

Traditional Society of Mayong : A Study

Dhanya Ram Roy

Assistant Professor of History
Mayang Anchalik College

Introduction:

Society means-'an organized community distinguished by ideas and customs or the system of living together in groups'. 'A human society is a group of people involved in persistent interpersonal relationships, or a large social grouping sharing the same geographical or social territory, typically subject to the same political authority and dominant cultural expectations. Human societies are characterized by patterns of relationships (social relations) between individuals who share a distinctive culture and institutions; a given society may be described as the sum total of such relationships among its constituent members².

Men are social beings. A civilized man cannot live without a society. A society certainly has an impact upon every social being. So the study of the society and culture has been an integral subject matter of the history writing of every nation in the world. The traditional society of the Kingdom of Mayong of medieval period may also attract the attention of scholars to write its social history in a systematic and scientific way. The land between the Brahmaputra in the north to the Kollong River in the south and from the confluence of the Kollong- Kapili and the

Brahmaputra in the west to the Devika Beel in the east is known as Mayong since the time of the Dimasa-Kachari prince Soinatva Singha came to this magic land and founded his Kingdom in 1538 A.D. But it is not known who were the aborigines of this land or which ruling dynasty had ruled there before Soinatva Singha or who were the authors of the civilization there. Neither the Mayong Rajvamsavali nor the Assam Buranjis can provide us any clue to these questions. The Kingdom of Mayong consisted of mixed society in the medieval period. We have found in Mayong the Kacharis, the Karbis, the Koches, the Yogis or Naths, the Keots, the Bhuyans, the Kalitas, the Brahmanas, the Kaivartas, the Hiras, the Kamars (blacksmiths), the Kumars (potters), the Marias (bell- metal workers) etc. who consisted of the traditional social system of Mayong during the medieval period. At present, more people belonging to the communities like Nepalese, Biharis, Bengali speaking Hindus and Muslims, have become an integral part of the society of Mayong.

Objectives:

1. To bring into light the ethnic groups inhabiting in Mayong since 16th century A.D.

2. To assess the contribution of the people of Mayong towards the social harmony.
3. To know how and when the different ethnic groups entered into this land.
4. To bring into light when and how some ethnic groups evacuated some villages and how these villages were occupied by other new ethnic groups.

Methodology:

Proper scientific methodology, mainly the empirical and analytical methods has been followed for collecting data and for a proper analysis of them. This study compares and contrasts elements that were found in all data.

Discussion:

Ethnic groups of Mayong:

The study of the social history of Assam as a whole proves that the Assamese society in the ancient days, as it has always been, and was predominantly a non Aryan society³. Among these non- Aryan elements, the Kacharis were in majority. The Kacharis belong to the Bodo family of the Tibeto-Burman Branch of the Tibeto- Chinese speech family⁴. They are the "Original autochthones" of the Brahmaputra valley⁵. They are of Mongoloid origin, have their own language, Bodo, which is one of the living languages of Assam today. The descendants of the Bodo race in the Brahmaputra valley and North Cachar Hills, excepting the Garos, Koches and Tripurians are generally known as Kacharis.⁶

In spite of its early intrusion, Aryan culture as such, could not thrive in the land. Its transformation to adjust itself to the taste, temperaments, religious beliefs and rites of the local people was perhaps greater in Assam

than in other parts of India. Assamese culture grew and developed characteristically, drawing nourishment from the Aryan culture all along, which, in its turn, accommodated a variety of non-Aryan elements and manifested it, finally, with special features appropriate to a true appendage of Assamese culture. The numerous Mongoloid tribes, after their conversion to Hinduism, had to be accepted to the Hindu social fold and this was done by accepting them to the Sudra class. In course of time, the Assamese society became broadly divided into two, the Brahmanas and the Sudras, the latter embracing all non-Brahmanas.⁷

At the time of the advent of the Ahoms, the people of the Brahmaputra valley were composed of two broad divisions - the Hindus and the non-Hindu tribes. The former included the Brahmanas, the caste-Hindus, the Hinduised royal families and the other converts. All non-Brahmanas were called Sudras. The Brahmanas continued to enjoy their old privileges as members of the priestly class. Among the non- Brahman castes (Caste Hindus) mention may be made of the Kayasthas, Ganakas, Kalitas, Keots, Barias, Suts, Kaivartas, Yogis or Naths, Baniyas (traders), Tantis (weavers) Hiras (Potters), Sonowals (Gold -washers), Telis (Oil-men), Nadials (fishermen), Haris (Scavengers), Khens, Koches and Bhuyans (landlords) etc. Most of the professionals like Kamars (blacksmiths), Sonars (goldsmiths) Kumars (Potters), Marias (bell- metal workers), Dancers, Garland makers etc. were monopolized by the Kalitas, who were subsequently termed as Saru- Kalitas (inferior Kalitas)⁸.

The same pattern of Assamese society has been found in the Kingdom of Mayong. We have found in Mayong the Kacharis, the Karbis, the Koches, the Yogis or Naths, the Keots, the Bhuyans, the Kalitas, the Brahmanas, the Kaivartas, the Hiras, the Kamars (blacksmiths), the Kumars (potters), the Marias (bell- metal workers) etc.

The discovery of the various stone sculptures, terra- cottas, architectural remains in the greater Mayong area prove that the author of the civilization in Mayong were some non-Aryan tribes. Discovery of Hara-Gauri Murti (status), various Ganesha carved images on stones, various Kechai khaiti shrines, Bhagawati, Burhi-Ai Thans (Shrines) in different places of Mayong definitely make us to believe that the some Austro-Mongloid tribes were the original inhabitants of this remote area of the ancient Pragjyotishpur or Kamrupa.

It is stated in the Mayong Rajvamsavali that before coming of Soinatva Singha, a Dimasa-Kachari royal prince, to this land in the 3rd decade of the 16th century A.D. one Jai Singha had been ruling in the Kingdom of Mayong. He was a descendant of legendary Hero Mayamatta. Mayamatta or Arimatta or Jangalbalaha belonged to the non-Aryan tribes of the Brahmaputra Valley.

The Dimasa-Kacharis:

After the death of Jai Singha, Soinatva Singha ascended the throne of Mayong and with this the Dimasa-Kachari rule began in Mayong. After this, the Dimasa-Kachari population grew in Mayong rapidly. During the reign of Sarascha Chandra singha (1599 -1624 A.D), this Dimasa-Kachari royal family got divided into three "phaidis" (branches).

These phaidis were called "Bhagi" or "Ghara". These three phaidis were - (a) Chari-bhagi or Ghara, (b) Na- bhagi or Ghara, (c) Chaidhya-bhagi or Ghara.⁹ Still today these three phaidis (branches) of the royal family exist in Mayong. During King Sarascha Chandra Singha's reign, all the three phaidis embraced Vaisnavism in different Satras. Since then, the royal family of Mayong gave over their "Kachari Kol" and became Koch (Saru-Koch).

Kachari Population:

As the royal family of Mayong belonged (still today) to the Kachari phaid and as the legendary kings of Mayong too belonged to this non-Aryan Kachari race, hence it has been found that many villages, such as, Pabhakati- Kachari Gaon, Burha-Pabhakati Kachari Gaon, Bahakabori-Kachari Gaon, Kolbari-Kachari Gaon, Manaha-Kachari Gaon were purely Kachari populated villages. They influenced a lot the social system of Mayong.

Koch Community in Mayong:

The Koch community got a respectable place in the socio-cultural life of Mayong. After the conversion of Dimasa-Kachari royal family into Koch, the importance of the community grew rapidly. The Medhis and three other Baruahs were appointed from this community. The Koches were in majority in the villages of Raja Suba (Raja Mayong), Hatimuria, Loonmati east end, Sildubi, Hatigarh-Kuchiani and Burhaburhi.

The Mikirs or Karbis:

The Mikirs or the Karbis are found only in the foothill of the Mayong Pahar at Burhamayong village. The Mikirs of Burhamayong village have had been occupying an important place in the social life of

Mayong. There are altogether twelve 'Phaids' (branches) in the Karbi society of Burhamayong village. There are twelve Bangthais; each Bangthai is the head of one particular phaid. The Head of these twelve Bangthais is called "Bar Bangthai". This Bar-Bangthai is regarded as king of the Karbi society. The Dimasa-Kachari King of Mayong respected the Karbi Bangthai as his younger brother. The Bar-Bangthai played the role of middle-man between the King and the Karbi Society. Throughout the whole Dimasa-Kachari rule in Mayong, the Karbis were appointed as Patar, Patar-Senapati, Bangthai, Thakuria etc. These posts were hereditary. The Bar-Bangthai played an important role during the coronation ceremony of the king.

The Yogis or Naths:

The people belonging to the Yogi or Nath community has been found at Rajamayong village only. The Yogis or Naths occupied an important position in the society and administrative set up of the Kingdom. The Yogis were itself divided into a number of phaids, such as, Panimara jak, Kona Jak, Godha jak and Barua jak. King Sarascha Chandra Singha (1599-1624 A.D) appointed three Medhis, one Katani Barua and one Bharuoi Bishya from this Yogi community.

The Kalitas:

The people belonging to Kalita community who monopolized the trades and other professions like those of goldsmithy, blacksmithy, pottery, bell metal works etc. lived at Kalitapara in the northern end of Hatimuria village where the Kaivartas are residing now-a-days. During the reign of King Bakat Singha (1875- 1899 A.D) an epidemic broke out in Mayong. Many people died of

this epidemic. The Kalitas of Kalitapara moved to Konwargaon. The Kalitas whose profession was blacksmithy (Kamar) were settled by King Sarascha Chandra Singha (1599-1624 A.D) at Kamarpur and Hiloi Khunda village. King Minaram Singha (1957-1979 A.D.) brought some Kalitas from Ramdia and Hajo and settled them at Bardia village. The Kalitas of Kamarpur and Hiloi Khunda supplied the kings with iron weapons like dao, katari, sword etc. and made gun, gun-powder, canon-ball (hiloi), bows and arrows etc. King Sarascha Chandra Singha established the Hiloi Khunda village and appointed Kahidhar and Mahidhar for this purpose.

The Hiras and the Kumars:

In the Kingdom of Mayong the Hiras and Kumars were there. The Hiras lived in Rajamayong village. Their dwelling was at the same place where the Gogoi family (Hari Gogoi) is residing now, north of royal palace. It is known from the present King Sri Tarani Kanta Konwar Singha that these Hiras moved bag and baggage to Devika village (Near Manaha) in or around 1900 A.D. A group of Hiras has been living in the west of Burha mayong village at Gobhali Village. These Hiras made earthen utensils and supplied them to the people of Mayong. King Sarascha Chandra Singha (1599-1624 A.D) appointed one Nanda Hira as one of the Thakurias. His duty was to make arrangements for amusement in the marriage ceremony, Hom-Yajna, cultural functions of the royal family. The second Hira - Thakuria was Chatalu Hira who supplied Kalah (jar), tekeli (small cups), Charu (cooking vessels), Mala- Charu (earthen cups), Ghat, Chaki (small cups) for

burning lamps, during the various cultural programs of the royal family. The third Hira Thakuria was Maria Hira who was responsible for looking after the meeting hall of the king. The posts of these Hira Thakurias were hereditary.¹¹

The Mayong Rajvamsavali says that king Sarascha Chandra Singha brought Kamar (blacksmiths), Kumar (Potters), Kahar and Maria (bell-metal workers) families from Kamrup and settled them on the bank of the Kollong River. The tracks from Hadug beel in the north to Kollong River in the south were empty and taking this advantage, the Dimarua King tried to occupy this land. The Rajvamsavali says that these four professionals had not been there in Mayong before the reign of King Sarascha Chandra Singha. After a few years, there arose communal clash among these professionals. Therefore, the king transferred the Kamars to a high land on the west bank of the Garanga beel. Henceforth, this place became known as Kamarpur. He settled the Kumars (potters) on the north bank of the Kollong. The Kumars made earthen utensils and in need they supplied their products to the royal family. Later on, the Kumars left this place and settled elsewhere. When and why they left this place is not known.

The Kaivartas:

The Kaivartas, one of the earliest inhabitants of the Brahmaputra Valley, find mention in several inscriptions of ancient period of Assam history. In Mayong, at present, only a small group of people belonging to Kaivarta (fishermen) community have been found in the villages of Kalshilapar and Hatimuria. The Kaivartas of Hatimuria

village has been residing at the same place where the Kalitas had been residing earlier and this place was known as Kalitabari. During the reign of King Sarascha Chandra Singha (1599-1624 A.D) one Tanguram Kaivarta owned six beels (natural fisheries) for rupees 600 hundred only. This system continued until the British government occupied this land in the 19th century A.D.

The Keots:

There are a good number of people belonging to Keot community in Mayong. They are found in abundance in the villages of Loonmati, Ouguri, Satibheti, Hiloi Khunda, Chanaka, Sagunpuri, Khatargaon etc. The Keots of Mayong belong to both the sections Halowa and Jalowa. Besides the above mentioned villages, the Keots lived in the villages of Lehpati, Phaliamari, Katahguri, Pakariguri, Sappari, Pakariamukha, East Sildubi, Sialtari, Ujatari, Kalatali, Barhaitari (Nara Singha), Mantari (eastern part of Chanaka), northern part of Kajali. All these villages were on the very bank of the Brahmaputra and hence the land was very fertile and produced good crops and fishes were available in the beels (natural fisheries). But unfortunately, these entire villages had been badly affected by the erosion of the Brahmaputra in the 20th century and the population left these villages and settled elsewhere. There is a reference in the Mayong Rajvamsavali that king Sarascha Chandra Singha made one Lehuram Keot of Lehpati as Chakial and constructed a Chaki at Lehpati. After the Keots left these villages, the Muslims of Bangladeshi origin and the people belonging to Bengali (Hindu) community occupied the maximum of these

deserted villages.

The Brahmans:

There were no Brahmanas in the Kingdom of Mayong before King Sarascha Chandra Singha's reign. King Sarascha Chandra Singha became a staunch follower of Hinduism and did many Vedic rites like Yajna, Pujas to gods and goddesses and other religious rites. But as there were no Brahmanas in his Kingdom, so he brought four families of Brahmans from outside Mayong and settled them in the Hatimuria village. The place where these Brahman families resided is still today known as "Bamuni Suba". The heads of these four Brahman families were (i) Harishchandra Sarma, (2) Gajkanta Sarma, (3) Santadhan Sarma and (4) Jugal Sarma. They had to make arrangements for worshipping of gods and goddesses, according to the Vedic rites and were appointed as Deoris in the various Thans. During the reign of King Narayan Singha (1841-1855AD), the Brahman families of Mayong (Kadam Sarma) moved to Baghara and settled there. Since then, the royal family of Mayong itself looked after the Namghar and offered Pujas to the deities in the Namghar without Brahman. It is worth mentioning here that there is no a single Brahman family in Mayong now.

The Bhuyans:

The people belonging to the Bhuyan community lived in the Khulabhuyan village, 3 K.M. east to the Mayong Bazar. When and why these Bhuyans evacuated their dwellings is not known. Not a single Bhuyan family is there at Khulabhuyan now. The inhabitants of this village, at present, belong to the Muslim Community of Bangladeshi origin.

Prevalence of Magic and Incantations In Mayongian Society:

Alongside the organized social strata mentioned above, there were wide spread practices of magic and incantations in Mayong. Mayong is famous for "black magic" and incantation. The Mayong Rajvamsavali states that during the war with the Dimarua king, King Sarascha Chandra Singha of Mayong and his men used Mantra. The different Mantras used in the war were - Maal Charam Mantra, Kal Diksha Mantra, Haran Loki Mantra, jara Ban, Bisha Ban etc. With the help of the Mantras, the Mayongian army easily defeated the Dimarua army. The black magic and incantations are widely practised in Mayong as of today. It is known from the people of Mayong that by the use of the Mantras the magicians and incantators could catch tiger alive; a fried fish could be given life again. They could make a man a sheep instantly with the help of Mantra. The jadukars of Mayong used their evil powers during the marriage ceremonies. They used various Mantras for the treatment of various diseases suffered by people.

Conclusion:

The aforesaid discussion proves that during the medieval period the society of Mayong consisted of various ethnic groups like Karbis, Kacharis, Dimasa-Kacharis, Jogis or Naths, Kalitas, Bhuyans, Keots, Kaivartas, Hiras and Brahmans. They were all followers of Hinduism. There existed complete communal harmony and brotherhood among all ethnic groups. The people of different ethnic groups resided together in one village. No instance of ethnic clash has been experienced in this land

throughout its historical period. The socio-cultural life of Mayong is very praiseworthy, because, we have seen that all the ethnic groups together celebrated (have been celebrating till today) Pancha Gosain Mela and Garhbhanga Utsav, Ganesha mela, Devi Bhagawati Puja, Kechaikhathi Puja etc. Throughout the 20th century, many people belonging to Hindu Bengali and Muslim communities from the erstwhile East Bengal came to this land and established many villages within the natural boundary of Mayong. Besides, a few Nepali families also came who are now found at Rajamayong and Hatigarh villages. A few Bihari families also came who are citizens of Chanaka village.

References:

1. Dr. Hiren Gohain: The New Millennium Pronouncing Anglo-

Assamese Dictionary, Banalata Prakashan, Panbazar, Guwahati, Sixth Edition 2014, p-809

2. http// society.
3. S.L. Barua: A Comprehensive History of Assam, Second Edition, New Delhi - 1997, P. 153
4. H.K. Barpujari: The Comprehensive History of Assam, vol-II, 1st Edition, Guwahati, 1992, P. 391
5. S. Endle: The Kacharis, P. 7
6. H.K. Barpujari: op., cit., P. 392
7. S.L. Barua, Op., cit., P. 153
8. S.L. Barua, Op., cit., P. 414, 415
9. S.L. Barua, Op., cit., P. 414
10. L. Hazarika: Mayangar Itihas, Chaturtha Khanda, published in Rodali, Jagiroad, 2007 p. 29
11. S.L. Barua, Op., cit., pp. 414, 415



Introduction to the World of Computer Hardware Technology

Utpal Nath, B.A., B.LIS
Assistant Librarian
Mayang Anchalik College

The word 'Computer' comes from computing, which means to calculate or carry out arithmetic operations. It may be defined as a calculating machine, which operates upon data. Data is defined as information stored on a computer, used by various applications, to accomplish tasks. A computer can store, process and retrieve the desired data and finally print the data in the desired format. Thus, a computer is also known as data processor and the act of processing data using a computer is called data processing. Computers are widely used for commercial, scientific and defence purposes. Computers are available in various sizes and they can be classified into notebook computer, personal computer, workstations, Mainframe computers and supercomputers, based on their size, speed and cost.

Generations of Computers :

A generation refers to the state of improvement in the development of a product. In computer technology, the term "Generation" was used to distinguish between varying hardware and software technology. There are five computer generations; each generation is discussed below-

1. First-Generation (1942-1955):- In the first-generation, vacuum tubes were used which were made up of some filaments that could control and amplify electronic signals. Vacuum tubes were the only high-speed electronic switching device available in those days. The memory of these computers was constructed in electromagnetic relays. ENIAC, EDVAC, EDSAC, UNIVAC 1 are the examples of first-generation computers.

2. Second-Generation (1955-1964):- In the second-generation, transistor were used, which was invented by John Bardeen, William Shockley and Walter Brattain. Transistors proved to be better electronic switching devices than vacuum tubes. Second-generation computers were more powerful, more reliable, less expensive and easy to operate than the first-generation computers. High-level languages like FORTRAN, COBOL, ALGOL, and SNOBOL were also introduced in these computers.

3. Third-Generation (1955-1964):- Development of Integrated Circuits (ICs) was the hallmark of third-generation computers. ICs were made up of several electronic

components like transistors, resistors and capacitors fixed on a single silicon chip. In the third-generation, some more high-level languages were used like PLAI, PASCAL and BASIC. Mainframe and Minicomputers are the example of third-generation computers.

4. Fourth-Generation(1975-1989):- Fourth-generation computers were built using Large Scale Integration Circuits and Very Large Scale Integration Circuits. LSI and VLSI circuits were further integrated on a single silicon chip named as 'microprocessor', which contained control logic and memory. Two types of networking was established in these generation. These are (a) LAN (Local Area Network), (b) WAN (Wide Area Network). In fourth generation, several new operating systems like MS-DOS, MS-Windows were developed. Personal computer (PC) is an example of fourth-generation computer.

5. Fifth-Generation(1989-Present):- In this fifth generation, computers are using ULSI (Ultra Large Scale Integration) technology, which is more powerful and faster than microprocessors. During fifth-generation, optical disks have also been introduced which have emerged as a popular portable mass storage medium. They are commonly known as CDs (Compact Disks) because they are mainly used for storing data, which are only readable. In present generation, communication has become faster due to the use of electronic mail (e-mail).

The Major Components of a Personal Computer (PC):-

A personal computer has several components. These components perform different operations that are required for the

functioning of the personal computer. The description of these components is as follows-
1. System Unit: - A system unit is a cabinet, which is a metal or plastic case that contains the following components:

- ❖ Motherboard
- ❖ Power Supply
- ❖ Internal Disk Drive and the Memory Modules
- ❖ Cooling fans
- ❖ Expansion Cards like Video and Network Card plugged into the Motherboard

2. Monitor: - A monitor is the most common output device in a PC. Output devices are those that are used to supply data to the end user. A monitor displays instructions and provides information to the users. There are many types of monitors including

- ❖ LCD (Liquid Crystal Display),
- ❖ LED (Light-Emitting Diode) and
- ❖ CRT (Cathode Ray Tube).

3. Keyboard:- One of the basic and primary input devices in a PC is keyboard. You can use it for entering commands and data into the system. The primary keyboard types are as follows:

- ❖ 101-key enhanced keyboard.
- ❖ 104-key Windows keyboard
- ❖ 83-key PC and XT keyboard
- ❖ 84-key AT keyboard

4. Mouse:- Mouse is a device used for controlling the movement of the cursor or pointer on the display screen of a monitor. As it is rolled along a flat surface, the pointer on the display screen moves in the same direction. A mouse can have one, two or three buttons that have different functions depending on the currently running program. Some mouse have

scroll wheel to scroll through a long documents. There are three basic types of mouse, which are-

- ❖ Mechanical
- ❖ Opto-machanical
- ❖ Optical

The Internal Components of a PC:-

When you open the system unit component a PC, you will see chips, resistors, diodes and other electrical components, cables and plugs, which are called the internal components of a PC. The internal components may differ from model to model. The description of some of the internal components of a PC is as follows:

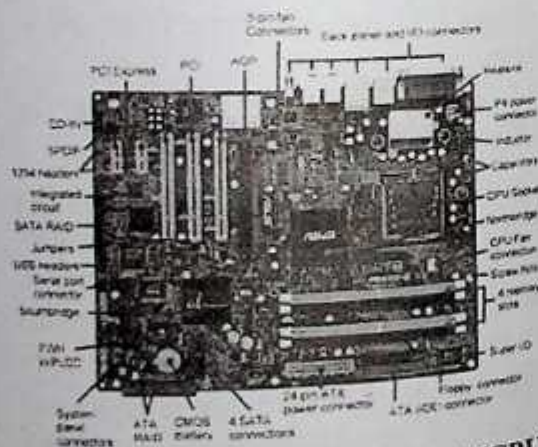
The Motherboard:- Motherboard is the most important component in a computer system that assembles all the other components of the computer system such as Compact Disk Read Only Memory (CDROM), Hard Disk, Central Processing Unit (CPU), RAM and BIOS. The Motherboard has the connectors to attach additional boards to the motherboard. These additional boards are also known as expansion cards. Commonly, the Motherboard contains the CPU, Memory, BIOS, Serial and Parallel ports and Mass Storage interfaces. Motherboards also contain expansion slots and controllers that are needed to connect and control standard peripheral devices like monitor, keyboard and disk drive. All the chips on the Motherboard are collectively known as chipset. You can directly add memory chips to the motherboard or you can upgrade your PC by replacing the CPU chip. You can replace the entire motherboard also to add additional features to your PC.

Motherboards are categorized into different types depending on their measuring unit called form factor, which determines the physical dimensions and size of the motherboards. The most commonly used motherboards that are based on the form factors are-

- ❖ Obsolete Motherboards
- ❖ Modern Motherboards
- ❖ Proprietary Motherboards

Some of the commonly motherboards names are-

- ❖ 845 Motherboard
- ❖ 945 Motherboard
- ❖ 865 Motherboard
- ❖ G-31 Motherboard
- ❖ G-41 Motherboard
- ❖ H-61 Motherboard
- ❖ H-77 Motherboard



Central Processing Unit (CPU):- CPU works as the brain of the computer. It is a processor, a component in a computer system that helps interpret instructions of a computer system and processes the data specified by the instructions. CPU allows you to perform basic programming in a computer system and provides the necessary primary storage and input and output facilities. A CPU

consists of various parts that help execute an application using input and output devices. CPU is a very complex and extensive set of electronic circuits that helps execute instructions of the programs stored in the memory of the computer system. A CPU consists of a control unit and an arithmetic logic unit.

Following are the main processor models that are manufactured by Intel-

- ❖ Pentium 4
- ❖ Pentium III
- ❖ Pentium II
- ❖ Pentium Pro
- ❖ Celeron
- ❖ Itanium
- ❖ Dual Core
- ❖ Core 2 Duo
- ❖ Core 2 Quad
- ❖ Core i-3
- ❖ Core i-5
- ❖ Core i-7



RAM (Random Access Memory):- RAM is the main memory or primary storage of the computer in which programs are stored so that they can be accessed quickly. There are many different types of RAM like Synchronous Dynamic

RAM (SDRAM), Double Data Rate Synchronous Dynamic RAM (DDRSDRAM) and Rambus DRAM (RDRAM). SDRAM is Synchronous with the processor. DDRSDRAM can transfer the data at double the rate of SDRAM. RDRAM is a type of SDRAM, which is designed by Rambus Corporation. RAMs come in different types of integrated chips that are called RAM packages.

RAM is the area where your computer stores programs that are currently running. If you want to execute any program, this program will be stored in the RAM before execution.

RAM consists of an Integrated Circuit (IC) chip, which is located on the motherboard or on the small circuit board attached to the motherboard on a computer system. When you switch off the computer system, all the data stored in the RAM is lost.

The different types of RAM names

are-

- ❖ SDRAM
- ❖ DDR-I RAM
- ❖ DDR-II RAM
- ❖ DDR-III RAM



ROM (Read Only Memory):- ROM is a special type of non-volatile RAM in which the data is stored permanently and cannot be altered by the programmer. Storing the data into a ROM permanently is known as burning the data.



Once you burn data, it is stored permanently in the ROM.

Thus you can only read data from ROM and cannot write data onto it. ROM chips are not volatile, so when you switch off the computer system the data stored on the ROM is not lost.

BIOS (Basic Input Output System):- BIOS is software to control the keyboard, display screen and disk drives, and serial communication in a PC. Serial communication is a type of communication in a PC that allows data to be transmitted as one bit at a time on a single path. Normally, a computer accesses programs from a disk and loads them into the main memory and executes them, but is a software that works without accessing programs from the disk. BIOS is often called a ROM BIOS because it is placed in a ROM chip that comes with the computer. When a PC starts, it is the BIOS that have control on the system. In the design of BIOS, a technique called shadowing is used in which BIOS is copied from ROM to RAM every time the computer is bootable. The shadowing is used because RAM is faster than ROM.



Storage Devices:- These are the devices used to store large amount of data and also referred to as mass storage devices.

All varieties of disk drives and tape drives come under mass storage devices. Mass storage devices retain their data even after the power is switch off. Mass storage is distinct from memory, which is used to store data temporarily. The main types of mass storage devices are-

❖ **Floppy Disks:-** The floppy disk is a flexible, and thin magnetic storage medium that is encased in a rectangular or square plastic shell.

Floppy disks are read and written by a Floppy Disk Drive or FDD.

Floppy disk comes in different sizes and capacities such as 3 1/2" 1.44 MB, 5 1/4" 1.2 MB floppy disks.

❖ **Hard Disks:-** A hard Disk Drive (HDD), also known as hard disk and hard drive, is a non-volatile storage device that is digitally encoded, which stores data on the magnetic surfaces of hard disk platters. Hard disk is the main data storage hardware in a computer system. A hard disk stores operating system files to interact with the computer system and all the data of an end user using the computer system. A hard disk is a component of a hard disk drive and the magnetic data are stored in the circuit disk.

Hard drives have several platters mounted on the same spindle.

❖ **Optical Disks:-** Optical disk systems use a laser for reading and writing data. Though optical disks have huge storage capacity, they are not as fast as hard disks. There are three basic categories of optical disks:

a. **CD-ROM:-** CD-ROM is used to store

large amount of data.

CD-ROM is available in two sizes, 80 mm diameter and 120 mm diameter. CD-ROM with 80 mm diameter stores 180 MB data, whereas, CD-ROM with 120 mm diameter stores 650 MB data. You need to attach a CD-ROM drive with your computer to read the data stored in CD-ROM.

b. **WORM:-** It stands for Write-Once, Read-Many. You can write data only once onto a WORM disk and after that you can only read the data.

c. **Erasable:-** These are optical disks that just like magnetic disks can be erased and loaded with new data. These are also called EO (erasable optical) disks.

❖ **Tapes:-** Tapes have large storage capacities and are not expensive but they do not allow random access of data.

Power Supply:- Most PCs can be plugged into standard electrical outlets. The required amount of electricity is then taken by the power supply and the AC current is converted into DC current. It also controls the voltage for eliminating spikes and surges that are common in most electrical systems. All the power supplies cannot regulate the voltage sufficiently so a computer is always at risk of large fluctuations of voltage. Power supplies are rated in terms of the number of watts they can generate.



Generally 200 watts is sufficient for the power supply in a PC.

Expansion Cards:- You can to add additional functionality to a PC using expansion cards. An expansion card, a printer circuit board, can be inserted into a PC motherboard's expansion slot for adding additional functionality to a PC. There are several types of expansion cards, which are as follows-

❖ **Graphics card:-** A graphics card or graphics processing unit (GPU), sometimes also called visual processing unit or VPU, is a dedicated graphics rendering device for a PC. GPUs are very good at displaying and manipulating computer graphics. Graphics cards can interface with a motherboard through an expansion slot or they can be installed into the RAM of a PC.

❖ **Sound Card:-** It is an expansible card that can input and output sound under the control of computer programs. Sound cards can give the audio component for multimedia applications like editing video or audio and music composition.

❖ **Network card:-** A network card or network adapter or NIC (Network Interface Controller) is an expansion card that allows computer communication over a computer network. It allows PCs to connect to each other using cables.

❖ **TV Card:-** Using a TV card or TV tuner card a PC can receive

television signals. Most TV tuners also functions as video capture card, allowing them to record television programs onto a hard drive.

HOW CAN WE MEASURE A STORAGE MEDIA

1 BIT	1 or 0 VALUE
4 BIT	1 NIBBLE
8BIT	1 BITE
1024 BYTE	1 KB (KILOBYTE)
1024 KB	1 MB (MEGABYTE)
1024 MB	1 GB (GIGABYTE)
1024 GB	1 TB(TERABYTE)

Reference Books:-

1. "Fundamentals of Information Technology and Operating Systems" for the course in Advanced Diploma in Hardware and networking Technologies (ADHNT) in the Punjab Technical University.
2. "PC assembly and Troubleshooting" for the course in Advanced Diploma in Hardware and networking Technologies (ADHNT) in the Punjab Technical University.
3. Help of Internet through Google and Wikipedia.



Forms and impact of Terrorism

Paban Kr. Bishaya

Asstt. Prof. Dept. of Pol. Science

Terrorism happens to be the major Problem currently being faced by the international community. Terrorism has been posing a serious threat to the peace & security of status. At present more or less no nation is free from the acute problem of Terrorism. "According to Encyclopedia of Social Science" Published in 1930 "Terrorism is the method, which an organized group or party sought to achieve its arrowed aims chiefly through the Systematic use of violence". In its traditional form terrorism was seen as a coercive tactic, often as part of larger guerilla warfare, in order to create threats f worse acts if their political demands were not met. Terrorist believe that by creating fear and terror, they can be Successful in their missions. So terrorism involves in the use of necked force and violence in the forms of killing of the people, particularly killing of officials and leaders of the state, abductions for ransoms, hijacking, ethnic killing etc. At present we have seen that Terrorism became Standard weapon for certain fundamentalist, extremist, militant Sub-nationalist, Jihadi and rebel groups.

Most of the countries in the world like Afghanistan, Israel, Palestine, Myanmar, Canada, Egypt, UK, USA, India, Indonesia and other Suffer from terrorist onslaughts.

Maximum terrorist organizations in the world which are disrupting peace and security and impose a threat to our future generations. World-wide improvement in tele-communication, transportation and technology have helped to heighten the links between terrorists outfits, that are in some way connected with each other either through finances, trainings or common enemy. Present terrorism is far more complex and dangerous with varied ideological, political or social objectives, much larger Scale of violence and availability of high-end technology to aid and abet such activities. The terrorist use various modern techniques for securing their parochial interests. In fact terrorism in its several dimensions has been spreading in a big way for the past few decades and it has been assuming more and dangerous proportions. The availability of more and more sophisticated arms and ammunitions in the illegal market it possible for several terrorist groups to acquire and use these for intensifying and spreading their terrorist activities.

During the period of past we have seen partition of Israel by creating new State Palestine was the witness of rise of terrorism in middle East. During 1960 Rod Brigade in Italy, Red Army in Germany and others

wanted destruction of the current political and economic System in their home countries for the development of new System. The political-ideological divide of cold-war directly or indirectly provided a ground for the emergence of terrorist group during 1960-80. A new dimension came to terrorism with the emergence of Islamic Jihadis. The Islamic Jihadis adopted the goal of liberating fundamentalist from in various states in their reach. They adopted the goal of liberating regions which were once ruled by Muslims as well as projected themselves as groups trying to secure the rights of Muslims living in various states. They used Afghanistan, Israel as fertile place for shelter of Jihadis & Central place for training. At present Pakistan also become the fertile land of Terrorist activities.

From 1990 to the last decade of 20th century the world witnessed the grave concern the spread of terrorism to several parts of the world. The world witnessed with disbelief and horror the terrorist attack on the twin tower of World Trade Centre of USA in 2001, attack upon Indian Parliament in 2001, Dec, Mumbai attack in 2008, and latest inhuman activities of ISIS in Iraq. In all these activities highly threaten the peace and security of international community. Peace and security become only definition of politics for the victims of terrorism. Increasing Blast, Kidnapping and Killing innocent become the daily routine work of each state.

Terrorism is one of the threat to Peace & Security and nation building process as well as in our Indian Political system. There are several forms of terrorism in India like Cross-border terrorism, Jihadi, Nacro terrorism, Religious terrorism, ethnic terrorism,

ideological terrorism etc. Indian terrorism is primarily attributable to religious communities and Naxalite. From Jammu-Kashmir to Kanyakumari all regions were affected had differing intensities by various insurgent and terrorist movement. Terrorist not just a simple act, it is a cowardly dastardly act. Terrorist use innocent children, old men and woman, political leaders officials as their target to spread terror and threat to the Union & State Govt. of India. Terrorism, most of all wants to create dissensions & disunity among the people of whole India. In the last three decade the terrorist & communalists have been forcing the people to think more along communal lines, to consider themselves as belonging to this or that group and community rather than as Indians. It is also bad sign to our national integration, peace & security of India. The unfortunate and harmful terrorism has been acting as a big challenge before our society and polity.

The main reasons behind the emergence of terrorism had been religious fundamentalism, sectarian fanaticism linguistic regionalism, socio-economic problems and above all the help and support from hostile neighbors like Pakistan. Pakistan has been sponsoring help to the Indian terrorist of all shades in securing their evil designs which appear to favor Pakistan the most. The terrorist attack on the Indian Parliament on 13th December 2001, Mumbai attack in 1993 and 2008 were definitely handy work of Pakistan-based terrorist outfits. Terrorism Jammu-Kashmir has been largely Pakistan sponsored terrorism. Terrorism in Punjab has its roots and branches in Pakistan. In fact Afghanistan Pakistan region acted as the

breeding ground and sponsoring area of Jihadi terrorism. India has been a victim of the cross-border terrorism duly backed and helped by the Pakistani ISI. During the past three decades Indian state has been spending its energies for fighting the menace of terrorism particularly in its state of Jammu & Kashmir. Since the days of independence India severely affected by the menace of Terrorism. Terrorism is more an isolated problem of our North-East also. Terrorism is the most nagging issue in our North-East. Now-a-days several dozens of the terrorist groups are active in our North-East, India. Amongst them ULFA, NDFB are active terrorist groups of Assam. The land where the people hated the idea of killing any animal has turned into a land of killing of innocent people has become an ordinary day to day affair. Nobody could imagine a few decades ago that Assam would one day turn into the most disturbed and violent part of the country. But at present Assam become as the hot bed of terrorism on the map of India. The Govt. of India has classified ULFA as a terrorist organization and had banned it under the Unlawful Activities Act in 1990. ULFA has a number of camps in Bangladesh, Myanmar, where members are

trained and sheltered away from Indian Army. The assassination of Surendra Paul in May, 1990, kidnapped and killing of Russian Engineer Sergei, and Sanjay Ghosh in 1991 and 1997, killing of the labors of Bihar in 2003, explosion on the independence day's Flag hosting ground in Lakhimpur in 2004, killing of Hindi speaking migrant in 2007 and so on has severely affected the integrity peace & security of our country. Along with ULFA, NDFB the terrorist group of the Bodoland also severely destruct our unity and integrity of our country, which was formed in 1986 under the leadership of Ranjan Daimary. The organization fight to get a sovereign Bodoland in North of the Brahmaputra River. Serious attacks upon the minorities of the Bodoland, Serial Bomb blast upon Guwahati city were the remarkable terrorist activities of NDFB. The inhuman assassination of innocent student Priya Basumatery in a public place, serial attack on minority people, and attack upon Ex-NDFB members done by NDFB (S) definitely create a threat to peace & unity of the land. These increasing activities of terrorist groups arise a question to us; can we save our unity and integrity? Can we give a peaceful world to our future generations?



Different religious cults and sects in Kamakhya pitha

Dr. Rumi Patar

Assistant Professor

Deptt. of History, Mayang Anchalik College

Sakti centres played an important role in the socio-religious life of the people of Assam from the very early period till today. Sakti centres are the places of worshipping mother Goddess in different forms. Assam had been recognized as important place for Sakti worship from the early period centering round the Kamakhya pitha. Kamakhya temple is the main Sakti centre in Assam which is located in the Nilachal hill of Guwahati city.

The shrine is a place of culmination of Saktism, Tantricism, Saivism, Tantric Buddhism and Vaisnavism. Through the ages Kamakhya has remained the most celebrated centre of the Sakti cult in Assam. Instead of an image or iconic representation of the goddess, prayer is offered to a Yonimandala of stone. The Yoipitha and Yonimandala of Kamakhya temple are different from each other. The Yonipitha is a vast tract of land in which the Yonimandala is situated. The Yonipitha has a length of 'five crosh'. Inside of the Yonipitha there is the Hill called Nila situated within the Yonipitha. They are the Brahmasaila, the Nilasaila, the Maniparvat and the Bhasmachala Hills. The Yonimandala is a squire sized red stone. It remains always wet with water that flows from a spring below. The length of the Mandala is

one arm and twelve fingers.

Several literary works like the Kalika Purana, the Yogini Tantra give different accounts of the Aryan origin of Kamakhya. However Banikanta Kakati and Nirmal Prabha Bordoloi mention Kamakhya as a non-Aryan goddess. The temple was constructed by Koch king Biswa Singha during 1515-1540 CE. The present temple was constructed on the earlier temple by Koch King Naranarayana with the help of his brother Chilarai in 1564 CE. Saktipitha Kamakhya, famous for Sakti worship in India is a meeting ground of various religious cults like Tantricism, Saivism, Vaisnavism, Buddhism etc. All these religious cults which exist in the temple are deeply associated with each other and so it is difficult to make a separate study of each of these cults.

Saktism enjoyed a strong hold in the religion of Assam from the ancient period. According to Kalika Purana and Yogini Tantra Kamarupa was the most suitable place for the worship of Sakti. Saktism, the cult of worshipping the mother goddess as the supreme deity known variously as Devi, Durga, Kali, Kalika, Uma, Kamakhya, Tara, Chandī, Chamunda, Vindhyavasini, Sakamabhari and

so on, centred in and around the Kamakhya temple in ancient Assam. The Sakti pitha Kamakhya came to be recognized as the most important Sakti pitha not only among the Saktipithas of Assam but also among the five main Sakti centres in India viz, Katyayani at Uddiyana, Kamakhya at Kamarupa, Purneswari and Chandī at Jalandhara and Dikkaravasini at the eastern part of Kamrupa.

Saktism is associated with the sacrifices of various animals, human beings etc. Sacrifice of pigeons, ducks, goats and buffaloes are still prevalent in the Kamakhya temple. Without the sacrifice the worship of Kamakhya is not supposed to be completed.

Saktism has three types of worship viz., Japa, Homa and Tarpana. Japa is the system of worship in which mantras are uttered by the priest to worship the goddess. Homa is system of worship in which items like Ghee, Belpat (wood-apple leaves), Til (serame) and Chaul (rice) are sacrificed in the sacred fire. Tarpana, the worship of the goddess with sixteen upacara is also an important part of Sakti worship in the temple. The sixteen upacaras are- Asana (seat), Swagata (calling), Padya (protection for foot), Arghya (an utensil made of copper to pour milk or water to the goddess), Asamania (to wash hand and mouth), Madhuparka (mixture of honey, curd, milk, molasses and sugar), Punarasamaniya (again to wash hand and mouth), Snana (bath), bastra (cloth), Abharana (ornaments), Gandha (perfume), Puspa (flower); Dhup (incense sticks) Deep (eathen lamp) and Naibedya (eatable items like gram and fruits offered to the goddess).

The religious festivals observed in the Kamakhya temple are related with the worship of Sakti. The festivals associated with the Sakti worship are Durga puja, Manasa Puja, Kali

Puja, Lakshmi Puja and Saraswati Puja and so on.

Durga Puja which is observed in the autumn season is a popular festival of temple. It is observed in the month of Ahin (mid September to mid October) of Assamese calendar and worship is offered according to the Tantric mode. No image of goddess Durga is used in the temple. Sacrifices of animals like goats, pigeons and buffaloes are offered to the goddess during that period.

Another important festival observed in the Kamakhya temple is the Manasa Puja or Devadhani festival. It is observed on the last day of Shaon and first day of Bhada (mid August) of Assamese calendar. The folk goddess Manasa is considered as the goddess of snakes. During these festival different musical instruments are played along with the recitation of the Beula-Lakhindar ballad. Sacrifices of animals are offered to the goddess during this festival.

Laksmi Puja is also observed in the Kamakhya temple on the next bright fortnight of Bijayadasami (the last day) of Durga Puja. In this festival sacrifices are offered to goddess Kamala, one of the Dasmahavidyas. Goddess Kamala is considered as the Laksmi in the Kamakhya temple. Kali Puja is observed in the Kali temple (one of the Dasamahavidya temples) in the Kamakhya temple complex on the next black fortnight of Laksmi Puja. The worship of goddess Kali is performed by giving animal sacrifices.

The Sarawati Puja which is also a worship of Sakti is performed on the fifth day of bright fortnight of Assamese Magh (mid January to mid February) month. The Saraswati Puja is performed in the Matangi Pitha (one of the Dasamahavidyas) of the Kamakhya temple in which animal sacrifices

are offered to the goddess.

Kamakhya temple is also associated with the worship of folk goddess Sitala in the Sitala temple on the southern side of the Kamakhya temple. Moreover, an image of goddess Sitala also exists in the Kamakhya temple premises. In Assam, goddess Sitala is considered as 'nature goddess' who can cure small-pox, one of the common diseases of Assam.

Saivism is another important religious cult associated with the Kamakhya temple. In Kamakhya temple, the Mahadeva cult is connected with the cult of Sakti.

The cult of fertility or the worship of the phallus or Linga which was later personified as Lord Siva is also found in the Indus valley remains and Vedic literature. Saivism is one of the oldest religious faiths of Assam. During the period of Naraka Siva dwelt secretly. He was then worshipped by the indigenous Kirata people. Banana the king of Sonitpura followed Saivism. Siva worship was first introduced in early Assam by king of Jalpaiguri (North Bengal) known as Jalpeswara and also had founded a Siva temple by his name.

The Chinese traveller Yuan Tsang had given some information about the prevalence of Saivism in Assam. Yuan Tsang who visited Kamarupa during the period of the Varman king Bhaskar Varman (594-650 A.D.) mentions in his book Si-Yu-Ki that there were hundreds of Deva temples in Kamarupa. Perhaps those Deva temples mentioned by Yuan Tsang were dedicated to Lord Siva, because he used the word Deva in place of the word Devi. Probably during that period the tradition of mother worship continued in a low profile.

The worship of Siva prevailed in Assam from a remote period and it was the popular form of religion amongst both the aboriginals and the Aryanized people. The popularity of

Saivism in ancient Assam is also proved by the copperplates and land grants of the kings appeared in the Kamarupa Sasanavali. The kings of ancient Assam had expressed their allegiance to Saivism through those copperplates and land grants.

In the Kamakhya temple the joint worship of Siva and Sakti is prevalent. Tantra also popularizes the worship of Siva and Sakti. According to Tantras, Siva without Sakti is not capable of moving. The joint worship of Siva and Sakti is purely of a Tantric origin. The mother goddess Kamakhya is united with Siva or Mahakala or Kamesa and pairs with Him as Kameswara-Kameswari.

The union of Siva and Sakti is proved by the Dasamahavidya temples existing in the Kamakhya temple. Dasamahavidyas represent ten different forms of Sakti. There are ten Mahavidya temples in the Kamakhya complex. Except Dhumavati, who is represented as widow, the nine Mahavidyas are worshipped with their Bhairavas. The Bhairavas of the Mahavidyas are- Goddess Kali (worshipped with Mahakala), Tara (with Aksaubha), Sodasi (with Kameswara), Bhubaneswari (with Tryamvaka Siva), Bhairabi (with Dakshinamurti), Chinnamasta (with Kavandha), Bagala (with Ekavaktra Siva), Matangi (with Matanga Siva) and Kamala (with Sri Visnu).

There are five pithas of Panchanana Siva within the Kamakhya temple which proves the existence of Siva cult in the Kamakhya temple. Besides this there are some other Siva temples in the Kamakhya Pitha.

Some local festivals observed in the Kamakhya temple are also related with Saivism. One such local festival prevalent in the Kamakhya temple in the Puhana Bia or Punsavan ceremony. This ceremony is one of

the ten Hindu Samskaras. It is performed to produce male child. It is observed at the seventh or eighth month of the first conception of any remembrance of the Hara-Gauri's (Siva-Parvati's) marriage ceremony. This festival is held on the second or third Tithi of dark fortnight of the Pusya constellation of the Puh or the Magh month (mid December to mid February).

Sivaratri, another religious ceremony performed to worship Siva in the Kamakhya temple on the Krishna Chaturdasi Tithi, i.e., on the fourteenth day of the dark fortnight of the month of Fagun (mid February to mid March), also proves the prevalence of Saivism. In this occasion non-vegetable Bhoga, made of fish and meat of castrated goat is offered to Kamakhya in the five Siva Pithas (Panchanana). In this festival a castrated goat is decapitated in the temple.

Tantricism is also associated with the worship of goddess Kamakhya. The shrine is regarded as the perfect place for the practice of the Tantric cult. Tantricism has also a non-Aryan origin and all the elements like the use of magic and charms, the use of wine, the evoluting rites the beliefs in the efficacy mantras and sex worship are found in other primitive cultures around the world.

One element of the religious heritage of ancient Assam is 'Fetishism', a belief in magic which is associated with objects like stones and trees etc. constituting the foundation of Tantricism in Assam with its centre at the Kamakhya temple. Tantric worship centres round the union of Siva and Sakti. In the Kamakhya temple unified prayer is offered to Siva and Sakti in the forms of Kameswara and Kameswari respectively.

As a centre of Tantricism, the Panchamakara i.e. the 'fifth M' method is practiced in the Kamakhya temple. These

Panchamakara include Madya (alcohol), Mangsa (meat), Matsya (fish), Mudra (signs of seats) and Maithuna (sexual intercourse). Yantra worship is also an integral parts of Tantrik worship which existed in the Kamakhya temple. In the temple worship is mainly performed on the Srichakra (Yantra) which is considered as principle among the other 960 Yantras. This Srichakras (Yantras) are actually symbols which the Sadhaka tries to establish god or goddesses in that symbol.

Several festivals are observed in the Kamakhya temple at various times. Many of them are related with Tantricism. The Ambubachi festival observed in the Kamakhya temple from the seventh day to the eleventh day of Ahar (within the first fortnight of the month of June) is an example of such festivals. It is believed that this is the period of menstruation of goddess Kamakhya. During this period the temple is closed for the devotees and Visitors. The temple is re-opened on the fourth day. After the period of menstruation, the productive power of a woman becomes active. Ambubachi is a festival which signifies the power of fertility. Thus, the concept of fertility is related with mother goddess Kamakhya. This is a Tantrik belief.

In the Kamakhya Pitha, the worship of the Dasamahavidyas is also prevalent. These temples are the Kali temple, the Tara temple, the Bhubaneswari temple, the Bhairavi temple, the Bagalamukhi temple, the Dhumavati temple, the Sinnamasta. All the Mahavidyas except Bagalamukhi, are worshipped with red flowers. The use of wine is the speciality of the worship of the Dasamahavidyas along with Dhyana and Bija-mantra.

The Kamakhya temple is also associated with the Buddhist faith especially with the Buddhism or Tantrik Buddhism. The

architectural remains of the Natachala Hills indicate the Buddhist influence on the temple.

Some Buddhist tradition state that Buddhism entered Kamrupa around the third century B.C. Kalhana's Rajtarangini also mentions about the prevalent of Buddhism in Kamrupa of the Pre-Bhaskarvarman era. The Bagalamukhi is one of the famous goddess among the Dasamahavidyas and in Kamakhya temple also there is a temple of goddess Bagala. Bagala is the best example of the assimilation of the Buddhist and the Hindu Tantras. In the Buddhist Tantras, there is a goddess named Bagala or Bogla Dakini.

Various Buddhist relics are found on the Nilachala Hills in which testify the Buddhist influence on the Kamakhya temple. All the sculptures are in various shapes. They are on the verge of decay. They depict episodes of Gautam Buddha's life. Two images of Buddha and Buddhisattava are found on the Nilachala Hills. Moreover, a rock cut image of Buddha under the Bodhi tree was discovered by the side of the old path of the Kamakhya temple. Some other Buddhist sculptures like Gautama in archery contest, Gautama on horseback etc. are also found on the Nilachala Hills. Moreover, a broken image of Padmapani Buddha in the form of Dhyana and an image of a mother with a child, probably representing the Buddhist goddess Hariti are found in the temple. Some broken images of elephants and oxen's are also found in the Kamakhya temple. All these sculpture belong to the seventh or the eight centuries and they signify the existence of the Buddhist cult in the Kamakhya temple.

The cult of Vishnu is also associated with the Kamakhya shrine. According to the Kalika Purana, Mother Earth gave birth to Naraka. Naraka was fathered by the Boar incarnation of Vishnu. After coming to Pragiyotispura,

Naraka started to worship goddess Kamakhya on the advice of Visnu. This signifies the influence of Vishnu cult over the Kamakhya Shrine.

In the Kamakhya temple there is a temple of Vishnu, known as Kamleswar in which both Visnu and Siva Jointly exist and the sonnet form is known as Kambalakhya. There are several stone structures and statues related with the Visnu cult in the Kamakhya temple. This testifies the prevalence of Vishu cult in Kamakhya temple.

There are several stone structures related with the Visnu cult in the Kamakhya temple. In the Nilachala Hills, there is a stone statue of Visnu Vasudeva and three statues of Visnu Krisna. Moreover, there are several stone statues of Visnu Balarama, the elder brother of Krisna, carrying a plough in his hand. In the first gate of the main walking path to the Kamakhya temple, a statue of young Balaram is affixed. Balaram is seen as killing Mustika, the wrestler of king Kansa. A rock cut flute playing statue of Krisna Vasudeva is also found in the Kamakhya temple. Moreover, near the main temple of goddess Kamakhya, a Krisna temple exists. Regular worship is held in the Krisna temple.

Some festivals observed in the Kamakhya temple are also related with the cult of Visnu. The Douljatra or Holi, the festival of colour and joy is observed in the temple on the full moon day of the Assamese month Fagun (mid February to mid March). The Douljatra is a festival related with Lord Krisna. The festival is observed in the Kamakhya temple with pomp and grandeur.

Another important festival related with the Visnu cult or Krisna cult is the Janmastami (the birthday of Krishna). Janmastami is celebrated in the Kamakhya temple on the

Krisnastami Tithi (day) of the month of Bhada (i.e. on the eight day of the black fortnight between mid-August to mid September). In this festival, Hom is offered in the Kamaleswar temple. Moreover, animal sacrifices are also conducted in the main Pitha of the Kamakhya temple on this occasion. All these festivals signify the existence of the Visnu cult in the Shrine.

The worship of Ganesa is an important part of the religious aspect of the Kamakhya temple. In the temple, a traditional ritual exists in which the devotee can enter the main Kamakhya Pitha after taking permission from the image of Ganesa which is situated near the tank Saubhangakuda. Stone images of Ganesa are found on the Nilachala Hills in large numbers. The numbers of Ganesa idols discovered on the Nilachala Hills are above fifty. It is mentionable here that most of the Ganesa statues on the Nilachala Hills have two full teeth where the Ganesa images of rest of India are generally single toothed.

The Kamakhya Pitha is assimilated with several religious cults like Saktism, Tantricism, Saivism, Buddhism and Vaisnavism etc. However, it is popular mainly as the centre of Sakta Tantricism. On the Nilachala Hills, several families inhabit. They are mainly Brahmanas, Kayasthas, Napits, Dhobas and so on. All these people are associated with the Kamakhya temple by several professions. The Brahmanas are the Pandas who conduct the worship of Goddess Kamakhya. All these people are living at the Nilachala Hills are

followers of Sakta Tantricism. Besides Saktism, they believe in other cults like Saivism and Vaisnavism. As all these religious cults are amalgamated with the worship of the Kamakhya shrine, the people have naturally become the followers of all these cults. Therefore, there is no distinct sectarian division among the inhabitants of the Nilachala Hills who belong to Sakta, Tantric, Saivite and Vaisnavite sects at the same time.

Bibliography:

1. Bhattacharyya, Mahendra Nath, 2001, Shri Shri Kamakhya Teertha, Guwahati.
2. Bardoloi, Nirmal Prabha, 1986, Devi, Sahitya Prakash, Guwahati.
3. Devasarma, Dharani Kanta, 1991, Kamakhya Teertha, Kamakhya Pradarshan, Guwahati.
4. Devi, Minakshi, 2008, Kamakhya Dhamar Puja Parvan Aru Utsava Anusthan: Ek Bishleshanatmak Adhyayan, Gauhati University.
5. Goswami, Kaliprasad, 1998, Kamakhya Temple: Past and Present, A.P.H. Publishing Corporation, New Delhi.
6. Goswami, Kali Prashad, 1996, Kamakhya Temple: Its Origin, Religious Aspect and Economic Impact, Gauhati University.
7. Kakoti, B.K., 1989, Mother Goddess Kamakhya, Assam Publication Board, Guwahati.
8. Sarma, Sanghamitra, 2010, The Kamakhya Temple- A Socio Religious Study, Assam University, Silchar.



The influence of English literature upon the dramatic achievement of Lakhminath Bezbaruah

Samir Kr. Nath

Introduction :-

The social system during the time of Bezbaruah in the nineteenth century was perturbed by the political conflict and consequently the social unsteadiness and economic degradation struck our society severely. On one hand the whole Assamese society was made faded by the autocratic reign and exploitation of the British, on the other hand the several attacks of Maan had made the nation emaciated. The political environment of Assam during nineteenth century have been covered with dark clouds since the reign of emperor, Chandra Kanta Singha. At that time Assam was under the hands of British and gradually entered into a whirlpool of uncertainty. Only the practice of dramas of Mahapurux Sri Manta Sankardeva at satra clutched the culture of Assam.

Bezbaruah, the man of towering personality always endeavoured to represent and protect the prestine glory of Assamese nation and culture when Assam was subjection to British rule. The contemporary society of Bezbaruah was pathetic due to the exploitation of British on one hand and prevalence of Bangla language in all

প্রগতি ❖ ১৩৮

institution instead of the Assamese language on the other hand. Bezbaruah couldn't tolerate the buffonery of some younger Assamese who forgot their own sweet language and had used Bangla in both official and day-to-day life. That is why in such a time of adversity Bezbaruah became able to reshape and revitalize the Assamese dramatical literature by extracting elements from Assamese society and history. For the subject matter Bezbaruah was dependent on the folk-literature on one hand and national history on the other hand. He endeavoured with utmost caution to represent the national literature before the mass people. To enrich the quality of folk literature, folk-crafts and folk-songs were the intention of Bezbaruah. Bezbaruah was inspired and influenced to do this by the idealism of Mahapurux (greatman) Sri Manta Sankardeva the propagator of Baishnab religion who rectified the Assamese nation from the dark period, stained with various malpractices.

Though some research, discussion and analytical review are continued regarding Bezbaruah yet it is not enough if we observe his incomparable importance

in the history of Assamese literature and his ample creation. It becomes a very transparent thing that the critics and writers of present decade don't pay any heed to the drama which is actually an integral part of literature. Now-a-days the dramatists are not given importance and recognition in any literary forum and organization like '*Sahitya Xova*' also. If we study Bezbaruah it can be inferred that he whole heartedly accepted drama as literature. The readers will come to realization that Bezbaruah wrote the dramas only for perusal than for theatrical performance.

Bezbaruah's dramatic skill and influence of English literature :-

When Bezbaruah started writing drama in the last part of the nineteenth centuries, the farce was prevalent at that time. Bezbaruah's some dramas can be included in comedy of humour of English literature. Bezbaruah undoubtedly was influenced along with the other writers of the world by Ben Johnson, the contemporary of Shakespeare when he was a student of Calcutta College. "Ben Johnson's comedy of humours is based on the medieval psychological theory that human body comprises of four chief liquids or humours-blood, black bile, yellow bile and phlegm. When these humours existed in a state of harmonious equilibrium in the individual's constitution, they produce physical and mental health. An imbalance in the proportion and distribution of liquids results in a corresponding imbalance in the mental condition and disposition of the individual." (A History of English literature - J.N. Mudra and S.C. Mudra).

Generally comedy rises due to the perception of incongruities in human life. The comic spirit is created when man generally depart from a standard of form. In the other words the imperfection of man's character can be considered as the infrastructure of comedy. Furthermore some abnormality in situation or character is necessary for the comic spirit. '*Litikai*', the first drama of Bezbaruah was published in '*Jonaki*' in 1889. After a vast gape of twenty years from the creation of '*Litikai*' Bezbaruah again wrote three light comedies. These all three, light comedies like '*Pasani*', '*Nomal*' and '*Chikarpati-Nikarpati*' have some general characteristic features. Though the dramatist Bezbaruah seems to create the humouric sense by centering on the simple and easygoing life of village rustic, it will be a wrong to think that he wrote these dramas only for ridiculous effect. The social sense and responsibility emerge through these light humour. Through '*Litikai*' Bezbaruah made purse of laughing by describing seven innocent poor, dupe, ignorant brothers and their activities and ridiculous characters. Bezbaruah used the worldly story as an allegory through which a general poet or a dramatist displays his own opinion on a particular subject matter or moral lesson with the help of a descriptive story. The dramatist actually exposed the simple, lazy, disappointed Assamese learners through the ridiculous negotiation, activities of the seven brothers. Among seven brothers Nitai was only literate for which reason he had become able to return from the mouth of death. If Nitai hadn't been able to read the letter,

written by Bamun (Priest) and write another letter instead of it then he would have been died at the hands of intimates of Bamun. Except Nitai, other six brothers had to embrace death only for illiteracy.

In English literature there are two types of comedies like comedy of manners and comedy of humours. The comedy of humours pertain to Benjonson and comedy of manners pertain to the comedy of Restoration age. In England the comedy of manners flourished as the dominant form of Restoration comedy in the outstanding literary production of Sir George Etherege, William Wycherley who wrote, "The country wife", "plain dealer", "love in a wood", "The Gentleman Dancing Master" and William Congreve who wrote "The Old Bachelor", "The Double Dealer", "Love for Love", "The way of the world". It was revived in a more subdued form in the 1770s by Goldsmith and Sheridan, and later by Oscar Wilde who penned his theatrical voice in "Lady Windermere's fan", "A woman of No Importance", "An Ideal Husband", "The Importance of being Earnest", Now Noel coward's "Design for living" (1932) and Joe orton's "Loot" (1956) can be considered as modern comedy of manner. Restoration comedy is also realistic because the dramatists of the period drew their characters, copied their situations, expressed their sentiments from the contemporary life. "Pasani" of Bezbaruah can be categorized into "Comdy of humour". Abnormal hospitality of the "Pasani" can be considered as particular humour or mental condition. The concentration on the activity

of pasanioni who cares pet animals more than man reveals the humour. According to her it is better to feed dogs and cats than to man. Though the cats and dogs cannot show their gratitude actually they remain satisfied. But the voracious man who can appreciate you will eat and entice you by appeasement policy.

Both 'Nomal' and 'Chikarpati-Nikarpati' dramas are social object of derision and laughing. The deceiving of satra's gokhai-bhakat (Worshipper), the prevalence of bribery in satra like court, the real intellectual essenceless of gokhai (deity) who is regarded by bhakat as intellectual, gokhai's craziness towards Bangla dramas and other notoriety, injustice are exposed with cruelty through laughing. Remarkably Bezbaruah paid more importance on satire than humourical sentiment. Through these dramas Bezbaruah caste arrows against some Assamese who are fond of Bengali language and arrogance of some literate Bengali. Furthermore some thinking of Bezbaruah regarding the satra institute are expressed in the negotiation between khadhuram and gokhai. The present deplorable plight of satra institute of Assam had been predicted by Bezbaruah in those days. In 'Chikarpati-Nikarpati' he reveals the Jealousful activities among the advocates, the so-called aristocratic class, stratagem, arrogance of upper class society before the audience-reader through humour - satire dramatically. The satirical attitude of Bezbaruah in sketching the character of Khutuli Gohain and Gangaram is remarkable. In the history of English literature some dramatists from Elizabethan

age (1550-1630) to post modernism took help of some technique, mechanism and dramatical skill to focuss their subject matter more vividly before the audience. In the same way the humourical sentiment of Bezbaruah is not the ultimate end but one type of strategy or skill through which Bezbaruah wanted to make Assamese people alert to their weakness and imperfection.

Bezbaruah was influenced by Shakespeare when he was a student of General Assembly College and presidency college of Calcutta. Like Shakespeare Bezbaruah also created some serious tragedy on the basis of Assam history during his fifty years of age. At first to strengthen the infrastructure of Assamese literature by writing dramas in his own language like Shakespeare secondly to motivate the Assamese people with the feelings of patriotism and nationalism and thirdly to make the Assamese people aware of how they had to lose the freedom of six hundred years at hands of British, Bezbaruah exhibited the moral lessons through dramatical performance. In the same way the historical plays of Shakespeare like *Richard II*, *Henry IV (part I)* and *Henry V*, *Richard III*, *Henry VIII*, *King John* and *Henry VI* are marked with a fervent note of patriotism and nationalism. These historical plays represent the history of England from 1200 to 1550 A.D. Near about 350 years relating to English reign, their conflict, uproar and confusion are focussed in shape of dramas. To make the Englishmen more patriotic and proud of being Englishmen was the principal object

of Shakespeare's historical plays. After all his historical plays provide a vigorous plea for nationality. The dying of John of Gaunt in *Richard II* praises England like this :

"This royal throne of King's, the sceptred isle; the sceptred isle earth of majesty, this seat of Mars, this other Enen, deni paradise.

There for tress built by Nature for herself against infection and the hand of war.

This happy breed of Men. This little world this precious stone set in silver sea.

Which serves it in the office of a wall, or as a meat defensive to a house.

Against the envy of less happier lands. This earth, this realm, this England this nurse, this teeming wound of royal king."

There is a gape of twenty seven years between the creation of Bezbaruah's first drama "Litikai", and other three dramas like "Jaymati Konwari", "Chakradhwaz Khingha" and "Belimer" published in 1915. But it is remarkable that before the fifteen years of Bezbaruah Padmanath Gonhai Baruah initiated the historical plays in Assamese literature by creating "Jaymati" (1st edition) in 1900. That is why Padmanath Gonhai Baruah can be regarded as the pioneer in this regard inspite of Bezbaruah's refusal to admit him. Some particular significant incidents relating to the reign of Ahom Sargadeu (King) of Assam history are the basis of historical plays of Bezbaruah like Padmanath Gonhai Baruah. The sacrifice of Jaymati, the Ahom lady in "Jaymati Konwari", the victory of

Assam in the battle of Saraighat in "Chakradhwaj Khingha" and the decay of Ahom rule in "Blimer" are chosen as subject matter. Some characteristic features and significance of Bezbaruah's dramas are complete influence of Shakespeare, the creating of some imaginative and unforgettable characters along with some historical characters and the use of a colloquial prose which is opposite to Padmanath Gohain Baruah. In "Jaymati Konwari", principal historical characters like Jaymati, Gadapani and Buragohain are revealed with respective characteristic features. Though the dramatical conflict seems to occur between Lora Raja (Lora—boy, Raja—king) and Gadapani but an dramatical performance proceeds through the conflict between Jaymati and principal minister, Buragohain, Dalimi, the imaginative characters of the drama is a scarce creation of the romantic literature during Jonaki era. Dalimi reminds us the Shakespeare's "Miranda", one of the principal character of 'Tempest' and Worldworth's 'Luci'. Miranda was banished to island along with her father at the age of three and in the subsequent twelve years she has lived with her father and their slaves, caliban as her only company. She is openly compassionate and unaware of the evils of the world that surrounds her learning of her father's fate only as the play begins. Worthworth wrote 'Lucy Gray' in 1799 and was published in his 'Lyrical ballads'. It describes the death of a young girl named Lucy Gray who went out one evening into a storm and was never found again. It is remarkable that formerly Padmanath Gohain

Baruah sketched a female character named 'Jinu' who is very similar to Dalimi. Both these girls seem to be sister like are brought-up in the natural environment of Naga hills. But Padmanath Gohain Baruah did not let his imaginative Jinu to grow. On the otherhand Bezbaruah portrayed Dalimi as daughter of nature who is a blossomed like a flowers and becomes a symbol of love and beauty. At last Dalimi disappears like Lucy Gray in the breast of a hill.

"The storm came on before its time, she wandered up and down,

And many a hill did Lucy climb

But never reach'd the town."

One Naga villager commented on instantly disappeared Dalimi as - "I said right, whether you accept it or not your girl is not, human being, she was some spirit". (5th act, 8th scene). Bezbaruah endeavoured to delight the mind of the audience by representing some small imaginative characters through some serious and mournful scenes. These imaginative small characters include buffon Sharma, Pandit (master), pithu Samgmai, Nenai Chamua, Litika sipadar, Manai Kari, Jalahu, Batarua, Bhakat etc. The comic character pandit is very similar to the fool of Shakespeare's tragedy "King-Lear". King, Lear becomes crazy for the company of Fool and he intends to hear the humours and meaningful things of Fool. In the same way principal minister Buragohain refreshes his notification of his body and mind by hearing and enjoying the buffonary of pandit. As the activities and performance of old Lear is harshly criticized through the

clownish of Fool humorous pandit also does not let king and Buragohain to escape from acute observation and criticism.

The dramatical conflict of the drama "Chakradhwaj Khingha" is external because the subject matter of the drama is represented by centering on the struggle between the soldiers of Assamese and Mogal. The introspection of the present dramas cannot be traced in this drama. A sub-plot of love affair between Khodiakhua Gohain and daughter of Barphukan, Chenehi is made vigorous along with the main plot. Among the fictitious characters Gajpuria and Gojpuriani are outstanding creation of Bezbaruah. These two characters, their companions and the scenes related to these characters are represented in the model of Shakespeare's "Henry IV (part - I)", "Henry V (part - I)" is believed to have written no later than 1599. It is the second play in Shakespeare's tetralogy dealing with the successive reign of Richard II, Henry IV (Part I and II) and Henry V, Henry IV (part - I) depicts a period of History that begins with Hotspur's battle at Homildon in Northumberland against the Douglas late in 1402 and ends with defeat of the rebels in Shrewsbury in the middle of the 1403. The centre of the play are the young prince Hal and his companions Falstaff, pains, Bordolph and peto. Bezbaruah seems to take prince Hal as model for sketching the character Priyaram. In the same way to portray another two characters, Gojpuria and Gojpuriani Bezbaruah depends upon Sir John Falstaff Mistress quickly, the hostess of the Bora's Head Tavern. Though, Bezbaruah accepts

Shakespeare as model, his characters Gojpuria, Gojpuriani and their companions like Xadhwiram, Japara, Takou and Tukura emerge as real Assamese. If Bezbaruah hadn't mentioned about his source or someone hadn't been acquainted with Shakespeare no one would be able to identify the source of Bezbaruah's portrayal of the characters.

In "Belimar" play, Bezbaruah dramatized some particular sorrowful events during the last part of six hundred year's glorious reign of Ahom royal dynasty. A lot of characters like Purnananda, Badanchandra, Satram, Chandrakanta Khingha and Ruchinath and their activities make thirty five scenes of the play massive with meaningful significance. Among these characters not a single character can be regarded as protagonist. The loss of independence at hands of foreigner is really a tragedy for the whole Assamese nation and the nation itself seems to become a tragic protagonist in the play. Again the Sketching of Pijou, the young wife of Orekhanath Phukan and daughter of Badan reminds us of Ophelia the outstanding lady character of Shakespeare's tragedy Hamlet. Among the comic and fictitious characters Bhumuk Baruah is remarkable who is very similar to witty pandit of "Jaymati Konwari". The activities, manners and talking of Bhumuk Baruah reminds us the "Fool", the companion of Leare. Though Bezbaruah was influenced by Shakespeare's dramatical skill and strategy yet he designed a own mechanism for which his all characters seems to emerge from the grass root level of Assamese background.

Bezbaruah's presentation of drama is not entangled with the stage performance. He had written drama only for perusal in the same manner as his short stories and novels. During his staying in Calcutta Bezbaruah was frustrated to observe the deplorable condition of the Assamese literature in comparison to Bangla literature and he endeavoured in utmost caution to enhance and enliven the quality of the Assamese literature. He was influenced by the dramatical achievement of Shakespeare to such an extent that he believed to strengthen the infrastructure of Assamese literature by writing dramas as Shakespeare. Bezbaruah was not involved with the contemporary Assamese theatrical performance, the taste of audience due to his long dwelling in abroad. That is why his three dramas written on the base of Assam history were not received with appreciation by audience. Furthermore other drawbacks like extensive plot, innumerable characters and scenes, excessively long and heavenly dialogue can be traced as the reasons of failure for which his dramas were not appreciated on the stage. In which time audience sought amusement through the stage performance who will be eager to listen the excessively long conversation, heavenly declaration and reading of letters? Of course the dramatist united some comic scenes amidst the seriousness in order to cater the entertainment to the mind of audience. But at that time the audience sought either a farce which provided entertainment through laughing or an ancient drama based on fable which provided to the mind of the audience a sort of spiritual

delight and satisfaction through dramatical fickleness. The comic plays of Bezbaruah like "Kaniar Krittan", "Mahari", "Gaonburha", "Bhramranga", and other four plays like "Harichandra", "Sita-haran", "Abhimunya Badh", "Dakhyajagya" prove this fact. Though these above mentioned plays weren't successful on the stage yet the readers accepted these plays heartily and spellbanded by the magic of Bezbaruah's language.

Most probably Bezbaruah was acquainted with the "Poetics" of Aristotle. Always he kept in mind the difference between poetical work and history which was maintained in the successful dramas of world literature. Aristotle comes to discuss the relation of poetry and history when he replies the Plato's charge. Plato states that art is an imitation of an imitation. Referring to the role of a poet Aristotle in the IXth chapter of the poetics says, "It is not the function of the poet to relate what has happened, but what may happen what is possible according to law and probability or necessity. The poet and the historian differ not by writing in verse, or in prose. The work of Herodotus might be put into verse and it would be a species of history, with metre no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry therefore, is a more philosophical and higher thing than history, for poetry tends to express the universal, history in particular. By the universal I mean how a person of certain type will on occasion speak or act according to the law

of probability or necessity." ('Poetics' - Aristotle, IXth chapter). The drama must have poetic quality though it is written in prose. Then the appealing of the drama will be universal as well as permanent. Bezbaruah laid excessive emphasis and importance on the poetical quality of the drama for which his all dramas become poetical. The poetic drama emerges in English literature in 1935. Thomas Sterne Eliot wrote a lots of poetic dramas like "Murder in the cathedral" (1935), "Family Reunion" (1939), "Cocktail party" (1949) and "Confidential Clerk" (1953) which showed him to move away from mere ecclesiastical tradition to a deep ritualistic pagan faith. One of the remarkable example of Bezbaruah's crazeness towards poetic quality are the sketching of Dalimi and the relation between Dalimi and Godapani. At heart the character of Dalimi is itself a poetry.

Conclusion :-

According to Bezbaruah drama is poetry, not history which should have all

pervading and universal appeal and objective of drama is to hold mirror upto nature along with the act of imparting education. The goal of the drama should rush towards idealism. Bezbaruah mentioned in the prelude of the "Jaymati Konwari" is that drama is not related to politics and social rules which is applicable not only to the serious historical plays but also to all categories of drama. It may be desirable to be parted with the political party and its politics as a creative artist, but he cannot be far away from the politics which has an unavoidable relation to life.

Bibliography :-

1. William J. Long - 'English Literature'
2. W.H. Hudson - "An Introduction to the study of literature."
3. Legouis and Cazamian - "History of English literature."
4. Dr. Mahendra Barpujari - "Bezbaruah, Gohainbaruah aru Samakalin Asamar Samaj Jivan".
5. Dr. Maheswar Neog - "Asomia Sahityar Ruprekha".

