

Kamrupiya-dhuliya of Assam: A Panoramic View

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Kamrupiya-dhuliya can easily attract the attention of the audience for its proper mingling of acting, dance and song. The performers of this art-form can create intellectual humour through acting and dialogue delivery. On the otherhand, the different games belonging to this art-form creates surprise to audience. The mingled sound of *dhola* and *tala* brings religious deepness to this performing-art-form.

In ancient Assam, the musical instrument *dhola* was considered as a chief instrument in the different temples. By passing time, both the musical instruments i.e., *dhola* and *tala* were played in other religious or cultural festivals and this mingled *dhola-tala*, playing in a particular occasion ultimately transformed into *Kamrupiya-dhuliya*, a well known living-performing art-form of Assam.

In the books like–*Atharva veda*¹, *Natya shastra*², *The Ramayana*, *Sreemad Vhagavat (11th Skandha)**Katha-Gurusareet*, *Darrang Rajbanshawali*, *Brabrubahanar juj*,³ the term *dhol* and its impact upon the contemporary society is found. Starting during the *Satyajuga*, the tradition of *dhola*-performance continued up to the *Kalijuga*. And in now-a-days this combined performance of *Dhola-tala* becomes an essential part of our life.⁴

In the undivided Kamrup district, in the undivided Nagaon district and in the Darrang district, this performing art-form, *Dhulya-bhauriya* was in practice. Strictly speaking, *Dhuliya-bhauriya* of Assam means *Kamrupiya-dhuliya* because this *Dhuliya-bhauriya* tradition, for the first time, was performed in Kamrup.⁵.....

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