the Brahmaputra as fishing was his livelihood. On that occasion the dark sky gave signals of an imminent tempest, and consequently, Rahdoi was not willing to let him go. Hazarika sings the ballad:

Porohi puate tulunga nawate

Rangmon maashaloi gol

Maashake maribole nelage jabole

Dhumuha ahibor hol /

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1021]

Day before yesterday on the morn in a canoe

Rangmon set out to fish

You need not go fishing, you need not go

The storm is about to break

-trans. Nirendra Nath Thakuria

(Deka, B. *Dr. Bhupen Hazarika: A Legend* 103)

But Rangmon did not return home up to the evening – he disappeared in the vast water of the Brahmaputra for good. As a result, Rahdoi became mad out of extreme sorrows as the waves carried ashore the lifeless body of Rangmon. Hazarika sings:

Gadhulir porate Barhamputrar majote

Rangmon naikia hol /

Hiyakhoni bhukuwai akashole sai sai

Rahdoi bauli hol –

O dhau jah gushi nishake neoshi

Rangnonak anibor hol /

Dhaubore xabati Rangmonar dehati

Paarote xuwai thoi gol //

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1021]

On the early evening, Rangmon went missing

In the Brahmaputra's deep

Looking at the sky, wailing and beating her breast

Rahdoi went raving mad.

Go away, o waves, go away! Daring the night

It's time Rangmon was brought back.

The waves lapped and hugged the body of Rangmon

And laid it on the bank.

-trans. Nirendra Nath Thakuria

(Deka, B. *Dr. Bhupen Hazarika: A Legend* 103)

In this way Hazarika's humanism touches the sorrowful lives of fisherman community which is artistically presented to the audience in this song. The Romantic themes and images of the lyric are presented by his humanistic attitude and insight.

The Brahmaputra has repeatedly become the locus of Romantic imagination. In another famous song on Brahmaputra i.e. “Luitor Baliya Baan” (The Mad Torrents of the Luit) (1968), the river is represented as quite young but still with its devastating nature. He has addressed the water body of the river during flood and asked:

Luitor baliya baan

Toi kaloino dhapoli melisha?

Hir hir sabade kalrup dhari loi

Kakno bare bare xedisho?

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1067]

O the mad torrents of the Luit

Where are you rushing to?

With a thunderous roar

In a deathly garb repeatedly

Who are you chasing?

-trans. Nripen Dutta Baruah

(Deka, B. *Dr. Bhupen Hazarika: A Legend* 179)

Because of the great earthquake in 1950 the river bed of the Brahmaputra was raised to great extent. This is also one of the causes of recurrent floods of years after year. As a result, the river washes away houses, lands, crop-fields, men and animals. The flood water reaches the brim of the roof of house, and the crows and vultures cry on the top of ridges of house. The lyricist warns the flood not to wash away the seedlings of hopes, and also not to play the drama of child-murder holding funeral meeting beseeching the vultures on the top of roof. He narrates poetically in the second and third stanzas:

Luitor buku heno bam hoi gol

Gabhirota heno kishu nohoa hol

Baan toi xeye heno oliya-boliya hoi

Duyo paare uposhi porisha

Baan toi tighil-nighilabi

Ashare kothiya nutuabi

Sishubadh bhaona napatibi

Gharare chalote xagunok bahuai

Maranor xabah napatibi

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol. ii) 1067]

Your depth they believe

Measure only a twain

That is why you run amok

On either side of your banks.

O torrents, don't taunt and torment

And sweep away the sprouting hopes

Do not stage a mock drama of infanticide

And do not allow the vulture to preside

Over the funeral rites.

-trans. Nripen Dutta Baruah

(Deka, B. *Dr. Bhupen Hazarika: A Legend* 179)

The meaning of the water of the Luit is going to be changed in the last stanza of the lyric. Changing his narrative he confirms that as we are born on the bank of the Luit, the water of it is the paternal strength of us. Further he asserts that with that strength we will stop flood and also with thousand of hands we will embank the either bank of the river, and thus we will make the river our slave snatching its power. He sings:

Luitor parote janam amaar

Paniyei pitri, shakti amar

Xei shaktirei banok rudhim

Xahashra hatere dupaar bandhim/

Tor ei shaktik kahri kahri ani

Tokei amar bhritya karim //

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii) 1067*]

On the bank of the Luit we are born

The water of the Luit is our parental bond, our force

That force we shall garner to restrain the torrents

And rebuild both the banks with thousands of hands.

Over and over, shall we wrest your strength

Compelling you to become subservient.

-trans. Nripen Dutta Baruah

(Deka, B. *Dr. Bhupen Hazarika: A Legend 179*)

Flood becomes recurrent theme in his songs. Along with its devastating nature, the images of flood provide a sense of abundance, a sense of mystery. The sagacity of flood in his lyrics even indicates a new birth and rising in nature. It is the tragedy indeed to find the river feeding the

people living by its banks for the better part of the year, and then, it is the same river that washes away all their possessions in one big push. He narrates the reality of flood suffered by Assamese people every year in prose form before the song, “Bhara Barikhar Bane” (The Monsoon Flood in Full Flow) (1954) is sung:

There is no end of floods. Every monsoon the fields of thousands of peasants get submerged in Assam. Horned-owls make all kinds of eerie sounds at midnight and the lonely boatman then sings – “The village crumbles away with the monsoon in full flow.”

-trans. Dibya Ranjan Sharma Khataniar

(Deka, B. *Dr. Bhupen Hazarika: A Legend* 79)

The devastating nature of flood in an Assamese village is portrayed in the song with deep sensitivity of a creative mind. He depicts the calamities:

The village crumbles away

With the monsoon flood in full flow

The poor child weeps in dismay

As flood-waters by him flow

In full monsoon, in full monsoon.

The flood-waters hold away

Crossing the roof's edge on their way

Embankments on the paddy field

Under their impact dwindle away

In full monsoon, in full monsoon (79)

This tragic predicament is occurring repeatedly years after years. Generations after generations, the peasants are suffering during the rainy season. The misfortune of these poor peasants by the river is depicted in the song again:

Grandmother looks on weeping

Embracing her grandchildren dear

On the tree-top sits a horned-owl hooting

Making the ominous sound all can hear

In full monsoon, in full monsoon.

The thatched roofs move

Along the water there

Sitting on them the kite

Croons her hymns rare

In full monsoon, in full monsoon.

Fields of countless peasants

Submerged in the flood-waters

Dreams woven into their seeding beds

Are also now tatters

In full monsoon, in full monsoon (79)

In a number of lyrics he has depicted the scenario of flood. Men become united in devastating environment of natural calamities. In “O Ami Tejal Gawalia” (We, the Valiant Villagers) (1948),

he utters that we, the valiant villagers will sustain the dignity of the village even in the time of flood of Luit. In “Kaar Akashar Ramdhenukhoni” (The Rainbow of Sky of Whom) (1949), he even has advised to row the boat with the sail of hope on the life-Luit (“*Jiwanar Luitat / Nao meli de / Ashare tuli loi paal*”) [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1009].

And yet, against these destructions, the Brahmaputra always remains as a positive energy for the people by its banks. Hazarika, amid all the gloominess, finds always a creative energy in this male river. The Brahmaputra is not just a river for him, this is “the whole Assam and the mirror of Assamese community” (Das 104). That philosophical sensibility is once again reflected in the song, “Jilikaba Luitore Paar” (The Banks of the Luit will Brighten) (1954).

On 22nd of February, 1954, the Gauhati University, the oldest university of entire North-East India, was inaugurated at Jalukbari (Guwahati) by the Brahmaputra although it was established on 26th of January, 1948 in the campus of Cotton College, Guwahati. In order to sing in the inaugural meeting as the opening song, Hazarika composed the lyric, “Jilikaba Luitore Paar” and also tuned and added music to it. This song has been treated as the ‘iversity song’, Gauhati University anthem. The simple but comprehensive lyric, inspired by Hazarika’s Romantic optimism, reflects the hopes and aspirations of the people towards the university. The university has grown to be the confluence of knowledge, nature and heritage in his lyric. The banks of Luit have become the representation of ancient Pragjyotishpur:

Jilikaba luitore paar

Endharor bheta bhangi

Pragjyotishat boy

Jeuti nijorare dhaar;

Xato xato bantire

Gyanare dipaliye

Jilikaba luitore paar /

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1021]

The banks of the Luit will brighten

Breaking the barrier of darkness

In Pragjyotish flows

The fountain of light

Hundreds of light

In a *deepavali* of wisdom

Will brighten the banks of the Luit

(Hazarika, *Where Seas Meet* 11)

Hazarika's Romantic sensibility has been led by the love of the Brahmaputra to the love of ethnic people by the river. In writing his lyrics, he basically believed in direct experiences and, as a result, maximum of his lyrics became autobiographical and phenomenological. Ethnic awareness of him focuses on the ethnic groups' customs sensed by a group of its cultural distinctiveness in contrast to other group. "His lyrics are filled with allusions to the tribes of the North-East, their innocence, candor, and hospitality,

'The Galong of Siyang,

The Khamti of Luit,

The Wanchod of Tirap,

Oh, why do they beckon to me...

...I clasped my Monpa brother to my arms,

He gave me an idol of Buddha in exchange,

Told me, the flag of age-old amity is fluttering...'

Binding the multifarious tribal and non-tribal ethnic entities of the North-East, with a single thread of love has been one of the missions of his life” (Dutta 16-17).

Hazarika’s music, being the popular culture, represented the ethnic life and culture as constructed images. The ethno-cultural landscape of his music refers to the form of representation as an art and as a complex system of meaning. He used his music as a potent tool in bridging divides. The same music also reflected a deep-rooted commitment to his Assamese roots, its people, land, language and culture. In the song, “He He He Dhole Dagare” (With *Dhols* and *Dogars*) (1964), advocating the unity of Assamese in the plains and Khasis in the Meghalaya hills, he has painted that the broad clouds of the wet Cherrapunji sky cuddle the Brahmaputra in the shape of rains. He appeared like a messiah of the Brahmaputra valley, representing their aspirations.

Hazarika treated his rustic characters with utmost sympathy and dignity. He remained dear to all people cutting across boundaries, generations, caste, creed or sect, and, consequently became the voice of the subaltern. The music of Hazarika is always a voice for the subordinated social groups who belong to both societal and spatial marginality. In the same spirit and sentiment, he uttered, even in 1952 through his lyric, “Atitar Buranji Likhake Likhisil” (Historians of Yore Recount) that while roaming throughout the world, he had heard different blubbers in different countries. He argued to write the history of them. He composed the lyric on the bank on river Nile in Cairo during Africa tour in 1952 [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1012].

Whole the lyric is worth quoting here:

Historians of yore recount

Exploits of kings and queens

But history today is

The story of liberated humanity

The Fallahin by the Nile

Wept, recounting the woes

Of a peasant's life

Black John of the cotton fields

By the Mississippi

Wept talking of man's colors

Rongmon by the Luit

In the village graveyard

Clamors everyday

Talking of the free flowing mind

And I forget the feudal story

Recounted by history

With the courage of time

I will write today

The tale of human liberation

(Hazarika, *Where Seas Meet* 36)

On his way back home via Africa after completion of his Ph.D. in Columbia University, U.S.A. Hazarika observed the pitiful plight of the peasants on the bank of river Nile. In the meantime, he also came across the tyranny of apathy of the white people over Blacks. Even in India the classes of peasants suffer in all ages. The peasantry by the Luit, the Nile and the Mississippi has the same hopes, sentiments, sorrows and smiles of life, the same signs of agriculture. Leaving aside the tales of feudalism, he wants to write courageously the history of liberation of the marginalized people. Coincidentally Ranajit Guha had written works on peasant uprisings in India. In his *An Elementary Aspects of Peasant Revolt* (1988) he had discussed how various peasants' revolts led India to her independence.

Hazarika himself has considered the Luit to be the most fitted alternative to attach to his identity. He confirms in his lyric, "Luitote Mor Ghar" (The Luit is My Home) (1983):

Luitote mor ghar

Luitei mor por

Luitei je bhange garhe

Xapon maramor

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol. ii) 1027]

(The Luit is my home

And my other

The Luit demolishes and creates

My dreams dearly loved)

In other way, the Luit is the home (*ghar*) i.e. the space for shelter, security and mental back up for one and his family, for every member of Assamese community. But the Luit, that place of love, care and mutual understanding demolishes the dreams and hopes of the community. Here we observe the hope and dream on one hand, and tension and fear on the other in the riverscapes of Hazarika's lyrics which is one of the characteristics of Romantic poetry.

The Brahmaputra is the 'Old Man River' of Hazarika. His relationship with the river is quite profound and deep-rooted. He has a lot to talk and lots to complain to the old Brahmaputra. To quote Syed Zarir Hussain, "At times Bhupen *da* considers the Brahmaputra as the symbol of courage and grit, while on other occasions the maestro questions the river for remaining

indifferent to the woes and sufferings of the people, for being a mute spectator to the moral degradation in society” (Hussain 125).

Hazarika moralizes the Brahmaputra. In the prelude of the lyric, “Bistirna Parore” (In the Wide Expanse) (1965) he has narrated: “I revere the Luit. And as I revere him, I love him too. I can angrily question the dear one with whom the happiness and sorrow of the masses are so intricately woven...” [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1051]. He has imparted a great responsibility on the river. He even criticizes the river for its failure to awaken the people of Assam against any kind of deficiencies in their community life. In the first stanza of the lyric, addressing the Luit, he has questioned:

Bistirna parore

Ashangshyanare

Hahakar xunio

Nishabde nirabe

Birha Luit tumi

Burha Luit boa kiya? (1051)

Hearing the clamor of countless masses

In the wide expanse of the vale

O old Luit, mute and quiet

You old Luit, why do you keep flowing?)

-trans. Nirendra Nath Thakuria

(Deka, B. *Dr. Bhupen Hazarika: A Legend* 165)

Here the adjective ‘old’ signifies different layers of interpretation for Hazarika. The oldness of the vast river suggests not only the years but also the experience. The lyricist claims the responsibility to the river to rescue the Assamese community from any kind of degradation of

morality and humanity. That is why; the river is asked questions after questions in the following stanzas:

Morality is though going down

Humanity is though losing ground

Lazy and brazen, why do you keep flowing?

Having seen the unlettered devoid of knowledge

Having seen the masses with hungry faces

Why are you silent about their indirection?

With your feel of countless summers

The battered humanity why don't you make

Robust, struggling and marching ahead?

If self-seeking are the people

If spineless is the crowd

That shaky society why don't you crumble?

If you are the son of Brahma

That lineage is just in name

Why don't you inspire us all?

Why don't you awake countless heroes
 Like old Bhisma laid in the bed of arrows
 In the raging battle at Kurukshetra? (165)

The Brahmaputra is not only the life-line of the socio-cultural life of Assam but also his creative pursuit. The river appears as the metaphor for identifying the existence of the Assamese. He has composed "several songs on the river Bramaputra to reflect its banks as cultural meeting points" (Deka, R. 162).

The river Brahmaputra symbolizes the mainstream of the Assamese cultural heritage. As the different streams and rivulets merge into the Brahmaputra and construct the riverscapes of the big river, in the same way the different castes and sub-castes, tribes and sub-tribes build the great Assamese community. In the prelude of his lyric, "Mahabahu Brahmaputra" (The Mighty Brahmaputra) (1980) he asks the audience in an introspective way:

*Swakiya roop loi Bohag no ahe kaloi?
 Brahmaputrar dui paroloi, nahay jano?
 Ei Brahmaputrar mohan oitiyai ba ki?*

[Hazarika, Dr. Bhupen Hazarika Rachanawali (Vol. ii) 1118]

Whenever would *Bohag* come in its true glorious self
 But to the two banks of the Brahmaputra?
 And what, we wonder, could be its true legacy
 -trans. Pradip Acharya.

(Deka, B. Dr. Bhupen Hazarika: A Legend. 287)

Further he sings:

*Mahabahu Brahmaputra,
 Mahamilanar tirtha
 Kota jug dhari ahise prakasi,
 Samannayar artha*

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1118]

The mighty-armed Brahmaputra rolls on

The pilgrimage of the great meeting

Rolling on down the ages and showing

The meaning and worth of harmony.

-trans. Pradip Acharya

(Deka, B. *Dr. Bhupen Hazarika: A Legend.* 287)

Thus Hazarika metaphorically compares the cultural history of Assam to the waves of the Brahmaputra. He glorifies “the valley of the Brahmaputra as a holy place for pilgrimage. This holy place is nothing but a gift of the river Brahmaputra” (Deka, R. 162). The adjective, *Mahabahu* (mighty-armed) designates the vastness and power of the Brahmaputra.

In the same lyric, Hazarika has used the history of Assam to justify the true legacy of the Brahmaputra. He has very selectively referred historical events of Assam to designate the Brahmaputra as a confluence of different cultures. Here to quote the remaining stanzas of the lyric:

The Barobhuyans came from distant Kanyakubj

The forebears of our great Sankardev

Where Ajan Fakir from the desert land

Wrote and sang enchanting *jikirs*

As Dilowar from Delhi painted the manuscripts

And Tegh Bahadur from the land of five rivers

Built a sure bridge of faith

And revealed myriad forms of harmony.

Lachit engaged the enemy at Saraighat

Uniting all in bonds of patriotism

All races, faiths and tongues together

Bishnu Rabha of the Kirata race

Gave life to native ways and mores

To reveal myriad forms of harmony.

Hundreds came braving the storm of Padma

The Luit received them in either bank

To meet and merge, give and take

As did Rabindranath say.

It was here that Jyoti Agarwal

Cascaded down as light

Thwarting all evil mongers

With the might of his light

-trans. Pradip Acharya.

(Deka, B. Dr. *Bhupen Hazarika: A Legend*. 287)

Every river has the character of assimilation. Hazarika has established the sense of assimilation of Brahmaputra in this lyric. He has selectively cited the events of history of Assam in defense of his argument. He endeavors to designate the Brahmaputra as the confluence of different races and their cultures. Various social and religious reformers and their ideologies strengthen the unity and integrity of Assamese social life.

The Brahmaputra appears as a symbol of revolt in his “Aji Brahmaputra Hol Bahnimaan’ (The Brahmaputra is Aflame Today) (1979). The dynamism of the river overwhelms Hazarika to refer the river repeatedly in different songs in different ways. The river is an inspiration for the young people on either bank for their uprising. They are as energetic and vibrant as the river itself. They are glorified in the songs like “Tupto Tikhare, Agni Sakti” (Fire like Energy with Heated Steel) (1962), “Luitporia Dekha Bondhu” (Young Friend of the Bank of the Luit) (1980) and “Luitporia Tejal Dekha” (Fresh Youth of the Bank of Luit) (1984).

Addressing the young people by the Brahmaputra in “Luitporia Dekha Bondhu” he has sung:

Young friend of the bank of the Luit

You are incomparable

You’ve jumped into the battle of life

Under the pledge of death

-trans. Upendra Nath Sarma

(Deka, B. Dr. Bhupen Hazarika: *A Legend*. 289)

In the concluding stanza he has again referred the river:

The Luit today foams and flows

At a terrible speed

Bows to you, seeing

The tide of your courage.

The whole world stretches its neck

And gazes at you

You’ve jumped into the battle of life

Under the pledge of death (289)

Again in the song “Luitporia Tejal Deka” he has told the stories of youth on the bank of the Brahmaputra:

Fresh youth of the bank of Luit

Today, you have become immortal

You have become a martyr

-trans. Upendra Nath Sarma

(Deka, B. Dr. Bhupen Hazarika: *A Legend*. 329).

Again in the forth stanza:

You had entered the struggle

For peace of all on the bank of the Luit

Seemingly, you’ve gone away today

Becoming a victim of the deceivers (329)

Both the songs were composed during Assam Movement (1979-1985) against illegal immigrants from Bangladesh led by All Assam Students Union and All Assam Gana Sangram Parishad. Through these songs he inspires the incredible energy in the mind and body of the youth by the Brahmaputra that can change the society in a positive direction. Hazarika had a significant role in the world famous Assam Agitation. Under his chairmanship, the All Assam People’ Cultural Council performed cultural programmes all over Assam to spread voice for peace and harmony.

In some other mood he has observed the Luit as tired but matured. In “Osta Akashare” (The Setting Sun) (1964), he depicts the evening sky with the setting sun on the water of the Luit:

Osta akashare xapon rahan xani

Klanta Luitare hengulia paani

Boiye jai boiye jai boiye jai

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1051]

Tinged with the dreams of setting sun
The weary waters of the Luit flow crimson
They flow, they roll on

-trans. Pradip Acharya

(Deka, B. *Dr. Bhupen Hazarika: A Legend.* 329).

Arup Kumar Dutta in his *Bhupen Hazarika, the Roving Minstrel* synthesizes Hazarika's life, the Brahmaputra and the cultural pattern of Assam in this way:

His (Hazarika's) nomadic existence had taken him to the shores of many a river the Siang, Padma, Ganga, Volga, but none was as dear to him as the *Burhaluit* or the Brahmaputra. With loving words, he presents it as the unifying element among the disparate races and cultures of the North-East. (19-20)

The banks Brahmaputra which symbolize the whole Assamese community have a multiplicity of ethnic entities celebrating their own cultural identities.

He has referred a good number of rivers in his lyrics, such as the Brahmaputra, the Dikhau ["Dikhaur Bukute Seuji Majuli" (The Green River Isle in the Midst of Dikhau) (1954), "Udong Udong Gaa" (The Bare Body) (1992), "Rangpur Tomar Naam" (Your Name is Rangpur) (1993)], the Jaji ["Dukhare Upari Dukh" (Sadness after Sadness) (1955)], Rupsi ["Rhum Jhum Nepur Bojai" (Ringing her Anklets, *Rhum Jhum*) (1960)], the Dikrong ["Moinajan Moinajan" (Moinajan Moinajan) (1965)], the Godabari ["Godabari Noire Paarare Pora" (From the Banks of the Godabari) (1971)], the Laukhowa, the Kalong ["Ahudhan Dabolo" (To Reap Rice) (1993)], the Kaberi, the Kameng ["Arun Kiran Shikhar Bhukhan" (The Peak Adorned by Sun Beams) (1972)], The Lohit ["Siyangare Galong" (The Galong of the Siyang) (1969), "Arun Kiran Shikhar Bhukhan" (The Peak Adorned by Sun Beams) (1972)], the Siyang ["Siyangare Galong" (The Galong of the Siyang) (1969), "Arun Kiran Shikhar Bhukhan" (The Peak

Adorned by Sun Beams) (1972)], the Tirap [“Siyangare Galong” (The Galong of the Siyang) (1969), “Arun Kiran Shikhar Bhukhan” (The Peak Adorned by Sun Beams) (1972)], the Showanshiri [“Rod Puwabor Karane Matibano Kaak?” (Whom Do You Call to Sunbathe?” (1956)], the Dihing [“Dihinge-Dipunge Ajiwan Ghurilo” (Wandering the Whole Life by the Dihing-Dipung) (2005)], the Gadadhar [Gaurupuria Gabharu” (The Young Girl of Gaurupur) (1979)], the Ganga, the Dichang [“Bolo O Mising Dekati” (O the Mising Youth) (1966), “Darika Dichang Paani Bahri Gole” (The Dichang Overflows) (1982), “Ahudhan Dabolo” (To Reap Rice) (1993)], the Pagladiya [“Pagaladiar Paare Paare” (By the Bank of the Pagaladia) (1990)], the Bharalu [“Guwahatir Konoba Eti Mitha Godhuli” (Some Sweet Evening in Guwahati) (1992)], the Howangho, the Kapili [“Kapili Kapili” (The Kapili) (1978)], the Namdang, the Mississippi [“Moi Eti Jajabor” (I am a Roving Nomad) (1968)], the Bhalga [“Moi Eti Jajabor” (I am a Roving Nomad) (1968)], the Padma [“Padmar Dhumuhai” (The Storm of the Padma) (1960), “Akashi Janere” (By Airplane) (1966)], the Yamuna [“Xarat Kalar Rati” (The Night of *Xarat*) (1964), “Kalir Krishna” (Krishna of Kali age) (1966)] etc. The other water bodies referred to are the pond of Burhinagar and the Pacific Ocean. The list reflects that the local rivers attracted him wherever he was, and consequently the local water bodies influenced his creative mind whenever he composed his songs. Rivers for him are the identity and the life-lines for its neighboring agrarian people.

Riverscapes are inspiring force for Hazarika’s lyrical aesthetics. His songs related to rivers can be broadly divided into two categories. The first category includes the lyrics which are thematically a particular river-centric, such as “Mahabahu Brahmaputra”, “Bistirna Parare”, “Aji Brahmaputra Hol Bahniman”, “Luitor Duti Paar”, “Luitor Baliya Baan” and so on. While in the lyrics of the second category the rivers are referred or allegorized. In these songs, wherever he gets the scope, he depicts river imageries.

Rivers in Hazarika symbolize continuity of human civilization. The riverscapes represent unity and continuity of social system. In “Siyangare Galong” (The Galong of the Siyang) (1969)], he sings that he is beckoned by the people of Galong tribe by the river Siyang, the people of Khamti tribe by the river Luit, and the people of Wanchod tribe by the river Tirap. Again, in “Godabari Noire Paarare Pora” (From the Banks of the Godabari) (1971) that was composed by the river Godabari in Maharashtra, he adores his mother Asomi, i.e. Assam from the bank of the Godabari. Even mind is compared to flowing river in his “Aji Botar Gabharu Hol” (The Weather Grows Young Today) (1974).

Rivers are not always feminine to Hazarika. While Ganga and Bhalga are mothers the Brahmaputra is the son of Brahma. Referring to the mythological stories he has addressed Brahmaputra as the son of Brahma, the Creator in “Bistirna Parare”. He has portrayed many faces of the Brahmaputra. The Brahmaputra is creator, preserver and destroyer to him. Being conscious of the mythological river, he has created his own myth of Brahmaputra.

Hazarika has used the rivers as the symbol of social sensibilities. He represented the rivers as the symbol not only of his life but also of the common people. The Brahmaputra is regarded as the life-line of Assamese people. Somewhere rivers are rivers, only geographical identities (“Gauripuriya Gabhoru Dekhilo” “Kopili Kopili”). Again in some other places, rivers are portrayed as the place of pilgrimage (“Mahabahu Brahmaputra”).

As indicated by Kamal Kataki and Devajit Bhuyan in *Bhupenda, Bard of Brahmaputra* the Luit is also represented as symbol of love in some lyrics (101). In the song, “Mitha Mitha Bohagar” (Sweet *Bohag*) (1968), he has narrated that he was thinking of composing a song of sweet *Bohag*. Just then his beloved approached him with bashful gait and it was as if he found suddenly the language of sweet spring. In the second stanza of the song, he has portrayed the body of his beloved:

Luitote tiowa tomar deha

Maah aru halodhir xubah ghoa

Nichei kaxote poar pisat

Xur jen hatote palo

Mitha mitha Bohagor

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1059]

With you by my side

Your body bathed in the river Luit

Bearing the fragrance of pulse and turmeric all over

As if I found suddenly

The melody of sweet *Bohag*

-trans. Dibya Ranjan Sharma Khataniar.

(Deka, B. *Dr. Bhupen Hazarika: A Legend.* 181)

Both the lyrics, “Saagor Saal Chelabar Dabua Katari” (Blunt Knife to Peel the Skin of Goat) (1952) and “Luitat Bhotongai Olal Xihu” (River Dolphin Comes into View at Luit) (1953) provide an attractive scene of appearance of river dolphin at the Brahmaputra. Hazarika tells that the *bihu* appears yearly as the river dolphin comes into view at Luit.

In another perspective, the Luit has become place of his love-making. In “Shaikhabate Dhemalite” (In Childhood Frolics) (1963), another famous love lyric, he has recollected the memories of his childhood days with his beloved as:

Shaikhate dhemalite

Tomare omala manat aase

Bohag maahor Luit khanit

Duyo xatora manat aase

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1039]

I remember our childhood days

So full of frolics

Remember the *Bohag* month

We swam in the Luit

-trans. Krishna Dulal Barua

(Deka, B. Dr. *Bhupen Hazarika: A Legend* 148)

In this way the Brahmaputra in the lyrics of Hazarika represents Assamese culture with all its diversity. For him, the river has been working as a connecting thread to unite all the Assamese people irrespective of caste, creed, and religion. The riverscapes of Brahmaputra in Hazarika's lyrics are not unified and single. It varies in different perspectives, mood, temperament, and environment. Romanticizing the river he worships it like a pantheist. In his patriotic lyric, "Asom Amar Rupohi" (Lovely is Our Land Assam) (1969) he utters: "*Lauhityare bahal paarak pranipaat karo*" (I bow to the Lohit's wide reaches) [Hazarika, Dr. *Bhupen Hazarika Rachanawali (Vol. ii)* 1072].

Hazarika is observed to discuss the role of rivers in acquiring meaningful insight into the human condition. He loves rivers and celebrates their various dimensions in his world of creations. His river imageries substitute several perspectives of Nature and its greatness. He is Romantic and patriotic in presentation of his motherland, Assam in his "Rhim Jhim Rhim Jhim Barakhune" (Where is It That the Patterning Rain) (1956). The Romantic imagination is impressive enough in his imageries that the patterning rain jingles her anklets, and the rumbling clouds play on the drums in his motherland. He sings:

Rhim jhim rhim jhim barakhune

Nepur bajai kot?

Gir gir gir gir dawareno

Madal bojai kot?

Ei Asom deshat

Asom deshat

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1029]

Where is it that the patterning rain
 Jingles her anklets?
 Where is that the rumbling clouds
 Play on the drums?
 In this land of Assam
 In this land of Assam

-trans. Upendra Nath Sarma

(Deka, B. *Dr. Bhupen Hazarika: A Legend* 101)

The “Endhar Katir Nishate” (In the Dark Night of *Kati*) (1953) brings to us a pathetic picture of a family by the river consisting of two members- the mother and her son suffering from abject poverty. Again, in his “Padmar Dhumuhai” (The Storm of the Padma) (1960), there is depiction of devastating scenario caused by the storm of the river Padma because of which the sufferers had to arrive at the river islands of the Brahmaputra. On the other hand, the “Rhum Jhum Nepur Bojai” (Ringing her Anklets, *Rhum Jhum*) (1960) depicts of a Saotali (a tea community of Assam) girl by the river Rupsi. Her attire and gesture are romanticised in the following imagery:

Rhum jhum nepur bojai

Jhum jhum jhumka bijai

Rupsi noir paredi kon

Saotali gabhoru jai

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1034]

Ringing her anklets, *rhum jhum*

Swaying her ear-rings *jhum jhum*

Which Saotali damsel passes

By the river Rupsi

-trans. Upendra Nath Sarma

(Deka, *Dr. Bhupen Hazarika: A Legend* 111)

Even he has referred the mythical celestial Ganges in his “Akashi Ganga Bisara Nai” (It is no Manna I Crave) (1963). The sea being wide and vast blue water body has conveyed different layers of meaning in his lyrical aesthetics. In his immortal song, “Sagar Sangamat” (Where Seas Meet) (1952) the seascapes of Pacific Ocean is represented mingled with his life stories and philosophy. He confesses:

Swimming in the confluence

Where seas meet

Wouldn't tire me

The waves

In the ocean of my mind

Are restless still

(Hazarika, *Where Seas Meet* 39)

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Chapter IV

Imagining Seasons: *Sitore Semeka Rati*

Seasons being division of the year are the parts of ecosystem. Seasons and Nature are interdependent, and are stimuli of environmental imagination. We know that meteorologically the seasons result from the yearly orbit of the earth around the sun and the tilt of the earth's rotational axis. Seasons marked by changes in weather, ecology, temperature, and length of the day are recurrent themes in Romantic poetic tradition. For Romantic poets seasons are not only spun and space of time but also a creative instinct and a grand design of mother earth.

William Blake has argued that "this World Is a World of Imagination and Vision. ...The tree which moves some to tears of joy is in the Eyes of others only a Green thing which stands in the way. ...But to the Eyes of the Man of Imagination, Nature is Imagination itself" (Blake 16). In the same way, as a man of imagination, season is imagination itself for Hazarika. He has visualized the seasons in his lyrics in his own imaginative way. He has painted in his lyric-poetry the seasons' bounty.

James Thomson's *The Seasons* (1730) is a cycle of four poems: "Winter" (1726), "Summer" (1727) "Spring" (1728) and "Autumn" (1730). As Thomson's *The Seasons* embodies literary, philosophical, and theological ideas of the eighteenth century the series of four poems celebrate the magnificence and harmony of nature as a manifestation of the Supreme Being. William Blake also portrays seasonal cycle in his "To Spring", "To Summer", "To Autumn", and "To Winter", and the poems are concluded in his *Poetical Sketches*. The four poems are grouped together as *The Season Songs* intending the poems to be interconnecting. His *Season Songs* can be interpreted not only as the portrayal of nature but also as sexual desire and fulfillment. In "The Human Seasons", John Keats compares the four seasons of a year to the four seasons in the life of a man. To quote him:

Four Seasons fill the measure of the year;

There are four seasons in the mind of man

Although the seasons are not represented in a cyclic way in Hazarika's lyrics but all the seasons are portrayed by him in his lyrics. The impressive picturesque seasonscapes make his lyrics a text for illustration. Hazarika does not let loose his imagination in the process of interpreting different seasons of a year. Although he admits that the changes in seasons are natural phenomena, still his association with seasons is a kind of meditative process. He is affected by the environmental imagination and in a phenomenological way he has composed many of his major lyrics.

Culturally most modern day calendars around the world divide the year in four seasons: spring, summer, autumn and winter. But some South Asian cultures have calendars that divide the year in six seasons. Even Assamese culture celebrates six seasons: *Grisma* consists of the Assamese months of *Jeth* and *Ahar* (during May-July), *Barsha* consists of the Assamese months of *Xaon* and *Bhaba* (during July-September), *Xarat* consists of the Assamese months of *Aahin* and *Kati* (during September-November), *Hemanta* consists of the Assamese months of *Aghon* and *Puh* (during November-January), *Xit* consists of the Assamese months of *Maagh* and *Phagun* (during January-March) and *Basanta* consists of the Assamese months of *Chait* and *Bahag* (during March-May).

Like the major Assamese Romantic poets, in representation of seasons, Hazarika has begun from his own dwelling place. That is true to Blake and Keats also. There is a rich legacy of season-writing in Assamese literature. Sankardev has depicted different imageries of the seasons in his *Bhakti* literature including *Kritan-ghosha* (early 16th century text). In the third *kirtan* of the chapter "Har-mohan" in *Kritan-ghosha*, he is quite Romantic in portrayal of *Dibya Upaban* (Divine Garden) (127-29). Again in the eighteenth *kirtan* of the chapter "Raas-krira" we get the imagery of night-sky of *Xarat*: *Xarata kale chandrawali raati...* (Moon lit night of *Xarata* ...) (243).

Maximum of Assamese *bihu*-songs can be regarded as Spring-songs symbolizing love, merriment and the changes in natural landscapes. To quote one stanza of *bihu*-song:

Parbate parbate bogaba paaro moi

Lataa bogaabolo taan

Juriala haatiko bolaabo paaro moi

tomaal bolaabolo taan

(I can climb over mountains after mountains

How hard to climb a creeper! – But I can

I can tame the mating elephants;

But how difficult to woo you!)

Even *bon-geets* represent Romantic sensibilities of the seasons with its symbolic values. To quote a stanza:

Gose kobo xudhile

Paate kobo xudhile

Puroni prithibire kotha

(The tree will tell

The leaf will tell

The stories of antique world)

Seasons are well-portrayed in the lyrics of Parvatiprasad Barua and Jyotiprasad Agarwala by whom Hazarika got inspired his own sensibility. In the lyric, “Aji Phagunor Pua Belatei/Meghe Oondolai Anile” (Today in the Morning of *Phagun* /Clouds Hover) Parvatiprasad Barua has depicted a morning scene of *Basanta*.

Barry Lopez in his essay, “Landscape and Narrative” (1988) narrates two landscapes – one outside the self, the other within. In the same way, we observe both exterior and interior seasons in Hazarika’s lyrics. The exterior seasons in his lyrics represent the flowers and plants, birds and animals during the particular season, flora and fauna of the North-East, its weather, its geology, and the record of its climate, environment and ecosystem of different seasons. He tries to learn seasons not only by knowing the name or identity of everything in it,

but by perceiving the beauty and relationships in it. On the other hand, his interior seasonscape are his projections of the speculations, intuitions, insights, and meditative nature of formal ideas regarding the seasons. His interior seasonscape responds to the character, subtlety and Romantic essence of an exterior seasonscape. Thus he is affected by the creative sensibility inspired by the land and its ecology as it is by genes.

In treatment of seasons, thinking globally, Hazarika acts locally, and consequently, he is glocal. He brought entire North-East India in his heart wherever he went. At any mood, whenever he composed, he portrayed the seasons of the North-East in his lyrics. He has painted the seasons as seen by him in several of famous lyrics.

As John Keats is quite enthusiastic in depicting the autumn in his famous ode, “To Autumn” In Keats the female autumn produces fruits and flowers of the season with the help of the male sun. Again in the central stanza, the human figures – winnower, reaper, gleaner and cider-presser – are traditional womenfolk. In case of Hazarika also seasons are feminine. He sings: *Sarodi rani tomar heno naam* (Queen Autumn is seemingly your name).

Hazarika has celebrated seasons’ personhood. Like the rivers, he has personified the seasons in several lyrics. In his lyric, “Sarodi Rani Tomar Heno Naam” (1978), Hazarika has addressed the season *Xarat* (approximately, autumn) as queen. He has imagined the *Xarat* as his beauty just bathed. He has landscaped the season articulating personification as the language of passion and imagination. He sings in the first stanza of the song:

Sarodi Rani Tomar Heno Nam

Tumi mor nichei aapon

Sadyasnata roopohi mor

Powati nishar sapon

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1114]

(Queen Autumn is seemingly your name

You are my heart’s own

My beauty just bathed

(A pre-dawn dream)

Here we get the Romantic poetic treatment of the season. He has portrayed his queen *Xarat* and, thus, we have the imageries of the season. Here is the second stanza:

Subhranila oranikhoni

Kuwali-sutare boa

Patol rihakhoni

Thor loga bilkhoni

Tomar suwani dapon (1114)

(A filmy *riha*

The limpid blue veil

Woven with yarns of mist

The still placid mere

Is your charming mirror)

Like Wordsworth and other major Romantics the lyric poet has celebrated the mystic nature of Nature. The milky-blue veil of filmy *riha* i.e. a scarf, part of a formal dress of an Assamese woman which is woven with yarns of mist reminds us ‘the veil of the morning’ in the “Lake Isle of Innisfree” by Yeats.

The season is like Hazarika’s imaginary own Assamese bride. In the final stanza i.e. the third one the queen has become much more mysterious. He sings:

Kopah meghar aha-joa

Seuji ghahor himani

Sonali rod, soralire jaak

Tumiyei anila kijani

Sewali-komal hahiti mari

Korahi sajon-kason (1114)

(The sailing cotton clouds

The dew upon the green grass

The golden sunshine, the flocks of teal

May be you have brought in.

Flashing a smile as soft as jasmine

You come and keep grooming)

The season is feminine here. He has regarded the autumn as the queen of the seasons. Kamal Katakī in his essay, “Xaradiya Bhupenda Saratar Montage” has commented that “autumn was favorite season of Hazarika. He welcomed the season tenderly for many a time with a song” (Katakī 46).

Man is affected by seasons. The lyric poet has confessed that his mind has become restless like *kahua* reed, a medium-sized wild grass in *Xarat*. Addressing *kahua* he has begun the lyric “Kahua Bon Mor Ashanta Mon” (My Restless Mind Is *Kahua* Reed) (1959):

Kahua bon mor ashanta mon

Alphul haatere loa sabati

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol. ii) 1032]

(My restless mind is *kahua* reed

Hug it with tender arms)

In another Romantic mood, the lyricist confesses how he has been influenced by the landscape of the *Xarat*. He sings in his “Etukura Alokhua Megh Bhahi Jai” (A Lone Piece of Fluffy Cloud Drifts Away) (1969):

A lone piece of fluffy cloud drifts away
 My wild duck too loses its way
 By the autumn window I am waiting
 For someone my heart is longing

-trans. Nirendra Nath Thakuria.

(Deka, *Dr. Bhupen Hazarika: A Legend* 184)

The beginning line of the lyric is a fantastic imagery of the *Xarat*. The piece of cloud reminds us Shelley’s urge in “Ode to the West Wind”: Oh! Lift me as ... a cloud! In the second line he introduces the metaphor of wild duck to reflect his condition of mind which is caused by the environment of the season. As he has deeply obsessed the exterior seasonscape he has grown much more emotional. The time frame of the lyric is evening and lyric poet is observing outside through a window. Here the journey of the cloud, the wild duck and the human psyche mingle together, and the journey seems towards the past. In the second stanza:

Bijuli sakir khau taarborate
Niyare olomi kiba kotha pate
Bishesh bindut oka ekhoni mukhe
Emuthi anurag diye satiyai

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1072]

(On those wires of electric lamp
 The dew drops dangle and tittle-tattle
 A face sketched in a specific dot

Scatters a handful of infatuations)

Memory is another theme of the lyric. He feels desire for that specific face. Just observing changes during the season, he has become not only poetic but also nostalgic. He again sings:

Moi ek Yakshya mahanagorir

Misoliya maramat kararuddha

Sowarani srawanate abaddha (1072)

I am a Yakshya in the city

Imprisoned in false love

Confined in the showers of reminiscence.

Ecology evolves. He is not fully satisfied in the changing cityscapes although the city is under autumnal changes. He depicts an evening of the city during the season:

The neon lights are today winking

To deck the city in the autumn evening

A letter I've written with passion

Let the frisky cloud carry it

-trans. Nirendra Nath Thakuria.

(Deka, *Dr. Bhupen Hazarika: A Legend* 184)

Thus the treatment of cloud in the first and the last line is different. The cloud has become the messenger of his love in the last line of the lyric.

In another prominent Romantic lyric on *Xarat*, “*Xaratar Sewalir*” (Night Jasmine of *Xarat*) (1963), he is observed sensitive and meditative during seasonal environment. The texture of his thought leads him to another level of understanding of the season. He has observed that the newly arrived fresh dew on the night jasmine (*Sewali*) of *Xarat* paint some white paintings. At

the same moment, fluttering the flags of white clouds the flock of *Xarali*, one kind of bird sings the songs of liberty. It seems that everything is free and liberal in the season. His music paints the Romantic imagery in the first stanza:

Xaratar sewalir natun niyare

Subhra subhra kiba sobi ake

Sukula dawarar pataka uruwai

Mukutir git gai xarali jake

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1039]

(The fresh dew on night jasmine of *Xarat*

Paint some paintings, white and white

Fluttering the flags of white clouds

The flock of *Xarali* sings the songs of liberty)

The dew, the *sewali*, the cloud, and the sky are recurrent motifs in his lyrics on the *Xarat*. Inspired by his Romantic sensibilities, he asserts that he perceives dreams of hope on a dew-drop which he regards as the mirror of life. Like the major Romantics, he is quite imaginative in saying that if someone searches the vast at the tiny then he will get the river Sindhu in a drop itself. The dew-drop waits the whole night in a meditative way till sunshine in the morning. As the sun shines with its multi-colored rays, the dew-drop reflects the whole sky, the whole earth, and even the universe in its body. He philosophizes in the second stanza:

Niyar bindu hol jivan dapon

Tatei dekho moi ashar xapon

Xudrate bishalak Jodi bisara

Dekhiba bindute Sindhu thake (1039)

(A dew-drop is the mirror of life

I see the dreams of hope there.

If you search the vast at the tiny,

Will feel the Sindhu in a drop)

The Romantic lyric poet is divinely discontent with the happenings of life. He does not imagine the perspectives of the *Xit* in the *Xarat*. Like the *Basanta*, the natural landscapes *Xarat* can rejuvenate the minds with a new kind of vigor and hope. The beauty of the season demolishes the sadness and depression of mind. He does not like any obstacle to follow in such pleasant mood of the season. That is why he confirms that he will not pick up the dead leaves of the season. He will not entertain his bare and dull mind. He will not tolerate the enclosed boundaries of life. He advocates with rhetorical questions in the third and final stanza:

Xaratar sarapaat kiya butalim?

Rikta rikta mon kiya adorim?

Bondha bondha sima kiman xahim?

Mugdha mugdha moi akash dekhi

Snigdha snigdha phul monere lekhi

Mukta mukta kahuar nasone

Hahuwai nieashar phake phake (1039)

(Why should I pick up the fallen leaves of *Xarata*?)

Why should I welcome a dull, a dull mind?

How much do I tolerate the enclosed,

the enclosed boundaries of life?

I am obsessed, obsessed of the sky.

Looking at the soft and dim flowers,

The free and open dance of *kahua*

I smile even in my hopelessness.)

Kuwali (mist) is personified in “Kuwali Kuwali” (The Mist) (1984), and has been represented as mysterious and sublime. The *Xarat* is again personified as his soft and lovely beloved in “Tomar Ukhah Kahua Komal” (Your Breath is Soft as *Kahua*) (1972). As the summer is over, the Romantic poet is quite engaged and obsessed in the changing natural phenomenon. The passionate poet sings about the autumnal body of his beloved:

Your breath is as soft as *kahua*

Tender as *sewali* is your smile

The melody of some flute

Has glugged my heart with smiles

Such a slim waist

My autumn flame has got.

-trans. Nirendra Nath Thakuria

(Deka, *Dr. Bhupen Hazarika: A Legend* 247)

The language and the tune of the song itself are as soft as *kahua* and *sewali*. He even sings a song to her. He sings her reaction:

Today I've burst into

A song soaked in love

Listening to it all agog

Is my sweetheart.

On the sands a small wagtail

Teases us gagging its tail. (247)

The Romantic lyricist is quite poetic in the uses of the landscapes and the picturesque of the season. The mystic elements are available in the treatment of the season. He even sleeps on the bed of *sewali* with his beloved. Like Donne, he has grown to be imaginative and metaphysical:

Drops of dew pitter-patter

On fallen leaves

Smearing the face with dew

My love frolics.

In the bed of *sewali*

We both have slept

Supine, we've counted teals

Flying past the clouds

A pair of teals freak us

With a sudden landing.

Your breath is as soft as *kahua*... (247)

Like Bezbaroa's "O Mor Aponar Desh", Hazarika's "Asom Amar Rupohi" (Lovely is Our Land Assam) (1969) is a representative patriotic lyric where he is inspired by Romantic sensibilities of nationalism. Along with his deep love and respect to his motherland, the lyric poem reflects his deep understanding of the tangible and intangible cultural heritage and the ecological sensibilities of Assam. His urge for unity in diversity and his humanistic outlook are prominent ideas of the lyric. The land and language are described here. The months of *Bohag* and *Magh* with their cultural essence, plains and hills with their topographical locations are narrated here. The seasons and river are united to provide the imageries of cultural fabric of Assam. The translation of the whole lyric is quoted here:

Assam, our Assam is lovely so

Her gifts, too, make her glow
The land where the sun rises,
Of Bharat's eastern merges.

Even if I search through my life
Spending countless days and nights
Never, never would I find
A land as rich as mine.

Blessed is our lush green pastures
Of the land where the sun rises
Of Bharat's eastern merges.

In *Bohag* our mother turns as a bobbin
While in *Magh* she gathers the harvest
And bring the bounty home
With her golden hands

Autumn nights adorn her hair with stars
The land where sun rises
Of Bharat's eastern merges.

Like the rainbow she links
 The plains and the hills
 Her loving tongues build bridges
 I bow to the Lohit's wide reaches
 Born here and here alone
 Let me cease to be
 Wherever would I find
 Such beauty in symmetry
 But in the land where sun rises
 Of Bharat's eastern merges.

-trans. Pradip Acharya

(Deka, *Dr. Bhupen Hazarika: A Legend* 183)

The landscapes of Assam at moonlit nights during *Xarat* are well-portrayed by the Romantic lyricist in “Jonakore Rati” (Moonlit Night) (1956) with his nationalistic and optimistic sensibilities:

The landscape of Assam glistens
 And glimmers at moonlit nights
 A lovely *malati** hugs a breezy gust
 With both arms and falls.
 So close is this land to my heart

Everyday it brings me new dreams

In the golden stream of our village

The stars frolic at night.

The lamps of hope kindle

In the homes of the poor

At their sight darkness

Flees from our village.

-trans. Nirendra Nath Thakuria.

(Deka, *Dr. Bhupen Hazarika: A Legend* 96)

*name of a flower

In the starting line of “*Xarat Kalar Rati*” (The Night of *Xarat*) (1964) Hazarika is observed with his Romantic passion and enthusiasm to describe the beauty of moonlit night of autumn: *Xarat kalar ratri oti bitopan xakhi* (O friend the night of autumn is the most beautiful) [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1047]. Then he narrates the *raas-lila* (celebration of *Raas* festival) Krishna, and concludes the lyric with following lines:

Xaratar nisha e Jamunar tire

O keli kore Brindabane (1047)

(There is love-making on the bank of river Jamuna in the night of *Xarat*)

The changing landscapes of the *Xarat* affect the human temperament. There are mingling of themes of love, romance, and festivities and gaiety in “*Ashin Mashe Durga Puja*” (*Durga Puja* in the Month of *Ahin*) (1975) as portrayed on the background of *Durga Puja* celebrated by tea tribes. Again, in the lyric, “*Ami Bhaiti Bhanti*” (We Brother Sister) (1954), the lyricist has narrated a scene of merriment among the brothers and sisters from different places of Assam

during *Durga Puja* vacation. He has visualized here the unity of people of Assam belonging to different tribes and castes. He has argued the unity of common people against the so-called higher class. He depicts the moon of autumn in the lyric as a *panipitha* (traditional Assamese cake) kept on a wide open blue *gamosa* (traditional Assamese towel):

Soa Xaratar jonti

Meli thoa nila gamoasat

Jen panipithati

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1119]

In the first stanza of his lyric, “Luitor Paar Duti” (Either banks of the Luit) he has depicted the landscapes of night sky on either banks of Luit during *Dewali*, the festival of light. The autumnal night sky full of lights of earthen lamps during the festivities in the month of *Kati* symbolizes hope and trust even in the period of hunger for the farmers:

Luitor paar duti jiliki uthibo rati

Jwoli sata dewalir bonti

Aahiba Katire maahti

Durate dewalir bonti

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1005]

(Either bank of the Luit

Will glitter at night

Lighting hundreds of *Dewali* lamps

The month of *Kati* will appear

The *Dewali* lamps in the distance will flicker)

The sparkling *dewali* lamp is going to be a symbol in “Chikmik Dewalir Bonti Jwale” (Sparkling *Dewali* Lamp Lights up) (1955) as the revolutionary lyric poet narrates in the prelude:

Dewali night. Two homes in close proximity – one is poor class, another is upper. One is dark, another lighten. When will the poor house lighten? Is it in the *Dewali* night?

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1025]

In this way he has sung the stories of two homes, and symbolically the two classes in society – poor and rich, in the lyric. As Paul Robeson fought against apartheid policy in the USA, this progressive artist has made his music as medium to revolt against exploitation and injustice that prevailed in contemporary society. Inspired by his Romantic vision, he dreamt to establish an egalitarian society through his art.

The *Kati* as the month of *Kongali bihu* (*bihu* not of lavish food, but of wants) symbolizes hunger and starvation. The farmers have to wait till harvesting and, consequently, they suffer from lack of food. It is a common belief that the month of *Kati* ushers in dire poverty to many Assamese families. In the ballad, “Endhar Katir Nishate” (In the Dark Night of *Kati*) (1953) Hazarika narrates the tragic story of Panei and her child, Ponakan who dies of starvation. In the dark night of *Kati* inside a worm-out small thatched hut on the bank of a river, Ponakan out of delirium of high fever is crying out for food. At last the child falls asleep for good upon Panei’s bosom. Here we observe revolutionary spirit of the mother. Panei has grown to be a changed woman, a revolutionary. Being unable to provide a grain of food on the mouth of her hungry child, she has lost her senses out of sorrows. But just after regaining her senses she is ignited with the sparks of revolt. She comes out of her hut with her dead Ponakan on her hands. She starts her uprising against the upper stream of people, the exploiters and the rulers. Here is the class struggle. Here is the urge for the emergence of socialism to have a classless society of unity and equality. In Panei’s war, hundreds of Panei, the destitute join to arose a new morning, a new rising. She sings lullaby to Ponakan at crematorium to sleep peacefully. Hazarika believes that revolt brings changes in society. Returning from the Columbia University in 1952, inspired by Hemanga Biswas he joined and played active part in the Indian People’s Theatre Association (IPTA). During this time, being well-blended with the sensitivities of Jyotiprasad Agarwala and Paul Robeson he composed a number of immortal songs for social change on the platform of the

Indian People's Theatre Association. Here, the widow Panei along with her child, Ponakan is symbol of the exploited. Symbolizing the river as the continuity of society and social system, the dark night of *Kati* represents the pathetic condition of the ongoing worn-out society.

But in another Romantic mood of sweet thoughts, he represents the month of *Kaati* in another perspective. As *Kaati* is the month of *Dewali* (or *Dipanbita*), the dark night melancholy and depression will be glimmered with the lights of earthen lamps and the earth will be gleamed. This Romantic optimism is portrayed in the lyric, "O Jonali Dipanbita" (O *Dipanbita* Illuminated by Moon Light) (1948) also. The visionary artist utters for the welfare of humanity in the last stanza because, for him, Beauty has the power to illuminate everything:

Ei prithibir xata janatar

Dukhare endhar nakhi

Sundar pujari ujolowa

Bukur tejere saki

Khamyar Dewali paati

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol. ii) 1007]

(Wiping out the darkness of grief

Of hundreds of people of this world

O the worshipper of Beauty! Let's light up

The earthen lamp with the blood of heart

Celebrating the *Dewali* of equality)

The symbolism observed in different seasons has deep roots in life and lyrics of Hazarika. Symbolizing childhood and youth, both the seasons, *Basanta* and *Grisma* have appeared to him as the seasons of productivity, time of a new beginning, and rebirth and resurrection. Being an artist, this period is period of creativity for him. As an Assamese performing artist, he becomes ready well-equipped with songs for the *Bihu*-stages during the month of *Bohag* i.e. from the mid

of April to mid of May. He sings his song, “Bohag Matho Eti Ritu Nahay” (*Bohag* is not just a Season) (1980):

Bohag matho eti ritu nahay

Nahay Bohag eti maah

Asamiya jatir ee ayush rekha

Gana jivanar ee xah.

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol.ii)*. 1120]

(*Bohag* is not just a season

Nor is it a month alone

It’s the life line of the Assamese

It’s the mettle of its masses.)

In his songs, *Bohag*, the first month of Assamese calendar is going to be the identity of Assamese sensibilities. *Bohag*, as the time of *Rongali bihu*, is the symbol of celebration of love and life in his lyrics. The agrarian people feel associated through his lyrics representing *bihu*, *Bohag* and the spring. The total perspectives of *Rongali bihu* is a strong component in a number of lyrics of Hazarika on *Basanta* and *Grisma*. Apart from the stylistic devices of *bihu* folk lyric and tune, he has explored different imageries of the festival. This master artist has represented the seasonsapes in “O Bihureno Birina” (The *birina* of *bihu*) (1968), “Ei Bihure Uruka Nisha” (The Night of *Uruka* in *Bihu*) (1979), “Kulitowe Bare Bare Kande” (The Cuckoo Weeps Repeatedly) (1984), “Ei Bohag Jalanta Tarun” (The Fiery Young *Bohag*) (1991), “Bihuti Basari Ahiba” (Come Every Year, O *Bihu*) (1992), and “O Kuliti Ki Gaisa” (What are You Singing O Cuckoo) (1994).

As a stage performer, he prepares himself for live performances for *bihu*-functions. Thus he connects his audience and renovates his philosophy of life among the masses. In a number of songs, the tunes are rendered in the model of traditional *Bihu*-songs. But his own lyrics remain true to his philosophy. He has recreated and recorded the song, “Saagor Saal Chelabar Dabua

Katari” (Blunt Knife to Peel the Skin of Goat) (1952) as “Luitat Bhotongai Olal Xihu” (River Dolphin Comes into View at Luit) (1953). Both the lyrics are composed and sung in the stylistic devices of Assamese folk songs. These portray the festivities of Assamese people during *Rongali Bihu*. As an artist cum social activist, Hazarika makes the lyrics full of images of satires and ironies of contemporary society. Being an activist of IPTA, he transforms his music as tool for social change.

A new life emerges from plants during the season. As the winter is over, rain nourishes new life, a fresh start and folks sow seeds. The lyric poet becomes overwhelmed by romantic sensibilities to create something new. Consequently, his lyric, “Bohagar Pratham Pua” (First Morning of *Bohag*) (1979) depicts the natural changes during the month of *Bohag* and its effect on the Assamese community. In a dramatic way, a *kapau* flower, a local orchid tells her coyness to a beetle.

The seasons inspire his creativity. The seasons influence his love and romance. How his creativity has been inspired by the season, *Basanta* is clearly evident in the first stanza of the lyric, “Mitha Mitha Bohagar” (Sweet *Bohag*) (1968):

I thought I'd write
A song of spring
Pleasant and sweet
At your hesitant approach
I found the words
Of spring
Pleasant and sweet.

(Hazarika, *Where Seas Meet* 27)

The month of *Bohag* has become his month of love-making, and consequently the time of memory and nostalgia. In his “Shaikhabate Dhemaalite” (In Childhood Frolics) (1963), he

recollects his memory of love like childhood activities of his childhood and early youth in river Luit during the season, *Basanta*:

Shaikhabate dhemalite

Tomare omala manat ase

Bohag mahor Luit khonit

Duyo xatora manat ase

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol.ii)*. 1039]

(I remember our childhood days

So full of frolics

Remember the Bohag

We swam in the Luit)

The same month appears as the time of betrayal in his love, and consequently becomes the time of sadness and separation. He asserts the multiple meaning of *Bohag* in his life in the third stanza of the lyric:

Bohag mahar logate edin

Ahil bardoisila

Xei dhumuhat karobar xote

Tumi dekho gusi gola (1039)

(One day the west wind

Arrived with *Bohag*

In that storm you disappeared

Bolting with someone)

The trees are aware of the change of the seasons earlier than man. Such is the *modar* blossom that declares the advent of spring time with its red flowers. The *modar*, a local flower with its red petals transforms the natural beauty of Assam during the dryness of the last of the winter. But Hazarika has treated the *modar* blossom in his “Moderare Phul Heno” (The *Modar* Blossom) (1964) as the symbol of energetic, dynamic, romantic, creative, and helpful persona. He even hints in the lyric that the *modar* blossom is representation of his own personality:

Konobai mok heno modarare rijale (Someone resembles me to *modar*)

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol.ii). 1044]

Signifying young adulthood *Borsha* represents abundant energy, vitality, and productivity of a year. Romance, passion, love, and lust sizzle during hot temperament of *Borsha*. His lyric, “Snehe Amaar Xato Sravanar” (Love in Torrents of a Hundred Summers) (1954) fuses in a brilliant and poetic way his perspectives of season, *Borsha* and love. Inspired by the flood of intense emotions he tries to motivate his beloved in favor of his love. The lyric poet argues that the warmth of their love brings the deluge of a hundred of rainy seasons, and the surging flood overflows the bare shore of youthful desire. He confirms in the first stanza of his lyric:

Love alone will come down to us
 In incessant torrents of a hundred summers
 While frantic floods overwhelm youth
 Emptying itself in desire.

(Hazarika, *Where Seas Meet* 22)

Again in a convincing way, he argues in the second stanza of the lyric that his love and passion, breaking the desolate banks of darkness, brings forth the tidal waves of vibrant life. Consequently, the wavelets of peerless monsoon dance with the songs of new creations. To quote:

Inundating still, silent darknesses

Tides of turbulent life

The waves of radiant summer

Dance to the tunes of new creations. (22)

In the last stanza of the lyric he advocates in favor of the influences of his songs. He declares that he sings progressive songs in the horizon of love and affection and, as a result, roars of thunder bolt bows down. He has compared the natural phenomena to his artistic phenomena. As the thirst for rain chases the monsoon the goal of his vision also knows its aim. Inspired by the Romantic sensibilities he sings:

In the horizon of affection

I sing of movement

Drowning the roar of thunder

While thirsty rains pursue the monsoon

Sure, too, is our vision. (22)

Assamese agrarian societies are dependent on seasons as well as weather to plow, to grow crops and to harvest food during the life time of Hazarika. These circumstances are represented repeatedly in a number of his lyrics. He believes that agriculture with the blessings of seasons unite people as they are tied to food and thus life. In the lyric, “O Ami Tejal Gawalia” (We, the Valiant Villagers) (1948) he has depicted the cultural mindset with agricultural condition of the villagers:

O ami tejal gawalia

Gaware rakhim maan

Nangol-juwalire prithibi hajao

Rodot tirebirai jaan

(Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1008)

(We, the valiant villagers

Will sustain the dignity of the village

Shining the heart at the sunshine,

Will adorn the earth with plough)

In his essay, “The Ode ‘To Autumn’ as Ecosystem” Jonathan Bate has argued that “so many major romantic poems are weather poems” (261). Like “To Autumn”, Hazarika’s “Meghe Gir Gir Kare” (The Clouds Roar) (1982) is weather lyric. Both the elements of time and the weather are constructed by the lyricist’s observation of exterior ecology of Assam. The weather of summer is portrayed by the lyricist in the first stanza of the lyric as:

Meghe gir gir kore

Aa-ha hir hir meghe kore

Ba lagi aagloti kolapaat lore

Ejak jen barakhun

Aho aho kore

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1123]

(The clouds roar

The clouds rumble

In the wind tender plaintain leaves sway

A shower seems to be on its way)

Immediately, in the second stanza, the lyricist has introduced a farmer, the man with Marxist slant. The lyricist turns to be the farmer and proceeds to the form of ‘I’ speaking:

The plot of land in my village
 That lying fallow all these years
 I'll till and turn it green
 That makes my joy full to the brim

So here is the expectation of a farmer from the season whose moods are affected by the weather. Further this farmer has shaped his identity by both memory and environment. He utters in the final stanza:

I'll not give corn nor will I take loan
 No more interest I'll pay
 Why should I tolerate
 The cruel tricks of money-lenders?
 I've allowed many a drop of my sweat to trickle
 Have also offered much blood of my bosom
 I've now sharpened my sickle
 I'm filled with courage

As “a romantic poem is a model of a certain kind of being and of dwelling” (Bate 261), here we have got the man as the part of the total ecosystem. His ecology of mind is constituted by the operation of the weather of the season. For Hazarika, summer is the season of productivity.

In the same way of the first stanza of “Meghe Gir Gir Kare”, Hazarika paints the summer sky of Assam in a short, simple but attractive imagery in the lyric, “E Bijuli Nache” (O the Lightning Dances) (1954):

Dug dug dug dug dambaru

Meghe bajai dambaru

Chikmik bijuli nache

He- e chikmik bijuli

E-e chikmik bijuli

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1020]

(Dug dug dug of *dambaru**)

The clouds beat the *dambaru*

The zigzag lightning dances

Hey zigzag lightning

O zigzag lightning)

*a small traditional musical instrument

The same landscapes of the season which is recurrent in the sky of the North-East are portrayed in the first stanza of the lyric, “Gum Gum Gum Gum Meghe Gorajile” (Gum Gum Gum the Clouds Roar) (1956):

Gum gum gum gum meghe gorajile

Hum hum hum hum dhumuha ahile

Jiwan dinga bai thaka

Bandha he-e

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1027]

(Gum gum gum the clouds roar

Hum hum hum the tempest emerges

Keep on rowing, my friend

The boat of life)

In a number of lyrics of Hazarika, the three *Bs*: *Borsha*, Brahmaputra and *Banpani* (flood) have been juxtaposed and had developed different layers of meaning. In the “Porohi Puate Tulunga Nawate”, the lyricist has narrated the tragic death of Rangman, the fisherman in the Brahmaputra during summer. The lyrics, “Luitor Paar Duti” (Either banks of the Luit) (1947), “Luitor Baliya Baan” (The Mad Torrents of the Luit) (1968), “Bhara Barikhar Bane” (The Flood of Full Summer) (1954), “O Bandho, O Xiparar Bandho” (O Friend, O Friend of That Bank) (1982), “Ek Bindu Dui Bindu” (One Point Two Points) (1990), “Ei Pani” (The Water) (1990), “Moi Othai Jaladhir Majoloi” (I am in Water Boundless) (1990) provide the imageries related to the devastating nature of flood and its tragic predicament caused by the Brahmaputra and its tributaries during *Borsha*.

So far as argumentation in his lyrics is concerned Hazarika reminds John Donne. The lyric poet argues his beloved to be with him even in the bad weather of *Borsha*. Metaphorically he portrays the seasonal bad weather in contrast of trust of love in the first stanza of “Hu Hu Dhumuha Ahileo” (Even if the Storm Howls in) (1964):

Hu hu dhumuha ahileo

Akash kola meghe sanileo

Rimjim barakhun porileo

Tumi jen thaka mor kakhate

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol. ii) 1048]

Even if the storm howls in

Even if dark clouds shroud the sky

Even if the rain pours

Do stay by my side

-trans. Krishna Dulal Barua

(Deka, *Dr. Bhupen Hazarika: A Legend* 155)

The storm and the west wind are recurrent motifs symbolizing destructive forces of the season *Borsha* in a number of lyrics. He has used the symbolic uses of the westerly gales in “Bordoisila ne Xarudoisila ne” (The West Winds) (1968). In “Dhumuha Nahibi” (O Storm, Don’t) (1966), the poet is quite humble and honest to request the destructive forces of Nature to calm down. He begs the storm and the west wind not to appear; prays not to put off the earthen lamp:

Dhumuha nahibi

Pasoa nahibi

Nunumabi egosi saki

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1057]

In the lyrics of Hazarika this is observed that he is not busy with only representing natural landscape of the season. Even in one stanza, portraying an imagery of the season, he proceeds to talk of man. His men are products of nature. He is observed optimistic in every season. Although his men are struggling people but the lyric poet is optimistic in human predicament. Here is the example of “Sitare Semeka Rati” (On a Damp Winter Night) (1969):

On a damp, winter night

In the sagging hut of an unclad peasant

Let me be the red warmth

Of the smouldering cinders

(Hazarika, *Where Seas Meet* 06)

The month of *magh* symbolizes feasting in Assamese rituals. The lyric poet argues his beloved in his “Maghat Dekho Uruka Nahay” (There won’t be *Uruka* in *Magh*) (1975) that there will not be *uruka*, the day of community feasting during *Magh bihu* if she is not available.

Thomson by no means restricts himself to the farm; however, he seeks in untamed nature a special quality that fascinated his age: the ‘sublime’, the paradoxically uplifting experience of awe and even terror. Moralizing or ‘didactic’ verse of this kind was considered to be an integral

part of the 'topographical' poem, in which an impressive landscape becomes the occasion for profound and edifying meditation. Indeed, The Seasons inseparably intertwines description and didacticism, arguing throughout that our experience of nature inspires thought, and thought inspires praise of God. The summer also uses the eye of imagination to describe the harsh climate of the tropics.



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Chapter V

The Many Faces of Love: *Mor Maram Maram Bichari Jai*

English Romantic poetry deals with the theme of love which is all-important for the poets through the ages all over the world. The poets of the Romantic age have carried forth the discourse of love with its different forms and attitudes. They have celebrated an unusual treatment of love, with its passion and pangs, joys and sorrows in the realms of Romantic poetry. Their “love poetry is extra-ordinary, unconventional, in its imaginative flight, idealistic spirit and impulsive tone” (Dutta, K. 355). Francesca Orsini observes:

Love may indeed be a universal feeling, but culture and language play a crucial role in defining it at every stage, from sexual arousal to codified sentiment, from norms of comportment to ‘significant stories’. Idioms of love have a very long history, and within every culture or cultural area there will always be more than one available at any given time - prescriptive, poetic, commonsensical, satirical, religious, gender-specific, and so on. (Orsini 01)

Religious theoretician, C.S. Lewis in his *The Four Loves* (1960) explores the nature of love from philosophical perspectives. He has outlined four types of love: *Storge* (affection love), *Philia* (friendship love) *Eros* (romantic love), and *Agape* (divine love). In the same way, John Alan Lee, the Canadian psychologist in his *Colors of Love: an Exploration of Ways of Loving* (1973) defines three primary colors or styles of loving: *Eros* (romantic and passionate love), *Ludus* (a game-playing and uncommitted love), and *Storge* (a slowly developed friendship-based love). Lee also discusses three secondary types of love: *Mania* (*Eros+Ludus*), *Agape* (*Eros+Storge*), and *Pragma* (*Ludus+Storge*). He also analyses nine types of tertiary styles of love that are combinations of the previous six types: *Maniac Eros*, *Maniac Ludus*, *Maniac Storge*, *Agapic Eros*, *Agapic Ludus*, *Agapic Storge*, *Pragmatic Eros*, *Pragmatic Ludus*, and *Pragmatic Storge*.

Eros is “an intensely emotional experience that is similar to passionate love. In fact, the most typical symptom of *Eros* is an immediate and powerful attraction to the beloved individual..... Erotic love also has a strong sexual component” (Szuchman 234). *Eros* contains a carnal sexual element that Lewis refers to as *Venus*. In addition to this sexual desire component, erotic love is

characterized by idealization of the beloved, preoccupation with thoughts of him or her, and a short life span (233). “Not only is passionate love intricately associated with ... significant individual and interpersonal events, but current social psychological discourse suggests that passionate love is the type of love most closely associated with sexuality” (241-42).

The Romantic idealization of love is found in Wordsworth’s “She was a Phantom of Delight” in which he describes his reaction to his wife, Mary Hutchinson and chooses to depict three points in their developing relationship three stanzas of the poem. In the poet’s high imagination, she takes the form of “a Phantom of delight”, “a lovely apparition” and “a traveler between life and death”. The word ‘Phantom’ suggests something remote, perhaps untouchable, whilst the qualifying phrase ‘of delight’ gives us Wordsworth’s immediate response to the first sight of his wife.

The same Romantic idealization of love is prevailed dominant in Shelley’s “Flight of Love” and “One World is too often Profaned”. In these poems, “love is glorified and worshipped as a noble spiritual feeling that raises man far above the gross earthly passion” (Dutta, K. 356). This idealistic sentiment of love is found, though less distinctly, in Byron’s “She Walks in Beauty like the Night” and Keats’ sonnet, “Bright Star”.

There are elements of erotic love in certain English Romantic poems. In fact, “the sensual element, that centres round the real passion of love, is not altogether absent in romantic love poetry” (Dutta, K. 356). The lover’s physical desire is clearly observable in Keats’ “Bright Star” in which the lover loses himself in the richly sensuous imagination of the “ripening breast” of the lady love. To quote the stanza:

No – yet still steadfast, still unchangeable,

Pillowed upon my fair Love’s ripening breast

To feel for ever its soft fall and swell,

Awake for ever in a sweet unrest;

In the “La Belle Dame Sans Merci”, Keats’ another love poem, the sensual element is thoroughly evident.

Even Assamese oral poetry has its own tradition of treatment of this old but always new theme in poetry. Undoubtedly there are elements love, lust, and desire in Assamese *bihu*-lyrics. The playful but committed lover sings the following stanza:

Soraai hoi porim goi tomaare sotalat

Maase hoi dhora dim jaalot

Ghaame hoi xomaam goi tomaare xoreerat

Maakhi hoi sumaa dim gaalot

(I will, being a bird, perch at your courtyard

Being a fish, will be caught at your fishing net

As beads of perspiration, will enter your body

I’ll be a fly to kiss at your cheeks)

The following stanza of *bon-geet* symbolically depicts the agony and misery of the lovers, the sadness and suffering for being separated in their love owing to the obstacles of social customs:

Bhor duporia duti horinir

Majote ekhoni noi

Sai sai sokute sokulo khukale

Bukute trishna loi

Duti horinir majote ekhoni noi

(A river flows at noon in two deer midst

Staring at, tears dries up on their eyes

Having thirst at heart

A river flows in two deer midst)

From folk-songs to modern lyrics, there is availability of the elements of *Eros* and *Ludus* in Assamese lyrics. Influenced by Romantic sensibilities the Assamese Romantic poets have explored new dimensions of love in their poetry. Hirendra Nath Dutta narrates in the “Introduction” of *One Hundred Years of Assamese Poetry*:

Romantic love as an ennobling inspiration giving rise to luminous revelations is present in poems by Jyotiprasad Agarwala, Ambikagiri Raychaudhury, Hemchandra Goswami, Ratnakanta Barkakoti and Sashikanta Gogoi. Agony, suffering and ecstasy of love are most passionately presented in poems by Raghunath Chowdhary and also Ambikagiri Raychaudhary. Intense feelings of unfulfilled love are movingly rendered into poetry by Chandradhar Barua and Ganesh Gogoi. (Dutta, H. 0.08-.09)

Like the other creative writers, Hazarika can be studied in different perspectives. He has drawn deep association between love and music throughout his life. He was a man who had firm faith in creative force of love and emotion, and that is why he was not ashamed to express himself by means of his emotion. Many of his major love lyrics are interplay of emotions of love and desire. Like the great love poems of the Romantic age, his love lyrics also reflect not only the physical passion of love but also the profundity of feeling and the intensity of sensibility. Like a true Romantic, he is found “inspired with a lofty sublime ideal that transcends all material limitations. Its idealism invests all that is gross and earthly with a vision which is both sublime and inspiring” (Dutta 355).

Love is one of the best and the most influential emotions of human mind. Love is regarded as divine. Hazarika has treated the physical passion of love which is also a reality of nature in an elevated manner by his Romantic imagination. Even in his early youth, he has composed his first love song, “Kopi Uthe Kiya Taj Mahal?” (Why Does the Taj Mahal Tremble?) (1943)

celebrating the platonic ideal of love on the love story of Shah Jahan and Mumtaz. The Taj Mahal is regarded here as an icon and a literary symbol of true love.

Love is creative instinct for Hazarika. In his “O Mor Jiwanar Priya Lahari” (O My Favorite Friend) (1993) he has expressed that his love is creative. He himself has admitted that the experiences of love in some of his famous lyrics are autobiographical. He liked himself to be called “communicator of romance, passion” (Bhatia 171). He is bold enough, in Assamese Romantic tradition, to express his passion to a female body. In many of his love lyrics, like “Gupute Gupute”, “Kije Tomar Sanga Priya”, he has established that love is to him a great ideal of life.

Hazarika was a lover ever since the boyhood. He was “an evergreen romantic personality throughout his life. Romance came to him at different stages of his life through different ways. Sometimes it was tangible and sometimes it was intangible. He embraced both considering it as one of the best gift of God to mankind” (Kataki 62). He had “jumped, for the first time, into the sea of love at the age of twelve or thirteen” (Dutta, D. 142). As Robert Herrick uttered, “Love begets love”, Hazarika, in his early youth, confessed in the same way in his lyric, “Mor Maram Maram Bichari Jai” (My Love Explores Only Love) (1949).

After that, this nomad came into close contact of so many girls in his life. “The journey of romantic life of Bhupen Hazarika continued till his later days of life. When he was admitted in GNRC Hospital at Guwahati in the year 2006 at the age of 80, he composed a romantic poem at the request of a nurse attending on him” (Kataki 62). It was difficult for him to be loyal and centered for one girl for whole a life and even the situation of his life was also not in that way. For him love, romance and desire were sources of creation and representing these emotions he was able to compose many immortal lyrics.

As a popular public face, the name of his beloved was always a matter of curiosity for his audience and that is narrated through his lyric, “Sahashrajane Mok Prashna Kare” (Thousands of People Question Me) (1958):

Sahashrajane mok prashna kare

Mor preyosir naam

Malobika ne Lipika ne Mallika /

Orthopurnabhabe eekhot hahire kao

Nahay Malobika, Lipika ba

Hoimanti ba Mallika //

Samidhanat kao-

Bukur raktere gupute jiyai rokha

Naambihina tai Anamika!

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii) 1032*]

(Thousands of people question me

The name of my beloved

Whether Malobika, Lipika or Mallika.

Meaningfully I reply with a slight smile

Neither Malobika nor Lipika

Hoimanti or Mallika.

In reply I say-

Alive furtively with the blood of my heart

Nameless she is Anamika.)

Anamika is ambiguous and mysterious. Anamika may be his beloved or heart's desire or may be his dream girl or the fantasy. Anamika can be his personal someone with whom he lived together enjoying the pleasure of life though they have not become a couple observing the rituals. Anamika is representation of his women who became the creative impulse. The *anamika*, the nameless is the metaphor for his beloved.

But on the contrary to that, in his lyric, "Tumiye Mor Kalpanare Harini Nayana" (You're the Doe-eyed One of My Fancy) (1958) he has materialized the features and virtues of his imaginary beloved. Inspired by his Romantic vision and sensibilities, his beloved appears as beautiful, mysterious, courageous, inspiring, and creative. Being drowned under the tidal waves of his love, he weaves countless imaginations centering round her. The beloved also shares his happiness and sorrows equally. But in another level of interpretation, the word 'you' refers to Assam, the mother land of the lyricist. It can be assumed that the poet has hinted Assam as "the source of the sprouting green in the deep dense woods of life" (104) and "the glow of the new sun" (104). The translation of the strait, short, and simple lyric is presented below:

You're the doe-eyed one of my fancy

The sweet sacred painting of my life

It's for you my music trills

Do you know that yet?

You're the pilgrimage of pluck

In the battlefield of life

Even in the desolation of defeat

You're the sole consolation

Do you know that yet?

You're the source of the sprouting green

In the deep dense woods of life

Rendered beautiful by your smile

You're the glow of the new sun

Without your light all plans are vain

Do you know that yet?

-trans. Pradip Acharya

(Deka, *Dr. Bhupen Hazarika: A Legend* 104)

The relationships of love that “we form over our lifetimes have important individual, interpersonal, and societal consequences” (Szuchman 232). Like Shakespeare in his sonnet, Hazarika wanted to immortalize his beloveds through his songs and lyrics. Though his allusive style is difficult to follow his lyrics are full of allusions of his so many beloveds. We can distinguish three milestones of his love-life, the first who is mysterious one, and in his own words: “I fell in love with a girl in Assam- she was 16 and I was 21. She sang so well that it struck a chord in my heart. Both of us worked at the local radio station and, on many occasions, we communicated through songs” (Baruah, P. 06). The second is Priyamvada Patel about whom he writes: “I found my soul mate in Priyamvada” (08) and the third is Kalpana Lajmi whom he described as his shadow. He confessed, “I met her for the first time through her uncle, Guru Dutt. In my 40-year-long association with her, she has been like a shadow” (10). On the other hand, Kalpana Lajmi too admitted: “Bhupso was my life” (Barman 137). She acknowledged: “I was just 17 when I fell in love with Bhupen Hazarika who was 45 at that time. I have been with him since then, for the past 40 years” (137).

The manifestation of love leads every artist to collect memory. Memory is sweet for the Romantics even if it is heartbreaking. Memory, reminiscence, and nostalgia are the main themes of the lyric, “Sendur Sendur Prabhati Suruj” (The Morning Sun with Red Hue) (1982). In the simple love lyric, “Bahu Dinar Agote” (Many Days Back) (1953) the lyric poet remembers during night the moments he saw his beloved at first in an evening. After lots of struggle in their love, they have arrived successfully at the wedding between them:

Bahu dinar agote

Godhulire porate

Tomar rup shikha dekha

Aji pore monate

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol. ii) 1017]

(Many days back

In the evening hours

I remember even today

That I saw your spark of beauty)

The sweetness of memory even at the time of sorrowfulness draws colorful smiles on the dejected lips. Only the lover can perceive the impulse that generated at the first sight of beauty of his beloved. He is haunted by her visualization:

More xaru kothate

Nemela khirikite

Tumi ahi maat dila

Dhunia nishate (1017)

(At the closed window

Of my small room

You came up and knocked

On that lovely night)

Love is such a powerful and creative impulse that it spontaneously haunted him for creation in the time of nostalgia. His famous song, “Shaikhabate Dhemalite” (In Childhood Frolics) (1963) can be described as his life narrative where he recollects his experience of love and lust of his childhood and youth. Though he is nostalgic, but not traumatic, rather he is optimistic. He has confessed the secret intimate moments and the vows of love:

Joubanate duyoro dehar

Lajuki parakh manat ashe,

Mor abihane chipjori loba

Buli koa mor manat ashe

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1039]

(Still I remember the bashful touch

Of two bodies in youth.

You would take the noose

If you're without me: still I remember your vows)

The lyric itself is a tragic love-story where the hero (the lyricist himself) is betrayed by his beloved. In Indian tradition “this is said to be love or passion which has an erotic element, it has a psychological aspect which provides a sense of unity even in separation, so that even the sorrow is beautiful and comforting in the knowledge of their love” (Nadarajrj 07).

Hazarika's treatment of love is not without lust and desire but his desire is not vulgar, on the contrary, he is always creative and optimistic and his love-tragedy leads towards humanism and becomes a voice for social change. Even after betrayal, the hero has uttered in "Shaikhate Dhemalite": "*Jiyai thaki ekhon samaj gahribar mor man ache.....*" (I'll live and will raise a society.....) That is why the love-stories in his lyrics have another dimension and another philosophy of life.

In case of him, as in Indian tradition, the relevance of desire, with eroticism is its natural attribute and pragmatically his women are given equal status as him in the pursuit of pleasure. In his song, "Gupute Gupute Kiman Khelim" (How Long Shall We Play in Secret) (1976), he advocates for reutilization his secret love for social establishment. He asserted that there is no sin, no rule in execution of love in youth: *joubanat jano paap thake?* (Is there any sin in youth?); *maramat jano niyam thake?* (Is there any rule in love?). He confesses his secret love and emotion, and at the same time, he has grown to an activist for social change as a lover:

How long shall we play in secret

This game of loving hug on the sly?

Let us splash the colour of ours

On the wind and the sky

O dear, let's not hide

Our hearts as vast as oceans.

O dear, let's show them

To the society and our custom

- trans. Nirendra Nath Thakuria

(Deka, *Dr. Bhupen Hazarika: A Legend* 263)

He is quite revolutionary as Michael Bakunin said that the urge for destruction is also a creative urge. He advocates that love knows no laws. Love, emotion, desire, and Romantic revolutionary sensibilities are got mingled in the last lines of the lyric:

The pair of your eyes
 The petals of your bosom
 Each glance is sweet
 Each touch so warm
 O honey, open, do open today
 The doors and windows of your closed room
 No need to show decency of restraint today
 Is there any law in love
 Any bounds to the raging storm
 Can the dawn be hidden
 Placing a garland of shyness on it? (263)

In the song, “Palashare Rang” (The Color of Palash) (1976), the hero pressurizes his beloved: “*Jaubanare ai baliya banat tumiye maiye saturo aha*” (Let us swim in the crazy flood of youth) [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1102]. At the same time he is aware that desire leads to sin. That is why, in his song, “Oi, Oi Akash Khuba” (The Sky Will Sleep) (1964) he asks, “*Paap jadi beya, kamona kiya dile?*” (Why is the desire given if sin is bad?) [Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1045].

Irrespective of social restriction, he has eagerly celebrated his desire. Here, in the song, “Kije Tomar Sanga Priya” (O Sweetheart, How Sweet Your Closeness Is) (1978) the erotic lover seeks

some forms of sexual involvement in their relationship. Appreciating their relationship of love and desire, he admires her flesh allegorizing both of them in the lyric:

Kije tomar sanga priya

Mitha tomar sanga

Tomar anga jalanta jui

Moi je patanga

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1112]

(O Sweetheart, how sweet your closeness is!

Your body is burning fire,

I am just an insect)

He assures like Donne that the more vitally we live our thirst for life will increase. He urges her that the coming and going on the sly is another name of love, and consequently, the sky has played the sweet harpsichord celebrating their love. Repeatedly he has argued to break down the social restrictions regarding love-affairs prevailing in society and has tried to convince her. In the last stanza of the same lyric:

Samajar niti-niyam

Bhangatoo natun niyam

Aji nisha nejaba, Xon

Kari mok nisanga (1113)

(It's a new rule to break rule of society.

O Sweetheart, don't go away this night

Leaving me alone)

In “Su-ussaha Paharar” (The High Hill) (1969) he declares that his every heart beat bears the rhythm of love and rhyme of desire and lust. In “Rangin Rangin Ei Jiwan” (This Colorful Life) (1980) also, he advocates passionate love and desire. The “Natun Nimati Niyarare Nisha” (The New Dumb Night of Mist) (1969) also depicts a lustful night. Again in another lyric, “Ei Dhuniya Godhuli Lagan” (During This Lovely Evening) (1977), he has depicted the celebration of passionate love. He has given the stanza in the lips of female partner:

Ai dhuniya gadhuli lagan

Sanjamhin acharan

Samajar arate niyam bhangi

Kiya duyoye magan?

(Hazarika, Dr. Bhupen Hazarika Rachanawali (Vol. ii) 1104)

(During this lovely evening

We behave without restraint,

Are we not absorbed in ourselves

Just breaking the rules of society?)

The Romantic lyricist is conscious about his physical need and matured enough to enjoy it. The romantic love has its own logic, reason, rationalization, and justification. The physical body has its own natural demand. He has justified himself in the lyric itself:

Ai dhuniya gadhuli lagan

Jiwan endhar jagat endhar

Tumito bijulir saki

Tomar jyotiye jadi buku poharai

Dilai ba akomaan phaki

Aghari jiwan akalsoria

Paap jadi hoi moi jagaria

Kampita bukutei akolua

Duti bahu maram bolia. (1104)

(During this lovely evening

Life is dark, the world is dark

The electric lamp for me you are.

If your light lightens my bosom

What does a lie matter?

I'll in guilty if there is sin

A nomadic life is lonely

Even two arms crazy for love is lonesome

In a shivered bosom)

Hazarika seems, sometimes, to attain spirituality through sexual performance and pleasure. In his personal life, there are so many ups and downs, still he is not nihilistic. So far as the women in his life are concerned he does not like to be defeated but, at the same time, he doesn't hesitate to provide them safe and particular space in his life through his creation. He prefers to be miserable with his beloved than happy without her. He is a true lover but not a womanizer. He is the first Assamese lyricist to place eroticism in such a way in his world of music, so boldly but so lucidly and artistically. There are several lyrics penned by him in which his psychological conflict between the execution of desire and social restriction is portrayed. Depicting himself as a bee on the wing all his life, having no permanent address, he metaphorically has established the direct experiences of his sensuous pleasure in the lyric, "Moi Jen Ajibon" (As If I Were) (1975):

Kato ras chuhilo abhijat kusumar

Banphule jasile bhoral rasar

Tita raso gotalo mitha buli

Tomar rupar ras tulana bihin, tulana bihin

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1097]

How much nectar I have sucked from elite flowers

Wild flowers too have offered theirs

At times I take bitter nectar for sweet honey

But nothing can match the nectar of your beauty

The nectar of your beauty

trans. Dibya Ranjan Sharma Khataniar

(Deka, *Dr. Bhupen Hazarika: A Legend* 254)

His lyric poetry is rich in symbolical and allegorical qualities. The lyric looks like a love fable. He has narrated the love story using the symbols of bee, flowers, leaf and honey. The psychological conflicts are presented more prominently with the help of rhetorical questions in the last two stanzas of the lyric:

Even if I am a bee on the wing all my life

Don't I have the right to rest?

If I take rest on your leaf

I don't know if it harms anyone's interest.

One day you promised to be my destination

You did not bring that dream to fruition

So scattering the collected nectar on earth

I will fly away to be lost in that divine illumination

Lost in that divine illumination. (254)

Metaphorizing himself as an accomplished ("*satyasiddha*") and crazy ("*oliya-boliya*") magician and his beloved as a new snake ("*natun nagini*") and a black snake i.e. cobra ("*kaal nagini*") he depicts the relationship of sexuality and physical need and desire in his "Natun Nagini Tumi" (You are New Snake) (1961). He is observed argumentative with his beloved. In an artistic and symbolic way, he has presented his experiences of physical relation in the lyric in the following lines:

Surujar sparshoi dhukike nopoa

Satabdir endhare kalija kapoa

Aranya bhangilo kato guha dekhilo

Kato desh bideshar sarpini bakhilo

Tomak bhulanoloi kiman no por?

Nila garal pia moi nalakantha

Oliya boliya moi jadukar

[Hazarika, Dr. Bhupen Hazarika Rachanawali (Vol. ii) 1035]

I've cleared so many forests

Explored so many caves

Untouched by sun's rays

Where the heart trembles

As the darkness of centuries sway

I've subdued so many snakes

From countries far and wide

How long will it be before

You are subdued?

I'm the blue necked Shiva

Who drinks the blue venom

I'm the crazy magician

-trans. Dibya Ranjan Sharma Khataniar

(Deka, *Dr. Bhupen Hazarika: A Legend* 139)

Hazarika is the master artist to paint erotic images in his lyrics with decent and highly poetic vocabularies. Even he has depicted the sexitecture of female body in so many lyrics. The heroines in his lyrics are basically Indian traditional girls, sometimes rural Assamese and sometimes ethnic but really innocent and attractive. In his “Gaware Jiyari Xapon Sundari” (Village Daughters are Dream Beauties) (1955), he has portrayed the physical beauty of an Assamese rural beautiful dream-girl. She is so beautiful, as the lyric poet asserts, that the gods stare at her. Describing the luxuriant growth of her body the village girl sings herself:

Dhunia mon mor kumolia

Bahu duti mor lohphohia

Kaakno xabotibo khuji

Oliya-boliya hoi

Dehar baran mor champa phuliya

Sulir boran mor endhar koliya

Khojat Malaya boi

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1023]

My beautiful mind so tender

My arms so lovely and lash

Are maddened with desire to embrace-

Whom?

The color of my body is that of the *champa* flower

The color of my hair is black like darkness

The breeze blows at my every step.

-trans. Upendra Nath Sarma

(Deka, *Dr. Bhupen Hazarika: A Legend* 93)

Body being attached to love inspires the Romantic sensibility of Hazarika. In the songs, like “Aji Botar Gabharu Hol” (The Weather Grows Young Today) (1974), and “Senehire Phota Riha” (The Worn out *Riha* of Beloved) (1974), he has painted the architecture of body with the medium of his words and tune. Beauty is regarded as a good quality in his art and creation. Romanticising his imaginative beauty in “Aparupa Aparupa” (The Beauty Extraordinary) (1982) he has presented an empowered girl who is free, self-sufficient, and rational.

Love and Nature co-exist in his musical aesthetics. Getting influence of seasonal temperament and environment of *Basanta* he has become creative. His infatuation and addiction is observed in the second stanza of the lyric, “Mitha Mitha Bohagar” (Sweet *Bohag*) (1968):

Your fragrant body

Just dipped in the Luit

Comes near

And I found the tune within reach

Of spring

Pleasant and sweet

(Hazarika, *Where Seas Meet* 27)

Hazarika's love lyrics embody a young man's passions and emotions. In "Dehar Randhre Randhre Tulile Siharan" (It Thrills Every Fissure of My Body) (1972) he admits that the touch of the lips of his beloved thrills every fissure of his body, and consequently, his mind becomes delightful with unknown joy. He recounts:

The wee touch of your lips

Thrilled every fibre of my being

Making my mind dance in a strange joy

Each step fragrant with love

-trans. Pradip Acharya

(Deka, *Dr. Bhupen Hazarika: A Legend* 256)

Being journey as a recurrent motif as in Frost ("Miles to go before I sleep" in "Stopping by Woods on a Snowy Evening") the artist cum roving minstrel has got his beloved. He sings:

My wayfaring mind traverses the world

With only the road as company

When the wheels of the chariot

Paused for a while by the tree

And my joyful tears showered on your breasts (256)

Experiences and memories are journeyed together. Joyful pleasure reaches sublimity and ecstasy. Divinely discontent heart longs for eternal union. The undying lover sings the song of sadness and uncertainty:

My whole being thrilled in bliss

At your tender haven

I would cherish the memory of this love

But wouldn't ever exploit your generous self

How can a wanderer thirst for a home

And this our meeting, too, illicit

Let this meeting symbolize

Relentless separation

Eternally thirsting for union. (256)

The expression and manifestation of love being regarded as natural phenomenon lead him to the level of ecstasy and sublime in his lyrics. In another immortal song, his intangible night seems to be woven with fine fibre of silence into a blue scarf. The blue scarf (*nila sadar*) is the symbol of his beloved. In a sweet fold therein lies warmth breath and love of his beloved. His Romantic imagination has made the landscapes of night full of love and desire abstract in "Bimurta Mor Nishati" (This My Ethereal Night) (1971):

This my ethereal night

Is a blue scarf

Woven of silence

In its folds

Tender breathing

And live warmth

(Hazarika, *Where Seas Meet* 24)

In the deep womb today the passion is all blood-red. He depicts the passionate moments in the lyric that transcend listeners to timeless eternity:

The silent summer of affection

Of countless struggles

In the depths

Glowing with desire

And in its folds

Tender breathing

And live warmth

Forseen tears acho

The tender call

Her tender call

Disdaining all bonds

Innocent lips quiver

In intimate longings. (24)

Everything is fine with love as it does not follow any strict rule. Aspiring to set a new trend this is the way to break the custom. He sings:

This rule of breaking rules

Is attached to rules

And registers

Tender blows and counter blows

And the hurt of the blue night

Immersed in the sea of intimacies

I do not heed the anguished outcry

Of the remote river (25)

Love is dynamic in Hazarika. Love for him is an alluring desire to be irresistibly desired. He has affirmed that there is no horizon for love (*Pranayar paridhi nai nai*) in his lyric, “Milanore ei Xubha Xan” (The Auspicious Moment of Meeting) (1969). Romantic love for him is a wonderful light and a scorching fire at the same time. In “Nelage Samaj Nelage” (No Need of Society) (1971) also he prefers love-making beyond social rules and disciplines. As Donne, he argues his beloved that he will throw in pieces the rainbow in the afternoon to her body and she will put all the pieces on her bed.

Hazarika’s love is affected by seasons. His treatment of love is going to be changed according to the seasonal environment. Human psyche is affected by seasons and emotions at the same time. Addressing the season *Xarat* as queen in “Sarodi Rani Tomar Heno Naam”, he has portrayed the

season as his imaginary Assamese bride. She is a beauty just bathed who is so close to his heart. His emotions of love bring the creativity and a new beginning in the spring. But the same emotions become desperate, anxious and unrestrained, and even powerful and overflowed in the summer. In the autumn, his emotions of love grow to be calm, soft and shy. In his song, “Snehe Amaar Xato Sravanar” (Love in Torrents of a Hundred Summers) (1954), he has narrated his own philosophy of love and desire. He has affirmed that the warmth of his physical love with his beloved brings the deluge of countless rainy seasons. As a result of their love-making the surging flood overflows the bare shore of youthful desire. He is poetic to sing:

Love alone will come down to us
 In incessant torrents of a hundred summers
 While frantic floods overwhelm youth
 Emptying itself in desire.

(Hazarika, *Where Seas Meet* 22)

In his poetic language, the lyric poet admires the meaningfulness that has been brought by his beloved. Her flashing eyes give a thrill with unspoken language, and consequently his breath assured by hope defies all bounds of satiety. He is observed pleased and delighted as he sings:

Your lightening eyes
 Tinged with the frenzy of unspoken words
 Breathing out the assurance of hope
 Disdain bounds of satiety. (22)

The autumn is personified and represented as his soft and lovely beloved in “Tomar Ukhah Kahua Komal” (Your Breath is Soft as *Kahua*) (1972). The Nature reflects his emotions. Her

breath is as soft as *kahua* and her smile is as tender as *sewali*. He even sleeps on the bed of *sewali* with his beloved to enjoy and come across the seasonal landscapes. He sings:

Drops of dew pitter-patter

On fallen leaves

Smearing the face with dew

My love frolics.

In the bed of *sewali*

We both have slept

Supine, we've counted teals

Flying past the clouds

A pair of teals freak us

With a sudden landing.

Your breath is as soft as *kahua*

-trans. Nirendra Nath Thakuria

(Deka, *Dr. Bhupen Hazarika: A Legend* 247)

The first love has lifelong impact. He has a special veneration for his first love. He has composed the lyric, "Pratham Marame Jadi Khahari Nepai" (If the First Love is not Responded) (1983) celebrating the agonies of his first love:

Pratham marame jadi khahari nepai

Bhal poa kiya jano marahi jai

Ekhon hiya aru ekhon hiyai

Mililehe marame purnata pai

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)*1127]

(If the first love is not responded

Love is withered away!

If two hearts become united

Love can attain totality)

To love is to be vulnerable. Consequently, the heart will be wrung and possibly broken. In the same lyric he has convinced his beloved that he stares at her only owing to the disturbance of youth. This is not the desire only; she is regarded as adoration of his life. The lover is quite argumentative that his love aims at his beloved at all cost. He sings:

Jaubane amoni nakara hole

Nechalo heten tomar phale

Ee nahay nahay matho kamana

Tumi mor jiwana sadhana (1127)

(If I were not perturbed by my adolescence

I would not glare at you

This is not just a desire

You are my perseverance)

He was a real showman who enjoyed the company of gorgeous women in his personal life. He is aware of the transitory nature youth and beauty. Still he was “a devotee of beauty, he searches for beauty everywhere” (Barman 139). He has sung the song, “Rangin Rangin Ei Jivan” (This Colorful Life) (1980):

Jiwan dudinia herai jaba khoje

Kamanare pran sanket baje

Madakata bhara ai dhunia lagan

Eri diya deh pran mon

O bare bare

[Hazarika, *Dr. Bhupen Hazarika Rachanawali* (Vol. ii) 1119]

(There is fear to lose the short life. Desire alarms the heart. Forget about body and soul repeatedly in this exciting meeting.)

Hazarika is observed haunted by sad memories of his past days. Along with his “Shaishabote Dhamalite”, “Bimurta Mor”, his “Xowarani Mor Rangoli Jivanar” (Reminiscences of my Colorful Life) (1959) summarizes the pathos owing to the reminiscences of his colorful life (*Rangali jivanar rangbor keniba gol*). He is sad, lonely and unhappy because fond old days of his wonderful past are buried alive in the dark oblivion (*Pahorani endharat dhunia otitar jiwanta xamadhi hol*). He has lost his mind’s trails (*Monare aatbor keni heruwalo*). He has washed out his winged words (*Bhashare pakhili keni heruwalo*). They do not turn back again as they are gone away (*bahu dur atori gol / ubhoti nosowa hol*). He has got depressed in search of the glorious days of youth. He sings in the closing stanza:

Pahora dinore kota pom khedilo

Gobhir nirashat Luitat burilo

Ushah nohoa hol

Xur bor keniba gol

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1033]

(I roved for trails of the forgotten days

In utter despair I plunged into the Luit

I was all out of breath

The melodies strayed to the unknown)

His beloved is the source of his energy. She is the cause of his emotional, mental and physical health. He honestly and accurately conveys his state of mind to his beloved in the “Hu Hu Dhumuha Ahileo” (Even if the Storm Howls in) (1964). He has confessed that she was the first commuter in his life’s first boat (“*Jiwanar pratham tarit / Pratham jatri hoi bahila*”) and he found her as a sail of hope rowing across the adolescent tide (“*Jauban-jowarat nao meli / ashar paal rupe tomake palo*”). That is why he expects from her:

Hu hu dhumuha ahileo

Akash kola meghe sanileo

Rimjim barakhun porileo

Tumi jen thaka mor kakhate

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1048]

Even if the storm howls in

Even if dark clouds shroud the sky

Even if the rain pours

Do stay by my side

-trans. Krishna Dulal Barua

(Deka, *Dr. Bhupen Hazarika: A Legend* 155)

In another mood, the Romantic lyricist is observed loyal and homely when he consoles his new groom in “Nekandiba Nekandiba” (Don’t Cry) (1964):

Nekandiba nekandiba more natun koina

Pahar bogai dhorim tumi khoja moina

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1049]

(Don’t cry, don’t cry my new groom

Climbing the hill I’ll bring your *myna*)

Ethnicity being cultural identity has been a strong spirit in his love lyrics also. His love songs representing the ethnic landscapes of the North-East depict the cultural symbols and practices, the shared values, norms, and beliefs of the tribal people of the region. He utilizes the make up and ideas of love with due respect for the sake of unity, integrity, and equality among the people of the North-East irrespective of their castes and creeds. He depicts, in his “Eti Kali Duti Paat” (Two Leaves and a Bud) (1955), the love and marriage Jugnu and Lasmi at Ratanpur tea estate. They even produce a child. The two leaves are metaphor of Jugnu and Lasmi while their child represents the bud. The lyric provides a few love imageries related to cultural and ritualistic signs of tea tribes. In the same way, the “Jankpurar Janeki” (Janaki from Janakpur) (1956) presents love and romance of Janaki from Janakpur and Budhu from Ratnpur. The lyric narrates the physical attire and beauty not only of Janaki but also of Budhu. The first two lines of the lyric are worth quoting:

Jankpurar Janekiye misik-masak hahe

Ratanpurar Budhu aji tair pine ahe

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1027]

(Janaki from Janakpur smiles coyly

Budhu from Ratnpur comes to her today)

He narrates the story of a Nepali damsel, in “Phut Gadhuli Kapili Khutite” (Early in the Evening at Kapili Khuti) (1955), who earns her livelihood on rearing cows and selling milks. By the way of searching the cow, her lover, Nal Bahadur Chetri, a Nepali youth from Khetri offers his love to her, and owing to her shyness her cheeks grow scarlet red. Hazarika has admitted that he had seen a young and plump Nepali girl at Khetri on his way back from Nagaon to Guwahati, and thus inspired to compose this lyric. To quote:

Ruptirthar jatri ejon mathon ase

Gaon tar Khetri, xi Nal Bahadur Chetri

Gai bisorar sale, manar maram jase

Maram dekhi kanchi joni ranga pori jai

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1026]

In a number of love lyrics he has utilized the shared cultural signifiers of the ethnic communities. He has made his love lyrics capable to bear the specific historical, social, geographical, political, and cultural significance in it. The “Rhum Jhum Nepur Bojai” (Ringing her Anklets, *Rhum Jhum*) (1960) is an outcome of his visit to Krishnakali tea estate in Goalpara where he witnessed a pair of tea laborer. The lyric composed by the inspiration of their sight narrates the plain, simple and open-hearted love of a Saotali (a tea community of Assam) girl playing in the water of river Rupsi with her lover Krishnakali. The simplicity of her heart, innocence of her mind, coyness in her gesture, her sensitivity as Nature, and artistic and traditional attire remind us Sakuntala of *Abhigyanam Sakuntalam* by Kalidasa. Hazarika depicts her:

Rhum jhum nepur bojai

Jhum jhum jhumka bojai

Rupsi noir paredi kon

Saotali gabhoru jai

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1034]

Ringing her anklets, *rhum jhum*

Swaying her ear-rings *jhum jhum*

Which Saotali damsel passes

By the river Rupsi

-trans. Upendra Nath Sarma

(Deka, *Dr. Bhupen Hazarika: A Legend* 111)

Hazarika is efficient and resourceful in painting female body with its feminine sensibilities:

Tair onge onge xobha

Rair rup manomoha

Harini sawanit

seneh xori jai

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1034]

Beauty flickers in every limbs of hers

Her beauty strikes the mind

Love goes dropping

From each of her glances

-trans. Upendra Nath Sarma

(Deka, *Dr. Bhupen Hazarika: A Legend* 111)

Her emotions are romanticized in a number of images of the lyric.

Xei ranga ranga parir

Haladhiya sarir

Ansal kamuri tai

Duraniloisai

Jhir jhir jhir noite porir

Tai kiya xaturile?

Nijar shayake nije

saboti dharile

.....

Kajol xana sakute

Tair bijuli khelile

.....

Tai lazatehe mare

Misiki hahire tai

Rup lukuwale

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1034]

She gazes at the distance

Biting the *ansal*

Of the yellow sari

With that red, red hem

Jumping into the river

Why did she swim?

Murmuring jhir jhir

Embracing her own shadow?

.....
Lightning flash

From her eyes smeared with collyrium

.....
She dies of shame

She hid her beauty

With a coy smile

-trans. Upendra Nath Sarma

(Deka, *Dr. Bhupen Hazarika: A Legend* 111)

Loneliness is another major theme in his love lyrics. In another popular song, “Liengmakaw” (Liengmakaw) (1964) he asks the sky whether it has seen his mate Lienmakaw. This Khasi (the main tribe of Meghalaya) imaginary beauty is smeared with the tenderness of the dew. He asks her:

Kon paharar shikharate baat saisa?

Xurar poja kiya udong rakhim

Akalsore moi kiman kandim

Taake ekmone bhabisa?

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1046]

On which hill-top

Are you waiting?

Why should I keep

My melody in a void

How long I cry alone

Are you thinking about it?

-trans. Nripen Dutta Baruah

(Deka, *Dr. Bhupen Hazarika: A Legend* 161)

Another tribal beauty in the realms of his love lyrics is Monalisa Lyngdoh, a Khasi damsel from Shillong who plays hillbilly music on her guitar. Hazarika's Monalisa is also mysterious like the painting of Vinci. In the song, "Shillongare Monalisa" (Monalisa from Shillong) (1965), he asks her:

Monalisa Monalisa Monalisa

Tomak srajile kon Leonardoi

Kenekoi hola tumi eman dhunia

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1052]

Monalisa Monalisa Monalisa

Which Leonardo has created you

How could you be so beautiful?

-trans. Dibya Ranjan Sharma Khataniar

(Deka, *Dr. Bhupen Hazarika: A Legend* 170)

Addressing a Mising (a tribe in Assam) youth in “Bolo O Mising Dekati” (O the Mising Youth) (1966), he refers to the love story of Jonki and Panei in the novel, *Miri Jiyari* by Rajani Kanta Bardaloi, the novelist of Assamese Romantic age. To convey the message of unity and harmony of plain and hill of the North-East he takes the help of an imaginative love story. In his “Moi Kahimare Adhunika” (I am Modern Girl of Kahima) (1969) he sings the story of love and marriage of modern Dalimi of Kahima and Gadapani of modern plain. In the same way he sings the love and merriment of Jugnu and Radhika from the tea estate of Radhapur in his “E Radhasurar Phul Guji” (Having Flowers of Radhasura) (1969). In “O Bideshi Bandhu” (O Foreign Friend) (1975) also sings the love affair of Chameli and her foreign lover.

The execution of love is mingled with the cultural essence in his lyrical poetry. Advocating against caste system he sings the story of love and marriage of Anamika Goswami and Prasanta Das in “Juwati Anamika Goswami” (Young Anamika Goswami) (1976). In “Gauripuria Gabharu” (The Young Girl of Gauripur) (1979), he has narrated his love affair with the damsel of Gauripur, Dhubri, and the theme of love here is mingled with sub-culture of the locality related to elephant and the river Gadadhar. In “Duyo Mukhamukhi” (Facing Each Other) (1992) and “Mayuri Mayuri” (Mayuri) (1986) the lyricist has presented the love scene in dialogue between a young boy and a girl.

The *Rongali bihu* being the spring festival brings to him a new beginning of merriment and gaiety. A new life emerges to him with the advent of the seasonal festival. It is like rebirth and revivification of youth symbolizing emotions of love. His *bihu*-songs carry the temperament of resurrection in Nature, and consequently in human mind. Many of his love songs being in the form of traditional folk songs (*bihu geet*) portray images of love between young boys and

damsels. In the songs, they tease each other; they ‘hate’ each other; and in this way they love each other. His *bihu* based songs perform love in his musicology. At the same time it should not be forgotten that like other love songs, these lyrics are also committed to his social sensibility and commitment. Where ever he got the little chance and scope he derived the space to embody these songs with revolutionary aspects. In his “Padmar Dhumuhai” (The Storm of the Padma) (1960), there is depiction of devastating scenario caused by the storm of the river Padma. But the endowed lyric poet shows his talent to sense the audience with his optimistic outlook. He has prophesized:

Akau bandhim ghar, akau gaamei geet

Apon haate Asom gohrim xaat pariba sit

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1033]

(We will build home again and will sing a song. Our heart will be tranquil and peaceful only after building Assam with our own hands)

There are elements of *Ludus* in a number of lyrics. Along with a few *bihu* based songs, a number of lyrics have love scenes having the elements of *Ludus*. To some extent that might be need of story-line of film, but, basically, he was able and efficient to portray such imageries. In “Chenai Mor O” (O My Dear) (1977) and “Aai Swaraswati O” (O Goddess Swaraswati) (1982) the youth and the damsel tease each other hiding their true love for each other.

Social restriction is an obstacle of love. In case of Hazarika also, the issues of social restrictions are recurrent themes and ideas. In his short and simple lyric, “Paharar Xipare” (On That Edge of the Hill) (1962), he narrates the tragic story of love, separation and death of Rahdoi and Chenai. Chenai, the lover of Rahdoi commits suicide owing to the orthodoxy of social system. As a result, Rohdoi still longs him and sings a tragic *bon-geet* in memory of him. In “O Natun Monar Tarun Taruni” (The Youth of Modern Mind) (1977) he has welcome the modern youth to voice against such social restrictions.

The humanitarian artist philosophizes his love and life, his expectations and achievements in a poetic and lucid way in the lyric, “Akashi Ganga Bisara Nai” (It is no Manna I Crave) (1963). He has confirmed that he is looking for neither the heavenly Ganga nor the ornaments of gold. In this tough struggle of a cruel life, he only expects words of love. He starts the lyric poem:

It is no manna I crave

Nor do I want gold adornment

In the cruel struggle of life

I long for tender word of love

(Hazarika, *Where Seas Meet* 21)

He has narrated that he has counted so many waves of seas throughout his life. He has lost himself on so many streets of big cities. He has shed tears in search of luminescent love. He has got frustrated:

Yearning for the light of love

I shed many a drop of secret tear

In the cruel struggle of life

I long for a tender word of love. (21)

The themes of loneliness, isolation and homelessness have been juxtaposed in a number of immortal lyrics. He has visualized this modern predicament even in his “Moi Eti Jajabor” (I am a Roving Nomad) stating that he scours the ends of the earth without looking for a home. It is not to be confused that he is homeless. He has home but he does not feel the attachment and craziness for a permanent address. In “Bhabisila Ebuku Bharai” (You Thought with Heart Filled

to the Brim) (1977), he has portrayed clearly the dilemma and predicament his love and life. The whole translation reflects his philosophy:

You thought you would have the affection of home

With heart filled to the brim

You'll rest a moment on the soft lap of the affection

Home is there, but the affection is gone

The companionless has no companion

The flower seems to have lost its fragrance

The lamp is there, but has no effulgence

Whose love would you embrace

You'll get no response

The weather is vexed, the air is tired

The tune also is in fetters

The boat of hope

Is stuck on the sand of despair

All is there, but something is missing

Life is there but the sap is gone

Morn is there but sun is missing

Nothing is to be found in the void

Where will you go in search of what

You'll get no response

-trans. Upendra Nath Sarma

(Deka, *Dr. Bhupen Hazarika: A Legend* 267)

He has got frustrated and defeated in the struggle of love and life. Death syndrome, like many other Romantics including Emily Dickinson appears to him. He has admitted that singing around for the masses he has forgotten his beloved. Perhaps that is why he has even lost her in youth. He sings to his beloved in “Moi Jetya Ei Jiwanar” (When I'll Have Gone from This Life) (1978):

When I'll have gone from this life

Breaking all ties and bonds

I hope by my pyre I'll find

Your solicitude

(Hazarika, *Where Seas Meet* 28)

The loss of his love still haunts him. He feels that if he gets a drop of her tears that would be the value of his earthly years. He confesses:

If I look into

The struggles of my life

I'll definitely find
 Heaven was
 In the love you denied
 And that will seek
 In the haven of your heart. (28)

The *philantia* (self-love) is observed against his loneliness, despair, and frustration in “Kone Kai Moi Akalsoria” (Who Says I am Lonely) (1965). The betrayal and tragic predicament of his love has brought him to himself. He has grown to be self-sufficient. He argues that he and his shadow are the companions of one another, and loneliness is his mate. All the distant friends are false except the shadow that dogs him. To quote:

Who says I am lonely
 No, I am not alone
 Me and my shadow
 Keep each other company

Earth, don't say I am lonely
 Don't mock me saying
 Loneliness is my company

Friends in the distance are all false
 Only my intimate shadow is true

(Hazarika, *Where Seas Meet* 19)

As a Romantic, Hazarika is found “inspired with a lofty sublime ideal that transcends all material limitations. Its idealism invests all that is gross and earthly with a vision which is both sublime and inspiring” (Dutta 355). His lyrics are not ‘disagreeable sensations’ as Ezra Pound in his *Literary Essays* complained of D. H. Lawrence's interest in his own ‘disagreeable sensations’. So far as his life-story is concerned, he has revealed a rich and complex relationship between music, love and intoxicants which he celebrated in the pattern of ‘wine, women and song’. Qazi Hasan has stated, “Music and love are the soul of lovers” (Orsini 61). The lyrics of Hazarika are evidences for his desire for love, but not the desire for desire. His representation of desire is aesthetic, not pornographic. As a result, his lyrics, containing erotic scripts are not erotica. During his erotic enjoyment he is not degenerating pleasure. Pleasure is worshiped by him. Some of his lyrics remind the erotically charged poems of John Donne (1572-1631), the English Renaissance poet. Just like Donne, he has heightened his erotic love with his beloved to a mystical level. Though there are some allusions of death in some of his love lyrics but death doesn't haunt his sexual desire. So far as “Freud's influential model of death drive” (Bristow 118) is concerned Hazarika is opposite to Donne. Hazarika's treatment of desire and death is not similar to Bataille's declaration: “Eroticism is assenting to life even in death” (Bataille 11). There is Indianness in his treatment of erotic love.

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Chapter VI

Conclusion: Bhupen Hazarika as a Romantic

This interdisciplinary study of Romanticism in Hazarika's selected lyrics (as enlisted in Appendix I) on riverscapes, seasons and love journeyed to examine his Romantic paradigm in the tradition of Assamese lyric poetry. The influence of Romanticism, the largest artistic movement was felt across the countries through every artistic discipline. The plurality of the uses of the term, Romanticism has made this study difficult to develop on the basis of a well accepted definition. C. M. Bowra has stated the same crisis even in the last chapter i.e. 'The Romantic Achievement' of *The Romantic Imagination*: "The word 'Romantic' has been used so often and for so many purposes that it is impossible to confine it to any single meaning, still less to attempt a new definition of it (271). This umbrella term has its own evolution in academia. A. O. Lovejoy once again has asserted the problem in his *Essays in the History of Ideas* that if one is asked to discuss Romanticism it is 'impossible' to know what ideas or tendencies he is talked about. Different perspectives and necessities of Romantic studies have been flourished with the development of crisis in Nature. New languages of Romantic studies have been evolved on the background of the perspectives of Green studies and Ecocriticism. Even this study has exemplified new language and vocabularies of Romantic sensitivities of Hazarika's selected lyrics on river, season, and love.

Discussing the biases and bigotries of Romanticism in "On the Discrimination of Romanticisms" Arthur O. Lovejoy has established the fact that the ideas of Romanticisms are so broad and diverse that French Romanticism is different German Romanticism. Even two prominent poets from English Romanticism, e.g. Wordsworth and Shelley are different in treatment of ideas of Romanticism. The comparison of poetry of Chandra Kumar Agarwala and Jatindranath Duara places the both differently under the same umbrella of Assamese Romanticism.

Imagination, being the prime focus and sensibility of Romantic art and literature, has become creative essence of these artists. In the English Romantic age, to quote Bowra, "five major poets, Blake, Coleridge, Wordsworth, Shelley, and Keats, despite many differences, agreed on one vital point: that the creative imagination is closely connected with a peculiar insight into an unseen

order behind visible things. This belief gave a special character to their work and determined their main contributions to the theory and practice of poetry” (271).

In *A Study of English Romanticism* (1968) Northrop Frye has opined that the English Romanticism of the nineteenth century was the first major phase of an imaginative revolution that continues until our own day. He finds that even the works of Eliot and Yeats continue the trends which began with the Romantics. He establishes the relevance of studies in Romanticism by relation it organically to a shift in metaphysical structure of western thought.

Lyricism prevailed in Romantic poetry, and consequently the poets of this school gave free expression to their “powerful feelings” (Wordsworth 562) in lyric form. This was indeed the age of the lyric and the Romantics composed “a number of fine lyrics excelling the heroic couplet of the classical age in melody and sweetness of tone” (Mundra 265). The lyric became the form best suited to subjective expressions of their lofty feeling and high imagination, and also representation of the self.

During the later part of the nineteenth century and the early part the twentieth century, Assamese poetry came into influence of the English Romantic poetry which synchronized Assamese poetry with an all-round development. Like English Romantic literature, the Assamese Romantic period is also one of the most intense and creative periods in the history of Assamese literature. The age, during the colonial period of British is marked by revolution, reaction, and reform in social and literary panorama of Assam. The age is marked by the invention of imaginative literature in its distinctively modern forms.

This is observed that the Assamese Romantic poetry depicts the lyrical expression of the artistic imagination of the most creative poets of the age influenced by the English Romanticism and contemporary Bengali literature, the immediate neighboring literature to them, but rooted to their own heritage in case of thought and theme of their poetry. The natural landscape of Assam, her past glories and rich cultural heritage inspired the most of the Assamese Romantic poets. The ideas of independence, love for motherland, and a will for better social order are powerfully interwoven in the lyrical compositions of the Assamese Romantic period.

Hazarika may differ from other accredited Assamese Romantic poets like Lakshminath Bezbaroa, Chandra Kumar Agarwala, Raghunath Chaudhari and Hemchandra Barua in the method and practice as a Romantic poet, but he has contributed much more than any other lyric

poet of his age to bring forth the legacy of nature writing in Assamese lyric poetry. Like Jyotiprasad Agarwala he was profoundly touched at certain points of Romantic nationalism. In the same way, like Wordsworth and Byron, he was deeply touched by the influences of Romanticism at one moment, but was far away at the next.

This is true to the evolution of Assamese lyric poetry that “new language has the power to create a new reality” (Lakoff 145). Assamese lyrical poetry evolves through the centuries from *Carya Geet* composed during eighth to eleventh centuries, to the height of the sublimity in the *Borgeets* by Sankardev and Madhabdev during the Neo-Vaishnavite movement started in the fifteenth century. Scaling the another level of height during the *Orunudo* era under the influences of British missionaries Assamese lyrics evolve to another structure during *Jonaki* era encouraged by Romantic sensibilities. Inspired by the tradition and spirit of Assamese music, and influenced by the lyricists of Assamese Romantic age Hazarika has made his music socially more significant in terms of themes and modern in terms of tone and style. Even the Black Spirituals and his IPTA years intrinsically helped to form his music primarily a weapon for social change, a force for humanism, brotherhood and social justice. His lyrics have established him as a force of the proletariat, a voice of the downtrodden. But as a market-oriented modern singer his musicology has grown to be popular culture. An epoch-making change has been brought to Assamese Romantic lyric poetry with emergence of his musical artistry blended with social consciousness, responsibility, and commitment as well as an elevated aesthetic imagination.

As a Romantic he has become a propounder of universal humanism. Like Wordsworth, Hazarika is a lyricist of man and nature that become co-existent in his creative imagination. Many of his major lyrics derive the essence of poetry from a phenomenological aspect and environmental imagination of his creative sensibilities. ‘I always seek in what I see,’ as Shelley said, Hazarika behaved like lyricist-prophet to write visionary mode of lyrics on the basis of his direct or indirect experiences of life.

Like a true Romantic he also believes in “I” and “Eye”, and, thus his lyrics become output of his observed realities. Inspired by Jyotiprasad Agarwala, Bishnuprasad Rabha, and Paul Robeson he uses and utilizes his songs and lyrics as the tool for social change and brings his lyrics and music closer to the ordinary human beings. As Keats was inspired by reading of Homer (On First

Looking into Chapman's Homer), Bezbaroa and his colleague poets in Calcutta was inspired and influenced by reading of Palgrave's *Golden Treasury* (1861). In the same way Hazarika was also influenced and motivated by Paul Robeson and the American Black Spirituals. The company of Robeson is one of the strong components in making Hazarika's music more progressive and humanistic. Some of his famous compositions are adaptations of Black Spirituals that he had learned from Robeson during the years in New York in the early 1950s.

Hazarika's life was a journey full of ups and downs, joys and sorrows, and gains and losses. As the elder child of his parents he remained dutiful and committed to his brothers and sisters. His experiences cover from love and marriage with Priyamvada, homely affection and fondness to his little boy Tej during early 1950s to the revolutionary activities during IPTA years (joined actively in 1952). As a social activist making music as medium of communication for social awareness and change, he had even taken over the charge of the president of Sadou Asom Janasanskritik Parishad in 1982. In 1983, he led the team beginning Samanwaya Sanskritik Bahini under his leadership for maintaining peace against conflicts at Nelly, Gohpur etc. for Assam agitation and illegal election. As the urge and the environment of the creative time varied in him the world of his lyrics put up with the multi-colored rainbow of his experiences, feelings, perceptions, and realizations.

The process of his poetic composition is essentially elemented with his own feelings and emotions, and, thus, his lyrical idioms are overwhelmed with 'spontaneous' and 'powerful' feelings. His compositions are "free of what Wordsworth decried as the 'artificial' rules and conventions" (Abrams, *A Glossary of Literary Terms* 128). He is natural, but still complex, in his total thematic treatment and construction of his lyric poetry. The initial thought from which his lyrics are born is so natural and spontaneous that it reminds the quotation of Keats: " 'If poetry comes not as naturally as the leaves to a tree,' Keats wrote, 'it had better not come at all.' " (128). His lyrics conceive "the concept of the inherent organic 'laws' of the poet's *imagination*" (128).

As M. H. Abrams has argued that "it is a mistake, however, to describe the romantic poets as simply 'nature poets' (128), Hazarika is more than a nature lyric-poet. In his nature-lyrics, he has

described his observed realities of external landscape “with an accuracy and sensuous nuance” (128). To quote Abrams again in this context:

“While many major poems by Wordsworth and Coleridge – and to a great extent by Shelley and Keats – set out from and return to an aspect or change of aspect or change of aspect in the landscape, the outer scene is not presented for its own sake but only as a stimulus for the poet to engage in the most characteristic human activity, that of thinking. Representative romantic poems are in fact poems of feelingful meditation which, though often stimulated by a natural phenomenon, are concerned with central human experiences and problems. Wordsworth asserted that it is ‘the Mind of Man’ which is ‘my haunt, and the main region of my song.’ ” (128)

In the same way, the “feelingful meditation” is observed in Hazarika also that is stimulated by “natural phenomenon” which is “concerned with central human experiences and problems” (128). In a thoughtful and pensive way, he has represented activities of human mind and body in his lyric poetry with the help of imageries and metaphors. The river Brahmaputra in his lyrics, actually, proclaims his philosophy of life. He has used the riverscapes of the Brahmaputra in symbolical, allegorical, and metaphorical way. The seasons of Nature have become the seasons of his mind and body. The symbols and imageries of nature that he uses in his poetry derive from the external physical world but signify, as Shelley said, “something beyond the present and tangible object” (127).

Like Wordsworth’s *Prelude* or in a number of Romantic lyric poem, Hazarika has “invited the reader to identify the protagonists” (128) with himself. “And whether romantic subjects were the poets themselves or other people, they were no longer represented as part of an organized society but, typically, as solitary figures engaged in a long, and sometimes infinitely elusive, quest; often they were also social nonconformists or outcasts. Many important romantic works had as protagonist the isolated rebel, whether for good or ill: Prometheus, Cain, the Wandering Jew, the Satanic hero-villain, or the great outlaw” (128). In “Aah Aah Olai Aah” (Come, Come, Come on out) (1964), Hazarika himself has presented as ‘the isolated rebel’ as he sings:

Aah aah olai aah / Sajag janata

Aah Aah Olai Aah / Pohar aanota

Ramare deshate thaka ravan badhote

Jai jadi jaok jibanto jaok

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1049].

Come, come, come on out

You the militant masses

Come, come on out

The harbingers of light.

If life be spent in slaying Ravana

In this true land of Rama

So what if life be spent

-trans. Pradip Acharya

(Deka, *Dr. Bhupen Hazarika: A Legend* 152)

Like a Romantic poet he is divinely discontent, but still optimistic. In some other mood he feels:

Kone kay moi akalshariya

Moi aru mor shaa

Duyo duyore lagariya

Prothibi nakaba

Moi akalshariya

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1051].

(Who says, I'm alone

I and my shadow

Befriend each other

O world, don't call me a loner)

As an optimist, like early Romantics inspired the social promises of the French Revolution, he imagined a grand new beginning of mankind with high possibilities.

The creative writers can be studied in different new academic perspectives. That is why Sankardev can be evaluated from various angles and Shakespeare is revisited through the centuries, and so is Bhupen Hazarika. The creation of Hazarika is creation for Man and of the Man. Humanism is basic underlying essence of his creations. Emotions become his creative force. Imagination, like a major Romantic, plays the pivotal role in the world of his creation. His critical mind becomes imaginative to create. He is true to his creation and the truth of his music becomes the truth of his life. The beauty of his music beautifies him, the creator. The truth of his songs emerges as the beauty of his life. The physical Hazarika merges into his music. He suffered in different spheres of his personal life but creativity remained true to him and he never abandoned his creative energy and, as a result, creativity appeared to him as life force. The subjectivity of his life stories was transformed into objective human narratives. Understanding the sufferings of the sufferers he suffered internally. He cried before he composed and consequently his creation represented the cries of the people. His music could become the voice of the people, the sufferers. The members of his imagined community could search and identify themselves with due dignity in the realms of his creation. That is why he could voice in his lyric, "Mor Gaan Haok" (Let My Song Be) (1969):

Mor gaan haok

Bahu asthahinatar bipartite

Gabhir asthar gaan

Mor gaan haok

Kalpana-bilakhar bipartite

Ek satya prakhashtir dhyān

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1075]

Let my songs be

A profound assurance

Against the pervading lack of trust.

Let my songs be

A hymn to truth

Against false imaginings

(Hazarika, *Where Seas Meet* 02)

Like other Assamese Romantic poets Hazarika's creative Romantic sensibility was inspired and shaped by his language i.e. his first language Assamese, and the nature and ecology of the North-East. Although he was an artist cum wanderer he developed a deep and multi-layered relationship with his motherland and mother tongue which continued till the end of his life. He was inspired by Assamese mystic poetess, Nalinibala Devi as hoped in her poem "Janam Bhumii" (Birthplace) to take birth again in her birthplace i.e. Assam:

Dukhiyar bhoga poja ekokhoni tirtha taat

Eko khoni punyar ashram

Marile punar ahi dukhiya dekhate mor

Lao jen punar janam

(The broken hut of the poor is a place of pilgrimage, an *ashram* of salvation. I wish that I could be born again in my poor land.)

In the same way, Hazarika aspired to be cremated in Assam on the bank of Brahmaputra. He utters in his patriotic lyric, “Asom Amar Rupohi” (Lovely is Our Land Assam):

Janma lalo eyatei, eyatei jen maro

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1072]

Born here and here alone

Let me cease to be

-trans. Pradip Acharya

(Deka, *Dr. Bhupen Hazarika: A Legend* 183)

Symbolically, the heart, soul and eyes of this “Ethereal minstrel” (as Wordsworth addresses the skylark) remained fixed at his birthplace. The answer will be ‘yes’ if we ask him rhetorically as Wordsworth asks the skylark in “To the Skylark”:

...whilst the wings aspire, are heart and eye

Both with thy nest upon the dewy ground?

Consequently, his dead body was carried from Mumbai to Assam and was cremated with due honor at Jalukbari on the bank of Brahmaputra.

Although his environment had limitations being remote and marginalized his lively imagination and creativity could overtake the limitations of his land and language. Being creative his environment in which he lived helped him to grow. His individual response to his environment was that of perfect harmony and mutual growth. In his journey of life it is observed that he has the spirit of challenge. Owing to that some mysterious help came to his way that helped him to conquer the struggle of life and to reach the goal of his creative journey. Besides English he had ability and mastery over many Indian languages. But he preferred Assamese language for his poetic composition like the Romantic poets across the countries because the sound and melody of the words of his people could enrich his Romantic awareness. He is quite conscious of the use of his language of his lyrics. Even his prose writing is lyrical and poetic. His songs are high-quality blend of his ideas, emotions, language, tune and his voice including his pronunciation of

Assamese language. The language itself has subjectivity in his lyrics. George Lakoff and Mark Johnson in the essay, "Conceptual Metaphor in Everyday Language" (1980) have opined that 'new language has the power to create a new reality' (Lakoff 145). In that way, Hazarika's has created new realities in the tradition of Assamese Romantic lyrics. It is to be remembered that he was good orator also. He was an artist of mass people cum public speaker. He was so lucid that audience preferred to listen to his speeches in the midst of songs in his musical performances.

Keeping an eye to Heidegger it can be observed that for Hazarika creating is thinking about things originally discovered in his everyday practical life. By creating he rediscovered the world for him. By creating he recreated his nostalgic memories that evolved to compensate his anxieties, miseries, and longings. In the selected lyrics related to this study we have observed his synthesis of subject, object, consciousness, and the world. As a Romantic, we observe a mood of being-in-the-environment in Hazarika. With that mood he has composed a long list of his immortal songs: "Sagar Sogamat", "Shaikhabate Dhemaalite", "Akashi Ganga Bisora Nai", "Bistirna Parare", "Aji Brahmaputra Hol Bahnimaan", "Snehei Amaar Xato Shravanar", "Etukura Alokhua Megh", "Luitorr Boliya Baan", "Xitore Semeka Raati", "Meghe Gir Gir Kore", "Saradirani Tomar Heno Naam", and so on. This participation and engagement in natural phenomenon have instigated his Romantic mind. It resembles the concern and involvement of Wordsworth and Coleridge. This meditative state of his creative mind was not only inspired by inside world but also outside, and thus he constituted the openness to Nature by an attunement of his mood.

'Why Hazarika matters' as a romantic lies in his attitude towards the themes of nature and the theme of love. Although he does not belong to period of Assamese Romantic movement his individualism in the treatment of river, season and love in Assamese Romantic tradition has categorized him as a class by himself. He has not portrayed only the physical body of nature in his lyrics but he has made the images of nature spirited by different perspectives of his self. He valued his personal experiences and made allusive use of his experiences in his composition for social causes. His activism as a Marxist and a socialist and, above all, as a humanist cannot be separated in the process of creation of lyrics into songs. He was a social product of the age and consequently his music represented the age and at the same time as a progressive artist he tried to bring his audience to his targeted destination of humanity. He has created not a lyric or a song

but the voice of the time representing the voice of his time and generation. That is why he sung wherever he came into contact to his people whether on a stage or on “pavements grey” (Yeats, ‘Lake Isle of Innisfree’) with his audience:

Manuhe manuhor babe

Jadihe akano nabhabe

Akani sahanubhutire

Bhabiba koneno koa – samaniya

[Hazarika, *Dr. Bhupen Hazarika Rachanawali (Vol. ii)* 1034]

If man wouldn't think for man

With a little sympathy

Tell me who will, comrade

(Hazarika, *Where Seas Meet* 02)

Songs being the most ancient type of poetry came to the forefront with renewed emphasis on age-old association between music and poetry even in Assamese Romantic tradition as like as English Romanticism. Some of the texts of English Romantic period had titles figuring poetry as song: Wordsworth and Coleridge's *Lyrical Ballads*, Byron's *Hebrew Melodies*, Blake's *Songs of Innocence and of Experience*, Scott's *Lay of the Last Minstrel*. These works reconnect a Romantic poem to its primal and natural mode of poetic utterance. Songs and music had the ability to elevate the romantic to the state of sublime and mystery. Lyric poetry reflecting the personal introspection of powerful imagination and emotion of the Romantics privileged to articulate Hazarika's sensibilities regarding river, seasons and love in his creative enterprise of songwriting.

Hazarika can be illustrated with the aspect of poetry's time-honored association with music and song. His songs for performance have a life of their own. The lyrics narrate the stories through the images and allusions. Blended with his sensibility, emotion and imaginative feelings he performed Romanticism. It was the voice that spoke so directly to each individual audience that

that could paint the images in their brains – far deeper than silent reading. Attributing him as ‘lyrical historian’ as Keats addressed the Grecian urn as ‘Sylvan historian’ we can repeat the lines of “Ode on a Grecian Urn”:

Heard melodies are sweet, but those unheard
 Are sweeter; therefore, ye soft pipes, play on;
 Not to the sensual ear, but, more endear'd,
 Pipe to the spirit ditties of no tone

The selected songs for this study reflect the relationship between the musical and literary manifestation of Romantic ideology of Hazarika. Like other Romantic poets, particularly Keats and Blake, music is supremely important to Hazarika also. Like Wordsworth, Coleridge and Shelley, Hazarika’s creations illustrate how music influences every aspect of his Romantic thought. Music enables Hazarika’s Romanticism to voice its fundamental concern with humanity. An understanding of his poetry’s relation to music enriches our appreciation of interdisciplinarity of both arts while deepening experiences of time of both creator and the audience. Hazarika as a poet and a songwriter was deeply interested in word-music relations and had used it as poetic technique and craft.

In the third stanza of the ode, “To Autumn”, Keats has portrayed the music of the season. Bowra has opined that “sound is of course as necessary to poetry as sight or meaning, but it is dangerous to give it too emphatic a place” (277). In case of Romantic poetry of Hazarika, we have observed a balanced order and gifted craftsmanship of the uses of sound, sight and meaning. There are so many anecdotes of his life which reflect his tenacious toil to compose even a short lyric. His resolute labor to feel the music of nature, the sound and the tune of words, to captivate nature and environment in the imageries of the lyrics are reflected in a number of lyrics already analyzed. One can feel and thrill just imagining his attitude and commitment in composing songs, and can remember Coleridge.

Like Blake, Hazarika combined the ‘sister arts’ of poetry, music, and painting throughout his creative journey. Blake believed that “painting, as well as poetry and music, exists and exults in immortal thought” (Erdman 541). The musical aspect of Hazarika’s poetic practice, as scholars

have considered, is understandable and adorable. The poetic artistry in relation to music has played as an integral and holistic aspect of Hazarika's composite art.

It is appropriate that musicianship has been used to design and express Hazarika's Romantic vision. Even he was blessed and inspired in his childhood by the major Assamese Romantic poet cum songwriter, Lakshminath Bezbaroa. Hazarika has even sung and made justification by his baritone voice many songs of his predecessors of Assamese Romantic legacy including Jyotiprasad Agarwala. Apart from Sankardev, he has even referred to a few Assamese Romantic poets in his lyrics, e.g. Lakshminath Bezbaroa and Ambikagire Raychudhuri in "Ami Asomiya Nahao Dukhia" (We, Assamese Are not Poor) (1968). Through the melodies that he composed and sung we repeatedly reunite the verbal and visual elements comprising his illuminated Romantic poetry.

Like other creative writers, Hazarika was destined with best lyric compositions in his bad and sad personal days. Shelley utters in "To a Skylark":

We look before and after,
 And pine for what is not:
 Our sincerest laughter
 With some pain is fraught;
 Our sweetest songs are those that tell of saddest
 Thought

Even some of his best lyrics reflect his saddest personal thoughts. But he artistically and intelligently has represented his personal experiences and references. He has impersonalized his personal grievances and sorrows, and in some other cases, he has personalized the anguish, grief and tragic catastrophe of the masses. We can experience his "harmonious madness" ("To a Skylark") in his songs as Shelley communicated with the skylark.

Nature itself has a social construct and Hazarika was committed to this construct. As a Romantic poet he has an insightful visionary spirit. He has represented the Romantic riverscapes of the

Brahmaputra in different lyrics, in various moods, temperament, and perspectives, in many decades of his creative life. His “Brahmaputra” is something more than present and tangible. If somewhere the river has been treated as friend, comrade, and guide, in some other lyrics he complains the river. In many of the songs on the Brahmaputra he is observed identified as a force for uplifting his land and people. On the contrary to the landscapes of flood of the river, the Brahmaputra has become the locus of ethnic assimilation.

Just as the Brahmaputra is a cultural meeting point he used his music as a potent tool in bridging divides of the communities by the Brahmaputra. His lyrics are filled with different allusions to the tribes and rivers of Assam as well as of the entire North-East. Consequently, his music reflects a deep-rooted commitment to the Assamese roots, its people, land, language and culture. He appears like a messiah of the Brahmaputra valley, representing their aspirations.

The river has been represented as symbol of revolt. A few songs of Hazarika on river like “Porokhi Puate”, “Bhora Barikhar Baane”, “He He Dhole Dagare”, “Padmar Dhumuhai” represent his consideration of communitarian social development and human links in sustaining adaptable community structures. Representing the make-up of rural and ethnic communities, he laid the focus on the search of local solutions of the large-scale problems of sustainability.

In some lyrics the river is destructive while in some other the river is the source of production. The water of the river is the source of irrigation for the agrarian people of the Brahmaputra Valley.

Hazarika even has even identified himself with the Brahmaputra. This nomadic artist embraces the whole world as his home. His heart is as vast as the Brahmaputra. His emotions are as energetic as the Brahmaputra. The current of his love is as faster as the undercurrent of the Brahmaputra. Even if the flood is destructive, it has the sense of vastness. It has the aspect of creation by fertilizing the soil.

The proximity with the Brahmaputra with its wild nature leads to the growth of his personality in general and the artistic sensibility in particular. According to contemporary accounts, the Brahmaputra and Hazarika are regarded as two iconic identity marker of Assamese nationalism that accommodates its diverse people and culture.

The Romantic concepts in Hazarika are deeply affected by a harmonious relationship between Man and Nature. He focused on unity in diversity of the North-East and the divine spirit that rules through all things. Because of his intense communion with Nature he could contemplate all things with freshness and wonder of a child. He considered this harmony with nature as an essential aspect of transcending a self-centered existence. His imagination was captivated by topographical landscapes of the North-East and the characteristic features of the seasons in this part of the country from his childhood.

Hazarika constantly extolled the beauty and splendor of the seasons. He not only longs for the spiritual companionship with the Brahmaputra but also the seasons. The picturesque qualities of the seasons with its colors, sounds and odors fill the lyric poet with infinite joy and delight. Marking its spiritual and mystical dimension Hazarika leads to an expansion our Assamese Romantic consciousness.

For Hazarika the limitless beauty and mystery of the seasons not only fills us with joy but also encourages to a relationship of love. It is through the experiences of love that he finds the enlargement and meaning of his own being. His love lyrics reflect the tie between the ego and the beyond.

Hazarika's love lyrics are expression of Romantic love. Physical and emotional passions are well-represented in his love songs. Shelley opines about the skylark in "To a Skylark":

Like a high-born maiden
 In a palace tower,
 Soothing her love-laden
 Soul in secret hour
 With music sweet as love, which overflows her
 Bower:

In the same tone and tune we can argue that Hazarika's music is as sweet as love. His ethno-musicology brings the audience to the state of sublime.

His love is blended with lust and desire also. He is argumentative like Shelley in 'Love's Philosophy':

And the sunlight clasps the earth

And the moonbeams kiss the sea

What are all these kissings worth

If thou kiss not me?

Hazarika's love lyrics, like "Kije Tomar Sanga Priya", reflect that the beauty of his beloved was never-ending obsession for him and, consequently, she was not able to run away from him as she was captivated in his imagination.

It is to be remembered all the girls whom he loves in his lyrics are not beloved in his personal life. The ethnic beauties are presented in gorgeous and dignified manner in his love lyrics. Love is such as favourite theme of his lyrical poetry that wherever he gets the space in his lyrical composition he introduces the ideas of love. It is noteworthy that the story of the films had also a demand for that kind of composition. But he remained true to the poetic quality of the love songs. The stirring of women's liberation is observed in his love lyrics. His love songs certainly look for another world and he seeks beauty through love.

Friederich Schlegel has commented that there is in man a terrible, unsatisfied desire to soar into infinity; a feverish longing to break through the narrow bounds of individuality. Some of his love lyrics approve Schlegel's observation. His use of words and images in his love lyrics clearly reveals the intensity of his subjective experience.

Exploring male-female relations, Hazarika's love songs, like Donne's *Elegies* focus insistently on body, especially the female body. Like the political dimensions of the language of courtly love as used in Elizabethan poetry, we can sense a political dimension of Hazarika's witty love poetry. We can argue that in his lyrics love may not be metaphor for politics but in some lyrics love itself is political that involves power transactions between men and women. Hazarika's representation of female body, and even the male body, sexual relations, and sexual difference represent power relationship in love. In his treatment the public world of politics and intimacies

of the private world are often inseparable. As Karl Marx has observed that the direct, natural, and necessary relation of person to person is the relation of man to woman. Milton's portrayal of the 'society' of Adam and Eve in *Paradise Lost* makes it clear. In case of Hazarika also we observe his awareness of a political dimension to interpersonal and sexual relations between the sexes as a site of conflict and sometimes mutual understandings. Presenting expressions of the values and orders, powers and dangers of the social body Hazarika's love songs have a sociopolitical significance.

Philosopher and historian, Isaiah Berlin in his *The Roots of Romanticism* based on his Mellon lectures in 1965 has connected British Romanticism with fervent nationalism. In 1762 Rousseau declared in *The Social Contract* that man is born free and everywhere he is in chains. Even in Romantic epoch of Hazarika we have observed that as a divinely discontent artist he challenges the 'establishment' through his songs. He is inspired by a desire for liberty and denounces the exploitation of the poor. There is an emphasis of the importance of the individual. He proclaims the rationalism. He had a real sense of responsibility to his fellow men. He felt that it was his duty to use his poetry to inform and inspire others, and to change the society.

Hazarika's Romanticism is inspired by Marxism and socialism. In a number of lyrics the egalitarian philosophy and progressive elements are available. Hazarika was influenced by the idealism of Marx and Gandhi. Even a few lyrics are composed on Gandhi. To quote M. H. Abrams:

“Much of English Romantic literature, Bernard Blackstone has said, is ‘a literature of movement’, in which the protagonist is a compulsive wanderer..... Especially common, however is the story form the pilgrimage and quest – the journey in search of an unknown or inexpressible something which gradually leads the wanderer back toward his point of origin. (Abrams, *Natural Supernaturalism* 193)

Like Shelley and Byron, Hazarika celebrates the idea of liberty. Whereas Shelley in ‘Prometheus Unbound’ rejoices over the downfall of tyranny, Hazarika calls the Brahmaputra in his “Bistirna Paarare”. Wordsworth maintained that poetry should be democratic. He tried to give a voice to those who tended to be marginalized and oppressed by society, such as the rural poor, discharged soldiers, ‘fallen’ women, the insane, and the children. In the same way children occupies a great

space in the lyrical aesthetics of Hazarika. His voice was always open, loud and bold to the flood victims, ethnic marginalized, the revolutionary youth, and even the rejected and betrayed lovers.

Hazarika inspired by from *bon-geets* to *bihu-geets*, from his reading from English to Assamese Romantic poetry, from his sensibilities from the Classical Sanskrit literature to Rabindranath's lyrical poetry, a unique newness in the tradition of Assamese nature writing has been derived and here lies his Romantic sensibility. Influenced by different kinds of sensibilities of East and West, he developed his Romantic attitude and approach on the basis of the doctrine of experience. His stored intense emotion found an outlet in his Romantic lyric through the natural ways of expression. In this evolution of nature-writing in Assamese literature Hazarika has contemporarized many of the values and aspects of Romanticism in his lyric poetry. He, as a Romantic, cultivated individualism in his nature lyrics. Being in the tradition of Assamese lyric poetry he was able to show his individual talent.

He had reverence for the natural world of the North-East. Being sensible to his own land and people he could understand the pathetic conditions of people across the continents. As a result he could sing about the farmers by the banks of the Nyle.

The Romantics genuinely thought that they were prophetic figures who could interpret reality. Like the English Romantics, Hazarika highlighted the healing power of imagination. In *A Defence of Poetry* (1821) Shelley declared that the poets are unacknowledged legislators of the world. Conveying that faith, Hazarika tried to enable his imagined communities to transcend their troubles and their circumstances. He tried to illuminate and transform the world into a coherent vision through his music to regenerate mankind spiritually.

Representing the mystical aspects of nature, like Wordsworth and Coleridge, he has attained a special category of beauty and sublimity in the songs on the themes of river and seasons. For example we can mention the "Etukura Alakhua Megh", "Bimurta Mor Nishati Jen", and "Sarodi Rani Tomar Heno Naam".

In Coleridge's "Frost at Midnight" (1798) he hails Nature as Great Universal Teacher. In the same way Hazarika's Brahmaputra is a friend, philosopher and guide to him. Inspired by the natural environment of the North-East he encouraged the people to venture into new world that seems a place with infinite, unlimited potential. He initiated his audience to experience sublimity

in the imageries of rivers and seasons, as Shelley described his reaction to stunning, overwhelming scenery in the poem, “Mont Blanc” (1816).

Hazarika is a tortured and melancholy visionary. He has impersonalized his personal experiences in his creation. Imagination (the primal organ for the Romantics), sensibility, feelings, and longing, longing for the past, longing for the future – just plain longing have been juxtaposed in his Romantic lyrics. He reminds us the melancholy, brooding, rebellious ‘Byronic hero’, a solitary wanderer. Byron’s *Childe Herold* (1812-1818) describes the wanderings of a youngman, disillusioned with his empty way of life.

As a Romantic lyric poet Hazarika was a social critic. He was sensitive to the socio-economic and political events of his time. It happens that his individual views shifted from right to left, from left to right, and back, in reaction to events of the day. As a result it is observed that his treatment of Brahmaputra is shifted lyric to lyric. Even there is ideological change in his life for which he was criticized in his public life. Even Wordsworth has had that shift in his opinion regarding French revolution and the period of Napoleon.

Hazarika’s contemplative imagination alike Keats discerned truth in beauty (Keats’ “Ode on a Grecian Urn” – ‘Beauty is truth, truth beauty’). At the same time he was cherished the ideals of ‘Satyam, Shivam, Sundaram’ – Truth, Piety and Beauty. He was influenced by Jyotiprasad’s ‘*sundar je phular montra ahoratri maate/ seyehe emaan phul prabhate prabhate*’ (the truth, being the *mantra* of blossoming, chants through the whole night, and consequently, brings so many flowers in the moening).

As a Romantic he is a class by himself, or can be narrated as neo-Romantic in his own way. He has evolved the Romantic celebrity, like the British Romantics, in the tradition of Assamese Romantic poetry, and at same time, tried to the integrated man of Eliot. He had a heart to feel, a mind to imagine like Wordsworth. He could be revolutionary as Shelley at a moment, and tragic and sad as Keats at the other. Sometimes he behaved with wine as Coleridge having opium, but he became deserted lover as Byron and Ganesh Gogoi. He philosophizes the pan Indian cultural heritage like Tagore, but at the same time, he takes the responsibility of Bezbaroa to make Assamese community attentive, vigilant and conscious for the days to come. He is democratic as Wordsworth and Whitman were. He grows the nationalistic sensibilities like Kamalakanta

Bhattacharya, Ambikagiri Raychowdhury, and Prasannalal Choudhury. Sometimes his language and imageries are observed as rich as Keats, but in some other lyrics he uses plain and simple language like Wordsworth. While his artistic and aesthetic visualizations remind us Raina Maria Rilke, the nature mysticism in his lyrics reminds us Blake and Whitman. While he sings for his motherland as Bezbaroa and Nalinibala Devi, he is local as Raghunath Chaudhari. Being divinely optimistic, he sings spirituality of Sanakardev and Madhabdev, and mysticism of Nalinibala and Emily Dickinson. The performances of his songs strike a chord of Paul Robeson while sounds of the words sounds like lilting sounds of Tagore and Herrick. These Romantic spirits, essences and perspectives of his lyrical aesthetics and musicology will be discussed and rediscovered in the days to come in the academia of Bhupen Hazarika studies.

This study tries, in a straight way, to establish Bhupen Hazarika as a Romantic lyricist cum poet on the perspectives of riverscapes, seasons and love in Assamese literary tradition against the sensibilities of English Romantic poetry. Although some other thematic elements of Romanticism are observed in his lyrics, but these components are not dealt in details in the study. So far as theoretical perspectives of Romanticism are concerned, the study relates basically English Romantic theory and literature, and Assamese Romantic literature, leaving aside some scattered views on French, German, American and Bengali Romantic theory and literature. The study has been done on the theoretical perspectives of Romanticism as a whole, not on the basis of a single book or a single theoretician.

The review of literature on Hazarika reflects that there are not sufficient critical studies on different perspectives of the works and writings of Hazarika. Not a single article, not even a newspaper article, has been found on Bhupen Hazarika as a Romantic. Here and there, he has been told as 'romantic', but in two senses, first, only for two or three times in a scattered manner, as a Romantic lyricist inspired by the Romantic sensibilities of Jyotiprasad Agarwala, and secondly, in the sense of a romantic lover. The seasons as reflected in his lyrics are mentioned in some articles, but not studied on the background of Romantic sensibilities. Some critical writings and newspaper articles on rivers and love in Hazarika's lyrics are reviewed, but these are also not on the background of Romanticism.

A total of three hundred forty two Assamese lyrics of Hazarika are basically accounted as primary source of lyrics for the study. These lyrics are collected in *Dr. Bhupen Hazarika Geet*

Samagra: [Geetawali] (2010), the enlarged version of Bhupen Hazarika's *Geetawali* (1993). Hazarika himself assumes that all his songs have been put in the collection, *Geet Samagra*. The lyrics of other lyricists translated by him into Assamese from Bengali, and his poems that are not tuned and sung, are not brought into account of this study. The folk lyrics, such as *Bihu*-songs; devotional songs, such as *Borgeets*; the songs of his predecessors sung again by him, such as songs of Jyotiprasad Agarwala, Parvatiprasad Barua, and Bishnuprasad Rabha; and songs sung by him in films composed by other lyricists are also not accounted for the study. Sometimes it happens that some of his songs, say "Buku Hom Hom Kare" in Assamese is transformed into the film *Rudali* as "Dil Hum Hum Kare" in Hindi, but the later is recomposed by Gulzar taking the shadow of the earlier one. Leaving aside the tune and the total structure, both the songs are not same; rather both the lyrics are thematically quite different. The original one, the Assamese version is a son's nationalistic cry for his motherland, while the later one, the Hindi version is a woman's cry for her heart's desire. The translated lyrics of this kind are also not accepted for the study.

Till date there has been little academic work on Hazarika and his contribution to Assamese language, literature, and culture. I earnestly hope that this present thesis will encourage the future scholars to take up research on his works. A study of Romanticism in Hazarika is only one of the ways in which we can explore the mind of an artist who is considered by many to have been an all-round cultural genius. There remain many more avenues to research, for example Hazarika's Marxist affiliation, his feature films, his editorials, the prose writings, his musicology, and his communicative powers.

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Appendix I

List of the Selected Songs

Lyrics on River

1. "Luitor Paar Duti" (Either banks of the Luit) (1947)
2. "O Ami Tejal Gawalia" (We, the Valiant Villagers) (1948)
3. "Kaar Akashar Ramdhenukhoni" (The Rainbow of Sky of Whom) (1949)
4. "Sagar Sangamat" (Where Seas Meet) (1952)
5. "Atitar Buranji Likhake Likhisil" (Historians of Yore Recount) (1952)
6. "Saagor Saal Chelabar Dabua Katari" (Blunt Knife to Peel the Skin of Goat) (1952)
7. "Luitat Bhotongai Olal Xihu" (River Dolphin Comes into View at Luit) (1953)
8. "Endhar Katir Nishate" (In the Dark Night of *Kati*) (1953)
9. "Bhara Barikhar Bane" (The Monsoon Flood in Full Flow) (1954)
10. "Porohi Puate Tulunga Nawate" (Day Before Yesterday on the Morn in a Canoe) (1954)
11. "Jilikaba Luitore Paar" (The Banks of the Luit will Brighten) (1954)
12. "Dikhaur Bukute Seuji Majuli" (The Green River Isle in the Midst of Dikhau) (1954)
13. "E Bijuli Nache" (O the Lightning Dances) (1954)
14. "Snehe Amaar Xato Sravanar" (Love in Torrents of a Hundred Summers) (1954)
15. "Ujai Bure Dile Xuhu Ki Ghariyal" (River Dolphin or Crocodile Swim Upstream) (1955)
16. "Gaware Jiyari Xapon Sundari" (Village Daughters are Dream Beauties) (1955)
17. "Dukhare Upari Dukh" (Sadness after Sadness) (1955)
18. "Rod Puwabor Karane Matibano Kaak?" (Whom Do You Call to Sunbathe?) (1956)
19. "Rhim Jhim Rhim Jhim Barakhune" (Where is It That the Patterning Rain) (1956)
20. "Xowarani Mor Rangoli Jiwanar" (Reminiscences of my Colorful Life) (1959)

21. "Padmar Dhumuhai" (The Storm of the Padma) (1960)
22. "Rhum Jhum Nepur Bojai" (Ringing her Anklets, *Rhum Jhum*) (1960)
23. "Tapto Tikhare, Agni sakti" (Fire Like Energy with Heated Steel) (1962)
24. "Shaikhabate Dhemaalite" (In Childhood Frolics) (1963)
25. "Akashi Ganga Bisara Nai" (It is no Manna I Crave) (1963)
26. "Siro Jugamiya Dhau Tuli" (With the Eternal Waves) (1963)
27. "He He He Dhole Dagare" (With *Dhols* and *Dogars*) (1964)
28. "Xarat Kalar Rati" (The Night of *Xarat*) (1964)
29. "Osta Akashare" (The Setting Sun) (1964)
30. "Bistirna Parore" (In the Wide Expanse) (1965)
31. "Moi Eti Jajabor" (I am a Roving Nomad) (1968)
32. "Luitor Baliya Baan" (The Mad Torrents of the Luit) (1968)
33. "Mitha Mitha Bohagar" (Sweet *Bohag*) (1968)
34. "Asom Amar Rupohi" (Lovely is Our Land Assam) (1969)
35. "Siyangare Galong" (The Galong of the Siyang) (1969)
36. "Brahmaputrar Duti Paar" (Both the Banks of the Brahmaputra) (1971)
37. "Godabari Noire Paarare Pora" (From the Banks of the Godabari) (1971)
38. "Arun Kiran Shikhar Bhukhan" (The Peak Adorned by Sun Beams) (1972)
39. "Aji Botar Gabharu Hol" (The Weather Grows Young Today) (1974)
40. "Maghat Dekho Uruka Nahay" (There won't be *Uruka* in *Magh*) (1975)
41. "Jonai Jen Jonakat" (The Moon at Moonlight) (1977)
42. "Kapili Kapili" (The Kapili) (1978)
43. "Gauripuria Gabharu" (The Young Girl of Gauripur) (1979)
44. "Aji Brahmaputra Hol Bahnimaan" (The Brahmaputra is Aflame Today) (1979)

45. “Mahabahu Brahmaputra” (The Mighty Brahmaputra) (1980)
46. “Luitporia Deka Bondhu” (Young Friend of the Bank of the Luit) (1980)
47. “Kaziranga Kaziranga” (The Kaziranga) (1980)
48. “Darika Dichang Paani Bahri Gole” (The Dichang Overflows) (1982)
49. “Luitote Mor Ghar” (The Luit is My Home) (1983)
50. “Luitporia Tejal Deka” (Fresh Youth of the Bank of Luit) (1984)
51. “Pagaladiar Paare Paare” (By the Bank of the Pagaladia) (1990)
52. “Chayanika Chayanika” (Chayanika) (1992)
53. “Udong Udong Gaa” (The Bare Body) (1992)
54. “Guwahatir Konoba Eti Mitha Godhuli” (Some Sweet Evening in Guwahati) (1992)
55. “Rangpur Tomar Naam” (Your Name is Rangpur) (1993)
56. “Ahudhan Dabolo” (To Reap Rice) (1993)
57. “Agnigarhar Sthapatya” (Architecture of Agnigarh) (2001)
58. “Dihinge-Dipunge Ajiwan Ghurilo” (Wandering the Whole Life by the Dihing-Dipung)
(2005)

Lyrics on Seasons

1. “Luitor Paar Duti” (Either banks of the Luit) (1947)
2. “O Ami Tejal Gawalia” (We, the Valiant Villagers) (1948)
3. “O Jonali Dipanbita” (O *Dipanbita* Illuminated by Moon Light) (1948)
4. “Saagor Saal Chelabar Dabua Katari” (Blunt Knife to Peel the Skin of Goat) (1952)
5. “Luitat Bhotongai Olal Xihu” (River Dolphin Comes into View at Luit) (1953)
6. “Endhar Katir Nishate” (In the Dark Night of *Kati*) (1953)
7. “Ami Bhaiti Bhanti” (We Brother Sister) (1954)

8. "E Bijuli Nache" (O the Lightning Dances) (1954)
9. "Bhara Barikhar Bane" (The Flood of Full Summer) (1954)
10. "Porohi Puate Tulunga Nawate" (Day Before Yesterday on the Morn in a Canoe) (1954)
11. "Snehe Amaar Xato Sravanar" (Love in Torrents of a Hundred Summers) (1954)
12. "Chikmik Dewalir Bonti Jwale" (Sparkling *Dewali* Lamp Lights up) (1955)
13. "Gum Gum Gum Gum Meghe Gorajile" (Gum Gum Gum the Clouds Roar) (1956)
14. "Jonakore Rati" (Moonlit Night) (1956)
15. "Kahua Bon Mor Ashanta Mon" (My Restless Mind Is *Kahua* Reed) (1959)
16. "Xaratar Sewalir" (Jasmine of *Xarat*) (1963)
17. "Shaikhabate Dhemalite" (In Childhood Frolics) (1963)
18. "Moderare Phul Heno" (The *Modar* Blossom) (1964)
19. "Jethare Terare Budhar Duparia" (At Noon on Wednesday, the thirteenth of *Jeth*) (1964)
20. "Xarat Kalar Rati" (The Night of *Xarat*) (1964)
21. "Hu Hu Dhumuha Ahileo" (Even if the Storm Howls in) (1964)
22. "Dhumuha Nahibi" (O Storm, Don't) (1966)
23. "Shillongare Godhuli" (The Evening at Shillong) (1968)
24. "Mitha Mitha Bohagar" (Sweet *Bohag*) (1968)
25. "Luitor Baliya Baan" (The Mad Torrents of the Luit) (1968)
26. "O Bihureno Birina" (The *birina* of *bihu*) (1968)
27. "Bordoisila ne Xarudoisila ne" (The West Winds) (1968)
28. "Asom Amar Rupohi" (Lovely is Our Land Assam) (1969)
29. "Etukura Alokhua Megh Bhahi Jai" (A Lone Piece of Fluffy Cloud Drifts Away) (1969)
30. "Sitare Semeka Rati" (On a Damp Winter Night) (1969)

31. "Tomar Ukhah Kahua Komal" (Your Breath is Soft as *Kahua*) (1972)
32. "Senehire Phota Riha" (The Worn out *Riha* of Beloved) (1974)
33. "Ashin Mashe Durga Puja" (*Durga Puja* in the Month of *Ahin*) (1975)
34. "Maghat Dekho Uruka Nahay" (There won't be *Uruka* in *Magh*) (1975)
35. "Sarodi Rani Tomar Heno Naam" (Queen Autumn is Seemingly Your Name) (1978)
36. "Bohagar Pratham Pua" (First Morning of *Bohag*) (1979)
37. "Ei Bihure Uruka Nisha" (The Night of *Uruka* in *Bihu*) (1979)
38. "Bohag Matho Eti Ritu Nahay" (*Bohag* is not just a Season) (1980)
39. "Meghe Gir Gir Kare" (The Clouds Roars) (1982)
40. "O Bandho, O Xiparar Bandho" (O Friend, O Friend of That Bank) (1982)
41. "Kuwali Kuwali" (The Mist) (1984)
42. "Kulitowe Bare Bare Kande" (The Cuckoo Weeps Repeatedly) (1984)
43. "Kahua Komal Ukhah Mor" (My Breathing as Soft as *Kahua*) (1986)
44. "Ek Bindu Dui Bindu" (One Point Two Points) (1990)
45. "Ei Pani" (The Water) (1990)
46. "Moi Othai Jaladhir Majoloi" (I am in Water Boundless) (1990)
47. "Ei Bohag Jalanta Tarun" (The Fiery Young *Bohag*) (1991)
48. "Bihuti Basari Ahiba" (Come Every Year, O *Bihu*) (1992)
49. "Udong Udong Gaa" (The Bare Body) (1992)
50. "O Kuliti Ki Gaisa" (What are You Singing O Cuckoo) (1994)

Lyrics on Love

1. "Kopi Uthe Kiya Taj Mahal?" (Why Does the Taj Mahal Tremble?) (1943)
2. "Mor Marame Maram Bichari Jai" (My Love Explores Only Love) (1949)

3. "Bahu Dinar Agote" (Many Days Back) (1953)
4. "Snehe Amaar Xato Sravanar" (Love in Torrents of a Hundred Summers) (1954)
5. "Gaware Jiyari Xapon Sundari" (Village Daughters are Dream Beauties) (1955)
6. "Eti Kali Duti Paat" (Two Leaves and a Bud) (1955)
7. "Phut Gadhuli Kapili Khutite" (Early in the Evening at Kapili Khuti) (1955)
8. "Jankpurar Janeki" (Janaki from Janakpur) (1956)
9. "Sahashrajane Mok Prashna Kare" (Thousands of People Question Me) (1958)
10. "Tumiye Mor Kalpanare Harini Nayana" (You're the Doe-eyed One of My Fancy) (1958)
11. "Xowarani Mor Rangoli Jiwanar" (Reminiscences of my Colorful Life) (1959)
12. "Padmar Dhumuhai" (The Storm of the Padma) (1960)
13. "Rhum Jhum Nepur Bojai" (Ringing her Anklets, *Rhum Jhum*) (1960)
14. "Natun Nagini Tumi" (You are New Snake) (1961)
15. "Navamallikar Hepah" (The Expectation of *Navamallika*) (1961)
16. "Paharar Xipare" (On That Edge of the Hill) (1962)
17. "Shaikhabate Dhemalite" (In Childhood Frolics) (1963)
18. "Akashi Ganga Bisara Nai" (It is no Manna I Crave) (1963)
19. "Oi, Oi Akash Khuba" (The Sky Will Sleep) (1964)
20. "Liengmakaw" (Liengmakaw) (1964)
21. "Hu Hu Dhumuha Ahileo" (Even if the Storm Howls in) (1964)
22. "Nekandiba Nekandiba" (Don't Cry) (1964)
23. "Kone Kai Moi Akalsoria" (Who Says I am Lonely) (1965)
24. "Moinajan Moinajan" (Moinajan Moinajan) (1965)
25. "Bolo O Mising Dekati" (O the Mising Youth) (1966)

26. “Kalir Krishna” (Krishna of Kali age) (1966)
27. “Mitha Mitha Bohagar” (Sweet *Bohag*) (1968)
28. “O Bihureno Birina” (The *birina* of *bihu*) (1968)
29. “Milanore ei Xubha Xan” (The Auspicious Moment of Meeting) (1969)
30. “Shama Thakile” (If There is Lamp) (1969)
31. “Moi Kahimare Adhunika” (I am Modern Girl of Kahima) (1969)
32. “E Radhasurar Phul Guji” (Having Flowers of Radhasura) (1969)
33. “Su-ussaha Paharar” (The High Hill) (1969)
34. “Natun Nimati Niyarare Nisha” (The New Dumb Night of Mist) (1969)
35. “Bimurta Mor Nishati” (This My Ethereal Night) (1971)
36. “Nelage Samaj Nelage” (No Need of Society) (1971)
37. “Dehar Randhre Randhre Tulile Siharan” (It Thrills Every Fissure of My Body) (1972)
38. “Tomar Ukhah Kahua Komal” (Your Breath is Soft as *Kahua*) (1972)
39. “Oi Nilaj Paahar” (Oi Unashamed Hill) (1973)
40. “Aji Botar Gabharu Hol” (The Weather Grows Young Today) (1974)
41. “Senehire Phota Riha” (The Worn out *Riha* of Beloved) (1974)
42. “Rambha, Menaka, Kimba Juthika” “Rambha, Menaka, or Juthika” (1974)
43. “Karobar Dunayan Saragar Tara” (Both the Eyes of Somebody are Two Divine Stars)
(1974)
44. “O Bideshi Bandhu” (O Foreign Friend) (1975)
45. “Asom Deshar Bagisare Sowali” (The Girls of Tea Estate of Assam) (1975)
46. “Jigija Gijao” (*Jigija Gijao*) (1975)
47. “Maghat Dekho Uruka Nahay” (There won’t be *Uruka* in *Magh*) (1975)

48. "Moi Jen Ajibon" (As If I Were) (1975)
49. "Jilmilia Komal Baali" (The Soft Sparkling Sand) (1975)
50. "Chinaki Chinaki Mor Monar Manuh" (The Familiar Man of My Heart) (1975)
51. "Kon Chitralekhiye" (Who This Chitralekhi...) (1976)
52. "Sundari Sao Kino Kalpana" (O Beauty, What is Your Imagination?) (1976)
53. "Ei Mahila Mahila" (Ei Womenfolk) (1976)
54. "Palashare Rang" (The Color of Palash) (1976)
55. "Gupute Gupute Kiman Khelim" (How Long Shall We Play in Secret) (1976)
56. "Juwati Anamika Goswami" (Young Anamika Goswami) (1976)
57. "Jiwanjora Khyatiye Jadi" (If Life-long Fame) (1977)
58. "O Abhimani Bondhu" (O My Proud Friend) (1977)
59. "Ei Dhuniya Godhuli Lagan" (During This Lovely Evening) (1977)
60. "Chenai Mor O" (O My Dear) (1977)
61. "O Natun Monar Tarun Taruni" (The Youth of Modern Mind) (1977)
62. "Bhabisila Ebuku Bharai" (You Thought with Heart Filled to the Brim) (1977)
59. "Moi Jetya Ei Jiwanar" (When I'll Have Gone from This Life) (1978)
60. "Kije Tomar Sanga Priya" (O Sweetheart, How Sweet Your Closeness Is) (1978)
61. "Kapili Kapili" (The Kapili) (1978)
62. "Tumi Biyar Nishar Sayan Paatir" (You Are on the Bridal Bed in a Wedding Night)
(1978)
63. "Sarodi Rani Tomar Heno Naam" (Queen Autumn is Seemingly Your Name) (1978)
64. "Gauripuria Gabharu" (The Young Girl of Gauripur) (1979)
65. "Rangin Rangin Ei Jiwan" (This Colorful Life) (1980)

66. “Darika Dichang Paani Bahri Gole” (The Dichang Overflows) (1982)
67. “Aparupa Aparupa” (The Beauty Extraordinary) (1982)
68. “Aai Swaraswati O” (O Goddess Swaraswati) (1982)
69. “Sendur Sendur Prabhati Suruj” (The Morning Sun with Red Hue) (1982)
63. “Pratham Marama Jadi Khahari Nepai” (If the First Love is not Responded) (1983)
64. “Kon Ei Lalana” (Who Is This Woman) (1984)
65. “Mayuri Mayuri” (Mayuri) (1986)
66. “Kahua Komal Ukhah Mor” (My Breathing as Soft as *Kahua*) (1986)
67. “Nishar Endhar Poharale Kone” (Who Has Lighten the Darkness of the Night?) (1986)
68. “O Toi Abuj Mon” (My Crazy Mind) (1990)
69. “Moi Othai Jaladhir Majoloi” (I am in Water Boundless) (1990)
70. “Bhalke Punar Soa Ebar” (Look at Again) (1992)
71. “Chayanika Chayanika” (Chayanika) (1992)
72. “Guwahatir Konoba Eti Mitha Godhuli” (Some Sweet Evening in Guwahati) (1992)
73. “Duyo Mukhamukhi” (Facing Each Other) (1992)
74. “O Mor Jiwanar Priya Lahari” (O My Favorite Friend) (1993)
75. “Ahudhan Dabolo” (To Reap Rice) (1993)
76. “Eti Monar Duti Manuh” (Two Men of Single Mind) (1993)
77. “Chenai Mor O” (O My Love) (1993)
78. “Kirili Kirili Marili” (The Loud Laughter) (1994)
79. “Mukh Ujjal” (Face is Bright) (1995)