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Research Paper

A renaissance man: lakshminath bezbarua and his contributions to assamese sahitya and culture

Nivedita Lahkar*
*Department of English, Assistant Professor, Bezera Anchalik College, Gauhati, Assam India.

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ABSTRACT

Lakshminath Bezbarua (1864–1938), fondly remembered as 'Sahityarathi' or Chief among literary figures in Assam. His literary efforts towards enriching Assamese language and literature were excellent and incomparable. During the 'Jonaki' period, Bezbarua was an influential figure who significantly contributed to defining contemporary Assam's cultural landscape through his writings. The body of work he created includes dramas, narratives, fiction pieces, poetry collections, biography writing, autobiography creation, literary analysis, and books for young readers; all serve as evidence of his remarkable talent versatility. The renowned Lakshminath Bezbarua is widely regarded as the progenitor of contemporary Assamese literature, significantly influencing its development through his contributions. He made significant impacts through various forms of literature demonstrating an intense dedication to maintaining and enhancing Assam's cultural heritage. The works of Bezbarua encompassed numerous narratives, among which *Seuti*, *Surabhi*, Jonbiri, Sadhu *Kathar Kuki* 'collection of modern short stories' mostly dealing with urgent matters like caste prejudice, female injustice, and post-colonial impact are considered foundational in literature. Bezbarua cleverly used humor and heartfelt narratives to challenge traditional values, promoting advancement and learning instead. The man's groundbreaking contributions to Assamese fiction through novels and essays showcase his broad talent and lasting impact on literary circles. It is an undeniable fact that Bezbarua is widely accepted as a renaissance man due to his extraordinary literary talent. Thus the paper is an attempt to describe the Assamese literary and cultural contributions of Lakshminath Bezbarua.

Corresponding Author:
Nivedita Lahkar
Department of English, Assistant Professor, Bezera Anchalik College, Gauhati, Assam India.
Email: nivedita.rm@gmail.com

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1. INTRODUCTION

Lakshminath Bezbarua born in 14th October, 1864 at Nagoan, Assam and died 26th March, 1938 Dibrugarh, Assam. He was well-known for his contributions to the art of storytelling in Assam, and was hailed as the father of the modern oral tradition in the region. The writer's oeuvre marked a fresh era in Assamese literature and successfully merged old themes with new modes of narration.The works of the artist reflect his deep engagement with Indian modernity, society and politics, and undoubtedly helped shape the Assamese nation when it was being run by the British. This document examines the life and works of an important writer who played significant role in Assamese literature with his innovative short story writings; highlighting the impact of his work on the creative process of modern writers in Assam in different genres. However, the focus here is on marriage of one of the prominent Assamese writer Lakshminath Bezbarua and Prajnasundari Devi of the well-known Tagore family of Bengal [1]. In a setting of socio-political and linguistic conflicts year around between Assam and Bengal, this matrimonial bond had tremendous historical, cultural and literary implications.

What is important about Bezbarua's work is his ability to rejuvenate Assamese literary traditions at times when it was getting languished due to imperial influence and stagnation in artistic field. He skillfully interwove elements of the folk tales, myths and oratories of Assam with his chronological narratives while preserving the cultural milieus of the region with issues of social afforestation, women empowerment, and raising concerns on the prejudices of the upper castes. The artist's creations delved into the intricacies of human feelings and interactions, providing enduring insights alongside an authentic reflection on Assam during his time period. In many of his stories, he would include jokes and sarcasm to emphasize the bad aspects of society as seen by him, making them understandable to many audiences. At the same time, he touched an emotional nerve with his deep understanding of man's predicaments that touched a lot of readers. His ability to blend in humor and the compassion is clear in Surabhi, Jonbiri and Sadhi Kathar Kuki, where relationships at home, misjudgment about castes, and moral dilemmas form the core of the themes of these works. Those stories entertained people yet at the same time demonstrated the functioning mechanism of culture and the ways and means through which it improves for the better, thus ensuring Bezbarua's ongoing relevance. Regardless of whether it was just a story, Bezbarua has made significant contributions to the field of Assamese poetry, dramatics, essay writing as well as the educational materials for readers at age of ten and under, making him a literary giant in every sense of the word. He was particularly perspicacious at exposing the shortcomings of his colonial rulers and indigenous ways, showcasing his extraordinary literary talents and philanthropy. Moreover, his membership and promotion of Assam Sahitya Sabha and endorsement of Assamese language and literature exhibited his commitment in restoring the culture of Assam. In December 29 (1931), at the time of Sibsagar session Assam Sahitya Sabha named him ‘Sahityarathi’ (Chariot of Literature) and ‘Roxoraj’ (King of Wit).

Among the contemporary cultural revivalists of modern India, Lakshminath Bezbarua is one of the important players especially in Assamese literature from 1890 to 1938. His writings were also Assam-centric, in tune with Assamese awakening, in the 19th century. He worked in different roles in the field of literature as a story writer, poet, lyricist, novelist, playwright, biographer, essayist and as a journal editor and contributed to the revival and revivalism of the Assamese language and culture which is known as the 'Bezbarua Yug'. Having completed his matriculation in 1886, Bezbarua lived in Kolkata for more than three decades during which period he was influenced by the cultural climate of the city, particularly as a close confidant of the Tagore family since his marriage to Pragyasundari Devi in 1891. Although he was engaged in timber trade, yet he could not pay less attention on Assamese litterary development. In 1889, he co-founded the literary journal Jonaki with notable contemporaries to promote Assamese language and literature, aiming to enrich it with new ideas and tradition, and reform the society around him. ‘Lakshminath Bezbarua stands as one of the foundational Figure 1 in modern Assamese literature [2].



Figure 1. Lakshminath Bezbarua

As shown in Figure 1, the portrait captures Lakshminath Bezbarua, a multifaceted writer and an influential Figure 1 in Assamese literature.

Bezbarua was a multifaceted writer and an influential Figure 1 who engaged his readers through humor and poignant insights about societal changes. He encouraged pride in cultural heritage while critiquing both old and new vices influenced by British colonialism. His literary contributions, particularly through 'Banhi', and memorable characters from his life experiences in West Bengal and Orissa, reflect this. His work 'O mor aponar Desh' remains an anthem for the Assamese people. He passed away in Dibrugarh during a visit to his homeland.The research endeavors to underscore Bezbarua's strategies as well as his impact on society through literary contributions.

2. RELATED WORK

On the basis of literary survey of Lakshminath Bezbarua and his contribution to Assamese Sahitya and Culture, following related works are noticed by the researcher:

Lakshminath Bezbarua was the most prolific writer of the age and he spread the spirit of Romanticism to many branches of literature. The Romanticism was influenced by Bengali Renaissance and Nationalist thinking took the vow of reviving Assamese literature. Lakshminath actively joined with Chandrakumar Agarwala and Hemchandra Goswami to give a new touch and new strength to Assamese Language and literature [3].

Lakshminath Bezbarua occupies a seminal position in the canon of modern Assamese literature. Bezbarua is considered the father of modern Assamese prose and drama and his works jolt the reader with his deep awareness of the cultural, linguistic and Political changes of colonial Assam. During the Jonaki Era (a period of Romantic Rebirth and linguistic assertion and affirmation), he became not just a writer, but a rare satirist and cultural reformist and rehabilitator [4].

O Mur Apunar Desh is much more than just a regional song, it's the expression of unity in diversity, which is the approach of India towards national integration. By celebrating Assamese particularity while connecting to share Indian values, the anthem demonstrates how cultural expressions can simultaneously strengthen regional identity and foster national cohesion [5].

He takes up, first, how the theater as an institutional space and the historical drama as a genre become sites of nationalist cultural politics and then, draw upon notions of ordinary language and popular representation to resituate Joymoti's sacrifice [6].

Lakshminath Bezbarua was one of the topmost intellect of the last decades of the nineteenth and first half of the twentieth. His chief objective of life was development of Assamese language and literature. He profoundly believed that language is the ultimate way of developing his own land and culture [7].

Assamese is an Indo- Aryan language spoken mainly in the state of Assam which is also known as "ɔɦɔmiya" (Oxomiya) by the people of North-East India. It is the easternmost language of the Indo-Aryan language family. In the year 1872, Assamese was established as an independent language of the state and was made the language of the courts and schools [8].

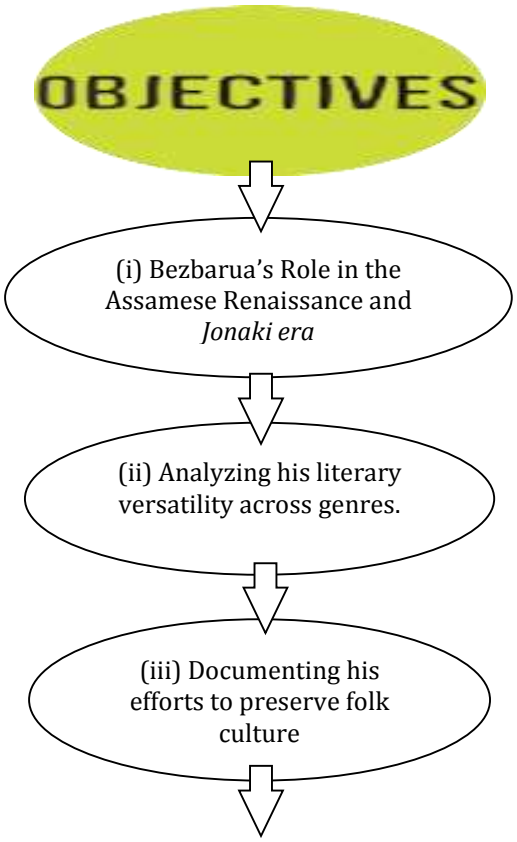
The position of women was unsatisfactory during the past in Assam due to strict patriarchal norms. Women were under the yoke of men, had very little exposure, and were mostly confined to the home domain. While canonical folktales compiled in *Burhi Aair Sadhu* traditionally projected women as submissive, voiceless. The seeds of feminism and women's empowerment were actually sown by Bezbarua in his writings. The women were by no means a homogeneous class. They were engaged in different activities at various levels. Some women were engaged in economic activities [9].

3. METHODOLOGY

To study the influence of Lakshminath Bezbarua, the 'Roxoraj' on Assamese identity, a qualitative descriptive-analytic research design was employed, blending literary analysis with socio-historical inquiry. The methodology involves analyzing primary sources such as Bezbarua's short stories, poetry, plays, autobiography, and folklore, alongside secondary sources like biographies and literary criticisms from prominent scholars, through library works, magazine journals etc. Analytical approaches will include literary analysis of his modern short story contributions and satire on social issues, a historical-contextual examination of his role in the Assamese Language Movement, and a cultural-iconographic study of his impact on Assamese national identity, notably through the state anthem and promotion of 'Vaishnavite culture'.

3.1. Objective

It was the 19th century in which modern Assam came into being and the period of Modern Assamese Literature is started [10]. Lakshminath Bezbarua, known as 'Roxoraj' and 'Sahityarathi', was crucial in shaping modern Assamese identity through literature. Main research objectives include.



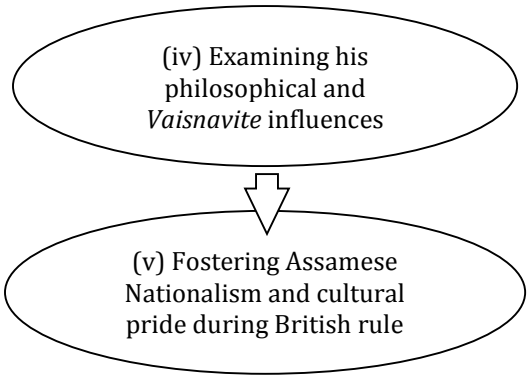


Figure 2. Basic Objectives of Present Research Study

In Figure 2 researcher has tried to focus point wise on the basic objectives of this present research i.e. (i) Bezbarua's Role in the Assamese Renaissance and also evaluating his role in the 'Jonaki Era', focusing on the Assamese Renaissance and language reclamation. (ii) Critically examining aspects of his literary versatility with reference to short stories, satire, poetry and drama. (iii) For taking documentation of his attempt for retention of the folk culture by retelling the folk story of Assam in the fashion of present scenario. (iv) to consider his philosophical and Vaisnavite influences from the biography of Mahapurush Srimanta Sankardev. (v) Evaluating his contribution towards the growth of Assamese Nationalism and cultural patriotism during the British period of rule.

3.2. Research Question

Lakshminath Bezbarua has been an important person for Assamese people and known as 'Roxoraj' (King of Wit) in Assamese history. His work has had a significant impact on the formation of the Assamese identity of modern times. The research question addresses himself and his expressions of critique through satire on the social issues that he encountered in Assamese society. A few of the fundamental research questions of this paper can be analysed in the following Table 1 .Core research Questions on Lakshiminath Bezbarua

Table 1. Core Research Questions on Lakshiminath Bezbarua

Research Area	Research Questions
Jonaki Movement	How did Bezbarua's contributions to *Jonaki* influence modern Assamese literature?
Folkelore Revival	How did his collection and adaptation of Assamese folklore foster cultural nationalism?
Literary Contribution	In what ways can Bezbarua be regarded as a "Renaissance Man" of early twentieth-century Assam?
Social Satire	How did his satirical writings critique social and cultural issues in Assamese society?
Cultural Identity	What role did Bezbarua play in shaping modern Assamese identity during colonial rule?
Legacy	How does his work continue to influence contemporary Assamese literature and culture?

It is analysed systematically, as shown in the Table 1 such as; the core research questions related with historical contribution of Bezbarua; the influence of Bezbarua's innovations in the field of journal on Assamese literature; the role of his contribution in the revival of folklore and promoting cultural nationalism in Assam during colonial era.

3.3. Research Design

This study implies the significant contribution of Lakshminath Bezbarua in the potential cultural 'Renaissance' movement of Assamese people in the late 19th and early 20th century under the pressure of the colonial regime. It seeks to evaluate his role in standardisation of Assamese language, in the diversity of genres he has authored, and anchoring the Assamese nationalism with the cultural symbolism. Bezbarua's work has been analyzed using the perspective of theories of "Cultural Nationalism", and he is regarded as a "public intellectual" combining the elements of traditional folklore and modern literature. This design enables us to take a step beyond a simple biography. It positions Bezbarua first and foremost as a writer but also as the impetus of a cultural awakening.

3.4. Significance of the Study

The study of the contributions of Lakshminath Bezbarua is indispensable for the complete knowledge of Assamese identity, especially during the 'Jonaki (romantic) Era'. He introduced modernity in Assamese literature by adding other general and relatable topics, which otherwise were religious. He played an active part in the Asamhiya Bhasha Unnati Sadhini Sabha and played a crucial role in safeguarding Assamese language from the intrusion of foreign languages. The significance of present study will be explained in the following points:

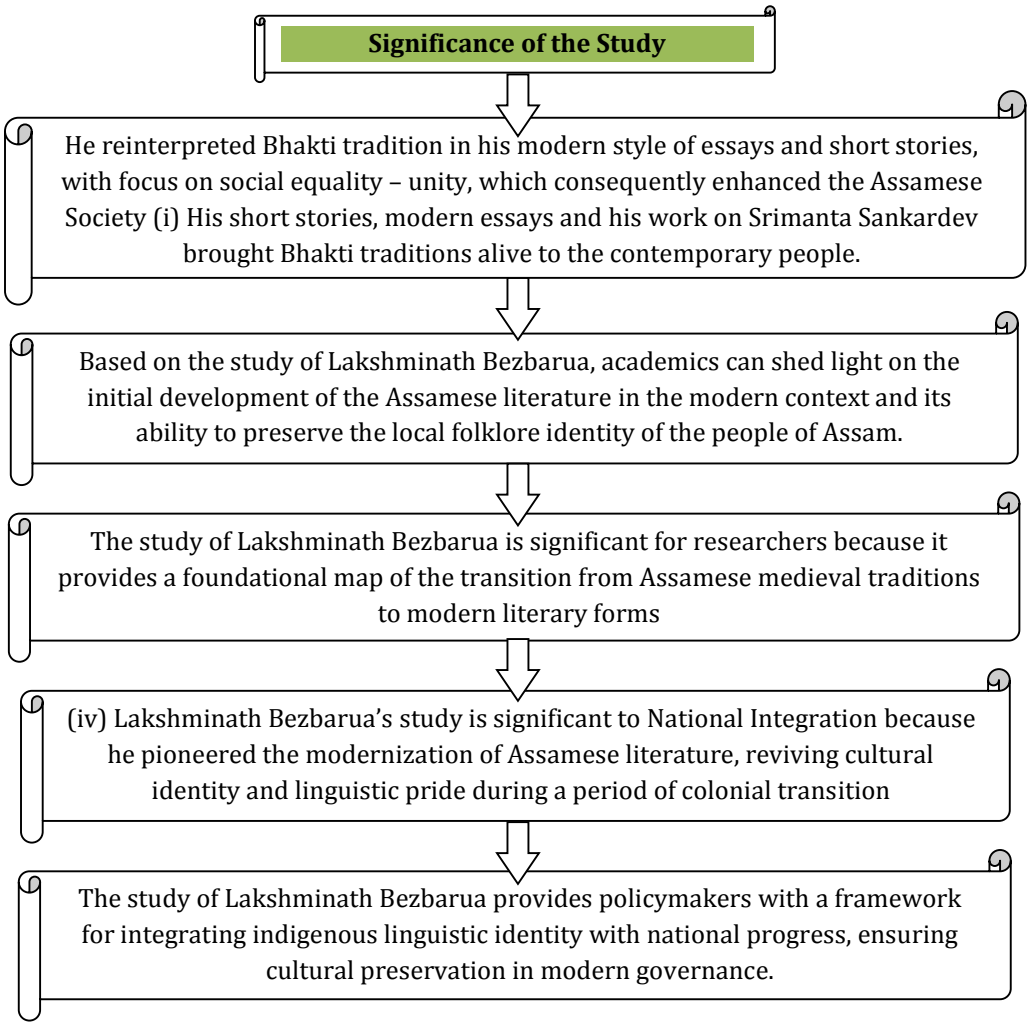


Figure 3. Significance of the Study of Lakshminath Bezbarua

It is striking to note that the Figure 3 clip common to folkcrafts beautifully connected the two poles of legacy of folklore and social talk of the national agenda, effectively creating a national consciousness and national integration within a multi-ethnic society, as is shown in Fig 3: Bezzarua's oeuvre. His research and

writings represent an unmistakably clear trail blazed towards the development of literary forms in Assam, from the medieval era to the present day, and the strength of the indigenous folk identity. Moreover, his legacy gives a pragmatic blueprint to policy makers to embed linguistic heritage with national development, and shows how cultural values and heritage can be integrated into current governance structures.

4. RESULTS AND DISCUSSION

4.1. Bezbarua's Role in the Assamese Renaissance

Lakshminath Bezbarua was an important personality of the 'Jonaki Era', which contributed much in a way of the cultural renaissance in Assamese literature during the late 19th and early 20th centuries. He is the pioneer of the modernisation of literature through his magazine Jonaki which highlighted the Romanticism, away from religious themes to human emotions and nature. 'His literary works include novels, short stories, poems, articles, romantic belles letters, plays, editing of Jonaki magazine, and more. The author of Jonaki, who starts the volume of current Assamese literature, is Laxminath Bezbarua' [11]. Bezbarua proved Assamese as a distinct language with its own history during the colonial era, fighting against the dominance of Bengali. As a founding member of the *Asamiya Bhasha Unnati Sadhini Sabha*, he contributed to the *Jonaki* magazine, which initiated the Romantic Age in Assamese literature. Bezbarua diversified Assamese literature, establishing the short story genre and employing humor and satire to critique societal issues. His compilation of 'Burhi Aair Sadhu' preserved Assamese folklore.

Additionally, his anthem 'O Mur Apunar Dekh' fostered cultural identity and nationalism, while his writings revived the legacy of the Neo-Vaishnavite movement. 'One of the most important cultural-religious revolutions in northeastern India is the Neo-Vaishnavism movement, which was started by Sankardeva'[12]. In most of his writings we noticed that he used Assamese script 'the first attempt to collect Assamese script was made by Rev Nathan Brown stationed at Sivsagar, Assam'. [13] Neog emphasizes Bezbarua's successful merging of medieval and modern elements, particularly highlighting his modernization of the Bhakti movement's values through key biographies of Sankardev and Madhavdev, which he views as vital for cultural preservation. One can undoubtdably say he was the true pillar of Assamese Renaissance his dedication and contributions to Assamese society proved him as a renaissance man during 19th and early 20th centuries.

4.2. Contributions to Assamese Sahitya (Literature)

Lakshminath Bezbarua, known as the 'Rasamari or Roxoraj (King of wit)' and 'Sahityarathi', (Charioteer of Literature)' is a seminal Figure 3 in modern Assamese literature, revitalizing the language in the late 19th and early 20th centuries.
His key contributions include:

- **The Architect of the Romantic Era:** A leader of the 'Jonaki (Romantic) Era', he shifted Assamese literature from religious themes to human emotions, patriotism and love. 'Lakshminath Bezbarua is the greatest literary Figure 3 in Assamese 'Romantic Period'. He is one of the pioneers of introducing Romanticism into Assamese Literature.' [14] Banhi, a pioneering magazine of Assamese literature during 'Jonaki era', was launched in 1909 under the editorship of Lakshminath Bezbarua. It aimed to innovate Assamese journalism by discussing a broad range of topics in its editorials, including language, literature, culture, religion, society, science, and arts, thereby showcasing diverse ideas. 'The Jonaki Era marks a vibrant and transformative phase in Assamese literature, emerging in the late 19th and early 20th centuries around the literary magazine Jonaki, first published in 1889' [15].
- **The Master of Short Stories:** He pioneered the modern Assamese short story, using collections like 'Surabhi' and 'Sadhukothar Kuki' to blend rural life with social critique, exemplified by his satirical character *Kripabur Borua*. Kripabur Borua is a made-up character used to poke fun at the problems and silly habits of people in Assam. But at the same time, he makes you realize that something in society-like politics or how people behave-actually needs to change

- **Folklore and Children's Literature:** His book Burhi Aair Sadhu, Kaka Deuta aru Nati Lora, Junuka, Tejimola, are an influential collections of Assamese folklores and fairy tales which preserved Assamese folklores for future generations. 'Folk culture originates in folk society. The term 'folk society' usually refers to villagers, farmers, uneducated people and people from the lower strata of society. Literature was a product of folk culture for Lakshminath Bezbarua' [16] Bezbarua put oral culture as a base-fact of the modern Assamese consciousness strategically. This turn towards 'high art' of Assamese literature through weave-in of rural folklore was a valuable interposition upon the colonial assimilation of locally narrated culture as unworthy of a serious literary study, considering the 'folk' quality as the articulation of the true 'Assamese'. Besides being children's bedtime stories, Bezbarua's folktales are toolkits for children's learning and instructional (fairy) tales, legends and myths.



Figure 4. Edition Image of Burhi Aair Sadhu (Published In 1911)

The image of Burhi Aair Sadhu was also an integral part of the historical Assamese children's literature as can be seen from the Figure 4. It has kept the oral heritage and is celebrated for narration in which colloquial Assamese language is used and it has incorporated elements of fun and some morals in it.

Patriotism and the National Anthem: Lakshminath Bezbarua had not merely taken to the path of patriotism as a citizen of India; now he had become a patriot within the country he had breathed into. Now he was going to take the arduous journey to restore the pride of his Assamese identity, which had been stolen from him by the British. The biggest hit of his is 'O Mur Apunar Des' but his love was so exhilarating on stage. He expressed his patriotic sentiments with historical plays, celebrating the valour of Assamese Heroes and heroines. 'Joymoti Konwari' put up that brave and heroic fight against Mughals and immortalized 'Joymoti' and 'Chakradhwaj Singha' celebrates the defiant stance of Lachit Borphukan to Mughals. On the other hand Belimar was a tragic warning; following the demise of the Ahom kingdom due to internal strife. O 'Mur Apunar Desh' is much more than an anthem of a region or a nation, it has actually captured the essence of 'unity in diversity' and this has been followed by India with the approach to National Integration. His song 'O MOR Aponar Des' (1927) was made the state anthem of Assam and his historical dramas stirred in Assamese sentiments:

O Mor Aponar Des,
O Mor Sikʰuni Des
Enekʰon Xuwola
Enekʰon Xufola
Enekʰon Moromur Des

O my dear mother land, you are a Portrait in emerald tea gardens and in sapphire rivers. From the sweet scent of your flowers of the Kopou to those golden bounties of your plains there is no beauty that is not felt- it is like a divinely-ordained gift in our veins.

- **Cross-Generational Work:** His elegant poems, biographies, and essays demonstrate versatility across genres, his wide range of engagement with Assamese identity and culture. His pertinent publications include:

Table 2. Contributions of Lakshminath Bezbarua

Sl No.	Category	Remarkable Works	Year of Publication	Publisher
1	Poetry	Kadam Kali	1913	Banhi Press
		Podum Koli (poetry collections)	1968	Assam Sahitya Sabha/ Bani Mandir
		Binbaraagi	1923	Sahitya Prakash
		Priyatoma	1913	The Agency Co, Assam
		Malati etc.	1909	Joyti Prakashan/Assam publication Board
2	Folklores	Burhi Aair Sadhu,	1911	Tattvabodhini Press
		Kokaideu aaru Natila	1912	Student's Stores
3	Satires	Kripabur Barborua Obhotoni	1909	Banhi Press
		Kripabur Barborua Kakotar Tapolah,	1945	Sahitya-Prakash
		Barbaruar Buloni	1918	Bani Prakash/ Assam Publication Board.
4	Dramas	Litikai,	1890	Jonaki Magazine
		Belimar,	1915	Banhi Press
		Kunwari Joymati	1915	Banhi Press
5	Novel	Podum Kunwari	1905	Tattvabodhini Press / Self
6	Autobiography	Mur Jivan Sowaran	1945 (Posthumously)	Bezbarua Memorial Committee
7	Biography	Sri Sri Shankardev	1914	Lakshminath Bezbarua self published at Kolkata.
8	Anthem	O Mur Aponar Des	1909	Jonaki Vol 5 Issue 7.

It is mentioned in Table 2 about the contributions of Lakshminath Bezbarua in terms of folktales, satire, drama, novel and poetry and biography. This work was instrumental in providing the impetus to the language and the culture and consciousness of Assam.

4.3. Contributions to Assamese Culture

The contribution to Assamese culture include contribution related to language, literature, philosophy and arts to formulate the distinctiveness of [17] Assam. Key pillars include:

Neo-Vaishnavite movement gave rise to important cultural aspects like Sattriya dance, Bhaona plays and 'Sattras' and 'Namghars' based on communities. In order to create a good cultural bond Bezbarua encouraged Assamese society to come under shelter of one God.

- **Literary Foundations:** Language shapes culture through contributions like the historical Buranjis of the Ahom Kingdom and the literary awakening of the 'Jonaki Era' led by Lakshminath Bezbarua. It is to be noted here that 'writing a literary history is a complex business, and the tenets underlying its conceptualisation and execution have often been determined by factors other than purely 'literary' ones' [18]. The Romantic age of Assamese literature began in February 1889 with the publication of the magazine Jonaki. Pioneered by Figure 1 like Lakshminath Bezbarua, this publication marked a monumental literary movement in Assam's history. Lakshminath Bezbarua empathized between old and new times and enhanced folk culture and folk festivals of the state of Assam. His style of writing was not merely descriptive but a conscious effort to save and define Assamese

identity in the throes of great colonial changes. The grassroots inputs are the Bihu festivals reflecting the agricultural cycle and making of the traditional crafts 'Muga silk' weaving and 'Gamosa' making.

- **Modern Cultural Icons:** Lakshminath Bezbarua, 'Charioteer of Literacy', was one of the foremost personalities and composer of the Assamese cultural Renaissance whose impact went across the fields of literature and music that have define the cultural identity of Assam and the Assamese cinema. O MOR Apunar Des' published in 1909 is the celebrated contribution of his which equates the Assamese folk cultural elements with patriotic themes and is what Assamese national anthem came into existence. Bezbarua had written works thrice highlighting Assamese culture which paved the way for Assamese cinema that was demonstrated to the public in the film 'Joymati' (1935) which was the first Assamese low budget film of all times, followed by the film 'Joymati Konwari' (1943). Furthermore, his collection *Burhi Aair Sadhu* revitalized Assamese folk traditions, making them accessible globally, and inspiring adaptations in various artistic forms. In the 20th century, figures like Jyoti Prasad Agarwala and Dr. Bhupen Hazarika brought Assamese culture to a global audience, enhancing its recognition through music and cinema.

4.4. Feminism in Bezbarua's work

Lakshminath Bezbarua significantly influenced modern Assamese literature by offering a diverse portrayal of women. His characters range from the traditionally submissive to fiercely independent figures, often challenging patriarchal norms. Bezbarua's works laid the initial building blocks for women's empowerment. His time was full of conventional patriarchal norms, widow marginalization, child marriage, and other superstitious beliefs. He used his short stories, folktales, and plays as literary instruments to fight against those norms, appealing for female agency, an end to oppression, and mental and spiritual autonomy 'The early 19th century social reforms and educational programmes initiated by various social reforms deals with the social evils prevalent in the society. The struggle for freedom marked the beginning of a political awakening among women in India. In the context of Assam, despite having a glorious history of women, they could not occupy good position in decision making process and party politics' [19].

Bezbarua introduces assertive female characters like 'Laliti, Kakoti' who pursues independence, and 'Jayanti', who transforms from a homemaker to a warrior to save her husband. He portrays the struggles of rural women, exemplified by 'Bhadari', who endures abuse yet remains forgiving, and 'Nalini', a tragic victim of societal injustice. As far as folktales, his characters are typologized as the innocent victim and the jealous stepmother; though more importantly, he has the smart female character, who overcomes obstacles. His journey within the realms of Bengal and Odisha, enriched his tales and brought the multifaceted concerns of women into the picture, breathing life into it within diverse social and religious backgrounds.

4.5. Observation

Lakshminath Bezbarua, the King of Wit of Assamese literature, had an important role in propagating the Assamese folklore when Western and Bengali culture was dominating the Assamese country in the late 19th and early 20th century. His most distinguished writing, 'Burhi Aair Sadhu' (Grandmother's Tales), used a narrative style that made great use of dialogue and was quite oral, like the way people related stories to one another. This is so because gender roles play a large role in Bezbarua's Burhi Aair Sadhu. His exceptional talent has brought the role of women in modern society to the fore and exposes to the world the social norms disapproving the folklore. He infused freshness and satires in all the characters for making them relatable, and vernacular language to validate rural experiences of the Assamese, standardizing modern Assamese prose. Bezbarua, in his propagation of these stories popular in the area turned them into national anthems—and established symbols for a greater sense of Assamese identity. The passion of love affectively radiates from the human heart as spontaneous expression and thus it is very obvious in any type of literature like poetry, novel, drama, short story, etc. [20]. His work rejuvenated folk culture so that it was entertaining to young people, rather than being a living history.

5. CONCLUSION

The 'Renaissance man' of Assamese literature, Lakshminath Bezbarua brought with him the connection between the spiritual and the political demands of the colonial era, and was an important player in the development of the modern identity of the Assamese people. He was greatly influenced by the Neo-Vaisnavism which consecrated gods such as Sankardev with great concern and glorified god as human beings who transcended caste divisions and infused with the message of universalism. Also, he was a nationalist of the Assamese people during the British rule and supported the recognition of Assamese language as an official language of the State of Assam, evidenced by his leadership in Asamiya Bhasha Unnati Sadhini Sabha and writing the National Anthem 'O MOR Apunaar Des.' His satirical depiction of the colonial administration and the superficial nature of modern life through the character 'Kripabor Borua' challenged the notion of colonial rule and stagnation in society, while his compositions in the Burhi Aair folk genre highlight the contribution of folk arts in fostering the Assamese people's sense of a common cultural heritage.

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Author Contributions Statement

Name of Author	C	M	So	Va	Fo	I	R	D	O	E	Vi	Su	P	Fu
Nivedita Lahkar	✓	✓			✓	✓		✓	✓	✓				

C : **C**onceptualization
M : **M**ethodology
So : **So**ftware
Va : **Va**lidation
Fo : **Fo**rmal analysis
I : **I**nvestigation
R : **R**esources
D : **D**ata Curation
O : Writing - **O**riginal Draft
E : Writing - Review & **E**diting
Vi : **Vi**sualization
Su : **Su**pervision
P : **P**roject administration
Fu : **Fu**nding acquisition

Conflict of Interest Statement

No possible and probable conflict of interest was reported by the author.

Informed Consent

I do confirm the manuscript submission and possible publishment.

Ethical Approval

The study does not include experiments with human or animal participants nor any biological materials. This research does not include AI-generated content as research objects, so ethical approval from any board or committee approval is not required for this paper.

Data Availability

This study does not involve AI generated contents, the primary data was collected from the field investigation and this supported research paper writing whereas secondary sources are from the internet and cited. To support the evidence the links are cited in the reference section.

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BIOGRAPHIE OF AUTHOR



Nivedita Lahkar, is Assistant Professor in the Department of English at Bezera Anchalik College, Assam. She had extensively worked on many unexplored, undocumented and undescribed Tibeto-Burman and Indo-Aryan languages of India and published her book on ELT and papers on various National and International Journals. She has also contributed to the Mother Tongue Survey of India, a major project undertaken by the Ministry of Home Affairs under the office of the Registrar General of India. Dr Nivedita had compiled many sketch grammar on explored endangered languages of India. Email: nivedita.rm@gmail.com