



*English
Section*



Islamic Women Right to Equality and Problem Today

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Introduction: The human race in the world is divided into two classes in the wider sense that subject to man and woman. Allah has created such division by His reference to the first pair in to this world. Adam and Eve are two senior most human beings in the history of mankind from theological point of view. Out of this first parent, the whole of the mankind come into existence on the lap of Nature and in the course time, the same is divided into the communal tribes and sub-tribes bearing particular codes of Islam's that codify set of religion in the variance. Diversions happened behind such variances time to time. As a result of such diversions, multi religious sects and sub sects occur. This is way to different forms of religion at present.

While the human race deviate from main path of truth, Almighty sends His messenger among them. The Islamic history says the messenger whom Allah sends time to time to revert mankind into His way. For this, He also reveals some divine books upon His messengers.

There are four divine books revealed upon His four messengers. The messengers whom Allah rewards with divine books are regarded as Nabi or Rasool and the messengers whom He sends message are referred as Nabi. All kinds of messengers carried the message that is one in motto; one God, one worship. For this, no image is in need.

One by one the messenger exists in this world and leave from here serving their duty in-changed to them by Almighty. The last messenger Hazarat Mohammad (SAWS) whom Almighty bestowed all kinds of best qualities to serve mankind welfare and good both this world and that is behind of it. To serve mankind well and good in the complex of present and future, Allah has revealed His best divine book known as Holy Qura'n upon His most beloved messenger Hazarat Mohammad (SAWS). In this sacred book, Allah revealed His favour to man and women. The Qura'n is the crown of Islam subject to permitted and prohibited in action for mankind posting goal



to salvation. The followers of Islam are known Muslim-the constituent body of man and women. Allah has said His ways of justification in the holy Qura'n for man and women. Simultaneously, our prophet expresses his eye view to both man and woman. It is therefore apt to discuss here the right of woman in the light of the two best truths- The Qura'n and Hadith(Tradition, and then women right and their problems today. To discuss the issue is a deal of method that is descriptive.

The Qura'n and Women right: The Qura'n is the last and best divine book of Allah. In this noble book ,Allah has expressed His eye view to women as a whole in several places of the sacred book in relation to their rights that qualify spiritual, social, economical, political and other issues. It is noteworthy to says that Allah has given equal right to spiritual activations. For example, five times prayer a day compulsory for man and women in Islam. Reward of the same is equal to them. If not obeyed, punishment is also the same. Disobedient action is equally punishable both man woman in the justification of Allah. Adam, the first father, and the Eva, the first mother are in equal mistaken in the heaven where they broke the promise of Almighty. Nowhere in the Qura'n Eva is blamed for the first mistake to eat fruit from the forbidden tree. There is mentioned the story of Adam, Eva and the forbidden tree in other sense in 7:19-27. The story says how they (Adam and Eva) do their mistake to disobey Him, how they get at hand the consequences of their action, how they express their repentance and they are at last forgiven. In matter of their misdeed, nowhere in the Qura'n, Eva is alleged faulty to the fall of man. In this connection of no superiority between man and woman in the sense of spiritual concept, the noble Qura'n clarifies that man and woman have the same spirit, (Noble Quran 4.1, 7:189, 42:11). There is of course mentioned the suffering of women in the duration of pregnancy and child birth, but such suffering is not a result of her misdeed that causes the fall of man. Indeed such is a reason to be

beloved mother of generation to come. This is the unique personality of her—power to procreation given by Allah.

The noble Qura'n says in 31:14, 46:15 clearly that Allah commanded upon mankind to be kind parents.

In the code of moral and spiritual duties, the acts of worship, all requirements of man and women stands same with some exceptional cases of women at the time of their feminine nature subject to menstrual or the health of their babies deemed concession. In more than one verse, 3:195, 4:124, the holly Qura'n explicitly specifies that Allah will give them an abundant reward who do good deeds and believe Him. Here 'them' specifies "male or female".

In the matter of economical right in Islam, justice is admitted. Allah gives His revelation regarding female right to economy. She has property right to inherit from paternal possession. It is said in the noble Qura'n, "whether men earn, they have a share of that and whatever women earn, they have a share in that" (Noble Quran 4:32). Such right was declared in Islamic law 1400 years before.

To earn economical right, no restriction is given to women working her profession; she is more than a mere home assignment. She has right to do any dignified profession equal to man in pay and worth.

In the arena of financial security of woman, Islamic law in more relaxed to her. In this connection, the scheduled examples are given here to clarify the righteousness of woman in economy. One of such is related to marital time of her conjugal life. She is provided marital gift by the husband at their first meeting night. The holy Qura'n says it a gift subject to exclusive right of woman.



Further reason to note her rightness in property is that she has retaining power to control according to her own wish.

Then we come to her favour in relation to her income during her marital investments out of her own property. Such income is also her own that may be or may not be expended according to own choice.

After marriage of a woman, the responsibility of her maintenance in domestic life is in charged by her husband. In this regard, it is no matter of her richer than her husband. She cannot be bound to spend her right.

If any divorce happens in any circumstances, financial support is granted to her by her rival during the waiting moment. If the woman is a mother of little ones, she is entitled to support them and its due compensation.

It is said that in the pre-Islamic period, females were unexpected to birth. If so happens, infanticide took place. In Arab such incidents occurred. The ignorant. Arabians buried their daughter alive, but the security comes to them when the holy Qura'n revealed for mankind. The holy Qura'n forbids such infanticide practices and declares crime to do so. In addition, the noble Qura'n forbids such infanticide practices and declares crime to do so. In addition, the noble Qura'n condemns the chauvinistic attitudes of those who used to greet the male birth with pleasure and sad mentality in the issue of female birth, in the Surah 81 of the Qura'n, there is such condemnation.

In conjugal life, women are equal to man. Marriage is not only an inevitable evil, it is never away to get married somebody who is either master or a slave; It is indeed a way to spend partnership. Such revelation is found in Surahs 30:20 and 42:11. Again we find, "Among His Sings is this that he created for you mates from among

yourselves, that they may dwell in tranquility with them, and He has put love and mercy between your (hearts): Verily in that are sings for those who reflect." (Noble quran 30:21) There are numerous verses in the Quran to the sane effect.

Further emphasis of equality between man and woman is revealed in the holy Qura'n in the relation to sister in faith and in blood. The sacred book instructs them (man and woman) to be cooperated and collaborated in good deeds. The Surah 9:71 says both man and woman are supporters and helpers for each other in the ordinance of good doings against the forbiddance of evil deed, and in the set of prayers and charity. The prophet also echoes for woman to man that he commands man to be kind enough to woman. In the last of his farewell pilgrimage ere of his death, the beloved prophet repeated his emphasis on man to woman in words, "I command you to be kind and considerate woman." There is another Hadith wherein he says, "It is only the generous in character who is good to women, and only the evil one insults them."

In the social and family life of a woman the attire is a need, to wear attire is a subject to worthiness of woman. There is no specific boundary of particular dress for women fit to particular country, but to wear attire in decency is a basic boundary for them to be more virtuous in society. The commitment of women dress in more coverage is not a restriction but respect to them in social life. The same is also a relief of woman from any sexual oppression and obsession.

The Tradition and Women Right:

After the Qura'n, let us approach to our tradition of the prophet Hazarat Mohammad(SAWS) in the matter of woman concept. The prophet prescribed the treatment of females as daughter, females as wife, females as mother, females as mother in law, and others. In relation to female as daughter, the beloved prophet

Mohammad has said, "Anyone who has two daughters and did not bury them, did not insult them and brought them up properly, he and I will be like this". He also says to his followers not to favour his sons over daughters. Here is also put an example that one day, the prophet Mohammad was seated. Another companion was also sitting with him. Than the companion's son came. He kissed his son and put the lad upon his lap, a little moment latter, his daughter came who merely sad by his side. In this type of action from the man, prophet Mohammad (SAWS) says to him that he did injustice. It means the man would have to treat both of them (son and daughter)equally doing kiss and sit on his lap. The prophet himself treated his beloved daughter Fatimah so tender way in front of everyone He kissed her and let her to sit on his favour.

In the field of education, importance is equal to male and female. Our beloved prophet Hazarat Mohammad (SAWS) says the importance of education.

Problems today:

There is no problem or any question of problem in the matter of women and their right revealed in the noble Qura,n and the sacred Hadith of the prophet. The human being is His creation for whom the revelation of His favour is balanced. The prophet Hazarat Mohammad (SAWS) is His last but the best of all messengers in the universe who is an ardent follower of the whip of Allah to mankind and all. If the sayings of the holy books (The Qura,n and the Hadith) are to be followed intact, no problem is sure to raise question. If problems arise, it means that there is something wrong anywhere. The arisen problems are therefore not problems of Islam but the problems of men who in spite of Muslims are either careless or cunning to deprive their women from rightness. There may happen lack of commitment, misapplication of Islamic teachings by the Muslims themselves. Such crisis may invite a big gap between what the true Islamic techniques in noble

manner are and what the Muslims projections in disregard are. The result of such gap is call to anomalies in society.

Findings: The aforesaid discussion is a net of some points that are availed with findings that are mentioned below as

1. Women right in the noble Qura,n and the Tradition (Hadith) clues to information available.
2. Women are more worthy in the metaphysical concept than men.
3. Problems arise among the Muslim women in the matter of rightness due to irrelevant gaps between the sacred books of Islam and the conduction of Muslim men in society.
4. Lack of proper education among the Muslim women is due to social anomaly.

Conclusion: In the conclusion, Women's right is a balance in the message of Allah and the prophet. But their rights are jeopardized in the hands man. It is because of their misappropriation to women.

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A Reflection on the influence of the western playwrights, especially of Henric Ibsen on the Assamese plays

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Introduction- The western influence was an important element in the creation and development of Assamese literature. Thomas Bobington Macaulay, one of the member of administrative council of East India company undertook a decision regarding the present education system in India. The committee of public instruction spent a lot of money for the publication of eastern books in 1823 and had established "Sanskrit college" in Calcutta. According to Sainen Bharali, "Actually at first English rulers did not want to enlighten Indian with English education. Because it was feared that such type of education may encourage the local people to rise against the ruling class. But few

Indian intellectuals felt seriously about the requirement of English language." (Adhunik Bharatiya Sahitya, page no-8). But the people who came in close contact with the company felt eagerness towards western education. One of the enthusiastic Indian, Raja Ram Mohan Roy protested the Amherst's interest of Eastern education and wrote a letter to him in 1823:

" The Sanskrit system of education would be the best calculated keep this

Country if darkness , if such had been the policy of the British legislature."

In 1825 the Missionaries founded the Sri Rampur college for the spreading of English



education. Furthermore in 1817 for the burning desire of the aristocratic people of Calcutta famous Hindu college (later on as Presidency college) was established. Dr. Puna Mahanta says, "A group of Indian who got the opportunity to study English language and literature began to create literature in own language on the base of Western literature" (Adhunik Asamiya sahityar parichay, page no-310) Thus English or Western education was prevalent in India during the British colonialism.

Now we have to be alert before discussing the western influence upon the Indian or Assamese literature. We should observe the difference between the 'similarity' and 'influence' because the excessive similarity cannot be termed as influence. Notwithstanding we should admit that there is prudence regarding the searching of Western influence upon the Assamese literature of the last part of the nineteenth centuries. The founder of modern Assamese literature paid respect to the ancient significance but due to some political and social change they were influenced by Western style. Upendra Sarma says, "The western influence created the Renaissance in Assamese literature by the abolition of middle ages." (-"Asomia Sahityat Paswstyt Prabhab", 1973)

Henric Ibsen is a very familiar name in the history of modern drama and stage. Ibsen was born on March 20, 1828, in Skien, Norway. In 1862 he was exiled to Italy where he wrote the tragedy **Brand**. In 1890 he wrote **Hedda Gabler** and created one of the most notorious characters. Mausum Baruah says, "The feature, which is specially observed in Ibsen is progressive revolutionary sensation." (Paswatya sahityar

subas, page -64) He was so influential and talented that the Norwegian drama became one of the significant literature in whole Europe. Ibsen wrote verse and Romantic drama. Later on he wrote some plays on the Scandinavian background. "The Vikings of Helgeland, 1858" and "The pretenders 1864" are remarkable on this background. But Ibsen earned world-wide reputation through his realistic and problem plays. "The Pillers of the society (1875-77), "A Doll's House", (1878-79), "Ghosts"(1881) and "An Enemy of the people"(1882) are remarkable in the history of modern plays. Through his plays Ibsen displays the illegality of city rulers, the place of truth-false, belief-disbelief in the family life, dishonesty in the married life, the evil influence of the sex. After all the various problems regarding the middle class of the society were treated by Ibsen in his plays.

Undoubtedly Ibsen can be placed in English literature immediately after Shakespeare. According to Dr. Sailen Bharali, "The Shakespearean rule, which had been followed since nineteenth century was denied and ideal of reality like Henric Ibsen, Shaw was accepted." (Adhunik Bharatiya Sahitya, page-34) The theatre is so much extensive that he can be considered as the founder. From the fourth or fifth decade of this century the influence of Ibsen can be observed on the modern Indian play. According to Hemanta kumar Sarma "like the various divisions of Assamese literature of modern age dramatic literature was also flourished in the ideal and imitation of western play." (Asamiya sahityat Dristipat, page no-234). The wave of this influence rushes towards the Assamese play and stage and give birth to an age of social and realistic play in



Assamese stage. After the second world war the influence of Ibsen can be clearly seen on the Assamese social play. Of course the direct western influence on the Assamese play is started just before the commencement of 'Jonaki'. In spite of the representation of some general problems which are applicable to all society a few plays of Ibsen are translated into Assamese language. "Runumi"(1946), "Putalaghar"(1959), "Bana Hangshi"(1962) and "Bhut"(1965).

The dramatist Suresh Goswami created "Runumi" on the base of "The Vikings of Helgeland" by Ibsen which was also written on the Scandinavian saga. Ibsen painted love, revenge, chivalry and primitive nature of the old Vikings. Though these vikings were vigorous and fighter yet they had the habit to solve any problem through some ancient rule-regulation and some moral code. Our playwright, Suresh Goswami found some similarities between those Vikings and Abar, Dafala tribes of Assamese society.

Through the characterization of Runumi (Hjordis), Mural (Sigurd), Garan (Gunner) becomes successful to portray the social life of Murkakseleng tribes of Abar hills. Though there are various similarities between the main plot of both dramas yet Goswami moves away from the main plot of Ibsen in order to cope with the changing environment. The tune of the Vikings of Helgeland is completely serious. There is no any clown or buffoon in this drama. On the other hand the addition of two comic characters like Hurjuboong and Tulung in the model of Shakespearean buffoon reflects the real picture of tribes of Abar and Dafala. Though Runumi is written in the model of The

Vikings of Helgeland yet it emerges as a unique play in the background of separate social and cultural environment.

The newness of the subject matter of **A Dolls House** created thrilling sensation in the whole Europe. The Assamese writers or audience of post independence period can easily be attracted by such type of play. The Assamese writer Padma Borkataki translated this play into Assamese by the name of "Putola Ghar". The writer left no any endeavour to shape the "The House of Dolls" into Assamese or Indian trends. The shopping for Rangali Bihu in place of Christmas, recitation of poem and Bihu dance songs in place of Western Tarantella (The Tarantella is the most iconic popular dance of southern Italy) dance give the drama an unique shape.

Satyaprasad Baruah transforms the "The Wild Duck" into "Bana-Hangshi". The subject matter remain the same, only the characters and background are given the Indian shape. That is why it is not a complete translation but a transformation with some unique features. The symbolic mode of the "The Wild Duck" is remarkable. Instead of anger or revengeful attitude the utmost trying to perceive the real truth of life is observed. Ibsen displays his thinking through the play regarding the pitiable and deplorable condition of the poor people who are as if living through some false notion and imagination.



Werle, one of the ideal and truthful person enters into this crowd of deplorable person and tried to establish truthfulness by hook or crook. Werle believes that if these people live amidst the Whirlpool of falsehood then they cannot realise themselves.

Satyaprasad Baruah tried to create an Assamese environment by the use of some colloquial language. At the end of the play Baruah transforms the dramatic incidents into different direction. The last moral dialogue of "Bana-Hangshi" differentiates it from the general theme of Ibsen's play. The contribution of another play "Ghosts", translated by Mahendra Bora into Assamese is that it acquaints the writer with the very common people. "Through The appeal of the Ibsen's drama regarding the subject matter is though universal, yet actually these are based on Norway" (Peter Watte, "A Dolls House" and other play's, Penguin, 1965, p-20). In spite of the Norway base Bora tried to translate this drama through colloquial language.

According to Dr. Hemanta Kumar Sarma, "The influence of western play changed the subject matter of the plays, skill of creation and place of acting along with the playwrights." (Asamiya Sahitya Dristipat, page-234). The Assamese plays take a different turning point regarding the subject matter, thought after the second World War. In this changing period the Assamese play is influenced very much by Ibsen. Dr. Sailen Bhrali

says "By taking social reality as the principal thought of play and by combining Shakespearean style with Ibsen, Jyotiprasad Agarwala raise a new direction of Assamese play." (Adhunik Bharatiya Sahitya, page-34). Jyotiprasad Agarwala for the first time introduced Ibsenian rule-regulation in "Sonit-Kuwari" written in the age of fourteen years. He is the first person who established the Assamese play on the model of Ibsen. Furthermore he staged this drama through realistic technique. According to Hiren Gohain, "The dramatic skill got maturity after coming from Europe. He answered to a letter of this writer that no character or plot of western play influenced him, but he got the technical help of western play." (Jyoti prasadar Natak) On the other hand "Karengar ligiri" is a romantic in essence and based on middle age. Though it is romantic in essence the internal theme is thoughtful like the plays of Ibsen. Moreover the influence of Ibsen is remarkable in the stage-direction and thoughtful discussion. "Lavita" is a social play of Jyotiprasad Agarwala. Some particular characteristics are found in those plays which are written after the Second World War. The Ibsenian dramatic rule is clearly seen in "Lavita". "The successful execution of realistic thoughtful plays and natural dramatic skill of Ibsen-shaw is observed regarding the subject matter, creation of environment, dialogue etc." (Editor-Dr Narayan Das, Dr Paramananda Rajbonshi- ASAMIYA SAHITYAT PASWATYA PRABHAV, page-140). Dr. Sailen Bharali says, "A new phase is started in the history of modern Assamese play after the independence. The subject matter and



rule of the plays are changed in the transformed social and political background." (Adhunik Bharatiya Sahitya, page no- 8) After all the Assamese play of post-independence era are included into problem plays. The various problem of the contemporary society, poverty, corruption, family centric problems of the middle class, language problems are chosen as the subject matter. After the two decades of post-independence era, various Assamese plays are written about the social problems, but these problems are not treated seriously like Ibsen.

It is very sorrowful to mention that the plays, written in this time are not significant with own characteristics. Though these plays are natural and realistic regarding the subject matter, characterization and dialogue yet these are influenced by Western dramatic skill.

Conclusion

The new dramatic skills which are prevalent in various language and literature of the world are used in Assamese drama. The present playwrights begin to write play of the world people by staying in own local place. The tremendous influence of realism upon the social, historical plays changed the form of Romantic and neo-classical plays. People of the world became highly satisfied for the newness of realism. Due to the lack of imagination in realistic plays ideal and thoughtful person were not highly satisfied. In Realistic plays

all incidents and activities are not described. The incongruous activities of life are ignored and everything is based on logical views. The technique of selection in realistic plays is used. After two decades of post independence period various Assamese plays were written. Like social problem plays of Henric Ibsen the subject matter of these plays are treated on the base of realism. The influence of romanticism begin to be faded on the Assamese plays. Dr.Parag Kumar Bhattacharya says, "Henric Ibsen established a realistic dramatic rule by diminishing shakespearean romantic trend." (Pachatya Sahityar Alok aru Asomia Sahitya) The plays are based on naturalism in respect of dramatic rule and technique. Like Ibsen these modern Assamese playwrights ignored the penetration into the characters and paid concentration on some social problems. By following Ibsen's "A Dolls House" Anil choudhury portrays a female problem character, named Jerina. Though the subject matter and technique are based on realism yet the playwright can not escape from the abnormality and act of imagination. Thus the Assamese playwright by the influence of Henric Ibsen tried to represent the social problems with remedial measures which are faced by the Assamese middle class family of the pre and post independence period.

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MAJULI SATRAS

(An overview of socio-economic, cultural and religious consciousness.)

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Introduction: -

The world's largest river island, the holy place of Vaishnavite religion and culture, place of assimilation of different races and tribes is Majuli. The geographical location nature environment richness in archaeological wealth and biodiversity denote Majuli a unique identity. The island had a total area of 1250 square kilometers at the beginning of the 20th century, but having lost significantly to erosion it had an area of only 352 square kilometers in 2019. Majuli has shrunk as the river surrounding it has

grown. However it is recognized by Guinness Book World Records as World's Largest River Island. The island is formed by the Brahmaputra River in south and the *Kherkhuti xuti* an anabranch of the Brahmaputra, joined in Subansiri River in the north. An administrative Majuli, the 400 square kilometer island on the Brahmaputra has become the first island district of India. This was one the Sarbananda Sonowal government in Assam, on the first cabinet meeting on May 24th, after coming to power with a thumping majority. In 08

September 2016 Majuli becoming the 33 district of Assam. Gamur was the District Head Quarter. The island (Majuli District) has 194 villages with a population of over 1 lakh 56 thousand and a density of 300 individual per Square Kilometer.

Sankardeva established Majuli as the center of Vaishnava Culture and religion and the Ahom Kings patronized the satras. Now the Satriya dance has received national recognition. This is also a great achievement of the Vaishnavism of Sankardeva and the Satras of Assam. This great river island Majuli consisting of large number of Satras with its villages, always carries a beautiful, splendid Vaishnavite cultural tradition for the salvation of human being. Due to acculturation of the subalterns, morality still exists here in Majuli.

An overview of Majuli Satras:-

The satra institution is a most innovative, sublime and truly democratic institution envisaged and created more than five hundred year ago by the great saint, social reformer and outstanding communicator, Sri Sankardeva. However, mainly because of a communication gap between Eastern India and the rest of the country, there is almost a total eclipse of the life and teachings of this noble soul in the vast Indian religious literature and tradition. The communication gap is so alarming that in some



of these writings by the great scholars. Sankardeva has even been mentioned as a disciple of Chaitanya! Only a few scholars like Theodore De Barry (sources of Indian Tradition), Dr V. Raghavan (The Great Integrators) and Dr R.K (Sankardeva: the founder of Assamese Vaishnavism) have put record straight and have mentioned Sankardeva as a forerunner of Chaitanya. Dr. R.K. Das Gupta has this to say: "If any great religious leader and poet has received much less attention than he deserves, he is Sankardeva (1449-1568), the founder of Assamese Vaishnavism and one of the finest writers of devotional verse in Indian Literature."

There is, therefore, a crying need to enrich the treasure house of Indian religious beliefs and art and culture by incorporating into it, the noble philosophy of Sankardeva. The primary responsibility of achieving and Satra of Assam.

Sankardeva established the Satra to free his people from the worst from Sakta tantricism and to turn the searchlight on the faith that he propagated- the faith of worshipping the One. With the Satra as the nerve-centre of his faith, he succeeded in communicating his message through prayers, songs, dances, plays and paintings. In an age when the medium of mass communication was at its infancy, the instrument used by Sankardeva was mass communication at its best. It would perhaps be no exaggeration to say that Sankardeva was a pioneer



communicator and the satra is one of the pioneer institutions in the world of mass communications.

The Satra could ensure such a strong communication with the soul that occasional political upheavals could cause no damage to the soiled foundation of the Satra. Describing the Satra as "the sheet anchor of the Assamese society", renowned scholar Dr. Bani Kanta Kakati, in his book, *Mother Goddess Kamakhya* observes that "They (satra) often shook to their foundations under the blast of the rulers' fury, but stood erect again after the fury was spent."

It is the organizational structure of the satra that makes it so strong and sustaining. To realize this, one has to go back to the origin of the word, 'satra'. The word 'satra', has its origin in Sanskrit. In the *Rig Veda*, the word means "that which protects the good and the honest." Satra also has some affinity with the Buddhist "Samgha." If the Buddhist Samghas have the monks; the satras have the bhakatas. The Buddhist Samghas are democratic, so also the satras. The satra of Sankardeva knows no cast system, knows no distinction between the rich and poor. Yet another view point about the origin of the word satra is that the word can be traced to the word, 'sattrā' found in the *Bhagavata purana*, which means a sacrificial session

where the *Bhagavata purana* is recited and explained to the group of devotees. It is also to be noted that Damodaradeva, the founder of the satra at patbausi, Barpeta, appointed three *bhagavatis* to recite the *Bhagavata* in the satra.

Generally, the Satra is quadrangular in shape. Ach Satra has four structures- a *Naamghar*, a *Manikuta*, a *Batcora* and *Hatis*. The *Naamghar* is the prayer hall. The main activities of the Satra are performed here. *Manikuta* is the sanctum-sanctorum where the holy script and the valuables of the Satra are preserved. *Manikuta* means the house of jewels. *Batcora* or *Karapat*, a small open house, is the entrance to the Satra. *Hatis* are rows of residential huts of the clerical devotees built around the *Manikuta* and *Naamghar*. The head of the Satra is the *Adhikara*. He is the trustee of the properties of Satra. In some Satra, the *Adhikara* is celibate; in some others, he is not. Again, in some Satras, the *Adhikara* and the *Deka Adhikara* are celibates but they remain the family. Yet again, there are Satras where the *Adhikara* and the *Deka Adhikara* are married but some of their devotees are celibates and some are not.

The *Deka Adhikara* is next to the *Adhikara* and in the absence of the *Adhikara*, he discharges the duties and the functions of the *Adhikara*. The devotees of the Satra are the *Bhakats*. They



live within the campus of the Satra. Sisyas are devotees who do not hold any ecclesiastical office. They live outside the precincts of the Satra. The unmarried devotees who live inside the Satra are called the *Kevaliya bhakats*.

The original number of Satra in Majuli was 64; but the number has come down to 22 now. Of the remaining 42 Satra, some have been washed away by the mighty Brahmaputra and some shifted to places outside Majuli. Madarguri, Gajala, Barhari Pukhuri, Batmara, Purani Maati, Sonari, Puttamia, Chakala, Katani, Kaupatia, Daukachapori, Belsori and Bhagati, among other, were some of the Satra which have been obliterated.

It was in the year 1497 that amidst political turmoil, Sankardeva and his disciples decided to leave Bardowa and migrate to the northern bank and settled down at *Dhuwahata-Belaguri* in Majuli. It was here that Sankardeva met Madhavadeva, who later on became his chief apostle. Belaguri Satra, the first Satra of Majuli, has been eroded away by the river.

Some of the leading Satras of Majuli: Majuli is the nerve centre of Satriya culture. Four combining forces of Brahma, Nika, Purusha and Kaal Sanhati of Mahapurusha dharma spread the religious advice among the people. The satras of Majuli of ancient and present are mentioned as below:—

- * Auniati Satra-
- * Dakhinpat Satra-
- * Garamur Satra-
- * Uttar Kamalabari Satra-
- * Natun Kamalabari Satra-
- * Bhogpor Satra-
- * Benganaati Satra-
- * Madhy Majuli-
- * Chamaguri Satra-
- * Natun Chamaguri Satra-
- * Dalani Chamaguri Satra-
- * Majuli Bor Alengi Satra-
- * Bor Alengi Balichapori Satra-
- * Alengi Modarguri Satra-
- * Dikhoumukhia Bor Alengi Satra-
- * Moluwal Bor Alengi Satra-
- * Bor Alengi Bah Jengoni -
- * Alengi Tokoubari-
- * Alengi Narasingha-
- * Owa-



- * Bihimpur-
- * Adi Bhimpur-
- * Belesidhiya-
- * Adhar Mahara-
- * Ahataguri Bro-satra—
- * Sakala—
- * Dakhinpat Ashrami—
- * Puniya—
- * Sakopara—
- * Ananta Kalosia—
- * Garmur Saru—
- * Adi-Aiengi Satra—

Auniati Satra:

Source and place development of *Vaishnavite* culture of Assam, the Satras are the heart of Assamese society, Chief bearer of *Bhaktism*, this satra has made adorable contribution to the national unity. Auniati satra is one of the prominent satra among the satras taking an important role in Assamese social life as a centre of culture. The satra was established on 1653 at Auniati in Majuli by Ahom king Jayadhwaj Singha taking *Bhagawata pathak* (reader of *Bhagawata*) Niranjan Pathak from Kuruabahi satra. Analysis of formation of the word shows that Auni means, betel leaf and *ati* means a

higher place. It shows that it was established at a higher land where *aunipan* (a king of betel leaf) was available.

The deity of Auniati Satra, falling under *Brahma Sanghati*, is *govinda mahaprabhu*. Apart from the *Naamghar*, *Monikut*, *Gurugriha* (Residence of *Satradhikar*) from *hatis* of *bhakats*, treasury, store house of rice, *karapat*, and many other specific parts are there in the satra. Among them *Rongali Chora* (Auditorium), Museum, Guest House, Sanskrit Tol, Press, Open Auditorium are the prominent parts. *Satradhikar* is the head of the satra. All the works in the satra are done under his supervision. In absence of *Satradhikar*, *Deka satradhikar* looks after the satra. Apart from *satradhikar* and *Dekasatradhikar*, there is another position in satra as *Govind punia*. Since its establishment sixteen *Adhikaras* have ascended the post *Satradhikar*. They are—

- Sri Sri Niranjan Dev Goswami
- Sri Sri Keshab Dev Goswami
- Sri Sri Ramchandra Dev Goswami
- Sri Sri Haridev Dev Goswami
- Sri Sri Pranahari Dev Goswami
- Sri Sri Lakshminath Dev Goswami
- Sri Sri Keshab Dev Goswami
- Sri Sri Padmapani Dev Goswami



Sri Sri Lakshmiram Dev Goswami

Sri Sri Kushram Dev Goswami

Sri Sri Devadutta Dev Goswami

Sri Sri Kamal Chandra Dev Goswami

Sri Sri Lilakanta Dev Goswami

Sri Sri Hemchandra Dev Goswami

Sri Sri Bishnu Chandra Dev Goswami

The present *satradhikar* is Dr. Sri Sri Pitambor Dev Goswami.

All the *Adhikars* and *Bhakats* in the *satra* are celibacy. At present 400 *bhakats* are there in Auniati *satra*. In real sene the *bhakats* are the chief persons to manage the *satra*. The *satradhikar* choose people to manage the *satra* among the *bhakats* and *bhakats* also engage themselves in various works of maintaining the *satra* obeying the order of the *satradhikar*.

Religious festivals of Auniati Satra:—

Everyday Chaudhya Prasanga (fourteen prasanga) take place in the *satra*. Apart from these fourteen prasangas some usual festivals are:-

Palnaam: Achief festival of Auniati *satra* is *palnaam*. Every year this festival takes place from the 25th day of month of Kartik (the middle part of November) as per as the Assamese

calendar is concerned. In this festival the devotees perform *Naam-Kritan* continuously in shifts. This holy festival makes an earnest endeavor to explore the values of the soul, which may bring about ultimate salvation. Irrespective of cast-creed or religion, everyone can join in it. It has been regarded as the symbol of brotherhood.

Raas-Leela: Raas-Leela commences on the day of full moon day of the autumn season. The main objective of the celebration is to forge a link between the soul (Atma) and the Almighty (paramatma). In Auniati *satra* the childhood activities and the puberty stage of Lord Krishna are dramatically perfumed in Raas-Leela.

Janmastami: Janmastami is observed in the month of Bhadra according to Assamese calendar. It is the birth anniversary of Lord Krishna.

Kati Bihu: Another prominent festival observed in the *satra* is Kati Bihu. In the festival 21 pair of Akashbanti (earthen lamp on stand) are lighted.

Guru Tithi: Guru Tithi is one of the prominent festivals observed in the *satra*. Apart from the gurus including Sankardeva, Madhabdeva, Damodardev, Bonsi Gopaldev, the tithies of preceeding *Satradhikars* also observed. On the occasion of all the important festivals, *bahona* is presented. Dance is also practiced in the



satra. The prominent dance from in Auniati *satra* are—*Natua, Apsara, Sutradhikar, Ozapali, Chali, Jhumura, Nadubhongi, Dasawatar, Mati Akhora, Krishna Gopi Nritya, Gayan-Bayan* etc. The treasury of song in *satra* is enriched with *Gayan Geet, Gopal Bairagya Geet, Guru Bandana, Dev Bandana, Nator major Geet* (Song in drama) etc. Some prominent *Naam or bhakti geet* (devotional song) prevailing in the *satra* are *Hiyanaam, Diha naam, Barigi Naam, Naam Mangal, Ghosha Mangal, Raj Mangal* etc. With all this Auniati *Satra* made aborable contribution to the cultural field of Assam. It has enriched our culture.

Cultural activities of the Satra:

The *satra* draws its lifeline from its total submission to God and leads a life of austere and rigorous routine. At the same time it leads the guidance in the moral, cultural, spiritual and social life of common mass. The main dances of the *satra* are *Natua, Apsora, Sutradhar, Ozha-pali (panchali), Chli, Zhumura, Raas-Nritya, Gayan-Bayan, Mati-Akhora* and *Sanskrit Dashavatar*.

Among the different from of *Vaihanava music of Assam; Borgeet, Ankia-Geet* or song in drama, *Raja Ghoria Geet, Guruvandana, Gopal-Vairaga Geet* and still practiced in the *satra*. Moreover *Bhaona* (drama) in Assamese and *Ankia-Naat* in *Brajavali* language are practiced here.

Literary contribution of Auniati Satra:

The Auniati *satra* has contributed a remarkable share to the Assamese literature. The second Assamese Newspaper "Assam Bilashini" was published from this *satra* in the year 1871 under the stewardship of the late *Satradhikar Sri Duttadev Goswami*. In spite of the pitiable communication the *Satradhikar* brought a print machine from Calcutta to this remote island and christened it as the "Dharma prakash Yantra". "Assam Dipeeka (1776)" and "Assam Tara (1989-90)", the two important magazines ewre published from this press. Now a day's another quarterly magazine, "Sanskriti pallav" is being published from this *satra*.

The *Satradhikars* and devotees of this *satra* have penned down many dramas.

Other Literary Works:

Name of publication Author/ Editor

Sanaton Vaishnav Dharma. Dhama aru Karma. Dharma Ki?

Hem Ch. Dev Goswami

Dharma Jyoti.

Bishnu Ch. Dev Goswami

Mohamoha Natak. Chinor Liziangot. Dakhin Bharator Tirtha Bhraman Ek Pavitra Avagahon. Alorita Hridayor Sabda (collection of poems). Natya Giti Tarangini. Bhagawat

Darpan. Geeta Abhigyan. A Brief History of Auniati Satra. Asomor Naam Anusthan. Satriya Utsavar parichay aru Tatporjya. Dr. Pitambar Dev Goswami

Adhunikatar Unnmesonot Sri Sri Auniati Satra. An Outline of Auniati Satra. Dr. Dambarudhar Nath.

Dev Dutta Charita (Ed) Dr. Nogen Saikia.

Asomar Satra Parichy. Siris Bhattacharya.

Auniati Satrat Sangrakhita Prasin Granthasamuhar Bivaratmak Talika. Dilip Phukan.

Auniati asttar Chaharar Etibritra. Auniati Sattar Naat Samikhya. Satriya prashanga pranali. Kamal Dutta.

Badya Abhigyan. Dr. Debajit Saikia.

Social Contribution

The satra donates for spreading education, relief material during natural calamities (like flood). A few such donations are mentioned here under:-

Majuli College, Kamalabari.

Majuli Auniati Hem Chandra High School.



Auniati High school.

Guwahati kamaldev High School.

Lilakantadev Sanskrit tol, Guwahati.

Auniati Kamaldev Chatuspathi.

Bishnudev College, Bahphola, Jorhat.

Auniati Hem Chandradev High Secondary School, Amguri.

Hem Chandra Goswami College, Nitaipukhuri.

Bishnudev High School, Majuli.

Bishnudev M.E. School, Majuli.

Moreover present satradhikar Dr. Pitambar Dev Goswami has organized "Santa Samaroh" in 2004, "Asom Naam Samaroh" in 2010 and "Asom Bhaona Samaroh" in 2006, 2008 and 2010 at Monikanchan Rangakhetra in Majuli.

Sri Sri Dhakhinpat Satra:

Under Ahom patronage of Swargadeo Jayadhwaja Singh, Banamalidev established Dakhinpat Satra in 1584. It is located in the south bank of the river Brahmaputra. The name "Dakhinpat" is derived from two words "dakhin" means south and "pat" means port. From this we can come to a conclusion that the Dakhinpat satra is situated in the south bank of the river Brahmaputra.

Dakhinpat satra belong to Brahma sanhati and its Bhakats lead bachelor's life. It follows the

ideals of Damodar Deva. The Idol of Lord Jadav Rai is worshiped here.

Omniscient esteem able *adhikars* of Sri Sri Dakhinpat satra

Sri Sri Bonamali Dev.

Sri Sri Ramdev Goswami.

Sri Sri Krishnadev Goswami.

Sri Sri Atmaramdev Goswami.

Sri Sri Kamdev Goswami.

Sri Sri Sahadev Goswami.

Sri Sri Bantidev Goswami.

Sri Sri Bishnudev Goswami.

Sri Sri Bibbhudev Goswami.

Sri Sri Basudev Goswami.

Sri Sri Subhadev Goswami.

Sri Sri Naradev Goswami.

Author/Editor

Banamali Dev

Bishnu Chandra Goswami

Subhadev Goswami

Basudev Goswami

Dhireswar sharmah

Literary Contributions:

Name of the book

Bor-naat

Krida Joga sar

Sesh Darham Maya Khanda (BrahmaVaivatr Puran)

Rass-Leela

Bhismar Sara Sarya, Parasuramar Matri Hatya.

Sri Sri Narayandev Goswami.

Sri Sri Haridev Goswami.

Sri Sri Ramanandadev Goswami.

Sri Sri Nanigopaldev Goswami is the present satradhikar.

Chief Festivals:

Rass-Leela: On the full moon day of Kartik or Aghon month, the Rass festival is celebrated. The Rass-Leela of Dakhinpat Satra is the oldest in Majuli. It is celebrated for three days. During the festival the Vridavan Chandra is worshiped in the Namghar premises.

Phalgutsav: On the full moon day of Phagun or Chaitra this function is performed. The celebration of this function lasts for three days.

Besides Janmastami, Rath Yatra, Ekadashi, Bihu, Luxmi puja, Shiva Ratri, the Death anniversaries of past Satradhikars are also celebrated here.



Ramanandadev Goswami	Bhagirothi Gangasati Tulasi Kathanika
Tankaswar Bhagawati	Birbahu Badh
Haridev Goswami	Baman Bhikhya
Nityananda Borpujari	Karma Parva Ram Porajoy Brahmaputra Britanta
Basudev Sharmah	Bdakhinpat Satra
Sirish Bhattacharjee	Chari Rajsatrar Buronji,
Keshob Phukan	Bharat Bhramonr Tirtha Darshan
Rupom Saikia	Satrannoy, Jivan Charya.

Sri Sri Bengenaati Satra: Located at a distance of four kilometers towards east of Kamalabari, this satra was founded by the grandson of *sankardeva's* step mother Murulidev in the year 1654. This Satra belongs to *purusha Sanhoti*.

Pholgutsav, Death anniversaries of past satradhikars, *Tithis* of Sankardev and Madhabdev, Janmastami, Rasotsav are celebrated with traditional pomp and fervor.

Sri Sri Chamaguri Satra: Chamaguri satra located only twelve kilometers east wards from Kamalabari. Chakrapanidev, son of Keshabpriya, daughter of purusuttam thakur and Niranjan gabhrugiri alias Petphala Ata (her husband) established this Satra in the year 1663. Afterwards this satra was divided into another branch namely Notun Chamaguri satra which is now located near the market place of Rawanapar. The present satradhikar of this Satra is Sri Sri Koshakantadev Goswami who

is the recipient of sangeet Natak Academy Award of 2003 for traditional art of Mask-making. Sri Hemchandra Goswami is also a well known artist in the field of mask making. This Satra belongs to *purusha sanhoti*.

Death and birth anniversaries of Sankardev and Madhabdev, Janmastami, Rass-Leela are the primary festivals of this Satra.

Bhogpur Satra: The bhogpur satra is situated about five kilometers eastwards from Kamalabari. It was established in the year 1528. Sri Sri Duttadev Goswami is the present Satradhikar of this Satra.

Religious Festivals: Birth and Death anniversaries of Sankardev, Madhadev and past Satradhikars are the main functions of this Satra.

Dance: Chali, Jhumur, Naubhanggi, Sutradhar, Ozha-Pali and Bhortaal Nritya are the principal dance forms of this Satra.



Literary Contribution: The present Satradhikar Sri Sri Duttadev Goswami has pen down many books in different topics. These are-

Adhyatmik Tatta Darpan

Gupta Muhini Bidya.

Shrimad Bhagwat Geeta.

Naamghosha Adhyatmik Tatta

Dugdha Voilla Mahageetamrit etc.

Garamur Satra:

Garamur Satra was established under the Patronage of Ahom King Jayadhwaja Singha during 1653-1660. The Idol of Lord Bonshi-Gopal, Achyutananda and *Mohan-Murari* are worshiped here.

In this satras all are married except *Satradhikar* Bonsigopal is the chef deity to be worshipped of this satra under *Brahma Samhati*. Apart from this the idle of *Muhan Murari* and Achyutananda are also worshipped twelfth *Satradhikar* Pitambor Dev Goswami joined in freedom for struggle. In this satra the sequence of fourteen prasangas is also maintained. Although there are two satras named *Saru Satra* and *Bor Satra*, they are not discussed separately.

Although the Satra at present is of married tradition (except the *Satradhikar*) it was celibacy before. It has been turned to married tradition

during the day of Sri Sri Pitambor Dev Goswami that is since March 1915. In this Satra, there is a managing committee is the leadership of the *Satradhikar* and the *Satradhikar* disuses with committee whenever it is necessary.

The official of the satra are- *Satradhikar*, Borpujari, Pali pujari, Naam Logua, Borbayan, Namgharia, Deuri, Amutkar, Bhorali etc. There are branches in the satrain purani gudam Nagaon, Phalguri, middle of north Guwahati, Kuliarbari and Tukulai Jorhat. The succession of *Satradhikars*:

- Joi Haridev-1660-1673
- Lakshmi Narayan Dev-1673-1699
- Jairam Dev-1699-1719
- Boloram Dev-1719-1725
- Hari Dev (frist)-1725-1731
- Krishna Dev-1731-1754
- Basudev-1754-1820
- Raghudev-1820-1954
- Haridev(second)- 1854-1973
- 10. Bhadra Krishna Dev-1873-1884
- 11. Jagachandra Dev-1884-1907
- 12. Pitambor Dev-1907-1962
- 13. Krishnachandra Dev-1962-1984



14. Haridev(third)-1984 to present time.

Literary Contribution: Gamur Satra is the rich in this field. Pitambor Dev Goswami has enriched the Assamese literature writing the book—Spokesmen of Sanaton Dhama, Dhama Siksha, Samaj Raksha, Saran Vhajan, Asmia Lakimi Bhoral, Prohald Charitra, Ram Banavas, Judhisthiror Aswamed Yagya, Sunda- Upasunda, Laba-Kush, Bhagya Pariksha, Saptasuror Utpoti, Kobibhakta Haridas, Bolichlon, Ghosha-yatra, Sri Krishna Raas Leela etc. The young promising poet and novelist Sri Tarun Bora has written many books as as Bir Hanumanor Kahini, Bhishmo Biror Kanini, Mon Jetukar Rong. In the Same way Lakhindar Saikia's the drama Simgha Garh Vijoy, Yaga Bichar by bKrishna Dutta, "taju Gna Naam" by Gunamani Nath etc. many philosophical books have enrichical books have enriched the stook of literature in the satra. "Bhakti prodeep" an Sri Krishna Lilamala is also a book published from this satra.

Owa Satra: The satra is situated at Karala Gaon in Kamalabari circul in Majuli. The deity of the Satra of Brahmasamhati established by Sri Sri Shyamrai and Gopal Bigroh (idol of gopal) sent by Bonsi Gopal Dev Keeping on it *Bhagawata* written in Sachipat. The satrs became Owa for founding it by cutting by wood *Owa-Tenga*(elephant apple). Apart from the regular worship of the idol, *Naam Kirtan*(prayer)

religious teachings are also regulary taken place in the satra. The numbers of disciples in the satra are about 1 lakh.

Religious and cultural programs in Owa Satra:

Annual Paalnaam, Folgutsat(holi), tithis of late Satradhikars, tithies of Sankardeva and Madhabdeva, *janmastomi*, three *bihus*, *naam prasnga* in the month of *Bhadra* are the Principal festivals in the satra. Idol of Lord Vishnu, *brass doba, borkahi*(large dinner plate made of combination of eigh metals), *Mayurrghanta*(bell), brass *Sarai, bhagjora, merdhari*(mat) of bamboo(400 years old) etc. things there in satra.

In the divested earthquake in 1950 a large area of cultivated land of this satra turned into waste land. Again from the flood in 1962 the economic condition of the satra gradually degraded. At that time most of the valuable properties of the satra were destroyed.

Sankarjyoti high School is situated near the Satra on its own land.

The succession of Satradhikars is like this—

- Joy Hori Dev
- Gopinath Dev
- Porsuram Dev
- Krishnakanta Dev



Krishnakuti Dev

Sambhunath Dev

Joy Dev

Jagannath Dev

Ram Dev

Jolodhar Dev

Thulodhar Dev

Keshab Chandra Dev

Kedar Chandra Dev

Bipin Chandra Dev

Sri Sarat Chandra Dev Goswami —Present Satradhikar.

The premise of the satra is not preserved. On the other hand a scientifically built room is necessary for preserving the ancient wealth scriptures on sachipat etc. This can be preserved with government aid.

Sri Sri Adi Bihimpur Satra:

Existence; with the direction of Chaturbhuj Thakur, grand son of Srimanta Sankardev, Govindra Ata established Sri Sri Bihimpur Satra on the east bank of Verek bil during the reign of King Pratap Singh in 1635.

It is said that at gate way of Govindra Ata's residence, there was a poison tree. Because of that poison three the place was named as Bisompur (Bish-posion), with time it become Biham or Bihimpur insrad Bishom.

At present with Government permitted land in the name of satra is 11 Bigha and 11 lucha and 60 Bigha of land its own this satra is situated between Bengena ati and potia. The idol of Vishnu is worshipped in the Sri Sri Adi Bihimpur Satra and it comes under purus Sanhati.

2.8.1 Books Preserved in this satra:

The Adi Bhimpur Satra has contributed to Assamese literature. A large number of books preserved in the satra, there are mention below:

Na-Ghosha by Sri Sri Purushuttam Thakur.

Two Naam- Ghoshay Madhabdev.

The Kritan by Sankardev.

The Bhagawatam first candhra.

The play Kaligopal.

The play Sitahoron.

Gunamala by Sri Sri Sankardev.

Puthis of Mantras (altogether 41 puthis).



Kamalabari Satra: Bodula Ata, one of the favourite disciple of Mahapurush Madhabdev had established this satra. His real name was Kamalakanta Ata. He got the name "Bodula" for being engaged in propagating the religion in lieu of Madhab Dev.

Many tales are found regarding the foundation the Satra. The tradition opinions are like this:—

Among the ten names of Bodula Padma ata, one is Kamalakanta. According to the name the name of the satra has become Kamalabari.

There was large orchard of oranges at the place where bodula Padma Ata founded the Satra; the name of the owner of which orchard was Kamala Mudoi. Therefore the name of satra was Kamalabari.

According to another mythology, while Sri Krishna was taking Rukmini away from Kundil, a kamal (lotus) flower was dropped at this place from the hair of Rukmini devi. There for the name of the satra become Kamalabari for being founder it at this place. With time the Satra established by Bodula Ata forked into two and one was named Uttar Kamalabari for being founder towards North (Uttar); the other one was called Natun (new) Kamalabari Satra for being founded newly separating from the original Satra established by Bodula Padma Ata. At present the Satradhikar of Uttar Kamalabari satra is Sri

Janardan Dev Goswami and Natun Kamalabari satra is Narayan Chandra Goswami.

Uttar Kamalabari Satra: In this satra altogether fourteen *prasangass* are observed in the morning afternoon and evening. In the morning *prasanga- Borgeet, Bhotima, Upodesh, Ghosha-Kirtan*, in afternoon *prasanga Aagpath, Seshpath and Upodesh* and in the evening *prasanga, Guru Bhotima, Borgeet, Khool-Taal prasanga and ghosha path* etc. take place.

Ancient Material:

More than three hundred books on Sachipat. Sofura (a tray on stand with a cover) of Sankardeva, where beetle nut was kept. Jopmala of Madhabdev.

A pot where Bodula Padma Ata took his meal. Podsila.

Kusha-Argha (a material used in the ritual of puja) used by Hari Atoi made of rhino.

Jeri of Sankar-Madhab.

Bhringar (a water pot) of Silver.

Royal message from Purandar Sinha.

Cultural programmers:

The *tithi* (death and birth anniversary) of Mahapurush is observed for four days in the



month of *Bhadra*, the prominent dances in the Satra are-*Ankia drama, Chali, Jhumura, Nadu bhongi, sutradhar, Natua, Ozapali* etc.

Contribution to literature and culture: About five Bhakats from Uttar Kamalabari satra has received government pensions for artist. The magical perfumer of Khol. Paramananda Borgayan has received Sangeet Natak Academy national award. Many learners have been able to receive C.C.R.T. scholarship being benefited through Kola Krishti Sanga of Sri Sri Uttar Kamalabari Satra. The team of artists of the satra has received praise by performing dance, song and bhaona in national and international cultural programmes. The late *Satradhikar* Kamalakantra Dev Goswami has written "*Smriti Pustika*" and "*Uttar Kamalabari Ilibritta*" Karuna Borahhas written "*Kamalabari Satra Satriya Britya Prasanga*", "*Satriya Nritya Ruprekha*" etc. Present *Satradhikar* has tried to make the children of the country well-cultured by organizing "*Sisu-Sanskar Sibir*" (camp to culture the children) in 2006, 07, 08, and 09 accordingly. In July 2008, with the initiative of French writer Nadin Delpesh, a team of twelve artists of Uttar Kamalabari satra brought glory to Assam. By presenting the art and culture of the two preceptors Sankardeva and Madhabdeva in French and Portugal in a program of one month under the leadership of Bhabananda Borbayan and help of Dulal Borbayan.

Natun Kamalabari Satra: The Natun Kamalabari Satra is one of the most culturally developed satra of Majuli. It is situated about two kilometers south-east of Kamalabari. *Satradhikar* Narayan Chandra Dev Goswami, one of the great scholars of Assamese literature is pride of Majuli who was awarded the Sankardeva Award by the government of Assam in 2004 and D.Lit. (Doctor of Literature) by Dibrugarh University in 2010 for his precious contribution towards Assamese literature. Moreover *Literary Pension* (2002), *Makhan Duwara Smarak Award* (2004), *Satra Ratna* (2005) were awarded to him. Under his patronization in 2009 and onwards '*Sodou Asom Ankia Bhaona Samaroh*' has been organized every year. Literary Contribution of Sri Sri Narayan Ch. Dev Goswami:

Satriya Sanskritir Swarnarekha (1984).

Brajawali Bhassar Abhidhan (1990).

Asomot Bhaona Parampora (1991).

Kirtan-Ghosha aru Naamghsar Tattwarthar Samikha. (1996).

Sankari Dharma Sanskritit Antarjal (1974).

Damodar Devar Guru Kon? (1977).

Asprisata Barjan (1967).

Sri Sri Haridev (2005).



Sankari Sahitya Samikhya.

Satriya Nrityar Byakaran,

Brajawali Bhashar Abhidhan Aru Byakaran 2nd part.

Ankia Natar Asomia Bhangoni.

Usha Anirudha(drama)

Balmiki Ramayonor Podyanubad.

Sanskrit slokar sankar Charitor Podyanubad.

Edited Books:

Kirtanghoshu Aru Naamghoshu (Sanchi Patia Puthi Lipi)

Kritanghosa Aru Naamghosa (Adhunik Lipi)

Borgeet.

Shri Mod Bhagwat Puran

Barakhun Ankia Naat.

Phonsia Naat.

Sankardevar Rasanavali.

Sachitra Ankawali. Moreover, his valuable articles are being published in four parts, edited by Dr. Debajit Saikia.

Management system in the Satra: The *Satradhikar* and *Vaushnavas* manage the satra with co-operation and discussion. On the other

hand the satra is managed with *Guru Kar* from disciples, *Sewa pronam* from the visitors and monetary help from various sources. The shift resources preserved in Natun Kamalabari Satra are the diner pot of Sri Sri Sankardeva, Sri Sri Madhabdeva and Bodula Podma Ata, engrafted with brass and silver donated by late Dinonath Bezbaruah, silver spoon, Tow (lkarge pot of copper) etc, Altogether 215 books including all the Sachipat puthis of books written by the Mahapurush and books written in later phase are preserved here. A picturised Bhakti Ratnawali book in 'Yulapat'. Dhula Mala Hastakshri (hand written) books preserved in the life time of Sankardeva. Jopnala, costume etc. many related thing of Bodola padma Ata are present in the satra. In this Satra, the occasional festival is observed according to the tradition. Altogether fourteen prasangas take place including morning and evening. Tithi's of Sankardeva, Madhabdeva, Bodula Paadma Ata, Raas festival, three bihus, the tithes of Ata-Atois are observed in a festive way. Under the programe of the satra academic works take place in Majuli Satra College, Natun Kamalabari satra Sanskrit Tol and school. Music and Drama from this satra are presented of outside India. In 1975, with invitation from the president of India of that time late Phakkoruddin Ali Ahmed, Ram Vijoy drama by Sankardeva and dance and music was presented in Indonesia.



Sri Sri Satrajan Na-satra: In 1671 with the initiative of the founder Satradhikar Krishna Atoi, Sri Sri Na-satra was established. Away from the district head quqrter of Garamur and kmalabari near Morituni is Sri Sri Narayan Chandra Goswami. Apart from the satradhikar, there is a managing committee for the improvement of internal infrastructure and management in the Satra.

Resources of the Satra: Two scriptures on Sanchipat were written by the two *Gurus*-Sankardeva and Madhadeva. Twelve sachipat puthis of later time. Sixty dramas . Land, Kirtanghar, Monikut, guesthouse, residence, cultivating land etc. Service to the society is given preference following the ideology of the preceptors. It has contribution in bringing the tribal people to the main satire preventing their changing of religion. Tha Satras of Majuli has structural plan centering its *Kirttanghar* or prayer hall. A satra establishment comprises of a Kirttanghar, the place of worship, a *batchora* or entrance, a *gosain chora* or residential cottage of Satradhikar and bhakat hati or lines of cottages for dwelling of the *bhakats* or devotees. Such lines of *hati* in satra are four and amidst the four diagonal line of *hati* the satra establishment is laid. Each satra is rich in both tangible and intangible heritage. Most of the satra has own museum. All the Satras has preserved various historical exhibitory ancient

Heritage of satriya art of Majuli: Boutique of nature, surrounded with the water of Brahmaputra, the centre of vibration of culture is Majuli. In underto be a part of the environment with the sound of bird, spiritual environment with Rass-Pallnaam, Musical Ainitom and symphony of Khol-Taal, every year hundreds to thousands of devotees from the country and abroad come to Majuli creating a heavenly environment on the earth. Majulians are imparting the ray of culture to the devotees coming there to gather gems from the treasure house of culture. Having been brightened with that ray it has been established in the world scenario. With cultureal heritage, wonderful dance art, holy place of assimilations of various communities and tribes Majuli is the place of 'Atoka Mahanta'. Parallel to the Satra culture, production, practice and training of handcraft and cottage industry is also comes to notice. In making of *gosa*, *mortar*, *sarai*, *singhasana*, *fan of can*, *mask*, *bot making*, *mat from googol* and coloring them with *hengul-haital* are expressive of creative thinking of the artists. It will not be an exaggeration to comment that this is continues in the Satras, but keeping in view the limitation of the discussion, the discussion is made based on the Satras.

Art of mask making: It is a tradition art in Majuli Chamaguri Satra. Kushabanta Dev Goswami of Majuli Chamagori Satra has brought glory to Majuli getting Sangeet-Natak Academy award



by establishing the art of Mask Making in the national level. One expert artist of Satra Hemchandra Goswami has given a new dimension to this art though movement of face, eye etc. giving importance to modern technique. Apart from Chamogori, some artist of Alengi original Satra, Bihimpur, Adi Bihimpur, Natun Kamalabari have continued the tradition of mask making. It is a matter to rejoice that many artists have been able to self-dependent through making of mask along with fulfilling the need of the theatres.

For made of can: Fan made of cane in Auniati Satra and people in various part of the world have adorned Kamalabari Satra. The primary stand of the fan is made with the matured part of the cane. The sticks are made by cutting the matured can and having them dry in the sun. The small sticks are weaved with the help of a bamboo stick and giving the colour with *hengul-haital* the stand is made. Ten circles are connected to the loti. They are beautified with decorative items like cloth and other items. The demand of this type of decorative fans have been increased, it's value in international markets is about 1000 to 1500 Rupees. It come to know that the artist of Auniati Satra late Nabin Bayon presented Lord Mountbatten a hand fan in his honour while coming to Majuli in 1943. The same artist presented a fan made of ivory to Mahatma Gandhi. Whatever it is, from the post independent time the fan made of can has

received royal status. Such a can fan has been also placed in London Museum.

Art of boat making: Boat is the chief support for the people of Majuli trouble by flood specially in the rainy season. Realizing this, the people here think of boat before the arrival of rain. Therefore, there is demand of boat among the people of Majuli. However, because of the lack of people making boat, supply is less in comparison to demand. On the other hand, increasing price of the wood has increased the price of boat. In between, many people have been making boat. Apart from Salmara village people making boat are available in the Auniati, Bhogpur, Kamalabari, Natun Kamalabari etc, Satra.

Bamboo and cane industry: The decorative art of bamboo and cane made by inmates in the Satras attract the tourist. Wooden, *Sorai*, *Singhsana*, *Box of cane* etc. coloured with *Hengul-Haital* are prominent among these. Lakhiram Gayan, Krishna Bayan, Bishnu Saikia of Kamalabari Satra are appreciated by people to making culture costumes.

Making Sachipat and writing: Old artist Budhindra Nath Borpathak of Auniati Satra is a prominent artist of making and writing on sachipat. He has already participated in many workshop of national level as a trainer on the topic of making Sachipat and process of writing on it. *Satradhikar* of Majuli Kamalabari Satra



Sri Sri Naraya Goswami has inaugurated *Symontok Horon* (edited) having written in pasteurized form. Mahikanta Bor Bayan of Uttar Kamalabari Satra is giving importance on preservation of Sachipat in scientifically and writing of Sachipat. Ajit Neog, Bapu Pachoni, Utpal Mahanta, etc. of Bhugpur Satra have tried to preserve and write on *Sachipat* taking education in this field.

Making mat of Gogol: Mat of Gogol is an essential thing in Satra; generally, there is no tradition of sitting on high seats in Satras. This type of mat is essential in serving guests, place of *Satradhikar* and cottage of *bhakats*. This mat is made of cutting Gogol grass and binding them in a special way after drying in sun hit. This mat is made in every Satra in Majuli is very attractive and adorable. In this way, the art and craft of the Satras display the enriched form of *Satriya culture* in one hand on the other, it helps the artists to be economically self-dependent.

Conclusion:- Satra are institutional centers that are unique and special to the *Ekasarant* tradition. Satras are generally under the control of individual *adhikaras* (or *satra adhikars*) though they can be grouped in to four different *sanghaties* (order) *bahama*, *purush nika* and *kaal sanghaties*. The satras are established by

Assam *Vaishnavite monasteries* for religious practices a the initiative at the initiative of the *Ahom King* of Assam in the middle of the 17th century to propagate *neo-vaishnavism*. Sankardeva is said to have established his first satra at Bardowa, his birth place and then in different places of Assam. The Belguri Satra, the first Satra to be established in Majuli was named after the place where Sankardeva and Madhavadeva met for first time. The meeting (*Manikanchan Sanyog*) was followed by the establishment of satras and rising religious prominence of Majuli in Assam. The follower of *Sankardeva* and *Madhavadeva* established sixty four satras in sixteen and seventeenth centuries. But out of sixty four Satras, only twenty two are in existence at present. In term of functioning, satra resemble Buddhist monasteries where a number of inmates, called *bhaktas*, dedicate themselves to religious activities. In each Satra there is a *Satradhikar* or the head of the Satra and *deka Satradhikar* or deputy head of the Satra. Both these office-bearers reside within the Satra campus. A model Satra has a *namghar* or prayer hall, the *manikut* or the sanctum, and four *hati* sorrows of cottages (*baha*) for inmates arranged in a rectum gulag or square form.

সম্পাদকীয় কলম

সাধাৰণ সম্পাদকৰ একলম



জয় জয়তে মোৰ অতিকৈ মৰমৰ আপোন মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ অধ্যক্ষ সব্বিত্তে প্ৰত্যেকজন শিক্ষাণ্ডক তথা সমূহ কৰ্মচাৰীলৈ সশ্ৰদ্ধ প্ৰৰাম জনাইছে। মহাবিদ্যালয়ৰ সমূহ ছাত্ৰ ছাত্ৰীকো মোৰ হিয়াভৰা মৰম আৰু শুভেচ্ছা জ্ঞাপন কৰিছোঁ। যি সমলৰ প্ৰচেষ্টা আৰু কষ্টৰ বিনিময়ত মায়ং আঞ্চলিক মহাবিদ্যালয় খন স্থাপন হৈছিল সেই সকল সমাজকৰ্মী তথা শিক্ষা প্ৰেমীলৈ আন্তৰিক শ্ৰদ্ধা জ্ঞাপন কৰাৰ লগতে আমাৰ এই মহান অনুষ্ঠানটো যিজন ব্যক্তিৰ অশেষ ত্যাগ আৰু কঠোৰ শ্ৰমেৰে গঢ়ি তোলাৰ লগতে মহাবিদ্যালয়ৰ সকলো সমস্যা সমাধানৰ পথ দেখুৱাই যোৱা মহান ব্যক্তি শ্ৰদ্ধাৰ মায়ং খনিকৰ দ্বিপন চন্দ্ৰ নাথ দেৱক মই শ্ৰদ্ধাৰে সোঁৱৰিছোঁ।

মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ ছাত্ৰ হিচাপে নিজকে সৌভাগ্যৱান বুলি অনুভৱ কৰো। মহাবিদ্যালয়ৰ ২০১৮-১৯ বৰ্ষৰ ছাত্ৰ একতা সভাৰ সাধাৰণ সম্পাদক হিচাপে নিৰ্বাচিত হোৱাটো মোৰ বাবে অতি সৌভাগ্যজনক। সাধাৰণ সম্পাদকৰ কাৰ্যভাৰ গ্ৰহণ কৰাৰ পাছত মোৰ প্ৰথম কাৰ্যসূচী 'ভাৰতীয় শিক্ষক মণ্ডল' ৰ তিনিদিনীয়া কাৰ্যসূচী সুকলমে চলাই লৈ গৈছোঁ। আকৌ ৫-২-২০১৯ তাৰিখৰ পৰা মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ 'মহাবিদ্যালয় সপ্তাহ' ৰ শুভাৰম্ভণি কৰা হয়। প্ৰথম কাৰ্যসূচী হিচাপে মহাবিদ্যালয়ৰ পতাকা উত্তোলনৰ কাৰ্যসূচী মহাবিদ্যালয়ৰ অধ্যক্ষ মহোদয়ে কৰে। ১০-০২-২০১৯ তাৰিখে মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ শ্ৰীশ্ৰীসৰস্বতী পূজা উৎসৱটো নাম, কীৰ্ত্তন ভাগৱত পাঠৰ জৰিয়তে উলহ মালহেৰে উদযাপন কৰা হয়। ২৪-০৩-২০১৯ তাৰিখে মহাবিদ্যালয়ৰ পৰা বুঢ়ামায়ঙত এটা স্বাস্থ্য শিবিৰ কৰিবলৈ গৈছিলো। তাতা লায়নচ্ ক্লাবৰ সৌজন্যত সকলো মানুহক বিনামূলীয়া চিকিৎসা আৰু ঔষধ দিয়া হৈছিল। ০৫-০৬-২০১৯ তাৰিখে মহাবিদ্যালয়ত বিশ্ব পৰিবেশ দিৱস পালন কৰা হয়। আমাৰ মহাবিদ্যালয়ৰ চাৰিওফালে বিভিন্ন ধৰণৰ গছ পুলি ৰোপন কৰা হৈছে। বিশ্ব পৰিবেশ দিৱসৰ দিনাখন ছাত্ৰ ছাত্ৰী তথা অঞ্চলৰ সকলো মিলি শোভাযাত্ৰা উলিওৱা হৈছিল। ১৭-০৬-২০১৯ তাৰিখে জাগীৰোড সমষ্টিৰ বিধায়ক তথা মন্ত্ৰী শ্ৰীযুত পিয়ুষ হাজৰিকা দেৱে আমাৰ মহাবিদ্যালয়ত উপস্থিত হৈ ছাত্ৰাবাসৰ আধাৰশিলা স্থাপন কৰিছিল। ১৩-০৮-২০১৯ তাৰিখে মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ ২৬তম প্ৰতিষ্ঠা দিৱস উলহ মালহেৰে উদযাপন কৰা হয়। ১৫-০৮-২০১৯ তাৰিখে মায়ং আঞ্চলিক মহাবিদ্যালয়ত ৭২ তম ১৫ আগষ্ট স্বাধীনতা দিৱসটি উদযাপন কৰা হয়। মহাবিদ্যালয়ত সপ্তাহত তিনিদিন মহাবিদ্যালয়ৰ চাৰিওফালে চাফাই অভিযান কৰা হয়। মোৰ কাৰ্যকালত যিবোৰ কাৰ্যসূচী হৈ গৈছে সেই বোৰ কাৰ্যসূচীত সহায়-সহযোগিতা কৰা শিক্ষক-কৰ্মচাৰী তথা ছাত্ৰ-ছাত্ৰীলৈ আন্তৰিক শ্ৰদ্ধা আৰু ধন্যবাদ জ্ঞাপন কৰিছোঁ। অনুষ্ঠান সমূহৰ বিৱৰণী ইমানতে সামৰণি মাৰিলো

নাৰায়ন মণ্ডল
সাধাৰণ সম্পাদক
ছাত্ৰ একতা সভা



খেল সম্পাদকৰ একলম

জয় জয়তে মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ চিৰনমস্য ব্যক্তি সকললৈ মোৰ শ্ৰদ্ধা নিবেদন কৰিছোঁ।
লগতে মোৰ শিক্ষা গুৰুসকললৈ নমস্কাৰ যাচিছোঁ।

মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ ছাত্ৰ একতা সভাৰ খেল সম্পাদকৰ গুৰু দায়িত্ব মোৰ ওপৰত অৰ্পন কৰাৰ বাবে মই মহাবিদ্যালয়ৰ অধ্যক্ষ সমন্বিতে শিক্ষা গুৰুসকলক আৰু সমূহ ছাত্ৰ-ছাত্ৰীসকলক অশেষ ধন্যবাদ তথা কৃতজ্ঞতা জনালোঁ। এই মহাবিদ্যালয়ৰ সবঙ্গীন উন্নতিৰ ক্ষেত্ৰত ছাত্ৰ একতা সভাৰ সাধাৰণ সম্পাদক লগতে বিভাগীয় শিক্ষক সকলৰ লগত সকলো কামতে ভূমিকা আগবঢ়োৱাটোৱেই হৈছে মোৰ কৰ্তব্য ছাত্ৰ একতা সভাৰ খেল সম্পাদকৰ কাৰ্যভাৰ গ্ৰহণ কৰিয়েই এই কথাখাৰৰ সত্যতা প্ৰমাণ কৰাটোৱেই মোৰ প্ৰথম কৰ্তব্য চাপে গুৰুত্ব প্ৰদানে কৰিছোঁ। মোৰ দৰে এজন অভাগ্যকে এই গুৰুত্বপূৰ্ণ পদটিত নিৰ্বাচিত কৰাৰ বাবে মই মহাবিদ্যালয়ৰ সকলো ছাত্ৰ-ছাত্ৰীৰ ওপৰত চিৰকৃতজ্ঞ হৈ বম। খেল সম্পাদকৰ দায়িত্ব পোৱাৰ পিছৰে পৰা মোৰ সীমিত জ্ঞানেৰে এনে গধুৰ দায়িত্বৰ সকলো কাম কাজ নিয়াৰিকৈ কৰি যাবলৈ যৎপৰোনাস্তি চেষ্টা কৰিছিলোঁ। কাম-কাজবোৰ সূচাৰূপে পৰিচালনা কৰাৰ বাবে মহাবিদ্যালয়ৰ শিক্ষাগুৰু তথা ছাত্ৰ-ছাত্ৰীসকলৰ পৰা পোৱা সহায় সহযোগিতা অনস্বীকাৰ্য কিন্তু মই এই ক্ষেত্ৰত কিমান দূৰ সফল হ'ব পাৰিলো সেইটো শিক্ষাগুৰু তথা ছাত্ৰ-ছাত্ৰীসকলৰ বিচাৰ্যৰ বিষয়।

যোৱা ১ ফেব্ৰুৱাৰী, ২০১৯ তাৰিখৰ পৰা ৭ ফেব্ৰুৱাৰী, ২০১৯ তাৰিখলৈ মহাবিদ্যালয় জনীডা প্ৰতিযোগিতা সমূহ অনুষ্ঠিত কৰা হয়। মহাবিদ্যালয়ৰ ছাত্ৰ-ছাত্ৰী সকলৰ উৎকৰ্ষ সাধনৰ বাবে অনুষ্ঠিত কৰা প্ৰতিযোগিতা সমূহত ছাত্ৰ-ছাত্ৰীৰ বিপুল সহাৰি ভৱিষ্যতেও যাতে পোৱা যায় তাৰ বাবে মই ইয়াৰ জৰিয়তে ছাত্ৰ-ছাত্ৰীসকলক অনুৰোধ জনালোঁ।

সাত দিনৰ কাৰ্যসূচীতে শিক্ষাগুৰুসকলৰ সহযোগিতা আৰু দিহা পৰামৰ্শৰ বাবে মই তেওঁলোকক ধন্যবাদ জনালোঁ। খেল পৰিচালনাৰ বাবে মহাবিদ্যালয়ৰ শিক্ষাগুৰুসকললৈ মোৰ কৃতজ্ঞতা যাচিলোঁ। লগতে খেল তত্ত্বাবধায়ক সন্মানীয় আহমেদ ছাৰৰ পৰা সকলো সময়তে পোৱা দিহা পৰামৰ্শ সহায় সহযোগিতাৰ বাবে মই ছাৰৰ ওচৰত চিৰদিন স্বণী হৈ বম।

মোৰ প্ৰতিবেদনৰ জৰিয়তে মই বিভিন্ন খেল প্ৰতিযোগিতা সমূহত নিজৰ শ্ৰেষ্ঠত্ব প্ৰতিপন্ন কৰা ছাত্ৰ-ছাত্ৰীসকললৈ মোৰ শুভেচ্ছা থাকিল।

ইমদাদুল হক
খেল সম্পাদক
ছাত্ৰ একতা সভা



ছোৱালীৰ জিৰণী কোঠাৰ সম্পাদিকাৰ একলম

জয় জয়তে মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ চিৰনমস্য ব্যক্তিসকললৈ মোৰ শ্ৰদ্ধা নিবেদন কৰিছোঁ।
লগতে মোৰ শিক্ষাগুৰুসকললৈ নমস্কাৰ যাচিছোঁ।

মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ বিগত ২০১৮-১৯ বৰ্ষৰ নিৰ্বাচনত মই ছোৱালী জিৰণী কোঠাৰ সম্পাদিকা হিচাপে দায়িত্বভাৰ গ্ৰহণ কৰিলোঁ। এই মহাবিদ্যালয়ৰ সবঙ্গীন উন্নতিৰ ক্ষেত্ৰত ছাত্ৰ একতা সভা ছোৱালী জিৰণী কোঠাৰ সম্পাদিকা হিচাপে ভূমিকা আগবঢ়াইছিলোঁ। ছাত্ৰ একতা সভাৰ ছোৱালী জিৰণী কোঠাৰ কাৰ্যভাৰ গ্ৰহণ কৰিয়েই মই মোৰ কৰণীয় কাম সূচাৰূপে পৰিচালনা কৰিছিলোঁ। কাৰ্যভাৰ গ্ৰহণ কৰিয়েই মহাবিদ্যালয়ৰ সপ্তাহ, গান্ধী জয়ন্তী, স্বাধীনতা দিবস, মহাবিদ্যালয়ৰ বঁটা বিতৰণী, প্ৰতিষ্ঠা দিবস আদি কাৰ্যসূচীসমূহ বৰ্তমানলৈ সূচাৰূপে পৰিচালনা কৰাত ব্ৰতী হৈ পৰিছিলোঁ, তাত কিমানদূৰ সফলতা লাভ কৰিছোঁ সেয়া আপোনালোকৰ বিচাৰ্য। মই মোৰ কাৰ্যকালৰ মাজতেই কাৰোবাক যদি টানকৈ কৈছিলোঁ আজি প্ৰতিবেদনৰ জৰিয়তে ক্ষমা ভিক্ষা মাগিছোঁ। মোৰ কাৰ্যকালত মোক বিভিন্ন কামত সহায়ৰ হাত আগবঢ়োৱা সকলো বন্ধু-বান্ধৱীকে এই প্ৰতিবেদনৰ যোগেদি ধন্যবাদ জ্ঞাপন কৰিলোঁ। সদৌ শেষত মায়ং আঞ্চলিক মহাবিদ্যালয়ৰ আগন্তুক দিনবোৰ যাতে ভালে যায় তাৰ কামনাৰে মই মোৰ প্ৰতিবেদন ইমানতে সামৰিলোঁ।

“জয়তু মায়ং আঞ্চলিক মহাবিদ্যালয়”
“জয়তু প্ৰগতি”

পাৰুল দেৱী
ছোৱালীৰ জিৰণী কোঠাৰ সম্পাদিকা
ছাত্ৰ একতা সভা

শ্রদ্ধা, মৰম ও শুভেচ্ছা যাঁচিলো। মোৰ সকলো ভুল-ত্রুটিৰ বিচাৰ জ্যেষ্ঠজনৰ ওচৰত অৰ্পন কৰিলো।
এই মহাবিদ্যালয়খনৰ সৰ্বস্বীন উন্নতিৰ কামনাৰে মোৰ প্ৰতিবেদন সামৰিছো।

“জয় জাই জয়ম
জয়তু শাস্ত্ৰ জগন্নিব মহাবিদ্যালয়
জয়তু ছাত্ৰ একতা সভা
জয়তু ‘প্ৰগতি’

ধন্যবাদ সহকাৰে
শ্ৰী কমল ডেকা
সহকাৰী সাংস্কৃতিক সম্পাদক
ছাত্ৰ একতা সভা

PHOTOS OF MAYONG



মহাবিদ্যালয়ৰ গীত (অস্থায়ী)

কথা-সুৰ : ড° উৎপল নাথ

এই যাদুৰ দেশতে
উজ্জ্বলি উঠিছে
জ্ঞানৰে এগছি বৰ্তি,
আহা যাও আঙুৰাই
পোহৰকে মিলাই
অজ্ঞান একাৰ বিনাশী ॥

এমাই আমাৰ দেশ
এমাই যাদুৰ দেশ
নিষ্প্রাণ মিলেও কম আমাৰ ইতিহাস,
এমাই আমাৰ দেশ
এমাই পূৰ্বতন দেশ
পাঁচিপাততো আছে জ্ঞানৰ অভাৱ ॥

এমাই মন্দিৰ আমাৰ
এমাই গীৰ্জা
এমাই মঠ, মহাজিদ, পত্নী
এমাই মহামিণনৰ পূণ্যভূমি
হ'ব ইয়াত নবদেউ নিৰ্মাণ ।
প্ৰমাজ প্ৰভাৱ
বিজ্ঞান প্ৰযুক্তিৰ
নৱ নৱ প্ৰাধনাৰে হ'ব জ্যোতিস্মান ।

এমা জ্ঞান পূজাৰ বেদীত
মহা আয়োজন
মহা মহা মানিষীৰ চিন্তন ।
প্ৰত্য, শান্তিৰ অৰ্হেশণ ।
কোন ক'ত আছা আহা
জ্ঞানৰ তপস্বী
কাটো বাট পোহৰ
একাৰ বিনাশী
খোপো আহা প্ৰজ্ঞাৰ ৰুদ্ধ দুৱাৰ ।
জয়তু নামং আঞ্চলিক মহাবিদ্যালয় ॥