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SPROUT



Sipajhar College Teachers' Unit
SIPAJHAR, DARRANG
ASSAM

Editor
Dr. Dibakar Ch. das

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MESSAGE

I am delighted to know that the first edition of "SPROUT", the journal of Sipajhar College Teachers' Unit with ISSN 2394 : 7748 to be published in the Closing Ceremony of College Week of our college. I am confident that keeping its tradition "Sprout" will maintain its high standard with rich and valued write ups from the teachers of Sipajhar College. I convey my sincere thanks to all those who contributed their time, talent and energy specially the Editorial Board and to all those who have contributed articles.

Studies and research show that majority of the people do not have a goal in life. They lack definite purposes. As a result they get involved in activities through their whims and make a mess of everything. Persons without dreams and a nation without a vision, both will perish. Behind every successful person there will be the story of a struggle, discipline, perseverance, hard work and sincerity. So we should keep our goal fixed and go ahead with courage and optimism, then success will follow us.

I hope this Journal will be able to ventilate the ideas and the objectives of the Teachers' unit in their true perspective. I wish Sipajhar College Teachers' Unit a bright future.

(Dr. Pradip Chandra Deka)
Principal
Sipajhar College

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EDITORIAL

Course Curriculum in Higher Education

The College is considered to be an institution of higher learning incorporated within a University, primarily aimed at providing liberal education, which is regarded as a continuous process of imparting knowledge developing skills and values. It is also an ever-growing academic institution that imparts education in different disciplines to the younger generation of our society. At present, there are around 16000 colleges affiliated to 300 Universities with a student enrolment of more than 88 lakhs. The role of colleges in imparting higher education to the younger generation is of paramount importance.

So far as contribution of the college is concerned, primarily two things can be mentioned. One is what the colleges impart i.e. curriculum and how or in what way it is imparted to the students i.e. the modes of learning and teaching. Both of these two objectives to be served by the colleges are important but the 'what' i.e curriculum seems to be more important than the other. Here I would like to put much more emphasis on the importance of the course or curriculum which consists of two prime sole disciplines viz. Curricular and Co-curricular. Curricular is regarded as the course study comprising of a defined subject prescribed for the particular degree or diploma programme in different streams like Arts, Science and Commerce, to which Engineering, Medicine, Management etc. can be added. During the defined periods, the students are inculcated with the conceptual knowledge, purpose, principles, methods and functions of each subject chosen socialization like Economics, History, Psychology, Banking, Electronics, Chemicals, Computers, Chemistry, Financial Accounting, Cost Accounting, Radiology etc. in any of the disciplines. The students should certainly acquire adequate basic skills in any of the undertaken specialization. But without the provisions of co-curricular programmes, the contribution to the advancement of higher education by colleges remains incomplete. A co-curricular is, in reality, a supportive learning, which includes indoor and outdoor activities. To speak the truth, student's competency can be developed only through this supportive learning. The indoor supportive co-curricular programmes are class room based questions and answers i.e. interactions; participation and group discussion; seminar presentation; report-writing; microteaching; quiz competition etc. And the outdoor activities include planned study tours; and field work should, therefore be an improved innovative and creative mode of learning, which is provided in the curricular.

Further, the incorporation of resource mobilization has been considered now to be very essential for job oriented higher education. Resources in both intellectual and economic aspects are available among the students' community in addition to the teaching community. So, colleges must be adaptive to mobilizing these resources.

In fine, I like to conclude with a few words about the fact as the incorporation of vast course curriculum along with the mobilization of resources in the higher education which ought to be imparted through colleges so the teachers are required to play a significant role. In this regard the teachers must tend to engage themselves in various academic activities, research works etc. for their betterment. Moreover, engagement of the teachers in infrastructural development, extension programmes etc. of the college has become an indispensable part of higher education. So, under this circumstances, the Sipajhar College Teachers' Unit has made a great endeavour to bring out journal SPROUT through which the basic aim and objective are expected to serve. It is, therefore, hoped that the intellectual reverend class will encourage our mission by giving valuable suggestions for the improvement of the Journal.

Dr. Dibakar Ch. Das

THE ROLE OF EDUCATION IN EMPOWERMENT OF WOMEN

Dr. Sultana Rezia

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If you educate a man you educate an individual, however, if you educate a woman you educate a whole family. Women empowered means mother India empowered". —PT. JAWAHARLAL NEHRU

Introduction

An empowered person is characterised by knowledge and competence, ability to take rational decision and control, and a strong self-esteem. In all the three counts women, across the globe have been overpowered by men because of historical reasons. Women's powerlessness stems from their lack of access to and control over resources-material, human and intangible. This unequal gender relation manifests itself in different ways.

Women constitute almost half of the population in the world. But the hegemonic masculine ideology made them suffer a lot as they were denied equal opportunities in different parts of the world. The rise of feminist ideas has, however, led to the tremendous improvement of women's condition throughout the world in recent times. Access to education has been one of the most pressing demands of these women's rights movements. Women education in India has also been a major preoccupation of both the government and civil society as educated women can play a very important role in the development of the country.

India is poised to emerge as one of the most developed nations by 2020, more literate, knowledgeable and economically at the forefront. No doubt, women will play a vital role in contributing to the country's development. Women power is crucial to the economic growth of any country. In India this is yet to meet the requirements despite reforms. Little has been achieved in the area of women empowerment, but for this to happen, this sector must experience a chain of reforms. Though India could well become one of the largest economies in the world, it is being hindered due to a lack of women's participation.

History of women education in India

The empowerment of women in India has been obstructed for centuries owing to various reasons amongst which the initial blow was in the form of depriving women from basic educational facilities. Beginning with the Rig Vedic period (Singh, 2004) Indian women were denied political powers. The denial of many basic rights continued to plunge downward during the later Vedic period, with further plummeting through forthcoming centuries. During the eighteenth century women suffered from several handicaps like female infanticide, sati, purdah, child marriage, illiteracy and subsequently forced child widowhood in the 19th century. Women were treated no better than domestic animals. Moved by this extreme plight, great social reformers like Raja Rammohan Roy, Iswarchandra Vidyasagar, Sri Ramakrishna Paramhansa, Swami Vivekananda, Swami Dayananda Saraswati, M.G. Ranade, D.K. Karve and Mahatma Gandhi were in the forefront, fighting against social atrocities toward women (Jha and Pujari, 1998).

Women discovered their own potential and played an equal part in India's struggle for freedom (Barua, 2003). Many women came to be accepted as great patriots in their own rights. The freedom struggle of India was the platform where women again proved themselves. Women's participation in the revolutionary movement (Mehta, 2004) was significant even when they were deprived of basic human rights in men's world. The list of women in India who contributed to the movement for equality is enormous. To name just a few, Sarojini Naidu, Kamaladevi Chattopadhyay, Vijaylaxmi Pundit, Aruna Asaf Ali, and Rajkumari Amrit Kaur took up the fight on several fronts. (Jha and Poojary, 1998)

The preamble to the Constitution of India promises full equality to all citizens in all respect. Women's development saw a reflection in the Indian constitution wherein laws were enacted to eradicate the social evil of inequality, five-year plans and voluntary actions by women, state sponsored programmes like rural Mahila Mandals and local self government, participation in social and women's welfare programmes through voluntary action and finally the demand for reservation in political institutions (Pandey, 2002)

Role of education in Women empowerment-

The concept of women empowerment was introduced at the international women conference at NAIROBI in 1985. Education is milestone of women empowerment because it enables them to respond to the challenges, to confront their traditional role and change their life. So that we can't neglect the importance of education in reference to women empowerment. India is poised to becoming superpower, a developed country by 2020. This can become reality only when the women of this nation become empowered. India presently account for the largest number no of illiterates in the world. Literacy rate in India have risen sharply from 18.3% in 1951 to 74.04% in 2011 in which enrolment of women in education have also risen sharply 7% to 65.46%. Within the framework of a democratic

polity, our laws, development policies, plan and programmes have aimed at women's advancement in different spheres. From the fifth five year plan (1974-78) onwards has been a marked shift in the approach to women's issues from welfare to development. In recent years, the empowerment of women has been recognized as the central issue in determining the status of women. The National Commission of Women was set up by an Act of Parliament in 1990 to safeguard the right and legal entitlements of women. The 73rd and 74th Amendments (1993) to the constitution of India have provided for reservation of seats in the local bodies of Panchayats and Municipalities for women, laying a strong foundation for their participation in decision making at the local level.

Empowerment through education implies –

1. Prompting self-recognition, a positive self-image and self-actualisation.
2. Stimulating critical thinking.
3. Deepening understanding of the gendered structures of power, including gender.
4. Enabling access to resources, especially to an expanding framework of information and knowledge.
5. Developing the ability to analyse the options available, and to facilitate the possibility of making informed choices, and
6. Reinforcing the agency of women to challenge gendered structures of power and take control of their lives.

The national focus group on Gender issues in Education for the development of the National Curricular Framework, 2005 have made several recommendations, some of which are –

- Access to education for all girls
- Ensuring retention and quality of girls' education.
- Establish gender as a critical marker of transformation and an organising principle.
- Establish that gender is not a women's issue – it is a people's issue.
- Critical and proactive approach to equality and empowerment of girls and women.
- Open human minds to the capacity for rational critique and enable them to envision new possibilities.

The world declaration on Education of All in 1990 stated that the most urgent priority is to ensure access to, and improve the quality of education of girls and women and to remove every obstacle that hampers their active participation. Education opens the door to opportunity and choice for women. It is the key to overcoming oppressive customs and

traditions that have relegated girls and women to the status of 'second class citizen's in their families and in their societies said Dr. Natis Sadik, Executive director of the UNFPA. Beyond being the basic human right, the education of women is perhaps the most critical factor in reducing fertility levels and infant mortality. Education will bring women's empowerment by enhancing self-esteem, self confidence building a positive image of women by recognising their contribution to the society, polity and economy developing ability to think critically. The process of women empowerment passes through five successive stages (Longwe, 1990).

- (i) Welfare- Basic needs of women must be satisfied.
- (ii) Access to Education, Land and Credit.
- (iii) Conscience- Action to fill up gender gap and discrimination.
- (iv) Participation- Organising themselves, working collectively for decision making.
- (v) Control- Make decision, play active role in development process.

Education itself is the basic requirement of women. It is essential for empowerment. Access to education paves the way for educating. It is education that brings conscience and helps in participation and control of resources of the world. The Government of India had declared the year 2001 as the year of women's empowerment with the following aims-

- (i) To create and raise large scale awareness of women.
- (ii) To initiate and accelerate action to improve access and control of resources by women.
- (iii) To create an environment to enhance self confidence and autonomy of women.

Suggestion

In spite of many initiatives undertaken by the government the gap between men and women is widening and thus the development of the whole nation is affected. Time has come to review and rethink some alternative and innovative strategies for empowerment of women. In order to bring women to the central stage of development, the following steps may be adopted through education.

1. Eradication of illiteracy is the first step, because when a woman is educated, the whole family is educated.
2. The state should continue to help in an abundant measure in providing necessary schooling facilities in all the areas and in all habitations, however small, so that the local population can make use of them.
3. The question of shortage of teachers is bound to remain for a long time and therefore, and therefore concerted effort have to be made to recruit as many women teachers

as possible. It should be the aim of all states to appoint women teacher in primary schools and great number of women teacher in mixed schools.

4. The existing functional deficiencies of schools should be remedied by replacing buildings which are totally inadequate to modern educational needs. There should be appropriate building with other infrastructural facilities for meeting the need of girl child.
5. Different awareness programmes should be organised by different agencies for holding legal literacy programme for making women aware of laws relating to women and gender discrimination. Besides health awareness, environmental education and population education be imparted for developing their consciousness to different issues.
6. Efforts must be made at various level for motivating women to form self-help groups. These groups will receive loans from banks for undertaking various income generating activities. This may facilitate the economic condition on the family.
7. Women literacy and basic skills project should form an important non-formal education programme for the poor and rural women. In addition to functional literacy the women should be trained in important life skills related activities.
8. Attention to need based vocational training and equality of opportunity on the labour market is fundamental for addressing the issues of poverty.
9. We can say that the process of empowerment begins in the mind, from the awakening of a women's consciousness. Empowerment should generate new notions of power and pave the way for a 'more humane society for all'.
10. Paradigm shift in the philosophy, policies, and programmes need to be emphasized. From the dominance of male superiority and polarities to be the concept of complimentary from the fragmented and narrow perception of reality to a holistic and ecological paradigm of women development.
11. Organisation of gender sensitization programmes for community, teachers, policy personnel and health workers etc.
12. Reservation of women for admission in various courses.
13. Preparation of women for contesting Panchayat elections and exercise their rights.
14. Introduction of new professional courses for women.
15. Organisation of career counselling for awareness of girls.
16. Special training programmes for leadership development may be periodically organised for women in educational administration.
17. Strengthening adult literacy programmes in those districts and blocks where the literacy is below 10 percent.

18. Provision of helpline services for women.

19. Helping the parents in getting their daughter enrolled.

Conclusion

Women are the cornerstone of women empowerment. More effort is required in this area. Proper education will empower her socially, psychologically, economically and politically, it is a powerful weapon to fight against malnutrition, it empowers women to make and take decisions about themselves, their families and communities. President A.P.J Abdul Kalam has rightly said- 'Empowering women is a prerequisite for creating a good nation. When women are empowered, society with stability is assured. Empowerment of women is essential as their thoughts and their value systems lead to the development of a good family, good society and ultimately a good nation'.

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THE SILENT WOMAN- A STUDY OF WOMEN IN DONNE'S LOVE POEMS

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The last fifty years as so have witnesses innumerable studies on John Donne and his poetry. As new criticism and theory evolved, scholars and critics have continuously taken up newer issues regarding John Donne and his poetry. Among these, one of the most important and intense study has been related to the question of gender or the portrayal of women in his poetry. Donne in his poems constantly writes about women, deeply passionately, explicitly and indirectly through analogy and metaphor. But unlike his predecessors and contemporaries – Sidney Spenser and Shakespeare, Donne rarely lingers over woman's physical beauty. Moreover Donne's poetry contains such a wide variety of experiences, viewpoints and conditions that the study of his portrayal of women has become a matter of great interest for feminists and other critics alike.

The historicity of a feminist interpretation of Donne dates back to the time of Dryden when he declared, "Donne perplexes the minds of the fair sex with nice speculations of philosophy, when he should engage their hearts and entertain them with the softness of love." Twentieth century critics like C.S. Lewis claimed that Donne displayed a "sick-ened male contempt for the whole female world". Lewis served as an inspiration for second wave feminist critics who sought to write about Donne from a woman's perspective with the aim of exposing male hegemony and female sub-ordination. In this paper, I shall try to provide insight into the politics involved in keeping the women addressed, silent and also seek to find out Donne's perception of woman and his representation of them in his language, through a close reading of some of his famous love poems.

Curiously, Donne's influence on modern poetry and criticism was based upon his accused misogynistic tone yet uncontrolled obsession with writing about women, both echoing and challenging the gender stereotypes of his day. In one motion, Donne will beautifully expand the female body and mind beneath an exploring, scientific eye, familiar bits of

body acquiring geographical dimensions, and in another motion, Donne will degrade and disparage the female on the grounds of familiar Renaissance mentality. A distinctive feature of Donne's love poems is that they are usually addressed to a woman, who in most cases remains silent. Hence in Donne, addressing someone means both expressing oneself and concealing a self. His woman addressees belong to the domain of silence, to the alienated sphere of the non-verbal. The speech we read is an indication of that which we don't read. Hence an interpretation of Donne's poetry from the other side, from the mute perspective of the unsaid becomes necessary. Elaine Hobby is right when she makes us aware that the audience of Donne's poetry was not the conventional lady/lover but other men who constantly occupies Donne's meditations. However, one aspect remains constant: Donne rarely lingers over the woman's physical appearance, and leaves the reader to assume that the woman in Donne's poems is a shadowy figure, the object or reflection of male desire, or a sex object to be circulated for the titillation and amusement of Donne's male coterie. A good example of this is the implicit echoes of verbalization from "The Canonization", where the poet begs to an absent male audience not to put barriers between himself and his mistress.

"For God Sake, hold your tongue and let me love."

In the majority of Donne's poems, the speaker is male, and the audience is predominantly male. John Donne was a coterie poet, meaning that he wrote to a select group of close friends, most likely poets themselves. Writing in an era where a female was deemed a lesser being than a male, Donne was solely following the conventions used by other coterie poets by composing misogynistic writings about women from a hyper masculine point-of-view. There are also examples where the audience actually says things, arguments which are commonly rejected.

"Some that have deeper dogged loves mine than I

Say, where his centric happiness doth lie.. (Lover's Alchery).

Another perspective in order to approach Donne's range of implied addresses is as Elaine Hobby state:

"One of the most marked features of Donne's love poetry is the silence within it of the woman it is supposedly addressed to; the woman is usually present as an object of desire, but not as a speaking subject".

Even when in some of his poems the "I" becomes "we" only his voice is perceived. His famous poem "The Flea" contains the speaker's repeated attempts at persuading the lady into having physical intercourse with him through his amazing arguments. The lady does not express her feelings through language, but the reader can "see" her different

reactions where she asserts her rights to reject his offer. But here again Donne through the possession of the written word tries to win over the assertive resistant lady through clever reasoning although based on false premises.

Some critics like Stanley Fish argues that Donne's love poems are monologic because the male poet formulates the words and inevitably subordinates the woman to his masculine persuasive force a view that stands correct when we consider his lines:

"Which my word's masculine persuasive for Begot in there and by the memory"
(Elegy on his mistakes")

Many critics have termed Donne a misogynist and not for unworthy reasons. Many of his "Songs and Sonnets" and "elegies" mock or disparage women as deceitful, inconstant or irrational:

"Hope not for minde in women" (Lovers Alchemic")

Gold, Silver and diamond mines associated with the New World raided by the colonialists whose enterprise so caught Donne's imagination as in "The Sunne Rising", "both the Indias of spice and mine" are in the lover's bed to be enjoyed by him. For Donne sexual possession of the female is characteristically equated with territorial acquisition: "She is all states and all princes I'-the proprietorial relationship of a male ruler to female demesne. In the poem "Woman's Constancy" the poet wonders how the woman who has loved him "one whole day" will justify her inevitable inconstancy, since inconstancy is natural to all women. The stated intent of such poems is the dehumanization of woman. She becomes an infusion commodity, usable goods, a mindless, piece of flesh without individuality.

"I can love her and her, and you and you (The Indifferent).

Much of Donne's earlier poetry specializes in obscenity. It was written by young male bent on establishing a reputation in a male society at Lincoln's Inn, where fraternal bonding and dominance were founded on the sexual prowess of the members. Misogyny grasps deep roots into the psyche that generates these poems. Explicit references to sexual intercourse and female sex organs can be found in these poems:

Some that have deeper digg'd loves Myne than I

Say, where his centric happiness doth lie; (Lover's Alchery).

Here indeed Donne has spoken of the female sex organe as a mine, into which the phallus deucedly plunges in search of the "centric happiness"

Women's falsehood and inferiority are thematically central throughout some of his poems: "Practice may make lie know some other poet But take my word, shee doth not know a Heart (The Blossome)

Another of the songs that states this case bluntly against women is the speaker of the "The Primrose" who concedes women's character as:

Since there must reside
Falsehood in woman, I could more abide
She were by act, than nature, falsified.

A reason for this contempt for women results from the Renaissance medicinal belief that each potential act of intercourse is a little death. Donne refers directly to this medicinal doctrine in a poem called "Farewell to Love":

Since each such Act, they say
Diminisheth the length of life a day".

Donne's allusion to this doctrine can be found in other poems as well such as "The Flea" and "The Good-morrow". Women therefore Donne is the earthly manifestation of the sin of venereal lust. Donne's poem acknowledge the sexual stereotypes and the gender hierarchy that subordinated early modern women to men through marriage and primogeniture. Misogyny and male domination are fundamental to Donne's poetic and cultural inheritance. Though Donne wrote profusely about women, overwhelming Renaissance era ideals bewildered his subconscious. When Donne did fall into such a mentality, critics were led to christen Donne a misogynist. These ideals were set forth primarily by medieval and early-modern Christians, who found several justifications for women's inferiority in the stories of Genesis and the New Testament: 1) woman was created after man, and therefore man must be more perfect; 2) Eve's role in the fall suggests pride, that she was governed by passions, and that women's beauty and sexuality made them potential corrupters of man; 3) women were clearly expected to be subservient to their husbands; and 4) as the 'weaker vessel,' women possessed not only less physical, but less mental strength than men (Shoemaker 17). Though there were so many arguments against the female sex, the female physical (not necessarily sexual) body and soul was held in the highest regard, especially the abovementioned idea of the female as "vessel." John Donne expanded this idea in his poetry, writing about women in a way that degraded their physical body, their mental and emotional capabilities, and their relation to the male sex. Women, in John Donne's eyes were seen as a necessary part of the malefemale, body-soul connection but were dangerous as well. Women, though not wholly revered in the 16th and 17th centuries were believed to carry just as much truth – and secrecy – as men. Women were vessels that could be filled (with anything); this capacity for malleability not only made women appealing, but made them incredible agents of any force, good or bad. Therefore a study of women in Donne's

poems is central not only in Donne's understanding of woman but the condition of woman in that age as a whole.

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A BRIEF SURVEY OF FOUR CROSS CULTURAL TEXTS

Dr. Malini Nair

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The term cultural studies designates the critical analysis of the production and reception of all forms of cultural institutions, processes and products and literature counts as just one of the many types of 'Symbolic constructions'. A major concern of cultural studies is to identify the role and the historical changes of the social, economic and political forces and power structures that produce, sustain and propagate the meanings, truth value and relative status of diverse cultural phenomenon and their institutions which includes the institutions of traditional literary production and study. The exponents of cultural studies tend to subvert the hierarchical distinctions between 'high art' and 'high literature' and the traditionally 'lower' forms that appeal to a much larger body of consumers. The study of elite canonical literature is clubbed together with popular fiction and romances, magazine writing, journalism and advertising together with other arts that have mass appeal such as comics, film, television, video and all forms of popular music. Another important feature of cultural studies is the endeavour to transfer to the centre of cultural study such hitherto 'marginal' or 'excluded' subjects like the literacy, artistic and intellectual productions of women, the working class, ethnic groups and colonial, post-colonial and third World cultures. A frequently expressed associated aim is to displace in schools and universities the central subjects of study and value systems, which have been established by and therefore reflect and the special interest of white European males. By pluralizing what is taught in these institutions, the mono-culturalism of the traditional curriculum is sought to be substituted by multiculturalism. Some advocates of cultural guides like Gayatri Spivak (*In Other World: Essays in Cultural poetics*, 1987) and Andrew Ross (*No Respect: Intellectual and Popular Culture*, 1989) orient their writings and teachings toward the explicit political end of reforming the existing power relations which, they claim, are dominated by a privileged gender, race, class or ethnic group.

Culture is both a means of domination, of assuring the role of one class or group over another and a means of resistance to such domination, a way of articulating oppositional points of view to those in dominance.

Entire bodies of writing emerged out of the imperial front, that line of contact between colonizer and colonized which is characterized as much by reciprocal envy and adulation as by reciprocal fear and resentment. On the one side of that front stand works like Forster's *Passage to India* and Kipling's *Kim*, while on the other stand such works as Rhy's *Wide Sargasso Sea* or Kincaid's *A Small Place*. Each colonized nation also produced its own body of literature that dealt with the imperial experience or attempted to define a post-imperial sense of national and cultural identity. In the United States, the former slave population of displaced Africans has given rise to a literary tradition of its own, many works of which, from the poetry of Langston Hughes to the novels of Toni Morrison, seek to make sense of their history and their continuing experience of racism. Cultural studies is also intimately linked with post-colonial theory for its deals with the reading and writing of literature, both in the previously or currently colonized countries, or literature written in colonizing countries, which deals with colonization or colonized people. It focuses particularly on- the way in which the literature by the colonising culture distorts the experience and realities, and inscribes the inferiority, of the colonized people, and on literature by colonized peoples which attempts to attribute their identity and reclaim their past in the face of that past's otherness.

This paper argues against the homogenizing of texts by 'cultural others' under the rubric of post-colonial studies. It is essential while still remaining within the broad framework of post-colonial studies, to take a closer look at culture specific texts so that certain serious concerns in them are overlooked. The western concept of the 'other' / colonized cultures is based on the Manichean allegory, that is, of seeing the world as divided into mutually excluding opposites- if the west is ordered rational, masculine, good, then the 'other' is chaotic, irrational, feminine and evil. Simply to reverse the polarizing where all is reduced to a set of dichotomies is to be complicit in its totalizing and identity destroying power. Indeed the rationale behind writing this paper is one that cautions us from such complicity.

and as beings in cultures they are both constructed and changing so that while they may be 'other' from the colonizers, they are also different one from another and from their own pasts and should not be totalized through such concepts as black-consciousness. Indian soul, aboriginal culture and so forth. The colonized peoples will also be other than their past, which can be reclaimed but never reconstituted and so must be revisited and realized in partial fragmented ways. For as Gloria Anzaldua so poignantly says, 'You can't go home again.....'

It is being increasingly felt that there is a need to explore plurality from both cultural and textual perspectives. What is now termed as 'the Universal Project' seeks to

identify the common factors within this plurality in a bid to pin down the mental, conceptual, and aesthetic universal in literature. These three texts- *The Souls of Black Folk* by W.E.B Dubois Kincaid have been taken up for study in an attempt to identify the common universal claims made in them.

In his essay 'The Souls of Black Folk', W.E.B. first formulated the problematic nature of the twin experience of being both American and Black, loyal to a nation while yet a victim of its prejudice against the minority ethnic group when he speaks of 'two-ness'. Dubois speaks of how an innocent child's sense of belongings and self-worth is shattered by his first encounter with

racial prejudice, when a schoolmate refused his visiting card 'peremptorily, with a glance'. "Then it dawned upon me with a certain suddenness that I was different from the others..... shut out

from their world by a veil....." Dubois goes on to explain how he overcame the pain by going through a cycle indifference, silent hatred, self pity, fierce competition and finally acceptance of the "two-ness". An American, a Negro; importantly "he began to have a dim feeling that, to attain his place in the world, he must be himself, and not another....."

The multi-lingual title of Gloria Anzaldua's essay *Borderlands/La Frontera* is indicative of the deep schism inherent in her situation. Dubois is echoed by Anzaldua, albeit in a slightly different context, when she says, "I had to leave home so I could find myself, find my own intrinsic nature buried under the personality that had been imposed on me.....". Anzaldua's problem was that she was caught between the values and systems of her own (Mexican) community and the American society. Initially, Anzaldua tried to reconcile the two by wholeheartedly accepting the progressive ideals on the white man only to realize the painful truth that the white man would not be as wholehearted on its acceptance of her. "If you want to be American, speak, American". If you don't like it, go back to Mexico where you belong" Anzaldua echoes Dubois yet again when she talks of alienation, psychological conflict and the resultant dual identity when she says, "We don't identify with the Anglo-American cultural values and we don't totally identify with the Mexican cultural values I have so internalized the..... conflict that so times I feel like one cancels out and we are zero, nothing, no one". "Like Dubois Anzaldua too finds peace in the knowledge that" "one day the inner struggle will cease and a true integration (will) take place" for all her people.

Anzaldua finds peace by striking a balance between the culture she was born into and the culture she was to adopt in part. "Though I'll defend my race and culture

when they are attacked by non-Mexicanos I abhor some of my culture's ways." At the same time, Anzaldua also understands that the reason "my coloured and colourless sisters glorify their coloured culture's values was "to offset the extreme devaluation of it by the white culture". Finally, like Dubois, Anzaldua realizes, "I will have to stand and claim my space, making a new culture with my own lumber, my own bricks and mortar and my own feminist architecture".

At first reading Jamaica Kincaid's essay "A Small Place" has nothing in common with Dubois and Anzaldua, but a closer look reveals the common threads. Jamaica Kincaid takes a look at Antigua through the eyes of a tourist (read non-native) and with wry humour and gentle sarcasm exposes their double-standards. For the tourist Antigua is an exotic island, an escape from the mundane, a place where "the sun

Always shines, where the climate is deliciously hot and dry...." With "the thought of what it might be for someone who had to live day in, day out in a place that suffers constantly from drought must never cross your mind". Kincaid points out how the white man is privileged over the natives by the natives themselves in their own land... "You disembark from your plane since you are a tourist, a North American or European—to be frank, white and not an Antiguan black you move through customs swiftly with ease. "Kincaid then goes on to list the everyday 'privileges' that the tourist takes for granted but are beyond the reach of the poor natives and of how this privileging of the tourist over the native in

their own land gives rise to a palpable sense of antagonism between the natives and the tourist. Kincaid justifies the Antiguan's anger because the tourist has only turned "their (own) banality and boredom into

a source of pleasure" The natives can envy the white man his wealth and health but they have to reconcile to their lot by learning to count their own strength as blessings before they can feel whole and happy, they will remain the 'other' but will overcome the bitterness in this way.

In conclusion, we see that the great challenge which ethnic artists have taken up is not which tradition to choose, which cultural imperatives to obey. Rather the great challenge was not to choose at all. For to have chosen one tradition, as Anzaldua says was to 'betray all others'. The truth is that no heterogeneous, hybrid civilization can afford to accept a total or implacable model upon which to base art or life. The concept of heterogeneity has undergone a change. First, it meant a heterogeneous society in which people were living or refusing to live alongside each-other, sharing a landscape which they despised since their hearts beat for lands different from that which their feet

touched. Then heterogeneity implied individuals leaving their cultural garrisons for the wider space inhabited by a society reconciled to their paradoxical nature of being different and the same. Today, it has come to mean a mixture of the races, an intermingling of blood, moving towards untraceable genealogy, that is why today literary tests are seen as both individuals and universal creations.

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A BRIEF HISTORICAL ASPECT OF THE MAHABHARATA AND ITS CHARACTER

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The ancient Indian Civilisation is the outcome of the Rigvedic Dharmasastras and literature. No doubt, the ancient Indian Society takes a definite shape in all the ways during Rigvedic times. Next to Rigveda Samhita, the people of the Bharatavarsha can equally acclaim intellectual pride in the great epics of the Ramayana and Mahabharata. The Mahabharata is perhaps the most remarkable masterpiece in the whole range of the Indian literature. It is the biggest and lengthiest of the world's epic. As a great document of the historical work, it has immense value in the contest of the present Indian society. Moreover, the Mahabharata also presented its policy, its characteristic and idealistic value beyond India, mostly among the people of the South-East Asia and in other countries. The people of those countries also treated the Mahabharata as a great scholarly work, which helped in the formation of the society and culture of those countries.

The Mahabharata is regarded not only as an Itihasa, Akhyana and Purana, but also as Kavya, Dharma-sastra, Raja-niti-Sastra, Artha-Sastra, Kama-Sastra, Niti-Sastra and Moksa-Sastra. It has also referred the ancient art of warfare (rananiti) of the Bharatavarsha. Therefore, it has an encyclopedic character. The following line makes its character more meaningful: "Yad ihasti tad anyatra Yad nehasti tad Kva cit" (whatever is here may be found else-where, but what is not here cannot be anywhere else)

The traditional view is that Maharishi Vyasdeva was the creator this great epic. He is also known as Krishna Dvaipayana and was the son of Parasara and Satyavati. It is also said that Vyasa was the narrator of the slokes of the Mahabharata and Ganesh Deva wrote that work. Accordingly, with the great effort of these two sages the work is said to have been completed in three years. Originally it had been compiled with some 8,000 to 10,000 slokes or stanzas. In course of time it is enlarged with as many as

24,000 slokes. As time went on, attempts were made again to enlarge this "Bharata" of 24,000 stanzas into an encyclopedia of the various knowledge of the Indian mind. At different periods, the Mahabharata has included a large number of episodes, fictions and fables of religious, moral, philosophical and political nature. It must be noted that the present text is a work of centuries and different additions were being made even after the fourth century A.D. In the present text of the Mahabharata there are altogether one hundred thousand slokes of various episodes. So it has been called as a Satashastri Samhita. Therefore, Winternitz a renowned scholar has rightly remarks that 'one date of the Mahabharata does not exist at all'. The Mahabharata has not got its present form of the epic during the vedic period. It therefore, must have been composed during the period, say, from the fourth century B.C. to the fourth century A.D. By the fourth century A.D. the Mahabharata must have attained the form of the epic with about 82000 slokes and have come to be popularly known as 'Sata-Sahasri' Samhita. Some alterations and additions were also made in the narrations of the Mahabharata even after the fourth century A.D. On the other hand, after the comparative study of the various puranas, itihisas and after extensive researches, majority of the scholars opined that the main Mahabharata was composed in between 1800-1500 B.C.

The main theme or the story of Mahabharata is the struggle between the two branches of the great Kuru race, the Kauravas and the Pandavas, and later on it is developed into a sort of an all India war. Without going through in details of the story of the Bharata was in this context, it can presumably be said that the origin of this feud is said to have been the desire of the one branch of the Kuru race to appropriate the legitimate place of the other. In other words, it is a sort of land dispute among the two branches of the Kuru race and subsequently all the rulers, rathins, maharathins and senapatis of the Bharatavarsha with their respective forces had joined the war either on the side of the Pandavas or the Kauravas. The Pandavas have attained the supremacy of powers, skill, war-techniques etc. through the strength of the Lord Krishna, who was the main wheel of the 'Bharata War'. He was a great statesman and diplomat of all the times who owned the war in favour of the Pandavas. This great war, according to some historical evidence took place in about 1000 B.C. (R.S.Tripathi, History of Ancient of India.) Another suggested date for the Mahabharata was is 1400 B.C. (Hindu civilization)

As a matter of fact, the Mahabharata in course of time attained sanctity and raised it to the status of the Veda. In fact, it is called the fifth Veda. At a time, when the vadas became reserved only for the learned and cultured brahmanas and when the women, sudras and degraded or uncultured brahmanas were deprived for studying it then only source of learning left to them was the Mahabharata. It is already mentioned

that the epic received additions, alterations and amplifications here and there. It is seen that a conscious effort was made to convert the Mahabharata into a depository of all virtuous knowledge and wisdom of the human race. We have got genealogies of all prominent figures of the Kuru race and other royal dynasties from the Mahabharata. Besides, there are extensive stories (Akhyana) and fictions like the stories of Dusyanta Sakuntala, Yayati, Nala-Damayanti, Rama Savitri-Satyavan and several others and also a large number of smaller stories (Upakhyana). These narratives cover more than one-fourth of the whole epic. The description of the Bharata wars also covers a vast area of the epic. Some information of the Bahagavata Gita is also found in the Mahabharata, like raja-dharma, apad-dharm, moksa dharma etc. So, gradually it is enlarged into a great epic..

It is interesting to note that the Bharata wars takes time for 18 (eighteen) days and the epic is also divided into 18 (eighteen) parvans.

These are Adi, Sabha, Vana(including Vadha Kavya), Virat, Udyog, Bhishma, Drone, Karna, Salya, Gada, Aishik, Stri, Santi, Asvamedha, Ashramik, Mushala, Maha-Prasthanik and Swargarohan parvans or divisions. All the parvans are of unequal in length. Besides these parvans, there is supplement or khila called Harivamsa. This parvan is again divided into three sub-parvans viz. the Harivamsaparvan, the Visnuparvan and the Bhabishya parvan. The first sub-parvan discusses about some legends and several genealogies. The second and the third deal with the account of the life of Krishna and the future aspects. The materials of the Harivamsa have been drawn from the Vishnu, Bhagavata, Bhavishya and other puranas. The Harivamsa glorified Krishna and the Mahabharata. But it is written much later than the rest of the Mahabharata.

Regarding the character of the Mahabharata, it seems that, its language and metre are very simple, lucid and dignified. It has vigorous dialogues. The episodes are also of dramatic style.

Actually, to speak the truth, the Mahabharata war is the 'logic of the history'. It is the war of justice against the injustice, a victory of the noble force over the evil force. The Mahabharata served a noble purpose to maintain nyaya-dharma in the universe. Lord Krishna was a central force of the Bharata war. Through Him, it is believed that He established a civilized culture and virtuousness among the Indian mind and this type of culture and civilization has been travelled to the distant overseas countries in different period.

Therefore, we can rightly call the Mahabharata an epic par excellence. It has glorified the races of the Bharatas of high antiquity. The moral objective of the work is to

extend the spirit of Eternal Law covering the four human values: Dharma, Artha, Kama and Moksa. Among the four values, the dharma is to be regarded as the most valuable jewel of this work. Here, dharma means moral and spiritual values which are always related with the welfare and progress of the human beings of the universe. It is the supreme teaching of this work. So, it is rightly called the fifth veda of the sacred Bharatavarsha.

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THE NEPALIS OF DARRANG DISTRICT: THEIR CULTURE AND RITUALS

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Origin of the Nepalis: Originally the Nepalis are inhabitants of Nepal, which is a small State situated in the foothills of Himalaya in the North of India, and it was also an independent state ruled by their own king. In the year 1816, the Nepalis first came to the contact of India. In 1814 the first Anglo Nepali war broken out came to the contact of India. In 1814 the first Anglo Nepali war broke out and the Nepali King Amar Singh by the English, King Amar Singh was forced to conclude a Treaty by Lord Hastings at Sagali and according to the terms of the treaty the Nepali King had to cede some portions of this territory including Garwal, Darjeeling, Kumaon, Simla, Nainital etc. As these territories came under the British dominion, the inhabitants of these regions automatically came under British domination. The Gorkhas who were warriors had been appointed to the Indian Army and were posted in different regions. Since then the Nepalis migrated to India in search of work and in course of time they began to stay in India. In the year 1824, David Scott, the Chief 'Commissioner of Assam posted light Infantry Regiment (Later Known as Gorkha Regiment) at Jayantia Hills and this regiment was used to repulse the Burmese Invasion in Assam. The retired army personal began to live in North-Eastern region instead of going back to their native land. Moreover the evergreen hills, the vast forests and unoccupied lands promoted the Nepalis to come and settle in this region. At present about 40 lakh Nepalis live in the North-Eastern States and it contains 20% of the total population of the region.

Since the ancient time, Nepal had a cordial relationship with Assam. In Harshabda 153 Nepal was ruled by Jayadeva II and his queen Rajymati. They were supposed to be the contemporary of Bhagadutta Dynasty. Kanaklal Barua mentioned, Harshavarnadeva the king of Kamrupa was the father of Rajymati. The king of Koch Bihar, Bishwa Singha married Nepali princess Ratnakanti or Ratnakumari and from this period, the Nepalis began to come to Assam. At present near about 30 lakh Nepalis live in Assam. Moreover Nepali Muslims (a small portion of the Nepalis Population) also

came to North East in the year 1895 for the first time and settled at Shillong. From Shillong they proceeded to the other parts of Assam in between 1930 and 1940. Some of them settled in the undivided Darrang District. In the year 1940, four families of Nepali Muslim settled themselves in Mazbat area of Darrang District, Dalgaon, Paneri, Suklai, Tangla, Orang, Dhansirighat etc. At present 4 lakh Nepalis live in the district. In the year 1986, the greater Darrang District was divided into two parts –(a) Darrang and (b) Sonitpur. According to the demarcation of boundaries from Panchnai to Bomadi (Dumuni Chowki) the land between this area came under the jurisdiction of Darrang District. In 1991, Bodoland Autonomous Council was created with its head Quarter at Kokrajhar, and most of the Nepali- Speaking People of Darrang came under B.A.C. (now B.T.A.D).

Customs and rituals – The Nepalis live in Society. Various customs, rites and rituals are found in Nepali Society. These are mentioned below:-

(a) Marriage :- Caste system has a greater influence in Nepali Society in terms of matrimonial relation. The influence of Home is found in marriage ceremony. But the system of dowry is absent in marriage. According to the Nepali custom, marriage is a primary social festival and there is no age bar or limitation for marriage in the society. Child marriage is also permitted in some interior villages. The first proposal for marriage comes from the grooms' family. Matrimonial relationship is forbidden between the two same castes. But some difference is found amongst the Limbu, Mogar, Gurung, Tamang Nepalis. Inter Caste marriage is also seen in the society, but the prestige of the children from this relationship (born by such marriage) is lower in the society and even such children lose the right to perform the religious duty.

Justice:- In judicial matters the Panch Valadmi (or the five gentlemen) of the village panchayat perform the judicial functions and they have the right to settle the judicial disputes and also they have the right to punish the criminals. The Gaonburha (the village Headman) is the Head of the Panchayat and all social works for the benefit of the society are done under his guidance and direction.

Nepali Calendar :- The Nepali new year (begins from 14th April) is known as Sambatsar, Nepali months are counted as below, Baisag (Bohag), Jeth (Jeth), Ashar (Ahar), Shawn (Saown), Vadau (vada), Ashy (Ahin), Kartik (kati), Mugushir (aghon), Push (puh), Magh (magh), Fagun (Fagun), Chait (Chait), Different festivals are celebrated in different months, Nepali number (in composition to English) are

Festivals:- The main festivals are Nepalis are Tiz, Dosoi, Tihar, Maghe Sankranti, Asharko Pandhra.

Tiz is performed in the month of Vadau (Vada). In this festival the married sisters of the Nepali families are invited to their paternal houses and they get warm reception there by father, brothers. The system is also known as "Darkhane". Haritalik Brata is also performed by the unmarried sisters on the 3rd day of Vadau Sankranti to get a husband. "Chouthi Haneki" is also another type of funny games played by the Nepalis.

Dosoi or worship of goddess is festival of the Nepalis. This is celebrated in the month of Ahin Animal sacrifice is another important factors of this festival. Durga is the main Goodess is another festival of the Nepalis. This is celebrated in the month of Ahin Animal sacrifice is another important factor of this festival. Durga is the main Goodess to be worshipped by the Nepalis. Another Goodess like Swarswati is also worshipped by the Nepalis in "Sri Panchami" Nepali also worshipped Lord Bishnu (creator) in Kartik Purnima.

Tihar is another famous festival of the Nepalis. In this festival Goodess "Kali" is worshipped and is celebrated in the month of Kartik. Animal like Cow, Dog, Crow etc are also worshipped in the same month. These are known as Gai Tihar, Kukur, Tihar, Kauri Tihar etc. In the second day of the festival, brothers are worshipped by their sisters, by putting Bhai Tika on his forehead and they pray to God for the welfare of their brothers.

"Maghe Sankranti" is celebrated in the month of Magh and it is compared with the Magh Bihu of Assam. In this festival women make different type of food and cake. The system of "Raksha Bandhan" is also prevalent among the Nepalis.

Some other important festivals of the Nepalis are Naga Panchami, Asharko Pandhra, Kuchi Anthi, Sravani Purnima, Kulpuja, Naula Puja etc.

In "Maha Sivaratri Puja" Load Shiva is worshipped. The Nepali women perform Swasthani Brata" for the welfare of their husbands.

"Solla Sradha" is another type of ritual of the Nepalis, perfomed for the "dead person"

Culture: The Nepalis celebrate various cultural programmers. Some of the Nepali folk songs are Sangini, Malsini, Juwari, Damphu, Voile, Maruni, Jhaore, Tilok, Deuchi, Tiz, Ashare, Churke, Dai, Momgshire, Roteuli, Khado, Gothale, Jhati etc. seen in the Nepalis society.

Among the Nepalis some important musical instruments are also played. These are Madol, Chehnai, Murchanda, Binayo, Naumtibaza, Panchebaza, Dhemebaza, Chaimco, Jamata (Tal), Damaha, Dhol (Drum), Bachuri (Flute), Charangi, Murti etc.

Some of the folk dances of the Nepalis are Deuchi, Voilee, Maruni, Sangini, Dahari, Khukuri Dance, Daibarado, Dhan, Chabrong Jhaora, Damphu, Tamang Solo, Lakhe etc.

Ornaments:- The Nepali women use Pote, Tihari, Naugeri, Chandrahar, Godabari, Jhalaki, Naktha, Kollibai, Chungri, Phuli, Sirabandhi, Charani, Athani, Siki, Adhali, and Mohars as their ornaments.

Dresses:- The dresses used by the Nepalis are Dourachuruwal, Dhaka Tupi, Patuka, Faria, Gunio, Choubandi, Choli, Gomta, etc. Nepali Dhaka Tupi and Khukuri is their national symbol. Cloths made from wool, like woolen carpet, woolen bed sheet, woolen chadar are also used by the Nepalis.

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INFRASTRUCTURAL DEVELOPMENT POLICY OF ASSAM, 2014

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1.1 INTRODUCTION:

Assam is the second largest State of North East India by its geographical area having highest population in the region.. The State is spread over a geographical area of 78,438 sq. kms. and shares boundary with the states of Arunachal Pradesh, Nagaland and Manipur in the east, West Bengal and Bangladesh in the west, Meghalaya, Tripura and Mizoram in the south and Bhutan and Arunachal Pradesh in the north. The State has 27 districts, out of which four districts are under the Bodoland Territorial Council (BTC). Topography of the major part of the state is plain except two districts namely Karbi-Anglong and Dima Hasao.

Development of a region solely depends on its infra-structure. With a sound infra-structural base, a region cannot develop economically. The most important and difficult job in the development process is to provide the basic infrastructural facilities viz., human resource, transport and communications, power etc. From the very beginning Assam lacked basic infrastructural facilities due to geographical isolation and difficult terrain surrounded by hills, rivers and dense forests. This paper is an earnest effort to highlight the infrastructural development policy of Assam, 2014.

1.2 Population:

As per the Census of India, 2011, the population of Assam is 3,11,69,272, out of which 1,59,54,927 are male and 1,52,14,345 are female. The decadal growth of Assam's population during the period 2001-2011 is 16.93 percent as against 17.64 percent for the country as whole. The density of population of Assam has gone up from 340 in 2001 census to 397 in 2011 census. The corresponding all India figure was 382 as per 2011 census. Less densely populated are Karbi- Anglong and Dima Hasao districts.

1.3 The Economy:

The growth rate of GSDP in the State during the 9th plan period was 1.51% which increased to 5.33% during the 10th Plan period. The State Government was able to achieve an annual average growth rate of 8.42 % during the 11th Plan period. The projected growth rate for 12th plan period is 9.38%. The expected growth rate of Agriculture sector during 11th plan period is 3.06 % against the national growth rate of 4% and is expected to rise upto 4.65% during the 12th Plan period. The expected growth rate of Industries sector during 11th Plan period is 4.45% and projected growth rate for 12th plan period is 4.65%. The expected growth rate of Services sector during 11th plan period is 8.86 % and projected growth rate of 12th. As per advance estimates the GSDP of the state, in terms of constant (2004-05) prices in 2011-12, will be Rs.80465.13 Cr as against Rs.74214.94 Cr in 2010-11 (quick estimate),signifying a growth rate of 8.42%. As per advance estimates, the growth rates of Agriculture & Allied sectors, Industry and Services sector during 2011-12 are expected to be 6.43%, 7.19% and 9.74%, respectively. As per advance estimate for 2011-12, the per capita GSDP of Assam at current prices is expected to be Rs.37481 as against Rs.34201 in 2010-11. The per capita income of Assam on the basis of NNSDP (current price) in 2011-12 is estimated to be Rs.33633 as against Rs.30569 in 2010-11. Plan period is 12.50%.

1.4 Socio-Economic Characteristics:

In the state, 85.92% of the total population is rural. Agriculture is the mainstay of the major part of the population. Agricultural workers account for 54.44% of the total workers of the state.

1.5 The Business Environment:

Industrialization in Assam dates back to the days of first commercial plantation of Tea and which occupies an important position in the state's economy. Apart from that, Assam, with its Four Refineries and Allied units, produces a major part of the Petroleum and Petroleum based products in India. Additionally, the registered factories include Major, Medium and Small units in Central Public Sector, State Public Sector and Private & Joint sector. The Industrial 3 Relations scenario in the state is peaceful. There is a low incidence of labour related disputes. Direct collective bargaining of negotiations between employers and employees is widely practiced. The Government of Assam is emphasizing on adoption of Eco-friendly investment strategy for sustainable development of the state. The vast Water Resources of the state could be leveraged for harnessing Hydro Power, development of Pisciculture / Aquaculture and transportation links. The strategy also encompasses reinvention of Tea industry, revolution in Organic cultivation, Eco-tourism, Eco-infrastructure driven investment in rural and urban township.

1.6 Human Resources:

The state literacy rate is 73.18 percent against the national average of 74 percent as per 2011 Census. Out of which male literacy figures at 78.81 percent and female literacy at 67.27percent. Urban and Rural literacy rate is at 88.88 percent and 70.44 percent respectively. A large portion of the population in the age group of 15 to 30 in the major towns is computer literate while a large section of educated people can also read and write English. Assam has 9 universities including Central & Private Sector Universities, one specialized Agriculture University including one Open University. There are 590 colleges at Graduate level for studies in Arts, Science, Commerce, Law, Sanskrit & Arabic. There are 5 Medical colleges, one Ayurvedic College, two Veterinary Colleges , one College of Aquaculture, one Regional Dental College, three Homeopathy Colleges and one Nursing College in the Government sector. The state has also Industrial Arts & Craft School and State College of Music to offer professional education for under graduate. With regard to Technical Education, the state has one Indian Institute of Technology(IIT), One Indian Institute of Information Technology (IIIT) , 13 Engineering Colleges/ Universities (Govt & Private Sector including NIT) offering 21 graduate courses with an intake capacity of 3737 students per annum. The State has eight polytechnics and twenty three industrial training institutes (ITI). These institutes offer specialization options in various disciplines. In addition, Central Institute of Plastic Engineering & Technology (CIPET) & National Tool Room offers Diploma and Certificate courses.

1.7 Infrastructure:

Adequate infrastructure facilities are a prerequisite for any industrial investment. Assam has and is continually developing the needed infrastructure towards its vision of being the gateway to the South East. The major modes of transportation in Assam are Roadways, Railways, Airways and Inland Waterways. At present, there are two road-cum-rail bridges and one road bridge over the river Brahmaputra. The fourth bridge over the river near Dibrugarh (Bogi beel) is under construction and a fifth bridge at Guwahati is under construction 6.

(a) Road Ways:

A total road length of approximately is 69,000 kms. Covering both metallic and non-metallic surfaces. The major towns in the state are connected by National Highways, East-West Corridor is under construction and proposed to be completed by end of 2013-14.

(b) Air Connectivity:

The functional Airports of Assam are at Guwahati, Jorhat, Silchar, Dibrugarh, Lakhimpurand Tezpur. There are regular air services for New Delhi, Kolkata, Chennai, Hyderabad, Mumbai, Agartala, Imphal, Dimapur, Aizwal, Bagdogra, Jorhat, Dibrugarh, Lilabari, Tezpur from Guwahati. Dibrugarh, Jorhat and Tezpur are also connected to Kolkata by regular flights. Guwahati is also connected to various places of Arunachal Pradesh & Shillong by Helicopterservices. Druk airlines of Royal Government of Bhutan is also operating a flight through Guwahati to Bangkok twice in a week. Lokopriya Gopinath Bordoloi International Airport (LGBI Borjhar Guwahati) is the only declared international Airport for entire North Eastern Region. It is observed that the frequency of flights and number of travellers have increased enormously during the period from 2001-2010. In addition to this there is a significant jump of passenger movement during the period 2001-10. The CAGR (2000-10) is 15% against all India average 12.9%.

(c) River Connectivity:

Assam is endowed with extensive navigable waterways. The major rivers are the Brahmaputra and Barak and their numerous tributaries. The riverine system's length is 4065 kms, out of which 2194 kms area navigable throughout the year and the rest during the monsoon only. The river Brahmaputra from Dhubri to Sadiya has been declared as National Waterway No-2 by the Government of India. The Directorate of Inland Water Transport, Assam and CIWTC operate water transport services on the river Brahmaputra and Barak on commercial basis. These services are used for the transportation of passengers and goods alike across the state and to neighbouring West Bengal through Bangladesh. There is a good scope of utilization of this river route for economic development of the state.

(d) Railways connectivity:

The total route length is approximately 2506 kms. Several services directly connect Assam to major cities of India. Within the State, all the major towns are directly linked by railways. The headquarters of the North-East Frontier Railways is located at Guwahati.

(e) Inland Container Depot:

Container Corporation of India Ltd. (CONCOR) operates an ICD at Amingaon, 10 km from Guwahati having one Reach Stacker with 50MT capacity and Two Sling cranes with 35 MT 7 capacities. Two bonded warehouses of CONCOR along with a private warehouse adding up a total area of 6400 sq. m. operate from the ICD.

(f) Power:

The Government is committed to provide quality of power supply through dedicated feeders and to encourage setting up of captive power plant in the Industrial Estate/Industrial Growth Centers, etc. at the same time the State would encourage Private Sector to set-up power plant in the State.

(g) Telecommunications:

The Telecommunication network is one of the fastest growing sectors in the state. Individuals and industries alike face no problems in procuring telephone and other telecommunications facilities. The penetration of landlines as well as cellphone telephony is high and is steadily increasing.

(h) Internet Connectivity:

Broadband and Wireless Broadband are available in the capital city of Guwahati and all major towns of the state. Major cellular phone operators also provide GPRS, 3G, etc to cellphone users in the state.

In respect of infrastructural development of Assam is still backward. This region is facing certain special problem. This include –

- (a) Peculiar geographical location ;
- (b) Border region ;
- (c) Inadequate rail transport network ;
- (d) Higher unit cost ;
- (e) Insurgency problem; etc.

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A COMPREHENSIVE STUDY ON 'WOMEN AND ENVIRONMENT'

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Introduction Of The Study:

Environment denotes the sum total of physical and biological factors that directly influence the survival, growth, development and reproduction of organisms. The encyclopedic definition of environment is, "The sum total of all conditions, agencies and influences which affect the development, growth, life and death of an organism, species or race." Abiotic factors of environment include inorganic and organic compounds, physical factors and gradients as such as temperature, moisture, wind, currents, tides, solar radiation, etc. Biotic factors includes plants and animals and microbes. Among these elements, especially among the living organisms, the most important element is man. Because man is the most intelligent, rational and civilized organism of all the living organism. Man is the only living being who can create and destroy the environment according to his need. With the evolution of civilization man has succeeded to control and dominate Nature with the help of the knowledge, science and technology through gradual development. Although, the man have faced various problem to manage their day to day life. In this case, the women have played an important role to manage their environment. Because the women not only play an important role in the house, they also play a very significant role in upgrading the society. In this context, the Environmental Education is very necessary to all.

The World is unique for every human being, but in general; women's lives vary greatly from those of men because of patterns of socialization related to gender. In terms of the environment, women around the world play distinct roles in managing plants and animals in forest, drylands, wetlands and agriculture in collecting water, fuel and fodder

for domestic use and income generation and in overseeing land and water resources. By so doing, they contribute time, energy, skills and personal visions to family and community development. Women's extensive experience makes them an valuable source of knowledge and expertise on environmental management and appropriate action.

Objective of the Study :

Following are the main objective of the study—

1. Equal access to opportunities for using society's resource.
2. Involve women actively in environmental decision making at all level.

Discussion :

Women have a vital role in environmental management and development. Their full participation is therefore essential to achieving sustainable development. If we talk of natural management from a global perspective, whom do we finds in the forefront of the race for protection and preservation of resources. The answer comes very naturally , it is the women. Basically those living in rural areas have special relationship with the environment.

More than 70% of the Indian population is rural based. Biomass plays a crucial role in meeting daily survival needs of the vast majority of the rural households water is essential for survival and its availability is related to biomass. The biomass-based subsistence economy is mostly non monetized. Population and processing of biomass agriculture forestry, minor forest produce and village crafts based or biomass as raw materials, are also the biggest sources of employment.

Traditionally, women have been responsible for subsistence and survival for water, food, fuel, fodder and habitat though they rarely get the credit for nurturing these life support system. According to World Bank in 1991, "women play an essential role in the management of natural resources including soil, water, forests and energy and often have a profound traditional and contemporary knowledge of the natural world around them." Whereas women were previously neglected or ignored, there was increasing attention paid to the impact of women on the natural environment and in returns, the effect on the environment has on the health and well-being of women. The gender environment relations have valuable ramification in regard to the understanding of nature between men and women the management and distribution of resources and responsibilities and the day-to-day life and well being of people. To conserve our natural resources women have play a vital role. In a majority of the world, women are responsible

for farm work and related domestic food production. Traditionally, women have dealt with non-monetized biomass based subsistence economy of the household ie. Fire wood, cowdung, crop wastes, organic manure etc. In comparison men tend to destroy nature to earn cash even if it means creating hardship in their own families for their womenfolk to collect fuel and fodder, sale of herbs and wood. The utmost is that women work as unpaid laborers on family farms with a greater role than men in operational decision making. The population pressure has increased male migration, which in turn adds to the women's work load. In effect this means that women's responsibilities extend from the household duties to working in the fields as well.

In developing areas of the world women are considered the primary users of natural resources (land, forest and water), because they are the ones who are responsible for gathering food, fuel and fodder. Women have often played leadership roles or taken the lead in promoting an environmental ethic reducing resource use and recycling resources to minimize waste and excessive consumption. Women can have a particularly powerful role in influencing sustainable consumption decisions. In addition, women's contributions to environmental management, including through grass-roots and youth campaigns to protect the environment, have often taken place at the local level, where decentralized action on environmental issues is most needed and decisive.

Conclusion:

The protection of women decision makers, planners advisers and managers related to environmental management should be increased. Environmental education should be expanded in rural areas, when women once mobilized play significant role in environmental protection.

To potential of science and technology should be utilized to solve environmental related problems and ease women's workload inside and outside the home. The central government should develop a strategy to eliminate various obstacles constitutional, legal administrative, social and economic in nature to women's full participation in sustainable development. The government, non-governmental organization, Environmental conservation agencies and the common and mobilized women as active participation to protect and enrich the natural resources that sustain us. In spite of all these aspects there must be promotion of disseminating the gender relevant knowledge and valuation of women's role through formal and non-formal education.

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PEACE EDUCATION AND ITS IMPACT ON HUMAN LIFE

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Introduction:

There has been tremendous growth and development all around us. Butting spite of this growth and development the human race has witness violence; terrorism, war and conflict all over the world people are fed up will this whole process of instabilities and irregularities of life. Evidently the challenges of the 21st century necessitate an expanded notion of security which is not restricted to the wellbeing of the state but takes care of basic human needs of the citizens residing therein?

The Dictionary gives the meaning of peace as 'a state of quite, freedom from disturbance, freedom from war, cessation of war, a treaty that ends war, freedom from contention, ease of mind or conscience, tranquillity, quiet stillness, silence'. This is really a comprehensive meaning of peace. We all know that peace does not mean the absence of conflict or war, tension and all forms of violence. It has something to do with the mind and attitudes of people. It is a feeling of good will towards other and vice-versa. It is the capacity to live together in harmony. Peace also propagate the concept of non-violence and tolerance in all walks of life peace envisages a system which is free from any kind of oppression, injustice, exploitation, conflicts etc.

Meaning of Education:

"By education I mean an all round drawing out of the best in the child and man-body, mind and spirit"-Gandhi

The term 'Education' has been derived from the Latin word 'educare' which means 'to bring up' or 'to nourish'. In other words, it means that the child is to be brought up according to certain aims and ends in view. There is another derivation from

the Latin word 'educere' which means 'to lead out' or 'to draw out'-'e' means 'out' and 'ducere' means 'to lead'. According to this view, the main purpose of education is 'to lead' or 'to draw out' rather than 'to put in'. There is yet another view according to which the term 'education' comes from the Latin word 'e ducatum' which means the 'act of teaching' or training. Human life which is the best creation of God has got two aspects. The biological and the sociological or cultural. Biological aspect is found in plant and animal life. Man maintains the biological aspects of life with the food and transmits it with the help of process of reproduction. But the sociological or cultural aspect is the rare distinction of humane life alone. It includes nature, customs, traditions, values of social life.

Without education man cannot maintain both the aspects. To maintain our biological aspects we need different types of food, selter and cloths. To maintain our sociological aspect of life we are to keep alive our social relation and make our social life very systematic .we need to preserve the specialities of our social life for our future generations. We are to change the values, customs, and traditions. Of our society to achieve progress and face the challenges of our life courageously.

Meaning of peace education:

Peace education is the process of acquiring the values, the knowledge and developing the attitudes, skills and behaviour to live in harmony with oneself with others and with the natural environment.

Cebezudo and Reardon also earlier stated that, The knowledge, skills and most important, the values that have been at the core of peace education for the past five decades are those require to meet the new peace challenges and opportunities of the 21st century. These challenges and opportunities among other concerns require of peace education more intensely focusing on the practical political uses and skills of non violence and on the institutional task involved in the abilities of war.

Harries and Lewer(2005)stated that peace education enhances the construction of a peaceful society, stating there are subjects such as peace that our civilization cannot afford not to study. In this issue of peace what is at stake in our times is the intellectual, moral and physical well being of individual and groups.

Since the early decades of the 20th century, "peace education" programmes around the world have represented a spectrum of focal themes, including anti-nuclear, international understanding ,environmental responsibility, communication skills, non-violence, conflict resolution techniques, democracy, human rights, awareness, tolerance of diversity, co-existence and gender equality among others. The whole world is under the grip of violence, unhealthy conditions, unwanted elements in the society, everyone

is craving for peace. But peace is not a subject to be memorized but it needs to be practical in life. The concept of love and affection, tolerance, fellow feeling, brotherhood and co-operation help to cultivate peace. Peace education has developed as a means to achieve the goals and directed to the full development of the human personality and to the strengthening of human rights and fundamental freedoms.

Peace Education and its necessity:

Peace education is very necessary for every nation for their internal strength. As nation weakens, they are less able to suppress age old communal and inter-ethnic tensions. There are some major necessities of peace education towards human society. They are-

1. Peace education provides culturally rich inputs to every learner. Through this education every individual have respect the institutions of family and the society. It helps to develops social cohesiveness, respect of own culture heritage, beliefs of the social activities.
2. Peace education reduces the conflict and tensions of the people. For making a peaceful nation cohesion is very important among the peace. Through this system it is possible for make our nations internal growth.
3. Truth, love, peace and non-violence are the core universal values which will help to make the foundation to build a value-based programme. And it helps to make emotional integration among us.
4. Through peace education the feeling of awareness among the citizens of a nation about their culture, heritage and national identity. Every individual will have to live in harmony with society and helps to the society.
5. Through peace education it has a great demand in the world of violation of human rights every where.
6. Peace education programme helps to develop co-operation and work effectively with others. Its develop the sense of unity and brotherhood among the people of society.
7. Peace education helps to pay respect for other peoples view and opinions. Peace implies the capacity to live together in harmony.

Different branches of knowledge have produced scientists, doctors, engineers, lawyers, a variety of specialists but they failed to make them humane, just non-violent and peaceful. But peace education programme and peace studies help these specialists to experienced life as a whole and help them to become more just, non-violent and peaceful.

Peace Education as conflict resolution training:

Peace education centred on conflict resolution typically focus on the social behavioural symptoms of conflict, training individuals to resolve inter-personal disputes through techniques of negotiation and mediation. Learning to manage anger, fighter and improve communication through skills such as listening, time-taking, identifying needs and separating their facts from emotions, constitute the main elements of these programme participants are also encouraged to take responsibility for their actions and to brainstorm together on compromises. In general, approaches of this type aim to "alter beliefs, attitudes, and behaviours...from negative to positive attitudes toward conflict as a basis for preventing violence" (Van Slyck, Stern and Elbedour, 1999, emphasis added). There are various styles or approaches in conflict resolution training that can give the practitioner the means to accept the conflict situation and orient it towards a peaceful resolution. As one peer mediation coordinator put it: "Conflict is very natural and normal, but you can't go.

Peace Education as a Democracy education:

Peace education programme centred on democracy education typically focus on the political processes associated with conflict and postulate that with an increase in democratic participation the likelihood of societies resolving conflict through violence and war decreases. Thus programs of this kind attempt to foster a conflict-positive orientation in the community by training students to view conflict as a platform for creativity and growth. of this type train participants in the skills of critical thinking, debate and coalition-building, and promote the values of freedom of speech, individuality, and tolerance of Approaches diversity, compromise and conscientious objection. Their aim is to produce "responsible citizens" who will hold their governments accountable to the standards of peace, primarily through adversarial processes. Activities are structured to have students "assume the role of the citizen that chooses, makes decisions, takes positions, argues positions and respects the opinions of others" skills that a multi-party democracy are based upon. Based on the assumption that democracy decreases the likelihood of violence and war, it is assumed that these are the same skills necessary for creating a culture of peace.

Approaches of this type train participants in this skills of critical thinking, debate and coalition building and speech, individuality, tolerance of diversity, compromise and conscientious objection. Their aim is to produce 'responsible citizens' who will hold their governments accountable to the standards of peace primarily through adversarial process.

Peace Education as a Human Right Education:

Peace education programme centred on raising awareness of human rights, typically focus at the level of policies that commitment humanity ought to adopt in order to move closure to a peaceful global community. The aim is to engender among participants toe vision of structural peace in which all individual members of the human race can exercise their personal freedoms and be legally protected from violence, oppression and in new approaches to peace education are starting from insights gleaned from psychology which recognize the developmental nature of human psychosocial dispositions. Essentially, while conflict-promoting attitudes and behaviours are characteristic of earlier phases of human development, unity-promoting attitudes and behaviours emerge in later phases of healthy development. H.B. Danish (2002a, 2002b, 2004, 2005, 2007, 2008a, 2008b) proposes an "Integrative Theory of Peace" in which peace is understood as a psychosocial, political, moral and spiritual reality. Peace education, he says, must focus on the healthy development and maturation of human consciousness through assisting people to examine and transform their worldviews. Worldviews are defined as the subconscious lens (acquired through cultural, family, historical, religious and societal influences) through which people perceive four key issues: 1) the nature of reality, 2) human nature, 3) the purpose of existence, 4) the principles governing appropriate human relationships. Surveying a mass of material, Danish argues that the majority of people and societies in the world hold conflict-based worldviews, which express themselves in conflicted intrapersonal, interpersonal, intergroup, and international relationships. He subdivides conflict-based worldviews into two main categories which he correlates to phases of human development: the Survival-Based Worldview and the Identity-Based Worldview. It is through the acquisition of a more integrative, Unity-Based Worldview that human capacity to mitigate conflict, create unity in the context of diversity, and establishes sustainable cultures of peace, is increased - be it in the home, at school, at work, or in the international community.

Conclusion:

In order to face the challenges of our time, we need to explore all the avenues through which we could combat the growth of intolerance, violence, arm race, environmental exploitation, and racism. The present political system has divided people on the basis of caste, religion and ethnicity and also the frontal armed groups are organized along ethnic, religion and territorial lines. In order to make peace education a reality, we need a holistic process, equal participation and contribution from all the communities.

The peace education teaches the skills and values associated with peaceful behaviours. The programme is designed to enable and encourage people to think constructively about issues, both physical and social and to develop constructive attitudes towards living together and solving problems that arise in their communities through peaceful means.

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IMPORTANCE OF POTTERY, BRASS AND BELLMATAL INDUSTRY IN ASSAM

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POTTERY: Pottery is one of the age-old crafts of Assam carried on by the most antiquity method of production. The art of making pottery was known to the people of Assam from early times. As regards the history and origin of the pottery industry in Assam, it has been possible to gather that the use of pottery wares was prevalent as far back as the fifth and sixth century A.D. The extensive remains of temple and building give ample evidence of working on stones and bricks. This is proved also by a number of epigraphs. The art of brick making is mentioned in the Sualkuchi grant of Ratnapala. It was highly developed at a subsequent time particularly during the Ahom period.

In the plain districts of Assam, pottery is a hereditary occupation of the people belonging to the communities like Kumar, Hira, etc. Sir E.A. Gait, in an article in the journal of Indian Art and, the industry published in 1898, observes that there are two distinct classes of persons engaged in the manufacture of pottery in the Brahmaputra Valley, the Hiras and the Kumars. The word "Kumar" is derived from "Kumbhakar" and means maker of posts. The word Kumar, on the other hand, so far as the Brahmaputra valley is concerned is not used to denote persons of any particular caste or sub-caste but is applied to persons of several different castes, chiefly the Kalitas, Keot and Koch, who make or whose ancestors are remembered to have made articles of earthenware. Thus, there are Kumar Kalitas, Kumar Keots and Kumar Koches, and the people so designated continue to retain their old caste status. "In few rare instances, persons other than Hiras and Kumars were found manufacturing earthen vessels in the Brahmaputra valley. In the Tezpur sub-division, a few people of Kaivarta caste make large earthen posts which are used for building 'gur'. Near Dibrugarh a few families of up-country men from Arra are potters by profession. They are known locally as Hira Kumars. Such up-country potters have also settled recently at Golaghat. The principal centres of pottery industry were at Tezpur, Chatia, Viswanath, Becheria, Haleswar and Salmara in undivided Darrang district, Chalargaon, Kumargaon, Putani Dharmatul and Monoi in erstwhile

Nagaon district, Joyanagar, Chatla, Kalain, Rangamati, Matijuri, Bishnupur and Siboottar in undivided Cachar district. Dibrugarh, Madarkhat, Margherita, Tinsukia and Chabua in the undivided Lakhimpur district. Fakirganj, Gauripur, Rupsi, Satyapur, Rokakhata, Dubapara and Mariani in undivided Goalpara district and Guwahati, Sualkuchi, Hajo, Rangia, Barpeta, Chayagaon, Pathsala, in the undivided Kamrup district. The state of affairs of the pottery industry in the State is not very encouraging. Local pottery has mostly been replaced by the superior clay or porcelain goods and metal utensils imported into the State from outside. The profits of the industry are also small and most of the traditional potters have left the trade and shifted to other lucrative occupations. According to the Khadi & Village Industries Board of Assam, total employment in this branch of the cottage industry was 25,736 in the year 1993-94 against 25,369 in 1992-93. The raw materials required for the industry are the glutinous clay and the tools and implements used are the wheel (chak), mould (athali), the mallet (hatiyapiteni) and polisher (chaki). The articles made are cooking pots (such as akathiah and Khola, daskathia, charu and satar) water jars (kalah and takeli), vessels for boiling paddy (thali), larger vessels (hari and jaka), besides, lamps, pipes and drums. In the urban areas, there are small groups of potters who specialize in making the image of Hindu deities like Durga Kali, and Saraswati, etc. The artisans often display an astute artistic sense in making the images which give them handsome amounts. In off season, they make beautiful dolls, toys, etc., and sell in the nearby markets and *melas*. In recent years, some schemes have been taken up by the State Khadi and Villages Industries Board, Assam, with a view to encouraging the village potters to switch over from their traditional items of products to the production of glazed pottery wares, bricks and tiles which have better marketing potentiality. The Board has been providing for training facilities to the artisans, however, impact of these schemes on the pottery industry in the State is yet to be felt on wide scale.

Brass and Bellmetal Industry : The brass and bell metal industry was highly developed throughout Assam in the past. The skill of artisans who worked on metals in the past is well proved by the existing remains of a copper temple at Sadiya and copper plates issued by the rulers. Copper and brass cups of Goalpara district known as Kansas are products of Assam of great significance. The industry has suffered decay and is confined only to a few places like Chatia, Becheria, Modopi, Bihaguri, Mangaldai and Pathurughatin in undivided Darrang district, Japargaon, Telekiinga, Bokalmajgaon, Japi Hajia, Ghorbund and Jarwa in undivided Lakhimpur district Kakajan, Titabar in Jorhat district, and Sarthebari in Barpeta district, Hajo, Rangia in Kamrup district. Of all these places, bell metal and brass utensils of Hajo and Sarthebari is widely acclaimed as the best throughout the State. The number of artisans engaged in the industry is also very small. Bell metal utensils are cast in moulds but brass vessels are made of thin sheets and pieced together.

The articles manufactured by artisans mainly consist of utensil and vessels of day to day domestic use, such as 'lota' (flattish bowl with narrow neck), ban-kahi (plate with stand), thagi (high plate), ban-gilas (tumbler with holding stand), kharahi (through-holed tub), 'kalah' (jar for holding water), 'sarai' (high tray), saria (tub), 'temi' (small container to carry lime), 'thali' (large vessel for boiling rice), bell metal spoons, tumbler, kahi (dish), etc. Mirrors made of shining metals were also in use in the past. Even now these mirror called dapon or darpan are used by the bride and bridegroom during marriage (Historically, the bell metal industry dated back to the seventh century A.D. when the illustrious Ahom king greatly patronized this industry with an unflinching zeal which was subsequently followed by an effective patronage by the heads of monasteries and landed aristocracy. The patronage by the kings and their progenitors obviously helped the growth and developed of this craft in Assam. The products of the industry soon found extensive markets in the neighboring countries of Nepal, Bhutan and Tibet. Assam's bell-metal industry is chiefly confined to few areas, namely Titabar, Raha and Sarthebari. Through the highest concentration being still in Sarthebari, a substantial segment of the people engaged in the industry has almost abandoned it and got engaged in agricultural pursuits and other vocations. The most important feature of the bell metal industry is that the bulk of units (kahar sal) engaged in production are run on partnership basis as a result of the age-old-system. In each unit, normally four or five artisans pool their resources under a common production programme, known as 'kahar-bhaiga' or ojalali. The artisans mutually decide to work under the master artisan "kahar' or 'Oja' who owns the tools and implements in such establishment and manages everything under him. The rest of the workers are known as 'Bhaigas'. In these units, in fact, the workers are not entitled to receive direct wages as the income shared by them on the basis of mutually agreed-upon rations. The bhaigas normally get equal share and the main Kahar usually gets one and a half times the share of a Bhaigas owing to his exclusive right of ownership over the implements needed for production. In the event of the Kahar's death, either the productive unit is disbanded or a new Kahar is called upon to keep the unit running. The Assam Co-operative Bell-Metal Utensils Manufacturing Society, Sarthebari, has been in existence since 1939-40. It was stated with a view to promoting the economic and craftsmanship interests of the members by supplying them raw materials, equipments and other facilities required for the industry. The bell-metal industry in the Sarthebari area remained in good stead for quite sometimes as it could provide employment to a few thousand local artisans in some 250 operating units. The number of such units has, however, declined to about 120 in recent years. These units received a substantial portion of their supplies, say about 70-80 percent of the total metal consumed, in the form of scrap from local traders on the stipulation that they would return the finished products to

them were to be moulded and processed according to specifications. The traders received not only the finished products from the artisans after payment of their wages but also collected the residual metal. The payment to the artisans was on piece work basis and they were no better than mere wage-earners. Something deferred payments were forced upon the artisans and at times they had to accept less payment from the traders, on the plea of lack of sale of products. The traders in a way enjoyed the exclusive monopoly of marketing the products and this grabbed the entire profit accruing from the sales.

The Co-operative Society in Sarthebari, too, supplied raw materials to member-artisans of the society for the manufacture of finished products and got them back after payment of wages to them. However, due to inadequate working capital, the society could not supply even 20 percent of the total requirements of raw materials to member-artisans generally the making charges of a variety of bell-metal product fixed by the traders and the Co-operative Society were identical. However, in case of the society, the making charges were more or less assumed irrespective of whether the sales were brisk or slack. The area of operation of the Co-operative Society is around Sarthebari. The marketing of the finished bell-metal products is carried on independently through its branches at Guwahati, Jorhat, North Lakhimpur, Tezpur and Dispur as well as through a Sales Depot in the Sarthebari area. The Tinsukia branch is now closed.

The bell-metal industry is declining in importance because of heavy investment of working capital, high cost of raw-materials which is beyond the financial capacity of the artisans, a situation which leads itself to the exploitation of the artisans by the merchants and traders. Sarthebari and Hajo are most important centre of this industry. There is good demand for their product throughout the State. But the artisans are not in a position to buy improved tools to produce improved goods to meet the demand. Hajo is also a centre of this traditional handicraft of rare artistic design having more than 300 artisans with about, 2,000 people completely dependent on the handicraft for their livelihood. The brass and bell-metal industry has also been facing stiff competition from substitutes which are cheaper and a bit more attractive. A wide range of stainless steel products and other types of utensil are generally preferred by the consumers due to the exorbitant price of brass and bell metal utensils and the simultaneous availability of cheap and attractive machine made utensil which are abundant in the market. While, with the advancement of science and technology, the consumer preferences are rapidly changing, the artisans of bell metal industry are following old designs and indigenous methods. Modern technique of production such as electrical molding, casting, polishing, etc., are still unknown to them and they continue to follow the primitive and cumbersome process. Under the industrial policy of the Government of Assam, 1986, a committee

was set up to study the issue and problems involved in the recognition and modernization of bell metal and brass metal industries in Assam. The committee took up steps for the benefit 10,000 artisans engaged in more than 300 units of bell metal industry in Assam. To ensure the regular supply of raw materials to the artisans engaged in the bell metal and brass metal industries at Sarthebari and Hajo respectively, the Minerals and Metal Trading Corporation (MMTC), Government of India, set up a raw materials depot Guwahati. Artisans are being sent places like Moradabad and Patna for training and honing of skills.

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‘ৰামায়ণ’ৰ প্ৰভাৱেৰে সমৃদ্ধ দৰঙৰ পৰিৱেশ্য কলা চেও-চাপৰি নাম

ডঃ ৰামচন্দ্ৰ ডেকা

সহযোগী ও মুৰব্বী অধ্যাপক, অসমীয়া বিভাগ, ছিপাঝাৰ মহাবিদ্যালয়

ভাৰতীয় সভ্যতা আৰু সংস্কৃতিত ৰামায়ণ মহাকাব্যৰ প্ৰভাৱ অপৰিসীম। সমগ্ৰ ভাৰতবৰ্ষতে বোধহয় এনে এজন ভাৰতীয় লোক নাই যি অলপ হ’লেও ৰামায়ণৰ কথা নাজানে। ৰামায়ণৰ এই সৰ্বব্যাপ্ত প্ৰভাৱে ভাৰতীয় সভ্যতা সংস্কৃতিৰ ভেটি সুদৃঢ় কৰি গঢ়ি তুলিছে। ভাৰতীয় জাতীয়তা অনৈক্যৰ মাজত ঐক্যৰ এক মহান আৰ্হি। এই ঐক্যৰ বন্ধন গঢ়ি তোলাৰ ক্ষেত্ৰত ৰামায়ণৰ প্ৰভাৱ বিশেষভাবে উল্লেখযোগ্য, কিয়নো জাতি-বৰ্ণ-গোষ্ঠী নিৰ্বিশেষে সকলো ভাষাভাষী ভাৰতীয় মানুহৰ ৰামায়ণৰ কেন্দ্ৰীয় চৰিত্ৰ ৰামচন্দ্ৰৰ প্ৰতি আছে অপৰিসীম শ্ৰদ্ধা। তেওঁলোকে সীতা মাতৃৰ দুখত যিদৰে চকুলো টোকে, তেনেদৰে দুখ-শোকৰ সময়ত ৰামায়ণ পাঠ কৰি সান্ধনা লাভ কৰে, উৎসৱ পাৰ্বণত ৰামায়ণৰ পদ কীৰ্ত্তন কৰি পৰমানন্দত নিমগ্ন হয়। ৰামায়ণৰ প্ৰভাৱতেই সমগ্ৰ ভাৰতবৰ্ষ জুৰি গঢ়ি উঠিছে অনেক মঠ-মন্দিৰ। যি সমূহ মঠ-মন্দিৰ কেৱল ধৰ্ম-চৰ্চাৰ কেন্দ্ৰ হৈ নাথাকি ভাৰতীয় ভাস্কৰ্য, স্থাপত্য আৰু চিত্ৰকলা চৰ্চাৰো কেন্দ্ৰ হৈ পৰিছে। তদুপৰি ভাৰতীয় সাহিত্য ক্ষেত্ৰতো ৰামায়ণৰ প্ৰভাৱ অপৰিসীম।

অসমীয়া সমাজ সংস্কৃতিৰ ক্ষেত্ৰত ৰামায়ণৰ প্ৰভাৱ সম্পৰ্কে বিস্তৃত অধ্যয়ন-গৱেষণা আদি হোৱা নাই যদিও বৃহৎ ভাৰতীয় জাতীয়তাৰ অঙ্গ স্বৰূপ অসমীয়া সাহিত্যৰ ভেটিও প্ৰতিষ্ঠাপিত হৈছে মাধৱ কন্দলিকৃত সপ্তকাণ্ড ৰামায়ণৰ জৰিয়তে। কেৱল সাহিত্য ক্ষেত্ৰতেই নহয় অসমৰ সাংস্কৃতিক ক্ষেত্ৰতো ৰামায়ণৰ প্ৰভাৱ অপৰিসীম।

অসমৰ প্ৰায়বোৰ পৰিৱেশ্য কলাৰ শিল্পীসকলে ৰামায়ণৰ পদ পৰিৱেশন কৰে। দৰং জিলাৰ ছিপাঝাৰ অঞ্চল অতীতৰে পৰা সাংস্কৃতিক ক্ষেত্ৰত উন্নত ঠাই হিচাপে পৰিচিত। এই অঞ্চলত প্ৰায় পাঁচশ বছৰ ধৰি পৰম্পৰাগতভাবে প্ৰচলিত হৈ আহিছে ‘চেও-চাপৰি নাম’ নামৰ এক লোকপৰিৱেশ্য কলা। এই চেও-চাপৰি নামৰ শিল্পীসকলে ৰামায়ণৰ পদ বাদ্য আৰু নৃত্যৰ মাজেৰে পৰিৱেশন কৰে। শুভ বস্ত্ৰ পৰিধান কৰি কপালত বগা স্পন্দনৰ ফোঁট লৈ পৰম শ্ৰদ্ধা সহকাৰে চাপৰি বজাই বজাই নানা চেওৰ মাজেৰে এই নামৰ শিল্পীসকলে যেতিয়া ৰামায়ণৰ পদ পৰিৱেশন কৰে তেতিয়া- ‘যেতিয়ালৈকে পৃথিৱীত নদ-নদীসমূহ থাকিব তেতিয়ালৈকে ৰামায়ণী কথা লোক সমাজত প্ৰচাৰিত হৈ থাকিব।’ ৰামায়ণ মহাকাব্য সম্পৰ্কত ব্ৰহ্মাৰে কৰা সেই ভবিষ্যতবাণী মূৰ্ত হৈ উঠে। নাগাৰা আৰু ভোৰতালৰ সুমধুৰ বাদ্যধ্বনিৰ লগে লগে বিভিন্ন তালত চাপৰি বজাই নানা চেও ধৰি পৰিৱেশন কৰাৰ বাবে এইবিধ পৰিৱেশ্য কলাৰ নাম-চেও-চাপৰি নাম।

চেও-চাপৰি নামৰ প্ৰাচীনত্ব :

‘চেও-চাপৰি নাম’ দৰঙৰ এবিধ প্ৰাচীন পৰিৱেশ্য কলা। এইবিধ কলাৰ প্ৰচলন দৰঙত কেতিয়াৰ পৰা আছিল সেই সম্পৰ্কত তথ্য বিচাৰিলে দেখা যায় যে, দৰঙত এইবিধ জনপ্ৰিয় পৰিৱেশ্য কলাৰ যথোচিত অধ্যয়ন আৰু গৱেষণা বৰ্তমানেও হোৱা নাই। ‘দৰঙী কলা কৃষ্টি উন্নয়ন সংঘ’ৰ পৃষ্ঠপোষকতাত সময়ৰ সোঁতত হেৰাই যাব ধৰা এইবিধ পৰিৱেশ্য কলা পুনৰ উজ্জীৱিত হৈ উঠে যদিও চেও-চাপৰি নাম সম্পৰ্কীয় বিদ্যায়তনিক অধ্যয়ন হোৱা নাই বুলি ক’ব পাৰি। বৰ্তমান দৰং জিলা হিচাপে পৰিচিত এই ভূমিখণ্ড মহাপুৰুষ শংকৰদেৱৰ প্ৰত্যক্ষ সাংস্কৃতিক প্ৰভাৱৰ পৰা মুক্ত আছিল। মহাপুৰুষ মাধৱদেৱৰ আঞ্জাবাহী লেচাকণীয়া গোবিন্দ আতৈয়ে দৰঙৰ দিপীলাৰ ওচৰত ১৫৬৮ খ্ৰীষ্টাব্দত খটৰা সত্ৰ স্থাপন কৰে। যদিও মহাপুৰুষীয়া ধৰ্মৰ আৰ্হিৰে এই সত্ৰ স্থাপন কৰা হয় স্থানীয় লোকসকলৰ ধৰ্মীয় আবেগ অনুভূতিক নিয়ন্ত্ৰণত ৰাখিবৰ বাবে গোবিন্দ আতৈয়ে বৰপেটাৰ পৰা ৰাম, লক্ষ্মণ, সীতা, হনুমান আৰু লৰ-কুশৰ মূৰ্তি আনি জীৱন্ত ভগৱান হিচাপে খটৰা সত্ৰৰ মণিকূটত স্থাপন কৰে। ‘গোবিন্দ চৰিত’ত উল্লেখ কৰা অনুসৰি এই মূৰ্তিকেইটা ৰামলীলা ভাওনা দেখুৱাবলৈ অযোধ্যাৰ পৰা বৰপেটালৈ অনা হৈছিল। বৰ্তমান খটৰা সত্ৰৰ মণিকূটত এই মূৰ্তি কেইটাকেই স্থাপন কৰা আছে। এই কথাই খটৰা সত্ৰ প্ৰতিষ্ঠাৰ আগৰ পৰাই যে এই অঞ্চলৰ জনসাধাৰণৰ মাজত এক ৰামায়ণী প্ৰভাৱ আছিল সেই কথাকেই সূচায়।

পিছলৈ খটৰা সত্ৰ দৰং অঞ্চলৰ এক সাংস্কৃতিক কেন্দ্ৰত পৰিণত হৈছিল। এই সত্ৰৰ পৰাই দৰঙৰ খুলীয়া ভাউৰীয়া, দধিমথন, বোকা ভাওনা, ফাকুৱা, পাচেতি, থিয়ানাং, বৰনাম, চেও-চাপৰি নাম আদি কৃষ্টিৰ চৰ্চা আৰু প্ৰচাৰ হ’বলৈ ধৰে। সেই অনুসৰি ষষ্ঠদশ শতিকাত অষ্টম দশকৰ পৰা চেও-চাপৰি নামৰ এক ধাৰাবাহিক প্ৰচলন আছিল বুলি কোৱা হয়। কিন্তু তাৰো কিছু আগৰ পৰাই চেও-চাপৰি নাম যে দৰং অঞ্চলত প্ৰচলিত আছিল সেই কথা অনুমান কৰিব পাৰি। কিয়নো মহাপুৰুষীয়া বৈষ্ণৱ ধৰ্মত বিগ্ৰহৰ স্থান নোহোৱা সত্বেও লেচাকণীয়া গোবিন্দ আতৈয়ে স্থানীয় খট (অসুৰ) স্বভাৱৰ লোকসকলক নিয়ন্ত্ৰণ কৰিবৰ বাবে মাধৱদেৱৰ সন্মতি সাপেক্ষে ৰাম-লক্ষ্মণ-সীতাৰ বিগ্ৰহ আনি খটৰা সত্ৰৰ মূল মণিকূটত স্থাপন কৰিছিল। অৰ্থাৎ ৰাম লক্ষ্মণ সীতা আদি ৰামায়ণৰ মূল চৰিত্ৰ সমূহৰ প্ৰতি এই অঞ্চলৰ জনসাধাৰণৰ শ্ৰদ্ধাভক্তি আগৰে পৰাই আছিল। এই কথাই দৰঙৰ লোক সমাজত খটৰা সত্ৰ প্ৰতিষ্ঠাৰ পূৰ্বৰ পৰাই যে ৰামায়ণৰ পদৰ প্ৰচলন আছিল সেই কথাৰ সন্বেদ দিয়ে। ৰামায়ণৰ পদ গোৱা ‘চেও-চাপৰি নাম’ৰ প্ৰচলনো খটৰা সত্ৰ প্ৰতিষ্ঠাৰ আগৰে পৰাই দৰঙত প্ৰচলিত আছিল বুলি সিদ্ধান্তত উপনীত হ’ব পাৰি।

স্বাধীনোত্তৰ কালত অনাতাঁৰ মাধ্যমৰ প্ৰসাৰ আৰু উদ্যোগীকৰণৰ ফলত লোকশিল্পীসকল দাৰিদ্ৰৰ গ্ৰাসত পৰিল। এই সময়তেই অসমৰ বহু আপুৰুগীয়া লোকপৰিৱেশ্য কলাৰো ধাৰাবাহিকতা ব্যাহত হয়। প্ৰায় পঞ্চদশ শতিকাৰ শেষ ভাগৰ পৰা ধাৰাবাহিকভাবে প্ৰচলিত দৰঙৰ চেও চাপৰি নামৰ ক্ষেত্ৰতো সেয়ে হয়। তথাপি দুই একোগৰাকী প্ৰতিভাৱান শিল্পীয়ে এই পৰিৱেশ্য কলাবিধ জীয়াই ৰাখে। চেও-চাপৰি নামৰ এই সকল ওজাশিল্পীৰ ভিতৰত ছিপাবাৰৰ ভুক্তবাৰী গাঁও নিবাসী প্ৰয়াত বাপাৰাম বৰুৱা বিশেষভাৱে উল্লেখযোগ্য। তেওঁৰ পৰাই উক্ত গাঁৱৰেই শ্ৰীনীল কান্ত বৰুৱাই এইবিধ কলাৰ শিক্ষা আহৰণ কৰি বৰ্তমানো

চেও-চাপৰি নাম গাই আছে। বৰ্তমান এইগৰাকী শিল্পীৰ বয়স প্ৰায় চাৰিকুৰি বছৰ। ভুক্তবাৰীৰ নীলকান্ত বৰুৱাৰ দলৰ উপৰিও দৰঙৰ সন্তৰ, ঢোকাপাৰা, খটৰা আৰু জলজলী গাঁৱত একেটাকৈ চেও-চাপৰি নামৰ দল থকা বুলি জনা গৈছে। তদুপৰি নীলকান্ত বৰুৱাৰ পৰা দুই এটা শিল্পী দলে চেও-চাপৰি নামৰ প্ৰশিক্ষণ গ্ৰহণ কৰিছে।

চেও-চাপৰি নাম সদৃশ বিভিন্ন পৰিৱেশ্য কলা :

সমগ্ৰ ভাৰতবৰ্ষতেই ৰামায়ণ মহাভাৰতৰ পদ আবৃত্তিৰ পৰম্পৰা অতি প্ৰাচীন। পৰৱৰ্তী কালত এই আবৃত্তি পৰম্পৰাৰ লগত লোক অভিনয়ৰ সমল যুক্ত হৈ লোক পৰিৱেশ্য কলা সমূহৰ সৃষ্টি হ’ল। ৰামায়ণৰ প্ৰভাৱযুক্ত তেনে লোক পৰিৱেশ্য কলাসমূহৰ ভিতৰত ৰামলীলা, ৰামায়ণ গান, কুশান গান, ৰায়মন ওজাপালি আদি বিশেষভাবে উল্লেখযোগ্য।

এই পৰিৱেশ্য কলাসমূহৰ ভিতৰত ‘ৰামলীলা’ হিন্দীভাষী প্ৰদেশকেইখনত বিশেষভাবে প্ৰচলিত। বিহাৰ, উত্তৰপ্ৰদেশ, মধ্যপ্ৰদেশ, পঞ্জাব, হাৰিয়ানা, ৰাজস্থান আদি প্ৰদেশত ‘ৰামলীলা’ লোকসমাজত বহুলভাবে সমাদৃত। আনকি পশ্চিমবংগ আৰু অসমতো বৰ্তমান ৰামায়ণৰ প্ৰভাৱযুক্ত এইবিধ লোকপৰিৱেশ্য কলাৰ প্ৰচলন আন এবিধ চেও-চাপৰি নামৰ লগত সাদৃশ্য থকা ৰামায়ণৰ প্ৰভাৱযুক্ত পৰিৱেশ্য কলা। সোঁহাতেৰে মঞ্জীৰা বজায় বাঁওহাতে চোৱঁৰ ঘূৰাই নাচি নাচি ৰামায়ণৰ পদগোৱা ৰামায়ণ গানৰ শিল্পীদলৰ প্ৰত্যেকে ব্যাসৰ ওজাপালিৰ ওজাই পিন্ধাৰ দৰে নেপুৰ পৰিধান কৰে। অসমত প্ৰচলিত এনে অনুষ্ঠানৰ ভিতৰত কুশান গান আৰু ৰামায়ণ ওজাপালি বিশেষভাবে উল্লেখনীয়। ‘কুশান গান’ অসমৰ পশ্চিম প্ৰান্তৰ জিলাকেইখনৰ গান আৰু ৰামায়ণ ওজাপালি বিশেষভাবে উল্লেখনীয়। বাল্মীকিৰ দ্বাৰা লালিত পালিত ৰামচন্দ্ৰৰ দুই পুত্ৰ কুশ আৰু লৱই এবিধ জনপ্ৰিয় লোকপৰিৱেশ্য কলা। বাল্মীকিৰ দ্বাৰা লালিত পালিত ৰামচন্দ্ৰৰ দুই পুত্ৰ কুশ আৰু লৱই অযোধ্যাৰ ৰাজ সভাত ৰামচন্দ্ৰৰ আগত ৰামায়ণৰ পদ বা গান আবৃত্তি কৰিছিল। সেই পৰম্পৰা অনুসৰি ৰামায়ণৰ পদগোৱা এইবিধ লোক পৰিৱেশ্য কলাক কুশান গান বোলা হয়। ৰামায়ণৰ পদগোৱা অসমৰ অন্য এবিধ পৰিৱেশ্য কলা ‘ৰামায়ণ ওজা’ অবিভক্ত কামৰূপ জিলাত বিশেষভাৱে সমাদৃত। এইবিধ ওজাৰ লগত দৰঙৰ ব্যাসৰ ওজাৰ সাদৃশ্য মন কৰিবলগীয়া। উল্লেখনীয় যে, আলোচ্য ৰামায়ণৰ প্ৰভাৱযুক্ত এইসমূহ লোক পৰিৱেশ্য কলাৰলগত চেও-চাপৰি নামৰ অনেক সাদৃশ্য থাকিলেও বহুক্ষেত্ৰত চেও-চাপৰি নামৰ কিছুমান সুকীয়া বৈশিষ্ট্যও দৃষ্টিগোচৰ হয়।

চেও-চাপৰি নামৰ পৰিৱেশন নীতি :

সকলো পৰিৱেশ্য কলাৰ লগত লোকসমাজৰ এক নিবিড় সম্পৰ্ক থাকে। লোকসমাজত সমৰ্থনপুষ্ট নহ’লে কোনো লোকপৰিৱেশ্য কলা বৰ্তি থাকিব নোৱাৰে। সাধাৰণতে কোনো উৎসৱ পাৰ্বণৰ গোন্ধৰ নিশা (অধিবাসৰ নিশা) চেও-চাপৰি নাম অনুষ্ঠিত হৈছিল। পিছলৈ বিয়া-সভা, দেউল, পাচেতি, মথেনী আদি লোক উৎসৱত চেও-চাপৰি নাম প্ৰদৰ্শিত হৈছিল। উৎসৱ পাৰ্বণৰ গোন্ধৰ নিশা চেও-চাপৰি নাম অনুষ্ঠিত হ’লে দুটা দল একেলগে আহ্বান কৰা হৈছিল। দুয়োটা মাজত একপ্ৰকাৰ মুকলি প্ৰতিযোগিতা অনুষ্ঠিত হৈছিল। এই প্ৰতিযোগিতা স্থানীয় লোকে যুঁজৰ নাম বুলি কয়। এটি দলে নাম পৰিৱেশন কৰি উঠাৰ পিছত আনটো দলে নাম পৰিৱেশন কৰে। এইক্ষেত্ৰত ৰত্নস্থলীত সমৰেত অগণন দৰ্শক শ্ৰোতা ৰাইজৰ সহযোগ আৰু উদ্দীপনাই এক উৎসাহজনক পৰিৱেশৰ সৃষ্টি কৰে।

এই নামৰ মুখ্য শিল্পীজনক ওজা বা পাঠক বুলি কোৱা হয়। চাপৰি বজাই পদগোৱাসকলক 'পালি' আৰু নাগাৰা বজোৱা শিল্পীজনক 'নাগৰু' বুলি জনা যায়। পালিসকলৰ চাৰিগৰাকীমানে ভোৰতাল বজায়। তেওঁলোকক তালুৰৈ বুলি কোৱা হয়। নাম পৰিৱেশনৰ সময়ত ওজা বা পাঠকে লগাই দিয়া পদ পালিসকলে একে সুৰত সমূহীয়াভাবে আবৃত্তি কৰে। প্ৰতিগৰাকী পালিয়ে এই চেও-চাপৰি নাম পৰিৱেশনৰ সময়ত ছন্দায়িত গতিৰে নিজৰ দেহত এক নৃত্যভংগীৰ লহৰ তোলে। লগে লগে চাৰিগৰাকী বা ছয়গৰাকী আৰু কেতিয়াবা আঠগৰাকী পালিয়ে বহি থকাৰ পৰা ক্ৰমে নৃত্যভংগীৰে থিয়হৈ নানা ছেও প্ৰদৰ্শন কৰিবলৈ আৰম্ভ কৰে। তাল, নাগাৰা আৰু চাপৰিৰ সুসংহত বাদ্যধ্বনিৰ মাজেৰে 'সৰ্কি নাচন', 'খেদানাচন', 'খুটিনাচন' আদি প্ৰদৰ্শন কৰে।

সৰ্কি নাচনত শিল্পীসকলে পৰম্পৰাৰ বাহুৰ তলেদি বা কেতিয়াবা দুগৰাকী শিল্পীৰ কাষেৰে ছন্দায়িত গতিৰে পাৰ হৈ গৈ এক শৃঙ্খল প্ৰস্তুত কৰে। দেখাত বৃহৎ আকাৰৰ এটি প্ৰস্ফুটিত পদুম ফুল একে ঠাইতে ঘূৰি থকা যেন দেখি। তেনেদৰে খেদানাচন আৰু খুটি নাচনৰ মাজেৰেও অন্যান্য গতিশীল আৰ্হি চেও-চাপৰি নামৰ শিল্পীসকলে প্ৰদৰ্শন কৰে। আকৌ কেতিয়াবা এই নৃত্যভংগীৰ সময়ত পালিসকলে দুই হাতেৰে তাল ঘূৰাই ঘূৰাই চেও বা চং দেখুৱায়। এই পৰিৱেশ্য কলাৰ প্ৰতিগৰাকী শিল্পীয়েই চাপৰিৰ মাজেৰে বাদ্যযন্ত্ৰ সংগত কৰাৰ দৰে তাল বক্ষা কৰে। অৰ্থাৎ নাম পৰিৱেশনৰ সময়ত পালি শিল্পীসকলৰ চাপৰিৰো বিশেষ ভূমিকা থাকে। চাপৰিৰ মাজেৰেও এই শিল্পীসকলে চেও প্ৰদৰ্শন কৰে। দুয়োটা বৈশিষ্ট্য এইবিধ পৰিৱেশ্য কলাত বিশেষভাৱে পৰিস্ফুট হয় কাৰণেই এইবিধ কলা লোকসমাজত চেও-চাপৰি নাম হিচাপে সমাদৃত হ'ল।

চেও-চাপৰি নামৰ শিল্পীসকলে পৰিৱেশন কৰা গীতপদত আৰোহন, গুৰুবন্দনা, দিহা, পদ বা গীত আৰু সামৰণি এই পঞ্চ অংগ বিশিষ্ট সংগীত শৈলীৰ প্ৰভাৱ লক্ষ্য কৰিব পাৰি।
চেও-চাপৰি নামৰ পদ বা গীত :

চেও-চাপৰি নামৰ শিল্পীসকলে পূৰ্বতে ৰামায়ণ মহাকাব্যৰ পদ আবৃত্তি কৰিছিল। কালক্ৰমত ৰামায়ণৰ পদৰ উপৰিও কীৰ্তন-ঘোষা, নাম-ঘোষা আৰু দশমৰ পদ গোৱাৰ পৰম্পৰা চেও-চাপৰি নামত অন্তৰ্ভুক্ত হয়। তাল নাগাৰাৰ বাদ্যধ্বনিৰ লগত পালিসকলে চাপৰি সংগত কৰি চেও-চাপৰি নামৰ আৰোহণ পৰ্ব দেওবাদীৰে পাতনি কৰি নাম আৰম্ভ কৰে।

দ্বিতীয় পৰ্ব হ'ল বন্দনা। সকলোবোৰ লোক পৰিৱেশ্য কলাত গুৰু বন্দনাৰ পৰম্পৰা এক মুখ্য অংগ। চেও-চাপৰি নামত পূৰ্বৰে পৰা গুৰু বন্দনাত ৰামচন্দ্ৰৰ বন্দনা কৰা হৈছিল। যথা -

অ' ৰাম বোল
হায় হায় কোন গুণে,
অ' হায় হায় কোন গুণে
ৰাঘৱৰ ভজিম চৰণে।।
প্ৰথমে বন্দিবো ৰামমুক্তিপ্ৰদ যাৰ নাম
প্ৰভুৰাম কমল লোচন।

অযোধ্যাৰ পাতি ৰাম মুক্তিপ্ৰদ যাৰ নাম
প্ৰণাম কৰো কৌশল্যা নন্দন।।
প্ৰণামো হে শ্ৰীৰাম মন্ত্ৰীয়াৰ জাম্বৱান
মিত্ৰ যাৰ গুহক চণ্ডাল।
বিপু যাৰ দশানন সৰে শত্ৰু পৰায়ণ
কীৰ্তি যাৰ সাগৰ বন্দন।।
দিবা ৰাত্ৰি নিশাচৰেসৰে যাক নিৰন্তৰে
পক্ষীবাজ যাহাৰ বাহন।
লক্ষ্মী যাৰ সুবৰ্ণিতাসীতা যাৰ বিবাহিতা
ভাতৃ যাৰ অনুজ লক্ষ্মণ।।
হাৰিতে ভূমিৰ ভাৰধৰণীত অৱতাৰ
হেৰ দেখ ৰঘুৰ নন্দন।
সূৰ্য্যবংশে উতপন ভূবন মোহিতে মন
ধন্য পুৰী অযোধ্যা ভূবন।।
কৰ্ণৰ সমান দাতা প্ৰজাৰ পালনে হিতা
ৰাম বৰ গুণৰ সাগৰ।।
সমস্ত ভূমিৰ ভাৰ খণ্ডাইবাক বাৰম্বাৰ
ৰামৰূপে ভৈলা অৱতাৰ।।
হস্তে ধনুৰ্কান ধৰি শত্ৰুপলাই লৱৰি
অনুগত জানা দয়াময়।
শ্ৰীৰামৰ চৰণ মনে কৰি সোমৰণ
বিপ্ৰ জানকীনাথে গায়।।

চেও-চাপৰি নামত পৰৱৰ্তী কালত ৰাম বন্দনাৰ লগতে শিৱবন্দনাও যুক্ত হয়। লৌকিক দেৱতা হিচাপে জনজাতীয় সমাজত শিৱৰ প্ৰভাৱ অপৰিসীম। দৰঙৰ সকলোবোৰ লোক পৰিৱেশ্য কলাত এক জনজাতীয় প্ৰভাৱ লক্ষ্য কৰিব পাৰি। এই প্ৰভাৱ চেও-চাপৰি নামতো যে পৰিছিল তাৰ এক প্ৰকৃষ্ট নিদৰ্শন হ'ল এই শিৱ বন্দনা।

গুৰু বন্দনাৰ পিছত দিহা আৰু পদ আৰম্ভ কৰা হয়। দিহা পাঠকে লগাই দিয়াৰ পিছত পালিসকলে সমন্বয়ে তাক একে সুৰতে আবৃত্তি কৰে। ইয়াৰ পিছত পাঠকে পদসমূহ আবৃত্তি কৰে আৰু পালিসকলে প্ৰতিটো পদৰ পিছত দিহা আবৃত্তি কৰে। যথা -
দিহা : অজৰজাৰ পুত্ৰ মই নাম দশৰথ
তোমাৰ পুত্ৰ সিদ্ধুমণিক কৰিলো বধ।

পদ : হস্তিয়ে পানীখোৱা শব্দ শুনিলো।
তোমাৰ পুত্ৰ বুলি তাক নাজানিলো।।
আহে দশৰথ পাপী কৰিলি অকৰ্ম।
মোহোৰ পুত্ৰ মাৰি তই দেখুৱালি মৰ্ম।
সূৰ্যবংশী ৰাজীহৈ মোৰ পুত্ৰক বধিলি।
মোৰ অভিশাপে পুত্ৰশোকে প্ৰাণক তেজিবি।।

আকৌ -

দিহা : যদুমণি যাদৱ যাদৱ যাদৱানন্দ হৰি।
পদ : লংকাত পশিলা সাগৰত বান্ধি সেতু।
বাৰণ বধিলা সীতা হৰণৰ হেতু।।
বধিলা ৰণত আনো ৰাক্ষস অনেক।
ভক্ত বিভীষণক কৰিলা অভিষেক।।
অগ্নিত পৰীক্ষা আনি কৰিলা সীতাক।
ব্ৰহ্মাদেৱে স্তুতিবাণী বুলিলা তোমাক।।
সম্বৰীলা সীতা দশৰথৰ বচনে।
অযোধ্যাক আনিলা সভাৰ্যা ৰংগমনে।।

এইদৰে দিহা আৰু পদাংশৰ শেষত সামৰণি পৰ্ব আৰম্ভ হয়। সামৰণি পৰ্বক অপৰাধ ভঞ্জন বুলি কোৱা হয়। দৰঙৰ ছিপাঝাৰ অঞ্চলত ইয়াক 'থৰানাম' বুলি কয়। অৰ্থাৎ সামৰণি নাম। চেও-চাপৰি নামৰ এটি থৰানাম এনে ধৰণৰ-

দিহা : লৈয়াহে লৈয়াহে শ্ৰীৰামৰ নামখিনি লৈয়াহে
লৈয়াহে লৈয়াহে শ্ৰীৰামৰ নামখিনি লৈয়াহে
পদ : অ' শ্ৰীৰামৰ নামখিনি অময়া মাধুৰী
আজুৰি চিঙিম চুলিহে।

ইয়াৰ উপৰি যুঁজৰ বান্ধনী চেও-চাপৰি নামৰ অতি আকৰ্ষণীয় লৌকিক পৰ্ব। ৰভা বান্ধনী, নামুৱৈ বান্ধনী, নাগাৰা বান্ধনী, ৰাগ ৰাগিনী মালিতা বান্ধনী আদি এই লৌকিক পৰ্বৰ অন্যতম অংগ। যুঁজৰ নামত এজোৰা নামৰ দলে আনজোৰাক লক্ষ্য কৰি বান্ধনী নিষ্কেপ কৰে এনেদৰে -

নামুৱৈ বান্ধনী

উপজিলা নামুৱৈ কোন ঘৰত কোন চালে।
কিমান বয়সত নামুৱেই নাম শিখি ললে।।
পিতৃমাতৃ শিশুহৈ আছিল যেতিয়া।
কাহাৰ গৰ্ভত তুমি আছিল যেতিয়া।।

ক'ব পাৰা যদি ভাই ইয়াতেই কৌ।

ক'ব নোৱাৰা যদি খলাৰ পৰা বাহিৰ হৌ।।

আনজোৰা নামৰ দলে নাম পৰিৱেশনৰ মাজত প্ৰথম দলে দিয়া যুঁজৰ বান্ধনীৰ প্ৰত্যুত্তৰ দিয়ে এনেদৰে -

নামুৱৈ মেলেনী

উপজিলা নামুৱৈ মাৰ ঘৰৰ দক্ষিণ চালে।
বাৰবছৰ বয়সত নামুৱৈ নাম শিখি ল'লে।।
পিতৃ-মাতৃ দুয়ো যেনে আছিল ছৰাল।
আছিলো পিতৃৰ তেজে মই সেই কাল।।
যুদ্ধৰ লগত যেন ব্যাপি থাকো ঘটে।
তিলৰ লগত তেলিও সেই মতে।।
ভৈলেক যৌৱন মোৰ পিতৃ যি কালত।
বিহাৰিলা মাতৃক পাছে হৈয়া একমত।।
যুদ্ধৰ যেন কাল য'ত থৈলেক ভৰাই।
সেহিমতে মাতৃৰ গৰ্ভতে লৈলোহো ঠাই।।

এই বান্ধনী আৰু মেলেনীসমূহৰ মাজেৰে 'কথকতা' অনুষ্ঠান সম্পন্ন হয়। ইয়াত ওজা বা পাঠকগৰাকী কথক আৰু পালিসকল ধাৰক। পাৰিৱেশ্য কলাশৈলী হিচাপে চেও-চাপৰি নামত অভিনয়ৰ সমলো দৃষ্টিগোচৰ হয়। তদুপৰি নাম পৰিৱেশন কৰি থকাৰ মাজতে পাঠকে আৰু কেতিয়াবা পালিয়ে নাটকীয় সংলাপ প্ৰক্ষেপ কৰে। এনে শৈলীয়ে দৰ্শক-শ্ৰেতাৰ অভিনয় দৰ্শনৰ তৃপ্তি প্ৰদান কৰে।

চেও-চাপৰি নামৰ বাদ্যযন্ত্ৰ :

চেও-চাপৰি নামৰ মুখ্য ভাৱে নাগাৰা আৰু ভোৰতাল বাদ্যযন্ত্ৰ হিচাপে ব্যৱহাৰ কৰা হয়। পূৰ্বতে বৃহৎ আকাৰৰ নাগাৰা চেও-চাপৰি নামত ব্যৱহাৰ কৰা হৈছিল। বৰ্তমান আকাৰত কিছু সৰু নাগাৰা চেও-চাপৰি নামৰ শিল্পীসকলে ব্যৱহাৰ কৰে। অন্ধাউষাকৃতিৰ মাটিৰে নিৰ্মিত খোলা জন্তুৰ শুকান ছালেৰে আবৃত কৰি নাগাৰা প্ৰস্তুত কৰা হয়। এই খোলা মাটিৰ সলনি কাঠ আৰু পিতলৰো নিৰ্মাণ কৰা হয়। নাট্য শাস্ত্ৰত উল্লেখ কৰা অনুসৰি এইবিধ বাদ্য অনৱন্ধ বাদ্যযন্ত্ৰৰ শ্ৰেণীত ধৰিব পাৰি। এই নাগাৰাৰ লগত এটি সৰু নাগাৰাও ব্যৱহাৰ কৰা হয়। সেইটোৰ নাম কুলকুলি। তাল ৰক্ষাৰ বাবে নাগৰুৱে বাঁও হাতেৰে সৰু মাৰিৰে কুলকুলিটো বজায়। ডাঙৰ নাগাৰাটো বজাবলৈ অলপ শকত মাৰি ব্যৱহাৰ কৰা হয়।

ভোৰতাল চেও-চাপৰি নামত ব্যৱহাৰ কৰা আনবিধ বাদ্যযন্ত্ৰ। কাঁহ ধাতুৰে নিৰ্মিত এইবিধ বাদ্যযন্ত্ৰক নাট্য শাস্ত্ৰত 'ঘন' শ্ৰেণীত অন্তৰ্ভুক্ত কৰা হৈছে। এইবিধ তাল অসমৰ প্ৰায় সকলো প্ৰকাৰ পৰিৱেশ্য কলাত বহুলভাৱে ব্যৱহৃত হয়।

অর্থনৈতিক, সামাজিক, ৰাজনৈতিক আৰু আধ্যাত্মিক দিশৰ প্ৰতিফলিত হৈছে। সেয়ে বিহুগীত অসমীয়া লোক-সংগীতৰ আপুৰুগীয়া সম্পদ।

বিহুগীতত প্ৰেম-প্ৰীতি, হা-হুমুনিয়াহৰ কোমল চিত্ৰ আছে। এই গীতবোৰে প্ৰাম্য কৃষক জীৱন প্ৰতিফলিত কৰে। সমূহীয়া মনৰ আশা-আকাঙ্ক্ষা আৰু ধ্যান-ধাৰণাৰ প্ৰতিফলন এই গীতবোৰত ঘটা বাবে গীতসমূহক অসমীয়া জাতীয় জীৱনৰ এক প্ৰকাৰ পূৰ্ণাংগ দলিল বুলি ক'ব পাৰি। য'ত আছে অসমীয়া জাতিৰ প্ৰাণৰ স্পন্দন আৰু জীৱনৰ বুৰঞ্জী। ইয়াৰ ভাষা সৰল আৰু সারলীল। প্ৰায়ে ত্ৰিপদী ছন্দত ৰচিত গীত সমূহ অতি ৰসযুক্ত আৰু সুৰ প্ৰধান। প্ৰাকৃতিক পৰিৱেশৰ মাজেৰে প্ৰিয়জনক পোৱাৰ প্ৰচুৰ আকাঙ্ক্ষা, প্ৰেম-ভালপোৱাৰ আবেগিক প্ৰকাশেই হ'ল বিহুগীতৰ প্ৰধান বিশেষত্ব। মন প্ৰাণ উতলা কৰা হৃদয়ৰ অনুভৱ আছে এই বিহুগীতসমূহত। ইয়াৰ মাজতে আছে একো পৃথিবীক উৰ্বৰা কৰাৰ কামনা। প্ৰেমৰ স্বতঃস্ফূৰ্ত ভাৱ প্ৰকাশ কৰা ইয়াৰ অন্যতম লক্ষ্য। য'ত ফুটি উঠে যৌন কামনা ৰূপায়ণৰ প্ৰচণ্ড হেঁপাহ।

আলোচনা :

বিহুগীতসমূহৰ বৰ্ণনাই কেনেদৰে অসমীয়া লোক জীৱনৰ চিত্ৰ ফুটাই তুলিছে সেই সম্পৰ্কে আলোচনা কৰিবলৈ তলত যত্ন কৰা হ'ল। ব'হাগ বিহুৰ সময়ত গৰখীয়া ল'ৰাই ঘৰে ঘৰে গোৱা হুঁচৰি গীতবোৰৰ দ্বাৰা গৃহস্থৰ কুশল কামনা কৰা হয়। আশীৰ্বাদ দিয়াতো অসমীয়া সমাজৰ এটা পৰাম্পৰাগত নিয়ম। হুঁচৰি দলে হুঁচৰি গাই গৃহস্থক আশীৰ্বাদ দিয়ে।

এবাতি নহৰু

এবাতি পুনৰু

এবাতি খুতৰা শাক,

মূৰৰ চুলি চিঙি

আশীৰ্বাদ কৰিছোঁ

গৃহস্থ কুশলে থাক।

আকৌ বছৰেকৰ বিহুত আশীৰ্বাদ ল'লেহে ভৱিষ্যতে সৰগত ঠাই পোৱা যায় বুলি অসমীয়া মানুহে বিশ্বাস কৰে।

চ'ততে চকৰী

ব'হাগত বগৰী

জেঠতে আমনা ধান,

গৰু বিহুৰ দিনাখন ল'ৰা আশীৰ্বাদ

তেহে পাবা বৈকুণ্ঠত থান।

আনহাতে দেৱ-দেৱীৰ আৰাধনা নাইবা পূজনীয়বৰ্গক সেৱা কৰা অসমীয়া সমাজৰ এটি পৰাম্পৰা। বিহুগীতৰ আৰম্ভণিতে গীতৰ অধিষ্ঠাত্ৰী দেৱী সৰস্বতী, গাৰুঁৰ বুঢ়া মেথাক প্ৰণাম কৰি সন্মান জনাই আশীৰ্বাদ লৈ বিহুগীত জোৰে।

প্ৰথমে প্ৰণামো

দেৱী সৰস্বতী

দ্বিতীয়ে প্ৰণামো হৰি,

তৃতীয়ে প্ৰণামো

গাৰুঁৰ বুঢ়া মেথা

ধৰি যাওঁ নামৰে গুৰি।

অসমীয়া মানুহ জাত-কুল বিচাৰ-বিবেচনাত অতি সচেতন। অজাতি-বিজাতি বাচ-বিচাৰ কৰিহে সম্বন্ধ গঢ়া বা মিতিৰালি কৰা নিয়ম। কুল বা বংশৰ সুনাম ৰক্ষা কৰাটো অসমীয়াৰ মানত পৰম ধৰ্ম।

তোমাৰ কটা তামোল

নেখাও ঐ লাহৰি

আমাৰে মৰিব কুল,

অজাতি নহওঁ মই

বিজাতি নহওঁ মই

তোমাৰ মোৰ একেটি কুল।

ডেকা-গাভৰুৰ ৰূপ-লাৱণ্য আৰু সু-স্বাস্থ্য ভৱিষ্যত নৱ প্ৰজন্মৰ সু-স্বাস্থ্য, নিৰোগী আৰু শক্তি সামৰ্থ্যৰ বাবে অপৰিহাৰ্য। ডেকা-গাভৰুৰ শাৰীৰিক লাৱণ্যৰ বিষয়ে বিহুগীতত বৰ্ণনা আছে।

চাউলৰ চিকুণ

খুদ ঐ লাহৰি

চাউলৰ চিকুণ খুদ,

ডেকাৰে চিকুণ

ভৰিৰ কলাফুল

গাভৰুৰ চিকুণ দুদ।

সুলক্ষণী আৰু কুলক্ষণী তিৰোতাৰ ওপৰতে নিৰ্ভৰ কৰে গৃহস্থি জীৱনৰ উন্নতি আৰু অধোন্নতি। সেয়ে অসমীয়া সমাজত বিয়া কৰোৱাৰ আগতে ছোৱালীৰ বিভিন্ন লক্ষণসমূহৰ প্ৰতি নজৰ দিয়াটো এটি বিশেষত্ব। তাৰ আভাস বিহুগীততো আছে।

নৈৰে লেতেৰা

খুলীয়া খুলীয়া

ভোগদৈৰ লেতেৰা পানী,

ছোৱালী লেতেৰা

বিজুলী চকুৰা

মুখত মিচিকিয়া হাঁহি।

আকৌ সুলক্ষণী ছোৱালীৰ ক্ষেত্ৰতো বিহুগীতত বৰ্ণনা পোৱা যায় এনেদৰে—

কিনো হাত দুখনি

কেনে ভৰি দুটি

কিনো তোমাৰ শুৱলা মাত,

ৰ'দ পাই জিলিকে

তোমাৰ গাল দুখনি

হাঁহিলে জিলিকে দাঁত।

অপায়-অমঙ্গল আদিৰ পৰা হাত সাৰিবলৈ বা ভৱিষ্যত সম্পৰ্কে জানিবলৈ মঙ্গলচোৱা প্ৰথা অসমীয়া সমাজত পূৰ্বৰ পৰাই চলি আহিছে। অসমীয়া বিহুগীতত তাৰ ছবি প্ৰতিফলিত হৈছে।

আগলি বাঁহৰে

লাহৰি গগণা

বহি তাঁতৰ পাটত বাও,

আহে কি নাহে ঐ

মোৰেনো লাহৰি

চিৰিপাতি মঙ্গলখন চাওঁ।

আকৌ বিহুৰ আগতেই তাৰুঁৰ কাপোৰ বৈ উলিয়াব নোৱাৰিলে সেই কাপোৰ অমঙ্গলীয়া বুলি অসমীয়া সমাজত লোকবিশ্বাস আছে। এই সম্পৰ্কেও বিহুগীতত বৰ্ণনা পোৱা যায়।

‘বিহু চেৰা শাল হেনো অমঙ্গলীয়া’

তামোল-পাণৰ অসমীয়া সমাজৰ সতে অংগাংগী সম্বন্ধ। অসমীয়া মানুহ তামোল-পাণ খোৱাত অভ্যস্ত। আলহী-অতিথি আহিলে, উৎসৱ-পাৰ্বণ, পূজা-পাতলত তামোল-পাণ নহ'লেই নহয়। ডেকা-গাভৰুৱে কটা তামোল-পাণ দি হিয়া দিয়া-লোৱা কৰাও পৰিলক্ষিত হয়। বিহুগীতত তামোল-পাণৰ সঘন বৰ্ণনা পোৱা যায়।

খুৰিয়াই খুৰিয়াই
গতামোল কাটি দিলা

তাৰ মাজত দিছিল লং,
মোলৈ আহিম বুলি কাপোৰ ধুই দিছিল
মনত লগাইছিল বং।

আকৌ —

কিনো তামোলখনি দিলা মোৰ মইনা
অতি চেনেহেৰে খালো,
সেইনো তামোলখনি খাবৰে পৰা
তোমাৰ লগত চিনাকি হ'লো।

অসমীয়া মানুহে শূৱনি অটালিকা সজাতকৈ তামোল-পাণৰ বাৰী-বস্তি সাজিহে গৌৰৱবোধ কৰে। বাৰ তামোল-পাণৰ বাৰী নাই তেনে মানুহ হীনমন্যতাত ভোগা দেখা যায়। অসমীয়া বিহুগীতত তামোল-পাণৰ বাৰীয়ে ভুমুকি মাৰিছে।

আগবাৰী শূৱনি কাকিনি তামোল
পাছবাৰী শূৱনি পাণ,
বৰঘৰ শূৱনি জীয়ৰী ছোৱালী
উলিয়াই দিবলৈ টান।

অসমীয়া সমাজৰ খাদ্যাভ্যাসৰ বিৱৰণ বিহুগীতত পোৱা যায়। বন্ধা-বঢ়া, খোৱা-লোৱা আদিৰ ক্ষেত্ৰত অসমীয়া মানুহৰ কচি আৰু জুতি সুকীয়া। টেঙা, খাৰ আদিৰ আঞ্জা অসমীয়া মানুহৰ অতি প্ৰিয়।

দীঘলী বজাৰৰ পাভ মাছ আনিলো
পকা নেমু দিয়ে বান্ধো,
খাবৰে সময়ত তোলৈ মনত পৰে

ভাতৰ পাতত বহি কান্দো।
বিহু বুলিলেই জীয়ৰী-বোৱাৰী ব্যস্ত হৈ পৰে খাদ্য-সম্ভাৰ, পিঠা-পনা আদি তৈয়াৰ কৰাত।
বকুল বৰাধানৰে আখৈ ভাজিছিলো

ম'হৰে বফনা দৈ,
তুমিয়ে নহ'লে
খাবকে নোৱাৰো

তাঁতশালৰ অসমীয়া সমাজৰ স'তে নিবিড় সম্বন্ধ। অসমীয়া শিপিনীয়ে হাততে লুকুৱা, মুঠিতে লুকুৱা কাপোৰ নিজৰ তাঁতশালখনিতে তৈয়াৰ কৰি ল'ব জানে। মৰমৰজনলৈ নিজে বিহুৱান বৈ উপহাৰ দিব পাৰে।

কপাহ, পাট, মুগা আৰু এড়ি সূতা নিজে কাটি, ফুলৰ চানেকি বাছি, নিজে বোৱা কাপোৰ পিন্ধা অসমীয়া সমাজৰ পৰম্পৰা ৰীতি। এনে তাঁত বোঁৱা কাৰ্য আৰু তাঁতশালৰ বিভিন্ন সঁজুলিৰ বিৱৰণ বিহুগীতত বৰ্ণিত হৈছে।

ৰাতি দুপৰলৈ কাটি সূতা লাহী
ধনলৈ বিহুৱান বলো,
ৰঙাকৈ আঁচুৰে বাছি পাণে কটা
টিপতে লুকুৱাই থলো।

তাঁতশালৰ বিভিন্ন সঁজুলিসমূহৰ বিৱৰণো বিচাৰি পোৱা যায় বিহুগীতত —
অতিকৈ চেনেহৰ মুগাৰে মছৰা
তাতোকৈ চেনেহৰ মাকো,
তাতোকৈ চেনেহৰ ব'হাগৰ বিহুটি
নেপাতি কেনেকৈ থাকো।

আনহাতে 'গুণাকটা পাগুৰি', 'শেলেদিয়া চুৰিয়া', 'সৰুসূতাৰ চেনেং', 'সোণতে সুৱগা মুগাৰে মেখেলা', 'বিহাতে পদুমৰ চকা', 'ভমকাফুলীয়া গামোছা কালৈ বাৰু সাঁচিছা' ইত্যাদি বিহুগীতত পোৱা বৰ্ণনাই অসমীয়া সাজপাৰৰ আভাস দিয়ে।

খেলাধুলাৰ ক্ষেত্ৰখনো অসমীয়া সমাজৰ অতি বহল। অসমীয়া মানুহ খেল প্ৰিয়। অসমীয়া সমাজত অতীতৰ পৰাই কিছুমান পৰম্পৰাগত খেল চলি আহিছে। 'কড়িখেল' অসমীয়া সমাজত অতীতৰ পৰাই চলি অহা খেল। এই 'কড়িখেল'ৰ সৈতে অসমীয়া লোকবিশ্বাসো জড়িত হৈ আছে। বিশেষকৈ অনাবৃষ্টি হ'লে গৰখীয়া ল'ৰাই কড়িখেল খেলিলে বৰষুণ দিয়ে বুলি বিশ্বাস। বিহুগীতত কড়িখেলৰ বৰ্ণনা আছে —

ন-পানী বঢ়া নাই নাহৰ ফুল ফুলা নাই
বিহু বিহু লগা নাই গাত,

গাঁৱৰ ডেকা ল'ৰাইকড়িখেল খেলা নাই
ঢোল পেপাঁৰ শুনা নাই মাত।

অসমীয়া সমাজত প্ৰচলিত ম'হ যুঁজ, কুকুৰা যুঁজ, কণী যুঁজ ইত্যাদি খেলৰো বৰ্ণনা বিহুগীতৰ গীতিকাৰসকলে দিবলৈ পাহৰা নাই।

আৰু বেলিৰ বিহুৰ চেবেঙা বেবেঙা
চ'তৰ বিহুত যুঁজাব কণী,
এবটল গোকতল আনি দিবা চেনাই ঐ
ম'হৰ শিঙৰ আনিবা ফণি।

অসমীয়া সমাজ অলংকাৰ পিন্ধা, প্ৰসাধন কৰা দিশতো পিছপৰা বিধৰ নহয়। সাজপাৰৰ উপৰিও বিভিন্ন অংগত অলংকাৰ পিন্ধা আৰু নানা ধৰণৰ প্ৰসাধন সামগ্ৰীৰে নিজকে সজাই, বিলাসীতা কৰি ফুৰা চখা এটি অসমীয়া মানুহৰ আছে। বিহুগীতত অসমীয়া মানুহৰ অলংকাৰ আৰু প্ৰসাধন কাৰ্যৰ বিৱৰণ পোৱা যায়।

জাংফাই কেৰুযোৰ পনিয়লী বাখৰবোৰ
কাণত জিকেমিকে কৰে,
চেনাইটিৰ ফাললৈ চাবকে নোৱাৰি
হিয়াত খুন্দা মাৰি ধৰে।

আকৌ —

হাতৰে শুৱনি হাতৰ গামখাৰু
কঁকালৰ শুৱনি বিহা,
মূৰৰে শুৱনি মূৰৰে সেওঁতা
গলধনৰ শুৱনি খোপা

সেন্দূৰৰ ফোঁট, সেওঁতা ফলা, গোকতেল ঘঁহা, খোপা বন্ধা, বেণী গঁথা, কাকৈ, ম'হৰ শিঙৰ ফণি,
জেতুকাৰ বোল লোৱা, মাধৈ-মালতী ঘঁহা ইত্যাদি বিহুগীতত পোৱা বৰ্ণনাই অসমীয়া সমাজৰ প্ৰসাধন ব্যৱস্থাবে
ইংগিত বহন কৰে।

কৃষিকাৰ্য নিজে সমাপন কৰাৰ উপৰিও অসমীয়া গঞালোকে তাঁতবোৱা, নৈত কাপোৰ ধোৱা, ধানবনা,
ধানদোৱা, মাছমাৰা আদি নিত্য কৰ্মৰাজি নিজে কৰি কৰ্ম-সংস্কৃতিৰ ধাৰা অব্যাহত ৰখা চিত্ৰ ফুটি উঠিছে
বিহুগীতত।

চিৰিপ চিৰিপ কৰি কাপোৰ ধুই আছিলো
চিৰী লুইতলৈ চাই,
চিৰী লুইততে সুঁহুৰি মাৰিলে
ধনে নাওঁ মেলি যায়।

আনহাতে —

মইনো কৰি যাম বোৱনী দাৱনী
তুমি বাই যাবা হাল,
মইনো বৈ যাম চুৰিয়া-মেখেলা
তুমি পাতি দিবা শাল।

আকৌ —

দকৈ পথাৰত ধান দাই আছিলো
ঘিলা চকলীয়া মুঠি,
সকলোকে দেখো লাহৰিক নেদেখো
ঢাপৰে ওপৰত উঠি।

অসমীয়া মানুহ ঘৰ বন্ধা কাৰ্যত পাকৈত। বাঁহ-বেত আৰু খেৰেৰে নিজৰ প্ৰয়োজনীয় বাসগৃহবোৰ
নিজেই অটোম-টোকাৰীকৈ সজাব জানে। চোতালত চাৰিওদিশে থকা বৰঘৰ, চ'ৰাঘৰ, ৰান্ধনিঘৰ, ভঁড়ালঘৰ,
গোহালিঘৰ, গোঁসাইঘৰ আদিৰ বৰ্ণনাও বিহুগীতত গীতিকাৰসকলে দিবলৈ পাহৰা নাই।

মাকৰ ঘৰত ডাঙৰ দীঘল হৈ গাভৰু হোৱা জীয়াৰীক আনৰ ঘৰলৈ উলিয়াই দিয়াৰ যি মৰ্মবেদনা তাৰো
চিত্ৰ বিহুগীতত আছে।

বৰঘৰ শুৱনি জীয়াৰী ছোৱালী
উলিয়াই দিবলৈ টান।

উছৰ্গা দিয়া বা যৌতুক প্ৰথাৰ ব্যৱস্থা পূৰ্বৰ পৰাই অসমীয়া জনসমাজত প্ৰচলিত আছে, তাৰ ইংগিত
বিহুগীতত আছে।

মৰমৰ জীয়েকক দিলা ধৰম বিয়া
উছৰ্গাত নিদিলা গৰু।

আলহী-অতিথি, জী-জোঁৱাই, শাহ-শহুৰ, বাই-ভনী, ভিনি-খুলশালী, মিতিৰ-কুটুম্ব আদিৰে গাঢ় সম্বন্ধৰ
বান্ধোনেৰে গঞা ৰাইজ বান্ধ খাই থকা পৰম্পৰা অসমীয়া সমাজত আছে। বিহুগীতে তাৰ স্বাক্ষৰ বহন কৰিছে।

বাইক মাতিছিলো ভিনিহিয়ে বুলিলে
আজি খুলশালী থাক,
থাকিব নোৱাৰো চেনেহৰ ভিনিহি
থাকিলে লাগিব পাক।

বিহুগীতত অসমীয়া ডেকা গাভৰুৰ প্ৰেম প্ৰীতিৰ সজীৱ চিত্ৰ দেখা যায়। প্ৰেমে বাধা-বিঘিনি নেওচি
হ'লেও প্ৰেমিকে-প্ৰেমিকাক পাবলৈ বিচাৰে —

তোমালৈ চাওঁতে জপনা দিওঁতে
বিকিলে অঘৈয়া হলে,
তোমাৰ মন হ'লে আমাৰ মন হ'লে
কি কৰিব কলিতা কুলে।

গাঁৱলীয়া ডেকা-গাভৰুৰ প্ৰেমে গৈ যৌন মিলনৰ আকাঙ্ক্ষাৰ চূড়ান্ত অৱস্থা পায়। আদি ৰসযুক্ত বিহুগীতত
মিলনৰ এনে চূড়ান্ত অৱস্থাৰ বৰ্ণনা পোৱা যায়।

আজি গধূলিকৈ নাহিবা সোণাই
নোপোৱা পদূলিত মোক,
পৰহিলৈ গধূলি আহিবা লাহৰি
ফালি থ'ম বেৰেৰে চুক।

আকৌ —

কুকুৰা কুকুৰা অজাতি কুকুৰা
ভুকুৰাই মাৰিমে তোক,
ৰাতি নৌপুৱাতেই কিয় ডাক মাৰিলি
ধনে এৰি যায় মোক।

নিজৰ প্ৰিয়জনক পাবলৈ প্ৰিয়জনে আত্মীয়-স্বজন, ধন-সম্পদকো ত্যাগ কৰিবলৈ কুষ্ঠাবোধ নকৰে। ভাই-সহোদৰ, হালৰ মৰমৰ বলধ গৰু, গোহালিৰ গাই গৰু আদিৰে ভৰি থকা স্বচ্ছল পৰিয়াল এটিৰ চিত্ৰ দাঙি ধৰাৰ উপৰিও বিহুগীতত অসমীয়া সমাজৰ অৰ্থনীতিৰো আভাস পোৱা যায়।

হালৰে বেচিম মই
গোহালিৰ বেচিমে গাই,
তেওঁ যদি ধনেৰে
বেচিমে সমনীয়া ভাই।

কৃষিজীৱি অসমীয়াই কৃষিৰে জীৱন নিৰ্বাহ কৰিবলৈ টান হৈ পৰিল। উপাৰ্জনৰ অন্যপথ হিচাপে গাঁৱৰ ল'ৰাই চৰকাৰী চাকৰিৰ প্ৰতি মনোনিৱেশ কৰিলে। ব্ৰিটিছে আহি অসমত চাহ বাগিচা পাতিব ল'লে। বাগিচাত কাম কৰি অৰ্থ উপাৰ্জনেৰে জীৱিকাৰ নতুন পথ বাছি ল'লে। সহজ সৰল অসমীয়াক প্ৰাপ্যৰ পৰা বঞ্চিত কৰি বিদেশীয়ে শোষণ কৰিব ধৰিলে। ধনৰ পৰিবৰ্তে কানি, আফিং খুৱাই নিজৰ স্বাৰ্থ আদায় কৰিলে। বাগিয়াল দ্ৰব্য সেৱন কৰি অসমীয়া মানুহ কানীয়া হ'ব ধৰিলে।

শিৱসাগৰ শুকাব
আফুকানি ওলাব
আফিঙত পাতিব জোকা,
কোম্পানী বাগিচা সদাগৰী কৰিব
ডেকা ল'ৰা কৰিব বুঢ়া।

আনহাতে চৰকাৰী চাকৰিত যে অকনো সুখ নাই, স্বাধীনতা নাই তাক অসমীয়া মানুহে বুজি পালে। ব্ৰিটিছৰ আমোলৰ এই কষ্টদায়ক চাকৰি কৰি শৰীৰক কষ্ট দিয়াতকৈ স্বাধীন ব্যৱসায় কৰা উচিত বুলি উপলব্ধি কৰিলে। স্বাস্থ্যই পৰম ধন তাকো বুজি পালে।

চৰকাৰী চাকৰি
নাই তাত এফেৰি সুখ,
দেহা থাকিলে
শৰীৰত নিদিবা দুখ।

বিহুগীতত অসমৰ হাবিত পোৱা বিভিন্ন গছ, বন, ফুল, চৰাই, মাছ, নদ-নদী আদিৰ বৰ্ণনা পোৱা যায়। ব্ৰহ্মপুত্ৰ বা চিৰী লুইত অসমৰ হৃদপিণ্ড। এই লুইতৰ বৰ্ণনা বিহুগীতত বাৰে বাৰে ধ্বনিত হোৱা দেখা যায়। বিহুগীতত ব্যৱহৃত বাদ্যযন্ত্ৰ - ম'হৰ শিঙৰ পেঁপা, টকা, বাঁহী, ঢোল, গগণা আদিৰ বৰ্ণনাও গীতসমূহৰ মাজত পোৱা যায়।

উপসংহাৰ :

সময় পৰিৱৰ্তনৰ লগে লগে লোক জীৱনৰো পৰিৱৰ্তন হ'বলৈ ধৰিলে। খেতিৰ উৎপাদনেৰে অভাৱ পূৰাব নোৱাৰা হ'ল। ব্ৰিটিছৰ আগমনৰ লগে লগে অসমীয়া সমাজ জীৱনৰো পৰিৱৰ্তন হ'ল। ফলত অসমীয়া লোক-সংস্কৃতি, লোক-মন, লোক-গীত আদিতো পৰিৱৰ্তনে দেখা দিলে। বিহুগীততো এনে পৰিৱৰ্তনৰ জোঁৱাৰ আহিল। বিহুগীতৰ কথা, সুৰ আৰু প্ৰকাশভংগীয়েও ৰূপ সলাব ধৰিলে। কোম্পানী, বেল, চাকৰি, লেফাফা,

চিঠি, বজাৰ, জাহাজ, কমাল ইত্যাদি নতুন শব্দই অসমীয়া বিহুগীতত স্থান ল'লে। গছতলৰ বিহু মঞ্চলৈ আহিল। বিহুগীত কেছেটতত সোমাল। অত্যাধুনিক বাদ্যযন্ত্ৰৰ প্ৰয়োগে, সুৰ আৰু কথাৰ পৰিৱৰ্তনে বিহুগীতৰ পূৰ্বৰ পৰম্পৰা মোহাৰি পেলালে। তথাপি পিছে বিহুগীতৰ আকৰ্ষণ বৰ্তমানো কম নাই। যদিও বৰ্তমানৰ বিহুগীতত অসমৰ ভৌগলিক পৰিচয় পাবলৈ নাই, নাই বুৰঞ্জীৰ বতৰা, নাই জাতিটোৰ সাংস্কৃতিক জীৱনৰ বাৰ্তা আৰু নাই অসমৰ মনোমোহা প্ৰকৃতি জগতৰ সুবাস।

গ্ৰন্থপঞ্জী :

- ১। গগৈ, লীলা : বিহু এটি সমীক্ষা, গ্ৰন্থপীঠ, পানবজাৰ, গুৱাহাটী ১৯৬৯
- ২। গোস্বামী, প্ৰফুল্ল দত্ত (সম্পা) : ব'হাগ বিহুৰ বাৰে-বৰণীয়া ছবি, চন্দ্ৰপ্ৰকাশ, পানবজাৰ, গুৱাহাটী ১৯৯৬
- ৩। বৰুৱা, বিৰিঞ্চি কুমাৰ : অসমীয়া ভাষা আৰু সংস্কৃতি, জাৰ্ণাল এম্পৰিয়াম, নলবাৰী, ১৯৮৫-৮৬
- ৪। ভূঞা, নকুল চন্দ্ৰ : 'ব'হাগী', ষষ্ঠ তাণ্ডৰণ, চপলা বুক ষ্টল, অসমীয়া সাহিত্য মন্দিৰ ১৯৬৩
- ৫। শৰ্মা, সত্যেন্দ্ৰ নাথ : অসমীয়া সাহিত্যৰ সমীক্ষাত্মক ইতিবৃত্ত, সৌমাৰ প্ৰিন্টিং এণ্ড পাব্লিচিং কোঃ, বিহাবাৰী ১৯৮১

ভক্তিপ্রধান গ্রন্থ : নামঘোষা

শ্ৰীকবিতা চহৰীয়া

সহকাৰী অধ্যাপিকা, অসমীয়া বিভাগ, ছিপাবাৰ মহাবিদ্যালয়

ভক্তিপ্রধান গ্রন্থ : নামঘোষা

ভক্তি শব্দটোৱে সাধাৰণতে উপাসনা, আৰাধনা আদি অৰ্থ প্ৰকাশ কৰে। সাধাৰণতে ভক্তিৰ জৰিয়তেই মানুহে ঈশ্বৰক লাভ কৰিবলৈ সক্ষম হয়। অৰ্থাৎ ঈশ্বৰৰ প্ৰতি মানুহৰ যি আন্তৰিকতা বা শ্ৰদ্ধাভাব অন্তৰত থুপ খাই থাকে তাকেই ভক্তি বুলি কোৱা হয়। শ্ৰৱণ, কীৰ্তন, অৰ্চন, বন্দন, পাদ সেৱন, দাস্য, সখীত্ব, আত্মনিবেদন— এই কেইটাক সাধাৰণতে ভক্তিৰ লক্ষণ বুলি কোৱা হয়। মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱৰ প্ৰিয়তম শিষ্য মাধৱদেৱে গুৰু উপদেশ গ্ৰহণ কৰি নামঘোষা পুথিখন ৰচনা কৰিছিল। এই পুথিখনিত সাধাৰণতে ভক্তিৰ ন বিধ বসৰ সমাহাৰ দেখা পোৱা যায় যদিও শ্ৰৱণ আৰু কীৰ্তন ভক্তিৰ ওপৰত বেছি গুৰুত্ব আৰোপ কৰা হৈছে। অসমীয়া ভাষা সাহিত্য কলা-সংস্কৃতিৰ বুৰঞ্জীত সুদূৰ প্ৰসাৰী প্ৰভাৱ বিস্তাৰ কৰি অহা মাধৱদেৱৰ নাম সৰ্বজন স্বীকৃত। “মহাপুৰুষ শংকৰদেৱৰ দৰে মাধৱদেৱো আছিল বহুমুখী প্ৰতিভা সম্পন্ন মহাপুৰুষ। এজন সমালোচকে মন্তব্য দিছে যে অসমৰ বৈষ্ণৱ সাহিত্যাকাশত শংকৰদেৱক সূৰ্য, মাধৱদেৱক চন্দ্ৰ আৰু বাকী কবি সকলক তৰা বুলি ক’ব পাৰি। নৱবৈষ্ণৱ ধৰ্ম প্ৰচাৰৰ ক্ষেত্ৰত শংকৰদেৱৰ প্ৰধান সহায়ক আছিল মহাপুৰুষ মাধৱদেৱ। মাধৱদেৱে গুৰুজনাৰ আদেশ লৈ গুৰু নিৰ্দেশিত ধৰ্ম আৰু সাহিত্যৰ ক্ষেত্ৰত বিজয় নিচান উত্তোলন কৰে।”^১

বিশাল শাস্ত্ৰজ্ঞ পণ্ডিত নাট্যকাৰ, গীতিকাৰ কবি মাধৱদেৱে কেইবাখনো গ্ৰন্থ ৰচনা কৰিছিল যদিও সেইসমূহৰ ভিতৰত শ্ৰেষ্ঠ কৃতি ৰূপে নামঘোষা নামৰ গ্ৰন্থখনক স্বীকৃতি দিয়া হৈছিল। এই গ্ৰন্থখনক তেওঁৰ সাহিত্যিক জীৱনৰ কীৰ্তিস্তম্ভ বুলিও কোৱা হয়। মাধৱদেৱৰ অক্ষয়কীৰ্তি স্বৰূপ এই গ্ৰন্থখন ভাগৱত পুৰাণ “ৰামায়ণ মহাভাৰতৰ দুটি এটি গ্লোকৰ বাহিৰে ভগৱদ্ গীতা, বৃহন্নাবদীয় পুৰাণ, পদ্ম পুৰাণৰ স্বৰ্গ আৰু উত্তৰ খণ্ড, ব্ৰহ্ম পুৰাণ, স্কন্দ পুৰাণ, ব্ৰহ্মাণ্ড পুৰাণ, বিষ্ণু পুৰাণ, বামন পুৰাণ, মৎস্য পুৰাণ আদিৰ গ্লোক ঘোষাৰ মূলৰূপে নিৰ্দিষ্ট হৈছে। শ্ৰীধৰ স্বামীৰ ‘ভাগৱত-ভাৱাৰ্থ-দীপিকা’ আৰু গীতাৰ ‘সুবোধিনী’ টীকাৰ গ্লোক আৰু কথাৰ ভাঙনিও ঘোষাত আছে। শংকৰদেৱৰ ‘ভক্তি ৰত্নাকৰ’, বিষ্ণু পুৰীৰ ‘ভক্তি-ৰত্নালী’ৰ কান্তি-মালা টীকা, আৰু শংকৰাচাৰ্যৰ ‘মোহ-মুদগৰ’ৰ একোটি গ্লোকৰ কথা একোটি ঘোষাত সন্নিবিষ্ট হৈছে। ‘বৈষ্ণৱামৃত-লহৰী’ নামৰ গ্ৰন্থৰ পৰাও ইয়াত অনুবাদ আছে।”^২

নামঘোষা গ্ৰন্থখন হৰিভক্তি কেন্দ্ৰিক গ্ৰন্থ। এই গ্ৰন্থখনৰ নামটোত দুটা শব্দ থুপ খাই আছে। “নাম” শব্দটোৱে ভাব প্ৰধান অংশৰ প্ৰতিনিধিত্ব কৰিছে আৰু ‘ঘোষা’ শব্দটোৱে তাৰ ক্ৰিয়াত্মক অংশৰ পৰিচয় দিছে।

ঘোষা শব্দটোৰ সাধাৰণ অৰ্থ ঘোষণা কৰা, প্ৰচাৰ কৰা আদি।”^৩ গতিকে নাম উচ্চাৰণৰ লগত ঘোষা শব্দৰ সম্পৰ্ক ওতঃপ্ৰোত বুলি জনা যায়।

নামঘোষা গ্ৰন্থখন মাধৱদেৱৰ আধ্যাত্মিক জীৱনৰ পূৰ্ণ অভিজ্ঞতাৰ ছন্দোময় প্ৰকাশ বুলি কোৱা হৈছে। এই পুথিখনত এহেজাৰ ঘোষা থকা কাৰণে হেজাৰী ঘোষা বুলিও কোৱা হয়। ইয়াৰ ছশমান ঘোষা বিভিন্ন পুৰাণ, উপ পুৰাণ, মহাকাব্য (ৰামায়ণ, মহাভাৰত) আদিৰ পৰা অনুবাদ কৰিছে যদিও বাকী চাৰিশ ঘোষা তেখেতৰ হৃদয়ৰ মহৎ অনুভূতি আৰু বিশাল প্ৰতিভাৰ পৰশত নতুনত্ব লাভ কৰি সৃষ্টি হৈছে। “নামঘোষাত ডঃ বাণীকান্ত কাকতিয়ে তিনিটা ভাৱৰ ধাৰা মিহলি হৈ বিশাল আনন্দৰূপী সমুদ্ৰৰ ফালে প্ৰবাহমান হোৱা বুলি মন্তব্য দিছে। এই ত্ৰিভাৱৰ সন্ধ্যা-ললিতা-কান্ত হ’ল— ‘পুণ্য গ্লোক শংকৰস্মৃতি, মাধৱদেৱৰ আত্মলগিমা আৰু কৃষ্ণভক্তি মাহাত্ম্য।”^৪ এই তিনিটা ভাৱৰ গুৰি যে ৰসময়ী ভক্তি তাকো নামঘোষাত ঘোষা এটিৰ জৰিয়তে প্ৰকাশ কৰিছে—

“মুক্তিত নিস্পৃহ যিটো সেই ভকতক নমো
ৰসময়ী মাগোহো ভকতি।
সমস্ত মস্তকমণি নিজ ভকতৰ বশ্য
ভজো হেন দেৱ যদুপতি।”^৫

“কৃষ্ণ নামৰ মাহাত্ম্য, ভক্তিৰ শ্ৰেষ্ঠতা, ভক্তিৰ ৰসস্বৰূপতা, সংসঙ্গৰ মহিমা, উপযুক্ত গুৰুৰ প্ৰয়োজনীয়তা, নাম আৰু নামীৰ অভেদত্ব ব্যাভিচাৰী ভক্তিৰ নিন্দা আৰু মাধৱদেৱৰ ব্যক্তিগত প্ৰাৰ্থনা, কাকূতি আদি নামঘোষাত নানাভাৱে ঠাই পাইছে।”^৬

মাধৱদেৱৰ নামঘোষা গ্ৰন্থখনক তত্ত্ব নিৰূপক গ্ৰন্থ বুলিও কোৱা হয় কাৰণ এই গ্ৰন্থখনত ভক্তি, ভক্ত আৰু ভগৱন্ত — এই তিনিভাৱৰ বিষয়ে সন্তোষ পোৱা গৈছে। এই তিনি ভাৱৰ এটিৰ লগত যে আনটিৰ সম্পৰ্ক অতি গভীৰভাৱে জড়িত হৈ আছে তাকে দেখুওৱা হৈছে। এই গ্ৰন্থখনত ভক্ত আৰু ভগৱন্তৰ মাজৰ সম্পৰ্ক ভক্তিয়ে স্থাপন কৰিছে আৰু এই ভক্তিৰ চূড়ান্ত উদ্দেশ্য মোক্ষ লাভ কৰাতকৈও ভক্তিক আগস্থান দিয়া। মুক্তি অৰ্থাৎ- সালোক্য, সাৰূপ্য, সাযুজ্য, সমীপ্য আৰু সাষ্টি বা লীন এই পাঁচ প্ৰকাৰ মুক্তিৰ প্ৰতি স্পৃহহীন ভকতজনহে যে একান্ত নমস্য ভকত আৰু ৰসময়ী ভকতিহে যে ভকতৰ পৰমকাম্য তাকো তেওঁ ঘোষাৰ জৰিয়তে ব্যক্ত কৰি থৈ গৈছে।

নামঘোষা পুথিখনত সাধাৰণতে জগতৰ নিয়ন্তা পৰমব্ৰহ্ম শ্ৰীকৃষ্ণ, শ্ৰীমন্ত শংকৰদেৱ আৰু শাস্ত্ৰক গুৰুৰূপে স্পষ্ট কৰি দেখুওৱা হৈছে। যদুকুল শ্ৰেষ্ঠ ভগৱান শ্ৰীকৃষ্ণই যে পৰমব্ৰহ্ম আৰু ব্ৰহ্মাই যে সকলো জীৱৰে পালন কৰোঁতা এই কথা সুন্দৰভাৱে স্পষ্ট কৰি দেখুৱাইছে, লগতে কৃষ্ণ বিনে শ্ৰেষ্ঠ দেৱতা যে কোনো নাই, কৃষ্ণ বা বিষ্ণুৱে যে সমস্ত জগতৰ সাৰ তাক উল্লেখ কৰি কৃষ্ণৰ শ্ৰেষ্ঠত্ব প্ৰতিষ্ঠা কৰি ঈশ ভক্তিক উত্তম ভক্তি ৰূপে বিবেচনা কৰিছে। একান্ত ভকতসকলে কৃষ্ণ বা পৰমব্ৰহ্মৰ গুণানুকীৰ্তন কৰি থকা ঠাইত যে ভক্তি ৰূপে বিবেচনা কৰিছে। একান্ত ভকতসকলে কৃষ্ণ বা পৰমব্ৰহ্মৰ গুণানুকীৰ্তন কৰি থকা ঠাইত যে ভক্তি ৰূপে বিবেচনা কৰিছে। একান্ত ভকতসকলে কৃষ্ণ বা পৰমব্ৰহ্মৰ গুণানুকীৰ্তন কৰি থকা ঠাইত যে ভক্তি ৰূপে বিবেচনা কৰিছে। একান্ত ভকতসকলে কৃষ্ণ বা পৰমব্ৰহ্মৰ গুণানুকীৰ্তন কৰি থকা ঠাইত যে ভক্তি ৰূপে বিবেচনা কৰিছে।

“একান্ত ভকতসবে নিৰ্গুণ কৃষ্ণৰ গুণ
গাৱে সদা বসিয়া যথাত।

বৈকুণ্ঠক পৰিহৰি যোগীৰো হৃদয় এৰি
থাকা হৰি সাক্ষাতে তথাত।” ১

নামঘোষাত দ্বিতীয় দিশ হিচাপে দেখুওৱা গুৰুৰ ভিতৰত শ্ৰীমন্ত শংকৰদেৱৰ নামকেই উচ্চাৰণ কৰিব পাৰি। অজ্ঞান অন্ধকাৰ নাশ কৰি জ্ঞানৰ পোহৰ বিলোৱা, অসত্য দূৰ কৰি সত্য পথৰ সন্ধান দিব পৰা কাৰণেই শ্ৰীমন্ত শংকৰদেৱক মাধৱদেৱে গুৰুৰূপে স্বীকাৰ কৰি থৈ গৈছে। তেওঁৰ ধৰ্মীয় জীৱনৰ পথ প্ৰদৰ্শক স্বৰূপ এই পূজনীয় গুৰুজনে মাধৱদেৱৰ দৃষ্টিত ভগৱানৰ সমানেই পূজ্য স্থান পাইছে। বৈকুণ্ঠৰ পৰা প্ৰেম অমৃতৰ নদী বোৱাই আনি মৰ্ত্যত পেলাওতা শ্ৰীমন্ত শংকৰদেৱক দেৱতাতকৈও শ্ৰেষ্ঠ বুলি কৈছে আৰু তেওঁৰ দৰে যে সুহৃদ কোনো নাই তাকো কৈ থৈ গৈছে।

“বৈকুণ্ঠ প্ৰকাশে হৰি নাম বসে
প্ৰেম অমৃতৰ নদী
শ্ৰীমন্ত শংকৰে পাৰ ভাঙ্গি দিলা
বহে ব্ৰহ্মাণ্ডক ভেদি।” ২

মাধৱদেৱে শাস্ত্ৰক গুৰু আখ্যা দিছে যদিও চিন্তা, বৃত্তি, মন আৰু বুদ্ধিক স্থিৰ কৰি ঈশভক্তিত নিমগ্ন কৰিব পৰা শাস্ত্ৰকহে গুৰু আখ্যা দিছে। মনৰ পৰা ভ্ৰান্তি দূৰ কৰি মন আৰু বুদ্ধিক ভগবৎ ভক্তিত বত কৰিবৰ বাবে যে শাস্ত্ৰজ্ঞানৰ প্ৰয়োজন আছে তাকে গুৰুজনে ঘোষাৰ জৰিয়তে ব্যক্ত কৰি থৈ যোৱা দেখা যায়।

“শাস্ত্ৰ গুৰু সবে শিষ্যত কৃপায়ে
শুধ উপদেশ দিব।
শিষ্যসৱে শুধ ভাবে নাচৰিলে
তাৰা সবে কি কৰিব।” ৩

ভাৰতীয় ভক্তিবাদৰ নৱধা ভক্তিৰ ভিতৰত শ্ৰৱণ, কীৰ্তন, স্মৰণ, পাদসেৱন, অৰ্চন, বন্দন — এই ছয়বিধ ভক্তি মৰ্কট্য ন্যায়ৰ ভকতিত পৰে আৰু শেষৰ তিনিটা ভক্তি যেনে দাস্য, সখীত্ব আৰু আত্মনিবেদন মাৰ্জাৰ ন্যায়ৰ ভকতিত অন্তৰ্ভুক্ত। প্ৰথম ছয়বিধ ভক্তিৰ ভিতৰত শ্ৰৱণ কীৰ্তনৰ গূঢ়াৰ্থ যে ব্ৰহ্মজ্ঞানৰ সৈতে জড়িত হৈ আছে তাক সহজে উপলব্ধি কৰিব পাৰি আৰু শেষৰ তিনিবিধ ভক্তিৰ ভিতৰত দাস্য আৰু সখ্য ভক্তিয়ে ভক্তক ক্ৰমশঃ আত্মনিবেদনৰ স্তৰলৈ যে তুলি নিয়ে আৰু এই স্তৰত ভক্তজনে যে নিজকে ভগৱন্তৰ ওচৰত অৰ্পণ কৰি দিয়ে তাক উল্লেখ কৰিছে। আত্মনিবেদনৰ ফলত যে ভক্তজনৰ মন অহংকাৰ শূন্য, ধীৰ স্থিৰ হৈ পৰে তাকো মাধৱদেৱে কৈ থৈ গৈছে।

মাধৱদেৱৰ নামঘোষাত নৱধা ভক্তিৰ বাহিৰেও চতুৰ্ভুৱৰ্গ (ধৰ্ম, অৰ্থ, কাম, মোক্ষ) আৰু চাৰি তত্ত্ব (গুৰু, দেৱ, নাম, ভকত)ৰ কথাও সুন্দৰভাৱে উল্লেখ পোৱা যায়।

মহাপুৰুষীয়া ধৰ্মত দেৱতা শব্দই ব্ৰহ্মা, ইন্দ্ৰ, সূৰ্য-দুৰ্গা, মনসা, সবস্বতী, লক্ষ্মী আদি অৰ্থ প্ৰকাশ নকৰে, বিকাৰহীন পৰমদেৱতা শ্ৰীকৃষ্ণকেহে প্ৰতিপন্ন কৰিছে। তীৰ্থ, ব্ৰত, যাগ, যজ্ঞ, দান আদি বোৰতকৈ যে ভগৱান শ্ৰীকৃষ্ণৰ নামেই ধৰ্মৰ সকলো সাধন ব্যৱস্থাৰ ভিতৰত শ্ৰেষ্ঠ তাক নামঘোষা পুথিখনে প্ৰতিপন্ন কৰিছে।

“সমস্তে তীৰ্থত স্নান কৰিলেক সৰ্বযজ্ঞ
দীক্ষিত ভৈলক সিটোজন।
সমস্তে দানৰ ফল সি সি জনে পাইল আতি
যিটো কৰে হৰিৰ কীৰ্তন।” ৪

বৈষ্ণৱ ধৰ্মৰ চাৰি পুথিৰ অন্যতম নামঘোষাত ধনী, দুখীয়া, উচ্চ-নীচ আদি বিচাৰ নকৰি সকলোৱেই যে ভগৱানৰ ওচৰত সমান স্থান অধিকাৰ কৰিব পাৰে তাক উল্লেখ কৰি থৈ গৈছে। নামঘোষাত “মাধৱদেৱে বাম, কৃষ্ণ, হৰি আদি ভগৱানৰ নাম সদায় কীৰ্তন আৰু শ্ৰৱণ কৰিবৰ উপদেশ দিছে তাৰ লগতে মনেৰে অন্যায় নকৰিবলৈ ইংগিত দিছে। কাৰণ মনত পাপ বৃত্তি থাকিলেও হৰি ভক্তি লাভ নহয়। নেদেখাকৈও কোনো পাপ কৰ্ম যদি কৰা যায়, আনকি মনেৰে ভাবিলেও অদ্ভুত শক্তিসম্পন্ন সাক্ষীৰ লগতে আছে চৈধ্যসাক্ষী” ৫ গতিকৈ মনত কু ভাব নানি একান্ত কৃষ্ণ ভক্তিত বত হ'বলৈ তেওঁ ভকতসকলক উপদেশ দিছে।

“বাম কৃষ্ণ হৰি বোল শুন ভাই
অন্যায় নকৰ মনে।
চৈধ্য সাক্ষী সমে যমেৰ দেৱান
দেখিয়োক সৰ্বক্ষণে।” ৬

মাধৱদেৱৰ সমগ্ৰ ৰচনাৱলীৰ ভিতৰত নামঘোষাত মায়ী সম্পৰ্কে বিস্তৃত আলোচনা কৰা হয়। মায়াক এক বহস্যময় শক্তি ৰূপে নামঘোষাত দেখা যায়, যিয়ে সংসাৰৰ চৰাচৰ কৰি থকা জীৱবোৰক অবিৰাম দুখ যন্ত্ৰণা দি থাকে আৰু লোভ-মোহৰ সৃষ্টি কৰি থাকে। এই মায়ী বা অবিদ্যাৰ পৰা মুক্ত হ'বৰ বাবে মাধৱদেৱে ঈশ্বৰ ভক্তিক শ্ৰেষ্ঠত্ব প্ৰতিপন্ন কৰি এনেদৰে কৃষ্ণক প্ৰাৰ্থনা জনাইছে—

“নমো নমো নাৰায়ণ প্ৰসন্ন হুয়োক হৰি
কৰিয়োক মায়াক নিৰ্যাগ।
আপোনাৰ মহিমাক আপুনি বেকত কৰি
জীৱক কৰিয়ো পৰিত্ৰাণ।” ৭

চিৰকুমাৰ ব্ৰত অবলম্বন কৰা মাধৱদেৱে নামঘোষাক দাস্য ভক্তিৰ মুৰ্ত্তিমান স্বৰূপ বুলি কৈছে। তেওঁ নিজকে পৰমব্ৰহ্ম ভগৱান শ্ৰীকৃষ্ণৰ দাস বুলি দেহ মনেৰে ভগৱান শ্ৰীকৃষ্ণক সেৱা কৰিছে। তেওঁ ভগৱান শ্ৰীকৃষ্ণৰ দাস হৈ গোঁৱৰ অনুভৱ কৰি নিজকে দাসুক দাস, মুকুখমতি, দীন মাধৱ আদি নামেৰে আত্ম পৰিচয় দিছে। তেওঁ নামঘোষাত ভগৱান শ্ৰীকৃষ্ণক সখা, সুহৃদ বুলি সম্বোধন কৰাৰ পিছত স্বামীৰূপে গ্ৰহণ কৰি ভূত্যাৰূপে আত্মসমৰ্পণ কৰা দেখা গৈছে—

“চৰণত ধৰো কাতৰ কৰোঁহো
ইবাৰ নেৰিবা মোক।” ৮

“ভক্তিতত্ত্ব নিৰূপক গ্ৰন্থ হিচাপে ‘নামঘোষা’ নিৰূপম। অৱতাৰবাদ, প্ৰসাদ (পুষ্টি বা পোষণ) বা অনুগ্ৰহবাদ, মায়ী তৰণৰ উপায় স্বৰূপে সকলো ধৰ্মৰ ভিতৰত, জ্ঞান কৰ্মৰো ওপৰত, ভক্তিৰ শ্ৰেষ্ঠতা, ভক্তিৰ

পুৰুষোত্তম প্ৰেম স্বৰূপতা, ভক্তিৰ অহেতুকিতা বা অনিমিত্ততা, ভক্তিৰ শ্ৰৱণ-কীৰ্তন প্ৰধানতা, সৎসঙ্গ-মাহাত্ম্য, দাস্য, জড়-ৰূপী অন্য-দেৱ-সেৱা নিৰাৰণ-পূৰ্বক চৈতন্য-স্বৰূপ একদেৱ আৰু একনামৰ বিশ্বাসেৰে একশৰণবাদ-মহাপুৰুষীয়া ধৰ্মৰ (অসমৰ ভক্তি সম্প্ৰদায়) এই মূল সূত্ৰবোৰ 'নামঘোষা'ৰ নানা ঠাইত নানাভাৱে ব্যাখ্যা কৰা হৈছে।" ১৫

মাধৱদেৱৰ শেষ বয়সৰ ৰচনাৰ বাবে এই পুথিখনক ডঃ বাণীকান্ত কাকতিদেৱে মহাপ্ৰস্থানিক গীত বুলি উল্লেখ কৰিছে। এই পুথিখন ধৰ্ম পুথি হ'লেও ধৰ্ম প্ৰচাৰৰ মনো ভাৱতকৈ ঈশ্বৰৰ ওচৰত আত্মবিলোপনৰ সুৰে পুথিখনক কোমল আৰু সৌন্দৰ্যময়তা দান কৰিবলৈ সক্ষম হৈছে।

গভীৰ তত্ত্বৰ অনুভূতিক মধুৰ সৰল ব্যাখ্যাৰ জৰিয়তে ছন্দেৰে সজাই বিশুদ্ধ নন্দন তাত্ত্বিক ৰস প্ৰয়োগ কৰি উপমা, অলংকাৰেৰে শব্দৰ মালা গাঁঠি প্ৰগাঢ় ভাবৰ সাস্কীতিক মাধুৰ্য প্ৰদান কৰি মাধৱদেৱে নামঘোষা পুথিখন ৰচনা কৰিছিল। অসমীয়া ভাষাৰ সৰ্বোৎকৃষ্ট প্ৰকাশ 'নামঘোষা' মাধৱদেৱৰ কবি হৃদয়ৰ ৰসানুভূতিৰ অপূৰ্ব নিদৰ্শন। এই পুথিখনে অসমীয়া সাহিত্যত এখন সৰ্বকালৰ সৰ্বশ্ৰেষ্ঠ গ্ৰন্থৰূপে স্বীকৃত হৈ থাকিব। এনে এখন পুথিয়ে অসমীয়া ভাষা সাহিত্যৰ উপৰিও আন আন ভাষা সাহিত্যতো সৌৰভ বিলাবলৈ সক্ষম হ'ব পাৰিব বুলি আশা কৰিব পাৰি।

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