

Nagara Naam: A Living Semi-Dramatic Performing Art Tradition of Assam

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ABSTRACT

Assam is renowned for its culture and folk art since ancient times. Some art and culture have lost its flow by the course of time; on the contrary some other art forms have revived from its original stream. It has become most popular among the people. Nagara naam is one of the most popular performing art forms of Assam. It is a semi-dramatic performing art form, resonating with the spiritual passion of the region. This traditional art form, deeply rooted in the Vaishnavite tradition, is a captivating blend of music, dance as well as devotion which creates a mesmerizing experience, drawing audiences into a world of spiritual happiness. With its origins dating back to the 15th-century's great reformer Sankardeva, naam has been a powerful medium for spreading spiritual awareness and cultural values in Assam. The performances typically depict scenes from Hindu mythology, particularly the life and teachings of Lord Krishna, through songs, dances, and dramatic performances. The soulful melodies of the nagara and Taal (traditional musical instruments) and other instruments accompany the performers, creating an immersive atmosphere. As a vital part of Assam's cultural heritage, Nagara naam continues to inspire and captivate audiences with its simplicity, devotion, and artistic expression. This paper examines the enchanting world of Nagara naam and explores its significance in Assam's rich cultural patchwork.

KEYWORDS: Folk Culture, *Nagara naam*, Performing art, Rasas, Sankardeva.

Introduction:

Nagara naam is an ancient traditional Assamese form of devotional narration through songs dances and acts. During the 15th century, Sankardeva and Madhabdeva practiced "*naam*" to teach the common people moral values, devotion to god and spiritually. "*Naam*" refers to names and tales of Ram and Hari in a rhythmic manner. The word "*naam*" comes from the Sanskrit word "*Namah*" which means dedicated to someone; especially to God. Saints and spiritual gurus explain that the divine power of

almighty is present in the names of god. Through singing and chanting the names of god; specially Hari, Krishna and Ram , we can derive the purity and blessings. Sankardeva and Madhabdeva did not practice the original form of *Nagara naam*. But through the ages it shapes a new form from the "*Ghosa Naam*", the raw musical form of Madhabdeva's *Nam Ghosa*. *Nagara naam* is mostly performed in social occasion and festivals throughout Assam. It originated from lower Assam but it now prevalent across the state. In *Nagara naam*, the artists try to teach a moral lesson to the audience through different

characters from the ancient scriptures. *Nagara naam* is performed by one pair of *nagara* (a traditional drum made by clay and leather), some pairs of *Taal*; which is also a traditional musical instrument consisting of a pair of big, high pitched metal made of bell metal, and *juri* (a small version of taal) and by some people which are called 'Pali'. In *nagara naam*, the *Pathak* takes the main role. They have to wear white Dhoti, White Kurta and *Gamocha*. Though it is introduced as a tool of Neo Vaishnavite movement, *Nagara naam* is design not just for worship of god but for spreading morality, unity and social equality among all sections of the society.

Objectives of the study:

The main objectives of this paper are:

- 1) To elaborate the context of Assamese *Nagara naam*.
- 2) To study the historical origin and evaluation of *Nagara naam*.
- 3) To define its performing structures.
- 4) To examine the socio- cultural and religious significance of *Nagara naam*.
- 5) To evaluate its present day status and challenges.

Research Methodology and Data collection:

The methodology of this paper is descriptive. Field study method is also used for this paper. The needed information is collected through primary sources (attending some *Nagara naam* performances) as well as secondary sources like books and magazine articles.

Importance of the Study:

This study focuses on the importance of *Nagara naam*; a semi dramatic art form in present day situation. *Nagara naam* is a devotional and traditional song that includes dance, music and acting which form a vital part of Assamese Vaishnavite tradition. But it has limited written records. *Nagara naam*, rooted in Sankardeva's *Ekasarana Dharma*, reflects how religious values were spread from the *Naam Ghar* (Assamese pray house) to every household. By introducing the role of *Nagara naam* in Assamese community, its history, its performance style, and socio-religious significance, this study helps preserve intangible cultural heritage for future generations. It also highlights the traditional function of *Nagara naam* in building social consistency, discipline, and moral values as a folk culture. Moreover, this brief study can create awareness and serve as a foundation for more detailed research on regional variations, and preservation efforts.

Limitations of the Study:

There are some limitations of this study. Firstly, the discussion and the analysis may not be universal in case of Assam. It may not be represent all of Assam since some cultural practices differ in Upper Assam, Middle Assam and also lower Assam. And the practices of *Nagara naam* in upper Assam is very limited as this art form is mostly popular in lower Assam, especially in Kamrup, Darrang, Nalbari etc. secondly, we have to rely on oral histories too much, as *Nagara naam* doesn't have much

written history. Thirdly, language can become a barrier for the readers as well as the researchers who doesn't know the Assamese language while studying this article. Because in this article, some culture specific words as well as some phrases are used in Assamese language without translating them into English.

Origin and history of Nagara naam:

Though *Nagara naam* becomes the most famous performing art form of Assam, History of this form is not clear till today. Govindo Atoi (*Atoi* is a term used to address a person who take care of a *Namghar* in Vaishnavite tradition) was the 7th Dharmacharya of Madhabdeva among the 12 Dharmacharyas, who was the son of Brahmananda and Rati Priya from Lesakona, Puthimari of Kamrup. As a disciple of Madhabdeva, he asked Govindo Atoi to spread the Neo Vaishnavite Dharma in the North east region of Mighty Brahmaputra. For this purpose he made some Satras; the institutional centres and monasteries of the Neo Vaishnavite tradition in the reign of the Koch king and started practicing "*Naam Prasanga*" (the act of singing and chanting the names of god) to spread Neo vaishnavite dharma among the common people of Assam. (Deka 2026) Many critics consider the seed of *Nagara naam* germinated from this movement, as they also used *taal* and *nagara* (the main musical instruments used in *Nagara naam*). But at that time it was not considered as a form of performing art, but only a way of devotion towards god (Krishna). Another opinion is that Mathura Das Burha Ata

(originally named Gopal Tanti), a disciple of Madhabdeva and the first Satradhikar(head) of the historic Barpeta Satra in Assam practiced "*Ghosa naam*" by using *taal* and *nagara* at Barpeta Kirtan Ghar in the last decade of 15th century. And it is mentioned in the *Charit Puthi*. (Barthakur 2003)

On the other hand, Some critics want to consider Nareswar Sarma Baruah, a follower of Sankardeva from Bamun para, a Village near *Khatara Satra*, Darrang (Assam) as the father of Modern *Nagara naam*. With the help of *Seo Sapori Naam*, one of the important traditional folk cultures of Darrang, this man developed a new genre of performing art called *Nagara naam*. Folk culture doesn't have any inventor, as it develops by the course of time. But *Nagara naam* differs from any other performing art form of Assam as it didn't have any existence as performing folk culture in the history of folk culture of Assam. It's a developed form of *Seo Sapori naam* of Darrang, but history also remains silent about this *seo sapori naam*. Critics often state that this *seo sapori naam* is also a developed form of "*Naam Prakhanga*" or "*Ghosa Naam*", practiced by Sankardeva and Madhabdeva. We can say as a form of folk culture, *Nagara naam* doesn't have any authenticity. Though History remains silent from when actually this form of art was popularized among the people of Assam, but from 1925 we get some information about *Nagara naam*. To add some elements of entertainment along with *Bhakti Rasa*, Nareswar Sarma Baruah

experimented with this form of “*naam*” and he saw the reaction of the audience. It was really amazing. As the audiences were from rural background and many of them were illiterate, they could not understand the language used in the scriptures. And Sankardeva and his other followers used these languages for all the way to spread the Neo Vaishnavite Dharma. But Nareswar Sarma Baruah turned it into simple and modern Assamese language. According to the data, he composed the story from the Birth of Sri Krishna to the death of Kansha from Ten *Skandha* (canto) of *Bhagavata* into Naam with simple language. After that he published the first printed book of *Nagara naam* entitled, *Sri Sri Brajalila*. "*Hir Hir Sobode Meghe Boroxile*" is considered the first *Diha* (Composition) of *Nagara naam* by Nareswar Sarma Baruah.

We can't consider the *Nagara naam* as directly developed form of *Seo Sapori naam*. From *seo sapori naam* to *Aek Sapori Naam*; a special kind of naam which considered a medium of everyday prayer in *Nam ghar* (Assamese pray house) and after that *nagara naam* came into the existence. History becomes silent about the oral propagation of this form. But we find in history that in "Nagarha" (name of a place) near *Khatara Satra*, wooden *nagara* (musical instrument) was made and in "*Kaharpara*" (name of a place) also near *Khatara Satra*, *Taal* (musical instrument) was made. But at the present time *Nagara naam* is popular in so many districts like kamrup, Nalbari, Barpeta and other districts of lower assam. So

there are multiple doctrine about the origin of *Nagara naam* culture. Someone says it originated from Kamrup, some says it originated from Darrang and some says from Barpeta. So it should be the subject of further research.

Core Discussion:

Evolution is the key of all types of folk culture. Without change it will stuck. As a form of folk culture, we can see huge change or evolution of *Nagara naam* till today from it originated. At present, in all the religious programs of lower assam, *Nagara naam* is performed by the artists. But the question is that we should consider *Nagara naam* as 'Classical Art ' or 'Performing Art '! Critics' views differ from each other about this statement. Some modern critics consider *Nagara naam* as a form of performing art, rather than a classical art form for its broader scope.

i) Subject Matter of *Nagara naam*:

Nagara naam, can also be considered a traditional and classical Assamese art form. It is considered classical as it involves structured musical performance, dance movements, and devotional song with spiritual themes. It is often performed in Vaishnavite monasteries (*satras*). It combines music, dance, and devotional song, adhering to traditional norms and aesthetics. Though the stories of *Nagara naam* are taken from *The Mahabharata*, *The Ramayana*, *Puranas* etc. but the main source of the *Nagara naam* Is The *Bhagavata*. As the tradition of Naam is the result of the rise of New Vaishnavism by Sankardeva. He brought a wave

of Renaissance towards the cultural, societal and religious field of Assam. He wrote the *Kirtan Ghosa* and *Gunomala* written in verse form inspired by the *Bhagavata*.

Praise of Sankardeva, the path breaker of *Bhakti Dharma* is considered a subject matter in *Nagara naam*. In *Nagara naam* it is described as:

"Srimanta Shankara Hari Bhakatarata jana jen kalpotoru

Tahanto Binayi Nahi nahi nahi amaro promo guru" ||375|| (Goswami 2019) (part 2)

Which means Sankardeva is the supreme among his followers.

Self Depreciation is another subject of *ghosa*, perform in *Nagara naam*. Madhabdeva writes in *Namghosa*:

"Najanuhu Abahana najanuhu Bikharjana
Puja Mantra najanu kinchita
Ekete parameshra Dasha Bhailu saranara
Muro Goti Sadhibe Usita." ||139||

(Goswami 2019) (Part 2)

(Meaning: I don't know the way of devotion towards god. I am your slave. So please show me the eternal path of salvation.)

Another subject matter of *Nagara naam* is the devotion to lord Krishna (Hari). In *Nagara naam* 'Hari' is the main figure to whom we should worship.

"Prothome Pronamu Brahma rupi sanatan|
Sarba abatarara karana Narayana||
Toju nabhi kamalata brahma bhoila jata|
(Goswami 2019) (part 1)

(We should bow down for the supreme God, Narayana first, who is the main reason for all the incarnations in the universe)

Moral and social teaching is another subject matter of *Nagara naam*. Through simple Assamese rhythmic verses, it teaches values like honesty, non-violence, forgiveness, unity, and respect for elders. The goal was to educate common villagers who had no knowledge of the scriptures.

Another subject matter of *Nagara naam* is Community Bonding. *Nagara naam* is not just religious culture but also social. By singing together in different places, different societies, it creates harmony, removes caste barriers, and strengthens the village community.

ii) Performance Style:

The performance style of *Nagara naam* is unique from the other Assamese folk culture. Because its nature is mobile, participatory, and community-based. Unlike *Ghosa naam*, which is sung inside the *Naam ghar*, *Nagara naam* performance moves from one place to another, one society to another. A team of 10-15 devotees, led by a *Pathak* or main singer, singing devotional verses with acting. The *pathak* sings the main lines and the rest of the group repeats them in a particular pattern.

Musically it is simple and rhythmic. The main instruments such as *nagara* and *taal* are used to maintain the beat. No modern instruments are used to keep the traditional folk tone. A story is explained through different *Diha* and *Pada* by the *pathak* with the help of the

other members of the team. Each Story takes one or one and half hour. The audiences listen this with great devotion.

Nagara naam has 3 parts:

1. Introduction part (*Vandana*): It is the starting part of *Nagara naam*. It is a prayer to Sankardeva and Krishna at the starting of the performance. The *pathak* start with a *Hari dhvani* (the opening phase where the holy names of god is chanted) and the other team members follow the *pathak*. After that *Guru Ghat* (the rhythmic, instrumental prelude where the performers perform specific beats of *taal* and *nagara* to honor their spiritual god) is performed. Different teams perform different types of *Guru Ghat*. It's also about artistic skill of the performers.

2. Main performance (story telling): This is the second part. In this part, different stories from *Kirtan Ghosa*, *Ramayana*, *Mahabharata*, *Purana* and other scriptures are explained through rhythmic tone with music. Through these stories, audience could get direct moral teachings like honesty, forgiveness and kindness to the others.

3. Conclusion part: This part is called "*Aparadh*" where the performers beg for their unintentional mistakes during the performance to God.

The style emphasizes unity over individual skill. There is no stage, no audience-performer separation. The performer performs together among the audience, which reflects Sankardeva's teaching of equality. This special

performance made *Nagara Naam* an effective tool for spreading moral and religious teachings to every home.

iii) Composition of Nagara naam:

The composition of *Nagara Naam* is not simple. The composer has to take a story directly from *Kirtan Ghosa*, *Ramayana*, *Mahabharata*, *Purana* and other religious scriptures. For this, he or she has to read the whole text thoroughly and make a verse form by using *diha & pada*, from the taken story. Musically, the composition follows a special pattern. The *pathak* sings one line and the whole group repeats it together. The tune is folk-based and changes slightly from village to village, but the words remain the same. *Nagara naam* has its own traditional melody. So the overall composition is long and message-oriented. It was composed this way intentionally by Sankardeva so that even farmers and uneducated people could learn a religious motif as well as morality.

iv) Use of Rasas in Nagara naam:

There are 27 sections in The *Kirtan Ghosa* which are the basic source of *Nagara naam*. *Nagara naam* is related mainly to *Bhakti Rasa*. But as a performing art form, the audience wants something more from the performers. That's why to entertain the audience, *Nava* (Nine) *Rasas* were added in *Nagara naam*. *Nava Rasas* refers to the "Nine Rasas", which are aesthetic sentiments or emotions in Indian arts, literature, and philosophy, particularly in Hinduism introduced by Bharat Muni. The nine *rasas* are: *Shringar* (love), *Hasya* (humour), *Karuna*

(sorrow), *Raudra* (anger), *Vira* (courage), *Bhayanaka* (fear), *Bibhatsa* (disgust), *Adbhuta* (wonder), and *Xaanto* (peace). (Sarma 2005)

The *Pathak*(the main performer) shows his ability to act by these *Rasas* in *Nagara naam*. He shows different types of *Rasas* through the different stories from *The Kirtana* as well as from the other religious books and scriptures.

For example, in “Gajendra Upakhyan” of the *Kirtan Ghosa*, the sexual activities of Gajendra (the male elephant) with the other female elephants create *Shringar* (love) *Rasa*. In the section "Harmohan", Lord Siva became mad for the enchanting beauty of 'Mohini' (lord Bishnu). The *pathak* performs *Shringar Rasa* through his acting, facial expressions and physical gestures. For the story of "Raax krira", the *pathak* creates *Shringar Rasa* through the love story of lord Krishna and Radha and other *Gopinies* (Lovers of Krishna).

Another *Rasa* is *Hasya* (Humour). This *Rasa* is created by mocking someone or mimicking someone for their situations, for their expressions, for their personalities and for their physical gestures. In *Nagara naam*, It can be created through the section like "*Shishu lila*" from the *Kirtan Ghosa*. In which, child Krishna wore different types of dress. In the section "Harmohan" also from the same book, the situation, where lord Siva becomes naked for his lust for 'Mohini', creates *Hasya Rasa*.

Karuna (sorrow) *Rasa* creates through the farewell of lord Krishna among the *gopinies*. The absence of lord Krishna makes Radha as

well as the other *gopinies* sad. The *pathak* has to perform these *Rasas* through his acting skill.

Vira (courage) *Rasa* is mostly used in *Nagara naam*. Because our epics are the witness of the great battles of the history like Kurukshetra battle, The battle between Ram and Ravana, the battle of Krishna and Kansha etc. All the battle show the moral conflict between good and evil. And through showing these battles, *Nagara naam* wants to give a moral lesson towards the audience.

'Prahlad Charitra' a section from the *Kirtan Ghosa* shows the *Rudra* (anger) *Rasa*. When Hiranyakashipu, the father of Prahlad wants to break the pillar to check the existence of God, worship by Prahlad then the Narasimha, third form of lord Bishnu emerges and shows his anger. People become excited to see the acting skill of the *pathak* regarding this story.

In “Ajamil Upakhyan” we can see *Bhayanaka* (fear) *Rasa*, when the messenger of *Yam* (The God of death) arrives to bring the soul of *Ajamil*. In some other stories also we can see this *Rasa* easily.

Bhibhatsa (disgust) *rasa* is seen in the behaviour of the *Raksasas* of the stories from the epics. The Story of *Ajamil* from the *Kirtan Ghosa* also shows this *rasa* when *Ajamil* becomes 'fallen' for the prostitute. So to show this kind of *rasas* in a performing art is not an easy task.

In this way *Adbhuta* (wonder) *rasa* also creates through some supernatural events.

Through the activities of lord Krishna it can perform in *Nagara naam*.

The last rasa is *xaanto* (peace). By the characters of lord Ram, lord Krishna as well as other God and Goddess, every time the *pathak* has to perform this *rasa*.

But *Bhakti rasa*, excluded from these nine *rasas* is the main motif of *Nagara naam*. Through *bhakti rasa* every story performed in *Nagara naam* explores moral values. In *Naam Ghosa*, Madhabdeva, the disciple of Sankardeva writes about *Rasa*,

"Muktito Nispriho Jitu Sehi Bhokato Namu

Rasa moyi Magohu Bhokoti|

Samasta mastaka mani nija bhokotoro baishya

Bhajo heno deva jodupoti|| 1||

(Goswami 2019) (part 2)

From the above discussion we can consider *Nagara naam* as a great form of performing art more than a classical folk culture, as it refers live presentations of music, dance, act or other creative expressions showcased in front of the audience.

v) Significance of *Nagara naam*:

The culture of *Nagara naam* is related to Nature. It refers to the dual principles in Hindu philosophy; *Purusha* (the cosmic soul or consciousness) and *Prakriti* (nature or matter) where *Purusha* is the passive, unchanging consciousness, while *Prakriti* is the active, dynamic in nature. Their interaction leads to creation and evolution of the universe. *Taal* (musical instrument used in *Nagara naam*) is made from bell metal and *nagara* (musical

instrument) also made from clay and leather which can be found among nature. And the *Gamosha* (traditional Assamese cloth) used by the performers during the performance are also a symbol of *Purusha* and *Prakriti*.

Sankardeva was one of the great intellectuals. He didn't show this route of *naam* dharma only to get salvation from this life, but also to take care of the lower class people of the society. He included the Potters, tanners, brass workers and other workers who are financially unstable as well as lived like marginalized. He used some musical instruments for example *Taal*, *nagara* and ensured job placements for these economically weaker people. Sankardeva also used clap as a musical instrument. And clap is a scientifically proven exercise to prevent many diseases. During the performance of *naam*; grams, lentils and other fruits are used to eat. And these are the foods that consist of high protein and vitamins.

a) Social Significance:

Nagara Naam holds deep social significance in Assamese rural society beyond just religious singing. First, it acted as a tool for social unity and equality. When Sankardeva started Neo Vaishnavite movement in the 15th century, caste discrimination was strong. But through *Nagara Naam*, people from all castes (*Brahmin, Khatriya, Baishya, Sudra*) walked, sang together. It breaks the caste barriers at a time when society was rigidly divided till today.

Second, it served as 'mass education' for villagers. Most people had no access to

scriptures. Through simple Assamese verses, *Nagara Naam* taught moral values like honesty, non-violence, respect for elders, forgiveness, and selfless service.

Third, it strengthened community bonding. The performers perform through the whole village. This interaction reduces conflicts, created a bond between the team members, and built mutual support. When *Nagara naam* comes, neighbors gather and talk, keeping social ties alive.

Fourth, it gave a platform for women and common people to participate in public religious life. Unlike some traditional beliefs, superstition, and stereotypical rituals that only priests could do, *Nagara naam* allowed anyone to sing and become a devotee.

Nagara Naam's social role is to build a morally upgraded and united village community. That's why it's called the 'social backbone of Neo-Vaishnavite Assam'.

b) Economical significance:

The economic significance of *Nagara naam* in today's perspective is important for rural Assamese society. In previous years, unlike commercial music, *Nagara naam* was never meant for profit, it created a unique non-monetized economy of sharing and mutual support. But the present scenario is totally changed. It becomes performing art from folk culture. Now a days, people starting consider *Nagara naam* as their way of living life. There are 14/15 members in a *nagara naam* team. So we can say 14/15 families are associated with

the group. So one can maintain their life through *Nagara naam*. But it depends upon the artistic skill of the *Pathak* and the other members.

vi) Future of Nagara naam:

Practice of performing art is a challenge for the artists at present time. As a form of performing art, practice of *Nagara naam* can be someone's occupation. But in the present scenario, how many *Nagara naam* artists can take this as an occupation? Some other Assamese folk cultures like *Aai naam*, *Dhai naam*, *Biya naam* and some dramatic performing art cultures of Assam like *Oja Pali*, *Putola Nach*, *Khulia Bhaoriya* etc. are in the abyss of oblivion. *Nagara naam* is a complex performing art rather than any other art form of the world. Because *Nagara naam* consists of more than one performing art like Song, acting, music, dance etc. And the pathak has to act differently for the different characters at the same time. This is really challenging for the *Nagara naam* artists. *Nagara naam* faces significant challenges in the present scenario, including dwindling interest among youth, limited financial supports from the organizers as well as from the government, difficulty finding skilled performers, adapting traditional art to modern tastes, and preserving cultural authenticity amidst commercialization. Addressing these hurdles is crucial to preserve this cherished Assamese tradition. But by taking steps like Promote *Nagara naam* through cultural events and media globally, Offer incentives for youth participation and skill development, Collaborate with institutions for

funding and support, Blend traditional with modern elements to engage new audiences, Document and archive performances to preserve authenticity; we can solve the problems for some extent. *Nagara naam's* enduring appeal lies in its ability to transcend boundaries and connect people across ages through its soulful melodies and powerful performances making it an integral part of Assam's cultural identity. This timeless art form continues to inspire and captivate audiences, preserving the essence of Assam's traditions for the upcoming generations.

vii) Impacts of social media in *Nagara naam*:

Social media has become the new path for *Nagara Naam*, giving this old tradition a second life in the digital world. Earlier, *Nagara naam* was limited to one particular village or place. But now YouTube, Facebook, Instagram Reels, and WhatsApp have expanded its reach globally. Its main aim is preservation of this age old culture since it is mostly an oral tradition, videos uploaded by organizer committees and cultural pages act as a digital archive for rare *nagara naam* and singing styles as well as Nagara, Taal beats. This stops the tradition from dying with older tradition. social media solves the problem of distance. Assamese students and workers in abroad can watch live streams of *Nagara naam* and feel connected to their roots, while subtitles help non-Assamese audiences understand the moral messages. Besides these, short platforms like Instagram Reels and YouTube Shorts have made *Nagara naam* trendy for youth. Creators use hashtags like

#NagaraNaam to mix spirituality with aesthetics, so it no longer feels 'old' but 'disciplined and cool'. In short, social media hasn't changed core message of unity and devotion of *Nagara naam* , but it has only changed the medium from village lanes to digital newsfeeds.

Conclusion:

To conclude, *Nagara naam* stands as a vital folk as well as devotional tradition that reflects the deep-rooted Vaishnavite spirit of Assamese society. This study shows that it is more than just group singing or acting, but it is a living legacy of Sankardeva's Ekasarana Dharma that carried moral teachings in every Assamese family. Through its simple lyrics, rhythmic sound of *nagara* and *taal* and community participation, *Nagara naam* has preserved religious values, social unity, and cultural identity across generations. Unlike other folk cultures, modernization and changing musical tastes have not reduced its practice among urban youth, its significance in rural Assam remains strong. At present time, many educated artists have been practicing this broad culture. Therefore, documentation and awareness of this tradition are essential to keep it alive. As an introductory study, this work lays the foundation for future research on *Nagara naam* on its regional variations, lyrical evolution, and its role in contemporary Assamese cultural life. Preserving *Nagara naam* is not just about saving a folk form, but about a major part of Assam's spiritual and social heritage and performance art form for future generations.

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