

Folk songs of Darrang

Bhriugu Deka

Ph D, Research Scholar,

Gauhati University, Assam, India.

Abstract: Darrang is a literary man of the field. It is situated in the centre part of Assam and on the Northern side of the river Brahmaputra. Darrang district also rich for folk songs. Darrang folk song are essence the mirror of mind and character of common people. But folk song are lovely just because they are description of the charming nature; but they are also enriched with the fragrance and freshness of unchangeable which therefore become nearer and dearer of the heart. We are discuss the some folk songs of Darrang district area. Keywords: Folk song, Darrang, culture.

1.INTRODUCTION : The name of the district Darrang is of ancient origin. It comes from the word '*dwaram*', which means a door. These doors were important routes connecting Nepal, Bhutan and Tibet with the Brahmaputra valley.

Folk songs is one of the major folk literature. The District of Darrang consist of narrow strip of plain lying between the Himalayas and the Brahmaputra.

Folk songs that constitute the early stage of literature are not included in history of literature. On other hand it is these folk song in which the spirit and psychology of national life get reflected in its true form. Literature is the spontaneous outburst of the mind and spirit of conscious creation.

2. OBJECTIVE OF THE STUDY: The overall study objective is to signify the traditional folk song of Darrang.

3. METHODOLOGY: Analytical methodology is needed immediately after this research paper.

4. FOLK SONG OF DARRANG: (A BRIEF DISCUSSION)

4.1 NANGELI GEET (Song): This psalm is notable. The word 'nangeli' comes from the word 'nangath' (naked). It is a vulgar wordy phrase in the words. It is moving song and sung by only cowboys. While singing '*Nangeli*' songs, the cowboys set divided in to two groups and enact a conflict between them over silly issues which soon reaches climax leading to physical assault, intervention.

Nangeli songs are sexually immoral spontaneous lyrics. It is a piece of music closely connected to a form of work. These are called work song. Basically, this songs intended to increase productivity while reducing feelings of boredom.

4.2 CHIAN GEET (song): This form of folksong was introduced by followers of Srimanta Sankardeva. It is almost similar to the common Assamese folk song. The word '*chia*' in the sense of mainly pronounced in two words- '*sakti*' (power or energy), or god and religious remembrance.

4.3 OJHAPALIO: Ojhapali is an ancient musical performing art of Darrang district. The performance is based on tales from Ramayana, Mahabharata Etc. These are mainly divided in three groups- *vyasgeet*, *Suknanni* and *Ramayani*.

Ojhapali is one of the unique form of arts Darrang, which involve there art form- song, dance and drama. It is performed by a group of four to five men of whom the chief performer is called Ojha. Who is supported by 3 to 4 palis and hence the name Ojhapali. The only instrument played by Ojha and palis. They are played 'khutital' (palm sized cymbal).

Ojhapali is one of the most popular culture fields in the region, especially in the folk art or songs where jelly is available. Ojhapali is a strongly dramatic performing arts. There are two type in ceremonial content: i) epic aspiration ii) non epic. Epic aspiration divide in seven variation: Ramayana, Durgabori, Panchali, satriya, bhaira, dulari and non epic are- *Suknanni, bishahari, padma puran song, tukuriya, mare gaan.*

4.4 BIYA NAAM OR GEET: Biya Geet or *Biya naam* a rich heritage is a prosperous tradition of literature. *Biyanam* are presented in occasionally in Assamese wedding. Assamese wedding verse of the ceremony are all beautiful holy song. In content, there are divide in two parts. First, is serious and Second, witty. The *biya nam* is an invaluable asset to Assamese folk song. This wedding is celebrated at various times. From the beginning to the end of a marriage, these songs separately in various occasions. These songs are essential part an Assamese wedding ceremony. It truly reflects tradition of Assamese society.

'Jamuna' appears dimly in the sight

Flowing under the tree 'Kadamb'.

4.5 BIHU SONG: Bihu – Songs are connected with the bihu festivals- the national festivals of Assam observed in the beginning of the autumn and the spring seasons. The word Bihu is supposed to be a corruption of the Sanskrit word *Visuwa*. There are three such festivals in Assam, in the months of *Baisakh*, Magh and kati. Each Bihu synchronies with a distinct phase in the agriculture life of the people. Of all these Bihu festivals, the Bahag bihu ushers in the period of greatest enjoyment and marks the arrival of spring. The so-called Bihu songs are connected with this festivals. The Bahag bihu corresponds with the pairing-time of the primitive people of the province. These songs are very popular amongst all sections of the people.

I could not reap

With my stretching hands

Golden paddy in the field.

These songs are not preserved in their old grab. Their language has changed from generation to generation. Bihu songs are primarily songs of yearning and of separation. These are light quatrains suited to the rhythm of the spring time. Bihu dance and are of tern sung antiphonally.

5. DECISION: i) Folk songs are recited in the mouth.

ii) There are no writer.

iii) The Structure of the folk songs is quite simple.

iv) The social festivals and the work nature of the community open the door to the community's way to life on a day to day basis.

6. CONCLUSION: Folk culture is one of the most popular literature. Folk songs can be multi-dimensional in its meaning. In trying to understand the meaning of the folk songs, it is important to not the meaning in folk songs is basically cultural dependant.

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