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Prof. Nirajana Mahanta Bezbora, HOD, Dept. of Assamese, Dibrugarh University. Dr. Raju Baruah, Retd. Prof. & HOD, Dept. of Assamese, Jagiroad College, Morigaon.

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Contact no. +91 99 546 89 619

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সমীৰ তাঁতীৰ কবিতাত আদিবাসী জীৱন আৰু ভাষা

ড°দেৱপ্ৰতীম হাজৰিকা

সংক্ষিপ্ৰসাৰঃ

সমীৰ তাঁতী আধুনিকতাবাদী অসমীয়া কবিতাৰ এক অগ্ৰণী প্ৰতিভা। বিষয়বস্তু আৰু ৰচনাশৈলীৰ বিশেষত্বৰে সমীৰ তাঁতীয়ে অসমীয়া কবিতাক এক নতুন সুৰ প্ৰদান কৰিছে। বিশেষকৈ আদিবাসী সমাজৰ সামাজিক চিত্ৰ, অৰ্থনৈতিক আৰু ৰাজনৈতিক অস্থিৰতাৰ পৰিৱেশ অংকন কৰাৰ লগতে সেই সমাজখনৰ সংস্কৃতিক কবিতাৰ মাজেদি প্ৰকাশ কৰাৰ সাৰ্থক প্ৰচেষ্টা লক্ষ্য কৰিব পাৰি। যুদ্ধভূমিৰ কবিতা, সেউজীয়া উৎসৱ, কালি নৰকৰ পৰা, বিষয়ঃ দুৰ্ভিক্ষ, আনন্দ আৰু বেদনাৰ বৈভৱ আৰু শেহতীয়াকৈ প্ৰকাশ পোৱা কদম ফুলাৰ ৰাতিৰ কবিতাসমূহৰ মাজেদি চাহ বাগিচাৰ জীৱন আৰু সংস্কৃতিৰ পূৰ্ণ প্ৰতিফলন ঘটিছে। এই সকলো চিত্ৰ অতি সুন্দৰ শন্দচয়ন আৰু মনোৰম বাকভংগীৰে প্ৰকাশ কৰাত তাঁতীয়ে সাৰ্থকতা দেখুৱাইছে। শৈলী বিজ্ঞান আৰু সমাজ ভাষাবিজ্ঞানৰ দিশেৰে সমীৰ তাঁতীৰ কবিতাৰ আদিবাসী জীৱন আৰু ভাষা অধ্যয়ন কৰিব পৰা যায়। প্ৰস্তাৱিত গৱেষণা পত্ৰত সমীৰ তাঁতীয়ে কিদৰে আদিবাসী জীৱন আৰু ভাষাৰ বৈচিত্ৰ্যৰে অসমীয়া কবিতাক নতুনৰ স্বাদ দিবৰ যত্ন কৰিছে সেয়া আলোচনাৰ প্ৰয়াস কৰা হ'ব।

সূচক শব্দঃ আদিবাসী জীৱন , সমাজ ভাষাবিজ্ঞান, শৈলীবিজ্ঞান।

অৱতৰণিকা ঃ

আধুনিকতাবাদী অসমীয়া কবিতাৰ আলোচনাত সমীৰ তাঁতীৰ কবিতাই এক বিশিষ্ট স্থান অধিকাৰ কৰি আছে। তাঁতীৰ কবিতাসমূহৰ মাজত এক সাম্যবাদী সুৰ, সৰ্বহাৰাৰ আন্তজাৰ্তিক মানৱতাবোধ, আদিবাসী দলিত সমাজখনৰ সাংস্কৃতিক জীৱনবোধ আৰু ভাষাৰ প্ৰকাশ লক্ষ্য কৰিব পাৰি। এই সকলোবোৰ বৈশিষ্ট্য প্ৰকাশৰ বাবে তাঁতীয়ে নিৰ্বাচন কৰিছে অতি সহজ সৰল অসমীয়া ভাষা। আদিবাসী চাহবাগিচাৰ জনগোষ্ঠী সমাজৰ লগত সততে সম্পর্কিত সেউজীয়া, এটি কলি দুটি পাত, শিৰিষ, মাদল, বুধুৱা, মংলু, ফুলমতী, বাংলো, কলঘৰ, চাহপানী আদি শব্দবোৰৰ ব্যৱহাৰে পাঠক আৰু শ্রোতাৰ মনৰ চকুত সমগ্র আদিবাসী জীৱন আৰু সংস্কৃতিৰ এখন ছবি উদ্ভাষিত কৰে। বিশেষকৈ কদম ফুলাৰ বাতিসংকলনৰ কবিতাৰাজিয়ে আদিবাসী সমাজখনৰ সুন্দৰ ছবি প্রকাশ কৰে। আদিবাসী সমাজৰ পোৱা-নোপোৱাৰ বেদনা, হাঁহি আনন্দ, তেজ আৰু চকুলোৰ বহু নিলিখা ইতিহাস তাঁতীৰ কবিতাত সজীৱ হৈ উঠিছে। 'দলিত' সমাজখনৰ প্রতিবাদৰ কণ্ঠ হৈ উঠাতো সমীৰ তাঁতীৰ কবিতাসমূহে সার্থকতা দাবী কৰিব পাৰে। আধুনিকতাবাদী কবিতা আৰু মাৰ্ক্সীয় ধাৰাৰ প্রকাশ একেসময়তে সমীৰ তাঁতীৰ কবিতাৰাজিৰ বিশেষত্ব। আলোচনাৰ জৰিয়তে তাঁতীৰ কবিতাসমূহৰ মাজত উত্তৰ আধুনিকতাবাদৰ লক্ষণৰ প্রকাশ লক্ষ্য কৰিব পাৰি। প্রস্প্রৰা আৰু ঐতিহ্যৰ প্রতি পূর্ণ আস্থা আৰু ভাষাৰ পূর্ণ নির্মাণে তাঁতীৰ কবিতাক ঐশ্বর্যশালী কৰিছে। সংস্কৃতিৰ সংগ্রহণ (reception) আৰু ইয়াৰ অনুবাদৰ বাবে এই বৈশিষ্ট্যসমূহৰ আটাইতকৈ প্রয়োজন।

০২ অধ্যয়নৰ উদ্দেশ্য ঃ

সমীৰ তাঁতীৰ কবিতাৰ মাজত আদিবাসী সমাজখনৰ সংস্কৃতি, সামাজিক আৰু ৰাজনৈতিক জীৱনবোধ প্ৰকাশিত হোৱাৰ লগতে সেই সমাজখনৰ জন-জীৱনৰ বিভিন্ন ঘাত-প্ৰতিঘাত অতি সাৱলীল ভাষাৰ মাজেদি প্ৰকাশ কৰা হৈছে। প্ৰস্তাৱিত 'সমীৰ তাঁতীৰ কবিতাত আদিবাসী জীৱন আৰু ভাষা' গৱেষণা পত্ৰত আদিবাসী সমাজ, সংস্কৃতি, সাংস্কৃতিক মূল্যবোধ আৰু ভাষাৰ আলোচনাৰ মাজেদি আধুনিকতাবাদী অসমীয়া কবিতালৈ সত্তৰ-আশীৰ দশকত সমীৰ তাঁতীয়ে কঢ়িয়াই অনা এই বৈচিত্ৰ্যক আলোচনা কৰিবৰ প্ৰয়াস কৰা হৈছে।

০৩ অধ্যয়নৰ পদ্ধতিঃ

সমীৰ তাঁতীৰ কবিতা সদায়েই বিশেষত্বপূৰ্ণ আৰু বৈচিত্ৰ্যময়। যুদ্ধভূমিৰ কবিতা (১৯৮৫) ৰ পৰা শেহতীয়াকৈ প্ৰকাশ হোৱা কদম ফুলাৰ ৰাতি (২০১৪) লৈ সমীৰ তাঁতীৰ কবিতাৰ মাজত ভিন্ন সুৰৰ প্ৰকাশ লক্ষ্য কৰা যায়। এই আলোচনাত সমাজ ভাষাবিজ্ঞান, অনুবাদ সাহিত্য অধ্যয়ন আৰু সংস্কৃতি অধ্যয়নৰ বিভিন্ন দিশৰ মাজেদি সমীৰ তাঁতীৰ কবিতাক আলোচনা কৰিবলৈ প্ৰয়াস কৰা হৈছে।

০৪ অধ্যয়নৰ পৰিসৰঃ

এক নব্য কাব্যধাৰাৰ আমদানি কৰাৰ ক্ষেত্ৰত সমীৰ তাঁতীয়ে অসামান্য প্ৰতিভাৰ চিন ৰাখিবলৈ সক্ষম হৈছে। যুদ্ধভূমিৰ কবিতা (), শোকাকুল উপত্যকা (), অত্যাচাৰৰ টোকাবহী (), সেউজীয়া উৎসৱ (), বিষয় দুৰ্ভিক্ষ (), এই আন্ধাৰ এই পোহৰৰ তন্ময়তা (), কদম ফুলাৰ ৰাতি, বিষাদ সংগীত (), কালি নৰকৰ পৰা () আদিৰ কবিতাৰ মাজেদি অসমীয়া কাব্যধাৰালৈ এক স্বকীয় মনোভঙ্গীৰ আমদানি কৰিলে। অধ্যয়নৰ পৰিসৰত সমীৰ তাঁতীৰ কবিতাৰাজিৰ মাজত প্ৰকাশপোৱা আদিবাসী সমাজখনৰ ছবি, সাংস্কৃতিক মটিফ আৰু ভাষাক আলোচনা কৰিবলৈ যত্ন কৰা হৈছে।

০৪. বিষয়ৰ আলোচনা ঃ

১.০. আদিবাসী সমাজ আৰু দলিতৰ ধাৰণা ঃ

ইংৰাজসকলৰ ৰাজত্বত গঠন হোৱা অসমৰ চাহ বাগিচাসমূহত বনুৱা হিচাপে কাম কৰিবৰ বাবে তামিলনাডু, ঝাৰখণ্ড, উৰিষ্যা, চিন্তেশগড় আদি ৰাজ্যৰ পৰা বিভিন্ন সময়ত বিভিন্ন জনসমষ্টিৰ লোকক অসমলৈ অনা হৈছিল। ভাৰতবৰ্ষই স্বাধীনতা পোৱাৰ পাছতো সেইসকল মানুহ অসমৰ মাটি পানীৰ লগত মিলি ভাষা-সাহিত্য, সংস্কৃতিৰ দিশেৰে অসমীয়া হৈ পৰিল। কিন্তু তেওঁলোকৰ সমস্যা ইংৰাজৰ সময়ৰপৰা কেতিয়াও আঁতৰ নহ'ল। চাহাব, বাবুৰ বাগান, কলঘৰত নিজৰ জীৱনৰ সকলো সময় নিমিষতে ত্যাগ কৰিও এইসকল মানুহে কেতিয়াও অসমৰ সামাজিক জীৱনৰ মূল সূঁতিৰ লগত মিলি যাব পৰা নাই। আদিবাসী সমাজখনৰ এনে বেদনা বিভিন্ন সময়ত অসমীয়া সাহিত্যিকৰ কলমৰ মাজেদি প্ৰকাশিত হৈ আহিছে। সমাজৰ মাজত থাকিও বৃহত্তৰ সমাজৰ অংগ হৈ উঠিবলৈ সক্ষম নোহোৱা এইচাম মানুহৰ বাবে অপমান, বঞ্চনাই একমাত্ৰ জীৱনৰ সত্যৰূপ চিহ্নিত হৈ আহিছে। আদিবাসী সমাজ পদে পদে প্ৰব্ৰজনৰ সময়ৰ পৰা অৱহেলিত, দলিত আৰু সামাজিকভাৱে বৰ্হিষ্কৃত। নিম্নবৰ্গীয় জীৱন আৰু সামাজিক বিচ্ছিন্নতাই চাহবাগিচাৰ অধিবাসীসকলৰ জীৱনৰ হাঁহি-আনন্দক স্লান কৰিব নোৱাৰিলেও তেওঁলোকৰ মনৰ আকৃতি সমীৰ তাঁতীয়ে তেওঁৰ কবিতাৰ মাজত সুন্দৰকৈ প্ৰকাশ কৰিবলৈ সক্ষম হৈছে।

আদিবাসী সমাজখন অতীজৰে পৰা সমাজ বিচ্ছিন্ন আৰু অৱহেলিত। সমাজ বিচ্ছিন্নতা আৰু নিম্নবৰ্গীয় সমস্যাক সাহিত্যৰ মাজলৈ বুলি আনি সাহিত্যিকসকলে সেই সমাজৰ সাংস্কৃতিক সাৰ্বজনীন চিন্তা আৰু অনুভূতিৰ লগত একীভূত কৰাৰ প্ৰয়াস কৰিছে।

সামাজিক বিচ্ছিন্নতা হৈছে কোনো ব্যক্তি বা সমাজৰ কোনো গোট বা জনসমষ্টি সকলো প্ৰকাৰৰ অধিকাৰ, সুবিধাৰ পৰা বঞ্চিত হৈ অৱহেলিত জীৱন কটাব লগা পৰিস্থিতি। এনে পৰিস্থিতিত ব্যক্তি আৰু সমাজে সমাজৰ ভিতৰত থাকিও সমাজ বহিৰ্ভূত জীৱন কটাব লগা হয়। শিক্ষা, স্বাস্থ্য, ধৰ্মীয় আচাৰ-আচৰণ, সামাজিক অনুষ্ঠান আদিত অংশগ্ৰহণৰ পৰা বঞ্চিত হোৱাৰ লগতে এনে জনসমষ্টিৰ মাজত নাৰীৰ অপমান বা যৌনদাস হিচাপে নাৰীক ব্যৱহাৰ, অৰ্থনৈতিক শোষণ, অন্ধবিশ্বাস আৰু কু-সংস্কাৰ আদি বিশেষত্বসমূহো লক্ষ্য কৰা যায়।

সামাজিক বিচ্ছিন্নতা বা বহিঃস্কৰণ সন্দৰ্ভত সমালোচক আৰু তাত্ত্বিকসকলে ভিন ভিন ব্যাখ্যা আগবঢ়াইছে।

Social Exclusion is a multidimensional process of progressive social rupture, detaching groups and individual from social relations and institutions and preventing them from full participation in the normal, normatively prescribed activities of the society in which they live. (Hillary Silver)

২.০ সমীৰ তাঁতীৰ কবিতা ঃ

সমীৰ তাঁতীৰ কবিতা আধুনিকতাবাদী কবিতাৰ সময়চোৱাৰ ৰচনা হ'লেও বহুতো ক্ষেত্ৰতে সমীৰ তাঁতীয়ে আধুনিকতাবাদীসকলৰ চিন্তাৰ পৰা নিজকে নিলগত ৰাখি কবিতা ৰচনা কৰিছে। তাঁতীৰ কবিতা ৰচনাৰ প্ৰাৰম্ভিক স্তৰৰ কবিতাসমূহত ব্যক্তিৰ পৰিৱৰ্তে সমাজ আৰু সন্ত্ৰাস, শোষণৰ বিৰোধিতা আদিৰে শ্ৰেণীবিভক্ত সমাজৰ মৰ্মবেদনাৰ প্ৰকাশ লক্ষ্য কৰা যায়। যুদ্ধভূমিৰ কবিতা(১৯৮৫), শোকাকুল উপত্যকা(১৯৯০), অত্যাচাৰৰ টোকাবহী(১৯৯৩) ৰ কবিতাৰাজি মুখ্যতঃ বাস্তৱ অভিজ্ঞতাৰ প্ৰত্যক্ষদৰ্শী বৰ্ণনা। বিদ্ৰোহ আৰু প্ৰতিবাদৰ ধাৰাতে অৱশ্যে সমীৰ তাঁতীৰ কবিতাৰ বিষয় সীমাৱদ্ধ হৈ ৰোৱা নাই।

"সমীৰ তাঁতীৰ কবিতাই দক্ষিণ-আমেৰিকা আৰু স্পেইনৰ বামপন্থী আৰু বিপ্লৱী কবিসকলৰ কবিতাৰ মুকলি মন আৰু উত্তাল আৱেগৰাশি আত্মস্থ কৰিছিল। আমাৰ ভাব হয় সমীৰ তাঁতীৰ কবিতাৰ উৎকৰ্ষতাৰ ক্ষেত্ৰত এই মুকলিমুৰীয়া মন আৰু উত্তাল আৱেগৰাশি আছিল অতি গুৰুত্বপূৰ্ণ। কাৰণ ই কবিৰ বাবে সৃষ্টি কৰা সম্মোহন ৰাজনৈতিক আদৰ্শ নহৈ মানৱীয় প্ৰত্যাশা হৈ পৰিছিল।" (বৰকটকী, ৯৯)

জীৱন চৰ্চা আৰু মানৱতাৰ উৎকৰ্য, সকলো প্ৰকাৰৰ শোষণ নিস্পেষণৰ প্ৰতি প্ৰতিবাদ সমীৰ তাঁতীৰ ব্যক্তিসন্তাৰ সৈতে নিবিডভাৱে যুক্ত হৈ আছে।

সিহঁতে শাসন কৰিব জানে
কিতাপ জুই আৰু পানী
খান্দিব পাৰে নাৰীৰ দেহ
আৰু সিঁচিব পাৰে নীৰৱতাক
সিহঁত আন্ধাৰতকৈও গোপনীয়
শিৰা-উপশিৰাৰ শীতলতা (সোধা সেই অত্যাচাৰীহঁতক)

বিশ্বৰ সৰ্বহাৰা শ্ৰেণীৰ প্ৰতি এক অকৃত্ৰিম সহমৰ্মিতা সমীৰ তাঁতীৰ কবিতাৰ অন্যতম কেন্দ্ৰীয় সুৰ। আন্তজাৰ্তিক মানৱতাবোধ প্ৰতিষ্ঠাৰ বাবে তাঁতীৰ কবিতাৰ পৰিধিত পল ৰবচন, বব ডিলান আদি প্ৰখ্যাত গীতিকাৰৰ প্ৰসঙ্গ সঘনে উত্থাপিত হৈছে।

How many years can some people exist

Before they're allowed to be free?

Yes, how many ears must one man have

Before he can hear people cry?

Yes, how many deaths will it take he knows

That too many people have died?

The answer my friend is blowin' in the wind

The answer is blowin' in the wind. (Bob Dylan)

অসমীয়া কবিতাৰ আলোচনা প্ৰসংগত সত্তৰ-আশীৰ দশকত আত্মপ্ৰকাশ কৰা তিনিজন 'তাঁতী'ৰ নাম থাওকতে ল'ব পাৰি। তেওঁলোক যথাক্ৰমে সমীৰ তাঁতী, সনন্ত তাঁতী আৰু সঞ্জয় তাঁতী। সঞ্জয় তাঁতীয়ে অতি কম সময়তে কাব্য সাধনাৰ পৰা আঁতৰি আহিল যদিও সনন্ত তাঁতী আৰু সমীৰ তাঁতীয়ে কবিতাৰ সাধনা অব্যাহত ৰাখিছে। তিনিওজন কবিৰে কবিতাৰ মাজত অসমৰ আদিবাসী সমাজখনৰ দুখ-বেদনা, পোৱা-নোপোৱাৰ ছবিখনৰ লগতে ভাষা আৰু সংস্কৃতিৰ ছবিখনো অতি সুন্দৰকৈ প্ৰকাশ পাই উঠিছে। সমীৰ তাঁতী এই ক্ষেত্ৰত অতি অগ্ৰণী আৰু প্ৰতিভাবান কবি হিচাপে সমালোচক আৰু পাঠকৰ দ্বাৰা সমাদৃত। আদিবাসী সমাজ চিত্ৰ আৰু ভাষাৰ ব্যৱহাৰৰ ক্ষেত্ৰত সমীৰ তাঁতীৰ এশাৰী মন্তব্য উল্লেখযোগ্য।

"মোৰ পূৰ্বপূৰুষৰ পৰা উত্তৰাধিকাৰ সূত্ৰে মই যিটো ভাষা পালো, সেই ভাষাটোৰ সঘন ব্যৱহাৰ নহ'ল। আৰম্ভণিতে যিটো ভাষা আয়ত্ব কৰিলো সেই ভাষাতো মই নিলিখো। জন্মসূত্ৰে এই মাটিৰ পৰা যিটো ভাষা উপহাৰৰূপে পালো সি মোৰ পূৰ্বপূৰুষৰ ভাষা নহ'লেও সেই ভাষাকে মই মাতৃভাষাৰূপে গ্ৰহণ কৰি জীৱন আৰু জগতক বুজি উঠাৰ চেষ্টা কৰি আছোঁ। আৰু যিটো ভাষাত মোৰ বক্তৃতাটো প্ৰস্তুত কৰিছিলো, সি আন্তজাৰ্তিক হলেও মোৰ দেশৰ সৰ্বসাধাৰণে বুজি নাপায়। এনে এক পৰিস্থিতিত মই নিজেও অসহায়। তৎসত্বেও আটাইতকৈ অধিক স্বাচ্ছদ্য বোধ কৰা মোৰ মাতৃভাষাতে শব্দৰ খেতিত মজি আছো আৰু তাক যুদ্ধৰ বৰ্ম পিন্ধাই চেষ্টা কৰিছো তেজ, চকুপানী আৰু ধূলি-ধুমুহাৰ মাজত গৰজি থকা সময়ক সৈমান কৰিবলৈ।" (তাঁতী, ভাষণ)

শাসন-শোষণৰ প্ৰতিবাদৰ প্ৰসঙ্গত তেওঁৰ কবিতা পূৰ্বসুৰী নৱকান্ত বৰুৱা, নীলমণি ফুকন, ভবেন বৰুৱাৰ সমধৰ্মী যদিও প্ৰতিবাদৰ প্ৰকাশ আৰু শৈলী-ৰচনাত তাঁতীৰ কবিতাই বিশেষত্ব দেখুৱাইছে। তীব্ৰ সমাজ-সচেতনতাৰ লগে লগে প্ৰকৃতিৰ মনোৰম স্পন্দন, লোক আঙ্গিকৰ জৰিয়তে সৰস জীৱনৰ উন্মোচন আদিয়ে তাঁতীৰ কবিতাক সুন্দৰতা প্ৰদান কৰিছে।

> তেজ সেউজীয়া, সেউজীয়া তেজৰ জুৰি তোক লুকুৱাই থওঁ ক'ত

শিলবোৰ যে জুম বান্ধি আছে মইনো লুকাওঁ ক'ত

তেজ সেউজীয়া, সেউজীয়া তেজৰ জুৰি তোক লুকুৱাই থওঁ ক'ত গৰখীয়াই যে পনিয়ল পাৰি আছে মইনো লুকাও ক'ত তেজ সেউজীয়া, সেউজীয়া তেজৰ জুৰি তোক লুকুৱাই থওঁ ক'ত (তেজ সেউজীয়া)

সাংস্কৃতিক সংকট আৰু সেই সংকটে জন্ম দিয়া জীৱন চেতনাৰ বাবে শ্ৰমজীৱী মানুহৰ জীৱনৰ প্ৰতি আকুলতা, ভীতিগ্ৰস্ত সৰলতা, সৰ্বাত্মক দুখ-বিষাদৰ মাজত আশাৰ ছবি আদিবোৰে আধুনিকতাবাদৰ পৰৱৰ্তী বিশেষত্বকহে প্ৰকাশ কৰে। আধুনিকতাবাদীসকলৰ জীৱনমুখী চৰিত্ৰ, সৰ্বাত্মক অবিশ্বাসৰ প্ৰতি সমীৰ তাঁতীয়েও সমৰ্থন দিয়া নাই। তাৰ বিপৰীতে আশা আৰু ভৱিষ্যতৰ আহ্বানহে প্ৰকাশ কৰিছে।

ফুলবাৰী ফুলমতী আইনা কিনিবি ক'ত বাবু উতনুৱাহঁতে মউ বিচাৰি আমনি নকৰে য'ত হাটৰ আইনা হাতে হাতে ঘৰ পাই জিলিকিব বৰণ সলাব ফোঁট দিব নয়ন জুৰাব ফুলবাৰীৰ ফুলমতী কাজ কিনিবি ক'ত বাবু উতনুৱাহঁতে মউ বিচাৰি আমনি নকৰে য'ত চকুৰ কাজল ওঁঠৰ হাঁহি বাগিচা উজলিব ঘৰ এৰি উতনুৱাহঁত সুৰৰ নিজৰা হ'ব (ফুলবাৰী ফুলমতী)

সমীৰ তাঁতীৰ কবিতাৰ গুৰুত্বপূৰ্ণ দিশটো হ'ল লোক পৰিৱেশন শৈলীৰ ব্যৱহাৰ। আদিবাসী সমাজখনৰ চিন্তা চেতনাক তাঁতীয়েকবিতাৰ মাজেদি সমাজৰ চকুৰ আগত দাঙি ধৰাৰ যত্ন কৰিছে। আদিবাসী সমাজৰ অকৃত্ৰিম জীৱনবোধ, জীৱন আৰু সংঘাতৰ সহবাসতো ক্লান্ত হৈ নপৰা এচাম মানুহৰ মৰ্মগাঁথা কবিতাৰ মাজত ধ্বনিত হৈছে। য'ত আদিবাসী সমাজখনৰ স্বভাৱ চঞ্চল জীৱন আৰু প্ৰাকৃতিক নৈসৰ্গৰ মাজত শান্তিৰ সন্ধান লক্ষ্য কৰিব পাৰি।

সখী হে নাচত পাহৰ ভোক, গীতত পাহৰ শোক হালি-জালি চোতালতে উলাহ-উতলা মুখ যাওঁ, মৰণৰ দুৱাৰ খুলি যাওঁ খোজে খোজে পোহৰক বাট দেখুৱাওঁ

কি সুৰ বজালি উছৱ হ'ল ৰাতি দেহ মাতাল মন মাতাল

সম্মোহিত মাটি ('কি সুৰ বজালি', *সেউজীয়া উৎসৱ*। পূ.

একেদৰে লোকসমলৰ ব্যৱহাৰৰ প্ৰসংগতো তাঁতীৰ কবিতাই সমালোচকৰ দৃষ্টি আকৰ্ষণ কৰে। সংস্কৃতিক নিজৰ অন্তৰাত্মাৰ মাজত ধাৰণ কৰিব নোৱাৰিলে এনে অনুবাদ সম্ভৱপৰ নহয়। আদিবাসী জীৱনৰ সৰলতাৰ বাবেই কবিতাৰ ভাষাও অকৃত্ৰিম, সাৱলীল আৰু সুন্দৰ। অসমীয়া জীৱনৰ এখন স্পষ্ট ছবি এই কবিতাসমূহৰ মাজত লক্ষ্য কৰিব পাৰি। যিবোৰ ছবিয়ে গ্ৰাম্য জীৱনৰ বিশ্বাস, অবিশ্বাস আৰু অন্ধবিশ্বাসৰ ছবিখনিও প্ৰকাশ কৰে। প্ৰাকৃতিক উপাদানসমূহক মানুহৰ জীৱনৰ লগত ওতপ্ৰোতভাৱে সম্পৰ্কিত কৰি কবি তাঁতীয়ে অসমীয়া কবিতালৈ এক নতুন সুৰৰ আমদানি ঘটাইছে। যি সুৰে আদিবাসী সমাজখনকে নহয় বৰঞ্চ সমগ্ৰ অসমীয়া জাতীয় জীৱনটোকে প্ৰতিভাত কৰিছে।

তোলৈ চাই পথাৰ টোপনি যায় মই তোলৈ উভতি আহোঁ

বনত গোজৰে বনৰজাই ওপৰত সাৰ পায় গোথোৰা ফেঁচাই

কাক শুনালি ৰাতি সুৰে যে শুব নিদিয়ে মোক

('পীৰিতিৰ পোহৰ ছবি', সেউজীয়া উৎসৱ। পূ.

আদিবাসী সমাজখনৰ বেদনা, পোৱা নোপোৱাৰ গ্লানি সমীৰ তাঁতীৰ কবিতাৰ অন্যতম বিষয়। চাহ বাগিচাৰ বনুৱাসকলৰ ওপৰত যুগে যুগে চলি অহা বঞ্চনা আৰু শোষণে মানুহ হিচাপে জীয়াই থকাৰ তেওঁলোকৰ হেঁপাহৰ প্ৰতিয়েই যেন এক ভাবুকি কঢ়িয়াই আনিছে। যুগৰ বঞ্চনা আৰু হুমুনিয়াহ আদিবাসী সমাজৰ যেন এৰাব নোৱাৰা অংগ।

> আপোনাৰ কলঘৰৰ ধোঁৱা গাড়ীৰ ধোঁৱা

সোমাই যায় আমাৰ হাওঁফাওঁৰ ভিতৰেদি আমি পান কৰো ৰঙা চাহপানী চাউল ভজাৰ স'তে আমাৰ দানা হ'ল আটাৰ ভুচি আৰু পোকে খোৱা এমুঠি চাউল হুজুৰ নিচাখাই কথাবোৰ ক'লো দায়-দোষ নধৰিব

('চালাম হুজুৰ, হামি গিৰমিটিয়াৰ বেটা', কদম ফুলাৰ ৰাতি। পৃ.

প্ৰায় দুশবছৰ কাল ধৰি অসমত বসবাস কৰি থকা চাহ বাগিচাৰ লোকসকলক তেওঁলোকৰ প্ৰাপ্য মানৱীয় অধিকাৰৰ পৰা বঞ্চিত কৰি ৰখা হৈছে। বনুৱা, কুলী, লেবাৰ, বাগানীয়া আদিয়েই হৈছে প্ৰধানতঃ তেওঁলোকক আনে দিয়া সম্বোধন। আনৰ বাবে কাম কৰি কৰি কোঙা হোৱা এইসকল মানুহৰ চকুপানীখিনিও যেন বাবু, চৰ্দাৰ অথবা মালিকৰ ওচৰত বন্ধকী গৈ আছে। সমীৰ তাঁতীয়ে তেওঁৰ কবিতাৰ মাজেদি সেই সৰ্বহাৰা, দলিত সমাজখনক প্ৰকাশ কৰিছে।

গোলামৰতো নিজৰ বুলিবলৈ একোকে নাথাকে কেৱল এই দুশ বছৰীয়া হাত দুখনৰ বাহিৰে যি হাতে নিতউ সময়ক টনকিয়াল কৰি গৈ থাকে

দুশটা বছৰ মানেই দুশটা দুৰ্ঘটনা দুশটা দুৰ্ঘটনাই দুশটা প্ৰজন্মৰ দাসত্ব ঘোষণা আৰু সেইবাবেই তুমি দুশটা বছৰৰ যৌনকামনা ('দীঘল দুশটা বছৰ পাৰ হৈ গৈছে', কদম ফুলাৰ ৰাতি। পু.

চাহ বাগিচাৰ অধিবাসীসকলৰ জীৱন আৰু সংস্কৃতিক সমীৰ তাঁতীয়েসুন্দৰকৈ অসমীয়া ভাষালৈ অনুবাদ কৰাৰ দক্ষতা দেখুৱাইছে। আদিবাসী সমাজৰ সাংস্কৃতিক জীৱনবোধৰ প্ৰকাশ কৰিবলৈ যাওঁতে তাঁতীয়েসাৰ্থকভাবেই লোক মটিফসমূহৰ ব্যৱহাৰ কৰিছে। ভাষাতাত্ত্বিক আলোচনাৰ দিশত এনে মটিফসমূহৰ ব্যৱহাৰে স্বকীয়তা দাবী কৰিব পাৰে।

> অ' মোৰ লাল শালুকেৰ ফুল পোহৰত থউকি বাথউ হিয়া

জৰিমনাও দিম বদনামীও হ'ম ওৰেদিন জল ভৰি ভৰি ফুলি থাক

তোৰ বাটলৈ এভাগ ৰাইজলৈ তিনি ভাগ ঈশ্বৰৰ পৰা খুজি ল'লো দুখন হাত

('লাল শালুকেৰ ফুল', কদম ফুলাৰ ৰাতি। পৃ.)

আদিবাসী জীৱন চেতনাৰ প্ৰকাশৰ ক্ষেত্ৰতো কবিতাসমূহে সাৰ্থকতা দাবী কৰিব পাৰে। তাঁতীয়ে আদিবাসী সংস্কৃতিৰ গ্ৰহণ আৰু অনুবাদৰ জৰিয়তে অসমীয়া কবিতাৰ পাঠকৰ আগত সেই সমাজৰ হাহাকাৰক বলিষ্ঠ ৰূপত প্ৰকাশ কৰাত সফলতা দেখুৱাইছে। যাৰ বাবে আদিবাসী সমাজৰ বেদনা কেৱলমাত্ৰ আদিবাসী সমাজৰ মাজতে সীমাবদ্ধ হৈ নাথাকি সাৰ্বজননীন ৰূপ লাভ কৰিছে।

> 'ক'লৈ যাবি ভোক ? ৰাতি দুপৰ। ডাইনী পিশাচিনীৰ মাত বাট জানো চিনি পাৱ? তেজৰ নিচাত তেজ। ৰৈ যা ইয়াতে। কাইলৈ দেখুৱাম অৰ্জুন ঘাটোৱাৰৰ ঘৰ। বুঢ়াই হয়তো জানে। ক'ত শিশুবোৰৰ কবৰ। তই এবাৰ কমনৱেলথক ক'বি। আঁৰি দিব ফলক। পৰ্যটিকে আহি চাব। দেশে দেশে বিয়পিব শোক। সুন্দৰ খবৰ। ('ভোকৰ স'তে আলাপ', কদম ফুলাৰ ৰাতি। পু.

শব্দ চয়ন আৰু কবিতাৰ বাক্য গাঁথনিৰ মাজত অসমৰ সাংস্কৃতিক বোধ এটা সমীৰ তাঁতীৰ কবিতাৰ মাজত প্ৰত্যক্ষ কৰিব পাৰি।

আৰু কতকাল তোমালৈ বাট চাই ৰ'ম
দিন যায় ৰাতি যে যায় চকুত টোপনি নাই
অ' মোৰ সোণতৰা, সোণত সুৱগা মাটিডৰা
শইচৰ বাবে কলিজাৰ তেজ ঢালি দেহ আৰু ভাগৰুৱা
('বিষাদ সংগীত- , প.

সমীৰ তাঁতীৰ কবিতাত ব্যৱহাৰ হোৱা আদিবাসী সমাজ-সংস্কৃতিৰ লগত জড়িত শব্দ আৰু বাক্যাংশক আলোচনাৰ বাবে উল্লেখ কৰিব পাৰি—

কলম কৰা হাড়, টুকুৰী, কলঘৰ (এখিলা পাত সেউজীয়া), গিৰমিটিয়া, আসাম, হে নিঠুৰ শ্যাম(সহজ আছিলা বাবে), ৰঙা চাহপানী, কেঁচাপাতৰ গোন্ধ, হাড়িয়াৰ ৰাগি(ওৰেনিশা বাগিচাৰ মাজেৰে), বুমইৰ, তানা না না নাৰে নাৰে, অহিৰা (মোৰ ঝুমইৰ), ৰামৰাই বুঢ়া, খোপাত চাহফুল, ৰঙা পাৰীৰ শাৰী, সেউজীয়া ব্লাউজ (মোৰ আই), শিৰীষ (তোৰ শিৰীষৰ দৰে নিজান গা), মুণ্ডা লাইনৰ গৰখীয়া, টুচু সন্ধ্যা, মাৰাংবুৰ আমাৰ পিতা, মহুৱা, আয়ৰে বাণ্ডা শিয়াল, ফুলবাৰীৰ ফুলমতী, বাবু, পায়েল, (ফুলবাৰী ফুলমতী), ঝুমইৰ (ভোকৰ স'তে আলাপ), শিবু মাৰাণ্ডি, পৰব (এটা নিমাওমাও সন্ধিয়া), মাদল, হজুৰ, কিৰিয়া,

গোলাম (কোম্পানীলৈ আর্জি), চর্দাৰৰ জীওমনি, লাল শালুকেৰ ফুল, লাইনে লাইনে লোল শালুকেৰ ফুল), কদম ফুলাৰ ৰাতি, মেঘৰ ফটিকা, ঝুমইৰ (কদম ফুলাৰ ৰাতি), ক'লা চামৰাৰ কুলী, চাহপাতৰ পেটি (ক'লা চামৰাৰ কুলী, কি খবৰ), চাওঁতাল চিকাৰী, মাদুলি, ঘাঁহ ফুল, কিৰীটি (মন গহনত চাওঁতাল চিকাৰী), মুংৰি মেম মোৰ সপোনত হাঁহা; আইনা দেখে খোপা বান্ধে, গেন্ধাফুল (আইনা দেখে খোপা বান্ধে); চাঙাৎ (বন্ধু, লগৰীয়া), অ' ভাই গানেৰ গলা শুখায়ে গেল' কাঁহা খুজে পাবি ৰে, গান গাঁহলে (কালবেলা তুমি নিহত হ'লা); চালাম হুজুৰ, হামি গিৰমিটিয়াৰ বেটা, চল মিনি আসাম যাব, গেন্দাফুল, ধনী দেশে বড় দুখ ৰে, মহুৱা, পৰীয়া, শিৰীষ, ধনী (প্রিয়তমা), (চল মিনি আসাম যাব); বুঢ়া শিৰীষৰ ছাঁ; চাফ্রাই বাগানৰ পাগলী চুকুৰমণি বুঢ়ী, ফাল্তু; বাদুলা, মনাবাৰীৰ, চমছি, বুঢ়ী গোঁসানীৰ থান, মেথনিৰ মুগীঁফুল (হাদয়ৰ গান); কাঁশীফুল, কৰম পৰব, সোণামণি, ডমকচ (কাঁশীফুলবোৰ আকউ ফুলিছে), মাংতিয়া, বিৰছা, ৰাউতিয়া, ৰাইমতী, চুলাইৰ ভাটী, বাৰ ভেটি, অ'বগ, হুলুলুলুলুলুপ্ (স্বপ্নগাথা), মাংতিয়া চর্দাৰ, ইনজৰ (পোহৰ)।

সমীৰ তাঁতীয়ে নিজেই কবি, কবিতা আৰু ভাষাৰ সন্দৰ্ভত দিয়া ব্যক্তব্যই তেওঁৰ কাব্যিক মনোভংগী গঠনৰ আঁৰৰ ব্যাখ্যা দাঙি ধৰে।

"কবি, কবিতা আৰু ভাষা যিহেতু এক নিৰ্দিষ্ট সমাজ আৰু নিৰ্দিষ্ট ইতিহাসৰ ফচল, সেইবাবে যেতিয়া কবি সমাজ আৰু ইতিহাসৰ মাজেৰে শাশ্বতৰ ব্যাখ্যা বহে, তেতিয়া তেওঁৰ ভাষাত একেলগে প্ৰতিধ্বনিত হয় আনন্দ আৰু বিষাদৰ সুৰ লহৰী। কবিয়ে অনন্ত কাল জুৰি তেওঁৰ যাদুকৰী ভাষা আৰু উপমাৰে আপোন সন্তাক মুক্ত কৰি আন এটা সন্তাত প্ৰৱেশ কৰে যাতে নিজৰ যুগটোক অন্তহীন অস্থিৰতা, স্থৱিৰতা আৰু দাসত্বৰ পৰা মুক্ত কৰিব পাৰে। নিজে সীমাহীন দুখ-যন্ত্ৰণাত নিমজ্জিত হৈ কবিয়ে প্ৰতিনিয়ত লক্ষ্য ৰাখে সময়ৰ গতিবিধিৰ ওপৰত। কবি কেৱল আপোন যুগৰ ওচৰতহে জবাবদিহি; আন কাৰো ওচৰত নহয়।" (তাঁতী, ভাষণ)

৩.০০ উপসংহাৰ ঃ

আধুনিকতাবাদী অসমীয়া কবিতাত নতুন ৰং আৰু বিষয়ৰ বৈচিত্ৰ্যৰে সমীৰ তাঁতীয়ে কবিতা সমৃদ্ধ কৰিলে। আদিবাসী সমাজখনৰ সামাজিক, অৰ্থনৈতিক, ৰাজনৈতিক দিশৰ লগতে গ্ৰাম্য চেতনা, শতিকা জুৰি চলি অহা শোষণ আৰু বঞ্চনাৰ ছবিখন প্ৰকাশ কৰিছে। আদিবাসী সমাজৰ সংস্কৃতিৰ পৰিচয় দিবৰ বাবে সহজ সৰল উপাদান, টুকুৰা টুকুৰ ছবিৰ লগতে চাহ বাগিচাৰ প্ৰাকৃতিক নৈসৰ্গৰ ছবিখনে পাঠকৰ চকুৰ আগত এখন অন্য জগত উদ্ভাষিত কৰে। শব্দ প্ৰয়োগৰ দক্ষতা, অনুভূতিৰ প্ৰকাশত স্বভাৱজাত সৰলতা আৰু সৰ্বহাৰাৰ আন্তজাৰ্তিক মৰ্মবােধৰ প্ৰকাশে তাঁতীৰ কবিতা সমৃদ্ধ কৰিছে। অসমীয়া ভাষাত ৰচিত হলেও

ভাষাৰ ব্যৱহাৰ আৰু চিত্ৰকল্পসমূহে আদিবাসী সমাজ আৰু সংস্কৃতিৰ ছবিখন সাৰ্থক ৰূপত প্ৰকাশ কৰে। সংস্কৃতিৰ অনুবাদৰ প্ৰসঙ্গত সেয়েহে সমীৰ তাঁতীৰ কবিতাৰ আলোচনা সাহিত্য সমালোচনা তথা ভাষাতাত্ত্বিক দৃষ্টিকোণৰ পৰা গুৰুত্বপূৰ্ণ বিষয় হিচাপে চিহ্নিত হ'ব পাৰে।

প্রসঙ্গ টোকা আৰু গ্রন্থপঞ্জী ঃ

আহমেদ, কামালুদ্দিন। *আধুনিক অসমীয়া কবিতা*।প্রথম প্রকাশ।গুৱাহাটীঃ বনলতা, ২০০৫।প্রকাশিত।

ডেকা, হৰেকৃষ্ণ। *আধুনিকতাবাদ আৰু অন্যান্য প্ৰবন্ধ*। প্ৰথম প্ৰকাশ১৯৯৮। গুৱাহাটী ঃ আঁক-বাঁক সংস্কৰণ, ২০১১। প্ৰকাশিত।

তাঁতী, সমীৰ। বিষয় দুৰ্ভিক্ষ। গুৱাহাটীঃ ষ্টুডেন্টচ্ষ্ট'ৰচ, ১৯৯৪। প্ৰকাশিত।
——। সেউজীয়া উৎসৱ। গুৱাহাটীঃ লয়াৰ্চ বুক স্টল, । প্ৰকাশিত।
——। আনন্দ আৰু বেদনাৰ বৈভৱ। গুৱাহাটীঃ লয়াৰ্চ বুক স্টল, । প্ৰকাশিত।

——। উইলিয়ামছন মেগৰ শৈক্ষিক ন্যাসে প্ৰদান কৰা বৰ্ষৰ অসম উপত্যকা

সাহিত্য বঁটা গ্ৰহণ কৰি দিয়া ভাষণ, শব্দৰ খেতি আৰু যুদ্ধকালীন সমাজ।

——। কদম ফুলাৰ ৰাতি। গুৱাহাটীঃ বনলতা, পৰিৱৰ্ধিত সংস্কৰণ, । প্ৰকাশিত। বৰকটকী, অৰিন্দম। অনুশীলন। নগাঁওঃ ক্ৰান্তিকাল প্ৰকাশন, ২০১০। প্ৰকাশিত। বৰগোহাঞিং, হোমেন। অসমীয়া সাহিত্যৰ বুৰঞ্জী। ষষ্ঠ খণ্ড। প্ৰথম প্ৰকাশ১৯৯৩, গুৱাহাটীঃ আনন্দৰাম বৰুৱা ভাষা-কলা-সংস্কৃতি সংস্থা। দ্বিতীয় প্ৰকাশ, ২০১২। প্ৰকাশিত।

বৰা, ধনী। *বিদায় আধুনিকতাবাদ*। গুৱাহাটী। আঁক-বাঁক, ২০১০। প্ৰকাশিত। বৰা. প্ৰভাত। *যথাৰীতি*। গুৱাহাটী। আঁক-বাঁক, ২০১৩। প্ৰকাশিত।

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জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পৰ বিশেষত্ব

পৰী বৰা মিতালী গোৱালা

সংক্ষিপ্তসাৰঃ

জ্যোতিপ্ৰসাদ আগৰৱালা বহুমুখী প্ৰতিভাৰ অধিকাৰী। তেওঁৰ সৃজনীশীল প্ৰতিভা, ব্যক্তিত্ব আৰু সৃষ্টিকৰ্মই অসমীয়া জাতীয় জীৱনৰ পথ প্ৰদৰ্শন কৰি আছে। আগৰৱালাৰ সাহিত্যিক জীৱনৰ আন এক সৃষ্টি হৈছে গল্প সাহিত্য। উল্লেখযোগ্য যে, সংখ্যাগত দিশৰ পৰা জ্যোতিপ্ৰসাদৰ গল্প মুঠতে নটাহে। তদুপৰি সাহিত্য আৰু সংস্কৃতিৰ অন্যান্য দিশত লাভ কৰা সফলতাৰ দৰে গল্প ৰচনাত বিশেষ সফলতা লাভ কৰিব নোৱাৰিলে। অৱশ্যে, কাহিনী গ্ৰন্থন, চৰিত্ৰ নিৰ্মাণ আৰু সামগ্ৰিক আবেদনৰ দিশৰ পৰা গল্পকেইটাক সফল সৃষ্টি বুলি কব পাৰি। জ্যোতিপ্ৰসাদৰ গল্পসমূহত প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনা, গ্ৰাম্য জীৱন চিত্ৰণ, নাৰী চৰিত্ৰৰ প্ৰাধান্য, ৰোমাণ্টিকতা, বনগীত, লোকগীতৰ প্ৰয়োগ আৰু ৰসৰ প্ৰাধান্য ইত্যাদি বিশেষত্ব পৰিলক্ষিত হয়। আমাৰ আলোচনা পত্ৰখনিত জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পৰ বিশেষত্ব সম্পৰ্কে আলোচনা কৰিবলৈ প্ৰয়াস কৰা হৈছে।

সূচকশব্দ ঃ গল্প সাহিত্য, নাৰী চৰিত্ৰ, লোকগীত

০.০০ অৱতৰণিকাঃ

জ্যোতিপ্ৰসাদ আগৰৱালাৰ বহুমুখী প্ৰতিভাৰ আকৰ। তেখেতৰ সূজনীশীল প্ৰতিভা, ব্যক্তিত্ব আৰু সৃষ্টিকৰ্মই অসমীয়া জাতীয় জীৱনৰ পথ প্ৰদৰ্শন কৰি আছে। জ্যোতিপ্ৰসাদে একেধাৰে নাট্যকাৰ, গীতিকাৰ, সুৰকাৰ, নৃত্যশিল্পী, বোলছবি নিৰ্মাতা, স্থাপত্য শিল্পী, শিশু সাহিত্যিক, কবি, সংস্কৃতিৰ সাধক হিচাপে স্ব-প্ৰতিভাৰ পৰিচয় দিয়াৰ লগতে গল্পকাৰ হিচাপেও পৰিচয় দাঙি ধৰি গৈছে। উল্লেখযোগ্য যে, সংখ্যাগত দিশৰ পৰা জ্যোতিপ্ৰসাদৰ গল্প মুঠতে নটাহে। তদুপৰি, সাহিত্য আৰু সংস্কৃতিৰ বিবিধ বিধানসমূহৰ ৰচনাত লাভ কৰা সফলতাৰ দৰে গল্প ৰচনাৰ ক্ষেত্ৰত তেওঁ বিশেষ সফলতা লাভ কৰিব নোৱাৰিলে। অৱশ্যে কাহিনী গ্ৰন্থন, চৰিত্ৰ নিৰ্মাণ আৰু সামগ্ৰিক আৱেদনৰ দিশৰ পৰা গল্পকেইটাক সফল সৃষ্টি বুলি ক'ব পাৰি।

০.০১ অধ্যয়নৰ গুৰুত্ব আৰু উদ্দেশ্যঃ

জ্যোতিপ্ৰসাদ আগৰৱালাৰ অন্যান্য সৃষ্টিৰাজিৰ সম্পৰ্কে হোৱা আলোচনাৰ দৰে গল্পৰ আলোচনা বিশেষ হোৱা নাই। তদুপৰি তেখেতৰ গল্পসমূহ সুকীয়া বিশেষত্বৰে পূৰ্ণ। সেয়ে তেখেতৰ গল্পৰ বিশেষত্ব সম্পৰ্কীয় আলোচনাৰ যথেষ্ট গুৰুত্ব আছে। জ্যোতিপ্ৰসাদৰ গল্পৰ বিশেষত্ব সম্পৰ্কে বিচাৰ কৰাৰ উদ্দেশ্যেৰেই এই পত্ৰখনি প্ৰস্তুত কৰা হৈছে।

০.০৩ অধ্যয়নৰ পৰিসৰ আৰু পদ্ধতিঃ

জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্প যিহেতু মুঠতে নটাহে। সেয়ে, আমাৰ আলোচনাৰ পৰিসৰত আটাইকেইটা গল্পকে সামৰি লোৱা হৈছে।

প্ৰস্তাৱিত আলোচনাৰ পত্ৰখনি প্ৰস্তুত কৰিবলৈ বৰ্ণনাত্মক আৰু বিশ্লেষণাত্মক পদ্ধতি অৱলম্বন কৰা হৈছে।

০.০৪ মূল আলোচনাঃ

১.০১ জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্প ঃ

জ্যোতিপ্ৰসাদ আগৰৱালা ৰচিত গল্পকেইটা হৈছে— 'ৰূপহী', 'বগীতৰা ', 'সোণতৰা', 'সোণটিৰ অভিমান','যুঁজাৰু', 'সতীৰ সোঁৱৰণী', 'সন্ধ্যা', 'প্ৰত্নতাত্ত্বিকৰ কলাঘুমটি' আৰু 'নীলা চৰাই'। 'ৰূপহী' গল্পটোত এটা প্ৰেমৰ কাহিনী পোৱা যায়। কাহিনীৰ নায়ক নায়িকা বেণু আৰু ৰূপহী। ৰূপহীৰ অভিভাৱকে তাইক প্ৰেমিক বেণুলৈ বিয়া নিদি একে গাঁৱৰে কলীয়ালৈ দিবলৈ স্থিৰ কৰে আৰু তেতিয়াই ৰূপহীয়ে নৈত জাপ দি প্ৰাণ ত্যাগ কৰে।

'বগীতৰা' গল্পটোৰ নায়িকা বগীতৰা দুখীয়া ঘৰৰ ছোৱালী। বগীতৰাই মাক বাপেক কেও কিছু নোহোৱা দুখীয়া মাউৰা ল'ৰা বনমালীক ভাল পায়। কিন্তু বগীতৰাৰ বুঢ়ীমাকে তাইক গাঁওখনৰ ধনী মুখিয়াল মানুহ ৰুদৰামলৈ বিয়া দিব খোজে। প্ৰথম অৱস্থাত ৰুদৰামে বগীতৰাৰ ৰূপ সৌন্দৰ্যৰ প্ৰতি আকৃষ্ট হৈছিল যদিও পিছত বনমালী আৰু বগীতৰাৰ প্ৰেমৰ গভীৰতাক উপলব্ধি কৰি বনমালীৰ লগতে বিয়াৰ দিন ঠিক কৰাৰ কথা কয়।

'সোণতৰা' নটা খণ্ডৰ এটা দীঘল গল্প। গল্পটোৰ নায়িকা সোণতৰাই পূজা চোৱাৰ উদ্দেশ্যে বৰদেউতাকৰ ঘৰলৈ যায়। তাতে লগ পোৱা চন্দ্ৰনাথে তাইৰ সতীত্ব নস্ট কৰাত মাক বাপেক তাইক ঘৰৰ পৰা উলিয়াই দিয়ে। তাই ওচৰৰ গাঁৱৰ এগৰাকী বুঢ়ীৰ ঘৰত আশ্ৰয় লয় আৰু তাতে তাই এজনী মৃত ছোৱালী জন্ম দিয়ে। বুঢ়ী গৰাকীৰ মৃত্যুৰ পাছত তাই আন এঘৰ মানুহৰ ঘৰত আশ্ৰয় লয়। সেই ঘৰৰে বুঢ়া-বুটীৰ পুতেক গোলাপে তাইক বিয়া কৰাবলৈ মন কৰে। এবাৰ গোলপৰ ঘৰত সকাম পাতোতে ভকতে তাইক চিনি পাই

সকলোকে তাইৰ অতীতৰ কথা কৈ দিয়ে। তেতিয়া তাই আত্মহত্যা কৰিবলৈ ওলাই যায় যদিও গোলাপে তাইক উদ্ধাৰ কৰি নতুন জীৱন দিয়ে।

'সোণটিৰ অভিমান' এটা শিশু গল্প। নায়ক সোণটিৰ মাক নাই, মাহীমাক আছে। সি অঘাইটং যদিও মৰম লগা। এদিন মাহীমাকৰ ল'ৰাৰ লগত আম এটাৰ কাৰণে কাজিয়া লগাত মাহীয়েকে তাক খুউব পিটিলে। বাপেকেও পাছত একো বিচাৰ নকৰি তাক মাৰিলত পিছদিনা সি ঘৰৰ পৰা ওলাই নৈৰ পাৰে পাৰে গুছি গ'ল। ক'ত গ'ল কোনেও উলিয়াব নোৱাৰিলে।

'যুঁজাৰু' গল্পটোৰ পটভূমি ফ্ৰান্স। গল্পটোত অসমীয়া সৈনিক বীৰহুৱে ফ্ৰান্সৰ স্বাধীনতা যুঁজত অংশ গ্ৰহণ কৰিবলৈ যায়। সি গাঁৱৰে ছোৱালী ৰূপহীক ভাল পায় আৰু সিহঁতৰ বিয়াও থিক হৈ আছে। ইফালে ফ্ৰান্সলৈ গৈ নাৰ্ছমিছ এনাকো ভাল পায়। শেষত বীৰহুৱে যুঁজতে মৃত্যুবৰণ কৰে।

'সতীৰ সোঁৱৰণী' গল্পটো অসমৰ বৰলুইতৰ পাৰৰ অসমৰ গ্ৰাম্য সমাজ আৰু অসমৰ সামন্তব্যুগীয় পটভূমিত ৰচিত। গল্পটোত চম্পক আৰু মালতী স্বামী-স্ত্ৰী। এদিন মালতীয়ে নৈৰ ঘাটলৈ পানী আনিবলৈ যাওঁতে ৰজাৰ বিষয়া হৰি হাজৰিকাই ধৰি নি ৰজাক দিয়ে। চম্পকে মালতীক বিচাৰি গৈ ৰজাৰ হাতত ধৰা পৰে। ৰজাই মালতীক চম্পক তাইৰ কোন হয় সোধাত মালতীয়ে কোনো নহয় বুলি কয়। তেতিয়া ৰজাই চম্পক যদি তাইৰ সাঁচাই কোনো নহয় তেন্তে তাইক তাৰ শিৰচ্ছেদ কৰিবলৈ কয়। তেতীয়া তাই তৰোৱালখন লৈ নিজৰ বৃকৃত বহুৱাই লয় আৰু ৰজাৰ চাওদাঙ্কে চম্পকৰ শিৰচ্ছেদ কৰে।

'সন্ধ্যা' গল্পটো মানৰ অসম আক্ৰমনৰ পটভূমিত ৰচনা কৰা হৈছে। সোণপাহী আৰু ককায়েক ৰুদ্ৰকান্তৰ মাজেদি অসমত মানৰ আক্ৰমনৰ ভয়াবহতা প্ৰদৰ্শন কৰিবলৈ যত্ন কৰা হৈছে। ৰুদ্ৰকান্তই মানৰ হাতৰ পৰা সোণপাহীৰ সতীত্ব ৰক্ষা কৰিব নোৱাৰিলে আৰু দেশখনকো উদ্ধাৰ কৰিব নোৱাৰিলে।

জ্যোতিপ্ৰসাদ 'প্ৰত্নতাত্ত্বিকৰ কলাঘুমটি' গল্পটো অগতানুগতিক। গল্পটোত লেখকে নিজে এজন তত্ত্ববাগীশ প্ৰত্নতাত্ত্বিকৰ চৰিত্ৰৰূপে আত্মপ্ৰকাশ কৰিছে আৰু তাৰ বিপৰীতে এজন শিলাকুটী ডেকাক যথাৰ্থ শিল্পীৰূপত আত্মপ্ৰকাশ কৰোৱাইছে। প্ৰকৃত শিল্পী শিলাকুটীজনৰ সাধনালব্ধ শিল্প-প্ৰতিভা স্বচক্ষে দৰ্শন কৰাৰ পিছতহে সাধনাবিহীন তত্ত্ববাগীশৰ কলাঘুমটি ভাগিছে।

'নীলা চৰাই' এটি শিশু গল্প। গল্পটোত তিলতিল আৰু মিতিল নামৰ দুটি শিশু চৰিত্ৰই নীলা চৰাইৰ সন্ধান কৰিছে। কিন্তু প্ৰকৃত নীলা চৰাইৰ সন্ধান ক'তো নাপালে।

জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পসমূহত প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনা, গ্ৰাম্য জীৱন চিত্ৰণ, বনগীত, লোকগীতৰ প্ৰয়োগ, নাৰী চৰিত্ৰৰ প্ৰাধান্য, নৰ-নাৰীৰ প্ৰেম, শিশু মনস্তত্ত্ব আৰু ৰসৰ প্ৰাধান্য প্ৰকাশ ইত্যাদি বিশেষত্ব পৰিলক্ষিত হয়। তলত এই বিশেষত্ব সমূহ আলোচনা কৰা হ'ল।

১.০২ জ্যোতিপ্ৰসাদৰ গল্পত প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনাঃ

জ্যোতিপ্ৰসাদৰ গল্পত প্ৰাকৃতিক দৃশ্যৰ মনোমোহা বৰ্ণনা পোৱা যায়। এই ক্ষেত্ৰত 'ৰূপহী', 'বগীতৰা', 'যুঁজাৰু', 'সন্ধ্যা' আদি গল্প উল্লেখযোগ্য। প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনাই তেখেতৰ গল্পসূহক এক সুকীয়া মাত্ৰা প্ৰদান কৰিছে। তেখেতৰ 'ৰূপহী' গল্পটোত প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনা পোৱা যায় এনেদৰে—

"সেই সৰু টিলাটি, তাৰ তলত কোমল সেউজীয়া বননিখনি, ওখ ওখ গছ কেজুপি, বিশাল সেই ফটফটীয়া জোনৰ লুইতখনি, তাৰ পাৰে পাৰে যুগান্তৰৰ ডাঙৰ ডাঙৰ নীলা গছকেশাৰী আৰু দূৰ দূৰণিৰ নীলা পৰ্ব্বতৰ আঁৰত মুখ লুকোৱা সেই কম্পিত দেৱ দেৱতাৰ ৰঙা ঘূৰণীয়া মুখখনি, নীলা সোণোৱালী পাটলি পিন্ধা ডাৱৰকেডুখৰি কোনে পাহৰিৱ?" (গোহাঁই,২৭০)

গল্পটোৰ আৰম্ভণিতে প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনাৰ জৰিয়তে নিৰ্মাণ কৰা পৰিৱেশ চিত্তাকৰ্ষক হৈছে।

'প্ৰত্নতাত্ত্বিক কলাঘুমটি' আৰু 'নীলা চৰাই'ৰ বাহিৰে আটাইকেইটা গল্পতে নদীৰ বৰ্ণনাই গুৰুত্ব লাভ কৰা দেখা যায়। লুইত পৰীয়া সৌন্দৰ্যৰ বৰ্ণনাই গল্পকেইটাক মনোমোহা কৰি তুলিছে। অৱশ্যে কেইবাটাও গল্পত নায়িকাই জীৱনৰ ওচৰত হাৰ মানি নৈত আত্মজাহ দিছে। 'যুঁজাৰু' গল্পত প্ৰাকৃতিক বৰ্ণনা পোৱা যায় এনেধৰণে—

"দুপৰীয়া লুইতখন যেন এখন বৰ ডাঙৰ দাপোণ। একেবাৰে শান্ত। তাত সূৰ্য্যৰ উজ্জ্বল কিৰণ জকমকীয়া কৰিছে। লুইতৰ বহল বুকুত সিপাৰৰ পৰ্ব্ববোৰৰ নীলা ছাঁবোৰ পৰি এখনি সুন্দৰ ছবি বিচিত্ৰ কৰিছে। বৰ সুন্দৰ ধুনীয়া। কিন্তু বৰ চকুত লগা।"(গোহাঁই,২৯৫)

জ্যোতিপ্ৰসাদ আগৰৱালাই প্ৰতিটো গল্পতে প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনা সুন্দৰ ৰূপে উপস্থাপন কৰিছে। 'সন্ধ্যা' গল্পৰ মাজতো ইয়াৰ প্ৰতিফলন দেখা যায়। যেনে—

"গাঁওখন যোল বছৰীয়া গাভৰুজনীৰ দৰে হাঁহি-খিকিন্দালি কৰি চাৰিওফালে পথাৰেৰে যেৰ খাই শেলুবৈ বন্ধ যোৱা কোমল কনপতীয়া বৰণৰ পানীৰ মাজত যোৰ সেউজীয়া বহল পদুম পাতখিলাৰ দৰে তিৰবিৰাই আছিল।"(গোহাঁই.৩০৫)

'বগীতৰা' গল্পৰ মাজতো প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনা সুন্দৰ ৰূপত উপস্থাপন হোৱা দেখা যায়। "গাঁওখন দেখিলে, ওচৰত লুইতখন দেখিলে আৰু তাৰ চাৰিওফালে হাবিৰ মাজত গাঁৱৰ জুপুৰি ঘৰবোৰ দেখিলে দূৰৰপৰা এখন ছবি যেন লাগে। গধূলি যেতিয়া সন্ধিয়া আকাশত আখলঘৰৰ ধোৱাবোৰ পাকখাই খাই উৰি যায় তেতিয়া এনেহে লাগে যেন ভাগৰুৱা গাঁওখনৰ অৱসাদৰ নিশাবোৰে গাঁওখনক জিৰণি দি উৰি গৈছিগৈ।"(গোহাঁই,২৭৭)

'প্ৰত্নতাত্বিক কলাখুমটি' আৰু 'নীলা চৰাই'ৰ বাহিৰে আটাইকেইটা গল্পতে নদীৰ বৰ্ণনাই গুৰুত্ব লাভ কৰা দেখা যায়। লুইখনৰ সৌন্দৰ্যৰ বৰ্ণনাই গল্পকেইটাক মনোমোহা কৰি তুলিছে।

'বগীতৰা' গল্পত লুইতৰ বৰ্ণনা এনেদৰে পোৱা যায়—
'লুইত কিন্তু বৈয়েই থাকিল। ৰৈ অলপো নুশুনিলে। এই প্ৰেমিকাৰ হাহুতাহুলৈ অলপো কাণ নকৰিলে। কত শতাব্দী ধৰি, কত যুগ ধৰি, লুইতে
কত প্ৰেমিকৰ এনে হা হুতাহ সোঁতত উটাই নি সাগৰত বিয়পাই দিছেগৈ
চাগৈ, তাৰ কি লেখ জোখ আছে। লুইতৰ মনত এই দুখীয়া-নিছলা প্ৰেমিক
নাৱৰীয়া মহাপ্ৰেমিকৰ প্ৰেম এটা ধূলিকণা নহয় জানো?"(গোহাঁই,২৭৮)

লুইতৰ বৰ্ণনা সুন্দৰ ৰূপত উপস্থাপন কৰা জ্যোতিপ্ৰসাদ আগৰৱালাই কেইটাও গল্পত নায়িকাই জীৱনৰ ওচৰত হাৰ মানি নৈত আত্মজাহ দিছে। অৰ্থাৎ জ্যোতিপ্ৰসাদে গল্পসমূহত লুইতখনক গুৰুত্বপূৰ্ণ স্থান দিছে।

১.০৩ জ্যোতিপ্রসাদ গল্পত গ্রাম্য চিত্রন ঃ

জ্যোতিপ্ৰসাদৰ 'প্ৰত্নতাত্ত্বিকৰ কলাঘুমটি' গল্পটিৰ বাহিৰে আটাইকেইটা গল্পতে গ্ৰাম্য জীৱন চিত্ৰিত হৈছে। তেখেতৰ অধিকাংশ গল্পৰ চৰিত্ৰই গাঁৱলীয়া জীৱনক প্ৰতিনিধিত্ব কৰিছে। গাঁৱলীয়া জীৱনৰ সহজ সৰলতা চৰিত্ৰকেইটাৰ মাজেৰে ফুটি উঠা দেখা যায়। ৰূপহী, সোণতৰা, বগীতৰা, বনমালী, বেণু ইত্যাদি চৰিত্ৰ এই ক্ষেত্ৰত উলেখযোগ্য। 'বগীতৰা' গল্পটোত গ্ৰাম্য জীৱন চিত্ৰিত হৈছে এনেদৰে—

"গাঁওখন বৰ দুখীয়া। মানুহবিলাক সৰল। বৰ্ত্তমান সভ্যতাৰ চমক্এতিয়াও গাঁৱত লগাহিনাই। মানুহবিলাক সদায় মাছ মাৰিবলৈ যায়। নাৱেৰে মাছ নি বজাৰত বেচেগৈ।...গধূলি যেতিয়া সন্ধিয়া আকাশত আখলঘৰৰ ধোঁৱাবোৰ পাক খাই খাই উৰি যায় তেতীয়া এনেহে লাগে যেন ভাগৰুৱা গাঁওখনৰ অৱসাদৰ নিশাহবোৰ গাঁওখনক জিৰণি দি উৰি গৈছেগৈ।"(গোহাঁই,২৭৬) 'ৰূপহী' গল্পত গ্ৰাম্য জীৱন চিত্ৰিত হৈছে এনেদৰে—

''ন বছৰৰ ন দিনে ঘৰে ঘৰে ন ৰং চৰাই যাবলৈ খোজ দিলে। ঢোলৰ মাতো লাহে লাহে কমি আহিল।গধূলি গৰুৰ 'হাস্বা', 'হাস্বা' ৰৱে গাঁওখনৰ নীৰৱতা ভাঙিলে। গৰখীয়া ল'ৰাৰ বাহীৰ মাত এবাৰ দুবাৰ বাজি উঠিল। দূৰৰ ম'হ গুৱালৰ এটা দুটা চিঞৰে নৈৰ পাৰৰ ম'হবোৰৰ কাণ থিয় কৰি তুলিলে। গধূলি হৈ আহিল।"(গোহাঁই.২৭৪)

'সতীৰ সোঁৱৰণী' গল্পত প্ৰকাশিত গ্ৰাম্য জীৱনৰ চিত্ৰ-'লুইতৰ পাৰত পৰ্বতৰ ওচৰৰ সৰু গাঁওখনি। দূৰত নিজৰাৰ কাষত সৰু পজাঁ। চৰাইৰ গান, নিজৰাৰ কুলু ধ্বনি, গছৰ ছাঁ, শ্যামল শস্যক্ষেৰ চাৰিওফালে কেৱল শোভা কেৱল সঙ্গীত।"(গোহাঁই.৩০২)

১.০৪ জ্যোতিপ্ৰসাদৰ গল্পত বনগীত, লোকগীতৰ প্ৰয়োগঃ

জ্যোতিপ্ৰসাদৰ গল্পকেইটাৰ মাজত তেখেতৰ গীতিকাৰ ৰূপটোৰ পৰিচয় পোৱা যায়। তেখেতৰ নাটকসমূহৰ দৰে গল্পসমূহৰ মাজতো গীতে প্ৰাধ্যন্য লাভ কৰিছে বনগীত, লোকগীত আৰু বিহুগীত আদিৰ প্ৰয়োগৰ জৰিয়তে গল্পসমূহত এটা সুন্দৰ পৰিৱেশ ৰচনা হোৱাৰ লগতে গল্পসমূহ আকৰ্ষণীয় হৈ উঠিছে। 'ৰূপহী', 'বগীতৰা', 'সন্ধ্যা' আদি গল্প এই ক্ষেত্ৰত উল্লেখযোগ্য। তলত 'সন্ধ্যা' গল্পটোত প্ৰয়োগ হোৱা এফাঁকি বনগীত তুলি দিয়া হ'ল—

"দেহি ঐ। দুৰৈৰ গাঁৱেখনি

ধন-ধানে পুৰে

নিমাত মৰিশালী হ'লে

আবৰী মানে পাই

ধনে সোণে চুহি

পুৰি ছায়ে কৰি গ'ল।"(গোহাঁই,৩০৫)

'বগীতৰা' গল্পত প্ৰয়োগ কৰা বিহুগীতটো হ'ল—

"মনে আজিৰ দিনা

ইচাটি বিচাটি

বিহুৰে বাতৰি পাই:

ৰঙালী বিহুটি

আহে ৰঙে কৰি

গাতে উৱাদিহেনাই।"(গোহাঁই,২৮২)

'ৰূপহী' গল্পত গীতৰ প্ৰাধান্য বহু বেছি। গল্পটোত প্ৰয়োগ হোৱা বনগীত এটা হ'ল—

'বননিৰ চৰাই তই

কিনো গীত গাৱ ঐ।

মন মোৰ বলিয়া কৰ.

কিনো ৰং চাৱ তই

কিনো গীত গাৱ ঐ উৰি গছৰ ডালে ডালে পৰ।"(গোহাঁই.২৭০)

১.০৫ জ্যোতিপ্ৰসাদৰ গল্পত নাৰী চৰিত্ৰৰ প্ৰাধান্য ঃ

নাৰী চৰিত্ৰৰ প্ৰাধান্য জ্যোতিপ্ৰসাদৰ গল্পৰ অন্যতম বিশেষত্ব। নাটকৰ দৰে গল্পসমূহতো নাৰী চৰিত্ৰই এক বিশেষ গুৰুত্ব লাভ কৰিছে। 'ৰূপহী', 'বগীতৰা', 'সোণতৰা', 'সতীৰ সোঁৱৰণী' আদি গল্পত নাৰী চৰিত্ৰই মুখ্য চৰিত্ৰ হিচাপে আত্মপ্ৰকাশ কৰিছে। 'ৰূপহী' আৰু 'সতীৰ সোঁৱৰণী' গল্পত নায়িকা ৰূপহী আৰু মালতীয়ে আত্মহত্যা কৰিছে। আনহাতে 'বগীতৰা ' গল্পৰ শেষত নায়ক নায়িকাৰ মিলন ঘটিছে আৰু 'সোণতৰা' গল্পত নায়িকা সোণতৰাই প্ৰথম প্ৰেমিক চন্দ্ৰনাথে গৰ্ভৱতী কৰি এৰি দিয়াৰ পাছত মাক–বাপেকেও তাইক ঘৰৰ পৰা উলিয়াই দিয়ে। শেষত গোপালে সোণতৰাৰ অতীতৰ সকলো কথা জানিও সমাজলৈ ল্ৰাক্ষেপ নকৰি তাইক আদৰি লয়।

নাৰী চৰিত্ৰৰ প্ৰাধান্য জ্যোতিপ্ৰসাদৰ গল্পৰ অন্যতম বিশেষত্ব। নাটকসমূহৰ দৰে গল্পসমূহতো নাৰী চৰিত্ৰই এক বিশেষ গুৰুত্ব লাভ কৰিছে।

'ৰূপহী' 'বগীতৰা' 'সোণতৰা' 'সতীৰ সোঁৱৰণী' আদি গল্পত নাৰী চৰিত্ৰই মুখ্য হিচাপে আত্মপ্ৰকাশকৰিছে। ৰূপহী' গল্পৰ মুখ্য নাৰী চৰিত্ৰ হ'ল ৰূপহী। ৰূপে গুণে সুন্দৰী। গাঁৱৰে বেণু নামৰ ল'ৰা এজনক ভাল পায়। কিন্তু মাক দেউতাকে গাঁৱৰে ক'লাইৰ লগত ৰূপহীৰ বিয়া থিক কৰিছে। মাক দেউতাকৰ অবাধ্য হ'ব নোৱাৰি বিয়াত মত দিলেও ৰূপহীয়ে বেণুক মনে-প্ৰাণে ভাল পায়। বিয়াৰ তাৰিখ থিক হোৱাৰ পাছত নিজৰ ভাল পোৱাৰ হেৰুৱাৰ ভয়ত ৰূপহীয়ে আত্মহত্যা কৰিছে। ৰূপহী চৰিত্ৰৰ মাজত আত্মবিশ্বাস নথকা, বিপদৰ সাহসেৰে মুখামুখি হ'ব নোৱাৰা এগৰাকী দুৰ্বল নাৰীৰ ৰূপহে দেখা পোৱা যায়। যিগৰাকীয়ে ভাল পোৱা ল'ৰাজনে পলুৱাই নিম বুলি কোৱা সাহস নথকা কাৰণে যাব নোৱাৰি আত্মহত্যাৰ পথ বাচি লৈছে।

'বগীতৰা' গল্পৰ মুখ্য নাৰী চৰিত্ৰ হ'ল- বগীতৰা। আন গল্পসমূহৰ দৰে বগীতৰা গল্পৰ পটভূমি গ্ৰাম্য জীৱনধাৰা। বগীতৰাৰ একমাত্ৰ সাৰথি বুঢ়ীমাক। দুখীয়া যদিও বগীতৰা ৰূপৰ তুলনা নাই। যাৰ বাবে তাইৰ ৰূপৰ ওচৰত সকলো মোহ যায়। সেই বগীতৰাই ভাল পাইছিল গাঁৱৰে দুখীয়া ল'ৰা বনমালীক। কিন্তু বুঢ়ীমাকে বগীতৰা বিয়া থিক কৰিছিল গাঁৱৰে ধনী মানুহ ৰুদৰামৰ লগত। বয়সত বহুত ডাঙৰ কাৰণে প্ৰথম অৱস্থাত ৰুদৰামে বগীতৰাক নিজৰ জীয়েকৰ দৰে ভাবিছিল, কিন্তু বুঢ়ীমাকে প্ৰথমে নিজে বগীতৰাক বিয়া পাতিবলৈ ৰুদৰামক মান্তি কৰালে। কিন্তু বগীতৰা আৰু বনমালীৰ প্ৰেমৰ কথা গম পাই প্ৰথম অৱস্থাত ৰুদৰামে বনমালীৰ প্ৰতি ঈৰ্যা কৰিছিৰ যদিও বগীতৰা প্ৰেমে ৰুদৰামৰ মন সলনি কৰি দিলে। যাৰবাবে ৰুদৰামে মৃত্যুৰ পৰা বনমালীক উদ্ধাৰ কৰা লগতে বনমালী আৰু বগীতৰাক মিলন ঘটালে। বগীতৰা চৰিত্ৰৰ মাজেৰে এগৰাকী সহজ সৰল ছোৱালীৰ ৰূপ সন্দৰ ৰূপত উপস্থাপন কৰিছে জ্যোতিপ্ৰসাদে।

জ্যোতিপ্ৰসাদ আগৰৱালাই ৰচনা কৰা অন্য গল্প হ'ল— 'সোণতৰা'। নগৰত থকা বৰপিতাকৰ ঘৰলৈ ফুৰিবলৈ গৈ চন্দ্ৰনাথৰ লগত চিনাকী হ'ল। সেই চিনাকী প্ৰেমলৈ ৰূপান্তৰিত হ'ল। কিন্তু সোণতৰা লগত অবৈধ সম্পৰ্ক কৰি চন্দ্ৰনাথে বিয়া নাপাতি তাইক এৰি দিলে। কুমাৰী অৱস্থাত অবৈধ মাতৃত্বৰ বোজা বহন কৰিব লগা হোৱাত ঘৰ আৰু সমাজৰ পৰা আতৰি যাব লগা হ'ল। এজনী মৃত কন্যা সন্তান জন্ম দিয়া সোণতৰাক এগৰাকী খুজনিয়া বুঢ়িয়ে আশ্রয় দিছিল যদিও বুঢ়ীগৰাকীৰ মৃত্যু হোৱাত তাই নিথৰুৱা হৈ পৰিল। কিন্তু পুনৰ মানুহ এঘৰত আশ্রয় লয়। যিঘৰত একমাত্র পুত্রই গোলাপে বিয়া পতাৰ প্রস্তাৱ দিয়ে। কিন্তু ঘটনাক্রমত পৰি সোণতৰা আচল পৰিচয় পোৱাত তাই নদীত জাপ দি আত্মহত্যা কৰিব চেন্তা কৰে যদিও সাহসী গোলাপে তাইক উদ্ধাৰ কৰি নতুন জীৱন দান দিয়ে। ৰূপহী চৰিত্ৰৰ দৰে সোণতৰা চৰিত্ৰৰ মাজত আত্মবিশ্বস নথকা দেখা যায় যদিও গোলাপে উদ্ধাৰ কৰি নতুন দিগন্তৰ সূচনা কৰা দেখা যায়। যাৰবাবে ৰূপহীৰ দৰে সোণতৰাই মৃত্যুক আকোঁৱালি ল'ব লগা নহ'ল।

জ্যোতিপ্ৰসাদ ৰচিত অন্য এটা গল্প হ'ল— 'সতীৰ সোঁৱৰণী'। এই গল্পৰ মুখ্য নাৰী চৰিত্ৰ হ'ল মালতী। যাক ৰজাৰ এজন বিষয়াই নিজ স্বাৰ্থ সিদ্ধিৰ কাৰণে ৰজাৰ ওচৰলৈ লৈ যায়। ৰজাই মালতীক নিজৰ পত্নীমৰ্যাদা দিব বিচাৰে। কিন্তু মালতী বিবাহিতা। মনে প্রাণে ভাল পায় নিজ স্বামী চম্পকক। মালতীক ৰজাই বন্দী কৰি ৰাজহাউলীত ৰাখোতে উদ্ধাৰৰ কাৰণে চম্পক যায় যদিও সিও বন্দী হয়। মালতীক চম্পকৰ আচল পৰিচয় দিবলৈ কোৱাত তাই কোনো নহয় বুলি মিছা মাতিলে। তেতিয়া ৰজাই মালতীক আদেশ দিলে চম্পকক নিজহাতে হত্যা কৰিবলৈ। কিন্তু নিজ স্বামীক কোঁওাতে হত্যা কৰিব। সেয়ে তাই চম্পকক হত্যা কৰিবলৈ দিয়া তৰোৱাখন নিজৰ বুকুত বহুৱাই দিলে। মালতী আৰু চম্পকৰ আঁচল পৰিচয় জানিব পাৰি ৰজাই চম্পকক হত্যাৰ আদেশ দিলে। কিন্তু পিছ মূহুৰ্ততে জ্ঞান ঘূৰাই পায় ৰজাই উপলব্ধি কৰিলে, তেওঁ কিমান ডাঙৰ ভুল কৰিলে। পাছত মালতী আৰু চম্পকৰ মৃতদেহ একেলগে সৎকাৰ কৰি মৈদাম সাজিবৰ আজ্ঞা দি তাত 'সতীৰ সোঁৱৰণী' বুলি অংকিত কৰিব দিলে।

১.০৬ জ্যোতিপ্ৰসাদৰ গল্পত নৰ-নাৰীৰ প্ৰেমঃ

'সোণটিৰ অভিমান', 'সন্ধ্যা', 'প্ৰত্নতাত্ত্বিকৰ কলাঘুমটি' আৰু 'নীলা চৰাই'- এই চাৰিটা গল্পৰ বাহিৰে বাকী কেইটা গল্পৰ মুখ্য উপজীব্য নৰনাৰীৰ প্ৰেম। নৰ-নাৰীৰ প্ৰেমক উপজীব্য স্বৰূপে গ্ৰহণ কৰা গল্প কেইটা আৱাহন যুগৰ ৰোমাণ্টিক প্ৰেমৰ গল্পৰ আবেষ্টনীৰ পৰা ওলাই আহিব পৰা নাই যদিও নায়ক নায়িকাৰ প্ৰণয়মধুৰ বৰ্ণনা গল্পকাৰে আকৰ্ষণীয়

'ৰূপহী' আৰু 'সতীৰ সোঁৱৰণী'ৰ গল্পৰ নায়িকা ৰূপহী আৰু মালতীয়ে প্ৰেমত বিফল হৈছে আৰু পদমৰ্যাদাৰ কাৰণে আত্মহত্যা কৰিবলৈ বাধ্য হৈছে। তাৰ বিপৰীতে 'বগীতৰা' আৰু 'সোণতৰা' গল্পৰ মূল নাৰী চৰিত্ৰ বগীতৰা আৰু সোণতৰাই সেই বাধা অতিক্ৰম কৰি প্ৰেমক জয় কৰি নতুন জীৱন লাভ কৰিছে। অৰ্থাৎ জ্যোতিপ্ৰসাদে তেওঁৰ গল্পৰ মাজেৰে প্ৰেমৰ দুটা ৰূপৰ বৰ্ণনা দাঙি ধৰিছে।

১.০৭ জ্যোতিপ্ৰসাদৰ গল্পত শিশু মনস্তত্ত্বৰ প্ৰকাশ ঃ

জ্যোতিপ্ৰসাদৰ 'সোণটিৰ অভিমান' আৰু 'নীলা চৰাই' গল্প দুটি শিশু গল্প। গল্পকেইটাত শিশু মনস্তত্ত্ব সুন্দৰ ৰূপত ফুটি উঠিছে। 'সোণটিৰ অভিমান' গল্পটোত সোণটিৰ মাজেৰে গাঁৱৰ শিশুৰ স্বভাৱসুলভ দুষ্টালি অতি বাস্তৱধৰ্মী ৰূপত ফুটাই তোলা হৈছে। 'নীলা চৰাই' গল্পটোত শিশুৰ কল্পনাপ্ৰৱণ মনৰ উপযোগীকৈ ৰহস্যময় ঘটনাৰ আভাস আছে।

১.০৮ জ্যোতিপ্ৰসাদৰ গল্পৰ ৰসৰ প্ৰাধান্য ঃ

সংখ্যাত তাকৰ হ'লেও জ্যোতিপ্ৰসাদ যি কেইটা গল্প ৰচনা কৰিছে। সেই গল্পকেইটাৰ মাজৰ ৰসৰ প্ৰাধান্য পোৱা যায়। তথাপি তেওঁ ৰচিত সৰহ সংখ্যক গল্পত কৰুণ ৰসে বেছি গুৰুত্ব লাভ কৰিছে। 'ৰূপহী' আৰু 'সতীৰ সোঁৱৰণী' গল্পৰ ৰূপহী আৰু মালতীৰ আত্মহত্যা 'সোণটিৰ অভিমান' গল্পত সোণটি নিখোজ হোৱা, যুঁজাৰু গল্পত নায়ক বীৰহুৰ মৃত্যু এই সকলোবোৰ গল্পতে কৰুণ ৰসে গুৰুত্বপূৰ্ণ স্থান গ্ৰহণ কৰিছে।

২.০০ সামগ্রিক সিদ্ধান্তঃ

'জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পৰ বিশেষত্ব শীৰ্ষক আলোচনাৰ অন্তত তলৰ সিদ্ধান্তসমূহত উপনীত হ'ব পাৰি—

- (ক) জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পত প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনা পোৱা যায়।
- (খ) জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পত গ্ৰাম্য জীৱন চিত্ৰিত হৈছে।
- (গ) জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পত বনগীত, লোকগীতৰ প্ৰয়োগ লক্ষ্য কৰা যায়।
- (ঘ) জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পত নাৰী চৰিত্ৰই প্ৰাধান্য লাভ কৰিছে।
- (%) জ্যোতিপ্ৰসাদ আগৰৱালাৰ কেইবাটাও গল্পৰ মূল উপজীৱ্য নৰ-নাৰীৰ প্ৰেম।
- (চ) জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পত শিশু মনস্তত্ত্ব ফুটি উঠিছে।
- (ছ) জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্পত ৰসৰ প্ৰাধান্য লক্ষ্য কৰা যায়।

৩.০০ উপসংহাৰ ঃ

জ্যোতিপ্ৰসাদ আগৰৱালা বহুগুণ আৰু প্ৰতিভাৰ অধিকাৰী। তেখেতৰ বহুমুখী প্ৰতিভাৰ বাবেই তেখেতৰ হাতত নাটক, উপন্যাস, জীৱনী, গল্প আৰু শিশু সাহিত্যৰো সৃষ্টি হৈছিল। তলনামলকভাৱে গল্প ৰচনাৰ দিশত জ্যোতিপ্ৰতিভাৰ উজ্জ্বলতা কিছ কম যদিও জ্যোতি চিন্তা প্ৰকাশত এইখিনিৰো মূল্য আছে। তদুপৰি, অসমীয়া চুটি গল্প ধাৰাটোক প্ৰৱাহিত কৰি ৰখাত জ্যোতিপ্ৰসাদৰ গল্প ভূমিকা অস্বীকাৰ কৰি নোৱাৰি। তেওঁ গল্পসমূহৰ মাজত নাৰী চৰিত্ৰ সমূহ গুৰুত্বপূৰ্ণ স্থান গ্ৰহণ কৰা লক্ষ্য কৰা যায়। কিছুমান নাৰী চৰিত্ৰ দূৰ্বল হিচাপে অংকন কৰা লগতে জীৱনৰ ওচৰত পৰাজয় স্বীকাৰ কৰি অত্মহত্যা কৰাও পৰিলক্ষিত হয়। তেনেদৰে গল্পসমূহৰ মাজত গীতৰ প্ৰাধান্য অতি বেচি। আনহাতে তেওঁ গল্পসমূহৰ মাজত প্ৰাকৃতিক দৃশ্য, গ্ৰাম্য জীৱনৰ চিত্ৰণ আৰু নদীৰ বৰ্ণনাই গুৰুত্বপূৰ্ণ স্থান পাইছে। 'সোনটিৰ অভিমান' আৰু 'নীলা চৰাই' গল্পৰ মাজেৰে শিশু মনস্তত্ত্ব সুন্দৰ ৰূপে উপস্থাপন কৰিছে। "প্ৰত্নতাত্ত্বিকৰ কলাঘুমটি" গল্পৰ মাজেৰে এজন প্ৰকৃত শিল্পী শিল্প প্ৰতিভা আত্মপ্ৰকাশ কৰোৱাইছে। ওপৰৰ আলোচনাৰ পৰা সংক্ষেপতে ক'বলৈ গ'লে জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্প প্ৰাকৃতিক দৃশ্যৰ বৰ্ণনা, গ্ৰাম্য জীৱন চিত্ৰণ, বনগীত লোকগীতৰ প্ৰয়োগ, নাৰী চৰিত্ৰৰ প্ৰাধান্য, নৰ-নাৰীৰ প্ৰেম, শিশু মনস্তত্বৰ প্ৰকাশৰ লগতে ৰসৰ প্ৰাধান্য পোৱা যায়। যাৰ কাৰণে জ্যোতিপ্ৰসাদ আগৰৱালাৰ গল্প সম্পৰ্কীয় গৱেষণামূলক অধ্যয়নৰ বাবে সম্ভাৱনাপূর্ণ অৱকাশ বিদ্যমান।

প্ৰসংগ টোকা আৰু গ্ৰন্থপঞ্জী ঃ

গোহাঁই, হীৰেন। *জ্যোতিপ্ৰসাদ ৰচনাৱলী*। গুৱাহাটী ঃ অসম প্ৰকাশন পৰিষদ। পৰিমাৰ্জিত আৰু পৰিবৰ্ধিত সপ্তম সংস্কৰণ, ২০০৭। প্ৰকাশিত।

নেওগ, মহেশ্বৰ। অসমীয়া সাহিত্যৰ ৰূপৰেখা। প্ৰথম তাঙৰণ অক্টোবৰ,১৯৬২। গুৱাহাটী ঃ চন্দ্ৰ প্ৰকাশ। নৱম তাঙৰণ আগষ্ট, ২০০০। প্ৰকাশিত।

বৰুৱা, প্ৰহলাদ কুমাৰ। জ্যোতি মনীষা।ডিব্ৰুগড় ঃ বনলতা তৃতীয় প্ৰকাশ।অক্টোবৰ ২০০৩।প্ৰকাশিত।

শৰ্মা, সত্যেন্দ্ৰনাথ। অসমীয়া সাহিত্যৰ সমীক্ষাত্মক ইতিবৃত্ত। গুৱাহাটী ঃ প্ৰকাশিকা প্ৰতিমা দেৱী ৰিহাবাৰী। ৮ নৱম সংস্কৰণ পুনৰ মুদ্ৰণ, আগষ্ট ২০০১। প্ৰকাশিত

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লক্ষ্মীনাথ বেজবৰুৱাৰ *লিতিকাই* ঃ এক বিশ্লেষণাত্মক অধ্যয়ন

ড° নিতু চহৰীয়া

সংক্ষিপ্ৰসাৰ ঃ

আধুনিক অসমীয়া নাট্য সাহিত্যৰ চালুকীয়া সময়ছোৱাত লক্ষ্মীনাথ বেজবৰুৱাই লেখি উলিওৱা নাটসমূহে এই ক্ষেত্ৰখনলৈ এক অত্যন্ত গুৰুত্বপূৰ্ণ অৰিহণা আগবঢ়বলৈ সক্ষম হৈছিল। বেজবৰুৱাই প্ৰহসন, একাংকিকা, গহীন বুৰঞ্জীমূলক আদি বিবিধ শ্রেণীৰ নাট ৰচনা কৰি নাট্য সাহিত্যৰ ভঁৰাল জীপাল কৰাৰ লগতে ন ন ধাৰাৰ নাটক ৰচোঁতাৰ বাবে পথ- প্ৰদৰ্শক ৰূপে থিয় দিয়ে। প্ৰহসন বা ধেমেলীয়া নাট লিতিকাইআছিল বেজবৰুৱাৰ নাট ৰচনাৰ প্ৰথম প্ৰচেষ্টা। নাটখন জোনাকী কাকতৰ প্ৰথম বছৰৰ প্ৰথম সংখ্যাৰ পৰা (১৮৮৯-১৮৯০ চনলৈ) ছোৱা-ছোৱাকৈ প্ৰকাশ হয় আৰু ১৯০১ চনত কিতাপ আকাৰে ওলায়। চিৰ হাস্যৰসিক বেজবৰুৱাৰ হাসোদীপ্ত ৰস নাটখনিত বিৰাজমান। সাতোটি জধামূৰ্য ককাই ভাইৰ অস্বাভাৱিক মনৰ অভিব্যক্তি তথা কেতবোৰ বিসংগতিপূৰ্ণ কাৰ্যাৱলী নাটখনিত সুন্দৰকৈ ফুটাই তোলা হৈছে। এই অধ্যয়নত লক্ষ্মীনাথ বেজবৰুৱাৰ নাট্যকীৰ্তি লিতিকাইৰ কাহিনী তথা বিষয়বস্তম্বৰ আলোচনা কৰাৰ লগতে নাটখনিৰ মূল উৎস, নাটখনিত থকা বিদেশী সাহিত্যৰ প্ৰভাৱ, চৰিত্ৰ চিত্ৰণ, ইয়াত প্ৰতিফলিত হোৱা সমাজ জীৱন আৰু প্ৰহসন হিচাপে নাটখনৰ সাৰ্থকিতা আদি কেইবাটাও দিশ আলোকপাত কৰিবলৈ যত্ন কৰা হৈছে।

সূচকশব্দ ঃ হাস্যব্যংগ, সাধুকথা, প্রহসন

ভূমিকা ঃ

অসমীয়া সাহিত্য জগতৰ প্ৰায় সকলো দিশলৈ অৱদান আগবঢ়োৱা লক্ষ্মীনাথ বেজবৰুৱাই নাট্যকাৰ হিচাপে আগবঢ়োৱা বৰঙণিও সামান্য নহয়। তেওঁ যি সময়ত নাট্য চৰ্চাত হাত দিছিল, সেইসময় আছিল আধুনিক অসমীয়া নাট্য সাহিত্যৰ পুনৰুখানৰ যুগ। তেওঁৰ আগলৈকে অসমীয়া নাট্য সাহিত্যৰ ভঁৰালত আধুনিক নাটকৰ সংখ্যা আছিল তেনেই কম। তদুপৰি সেই সময়ত এফালে অংকীয়া নাট ভাওনাৰ অৱস্থা আছিল 'ন যযৌ ন তস্থৌ' আৰু আনফালে বঙলা নাট্য-সংস্কৃতিৰ প্ৰভাৱত অসমীয়া সাহিত্য হৈ পৰিছিল বিজতৰীয়া। অসমীয়া নাট্যজগতৰ তেনে এক চালুকীয়া সময়ত নাট্যচৰ্চাত দৃষ্টি নিবদ্ধ কৰা বেজবৰুৱাৰ উদ্যম আছিল সঁচাকৈয়ে প্ৰসংশনীয়। উল্লেখযোগ্য যে, অসমৰ এনে সন্ধিক্ষণৰ সময়তে কলিকতাত জন্ম লাভ কৰা 'অসমীয়া উন্নতি সাধিনী সভা' (১৮৮৮)ৰ গুৰি ধৰোঁতা লক্ষ্মীনাথ বেজবৰুৱা আৰু তেওঁৰ সংগীসকলে প্ৰকাশ কৰে জোনাকী কাকতৰ (১৮৮৯) আৰু জোনাকী প্ৰকাশৰ লগে লগে অসমীয়া সাহিত্যৰ অন্যান্য দিশৰ লগতে নাট্যজগতলৈও পৰিৱৰ্তন আহিল। জোনাকীৰ পাততেই প্ৰথম সংখ্যাৰ পৰা দ্বাদশ সংখ্যালৈকে (১৮৮৯-১৮৯০) ধাৰাবাহিকভাৱে বেজবৰুৱাৰ প্ৰথম নাট প্ৰচেষ্টা লিতিকাই ছোৱা-ছোৱাকৈ প্ৰকাশ পায়।(ডেকা, ১৫৭) অসমীয়া নাট্য সাহিত্যৰ অভাৱ পুৰাৱৰ হেতু আৰু মানুহক হাস্যৰসৰ সোৱাদ দিবৰ বাবেই বেজবৰুৱাই নাটখন ৰচনা কৰিছিল।

আমাৰ এই অধ্যয়নত লক্ষ্মীনাথ বেজবৰুৱাৰ প্ৰথমখন নাটক *লিতিকাই*ৰ বিভিন্ন দিশ সামৰি এক বিশ্লেষণাত্মক আলোচনা দাঙি ধৰিবলৈ যত্ন কৰা হৈছে।

অধ্যয়ন পদ্ধতি ঃ

বৰ্তমান সময়লৈকে বেজবৰুৱাদেৱৰ সাহিত্যৰাজিৰ ভালেমান আলোচনা হৈছে যদিও তেওঁৰ নাট্যৰাজিৰ বিস্তৃত অধ্যয়ন এতিয়াও বাকী আছে। তেওঁৰ প্ৰথম নাট্য প্ৰচেষ্টা *লিতিকাই* ৰ ক্ষেত্ৰতো পৰ্যাপ্ত আলোচনা হোৱা নাই। সেয়েহে আলোচিত বিষয় হিচাপে এই নাটখনিৰ এক সামগ্ৰিক পৰিচয় দিবলৈ যত্ন কৰা হৈছে। প্ৰহসন হিচাপে অসমীয়া সাহিত্যত *লিতিকাই*ৰ স্থানৰ বিষয়ে আলোচনা দাঙি ধৰাৰ লগতে নাটখনিৰ মূল উৎস আৰু নাটখনিত প্ৰতিফলিত সমাজ জীৱন; যি দিশত পূৰ্বতে বিতং আলোচনা হোৱা নাই তাকো আলোচনাৰ আওতালৈ আনিব বিচৰা হৈছে।

বিশ্লষণাত্মক পদ্ধতিৰে এই অধ্যয়নৰ তাত্ত্বিক দিশ বিবেচনা কৰিবলৈ যত্ন কৰা হৈছে। আলোচিত তথ্যসমূহ মুখ্য আৰু গৌণ দুয়োটা উৎসৰ পৰাই সংগ্ৰহ কৰা হৈছে।

নাট্যকাৰ বেজবৰুৱাঃ

নাট্যকাৰ হিচাপে বেজবৰুৱাই প্ৰথম জীৱন আৰম্ভ কৰে কলিকতাৰ ইডেন গাৰ্ডেনত। কিয়নো বেজবৰুৱাই তেওঁৰ প্ৰথম নাট *লিতিকাই* ইডেন গাৰ্ডেনৰ বেঞ্চত বহি ৰচনা কৰিছিল। নাটখন ছপা হয় ১৮৯০ চনত। ইয়াৰ প্ৰায় কুৰি বছৰ পাছত ১৯১৩ চনত তেওঁৰ আন তিনিখন প্ৰহসন ক্ৰমে— নোমল, পাঁচনি আৰু চিকৰপতি-নিকৰপতি ছপা হৈ ওলায়। তাৰ পৰৱৰ্তী সময়ত একেটা বছৰতে ইং ১৯১৫ চনত বুৰঞ্জীমূলক নাটক— জয়মতী

কুঁৱৰী, চক্ৰথ্যজ সিংহ আৰু বেলিমাৰ প্ৰকাশ হয়।ইয়াৰ উপৰিও বেজবৰুৱাৰ গ্ৰন্থাৱলী (দ্বিতীয় খণ্ড)ত 'নাটৰ কুকি' শীৰ্ষক অধ্যায়ত তেওঁৰ দ্বাৰা ৰচিত পাঁচখন নাটিকা সংৰক্ষিত হৈ আছে। তাৰ ভিতৰত – গদাধৰ ৰজা (একাংকিকা, ১৯১৮), হ-য-ব-ৰ-ল (১৯৩১) আৰু বাৰেমতবা (১৯৩২) এই তিনিখন নাটিকা বাঁহীত প্ৰকাশিত হৈছিল। হেমলেট ছেক্সপীয়েৰৰ একে শীৰ্ষক নাটৰ বেজবৰুৱাই কৰা অসমীয়া অনুবাদ। নাটখনৰ অসমীয়া নাম এটিও পোৱা যায় 'হেমচন্দ্ৰ'। অৱশ্যে নাটখন অসম্পূৰ্ণ আৰু অপ্ৰকাশিত হৈ ৰ'ল। তেওঁৰ আন এখন নাটিকা মঙলা ও অসম্পূৰ্ণ আৰু অপ্ৰকাশিত অৱস্থাতে থাকিল। উল্লেখযোগ্য যে, এই নাটকেইখনৰ উপৰিও কদমকলিৰ অন্তৰ্গত 'দেবযানী' আৰু বৰবৰুৱাৰ বুলনিত থকা 'জুনুকী' (বেতাল ষষ্ঠ বিংশতি) তো নাট্যগুণ নিহিত আছে। তেওঁৰ একমাত্ৰ উপন্যাস পদুম কুঁৱৰী ও নাট্যৰূপত মঞ্চস্থ হৈছিল। অৱশ্যে এই নাট্যৰূপ বেজবৰুৱাই নিজে দিছিল নে অন্য কোনোবাই দিছিল তাক জনা নাযায়। লক্ষ্মীনাথ বেজবৰুৱাৰ কেইবাটাও গল্প যেনে— মুক্তি, চেনিচম্পা, ভোকেন্দ্ৰ বৰুৱা, মলক গুইন গুইন আদিৰ নাট্যৰূপ অসমৰ অনাতাঁৰ কেন্দ্ৰযোগে প্ৰচাৰিত হৈছিল। 'দেবযানী' শীৰ্ষক কবিতাটিও নাট্যৰূপত গুৱাহাটী অনাতাঁৰ কেন্দ্ৰযোগে প্ৰচাৰিত হৈছিল। (তথ্য ঃ গুৱাহাটী অনাতাঁৰ কেন্দ্ৰ

এনেদৰে বেজবৰুৱাদেৱে প্ৰহসন, একাংকিকা, গহীন বুৰঞ্জীমূলক, অনূদিত আদি বিবিধ শ্ৰেণীৰ নাট ৰচনা কৰি অসমীয়া নাট্য সাহিত্যৰ ভঁৰাল জীপাল কৰাৰ লগতে ন ন ধাৰাৰ নাটক ৰচোঁতাৰ বাবে পথ প্ৰদৰ্শক ৰূপ থিয় দিছিল।

*লিতিকাই*ৰ কাহিনীভাগ ঃ

পাঁচটা অংক আৰু চৈধ্যতা দৃশ্য সম্বলিত লিতিকাইৰ কাহিনীভাগৰ কোনো বিশেষ মহত্ব নাই। সাতোটি জধামূৰ্য ককাই ভাইৰ অস্বাভাৱিক মনৰ অভিব্যক্তি তথা কেতবোৰ বিসংগতিপূৰ্ণ কাৰ্য্যাৱলী নাটখনিত হাস্যমধুৰ ৰূপত ফুটাই তোলা হৈছে। অতিশয় তৰাং ভাৱ, সংঘাতবিহীন বা নামমাত্ৰ সংঘাতযুক্ত ঘটনা, চৰিত্ৰৰ অস্বাভাৱিক কাৰ্য্য আৰু পৰিস্থিতি প্ৰধান দৃশ্যাৱলীয়েই নাটখনৰ মূল বৈশিষ্ট্য। নিতাই, সতাই, ভোলাই, মনাই, পুহাই, ৰসাই আৰু তিতাই নামৰ সাতজন নিচলা আৰু অজলা ভাই ককায়ে এটাৰ পিছত এটাকৈ কেনেদৰে কিছুমান ঘটনাৰ সৃষ্টি কৰি গৈছে তাকেই নাটখনত বিভিন্ন দৃশ্যত অংকন কৰা হৈছে।

অৱশ্যে নাটকৰ প্ৰধান উপাদান হিচাপে 'লিতিকাই'ত এটি নিটোল কাহিনীৰ অভাৱ হ'লেও এটা ঘটনাৰ লগত আন এটা ঘটনাৰ সংগতি নথকা নহয়। সংক্ষেপে কাহিনীভাগ এনেধৰণৰ— দিখৌমুখৰ হাবিত টাঙোনেৰে মহ মাৰিবলৈ গৈ লটিঘটি হোৱা সাতোটা জধামূৰ্খই হাবিৰ পৰা ওলাই পথাৰৰ পকা চপৰাণিকে সাগৰ বুলি ভাবি সাঁতুৰি পাৰ হ'ল। কিন্তু নিজক বাদ দি হিচাপ কৰাত এজন কমকৈ ওলোৱাত সিহঁতৰ মাজৰ এজনৰ মৃত্যু হোৱা বুলি দুখ কৰি থাকোতে বামুণ দেউৰামে হিচাপ কৰি সাতোটাকে উলিয়াই দিয়াত

কৃতজ্ঞতা স্বৰূপে সিহঁত সাতোটা দেউৰামৰ লণ্ডৱা হৈ তেওঁৰ ঘৰলৈ গ'ল। কিন্তু মূৰ্খ ভায়েক ককায়েকৰ কথা কাণ্ডত দেউৰাম অতিষ্ঠ হৈ পৰে, আনকি এদিনাখন সিহঁতৰ মূৰ্খামিৰ বাবেই ধানৰ ডাঙৰি মূৰত পৰি বুঢ়ী মাকৰো মৃত্যু হ'ল। সেয়ে বামুণে ছল কৰি ছটা ভায়েককে মাৰিলে যদিও তিতাই বাচিল। এই ঘটনাৰ পিছত অৱশ্যে তিতাইৰ বুদ্ধি মুকলি হ'ল। সেয়ে তিতাইক মাৰিবলৈ জেঠেৰীয়েকৰ সহায় বিচাৰি দেউৰামে তিতাইৰ হাতত দি পঠোৱা চিঠি সলনি কৰি তিতায়ে দেউৰামৰ খুলশালীয়েককহে বিয়া কৰাই আনে। মূলতঃ কাহিনীভাগ ইমানেই।

মূল উৎস আৰু বিদেশী সাহিত্যৰ প্ৰভাৱঃ

লিতিকাই'নাটখনৰ মূল আখ্যানভাগ বেজবৰুৱাই সাধুকথাৰ পৰা সংগ্ৰহ কৰিছিল। অসমীয়া আৰু বাংলা দয়োটা ভাষাতে এই সাধটো কিছ ভিন্ন ৰূপত পোৱা যায়। বাংলাত প্রচলিত সাধু অনুসৰি এজন বামুনে এজন মানুহক লগুৱা হিচাপে ৰাখি তাক কথাৰে বান্ধ খুৱাই টকা পইচা নিদি কাম কৰাৰ পিছত খেদি পঠিয়ায়, কিন্তু তাৰে ভায়েকক একেদৰে লগুৱা ৰাখি নিজৰ কথাত নিজে বান্ধ খাই পৰৱৰ্তী সময়ত মাককো হেৰুৱাব লগাত পৰে। লণ্ডৱাটোৱে বাৰীখন পৰিষ্কাৰ কৰিবলৈ ক'লে লাগতিয়াল গছ-গছনি কাটি তাক একেবাৰে পৰিষ্কাৰ কৰি পেলায়। শেষত এই লগুৱাৰ বাবে বামুণে অশেষ দুৰ্ভোগ ভূগিবলগীয়া হয়। আনহাতে, অসমীয়া সাধুটোত চাৰিটা লগুৱাৰ কথা পোৱা যায়। বেজবৰুৱাই তাৰ সংখ্যা বঢ়াই সাতোটা কৰিছে। অসমীয়া সাধুটোত শিমল গছৰ আগত হাল বাবলৈ কওঁতে লগুৱাই গৰু-নাঙল শিমলু গছজোপাৰ আগলৈ টানি তোলাৰ কথা আছে, বেজবৰুৱাই নাটখনত তাৰ উল্লেখ কৰিছে। আকৌ বঙালী সাধুটোত বুঢ়ীৰ মূৰত কাঠ পেলাই হত্যা কৰা ঘটনাক নাটখনত বেজবৰুৱাই সাতো ভায়েকে বুঢ়ীৰ মূৰত ধানৰ ডাঙৰি থৈ মৰাৰূপে ব্যৱহাৰ কৰিছে। অধ্যাপক ৰায়হান শাহৰ মতে-বাংলা সাধুটোৰ লণ্ডৱাক বাৰীখন পৰিষ্কাৰ কৰিবলৈ দিয়া দৃশ্যটোৰ সলনি বেজবৰুৱাই নাটখনত লগুৱাক একঠাকৈ মাটি কুৰিবলৈ দিয়া ঘটনাৰ উপস্থাপন কৰিছে। কিয়নো বাংলাত 'পৰিষ্কাৰ' শব্দই সমূলঞ্চে নাইকিয়া কৰা অৰ্থও সূচায় কিন্তু অসমীয়াত সেই অৰ্থ নাখাটে। সেয়ে তাৰ সলনি মাটিৰ জোখ আৰু চাউলৰ জোখ দুটা অৰ্থ বুজোৱা শব্দ 'একঠা' ৰ প্ৰয়োগ কৰি বেজবৰুৱাই ঘটনাটো কিছু সলনি কৰি দেখৱাইছে।(শাহ, ২০৩)

আনহাতে, নাটখনত সাতোটা জধামূৰ্য ভায়েকৰ বহুৱালি দেখা গ'লেও কাহিনীৰ ক্ৰমবিকাশৰ লগে লগে তিতাইৰ চৰিত্ৰৰ পৰিৱৰ্তন হয় আৰু শেষৰফালে চৰিত্ৰটো টেণ্টনৰ শাৰীলৈ উঠে। সেয়ে *লিতিকাই*ৰ কাহিনীত অসমীয়া টেণ্টনৰ সাধুৰ ছাঁ পৰা বুলি ক'ব পাৰি। নাটখনৰ আৰম্ভণিতে আন ভায়েকহঁতৰ দৰে তিতাইয়েও তাৰ গৰাকী দেউৰাম বাপুৰ টেঙৰালি বুজিব পৰা নাছিল যদিও শেষৰফালে বাপুতকৈ তাৰ টেঙৰালিহে চৰা

চৰিত্ৰ চিত্ৰণ ঃ

প্রহসনৰ বৈশিষ্ট্য অনুসৰি ইয়াৰ চৰিত্রসমূহ পৰিস্থিতিৰ দাস। পৰিস্থিতিক নিজৰ আয়ত্বাধীন কৰাৰ প্রচেষ্টা বা ব্যক্তিত্ব প্রতিষ্ঠাৰ চেষ্টা এনে চৰিত্রৰ কার্যাৱলীত প্রায়ে দেখা নাযায়। আত্মবিশ্বাসী তথা ব্যক্তিত্ব সম্পন্ন চৰিত্রই পৰিস্থিতিক আয়ত্তলৈ আনিবলৈ চেষ্টা কৰে, ফলস্ফ্লপে ঘটনা পৰম্পৰা আৰু পৰিস্থিতিৰ মুখামুখি হওতে চৰিত্রই বিকাশ লাভ কৰে। কিন্তু প্রহসন বা ফার্চত চৰিত্রৰ বিকাশ নঘটে। প্রথমৰ পৰা শেষলৈকে সাধাৰণতে চৰিত্রই একে ব্যৱহাৰ দেখুৱায়। তদুপৰি প্রহসনৰ চৰিত্রৰ ক্ষেত্রত বুদ্ধিমত্তা আৰু আত্মপ্রতিষ্ঠা ভাৱৰ প্রাৱল্য পৰিলক্ষিত নহয়। সেয়ে ক'ব পাৰি প্রহসনৰ চৰিত্রবাৰ সাধাৰণতে একমুখী বা ফ্লেট। আমাৰ আলোচ্য প্রহসন লিতিকাইৰ চৰিত্রসমূহতো ওপৰোক্ত বৈশিষ্ট্যসমূহৰ প্রকাশ দেখা যায়—

সাতোটা জধামূর্খ ভায়েককে নাটখনত পৰিস্থিতিৰ দাস দেখুওৱা হৈছে। তিতাইৰ বাদে সিহঁতৰ মূর্খতা আৰম্ভণিৰ পৰা মৃত্যুলৈকে একে ৰূপতে আছে। নিতাই চৰিত্ৰত 'কিন্তু' শব্দৰ বাবে বাবে উচ্চাৰণ মুদ্রাদোষ হিচাপে আৰু মনাইক খোনা ৰূপে অংকন কৰি নাট্যকাৰে হাস্যৰসৰ সৃষ্টি কৰিব বিচাৰিছে। আধুনিক দৃষ্টিত এনে উপস্থাপন মার্জিত ৰুচিৰ পৰিচায়ক নহ'লেও সেই সময়ত এনে প্রয়োগ বহুলভাৱে হৈছিল। নাটখনত তিতাইৰ চৰিত্ৰটো কিছু পৃথক। প্রথম অৱস্থাত বাকীকেইটাৰ দৰে তিতাইও মূর্খ আছিল যদিও ছটা ভায়েকক বামুণে ছল কৰি মৰাৰ পিছত তাৰ বুদ্ধি উদয় হয় আৰু পৰৱৰ্তী সময়ত গৰাকী বামুণতকৈও সি বেছি বুধিয়ক হৈ বামুণৰ ষড়যন্ত্ৰ উফৰাই পেলাবলৈ সক্ষম হয়। এই দিশেৰে চালে প্রহুসনৰ চৰিত্রৰ বিশেষত্ব কিছু পৰিমাণে তিতাইৰ চৰিত্ৰত ভংগ হৈছে। কিয়নো চতুর্থ আৰু পঞ্চম অংকত তিতাই চৰিত্রৰ বিকাশ ঘটিছে। নাটখনৰ আন এটা গুৰুত্বপূর্ণ পুৰুষ চৰিত্র হৈছে দেউৰাম বাপু। দেউৰামে অজলা সাতোটি ভায়েক ককায়েকক অতি সহজে নিজৰ লগুৱা কৰি ঘৰলৈ আনে। চৰিত্রটিত বামুণৰ টেঙৰালি পুৰা মাত্রাই

ধৰা দিছে। মূৰ্খ কেইটাৰ কথা কাণ্ডই যেতিয়া বামুণক অতিষ্ঠ কৰিছে, ষড়যন্ত্ৰ কৰি ছটাকৈ ভায়েকক বধ কৰিবলৈও সক্ষম হৈছে। অৱশ্যে টেঙৰ দেউৰামক পত্নীৰ ভয়ত পেপুৱা লাগি থকা ব্যক্তি ৰূপেও দেখা গৈছে। ইয়াৰ উপৰি নাটখনিত পুৰুষ চৰিত্ৰৰ ভিতৰত এজন বুঢ়া ভকত, এজন গাঁৱৰ মানুহ আৰু কেইটামান গৰখীয়া ল'ৰাৰ চৰিত্ৰ অত্যন্ত সামান্য ৰূপত দাঙি ধৰা হৈছে।

নাৰী চৰিত্ৰৰ ভিতৰত দেউৰাম বামুণৰ পত্নী চণ্ডী, মাক সুভদ্ৰা আৰু সাজতোলানী (গাঁৱৰ মহিলা) ৰ চৰিত্ৰ তুলি ধৰা হৈছে। দেউৰাম বাপুৰ পত্নী চণ্ডী, চণ্ডীৰ দৰেই ৰুদ্ৰমূৰ্তি ধৰোঁতা। চণ্ডীৰ মুখত গালি আখৈ ফুটাদি ফুটে। গিৰীয়েকৰ কথা কাণ্ডত চণ্ডী অসম্ভষ্ট। তাইৰ মতে গিৰীয়েকে তাইক নিতান্ত প্ৰয়োজনীয় বস্তুকেইটাও যোগান ধৰিব নোৱাৰে সেয়ে গিৰীয়েকৰ ওপৰত তাইৰ খং। বিয়া হৈ ওলাই অহাৰ পাছতো চণ্ডীৰ মাকৰ ঘৰলৈ বৰ টান। সেয়ে গিৰীয়েকে তিতাইক জেঠেৰীয়েকৰ ওচৰলৈ পঠাব বুলি শুনি তাই মাকলৈ এটি টোপোলা দিবলৈ পাহৰা নাই। আন এটা নাৰী চৰিত্ৰ চণ্ডীৰ শাহুৱেক তথা দেউৰামৰ মাক সভদ্ৰা পত্ৰস্নেহত আতৰ। বোৱাৰীয়েকৰ গালি-গালাজৰ বাবে অশান্তিতে পতেক শুকাই ক্ষীণাই যোৱা বুলি ভাবি বুঢ়ীয়ে দুখ কৰে। গাঁৱৰ বহুমানুহৰ কথা নুশুনি চণ্ডীক বোৱাৰী কৰি আনি পুতেকৰ মূৰ খোৱা বুলিও সূভদ্ৰাই নিজকে দোষাৰোপ কৰে। অৱশ্যে এগৰাকী সহনশীলা শাহুৱেকৰ ৰূপত চৰিত্ৰটি নাট্যকাৰে তুলি ধৰিছে। সাজতোলানী নাটখনৰ আন এটি নাৰী চৰিত্ৰ। তাই গাঁৱত মানুহৰ ঘৰে ঘৰে ঘূৰি ফুৰিয়ে অধিক সময় কটায়। নাট্যকাৰে সাজতোলানীক সংসাৰ অভিজ্ঞ-তিৰোতাৰ ৰূপত অংকন কৰিছে। তদুপৰি সাজতোলানীয়ে লোকৰ মুখ লগা ভঙা আৰু শিশুৰ বিভিন্ন ৰোগ আঁতৰোৱাৰ মন্ত্ৰ বিদ্যাও জানে। তাই চতুৰো। কোন মানুহে কি কথা ক'লে ভাল পায় সেই জ্ঞান তাইৰ আছে আৰু সেয়ে মানুহৰ পৰা লাগ বুলিলেই টকা কড়িৰ সহায়ো পায়। প্ৰহসনৰ মূল উদ্দেশ্য হাস্যৰসৰ সৃষ্টি কৰাহে যদিও নাট্যকাৰে অতি কম আয়াসতে চৰিত্ৰসমূহ নিয়াৰিকৈ তুলি ধৰি প্ৰতিভাৰ পৰিচয় দিছে।

সমাজ জীৱনৰ প্ৰতিচ্ছবি ঃ

অসমীয়া সমাজৰ হুবহু ৰূপ ফুটাই তোলাত বেজবৰুৱা সিদ্ধহস্ত আছিল। বেজবৰুৱাই তাহানিৰ যিখন সমাজক লক্ষ্য কৰি 'লিতিকাই' ৰচনা কৰিছিল সেই সমাজে অতি আদৰেৰে নাটখন গ্ৰহণ কৰিছিল। ইয়াৰ অন্যতম কাৰণ আছিল নাটখনিত প্ৰতিফলিত অসমীয়া গ্ৰাম্য অধিক সজীৱ কৰে। নাটখনত ইয়াৰ বহুল প্ৰয়োগ দেখা যায়। তলত তেনে কেতবোৰ উদাহৰণ দাঙি ধৰা হ'ল—

ফকৰা-যোজনা /প্ৰবাদ প্ৰবচন ঃ

- ক) সভাত থাকি নেমাতে উচিত দোষে পায় কিঞ্চিৎ কিঞ্চিৎ।(পৃ.১০২৬)
- খ) মৰে উৰুলি পুঙা, মৰে পদুলি শুঙা, মৰে অলপ পানীৰ মাছ। (পৃ.১০১৯)
- গ) মাছে গৰকা পাচলি খাবা, শাহুৱে গৰকা বোৱাৰী বাবা। (পৃ.১০১৯)
- য) মালিনীয়ে নেপাহৰে ফুলৰ শোক, সাপেও নেপাহৰে কঁকালৰ কোব।(পৃ. ১০২৭)

খণ্ডবাক্য ঃ

আওকঠীয়া শাঁচ, উনৈছত বা বোলোৱা, মূৰে ভৰি কাঢ়া, অজীন পাতকী, উপকাৰীক অজগৰে খায়, সাত বিহুৰ শয়াকণী ইত্যাদি।

সাধুকথাৰ প্ৰচলনো গাঁৱলীয়া সমাজত প্ৰায়ে দেখা যায়। তৃতীয় অংকৰ দ্বিতীয় দৰ্শনত পথাৰত কাম কৰিবলৈ গৈ সাতোটা ভায়েকে সাধুকথা শুনি বিভোৰ হোৱা দেখা গৈছে। তিতায়ে ভায়েকহঁতৰ মনোৰঞ্জনৰ বাবে ৰজা-ৰাণীৰ সাধু, বামুণৰ সাধু, বুঢ়া-বুঢ়ীৰ সাধু একেৰাহে এটাৰ পিছত এটাকৈ কৈ গৈছে। গাঁৱলীয়া লোকৰ মুখত সাধুকথা নিচিগা ধাৰৰ দৰে বৈ থাকে। নাটখনত তাৰেই প্ৰতিফলন ঘটিছে। চহা লোকৰ মুখত লোকগীত মাতৰ প্ৰয়োগ এক চিৰপৰিচিত দৃশ্য। নাটখনত গৰখীয়া ল'ৰাৰ মুখত দিয়া খেল ধেমালিৰ গীত আৰু সৃভদ্ৰাৰ মুখত দিয়া গীতৰ কথা এই ক্ষেত্ৰত উনুকিয়াব পাৰি।

খেল-ধেমালিৰ গীতঃ

জুনুক জুনুক নেপুৰ বজাই, ৰাধাৰ পদূলিয়ে কোন কোন যায়! ধৰ ধৰ ক'লীয়া ক'লৈ পলায়? নধৰিবি নধৰিবি ৰাধাৰ জোঁৱাই।।(প্.১০২৪)

সভদ্ৰাৰ মুখত দিয়া পদঃ

পানী শুকাই গ'ল বগে ধৰি খালে অ' অলপে পানীৰে মাছ হৰি নাম লবলৈ হেলা নকৰিবা, কালে ধৰি আছে পাছ।।(পৃ.১০২৫)

গৰখীয়া ল'ৰাই খেলা লুকালুকি, অগাবগা, হাতত ধৰাধৰিকৈ গীত গাই নচা আদি গাঁৱলীয়া খেল-ধেমালি তথা ল'ৰাই কৰা দুষ্টালিৰ আভাস দি নাট্যকাৰে আমাৰ সমাজৰ আন এক নিটোল চিত্ৰ দাঙি ধৰিছে। এনেদৰে গ্ৰাম্য জীৱনৰ অলেখ খণ্ড চিত্ৰ তুলি ধৰি বেজবৰুৱাই নাটখন অসমীয়া লোক সমাজৰ অধিক কাষ চপাই আনিবলৈ সক্ষম হৈছে।

প্রহসন হিচাপে লিতিকাই ঃ

লিতিকাইৰ যোগেদি বেজবৰুৱাই অসমীয়া সাহিত্যত ধেমেলীয়া নাট বা প্ৰহসনৰ পাতনি মেলে। ইংৰাজী ফাৰ্চ (Farce) শব্দৰ সমাৰ্থক হিচাপে অসমীয়াত প্ৰহসন শব্দৰ ব্যৱহাৰ হয়। প্ৰহসন মানে লঘু হাস্যোদ্দীপক নাটক। প্ৰহসনৰ চৰিত্ৰ আৰু সংলাপ পৰিস্থিতিৰ ওপৰত নিৰ্ভৰশীল। হাঁহিৰ খোৰাক দিয়াই এই শ্ৰেণীৰ নাটকৰ প্ৰধান লক্ষ্য আৰু উদ্দেশ্য হোৱা হেতুকে কৃত্ৰিম পৰিস্থিতি, অস্বাভাৱিক আৰু অতিৰঞ্জিত ঘটনাৰ অৱতাৰণা কৰা হয়। প্রহসনত চিন্তাৰ খোৰাক নাথাকে। তদুপৰি প্রহসনৰ নাটকীয় দ্বন্দ্ব বা সংঘাত উপৰুৱা হোৱাৰ লগতে ইয়াৰ বিষয়বস্তুৰ কোনো সুশৃংখলিত আৰু সুসংবদ্ধ গাঁথনিও নাথাকে। প্রহসনত চৰিত্রৰ বিকাশ নঘটে। নিজৰ ব্যক্তিত্ব প্রতিষ্ঠা কৰাৰ প্রয়াস এনে চৰিত্রৰ কার্যত প্রায়ে দেখা নাযায়। প্রহসনত সন্ধিৱিষ্ট বিষয় আৰু পৰিস্থিতিৰ অন্তৰালত কোনো তথ্য বা সমস্যাৰ অভাসো নাথাকে। মাথোন মানুহৰ অসংগতিপূর্ণ আৰু অস্বাভাৱিক ব্যৱহাৰ, সামঞ্জসাহীন ঘটনাৱলীকে প্রহসনে বিষয়বস্তু হিচাপে বাছি লয়।

বেজবৰুৱাৰ লিতিকাই খনত প্রহসন এখনত থাকিবলগীয়া প্রায়বোৰ লক্ষণেই দেখা যায়। প্রথমেই নাটখনৰ ঘটনাৱলী স্বাভাৱিক নহয়। কোনো সাধাৰণ বুদ্ধিসম্পন্ন মানুহে টাঙোন লৈ মহ মাৰিবলৈ নাযায়, চপৰাণিক সাগৰ বুলি ভাবি নাসাঁতোৰে। এনে কার্যক নাট্যকাৰে ৰূপক স্বৰূপে ব্যৱহাৰ কৰা নাই। মাথো হাস্যৱসৰ সৃষ্টি কৰিবলৈয়ে ব্যৱহাৰ কৰিছে। একোটা শব্দ বা বাক্যাংশৰ পুনঃপৌণিক ব্যৱহাৰ, শব্দৰ ভুল উচ্চাৰণ, শাস্ত্ৰৰ অশুদ্ধ উদ্ধৃতি আদিৰ যোগেদি প্রহসন শ্রেণীৰ নাটকত হাস্যৱসৰ সৃষ্টি কৰা হয়। বেজবৰুৱাই লিতিকাইত এনে বিভিন্ন উপায়ৰ দ্বাৰা হাঁহিৰ খোৰাক দিবলৈ যত্ন কৰিছে। উদাহৰণস্বৰূপে— নিতাইৰ মুখত 'কিন্তু' শব্দৰ অৰ্থৰহিতভাৱে পুনঃপৌণিক উচ্চাৰণে চৰিত্রটোৰ মুদ্রাদোষৰ ইংগিত দিয়াৰ লগতে হাঁহিৰ যোগান ধৰিছে। একেদৰে চৰিত্রসমূহৰ মুখত বহুক্ষেত্রত শব্দৰ ভুল উচ্চাৰণ জানি শুনিও প্রয়োগ কৰিছে। যাৰ ফলত চৰিত্রকেইটাৰ মুখামি সহজে ধৰা পৰিছে। যেনে— চেমতি হৰণ (শ্যমন্তহ্বণ), পাৰণী (প্রাণী), খমুলঞ্চে (সমুলঞ্চে), শাচ্তৰ (শাস্ত্র), দুলাচাৰ (দুৰাচাৰ) ইত্যাদি। আকৌ সকলো শাস্ত্রৰ বচন সলসলিয়াকৈ জানো বুলি গর্ব কৰা তিতায়ে ৰামায়ণ মহাভাৰতৰ পদ একাকাৰ কৰি গোৱাৰ যোগেদিও তাৰ মুর্খতা প্রকাশ পোৱাৰ লগতে হাস্যৱসৰ সৃষ্টি হৈছে। যেনে—

'পাৰ কৰা এ ৰঘুনাথ সংখাৰ সাগৰে! 'চক্লবাত' অসুৰে কিষ্ণক নিলে হৰি। প্ৰসেন্ন বনক গৈলা ৰঙ্গে ঘোণ্ডা চড়ি।। বহি আছে ধি্লতলাষ্ট বহল সভাত। বকাসুৰে চাই আছে, ভীমে খালে ভাত।।(পৃ.১০১৬)

গতিকে দেখা যায়— পৰিস্থিতিৰ পৰা উদ্ভৱ হোৱা হাস্যৰসৰ লগতে শব্দ, বাক্য আৰু ভাষাগত হাস্যৰসে 'লিতিকাই' ত হাত উজান দিছে। ৰসিক বেজবৰুৱাৰ চৰিত্ৰসমূহৰ মূখামি, অসঙ্গত ব্যৱহাৰ আৰু প্ৰতিকূল পৰিস্থিতিত কক্বকাই ফুৰা অৱস্থা দেখি দৰ্শক পাঠকৰ হাঁহি নুঠাকৈ নাথাকে।

বেজবৰুৱাৰ লিতিকাই নিঃসন্দেহে এখনি বিশুদ্ধ প্ৰহসন। হাস্যৰসৰ সৃষ্টি কৰিবলৈ গৈ বেজবৰুৱাই ক'তোৱেই ব্যঙ্গ বিদ্ৰূপৰ আশ্ৰয় লোৱা নাই। তেওঁৰ *নোমল, পাঁচনি* আৰু

সামৰণি ঃ

ওপৰৰ আলোচনাৰ আধাৰত লিতিকাই শীৰ্ষক প্ৰহসনখনক বেজবৰুৱাৰ সৃষ্টিশীল প্ৰতিভাৰ অন্যতম নিদৰ্শন বুলিব পাৰি। চিৰহাস্যৰসিক বেজবৰুৱাই প্ৰহসনখনৰ যোগেদি দৰ্শক পাঠকক হাস্যৰসৰ যোগান ধৰাত কোনো দিশেৰেই কাৰ্পণ্য কৰা নাই। লগতে অসমীয়া সমাজক নিভাঁজ ৰূপত দাঙি ধৰি সোণত সুৱগা চৰাইছে। পৰিশেষত ক'ব পাৰি যে—বেজবৰুৱাৰ নাট্যশিল্পী জীৱনে বিভিন্ন পৰিস্থিতিত ফুলে-ফলে জাতিষ্কাৰ হোৱাৰ সুযোগ নাপালেও নাট্যকাৰ হিচাপে তেওঁৰ আসন অসমীয়া সাহিত্যত সদায় সুপ্ৰতিষ্ঠিত হৈ ৰ'ব।

প্রসংগ টোকা ঃ

ডেকা হাজৰিকা, কৰবী।"বেজবৰুৱাৰ লিতিকাই", *অসমীয়া সাহিত্যৰ ৰূপ ৰস*।চতুৰ্থ প্ৰকাশ। গুৱাহাটী ঃ ১৯৯৮। প্ৰকাশিত।

তথা। ক্ষেত্ৰভিত্তিক অধায়নত গুৱাহাটী অনাতাঁৰ কেন্দ্ৰত প্ৰাপ্ত তথা।

শাহ, ৰায়হান। "বেজবৰুৱাৰ নাটকাৱলী", *লক্ষ্মীনাথ বেজবৰুৱা*। দ্বিতীয় প্ৰকাশ। গুৱাহাটীঃ অসম প্ৰকাশন পৰিষদ। সম্পা। চন্দ্ৰপ্ৰসাদ শইকীয়া। ১৯৮১। প্ৰকাশিত।

হাজৰিকা, অতুল চন্দ্ৰ (সম্পা.) ঃ বেজবৰুৱা গ্ৰন্থাৱলী (দ্বিতীয় খণ্ড)। দ্বিতীয় প্ৰকাশ, গুৱাহাটী ঃ সাহিত্য প্ৰকাশ, ১৯৮৮। প্ৰকাশিত।

SAMPRITI

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Mythological aspects in the works of Girish Karnad with reference to Hayavadana, The fire and the Rain and Nagmandala

Jeowary Basumatary

Abstract:

Indian literature written in English language has its base n the myth that has been passed on from generations. Like many Indian English writers writing in English Girish Karnad is of no exception. In his writings the mythological aspects echo throughout. His plays like 'Hayavadana', 'The Fire and The Rplay hain' and 'Nagmandala' are based on the myths but Karnad gives an approach to myth in a different way. His plays originate from the myths of Indian legends but in the course of the play hee insert some of the acts which make us rethink about depending on God, especially through the man-God encounter acts.

Key words: Myth, Legends, Pooja, God, Naga, Self Sacrifice

Introducton:

As India is filled with numberless of Gods and Goddesses it can be said as a land of myths. History bears proof that in every age, religion, place and dynasty Indians have expressed their ardent desire to be enriched by myths and mythologies. Mythology themes in Indian literature have been influenced by the two great epics—Ramayana and Mahabharata. G.S Kerk opines, "Myth seems to posse's essential

properties like their fantasy, their freedom to develop and their complex structure". Northrop Frye asserts, "myth is primarily a certain type of story. The things that happen in myth are the things that happen only in stories: they are in a self- contained literary world". Myths are the tales that have been passed on from one generation to another and they have become traditional. Most of the mythical literature has been borrowed from the plots, sub-plots and further additional plots. It is quite amazing that the Indian writers have shown their talents by creating the mini parts of the plot into the major plays. Girish Karnad is one of such writers. Girish Karnad is a major dramatist of India who has significantly gone back to the roots of Indian myth, tradition and culture and has recreated the rich and vibrant picture of Indian society, culture and its people. Girish Karnad has used the ancient myth to represent the contemporary society. It has to be noted that his use of myth is not only on positive aspects but on negative aspects as well. The explicit use of myth can be found in his plays— Hayavadana, The Fire and the Rain and Nagmandala.

The ancient Indian original of the main plot of Hayavadana is from 'Vetalpanchavimsati' a constituent of Somadeva's 'Kathasarithsagar'. There are 25 stories of King Vikrama and Vetala in it. Each of these stories poses a riddle at the end, which Vetala challenges the king to solve. Thomas Mann also wrote a short story "Transposed Heads" with the same subject of Identity crisis as in Hayavadana. While the Indian solution in "Vetalpanchavimsati" upholds idealism, the German solution n "Transposed Heads" is materialism. Aware of the extreme Nature of these options Karnad seems to hint at the middle course of humanism in Hayavadana.

Girish Karnad does not use Myth in his play in the entire story. He uses them as a part of the story but the whole story is based on those parts filled with myth. In Hayavadana Karnad used myth to show the weakness of man and the ignorance of the Gods and Goddesses. According to the folk drama convention, the image of the Lord Ganesha has to be brought to the stage for offering a pooja to Him for the success of the play. After his pooja Bhagavatta sings a song in praise of Him. Though He is the son of Lord Shiva and Parvati, Lord

Ganesha is incomplete and imperfect. Nevertheless he is 'the destroyer of incompleteness'. But in Hayavadana the image of Ganesha has another meaning. As Bhagavatta says "he has an elephant's head with a cracked belly" so is Hayavadana with a horse's head and a human body. Thus, the image of Lord Ganesha not only serves as a God for the success of the story but also as the curtain raiser which represents the further story.

It is during the middle part of the main plot of the play that the twist occurs in the life of the three characters—Devadatta, Kapila and Padmini. The Kali of Mount Chitrakoot, who is the "Mother of all nature", appears in her own person as if to solve the problem but it is due to her carelessness that the identity crisis arises. When Devadatta and Kapila reach her temple and cut off their heads one after another separately, she is fast asleep. Later when Padmini is about to offer her head not only does the Goddess wake up and save her but also does she offers the boon to Padmini to restore life to the dead bodies of Devadatta and Kapila. In fact she wakes up from her sleep not because of Padmini's attempt to sacrifice herself but because of the noise made by Padmini. It has to be noted that the Goddess came to stop Padmini from Self sacrifice but she did not come to stop neither Devadatta nor Kapila when they beheaded themselves. Then after offering the boon to Padmini she fastens to go to sleep again and never to wake up. The Mother of all nature however does not pay heed to the helpless cries of Padmini to save her again when she had to undergo 'sati'. The Goddess's indifferent rather cruel attitude is a clear case of a divine malignity towards the human beings.

The sub-plot too is no less affected by the myths and supernatural beings. Among all the references that Hayavadana makes to the supernatural beings, his heavenly father, is noticeable though not acted by any character in the play. Hayavadana's father is a Celestial Being. Cursed by God Kubera for some act of misbehavior he turns into a horse. He comes to the Swayamvara of the princess of Karnataka, carrying the Prince of Araby. But the Princes did not like any of them. She looked at the handsome Prince sitting on his great white stallion and fainted. When she woke up she said that she would marry

that horse. She didn't listen to anyone and married the horse. Such was the true love of the Princess. Hayavadana is the result of this marriage of fifteen years. But one morning the horse changes into his original shape of Gandharva (celestial being). Released from the curse he asked his wife to accompany him to the heavenly abode. She agreed but on the condition that he should become the horse again. This enraged him and cursed her to become a horse herself. This is another instance of a supernatural interaction with the humans in 'Hayavadana' but proves to be unfavorable to the mortals. Hayavadana's father, despite being a father didn't perform his duty neither as a true husband nor as a true father. In fact he cursed his wife to be a horse herself. This was the gift she received from her husband whom she loved avoiding his physical features. She received a curse in return of love.

Goddess has her divine score against the human beings again when Hayavadana goes to her seeking completeness. On the advice of Bhagavatta, Hayavadana goes to the temple of Kali. He too threatens to chop his head similar to the main plot. As in the main plot Kali's boon created problem instead of solving, here too in response to Hayavadana's prayer, "make me complete" the Goddess makes him complete horse and not a complete man. Before he completes his prayer for complete man, the Goddess completes her sanction rather hastily and whimsically. Hayavadana becomes a complete horse much against his will but with a human voice. Hayavadana goes to the temple in order to seek the solution of his problem but instead of the ending his problem further increases. It is only when Hayavadana tries to make to five year old son of Padmini to laugh that Hayavadana starts neighing, finally making him a complete horse. This completeness of Hayavadana reminds of the image of Lord Ganesha, the destroyer of incompleteness. Thus, Girish Karnad has ironically used the supernatural characters as ignorant and irresponsible towards human beings. The main characters Devadatta, Kapila, Padmini and Hayavadana seek the help of God which represents the weaknesses of the human beings.

A Socio-cultural practice like sacrifice and self sacrifice can be found in Karnad's another play "The Fire and the Rain". Here too, he

has twisted the myth into a superstitious belief. In "The Fire and the Rain" Girish Karnad has found his subject in the rather obscure myth of Yavakri that he had encountered decades earlier in C.Rajagopalachari's prose retelling of the Mahabharata. The myth of Yavakri occurs in chapters 135-138 of the Vana Parva (Forest Canto) of the Mahabharata. It is narrated by the ascetic Lomasha to the Pandavas as they wander across the land during their exile. In "The Fire and the Rain" or "Agni Mattu Male" Karnad re-imagines the world of Hindu antiquity and constructs a story of passion, loss and sacrifice in the context of Vedic ritual, spiritual discipline and ethical differences between human agents and inter-related forms of performance still close to their origin.

The story of Yavakri in the Mahabharata is a cautionary tale about the misapplication of powers that human beings receive from the Gods after great penance. Yavakri, son of Bharadwaja acquires Universal knowledge of the Vedas from Indra after ten years of "tapasya' rigorous spiritual discipline but uses it to molest Vishakha, daughterin-law of Raibhya. But this act of Yavakri, the seeking of Universal knowledge directly from Gods and not from any human gurus can be regarded as an unjustified or immature act of Yavakri. But Knowledge doesn't bring wisdom to Yavakri. Therefore, through this play Karnad points out the danger of knowledge without wisdom. In the elaboration and alteration of the myth, Karnad forges between the principle characters and give them rounded personalities and inserts an ambiguous intentionality into their actions. Yavakri and Vishakha are not strangers in the play "The Fire and the Rain" but lovers whose relationship both precedes and follows Vishakha's marriage to Parvasu. This makes her more than merely a passive object of Yavakri's lust. It is only because of this thirst of Universal knowledge that Yavakri leaves Vishakha. For his selfishness he sacrifices his love Vishakha leaving her to marry Parvasu. After ten years of tapasya he returns back to her not other than for physical reasons. Instead of using his powers for something good he misuses it that ultimately brings his death. It has to be noted that the powers of Yavakri short lived with his death. Before he could use his power for great things it vanishes. The real Vishakha also brings about Yavakri's death because

of her very desire to keep him alive. The magical art of vengeance in the myth of "Mahabharata" turns into tragic irony in "The Fire and the Rain".

By killing his father Parvasu commits both patricide and brahmicide and thus pollutes the Yajna. Parvasu kills his father Raibhya though he is the Chief Priest of the holy Yajna. The Yajna is a holy or sacred activity but he pollutes it. According to the Hindu ritual, people can sit in the vajna only when they have bath and also they must have a nonvegetarian food or sometimes even without food (upwas) but Parvasu commits a great sin by killing his father. This creates an irony to the status of Parvasu as despite being the Chief Priest of the yajna he commits a sin. This act of him would have created an agitation among the public as the yaina is meant for pleasing the Gods so that they will get the rain. But after this sin he commits another sin by hiding his crime. He tries to put the blame of killing his father to his brother Arvasu but his self realization makes his to expiate himself in the same fire of yaina. But it is doubtful whether the people get rain because of the self expiation of Parvasu or not. The self sacrifice of Parvasu is important part of the play to but as a part of the vajna it is only a personal atonement. Through this scene Girish Karnad shows the self realization or the feeling of guiltiness among the people after committing a sin.

The same quality of active volition extends to the play's supernatural characters. In the Mahabharata version the demon (rakshasa) is a device for bringing about Yavakri's death. But in Karnad's play his return to the spirit world becomes entangled with painful ethical choices in the human blood. Raibhya creates the Demon to kill Yavakri. The Demon succeeds in killing Yavakri but in the later part of the play when the Demon request to Arvasu for his release it is quite puzzled. As India is filled with myth the people have been accustomed to the concept that the Demons are cruel, violent, bloodthirsty and loves to harm the human beings. But here the Demon himself is seeking release from the human world. When Nittilai is killed by her husband and brother Arvasu holds her and cries, pleased by Arvasu the God appears before him and offers a boon to him. At the time when Arvasu was

about to ask the life of Nittilai the Brahma Rakshasha interrupts and requests Arvasu for his release. Arvasu could not help but used the boon for the release of the Brahma Rakhasa. Thus, Arvasu sacrifice Nittilai for the sake of the well being of the people at large. Finally the redemptive act that ends the crisis within the community is not performance of either kind but—the yajna or the inner play but Arvasu's decision to sacrifice of his happiness with Nittilai for the sake of the Brahma Rashasa's release.

In the broadest sense, "The Fire and the Rain" is a drama of sacrifice and expiation. The fire sacrifice or the yajna is a ritual intended to end the community's suffering. But it is corrupted by Parvasu in multiple ways. His death is a form of personnel atonement but the communal crisis is resolved through other painful resignation. Thus, Girish Karnad shows how the people depend on the Gods for sustenance which has both positive and negative results. Fire is used as a myth in "The Fire and The Rain". 'Fire', that is, 'Agni' is worshipped as a deity in Indian mythology all the rituals and rites are to be performed in the presence of this deity.

Girish Karnad's other play "Nagamandala" is of no exception from the mythical aspects. In this play he has twisted the myth of Karnataka even in a more complex way. The mythical plot and structure of the play has been presented through the life of the central character Rani. Similar to his "Hayavadana" Girish Karnad opens "Nagamandala" with the invocation of the God. But in this play the God's identity has not been disclosed,

"The presiding deity of the temple cannot be identified"

The broken idol of the God in the temple can be guessed as that of Lord Ganesha's because according to the Hindu mythology Lord Ganesha is worshiped in the opening of the play so that it would be a successful one. Similar to "Hayavadana" this play also revolves around the issue of identity crisis. In the course of the play Naga takes on the shape of Rani's husband and comes to visit her every night.

Rani's husband, Apanna takes her to his house after marriage. But Apanna treats her as a caretaker and as a servant, not as a wife. They have no physical union because Apanna is interested in a

"concubine". So he doesn't spend his night with his wife. He only comes to his home only for bathing and eating. Rani sacrifices herself faithfully as a wife. One day Kurudavva suggests her to spell a cast on Apanna so that she will get the pleasure as a wife. Kurudavva even provides her with the magical root. The taste of the root will open Apanna's eyes and will not visit the other women. The enchanting root is a ray of hope for innocent Rani. Later on, while cooking curry with the paste of the root she observes that it boils over, red as blood. She hesitates to serve the curry to her husband and puts it in that anthill where the cobra (Naga lives). It is after this incident that turns the life of Rani. As Rani has put the curry into that ant-hill, it happens that the cobra eats that curry. Thus the miraculous root to charm Apanna was mistakenly spelled on the cobra. All these activities of Rani are typical to an Indian wife who starves for her husband's love but this activity is utilized by Girish Karnad in such a way that it becomes ridiculous that the God or a cobra can fall in love with a human being. This is not quite possible in the practical life.

Nagas are serpent- genii figures in Hindu mythology. The Hindus worship Nagas as God. After this incident as Naga is charmed by the root he takes the shape of Rani's husband Apanna. He visits Rani at midnight. He praises her beauty as a "tender bud" and could not stop himself from loving her. But Rani was not aware of this shape-shifting. For Rani he was her husband though she was confused about her husband's dual nature. As Rani was now happy to get the love of her husband which she longs for she became blind in his love. Their meeting continued in the same way until one day she reveals that she is pregnant. This fact makes the real Apanna agitated and compels him to charge Rani of adulteries. Thus the extreme love of the God and a human being didn't bring happiness in the life of the human being. Rani was innocent. It was Naga who took the shape of Apanna and made her pregnant. But because of this act of the Naga innocent Rani had to face a tough time. Through this part Girish Karnad tries to show how the supernatural elements bring troubles in the life of human beings.

In the night Naga visits Rani and informs her about the Elder's decision to taste her chastity. Rani pleads him to save her from this

humiliation. In Indian society only the woman are charged of adultery and had to undergo the chastity tests. Mythological history bears the proof that only the woman had to undergo the tests as we can take the example of Sita from Ramayana. Though Rama is a God he was helpless against his wife's chastity. Similarly, Rani had to face the same problem.

Although myth and traditional values are interlinked it focuses and questions the faithfulness of a wife and not of the husbands. Naga's words "I can't help it; that's how it has always been. That's how it will always be" represents the attitude of the husbands in the male dominated society like India. Rani is the image of an Indian womandemure, unquestioning and uncomplaining. The empty house where Rani is locked symbolizes the restrictions of women which deny even her legitimate rights. She is one among the passive victims of a male dominated society while her husband Apanna is a very dominating and cruel husband who exercises absolute supremacy over his innocent and naïve spouse.

Conclusion:

Karnad has plainly suggested that reconciliation with one's self and one's environment is the best course of action for the incomplete and insatiable human beings. For the attempt of persons to achieve completeness and perfection usually end tragically or comically. To depend completely on God has no positive results. Through these plays what Karnad tries to show is that man should help himself. As shown in 'Hayavadana', to get the solution of their problems in life Padmini and later Hayavadana depends on God but instead of the solution they are made more puzzled for which they had to suffer the incompleteness of their identities. Similarly "The Fire and The Rain" is a cautionary tale about the misapplication of powers that human beings receive from God after a great penance. Karnad explores that knowledge without wisdom is dangerous. The magical art of vengeance turns into a tragic irony. The case of Rani is truly a typical Indian which has been collected from the myth. The transforming of Naga into the shape of Apanna is mythological but during Rani's test of chastity his leaving of Rani into her own is a typical attitude of man

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SAMPRITI

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Yoga education: The practical aspect of holistic education

Dr. Ritumoni Nath

Abstract:

This paper discusses the Yoga education, the practical aspect of holistic education which leads to a better peaceful world. The concept of yoga is originated in India and now popularized internationally. It is universally accepted that we need a well-organized holistic education for the better world of peace. Yoga education is the practical part of the holistic education. Therefore, in this paper an attempt has been made to analyze holistic education and introduce the value of yoga teaching for this world order. It is observed here how yoga education and practices are especially needful to achieve the purpose of the holistic education.

Key words: Holistic education, Yoga education

Introduction:

Holistic education is a philosophy of education, an approach in the modern educational thought, which aims for the development of a student's intellectual, emotional, moral, social, physical, artistic, creative and spiritual potentialities. Imparting holistic knowledge is not a new thing in the educational system though the term began to be used only around 1979 with the conference in California.

The idea of holistic education can be traced back to several philosophers and educationists like, J. J Rousseau, R W Emerson, J Pestalozzi, Friedrich Froebel etc. the modern theories are contributed

by Maria Montessori, Francis Parker, John Dewey, John C Halt, J Krishnamurti, P Goodman, Paulo Freire etc. Philosophers as well as the educationists have been trying to bring the entire facets of the spiritual, social, moral and environment friendly education into one umbrella. They preferred holistic education as the perfect term to bring all those areas into one.

The Greek philosophers Socrates and Plato emphasized on the development of moral value of live before 500 BC. The ruler of Plato's ideal state is a philosopher, who is wise and intelligent and with all moral worth. In Western countries education, as well as the states was totally dominated by the Christianity which tried to imparting religious, moral and spiritual education. The existentialism and the humanistic philosophy in the 20th century also tried to cultivate the human relations and preferred for a peaceful and secured world. In India, spiritual education of Sri Aurobindo, universal religion of Vivekananda, basic education of Gandhi etc. are different aspects of holistic education. Krishnamurti is well known for his holistic outlook of the 'whole' free from all prejudice, his concern for man and environment and the religious spirit with scientific temper. (Krishnamurti, 'Education and the significance of life') Therefore the concept of holistic education as a separate part of philosophy of education is a new concept, but the contents are as old as the education.

Ron Miller defined holistic education as a "philosophy of education based on the premise that each person finds identity, meaning and purpose in life through connections to the community, to the natural world and to humanitarian values such as compassion and peace. Holistic education aims to call forth from people an intrinsic reverence for life and a passionate love of learning" (Miller, 2000)

Robin Ann Martin (2003) describes holistic education "At its most general level, what distinguishes holistic education from other forms of education are its goals, its attention to experiential learning, and the significance that it places on relationships and primary human values within the learning environment". (Wikipedia.org) The definition clears the aims of holistic education. Primary human values and relationship is an important matter of focus in education. But this definition cannot denote the entire area of holistic education.

Instead of three R's Reading Writing and Arithmetic, educationist with the aim of holistic education accepted it as relationship, responsibility and reverence for all life.

Concept of yoga education:

Yoga literally means "to unite". It is a state of unity, balance and equilibrium between the brain and the body or the mind and the body and the mind and the spirit. When all those three aspects of personality body mind and the spirit are in balance we achieve the goal. Patanjali defined yoga as 'yogah citta-vrtti-nirodhah' in his Yoga Sutras. Yoga education is described by P J Sequeira as follows -"Yoga education prepares the students physically and mentally for the integration for their physical, mental and spiritual faculties so that the students can become healthier, saner and more integrated members of the society and of the nation" (Sequeira, 2010)

Objectives:

- 1. To bring the significance of holistic education in current educational scenario.
- 2. To find out the significance of the practices of yoga to promote the holistic education.

Methodology:

The analytical method is adopted for this investigation which helps in critically analyzing the various aspects of the study.

Relation between yoga education and holistic education:

According to J Krishnamurti "education should not encourage the individual to conform to society or to be negatively harmonious with it, but help him to discover the true values which come with unbiased investigation and self-awareness." (Krishnamurti, 'Education and the significance of life') Through the holistic education this is an attempt to remove the narrow image of human possibilities and to cultivate spirituality, reverence for the natural environment, and a sense of social justice. Holistic education aims to self-actualization. Self-actualization is the realization of one's full potential. It implies one's expression of creativity, quest for spiritual enlightenment, pursuit of knowledge, and to do something good to the society. The educators seek to inspire students, for their creativity, imagination, compassion, self-knowledge,

social skills and emotional health. In this way the term holistic education simply means cultivating the whole person and helping individuals live more consciously within their communities and natural ecosystems.

Now the question is how yoga education fulfills the purpose of holistic education. Yoga education can be considered as the practical aspect of holistic education. The holistic education prepares students physically and mentally for the integration of their physical, mental, and spiritual faculties so that the students can become healthier, stronger and more integrated member of the society and of the nation. Yoga education fulfills these principles with the practices of self-discipline and self-control, leading to immense amount of awareness, concentration and higher level consciousness. The integrated nature of yoga education leads to enable the student to have good health, to possess emotional stability, to integrate moral values, to attain higher level of consciousness etc. Yoga education could help to equip oneself with basic knowledge about one's personality, to learn to handle oneself, well in all life situations, to learn techniques of learning good health to develop a discriminative mind capable of knowing the real from the unreal to face the quality of life with equanimity. Therefore holistic education is the whole while yoga education is the part of the whole.

Yoga is the physical exercises with meditation and spiritual elements. Patanjali has given us eight steps of yogic practices, viz., yama, niyama, asana, Pranayama, pratyahara, dharana, dyana and Samadhi. But in our common practices teachers give emphasis on the three cores of the eight, which are asana or the seated position, pranayama or the suspending breath and dyana or meditation. All those aspects are related to the physical, mental and psychological aspects of a human body. It is a kind of practices which help in removing the psychological blocks in a student. They can feel the changes in their body and mind; psychologists have said that when we breathe in, we create psychological emotional and rational blocks in our mind. When breath out relaxation takes place in the body mind in the nervous system and in the brain. When the physical systems are relaxed the information we provide is retained by the brain and not easily forgotten.

Yoga practices develop the sound mind for controlling anger and irritability. It helps in better adjustment in society. Today's we have experienced more crime, suicide, hatred, jealous, violence among the students. Only informative knowledge is not sufficient for student's success of life. Career formation is one part of education. Knowledge growth is another part. But sound life with social and moral value, with good adjustment is the most important aspect of education. Yoga education helps in reducing mental stress, cure depression. It removes fatigue and cure physical ailments which make the students more fit and relax. We know that a healthy mind dwells in a healthy body.

Therefore people practice yoga for different purposes. Many people adopt it to keep the body free from different ailments. Others practice yoga to be fit mentally and physically. For many, yoga is the way of life. Therefore there are mainly three aspects of yoga. Those are 1. Physical aspect, 2. Mental aspect, 3. Spiritual aspect. Yoga helps to aware the imbalanced body and different organs which cause different stress and tension besides of different ailments. Asanas helps in controlling the body. Asanas and Pranayamas are the instrument to relax our body. Asana or posture is not equivalent to exercise as it is 'at easy and relaxed' compare to the exercises. Practices of asana make one able to stand in one position in a state of void of tension and stress. Pranayama is a breathing technique. We take our breath for granted and fail to know that by harmonizing the breathing pattern we can also influence and alter the pattern of our emotion mind and intellect. The breath controls certain aspects of the nervous system, the activity of the brain, and emotional and intellectual expression. The practice of yoga gives us voluntary control over our intellectual and emotional activities.

Experiencing the spirit or energy is the spiritual aspects of yoga. Spirit is the energy, the driving force, the motivation behind every action and experiencing in life. We may aware of it or not but there is a driving force behind our every thought feeling attitude and action and it becoming aware of that which is the spiritual aspect of yoga.

In this stressful and competitive modern period yoga education is very important for the moral and social value. Yoga education helps inculcating ecological balance of the world and creates consciousness about the sustainability of the world. Yoga is a positive emotion and compassion. It helps mental equilibrium and self-control.

Conclusion:

In our modern educational system holistic education got more priority after the World War II. The humanitarian values and importance encouraged the philosophers and educationists to follow some schools such as humanism and existentialism. To cultivate spirituality, selfactualization, responsibility and social justice holistic education is accepted worldwide. The modern concept of yoga developed by Sri Vivekananda in international scenario, successfully touch the practical aspect of the holistic education. Yoga helps in controlling some of the purpose of humanistic education. Therefore, yoga can be considered as the practical aspect of holistic education. No doubt educationists all over the world and their governments have taken so many policies and researches have been done to upgrade the position of yoga in world order. But still there is a need to popularize it to the core of the society and educational system and make it a part of our day to day life. The knowledge and realization of the value of yoga will fulfill the purpose of the holistic education.

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Impact of Globalisation on Silk Industry of Sualkuchi

Rajashree Deka

Abstract:

The silk industry is one of the oldest cottage industry in Assam that provides major source of employment particularly in rural areas. This industry is also the major contributor to the state revenue. There are three unique varieties of silk produces in Assam; the Golden Muga, White Pat and the Warm Eri. Sualkuchi in the Kamrup district is the most important centre of silk industry. It is the largest silk producing village in the world. Sualkuchi claims a technique, quality and reputation of its own which are unique in so far as muga and pat silk fabrics are concerned.

According to Department of Industries and Commerce, Assam has presently 700,000 looms, but power looms are of limited quantities and are mainly found in Sualkuchi. These are uesd for commercial production of silk fabrics.

The process of globalisation of the industry generated economic gain from rapid growth of export. But the globalisation process infuses more competition among the countries, to increase market share in the global textile market. To produce more in less time may create more pressure on workers involved in the industry. The aim of the study is to analyse the impact of globalisation on the silk industry of Sualkuchi.

Keywords: silk, globalisation, Sualkuchi

Introduction:

The silk industry is one of the oldest cottage industry in Assam that provides major source of employment particularly in rural areas. There are three unique varieties of silk produces in Assam, they are the 'Golden Muga', 'White Pat', and the 'Warm Eri'. Assam is the largest producer of Golden Muga silk in the world. The various silks produce in Assam are discussed as follows:

Muga silk: Muga silk is the most prestigious silk because the colour of this silk is 'Golden' that gives it the unique identity. Assam is the largest producer of this unique silk because the Muga silk worms cannot survive in any climate other than Assam and North-East. According to Assam Government report, about 10371 hectares of land are utilised for production of Muga silk in Assam. About 57,966 Assamese households are related with Muga silk production.

Pat silk: Pat or Mulberry silk occupies an important place in Assam's sericulture. About 33,000 families of the state are engaged in the production of Mulberry silk. The total area under the cultivation of food plants for the Mulberry silk worms is about 7623 hectares. In order to produce more and more Mulberry silk worm seeds, the state sericulture department has organised systematic Seed Organisation Programme and has also set up a cold storage plant in the Kamrup district for the preservation of Mulberry silk worm seeds.

Eri silk: Eri silk worm rearing is a tradition of Assam from time immemorial. The rearing, spinning and weaving of Eri silk is carried out almost all districts of Assam. The total area under the cultivation of food plants of Eri silk worm in the state counts for about 15,796 hectares. At present about 1.91lakh families of Assam are engaged in the rearing and production of Eri silk.

Oak Tassar silk: Oak tassar another variety of silk is also produces in Assam. Hill areas of Assam are suitable for cultivation of Oak tassar. There are five tassar centers for production of seeds and rearing of Oak tassar in the two hill districts of Assam - Karbi Anglong and North Cachar.

Sualkuchi, a village in Kamrup district is one of the world's largest weaving village that has generated employment opportunities to the residents of the area as well as the people from different places for their livelihood. It is situated on the north bank of the river Brahmaputra, about 35 k.m. from Guwahati city. Silk grown all over the state find their way to Sualkuchi. The silk clothes produce in Sualkuchi is famous for its quality.

Objectives:

The main aims are to study the employment pattern; Government initiatives for the development of silk industry and also study the major problems faced by this industry.

Methodology:

This paper is tried to be discussed analytically. The study is mainly based on secondary source of information collected from books, journals etc. and using internet. Although primary data also have been collected for the purpose.

Economics of Silk Trade in Assam and Sualkuchi:

At present about 33,790 hectares area of land is under cultivation of food plants of Mulberry, Eri and Muga. Of this, almost 83% is in private sector, while the remaining is in the Government sericulture farms, Village Grazing Reserves (VGR) etc. The entire sericulture sector particularly the pre-cocoon sector involves about 1.86 lakh households in the state. With almost 70% involved in Eri sector followed by 15% each in Mulberry and Muga sector. Of the total households, 96% are involved in the pre-cocoon sector while the remaining is in the post-cocoon sector i.e. reeling, spinning, weaving, processing, marketing etc. The industry has significant gender biasness as more than 65% of women are earning their livelihood from sericulture. The total raw production in the state during 2013-14 was reported to be 2700 m.t. of which 94% was contributed by Eri sector alone, 5% from Muga and the rest 1% from Mulberry sector.

Sualkuchi has a population of nearly 50,000 people, most of who are engaged in weaving magic on their looms. This village has an

estimated 25,000 handlooms and produces nearly six million metres of white and golden Assam silk annually. The white and golden Assam silk are indigenously called Pat and Muga.

The census of Handlooms in Sualkuchi conducted in 2002 reveals that Sualkuchi has 13,752 active commercial looms of which 54.75% are performed by women weavers, who are basically hired from the outside of Sualkuchi. The average income of a hired weaver has been reported to be around Rs. 3000 per month, depending on the volume of work done, the quality, design and marketability of the product. Some weavers can even earn more. Although, weavers are hired, silk industry is basically a household enterprise with ownership lying with the household head, mostly men. Monthly income of some of these household is even above Rs. 10,000.

Impact of Globalisation in the industry:

With the liberalisation of the Indian economy, the modern textile industry has posed serious threat to the traditional handloom industry. The modern textile sector encouraged by the globalisation policy of government has geared up their promotion and marketing strategy to capture the major part of rural and urban market, on account of economic scale of production, diversified product ranges, low price, high quality and superior products.

With increasing emphasis on globalisation, the degree of competition in India for marketing textile items has intensified with the entry of foreign suppliers and foreign brands. The position and market share of handloom products have been suffering by the entry of large competitors. It is imperative that the handloom industry sector, with its distinct and unique features has to prepare and strengthen itself to meet the challenges and intensity of competition in the global and internal market. The weakening position of handloom sector in the wake of global competition of textile industry has posed a serious threat to socio-economic life and livelihood of the traditional weaver communities. Therefore it is imperative to safeguard the social and economic security of rural poor weavers' community.

As far as export market concerned export of Eri fabric to Nepal, China-Tibet, Mongolia and Bhutan is continuing since long, however these fabrics are going to China and Mongolia through Nepal and thus it can be classified as deemed export. These fabrics are going through free boarders and from various traders of Kamrup and Udalguri districts in smaller sizes; hence it is not having any documentary record. Now a days, genuine Assam silk products manufactured in Sualkuchi are also available in online portal.

Major Problems faced by Sualkuchi:

Sualkuchi does not rear silk worms or produce the yarn for Pat (Mulberrry). They have to depend on the supply of Pat yarn from various states such as Karnataka, Andhrapradesh, Tamil Nadu and West Bengal. Therefore continuous rise in prices of essential raw materials has been posing a serious threat to the livelihood of the weavers of Sualkuchi. Because, rise in prices of raw materials has led to the rise in the prices of finished products. Moreover some unscrupulous traders have been selling silk garments made in Varanasi falsely claiming them to be manufactured from Assam silk. Again due to hike in prices of essential raw materials some weavers resort to importing duplicate cheaper yarns from other places. This has led to the mixing of the imported one with the indigenous ones making them more affordable at the cost of quality. Therefore, because of this duplicity the silk weavers who produce genuine products are forced to make distress sales at throwaway prices for their survival.

Conclusion:

There is a bright prospect of silk industry as the demand for natural fibre has grown considerably in domestic, national and international market. In the era of globalisation there should be more production. To cope with the global competition, the production base of all varieties of silk should be expanded by establishing modern infrastructure for sericulture and weaving, arranged adequate training facilities to educate weavers on scientific methods and new technology to improve quality and there by boost output.

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Effectiveness of Corporate Social Responsibility: A case study on

Water Purifier Distribution scheme of State Bank of India in the schools of Guwahati

Sharadindu Bordoloi

Abstract:

In the present times, Corporate Social Responsibility (CSR) has become the buzzword of the business world. Business ethics demand companies to give the society something in return for the resources it has given to business for so many years. Moreover when Industrialisation and sustainable development seem to be polarised in two different ends, CSR can play a defining role in striking a balance between the two. The concept has assumed even greater significance with the advent of government regulations on CSR. This is an observation paper attempting to understand the effectiveness and sustainability of CSR scheme of State Bank of India (SBI) to provide safe drinking water to the students and staff in schools.

Key words: Corporate Social Responsibility, Ethics, Industrialisation, Sustainable Development, Effectiveness, Sustainability.

1.0 Introduction:

The corporate operates within the society, uses the resources of the society and therefore it has a responsibility of paying back to the society. Over the years the corporate have realised that they are an integral part of the society. They have developed to be 'Corporate Citizens' of the society and like the individual citizens, the corporate citizens also have a responsibility towards the society. Apart from the economic responsibility towards the shareholders, the corporate are also responsible towards the other stakeholders in their course of activities- their employees, people in the vicinity of their workplace, the environment and the society in general. According to the Commission of European Communities, CSR is a concept in which social and environmental concerns are integrated in the business operations of the companies and also in their interaction with the stakeholders (Juscius and Snieska, 34-44). McWilliams et al. (2006) says that CSR is an action that appears to further some social good, beyond the interests of the firm and that which is required by the law. Elkington (1997) gave the Triple Bottom Line definition of CSR, according to which, only when a business achieves economic prosperity, environmental quality and social justice, it can be said to be sustainable. Schmitz and Schrader (2015) opine that CSR as the welfare oriented corporate goals or voluntary commitment for non economic goals that go beyond legal requirements. Lussier (2000), Ferrell and Geoffrey (2000) regard CSR as corporate behaviour with reference to fulfilment of business ethics that consists of corporate obligations and commitments to society. Daft (2003) and Vogel (2004) regard CSR as an extension of business ethics and management morality, that apart from meeting legal regulations, should also respond to public pressure and social expectations. According to Fatemi et al.(2015), the conventional corporate governance literature regards CSR as an expenditure of the corporate resources, which is not beneficial to the shareholders. However with the growing dependence of the corporate on the society's resources and its increasing attachment with the society in the recent times, it has become imperative to treat CSR as an important social objective in line with its economic objectives. Freeman (1984) and Freeman et al. (2004) justifies expenditure of corporate resources on account of CSR as the corporate have a responsibility towards any individual or entity that is affected by the normal course of their operations.

The concept of Corporate Social Responsibility (CSR) was not unheard of in the past. The business families of 19th century India, such as the Tatas, Birlas, Bajaj, Godrej etc. were highly involved in charity and philanthropic activies (Chahoud et al., 2007). However, the Companies Act, 2013 which replaced the Companies Act, 1956 in a partial manner, makes it compulsory for companies having networth of rupees five hundred crore or more, or turnover of rupees one thousand crore or more, or a net profit of rupees five crore or more during any financial year to spend atleast two percent of the average net profits of the company made during the immediately preceeding three financial years in fulfilling its Corporate Social Responsibilities. Such companies will also have to constitute from among its board of directors, a Corporate Social Responsibility committee consisting of three or more directors, out of which atleast one director must be an independent director (Prasad, 2015). Moreover, the Securities and Exchanges Board of India (SEBI), has made it compulsory for the top 100 listed companies at the Bombay Stock Exchange (BSE) and National Stock Exchange (NSE), to include Business Responsibility Reports as part of their financial reports and make them available on their websites (Wikipedia, 2016). Numerous studies have been conducted on various aspects of CSR over the years with many unexamined and new aspects coming to light with these researches. However, not much research is seen to examine the effectiveness and sustainability of a CSR activity in the North-Eastern part of India. Therefore this study seeks to examine the effectiveness of the 'water purifier distribution' scheme of State Bank of India (SBI) under its CSR policy.

1.1 Water purifier distribution scheme of SBI:

State Bank Of India (SBI) is the oldest commercial bank in India, going by its origins. Bank of Calcutta was founded in 1806 and was later merged with Bank of Madras and Bank of Bombay to form the Imperial Bank of India in 1921. Finally Imperial Bank of India became State Bank of India in 1955. At present SBI is the largest banking and financial services company in India in terms of assets (Wikipedia, 2016). SBI is a socially responsible company and has been involved in non-profit activities called Community Services Banking since 1973

2.0 Review of literature:

A review of the available literature will provide a better understanding of the topic.

Chandra and Kaur (2015) focuses on the Corporate Social Responsibility (CSR) spend made by corporate India and its composition. According to the researchers, today the concept of CSR has become more prominent because the organizations have felt the need to build trustworthiness and relationship with the community at large, besides fulfilling their business objectives. The researchers have segmented the emergence of the concept of CSR in three phases. The first phase dates back to the 19th century when charity and philanthropy were the major CSR activities. The second phase refers to the period since the Independence movement. During this period, women empowerment, eradication of un-touchability and rural development were the major CSR activities. In the third phase, i.e. the period after liberalization and deregulation of the economy, growing disparity in the nation has incited the need for CSR.

Fatemi et al. (2015) examines whether CSR expenditures affects the value of a firm. The researchers have created a model which analyzes the impact of CSR expenditure on growth, cost of capital and sustainability of the business. This model demonstrates how the impact of CSR expenditure on these factors affects the value of the shareholders.

Wang et al. (2015) studies the relationship between CSR, brand equity and firm permorfance by employing regression analysis and Structural Equation Modelling (SEM) among the high tech companies of Taiwan in between 2010 and 2013. It has been found that CSR and brand equity positively affect performance of the firm and the high

tech companies of Taiwan can maximise the values of their firms by engaging in CSR and managing their brand equity.

Vijaylakhsmi (2005) explores the role of Corporate Social Responsibility (CSR) in Multinational organizations. The researcher observes that corporate social responsibility is one of the top most priorities in multinational organizations. At present times, CSR has become a part of the business objectives of the multinationals, rather than being mere community development goals. It is said that competitive advantage can be gained by fulfilling social and environmental obligations. According to the researcher, though a multinational can fulfil its obligations in many ways, yet each way has its own sets of advantages and disadvantages. Therefore the multinationals should pick up a social issue that is best suited to its business objectives.

Juscius and Snieska (2008) study the influence of CSR on competitive abilities of the companies. The researchers have considered the following three traditional models of competitive abilities analysis: the model of five forces, the model of resource based approach and the model of network approach. The researchers are of the view that companies should prioritise their CSR activity depending on whether the activity will enhance its competitive ability. The CSR activities of the companies must match with the expectations of its non financial stakeholders in order to convert its CSR activities into competitive advantages.

Rupp et al. (2015) studies the relation between justice, behavioural ethics and CSR. The researchers find that justice, behavioural ethics and CSR can be integrated by giving thrust on fairness, rights of the individuals and taking decisions on the basis of morality instead of regarding profit as the sole consideration in decision making.

Flamer (2015) examines the casual effect of CSR on the financial performance of a firm by taking into account the Standards & Poor 1500 companies that came to vote on shareholder proposals on CSR in between 1997 and 2011 besides Russell 3000 companies that came to vote in between 2005 and 2012. Analysing the effect of close call CSR proposals or proposals that are passed by a narrow margin on the financial performance of a firm, the researcher finds that adoption of

close call CSR proposals enhances shareholder value as such proposals have a positive impact on labour productivity and sales growth.

Ghosh and Chakraborti (2010) focuses on the reshaping of Corporate Social Responsibility (CSR) in accordance with the proposal of the United Nations, namely 'Global Compact' (GC) and 'Millennium Development Goals' (MDGs), in order to develop CSR as a national and international development tool, and its applicability in the Indian context. They also analyze the CSR activities undertaken by Tata Steel Ltd. in accordance with this approach. They found that Tata Steel Ltd's CSR activities comply with MDGs of UN as a developmental tool for Jharkhand.

Schmitz and Schrader (2015) illustrates the effect of various systems of corporate governance on CSR and also the effect of the size of the firm on its commitment towards the society. The researchers are of the opinion that though literature usually includes the CSR data of large firms, the CSR data of small firms are also vital for having a better understanding of the concept of CSR as the small firms are more attached to the regional markets and will have a greater tendency to invest in CSR.

Chahal et al.(2014) develops a comprehensive model of Business Social responsibility (BSR) for Small Scale Enterprises (SSE) in the Indian context. Data has been collected from 156 SSE owners and managers from the three industrial estates of Bari Brahmana, Gangyal and Digiana, and Jammu. The researchers have adopted a three step procedure, consisting of Exploratory Factor Analysis (EFA), Reliability analysis, and confirmatory factor analysis. The empirical results show five dimensions of BSR in the SSEs. They are: local community, employees, environment, suppliers and customers.

Shah (2010) explores the Indian perspective of Corporate Social Responsibility (CSR) this study. While it has been affirmed that corporate plays a vital role in shaping the quality of life and the society as a whole, it is also pointed out that CSR covers various issues like human rights, working conditions, economic development, ethical business practices, equality and diversity, consumer protection. The researcher further states that in India, corporate philanthropy and other social welfare schemes were undertaken even during the pre-

independence era, with many Indian industries providing education, health services and even clean water.

Grougio et al. (2015) examines the CSR reporting strategies of firms belonging to 'sin' industries or stigmatized industries such as alcohol, firearm, nuclear energy, tobacco etc. the researchers compared the CSR reporting patterns of 109 U.S listed 'sin' firms with 'non-sin' firms and finds that 'sin' firms have a greater tendency of issuing standalone CSR reports in an attempt to minimise the negative effects of stigmatisation.

Narwal and Singh (2013) explores the different areas of Corporate Social Responsibility covered by the companies in India. The researchers also conducts a comparative analysis of the CSR activities of the Indian companies and the Multi National Corporations (MNCs) working in India. The study found that there are no significant differences in the CSR activities undertaken by the Indian companies and MNCs in terms of importance and focussed areas. The areas of CSR activities where most of the companies are found to be engaged are sustainable development, local community support, accountability and transparency and environmental marketing.

Mittal et al. (2008) explores the link between Economic value added (EVA) i.e. good financial performance and Corporate Social Responsibility (CSR). This study seeks to investigate the relationship between ethical commitment of the companies and their financial performance. The findings show that companies with ethical commitment would not generate significantly more Economic value added (EVA) and Market added value (MVA) than the companies not having ethical commitments. The Indian companies are required to integrate CSR goals with stakeholder's goals so as to yield the benefits of fulfilling Corporate Social Responsibilities.

3.0 Objectives of the study:

The objectives of the study are as follows-

(1) To examine whether the 'water purifier distribution' scheme of SBI under its CSR policy has been able to improve the drinking water scenario in these schools.

(2) To examine whether SBI has been able to sustain the benefits that this scheme has provided to the staff and students of the schools.

Fulfilment of these two objectives will give a clear picture of whether this scheme has been effective in true sense i.e. whether this scheme has fulfilled the desired purposes for which it was formulated? Whether it has brought any changes in the availability of pure drinking water in the schools in practice or is it just for namesake? Whether SBI has been able to maintain the good work initiated by it in the long run?

4.0 Research Methodology:

4.1 Area of Study:

The study is conducted on the schools of greater Guwahati, where SBI has donated electric water purifiers under its CSR policy.

4.2 Sample size and sampling method:

The list of the schools where SBI has donated electric water purifiers has been procured from the official website of SBI. Random Sampling method is employed for selecting the respondents in order to avoid bias. Schedules were distributed to 28 schools; however respondent of 3 schools declined to respond. Therefore the sample size has been fixed at 25.

4.3 Types of data used:

Both primary and secondary data has been used in the study. Secondary data has been obtained from relevant journals and websites. Primary data has been collected from the respondents with the help of a schedule, which is enclosed with the paper.

Finally the data has been analysed with the help of graphical representations in the form of bar-diagrams and pie charts.

5.0 Findings:

In order to understand the effectiveness of 'water purifier distribution' scheme of SBI in practice, schedules were given to the respondents, i.e. schools in the Greater Guwahati area in which SBI had donated electric water purifiers under its CSR policy. The results obtained were analysed graphically as follows-

In the schedule, Q No. 6 referred to awareness of the respondent regarding Corporate Social responsibility. The result obtained is illustrated graphically as-

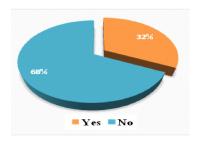


Figure 1- Awareness among respondents regarding CSR

The pie chart shows that 68 percent respondents answered in negative while 32% respondents answered in positive, when they were asked whether they were aware of Corporate Social Responsibility. It illustrates that even though the concept of CSR has gained relevance in the corporate world and government regulations have become stringent, majority of the common people are still unaware or partially aware of the concept.

Q No. 9 corresponded to distribution of the cost of the purifier. The respondents were asked whether the entire cost of the purifier was borne by SBI or it was distributed among SBI and the particular institution. The results obtained are-

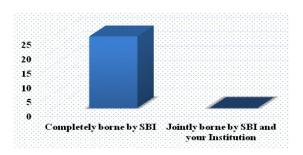


Figure 2- Cost distribution of the purifier

Q No. 10 corresponded to distribution of installation cost of the purifier. Just like the previous question, the respondents were asked whether the installation cost of the purifier was borne by SBI

completely or it as distributed between SBI and the particular institution. The result obtained are-

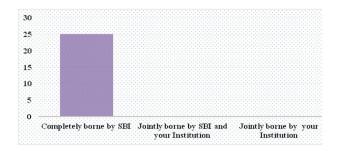


Figure 3- Distribution of installation cost

Figure no.2 and figure no.3 illustrates that when the respondents were asked about the distribution of cost of the purifier and its installation cost, 100% percent i.e. all the 25 respondents answered that both the costs were completely borne by SBI. It demonstrates that the procurement and installation of the purifier was a hassle free affair for the schools. Moreover it also shows the positive intent of SBI to improve the condition of drinking water in these schools.

Q No. 11 referred to whether the institution had any other electric water purifiers prior to installation this purifier by SBI. The respondents answered in 'Yes' or 'No'. The results are-

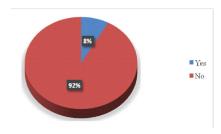


Figure 4- whether the institution had any other electric water purifiers, prior to the installation of this purifier by SBI.

To this question, 8 percent respondents answered in positive whereas 92 percent respondents answered in negative, which shows that majority

of the schools did not have electric water purifiers prior to installation of this purifier by SBI. Those who answered in affirmative to this question were asked an additional question, i.e. Q No. 11A, which intended to know how they regard the quality of the new purifier to be as compared to the old one. The answer is as follows-

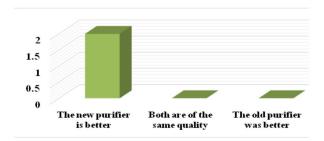


Figure 5- quality of the new purifier as compared to the old one

It can be seen that out of the two candidates who were asked Q No. 11A, 100 percent respondents, i.e. both the respondents replied that the quality of the new purifier is better. It proves that the attempt of SBI to provide good quality drinking water is genuine, as they have provided good quality water purifiers from a company which is a market leader.

Those who answered in negative to Q No. 11, i.e. those who did not have an electric water purifier prior to the one installed by SBI, were also asked an additional question in the form of Q No. 11B. This question intended to know the mode of providing drinking water to the students prior to installation of this purifier by SBI. The results obtained are-

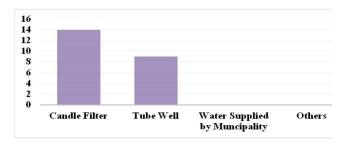


Figure 6- mode of proving drinking water to students prior to installation of electric water purifier by SBI

The above bar diagram shows that out of the 23 respondents who did not have an electric water purifier before, 14 respondents answered candle filter as the mode of providing drinking water to the students, whereas remaining 9 respondents opted for tube well. Answer to question nos. 11, 11A and 11B shows that condition of drinking water was not good in these schools as 92 percent schools did not have electric water purifiers and among these schools 14 schools used to provide drinking water through candle filters and 9 schools used tube wells.

This can be clearly understood with the help of the following table

Percentage of schools which didn't have electric purifiers before	92%
Among those schools, percentage of schools that used candle filter	60.86%
Among those schools, percentage of schools that used tube well	39.13%

Thus it is found that SBI has engaged its CSR expenditures in a field which was underdeveloped. It has placed its resources in the right direction and this scheme can prove to have a far reaching impact in the development of drinking water condition in these schools.

Q No. 12 intends to know the rankings that the respondents would like to give on a Likert scale in respect of (a) Service of the water purifier and (b) role played by SBI in the entire process. A Likert scale with ranks 1, 2 and 3 was prepared, where Rank 1 = Not Satisfied, 2 = Satisfied, 3 = Very Much Satisfied. The results obtained were as follows-

(a)Service of the water purifier

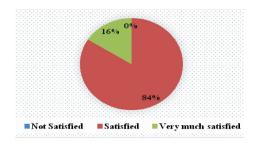


Figure 7- Satisfaction regarding service of the water purifier.

From the above pie chart, it can be seen that 84percent percent respondents said that they were 'Satisfied' with the service of the water purifier, while 16 percent respondents said that they were 'Very Much Satisfied'. The percentage of respondents opting for 'Not Satisfied' is Nil.

(b) Role played by SBI in the entire process of installation of the water purifier.

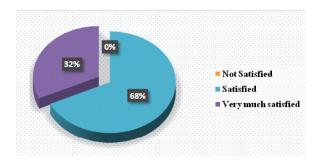


Figure 8- Satisfaction in respect of the role played by SBI in the entire process.

From the above pie chart it is seen that 68 percent respondents replied that are 'Satisfied' with the role played by SBI and 32 percent replied that they are 'Very Much Satisfied'. Here also percentage of respondents opting for 'Not Satisfied' is Nil.

Analysis of above questions and graphical representations shows that SBI had initiated the scheme with genuine intent and in the right direction. The scheme has been effective in practice, as it has alleviated the drinking water condition in these schools, which did not have satisfactory drinking water provisions before. Thus our objective no (1) is fulfilled.

Q No. 13 was with regard to co-ordinating with the purifier company for management of after sales services, complaints, repair costs etc. the respondents were questioned whether these are managed by SBI, jointly by SBI and their institution or whether solely by their institution. The results obtained are-



Figure 9- liaison with the purifier company, management of after sales services, repair costs etc.

The pie chart shows that 84 percent respondents said that the after sales services, repair costs and overall liaison with the water purifier company was managed by their institution, while 12 percent respondents said that it was managed jointly by SBI and their institution and 4 percent respondents said that it was managed by SBI.

Q No.14 corresponded to whether the water purifier was functioning properly or not at present. The results obtained are as follows-

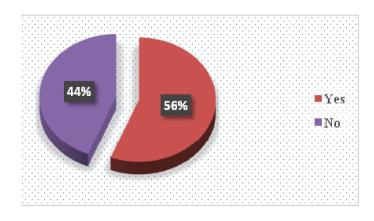


Figure 10- Is the water purifier functioning properly at present?

The pie chart shows that 56 percent respondents replied that their water purifiers are functioning properly while 44 percent respondents replied in negative.

Analysis of the responses to question no. 13 and 14 illustrates that the after sales services, repair costs and overall liaison with the purifier company in case of majority of the schools (84 percent) are managed by themselves. Only in 4 percent schools it is found that these are managed by SBI and in 12 percent schools it is managed jointly. Thus it can be said that though SBI initiated this scheme with enthusiasm and vigour, they are not giving much attention to the condition of the purifiers after they are installed. Though it is not obligatory on part of SBI to look after or manage these services, it can create a negative perception on their intent; these scheme with tremendous potential may be passed away like any other 'namesake' schemes of 'not so socially responsible' companies. Similarly it can be seen that in case of 44 percent companies, the water purifiers are not functioning properly, in spite of the fact that they are not older that three years. Such happenings would fail the very purpose with which this scheme was initiated by SBI. Hence SBI should play a proactive role in taking the vision of this scheme forward. The real objectives of this scheme would be fulfilled only if the beneficiaries can avail the benefits on the long run. All these facts point that SBI has not been able to completely sustain the benefits provided by its water purifier distribution scheme to the educational institutes. With this observation our second objective is also fulfilled.

6.0 Conclusion:

A company has two types of stake holders-financial stake holders and non financial stake holders. The financial stake holders provide the company with financial resources. They invest in the company with a profit motive and hence it is natural for a company to do its best to protect the interest of the financial stakeholders. However the interest of the financial stakeholders should not be protected at the cost of non financial stakeholders. The non financial stake holders are also equally important to the company. They usually include customers, workers, their families, suppliers, local community (Freeman, 1984). The companies should look after the welfare of

their employees and their families, as a happy workforce will increase productivity; they should cater to the needs and expectations of their customers and suppliers so as to keep their business network intact; and they should also look after the local communities and the environment, which are affected by their business operations. Though CSR has become mandatory under government regulations for different types of companies in different countries, yet it should be rather a voluntary action; an action of giving something back to the society which has rendered its services and resources for the economic prosperity of the business.

Many a times it is seen that some companies are formulating CSR policies just for the sake of compliance with the regulatory obligations, without much thought on the importance of the particular CSR activity and actual need of the society. Therefore in this study it is attempted to study the effectiveness of 'water purifier distribution scheme' to schools by SBI under its CSR policy. It is found that the activity undertaken by SBI under its CSR policy matches the need of the society, as the schools did not have proper drinking water facilities prior to this scheme. The responses obtained regarding the quality and service of the water purifier and also in respect of the role played by SBI in the entire process points out that the scheme is effective on ground. However while attempting to examine the sustainability of the benefits rendered by the scheme to the society; it is found that SBI has not been successful to a great extent in this regard. Many of the respondents complained that, even though the purifier is of good quality and they are satisfied with the good deed of SBI, they just don't know whom to approach for the servicing and repair of the purifier. Moreover a significant percentage of water purifiers are also not functioning properly at present. SBI can go an extra mile in coordinating with the purifier company to address these issues. This would help SBI to sustain both, the positive effects of this scheme, as well as its reputation as a socially responsible company. There is scope for further study on the CSR activities of SBI as it is one of the leading companies in the banking industry of the country with a large customer base and even larger brand name.

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Annexure SCHEDULE

Dear Respondent

This study is intended to study the effectiveness of "water purifier distribution" scheme of the State Bank of India(SBI) under its Corporate Social Responsibility(CSR) policy. Your participation in this study as a respondent will help me to achieve the objectives of this study. Therefore I humbly request you to spare your valuable time in answering this schedule. Your responses and opinions will be strictly used for research purposes and will be treated with confidentiality.

Thanking you
Sharadindu Bordoloi, Research Scholar
Department of Commerce, Gauhati University
1) Name of the Institution:
2) Year of Establishment:
3) Name of the principal:
4) Total number of members in your staff (Teaching and non-teaching):
5) Total number of students in your institution:
6) Are you aware of 'Corporate Social Responsibility'?
a) Yes \Box b)No \Box

	7)	When was the water purifier installed?			
		How did your institution avail this benefit?			
		a) You applied for it b) The SBI identified you			
	9)	Cost distribution of the purifier:			
		a) Completely borne by SBI			
		b) Jointly borne by SBI and your institution			
	10)	Distribution of Installation cost:			
		a) Completely borne by SBI			
		b) Jointly borne by SBI and your institution			
		c) Completely borne by your institution			
	11)	Prior to installation of these water purifier by SBI, did your in	stitu	ıtion	have
any	otl	her electric water purifiers for the students?			
		a) Yes b) No			
	11	A) If yes, how is the quality of your new purifier as compared t	o the	e old	one?
		a) The new purifier is better			
		b) Both are of the same quality			
		c) The old purifier was better			
	11	B) If no, then what was the mode of providing drinking water to	o the	stu	dents,
pri	or to	the installation of this water purifier?			
		a) Candle filter			
		b) Tube Well			
		c) Water supplied by Municipality			
		d)Others			
	12)	Please rank your level of satisfaction with regard to the followi	ng si	taten	nents:
	(1=	= Not Satisfied, 2= Satisfied, 3= Very Much Satisfied)			
		Statements	1	2	3
	a	- 4 44	1	2	3
	b	Role played by SBI in the entire process of installation of the water purifier	1	2	3
	12)) Management of after sales services, repair costs, co-ordina	tino		h tha
n111		r company:	שווווצ	, wii	.ii tiic
pui	1110	a) Managed by SBI			
		b) Managed jointly by SBI and your institution			
		c) Managed by your Institution			
	14) Is the water purifier functioning properly at present?			
	11)	a) Yes			
		u, 100 0, 110			
		Signature			
		Date:			

Thank You for your time and effort to fill up the schedule

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Labour of women in paid works: A study of the Tea estates of Sonitpur, Aassam

Dr. Binod Sarmah

Abstract:

About half of the labour force constitutes women in the Tea Estates of Sonitpur. Labour is one of the important factors of production and in that sense women's labour is considered as an important part for the development of tea industry in the Tea Estates. In fact women's labour is quite visible in the Tea Estates. Merle Thornton opines that a major labour function is socially assigned to women: from the point of view of the extra domestic sectors of the economy this function might be seen as the reproduction and maintenance of labour power.

Key words: Women Labour, Paid works and Tea Estates.

Introduction:

Tea is one of the most popular beverages in the World. Tea industry is one of the oldest industries in India, a large organized sector which has been an integral part of the economic development of India and 'as a primary foreign exchange earner, tea's significance for the national exchequer cannot be underestimated'. Tea plantation is an agro-based industry which is mainly grown in two regions of India i.e., North East and South. Assam and North Bengal produce tea to a large extent and other states like Sikkim, Tripura, Manipur, Arunachal Pradesh, Nagaland, Meghalaya, and Mizoram, to a small extent. Assam has the highest area under tea cultivation and is also the largest producer of tea in India. In

Assam, tea gardens are found both in the Brahmaputra and Barak Valley. In 1993, Assam and West Bengal together produced 5, 73,099 thousand kilograms of tea from an area of 3, 32,431 hectares.

In post-Independence period, significant changes began to take place in the tea industry of Assam. 'Historical developments such as the threat of Japanese invasion through Burma during World War II and Indian independence saw a new cadre of Indian Management replace English Planters'. Accordingly ownership of Tea Estates passed over to small and individual families, large Indian corporations, family business houses and multi-national corporations. Most of the tea gardens in Assam were previously owned by European concerns like McNeill & Magor, George Williamson Ltd., Mcleod Russel, British Assam Tea Garden Company and Empire Plantation Limited etc. But, after independence, there was a change that took place in tea industry as some of the Tea Estates in Assam came under control of Indians by purchasing maximum shares at the Stock Exchange or buying the Tea Estates directly and therefore companies like Tata Tea, Brooke Bond etc. are taking over the ownership of the tea gardens.

The most important feature of the economy of Sonitpur is the existence of large number of Tea Estates. There are altogether sixty one big Tea Estates in Sonitpur District which covers an area of approximately 29,197.11 hectares. The tea garden population in Sonitpur is mainly composed of different ethnic groups and tribes and each of them having their own language and culture. But, over the years there has been an assimilation of cultures and these different communities exchanged their traditions. Therefore, a common culture and tradition emerged, known as 'Cha Bagania Sanskriti' (Tea garden culture) and a new lingua franca called 'Sadri' developed. 'The use of an indigenous term 'Sadri' instead of bagania bhasa (dialect of the tea tribes) is thus a new socio-political construct of recent times'. Predominant among different tribes and castes found in Tea Estates are Oraon, Munda, Parjah, Karmakar, Tanti, Kurmi, Ghatowal, Santhal, Bauri, Hari, Nayak, Gossain, Majhi, Oriya, Gowala, Bhumij, Teli, and Karmakar, Nagbansi, Gorait, Sawra, Mahato etc.

Tea Garden Women Labour of Sonitpur in Assam has had a long history of oppression by 'public' patriarchies underlying the political and

socio-economic system, despite their major contributive roles, both in reproduction as well as production, to plantation economy. A history of the tea industry in Sonitpur district bears testimony to this. About half of the labour force constitutes women in the Tea Estates of Sonitpur. It is revealed by their recruitment in large numbers in Tea Estates which signifies that their work is considered as 'productive labour'. The most important occupation of Tea Garden women labour is production of tea through intensive labour which shows their gendered attributes to the different tasks performed in the Tea Estates of Sonitpur. Moreover, increasing workload in Tea Estates does not mean that labour women's household role is decreasing at any point of time. Exploitation by the Management, by the male members of the community to which they belong and by their spouses reveals the fact that women are the easy victims.

Area of Research:

The Study Area is confined to Sonitpur District. Sonitpur District lies between 26° 30′ N and 27° 01′ N Latitude and between 92° 16′ E and 93° 43′ E Longitude. It is spread over an area of 5,324 sq. km. on north bank of Brahmaputra River. The District falls in the Sub-Tropical climatic region, and enjoys Monsoon type of climate. According to 2001 Census, Sonitpur District has a population of 16, 77,874, where 8, 64,125 are males and 8, 13,749 are females, with a density of 315 persons per sq. km. and the literacy rate of males and females are 57.20% and 43.98% respectively. The population of Sonitpur is 1,925,975 as per 2011 Census.

Methodology:

As patriarchy operates in invisible ways, there is a need to look beyond the apparent to understand the dynamics of power relations. Besides a critique of patriarchy, the main aspect of Feminist Research and data analysis is the usage of gender and patriarchy as important tools of analysis. The present study is therefore, based on gender sensitive approach. The substantial critique of patriarchy is also highlighted in the study. Oral methodology is of great importance to retrieve women's role since most of the available data are gender absent. Therefore, oral methodology has also been used in this study.

Findings:

The justification for women's employment in tea plantations as argued by the ILO had been thus: 'since plantation work is only a special kind of agricultural work therefore, it is familiar to Indian women.' This argument thus meant that women are supposed to be familiar with agricultural works and as tea plantation work is also agricultural in nature, there ought not to be any hesitation on the part of the women to work on tea gardens. Amongst the various field crops, tea plantations employed more labour per hectare than any other crop. Like many other industrial sector, tea industry allowed women to work as wage earners. But, women's paid labour is still very far from being the main part of their labour or the main part of their contribution to the standard of living of society. In the Tea Estates of Sonitpur, permanent labourers got involved in their duties till the time of retirement. Regarding the temporary workers, the Forty Eighth session of the Assam State Standing Committee on Labour at its meeting in Guwahati on 6 February, 1991 decided that 'the period of employment of temporary workers should be extended from six months to eight months in a year'.

In the Tea Estates, women labour played an important occupational role in workplace. Both permanent and temporary workers are engaged in the workplace. Their high work participation contributed immensely to the economic development of Assam since the market profit of tea mainly depend on the quality of plucking tea leaves where female dominance prevailed. Lambert has pointed out that: 'some sections of the Indian working force are "over committed" in the sense that they wanted to attach to their employers without earning much of their prospects'. In that sense, workers of Tea Estates are 'over-committed' especially the women labourers. In the Tea Estates of Sonitpur, they engaged not only in the task of plucking leaves but also in different activities like digging fields, watering the plants etc. which require a lot of physical labour. Inspite of productive and reproductive role, rights of women workers were discriminated. Their upward mobility in the job was very much restricted. They were not satisfied with the Estate Authority. They even could not raise their problems before the Management because women in supervisory staffs were less in number, as such and hence, they are being exploited.

In the Tea Estates, the capitalization of production has significant implication for female labourers because, higher status jobs were dominated by male workers while women were concentrated in labour-intensive and time-consuming tasks. Moreover, women's role as daily rated field workers and the reproduction of labour force is viewed in terms of efficiency. The life and tasks of women labourers reflected that they were essential for the tea industry but enjoyed a low status and subjected to male supervision and authority which is often expressed in physical abuse and violence. In the Tea Estates, women were either given lower jobs or the jobs which they handle are traditional and marked as women's job.

Throughout the world the notion of women labour has started to play a primary place in economic life. Women in the Tea Estates of Sonitpur recruited themselves for labour only to fulfill the basic needs of their families and for the betterment of family life. It has been noticed that married, unmarried, widow, single, elderly and even all caste and religious women are engaged in labour. The occupational role of women workers in the Tea Estates was very extensive. It has been seen that a large number of women were working for they considered themselves as expert in the task of plucking which is a challenging job. 'Throughout Asia, picking of tea leaf is a women's work and only women have the patience for this task'. Besides women, men and children are also employed in plucking but women clearly dominate in this sphere as 80 percent of the pluckers in North-East India and 82 percent of the pluckers in South India are female.

Women work longer hours than men in their work as tea pluckers, because the demand for plucking labour is generally greater than the demand for men's work in Estate maintenance. The longest plucking season generally extends from March to December and therefore a good plucker earned well during the peak plucking months. During hot and wet summer months, the plucking job is very risky as women are exposed to snake bites and insect stings. Moreover, there have been cases of attack by leeches, wild boar etc which sometimes hide among the tea bushes. Hence, inspite of such risk associated with the

plucking of tea leaves they continuously worked on Tea Estates being more efficient than men.

In an interview with Basanti Nunia, who is still working in Nya Gogra Tea Estate, Gohpur, she expressed:

During season time, i.e. during the monsoons when production of tea is at its peak, the women workers were able to earn a lot of incentives based on the amount of extra kilos of tea leaves. They were able to pluck in addition to the minimum kilos required to get their daily wage.

Thus, women did hard labour to balance the family budget and are still doing labour to fulfill their family needs. Men are also engaged in plucking, but the number is not large as that of women.

It is important to note that the high quality of brew is largely determined by the standard of plucking. Plucking work usually starts at seven in the morning. At around 11 a.m., they get a *chai* break which to them was a welcome break but in reality, it is very harmful for health and the plucker got midday break for meals after which they again resume their work. During the course of plucking day a specific area was assigned to each plucking group and they usually move in rows among the bushes. 'The work of plucking began once the new shoots developed five leaves and a bud in addition to a small leaf at the foot of the shoot, known as the sheath leaf or *jhannum*'. Women accumulate the tea leaves with great skill and swiftness by breaking the stems with their nimble fingers. They carried a basket on their backs which is supported by a strap round the forehead and leaves were thrown into the basket while plucking with both hands from the bushes.

Conclusion:

Tea-producing through intensive labour remained very important occupation for the women of the surveyed Tea Estates. From the narratives of respondents, it is apparent that occupational mobility was less among the women workers and such deprivation is still exists in the Tea Estates. Women workers were born and brought up in the Tea Estates. Therefore, there was no opportunity for them to engage in any outside work other than plantation work. Due to occupational immobility they have to depend largely on the employers, as such and hence, being largely exploited in paid works.

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SAMPRITI

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Deori festivals: As symbol of ethnic identity

Rajesh Singh

Abstract:

The Northeast region of India is a culminating land of various cultures. The land inhabits various groups of people and every group have their own tradition, language, festivals and culture which always play an important role in bringing their identity forefront. Thus, here it is an effort to investigate the major festivals of the Deori tribe emphasising the festivals as a symbol of ethnic identity. Deori people, whose origin can be traced back to the Chutia kingdom, served as priests in the temples. They were religious and worshipped indigenous faith. They observe two major festivals Bisu and Joydam; both are connected to the agriculture. These festivals bear great values to the Deori tribe. Due to modernisation different ethnic groups have been assimilating with the main stream of the Assamese culture but it is only their festivals, rites and rituals, customs that still keep their identity alive. Therefore, keeping the Festivals as a focal point the concerned paper tries to deal with the values of the festivals in Deori community, as whether it symbolises their identity.

Key words: festivals, joydam, agriculture

Introduction:

The Deoris are one of the plain schedule tribes of Assam, who are likely to exhibit certain socio cultural and demographic characteristics which are different from those of other tribes and non-tribal population

of Assam. Ethnically Deoris are affiliated to the Indo-Mongoloid group and their language also belongs to the Tibeto-Burman of the great family of Sino-Tibetan languages. The Deoris have four main divisions, namely the Dibongiya, the Tengaponiya, the Borgoya and the Patorgoya. The Patorgoya group has almost become extinct today.

History says that the homeland of the Deoris is in the North Eastern states of India or in the east of undivided Assam. The Deoris had their abode on the bank of the Kundil River which flows through the Sadiya (Chapakhowa) area and for this reason their Kingdom was known as Chutam in the North Eastern region of the Brahmaputra Valley. It is said that in 1602AD the three main sub groups of Deoris namely Jimochayan or Dibang-Diyongial, Midoyan or Tengapania and Luitugan or Borgoya took different temples like Midiya (Bolia Baba), Luituwasi, Midi Gira-Girasi (Burha-Burhi) and Daramji (Parsuram Kundha). They had been serving the 4th sub cast called Patgayan or Tanugirian. These areas are now in the Lower Dibang Valley, western Lohit and Northern Changlang and North East Tinsukia Dist. of Assam. The Deoris proudly introduce themselves as 'Jimo-Chhayan', meaning 'the children of the sun and the moon'. In fact, the Deoris were respected among the tribal communities as priests or worshipers.

Area of Research:

Different groups of people have their own tradition, language, festivals and culture which always play an important role in bringing their identity forefront. Here it is an effort to investigate the major festivals of the Deori tribe emphasising the festivals as a symbol of ethnic identity.

Methodology:

The historical methodology is applied to make this paper. The research will follow the historical approach using secondary (literary) sources; consist of books. An attempt is also made to incorporate social anthropological methodologies for a wider understanding of the subject.

The North Eastern region of India came into being after the Partition of colonial India in 1947. The region covers an area of 2,62,179 sq. Km, which is 7.9 percent of the total area of India. Ninety-eight

percent of the boundary of the region is international border shared by China's Tibet region and Bhutan on the north, Myanmar on the southeast and Bangladesh on the southwest. The region is linked with mainland of India via a 37 km long small corridor of land known as 'chicken's neck'.

The land is a cultural hotspot because of its overwhelming cultural and ethnic diversity. There are various ethnic groups in the region such as Bodos, the Kacharis, the Karbis, the Misings, the Deoris, the Tiwas, the Rabhas, the Ahoms, the Koch Rajbonshis and the Moran Mattaks etc. Every group have its own society, they create their own peculiarities among themselves in various fields according to their religion, belief and century long experiences. The Deori community has also their own century long tradition and culture which they are nourishing in the 21st century with heartfelt devotion.

The Deoris are one of the plain schedule tribes of Assam, who are likely to exhibit certain socio cultural and demographic characteristics which are different from those of other tribes and non tribal population of Assam. Ethnically Deoris are affiliated to the Indo-Mongoloid group and their language (Deori) also belongs to the Tibeto Burman of the great family of Sino-Tibetan languages.

The Deoris have maintained their racial traits, languages, religion and folk tales, beliefs through centuries. They follow indigenous faith. They worship their ancestors; Kundi-Mama, Boliya Baba (pisadema) and Tamreshwari (pisasi). They also worship the Hindu deities. Since antiquity, Deori people worshiped God by singing hymns and holy songs. Later on the experienced priests known as 'Bordeori' and 'Bharali' started sacrificing animals in their temples. They used to serve as priest in the Chutiya and Ahom kingdom and hence got the name "Deori". Two major festivals observed by the Deoris are, *Bisu* (Bihu) and the other one is *Joydam* festival.

As Bihu is an integral part of the Assamese culture, the *Bisu* is celebrated by the Deoris with great pomp and show. There are two *Bisus*. One of them is "Bohagiyo Bisu", i.e. Bohag Bihu, while the other one is "Magiyo Bisu" i.e., Magh Bihu. There are some rules, followed during these festivals as these are connected to agriculture. The Deoris observe 'Bohagiyo Bisu' festival for a period of seven

days with unlimited joy and merry makings, which starts from the day when the "Sangkranti" of "Chot" falls on.

On the first day of the festival the Deoris offer a Puja in a "Than" (shrines). The Deoris must sacrifice a goat in the Bihu Puja. The ceremonial bathing of the animals take place in the morning of the day of the Bihu Puja. It is on this day, the "Suwasani Puja" is duly observed by each and every household. Thus the household deity is prayed in the "Suwasani" room by the headman of each household for the welfare of the members of the family. In the midday all the villagers irrespective of age and sex go to the "Than" and gather there for getting sacred water and "Prasads". First they are purified by the sacred water prepared in the "Than" and then the Bor Deori and Deori Bhorali of the "Than" distributes "Prasads" among them after his due prayers inside the same. The sacrifices of birds and beasts as goats, ducks and fowls are performed duly and after the puja and only the male people of the village take part in the feast.

During the Bihu the elderly people of the village do visit all the households of the village and shower blessings on the members of the households. In return the members of each household greet them well and entertain them with "Suzen" and "Kajii" (traditional garments). Meanwhile the young, both male and female do not remain idle. The young male and female perform dance and song at "Chhaje Khula" (A place situated either Isolated from the Village or Middle of the Village) at night, this course begins from Pohila Chot (Middle of March) and ends with "Bisu Uruwaba" (closing ceremony of the festival).

'Husari' party is another important part of this festival but the Deori People cannot perform 'Husari' Party without declaration by Deori Bharalis on the first Day at "Than". 'Husari' is not performed every year. Declaration of Husari had depended on Village Economy. But probably 'Husari' must be performed after two or three years gape; unless any natural disaster occurs. After declaration of the 'Husari' on the second day of the Bihu the dancing starts from the "Than" and then the parties go on visiting each and every household. The dancers first do visit the house of the Bor Deori who is the best respected person of the village. However, the 'Husari' party wishes the members of the household a prosperous year and then the party

comes back to the Than with different Bihu greetings. Various musical instruments are used by the 'Husari' party, mainly dance followed by melodious songs which make the situation filled up with un-restricted joy and happiness. One of their 'Husari' songs is:

"Aremat arilo Keramat dharilo Joydhamat patilo than, Joydham Parbatar Para sai pathiyalo Sadiyar batate sura, Tarepasate sai pathiyalo Sadiyar putala ghunra."

The Bihu dances are performed in each household of the village. If the singing of the 'Husari' songs cannot be completed in one day, then it is kept for the next week. In the villages of Bor Deori the Bohag Bihu seems to last for a period of two weeks. On the day of Bisu Uruwaba (Ending Ceremony of Bohag Bihu) Midi Girachi of Dibongiya Clan, Boliya Baba of Tengaponia Clan and Khesai Khaity of Bogyaan Clan are blessed to all the villagers for whole year and people are seems to be very glad to dance with him/her. The Deodhani Dance is a very important and essential part of the Bohag Bihu. However, during the Bohag Bihu no man is allowed to go into the "Than" wearing colourful clothes.

The Magiyo Bisu or Magh Bihu too celebrated by the Deori people with great fervour. Deori people make Meji, like the Assamese people do during Magh Bihu; but there is little dissimilarity. Deoris celebrate their festival little late than the Assamese people, Deoris do not organise feast as the night of Uruka is celebrated in Assamese Magh Bihu. Instead of pitha-laru the Deori people celebrate the festival with khando-guri (roasted rice powder) and kath aalu (a kind of potato) to feed the neighbour, kin and friends.

Joydam festival is another festival observed every year in the month of February by the Deori people. Main objective of this festival is the cultural meet of all the four groups of Deoris, i.e. Tengaponiyas, Dibongiyas, Borgoyas, Patorgoyas. Joydam is considered a sacred place, as it was the original home of all the four groups of the Deoris which signifies the bringing of a permanent unity in diversity. Joydam is a hill which covers an area of Paya and Paya river, Dibang and Dibang river, Kundil and Kundil river areas, Parshuram Kundi areas, Sadiya areas, Patkai hill in the East. It is believed that all four groups of the Deoris were dwelling together in the remote past in the Joydam

hills. Therefore, all the areas after which the Deori clans are named are found to exist within the geographical areas of Joydam hills. But, now a day only sompoi village is found existing in the foothills of Joydam Hills. However, Joydam Being the sacred place is worshipped as a great reverence of the Deoris and it requires upholding of all protection and preservation of its histories and living legends from the treasures of rare veterans, archaeological evidences, etc. At the same time, the Deoris are bound by birth to see and know about where they originated from; where they stand on and where have they gone, besides a festival meet after bumper harvest. As the Deoris consider their motherland better than heaven it is their humble duty to decorate and honour the beautiful motherland. Thus the Joydam Festival is observed every year to harmonise the cultural greetings in Bisuyo time after bumper harvest or before putting the grains to earth. During the festival Deori males wear a loin cloth called "Ikhoon" which they adorn with a necklace (called 'Konthamoni'). The women wrap up a kind of skirt (called 'Ujaduba Igoon', which hangs loosely down wrapping tightly the breast) along with a sheet called "Jokachhiba" which is enclosed in the waist. They wear a ring called "Gema" and use bangles called "Uchoon" in their wrist. They also wear necklace which they called as "Igawa". Lee, Kotu, Madoli, Joonbiri, Dugdugi etc. are some of the ornaments they use while performing 'Bihu'. The young girl wrap up a kind of skirt (Called "Igoon") same like women but there are some differences; they wrap it up within stomach along with Blouse and Gamocha. During the festivals they wrap up the breast with a sheet (Called Baika Mariba) along with Igoon & Blouse and cover their head with "Gathiki" also wear various ornaments like "Gema, Lee, Junbiri, Madoli, Dugdugi" etc.

Conclusion:

There is no doubt that the Assamese culture is a hub of traditions and festivals. Various festivals are celebrated for various occasions. As far as the Deori people are concern, their two major festivals 'Bihu' and 'Joydam' both are connected to agriculture. The Bihu festivals as mentioned above are connected with the agricultural activities and so they are observed rightly before starting the agricultural operations in the fields. Similarly the Joydam festival is celebrated to

get together of all the four Deori groups to enjoy the bumper harvest. This festival is observed to conserve as well as to preserve the traditional and cultural heritage of all the clans and also to bring worthiness among each other. This festival is generally celebrated for three days which includes get together or meeting, discussing various matters related to the tribe as well as contrasting the unique cultural heritage. The festival gives a platform for the Deori people to celebrate and maintain their dignity and harmony.

The distinct socio-cultural traditions of the indigenous ethnic societies of northeast have been extinguishing day by day. Such impact is specially fallen upon the small or minority language groups; as in case of the Deoris. Through assimilation process, such ethnic small societies are marching towards the greater Assamese culture in Assam giving up their own aged old cultural heritage. In case of death of the languages, traditional rites and rituals and age old festivals one by one, are remarkable reason in non-availability of its written form therefore, ethnic support is necessary in this regard. The existence of ethnic heritage and the ethnic languages are the strong elements of the multi-cultural situation of the north eastern states. These must be preserved at any cost.

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Education system in the Rgvedic society

Rupsmita Buzarbaruah

Abstract:

Education is the process of facilitating learning or the acquisition of knowledge, skills, values, beliefs and habits. In the Rgvedic society great importance was given to education. Every society has its different education-system. The Rgveda gives sufficient information regarding the ancient Indian educational system. A society can be truly judged by the importance given to education. Though there was no evidence of formal education in the Rgvedic society, there existed different branches of knowledge. The knowledge of different subjects like astronomy, medicine, warfare, agriculture etc. are referred to in the Rgvedic verses. Knowledge of science and technology was also the result of the deep thinking of the Rgvedic seers. Education was open for both men and women in the Rgvedic society. There was no restriction in receiving education as it was not confined to any caste or class. This is an attempt to focus on the educational system practiced in the Rgvedic society. In the present paper descriptive method is used.

Key words: Rgveda, Brāhmaṇa Aryans

Introduction:

Education is the process by which society deliberately transmits its accumulated knowledge, skills and values from one generation to another. In the largest sense education is any act or experience that has a formative effect on the mind, character or physical ability of an individual. Etymologically, the word education is derived from the Latin word educare, which means 'bring up'. It is related to educere, 'bring forth what is within', 'bring out potential'. Education is the central pillar of every society. A steady society can be led by proper education. Moreover, education works as a light to destroy the darkness of society.

The Rgveda is regarded as the first literature of India, where the education system of the then Indian society is nicely portrayed. In the Rgvedic period great importance was given to education. In that period there is no evidence of institutional education. In a later hymn of the Rgveda the word $brahmac\bar{a}rin$ is used but not to denote religious disciple. In the Rgveda the words $s\bar{\imath}k\bar{\imath}an$, $s\bar{\imath}k\bar{\imath}am\bar{a}na$ etc., are used to denote imparting knowledge.

Regarding women education it can be said that the women of the period of the compilation of the *Rgveda* were highly educated. The brilliant record of the *Rgvedic* education shows that women are entitled to be initiated for Vedic studies. In the *Rgvedic* society education was not restricted for any caste or class. *Bāhmaṇas*, *Kṣatriyas* as well as the other classes of the society can took education and elevated to the position of seers. It is seen that there were many *Rgvedic* seers who were originally the members of *Kṣatriya*. family. The seers like *Ambarīṣa*,(Rgveda, 9.98) Trasadasyu(Rgveda, 4.42) etc. were the sons of kings. Thus it can be assumed that education was open for all the classes of the society.

Method of Learning:

In the earlier Indian society knowledge was orally transmitted. In a Rgvedic hymn called *Manḍūkasūkta*, it is stated that education was imparted orally and learning was by rote.(Rgveda, 7.103.5) In this passage the croaking of the frogs at the starting of the rains after the dry season, is compared to pupils reciting the verses after the teacher. From such reference it can be presumed that knowledge was imparted to the learners by recitation or oral transmission. At that period student was required to memorize the scriptures. Vedic people laid emphasis on learning by rote which was necessary for getting pronun-

ciation, accentuation and modulation. A Regredic verse refers to the modulation of voice diversely. Regarding the art of writing also there is no clear evidence in the Regreda. However, a verse of the Tenth Mandala of the Regreda refers to an ignorant man who ever seeing does not see speech, ever hearing, does not hear it. Sayanacarya interpreted the term Paśyan as paśyan api manasa paryālocayannapi .../(Regreda) Ysāka in his Nirukta statesapyekaḥ Paśyana paśyati vācam/ api ca śṛṇvanna śṛṇotyenām. (Sastri, 1.19) Thus it can be assumed that there was no practice of writing in the Regredic period.

Means of acquiring knowledge:

It is stated that knowledge can be obtained from the power of Vāk. (Rgveda, 10.71,) While interpreting the Jañāsūkta, Śāyaṇācārya states that Jañān or knowledge means Paramabhrahmajñānam, which teaches man his own nature and how he may be reunited to the Supreme spirit. (Sayana on Rgveda, 10.71.1, Griffith, 584) The understanding of the Veda is supposed to be the most essential part of divine knowledge, which is excellent and free from defect. (Rgveda, 10.71.1) It is also believed that wisdom of the virtuous enhances by performing yajñas. The Rgvedic period yajña was the primary centre of learning and education.

Knowledge of various subjects:

Education means the process of development influenced by everything in life. It is needed for living a socially desirable life, for renewing and rebuilding the social fabric, for helping the process of development and adjustment to the environment. (Sharma, 165) In the Revedic society also education was meant for all-round development of an individual personality as well as socialization of the person. For such development value-based education is needed. When going through the pages of The *Reveda* it is noticed that emphasis is given on the ideals of the society like truth, righteousness, hospitality, kindness, charity, liberality, humanity and unity etc. Morality was the central theme of Revedic education.

The Rgvedic verses give emphasis on righteousness and truth.

The Rgvedic seers pray the gods for the power with which they can speak truth only,⁸ It is seen that Agni is entreated to bind in his fetters the spirits who with their falsehood injures the truth.⁹ Reference of truthful speech and activities are found in a verse.(Rgveda, 9.113.4) Gods are invoked to remove falsehood far from the people.(Rgveda, 1.23.22)

In the *Rgveda*, hospitality is highly praised. Hospitality to the guests was regarded as a religious duty in the Rgvedic society. The Rgvedic verses condemned those who harden their heart against the needy. According to this ideal a good householder must share his food with the needy. It is also stated that he who gives food to the poor is sure to be friend even his enemies. (Rgveda, 10.117.3)

Liberality also holds an important place in the *Rgveda*.(Rgveda, 10.107.) It is stated that the liberal givers do not die; they do not go to destruction. They suffer no injury and no pain. That liberality gives them the entire world and the heaven.¹² The dwelling place of a liberal giver is adorned like a lotus-lake and delightful as a place of God.¹³ It is seen that Brbu, the chief of Paṇis was praised for his generosity and gifts.(Rgveda, 6.45.33) However, the Paṇis were condemned for their liberality.(Rgveda, 6.61.1)

The *Rgveda* ends with a hope for unity, it proclaims the message of unity. The Rgvedic seers expressed their feelings for friendship and fraternity in the society. The hymn(Rgveda, 10.191) wants the people as a whole to come together, speak together, to unite through the understanding of one another's mind. The concluding verse of the *Rgveda* is very significant. It shows that the integration of aims and of emotional and intellectual life leads to a well integrated social life.¹⁴

Thus it can be said that the root of value-based education was in the *Rgyeda*.

The Rgvedic Aryans believed on the natural treatment. It is noticed that people of that period were very much aware of the curing of disease through herbal plants. People worshiped the plants because of their tremendous healing properties. Those trees are called the mothers. For the healing of disease various herbs are used, i.e. $a\dot{s}v\bar{a}vat\bar{\imath}$, i.e. the giver of wealth, $som\bar{a}vat\bar{\imath}$, i.e. the yielder of soma, $\bar{u}rjayanti$,

i.e. the giver of strength and udojasa, i.e. the restorer of vigour. Healing power of \$\bar{A}pah\$ (Rgveda, 10.9.4,6,7) was also known to the Rgvedic people. \$\bar{A}pah\$ or the waters are called \$am\bar{v}ac\bar{a}tan\bar{t}h\$, because with the healing power of water diseases can be driven away. The rays of \$\bar{Su}rya\$ were considered to be curative of heart's disease and Jaundice. The Rgvedic people also knew that the heat of Agnican remove the diseases and make one free from pain and sickness. They have also idea about the power of light on the growing of plants. (Rgveda, 2.1.14) The Rgvedic people knew about some diseases like Yakṣmā, (Rgveda, 10.97.11,12, 10.163.3) Rājayakṣmā, Kuṣṭha²¹ etc. The dream charm of the Rgveda contains the properties to cure the psychological imbalancement. (Rgveda, 10.164) Thus, it is seen that the people of the Rgvedic period had rich knowledge of the science of medicine.

Rgvedic Aryans were also acquainted with the knowledge of Astronomy. They had adequate knowledge on time. There are some verses in the *Rgveda* which refer to a year into three seasons, five seasons or six seasons.(Rgveda, 1.164.11,12,13) There are a number of Naksatras mentioned in the *Rgveda*, viz. Arjunī,(Rgveda, 10.85.13) Aghā,(Rgveda, 10.85.13) Ardrā,(Rgveda, 4.33.7) Aśvinī (Rgveda, 10.68.11) etc. These Nakṣatras are mentioned in connection with the performance of ceremonies.

It is very common to hear that the present century is the period of technology. If it is noticed minutely it is seen that the knowledge of technology was not unknown to the Rgvedic people. In the Rgveda, it is observed that people of then Indian society adapt different occupations for their livelihood, for which they had to take different techniques.

Reference of blacksmith is available in the *Rgveda*. Blacksmiths are those, who forge and shape iron. In one passage Brahman aspati is compared with a blacksmith. (Rgveda, 10.72.2) It is mentioned that the blacksmith smelted the ore in the furnace using the bellows. They manufactured some implements which are used in the agriculture. (Rgveda, 10.117.7)

There are many instances of chariot and car used for transportation in the *Rgveda*. There was also a kind of vehicles used in the sacrifices, i.e. *Śakaṭa* (Rgveda, 10.13) Aśvins are stated to have gone to the sea with winged boats.²³ Construction of ship, which is propelled by oars, is also noticed in a Passage, which is interpreted by *Sāyaṇācārya aritraparaṇīm karṣanādirūpeṇāritreṇa pārayitavyām cayanākhyām* kurudhvam. (Rgveda, 10.101.2) Here the term aritra denotes the oar by which boats were propelled (Macdonell, 34)

Though there is no clear mention of house built in the Rgvedic period, still many words meaning houses are found, which the Vedic Aryans might have built when they took to settled life. The term *gṛha* is used in the *Rgveda* to denote house.(Rgveda, 10.6.4,.18.12,.85.26, .142.4,.165.2) Another word indicating house is *duroṇa*. ²⁴ *Duroṇa* is called so because it comes from dvar or dvara denoting door.(Macdonell, 230) A large building unparalleled among people is also referred to in a passage for which the sage Saptagu prayed to Indra. ²⁵ *Sthūṇā* in the *Rgveda* denotes the pillar or post of a house.(Rgveda, 10.18.13,Macdonell, 488) Thus it can be assumed that there must have some architects in the Rgvedic society which were acquainted with the knowledge of architecture.

Art of warfare is one of the most important treasures of the Rgvedic people, which is noticed in different context of the Rgveda. (Rgveda, 10.103) Skill in the manufacture of weapons of war and other sharp-edged implements must have been common as swords, knives, axes etc. are constantly mentioned. The term pavi also shows the use of weapon. (Wilson, 509) The word $k\bar{a}rp\bar{a}na$, meaning a sword, occurs in the $Rgveda^{26}$ with which Indra is said to have fought the Vrtras. The paraśu was used to cut down wood and was like an axe. ²⁷

Rgvedic Aryans were also acquainted with the knowledge of artificial irrigation system.(Rgveda,10.143.7,.101.5,7) Rgvedic people did not solely depend upon rain for watering the ground. There are references of artificial irrigation system also. A Rgvedic verse mentions artificial streams flowing into a large lake, evidently different

arteries of irrigation system practiced in those days.²⁸ The term *avata* is used to denote artificial well dug deep into the earth.²⁹ The *Rgveda* also mentions the art of drawing water from the well,(Rgveda, 10.101.5,6,7). from which water was raised by stone wheels called asmacakra. *Aśmacakra* is explained by Sāyaṇācārya as *kūpaprāntanibaddhāśmasadṛśaprha-raṇāyudhavantam*. (Sayana on Rgveda, 10.101.7)

Thus various references scattered in the Rgvedic verses proves the existence of technical education in the Rgvedic society.

Conclusion:

Thus, It can be concluded here by saying that Rgvedic society had an ideal educational system based on different values. Economic, political, socio-cultural, religious—every aspects of the society are roofed under the education system of the Rgvedic Aryans. Such educational system wielded great influence on the growth of Indian society.

Notes:

- 1. brahmacārī carati veviṣadviṣaḥ sa devānām bhavatyekamangam/ tena jāyāmanvavindadbṛhaspatiḥ somena nītām juhvam na devāḥ// Rgveda..10.109.5
- vidvānpadasya guhyā na vocadyugāya vipra uparāya śikṣan/ Ibid., 7.87.4
- yadeṣāmanyo anyasya vācaṁ śāktasyeva vadati śikṣamānaḥ/ sarvaṁ tadesāṁ samṛdheva parva yatsuvāco tadathanādhyapsu// Ibid..7.103.5
- samānām nāma bibhrato virūpah purutrā vācam pipiśurvadantaḥ/ Ibid.,7.103.6
- uta tvaḥ paśyanna dadarśa vācamuta tvaḥ śṛṇvanna śṛṇotyenām/ uto tvasmai tanvam vi sasre jāyeva patya uśatī suvāsaḥ// Ibid.,10.71.4
- 6. tvam hi viśvamabhyasi manma pra vedhasaścittirasi manīṣam/ Ibid., 4.6.1
- 7. samiddhe agnāvṛtamidvādema mahaddevānāmasuratvamekam/ Rgveda., 3.55.3
- 8. triryŖātudhānaḥ prasitim ta etvṛtam yo agne anṛtena hanti/ Ibid., 10.87.11

- 9. yā adhrāya cakamānāya pitvo'nnavāntsannaphitāyopajagmuṣe/ sthiram manaḥ kṛnute sevate puroto citsa marditāram na vindate// Ibid., 10.117.2
- moghamannam vindate apracetāh satyam bravīmi vadha it sa tasya/ nāryamāṇam puṣyati no sakhāyam kevalāgho bhavati kevalādī// Ibid., 10.117.6
- 11. na bhojā mamrurna nyarthamīyurna risyanti na vyathante ha bhojāḥ/
 idam yadviśvam bhūvanam svascaitatsarva dakṣinebhyo dadāti//
 Ibid..10.107.8
- 12. bhojasyedam puşkarinīva veśma pariskrtam devamāneva citram// Ibid.,10.107.10
- 13. samāni va ākūtiḥ samānā hrdayāni vaḥ/ samānamastu vo mano yathā vaḥ susahāsati// Ibid.,10.191.4
- 14. śatam vo amba dhāmāni sahasramuta vo ruhaḥ/ Adhā śatakratvo yuyamimam me agadam kṛta// Ibid.,10.97.2
- aśvāvatīm somāvatīmurjayantīmudojasam/ ā vitsi sarvā oṣadhīrasmā ariṣtātataye// Ibid.,10.97.7
- āpa idvā u bhesajirāpo amīvacātanīḥ/
 āpah sarvasya bhesajistāste krnvantubhesajam//lbid.,10.137.6
- 17. hṛdrogam mama sūrya harimānam ca nāsaya// Ibid., 1.50.11
- viśvā agne'pa dahārātīryebhistapobhiradaho jarūtham/ pra nisvaram cātavāsvamīvām// Ibid.,7.1.7
- muñcāmi tvā haviṣā jīvānaya kamajñātayakṣmāduta rājayakṣmāt/
 Ibid.,10.161.1
- 20. kuşṭharogeṇa bhartāramaprāpya pitṛsade.../Sāyaṇa, Ibid.,1.117.7
- 21. karmarāiva sa yathā bhastrayāgnimupadhamati prajvalanārthamevam sam adhamat udapādayadityarthaḥ/Sāvana, Ibid.
- 22. $patatribhih\ paksopetairnauvišeṣaih.../$ Sāyaṇa on $\Bar{R}gveda.,10.143.5$
- 23. durone grhe.../ Sāyaṇa, Ibid.,10.40.13
- 24. bṛhantam mahāntam kṣayam nivāsam janānām anyeṣām asamam asādhāraṇam dehi/ Sāyaṇa on Rgveda.,10.47.8
- 25. tvam tān vṛtrahatye codayo nrnkārpāne śūra vajrivaḥ/ Rgveda., 10.22.10
- 26. devāsa āyan paraśūrabibhran vanā vṛścanto abhi vidbhirāyan/., 10.28.8
- 27. āpo na sindhumabhi yatsamakśarantsomāsa indram kulyaiva hṛdam/ lbid.,10.43.7
- 28. avatah kūpaḥ.../Sāyaṇa, Ibid.,1.85.10
- 29. Also vide, Ibid., 10.101.5,7

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SAMPRITI

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An Introduction to THE ŚUKLAYAJURVEDA With Special reference to the Darśapūraņmāsamantras

Gitanjali Devi

Abstract:

The *Yajurveda* is one of the four prominent Vedas the other three being the *Zgveda*, the *Sāmaveda* and the *Atharvaveda*. According to the mass, *Veda* means a book like the Bible, the *Koran*, the *Mahabharata* etc. But the *Veda* actually is a larger than life product of Indian civilization, Indian Heritage is rooted in these Vedas.

In the article 'An Introduction to the Śuklayajurveda With Special Reference to the Darśapūrṇamāsamantras' a humble attempt has been made to introduce the Śuklayajurveda, a division of the Yajurveda, which is comparatively less known to the mass. Moreover the Darśapūrṇamāsamantras i.e.mantras or verses used in the Darśapūrṇamāsa sacrifice or yajña included in the Śuklayajurvedasamhita are also discussed in a nutshell.

Key words: Veda, Śuklayajurvedasamhita, Upaniṣad.

Introduction:

Before introducing the Śuklayajurveda, let it be clear that the term *Veda* does not mean mere a book. As Winternitz opines, ".. it does not denote any one single literary work like perhaps the word 'Koran', or any compact collection of a definite number of books, completed at any particular time, like the word 'Bible' (the 'book par

excellence') or like the word 'Tipitaka' the 'Bible' of the Buddhists, but a large extent of literature that came into being in the course of many millennia and was transmitted centuries long from generation to generation...." (Winternitz, 47) As such the term *Veda* denotes a vast series of literature. That Veda comprises of two parts becomes clear from the definition of the term Veda given by the versatile scholar Āpastamba-"mantrabrāhman ayorvedanāmadheyam" (Āpastamba-Śrauta-Śutra24/1/31) i.e. Veda means mantra and brāhmana together. Now, the *Mantra* means the *samhitā* part of the *Veda* where the verses only are found. Whereas the 'Brāhmaṇa' comprises of three kinds of vast literature viz. 'Brāhmana', Āranyaka and *Upaniṣad*. The Brāhmaṇas are ritual text books in which the application of the mantras or verses included in the Samhitas, in different sacrifices or ceremonies are elaborately discussed. The Āranyakas are "treatises of a specially theosophic character... meant to be imparted or studied in the solitude of the forest." (Macdonell, 28) The Upanisads are fully philosophical books which later on beget the six orthodox systems of Indian philosophy viz. Sāmkhva, Yoga, Nyāya, Vaiśesika, Vedānta and Mimāmsa.

Noteworthy that each of the four Vedas viz. the *Zgveda*, the *Sāmaveda*, the *Yajurveda* and the *Atharvaveda* has particular Saṇhitās, Brāhmaṇas, Āraṇyakas and Upaniṣads. But due to the limitation of space or words our discussion is confined to the *Yajurveda* only. So, the *Yajurveda* has its own Saṁhitās, own Brāhmaṇas, own Āraṇyakas and own Upanicads.

Again, before introducing the Sahitās, Brāhmaṇas, Āraṇ yakas and Upaniṣads of the Yajurveda it should be mentioned that "There are two schools of *Yajurveda-1*. School of Brahma, 2. School of Āditya. As per Ś Br. (14. 9. 5. 33) School of Āditya is famous as Śukla yajus (White *Yajurveda*) taught by Yajñavalkya.

ādityānīmāni śuklani yajumci vajasaneyena yājñavalkyena khyāyante

On the other hand Brahma School is represented by Black *Yajurveda*.

White and Black Yajurvedas can be demarcated on the basis of their physical formation. The White *Yajurveda* consists of mantras

only, but the Black *Yajurveda* contains mantras as well as their Brahmanas The main recension of Black *Yajurveda* is famous as *Taittirīya Saṁhitā*, where as the mantras of White *Yajurveda* are compiled in the name of *Vājasaneyī Saṁhitā*."(Griffith, xvii)

So, now the Brāhmaṇas, Āraṇyakas and Upaniṣads belonging to both the Schools of *Yajurveda* are mentioned below-

1. Black Yajurveda-

Brāhmaṇa- Taittirīya Brāhmaṇa Āraṇyaka - Taittirīya Āraṇyaka Upaniṣad- Kamha Upaniṣad, Śvetāśvatara Upaniṣad Mahānārayaṇa Upaniṣad, Maitrāyaṇa Upaniṣad and Taittirīya Upaniṣad.

2. White Yajurveda-

Brāhmaṇa - Satapatha Brāhmaṇa Āraṇyaka- Bṛhad Āraṇyaka Upaniṣad- Bṛhadāraṇyaka Upaniṣad, Iśa Upaniṣad.

From the above discussion it becomes clear that the Suklayajurveda is not just only one book. It is a voluminous work with its $Sa\dot{m}hita$, one extensive $'Br\bar{a}hmana'$, one $\bar{A}ranyaka$ and two Upanişads.

Regarding the date of compilation of the *Yajurveda* it may be conjectured that this *Veda* along with the other Vedas was compiled between 2000 or 2500 B.C and 750 or 500 B.C The 'conjectured' word is applied because none of the theories forwarded by different Indologists from east and west like Maxmuller, Dr. Bulher L.B.G. Tilak, Jacobi, Weber, V.B, Ketkar etc. may be regarded as unanimous. In fact Maxmuller has confessed, "No power on earth will be able to determine whether the vedic hymns were composed in 1000 or 1500 or 2000 or 3000 before Christ." (Winternitz, 273) Therefore, the words of Winternitz , in this context, should be taken into account, "The more prudent course however, is to steer clear of any fixed dates, and to guard against the extremes of a stupendously ancient period or a ludicrously modern epoch." (Winternitz, 288)

The Śuklayajurveda, again, is divided into sixteen branches or recessions according to the book called 'Caranavyuha' of Śaunaka.

(Basu,63) These are- 1. Kāṇva, 2. Mādhyandina, 3. Jābāli, 4. Baudheya, 5. Sātheya, 6. Tāpanīya, 7. Kālāpi, 8. Pauṇḍravasta, 9. Ābaṭikī, 10. Paramāvaṭik, 11. Pārāśarīya, 12. Baineya, 13. Oudheya, 14. Gālava, 15. Baijaba and 16. Kātyāyanī.(Winternitz, 288) Of these only the former two i.e. Kāṇva and Mādhyandina are available now a days.(Winternitz, 288)

So also the only *Brāhmaṇa* of the Śuklayajurveda i.e. the Śatapathabrāhmaṇa has come down to us in the above mentioned available recensions i.e. Kāṇva and Mādhyandina. It is named Śatapatha i.e. hundred paths because of its one hundred adhyayas or lessons thuogh according to Winternitz," This is the most famous, extensive and doubtless also by virtue of its content most insignificant of all the *Brāhmaṇa* "(Winternitz, 179) but in the words of Macdonell "This work is next to the *Rgveda*, the most important production in the whole range of *Vedic* literature." (Macdonell, 180)

Of the two recensions of the Śatapathabrāhmaṇa, the Mādhyandina recension has gained wide celebraty. In this recension, the hundred Adhyayas are distributed among fourteen books called kāṇḍas. In all, there are 14 Kāṇḍas, 68 Prapāthakas, 438 Brāhmaṇas and 7624 Kaṇḍikās in the Mādhyandina recension. On the other hand the Kāṇva recension consists of 17 Kāṇḍas, 435 brāhmaṇas and 6806 Kaṇḍikās. The Kāṇva recension shows no Prapāthaka division. Of course in the usual procedure of reference the prapāthaka is not mentioned while the Kāṇḍa, Adhyaya, Brāhmaṇa and Kaṇḍikā are mentioned.

The last $K\bar{a}nda$ of the $Satapathabr\bar{a}hmana$ i.e the 14^{th} $K\bar{a}nda$ of the $M\bar{a}dhyandina$ recension or the 17^{th} $K\bar{a}nda$ of the $K\bar{a}nva$ recension is known as $Brahad\bar{a}ranyaka$ - the only $\bar{A}ranyaka$ of the Suklayajurveda.

Again the last six chapters of the *Bṛhadāraṇyaka* is called the *Bṛhadāraṇyaka Upaniṣad*. This *Upaniṣad* is recognised as the greatest of all Upaniṣads-"it is the greatest not only in extent, but also the greatest in respect of its substance and theme... According to Sankaracarya who has written his masterly commentary on the *Brāhmaṇa* belonging to the Kāṇva recension, it is the greatest Upaniṣad

as it comprehends both *upadeśa* on the nature of the mystic experience of the Brahman-Ātman identity as also *upapatti*, the logical explanations supporting the same."(Sastri,141-142)This *Upaniṣad* has three sections viz. *madhu*, *yājñavalkya* or *muni* and *khila*. Each section consist of two chapters, each chapter comprising a few brahmanas

The other Upanisad of the Śuklayajurveda is the Iśāvāsyopanisad or Iśa Upanisad in short. It is actually the last chapter i.e. 40th chapter of the Śuklayajurvedasamhitā. Although this *Upanisad* consists of eighteen mantras only, some of them contain statements of matchless value. The subject matter of this *Upanisad* can be summarized in the following manner. "One should feel the divine consciousness in every form. There is no contradiction between renunciation and enjoyment. Life should not be underestimated. We should enrich our lives by doing our duties without any attachment. The highest form of self- realisation is to know that the Self is allpervasive. One must have acquaintance with $avidy\bar{a}$ as well as $vidy\bar{a}$, with the former for crossing death and with the latter for resting in immortality. One must know the Highest Truth by removing the barricades of the intellect and be blessed with the vision of its benign identity. The individual self and the Absolute are one identity."(Sastri,141)

There are more than hundred rsis i.e. seers of the hymns of the Śuklayajurvedasamhitā. (Griffith,xliii-xlv)In this context, the commentators of the Śuklayajurvedasamhitā should also be mentioned. Two great scholars namely Uvata and Mahidhara wrote commentary on the Śuklayajurvedasamhitā of the Mādhyandina recension. Another great scholar Sāyanācārya wrote commentary on the Kṛṣṇa or Black Yajurvedasamhitā only.

The Śuklayajurvedasamhitā or the Vājasaneyi samhitā of the Mādhyandina recension comprises of 40 Chapters of which the first two chapters include the Darśapūrṇamāsamantrāḥ i.e. the mantras or verses relating to the sacrifice called Darśapūrṇamāsa. There are total 59 verses distributed in these two chapters of which 31 verses are in the first chapter whilst there are 28 verses in the second chapter. The seer of these verses are Parameṣṭhi Prajāpati. The very first one

of these verses and also of the Śuklayajurvedasamhitā runs as follows-

iṣe tvorje tvā vāyava stha devo vaḥ savitā prārpayatu śreṣṭmhatamāya karmaṇa āpyāyadvamghnyā indrāya bhāgam prajābatīranamīvas ayakṣmā māvastena īśata maghśam so dhruvā asmin gopatau syāta vahvīryajamānasya pasūnpahi

(Trans- You for food. You for vigour. You are breezes/ To noblest work god *Savita* impel you. Inviolable! swell his share for *Indra*/No thief, no evil minded man shall master you rich in offspring, free from pain and sickness/Be constant, numerous to this lord of cattle. Guard you the cattle of the sacrifice.) (Griffith, 1-2)

"The first mantra has its implication in new moon sacrifice. The new moon sacrifice, like all others, has also its equivalences in terrestrial, astronomoical and *adhyātma* senses. So far as its terrestrial significance is concerned, it symbolizes the origin of vegetations and crops on the earth. In its astronomical sense, it signifies the origin of moon from the earth and in its *ādhyātmika* sense, it signifies to the birth of a child. For the origin of moon and vegetations earth acts as the fire alter." (Griffith, 2 fn)

In this sequence the last i.e. the 59th mantra (28th mantra of the second adhyāya) relating to the *Darśapūrnamsa* sacrifice is this-

agne vratapate vratamacārişam tadaśakam tanme'radhê damaham ya evāsmi so'smi

(Trans-I have performed the vow, Lord of vows, *Agni*! Full power was mine, and it has proved successful. Now am I he I truly am, no other.) (Griffith, 23)

After going through the verses it has been noticed that God Agni occupies the most prominent place among these fifty nine verses. Agni's name is pronounced twenty one times in these verses. As such God Savita gets the second position with mentions of fourteen times. God Indra and God Viṣṇu both are invoked or mentioned eight times. Other deities whose names are mentioned are- Aditi, Sūrya, Puṣan, Soma, Vasu, Mātariśvan, Vāyu, Trita, Dvita, Ekata, Dyau, Prthivī and Sarasvatī. Dual deities like the Aśvins, Agni-Soma, Mitra-Varuṇa, Indra-Agni, Dyāvā- Prthivī are also mentioned. Mentions could also be found of group deities like Vasus, Rudras, Ādityas, Maruts and Viśvedevas.

These Darśapūrṇamāsamantras stands for a testimony of the ancient Aryan civilization. Importance of purification or cleanliness,(Shastri,7) importance of speaking the truth,(Shastri,8) importance of being great,(Shastri,28) love and care for animals (Shastri, 30) are well-reflected here. The attitude of doing 'tit for tat' can also be observed here—

dhūrasi dhūrva dhūrvantam dhūrva taA yo'smāndhūrvati tam dhūrva yam vayam dhūrvamah.(Shastri,9)

(Trans-You are the yoke. Injure you him who injures. Harm him who harm us. Harm the man we injure.)(Griffith,5)

On the other hand that the Sun-rays have the purification power is known to those ancient seers—

pavitre stho vaiṣṇavyou saviturvaḥ prasava utpunāmyacchidreṇa pavitreṇa suryasya raśmibhiḥ.(Shastri,11)

(Trans- You two are strainers that belong to *Viṣṇu*. By *Savita*'s impulse with this flawless strainer I purify you with the rays of *Sūrya*.)(Griffith, 6)

Besides these, poetic imagery is also found in the expressions like 'kukkuṭo'si madhujihva' i.e. "You are a cock whose tongue is sweet with honey" where 'kukkuṭa' actually means the yajña and not a cock.

Conclusion:

In this way although the Darśapūrṇamāsamantras are primarily meant for using in the *Darśapūrṇamāsa* sacrifice yet these mantras are also full of morals, cultural values and poetic excellence.

Note:

1. "According to $\dot{S}Br$., sweet tongued *kukkuta* was with the Gods and the seer wants to receive that. Now the question arises as to what was earlier with Gods. The answer is that methodology of *Yajña* was earlier with Gods, which was used by them to obtain celestial *Soma*(rains, etc.) Hence *kukkuta* here clearly signifies *yajña* and not the cock what is often meant by Mahidhara, Uvata and their follower Griffith in its literal sense, It's a great surprise that Dayananda

Sarasvati could make out the actual significance of *kukkuṭa* by force grammatical implications as:

kukam paradravyādātaram cauram satrum vā kut latiyena sa yajñah ".

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Woman Empowerment Through Self Help Groups with Reference to the SHGs of Mayong Development Block, Morigaon District of Assam

Kabita Medhi

Abstract:

The development of any society will not take place at the desired pace unless almost half of the population i.e. woman remain outside. Women's Development is directly related to nation's development. It is also an accepted fact that only when women are in the main-stream of progress, the economic and social development be meaningful. Microfinance through SHGs in one out of the effort that has been emerging a powerful tool of women empowerment. In the ninth and tenth five year plans proper emphasis has given for the empowerment of women through SHGs by planning commission. Self-Help Groups which have been emerged in order to help poor rural women to secure inputs like SHGs in India was introduced in 1985. Mayong rural development programme like SGSY (Swarna Jayanti Gram Swarozgar Yozana), IRDP (Integrated Rural Development Programme), PMRY (Prime Minister's Rozgar Yozana), IAY (Indira Awaas Yozana), DWCRA (Development of Women and Children in Rural Areas) are implanted in rural areas to realize the objectives of providing wage empowerment and additional money income. Among these schemes SHG in a comprehensive one with more scope for women in income and decision making at family levels. The paper in an attempt

to make a study on women empowerment through SHGs of Mayong Devt. Block of Morigaon District. The paper shall be a preliminary enquiry to understand the decision making empower of the women forming info SHGs.

Key words: Women empowerment, Self-Help Group and Rural Development.

Introduction:

Women empowerment is one of the most important issues that have been in the focus of various policies and programme initiated by the govt. and the non-govt. organization. Microfinance through Self-Help group is one of such effort that has been emerging as a powerful tool of women empowerment. Women development is directly related to nation's development. "When women moves forward, the family moves, the village moves and the nation moves, there for the national and state government have formulated some strategies of women empowerment in the process of development in general and rural devt. in particular. There for SHG members are becoming economically independent and providing empower opportunities to others.

Women Empowerment:

Empowerment is an ongoing and dynamic process, which enhance women's abilities to change the structures and ideologies that keep them subordinate. The empowerment process may be broken down in three dimensions, economic, social and political which reinforce each others. Empowerment of women can no longer be totally ignored as no country can developed without their active participation in the developing process. As women contribute the half of the total population of the society, no society can make programmes without the empowerment of the status of women. In the present era, women empowerment has become a global challenge. Empowerment is a multi-faceted, multi-dimensional and multi-layered concept.

Women empowerment means greater access to knowledge, greater ability to plan women's lives, greater control over circumstances that influence their lives and freedom from the shackles of blind beliefs and superstition. It is a process of their awareness of capacity building resulting in greater participation, effective decision making power,

greater control over material assest intellectual resources and even ideology.

The internal meaning of the term is becoming powerful. Globalization has presented now challenges for the realization of the goal of women's equalities. There is an urgent need reframing policies for access to employment and equality of empowerment. Empowerment as a concept was introduced at the international women conference in Nalbari in 1985. It defines empowerment as redistribution of social power and control of resources in women's favour. Empowering women implies enabling them to find ways so that they can fight with the imbalances of the society and thereby participate equally in the ongoing process of development (Tamuli 2014:33).

The Cairo Conference in 1994 organized by UN population and development called attention to women's empowerment as a central focus. The 1995 UNDP Report was devoted to women empowerment (Goswami and Devi, 2012:39). The Department of women and child development prepared a "National policy for empowerment of women" in 2001. The main goal of this policy is to bring about the advancement, development and empowerment of women (Goswami and Devi 2012:40). But in spite of all these measures women in India are still deprived of protection, safety and security in political, economic, social and cultural aspects. The status of urban women has shown same improvement but the conditions are still the same for most rural women. So, since independence, government has made concerted efforts towards removing various biases against women. As majority of women lack assets that help them to contributes in their empowerment and well being, economic independence through self empowerment and entrepreneurial development must be provided to the women. So, the government of India has provided for self-help groups (SHG).

Concept of Self-Help Group (SHG):

A self-help group is a registered or unregistered voluntary association of poor people of 10-20 from the same socio-economic backgrounds and it involves primarily in saving and credit activities. SHG is formed independently without any political influences. It can be all women groups, all men groups or even mixed one. It typically comprises a group of micro entrepreneurs having homogenous social

and economic backgrounds all voluntarily coming together to meet their emerging needs on the basis of mutual help. The SHGs significantly contribute to the empowerment of the poor basically the rural women. The SHG is the platform or forum to the members to come together for emerging, disaster, social reason, economic support to each other have case of conversation, social interaction and economic interactions.

Objectives of the Study:

The present study is carried out with the following objectives:

- 1. To examine the pre and post SHG status of SHG members.
- 2. To find out the impact of SHGs is empowering women.
- 3. To find out the problem of Self Help group.
- 4. To see the type of activities of the SHGs.
- 5. The economic gain of the female members of the SHGs.
- 6. The benefits that the female members get to improve their social status

Methodology:

The paper is an attempt to make the study on women empowerment through SHGs at Mayong Development Block of Morigaon District, Assam. For the purpose of the study both primary and secondary data have been used. The primary data were collected from field survey through filled in questionnaire and direct interview method. The secondary data were collected from various published and unpublished records, books and journals, research papers etc.

Sample and Sample Size:

This paper discusses the socio, economic empowerment of rural poor women through SHGs. Five villages are selected as a sample in Mayong Development Block of Morigaon District.

These five villages are:

1. Loonmati, 2. Satibheti, 3. Kalshila, 4. Hatimuria, 5. Rajamayong One SHG's is randomly selected from each village for the study. The selected SHGs are:

- 1. Chayanika Self Help Group, 2. Bhugeswari Self Help Group,
- 3. Rupali Self Help Group, 4. Kalyani Self Help Group, 5. Lakhimi Self Help Group

Table no. 1 Profile of Morigaon

Population of Morigaon	9,57,853
Male population	4,85,328
Female population	4,72,525
Rural	8,84,557
Urban	73,296
No. villages	632
No. of towns	1
Community Development Block	7 (Full Block 3, Part Block 4)
No. of SHGs	6504

Source (According to 2011 Census)

Table no. 2 Profile of Mayong Development Block

Population of MDB	2,42,612
Male population	1,24,209
Female population	1,18,403
No. of villages	297
No. of SHGs	2061

Source (Census Report 2011)

From of Analysis Socio-economic profile of women in SHGs Table no. 3 Details of the SHGs selected as sample

Name of group	Year of estd.	No of members		Educational status			Marital status		
group	csiu.	memoers	Iliterate	Primary level	Secondary level	Graduate	Married	Unmarried	
Chayanika	2008	11	0	7	3	1	i i	11	
Bhugeswari	2001	13	2	6	2	1	1	12	
Rupali	2007	11	0	9	2	0	·	11	
Kalyani	2001	10	4	6	0	0	1	10	
Lakhimi	2001	11	2	6	2	1	•	11	

Source (Field Survey)

The above table shows the educational level of the selected members of the group. It reveals that maximum members have their qualification up to primary level i.e. 34 members and 9 members have up to secondary level. The number of graduates were very low i.e. only in all the group's 08 members were illiterate. Among the members only one of them is still unmarried.

Table no. 4 showing the particulars of the selected SHGs

Name of	Monthly	Amount of	Whether	Amount	% of	Profit
group	fees	revolving	bank Loan	of	recovery	
		fund	received,	subsidy	of loan	
		Received	amount of			
		from DRDA	loan			
Chayanika	60/-	-	25,000/-	50%	100%	15,000/-
Bhugeswari	30/-	10,000/-	-	-	-	5,000/-
Rupali	50/-	-	2,00,000/-	50%	100%	30,000/-
Kalyani	30/-	10,000/-	1,00,000/-	50%	100%	20,000/-
Lakhimi	100/-	-	30,000/-	50%	100%	5,000/-

(Source (Field Study)

The above tables show the enhancement of income of each of the SHG During the study it is found that each group started their group with a minimum capital of their monthly fees. But gradually their income increased. The members also started during interviews that before joining the SHG they had no income at all. They had to depend upon their family head man for every need. But after joining the SHG they become self depended. As such they can provide financial help to their families. It is also seen that through SHG rural poor women become able to cross the poverty line and they become economically and socially empowered.

Table no. 5 Activities of the group members

Name of group	Year of estd.	Members	Productivie activities	Profit	Deposit amount
Chayanika	2008	11	Weaving, duckery	15,000/-	20,000/-
Bhugeswari	2001	13	Weaving, hand rearing	5,000/-	15,000/-
Rupali	2007	11	Weaving, agriculture	30,000/-	25,000/-
Kalyani	2001	10	Weaving, goat rearing	20,000/-	50,000/-
Lakhimi	2001	11	Duckery, rice cultivation	5,000/-	20,000/-

(Source (Field Survey)

For all the groups, lending of money on interest was the prime activity. The rates of interest on internal lending for all the groups are 5%. The interest rate of lending money of their people was 10% per month for all the groups. Another income source of all the groups are selling products, self deposits and subsidy from bank etc. self deposit amount of groups with Chayanika was Rs. 60/-, Bhugeswari and Kalyani was Rs. 30/ and Rupali and Lakhimi was Rs. 50/- and Rs. 100/- for the rest groups on monthly basis respectively. The SHG utilize the group deposits and loan for purchasing raw material, lending of money and other expenses for group activities. Maximum members of the groups utilized their loan to meet their domestic needs, medical purpose and for their children's education.

Problem faced by the SHG:

Most of the SHG faced some common problems. These are shown as below:-

- Poor making facilities.
- Lack of sufficient fund.
- Lack of training facilities.
- Problems of raw materials.
- ❖ Lack of stability and unity amongst the members of the groups.

Conclusion:

Considering the findings of the study it can be concluded that SHGs play an important role in empowering rural women. There has been remarkable change in the attitude of women towards the economic, social and political issues of the society. Women are doing well with their work. They become an important of political decision making body in village level politics. The members of SHGs should more active and dynamic too. Selecting paddy cultivation as a source of income was their decision which showed a handsome result by making profit. In this process the NGOs may come forward to act as a facilitator and motivator. At the time of execution of the decisions in fact they take the help of technical person of NGO's. This is an indication of empowerment. In the study area it has been found that after

joining the SHG the poor rural women cannot only income their income and improve their living standard but also socially and economically empowered by performing various economic activities independently.

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Author Index

Dr. Binod Sarmah Research Scholar, Department of History Gauhati University Email: binod.sarmah@gmail.com

Dr. Devaprotim Hazarika Assistant Professor Department of Assamese N.N. Saikia College, Titabar

Dr. Neetu Saharia Assistant Professor, Department of Assamese Nabajyoti College, Kalgachia

Dr. Ritumoni Nath Assistant Professor, Department of Philosophy Madhya Kampeeth College, Borka Mail ID-<u>ritumani.nath@gmail.com</u>

Gitanjali Devi Assistant Teacher, G.U, Model H.E. School Gauhati University Campus Email Id: gitanjalidevi219@gmail.com

Jeowary Basumatary Assistant Professor, English Department Fakiragram College, Assam, India

Kabita Medhi Assistant Professor, Department of Education Mayang Anchalik College

Mitali Gowala Research Scholar, Department of Assamese Dibrugarh University N.N. Saikia College, Titabar Rajashree Deka

Part-time Lecturer, Department of Assamese

Research Scholar, Department of Commerce Gauhati University

Sharadindu Bordoloi Research Scholar, Department of Commerce Gauhati University E-Mail: bordoloi.sharad7@gmail.com

Rajesh Singh Research Scholar (PhD) Gauhati University

Pari Bora

Rupsmita Buzarbaruah Assistant Professor, Department of Sanskrit Nalbari College, Nalbari Email ID: rupsmita.buzarbaruah@gmail.com



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