

Folk Tradition of Darrang District: *Vyas- Ojhapali*

Dr. Moushumi Bhattacharjee

Guest Faculty,

Department of Communication and Journalism, GU.

INTRODUCTION:

Ojhapali is one of the traditional art forms of Assam. Though perceived in the districts of Kamrup, Nalbari etc. in Lower Assam, its popularity is relatively high in the district of Darrang. It is accepted that this art form belongs to the *kathakata* tradition of India¹. *Ojhapali* showcases a combined performance of narrative singing, dancing gestures and dramatic dialogues. *Ojhapali* is considered as an institution connected with religious and socio-cultural life of Assam. Though its origin is obscure but many scholars suggest that it might have developed with the growth and development of Assamese culture. As cited by M. Neog "Assam or ancient *Kamrupa* of *Pragjyotishpura* has variously been described as a land of dance and music and it is clear from various sources." Some of the sources mentioned are *Adhinaya Darpan* of Nandikesvar, *Haribansa*, *Ratisastra*, *Natyashastra* of Bharat Muni. Moreover various copper inscriptions of different

kings and stone statues of dancing Gods and Goddess of ancient Assam signifies that "Assam seems to have a long and strong tradition of culture of music and dance" (M.Neog)²

According to myths associated with the origin of this art form, it is believed that Arjuna brought this art from heaven to earth, and taught this *Gandharva Vidya* i.e. *Ojhapali* to Uttara or Brihannalla. As the story goes Urvashi fell in love with Arjuna but he rejected her love and contly he was cursed by her to be an impotent for a period of a one year. Arjuna, while spent his time disguising as Viharnalla taught Gandharva Vidya to the daughter of Virata, the king of ancient India and probably, *Ojhapali* is the changed form of that art-form which was seen and practiced by Arjuna³. According to a traditional belief Parijati, an uncommon woman was instructed in her dream by a divine power to sing and dance⁴. Later on, she taught it to Vyas kolai. This Sarbananda Vyas kolai was the fore-father of Vyas *Ojhapali* in

Assam⁵. The *Kathaguru Charita* mention one Vyasa-kalali, who was a devotee of Sankardeva. The reference can be traced in Daityari Thakur's "Sri Sankar Dev aru Sri Madhab Dev." (p77-78)

*Vyasakalai name janeka acaya
Tanka sama guni jatita Brahmana*

ORIGIN:

The term Ojhapali is a combination of two words 'Ojha' or 'Oja' and 'Pali'. The word *Ojha* is a Sanskrit word meaning 'Upadhaya' and 'Pali' means 'Palita'. Generally performed by a group of five men, the chief among the *Palis* is the 'Daina-pali' or the right-hand aide, who makes the theme further interesting by his humorous dialogues. A small pair of cymbals called the 'Khutitaal' is the sole instrument used during the performance.

Ojhapali can be categorized into two major forms - *Vyas Ojhapali* and *Sukananni Ojhapali*, based on their style of performance. *Vyas Ojhapali* performers are also known as 'Vyah-gowa' or singers of Vyasa's works, as they primarily focus on the great epics. On the other hand, *Sukananni Ojhapali* performers are known as 'Maroi-gowa' or singers of Maroi Puja. These performers sing songs of the snake-goddess *Manasa Devi*, composed by Sukavi Narayana Dev, an ancient Assamese poet.

Ramayana and Mahabharata are the dominant subjects of *Vyas Ojhapali*. The stories are sung in pure classical style based on various ragas, with dancing movements made by hands and fingers known as 'mudras'. To entertain the crowd and make them understand, amusing dialogues with explanations are presented during the performance.

LANGUAGE:

Ancient Assamese language is used in compositions of traditional *Ojhapali* music. Historically *Dhrupad-Dhamar* style of classical music was composed in Sanskrit language. Later on it has been composed in different Indian

languages like Hindi, Braj, Abadhi, Maithili etc. The apparels of the artists of *Ojhapali*: The main singer 'Ojha' wears a special dress called "Chaapkan" while presenting the song. He dons a turban on his head and ornaments around his neck and other parts of his body. He twines anklets around his ankles. The assistant singers wear a white dress and ornaments.

SONGS OF VYAS OJHAPALI:

The songs of *Vyas Ojhapali* is believed to have all the five components of music as we can classify the songs of *Vyas Ojhapali* into these five forms:

- 1) *Aalap*
- 2) *Guru-bandana*
- 3) *Bishnupada*
- 4) *Sangeet-aalap*
- 5) *Jhuna or Juna*

Aalap: *Aalap* is the first component among the five components of the songs of *Vyas Ojhapali*. Various types of sounds are produced by making use of the vocal cords, along with voice modulation so that it can be used in the performance. *Aalap* or initiation of the singing is made with the letters like ha, ta, na, ri, rita etc. The tune is expanded from mandra (lower) to tar (higher) swaras (notes). It is also called as *Swar Sadhana*. The *Aalap* continues for a period of fifteen minutes.

Guru-bandana: The next fifteen minutes of a *Vyas Ojhapali* performance is dedicated to *Guru-Bandana*. These songs of prayer or vandana is presented keeping in harmony with the alap. This can be said as the beginning of the actual performance

Vando Dashbhuj Mahitale Puja, Asura Vadhar Hetu

jijane Karae Pooja Durgar Charane, Sansar Sagar Saetu

Bishnupada: The third component of *Vyas Ojhapali* performance is *Bishnupada*. This is a

dance based performance where both 'Ojha' and 'Pali' perform.

Sangeet-aalap:- *Sangeet-aalap* is the fourth component which is performed during night. If performed during day hours different 'Raaga' is to avoid violation of the norms. *Sangeet-aalap* is again divided into five types depending on its music and speciality. They are as follows:-

a) *Malita:-* The songs which narrates the tales of the birth of a particular *Raaga* is called as *Malita*. As per traditional mythology, *Malita* is also termed as *Raagdhyana*.

"*Jagat Sangsari phobhu proloy jagat,
Brahmak srajila probhu naabhi komolot,
Upajiya Brahmadeve chaturdishe chailya,
Chahante Brahmar tewe charimukh boila,
Chitrasene gandharbe je hehi raag gaila,
Tusto haiya Brahmai saranga naam thoila.*"

b) *Raaga:-* *Raaga* is an array of melodic structures with musical motifs. It again has seven levels namely 1) *Swar Sadhana*, 2) *Ghunni* or *Upasthyan*, 3) *Toloni*, 4) *Malita*, 5) *Charan* or *Murrchana*, 6) *Dhura* or *Aboroh* and 7) *Dhiha* or *Sanchari*.

c) *Bana:-* Sung at a high note *Bana* includes songs like *Dulori*, *Chabi*, *Luchari*, and *Jhumuri*.

d) *Diha:-* The songs which are sung using musical instruments are called as *Diha*. Cited below is an example of *Diha*-

"*O hari ha- ho-ho-o pran jadurai,
O dhurghor mayar jori, thoiyya ase bondi kori,
Niya probhu kowsani mukolai o...*"

e) *Pada* or *Thoka:-* Sung at a very high speed to sum up the performance *Pada* or *Thoka* is performed. An example of *Thoka* is as below-

"*Rhishiye bolonto suna raja santa,
Paanch kotha antare...
Dashadhoni tire kariba gaman.
Pantha choe praharere,
Bahal koriya garr bandhilonto,
Aakashaot uddhorbo kori,
Tahar bhitorre patila nagar,
Param prabandha kari.*"

Jhuna or Juna:- The last component of *Vyas Ojhapali* is *Jhuna* or *Juna*. It is believed that according to the *Mahabharata* the songs of *Vyas Ojhapali* has three parts. They are:-

- I. *Nabhi-Sur*
- II. *Taalu Sur*
- III. *Naak- Sur*

CONCLUSION:

Out of the varied traditional cultures, *Ojhapali* tradition is one of the oldest performing arts. The main aspect of this art is the performance of a narrative poetry through song, music, dance and drama. *Ojhapali* is performing art of oral tradition and our ancient cultural heritage. The songs of *Ojhapali* have been transmitted from generation to generation more by mouth than through written manuscript. It may be mentioned that in spite of the wide popularity of the songs in a considerably big area for about five hundred years only one or two copies of traditional manuscript of the *Durgavari Ojhapali* have been found so far. However, this folk culture is now surviving for preservation because a few villagers have been performing this tradition verbally. This is our cultural heritage and we should preserve it before it becomes history. ♦♦

REFERENCES:

1. N. C. Sarma, 'Origin and Development of Ojhapali' Evin Folklore ed. S Gupta, 1982, P 251
2. Neog. M :- Assamese literature before Sankardev (Aspects of Early Assamese literature)
Devi Jyotima, 'An Introduction to Ojapali of Darrang District of Assam: Suknani And Biyahar Ojapali'
3. Sarma, N.C, Sarnia Axarnar Samskriti Samiksa(ed) Chanda Prakash, Guwahati, 2000, p.121
4. Sarma, N.C, 'Asamar Pariveshya Kala Ojhaplai', Bani Prakash, Guwahati, 1996, p.37

Oral Tradition, Rumour and Construction of Peasant Consciousness in Assam with Special Reference to Doli Puran

Dhanmoni Kalita

Asstt. Professor

Department of History, D.U.

Introduction

The recent studies of oral tradition and folk literature of Assam has unfurled many of the latent stories of the plebeians. Assam being an agricultural society is mainly comprised of peasantry classes. The peasant consciousness in Assam is the construct of many of the factors like religion, question of taxes, exploitations etc. Their problems as well as happiness are expressed through oral narratives which are composed by the peasants themselves in a long period of time and which are regarded the best way to express in an illiterate society. The consciousness of the peasants, mainly against the exploitations that they faced from the colonial rulers, is represented in many of the folk songs. These songs produced a counter narrative to that of the colonial official history.

On the other hand, closely linked with oral narratives, rumour does play an important role in history, especially among the peasantry class. It has been said that historians are not usually hos-

pitable to rumour and it was only in the context of studying the popular mobilisation 'the ambiguous and polysemic mode of oral transmission known as rumours' became an important source of study.

On this background this article aims to study the importance of oral tradition, specially Doli Puran and rumour in shaping peasant consciousness of Assam mainly during the colonial period as this period witnessed several peasant uprisings due to colonial exploitations and the oral narrative, available today, also provide an insight into those uprisings which can be helpful in understanding peasant consciousness in Assam.

Oral Tradition and Peasants

Peasant movement in colonial Assam, in true sense of the term took place in 1861 in Nagaon district which is popularly known as Phulaguri Dhawa. After the Revolt of 1857 had imposed sever financial strain on the Company government. The deficit in budget in 1858-59

exceeded fourteen million pounds sterling and public debt shot up to over seventy million and the government in order to restore order in public accounts increased revenue and the government as a measure to increase revenue imposed income tax in Assam in 1860. Already in 1858 stamp duties were introduced at Sadar Stations in Kamrup, Darrang and Nagaon, but not extended to tribal areas on the ground that establishment required for the purpose would swallow up all the profits'. Besides, 'everything procured by an Assamese peasant free of coast from the forest, such as timber, thatch and reeds for the construction of his dwelling houses, the fisheries called beels and fodder for his domestic animals were all brought under taxation' Besides restrictions and regulation in cultivation and selling of Opium, introduction of cash crops etc were the serious concerns for the peasants.

In the district of Nagaon rumours were afloat that the government was contemplating imposition of taxes on their houses, baries and (betel leaf) cultivation. The government, however, rejected this but about this the introduction of license tax confirmed the belief of the villages, particularly of the tribals at Phulaguri, seven miles from Nagaon, that before long their pan and betel nut would be subjected to taxation. The result was a series of peasant protest in Phulagauri. The Peasants hold Raj Mels and decided against the government. Police force was sent to disperse the ryots on 14th and 17th October, 1861, but was in vain. Then on 18th October, Police force was again sent under Lieutenant Singer, the Assistance Commissioner, under direction of the DC and it followed a clash of the peasants with the Police. The peasants armed with bamboo lathies struck Singer unto death. The body was then thrown into the river Kalong. The police force accompanied him fled away out of panic. The military was called in by the DC from Gauhati and Tezpur after this incident to suppress the rising and some eight tribal leaders were subsequently punished with death or transportation. The episode is still remembered by the people of the district as the

'Phulaguri Dhawa' or battle of Phulaguri

The social memory of this peasant struggle is also preserved in some folk songs. The following song was composed by one Bahu Kaibarta after returning from Kalia pani whom was sent in exile there.

O Aiti Adon Dhaan Dudon Dhaan
O Aiti Phulguri Dhewa Khaan
O Aiti Kenekoi Lagile
O Aiti Tinijopa Ahotar Talot
O Aiti Dhewakhaan Lagile...

(O Aiti Adon Dhaan Dudon Dhaan/ O Aiti Phulguri Dhewa Khaan/ O Aiti how have the Phulguri Dhewa occurred/ O Aiti beneath three Baniyan trees/ O Aiti the Dhewa has taken place...)

It demonstrates the social memory of Dhawa or the fight of the peasants. The song also gives us some clues of the causes of the struggle-
Kalong Nodir Parat Aafu kheti karote
Boga Chahabar Lagat Jujkhon lagile
(Cultivating opium in the bank of the river kalong/ the struggle occurred with the white of-ficer)

It probably remembers the death of Maniram Dewan who was sentenced to death for trying to spread the revolt of 1857 which shows the peasants' consciousness of the colonial exploitation and atrocities. The song address Maniram for the causes of the struggle-

Hero Maniram Phulguri Dhewakhon
Hero Maniram Kenekoi Lagile

(Maniram, how has the Phulguri Dhewa Occurred?)

'The uprising at Phulaguri was the earliest popular movements in Assam organised with object of compelling the government to yield the will of the people by the withdrawal of unpopular measures of taxation. The movement failed and was bound to fail under existing circumstances; but the procedure was not lost upon the people; it was followed up soon after.'

After this an eventual year was 1894 when the Patharughat peasant movement was seen. In December 1893, there was riot in Patharughat area

and gradually the situation intensified. Anderson, the Deputy Commissioner of Darrang at first thought that he could handle the situation but seeing that the the situation was getting worse he himself went to Patharughat on January 27, 1894 with a police force. In the next morning the Police party was surrounded by a mob when they proceeded to attack the property of the defaulting ryots. The police soon used force and started throwing sticks, bamboos and clods of earth on the party under Berrington breaking their limbs and blinding them. They also fired the unarmed peasants resulting death of many peasants. The movement received attention from several sections.

The incident had a great impact on the masses and they could not overcome the trauma associated with the event so easily. Arupjyoti Saikia wrote-

Personal memory or village parlance helped the event to remain in local memory. At some point these memories acquired the form of a verse narrative. The latter came to be known as Doli-Puran—literally meaning ‘tale of a clod of Earth’. In fact, this oral tradition and its circulation began to define the way the Assamese ryots would remember the event of 1894. This oral narrative served two immediate purposes: first it produced a counter narrative to that of the colonial official history and secondly, it reinforced the Assamese nationalists’ version of colonial atrocities on the Assamese. Much later, both the event and the narrative collectively became a powerful tool for Assamese nationalists to redefine their relationship with the Assamese ryots as well as the Indian state.

There is, however, a debate regarding whether Doli Puran can be termed as an Epic or a Purana or Ballad, there prevails no unanimity, yet whatever it may be one cannot deny that ‘Doli-Puran represents not only the way peasant society remembers its past but also the dynamics of local politics.’ Before getting a printed form in 1948, it was orally transmitted from one generation to other the composer of which is also a ques-

tion of debate. It, however, provides us an insight into the popular consciousness of the peasants.

It describes about the village market or haat of the locality. These haats have been a very important place of exchanging news and sharing ideas and well beings among the villagers in rural Assam. Ranajit Guha has put emphasis on the importance of Bazaar as a place of transmission of news and rumour. In his words-

Since it is at the market-place where perhaps more than anywhere else in pre-industrial society people gather regularly at frequent intervals and en masse for trade and certain forms of folk entertainment, the socializing process of rumour too tends to operate most actively there.

In the words of Homen Borgohain haats have been most attractive place of the poor peasants and other people where they could share ideas. The Doli Puran gives us a picture of such a haat in the garden-

Taju Nabhi Kamalat Brahma Bhoila Jaat
Kalai Gaonr Bor Bagisat Hoila Haat
Katoi Bese Aalu Kasu Katoi Bese Paan
Aidore Kolai Gaonr Hoila Haat Khaan

(Summary- There was a market at Kalai Gaon’s Garden, where many people sell Potato, Arum, Betel leaf etc.)

The first part of Doli Puran provides us a partial insight into the socio-political life of the villagers in that locality which seems to be conducive for a peasant rebellion. The second part of it, deals with the fact that how the British imposed more revenue on the poor peasants. It describes that the British failed to find any labourers to work in the tea gardens and hence tried to make them poor so that they may be put in the mercy of the British officers and they are forced to work as labourers. However, a closer examination of the situation of labourers in the garden reveals that the British planters had already started recruiting labourers from other parts of India. When the government ordered enhancement of revenue the gaonburha (village headman) announced like this-

Gaonburhai Bole rajj Habo Laga Hol

Paas Sikia Gusi Khajana Paastokia Hol
(The goanburha or village headman said the people that what was to happen has happened, the revenue of five siki has become five rupees.)

That's where the importance of Raij Mels came to forefront. The people organised a Raij Mel soon to protest against this enhancement of revenue by the government-

Duti Raam Bamune Sithi Likhi Gaat Nai Tot
Mangalbare Patharughatot Mel Habo Buli...

Tini Dinor Murat Goi Mangalbar Hoila...

Sakalo Raije Kore Ojar Tahsildarat Jai
Raije Bole Uthi Deuta Khajana Diba Naru...

(Duti Raam Bamun has been busy writing letters about the Raij Mel to be held on Tuesday. After Three days it was Tuesday and all the people went to the Tahsildar and expressed their inability to pay the enhanced revenue)

This modest beginning of protest gradually acquired more strength with participation of more peasants. The Third part deals with how the peasants had come out for protest and how they had started throwing earth clod, wooden stick etc. on the officers and Police. In return the police shot and many died. -

Gir Gir Kori Chipahie Banduk Marila
Kato manuh Guli pori Kekai Thakila
Kato Adha Mora Hol Kato Gel Mori

(The Sepoys have fired, many have screamed after being injured by fire, many have half dead and many have died)

The Doli Puran represents the popular understanding of the Patharughat peasant revolt though some of its narrative and facts are far from being historical fact, yet it represents the popular consciousness which was passing from generation to generation in the locality. Later on popular musician, singer Bhupen Hazarika also sang-

Otharas Chauranboit Krihsak Bidroh Bhoila
Patharughatr Matit katoi Pran Dila.

(Peasant struggle occurred at patharughat in 1894 in which many did.)

Simultaneously with Patharughat troubles occurred at Rangia, Lachima and Sarukhetri. The trouble began on 24 December 1893, with the

looting of Rangia bazaar by a crowd of 200 to 250 people which happened immediately after the holding of a Raij mel at the neighboring village of Belagaon. The crowd destroyed the huts at Rangia bazaar and on the 30th, a crowd estimated of about three thousand assembled at Rangia, 'held demonstration throughout night and threatened that they would destroy the thana, post office and the Tahsildar's office' however the police party under Mr. Reilly, Assistant Superintendent of police, saved the situation. On 6 January police arrested a number of persons alleged to have been implicated in the incident on 24 December and on 10th January, a crowd of about three thousand assembled at the open field near the thana. When they were asked by the DC to disperse, not only did they disobey, but were gradually drawing nearer the thana with cries 'we won't pay revenue at the enhanced rate'. In the evening they attempted to release the arrested men by forcing their way into the thana and had actually occupied a few houses within it, whereupon the police restored the firing which compelled them to disperse. In northern Kamrup situation remained tensed. At Nalbari, Barama and Bajali, the people organised themselves to resist the British officials, they even killed some officers. However, the administration gradually took control over the situation.

The Oral narrative also includes the events of Rangia and its neighbouring areas. The following is a piece of such oral narrative-

Kimote Kinsibo Hari Kompany Sasone
Buddhi Kori Lowe Mari projagone
Kembel Chahabe Purat Paas Adhali Loi
Chari Toka Lowe Ewe Natun Chahab Hoi
Chaari Toka Nedeo Buli Raije Ojar Dila
Tathapito Kompanir Doya Najanmila.

(The Company has cheated the subjects and Officer Campbell takes five adhali Rs. in a pura as revenue. The new officer levy 4 Rs. as revenue. The peasants have pleaded against this revenue, but the Company government has not paid any attention to the plea.)

Another folk song related to the Rangia

Uprising highlight the peasants' grievances against the officials responsible for the collection of revenue.

Radha nath Tahsildar
Atikoe Adharmi
Raijok Bandhi Bandhi Maare
Gos Lata Chajana
Donar Matit Khajana
Lowe Doh Taka Doh Ana

(Radha Nath Tahsildar is a cruel man, he tortures the peasants. Revenue of 10 rupees 10 ana is imposed on the lands.)

The above folk songs address the question of revenue enhancement and the consciousness of the peasants against the colonial exploitations.

Rumour and Peasant

After 1934 Earthquake in Bihar, there spread numerous rumour about which J. Prasad have made a study and found 30 incidences of rumours which he divided in three categories. In the revolt of 1857 too rumours played an important role in spreading the revolt. Ranajit Guha wrote-

In many respects the panic that spread in the wake of some of the rural uprisings in colonial India too was the work of a series of gigantic rumour... It is precisely in this role of trigger and mobilizer that rumour becomes a necessary instrument of rebel transmission.

Rumour thus helps in constructing a sense of awareness which later may get converted to a sense of consciousness of the peasants and other people. Many of the folk narratives of Assam related to peasants embody some elements of rumours. Phulaguri uprising got intensified by the rumour of imposition of taxes on imposition of taxes on their houses, baries and (betel leaf) cultivation.

The Raij Mels may be a stage of spreading news and rumours as because like oral traditions 'rumour is usually conveyed through word of mouth. Oral transmission is characteristic of rumour.' Therefore, many of the oral narratives are also the constructs of some rumours which in long run get the form of folk narratives or songs.

Most of the folk songs related to the peasant struggles were orally transmitted which in many instances might have received the character of a rumour as these are refracted through minds as historical facts reach to us after refraction through many minds and which makes objectivity in history a myth. These mels, organised by the peasants was a symbol of people's power and strength which were in fact the instrument of constructing peasants' consciousness and awareness against the atrocities that they faced. The Raij Mels were the centre of discussion of peasants' problems and grievances. Whenever the peasants faced problems they organised this assembly. Doli Puran gives a description how the peasants organised mels when the British government increased revenue. The Mels spreads the awareness orally among the masses and while doing so it can be expected that the peasants' consciousness was gradually constructed against the colonial exploitations.

Conclusion

There prevailed a great deal of debate whether the peasant consciousness is the construct of some political factors or whether they are conscious of their spatial position. In the historical analysis this class is a constant subject of discussion not just because it comprises the bulk of the population in the world, but mainly because of the fact that any changes that comes and are brought in the society are due to the consciousness of the peasants, a consciousness which is seen sometimes as pre-political consciousness, to follow the theory of Marx, as because they have not passed through the phases of social evolution. However, in the third world countries, which witnessed colonialism for a long period in its history, peasants' consciousness did not pass through the process of social evolution to be politicised to term as political from pre-political. Peasants' showed their own consciousness in different ways in different times. The peasant consciousness of their position in the society can be gauged from the dialogue that prevails in the society. The Oral tradition is the example of this consciousness of

the peasants. Their consciousness is spread and carried forward through the oral narratives in a certain locality which in long run has made the peasants politically conscious of their rights. Perhaps because of this the peasant struggle in post colonial Assam under the left wing organisation became widespread in a short period of time. ♦ ♦

References

¹ 'Oral tradition, or oral lore, is a form of human communication wherein knowledge, art, ideas and cultural material is received, preserved and transmitted orally from one generation to another. The transmission is through speech or song and may include folktales, ballads, chants, prose or verses. In this way, it is possible for a society to transmit oral history, oral literature, oral law and other knowledge across generations without a writing system, or in parallel to a writing system.'

For further details see - https://en.wikipedia.org/wiki/Oral_tradition, accessed on 31-10-2016

² Religion played an important role, among other factors, in Moamoria rebellion. For details see- Bora, Dhruvajyoti; 1998; *Moamoria Gana Abhyuthan*; *Samaj Bikashar Itihas*, Voli-I; Banalata, Guwahati-1

& _____; 1998; *Moamoria Gana Abhyuthan : Bidrohar Dinalipi*, Voli-II; Banalata, Guwahati-1

³ Saikia, Arupjyoti; 2012; *Oral tradition, Nationalism and Assamese Social History: Remembering a Peasant Uprising* in The Indian Economic and Social History Review, 49, 1 (2012): 37-72 SAGE Los Angeles/London/New Delhi/Singapore/Washington DC DOI: 10.1177/001946461104900102

⁴ 'Rumours are anonymously generated, unverifiable speech which flourish in situations where there is a lack of information. They explain ambivalent circumstances, especially when these have ramifications upon many and are considered significant. Rumours can be subversive of the social orders which spawn them. Rumour narratives are coded in the culture in which they are begot. They rarely have universal significance as rumours uphold what people believe to be true.'

See for details- Ghosh, Anjan; 2008; *The Role of Rumour in History Writing in History*

Compass; Blackwell Publishing Ltd; DOI- 10.1111/j.1478-0542.2008.00552.x

⁵ ibid

⁶ Many of the works discusses this peasant struggle a few of them are like—

Barpujari, H.K. ed; 1999; Political history of Assam vol-I; Publication Board; Guwahati-781021

Barpujari, H.K.ed; 1993; The Comprehensive history of Assam vol-v; Publication Board; Guwahati-781021
Baruah, S.L.; 2007; A Comprehensive History Of Assam; Manshiram Manoharlal Publishers Pvt. Ltd.; New Delhi-110055

Dutta, K.N.; 1969; Landmarks of The Freedom Struggle In Assam; lawyer's Book Stall; Guwahati-781001

Guha, Amalendu, 1993; Planter raj to Swaraj: Freedom Struggle and Electoral Politics in Assam 1826; People's Publishing House; new Delhi-110001
Karna, M.N.; 2004; Agrarian Structure and Land Reform in Assam; North Eastern Hill University Publication; Shillong- 793022

Saikia, Arupjyoti; 2014; *A Century of Protest: Peasant Politics in Assam since 1900*; Routledge; New Delhi-110001

⁷ Barpujari, H.K ; 1999; op cited; Pp.88-89

⁸ ibid

⁹ Kalita, Ramesh Chandra; 2014; *Agrarian Unrest in Assam*; Ulupi Prakashan, Guwahati

¹⁰ Barpujari, H.K.; 1999; op cited; p.90

¹¹ Kalita, Ramesh Chandra; op cited; p.90-106

¹² Dutta, K.N; op cited; p.29

¹³ ibid

¹⁴ Sarma, Nabin Chandra; 2014; *Asomar Loka Sahitya*; Jyoti Prakashan, Panbazar, Guwahati-781001; p.499

Explain dhewa- a struggle

¹⁵ All translations from Assamese to English of the paper are done by the writer of the paper.

¹⁶ Barpujari, H.K.; op cited; p.91

¹⁷ See- Saikia, Arupjyoti; 2012; *Oral tradition, Nationalism and Assamese Social History: Remembering a Peasant Uprising* in The Indian Economic and Social History Review, 49, 1 (2012): 37-72 SAGE Los Angeles/London/New Delhi/Singapore/Washington DC DOI: 10.1177/001946461104900102

Saikia, Arupjyoti; 2010; *Landlords, Tenants and Agrarian Relations: Revisiting a Peasant Uprising in Colonial Assam*; Studies in History; Jawaharlal

Nehru University; DOI: 10.1177/
025764301002600203

Barpujari, H.K.:1999; *op cited*; p.89

¹⁸ *ibid*

¹⁹ 'The Assam riot, as it came to be coined in official deliberations, found unexpected support from leading Bengali legislator Rash Bihari Gosh, in Indian legislature and other contemporary news papers of India and London. News papers published from both Calcutta and Alahabad came to the defence of the peasants and splashed news of the Patharugat killings.. Most of the reports were unanimous about the number of peasants killed in the police firing. The Times flashed news with headline *Revenue Riots in Assam.*' See- Saikia, Arupjyoti; 2010; *op cited*

²⁰ Saikia, Arupjyoti; 2012; *op cited*

²¹ For a detail see -*ibid*

²² *ibid*

²³ Guha Ranajit; 1999; *Elementary Aspects of Peasant Insurgency in Colonial India*; Duke University Press, London; p. 258

²⁴ See- Borgohain, Homen; 2010; *Mur Prio Manuh Socratis* in Kishor Sarathi; Students' Store, Guwahti-1; Pp.213-252

²⁵ For details see-

Saikia, Arupjyoti; 2012; *op cited*

Behal, Rana Pratap; 2014; *One Hundred Years of Servitude:: Political Economy of Tea Plantation Economy in Colonial Assam*; Tulika Books, New Delhi.

²⁶ This version of Doli Puran is quoted from -Barman, Dwijen; 2010; Raijmel, Ganasakti Prakashan, Guwahti-3 p-76

There are some other versions of this narrative with some variations in words e.g. Deka, Kanak Chandra(ed); 2005; *Darrangi Lokageet Sngrah*; Asom Sahitya Sabha Sipajhar Session.

²⁷ *Siki*- a coin of a quarter rupee.

²⁸ For details about Raijmel see-

Kalita, Ramesh Chandra; *Op cited*; Pp.63-79

²⁹ Barman, Dwijen; *op cited*; p.76

³⁰ *ibid*; p. 81

³¹ For a detail discussion on the contents of Doli Puran see-

Saikia, Arupjyoti; 2012; *op cited*

³² Deka, Ramchandra; 2008; *Patharughatar Ranor Kahini Bhittik Nirmiti* (Assamese) in *Unabinghsa Satikar Asomar krishak Bidroh* edited by Deka, Kamalakanta; Nandanik Sahitya Chara, Darrang; P. 94

³³ Guha, Amalendu; *op cited*; p.52

³⁴ Barpujari, H.K.; 1999; *Op cited*; p.97

³⁵ *ibid*

³⁶ For details see-

Pathak, Mausumi; 1996; *Peasant Revolt At Sharukhetri-The Raij Mel* in Proceedings of North East India History Association; 1996; Aizwal

³⁷ Sharma, Nabin Chandra; *op cited*; Pp. 497-498

³⁸ *Adhali*- Half of a rupee.

³⁹ *Ibid*; Pp. 498-499

⁴⁰ *Ana*- One sixteenth of a Rupee

⁴¹ 'Rumours may be divided into three groups: (1) the first consists of two classes, (a) exaggerations and (b) fabrications. The rumours in this group are an attempt on the part of the popular mind to apprehend real facts and situations which contain a large proportion of unknown factors. In group [two](2) are the astrological forecasts. They may be looked upon as group warnings to the group in regard to what may occur in the future, meant as a guard against sudden disaster. Group [three] (3) consists of explanatory rumours having a predominantly social determination. All these groups illustrate an enormous exaltation of the imagination.'

See- Prasad, J; 1935; *The Psychology of Rumour: a Study Relating to the Great Indian Earthquake of 1934* in Psychology, Vol-26, Issue 1; Url- <http://onlinelibrary.wiley.com/doi/10.1111/j.2044-8295.1935.tb00770.x/abstract>

⁴² Ghosh, Anjan; *Op cited*

For details see -Guha Ranajit; 1999; *Elementary Aspects of Peasant Insurgency in Colonial India*; Duke University Press, London

⁴³ Guha Ranajit; *op cited*; Pp-253-256

⁴⁴ Ghosh, Anjan; *op cited*

⁴⁵ Carr, E.H.; 1961; *What is History*; Vintage Books, New York, USA

⁴⁶ Barman, Dwijen; *Op cited*; p-76

In Search of Self : A Study on the Character of Sita in Anita Desai's “Where Shall We Go This Summer” in view of Her Alienation

Ranjan Timsina
Head, Department of English

Introduction:

Anita Desai is an expert in creating a deep inner world of the woman characters in her novels. Totally engrossed in delineating the turmoils within the psyche of her protagonists, Desai presents a kaleidoscopic image of the minds of her characters. She has shown her genuine artistic skill in delineating her female characters reflecting the inner conflict regarding their totally different understanding of the world, society and nature. She explores the sensibility, the inner workings of the characters. The conspicuous influence of Virginia Woolf remains deeply embedded in her novels. She drills into the mystical interiors of her heroines to discover their oceanic vacuity, never ending all pervasive loneliness and an abysmal despair from which they suffer. She does not show any predilection for the political or social issues that prevail around her characters. She has admitted to an interviewer :

“I am interested in characters who are not average but have retreated, or have been driven into some extremity of despair and turn against or make a stand against the general current. It is to flow with the current, it makes no

demands, it costs no effort, but those who cannot follow it...know what the demands are, what it costs to meet them."1

Male-dominance is always granted in Indian patriarchal society and women are considered as part of vulnerable section of society. Indian women are imposed to all kinds of adversities including societal, religious, sexual by the dominant male power of the society, so that, they can never use their reason and always walk behind and remain the shadow of their male counterparts. The dark portion of Indian society is revealed when we enter into the things like child marriage, polygamy, dowry system, enforced widowhood etc. which are the ways of male dominance. And perhaps this kind of unwanted systems that women writers of India have explored often the female minds experiencing their humiliations as well as sufferings. Most often we find the woman characters in the novels of Indian woman novelists in search of their self-identity in this so called male dominated world. All the woman protagonists in the novels of Anita Desai are in some kind of suffocation in search of their own identity or position in this traditional Indian society. She may be Sita in *Where Shall We Go This Summer* with her fantasy to create a miracle or she may be Maya in *Cry, the Peacock* with her father obsession and superstitions; she may be the lonely Nanda Kaul in *Fire on the Mountain* or she may be the dreamy Manisha willing to suicide being unable to adjust to the so-called city life. *Where Shall We Go This Summer* is an intense story of a sensitive young wife Sita torn between the desire to abandon the boredom and hypocrisy of her middle class and ostensibly comfortable existence and the realization that the bonds that bind her to it cannot easily be broken. The storyline with its bold strokes realities an effort to illustrate the happiness of escaping from the realities to the land of utopia; hence the title aptly justifies the core theme and at last the novel ends but the taste remains. The novel had won the Sahitya Academy Award for the writer.

Character of Sita: Society-made or Self-made ?

Sita is the daughter of a political celebrity, a well-known freedom fighter, whom many of his disciples consider "the second Gandhi."2 Sita has "lived a strange life, an unusual life." After independence, her father comes to settle in beautiful natural surroundings of Manori island accompanied by his disciples and his family. He calls his house Jeevan Ashram, the 'Home of the Soul', and tries to put on the island his social theories about simple life untouched by the comforts of machine age into practice. He answers to a villager when the later asks him to lay a pipe to fetch the water from the well, "No, I have come to live on the island like an islander. I will fetch my water from the well like you."3 Having no opportunities for schooling, Sita loiters about the island sometimes alone and sometimes in the company of her brother Jivan, playing with clay and mud. With the passage of time, she finds her father turning a veritable legend on the island as its simple and gullible villagers and fishfolk respect and admire him for his miracles - "magic cures" - providing them sweet water of the well to drink, teaching them how to grow a rich crop, and ridding the land of snakes and scorpions. To Sita, her father remains an enigma. Not being able to communicate with him, she forms uncertain and vague impressions about him. She doubts if he cures by magic and not by medicine and faith. She also discovers that his father's "daylight, practical charisma" has "its underlit night-time aspect."4 Once climbing to his attic, the prayer room, she finds him pounding pearls and gold to be distribute to villagers with their medicines. She learns later from Jivan that the jewellery belonged to their mother, her father's second wife. Sita is also suspicious of her father's relations with her step-sister Rekha. These experiences make Sita lose her grip on life and develop in her mind uncertain and unrealistic attitude towards life. After the death of her father, Sita is taken to Bombay by Raman, the son of her father's old friend Deedar. She leaves Manori with relief, worn out by its drama, "longing for the sane, the

routine, ridden mainland as for a rest in Sanatorium.”⁵ Raman arranges for her education and later, drawn by her beauty, marries her. Even though, Sita has four children from him, she remains restless and dissatisfied with her settled and dull domestic life. Bored with her dull-life, she often sits alone smoking as if waiting for someone, and is in an advanced state of pregnancy of seven months, she is haunted by a strange idea : that she wants to keep the child, ‘I don’t want it to be born.’⁶ Her husband calls her a “mad child,” and she retorts : “I think what I’m doing is trying to escape from the madness here, escape to a place it might be possible to be sane again.”⁷ Without heeding at the rational advice of her husband, she ultimately takes her daughter Menaka and younger son Karan with her and leaves for Manori, the island of miracles. Sita considers her visit to the island as ‘a pilgrimage’ “to beg for the miracle of keeping her baby unborn.” She also treats it as a place of refuge from the boring life of the town. When earlier, she had left the island after the death of her father and gone with Raman, the mainland implied to her the life of “solidity, security.” She had then not realized that “living there would teach her only that life was a crust of dull tedium, of hopeless disappointment” under the oppressive weight of which she would break apart. She ultimately decides to return and accompany her husband. She is, however, unable to decide, “which half of her life was real and which unreal” her half that experienced ‘primitive reality’ of the island or the other half which enjoyed manhood ? Sita is placed in a peculiar predicament that members of her family appear disjointed cogs of a wheel, always clamoring to exercise their own personal options. This healthy trend of offering options to children, so essential in the formation and growth of their personalities, is resented by the mother, as a slight to her oddness. Menaka, her daughter, wants to be a scientist; her sons often quarrel among themselves; and her husband, Raman, is a matter-of-fact person who pays little attention to his wife. She finds her family neglects her. She retires to

Manori to escape from the hypocrisy and tedium of her middle class existence. She likes an island by herself wherever she lives. This novel is a triumph of atmosphere both insular and climatic with sea, wind and air in constant motion - a kind of spiritual turbulence and isolation in some ways strikingly reminiscent of Virginia Wolf, in particular, of *To The Light House*. Sita’s with - withhold that birth by magic - is an outcome of a sick mind. Because of her abnormal reactions, the readers may get confused whether she is a schizophrenic or a paranoid. A Schizophrenic is a split personality, whose mental functioning borders on insanity. But a paranoid would suppress all evidence to the contrary and highlights petty things in support of her feelings, reasons or estimating personalities of other characters as in her favour or against. Sita in this state of tantalizing potential, faces life with uncertainties and sufferings.

Twice Sita had tried to express her views over this state of hers but she fails to communicate the existential overtone of her feelings. She is many a times moved by the scenes of violence and destruction around her even by her own children. No one responded to her in sympathizing with the sufferers. She was always neglected as melodramatic. Raman hated her for this feature in her. As a woman experiencing a severe existential angst in this monotonous boring and horror filled world she goes unheard and ignored. Like Maya, Sita too fails in establishing family relations at her in laws. The household run well in order is all because of Raman’s care and attention. She has failed to win their confidence and affection. Even her own daughter especially Meneka contempt her for this kind of attitude towards life. Hers is a utopian world where there is magic to remove all sufferings of man. Manori, the island of magic can possibly give her this assurance and so she goes to the island with Meneka and Karan. I’m not pleased; I’m frightened’ she hissed through her teeth. ‘Frightened. Why? Why? He spoke gently.

Everything will go well I thought it grows easier and easier. It's not easier. It's harder-harder. It's unbearable. She wept. 8 They have been living together for twenty years and Raman a cool calm-headed man of reason and order did not notice that Sita was over-forty and could not be pleased in bringing another child into this world of violence. When Sita is preparing to leave for the island the maternal place, Raman infuriates her and she explodes. Raman exclaimed. 'Think of your condition'. 'What do you know about my condition? She flared. I've told you-I've tried to tell you but you haven't understood a thing, and hurled slippers, papers, nightgowns.' 9 What Sita wished was quite impossible, to keep the baby in the womb forever and not be born. But ironically even Meneka's identification with Sita remains incomplete. Though she had great faith in her father, it was not without blotches, since her growing self becomes aware of the fact that "her father's daylight, practical charisma had its under lit night-time aspect..." She comes out of her childhood impressions of her father as a freedom fighter, a savior of mankind, a second Gandhi. She gradually understands the hypocrisy and the vainglorious attitude at the cost of illiterate, innocent and ignorant islanders. Even when her brother Jivan told her that their mother had not died but had left them and gone to Benaras, told her that Rekha was their step-sister, that their father had another mistress, that he befooled the islanders by giving them herbal medicines filled with gold powder, she preferred not to believe. But when she visits the island for the second time for reliving the magical powers of the island that it had some twenty years before, she realizes that the picture was illusory; that of the father and also the land. Yet the reason that she experiences the urge to leave the mainland and go to the island is that she had in the past recovered her childhood here: On this island, strange experience, and strange sensations made her think and grow too large for the chrysalis of children and so she slowly, unwillingly emerged. She felt this strangeness in the atmosphere not altogether

comfortable as a moth that has emerged from its cocoon not into sunlight but into a grey nonlight that does not worm the damp wings or give them strength for flight. 10

Self Alienation

Self alienation is a big problem in the society and almost all the protagonists of Anita Desai are suffering from this. R. S. Pathak points out that "self alienation is the more basic form of rootlessness and can thwart the individual's mental and psychic development in an alarming manner." 11 Actually, Sita's childhood experience and dissatisfaction leads her to the unsatisfactory and odd behavior of hers. "Sita feels totally isolated from her family: her son's physical energy, Meneka's destructive tendency which induces Sita to believe that the creative impulse has no chance against the overpowering desire to destroy, her husband who was neither an introvert nor an extrovert but to the middleway-all seem totally alien to her nature and temperament." 12 To Sita, her children seemed rigid, erased in their silences. She could never adjust herself in her family. She never got used to anyone. She is always in search of an answer to her quest for identity. To go to Manori is an obvious desire to withdraw completely from her surroundings and family because she does not let Ramman to accompany her. It seems to her that the island could provide answers to all her questions and solve all her problems. At the end of the novel Sita shows more practical maturity than Maya and Monisha who failed to face and tackle the bitter realities of life. Sita rises above them in her capacity for acceptance of reality and returns to her family with her husband and the children. Sita's expectations are unrealistic as she expects her husband to feel and think exactly as she does. It is only at the end of the novel that Sita realizes that she cannot stay on indefinitely on the island and that it is humanly impossible to keep the child permanently in her womb. She accepts the fact that "her time on the island had been very much

of an episode on a stage, illuminated by gaudy, sunset effects and played to thunderous storm music”¹³ At the end of the novel, the realization comes to Sita that she has to go back off-stage, and face the facts of life however bitter they may be:

“She had realized the difference between the necessity and the wish, between what a man wants and what he is compelled to do. Her desire to bear the child and return with Ramman to life, community and society, in spite of the debased dullness of life, the calamity, the lies, the moral buggery, the odium, detritus of wrong and sorrow dropped on every heart, for existence is not possible in an insulated stage of being, rather existence implies being with the other.”¹⁴

Conclusion :

It seems that Anita Desai’s female protagonists are always dissatisfied with the society around us. She portrays the inner world of the lady protagonists but is completely free from the female ego and keeps herself neutral. All her heroines are victims of the male dominated society directly or indirectly, but Desai never have opinions of tough feminism in her descriptions. Her heroine Sita has her own problem of her fantasy to never give birth to her baby and keep it always in her womb. But unlike the other female characters in her other novels, Sita is able to see life realistically and for this realization it seems that life in future would be easier to her than Maya or Manisha. ♦♦

Notes and References :

1. Anita Desai, interview, by Yasodhara Dalmiya, The Times of India, 29 April, 1979:13, re-quoted. Indira Nriyandam, Three Great Indian Woman Novelists, Creative Books, New Delhi, 2000.
2. Anita Desai, Where Shall We Go This Summer, Orient Paperbacks, Delhi, 2011, p.78
3. Ibid p.68
4. Ibid p. 69
5. Ibid p. 90
6. Ibid p. 32
7. Ibid p. 32
8. Ibid. p. 29
9. Ibid p. 30
10. Ibid p. 69
11. R. S. Pathak, The Alienated Self in the Novels of Anita Desai, Indian Women Novelists, ed. R. K. Dhawan vol. 2, Prestige, New Delhi, 1991
12. Indira Nriyandam, Three Great Indian Women Novelists, Creative Books, New Delhi, 2000, p. 21
13. Anita Desai, Where Shall We Go This Summer, Orient Paperbacks, Delhi, 2011, p
14. T. S. Anand “Where Shall We Go This Summer: Anita Desai’s stance against Negativism, Indian Women Novelists, ed. R. K. Dhawan, vol.-3, Prestige, New Delhi, 1991, p.170-171

1. Introduction

Every society has its own heritage of science and technology stored in its traditional wisdom. Although, this traditional wisdom appears to be nothing more than mere magic and superstitions, it forms the basis of later development. In a place, B. Russel also opines that "Interest in practical uses of science came first through superstitions and magic." So, it can undoubtedly be said that it is very much essential to explore every traditional element of any society, culture or civilization and hence to document and preserve it as much as possible before of its disappearance, whether it is tangible or intangible, magic or superstition.

This paper has thrown a light on the past and present scenario of the study and practices of magic in Mayong area, which has been famous as a land of magic in Assam and tried to make a prediction about the future continuity of those practices among the people of this area.

The area is located in the west of the district of Morigaon and just beyond the eastern fringe areas of the famous tantric place Kamakhya of Kamrup district in Assam. It lies on the western extremity of the Kolong -Kapili basin between the mighty Brahmaputra on the north and the Kolong to its south and south-west.

It is well known to all that once upon a time the Mayong was reputed as a home of some dreadful sorcerers called 'Bezes' in Assam.

Legend says that the magicians of early Mayong were very much adept in black magic (also in white magic) practices and could perform some stupendous feats by employing the power of their black magic.

With the passes of time, though the practices of black magic had disappeared

Practices of Magic in Magic Land Mayong of Assam

Dr. Utpal Nath

Asstt. Professor

Department of Economics

from the heart of Mayong, the practices of white magic are still prevalent among the villagers of Mayong.

It is observed that majority of its local people still resort to the "magical way" to cure almost all types of their minor ailments or diseases.

Now the question is that what will happen in future regarding the practices of those magic which are still in continuence in Mayong. It has been seen that ravages of time has finally begun to take its toll on these centuries- old practices in this area. As a result, the possibility of vanishing this famous traditional art is now seemed to occur gradually in this place also.

This paper has tried to explore all these

issues along with some suggestions to preserve these famous traditional practices as a part of our culture.

2. Objectives

The main objectives of this paper are-

- to explore the past scenario of Mayong regarding the practices of magic
- to explore the magic practices that are still prevalent in Mayong
- to predict the future of this centuries-old practices among the people of Mayong and
- to provide some suggestions for preserving the magic practices that are still current in Mayong.

3. Methodology

The present study is primarily exploratory in nature. Beside's collecting data through structured schedule with open and closed questions, data has also been collected through interviews, direct observation and participant observation.

The basic data for this study has been collected from the villages of Mayong Gram Panchayat. Information about the practices of magic has been gathered from magic practitioners and traditional knowledge bearers and even from common people by using both structured and unstructured questions. Data has also been collected by observation through participating in magic related activities of the area without imposing any own conceptual framework.

For collection of data, purposive random sampling method has been employed. Data has been collected from a total of 20 informants from different villages of Mayong Gram Panchayat, out of which 5 are magicians (Bezes), 5 are educated youths, 5 are Senior Citizens having the knowledge on traditional magic practices and 5 are women of different ages.

4. Main Findings

4.1 Past Scenario of magic practices

In introductory part of this paper, it has

already been cited that once, the Mayong was famous as a nerve centre for the study and practices of black Magic and was reputed as a home of some dreadful sorcerers called "Bezes" in Assam.

Just the name of this place still transports the minds of some people to a realm of black magic and witchcraft. There is an opinion that the name Mayong itself had come into existence from the word 'Maya' which means illusion. As said by its local people, because of the close proximity of the illusory world of sorcery, people from outside usually feared to visit this place in the past.

Legend says that the magicians(Bezes) of early Mayong could perform some stupendous feats with the help of their magical powers. They could convert a man into a sheep or a tiger by spelling a few lines of Mantra(Incantation). They could transform the leaves of a tree into fishes and also hypnotise wild tiger. They could stop the oozing of blood and convert the bullets of a pistol or gun into water. They could transform a fired fish into swimming one in a bowl of a curry and could also fly in the sky with the help of the mysterious application of magic. They could even kill a man or an animal at will by using the power of their sorcery.

To kill a man or an animal or to do mischief to someone's health, it has been found that the 'Bezes' of early Mayong employed variety of techniques besides employing the power of the ghosts or evil spirits.

-Sometimes the 'Bezes' shot various types of invisible 'Ban'(arrow) to their enemy to kill him or do mischief to his health with the help of uttering certain 'Mantras' (Incantations).

-Sometimes the 'Bezes' made an effigy of their victim or constructed a puppet which represents the victim. Then they shot an arrow made of human bone to that effigy by reciting some suitable incantations

-Sometimes they collected a bit of animal

sinew, excreta or the hair, nail and a piece of cloth used by their victim and using certain spells over such objects they buried these in the compound of the victim's house.

Sometimes the 'Bezes' collected a number of eggs of duck and by using certain spells over these eggs they sent forth these to attack their victim in the midnight dark.

As said by local people, the magicians (Bezes) of early Mayong were very much adept in applying these techniques of black magic in order to put an end to the lives of their enemies or to bring sickness or injury on them. They knew and practiced some dangerous incantations suitable for these feats and by using those incantations in proper ways they enabled to achieve such nefarious ends.

The names of some 'Mantras' (Incantations) practiced by them were-

Thumuri Ban Mantra (Incantation for shooting invisible arrow like a knife), Tekeli Ban Mantra (Incantation for shooting invisible arrow like a pitcher), Aatma Bandhani Mantra (Incantation for the act of confining soul), Bish Ban Mantra (Incantation for the act of casting a pain), Shakti Shel Mantra (Incantation for casting power to attack somebody), Grahani Ban Mantra (Incantation for causing dysentery), Jwar Ban Mantra (Incantation for causing fever), Daini Japuwa Mantra (Incantation for inciting or engaging a witch), Kajiya Laguwa Mantra (Incantation for causing quarrels), Kam Ban Mantra (Incantation for casting the passion of sexual desire) etc.

There were some other 'Mantras' (Incantations) practiced by the magicians of early Mayong which were generally used not to do for evil but to perform some stupendous feats. Some examples of such 'Mantras' are-

Uran Mantra(used for flying),Malcharam Mantra(used for the act of increasing physical strength),Jui Nibarani Mantra(used for the act of preventing fire),Bagh Bandha Mantra(used for the

act of confining wild tiger),Bagh Buluwa Mantra(used for the act of bewitching wild tiger),Luki Mantra (used for becoming invisible),Jiva Dharani Mantra (used for keeping a man of the eleventh hour alive) etc.

About 300 ancient manuscripts of such incantations are still found in the hands of the villagers of present Mayong. But the matter of tragedy is that the magicians of today's Mayong do not know the ways and pre-requisites of applying those powerful incantations. It has been said that even if somebody knows something, he keeps it in great secret, perhaps, due to its dreadful effects.

4.1.1 Reasons of disappearing black magic practices

There are so many reasons for disappearing the black magic practices from the heart of the magical city Mayong. The most important among them are-

- a) The older generation's reluctance to pass on their teachings and secrets to the new generation
- b) Many of those teachings and secrets were in oral form and those went into oblivion with the death of the practitioners of older generation.
- c) Some written manuscripts were also burnt by the practitioners themselves because of the fear of falling these into under serving hands after their death.
- d) Some manuscripts were destroyed by the family members of late Magicians because even keeping of the manuscripts at home necessitated strict adherence to tough rituals, regulations and not abiding by these was supposed to bring bad luck to their families.
- e) Advancement of science and modern education etc.

4.2 Present Scenario of magic practices

It has been said in introductory portion of

this paper that the magicians of early Mayong were adept not only in black magic but also in white magic practices which are used for beneficial purposes. With the passes of time, though the evil practices of black magic had disappeared from Mayong, It is observed that the practices of white magic are still widely prevalent among the villagers of today's Mayong.

The practices of white Magic are generally performed to cure some diseases and to solve some day to day problems and needs of the people. It is believed that here the ends are achieved without invocation of any dark powers; rather by performing some magical rites or by reciting some simple incantations or by some sacrificial works.

It has been found that a major portion of the practices of white magic which are still current in Mayong is concerned with the treatment of various diseases.(some white magic practices are found which are concerned with the fertility of corn field or with controlling of the weather or the like.) As said by the informants, about 60% rural folk of Mayong area still resorts to the 'Magical way' to cure many types of their minor ailments or diseases.

It has been found that when a baby cries too much or expresses some abnormal behaviour, he is suspected to be affected by evil eye and its treatment is done by the act of blowing into his ears. This act of magical healing is known as 'Karnat Phook Diya' in Mayong. Sometimes ,such effect of evil eye is tried to remove by spitting on the face of the baby. To save the baby from such eyeing, a black dot is also put on his face as a preventive measure.

Different kinds of such magical rites are still current among the villagers of present Mayong .As for example-

-When a man suffers from the pain of 'Sikiya lora' (the pain originated from the displacing of vein in the back side neck), he is advised to take a pairs of 'Sikiya' (a type of string bag made of rope for carrying loads) under his pillow for two or three days. It is believed that

the performing of this rite can remove the pain of the patient.

-As a part of the treatment of dog-bite, here the patient is advised to see the water in seven draw-wells located in seven different hamlet.

It is to be noted that the practices of such magical rites are performed without using any spells or incantations. But there are some practices which are always accompanied by some suitable incantations. As for example-

-In case of curing the disease lumbago, the 'Bezes' of Mayong always use an incantation named 'Kokalar Bih Jara Mantra'. Reciting this Mantra again and again, the 'Bezes' start beating the patient with a bundle of the leaves of 'Bih Dhekiya' (a medicinal plant).

-when a man suffers from jaundice, the 'Bezes' use an incantation named 'Sar Bemaror Mantra' to cure the patient. They first collect five or seven leafs of black arum and take a little mustard oil with water in these leafs. Keeping these material substances over the head of the patient they start to recite the 'Mantra' stirring a bundle of 'Dubori' grass (a kind of medicinal grass) in the mixture of the mustard oil and water.

The practices of a good number of such incantations having therapeutic use are still in vogue in Mayong. The names of some such incantations are-

Mohal Bandha Mantra(to prevent the effects of evil spirits), Sapar Bih Jara Mantra(to cure the pain of Snake-bite) ,Kokalar Bih Jara Mantra(to cure lumbago) ,Petor Bih Jara Mantra(to cure stomach-ache), Narhi Jara Mantra(to cure the pain of intestine), Prasob Bedonar Mantra(to cure labour pain), Chakur Kut Jara Mantra(to cure a type of eye-disease), Gaa Bandha Mantra(to prevent the effects of evil eye) ,Kochaka Jara Mantra (to cure sprain) ,Juye Pura Mantra (to cure burnt wound), Dingir Kait Guchuwa Mantra (to remove the bones of fish from neck), Sarbadhak Mantra (to cure all types of diseases), Sar Bemaror Mantra(to cure

Jaundice) ,Jokrit Bemaror Mantra(to cure liver trouble) ,Ban Kata Mantra(to remove injurious incantation) ,Murar Mantra(to remove giddiness), Murar Bihar Mantra(to cure headache), Much Loga Bhanga Mantra(to remove the effects of evil eye) ,Tez Rakhowa Mantra(to stop the oozing of blood), Ushah Shular Mantra (to relieve the pain while breathing), Bichar Shung Guchuwa Mantra(to cure the hairy caterpillar bite), Narengar .centipede's bite), Balia Kukure Kamurar Mantra(to cure dog bite) ,Mohini Mantra(to keep somebody under hypnotic spell) ,Bayu Mantra(to cure giddiness or pressure) ,Datar Puk Guchuwa Mantra(to remove tooth worms), Patit Muta Bhal Kara Mantra(to cure urinating in sleep) ,Aal Jiva Baha Mantra(to cure laryngitis), Chakur Aanjina Mara Mantra(to cure the sty of eye) ,Pitha Khowa Bhal Kora Mantra(to cure mumps), Jalani-Puranir Mantra (to cure burning sensation),Narengar Mantra (to cure abscess in the back bone) etc .

It has been found that there are still a good number of 'Bezesh'(Magicians) in Mayong area who knows the ways and pre-requisites of applying these ' Mantras'(Incantations) to cure many types of minor ailments or diseases.

4.3 Future of the continuity of magic practices

Although, the forgoing discussion reveals it that the traditional practices of white magic are still widely prevalent in Mayong, yet the future of the continuity of those practices among the villagers of Mayong can not be said as bright. It is observed that that ravages of time has finally begun to take its toll on these centuries-old practices in this area also. As a result, the possibility of vanishing this famous traditional art is now going to occur gradually in this place.

The present study reveals it that the ages of all the Bezesh (Magicians) of present Mayong are above sixty and that none of them have a disciple from new generation. As told by the old-aged Magicians, the new generation do not like to come forward to acquire and treasure the knowledge of traditional magic practices which are still inherent in them . If this situation continues, the possibility

of dis appearing the magic practices is sure to occur in near future mainly after the death of the old-aged Magicians of today's Mayong.

There are a number of factors responsible for the reluctance of new generation to acquire these centuries-old practices of magic .Some important among them are-

- Development of transport and communication with the outside places..
- Influence of the mix-culture of urbanized areas
- Spread of modern education
- Influence of the advancement of science and technology
- Spread of modern medical and health facilities
- Spread of new ideas, new methods and new amenities of this scientific age etc.

Apart from these, it is found that majority of new generation do not like to proceed on the path of acquiring the knowledge of magic practices as it requires a lot of hard work ,patience, dedication and meditation. Again, as these practices are not income oriented, they do not feel any attraction for this art as it can not help them anyway in their lively hood. The new generation also claims it that they do not like to acquire the centuries-old practices of magic because they have been the butt of many jokes and jeers due to their past attachment with magic. Their view is that in today's world of science and technology, it is only the ignorant who can be held in awe by magic.

Because of these, the new generation is totally indifferent to these centuries-old practices of magic. They start to show little interest in these practices falling in the onslaught of development and modernity. A part of them do not even like to take any pride in the glorious history of Mayong as a centre of magic studies .The reason is that they have often been looked down upon by the outsiders due to their past association with the darker world of sorcery.

In this way, the absence of new takers of this art is drawing a question mark on the future continuity of magic studies in Mayong, once which was famous as the birth place of magic.

5. Suggestions

The forgoing discussion reveals it that the tradition of magic practices is going to die at its birth place. So, instead of letting these centuries-old practices to die so, efforts should be made, if possible, to revive these practices as a part of our glorious civilization. The following steps can be suggested in this regard-

- a) Arrangement of awareness camp among new generation for reviving these practices as a part of our culture.
- b) Arrangement of seminar and workshop to derive the values of those practices in the society and culture.
- c) Inspiration to undergo intensive research work on those practices to explore its scientific value, if any.
- d) Establishment of a school of magic therapy.
- e) Preservation of the ancient manuscripts of Mantras (Incantations) in a scientific way.
- f) Professionalization of magic practices, if possible, to attract new generation.

- g) Digital documentation of those practices for proper preservation.
- h) Step to create a value of those practices from the view point of tourism etc.

6. Conclusion

Thus after trying to explore the past and present scenario of magic practices and to draw a picture of the future continuity of magic practices in magic land Mayong, it has been found that magic was almost synonymous with Mayong and, that the magicians of early Mayong were very much adept in black magic and witchcraft in the past. With the passes of time, though the practices of black magic had disappeared from Mayong, the practices of white magic are still widely prevalent among its rural folk. But it is noted that due to the absence of new takers from new generation, these practices are now standing in a state of dying. If new generation do not come forward to acquire and treasure the knowledge of those practices which are still current in Mayong, the possibility of vanishing this famous art is sure to occur in near future at its birth place. So, the need of the hour is to take some initiatives to preserve it and to revive these practices as far as possible. Its therapeutic value apart, magic is an inseparable part of our civilization and cultural and spiritual heritage. ♦ ♦

Prospect of Eco tourism in Mayong

Tirtha Saikia (*Ex Student 1999-2002 batch*)
Asstt. Prof. & HOD of Economics
Madhya Kampeeth College,
Borka, kamrup (R), Assam

Mayong is an area heavenly bestowed and naturally overflowed by hills, valleys, jungles, historical remains, temples etc. , seems ever as ready as to allure anyone who is newly hailing himself into the area. The western part is engulfed by the giant Mayong Hill sitting alongside with the mighty Banks of Brahmaputra in the North. The Valley however is looked exuberant by its scenic natural beauty when the Kalang River to the southern part touches the world famous Rhino hotspot, the Pobitora Wild life Sanctuary in the central. The entire region is waved with some pieces of temples and historical remains scattered here and there. On the whole, the natural greenery of the region along with its geo-physical ambience has recognized it as one of the most attractive tourist destination in the recent years.

The process of development mostly runs at the cost of environment. Development as well as preservation of environment both being required condition to the survival of the society, moves always in the opposite direction. The task to maintain proper balance between these diverging duos is quite challenging. The recent decades globally witness one of the emerging issues relating environmental quality deterioration is the concept "sustainable development" which is derived mostly from the 1987 *Brundtland Report* under the UNO framework. Sustainable development is development that meets the needs of the present generation without compromising the ability of future generations to meet their own needs. If the generation at present, ignoring this basic rule indulge in over exploiting the resources they have, it is nothing other than just paving the way to the extinction of all terrestrial or aquatic beings is the planet. It would be better say as a "Tragedy of Commons". We, being arrogance of our civility, it's time to roll our brain to think differently so that every piecemeal effort may be of great help to save the humanity at some point of time. In the name of tourism, the endeavour to protect and preserve the environment to some extent is seen beneficial. Eco tourism, as well, can open a new way and add another dimension to exiting tourism.

Ecotourism is distinguished by its emphasis on conservation, education, traveller responsibility and active community participation. Since the 1980s, ecotourism has been considered a critical endeavour by environmentalists, so that future generations may experience destinations relatively untouched by human intervention. *Ecotourism* is a form of tourism involving visiting fragile, pristine, and relatively undisturbed natural areas, intended as a low-impact and often small scale alternative to standard commercial mass tourism. This simply means responsible travel to natural areas conserving the environment and improving the well-being of the local people. Increased tourism to sensitive natural areas without appropriate planning and management can threaten the integrity of ecosystems and local cultures. The increase of visitors to ecologically sensitive areas can lead to significant environmental degradation. Likewise, local communities and indigenous cultures can be harmed in numerous ways

by an influx of foreign visitors and wealth. Additionally, fluctuations in climate, currency exchange rates, and political and social conditions can make over-dependence upon tourism a risky business. However, this same growth creates significant opportunities for both conservation and local communities. Ecotourism can provide much-needed revenues for the protection of national parks and other natural areas, revenues that might not be available from other sources. Ecotourism can provide a viable economic development alternative for local communities with few other income-generating options. Moreover, ecotourism can increase the level of education and activism among travellers, making them more enthusiastic and effective agents of conservation.

Today, there is lot more possibilities that the seed of eco tourism can be cultivated widespread in Mayong region. Mayong is not far from the North eastern state hub, Guwahati. In that respect it is much easier to somebody to have a short duration visit of the place and being enchanted with its beauty. There was an immense inflow of the tourist into the area in the recent years and the revenue collection to the state exchequer as well also showing a gradual increase. The statistics below mentioned show a brief picture for the last three years.

Year	tourist inflow			Revenue Collection (In Rs.)
	Indian	Foreigner	Total	
2014-15	15901	232	16133	2664900/-
2015-16	18602	368	18970	3242225/-
2016-17	22441	430	22871	4045675/-

(Date Source:- Pobitora Range Office Record Book)

Table: - Statistic of tourist inflow and revenue collection

The figures in the table itself say the prospect of promoting up of eco-tourism in the region; specially, only within the Pobitora wildlife Sanctuary (out of which 60% grasslands, 25% woodlands and 15% wetlands) comprising of 93 rhinoceros (according to Rhino census-2012), 22 different species of mammals, 375 species of birds, 27 varieties of reptiles, 9 species of amphibians, 41 species of fishes, 80 species of butterflies and 180 species of plants. In fact Pobitora wildlife sanctuary is only a part of Mayong greater. There are much more other options that are likely to be flourishing if proper line of thinking opens up anew. Had there been some extra ordinary effort from the part of the government, there would have probably a different scenario.

There is an emergent need to maintain the sustainability in the sanctuary so that its biodiversity, ecosystem, flora and fauna, different endangered species are unharmed and undisturbed, and at the same time it is also the need of hour to lay the red carpets for the tourism industry to experience the trend of development. Rather confining the tourism around the sanctuary within a tight limit, it would be far better to split over the eco tourism in the surrounding areas and the smart and decisive action of all endeavurers is extremely important in this regard. Several observations relating to uplifting prospect of eco tourism in Mayong are left as under expecting others to rethink and develop these issues in days to come.

1. Wild life / nature Tourism: -

Pobitora wildlife sanctuary is the hub of tourism of Mayong. Although the existing trend of development in terms of tourist inflow and revenue collection is quite positive yet lot more needs to be fulfilled to accelerate tourist attraction. Some possibilities in addition to the existing strengths in this regard...

a. To build an embankment along the edges of the whole sanctuary and at least two crossing roads with sufficient height and both being interconnected to the embankment may be used to shelter the wild habitats in flood season and a means of transportation for viewers of the off flood normal season.

b. To set up some tall towers at sufficient distances from one another that may be used as observing point for the security personnel and birds viewing or nature viewing point for the tourists.

c. Properly channelizing the water reserves as river like big drains and afforesting the barren areas can enhance the view of sanctuary.

2. Adventure tourism:-

The great Mayong hill may stand as the tourism hotspot opening the way for adventure as well as hill tourism. The demand of the rock climbers and mountaineers can be satisfied; similarly, none can deny the provision of the rope ways among the nearby peaks of the hill, facilities of tent house stay or cottage stay in the hillocks, existence of celebration restaurants in the hills, construction of specific view point hill stations, etc.

3. River Tourism:-

The section of tunnels of the river Brahmaputra may also emerge as the tourist hotspot. There arise potentials of river cruising at a high scale line up over and above the current thinner micro level line up. For this, the channels of the river should be fixed in the definite convenient direction for the years with effective use of erosion control measures. There is another innovative possibility of introducing floating resorts in the river channels in off flood seasons. Beach of Brahmaputra in this region is highly lucrative to promote all tourist related activities as setting up of exhibitions, fairs and festivals, parks, cottage or tent stays, December-nights celebration etc.

4. Pilgrim Tourism:-

The entire Mayong area is very rich on its historical remains, temples and shrines showing an another option for the enhancement of Pilgrim inflows. For this, works to be done in improving and renovating these spots, provision of adequate infrastructure, construction of peaceful atmosphere, proper advertisements etc. so that more and more tourist can be welcomed.

5. Cultural Tourism:-

Local and indigenous culture without being hampered by the exogenous factors while maintaining the genuinity can be commercialised to a limited extent and thus there is possibility of not only respecting and cherishing the glorious history but also, at the same time it may be the means of livelihood for thousands of people.

Besides these, there are much more hidden possibilities in the region to be explored. The making of said like provisions, however, needs a sound amount of financial implication. There should be a big push of simultaneous investment in all mentioned types of tourism so that the growth of one can be complementary to the other; or else, any short fall effort of investment below the minimum required level will be of no avail and bringing thus the situation back to its original low level trap. The technical excellence of the investing authority and awareness to accept the change by the local community is much needed to have a fruitful prospect in stretching eco tourism in the area. ♦♦

Reference:-

1. Brundtland Commission (1987) "Report of world commission on environment and Development"
2. Will Allen, 2007, "Learning for Sustainability: Sustainable Development"
3. Networld-Project (1998) "Environmental Glossary". Green networld.com. Retrived 2011.
4. Pobitora Wildlife Sanctuary Official Records.

মহাবিদ্যালয়ৰ ৰূপালী জয়ন্তী উৎসৱ উদ্‌যাপনৰ কাৰ্যসূচী

১১ আগষ্ট, ২০১৭ (শুক্ৰবাৰ)

পুৱা ৮-৩০ বজাত
উল্লেখক : পতাকা উল্লেখন
: শ্ৰীযুত পীয়ুষ হাজৰিকা, সভাপতি,
ৰূপালী জয়ন্তী উৎসৱ উদ্‌যাপন
সমিতি ও স্থানীয় বিধায়ক,
জাগীৰোড বিধান সভা সমষ্টি

পুৱা ৯-০০ বজাত
তৰ্ক : শ্বহীদ তৰ্পণ
: ড° ফণীভূষণ নাথ, সম্পাদক,
ৰূপালী জয়ন্তী উৎসৱ উদ্‌যাপন
সমিতি ও অধ্যক্ষ, মায়ং আঞ্চলিক
মহাবিদ্যালয়

পুৱা ৯-৩০ বজাত
ৰোপক : বৃক্ষ ৰোপণ
: শ্ৰীযুত শৰৎ চন্দ্ৰ নাথ, অৱসৰ প্ৰাপ্ত
শিক্ষক
শ্ৰীযুত লক্ষীকান্ত মেধি, অৱসৰ
প্ৰাপ্ত শিক্ষক

পুৱা ১০-০০ বজাত
উদ্বোধক : বৰ্ণাঢ় সাংস্কৃতিক শোভাযাত্ৰা
: শ্ৰীযুত নৰেন্দ্ৰ নাথ কেওঁট, প্ৰাঃ
অধ্যক্ষ, মৰিগাঁও মহাবিদ্যালয়

দিনৰ ১২-০০ বজাত
আবেলি ১-০০ বজাত
আবেলি ৪-৩০ বজাত
সন্ধিয়া ৭-০০ বজাত : দুপৰীয়াৰ আহাৰ
: ন-পুৰণি ছাত্ৰ-ছাত্ৰীৰ সন্মিলন
: সাংস্কৃতিক অনুষ্ঠান
: মহাবিদ্যালয় চৌহদত সমূহীয়া বস্তি
প্ৰজ্জ্বলন

১২ আগষ্ট, ২০১৭ (শনিবাৰ)

পুৱা ৯-০০ বজাত : তৰ্ক প্ৰতিযোগিতা/আলোচনা চক্ৰ
দিনৰ ১১-০০ বজাত : শিক্ষক-অভিভাৱক সভা।
দিনৰ ১২-০০ বজাত : দুপৰীয়াৰ আহাৰ গ্ৰহণ।
আবেলি ১-০০ বজাত : মুকলি সভা
সভাপতি : শ্ৰীযুত পীয়ুষ হাজৰিকা, সভাপতি,
ৰূপালী জয়ন্তী উৎসৱ উদ্‌যাপন

মুখ্য অতিথি

নিৰ্দিষ্ট বক্তা
বিশিষ্ট অতিথি

সমিতি ও স্থানীয় বিধায়ক,
জাগীৰোড সমষ্টি

: ড° সমুজ্জল কুমাৰ ভট্টাচাৰ্য, মুখ্য
উপদেষ্টা সদৌ অসম ছাত্ৰ সন্থা
: ড° নন্দ সিং বৰকলা, বিশিষ্ট কবি
: শ্ৰীযুত হেমেদ দাস, উপায়ুক্ত,
মৰিগাঁও জিলা
শ্ৰীযুত স্বপ্ননীল ডেকা, আৰক্ষী
অধীক্ষক, মৰিগাঁও জিলা

শ্ৰীযুত তৰণী কান্ত সিংহ,
ঐতিহাসিক মায়ঙৰ বজা
শ্ৰীযুতা দীপা দাস, অতিবিক্ত জিলা
উপায়ুক্ত

শ্ৰীযুত অনন্ত গগৈ, অতিবিক্ত
উপায়ুক্ত, মৰিগাঁও জিলা
শ্ৰীযুত ৰাণা প্ৰসাদ বৰা, অতিবিক্ত
উপায়ুক্ত, মৰিগাঁও জিলা
শ্ৰীযুত বুবুল দাস, প্ৰাক্তন বিধায়ক,
জাগীৰোড সমষ্টি

শ্ৰীযুত বিবেকানন্দ দলৈ, প্ৰাক্তন
বিধায়ক, জাগীৰোড সমষ্টি
শ্ৰীযুতা তাপসী সবকাৰ, প্ৰাক্তন
জিলা পৰিষদৰ সদস্য, মৰিগাঁও
জিলা

শ্ৰীযুত স্বপ্ন মণ্ডল, প্ৰাক্তন জিলা
পৰিষদৰ সদস্য, মৰিগাঁও জিলা
ড° তিলক শইকীয়া, বিদ্যালয়
সমূহৰ পৰিদৰ্শক, মৰিগাঁও জিলা
ড° ভবেন চন্দ্ৰ নেওগ, অধ্যক্ষ,
জাগীৰোড মহাবিদ্যালয়

ড° লীলাকান্ত বৰঠাকুৰ, অধ্যক্ষ,
মৰিগাঁও মহাবিদ্যালয়
ড° কমল নাথ, অধ্যক্ষ, চৰাইবাহী
মহাবিদ্যালয়
ড° ছামছুদ্দিন আহমেদ, অধ্যক্ষ,
মৈৰাবাবী মহাবিদ্যালয়
শ্ৰীযুত বিষ্ণু প্ৰসাদ উপাধ্যায়,
অধ্যক্ষ, ঘনকান্ত বৰুৱা মহাবিদ্যালয়
শ্ৰীযুত প্ৰফুল্ল কুমাৰ দাস, অধ্যক্ষ,
মায়ে মাধ্যমিক বিদ্যালয়
মঃ মুন ঠাকুৰীয়া, সভাপতি, সদৌ
মৰিগাঁও জিলা ছাত্ৰ সন্থা
শ্ৰীযুত অতনু শৰ্মা, সম্পাদক, সদৌ
অসম উন্নতি সভা
শ্ৰীযুত অবন্তি কুমাৰ বৰা,
সাংগঠনিক সম্পাদক, সদৌ অসম
ছাত্ৰ সন্থা
শ্ৰীযুত নৱ কুমাৰ নাথ, ৰাজ্যিক
কাৰ্যনিৰ্বাহক, সদৌ অসম ছাত্ৰ সন্থা
আমন্ত্ৰিত অতিথি : শ্ৰীযুতা সংঘমিত্ৰা বৰুৱা, চক্ৰ
বিষয়া, মায়ে ৰাজহ চক্ৰ
শ্ৰীযুতা সুকন্যা বৰা, জিলা নিৰ্বাচনী
বিষয়া, মৰিগাঁও জিলা
শ্ৰীযুত গনেশ মেধি, উপাধ্যক্ষ,
মৰিগাঁও মহাবিদ্যালয়
শ্ৰীযুত অক্ষয় তালুকদাৰ, প্ৰবন্ধক,
ভাৰতীয় বিজাৰ্ড বেংক, গুৱাহাটী
শ্ৰীযুত মুকুল তামুলী, বনাঞ্চলিক
বিষয়া, অসম ৰাজ্যিক চিৰিয়াখানা
শ্ৰীযুত গোপাল চন্দ্ৰ নাথ,
সভাপতি, মহাবিদ্যালয় পৰিচালনা
সমিতি
শ্ৰীযুতা তেলীমাই বৰা, প্ৰাক্তন
সভানেত্ৰী, মায়ে গাঁও পঞ্চায়ত
শ্ৰীযুত ৰবিন মেধী, প্ৰাক্তন
সভাপতি, মায়ে গাঁও পঞ্চায়ত
বিয়লি ৫-০০ বজাত : সাংস্কৃতিক অনুষ্ঠান
সন্ধিয়া ৭-০০ বজাত : মহাবিদ্যালয় চৌহদত সমূহীয়া বন্তি
প্ৰজ্জ্বলন
১৩ আগষ্ট, ২০১৭ (ৰবিবাৰ)
পুৱা ৪-৩০ বজাত : সংহতি দৌৰ (কাজলী সেতুৰ পৰা

মহাবিদ্যালয় খেল পথাৰলৈ)
পৰিচালক : শ্ৰীযুত বামচন্দ্ৰ নাথ/শ্ৰীযুত
ঘনশ্যাম নাথ
পুৱা ১০-০০ বজাত : কুইজ প্ৰতিযোগিতা
দিনৰ ১১-০০ বজাত : শিক্ষামূলক আলোচনা চক্ৰ
উদ্বোধক : ড° কন্দৰ্প কুমাৰ ডেকা, উপাচার্য,
মহাপুৰুষ শ্ৰীমন্ত শংকৰদেব
বিশ্ববিদ্যালয়
মুখ্য আলোচক : ড° দয়ানন্দ পাঠক, বিশিষ্ট
শিক্ষাবিদ
মুখ্য অতিথি : অসমৰ মাননীয় শিক্ষামন্ত্ৰী ড°
হিমন্ত বিশ্ব শৰ্মা
দুপৰীয়া ১২-০০ বজাত : দুপৰীয়াৰ আহাৰ গ্ৰহণ
আবেলি ৩-০০ বজাত : প্ৰীতি ফুটবল খেল -
জুবিন গাৰ্গ শিল্পী একাদশ - বনাম - মায়ে আঞ্চলিক মহাবিদ্যালয়
ফুটবল একাদশ
বিয়লি ৪-৩০ বজাত : জুবিন গাৰ্গ আৰু সহযোগী শিল্পী
বৃন্দৰ সংগীতানুষ্ঠান

ৰূপালী জয়ন্তী উৎসৱ উদযাপন সমিতি

উপদেষ্টা মণ্ডলী : শ্ৰীযুত কালিচৰণ পাটৰ, প্ৰাক্তন
অধ্যক্ষ, মায়ে মাধ্যমিক বিদ্যালয়
শ্ৰীযুত গোপাল চন্দ্ৰ নাথ,
সভাপতি, মায়ে আঃ মঃ বিঃ পঃ
সমিতি
শ্ৰীযুত তৰণী কান্ত সিংহ,
ঐতিহাসিক মায়ে ৰজা
শ্ৰীযুত চিত্ৰ কান্ত ডেকা, প্ৰাক্তন
অধ্যক্ষ, মায়ে মাধ্যমিক বিদ্যালয়
শ্ৰীযুত সোমেশ্বৰ মেধি, প্ৰাক্তন
অধ্যক্ষ, মায়ে মাধ্যমিক বিদ্যালয়
শ্ৰীযুত ভুবনেশ্বৰ গগৈ, বজামায়ে
শ্ৰীযুত ভূৱন ডেকা, ধানখুন্দা
শ্ৰীযুত হৰি ডেকা, ধানখুন্দা
শ্ৰীযুত কামেশ্বৰ নাথ, বজামায়ে
শ্ৰীযুত শিৱ প্ৰসাদ শইকীয়া,
ঢেকীয়াবাবী
শ্ৰীযুত বিষ্ণুৰাম বড়ো, চন্দ্ৰপুৰ
শ্ৰীযুত বীৰাজ দাস, চন্দ্ৰপুৰ
শ্ৰীযুত মধুৰ শইকীয়া, প্ৰাক্তন
অধ্যক্ষ, মায়ে মাধ্যমিক বিদ্যালয়

মুদুস্মিতা বিষয়া, গীতাঞ্জলী
বিষয়া।

অশোক কুমাৰ দাস, বিপুল
মালাকাৰ, বমেন বৰদলৈ, মুকুল
তামুলী।

স্বচ্ছ সেৱক পৰিচালনা উপ-সমিতি :-

সভাপতিদ্বয়	: শ্ৰীঅতুল চন্দ্ৰ নাথ, শ্ৰীধন্যবাম বয়
সম্পাদকদ্বয়	: শ্ৰীদিলীপ নাথ, শ্ৰীমধুবাম নাথ
সদস্য সমূহ	: মহাবিদ্যালয়ৰ ছাত্ৰ-ছাত্ৰী
ফুটবল খেল পৰিচালনা উপ-সমিতি :-	
সংগঠক	: শ্ৰীহিৰণ্য বৰা
সভাপতি	: শ্ৰীৰাজেন শইকীয়া
সম্পাদক	: শ্ৰীদিলীপ শইকীয়া
সদস্য সমূহ	: ঘনশ্যাম নাথ, বমেশ ডেকা, সুৰেণ ডেকা, তৰণী ডেকা, শিৱ ডেকা, কৃষ্ণ কান্ত বৰা, সুৰজিৎ বয়, বিজয় মেধি, শৰৎ শৰ্মা, হিতেশ মেধি, মানৱ ডেকা, দ্বীপজ্যোতি নাথ, স্বৰূপ ভৱালী।

বিত্ত উপ-সমিতি :-

সভাপতি	: শ্ৰীযুত পীযুষ হাজৰিকা
কাৰ্যকৰী সভাপতি	: শ্ৰীপ্ৰফুল্ল কুমাৰ ভূঞা
সাধাৰণ সম্পাদক	: ড° ফণীভূষণ নাথ
সহ-সাধাৰণ সম্পাদকদ্বয়	: শ্ৰীৰবিন কুমাৰ কলিতা, শ্ৰীপ্ৰাঞ্জল ডেকা
সদস্য সমূহ	: চফিকুল ইছলাম, ইন্দ্ৰমোহন চৰকাৰ, ফুকন মেধি, চাহবুল হক, প্ৰবিন ডেকা, বতন ডেকা, সন্তোষ নেৱাৰ, ধৰ্ম প্ৰসাদ বিশ্বাস, তিলক হাজৰিকা, মীনা কুমাৰী,

অভ্যৰ্থনা উপ-সমিতি :-

সভাপতি	: শ্ৰীতিলক হাজৰিকা
উপ-সভাপতি	: শ্ৰীগোবিন্দ চন্দ্ৰ বৰদলৈ
সম্পাদকদ্বয়	: শ্ৰীচন্দ্ৰকান্ত বৰা, শ্ৰীচিন্ত বৰুৱা নাথ
সদস্য সমূহ	: ৰাজেন নাথ, থানেশ্বৰ নাথ, যতিন কোঁৱৰ, মুকুট বিষয়া, যতিন কলিতা, কৈলাশ নাথ, নৰেন্দ্ৰ নাথ, খগেন নাথ, ঘনশ্যাম নাথ, কন্দৰ্প শইকীয়া বিবেণ নাথ, বৰুণী নাথ, মিহিৰ নাথ, মনোজ নাথ, তুলেন নাথ, লীনা কুমাৰী বৰা, খৰ্গেশ্বৰ বৰা, চামচুন নেহাৰ বেগম।

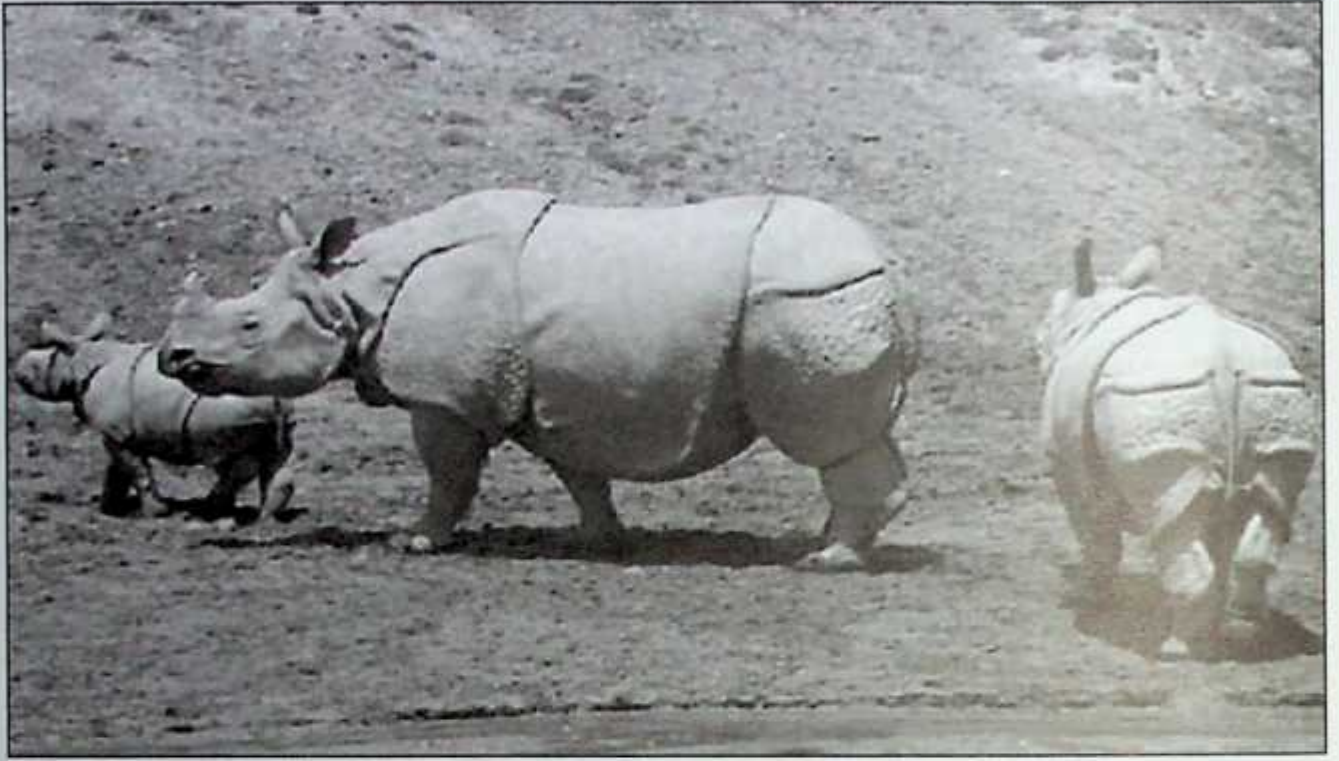
সাহিত্য উপ-সমিতি :-

সভাপতি	: ড° মিনাক্ষী তামুলী
উপ-সভাপতি	: শ্ৰীচাক্ৰভদা চলিহা
উপদেষ্টা	: শ্ৰীহৰেশ্বৰ ডেকা
সম্পাদক	: শ্ৰীবৃষ্টি কলিতা
সহ-সম্পাদক	: শ্ৰীতীৰ্থ শইকীয়া
সদস্য সমূহ	: বৰুৱা তিমচিনা, জগন্নাথ ৰাজবংশী, ড° ৰুমী পাটৰ, কাকলি কাঠাৰ, ৰুমী শইকীয়া, দীপামনি শইকীয়া, নিকুঞ্জ নাথ, নিৰঞ্জন শইকীয়া, সংগীতা শইকীয়া, আবুল ফজল।

স্বচ্ছ দূতৰ পৰিচালক : শ্ৰীযুত ভূপেন কুমাৰ নাথ।

তত্ত্ব

আমাৰ গৌৰৱ — আমাৰ ঐতিহ্য



ৰূপালী জয়ন্তী উৎসৱ উদযাপন সমিতি আৰু উপ-সমিতিসমূহ



অধ্যক্ষ সমন্বিতে মহাবিদ্যালয়ৰ কৰ্মচাৰী আৰু অধ্যাপক-অধ্যাপিকা সকলৰ একাংশ



Dr. Guneswar Deika
Asstt. Prof. of Pol. Science



Mrs. Kabita Medhi
Asstt. Prof. of Education



Mr. R. K. Kalita
Asstt. Prof. of Economics



Mr. A. C. Nath
Asstt. Prof. of Assamese



Mr. Bijoy Medhi
Asstt. Prof. of History



Mr. R. S. Ahmed
Asstt. Prof. of Education



Mr. P. K. Bishaya
Asstt. Prof. of Pol. Science



Mrs. C. P. Chailha
Asstt. Prof. of Assamese



Mr. Ranjan Timsina
Asstt. Prof. of English



Dr. Minakshi Tamuli
Asstt. Prof. of Assamese



Dr. Rumi Patra
Asstt. Prof. of History



Mrs. Brietti Kalita
Asstt. Prof. of Assamese



Mr. Surajit Ray
Asstt. Prof. of English



Mr. Rafiqueel Islam
Asstt. Prof. of Pol. Science



Mr. Tilak Nath
Asstt. Prof. of Economics



Mr. Utpal Saikia
Asstt. Prof. of History



Mr. Abhiram Sarkar
Asstt. Prof. of Assamese



Dr. Utpal Nath
Asstt. Prof. of Economics



Mr. Bijoy Medhi
Asstt. Prof. of Pol. Science



Mr. Sarat Sarma
Asstt. Prof. of History

মায়ং আঞ্চলিক মহাবিদ্যালয় প্রাক্তন ছাত্র সন্মিলনৰ কাৰ্যনিৰ্বাহক সমিতি



বীবেশ্বৰ কেলেং সুনিল শইকীয়া ভবত বিষয়া তীৰ্থ শইকীয়া মণিবল্লভ ডেকা জয়ন্ত শইকীয়া প্ৰণৱ নাথ কমল শইকীয়া



কমল শইকীয়া দীপজ্যোতি শইকীয়া হোমেন্দ্ৰ নাথ বৰদলৈ মিত্ৰদেৱ শইকীয়া জ্যোতি প্ৰসাদ হাজৰিকা অসীম নাথ দুৰ্গেশ্বৰ নাথ

প্ৰতিস্থা কৰাৰ বাবে বৰ্তমানলৈকে মহাবিদ্যালয় ছাত্ৰ একতা সভাৰ সাধাৰণ সম্পাদকসকল



বীবেশ্বৰ কেলেং জয়ন্ত শইকীয়া সুনিল শইকীয়া কমল শইকীয়া প্ৰণৱ নাথ কমল শইকীয়া



দীপজ্যোতি শইকীয়া হোমেন্দ্ৰ নাথ বৰদলৈ জ্যোতি প্ৰসাদ হাজৰিকা দুৰ্গেশ্বৰ নাথ বিদ্যুৎ বিষয়া দিপজ্যোতি নাথ



চাৰিকোণিকৈ মিষ্টাৰ কামৰূপ, দুবাৰ মিষ্টাৰ গুৱাহাটী, এবাৰ মিষ্টাৰ ডিল্লিট, দুবাৰ মিষ্টাৰ বাপুগুৰী নাগৰ এবাৰ মিষ্টাৰ আইকং মেন, এবাৰ মিষ্টাৰ আচাম (কোণাট আৰু) ৰ বিতাল কায় কৰাৰ উপৰিও এই বৰ্ষত ৰাষ্ট্ৰীয় পৰ্যায়ত অসুষ্ঠিত হোৱা মিষ্টাৰ ইণ্ডিয়াৰ প্ৰথম দুজনৰ ভিতৰত নিজৰ নাম খেদিত কৰিবলৈ সক্ষম হোৱা অমানৰ মহাবিদ্যালয়ৰ ছাত্ৰ শুকুৰাজ বৰা।



নৰ্থ-ইষ্ট গ্ৰেজুৱেট কংগ্ৰেছত বেবেলিত হাৰ্ডি নোৱাৰিতাত অংশ গ্ৰহণ কৰি শুবছাৰ লাভ কৰিবলৈ সক্ষম হোৱা খাৰাং অঞ্চলীয় মহাবিদ্যালয়ৰ দলটো



বিগত বছরবোৰত মহাবিদ্যালয়ত অনুষ্ঠিত হোৱা বিভিন্ন কাৰ্যক্রমণিকাৰ আলোকচিত্ৰ



বিগত বছরবোৰত মহাবিদ্যালয়ত অনুষ্ঠিত হোৱা বি



বিগত বছরবোৰত মহাবিদ্যালয়ত অনুষ্ঠিত হোৱা বিভিন্ন কাৰ্যক্রমণিকাৰ আলোকচিত্ৰ



মায়াবী মায়ং

