

CHAPTER 1

INTRODUCTION

1.1 Introduction

Dr. Bhupen Hazarika, the melodious voice of Assam, is well-known for his work as a poet, editor, lyricist, composer, singer, performer, music director, film director, great celebrity, and political commentator. He was an awardee of the Dadasaheb Phalke Award, the Padma Bhushan Award, the Padmashri Award, the Muktijodha Award, the Sangeet Natak Akademi Award, the Best Music Director Award, and many more. His honorific titles are Sudhakantha, Jajabor, Assam Ratna, Sahityacharya, Biswaratna, Sangeet Suramoni, etc. He was a man who truly understood the power of music. His melodic and meaningful songs that echo the tune of humanism have not only permeated listeners' hearts but have also given inspiration, happiness, and peace to the people. His songs convey the message of humanism and spread a sentiment of universal brotherhood. For Dr. Bhupen Hazarika, music is a medium of communication in disseminating the spirit of love and brotherhood. He emerged as the true light of Assam's cultural firmament, whose brilliance has pierced all barriers and has come to stand in for Assam nationally and worldwide. His compositions, lyrics, and melodies have inspired awe and admiration among generations of Assamese people. His songs are like the leaves of a beautiful tree compared to the Assamese society. The Assamese society is depicted through the phrases and stanzas used in the songs, highlighting its aspects of happiness, sadness, tragedy, dominance, natural beauty, malevolence, rule, and remorse. He preferred to live as a nomad after seeing a lot of tramps hidden from view by enormous skyscrapers, as well as menials in many different countries and homeless people. He found people who were once closer to him but were now strangers. At present, there are many homeless people due to a lack of kinship property or the cause of a natural calamity. As per the expression of the song '*Moi Eti Jajabor*', we should conquer all of our desires for a materialistic life and prefer a spiritual life. He had no favour for a materialistic life; instead, he favoured the humanistic philosophy of life.

Usually, a disabled person who moves with a stick always wishes to walk by discarding it. Likewise, he wished to live peacefully by discarding materialistic life. In this way, his humanistic thought started for well-being.

Dr. Bhupen Hazarika was born in the small town of Sadia in 1926 and died there on November 5, 2011. He was well-regarded throughout Northeast, West Bengal, and even Bangladesh. In recognition of his contribution to humanity, Banaras Hindu University awarded him a bachelor's and a master's degree, and Columbia University in Chicago, U.S.A., awarded him a doctorate in mass communication in 1952. He was also an intellectual and social activist who belongs to mankind as an Assamese son. He looked into the evolution of his own country's political, social, and cultural context. The main factors that could trigger the idea of humanism in his mind are caste differences, social inequalities, geographic divisions, economic instability, administrative flaws, and the safety of the landless and the homeless. His love for the citizens expanded to encompass the dream of universal love, which he had for everyone on the planet. Dr. Bhupen Hazarika's passion for humanity is one of them, expressed in his song, making it even better. Additionally, his songs were made more appealing by the progression of love, friendship, brotherhood, and eroticism that were expressed in them. In all ways relevant to the interests of mankind, his songs investigate the world's door to enrich peaceful living.

An attempt has been made to elucidate the lyrics of the song sung by Dr. Bhupen Hazarika that pertain to humanism. The song that follows reflects and expresses Bhupen Hazarika's humanist ideology. The following songs will help you understand his concept of humanism: The song listed below is considered the greatest of the 20th century.

Title- Manuhe Manuhar Babe.

Stanza-1

*'If a man for man
Does not think a little
With some Sympathy*

Who will think of, say my friend?¹ ...

Men have been busy with their own work since the dawn of the Vedic era. Man does not have the time to care for anyone besides his or her own family, especially in urban areas, metropolitan areas, and among industrialists. Within a small circle of family and friends, compassion for humanity is restricted. Men continue to ignore the suffering of others. Many people are suffering from starvation and spend the whole night without sufficient clothing in the winter season, falling and sleeping on the footpaths. There is no human response to their pathetic situation. Nobody desires to step forward to offer assistance and find solutions to the current issues, and they remain unaffected by the very circumstances in which they live. People of less privilege are treated with no dignity. In this instance, the events and situations that Dr. Bhupen Hazarika had been a part of inspired him to compose a song with this verse full of compassion for all. According to this lyric, the world's population knows the wrongs done to innocent individuals. In addition, it provokes people's minds and hearts in a very delicate way about how we overlook others and become self-centered.

Stanza-2

'Man wants to sell man

Man wants to buy man

If we repeat old history

Will it not be a mistake, say my friend² ...

Dr. Bhupen Hazarika came to realize that, in this mysterious world, people were not only sold and bought as commodities but also treated as commodities and subjected to slavery. The intention is to convey how a powerful man has ruled over a weak man. Science and technology have created novel machines in the era of globalization and made enormous strides toward ever-higher levels of sophistication. Yet, some people still struggle to appreciate the value of humanism. Some cunning people go to great lengths to turn men into slaves, fools, toys, and so on.

¹Pathak, Tarani & Dakuwa, Manomoti (2012) *A Brief analysis of songs with life history of Dr. Bhupen Hazarika*, p-133.

²Ibid., p-134.

However, many of his songs are about love and profound human revelation. His popular songs include- a. If a Man for Man (*Manuhe Manuhor Babe*), b. So many soldiers met their ends (*Koto Jowanor Mrityu hal*), c. My heart is hammering (*Buku Hom Hom Kare*), d. In the wide expanse (*Bistirna Parore*), e. I am a wanderer (*Moi Eti Jajabor*) etc. The same thing holds in Dr. Bhupen Hazarika's songs, but most of his songs are exception and the words used are very meaningful and heart-touching. Most of the songs are concerned with the idea of humanism. Dr. Bhupen Hazarika is almost like a nomad- '*Jajabor*'- and like a singing minstrel of the Middle Ages, who went on hammering on our psyche to retrieve lost values'. He was given recognition by distinguished people and organizations with honors as '*Jajabor*', '*Sudhakantha*', '*Padmashri*', '*Sangeetsurya*,' '*Amarratna*', etc.

Through ideas, philosophy, customs, traditions, and reciprocity, his songs aim to bring people from the plains and the hills together and to promote global brotherhood. His songs demonstrate how humans have an anxious thirst for things like money, property, and physical pleasures—pleasures that lead to dishonorable behavior. Some power seekers fail to recognize the value of humanism, treating men as commodities and rarely stepping forward to help the weak. Whatever happens, Dr. Bhupen Hazarika's songs express how we have failed to respect humanity. In this particular case, he attempted to realize the essence of the humanistic mind among the people through his song about carrying significant weight. He was teaching us a valuable lesson about the value of impersonal love and compassion for all people by maintaining a positive outlook for the next generation. His humanistic philosophy holds that all men should coexist by considering and accepting universal brotherhood. When a man does not recognize and understand himself, he claims no one can help him.

Dr. Bhupen Hazarika's lyrics demonstrate his organic and open-minded humanism and quest for the truth. Its inspirational power will never fade. Once more, his humanism does not prioritize superstitious beliefs or any one religion.

1.2 Early life

Dr. Bhupen Hazarika, a lord of the musical world, was born on September 8, 1926, in Sadia, now in Arunachal Pradesh, on the banks of the Brahmaputra. His father, Nilakantha Hazarika, was a well-known social activist, and his mother, Shantipriya Hazarika, was a talented singer who loved music. His paternal grandfather was Bangshidhar Hazarika, and his great-grandfather was Naga Hazarika. Bansidhar Hazarika established Nazira Government High School, and he worked there for free. Ratikanta Das, his maternal grandfather, was a teacher and a well-respected resident of Bharalumukh, Guwahati. After passing his matriculation examination, Bhupen Hazarika moved to Guwahati to pursue higher study and was admitted to Cotton College. During his college life, he lived in a rented room on the Ratikanta Das campus at Bharalumukh, Guwahati. Then, he met Shantipriya Das, Ratikanta Das's daughter, and started a relationship with her. After earning his degree in the arts, he married her and began working as a teacher in an M. E., school in Sadia. He took his newly married wife, Shantipriya, to Sadia. Sadia was known as the Sadia Frontier Tract, situated on the eastern side of India, and was subsequently called the *North Eastern Frontier Region* (NEFA). No educated young people wished to visit that remote place at that time. Nilakantha Hazarika, however, ventured to go there. After passing a few years, the embryo of Shantipriya Hazarika gave birth to Bhupen Hazarika on September 8, 1926. When Anath Bandhu's talent was showcased in "Bhupen," his maternal grandmother concluded that 'Bhupen was the reincarnation of her lost son, Anath Bandhu³, who died unexpectedly at 23 while studying at Cotton College. He was a skilled chetarist as well as an accomplished artist. He established a reputation for himself by singing songs. So long as his grandmother survived, she called him "*Anath*" instead of "*Bhupen*." Bhupen Hazarika's childhood in Sadia was remarkable, and it is a sign of a reasonable extent of reciprocity and communal harmony with the area's Adivasi and other tribal residents. When he was a child, the Adivasi girls who lived next door to their family showed him much love and affection. They visited them at home to play with Bhupen Hazarika, and they even assisted with housework. Adivasi girls once took him away from his house with a toy car without telling their families back home. He stayed with them the

³ Hazarika, Bhupen (2011) *Mai Eti Jajabar*: a transcript Autobiography, p-3.

whole night. His mother was worried and upset because he hadn't returned home, but the next day, they arrived and returned Bhupen Hazarika to their home. Then his mother told them he was a child and had to be fed with milk, but what else did he eat? 'They responded that he was given milk from their mothers' breasts by all the local women'⁴. Hazarika's sense of belonging to a setting similar to that of Sadia was one of the factors that shaped his sense of societal harmony and global brotherhood.

Nilikantha Hazarika, his father, was appointed as a teacher at a government high school at the same time. He returned from Sadia and began living with his father-in-law in Bharalumukh, Guwahati, where Ratikanta Das lives. From Bhralumukh to Cotton College H. E. School, his father began cycling. When they were in Guwahati, there was a thriving musical scene. Anath Bandhu, the eldest son of Ratikanta Das and Bhupen Hazarika's nephew, died while still in school at the age of 23. He was a fantastic chetarist and singer-artist. He rose to prominence as a songwriter. His maternal uncle's house was filled with musical instruments, such as the tabla, harmonium, cheater, guitar, etc. His aunt (his mother's younger sister), Bhabapriya Das, also worked as a teacher at the Mashkhowa Girls School. She bought a brand-new harmonium for Bhupen, and he immediately began playing. His mother, Shantipriya, was also a talented singer. Her voice was filled with the rhythmic melodies of wedding songs, folk songs, and the devotional songs of Assamese *Bargeets*. His mother had a massive influence on Bhupen's life and works. He was immersed in a musical environment from the moment he was born, possibly even while still an embryo in his mother's womb. He began his musical education at home in this way. He said, 'My father, mother, and maternal uncle served as the inspiration for the songs and music I created'⁵.

1.3 Academic life

Bhupen Hazarika found a suitable learning environment at their home in Bharalumukh, Guwahati. Since most of his family members were teachers, he learned his primary education at home because his father was a teacher at Cotton Colligate, and Aunt Bhabapriya Das was a teacher at Mashkhawa Girl's School. As a result, at six, he was

⁴ Ibid., p- 6.

⁵ Ibid., p-8.

admitted to class III at Sonaram School in Bharalumukh without having previously attended the classes. Despite working as a teacher for the government school, his father enrolled in Law College. He could complete the L.L.B. degree after it was held in the morning classes.

The eminent author Lakshminath Bezbaruah once travelled from Howrah to Assam while his father was a faculty member at Cotton Collegiate. On January 30, 1930, Cotton Collegiate had its yearly meeting of students. The charioteer of literature, Lakshminath Bezbaruah, presided over this meeting. Four-year-old Bhupen Hazarika sang melodiously during the meeting and played the harmonium while standing on a little table. The song was-

'Ki xote hiyare ami

Kow tumi jowagoi

Kartobyo matise Jodi

*Jowa tumi jowagoi'*⁶...

After listening to his godly tune, Lakshminath Bezbaruah, the president of the meeting, was highly impressed. After leaving his chair, he washed his mouth, stained with betel nut chewing, and kissed one of the child's cheeks. He said, 'This child will be a great artist'⁷. He was impressed and enchanted by this song. That kiss was his chief ornament of his son's kingdom. Then, the people vigorously blessed him; thus, it was the discovery of musical ornament. Once, his father said, 'Perhaps you will be a great artist'⁸. He realized he was more advanced in any field than the other boys. His grandmother guessed him that 23-year-old Anath's experiences had been inherited in his own mind. For those reasons, his grandmother always uttered, 'You are not Bhupen, and you are Anath'⁹. The same thing was repeated by others, too. Listening to the facts, he thought his life cycle was just the continuity of another life. His aunt, Bhabapriya, used to carry Bhupen Hazarika to her

⁶ Ibid., p- 12.

⁷ Ibid., p- 13.

⁸ Ibid.,

⁹ Ibid.,

school. Her teaching staff asked him to sing the song, and he did the same. All the teachers adored him since he could sing songs melodiously.

After his father, Nilakantha Hazarika, was promoted, he was transferred to the revenue department. Bhupen Hazarika studied in classes iii to v at the schools of Guwahati and Dhubri. In 1935, Nilakantha Hazarika moved to Dhubri with his family members as a sub-inspector of the school. Bhupen Hazarika was admitted to Dhubri Primary School. At Dhubri, he had the privilege of meeting the then-famous artist of folk songs, Abbasudhin. They stayed in Dhubri for six months.

Nilakantha Hazarika was appointed an S.D.C. in 1936 after passing the A.C.S. competitive examination. Because of his persistent efforts, he was promoted to sub-inspector at the start of the school year. While they were in Tezpur, Bhupen Hazarika was eager to meet Jyoti Prasad Agarwala, Bishnu Prasad Rabha, and Phani Sarma in Tezpur because he had heard good things about them. His father admitted him to class VI in 1936 at Tezpur Government School. He thought himself fortunate to have the chance to come to Tezpur because this place was a cultural yard for Jyoti Prasad Agarwala and Bishnu Prasad Rabha. He grew closer to them from 1936 to 1940 until matriculation. He once won first place in a *Rabindra Sangeet* competition at the Tezpur Bengali Platform by singing a *Rabindra Sangeet*. He was very eager to learn the music. At the right time, Darpo Sarma from Jorhat taught him a classical song.

Moreover, Bishnu Prasad Rabha also taught him basic song skills. He again went to Nagaon to the house of Sunil Benarjee, a Bangalee master of classical song, to learn more. His opportunity to learn music was largely widening because of his close interaction with Dandinath Kalita, Ananda Chandra Agarwala, Jyoti Prasad Agarwala, Bishnu Prasad Rabha, Padmanath Gohain, and many others. Ultimately, he realized that every song must be meaningful but not irrelevant to the lives of society. In his childhood age, he composed his first song-

‘Kusumbarar putra srisankar guruwe

Dharisil namere tan,

Namere xurote anandat nasihil

*Pabitra bordowa than*¹⁰...

The subject matter of the first song of his life, composed at the age of ten, was very surprising. His friends wasted their time, but he spent his time doing some productive work. After Srimanta Sankardeva's footprints united the people of hills and plains with the thread of religion, Bhupen Hazarika considered building a nation of Assam. The spiritual environment that influenced this song originated at his home, where he lived with his parents, grandparents, great-grandmother, and other close relatives. So it's clear that every source of his composition of songs had been rooted deeply in the soil of Assam, nourished by the air and water of the land. He wanted to build a healthy, strong, beautiful Assam with unity and integrity. He became well-known as a singer in Tezpur by performing the following song:

'Jaya jaya jadava jalanidhijadava dhata

Sratomatroxilotrata.

Smorone koroy xidhi din dayanidhi

*Bhukut mukuti poddata*¹¹...

His mother, Shantipriya, taught him to sing a song about Sri Sankardeva's composition. In this program, Jyoti Prasad Agarwala, Bishnu Prasad Rabha, and Phani Sarma were sitting, and they noticed his melodious song. He was regarded as one of the best singers of the future. Again, he learned the gajal from Kamal Nayan Choudhury, who had come from Afghanistan by bicycle.

Jyotiprasad Agarwal and Bishnu Prasad Rabha visited Bhupen Hazarika's home one day. They requested that his father accompany his son for song recording in Calcutta as a playback singer. His father agreed and gave them responsibility for his son's study during that recording period. He went to Calcutta with Jyoti Prasad Agarwala and Bishnu Prasad

¹⁰ Ibid., p- 23.

¹¹ Ibid., p-29.

Rabha to play the backup singer in a female voice for Joymoti and Soni Kuwari's drama. His female voice in the song was:

'Xokhihe ki kom

dukhare katha ¹²...

(English trans. 'O friend, what shall I tell you

My tale of sorrow'..)

After completing the song, Jyoti Prasad Agarwala suddenly thought of recording it in Bhupen's own voice. Accordingly, Bishnu Prasad Rabha immediately instantaneously composed two songs. Those songs were:

First song-

'Ulahore nasi bagi holi biyakul ¹³...

Second song-

'Kaxote kalosi lwi

Jay O' rasoki bai

Xopon safura sakujuri lwi

Bareboroniya dharare rasoki bai

Aayo O' rasoki bai ¹⁴...

The songs mentioned were recorded at the biggest recording company, "*His Master's Voice*" (H.M.V.), in Kolkata. 'At that time, a photograph of Bhupen Hazarika appeared on the cover page of the *Arora film*, titled Youngest Artist of His Master's Voice of India Record *Sangeet*. On the cover of the photograph, he is dressed in navy blue pants, a white

¹² Ibid., p-35.

¹³ Ibid., p- 36.

¹⁴ Ibid., pp-36-37.

shirt, a tie, and a gold medal around his neck. It was written in the magazine beneath the elliptical photograph: '*Amader konistom silpi Bhupen Hazarika*'¹⁵. ('Our youngest artiste Bhupen Hazarika')

Tezpur was regarded as the cultural field for making progress in all directions. At that time, Dr. Bhupen Hazarika was fortunate to live with a parent at Tezpur. 'Because there were notable individuals like Dandinath Kalita, Ananda Chandra Agarwal, and Bishnu Prasad Rabha. Jyoti Prasad Agarwala, Padmanath Gohaibaruah, and other prominent persons tried to accomplish development by singing, dancing, acting, and so on'¹⁶. It was his memorable place for improving his art skills, where Jyoti Prasad Agarwala and Bishnu Prasad Rabha taught him how to sing a song with enthralling total concentration. Moreover, he could learn the skills of body language, gestures, and approaching qualities from them.

In 1939, when he was 13 years old, he could understand the freedom movement in India and some other agitation, violence, and clashes in the region. He did not know about the non-violence movement of M.K. Gandhi. From a very young age, he was enormously influenced by the environment of the freedom movement in India. By observing all the situations, he composed a controversial song for the second time. The song was-

'Agnijugar firingyati moi

Notun axom gorhim

Xorbaharor xorbosya

Punor firai anim

Natun bharat gorhim'¹⁷.

(English Trans.)

¹⁵ Ibid., p-39.

¹⁶ Ibid., p-23.

¹⁷ Ibid., p-42.

Spark of the fire-age am I

Shall build new Assam

All property of the proletariat

Shall bring back again

Shall build new Assam...

He said, 'I was very young when I was writing this song. The massacre of the Second World War, India's struggle for independence, was the fire age. By bridging the gap between caste, religion, and language, the thought of brotherhood was awakened in the hearts of all'¹⁸. It was a revolutionary song in which he promised to build a new India. It was a fight against the liberation of the country from the clutches of British rule. During British rule, government employees such as revenue collectors, policemen, and guards took advantage of the public. The whole society was flooded with superstition, blind faith, classism, inequality, and a large scale of trade in religion. His concern and empathy for the exploited poor took him close to the ideals of Marxism. His song, "*Agni jugar firingati moi*," was written during his stay in Tezpur and bears traces of Rabha's socialist idealism. Bishnu Prasad Rabha was a revolutionary who believed in using armed force to uproot the capitalist exploiter and bring back the rights of the deprived poor class of people. Many of Bishnu Rabha's revolutionary works were witnessed by Bhupen Hazarika, which began in 1940. Bhupen Hazarika followed Rabha's political philosophy of communism. Bishnu Prasad Rabha later included this song in his book of revolutionary songs called *Mukti Deul* and used the song "*Chiraj*" in the 1945–46 film by Bishnu Prasad Rabha and Phani Sarma. Bishnu Prasad Rabha then said, 'Let's build a new India; let's build a new Assam instead of a fairy tale'¹⁹.

The life history of Dr. Bhupen Hazarika from 1936 to 1940 was a remarkable journey in building his artistic life. The natural beauty, historical architecture, monuments, cultural platforms, institutions, artists, and some noble persons of Tezpur are the tools for

¹⁸ Ibid., p-43.

¹⁹ Ibid., p-43.

Bhupen Hazarika to step up the ladder of success in his artistic life. In Tezpur, he came into close contact with Jyoti Prasad Agarwala, Bishnu Prasad Rabha, Phani Sarma, Dandinath Kalita, Padmanath Gohainbarua, Ananda Chandra Agarwala, and others. He had the opportunity to learn about the comprehensive knowledge of history from Padmanath Gohaibarua and the romantic love history from Rajmohan Nath, an engineer at Tezpur. Rajmohan Nath told Bhupen Hazarika, 'Take a stone and ask; it will speak more sentences'²⁰. This statement is a form of romantic and philosophical thinking that could motivate his upcoming life.

After passing the matriculation examination in 1940, he left Tezpur and was again transferred to Mongaldoi from Tezpur. He came to Guwahati and was admitted to Intermediate Arts (I.A.) at Cotton College. Bhupen Hazarika spent much time pursuing his interest in music but was not weak in his studies either. After a few days, the college hosted a freshmen social ceremony where he got the opportunity to sing a song. Andiram Das taught him this song at a freshman social ceremony at Cotton College. The song was-

'Duruni harini xoru gaokhoni

*Tar eti pojate xoru bandhwr mukhoni*²¹.

Next song-

Luitor bukute rupohi majuli

*Morow jen lage tat*²².

In his journey through life, he got the opportunity to meet Banikanta Kakati, P.C. Roy, Lakhmi Chetarjee, Dr. Surjya Kumar Bhuyan, and other educators and authors. By singing songs at the freshmen's meeting, he gained recognition as a good singer from notable people. His proximity to such people and their blessings gave him the courage and inspiration he needed to become a world-class artist.

²⁰ Ibid., p-41.

²¹ Ibid., p- 51.

²² Ibid.,

Dr. Bhupen Hazarika passed his I.A. (intermediate of arts) from the Cotton College, Guwahati, in 1942. At the time, there was a mass struggle for freedom in India and the Second World War on the other side. Cotton College was closed for a few days due to public agitation, as did Sudmarshon Hall. 'There was no certainty when the college would reopen. His father got him admitted to Banaras Hindu University to pursue a Bachelor of Arts. And his father assured him that he would only pay 60 rupees per month for his study purposes'²³. He was admitted to Banaras Hindu University in 1942 and, luckily, came into contact with scholars such as Pandit Madan Mahon Malavya, Vice-Chancellor Sir S. Radhakrishnan, and others. 'We do not persuade students at I.C.S. to become servants of the British, but we do persuade students to become leaders of India,' said Madan Mahan Malavya. At the very beginning, Bhupen Hazarika took philosophy as his major subject. As a result, he studied under the supervision of S. Radhakrishna. Acharya Kripalani, Pandit Jawaharlal Nehru, Tezbadur Chapra, Maulana Abdul Kalam Ajad, and many other scholars attended the college festival. In this institution, 'his attitude towards other religions and castes changed after going to Varanasi. He had a large number of close friends while he was studying at Banaras Hindu University. Since he knew that an African, Indonesian, Japanese, or Muslim boy could study Sanskrit, his concept shifted to "universal mankind."

When Bhupen Hazarika was studying for a Bachelor of Arts, he contested for common room secretary and defeated his opponent with a large majority of votes. He was also admitted to Harding University's Law College, and even though he was unable to complete his studies due to family obligations, he gained equal knowledge in this field. In 1944, he graduated from Banaras Hindu University with honors in philosophy and political science. He learned *Gajaol* and *Sayari* at Banaras. He graduated from Kashee Hindu University's M.A. programme with honours in 1946. He earned his master's degree at the age of twenty. S. Radhakrishna said to Bhupen Hazarika, 'You are the youngest it seems' among those who were passing the M.A. among the university students'²⁴.

²³ Ibid., p-55.

²⁴ Ibid., p-64 .

1.4 Service Life

In 1946, he began working as a research scholar in the Department of Archaeology under the supervision of Dr. Surjya Kumar Bhuyan on a salary of Rs. 75.00. His research topic was "*The Cultural Aspect During Ahom's Rule*." The knowledge he gained from this research work aided him greatly when composing songs about raising national consciousness. He was appointed a professor at B. Barua College in Guwahati but left after six months. While at B. Barua College, 'he conflicted with Hem Baruah due to the criticism of his song on *Agni Jugar Firingati Moi*'²⁵.

The Guwahati-Shillong Radio Centre was founded in 1948. He joined All India Radio's Guwahati Centre as a program assistant. The station's director was Wibeldul Latif Barua (W.L. Barua). When Bhupen Hazarika was serving in A.I.R. Guwahati, Dr. Maheswar Neog, Sayed Abdulla Mallik, and Satya Prasad Barua also visited the radio center to participate in the various programs. 'He fell in love with a lovely singer from the A.I.R. Shillong Center'²⁶. Unfortunately, she got married to another man. That act of romantic violence inspired him to write and perform more songs. During that year, he became a music director for Sati Beula and Siraj, acting in both films.

After serving one and a half years in the A.I.R. Guwahati, he gave an application to the A.I.R. director general, Dr. Narayan Menon, for a few months of further study leave. However, he was not allowed to serve as requested due to the short service period since his joining date. He finally resigned his service from A.I.R. Guwahati and was determined to set out for America to pursue a Ph.D. Earlier, he was a professor at Gauhati University from 1954 to 1952, when K.K. Handique was the vice-chancellor. However, due to personal reasons, he resigned from service in 1956. 'He felt humiliated when the university's authority deducted three days' pay cut from his salary for being three days late returning from the World Peace held in Russia'²⁷.

²⁵ Ibid., p-69.

²⁶ Ibid., p-75.

²⁷ Ibid., p-162.

1.5 Life of Ph. D Research

Bhupen Hazarika came from a middle-class family, so studying abroad was difficult. Fortunately, he was awarded a scholarship for that case and a financial grant from Gopinath Bordoloi, the then-chief minister of Assam. He went to Colombia University to do research work on mass communication. He did not travel straight to New York to see the world. He began his journey by air from Guwahati to Dumdum airport, then by airline from Dumdum to Vishakhapatnam, and finally to Colombo. He traveled by ship and train again until he arrived at his destination.

Despite having an M.A. in political science from Kashi University in India, he could not do his research in political science at Columbia University due to its unavailability. After passing the M.A. courses in audiovisual education, he had to retake the M.A. courses in mass communication. He was granted permission to conduct research for his Ph.D. There, he met Dr. Amiyo Chakravarty, a great Bangla poet at this university, who guided him to the successful completion of an M.A. and a Ph.D. degree. Dr. Paul Witt and Dr. Brass Statter, two great scholars, were his Ph.D. supervisors for his thesis "**The Role of Mass Communication in Adult Education in India.**" 'Before going to get a Ph.D., there was a rule in American universities that he or she would present a three-day refresher course on the English language and be successful. Dr. Surjya Kumar Bhuyan of Guwahati sent an appreciation letter to Ph.D. guides on Bhupen Hazarika on February 14, 1951. It has the opportunity to aid in the advancement of academic careers significantly²⁸.

A few months later, Bhupen Hazarika was elected as the general secretary of the Indian Students Association at Colombia University. There, he met Priambada Patel in New York, where a special rehearsal program for dancing and singing was set up to participate in the International Cultural Program. Priambada Patel was a Gujarati girl studying for an M.A. She was a relative of Sardar Ballabh Bhai Patel. At that time, her current location was Africa, and she was pursuing a degree in "*International relations.*"

²⁸ Ibid., p- 92.

Bhupen Hazarika married Priambada Patel in 1950, even though their families opposed their union. In 1952, he was conferred a Ph.D. in "**Role of Mass Communication in India's Adult Education**".

After achieving his goal of furthering his academic career, he returned to Assam with his beloved wife, Priyambada Patel. He returned from America inspired by the voices of great singers Paul Robson, Martin Luther King on social media, Julius Ashrujit, and Zakir Raihan of Bangladesh in their efforts to build a beautiful society. He met Paul Robson there. His contact with Paul Robson in America helped him to enrich a humanistic outlook. He was deeply inspired by Paul Robson's words that music is a weapon for social change.

1.6 Objectives of study

The main objective of this dissertation is to foreground the importance of Dr. Bhupen Hazarika in light of his idea of humanism. A thorough collection and analysis is done to discern his contributions. Dr. Bhupen Hazarika's understanding of humanism heavily relies on his poetry, songs, and music. His compositions, which include songs, poems, short stories, and other works, serve as the foundation for the concept of humanism.

Understanding Dr. Bhupen Hazarika's works involves analyzing his songs, poems, music and their relationship to humanism. Dr. Bhupen Hazarika, a great humanist singer and twentieth-century thinker, dedicated his entire life to the peace and happiness of human society. He is still considered an "intellectual giant" of modern society and a powerful champion of enlightenment in the twentieth century for his own thoughts on Assamese society, political background, cultural heritage, and all tribes. Another goal of this research is to highlight Dr. Bhupen Hazarika's meaning of songs based on analysis related to the general concept of humanism and how his songs have directly or indirectly contributed to the welfare of humanity at large. In short, the entire discussion of the thesis is an adumbration of the resources of Dr. Bhupen Hazarika, whose work has made a tremendous contribution to humanity. Although he composed over 500 songs, not all of

them focused on humanism. As a result, this thesis examines a few selected outstanding songs in great detail.

1.7 Methodology

The methodology used in this thesis is conceptual and fieldwork-based, including data collection and observation from primary and secondary sources, such as Dr. Bhupen Hazarika's life, writings, and actual life situations. In-depth interviews, group discussions, interactions, and telephone conversations are the main modes of collecting primary data, concentrated within Assam. Secondary data mainly consists of collections from books, DVDs, audio cassettes, songs, magazines, manuscripts, internet sources, etc. The information gathered from an extensive survey is organized and systematically analyzed.

1.8 Significance of the studies

Even though many works of Dr. Bhupen Hazarika are mainly about songs and poems and very few are about the philosophy of humanism, we cannot simply ignore the significance and implications that he has contributed to humanism. One cannot deny that many of his songs designate how humans should be treated irrespective of status and rank. His songs play a vital role in making the message of love for humanity intelligible. His poems and songs are richly inspired with meaningful messages of love for humanity.

The significance of the thesis lies in revealing Dr. Bhupen Hazarika's concept of humanism through the prism of songs, poems, and writings hitherto unknown to many. His works are rich with ideas of humanity. His creation of songs raises awareness of the existence of humans, the deprivation of rights, and the dominance of poor people, and it is more about his ideas and vision. His songs reveal the concept of universal brotherhood, bring together hill tribes and plain tribes, bind communal harmony, and inspire people to maintain the work culture in society, which is significant for us. In his entire life, many more honorable titles and awards were conferred on and achieved by him because of his creative mind and vigorous attempts to contribute something to society. His reputation as a

song and music composer spread not only in Assam, but also in other states and throughout the world. He worked as an Assamese film producer to promote Assamese culture and heritage. He was also the music director and lyricist for the Assamese film. Dr. Bhupen Hazarika can be regarded as a legend, the bard of Brahmaputra, a nomad, and a great man. He had a multifaceted personality, powerful tunes, and a godly voice. So, knowing about the life history and creation of meaningful songs can be helpful to the new generation for inspiration, social reformation, and organizing social harmony in their future lives. As reflected in his songs, he can be considered a social reformer, Assamese society's navigator, a humanist, and the guide and philosopher of the new generation. Dr. Bhupen Hazarika contributed many messages concerning humanism through his songs. Among his many songs, a few stand out as examples of his humanist philosophy.