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Views of Parents and Students towards Impact of Urbanization on Environmental Sustainability - A Study

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Abstract

In this present study the Investigators have made an attempt to find out the impact of urbanization on sustainable development of the environment. This study is conducted in the Kamrup district of Assam with the objectives to know the views of parents and students towards impact of urbanization on environmental sustainability. The attempt is also be made to know the difference in views between parents and students towards impact of urbanization on environmental sustainability. The study is conduct by using descriptive survey method as well as the investigators select the population from two municipal areas of Kamrup Metro, Assam. It comprises of a total 1800 parents and 2680 students. For selecting the sample, the investigators used purposive sampling technique and as per it, 20% each from parents and students categories are selected, thus parents sample comprises of 360 and students sample 536. For collecting data for the present study, the investigators use a self-structured questionnaire. It comprises of 20 questions that could be answered either through 'Yes' or 'No'. For the questionnaire a manual scoring key is developed. For the convenience of calculation, the raw scores are converted into Z- scores. The views are divided into two categories namely, Positive and Negative. Data are trying to analyze by using simple frequency percentage (%) and chi-square. It is observed from the study that parents irrespective of various issues related to urbanization and environmental sustainability hold positive views except the question related to the matter that does urbanization keeps our environment stable or not, as the number of respondent giving negative views are more than those giving positive. And on the other hand, students irrespective of various issues related to urbanization and environmental sustainability hold positive views except the question related to the matter that does urbanization keeps our environment stable or not, as the number of respondent giving negative views are more than those giving positive.

Key terms – Parents, Students, Urbanization, Environmental sustainability.

Introduction:

BANKLINE MIGRATION PATTERN IN THE LOWER BRAHMAPUTRA REACH IN ASSAM

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Abstract

The Brahmaputra river in Assam is one of the notable rivers of the world in terms of its dynamic fluvial regime, intense channel braiding and transport of high volume of water discharge and sediment load. The 233 kms long Lower Brahmaputra Reach (LBR) of Assam is also characterised by its most sensitive and dynamic fluvial processes causing frequent changes in banklines and formation of peculiar channel and charland morphology. The entire LBR in its upstream, middlestream and downstream sections undergoes more progressive shifting of north banklines triggered by lateral bank erosion as compared to the south banklines. The regressive shifting of both the north and south banklines is found to be all the time less in magnitude along the entire reach during the period of 41 years from 1977-2018. The study uses both conventional and non-conventional data.

Key words: Lower Brahmaputra reach, braided channel, channel shifting pattern, chars, charland

I. INTRODUCTION

Rivers are the dynamic feature of the environment which are constantly bringing about surficial changes on the earth. The fluvio-geomorphic characteristics of the rivers vary in time and over space in response to the environmental controls. The rivers especially of the monsoon regime are vitally charged with water discharge which is responsible for causing changes in channel pattern, bankline migration and above all the morphology of the channel. The Brahmaputra river being one of the leading rivers of the world in terms of water and sediment transport drains its catchment area falling under monsoon regime. Thus the Brahmaputra is a monsoon dominated river characterized by very active and sensitive fluvial processes. It is a uniquely braided river which represents dynamic fluvial characteristics varying in time and over space. The river is a braided one creating a number of channel bars on the bed of the lower reach. In fact braiding and bar formation processes induce channel shifting and channel widening. The bars and islands developed within the bifurcated river channels are constantly affecting the ongoing fluvio-geomorphic processes of the river. The braiding nature of Brahmaputra river mostly occurs due to high amount of sediment load and severe bank erosion which leads to formation of bars and islands in form of mid channel bars, side bars and point bars.

The dynamic fluvial regime of the Brahmaputra along with its swinging braided channels and chars presents a peculiar geomorphic make-up quite distinct from other physiographic units of the Brahmaputra valley.

The chars are the integral part of the very complex fluvial regime of the Brahmaputra which have distinct morphological characteristics and these undergo adjustment with the changing fluvial processes, especially with the progress of the flood cycle and increase of sediment transport in the Brahmaputra.

The reach under study comprising the lower Brahmaputra channel in Assam extends for a distance of 233 km, which covers 2254.49 km² areas dotted with numbers of big and small river islands locally called "chars". The braiding nature of the channel leading to char formation is dominant in the study area. The present study is taken up to analyse the channel shifting pattern in the Lower Brahmaputra Reach (LBR) in Assam.

II. STUDY AREA

The study area comprises the lower Brahmaputra channel section containing the charlands. The area under study extends from 25°45' N to 26°15' N latitudes and 89°50' E to 91°51'20" E longitudes. The study area is confined to the 233 km. long Lower Brahmaputra Reach (LBR) in Assam. The channel section under study extends from the western part of Kamrup district to the Assam-Bangladesh border and the river reach runs through the plains of Barpeta, Goalpara, Bongaigaon and Dhubri districts of Assam. The total area of the study area is 2254.49 km² which includes the charlands with as many as 187 numbers of identified chars of permanent nature. The reach is divided into three reaches on the basis of channel configuration and topographical controls which are designated as downstream reach, middlestream reach and upstream reach (Figure 1).

MONITORING LAND USE AND LAND COVER CHANGE IN BURACHAPORI WILDLIFE SANCTUARY, ASSAM

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Abstract

This study focuses on land use and land cover (LULC) change detection in the Burachapori wildlife sanctuary, Assam. The protected areas have always been acknowledged for sustaining ecosystem services of forestry, agriculture resources thereby maintaining a healthy environment. With the increasing human demand and area specific natural calamities the protected areas are changing drastically. The LULC mapping and change detection will provide a better understanding of the changing scenario where the policy maker can bring out strategy for restoration of the degraded areas. The study utilized geospatial techniques, with two Landsat datasets from 1989-2019 with a duration of 30 years. Four features have been taken for the LULC classification such as vegetation, barren land, water bodies, sand bars. The classification procedure was carried out in ArcGIS 10.2.1 through supervised classification and the image change detection has also been performed in the same platform. Results reveal that the study area has undergone significant changes in terms of vegetation cover i.e. 47% decreasing trend from 1989-2019 is witnessed, whereas the sand bar, water bodies, barren land recorded increasing trend of 1%, 34%, 13% respectively. The steady decrease of vegetation cover is a serious threat to the entire biodiversity and needs a proper restoration strategy in the present stage.

Introduction

According to IUCN (International Union for Conservation Nature) and UN (United Nation) Environment's World Conservation Monitoring Center, about 14.7% of the world land is under protected areas covering

असमीया लोकगीतों में जनजातीय जीवन

डॉ० रिनु बरा

सहकारी अध्यापिका, हिन्दी विभाग, रहा महाविद्यालय

'लोकगीत' लोकसाहित्य का एक अविच्छिन्न अंग है। 'लोकगीत' अर्थात् 'Folk Song' जनसाधारण के वे गीत हैं जो परम्परागत रूप से किसी जनसमाज में प्रचलित होते हैं। मौखिक रूप में जनसमाज में प्रचलित होने के कारण अलग-अलग समय का प्रभाव इन गीतों में पड़ता है। लोकगीत सम्पूर्ण समाज की धरोहर भी है और उसके दर्पण भी है। उनका गान हमारे जातीय जीवन के विभिन्न पक्षों एवं अवसरों को आकर्षण प्रदान करता है। लोकगीत पोषण, तोषण और मोदन तीनों वृत्तियों की तुष्टि का अमोघ साधन है। लोकगीतों के कुछ अबतक संग्रह हुए हैं, लेकिन और ऐसे बहुत असमीया लोकगीत असम के विविध क्षेत्रों के विविध जनजातियों के बीच फैले हुए हैं। आज आवश्यकता इस बात की है कि संस्कृति की धरोहर विभिन्न लोकगीतों का संग्रह किया जाए जिससे भावी पीढ़ी इस सांस्कृतिक धरोहर को और उज्वल बना सके। लोकजीवन पर आधारित लोकगीतों के विविध आयामों का अध्ययन इस पत्र का प्रमुख विषय है। इसमें विश्लेषणात्मक पद्धति ग्रहण किया गया है।

बीज शब्द : जनजाति, लोकगीत, जनजातीय जीवन।

उपक्रम :

लोक और शास्त्र की अभिन्नता तो निर्विवाद है ही, इसके अतिरिक्त लोक का भी अपना साहित्य है, जिसे लोक साहित्य कहते हैं। लोक साहित्य के अन्तर्गत वे सभी वस्तुएँ आती हैं, जो लोगों में मौखिक रूप से प्रचलित हैं। जैसे - लोकगीत, लोकगाथा, लोककथा, मुहावरे, कहावतें, पहेलियाँ और मुकरियाँ। पालने के गीत, खेल के गीत और गालियाँ भी इसी में अन्तर्भूक्त होती हैं। इन सबका अध्ययन बड़ा मनोरंजक एवं लाभप्रद है। अध्ययन की सीमा को देखकर केवल 'असमीया लोकगीतों में जनजातीय जीवन' शीर्षक विषय को चुनी।

जनजाति :

'जनजाति' शब्द अंग्रेजी 'tribe' शब्द के प्रतिशब्द के रूप में व्यवहार होता है। इसके लिए पिछड़ा, (backward), आदिम (primitive), अनार्य (non-aryan), भूमिपुत्र, धलुवा, खिलंजीया, उपजाति, आदिवासी आदि शब्दों का प्रचलन है। जनजाति शब्द दो अर्थों में व्यवहृत होते हैं - एक भारतीय संविधान स्वीकृत जनजाति और दूसरा नृतत्वविदों के अध्ययन परिसर के जनजाति।

असम और असम के जनजाति और जनजातियों की संख्या :

भारतवर्ष के पूर्वी तथा उत्तरी क्षेत्र में असम राज्य अवस्थित है। असमीया संस्कृति विविधतापूर्ण है, अनेकता में एकता असमीया संस्कृति की विशेषता है। विभिन्न रंगों से बनाए गए सूतों से निर्मित गमछा की तरह सम्पूर्ण जाति, उपजाति, भाषा-धर्म, विश्वास-आचार-विचार, रीति-नीति और जीवन-पद्धति के सम्मिश्रण से असमीया संस्कृति अधिकाधिक बलवती और उज्वल हुई है। असमीया संस्कृति के निर्माण में जनजातियों का अपूर्व योगदान है। जिनमें ऑष्ट्रिक, द्रविड़ और तिब्बत-वर्मी जातियाँ महत्व की अधिकारिणी हैं। असम में मंगोलीय कबीलों की बहुतायत है। नगा, मिकिर, मिरि, राभा, मेच, गारो, चुतीया, कछारी, बड़ो, मरान, मटक, आहोम आदि मूलतः मंगोलीय हैं। असम में अनेक जनजातियाँ निवास करती हैं जो तिब्बत-चीनी परिवार से संबंध रखती हैं। प्रत्येक जनजाति की अपनी-अपनी भाषाएँ (बोलियाँ) हैं किन्तु सम्पर्क भाषा के रूप में असमीया भाषा का व्यवहार होता है। किसी जाति की लोक संस्कृति का स्वरूप उसके लोक साहित्य में उभर आता है। सन 1991 के जनगणना के अनुसार असम के जनजातीय लोगों की संख्या 18,74,411 है। यह असम की कुल जनसंख्या के प्रतिशत है। देखा जाता है कि असम में जनजातीय लोगों की संख्या अधिक है।

सन 1996 के जनगणना के अनुसार असम के विभिन्न जिलों में निवास करने वाले जनजातीय लोगों की संख्या



**INSTITUTIONAL CREDIT TO AGRICULTURE IN NORTH EASTERN STATES:
PROBLEMS AND PROSPECTS**

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ABSTRACT

Agricultural sector occupies a key position in the Indian Economy. It provides employment to about 65 per cent of the working population in India. Nearly one-quarter of India's national income originates from the agriculture sector. It is imperative that the problems of farmers are addressed with a sense of urgency. Agricultural credit clearly started to grow after bank nationalization, and it has been growing continuously since then. With all the concerns and skepticism expressed, the difficult and continuous changes in institutional credit have indeed borne fruit. Over the years there has been a significant increase in the access of rural cultivators to institutional credit and, simultaneously, the role of informal agencies, including money lenders, as source of credit has declined.

The age old problem of rural credit has been the excessive reliance of borrowers on money lenders and other informal sources that have entailed usurious interest rates and exploitation. It was the nationalization of banks in 1969 and subsequent spread of rural bank in 1969 and subsequent spread of rural bank branches that has really made a difference in reducing, finally the share of money lenders in agricultural credit. Due to regional imbalances in India, Northeastern states are suffering from proper mechanism of credit to agriculture and allied activities.

With this backdrop the present paper attempts to analyse the trend and pattern and the issues related to the direct institutional credit to agriculture and allied activities in the North eastern states.

Key words: Rural bank, Capital requirement, institutional credit, nationalization of Banks

1. Introduction

At the time of Independence in 1947, Indian Agriculture was traditional and stagnant in each and every respect. It was characterized by feudal nature, poor technology and low productivity. Modernization of agriculture was required both in terms of Institutional and technological changes. Abolition of intermediaries, like Jagirdars and Zamindars, was accomplished soon after independence. The largest portion of the natural resources of India consists of land and by far the largest number of its inhabitants is engaged in agriculture. A large proportion of population, about three fourths, depends on agriculture which is a subsistence occupation.

**“ROLE OF TEACHER IN REMOVING GENDER INEQUALITIES IN SCHOOL”-A STUDY
UNDER RAHA DEVELOPMENT BLOCK OF NAGAON DISTRICT, ASSAM**

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Abstract

Generally, gender inequality refers to unequal treatment or perceptions of individuals wholly or partly due to their gender. Teacher has played an important role in eradicating the gender inequalities in school through various ways. A teacher can understand the importance of gender equality in classroom situations. Similarly, he or she knows how to establish an equal classroom-learning environment. Therefore, this paper is an attempt to study how a schoolteacher can help to remove the gender inequalities in school.

Key words: Teacher, School, Gender, Inequality, Importance, Raha Block

1. Introduction:

As we know that till today gender inequality remains a major obstacles to human development. Girls and women have major strides since 1990, but they have not yet gained equity. The disadvantages facing women and girls are a major source of inequality. Often, women and girls are discriminated against in health, education, political representation, labour market etc.

Teachers are central to promoting gender inequalities' in education. Being gender-neutral teachers can build a gender friendly classroom as well as school environment, where gender equality can easily be promoted and achieved. The destiny of the nation is being shaped in the classroom. Therefore, from and through the classroom, teachers can cultivate the sense of gender equality.

2. Statement of the problem:

The present study is entitled as “Role of Teacher in removing gender inequalities in school”-A Study under Raha Development Block of Nagaon District, Assam.

3. Delimitations of the Study:

The study is delimited to the following thing

- (a) It was conducted within the area of Raha Development Block of Nagaon District, Assam.
- (b) It covers only five provincialized high school of this district; private schools are not studied here.
- (c) All the Schools are based on rural areas, urban areas schools are not taken into study.

4. Review of related literature:

Myhill and Jones (2006) found through individual interviews that teachers treat more negatively boys than girls. The ideal student in the eyes of teachers has characteristics that are associated with femininity. Such perception increases with age. Students also indicate that there are higher expectations from girls with respect to behaviour and academic achievements. Teacher-student interaction works both ways. Students also bring biases into the classroom. Mayhill and Jones add that students thought that female teachers are less gender biased. Nonetheless, findings suggest that students listen more to a male than a female voice.

Christopher colclough et al. (2000), suggests a simple model for the relationships between poverty, schooling and gender inequality. It argues that poverty – at both national and household levels – is

MISING RELIGION AND CULTURE

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Introduction:

1. Problem of the Study:

Tribes refer the communities which live in dense forest by hunting and food gathering and/ or slash and burn cultivation a means of subsistence. They practise animism - a system of belief that all objects such as trees, stones, the wind, waters, birds, animals etc. have souls which have some mysterious and superhuman powers to and control the events that take place in natural and human world, and therefore, propitiate them conceiving as some kinds of spirits, ghost, deities etc. to get rid of various problems of life and also for success in hunting, war, cultivation etc. Animism carries with it a belief in benevolent as well as malevolent spirits which are supposed to influence the destiny of man. The benevolent ones generally go unattended, as no one is afraid of them. This is typical hall mark of primitive religion; they are more concerned with all forces of fears and frustration. Most of the tribes of India believe that life does not end with death, and that it continues to be present in one form or other. Propitiation and worship of believed by many tribes that certain objects are possessed by some spiritual powers and thus a sort of fetishism appears to be the guiding principal among such tribes, worship of such objects contain an element of magic which is further extended to the beliefs and practices of religion magico nature.

However, in course of time contacts between tribes and non-tribes gradually developed in India in the last century or so. They first came into contacts with their earliest neighbours the Hindus. It may be mentioned that the tribes were the earliest settlers of the Indian Sub- continent followed by the Aryans who developed Hinduism in the country. The tribes lived in forest land, whereas the Hindus lived in rural and semi-urban areas following mainly cultivation and petty tradings as occupation. As such there were no social contacts between the tribes and the Hindus in those early days. However, in the course of time contacts between tribes and Hindus gradually developed through various processes. According to Surjit Sinha the tribes came to into contacts with the Hindus through state formation and peasanisation processes among the tribes. In S. Saraf's view it is the British administrators, adventure-loving travellers, profit -making traders and humanist missionaries re-discovered them [tribe] for us. Moreover the exigencies of maintenance of law and order, of administration of justice and of promotion of trade and commerce, coupled with the growing humanist concern, brought us closer to them.

However, contacts with the Hindus led the tribals to the gradual adaptation of popular Hindu deities, festivals and religious belief. Many of them have started worshipping Shiva or Mohadeo, Bishnu goddesses Kali, Luxmi, Durgadevi, etc. They also began to observe some Hindu festivals like Diwali, Durga Puja, Doshera, Rakhi Bandhan, etc.

However, these adaptations did not involve any significant break with the past. By worshipping Hindu deities and observing Hindu festivals the tribals have not given up their own customs, festivals and some rituals. They maintain some of their beliefs and practices which they developed throughout generations. Those who have adopted Hindu faith and culture also maintain some of their primitive beliefs and practices. The Misings of Assam are one of these tribes who call themselves as Hindus because they worship Hindu gods' goddesses and observe some Hindu festivals but at the same time maintain some of their animistic beliefs and practices which are not in Hindu religious system.

Meji And Bhelaghar: A Visual Study On Transmutative Concern Of Assamese Folk Beliefs

Nandita Goswami

Abstract: Culture is a way of living in a society, it shows mirror to human being how they have to behave in a particular society. In a particular society culture reflects their customs, beliefs, performance, rituals and festivals of that particular society. In Assam Bihu serves as an integral part of cultural assimilation. There are thousands of folk beliefs and rituals of Assamese cultural society are entwined with Bihu. These Bihu festivals are a clear reflection as an essence of Assamese cultural society. Like every folk culture of the world, Assamese folk culture is also intimate part of the state festival Bihu. There are three types of Bihu celebrated in Assam, they are like - Bohag Bihu or Rongali Bihu celebrated in spring season, Kati Bihu or Kongali Bihu celebrated in autumn season and the last one Magh Bihu or Bhugali Bihu celebrated in winter season after the harvesting. This research paper attempts to study the vernacular art of the festival 'Meji' and 'Bhelaghar' which is celebrated in the night before Magh Bihu which called 'Uruka Night' in Assamese society. On the day of Uruka all people comes together to prepare their big fest, they construct a temporary temple like structure which known as Meji and makeshift a hut like structure which called Bhelaghar. This Meji and Bhelaghar are profoundly related with the folk culture of Assamese society. However, as a things change with time, so does the culture also changes its original forms to maintain the decorum of changing time. One of main reason of transformation of these traditional cultures is globalization. With globalization, the traditional beliefs of those folk cultures are adapting new technologies and transmutation into a visual culture. This study attempts to shed light on the importance features of the food feast of Magh bihu which is celebrate by following the traditional culture Meji and Bhelaghar.

Key words: Meji, Bhelaghar, Uruka, Magh, Bohag, Bihu, Bhugal, Transmutative.

INTRODUCTION:

As the mirror of cultural reflects the state festival Bihu is an integral part of Assamese society since the ancient time. In Assamese society the value of Bihu is very significant. Bihu celebrates as a three cultural festivals of Assam, Bohag Bihu, Magh Bihu and Kati Bihu which have their own specific significance in society. All the three bihu has its own significant role and social norms. The essence of Magh Bihu has its different intoxication. There is an inseparable parts of Magh Bihu are 'Meji' and 'Bhelaghar'. This inseparable part 'Meji' has come from Sanskrit word 'Medhya'. Like that 'Bhelaghar' word has come from 'Megh-Griha'. Although the word 'Meji' and 'Bhelaghar' are originated as Sanskrit but it cannot be deny that it's full of Arya-Mongolian ritual. Which means 'Meji' and 'Bhelaghar' are full with various folk cultures from our ancestors or tribal people of Assam. It was notice that Magh Bihu's 'Meji' and 'Bhelaghar' have similarities with the house of primitive or tribal people which called 'Dekasang'. The young boy used to stay whole 'Uruka' night at Bhelaghar to guard the Meji and enjoy the feast by eating dinner in that place which known as bhoj. In this case Birinchi Kumar Barua's statement is very significant because he state that there is little memory of Dekasang was left in Bhelaghar which was celebrated by the people of plane area in Assam. Like the tradition of spend the whole night to enjoy the feast at bhelaghar, is an important part for the people of Miri or Dekasang Tibetan tribe. Making of 'Meji' or 'bhelaghar' is associated with the various different tribes of Assam. According to different tribes of people 'Meji' and 'bhelaghar' holds different types of naming word.

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That means, every tribes has its own traditional rules of making 'Meji' and 'Bhelaghar' which is being continued till now. Therefore the ritual of making 'Meji' and 'Bhelaghar' is a common cultural factors of Assam. Now days the way of making Bhelaghar and meji are quit change, hay, thatch, dry leaves of banana tree, bamboo sticks etc are used by people to make the structure of these ritualistic house. In our paper we are trying to discuss about the cause of changes that took place in the ritual of making Bhelaghar or meji and its effects on Assamese cultural society.

THE AIMS AND IMPORTANCE OF THIS STUDY:

The main focus of this research paper is to explore the changing effects of the ritual of which was celebrated by the people of Assamese society in to making Meji or Bhelaghar and to introduce the effectiveness of these ritualistic believe to the public through this esteemed writing.

SIGNIFICANCE OF THIS STUDY:

Cultural is an identity of a community. Culture reflects the individual identity of a community in front of a society. The different types of rule and regulations of a culture are very significant for the upbringing of community. A cultural rules and regulations of a community remains in a good condition if all the objects followed by everyone in a regulation at society. Meji and Bhelaghar are made by relating with Magh Bihu has very significant role in Assamese society. Because of changes of time or with the effect of globalization there are lots of changes were noticed in the process of celebration of this ritual. It seem as it going to lose its own self-values. Therefore it is become very important to create awareness of this significant ritual of Assamese culture through research or study on its historical factors. But there are not seems any sufficient discussions on the topic of the festival of Meji or Bhelaghar. Therefore it is important to evaluate or research the significant role of the making Meji or Bhelaghar to regenerate for the new generation.

Traditional Rice Beer Of The Tiwa Community: An Analytical Exposition

Nandita Goswami

Abstract: The Rice-beer is popular among the tribal people of Assam bearing cultural and religious and traditional significance. It is known as Zu in Tiwa community which is essential part of several tribal communities of Assam. It is a common belief of the Tiwas that Rice-beer has a special property against some ailments of people as well as cattle. Rice cake or Bakhor can be prepared from nineteen plant species which have been identified. The process of manufacturing Rice beer consists of saccharification of the rice starch by fungal enzymes followed by alcoholic fermentation by yeasts supplied by the starters. This process is unique and the product differs from commercial malt beer or wine. With the knowledge of the preparation procedure of the drink being restricted only among certain aged and experienced persons of certain pockets of our study, a documentation of the process was thought necessary. Knowledge of the indigenous culture, traditional faith, and healthcare system cannot be lost due to the absence of a written documentation or scientific study. Therefore, in the present research work the survey was done to study the process of preparation of the Rice beer with the plant species used. In future, for the establishment of social practice medicinal values of the plant should be studied at the molecular level for the efficacy of the indigenous knowledge.

Key words: Rice-Beer, Traditional, Tiwas, Bakhor, Medicinal Value, Community, Herbal, Assam.

1. THE AIM AND IMPORTANCE OF THIS STUDY:

The present study plans to introduce the traditional Rice Beer called Zu of the Tiwa community of Assam. The paper further plans to come up with an analytical take on its preparation, cultural & religious importance, and its medicinal values along with its use and present status among the youths of the community.

SIGNIFICANCE OF THE STUDY:

The preparation of Rice beer is one of the most primeval methods for brewing alcoholic drink from cereals by herbal formulation of yeast culture. The Rice-beer is extremely popular among the tribal people of Assam bearing cultural and religious significance. It is an essential part of several tribal communities of Assam and is known as Zu by the Tiwas. The homemade method of preparing rice-beer for the Tiwa community is the most popular beverage irrespective of age and gender. For the Tribe people Zu is an integral part of their traditional rituals from birth, marriage and death ceremonies too. As such a ritualistic reasons the beverage deserves something more than a passing reference to any sociological study. The present study also wishes to have a peep into globalization and to spread the education for the consciousness about the bad effects also about the too much uses of this traditional drink especially among the young generation which has popularized tea as a substitute.

METHODOLOGY:

The present study is based on both primary and secondary data gathered from sources by visiting Tiwa villages, books, magazines and research papers. The researcher has used historical technique of research combining both analytical and descriptive methods. A field study was done in 2019 in the villages Boaropuja, Raha, Kahua-ati, Neeli and Dalang-ghat villages of Morigaon and Nagaon district in Assam, India. Information was gathered from elderly and knowledgeable people living in these villages by interviewing them extensively. It was collected from the producers predominantly involved in the process of making Zu. The women were mostly involved in the preparation of the beer. As such they were asked about their practices: preparation such as making of starter cakes along with plants and their parts added, fermentation procedure, duration and uses of the beverage. Some of the nearby fields and forests were visited along with local help and the available plant samples were collected. The people of Tiwa community believe that the Rice-beer has curative properties against some ailments of human beings as well as cattle. Common ailments like fever and various enteric diseases can be cured by the Tiwa people by consuming Rice-beer. About nineteen plant species have been identified which is used to prepare the rice cake or the Bakhor. Horu bahaka, Parala lata, Bih Dhekia, Chenehi, Missimi teeta, Anaras, Malbhog Kal, Kuliar, Kathal, Bahati, Kothona, Durun, Tita-Vekuri, Baga Bahaka, Bor Bahaka, Haladhi, Kharua, Ghora-Neem, Nangol Bhangra. Each of the plant species has medicinal values. Rice-beer is therefore efficient in relieving headache, inflammation of body parts, urinary problems, throat infection, body ache, general pain, nose-bleeding, sinusitis, tonsillitis and gastroenteritis. The Rice-beer is highly effective in cholera.

OBJECTIVES OF THE STUDY:

The main objectives of this study are as follow:-

1. To study available literature to find out the menu, preparation methods and utensils used in the preparation of

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Structure Technology in the Sattrra of Assam, India

¹Nandita Goswami

ABSTRACT—The Sattrra establishment of Assam is a product of their Vaisnavite motion started by Sankaradeva (1449-1568) towards the final decade of the fifteenth century. The organization has, since its beginning, been serving since the radiating power of spiritual activities of their Vaisnavites in and about Assam. Sattrras are categorized under four crucial Sanghatis (denominations or even sub-sects) specifically, Purusha Sanghati, Nika Sanghati, Kala Sanghati along with Brahma Sanghati. The structural design of a Sattrra is indicated with the occurrence of a Naamghar, a Manikut, also a Karapat and just two to a four row of Hatis. The very first phase of the development of Sattrra institution started with Sankaradeva at 1469 A.D.. However, the super structure of this Sattrra was increased throughout the centuries. It had been in the right time of both Satanandadeva, Madhavadeva along with Damodaradeva which Sattrra establishment approached the next stage of its growth. The Sattrra establishment took a certain monastic twist in the palms of Banxi-Gopaldeva who introduced several modifications within his Kalabari Sattrra near the conclusion of the past century. The concluding phase of this development of the Sattrra association came with expansion of imperial patronage to all major Sattrras. The Sattrras main functions would be to disperse Vaisnavism according to monotheistic principle, to commence disciples, to present ethic-devotional rules and codes of behavior to neophytes and to maintain religious festivals on various events. The Secondary purposes of the Sattrra would be to observe that good social relation is preserved among the villagers, to create the soul ofco-operation, to offer sufficient facilities for its dissemination of early learning and also to distribute justice on all spiritual and social controversies. The current earnings of Sattrra is principally derived from 2 sources-a) earnings from lands initially given by the tribes of those Pre-British times and afterwards verified and realized by the British authorities; b) earnings from spiritual to this led by disciples. The Part played with the Sattrra establishment in different spheres, aside from faith, deserves note. Throughout its years of life, the Sattrra has improved Assamese life socially and educationally and has contributed an excellent deal to the kingdom of literature as well as other arts. This paper will Attempt to Go over Structure tech of Sattrra of Assam.

Keywords: Sattrra, Structure, Sankaradeva, Technology, Manikut, Sisyu, Madhavadeva, Vaisnavite, Sanghati, Brahma, Naamghar.

I. INTRODUCTION

Etymology of the word Sattrra: The term Sattrra is a Sanskrit word which can be interpreted in two ways; primarily, in the sense of a shelter-house or non-profit institution and secondarily in the sense of a sacrificial gathering held for quite a few days. The secondary sense is accountable in giving the nomenclature to the Vaisnavite institution of Assam. It has been stated in the opening chapter of the *Bhagavata-Purana* that during

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A GLIMPSE OF LAKSHMINATH BEZBARUAH AS A SHORT STORY WRITER With special reference to the "DHOWAKHOWA"

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Abstract:

The convention of telling stories is not new in our literature. Fable or short story is equally old in almost all human societies. In Assamese language, like all other languages, innumerable fables were in vogue before the creation of the written literature. As a result along with other branches of literature the short story was made its glorious entrance into Assamese. Lakshminath Bezbaruah celebrated the birth of the Assamese short stories in his pages of the journal *Jonaki*. Lakshminath Bezbaruah's first short story *Kanya* (The Daughter) appeared in the 3rd issue of *Jonaki*'s second year. His art of the technique of his short stories in the beginning had some characteristic of the fables. Bezbaruah had a handful of glimpses on short stories. Lakshminath Bezbaruah did not specify much difference between fable and short story. It can be said that the sphere of Bezbaruah's short story is in reality an enlarged and refined form of fables. This paper argues the importance of Bezbaruah's short story "*Dhowakhowa*", as a social critique exposing mercilessly the hypocrisy of the Assamese society of his time. This will also explore the human relationship which was served by Bezbaruah as major themes in his short story. The study also shows the chief aim of the Lakshminath Lakshminath Bezbaruah's genuine pleasure of his short stories.

Keywords: Assamese, Language, Lakshminath, Bezbaruah, *Dhowakhowa*, *Jonaki*, *Awaahan*, *Ramdheni*, society

I. INTRODUCTION

Lakshminath Bezbaruah (1864-1938), the stalwart of modern Assamese literature and culture, shaped an age in literary history Assam. He laid his hands on almost all branches of literature and produced literature of abiding value in several branches including the latest of the genres called short story. It is not exactly because of the creation of timeless literature that Bezbaruah holds a place very close to the heart of the Assamese people; he won the heart of the people and commanded their reverence by infusing life into the body of modern Assamese literature. Through his college education at Kolkata, he came into contact with the western mind and he combined that European scientific disposition with what he inherited from his own culture and tradition. He wrote what his land and people and Assamese language, literature and culture needed and thus he could build the foundation of modern Assamese literature with a few of his companions.

II. The Aim and Importance of this study:

The aim of this paper is to evaluate the importance of the "*Dhowakhowa*", a short story written by Lakshminath Bezbaruah, in relationship with his literary oeuvre in general and short stories in particular. The study is also plans to at underscore the importance of *Dhowakhowa* as a social critique exposing mercilessly the hypocrisy of the Assamese society of his time through his writings.

III. Objectives and Methodology :

The main objectives of this study are as follow: To study the origin and development of Assamese short-stories with special reference to Lakshminath Bezbaruah and with special reference to the "*Dhowakhowa*" Bezbaruah, who was the pioneer short story writer in last part of 19th century and early part of Assam. His short stories covered the different features from the Assamese, Bengali, and Oriya societies. To underscore the importance of Lakshminath Bezbaruah's social short-story the '*Bhadari*' analyzing the nuances of its social criticism.

The present study is based on secondary data gathered from sources like books, magazines, research papers, and the internet. The researcher has used historical technique of research combining both analytical and descriptive method.

IV. ORIGIN AND DEVELOPMENT OF ASSAMESE SHORT STORY IN THE HANDS OF LAKSHMINATH BEZBARUAH:

Assamese short story as a genre took its birth in a magazine called the "*Jonaki*" in the 19th century. It developed through different magazines such as the "*Jonaki*", the "*Awaahan*", the "*Ramdheni*" etc. This development is still going on in contemporary magazines like the "*Prakash*", the "*Garayashi*" and the "*Satsari*" etc. Assamese short story was born in the hands of Lakshminath Bezbaruah in the pages of the Assamese magazine edited by Bezbaruah himself entitled *Jonaki* established in the year 1889. The thinking of Western mind made its way into Assamese literature through this very magazine. Even though First short story proper was first published in the pages of the "*Jonaki*", some Biblical stories did get published in the first Assamese magazine called the *Arunoday* established by the American Baptist Missionaries in the year 1846. Yet the main aim of publishing the journal was to disseminate the knowledge of Christianity in Assam. Therefore the stories published in this magazine could not be regarded as modern short stories in the real sense of the term. It was in the pages of *Jonaki* that modern Assamese short story proper took its origin. Lakshminath Bezbaruah made a mark for himself as a story-teller of rare dexterity in the pages of this magazine. The first Assamese short-story the "*Xeuti*" by Bezbaruah was published in this very magazine.

জাগীৰোড অঞ্চলৰ কথ্যভাষা : এটি জৰীপ

নন্দিতা গোস্বামী

জাগীৰোড অঞ্চলটো মৰিগাঁও জিলাৰ মায়ং বাজহ চক্ৰৰ অন্তৰ্গত কেইটামান মৌজা তথা জাগীৰোড বিধানসভা সমষ্টিক সামৰি লোৱা এটি ভৌগোলিক ক্ষেত্ৰ। ইয়াত অসমীয়া, কাৰ্বি, তিৱা, বড়ো, বঙালী, নেপালী, মিজা আৰু হিন্দী ভাষা-ভাষী সম্প্ৰদায়ৰ লোকে বসবাস কৰে। ভাষাগত দৃষ্টিভংগীৰে বিচাৰ বিশ্লেষণ কৰিলে জাগীৰোড অঞ্চলত উক্ত ভাষাবোৰৰ প্ৰচলন ক্ষেত্ৰ। এই অঞ্চলৰ কথিত অসমীয়া ভাষাত তিব্বত ধৰ্মীয় মূলৰ ভাষাৰ প্ৰভাৱ আৰু অন্যান্য কথিত মান্যভাষাৰ ৰূপৰ পৰা পৃথক কৰি স্বকীয়তা প্ৰদান কৰিছে। ভৌগোলিক অৱস্থিতি, সমাজ-সাংস্কৃতিক ঐতিহ্যৰ লগতে উক্ত অঞ্চলৰ আঞ্চলিক ভাষা অধ্যয়ন উপেক্ষিত হৈ আছে। গতিকে জাগীৰোড অঞ্চলৰ কথিত ভাষাৰ উপাদান সম্পৰ্কে বিস্তৃত আলোচনাৰ যথেষ্ট থল আছে।

অঞ্চলটো প্ৰধানতঃ তিৱা, কাৰ্বি, বড়ো জনগোষ্ঠীৰ অধ্যুষিত অঞ্চল। ইয়াত বৰ্তমান কালত নিজৰ নিজৰ স্বকীয় ভাষাটো ক'বলৈ এৰি অন্যান্য ভাষাৰ লোকৰ লগত লগ লাগি এটি মিশ্ৰণ ভাষাৰ সৃষ্টি কৰিছে। সেয়েহে জাগীৰোড অঞ্চলৰ কথ্যভাষা নাম দি এটি জৰীপ কৰিব পাৰোঁ। অসমৰ মধ্যস্থানত মৰিগাঁও জিলা অৱস্থিত। মৰিগাঁও জিলাৰ এখন ডাঙৰ ডাঙৰ জাগীৰোডৰ পুৰণি নাম ন-খোলা। ন-খোলা গাঁৱৰ পৰা জাগীৰোডত

প্ৰাপ্তস্বৰ, নৱম বছৰ, প্ৰথম সংখ্যা, জানুৱাৰী ২০১৯/০১

10. লক্ষ্মীনাথ বেজবৰুৱাৰ চুটিগল্প — এক বিশ্লেষণাত্মক অধ্যয়ন

নন্দিতা গোস্বামী

আধুনিক ভাৰতীয় ভাষা আৰু সাহিত্য, অধ্যয়ন বিভাগ, গৱেষক

প্ৰস্তাৱনা :

অসমীয়া সাহিত্যৰ বুৰঞ্জীত উচ্চস্থান লাভ কৰা সাহিত্যিকসকলৰ ভিতৰত লক্ষ্মীনাথ বেজবৰুৱা অন্যতম। তেখেতক আমি নাট্যকাৰ কবি, চুটিগল্প লিখক, ব্যঙ্গ সাহিত্যৰ ৰচক, জীৱনীকাৰ, দাৰ্শনিক তত্ত্বমূলক প্ৰবন্ধ লিখক, ঔপন্যাসিক, শিশু সাহিত্যিক, স্বদেশানুৰাগী ইত্যাদি বিভিন্ন ৰূপত পাওঁ। তেখেতৰ হাতৰ স্পৰ্শত অসমীয়া সাহিত্যৰ সকলো বিভাগ ঠন ধৰি উঠিছিল। সাহিত্যৰ প্ৰতিটো দিশকে তেখেতে নিজস্ব প্ৰতিভাৰে ন কপত সজাই তুলি আধুনিক অসমীয়া সাহিত্যৰ ভেটি গঢ়ি তুলিছিল। বেজবৰুৱাৰ সমগ্ৰ ৰচনাৰাজিৰ ভিতৰত চুটিগল্প অন্যতম। ১৮৮৯ চনত প্ৰকাশিত জোনাকী কাকতৰ যোগেদিয়েই তেখেতে সাহিত্যিক জীৱনৰ পাতনি মেলিছিল বুলি কব পাৰি। বেজবৰুৱাই অসমীয়া চুটিগল্পৰ শুভাৰম্ভ কৰিছিল জোনাকীৰ পাতত। অৰুণোদই কাকতত চুটিগল্পৰ কিছু বৈশিষ্ট্য থকা আখ্যান প্ৰকাশ পালেও বেজবৰুৱাৰ হাততহে আধুনিক অসমীয়া চুটিগল্পৰ জন্ম হয়। জোনাকী কাকতৰ চতুৰ্থ বছৰ চতুৰ্থ সংখ্যাত পোৱা 'সেউতী' নামৰ চুটিগল্পটোৱেই বেজবৰুৱাৰ প্ৰথম চুটিগল্প বুলি কব পাৰি।

লক্ষ্মীনাথ বেজবৰুৱাই ৰচনা কৰা গল্পসমূহচাৰিখন গ্ৰন্থত সন্নিবিষ্টহৈ আছে। সেইকেইখন হ'ল 'সুৰভি'(১৯০৯), সাধুকথাৰ কুকি(১৯১০), জোনবিৰি(১৯১৩), আৰু 'কেহোঁকলি'। তেখেতে মানুহৰ মুখে মুখে চলি অহা পুৰণি সাধুকথাবোৰক নতুনকৈ ৰূপ দি লিখিছিল। সেইবোৰ সন্নিবিষ্ট গ্ৰন্থসমূহ হ'ল — বুঢ়ী আইৰ সাধু(১৯১১), ককাদেউ আৰু নাতি ল'ৰা(১৯১২), জুনুকা(১৯১৩)। তেখেতৰ হাতত পুৰণি সাধুকথাই আধুনিক চুটিগল্পই ৰূপ লয়।

অধ্যয়নৰ উদ্দেশ্য :

আমাৰ এই গৱেষণা পত্ৰখনত লক্ষ্মীনাথ বেজবৰুৱাৰ চুটিগল্প সম্পৰ্কে বিশ্লেষণাত্মক বিচাৰ কৰাই মূল উদ্দেশ্য আৰু গুৰুত্ব।

অধ্যয়নৰ পদ্ধতি :

বিষয়বস্তু আলোচনা কৰিবলৈ বিশ্লেষণাত্মক পদ্ধতিৰ সহায় লোৱা হৈছে। লগতে মুখ্য সমল হিচাপে 'বনলতা' প্ৰকাশিত ডিব্ৰুগড় বিশ্ববিদ্যালয়ৰ অৱসৰপ্ৰাপ্ত অধ্যাপক ড° নগেন শইকীয়া সম্পাদিত 'বেজবৰুৱা ৰচনাবলী'ৰ তৃতীয় খণ্ড আৰু গৌণ সমলৰ সহায়ত পূৰ্বসূচীসকলৰ গ্ৰন্থৰ পৰা সমল সংগ্ৰহ কৰা হৈছে।

বিষয় বিশ্লেষণ :

বেজবৰুৱা আছিল স্বদেশানুৰাগী ব্যক্তি। কৰ্মসূত্ৰে নিজৰ মাতৃভূমিৰ পৰা আতৰত থাকিলেও অনবৰত তেওঁৰ অন্তৰত দেশৰ সৰ্বাঙ্গীন বিকাশৰ চিন্তাই ক্ৰিয়া কৰি আছিল। এই জাতীয়তাবোধৰ ভাবধাৰা তেখেতৰ সাহিত্যৰাজিৰ প্ৰস্তুতিত হৈ আছে। অসমীয়া সমাজখনত থকা ভেদভেদ, উচ্চনীচৰ ভেদভাব দূৰ কৰি এখন সুস্থ সবল সমাজ সপোন দেখিছিল। তেখেতৰ এই আদৰ্শ গল্পসমূহৰ মাজেৰে প্ৰকাশ পাইছিল। সেই সময়ছোৱাত পশ্চিমীয়া সভ্য সংস্কৃতিৰ প্ৰভাৱত এচাম মানুহে নিজস্ব সংস্কৃতিও বিসৰ্জন দিবলৈ কুণ্ঠাবোধ কৰা নাছিল। গ্ৰাম্যসমাজখনতো বিৰূপ কৰিছিল অন্ধবিশ্বাস, কুসংস্কাৰৰ কলুষ কালিমা। বেজবৰুৱাই সমাজৰ এই দুৰৱস্থা দূৰ কৰি এখন সুস্থ সমাজ গঢ়া মানসিকভাৱে গল্প সমূহত ব্যঙ্গ বিদ্ৰূপ অবতাৰণা কৰি বাস্তৱ সমস্যাসমূহ চিত্ৰিত কৰিছিল আৰু তাৰ জৰিয়তে সমাজখন সংস্কাৰ কৰিবলৈ বিচাৰিছিল। আত্মসন্মান বিসৰ্জন দি এচাম অসমীয়ালোকে সেই সময়ত বিদেশী শাসন ওচৰত কিদৰে নিজকে সমৰ্পন কৰিছিল, নিজৰ কৃষ্টি সংস্কৃতিক বিসৰ্জন দিবলৈও কুণ্ঠাবোধ নকৰা এইচাম মানুহ সংশোধন কৰিবলৈ তেনে লোকক ব্যঙ্গ কবি গল্পত সেই চৰিত্ৰবোৰ ৰূপায়ন কৰিছিল।

অসমীয়া নাৰীৰ অনুপম সৃষ্টি : বিয়ানাম

নন্দিতা গোস্বামী

গবেষক, আধুনিক ভাৰতীয় ভাষা আৰু সাহিত্য অধ্যয়ন বিভাগ,
গুৱাহাটী বিশ্ববিদ্যালয়

অসমীয়া সমাজৰ এটি মনোৰম সংস্কাৰ বিবাহ। আনন্দ ফুৰ্তি, খোৱাবোৱা, নীতি নিয়মৰ মাজেৰে বিবাহ অনুষ্ঠিত হয়। বিবাহ অনুষ্ঠানত নাৰীসকলে আৰম্ভনিৰ পৰা শেষলৈকে গুৰুত্বপূৰ্ণ ভূমিকা গ্ৰহণ কৰে। বিয়ানাম অসমীয়া বিবাহ অনুষ্ঠানত আয়তীসকলে গায়। এই গীতবোৰ অসমীয়া লোকসাহিত্যৰ মূল্যবান সম্পদ। অতীজতে বিয়া এখনত বিয়ানাম অপৰিহাৰ্য আছিল। আয়তীসকলে নাম গাবলৈ নাপালে অসন্তুষ্ট হৈছিল। সেয়ে বিয়ালৈ নিমন্ত্ৰণ কৰোতে সুকীয়াকৈ তামোল পান দি আয়তীক স-সন্মানেৰে নিমন্ত্ৰণ কৰিছিল। আনন্দ ফুৰ্তি, খোৱাবোৱা নীতি নিয়মৰ মাজেৰে বিবাহ অনুষ্ঠিত হয়। বিবাহ অনুষ্ঠানত গোৱা বিয়া নাম নাৰীসকলৰ অনুপম সৃষ্টি। এই গীতসমূহে অসমীয়া সংস্কৃতিক ভঁৰাল চহকী কৰিছে। এই গীতসমূহে বিবাহ অনুষ্ঠানত সৌন্দৰ্য বঢ়াই। বিয়ানামৰ জৰিয়তে নাৰীহৃদয়ৰ সুকোমল অনুভূতিৰ প্ৰকাশ ঘটিছে। বিয়া এখনত পালন কৰা প্ৰতিটো লোকাচাৰৰ লগত জড়িত হৈ থাকে বিয়ানাম। বিয়াৰ লগত জড়িত অনুষ্ঠানসমূহ হ'ল জোৰোণ পিছোৱা, মূৰত চাউল দিয়া, পানীতোলা, নোওৱা, দৈয়ন দিয়া, সুবাগুৰি-তোলা, গাঁঠিয়ন খুন্দা, অধিবাস, দৰা আদৰা, কইনা হোমৰ গুৰিত উলিওৱা, কইনা আদৰা আদি। এই প্ৰতিটো অনুষ্ঠানৰ লগতে আইসকলে বিধে বিধে গীত গায়। দাম্পত্য জীৱনৰ আদৰ্শ, বৰ কন্যাৰ ৰূপ যৌৱন, উলিয়াই দিবলৈ ধৰা কন্যাৰ আসন্ন বিচ্ছেদৰ কাৰুণ্য, নাৰী জীৱনৰ আশা আকাঙ্ক্ষা, আৰু ঘৰুৱা চিত্ৰৰ সুন্দৰ প্ৰকাশ বিয়ানামবোৰত দেখা যায়। বিয়ানামক দুটা ভাগত ভগাব পাৰি-গহীন আৰু ৰুচিপূৰ্ণ। গহীন শ্ৰেণীৰ গীতসমূহত ৰাম সীতা, কৃষ্ণ ৰুক্মিণী, উষা অনিৰুদ্ধ আদি পৌৰাণিক চৰিত্ৰসমূহৰ বিবাহৰ বৰ্ণনা দি আৰু সেই চৰিত্ৰসমূহৰ দৰা কন্যাত আৰোপ কৰি নামতীসকলে বিয়াঘৰত এটি গহীন পৰিবেশৰ সৃষ্টি কৰে, যেনে—

- (১) “উঠা উঠা শ্ৰীকৃষ্ণ দেৱ যদুপতি
গোপীসৱে ৰৈ আছে তোমাক নেদেখি
ৰজনীতে যায় কৃষ্ণ দৈয়নৰ সময়।
উঠা বাপু শ্ৰীকৃষ্ণ হ'ব সূৰ্য্যোদয়।।”
ওলাই আহা যদুমনি মাথে মৈৰাপাখি।
মাহী পেহী ৰৈ আছে তোমাক নেদেখি।।” ইত্যাদি।

আৰু -

- (২) “ওলাই আহা ৰুক্মিণী ঘৰৰ হৈয়া বাজ।
তোমাৰ মাতৃ দৈয়ন দিব নকৰিবা লাজ।।” ইত্যাদি।

পৌৰাণিক কাহিনীৰ লগত জড়িত বিয়ানামসমূহত ভালেখিনি ‘ৰুক্মিণী হৰণ’, কুমাৰ হৰণ’ আদি কাব্যৰ প্ৰভাৱ দেখা যায়। বিয়াৰ লগত প্ৰতিটো অনুষ্ঠানতে এনেদৰে নাম গোৱা হয়। বিয়া নামবোৰত বিবাহৰ পিছত নাৰীজীৱনলৈ অহা গুৰু ষ্ট্ৰ, কন্যাই মাতৃগৃহ পৰিত্যাগ কৰিবলগীয়াত গভীৰ কাৰুণ্য আৰু যুগ্মজীৱনত পালনীয়া দায়িত্ববোধৰ কথা প্ৰকাশ পায়। আশে কাৰুণ্য আৰু গভীৰ দায়িত্ববোধৰ লগতে লঘু কথাৰ অৱতাৰণা কৰি আনন্দ ফুৰ্তিও কৰে। কিছুমান বিয়ানামত কন্যা দৰাঘৰৰ বিভিন্নজনক উদ্দেশ্য কৰি নাম গোৱা হয়। এনেবোৰ নামক যোৰানাম বোলে। এইগীতবোৰত নাৰীসকলৰ শীল মনৰ পৰিচয় পোৱা যায়।

বিবাহৰ প্ৰথম অনুষ্ঠান হ'ল জোৰোণ পিছোৱা। জোৰোণৰ প্ৰতিটো কাৰ্যতে মাংগলিক উৰুলি, আৰু আৰ্শীবাদে অন্য লাভ কৰে। জোৰোণৰ গীতসমূহৰ জৰিয়তে নাৰীসকলৰ ৰুচিপূৰ্ণ মনৰ পৰিচয় পাওঁ এইদৰে-

22. An Introduction to Jhumura: A Genre of Short Plays Composed by the Great Vaisnavite Saints of Assam Madhabadeva

Nandita Goswami

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Madhabadeva, disciple of Sankaradeva, wrote plays called Jhumuras depicting the childhood Leelas of Lord Krishna. He wrote his first Jhumura, Arjun Bhanjan Yatra, in 1538A.D. His other plays are Chordhara Jhumura, Pimpara guchowa Jhumura, Bhumi Letowa Jhumura, Bhojan behar Jhumura, Brahma Mohan Jhumura, Kootora Khelowa Jhumura and Raas Jhumura.

The Theatrical Movement in Assam had a glorious past. It was initiated by the great Vaishnavite Saint Mahapurush Srimanta Sankaradeva in the early part of the 15th century with his maiden drama called "Sihnayatra". The drama, though still remains untraced, captivated the people with brilliant performance of Sankaradeva as described in a number of autobiographies. Later, he wrote six dramas viz. Patni Prasad, Kali daman, Keli Gopal, Rukmini Haran, Parijat Haran and Ram Vijoy. The dramas written by Sankaradeva are popularly called "Ankiya Nat" and their representation known as Ankiya "Bhaona". With dance and music Sankaradeva followed the style of Sanskrit dramas in performing his Ankiya Nat. Like Purbaranga of Sanskrit dramas, Sankaradeva also introduced Dhemali at the beginning of Bhaona. He also introduced a character called Sutradhar to explain the sequences of a drama to the audience.

According to Gurucharita the Saint Sankaradeva and Madhabadeva composed a dozen noble plays. The dramatic act of Madhabadeva was unique and he composed his master Jhumura Arjun Bhanjan along with five more Jhumuras. It is a unique blend of story, style and the playful acts of Lord Krishna with the Gops and Gopis. The Jhumuras also showcase the mother of Lord Krishna as one of the main characters. According to the Gurucharit, Madhabadeva composed Arjun Bhanjan when he was in Ganakuchi Sattr. He composed this Jhumura while Sankaradeva was alive to show his devotion to his Guru. Arjun Bhanjan tells the story of Nalkuber & Manigriba, sons of Kuber, who had to turn into Jamalajuma tree at the

10. লক্ষ্মীনাথ বেজবৰুৱাৰ চুটিগল্প — এক বিশ্লেষণাত্মক অধ্যয়ন

নন্দিতা গোস্বামী

আধুনিক ভাৰতীয় ভাষা আৰু সাহিত্য, অধ্যয়ন বিভাগ, গৱেষক

প্ৰস্তাৱনা :

অসমীয়া সাহিত্যৰ বুৰঞ্জীত উচ্চস্থান লাভ কৰা সাহিত্যিকসকলৰ ভিতৰত লক্ষ্মীনাথ বেজবৰুৱা অন্যতম। তেখেতক আমি নাট্যকাৰ কবি, চুটিগল্প লিখক, ব্যঙ্গ সাহিত্যৰ ৰচক, জীৱনীকাৰ, দাৰ্শনিক তত্ত্বমূলক প্ৰবন্ধ লিখক, ঔপন্যাসিক, শিশু সাহিত্যিক, স্বদেশানুৰাগী ইত্যাদি বিভিন্ন ৰূপত পাওঁ। তেখেতৰ হাতৰ স্পৰ্শত অসমীয়া সাহিত্যৰ সকলো বিভাগ ঠন ধৰি উঠিছিল। সাহিত্যৰ প্ৰতিটো দিশকে তেখেতে নিজস্ব প্ৰতিভাৰে ন ৰূপত সজাই তুলি আধুনিক অসমীয়া সাহিত্যৰ ভেটি গঢ়ি তুলিছিল। বেজবৰুৱাৰ সমগ্ৰ ৰচনাবাজিৰ ভিতৰত চুটিগল্প অন্যতম। ১৮৮৯ চনত প্ৰকাশিত জোনাকী কাকতৰ যোগেদিয়েই তেখেতে সাহিত্যিক জীৱনৰ পাতনি মেলিছিল বুলি কব পাৰি। বেজবৰুৱাই অসমীয়া চুটিগল্পৰ শুভাৰম্ভ কৰিছিল জোনাকীৰ পাতত। অৰুণোদই কাকতত চুটিগল্পৰ কিছু বৈশিষ্ট্য থকা আখ্যান প্ৰকাশ পালেও বেজবৰুৱাৰ হাততহে আধুনিক অসমীয়া চুটিগল্পৰ জন্ম হয়। জোনাকী কাকতৰ চতুৰ্থ বছৰৰ চতুৰ্থ সংখ্যাত প্ৰকাশ পোৱা 'সেউতী' নামৰ চুটিগল্পটোৱেই বেজবৰুৱাৰ প্ৰথম চুটিগল্প বুলি কব পাৰি।

লক্ষ্মীনাথ বেজবৰুৱাই ৰচনা কৰা গল্পসমূহচাৰিখন গ্ৰন্থত সন্নিবিষ্টহৈ আছে। সেইকেইখন হ'ল 'সুৰভি'(১৯০৯), সাধুকথাৰ কুকি(১৯১০), জোনবিবি(১৯১৩), আৰু 'কেহৌকলি'। তেখেতে মানুহৰ মুখে মুখে চলি অহা পুৰণি সাধুকথাবোৰক নতুনকৈ ৰূপ দি লিখিছিল। সেইবোৰ সন্নিবিষ্ট গ্ৰন্থসমূহ হ'ল — বুঢ়ী আইৰ সাধু(১৯১১), ককায়েক আৰু নাতি ল'ৰা(১৯১২), জুনুকা(১৯১৩)। তেখেতৰ হাতত পুৰণি সাধুকথাই আধুনিক চুটিগল্পই ৰূপ লয়।

অধ্যয়নৰ উদ্দেশ্য :

আমাৰ এই গৱেষণা পত্ৰখনত লক্ষ্মীনাথ বেজবৰুৱাৰ চুটিগল্প সম্পৰ্কে বিশ্লেষণাত্মক বিচাৰ কৰাই মূল উদ্দেশ্য আৰু গুৰুত্ব।

অধ্যয়নৰ পদ্ধতি :

বিষয়বস্তু আলোচনা কৰিবলৈ বিশ্লেষণাত্মক পদ্ধতিৰ সহায় লোৱা হৈছে। লগতে মুখ্য সমল হিচাপে 'বনলতা' প্ৰকাশিত ডিব্ৰুগড় বিশ্ববিদ্যালয়ৰ অৱসৰপ্ৰাপ্ত অধ্যাপক ড° নগেন শইকীয়া সম্পাদিত 'বেজবৰুৱা ৰচনাবলী'ৰ তৃতীয় খণ্ড আৰু গৌণ সমলৰ সহায়ত পূৰ্বসূচীসকলৰ গ্ৰন্থৰ পৰা সমল সংগ্ৰহ কৰা হৈছে।

বিষয় বিশ্লেষণ :

বেজবৰুৱা আছিল স্বদেশানুৰাগী ব্যক্তি। কৰ্মসূত্ৰে নিজৰ মাতৃভূমিৰ পৰা আতৰত থাকিলেও অনবৰত হেৰুৱা অন্তৰত দেশৰ সৰ্বাঙ্গীন বিকাশৰ চিন্তাই ক্ৰিয়া কৰি আছিল। এই জাতীয়তাবোধৰ ভাবধাৰা তেখেতৰ সাহিত্যৰাজিত প্ৰস্ফুটিত হৈ আছে। অসমীয়া সমাজখনত থকা ভেদভেদ, উচ্চনীচৰ ভেদভাব দূৰ কৰি এখন সুস্থ সবল সমাজ সপোন দেখিছিল। তেখেতৰ এই আদৰ্শ গল্পসমূহৰ মাজেৰে প্ৰকাশ পাইছিল। সেই সময়ছোৱাত পশ্চিমীয়া সভ্য সংস্কৃতিৰ প্ৰভাৱত এচাম মানুহে নিজস্ব সংস্কৃতিও বিসৰ্জন দিবলৈ কুষ্ঠাবোধ কৰা নাছিল। গ্ৰাম্যসমাজখনতো বিৰূপ কৰিছিল অন্ধবিশ্বাস, কুসংস্কাৰৰ কলুষ কালিমা। বেজবৰুৱাই সমাজৰ এই দুৰৱস্থা দূৰ কৰি এখন সুস্থ সমাজ গঢ়া মানসিকতাৰে গল্প সমূহত ব্যঙ্গ বিদ্ৰূপ অৱতাৰণা কৰি বাস্তৱ সমস্যাসমূহ চিত্ৰিত কৰিছিল আৰু তাৰ জৰিয়তে সমাজখন সংস্কাৰ কৰিবলৈ বিচাৰিছিল। আত্মসন্মান বিসৰ্জন দি এচাম অসমীয়ালোকে সেই সময়ত বিদেশী শাসকৰ ওচৰত কিদৰে নিজকে সমৰ্পন কৰিছিল, নিজৰ কৃষ্টি সংস্কৃতিক বিসৰ্জন দিবলৈও কুষ্ঠাবোধ নকৰা এইচাম মানুহৰ সংশোধন কৰিবলৈ তেনে লোকক ব্যঙ্গ কৰি গল্পত সেই চৰিত্ৰবোৰ ৰূপায়ন কৰিছিল।