

# Scoop Report

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তেজ মঙহৰে জীৱন নেওচি  
জ্বলি জ্বলি ব'ল মাথোঁ ছাই..

ধুমুহাৰ সতে মোৰ  
বহু যুগৰে নাচোন

## Tribute to the Legend

#JusticeforZubeenGarg



## DEALS IN UPVC AND ALLUMINIUM WINDOW AND DOOR

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On certain evenings in Assam, when the sky turns a deep violet and a soft drizzle paints the air with nostalgia, a familiar melody drifts through the silence. It is Mayabini—a song that, for millions, is no longer merely music but memory, heartbeat, and solace. And at the center of it all is Zubeen Garg, the man whose voice became the eternal soundtrack of Assam, threading through our lives like a quiet, unwavering companion.

Zubeen was never just a performer. To his fans, he was a confidant in loneliness, a rebel with a purpose, a poet who gave shape to love, longing, and the fragile beauty of existence. He possessed the rare gift of making every listener feel as though his songs were theirs alone—that each lyric resonated with their hidden joys, silent sorrows, and unspoken dreams. In his music, we found ourselves reflected, understood, and carried.

When he sang Mayabini, the ordinary transformed into the extraordinary. It was not merely a song—it became a living, breathing poem draped in melody. Every note, every inflection, and every pause carried emotion so vivid that it transcended language. The verses spoke of tenderness, desire, and surrender, yet through Zubeen's voice, they expanded into a universal confession of the human condition. His pauses

weighed heavily like unspoken truths, his high notes echoed the sting of pain, and his whispers drew listeners into a world where intimacy and vulnerability were celebrated rather than hidden. With Zubeen, even silence told a story.

Zubeen's artistry was never about applause, recognition, or the glare of the spotlight—it was about surrendering fully to music, letting it flow through him and into the hearts of those who listened. He sang with the honesty of a man who had lived fully, loved

deeply, and experienced both joy and heartbreak in their rawest forms. That is why Mayabini remains eternal—it is not merely heard; it is felt, absorbed, and remembered.

Even now, though Zubeen has left the physical stage of life, his music refuses to depart. His voice returns unexpectedly—in quiet nights when the world seems paused, in rain-kissed mornings when memories awaken, in star-filled skies that remind us of infinite possibilities. It comforts, heals, and reassures, a reminder that true artists never vanish—they transform into the very emotions they stirred. For those who loved him, Mayabini is not simply nostalgia; it is proof of Zubeen's undying presence, an emotional anchor in an ever-changing world.

Beyond the music, Zubeen's life mirrored his artistry—generous, fearless, and profoundly human. He carried a rare empathy, often extending help quietly, without expectation, to those in need. His integrity, warmth, and wisdom made him more than a star; he became a symbol of what it means to touch lives in ways that transcend fame or fortune.

And so, as Mayabini plays on, a bitter-sweet ache lingers—a reminder of both loss and legacy. Zubeen may have departed from the physical world, but his voice, his spirit, and his music remain boundless, timeless, and endlessly healing.

# MAYABINI

## THE SONG THAT KEEPS ZUBEEN ALIVE

Abu B Siddik



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# ZUBEEN GARG

## A YEAR-WISE JOURNEY

Barasha Mahanta

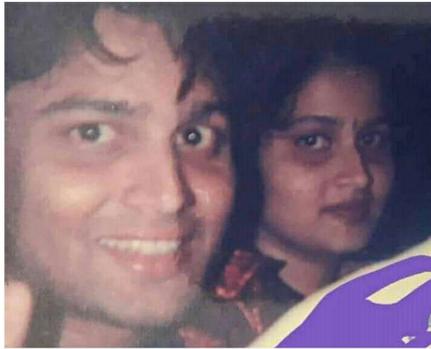
When Zubeen Garg first sang his way into Assam's heart in the early 1990s, no one could have predicted the sheer range his career would cover. From folk to pop, from Bollywood to Assamese cinema, from stage performances to film direction, he was not just a singer but a complete artist. For more than three decades, Zubeen was the voice, face, and heartbeat of Assamese culture. His tragic passing on September 19, 2025, in Singapore at just 52 years of age, left millions in grief. Yet his journey, year by year, tells the story of an artist who was always restless, always experimenting, and always reaching for something more.

### 1990s: The Rise of a Voice



Zubeen's musical journey officially began in 1992 with the Assamese album Anamika. Within two years, his follow-up, Maya, and then Asha and Ujan Piriti (1995) became household names. The young artist moved to Mumbai the same year, eager to take Assamese energy into the wider Indian music industry. His first Hindi album, Chandni Raat, was released in 1995, and he made his Bollywood debut in Gaddaar. By the late '90s, albums like Chanda, Shradhaanjali, Jalwa, and Yuhi Kabhi showcased his versatility, while his voice featured in iconic Bollywood soundtracks like Dil Se (1998).

### 2000s: From Assam to Bollywood Stardom



The new millennium saw Zubeen expand further. In 2000, he directed and acted in the Assamese film Tumi Mur Matho Mur, proving his multi-talented nature. He lent his voice to films like Fiza and Kaante. In 2002, the emotional Assamese album Xixhu was dedicated to his late sister.

By 2006, he became a household name across India with "Ya Ali" from Gangster, a song that brought him awards and global recognition. The track cemented his reputation as one of Bollywood's most powerful playback voices. He followed it up with Hindi albums like Zindaggi Rocks and songs like "Subah Subah".

Meanwhile, back home, he acted in Assamese cinema—most notably Mon Jaai (2008), which not only gave audiences the soulful song "Mon Jaai" but also won the National Award for Best Feature Film in Assamese.

### 2010s: The Cultural Icon



In the following decade, Zubeen balanced both music and cinema. He was honored internationally in 2011 at the Assam Convention in Illinois, USA, and kept contributing hits in Assamese films like Jetuka Pator Dore.

The mid-2010s brought a new phase. In 2015, he acted in Ahetuk, singing its title song and winning multiple awards. Gaane Ki Aane (2016) was another milestone. But it was 2017 that turned into a landmark year: Zubeen directed and starred in Mission China, a film that broke records in Assamese cinema, winning him accolades as Best Actor, Best Film, and Best Music Director at the Prag Cine Awards. That year, he also published poetry and acted in Priyaar Priyo.

Two years later, in 2019, he returned with Kanchanjangha, another self-directed blockbuster. Its song "Panchana" became an anthem for fans.

### 2020s: A Legend at Work

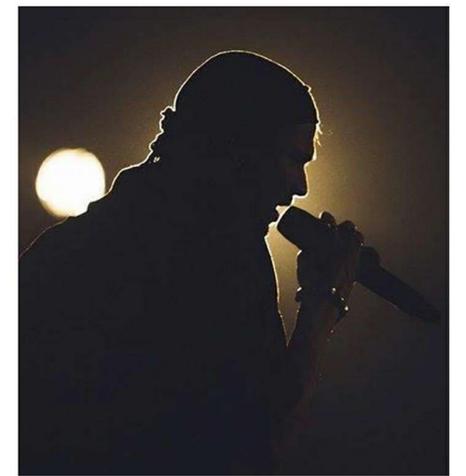


Even in his fifties, Zubeen showed no signs of slowing down. In 2021, he was appointed brand ambassador for Assam's Agriculture and Allied sector, signaling his deep connection to his roots. The film Ratnakar brought him more awards for acting, music, and singing. He also lent his voice to the hit "Bornodi Bhotiai".

By 2023, he had collected state honors for his music, acted in Dr. Bezbaruah 2, and continued to work across genres. The next year,

2024, he received the Filmfare Assamese Award for The Slam Book and an honorary D.Litt. from the University of Science and Technology, Meghalaya. His creative fire remained as bright as ever.

### The Legacy Lives On



Zubeen Garg's life was not only a story of songs and films but also one of courage, risk, and devotion to art. He dared to bring Assamese music to Bollywood, dared to direct films that blended commercial success with cultural pride, and dared to remain himself through it all.

His journey—from Anamika in 1992 to The Slam Book in 2024—spanned more than three decades of continuous reinvention. For fans, every year carried a new memory, a new song, a new role.

On September 19, 2025, when Zubeen left the world, it felt as though Assam had lost its voice. Yet, in truth, his voice is everywhere—in radios, on film screens, at Bihu celebrations, and in the hearts of millions.

Zubeen Garg is not just remembered. He is lived. And as long as music flows through the Brahmaputra, his songs will echo with it.

## The Spiritual Journey of a Great Soul: The Life and Ideals of Zubeen Garg

Noor Mohammad Choudhury

Human life is transient. Sometimes, the Creator sends certain special souls to this world. They are not ordinary people—they come with a divine purpose, to show society the true path, to dispel darkness.

One such great soul was Zubeen Garg. He was not just a singer; he was the very reflection of the Assamese soul. His art, his philosophy of life, and his personality united his name with a spiritual power.

Zubeen Da left the Assamese united. Through the melody of his songs, through the strength of his voice, a divided society came together. He taught us—that to live as a human being is the truest religion.

He was a lover of nature. Trees, hills, birds, monkeys, dogs—he showered equal love upon all living beings of nature. This is the mark of a great soul.

He always helped the poor and needy. A large portion of his earnings he distributed to the underprivileged. That is why people regarded him not merely as an artist, but as a symbol of compassion, holding a permanent place in their hearts.

Zubeen Garg feared no one. He always spoke the truth, directly and fearlessly. He

never indulged in flattery or sycophancy—he was the embodiment of honesty and courage. His criticisms were brief yet profound. They bore no trace of personal malice, but carried a sincere purpose—to awaken society. An artist may win hearts through music, but Zubeen Garg won hearts also through his fearless words of truth.

His life proved that popularity is not wealth, position, or power. Popularity is securing a place in millions of hearts. He came and lit up countless minds with light, and even after his death, that light continues to illuminate the hearts of people.

After his passing, it was evident—not only in Assam but across different parts of India—people expressed their grief. People of all religions, all communities, prayed in their own ways for the peace of his soul. Every Assamese shed tears, and from the depths of their hearts offered him their final tribute. One who is embraced equally by Hindus, Muslims, Christians, Sikhs—one whose death is mourned by all—that is the mark of a truly great soul.

The work of great souls is always completed within a limited time. They come, fulfill their duty, and then return to the Creator. In Zubeen Da's case too, this was true. Awakening Assam, uniting the Assamese, showing

the path of humanity—he fulfilled these duties and then merged with the Eternal.

The life of Zubeen Garg is not confined to music alone. It is a message of humanity's liberation. It is an example of generosity. It is a fearless voice of truth. And it is the gentle melody of love for nature.

“  
I have no caste,  
I have no religion,  
I am free.  
”

This was not just a personal declaration; it was a spiritual message, a message from the Creator himself—pointing to the path of humanity. This message will forever echo in the heart of Assamese society. The path of unity, peace, and harmony that Zubeen Garg showed us must never be forgotten. His body may have departed, but his ideals, his love, his bond with nature, and his fearless words of truth—these will remain eternal, burning as a bright flame in the history of humanity.

## Assam's Boldest & Fearless Artist

Jatin Choudhury

Zubeen Garg, the legendary singer and composer from Assam, was not only known for his soulful music but also for his fearless and outspoken personality. Over the years, Garg often stirred public debate with candid remarks on social, political, and religious matters. Some of his statements, perceived as controversial, drew criticism from devotees, cultural institutions, and political figures alike.

Despite facing complaints and public backlash, Garg remained unapologetic, earning both admiration and criticism. His forthrightness, coupled with his musical talent, made him a polarizing yet influential figure in Assamese society. Fans celebrated his honesty as a reflection of artistic integrity, while critics sometimes condemned his remarks as provocative.

Garg's outspoken nature, though occasionally controversial, underscored his willingness to speak his mind, making him one of the most distinctive voices in India's music and cultural landscape.

# IN THE SHADOW OF MAYABINI

## Unravelling the Mystery of Zubeen Garg's Death

Sourav Dutta  
9864075326

On the evening of 19th September, Assam lost its voice. Zubeen Garg—the icon, the dreamer, the cultural heartbeat of an entire generation—was declared dead. The news fell like a thunderbolt, silencing millions who grew up with his music. Officially, it was an “accident.” But in the quiet corners of drawing rooms, cafés, and social media, another narrative began to take shape—one that mixes grief with suspicion.

At the center of this speculation lies a song that had always been close to Zubeen's heart: “Mayabini Ratir Bukut”.

### The Song That Returned From the Shadows

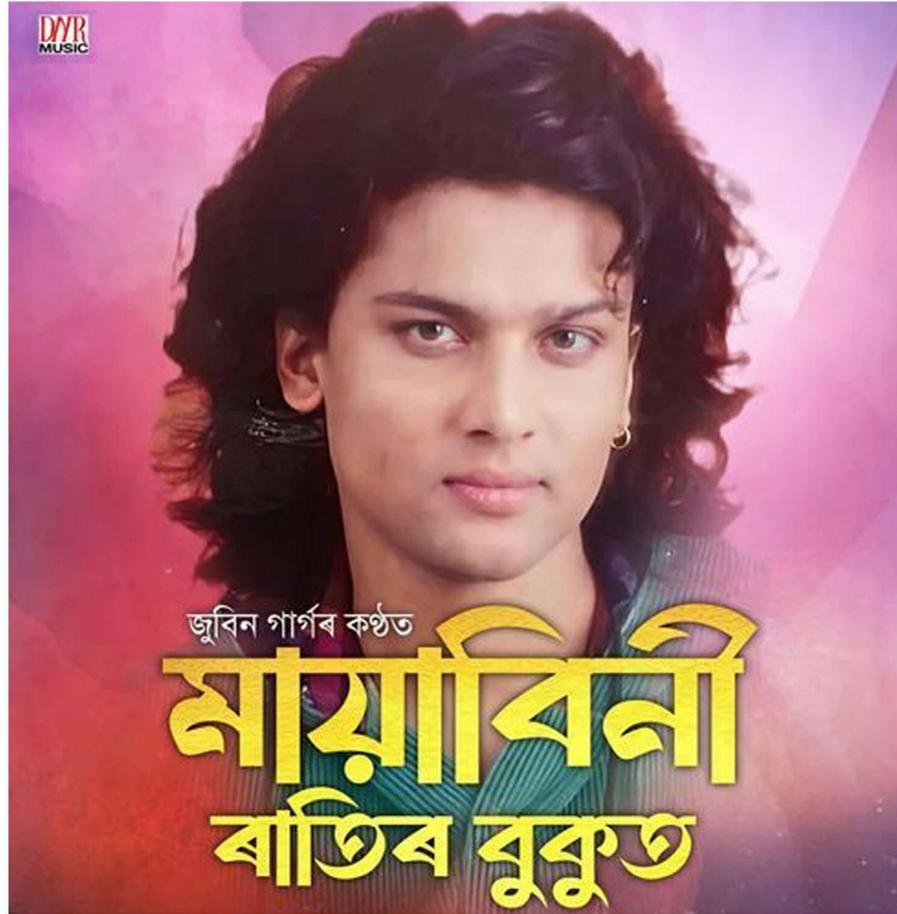
For decades, fans had wondered why the original Assamese version of Mayabini was never made widely available on digital platforms. On Spotify, it lived quietly under the name “Maya”, as part of the album Hits of Zubeen Garg (2018), controlled by Ishtar Music Pvt. Ltd. Few paid attention.

But something strange happened just three days before Zubeen's death. On 16th September, a label named DNR Music suddenly uploaded Mayabini Ratir Bukut in its original Assamese form to Spotify, Gaana, and JioSaavn. For years the track had remained absent—why did it reappear at such a crucial moment? And why was it removed again from Spotify on 23rd September, after his death, while continuing to run on other apps as a premium song?

The timing was too eerie to ignore.

### Death, Music, and Digital Gold

Music is not just art anymore—it is commerce. Each stream, each download, is money. And when a legend dies, demand skyrockets. Zubeen's untimely departure triggered millions of plays of Mayabini. Streams ran into



the crores, generating royalty revenues that few can accurately trace.

Who benefited from this sudden surge? Was it Ishtar Music Pvt. Ltd., which officially held the rights? Was it DNR Music, the mysterious label that re-uploaded the track? Or was it shared among multiple platforms, some of which continue to profit even today?

The fact that these questions remain unanswered has left fans uneasy.

### Zubeen's Own Words

What deepens the mystery further is Zubeen's own public remark—he once said that if he were to die, people should sing Mayabini. At the time, it was taken as one of his dramatic, poetic expressions. Now, in hindsight, it feels almost like a prophecy.

Did he sense something? Or was it merely coincidence that the song resurfaced, as if staged, just before his passing?

### The Legal Tangles of Music Rights

Behind this cultural storm lies a more technical battlefield—music rights. Who truly owns Zubeen's songs? Ishtar Music Pvt. Ltd. claims rights over many of his hits. Zubeen Garg Music LLP, co-owned by Tarsem Mittal, Zubeen himself, and Siddharth Sharma, has its own stakes. Independent channels like Assam Tunes continue to upload his work on YouTube. Each entity may have profited, but how much of it ever reached Zubeen? Did he receive his rightful share of royalties, or was he yet another victim of the opaque world of India's music business?

### Accident or Orchestration?

When fame, money, and intellectual property collide, tragedy often leaves behind shadows. Some argue Zubeen's death was a simple accident. Others whisper of a “planned mishap,” or worse, a conspiracy tied to the financial windfall of Mayabini's sudden comeback.

No concrete evidence has surfaced to support these claims. Yet the sequence of events—the uploading of the song, its removal, the unexplained royalties—has kept suspicion alive.

### Beyond Suspicion, A Legacy

Whether or not there was foul play, one truth remains: Zubeen Garg's voice cannot be silenced. Mayabini is now more than just a song—it has become a symbol of unanswered questions, of a star gone too soon, and of the uneasy marriage between art and profit.

For Assam, Zubeen's death is not just a loss of music. It is a reminder that behind every melody lies a business, behind every platform a profit motive, and sometimes, behind every tragedy, a story yet untold. And until those questions are answered, Mayabini will echo not just as music, but as a mystery.

## The Melodious Rebel of Assam

Inu Nath  
8638724365

Zubeen Garg, one of Assam's most iconic singers and composers, was celebrated for his music as much as he was scrutinized for his outspoken personality. Over a career spanning more than three decades, he became a household name not only in Assam but across India, recording thousands of songs in multiple languages and touching millions with his melodies. Yet, behind the charm of his artistry lay a streak of rebellion—his fearless remarks on social, political, and religious issues often ignited debates that sometimes overshadowed his creative brilliance.

Never one to filter his words, Garg frequently provoked controversy with candid opinions that challenged traditions and institutions. His comments, whether on religion or politics, often triggered legal complaints, public protests, and heated social media discussions. But while critics labeled him irreverent, his fiercely loyal fan base admired his honesty and defended him as a voice of artistic freedom—an artist unafraid to speak truth to power, even at personal cost. For them, his defiance was not a flaw but part of what made him unique.

His sudden death in September 2025 deepened the aura of intrigue surrounding him. Found drowned in Singapore, his passing led to an SIT probe, with close associates questioned as speculation ran high. Across Assam, grief turned into protest as fans demanded justice through candlelight vigils and demonstrations. In the end, Zubeen Garg's story became



one of brilliance and boldness, of melodies and controversies inseparably entwined. His life remains a reminder that art and rebellion often walk together—and that his voice, though silenced, continues to echo in the hearts of those he inspired.

Zubeen's journey was also defined by his versatility. Beyond music, he ventured into acting, direction, and film production, constantly experimenting with new forms of expression. His ability to blend folk traditions with modern genres like rock, pop, and Bollywood made him a cultural bridge between Assam and the wider Indian audience. For many, he embodied a rare kind of artist who could remain deeply rooted in his culture while also pushing boundaries on a national stage.

What truly set him apart was his bond with ordinary people. Zubeen was never distant or unapproachable—he often mingled freely with fans, visited local events, and spoke in the language of the streets. His simplicity, despite fame, created a sense of belonging that made his admirers feel he was one of their own. Even in the face of criticism and controversies, this connection ensured that his popularity never waned but instead grew stronger with time.

Zubeen Garg remains a fearless symbol of individuality, his songs inspiring and his words sparking debate. The “melodious rebel” lives on through his timeless legacy.

### Protest for Justice for Zubeen? A Shame for Assam



Hasinur Rahman, 9101588625

Assam has lost an invaluable treasure in Zubeen Garg, a legendary artist whose music and contributions brought the state recognition far beyond its borders. Yet those responsible for his untimely death continue to offer explanations on social media, raising questions about accountability. While the CID has been tasked with investigating the case and the Chief Minister has formed an SIT, it is deeply disappointing that citizens still have to take to the streets, demanding justice for a man who gave so much to his nation.

Protests and public outcry reflect not only the grief of his fans but also the collective frustration of a society that feels let down by the slow progress of justice. Zubeen Garg was more than an artist; he was a cultural icon who made the highest sacrifices for his people and dedicated his life to putting Assam on the global map. That his death remains mired in controversy is a shame for the entire state and a stark reminder of the work still needed to ensure accountability.

# I AM NOT A MACHINE, I WAS NOT LIKE THAT

## WAS ZUBEEN GARG BATTLING A WAR WE DID NOT KNOW... ?

"I am not machine man, come on. I should leave my work and sing for you all (fans), I told them I won't, I will sing when I feel like. I am also working on my own film. It's in five studio now. I move from here and there like a mad person. They made me machine. I was not like that. It is why I get angry."

These words pierce us now, revealing the relentless pressure he bore. For us, he was always the ever-smiling Zubeen Da—singing, composing, acting, giving and giving. Yet, behind that brilliance lay a man who longed for space, for freedom, for the chance to be human. He confessed to being turned into a "machine," when in truth, he was always a free-spirited artist, never meant to be caged by demands.

His words grew heavier as he reflected on the nature of love and loyalty in a world quick to adore, and just as quick to forget:

"I want to see how many of them will come when I will get old. When a fighter die in a war, only three to four people stands near, the rest all leaves when the hero dies. Only three to four people lives very close to you, they never leave."

Hearing this today feels like a prophecy. Zubeen Da knew the fragility of fame, the loneliness that can shadow even the brightest of stars. He understood that in the end, only a handful remain truly by one's side. His words remind us of the man behind the legend—a fighter in his own way, who carried both the adoration and the crushing weight of millions.

And now, as Assam mourns him like a lost son, these words resonate even more deeply. They remind us of his humanity—his struggles, his frustrations, his need for love beyond applause. They are not just words from an

**Puja Mahanta**  
7638834422

interview; they are fragments of a heart that beat fiercely for his art and his people, even as it tired under the burden of it all.

Was Zubeen Da silently battling a storm within? Was he, beneath the laughter and music, carrying wounds that the world never truly saw? We wonder now—did those closest to him, the people who worked alongside him, use his genius more than they cared for the man himself? Did the burden of endless expectations, the pressure to keep giving, weigh him down in ways that went unnoticed?

He received showers of love on Bihu stages, in packed concerts, and in every gathering where his voice lifted the crowd into ecstasy. Podcasts and interviews with those who claimed to know him painted a picture of warmth and affection. But now, in the stillness after his passing, we are left to ask: was all that love real, or was it a mask worn in public while he, the man behind the music, longed simply to breathe?

Zubeen Garg was a soul who "feared nobody" and "spoke his heart out." He lived without pretension, with a childlike mischief and honesty that endeared him to millions. And yet, it seems what he needed most was space—time

away from the demands, from the endless cycle of expectations. Perhaps he was weary, perhaps he was sinking into depression, a state hidden behind his smile and his art.

He owned five homes, yet chose to live in his studio. That fact alone tells us something—about a man who blurred the lines between life and work, who perhaps found comfort only in the place where music surrounded him. But was that comfort also a cage? Did he retreat there because he felt most himself, or because he had nowhere else to rest his restless soul?

Life felt normal before September 18. We played his songs on our way to school, college, or work, humming along as if his music was eternal, as if he would always be with us. And then, in one cruel afternoon, a notification appeared on our screens. A line that we all prayed was false, a piece of "fake news" that shattered every heart in Assam: "Zubeen Garg is no more."

Yes, Zubeen Da's death feels like losing a family member to everyone in the Assam. For the people

presence magnetic. It seemed impossible that someone so alive, so immersed in life and music, could suddenly be gone. That is why his death feels so shocking, so untimely.

When his mortal remains reached Guwahati on September 21 from Singapore, Assam came to a standstill. The images of thousands thronging the airport will remain etched in memory. Youth and elders alike, their eyes wet, their hearts heavy, gathered for one last glimpse. The scene brought back memories of 2011, when Bhupen Hazarika made his final journey home. But there was a difference: Bhupenda was 85, frail and weakened by illness. With Zubeen, the grief is sharper, because we never expected it. He still had so much to give, so much to sing, so many lives to touch.

Why does this hurt so much? Perhaps because Zubeen Da was not just a musician, but also a child at heart. Mischievous, tender, spontaneous—he carried an innocence that made him deeply lovable. His music reflected that simplicity and depth. A song, after all, is more than melody and words—it is an emotion, a fragrance of the land it is born from. Zubeen's music carried the soil of Assam, its rivers, its hills, its struggles, its dreams. Yet his music also transcended boundaries. He sang in Hindi, Bengali, and other languages, carrying the essence of Assam into the larger world. That was his gift: he made the local universal, and the universal deeply personal.

Every household in Assam carries a memory tied to his songs. A wedding, a festival, a long drive, a quiet evening—his voice was there, like a companion. In his death, he has become a member of every Assamese family. We mourn him as we would mourn a brother, a son, a friend. The silence he leaves behind is deafening.

And yet, even in this unbearable grief, his music will continue to live. A song defies time. It travels from past to present, from one generation to the next. Zubeen Da may have left us physically, but his melodies will keep him alive in our hearts.

In the days following Zubeen Da's untimely passing, emotions across Assam have been raw and unrelenting. On Thursday, a large number of his heartbroken fans gathered outside the Guwahati residence of his manager, Siddharth Sarma, demanding his arrest. Sarma, once a familiar presence around the singer, has remained away from the public eye since the devastating news came from Singapore.

Meanwhile, the Special Investigation Team probing Zubeen Da's death has taken musician Shekhar Jyoti Goswami into custody. Goswami was present during the controversial yacht trip that has now become the center of so many questions. Officials have yet to reveal the exact allegations or whether charges will follow, but for millions of grieving hearts, these details seem almost secondary.

Because no matter what the investigation uncovers, the truth that aches most deeply is this: Zubeen Da is no longer with us. The man whose music filled our homes, our journeys, our festivals, and our silences—he is gone. And no arrest, no probe, no revelation can bring him back. That is the most unbearable part of this grief.



just the death of an artist, but the departure of a family member. Zubeen Da was not merely a singer or composer—he was a part of our lives, our homes, and our emotions. His voice resonated in our joys and in our sorrows, in the quiet of the night and in the bustle of celebrations. To lose him at only 52, in the prime of his creativity, is unbearable. Yes, we knew he had not been keeping well of late, but he never let that stop him. He was vibrant, restless, and full of ideas. His energy was infectious, his



@AmirKhan

We are deeply saddened by the passing of Zubeen Garg. A true legend, his voice touched millions and his music shaped generations. His contribution to art and culture will forever remain unmatched. Our heartfelt condolences to his family and loved ones.



@ipritamofficial

Zubeen losing his life in an accident is just the most terrible and saddest news. I'm still trying to come to terms with it... My deepest condolences to Garima and his family. Om Shanti



@\_AdilHussain

Devastated and shocked by the news of Zubeen Garg's sudden death in an accident in Singapore. I am so very sad... His contribution to Assamese music and culture is extraordinary... He will live amongst us through his songs... Dear Zubeen I remember you with lots of love and fondness.. May his singing soul rest in peace and God bless his soul... Good bye Zubeen.. Until we meet on the other side... Keep singing with your beautiful Voice and make Gods Happy



@paponmusic

Missing you so much my brother. Stay happy wherever you are"



@sarbanandsonwal

It was with profound grief that I spoke with Dr. Shilpak Ambule, the High Commissioner of India to Singapore, who confirmed the tragic news of the passing of our beloved Zubeen Garg. This is an irreparable loss for Assam, our nation, and the entire world of music. Zubeen Garg was the heartbeat of a generation and his voice was a powerful symbol of pride for millions. In this moment of overwhelming sorrow, I stand in solidarity with the people of Assam. My heartfelt condolences to his family, friends and admirers, and prayers for the eternal peace of his soul. Om Shanti. #ZubeenGarg



@AmitShah

Deeply saddened to know about the demise of Zubeen Garg Ji, an iconic singer, musician, and film personality from Assam. He mesmerized listeners for decades with his golden voice and wove the threads of unity across India with his timeless music. His passing away leaves a void that will never be filled. My thoughts are with his family, friends, and millions of followers in these difficult times. Om Shanti.



@PemaKhanduBJP

Words fall short in moments like this. Zubeen Garg was more than a singer. He was a cultural torchbearer whose melodies brought people together, lifted spirits, and gave voice to our shared identity. My heartfelt condolences to his loved ones. May his soul find peace, and may his music live on forever.

# TRIBUTES OF Love and Grief Flood in FOR ZUBEEN GARG



@narendramodi

Shocked by the sudden demise of popular singer Zubeen Garg. He will be remembered for his rich contribution to music. His renditions were very popular among people across all walks of life. Condolences to his family and admirers. Om Shanti.



@arrahman

Along with all your fans, family and friends, we will miss you deeply, Zubeen.



@AkhilGogoiAG

Zubeen Da, will always try my best to stand by your historic, patriotic and brave voice.



@RahulGandhi

The passing of Zubeen Garg is a terrible tragedy. His voice defined a generation, and his talent was truly unmatched. He overcame personal tragedies to reshape the landscape of Assamese music. His perseverance and courage have left an enduring mark. He will live on in our hearts and minds forever



@himantabiswa

শব্দ আজি নিজেই নিজত আবদ্ধ  
Today Assam lost one of its favourite sons. I am in a loss of words to describe what Zubeen meant for Assam. He has gone too early, this was not an age to go. Zubeen's voice had an unmatched ability to energise people and his music spoke directly to our minds and souls. He has left a void that will never be filled. Our future generations will remember him as a stalwart of Assam's culture, and his works will inspire many more talented artists in the days and years to come. Beyond his music, his connection with people and passion for helping them will always be remembered. I will greatly cherish all my interactions with him. That magical voice has forever gone silent. Tragic beyond words! I grieve with my fellow citizens on the passing away of Zubeen. Rest well, Zubeen! You will always be Assam's favourite rockstar.



@KirenRijju

Khelo India singer is no more! We have lost a magical voice and a versatile personality. I'm deeply shocked by the tragic demise of Zubeen Garg. His evergreen songs will inspire the talented artists for the generations to come. I pray for his departed soul. #RIP #Zubeen



@MamataOfficial

My dear brother Zubeen - Rest in Rhythm! We will miss you, your melodious voice and your indomitable spirit. Music teaches us to fight, to heal and to have faith. Your songs are your legacy and shall remain immortal forever.



@HemantSorenJMM

Deeply shocked to hear about the sudden demise of the popular and multi-talented singer, songwriter, music director and instrumentalist Zubeen Garg, the beloved voice of India. His music carried the soul of Assam and India to every corner of the country, filling our hearts with joy and pride. Assam has lost one of its brightest cultural icons, and the entire nation mourns with it. On behalf of the people of Jharkhand, I offer my heartfelt condolences to his family, loved ones, and the people of Assam.



@GauravGogoiAsm

Shocked and deeply saddened by the sudden passing of Assam's beloved son and musical icon, Zubeen Garg. His music touched millions, capturing the spirit of Assam and giving voice to the emotions of the people. For decades, he stood as a cultural force, an artist whose songs will continue to inspire and unite. This untimely loss leaves a deep void in our musical and cultural life. My heartfelt condolences go out to his family, his countless fans, and the people of Assam, who today mourn one of their brightest stars.



@ArmaanMalik22

"I am devastated and in disbelief. May his soul rest in peace.. #ZubeenGarg".



@Pijush\_hazarika

I am shattered and lost for words. It is unbelievable that our most beloved, the pride and heartthrob of Assam, Zubeen Garg, is no more. His passing away leaves a void that can never be filled. Assam has lost one of its brightest souls. I pray for the eternal peace of his departed soul and offer my heartfelt condolences to his family, friends and countless admirers whose lives he touched with his music. He will always be amidst us through his voice.



“ I wouldn't know about death. How would a tempered soul like me would know anything about death. But today he lies there, slightly smiling, dull, but somehow looks at peace. Assam's heartthrob, this land's one of the greatest treasures, Zubeen Garg. The name enough could bring out all of Assam's youth on their feet, the elders would dance with joy, for He was our childhood, he was our strength, when life Kicked us all. And today he is gone. Even a soul less heart like mine cries, afraid, I ran away, but his voice echoes everywhere. In my playlist, on the TV, in my mother's phone, on my father's old dvd player.

Alcoholic, rude, relentless, etc thousands of criticism on paper, news, and television yet his voice never shook, yet his legacy never broke.

Today he lies dead in that cold coffin, millions of tears fell, thousands on their feet marching up in different and all places of his favourite homeland, the beautiful Assam. My hand shakes as I take up my pen today knowing, I have his music to comfort me once, again when I needed comfort the most but I would never listen about him again. He shall stay immortal in our hearts yes, but why was life so cruel to take him away this early. I refuse to believe and no this wont be his achievements, his mighty works's paragraph but anytime Mayabini plays anywhere now every Assamese person would cry yet

still would take shelter from pain in his voice. That is who ZG is ,that is where each and every citizen of Assam's loyalty lies. In his music, or in his voice, his smile and finally his heart. My heart stands proud as I see my fellow citizens running to the roads at the very nightfall starring at the moon, shouting "Junak Gola Jaror Nixa", when the heavens cry and the sky weeps - "Barixare Boroxune" and at every every lover's heartbreak "Mon jai", and the very ocean that took his breath "Xagor tolit xubore mon", his wish came true and I hope he gets to rest easy now. Sleep now, legend. Rest well. ♡♡

— With love

From your home

Adios Heartthrob

Himshikha Shivam

### Revisiting Zubeen

In these days of mourning, I find myself endlessly revisiting Zubeen—his words, his songs, his presence, his very existence. The silence after his departure feels too vast to comprehend, yet it keeps drawing me back to memories of him, to reflections of who he was and what he meant to us all. Deep within, an unfamiliar pain throbs continuously, refusing to let me accept the finality of his absence. And so, in grief and in remembrance, I revisit him—again and again.

If anyone were to ask me, "Who is Zubeen for you?" I would not be able to answer in plain terms. Zubeen was never just a person. He was a bird—soaring freely, yet commanding the skies. He was the sun—who may set, but always rises again. He was the moonlight—gentle and quiet, yet powerful enough to illuminate the darkest corners of life. To define him is to embrace a constellation of metaphors, for his existence transcended the ordinary.

A socialist at heart, a communist by conviction, Zubeen stood firmly with the common people. He belonged not to the elite but to the everyday worker, the dreamer, the restless youth. He lived like a commoner, never in pursuit of luxury, and yet carried within him an uncommon depth of thought. He reminded us that true intellectualism does not lie in appearances, titles, or performances of knowledge, but in authenticity—in a life lived close to the soil, close to the people. In his own life, he drew the sharpest contrast between genuine intellect and hollow pretension.

For our generation—the millennials and Gen Z—it is both a fortune and a privilege to have been born in his era. We grew as specta-

# Gen-Z Speaks

#THEZUBEENGENERATION

tors to his career, observers of his artistic explorations, beneficiaries of his courage to speak and sing truth to power. In an age increasingly crowded by shallow noise, Zubeen was a voice of depth. He did not simply create art; he created movements of thought, stirrings of conscience, and awakenings of spirit. His life itself was a lesson in conviction, compassion, and clarity.

Zubeen, who justifies life, justifies songs, justifies art. Now—who will justify his death? His departure leaves behind a void too deep for words, a silence too heavy for reason. And yet, even in that silence, his presence echoes.

It is tempting to say that with Zubeen, an era has ended. Indeed, the phrase "End of an Era" now rings with its truest weight. But if his life taught us anything, it is that ends are never absolute. Like the sun, like the bird, like the moonlight, Zubeen continues—with in us, around us, through us. He lingers in every struggle for justice, in every piece of art that dares to tell the truth, in every heart that refuses to surrender to despair.

Revisiting Zubeen, then, is not merely an act of mourning. It is a responsibility. It is a way of carrying forward his legacy—not as a memory of the past, but as a living flame that shapes the present and guides the future. His voice may have fallen silent, but his spirit remains louder than ever.

Zubeen has departed, yes. But Zubeen has not ended.

— Ankit Bharali

“ The Maestro – Zubeen Garg – our childhood, our youth, our dreams, our memories, everything was embedded in one man. It is unbearably painful today to use the past tense while referring to him. This day was never expected, never imagined. We, the people of Assam, lived in a comforting illusion—that Zubeen Garg was immortal. And in many ways, he still is. Oh yes, as a human being he was mortal, but through his songs, his words, his ideals, and his virtue, he remains eternal.

Zubeen Garg was not just a singer, not just an artist, not just a celebrity—he was a phenomenon. He was a man of principles, a voice of conscience, a soul who devoted his life not only to music but also to truth and his people. His presence was fearless; his words often unsettled the powerful because he never hesitated to raise his voice against injustice. He belonged to no throne and no institution—he belonged to the people. A true cultural leftist, he always stood with the oppressed, the marginalized, the voiceless.

His sudden demise feels like the beginning of a dark, depressive chapter for Assam. A cultural void has opened before us. Who will now lead the cultural sphere with such authority and honesty? Who will now dare to question the system when injustice prevails? What an irony of fate—that the very person who fearlessly fought against injustice all his life is now the one for whom we are compelled to seek justice.

We are indeed an unlucky generation to have lost him in such an unexpected way, at such an unexpected time. Yet at the same time, we must call ourselves fortunate—fortunate that we lived in his era, that we heard his voice not just through recordings but in the very air of Assam, that we witnessed his greatness, his courage, his art, and his love for his people with our own eyes.



Zubeen Garg never abandoned Assam. He could have lived anywhere in the world, but he chose to remain

rooted in the land that shaped him. That is why he became not just a singer, not just an icon, but the King of Assam—the People's King. And today, in his absence, it is his people who are rising, fighting back, demanding justice, carrying forward his voice.

Our King may no longer walk among us, but his spirit has merged with Assam itself—in every river, every hill, every melody that echoes across the valleys. Zubeen Garg is no longer just a man; he is a movement, a memory, a heartbeat that will never die.

Long live Zubeen Garg. Long live our King. Forever in our hearts. ♡♡

— Tuhinkanya Borah

“ We grew up listening to his songs. For many, and for me personally, he has been a favorite since childhood. His voice became the soundtrack of our lives—woven into every stage, from childhood to teenage years, and into adulthood. His music was not just entertainment; it was a companion through joy, sorrow, and change.

Everyone loved him, yet it is only after his passing that the depth of that love has truly been revealed. Losing Zubeen Garg feels like losing a member of one's own family—an ache beyond words, an emptiness that lingers in every heart.

His presence made Assam come alive. With every note and every performance, he gave our land a new identity on the world stage. Through his songs, he carried Assam's essence across borders, making his art a bridge between cultures and generations. Even after his death, his voice continues to define the spirit of Assam.

Zubeen Garg was never just a singer, actor, or filmmaker. To millions, he became a divine figure, an emotion, and a symbol of belonging. In him, Assam found not only an artist but a reflection of its soul.

Truly, Zubeen Garg was the last of the stars—an irreplaceable light whose brilliance will guide us forever. ♡♡

— Jebin Saikia

“ It's still impossible to believe that you are no longer with us in flesh and blood. How can a voice that became the heartbeat of Assam ever fall silent? How can the man who gave us hope, courage, and pride be spoken of in the past tense? You were not just an artist—you were a part of our lives, our celebrations, our struggles, our very identity.

Through every stage of our journey—child-

hood, youth, and adulthood —your songs were our companions. When we were broken, you healed us with your words; when we were lost, you guided us with your music. You were not just a singer, you were the soul of Assam.

Zubeen Da, you dared to stand where others feared. You spoke for the voiceless, you fought for justice, you challenged the system. You lived with courage, and you left with dignity. Today, Assam feels empty without you. There is a silence that no music can fill, a wound that no time can heal.

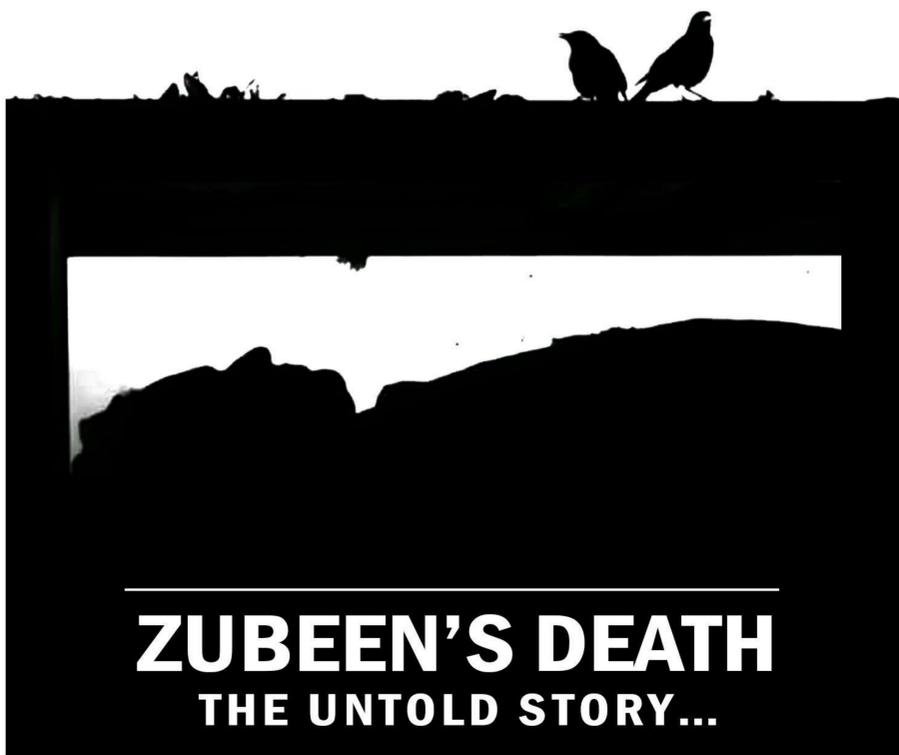
Yet, we know you are not gone. You live in every note of Mayabini, in every rhythm of O Mur Apunor Desh, in every tear and every smile of the people who loved you. You live in the hearts of millions who will carry your name, your spirit, your truth, forever.

You will always be our King—not the King of crowns and thrones, but the King of hearts. Assam will never forget you, and we will never let your voice fade.

Long live Zubeen Garg. Long live our King. Forever in our souls. ♡♡

— Bhagyashree Mahanta





Jayanta Sarma

#### The beginning in Guwahati Press Club:

A press conference was held that day at Guwahati Press Club. It was announced that the North-East India Festival would be organized in Singapore from September 19–21, 2025, spread over three days.

Shyamkanu Mahanta, the chief organizer, informed that the 4th edition of the festival would take place at Suntec Convention & Exhibition Centre, Singapore. He also said that the Indian Embassy in Singapore would collaborate in organizing the event as part of the 60th anniversary of India–Singapore diplomatic relations.

One of the key partners of the event would be the Assam Association Singapore. Thus began the context of the Singapore visit. Mahanta also outlined the events that would be showcased.

#### Who was supposed to attend?

As per Mahanta's announcement, the valedictory event of the festival would feature Union Minister Pabitra Margherita, along with Chief Ministers of Arunachal Pradesh (Pema Khandu), Meghalaya (Conrad Sangma), and ministers from Tripura, Mizoram, Sikkim, and Assam. In total, more than 400 delegates and guests were expected.

The highlights included Zubeen Garg's cultural evening, performances by Nagaland and Manipur's top bands, Tripura's Barkong Hrangkhal dance, Singaporean rapper Yung Raja, Arunachal's Shan Laing Dance, Sattriya dance led by Violina Bardoloi, Tiwa and Karbi Bihu dances, and fashion shows by designers from the North-East, including Chering Ingti Pi. Present at the event were Zubeen Garg, Pronoy Bordoloi, Rituraj Bordoloi, Mriganka Hazarika, Sanjiv Narayan, and others. Actress Nishita Goswami was invited as an anchor. The invitation was for select dignitaries.

#### When did Zubeen arrive in Singapore?

On September 17, 2025, Zubeen flew from Guwahati to Singapore with four companions: Siddhartha Sharma (manager), Shekharjyoti Goswami (musician), Sandeepan Garg (brother and police officer), and singer Amritprabha Mahanta.

They reached Singapore around 3:55 p.m. local time via Drukair Royal Bhutan Airlines (KB 540 flight). Zubeen stayed at the luxurious Pan Pacific Hotel, a 38-storey five-star property with 790 rooms at Marina Square.

#### North-East India Festival in Singapore:

The festival kicked off on schedule. The Assam Association members were busy receiving the guests. Everyone was excited to have Zubeen with them.

#### The party the night before:

On the night before the festival, a liquor party was organized by expatriate Assamese Tanmay Phukan. Several Assamese living in Singapore joined. Plans were made for the next day's yacht trip to St. John's Island.

#### The accident at sea:

On September 19, around noon, Zubeen and his group (joined by 12 expatriate Assamese, including Abhimanyu Talukdar, Tanmay Phukan, Wazibur, Parikshit Sharma, etc.) boarded a yacht. Traditional Assamese pork curry with ou-tenga was specially cooked for Zubeen, along with beer.

There was a facility to dive and swim in the shallow sea near the island, with life jackets compulsory. The first time, Zubeen used a jacket and came out safely. The second time, he removed it and jumped. After swimming for a while, he suddenly became unconscious. Musician Shekhar tried to hold him up; the yacht driver also jumped in to help. Zubeen was pulled into a small rescue boat and given CPR. White froth was seen from his mouth and nose.

It was later revealed he had vomited earlier on the yacht but it was ignored. Due to lack of food, sleep, and medication, his condition worsened.

#### Hospital and aftermath

The Coast Guard and police instructed the yacht to head to a nearby dock with medical facilities. Zubeen was rushed by ambulance to Singapore General Hospital, accompanied only by manager Siddhartha Sharma. Despite all efforts, doctors declared him dead.

Police detained everyone from the yacht, interrogating them about alcohol, drugs, and reasons for the trip. Zubeen's hotel room was also searched.

#### Festival continued despite his death:

While Zubeen's body was still in the hospital, Shyamkanu Mahanta returned to the festival venue and continued with scheduled events, including a fashion show, though he later claimed everything was cancelled immediately. This triggered public outrage in Assam against Mahanta.

#### Media and police investigation:

Singaporean journalist Diana confirmed to media that investigations were ongoing and confidential. The police had received a call at 3:30 p.m. on September 19 about a 52-year-old man found unconscious near St. John's Island.

#### Complaints in Assam:

Back home, people filed multiple FIRs against Shyamkanu Mahanta and Siddhartha Sharma, holding them responsible for Zubeen's death. By September 22, over 60 FIRs were registered, and CID opened a case (No. 18/2025) under various sections of the Indian Penal Code.

#### Viral WhatsApp Screenshots:

Amid ongoing debates about who was responsible for Zubeen Garg's death, several WhatsApp chat screenshots went viral. At first, people doubted their authenticity, but soon questions began to arise about Zubeen's manager, Siddhartha Sharma. The leaked conversations contained explosive details

suggesting that Siddhartha had been financially exploiting Zubeen for years. Many of Zubeen's close acquaintances had known about these issues but had never spoken publicly. Later, it emerged that the chats were between musician Shekharjyoti Goswami, who was with Zubeen in Singapore, and Piku Borghain, the general secretary of the Zubeen Garg Fan Club.

These revelations intensified public suspicion and raised more questions about Zubeen's death. Allegations also surfaced that Shyamkanu Mahanta had used Zubeen even during periods of ill health, and Siddhartha's role came under wider scrutiny across Assam.

#### Did Siddhartha Become Rich by Cheating Zubeen?

Siddhartha Sharma was one of Zubeen's most trusted associates. Coming from a Marwari family, whatever Siddhartha advised, Zubeen followed. After Mittal, Zubeen's previous manager, stepped away, Siddhartha took over full responsibility.

Coincidentally, both Zubeen and Siddhartha shared the same birthday on November 18. Siddhartha was not only a friend but also a confidant and advisor. They even celebrated birthdays together.

But today, the difference between their wealth is striking. According to Zubeen's close circles, Siddhartha owns:

- A three-star hotel named Royal Heritage in Ahomgaon, Guwahati.
- A water-bottling factory at Six Mile
- Premium apartments in Beltola and Daltapara
- A music management office on Zoo Road

He is also the director of Zubeen Garg LLP Musical Company.

By contrast, Zubeen's assets included a flat at Kahilipara, a house under construction at Kharghuli, a studio in Joonali, and previously a flat at Usha Court (reportedly sold). His Mumbai studio was shut after a dispute with producer Dev Borkotoky, forcing him to open a small personal studio in Joonali.

These disparities now demand investigation. The big question: Was Zubeen, who always spoke against injustice, himself a victim of it?

#### Why Shouldn't They Be Held Guilty?

Public outrage raises another question: if accusations are so strong, why shouldn't they be considered guilty? Did they not push an ailing Zubeen toward death for their own interests?

Many fans feel that Zubeen's simplicity was exploited by those close to him. His illness became an opportunity for some to build wealth. Multiple accounts and sources suggest these claims carry truth.

Unfortunately, a mix of verified facts, tragic realities, and speculative rumors has clouded the environment. Some are even dragging Zubeen's wife, Garima, into controversy—something widely condemned. The real responsibility lies in uncovering the truth through facts and careful investigation, not through wild theories. Whether or not the law punishes them, Zubeen's millions of fans have already judged those they see as villains. Social isolation and public condemnation may itself become their punishment.

Still, one unanimous voice rises from the masses: the guilty must be punished—and punished severely.

## A LEGACY BEYOND TIME

Pallab Nath

Some people never truly leave this world; they live on, not in memory alone, but in the very hearts and souls of those who knew them, felt them, or were touched by their work. Until now, whenever newspapers wrote that "the entire Assam is in mourning" over the loss of a famous personality, I could never quite take it literally. I thought it was impossible for an entire state, for millions of people, to be silenced in grief for a single individual. Yet, since 19th September, the truth has become undeniable: the hearts, minds, and very spirits of all Assamese people have been collectively struck by sorrow, and the silence of mourning has been complete.

The depth of love, respect, and reverence that this one soul commanded was extraordinary. It is rare for a single individual to inspire such devotion, such heartfelt connection across generations, across communities. Such a bond, such an enduring resonance of emotion, could belong to only one soul—and in our lifetime, it was him. No one else could ever have reached the same heights of affection and admiration in the hearts of an entire people.

His magic was not only in his voice or his

melodies, but in the life he breathed into every note, every word, every performance. From the hauntingly beautiful Anamika and Maya, to the soulful Yantra, the intoxicating Ya Ali, the enchanting Mayabini, and countless other timeless songs, his music was more than art—it was a language of emotion, a bridge between hearts. Even the mischievous sparkle in his personality, the playful "Ghenta" that he uttered with his tongue, has become a part of his identity, a piece of the charm that now lives eternally in our collective memory.

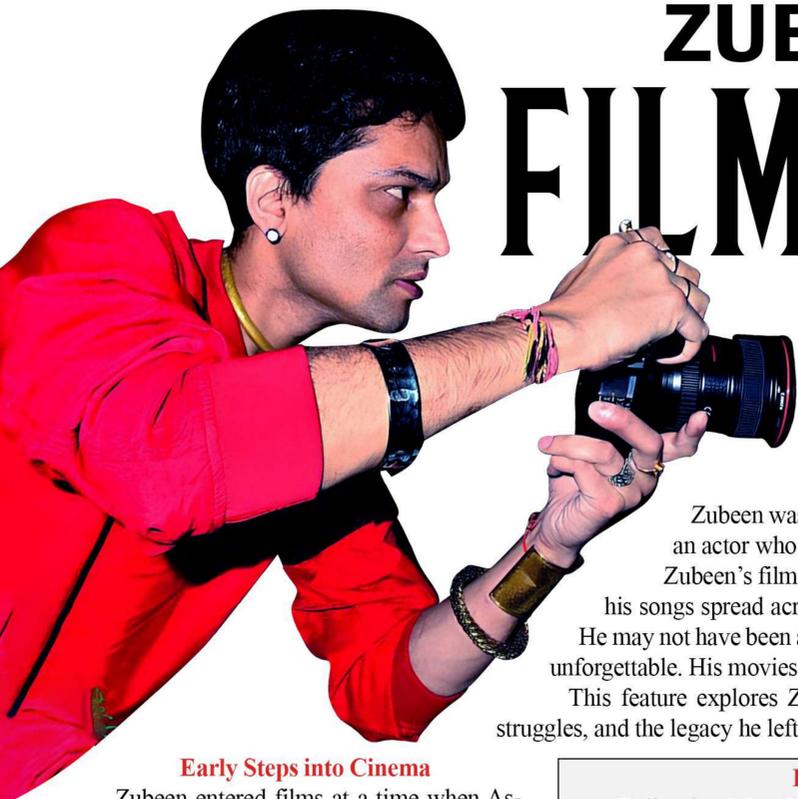
Physically, he may no longer walk among us. But one truth is undeniable: as long as the Assamese language is sung, as long as melodies echo through our land, as long as hearts still beat with pride and love for our culture, he will remain alive among us. He will live in the laughter of children, the music in our homes, the memories of every listener, and the soul of every Assamese. He will continue to inspire, to move, to touch lives—without ever needing to say "Ghenta" again. His essence, his spirit, his music—they are immortal, woven forever into the very fabric of Assam.



# ZUBEEN GARG'S FILMOGRAPHY

*a journey beyond music*

Pranjal Pratim



When people hear the name Zubeen Garg, the first thing they remember is his voice. For more than three decades, he ruled the music industry of Assam and the Northeast. His songs like Ya Ali, Mayabini, Dil Tu Hi Bata, and countless Assamese classics are etched into memory. But Zubeen was never just a singer. He was also a composer, lyricist, director, producer, and an actor who made a lasting impact on Assamese cinema. Zubeen's filmography is fascinating because it shows a different side of his creativity. While his songs spread across India, his films connected him deeply with Assamese society and culture. He may not have been a perfect actor, but his sincerity, charisma, and music made his screen characters unforgettable. His movies often carried stories of love, friendship, social issues, and regional pride. This feature explores Zubeen Garg's journey in cinema—his beginnings, major films, experiments, struggles, and the legacy he left through his filmography.

## Early Steps into Cinema

Zubeen entered films at a time when Assamese cinema was going through a slow-down. Budgets were low, audiences were shifting to Bollywood, and halls were often empty. Yet, Zubeen believed cinema needed new energy. Already a music sensation, he stepped into acting to give Assamese films a push.

His first important appearance came in "Tumi Mur Mathu Mur" (2000), a love story where he sang and acted. Though raw, his presence drew attention. Soon after, he worked in "Dinabandhu" (2004), directed by Munin Barua. This film gave him a chance to show maturity as an actor, with themes of family and morality.

These early projects revealed two things: he wasn't afraid to learn on screen, and his name itself could bring audiences back to theatres.



## Mon Jaai – A Landmark in Assamese Cinema

"Mon Jaai" (2008) gave him a far more serious platform. Directed by Moirangthem Maniram, the film told the story of four unemployed, educated youths from lower-middle-class families in Tinsukia, Assam.

The plot followed their struggles with poverty, corruption, and the absence of opportunities. As the young men became entangled in misfortune and poor choices, the film reflected the frustration of an entire generation of Assamese youth. Zubeen played one of these central characters, and his performance carried shades of anger, helplessness, and deep vulnerability.

Mon Jaai was not just another regional film — it became a milestone. The movie was selected as one of the 20 outstanding Indian films for the Indian Panorama 2008 and was screened at the 39th International Film Festival of India (IFFI), Goa, held from 22 November to 2 December 2008. It also went on to win the National Film Award for Best Feature Film in Assamese.

For Zubeen, this film was a turning point. It proved that he was not limited to romantic leads or musical entertainers. He could shoulder socially conscious cinema and give Assamese films a place on the national stage. Today, Mon Jaai is remembered as one of the most powerful works of his acting career.

## Expanding Horizons in Assamese Cinema

Following Mon Jaai, Zubeen appeared in many Assamese films that explored different shades of life. Some highlights include:

- Tumi Mur Mathu Mur (2000) – a romantic drama.
  - Dinabandhu (2004) – an emotional family story directed by Munin Barua.
  - Mon Jaai (2008) – a critically acclaimed social drama about unemployed youth, which won the National Film Award for Best Feature Film in Assamese.
  - Gaane Ki Aane (2016) – a musical drama inspired by his own life as a singer.
  - Mission China (2017) – an action thriller that he also directed and produced; it became a blockbuster in Assam.
  - Priyaar Priyo (2017) – a light-hearted romantic comedy.
  - The Underworld (2018) – a crime-action film.
  - Kanchanjanga (2019) – a socially driven action-drama and another major hit.
  - Rajneeti (2022) – a political drama.
  - Dr. Bezbaruah 2 (2023) – a sequel to the classic Assamese thriller
- Through these films, he proved he wasn't tied to one genre. Whether romance, social drama, or philosophical cinema, he kept exploring.
- Sikaar (2024) - Action Thriller.

Through these films, he proved he wasn't tied to one genre. Whether romance, social drama, or philosophical cinema, he kept exploring

## Zubeen as Producer and Director

Never satisfied with just acting, Zubeen wanted to create cinema at a larger scale. He invested his own money and energy into producing and directing films.

His most ambitious project was "Mission China" (2017). Here, he acted, directed, and produced. It was an action thriller — a rare genre in Assamese cinema. The story of an army officer on a daring mission, combined with high-quality visuals and Zubeen's music, made it a blockbuster. The film broke box-office records in Assam and set a new benchmark for production value.

After this, he released "Kanchanjanga" (2019), an action-drama touching on corruption and social issues. Again, Zubeen played the lead, proving that Assamese cinema could take on bigger themes and still connect with local audiences.

These films showed his vision: to lift Assamese cinema beyond its traditional limitations and bring it closer to the standards of Indian mainstream films.



## Work Beyond Assam

Though his heart remained in Assam, Zubeen occasionally explored Bollywood and Bengali cinema. His Bollywood acting debut came with "Strings – Bound by Faith" (2006), a bilingual film where he played a musician on a personal journey.

While his Hindi and Bengali acting appearances were limited, his playback singing career in Bollywood flourished. Yet these attempts showed that Zubeen was never afraid of stepping outside his comfort zone.

## Iconic Performances

Looking back, Zubeen's most important films as an actor include:

- Dinabandhu (2004) – Family-oriented emotional role.
  - Mon Jaai (2008) – National Award-winning social drama.
  - Rodor Sithi (2014) – Philosophical drama inspired by Bhupen Hazarika.
  - Mission China (2017) – Big-budget action thriller.
  - Kanchanjanga (2019) – Action-drama with social relevance.
- Together, these films represent the variety of Zubeen's filmography.

## Critical Reception

Critics often had mixed opinions about his acting skills. Some felt he was more of a natural star than a trained actor. But everyone agreed that he had magnetic screen presence. His characters felt real, because he poured his emotions into them.

Mon Jaai especially earned him respect from serious critics. The film proved that Zubeen could carry complex roles and contribute to meaningful cinema.

## Music and Acting Together

One unique thing about Zubeen's films was that he often composed and sang for them. The combination of his screen performance and his music created a special experience. For example, Mon Jaai and Mission China would not have been the same without his soulful songs.

This made him more than just an actor. He was a complete filmmaker who connected with audiences through both sight and sound.



## Struggles and Failures

Not all of Zubeen's films succeeded. Some suffered from weak scripts or poor marketing. A few of his ambitious projects remained unfinished. But he never gave up. His failures were stepping stones to bigger attempts like Mission China.



## Legacy in Cinema

Zubeen Garg's filmography is a story of courage and creativity. In the 2000s and 2010s, when Assamese cinema was struggling, his films kept people coming to theatres.

For today's filmmakers, Zubeen is an example of how to dream big even in a small industry. His acting career may not have been flawless, but it was fearless.

## Conclusion

Zubeen Garg will always be remembered as a singer first, but his films deserve equal respect. From Tumi mur mathu mur to Sikaar, he left behind a filmography that reflects both the struggles and hopes of Assamese cinema.

He was an actor who learned on the job, a producer who risked everything for the industry, and a director who wanted to push boundaries. In short, his film journey was the same as his music — emotional, fearless, and deeply connected to people.

For Assam, Zubeen's filmography is not just entertainment. It is a legacy of survival, pride, and dreams yet to be fulfilled.

# MORE THAN MUSIC: A LIFE THAT INSPIRED A STATE

I write this mostly so people outside Assam can understand why Zubeen Garg was such a big deal to us. There were so many aspects to his personality that it's difficult to know where to begin, but perhaps I should start by saying he was a very, very, very generous man. There are tons of stories about him helping people out without expecting anything in return. Most of my interactions with him were fleeting; I met him properly just once, but even that one time, he offered to let me use his camera to shoot my next film (he had a Red Komodo at the time, if I'm not mistaken). If we ask people to share stories of his generosity, there'll be hundreds, I'm sure.

Directly quoting from Miguel Das Queah's Facebook post: "Over a decade back (2014), in the middle of a dark night, a small girl child escaped from a house where she was employed as child labour and where she was repeatedly sexually abused by the employer.

The employer ran behind her and caught her little hands as she tried to flee from his clutches near Chandmari. The little hands were not as strong and she was being pulled towards the lane back to the house.

And there a big car passing by stopped, and out came a man who pushed the abuser away and rescued the girl child, took her to the Police Station and filed a case. This saviour was none other than our Zubeen da.

Soon, I was appointed as a Support Person for the victim child. And since then Zubeen da and Garima have helped me through and through, in the case. And finally we won the case."

Zubeen da was not afraid to speak his mind. He was one of the few who had the guts to speak truth to power. He himself was very well read, and could have conversations on many subjects.

People outside Assam may know him from his Bollywood songs, but the body of work he has left behind is staggering. He is one of those extremely rare people about whom one could say "Ma Saraswati'e baax kore." (Ma Saraswati resides in him). Many creative people lose their spark over time - their later works just don't have that zing anymore. This happens to filmmakers, musicians, writers..

But not Zubeen da. From his first album Anamika way back in 1992 till Bhaimon Da in 2025, that same level of creativity existed - the same quality of compositions, the ability to put together heart-touching tunes. It is indeed extraordinary that the divine muse was with Zubeen da for over 30 years. As I heard Era Eri from Bhaimon Da for the first time, I thought, "How? How does he do it? Even after all these years, how can he still come up with such gorgeous, soulful tunes?" Truly God-gifted.

The first three cassettes I remember having were Rong, Mukti and Chandni Raat. Sometime around 2009-10, I put together a playlist of my favourite Zubeen Garg songs, and I was yet again amazed at just how many extraordinary songs this musical genius had created. To list some of them: Meghor Boron, Pakhi Pakhi Ei Mon, Pakhi Meli Dile Mur, Xikoli Singi Tumi, Bhulotu Nasaba Tumi, Xeujiya Mon, Boroja Jetiya Naame, Xonere

Xojuwa Poja, Rong, Jonake Kaane Kaane, Preetir Xubaaxe, Endhar Hobo Nuwaru, Aaxa Mur Aaxa, Dure Dure, Jonak Gola, Phool Phoolor, Pamne Moy Ghurai, Sweet Love, Jontro, Ei Maya Dhorat, Kokal Khamusiya, Mon Dole, Tumi Suwa Jetiya, Niyorore Phool.

Just one song can make us a fan of a singer/band forever. And Zubeen da had literally hundreds of songs that would've touched millions of people one way or another.

We filmmakers of Assam also owe Zubeen da a huge debt. The Assamese film industry had been in really bad shape for a long time when Zubeen da decided to make his foray into films. Most cinema halls in the state had closed down, and Assamese films, for a variety of reasons, didn't do well at the box office. A collection of 40-50 lakhs would've been considered a huge achievement.

Zubeen da put together his first film, Mission China, on a huge scale. The money spent in making this film was unheard of in Assam, but it also resulted in production value that was previously unseen. For almost two years, wherever Zubeen da performed, he would announce that his film was coming, and would invite people to watch it. His efforts paid off. Mission China not only breached the 1 crore mark - never done before by any Assamese film - but went on to do over 5 crores at the box office. For context, there are only about 60 theatres in Assam; collecting 5 crores from 60 theatres, plus a few other theatres in metro cities outside Assam, is a huge achievement. If it had been an all India release in 1200 the

Kenny DB  
Film Maker



atres, the collection would've been 100 crores plus.

Zubeen da actually proved to us all the magic of thinking big. It was like Roger Banister breaking the 4 minute mile barrier - once he did it, others followed suit. After Mission China in 2017, at least a dozen other Assamese films have crossed the 1 cr mark, and two of them have breached 10 cr. Zubeen da was the first person who showed it was possible and inspired us all.

Zubeen da loved nature, trees and animals, and was very egalitarian. He famously said, "Mur kunu jaati nai, mur kunu dhormo nai. Moy okol manuh." ("I have no jaat-dharam; I'm just an insaan")

But to us Zubeen da will forever be a legend. Giant. Icon. Immortal.

## THE GLORIOUS JOURNEY OF ASSAM'S MUSIC LEGEND

Pratik Das



When we talk about music in Assam, one name always shines the brightest—Zubeen Garg. He is not only a singer but also a composer, actor, filmmaker, writer, and above all, an artist who lives and breathes creativity. For more than thirty years, Zubeen has been the heartbeat of Assamese music. His songs cross generations, emotions, and even borders.

This is the story of his journey—from a young boy with dreams to becoming a legend loved by millions.

### Childhood and Family Background

Zubeen Garg was born on 18 November 1972 in Tura, Meghalaya, but he grew up in Assam. His family was deeply connected to art and culture. His father, Mohini Mohan Garg, was a well-known poet and lyricist. His mother, Ili Borthakur, was a talented dancer. His elder sister, Jonki Borthakur, was also a famous singer in Assam, though she passed away very young in a tragic accident.

In such an artistic family, Zubeen grew up surrounded by music, poetry, and performance. From childhood, he showed great interest in singing and playing musical instruments. He learned tabla, guitar, dhol, and keyboard. Even though his parents once wanted him to study medicine, his heart was always in music.

This background gave him the courage to follow his passion and create a career in the world of songs.

### Rise to Fame in Assam

What made Zubeen different from other singers was his versatility. He could sing love songs, patriotic songs, devotional bhajans, folk tunes, and modern pop tracks—all with the same passion. He was never afraid to experiment.

In Assam, his songs like Mayabini, O Bideshi Bondhu, and Maya became timeless classics. He also began to act in Assamese films, bringing a new dimension to his career. For Assamese youth in the 1990s and 2000s, Zubeen was not just a musician but also a cultural icon.

### Bollywood Success: "Ya Ali"

In 2006, Zubeen's career took a national turn. He sang the song "Ya Ali" for the Hindi film Gangster. This song became one of the biggest hits of the year, not just in India but also abroad. It was played in discos, weddings, and concerts everywhere.

"Ya Ali" made Zubeen a household name across India. Many people who had never heard Assamese music before now wanted to know more about him. Overnight, he became a star in Bollywood.

After this success, he sang for many more Hindi films and also in other languages like Bengali, Tamil, Telugu, and Nepali. But even at the height of his Bollywood career, Zubeen never forgot Assam. He continued to record Assamese albums and perform in his home state.

### A Multi-Talented Artist

Zubeen Garg is not only a playback singer. He is also a composer, lyricist, music director, actor, scriptwriter, and filmmaker. He has composed music for Assamese films and written hundreds of songs.

His concerts are a unique experience. When Zubeen performs on stage, he sings for hours without losing energy. He connects with the crowd in a way few artists can. Fans

see him not only as a performer but also as a friend and leader.

### Struggles and Challenges

Like every great artist, Zubeen's journey has not been easy. His outspoken nature often put him in the middle of controversies. He is known for speaking his mind on political and social issues. Sometimes this created problems, but it also showed his fearless personality.

He also faced personal struggles. He openly shared his battles with stress and health issues. Many times, fans worried about his well-being. But each time, Zubeen bounced back with even more strength. Music was always his therapy and his weapon.

### Social Contributions

Zubeen Garg is not only an entertainer but also a social worker at heart. He has always been active in charity and relief work. Whenever Assam faced floods or natural disasters, he came forward to help victims. He donated money, performed charity concerts, and raised awareness.

He also supports causes like child education, healthcare, and cultural preservation. He believes that artists must give back to society. For this reason, people respect him not just for his songs but also for his humanity.

### Beyond Borders

Today, Zubeen is not only a star in Assam but also admired across India and abroad. He has sung more than 40,000 songs in different languages, one of the highest numbers for any Indian singer. He has fans in Bangladesh, Nepal, the Middle East, the UK, and the US. His concerts abroad attract thousands of Assamese and non-Assamese fans.

Despite his global fame, he continues to sing in Assamese with the same passion. This shows his deep love for his roots.

### A Cultural Icon of Assam

For Assam, Zubeen is more than a singer. He is an emotion. His songs are played at weddings, picnics, rallies, and even protests.

He represents the voice of the common people—sometimes romantic, sometimes rebellious, but always truthful.

Generations have grown up listening to his music, and new generations continue to do so. Even today, young singers in Assam look up to him as an inspiration.

### The Legacy

Looking back, Zubeen's journey is truly glorious. From a small-town boy with dreams to an international artist, he has covered a path that very few can. He proved that with talent, passion, and courage, one can rise beyond boundaries.

His story teaches us to follow our dreams, to fight for what we believe in, and to use our art for the betterment of society.

And the best part is—Zubeen's journey is not over yet. He continues to create music, act in films, perform in concerts, and inspire millions. The legend of Zubeen Garg is still being written.



Zubeen Garg's life is a celebration of music and passion. His voice has carried love, pain, joy, and protest for more than three decades. He has given Assam a global identity and shown the world that music has no language or barrier.

From Anamika to Ya Ali, from stage shows in Guwahati to concerts in London, from personal struggles to glorious victories—Zubeen's journey is the story of a true artist.

For Assam, he will always remain the Son of the Soil, the voice of the people, and the evergreen star whose music will live forever.

janasanyog/589/25



## Sowing Seeds of Women Entrepreneurship

₹ **10,000**  
Seed Money



**Dr Himanta Biswa Sarma**  
Chief Minister, Assam

through DBT to each eligible woman Self-Help Group member, fuelling entrepreneurship aspirations

Total women entrepreneurs **30 lakh**

Agriculture  
Livestock rearing

**Indicative Sectors of Entrepreneurship**

Handloom  
Handicraft etc.

Total Fund  
**₹3,000 crore**

The Chief Minister launched Mukhyamantri Mahila Udyamita Abhiyan (MMUA) in Behali constituency on 1 April 2025

### Constituency-wise distribution of MMUA benefits

Sl. No.	Number and Name of new LAC	Month	Sl. No.	Name of new LAC	Month	Sl. No.	Name of new LAC	Month
1	No. 39 Nalbari	August 2025	42	No. 104 Dergaon	November 2025	84	No. 45 Bhergaon	December 2025
2	No. 52 Jagiroad		43	No. 105 Bokakhat		85	No. 47 Mazbat	
3	No. 125 Patharkandi		44	No. 107 Sarupathar		86	No. 48 Tangla	
4	No. 83 Margherita		45	No. 103 Golaghat		87	No. 67 Tezpur	
5	No. 8 Dhubri		46	No. 108 Bokajan		88	No. 73 Bihpuria	
6	No. 118 Silchar		47	No. 109 Howraghat		89	No. 76 Lakhimpur	
7	No. 114 Lakhimpur		48	No. 113 Haflong		90	No. 91 Tinkhong	
8	No. 37 Jalukbari		49	No. 115 Udharbond		91	No. 98 Majuli	
9	No. 63 Hojai		50	No. 120 Dholai		92	No. 100 Jorhat	
10	No. 65 Dhekiajuli		51	No. 26 Bajali		93	No. 101 Mariani	
11	No. 70 Biswanath		52	No. 40 Tihu		94	No. 124 Karimganj South	
12	No. 80 Jonai	53	No. 49 Sipajhar	95	No. 23 Chenga			
13	No. 86 Tinsukia	54	No. 50 Mangaldai	96	No. 56 Rupahihat			
14	No. 111 Rongkhang	55	No. 66 Borsola	97	No. 119 Sonai			
15	No. 53 Laharighat	56	No. 68 Rangapara	98	No. 102 Titabor			
16	No. 7 Gauripur	57	No. 72 Gohpur	99	No. 99 Teok			
17	No. 11 Mankachar	58	No. 36 Guwahati Central	100	No. 93 Sonari			
18	No. 34 Dimoria	59	No. 6 Golakganj	101	No. 94 Mahmora			
19	No. 35 New Guwahati	60	No. 77 Dhakuakhana	102	No. 95 Demow			
20	No. 121 Hailakandi	61	No. 78 Dhemaji	103	No. 96 Sivasagar			
21	No. 126 R K Nagar	62	No. 79 Sisiborgaon	104	No. 97 Nazira			
22	No. 28 Boko-Chaygaon	63	No. 85 Makum	105	No. 89 Khowang			
23	No. 31 Rangia	64	No. 90 Duliajan	106	No. 92 Naharkatia			
24	No. 32 Kamalpur	65	No. 1 Gossaigaon	107	No. 84 Digboi			
25	No. 18 Bongaigaon	66	No. 17 Srijangram	108	No. 74 Ranganadi			
26	No. 54 Morigaon	67	No. 22 Mandia	109	No. 75 Nowboicha			
27	No. 57 Kaliabor	68	No. 62 Binnakandi	110	No. 42 Baksa			
28	No. 59 Barhampur	69	No. 58 Samaguri	111	No. 46 Udalguri			
29	No. 60 Nagaon-Batadroba	70	No. 106 Khumtai	112	No. 19 Sidli-Chirang			
30	No. 61 Raha	71	No. 116 Katigorah	113	No. 4 Baokhungri			
31	No. 64 Lumding	72	No. 117 Borkhola	114	No. 2 Dotma			
32	No. 69 Naduar	73	No. 13 West Goalpara	115	No. 110 Diphu			
33	No. 81 Sadiya	74	No. 15 Dudhnoi	116	No. 112 Amree			
34	No. 82 Doom Dooma	75	No. 16 Abhayapuri	117	No. 30 Hajo-Sualkuchi			
35	No. 87 Chabua-Lahowal	76	No. 20 Bijni	118	No. 123 Karimganj North			
36	No. 88 Dibrugarh	77	No. 21 Bhowanipur-Sorbhog	119	No. 29 Palasbari			
37	No. 12 Jaleswar	78	No. 24 Barpeta	120	No. 10 Bilasipara			
38	No. 25 Pakabetbari	79	No. 33 Dispur	121	No. 3 Kokrajhar			
39	No. 27 Chamaria	80	No. 38 Barkhetri	122	No. 5 Parbatjhora			
40	No. 55 Dhing	81	No. 41 Manas	123	No. 14 East Goalpara			
41	No. 9 Birsing Jarua	82	No. 43 Tamulpur	124	No. 122 Algapur-Katlicherra			
		83	No. 44 Goreswar	125	No. 51 Dalgaon			

