



CHAPTER - IV



**DR. BHUPEN HAZARIKA AS FILM AND
MUSIC DIRECTOR**



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Jyoti Prasad Agarwala had created history in the Assamese world of cinema by producing *Jyoti* in 1935. From 1935 till now in 2013, innumerable films have been made in Assamese. But it is quite evident that only a very few directors have left a mark on the cinematic world on the strength of their remarkable talent and ability. Dr. Bhupen Hazarika was one of those very few directors. Dr. Hazarika made unforgettable contributions towards Indian cinema through his seven Assamese films, one Bengali and one Hindi film and by composing the music for 31 Assamese, 14 Hindi, 15 Bengali, and some Karbi, Bodo and Mising films and for those contributions, he was honoured with the Dada Saheb Phalke Award the top most award in Indian cinema. A brief description follows about the films he directed.

1. ERABATOR SUR (1956):

The first film directed by Dr. Bhupen Hazarika was *Erabator Sur*. The story, screenplay, direction, music direction etc, of this film was all done by him. His wife Priyam Hazarika had assisted him with dance direction in this film. Bijay Sankar, Eva Asao, Phani Sarma, Bishnu Rabha, Anil Das, Tashaduq Eusuf etc, acted in this film which was released in Kolkata. Ajay Mitra handled the camera while noted music director Hemant Kumar Mukherjee was also associated with the music direction. Hemant Kumar had sung the song *road puwabor karone maatibanu kaak* (whom to call to sit in the sun shine) along with Sandhya Mukherjee. Hrishikesh Mukharjee and Tarun Datta had assisted with the film's editing. The sound effects were handled by Bombay's

Minu Katrakar. Bollywood's famous artist Balraj Sahni had put in a guest appearance in the movie.

The story of the movie was autobiographical. The life struggle of Jayanta, the movie's hero is shown through the natural beauty and the folk music of Assam. The movie created a furore between Kolkata's newspapers, film critics, artists and music directors. Contemporary Bengali and English newspapers could not resist praising the movie.

2. SAKUNTALA (1961):

Sakuntala, whose screenplay and music direction was by Dr. Bhupen Hazarika was produced by Kashi Prasad Bihani of Kamrup Pictures. Pabitra Borkakati, Anima Guha, Khagen Mahanta, Eva Asao, Phani Sarma etc had acted in the film. Camera work was handled by Kolkata's Radha Films and Indrapuri Studios. Ananta Das was in charge of make up while Abani Chatterjee handled the sound effects.

It was Dr. Bhupen Hazarika who had picturised Kali Dasa's *Abhigyan Sakuntalam* in a regional language for the first time. It was also the first partially color Assamese film. Phani Sarma in the role of Rishi Durvasa and Eva Asao in the role of Sankuntala's friend Anusuya had given unforgettable performances in the film.

3. PRATIDHWANI (1965):

Pabitra Borkakati, Phani Sarma, Bishnu Rabha, Eva Asao, Krishna Das, Kamal Choudhury, Tarun Duwarah, Moghai Ojha, Bidya Rao, Swagata Chakravarty etc, had acted in this Dr. Bhupen Hazarika directed movie. Dr. Hazarika had also given the music direction and written the screenplay. The film won the President's Silver Medal. The movie which had earned a place among the top 100 movies of India was also invited to the International Film Festival in France. Later, it was also dubbed into Khasi

language with the title *KAA SWA RAATI*. The main theme of the movie was the life story of Manik Raitang of the Khasi community.

4. LOTI GHOTI (1966):

Dr. Bhupen Hazarika had written the story, screenplay and also given the music direction for this movie produced by Kamrup Chitra of Guwahati. Among those who acted in the movie were Bijay Sankar, Vidya Rao, Kulada Bhattacharyya, Kumud Panchanan, Johar Roy, Dost Habibur Rahman, Jayanta Hazarika etc. This movie which also won the President's Silver Medal, was the first Assamese satire film.

5. MAN PRAJAPATI (1979):

Produced by Devadutta Goswami on behalf of Brahmaputra Films, this film's screenplay and music direction was by Bhupen Hazarika. Bhabesh Barua, Gayatri Dutta, Meena Rajkhowa, Haren Choudhury etc. had acted in this film based on a popular novel of the same name by noted writer Nirod Choudhury.

6. CHIKMIK BIJULEE (1969):

This film was produced by Kamrup Chitra and Rajshri Productions of '*Maine Pyaar Kiya*' fame. The film's story, screenplay and music direction were by Dr. Bhupen Hazarika. Bijay Sankar, Vidya Rao, Kulada Bhattacharjya, Ruma Guhathakurta, David, Jairaj, Manmohan etc. had acted in the movie. *Chikmik Bijuli* was an expensive film. Popular playback singers of Hindi films-Mukesh, Kishore Kumar, Asha Bhonsle, Suman Kalyanpur had sung songs in the movie. Jayanta Hazarika, the younger brother of Dr. Bhupen Hazarika besides acting in the movie had also sung the immortal song '*Mrityu Haboti Samadhi Talit*' Dr. Hazarika had also put in a guest appearance in the film.

Chikmik Bijulee's story focuses on the life struggle of the working class people belonging to the lowest strata of the society. Parallely the camera also pans the character

of a section of the people who will resort to any level for profit, anti-social people who will destroy someone's happiness to satisfy their carnal desires and the character of people involved with prostitution etc.

Bijulee is the main female lead of the movie. The movie's story progresses with the character of Bijulee. There is no one single central male lead. The diverse characters of the film have given uniqueness to it. Men plying different trades like a motor mechanic, businessman, CID Inspector, Panwallah, tailor etc, play vital parts in the film. A film should have some extraordinary characters which make it attractive. *Chikmik Bijulee* had those characters. The whole movie centres around Bijulee. She is seen as a naughty playful girl in the beginning of the movie. She becomes a living symbol of youth on the busy streets of Guwahati's Fancy bazaar area. She dances with the joyous abandon of youth, finds a meaning in life only through dance. Bijulee thinks of the world and the society as very simple, but the complexities of a society are not that simple. That's why she cannot escape from the hungry stares of men. Bijulee becomes a victim, even if mentally, of men's prying eyes. The attractive personality of Bijulee makes the film successful and at the end her character becomes a symbol of hope for the whole mankind. This is the main storyline of the film which was presented so very convincingly. This was only possible only due to the hard work of all the people involved in the film the director, the production unit, the actors, the musicians etc.

A song *Pokhiraj ghora, khat khatke दौरा* has been included in the film. Some lines of the song, mouthed by Bijulee deserved to be analysed.

<i>Somajok endhaare dhaakehi jetia</i>	<i>What happens when the society is covered</i>
<i>Tetiya ki hoi, Tetiya ki hoi,</i>	<i>by darkness? What happens ?When the</i>
<i>Juge juge bijuleeye haanhibo jetiya</i>	<i>lightening smiles decade to decade, then</i>
<i>Tetiya bhal hoi, Tetiya bhal hoi</i>	<i>we get scared, leaving heaven with two</i>

Swarga era duti mitha mon

sweet minds, two minds became one

Duti mone ek mone heye janagan¹...

it becomes the people...

The fight between truth and falsity, those believing in religion and those not and light and darkness has gone on for ages. Life exists between these eternal struggles. In the song there is a symbolic fight between king of darkness and a prince and in the end, the former has to embrace death. This song essentially, captures the whole essence of the movie. As the film celebrates the victory of justice at the end, in the same manner the song also celebrates the victory of light (or brightness). So the inclusion of this song in the film can be said to be very timely.

Prasanta and Bijulee exchange love vows. Their love story gives the required momentum to the movie. Bijulee feels totally secure near Prasanta.

“A memorable character of the movie is Nirmala. Nirmala keeps the vermilion on her forehead despite the fact that she has no husband. She gives the love of a mother to an infant fathered and discarded by a ‘Great Man’ and brings it up and brings it up like her own child. This type of mental make up can be only very rarely found in someone who sells her body to earn her bread. But this is possible in Nirmala’s case because the humanity which is entrenched deep within her heart is very rare elsewhere. She tells Bijulee in the movie, Erosion destroyed everything we had in Lakhimpur. A bad man from the city got me here promising to get a job for me. Now I have to sell my beauty to earn a living, sister.”² To stay alive Nirmala sells her body, her beauty, because she has no other option. For no other option remaining before Nirmala, the society alone is responsible. Nirmala cannot be held responsible for that she has been forced to live in an infamous byelane of Fancy Bazaar, and live that life due to the fact that she is a woman, a meek creature. These facts come out very strongly in the movie.

“The movie also focuses on some other aspects of the society. The trust and belief that Bijulee has on Kesho Mahajan and Banamali Saikia-that trust, that belief is lost one day. The character of ‘Big Respected’ men of the society comes to the fore through Kesho Mahajan and Banamali Saikia. Bijuli tells Aajoli, the Bengali widow, Today some drunkards have misbehaved with me. I don’t know what I will do. Believe me, I had thought that I will live on by singing, by dancing. I know Kesho Mahajan, who wears the mask of a noble man. Now I understand Banamali Saikia better.”³ Powerful people take advantage of the meekness of women and want to keep Bijulee and Nirmala as decorative pieces. After having an unimaginable experience with men, Bijulee takes the support of Prasanta. The security that a girl needs to surrender herself before someone, Bijulee gets that from Prasanta. In one scene, Prasanta and Bijulee go to Kamakhya on a scooter. Under the open sky there both the love birds sing a duet *Milanor ei subha skhan*. These moments successfully create a romantic bind between Bijulee and Prasanta in the film.

“The vicious character of Banamali Saikia is clearly shown in the film. The audience can easily feel that Banamali cannot be trusted upon, when in a scene it is shown that Banamali stares with eyes full of lust at Bijulee changing her clothes. Banamali says, Bijulee is there any use of you spending your whole life on something which is going to waste. Your place is much higher. Your future is full of possibilities.”⁴ Even if it seems that Banamali is full of concern for Bijulee, but in reality, there is a hidden agenda beneath his charming words. He tries to please Bijulee because he has a devious design. Though a straight and simple Bijulee is taken in by Banamali’s helpful nature, later she gets to understand him. Some people are even made to say that Bijulee is not a good girl. We hear the following dialogue from Binita and Kataki, two of the film’s characters.

“Binita: Listen Katak, Listen carefully-will you allow a bad girl to teach dance here.

Katak: She is the daughter of Bidibala, the famous public dancer. He thought that if she could have taught one or two Satriya dances, our students would have won prestige in functions. But now I won't send them to such places.”⁵

“Bijulee is sad to know that the society thinks of her in such terms. So she has no hesitation to proclaim herself as a marketable commodity.

Paan Chacha asks Aajoli to put vermilion on the forehead of Bijulee when she is getting married to Prasanta. When told that widows should not be asked to do such sacred acts, Paan Chacha retorts ‘Shoot down your customs’. We people kill other people. Give them life. Make them wear bangles. Break those. Put vermilion. Rub it off. Better discard those customs. We will have to put forward new rules. You both are pure. Put the vermilion on, otherwise I won't give Bijulee in marriage today.”⁶ This dialogue clearly portrays that a simple ordinary person like Paan Chacha has a strong cultural view point. In reality, the society today is hurtling down towards a cultureless doom. To arrest that downslide, a change is necessary. This change cannot be expected to come from the so called ‘big’ people. The cultural awareness is visible in the common ordinary people also. The character of Paan Chacha is similar. This character has been portrayed in a very realistic, life like manner in the movie.

“The complex realities of social life have been vividly pictured in *Chikmik Bijulee*. Jiban Dutta is a socially responsible character. Dutta tries to cleanse the society of the many ills plaguing it. He fights the injustice prevailing in it. He tries to find out the people who bring a bad name to it by their acts. To do all this he has to put on at different masks in different times. Jiban dutta is a CID Inspector in the movie. There are many people in real life, who do their bit to clear the dirt of the society and work

towards that end silently for their whole life. It must be said that these people will win, their victory is assured. The character of Jiban Dutta is also a very lively one and it has been pictured in such a manner that it wins the people's support. His dialogues reveal a strong public consciousness, there are anti social, double-faced vicious people in the society who are out to destroy Bijulee's marriage to Prasanta. They are trying to kill them." ⁷ "At the end, Banamali Saikia realizes, yes all were mine. All the planning was mine. I made Aajoli a widow, made Bijulee lose her father. I did so much for Kesho Mahajan, but in the end, I am left with a big zero. This zero is a zero for every wicked person." ⁸ There are innumerable Banamali Saikias in the society, who all their lives only exploit others, heap injustice, do wicked things, but one day they all realize their mistakes.

At the end of the movie, Prasanta gets married to Bijulee. The film ends on the idealistic mood. Society's reality is forcefully expressed through the film. Characters are introduced one by one in the movie, those who can be representatives of various sections of the society. The movie can claim to fully project the complex, ruthless realities of the society. Dr. Bhupen Hazarika and all those associated with the film can take credit of this. The movie does not give any rhetorical message. Celebration of humanity is the main message of the film to the society. Artistically made, *Chikmik Bijulee* remains one of his successful and illustrative movies.

7. SIRAJ (1988):

Produced by R.V. Films, the screenplay, direction and music direction of *Siraj* was by Dr. Bhupen Hazarika. Nipon Goswami, Purabi Sarma, Rajiv Goswami were the main actors. Dr. Hazarika had remade this film, which was originally made for the silver screen play back in 1948 by Phani Sarma on a story by Lakhidhar Sarma. *Siraj*

was the first Assamese colour film. Lata and Usha Mangeshkar had sung songs in the film.

Siraj has an unusual, incomparable social story. The pace and the unique characters are the limelight of the movie. Kandarpa is the son of Barua Sahib and his wife. Kandarpa falls in love with Savitri and both do get into an illegal physical relationship. Now Kandarpa is forced to go to Kolkata and Savitri's marriage is fixed with the Jamadar Babu's son. Savitri however manages to flee away on the day of the marriage and she is recovered in a state of unconsciousness by *Siraj*. Savitri dies one day, leaving behind a daughter Sita, who grows up in Siraj's home. On the other hand Kandarpa gets married to Sarayu in Kolkata. One day, Kandarpa while hunting reaches Siraj's place where he meets Sita and comes to know that she is Savitri's daughter. Kandarpa takes Sita to his home in Kolkata and introduces her to Sarayu, his wife. Sita is then given in marriage to Anil in Kolkata itself.

Woman's mentality, social realities, some complex problems besetting the society, cultural consciousness, people's hope and aspirations, disappointment, the pain of unfulfilled dreams, these life and society's other realities have been beautifully expressed in the film. There is a difference in the treatment of the characters in Dr. Bhupen Hazarika's *Siraj* compared to that made by Phani Sarma in 1948 based on Lakhidhar Sarma's original story. Dr. Bhupen Hazarika himself accepts that his *Siraj* has a different perspective.

About *Siraj*, Dr. Bhupen Hazarika has said, "I will make this movie as a social commitment, not as an artistic commitment. Today Assam very much needs such a film. The foundation will be Phani Sarma's screenplay. But I will write a new one because in those days it was more theatrical. In the 1942s, *Siraj* had taken the role of creating harmony in Assam." ⁹ So Dr. Hazarika's *Siraj*, made as a social commitment, will be

remembered for not only its message of harmony, but also for its multidimensional stress on various facets of the society. The story line and its consequences in itself give the message of the movie.

“The character of Savitri is worth mentioning. She hails from Goalpara. Kandarpa who told this about Savitri by Aghona, her father who died six months ago worked as a ‘Bormohori’ (head cleark) in this garden itself. Except for her mother, the girl has no one else. They have no one in Goalpara also. Can we leave the wife and daughter of someone who worked for us for so long to fend for themselves? What else to do? She passed matric this year. Aaita (Grandmother) has kept the mother-daughter both at the bungalow itself. They do this and that.”¹⁰ “Kandarpa is attracted towards this simple girl Savitri. Savitri also feels a little disposed to him. Kandarpa gets so deeply in love that for him, there is nothing –either in life or in death- beyond Savitri. Kandarpa is a rich man’s son while Savitri is poor. Savitri has a feeling of being inferior to him. She tells him, you are a rich man. Can oil and water remain together?”¹¹ “Aghona understands Savitri’s weakness for Kandarpa, but cautions her, they are big rich people. They will first bite like a snake then will treat like a village quack. When an insect falls on fire, the fire does not extinguish. The insect’s feathers fall on the fire. It dies.”¹²

Still Savitri loves Kandarpa. Only, it does not stop there. Both have a physical relationship and slowly, Kandarpa’s seed starts taking shape in her body. On the other hand when the Baruas come to know of this relationship, they tactfully send Kandarpa to Kolkata and hurriedly fix up Savitri’s marriage with another youth. But when preparations for the wedding are on, Savitri manages to flee giving everybody slip. She collapses near the river bank from where one Sirajuddin Ahmed Hazarika brings her to his home. A Hindu girl Savitri starts living in the house of a Muslim youth Siraj. There, Savitri gives birth to a girl child, whose father is Kandarpa. Savitri, however, did not

disclose the name of the child's father to anyone in the household of Siraj. She dies there one day. The girl grows up in Siraj's home. She was given the name Sita.

Once, when Kandarpa returns to his home and is out hunting ducks, he enters Sita's home. There he learns that Sita is his daughter. He takes his daughter to his home in Kolkata and gives her in marriage to Anil. Then only Kandarpa's wife Sarayu comes to know a lot about her husband's life before marriage.

"The movie beautifully exposes the mental state of a woman. Sarayu, Kandarpa's wife, is not able to easily digest the facts that she gets to know. It is not easy to accept and let life go on as normal after someone gets to know these facts about his life companion. The same will surely be the case of any other woman in Sarayu's place. Sarayu tells Sita, Sita you are a girl, a woman. Will you as a woman, listen to another woman. You marry Anil today and after ten years realize that you won't become a mother, that Anil had a girlfriend with whom he had a child. Then as a wife how would you feel?"¹³ These questions from a woman give a forceful exposition of the state of a woman's mind. These words from Sarayu are the feelings any woman would have. Sarayu, however, at last truly accepts Sita as her own child. This shows that Sarayu also develops a human touch for Sita.

Savitri's character also gives a beautiful exposition of a woman's mind. Savitri loves Kandarpa to the extent that she gives her all (body, soul) to him even before becoming his legal wife. She gathers the courage to escape on the day of her marriage fixed with another man. Savitri proved that her love for Kandarpa was not momentary. Sita became the proof of her love. She did not hold Kandarpa responsible for this. She dies without bringing Kandarpa's name to her lips. In the midst of people like Savitri, one finds the simplicity associated with women and love for one's own.

On the other hand, the Baruas are vain, concerned only with money and property. They want their son Kandarpa to be like them. Therefore they did not desire that their son marry a poor girl like Savitri.

The movie also has a social angle. The views of Aghona and Siraj are progressive. Aghona says, "If a Muslim worships and a Hindu renders namaz, will the community get destroyed. Is the community so weak? Siraj says, why should we worry about Hindu non Hindu? Listen this is Assam, this is the land of Sankardev, Azanpeer."¹⁴ The film has many such messages. The film tries to spread the message of harmony, the harmony between Hindus and Muslims. Parallely the film also shows the motherly love lying closeted within the bosom of a woman like Sarayu, the unadulterated love relationship between Savitri and Kandarpa and the victory of this love. It also shows that people like the Baruas who are drunk on the liquor of wealth and Sita who is not able to spend her childhood with her parents. All these characters represent a section of the society. Dr. Bhupen Hazarika's *Siraj* beautifully focuses on all these aspects.

8. MIRI JIYORI (CELLULOID FILM MADE FOR DOORDARSHAN, 1990):

Dr. Bhupen Hazarika made this telefilm, which was produced by Doordarshan in 1990. Based on a novel of the same name by Rajanikanta Bordoloi, *Miri Jiyori* is a very popular story of a boy and a girl, Jonkey and Panoi respectively of the Mising folklore. The telefilm may be termed as remarkable from different perspectives. Dr. Hazarika tried to create a new type of musical experiment in the film with the fusion of a local musical instruments 'Laobanhi' with other local musical instruments and was quite successful in that endeavour. *Miri Jiyori* was Dr. Bhupen Hazarika's second telefilm for Doordarshan. Researcher and scholar Tabu Taid had fully cooperated in the

making of the film. The film was also shot at many places in Lakhimpur district. The following is mentioned about the telefilm.

“About the extra caution taken in *Miri Jiyori*’s case, it was said that scholars of the calibre of Tabu Taid, Hareswar Pegu were kept near the camera all the way through, so that there is no mistake, no error. When asked about the artists, he said, ‘I have taken all new artists, to enact a Mising story from the Mising society, I took Mising students, men and women, aged people, from the non Mising side, I took Nipon Goswami’s uncle, who is a famous actor of Tezpur’s Baan Theatre and Indra Bania. Everybody cooperated with me without any political colour. They invented the ‘Laobanhi’ for us and gave it to Madhab Pegu to play.”¹⁵ That *Miri Jiyori* was an intense labour of love, can be inferred from this statement. With the cooperation of the Mising people, Dr. Bhupen Hazarika made this telefilm on a story which was based nearly 100 years ago. *Miri Jiyori* is not only the whole history of the Misings, but it is a picture of a pure love story. This was accepted by Dr. Bhupen Hazarika himself. The telefilm is a storehouse of the customs and traditions of the Mising society, rules, worship rituals, religious beliefs, social order etc. The film records the travails of Mising lovebirds Jonkey and Panoi. Growing up on the banks of the mighty Subansiri, love binds the two, who take the oath of not being separated, come what may. But Panoi’s father fixes her wedding to Kumud. Finding no other way out, both decide to escape but they are imprisoned by the hilly Miris. The Miris decide to give them capital punishment. Jonkey and Panoi are both joined together by a stake and thrown down the Subansiri.

Every character in the film is life-like and attractive. Panoi is the epitome of youthful exuberance, bubbling with unbounden energy. She has endless affection for the young Jonkey. Kumud stands as an obstacle to the love between Panoi and Jonkey. The love between the two takes a tragic turn due to Kumud. These three characters have

been projected in the film in a very effective, lively manner. The uniqueness of the three characters makes the film very significant. The discussion between Jonkey and Panoi, the incognito life of the two in the forest, the Bihu dance of the Miri youths on floating boats on the Subansiri, the youthful dances on the silvery sands of the river are some of the very beautiful scenes of the film.

Dr. Hazarika's treatment of Panoi and Jonkey in his telefilm is as truthful and trustworthy as by Rajanikanta Bordoloi in his novel *Miri Jiyori*. The real problems confronting the society, people's hopes and aspirations, heart's pain due to separation are all very wonderfully enmeshed in to the film. The film manages to endear the viewer because of the normal, not extra-ordinary sequence of events and their trustworthiness. As a director, Dr. Bhupen Hazarika deserves credit for that.

It is not that the whole opposition to Jonkey-Panoi love affair is illogical. This opposition was very natural in the conservative society of which they were a part. That Panoi loves Jonkey is true. But how can Panoi's father give her to marriage with Jonkey who hailed from a very low caste and whose parents had died during his childhood. Jonkey does not have the capacity to give even a nominal amount of dowry to Panoi's parents. Panoi knows very well Jonkey's financial condition and so advises him to go to Ghunasuti and work there till he manages to earn some money so as to be able to pay the dowry. Jonkey follows her advice. Jonkey also loves Panoi so much that he is willing to pay any price to get her. The love that Panoi has for Jonkey is not considered to be justified. Their love was very deep. On the other hand, a young girl of Ghunasuti, name Dalimi begins to love Jonkey secretly. Dalimi wants to have Jonkey as her own. This is also natural. Jonkey may not have money, but he was a healthy, handsome and industrious boy. Dalimi however does not tell Jonkey clearly about her love. This gets expressed however through her statements and behavior. Dalimi, however is not full of

revenge, as she is not at all jealous of Panoi. She never creates any obstacle inbetween Jonkey and Panoi and does never even behave in that fashion. She understands the worth of love. For love, she gets Jonkey a boat in which to elope with Panoi and even makes arrangements for his food when he has to remain incognito. However, in the midst of all this, the emotions within Dalimi's heart are never revealed. No one takes care of that. However, the main novelist cannot also be held responsible for this. To keep the sequence of events sensitive and emotional, that was necessary and this is also the demand of the story. Dalimi understands the depth of love between Panoi and Jonkey. Without wishing for anything in return, and as she realizes the meaning of love, Dalimi keeps on helping Panoi and Jonkey so that their love reaches its climax. The beauty in Dalimi's character lies in her self-sacrifice and that gets amply reflected in the telefilm.

The end of Jonkey-Panoi story is extremely heart rending and frightening. However, from the view point of the hill-inhabiting Miris, there is no cause for fear in the incident. For them it is a normal event. But the tragic end of Jonkey-Panoi's love story will move the audience, even if for once. This is normal and there is also a logical reason for it. This love is not illegal nor it is one sided. This love grew because both Panoi and Jonkey wished it to happen. Both were also untouched by any blemishes in their characters. Still both of them could not meet at the end, Panoi's father Tamed, Kumud, the weak financial status of Jonkey all create obstacles. However, it won't be proper to hold Panoi's father, a member of the conservative Mising society, responsible for his actions. He is bound by the traditional viewpoint of the society in which he was born and brought up. It is not easy for Tamed, Panoi's father to break this hold and see everything from a totally different perspective. But it can also be said that the father could have asked his daughter as to what was going on in her mind. To force one's own daughter to get married against her wishes, cannot be said to weigh in favour of the

father in any manner. Panoi's father should have considered at least for once as to how frightening the consequences of his one-sided decision could have been. He did not do that because in his consciousness, the conservativeness of the age-old Mising society and the blind adherence to its rituals and customs did not leave him with any other option. On the other hand, Kumud was drunk on the liquor of money. He could never realize the depth of the emotion called love and what he desired was only the physical body of Panoi. He tried to force Panoi to submit to him. Kumud should also have tried to understand Panoi's mind. May be if he had kept up a warm, gentle relationship with her, the consequences could have been in his favour. He did nothing of the sort and so this vain, moneyed youth could not gather the viewer's sympathy. This was Kumud's weakness of character, which was demanded by the story. This emotional, excitement-filled story was drawn up on celluloid with a very painstaking and skillful effort.

Dr. Bhupen Hazarika was successful in giving a very natural living shape to *Miri Jiyori*. The whole film was based on the Mising society and as the Mising society is agricultural-based and centred on the river, the film's treatment demanded that it looked very natural. The ties between man and nature have been very successfully shown in the film. Subansiri river and the heavenly scenery on both its banks have been picturised very skillfully in the film.

Various facets of the Mising society, the hopes and aspirations of its people, their rules and regulations, traditions and customs, their fairs and festivals etc, have found representation in the film. Dr. Hazarika was able to skillfully adapt a novel to celluloid. The film is a mirror of the Mising society as it records things like Bihu dancing, the union of minds during Bihu, rowing of boats, dowry, doing the work of a son-in-law, the worship rituals of the Deodhais, the judgement of the Kebang, the behavior of the Apang, the judgement of the court of the hilly Miris, the pledge taken by

Jonkey and Panoi to remain together in life and in death by taking an oath before the Karsing-Kartong, the food habits of the Misings, discussion regarding their rural lifestyle and the use of Mising words in Assamese dialogues, makes the film a veritable treasure trove. These details have brought the viewers closer to the film. It must be said that just as the importance of the novel written by Rajanikanta Bordoloi, over a century ago has not diminished with age, so also Bhupen Hazarika's adaptation of the novel in to a telefilm has given it the importance it deserves.

Regarding the telefilm, Dr. Hazarika said in an interview, "when I applied to the govt owned Doordarshan regarding the making of the film, I had named the film *Mising kanya*. Thereafter I changed it to *Mising Jiyori*. I know very well that the word 'Miri' is not hated by the Miris themselves as the Khasi people hate being termed as Khasias and the *Adis* as *Abor*. I had gone to a place called Gogamukh last April and there called a huge meeting and asked the people about this. So, did I knowingly insult anybody? No I did not.

My *Miri Jiyori* or Mising girl Panoi is a poor girl and she loved a poor boy Jonkey. Both of them fled and at the end died. As this was their unending run, so as a music director, I had to compose music which had to go on and on. So I made arrangements to preserve the historic 100-year old Mising songs." ¹⁶

At the end, it must be said that Dr. Hazarika successfully made this telefilm with a lot of labour. The telefilm made on the basis of an Assamese novel will remain unique. An artistically made film, it was very well received by the public. By making this film on Rajanikanta Bordoloi's original work, Dr. Hazarika created yet another slice of history.

1. MAHUT BANDHURE (1959): (BENGALI FILM)

The only Bengali movie directed by Dr. Bhupen Hazarika was *Mahut Bandhure*. The screenplay and music direction of this movie was also by him. The story was written by Alakesh Barua. The film was based on the lives of mahouts elephant catcher of Assam's Goalpara district. The Goalpariya folk music used in *Mahut Bandhure* earned immense popularity in both West Bengal and Assam. This was made all the more popular by the immortal voice of Pratima Pandey Barua. The film won the national award in the regional languages section.

1. MERA DHARAM MERI MAA (1974): (HINDI FILM)

This was the only Hindi film directed by Dr. Bhupen Hazarika. Produced by the Arunachal government, its story was written by H N Tata. Bengia Mala, H N Tata and Droni were the main artistes of the film. Dr. Bhupen Hazarika was presented with a Gold Medal by the Arunachal Pradesh government and its people on January 26, 1976. Through this movie the hopes and aspirations of the tribal people of the state were fulfilled. Dr. Bhupen Hazarika could very minutely observe and analyse the world and life. His songs are not thoughtless creations, every song has some message. And that message is that song's soul. A song's success depends on the selection of words. That word may be either of love or of rebellion. This Hindi movie was able to attract the people. Its picturisation, acting, music all were able to earn praise. Consequently, as music director of the film *Mera Dharam Meri Maa*, Dr. Bhupen Hazarika was awarded a Gold Medal by Arunachal Pradesh Government in 1977.

ASSAMESE FILMS IN WHICH DR BHUPEN HAZARIKA WAS THE MUSIC DIRECTOR:

1. SIRAJ

Dr. Bhupen Hazarika jointly with Sivaprasad Bhattacharya was the music director in Kalaguru Bishnu Prasad Rabha's directorial venture *Siraj* in 1948. This was Dr. Hazarika's first attempt at music direction in a film. Dr. Hazarika used two songs in the film *Siraj-Agnijugor Phiringoti Moi* (I am spark of the age of fire) and *Kopi Uthe Kiyo Taj Mahal* (why does the Tajmahal quiver). Dr. Hazarika has himself accepted that the on seeing the Tajmahal - the eternal symbol of love - while he had gone to the Banaras Hindu University for studies, he wrote the latter song in Banaras in 1943. On the other hand, he had written the following epoch-making song at Tezpur in 1939. This was one of the illustrious songs included in the film.

Agnijugor phiringoti moi

I am spark of the Fire age

Natun Bharat garhim

Shall build new Bharat

Sarbaharar sarbaswa

All property of the prolateriate

Punor phiraaai aanim

Shall again bring back...

Natun Bharat garhim...

The line *Natun Bharat Garhim* (I will make a new Bharat) was changed to *Natun Asom Garhim* (I will make a new Assam) in the film *Siraj*. Bhupen Hazarika was only 13 years old when he wrote this epochal song. Then itself he had pledged to create a society free of all exploitations. The 13-year-old Bhupen Hazarika dreamt of creating a new Assam. His new Assam, new India would be free of all the problems of the common people, tyranny of the exploiters, petty business in the name of religion, confines of untouchability or caste differences.

Regarding the song, Bhupen Hazarika says, “The Second World War’s dance of death and on the other hand India’s freedom struggle. All around there was only friction. That was the age of fire. I also wanted to become a spark in that age of fire. Reason, I wanted to create a bond of fraternity in everybody’s bosom by burning to ashes the differences of caste, religion, language. I wanted to create a harmonious Assam by taking all of its communities together and I wanted to create a paradise of peace by restoring all that the common people had back to them.”¹⁷

One can imagine by going through the song about the amount of social consciousness that it has in its lyrics. Dr. Hazarika felt that each and everyone will have to fight for the rights of the common people who have been oppressed down the ages. It is evident that Dr. Hazarika’s heart ached for such oppressed people from a very young age itself. The first word used in the song itself is very complex, difficult to comprehend. After *Agnijugor* (Age of fire) come words like *Sarbahaarar Sarbaswa* (Everything of the common people), *Narkankalor Astro* (Weapons made from human skeleton), *Asprishyataar Mahadanabok* (the beast of untouchability), *Dharma Byabasayi* (Merchants of religion), *Ahankaar* (Pride) etc. The use of such words gives the song a revolutionary zeal. The common people would have to rise in protest against a nation state which is exploitative in nature and is aided in its mechanism by the capitalist and imperialistic forces. The inclusion of the above song in *Siraj* by Bhupen Hazarika enriches the film with humanitarian and revolutionary qualities.

2. BIPLABI

In the movie *Biplabi*, which was released in 1948, there is a song ‘O’ *aami tejaal gaonliya*. ‘O’ *Bharatire*, ‘O’ *prithibire* which reflects in equal measure the village life of Assam, love for the country, love for the fellow human beings, the people’s glory

etc. Captivated by the rural life, Dr. Hazarika could not restrain himself from expressing in the following manner:

O' Aami tejaal gaonliya *We are bright villagers*
Gaonore raakhim maan, *Shall keep up the prestige of the village...*
Nangol juwalire prithibi sajaon
Rodot tirebiraaye jaan...

The ripened grain like complexion of the Assamese woman is reflected in the song. The beautiful village damsels as well as the *pepa* (horn like musical instrument) blown by the youngsters and the heavenly music produced by them, are described in the song, giving it an altogether new dimension. *Kakhot kolosi loi amrit aanisu* (I bring nectar in the pitcher), the writer says comparing the water of the Luit (Brahmaputra) to the heavenly nectar (drinking of which makes one immortal). Sample the following-

O' botor daoriya *'O' the Weather is cloudy*
Luitot aahise baan *Luit is flooded...*
Kakhot kolosi loi amrit aanisu *I bring nectar in the pitcher...*
Shirote baandhisu baan
Gaonre rakhime maan...

The peasant farms the land by toiling, breaking sweat. The luxurious growth of crops in his land gives the farmer a new high, but then comes the flood. The Luit Brahmaputra gets flooded. Even though his hopes get smothered, he is not the one to give up. Once again he gets back to tilling his land putting in twice the effort, for the progress of the village. There is a beautiful description of the Brahmaputra in the song. The inclusion of this song in the film *Biplabi* directed by Dr. Bhupen Hazarika has given a beautiful dimension to the story.

3. PAARGHAT

The movie *Paarghat* which was released in 1949 had Bhupen Hazarika as its music director. There are three beautiful songs in the film which touch one's heart. *Kaar akashor ramdhenu khoni* (this rainbow is in whose sky), *Kormoi aamar dharma* (work is our religion) and 'O' *aamar gaon* (Oh! my hamlet) are very beautiful songs and the last one also became very popular. The people are intimately connected to the heat and dust, the rain and the storm of their village. That is a lifelong association. It is impossible to break that association and that is an eternal truth which will have to be accepted by all. The song establishes that truth, that reality. That is why the lyricist says-

<i>O' aamar gaon, O' aamar gaon</i>	<i>Oh ! Our Village</i>
<i>Aamar gaonor maan raakhiboloi jaon</i>	<i>We shall die for the sake</i>
<i>Aami moriboloi jaon</i>	<i>Of our village...</i>
<i>Bhorpur Tamolore seujia potharore</i>	
<i>Doorote Jilike thoka O'aamar gaon...</i>	

The song speaks of a relation between the young boys and girls of the village and the village itself which is akin to the relationship between a child and its mother. If one has a pure love relationship with his village, only then can one be ready to die for the nation, the song says. The song reflects the astonishing patriotism of the village boys and girls

<i>Deshor hoke moribo pora</i>	<i>The young boys and girls</i>
<i>Aamar gaonor deka lora</i>	<i>Of our village</i>
<i>Dekeriu nohoi pispora...</i>	<i>Can die for the country...</i>

The song reiterates the need for struggle which is to be carried on to get our fundamental rights to which one is entitled.

<i>O' aamar gaon</i>	<i>In our village..</i>
<i>Ekotha maati moi upajiye paaon</i>	<i>A kotha of land is our right</i>
<i>Emuthi petor bhaat</i>	<i>Why are we deprived of</i>
<i>Ekhoni kaapur gaat</i>	<i>A meal and cloth to</i>
<i>Aaji kiyo eko napaon...</i>	<i>Cover our body...</i>

The song sings of patriotism towards one's country and also creates awareness of the rights one has. The unalloyed love of the village youths, those who like their village also want to keep it beautiful, these feelings find expression in the song. All this has made the song very rich and the inclusion of this song in the film *Paarghat* has made the latter a very memorable film.

4. KESASON

The film *Kesason* (Raw gold) which got released in 1954 had a song *Natun Natun Saah Aahil* (got new new courage) which was written and tuned by Bhupen Hazarika. The song has become immortal due to its unconventional music and awe-inspiring lyrics. The song also does not miss out on the social message which is a hallmark of Dr. Bhupen Hazarika's compositions. The song spreads the message of trying to obliterate the darkness, the dirt which has accumulated in the society through the ages, with the light of knowledge. The central theme of the song is that the people should get united and work together to rid the society of the darkness and the accumulated dirt.

<i>Morasutir dhal aano sukaan sukaan maatite</i>	<i>We bring flood in dead stream</i>
<i>Samajore pitonete maati tulo rongote</i>	<i>Even in dry land</i>

Porha sunaar sakitik jwalalo ulaahote *In the ditches of society happily..*

Seujia sapon aako jilmil jeutite *We fill up with soil*

Hejar jugar aandharoke aatoram nijhaate

The inclusion of this song in the film strengthened its social message. *Kesason* was one of the best movies in which the music was scored by Dr. Hazarika.

5. PIYALI PHUKAN

The songs of the film *Piyoli Phukan* which was directed by Phani Sarma and was released in 1955 are an invaluable addition to Assamese song literature. Songs like *Dukhor upori dukh mor raaij oi* (Sorrow upon sorrow, oh my people), *Ujai bure dile sishu ki ghariyal* (the infant and the crocodile both swept away); *Romoke jomoke assil mor Asomi* (my Assamese people were having fun), *Piyoli piyoli kotno lukaali* (where have you hidden, Piyoli) and *Gaonre jiyori sapon sundari* (the daughter of the village is the dream girl) figure in the film. *Deshor hoke moru O'* (Let us die for our nation) is a famous song of the film.

Oho ho moho o *Oho Ho Mosquito*

Deshor hoke moru o *Shall die for motherland*

Kinchito naai bhoi naai *We have not the least fear*

Ulaalu mukti path jatri *On the path of freedom...*

The song whose tune is based on a famous folk song of lower Assam which sings of chasing away mosquitoes, is an invaluable addition to the film. The feelings of patriotism are raised through this song which is very suitably woven into the story of the film.

Rong-ghar Rong-ghar tejranga Ronghar *Rong-ghor the blood red Rong-ghar*

Aaji kiyo rong tor naai *Why have you lost your colour...*

Daangoriya soruwere aru jot

Anuchare kiyo aaji sokote binaaye

Nakandibi o' desh matri

Saan diya hendang jot maha astro

Mantrana diye aaji jot maha mantri

Aashis diya aai matri

Ulalu mukti path jatri...

It seems that *Rong-ghar* has got devoid of colour, has become anemic. For myriad reasons, the life of the people is also becoming colourless, dry. Why have the elders, the youngsters and the followers been forced to weep in dismay, the song seems to question. The lyricist pleads softly; humbly the mother nation not to cry. He asks for blessings from his mother as he sets out to liberate his mother nation and becomes a part of the liberation movement. The use of folk music has given a new dimension to the song. *Piyoli Phukan* is one of Dr Bhupen Hazarika's most successful movies as a music director.

6. ERA BATOR SUR

Dr Bhupen Hazarika was the director as well as music director of this film which got released in 1956. The songs of the film are *Jonakore raati*, *Asomire maati* (The moonlit night and the land of the Assamese), *Saagar sangomot kotona saaturilo* (swam so much in the confluence of the seas), *Jonokpuror janakiye* (Jonaki of Janakpur), *O' Jibon dinga baai thaka, baandho hey* (O' life keep on flowing); *Rode puwabor karone matibano kaak* (Whom to call to sit in the sunshine) etc. Each of the songs of this film was very popular among the fans. The following immortal song gave a vivid description of the land on a moonlit night.

Jonakore raati Asomire maati *The landscape of Assam glistens*
Jiliki jiliki pore *And glimmers at moonlit nights*
Malayare sati duhate haboti *A lovely Maloti hugs a breezy guest*
Dhunia maloti hore... *With both arms and falls...*

The song *Saagor songomot* is a landmark song of the film. The song looks like a piece of the life of the film. Dr. Bhupen Hazarika started composing this song on board the ship *Queen Elizabeth* from New York to Southampton in 1952 and gave the finishing touches to it at Guwahati. It is one of his most popular songs. Dr. Bhupen Hazarika loved people and no geographical barriers could bind him. One can feel the greatness of his heart with this song. The song also illustrates today's human values and aspirations. Thousands of people have found hope and courage through this song

Saagor Songomot *I have swam a lot*
Kotona Saaturilo *In the confluence of sea*
Tothapito howa naai klaanta *Still I am not tired*
Tothapi monor mor prashanta *Still restless the waves of*
Saagoror urmimala ashanta *Pacific of my mind...*
Monor prashanta
Saagor bokkhot
Jowaror naai aaji anta
Ajosro lohore naba naba gatire
Aani diye aasha afuronta
Seyehe monor mor prashanta saagoror urmimala Ashanta

The heart of the lyricist is as vast as the sea, he is not the one to accept defeat in life, the innumerable waves of hope that arise in the mind which is likened to the sea-

these thoughts are reflected in the song. The writer has seen the colossal damage that the ills of the society can do to it. Therefore, the writer's mind, like the sea is also not at peace.

Dhwansor aghatok *The destruction creates conflicts*
Dise aaji songhaat *Yet there are endless armies to create*
Srishtir senani ananta *But the confict brings*
Sanghaate aane mor prashanta *A new horizon of progress to my*
Sagoror pragatir natun diganta *Pacific....*
Seyehe monor mor prashanta sagoror
Urmimala ashanta Gabhir prashanta
Sagoror shaktiye
Dhwanshok kore digbhraanta
Aganon manabor shantir
Samadal srishtikami jeevanta
Seyehe monor mor prashanta
Sagoror urmimala ashanta.

The words used, their usage and the tune of the song give it a special character. Every word and its usage has decorated the song. One can find the genius of Dr. Bhupen Hazarika in the song. The song has contributed in no small measure to the success of the film.

7. **DHUMUHA**

Dhumuha directed by Phani Sarma was released in 1957. The songs of the film are *Jaboi lagibo toi* (You will have to go), *Porohi puwaate tulunga naote* (day after tomorrow morning on a small boat), *Kaaknu suwori kaaknu bisaari* (whom to call and

whom to search), *Dhuniya rongor natun pahir* (of a beautifully coloured new petal), *Sonor kãthir paarsh-powa* (testing the purity of a golden bar) etc. Here the song *Dhuniya rongor natun pahir* hints at love between a young boy and a girl. The song is like a conversation between the two.

Boy: *Dhuniya rongor natun pahir* *A young boy: I get absorbed- seeing you,*
Tumi more padulir keteki phool *You are like a 'Keteki' flower*
Takei dekhi moi bhaal paaon *with new leaves and colour*

Girl: *Keteki nohoi moi suryamukhi* *Near my gate...*
Puwar surabhi tumi kot rohonor
Tarei aashat moi nisha kotam

For the boy, the girl of his dreams is like the *keteki phool* (screwpine flower) at his gateway and for that flower the boy loses his heart. On the other hand, the girl thinks of herself as a sunflower and not a screwpine flower.

Boy: *Tomar sokur bonti dekhi* *A young girl: I am not 'Keteki'*
Mor monor choga ure *Rather*

Girl: *Tomar chogaati* *I am a sunflower looking at*
Bukur umere sabotiboloi *you as the morning sun with rays of*
Moi salita jalaon *colour'*
I spend the might
thinking and hoping to see you....

One can witness the minute details of love in this song. This love is heavenly, pure. That is why at the end of both of them sing together, '*Aami duyo ekeloge jibanor phulonit moromor sewali phulaam*' (let both of us plant the night jasmine in the garden

of life). This is one of the mentionable songs in the film *Dhumuha*. The music direction of Dr. Bhupen Hazarika in the film is praiseworthy.

8. SAKUNTALA

This film was released in 1961. Dr. Bhupen Hazarika was the film director. The songs in the film are *Olouguti tolouguti*, *Pratham prahar ratri* (the first quarter of night), *Naba mallikar hepah* (the wish of the new mallika (a flower)), *Pitri grih tyaagi aai mor* (my mother leaves her father's home), *Biraaje ki saaje* (how does Biraaj get dressed up), *Banore pakhiti* (the bird of the forest).

The movie won the President's medal. Dr. Hazarika has said that he has attempted to narrate Sakuntala's wedding on the lines of wedding songs of Assam in the song *Pratham Prahara Ratri*. Sample

<i>Pratham prahar ratri phuli aasil champa</i>	<i>On the first part of the night 'champa'</i>
<i>Suna sakhi Sakuntala tuli bandha khopa</i>	<i>Was blooming, listen friend sakuntala</i>
<i>Dwitiya prahar ratri phuli aasil togor</i>	<i>Bind by raising your braid....</i>
<i>Suna sakhi rupabati nadhora jagar</i>	<i>On the second part of the night</i>
<i>Tritiya prahar ratri phulile sewali</i>	<i>'Togar' was</i>
<i>Ketekiyo tomar hiyat porag dile dhaali</i>	<i>blooming, listen o friend</i>
<i>Aideore gaaloke saaboke nowari.....</i>	<i>Do not get offend...</i>

This song made the film *Sakuntala* a treat for the discerning. A song based on the music of the Assamese wedding songs, also draws a picture of the nature. Dr. Hazarika utilized this song in the film in a very intelligent manner.

9. MANIRAM DEWAN

Maniram Dewan directed by Sarbeswar Chakravarty got released in 1963. *Phesuwe korile siun, mur deuta* (the siun call of the fork-tailed shrike, my father),

Kaaljayee, mrityunjayee, kaaljayee Maniram (Ageless immortal ageless Maniram), *Sangraam lagne aaji* (today the auspicious moment of battle), *Buku hum hum kore* (the heart goes hom hom), *Tapta tikhaare agni sakti* and *Aeti ba kun ulale* (The power of fire and who has come) are the songs of the film. It is only Dr. Bhupen Hazarika who even while using very difficult words can manage to be popular among vast sections of people arousing revolutionary feelings. In the songs, *Tapta tikhare*, the sequence of difficult sounding words produces a rhythmic sound when recited. Sample

Tapta tikhare, agni sakti *With hitted steel, fire power*

Raktavarne jwale e jwalile *With blood colour*

Mukti piyaasi, supta manuhor, *The heat of freedom hungry people*

Vakkha tikha hoi golay – e golilay *Melts away.....*

Janata tantrar, saaji lole *I have made weapons and democracy*

Astra, swatantrake anim buli *To bring for the self dependence*

Soshan jorjar sahastra manuhor, *Never to hear again the cry of*

Artanaad aru nuhuno buli *Exploited... ..*

Aamar deshote, phalgusadrish *In our country like underneath stream*

Gupta sangram chale – e chalile *A secret struggle moving... ..*

The establishment of humanism crossing all differences and narrowness and an awareness of revolutionary ideas is hidden in the song. The writer's consciousness is replete with the amount of work to be done so that the cries of lakhs of people do not go unattended. Dr. Hazarika always kept track of the fact that the song be used purposefully in the film and does not look out of sorts.

Raaij nekandiba *O people don't cry, Be courageous*

Tongali bandhisa *The journey is going to end soon*

Jatrar anta hoi he hoi *Fight against injustice, then truth*

..... Deshorei proja *will prevail...*

Anyay juja

Satya aaji hobo joi he joi...

The song earnestly appeals for a struggle to obliterate the darkness enveloping the society and to remove the woes of the common people and thereby announcing the victory of the truth. The use of the song in the film *Maniram Dewan* is exemplary.

10. PRATIDWANI

The movie *Pratidhwani* was released in the year 1964. Dr. Hazarika also directed the film. The four songs in the film are *Lien makaw*, *Kaun paharar sikhorote baat chaisa?* (From which mountain peak are you waiting), *He he he dhole dagore* and *Oi oi akaash hubo* (The sky will sleep). In the song *He he dhole dagore*, he very respectfully remembers the unseen cord which has kept the hills and the dales united.

He he he dhole dagore *Hey hey drums and dagors*

He he he hiyaar umere *O' with warmth of the heart*

Nedekha enajorire *With the unseen yarn, let us*

Ei bandha aami paharor *Vow for the great Siem of hills...*

Sikhorore Mahaan Chiyemok...

The warmth of the Assamese heart has kept the *Siem* (Khasi King) tied with a cord just as the wet skies of Cherapunjee with their rains of cloud keep embracing the Luit (Brahmaputra)

Ronga paharore maati kaati *The khasi peasant spade red soil*

Khasi krishak khaate dine rati *Cultivates land day and night; in our*

Bhoyamoro khetir hazaar rongmone *plains also thousands of peasantry will*

Akowali dhoribo sei krishakok...

Embrace those farmers...

This thread is the thread of labour. The same labour is involved in both the hills and the valleys. The thread of unity between the people of the hills and the valleys which Dr. Hazarika tried to tie and which resulted in the casting away of differences between them-the message of that unity is reflected in the song. Dr. Hazarika always worked to obliterate ills like narrow-mindedness, casteism, class differences pervading in the society and to build a composite society and that spirit is hidden within the song. That unity, compositeness can be seen in the last part of the song. If we see the latter part of the song, it seems that Dr. Hazarika sees in the traditional dress worn by Khasi young girls 'Joynsem' the golden muga of Sualkuchi; sees in the green leaves of the Saral trees, the colour of the Peepul tree of the plains, the autumnal moonlight spread by the 'Brei' of the hills and the moon of the valleys similar; no difference between the Khasi farmer who levels the red land of the hills to prepare his field and the peasant of the land, the God of the Khasis Ublei and the lord of the matted hair Shiva. What is more the flute used by Krishna's cowherd and that used by a Khasia cowherd, even though made of different types of bamboos, emit the same sweet music. The song speaks of a mix between the Aryan and non-Aryan cultures. Sample

Krishna gorokhiyai bojai baanhi

The cowboy like Krishna

Khasi gorokhiyai bojai sharaati

plays the flute and the

Duyuti baanhi

Khasi boy plays Sarote

Baanhore baanhi

They express the same tune

Duyo praakashe ekoti surok

along with the drums...

He he dhole dogore

The new society dreamt by Assam's Mahapurush Sankardev and Laxminath Bezbarua did not get created anywhere in Assam. Even though here and there, there was a stream of consciousness about the need for such a society, the society which Dr. Bhupen Hazarika inherited was riven by separatist powers and the religious traditions kept reducing the feeling of harmony between communities to dust. A struggle started in the name of language, of religion. The fractured heart of Dr. Bhupen Hazarika protested against all these and songs kept flowing out. These songs especially enriched Dr. Hazarika's *Pratidhwani* film in a special manner.

11. LOTIGHOTI

This film released in 1967 was also directed by Dr. Bhupen Hazarika. The songs of the film were *Jibantu jodi abhinay hoi* (If life was an act), *Tirap Simanta* (Tirap border), *Moi aru mur cha* (Me and my shadow), *Sahasra jane muk prashna kore* (A thousand people ask me questions), *Prachanda dhumuhai muk prashna korile muk* (A heavy storm asked questions of me) and *Ramzanor Roja Gole Ulaal Idor Jon* (Ramzan's Rozas have finished and comes out the moon of Id). Dr. Hazarika wrote the song *Tirap Simanta* in 1966. The song describes the natural splendour of the Tirap region and paints the socio-cultural life of its denizens. While describing the life of the simple Lungsang tribal people of the Changlang area of Tirap, Dr. Hazarika makes a special mention of the hanging bridge over Tirap river that the people use for communication. Dr. Hazarika describes the beautiful scene of the Tangsa farmers in groups going down the hanging bamboo bridge over the bosom of the Tirap carrying conical loaded baskets on their backs in the following manner-

Tirapar basti Changlang,

The hamlet of Tirap Changlang,

Taate saral jaati lungsang

there

Sowa tirap noire bukure,

Lives Lungsung, a hill tribe

Baanhor uloma saakore *On the bosom of the stream of Tirap*
Tangsa khetiyokor paar hoi, *By hanging bridge of bamboo*
Sowa dekhoon dole dole naamise *Crossing Tangcha peasantry, with*
Pithit hora loi naamise *loads bucket on back, he asks o*
Bolo, *brother where are you going ?*
Kokai kolayno jaaba *The man replies "To the market of*
Kolay *margherita, else labour will be*
Margheritaar haatoloi *destroyed again...*
Noholay shram hobo nashta
Ahom swargadeor dinote.....

The song gives a vivid description of the art-culture and the lifestyle as also the harmonious relations between the people belonging to various tribes like the Nokte, Waanchu, Lungsang, Changchang, Khunsa, Jugoli living in the Tirap area of Arunachal Pradesh. Among the numerous song written by Dr. Hazarika enumerating the lifestyles of the various tribes living in various places like Assam, Arunachal, Mizoram, Manipur, Nagaland etc, the song *Tirap Simanta* occupies a special place and it gives the movie Lotighoti a calm presence.

12. BHAGYA

The film *Bhagya* released in 1968 was directed by Tarachand Barjatiya. It was the Assamese version of the Hindi movie *Taqdeer*. The songs of the film are *Mor bukur jaalat nayan utole*, *Shaadi koruwaye lok* and *Haanhike bhagao samabhagore*. (At the burning of my heart, the eyes burn, Let it get married and as we equally distribute our smiles.)

Mor bukur jaalat nayan utole *with my burning heart the eyes spark*

Naavik hiyaat sona lahar nogole *My heart make mistakes my way is*
Mela paal surore avaaak nimaat *last and my hopes cry.....*
Hoi hiyare bhool herale je baat
Aaji kune kaknu podhale e path
Haai ashru pelali okole okole...

This song which was set to tune by Dr. Bhupen Hazarika has been very well used in the film.

13. **CHIKMIK BIJULEE**

This film was released in 1969. Dr. Hazarika was also the director of the film. The songs of the film are *Pokhiraj ghora*, *Mrityu saaboti*, *Ghar aamar maati hoi*, *Milanor subhkshan*, *Shamma thakile* and *Aanor karane*. (*The winged horse*, *Embracing death*, *Our land is our home*, *Opportune moment of meeting*, *Where there is light and For others*). With the song, *Pokhiraj ghora* Dr. Bhupen Hazarika tries to create a consciousness in the society, the attitude one should have for the common people, what type of role one should take up to make a healthy society full of human values, the victory of humanity should be the eternal victory and that should be ultimate truth for a society. Sample

Kumbhakaranore dore nidra joa *The people are sleeping like*
Raaijok jogai tulon *Kumbhakarna----wake them*
Danabor samaajote manab bichaari *up....*
Bajaarot thitapi lolun *Danabor I search the real human*
Moi maanuhok bhaal powa rupore kumar
Agali gati moi dushkriti naasho moi.....
being in the society of demons.....

The song illustrates the fight between darkness and light. This light and darkness is the society's light and darkness.

The dirt, the bad, the useless things symbolise darkness while the healthy, good and the idealistic things are the light of the society. Since time immemorial, there has always been a war between this darkness and light but the latter has always won. Near light, darkness does not have any power, is totally weak. The songs says –

<i>Endhaar jaai je bhaagori</i>	<i>The darkness get tired, The king does not</i>
<i>Manuh namana endhaar nripati</i>	<i>Recognised the people...</i>
<i>Jaai susori baagori</i>	<i>I become like Siva...</i>
<i>Rupor kumar holun siva jatadhari</i>	

The war between darkness and light has been used as a symbol in the song. The underlying meaning gives a beautiful dimension to the song. The conversational type of lyrics of the song are exemplary and to the point. The use of this song in the film helps in no small measure to take the story forward.

14. KHOJ

Khoj directed by Pulak Gogoi got released in 1975. The film has two songs *Jilmiliya komol baali* and *Sinaaki mor monor manuh*, (*Sparkling soft sand and I know the person of my heart*). The song *Jilmiliya komol baali*, is a duet sung by Bhupen Hazarika alongwith Usha Mangeshkar.

A soft feel of love flows through the song

<i>Jilmiliya komol baali</i>	<i>The soft sand-telling about the past,</i>
<i>Tahanir katha kiyo aaji koli</i>	<i>pouring sweet tunes in my heart</i>
<i>Tahanir kahini kiyo sunali</i>	<i>one can build house of sand</i>
<i>Bukute meetha meetha sur dhalili</i>	<i>but one can never stay there.....</i>

Baali mahi balli mahi baali mahi

Toi dekhun kobi aaji, hanhi hanhi

Ubhoti noboy samay nodi... ..

The love songs of Dr. Bhupen Hazarika cannot be analysed within the borders of a structure. Every word used in his love songs has a very soft connotation. In these songs, along with outstandingly sweet music, he knew how exactly to use which word. Actually, one expects that in a love song, which Bhupen Hazarika could do with extreme dexterity. The words used in the songs of the film *Khoj* have given the film an added dimension.

15. BRISTI

The film *Bristi* was released in 1975. The three songs of the film are *Rambha Menaka*, *Surot magan* and *Karowaar dunayan saragor tora jen laage*. (*Rambha, Menaka*, immersed in music and someone's two eyes sparkle like stars of heaven). The last named song is full of the soft feelings of love. The eyes of a damsel are likened to the stars in the heaven. The writer is desperate to swim in the ocean of love.

Jonar kaamonat jonak sarile

The moonlight sets in desiring for the

Phulor baasonat bhomora urile

moon, my heart beats-I don't know

Milonor baasonat buku

Mor hom hom kore

what is happening to me....

Nejaano mor ki je hol...

The love described in the songs is real and not superficial. This has given the song an immortal status.

Kunoba rupohir marami saoni

My heart is searching for one Lajuki

Latare laaj jen suwoni

beautiful girl with lovable look

Kalijaaye logori bisaari bisaari phure *with skyness.....*

Nejaano mor ki je hol *I don't know*

Raaginir pora jaano

Gitikaar polabo paare *What is happening to me...*

Nejaano mor ki je hol...

Everyone falls in love even if it is for once. That experience is an enriching one. In a person's life, love comes knocking without that person's knowledge. Bhupen Hazarika could not escape from that music. The song's inclusion made the film *Bristi* complete.

16. CHAMELI MEMSAAB

Abdul Mazid directed *Chameli Memsaab* got released in 1975. *Ka-kha-ga-gha, Asom desor baagichare sowali, O! bideshi bandhu, Jigija gijaon o' gijaon, Haai re praanor baasa mor* and *Howa naai baatah naai* (Ka-kha-ga-gha, A girl of Assam's tea garden, O' foreign friend, O' my dearest child and there is no wind) songs are included in the film. Each and every song of the film reflects the simple nature of the tea garden community, whose members are a very hard working lot. There are no high or low people in this community. The thoughts of the community, made up of people from various castes and communities is expressed in this song

Jigija gijaon jigija gijaon rongajoba phul *In our assam we live as brother and*

Chot boro garib naai naai jaati phul *sisters, irrespective of*

Upor mohol neechor mahal *caste, community status, rich and poor*

Mohol kono bibhed naai *There is gold lying in tea gardens...*

Ei Asaamot jiman

Aason sabe bhai bhai

Cha bagaanot sobuj sobuj sona pori roi

Moner manusher dilot premor kheti hoi...

Like in this song, every song in the movie reflects the lifestyle of the tea garden people, their pure minds and their simple life philosophy. Every song of the film is priceless. Dr. Hazarika himself attempted to unite every caste-community of Assam with harmony.

17. KAANCH GHAR

Abdul Mazid also directed this movie which was released in 1975. *Aamare bhonti subo, Jivan gharir pratitu pal, Ashwin maase durga puja* and *O! Thunuka kanch ghar*, (My sister will sleep, Every minute of the clock of life, The durga puja of the month of Ashin and The delicate glass house) are the songs of the film. The song *Ashwin maase durga puja* shows the lifestyle of the people of the tea-garden community. One can see a poetic description of a beautiful girl of the community in the song in the language prevalent among them. The beauty is described through pure love. Like...

Taari maajhe jhilmil kare *My sweet heart dances wearing*

Mor praaner sundari... *red Sari in tea garden to the*

Lal sari peendhi naase *rhythm of drum...*

Maadol jhumur baajna

Naake noluk baanye taabiz

Runjun baaje gahna

Aase-paase laakho gach

Gamke uthil baans

Kewra phul khopai peendhi

Naasere jhumur nach...

The culture of the people of the tea-garden community is described very beautifully in the songs. A community shorn of all external complexities and an open society, a group of lovers full of passion, two inseparable hearts-the place of passionate love seems to be so much superior than the mechanized and economic narrow mindedness.

Dui poisaar puthi mach

Even we buy fish of two paise and

Kaaya golaar tel re

paise and play the games of love...

Komor dhorì sobaai kheli

Prem preetir khelre...

This song helped the story of the film go ahead. Dr. Hazarika used the song in this film very consciously.

18. POLASHAR RONG

Polashor Rong directed by Jeevan Bora got released in 1976. *Polashor Rong* song has lyrics like

Girl: Aaru tomaar bukukhanat

And in your bosom

Boy: Aaru tomaar komal saonit.

And in your soft look.

This evergreen love song gave a sense of fullness to the movie. The ability of Dr. Hazarika to compile immortal love songs is fully witnessed in this song.

19. BONHANS

Abdul Mazid was the director of this film which was released in 1977. The songs *Aagoli baanvore laahori gogona*, *Bhaabisila ebuku bhoraai ghoror maaya paaba*, *O Natun monor taruni*, *Okoa pokoa baat ei pahariya*, *Kaar ghoror lakhimi ghoroloi ubhatise* and *Nijok dekhi aaji kaali beleg bhaav jaage* (The instrument made

from soft bamboo, You thought-you will get hearty love at your home, O'young girl of new mindset, This jig jag way in the hilly place, Lakhimi belongs to whom, that she is returning home and My mind becomes distract when I look at myself) are a part of the film. The song *Padmar dhumuhaai uruwai nisile* (The Padma's cyclone blew it away) song quantifies the humanitarian values –

Bhaasa nubujio juge juge aase *It is due to love among people that*
Maanuhe maanuhar pinay *they come nearer to each other even*
Moromor bhakhare akhor naaikiya *without knowing their language.*
He bujibo khujileyo sine.

The same song also gives a new dimension of love through union.

Tumiye moye dekh khon gorhute *If we sweat for our toil while building*
Jodi he kechaghaam saray *our motherland, you will find how it*
Duyure ghaamor milone dekhiba *creates history...*
Buranji rachana kare.

The humanitarian values expressed by Dr. Hazarika will always go ahead, keep moving ahead. The song is a very important, illustrative song of the film *Banhans*. One can feel the humanitarian values that were a part of Dr. Bhupen Hazarika in this song.

20. DHARMAKAI

Dharmakai movie was released in 1977. *Bhorir taluwar pora*, (From the bootom of the leg) song is a part of the film. The song says that it is possible to again build up one's home or the society if they have got dismantled.

Jadi pariyale tomar sanga ere *Through you decorate your family with good*
Tumi okolsariya hoba *work, and yet your family deserts you and you*
Di sat kaam kari kari *become lonely,*

Aru ahimsahe duti astra aase

compromise, they are

Himsa eri Gandhi bapuy ahimsa baasise

determind to over through the

Biswajudhot jan ganorehe nidhan hoy dugun

British....

Taar paase sishur janma hoy tinigun

Mahamta Gandhi had the leadership role in India's freedom struggle. Gandhiji had dreamt of freeing India from the yoke of foreign bondage with the help of non-violence which actually happened in reality. The song records one of the cruel periods of history of the 20th century AD. The volatile environment of the World War had also touched Assam. The British police heaped inhuman tortures on the people residing in village after village of Assam, Japan's warplanes started descending on Assam land and darkness started enveloping every village, town of Assam. Hospitals were set up by the British. Then the atmosphere in Assam was so much bereft of peace that neither lamps could be lit nor *doba* (drums) or *shanka* (conches) could be beaten in *Naamghars*. Even the places where the *Bhaonas* of Shankar-Madhabs used to be staged remained empty. The brutalities of the British led to tensions in the minds of many Assamese couples. These tensions led to them remaining childless which further led them to the point of mental breakdown. In the midst of these, the month of Aaghon comes which brings in its wake the dream of a better prosperous future. The golden Aaghon comes every year but even its heart has gutted seeing the dry fields of people's heart. All these things have been beautifully described in the song which includes a slice of history of Assam. The song is a very powerful creation of Dr. Bhupen Hazarika. His awareness of history and sense of social responsibility is evident from song. Man can see that a fire is raging on in a forest but nobody can see the fire that is raging on within the man himself. The song tries to address the fire raging within the man. *Bonjui* movie has become rich due to the use of this song. This song became the most widely discussed and respected song

of the film and this is one of the most memorable of Dr. Bhupen Hazarika's immortal songs.

22. NIYOTI

The film *Niyoti* has three songs-*Mohila mohila koloinu aahila, Sundori saon kino kalpana and Dham dhama dham dhama dham jibon madol baaje*. (O woman where from have you come, Dhom dhoma dhom-echoes the drum of life) Jayanta Hazarika was the music director of the songs. Of these in the first song the feelings and views of the song written regarding women are expressed. But it is true that many of today's women will find it difficult to accept the consciousness, the message of the song. Actually, the song was designed to make the story of the film realistic. The song is as follows:

<i>Kimaanno paanire maas tumi mohila</i>	<i>You woman, I know how much</i>
<i>Baarukeyo jona ase,</i>	<i>strong you are.</i>
<i>Maakhir mure kaati jai dhol bajaale</i>	<i>You can subordinate to male.</i>
<i>Purushe je nanaache</i>	<i>You can make a man</i>
<i>He botaahi rathere begere najaaba</i>	<i>dance according to your wishes....</i>
<i>Baatat dhuli pori pori rol</i>	
<i>Hejaar houk mohila paahori nejaaba</i>	
<i>Mohila purushor tol</i>	
<i>Haatire daantoke sikuti singibo</i>	
<i>Khujilei jaano paare</i>	
<i>Purush jaatitu prithibit nohole</i>	
<i>Mohila thakibo kaare...</i>	

Actually a man and a woman cannot live if there is no mutual co-operation. But willingly or unwillingly, neither of them wants to accept this. The song exhibits this viewpoint and its inclusion has made the film complete in all respects.

23. MON PRAJAPATI

Mon Prajapati directed by Dr. Hazarika himself was released in 1979. *O Abhimaani bandhu, Senai mor o, Ei dhunia gadhuli lagan*, (O' Proudly friend, O' my sweetheart and O' this beautiful moment of evening) songs are a part of the film. The song *Senai mor o* uses a lot of local expressions. In *Ei dhunia godhuli lagan*, the sweet feelings of two lovers who are totally immersed in each other, who do not want to be bound by the rules of the society are expressed. The conversation part of the song has Dr. Bhupen Hazarika's voice while the actual song is sung by playback singer of national and international fame Asha Bhosle. It is amazing that it could be only Dr. Bhupen Hazarika who could make a conversation between two lovers an immortal song. The urge to unite with one's love breaking all barriers of society is very clear in most of the romantic songs penned by Dr. Bhupen Hazarika. This song is also no exception.

Ei Dhuniya gadhuli lagan

Sanjanjamhin acharan

In this pleasant evening why you want

Somajar arote niyam bhangi

To break social conservation...

Kiya duyu duyute magan,

The song from the beginning to the end speaks of the intense desire for the romance by spending time with each other ignoring or breaking the rules of the society, they expressed it. The quoted part of the song paints a picture of the climax of the happy ending of the romance.

Song: Prem jen bahuto kotarir khel

The love is sometimes like a knife..

Sanit kotari sole

Which cut the heart. In the darkness

San san sabda buku bhedile

Of life you are like an electric light...

Baadha dibo kaun kokhale

Kiyo ei akarshan

Jiban endhaar jagat endhaar

Tumito bijulir saaki

Tomaar jyotiye jodi buku poharaai

Dilaai ba okonmaan phaaki...

No force on earth can put an obstacle to love. A loving couple sees light only between themselves; the rest of world is full of darkness.

Aghori jivan okolsoriya

A lonely bohemian life may be I am a sinner...

Paap jadi hoi moi jagoriya

I am soft hearted desiring love...

Kampit buku mor aakoluwa

Duti baahu morom boliya

Diya meetha aalingan

These lines explicitly say that as opposed to a lonely existence, living a life of love and affection is a very sweet experience. The use of conversation in the song is incomparable from the poetic point of view. Illegal love gets a clear expression in his song of Dr. Bhupen Hazarika. This song draws a picture of an art which is not approved by the society. The picture so drawn being an artistic one, in spite of being a type of conversation between a romantic couple the song has become sort of immortal. The use of this song in the film *Man Prajapati* is an invaluable addition. The song is one of Dr. Bhupen Hazarika's best romantic songs.

24. AKAN

Akan released in 1980 was directed by Gauri Barman. The two songs in film are *Rong rong nana rong and Kaziranga kaziranga*. (Colour and colour everywhere, Kaziranga Kaziranga). In the latter song, the character of the people can be amazing and frightening, is attempted to be stated.

<i>Kaziranga kaziranga</i>	<i>Kaziranga a deep forest but not to afraid of</i>
<i>Bhayabah nohoi</i>	<i>the deep forest of increasing population is more</i>
<i>Nohoi abhayaranya</i>	<i>fearfull</i>
<i>Iyatkeyo bhayabah jana</i>	
<i>Prithivir jan aranya</i>	
<i>Kazirangat milijuli khele</i>	<i>In Kaziranga the rhinos</i>
<i>Gor aru harinir jaak</i>	<i>and deers play together</i>
<i>Pise janor aranyat hinsrajane</i>	<i>but there is rivalry among people</i>
<i>Kahani sikibono taak</i>	
<i>Sabhya manuh henu maanya.</i>	

Kaziranga is the pride of whole India. For the song writer, Kaziranga is a green dream. For him Kaziranga is an exceptional forest. He does not want to term it wild. Here one can hear the natural sounds of the birds and the world knows Kaziranga and Assam for its rhinos. This Kaziranga is holy for the writer. On the other hand lies the frightening face of the society of men. The song appeals to the whole of the human race to try to live unitedly as exemplified by Kaziranga's example. With this song, one can feel to what extent socially responsible Dr. Bhupen Hazarika, who wrote the song was.

25. APAROOPA

Jahnu Barua directed this movie which was released in 1982. *O bandho o sipaaror bandho sunu, Sendur Sendur prabhati suruj, Aai saraswati o. ... rongphul bokuli, Aparoopa aparoopa* songs are in film. In the last named song, the message of emancipation of women is hidden.

Tomar hathar muthite aase *Your chariot of life is at your*

Tumar jeevan rath *command you*

Bhangibo para, gorhibo para *can destruct and construct...*

Tumarei nija path

Tomar mukti herowa naai

Aparoopa aparoopa....

In our existing social order, even today women are not totally free. That a woman can move ahead only by taking the help of someone is the rule which has been followed since time immemorial. This is not without reason also. But today many problems which existed earlier are not there and so a woman today is no way inferior. Therefore, in the film *Aparoopa* the main character *Aparoopa* is inspired so that she does not fall apart. Everything is within the mind of a woman. She can make her life or break it. For their emancipation women themselves have to fight and if that happens, then their freedom is inevitable. This song is also one of the important songs of the film whose music direction was by Dr. Hazarika.

26. MAA

Bhaben Das was the director of this film which was released in 1986. The songs of the film are *Akaash vishaal saagar vishaal, Nishaar endhaar pohoraale kune, Kohuwa komol uhah mor, and Janmadin*. (The sky is broad, the sea is broad, who

brought the light to the darkness of the night, My respiration is flower soft and Birthday). In the song *Aakaash vishaal saagar vishaal*, various maternal emotions like the vastness of a mother heart, a mother's love, the unimaginable sorrow of a childless mother, the unseen tears of a poor mother, the mental trauma of a mother who does not get any recognition from her own children, are beautifully expressed. Sample

Akaash vishal saagar vishaal *The sky and sea are broad but mother's*

Tatokoi vishaal matriri hridayo *heart is broader....*

Pasupakshi baa naranaari

Matriri sneh maya chira madhumai

Matriri prati dhani dukhiyar

Maya mamota ekataai

Matho bhinnarupe sneh prakashe

He nihswartha sodaai...

Only a mother can feel the extent of the closeness with her child. All the gold, diamond, precious stones of the world are like a piece of mud for a childless woman. A child is way above all this. Tears are the constant companion of a poor mother. A mother keeps on fighting even with a dagger to her heart. Such an incomparable mother can also sometimes fall apart if like the song writer says-

Ji maatriye aapon santanar *The children who do not love*

Kisu swikriti nepaai *Their mother are deprived of peace*

Tene santane jeevan marut *in life...*

Saanti sindu heruwai...

The song has portrayed the mind of a mother from various viewpoints. *Maa* is one of the illustrious films whose music has been scored by Dr. Bhupen Hazarika.

27. GOJAMUKTA

Gojamukta was released in 1986. A song *Mok jong jungalee* is in the film. The song expresses the purity within a jungle compared to that within a skyscraper in a city. The resident of a city is vain, proud. The *pucca* houses in which these proud people live are not homes, according to the writer, because in these houses, the heart does not remain a heart, but becomes stone.

Sahar banya jan aranaya *Jungle is beautiful and jungle is my home as*

Manas hoi jai jantra *even the wild animals can give the principle*

Jungalee jot janawareo *of love...*

Premor dibo pare mantra

Ei tulanaat jungle sundar

Jungolei mur ghar...

The character of the so called civilized people in the society has been exposed in this song. The way a person turns cold like a stone, even while being a part of the society is recited in this song. Through this song in the film, whose music direction was by Dr. Bhupen Hazarika, one can understand the social commitment of the writer.

28. MAYURI

The film *Mayuri* was released in 1986. There is a song *Bhabisila tumi haat melilei*, (You thought that offering your hands) in the movie. The song tries to say that whatever a man may think in the normal course of life is not the final or eternal truth. The life of a man is very complex and difficult to fathom. Many a time the past comes back very cruelly to haunt the present. So, a person should not let that past affect his present and take a step forward by burying the past within the deep recesses of his bosom.

Banor jowaare singi bhaangi neeye *The waves of flood can*
Jot maan abhimaan *destroy our ego...*
Abhimaankhini abhinayare *Cover your ego and proudness*
Lukuwaye tumi thoba *with acting....*
Samayar eti gaan aase ` ,
E Aaghat sukuwai
Dhairjokhini nirbhik bhaabe
Bukute puhi thoba...

The song has given a new dimension to the film *Mayuri*.

29. PRIYAJAN

The film *Priyajan* was released in 1993. The film was directed by Baaiskurni Bora. A song of the film is *Aahudaan daaboloj laage kot beli*, (How much time is needed to cut the paddy). The song focuses on the village life.

Youth: Baaodhan daboloj taan *Our fields in the village is full of crops*
O' Taan *we can pick up gold from there...*
Aamar gaonte son butilise
Patharat upose dhaan...

The rural folk are intimately connected with farming. The fields full of golden paddy keep them happy. The song also reflects on river and fishing both closely connected to rural life.

Maas maaru Disangot *I do fishing at Dishang and drink water from*
Paani khaon Kolongot *kolong river by rowing in a boat...*
Tulunga naaote uthi

Jivan Luitote bisaru tomak jaan

Jivan Luitote bisoru tomak jaan

Aamaloi nidiba pithi naazitora

Aamaloi nidiba pithi

Along with the description of the rural life Dr. Hazarika express through his songs *Kokaal saru saru gabhoru aanime ughano ghura di ghure* (I will go round to catch hold of the young girls with small waist) saying this, the young boys tease the young girls.

Girl, Jaa laajo nelaage

Don't tease me. I weave my 'Riha'

Gabhoru jukaabo

myself but you wear pant from the

Niz haate riha boi laun

market.... Shame to you...

Bazaruwa patlung pindhi maro fitahi

Chih kota, laajot mori jaaon...

Thus the love episode has been introduced in the song. The harvesting festival and tradition of the rural folk also finds mention in the song. Above all, at the end, the song gives a message of living together with harmony. The use of this song, the music of which was given by Dr. Bhupen Hazarika has enriched the film.

30. PAANI

Prafulla Saikia directed this film released in 1995. A song in the film is *Mukh ujjwal jowan ujjwal*, (The face is bright so the youth is bright). The road of life does not get merged with the love embedded in one's heart that one should very carefully step into that road. To live everyone should extend his hand of cooperation to each other-this is the message that the song seems to convey.

Sample-

Eti paare moi, eti paare tumi *I am at the bank of river this side and you*
Maaje boi senehor juri *are also at the other side. There are ups and*
Haat khani diya paar kori niya *down in life. So be careful...*
Nohole pisolibo bhoi
Jeevan kebal jonak nohoi
Nohoi aali kumolia
Jeevonor baate baate kholaboma
Khojbor sabadhane diya...

No one can dirty the beautiful path of life if everybody tries to go along together and that is the song's message. The use of the song, the music of which was composed by Dr. Bhupen Hazarika, has enriched the film in no small measure.

31. **KUWOLI**

Two songs *Kun ei layana and Kuwoli kuwali ki ragor karili*, (Who this layana and O' the mist, why you are cutting joke) are the two songs of the film. Through the latter song an attempt has been made to give a different description to fog. This is an artistic attempt and hidden therein is the beauty of the fog. That beauty has been an immortal part of the Assamese song literature. The song writer seems to hear the sound of the jingling anklet from a dense fog of the past. It seems that within the fog lies remembrance of the forgotten memories and a new experience. So the writer says –

Kuwoli kuwali ki ragor korili *I am lying for the century in the*
Atitor karobar nupur sunaali *midst of the dews of the past...*
Pahoroni kuwali nirob sipaare pari aasa
Ekaadhik satabdi dhoi pora aaso...

This song has enriched the film *Kuwoli* and Dr. Hazarika's musical score is also exemplary.

32. PUWATI NISHAR SAPON

Two songs included in the movie, whose music direction was by Dr. Bhupen Hazarika are, *Kohua ban mur akhanta mon* and *Sowaroni mor rangoli jibonor rongbur keniba gol*, (My mind is restless like a soft grass and I have lost the colours of life of the past). The song *Kohuwa ban mur akhanta mon* was a very popular and a song worth mentioning of the movie.

<i>Kohua bon mor akhanta mon</i>	<i>My mind is a restless kohua reed</i>
<i>Aalful haatere lowa haboti</i>	<i>Hold it tenderly in your arm</i>
<i>O eti eti khyan jen mukutar dhan</i>	<i>Each moment, worth a pearly fortune</i>
<i>Eneye heruwale naahe ubhati.</i>	<i>Once lost can never be retrieved.</i>

The song speaks of the value of time. One must utilise every second of one's life in some purposeful work. Every moment had been compared to a gem. It is not possible to get back time which is a treasure like a gem, if it is wasted.

<i>Neela akaakhor ekoti tora</i>	<i>Each star of the azure sky</i>
<i>Hothate khohi habote dhora</i>	<i>Drops suddenly to hug the ground</i>
<i>Khit mit endharor nimaat raati</i>	<i>A quiet night of pitch-back darkness</i>
<i>O' eti eti khyan jen eti eti pon</i>	<i>Each moment seems to be a pledge</i>
<i>Eneye heruwale naahe ubhati.</i>	<i>Once lost can never be retrieved.</i>

The utilisation of time is necessary for the development of a man. The song can be a source of inspiration to many. The song does inspire one to move ahead on the right path. The song was a milestone in the movie *Puwoti Nikhar Sapon*. The success of Dr. Hazarika as a lyricist lay in these songs.

Besides composing music, directed and sang in numerous Assamese films, Dr. Bhupen Hazarika had also directed, composed music and sang for various Bengali, Hindi and other languages films.

“Dr. Hazarika had directed music in outstanding Bengali films such as--

- a. Jiban Trishna in 1957.
- b. Jonakir Alo in 1958.
- c. Mahut Bandhure in 1959.
- d. Kari o kamal in 1957.
- e. Asamapta in 1957.
- f. Ekhane Pinjar in 1971.
- g. Dampati in 1976.
- h. Dui Bechera in 1960.
- i. Simana Pariye in 1977.
- j. Nagini Kanyar Kahini in 1979.
- k. Kala Sindur in 1984.
- l. Gajmukta in 1994.
- m. Sopan in 1996.”¹⁸

As such for his remarkable contributions of music in the Bengali films, Dr. Hazarika became most popular amongst the audience as well as every sections of Bengali society by composing and performing Bengali song in Kolkata at that time. For which he had been able to got lots of lourals from the Government, many organaizations of West Bengal and Bangladesh also.

Dr. Bhupen Hazarika also composed music for other regional languages i.e. Bhojpuri Film *Sath Maiya Ki Mahima* in 1979, Bodo Film *Jiuni Chimang* in 1987, Karbi Film *Riang Tong* in 1987 and Malayalam film *Desh Dama* in 1997

Dr. Bhupen Hazarika composed music for Hindi film *Arop* in 1974, *Mera Dharam Meri Ma* in 1977. Dr. Hazarika produced and composed music for the internationally famous award winning Hindi feature film *Ek Pal* in 1986. He produced and composed music for the extremely popular television serial *Lohit Kinare* in 1988. He was the executive producer, music composer for the award winning Hindi feature film *Rudaali* in 1993. Dr. Hazarika also composed music for Plus channel, Hindi feature film *Mil Gayee Manjil Mujhe* in 1996, *Saaj* in 1996, Pan pictures Hindi feature film *Darmiyan* in 1996, *Gaja Jamini* in 1998, *Daman* in 2000 and *Kyon* in 2003.

In Kalpana Lajmis's directed Hindi film *Ek Pal* Dr. Bhupen Hazarika not only produced the film but also acted, composed the music and lent his voice as a play back singer. He was there in six important facets of film making i.e producing, directing, writing, playback singing, music composing and also in acting.

In the film industry of Hindi, Dr. Hazarika played a very significant role. Though he lent his voice and composed the music tracks the couple of Hindi films, the sheer quality of his songs and music has made Bhupen Hazarika a household name across the country. His composition *Ganga Behti Ho Kyon* is one of the all time hit of Bhupen Hazarika. In fact, the composition and the voice to it by Hazarika himself made him one of the best known singers among the mass people.

One of the finest example of Dr. Hazarika's composition came in 1993 film *Rudaali* directed by Kalpana Lajmi. "While the film went to win several awards in the national and international forum including that of the national film award, the music in the film went on to remain on the top of the Indian music an expert for next several

decades. Songs like *Dil Hum Hum Kare Ghabraaye*, *Jhuti Muti Mitwa* and *Samay O Dhire Chalo* are considered one of the finest examples of Hindi film incorporating Hindustani musical tradition in Bollywood. The music also able to get best music award in the Asia Pacific International film Festival in Japan in 1993 and thereby Hazarika became the first Indian to win such award in the festival.”¹⁹

Dr. Bhupen Hazarika had also got numerous awards for his several contributions toward music and cinema. In recognition to his achievement he was awarded the highest award of Indian Cinema *Dadasaheb Phalke* award in 1992. He was also recipient of *Padma Vibhushan* the second highest civilian award in the Republic of India in 2012 Posthumously, *Padma Bhushan* the third highest civilian award in the Republic day of India in 2001. *Padmashree*-the fourth highest civilian award in the Republic day of India in 1977, *Sangeet Natak Academi* Award etc..

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