

VISION

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From the editor's desk:

To worship truth and beauty is certainly a blessing for human civilisation. It seems to be a sublime feature especially in this globalised colourful platform where the glory and beauty of humanity has been gradually declining. In this context, the publication of a magazine with an enlightening objective is an added beauty to a rising educational institution.

Vision is an educative ornament belonging to G. L. Choudhury College. It spreads light on various issues of our life and society. The articles on socio-economic, cultural and literary issues provide scope to peep into life and society and its unyielding fate as well.

This issue of Vision enlightens the intellectual adventure of few scholars of our College family and abroad. The troubles and burning problems of our society and nation are also highlighted in some readable articles with the tinge of reality. In fact, Vision plays the role of an inspiring spirit for the rising scholars undertaking research works.

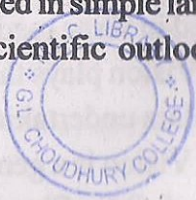
Admittedly, Vision is a genuine gift of "Research and Publication Cell" of G.L. Choudhury College and it has already been able to create a tradition by publishing it regularly and spreading knowledge amid the teachers and learners. It helps all of them to come nearer to truth and reality which is very essential for a globalised democratic society in the midst of amazing diversities of religion,

culture and tribe. May the comprehensive articles of Vision inspire more and more people to search for knowledge.

I offer my heartiest gratitude to the Principal as I follow her footsteps and fruitful guidance with a view to being a better person. In editing this bi-annual periodical also I have modestly followed her editing genius and herein lies my regards and good wishes to her.

I also convey my genuine gratitude to my honourable colleagues, well-wishers and others for their encouragement and friendly co-operation which seem to be a much-needed aspect for the bringing of Vision to light. Again, I convey my heartfelt gratitude and deep inspiration to the writers of the articles of Vision for their quest for truth and knowledge reflected in the pages of Vision. I shall remain ever grateful to Sujit karmakar and the untired workers of Binayak Press, Milan Nagar, Barpeta Road.

May our 'Vision' contain the distilled essence of educative treasures explained in simple language in the light of modern thought and scientific outlook to awaken the coming generations.



Editor

Rupamani kakati

Asstt. Prof. in Assamese

G.L. Choudhury College

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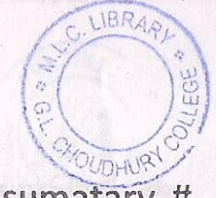


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Concept of God in Sāṃkhya philosophy: An overview

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Abstract

Etymologically the term "Philosophy" means "Love of Wisdom". Philosophy deals with the supreme value, viz. Truth, Beauty and God which satisfy the deepest aspirations. Man always has had a belief in something supernatural usually called God. God is the supreme reality, the supreme value and the supreme end. God is the creator, the infinite designer man's beginning and end. He is creator, preserver and destroyer of the universe. God is omnipotent, omnipresent and omniscient. In Indian philosophy also, the doctrine of God is an important one. The concept of God has been mentioned by different philosophers either to accept it or to deny it. Those who deny the existence of God are termed as atheist and those who accept the existence of God are termed as theist. Different thinkers give different conceptions about God. This paper is an endeavour to study the place of God in Sāṃkhya philosophy.

Key words: God, Supreme, Creator, Stimulus etc.

Concept of God in Sāṃkhya philosophy: An overview

Introduction:

Human being is a rational being and desire for knowledge naturally arises from the rational nature of man. Philosophy is an attempt to satisfy this desire. Its purpose is to know the truth. The philosophy enquires into the nature of the world where we live, the nature of the soul and its destiny. It also enquires into the nature of God or the absolute, matter, time, space, causality, evolution, life and mind and their relation to one another. Philosophy deals with the supreme value, viz. Truth, Beauty and God which satisfy the deepest aspirations. Philosophical knowledge is comprehensive knowledge.

The schools of Indian philosophy are divided into two broad classes *āstika* (Orthodox) and *nāstika* (Heterodox). In Indian philosophy, the terms *āstika* and *nāstika* are used in different senses by different thinkers. In general parlance, the term *āstika* means theist i.e., one who believes in the existence of God. And the term *nāstika* means one who doesn't believe in the existence of God. But in philosophical view, the *āstika* is one who accepts the authority of the Vedas and the *nāstika* is one who does not accept the authority of the Vedas. Thus, *āstika* means orthodox school and *nāstika* means heterodox school. Nyāya, Vaiśeṣika Sāṃkhya, Yoga, Mimāṃsā and Vedānta are the six orthodox schools whereas Cārvāka, Bauddha, Jaina are the three heterodox systems.

(2)

Origin of the word Sāṃkhya:

Sāṃkhya (Sanskrit enumeration or number) also spelled Sankhya, one of the six systems (darśanas) of Indian philosophy. Sāṃkhya adopts a consistent dualism of matters (*Prakṛti*) and the eternal spirit (*Puruṣa*). The word *sāṃkhya* occurs for the first time in the *Svetasvatara Upaniṣad* wherein it is stated that the Supreme reality is to be achieved by Sāṃkhya and Yoga. The word 'sāṃkhya' is derived from the word *sāṃkhyā* which is again etymologically derived from the root *khyā* preceded by the suffix *saṃ*.

Sāṃkhya is one of the six *āstika* schools of Hindu philosophy. The existence of God or a supreme being is not considered relevant by Sāṃkhya. Sāṃkhya philosophy is known for its theory of *guṇas* (qualities, innate tendencies) but some scholars disagreed with this view. The Sāṃkhya system did not involve belief in the existence of God, without ceasing to. The Sāṃkhya school assumes the existence of two bodies, a temporal body and a body of 'subtle' matter that persists after biological death. When the former body has perished, the latter migrates to another temporal body. Sāṃkhya philosophy is also known as Kāpila Darśana named after the author sage Kapila. Sāṃkhya has been considered to be the most ancient among all the philosophical systems.

Concept of God and problem:

The existence of God is a subject of debate in the philosophy of religion, popular culture and philosophy. A wide variety of arguments for and

(3)



against the existence of God can be categorized as metaphysical, logical, empirical or subjective. In philosophical terms, the notion of the existence of God involves the disciplines of epistemology. Sāṃkhya propounds the existence of an infinite number of similar but separate puruṣas none superior to any other. Because *puruṣa* and *prakṛti* are sufficient to explain the universe, the existence of a God is not hypothesized.

The idea of God is the most important and almost a universal concept of religion. Man always has had a belief in something supernatural usually called God. God is the supreme reality, the supreme value and the supreme end. The very earliest historical records that we possess indicate that man has always sought to explain the existence of the universe and his existence on the earth and when he inquires; he obtains a solution in the concept of God. God is the creator, the infinite designer, man's beginning and end. He is creator, preserver and destroyer of the universe. God is omnipotent, omnipresent and omniscient.

God is the cause of this world. In this external world, an indivisible God exists which is the root cause of this world. It is known that the world is a system of effects and the effects have their causes. Again, these causes are effects of their causes, and so on. But we cannot go on indefinitely backward from effects to causes. There can be no infinite regress. So, it must stop at a point and suppose the existence of an absolute first cause, which is self-existent and self-

caused and independent of any other cause. This causeless cause is termed as God in all the scriptures.

The whole world is contingent, dependent, relative and finite or limited in space and time. So, it must depend upon a necessary, independent, absolute and infinite. Being for its existence, which is not accidental and dependent on any other being, this being is God. He is unlimited in space and time, absolute and the ground of the world. God is not only the creator and destroyer of the whole universe. God also controls it.

In Indian philosophy also, the doctrine of God is an important one. The concept of God has been mentioned by different philosophers either to accept it or to deny it. Those who deny the existence of God are termed as atheist and those who accept the existence of God are termed as theist. Different thinkers give different conceptions about God. Now let us see what is the place of God in Sāṃkhya philosophy. The history of the Sāṃkhya philosophy has been divided into three phases by the scholars. These are: the Epic Sāṃkhya, the transitional Sāṃkhya and the classical Sāṃkhya. The *Mahābhārata* and the Purāṇas (like the *Bhāgavata*, *Viṣṇupurāṇa* etc) are the evidence of the Epic Sāṃkhya which is theistic. The Transitional Sāṃkhya is found in the *Carakasamhitā* and in the teaching of Pañcaśika as recorded in the *Mahābhārata*. The classical Sāṃkhya is illustrated in the *Sāṃkhyakārikā* of Īśvarakṛṣṇa and the *Sāṃkhyasūtra* ascribed to Kapila. Regarding the concept of God, there is a problem in Sāṃkhya philosophy. It is seen that the

Epic Sāṃkhya totally accepts the concept of God as the controller of *Prakṛti* and *Puruṣa*. Hence, Epic Sāṃkhya is theistic. But the problem arises in connection with transitional Sāṃkhya and classical Sāṃkhya. Most of the scholars opine that the classical Sāṃkhya is not theistic and the traditional Sāṃkhya is theistic. On the otherhand, some scholars said that the classical Sāṃkhya and the traditional Sāṃkhya are also theistic.

The traditional Sāṃkhya does not accept any God governing the world of *Prakṛti* and *Puruṣa*. But they accepted an ultimate reality. Naturally the question arises: what is that ultimate reality? Pañcaśikha accepted the ultimate reality which is a unified category of *Avyakta* and *Puruṣa*. Caraka does not accept *Puruṣa* and *Prakṛti* as two distinct and independent principles, but as forming one unified category, which is called *Avyakta*. It is regarded as the matrix of the world. Dr. Anima Sengupta says that the ultimate category is neither the transcendental *Puruṣa* nor the *guṇamayī Prakṛti* but a mixed one of both the principles. Caraka does not accept any God supervising or regulating the process of creation and evolution.

Gaṅgādhara, a commentator of *Carakasamhitā*, also holds the same view as he says that *Avyakta* is a unified principle. Thus Pañcaśikha and Caraka hold an atheistic tendency which developed into the atheism of classical Sāṃkhya.

According to Caraka, the individual self – losing all knowledge, feeling and action, is merged into an indeterminate being, just as rivers merge into

the vast ocean. This state is not different from the state of Brahmanhood, which is similar to the view of *Advaita* philosophy of Saṅkara. Brahman has been accepted by Pañcaśikha as the absolute. Caraka also maintains that the transcendental self and the empirical self are the two kinds of self. The transcendental self is eternal uncaused and devoid of any relation. But the empirical self is a conglomeration of six or twenty-four elements. The empirical self is an effect and hence, it must be subject to decay. But Caraka has never described *Puruṣa* to be destructible. According to Caraka, the real self is separate from the empirical self.

However, though Pañcaśikha and Caraka have accepted an ultimate reality, it is not related with the creation process. The evolution of the universe is explained with reference to the principles of *Prakṛti* and the *Puruṣa* only. No God has been requisitioned by them for the illustration of the evolutionary process. But it is clear that though these thinkers do not accept a creator God, yet they accept Brahman as the ultimate reality behind the *Puruṣa* and *Prakṛti*.

Now, let us see whether classical Sāṃkhya is theistic or atheistic. The general view is that classical Sāṃkhya does not believe in the existence of God. It has already been said that the classical Sāṃkhya represented by the *Sāṃkhyakārikā* of Īsvaraḥṣṇa, *Sāṃkhyasutra* of Kapila, is regarded as atheistic Sāṃkhya. There is no place for devotion and worship of God in classical Sāṃkhya. According to Īsvaraḥṣṇa, *Prakṛti* is active but unconscious. In the beginning of this world, the equilibrium of *Prakṛti* is

disturbed by the contact of the *Puruṣa*, which, acts as a stimulus as a result of which *Prakṛti* evolves into the manifold world. So, Īsvaraḅṛṣṇa does not admit a creator God, because it is inconsistent with his philosophy of *Puruṣa* and *Prakṛti*. All the manifestation of *Prakṛti* are meant for the enjoyment and liberation of the *Puruṣa*. Thus, in the *Sāṁkhyakārikā* of Īsvaraḅṛṣṇa, there is no place for the idea of God as the creator, sustainer and destroyer of this world.

The commentator of *Sāṁkhyakārikā*, Vācaspati Miśra also rejected the existence of God. He proves that God is unnecessary for the explanation of the creation of the world. Generally, God is assumed for giving an explanation to the universe of *Prakṛti* and *Puruṣas* as also to the ultimate end of human life. But Vācaspati Miśra pointed that as all this can be described with the concepts of *Prakṛti* and *Puruṣa* there is no need to accept another *tattva* i.e. God. Vācaspati Miśra opines that the idea of God is not in harmony with the process of evolution or creation and dissolution. Because the whole process of this universe is due to the actions (*karmaṅs*) of the *Puruṣas* as also to the inherent teleology of *Prakṛti*. So, production and destruction of the universe happen due to the totality of the actions of all the *Puruṣas*. The inherent teleology in *Prakṛti* regulates the events of the universe in such a way as to render proper services to the *Puruṣas*.

The author of *Yuktidīpikā* supported the view of Vācaspati Miśra and denied the existence of God. According to him, the concept of God is not in

harmony with the process of creation and dissolution. Naturally, a question arises, how can *Puruṣa*, act as a stimulus which is devoid of action. On the other hand, *Prakṛti* being non intelligent, must be controlled and directed by some intelligent agent to create the world. The individual selves are limited in knowledge and power. Therefore, these individual selves cannot control the subtle material cause of the world. So, it is essential to accept an infinite and powerful God, who directs and guides the *Prakṛti* or the world process.

But this theistic view is not accepted by the Sāṁkhyist. They say that to control or guide is to act or do something which is not possible for God, who is said to be immutable and self complete. Any action, they say, necessarily brings a change in the agent and hence a changeless entity cannot be the agent of any action. The milk which is insentient, flows for the nourishment of the calf. Similarly, *Prakṛti*, though insentient, could act towards the emancipation of the *Puruṣa*. In this way Vācaspati Miśra also supports the view of atheistic Sāṁkhyists and opposed the view of theistic Sāṁkhyists. The Sāṁkhyists Kapila, Vācaspati Miśra argue that if God is conceived as a being with good will, God is sure to create only happy beings. But it is not so. The world is so full of sorrows and sufferings that it cannot be called an act of kindness of God. Similar explanation is also given by the author of *Yuktidīpikā*.

According to the Sāṁkhyas, the law of *karman* is sufficient to explain all facts of life and hence it is needless to bring the notion of God. The immortality

of the souls cannot be explained consistently, if we conceive God as creator and Infinite. Thus, the *Sāṃkhyācāryas* hold that on the logical ground, the existence of God cannot be established.

Conclusion:

The existence of God is a subject of debate in the philosophy of religion and popular culture. A wide variety of arguments for and against the existence of God can be categorized as metaphysical, logical, empirical, subjective or scientific. In philosophical terms, the question of the existence of God involves the disciplines of epistemology and ontology and the theory of value. The scriptural passage to support the existence of God, are nothing but eulogies of the liberated selves who, being omniscient and omnipotent are capable of regulating the evolution of the universe in the next creation. Such an empirical or practical (*vyavahārikā*) God can be accepted, while there is no ground for accepting God as the eternal governor of the world.

The *Sāṃkhya* system of philosophy recognized the existence of God until about the end of the first millennium A.D. It then became an atheistic, first probably in the eyes of outsiders, then according to *Sāṃkhya* themselves. From our study, it does not enable us to say since when *Sāṃkhya* recognized the existence of God. In this connection, it is noteworthy that the epic forerunners of the *Sāṃkhya* philosophy show no sign of being atheistic. On the contrary, on some occasions they explicitly accept God's existence. However; it is unlikely that God, in this

early period, was conceived in the same way as in the text studies in the present article.

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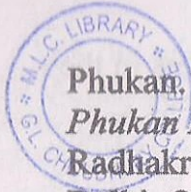
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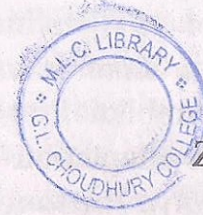
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Translation of Shakespeare's Plays into Assamese: A Brief Survey



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The first instance of Shakespeare translation can be traced back to the late 19th c. A-Bha-U-Sa, i.e., Asomiya Bhashar Unnoti Sadhini Sabha, was established on 25 August 1888 by a group of Assamese students studying in Calcutta. It was also the great Jonaki Era in Assamese literature. It was during this time when Shakespeare's play *The Comedy of Errors* was translated into Assamese by Ratnadhar Barua, Ramakanta Barkakoti, Gunjanan Barua and Ghanashyam Barua. The title *Bhramaranga* was suggested by Shivanath Bordoloi. This was the first instance of domestication of a Shakespeare play in Assamese. The title *Bhramaranga* in Assamese means 'illusion'. Therefore, *Bhramaranga* as the equivalence for *The Comedy of Errors*, in a way, reflects the essence of the play. This was performed on a makeshift stage at Patuatola Street, Calcutta, in 1890 (*Manchalekha*: 96). *Bhramaranga* was again performed in the annual festival of A-Bha-U-Sa held



on 8 September, 1895 (*Manchalekha*: 96).

Bhramaranga was followed by Durgeswar Sarma (1885-1961)'s *Chandrawali* (1909 or 1910) which was based on Shakespeare's *As You Like It* and *Padmavati*, based on *Cymbeline*. Ambika Prasad Goswami's *Tara* (1915) was also an adaptation of *Cymbeline* (*Asamiya Natak Aru Pascatya Prasanga*: 63). Debananda Bharali's *Bhimdarpa* (1918) was an adaptation of *Macbeth*; Nabinchandra Bardalai's *Tarun Kanchan* (1932), *Danduri Daman* (1932), *Bhranta Binod* (1932) and *Bishad Kahini* (1932) were adaptations of *Troilus and Cressida*, *Taming of the Shrew*, *As You Like It* and *King Lear* respectively. In his seminal book *Western Influence on Modern Assamese Drama (From 1857 to the Present Time)*, Pona Mahanta observes that in his rendering of *The Taming of the Shrew* as *Danduri-Daman*, Nabinchandra Bardalai has not tampered with the main story, but he appears to be trying his best to localize the text in his own land as is evident in the selection of names both of persons and of places (Mahanta: 90). Mahanta goes on to say that the translation is sometimes literal, sometimes free, done according to situations and feelings expressed. Occasionally, a piece of dialogue is found dropped or added, but no liberty is taken with the main ideas of the original play (Mahanta: 90). The translation is



done all in prose (Mahanta: 90).

Padmadhar Chaliha's *Amar Lila* (1919) and Ambikaprasad Goswami's *Tara* (1915) were translated from *Romeo and Juliet* and *Cymbeline* respectively. But they were domesticated by the translators (*Manchalekha*: 114). Commenting on the story of *Amar-Lila*, Pona Mahanta in his book *Western Influence on Modern Assamese Drama* says that it is Indianized and recast to a Rajput background with Rajput names for the major characters, although the minor ones sound very much Assamese (Mahanta: 87). He further says that while the author has not tampered with the main stream of the story, he makes certain changes, as he himself admits in his preface, in some situations in order to fit them into the Indianized background (Mahanta: 88).

Nabinchandra Bardalai's *Visad Kahini* (1932) was a translation of *King Lear*. Pona Mahanta says that the translation is incomplete and it is not known if he had finished it or not. Mahanta mentions that the story is placed in an Indianized context but the translation is literal and even Shakespearean structures and turns of expression are sometimes forced into the Assamese (Mahanta: 91). So, if it is a bad/poor translation, can we then say, using Douglas Robinson's model, that it was a free, and therefore, unfaithful translation? (Robinson in *Routledge Encyclopedia of Translation*

Studies, edited by Mona Baker: 88).

Atulchandra Hazarika's *Ashrutirtha* (1948) was an adaptation of *King Lear*, Sailadhar Rajkhoan's *Ranjit Singha* and *Manar Manuh* were adaptations of *Othello* and *The Twelfth Night* respectively (*Adhunik Asomiya Natya Chintan*: 195-96). Dr. Dayananda Pathak in his book *Asamiya Natak aru Paschatya Prasanga*, has mentioned that *Midsummer Night's Dream* was translated by Nabinchandra Bardalai but unfortunately his translations of Shakespeare plays have never been published (Pathak: 62). Dr. Harichandra Bhattacharjya in his book *Asamiya Natya Sahityar Jilingoni (Adir Pora 1967 San Parjyanta)*, mentions that the translation of *A Midsummer Night's Dream* was lost by somebody who wanted to have a look at the script. He refers to Iswar Prasad Choudhury's article on Nabinchandra Bardalai, published in *Awahan*, 7th year, 5th issue, 1858, wherein the episode was mentioned (Bhattacharjya: 322). Sailadhar Rajkhowa's *Ranjit Singh* was based on *Othello* and produced with overwhelming response from the audience.

Bodhnath Patangia (1887-1919) translated *Hamlet into Assamese* as *Chandrabir*. This was performed across the state and received overwhelming response from audience. Unfortunately, the play was not published (*Manchalekha*:124; *Asamiya Natak aru Paschatya Prasanga*: 63). *Amar-Mohini*, a translation of *Romeo*
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and *Juliet* by an anonymous translator, was produced by Kumar Bhaskar Natya Mandir in the early twenties (production details/dates not available) (*Manchalekha*: 477).

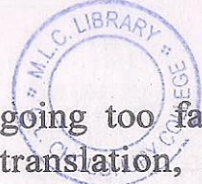
The Merchant of Venice was first translated by Atulchandra Hazarika as *Banij Konwar*, published by Chapala Book Stall, Shillong and printed at Lalit Press, Calcutta in 1946. A second edition was published in 1950 by the same publisher. Tarinikanta Bhattacharyya, in an introduction to the play, states that it is difficult to write an adaptation than translating a play from a different language. In this scenario, *The Merchant of Venice* is too difficult to adapt/translate as it portrays the historic hatred between the Jews and Christians, which perhaps made Shylock adopt a special method referring to the famous 'pound of flesh' episode in the play. For Bhattacharyya, an Assamese playwright must keep it in mind that Shylock has many sympathizers and one has to be very careful in portraying the background for racial/religious conflicts in a play. Probably he was talking about the challenges and problems involved in Indianizing/domesticating a text that is adapted/translated from a foreign language. Interestingly, in *Banij Konwar*, English names are substituted with Assamese. So, the Duke of Venice becomes Borfukon, the Prince of Morocco becomes Sindhuraj, the Prince of Arragon becomes Darangi Konwar, Antonio-Amio Kumar, Bassanio-Basanta Kumar,
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Salanio-Sureswar Rajkhowa, Salarino-Sailadhar Gohain, Salerio-Maheswar Barua, Gratiano-Niranjan Saikia, Lorenzo-Dibakar Borbora, Shylock-Chandanmahajan, Tubal-Todarmal, Launcelot Gobbo- Memera Medhi, Old Gobbo-Bhakatram Barmedhi, Portia-Pratibha Debi, Nerissa-Nirmala and Jessica-Padumi or Padmakumari.

Sarbananda Pathak's *Biplabi Bir* (1949) was an adaptation of *Macbeth*. Kirtikamal Bhyuan's *Hamlet* and *Hemlet-or Tragedy* (1975), were translations of *Hamlet*. Kumudeswar Borthakur's translation of *Julius Ceasar* was published as *Julius Caesar* in 1987 (*Adhunik Asomiya Natya Chintan*: 194). Literal, word-for-word translations of *Othello* and *Macbeth* were done by Satya Prasad Barua in 1974 (Pathak: 63). Dayananda Pathak did not, however, follow this method. His translations or retelling of *Romeo and Juliet* (published with the same name by Print Mint, Guwahati) *Hamlet* and *Julius Caesar* published in 1974, 1975 and 1987 respectively, are, what he calls, *marmanubad* (summarization translation). But, Pathak did follow the word-for-word method while translating *Measure for Measure* in 2003 (*Western Influence on Modern Assamese Drama*: 63). Phani Talukdar's *Hamlet* and Styaprasad Barua's *Othello* were edited translations of the original plays. The names and backgrounds have been retained the same as the original plays. Both these plays have been broadcast

on radio on several occasions. Jogesh Dutta and Kirtikamal Bhyuan edited *Othello* and *King Lear* respectively; these, too, were broadcast on radio. Satyaprasad Barua claims that his translation of *Macbeth*, published by Asam Prakashan Parishad in 1980 was the first word-for-word translation of a Shakespeare play into Assamese (*Natak Aru Abhinay Prasanga*: 192).

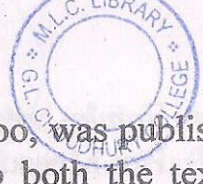
As part of a project of translating the classics into Assamese, undertaken by Assam Sahitya Sabha in 1999-2000, three Shakespeare plays were translated. The details are as follows: (i) *Translation of Julius Caesar as Julius Caesar* into Assamese by Akhil Hazarika; (ii) *The Tempest as Dhumuha* by Dr. Ananda Bormudoi; (iii) *Antony and Cleopatra as Antony aru Cleopatra* by Pona Mahanta. These were published in the same year 2001. 'Asam Sahitya Sabhar Prakasanar Barnanamulak Talika', a descriptive catalogue of books published by the Assam Sahitya Sabha, prepared by Satish Chandra Choudhury and published by Dr. Paramananda Rajbongshi, General Secretary, Assam Sahitya Sabha in 2012, records only three English plays translated into Assamese. Pona Mahanta, in the translator's note to *Antony aru Cleopatra* says that he has not tried to Indianize any element of the text. Therefore many sentences, expressions might look odd. Occasionally he has taken recourse to simplification, but that too, without



going too far from the original. This is a literal translation, not adaptation or rendition. In the translator's note to *Dhumuha*, Dr Ananda Bormudoi has mentioned that he has translated *The Tempest* edited by A. W. Verity. He has not added any new element to the text. He believes he has not been able to retain the flavour of poetry and songs used in the original play. Further, he states that he has tried to translate the text word-for-word. But he has also taken adequate care in translating the text keeping the performance aspect in mind as many translated plays in Assamese have been successfully staged.

I have come across two Shakespeare plays translated by Asam Prakashan Parishad. A literal translation of Shakespeare's *Macbeth* was done by Satyaprasad Barua and published by Asam Prakashan Parishad in 1980. The original title was retained. In his introductory note to the translation, Chandraprasad Saikia states that translating literature is a difficult task. More difficult is the translation of epics. Especially, when one has to translate a verse-drama one needs to be careful in combining expressions with feelings, retaining rhythm, implication/pragmatics etc.

Macbeth was again translated into Assamese by Dr. Madan Sarmah and published in 2006 by Asam Prakashan Parishad. *Hamlet* translated as *Hamlet* by



Dr. Sarmah, too, was published in the same year. In his preface to both the texts, Sharma doesn't talk about the method of translation. He gives a very brief introduction to Shakespeare and his tragedies and mentions his source texts. He has used *The Oxford Shakespeare, the Complete Works* (1988) and *The Norton Shakespeare* (1997) to translate the texts.

Another translation of *Macbeth* has been done by Jibanath Hazarika, former Principal, D. K. D. College, Dergaon, and posthumously published by Purbanchal Prakash, Guwahati in 2009. Dr. Hiren Gohain, in his comment on translation of the text has mentioned that the author has been able to convey the meaning and the poetic rhythm of the text in Assamese to a great extent. He, however, believes that it is impossible to retain the richness and nuances especially *byanjana* (implied or indicative meaning) of the source language in the target text. For him, the real flavour can only be found in the original text. He further suggests that a few difficult words should be glossed for convenience of the readers. (Gohain; Jibanath Hazarika's *Macbeth*: 6)

Translation of *Measure for Measure* with the same name was done by Dr. Dayananda Pathak and published by Lawyer's Book Stall in 2003. In his preface to the translation, Pathak says that his earlier translations of Shakespeare plays namely *Romeo and*




Juliet, *Julius Caesar* and *Hamlet* were adaptations/renditions (*marmanubad*). But *Measure for Measure* has been translated using literal/ word-for-word method keeping in mind the stage-worthiness of the play.

Dr. Dinesh Sarmah's translations of *Julius Caesar*, *The Merchant of Venice* and *A Midsummer Night's Dream as Anixar Bhromaranga* include detailed notes on the methods of translation. He translated *Julius Caesar* in 1992 with the same name which was published by Dr. (Mrs) Reeta Sarmah, BRPL Township, Bongaigaon. In his preface to the text, Durgeswar Sarmah, the then Vice President, Assam Sahitya Sabha, comments on the methods of translation employed by the author. He says that Dr. Sarmah's *Julius Caesar* is an adaptation of the original play. He says that it is difficult to translate a Shakespeare play into a different language keeping the statement, echo/resonance/rhythm, *byanjana* and feeling/meaning in good coordination. He observes that Dr. Sharma's adaptation of *Julius Caesar* is not a literal translation. But the translator has simplified the language without distorting the central statement of the play. As per the need, the translator has removed some minor characters and done away with some scenes and dialogues. But, this, for Durgeswar Sarmah, was a necessity considering the fact that the translator himself was an actor and he understood




the requirement of the stage. In his introduction to the translated text, Dr. Sarmah justifies his method of adaptation and why he didn't try to follow literal translation method. He cites some valid reasons. He says that the text loses its beauty if a translator follows word-for-word translation method. For him, a translator must take lots of freedom while translating a foreign text and representing an alien/foreign social reality through our lived realities. He further says that the actors find it difficult to deliver the dialogues fluently if too much emphasis is given on close/literal translation. Therefore, he decided to come up with an adaptation, not translation. He has taken utmost care in making the play suitable for performance on the Assamese stage. Dayananda Pathak has named Sharma's method of translation as 'Abridged Translation' (*Asamiya Natak Aru Pascatya Prasanga*: 64). Dr. Dinesh Sarmah retained the same title for the Assamese adaptation of *The Merchant of Venice* which was published in 1992 by Dr. (Mrs.) Reeta Sarmah. He repeats the same method used while translating *Julius Caesar*. Here, too, he states that it is not a literal translation. It is an adaptation of the original play.

The third translation by Sarmah is *Anixar Bhromaranga* which is an adaptation of *A Midsummer Night's Dream*. This was published in 2011 by the author himself. In *Pranetar Katha*, i.e.,



a few words by the publisher, in *Anixar Bhromaranga*, Dr. Sharmah mentions that he did not find an apt Assamese expression to use as a title for the play. Therefore, he borrowed it from the description of *A Midsummer Night's Dream* by Tarinikanta Bhattacharjya in his book *Shakespeare*. In his introduction to *Anixar Bhromaranga*, Kanak Chandra Sarmah, the then vice-president of Asam Sahitya Sabha, mentioned that the play was staged by Seagull Theatre in association with the National School of Drama in New Delhi in 2009. An interesting aspect of Dinesh Sharmah's translation is that he uses only eight scenes instead of five acts which, for Kanak Chandra Sarmah, is innovative and it does not diminish the aesthetic value of the original text (*Bhumika: Anixar Bhromaranga*).

Another translation of *Macbeth* was done by Pradip Saikia, and published by Bani Mandir in 2004. In *Anubadakar Ekashar*, i.e., a few words by the translator, Saikia mentions that his *Macbeth* is not a literal translation of the original text. He says that a theatre group called Rangmahal staged *Macbeth* on 8, 9 and 10 April at the District Library, Nagaon for which he had translated and therefore he had to adopt a method that catered him translate according to the need of the contemporary stage. In *Prakashakar Ekalam*, i.e., 'a few words by the publisher', Utpal Hazarika of Bani Mandir says that only original



writings in a language are not sufficient to enrich literature and culture of a society. Translation helps the readers have glimpses of world literature which is, otherwise, difficult to get access to, due to geographical separation and linguistic differences.

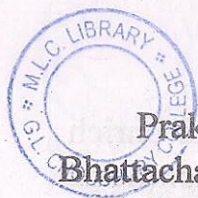
In another translation of *Hamlet as Hamlet*, Amritjyoti Mahanta has used prose translation. He justifies this method in his introduction to the text that this has been done to facilitate the actors who would perform it on stage. He, however, believes that it is difficult to retain the flavour of the Source Text while translating *Hamlet* as the original language, society and time are foreign/remote to the readers. He mentions that it is impossible to translate (a) 'pun'.

From the above discussion, it is evident that the translators have adopted multiple methods in translating the plays by Shakespeare into Assamese. Using domestication, foreignization, etc., the translators have underlined the possibilities of exploring multiple effective methods and tools in translation.

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RURAL CREDIT: ITS IMPORTANCE AND ROLE OF COMMERCIAL BANKS ON RURAL CREDIT

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Rural credits serve as a tool for providing a livelihood for millions of farmers. An efficient and effective rural credit delivery system is crucial for providing timely, adequate and equitable access to credit for raising agricultural productivity and incomes. Various organizations like RRBs, Microfinance Institutions, Commercial Banks, and NABARD advance credit to the farmers for the activities related to agriculture. Commercial Banks play a major role in providing rural credit facilities to the poor people. As we know that more than 70% of Indian people live in rural India the importance of rural credit is known to each individual.

Commercial Banks-issue the largest (78-80) percent of agricultural credit in existence. The traditional view of banks as intermediaries between savers and borrowers is incorrect. Modern banking is about credit creation. Credit is made up of two parts, the credit (money) and its corresponding debt,

which requires repayment with interest. When a bank issues credit (i.e. makes a loan), it writes a negative entry in to the liabilities column of its balance sheet, and an equivalent positive figure on the assets column; the asset being the loan repayment income stream (plus interest) from a credit-worthy individual. When the debt is fully repaid, the credit and debt are canceled, and the money disappears from the economy. Meanwhile, the debtor receives a positive cash balance (which is used to purchase something like a house), but also an equivalent negative liability to be repaid to the bank over the duration. Most of the credit created goes into the purchase of land and property, creating inflation in those markets, which is a major driver of the economic cycle.

Types of Rural Credits

There are three types of rural credits:

Short-term credit: A short-term loan is one kind of rural credit that is taken for a brief private or business capital requirement. It is a type of credit that requires a borrowed principal amount and interest percentage to be repaid at a given date, the course of which may be maximum up to one year

A short term loan is a worthy but an expensive option, particularly for small companies or basically for startups that are still not qualified for a credit line from a bank.

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Medium-term credit: A medium-term loan is the loan that has a repayment duration between 2 to 5 years or less than 10 years. Medium-term loans are an excellent option for small firms that are looking for a traditional way of credit with a set repayment duration and anticipated amounts.

The loan amounts an individual receives may differ based on the cash flow, credit rating, and various other factors.

Long-term credit: The repayment duration of a long-term loan is usually 5 to 20 years or even more in a few exceptional cases. In any business, long-term finance is essential to create permanent assets that will return over a period of time.

In agriculture sector, long-term investment comprises land levelling, fencing, sinking wells, permanent repairs on land, acquisition of heavy machinery such as tractors, etc. All the suggested long-term investments need large numbers of funds.

Credit helps the farmers to commercialize their farming. In other words, commercial farming requires funds that are provided via credit. As the small and the marginal farmers produce only for their subsistence, they fail to generate sufficient surplus to reinvest on their lands leading to degradation of the land.

Problems of Rural Credit in India:

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1. Insufficiency:

Expansion of rural credit structure, the volume of rural credit in the country is still insufficient as compared to its growing requirement arising out of increase in prices of agricultural inputs.

2. Inadequate Amount of Sanction:


The amount of loan sanctioned to the farmers by the agencies is also very much inadequate for meeting the different aspects of agricultural operations. Considering the amount of loan sanctioned as inadequate and insignificant, the farmers often divert such loan for unproductive purposes and thereby dilute the very objective of borrowing loans.

3. Lesser Attention of Poor Farmers:

Rural credit agencies and its schemes have failed to meet the needs of the small and marginal farmers. Thus, lesser attention has been given on the credit needs of the needy farmers whereas the comparatively well-to-do farmers are getting more attention from the credit agencies for their better credit worthiness.

3. Growing Over-dues:

The problem of over-dues in agricultural credit continues to be an area of concern. The recovery of agricultural advances to various institutions is also not at all satisfactory. In 1997-98, the recovery of agricultural advances of commercial banks, co-operative banks and regional rural banks were 63 per



cent, 66 per cent and 57 per cent respectively. Such growing over-dues has also been resulted from poor repaying capacity of farmers. As a result of that, the credit agencies are becoming wary of granting loan to farmers.

4. Inadequate Institutional Coverage:

In India, the institutional credit arrangement continues to be inadequate as compared to its growing needs. The development of co-operative credit institutions like Primary agricultural credit societies, land development banks, commercial banks and regional rural banks, have failed to cover the entire rural farmers of the country.

5. Red Tapism:

Institutional agricultural-credit is subjected to red-tapism. Credit institutions are still adopting cumbersome rules and formalities for advancing loan to farmers which ultimately force the farmers to depend more on costly non-institutional sources. Agricultural credit has comprised mainly of credit provided directly to cultivators.

The target for ground level credit for agriculture for the year 2020-21 was fixed at Rs. 15.00 lakh crore . Despite COVID-19 pandemic during the current year, the progress till January 2021 has been encouraging with 76% of annual target achieved. The ratio of Agri-Credit outstanding to Agri-GDP jumped

from 0.6 per cent in 1950-51 to 9.81 per cent in 1971-72. Post 1972, the ratio shows an upward trend up to 1987- 88 increasing to 21.76 per cent. The impressive achievement of agricultural credit against agricultural GDP during 1950s-1980s is on account of nationalization of banks and introduction of RRBs which expanded the reach of formal credit in the country. However, the reverse trend in the ratio started from 1990-91 onwards and it fell to 13.34 per cent in 1998-99. Post 1999 the ratio increased steeply and reached up to 39.55 per cent in 2006-07, which indicates that introduction of KCC was a big booster for agricultural credit and brought about a sea change in improving the reach of credit to the farming community. Many of the other policy initiatives started in 2004-05 also played an important role. In later years, despite a fluctuating trend, it rose to 49.63 per cent in 2015-16 and 51.56 per cent in 2017-18. The chart reveals that the trend of both the agri-credit outstanding as well as disbursement as percentage of agri-GDP are largely similar except in certain periods where there is divergence between the two. The reasons could be announcement of loan waivers which negatively impacted the repayment behavior of the borrowers and also made the banks averse to fresh lending.

Despite this spectacular achievement, the dependence

of agricultural households on non-institutional sources, though reduced to certain extent, has persisted over the year.

Sources of agriculture credit and their present contribution in the economy

Sources of agricultural finance in India can be classified into two main categories, i.e., non-institutional and institutional sources:

1. Non-institutional sources

It constitutes around 40 percent of total credit availed by farmers in India. The interest rate of the non-institutional agriculture loans is usually very high, although the land or other assets are kept as collateral in the secured loans include entities like relatives, landlords, traders, commission agents, and money lenders.

2. Institutional sources

The key goal of institutional credit is to enable farmers to increase their agricultural productivity and, as a consequence, their income. Institutional credit doesn't employ exploitative practice.

In the 1950s, the rural agrarian credit needs were traditionally met from the non-institutional sources largely through the local money-lenders. While the rural farmers had easy access to finance for their immediate needs, the steep interest rates, coupled with high illiteracy levels and the subsequent lack of

awareness put them into a spiraling debt trap leaving them at the mercy of the money-lender. The evolution of the institutional structure through various Government policy interventions changed the scenario, whereby institutional sources, primarily through commercial banks became the major source for rural credit. According to AIDIS (All India Debt & Investment Survey) report, non-institutional sources were dominant in 1951, accounting for 90 per cent of the outstanding debt of cultivator households, but their share declined sharply to 37 per cent in 1981. After 1981, the rate of decline slowed down, and the share of non-institutional sources was 35 per cent in 1991. Thereafter a reversal of this pattern resulted in higher share of 39 per cent in 2002 which again dropped to 36 per cent in 2013. As per NAFIS (NABARD All India Rural Financial Inclusion Survey) Report 2016-17, the share of non-institutional credit in 2015 was 28 per cent. As against this, the share of institutional credit in agriculture increased from 10.2 per cent in 1951 to 63 per cent in 1981 and thereafter the share of institutional credit was hovering in the range of 63-65 per cent during 1981 to 2013. As per NAFIS, in 2015 the share of institutional credit was approximately 72 per cent.

Further, NAFIS Report 2016-17 has revealed that agricultural households avail credit from sources other

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than banks such as NBFC/MFI, financial companies, financial corporations, provident fund, insurance, relatives, friends, moneylenders, landlords, etc.

As of February 2021, outstanding credit to agriculture and allied activities grew 10.2% year-on-year to Rs 12.74 lakh crore, almost doubling from the 5.8% year-on-year growth recorded in February 2020, data from the RBI's monetary policy report publish Agricultural Credit under Priority Sector Lending.

Rural credit in pandemic times:

In the year 2021, agricultural credit outstanding grew at 12.3% over the year 2020, despite it being a difficult time in the history of the world. During this period Government of India announced various recovery packages and NABARD also collaborate on the revival process.

Agency wise ground level credit for 2022

(Rs. lakh crore)

Agency	Crop Loan	Term Loan	Total
Commercial Banks	6.1	6.0	12.1(73%)
Cooperative Banks	2.0	0.4	2.4(14%)
Regional rural Banks	1.6	0.5	2.1(13%)
Total	9.7	6.9	16.5

(37)



Source: RBI Report

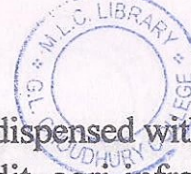
Initiatives that have been undertaken as follows:

1. Adopted liberal policy to extend refinance to RRBs.
2. Ensured liquidity to financing entities with impaired lending ability.
3. Aligned activities to GOI schemes under ANB package.
4. Taken steps to accelerate financing of FPO.

Priority Sector Lending is a major policy initiative through which credit is directed to sectors of national priority. The objective of the PSL has been to ensure that vulnerable and weaker sections of the society get access to credit and that there is adequate flow of credit to employment intensive sectors like agriculture and MSME.

At present, all Scheduled Commercial Banks are required to meet a target of 40 per cent of their Adjusted Net Bank Credit (ANBC) or credit equivalent of Off Balance Sheet Exposure, whichever is higher for Priority Sector Lending. RRBs and SFBs are required to meet a target of 75 per cent towards PSL. Besides the overall PSL targets, banks are required to achieve agriculture target of 18 per cent and a sub-target of 8 per cent of ANBC for small and marginal farmers. Under the revised PSL guidelines of 2015, direct and indirect agricultural

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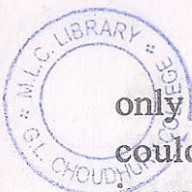
lending has been dispensed with. The eligible activities include farm credit, agri-infrastructure and ancillary activities. As per the new guidelines, the approach of agriculture under priority sector is to focus on 'credit for agriculture' instead of 'credit in agriculture' in order to give impetus to financing of supply value chain in the sector.

Though at the aggregate level banks have been able to achieve the overall PSL target of 40 per cent, so far they have failed to achieve the agriculture target of 18 per cent at system-wide level. However, public sector banks have achieved 18.12 per cent as against private sector banks' achievement of 16.30 per cent in 2018 - 19.

Achievement of Small and Marginal Farmers Target under PSL (Priority Sector Lending)

At the aggregate level, banks have been able to achieve the sub-target of small and marginal farmers under PSL. Though this reflects a satisfactory performance in terms of achievement of target by banks, a large proportion of SMF have not been covered by SCBs. As per PSL Returns (2015-16), the number of accounts under the small and marginal category are 5,13,88,257 and the total number of small and marginal farmers in the country as per Agriculture Census, 2015-16 was 12,56,35,000. This means, despite so many initiatives aimed at financial inclusion,

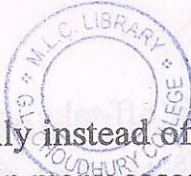
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only 40.90 per cent of small and marginal farmers could be covered by SCBs. There is a need to increase the coverage of SMF by banks as they constituted 86.21 per cent of total operated holdings and have 47.34 per cent share in the operated area. The economic rationale for loan waivers comes from alleviating the debt overhang of beneficiaries thus enabling them to undertake productive investment and boost real economic activity (investment, production and consumption). Loan waiver of highly indebted farming households can potentially free up lines of credit enabling them to make new investments, provided supply of bank credit to them is not affected by the changed risk-profile of the household. The economic benefit of loan waiver on households, therefore, can only be realized if credit allocation to beneficiary households is not impacted. Loan waivers, however, do impact the credit flow to agriculture due to moral hazard among both beneficiaries and non-beneficiaries of the bailout. This impact could be both in loan performance, as borrowers choose to default strategically in anticipation of future bailouts, and in credit allocation, as banks reallocate lending to lower risk borrower segments.

Regional Disparity in Agricultural Credit

The IWG (Internal Working Group) opined that disparity can be better brought out by analyzing



states individually instead of analyzing region-wise. This is because in many cases, states within the same region are not very similar in various aspects relating to agricultural credit. Moreover, IWG suggested to combine all eight states (Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura) under NE States as they have a miniscule share in the country's overall output as well as loans to agricultural and allied sector. Further, as most of the UTs are predominantly urban areas and do not have significant potential for agriculture and allied activities, it was decided to exclude UTs from the analysis. Commercial banks contribute to the corpus of RIDF and other funds administered by DFIs based on their respective PSL shortfall. Scheduled commercial banks contributed the major share (78 - 80 per cent) in agricultural and allied credit. Co-operative institutions also play a significant role in extending agricultural credit and the share of all co-operative banks/institutions (i.e. StCBs, DCCBs and PACS put together) constituted 15-16 per cent. The RRBs contributed the remaining 5 per cent of the agricultural credit.

The IWG (Internal Working Group) recommends the following:

i. PSL guidelines should be revisited in order to explore the feasibility of introducing suitable measures

for improving the credit off-take in central, eastern and north eastern states.

ii. NABARD should gradually increase the allocation of RIDF in central, eastern and north eastern states over a period of time.

iii. Corpus of RIDF should be increased and state governments should be sensitized to allocate a larger portion of their borrowing from RIDF for the purpose of absorbing funds for rural infrastructure development in their state.

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A case study on Tiwa Tribe in North East India with special reference to their Acculturation and Changes in the Society

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Introduction

Cultural change is a common feature in any society of the world. These changes frequently lead to significant transformation in social structure. It also leads to change in social thought and way of life of common people in the society. The process of social change is a complex one of alteration of different structure in a society over a certain period of time. This change develops in a society through socio-cultural, political, religious, economic and environmental ways which has both positive as well as negative impacts in the society. The negative aspects bring socio-political and cultural conflicts among various groups living in the society. The factors like measures undertaken by the government,

communication system, spread of education, urbanisation, occupational mobility, community development projects, frequent contacts with the people living in neighbouring societies in urban as well as rural areas and impact of other religion and social movements etc, helps in the process of cultural change in a society.

North East India is a multicultural region where people belonging to various tribe, caste, religion, languages and cultures has been found. Diversity, multicultural or cultural multiplicity becomes the character of this region. The diversity and multiplicity constitute its base of existence in a democratic social set up of the communities in the region. The process of assimilation exists among the various ethnic communities of North East India. The Assamese culture is also formed by the different groups of people and ethnic communities in the state.

Assimilation as one of the ethnic processes of ethnic nationality formation may be a progressive development, but, when socio-political consciousness develops among the assimilating tribes; strive for distinct identity, distinct culture, distinct language and its promotion and preservation often develops. This is also seen among the Tiwa people of North East India. Although from time to time especially in the last few decades it is seen that the different ethnic groups are dissatisfied with the process. The cultural change among them caused by some homogenous

and heterogeneous factors itself has become a threat to the very existence of their culture, tradition and languages. The people belonging to various tribal groups of Assam have been suffering a lot other concomitant problem for their survival basically due to the heterogeneous factors. However, both the homogenous and the heterogeneous factors are responsible for the cultural and other problems of ethnic groups in the region. Instead of updating, or reforming, or keeping or adapting the prevailing original; once the intrusion and exclusion have been allowed in time and places so far ethnic culture, values, ethical norms, practices etc. in the region is concerned. The problem of assimilation becomes sometimes more complicated when an indigenous community or groups of people began to follows the cultural life style of another community and abandoned their own original cultural practices.

Methodology Used

The study is descriptive and analytical one based on both primary and secondary sources. Interview and observation in Tiwa dominated areas constitutes the major source of data in preparing this work. The secondary sources are mainly books, journals and web resources.

Results and Discussion

The rapid cultural change has been taking place in

the society of Tiwa tribe also. In the past also the process of acculturation has brought a negative impact in the Tiwa society for which they had to lose their original culture and traditions. Sometimes it was occurring so extensively in form, especially among the plain Tiwas that the people in those areas have lost their own way of life so rapidly. This was the principal reason for which the Tiwas have suffered from problems of identity crisis and in such a situation the problem became so complicated that the Tiwas began to assert the revival of their lost culture, tradition, custom, language and their own way of life. The people of the Tiwa community are mostly living in the state of Assam and Meghalaya. Majority of Tiwa tribe of Assam are living in the district of Nagaon, Morigaon, Karbi Anglong, Dhemaji, Kamrup and Hojai. The Khasi and Jaintia district of Meghalaya state is also the home of Tiwa tribe. Tiwas living in the hills can speak their own language but most of the Tiwas in plains have lost their culture and language.

The Gobha, Khola, Nellie, Sahari and the 'Pancharajya' and 'Satarajya' were the areas dominated by the Tiwas, where they lived with distinct cultural identity since time past. In these places also conversion to other religion, specially from animism (*Adi dharm*) to Hinduism led to drastic cultural changes of the Tiwa culture. This is so because much of their culture has been influenced by their

religious practices. Besides religious conversion there was conversion by Tiwa tribe to other community. So the conversion, *sanskritization*, assimilation, modernization or other processes of social change which led the drastic change of a culturally rich community are signified as factors responsible. The factors which led bring problems for survival and become threats for extinction can't be considered factors good for the social change.

Looking at the historical background of the problem of ethnic and cultural transition in Assam, it can be said that the first jolt comes with the establishment of the Ahom rules in Assam. Sukapha had laid the foundation of the Ahom dynasty in 1828 and during his reign the cultural integration process was peaceful to certain extent. Later on, the smaller Tiwa kingdoms like the Sato Raijya, Paso raijya, Gobha, Nellie, Khola and Sahari was annexed by the Ahoms and the Ahoms had ruled entire kingdom according to their own way of life.

The second jolt to Tiwa culture came with the imposition of Hindu faith and practices by Rani Phuleswari of the Ahom dynasty. The indigenous faith (*AdiDharma*) and cultural tradition got tremendous pressure during her reign and she had converted various ethnic tribes and forced them to embrace Hinduism.

The third jolt to tribal culture came with the spread of Vaishnavism by Sankardeva. In smaller kingdoms

of plain areas belonging to the Tiwas mainly in the Sato rajya and Paso rajya there took the process of social mobility from the Tiwa tribe to other higher caste of the society. This process of sociocultural mobility had changed the very foundation of the Tiwa society.

The fourth jolt took place when British government had annexed the majority areas of North East India after signing the treaty of Yandaboo. The British had annexed the whole territory of the Tiwas in 1835. Along with the British the entry of the Christian Missionaries had changed the socio-political and cultural spheres of the region. The British rule in North Eastern parts of India and introduction of their administrative changes and the spread of Christianity in Tiwa dominated areas had changed the cultural outlook of the Tiwa community.

In the pre-British period, the Tiwa kings (*rajas*) had occupied an important position in the society. But after the annexation of their kingdom to British empire resulted loss of all the royal facility and honour in the society. The Tiwarajas of smaller kingdoms like Gobha, Nellie, Khola, and Sahari were under the subordination of Jayantia kings for a long period of time. On the other hand, the *raja Poowalee's* (local chiefs) of 'Sato rajya' and 'Paso rajya' such as Kumoi, Baghara, Torani, Kacharigoan, Gukhanagug, Ghagua, Tetelia, Mikirgoanya, Baropujia, Tupakushi, Khaigarh and Sara came under the administrative

dominion of the Ahoms. The Ahom rulers controlled the general people with the help of local chiefs or Kings. During the reign of the Ahom dynasty in the medieval period the Tiwas and the Kachari tribes were forced to follow the practice of '*Thapita-Sanshita*' by which they had to acknowledge the suzerainty of the Ahom power. Under the pressure of the ruling class of the Ahoms, the Tiwas were compelled to change their original culture and traditions.

The emergence of Brahmanism in Assam in the medieval period had an impact on the culture of the Tiwa tribe. Large numbers of the people belonging to Tiwas came to the influence of Brahmanism and Vaishnavism and they began to follow this new concept at the cost of their original culture. The Tiwa king of Baghara had donated 400 *bighas* of land to the Brahmins and praised the principles of Brahmanic culture. They had also given the *Lakheraj Grant to Batadrowa-than* (a place of public worship) in present Nagaon district of Assam. The present '*Kachari Satra*' near Kampur area of Nagaon district is also an example of religious conversion of tribal people which also changed Tiwa culture to certain extent.

It is also to be mentioned that *Vaishnavism* attracted the people of the Tiwa communities. They had come to the influence of the people living in nearby *Vaishnavite* villages. Although it is not known whether

after the religious conversion to *Vaishnavism*, its leader, Srimanta Sankardeva sought the cultural and caste/tribe conversion, the fact remains that *Vaishnavism* during Srimanta Sankardeva's time and in the latter period converted the Tiwas along with other people in religion first then in caste/tribe and culture through '*Horon-Bhajan*' (religious instruction and mode of worship). After the religious conversion there took place the process of conversion of their caste system to other communities.

The process of '*Saron*' (religious instruction) and '*Bhajan*' (mode of worship) of the Vaishnavite culture had become a tool for conversion of tribal people to Vaishnava principle. In this process the *Gosain* (preacher) took a leading role and he had forced the tribal people to give up their traditional culture, habits and customs. They had also to undergo atonement ('*prayachit*') and receive

'*Horon-bhajan*' from a '*Gosain*'. In this way, the native tribes including the Tiwas embraced Vaishnavism. After this conversion, they got a new status called '*Sarukoch*' (low Koch) in the society. However, it is worth to mention here that contrary to the social acceptance in third generation once when Gait wrote is not universal for all the cases of the Tiwas as there is the reverse process of De-Sanskritisation among them. It happened when the admittance could not receive the desired status. This has been observed greatly in recent period among

the Tiwas in plains.

The reign of Jaidhaj Singha is important as far as the matter of conversion of tribal people to Vaishnava religion is concerned. It was during reign, the first batch of the Tiwas had accepted Vaishnavism in '*Sato rajya*' and '*Paso rajya*' areas of middle Assam dominated by the Tiwa community. Satuwa, the local chief of Mikirgonya *Rajya* and the *Raja* of Topakushi were the path makers in this process. They had embraced Vaishnavism and discarded their age-old culture and religion of the Tiwa community. Even both of them had converted their ethnic tribalism to *Sarukoch* of vaishnavite principle. Later on, the other *Raja Poowalees* of '*Paso rajya*' and '*Sato rajya*' also followed the same path. Eventually, their Prajas (the subjects) also converted to vaishnavism following the footsteps of their Rajas. The subjects also converted themselves into the same line as shown by their kings and considered as *Raja's Dharma* as their *Dharma*.

The conversion of Tiwa people to other caste or religion resulted gradual decrease of Tiwa speaking population to a large extent. G.A. Grearson in his book '*Linguistic Survey of India*' reported that there were 40,160 Tiwa language speaking people in 1891. Dr. Grierson who first studied about the origin and status of Tiwa language has given data in his work which was first published in 1903. But the figure came down to 10,576 according to the 1961 Census

and 9954 in 1971. Assimilation of the Tiwas into the broad Assamese life and culture is the major cause for this downward trend. Besides this conversion of large number of Tiwa people to other group is also a cause for this reason.

The following table reveals the fact that while it is natural phenomenon that the numbers of Tiwa population should have to be increases in every decadal survey but the numbers of Tiwa people decreases in certain decadal census in comparison to certain earlier survey. There were drastic reductions in growth rate of Tiwa population in the Government survey of 1940 and 1950.

Table-1: Tiwa Population in Assam in Government Decadal Censuses Since-1872

Year of Census	Population	Year of Census	Population
1872	34,859	1941	51,308
1881	47,650	1951	52,352
1891	52,423	1961	61,315
1901	35,513	1971	95,609
1911	39,213	1991	1,43,746
1921	41,033	2001	1,70,622
1931	43,448	2011	4,01,830

Source: Censuses of India

The demographic vagaries of Tiwa tribe cannot be explained off hand. They may be partly attributed to certain cultural shifts taking place in the Tiwa society for a long time. A large number of Tiwas of the plains have been absorbed into the larger framework of *Vaishnavite culture*. It may also be noted that a good number of Tiwas have also converted to Christianity. Those Tiwas who had converted to Christianity had adopted Cristian way of life. Even in plain areas also, a sizable number of Tiwa people accepted Christianity as their religion.

Langtuk Hanse and his family had come from N.C. Hills district to MarjongTiwa village of west KarbiAnglong in 1911. They had converted a section of the Tiwa people to Christian religion. This process of conversion was continued in 1914 by Reverend Christopher Baker of the Roman Catholic Salvadorian Missionary Institute. They had established the Saint Mary's Church MarjongTiwa village in 1916. Araw Malang, KathsalaAmsong (Lukas), TalawAmsong, and few others were the first group of the Tiwas who had converted to Christianity in that village. In 1932, another Church namely 'Saint Joseph Church' was established in the area that converted the people of Pandurimakha, Sikdamakha and Amsobra village. The Catholic Celestial Missionary also converted large numbers of Tiwa people to Christianity. The Presbyterian Missionary also followed the same principle and converted the people of the village like

Romphom, Maulen, Amsetri, Pantalu, Roman Mayong and Amkhashi to Christian religion. The Tiwas of Meghalaya also accepted Christianity and abandoned the cultural practices of the Tiwa tribe. It is interesting to note that there are cases of Tiwas re-aligning their ethnic affiliation and have identified themselves as other ethnic groups which may be called ethnic 'conversion', although the term may not be accurate. The most glaring examples of the Tiwas' 'conversion' are their conversion to Khasi and Karbi. This kind of conversion often took place under the operation of certain kinds of push and pull factors. Some examples of Tiwas who converted into Karbi and Khasi tribe are given hereunder. It has been recorded that Marjong Tiwa villagers, after they accepted Christianity, converted to Karbi. The motivating factor in this regard was probably the quest to also get the social privileges and benefits under government schemes the Karbis are getting in Karbi Anglong. Because after having accepted Christianity, if they identify themselves as 'Karbi', they would easily get whatever benefits the Karbis of the region are enjoying. The conversion into Karbi was accelerated by their similarity with the Karbis in some social institutions and habits, customs and practices. Wadel wrote in 1881, '*the Lalungs got mixed up with the Garos (Khasi) and Mikirs; they have numerous exogenous clans*'. For another political reason the Tiwas were converted into Khasi in the state of Meghalaya. In

Meghalaya a section of the Tiwas converted into Khasi so that they may get recognition as Schedule Tribe, and enjoy the privileges the Scheduled Tribes are enjoying because Tiwa tribe is not recognized as Scheduled Tribe in Meghalaya. The Meghalaya government also prefers Christianity as the main religion of the state.

The conversion of religion of the Tiwas resulted change in the traditional institutes and practices of the Tiwa people. After conversion to *Vaishnavism* the Tiwas had abolished their age-old institutions like *Chamadi* (dormitory), *Nobaro* (main place of worship). They began to worshiped at *Namghar and Manikut*. Changes also occurs in clan and ritualistic practices. Many Tiwas had even changed their titles and accepted the titles of other communities like *Deka, Hazarika, Baruah, Rajbongshi, Thakuria, Medhi, Koch, Bhunya* etc. In the process of transition, change of religion appears to have contributed a lot to rapid social and cultural change. For example, though they are able to preserve linguistic identity and dress habits after having converted to Christianity in the hills, there were loss of faith in folk culture and folk tradition. What could be observed in this regard is the gradual loss of *Chamadi* (Village youth dormitory) especially in Tiwa hill villages dominated by Christians. The festive occasions were also discarded by the Christian Tiwas. Once they took the path of Christianity they took the path of

westernization or modernization as well. One point of significance in this regard is that it created internal division among the Tiwas people. As a result of conversion, the ethnic tradition and culture is either replaced or abandoned. After conversion to Vaishnavism, there was the replacement of their age-old institutions like 'Samadi' (Dekasang-the village dormitory system) to 'Namghar', the 'Nobaro' (Barghar- the place of worship) to 'Manikut' so on and so forth. The change in the clan system, language, culture, rituals, ways of living etc. have been brought under the process. Further in the transitional stage, they have been accepted titles like Deka, Hazarika, Baruah, Rajbongshi, Thakuria, Medhi, Koch, Bhunya and so on. Such an example is that Sri Rashmayi Rajbongshi; who was the office bearer of Koch Rajbongshi Sanmilani and from the family Lakhani Singh (Tiwa Senapati of famous Phuloguri Dhawa and a relative of Tupakushi Raja) took the Rajbongshi title only after the Baropuja conference of the Sanmilani. In the age of transition this group of Tiwas by adopting to new practices have imitated new custom, social values and way of life following the theological and religious beliefs taught by the new religions, either Viashnavism or Christianity. The impacts of this cultural changes can also be seen in the traditional dress pattern of the Tiwa tribe living both in hill and plains areas. Some of the traditional dresses of the

Tiwa community are *Kasong, Faskai, Joskai, Tagla, Thana, Kamsa, phagri* etc. The people who had converted their religion and practices to Vaishnavism even abandoned their traditional dress pattern in the society. They also avoided to participate in festivals of the Tiwa tribe like *Yangli, Sagra, Lukhumi, Wanchuwa, Borot, Thal Phuja* etc.

There were some other factors for which Tiwas had undergone social and cultural changes. During the pre-colonial period in the region, the Tiwa king appointed his office bearers and the headmen of Tiwa villages. The office bearers of the royal family of the Tiwas like Loro, Deori, Hatari, Dolo, Sangdolo, Sangmaji, Jela, Hari etc. worked for the preservation of sociocultural traditions of the Tiwa tribe.

The relative deprivation of the Tiwa tribe was one of the key factors for the process of acculturation. The ambition of the people to occupy higher position and honour in the society forced them to accept other religion and even converted themselves to other caste. This design of a section of Tiwas lead to loss of original Tiwa culture. From the study, it is observed that there are two groups of people in the in the process of social transformation in Tiwa society. Majority of the Tiwas are preserving their own cultural heritage. But those people belonging to other groups is not only converting their religion but also their own tribal identity and caste. The reformation in Tiwa culture in later stages had changed the concept of

conversion. The socio-cultural exploitation in the society by dominating groups also contributed in the process. For example, their culture and language doesn't find a place in *Assam Sahitya Sabha's* policy for its promotion or preservation for several years. As a matter of fact, the Tiwa and various ethnic groups thought that Assamese leaders are chauvinist. So, the Tiwa tribe had formed their own literary body. The *Tiwa Sahitya Sabha or Tiwa Mathonlai Tokhra* is the result of such chauvinist attitude of greater Assamese society. It was mainly formed to safeguard the socio-cultural and literary aspects of the Tiwa community.

Some other factors are also working in the process of acculturation and transition to other dominant groups of the society. These factors are-

1. The thought of recognition to other culture and social values.
2. The complexity to their tribe culture and the very nature of tradition.
3. The thought of assimilation in the process of building greater and unique Assamese society with composite culture.
4. The feelings to get superior status in the social hierarchy.

The present study reveals the fact that those people who had converted to Vaishnavism or converted their own caste and religion did not get superior position in the new society. They remained neglected

in the new social set up and people belonging to other caste or groups did not appreciate their activities because of socio- psychological reason. The cultures which received a transformation has no similarity with their original one. As a result there seems a great cultural variation within a same ethnic Tiwa groups. A unique visible pattern of cultural change among the Tiwas in the region can be observed.

In the 1960's, the '*Lalung Darbar*', a socio-cultural and political organization of the Tiwas, was able to restrict the ethnic conversion processes of the Tiwa community. The TiwaSanmilan also succeeded to block the system of caste or religious conversion of Tiwa people. The groth of socio-political consciousness of the Tiwas helped them to preserved their ethnic culture and identity. The Tiwa autonomy movement for an autonomous district within the state of Assam to protect their socio-political and cultural rights and for overall development of the Tiwa community also helped them to preserved their languages and distinct cultures. The All Tiwa Students Union, Lalung Darbar, TiwaMathonlaiTokhra, TiwaWomens Association, Lalung Youth Front and Autonomous Lalung District Demand Committee worked to bring cultural and political consciousness among the Tiwa tribe in North East India. The Tiwa autonomy movement also brought drastic changes in the socio-cultural life of the Tiwas. The spirit of revivalism ignited among the Tiwa masses which

helped them to realize the importance of their own culture and traditions in the Tiwa society. All the Tiwa organisations is working to accelerate the process and they are trying to stop religious conversion process. The establishment of language training centers, cultural centers, revival of age-old institutions like Samadi (Dekasang) etc. also helping in this regard.

Conclusion

The present-day society in North East India is becoming very rigid in nature so far social structure and composition is concerned. The social evil system like the 'Varno' and 'Caste' system is still playing a role in the existing society. Neo-vaishnavism has brought different changes to the life of plain and hills Tiwas of Assam. The politics of conversion has also created a psychological distance between both Converted people (Saraniya) and those believes in original Tiwa culture (Osaraniya). This division is very much wide in Tiwa society. It is important to note that no Saraniya people even take any food from osaraniya people. Because they considered the Osaraniya as lower to them in social structure.

India's North Eastern region is a land of cultural variations and people belonging to various ethnic communities lives in the region. This variation sometimes brings cultural conflicts among various ethnic communities. Cultural assimilation is necessary to build a strong nation but this process should not

be at the cost of others' cultural identity. A particular community or group of people can not get superior position or status just by converting their religion or caste. People can not attain salvation by religious conversion. The distinct cultural traditions and languages introduce the originality of a tribal community. A proper scientific research on acculturation and social changes in Tiwa society is important to find a solution of the problem. Cultural changes have also brought lot of undesirable change in the society resulting loss of original culture and traditions. The study reveals the fact that the fear of losing cultural identity of the Tiwas is one of the main reasons for ethnic assertion of the Tiwa tribe in post-colonial period. The harmonious and equal sustainable developments of all ethnic communities are the needs of the hour of diverse human races in North East India.

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SUPERI INDUSTRY AND WOMEN 'S HUMAN RIGHTS-AN ANALYSIS

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Introduction: Like other Provinces of India, in Assam some superi Industries are developed. In Assam superi Industries are established in some towns and in some Villages mostly around towns where there is easy communication.

Meaning of Superi: The "Superi" is also famous as Betel Nut. The scientific or Botanic name is "Areca Catechu". Superi is also known as Areca Nut.

Methodology: Both primary and secondary data are applied in this topic. The primary data are collected with the help of randomly personal interviews with some owners of Superi Industries and the women evolved in the process of Superi. The secondary data are collected from Newspapers, Internet and the like.

Sampling size: Some owners of the superi Industries and some women evolved in the Industries established in the Village Barbari Jhar under Barpeta District and in the Village Shimlajhar under Baksa District are taken for personal interviews.

Women's Human Rights: Women are human beings and as a result they have human rights like those of men such rights to life, liberty, equality, justice and education etc. The woman folk have some special rights. The democratic countries including India have provided human rights to the women and girls. The Constitution of India ensures equal pay for equal work both for men and women through the Article 39(a, b) and right to education up to 14 years of age through the Article 21(A). Moreover, India has enacted laws prohibiting child labour. Involvement of Women in the processing of Superi: The processing of Superi involves a number of activities such as boiling, cutting, drying, pressing and the like. The woman folk including minor girls are evolved in such activities. Because, they boil Superi in pots or suchpens for a while until the covers of Superi become soft conducive for easy cutting and unrolling the covers. Some times women, particularly the minor girls do the work of pressing the uncoiled and mildly dried superi in order to prepare "Gadda" (a particular type of best quality Superi) Violation of women's Rights: The woman folk have to do hard work in connection with the process of Superi which is less possible in case of man. But unfortunately are not equally paid like man .They are paid Rs. 20-25 per bag big Superi for boiling and uncoiling. In a day one women can boil and uncoil about 6-8 big bag superi. From this point of view one woman may earn Rs. 120-160 a

day. For earning this meager amount of money they have to work 12-14 hours. Again Re.1 is paid for pressing one Kg. Uncoiled Superi. It is observed that almost all or majority of women are illiterate and ignorant. On account of economic background essay they are not aware of their rights. They use to work with the moto, "Something is better than nothing. "Again it is seen that they think it better to engage their girl children in the processing of Superi than to send them school.

Conclusion: It is vivid from the above scenarios that rights of Women and girls are being violated in many ways. So attempts should be undertaken to do justice for them. In this case the following points can be put forward. (1) Labour Acts should be strictly implemented. Such Acts have touched them. The Labour Inspectors should visit such Industries and take necessary steps. (2) Minimum reasonable rate for boiling, cutting and pressing of Areca Nut should be fixed. (3) Women must be educated. (4) Awareness human rights must be arranged.

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ROLE OF NAAC IN ENHANCING QUALITIES OF HIGHER EDUCATIONAL INSTITUTIONS

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Abstract

As the civilization around world today has been running with a full pace, the education system of a country has to take a decisive role. Irrespective of stages of education, a quality development is a dire need at present to display the excellence of civilization of a country or a continent. In this regard higher education has always been playing a pivotal role in this regard. The static quality of the HEI is not at all expected by the people of a mostly civilized country. India, to cope with all the world class education, devotes it's all effort to improve all the stages of education and especially in the field of Higher Education it can be found profoundly. As the part of this mission in 1994, NAAC, an autonomous Council of the Govt. of India formed to reshape the HEIs which were the output of National Policy in Education 1986. In this paper the effort has been made to find out the

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real change in the HEIs after the NAAC's initiative in enhancing qualities of the HEIs

Keywords: Assessment, Accreditation, Peer team, Value Framework etc.

Introduction:

When you don't have an aim, an ambition, a vision towards your life; no futuristic approach towards your World; when you do not have any sense of responsibilities to your family, to your neighbours, to your society; certainly life would be dull and drab; under what circumstances you would be recognized by none. At the same time no one will feel that you are here in this World to do something. Somehow your life runs over a stereotyped track. What's the use of such life which lives for itself only?

Our higher educational institutions were also doing same thing in pre-90's and during 90's. These higher educational institutions ran to provide degrees to the students with amalgamation of both quality and non-quality human resources. During this time the area of educational or extracurricular activities were confined to its boundary of a single higher educational Institute

But this kind of scenario of the higher educational institution did not last for long since National Policy in Education 1986 had a recommendation on the reconstruction of the Higher Educational Institution in the sphere of academic, infrastructural and its role model in the society. To some extent the National

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Policy of Education sought a dynamic nature as well as it sought its role to go across the boundary of its own academic periphery and to reach the aimed targets of the National Policy of Education suggested for an autonomous council to redesign it. However the recommendation of this policy found to be given birth of NAAC (National Assessment and Accreditation Council) in 1994 in Bangalore, Karnataka.

Purpose of the formation of NAAC:

After the formation of NAAC it has published its Vision, Mission, Value framework and seven steps to maintain the qualities of education in the HEI's. These all together reflected how it will work in future and accordingly it becomes a Scale to measure a HEI in Grades which now reflect the standard of a HEI in different aspects and general people can easily assume the role of a HEI in its agenda or at the same time can it can be assumed how much the institute become successful during the course of time.

Let us have a glance over the Vision, Mission, Value framework and seven steps to maintain the qualities of education in the HEI's-

Vision:

The *vision* of NAAC as to make quality defining element of higher education in India through a combination of self and external quality evaluation sustenance initiatives

Missions:

The *missions* of NAAC are as follows:

- (a) To arrange the periodic assessment and accreditation of the Higher educational Institutes or Units thereof or specific academic programmes or projects.
- (b) To stimulate the academic environment for promotion of quality of teaching learning and research in higher education institution.
- (c) To encourage self-evaluation, accountability, autonomy and innovations in higher education
- (d) To undertake quality related research studies, consultancy and training programmes.
- (e) To collaborate with other stack holders of higher education for quality evaluation, promotion and sustenance.

Value Framework:

In its agenda, NAAC points out some value framework for the Higher Educational Institutions of the country. To promote the following Core Values among the Higher Educational Institutions of the country:

- (i) Contributing to the National Development
- (ii) Fostering Global competencies among students
- (iii) Inculcating a value system among students

(iv) Promoting the use of technology quest for excellence

Seven Steps of quality management:

At the same time NAAC has recommended seven steps to maintain the quality of Higher Educational Institution after the word QUALITY which are as follows:

- Q: Quest for Excellence
- U: Understanding the Concept
- A: Action Oriented
- L: Learner centric approach
- I: Innovation for Change
- T: Training to build competencies
- Y: Year-round activity

Formation of Internal Quality Assurance Cell (IQAC):

For the operation of all the vision, Mission, value framework and to maintain its quality, NAAC advocates the establishment of Internal Quality Assurance Cell (IQAC) by all the HEI's, expected to be inspected by NAAC and all the accredited HEI's for the first cycle and the post accreditation quality sustenance activity

Objective and functions of IQAC:

The objective of the IQAC is to develop a system for conscious, consistent and catalytic action to improve the academic and administrative performance

of the institution. At the same time some of the functions of IQAC are as follows as suggested by NAAC. These functions are as follows:

- (a) Development and application of quality benchmarks, parameter for the various academic and administrative activities of the institution.
- (b) Dissemination of information on the various quality parameters of higher education.
- (c) Organization of Workshops, Seminars, on quality related themes and promotion of quality circles.
- (e) Preparation of the Annual Quality Assurance Report (AQAR) to be submitted to NAAC based on the quality parameters.

Mechanisms of IQAC:


At the same time IQAC shall evolve mechanisms procedures for:

- (a) Ensuring timely, Efficient and progressive performance of academic, administrative and financial tasks
- (b) Optimistic and integration of modern methods of teaching, learning and evaluation.
- (c) Ensuring the adequacy, maintenance and functioning of the support structure

IQAC as a facilitator:

NAAC also points out how IQAC will facilitate or

contribute a HEI

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- (i) To heightened level of clarity and focus in institutional functioning towards quality enhancement and facilitate integration of the quality culture.
 - (ii) To provide a sound basis for decision making to improve institutions functioning
 - (iii) To the enhancement and integration among the various activities of the institutions and institutionalize many good practices
 - (iv) To act as change agent in the institution.
 - (v) To better internal communication.

IQAC is the central mechanism of NAAC to implement its all the vision, mission and value framework in the grass root level or in other words over the Higher Educational Institutions all over the country. After the formation, NAAC has been playing a pivotal role in reshaping the HEIs over the country, whether it may be college or university.

Process of inviting NAAC peer team to HEI:

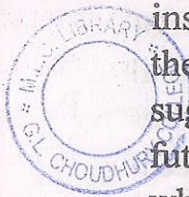
As the preparation of a HEI to be visited by NAAC peer team consisting of two members along with the Chairperson; needs to be followed lots of formalities and as part of the process the concerned HEI has to prepare a self study report as per the guidelines of NAAC and has to send both hard and soft copies to the NAAC authority and as soon as it

has been accepted both the two parties go for letter of intent and consequently NAAC gives its consent and all the requisitions during the whole process of Peer Team Visit. At the same time after getting all the consent from the concerned HEI, the NAAC authority send all the schedule to the concerned institute and finally the HEI also has to get ready for the visit.

Changes in HEIs as a result of inviting Peer team of NAAC:

Now, people can observe a rapid change in the external aspects of the concerned HEI to be visited by NAAC. All the infrastructure has got a new look, the campus turns to a fresh and festive look. At this situation the institute seems to wear new garments as we do in some special occasion.

This is the external change of the institution i.e. commonly visible to all the HEIs which go for the visit of the NAAC peer team. But this is not the all we think it to be. The main role of which the institute has to play is that it has to present all the evidences which have been noted in the SSR that was sent earlier to NAAC authority. Besides, the HEI has to show all kinds of excellence of the Institution before the team. At the same time the team interacts with the different stack holders of the HEI and tries to know the exact problem of the HEI which also give them the real knowledge on the real and the fake qualities of the



institution. And finally the team prepares a report on the institution about the prospects, scope, slacks and suggests the remedies to overcome the loopholes near future. Out of these comments the institute can assume what would be their tentative Grade; it is going to be achieved.

Conclusion:

Finally getting a satisfactory Grade from the NAAC authority, the HEI now becomes eligible for getting rewards from the RUSA in the form of financial package for the overall development of the HEI. This is the Role of NAAC on enhancing qualities of higher educational Institute. Though the quality enhancement of the HEI has not been discussed thoroughly in the above discourse, here it may worth mentioning that in the question of academic quality, NAAC peer team never negotiate with any kind of issue raised by the Institute. Therefore, getting a satisfactory grade, it is a challenging job for each and every HEI.

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EDUCATION AS AN INSTRUMENT OF SOCIAL CHANGE:

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Introduction: Education is an important human activity. It was born with the birth of human race. It is also a process of social change. Social change is the change that takes place in social structures and social relations. Social change implies a change in social structures in the form of the size of the society, its compositions and the type of the social institutions maintained by it. It includes changes brought about by psychological factors like attitudes and modes of behaviours, patterns of thinking and general aspirations, beliefs and traditions.

Nature of Social change:

1. Social change is universal: Social change is a universal phenomenon as it occurs in all societies. Development of science and technology changes in material equipment, ideologies and human values take on new components and institutional structures undergo resolving.
2. Social change is a sentimental process: Social

change is a sentimental process change in the society that can not be stopped. Society cannot be preserved in a museum to save it from change.

3. Social change is not uniform: The speed of Social change is not uniform. In most of the societies Social change occurs rapidly while it take place in some other societies slowly. In this regard we can compare the change in urban areas with rural areas.

4. Human change: The sociological significance of the change involves the human aspect. Thus Social change refers to social interaction and social relation of people, that is, it is about human change.

5. Social change is temporal: Social change is temporal in the sense that it denotes the time sequence, innovation of new things, modifications and renovation of the existing behaviour and the discarding of the old behaviour patterns. Thus Social changes are taking place through times.

Factors Affecting Social change:

It is not an easy task to identify the factors which cause Social change. The cultures of different societies at different points of time may indicate the direction in which the social change have taken place in those particular societies. Following are the main factors which affects the social changes:

1. Geographical factors: Certain geographical factors like climatic conditions influences social

conditions. In India, different areas such as Assam, Andhra may be affected by floods and the state of Bengal may be influenced by an earthquake or famine.

2. Environmental factors: Environmental factor such as newly built cities, industrialization and urbanisation also affect social conditions. For example, in certain parts of the countries there are brisk movement between the rural and urban population.

3. Migration: Migration is caused by environmental as well as climatic factors. An earthquake, floods, famine or war may cause to move people to new place and new environment. India's partition and Bangladesh war stand as living examples of Social change ... to migration.

4. War: War is the most potent factor in Social change. War destroys age-old conventions and affects inter-presonal relations. For example economic, social, mental and political life of the people undergoes much change.

5. Population Explosion: Population explosion considerably affects the economics and social change and social strandards of the people migration of the people from India to Canada, America, England and certain other countries added to the population there and affected the social structures of these counties.

6. Scientific and Technological Advanced: Scientific and Technological advances also bring about social

change. People move from the farm to the factories and from the countryside to the big industrial cities. This creates problems of housing, slums, over-work, pollution, low wages etc.

7. The style of living also changes one to science and technological development. Osborn says, "Technology changes our society by changing our environments to which we intern adapt."

7. Ideological enhances: The birth of new ideas sprawl their waves across the social horizon. For example, Rousseau's idea of liberty, equality brought about French revaluation. In the same way Gandhiji's idea of non-violence rooted the British out their feet in India.

8. Cultural factors: The culture of a country plays an important role in bringing about social change. The basic elements of culture like literature, religion, language, philosophy, religious rites, poetical works and faith give speed and direction to social change. Culture is more effective and powerful. It determines the limits to social change as Max Weber said, "Social change takes place along with cultural changes."

Education plays an important role in the field of social change. It can be considered as the most powerful instrument for creating social change in the following ways:

1. Levels of social change: Social change or

something that works itself not in the society at two lives. The first level is the surface level at which changes are appearing and the second level in the in depart level which side gives birth to a new change.

2. The vital role of Education: Education has a vital role to play in the process of social change. Besides education, there are other mediums such as books, magazines, newspapers, radio, television which acts as powerfully as education.


3. The three-fold function of education: Education as an agent of social change may acts in three ways:


- a) It can retard the process of change.
- b) It can maintain the status.
- c) It can accelerate the process of social change.

4. Education a creative force: The function of education as a creative force is very important. Education can remove social barriers and overcome cultural lags. It can act as a means of social reconstruction.

5. Expectations from Education: Democratic forces are gathering momentum, much is expected from education, particularly in India, in the wake of the emerging pattern of education, that is 10+2+3, and there is a good relationship between education and social change.

This relationship as in the following manner:

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1. Education prepares the individual for social change. It brings a change in the need desperations and also creates frustrations with the status.
 2. Education initiates the social changes and gives them a direction and purpose.
 3. Education creates the social reforms and leaders who continuously make all the efforts to bring about social change.
 4. Education determines the nature of social changes which ought to be brought about.
 5. The knowledge pertaining to various changes taking place can be transmitted to the people through the medium of education.
 6. Education protects the internal values and saves them from the pernicious effects of social changes.
 7. Education helps us to analyse each and every change that takes place in the society. Education can provide us knowledge about good and bad changes.
 8. Education prepares our mind to welcome and adopt desirable changes in the society easily. It creates conducive environment among us so that we can welcome and accept social changes.
 9. Education can establish some democratic values like equality, freedom, secularism, tolerance, fraternity, non-violence etc. in the society.
 10. Education solves any type of conflicts which arise between various groups and sections of a society



through its thoughts and feelings and brings about unity in diversity.

Conclusion: Lastly, it can be concluded that education influences in every aspect of human life in the field of social change. Because individuals never establish contact with each other in the same way. On the other hand, every human relationship there is some novelty, some change etc. The world is dynamic in nature, change in eternal law of nature and the law of life. Thus, there is a close relationship between natural life and change. This type of changes may be termed as social change and education plays a significant role in these changes. So, it is considered that education as an instrument of Social change and development.

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GENDER JUSTICE, CAUSES OF GENDER INEQUALITY

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Abstract:

The study on Gender justice and causes of gender inequality is conducted to know about the meaning and concept of gender justice and causes of gender inequality with special reference to India. Though it's a global phenomenon but present study is aimed to know the various causes of gender in equality which are prevailing in Indian society. Attempt was made to find out the major causes of gender inequality already prevailing in our society.

Gender justice means equal participation by women and men in both economic and social development, and women and men benefitting equally from societies' resources is crucial for achieving gender justice.

Keywords: Gender, Justice, inequality, causes.

Introduction:

Development of a nation depends on inclusive growth. A nation can does not achieve its desire goal by depending on only men. But in a patriarchal set up women are deprived from participating various



developmental activities. Since long past women have been portrait weak in history, literature, art, religion, society, education, and culture. Women were/are entrusted with different stereotypes roles to play in society. Married women are confined to stay at home for household and children rearing activities and if single they are expected to get married and have children.

Review of Literature:

A comparative Study on Gender Justice was carried out by Upasana Mukherjee. She writes about gender justice prevailing in India and other nations. She found that it is very tough to have complete justice towards genders in India the reasons being the diversity in cultures, subcultures, rigidity in traditions and beliefs, lack of education, lack of development, poverty, unsuitable enforcement of law, deep rooted patriarchy which leader to subversive conditions of women in our society, she writes about various law prevailing in the country. Gender hierarchies in Europe and USA are more balanced than that in India.

"Gender stereotypes in the workplace and discrimination it creates" by Danica Dodds, found the negative effects that gender stereotypes produce from women in the workplace. It also found that not only women, but men are also affected especially

homosexual men for not acting masculine enough. The study also showed that gender stereotypes lead to various form of discrimination such in incomes, employment and promotional practices, sexual discrimination, and pregnancy discrimination.

In the study, "Types of discrimination in the workplace" by Scott Boyd found two forms of discrimination in the workplace and i.e., Experience discrimination and Job-type discrimination. The first one says that discrimination take place based on one's age. And according to second form one, the author says that discrimination take place on one's job role. Individuals are looked down upon not because of their skills, but because of the task done by them. People in the lower position are always looking down. Poverty, social structure, lack of education, infrastructure inadequacies and traditional practices are some of the factors responsible for backwardness of girl child. The study also throws light on different forms of discrimination faced by girl child. And main reason for such discrimination is biological difference between males and females.

Objectives of the Study:

The present study aims to fulfil the following objectives:

1. To understand about the concept of gender justice.

2. To highlights the main causes of gender inequality.

3. To Suggest measures for gender justice.

Findings

Concept and meaning:

Gender impartiality is a kind of human right. Like men everywoman and girl are entitled to live in dignity and in freedom, without any fear. Gender justice is indispensable for development, poverty reduction, and is crucial to achieving human progress.

As we all know female physique only differs from male physique only, human mind does not have a gender, neither women heart also differs from male heart.

Gender justice implies equal care and same values of both sexes. It means gender a gender-neutral society - equality of access and best of individual choices. It also means a society free from gender barriers, biasness, or prejudices. Gender equality is a basic human right and that is guaranteed in various national and international forums.

Gender equality means men and women get the equal opportunity in distribution of power and knowledge and enjoys same status and facilities, rights, and obligations both in their private and public lives. In order to achieve gender equality practicing gender justice is must.

According to Oxfam gender justice as the full equality equity between women and men in all spheres of life, resulting in women jointly, and on an equal basis with men, defining and shaping the policies, structures and decisions that affect their life and society as a whole.

Gender justice aims at ending the inequalities between men and women that are produced and reproduced in the family, the community, the market, and the state. It also needed to make mainstream institutions - from justice to economic policymaking are accountable for talking the injustice and discrimination that keep most of the women poor and excluded. It is a harsh reality that women have been ill-treated in every society for ages and India is no exception. Influences of gender injustice are experienced by women and girls severely. They face discrimination at home and in workplace. Despite women are portrayed as a symbol of shakti, atrocities are committed against her in all sections of life. She is sometimes considering as commodity or as a slave. They are sometimes considered as an object of male sexual enjoyment and reproduction of children.

Causes of Gender inequalities:

Many opportunities and facilities are not equal to women and men in most of the countries in world. Women still suffer from several inequalities in the

workplace, home, and other settings. According to the United Nations, one out of three women and girls worldwide is estimated to have been a victim of violence or sexual abuse. Main causes behind gender injustice can be describe as below with special reference to India:

1. Illiteracy is one of the main obstacles in women empowerment. Only with the help of education can know their rights. An educated women can't be exploited easily.
2. Another major cause of gender inequality is women belongs to a weaker section of society because suffers from the many handicaps due to rigid, outdated social custom and religious practices.
3. Still 30 percent of total population in India is poor, 70 percent are women. Women poverty is directly related to the absence of economic facilities and autonomy, lack of access to resources etc.
4. Lack of job opportunities is another hindrance of women injustice. Most of women in urban and rural areas spend time on unpaid home sustaining work. Due to household allocation of responsibilities women does not get new opportunities. Bearing and rearing of children often results in de-skilling, termination of long-term labor contacts.

5. Women are not free from social customs, beliefs, and practices. In family women are perceived as playing only a supportive role. Favoring sons and disfavoring towards daughters are complex phenomenon that persists in many places. Anti-female social biasness is the main causes of gender disparity.
6. Although many reforms carried in social arena regarding women rights and dignity attitudinal disparities still hunt our rural masses despite many positive changes, women in our society continue to be victims of exploitation, superstition, and social atrocities.
7. Awareness is another main hindrance in the way of women justice. Still, most of the women are unaware of their basic rights and capabilities. They simply accept all types of discriminatory practices in family and society largely due to their ignorance's and unawareness.
8. A large number of women around the world don't have authority over their own bodies. Accessing birth control is very difficult. According to World Health Organization (who) over 200 million women who don't want to get pregnant are not using contraception.
9. Women also receives lower- quality medical care than men. Lack of education and job

opportunities makes them poorer. They are less likely to be get a good healthcare.

Suggestions/Measures for Gender justice:

"Although progress has been made in advancing women's rights, it has been slow and inconsistent, and many sex-discriminatory laws remain entrenched," Romina Canessa, a human rights lawyer at Equality Now, told Global Citizen. "When governments deny women and girls the same rights as men and boys, this legitimizes discrimination and abuse, and means they have no formal choice if their rights are violated." Protecting the legitimate rights of women is crucial in the fight to achieve full gender equality, she spoke, adding that all laws that discriminate on the basis of gender must be abolished.

There is a need to be more aware of the challenges women and girls in our country still face, and what we, as a society, can do to make a more a gender-sensitive environment, bust stereotypes, and make our children, whether boys or girls, more gender-friendly. Some insightful tips on how to gender sensitise children:

1. Fight Gender Stereotypes

Children learn a lot from their immediate surroundings - families, friends, school, neighbourhood, media, and books. Stereotypes based on gender and its internalisation starts at an early age. Children, who

grow up in gender-equitable environments, tend to believe in gender stereotypes less than their peers, who grow up in a gender-inequitable environment.

2. Promote Gender Equality at Home

It is important for parents to treat girls and boys equally (food, sports, education, equal celebration at birth, etc.). Parents are the first role models' children have. So, if they grow up seeing gender inequality being exercised or tolerated in this relationship, they are more likely to be exposed to negative gender role stereotyping. It is important for parents to share household chores as well as outside chores, participate equally in financial matters, exhibit joint decision making and treat each other with respect.

3. Talk About Gender Issues with An Age-Appropriate Lens

Often, parents try to shield children from incidents related to gender-based violence, but children still get to know of these issues through friends or media exposure. It is important for parents to talk to children about gender-related issues in an age-appropriate manner so that they grow up to be more gender-aware, gender-responsive and respectful.

4. Imbibe Gender Equality and Respect As Core Values

Mutual respect for all irrespective of their sex, caste, socio-economic status, religion, region and educational

status. These are core values which start getting ingrained in young minds from an early age. Hence, it is important to imbibe mutual and unconditional respect, equality and opportunity amongst all to lay a strong foundation for a gender-equal society.

5. The Right Gender Messaging - Gender Is Not Synonymous with Women and Girls

Gender is often misrepresented as pertaining only to women and girls. It is important to create awareness that society creates gender norms and stereotypes. Gender stereotypes impact all of us, yet affect women, girls and the 'third gender' more.

6. Tap Into Girl And Woman Power

Through knowledge, skills and leadership development of girls and women, we can build a resilient, empowered, and motivated generation. Such a generation will have high aspirations for self and a commitment to gender equality and equity.

7. Engage with Men and Boys

We all must share responsibility and commitment towards gender equality, not only women and girls. It also should not focus only on women and girls. Engaging with men and boys is equally important and helps in creating an enabling environment for an equitable society.

8. Gender Sensitise Service Providers

Service providers - whether education, health,

financial, or legal - play a significant role in strengthening gender stereotypes. If we sensitise this group on gender, they can promote positive gender roles and norms, leading to a wider impact. They can also provide gender-sensitive services such as separate toilets in schools for girls. Further, specified areas in public places for young mothers to feed their infants would help a lot. Also, there should be discussions about crèche facilities at workplaces for young mothers who lack support systems.

9. Celebrate and Promote 'Positive Deviants' in Society

Breaking barriers require bold steps by both women and men, paving way for an enabling environment. Recognising the 'positive deviants' in our society like Mary Kom, the Phogat Sisters and their father is important. We must promote their stories to motivate others for progressive change.

10. Media as A Game Changer

All forms of media must promote positive gender role models and equitable gender norms through movies, shows, documentaries, and articles. They can communicate to the masses and have an impact due to the depth of messaging and the reach.

Here are 22 ways to help yourself and your society move beyond gender stereotypes and the resulting gender inequality.

1. Emphasize Accomplishment over Physical Attributes.

Whether you're thinking of yourself, interacting with your children, or dealing with others, emphasizing accomplishments is much more helpful than focusing on physical attributes. Too often, people turn their attention to "being pretty" when speaking to and about girls. Very often, too little attention is paid to their capabilities. The same is true of adult women. Focusing on a male's physical strength can be just as harmful, especially if the male isn't as physically strong as society expects him to be.

2. Choose Colors Based on Personal Preferences.

The idea that you should choose a specific color simply because it is the right color for a person of your biological sex is counterintuitive. In fact, the colors for boys and girls have changed over the years based on nothing more than the whims of the fashion industry. If you're a male and want to wear a pink shirt, do it unapologetically. If you're a woman and prefer to decorate your home in brown corduroy, do what appeals to you.

3. Learn Skills Based on What Interests You.

There was a time when all women were expected to learn skills like sewing, cooking, and childcare. Even today, women are often denigrated if they try to learn

skills like automotive or electronic repair. On the other hand, a man who spends his free time sewing may be considered effeminate. Whatever skills you want to gain, find the right teacher or class, and get to work. You might find that it's harder than you thought. On the other hand, you might just find your new vocation.

4. Encourage Young Women to Excel in Science and Math Subjects.

There's been a lot of discussion lately about getting young women more involved in STEM subjects (science, technology, engineering, and math). For more men than women study STEM subjects in school and pursue STEM jobs after graduation. Why? Chances are it has nothing to do with the biological capabilities of the students and everything to do with cultural norms for gender.

5. Expect Men and Women to Share Fairly In Household Chores.

Every couple must make decisions about who will do the household chores, especially those that no one enjoys doing. It's unfair to suggest that women should do all the cooking and cleaning if that's something they don't like. It's also unfair to expect that men should do all the yard work if they'd rather contribute in some other way. So, who should do the chores that no one wants to do? Decide fairly so

that both men and women take part of the burden.

6. Create Mentoring Programs for Men and Women in Non-Stereotypical Jobs.

Being in a job where there are no or few other workers of your gender can be extremely stressful. You may be seen as an outsider. Others may fear you or discredit your contributions. Having support is crucial. A great way to get that support as well as learn how to navigate a difficult work situation is to find a mentor who has been through what you're experiencing. Moreover, if you want to help change societal norms, help others thrive in non-stereotypical jobs by working to create a mentoring program for others.

7. Acknowledge Both Men's and Women's Contributions to History.

It's often said that the history of the U.S. is all about what our founding fathers accomplished. Now, society needs to incorporate more stories of the contributions of the thousands of women who helped found the U.S. as well. An example might be the story of Sybil Ludington, who warned the colonists of the approach of the British forces in much the same way as Paul Revere. She was honored at the time but was never fully acknowledged in the history taught to American children. By telling your children stories of women who helped make history, you

empower the girls and help boys understand their value as well. Then, when they become men and women, stereotypes won't color their view of the past, the present, or the future as much.

8. Be Friends with People of Both Genders.

Friendships between men and women can be just as satisfying as those between women and other women or men and other men. When you choose your friends based on shared beliefs, interests, and activities, you may find that you enjoy spending time with someone who is not of your gender in a platonic way. At the same time, you may come to understand and respect the other gender even more.

9. Don't Accept Violence from Anyone Regardless Of Their Gender.

Violence is never okay, whether it's a man or a woman who initiates the violence. Never accept violence in any form.

10. Acknowledge and Help both Women and Men Who Are Victims of Domestic Violence.

Both men and women can experience domestic violence. Yet, many people find it hard to get past the gender expectation that men should be able to defend themselves. If a man experiences abuse, he deserves the same help in getting out of the abusive relationship as a woman. Help someone who has faced domestic violence whether they're a man or a

woman. If you need help, the domestic violence hotline can be reached at 1-800-228-7395.

11. Recognize Men's Needs to Be Parent Figures Too.

At one time, children were sent to live with their mothers after a divorce unless the mother didn't want the child or she was openly abusive. That is changing, but complete equality hasn't been reached yet. Men need to be given opportunities to parent and spend time with their children, just as women are given those opportunities. If you're a male and feel you're being shut out of your child's life, there's no reason you should go along with it. If you're a female, you need to make room for your children's father to play a part in their upbringing.

12. Plan Policies to Meet the Needs of Both Women and Men.

If you're a member of a government agency, a business executive, or a leader of a community organization, you might have the opportunity to have an impact on eliminating gender stereotypes. When you're creating policies for your organization, simply pay attention to what all of your employees need and create policies that make it easier for everyone to fulfill those needs within your organization.

13. Plan Budgets to Take Everyone's Needs into Account.

Whether you're making a family budget or planning spending for a large corporation, you need to consider the needs of both the men and women involved. With those needs in mind, create a budget that satisfies the needs of everyone involved. If this is accomplished, all members will be able to contribute more effectively to the family or organization and have a satisfying life within it.

14. Pass Tougher Legislation to Punish Sex Offenders.

With the #MeToo movement, judges are beginning to take women's complaints of sexual harassment and misconduct more seriously. It's important for legislative bodies to keep up the pressure on sex offenders and the organizations that employ them so that the momentum isn't lost. Men who act appropriately need to be acknowledged and encouraged, too, so that change can go in a positive direction for everyone.

15. Build Your Self-Esteem Based On Who You Are As A Person.

When you build your self-esteem around the identities ascribed to your gender, that offers a great avenue and model to follow. In some cases, however, it can limit people to only seeing good in themselves if it reinforces their preconceived notions regarding the relationship between gender and identity. Yet, many

parts of who you are have nothing at all to do with your biological sex. If you celebrate every good thing about yourself, you'll likely find yourself going well beyond gender stereotypes.

16. Look for Work Opportunities In All Your Areas of Interest, Regardless Of Gender Expectations.

Looking for work can be a daunting task for anyone. When you automatically eliminate job opportunities from your search because they don't fit with what you think a man or woman should do, you make the task even more difficult. Instead, look at the full range of job opportunities. Allow yourself to consider any position that sounds interesting and within your capabilities.

17. Write Fiction That Promotes Gender Equality.

Well-written prose can have a powerful impact on culture. If you write fiction, such as stories, screenplays, or novels, you can work to change female stereotypes with each word you write.

18. Allow Time and Space to Care For Others Whether You're A Male or Female.

Caring for others has long been considered a female occupation. It is women who have been expected to care for children at home, care for children in daycares or kindergartens, and care for elderly or disabled

people inside or outside the family. If you're a man, you can choose to take on these roles, too. And, if you're a woman, you can allow and expect men to share in these duties.

19. Network with Others Who Are Promoting Gender Equality.

People in business often do a lot of networking. But in social situations where you're mixing with strangers, it can be easy to stick to groups that are familiar to you. It takes a little effort to break out of your normal sphere. But if you're only networking with those who want to keep things as they are, you may miss out on opportunities to help overcome stereotypes of women. Taking the initiative to go introduce yourself to a new group can be all it takes to cross boundaries and form meaningful connections. At least include others who share your intention to make a difference in gender equality within your networking circle.

20. Speak Out Against Gender Bias.

When someone is harmed or held back due to gender bias against them, be prepared to speak out against the practices that caused the damage. These situations include when you are the recipient of biased actions. Whether the problem is female or male stereotypes, the added attention can help effect change.

21. Don't Put Yourself or Others Down Because

Of Gender.

Whatever you do, never put yourself down for being the gender that you are. Whether you're a woman or a man, perfect stereotypes don't exist. Think of yourself as the complex person that you are. Reducing yourself to a stereotypical image may encourage you to denigrate or judge yourself in negative ways. Find a way to be happy and proud of who you are, regardless of who other people think you should be due to your gender.

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Gender inequality can be reduced by giving equal opportunities' | Cities News, The Indian Express

GENDER DISCRIMINATION AND ALARMING SEX-RATIO IN INDIA

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Introduction:

Gender Discrimination implies discrimination against the female in a male dominated society. Though by birth man and woman are equal, but the women become the victims of the man for the reasons best known to man. Biologically both are different with complement responsibility assigned on by the creator. But simple observation clearly reveals that there is discrimination against the female in all parts of the world except a few places or countries.

Sex ratio implies number of female per thousand male during a particular period in a country or in a region. Sex ratio, as has been noticed has a declining trend. If we examine the sex ratio in India, it is noticed that since 1901 there has always been an excess of males over females.

Gender Discrimination in India:-

Women usually suffer gender Discrimination and devaluation at home, at work place, in matrimony, in public life and power particularly in developing countries like India. The statistical data published by

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the ministry of women and child welfare and the NCRB (National Crime Records Bureau) is an eye opener that de-glorifies the celebrated culture of our country. The data published by the ministry like home affairs, social welfare etc. From time to time is nothing but the increasing number of cases of rapes, dowry related deaths, mental, physical and emotional torture, molestation etc. Discrimination is found in economic, social and political fields. Representation of women in the Lok Sabha, Rajya Sabha and the state legislatures has always been below 15 percent. This is clear from the following table which manifests the representation of women in the Lok Sabha since the first Lok Sabha election 1952.

Lok Sabha Number of women MP		
Percentage		
First (1952) --	24	NA
Second (1957) --	24	NA
Third (1962) --	37	NA
Fourth (1967)--	33	NA
Fifth --.	28	NA
Sixth --.	21	NA
Seventh--.	32	05.89%
Eight--.	45	08.15%
Nine (1991).	28	05.15%
Tenth(1996).	42	08.00%
Eleventh (1998)	41	08.00%
Twelveth (1999).	44	08.10%

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Thirteenth (2004).	52	09.57%
Fourteenth (2009).	52	09.57%
Fifteenth (2014).	64	12.00%
Sixteenth (2019).	66	12.15%

In the organization of political parties also women get less representation. In India, discrimination is shocking in the rural areas. Examples of imposition of various types of bans and special discriminatory codes of conduct for females are not rare.

Declining Sex Ratio: The number of females per thousand male is declining in India. The following table reveals that picture.

Census year	Females per thousand male
1901	970
1911	962
1921	955
1931	950
1941	946
1951	945
1961	940
1971	930
1981	935
1991	929
2001	933
2011	935
2021	949

This type of sex ratio is described as being "adverse to women". In fact this should be treated as being "adverse to men" because if there is shortage of

about 65 females for every 1000 males, then 65 males cannot hope to find wife. Declining Sex ratio may be attributed to the following factors:

- (a) Bad upbringing of baby daughters.
- (b) High incidence of female mortality for all ages due to the same reason.
- (c) High death rates of females during the reproduction years.
- (d) Infanticide of baby daughters immediately after birth.
- (e) Non-waiting for daughters, if couple had sons.

Steps against discrimination: For protecting the rights of women and for the empowerment of women, steps have been taken at the national and at the state level. Various non- governmental organizations and pressure groups are also working in this sphere. There is a full- fledged ministry for women and child welfare. Acts against dowry, domestic violence etc are working against discrimination. By bringing an Amendment Act, 33 percent seats of the panchayats have been reserved for women. Each Universities and colleges have set up 'women cells' for women empowerment and protection. The central govt. of India has been introducing ' Gender Budget' since 2005-06 especially for the betterment of women's. Government is also seriously and sincerely taking steps to raise the sex ratio.

Conclusion:

Inspite of various steps, movements, slogans discrimination against women is going on. But if we always accuse men for discrimination and violence against women, it will not be proper. It will be like discrimination against men. A large number of cases display that women themselves are also responsible for violence against women. Therefore, discrimination against women by both gender needs to be stopped. Mere observation of a particular day as women's day, daughter day, organizing seminars, discussions, speeches will not give return. It needs to be supplemented by population education, value based education, increasing work participation rate etc. Women are the creator, women implies beauty, power, strength and women imply life. The implicit and explicit power of women should not be underestimated.

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SATRA CULTURE AND SOCIETY: HAREKRISHNA MAHANTA'S CONTRIBUTION

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In Indian cultural history the application of the term 'Satra' seems to be new in regards to understand Vaishnavite Institution. Scholars opine that the term 'Satra' is used in the Vedas. According to Rigveda, yajurveda, Chandogya, Upanishad etc the term 'Satra' means a sacrificial session for 13 to 100 days. To some Rock Inscription and Copper Plate Inscription the word 'Satra' means residing monastery of the devotees and worshippers and performing the Vedic rites.

Dr. S.N. Sarma in his book 'The Neo- Vaishnavite Movement and Satra Institution of Assam' translated Kabiguru Baikunthanath Bhagvata Bhattacharya's book 'Sarana-Mallika' stated Satra in English as 'That supreme place adored by gods and vaisnava where ardent devotees perform duties pleasing to God and where ninefold Bhakti daily prevails is called Satra.(p104)

Sanskrit dictionary describes 'Satra' as 'satah sadhun

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trayate iti traih kah' - that which protects the righteous is called Satra. Chandrakanta Abhidhan describes 'Satra' as a sacrificial session and vaishnavite monastery of Assam. Hemkosh, another assamese dictionary defines Satra as 'the residential area of the nobles, religious people, a religious institution, a monastery.

While describing about the structural feature of a Satra, SN Sarma says..

"Satras are generally situated on quadrangles surrounded by palisades or walls.

Each principal satra is marked by the existence of a namghar, a manikuta, a *batcara* and two or four rows of *hatis*".
(P100)

In the last decade of the fifteenth century, the religious history of Assam took a new turn with the initiation of the Vaishnavite movement (Bhakti Movement). It took about two centuries to firmly get established the Vaishnava faith as the supreme religious sect in Brahmaputra valley. (Sarma,104) It was under Sankardeva's disciples Madhavdeva and others that the Satra system was fully developed.

Bishnuram Medhi, former Chief Minister of Assam, in his introductory to the Dimbeswar Neog's 'Jagatguru Sankardew' said that Sankardeva gave us universal

religion, culture, music, dance and drama and a well knit democratic social institution of 'Satra' through which he preached his religious tenets. In these Satras people of all classes and castes meet together and perform social and religious functions. He taught to lead a pure life of service and dedication and helped in bringing about a feeling of unity amongst all classes of people living in this region and laid a sound foundation for political, cultural, spiritual and linguistic growth in this region forming the North-Eastern corner of India.(pviii)

What Sankardeva thought of a greater assamese society, that long cherished dream which is yet to be fulfilled, presently it gives a ray of light in the form of Harekrishna Mahanta, a present day social reformer, who passed away recently on 19th July, 2021

With a dedication to spread the devotion of Sankardeva's 'Ek Saran Naam Dharma', Istadev Nabish along with Harekrishna Mahanta went to Khairabari in present day Udalguri district from Barpeta Satra.

Born in 1926, near Baradi in Barpeta district, Harekrishna Mahanta started to look after the daily activities and rituals of the Barpeta Satra when he was nine years old. The young Harekrishna Mahanta's dedication, sincerity and devotion to Bhakti culture impressed all the elders, bhakatas and also the then

Deka Satriya Istadev Nabish who later became his friend, philosopher and guide.

In the present district of Udalguri, on the foothills of Bhutan, Khairabari, Harisinga and Dimakuchi are some areas which were very backward with no road connectivity. With Bodos, Rabhas, Tea Tribes, Nepali and other community residing the area was a heterogeneous in character which was surrounded by various problems. In this circumstances, Harekrishna Mahanta went on with his mission to spread the message of Bhakti culture preached by Sankardeva. He had to face a lot of obstacle and problems in his early days.

With the support of few local people and active support of Istadev Nabish, Harekrishna Mahanta established a Satra at Barengajuli in the year 1953. Gradually people from all walks of life started to take 'Sarana' under Harekrishna Mahanta and now at present about 30 satras were established in the entire area of Balisitha, Bhergaon, Outola, Murabari, Botabari, Thanpara, Ratanpur, Murkhat, Kalikhola, Chuchigaon and others. His socio-cultural activities were not confined within the Satra campus itself but goes far beyond the villages far and wide. In the year 1965, Kalaguru Bishnuprasad Rabha once visited his Satra and lauded his works in bonding the various section of people by the means of Bhakti Marga. He said

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that for a good task meant for a society, men have to face various problems, obstacles, sorrow and pain and for it there must be patience to overcome it from our journey. In this world honest work and mission are succeeded only by the means of overcoming the difficulties. (Malakar 16)

In the year 2006, srimanta sankardev satra central committee conferred the title of 'Bhakat Siromani' to Harekrishna Mahanta for his lifelong contribution in social upliftment and expansion of Satra culture. In 2006, Puri Project of Sankardeva Mission conferred him the title of 'Aata Purush', later in the year 2009 Asom Satra Mahasabha conferred him with 'Satra Ratna' title. In the year 2011 he was awarded the 'Bhagwan Buddha National Fellowship Award. In the year 2012, Mahanta was also awarded 'Gormuriya Pitambar DevaGoswami National Award'. Later in the year he was also awarded 'Apurba Prernarna' award by Apurba Singha Nyas, Satrabhushan title conferred by Barpeta Satra.

Social and cultural contribution: Sankardeva's Ek Saran Dharma or the Naba Vaishnav Movement which is better known as the Neo-Vaishnavite movement is based on the basic principle of humanity involving people from all walks of life from tribes to other marginalised section of people in society. (Sarma, 42)

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Sankardeva preached a doctrine of 'universal social brotherhood' and offered prescriptions for harmonious living of the people of diverse caste and creeds. His philosophy of 'Bhakti' succeeded in uniting the diverse tribal communities of the region and gave it a culture, to be later identified as Assamese culture. (Baruah, 447)

Harekrishna Mahanta attempted to organise a new society indulging the all sections of people in the Bhakti culture by leaving behind the discriminating all caste and community. Through his Satra a spiritual and religious bonding among all the people is what he sought so. Harekrishna Mahanta's vision was not only to revoke the masses religiously, but for the upliftment of the society and also for a steady progressive social life. Satras of Harekrishna Mahanta also served as a centre of learning for the common illiterate people.

One of the unique character of Harekrishna Mahanta was that, though he himself was a lower school educated, but he was well versed with the Vaishnava Sastra and Puthis. The Bhagawata, the Kirtan Ghosha, the Naam Ghosha and other books were widely remembered by him. Under the patronage of his Satra, Harekrishna Mahanta established Sonajuli Sankardev Prathamik Vidyalaya in 1958 at the satra campus for the upliftment of the tribal and

underprivileged children. In the year 1962, he established the Sankardev Mission Ucchatar Madhyamik Vidyalaya for which the literary rate of the entire locality began to increase hereby. His journey for the upliftment of education continued and in the year 2002, under his initiative and support of the local people, he established Dimakuchi Mahavidyalaya (College) (Bayan, 27). For the benefit of students and expansion of education, he also established a library named 'Ramai Kachari Library'. Bapchandra Mahanta, a prominent scholars of the Satra Institution, writes that people of each class are not equally forward, therefore the chief aim of Satra is to bring forward of all the backward classes. Both the trainee and trainers of this are called in the common language as Bhakat or Bhakata (devotee), (Mahanta, 105). From this viewpoint, Harekrishna Mahanta under his Satra treated his institution as a training centre of social system.

After Sankardeva, his followers and disciple Madhavdeva, Gopaldeva, Damodardeva, Harideva, Vamsigopaladeva during the medieval period were can be considered as Great Integrators of the Assamese society. Later Pitambar Deva Goswami of Majuli, a great social reformer in the early 20th century was a great integrator and in the present day it is none other than Harekrishna Mahanta who with his

hard work and sacrifice can be considered as a great integrator of the late 20th and early 21st century.

In the Satra Institution, the sweet tuned kirtanas, reading of the Vaishnava puthis and other programmes of the institutions brought the Bhakti cult daily to the door of the tiniest hamlet. People of all classes and castes whether devotees, disciples, followers or sympathisers meet together and perform all kinds of works, social, moral and religious. It had the perfect control on social matter and gave a proper direction to cultural life. (Acharya 239)

The cultural life of Assam in the sixteenth century was as rich and varied if not more as that of any other part of India and the credit for this cultural renaissance in the region goes to the personality and genius of Sankardeva. (Acharya 240)

Following the path of Sankardeva, Harekrishna Mahanta with his message of love and forgiveness, people participated in the sweet lyricism in the form of Naam-Prashanga, Diha Naam, Borgeet and Satriya Dance. Chanting of prayer in Bodo language, wearing each community's traditional attire in the festivals of Satra gives a message of unity in diversity.

We have seen recently how violence, political turmoil, mayhem, agitation have turned the State unrest, but it is noteworthy to see that those places in the Udalguri district have remained untouched from violence and

unrest and it was only for the feeling of oneness among all the tribes and communities that it happened and also we can say for the social and cultural reform by Harekrishna Mahanta through his Satra institution. Though he is not with us but he set the vision, mission and values to his disciple, followers and the humankind. The present society which is turning divisive, but it is only through culture that we can integrate it. He showed a path, banded together the different caste, community by erasing the differences; and hereby we can take it as an example for a harmonious society and nation building. So it can be said that a new era of socio-cultural sustenance and integration through the Satra culture of Harekrishna Mahanta is reached.

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THE LIFE OF JOHN KEATS: A JOY IN SORROW

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Keats, whose works explore the significance of beauty, joy, and imagination in a world of suffering and death, was one of the great poets of the Romantic era and is generally acknowledged to be among the finest writers of personal correspondence in English.

John Keats, the eldest child of Thomas Keats and the former Frances Jennings, was born on October 31, 1795, in the living quarters of the family business, the Swan and Hoop Stables, in London, England. He had three brothers, George, Thomas, and Edward (who died in childhood), and a sister, Frances Mary. By all accounts, the family was lively and affectionate, and John's earliest years were probably happy. Unfortunately, the Keats family fortunes received a disastrous shock with the death of John's father following a riding accident in April of 1804. John's mother, in desperate haste, married an unpropertied bank clerk, William Rawlings, on June 27, 1804, and left him soon thereafter, thus forfeiting everything she had inherited from her first husband.

The children had moved into the home of their grandparents, John and Alice Jennings, even before this second marriage, and it was there that their mother ultimately rejoined them. She lived on only until March of 1810, succumbing to what was almost certainly tuberculosis, the disease which would eventually kill both young Thomas and her favorite son, John. John is reported to have nursed her through some of the worst stages of her illness, thereby getting a foretaste of what he himself would experience a decade later. Even before this, on March 8, 1805, the grandfather had died, leaving a will which provided fifty pounds annually for his daughter Frances and lump sums of 250 pounds plus interest for each of her children when they came of age, none of which was paid out during the poet's lifetime. Additional money, placed as a trusteeship in the hands of Richard Abbey by Alice Jennings several years before her death in December of 1814, was mishandled, perhaps criminally and the poet spent much of his life on the brink of poverty, partially because his obsession with poetry brought him little income but also because Abbey, his legal guardian, gave him only a portion of the money which was rightfully his. Despite the various deaths and the family's financial problems, the Keats siblings remained close, maintaining their affectionate relationship through visits and regular correspondence after the breakup of the household.

During the summer before his father's death, Keats had entered the academy of schoolmaster John Clarke at Enfield, where the future poet was a student until his mid-teens. Although quick-tempered and often involved in fights, the result of boyish high spirits rather than malice, he formed friendships easily and was a favourite among his schoolmates. Despite his curly hair, rather delicate features, and diminutive stature--he stood less than five-foot-one at his full growth--Keats experienced little of the adolescent persecution which so plagued his contemporary, Percy Bysshe Shelley, Keats possessed the same sensitivity and generosity as Shelley, but he was more pugnacious and down-to-earth than the ethereal pacifist, and this gritty, bantam element made him more compatible with his peers. Indeed, throughout his short life, he had a talent for friendship exceeded only by his talent for poetry.

With the encouragement of John Clarke and his son Charles Cowden Clarke, Keats developed a passion for reading during his final years at Enfield, especially an interest in books of Greek mythology. After leaving the school in 1811 to become an apprentice apothecary-surgeon with Thomas Hammond of nearby Edmonton, Keats continued his reading, visiting the schoolmaster's son several times a month to discuss books and authors. On one memorable occasion, the young Clarke introduced Keats to

Edmund Spenser's *The Faerie Queen* (1590, 1596). The eventual result of Keats's enthusiasm for the Elizabethan poet was his first poem, "Imitation of Spenser," written in 1814, when he was approaching his nineteenth birthday; that age was comparatively advanced for a poet who was to become one of the most important in the English (or any) language, especially when one considers how little time Keats had left to live. Although the conclusion of his apprenticeship with Hammond was still ahead, plus several months of study at Guy's Hospital in London. Keats's growing fascination with poetry would assure that he would never make significant use of the apothecary's license granted him in 1816.

Keats successfully completed his apothecary's examination on July 25, 1816, after which he vacationed in Margate with his ailing brother Tom. Following his return to London in September, he sought out Clarke, who had recently moved to London from Enfield, and the two read George Chapman's translation of Homer together. By the next morning, Keats had written the sonnet "On First Looking into Chapman's Homer," the first of his poems which bears the undeniable stamp of genius. Shortly thereafter, Clarke introduced Keats to Leigh Hunt, a fellow poet and the influential editor of the ultraliberal *Examiner*, where Keats's poem "To Solitude" had

been published during the previous May. The two became immediate friends, and while visiting Hunt again later in the year, Keats wrote a large part of "Sleep and Poetry," a work which explicitly announces his dedication to the poetic life.

Through Hunt, whose stylistic influence is evident in much of Keats's early work, not always happily. Keats became acquainted with the poets, artists, and intellectuals of London. At various times, Hunt's circle included such figures as the literary parodist Horace Smith, the political philosopher William Godwin, the painter Benjamin Robert Haydon, the critic William Hazlitt, the essayist Charles Lamb, and the poets John Hamilton Reynolds and Shelley, Haydon, with whom he discussed the grandeur of William Shakespeare and the beauty of the Elgin marbles; Hazlitt, many of whose ideas on the poetic imagination he borrowed; and Reynolds, to whom he addressed several of his profoundest letters, were to be especially important to his future.

Hunt recommended Keats to his many friends as a gifted young writer and published an article in praise of Reynolds, Shelley, and Keats in the December 1, 1816, *Examiner*. The lure of poetry was now so great that Keats announced to the angry Abbey that he was giving up plans to earn his surgeon's license and

turning his full attention to establishing himself as a poet. His first volume, a generally undistinguished collection which he dedicated to Hunt, was published by Charles and James Ollier on March 3, 1817. Within a few weeks, Keats had left London to work on a much more ambitious project, the sprawling poetic allegory of the questing imagination, *Endymion*. By late November, having moved restlessly from the Isle of Wight to Margate to Canterbury to Hastings back to London and finally to Oxford, he had the four-thousand-line poem ready for final revision. By April of 1818, *Endymion* had been published by the firm of Taylor and Hessey.

Keats spent several weeks of the period between completing the draft and seeing the final printed version of *Endymion* in London, where he met William Wordsworth, whose egotism offended him, and heard several lectures on poetry by Hazlitt, one of which gave him the inspiration for the grotesque verse romance drawn from Giovanni Boccaccio's "*Isabella: Or, The Pot of Basil*." He then visited his brother Tom in Teignmouth, Devonshire, and was troubled by Tom's obviously declining health. During the brothers' return to London, Tom, who had only a few months to live, experienced serious hemorrhaging. His brother George, meanwhile, had become engaged to marry Miss Georgiana Wylie and had committed

himself to emigration to America.

George and Georgiana were married in late May and left England the following month, after which Keats and a new friend, Charles Brown, made a walking tour of the English Lake District and Scotland. Having written a bundle of poetic impressions of his journey, Keats returned in mid-August, feverish and susceptible to further infection, only to discover that Tom's tubercular symptoms had become much aggravated. To make matters worse, as Keats began the melancholy and on *Endymion* appeared in three conservative periodicals: *Blackwood's Edinburgh Magazine*, the *Quarterly Review*, and the *British Critic*. The particularly vicious and snobbish article in *Blackwood's Edinburgh Magazine*, probably written by John Gibson Lockhart, lumped Keats with Hunt and several others into the "Cockney School" of poetry, a condemnation by association echoed in John Wilson Croker's critique in the *Quarterly Review*. Although these attacks did not, as some have claimed, hasten Keats's death, they made an already unpleasant period of his life even less pleasant.

On December 1, 1818, nineteen-year-old Tom Keats died, leaving John with memories of suffering and death that would cast their shadow over much of his remaining poetry and add profundity to what had

previously been beautiful, sometimes brilliant, but too often shallow and naïve. He had already begun the Miltonic fragment "Hyperion," a poem which he would later rework as *The Fall of Hyperion: A Dream* (1856), thereby making even more explicit his theme of the growth of the imagination that follows the human fall into full knowledge of the entwined joys and agonies of earthly life.

Deepening his sense of this inevitable entanglement of joy and sorrow was his love for the beautiful young Fanny Brawne, whom he had first met during Tom's final weeks of life and to whom many of his most passionate short lyrics were addressed. Often driven frantic by Fanny's flirtatiousness, Keats nevertheless won her pledge, late in 1819, to marry him, but their union was made impossible by his own impending death. On February 3, 1820, after months of uncertain health, he spat up a quantity of arterial blood which he immediately recognized as evidence of his doom.

What occurred between Tom's death and that terrible day on which he foresaw his own demise, however, was a flowering of poetic genius unmatched in English literary history. During his *annus mirabilis*, in addition to continuing "Hyperion" and working on *The Fall of Hyperion*, Keats wrote "The Eve of St. Agnes," "La

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Belle Dame Sans Merci," "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy," "Lamia," and "To Autumn," as distinguished a manifestation of lyric power as any poet has ever produced. Peripatetic as ever, Keats composed "The Eve of St. Agnes" during a visit to Chichester and Bedhampton early in 1819; "La Belle Dame Sans Merci," "Ode to a Nightingale," "Ode on a Grecian Urn," and probably "Ode on Melancholy" during a spring interlude at Wentworth Place in the Hampstead area of London; the first part of "Lamia" during a summer stay on the Isle of Wight; and the second part of "Lamia" as well as the whole of "To Autumn" in August and September at Winchester.

Tragically, when most of these poems, plus a handful of others, were published by Taylor and Hessey during June of 1820 in Keats's third volume of poetry, his poetic career had already ended. In a vain effort to recover his health, Keats had left England for Italy in September of 1820 with the painter Joseph Severn. He died in Rome on February 23, 1821, where he was buried, at his own request, under the inscription, "Here lies one whose name was writ in water."

John Keats's personality and his poetry can best be understood through a careful reading of his letters, perhaps the most insightful written by any English poet. What emerges from his correspondence is the

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portrait of a charming, generous, surprisingly levelheaded young man who loves the world of the five senses with consummate intensity and who believes passionately in the power of poetry to create essential beauty from the unrefined ore of human experience. During the earliest phase of Keats's career, this artistic intensity, this "gusto" as Hazlitt frequently referred to it, manifested itself as a power to suspend his own ego and to identify imaginatively and nonjudgmentally with objects and events beyond himself. Although he never lost this power of empathy, the intoxicated pastoralism which it frequently produced gradually gave way to a darker and, at the same time, more satisfying vision of human life, a vision in which our earthly existence is portrayed as an unresolvable mixture of bliss and pain whose mingled ecstasies and purgatorial trials fashion our souls. At its most mature, Keats's poetry never denies that the world is a place of suffering and death, but it courageously affirms that the sorrows of life must be embraced if life's beauty is to be realized. For Keats, the rejection of life is the worst of all possible errors.

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A STUDY ON HYBRID CLOUD SELECTION APPROACH TO AUTOMATE THE CLOUD SERVICE BASED ON MULTI - STANDARDS DECISION SUPPORT SYSTEM

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Abstract: Cloud computing is the delivery of computing resources on demand with reduced management effort. One of the key problems in migrating multi-component enterprise applications to Clouds is selecting the best mix of VM images and Cloud infrastructure services. A migration process has to ensure that Quality of Service (QoS) requirements is met, while satisfying conflicting selection criteria, e.g., throughput and cost. The main problem in mapping software applications to cloud services is selecting the best and most compatible software components to ensure a cost-effective model. When selecting components to migrate the cloud, software

engineers must consider many criteria and complex dependencies among other systems' components. Thus, a technique for locating components to be migrated without actually moving them is needed. To overcome these challenges, we propose an approach which can be used in the hybrid decision-making process based on a set of measurable factors in the pricing models of cloud providers. In the presented approach, coupling among different components of the system is measured. Then, a proposed cost measuring function is used to choose the optimal migration scenarios. And implement PSO algorithm to find the fitness values to select optimal cloud service system to overcome complexities in web application systems. VM images, Cloud infrastructure, Qos, Cost-effective model, Optimal migration scenario, PSO algorithm.

Key words: Cloud, Decision, Web, Server

1. Introduction:

Cloud computing is a computing paradigm, where a large pool of systems is connected in private or public networks, to provide dynamically scalable infrastructure for application, data and file storage. With the advent of this technology, the cost of computation, application hosting, content storage and delivery is reduced significantly. Cloud computing is a practical approach to experience direct cost benefits and it has the potential to transform a data centre from a capital-intensive set up to a variable priced

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environment. The idea of cloud computing is based on a very fundamental principal of "reusability of IT capabilities. The difference that cloud computing brings compared to traditional concepts of "grid computing", "distributed computing", "utility computing", or "autonomic computing" is to broaden horizons across organizational boundaries. Forrester defines cloud computing as: "A pool of abstracted, highly scalable, and managed compute infrastructure capable of hosting end customer applications and billed by consumption."

Cloud services are popular because they can reduce the cost and complexity of owning and operating computers and networks. Since cloud users do not have to invest in information technology infrastructure, purchase hardware, or buy software licenses, the benefits are low up-front costs, rapid return on investment, rapid deployment, customization, flexible use, and solutions that can make use of new innovations. In addition, cloud providers that have specialized in a particular area (such as e-mail) can bring advanced services that a single company might not be able to afford or develop. Some other benefits to users include scalability, reliability, and efficiency. Cloud computing QoS values of Web services can change dynamically due to the update of server hardware/software or workload change of servers. The Internet environment is highly dynamic. QoS values of web services can change dynamically due

to the update of server hardware/software or workload change of servers. Moreover, some of the selected services may become unavailable suddenly at run-time while new service candidates may be launched. The pay-per-use business model promoted by cloud computing paradigm will enable service providers to offer their services to their users in different service levels [16]. Thus, service users will be soon faced with a huge number of variations of the same services offered at different QoS levels. The need for efficient Web service selection approaches is becoming more and more urgent. To address these challenges, we present a cloud model-based web service selection approach. The main contributions of this paper can be summarized as follows.

- ◆ To address the problem of web service selection and demonstrate the influence of uncertainty of QoS on the service selection process.
- ◆ To propose a novel concept, called QoS uncertainty computing, to model the inherently uncertain of Web service QoS.

Next, a migration strategy needs to be defined and applied to make the transition from the local data center to the Cloud infrastructure service. A migration strategy defines the migration procedure in means of order and data transfer. The process of migrating an IT system to a Cloud infrastructure service comprises of five steps listed in pre-sorted, modifiable order as

following:

- ◆ Cloud infrastructure service selection
- ◆ Cloud VM image selection
- ◆ Cloud VM image customization
- ◆ Migration strategy definition
- ◆ Migration strategy application

2. Multi Criteria Decision Analysis:

One of the major challenges facing an entrepreneur in business prioritization entails coming-up with a reliable model that will rank the available business opportunities (where should we invest). A useful class of models that rank the opportunities is called multi-criteria decision analysis (MCDA) that deals with decisions involving the choice of a best alternative from several potential candidates, subject to several criteria such as those faced by a potential investor. Although MCDA technique seems to offer a natural mechanism to tackle problems of this nature, there is no evidence of their use. Partly this is because the problem is an inter-disciplinary in nature (i.e., Entrepreneurship and Management Science) but mainly because MCDA requires intervention of Management Science that lacks in an entrepreneur. So therefore, propose to build the first MCDA business selection tool with inherent family of models to solve the problem.

In essence, one way of establishing this relevance is through a study involving statistical correlation analysis. Second, as individual investors have

boundaries on the investment capability and preferences; wish to develop a framework that would account these limitations. This will only be possible if, for each question asked, we enumerate the possible responses from the investor. As the responses are directly linked to the model, it is essential that the validity of such responses is supported via a triangulation research technique. The third challenge entails weighting the responses from the potential investors and linking them to the MCDA model. In this case, weight normalization heuristic needs to be developed and embedded in the MCDA model. While numerous methods exist for weights normalization, we propose a popular rating method that requires the responses to be expressed on a numerical scale.

Finally, for the model to work we requires a database hooked into the MCDA model that enumerates possible business opportunities available within a region. Initially, a sample size based on stratified random sampling technique will be selected. The sample will then be analysed and generalized for the remaining regions (population) through a fall-back principle that uses statistical induction. MCDA is a structured approach to decision-making that quantitatively evaluates alternatives, in this case, metrics, based on defined project criteria, expert opinions, and stakeholder preferences. It integrates a wide variety of information to evaluate project alternatives and rank them based on their aggregated

value with respect to a set of criteria. It usually consists of four stages. The project team, incorporating expert and stakeholder opinions, must define: (1) the set of possible decision alternatives (in this case, metric alternatives) to be evaluated and ranked; (2) the criteria of the value tree that will influence the decision that these alternatives will be evaluated against; (3) the importance of each criterion relative to the others or their "weight" followed by a normalization of weights performed separately for each order of criteria (criteria of order one, criteria of order two (or sub-criteria), etc.); and (4) the value of each alternative with respect to each criterion. Depending on the specific MCDA method, (3) and (4) may also include uncertainty estimates. The hypothetical monitoring goal of the optimal set of metrics is twofold: (i) to select the best restoration alternative; and, (ii) to evaluate restoration project success by measuring the degree to which the intended objectives have been achieved following the project implementation period. The research has the following specific objectives:

Present a new model using MCDA techniques that will prioritize business opportunities.

- ◆ Analyze the criteria used by an entrepreneur for aiding investment decisions.
- ◆ Establishing a process of assigning weights to the different criteria identified.
- ◆ Weighting the preferences (answers)

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selected by the investors based on the criteria identified.

- ◆ Establishing a process of identifying the business types in a region (i.e. the investment opportunities available in the region).

3. Literature Survey:

3.1 Cloud Genius: Decision Support for Web Server Cloud Migration:

In this paper, introduce the Cloud Genius framework that lowers hurdles introduced by the complexity of the Cloud migration process. Cloud Genius offers a detailed process and comprehensive decision support that reduces a Web engineer's effort of finding a proper infrastructure service and VM image when migrating a Web application to the Cloud. The order reflects the fact that an image can be chosen for a certain Cloud infrastructure service only. Alternatively, selecting a Cloud VM image first restrains the number of eligible Cloud infrastructure services, typically to one. In more complex settings multiple components and databases must be migrated in parallel, what requires to apply the steps described above component wise. Additionally, interconnections and relations between the components must be considered. With Cloud Genius it proposes an approach that translates both selection steps into multicriteria decision-making problems to determine the most valuable combination of a Cloud VM image

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and a Cloud infrastructure service. The Cloud Genius framework defines a Cloud migration process. Within the process Cloud Genius offers a model and methods to determine the best combined choice of a Cloud VM image and a Cloud infrastructure service.

3.2 A Petri Net-Based Model for Web Service Composition:

Web Services as Petri Nets:

Petri nets (Petri 1962, Peterson 1981) are a well-founded process modelling technique that have formal semantics. They have been used to model and analyse several types of processes including protocols, manufacturing systems, and business processes (Aalst 1999). A Petri net is a directed, connected, and bipartite graph in which each node is either a place or a transition. A Web service behaviour is basically a partially ordered set of operations. Therefore, it is straight-forward to map it into a Petri net. Operations are modelled by transitions and the state of the service is modelled by places.

In this paper, propose a Petri net-based algebra for modelling Web services control flows. The model is expressive enough to capture the semantics of complex service combinations and their respective specificities. The obtained framework enables declarative composition of Web services. It shows that the defined algebra caters for the creation of dynamic and transient relationships among services. A Web service behaviour is basically a partially

ordered set of operations. Therefore, it is straight-forward to map it into a Petri net. Operations are modelled by transitions and the state of the service is modelled by places. The arrows between places and transitions are used to specify causal relations. It assumes that a Petri net, which represents the behaviour of a service, contains one input place (i.e., a place with no incoming arcs) and one output place (i.e., a place with no outgoing arcs). A Petri net with one input place, for absorbing information, and one output place, for emitting information, will facilitate the definition of the composition operators and the analysis as well as the verification of certain properties (e.g., reach ability, deadlock, and liveness).

3.3 Portable Cloud Services Using TOSCA:

In the life cycle's production phase, the cloud management platform uses management plans to manage the service instance for compliance with the service-level agreements (SLAs) negotiated at subscription time. For example, the management platform assigns additional resources to the instance when the number of users increases, and removes them when users are no longer using the service. The cloud service provider or consumer can also trigger management plans manually for example, to back up or upgrade the service. Finally, when the cloud service consumer decides to get rid of the service or the subscription expires, the service instance terminates and all the resources go back into the resource pool.

TOSCA describes composite applications and their management in a modular and portable fashion. It thus defines service templates that contain a cloud service's topology (for instance, an application is hosted on an application server, which is in turn hosted on an operating system) and its operational aspects (such as how to deploy, terminate, and manage this service). Service templates are interpreted by a TOSCA-compliant environment, which operates the cloud services and manages their instances. The creator of a cloud service captures its structure in a service topology a graph with nodes and relationships. Nodes represent the service's components, and relationships connect and structure nodes into the topology.

4. QoS Attributes:

A wide spectrum of metrics which attribute to quality of service has been put forth by the research community with often varying interpretations. Presented here is a list of these metrics with multiple definitions where applicable. Clouds aim to power the next generation data centres by architecting them as a network of virtual services (hardware, database, user-interface, application logic) so that users are able to access and deploy applications from anywhere in the world on demand at competitive costs depending on users QoS (Quality of Service) requirements [3]. Developers with innovative ideas for new Internet services no longer require large

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capital outlays in hardware to deploy their service or human expense to operate it [2]. It offers significant benefit to IT companies by freeing them from the low-level task of setting up basic hardware (servers) and soft-ware infrastructures and thus enabling more focus on innovation and creating business value for their services.

Availability: Availability is the quality aspect of whether the Web service is present or ready for immediate use [4] represented as the percentage of uptime of a service in an observation period [9, 2, 1, 8] and related to its reliability [1].

Reliability: It is the probability that a request is correctly responded within a maximum expected time frame or simply the success rate of finish [8, 9].

Price: The monetary value of the service as set by the service provider [8].

Throughput: Throughput is the number of web service requests served in a given period of time minimising the response time [2]. QoS measures can include the maximum throughput or a function that describes how throughput varies with load intensity [10].

Response Time: The amount of time between sending the request and receiving a response [2] or the guaranteed average time required to complete a service request [1, 9]. Also referred to as execution duration, it is computed using the processing time and the transmission time [8]. It is sometimes referred to as

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latency [4].

Latency: Time taken between the service requests arriving and the request being serviced. The throughput of a system is related to its latency [1].

5. System Architecture:

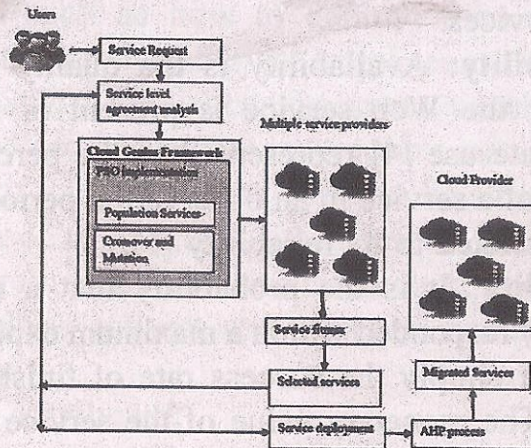


Figure 1: Architecture for cloud genius framework

However, PSO does not have genetic operators like crossover and mutation. Particles update themselves with the internal velocity. They also have memory, which is important to the algorithm. Compared with genetic algorithms (GAs), the information sharing mechanism in PSO is significantly different. In GAs, chromosomes share information with each other. So the whole population moves like a one group towards an optimal area.

6. Risks:

There are many benefits and risks involved in using public IaaS clouds. To get a holistic picture of the benefits and risk from an enterprise perspective, the weighted average of the benefits/risks can be calculated and charted on a radar graph, as shown in Figures 2 and 3. The weighted average can be calculated by multiplying the number of benefits/risks in each

Comparisons Between Genetic Algorithm and PSO:

Most of evolutionary techniques have the following procedure:

- ◆ Random generation of an initial population
- ◆ Reckoning of a fitness value for each subject.
- ◆ It will directly depend on the distance to the optimum.
- ◆ Reproduction of the population based on fitness values.

If requirements are met, then stop. Otherwise go back to 2.

From the procedure, we can learn that PSO shares many common points with GA. Both algorithms start with a group of a randomly generated population, both have fitness values to evaluate the population. Both update the population and search for the

optimum with random techniques. Both systems do not guarantee success. Category (organizational, legal, security, technical or financial) by the weight of each benefit/risk (unimportant = 1... very important = 5), and dividing the result by the total number of benefits/risks in that category. Figure 2 shows the weighted average of the benefits for the case studies. It shows that in the case of the digital library, the technical benefits of using public IaaS clouds were more important than the organizational and financial benefits. Hence, the technical ability to deal with volatile demand patterns and cater for a growing number of users would be one of the main motivations for using the cloud. Whereas it is clear that their corporate IT department views financial and organizational benefits as more important than technical ones.

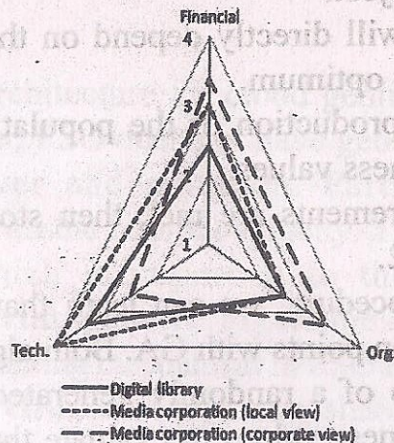


Figure 2: Importance of the different types of types of benefits of cloud migration.

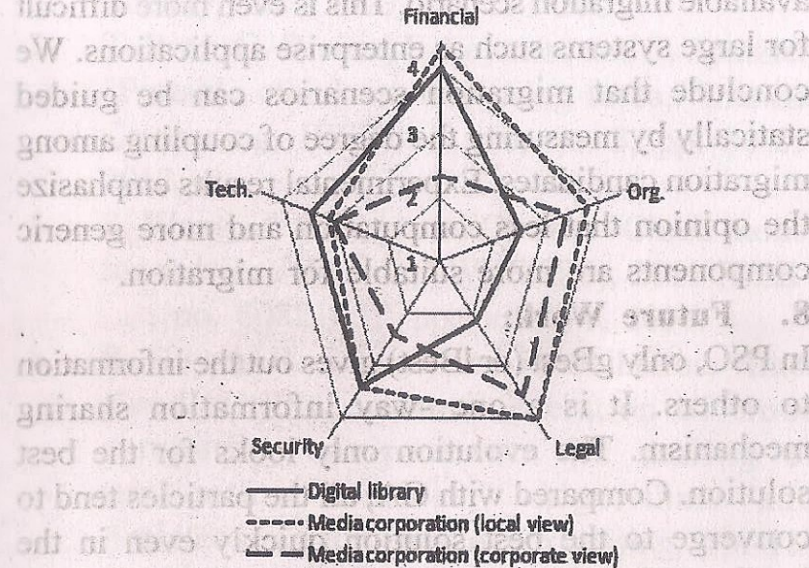


Figure 3: Importance of the different risks of cloud migration

7. Conclusion:

For solving the problem of discovering a user's optimal parameter portfolio for service level and evaluating the properties of any kind of candidate cloud services, we have proposed the cloud service selection model, Cloud Genius to evaluate the properties and select the optimal service which satisfies both user-specified service level and goals

most. In hybrid migration, software engineers face the problem of locating the optimal set of components to be migrated statically before actually moving them and calculating the benefit associated with each available migration scenario. This is even more difficult for large systems such as enterprise applications. We conclude that migration scenarios can be guided statically by measuring the degree of coupling among migration candidates. Experimental results emphasize the opinion that less computation and more generic components are more suitable for migration.

8. Future Work:

In PSO, only gBest (or lBest) gives out the information to others. It is a one-way information sharing mechanism. The evolution only looks for the best solution. Compared with GA, all the particles tend to converge to the best solution quickly even in the local version in most cases. PSO is one of the important evolutionary algorithms in service selection. In future work, we can extend our approach to improve service as an android application, in which the service can be selected quickly and accurately.

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Fibonacci Numbers and Golden Ratio – Nature's Hidden Secret

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Abstract

Fibonacci sequence, discovered by Italian mathematician Lord Fibonacci is an important number theoretic sequence. Golden Ratio (φ) is an irrational number with approximate value 1.618. Fibonacci numbers and Golden Ratio are interconnected by the fact that ratio of successive Fibonacci numbers gets closer and closer to φ . Golden spiral is a logarithmic spiral whose growth factor is φ . Fibonacci numbers always attract mathematicians for their unique beauty and abounded applications in different field of science unrelated to mathematics. Fibonacci sequence, Golden ratio and Golden spiral are well expressed in nature including both floral and faunal anatomy as well as their morphology. Besides, it has numerous applications in art, music, architecture, literature etc. In this chapter, important examples and applications related to Fibonacci sequence is discussed.

Keywords: Fibonacci sequence, Golden ratio, Golden spiral

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Introduction

Italian mathematician Leonardo Pisano or Leonardo Fibonacci wrote the famous book Liber Abaci (The Book of Abacus) in 1202 AD. In one portion of the book, he introduced an interesting sequence of numbers that we call today as the Fibonacci sequence. Golden ratio (φ) is an irrational number that is approximately equal to 1.618^{1,2}. Golden ratio and the Fibonacci sequence are intimately interconnected. The ratio of any two consecutive numbers of Fibonacci series is approximately equal to the value of Golden ratio. Golden rectangle is a special kind of rectangle whose sides are at the ratio 1: φ , while the Golden spiral is a logarithmic spiral with growth factor φ .

The Fibonacci numbers have applications in different branches of mathematics such as operational research, statistics and computational mathematics etc.³ Fibonacci series and Golden ratio is well expressed in different floral and faunal anatomy as well as their morphology. They are widely applicable to various things in nature—from phyllotaxis, petal arrangement of different flowers⁴ to the body parts of various animals. It can be observed in human body parts also. Besides these, it has broad application in the field of art, architecture, literature, music, cinema etc.^{1,5-7}.

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1. Fibonacci Sequence

The Fibonacci sequence is a set of integers that starts with two 1's and each number is sum of the preceding two numbers. So, the general recursive formula of Fibonacci sequence is

$$u_1 = u_2 = 1,$$

$$u_n = u_{n-1} + u_{n-2}, \text{ for } n \geq 3, n \in \mathbb{Z}$$

So, the sequence of numbers is

1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, ...

Each number of this sequence is called a Fibonacci number.

2. Golden Ratio

3.

The Golden ratio is denoted by φ (phi) is an irrational number and is defined as that number, which is equal to its own reciprocal plus 1, i.e.,

$$\varphi = \frac{1}{\varphi} + 1$$

Multiplying both sides of this equation by φ , we get,

$$\begin{aligned} \varphi^2 &= \varphi + 1 \\ \Rightarrow \varphi^2 - \varphi - 1 &= 0 \end{aligned}$$

The solution of this quadratic equation gives $\varphi = 1.618033989$ or $\varphi = -0.618033989$.

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The positive value of φ (i.e. $\varphi = 1.618$) is known as the Golden ratio.

Golden ratio is related with the Fibonacci sequence. The ratio of any two successive Fibonacci numbers is approximately equal to φ . The Golden ratio is also known as Golden Number, Golden Proportion, Golden Mean, Golden Section, Divine Proportion, Divine Section etc.

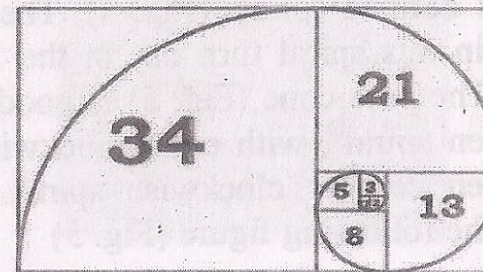
4. Golden Spiral

5.

Golden spiral (fig 1a & 1b) is a special type of logarithmic spiral whose growth factor is φ , i.e. the golden ratio. A Golden spiral with initial radius 1 has the following polar equation

$$r = \varphi^{\frac{\theta^2}{\pi}}$$

Where r is the distance from the origin (or, pole) and θ is the angle (in radians from the horizontal axis).



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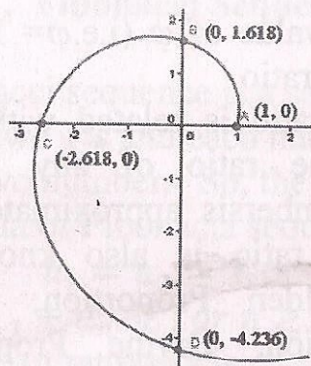


Fig. 1a & 1b Golden Spiral (Source-Google)

6. Application of Fibonacci Numbers

Many plants follow Fibonacci sequence in their phyllotaxis, petal arrangement etc. For example, lilies have 3 petals, a buttercup have 5, marigolds have 13, asters have 21 while most daisies have 13, 21 or 34⁹(Fig. 2).The spiral form of a fern fiddle head displays a golden spiral (Fig. 3). Many cactuses including Aloe Vera lie in fairly well defined spirals (Fig. 4). The numbers of scales in this spiral turn out in the Fibonacci sequence. The pine cone (Fig. 5) is good example of a Golden spiral⁸, with eight clockwise spirals and thirteen counter clockwise spiral which is shown in the following figure (Fig. 5)

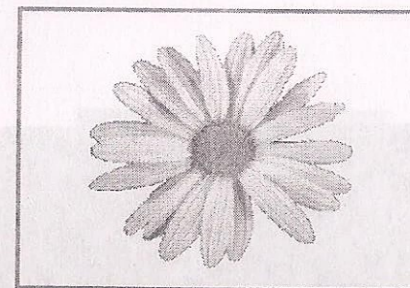


Fig. 2- Daisy with 21 petals

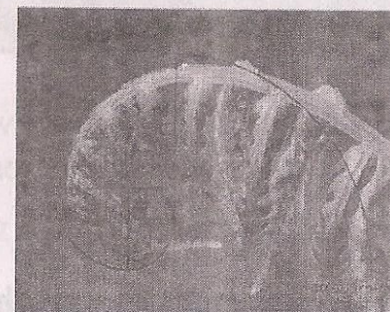


Fig.3- Golden Spiral in Fern- Fiddle head

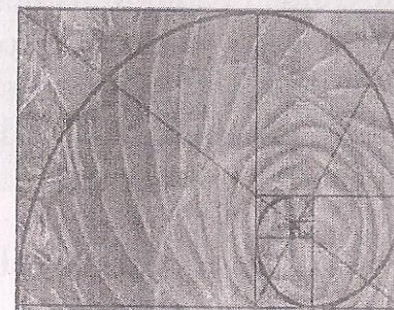


Fig. 4- Presentation of Golden spiral in Aloe Vera
Plant
(153)

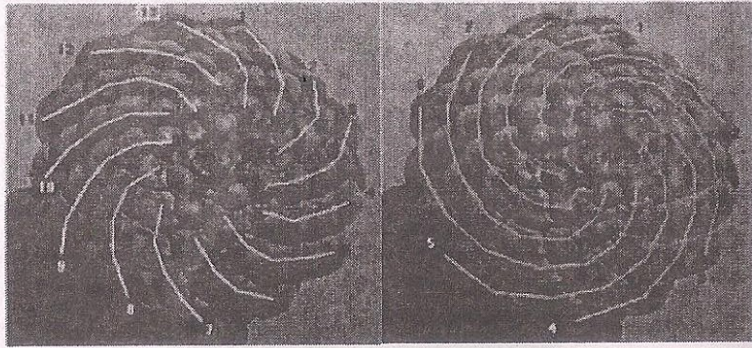


Fig. 5- Pine Cone showing 8 clockwise spirals and 13 counter clockwisepirals respectively

Examples of Golden Ratio can also be seen in many animals¹⁰. The spiral growth of sea shell (Fig. 6) is a good example of Golden Spiral. The eyes, beak, wing and key body markings of the penguin are at Golden Ratio to its height (Fig. 7). The body sections of an ant fall at Golden Section of its length (Fig. 8). Golden spiral is also seen at the shape of horns of ram (Fig. 9) and kudu and in the curvature of elephant tasks.

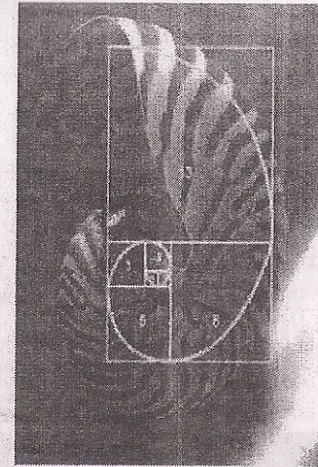


Fig. 6- Golden spiral in sea shell

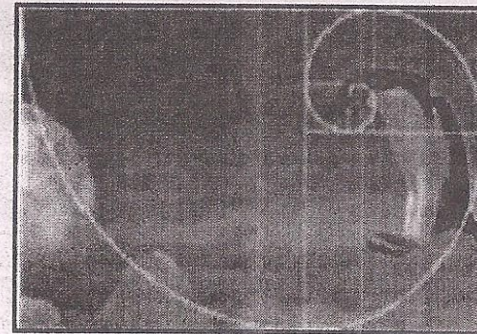


Fig. 7- Golden spiral in the body of Penguin

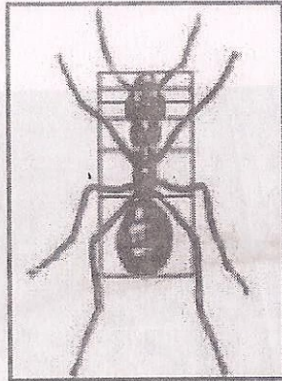


Fig. 8- Golden section in an ant



Fig. 9- Golden spiral in the horns of a ram

We can find golden ratio in human body almost everywhere, from our faces to our arms, to proportions of our body with each other¹¹. The following figures depict Golden spiral in human face and human ear (Fig. 10 & 11).

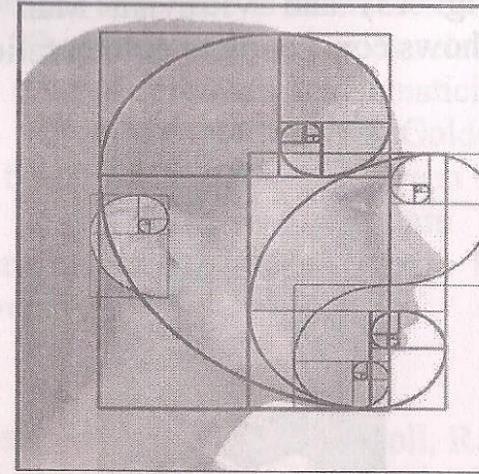


Fig. 10- Golden spiral in human face

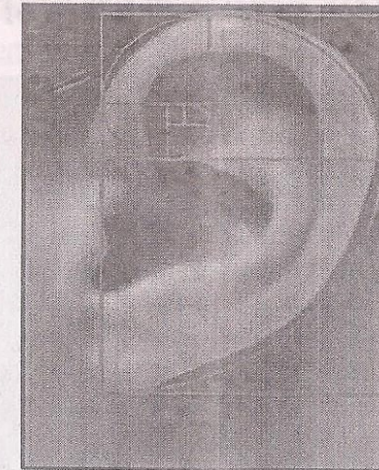


Fig. 11- Golden spiral in human ear

Leonardo da Vinci's famous paintings Mona Lisa¹² (Fig. 13) and Vitruvian Man (Fig. 14) proudly shows connection to golden ratio.



Fig. 13- Golden spiral on the face of Mona Lisa

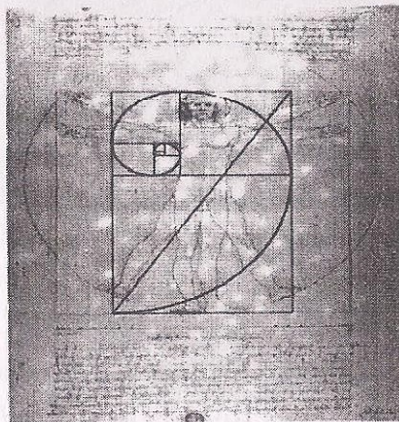


Fig. 14- Golden spiral in the painting Vitruvian Man (158)

Conclusion

Fibonacci sequence is an interesting number sequence. Theorems and properties related to this sequence always fascinate mathematicians. This sequence associated with the Golden Ratio (φ). The beautiful connection between Fibonacci numbers and Golden ratios are reflected everywhere in nature, including both floral and faunal diversity.

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FRACTALS - COMING CLOSER TO NATURE

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Abstract - Can we really model the world with all the regular geometric figures that we know of? Well, nature, as we know, is a bit more organic than that. You might have had seen fractals as screensavers in computers but they are much more prevalent and are all around us. They were all around us already but now we, acknowledging them, seem to have taken a positive step towards trying to model the natural patterns and fractals are giving us a big umbrella to account for many of the natural occurrences. It is therefore very helpful to comprehend fractals and acknowledge the -significance that they possess. This comprehension can come about from the well-established method of induction.

Key Words: Fractals, Nature, Human civilization, Method of Induction, Koch Snowflake

1. INTRODUCTION

We might have had gazed at the pretty screensavers in our computer screens and even might have wondered how one generates them?

They are fractals and are increasingly becoming popular owing to the abilities they show in measuring and predicting natural behaviour. Natural behaviour is not as regular and rigid to be accommodated by a fixed set of geometric figures. But we can see repetitions.

Ever since fractals are being constantly discovered and worked upon, it has proved to be of significance in explaining several observations, previously unaccounted for.

1.1 Coastline Paradox

Lewis Fry Richardson's account of the difference in the measurements of the coastline length of Great Britain with the different scaling factors of the length on the map was the first evidence of us coming to acknowledge fractals, the idea furthered by Benoit Mandelbrot.

The landmass has various features at all scales ranging from kilometres down to millimetres and there is no specific feature to take into account while measuring and hence, there is no well-defined perimeter of the coastline. But the paradox is the fact that this measurement is fundamentally different from measurements of simpler edges, for example, an idealized metal bar. Here we can measure the length of the edge and can report it to be with an uncertainty, i.e., that the length of the metal edge will be within

a range between a certain minimum and a maximum but as for the coastline, we cannot report a maximum value for its perimeter because of the increasing features at each scaling level and it actually diverges, theoretically going to infinity. The measured value of the coastline is dependent upon the resolution of the map being used to measure it.

This coastline paradox extends into the idea of fractals, complexities changing with measurement scale. We can say fractals to be irregular structures with infinite nesting at all levels. Where approximations of simpler edges tend to a single value as measurement precision increases, the measured value of a fractal does not converge, always diverging to infinity.

2. FRACTAL PROPERTIES

Self-Similarity and Non-Integer dimension are two important properties of fractals.

As you can see from the following figure of a fern leaf, each small leaf in the bigger fern has the same pattern as that of the bigger leaf, else you can say that the fern leaf is self similar at successive levels. Similarly, fractals have a self-similar pattern that you see upon magnification at various levels.

The non-integer dimension property of fractals is an important one but difficult to explain intuitively. But fractals do seem to appear to exist in non-integer

dimensions as we can calculate out the Hausdorff dimensions of fractals and obtain the non-integer values. For example the fractal dimension of the Koch curve comes out to be 1.26.



Figure -1: Fern leaf

2.1 Examples

There are complex number fractals, Iterated function system (IFS) fractals and many more. Some interesting examples being the Mandelbrot set, Sierpinski Triangle and the Koch Snowflake.

3. METHOD OF INDUCTION

Mathematical Induction or Proof by Induction is a widespread mathematical proof technique which involves proving a statement for the whole set of natural numbers or a set of numbers predefined by the person set out to prove it. It basically involves two steps. The first case is the base case where we prove that the particular statement holds true for the lowest value of our set of numbers. In the next step we assume that the statement holds true for a particular

value n amongst the set and try proving the statement for $n+1$. If we succeed in completing the aforementioned steps we can say from the method of mathematical induction that the given statement will be true for the whole set of numbers we have taken into consideration.

4. FRACTALS- A PERSPECTIVE

So, the fact that more and more fractals are being discovered and many natural phenomena like lightning and other natural physical occurrences are being easily comprehended using fractal mathematics shouldn't come as a surprise. This pattern of self-similarity was ever-present and it was just time that we needed to pay heed to this recurrence. We can see the self-similar pattern in the fern example as mentioned earlier, in trees as shown in figure 2 as can be seen from the branches, the broccoli, etc etc. This self-similar pattern can be seen in human civilization as well. Take for example, a particular state in a country. Now if you visit the various towns that is there in the state, you will see the same components present, similar shops, hospitals, schools, the municipality, court of law, etc and when you go to the next town you can see the same self-similar pattern. You go from town to town in the state and see the same self similar pattern. Different states may have different pattern on their own but within them the pattern is

more or less the same. And this is same as with fractals. You can have a perspective on how fractals are having self-similarity from this observation, different states being different fractals according to this perspective. You visiting the different states is analogous to different scaling being done in the measurements of fractals.

Take your town. Check around for a pattern of your town and then visit another random town. If you can see a similar pattern to your town, then you can conclude from the method of induction that every other town of the state will be of a self-similar pattern. Hence, fractal behavior can be seen in the way human civilization is behaving as well.

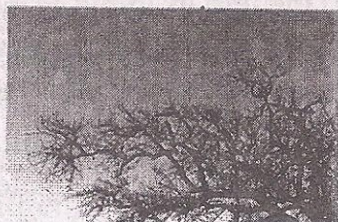


Figure -2: Check out for Self-Similarity

We have traditionally tried to fit nature into the existing Euclidean representation of natural objects and series such as we have represented the coniferous trees as cones, cell membranes to be composed of simple curves, heartbeat as sine waves, etc etc. But ever

since the discovery or basically the acknowledgement of fractals is increasingly grabbing attention, scientists are coming to recognize the significance of fractal geometry in explain natural constructs in how they are better over the traditional explanations.

The same general pattern repeating itself in an ever-decreasing cascade in every level of substructure is the very characteristic of many biological systems and processes. Scientists have discovered the tree-like architecture of chromosomes, even, with each chromosome consisting of many 'mini-chromosomes' and therefore can be treated as fractals. DNA sequences show self-similarity and biologists are of the opinion that fractal properties of DNA can be used to resolve evolutionary relationships in animals.

5. CONCLUSION

Fractals are not limited to computer screensavers. With us ever-increasingly acknowledging fractals, we have increased our precision in describing organic natural objects. Fractal geometry is proving to be a powerful tool in uncovering secrets from a wide variety of systems and the umbrella under which natural processes and occurrences can be described using fractal behavior is ever-increasing.

Some scientists still believe in true randomness and

that no equation can account for it but maybe, fractals are more closer to nature than we ever were. Even if they are not all there is, they are still become the most there is with the list of known fractals ever increasing. Perhaps as we work more and more with them and acknowledge more of them, we can comment on what will be of fractals.

Fractal behavior is coming of age in rapidly explaining patterns and processes observed in nature and its time everyone has the perception of fractals. And mathematical induction will be a powerful tool in discovering fractals as we come ever so tantalizingly close to explain and describe the nature using fractals.

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Prospects and limitations of Black Pepper cultivation in Assam : A case study.

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Introduction:

Black pepper (*Piper nigrum* L.) the king of spices is a traditional, spice crop which has been under cultivation since ancient times in India. Pepper cultivation in Assam is primarily found in the Tea gardens and homestead gardens. Now-a-days it is cultivated both as a monocrop and also as a mixed crop in perennial plantation gardens in some parts of the state. Assam is one of the largest tea-growing regions of the world. Shade trees in the tea areas are being used to grow black pepper vines. The initiation was taken by many of the tea growers and some of the best known companies are targeting to cover 100% of all shade trees with black pepper in tea estates. The final estimate prepared by the National Horticulture Board (2012-13) shows pepper is grown in an area of 3.72 thousand hectares with a production of 1.99 metric tonnes. The major clusters for black pepper are mainly situated at Jorhat, Lakhimpur, Tinsukia, Golaghat, Dibrugarh, Sivasagar.

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Apart from that, the homestead gardens locally known as "Bari" is a unique feature of common Assamese farmers which has an inherent tendency to be self sufficient as regards day to day family requirements of seasonal major and minor fruits, vegetables, flowers, spices, condiments and even medicines also. An inherent quality in these bari or homesteads is that they are highly organic in nature, as they are well maintained by organic biofertilizers and seldom maintained by or lack the use of chemical fertilizer or pesticides. By and large black pepper plants are often seen growing in these homesteads in arecanut and coconut supports in many parts of the state. Other supports being used includes trees of Mango, Jackfruit, Madar (*Erythrina stricta*) etc. Of late, bigger plantations with thrust crops on modern footing are gradually coming up and the need of commercialization has been felt even in remote and backward districts also.

Diseases of Black Pepper in Assam and control with Biological agents:

The entire of North East India is characterized by heavy rain fall and high humidity for most of the year. Such a condition favours the growth of many a number of pathogens. Like many other parts of the world fungal pathogens like *Phytophthora* are also prevalent in Black pepper growing areas of Assam. A survey was conducted to record the incidence of

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diseases of black pepper during 2013-14 in selected villages of six districts of Assam, viz. Kamrup, Barpeta, Golaghat, Jorhat, Dibrugarh and Tinsukia. The survey was confined to mainly homesteads in Kamrup, Barpeta, Dibrugarh and Tinsukia districts whereas in Golaghat and Jorhat districts the black pepper vines planted in shade trees in tea plantations were surveyed.

A standard Performa/Questionnaire was followed for collection of data that includes type of plantation, total no. of vines, standard used, area type, agro practices followed etc. For recording of the disease incidence, 20-30 plants were randomly selected and observed in each plantation. Data were recorded and infected leaf samples were collected under proper aseptic condition and brought to the laboratory for isolation of pathogens.

In general, the symptoms and incidences of various infections of black pepper were found existing in almost all the locations in lower to higher proportions. However, pepper vines cultivating in homesteads showed more disease symptoms, compared to those growing in tea gardens (when the density per hectare is taken into account). This may be probably due to the use of commercial/organic fungicides, in the tea gardens in the pre and post monsoon season, which may have limited the diseases outbreak in the tea gardens.

Among the diseases encountered, foot root disease with symptoms such as dark and brown spot, gradually expanding to the stems was found prevailing in black pepper vines in almost all the places examined during the survey. Defoliation was observed at few locations in Bordubi in Tinsukia district. Other features of black pepper diseases such as yellowing of leaves, stunted growth etc. was also recorded at few other areas. Other major problems seen during the survey and also known from the local respondents that are associated with black pepper cultivations in Assam, includes problems such as loss of standard, less or no irrigation facilities during the dry winter months and animal/bird and pest problems. In most of the homesteads where arecanut is the only form of standard used, the loss of arecanut plants due to the major fungal pathogen *Ganoderma lucidum* and also due to thunder wind storm in the summer season, the population of black pepper vines has automatically declined. During the survey a few number of mature healthy black pepper vines were seen crippling in the ground due to loss of arecanut standards in some locations at Nabapur, Boko in Kamrup district. The details of the survey have been presented in Table 1. Studies on the microbial biocontrol of the various pathogens of black pepper have been carried out in many parts of the world, with *Trichoderma*, *Pseudomonas* being the main biocontrol agents.

Likewise use of plant extracts and plant based products were also employed in various studies. As part of the research work the biocontrol efficacy of some *Trichoderma* isolates and locally available medicinal plants were carried out at research laboratory of CPCRI, RC, Kahikuchi, Assam. Antifungal efficacy of 10 no. of *Trichoderma* strains isolated from - different places of Assam were evaluated against *Phytophthora* sp. (isolated from locally available infected black pepper leaves). Leaves of 10 different locally available medicinal plants were used to prepare crude water extracts at three different concentrations viz., 5%, 10% and 20% and the antifungal activity of these extracts were tested *in vitro* against *Phytophthora* following the poison food assay technique. Among the tested plants *Allamanda cathartica* showed the maximum growth inhibition of the pathogen. Few other plants viz, *Melastoma malabrathicum*, *Alpinia calcarata* etc. also showed various degrees of growth inhibition when tested *in vitro*.

Among the plants tested, at 5% extract concentration, highest per cent mycelial inhibition of *Phytophthora* was observed for *Allamanda cathartica* extract (44.44%) followed by *Aloe vera* (43.33%), *Melastoma malabrathicum* (23.71%) and *Alpinia calcarata* (7.04%). At 10% extract concentration, 100% growth inhibition was observed for *A. cathartica*. This was

followed by *A. vera* (50%), *M. malabrathicum* (29.67%), *Coleus amboinicus* (24.08%) and *A. calcarata* (20.38%).

At maximum extract concentration of 20%, *A. cathartica* showed complete inhibition of mycelial growth (100%). Good extent of mycelial inhibition was also recorded for *M. malabrathicum* (71.86%), *A. vera* (51.86%), *C. amboinicus* (33.33%) and *A. calcarata* (32.22%). Though all the above mentioned plants showed activity in a concentration dependent manner, however, extracts of plants like *Rauvolfia serpentina* and *Justicia gendarussa* could not produce any kind of activity at neither of the concentrations tested *in vitro*.

Conclusion:

Black pepper is a high income generating plantation crop if managed properly and in Assam it has a very good provision to grow in the shed trees in tea gardens. However in the present scenario the cultivation of black pepper in tea gardens are limited only to particular corporate sections. Similar type of condition is seen in case of the homestead gardens. The farmers and the local people prefers planting of betel vines (*Piper betle*) over black pepper as the betel leaves gives them a low to high regular source of income all throughout the year. However the farmers also face several inherent problems such as lack of quality planting material, long gestation period of the

plantation crops, lower knowledge of pest and disease control mechanism, lack of processing and marketing avenues etc. to name a few. To overcome these multi-faced problems effective intervention of both governmental and nongovernmental organizations is a must. Awareness campaign of the long term benefits of black pepper cultivation, supplying disease free quality planting materials, training the farmers and local youths for proper management techniques will help generate interest for black pepper cultivation in the region. Moreover some existing arecanut or coconut gardens under mono-cropping systems should be encouraged to develop high density multi species cropping system (HDMSCS) with introduction of black pepper, banana, lemon etc.

Acknowledgement:

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Table 1: Table showing the area surveyed type of standard, leaf infections of Black pepper etc. in different districts of Assam.

Table 1: Table showing the area surveyed type of standard, leaf infections of Black pepper etc. in different districts of Assam.

District	Area Locality	Plantation Type	Cultivation Type	Standards Used	Leaf infection (%)	Other Problems
Kamrup	Boko (Nahapur)	Homesteads	Polyculture	Arecanut, Coconut, <i>Erythrina stricta</i> (Madar)	19.30	Loss of standard
	Bammunigaon	Homesteads	Polyculture	Arecanut	33.33	Loss of standard
	Rani	Homesteads	Polyculture	Arecanut	14.29	Loss of standard
	Bijoy nagar	Homesteads	Polyculture	Arecanut	0	-
	Kahikuchi	Farm plantations	Polyculture	Arecanut, <i>Glyricidia</i>	60	-
Barpeta	Pathala	Homesteads	Polyculture	Arecanut	26.67	Loss of standard
Dibroghat	Hatikuli Tea Estate	Tea garden	Polyculture	<i>Albizia odoratissima</i> , <i>Acacia leucularis</i>	18.75	Theft of peppercones during tea plucking
Jorhat	Dokhida Tea Estate	Tea garden	Polyculture	<i>Glyricidia sepium</i>	12.50	Theft of peppercones during tea plucking
Hiraganj	Dullajan	Homesteads	Polyculture	Arecanut	10	-
Tinsukia	Bordubi	Homesteads	Polyculture	Arecanut, Mango, Jackfruit	17.5	Loss of standard

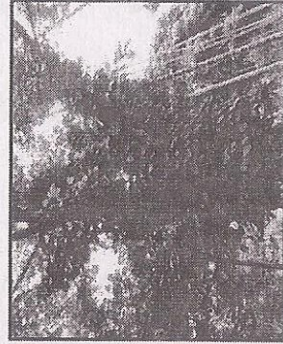
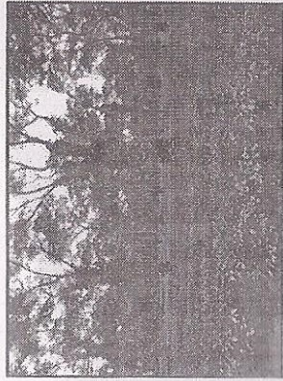


Fig 1: Black pepper growing in the shade trees in Tea Garden. Black pepper in Areca nut and in *Erythrina stricta* (Madia) tree.

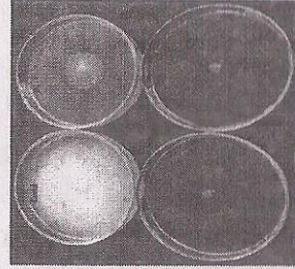
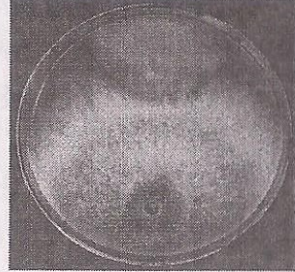
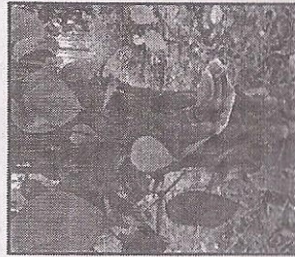


Fig 2: Diseases of Black Pepper /support found during the survey.

Fig 3: Biocontrol of Black pepper pathogens with *Trichoderma* and Plant extracts.

CLIMATE CHANGE AND PHYSICS NOBEL IN 2021

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Climate change is one of the biggest crises that world and humanity is facing today. Unfortunately, there are still some people and governments that are not convinced of the reality, although that is changing quickly. This is for the first time when climate scientists have been awarded the Physics Nobel. This recognition will hopefully help in more people believing in climate science. In 2007, the Inter-governmental Panel on Climate Change (IPCC) had won the Peace Nobel as an acknowledgement of its efforts in creating awareness for the fight against climate change, while a Chemistry Nobel was awarded to Paul Crutzen in 1995, for his work on the ozone layer.

In 1967 Syukuro Manabe and Richard Wetherald published a paper describing the impact of carbon dioxide and water vapour on global warming. In 2015, main authors of the fifth assessment report of the IPCC identified this paper as the most influential research paper ever published on climate change.

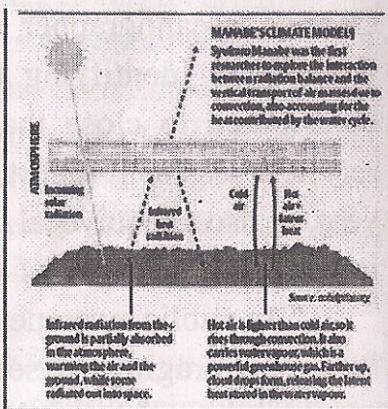
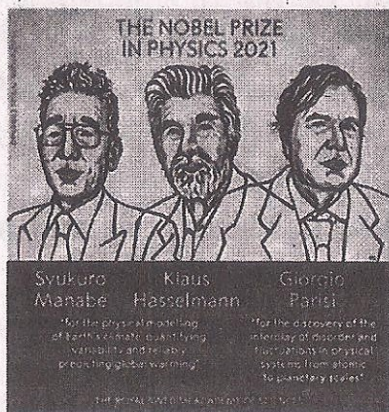
The influence of Manabe, aged 90, on climate science and its practitioners has been unparalleled. For the year 2021, Manabe shared one half of the Nobel prizewith another climate scientistKlaus Hasselmann, while the other half went to Georgio Parisi for his discovery of the interplay of disorder and fluctuations in physical systems from atomic to planetary scales. That is why, the Nobel Prize Committee said that Physics Prize this year was given for "ground-breaking contributions to our understanding of complex systems". That 1967 paper work included the description of the global warmingprocesses for first time. The sophisticated climate models that we run today, which are so crucial to climate science, trace their ancestry to that model created by Manabe. R. Krishnan, Director of Centre of Climate Change Research at Pune's Indian Institute of Tropical Meteorology, said that he was a pioneer in so many waysand is the father of climate modelling. Krishnan had worked with Manabe at the Frontier Research Centre for Global Change in Japan in the late 1990s. Manabe, a Japanese, spent most of his career at the Geophysical Fluid Dynamics Laboratory at Princeton University in the United States. Manabe was also instrumental in developing the first coupled model, in which ocean and atmospheric interactions are

modelled together, in the 1970s.

In the 1990s and even in the early 2000s, there was lot of debate over the cause of global warming - whether these were being driven by human activitiesor were part of natural variability. Even the scientific world was divided. The assessment reports of IPCC were very circumspect in blaming human activities for rising temperatures. Hasselmann, a German oceanographer who too is now at his 90s, worked on identifying these fingerprints and had contributed to close that debate now. The IPCC's recent assessment report which came out earlier this year, is also unequivocal in saying that climate change is occurring because of human activities.

"As public awareness for climate change grows, it is encouraging to see the Nobel Physics Prize recognising the work of scientists who have contributed so much to our understanding of climate change, including two IPCC authors - Syukuro Manabe and Klaus Hasselmann," the IPCC said in a statement. R. Krishnan said that until very recently, climate science was not considered important even in scientific circles and perhaps that was because our weather forecasts were not very accurate. Not everyone appreciated the fact that this science itself was uncertain and chaotic. Climate science never had

the aura of particle physics or string theory, for example. But that perception is changing now. Weather forecasts have become far more accurate, the evidence on climate change have been compelling, thanks to the works of scientists like Manabe and Hasselmann. This Nobel Prize would probably help in further mainstreaming of climate science," he said.



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- 1] <https://indianexpress.com/article/explained/nobel-prize-physics-winners-7553709/>
- 2] <https://www.nobelprize.org/prizes/physics/2021/press-release/>

LOVE YOURSELF

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Amongst the busy schedule of life everyone is so into developing a better lifestyle for oneself and for their family such that we forget to be happy. We work and work but still we are not content with what we have. In search of happiness we give and try to receive love from others as much as we can. Even though we receive much love, the void of our heart can't be fulfilled. We try to be the best and better version of ourselves to match the expectations of the society seeking for more attention for more love and end up being too hard on ourselves. We try to change ourselves to make a better version of us, as a result we forget to love ourselves and starts concealing our true self leading to depression, discontentment, and anxiety and overall affecting our mental health.

Mental health is a serious issue these days. It is increasing worldwide. A study in 2017 estimated that 792 million people lived with a mental health disorder. According to a study by WHO around 20% of the world's children and adolescents have a mental health

condition. Mental health conditions can have a substantial effect on all areas of our life, such as school or work performance, relationships with family and friends and ability to participate in the community.

The most important key to keep our mental well being is to love ourselves. As long as you don't love yourself for what we are, no external sources of love or successes can make one content or love yourself. We don't need to be harsh on ourselves to meet the expectations of others to be loved, we don't need to be perfect, it's okay not to be okay at times. Start keeping yourselves first on your priority list, pamper yourself and do things that you love to do. If you had a tough day or a tough week, get some good rest at the weekend, travel somewhere or just stay idle and get yourself some 'me- time'. As Buddha said "You yourself, as much as anybody in the entire universe, deserve your love and affection", so likewise consider yourself important too and love yourself as much as you love your family and friends. If you want to make people around you happy, you have to find your happiness first. Being selfish isn't always a bad thing. Try to only think about your happiness when things are too stressful. It's okay to do that. As long as you love yourself you will achieve greater self satisfaction and more positive attitude and will be able to spread

more love.

Therefore, instead of trying so hard to be perfect, LOVE YOURSELF and pass on the love to others too. It is better to be happy and successful rather than being successful with no mental peace.

"Love yourself first and everything else falls into line. You really have to love yourself to get anything done in this world"

Lucille ball

A Review on the phytoremedial potentiality of some plant species growing in polluted sites

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The plants either cultivated or wild can survive and adapt under various stress conditions, it may be in soil, water or air by the response of cellular metabolism and various defense mechanism. The ability of the plants to survive under stress condition depends on the inducement which generates and cause physiological and biochemical changes (Nguyen et al. 2004). The formation of toxic reactive oxygen species damage the normal growth of plant through the decrease of photosynthetic rate, lipid peroxidation etc. These damages are repaired by some antioxidant defense system including enzymatic and non- enzymatic constituents present in plant cells which can also detoxifies the reactive oxygen species. In this review work, we made a survey on some plant species that is growing in polluted sites:

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1. *Lolium perenne* (Ryegrass): *L. perenne* is a metal accumulating species that is predominantly studied by the researchers (Bonnet et al., 2000; Caggiano et al., 2001; Kiss et al., 2002; Marseille et al., 2000). The accumulation of metals was observed in the roots and shoots of the plant. The polluted soils are mainly contaminated by Cd, Zn, Pb. This plant has the ability to tolerant metal and also controls the metal in rhizosphere so that it cannot transfer to groundwater. Translocation is limited from root to shoot in order to avoid transfer of pollutants through food chains. *L. perenne* was mainly accumulated Cd and Pb by roots due to limited translocation from root to shoots (Grant et al., 1981). Malondialdehyde (MDA) concentration gets higher in the roots of *L. perenne* due to lipid peroxidation and superoxide dismutase (SOD) activity which cause damage to the plant (Arienzo et al, 2004; Gallego et al. 2012; Dong et al., 2014). In order to react with reactive oxygen species that is generated due to oxidative stress, antioxidant defense system is developed which is carried out by some enzymes (Schutzendubel and Polle, 2002). Among all, superoxide dismutase (SOD) is the important one which play an important role against Pb, Cd stress to *L. perenne*.

2. *Brassica juncea* (Indian Mustard): *B. juncea* was grown in As, Hg, Pb, Cd contaminated soil. This plant was highly affected due to these metals stress in case of chlorophyll content, length of root

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growth, and length of shoot growth. The chlorophyll content, the root and shoot growth decreases with increase in the accumulation of heavy metals (Gurajala et al., 2019). This decrease is caused due to As effect. There are some growth regulators including Calcium, Salicylic acid, Proline and putrescine which can also play defense mechanism role against the stress. Calcium can alleviate As and Cd stress by increasing the shoot length of *B. juncea* and also increases the chlorophyll content. Salicylic acid helps in increasing the root length and the following plant growth regulators functions in specific sites. In *B. juncea*, carbohydrate metabolism is also affected with decrease in α -amylase, β -amylase activity and starch, salicylic acid can alleviate the metal stress and increases the activity of different forms of carbohydrates. Lipid peroxidation and hydrogen peroxide is increased in stress plant in *B. juncea*, which is controlled by salicylic acid by decreasing Malondialdehyde (MDA) concentration. Due to the presence of salicylic acid, the antioxidant enzymes including SOD, CAT, APX, GR, Ascorbic acid increases the activity in order to response against the abiotic stress for the normal growth of the plant.

3. *Cyperus brevifolius*: *C. brevifolius* is a widely distributed species in North-East India and reproduces through seeds and rhizome. *C. brevifolius* can grow in contaminated soil. It plays an important role in phytoremediation that is in crude oil contaminated soil (Basumatary et al., 2012). It has the

capability for enhancing biodegradation process. When the plants accumulate the pollutants (crude oil), it effects in plants height and biomass. Root surface area is also reduced by the effects of crude oil. Plant root supplies minerals, energy, enzymes and oxygen to the rhizosphere microorganism (Campbell 1985; Cunningham et al.1996). Atlas and Bartha, 1998 reported the enhancement of root exudates induced in the microbial population called as rhizosphere effect and resulting into the degradation of petroleum hydrocarbon contaminants (PHC) in the rhizosphere. The petroleum hydrocarbon contaminants increases the moisture content in the soil resulting into the increase in level of Nitrogen and PHCs utilizes by the microbes have reduced the carbon/ nitrogen ratio. Rapid increases of root growth of the plant with the association of microbes begin to biodegrade the PHCs contaminants from the soil (Cai et al. 2010).

4. *Ocimum gratissimum*: *O. gratissimum* is a hyperaccumulator plant. Several studies have been reported that the different species of *Ocimum* are capable of accumulating heavy metals from contaminated soil (Zheljazkov et al. 2008). Putwattana et al., (2010) studied about *O. gratissimum* treated with Cd and Zn contaminated soil to determine metal uptake and tolerance by hydroponic study in pot experiment including cow manure. Cd is more accumulated than Zn. The metals accumulated by roots are more than shoots. Due to the addition of cow manure, resulted

into the decreasing of diethylenetriaminepentaacetic acid (DTPA) extractable Cd and Zn from the soil. Cow manure increases the biological activity and organic matter in the soil by improving nutrient pool, biogeochemical cycle and reduces the toxicity of metals (Whalen et al. 2000). Therefore, the concentration of metal accumulation decreases, so the plants are able to survive in stress condition.

5. *Triticum aestivum* (Wheat): *T. aestivum* can play an important role in order to response against heavy metals. Due to contamination of heavy metals in soil, Plants are highly affected in chlorophyll biosynthesis, protein content, lipid peroxidation. In 2009, Chandra reported the heavy metals accumulation of *Triticum aestivum* and *Brassica campestris* irrigated with distillery and tannery effluents. At first when the experiment *T. aestivum* was grown with proper irrigation treatment, the chlorophyll biosynthesis increases in leaves. Later, after some days the chlorophyll content decreases may be due to the entrance of metals through root to shoot translocation. Cd is responsible for the inhibition of chlorophyll biosynthesis. Proline accumulation might takes place which increases the stress tolerance of heavy metals through osmoregulation and enzyme protection (Alia-Saradhi, 1991). Heavy metals can be detoxify with the effects of antioxidants including non-enzymatic substances like ascorbic acid, cysteine, and non-protein thiol, etc. (Sinha et al. 2005). Higher the increasing

level of cysteine, increases the stress tolerance capacity of the plant whereas lower the decreasing level of cysteine decreases the activities of sulfate reduction enzymes, ATP sulfurylase, and adenosine-5-phosphosulfate sulfo transferase.

6. *Ageratum conyzoids*: *A. conyzoids* can be used as bioremediator plant in agricultural crops fields (Obehi, 2020). Contamination of heavy metals can reduced the biological activity of soil, fertility of soil, nutrient cycling etc. Generally, *A. conyzoids* are regarded as weeds in agricultural importance. These plants are used in phytoremediation to clean up the contaminated soil by up taking the heavy metals for further useful purpose. The roots of *A. conyzoids* can accumulate high amount of metals. The usefulness of the species is that the metals from the roots are translocated to the shoots which are harvested later on. Salt et al. (1995) reported the phytoaccumulation of plants is a process where the species grows quickly and accumulates the pollutants from soil in order to biodegrade the metals and storing them in harvestable parts.

7. *Sesamum indicum* (Sesame plant): *S. indicum* is one of the oil yielding plant (Lee et al. 1991; Baydar, 2005). Seeds consist of lipids and proteins which are used by humans for the supplement of nutrients. Moreover, seeds are also used in bakery products. Suja et al. (2004) reported that oil is stable for the various antioxidants present in the plant viz.

sesamin, sesamol and sesamol. *S. indicum* can grow in industrial contaminated soil which possesses long shelf life and good antioxidant activity (Gupta and Sinha, 2006). Tannery industrial waste was highly contaminated by toxic metals (Cr, Ni, Cd) that was accumulated by the *S. indicum*. Many researchers have reported that Cr was highly accumulated by the plant (Fytianos et al., 2001; Armienta et al., 2001). Due to the presence of essential nutrients, photosynthetic apparatus and other physiological activities increases that was reported in case of *B. juncea* and other oil yielding plants also (Mandal and Sinha, 2004). Carotenoids play an important role in scavenging the free radical and protect the chlorophyll pigment under stress condition. In *S. indicum*, enzymes responsible for the defense mechanism against the reactive oxygen species are ascorbic acid, cysteine, non-protein thiol. Proline is another type of antioxidant that can detoxify the toxic metals (Singh and Sinha, 2005; Sinha et al, 2011).

Conclusion:

The use of herbaceous plants in the remediation of contaminated urban soil is an excellent alternative to other plants and has attracted more attention in recent years. Plants growing in polluted environments are highly appropriate candidates for phytoremediation. These plants not only tend to accumulate pollutants in their biomasses, but also alter the soil properties therein, which is a significant boost to their ecological

value. Current research goals should focus on exploring the molecular mechanisms through which hazardous substances are accumulated and transferred in plants growing in polluted sites in order to find more environmentally friendly strengthening measures to optimize the phytoremediation processes through these plants.

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MATHEMATICS PHOBIA

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The word 'mathematics' comes from the Greek word 'mathema', which means knowledge, learning and study. Mathematics is a universally used subject for everyone in their day to day life. It is an essential part of the curriculum in all the countries of the world.

The term 'phobia' is abstracted from the Greek word "phobos" meaning fear, panic or terror. A type of anxiety disorder or a mental illness that makes someone very worried and affects their life is known as phobia. It concerns an intense fear of something or irrational fear of a specific situation, activity and object or that directs to compelling desire to skip it. The feeling of phobia in long term can have a negative effect on health of a person and also lose the desire to learn the subject further. Hence, any types of phobia should be treated at the very early stage so that it cannot develop more serious problems.

Mathematics phobia is a fear of mathematics. It can be stated as a feeling of anxiety that pauses one from proficiently dealing with mathematical problems.

problems with breathing, nausea, headache and fainting etc specially in examination time, unable to express one's thoughts clearly, instant desire to leave classroom, shows negligence behavior, getting nervous and stressed when assigned to solve mathematical problems, skips classes and irrational thinking.

Negative feeling towards mathematics makes them suffer bit by bit and sometimes it becomes difficult to bring from a failure frame of mind to a confident one. Different research shows that if teachers as well as the parents deal with the mathematics phobic student in time by different way to make them positively inclined, it is not impossible. Main steps to overcome mathematics phobia and to view mathematics in more positive attitude are: enhance the child's aptitude by different skills, form a supportive environment for learning mathematics, explain the child about uses of mathematics in careers and everyday life, familiarize the child into mathematics teaching aids, make mathematics teaching fun with games and puzzles, avoid comparing the child's abilities to others, use of innovative and contemporary teaching approaches, develop and maintain close student-teacher relationship, motivate students to treat mathematics positively, provide access of reference material, use of modern facilities, devices and tools,

use of ICT in teaching learning, balanced home assignments and make enough effective practice of mathematics. Teachers need to take a dynamic role in encouraging students about the subject. They should show that they like mathematics as it is enjoyable, adapt instruction to students' interests, establish short-term and attainable goals, provide successful activities, use meaningful methods of teaching so that they understand and like its abstract nature. To deal with the anxiety they must use competition carefully, avoid situations in which highly anxious students will have to perform in front of a large group, avoid unnecessary time pressures, remove some of the pressures from major tests and examinations and promote a positive temperament. In order to reduce math anxiety in the classroom, teachers should also focus on the importance of classroom design. They should try to create an environment that encourages each individual's strengths and successes. Lessons should be prepared in such a way that it involves a variety of learning styles and they can be engaged in exploring and thinking. Math needs to be relevant to their everyday lives. Students enjoy experimenting so there is a need for practical mathematics also.

A child's self-respect and mathematical confidence is straightly related to his or her parent's perceptions and expectations. It is firmly considered

that learning in the home is crucial in helping a children become motivated learners. Parents should engage their children in mathematics activities that are meaningful and fun. They may focus on activity or group activities that will learn their children explore relationships, solve problems and see mathematics in a very hopeful aspect. Parents can guide their children by some steps like: encourage their children's interest in mathematics and science and let them know they have the ability to succeed, have high expectations and check on their children's progress, get to know their children's teachers and establish partnerships with them, join the parent-teacher association and visit school as frequently as possible, share informal educational activities like trips to the library or museum, join educational events with their children, make sure their children attend school regularly, find out after-school, Saturday and summer mathematics enrichment programs and encourage their children to participate, talk to their children about the relevance of mathematics to future success and become aware of any mathematics anxiety they may have and be careful not to pass it to their children. Since the anxiety produce real symptoms and emotions within children, it is important for parents to distinguish these characteristics within their children and if they recognize that their child is experiencing it, parents

should talk with their children about their anxieties. Realizing the reason of first start of the fear they should help the children to understand that it is an emotional response that they can work to keep under control.

Whether mathematics is enjoyable or not, it is widely used in the human life formally or informally. So it is important to eliminate the mathematics phobia of the students from the very beginning; otherwise a simple mathematics phobia may gradually become a serious psychological problem. Individual with math phobia do not necessarily lack ability in mathematics; rather, they cannot perform to their full potential due to the interfering symptoms of anxiety. It is a real problem that many students, parents and teachers face. So, the mathematics teachers and parents particularly need to understand the causes, effects and remedies of mathematics phobia and should increase support system from home as well as school to grow positive attitude towards mathematics.

আধুনিক অসমীয়া কবিতাৰ বিৱৰ্তন আৰু বৈচিত্ৰ্য

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বি. এইচ. কলেজ, হাউলী

আধুনিক অসমীয়া কবিতাৰ বিৱৰ্তন, বিকাশ আৰু বৈচিত্ৰ্যৰ ইতিহাস বহুমানিক তথা বৰ্ণনাময়। 'জয়ন্তী' (১৯৪৩) ৰ পাতত আত্মপ্ৰকাশ কৰা আধুনিক অসমীয়া কবিতাই কেইবাটাও দশক অতিক্ৰম কৰিছে। এই যাত্ৰাত অসমীয়া কাব্য পৰিক্ৰমাৰ সুদীৰ্ঘ ইতিহাসৰ ঐতিহ্য ৰক্ষা কৰি সম্প্ৰতিও আধুনিক কবিতাই এক স্বকীয় স্থান আৰু মৰ্যাদা অটুট ৰাখিবলৈ সক্ষম হৈছে।

আধুনিক অসমীয়া সাহিত্যত যুগান্তৰ সৃষ্টিকাৰী পৰিৱৰ্তনৰ সূচনা হয় বিংশ শতাব্দীৰ চতুৰ্থ দশকত। এই পৰিৱৰ্তনৰ ক্ষেত্ৰত মুখ্য সূত্ৰধাৰৰ ভূমিকা গ্ৰহণ কৰিছিল ৰঘুনাথ চৌধাৰী সম্পাদিত 'জয়ন্তী' (১৯৩৮) নামৰ আলোচনীখনে। কবি চৌধাৰী মুখ্যতঃ ৰোমাণ্টিক কাব্যচেতনাৰ বাহক হ'লেও সম্পাদকৰ ভূমিকাত তেখেতে প্ৰগতিশীল মানসিকতা দাঙি ধৰিছিল। পোনতে তেখেতৰ দ্বাৰা সম্পাদিত এই 'জোনাকী'তেই প্ৰগতিবাদী চেতনাৰ সূচনা হৈছিল যদিও পাছলৈ কবি চক্ৰেশ্বৰ ভট্টাচাৰ্য আৰু কমলনাৰায়ণদেৱৰ যুটীয়া সম্পাদনাত প্ৰকাশিত পৰৱৰ্তী সময়ৰ 'জয়ন্তী'তহে (১৯৪৩-৪৬) এই ধাৰাৰ পূৰ্ণ বিকাশ ঘটে। এই প্ৰগতিবাদী সাহিত্য আন্দোলন ৰোমাণ্টিক সাহিত্যৰ বাস্তৱবিমুখ দৃষ্টিভঙ্গীৰ পৰিৱৰ্তে প্ৰগতিবাদী চেতনাৰে সমৃদ্ধ বাস্তৱবাদী দৃষ্টিকোণ গ্ৰহণ কৰে। সেয়েহে সাহিত্যৰ বুৰঞ্জীত 'জয়ন্তী' যুগটো যথেষ্ট তাৎপৰ্যপূৰ্ণ। ইয়াৰ জৰিয়তে পূৰ্বৱৰ্তী ৰোমাণ্টিক যুগৰ ভাৱধাৰাৰ বিপক্ষে প্ৰতিবাদ অনুষ্ঠিত হয়, নতুন সৃষ্টিৰ আলোড়ন উদয় হয়, এই যুগৰ কাব্য সাহিত্য আছিল

সমালোচনামূলক সমাজ সচেতন। লগতে এই শতিকাৰ ত্ৰিশৰ দশকৰ পিছৰ পৰা ৰমন্যাসিক ভাবাবেগৰ খলকনি শীৰ্ষবিন্দুৰ পৰা নামি আহি ক্ৰমাৎ হীন হৈ পৰাত নতুন প্ৰাণ পাবৰ কাৰণে অসমীয়া কবিতাই চল্লিশৰ দশকত মূলগতভাবে সাজ-পাৰ সলাই দেহ-মন নতুন কৰি লোৱাৰ ঐতিহাসিক সন্ধিক্ষণ উপস্থিত হৈছিল।

চল্লিশৰ দশক তথা 'জয়ন্তী' যুগৰ সাহিত্যৰ এই পৰিৱৰ্তনৰ মূলতে আছিল সমকালীন অসম তথা বিশ্বজুৰি হোৱা আৰ্থ-সামাজিক, ৰাজনৈতিক আৰু সাংস্কৃতিক প্ৰেক্ষাপটৰ অভূতপূৰ্ব পৰিৱৰ্তন। সমগ্ৰ বিশ্বজুৰি প্ৰসাৰিত দ্বিতীয় মহাসমৰেই আছিল ইয়াৰ মূল কাৰক। এই মহাসমৰে সমগ্ৰ মানৱ সভ্যতাবেই বৌদ্ধিক জগত আৰু ইয়াৰ দৃষ্টিভঙ্গীত আমূল পৰিৱৰ্তন আনে আৰু এক অনাছত পৰিৱৰ্তনৰো সূত্ৰপাত ঘটায়। ইতিপূৰ্বে মহাসমৰে সৃষ্টি কৰা সংকটৰ বিষয়ে অসমবাসী বিশেষভাবে জ্ঞাত নাছিল। সেইবাবেই হয়তো সমগ্ৰ অসমীয়াৰ বাবে এই পৰিৱৰ্তন আছিল অভাৱনীয় আৰু অচিনাকি। ইয়াৰোপৰি স্বাধীনতা আন্দোলন, দেশ বিভাজন, আন্তৰ্জাতিক ৰাজনীতিত শীতল যুদ্ধ, আণৱিক বিস্ফোৰণ, মহাকাশ জয়ৰ বিস্ময়াবহ প্ৰচেষ্টা, বিপৰীত আদৰ্শবাদী দেশবোৰৰ সামৰিক অৰিগ্না-অৰি আদি বিভিন্ন সমস্যাই জগতত যি মেদুৰ আৰু লক্ষিত অৱস্থাৰ সৃষ্টি কৰিছিল সিয়ো নতুন লেখক সকলৰ দৃষ্টিভঙ্গীৰ পৰিৱৰ্তন সাধনত সহায় কৰিছিল।

পূৰ্বৰ সহজ-সৰল জীৱনযাত্ৰাই অনুপ্ৰাণিত কৰা ৰোমাণ্টিক কাব্য চেতনাক জোকাৰি থৈ নতুনচাম সাহিত্যিকে এক বাস্তৱমুখী দৃষ্টিভঙ্গী আৰু প্ৰগতিশীল মানসিকতা আহৰণ কৰিবলৈ সক্ষম হয়। ইতিপূৰ্বে সম্পূৰ্ণৰূপে প্ৰসাৰ লাভ কৰা ৰোমাণ্টিক চেতনাৰ আবেশেৰে পৰিপূৰ্ণ অসমীয়া কবিতাই এই সময়তেই আধুনিক চিন্তা-চৰ্চা আৰু চেতনাৰে সমৃদ্ধ হৈ বহিৰ্বিশ্বৰ ভাবধাৰাৰ সৈতে সঙ্গতি ৰাখি বাট বুলিবলৈ আৰম্ভ কৰে। কেৱল কবিতাতেই নহয়, গল্প, উপন্যাস, নাটককে আদি কৰি সাহিত্যৰ অন্যান্য শাখাবোৰতো ইয়াৰ প্ৰভাৱ পৰিলক্ষিত হয়। ইয়াৰোপৰি

ছিন্নমণ্ড ফ্ৰয়েদৰ মনস্তাত্ত্বিক অধ্যয়ন তথা ব্যাখ্যা আৰু জাৰ্মান মনীষী কাৰ্লমাৰ্ৰ সমাজবাদী ৰাজনৈতিক তত্ত্বই গোটেই বিশ্বৰ চিন্তাজগতত আলোড়নৰ সৃষ্টি কৰিছিল। সমসাময়িক অসমীয়া সাহিত্য বিশেষকৈ কবিতাতো এইবোৰৰ প্ৰভাৱ পৰিছিল।

বিশেষকৈ দ্বিতীয় মহাসমৰে সৃষ্টি কৰা এই অভাৱনীয় পৰিৱৰ্তনৰ জোৱাৰ নতুন প্ৰজন্মৰ সন্মুখত এক প্ৰত্যাহ্বানৰ সৃষ্টি কৰিছিল। প্ৰথম মহাসমৰৰ তুলনাত এই মহাসমৰৰ ধ্বংসাত্মক শক্তি আছিল কেবাগুণো অধিক। এই মহাযুদ্ধই কেৱল মাত্ৰ যুদ্ধক্ষেত্ৰতেই নহয়, আৰ্থ-সামাজিক, সাংস্কৃতিক আৰু ৰাজনৈতিক প্ৰেক্ষাপটৰো প্ৰভূত পৰিৱৰ্তন সাধন কৰিছিল। এই পৰিৱৰ্তিত ৰাজনৈতিক বাতাবৰণে নতুনচাম কবি-সাহিত্যিকক বিশেষভাবে অনুপ্রাণিত কৰিছিল। ফলস্বৰূপে জীৱন আৰু জগত সম্পৰ্কে তেওঁলোকৰ দৃষ্টিভঙ্গী আৰু প্ৰকাশৰীতিতো নতুনত্বৰ সঞ্চাৰ হৈছিল। আৰম্ভণিৰ পৰ্যায়ত প্ৰগতিশীল সাম্যবাদী ভাবধাৰা-আদৰ্শ আৰু সমাজ বাস্তৱৰ নিৰ্মম চেতনাৰ প্ৰতিফলনেৰে সমৃদ্ধ এই কাব্যধাৰাই পৰৱৰ্তী কালত বিভিন্ন কবিৰ প্ৰচেষ্টাত বিষয়বস্তু আৰু আঙ্গিকৰ ক্ষেত্ৰত ৰূপ সলাবলৈ ধৰিলে, নিত্য নতুন সম্পৰীক্ষা সংঘটিত হ'ল আৰু আধুনিক অসমীয়া কবিতাৰ খোজ দৃঢ় হৈ আহিবলৈ ধৰিলে। ৰোমাণ্টিক যুগত অসমীয়া কবিতাই পাশ্চাত্যৰ আৰু বিশেষকৈ ইংৰাজী কবিতাৰ সংস্পৰ্শলৈ আহি নতুন নতুন ভাৱ-অনুভূতিৰ লগত পৰিচয় হোৱাদি সাম্প্ৰতিক অসমীয়া কবিতাৰ যুগটোতো পশ্চিমীয়া প্ৰভাৱ বিশিষ্ট ৰূপত মুৰ্ত্তিমান হৈ উঠিল।

মূলতঃ আধুনিকতাৰ বাৰ্ত্তাবাহক এই কবিসকলে পোনতে সাম্যবাদী চেতনাক অগ্ৰাধিকাৰ দিছিল যদিও পাছলৈ তেওঁলোকে নানা দেশী-বিদেশী কাব্যৰীতি আৰু চিন্তাৰ উপকৰণৰ সমাহাৰত নিত্য নতুন কাব্যৰীতিৰ পাতনি তৰে। ইয়াৰে এটি দলে সামাজিক দায়বদ্ধতাক অগ্ৰাধিকাৰ প্ৰদান কৰে আৰু আনটো দলে সমাজবাদত বিশ্বাস ৰাখিও ব্যক্তিসত্তাৰ স্বাতন্ত্ৰ্যক প্ৰাধান্য দিবলৈ লয়। প্ৰথমটো দলৰ মুখ্য আধাৰ

আছিল দ্বন্দ্বাত্মক বস্তুবাদ। তেওঁলোকে সাম্যবাদৰ আদৰ্শত শোষণ-শাসন আৰু সকলো প্ৰকাৰৰ বৈষম্য আঁতৰাই সমাধিকাৰেৰে এখন নতুন সমাজ গঢ়াত বিশ্বাসী। আনহাতে, ব্যক্তি স্বাতন্ত্ৰ্যবাদীসকলে ব্যক্তি সত্তাৰ নিৰ্জ্ঞান মনত সুপ্ত হৈ থকা আনুভূতিক চেতনাক মূৰ্ধৰূপ প্ৰদানতহে অধিক আগ্ৰহী। উক্ত দুয়োটি দলৰ বাহিৰে দুই-এগৰাকী কবিয়ে সীমাৰেখাৰ দুয়োপাৰে বিচৰণ কৰি এটি মধ্যৱৰ্তী ধাৰা সৃষ্টিৰো প্ৰয়াস কৰা দেখা যায়। বিশেষকৈ ফৰাচী প্ৰতীকবাদ আৰু চিত্ৰকল্পবাদী আন্দোলনৰ প্ৰভাৱে দুয়োটা দলৰ কবিসকলক চুই গৈছিল। বিষয়বস্তুৰ ক্ষেত্ৰত পূৰ্বৰ তুলনাত যথেষ্ট বৈচিত্ৰ্যৰ পয়োভৰ ঘটিল।

'জয়ন্তী'ৰ পাতত প্ৰৱেশ ঘটা আধুনিক কাব্য আন্দোলনক গতি প্ৰদান কৰি বিকাশ ঘটোৱাত পৰৱৰ্তী কালৰ আন দুখন আলোচনী-'পছোবা' (১৯৪৮-৪৯), আৰু 'ৰামধেনু' (১৯৫১-) ভূমিকাও অতি গুৰুত্বপূৰ্ণ। পঞ্চাশৰ দশকত বিকাশ লাভ কৰা এই কাব্য আন্দোলনক গ্ৰাণবস্তু কৰি আশুৱাই নিয়াত উক্ত আলোচনী দুখনে বিশেষভাবে সহায় কৰিছিল। এই দশকৰ কবিতাত ফৰাচী প্ৰতীকবাদ আৰু চিত্ৰকল্পবাদী আন্দোলনৰ প্ৰভাৱ মন কৰিবলগীয়া। পাশ্চাত্য সাহিত্যধাৰাৰ উক্ত দুয়োটি শোভাৰ উপাদানসমূহ আহৰণ কৰি তেওঁলোকে কাব্য সাহিত্যক সমৃদ্ধ কৰি তুলিছিল। উদাহৰণস্বৰূপে, কম-বেছি পৰিমাণে উক্ত দশকৰ দুগৰাকী কবি হেম বৰুৱা আৰু নৱকান্ত বৰুৱাৰ কাব্য সত্তাৰলৈ এই সন্দৰ্ভত দৃষ্টিপাত কৰিব পাৰি। তদুপৰি তেওঁলোকৰ পূৰ্বসূৰী অমূল্য বৰুৱা, ভবানন্দ দত্ত, চন্দ্ৰেশ্বৰ ভট্টাচাৰ্য, কেশৱ মহন্ত, অজিত বৰুৱাৰ কবিতাৰ কথাও উল্লেখ কৰিব পাৰি। এইসকল কবিৰ ৰচনাৰাজি মূলতঃ প্ৰগতিশীল চেতনাৰে উদ্ভূত হ'লেও তেওঁলোকৰ কবিতাত প্ৰতীকৰ ব্যৱহাৰ আৰু বিকাশৰ কথাটো মন কৰিবলগীয়া বিষয়। প্ৰতীকৰ ব্যৱহাৰ কৰোঁতেও তেওঁলোকে সমাজত থকা বৈষম্য-শোষণ আঁতৰাই সমাধিকাৰ প্ৰতিষ্ঠাৰে এখন নতুন সমাজ গঢ়াৰ বাসনা পোষণ কৰা দেখা যায়। সেয়েহে, প্ৰতীকৰ নিৰ্বাচন আৰু ব্যৱহাৰৰ ক্ষেত্ৰত সৰ্বজনবোধ্য আৰু সাৰ্বজনীনতাৰ দিশটোৱে প্ৰাধান্য

লাভ কৰিছিল।

চল্লিশ তথা পঞ্চাশৰ দশকৰ কবিতাত ফৰাচী প্ৰতীকবাদ আৰু পশ্চিমৰ চিত্ৰকল্পবাদী ধ্যান-ধাৰণাৰ উপৰিও চীনা কবিতা, জাপানী হাইকু শৈলীৰ কবিতাৰ লগতে টি. এচ. ইলিয়াট, এজ্ৰা পাউণ্ড, ডব্লিউ. বি. ইয়েট্‌চ্, ডাইলান থমাচ, মায়াকোভ্‌স্কি, পাব্লো নেৰুদা, ফ্ৰেড্‌ৰিকো গাৰ্ছিয়া লৰ্কা, বদলেয়াৰ, মালাৰ্মে আদিৰ কাব্যৰীতি, চিন্তা আৰু বিষয়বস্তুৰে অসমীয়া কবিসকলক প্ৰভাৱান্বিত কৰিবলৈ সক্ষম হৈছিল।

প্ৰসঙ্গত উল্লেখযোগ্য যে, আধুনিক অসমীয়া কবিতাৰ ভেঁটিটো নানা দেশী-বিদেশী উপাদানেৰে সমৃদ্ধ হ'লেও আধুনিক কবিসকলে ঘাত-প্ৰতিঘাতৰ মাজতো আত্মপৰিচয়ৰ সন্ধান অব্যাহত ৰাখিছে। অসমৰ জনজীৱনৰ প্ৰতিচ্ছবি সম্বলিত মাটিৰ গোক্ৰ, সুৰসিক্ত এটি কাব্যৰীতিৰ প্ৰতিও তেওঁলোকৰ আগ্ৰহ চকুত লগা। কিয়নো, আজিৰ জগতত কোনো জাতিয়েই ৰবিন্সন ক্ৰুছোৰ দৰে বহিৰ্জগতৰ পৰা বিচ্ছিন্ন হৈ থাকিব নোৱাৰে, ৰিপভান উইঙ্কলনৰ দৰে কোনো লেখকেই চকু মুদি জগতৰ বৈপ্লৱিক গতিক উপেক্ষা কৰি শুই থাকিব নোৱাৰে, কিন্তু সেই বুলি নিজৰ জাতীয়তাৰ ভেটিৰ ওপৰত নিৰ্ভৰ নকৰিলে প্ৰকৃত জাতীয় সাহিত্য সৃষ্টি হ'ব নোৱাৰে।

বিশেষকৈ কবিতাৰ বিষয়বস্তু আৰু আঙ্গিকৰ নিত্য নতুন ক্ষেত্ৰৰ সন্ধানত এই কবিসকলে অসমীয়া লোক সাহিত্যৰো ওচৰ চাপিছে। ইয়াৰ লগতে জাতীয়তাৰ ভেঁটিত আত্ম পৰিচয়ৰ সন্ধানও তেওঁলোকক লোক সাহিত্যৰ সম্পদৰাজিক নতুনকৈ আৱিষ্কাৰ কৰিবলৈ প্ৰেৰিত কৰি আহিছে। একে সময়তে বিজ্ঞানৰ অগ্ৰগতি আৰু আধুনিক জীৱন যাত্ৰাই সৃষ্টি কৰা অনিশ্চয়তা, সংশয় আৰু অৱক্ষয়ৰ চিত্ৰই তেওঁলোকক লোক সাহিত্যৰ ঐতিহ্যপূৰ্ণ ৰূপৰ ওচৰ চাপিবলৈ বাধ্য কৰিছে। এনেবোৰ কাৰণতেই আধুনিক অসমীয়া কাব্যকাৰসকলে লোক সাহিত্যৰ গীত-মাত, মন্ত্ৰ, যোজনা-পটন্তৰ, প্ৰবাদ-প্ৰবচন, লোককথা, কিংবদন্তী, সাধুকথা, মালিতা আদিৰ পৰা কবিতাৰ বিষয়বস্তু আৰু আঙ্গিকৰ বাবে উপাদান আহৰণ

কৰা দেখা যায়। এনে উপাদানৰাজি আধুনিক কাব্য সাহিত্যত অন্তৰঙ্গ আৰু বহিৰঙ্গ দুয়োটা ৰূপতেই ব্যৱহৃত হৈছে। আনহাতে, লোক সাহিত্যৰ পৰা আহৃত বিষয়বস্তুক বহু সময়ত প্ৰতীকী তাৎপৰ্য আৰোপ কৰি ব্যঞ্জনাৰ্থক বহুমাত্ৰিক ৰূপ দিয়া দেখা যায়। আকৌ কেতিয়াবা এনে উপাদানসমূহক পুনঃ নিৰ্মাণৰ জৰিয়তে নতুন কাব্যার্থ প্ৰকাশ কৰা দেখা যায়। সেইফালৰ পৰা চাবলৈ গ'লে অসমীয়া কবিতাই জাতীয় পৰিচয় আৰু সালংকৃত ৰূপ হেৰুৱাই পেলোৱাৰ সম্ভাৱনাই অধিক।

বিশ্ব সাহিত্যৰ লগতে ভাৰতীয় তথা অসমীয়া সাহিত্যই যুদ্ধোত্তৰ যুগৰ এই পৰিৱৰ্ত্তনৰ ধাৰাটো আঁকোৱালি ল'লে। 'জয়ন্তী'ৰ পাতত ঘটা এই পৰিৱৰ্ত্তনে অসমীয়া সাহিত্যত বিশেষকৈ কবিতাত পৰিৱৰ্ত্তনৰ পট স্পষ্ট কৰি তুলিলে। এইখিনি সময়তে অসমীয়া কবিতাত এফালে মাৰ্শীয় বিশ্ববীক্ষা আৰু আনফালে সম্পূৰ্ণ এলিয়টী নহ'লেও এটি বুদ্ধিজাত সংশয়-বেদনাৰ যি ইঙ্গিত দেখা গৈছিল, পৰৱৰ্ত্তী ৰামধেনু যুগত তাৰ বিস্তৃতি অনুভৱ কৰিব পাৰি। 'জয়ন্তী'ৰ এই ভূমিকা নিঃসন্দেহে প্ৰশংসনীয়, কিয়নো অসমৰ সংস্কৃতিয়ে যি পৰিৱৰ্ত্তন বিচাৰিছিল, তাৰেই প্ৰতিভূ ৰূপে জয়ন্তীয়ে অসমীয়া কবিতাৰ দিক্ পৰিৱৰ্ত্তনত অৰিহণা যোগালে। এইদৰে যুদ্ধোত্তৰ কবিতাই নতুন কেঁকুৰি লোৱাত অসমীয়া কবিতাৰ পৰিধি বাঢ়িল আৰু ক্ৰমান্বয়ে বিশ্ব সংস্কৃতিৰ বীজ লৈ কবিতাই নিজৰো ৰূপান্তৰ ঘটালে।

যুদ্ধোত্তৰ যুগৰ আধুনিক অসমীয়া কাব্য পৰিক্ৰমাত বিভিন্ন ধাৰা, আঙ্গিক, বিষয়বস্তু আৰু প্ৰভাৱ-প্ৰেৰণাৰ সমাহাৰ ঘটিছে। পাশ্চাত্য ধ্যান-ধাৰণাৰ সংযোজনেৰে আগবঢ়া অসমীয়া কবিতাই এই সুদীৰ্ঘ পৰিসৰত বিভিন্ন সাজ সলাইছে আৰু নিত্য-নতুন পৰীক্ষা-নিৰীক্ষা আৰু সম্ভাৰেৰে সমৃদ্ধ হৈ আগবাঢ়িছে। আধুনিক অসমীয়া কবিতাৰ গতি বৈচিত্ৰ্যৰ প্ৰসঙ্গত ক'ব পাৰি যে, ই মুখ্যতঃ তিনিটা ধাৰাৰে সমৃদ্ধ আৰু গতিশীল। আধুনিক অসমীয়া কবিতাৰ গতি প্ৰবাহক বৈচিত্ৰ্য দান কৰা ধাৰা তিনিটাৰ প্ৰথমটো হ'ল- ৰোমাণ্টিক কোমলকান্ত অনুভূতিৰ সুলভ ধাৰা, দ্বিতীয়টো জীৱনৰ

সত্যানুসন্ধানজনিত অন্তর্মুখিন ধাৰা আৰু তৃতীয় ধাৰাটো হ'ল সমাজ চেতনাজনিত প্ৰগতিবাদী ধাৰা।

দ্বিতীয় মহাসমৰৰ দ্বাৰা প্ৰভাৱিত অসমৰ সমাজ জীৱন তথা সাহিত্যত এক নতুন উন্মেষ ঘটিল। ৰাজনৈতিক বাতাবৰণ আৰু ইয়াৰ সংকটৰ লগতে সমাজ আৰু সংস্কৃতিত মূল্যবোধৰ অৱক্ষয় আৰম্ভ হ'ল। বস্তুবাদী জীৱনচৰ্যাৰ প্ৰতি আগ্ৰহ আৰু আধুনিক পশ্চিমীয়া সাহিত্যৰ আদৰ্শৰে সমাজ জীৱনৰ লগতে কবিসকলো প্ৰভাৱাৱিত হৈছিল। নতুন বিষয়বস্তু আৰু আঙ্গিকেৰে কাব্য ৰচনাত প্ৰবৃত্ত হ'লেও কবিসকলে পূৰ্বৰ ৰোমাণ্টিক কবিতাৰ আবেশৰ পৰা সম্পূৰ্ণৰূপে মুক্ত হ'ব পৰা নাছিল। সেয়েহে আধুনিক কবিতা ৰোমাণ্টিক ভাৱানুভূতিৰে সমৃদ্ধ হৈ উঠিছে সময়ে সময়ে। এনে ভাৱানুভূতিৰে সমৃদ্ধ কবি সকলৰ ভিতৰত অমূল্য বৰুৱা আৰু হেম বৰুৱাৰ নাম বিশেষভাবে উল্লেখ কৰিব পাৰি। অমূল্য বৰুৱাৰ একাধিক কবিতাত এনে ভাৱৰ উচ্ছ্বাস আৰু আলোড়ন দেখা যায়। একেদৰে হেম বৰুৱাৰ কবিতাসমূহত ৰাঢ় সমাজ বাস্তৱৰ প্ৰতিচ্ছবিৰ স্থান পাইছে যদিও তেওঁৰ কবিতাত কেতিয়াবা ৰোমাণ্টিক প্ৰেমৰ প্ৰচ্ছন্ন আৰু কেতিয়াবা স্বচ্ছ প্ৰকাশো দেখা যায়। উদাহৰণস্বৰূপে-

মোৰ তেজৰ জোৱাৰে

ৰচা নাই সাগৰৰ হৃদ,

প্ৰেম আৰু প্ৰণয়ৰ

জন্ম আৰু মৃত্যুৰ বোবা অনুৰাগ;

স্বপ্নলোক নিতাল জ্যোতিৰে

কৰা নাই মন্দাক্ৰান্তা শ্লোকৰ কবিতা।

(এখন ছবি)

কবি নৱকান্ত বৰুৱাৰ কবিতাসমূহত বাস্তৱবোধৰ প্ৰকাশ ঘটিলেও তেখেতৰ কবিতাত পূৰ্বসূৰী ৰোমাণ্টিক কবিতাৰ ভাবোচ্ছ্বাস আৰু ধ্বনি মাধুৰ্যৰ প্ৰতি থকা আগ্ৰহো দেখা যায়। উদাহৰণস্বৰূপে-

মইতো নহওঁ কোনো এই পৃথিৱীৰ

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সৌ নীলা আকাশৰ

কোনো এক নেদেখা দেশত

বাট চাই আছে যেন

মোৰ প্ৰিয়া, প্ৰিয়া, মোৰ প্ৰিয়া

মোৰ ঘৰ

মোৰ ভালপোৱা।

(কুপণ)

প্ৰসঙ্গতঃ উল্লেখযোগ্য যে, হেম বৰুৱা, নৱকান্ত বৰুৱাৰ কবিতাত ৰোমাণ্টিক ভাবানুভূতিয়ে আধুনিক ৰূপত আত্মপ্ৰকাশ কৰাৰ দৰেই ৰামধেনু যুগৰ কবি হৰি বৰকাকতি, মহেন্দ্ৰ বৰা, বীৰেশ্বৰ বৰুৱা, দীনেশ গোস্বামী, জ্ঞাননন্দ শৰ্মা পাঠক, অজিৎ বৰুৱা, কেশৱ মহন্ত, মহিম বৰা, হোমেন বৰগোহাঞি, নিৰ্মল প্ৰভা বৰদলৈ, হীৰেন্দ্ৰনাথ দত্ত, ৰাম গগৈ, ভবেন বৰুৱা, বীৰেন বৰকটকী, বীৰেন বৰগোহাঞি, হৰেকৃষ্ণ ডেকা, ৰবীন্দ্ৰ সৰকাৰ আদি কবিসকলৰ কবিতাতো ৰোমাণ্টিক ভাৱনাৰ জগতখন নতুন ৰূপত উদ্ভাসিত হোৱা দেখা গৈছে।^১ আনকি সাম্প্ৰতিক সময়ছোৱাতো যিসকল কবিয়ে কাব্যচৰ্চা অব্যাহত ৰাখিছে, তেওঁলোকৰো সৰহ সংখ্যকৰ কবিতাত আজিও ৰোমাণ্টিক ভাবোচ্ছ্বাস পৰিলক্ষিত হয়। অৱশ্যে এনে ভাবোচ্ছ্বাস প্ৰকাশৰ ক্ষেত্ৰত কাব্যিক ভাষা আৰু বুদ্ধিদীপ্ততাৰ তাৎক্ষণিক প্ৰয়োগো মনকৰিবলগীয়া বিষয়।

কবিতাই জীৱনৰ বোধ, উপলব্ধি আৰু সত্যানুসন্ধান অব্যাহত ৰাখে। জীৱনৰ সৰ্বময় সত্যৰ একাত্ম অন্বেষণ হৈছে কবিৰ অন্যতম লক্ষ্য। সেই ফালৰ পৰা চাবলৈ গ'লে আধুনিক অসমীয়া কবিতাও ইয়াৰ ব্যতিক্ৰম নহয়। সেয়েহে আধুনিক অসমীয়া কবিসকলে যুদ্ধোত্তৰকালীন সংশয় আৰু অস্থিৰতাৰ পৰা সকাহ বিচাৰি অতীতৰ বুকুত জীৱনৰ স্পন্দন আৰু গ্ৰাম্য জীৱনৰ স্বতঃস্ফূৰ্ত আবেগৰ মাজত আশ্ৰয়ৰ সন্ধান কৰা দেখা যায়। আধুনিক কবিয়ে আবেগিকভাবে অতীতমুখী হোৱাৰ পৰিৱৰ্ত্তে বুদ্ধিনিষ্ঠভাবে অতীত ঐতিহ্যৰ পৰা জীৱন প্ৰেৰণা আহৰণ কৰিবলৈ যত্ন

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কবিছিল আৰু জনগণকো ঐতিহ্য চেতনাৰে উদ্ধুদ্ধ কৰিবলৈ প্ৰয়াস কৰিছিল কবিতাৰ মাধ্যমেদি।

যুদ্ধোত্তৰ কালত অসমত সংঘটিত নৈতিক মূলবোধৰ অবক্ষয়ে বাৰুকৈয়ে আমাৰ সমাজ জীৱনক প্ৰভাৱিত কৰিছে। বাস্তৱৰ বিভ্ৰান্তিয়ে কবিসকলকো বহু পৰিমাণে বিচলিত কৰি তুলিছিল। সমসাময়িক সময়ৰ এনে বিভ্ৰান্তিৰ পৰা পৰিত্ৰাণ বিচাৰি তেওঁলোকে অতীত ঐতিহ্যৰ পৰা অনুপ্ৰেৰণা বিচাৰিছিল আৰু সৰ্বসাধাৰণজনকো ঐতিহ্য চেতনাৰে উদ্ধুদ্ধ কৰিবলৈ প্ৰয়াস কৰিছিল। একেদৰে যুদ্ধোত্তৰ কালীন আৰ্থ-সামাজিক পৰিৱৰ্ত্তনে কেৱল নগৰাঞ্চলতেই অনাকাঙ্ক্ষিত আলোড়নৰ সৃষ্টি কৰিছিল। যাৰ বাবে অৰ্থনৈতিক আৰু ৰাজনৈতিক প্ৰেক্ষাপটৰ সমগ্ৰ স্থিতিত জোকাৰণিৰ সৃষ্টি হৈছিল। কৃষি নিৰ্ভৰ লোক জীৱনৰ সহজ-সৰল ৰূপটো ক্ৰমবৰ্দ্ধমান আধুনিকত্বৰ চৌত জটিলতাৰ ফালে ধাবিত হ'ব খোজা কথাটো কবি হেম বৰুৱাই বিশেষভাবে লক্ষ্য কৰিছিল। আধুনিক সভ্যতা আৰু যান্ত্ৰিকতাই যন্ত্ৰণাসিক্ত কৰি তোলা লোক জীৱনৰ প্ৰতি তেখেতৰ সংবেদনশীল কাব্যচেতনা ব্যগ্ৰ হৈ পৰা পৰিলক্ষিত হয়। সমসাময়িক সময়, সমাজ আৰু ইতিহাসৰ জটিলতাপূৰ্ণ পৰিক্ৰমা ত্যাগ কৰি শান্তিলাভ আৰু সৰল সমাধানৰ বাটেৰে আগুৱাই যোৱাৰ বাসনাই সততে তেখেতৰ কাব্য পৰিক্ৰমাত ভূমুকি মাৰিছে। আত্মপ্ৰবঞ্চনাৰ সলনি অতীত ঐতিহ্যৰ প্ৰবাহমান সোঁতেহে তেওঁৰ আত্মক সকাহ দিছে। সেয়েহে হেম বৰুৱাই মিছা প্ৰতিষ্ঠাৰ বাট অকাতৰে ত্যাগ কৰিব পাৰিছে-

সময়ৰ বলুকাবাশিত পদচিহ্ন ৰখা

উন্মাদ-বাসনা আমাৰ নাই।

আমি বুৰঞ্জীৰ শিলাখণ্ডৰ জীৱন্ত ফটিল

হেৰা শকুন্তলাহ

দুয়ান্তৰ চুমাৰ চেকা

হেৰা শকুন্তলা!

তোমাৰ আঙুলিৰ অগ্নিকণাৰে নুমাই দিয়া

ৰাজকাৰেঙৰ শলিতাৰ জুই

দুয়ান্তৰ ভাগক স্বপ্ন।

(পোহৰতকৈ আন্ধাৰেই ভাল)

পৰিৱৰ্ত্তিত প্ৰেক্ষাপটৰ আৰ্হি কবিতাফাঁকিত মূৰ্ত্তমান। কিন্তু কবি ঐতিহ্যৰ প্ৰতিও সমানেই সচেতন। সেইদৰে পৰৱৰ্ত্তী স্তৰৰ অন্যান্য কবিসকলৰ কবিতাতো ঐতিহ্য চেতনাৰ সাৰ্থক ৰূপায়ণ ঘটিছে।

আধুনিক কবিতাৰ গতিবৈচিত্ৰ্যত সম্প্ৰতি সংযোজিত বিষয়টো হৈছে সমাজ চেতনা। 'জয়ন্তী'ৰ পাততেই আৰম্ভ হোৱা সমাজ সচেতন কাব্য ধাৰাটিয়েও সময়ে সময়ে ভাজ সলালেও ই কবিতাৰ পৰা কাহানিও অন্তৰ্হিত হোৱা নাই। ভৱানন্দ দত্ত, অমূল্য বৰুৱা, কেশৱ মহন্ত, অজিৎ বৰুৱা, চক্ৰেশ্বৰ ভট্টাচাৰ্য, কমল নাৰায়ণ দেৱৰ কবিতাত প্ৰকাশ পোৱা প্ৰগতিবাদী চেতনাই পৰৱৰ্ত্তী স্তৰৰ কবি সকলকো অনুপ্ৰাণিত কৰি আহিছে। হেম বৰুৱাৰ উপৰিও নৱকান্ত বৰুৱাৰ কবিতাতো সমাজ চেতনা আৰু সামাজিক দায়ৱদ্ধতা সজীৱ। উদাহৰণস্বৰূপে-

বালিৰ কণাত কত নাৱিকৰ হাড়

ওপৰত উৰে ষ্টাৰ্লিং আৰু ডলাৰৰ যত চিলা

মাটিত বগায় কুমজেলেকুৱা দৃষ্টি

বিয়াল্লিছৰ জোঁৱাৰতো হেৰা নহ'ল ইয়াত

ন ইতিহাস সৃষ্টি

সিয়নিত কোন শোৱে?

জগৎ শেঠৰ ক্ৰেনৰ চকাত তেজৰ চৰ্বি

এতিয়াও কোনে দিয়ে?

(প্ৰাণ গঙ্গাৰ বন্দৰ)

এয়া এক উদাহৰণহে মাত্ৰ। তেখেতৰ পাছতো কাব্যচৰ্চা অব্যাহত ৰখা অলেখ গৰাকী কবিৰ কবিতাত এই সমাজ চেতনা স্প্ৰতিভ ৰূপত

ধৰা দিছে। হীৰেন ভট্টাচাৰ্যৰ নিম্নোক্ত কবিতাফাঁকিলৈ মন কৰিলে
কথাখিনি অধিক স্পষ্ট হ'ব-

অক্ষমতাক ক্ষমা কবিৰ

মইতো নেজানো। বেহাই মূল্যতো

খন্দৰ কিনাৰ সামৰ্থ মোৰ নাই।

আই, আজি মই সঁচাকৈয়ে

বৰ হিংস্ৰ হৈ উঠিছোঁ।

মোৰ নিয়াৰিব কাঁচিখনলৈ এবাৰ চালেই

বুজিব পাৰিবা

কাৰ ডিঙিৰ জোখাৰে গঢ়িছোঁ।

(আত্মপক্ষ)

সামগ্ৰিকভাবে আধুনিক অসমীয়া কবিতাৰ ইতিহাস বিশ্লেষণ
কৰিলে দেখা যায় যে, ভিন্ ভিন্ সময়ত কবিসকলে বিষয় বৈচিত্ৰ্যৰে
এই কাব্যধাৰাক সজীৱ কৰি ৰাখিছে। বিষয়বস্তুৰ সৈতে সঙ্গতি ৰাখিবলৈ
গৈ আধুনিক অসমীয়া কবিতাই আঙ্গিক আৰু ভাষাৰো সম্পৰীক্ষা
অব্যাহত ৰাখিছে। মূলতঃ বিষয়বস্তুৰ আধাৰত আধুনিক কবিতাৰ ধাৰা
বিভাজন ঘটালেও প্ৰতিগৰাকী কবিৰ কবিতাৰ বিষয়বস্তুৰ আঁহফলা
বিচাৰো সম্ভৱ নহয়। জীৱনৰ অন্তৰ্মুখী দৃষ্টি সম্পন্ন কবিৰ কবিতাতো
কেতিয়াবা সমাজ চেতনাই মৰ্মস্পৰ্শী ৰূপো আহৰণ কৰিবলৈ সক্ষম
হৈছে। সমাজ জীৱনৰ ৰূপ পৰিৱৰ্তন, আৰ্থ-সামাজিক, সাংস্কৃতিক পট
পৰিৱৰ্তনৰ ৰূপৰেখাও কবিসকলে চিত্ৰিত কৰিছে।

বিষয় বৈচিত্ৰ্য, আঙ্গিকগত পৰীক্ষা-নিৰীক্ষা, ভাষা আৰু শৈলীৰ
বৈচিত্ৰ্যময়তাৰে আধুনিক অসমীয়া কবিতা যথেষ্ট পৰিমাণে সমৃদ্ধ। দেশ-
বিদেশৰ কাব্য আন্দোলন, বিভিন্ন আৰ্হি আৰু আদৰ্শৰ দ্বাৰা প্ৰভাৱান্বিত
হ'লেও এই কবিসকলে আমাৰ লোকসাহিত্য তথা লোক জীৱনৰ পৰাও
সমল আহৰণ কৰিছে। জন জীৱনৰ প্ৰাণস্পন্দনৰ সুৰে এনে কবিতাসমূহৰ
ৰূপত ৰহণ চৰাইছে। জাতীয় ঐতিহ্য চেতনাই কবিসকলক মাটিৰ গোন্ধ,
(216)

সুৰ আৰু প্ৰাণস্পন্দনৰ প্ৰতি আকৰ্ষিত কৰি আহিছে। মুঠতে ক'বলৈ
গ'লে আধুনিক অসমীয়া কবিতাৰ ইতিহাস বিচাৰত ইয়াৰ গতি তথা
বিষয়বৈচিত্ৰ্যৰ দিশটোও উল্লেখযোগ্য বিষয়। এইকথাত কোনোধৰণৰ
দ্বিমত থাকিব নোৱাৰে বুলিয়েই আমাৰ দৃঢ় বিশ্বাস। এই বিশাল পৰিসৰৰ
আয়তন আৰু বৈচিত্ৰ্য তথা গতিধাৰাক মুঠতে সামৰি ল'বলৈ গৈ ইয়াৰ
এটি সামান্য আভাসহে দাঙি ধৰাৰ প্ৰয়াস কৰা হৈছে।

সহায়ক তথ্যসূত্ৰ :

- ১। হেম বৰুৱা : অসমীয়া সাহিত্য, পৃষ্ঠা- ৩৪৮।
- ২। কবীন ফুকন : কবিতাৰ জুতি বিচাৰ, পৃষ্ঠা- ৬১।
- ৩। সত্যেন্দ্ৰ নাথ শৰ্মা : অসমীয়া সাহিত্যৰ সমীক্ষাত্মক ইতিবৃত্ত,
পৃষ্ঠা- ৪৯।
- ৪। লীলা গগৈ (সম্পাঃ) : আধুনিক অসমীয়া সাহিত্যৰ পৰিচয়
(চন্দ্ৰ কটকী : আধুনিক অসমীয়া কবিতাৰ বৈশিষ্ট্য, পৃষ্ঠা- ৫১)।
- ৫। সত্যেন্দ্ৰ নাথ শৰ্মা : উক্ত গ্ৰন্থ, পৃষ্ঠা- ৪৪০।
- ৬। হোমেন বৰগোহাঞি (সম্পাঃ) : অসমীয়া সাহিত্যৰ বুৰঞ্জী,
ষষ্ঠ খণ্ড (নলিনীধৰ ভট্টাচাৰ্য : চল্লিশৰ দশকৰ কবিতা, পৃষ্ঠা-
৯৪)।
- ৭। প্ৰহ্লাদ কুমাৰ বৰুৱা : আধুনিক অসমীয়া কবিতাৰ গতিবৈচিত্ৰ্য,
পৃষ্ঠা- ১২।
- ৮। প্ৰহ্লাদ কুমাৰ বৰুৱা : উক্ত গ্ৰন্থ, পৃষ্ঠা- ১৮।
- ৯। প্ৰহ্লাদ কুমাৰ বৰুৱা : প্ৰাগোক্ত গ্ৰন্থ, পৃষ্ঠা- ৩১।

গ্ৰন্থপঞ্জী :

- ১। হেম বৰুৱা : অসমীয়া সাহিত্য, নেচনেল বুক ট্ৰাষ্ট, নতুন দিল্লী,
১৯৭০।

- ২। কবীন ফুকন : কবিতাৰ জুতি বিচাৰ, লয়াৰ্চ বুক ষ্টল, গুৱাহাটী, ১৯৯৬।
- ৩। সত্যেন্দ্ৰ নাথ শৰ্মা : অসমীয়া সাহিত্যৰ সমীক্ষাত্মক ইতিবৃত্ত, সৌমাৰ প্ৰকাশন, গুৱাহাটী, ১৯৯০।
- ৪। লীলা গগৈ : আধুনিক অসমীয়া সাহিত্যৰ পৰিচয়, বনলতা, গুৱাহাটী, ২০০২।
- ৫। হোমেন বৰগোহাঞি (সম্পাঃ) : অসমীয়া সাহিত্যৰ বুৰঞ্জী, আবিবেক, গুৱাহাটী, ১৯৯৩।
- ৬। প্ৰহলাদ কুমাৰ বৰুৱা : আধুনিক অসমীয়া কবিতাৰ গতি বৈচিত্ৰ্য, বনলতা, গুৱাহাটী, ২০০০।

হোমেন বৰগোহাঞিৰ 'অস্তৰাগ' উপন্যাসৰ আলোচনা

বনজিৎ শৰ্মা
সহকাৰী অধ্যাপক, অসমীয়া বিভাগ
বি. এইচ. কলেজ, হাউলী

আৰম্ভণি :

হোমেন বৰগোহাঞি একেধাৰে কবি, সমালোচক, গল্পকাৰ, উপন্যাসিক, প্ৰবন্ধকাৰ, সাংবাদিক, সমাজ-সচেতন ব্যক্তি। নিসঙ্গতাপ্ৰিয় হৈও জনপ্ৰিয়তাৰ বাবেই বহুজনৰ সঙ্গৰ মাজত থাকিবলগীয়া হোৱা বাবে প্ৰকৃততে অসমীয়া সাহিত্য জগতত হোমেন বৰগোহাঞি এগৰাকী বলিষ্ঠ লেখক। বৰগোহাঞিদেৱৰ নিৰ্ভীকতা আৰু স্পষ্টবাদিতা গুণৰ বাবে সাংবাদিক জীৱনলৈ গৌৰৱ কঢ়িয়াবলৈ সক্ষম হৈছিল। তেখেতৰ সম্পাদনাই বহুত মানুহক আনন্দিত তথা আশ্চৰ্য্যিত কৰিছে, যদিও সাংবাদিকতাই বৰগোহাঞিদেৱক অকণো সুখী কৰিব পৰা নাছিল। হোমেন বৰগোহাঞিয়ে নিজেই কৈছে, “জীৱিকাৰ প্ৰয়োজনত নকৰিলেই নহয় কাৰণে মই তৃপ্তিহীনভাৱে সাংবাদিকতা কৰি গৈছিলোঁ। (আজিও সাংবাদিকতাৰ মাজত মই বিন্দুমাত্ৰ আনন্দ বিচাৰি নাপাওঁ।)” বৰগোহাঞিয়ে এনে এক তৃপ্তিহীন কৰ্মৰ মাজত থাকিও অসংখ্য গল্প আৰু কেইবাখনো উপন্যাস ৰচনা কৰিছিল। হোমেন বৰগোহাঞিৰ গল্প আৰু উপন্যাসৰ বিষয়বস্তু সাধাৰণতে কিছু অসাধাৰণ সামাজিক জীৱনৰ ৰাজআলিৰ পৰা আঁতৰত অঙ্কগলিত সংঘটিত হোৱা মানৱৰ আদিম প্ৰবৃত্তিৰ পৰিস্ফুৰণ দেখা যায়। মানৱৰ দৈৱিক ৰূপতকৈ দানৱীয় ৰূপৰ অভিব্যক্তি, যিটো ৰূপ সবহভাগ মানুহৰ স্বাভাৱিক ৰূপ, বৰগোহাঞিদেৱৰ ৰচনাত মূৰ্ত হৈ উঠিছে। তেখেতৰ ৰচনাত শিক্ষিত, অৰ্ধশিক্ষিত শ্ৰেণীৰ দুৰ্নীতি আৰু ভণ্ডামি আৰু দলিত শ্ৰেণীৰ নিঃসহায়তা ফুটাই তুলিছে।

উপন্যাসৰ পৰিচয় : হোমেন বৰগোহাঞিৰ প্ৰথমখন উপন্যাস হৈছে 'সুবালা' (১৯৬৩)। ঔপন্যাসিক গৰাকীয়ে মানৱীয় প্ৰমূল্যৰ অৱক্ষয়ৰ কাহিনীৰে এগৰাকী নাৰীৰ অক্ষকাৰাচ্ছন্ন জীৱনৰ দিশ উদঙাই দেখুৱাইছে 'সুবালা' উপন্যাসত। বেষ্টাৰ জীৱনক কেন্দ্ৰ কৰি ৰচিত প্ৰথম অসমীয়া উপন্যাস 'সুবালা' নিঃসন্দেহে লেখকৰ সাহসী সৃষ্টি। তেওঁৰ দ্বিতীয়খন উপন্যাস হৈছে 'তান্ত্ৰিক' (১৯৬৭)। নব্য প্ৰকৃতিবাদ আৰু অস্তিত্ববাদৰ সমাহাৰত গঢ় লোৱা 'তান্ত্ৰিক' এখন ভাৱধাৰা প্ৰধান উপন্যাস। হোমেন বৰগোহাঞি এগৰাকী সুসাহিত্যিক হোৱাৰ উপৰিও এজন সফল সাংবাদিক। সাংবাদিক হিচাপে ৰাজনীতিৰ প্ৰতি তেখেত সচেতন আছিল। দেশৰ ৰাজনীতিৰ প্ৰতি সচেতন সাহিত্যিক হিচাপে লিখি উলিয়াইছিল 'কুশীলৰ' (১৯৭০) নামৰ উপন্যাসখন। 'কুশীলৰ'ৰ সমপৰ্যায়ৰ আন এখন উপন্যাস হৈছে 'তিমিৰ তীৰ্থ' (১৯৭৫)। সামন্তীয় শাসন - শোষণত পিষ্ট খেতিয়ক ৰাইজৰ জীৱন আৰু গাঁৱৰ সমাজৰ অৱক্ষয়ত গুৰুত্ব দি লিখা বৰগোহাঞিৰ দুখন গুৰুত্বপূৰ্ণ উপন্যাস হৈছে— 'পিতা-পুত্ৰ' আৰু 'হালধীয়া চৰায়ে বাওধান খায়'। আনহাতে 'মৎস্যগন্ধা' (১৯৮৭) উপন্যাসখনৰ মূল কাহিনীটো গাঁৱত ঘটা বাস্তৱ ঘটনাৰ পৰা লৈছিল। বাস্তৱ জীৱনৰ চিত্ৰ চিত্ৰায়িত হোৱা বৰগোহাঞিৰ আন এখন উপন্যাস হৈছে— 'অস্তৰাগ' (১৯৮৬)। গভীৰ মনস্তত্ত্বৰ সন্ধান দিয়া এই উপন্যাসখনৰ অধ্যয়নে জীৱন তথা বাৰ্দ্ধক্য সম্পৰ্কে নতুন দিশৰ উন্মোচন কৰে। হোমেন বৰগোহাঞিৰ 'সাঁউদৰ পুতেকে নাও মেলি যায়' (১৯৮৭) উপন্যাসখন প্ৰকৃততে তেখেতৰ শৈশৱ কালৰে আত্মজীৱনী। উপন্যাসখনত শিশু মনস্তাত্ত্বিক দিশটো সুন্দৰকৈ প্ৰকাশ পাইছে। বৰগোহাঞিৰ 'নিঃসঙ্গতা' (২০০০) এখনি ব্যতিক্ৰমধৰ্মী জীৱনীমূলক উপন্যাস। উপন্যাসখন ৰচনাত লেখকৰ এটা অভিনৱ আৰু সাহসী সম্পৰীক্ষা হিচাপে পৰিগণিত হ'লেও, তেখেতৰ পূৰ্বৰ উপন্যাসৰ মনোপ্ৰাণীতা, মাধুৰ্য তথা অভিনৱত্ব এইখন উপন্যাসত দেখিবলৈ পোৱা নাযায়। 'বিষপ্ৰতা' নাৰীমনৰ প্ৰকাশ ঘটোৱা বৰগোহাঞিৰ আন এখন

উন্মোখযোগ্য উপন্যাস।

'অস্তৰাগ' উপন্যাসৰ আলোচনা :

'অস্তৰাগ' উপন্যাসখন বৰগোহাঞিৰ নিঃসন্দেহে এক উন্মোখযোগ্য সৃষ্টি। পোন প্ৰথমে ফৰাচী সাহিত্যত উদ্ভৱ হোৱা প্ৰকৃতিবাদ অসমীয়া উপন্যাসত সোমাই পৰিছে হোমেন বৰগোহাঞিৰ জৰিয়তে। তেখেতৰ 'সুবালা', 'তান্ত্ৰিক' আৰু 'অস্তৰাগ' উপন্যাসত প্ৰকৃতিবাদৰ লক্ষণ লক্ষ্য কৰা যায় যদিও 'অস্তৰাগ' উপন্যাসত প্ৰকৃতিবাদৰ লক্ষণ আধিক্য প্ৰাপ্ত। 'অস্তৰাগ' ৰচিত হৈছে গাঁও আৰু চহৰৰ পটভূমিত। বৰগোহাঞিয়ে 'অস্তৰাগ' উপন্যাসখন সৃষ্টিৰ অন্তৰালৰ কথা লিখিছে, "মোৰ এজন বৰদেউতা মৃত্যুৰ কেইবাবছৰ আগৰে পৰা শয্যাশায়ী হৈ আছিল। বৃদ্ধ বয়সত মৃত্যুৰ কাৰণে অসহায়ভাৱে প্ৰতীক্ষা কৰি থকা এই বৰদেউতাজন ডেকাকালত আছিল এজন প্ৰচণ্ড প্ৰাণৱন্ত পুৰুষ, কিন্তু বাৰ্দ্ধক্যৰ হাতত পৰাজিত হৈ আহত পশুৰদৰে মৃত্যুৰ কাৰণে অসহায়ভাৱে বাট চাই থকা মোৰ এই বৰদেউতাজনৰ দীৰ্ঘকাল শয্যাগত হৈ থকা কৰুণ দৃশ্যই মোক ব্যথিত কৰি তুলিছিল। তেওঁৰ বিষয়ে লিখিবলৈ নৈ মই আৰু কেবাজনো বৃদ্ধৰ প্ৰসঙ্গ কাহিনীটোলৈ টানি আনিছোঁ, - আৰু তেওঁলোকো প্ৰত্যেকজনেই একো একোটা বাস্তৱ চৰিত্ৰ। সঁচা কথা ক'বলৈ গ'লে উপন্যাসখনত কাল্পনিক চৰিত্ৰ এটাও নাই।" প্ৰকৃতিবাদী ভাৱধাৰাৰে পুষ্ট এইখন এখন সামাজিক উপন্যাস। নগৰৰ কলেজত অধ্যাপনা কৰা দিলীপৰ বৃদ্ধ দেউতাক গাঁৱৰ ঘৰত থাকি শৌচ-প্ৰস্ৰাৱৰ স'তে লেট-পেট হৈ বাৰ্দ্ধক্য জীৱন যাপন কৰিছিল। দিলীপে দেউতাকক নগৰৰ ঘৰলৈ লৈ আহিল, কিন্তু নগৰৰ জীৱন প্ৰণালীৰ স'তে তেওঁ জীণ মান নোৱাৰিলে। গাঁৱৰ প্ৰকৃতি আৰু পাৰিপাৰ্শ্বিক অৱস্থাই দিলীপৰ দেউতাকক বাবে বাবে গাঁৱৰ ঘৰখনলৈ উভতাই আনে। অক্ষমতা আৰু বাৰ্দ্ধক্যজনিত ৰোগে দিলীপৰ দেউতাকক জুৰুলা কৰিছে। নগৰৰ পাৰিপাৰ্শ্বিক অৱস্থাক আকোঁৱালি ল'ব নোৱাৰা দিলীপৰ দেউতাকে দিলীপ আৰু তেওঁৰ পত্নী, পুত্ৰ-কন্যাৰ আদৰ-যত্নকো সহজভাৱে ল'ব

নোৱাৰিলে। দেউতাকৰ বাৰ্দ্ধক্য জীৱনত সৃষ্টি হোৱা সমস্যাসমূহক লৈ ভাৰাক্ৰান্ত হোৱা দিলীপে তেওঁৰ বন্ধু ডাঃ শৰ্মা, এড্‌ভোকেট কাৰ্তিক বসু আৰু চন্দ্ৰৰ ওচৰলৈ গৈ বাৰ্দ্ধক্য আৰু জীৱন সম্পৰ্কীয় আলোচনাত ভাগ লয়। শেষত দিলীপে জীৱনৰ প্ৰকৃত সংজ্ঞা, অৰ্থ আৰু স্বৰূপ সম্পৰ্কে তথ্য আহৰণ কৰিবলৈ সক্ষম হয়। দিলীপৰ নতুন দৃষ্টিভংগীৰ অন্তৰালত লুকাই আছে উপন্যাসখনৰ প্ৰকৃতিবাদী ধাৰণা।

গেটেৰ জীৱনৰ ধাৰণাকো দিলীপ চৰিত্ৰৰ মাজেৰে উপন্যাসিকে টানি আনিছে। দিলীপে দেউতাকৰ অসুখৰ টেলিগ্ৰাম পোৱাৰ লগে লগে অন্তৰঙ্গ বন্ধু কাৰ্তিক বসুৰ ওচৰলৈ চাপলি মেলিছে। তেওঁ কাৰ্তিক বসুক কৈছে, “গেটেৰ জীৱনীখনৰ এঠাইত পঢ়িলো, তেওঁৰ মাক মৃত্যু-শয্যাত পৰি থাকোঁতে গেটেই বোলে এবাৰো মাকক চাবলৈ যোৱা নাছিল। আনকি মাকে বাৰে বাৰে মতা স্বত্বেও তেওঁ যোৱা নাছিল। অৱশ্যে তাৰ অৰ্থ এই নহয় যে গেটেই মাকক ভাল নাপাইছিল।” ইয়াৰ কাৰণ দৰ্শাই তেওঁ কৈছিল যে, “গেটেই মানৱদেহৰ বিকৃতি একেবাৰে সহ্য কৰিব নোৱাৰিছিল, সেইকাৰণে তেওঁ মৃত্যু-শয্যাত শায়িতা মাকৰ বিধ্বস্ত আৰু পৰাজিত মুখখন চাবলৈ বাৰে বাৰে অস্বীকাৰ কৰিছিল।”

সকলো মানুহেই মানৱ দেহৰ অৱক্ষয়ৰ ৰূপ সহজে মানি ল'ব নোৱাৰে। মানৱ দেহৰ অৱক্ষয় আৰু শেষত বিনাশেই মানুহৰ জীৱনৰ প্ৰকৃত সত্য। দিলীপৰ দেউতাকৰ জীৱনকো সেই চৰম সত্যই জোকাৰি গৈছে। দিলীপে দেউতাকক চাবলৈ গৈ দেখিলে, “কেইবাদিনো ধৰি তেওঁৰ অবিৰামভাৱে জ্বৰ। খোৱাত তেওঁৰ ইমান অৰুচি হৈছে যে একেবাৰে তিনিদিন ধৰি বোলে তেওঁৰ পেটলৈ খুদকণ এটাও যোৱা নাই। অত্যধিক দুৰ্বলতাৰ কাৰণে তেওঁ আনকি চকু দুটাও মেলিব নোৱাৰে। শৌচ কেইবাদিনো ধৰি বন্ধ, কিন্তু অৰ্ধচেতন অৱস্থাত তেওঁ মাজে মাজে প্ৰস্ৰাৱ কৰে। দিলীপে যেতিয়া দেউতাকৰ কোঠাৰ দুৱাৰ ডলিৰ বাহিৰত খন্তেক সময় থিয় হৈ ব'ল, তেওঁৰ নাকত প্ৰথমেই আহি লাগিলহি প্ৰস্ৰাৱৰ গোস্কটো- যিটো গোস্ক এবছৰৰ আগতেই তেওঁ পাই

গৈছিল।” দেউতাকৰ এনে দৃশ্য দেখি দিলীপৰ অন্তৰে খুব আঘাত পাইছিল। আনকি এনে অৱস্থাত থকাতকৈ দেউতাকৰ মৃত্যু হোৱাই ভাল বুলি ভাবিছিল।

মানৱ জীৱনৰ প্ৰকৃতিগত ক্ৰমবৰ্দ্ধমান পৰিৱৰ্তন, উপন্যাসিকে উপন্যাসখনৰ মাজেৰে দেখুৱাবলৈ সক্ষম হৈছে। উপন্যাসখনত দিলীপ আৰু মথুৰা পণ্ডিতৰ মাজেদি এই দিশ দেখুৱাবলৈ সক্ষম হৈছে। মথুৰা পণ্ডিত দিলীপৰ দেউতাকৰ সমবয়সীয়া। তেওঁ জীৱনৰ অন্তিম অৱস্থাত আচল হৈ পৰিছে। দেউতাকৰ খবৰ ল'বলৈ যোৱা দিলীপে মথুৰা পণ্ডিতৰ ওচৰত নিজৰ পৰিচয় দিবলগীয়া হৈছে। অথচ সেইজন দিলীপৰে চল্লিশ বছৰৰ আগৰ শৈশৱটো জড়িত হৈ আছিল মথুৰা পণ্ডিতৰ স'তে। গহীন প্ৰকৃতিৰ, টপামুৰীয়া আৰু মধ্য বয়সীয়া দিলীপক মথুৰা পণ্ডিতে চিনিব পৰা নাছিল। দিলীপক দেখাত “কিছু সময়ৰ পিছত পণ্ডিতৰ দুই চকুৰপৰা দুটোপাল ডাঙৰ চকুলো ওলাই গালেদি বাগৰি গৈ মাটিত পৰিল। অৱশেষত পণ্ডিতৰ মুখৰপৰা এটা ক্ষীণ অক্ষুট ধ্বনি বাহিৰ হ'ল- ‘তুমি পুল’?” মানুহৰ জীৱনৰ নিৰ্বৰ্থকতাক যেন ‘অন্তৰাগ’ত বাৰে বাৰে দাঙি ধৰিছে। আনহাতে, মথুৰা পণ্ডিতৰ ঘৰলৈ গৈ তেওঁক সেৱা কৰা দিলীপে যেতিয়া তেওঁৰ পৰা আশীৰ্বাদৰ বাবে অপেক্ষা কৰি থাকিবলগীয়া হ'ল, তেতিয়া দিলীপে মূৰ তুলি চাই দেখিলে, “পণ্ডিতে স্থিৰ দৃষ্টিৰে দিলীপৰ মুখলৈ চাই আছে, কিন্তু মৰা মাছৰ চকুৰ নিচিনা তেওঁৰ ঘোঁলা চকু দুটাত তেওঁ দিলীপক চিনি পোৱাৰ লক্ষণ কোনো নাই। মানুহজনৰ দুই চকুৰ কোণত ফেচ্কুৰি জমা হৈছে; গালত জমা হোৱা থপথপীয়া মেদবোৰ মোঁ-বিচনীৰ দৰে ওলমি পৰিছে; তলৰ ওঁঠখন ওলমি মুখখন সামান্য মেল খাই পৰিছে আৰু মেলা মুখৰ ফাঁকেদি লেলাউটি ওলাই আহি দুই কোৱাৰিয়েদি বাগৰি পৰিছে।”

বাৰ্দ্ধক্যৰ শাৰীৰিক, মনস্তাত্ত্বিক আৰু সামাজিক দিশবোৰ সামৰি বিৱল সংবেদনশীলতাৰে লিখা এনে উপন্যাস আমাৰ ভাষাত সম্ভৱতঃ পৰহ নোলাব। মানুহক উদ্বুদ্ধ কৰা, প্ৰাণ-প্ৰাচুৰ্য্যৰে ভৰপূৰ দেউতাকৰ

বৃদ্ধাৱস্থাৰ অক্ষমতা, অসহায়তা আৰু কাৰুণ্যই পুতেক দিলীপক ব্যথিত, ক্ৰুদ্ধ কৰি তোলে। মৃত্যুৰ বাবে যন্ত্ৰণাময় প্ৰতীক্ষাত দিন পাৰ কৰা দেউতাকৰ বেডছ'ৰ দেখি দিলীপে উচুপি উঠে, “জীৱনটো কিয় ইমান নিষ্ঠুৰ হ'ব লাগে?” দেউতাকক নিজৰ লগত থাকিবলৈ নিব খোজোঁতে তেওঁ কয়- “বাৰ্ছক্যৰ যন্ত্ৰণা সহ্য কৰিবলৈ মোৰ শক্তি আছে; কিন্তু চিনাকি গাঁওখন আৰু ঘৰখনৰপৰা বিচ্ছেদ সহ্য কৰিবলৈ মোৰ শক্তি নাই।” দিলীপৰ দেউতাকে বোৱাৰী-নাতিনীহঁতৰ লগত থাকিও গভীৰ নিঃসংগত অনুভৱ কৰে। কাৰণ, আধুনিক-চহৰীয়া মানুহৰ দৃষ্টিত বৃদ্ধত্ব এটা অপৰাধ। কিন্তু গাঁৱত এতিয়াও মানুহে তেনেকৈ নাভাবে। গাঁৱৰ সহজ-সৰল মানুহবোৰ, গাঁৱৰ প্ৰকৃতিৰ বিনন্দীয়া ৰূপৰ বাবে দিলীপৰ দেউতাক ব্যাকুল হৈ উঠে। ঘৰলৈ ঘূৰি যাবলৈ তেওঁ অস্থিৰ হৈ পৰে। শেষত নিজৰ বিষ্ঠাত লোট লৈ নগ্ন হৈ তেওঁ পৰি থাকে। মানুহৰ সুন্দৰ দেহ-মনৰ নিকৰণ অৱক্ষয়, মানৱিক মৰ্যাদাৰ অপমান দেখি দিলীপ শিয়ৰি উঠে- “এদিন ময়ো বুঢ়া হ'ম। মোৰো শেষ পৰিণতি এনেকুৱাই হ'ব। হয় জীৱন।” দিলীপে দেউতাকৰ শুশ্ৰৱাত অকণো গাফিলতি কৰা নাই। তেওঁ ঘৈণীয়েক সাৱিত্ৰীক কৈছে- “দেউতাৰ বাৰ্ছক্যই মোক জীৱন সম্পৰ্কে বহুত কথাই নতুনকৈ ভাবিবলৈ বাধ্য কৰিছে। মই এতিয়া ভাবিছোঁ যে জীয়াই থকা মানুহবোৰে মৰাবোৰক এনেভাৱে বিদায় দিয়া উচিত- যেন তেওঁলোকৰ কোনেও এই পৃথিৱীখনক এখন নৰক বা এই জীৱনটোক এটা অভিশাপ বুলি ভাবি পৃথিৱীৰপৰা শেষ মেলানি মাগিব লগা নহয়।” উপন্যাসখনৰ শেষত দিলীপে দেউতাকৰ নিষ্ঠ্ৰাণ হাত এখন দুই হাতৰ মাজত লৈ কৈছে- “মানুহ আহিব আৰু যাব, কিন্তু যিটো বস্তু অনন্তকাল অজৰ-অমৰ হৈ থাকিব সেইটো হ'ল এই সুন্দৰ ভূৱন আৰু বহুসময় জীৱনৰ প্ৰতি মানুহৰ সুগভীৰ প্ৰেম।”

‘অস্তৰাগ’ উপন্যাসখনত অস্তিত্ববাদী ধাৰণাক উলাই কৰি প্ৰকৃতিবাদী ধাৰণাক সাব্যস্ত কৰা হৈছে। প্ৰকৃতিবাদৰ সীমাবদ্ধতাৰ বাবেই মানুহৰ জীৱনলৈ অৱক্ষয় নামি আহে। দিলীপৰ দেউতাকৰ জীৱনলৈও

অৱক্ষয় নামি আহিছে। দিলীপৰ দেউতাকৰ জীৱনৰ পৰা আঁতৰি গৈছে যৌৱন, যৌৱনৰ বসন্ত। প্ৰকৃতিবাদী ধাৰণাৰ প্ৰতি দিলীপৰ প্ৰত্যয় জন্মাত তেওঁ দেউতাকৰ জীৱনলৈ নামি অহা বাৰ্ছক্য আৰু দুখজনক পৰিস্থিতিক মানি লৈছে। দিলীপৰ উজ্জ্বল জৰিয়তে ঔপন্যাসিকে ব্যক্ত কৰিব খুজিছে যে, বাৰ্ছক্য মানুহৰ জীৱনলৈ আহিবই, কিন্তু এই বাৰ্ছক্যক আমি অভিশাপ হ'বলৈ এৰি দিব নালাগে। মানৱীয় অনুভূতি, চেতনাই দিলীপক জোঁকাৰি গ'লেও প্ৰকৃতিবাদী ধাৰণাক তেওঁ হৃদয়ঙ্গম কৰিছে। উপন্যাসখনৰ অন্তিম পৰ্যায়ত প্ৰকৃতিবাদী ধাৰণাৰ সৈতে আধুনিকতাবাদী ধাৰণা সংমিশ্ৰিত হৈ পৰিছে। জীৱনৰ অন্তিমপৰত দেউতাকৰ মুখৰপৰা ওলোৱা — ‘দুল, মই ঘৰলৈ’- এই অসম্পূৰ্ণ বাক্যটোৰ আঁত বিচাৰি দিলীপে কৈছে, “দেউতাই শেষ মুহূৰ্তত কোনখন ঘৰৰ কথা ক'ব খুজিছিল সেই বিষয়ে ময়ো সম্পূৰ্ণ নিশ্চিতনে?”

‘অস্তৰাগ’ উপন্যাসখনত প্ৰতিফলিত হোৱা এটি উল্লেখনীয় দিশ হ'ল- ‘প্ৰজন্মৰ ফাঁক’ (Generation Gap)। ‘Generation Gap’ অৰ বাবেই দিলীপৰ দেউতাকে নাতি-নাতিনীয়েকৰ লগত মিলিব পৰা নাই। সিহঁতৰ কথা-বতৰাই দেউতাকক আনন্দ দিব পৰা নাই। ঔপন্যাসিকে কুণালৰ মুখেৰেই সেই কথা প্ৰকাশ কৰিছে— “মই ভাবোঁ যে ককাদেউতাৰ আচল প্ৰেমটো হৈছে জেনেৰেশ্যন গেপ।” এইজন কুণালেই দিলীপৰ বন্ধু চন্দ্ৰহঁতৰ ঘৰত কিছুদিন থাকি আহি দেউতাকক কৈছিল, “দেউতা, বুঢ়াজনৰ পৰা চন্দ্ৰ খুৰাইহঁতৰ গোটেই মানুহঘৰে বৰ কষ্ট হৈছে। কেঁচুৱাৰ নিচিনাকৈ গোটেই দিনটো তেওঁক নানাৰকমৰ সেৱা-শুশ্ৰূষা কৰি থাকিবলগা হয়। বুঢ়াজন মৰিলেই যেন মানুহঘৰ ৰক্ষা পৰে। মানুহ ইমান বুঢ়া বয়সলৈকে জীয়াই থকা উচিত নহয়। নিজেও খুব কষ্ট পায়, আনকো কষ্ট দিয়ে।” কুণালৰ এই বক্তব্যখিনি যেন প্ৰতিজন মানুহৰ মনৰ কথা। ইয়াৰ মাজতে নিহিত আছে বাস্তৱবাদী আৰু প্ৰকৃতিবাদী চিন্তাৰ স্ৰোত।

সামৰণি :

হোমেন বৰগোহাঞিৰ 'অস্তৰাগ' উপন্যাসখন এখন বৌদ্ধিক ভাবাগ্ন উপন্যাস। প্ৰকৃতিবাদ, অস্তিত্ববাদ, আধুনিকতাবাদ আৰু মানৱীয় চেতনাপ্ৰসূত স্ৰোত উপন্যাসখনত সন্তালনীকৈ বৈ গৈছে। উপন্যাসখনৰ লগত সন্নিবিষ্ট দিলীপ, দিলীপৰ সন্তান, দিলীপৰ দেউতাক, মথুৰা পণ্ডিত, সাৱিত্ৰী আদি চৰিত্ৰকেইটিয়ে এইবোৰৰ বিকাশ আৰু প্ৰকাশত সহায় কৰিছে। লগতে উপন্যাসখনত মানুহৰ বান্ধৱ্য আৰু মৃত্যুৰ যন্ত্ৰণা প্ৰকাশ কৰিছে। হোমেন বৰগোহাঞিদেৱে তেখেতৰ উপন্যাসৰ মাজেৰে পাঠকক ভাবিবলৈ বাধ্য কৰায়। আৱেগ-সৰ্বস্বতাক তেখেতে সাৱধানে এৰাই চলিবৰ প্ৰয়াস কৰে। আটাইতকৈ উল্লেখনীয় কথা এয়ে যে- সকলো সমস্যা বা প্ৰশ্নৰে সামাজিক পটভূমিক তেখেতে সততে চকু আগত ৰাখে (আনকি বান্ধৱ্যৰ সমস্যা চিত্ৰায়ণতো (অস্তৰাগ)। বৰগোহাঞিদেৱৰ এগৰাকী সমাজ সচেতন, সংবেদনশীল লেখক।

প্ৰসংগপুথি :

- ১) ঠাকুৰ, নগেন (সম্পাদনা) : এশ বছৰৰ অসমীয়া উপন্যাস; জ্যোতি প্ৰকাশন, দ্বিতীয় প্ৰকাশ, জুলাই, ২০১২ ইং চন।
- ২) দাস, অমল চন্দ্ৰ (সম্পাদনা) : অসমীয়া উপন্যাস পৰিক্ৰমা; বনলতা প্ৰকাশন, প্ৰথম সংস্কৰণ, মে', ২০১২ ইং চন।
- ৩) শৰ্মা, সতেন্দ্ৰ নাথ : অসমীয়া উপন্যাসৰ গতিধাৰা; সৌমাৰ প্ৰকাশ, বিহাবাৰী, দ্বিতীয় প্ৰকাশ, ২০০১ ইং চন। পুনৰ মুদ্ৰণ ২০১৩ ইং চন।

পদ্মনাথ গোহাঞি বৰুৱাৰ নাট - "গাঁওবুঢ়া"-

— এক আলোচনা :-

কৰিম্মা বৈশ্য
অংশকালীন অধ্যাপিকা,
অসমীয়া বিভাগ
বি.এইচ. মহাবিদ্যালয়, হাউলী

পাতনি :

উনবিংশ শতিকাৰ শেষভাগত জন্ম গ্ৰহণ কৰি আধুনিক অসমীয়া ভাষা সাহিত্য সংস্কৃতিৰ উন্নতি, প্ৰচাৰ আৰু প্ৰসাৰৰ কাৰণে জীৱন-পন কৰা অসম হিতৈষী মহান অসমীয়া সাহিত্যিকসকলৰ ভিতৰত পদ্মনাথ গোহাঞি বৰুৱা অন্যতম। ১৮৭১ চনত উত্তৰ লক্ষ্মীপুৰৰ নকাৰি গাঁওত জন্ম হয়। তেওঁৰ পিতৃ আছিল নকাৰি মৌজাৰ প্ৰতাপী মৌজাদাৰ। অসম সাহিত্য সভাৰ প্ৰথম গৰাকী সভাপতি সাহিত্যচাৰ্য পদ্মনাথ গোহাঞি বৰুৱাই পঢ়াশলীয়া পুথিৰ পৰা আৰম্ভ কৰি কাব্য নাটক, উপন্যাস, তত্ত্বমূলক ৰচনা, ইতিহাস-ভাষা-সাহিত্যৰ সকলো দিশ সামৰি সাহিত্য সাধনাৰ বিভিন্ন ক্ষেত্ৰত বিশিষ্ট বৰঙণি আগবঢ়াই থৈ গৈছে। ১৮৯০-৯১ চনত বিজুলীৰ পাতত 'ভানুমতী' প্ৰকাশ কৰি আৰু পিছত 'লাহৰী' উপন্যাস ৰচনা কৰি অসমীয়া উপন্যাসৰ সুদৃঢ় ভেটি স্থাপন কৰে। ইয়াৰ উপৰিও তেজপুৰৰ পৰা ওলোৱা আসাম বন্তি (১৯০১) আৰু 'উষা'বো (১৯০৭) সম্পাদকৰূপে তেওঁ ন ন লেখক সৃষ্টিৰ লগতে বিভিন্ন সাহিত্য সভাবেৰে 'জোনাকী'ৰ পোহৰত ঠন ধৰি উঠা আধুনিক অসমীয়া ভাষা - সাহিত্যক সমৃদ্ধ কৰিবলৈ চেষ্টা কৰে। তেওঁৰ সৃষ্টিশীল ৰচনা সাহিত্যিক তিনি শ্ৰেণীত ভগাব পাৰি :-

নাটক :- গাঁওবুঢ়া (১৮৯৭), জয়মতী (১৯৯০), গদাধৰ (১৯০৭),

টেটোন-তামুলি (১৯০৯), সাধিনী (১৯১১), লাচিত বৰফুকন (১৯১৫),
ভূত নে ভ্ৰম (১৯২৪) আৰু বাণ-ৰজা (১৯৩২)।

উপন্যাস :- ভানুমতী (১৮৯১) আৰু লাহৰী (১৮৯২)।

কবিতা :- লীলা (১৮৯৯), জুৰণি (১৯৩৮) আৰু ফুলৰ চানেকি
(১৯৪১)।

‘গাঁওবুঢ়া’ নাটকৰ বিষয়বস্তু :-

গোহাঞি বৰুৱাৰ পূৰ্ণাঙ্গ নাট পাঁচখন, ধেমেলীয়া নাট তিনিখন
‘গাঁওবুঢ়া’, টেটোন-তামুলি আৰু ‘ভূত নে ভ্ৰম।’ এই নাটকেইখনৰ
ভিতৰত ‘গাঁওবুঢ়া’ৰ স্থান ওপৰত।

ব্ৰিটিছ আমোলত নানা পদ আৰু বিষয়-বাৰৰ সৃষ্টি হৈছিল।
সেইবোৰৰ ভিতৰত ‘গাঁওবুঢ়া’ পদটো আছিল অন্যতম। খাটনি আছে-
মূল্য নাই, দায়িত্ব আছে-স্বীকৃতি নাই। তেনেকুৱাই আছিল কেইকালত
গাঁওবুঢ়া বিলাক। গাঁওবুঢ়া জীৱনৰ সুখ-দুখ, লঘু-লাঞ্ছনা, আলৈ-
আহুকালবোৰ গোহাঞি বৰুৱাই তেওঁৰ নাটত ফুটাই তুলিবলৈ যত্ন কৰিছে
আৰু কৃতকাৰ্যও হৈছে ভালেখিনি। সেইকালত শাসক চাহাব বিলাকেই
আছিল দেশৰ হৰ্তা-কৰ্তা-বিধাতা। মৌজাদাৰ-মহৰী, টেকেলা-বেঙেনা
আদি আছিল চাহাবৰ লেমটো। চাহাবৰ চাপ্ৰাচী, অদালি আদিও একো-
একোজন নপতা ফুকন।

‘গাঁওবুঢ়া’ নাটৰ বত্থৰ হ’ল মৌজাদাৰ। এওঁ যদিও চাহাবৰ আগত
কেঁকোৰা-কেঁকুৰী, তথাপি গাঁৱৰ মানুহৰ ওপৰত অখণ্ড প্ৰতাপ। বৰুৱাৰ
গাঁওবুঢ়া নাটক খনত সেই সময়ৰ প্ৰচলিত কিছুমান প্ৰশাসনিক প্ৰথা,
সামাজিক দুৰ্নীতি আদি সমস্যাই তেওঁৰ মনত কেনেধৰণৰ প্ৰতিক্ৰিয়াৰ
সৃষ্টি কৰিছিল তাকে ৰূপায়িত কৰিছিল। নাটকখনৰ বিষয়বস্তুৰ পৰা এই
কথা প্ৰতিপন্ন হয় যে ইংৰাজ শাসনৰ আদি ছোৱাত অসমৰ সমাজত
দেখা দিয়া কিছুমান কু-প্ৰথাৰ অন্যতম আছিল ‘গাঁওবুঢ়া’ নামৰ এই
বিষয়বাব বা অনুষ্ঠানটো। গাঁওৰ পৰা খাজনা সংগ্ৰহৰ বাবে আৰু মৌজাদাৰ
আৰু ইংৰাজ চাহাব সকলৰ বাবে নানা ধৰণৰ কাম কৰাই লৱলৈ একো-

একোজন মানুহক একোখন গাঁওৰ মুৰব্বী পাতি দিয়া হৈছিল। কিছুমান
মানুহে সামাজিক সুবিধা পোৱাৰ আশাত বিশেষকৈ চাহাবৰ কুলী হোৱা
কামৰ পৰা বক্ষা পাবলৈ মৌজাদাৰ আৰু তেওঁৰ যোগেদি স্থানীয় প্ৰশাসনৰ
দায়িত্ব থকা চাহাবক খাটি-খুটি গাঁওবুঢ়া বিষয়বাব ল’বলৈ চেষ্টা কৰিছে।
কিন্তু কোনো সৎ লোকে এই বিষয়বাব লৈ সুখ-শান্তিৰ মুখ দেখিবলৈ
পোৱা নাছিল। এনে এজন দুৰ কপলীয়া গাঁওবুঢ়া হৈছে ‘গাঁওবুঢ়া’ নাটকৰ
মাই চৰিত্ৰ ভোগমন চেতিয়া। বায়নৰ ঘৰত ল’ৰা হোৱা স্বত্বেও কচুখোৱা
গাঁওবুঢ়াৰ নিৰ্দেশও চৰকাৰী চিপাহীহে ভোগমনক কুলী কামত লগায়।
টিনাকী অসমীয়া গাঁওবুঢ়া এজনৰ হাতত এইদৰে লঘু-লাঞ্ছনা হ’ব লগাত
ভোগমনে লাজ আৰু অপমানত মৃতপ্ৰায় হয় কিন্তু ভোগমনৰ পত্নী
ৰংদে বুদ্ধিমতে ভোগমনে মৌজাদাৰ-মৌজাদাৰনীক ভেটি-ভূটা দি
নিজেও গাঁওবুঢ়া পদবীটো যোগাৰ কৰে। কিন্তু এই পদবী পোৱাৰ পাছত
ভোগমনে গম পালে যে এই চৰকাৰী বিষয় নামতহে, কামত একো নাই
কিন্তু বিনিময়ত তেওঁ গাঁওবুঢ়া হৈ একো নাপায়, পায় ৰায়তৰ শাওঁ-
সপনি, মৌজাদাৰৰ গালি-ধমকি, চাহাবৰ গজৰণি আৰু ঘৰত ঘৈনীয়েকৰ
খেচ-খেচনি। কিন্তু ভোগমনৰ জীৱনলৈ চৰম মুহূৰ্ত আহে যেতেয়া নিজে
গাঁওবুঢ়া হোৱা স্বত্বেও খাজনা আদায় দিব নোৱাৰাৰ বাবে তেওঁৰ দৰে
অন্য এজন গাঁওবুঢ়া হৈ টেকেলাৰ হতুৱাই ঘৰ ভ্ৰ’ কৰে আৰু অন্যান্য
ব্যবস্তুৰ লগত জীয়েক জেতুকীৰ ওমলা বাটিতো লৈ যায়। শেষত ৰংদেৰ
লগত আলচ কৰি ভোগমনে ঠিক কৰে যে এই ধৰণৰ গাঁওবুঢ়া হোৱাতকৈ
সাধাৰণ মানুহ হৈ থকাই ভাল। এই বিষয়বাব য’ৰ পৰা লৈছিল তেওঁক
সোধাই দি মুকলিমূৰীয়া হোৱাই যুগুত। কাইলৈ মৌজাদাৰৰ ওচৰত
শীমাৰ বিষয়খনৰ মেটমৰা ভাৰখন সোধাই দি আহিব লাগে। এইয়ে
ভোগমনৰ কাহিনী। ‘গাঁওবুঢ়া’ নাটৰ বিষয়বস্তুৰ সম্যক ধাৰণা।

‘গাঁওবুঢ়া’ নাটৰ সমাজ সমালোচনা :-

‘গাঁওবুঢ়া’ নাটত সাময়িক অসমীয়া গাঁওলীয়া সমাজৰ অৱস্থা
পৰিষ্কাৰভাৱে ফুটাই তুলিবলৈ সক্ষম হৈছে। ব্ৰিটিছ ৰাজত্বৰ আগভাগত

শাসকগোষ্ঠীৰ অনভিজ্ঞতাৰ সুবিধা লৈ এক শ্ৰেণী অসমীয়া কৰ্মচাৰীয়ে নিৰীহ হোজা গাঁওলীয়া মানুহক কেনে ধৰণে অত্যাচাৰ কৰিছিল তাৰ নিদৰ্শন এই নাটকখনত আছে। 'গাঁওবুঢ়া' নাটকখনত ভোগমন গাঁওবুঢ়াৰ অৱস্থা আৰু কাৰ্যকলাপ দেখুওৱা প্ৰসংগতে সেই সময়ৰ অৰ্থাৎ ঊনবিংশ শতাব্দীৰ শেষ ছোৱাত দুৰ্নীতি আৰু প্ৰশাসন বেমেজালিৰ চিত্ৰ অংকন কৰিছে।

হাস্যৰসৰ অন্তৰালত থকা কাৰুণ্যৰ এটি ক্ষীণ স্ৰোতে নাটকখন আকৰ্ষণীয় কৰি তুলিছে। নাটকখনে ভোগমনৰ জীৱনৰ ট্ৰেজেদি চিত্ৰিত কৰা নাই, সাময়িক বিপদহে অংকন কৰিছে। নাটকখনত সেই সময়ৰ পিয়দাস অৰ্দালি, জিলাৰ চাহাব, দাৰোগা, চিপাহী আদিৰ কথা-বাৰ্তা, বাৰহাৰ আৰু দুৰ্নীতি পৰায়নতা স্পষ্টকৈ অংকন কৰিছে। গাঁওবুঢ়া পদটোৰ বাবে মৌজাদাৰক নানা কথা কৈ ফুচুলাই ভাৰ-ভেটি দি হ'লেও সেই পদটো যোগাৰ কৰিছিল কুলী-হোৱা কামৰ পৰা বক্ষা পাবলৈ। কিন্তু শেষত সেই পদ পাইয়ো ভোগমন, কঁচুখোৱা আৰু কেৰপাইৰ জীৱনত সকলো ফালৰ পৰাই অন্ধকাৰে বেঢ়ি ধৰিছিল। শেষত সেই পদবী য'ৰ পৰা আনিছিল তেওঁক গতাই দি মুকলি হোৱা গাঁওবুঢ়া পদতকৈ কুলী-হোৱা কামেই বহুত ভাল বুলি বিবেচনা কৰি গাঁওবুঢ়া পদটো ঘূৰাই দিছিল। এই দৃশ্যটোত ভোগমনৰ জীৱন সংগ্ৰামৰ কাৰুণ্য অতি স্পষ্টকৈ প্ৰকাশ পাইছে। দুই-এঠাইত যেনে — জিলাৰ চাহাব মিষ্টাৰ Young ৰ আগত ভোগমনৰ-হাস্যস্পন্দ ব্যৱহাৰে অতিৰঞ্জন দোষে সামান্য ভাৱে ছুইছে যদিও বেছিভাগ দৃশ্যই বাস্তৱৰ সীমা অতিক্ৰম কৰি যোৱা নাই। সমসাময়িক প্ৰশাসনীয় বেমেজালী প্ৰকাৰান্তৰে ব্যঙ্গ কৰিছে যদিও, সেই ব্যঙ্গৰ আঘাত সুস্পষ্টকৈ হাস্যৰসৰ প্ৰৱাহত তীক্ষ্ণ হ'বলৈ সুবিধা পোৱা নাই। গাঁওলীয়া মানুহৰ গ্ৰাম্যভাষা, মুদ্ৰাদোষ আৰু নিৰ্বুদ্ধিতা আদিৰ নিদৰ্শন দাঙি ধৰি হাস্যৰস সৃষ্টি কৰিছে যদিও, চৰিত্ৰাৱলী নাট্যকাৰ আৰু দৰ্শকৰ সহানুভূতিৰ পৰা বঞ্চিত হোৱা নাই। ভোগমন, বংদৈ, মৌজাদাৰণী আদিৰ চৰিত্ৰ অতি বাস্তৱ আৰু সজীৱ হৈ উঠিছে। প্ৰহসনৰ

লক্ষণ এটা-দুটা আছে যদিও বেছি ভাগ লক্ষণ লঘু কমেডিৰ লগতহে মিলে। গাঁওলীয়া চৰিত্ৰৰ ভাষা আৰু আচৰণ "হাস্যৰস (1) সৃষ্টি নকৰি" সামাজিক চিত্ৰটোক হে বেছি গাঢ়তা দিছে। "গাঁওবুঢ়া"ক নাট্যকাৰে সামাজিক নাটক হিচাপে লৈছে, সেই হিচাপে সি সাৰ্থক হৈছে।

এনেদৰে আলোচনা কৰিলে দেখা যায় যে সেই সময়ৰ সমাজত প্ৰচলিত ৰীতি-নীতি, কোনো এটা পদবীক লৈ লগা হেতা-উপৰা আদি সামাজিক চিত্ৰ প্ৰকাশ কৰাৰ লগতে সমসাময়িক সমাজৰ চিত্ৰ ফুটি উঠিছে।

সামৰণি :-

"গাঁওবুঢ়া" নাটৰ কাহিনীটো পঢ়িলে বা ইয়াৰ অভিনয় দেখিলে নাটকখনক এখন ধেমেলীয়া নাটক বুলি ক'ব নোৱাৰি। নাটকখনৰ সামৰণিটো কোনো ধৰণৰ ধেমেলীয়া কথা বা পৰিস্থিতি নাই, আছে মাথো দুখ আৰু বিষাদৰ ভাৱহে। ইয়াৰ পিছত দৃশ্য দুটা মূল নাটকত নাই। কুৰি বছৰৰ পিছত প্ৰকাশ কৰা তাঙৰণতহে নাট্যকাৰে শেষৰ দৃশ্য দুটা যোগ দিছে। এই দৃশ্য দুটা কিছু পৰিমাণে ধেমেলীয়া ধৰণৰ কৰা হৈছে আৰু দৰ্শকৰ ৰুচি অনুযায়ী চাৰিজন গাঁওবুঢ়াই লগ হৈ গোৱা এটি ব্যংগাত্মক গীতেৰে নাটকখন সামৰা হৈছে।

এনেদৰে আলোচনা কৰাৰ পিছত আমি 'গাঁওবুঢ়া'ক এখন ধেমেলীয়া নাট বুলি কোৱাতকৈ এখন সামাজিক ট্ৰেজেদি নাট বা সামাজিক কৰুণাত্মক নাট বুলি কোৱাহে বেছি যুক্ত।

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প্ৰজাতিবাদ

সঞ্জীৱ কুমাৰ দাস,
উপাধ্যক্ষ, জি.এল.চি. কলেজ

স্বাভাবিকতেই মানুহে নিজক আনতকৈ ভাল বুলি ভাবে। নিজৰ
বংশ বা জাতিকো উৎকৃষ্ট বুলি প্ৰতিপন্ন কৰিবলৈ বিচাৰে। তেনেদৰে
মানব গোষ্ঠীৰ কোনো এটা প্ৰজাতিতকৈ আন প্ৰজাতিতকৈ প্ৰজাতিগত
ভাবে উৎকৃষ্ট বুলি বিবেচনা কৰাটোৱেই প্ৰজাতিবাদ বুলি কোৱা হয়।
এনে ভাবধাৰাত বিশ্বাসীসকলক প্ৰজাতিবাদী আখ্যা দিয়া হৈছে।

প্ৰজাতিবাদীসকলে বিশ্বাস কৰে যে প্ৰজাতি, উপ-প্ৰজাতি অকল
শাৰীৰিক বৈশিষ্ট্যতেই ভিন ভিন নহয়, মনস্তত্ত্ব, বুদ্ধি, মেধা আদি বিষয়তো
প্ৰজাতিৰ মাজত পাৰ্থক্য আছে। বুদ্ধি, মেধা আদিলৈ লক্ষ্য ৰাখি কোনো
এজন মানুহক উত্তম বা অধম বোলাৰ দৰে প্ৰজাতিবোৰকো উৎকৃষ্ট বা
নিকৃষ্টৰূপে ভাগ কৰিব পাৰি।

অ'ল্ড টেষ্টামেণ্টৰ (Old Testament) পাত লুটিয়াই চালে
প্ৰজাতিবাদী ভাবধাৰাৰ আভাস পোৱা যায়। ব্যক্তি বা মানব গোষ্ঠীৰ
মাজত থকা কাৰ্যিক বা মানসিক পাৰ্থক্যবোৰ জন্মগত, বংশগত আৰু
অপৰিবৰ্তনীয় বুলি বিশ্বাস কৰা হৈছিল। দুহাজাৰ বছৰ আগৰ গ্ৰীকসকলে
নিজৰ বাহিৰে আন লোকক বৰ্বৰ বুলি গণ্য কৰিছিল অৰ্থাৎ নিকৃষ্ট বুলি
ভাবিছিল। পাৰ্ছিয়ানসকলেও নিজকে শ্ৰেষ্ঠ মানৱ বুলি গৌৰৱ অনুভৱ
কৰিছিল। বিখ্যাত গ্ৰীক দাৰ্শনিক এৰিষ্টটলৰ মতে কিছুমান মানুহ দাস
হৈ জন্মগ্ৰহণ কৰে আৰু বাকীবোৰ মানুহে জন্মৰে পৰা মুক্ত, অৰ্থাৎ
পাৰ্থক্যবোৰ জন্মগত, তাৰ পৰিবৰ্তন সাধিব নোৱাৰি।

নিউ টেষ্টামেণ্ট (New Testament) সাৰ্বজনীন ভাৱত
ঘোষণা কৰিছে। খ্ৰিষ্ট ধৰ্মই প্ৰজাতিবাদক বিৰোধিতা কৰে। গ্ৰীক বা
হিন্দী বুলি কোনো নাই, দাস বা মুক্ত মানৱ বুলিও কোনো প্ৰভেদ নাই।

যীশুখ্ৰিষ্টৰ ওচৰত সকলো সমান। অকল খ্ৰীষ্টান ধৰ্মতেই নহয়, হিন্দু ধৰ্ম, ইছলাম ধৰ্ম আদিতো এনে ভাতৃভাৰৰ নিদৰ্শন দেখা যায়। সকলো ধৰ্মৰ প্ৰজাতিৰ লোককেই এক বুলি ভাবি একধৰ্মৰ ডোলেৰে বান্ধি একগোট কৰিবলৈ এইবোৰ ধৰ্মই শিকনি দিয়ে।

প্ৰজাতিবাদৰ আৰম্ভণি

অতীতৰ পিনে চালে দেখা যায় যে, গোটৰ মাজত থকা উৎকৃষ্ট বা নিকৃষ্ট ভাবৰ গুৰি প্ৰজাতিবাদ নহয়। বংশগতিৰ লগত তাৰ কোনো সম্বন্ধ নাই। গোটৰ মাজত থকা ঘৃণা, বিদ্বেষ আদিৰ কাৰণ বিভিন্ন ধৰ্মবিশ্বাস, সংস্কৃতি বা অৰ্থনীতি।

পৃথিৱীত উপনিৱেশ স্থাপন হ'বলৈ আৰম্ভ হোৱাৰ লগে লগে বৰ্ণবিদ্বেষ আৰম্ভ হ'ল। সাম্ৰাজ্যবাদী, উপনিৱেশিকসকলে অৰ্থনৈতিক স্বার্থ সিদ্ধিৰ বাবে এই মত পোষণ কৰিবলৈ আৰম্ভ কৰিলে। দাস প্ৰথাৰ যুক্তিযুক্ততা প্ৰমাণ কৰিবলৈ কোনোজনে এৰিষ্টটলৰ মতবাদৰ আশ্ৰয় গ্ৰহণ কৰিলে। তেওঁলোকৰ মতে নিকৃষ্ট মানুহবোৰে দাস হ'বলৈয়ে জন্মগ্ৰহণ কৰিছে।

অৱশ্যে ইয়াৰ বিৰোধিতা কৰা লোকৰো অভাৱ নাছিল। প্ৰজাতিবাদ বিৰোধী দলৰ মতে পৃথিৱীৰ সকলো লোকেই মানুহ। ম'নটাইগনেৰ (Montaigne) মতে ব্ৰাজিলৰ আদিবাসীসকল কেতিয়াও বৰ্বৰ বা অসভ্য নাছিল। কথা হৈছে আমাৰ মাজত যিবোৰ আচাৰ-ব্যৱহাৰ নাই, সেইবোৰ অন্যলোকৰ মাজত প্ৰচলিত থকা দেখিলে তাক আমি বৰ্বৰতাৰ নিদৰ্শন বুলি ক'ব খোঁজো। ভ'ল্টায়াৰ (Voltaire) আৰু ৰুছোৰ (Russo) দৰে বিখ্যাত চিন্তাশীল ব্যক্তিয়েও বিশ্বাস কৰে যে মানুহৰ মাজত মূলগত কোনো পাৰ্থক্য নাই। গতিকে সকলো মানুহ সমান।

চিন্তাশীল ব্যক্তিসকলৰ বিৰোধিতা সত্ত্বেও ওঠৰ আৰু উন্নৈশ শতিকাত প্ৰজাতিবাদী ভাবধাৰাই মানুহৰ মাজত/মনত বাৰুকৈয়ে শিপালে। সেই সময়ৰ ফৰাছী বিপ্লৱ, আমেৰিকাৰ বিপ্লৱ, ইংলেণ্ডৰ দাস-

প্ৰথা বিৰোধী অভিযান আদিৰ প্ৰভাৱত সাময়িকভাৱে প্ৰজাতিবিদ্বেষ কিছু পৰিমাণে তল পৰিছিল যদিও ইউৰোপত হোৱা ঔদ্যোগিক বিপ্লৱে প্ৰজাতিবাদৰ পৰোক্ষভাৱে অৰিহনাহে যোগালে। এনে সময়ত ডাৰউইনে তেওৰ বিখ্যাত বিবৰ্তনৰ সূত্ৰ আগবঢ়ালে। ডাৰউইনৰ সূত্ৰবোৰৰ ভিত্তি জীৱ বিজ্ঞানৰ নীতি। তেওঁৰ সিদ্ধান্তবোৰ জীৱবিদ্যাৰ দৃষ্টিভংগীৰ সম্পূৰ্ণ সত্য। কিন্তু সুবিধাবাদী উদ্যোগপতি আৰু সাম্ৰাজ্যবাদীসকলে এই বিবৰ্তনৰ নীতিক 'সামাজিক ডাৰউনবাদ'লৈ ৰূপান্তৰিত কৰিলে। তেওঁলোকৰ মতে যোৰ যাৰ মূলুক তাৰ অৰ্থাৎ অক্ষমজনৰ ভালদৰে জীয়াই থকাৰ কোনো অধিকাৰ নাই। নিগ্ৰো সকল ক'লা বুলি তেওঁলোকক নিম্নশ্ৰেণীৰ মানৱ আৰু অযোগ্য বুলি গণ্য কৰা হয়। প্ৰজাতিবাদীসকলৰ মতে নিগ্ৰোসকল দাস হৈ সাধাৰণ শ্ৰমিকৰ জীৱন যাপন কৰাৰহে যোগ্য। শ্বেত সকল হ'ল এওলোকৰ ৰক্ষক অৰ্থাৎ শ্বেতসকলে নিগ্ৰোসকলৰ জীৱনধাৰা নিৰ্ণয় কৰে।

জীৱবিজ্ঞানৰ অগ্ৰগতিয়ে আমাক বহুতো নতুন তথ্য আগবঢ়ালে কিন্তু স্বার্থপৰ লোকসকলৰ ভুল ব্যাখ্যা আৰু অপপ্ৰয়োগৰ বাবে জীৱবিজ্ঞানৰ সিদ্ধান্তবোৰে মানুহৰ মনত ভ্ৰান্ত ধাৰণা কিছুমান দিলে। মানুহে নিজ স্বার্থ সিদ্ধিৰ বাবে প্ৰজাতিবাদ প্ৰচাৰ কৰিছিল। প্ৰজাতিবাদক অস্ত্ৰৰূপে লৈ মানুহক শোষণ, পীড়ন অত্যাচাৰেৰে জৰ্জৰিত কৰি মানৱীয় গুণবোৰ নাইকিয়া কৰি পেলাবলৈ প্ৰয়াস কৰিছিল।

প্ৰজাতিবাদী মনোভাব যাতে মানুহৰ মনত আৰু বেছি শিপাব নোৱাৰে, তাৰবাবে ইউনেস্ক'ৰ (UNESCO) এক প্ৰচেষ্টা আৰম্ভ হ'ল। প্ৰজাতি সম্বন্ধে কেইটামান সিদ্ধান্ত মানি লৈ প্ৰতিবেদন এখন প্ৰস্তুত কৰিলে। সেই প্ৰতিবেদন পৃথিৱীৰ নানান দেশৰ নৃতাত্ত্বিক আৰু বিশেষজ্ঞ সকললৈ পঠোৱা হ'ল। বৈজ্ঞানিকসকলে সিদ্ধান্তবোৰ বিশ্লেষণ কৰি নিজৰ মতবাদ ব্যক্ত কৰিলে।

ইউনেস্ক'ৰ আমন্ত্ৰণ ক্ৰমে আৱয়তিক নৃতাত্ত্বিকসকলে যুগুত কৰা

প্ৰতিবেদনৰ কিছু অংশ তলত সংক্ষেপে উল্লেখ কৰা হ'ল - বৈজ্ঞানিক সকল সাধাৰণভাৱে এই বিষয়ত একমত যে, পৃথিৱীত বাস কৰা লোকসকল হ'ল- নেপিয়ান্স গোষ্ঠীৰ অন্তৰ্ভুক্ত এই মানুহবোৰৰ উৎপত্তি উমৈহতীয়া ঠাল এটাৰ পৰাই হৈছে। এই মূল ঠালৰ পৰা কেতিয়া আৰু কেনেকৈ বিভিন্ন মানব গোটবোৰ ফালৰি কাটি আহিল সেই বিষয়ে মতানৈক্য আছে।

নৃতাত্ত্বিক সকলে প্ৰাণীবিদ্যাৰ ভেটিত শ্ৰেণীবিভাগৰ সুবিধাৰ বাবে মানৱ প্ৰজাতিৰ সৃষ্টি কৰিছে। প্ৰজাতিবোৰ এটা ভাগৰ বিভিন্ন গোট মাথোন। প্ৰজাতি মানে এনে কিছুমান মানৱ গোট, যিবোৰ বংশগতভাৱে পোৱা আৱয়বিক লক্ষণ কিছুমানৰদ্বাৰা ইটোৰ পৰা সিটো পৃথক।

মানৱ গোটবোৰৰ মাজত থকা শাৰীৰিক পাৰ্থক্যবোৰৰ কাৰণবোৰ হ'ল পৰিৱেশ আৰু বংশগতি। অন্য মানৱ গোটৰ পৰা পৃথক হৈ থকা এটা মানৱ গোটৰ মাজত চলি থকা প্ৰাকৃতিক বাহনি আৰু সময়ে সময়ে হোৱা জিনৰ উৎপৰিবৰ্তনৰ দ্বাৰা নতুন ধৰণৰ লক্ষণৰ সৃষ্টিয়ে এনে পৃথকীকৰণত ভাগ লয়। আনহাতে সংমিশ্ৰণৰ ফলত এইদৰে হোৱা পাৰ্থক্যবোৰ নাইকিয়া হৈ আছে। এনেদৰে সংমিশ্ৰণৰ দ্বাৰা উদ্ভৱ হোৱা নতুন গোটটো যেতিয়া অন্য গোটৰ পৰা পৃথক হৈ পৰে তেতিয়া সেই গোটটোৰ মাজত প্ৰাকৃতিক বাহনি আৰু উৎপৰিবৰ্তন প্ৰক্ৰিয়া আৰম্ভ হয়। তাৰ ফলত নতুন কিছুমান পৰিবৰ্তনে দেখা দিব পাৰে।

জাতীয়, ধৰ্মীয়, ভৌগোলিক, ভাষাভাষী আৰু সাংস্কৃতিক গোটবোৰ আৰু প্ৰজাতীয় গোট একে নহ'বও পাৰে। সাংস্কৃতিক উপাদান আৰু প্ৰজাতিয় উপাদানৰ মাজত সম্বন্ধ স্থাপন কৰা হোৱা নাই।

শাৰীৰিক লক্ষণৰদ্বাৰা মানুহক তিনিটা মুখ্য প্ৰজাতিত ভাগ কৰা হৈছে। শাৰীৰিক বৈশিষ্ট্যৰ প্ৰভেদবোৰৰ ওপৰত ভিত্তি কৰি 'উৎকৃষ্ট' বা 'নিকৃষ্ট' প্ৰজাতি আছে বুলি ক'ব নোৱাৰি।

বেছিভাগ নৃতাত্ত্বিকে প্ৰজাতি শ্ৰেণীকৰণৰ মানসিক চৰিত্ৰক আধাৰ হিচাপে নলয়, কিয়নো বংশগতি আৰু পৰিৱেশ দুয়োটাই মানসিক চৰিত্ৰৰ

ওপৰত প্ৰভাৱ বিস্তাৰ কৰে।

সংস্কৃতিত থকা পাৰ্থক্যবোৰৰ প্ৰধান কাৰণ বংশগতি সূত্ৰে থকা পাৰ্থক্যবোৰ বুলি কোৱাৰ কোৱো যুক্তিসংগত কাৰণ নাই।

তথাকথিত 'বিশুদ্ধ' প্ৰজাতি বুলি কোনো প্ৰজাতি নাই। মানৱৰ আৰম্ভনিৰে পৰা সংমিশ্ৰণ চলি আহিছে। ফলত কোনো প্ৰজাতিয়েই অমিশ্ৰিত হৈ থকা নাই। দৰাচলতে কবলৈ গলে প্ৰজাতি গঠনত সংমিশ্ৰণে এক বিশেষ ভূমিকা গ্ৰহণ কৰি আহিছে। ইয়াৰ কুফলৰ কোনো বিশ্বাসযোগ্য প্ৰমাণ নাই।

মামৰে ধৰা তৰোৱাল উপন্যাসত সংঘাত আৰু অন্তৰ্দৰ্শনৰ প্ৰতিফলন

ৰূপামণি কাকতি

সহকাৰী অধ্যাপক, জি. এল. চি মহাবিদ্যালয়
বৰপেটাৰোড

অসমীয়া চুটিগল্প আৰু উপন্যাস সাহিত্যৰ বিকাশৰ ক্ষেত্ৰত জ্ঞানপীঠ বঁটা বিজয়িনী মামণি ৰয়ছম গোস্বামীৰ অনবদ্য অৱদান সৰ্বজন সমাদৃত। গভীৰ মননশীলতা, জীৱনজীজ্ঞাসা, বিষয়বস্তুৰ নতুনত্ব, চৰিত্ৰৰ সূক্ষ্ম বিশ্লেষণ, অপূৰ্ব শৈলী আদি গুণেৰে তেওঁৰ সৃষ্টি মহীয়ান। তেওঁৰ সৃষ্টিৰাজিৰ মাজেৰে সন্ধানী চেতনা আৰু মানৱতাবাদী জীৱন দৰ্শন মনোৰম ৰূপত প্ৰতিফলিত হৈছে। বিশেষকৈ অসমীয়া উপন্যাস সাহিত্যত অভিনৱ বিকাশ আৰু গতিবেগ দান কৰাৰ ক্ষেত্ৰত তেওঁৰ ভূমিকা অবিস্মৰণীয়। চুটি গল্প ৰচনাৰ জৰিয়তে তেওঁৰ সাহিত্যিক জীৱনৰ শুভাৰম্ভ ঘটিছিল যদিও এগৰাকী সাৰ্থক উপন্যাসিকা ৰূপেহে অসম তথা ভাৰতৰ বৌদ্ধিক সমাজত তেওঁ বহুলভাৱে পৰিচিত। ‘মামৰে ধৰা তৰোৱাল’ উপন্যাসৰ বাবে সাহিত্য অকাডেমী বঁটা লাভ কৰা মামণি ৰয়ছম গোস্বামীৰ দ্বাৰা ৰচিত আন উপন্যাস ৰাজি হৈছে— ‘চেনাবৰ সোঁত’, ‘নীলকণ্ঠী ব্ৰজ’, ‘অহিৰণ’, ‘দঁতাল হাতীৰ উৰে খোৱা হাওদা’, ‘সংস্কাৰ’, ‘উদয়ভানুৰ চৰিত্ৰ’ ইত্যাদি, ‘জখমী যাত্ৰী’, ‘তেজ আৰু ধূলিৰে ধূসৰিত পৃষ্ঠা’। তেওঁৰ আত্মজীৱনী হ’ল— ‘আধা লেখা দস্তাৱেজ’, ‘মামৰে ধৰা তৰোৱাল’ৰ লগত আন দুখন উপন্যাস যুক্ত হৈ আছে ‘বুদ্ধ সাগৰ ধূসৰ গাইসা আৰু মহম্মদ মুছা’ আৰু ‘নাঙঠ চহৰ’।

‘মামৰে ধৰা তৰোৱাল’ উপন্যাসখন শ্ৰমিক আন্দোলনৰ পটভূমিত ৰচিত এখনি কালজয়ী উপন্যাস। উত্তৰ প্ৰদেশৰ ৰায়বেৰেলী জিলাৰ

সাই নদীৰ ওপৰৰ একুৰেডাষ্ট বন্ধাৰ সময়ত লেখিকাই ‘ৱাৰ্ক ছাইট’ত থাকি শ্ৰমিক সকলৰ মৰ্মবেদনা আৰু ধৰ্মঘটৰ বেহ-ৰূপ ওচৰৰ পৰা নিৰীক্ষণ কৰিছিল। সেই বিপুল অভিজ্ঞতাৰ ফচল হৈছে এই উপন্যাসখন। এই ধৰ্মঘটক কেন্দ্ৰ কৰিয়েই বাস্তৱ পটভূমিত উপন্যাসখনৰ কাহিনী আৰু চৰিত্ৰায়ণ আগবাঢ়ি গৈছে শ্ৰমিক নেতাসকলৰ মাজত একতা, দুৰদৃষ্টি আৰু ত্যাগৰ অভাৱে ধৰ্মঘটটো বিপথে পৰিচালিত কৰিছিল আৰু লোকেল লীডাৰৰ ষড়যন্ত্ৰৰ বলি হোৱা শ্ৰমিকসকলৰ অতি যন্ত্ৰণাময় জীৱন কাহিনী লেখিকাই নিৰ্ভাজ ৰূপত বৰ্ণনা কৰিছে। উপন্যাস খনৰ আৰম্ভণিৰ পৰা শেষলৈ বিভিন্ন সংঘাতৰ ছবি, অন্তৰ্দৰ্শন চিত্ৰকৰ্ষক ৰূপত খোদিত হৈছে।

শোষক আৰু শোষিতৰ চিৰন্তন সংঘাত আৰু শোষিতৰ যন্ত্ৰণাময় জীৱন প্ৰবাহ উপন্যাসখনিত সুন্দৰকৈ চিত্ৰিত হৈছে। পুঁজিবাদৰ প্ৰতিভূ— কোম্পানীয়ে শ্ৰমিকসকলক ফটা জোতাৰ দৰে ব্যৱহাৰ কৰিছিল আৰু বিভিন্ন কৌশলেৰে শ্ৰমিকৰ মাজত বিভাজনৰ বীজ ৰোপন কৰিছিল। ধৰ্মঘটৰ ফলত শিবু ধাচলা, লিবু লেঙেৰা, নাৰায়ণী, বসুমতী, ভৃগু আৰু তাৰ পাঁচজনী ছোৱালী আৰু আন বহুতো হৰিজন শ্ৰমিকৰ পৰিয়ালৰ কাকল্যাণৰ জীৱনৰ থৰক-বৰক গতিকে সেই সময়ৰ এখন সংঘাতময় ছবি সুন্দৰকৈ দাঙি ধৰিছে। শিপা নোহোৱা যন্ত্ৰণাময় জীৱনৰ বাহক সিহঁতে অতি কৰুণভাৱে জীৱনৰ সত্য উপলব্ধি কৰিছে। উপন্যাসখনিৰ এটা অতি কৰুণ চৰিত্ৰ লিচু লেঙেৰাৰ ভাষাত— “আমাৰ মাটিবাৰী নোহোৱা ‘মুচাহাৰ’ হৈছে ‘লেদেনা উকটি’ থাকোতেই গ’ল,— এখন গাঁওৰ পৰা আন এখন গাঁও— এখন চহৰৰ পৰা আন এখন চহৰ— এটা কোম্পানীৰ পৰা আন এটা কোম্পানী।” বিভিন্ন সামাজিক, অৰ্থনৈতিক, ৰাজনৈতিক সংঘাতে থকা-সৰকা কৰা এখন বঞ্চিত সমাজৰ প্ৰতিনিধি ৰূপে উক্তচৰিত্ৰ কেইটাৰ মাজেৰে দুখ আৰু পৰাজয়ৰ মাজতো ক্ষোভ আৰু প্ৰতিবাদ ধ্বনিত হৈছে। বিভাজিত ইউনিয়নৰ নতুন হৰিজন লীডাৰ যশোৱন্তৰ নিষ্ঠা আৰু সততাৰ বিপৰীতে ইউনিয়নৰ একাংশ

লীডাৰৰ দুৰ্বলতা, লোভ আৰু মেৰুদণ্ডহীনতাৰ ফলশ্ৰুতিত শ্ৰমিক আন্দোলনটোৱে ব্যৰ্থতালৈ পৰ্যবসিত হৈছিল। উপন্যাসখনিৰ উল্লেখযোগ্য খলনায়ক লোকল লীডাৰ শাস্ত্ৰীৰ কু-অভিসন্ধি আৰু দান্তিকতা— যশোৱন্তৰ সততা আৰু ত্যাগৰ বিপৰীতে সুন্দৰকৈ চিত্ৰিত হৈছে। নাৰায়ণীৰ প্ৰতি গভীৰ অনুৰাগ বুকুৰ মাজত সাঁচি ৰখা যশোৱন্তৰ বিভিন্ন অন্তৰ্দ্ৰৱৰ ছবি উপন্যাসখনিত মনোৰমকৈ অংকিত হৈছে। বাঙময় হৈ সকলোৰে ভাৱগতি লক্ষ্য কৰা আৰু এক ৰুদ্ধ বেদনাত ছাটি-ফুটি কৰা— এয়ে হৈ পৰিছিল কোম্পানীৰ ইউনিয়নৰ প্ৰথম হৰিজন মেম্বাৰ যশোৱন্তৰ মনৰ অৱস্থা। বিভাজিত ইউনিয়নৰ ছবিখনে যশোৱন্তক নিৰাশ কৰিছিল। তদুপৰি হৰিজন সকলৰ পেটৰ ক্ষুধাৰ ভয়ংকৰ ৰূপে তাক বাক ৰুদ্ধ কৰি তুলিছিল। লেখিকাই হৃদয়স্পৰ্শীৰূপত সেয়া দাঙি ধৰিছে— “কিছুদূৰ গৈ যশোৱন্তই আৰু এটা মাৰাত্মক দৃশ্য দেখা পালে। মুঙ্গীগঞ্জৰ কছাইৰ দোকানৰ পৰা ছাগলীৰ ভূৰু, ছাল কিছুমান আনি ছুইপাৰৰ ল'ৰা-ছোৱালী এজাকে সাইৰ বুকুত দবৰা-দবৰি লগাই দিছে।

যোৱা কিছুদিন ধৰি সাইৰ বুকুত বাঁহ লোৱা শগুণ জাক আৰু সিহঁতৰ মাজত এই মুহূৰ্ত আৰু যেন কোনো পাৰ্থক্য নাই।” (পৃষ্ঠা— ৪৫) জীৱন্ত নৰককাল সদৃশ শিবু ধাচলা, লিবু লেঙেৰাহঁতৰ সকৰুণ জীৱনধাৰাই যশোৱন্তক বাৰুকৈয়ে আঘাত কৰিছিল। লক্ষ্যভ্ৰষ্ট ধৰ্মঘটৰ ফলত সিহঁতৰ জীৱনলৈ নামি অহা অমানিশাই তেওঁক বেদনাত কৰি তুলিছিল। ইউনিয়নৰ লীডাৰ হঁতৰ দিক্ৰষ্ট ছবি বুঢ়ী বসুমতীৰ কথাতো সুস্পষ্ট— “লীডাৰহঁত দুটা ভাগত ভাগ হৈ গৈছে দেখা নাই। এটাই মীমাংসালৈ আহিব খোজে। ৰঙাটুপিয়ে কিন্তু যুদ্ধ কৰিব খোজে। শুনিছো দুয়োটা দলৰ থকা খুন্দা, খুন খাবাবীও হব পাৰে।” উপন্যাসখনিৰ শেষ পৃষ্ঠাত দোভাগ ৰাতিৰ আন্ধাৰত খলনায়ক শাস্ত্ৰীৰ সন্মুখত চিকমিকাই উঠা মামৰে নথৰা তৰোৱাল খনেৰে যশোৱন্তই মনৰ ক্ষোভ আৰু অন্তৰ্দ্ৰৱৰ চিকমিকনিয়ে প্ৰকাশ কৰিছে।

উপন্যাসৰ অন্যতম গুৰুত্বপূৰ্ণ চৰিত্ৰ নাৰায়ণীৰ জীৱন যন্ত্ৰণাও অতি গভীৰ। এসময়ৰ বৰ ৰূপহী আৰু বাংটালী নাৰায়ণীৰ সংঘাতময় জীৱন সংগ্ৰাম আৰু তাইৰ গভীৰ অন্তৰ্দ্ৰৱ উপন্যাসখনিৰ এটি আকৰ্ষণীয় দিশ। নৈত গা ধুবলৈ যাওঁতে কাঁইটীয়া বাবুল গছৰ তলত কোম্পানীৰ ইঞ্জিনিয়াৰৰ স'তে আৰম্ভ হোৱা তাইৰ দৈহিক মিলনে তাইৰ জীৱনত ধুমুহাৰ সৃষ্টি কৰিছিল। শিবু ধাচলাৰ লগত বিয়া হৈ অবৰ্ণনীয় কষ্টৰ মাজেৰে জীৱন কটোৱা নাৰায়ণীয়ে উদগু বামু আৰু বামুৰ নিৰ্যাতনৰ বলিও হৈছিল। পেটৰ জ্বালাত ধৰ্মঘটৰ বিৰোধিতা কৰা নাৰায়ণীৰ চিৎকাৰ শুনিও কোনেও সহায়ৰ হাত আগবঢ়োৱা নাছিল। কোলাৰ দুমহীয়া কেঁচুৱা আৰু যক্ষ্মাৰোগী গিৰিয়েকৰ চিকিৎসাৰ বাবে তাই চাহাবৰ ওচৰত আত্মসমৰ্পণ কৰিছিল। উপন্যাসৰ শেষত অকথ্য দুখ যন্ত্ৰণাই হিংস্ৰ কৰি তোলা নাৰায়ণীয়ে শিবু ধাচলাৰ হাতৰ পৰা কুঠাৰ নি চাহাবৰ মূৰটো কাটি পেলাইছিল। নাৰায়ণী চৰিত্ৰটোৰ মাজেৰে লেখিকাই নিৰ্যাতিত নিপীড়িত এগৰাকী নাৰীশ্ৰমিকৰ কৰুণ কাহিনী চিত্ৰিত কৰিছে। ইঞ্জিনিয়াৰ চৌধুৰীৰ টকাৰ টোপোলা নলৈ প্ৰেতনীৰ দৰে ভগা দলঙৰ পথেৰে পাৰ হৈ যোৱাৰ সময়ত তাইৰ মনৰ ভিতৰত সৃষ্টি হোৱা ধুমুহাৰ ৰূপ লেখিকাই কৰুণ ভাবে বৰ্ণনা কৰিছে। মুঙ্গীগঞ্জৰ সংঘাতময় সামাজিক পৰিবেশ, শ্ৰমিক আৰু কোম্পানীৰ বৰমূৰীয়াৰ মাজত সৃষ্টি হোৱা সংঘাত আৰু ইউনিয়নৰ মাজত চলা দলাদলি আৰু শত্ৰুতাই হৰিজন শ্ৰমিক সকলৰ জীৱন অতি কষ্টকৰ কৰি তুলিছিল। ভৃগু ছুইপাৰৰ মাক বসুমতী বুঢ়ীৰ অনাদৃত জীৱনেও নিৰ্যাতিত হৰিজন নাৰী শ্ৰমিকৰ এক কৰুণ উদাহৰণ দাঙি ধৰিছে। ধৱল কুঠৰোগী বসুমতী বুঢ়ীয়ে খাবলৈ নাপাই 'খালাচী লংগৰ'ত কুকুৰৰ বাবে দলিয়াই দিয়া ৰুটি খাবলৈ লোৱাৰ সময়ত বুকুৰ এজাকে তাইক আগুৰী ধৰি ভুকিছিল। গভীৰ অন্তৰ্দ্ৰৱে থকা সৰকা বসুমতী বুঢ়ীৰ বক্তব্যই যেন দাঙি ধৰিছে উপন্যাসখনিৰ কেন্দ্ৰস্থ ভাব— “মুখহঁত, আৰু কিমান দিনলৈ চলিব তহঁতৰ ধৰ্মঘট? গান্ধী মহাত্মাৰ দিনৰ পৰা তহঁতৰ নাৰাবাজী শুনি শুনি মোৰ এই কাণ যুগুলা

হৈ গ'ল। দুকুৰি ব্ৰাহ্মত চাহাবহঁতৰ পায়খানা ধুই আহিছোঁ কাম শেষ হ'লে সদায়ে চুবনিৰ কুকুৰৰ দৰে খেদা খাইছোঁ আৰু সোমাইছোঁ আৰু খেদা খাইছোঁ। কোনো দিনতো পাৰমানেষ্ট হোৱা নাই।”

উপন্যাসখনিৰ এটি গুৰুত্বপূৰ্ণ চৰিত্ৰ লিচু লেঙেৰাৰ যন্ত্ৰণাময় জীৱনে হৰিজন শ্ৰমিকৰ মেঘাচ্ছন্ন জীৱন ধাৰাকে প্ৰতিপন্ন কৰিছে। অভাৱ অনাটনৰ কঠোৰ আঁচোৰত লিচু লেঙেৰাই পত্নীক হেৰুৱাইও একমাত্ৰ অৱলম্বন পুত্ৰ জগন্নাথক বুকুৰ মাজত লৈ জীয়াই আছিল আৰু এদিন পুত্ৰ জগন্নাথৰো মৃত্যু হোৱাত সি উন্মাদপ্ৰায় হৈ পৰিছিল। লেখিকাই হৃদয়স্পৰ্শী ৰূপত তাৰ বুকুৰ হাঁহাকাৰ চিত্ৰিত কৰিছে এনেদৰে— “... ক'ত ইমান শক্তি পাইছিল লিচু লেঙেৰাই? পুত্ৰৰ মৰাশ পথালি কোলাকৈ লৈ সাইৰ বালিয়ে বালিয়ে সি লৰিব ধৰিলে।

সুৰুৰৰ সমস্ত ৰশ্মি যেন তললৈ নামি আহিছে চকু ছাৎ মাৰি ধৰিছে। আকাশলৈ মূৰ তুলি চোৱা এতিয়া অসম্ভৱ হৈ পৰিছে— এয়া মূৰৰ ওপৰত সকলো ঘূৰিছে, গছ-লতা, আকাশ-বতাহ” (পৃষ্ঠা - ৭১) উপন্যাসখনিৰ আন গুৰুত্বপূৰ্ণ চৰিত্ৰ শিবু ধাচলা, শম্ভু পাচোৱান, ঠাকুৰ চাহাব আদিও মূলীগঞ্জৰ সংঘাতময় আৰ্থ সামাজিক পৰিবেশ আৰু লক্ষ্যভ্ৰষ্ট শ্ৰমিক আন্দোলনৰ সাক্ষী স্বৰূপ।

সুলেখিকা মামণি ৰয়ছম গোস্বামীয়ে সূক্ষ্মবিশ্লেষণ, সন্ধানী চেতনা আৰু গভীৰ মানৱীয় দৃষ্টিৰে উপন্যাসখনিত শ্ৰমিক আন্দোলন আৰু শ্ৰমিক জীৱনৰ মৰ্ম বেদনা সাৰ্থকভাবে প্ৰতিফলিত কৰিছে। সংঘাতজৰ্জৰ মূলীগঞ্জৰ হৰিজন শ্ৰমিক সকলৰ গভীৰ দ্বন্দ্ব আৰু বঞ্চনাৰে ভৰা জীৱনৰ সামগ্ৰিক প্ৰতিচ্ছবি উপন্যাসখনিত জিলিকি উঠিছে।

সহায়ক গ্ৰন্থপঞ্জী :

- ১। শৰ্মা গোবিন্দ প্ৰসাদ : উপন্যাস আৰু অসমীয়া উপন্যাস
- ২। বৰুৱা প্ৰহ্লাদ কুমাৰ : উপন্যাস

বিষয় : শঙ্কৰদেৱৰ ‘কীৰ্ত্তন ঘোষা’

- এক চমু বিশ্লেষণ

হেমন্ত কুমাৰ দাস,
সহকাৰী অধ্যাপক,
জি.এল. চৌধুৰী মহাবিদ্যালয়

অসমীয়া জাতীয় জীৱনৰ মহানায়ক শ্ৰীমন্ত শঙ্কৰদেৱে অসমত এক শৰণ বৈষ্ণৱ ধৰ্ম প্ৰচাৰ কৰাৰ উদ্দেশ্যে সৃষ্টি কৰিছিল বিবিধ উচ্চ মান বিশিষ্ট সাহিত্য। গুৰু শঙ্কৰদেৱৰ পদাংক অনুসৰণ কৰি মহাপুৰুষ মাধৱদেৱ তথা আন আন শিষ্য-প্ৰশিষ্যইও ভক্তিৰ দৃঢ়তা প্ৰতিপন্ন কৰিবলৈ বিবিধ সাহিত্য ৰচি সাহিত্য-ভাণ্ডাৰৰ পৰিসৰ বৃদ্ধি কৰিছে। বৈষ্ণৱ সাহিত্যৰ স্তৰ মজবুত কৰা কীৰ্ত্তন-দশম আৰু ঘোষা ৰত্নাৱলীক অসমীয়া বৈষ্ণৱ ধৰ্মৰ চাৰিটা স্তম্ভ বুলি গণ্য কৰি অহা হৈছে। নকলেও হয় যে, কীৰ্ত্তন-দশম শঙ্কৰদেৱ আৰু ঘোষা-ৰত্নাৱলী মাধৱদেৱ কৃত।

একশৰণ আৰু বিষ্ণুকেন্দ্ৰিক ধৰ্ম (অসমত) ৰ প্ৰথম আৰু অন্যতম প্ৰধান খুঁটি হৈছে গুৰুজনাৰ কীৰ্ত্তন-ঘোষা। বৈষ্ণৱ ভকত সকলৰ মাজত প্ৰসঙ্গৰ পুথি ৰূপে সমাদৃত, ভক্তি ৰসৰ মৌচাক ৰূপী কীৰ্ত্তন পুথিখনে সৰ্বস্তৰৰ লোককে আকৰ্ষণ কৰিবলৈ সক্ষম হৈছে। সেয়ে জ্ঞাননাথ বৰাদেৱে তেখেতৰ ‘কীৰ্ত্তন’ নামৰ প্ৰৱন্ধটোত উল্লেখ কৰিছে যে শিশুৰ পৰা বুঢ়ালৈ, শিক্ষিতৰ পৰা অশিক্ষিতলৈ, নাস্তিকৰ পৰা নৈষ্ঠিকলৈ সকলো শ্ৰেণীৰ লোককে কীৰ্ত্তন আনন্দ দিব পাৰিছিল। সেয়ে হয়তো অসমীয়া মানুহৰ প্ৰায় প্ৰতিখন ঘৰৰ প্ৰতিখন থাপনাতে কীৰ্ত্তন ঘোষাই স্থান পাই আহিছে।

‘কীৰ্ত্তন’ নামৰ ভক্তিৰস আৰু সাহিত্য ৰসৰ মৌচাকখন শঙ্কৰদেৱে বৰদোৱা, বৰপেটা, হাজো, কালঝাৰ, ভৱানীপুৰ, বৰনগৰ আদি বিভিন্ন স্থানত থাকি সৃষ্টি কৰিছিল। মহাপুৰুষজনাৰ বৈকুণ্ঠ প্ৰয়াণৰ পিছত মাধৱদেৱৰ অনুৰোধ মৰ্মে তেওঁৰ ভাগিন ৰামচৰণ ঠাকুৰে কীৰ্ত্তনৰ অন্তৰ্গত

বিভিন্ন অংশৰ সাঁচিপাতবোৰ বিভিন্ন ঠাইৰ পৰা সংগ্ৰহ কৰি একে খুপে খুপাই সংকলন কৰিছিল। প্ৰাচ্য পণ্ডিত ড° মহেশ্বৰ নেওগদেৱ সংকলিত 'কীৰ্ত্তন-ঘোষা আৰু নাম-ঘোষা' একত্ৰ সংকলনখনত থকা কীৰ্ত্তনৰ অন্তৰ্গত বিষয়বস্তুসমূহ এনেধৰণৰ চতুৰ্বিংশতি অৱতাৰ বৰ্ণনা, নাম-অপৰাধ, পাষণ্ড-মৰ্দন, ধ্যান-চলন, শিশু-লীলা, বাসক্ৰীড়া, কংস বধ, গোপী-উদ্ধাৰ-সংবাদ, কুঁজীৰ-বাধা পূৰণ, জৰাসন্ধৰ যুদ্ধ, কাল যৱন বধ, মুচকুণ্ড স্তুতি, সাম্যন্তক হৰণ, নাৰদৰ কৃষ্ণ দৰ্শন, বিপ্ৰ পুত্ৰ আনয়ণ, দামোদৰ-বিপ্ৰখ্যান, দৈৱকীৰ পুত্ৰ আনয়ণ, বেদ স্তুতি, কৃষ্ণলীলা-মালা, শ্ৰীকৃষ্ণৰ বৈকুণ্ঠপ্ৰয়াণ, সহস্ৰ-নাম বৃত্তান্ত, উৰেৰা বৰ্ণন, ভাগৱতৰ তাৎপৰ্য আদি। আকৌ উপৰঞ্চি হিচাপে ঘনুচা-কীৰ্ত্তন, ধ্যান-বৰ্ণন (মাধৱদেৱ), ৰুক্মিণীৰ প্ৰেম কলহ আৰু ভৃগু পৰীক্ষা নামেৰে চাৰিটা খণ্ড সংযোজিত হৈছে।

কীৰ্ত্তন ঘোষাত থকা এই উপৰঞ্চি বিষয় কেইটা আৰু নাম-অপৰাধ, পাষণ্ড মৰ্দন, ফৰেৰা বৰ্ণন, সহস্ৰনাম বৃত্তান্তৰ বাহিৰে বাকীবোৰ বিষয়বস্তু ভাগৱত পুৰাণৰ পৰা গ্ৰহণ কৰা। উল্লেখ থাকে যে কীৰ্ত্তনৰ প্ৰায় প্ৰতিটো আখ্যানেই একো একোটা খণ্ড কাব্য স্বৰূপ আৰু এই আখ্যানসমূহৰ মাজেৰে শঙ্কৰ গুৰুৱে প্ৰচাৰ কৰিছে ভক্তিধৰ্মৰ প্ৰেক্ষাপটত ভাগৱত পুৰাণ যদি ভক্তিৰসৰ আকাশীগঙ্গা, তেন্তে মহাপুৰুষজনাৰ কীৰ্ত্তনপুথি নৱধা ভক্তিৰ গঙ্গা যমুনা। কীৰ্ত্তন নৱধা ভক্তিৰ বৈশিষ্ট্যৰে উজ্জ্বলিত যদিও ইয়াত শ্ৰৱণ-কীৰ্ত্তনৰ মাহাত্ম্য বেছিকৈ ঘোষিত হোৱা যেন অনুমান হয়। 'শ্ৰৱণ-কীৰ্ত্তন'ক প্ৰাধান্য দিবলৈ গৈ গুৰুজনাই 'পাষণ্ড মৰ্দন'ত কৈছে-

“শ্ৰৱণ-কীৰ্ত্তনে যাৰ অভ্যাস।

নছাৰন্ত হৰি তাহাৰ পাশ।।’ (৬২)

আকৌ, 'প্ৰহ্লাদ-চৰিত্ৰ' আখ্যানটিত নৱধা ভক্তি (শ্ৰৱণ, কীৰ্ত্তন, স্মৰণ, বন্দন, অৰ্চন, দাস্য, পাদসেৱন, সখ্য আৰু আত্মনিবেদন)ৰ প্ৰায় সকলোটিয়েই প্ৰকাশি উঠিছে বুলি ক'ব পাৰি।

ভক্তি ধৰ্ম-ভক্তিৰসৰ আলোচনা ব্যতিৰেকে গুৰুজনৰ কীৰ্ত্তন
(244)

পুথিখনত বিচাৰি পাব পাৰি অনুপম সাহিত্যিক সৌন্দৰ্যৰ সুখমা। কাব্য গ্ৰন্থ হিচাপে কীৰ্ত্তন ঘোষাৰ পৰা কাব্য পিপাসুৱে বুটলিব পাৰে সাহিত্য কাননৰ অভয় মণি-মুকুটা। শ্ৰীকৃষ্ণৰ লীলা মাহাত্ম্য, ভক্তি-তত্ত্ব, বৈষ্ণৱ দৰ্শনৰ গভীৰতা প্ৰকাশ কৰিবলৈ যাওতে শঙ্কৰদেৱে যি ললিত্যপূৰ্ণ ভাষা, ছন্দ, অলংকাৰ, ৰস আদি সৃষ্টি কৰিছিল, তাক কীৰ্ত্তন অধ্যয়ন নকৰিলে সহজে উপলব্ধি কৰিব নোলাৰি। কীৰ্ত্তন পুথিৰ বৈশিষ্ট্য তথা সাহিত্যিক গুণ প্ৰসঙ্গত ৰসৰাজ লক্ষ্মীনাথ বেজবৰুৱাই অভিমত দিছে এইদৰে- "ভাষাৰ লালিত্য, ছন্দৰ ঝংকাৰ, সুৰৰ লাষণ্য, ভাৱৰ মাধুৰ্য্য, ভক্তিৰ দৃঢ়তা, চিন্তাৰ উচ্চতা আদিৰ সমষ্টিৰে শঙ্কৰদেৱৰ কীৰ্ত্তন ৰচিত।" কীৰ্ত্তন-ঘোষাৰ সমস্ত সাহিত্যিক সৌন্দৰ্য্যৰ আকাৰ বেজবৰুৱাৰ উক্ত মন্তব্যতেই নিহিত হৈছে। যিকোনো সাহিত্য কৰ্ম শ্ৰেষ্ঠত্বৰ মাপকাঠিত উঠিবলৈ হ'লে সেই সাহিত্যত ভাষা, ছন্দ, অলংকাৰ, ৰস আদিৰ মাধুৰ্য্য গুণ প্ৰকটিত হ'ব লাগে, মহাপুৰুষ জনাৰ কীৰ্ত্তন এনেবোৰ গুণেৰে মহিমা মণ্ডিত হৈছে বাবে শ্ৰোতা পাঠকৰ বাবে 'কীৰ্ত্তন-ঘোষা' সৰ্বকালৰ শ্ৰেষ্ঠ জনপ্ৰিয় কাব্যৰূপে চিহ্নিত হৈছে।

মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱে যে সংস্কৃত ভাষাৰ এজন বিদগ্ধ পণ্ডিত আছিল, এই কথা মুখ্যত 'গুণমালা', 'কীৰ্ত্তন-ঘোষা' আৰু 'ভক্তি-ৰত্নাকৰ' গ্ৰন্থই প্ৰমাণ কৰিছে। মূলতঃ এই তিনিখন গ্ৰন্থ শ্ৰীমদ্ভাগৱত পুৰাণৰ সাৰ সংগ্ৰহ, অৱশ্যে বিষ্ণুপুৰাণ, পদ্মপুৰাণ আদিৰো ইয়াত প্ৰভাৱ আছে। এই সম্পৰ্কে বিস্তৃত আলোচনাৰ খল আছে। শঙ্কৰদেৱে তদানীন্তন বৈষ্ণৱ সমাজত প্ৰচলিত হোৱা ব্ৰজাৱলী বা ব্ৰজবুলি ভাষাৰ অৱলম্বনত গীত, পদ, কাব্য, নাট আদি সৃষ্টি কৰিছিল। তেওঁ সংস্কৃত শাস্ত্ৰসমূহ ব্ৰজাৱলী বা ব্ৰজবুলি, প্ৰাচীন অসমীয়া (কামৰূপী) ভাষাত অনুবাদ কৰাৰ মূলতে হ'ল নিৰক্ষৰ লোক সকলেও যাতে অনায়াসে কষ্ট সাধন নকৰাকৈ শাস্ত্ৰ সমূহৰ মৰ্মাৰ্থ বুজি ভক্তি ধৰ্মৰ প্ৰতি আকৰ্ষিত হৈ মন-প্ৰাণ সপি দি নিজৰ উৎকৰ্ষ সাধন কৰিব পাৰে।

বৰদোৱাত জগদীশ মিশ্ৰৰ ভাগৱত ব্যাখ্যা গুনাৰ পিছত শঙ্কৰদেৱে
(245)

একশৰণ বৈষ্ণৱ ধৰ্মৰ নাম-প্ৰসঙ্গৰ উপযোগীকৈ কীৰ্ত্তনৰ পদসমূহৰ ৰচনা কৰিছিল। সাধাৰণতে স্ত্ৰী-শূদ্ৰ-চণ্ডাল তথা আনাখৰী চহা লোকেও যাতে ভাগৱতৰ শ্লোকসমূহ কীৰ্ত্তনৰ মাধ্যমত বুজিব পাৰে, তাৰ বাবে তেওঁ সেই সময়ত মান্য ভাষা ৰূপে স্বীকৃত কামৰূপী ভাষাৰ বহুকবণীয়া শব্দ সম্ভাৰেৰে কীৰ্ত্তন ঘোষা ৰচনাত হাত দিছিল। অৱশ্যে, কীৰ্ত্তন ঘোষাৰ মাজত তৎসম, অৰ্ধতৎসম, তদ্ভৱ আদি শব্দৰো প্ৰাচুৰ্য দেখা যায়। 'কীৰ্ত্তন-ঘোষা'ৰ ভাষা সন্দৰ্ভত ড° দ্বিজেন্দ্ৰ নাথ ভকতে কৈছে- 'তৎসম, তদ্ভৱ, অৰ্ধতৎসম আৰু আৰ্য্য ভিন্ন শব্দৰ ব্যৱহাৰ, থলুৱা আৰু তৎসম শব্দৰ ব্যঞ্জনাময় সংযোগ, লৌকিক জীৱনৰ উপমা আদিৰ জৰিয়তে কাহিনীৰ ঘটনাৱলীক দৃশ্যমান আৰু নাটকীয় ভাৱে গতিশীল কৰি তুলি ভক্তিৰ মাহাত্ম্য আৰু মাধুৰ্য জনসাধাৰণৰ সহায়স্বৰূপ কৰাত মাহপুৰুষৰ কীৰ্ত্তনে যথেষ্ট সফলতা অৰ্জন কৰিছে।' আকৌ, কীৰ্ত্তনৰ পদসমূহৰ ভাষাত থকা ছন্দৰ স্বাক্ষৰ, অলংকাৰৰ ব্যঞ্জন, সুৰৰ লাবণ্য আদিয়ে অন্য এক সাংগীতিক মাত্ৰা প্ৰদান কৰিছে। বৈকুণ্ঠৰ কল্পতৰু ভাষাই অন্যতম কাৰক হিচাপে দেখা দিছে। সেয়েহে ক'ব পাৰি, মহাপুৰুষজনাই কীৰ্ত্তনত এনে এক যাদুকৰী ভাষা প্ৰয়োগ কৰিছিল যি ভাষাৰ সন্মোহনে ভকতসকলক কীৰ্ত্তনৰ পদ আওঁৰাই থকাত উৎসাহ যোগাইছিল।

'কীৰ্ত্তন-ঘোষা'ৰ যাদুকৰী ভাষাৰ কথা কোৱাৰ লগে লগে ক'ব লাগিব ছন্দৰ লালিত্যৰ কথা। কিয়নো ছন্দই দিব পাৰে কাব্যক শ্ৰুতিমধুৰ আচ্ছাদনীয় গতিশীল অৱস্থা। প্ৰাচীন যুগৰ পৰাই ছন্দ লিই ভাৰতীয় সাহিত্যত এক বিশেষ স্থান লাভ কৰি আহিছে। ছন্দ শিল্পৰ জ্ঞান নথকা লোকক বেদ পাঠৰ ক্ষেত্ৰত বাধা আৰোপ কৰা কথাটোৱে ছন্দৰ প্ৰয়োজনীয়তাৰ কথা সূচায়। মহাপুৰুষ শঙ্কৰদেৱ এগৰাকী দক্ষ ছন্দশিল্পী আছিল। তেওঁ ৰচনা কৰা বিভিন্ন কাব্য, গীত-পদ আদিত বিভিন্ন ছন্দৰ প্ৰয়োগ কৰি সৃষ্টি কৰ্ম জাকত-জিলিকা আৰু সুৱদি সুৰীয়া কৰি তুলিবলৈ সক্ষম হৈছে। 'কীৰ্ত্তন-ঘোষা'ৰ আখ্যান সমূহৰ বিভিন্ন পদ সমূহত বিভিন্ন প্ৰকাৰৰ ছন্দ ব্যৱহাৰ কৰি শ্ৰোতা-পাঠকৰ কৰ্ণবক্ষত ঝংকাৰৰ সৃষ্টি

কৰিছে। পৰম্পৰাগত তথা সৃষ্টিধৰ্মী ছন্দৰ মূৰ্ছনাই কীৰ্ত্তনৰ পদসমূহক কৰি তুলিছে মাধুৰ্যমণ্ডিত। ছন্দ-বৈচিত্ৰই যে কীৰ্ত্তনক উচ্চ পৰ্যায়ৰ কাব্যত পৰি গণিত কৰাত সহায় কৰিছে ই ধুৰূপ। কীৰ্ত্তনৰ পদৰ ভাৱ অনুযায়ী পয়াৰ, দুলাড়ী, ছবি, বুনা বা একাৱলী, ঝুমুৰী আদি বিভিন্ন ছন্দৰ স্পন্দনজাত ধ্বনি প্ৰবাহে কীৰ্ত্তনক দিবলৈ সক্ষম হৈছে এখন কোমল কান্তি আৱৰণ।

ভাষা, ছন্দৰ উপৰি উৎকৃষ্ট কাব্যৰ আন উপাদান হ'ল অলংকাৰৰ যথাযথা প্ৰয়োগ। কাব্যৰ সৌন্দৰ্য আপাততঃ নিৰ্ভৰ কৰে অলংকাৰৰ ওপৰত। সেইবাবে প্ৰসিদ্ধ আলংকাৰিক ভট্টবামনে কৈছে- "কাব্যং গ্ৰাহ্যমলঙ্কাৰাৎ। সৌন্দৰ্যমলঙ্কাৰঃ।" অৰ্থাৎ 'কাব্য উপাদেয় হয় অলংকাৰৰ পৰা পৰা আৰু সৌন্দৰ্যই অলংকাৰ।' আকৌ, মন্মটাচাৰ্যই অলংকাৰৰ লক্ষণ নিৰূপণ কৰি কৈছে- "যেনেকৈ হাৰ আদি আভূষণে কণ্ঠাদি অংগৰ সৌন্দৰ্য বঢ়ায়, সেইদৰে উপমা আদি অলংকাৰে শব্দ আৰু অৰ্থ ৰূপ কাব্যশৰীৰৰ যোগেদি সেই ৰসৰূপ শৰীৰৰ সৌন্দৰ্য বঢ়ায়।" কাব্যৰ বাক্য অলংকাৰে প্ৰভাৱশালী, ৰমণীয় আৰু স্পষ্ট কৰি তোলে। কাব্যত অলংকাৰ প্ৰয়োগ বা প্ৰয়োজন সম্পৰ্কত বিতৰ্ক আছে যদিও বহুতো পণ্ডিতে কাব্যত অলংকাৰৰ প্ৰয়োজনীয়তাৰ কথা দোহাৰিছে। সেয়ে হয়তো শঙ্কৰদেৱেও পূৰ্ব কবিসকলৰ পদাংক অনুসৰণ কৰি কীৰ্ত্তনৰ পদবোৰত বিভিন্ন অলংকাৰ (শব্দালংকাৰ আৰু অর্থালংকাৰ) প্ৰয়োগ কৰিছে আৰু কৰ্মত সিদ্ধহস্ততা প্ৰমাণ কৰিব পাৰিছে।

অলংকাৰ প্ৰয়োগৰ ফলত কীৰ্ত্তনৰ পদবোৰে লাভ কৰিছে এক নতুন ধৰণৰ ব্যঞ্জন। বেজবৰুৱাই কোৱা 'ভাষাৰ লালিত্য, ছন্দৰ ঝংকাৰ, সুৰৰ লাবণ্য, বাৰৰ মাধুৰ্য' গুণ কীৰ্ত্তনত প্ৰকাশ হোৱাৰ মূলতে হৈছে অলংকাৰ। কীৰ্ত্তন বিভূষিত কৰা শব্দালংকাৰ আৰু অর্থালংকাৰ সমূহ হ'ল— অনুপ্ৰাস, অন্তনুপ্ৰাস, ছেকানুপ্ৰাস, বৃত্তানুপ্ৰাস, লাটানুপ্ৰাস, ষমক,

বক্ৰেঞ্জি, শ্লেষ, উপমা, ৰূপক, ভ্ৰান্তিমান, উৎপ্ৰেক্ষা, নিদৰ্শনা, অতিশয়োক্তি, সমাসোক্তি আদি।

কাব্যক সৌন্দৰ্যশালী, সুসমামণ্ডিত কৰাক ৰসে বিশেষ ভূমিকা পালন কৰে। কাব্যত ছন্দ-অলংকাৰ থাকিলেও কবিয়ে যদি কাব্যৰ অভিপ্ৰেত উদ্দেশ্য অনুযায়ী ৰস সঞ্চাৰ কৰিব নোৱাৰে, তেতিয়া কাব মৰ্যাদা ক্ষুণ্ণ হোৱাৰ সম্ভাৱনা থাকে। সেয়ে ৰস সৃষ্টিত কবিসকলে বিশেষ গুৰুত্ব দিয়া দেখা যায়। বেছিভাগ অলংকাৰিকে স্বীকাৰ কৰা নৱৰস (শৃংগাৰ, হাস্য, কৰুণ, বীৰ, বৌদ্ৰ, ভয়ানত,, বীভৎস, অদ্ভুত আৰু শান্ত)ৰ ভেটিত মহাপুৰুষ শঙ্কৰদেৱৰ কীৰ্ত্তন পুথিৰ ৰস বিচাৰ কৰাত অসুবিধা আছে। কিয়নো গুৰুজনাই কাব্যত ৰস সৃষ্টি কৰিছিল শ্ৰোতা পাঠকক ভক্তিৰসৰ ভাণ্ডত ডুবাবলৈহে, কাব্যৰস পান কৰোৱাৰ উদ্দেশ্য নহয়। সেয়ে শঙ্কৰদেৱকে প্ৰমুখ্য কৰি বৈষ্ণৱ কবি সকলে 'ভক্তি'ক ৰস হিচাপে গণ্য কৰিছিল, অৱশ্যে আলংকাৰিকসকলে 'ভক্তি'ক ৰস হিচাপে স্বীকৃতি দিয়া নাই। আলংকাৰিক নিৰ্দেশিত নৱৰসৰ অস্তিত্ব কীৰ্ত্তনৰ আখ্যন সমূহত বিচাৰি পাব পাৰি। হৰমোহন, ৰাসক্ৰীড়া অধ্যায়ন শৃংগাৰ, প্ৰহ্লাদ চৰিত্ৰ, হিৰণ্যকশিপু আৰু নৰসিংহৰ যুদ্ধ, কংসবধ, জৰাসন্ধৰ যুদ্ধ, কালযৱন বধ আদি অধ্যায়ত বীৰ ৰস নৰসিংহৰ ভৈৰৱ মূৰ্ত্তিৰ বৰ্ণনাত ভয়ানক, ৰাসক্ৰীড়া আৰু শ্ৰীকৃষ্ণৰ বৈকুণ্ঠৰ প্ৰয়াণ, অধ্যায়ত কৰুণ ৰস, হৰমোহন আৰু দামোদৰ বিপ্ৰ আখ্যাত হাস্যৰস, অজামিলৰ ব্যভিচাৰত বীভৎস, নৰসিংহৰ আবিৰ্ভাৱ, নাৰদৰ কৃষ্ণ দৰ্শন আৰু শিশুলীলা অধ্যায়ৰ শ্ৰীকৃষ্ণৰ মুখৰ ভিতৰত যশোদাৰ বিশ্বৰূপ দৰ্শনত অদ্ভুত ৰস বিচাৰি পাব পাৰি। তেনেদৰে হিৰণ্যকশিপুৰ ক্ৰোধত দৰ্শনত অদ্ভুত ৰস বিচাৰি পাব পাৰি। তেনেদৰে হিৰণ্যকশিপুৰ ক্ৰোধত বৌদ্ৰ আৰু কুঁজীৰ বাধা পূৰণ, বলিচলন, কালি দমন অনুখণ্ডত শান্তৰসৰ নিজৰা প্ৰবাহিত হৈছে। উল্লেখনীয় কথা যে কীৰ্ত্তনৰ একেটা অধ্যায়তে বহুকেইটা ৰসৰ সমাহাৰ ঘটিছে আৰু কীৰ্ত্তনক নৱৰসৰ অন্তৰালত থকা ভক্তি ৰসেৰে ৰসময়ী কৰাত শঙ্কৰদেৱ

সফল হৈছে। কীৰ্ত্তন নৱ ৰসেৰে ৰসময়ী হলেও ৰসৰ অভিব্যঞ্জনাই পাঠকৰ মনত গভীৰ সাঁচ বহুৱাবলৈ সক্ষম হৈছে।

সহায়ক গ্ৰন্থ :

- ১। শৰ্মা, সত্যেন্দ্ৰ নাথ - অসমীয়া সাহিত্যৰ সমীক্ষাত্মক ইতিবৃত্ত, সৌমাৰ প্ৰকাশ, গুৱাহাটী - ৮, ২০১৪
- ২। শৰ্মা, হেমন্ত কুমাৰ - অসমীয়া সাহিত্যত দৃষ্টিপাত, বীনা লাইব্ৰেৰী, ২০১১
- ৩। ভকত, দ্বিজেন্দ্ৰ নাথ - কীৰ্ত্তন এক সমীক্ষাত্মক আলোচনা, চন্দ্ৰ প্ৰকাশ, ২৯৯৮
- ৪। মজুমদাৰ, বিমল - শংকৰদেৱ চৰ্চা, বনলতা, ২০১৬
- ৫। বায়ন, ভৰজিৎ - অসমীয়া সাহিত্যৰ বুৰঞ্জী (প্ৰথম খণ্ড), মা লক্ষ্মী পাব্লিকেশ্যন, ২০১৫

বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্যৰ গল্পত সমাজ বাস্তৱতা

যুথিকা তালুকদাৰ
সহকাৰী অধ্যাপিকা, অসমীয়া বিভাগ
জি.এল. চৌধুৰী কলেজ, বৰপেটাৰোড

অসমীয়া গল্প আৰু উপন্যাসৰ এগৰাকী অন্যতম নিৰ্মাতা হ'ল বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্য। মৃত্যুঞ্জয় উপন্যাসেৰে জ্ঞানপীঠ বঁটা লাভ কৰা ভট্টাচাৰ্য আছিল ছুটিগল্পৰো অনন্য কথক। তেওঁৰ গল্প সমূহ বাস্তৱতাৰ আধুনিক চেতনাৰে সমৃদ্ধ। তেওঁৰ অধিকসংখ্যক গল্পৰ আদৰ্শ হ'ল সমাজতাত্ত্বিক বাস্তৱবাদ। দ্বিতীয় মহাযুদ্ধ, ভাৰতৰ স্বাধীনতা আন্দোলনৰ পৰা সাধাৰণ গ্ৰাম্য সমাজলৈ তেওঁৰ গল্পৰ পৰিসৰ বিস্তৃত। গল্পকাৰ ভট্টাচাৰ্য তেওঁৰ চৌপাশৰ জগতখনৰ পৰা বিচ্ছিন্ন নহয়। সেয়েহে তেওঁৰ গল্পত দ্বিতীয় মহাযুদ্ধৰ ভয়াবহতাৰ মাজতো মানবতাৰ জয়গান শুনা যায়। ভাৰতৰ স্বাধীনতা আন্দোলনৰ পৰাই অসম আৰু উত্তৰ পূৰ্বাঞ্চলৰ জনসাধাৰণে বিভিন্ন পৰিৱেশত বিভিন্ন সন্ত্ৰাসবাদী কাৰ্যকলাপৰ মুখামুখি হ'ব লগা হৈছে। এই সকলোবোৰ গল্পকাৰ ভট্টাচাৰ্যই সহৃদয়তাৰে অনুভৱ কৰিব পাৰিছিল বাবেই তেওঁৰ গল্পত সমাজৰ বাস্তৱতাই বিচাৰি পোৱা যায়।

উপন্যাসৰ তুলনাত বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্যৰ গল্পৰ সংখ্যা বৰ বেছি নহয়। ২০০৯ চনত প্ৰকাশিত 'বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্যৰ গল্প-সম্ভাৰ' (প্ৰথম খণ্ড)ত মাত্ৰ ৪৩ টা গল্প সংকলিত হৈছে। এই আটাইবোৰ গল্পই সাৰ্থক গল্প। এই গল্পবোৰৰ মাজেৰে তেওঁৰ তীক্ষ্ণ অনুভৱ, সজীৱ সূক্ষ্ম বুদ্ধিদীপ্ততা অনুভূত হয়। অসমীয়া ছুটিগল্পত বাস্তৱতাক ৰূপায়িত কৰা অন্যান্য গল্পলেখকৰ তুলনাত বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্যৰ গল্প অসুদৃষ্টি আৰু অবিচ্ছিন্নতাৰে সমৃদ্ধ। তেওঁৰ ছুটিগল্পৰ চৰিত্ৰবোৰ বাস্তৱ জীৱনৰ

দৰে গতিশীল আৰু ক্ৰিয়াশীল। তেওঁৰ গল্পত মানৱতাবাদ, নৰ-নাৰীৰ যৌনপ্ৰেম আদিৰ কথা যিদৰে প্ৰকাশিত হৈছে সেইদৰে আধ্যাত্মিক চেতনা এটায়ো গভীৰভাৱে ৰেখাপাত কৰিছে। বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্যই জীৱনৰ প্ৰমূল্যক উপলব্ধি কৰিছে গভীৰ আধ্যাত্মিকবোধেৰে। সেয়েহে সমাজবাদত বিশ্বাসী হৈয়ো তেওঁৰ আদৰ্শবাদ প্ৰতিষ্ঠিত হৈছে আধ্যাত্মিক উপলব্ধিৰ যোগেদি। মাকনৰ গোসাই, ঈদৰ জোন, আদি গল্পত তেওঁৰ এই দৃষ্টিভংগী পৰিস্ফুট হৈছে।

বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্যৰ মাকনৰ গোসাই আৰু ধান গল্পটো ইয়াত আলোচ্য বিষয় হিচাপে লোৱা হৈছে। মাকনৰ গোসাই তেওঁৰ এটা উল্লেখযোগ্য আৰু অনন্য ছুটিগল্প য'ত মানুহৰ সহজাত প্ৰবৃত্তি আৰু আধ্যাত্মিকতা অতি নিবিড়ভাৱে সংযুক্ত হৈ আছে।

বিধবা মাকন অতি দৰিদ্ৰ। গোসাইৰ ঘৰত কাম বন কৰি কোনোমতে জীয়াই থকা এগৰাকী আজলী মহিলা। মাকনৰ প্ৰতি গোসাইৰ কোনো বেয়া দৃষ্টি নাছিল যদিও গোসানী নথকা অৱস্থাত এদিন মাকনৰ ৰূপৰ প্ৰতি গোসাই আকৃষ্ট হয়। মাকনক যিকোনো উপায়ে পাবলৈ গোসাই উদগ্ৰীৱ হৈ পৰে। সেয়েহে তেওঁ মাকনৰ প্ৰতি অতি স্নেহশীল, দয়াশীল হয়। গোসাইৰ আগুৰণীয়া স্নেহৰ সুৰে মৰম আলসুৱা মাকনৰ মনত আনন্দ আৰু সামান্য ভয়ৰ সঞ্চাৰ কৰিছিল। বাপুকণ গোসাইৰ দৃষ্টিত কামনাৰ প্ৰকাশ দেখিও মাকনে প্ৰতিবাদ কৰিব পৰা নাছিল। তাইৰ জীৱনটো যেন বাপুকণ গোসাইৰ ঘৰৰ লগত সম্পৃক্ত হৈ আছিল। গোসাইৰ ঘৰত কাম বন কৰিহে তাই দুবেলা-দুটি খাব পাৰিছিল। সেয়েহে গোসায়ে তাইক ঘৰৰ মানুহ বুলি কোৱাত তাই কোনো প্ৰত্যুত্তৰ কৰিব পৰা নাছিল যদিও তাই ভগৱানকে তাইৰ ৰক্ষা কৰ্তা বুলি একনিষ্ঠভাৱে বিশ্বাস কৰিছিল।

বাপুকণ গোসাই মাকনৰ ঘৰলৈ আহি তাইৰ ঘৰদুৱাৰৰ অৱস্থাৰ বুজ লোৱাৰ অন্তৰালত মাকনক বশ কৰাৰ কথাটো জড়িত হৈ আছে। মাকনৰ অকলশৰে থাকিবলৈ ভয় নকৰাৰ কাৰণ হৈছে তাইৰ থাপনাত

গোসাই আছে বুলি উল্লেখ কৰাত গোসায়ে তাইৰ থাপনাৰ পালে চাই হঠাৎ গভীৰ হৈ পৰে। গোসায়ে যেন মাকনক বশ কৰাৰ উপায় বিচাৰি পালে। মাকনৰ থাপনাৰ শালগ্রাম বিগ্ৰহ (জল নাৰায়ণ) দুবছৰ নুখোৱাৰ কথা গম পাই গোসায়ে নিজেই পিছদিনাখন ৰাতিপুৱাই গোসাই ধুৱাবলৈ আহিব বুলি মাকনক কৈ গ'ল। বাপুকণ গোসায়ে পিছদিনা পুৱতি নিশাতে গোসাই ধুৱাবলৈ আহি মাকনক 'চেনিচম্পা তই মোৰ গোসানী' বুলি মৰমেৰে মতাত মাকন আচৰিত হ'ল। গোসায়ে সপোনত মাকনৰ শালগ্রাম বিগ্ৰহক তেওঁৰ ঘৰলৈ লৈ যোৱাৰ আঙা জল-নাৰায়ণৰ পৰা পোৱা বুলি কোৱাত মাকনে মিছা কথা বুলি তাক বিশ্বাস নকৰিলে। দৰাচলতে গোসায়ে মাকনক পাবলৈহে এনেকুৱা কৰিছে বুলি মাকনে বুজি পালে আৰু মাকনৰ অন্তৰাত্মা কপি উঠিল। তাই সেই মুহূৰ্ততে উপলব্ধি কৰিলে যে তাইৰ জীৱনলৈ এক ধুমুহা আহিছে। সেয়েহে তাই গোসাই ঘৰলৈ দৌৰি গৈ থাপনাৰ বিগ্ৰহ জল-নাৰায়ণক গামোছাৰে বান্ধি ডিঙিত আৰি ল'লে। বাপুকণে গোসায়ে আচৰিত হৈ দেখিলে যে তেওঁ আগতে দেখা মাকন এইজনী নহয়। এইজনী অপৰিচিতা অন্য মাকন। তেওঁ বুজিলে এই ৰূপত মাকনক বশ কৰা সহজ নহয়। উপায়স্বৰ হৈ তেওঁ উভটি যাবলৈ বাধ্য হ'ল।

চাৰিদিন মাকনে জল-নাৰায়ণক ডিঙিত বান্ধি গোসাইঘৰতে একো নোখোৱাকৈ জপ কৰি থকা কথাটো গোসানী মুখেৰে বাপুকণ গোসায়ে শুনিলে। গোসানীয়ে মাকনৰ ঘৰলৈ গৈ মাকনৰ অৱস্থা দেখি গোসাইক মাকনক বচাবলৈ কিবা এটা উপায় কৰিবলৈ ক'লে। মাকন জীয়াই নাথাকিলে গোসানী জীয়াই নাথাকে বুলি সকিয়নী দিয়াত গোসাই মাকনৰ ঘৰলৈ গৈ মাকনক এই ব্ৰত এৰিবলৈ অনুৰোধ কৰিলে। মাকনৰ গোসাইক কোনেও তাইৰ পৰা নিব নোৱাৰে বুলি অভয় দিলে। দৰাচলতে মাকনৰ জেদ আৰু স্বাভিমানৰ ওচৰত গোসাই পৰাজিত হৈছিল। শেষত মাকনক বচাবলৈ গোসায়ে চণ্ডী পাঠৰ আয়োজন কৰিলে। মাকনৰ ঘৰতে সন্ধিয়াৰ পৰা গোসায়ে চণ্ডী পাঠ আৰম্ভ কৰিলে। অদ্ভুত মনোবলেৰে তেওঁ চণ্ডী-

মাহাত্ম্য পাঠ কৰিলে। গোটেই ৰাতি চণ্ডী পাঠ চলি থাকিল। মাকনে তন্ময় হৈ শুনি থাকিল। অৱশেষত দেৱীৰ ওচৰত আত্ম সমৰ্পণৰ ভাৱেৰে মাকনে গোসানীৰ হাতেৰে জলপান গ্ৰহণ কৰি ব্ৰত সামৰিলে। চণ্ডী পাঠৰ আধ্যাত্মিকতাত বাপুকণ গোসাইক মাকনৰ প্ৰতি থকা কামনা-বাসনা যেন নিঃচিহ্ন হৈ গৈছে।

মাকনৰ গোসাই গল্পটোত সমাজৰ বাস্তৱ দিশ প্ৰতিফলিত হৈছে। কামনা-বাসনা, প্ৰেম-প্ৰণয় সকলো প্ৰাণীৰে সহজাত প্ৰবৃত্তি। বাপুকণ গোসায়ে হয়তো এক দুৰ্বল মুহূৰ্তত মাকনৰ প্ৰতি আকৰ্ষিত হৈছিল। অৱলা, দুৰ্বলা বুলি তাইক হাতৰ মুঠিত ৰাখিবলৈ চেষ্টা কৰিছিল। কিন্তু মাকনৰ দৃঢ়তাৰ ওচৰত তেওঁৰ এই কামনা নিৰ্বাপিত হৈছিল। অৱশ্যে এই গল্পটোত সমাজ বাস্তৱতাৰ লগত আধ্যাত্মিকতা নিবিড়ভাৱে জড়িত হৈ আছে। ইয়াত শালগ্রাম শব্দটোৱে পৰিস্থিতিৰ লগত এনেভাৱে সম্পৃক্ত হৈছে যে শালগ্রাম বা জল-নাৰায়ণেই মাকন আৰু গোসাইৰ সন্তোক যেন জোকাৰি গৈছে। এই জল-নাৰায়ণৰ বাবেই গোসাইৰ মনৰ পৰিৱৰ্তন হৈছে আৰু মাকনো নতুন ৰূপত উদ্ভাষিত হৈছে। শেষত গোসায়ে মাকনক ধৰ্মৰ লগৰী হ'ব বুলি মানি লৈছে। মাকনৰ বাবে শালগ্রাম তাইৰ জীৱনৰ একমাত্ৰ সম্বল। যাক ভৰসা কৰি মাকনে জীয়াই থকাৰ সাহস পাইছিল। বাপুকণ গোসাইৰ বেয়াদৃষ্টিৰ পৰা ৰক্ষা পোৱাৰ একমাত্ৰ সহায় এই শালগ্রাম বিগ্ৰহ। এই বিগ্ৰহ আৰু মাকনৰ মৰণ ব্ৰতেই যেন বাপুকণ গোসাইক ভাললৈ লৈ যাব খুজিছে।

বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্যৰ আন এটি উল্লেখযোগ্য গল্প হ'ল ধান। বৰ্তমান সমাজত নিঃশেষ হৈ যোৱা যৌথ পৰিয়াল এটাৰ অৱক্ষয় এই গল্পটোৰ মাজেৰে প্ৰকাশিত হৈছে। ইয়াত ধান হৈছে দুটা প্ৰজন্মৰ সম্পৰ্কৰ সেতু। একমাত্ৰ ধানেই যেন সেই সম্পৰ্কটো ধৰি ৰাখিছে। চহৰত ওকালতি কৰা মাখন বছৰি আঘোণ মাহত নিজৰ গাঁওৰ ঘৰখনলৈ যায়। জহি-খহি নিঃশেষ হ'ব খোজা তাৰ ঘৰখনত একমাত্ৰ বুঢ়ী খুৰীয়েকজনী থাকে। নিজৰ সতি-সন্তান নথকা খুৰীয়েকেই তাক তুলি তালি ডাঙৰ দীঘল

কৰিছিল। মাখনৰ দেউতাকেই আছিল বুঢ়ীৰ একমাত্ৰ আশ্ৰয়স্থল। এতিয়া এই বুঢ়ী খুৰীয়েকেই মাখনহঁতৰ মাটিত মানুহ লগাই খেতি কৰে। মাখনে মাটিৰ খাজনা দিয়ে। সেয়েহে প্ৰতি আঘোণ মাহতে সি বুঢ়ী খুৰীয়েকৰ পৰা আধা ধান চহৰলৈ ট্ৰাকেৰে লৈ যায়। বুঢ়ী খুৰীয়েকৰ কোনো খবৰ সি নলয়। তাৰ মতে এই গাঁওৰ ঘৰ, বুঢ়ী খুৰীয়েক তাৰ কুৎসিত অতীত। সি এই অতীতক খুচৰিবলৈ নাযায়। কিন্তু ধান কেইটা নহ'লে চহৰত তাৰ চলিবলৈ কষ্ট। ওকালতিতো সি প্ৰতিষ্ঠিত হ'ব পৰা নাই। গতিকে ধান তাক লাগিবই, ধান তাৰ প্ৰাপ্য। এইফালে বুঢ়ীজনীৰ ঘৰটো কোন মুহূৰ্ত্তত ভাগি পৰে ঠিক নাই। সেয়েহে ওচৰ চুবুৰীয়া সোণেশ্বৰ, বাবুলিয়ে বুঢ়ীৰ ঘৰ সাজি দিয়াৰ দায়িত্ব লৈছে। সিহঁতে বুঢ়ীৰ খেতিখিনিও ভালদৰে চপাই দিছে। গাঁওৰ চুবুৰীয়া ল'ৰাবোৰ বুঢ়ীৰ অতি আপোন হৈ পৰিছে। গাঁও এৰি যোৱা মাখনৰ লগত বুঢ়ীৰ সম্পৰ্কৰ দূৰত্ব ৰাঢ়ি গৈছে। সেয়েহে বুঢ়ী আৰু মাখন কোনেও কাৰো খবৰ ল'বলৈ যেন আগ্ৰহী নহয়। আঘোণ মাহত ট্ৰাকেৰে ধান নিবলৈ আহি মাখন এক অপ্ৰীতিকৰ পৰিস্থিতিৰ সন্মুখীন হ'ব লগা হ'ল। এইবাৰ বুঢ়ীয়ে মাখনক ২১ মোন ধানৰ বিপৰীতে ৯ মোন ধান দিলে। কাৰণ এইবাৰ ১৫ মোন ধান বেছি বুঢ়ীয়ে ঘৰটো ভালকৈ সজাব। মাখন আৰু বুঢ়ীৰ মাজত কথাৰ কটাকটি হয় আৰু শেষত বুঢ়ীৰ কথামতে সোণেশ্বৰে ৯ মোন ধান ভৰালৰ পৰা উলিয়াই দিয়ে। মাখনে জোৰকৈ ২১ মোন ধান নিব বিচাৰে যদিও শেষত ৯ মোন ধান লৈ যাবলৈ বাধ্য হয়।

এই গল্পটোৰ মাজেৰেও সমাজৰ বাস্তৱ দিশৰ প্ৰতিফলন ঘটিছে। যৌথ পৰিয়াল ব্যৱস্থাই ধৰি ৰখা আত্মীয়ৰ সম্পৰ্কবোৰ যেন লাহে লাহে বৰ্তমানৰ পৰিস্থিতিত নিঃশেষ হ'বলৈ ধৰিছে। নিজৰ আত্মীয় স্বজন দূৰলৈ গৈছে আৰু বুঢ়ী খুৰীয়েকৰ ওচৰ চুবুৰীয়া হালোৱা ল'ৰাবোৰ আপোন হৈ পৰিছে। তথাপিও বুঢ়ীৰ অন্তৰত মাখনৰ প্ৰতি অপৰিসীম স্নেহ আছিল। সেয়েহে অসন্তুষ্ট মনেৰে খঙত ৯ মোন ধান লৈ যোৱা মাখনৰ কাৰণে বুঢ়ীয়ে কান্দিছে। বুঢ়ীৰ মনত সন্তাপ হৈছে। মাখনক নিজৰ সন্তানৰ দৰে

ডাৰ-দীঘল কৰা বুঢ়ীৰ মনত মাতৃত্বৰ মমতাই যেন আবাৰি ধৰিছে। ধান যদিও দুয়োজনৰে সম্পৰ্কৰ সেতু তথাপিও বুঢ়ীৰ অন্তৰত মাখনৰ স্থান সদায় আছে। গল্পকাৰ ভট্টাচাৰ্যই তেওঁৰ গল্পবোৰত বিভিন্ন চৰিত্ৰৰ মাজেৰে বাস্তৱৰ ৰূপায়ণ কৰিছিল।

গ্ৰন্থপঞ্জী :

আহমেদ, এম কামালুদ্দিন : সাহিত্যৰ অভিব্যক্তি। গুৱাহাটী, বাস্কৰ, ২০১৮ ছপা।

বৰুৱা, প্ৰহ্লাদ কুমাৰ : অসমীয়া চুটিগল্পৰ অধ্যয়ন। ডিব্ৰুগড়, বনলতা, ২০১২ ছপা।

শইকীয়া, বৰা, লীলাৱতী : অসমীয়া চুটিগল্পৰ প্ৰবাহ। গুৱাহাটী, গুৱাহাটী ইউনিভাৰচিটি প্ৰেছ, ২০১৬ ছপা

গোস্বামী, অতুলানন্দ,

ভট্টাচাৰ্য্য, বিনীতা : সংকলন সম্পাদিত, বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্য্যৰ গল্প সম্ভাৰ (প্ৰথম খণ্ড), গুৱাহাটী, চন্দ্ৰপ্ৰকাশ, ২০০৯ ছপা।

অগিমা দত্তৰ 'অৱগাহন' : এটি বিশ্লেষণাত্মক অধ্যয়ন

দীপামণি মেধি
সহকাৰী অধ্যাপিকা, অসমীয়া বিভাগ
গণেশ লাল চৌধুৰী মহাবিদ্যালয়,
বৰপেটা ৰোড।

১.০ : আৰম্ভণি :

অসমীয়া সাহিত্যত চুটিগল্পৰ ইতিহাসত আৱাহন যুগৰ পিচত তৃতীয় স্তৰটো আৰম্ভ হয় যুদ্ধোত্তৰ বা বামধেনু যুগত। প্রকৃততে ক'বলৈ গ'লে 'বামধেনু' যুগটো আৱাহন যুগৰ পঠভূমিতে গঢ় লৈ উঠিছিল। আৱাহন যুগত বিজুতি লাভ কৰা চুটিগল্পই আৰু অধিক সমৃদ্ধিশালী হৈ উঠে 'বামধেনু' যুগতে। ১৯৫১ চনত প্ৰকাশিত বামধেনু আলোচনীয়ে অসমীয়া চুটিগল্পৰ বিকাশ, সমৃদ্ধি আৰু প্ৰসাৰত মুখ্য ভূমিকা লৈছিল। ১৯৪৩ চনত প্ৰকাশিত 'জয়ন্তী' আলোচনীয়ে এক নতুন ধাৰাৰে সাহিত্য সৃষ্টিৰ বাট মুকলি কৰি দিলে আৰু বামধেনুয়ে সেই ধাৰাটো শক্তিশালী কৰি তুলিলে। দ্বিতীয় বিশ্বযুদ্ধ আৰু স্বাধীনতা আন্দোলন এই দিশ বামধেনু যুগৰ চুটিগল্পৰ মূলত আছিল। ফলত সামাজিক আৰু ব্যক্তিগত সম্পৰ্কৰ অৱনতি, সাম্প্ৰদায়িক সংঘৰ্ষ, ৰাজনৈতিক দিশ আদিয়ে সমাজ জীৱনলৈ আমূল পৰিৱৰ্তন আনিছিল আৰু ইয়াৰ স্পষ্ট প্ৰকাশ হৈছিল বামধেনু যুগৰ চুটিগল্পসমূহৰ মাজেৰে লগতে পাশ্চাত্যৰ প্ৰভাৱও নপৰাকৈ নাথাকিল। ক'বলৈ গ'লে স্বাধীনতাৰ পৰৱৰ্তী কালত বামধেনু আলোচনীৰ বুকুতেই অসমীয়া চুটিগল্পই অধিক সমৃদ্ধিশালী আৰু পৰিপূৰ্ণ হৈ উঠিছিল।

বামধেনু যুগত সু-প্ৰতিষ্ঠিত গল্পকাৰসকল হ'ল চেয়দ আব্দুল মালিক, বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্য্য, যোগেশ দাস, মহিম বৰা, সৌৰভ কুমাৰ চলিহা, হোমেন বৰগোহাঞি, ভৱেন্দ্ৰ নাথ শইকীয়া, স্নেহ দেৱী, লক্ষ্মীনন্দন বৰা, নিৰুপমা বৰগোহাঞি, নিৰোদ চৌধুৰী, অতুলানন্দ গোস্বামী, শীলভদ্ৰ, মামণি ৰয়ছম গোস্বামী, নগেন শইকীয়া, নীলিমা শৰ্মা, অগিমা দত্ত, প্ৰবীণা শইকীয়া আদি।

ষাঠিৰ দশকত গল্প লেখি সু-প্ৰতিষ্ঠিত হোৱা লেখিকা হ'ল অগিমা দত্ত। দত্তই বাস্তৱ পটভূমিৰ ওপৰতে অতি সুন্দৰ গল্প লিখিছিল। দত্তৰ ভাষা সহজ আৰু গাভীৰ্যপূৰ্ণ। তদুপৰি দত্তই একেটা বিষয় বা ভাষাক মূল হিচাপে লৈ বৰ্ণনা কৰা দেখা যায়। তেওঁ নাৰী মনৰ বিভিন্ন ছবি চুটিগল্পৰ মাজেৰে সুন্দৰভাৱে প্ৰকাশ ঘটাইছে।

তেওঁৰ এটি উল্লেখযোগ্য চুটিগল্প হ'ল 'অৱগাহন'। বিভিন্ন দিশৰ পৰা চাই ক'ব পাৰি যে এই চুটিগল্পটি উন্নত মানদণ্ডৰ। অৱগাহনৰ কাহিনী মতে মিচেচ ফিল্ড এগৰাকী বিদেশী ভদ্ৰ মহিলা। অসমলৈ আহি তেওঁ কিদৰে অসমখনক বুকুৰ আপোন কৰি লৈছিল তাৰ এটি মনোৰম বৰ্ণনা পোৱা যায় চুটিগল্পটিত।

'অৱগাহন' চুটিগল্পটিৰ বিষয় বস্তুটো অতি গভীৰ আৰু চিন্তাকৰ্ষক। এগৰাকী নাৰী বিদেশী হৈও কিদৰে আনৰ সংস্কৃতিক নিজৰ কৰি লৈছিল সেয়াই চুটিগল্পটিৰ কেন্দ্ৰীয় ভাৱ।

২.০ : 'অৱগাহন'ৰ বিষয়বস্তু :

চুটিগল্পৰ কাহিনী অনুসৰি ৰ'জা মাৰ্গাৰেট ফিল্ড এগৰাকী বিদেশী ভদ্ৰ মহিলা। এই মহিলা গৰাকীয়ে নিজৰ দেশ এৰি আহি অসমভূমিক নিজৰ বুলি আপোন কৰি লৈছিল। ফিল্ডৰ জীৱন প্ৰণালী আছিল অতি সহজ সবল। এই গৰাকী মহিলাই গীতা নামৰ ছোৱালীজনীক আকৰ্ষিত কৰি তুলিছিল আৰু তেওঁলোকৰ মাজত এক নিবিড় বন্ধুত্বই গঢ় লৈ

উঠিছিল। ফিল্ডে গীতাক এদিনাখন কৈছিল অসমত তেওঁলোকৰ দেশৰ ডেফডিল ফুল দেখা নাপালেও হালধীয়া সোণাক ফুলগছবোৰে তেওঁক উদবাউল কৰি তুলিছিল। লগতে অসমৰ শংকৰ-মাধৱ, মাধৱ কন্দলীয়ে ফিল্ডক বাৰুকৈয়ে প্ৰভাৱিত কৰিছিল; আমাৰ প্ৰাণৰ দেৱতা শ্ৰীকৃষ্ণৰ প্ৰতিও আকৰ্ষিত হৈছিল। এই প্ৰসংগত মাৰ্গাৰেট ফিল্ডে গীতাক কৈছিল এনেদৰে- “কৃষ্ণ নামটো বৰ মিঠা। তোমালোকৰ কৃষ্ণ শব্দটোৰ আচল অৰ্থ আনন্দ আৰু শান্তিৰ এটা অনুভূমি নহয় জানো?” কৃষ্ণৰ সেই অপাৰ মহিমা অফুৰন্ত শক্তিৰ কথা দাঙি ধৰিয়েই মিচেচ্ ফিল্ডে মাধৱদেৱৰ ‘নামঘোষা’ৰ “কৃষ্ণ হেন শব্দটো ইটো পৃথিৱীবাচক ভৈল, ন আনন্দত প্ৰৱৰ্তয়।”- এই পদফাঁকিত গাই শুনাইছিল। এগৰাকী ইংৰাজী মহিলাৰ মুখত নামঘোষাৰ পদফাঁকি শুনিবলৈ পাই গীতা অতিশয় মোহিত, অভিভূত হৈ পৰিছিল। গীতাৰ প্ৰশ্নৰ উত্তৰত মিচেচ্ ফিল্ডে আকৌ কৈছিল যে সকলো ধৰ্মৰ বিষয়েই কিছু কিছু কথা জানে আৰু সাহিত্য হিচাপে তেওঁ কোৰাণ, বাইবেল, ত্ৰিপিটক, দশম, নামঘোষা আদি গ্ৰন্থসমূহো অধ্যয়ন কৰিছে। তেওঁ কেৱল সাহিত্য-সংস্কৃতিৰহে অনুৰাগী; ধৰ্মৰ প্ৰতি কোনো অনুৰাগ নাই। ফিল্ডৰ ভাষাত “ধৰ্মক জানোহো মই তথাপি প্ৰবৃত্তি নাই। আন এটি দিশ মনকৰিবলগীয়া যে অসমীয়া লোক-সাহিত্যৰ অনুপম সম্পদ সাধুকথা শুনিবলৈ তেওঁ ওচৰৰ গাঁওবোৰলৈ গৈছিল আৰু সেইবোৰ লিখি লৈ বিলাতৰ ল’ৰা-ছোৱালীৰ বাবে অনুবাদও কৰিছিল। তদুপৰি অসমীয়া লোক-বিশ্বাসৰ প্ৰতিও তেওঁ বাৰুকৈয়ে আকৰ্ষিত হৈ পৰিছিল আৰু সেয়ে কথাৰ মাজতে জেঠীয়ে টিকটিকালে ‘সইত সইত’ বুলি কৈ অকণমান ৰোৱাও দেখা যায়। মিচেচ্ ফিল্ডৰ অনুৰোধক্ৰমে গীতাই ফিল্ডৰ সৈতে মাজুলীৰ সত্ৰ এখনলৈ ৰাস উৎসৱ উপলক্ষে অনুষ্ঠিত কৃষ্ণলীলা সঙ্ঘস্থায়ী নৃত্য চাবলৈ গৈছিল। অসমৰ বৈষ্ণৱ ধৰ্মৰ বিষয়ে গধুৰ জ্ঞান থকা মিচেচ্ ফিল্ডে সেই মনোৰম নৃত্যৰাজি চাই

আপ্লত হৈ পৰিছিল আৰু সেই নৃত্যৰ ভূয়সী প্ৰসংশাও কৰিছিল।

মাজুলীৰ পৰা উভতি অহাৰ পিচত গীতাই এদিনাখন পুনৰ ফিল্ডৰ বঙলালৈ গৈছিল। তাত গৈ গীতাই জানিব পাৰিছিল যে ফিল্ডে বাগিছাৰ বগুৱা-ল’ৰাবোৰক সপ্তাহত দুদিনকৈ ইংৰাজী পঢ়ায়। সৰু ল’ৰাবোৰক শিকাই যে তেওঁ এক অনাবিল আনন্দ পায় আৰু সৰু ল’ৰাবোৰেও যে তেওঁক পুনৰ মহিমাময় নাৰীগাৰকীক মানৱীয় গুণ দেখি অভিভূত হৈ পৰিছিল। এনেকুৱা এগৰাকী বিদেশী মহিমাময়, উদাৰ নাৰীৰ জীৱন কাহিনী অংকন কৰাই হ’ল চুটিগল্পৰ মূল বিষয়বস্তু।

৩.০ : অৱগাহনত ভাবাদৰ্শৰ ছবি :

অগিমা দত্তৰ ‘অৱগাহন’ উচ্চ ভাবাদৰ্শ সম্পন্ন এটি মনোৰম চুটিগল্প। গল্প লেখিকাই চুটি গল্পটিৰ মাজেৰে এগৰাকী বিদেশী মহিলাই নিজ দেশ এৰি আহি ভাৰতীয় তথা অসমীয়া সমাজ সংস্কৃতিৰ প্ৰতি থকা আগ্ৰহ আৰু আকৰ্ষণ অতি সুন্দৰকৈ বৰ্ণনা কৰিছে। লগতে ভাৰতীয় ধৰ্মত থকা কৃষ্ণৰ প্ৰতি মানুহৰ মনোযোগ আকৰ্ষণ কৰিবলৈ বিচাৰিছে। যি সময়ত আমি ভাৰতীয় তথা অসমীয়ালোকে নিজৰ আদৰ্শৰ কথা পাহৰি যাবলৈ উপক্ৰম হৈছে কিন্তু তাৰ বিপৰীতে এগৰাকী বিদেশী মহিলা হৈও ফিল্ডে কিদৰে আমাৰ আদৰ্শ, সংস্কৃতিৰ প্ৰতি আকৃষ্ট হৈছে সেয়া অতি সহজে গল্পটি পঢ়ি অনুধাৱন কৰিব পাৰি।

চুটিগল্পটিত মানৱ প্ৰেমৰ ছবিও প্ৰকাশিত হোৱা দেখা যায়। দৰাচলতে, আমাৰ সমাজত প্ৰচলিত ধৰ্মীয় ভাৱধাৰাসমূহৰ কোনো মূল্য নাই যদিহে তাত মানৱপ্ৰেম নাথাকে। দৰিদ্ৰ, নিম্ন শ্ৰেণীলোকৰ প্ৰতিও দেখুওৱা আন্তৰিকতাৰ ফলত যি স্বৰ্গীয় সুখ আৰু আনন্দ পোৱা যায় সেই ভাবাদৰ্শও অতি উজ্জ্বল ৰূপত প্ৰতীয়মান হৈছে চুটিগল্পটিৰ মাজেৰে। শেষত ফিল্ডে অক্ষাৰ ওৱাইল্ডৰ “উই হেভ জাষ্ট এনাফ বিলিজিয়ন টু মেক আচ হেট্, ৱাট নট অনাফ টু মেক আচ লাভ ওৱান

এনাদাৰ”- কথাষাৰ উল্লেখ কৰি প্ৰকৃত ধৰ্ম যে মানৱতাহে তাকেই ক’ব বিচাৰিছে।

গতিকে দেখা যায় চুটিগল্পটিৰ ভাবাদৰ্শ অতি ওখ খাপৰ আৰু সময় উপযোগী।

৪.০ : নাৰী মনস্তত্ত্বৰ প্ৰতিফলন :

অণিমা দত্ত এগৰাকী নাৰীবাদী লেখিকা। এই চুটি গল্পটিত ৰ’জা মাৰ্গাৰেট ফিল্ডৰ (ফিল্ডৰ) চৰিত্ৰটিৰ মাজেৰে নাৰী মনৰ এখন স্বচ্ছল ছবি ফুটি উঠা দেখা যায়। তেওঁ মন বিশাল বাবেই এগৰাকী বিদেশী মহিলা হৈও অসমভূমিক নিজৰ বুলি আকৌৱালি ল’ব পাৰিছিল; লগতে অসমীয়া সমাজ, ধৰ্ম, সংস্কৃতি, সাহিত্যই ফিল্ডক আত্মত প্ৰতিফলিত কৰি তুলিছিল। চুটিগল্পটিত, ফিল্ডৰ আন্তৰিক মৰম ভালপোৱা বিভিন্ন কাৰ্যৰ জৰিয়তে অতি সুন্দৰকৈ নিপতিত হৈছে। আমি পাওঁ ফিল্ডে নিজৰ ড্ৰয়িং ৰুমত নীলা ৰঙৰ বেৰত বঙলাৰ বুঢ়া চকীদাৰ ৰামলালৰ ছবি এখন নিজে পেঞ্চিলেলে আঁকি ৰাখিছিল, ঠেক মনৰ মানুহে তেনেকুৱা কাম কৰিব নোৱাৰে। তদুপৰি বাগিছাৰ ল’ৰাবোৰক দুদিনকৈ ইংৰাজী পঢ়াইছিল। আকৌ নাৰীৰ মমতাময় ৰূপৰ ছবি দেখিবলৈ পাওঁ- মোহন ড্ৰাইভাৰৰ খৃষ্টিয়ান পত্নীৰ কেঁচুৱাটোক নিজৰ কৰি যেতিয়া আকৌৱালি লৈছিল। জন্মৰ পিচতেই মাতৃক হেৰুওৱা শিশুটিৰ গাত খৃষ্টিয়ানৰ তেজ মিহলি হৈ থকা বাবে কোনেও আদৰি লোৱা নাছিল কিন্তু ফিল্ডে কেঁচুৱাটোক মৰি যাবলৈ নিদি চিকিৎসা কৰি হেৰুৱা স্বাস্থ্য পুনৰ ঘূৰাই আনিছিল। চুটিগল্পটিত মিচেচ্ ফিল্ডক এক সনাতন পৱিত্ৰ মাতৃ মূৰ্ত্তি, পৃথিৱীৰ সকলো ধৰ্মৰ অতীত, কৰুণা আৰু মমতাৰে সিন্ধু মধুময়ী সেই মাতৃৰূপত চিত্ৰিত কৰা হৈছে। লগতে নাৰীৰ মনো-জগতৰ ছবিও উজ্জ্বল ৰূপত জিলিকি উঠিছে।

৫.০ : সামৰণি :

ৰামধেনু যুগতেই গল্প লেখিকা হিচাপে প্ৰতিষ্ঠিত হোৱা অণিমা দত্তই কম সংখ্যক গল্প ৰচনা কৰিলেও, অসমীয়া সাহিত্যৰ বুৰঞ্জীত নাৰী মনৰ বিভিন্ন দিশ উন্মেষ কৰি এখন সুকীয়া আসন লাভ কৰিবলৈ সক্ষম হৈছে। তেওঁৰ প্ৰায় ভাগ গল্পতেই এটি মনোৰম কাহিনী পোৱা যায়। এই ক্ষেত্ৰত অৱগাহন চুটিগল্পটিও ব্যতিক্ৰম নহয়। এগৰাকী বিদেশী ভদ্ৰ মহিলাই কিদৰে অসমক বুকুৰ আপোন কৰি লৈছিল তাৰেই এটি মনোৰম বৰ্ণনা পোৱা যায়- অৱগাহনত। এই চৰিত্ৰটিৰ কাৰ্য-কলাপত তথা জীৱনৰ আদৰ্শত গীতা কেনেকৈ অভিভূত হৈ পৰিছিল, কেনেকৈ এটি ৰূপ পাইছিল তাৰেই জীৱন্ত চিত্ৰ আমি দেখিবলৈ পাওঁ। পৰিশেষত ইয়াকে ক’ব বিচাৰিম যে বৰ্তমান সময়ত আমাৰ সমাজ ব্যৱস্থাত ৰ’জা মাৰ্গাৰেট ফিল্ডৰ নিচিনা মহীয়সী নাৰীৰ খুৰেই প্ৰয়োজন আৰু তেতিয়াহে আমাৰ সমাজ তথা সমগ্ৰ পৃথিৱী সৌন্দৰ্য মণ্ডিত হৈ উঠিব।

চুটিগল্পকাৰ অণিমা দত্তই মানৱ ধৰ্মই যে শ্ৰেষ্ঠ তাকেই বিভিন্ন কাৰ্যৰ জৰিয়তে অতি সুন্দৰভাৱে উপস্থাপন কৰিছে।

-:: সমাপ্ত ::-

गबिन्द बसुमतारी बिथानि सुंद' सल' लिरनाय आदब

माइकन बसुमतारी

1.0 जागाइनाय :

सुंद' सल'आ आथिखाल थुनलाइनि बयनिखुयबो मोजां मोनजासिननाय थुनलाइ। बर' सुंद' सल'नि जारिमिनखौ जों बोदलाना नायब्ला नुयोदि बेनि बैसोआ बांद्राय गोर नड। ईशान चन्द्र मुसाहारी बिथाड "आबारी" मुंनि सुंद' सल'खौ "हाथखि-हाला"नि बिखायाव सोरजि जेन्ना होलांनायनिफ्रायनो बर' सुंद' सल'नि लामा हान्थिनाया थाबथानो रोडाखै। दिनै जौनि गेजेराव गोजाम, गोदान गोबां लिरगिरिआनो बायदि रोखोमनि सुंद' सल' सोरजिदों। नाथाय मानसिनि महर-मोखांफ्रा, गोसोफ्रा जेरै आलादा आलादा सुंद' सल'फोरनि लिरनाय बेफोरबायदि आलादा आलादा आदबानो सुंद' सल'फोरखौ अनसायजाथाव खालामसिननाया जौनि मेगन नोजोराव गोगलैदों। मानोना लिरगिरिफोर जा थासारिजों गोरोबना देरबोदों, लावबोदों आरो जा थासारिजों मोगा-मोगि जानांदों बेफोरबो सुंद' सल' लिरनाय आदबाव गोहोम खोख्लैयो।

बर' थुनलाइनि फोथाराव गोगो बेगर फोना मोजां आबाद दैखांगिरि हिसाबै जों गबिन्द बसुमतारी बिथांखौ सिनायै रावबो गैया। बिथानि नैजिसे जौथाइनि गिबि जिथायाव ओंखारनाय "हारावनि साइकेल" (2006) सुंद' सल' बिजाबानो बिथानि रोखा सिनायथिखौ बर' थुनलाइ अनसायगिरिफोरनो होलांदों। बिथानि बे सुंद' सल' बिजाबाव गासै मोन 18 सुंद' सल' दं। बेफोरनि गेजेराव खायसे खायसे सुंद' सल'खौ बिथाड जांगिला, गेन्द्राफा,

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हेबस्त्रोन बायदि बायदि लाखोमानाय मुं लाना गुबुन गुबुन लाइसिफोराव फोसावबाय। बिथानि मोन 18 सुंद' सल'नि गेजेराव "हारावनि साइकेल", "गारि बिगोमा", "गाराय दाखोन" आरो "दावस्त्रि" सुंद' सल'फोरनि लिरनाय आदबखौ आं बे लिरबिदांआव इसे सावरायनोसै।

2.0 सावरायनाय:

गबिन्द बसुमतारी बिथानि सुंद' सल'फ्राव समाजनि गोथां सावगारिफ्रानो बांसिन जायगा मोन्दों। बर'फ्रा आलादा रज्यो बिनानै सोमावसारनायाव जानाय हारियारि दाडबाजि, गाव खुंथाय मोनखांनायनि उनाव गावबा गावनि बाखिखौल' फेदेरनो नाजानाय, बाहागो सेलाइनाय, सोबखलाइनाय, नाखेबलाइनाय गुबुंले थासारिनि बेरेखायै खुद्रिनाय, बोराबनायखौ फेस्ला रावजों फोरमायनाय बायदि बायदि। बेफोर सावगारिखौ एरखांनो थांनायावनो बिथाड बायदि रोखोमनि आदब (Style) बाहायदों, जाय आदबफ्रा बिथानि सुंद' सल'फोरखौ फरायबाबो अहाया अहाया मोनहोदों।

सुंद' सल' बिजाबनि मुंजोंनो (हारावनि साइकेल) गोरोबनाय "हारावनि साइकेल" सुंद' सल'आ गबिन्द बसुमतारी बिथानि राफोद आखाइजों सोरजिजानाय मोनसे मोगथां सावगारि बेरखांनाय सुंद' सल'। दरसेल' रेभिनिउ गामि, पलाशबारीआवनो रज्यो जानाय बर' आरो सावथाल मोनैहारिनि सुबुंफोरनि अनलाइनाय, फोथाइलाइनाय आरो हेफाजाब होलाइनाय बेफोर सुंद' सल'आव बेरखांदों। नाथाय गामि गेजेरजों बोहैलांनाय "दै गोसोम"आ सावथाल आरो बर' मोनैबो हारिखौनो सानजा सोनाबै बोखावदों। थेवबो "दै गोसोम" नि साजों लुनाय औवानि साइखड बिसोरनि सोमोन्दो लाखिनायाव गोबां हेफाजाब होदों। मोनैबो गामिनि मानसिफोरनि मुंफोरखौबो गावजों गाव बिसोर मोनथि जोबलायो। लोगोसे खाथि खाथि थालाइना

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रज्यो जानायखायनो बांसिन बर'फ्रा सावथाल राव आरो सावथालफ्राबो बर' रावखौ मोजाडै बुजियो आरो रइज्जलायनोबो रोडे। थेवबो रज्यो जालाइनायनि बेलयाव बिसोर गावजों गावनो मोनसे आलादा राव दाना लादों, जायखौ बांलाबो बुंनो हाया, बर'बो बुंजासा एबा असमीयाबो नड। लिरगिरि बिथानि बेबादि गोदान महरनि रावखौ सल'आव सोदेरना होनाया बिथाडादि राव बाहायनायावबो गोदान गोदान आदब सोयो बेखौ जों हमनो हायो।

हारव आरो बुद्रैमोननि संसार जानाया बेबादिनो सोलिनो हमदों। मानोना बिसोरनि आबाद थिलि, दै बाहायनाय जायगा, ना सारना हमना जानाय गासैबो जायगाया मोनसेआनो। बेनि अनगायैबो बिसोरनि सोमोन्दोआ औरैबायदि गोथौदि माइ मारा होनोबो मोसौ लायथलायो, हाथाय बाजारव मुवा फानहैनो एबा बायना लाबोनोबो साइकेल, गारि हरथलायो आरो हाथायनिफ्रायबो मुवा-बेसाद हरफालायबावो। नाथाय बिसोरनि बेबादि रुजु-रुमु रज्यो जालाइनाया सोरबा मेगन गोसाफोरनि मेगन नोजोरव गोग्लैयो। सुबुंनि थैजों राजखान्थि गेलेग्रा हारि सिबियारि बर' आरो सावथाल दुथांफोरा जेरैबो बिसनि बार बारहोयो। सोरबा सानै बर' सिख्लाखौ माखासे दुथांफ्रा बुथारना दरसे सावथाल गामिनि लामा सेराव गारफैनायनिफ्रायनो जाथाया जागायनो हमो। जाय जायगायाव बर'नि सुबुं बिसाना गुबुं बिसोर गेसैं सुबुंनि बिसाननि सावथालफोरनि सायाव गाग्लोबदों, फासैंथि सावथालफोराबो उलथायै गेसैं सुबुं बिसाननि बर'फोरखौ गाग्लोबदों। बेबादिनो दाडाबाजिनि दै बानाखौ रावबो हमथानो हायाखिसै। बुद्रैमोनबादि गोलेयै आरो थोब्ले-माब्ले जिउ खुंग्राफोरनि थाखाय दुलिनि माय, दाव बेफोरनो गेदेर सम्पति। बेनिखायनो बेफोरखौ आलाइ-सिलाइ जाजानो गिनानै बुद्रैआ कासिकत्रा हाथायाव हारवनि साइकेलखौ लायथना फान्नो लाडे। नाथाय बिनि खामानिआ जाफुडाखिसै। बिसोरनि गामि खाथिआवनो थानाय कृष्णपुराव

जेब्ला न' सावनाया मोनहैयो अब्ला बुद्रैआ हाथायाव लांनाय दाव, माइ गासैखौबो गारजोबना न'सिम मोनफैयो। "ऐ हाराव! हारावरे, ओइजेरे तर साइकेलट, निया जाबि। ओइ हाराव!.... निया जाबिरे आमि पालाब'"। बुद्रैनि आखुखौ बेखिनिआव मोजां आदब बाहायना लिरगिरि बिथाहा समाइनायै बेरखांहोदों। मानोना थोंजों आरो सहज सरल गोसोनि बुद्रैआ एसेबां दावराव दावसिनि गेजेरावबो हारवनिफ्राय लांथनाय साइकेलखौ बावगाराखै एबा लाना खारनोबो गोसो जायाखै। ओजोंहाय हारवमोनाबो खारनो थाखाय थपला-थपिल बोनगासिनो। बे समावनो बुद्रैनि खनले-खनले गाबजिहरना साइकेल जासिहरबाय थानायाव हारवआ खैरोम दैरोम रगा जोंखांनो दाद्रि हरनानै बुंहरो- "थैद शाला बेदर गोसोम, थाक साइकेल-थाइकेल बाल।" "गावबा मा जादों, साला गोबराम हरबाय थायो, मासदिनि।" हारवनि बुद्रैखौ दाद्रिहोहरनाय आरो रगाजों बुदुं-बादां गावनो गाव बुंनया नाथाय गोथौ ओंथि दं। मानोना साइकेल गंसेनिखुइ मानसिनि जिउआ जोबोद बेसेन गोनांसिन। बेनि अनगायैबो सावथालफोरनि बिगुरनि गाबा गोसोमखायनो बर'फ्रा सावथालफोरखौ बेदर गोसोम होन्ना बुडे। लिरगिरि बिथानि बेबादि एखुथा सोदोब आरो एखुथा सानसि सोफादेरना सुंद' सल' लिरनायानो बिथानि गोदान आदबजों सल' सोरजिनायखौ जाफुंसारहोदों।

मोन्नै हारिनि गेजेराव दाडाबाजि जालाइना आलाइ-सिलाइ जालायदोंब्लाबो हारव आरो बुद्रैमोननि गेजेराव थानाय फोथायलायनाय, अनलायनाया जोबाखै। मानोना गोरिबासो गोरिबनि दुखु दाहाखौ बुजियो। बेनिखायनो हारव, बुद्रैमोनबादि गोरिब-गुन्द्रानि संसारा खुन्दुं दोंसेजोंनो सुजाबजाना गोरिबनि मोनसेल' गुवार संसारव लामा दोंसेजोंनो हाबदों। "थैयो होननाया साला बेबादियानो थैमारो लोग-फ्रा। हा लांबाय लांबाय एफा गिलिर थपलाखौ होरलां-होथां बानस्लायस्लाय साइकेलाव लानानै खालांब्ला मा जायोमोन? मा गोब्रामलाबाय थानायसै बिलाय!..... मानसिनि जात नडलै

बि, साला बोलदोया!" बुद्रैनि थफ्ला-थफिल लाना खारनाय जाथायखौ गोसो मेगनजों नुहरना हारवआ दुखु मोनफादों। बेनिखायनो गावथ' बुद्रैखौ देहाजों हेफाजाब हैनो हाखायानो, बेनिखायनो गावनि साइकेलावनो बियो बुद्रैखौ थफ्ला थफिलखौ दैखांना लांजानो लुबैदोंमोन। हारवनि गोसोआव बेरखांनाय गोथार सानस्त्रिखौ फोरमायनो थाखायनो बिथां लिरगिरिआ बेबादि आदबखौ बाहाइदों।

आथिखालाव जौनि बांसिन रां-रुपा गोनां सुबुंफोरनो मुगाजों गोरोबना जिउ खुंनो आगान सुरदों। बेयो 'बर' हारिनि थाखाय मोनसे मोजां इसारा। बर'फ्रा जेब्ला गांव खुंथायारि गोहोखौ मोनो अब्ला गोबां बर' सुबुंफोरनि खाफाला गेवो। बिसोरनि गेजेराव खायफाया मावख'आव खामानि (Service) मावनाय, खायफाया थिखादार आरो खायफाया जौ गलानि पारमित मोन्नानै लाश्र'हायै रां-रुफा आरजिदों। बेफोरखौ लानानैनो बिथां बसुमतारीआ "गारि बिगोमा" सुंद'सल'खौ सोरजिदों।

गबिन्द बसुमतारी बिथानि "गारि बिगोमा" सुंद'सल'खौ फरायोब्ला बेयाव बिदै गोनां सोदोबफोरनि आखाय बेरनाय नुनो मोनो। खरथें आरो अरखाव गोरा बरगयारी, सानैबो मोनसे समाव "मास रेली" आव ओंखारलायग्रा लोगो। नाथाय समनि दोबथिंनायाव खरथें आरो अरखावनि लामा हान्थिनाया आलादा आलादा जानायजों लोगोसे बिसोरनि जिउ खुंनाय रहा लामायाबो आलादा आलादा जायो। जेब्ला बोसोरसेखालि "सारेन्दार लन' होसावो अब्ला अरखावआबो "अवाइ सप" पारमित मोनो। बेनि उननिफ्रायनो अरखावआ हारसिडै कन्ट्रक, बिजनेस मावजेननो लायो आरो लासै लासै अरखावनि खाफालाबो थमेननाय बिबारा लासै लासै गेवलांनो हमनाय बादि गेवलांसारनो हमो। बिसि डलिरानी बरगयारी आरो फिसाज्ला रिंकुखौ लाना बिनि संसारा मुजिफबथारनाय। औरैहाय खरथेंनि खाफाला नाथाय गेवनो रेंआखिसै। थेवबो खरथेंआ गोसो सिंआव मिजिंखौ फिसिना दोन्दों, जेन सानसे माब्लाबा खाबु मोनबायबायोखोमा अरखाव गोरोमोनबादि गोदान मुगाजों गोरोबना जिउ खुंनो, गारि बिगोमा जानो! जानायालाय

खरथेंआबो सेकेन्द हेन्द लुना मफेदनि बिगोमा जाखांबाय। बोसोरसेखालि डेभेलाभमेन्ट ब्लकनि गं जि दैखरनि खामानि मावनो मोन्नायावनो खरथेंनि खाफालाव लुना मफेदा जुफिदोंमोन। नाथाय गसाइआ गोबाव सम गारि बिगोमा जाना थानो होयाखिसै। बेनिखायनो गावनि लांगोनानि हाइरडआव सोरनिबा गारि थाबथाफैब्लनो खरथेंनि आथिड हायाव नांस्लाबलाया हाइरडसिम माब्लानो सहैनाया। ओइदिनखालिबो खरथेंआ बेबादिनो हाइरडसिम सहैदोंमोन आरो गावनि गोदोनि लोगो अरखाव गोराखौसो ग्राव लोगोमोनहैदोंमोन। खरथेंआ नाथाय गिबिआव अरखावखौ थाब सिनायदनो हायाखैमोन। बेखौनो गबिन्द बसुमतारी बिथाड मोनसे गोदान आदबजों जौनो औरैबायदि फोरयदों- "बोरैथो सिनायनो दे! मालाय बोसोरसे खालि सारेन्दार लन मोनसावनाय समाव "अवाइ सप" पारमित मोनगनायनि उनाव हारसिडै कन्ट्रक, बिजनेस खालामनाइनिफ्रायनो मानसिया दलामनो फुंखांबाय, फुरसिनबायबो भिथामिन, प्रटिन एबा क्रीम मोनजासारनायजों खान्थि गोजों, जेनबा अमा दानग्रा बेफारीआ अमा बिगुरआव थास्बिनाय मेजेमआ सान्दुंजों आवलिनानैसो सिल-सिल जौंखांदों।" बिथां बसुमतारीआ गोसो जायोब्ला, बेखिनि बाश्राखौ थौंजोडैबो फोरमायनो हागौमोन। नाथाय फरायग्रानि गोसोखौ बोनो थाखाय बिथाड इसे जौगाखां आदबजों सुंद'सल'खौ लिरनायलाय सुंद'सल'आ बिदै बरहा जासिनदों। "गारि बिगोमा" सुंद'सल'आव गबिन्द बसुमतारी बिथानि गोदान गोदान आदब लिरनाय एबा फोरमाइथिनायफ्रा जोबनो गैया। "आइजोआ सिं गोनां जुथा गान्नाय बाइदि मोदोम सोमाव सोमाव गेम गेम दसे थाबायग्लांदों दै सेरनि लामा लामा।" सोदोब गैथि स्लिम स्लिम खारलां फिन्नाय गारिथिहै दसे सिरि गल' नाइगोमो हरबाय थायो खरथें नारजारिआ, गोजान रोमै रोमै ब्रिज सार्जों बिदै गोनां खांखमा बायदि खारलांनानै गोमा हैजासिम।" "हा, जेव जेव ! फ्लास्टिकनि बिबारफ्रानोसो!" ... बायदि बायदि बाश्राजों बिथाड सुंद'सल'नि जाथायफोरखौ जेरैबायदि फोरमायदों, बेफोरनो बिथाडदि गोदान गोदान आदबजों सुंद'सल' फोरमायथिनो हाखादावरा जायो बेनि रोखा फोरमान।

गबिन्द बसुमतारी बिथानि सुंद 'सल' लिरनाय एबा फोरमायथिनायनि गुबुन गुबुन आदबफोरखौ जौ बिथानि सुंद 'सल' फोरखौ फरायब्लानो मेगन नोजोर गोग्लैयो । बिथानि गोबां सुंद 'सल' फ्रावनो सावथाल, बांगाल बायदि बायदि रावफ्रा जायगा मोन्दौ । गावनि सुंद 'सल' फ्राव गुबुन गुबुन राव सोफादेरना सल 'खौ' फोरमायनायानो बिथानि सल 'फोरखौ' बयजौबो अनसायहोजादौ । बिथानि "गाराय दाखोन" सुंद 'सल' आनो बेनि मोनसे मोजां बिदिन्थि । बे सुंद 'सल' आव बिथाड बेसेबां बा जुग जुग समनिफ्रायनो खाथि खाथि थालायना, गोरोबलायना राज्यो जाबोनाय बर' आरो सावथालफोरनि गेजेराव दाडबाजि जालायना, न' सावलायना आलाय-सिलाय जानानाय बिखा गावथाव गोथां सावगारिखौ बेरखांहोदौ । बर' आरो सावथाल हारिनिब्लाबो हाराव आरो बुद्रैमोननि गेजेराव थार फोथायलाइनाय आरो अनलायनाय दंमोन । बेनिखायनो हाराव आरो बुद्रै सानैबो काशिकत्रा, काजलगाव, गरुभासा हाथाइआव अमा खर', आथि, बिबु बायसनानै खाजि एवना फानलायग्रा लोगोबावमोन । नाथाय बबेबा खनाथिनिफ्राय फैनाय बार हुंखाया बुद्रैखौ हारावनि सेरनिफ्राय बुखारलाडे । राजखान्थिगिरिफोरनि फाव फान्दाइनायाव, सोलोगोरफोरनि खैसार सानायाव बर' आरो सावथालफोरनि गेजेराव हारिआरि दाडबाजि जानो हमो आरो बे दाडबाजिआनो उनाव न' सावलाइनाय, दानलाय-सुलाय जालायनायसिम महर सोलायलाडे । अब्ला बुद्रैमोनबादि राजखान्थिगिरिफोरनि खैसार सानायखौ जेबो हमसहायै जाम्बा-जाम्बि, गोरिब-गुन्द्रा, गोलै आरो गेबेयै जिउ खुंनाय सुबुंफ्रा थफ्ला-थफ्लि लाना बिसमुरि रिलिफ केम्पआव थाहैनांगौ जायो । बै साननिफ्रायनो गु बोसोरनि उनावसो दिनै हारावआ बुद्रैखौ लोगो मोन्दौ, बेबो दुर्गाफुजानि दसमि दिनाव बुद्रैमोना जेब्ला गावसोरनि सावजानाय गामि सेराव थानाय हारावमोननि गामिआव मागिनो फैयो । मानोना बे समाव गाव खुंथायारि राज्यो मोननायलाय दावराव-दावसिफ्रा जोबथ 'बायमोन । हारावआ बुद्रैखौ थाब सिनायद'आखैमोन । "मानसिखौ गुफुंसिन नुदौब्लाबो बुसब-सब फुंनाय-रिलिफनि सानफ्रोमबो सेन्ट्रेल माइरं आरो बुखा खानाय गरनैसो डालि-संखैजौ

मावा-दाड बेखौनो बे जानां बाय थानायाव गुफुंसिन जादौ । नाथाय थाफ्लाफ्ला, आगोलनि बै रागथिआ गैलिया । "बुद्रैनि सोलायनाय महरखौ नुना हारावनि गोसो सिडव बेरखांनाय बे रावखौनो लिरगिरि बिथाड बेबादि गोदै आरो ओथि गोनांयै फोरमायनाय आदबानो सुंद 'सल' खौ समायना महर होदौ । बेनि अनगायैबो रिलिफ केम्पआव थानांगौ जायोब्ला सरकारनि बिथिनिफ्राय जानाय लौनायाव माबादि रोखोमनि हेफाजाब मोनो बेनि रोखा सावगारिआबो बेयाव बेरखांफादौ । "गाराय दाखोन" सुंद 'सल' आव बिथां बसुमतारीआ गोबां रोखोमनि गोदान गोदान लिरनाय आदब बाहायनायखौ जौ नोजोर गोग्लैयो । बेनिनो मख 'बावथाव आदबा जाबाय गुबुन राव बाहायनाय । हारावखौ बेसेबा गोबावजौ लोगो मोन्नायनि उनाव बुद्रैया रंजाखांदौ आरो हारावजौ अहाया अहाया रायज्जायदौ । "पुराना बस्तिथाय मन करिया थाके-रे, हाराव । अइ जने मगन कारिबा आहिसेब्रा ओइ दिया ।" बुद्रैनि बेबादि बुंनाय बाथ्राफ्रा दुखु नांथाव आरो नोजोर होथाव । लिरगिरि बिथाड बेफोर रावखौ सावथाल बर' राइज्जायग्रा "बडमिस" होन्ना बुंदौ । बर' सुंद 'सल' आवनो बेफोरबायदि गुबुन राव सोफादेरनायाव बिथानि सल 'फोरमायनाय आदबा एखुथा महरै बेरखांदौ ।

जेब्ला बर'फ्रा गाव खुंथायारि राज्यो मोनो अब्ला गोबांनि खाफालानो गेवो, गोबांआनो देरनायनि सिमां नुयो । हाराव आरो बुद्रैमोनबायदि गोलैयै जिउ खुंबोनाय सुबुंफ्राबो बे रादाबखौ मोन्ना रंजादौ । नाथाय बिसोरनि रंजानायाव देरनाय एबा उदै सुफुंनायनि मिजि लानाय सानसिआ बेरखाडखै । बेरखांदौ गोजोन एबा सान्थि हास्थायनायनि सानसि । बिसोर मोनथिखागौदि राज्योआनो मोनाथौ एबा जिखियानो मोनाथौ मानो बिसोरहा जेबो उदै बुंफाया । मानोना बेफोरनि उनाव (राज्यो मोन्नायनि उनाव) मोनजागोन फिथाइखौ जानो थाखाय थियारि जाना थाखाग्रा हान्जासे सुबुंफोर थाखायो, जायफोरा गावसोरनि उदै थेत्रे बुंनायखौल' नायो, गुबुननि उखैनायखौ जेबो खेर खेराया ।

बेनिखायनो हाराव, बुद्रैमोनबादि गोलै आरो गोथार गोसोनि मानसिफोरनि रायज्जायनाय बाथ्राखौ लिरगिरि बिथाड गबुन आदबजौ

औरैबायदि फोरमायदों- “ओइ हाराव । थमार जाथि बले.... रायज’ फायसे ? हयना ?” “फायसे बले रे, आमिअ सुना फायसे।” “खेन ?” “हामबायब्रा.....” “हामबाय ! दालायनि बेहेल फिथाइआ मोनफ्रुमालाय जों बादि दावखाया मा मोनजानो ?” “नडब्ला, घर सुबा-सुबिथ’ आर नहब । ना माब्रै ?”

सुंद’ सल’नि जोबथि फार्से बिथां बसुमतारीनि सल’ फोरमायथिनाय आदबा इसे नोजोर होजाबावथाव जादों । बेसेबा बोसोरनि उनाव गावसोरनि सावजांना गारना खारनांनय गामि सेरनि बर’ गामिआव सावथालफ्रा दिनै रंजाफेनायाव गोजाम मोनसे देंखोआ सिरिमोनखांदों । मानोना गोदोबो बिसोर बेबादिनो रंजाखायोमोन । बेनिखायनो थासारिआ गुसु जानायलाय, फार्सेथि बर’फ्रा गाव खुंथायारि राज्यो मोन्नाइलाय सावथालफ्रा बर’फोरखौ फोथाइफिनदों आरो गोदोनि बायदिनो रंजाफिनदों । नाथाय हारावआसो गावनि हारिनि सुबुंफोरनि सायावनो फोथायनो हायाखै । बिनि गोसोनि बबेबा खना मोनसेआव दाबो बै जाथायफोरखौ गोसोखांना खें खें मोनगासिनो । जाम्बा जलाबाबो हारावआबो गावनि हारिनि सुबुंफोरनि गोसोनि बाथ्राखौ रोखा बुजियो । बेनिखायनो सान्दों जानांगौ- “दहाय ! दहाय ! बे बादि रंजाफुनायनि समावनो सोरबा मानिबा ‘फिफटि फिफटि हब्राखांब्ला । एबा म्यानमाराव ट्रेनि लानाय सोरबाफोरदि हान्थु आरो खिला खुन्थिजों मानबाय मानबाय ‘एमबुस’ खालामनानै ए.के. 47नि खाब्रां सोदोब बेरगाव होफैथोंसैल’..... !”

गबिन्द बसुमतारी बिथांनि बांसिन्न सुंद’ सल’फोरनो गुसुं गुसुं । नाथाय बेफोरबायदि गुसुं गुसुं सुंद’ सल’नि गेजेरजोंनो बिथाड मोगथांनि सैथो बाथ्राफोरखौ समायनायै सावगारि बोदों, जेरव बिथांनि सावगारि बोनाय आदबा इसेबो नुसायै जायाखै एबा इसेबो देबोर नाडखै । बिथांनि “दावस्त्रि” सुंद’ सल’आ गोबोंनि बबेबा खनासेआव थैसाम खाहोनाय सुंद’ सल’ । थालीगाव मंगलीयान गोजौ फरायसालिनि फोरोंगिरि सर्वेस्वर मास्थारनि संसारखौ लानानै बे सुंद’ सल’नि जोनोम । बिसि दैजिरि, फिसाज्ला सानै, सुबुंसा आरो बिबारसाखौ लानानै सर्वेस्वरनि थोआ लोमा संसार । बोसोर द’ मावनायनि

उनाव फरायसालिआ रिक्’गनाइसनबो मोनबायमोन, जेब्ला बि.ए.सि. जाब्रबो । नाथाय सर्वेस्वरनि खाफालाव गेवैनो थखबफिनो, जेब्ला बि.ए.सि.खौ सोलायना बि.टि.सि.खौ लाबोथारनो फान्दायसुला राजखान्थिगिरिफोर गोरोबो । मानोना बे समाव रिक्गनाइसन मोननाय गोबां फरायसालिफ्रानो बेबादि गोग्लैसोनाय हालोदआव थालांफिनो । सर्वेस्वर मास्थारनि बेबादि हालोदआ नाथाय मोगथांनि सावगारिसो/जाथायसो । मानोना गोबां फोरोंगिरिफ्रानो बोसोर बोसोर खामानि मावसेआवबो दिनै बिसोरनि इयुन लामाया सोरां नड । बेफोरनि गेजेराव खायफाया बाखांना/जेबो आसा नुयैलाय ज्राब गारदों, खायफाया माबाफोर जागोन सानना बोसोर बोसोर मावथाबबाय दं आरो खायफाया बेबादियैनो आजिराबो मोनलां बावबाय, नाथाय लाथिख’नि थप्ला लानानैसो । “नेयै-नेयै दिनै बोसोरगु थांभावबाय । सर्वेस्वर मास्टार दालाइ बिजौनि खान्थालखौ जानो होननानै दारिआव फुनखानाय थाव गुबैआबो सनफिनलाय लांबायसो ।” बे बाथ्राया नाथाय सान्दो गोरों मानसिफोरनि थाखाय मेगन नोजोर होथाव । सुंद’ सल’आव सर्वेस्वर थान्दैसो । बिनि हेफाजाबजोंनो लिरगिरि बिथांआ खेंसालिया आदब बाहायना बै दुखुथिया फोरोंगिरिफोरनि बाथ्राखौ फोरमायदों । दिनै जायफोरनि संसारव बिसि-फिसा दं बिसोरखौ मोजाडै जाहोनो हायाखै, थाहोनो आरो गानहोनो हायाखै । सर्वेस्वर मास्थारनि उन्दै फिसाज्ला बिबारसायाबो दिनै सानैसोनिफ्रायनो बिफानाव फिदथि (बेल्ट) बिगासिनो दं । नाथाय सर्वेस्वर जेबो बुजिसहायै बिबारसाखौ माबा-माबि बुंफलांना बुरखायना दोनगासिनो । बिफाया जेसेनो बुरखायदों बिनाय मुवाखौ मोनाखैबाबो बिबारसानि बिनाया बारसिन जादों । “आबा, आबा, आंनि फेननि गुदामाबो जजोबबायलै आबा ।” “आबा, आबा, आबालै फेनआबो सुंदायथारबायलै आबा, जान्जिआबो हामला । हंला ला थायो सिगांथि ।” “आबा दावस्त्रिआ नुजानो नागिरोलै” बायदि बायदि बुंनाय बिबारसानि बाथ्राफ्रा सर्वेस्वर मास्थारनि बिखायाव दुब दुब माय सौदों । मानोना सर्वेस्वर दिनै बिसोरनि बिफाब्लाबो बिसोरनि आंखालखौ सुफुंनो हायाखै । फार्सेथि उन्दै बिबारसानियावबो लाजिनाया हाबहांबाय । बेनिखायनो बिबो गावनि

देहानि खोबथेनो गोनां अंगखौ खोबथेनो थाखाय बिफाखौ बेबादि बुंदों ।
लिरगिरि बिथानि बेफोरबायदि सल' फोस्मायथिनाय आदबानो बे सुंद 'सल' खौ
जाफुंसार जाहोदों, जुदिअ' सुंद 'सल' आ गुसुं ।

3.0. फोजोबनाय:

गबिन्द बसुमतारी बिथानि सुंद 'सल' लिरनाय/ फोरमायनाय आदबा
थारैनो बाखनायथाव । बिथानि गुसुं गुसुं सुंद' सल' नि गेजेरजोंबो जों गोबां
सोलोंनो गोनां बाथ्राखौ सोलोंनो हायो । मोगथां मुलुगजों लोब्बा थानाय एबा
मोगथांनि थार सावगारिफ्रानो बिथानि सल' लिरनाय आदबखौ थुलुंगा
होबावसिनदों । बेनि अनगायैबो आथिखालनि मुगाया जैरैबो जेथो गोना जाबोनो
हमदों । बे जेथो गोनां मुगाखौ नाथाय सुबुं माहारिआसो खालामदों/ दादों,
गुबुन जिब-जिरत एबा एम्फौ-एनलाफ्रा दायाखै । बेफोर बिथिखौ लानानैबो
बिथां बसुमतारीआ सुंद' सल' सोरजिदों, जेराव बिथाड मोनसेनि उनाव
मोनसे गोदान गोदान आदब बाहायना फरायग्राफोरनि गोसोखौ जै खालामनो
हादों ।

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असमिया-हिन्दी लोकोक्तियों में आर्थ-सामाजिक जीवन

ड. आबु सुमा

किसी विशेष भाषा के विशेष साहित्य मात्र के अध्ययन करने पर
वर्तमान युगीन अध्ययन लिप्सा प्रशमित नहीं होती, बल्कि परस्पर सम्पर्क-
जड़ित रूप से किया गया अध्ययन ज्ञान-विज्ञान के किसी भी क्षेत्र के
अध्ययन को अधिक सार्थकता एवं सम्पूर्णता प्रदान करता है। विशेषतः
बहुभाषा - भाषी देश भारत वर्ष में शांति और मैत्री को उज्जीवित रखने
में भी इस तरह का अध्ययन अहम भूमिका अदा कर सकता है।

भाषा और संस्कार एक दूसरे पर निर्भरशील होते हैं और संस्कृति
को जाने बिना दूसरी भाषा के साहित्य को समझना आसान नहीं है। किसी
भी जाति विशेष का अध्ययन उस जाति विशेष के लोक साहित्य के
अध्ययन, उस जाति विशेष के लोक साहित्य के अध्ययन द्वारा ही सम्भव
हो पाता है। लोक-साहित्य के एक विशिष्ट अंग 'लोकोक्ति' में असमिया
तथा हिन्दी भाषी लोक समाज की समुचित जीवन-शैली एवं चिंतन-मनन
का प्रतिफलन हुआ है। मनुष्य मूलतः एक इकाई है, चाहे जहाँ भी रहे,
चाहे किसी भी भाषा या बोली में अपने भावों की अभिव्यक्ति करे। भाषा
की दृष्टि से असमिया तथा हिन्दी भाषा मूलतः एक ही जगह से निकली
हुई भाषा है। यहाँ डॉ० एम० शोषन की उक्ति को उद्धृत किया जा सकता
है - 'भारतीय सभी भाषाएँ माँ भारती की कोष से जन्मी है। अतः वे
आपस में भगिनी भाषाएँ हैं।' यह स्पष्ट है कि सभी भारतीय भाषाओं
का साहित्य एक ही राष्ट्रीय-सांस्कृतिक वातावरण में पल्लवित एवं पुष्पित
होकर विकसित हुआ है। भारतीय भाषाओं में हमारी अस्मिता जुड़ी हुई
है और हमारा राष्ट्रीय स्वाभिमान जुड़े हुए है। अतः सहज मानवीय
प्रवृत्तिगत दृष्टि से सभी मनुष्य एक हैं, खुशी में सभी उल्लसित होते हैं

और दुख में सभी आँसू बहाते हैं। ऐसे ही सहज मानवीय अनुभूतियों का साक्षात्कार असमिया-हिन्दी लोकोक्तियों में दिखाई पड़ता है।

अपने-अपने क्षेत्र में असमिया तथा हिन्दी लोकोक्तियाँ जीवन्त, निर्भीक, व्यवहारिक, अनुभवी और सचेतन जाति का निधि हैं। दोनों क्षेत्र में विभिन्न वर्ग, जाति-धर्म के लोग निवास करते हैं और दोनों ही क्षेत्र में लोक-समाज के बीच लोकोक्तियों के उद्भव-विकास और प्रयोग के लिए उपयुक्त माहौल और प्रेरणाएँ मिलती रही हैं। असमिया-हिन्दी लोकोक्तियाँ दोनों भाषाओं के जनता के समवेत अनुभव और ज्ञान का ही परिचायक नहीं, वरन् क्षेत्रीय जीवन की गतिशील संस्कृति, आचार-विचार, रहन-सहन, इतिहास और प्राकृतिक वातावरण का भी द्योतक है।

असमिया तथा हिन्दी लोकोक्तियों का विषय-वस्तु अत्यन्त व्यापक और विविधताओं से पुष्ट हैं। प्रत्येक कार्य-व्यापार से संबंधित लोकोक्तियाँ दोनों भाषाओं में दिखाई देता है, क्योंकि लोकोक्तियों के निर्माण में समाज के सभी वर्ग, जाति और सम्प्रदाय के लोगों का सहयोग रहा है। असमिया तथा हिन्दी भाषी जनता अपने-अपने जीवन में जिन वस्तुओं, विचारों, घटनाओं और व्यापारों के सम्पर्क में आते हैं, वे अधिकांशतः प्रत्यक्ष या अप्रत्यक्ष रूप से लोकोक्तियों का विषय वस्तु बने हैं।

सभी प्रकार के मानवीय क्रिया-कलाप चाहे सामाजिक हो या राजनैतिक, धार्मिक हो या आर्थिक सभी दृष्टि से असमिया तथा हिन्दी भाषी लोक समाज समान रूप से सक्रिय रहे हैं। जिस तरह से असमिया लोकोक्तियों में सामाजिक जीवन से संदर्भित परिवार, वेश-भूषा, धोजन-साजन, रीति-रिवाज, अलंकरण-प्रसाधन, खेलकूद, संस्कार आदि के बारे में मान्यता रही है। प्रायः उसी तरह का विचार हिन्दी लोकोक्तियों में भी रहा है। अर्थनैतिक जीवन में असमिया लोक समाज प्रमुखतः कृषि-कर्म पर निर्भरशील रहा है, वैसे ही हिन्दी भाषी लोक समाज भी अधिकांशतः आर्थिक प्रयोजन की पूर्ति का प्रयास कृषि-कार्य द्वारा ही करते हैं। हल, बैल, पानी, खाद, जोताई-बोआइ आदि विषयों पर अनेकों लोकोक्तियाँ

दोनों ओर दिखाई पड़ता है। उदाहरणार्थ - असमिया भाषा में लोकोक्ति है - 'जार नाई धान तार नाई मान' अर्थात् जिसके पास धान ही है उसका नाम भी नहीं है। 'गोबरे पानीये पान, निकाइ--बिधाय धान' जिस का अर्थ होता है - गोबर और पानी ठीक से प्रयोग करने पर धान का उत्पादन अच्छा होता है। और धान तभी अच्छा होता है जब समय पर धान खेत की साफ-सफाई की जाए। ठीक ऐसे ही लोकोक्तियाँ हिन्दी में भी हैं- 'किसान जग की जान' 'खाद परे तो खेत नाहि तो कूड़ा रेत'।

आध्यात्मिकता की भूमि भारत में भारतीय जीवन धर्ममय है। धार्मिक जीवन में जिस तरह से असमिया लोक समाज आस्थाशील है, धार्मिक विधि-विधान, पूजा-पाठ इत्यादि का प्रतिपालन करता है हिन्दी लोकोक्तियों के अनुसार भी इसी तरह का आस्था एवं कर्म पर विश्वास करते हुए भी भाग्यवाद को स्वीकारता है उसी तरह असमिया लोक समाज भी कठोर क्षम को सफलता की कुंजी मानते हुए भी 'ईश्वर जो चाहता है वही होता है' पर आस्थावान है। जैसे - असमिया में लोकोक्ति है - "राखे हरि मारे कौन, मारे हरि राखे कौन" अर्थात् हरि (ईश्वर) जिसे बचाता है उसे कोई मार नहीं सकता और ईश्वर जिसे मारेगा उसे कोई भी बचा नहीं सकता। लगभग वैसे ही लोकोक्ति हिन्दी भाषा में है - 'राम राखे उसे चारखे कौन'।

असमिया तथा हिन्दी भाषा में बहुत सारी नीति एवं आदर्शमूलक लोकोक्तियाँ हैं। जिससे समान रूप से मनुष्य को पाशविक प्रवृत्तियों से छूटकारा दिलाकर सरल और सही रास्ते का संधान दिलाने का कार्य करता है। उदाहरण के तौर पर असमिया में लोकोक्ति है - 'लोभेई पाप पापेई मृत्यु' जिसका अर्थ है - लोभ ही पाप है और पाप मृत्यु का कारण बनता है। 'आपून हाथ जगन्नाथ' अपना हाथ (कर्म) ही भगवान है। हिन्दी में भी है - 'लोभ पाप का बाप है', 'अपना हाथ जगन्नाथ'। इसके साथ-साथ सामाजिक आदर्श और कल्याण की भावना से प्रेरित होकर

असामाजिक विचारों, रहन-सहन, आहार-विहार, और आचार-व्यवहार आदि विषयों पर प्रत्यक्ष या अप्रत्यक्ष रूप से दोनों भाषाओं की लोकोक्तियों में समान्तराल रूप में व्यंग्यात्मक लहजे में आक्षेप किया गया है। जैसे कि असमिया में एक लोकोक्ति है - 'बान्दरे नारिकलर मूल बुजि नापाय' जिसका अभिप्राय है - बन्दर नारियल का स्वाद जानता नहीं है। और हिन्दी में है - 'बन्दर क्या जाने अदरक का स्वाद'। जबकि दोनों लोकोक्ति का प्रयोग तब किया जाता है जब कोई व्यक्ति मुखरतापूर्ण बातें करें या कार्य करे। जैसा कि कहा गया है, व्यंग्यपरक लोकोक्तियों में असमिया और हिन्दी लोक समाज समान रूप से सजग तथा मुखर रहा हैं।

भारतीय ग्रामीण लोग दैनन्दिन जीवन में प्रायः प्रत्येक दशा में प्रकृति पर निर्भरशील रहा है। स्वास्थ्य के लिए भी वे लोग प्रकृति का ही मदद लेते हैं। असमिया-हिन्दी दोनों भाषाओं के लोक समाज निरोगी शरीर को परम धर्म माना है और रोग, संयम, औषध और नियमानुवर्तिता के बारे में दोनों भाषाओं की लोकोक्तियों में एक जैसे विचार व्यक्त किए गए हैं। यहाँ उल्लेखनीय है कि यह कहीं न कहीं स्वास्थ्य बिज्ञान आयुर्वेद शास्त्र से संबंध रखता है। उदाहरणार्थ असमिया में लोकोक्ति है - 'आठिया कल खाबा भीमर बल पाबा' अर्थ है - आठिया केला (एक प्रकार का केला) खाने से ताकत बढ़ता फिर - 'हावाडन्त नुन सस्ता देहार बा कि अवस्था' अर्थ है - हावाड (एक जगह का नाम) जहाँ नमक सस्ता है मगर शरीर का अवस्था न जाने कैसा होगा? हिन्दी भाषा में भी इस तरह की लोकोक्तियाँ अनेक हैं जैसे - 'पक्का पान खाँसी न जुकाम', गरमी जाय हीरे से सर्दी जाय जीरे से' आदि।

इसके अलावा आदर्श, शिक्षा एवं ज्ञान, नारी तथा प्रेम, आचार-व्यवहार, लोक विश्वास, कृषि और किसान, गौसम आदि विषयों से संबंधित ढेर सारी लोकोक्तियाँ लगभग एक जैसा भाव एवं विचार प्रकट करने वाले असमिया-हिन्दी लोक समाज में प्रचलित हैं।

एक ही भारत माता के सन्तान होने के बावजूद अलग-अलग प्रान्तों में अलग-अलग प्राकृतिक परिवेश में पलने-बढ़ने के कारण और अलग-अलग भाषा में भावाभिव्यक्ति करने के नाते असमिया-हिन्दी लोकोक्तियों में चिन्तन-मनन तथा जीवन-शैली में अधिकतर साम्यता होते हुए भी कुछ असमानताएँ भी परिलक्षित होता है। जैसाकि नारियों के विभिन्न रूपों की विस्तृत आलोचना हिन्दी तथा असमिया लोकोक्तियों में तो है, मगर तुलनात्मक दृष्टि से देखा जाय तो हिन्दी के मुकाबले में असमिया में कम है। कृषि कार्य में प्रकृतिगत भिन्नता के रहते हुए एवं आंचलिकता के प्रभाव के कारण कृषि-पद्धति, जोताई, बोआई और कुछ फसलों में भी पार्थक्य रहा है। ग्राम्य - समाज से संबंधित लोकोक्तियों में भी आंचलिकता के प्रभाव के कारण हिन्दी भाषी लोक समाज और असमिया भाषी लोकसमाज में खान-पान, रहन-सहन, वेश-भूषा, अलंकारण-प्रसाधन में कई बार असमानताएँ तथा विशिष्टताएँ दिखाई पड़ती हैं।

अतः अन्त में यह कहा जा सकता है कि दोनों भाषाओं की लोकोक्तियों के बीच अधिकतर साम्यता और कुछ असमानताएँ रहते हुए भी असमिया तथा हिन्दी लोकोक्तियों में बहुत हदतक सामानताएँ हैं।

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সমরেশ বসুর 'আদাব' গল্পে তৎকালীন সামাজিক অবস্থা ও রাজনৈতিক প্রেক্ষাপট

ড° আনন্দ ঘোষ

সহকারী অধ্যাপক, বাংলা বিভাগ
জি. এল. চৌধুরী মহাবিদ্যালয়

ভূমিকা : বাংলা সাহিত্য জগতে সমরেশ বসুর (১৯২৪-১৯৮৮) একটি উল্লেখ যোগ্য স্থান রয়েছে। বিশ শতকের তিনি একজন খ্যাতিনামা সাহিত্যিক। বিভিন্ন দ্বন্দ্ব সংঘাতের মধ্য দিয়ে অতিবাহিত হয়েছে তাঁর সাহিত্যিক জীবন। ১৯৪৩ সাল থেকে ১৯৪৯ সাল পর্যন্ত সমরেশ বসু ইছাপরি বন্দুক কারখানায় চাকরি করেন। সেখানেই তিনি ট্রেড ইউনিয়নের সঙ্গে যুক্ত হন। তিনি ছিলেন 'কমিউনিষ্ট পার্টি অফ ইণ্ডিয়া'র সক্রিয় সদস্য। ১৯৪৯ - ১৯৫০ সালে তিনি কারাবরণ করেন। কিন্তু জেল থেকে বেরিয়ে এসে পূর্ণরায় তিনি পুরনো চাকরি করতে অস্বীকার করেন এবং সাহিত্য রচনাকেই পেশা হিসাবে গ্রহণ করেন। জেলে বসেই সমরেশ বসু সাহিত্য সাধনা শুরু করেন। তাঁর 'উত্তরঙ্গ' উপন্যাসটি জেলে বসেই লিখেছেন। আর জেল থেকে বেরিয়ে এসে তিনি 'নয়নপুরের মাটি' উপন্যাসটি লেখেন। এবং এই উপন্যাসটি ধারাবাহিক হিসাবে 'পরিচয়' পত্রিকায় ১৯৪৬ সালে প্রকাশিত হয়। আমাদের আলোচ্য 'আদাব' গল্পটিও 'পরিচয়' পত্রিকায় ১৯৪৬ সালে প্রকাশিত হয়। এটি তাঁর প্রথম গল্প। তিনি প্রায় দুশোটি ছোট গল্প রচনা করেছেন। তবে এই গল্প গুলির মধ্যে 'আদাব' গল্পটির একটি বিসিষ্ট স্থান রয়েছে। এই গল্পটির মধ্যে লেখক তৎকালীন সামাজিক অবস্থা এবং রাজনৈতিক ছবিটি অতি সুন্দর ভাবে অঙ্কন করেছেন।

'আদাব' গল্পের প্রেক্ষাপট : 'আদাব' গল্পটি রচিত হয়েছিল ভারতবর্ষ

স্বাধীন হবার প্রায় এক বৎসর আগে। অর্থাৎ ১৯৪৬ সালে ‘পরিচয়’ পত্রিকার শারদীয় সংখ্যায়। পরে গ্রন্থাকারে প্রকাশিত হয় ‘মরশুমের একদিন’ নামক সংকলন গ্রন্থে। গল্পটির প্রকাশকাল লক্ষ্য করলেই এর প্রেক্ষাপটটিও আমাদের সন্মুখে ভেসে উঠে। ভারতের স্বাধীনতা লাভের কয়েক বছর আগে থেকেই বিভিন্ন জায়গায় রাজনৈতিক প্রোরচনায় সাম্প্রদায়িক দাঙ্গা হতে থাকে। আমরা জানি ১৯৪৬ সালে কলকাতার বুকে ভয়াবহ দাঙ্গা বাঁধে। বিশেষ করে দ্বিতীয় বিশ্বযুদ্ধের পরেই। এর সূত্রপাত হয়। দ্বিতীয় বিশ্বযুদ্ধ আরম্ভ হয়েছিল ১৯৩৯ সালে এবং এর সমাপ্তি ঘটে ১৯৪৫ সালে। এই ছয় বছরের ইতিহাস বিচিত্র। এ সম্পর্কে বিশিষ্ট সমালোচক বীরেন্দ্র দত্ত বলেছেন উনিশশো তেতাল্লিশের মহামহত্ত্বের এই সময়ের এক ভয়ঙ্কর অবস্থায় সামনে আনে সাধারণ শ্রমিক, কৃষক ও মধ্যবিত্তদের।

ভারত তখন ঔপনিবেশিক বৃটিশ সাম্রাজ্যবাদী রাষ্ট্র। মহত্ত্বের পর রাজনীতির চালে ও কৌশলে যুদ্ধ শেষের নোংরা তলানি হিসেবে আসে মুসলমানদের ডাকে প্রত্যক্ষ সংগ্রাম দিবসের (১৯৪৬, ১৬ আগস্ট) মুখ নিচু করা পরিবেশ যার মধ্যে প্রধান হয় হিন্দু-মুসলমানের রক্তক্ষয়ী সাম্প্রদায়িক দাঙ্গা। এই দাঙ্গা কলকাতাসহ ভারত তথা সারা বাংলাদেশে দুরারোগ্য অসুখের বিষাক্ত বীজানু ছড়ায়। ‘আদাব’ গল্পটি পাঠ করলে আমাদের সেই দাঙ্গার প্রত্যক্ষ চিত্র ভেসে ওঠে।

‘আদাব’ গল্পের কাহিনী ও চরিত্র রূপায়ণ : ‘আদাব’ গল্পটি আকারে ছোট, একাধিক ঘটনাও এখানে নেই এবং একাধিক চরিত্রও নেই। মাত্র দুটি চরিত্রের কথোপকথনের মাধ্যমেই লেখক সে সময়ের দাঙ্গার একটি বাস্তব চিত্র আমাদের সামনে তুলে ধরেছেন। শহরে দাঙ্গা থামাতে নেমেছে শাসক বৃটিশের মিলিটারি টহলদার গাড়ি। এর মধ্যে চলছে কারফিউ। লেখকের ভাষায় — ‘শহরে ১৪৪ ধারা আর কারফিউ অর্ডার জারী হয়েছে। দাঙ্গা বেঁধেছে হিন্দু আর মুসলমানে। মুখোমুখি লড়াই দা, সড়কি, ছুরি, লাঠি নিয়ে। তা ছাড়া চতুর্দিকে ছড়িয়ে পরেছে গুপ্তঘাতকের দল-

চোরাগোপ্তা হানছে অঙ্কারকে আশ্রয় করে।’ ঠিক এরূপ পরিস্থিতিতে দুটি লোক রাস্তার গলির একটি মোড়ে পরে থাকা ডাষ্টবিনের আড়ালে এসে লুকিয়ে পরে। তবে দুজনেই অজ্ঞাত কে হিন্দু আর কে মুসলিম। কারণ দাঙ্গা হচ্ছে হিন্দু আর মুসলমানের মধ্যে। তাই তারা ‘কান পেতে রইল দূরের অপরিষ্কৃত কলরবের দিকে। কিছুই বোঝা যায় না। — ‘আল্লাহ আকবর’ কি ‘বন্দে মাতরম।’ অবশেষে লুকিয়ে থাকা সেই দুই ব্যক্তি ভীত স্বরে তাদের পরিচয় জিজ্ঞাসা করে। লেখকের ভাষায় — অনেকক্ষণ এই সন্দেহান ও অস্বস্তির অবস্থায় দুজনেই অধর্ম হয়ে পরে। একজন শেষ অবধি প্রশ্ন করে ফেলে — হিন্দু না মুসলমান?’ তারপর দুজনের পরিচয় তারা জানতে পারে তাদের পেশা দিয়ে। একজন হলো নৌকার মাঝি অপরজন সূতাকলের শ্রমিক। গভীর আতঙ্কে, অনড় সন্দেহে স্থির অবিশ্বাসে দুজনেই ক্রমশ আপনজন হতে থাকে। তবে একথা ঠিক যে সে সময় সকল হিন্দু বা মুসলিম কেহই দাঙ্গা চায়নি, তারা দাঙ্গার বিরোধ করেছে। তাই এই গল্পটি সম্পর্কে বীরেন্দ্র দত্ত বলেছেন — ‘নিজেদের ধর্মের নামে এই দাঙ্গাকে ঘৃণা করে দুজনেই। পরস্পরের অন্তরঙ্গতা গড়ে ওঠার স্থির স্বভাবের মধ্যে নেশার জিনিস বিনিময় করে, কাছের হয়ে যায়। পরে ওরা বুঝে যায় নৌকার মাঝি হল মুসলমান, সূতাকলের শ্রমিক হল হিন্দু।’ এই গল্পটিতে আমরা দেখি মাঝি নিজেই বলেছে — ‘আমি জিগাই মারা মারি কইরা হইব কী। তোমাগো দুগা মরবো ও আমাগো দুগা মরব। তাতে দেশের কী উপকাৰটা হইব?’ সূতা কলের শ্রমিক বলে — ‘ন্যাতারা হেই সাততলার উপুর পায়ের উপুর পা দিয়া হুকুম জারি কইরা বইয়া রইল আর হালার মরতে মরলাম আমরাই।’ ‘আদাব’ গল্পটিতে আমরা দেখি একটি বিড়ি নিয়ে মাঝি ও সূতাকলের শ্রমিকের মাঝে অন্তরঙ্গ সম্পর্ক গড়ে উঠে। তারপর দুজনেই দুজনের পরিবার পরিজনদের কথা বলে। এমন সময় দূরে পুলিশ টহলদারির বুথের শব্দ এলে তারা লুকিয়ে পড়ে এবং সেখান থেকে পলাবার পথ খোঁজে। গল্পটিতে আমরা দেখি এক সময় তারা দুজনেই

মুসলমানদের এলাকার কাছে এলে নৌকার মাঝি যুক্তি দিয়ে সূতাকলের শ্রমিককে এখানেই লুকিয়ে থাকার কথা বলে এবং ভোরে বাড়ি যাওয়ার কথা বলে। কারণ এই মুসলমান এলাকায় তার যাওয়া ঠিক নয়, নিরাপদও নয়। মাঝি নিজে বরং যে ভাবে হোক বুড়ি গঙ্গা নদী সাঁতরে পার হয়ে বাড়ি যাবে। ঈদের দিন বাড়ি ফিরলে তার বিবির চোখের জল মোছাতে পারবে। কিন্তু সূতাকলের শ্রমিক পরিস্থিতি বুঝতে পেরে মাঝির বাড়ি ফিরে বিবির সাহচর্যের সুখের আনন্দের কথা ভাবে তখন পুলিশ দৌড়তে গুলি....ড়ে ডাকাতের দিকে।

লুকিয়ে থেকে সূতাকলের শ্রমিক কল্পনা করে নৌকার মাঝির কথা। যদিও অনেক্ষণ আগে চলে গেছে মাঝি, তবু সন্দেহ হয় সূতাকলের শ্রমিকের-মাঝি হয়তো ফিরতে পারেনি। তার গুলি খাওয়া বুকের রক্তে ভেসে গেছে মেয়ে ও বিবির সব পোশাক, সে যেন সেই কথাই গভীর আক্ষেপে বেদনায় সকাতরে সূতাকলের শ্রমিককে জানাচ্ছে। এই চিত্র দিয়েই গল্পটি শেষ হয়েছে।

‘আদাব’ গল্পে রাজনৈতিক পটভূমি : আমরা জানি যে ছেচল্লিশ সালের আগষ্ট মাসে কলকাতার বৃক্কে ভয়াবহ দাঙ্গা বাঁধে। আর এই দাঙ্গার পটভূমিকে কেন্দ্র করেই সমবেশ বসু ‘আদাব’ গল্পটি রচনা করেছেন। বিশিষ্ট সাহিত্য সমালোচক বীরেন্দ্র দত্ত এই গল্পটির পটভূমি স্পর্শ করে বলেছেন — ‘আদাব’ গল্পের কেন্দ্রীয় বক্তব্য সমকালের অন্ধ সাম্প্রদায়িকতা ও রাজনৈতিক চিন্তা ভাবনার নিষ্ফলতা ধরে, চিরকালের সত্যকে শিল্পময় করে সর্বকালের পাঠকদের অভিভূততার অনুবর্তী করার প্রয়াসে স্থিত। বিশ শতকের দ্বিতীয় বিশ্বযুদ্ধ শেষের এক বছর পরে ১৬ই আগষ্টে তৎকালীন মুসলিম লীগের ‘প্রত্যক্ষ সংগ্রাম’ নামে হিন্দু মুসলমানে অন্ধ, অবনত মুখ অপমানে সাম্প্রদায়িক দাঙ্গার ঘটনা ঘটে কলকাতা সহ সারা বাংলাদেশের গ্রামে গ্রামে। তারই Victim হতে চলে ‘আদাব’ গল্পের দুই অতি সাধারণ মানুষ - দুই জাতের মুসলমান - নায়ের মাঝি ও হিন্দু সূতা মজুর।^১ অন্ধ সাম্প্রদায়িকতা, বিভেদের

বিষ ত্রিন্ময় বিদ্রোহ জীবন নাট্যমঞ্চে পথের অন্ধকারে সামান্য কিছু সময়ের আলাপে দুজনের একই একটি সংক্ষিপ্ত যুগ্ম বাক্যে- ‘ভুলুম না ভাই এঁি রাতের কথা’ এবং ‘আমিও ভুলুম না ভাই’ - ক্রমশ গল্পের পরিণতি গভীর মানবিকতাবোধে অনন্ত বিস্তার লাভ করে। মাঝির একটি কথাই আমাদের হৃদয়কে স্পর্শ করে যায়- ‘নসিবে থাকলে আবার তোমার লগে মোলাকাত হইবষ - ‘আদাব’ - অর্থাৎ তাদের পুনরা সাক্ষাত হবে কিনা তা সন্দেহের আবর্তে। সে সময়ের সামাজিক ও রাজনৈতিক পরিস্থিতি খুবই ভয়াবহ ছিল। প্রাক স্বাধীনতা কালে দেশের এরূপ পরিস্থিতিতে সমবেশ বসু বস্তুত নীচের তলার সাধারণ মানুষের জীবনধর্মের গভীরে ডুব দিয়ে ভিতরের কথা বলেছেন এই ‘আদাব’ গল্পের মাধ্যমে।

উপসংহার : ‘আদাব’ গল্পটির উপসংহারে আমরা বলব গল্পটিতে হিন্দু-মুসলিম দাঙ্গার একটি ছবি ফুটে উঠেছে। কিন্তু প্রাণের আশঙ্কা যখন উপস্থিত হয় তখন হিন্দু-মুসলিম একই সঙ্গে জীবন রঞ্জার তাগিদ অনুভব করে এবং চেষ্টা করে। আসলে সাধারণ মানুষ কখনোই কোনো ভেদাভেদ করেনি এবং চায়নি। উভয়ের মধ্যে যথেষ্ট সম্প্রীতি রয়েছে। রাজনীতি সেখানে ভাঙনের সৃষ্টি করেছে আসলে এই গল্পটির মূল প্রেক্ষিতের এবং মানুষজন ও রসনিষ্পত্তির একমাত্র কথা মানবতা বা মানব্য। সাম্প্রদায়িক দাঙ্গা এবং তার সূত্রধরে মানুষের মধ্যে হিংসা, ঘৃণা, ভয়, সন্দেহ, - এই বৃত্তিগুলি চরিত্রের মধ্যে অন্তঃশীল রেখে তার থেকে উত্তরণে চরিত্রদের স্তিত করেছেন সমবেশ বসু।

পাদ-টীকা :

- ১। বীরেন্দ্র দত্ত, বাংলা ছোট গল্প প্রসঙ্গ ও প্রকরণ, দ্বিতীয় খণ্ড, ৬ষ্ঠ সংস্করণ, পুস্তক বিপনি, কলকাতা, ২০১৪, পৃঃ ৪৩২
- ২। কমল গগৈ, বাংলা সাহিত্য চয়নিকা, অসম উচ্চতর মাধ্যমিক শিক্ষা সংসদ, মনি মানিক প্রকাশন, গৌহাটি, ২০১৮, পৃঃ ১৪০
- ৩। তদেব, পৃঃ ১৪১

৪। তদেব, পৃঃ ১৪১

৫। বীরেন্দ্র দত্ত, বাংলা ছোট গল্প প্রসঙ্গ ও প্রকরণ, দ্বিতীয় খণ্ড, ৬ষ্ঠ সংস্করণ, পুস্তক বিপনি, কলকাতা, ২০১৪, পৃঃ ১৪৫

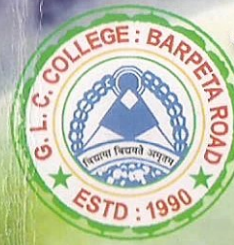
৬। কমল গগৈ, বাংলা সাহিত্য চয়নিকা, অসম উচ্চতর মাধ্যমিক শিক্ষা সংসদ, মনি মানিক প্রকাশন, গৌহাটি, ২০১৮, পৃঃ ১৪৫

৭। তদেব, পৃঃ ১৪৫

৮। বীরেন্দ্র দত্ত, বাংলা ছোট গল্প প্রসঙ্গ ও প্রকরণ, দ্বিতীয় খণ্ড, ৬ষ্ঠ সংস্করণ, পুস্তক বিপনি, কলকাতা, ২০১৪, পৃঃ ৪৩৫

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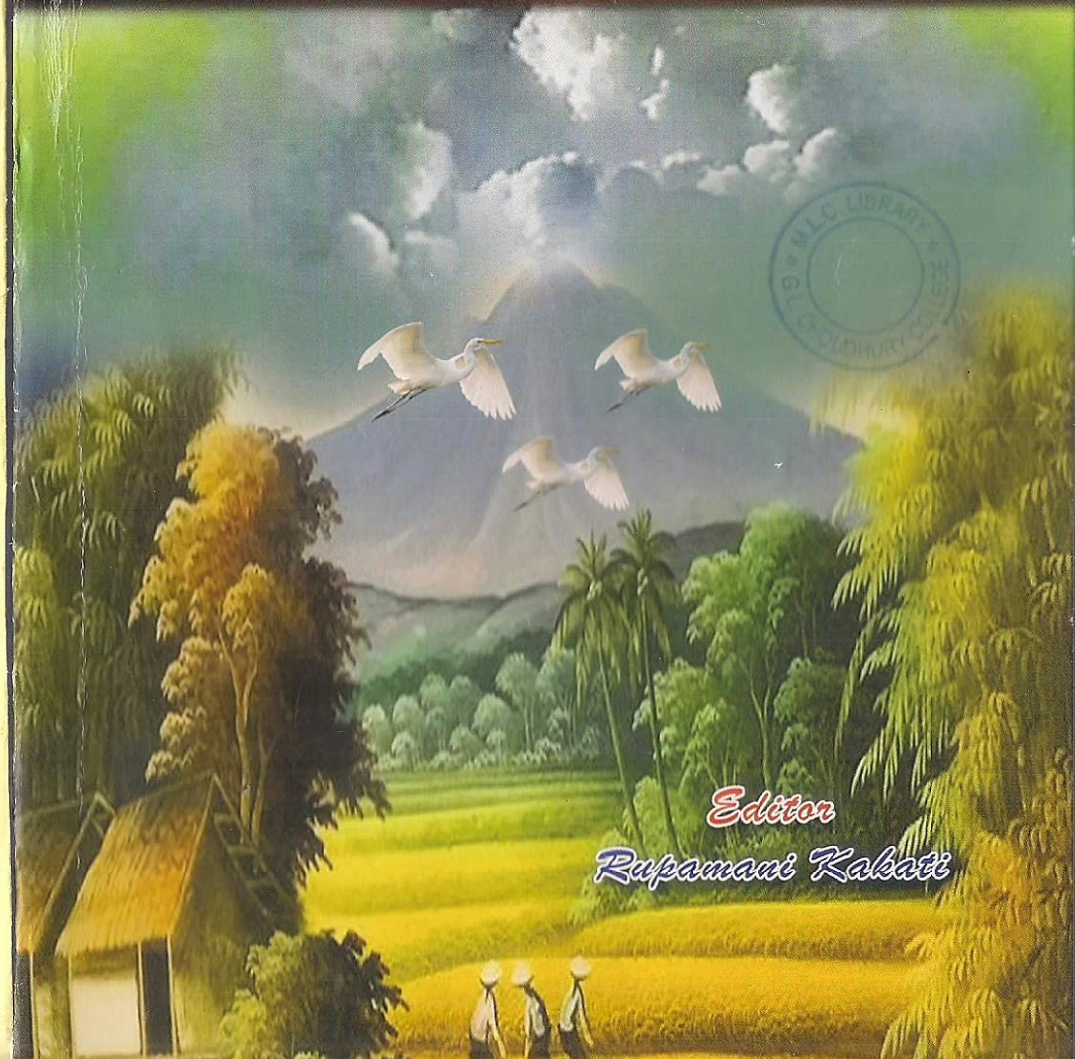
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