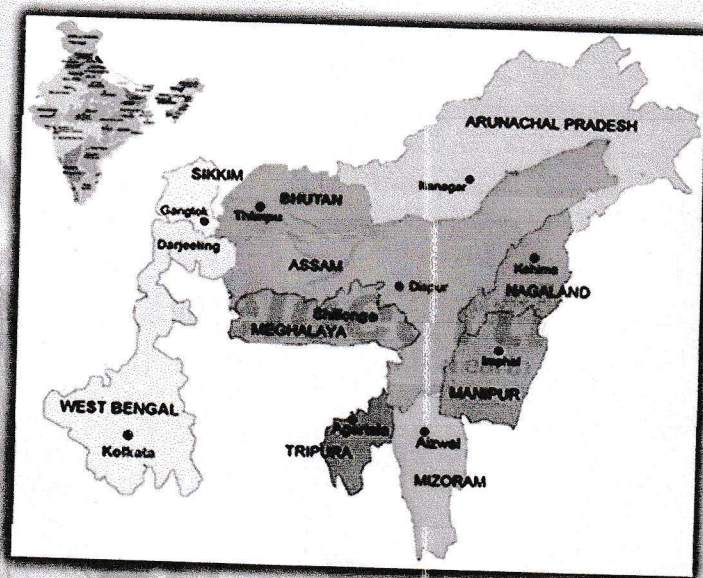


Cover page, content page and first page of Border Conflict between Assam and Nagaland for 2017-18 , Cashless Economy : It's Impact on Rural Economy and Education Bishnu Rabhar Geetot Samajik Dayabadhatar Pratifalan for 2018-19 , ' Small Tea Gardens and Environment; A Case study of Golafghat district, Assam for 2019-20 and Impact of Namghar and Bhaona on Socio-Cultural Scenario of Assam for 2021-22 with ISBN numbers, title, author, Department/ School/ Division/ Centre/ Unit/ Cell, name and year of publication.

Borderline Conflict in North-East India

Causes and Consequences



Bail

Principal
Kamarbandha College
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Edited By
Arun Chamuah

A Proceeding Book of
UGC Sponsored National Seminar
ON
**BORDERLINE CONFLICT IN NORTH-
EAST INDIA :**
CAUSES AND CONSEQUENCES



Organized By

Department of Political Science & Economics
United Tribal Degree College
Bilmukh, Lakhimpur
Assam, PIN- 787053

Dated on 30th June & 1st July 2016

Edited by :

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T. R. P. Road, Jorhat

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"Borderline Conflict in North- East India: Causes and Consequences," a collection of Selected Research Papers (Proceeding Book) of UGC Sponsored National Seminar, edited by Mr. Arun Chamuah, and Published by Barnamala Prakashan, Jorhat, on behalf of Seminar Organizing Committee, United Tribal Degree College, Bilmukh, Lakhimpur, Assam, PIN-787053.

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Published: August 2017


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United Tribal Degree College, Bilmukh,
Lakhimpur,-787053)

Price : Rs. 500/- only

ISBN 978-81-926685-15- 10

Printed at : Barnamala Prakashan, T.R.P. Road, Jorhat-1
Mobil No. : 8011433020

(Articles in this book do not reflect the views or policies of the Editor or the Publisher. Respective authors are responsible for the originality of their views/opinions expressed in their articles/papers. The editor has retained the documentation methods employed.)


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Border Conflict between Assam and Nagaland

✉ Jayanta Madhab Borah

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Assam and Nagaland are neighbouring states of North-East India. Originally Nagaland was a part of Greater Assam. But later, Nagaland carved out from Assam and became a separate state in India. Since then the two states have been disputing their shared border.

Due to administrative purpose, the British government had created the Naga Hills district in 1866, as a part of Assam and demarcated the border of Nagaland in 1925. Thus till 1957 Nagaland district remained as a part of Assam. But Nagaland was declared as a separate state on December 1, 1963, according to the Nagaland State Act 1962. Accordingly the central government had defined its border as per the British notification of 1925 as the final one. But the Nagas don't accept it and they

demand some more portions of Assam, which they believe historically to have belonged to them. On the other hand, the Assam government refused this claim and stands to maintain the Constitutional boundary as declared on December 1, 1963. But Nagaland doesn't accept this constitutional boundary. This is the root cause of the Assam and Nagaland border conflict.

Methodology :

In this paper, historico-analytical method has been followed. The historical method is used in the present study as historical records, information and documents are considered the basis of the study. Analytical method is also helpful to analyze the various facts critically. The various sources of information are printed books, journals and internet also.

Since 1963, demarcation of border between the two states remained unclear and disputed in certain locations and as a result there were persistent difference of opinion among the inhabitants of the two states and their claims of ownership over the disputed lands. Instead of looking a peaceful solution, both the states are claiming each-other. The Assam and Nagaland interstate border area has been divided into six sectors- A, B, C, D, E and F spread over Sivsagar, Jorhat, Golaghat and Karbi Anglong district. The Nagaland government demand that they should be granted A, B, C and D sectors, which are under the control of the Assam Government. Both the states share a total of 512.1Kms of border, mainly in Golaghat, Jorhat, Sivsagar, Karbi Anglong and Dima-Hasao district of Assam. Assam claims that Nagaland has encroached near about 66000 hectors of Assam's land, which includes over 80 percent of reserved forests. At the same time Nagaland claims that more tracts of land occupied by Assam belong to Nagaland. Due to this border

dispute between the two states, some time a small localized issue turns into a major incident. Some time it has been seen that the various groups also take the advantage of the situation. The militant group of Nagaland NSCN (IM) demanding the entire Assam tract South of the Guwahati to Dibrugarh railway track of Golaghat, Jorhat, Sivsagar and Karbi Anlong should be in Greater Nagalim. Since the inception of the state of Nagaland, the Disputed Area Belt (DAB) has faced many gruelling situation where life, liberty and property of people have been at stake. Due to the border issue many clashes occurred in the border areas of the both states. Such clashes became so violent that many people had died in different incidents. In 1984, the Merapani incident of Golaghat district resulted in the death of more than 100 people. Recently in 2014, another clash was occurred in Uriamghat of Golaghat district where 696 houses in 16 villages were affected, 11 killed and about 10000 people were displaced.


To maintain the status-quo both the states have taken some steps. In, 1971 both the states signed four interim agreements to maintain status-quo. The central government also deployed CRPF in the region to maintain law and order. In 1971, the central government had set up the Sundaram Commission to study the border dispute between the two states. This commission submitted a report to the government, but the Nagaland government didn't accept it. In January, 1979, chief ministers of both the states constituted a high level committee to discuss the issue led by the chief secretariats from both the states. But this initiative also failed. Later the issue was shifted to Delhi at the central Home Ministry level where both the Chief Minister of Assam and Nagaland were present. But unfortunately, this discussion failed to reach at any tangible solution. In 1985 Shastri Commission was also appointed to reveal the border

dispute. But it also failed. Later the border dispute between Assam and Nagaland is under the supervision of the Supreme Court and at present the situation is mediated by a Boundary Commission under the direction of the Supreme court. But till today the boundary dispute between Assam and Nagaland has not come to an end.

Thus it has been seen that the border dispute between the two states create a threat to the entire North-eastern region of the country. Therefore certain measures and steps should be taken in social and political level for removal of border dispute. The governments of the respective states, with the mediation of the central government must sit together with a view to finding a solution to this burning problem. Moreover mutual understanding is very essential among the people of the border area which will ensure human safety and dignity of the local people. □

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Proceedings of the NEC Sponsored National Seminar
on

Cashless Economy

Challenges and Prospects in North East India

Date: 20th & 21st April, 2018

Organized by IQAC, Rangachahi College
Sponsored by North Eastern Council, Shillong

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Kamarbandha College
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Editor
Dr. Indraneel Pegu

Cashless Economy: Challenges and Prospects in North East India

A book on Proceeding Volume on the occasion of NEC Sponsored National Seminar on *Cashless Economy: Challenges and Prospects in North East India* on behalf of Rangachahi College, Majuli, Edited by Dr. Indraneel Pegu and published by Purbayon Publication, Satriamle, Guwahati- 14

First Edition : May, 2018

Rs. ₹ 300/-

Cashless Economy: Challenges and Prospects in North East India

First Edition:
May, 2018

ISBN : 978-93-87263-53-6

© Editor

Price: 300/-

Cover:
Sanjib Bora

Published by:

Purbayon Publication
Satriamle, Near Gauhati University
Guwahati- 14, Assam, India
Email-purbayonindia21@gmail.com
website: purbayon.com
Contact No. +91- 9864422157

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Sail

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during the fiscal year of 2015-16. This even led to the breaching of exports, marks of 230 million kg after 35 years (as per a Tea Board of India report). Assam has a total of 792 tea gardens, out of which 685 falls in the Brahmaputra valley and the remaining 107 are located in the Barak Valley. Demonetization affects wages of tea garden labourers. Demonetization decision puts Assam tea industry in trouble as labour wage Payments affected. The tea garden the state of pay wages weekly or fortnightly to its labourers in cash but with Rs. 500 and Rs. 1000 currency notes being scrapped and banks rationing withdrawals, gardens are finding it difficult to arrange cash for paying wages this weekend. The plantation sector, one of the largest sources for rural jobs, is facing the heat of demonetisation because it is not able to pay workers. Assam Govt. has activated an emergency mechanism with permission from the Reserve Bank Of India. Demonetisation has forced tea garden in Assam to shift from their centuries old tradition of paying weekly wages to workers in cash to online payments. For the Majority of the 10-15 lakh workforces in 850 tea gardens, the shift has introduced then to banks, where their individual accounts under the Jan-Dhan-Yojana are now being opened.

Keyword : Demonetisation, Tea gardens, Online payment, Tea workers.

Cashless Economy: Its impacts on Rural Economy and Education

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Abstract

Demonetization means the act of stripping a currency unit of its status as legal tender. It involves either introducing new notes of the same currency or completely replacing the old currency with new currency. Indian government adopted demonetization on 08 November 2016 to tackle with black money and make India a cashless digital economy. Cashless economy

Abstract

means more and more use of digital mode and less use of cash in transactions. Thus in order to escape from adversaries of corruption and black money and to have more transparent and cleaner economic growth with social Justice, less use of cash is one of the suggested measures. It has impacted on formal economy on earnings and spending behavior of a section of people. However a lot of studies have been done on different issues and impacts of such use of digital mode of transactions and the challenges behind it.

This paper will be a humble attempt to highlight the impacts of cashless economy on education as well as the other impacts on agrarian economy. The paper is based on secondary data collected from various print and media sources.

Key Words: Demonetization Cashless Economy Legal Tender Black Money Education Rural Economy

Nissim Ezekiel's "The Railway Clerk ": A psalm of Cashless - economy

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Abstract

Cashless economy is a most effective anti-corruption system. By this system, the cash-flow has been minimized in a society and goods and services are bought and paid through electronic media. Corruption is one of the major problems in India. "The Railway Clerk", a poem by Great Indian writer Nissim Ezekiel depicts the exercising of corruption in Government offices. In that case, cashless economy is the only way by which we can reduced the scope of corruption in India.

In this paper, analytical methodology has been used to describe the collected primary and secondary sources.

Key words: Cashless, Economy, Anti-corruption, Railway Clerk.

বিশ্বপ্রসাদ ষাড়া

এক বিদ্যায়তনিক অধ্যয়ন

সম্পাদনা

দ্বীপেন নাথ ○ অচ্যুৎ দত্ত



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চিনামুগা মহিলা উদ্যোগ শাখা সাহিত্য সভা আৰু প্ৰকাশন
কাব্যক্ষেত্ৰ, চিনামুগা, যোৰহাট-৮, অসম



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চিনামৰা মহাবিদ্যালয় শাখা সাহিত্য সভা আৰু প্ৰকাশন
কাব্যক্ষেত্র, চিনামৰা, যোৰহাট-৮, অসম

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Bishnu Prasad Rabha (Ek Bidyayatanik Adhyayan) : A collection of articles on Bishnu Prasad Rabha jointly edited by Dipen Nath & Achyut Dutta, Assistant Professors, Department of Assamese, Cinnamara College, published by Cinnamara College Sakha Sahitya Sabha Publication, Kavyakhetra, Cinnamara, Jorhat-8(Assam)

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Date of Publication 20th June, 2018

Cover Design & Plan Rubit Dutta

ISBN : 978-93-84191-62-7

Published By : Cinnamara College Sakha Sahitya Sabha
Publication

Price Rs. 300/-

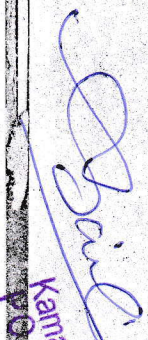
Printed at : Delta Commercial, Bongal Pukhuri, Jorhat
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পাতনি

বিষ্ণু প্ৰসাদ ৰাভাৰ সময়কে লিখা গ্ৰন্থখনৰ সম্পাদকে আমাক এটি পাতনি লিখিবলৈ কোৱাত বিহংগম দৃষ্টিৰে গ্ৰন্থখন অধ্যয়ন কৰি আমাৰ সীমাবদ্ধ জ্ঞানেৰে নিম্নলিখিত পাতনি আগবঢ়ালোঁ।

বিষ্ণুপ্ৰসাদ ৰাভা— এটি নাম যিটো নামে কুৰি শতিকাৰ মধ্যভাগ অৰ্থাৎ চতুৰ্থ দশকৰপৰা সপ্তম দশকলৈকে প্ৰায় দুকুৰি বছৰ অসমৰ জাতীয় জীৱনৰ সবিশেষত আলোড়নৰ সৃষ্টি কৰিছিল। জীৱিত কালতে এজন কিংবদন্তিত পৰিণত হৈছিল। তেখেত যলৈকে গৈছিল সেই সময়ৰ ৰাইজ হিলাদল ভাঙি তেখেতক চাবলৈ, তেখেতৰ বক্তৃতা শুনিবলৈ ঢাপলি মেলিছিল। বহু প্ৰতিভাৰে প্ৰতিভাত এইগৰাকী মহান ব্যক্তি আছিল বৰ অসমৰ পৰ্বত-তৈয়ামৰ বিভিন্ন জনগোষ্ঠীৰ সময়ৰ প্ৰতীক। অসমৰ এগৰাকী খ্ৰীষ্টান সমাজবিজ্ঞানী দৰি মহত্বই সঠিকভাৱেই মন্তব্য কৰি কৈছিল— “ৰাভা এনে এজন ব্যক্তি যিজনে অসমৰ দুৰ্গম পৰ্বত-তৈয়াম ভ্ৰমণ কৰি সকলো জনগোষ্ঠীৰ সৈতে সম্পৰ্ক স্থাপন কৰি ক্ষেত্ৰভিত্তিক অধ্যয়ন কৰি বহু লেখা সমাজ অধ্যয়নৰ বাবে এৰি থৈ গৈছে।” তেখেতৰ পৰিষ্কাৰ নোহিনী ৰাভাই এই লেখকৰ আগত আক্ষেপ কৰি কৈছিল— “ৰাভা অসমৰ যলৈকে গৈছিল তাতেই কিবা নহয় কিবা এটা লিখিছিল। পৰৱৰ্তী সময়ত অসমৰ বিভিন্ন ঠাইৰপৰা লেখালৈকে উজ্জ্বল হ'ল যদিও বহু মূল্যবান লেখা উদ্ধাৰ নহ'ল।” যি কি নহওক, নোহিনী ৰাভাৰ প্ৰচেষ্টাত ৰাভাৰ বচনবলী দুটা খণ্ডত প্ৰকাশ পালে।

অসমৰ জাতীয় জীৱনৰ আজিৰ পৰিপ্রেক্ষিতত বৰ অসমৰ সময়ৰ প্ৰতীক স্বৰূপ ৰাভাৰ বিষয়ে প্ৰণালীবদ্ধ অধ্যয়ন, গৱেষণাৰ প্ৰয়োজন আছে। এই উদ্দেশ্য লৈয়েই চিনামৰা মহাবিদ্যালয়ৰ অধ্যক্ষ লেভুত মহাবিদ্যালয়ৰ শিক্ষক গোটে


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কৃষ্টি, সংস্কৃতি আৰু সাহিত্য ব্ৰহ্মপুত্ৰৰ দৰে বিশাল আৰু বিৰট। ব্ৰহ্মপুত্ৰ জীৱনেই
অসমীয়া কৃষ্টিৰ জীৱন, মৰণেই মৰণ।

আজিৰ অসমত সন্তানবাদ, বিচ্ছিন্নতাবাদ, ভূমিপুত্ৰ আৰু সামাজিক
সংকট, বহিৰাগত প্ৰব্ৰজন, শাস্ত্ৰনৈতিকতা, ধনতাত্ত্বিক বিধায়নে সৃষ্টি কৰা সমস্যাজি
জ্বলন্ত হৈ পৰিছে। এইসমূহক শক্তিশালী বিকাশৰ গণতান্ত্ৰিক পথৰ সন্ধান দি অসমত
অজেয়সজীৱ সংহতি গঢ়ি তুলিব পৰা সমল যোগাৰ কৰিব পাৰে কেৱল প্ৰগতিশীল
সাহিত্য আৰু সংস্কৃতিক পৰিৱেশ সৃষ্টিয়ে, যিটো ৰাতাই কৰি দেখুৱাইছিল। আমি
জনা উচিত যে এই মহান পিলীগৰাকীয়ে জীৱনজুৰি সৃষ্টি কৰি যোৱা নাট, গীত,
সুকুমাৰ কলা, বিজ্ঞানসন্মত লেখনিসমূহ মনোৰঞ্জনৰ বিষয় নাছিল, অন্যথা আৰু-
সাৰ্বজনিক প্ৰেক্ষাপটত সমাজ পৰিৱৰ্তনৰ দিক নিৰ্ণয়কৰে। সেই কথাটোৰ আজি
জনগণৰ মাজত অত্যধিক প্ৰসাৰ, প্ৰতিষ্ঠা তথা অধিক বিপ্লৱগণৰ সময় সমাগত।
সেয়েহে কওঁ— আমাক সাম্প্ৰতিক সময়ত এজন বিষ্ণু ৰাতা লাগে।

গতিকে এনেধৰণৰ বস্তুনিষ্ঠ প্ৰেক্ষাপটত আমিৰ মহাবিদ্যালয়ত ভাৰতীয়
সমাজ বিজ্ঞান পৰিষদৰ অৰ্থ-সাহায্যৰে বিষ্ণুপ্ৰসাদ ৰাতাৰ বহুমুখী উপাদানসমূহৰ
সম্পৰ্কত অনুষ্ঠিত কৰিছিলোঁ এখন ৰাষ্ট্ৰীয় পৰ্যায়ৰ আলোচনাচক্ৰ। উদ্দেশ্য তেওঁৰ
প্ৰতিভাসমূহ বিদ্যায়তনিক দিশেৰে বিশ্লেষণ কৰা। প্ৰায় তেৰ শতাধিক পত্ৰ ভিতৰত
কেইখনমান বাহুস্বৰ্ণীয়া পত্ৰৰে আমি এই গ্ৰন্থখন সম্পাদনা কৰিছোঁ। ইয়াৰ জৰিয়তে
সমাজ বিজ্ঞানৰ বাবে এক নতুন গবেষণাৰ উল্লেখ হ'ব বুলি আমি আশাৰাৰি।

পুনৰ শ্ৰদ্ধাৰে—

সম্পাদক হয়


Principal
Kamabandha College
P.O. K. B. Ali, Gogajati

সূচিপত্ৰ

সম্পাদকীয়ৰ পৰিচয়

বিষ্ণু প্ৰসাদ ৰাতাৰ দৰ্শন ড° গিৰীশ বৰুৱা

বৰ্তমান সময়ত বিষ্ণুৰাতাৰ প্ৰাসংগিকতা: এটি আলোচনা কুশল কুমাৰ দাস

বিষ্ণু ৰাতাৰ গীতত প্ৰতিফলিত প্ৰেম আৰু বিপ্লৱী চেতনা বিভাজ্যোতি দত্ত

বিষ্ণুপ্ৰসাদ ৰাতাৰ গীতত প্ৰতিফলিত প্ৰেম: এটি বিশ্লেষণাত্মক অধ্যয়ন ড° স্বপালী বৰা

বিষ্ণুপ্ৰসাদ ৰাতাৰ গীতত সামাজিক আৰু সাংস্কৃতিক জীৱনৰ প্ৰতিফলন শৰীন্দ্ৰ বৰা, পাণ্ডুজিৎ বৰচেতিয়া

বিষ্ণু প্ৰসাদ ৰাতাৰ গীতত প্ৰতিবাদী সূৰ গোবিন্দ প্ৰসাদ ভূঞা

✓ বিষ্ণুপ্ৰসাদ ৰাতাৰ গীতত সামাজিক দায়বদ্ধতাৰ প্ৰতিফলন - এটি আলোচনা ৰিমঝিম বৰা বৰুৱা, নিৰুপমা বড়া

বিষ্ণুপ্ৰসাদ ৰাতাৰ কবিতাত সমাজ সংস্কাৰৰ মনোভাৱ বীতামনি বৰা

বিষ্ণুপ্ৰসাদ ৰাতাৰ কবিতাত সমাজ সংস্কাৰৰ মনোভাৱ ৰূপজেশা দেৱী

বিষ্ণুপ্ৰসাদ ৰাতাৰ 'মিষ্টি কনেঙ' শীৰ্ষক উপন্যাসত লোক-সংস্কৃতিৰ
প্ৰতিফলন: এক বিশ্লেষণ নীহাৰিকা গগৈ

অসমতাত্ত্বিক অধ্যয়নৰ সমল হিচাপে বিষ্ণুপ্ৰসাদ ৰাতাৰ
'মিষ্টি কনেঙ' উপন্যাস: এক বিশ্লেষণাত্মক অধ্যয়ন টুলুমাণি গগৈ

বিষ্ণু ৰাতা জনসংস্কৃতিৰ মনিষীস্বৰূপ: মিতিং কলেঙ' উপন্যাসৰ আধাৰত আলোচনা চিন্দী দাস, চয়নিকা দত্ত

বিষ্ণুপ্ৰসাদ ৰাতাৰ অতিভাষণ: সামাজিক দায়বদ্ধতা আৰু সংস্কৃতিৰ স্বৰূপ দিৱী বৰুৱা

অসমৰ জনগোষ্ঠীয় উত্তৰণে বিষ্ণুপ্ৰসাদ ৰাতাৰ বৰঙণি দিৱী বৰুৱা

(বড়ো জনগোষ্ঠীৰ বিশেষ উল্লেখসহ) শ্ৰীমন্ত তামূলী

বিষ্ণুৰাতাৰ বিপ্লৱী সত্তা আৰু বৰ্তমান সময়ত ইয়াৰ প্ৰাসংগিকতা অলেকা গগৈ, জ্যোৎস্না বৰা, ময়ূৰাক্ষী শইকীয়া

অসমৰ বিপ্লৱৰ বৰঙণিত বিষ্ণু প্ৰসাদ ৰাতাৰ প্ৰাসংগিকতা: এক বিশ্লেষণাত্মক অধ্যয়ন অৰ্চনা নাথ

বিষ্ণুপ্ৰসাদ ৰাতাৰ ৰচনাত ইতিহাস চেতনা: এক বিশ্লেষণাত্মক অধ্যয়ন চন্দন জ্যোতি চুতীয়া

বিষ্ণুপ্ৰসাদ ৰাতাৰ ৰচনাত ইতিহাস চেতনা: এক বিশ্লেষণাত্মক অধ্যয়ন চন্দন জ্যোতি চুতীয়া

বিষ্ণুপ্ৰসাদ ৰাতাৰ ৰচনাত ইতিহাস চেতনা: এক বিশ্লেষণাত্মক অধ্যয়ন চন্দন জ্যোতি চুতীয়া

বিষ্ণুপ্ৰসাদ ৰাভাৰ গীতত সামাজিক দায়বদ্ধতাৰ প্ৰতিফলন - এটি আলোচনা

▣ বিমৰিমন বৰা বৰুৱা

▣ নিৰুপমা বড়া

সত্য সুন্দৰৰ অপৰেখী, বিপ্লৱী শিল্পী কলা-গুৰু বিষ্ণুপ্ৰসাদ ৰাভাই অসমৰ সাহিত্য-সংস্কৃতিৰ জগতখনক এক অনন্য মাত্ৰা প্ৰদান কৰিছে। তেওঁ এজন দৰদী অসমী আইন সুযোগ্য সন্তান। আজন্ম বিদ্বেষী সঁচা শিল্পী বিষ্ণুৰাভাৰ অবিহনে অসমৰ সমাজ, ভাষা, সাহিত্য, ৰাজনীতি আদিৰ এটি দিশো সম্পূৰ্ণ নহয়। তেওঁ জাতি-বৰ্ণ ধৰ্ম নিৰ্বিশেষে নিষ্পেশিত কৃষক, হজুৱা, বনুৱাক একত্ৰিত কৰিব যুক্তিছিল তেওঁৰ সৃষ্টি-ৰাজিৰ জৰিয়তে। দেশপ্ৰেমিক, সমাজ সচেতক বিষ্ণুৰাভাই এখন শোষণহীন নতুন সমাজ গঢ়াৰ সপোন দেখিছিল। এই সপোন বাস্তৱ কৰাৰ অভিপ্ৰায়েৰে তেওঁ ৰচনা কৰিছিল বহুতো কালজয়ী গীত। বৈপ্লৱিক চেতনা সম্বলিত এই গীতবোৰে জাতি-ধৰ্ম-বৰ্ণ নিৰ্বিশেষে সকলোৰে প্ৰাণত সঞ্চাৰ কৰিছিল মুক্তিৰ বাসনা। ঔপনিৱেশিক শাসন আৰু জমিদাৰী শ্ৰেণীৰ শোষণ নিষ্পেষণৰ হাতেৰা ফালি এখন সুন্দৰ সুস্থ সমাজ গঠনত আধাৰ স্বৰূপে সৃষ্টি কৰা এই গীতবোৰৰ যথেষ্ট সামাজিক গুৰুত্ব আছে।

বিষ্ণু ৰাভা বিদ্বেষী আছিল। সমাজ ব্যৱস্থাৰ পৰিৱৰ্তনৰ হুকু তেওঁ বিপ্লৱবোৰা পোষকতা কৰিছিল। এই বিপ্লৱক তেওঁ সমাজ-বিপ্লৱ আৰু সাংস্কৃতিক বিপ্লৱৰূপে অভিহিত কৰিছিল। বিষ্ণুৰাভাই তেওঁৰ সমাজৰ প্ৰতি থকা দায়বদ্ধতাৰ কথা গীতৰ মাজেদি প্ৰকাশ কৰিছে। তেওঁ ভাবিছিল যে মানুহৰ ওপৰত চলা অবিৰত শোষণ নিৰ্যাতনৰ ফলতেই শোষিত নিষ্পেশিত জনসাধাৰণ বিদ্বেষী হৈ উঠে। সেই সময়ৰ

সমাজত গা-কৰি উঠা ধনতন্ত্ৰবাদে বিষ্ণু ৰাভাক চিন্তিত কৰি তুলিছিল। বিপ্লৱ কেৱল বন্দুক বাৰুদেৰে সম্ভৱ নহয়। বিপ্লৱৰ চেতনাক গণমুখী কৰিব লোৱাৰিলেই কেতিয়াও সম্ভৱ হ'ব নোৱাৰে। ৰাভাই যি দিন, হীন, দুখীয়া দৰিদ্ৰ সমাজক হিয়াৰ আপোনা কৰি ল'ব বিচাৰিছিল, যাৰ উন্নতিয়েই তেওঁৰ জীৱনৰ পৰম মুক্তি বুলি ভাবিছিল যাৰ বাবেই জীৱনৰ সকলো সুখ সমৃদ্ধিক হেলাৰঙে বিসৰ্জন দি বিপ্লৱী জীৱন কঢ়োঁৰ বাস্তৱতাক আকোৱালি লৈছিল; সেই জনগণক তেওঁৰ নিজৰ লগত পৰিচ কৰোৱাৰ চিন্তাও তেওঁৰ আছিল। তাৰ বাবেই প্ৰয়োজন শক্তিশালী মাধ্যম। প্ৰাৰম্ভিক অসমৰ শিক্ষা-দীক্ষাৰে অনগ্রসৰ সমাজ জীৱনত সেয়ে তেওঁ আদৰ্শ প্ৰচাৰ বাবে লিখিত মাধ্যমতকৈ শ্ৰব্য মাধ্যমৰ ওপৰত বেছি গুৰুত্ব দিছিল। সহজ সৰল ভাষাৰে হালোৱা হজুৱা শ্ৰমিক কৃষকৰ অন্তৰ ছুইয়াব পৰাকৈ গীত, কবিতা, নাটক গল্প, উপন্যাসৰ মাজেৰে তেওঁ বিপ্লৱৰ মন্ত্ৰ প্ৰচাৰ কৰিছিল - সমাজৰ ৰূপান্তৰ সাধিত।

সঁচা অৰ্থত যদি সমাজৰ আমূল পৰিৱৰ্তন হ'ব লাগে, সৰ্বহাৰাৰ যদি মুক্তি সম্ভৱ হ'ব লাগে তেন্তে সমাজ জাগি উঠিব লাগিব। সমাজৰ অধিকাংশ গৰীব দুখীয়াৰ জাগৃতিয়েহে সমাজৰ ৰূপান্তৰ আনিব পাৰিব। তেওঁ নতুন জোৱানক আহ্বান জনাইছে -

“শক্তিমানে! জাগা শক্তিশালী বিপ্লৱজয়ী ন জোৱানে।
শিল্প ভাঙি পাহাৰ পৰ্বত ধ্বংসি গঢ়া অলকা নগৰী
কপৰ খনাদি বোৱাই তোলাহি অমৃত ধাৰা নিজৰি।
আকাশৰ মেঘৰ কলিজা ফালি অনা বিজুলীৰে বান।
বিদাৰি মধ্যাকৰ্ণ গৰ্ভ তুলি লোৱা পুস্কক টান।।”
শক্তিমানে! জাগা জাগা শক্তিশালী বিপ্লৱজয়ী ন জোৱানে।

অস্ত্ৰ তোমাৰ হাল, কোৰ, কুঠাৰ, জাটি, বজ্ৰবান।
চলোৱা বিপ্লৱৰ অভিযান, গঢ়া নকৈ বিপ্ল জ্যোতিঅন।।
স্বৰ্গৰ আগিস শিৰত লৈ বীৰ, হোৱা সবে আশ্বৰান।।

Princip
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P.O K.B. All, Golaghat

(বিষ্ণু প্ৰসাদ ৰাভা : ৰচনা সঙ্গ্ৰহ পৃঃ ১৩০-১৩৪)

চকুৰ আগতে সাধাৰণ মানুহৰ দৈন্যসিদ্ধ কাৰুণ্যৰ ছবিয়ো ৰাভাক কাতৰ কৰি তুলিছিল। অন্ন-বস্ত্ৰ-বাসস্থানৰ ন্যূনতম অধিকাৰৰ পৰা বঞ্চিত গৰীব জনতাৰ কোলাহল তেওঁৰ কাণত ক'লা মেঘৰ গৰ্জনৰ দৰে ধ্বনিত হৈছিল। তেওঁ গাহিছিল

“শুনা জনতাৰ কোলাহল শুনা।

শত জৰ্জৰ কৰ্তৰ

দুৰ্বল নৰৰ

নয়নত কোপান শুনা।

জনতাৰ বক্ষ ভেদি

বোৰা শোণিতৰ ঢল

গঢ়ে মহাসাগৰ টলমল

আগবাঢ়ে জনমল

বোৰা শোণিতৰ ধল।

শুনা জনতাৰ কোলাহল।।”

(বিঃ ৰঃ সঃ - ১৭০)

১৯৪৭ ৰ ভাৰতৰ স্বাধীনতাই সাধাৰণ জনতাক একো দিব নোৱাৰিলে।

হুৰাজৰ শাসনৰ অন্ত পৰিলেও কিছু দেশীয় স্বাধাৰ্হেৰী, অৰ্থলোভূপ এচাম নেতাৰ হাতত পৰিল শাসনৰ বাধজৰী। যি আশা আকাংক্ষাক লৈ দেশৰ জনগণে সাত্ৰাজ্যবাদী বৃটিছক খেদিলে, দলিত শোৰিত গৰীব দুখীয়াৰ উন্নতি হ'ব বুলি আনন্দত মতলীয়া হৈছিল; স্বাধীনতাৰ কেই বছৰ মানৰ পাছতে সেই আশাট চোঁচাপানী পৰিল। কৃষক বনুৱাই স্বাধীন দেশীয় চৰকাৰৰ হাতলৈ মুখলৈ চাই থাকিবলগীয়া হ'ল। খেতিয়কৰ হাতলৈ মাটি নাছিল। দেশীয় চৰকাৰখনে ধনী, পুঞ্জিপতি, জমিদাৰৰ পক্ষ লৈ সাধাৰণ মানুহৰ অভাৱ অভিযোগলৈ পিটি দিলে। বিষ্ণুৰাভাই চিঞেৰিলে “ইয়ে আজাদী জুটা হ'য়।” শ্ৰমজীৱী ভূমিহীন সকলৰ পক্ষত থিয় দি অসমত বিৰাট কৃষক আন্দোলনৰ মাজেৰে “নাশুল যাব মাটি তৰ” ধ্বনি দি ৰাভাই অসমৰ হুঁহুৰ পৰা সিমূৰলৈকে বিৰাট কৃষক আন্দোলনৰ প্ৰস্তুতি চলালে। জমিদাৰ মহাজনী শোষণ ওফৰাই অধিকাৰ কাটি লোৱা আগি মন্ত্ৰ কৃষকৰ কঠত তুলি দিলে ৰাভাই-

ব'ল ব'ল ব'ল ব'ল
কৃষক শক্তি দল
অ' বনুৱা সমনীয়া
আগবাঢ়ি যাওঁ ব'ল।

(বিঃ ৰঃ সঃ ১৩৪)

সাম্যবাদৰ শিক্ষাৰে দীক্ষিত ৰাভাই দেখুৱাই দিলে গীতেৰে শ্ৰেণী বিতক্ত সমাজৰ লগন ৰূপ শোষক আৰু শোণিতৰ স্বৰূপ।

তই খুৱাৰ বিশ্বাসীক

মাটি ফালি ধন

তই যোগাৰ ধনীক শ্ৰেণীক

অস্ত্ৰ শক্তিমান

কাৰখানা কল তোৰেই স্বজন

পথাৰ সুবহল। (পৃ. ১৩৪)

দাসত্বৰ বান্ধোন ছিঙি, মুক্তিকামী জনতাৰ মিছিত, বক্ত পতাকাৰ তলত ৰণভেৰী বজাই শোষণৰ বিৰুদ্ধে বিপ্লৱৰ অগনি জ্বলাবলৈ হাজাৰ জনৰ প্ৰতি তেওঁৰ আহ্বান -

“শুন সোঁৱা শুন শুন

যোৰিছে ৰণ বিমাণ

মুক্তত আকাশে উৰে

দীপত ৰঞ্জা নিচান

ৰক্ততেৰে ৰণজিত

সুৰুয উদীয়মান।”

(বিঃ ৰঃ সঃ ১৩৬)

প্ৰচলিত সমাজ ব্যৱস্থাৰ বিপৰীতে নতুন সমাজৰ পৰিকল্পনা আছিল বিষ্ণুৰাভাৰ। সেই নতুন সমাজত নাথাকিব শাসনৰ নামত শোষণ। উচ্চ নীচৰ, জাত-পাতৰ, ধনী-দুখীয়াৰ ভেদা-ভেদ নথকা এখন সমতাপূৰ্ণ সমাজ ৰাভাৰ কাম্য।

জাত-পাতৰ, ধনী-দুখীয়াৰ ভেদা-ভেদ নথকা এখন সমতাপূৰ্ণ সমাজ ৰাভাৰ কাম্য।

বিপ্লৱ পথেৰে যাত্ৰী আমি

Principals
Kamandhale College
P.O. K.B. Ali, Goleghat

সৰ্বস্বৰ্গাৰে মুক্তিকামী
চুৰ্ণ কৰিম আত্মি সংগ্ৰামী
দৰ্প ধনীৰ পণ আমাৰ।
ঊঁটিয়াৰ! ঊঁ টিয়াৰ!!
ধনী! মৰ্জজন!! জয়িদাৰ!!
ঊঁটিয়াৰ! ঊঁটিয়াৰ!!

(বিঃ ৰঃ সঃ পঃ ১৩৮)

দুৰ্ভুক্ত মুক্তিৰ সপোন লৈ বিষ্ণুৰাতাই সমাজৰ কামত নিজকে নিয়োজিত কৰিছিল। মূৰৰ ঘাম মাটিত পেলাই কাম কৰা কৃষক সকলক এটাম পুঞ্জিপতিয়ে কেনেদৰে শোষণ কৰিছিল তাৰ স্বৰিখন বিষ্ণুৰাতাইৰ দুৰ্ভুক্ত ভাই আছিল। ৰাতাই যেন মৰ্মে মৰ্মে উপলব্ধি কৰিছিল এই শোষণিত সমাজৰ প্ৰকৃত মুক্তি ভাৱতৰ তথাকথিত গণতান্ত্ৰিক চৰকাৰে দিব নোৱাৰে। ইয়াৰ বাবে এনে এক সমাজ ব্যৱস্থাৰ প্ৰয়োজন হ'ব য'ত ৰাষ্ট্ৰৰ শাসন তাৰ থাকিব দুখীয়া শ্ৰমিক কৃষক জনতাৰ হাতত, ইয়েই সমাজৰ বৈপ্লৱিক পৰিৱৰ্তনৰ মাজেদি ওলাই অহা সমাজবাদ আৰু সাম্যবাদ। তেওঁ উপলব্ধ কৰ্তে গালে -

“বাইজেই ৰজা মোৰ
প্ৰজায়েই ৰজা মোৰ
সুখৰে পঞ্চায়ত ৰাজ।।
সাজ মুক্তি সেনা। সাজ
হ'ব সমাদল আজি ৰাজ
সুখৰে পঞ্চায়ত ৰাজ।।”

কলাগুৰু বিষ্ণুৰাতা আছিল আশাবাদী শিল্পী। তেওঁৰ কাম্য আছিল আনন্দময়, শান্তিময় এখন সাম্য সমাজ, য'ত ধনী দুখীয়াৰ ভেদ-ভেদ নাথাকিব, নাথাকিব জাত-পাত, ধৰ্মৰ গোড়ামী। তেনে শোষণহীন সাম্য-সমাজ গঢ়িবলৈ হ'লে লাগিব জনচেতনা। সেয়েহে তেওঁ মানুহক বিপ্লৱী চেতনা দিবলৈ শিল্পকৰ্ম সৃষ্টি কৰিছিল। আদৰ্শবাদী বিষ্ণুৰাতাই ৰচিছিল আৰু গাইছিল -

ভাঙ ভাঙ ভাঙ ভাঙ
লোহাৰ শিকলি ভাঙ

দাসত্বৰ বাঞ্ছান ছিঙ

ধনী জমিদাৰৰ হাতৰ পৰা দুখীয়া কৃষকসকলে পৰিত্ৰাণ পাব নোৱাৰে, যদিহে তেওঁলোকে বিপ্লৱৰ মাজেৰে নতুন সমাজ ব্যৱস্থা নিজে গঢ়িব নোৱাৰে। কিন্তু একেদিনাই সমাজৰ পৰিৱৰ্তন নহয়। তেওঁ সকলো জ্বৰ মানুহকে সমাজৰ প্ৰতি দায়বদ্ধ হ'বলৈ আহ্বান জনাইছে। অসমৰ দৰিদ্ৰ জনগণৰ বাবে তেওঁ গাইছে -

“আ' মোৰ নিছলা অসমী আইৰ দুখীয়া আদিম ভাই।
কোনে পতিয়াব তোমাৰ আজিৰ কিয়নো এনে ৰিলাই।
কপালৰ ঘাম মাটিত পেলাই সাঁটিছিলো যিটো ধন।
সকলো শুহিলে ধনী চিনাজেকে আজিলে তোমাৰ মন।”

জনতাৰ শিল্পী বিষ্ণুৰাতাৰ প্ৰতিটো গীততে জনচেতনাৰ বাণী প্ৰতিধ্বনিত হৈছে। প্ৰতিফলিত হৈছে তেওঁৰ বিপ্লৱী সত্ত্ব। এই গানবোৰে সাধাৰণ মানুহক অনুপ্রাণিত কৰে। প্ৰতিটো গীতত ৰাতাৰ সমাজৰ প্ৰতি থকা দায়বদ্ধতা প্ৰতিফলিত হোৱা দেখা যায়।

কলাগুৰু বিষ্ণুৰাতাৰ গীতৰ সুৰ আছিল নিমজ, সুৰদী, তেওঁৰ ৰচনা অন্তৰৰ মৰ্মস্থলৰ পৰা নিগৰি অহা। তেওঁৰ ৰচনা স্পষ্টধৰ্মী, অকৃত্ৰিম আৰু সৰল চিত্ৰময়। প্ৰতিটো গীতৰ ভাষাই দুখীয়া জন সাধাৰণক প্ৰেৰণা দিয়ে। শ্ৰেণী সংগ্ৰামৰ ধাৰণা দিয়ে। এই ধাৰণাই মানুহৰ মনত বিপ্লৱী সত্ত্বা জাগ্ৰত কৰে।


সুন্দৰৰ পুজাৰী বিষ্ণুপ্ৰসাদ ৰাতা। বিশ্বৰ ছন্দে ছন্দে তমোহৰ দেউ হৈ উপমান্যত কৰি জ্ঞানৰ বৃত্তিৰে একাৰ বিনাশ ন সূৰমৰনতুন পৃথিৱীৰ বাবে তেওঁৰ সংস্কৃতিৰ সাধনা, যাৰ প্ৰেৰণা আছিল মাটি আৰু মানুহ। পৰম্পৰা আৰু আধুনিকতাৰ সংঘাতৰ সামাজিক অৱক্ষয়ৰ সাক্ষী হৈ তেওঁ সদায় সাধাৰণ মানুহৰ পক্ষত থিয় দিছে। ৰূপান্তৰৰ সংস্কৃতিৰ বাৰ্তাবহক বিষ্ণুৰাতাই গীতেৰে সমাজৰ মুক্তি বিচাৰিছে।

সহায়ক গ্ৰন্থপঞ্জী :

বিষ্ণু প্ৰসাদ ৰাতাৰ ৰচনা সম্ভাৰ, প্ৰথম খণ্ড, ৰাতা ৰচনাৱলী প্ৰকাশন সংঘ, তেজপুৰ, জ্যোতি প্ৰকাশন, বিত্তীৱস্ৰকাশ ২০০৮ চন, মুখ্য সম্পাদক যোগেশ দাস।

বিষ্ণুৰাতাৰ উপলব্ধি আৰু দৰ্পন, ইহমাহীন ব্ৰহ্মইন, প্ৰকাশক ইলা শৰ্মা, জ্যোতি প্ৰকাশন, যশোৱন্ত কলাগুৰু পাবলিছাৰ।

কলাগুৰু বিষ্ণুৰাতা, তিলক দাস


K. K. B. Anil Kumar
P. O. K. B. Anil Kumar

Environmental Degradation and its Effects in India with Special Reference to North East Region



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Environmental Degradation and its Effects in India with Special Reference to North East Region: A collection of research papers presented in the UGC sponsored National Seminar on "Environmental Degradation and its Effects in India with Special Reference to North East Region" held at Jorhat Kendriya Mahavidyalaya, Assam on 22nd and 23rd September, 2017 edited by Dr. Ananta Tamuli and Ms. Karabi Baruah and published by Publication Cell, Jorhat Kendriya Mahavidyalaya, Jorhat-10

First Edition : 2019

ISBN : 978-81-923172-2-9

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Price : 300/-

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Printed :
Borah D.T.P. & Printing Centre
Unnayan Super Market, Jorhat-1

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Principal
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PO K.B. Ali, Golaghat

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Small tea gardens and Environment: A case of Golaghat District, Assam

Debajyoti Goswami
Reena Chetia Gogoi

Introduction:

Tea industry being the largest industrial sector of the state is playing a dominant role in the economy of Assam^[1]. It is the largest single industrial sector in the state, which is contributing a bigger share in the state income of Assam. The importance of tea industry can be realized from the fact that Assam alone produces more than 50% of India's total production. Further Assam tea also contributes substantially to the national exchequer every year in the shape of foreign exchange through its export.

A new chapter in the history of Assam in respect of tea productions had began with the advent of concept of tea growing in small holdings by anyone who intended to go in for tea plantation. One will definitely agree that this concept has revolutionized the production scenario of tea, and thereby has established it firmly in the growth of economy substantially^[2].

It was a historic year of Assam's economy when then Agriculture Minister Soneswar Bora announced in 1978, in the Assam Assembly that no bar would be imposed if any one intended to cultivate tea in 10 bighas of land. This was ofcourse not enacted. That historic announcement give a clarion call and was the beginning of the concept of tea growing in villages by local tea growers. With this announcement Gangadhar Saikia of Golaghat district of Assam, a pioneer in extending the concept of tea growing in the village/block/tuhsil land, untiringly volunteered himself for its

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EXPLORING LOCAL HISTORY AND FOLK CULTURE OF NORTH EAST INDIA

Edited by

DR. RABINDRA BORDOLOI

Zail'

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Proceeding Volume of the selected papers released on the occasion of the ICSSR (New Delhi) Sponsored National Seminar on "Exploring Local History and Folk Culture of the Indigenous people of North East India with special Reference to Assam" held at Nanda Nath Saikia College, Titabar, Jorhat (Assam) on 24th & 25th February, 2021.

Year of Publication: 2021

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Published by: Principal, Nanda Nath Saikia College, Titabar

Printed at : Barkataki Offset Printers, Malow Ali, Jorhat, Assam

ISBN: 978-81-86865-09-5

Price : ₹ 1000.00

colleges universities institutions for their thoughtful presentation and make this endeavour a successful one. I like to offer my special thanks to Dr. Sagar Barua, Rtd. Principal, Khagarijan College, Dr. Surendra Kumar, Asst. Professor, Department of History (Faculty of Social Sciences), University of Delhi and Dr. Chandan Kr. Sarma, Head of the Department of History, Dibrugarh University for their scholarly help in this academic pursuit. I am also thankful to Debajit Barkataki, proprietor and other staff of Barkataki Offset, Jorhat for bringing out this volume within short period of time.

Dr. Rabindra Bordoloi
Editor

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Impact of Namghar and Bhaona on Socio-Cultural Scenario of Assam

Dr. Monimala Borgohain*
Mrs Malayoti Gogoi**

Introduction:

Religion and culture are the main fabric of social structure. Namghar and Bhaona are the result of Religio-Cultural movement led by Srimanta Sankardeva in Assam. Srimanta Sankardeva (1449-1569) introduced this system in the 15th century to create religious and moral consciousness in the heart of people. He brought revolutionary change into the religious and cultural field of Assam. To awake the religious conscience in the heart of people, he contributed a great deal to the field of literature and culture. Sankardeva was the first person who exposed the Assamese nation and its own cultural existence before the world. He brought revolutionary reform in the religious aspects of the Assamese people including literature and Assamese culture. To propagate his religious ideology of Neo-Vaishnavism, he contributed a great deal to Assamese literature and culture. Through a definite system, he established integrity and unity among Assamese people. He imposed mobility on the Assamese literature, language, religion, culture. Thus, he established the classic form of Assamese literature, culture, religion and language and introduced our existence as cultured nation before the world. Culture is the identity and pre-occupation of a nation. Srimanta Sankardeva, throughout his life, with firm endeavor, bound the cultural rope of our nation through his various activities. He cultivated the field of Assamese culture, sow seeds and created a evergreen cultural field.

Review of Literature:

A number of studies have already been undertaken on Srimanta Sankardeva, Namghar and Bhaona. Many critical studies and research have been done by many scholars including Lakhminath Bezbaruah, Dr. Bankanta Kakoty, Dr. Nogen Saikia, Dr. Keshabananda Dev, Goswami, Dr. S.K. Borkakoty, Maheswar Neog, Bapchandra Mahanta, Chandra Prasad Saikia, Kutubuddin Ahmed and many other great writers offered their valuable contribution about Srimanta Sankardeva and his creation Namghar and Bhaona. *Mehjabeen S. Rahman* (2015) studied on "Role of Satra and Namghar in the Evaluation of Genesis of Assamese Identity" and in conclusion he writes that in the genesis of the Assamese identity, the Namghar is one of the major pole bearers, playing the multi-faceted role of Cultural centre, Proto-type Panchayat, and forum for Decentralized planning and Decision-making. *Lakhminath Bezbaruah* says that Namghar as the foundation of Assamese Nation. *Dr. Bankanta Kakoty* says that Namghar as national stage. In the premise of this national stage, our Guru Srimanta Sankardeva laid the foundation of our Bor-Axom. In this Namghar, through Bhaona, he created religious consciousness in the heart of people. *Dr. S.K. Borkakoty* writes, "Srimanta Sankardeva brought about many innovations in his plays. It was he who introduced the 'Shantarasas' for the first time in his plays. It had not been there in the Natya Shastra of Bharata. It was again Srimanta Sankardeva who used pro scenium for the first time in the entire world for enactment of his plays. However, it had not been used in his first play *Chinavatra*, where elevated stage was used, that too being the first time in the world. Srimanta Sankardeva's use of drama as a medium for religious preaching was a great act of innovation. In this respect, he was a pioneer in the entire world.

The review of the above study provide the back-ground source for the development of this paper and effort is made to draw some new aspects regarding origin, development of Namghar and Bhaona and the impact upon the society.

Objective of the Paper:

The present study contains the following objectives:

- > To study about the basic concept of Namghar and Bhaona;
- > To study about the impact of Namghar and Bhaona on Socio-Cultural scenario of Assam.

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Methodology of the study:

The methodology of the present study is mainly descriptive in nature. Therefore, data are collected from both primary and secondary source of information. The researcher has visited the various sources for personal observation to collect data as primary source of information. And as secondary source, the researcher has collected data from books, journals, articles etc.

Analysis and Discussion:

Namghar is the most valuable contribution of Sankardeva for Assamese nation. Namghar is such a sacred place in which one can search the way for salvation. Namghar is the unity and integrity of Assamese people. Without Namghar, there is not be any existence of the Assamese nation. 'Monikur' is the part of a Namghar. Monikur symbolizes the head of human body where our body, mind and spirit are conducted. In the Monikur, prasanga sitting before Shinghashan. There are four types: **Shinghashans**: *Shinghashan, Gorurashan, Marurashan, Padmashan*. Shinghashan is made in the ideal of seven Baikunthas in seven steps. These seventh Baikunthas are *Sweya Bilash, Chir Bilash, Kupuni Bilash, Anbaru Bilash, Puspa Bilash, Kamakhya Bilash*, and *Pankaj Bilash*. In the bottom step, Gunomala is established and on the top, Chandratap is hanged. Chandratap symbolizes Anontya Shayya of Bishnu.

The main hall of Namghar is built in different way by different people. If some build Namghar with eight posts, some with ten posts, the ideal of Dasla-Dikpal and some other built Namghar with fourteen posts to represent fourteen counsellor. The main post is called the *Lai khana*. *Lai-khana* is the respected seat for respected personality. In front of the main hall of Namghar there is open space with two rock called *Bar-chora* which is called *Rangali Chora* or *Biloni Chora*. It is the physical frames of Namghar created by Srimanta Sankardeva. Behind the establishment of Namghar, there is highly respectful and to propagate the unity, integrity, peace, equality and to create religious consciousness in the heart of people. So, paratally he used Bhaona as medium both for the establishment and for propagate the ideals of Vaishnavism.

Exploring Local History and Folk Culture of North East India

It is said that Namghar was built by following the idea of *Holong ghar* made by Ahom king. *Holong ghar* is a big building of 33 Sal wood's post. The main post of Holonggarh is called *Lai-Khuna* just like the *Lai-Khuna* of our Namghars. In Lai language, 'Lai' means elder or big. Above this *Lai-Khuna* veil called *Chandratap* is covered. Each post is covered by *Gamocha*, and which is place for ministry of the king according to position or status. The 'Bar-chora' of Namghar has the similarity of those rest-houses for the relatives of the Ahom king came from Mungmungrang. Besides this, such type of 'Bar-chora' was made by Ahom kings before. *Singoi-Ghar* (Palace) where the king was respected with rituals, prior to coronation on *Tamuly Pira* supplied by Tamuly Phukon. The Ahom came 220 years before Srimanta Sankardeva and reigned till His time. So, impact of the Ahom king on Sankardeva's religious and cultural movement is not surprising but general and simple event. Sao-Lang-Su-Kafa, the first Ahom king united the whole small nations politically whereas Srimanta Sankardeva united these nations with tie of cultural unity, religious, intellectual, and social consciousness for the development before the world as cultured nation.

Bhaona: Srimanta Sankardeva in this Namghar united the simple general rural people and led toward the path of salvation through *Nam-Kirtan*. In this Namghar, he created the foundation of Assamese culture through *Songs, Dance* and *Ankia Bhaona*. In the 15th century, Sankardeva used song, dance and drama as medium of *Bhakti movement*. His elders Jayanta Doley, Charu-Bhuj, Burchakra requested Sankardeva to compose such literary out-put from his vast acquired knowledge. So Sankardeva's first attempt *Chinayatra* came out successfully when he was only 19 years old. Then one by one He composed six *Ankia Nats*: *Keli-Gopal, Kalia-Daman, Ram-Bijoy, Rukmini Horon, Parijat Haron*, and *Panni-Prasad*. These creations consist of three elements e.g. Old Indian Drama, his experiences acquired during his pilgrimage and rites and rituals of the local institutions. Dialogues of these *Ankia-Nat* (except Chinayatra) is the first Assamese prose composed in *Brajawali* language, which is formed specially by connecting *Maithiles* and Assamese language. **Dr. Maheswer Neog** says that Chinayatra open a new leaf of Indian music and drama.

Brajawali is the specific creation of Srimanta Sankardeva. **Dr. W.L. Smith** says, "Brajawali or Assamese Brajabuli as it was formerly known is the result of an old and impressive literature virtually

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invented Singlehandedly by the Assamese saint and reformer Sankardeva." This is the language used by Sankardeva and reformer Bhaona so that all the common people of North East India can understand. This language has specific status till today. Nowdays though dramas for Bhaona are composed in Assamese language basically, still this trend of Ankia Nat Bhaona composed in Assamese language have the special status and significance. Even today, in Nagaon District of Assam the composed for Bhaona by the new dramatists use the respective Brajawali language.

'Chingyatra' is the first Drama or Nat of Srimanta Sankardeva. Sankardeva began to wrote drama from the later part of the 15th century. In those days, the drama in western countries are not in perfect form. In that period, journey of English drama began only. But our Guru Srimanta Sankardeva in those days composed perfect drama. But our Guru William Shakespeare's King Lear, Hamlet and other plays were written in the beginning of the 17th century after our Guru. Srimanta Sankardeva left for heavenly abode in 1568. **Katubuddin Ahmed** says that Sankardeva began his dramatic journey first in India and even England was left behind. *Dimbeswar Neog* said that not only in contemporary India but even in Europe, composing and playing drama on stage is rare wherever Sankardeva became the path-finder in this respect. **Dr. Bimal Phukon** rightly says, "'Chingyatra' is said to be the first modern drama in Indo-Aryan language staged anywhere in the world, but this claim cannot be substantiated as the text of the play has not been found. Interestingly, it would be another eighty years before the first 'Early Modern English Drama' is staged in London in 1576."

'*Surarbahar*' is the main character of Sankardeva's Ankia Nat. *Surarbahar* is compared with the prologue of the English drama or poetry who presents the substance of the story of the play or nat before the audience. *Gonyam-Bayan* is another element of Ankia nat seems to be the director of the play. *Ankia nat* is the best contribution of Srimanta Sankardeva. Use of *Mask* or *Cho-Mukha* is the another important element of Ankia Nat used by Srimanta Sankardeva. Now-a-days artistic value of the mask all over the world is significant admittance of the contribution of Mahapurusha Srimanta Sankardeva.

After the departure of Sankardeva and Mahapurusha Madhabdeva some changes have been seen in Ankia Nat. It is in post Sankardeva's

age, specially in the 19th century. Nats were composed in Assamese language instead of Brajawali by the people of Satra institutions of Assam. The themes for these plays or taken from The Mahabharata, The Ramayana and from The Bhagawat Purana. Such type of plays are known as drama of old age in the history of Assamese literature. The main motive behind the Ankia Nat is to teach, to dedicate oneself with the almighty entirely for salvation through *Sirawan-Kirtan*. These are valuable wealth for the Assamese nation. Study and practices of such wealth is still continue in religion and academic field. After Srimanta Sankardeva and Guru Madhabdeva, religious follower of Satras began to write Ankia Nat in Brajawali language traditionally. But later on new trend began and drama were written in Assamese language. Now-a-days it is very good sign of hope that in urban as well as rural area people begin to play *Ankia Nat* acquiring knowledge and training from trained and experienced artist from various *Satras*.

Findings:

Namghar and Bhaona or Ankia Nat have significant impact on the mind of people. Both impressed the audience deeply, teaches the religious as well as moral lesson. Bhaona teaches value education of morality and impressed general people of the grass-root level of the society. Because, from the beginning till end, a Bhaona is based on religious rules and rituals. Thus, Bhaona and Namghar led Bhakti Movement toward the zenith point where people come to know that morality, truth and justice always overcome injustice and immortality. The theme of a Bhaona is centred around the character of Bhagwan Ram or Krishna in Brajawali language of *Bretzadhani* created by Sankardeva himself to attract religious conscience of the people. Thus, Bhaona and Namghar became fruitful marg for upbringing morality, humanity among people of the society. Through Bhaona, Sankardeva transformed the people as social being, to acquire unity, create nationalistic impulse and brother-hood for the welfare of the society.

From the above discussion, it can be said that these great contributions of our Mahapurusha, Namghar and Bhaona can erect peaceful monument of unity in the present violent-ridden society.

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Conclusion:

From the foregoing study, we may conclude that some changes have taken place in Bhaona or Namghar. Now-a-days some impact from modern Theatre has been found in Bhaona. Still, the significance, religious importance of Bhaona have not been diminished. Though the use of Brajawali language became limited, but the main script composed and created by the Mahapurusha remain vital and fresh even till today. The use of Assamese language in Bhaona has not diminished its dignity, but has increased its boundaries with vast scope. So, effort must be taken to enliven these immortal creations by crossing the time boundary and limitation forwarded toward everlasting and ever-green wealth.

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