Dr. Bhupen Hazarika was a stalwart in the annals of India’s cultural heritage, the lyricist, music maestro, singer, film maker, an icon in the cultural world. He was born on September 8 in 1926, parented by Nilakanta Hazarika and Shantipriya Hazarika. His mother Shantipriya Hazarika belonged to a cultural family of Bharalumukh, Guwahati. His father Nilakanta Hazarika worked at Sadiya, which was earlier known as, “Sadiya Frontier Tract, under the control of British Political Agent. The area around Sadiya was covered by forests. Sadiya was important geographically, politically, historically and socially. It was inhabited by different communities and tribes like Adi, Chutia, Khamti, Deori, Koivarta, and Nepalese alongwith a few Marwarees. Bhupen Hazarika was born while Sadiya was under British rule. The place was badly devastated by the earthquake of 1950. As Sadiya was situated near the mighty Brahmaputra it had an impact on Bhupen Hazarika during childhood and developed attachment to the mighty river. The Brahmaputra which induced him to compose a number of songs on the river.

ANCESTOR: It has been gathered from various sources that Naga Hazarika the great grandfather of Bhupen Hazarika, lived at Nazira of Sivasagar district where a house still stands as witness and a memorial built by Bhupen Hazarika’s father Nilakanta Hazarika.
The dynastic details of Dr. Bhupen Hazarika are given below:

1. Naga Hazarika : Son: Bangshidhar Hazarika
   Daughter: Sunkoli Hazarika

2. Bangshidhar Hazarika : Son: Muktaram Hazarika, Dandiram Hazarika,
   Nilakanta Hazarika, Gangadhar Hazarika,
   Padmaram Hazarika.

   Son: Bhupen Hazarika, Amar Hazarika, Prabin
   Hazarika, Queen Hazarika (Sudakshina
   Sarma), Nripen Hazarika, Bolen Hazarika,
   Kabita Hazarika, Rubi Hazarika, Jayanta
   Hazarika, Samar Hazarika

(i) Bhupen Hazarika : Wife: Priyam B. Hazarika,
   Son: PunnagTez Bhupen Hazarika

(ii) Amar Hazarika : Wife: Sumitra Medhi

(iii) Prabin Hazarika : Wife: Trishna Hazarika

(iv) Queen Hazarika : Husband: Dilip Sarma

(v) Nripen Hazarika : Wife: Anisha Hazarika

(vi) Bolen Hazarika : Unmarried

(vii) Rose Hazarika : Husband: Upen Barua

(viii) Rubi Hazarika : Husband: Kailash Patel

(ix) Jayanta Hazarika : Wife: Manisha Hazarika

(x) Samar Hazarika : Wife: Sobha Hazarika
Bhupen Hazarika’s father Nilkanta Hazarika was a man of distinguished personality of his time. He passed B.A. from Cotton College in the year 1923. While studying at Cotton College, Nilakanta Hazarika was staying as tenant at a rented house. The landlord of the house was a teacher of Sonaram High School, popularly known as Rati Master. Rati Kanta Das lived at Bharalumukh and he was a Gandhian at that time. According to Sudakshina Sarma (sister of Bhupen Hazarika) Rati Kanta Das had seven children, four sons and three daughters. The sons were Anathbondhu Das, Karunashindu Das, Hridoybandhu Das and Arabinda Das and the daughters were—Shantipriya Das, Bhabapriya Das and Shenhalata Das. Anathbondhu was a very good sitarist and singer, but unfortunately, he died of typhoid disease at the age of 23. When the eldest son had died the mother of Santipriya was totally broken. Therefore Shantipriya’s mother asked her to get married to Nilakanata their tenant. Before this they (Shantipriya and Nilakanata) had already started to love each other and with the consent of both sides they got married.

The newly married couple went to Sadiya where Nilakanta Hazarika joined a teacher’s job in an M.E. school. At Sadiya their first son Bhupen Hazarika who is known today as a world artist and humanist was born.

Nilakanta Hazarika worked diligently. First he worked as a school teacher, then as Deputy Inspector of schools and thereafter as a Sub Deputy Collector (Presently known as Revenue Circle Officer)

It has to be mentioned that in 1926 Sadiya was a very remote place of Assam. Normally people did not think of going there to work. But after completion of B.A degree Nilakanta Hazarika got the job, and he did not think twice to work as a teacher at Sadiya M.E. School.
At that time Sadiya was full of natural products of all types of fishes, turtles and other animals including a large number of deer. Different types of birds, fawns etc. were available there. A man could easily get hold a rifle and shoot a deer. Nilakanta also did it and enjoyed eating and distributing the meat among all people known to him. Nilakanta was very familiar figure in the area and was loved by all. “He had been giving tuition to the neighbouring students as a dedicated teacher. As Sadiya was then ruled by (Sadiya Frontier Tract) a political agent, Nilakanta was called by some British officers to teach their children. He used to teach spoken Assamese to the family members of the British officers.” As a prominent person of the place he was given responsibility of social works of the locality. In that small place he proved that he belonged to a social and cultured family. He organized various functions like observing *tithi* of Sankardeva and *tithi* of Madhavdeva. He also used to organise Bihu functions from time to time.

Not only Nilakanta Hazarika was very familiar among all the people but also his wife Shantipriya who was loved by the girls of *Adi* tribel community. As Shantipriya was ten / eleven years younger than Nilakanta, and got married at the age of about fifteen - sixteen years all the girls used to come to her home and helped her in domestic work. Sadiya was a place of pure love with innocent simple people, place was full of natural beauty, and was an attraction for the visitors. With this feeling of pure love and affection, one day some girls of the *Adi* community took child Bhupen with the ‘Perambulletor’ (a playing motor car for kids) which was gifted by a Britisher to Nilakanta Hazarika. The girls were playing with Bhupen till evening. They should have returned to Bhupen’s home but they did not, and instead spent the whole night there.

“As the nine month old Bhupen stayed with the girls whole night a big tumult had been created at his home. Shantipriya was on the verge of getting unconscious due
to non stop crying. A big crowd gathered and the Local and Head Offices of the Police were also informed about the incident. The police decided to search for the baby boy. They prepared to go to Banung Gaon, where the Adi girls lived. The Banung Gaon was a forest area. Even then they prepared to go there as it was an order of the British Police Officers.

Meanwhile the Adi girls smilingly returned in the morning with Bhupen. With all the neighbours his mother Shantipriya also asked them as to where he had his milk last night. Then girls said that the mothers of the locality had fed mother’s milk to him as he was hungry.” 3 Shantipriya and Nilakanta appreciated the girls for their honesty and genuine affection for Bhupen.

The open hearted Nilakanta Hazarika was born at the gateway of tea company at Nazira. Once upon a time it was a hilly and valley area of the bank of Dikhow river. He had completed his school life in Nazira then passed B.A. from Cotton College. First, he had worked as a school teacher in M.E School. Subsequently he passed B.A, BT and got promotion as Deputy Inspector of School. As he was very hard working, so he had to work in different departments and places like Dhubri, Guwahati, Mangoldoi, Tezpur. Thereafter he got his last promotion as Sub Deputy Collector. He took his retirement from the post of Magistrate in 1952.

Nilakanata Hazarika was very polite, loyal, decent, soft-spoken person by nature. He had taught singing to all his sons along with Bhupen Hazarika. He was himself a very good singer and composer and he composed a few songs with lyrics till 1952. Thereafter in 1966 he breathed his last at Nizarapar, Chandmari in Guwahati.
EDUCATION:

Bhupen Hazarika had begun his studies in 1933 by being directly admitted to class III at Sonaram L.P. School, located at Bharalumukh of Guwahati. As he had learnt the lessons of class I and II from his mother Shantipriya Das and maternal aunt Bhabapriya Das, Bhupen joined class III directly. His affectionate maternal aunt brought him to Guwahati from Sadiya, when he was two and a half years of age, which meant that at the home of his maternal uncle and aunt the child Bhupen had begun his preliminary education and got his first lesson on music from singer, lyricist, musician, tablist, sitarist, Anathbandhu Das who was his maternal uncle and Bhabapriya Das who was also a good singer. So he had got the first knowledge of music along with his preliminary education from his maternal uncle and aunt. He got the first hand knowledge of music along with introductory education from them, when he was two and a half years old. His grandfather Ratikanta Das was also a good sitarist and a good composer. This environment had given the inspiration of music to the child Bhupen. Not only schools lessons but also the related lessons of music had been taught to him by his maternal uncle Anathbandhu Das and maternal aunt Bhabapriya Das. “A function was held at Cotton Collegiate School to felicitate Sahityarathi Lakshminath Bezborua, on that occasion the five year old Bhupen sang a song on the stage. After listening to the appealing song of the child Bhupen, Bezborua came on the stage and kissed his forehead and took little Bhupen on the table and said, Son of Nilakanta Hazarika, Bhupen Moina has touched my heart by his sweet song. Before this I heard a song like this from Master Madan in Kolkata and today I am really glad to find the Assamese Master Madan here.”

4
The morning shows the day’ Bhupen Hazarika had proved the proverb and became a genius in his musical life.

Bhupen Hazarika was admitted to a primary school as his father Nilakanta Hazarika had moved to Dhubri in 1935 in search of a job. After staying sometime in Dhubri again he moved to Guwahati and that is why he was admitted to Cotton Collegiate School of Guwahati in the same class.

In 1936, Nilakanta Hazarika shifted to Tezpur and lived there up to 1940. During the period Bhupen had passed his matriculation. At that time he got the opportunity to improve his musical field. By this time the icons of Assamese culture, the three youngsters-Jyoti Prasad Agarwala, Bishnu Prasad Rabha and Phani Sharma were involved in songs, dramas and they were trying to direct films also. The name Tezpur touches the heart of all the Assamese people due to their creations.

Bhupen Hazarika explained about it this way, “My childhood was so lucky that when I moved around, I heard the sound of piano of Baan Stage, when I entered into the class six room, an author like Dandinath Kalita was teaching lesson. Moving to other side one can see Jyoti Kakaideo, Bishnu Kakaideo (brother) giving tune to songs. I told they must teach me otherwise they can’t give shape to the songs. They called me and asked me to put tune and life to the song. I grew up in the environment and also, saw Marxism in Bishnu Kakaideo and the very open hearted Gandhian Jyoti Prasad Agarwala.”

When he was in high school, he was introduced to many books out of his school syllabus like: Mor Jibon Brittanta, Mein Kemp authored by Hitler Mor Satya Annesanar Kahini authored by Gandhiji and Book of Knowledge etc.
The person by whom Bhupen Hazarika was mostly influenced for fulfilment of his life was Jyoti Prasad Agarwala. Agarwala, studied, composed songs, played musical instruments and wrote dramas also. He always went to the depth to study the revolution of society and he wrote several books also. In the same way Bhupen Hazarika had learnt many things from Bishnu Prasad Rabha, specially how to love all irrespective of caste and communities.

"Bhupen Hazarika had met a person whose life was precious than any kind of books, who was always passionate. He was Jyotiprasad Agarwala because of whom he went to kolkata for singing and recording in musical feature film Sonit kunwori and Joymati Kunwori in gramophone record, while he was a student of class VI. In Kolkata he sang all the songs and those songs had been recorded at the Asia’s biggest recording studio company at H.M.V. He sang all the songs very beautifully and the quality of voice was very harmonics so he had been appreciated there by all. It had been proved, when the photograph of Bhupen Hazarika was published in the front-page of the magazine ‘Record Sangeet’ which was published during Durga puja in West Bengal. The caption below the photograph was ‘Amader kanisthatom Silpi’. Our youngest Singer." 6

Again in 1939, Jyoti Prasad Agarwala took Bhupen Hazarika to Kolkata for a shooting of a film. In that film Bhupen had got the role of a volunteer. Also he had sung a song Bishwa Bijoyee No Jowan for that movie. Apart from this Bhupen Hazarika used to sing, did acting in different functions, social programmes and he received appreciation of the people.

After completion of his matriculation with flying colours, he got admitted at the reputed Cotton College in Guwahati in Intermediate of Arts. At that time Bhupen
Hazarika was about fourteen years of age. "He used to wear half pant when he went to his college. When the Chowkidar of the college saw him, he asked him to go to Cotton Collegiate School, because he looked too small for college. Later on the Chowkidar realized his fault." At Cotton College Bhupen Hazarika had received blessings from some of the stalwarts in the field of education of Assam like Banikanta Kakoti, Bipin Borgohain, P.C.Roy, Dr. Surjya Kumar Bhuyan. Bhupen was very shy but even then, because of his intelligence and sharpness, he was able to attract the attention of all his teachers. He continued to sing as he did singing in Tezpur earlier. Since the beginning there Bhupen Hazarika became popular among all the teachers. By receiving blessings from all the teachers, Bhupen Hazarika had completed I.A. from Cotton College in 1942.

During that time along with India, Assam was also disturbed by the World War II. The Sudmersen Hall of Cotton College was filled up with a large number of army men. As a result the atmosphere of study was not so good. Therefore, father Nilakanta suggested him to go to Banaras to study B.A. He agreed to his father's suggestion and went to Banaras Hindu University and got admitted there. From there he passed B.A. in 1944 and passed M.A. in Political Science with flying colours in the year 1946.

During that time when Bhupen Hazarika was studying at Banaras Hindu University he came to close contact with Pandit Madan Mohan Malaviya, Dr. Sarvepalli Radhakrishnan, highly learned and brilliant personalities. It is to be mentioned that, in the twenty century the Banaras Hindu University couldn't serve for the development of fields like - Education, Civil Service etc. as because during that time, the leaders of Indian nationalism were specially connected with the 'Fight for Freedom' of India. As a result Banaras Hindu University became an institution for producing national heroes for India instead of making bureaucrats for the country. Dr. Sarvepalli Radhakrishnan
was the Vice Chancellor of Banaras Hindu University at that time. All the eminent personalities like Acharya Kripalani, Pandit Jawaharlal Nehru, Tagbahadur Chopra, Maulana Abul Kalam Azad delivered speeches along with the national slogan of ‘Karenge Yaa Marenge’ (do or die) at the convocation held in the period. Inspired by those speeches, the students of the University realized and felt love for their motherland. Later on, socialist leader, Jayprakash Narayan had been elected as a member of Indian Parliament. After being elected as member of Indian Parliament for about 12 years he had shown his love for his motherland.

"Bhupen Hazarika used to create music while he was pursuing M.A. at Banaras Hindu University. At the same time he got acquainted with different languages and learned ghazals, shayari in Urdu as well. He was not concentrating on his studies in the way as he should do. Even then he passed M.A. with securing 2nd class fifth position at the age of 20 in the year 1946. As he was the youngest one who passed M.A. at that time, the Vice Chancellor Dr. Sarvepalli Radhakrishnan of Banaras Hindu University said, You are the youngest it seems." 8

Bhupen Hazarika had decided to go to America for higher education during the period when he was working at the All India Radio of Guwahati. Therefore after completing all the official formalities of his job he decided to go to Columbia University in New York in America for higher education. “It needs to be mentioned that Dr. Surjya Kumar Bhuyan advised Bhupen Hazarika for research of Ph.D. after passing M.A. Therefore, at the beginning Bhupen Hazarika was intending to start the work of research on Cultural Dimension during the Ahom Rule (Ahom Sakolar Somoyat Sanskritik Dikh,) and he received Rs.75.00, as scholarship and started his work at the Department of Elementary Education as a research scholar in 1946.” 9 But Bhupen
Hazarika was eagerly interested to study and do research on Mass Communication in Elon University, Harvard or Columbia University of America. As it was mandatory to do M.A in Mass Communication to do research on Mass Communication at Columbia University, Bhupen Hazarika with the degree of M.A. in Political Science from Banaras University, was not qualified to fulfil his desire and to undertake research in Mass Communication. Ultimately he decided to go to America to do M.A for doing research for the degree of Ph.D. in Mass Communication and with the approval of the Governments of Assam and India he went to America in the month of September 1949. Bhupen Hazarika had preferred an adventurous journey to go by ship instead of by airbus. Accordingly after reaching America, Bhupen Hazarika did his M.A in Mass Communication from Columbia University in 1950, by paying his full attention to his studies. After passing M.A, he started to do research on Role of Mass Communication in India's Adult Education in the same university under the guidance of Poul Witt with tremendous hard work and trouble he completed the work of research and he got the degree of Ph.D. from Advanced School Education, Teachers College of Columbia University. In his Ph.D thesis it was clearly mentioned about the importance of adult education for the people of India as well as America. All students, teachers and adult persons of both the countries were equally influenced by his most precious Ph.D thesis at that time from the view of education.

PROFESSIONAL LIFE:

Earlier Hazarika took his M.A. degree in 1946, in Political Science from the Hindu University of Banaras (Kashi) and after returning from there in 1947 he was appointed as a teacher of Political Science at B.Borooah College in Guwahati and started his professional life. He taught for six months at that college and then he left the
job of teacher. Thereafter Hazarika joined as Programme Executive at the newly established Guwahati based Shillong Guwahati Radio Centre. After joining the newly established Radio Centre, Hazarika faced problems as he was composing music by himself, singing and teaching music also during the period of time. He wrote dramas, directed and produced during the same period. At that time the “Shillong Guwahati Radio Centre” was located at Latasil field of Guwahati, the place which is located near by the bank of the Brahmaputra River. It was a cottage where the office of Radio Centre was opened. The listeners enjoyed a lot by listening to his music through Radio. At that time a lady of Shillong had fallen in love with Hazarika after listening to his music. A romantic person Hazarika had given emotional response to that love. In Ratna Ojha’s word, “the girl had fallen in love with Hazarika due to his handsome looks and by listening songs in his melodious voice. The people of that time still get interests by remembering how Bhupen Hazarika was passing time silently by liking the girl by singing on Radio.”

During the period when Hazarika was working as a programme executive at the Radio Centre of Guwahati, he worked hard to develop the centre by looking after the managerial part and to create a cultural environment there. He was respected by all the persons of the organization of Radio Centre of Guwahati, because he had shown in-depth cultural proficiency and he was very much accustomed to the etiquette and knew how to keep a good relationship with all the people. He was also very much concerned about the climatic, social and cultural environments of his nearest states. As written by Apurba Kumar Das in an article "Poriyalor Manuhjon" in Asom Bani. “It was about another day Bhupenda and me, we were sitting together to have our meal. We were just about to start our meal that suddenly the calling bell rung. We both came out to see and
we saw the car of “All India Radio”. A man who was sitting beside the driver in the car, said - From Delhi to Kolkata, a Minister was supposed to come. He will go to ‘NEFA’ from ‘Borjhar’ directly by helicopter and Dr. Hazarika had to make him understand about the cultural background of the Scheduled Tribe Community of ‘Nefa’ now Arunachal. They asked for a person who has read the book ‘A Philosophy for Nefa’ authored by the famous anthropologist Verrier Elwin and they came to know that Dr. Hazarika was the person who was having knowledge about from the both sides. Wherever he was, the Minister wanted to meet him at once. As it was very urgent, so Bhupenda left eating half and prepared to go to the airport and he also asked me to accompany with him. Then we reached the air port. The Minister had approximately one hour conversation with Bhupenda. When I was introduced by him with the Minister he said that he was known to my father Dr. Ghanashyam Das, the leader of Assam Congress at that time.”  

In 1953 Dr. Hazarika was appointed as a teacher in the Faculty of Arts in Gauhati University. While teaching he explained to his students about music, drama and acting as well. As a result he became a popular teacher among all the students and the teachers. Ratna Ojha a student of him at that time, said, “I was fortunate to be a student of the teacher who was teaching the subject arts with songs, In his class room the number of girls was higher than boys. It was not that all were really beautiful. He paid attention to me. I used to sit at the last bench of the class room. When the roll number of two hundred seventeen crossed he used to smile and said roll number two hundred eighteen Ratna is present. I felt really amazed when I think about the life of my school and college. I got so many roll numbers which I have all forgotten. But the roll number of M.A. has remained etched in my memory. It is still in my heart. It is because my roll
number was pronounced by the voice of Bhupen Hazarika. I think the rest of the students in the classroom have also not forgotten their roll numbers which were called by Dr. Bhupen Hazarika.”¹²

Before being appointed as a teacher in Gauhati University Dr. Bhupen Hazarika worked at the UNESCO, New York in United States of America, there he worked under the department of mass communication. But as he loved his motherland the most, Dr. Bhupen Hazarika left all the attractive jobs and returned to Assam. Dr. Bhupen Hazarika did not want to have the taste of freedom in a society of the United State of America. It was because of the extreme love, affection and regard that he had for the mighty river Brahmaputra that he returned to Assam. During that period he had received lots of honour and admiration from the general people and from the all renowned personalities of Assam, India and New York, for his music, for his performances etc.

During that time a number of teachers, intellectuals and some of the jealous people of Assam could not bear his popularity at all. They published in a news paper that the Ph.D degree was secured by Dr. Bhupen Hazarika after so much of hard work was false they did not keep silent at that only but started agitating for abolishing the post that he was holding as teacher. However his degree of Ph.D. was proved by the then Registrar of Gauhati University Phanidhar Dutta by procuring the Ph.D certificate of Hazarika from Colombia University. And the attempt of those cunning people to defame Dr. Bhupen Hazarika ended. This episode is referred to in the book, Bhupen Hazarikar Geet Aru Jibon Rath, by Dr. Dilip Kumar Dutta. He writes:

After getting the news (that he got the job) Dr. Bhupen Hazarika’s father came to our home by a cycle and expressed his gratitude to my father (Phanidhar Dutta, the
father of Dr. Dilip Dutta), “I can still remember it well. It is doubtful, that how can a job of rupees three hundred can help a family of thirteen members, but that job had saved the family. There are two reasons that by Bhupen Hazarika could not get a job. The first reason was that he was sympathetic to the communist party and another was, the people who were jealous of his name and fame.”

After doing the job for one year, a cultural team of Gauhati University went to participate in a youth festival under the leadership of Dr. Bhupen Hazarika which was held in Delhi and the cultural group received the prize of the best team and the news was published prominently in all the newspapers at the national level with high appreciation of Dr. Bhupen Hazarika. This news helped Dr. Hazarika to get invitation to accompany, as a member with a cultural group to Russia. Dr. Hazarika led the cultural group to Russia. It was three days late than the due date when he returned to Assam. Through his father, he also sent the information in advance to the Gauhati University authority that he would be late by three days. But even then, after getting prior information, Birinchi Kumar Boruah, the then Dean Faculty of Arts cut his salary for three days. Dr. Bhupen Hazarika was humiliated and resigned his job. Thereafter he went to Kolkata. Meanwhile at the invitation of Gana Natya Sangha (IPTA) he accompanied Moghai Ojha to Kolkata. For the first time a huge crowd applauded the playing of drums by Moghai Ojha and the music of Dr. Bhupen Hazarika in Wellington Street. All the newspapers were filled with admiration. Many cultural groups wished them. “After all this Dr. Bhupen Hazarika received a letter from Mulk Raj Anand and Khwaja Ahmed Abbas, that he had to go to Finland with a literary cultural group and it had been declared that only the general travelling allowance would be given to them. Somehow he arranged some money and went to Delhi by train and thereafter to Kabul.
by aeroplane. Artist M F Hussain, Kiron Chandar and Flautist Balchander also accompanied him. In Finland he met Jean-Paul Sartre very closely. From Finland to Leningrad, then Moscow, then Moscow to Kabul, and from there he returned to Delhi. As he was coming by train he got delayed by three days and could not reach in time to join his duty. He had to travel by train due to shortage of money. Earlier, regarding his late arrival he informed his father by wire. When his father went to convey the information to the authority of Gauhati University, the authority did not reciprocate. After the humiliation of his father and deduction of his salary, he felt very disturbed. Nobody had given any support to Dr. Bhupen Hazarika at that time.  

“Dr. Bhupen Hazarika was deeply hurt for the dishonour shown to his father, by the authorities of Gauhati University. The hardship of this was reflected by him in this way- I felt very bad, it has been done as cheating and injustices from the Gauhati University, said V.V. Rao, and Prof. Saranga Pani. The salary of three days was not a big amount. But I got angry, because Gouri Sankar Bhattacharyee, Phoni Borah and Kesab Mahanta did not react to it. At least a representative group could have said something on the matter. But I have decided that if the matter doesn’t get reconsideration, then I will resign the job.” The authority of Gauhati University did not consider the matter and that is why Dr. Bhupen Hazarika submitted resignation however, on this act of resignation a few persons suggested Dr. Bhupen Hazarika not to do so.

He told Surjya Kumar Bhuyan, “when he came to him with the same suggestion that for career and opportunity I could have stayed in America only, I was doing a very good job in United Nation Organization. Late Holi Ram Deka had given him strength and said to him that People are giving so much of trouble to you. I was in a
single room with my eleven children. I did writings, met many barristers and did advocacy also. I was there as a competitive advocate and so they have selected me as a Chief Justice today. You just go out from here, when you go, then the people of Assam can understand you, when you will be called by them, then you come back.” 16 Dr. Bhupen Hazarika decided to go to Kolkata and from Kolkata only he again started another musical professional life, where the cultural values are well understood and credibility of an artist get due recognition.

THE FAMILY LIFE:

Dr. Bhupen Hazarika got married when he was doing higher education in Columbia University in America. The marriage ceremony was held on 1st August in 1950 with Priyamvada Patel. The girl belonged to the iron man of India Ballavbhai Patel’s family. Her father’s name was Dr. M.M Patel. He was one of the richest men and had his own hospital in Kampala of Africa with two hundred beds. Priyamvada Patel was a meritorious student and her family members paid honour and respect to the Indian culture. It was a reputed family of Gujarat.

The marriage life of Dr. Bhupen Hazarika had been very dramatic and the separation also took place in the similar dramatic way.

“On 26th January, 1950 there was a cultural programme held in Indian Embassy of America. Vijoy Lakshmi Pandit was the Ambassador of Indian Embassy. Dr. Bhupen Hazarika was the general secretary of the Indian Students’ Association in America. Eventually he became famous by performing his music in America as well. By his music he became very popular among the students and the people of America.

The Indian Embassy was asking an item from Dr. Bhupen Hazarika. To help him a Gujrati girl came forward who lived in Africa. In Bhupen Hazarika’s word “She
was a very good dancer as because she was at Shantiniketan in Kolkata who could speak Bengali very nicely. A very creative girl, she would dance and he would sing. He was introduced to Priyamvada. The rehearsal was started. I sang *A Joy Raghura Nandan* in Assamese and she did dance. This rehearsal was held for seven to eight days and was really sensational.

Two persons were chief guests at this function. One of them was Eleanor Roosevelt and other one was Cornel Romilio who was the permanent representative of UNO, of Philippine. On the other hand it was announced that who would be winner, he would receive the gold medal as a gift.

That is why it was a biggest competition; many participants came from different countries of different religious groups to demonstrate their talents and culture. Dr. Bhupen Hazarika had performed *Borgeet* very nicely and Priyamvada danced. All the audience appreciated their performance and they won gold medal. They had received good publicity. Since then they had been involved in love and affection.

“One day Bhupen Hazarika was wearing an over coat and he was walking on ice and at that time suddenly he fell down and got sprain on his legs, he was injured badly and became senseless. When he woke up he had seen himself at Roosevelt hospital. A bone of his face was fractured. The face cutting was changed. In those days among other students, Priyamvada Patel came regularly to see him and she took care of Bhupen Hazarika as well.”

“After this, Priyamvada attended all the programmes of Bhupen Hazarika and she learnt to speak Assamese from him and became a good Assamese speaker also. Time passed on.
Suddenly one day Priyamvada came to him and said that she came to Columbia University to complete her M.A. for four years. But her father called her back. So before returning she wanted to marry with Bhupen Hazarika." 19

Dr. Bhupen Hazarika gave negative answer to Priyamvada Patel. He informed her about the economic problems of his family, about all the members of his family and interestingly about his former girl friend also.

"After hearing all those, Priyamvada replied to him this way, your previous beloved is now a wife of another person, if you intend then also you cannot get her again. I have decided that I would not get married with others, if I get married with someone then with you only." 20

Bhupen Hazarika did share all these matter with his father. The same way Priyamvada also explained to her father. The both family did not agree whole heartedly. But the true love never cares for any obligation, caste and customs rich and poor. And this is how Bhupen Hazarika got married to Priyamvada Patel.

In his autobiography Moi Eti Jajabor Dr. Bhupen Hazarika had mentioned like this, "One day the Indian boys played the ‘Sehnai’ of Bismilla Khan, all the Bengali girls drew alpona, the Gujrati girls danced ‘Gorba’ there was a Brahmin, who was Bengali by caste and he was a professor. As a priest he came and cited his ‘Mantra’ I couldn’t follow it as I was unknown about it. There after we went to the City Court and got registered and we became husband and wife. I felt bad as my parents did not want Priyamvada and Priyamvada’s parents also did not want me. We did not have money also. I recalled all the marriage ceremony of Assam. No banana trees, no wedding song, no wedding crowds. I was feeling very sad at heart. But from the one angle I was happy because after knowing all those, the girl married me. By thinking this I was getting bit
encouraged also but something had happened. Thereafter the time had come of Priyamvada’s departure. She had to go Priyam said.

I will take a child and then go... By god’s grace we have got a child. There after Priyam went to Kampala.” 21

Priyamvada became Priyam B.Hazarika and after getting married also Bhupen Hazarika was alone in America for about two and half years. However both the families were having a good relationship between them. The prove of this may be indicated when Bhupen Hazarika finished his studies in New York and had to go back to his native place then at the request of Priyamvada’s parents he had to come to Nairobi from New York instead of coming back to Guwahati. Priyamvada’s father and her sisters took him to pleaser trip from Nairobi to Kampala, then Uganda, then Belgium, then Kangu, as because many Gujrati families were there. On the other hand Priyam was in Boroda with her son. When Bhupen Hazarika arrived at Nairobi airport then several Gujrati people came to welcome him with flowers and red chandan, they were having very luxury cars with their convoy. All the relatives and sisters in laws were also very rich. Their houses were luxurious by pressing a switch the doors can be opened and the walls can be moved to the down stair. After few days Bhupen Hazarika came to Bombay and stayed in Boroda. As the son was born during that time when Bhupen Hazarika was in America and at that time the son became two years old. About the joyous moment he himself explained like this, “I came back to Bombay. I have not seen my son till that moment. He is now two years. In 1950 Priyamvada was back to the place. I returned in last 1952. When I took him in my lap, it was an amazing feeling. This type of married life whether someone has got or not I don’t know, when Priyam had finished her education, I started my study at that time.” 22
Bhupen Hazarika took his wife and his son from Boroda via Kolkata to Guwahati. It was a big family of seven brothers and three sisters and his parents. The condition of his home in Guwahati was not at all good. In that family Priyamvada has intimated herself and with her son she has started her married life and had adjusted with all. Being a lady of a very rich family, Priyamvada was dressed in Assamese Chadar Mekhela, learnt to speak Assamese, use to dance and sing and that way she became adorable for everyone. She started assisting to each and every work of Bhupen Hazarika. By that time he joined the Gauhati University as teacher.

During the time when Bhupen Hazarika was passing a happy married life, one day Priyamvada had brought the former beloved of him to their home. In Moi Eti Jajabor Bhupen Hazarika had explained about it, “I was lying on the bed in a room with high fever, Priyam had come just for few days back only. That day there was a birthday party of a son who belongs to a reputed family of Assam at a big club in Kolkata. I was also invited, Priyam was also invited. Priyam attended but I did not attend because of illness. There Priyam got introduced with my former beloved. She was then wife of someone else. They became very much intimate; Priyam gave the news that I had been suffering from fever and brought her to our home. Instantly a fleshback shot appeared in my heart, unknowingly I went to those romantic days of my teenage.”

Priyam became so friendly with the lady that she couldn’t stay without meeting her once in a day. Like this Bhupen Hazarika again fell in love with the lady. Those things were always pinching to Priyam.

“The same way Bhupen Hazarika was having a great intimacy with a renowned artist of India. The artist was also influenced by the talent of Dr. Bhupen Hazarika and both of them were working together in the musical world. Dr. Bhupen Hazarika gave
several popular Assamese songs to sing by her. Without mentioning the name Bhupen Hazarika explained about the artist in his autobiography like this, a very big star. She could have stayed at Hotel Grand, when she comes from Bombay. But she comes to me, to my place. Day wise how I would pay the amount, I scared to think about that. How I would ask her? The famous lady has said to my wife that you have not taken proper care of him. He is a genius." 24

By the reflection of the characters of those two ladies a great change had brought to the family life of Bhupen Hazarika. Priyam had decided to do something independently by herself. Bhupen Hazarika was also thinking how to get rid of from the family life. This thing had decided to get ditched from each other.

About the separation of his married life, Dr. Bhupen Hazarika had explained in his autobiography *Moi Eti Jajabor* -

“It was in 1963, our wedding had been held in 1950 within its thirteen years, I have continued my family life just for three year. So let her line and let me deal with the whole things. I never break any home of anyone else. I will leave everything. I will be married to music and art. Then everything will be ok. I will be giving to her all the required expenses.

Sidartha Sankar Ray was the lawyer. Dr. Hazarika who was also a member of the group of four, besides there were a member of the group of decedent Congress party, who kept aside from the group of Bidhan Roy other one was Ashok Sen, the law Minister and the third one was Jyoti Basu and the fourth one was Bhupen Hazarika. When they listened to his song *Sagar Sangamat* they became mad. The gossip of the four was held at the house of the greatest barrister and king Moymon sings son, the Snehangkhu Acharjya. Snehangkhu the C.P.M. was a very hardcore communist, he
could not stay without drinking Scotch whisky or without buying a Saree of Rs 10,000/- for his wife, but he is a communist. I have seen everything here, all they are clever here. In the whole day they quarrel with each other and at night all they became friendly. They gave the honour to me as a Sagar Sangam singer. I said to them one day that, we want divorce; they know that one of their professional partner's wife was my former beloved. They thought something has happened. They started to discuss about that lady. I said I just want to get rid of from all those things. But I would be taking the responsibility well. Till now I am taking well. For their security if I need to do something and if I know need to break the married life the women, then also I need freedom. The lady to whom I got married. I don't want to say that the wedding was held from one side only. I said all the things to her. I did not know. I said about my financial condition, about my insecurity all about. Then also she got married with me, so I don't want to blame her. Within this thirteen year she troubled me a lot. So she should be free now, I also should get free from all. Thirteen days we thought, my parents did not say anything, her parents also did not say anything. We both very smilingly went to the High Court of Kalkata. No one was there. Only a Magistrate was there. He said-it would be very easier if we can blame you. By blaming you we will say that Mrs Hazarika wants divorce. At that time you say no objection. How we will blame you that we will not say now. We will just accuse you only. It can be done within five minutes. Otherwise you have to hire a lawyer.

We had been detached. But there is one more thing. We got married with the signature in America. In this country our separation may not be accepted. There are some other rules of Hindu Marriage Act. This separation will be the divorce or not I don't want to say. But we must meet again. But right now I cannot. I don't wants to be
irresponsible; I am still at the first stage of my struggling life. We both understood. I smilingly said good bye to my heartiest Priyam in Howrah.”

Bhupen Hazarika and Priyamvada Patel had been separated. That time onward Bhupen Hazarika had been living a lonely life in Kolkata. In this lonely moment he had composed many songs of his love, affections, sorrow, pain etc. All his songs had been popular in the whole world.

To get rid of the loneliness he started to drink. He felt very lonely when he came back to his home. By that time his wife also took divorce from him and went away. The all rooms of his house started to talk with him, with the memory of his wife. So he stopped to come back to his home. All the biggest bear bars became friend of him.

This way he was living a very indisciplined life. Meanwhile Kalpana Lajmi the niece of Gurudutt, who was also one of the friends of Bhupen Hazarika in Bombay came into contact with Hazarika in connection with a documentary film, Kalpana Lazmi started to visit Bhupen Hazarika regularly and thus she became very close to him. She was very smart, a student of St Javiers School, learnt in detail the making of film in the institute of her maternal uncle.

As Bhupen Hazarika was also in the same field so both of them started working on Indian film and music. This way he passed 39 years and brought unbelievable change to the world of Indian cinema and the world of music. Till the moment of his death, this lady was guiding him in all his works and was taking care of his health. At last approximately for four months he was in the Kokilaban Dhirubhai Ambani Memorial Hospital of Bombay for treatment. On 5th November of 2011 the most genius person of the world breathed his last. The sparkling star of this musical world of Assam
and India had been lost for forever. Lakhs of his fan followers, lovers of songs and others came to pay homage to the great soul at Judges play ground in Guwahati, Assam. On 9th Nov 2011 His Excellency the governor of Assam, the Chief Minister of Assam, members of Assam Cabinet, Political leaders of both national and local levels, intellectuals and social workers attended the funeral ceremony the premises of the higher educational Institutions Gauhati University, Assam.

REVIEW OF LITERATURE:

The books mentioned below have been helpful in providing facts and figures required for the preparation of the thesis entitled to A Study of Life and Achievement of Dr. Bhupen Hazarika and their impact on society and politics in Assam.

Hazarika, Surjya Kumar, a transcript autobiography of Dr. Bhupen Hazarika: Moi Eti Jajabor, 1993 Hazarika has given a detailed account of his life from his childhood till his life as an artist in this book. All facts of his life like his parents, birth, childhood, student life, his father’s job, tour to different places while singing songs, marriage to Priyamvada Patel etc. have been discussed in his book.

Dutta, Dr. Dilip Kumar, Dr. Bhupen Hazarikar Geet Aru Jibon Rath,1981. In this book, Dr. Dutta gives some incidents from the life of the world renowned artiste, gives a beautiful explanation of many of his songs and also writes about his immense popularity.

Kalita, Pulin, Jalan, Gopal and Parashar, Anubhav in Viswa Nagarik Bhupen Hazarika 2006. Various noted writers write about how Bhupen Hazarika made the transformation to a world citizen with his music, how through the Indian People Theatre Association, he communicated the message of harmony, how he contributed to the world of cinema etc.
Goswami, Loknath, in *Dr. Bhupen Hazarikaar Jana Sanskritik Parikrama*, 2005, there is a description of the explosive situation in the state on 1981-82 during the Assam agitation when there was a complete lack of unity, harmony and brotherhood among different communities. At that time, under the leadership of Dr. Bhupen Hazarika, a cultural organization named the *All Asom Janasanskritik Parishad* was formed. With Dr. Hazarika as the leader and cultural activists like Hemanga Biswas, Gagan Sonowal, Loknath Goswami etc. as members, the Parishad worked tirelessly through the medium of art and culture to promote brotherhood and unity among the communities. The book gives a detailed description of the above episode.\(^{29}\)

Das, Budheswar, in *Sabyasachi Dr. Bhupen Hazarika*, 1992. There is an account of the life-long devotion to music of the world renowned musician, his family, some of his most notable achievements, his works, the respect and adoration he received throughout the county and abroad etc.\(^{30}\)

Gogoi, Mousam, edited and collected book *Vishwasilpi Dr. Bhupen Hazarikaar Sandhanot*, 2011. Various noted persons have written about Dr. Hazarika. Many political personalities connected to him, those who worked with him for social causes, literary persons, artists, intellectuals etc. have expressed their views on Dr. Hazarika and also about his family very explicitly.\(^{31}\)

Parashar, Anubhav and Goswami, Samiran, in *Mrityunjayee Durant a Tarun Bhupen Hazarika*, 2011. Various writers try to analyse and throw light on varied aspects of Dr. Hazarika’s life and achievements. Moreover many of Dr. Hazarika’s close associates also recall their experiences in the book in a very beautiful manner.\(^{32}\)

Goswami, Loknath, in his book, *Bandita Bhupenda Nindita Bhupen Hazarika*, 2009, writes about the remarks made by various persons, parties, bodies about the artist,
Introduction

his political and social life and the various controversies he was involved. He also writes about the language movement, emergency in India, the work of the Indian People’s Theatre Association, the governmental and non-governmental awards etc. given to Dr. Hazarika for his music, movies etc.\(^{33}\)

Nath, Ratimohan, in *Dihinge-Dipange Bhupen Hazarika*, 1993, there is a description of the love and affection earned by Dr. Hazarika due to his presentation of songs in various districts of the state, various states of India and in the North-East and in various places all over the world and the experience he gained; letters essays and autobiographical incidents written by Dr. Hazarika himself in various *newspapers and periodicals over a period of time like Silpir Prithibi, Aamaar Pratinidhi, Asam Bani, Sadin, Pratidin, Natun Dainik, Pratidhwani, Rupakaar, Prasangik etc.* have been presented in the book. While going through this book, one can easily feel the manner in which crores of people were kept spellbound by Dr. Hazarika with his soul-stirring, hearts rending songs.\(^{34}\)

Dutta, Namrata, edited book in *Bhupenda*, 2009, in which many upcoming writers give their views and comments on Dr. Bhupen Hazarika. A couple of these writers have also written about the close relationship they had with the icon. The book also includes some of his famous songs and gives a list of the awards, honours that he won.\(^{35}\)

Pujari, Dr Archana, in *Dr. Bhupen Hazarikaar Geetor Mulyankan*, 2002, gives an analysis of the poetical quality of his songs and divides them into many parts like - songs of socialism, songs of social reform, romantic songs, songs of children etc.\(^{36}\)

Bhuyan, Shekharjyoti, in his book, *Ek Gabhir Asthaar Gaan, Bhupen Hazarika*, 2008, besides discussing his multifarious talent also marvels at his ability to...
write a song in a moment. The book also speaks about the opportunity the author got to
go through proofs of Dr. Hazarika, speech during the Asom Sahitya Sabha session at
Diphu as also the time when the author got an interview of Dr. Hazarika at the latter’s
farm at Kuthari in Kaziranga. Bhuyan also writes about how he was fortunate enough to
work personally under Dr. Hazarika.37

Nath, Ratimohan, in *Bishnu Kokaideu Bhupen Hazarika*, 1993, the work of
Bishnu Prashad Rabha is discussed. Rabha is supposed to have the greatest influence on
Dr. Hazarika of the artist which had influenced him. The experience that Dr. Hazarika
had during his contact with Rabha and how Rabha had made the Assamese culture rich
in the fields of songs, musical instruments, dance, tune composition etc. are discussed in
details in the book.38

Kalita, Pulin in *Agnijugar Phiringoti*, 2011, discusses the philosophy behind
Dr. Hazarika’s songs. Other topics like the cultural works of Dr. Hazarika, political
comments, his world vision, his relations with the Asom Sahitya Sabha, his leadership
qualities etc. are also elaborately discussed here. Moreover, the author has also minutely
analysed some of the everlasting songs of Dr. Hazarika, which has made the book a
very thoughtful one.39

Bhuyan, Shekharjyoti, in his book *Dharaar Dihinge Dipange Bhupen
Hazarika*, 2011, writes about how Dr. Hazarika spread the folk culture of the state
throughout India and various countries of the world. The book also records some of the
various foreign tours that Dr. Hazarika undertook and the awards he received there and
his experiences when he received the Assamese people settled there etc.40

Dr. Bhupen Hazarika’s life and times is also focuses of the Barman, Lachit,
and Pathak, Hillol Kumar, edited *Mor Samadhit Tomar Sohari*. 2011. That the heart
throb of the Assamese people Dr. Hazarika was really the best in the Assamese music scene can be easily felt on going through the book.41

Hazarika, Dr. Bhupen in *Bohniman Luitar Paare Paare, 1993*, is an account of the explosive situation in the 1970s and 80s in Assam by Dr. Hazarika himself in those days, there was on debate going on whether the medium of instruction in colleges and universities would be Assamese or Bengali. Dr. Hazarika through his book put forward his view that Assamese should be the medium of instruction. The book also speaks about the role played by the Central Government during the Anti-Foreigner’s Movement in Assam.42

Nath Rotimohan, in *Jyoti Kokaideu Dr. Bhupen Hazarika*, 1993, the contact between Jyoti Prasad Agarwala and Dr. Bhupen Hazarika are discussed. The book also mentions about the effect American Singer Paul Robeson had on Dr. Hazarika.43

Deka, Dr. Umesh, in *Bhupen Hazarika A voice, a mystery, 2013*, many teachers and intellectuals associated with colleges and universities all over India wrote about Dr. Hazarika’s life story and his invaluable contributions towards music, cinema, literature etc.44

Deka, Basanta, in his book *A legend Dr. Bhupen Hazarika*, 2011, besides trying to include all aspects of the icons life, also translates many of his immortal songs into English.45

Hazarika, Surjya Kumar, in *Dr. Bhupen Hazarika Rachnavali, 2008, 1st, 2nd and 3rd* volumes, enlist the contributions of Dr. Hazarika in all fields – cultural, political, social towards Assam, India and the whole world, from his childhood till ten years before his death. The volumes also include all of his songs, poems, speeches etc46.
Jhun Jhunwala, Dr. K, K, in a monthly journal *Eastern Panorama*, 2011, in an article Nava Thakuria and Bikul Das write about the type of relationship Bhupen Hazarika had with his son Tez and the way the latter conducted his father’s funeral rites in a totally Assamese manner.⁴⁷

Hussain, Ismail, in an article in the *Asom Sahitya Sabha Patrika* writes about how through a cultural organization, Dr. Bhupen Hazarika displayed his rare talent in Assam, India and the world.⁴⁸

Bhuyan, Rabin, in *Dr. Bhupen Hazarika Sristi aru Dristi*, 2011, deals with the various activities done by Dr. Hazarika in the fields of music.⁴⁹

Deka Arup, in *Uranta Mone Nemane Henger*, 2011, attempt to discuss about Dr. Hazarika’s achievement in culture and music which was performed in different places of Assam, India as well as in the world.⁵⁰

Bora, Hem Ch, in *Silpir Prithivi Dr. Bupen Hazarika*, 1981, analyses the various programme and activities of Dr. Hazarika in the cultural field.⁵¹

Goswami, Janardan, in his book *Bhupen Hazarikar Uranta Mone Jar Nemane Henger*, 2011, mainly discussed about the achievement in music and culture throughout the world.⁵²

Laskar, Molan, in *Bhupen Hazarikar Samajik Mulyayan*, 1986, analyses the social contributions of Dr. Bhupen Hazarika in Assam and also discussed about the various controversies in regards to activities of Dr. Bhupen Hazarika.⁵³

**SIGNIFICANCE OF THE STUDY:** Lyricist, Music composer and world artist Dr. Bhupen Hazarika’s birth and death anniversaries are being observed officially and unofficially by many governments and non government organizations in many cities of India and by non Resident Indians in various places abroad by organizing memorial
meetings. In those memorial meetings, his work and achievements are discussed, songs composed by him are performed sung, his qualities of head and heart are appreciated and souvenirs published to mark the occasion.

But the artist’s achievements or his life story cannot remain limited to discussions of this nature. But there is a need for the new generation to know about this artist who since 1935 till a few years before his death kept his fans especially in Assam and Bengal, teachers, workers and noted persons including politicians, industrialist, social activists, in short everybody charmed in his work. With this objective in mind, some of his achievements need to be analysed with a scientific and modern outlook and presented before the upcoming generation and the present thesis is an endeavour in that direction.

The leading film maker of the nations who was solely responsible for placing the Assamese Cinema on the All India and World Cinema map. Dr. Hazarika is considered as the great mass singer and the only great ballad singer in India and involved in the Indian movement from his very Childhood and he wrote many love songs and produced lots of film for which Bhupen Hazarika had on the hearts of the entire Indian people through his music and culture.

Dr. Hazarika had widely travelled as a delegate to conferences on Mass Communication, music and performing artist from the Belgium Congo to Samankand, from the Mississipi to Danube to Europe Canada, South-East Asia, Japan, U.S.A., U.K. and Australia.

Bhupen Hazarika’s popularity is so tremendous as a performing artist that for the last 50 years he has been the biggest crowd puller and was honoured for the Golden Jubilee of his singing career in 1991. Besides Cinema, Music and Culture he has also
occupied a very good position in literature. Dr. Hazarika is one of the leading Author /
poets of Assam and has to his credit more than one thousand lyrics and more than
fifteen major books on short stories, essays, travelogues, poems and Children's rhymes.
He was an extremely popular journalist and editor for the past two decades of the
popular monthlies *Amar Pratinidhi* and *Pratidhwani*.

Dr. Bhupen Hazarika's creative motive in the field of Music, Culture, Cinema
etc. has a great significance in our present society, and will have significance in future
also.

**OBJECTIVES:**

**THE OBJECTIVES OF THE STUDY ARE AS FOLLOWS:**

1. To highlight the multifaceted personality of Dr. Bhupen Hazarika in the fields of
songs and cinema in Assamese language.

2. To evaluate the impact of life and achievements of Dr. Bhupen Hazarika on social
and political life in Assam.

3. To analyse the socio- economic status of the different songs and cinemas produced
by Dr. Hazarika.

4. To highlight the activities of Dr. Hazarika in the international arena.

**JURISDICTION OF THE STUDY:** It is not easy to embraces each activity and aspect
of Dr. Bhupen Hazarika, a magician of music and a living legend within the stipulated
time of a Ph.D scholar. Looking at the massive amount of material that is associated
with the iconic artist, seven chapters were chosen for a detailed study. These are life
history, Dr. Bhupen Hazarika as a musician, Dr. Bhupen Hazarika as film and music director, Dr. Bhupen Hazarika's contributions towards social and political life of Assam, impact of Dr. Hazarika's life and achievement on society and politics in Assam, Dr. Bhupen Hazarika in the midst controversies and conclusion.

**RESEARCH METHODOLOGY:** In order to achieve the objectives of the research work following methodology was adopted. This thesis has been prepared with materials collected personally by the scholar after visiting almost all the places with which Dr. Hazarika was connected and meeting his family members, relatives, friends, well-wishers, collecting the statements of common listeners and their views etc. These places include his birth place Sadiya in Tinsukia district, Nazira in Sivsagar district, the main place where he studied and the pilgrims place of his work Tezpur, his political arena of Nowboicha, his farm house at Kuthari in Kazironga, his residence at Nijarapar in Guwahati, Banaras Hindu University from where he completed his graduate and post graduate studies, his place of work Gauhati University, the places where he spent a major part of his working life Kolkata, Mumbai etc. in addition to consultation of secondary sources. For field survey I have adopted several tools.

Dr. Bhupen Hazarika had immense popularity throughout the nation. He had innumerable fans, whom to keep and whom to leave is a question which has no easy answers. Therefore by collecting data and responses from his relatives and close associates the thesis has been prepared.

**INTERVIEW SCHEDULE:** The Researcher has used interview schedule for collecting data from the respondents.
METHODS OF DATA COLLECTION: While deciding about the method of data collection to be used for the study, the researcher should keep in mind two types of data viz. primary and secondary data.

I have collected all the requisite data from the said sources.

1. PRIMARY:-The primary data are those which are collected a fresh and for the first time and thus happen to be original in character. Every information is collected as well as gathered by the researcher personally. I have made every effort to collect the valid and pertinent data for the study through field survey.

II. SECONDARY DATA:-Secondary data means data that are already available i.e. they refer to the data which have already been collected and analysed by someone else and published. When the researcher utilizes secondary data, then he has to look into various sources from where he can obtain them. In this case he is certainly not confronted with the problems that were usually associated with the collection of original data. Secondary data may either be published data or unpublished data.

For the purpose of collecting secondary data’s I have consulted all related books, journals, periodicals, newspapers, office records and other published or unpublished materials.
REFERENCES


2. Ibid, page, 3

3. Ibid, page, 7


7. Ibid, page, 42.

8. Ibid, page, 57.


19. Ibid, page, 92

20. Ibid, page, 93


22. Ibid, page, 111.


25. Ibid, page, 155,156.


27. Dutta, Dr. Dilip Kumar, editor, *Dr. Bhupen Hazarikar Geet Aru Jiban Rath*, Published by Ananta Hazarika on behalf of M/S Banalata, Jaswant Road, Panbazar, Guwahati-1, 1st edition 1981.


