

Modern Assamese Song and Literature: Present and Future

Abdul Matlib

Assistant Professor
Barkhetri College, Mukalmua

Abstract:

The history of Assamese song literature is very ancient and its scope is quite wide. There are many poets and lyricists in modern Assamese literature who have contributed to the enrichment of the Assamese literature by writing songs in a promising manner. The Assamese song literature, which originated in the Middle Ages and developed in the nineteenth century, only gained popularity in the fortieth century. There are many different types of musical instruments available in the market. There are mixed reactions from various quarters about the quality of contemporary Assamese songs and song poetry. But if there is really a crisis in Assamese song and song poetry from a constructive perspective, it will be possible to solve it.

Key words: sound, reflection, oral circulation.

INTRODUCTION:

The history of Assamese song literature is very ancient and its scope is quite wide. Music probably took shape when people did not acquire language. There was dance but no language for music—only meaningless sounds. Later, when language was born, words began to be added to those sounds. These sounds containing words or language later become songs. Songs are the medium of reflection of public life. These songs are also about the joys and sorrows of individuals and folk life. People sing songs of joy and songs of sorrow. Thus, it was customary to sing songs with or without dance. These memorable qualities of rhythm and elegance survive in many songs and voices of a nation through many ages. Songs remain popular for their secularity and oralness. We call these eternal works of oral circulation song literature.

Importance of the subject Purpose:

There are many poets and lyricists in modern Assamese literature who have contributed to the enrichment of the Assamese literature by writing songs in a promising manner. The Assamese song literature, which originated in the Middle Ages and developed in the nineteenth century, only gained popularity in the fortieth century. There are many different types of musical instruments available in the market. There are mixed reactions from various quarters about the quality of contemporary Assamese songs and song poetry. But if there is really a crisis in Assamese song and song poetry from a constructive perspective, it will be possible to solve it. There is a lot of writing and discussion about this, but that is enough. No. There is a lot of importance and room for systematic discussion in this regard from a positive perspective. With this objective in mind, our discussion is presented on the basis of relevant topics.

Content Analysis:

Like all languages of the world, Assamese literature began its journey through songs or lyrical spontaneous poetic expression. There are many folk songs or oral songs that are associated with the customs, beliefs, superstitions and emotions of the illiterate peasant society as well as spiritual feelings.

After the British occupation of Assam in 1826, especially from 1836 onwards, the dark era of the Assamese language led to the loss of the familiar melody of the indigenous Assamese songs. In January 1846, the Baptist missionaries of the United States published the monthly magazine "Arunodoi" published by the Mission Press in Shivsagar. Assamese literature of this period was influenced by Sanskrit, English and Bengali literature. There are many people who have been involved in these activities, but they are not aware of these activities. They are not aware of these activities. They are not aware of these activities. These songs and poems were influenced by the world poet Rabindranath Tagore, rebel poets Kazi Nazrul, Bankim Chandra, Dwijendralal, etc., but they also had a passion for Assamese society and culture. Therefore, it is important to understand the importance of these issues in the development of the country. Therefore, it is important to understand the importance of these issues in the development of the country. In 1888, Satya Nath Bora wrote a book of songs called Gitavali. This is the first modern songbook written in Assamese. There are also several books of songs written by Anand Chandra Agrawal, Nabin Chandra Bardoloi, Benudhar Rajkhowa and others. These songs were different from Assamese story songs, forest songs, Bihu songs, Oja Pali songs, Deh Bichar songs or Bargits. These songs were sung with the help of word choice, melody, rhythm and instruments.

There are many different types of songs in Assamese, but the most popular is the 19th century. There are many characteristics of modern Assamese songs in the songs written by Laxmiram Barua in the early twentieth century I can do it. Therefore, it is important to understand the importance of these songs in the life of the people of Assam. Therefore, it is important to understand the importance of these songs in the life of the people of Assam. Some of them wrote songs for magazines, collections, plays, etc. without writing books of songs. Among them, we can mention Chandra Kumar Agrawal, Laxminath Bezbarua, Durgesh Sharma and others.

Therefore, it is important to understand the importance of these characteristics in the development of modern Assamese song literature. The songs in the plays "Shonit Kunwari" (1925) and "Kareng Ligiri" (1930) by Jyoti Prasad adorned the Assamese song literature with various ornaments. There are many ways in which you can improve your ability to read and write, but the most important thing is to improve your ability to read and write. There are many ways in which you can improve your ability to read and write. His songs, such as "Gase Gase Pati Dile Phulre Sarai," "We are not afraid to die on the banks of the Luit," "World Victory Na-Jawan" are as popular today as they were then. He created a new genre in modern song literature that is known today as "Jyoti Sangeet"

Jyoti Prasad's contemporaries Parvarti Prasad Barua also contributed much to the Assamese song literature. Parvarti Prasad's "Her Balia Nayan Bhari Bhari Cha," "Nobolo Tok Sonar Assam Matir Assam Ai" were some of the most popular songs of the Assamese people.

Another contemporary of Jyoti Prasad was Bishnu Prasad Ravana. Bishnu Rabha traveled from one end of Assam to the other, villages, towns, mountains and plains and composed many songs. He was able to bind tribal and non-tribal people together through his songs.

There are many ways in which you can improve your self-confidence. There are many ways in which you can improve your self-confidence. There is no doubt that he is an unrivaled composer. Every word of his songs It touches people's hearts. There is no doubt that Bhupen Hazarika is one of the trinity who can keep everything away from the hearts of the people with the magic of music. The other two are Jyoti Prasad and Bishnu Prasad Rava. Hazarika's songs gave Assamese music a special place in the court of modern Indian music. There are many reasons why you shouldn't buy these products. These are the reasons why you shouldn't buy these products. These are the reasons why you shouldn't buy these products. There are many songs in the books of songs like "Jilikar Luitre Par", "Sangram Lagne Aji", "Aqli Bahre Gagna" and "Bahniman Brahmaputra" which are scattered in magazines, newspapers,

memoirs and people's mouths. Hazarika has been able to fascinate the listeners with his melody like a magician fascinates people with his magic.

There are many other songwriters who have contributed to the Assamese song literature. There are many successful singers of this period like Parushottam Das, Laxhira Das, Tafzzul Ali, Leela Gogoi and others.

Nirmal Prabha Bardoli was a prominent lyricist of the 1950s. The choice of words and rhythm of Bardoli's songs is unique. The songs are especially about love, the tenderness of love, the feelings of the female heart and the radiance of female strength.

There are many great lyricists of the modern era, including Keshab Mahant and Navkant Barua. Other singers include Alimunnisa Piar, Mukul Barua, Idris Ali, Birinchi Medhi, Satish Das, Hiren Gohain, Karbi Deka Hazarika, Zubeen Garg and many others.

In addition to the above mentioned singers, there are many other singers who have contributed to the Assamese music repository by providing various guts to the singers who are not singers themselves. Many of them are young and novice in the field of songwriting. Therefore, I have not yet had the time and opportunity to review all the songs. However, it must be admitted that the Assamese song literature has prospered in terms of the variety of subject matter and the excellence of language.

Conclusions: The study of Assamese song literature informs us of the following:

- a) Song and literature are the mirror of folk society
- B) It is evolution oriented
- c) Modernity has distorted its form and subject matter to some extent
- d) There is not enough study and research on song and literature
- e) The future of song literature can only be expected through proper maintenance, training and publicity.

CONCLUSION:

There are mixed reactions from various quarters about the quality of contemporary Assamese songs and song poetry. Therefore, it is necessary to take a constructive approach to the crisis of Assamese song and song poetry. Recent science and technology have led to the proliferation of cassettes and CDs. Therefore, it is necessary to take the responsibility of continuing the traditional heritage of Assamese songs and enhancing its breadth and dignity through such revolutionary changes. Therefore, it is important to understand the importance of these issues in the development of the country. Therefore, it is important to understand the importance of these issues in the development of the country. However, only an environment of reliable, impartial dialogue, exchange of views and tasteful mindset will help it move in this direction.

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