

The importance and diversity of stories or malitas in Assamese folk literature

Jakir Hussain

Assistant Professor
Department of Assamese, Barkhetri College, Narayanpur, Mukalmua

Abstract:

A special category of folk literature is the story songs or narrative songs or malitas. These narrative songs, widespread in medieval European literature, were called Narrative folk songs and Ballads in English. Story songs originated from folk society. This expresses the author's selflessness. A single event is the goal of the story, the story is moved quickly to the end through the dialogue and the flow of events. The expression of the story songs is straightforward, easy to understand and touches the hearts of the people. There is no attempt to display complex poetic techniques. There are some simple techniques to memorize it. The most prominent of these is the use of bars for meaningless sentences that are not consistent with the main statement to match the rhythm.

They cover everything from profound historical subjects that influenced the course of national life in Assam in the past to fictional and ordinary domestic and humorous-legendary subjects. There are many different types of songs, including the songs of Nahar, Sariyahaar, Azan Fakir, Jaymati, Sonamati, Moamaria, Ranuar, Bakhar Bora, Padma Kumari or Haradatta-Biradatta, Barphukan, Piyli Fukan-Maniram Dewan, Phulguri Dhewa It reflects the political situation and governance of the then/occupied Assam. There are many examples of miracles and folk poets' imagination in the songs of Manikowar and Phulkonwar, Janagabhuru, Kamala Kunwari, Tejimala, etc. There are many different types of songs in Assamese, including the songs of the weaver, the bird, the plough, the cotton and the cotton. There are many changes in the tradition and diversity of story songs, whether due to globalization or other reasons. In this discussion, we have taken the necessary information from both primary and secondary sources to present some of the importance and diversity of Assamese story songs.

Keywords: Storytelling, historical, legendary, fictional, globalization.

Introduction:

The word "ballad" is believed to have come from the French word "Ballare" It means "dance". In other words, songs sung in conjunction with dance are called ballads. In Assamese, such songs are called "malitas". The word Assamese Malita is derived from the word Mal. Malita is a lyrical story tied together like a garland of flowers. In the world of Assamese folk literature, ballads have a special place in the story songs or English language. The spontaneous composition of the emotional mind is called a ballad or malita or story song. In this type of literature, the emotions hidden in the deepest corners of the human soul continuously flow out according to the circumstances. There is a natural difference between literature written by educated scholars or scholars and storytellers and illiterate poets. This is because this type of poet is above the characteristics of poetry, above the chained rules and regulations. Ballads or malitas or story songs are songs that express the emotions of the heart in melodious language and rhythm with an imaginative mind. There are many ways in which you can improve your ability to read and write. There are many ways in which you can improve your ability to read and write. There are many different types of songs in Assamese folk literature, including historical, fictional, ordinary household, humorous, labor light and legendary or narrative songs with simple vocabulary. Ballads or

malitas or story songs are emotional, the language is very touching, the composition is simple and straightforward, the melody is compassionate, the theme is mythical and sometimes dramatic.

It is not easy to say exactly who, when, and when a ballad or a malita or a story song was composed. It is difficult to even say who named it. However, its fragrance, satisfaction and sweetness have captivated the minds of the farmers and the readership. Ballads or malitas or story songs combine stories of the country's past and adventurous or supernatural events. Compassion is the main basis of this song. Ballads or malitas or story songs were composed at different times by different anonymous poets, based on historical, legendary or imaginary stories. According to the definition offered by the Oxford, Rd Dictionary -- "A poem or song narrating a story in short stanza. According to this definition, it can be called descriptive poetry. Therefore, it is important to understand the importance of these poems in the development of the country. Therefore, it is important to understand the importance of these poems in the development of the country. However, there is evidence that Malita was completed by the hands of some poets of the Romantic era in the poems of Laxminath Bezbarua, Dhanbar and Ratani, Jalkunwari by Chandra Kumar Agrawal and Pansai by Anand Chandra Agrawal. Perhaps they borrowed malitas or story songs or ballads from the poetry of Western poets such as Key-Coleridge in the same way that they borrowed other categories of literature from the West. They are two famous Malitas "La Belle Dame-Chance Marche" and "The Ancient Mariner" respectively.

Malita or Ballad or Story Types or categories of songs:-There are three main categories of beladba malitas or story songs in Assamese literature:

- 1) Historical,
- 2) Legendary or folkloric and
- 3) Imaginary.

The character poets composed a class of malitas or ballads or story songs based on history. These songs mainly combine the past stories of the country and the adventures or supernatural events of the heroes. For example, the songs of Nahar, the songs of Chikan Sariyah, the songs of Jaymati Kunwari, the songs of Gaurinath Singh, the songs of Haradatta-Biradatta, the songs of Maniram Dewan and the songs of Piyli Fukan. Notably, some of these are complete and some are incomplete. It is difficult to date the composition of legendary or folk songs, but in the opinion of various critics and collectors, Janagavru's song is the oldest. The songs of Phul Konwar and Manikonwar have the atmosphere of the entire Ahom kingdom. The main songs of legend or folklore prevalent in the Assamese peasant and illiterate society are Phul Konwar Geet, Jana Gavru Geet, Kamala Kunwari Geet, Radhika Shanti Geet, Duwala Shanti Geet etc. The fictional songs mainly describe the pain of separation of the divorced wife and the effects of the natural environment on her mind. There are many fictional songs written by Assamese poets who have preserved them from the caves of time. The poetic beauty of a malita or ballad or story song:- The main tools for judging poetic beauty are tone, rhetoric, rhythm, imagery and word choice. Malitas or ballads or story songs are characterized by poetic beauty. The songs also express mystery and romance through the beautiful descriptions of nature as a source of inspiration.

The abundance of metaphor helps to enhance the beauty of the songs. The poet uses appropriate metaphors in the field of metaphor. Whether it is historical, fictional or legendary, the poet has been able to appeal to the readership by stopping at the crossroads of metaphor and rhetoric to describe the characteristics of the heroes and heroines. There is no stumbling block in the use of rhythm as there is in the songs. You can put a nice punctuation here. Most of the rhythms of the songs have endings. In short, the elegance of rhythm has ushered in a new era. Imagery is described in malitas or ballads or story songs. The songs are able to touch the hearts of the readers very easily as they are illuminated with the images we usually see. Some of the quotations in malitas or ballads or story songs have dramatic

qualities. However, the dramatic utterances reflect the restrictions prevalent in everyday life. Therefore, it is important to understand the characteristics of the songs. Therefore, it is important to understand the characteristics of the songs. The use of words is another art of poetic beauty. The composer may have known which words followed by which words added to the balance of the composition and therefore used the words appropriately in the songs. In addition, the combination of words used in the spoken form of everyday life also helps to enhance the beauty of the songs. Ballads, malitas, or story songs are enhanced by the repetition of lines, verses, or stanzas. This characteristic is observed in most of the story songs such as the songs of Barphukan and the songs of Jana Gavru.

Conclusion:

In addition to providing literary beauty and joy, these songs are closely associated with various religious rituals and ceremonies of the people from birth to death. These songs are written in triptych rhythm, although each song has its own story. Therefore, the songs can evoke the reader's feelings of grief and evoke great feelings with their clean Assamese word choice and musical score. Although not all narrative folk songs have the same authors and differ in dialogue, they all have unity in style and syntax. All the songs reflect the primitive feelings and instincts of human life. Adventure, strange courage, heroic pain, love, hate, jealousy and chastity are all elements of the songs. Bihunam and ballads or malitas or story songs have the same language. These songs were also popular because they were sung by people at one time. However, in the era of globalization, modern songs have engulfed the world of music and a rare part of our culture is on the verge of disappearing. Therefore, it is important to understand the importance of these issues in the development of Assamese literature. Therefore, it is important to understand the importance of these issues in the development of Assamese literature.

REFERENCES:

1. Gogoi, Dr. Leela : - Asomiya Sahityar Ruprekha.
2. Bhuyan, Surya Kumar (ed.): - Barfukanar Geet.
3. Neog, Dimbeswar: - Akul Pathik.
4. Bhuiyan, Nakul Chandra: - Bahaghi.
5. Sharma, Dr. Satyendra Nath : - Asomiya Sahityar SamiKshatmak Itibritya..
6. Neog, Dr. Maheshwar: - Asomiya Sahityar Ruprekha.
7. Sharma, Dr. Hemant Kumar: - Asomiya Lokgeeti Sansayan.
8. Sharma, Dr. Hemant Kumar: - Asomiya Sahityar Dristipat.
9. Baroua, Prahlad Kumar: - Asamar Loksahitya.
10. Sharma, Shashi: - Asamar Loksahitya.