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**Abstract**  
In Vaibhāsika consciousness or *Vijñāna* (*Āśrita dhātu*) is a complex mental function that is produced by the contact of sense organs (*Ālambana dhātu*) and their respective objects (*Āśraya dhātu*). It is an instantaneous physiological reaction to the external object. The contact of an object with one of the senses produces a special sensation, which in turn becomes the object of mind and produces mind consciousness. Like modern psychology, *Sarvāstivāda* maintains that all the five sense organs are known by their respective sensations and mind consciousness (*Manovijñāna*). So cognition means the relation between mind consciousness and five sensations.

Yogācāra admits that consciousness is the sole reality and the external objects have no real existence, they have mere appearances and do nothing to knowledge. But we perceive infinite plurality of objects; this plurality is reflected in *vijñāna*. For them *dharmas* have no real essence, like the objects have no independent existence. *Dharmas* are not real they have existence as pertaining to consciousness. Diversification of consciousness moment to moment cannot be explained without object. For individuality of consciousness *dharmas* are required.

In Buddhism Momentariness (*kṣanikavāda*) is an important theory. According to this theory, everything is changeable, things exist only for a moment. Different schools of Buddhism explain consciousness on the basis of momentariness theory. In this paper we are intend to investigate how Vaibhāsika and Yogācāra describe consciousness on the basis of momentariness theory.

**Key words:** consciousness, *dharma*, mental function, momentariness, sensation.

### Yogācāra

Yogācāra admits that consciousness is the sole reality and the external objects have no real existence, they have mere appearances and do nothing to knowledge. But we perceive infinite plurality of objects; this plurality is reflected in *vijñāna*. For the empirical distinction Yogācāra accepts three kinds of *Vijñāna*: *Ālayavijñāna*, *Manovijñāna* and *Pravṛttivijñāna*. These are not distinct and static categories, but they are different phases of cosmic evolution of *vijñāna*. "*Vijñāna* diversifies itself and gives rise to the whole panorama of empirical existence, and these three *vijñānas* represent different stages of this diversifying process."<sup>1</sup>

*Ālaya Vijñāna* is the most fundamental *vijñāna* and the first phase in the process of differentiation of pure *vijñāna*. It is the place or receptum in which are contained the seeds or impression (*vāsanā*) of any *karma*. All *dharmas* come from it, it is the cause of everything empirical, so it is called '*Sarva-bhājaka*'. "It is called *vipāka*, any *karma* done by individual in any sphere of existence, leaves its trace in the *Ālaya*."<sup>2</sup> Sogen writes: "The *Ālaya-vijñāna* is a series of continuous consciousness. It is, to use the modern psychological term, a stream of consciousness. It is always running and changing. It is the sole substratum of the transmigration in *samsāra*."<sup>3</sup>

*Ālaya* serves two functions in the cosmic process. First, it works as receptum of the impression of past *vijñānas* and then it gives rise to further *vijñānas* by maturing those impressions.

The content of *Ālaya* is not empirical, since it is nothing empirical. It is indeterminate content that is an objectivity not differentiated into specific form. The *Ālaya* is not pure, as it contains the seed of self-disruption in the form of this implicit duality. "*Ālaya* functions in two ways in the process of consciousness-(a) Internally i.e. consciousness appearing as the constituents of an individual and (b) Externally as consciousness of the undifferentiated objectivity."<sup>4</sup>

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# গর্ভায়সী

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# কিতাপ আৰু আলাপ : এক ব্যতিক্ৰমী সাহিত্য অনুষ্ঠান

চয়নিকা বৰা

**T**his Is Not The End Of The Book' কিতাপখনৰ নামটোৱে বাককৈয়ে আকৰ্ষিত কৰিছিল। বিশেষকৈ কিতাপখনৰ নামকৰণত নিহিত হৈ থকা ছপা কিতাপ সম্পৰ্কে থকা ভৱিষ্যৎবাণী প্ৰধান আকৰ্ষণৰ বিষয়। কিতাপখনৰ বিষয়ে পঢ়িবলৈ পাইছিলোঁ 'প্ৰকাশ'ৰ পাতত। কিতাপখন হ'ল সমসাময়িক ইউৰোপৰ দুজন চিন্তাবিদ উমবাৰ্টো ইকো আৰু জাঁ ব্ৰুদ কেৰিয়াৰৰ কথোপকথনৰ ছপা ৰূপ। আলোচনাৰ পৰিসৰ সংশ্লিষ্ট গ্ৰন্থখন নহয় যদিও গ্ৰন্থ অধ্যয়ন সম্পৰ্কীয় এক প্ৰকাৰৰ বৌদ্ধিক বিপ্লৱেই আলোচনাৰ মূল বিষয়।

সাম্প্ৰতিক সময়ত অসমৰ উচ্চশিক্ষাৰ প্ৰতিষ্ঠানসমূহত শৈক্ষিক দিশৰ সমান্তৰালকৈ বৌদ্ধিক কছৰং আৰু নেতৃত্বৰ অভাৱ সম্পৰ্কীয় সততে উত্থাপিত অভিযোগক নস্যাৎ কৰিব পৰা উদ্ভৱ পাৰৰ এখন মহাবিদ্যালয় হ'ল নৰ্থ লখিমপুৰ কলেজ। পাঠ্যপুথিৰ পৰিসৰ অতিক্ৰমি বিশ্বমুখী দৃষ্টিৰে অধ্যয়ন অনুৰাগী আৰু সাহিত্য চৰ্চা তথা সাধনাৰ লগত ব্ৰতী হ'ব পৰাকৈ ছাত্ৰ-ছাত্ৰীক এখন মঞ্চ প্ৰদানৰ নিৰলস প্ৰচেষ্টা এই মহাবিদ্যালয়ে কৰি আহিছে। এই প্ৰয়াসৰ ফচল হিচাপে গঢ় লৈ উঠিছে এখন গ্ৰন্থ বিপনী, মহাবিদ্যালয় প্ৰকাশন কোষ, নৰ্থ লখিমপুৰ কলেজ গ্ৰন্থমেলাৰ লগতে 'কিতাপ আৰু আলাপ'ৰ দৰে গুৰুত্বপূৰ্ণ অনুষ্ঠানসমূহ। অৱশ্যেই স্বীকাৰ্য, নৰ্থ লখিমপুৰ কলেজৰ অসমীয়া বিভাগে প্ৰতিটো দিশৰেই সূচনা আৰু বিকাশত অগ্ৰণী ভূমিকা লৈ আহিছে।

২০১২ চনত প্ৰথমবাৰৰ বাবে কলেজৰ অসমীয়া বিভাগৰ উদ্যোগত আৰম্ভ হয় 'কিতাপ আৰু আলাপ' নামৰ বিশেষ অনুষ্ঠানটো। অত্যন্ত অনাড়ম্বৰভাৱে কলেজ প্ৰকাশনৰ সমন্বয়ক ড° অৰবিন্দ ৰাজখোৱাৰ আহ্বানত অধ্যক্ষ ড° বিমান চন্দ্ৰ চেতিয়াৰ সভাপতিত্বত অনুষ্ঠানটোৰ আৰম্ভণি ঘটিছিল। পৰৱৰ্তী বৰ্ষৰ পৰা নৰ্থ লখিমপুৰ কলেজ প্ৰকাশন আৰু ছাত্ৰ একতা সভাৰ যুটীয়া উদ্যোগত নিয়মীয়া সাহিত্য অনুষ্ঠান হিচাপে 'কিতাপ আৰু আলাপ' গঢ় লৈ উঠে। এই অনুষ্ঠানৰ মূল উদ্দেশ্য হ'ল প্ৰথমতে, গ্ৰন্থ অধ্যয়ন ছাত্ৰসকলৰ এক অভিব্যক্তি হিচাপে গঢ়ি তোলা আৰু ইয়াক এক দায়িত্ববোধলৈ ৰূপান্তৰ কৰা। এই অনুষ্ঠানৰ কাৰ্যসূচী হিচাপে মহাবিদ্যালয়ৰ



অধ্যয়নশীল ছাত্ৰ-ছাত্ৰীসকলে নিজৰ এখন প্ৰিয় গ্ৰন্থ অথবা শেহতীয়াকৈ অধ্যয়ন কৰা গ্ৰন্থখনৰ বিষয়ে ব্যক্ত কৰে আৰু গ্ৰন্থখনৰ নিৰ্বাচনৰ কাৰণ, বিষয়বস্তুৰ সম্পৰ্কে নিজা বিশ্লেষণ আগ বঢ়ায়। ইয়াৰ জৰিয়তে বক্তা ছাত্ৰ-ছাত্ৰীসকলে গ্ৰন্থসমূহৰ অন্তৰ্লীণ ভাৱধাৰাক অনুধাৱন কৰাৰ লগতে উপস্থিত অন্যসকলৰ মাজতো ভগাই লোৱাৰ সুবিধা লাভ কৰে। প্ৰতিখন গ্ৰন্থৰ উপস্থাপনৰ অন্তত প্ৰশ্নোত্তৰ শিতানো থাকে।

অনুষ্ঠানটোৰ শেষত তিনিগৰাকী শ্ৰেষ্ঠ বক্তা নিৰ্বাচন কৰি কিতাপৰ টোপোলাৰে তেওঁলোকক পুৰস্কৃত কৰা হয়। উল্লেখযোগ্য যে, ড° অমৰজ্যোতি চৌধুৰীৰ আহ্বানত আৰম্ভ হোৱা কিতাপ পঢ়াৰ আন্দোলনৰ অংশ হিচাপে মহাবিদ্যালয়ৰ প্ৰকাশন সমিতিৰ পৰিকল্পিত ইতিমধ্যে এটা দশকত ভৰি খোৱা এই অনুষ্ঠানটোৱে মহাবিদ্যালয়ৰ ছাত্ৰ সমাজক গ্ৰন্থ অধ্যয়নৰ বাবে উদ্বুদ্ধ কৰিবলৈ সক্ষম হৈছে আৰু ৰাজ্যৰ বৌদ্ধিক জগতৰো দৃষ্টি আকৰ্ষণ কৰিছে।

মানুহৰ জীৱনত গ্ৰন্থ অধ্যয়নে দিব পৰা আনন্দক আন কোনো উপকৰণৰ সৈতে তুলনা কৰিব নোৱাৰি। সেয়েহে কিতাপক মানৱ সভ্যতাৰ শ্ৰেষ্ঠতম আৱিষ্কাৰ বুলি ভাবিব পাৰি। কিতাপ এখন অধ্যয়ন কৰাৰ লগে লগে এজন পাঠকে লেখকৰ জ্ঞান-অভিজ্ঞতাৰ লগত সহৃদয়তা স্থাপন কৰি সেয়া নিজৰ জ্ঞান-অভিজ্ঞতালৈ সলনি কৰিব পাৰে। অৱশ্যে তাৰ বাবে সঠিক গ্ৰন্থৰ নিৰ্বাচন গুৰুত্বপূৰ্ণ। পঠন আৰু ৰসাস্বাদনৰ লগতে জ্ঞান আহৰণৰ বাবে গ্ৰন্থ অধ্যয়ন কৰিবলৈ যাওঁতে ব্যক্তিগত ৰুচি, মানসিক গাঁথনি আৰু বিষয়গত প্ৰয়োজনীয়তাৰ দিশটোত বিশেষ মনোযোগ দিয়া দৰকাৰ। এই ক্ষেত্ৰত 'কিতাপ আৰু আলাপ'ৰ দৰে অনুষ্ঠানে বিশেষ গুৰুত্ব বহন কৰে। এখন গ্ৰন্থ অধ্যয়ন কৰাৰ পাছত তাৰ পঠন অভিজ্ঞতাৰ পৰা আন পাঠকে সহজে উপকৃত হ'ব পাৰে।

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### সাৰাংশ :

চলচ্চিত্ৰৰ ইতিহাসত জন্মলগ্নৰেপৰা নাৰীয়ে পৰিচালক, প্ৰযোজক, অভিনেত্ৰী বা চিত্ৰনাট্যকাৰ ইত্যাদি বিভিন্ন দিশত অৱদান আগবঢ়াই আহিছে। বিশ্ব চলচ্চিত্ৰ ইতিহাসলৈ লক্ষ্য কৰিলে দেখা যায় যে, ঊনবিংশ শতিকাৰ শেষৰপৰাই চলচ্চিত্ৰ নিৰ্মাণত নাৰীয়ে অগ্ৰণী ভূমিকা গ্ৰহণ কৰি আহিছে। অসমীয়া চলচ্চিত্ৰতো উদ্ভৱকালৰপৰাই নাৰীৰ উপস্থিতি উল্লেখযোগ্য। অসমীয়া চলচ্চিত্ৰত নাৰী বুলি ক'লেই প্ৰথমখন চলচ্চিত্ৰ 'জয়মতী'(১৯৩৫)ৰ কথা উল্লেখ কৰিব পাৰি। 'জয়মতী' এনে এখন কথাছবি— যাৰ কেন্দ্ৰীয় চৰিত্ৰ এগৰাকী নাৰী, সেই নাৰীৰ প্ৰেম, দেশভক্তি আৰু আত্মত্যাগৰ কাহিনীয়েই ইয়াৰ মূল উপজীব্য। বিংশ শতিকাৰ শেষৰ ফালে অসমীয়া চলচ্চিত্ৰত নাৰী কেৱল অভিনয়ৰ লগতে জড়িত নাথাকি চলচ্চিত্ৰ নিৰ্মাণ আৰু পৰিচালনাৰ কামতো মনোনিৱেশ কৰে আৰু সফল হয়। সুপ্ৰভা দেৱীৰ 'নয়নমণি'(১৮৮৩), 'সৰৱজান'(১৮৮৫), সান্ত্বনা বৰদলৈৰ 'অদাহ'(১৯৯৬), মঞ্জু বৰাৰ 'বৈভৱ'(১৯৯৯), 'আকাশীতৰাৰ কথাৰে'(২০০৩), 'লাজ'(২০০৪), ববী শৰ্মা বৰুৱাৰ 'অদম্য'(২০১৪) ইত্যাদি ইয়াৰ উদাহৰণ। একবিংশ শতিকাৰ আৰম্ভণিৰপৰা বৰ্তমানলৈকে আৰু বহুতো মহিলা পৰিচালক আৰু প্ৰযোজকৰ চলচ্চিত্ৰ নিৰ্মাণ হৈ আছে। অসমীয়া চলচ্চিত্ৰৰ ক্ষেত্ৰখনত নাৰীবিষয়ক বিভিন্ন চলচ্চিত্ৰ নিৰ্মাণ হৈ থকাৰ বাবে নাৰীসকল অভিনয়ৰ লগত সচেতনভাৱে জড়িত হৈ পৰিছে আৰু বহু পৰীক্ষা-নিৰীক্ষাৰে অসমীয়া চলচ্চিত্ৰৰ নিৰ্মাণ কাৰ্যতো ভূমিকা গ্ৰহণ কৰিছে। চলচ্চিত্ৰৰ দৰে গভীৰ সংবেদনশীল আৰু প্ৰত্যাহ্বানমূলক ক্ষেত্ৰখনত অসমৰ মহিলা পৰিচালকসকলৰ ভূমিকা আৰু দৃষ্টিভংগীক মূল্যায়ন কৰাৰ অৱকাশ আছে। সেয়েহে অসমীয়া চলচ্চিত্ৰৰ তিনিগৰাকী মহিলা পৰিচালক সান্ত্বনা বৰদলৈ, মঞ্জু বৰা আৰু ববী শৰ্মা বৰুৱাৰ তিনিখন নিৰ্বাচিত চলচ্চিত্ৰ ক্ৰমে 'অদাহ', 'আকাশীতৰাৰ কথাৰে' আৰু 'অদম্য'ৰ আধাৰত মূল গৱেষণা পত্ৰখন প্ৰস্তুত কৰাৰ প্ৰয়াস কৰা হৈছে।

বীজ শব্দ : অসমীয়া, চলচ্চিত্ৰ, দৃষ্টিভংগী, নাৰী, নিৰ্মাণ, পৰিচালক।

### ০.০ বিষয়ৰ পৰিচয় :

সৃষ্টিৰ পাতনিৰেপৰাই নাৰীৰ বিভিন্ন ৰূপ বা নাৰীৰ ভূমিকা বিভিন্ন শিল্প মাধ্যমৰ জৰিয়তে প্ৰতিভাত হৈ আহিছে। ই যুগসাপেক্ষ। চিত্ৰকলা, ভাস্কৰ্য, সংগীত, নাটক, সাহিত্য ইত্যাদি এনে মাধ্যম হোৱাৰ উপৰি শেহতীয়াকৈ এইসমূহৰ লগত সন্নিবিষ্ট হৈছে বহুমাট্ৰিক কলামাধ্যম হিচাপে স্বীকৃত চলচ্চিত্ৰ। দৰাচলতেই চলচ্চিত্ৰই নাৰীক বহুমাট্ৰিক ৰূপত উপস্থাপন কৰিবলৈ অহৰহ প্ৰয়াস কৰি আহিছে। মূল কাহিনীৰ এটা চৰিত্ৰ

হোৱাৰ লগতে কাহিনী তথা চলচ্চিত্ৰ নিৰ্মাতা হিচাপেও নাৰীৰ ভূমিকা গুৰুত্বপূৰ্ণ। বিশ্ব প্ৰেক্ষাপটৰ লগতে ভাৰতীয় তথা অসমৰ প্ৰেক্ষাপটতো চলচ্চিত্ৰত নাৰীৰ জীৱন গাথা অন্যতম বিষয়। ভাৰতীয় চলচ্চিত্ৰৰ বহুকেইগৰাকী প্ৰতিভাৱান চলচ্চিত্ৰকাৰৰ সৃষ্টিত নাৰীয়ে মুখ্য স্থান লাভ কৰিবলৈ সক্ষম হৈছে। বহু সময়ত এনে চলচ্চিত্ৰই কলাগতভাৱে সমাদৃত হোৱাৰ লগতে বিশ্বজনীন আবেদন লাভ কৰিবলৈও সক্ষম হৈছে। চলচ্চিত্ৰ এখনত নাৰীৰ চিত্ৰায়নৰ ক্ষেত্ৰত সাম্প্ৰতিক কালৰ



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## চলচ্চিত্ৰ অধ্যয়নত তাত্ত্বিক আধাৰৰ প্ৰসংগ

চয়নিকা বৰা

গৱেষক, অসমীয়া বিভাগ, ডিব্ৰুগড় বিশ্ববিদ্যালয়, ডিব্ৰুগড় - ৭৮৬০০৪

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### সংক্ষিপ্তসাৰ

চলচ্চিত্ৰ হ'ল এক বহুমাত্ৰিক কলা। কলা কেৱল বাস্তৱ তথা প্ৰকৃতিৰ অনুকৰণ নহয়, বাস্তৱ পৃথিৱীৰ ব্যাখ্যাক শিল্পীৰ আবেগ-অনুভূতি-কল্পনাৰে সৃজনাত্মক ৰূপ প্ৰদান কৰি এক স্বতন্ত্ৰ নতুন পৃথিৱীৰ ৰূপায়ণহে ইয়াৰ আদৰ্শ। কলামাধ্যম হিচাপে চলচ্চিত্ৰ সৃষ্টি প্ৰক্ৰিয়াৰ অন্তৰালতো এনেধৰণৰ বিষয়সমূহ জড়িত হৈ থাকে। চলচ্চিত্ৰই সৃষ্টিৰ পাতনিৰে পৰাই সচেতন মহলৰ মাজত এক উৎকণ্ঠাৰ সৃষ্টি কৰি আহিছে আৰু পৰৱৰ্তী সময়ত এই উৎকণ্ঠাৰ আলমতেই চলচ্চিত্ৰ সম্পৰ্কীয় চিন্তা-চৰ্চাই প্ৰসাৰতা লাভ কৰিছে। অৱশ্যে চলচ্চিত্ৰ অধ্যয়নৰ তাত্ত্বিক আধাৰৰ প্ৰসংগটো চলচ্চিত্ৰৰ উদ্ভৱৰ সমান পুৰণি নহয়। চলচ্চিত্ৰ চৰ্চাৰ সচেতন প্ৰয়াসেহে চলচ্চিত্ৰ অধ্যয়নৰ তাত্ত্বিক ভিত্তি নিৰ্মাণত অৰিহণা যোগাইছে। চলচ্চিত্ৰ অধ্যয়নৰ তত্ত্বসমূহ চলচ্চিত্ৰৰ ইতিহাসৰ বিভিন্ন স্তৰ তথা বিৱৰ্তনক কেন্দ্ৰ কৰি গঢ়ি উঠিছে। সময়ৰ অগ্ৰগতিৰ লগে লগে চলচ্চিত্ৰ অধ্যয়নৰো নিত্য-নতুন তত্ত্বৰ উদ্ভাৱন হৈ আছে। প্ৰতিটো তত্ত্বই ভিন্ন দৃষ্টিকোণ সন্মিলিত হোৱা বাবে ইয়াৰ আধাৰত চলচ্চিত্ৰৰ ভিন্নমাত্ৰিক অৱলোকন সম্ভৱপৰ হৈ উঠে। অন্যহাতে চলচ্চিত্ৰক শিল্প হিচাপে উপস্থাপন কৰাৰ ক্ষেত্ৰত ইয়াক কোনো তত্ত্ববিশেষৰ পৰিসীমাত আবদ্ধ কৰিবলৈ চেষ্টা কৰাৰ প্ৰয়োজনত প্ৰশ্নবোধকৰ সৃষ্টি হয়। বৰ্তমান সময়তো চলচ্চিত্ৰ অধ্যয়নত তাত্ত্বিক আধাৰৰ প্ৰাসংগিকতা সম্পৰ্কে



শ্রদ্ধাৰ্ঘ্য  
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চতুৰ্দশ বছৰ, দ্বাদশ সংখ্যা, জুলাই ২০১৯

# সাতসৰী

₹ ২৫.০০

মানৰ অসম আক্ৰমণৰ ২০০ বছৰ





ফ'ব রমেন'ৰ এটি দৃশ্য

## পুৰুষতন্ত্ৰ বনাম চাৰিগৰাকী নাৰী

সৃষ্টিৰ পাতনিৰে পৰা নাৰীৰ বিভিন্ন ৰূপ বা নাৰীৰ ভূমিকা বিভিন্ন শিল্পমাধ্যমৰ জৰিয়তে প্ৰতিভাত হৈ আহিছে— ই যুগসাপেক্ষ। বিজ্ঞান আৰু প্ৰযুক্তিৰ এক সফল আৱিষ্কাৰ চলচ্চিত্ৰ অতি কম দিনৰ ভিতৰতে শিল্প হিচাপে মানৱ জীৱনৰ লগত সম্পৃক্ত হৈ পৰিল। মানুহৰ জীৱনৰ নানা ঘটনা-পৰিঘটনাৰ লগতে মননৰ ঘোষিত-অঘোষিত বহুতো সত্যক খনন কৰি চলচ্চিত্ৰই শিল্পৰূপ দিছে। চলচ্চিত্ৰই নাৰীক বহুমাট্ৰিক ৰূপত উপস্থাপন কৰিবলৈ অহৰহ প্ৰয়াস কৰি আহিছে। বিশ্ব প্ৰেক্ষাপটৰ লগতে ভাৰতীয় তথা অসমৰ প্ৰেক্ষাপটতো চলচ্চিত্ৰৰ উপাদান হৈ পৰিল নাৰীৰ জীৱনগাথা। ভাৰতীয় চলচ্চিত্ৰৰ বহুকেইগৰাকী প্ৰতিভাৱান চলচ্চিত্ৰকাৰৰ সৃষ্টিত নাৰীয়ে মুখ্য স্থান লাভ কৰিছে। বহু সময়ত এনে চলচ্চিত্ৰই কলাগতভাৱে সমাদৃত হোৱাৰ লগতে বিশ্বজনীন আবেদন লাভ কৰিবলৈও সক্ষম হৈছে।

অদূৰ গোপালকৃষ্ণন ভাৰতৰ চলচ্চিত্ৰৰ এক পৰিচিত নাম। কেইবাখনো উল্লেখযোগ্য সৃষ্টিৰে চলচ্চিত্ৰ জগতৰ প্ৰথিতযশা এই দক্ষিণভাৰতীয় চলচ্চিত্ৰকাৰগৰাকীৰ অন্যতম সৃষ্টি 'ফ'ব রমেন' (Nallu Pennungal, 2007) নাৰীৰ জীৱনসম্বলিত চাৰিটা ভিন্ন কাহিনীৰ খুপীকৃত ৰূপ। The prostitute, The Virgin, The Housewife, The Spinster— এই চাৰিটা পৃথক কাহিনীৰে নিৰ্মিত চলচ্চিত্ৰখনৰ মূল কাহিনী মালায়ালম লেখক শিৱশংকৰ পিল্লাইৰ চুটিগল্প-আধাৰিত। পুৰুষতান্ত্ৰিক সমাজব্যৱস্থাত নাৰীৰ স্থিতি আৰু অৱস্থিতিক সূচনা কৰা চলচ্চিত্ৰখনৰ প্ৰত্যেকটো কাহিনীয়েই দক্ষিণ ভাৰতীয় সমাজব্যৱস্থাৰ প্ৰেক্ষাপটত নিৰ্মাণ কৰা হৈছে। পিল্লাইৰ চুটিগল্পৰ অভিযোজনা 'ফ'ব রমেন'ক চলচ্চিত্ৰকাৰে নিজা ৰূপ-ৰং-ৰসেৰে সমৃদ্ধ কৰি তুলিছে।

বেশ্যাবৃত্তিৰ লগত জড়িত 'কুঞ্জিপেয়ু' আৰু বনুৱা পাণ্ডুকুটীয়ে এদিন নিজাকৈ এখন সংসাৰ কৰাৰ কথা ভাবে। কোনোধৰণৰ সামাজিক ৰীতি-নীতি অবিহনেই তেওঁলোকে পতি-পত্নী হিচাপে বাস কৰিবলৈ লয়। কিন্তু হঠাতে এদিন পদপথত দুয়োকে শয়নৰত অৱস্থাত পুলিচে কৰায়ত্ত কৰে আৰু মুকলি দেহ ব্যৱসায়ৰ অভিযোগেৰে অভিযুক্ত কৰে। আদালতত দেখুৱাব পৰাকৈ তেওঁলোকৰ হাতত উপযুক্ত প্ৰমাণ একো নাছিল। আদালতে দুয়োকে দোষী সাব্যস্ত কৰে। দেখাত ঘটনাটো তেনেই সহজ। উপস্থাপন ৰীতিও সৰল। The prostitute শীৰ্ষক প্ৰথম অংশৰ দেখাত সাধাৰণ যেন লগা এই ঘটনাৰ আঁৰত

চয়নিকা বৰা

# গৰ্বায়ঙ্গী

উনত্রিংশ বছৰ • সপ্তম সংখ্যা • মে', ২০২২





## বাস্তৱ আৰু অধিবাস্তৱৰ মাজেদি আত্মকথন তপন দাসৰ গল্পৰ পৃথিৱী

চয়নিকা বৰা

ব্যক্তি, সমাজ আৰু সাহিত্য এই তিনিওটাৰ সমান্তৰাল অৱস্থান সাহিত্যৰ সামগ্ৰিক বাগধাৰা নিৰ্মাণৰ ধাৰক আৰু বাহক। সাহিত্যৰ নিৰ্মাণ আৰু চেতনাবোধৰ লগত নিজকে বিলীন কৰিব নোৱাৰিলে এজন লেখকৰ সিদ্ধি নঘটে। প্রধানকৈ কাহিনী সাহিত্যৰ মাজত সামাজিক তথা সাংস্কৃতিক জীৱনবোধৰ সন্ধান সচেতন পাঠক আৰু সমালোচকৰ মূল সঞ্জিত বিষয়। কাহিনী কথনৰ মাজেৰে সমাজ মানসৰ পৰিপূৰ্ণ প্ৰতিচ্ছবি এখন অংকন কৰিব পৰাটো লেখক এজনৰ অন্যতম দক্ষতা। ব্যক্তিৰ চিন্তাৰ বাস্তৱিক আৰু আভ্যন্তৰীণ জগতখনক প্ৰতিভাত কৰিবলৈ যাওঁতে লেখক এজনৰ বাবে সংবেদনশীলতাৰ দিশটো আটাইতকৈ গুৰুত্বপূৰ্ণ হৈ পৰে। অসমীয়া গল্প সাহিত্যত বহুকেইজন গল্পকাৰে এই দিশত দক্ষতাৰ পৰিচয় দিছে।

অসমীয়া গল্প সাহিত্যৰ ক্ষেত্ৰখনত ইতিমধ্যে নিজৰ স্থান প্ৰতিপন্ন কৰা গল্পকাৰসকলৰ তালিকাৰ পৰা কিছু দূৰত অৱস্থান কৰিলেও কাহিনী নিৰ্মাণৰ স্বকীয়তাৰে তপন দাস ব্যতিক্ৰম। আশীৰ দশকতে গল্পৰ ক্ষেত্ৰখনত আত্মপ্ৰকাশ কৰা তপন দাস মূলতঃ নিজস্ব অভিনয় প্ৰতিভাৰে সৰ্বত্ৰে পৰিচিত। আশী-নব্বৈ দশকৰ বিষয় আলোচনীৰ নিয়মীয়া পাঠকসকল গল্পকাৰ তপন দাসৰ সৈতে পৰিচিত। ইতিপূৰ্বে দাসৰ 'ওথেলো' (প্ৰশান্ত কুমাৰ দাসৰ সৈতে যুটীয়াভাবে) আৰু 'দীঘলা বৰুৱাৰ দালান' নামৰ দুখন গল্প সংকলন প্ৰকাশিত হৈছে। শেহতীয়াকৈ প্ৰকাশিত গল্প সংকলন 'তপন দাসৰ গল্পগুচ্ছ' (২০১৯)ত ১৯৭৯ চনৰ পৰা ২০১৭ চনৰ ভিতৰত প্ৰকাশ পোৱা নিৰ্বাচিত চৌবিছটা গল্প সন্নিবিষ্ট হৈছে। এক অৰ্থত এই সংকলনখনি তপন দাসৰ স্বনিৰ্বাচিত গল্পসমগ্ৰ। পূৰ্বে প্ৰকাশিত সংকলন আৰু বিভিন্ন কাকত-

আলোচনীত প্ৰকাশিত হোৱা গল্পৰ নিৰ্বাচনেৰে 'তপন দাসৰ গল্পগুচ্ছ'ক সজোৱা হৈছে। অপূৰ্ব সোৱাদেৰে পৰিপূৰ্ণ প্ৰতিটো গল্পই একক যদিও সংকলনটোৰ মেঘমল্লাৰ, মাৰীচ, ওথেলো, বত্ৰীনাথ, প্ৰথম স্পৰ্শ, চৰাইখুঁটিত মহ মিনিট, বনপথে, গোগোপণ্টি লাক্ৰণতুৱা, দীঘলা বৰুৱাৰ দালান, বাস্ব বিশেষভাবে উল্লেখযোগ্য। বিষয়বস্তুৰ বৈচিত্ৰ্য আৰু বৈবিধ্য, চৰিত্ৰৰ বাচনিক দক্ষতা, চেতনাৰ নিৰ্মাণ, উপস্থাপনৰ কৌশল ইত্যাদি দিশসমূহেৰে সমৃদ্ধ এই সংকলনে পাঠকৰ সৈতে নতুন সোৱাদৰ ভাগ-বাটোৱা কৰিবলৈ সক্ষম হৈছে। সততে দেখা পোৱা সৰল গ্ৰাম্য জীৱন, নাগৰিক সভ্যতা, শাসিত-শোষিতৰ সংঘাত ইত্যাদি পৰিচিত বিষয়ৰ পৰা আঁতৰিও দাসৰ গল্পসমূহত মানুহৰেই কথা, জীৱনৰেই বতৰা প্ৰকাশিত হৈছে। সাধাৰণতে ভাবি নথকা, চকুত নপৰা, নিজীৱ কথাবোৰেৰে তেওঁৰ গল্প সজীৱ, প্ৰাণময়। বাস্তৱৰ আঁৰতেই চোপ লৈ থকা বাস্তৱক নিজৰ ধৰণেৰে হৃদয়ংগম কৰি, তাত কল্পনাৰ মিশ্ৰণেৰে নতুন অনুভূতি আৰু উপলব্ধিৰ কাল্পনিক জগত এখনলৈ পাঠকক লৈ যোৱাৰ কছৰত দাসৰ গল্পসমূহত দেখা যায়। প্ৰতিটো গল্পৰে 'টেকনিক' সম্পৰীক্ষামূলক। প্ৰায়সমূহ গল্পতে বহস্য, ছাছপেপ, এটা উচ্চপিচ উৎকণ্ঠাই ক্ৰিয়া কৰি থাকে। ফেণ্টাচী আৰু অলৌকিকতাবে সাধাৰণ বহস্য গল্পৰ দৰে চমৎকাৰ সৃষ্টি কৰাৰ পৰিবৰ্তে এইসমূহে বাস্তৱ আৰু কল্পনাৰ দোদুল্যমান অথচ সঁচা পৃথিৱী এখনৰ বাৰ্তাহে বহন কৰি থাকে। কল্পনা আৰু বাস্তৱৰ লগত সমন্বয় সাধনৰ বুদ্ধিদীপ্ত প্ৰকাশভংগীৰ ক্ষেত্ৰত তপন দাস অসমীয়া গল্প সাহিত্যৰ ক্ষেত্ৰখনতে ব্যতিক্ৰম বুলি ক'ব পাৰি। এই ক্ষেত্ৰত লেখক, সমালোচক ইমবান ষচেইনৰ মন্তব্য অনুসৰি— "প্ৰায় এশ বছৰ ধৰি সাহিত্য জগতত প্ৰভাৱ বিস্তাৰ কৰি অহা

গৰীয়সী মে', ২০২২ | ৩১



## Hengul-Haital: Traditional Colours of Medieval Assam

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### Abstract

Assam, one of states of India, has been very rich in art and culture since ancient times. The history of Assamese fine arts can be traced back to the middle ages period. Basically, kingdoms and Satras were the main centre of attraction where fine arts had been practiced. Generally, the pictures found in manuscripts written in Sanchipat and Tulapaat were the sign of evidences of the existence of art education in Assam. In those arts, the ability to use the perfect combination of colours was really appreciated. The artists used mainly two colours in their pictures, they were: *Hengul* and *Haithal* to enhance the aesthetic beauty of those artistic creations. Besides, the exploitation of these two colours Hengul and Haithal was also evident in Shankardeva's period. These two colours were seen in furniture, different instruments used in music, *Bhaonas* etc., those found in Shankardeva's Satras, Naamghars. Hengul and Haital represent especially the characteristics of the middle Assamese period. These two colours gained popularity due to its durability and preservative qualities. The present paper is attempted to discuss mainly the identity, procedure of production, practical application those colours in the creation arts of the middle age period of Assam.

**Keywords:** Assam, Assamese, Colour, Hengul, Haital, Shankardeva, Traditional,

### Introduction

Assam, one of the states of Northeast India, has a unique and valuable cultural heritage. In Assam, the tradition of art, painting, sculpture, architect etc. had been practiced since ancient times. The art of writing and painting were found prevalent during the reign of the king Bhaskarvarma (595-650 B.C.). According to Puranas, Chitrlekha the friend of King Bana's daughter Usha, was known as an expert in art and painting. The tradition of pictorial book was found in the Harshacharit of Banabhatta. During the Bhakti Movement led by Shankardeva and Madhavdeva, the pictorial books played a significant role. It was found in the *Charit puthis* that Shankardeva was very expert in art and paintings. Shankardeva had drawn the paintings of *Chihnayatra*, the first *Bhaona* in Assamese language himself. The ancient pictorial books are different from the traditional Indian art and paintings. The structure of face was cut parallel in shape and the use of colours given according to the characters which characterized these paintings. Apart from their different form, shape, structure, the styles of these paintings were very praiseworthy. The artists used the locally available material for the making of these art and paintings and also the colours used to enhance its beauty were also made naturally. The colours were prepared with the help of different plant leaves, fruits, stones, soil etc. and this tradition had been maintained since ancient times in Assam. In Middle period, specifically during the reign of Ahom Kings the history talked about that different colour had been used in the arts, paintings and sculptures. Basically, the use of Haital and Hengul were mentioned. The colour of Hengul is red and the Haital is yellow. These were very natural colours. The two colours were naturally purified and used in those paintings. These colours were preserved and kept safe from worms, ants etc. for a long period of time. That is why these colours were very popular among the artists of the medieval Assam. The Hengul- Haital colours were significantly applied in the creations of Shankardeva like the making of *Agnigarh*, the *Singhashan* of Naamghar, various wooden furniture, doors, idols, the make-up of the characters in the *Bhaonas* and also in the pictorial manuscripts. The *Sachitra Bhagavat*, *Gitgovinda*, *Anadi Patan*, *Parijat Haran Naat* etc. also mentioned the history of paintings in Assam. The Hengul- Haital was also exploited in the making of various pictures and paintings used in the *Bhaonas* of Shankardeva's creation *Chihnna Yatra*.

### Methodology

In this study, different methodologies are adopted for the completion of the research work. Primary, secondary data collection and analysis have been adopted and results are evaluated. Investigators visited different Satras of Majuli and Nagaon and collected data on use of Hengul and Haital. Collected data were analyzed using descriptive method and case analysis.

### Results and Discussion

Hengul is a derivative in nature. It is redish in colour. Instead of dark red, it is a combination of two colours: red and orange. In Assamese culture the Hengul has played a vital role. The ancient sculptures of Assam were found to make use of this colour. Mahapurush Shankardeva had also used this colour in make-up of the characters in *Bhaonas*, masks, lion's chair of *Naamghar*, different wooden furniture, doors etc. In the *Bhaonas*, the actors were given marks on their foreheads for the better performance in the dramas. Like Hengul, Haital has a great significance in the Middle Assamese period. Haital is yellow in colour. It is made up of a natural yellow matter. It is a yellow arsenic chemical

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## অপূৰ্ব শৰ্মাৰ চলচ্চিত্ৰ সমালোচনা (অসমীয়া চলচ্চিত্ৰৰ ছাঁ-পোহৰশীৰ্ষক গ্ৰন্থৰ উল্লেখৰে)

চয়নিকা বৰা

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ, গোঁগানুখ মহাবিদ্যালয়, বেমাৰ্জি

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### সংক্ষিপ্তসৰ

চলচ্চিত্ৰ হ'ল সাংস্কৃতিক সময়ৰ এক শক্তিশালী গণমাধ্যম। কলামাধ্যম হিচাপে চলচ্চিত্ৰত মনুহৰ জ্ঞান, অভিজ্ঞতা, কলাত্মক চিন্তা-চৰ্চাৰ প্ৰতিফলন হোৱা হেতুকে ইয়াৰ সুস্থ মূল্যায়নৰ প্ৰয়োজন আছে। পাশ্চাত্যত চলচ্চিত্ৰ চৰ্চা বা মূল্যায়নৰ ইতিহাস শিল্প মাধ্যমটোৰ প্ৰায় সমানেই প্ৰাচীন। ভাৰতবৰ্ষত চলচ্চিত্ৰৰ মানবিশিষ্ট অধ্যয়ন তথা সমালোচনাৰ আৰম্ভণি আৰু বিকাশৰ প্ৰক্ৰিয়াটো তুলনামূলকভাৱে পলমকৈ আৰম্ভ হয়। অসমত চলচ্চিত্ৰ চৰ্চাৰ ইতিহাস মাধ্যমটোৰ সমানেই প্ৰাচীন বুলি ক'ব পাৰি। জ্যোতিপ্ৰসাদ আগৰৱালাৰ 'জয়মতী'ৰ মুক্তিলাভৰ বছৰতেই লক্ষ্মীনাথ বেজবৰুৱা, উমেশ বৰুৱা, বৰ্জনীকান্ত বৰদলৈ আদিয়ে চলচ্চিত্ৰখনৰ সম্পৰ্কে নিজ নিজ মত পোষণ কৰে। জয়মতীৰ পাছৰ প্ৰায় তিনিটা দশকত অসমত চলচ্চিত্ৰ সমালোচনাৰ ক্ষেত্ৰখনত বিশেষ ধাৰাৰ বিকাশ পৰিলক্ষিত নহয়। জ্যোতিপ্ৰসাদৰ পৰৱৰ্তী সময়ত সত্তৰ দশকত অসমত কলাত্মক-কৃত্তিমত আৰু বাস্তৱবাদী চলচ্চিত্ৰ নিৰ্মাণৰ ধাৰাটোৰ পুনৰ প্ৰচলন হয় পদুম বৰুৱা, ভবেন্দ্ৰনাথ শইকীয়াকে প্ৰমুখ্য কৰি অন্যান্য নিৰ্মাতাসকলৰ চলচ্চিত্ৰৰ যোগেদি। সমান্তৰালভাৱে অসমত চলচ্চিত্ৰ সমালোচনাবোৰো এটা পৰিৱেশে গা কৰি উঠে। আশীৰ দশকৰ পৰা যুক্তিনিষ্ঠ আৰু অৰ্থপূৰ্ণ চলচ্চিত্ৰ সমালোচনাৰ আৰম্ভ হয়। এই ধাৰাই অসমত চলচ্চিত্ৰ সমালোচনাৰ বৰ্ধিত গুৰুত্বৰে ইংগিত বহন কৰে। অপূৰ্ব শৰ্মা এই সচেতন ধাৰাটোৰ এজন উল্লেখযোগ্য সমালোচক। এই অধ্যয়নত অসমৰ চলচ্চিত্ৰ সমালোচনাৰ ক্ষেত্ৰখনৰ পুৰোধা ব্যক্তি

## WRITING TOOLS OF ASSAM IN THE ANCIENT AND THE MIDDLE AGE

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### Abstract

Assam has a rich history of written literature since the ancient period. To preserve them in the written form, different tools were invented from the ingredients found locally. Initially, rock, limerock, copper, animal skin etc were used. But later on the use of *Tulapat*(thin cotton sheet), *Sanchipat* (*Aquilaria Agallocha*) and use of *Mohi* as ink prove the uniqueness and superiority of Assam's tools for writing. The scholars from all over India admit that Assamese people are apt in making these instrument with accurate methods scientifically. The most important feature of these instruments is that it is long lasting. Despite of Assam's wet climate and adverse weather, these literary works remain intact and free from fungus and insects. Significantly these tools contain naturally obtained chemical products that only harmed insects and fungi and therefore had no harmful effect on humans. Such literary work written during ancient and middle ages, when found, studied and researched, will provide great evidence on the evolution of ideas and philosophy of India's literary history. In this paper, an attempt has been made to study the history of the writing process, method of production of the instruments and their use in Assam during ancient and Middle Ages.

**Keyword:** Assam, Lipi, Mohi, Sanchipat (*Aquilaria Agallocha*), Tulapaat, Writing tools

### Introduction

Assam is rich in writing literary genre since the ancient period. There is evidence of use of different writing instrument on before pen and paper were invented. The rock inscription and copper plate etc issued by the royal families during their reign from around 5-6<sup>th</sup> century shows the historical significance of these writing tools. It was the custom for the royals to write down royal orders, religious ideas, and work description, charity work done by the royal families in earthen, rock and copper plates in ancient Kamrup & Pragjyotishpur. In 9-10<sup>th</sup> century, animal skin, barks of tree, leaves etc were used instead of rock and copper plates. *Charyapada*, a symbol of ancient Assamese literature, is said to be written in palm leaves. After the arrival of the *Ahoms*, i.e. from 12<sup>th</sup> century BC, a special cotton paper was used made from fiber obtained from cotton, jute and mulberry trees. In *Deodhai Assam History* there are mentions of *Sargadeo* Sudangpha using cotton sheets to write letters to *Nora Roja*. During the reign of the *Ahoms*, it was mandatory to keep written records of the royal activities. These thin cotton sheets, therefore, played an important role in preserving history from around 13<sup>th</sup> -14<sup>th</sup> Century, the use of *Sanchipat* made from the bark of *Agaru* tree or *Aquilaria Agallocha* became evident. *Mohi* or *Kali* was used as

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## **The Me Too Movement In India: Its Advantages And Disadvantages**

**Dr. Jhuma Das**

Assistant Professor Department Of Political Science, Gogamukh College,  
Dhemaji. Assam-787034. ,Email Id- jhumadas.8812@gmail.com

### **INTRODUCTION:**

The Me Too Movement can be defined as a social movement against sexual violence and sexual assault that advocates for females who survived sexual violence to speak out about their experience.<sup>1</sup> The Me Too Movement was founded in 2006. Initially, Tarana Burke, a social activist, created a "Me Too My Space" page to encourage and support black females and girls of colour in poor communities who had survived sexual violence. Eleven years later, in 2017, the word "Me Too" became the slogan against sexual harassment in Hollywood. The movement swept over America and the world. With the development of the Me Too Movement, the advocacy expanded to broader groups, including individuals from the LGBTQ community and the disabled. Meanwhile, the movement tried to restructure global conversations related to sexual violence to help more people and expand its influence. On October 15<sup>th</sup>, 2017, Alyssa Milano, an American actress, tweeted "If you have been sexually harassed or assaulted write 'Me Too' as a reply to this tweet" on Twitter. More than five hundred thousand people replied to the tweet within 24 hours. This surprised phenomenon made the Me Too Movement spread widely and quickly to encourage victims speak out and against sexual harassment or assault.<sup>2</sup>

The Me Too Movement plays a significant role in raising awareness of the issue and healing survivors and defending their rights. The Me Too Movement is undoubtedly profound. The opinions about sexual harassment are changing. Whether people share their own experience about sexual harassment or assault or not, the Me Too Movement attracts attention. The Me Too Movement also provides a platform where victims feel safer to talk about their own experience. The movement gives victims a sense of company and also provides legal support and encourages them to have a voice. Commonly, the influence of the Me Too Movement leads people to attach importance to sexual misconduct.<sup>3</sup>

### **OBJECTIVES OF THE STUDY:-**

- 1) The Study will focus on The Me Too Movement in India.
- 2) The Study will also focus on the different advantages providing by The Me Too Movement for the Indian Women.
- 3) The Study will try to highlight the different disadvantages or misuses of The Me Too Movement in India.

### **METHODOLOGY:-**

The following study will use:-

- 1) Historical Method.
- 2) Descriptive Method.
- 3) Analytical Method.

### **SOURCES OF DATA:-**

1. Books.
2. Articles.
3. Journals.
4. Newspapers.
5. Websites.

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**A CRITICAL ASSESSMENT OF THE ECONOMIC AND ENVIRONMENTAL IMPACTS OF THE LOWER  
SUBANSIRI DAM PROJECT FOR THE PEOPLE OF THE NORTHEAST REGION**

Authored by  
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787034 (Affiliated to Dibrugarh University, Dibrugarh)

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**A CRITICAL ASSESSMENT OF THE ECONOMIC AND ENVIRONMENTAL IMPACTS OF  
THE LOWER SUBANSIRI DAM PROJECT FOR THE PEOPLE OF THE NORTHEAST  
REGION**

**Dr. Jhuma Das**, Assistant Professor, Department of Political Science, Gogamukh College, Dhemaji,  
Assam-787034 (Affiliated to Dibrugarh University, Dibrugarh) :: [jhumadas.8812@gmail.com](mailto:jhumadas.8812@gmail.com)

**Abstract**

The 2,000MW Lower Subansiri Hydroelectric Power Project (LSHEP) is located on Subansiri River, which is on the border of India's two North-Eastern states, Arunachal Pradesh and Assam. The project is being developed by the state-run National Hydro Power Corporation (NHPC). The construction of the Subansiri Project started in 2005 and was due to be completed in 2022. The LSHEP will be the single largest hydroelectric plant in India after its completion. However, the project has been constantly delayed due to stiff opposition over its potential environmental and economical impact on the people of the locality. It is alleged that the dam is located in a seismic zone and it is significantly under-designed to resist earthquakes. It will displace many local people, affect cultivation, cattle grazing in the downstream area, and create ecological imbalance and dangerous flooding in the local areas in future. This paper will discuss and focus on the different economic and environmental impacts of this project on the people of the local areas of the region.

**Keywords:** Lower Subansiri Dam Projects, National Hydro Power Corporation, Environmental, Economic, Local People.

**Introduction**

Subansiri Lower Hydroelectric Project (SLHEP), is an under-construction gravity dam on the Subansiri river along the border of Assam and Arunachal Pradesh. Subansiri River (gold river), originates in the Tibet Plateau and enters India through Miri Hills in Arunachal Pradesh. It is the largest tributary of Brahmaputra River (Subansiri Dam-Drishti IAS). It is located 2.3 km upstream of Gerukamukh Village in Dhemaji District and Lower Subansiri District on the border of Assam and Arunachal Pradesh. It is described as a run-of-the-river project by National Hydro Power Corporation (NHPC) Limited. The project is expected to supply 2,000MW power supply after its completion (Wikipedia-Subansiri Lower Dam). Though the project was conceived in the year 1955, but the survey and investigation works started only in the year 1976 by Central Water Commission (CWC) and Geological Survey of India (GSI). The feasibility report relating to the project was submitted by the Brahmaputra Board in the year 1983. However, after getting the feasibility report the proposed 257m high rock fill dam at the initiation was reduced to 116m and instead of single high dam, a cascade development of the Basin was proposed by Brahmaputra Board envisaging construction of three dams i.e. Lower, Middle and Upper Subansiri Projects. For execution of the project, it was sent to NHPC in May 2000. The NHPC submitted the Detailed Project Report (DPR) in June 2001 to central Electricity Authority (CEA) for 116m high concrete gravity dam at the same location as proposed by Brahmaputra Board. The Techno Economic Clearance of the project was accorded by CEA in January 2003 (Hazarika, Rupa 2016).

**Statement of the Problem**

The Subansiri is one of the principal tributaries of river Brahmaputra; originate from Tibet at an altitude of 5340m and more than a river tributary. It is a treasure of many valuable endangered aquatic lives. It provides the life to the riparian people of which mostly are the Mising tribal people, of the Subansiri by its bank for the entire lower 130km of the river till it meets the Brahmaputra, are fully entwined with the river. Their livelihood is based on the river. Their culture, tradition and heritage and age old practice is



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**AN ANALYSIS OF CHARISMATIC PERSONALITIES OF POLITICAL LEADERS AND  
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Authored By

**Dr. Jhuma Das,**

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**AN ANALYSIS OF CHARISMATIC PERSONALITIES OF POLITICAL LEADERS  
AND ITS REFLECTION ON THE RESULTS OF ASSAM ELECTIONS-2014-2021**

**Dr. Jhuma Das**, Assistant Professor, Department of Political Science, Gogamukh College, Dhemaji, Assam- 787034 (Affiliated to Dibrugarh University, Dibrugarh, Assam)  
[jhumadas.8812@gmail.com](mailto:jhumadas.8812@gmail.com)

**Abstract:**

Charismatic leadership is defined by a leader who uses his or her communication skills, persuasiveness and charm to influence others. Charismatic leaders, given their ability to connect with people on a deep level, are especially valuable within organizations that are facing a crisis or are struggling to move forward. The General Election results of India are directly and indirectly gets the reflection of different charismatic personality of political leaders started from Jawaharlal Nehru to Narendra Modi till today. Similarly, in the regional level the election results are highly dominated by the charismatic personality of leaders. In Assam, too we can see the reflection of charismatic personalities like Gopinath Bordoloi to Himanta Biswa Sarma, who put their charismatic charms through different techniques to motivate the voters. This paper will try to analyze the reflection of charismatic personality on the Assam election results from 2014-2021. It will also try to focus on the different advantages and disadvantages of such reflections on election results for the people of Assam.

**Keywords:** Charismatic Leadership, Political Leaders, Reflection, Results, Assam Elections.

**Introduction:**

Charisma is the term commonly used in the sociological and political science literature to describe leaders who by force of their personal abilities are capable of having profound and extraordinary effects on followers. These effects include commanding loyalty and devotion to the leader without hesitation or question or regard to one's self interest. The term charisma, whose initial meaning was 'gift', is usually reserved for leaders who by their influence are able to cause followers to accomplish outstanding influence. Frequently such leaders represent a break with the established order and through their leadership major social and political changes are accomplished. In the current literature the term 'charismatic leadership' is generally defined and described in terms of the effects of the leader on followers or in terms of the relationship between leaders and followers (House, Robert, J 1976). We can see the impact of charismatic leadership on Indian politics and voters since the First General Elections. Nehru was regarded as the hero of the Indian society. Indira Gandhi was regarded as the mother of masses and Rajiv Gandhi was known as symbol of peace. Former Prime Minister, Atal Bihari Vajpayee, one of India's most charismatic leader who led the nation through several crisis and held together a tenuous coalition with his inclusive nature of politics ([www.rstv.nic.in](http://www.rstv.nic.in)). Gopinath Bordoloi was



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# Solid Waste Management In Tinsukia District Of Assam, India

Kanchan Kumari Sharma

**ABSTRACT:** A solid waste management (SWM) system includes the generation of waste, storage, collection, transportation, processing and final disposal. India is the second largest nation in the world, with a population of 1.21 billion (census 2011), accounting for nearly 18 percent of world's human population, but it does not have enough resources or adequate system in place to treat its solid wastes. Effective solid waste collection and disposal is a vital component of public services provisions and should take priority in emerging cities. The failure of this service can result in several kinds of unfavorable outcomes in the long run, which may have adverse serious effects on public health and environment. The standard of solid waste management has always been evaluated on the basis of the role and performance of the service provider, without taking into account the preferences of the service receivers regarding the attributes and options of Solid Waste Management. However tackling the problem of solid waste requires a concerted action of both the service providers and service receivers. Most of the studies to assess the demand for a better solid waste management system conducted in India, has employed Contingent Valuation Method. But in order to assess the demand of households for alternative future resource management strategies, Choice Experiment is a better alternative. This study will provide important demand side pieces of information for policy makers which can be used to design appropriate solid waste management services based on the defined service attributes levels and the monthly service charge that the public will be willing to pay for those improved services.

**Key Words:** Solid Waste Management, willingness to Pay, Choice Experiment, Contingent Valuation

## 1. INTRODUCTION

Solid Waste Management (SWM) is the process which involves collecting and disposing of solid wastes which are unavoidable by-products of human activities (Mussa, 2015). Municipal Solid Waste (MSW) in India which includes garbage, metals, bottle or glass, plastics, paper, and fabric have been increasing in recent years because of population increase, increase in income, rapid urbanization, technology and improper throughway culture of people (Annepu, 2012). In general, the Municipal SWM is the collection, treatment and disposal of solid wastes generated by all categories of Municipal population in an environmentally friendly and socially satisfactory manner using the available resources most efficiently. Local Governments are generally responsible for providing the SWM services, and nearly all local government laws give exclusive mandate of collecting all the wastes disposed outside homes or establishments (Sansa and Kaseka, 2004). Effective solid waste collection and disposal is a vital component of public service provisions and should take priority particularly in emerging cities. Because, failing to have such services can result in many unfavorable outcomes in the long run; this may have serious adverse effect on public health and the environment. But, the expansion of such service provisions is often a challenging task for government of developing nations due to heavily burdened and stretched financial and economic resources that lead to relatively high opportunity cost of funds (Murad et al., 2007). The management of municipal solid waste resulting from rapid urbanization has become a concern for governments in most cities of developing countries. In these cities, the generation of solid waste continues to be a major

challenge and an estimated 20-50 percent of the solid waste generated remains uncollected even though half of the local operational expenditure often allegedly goes towards this end (Ammanuel, 2001). Indian cities are often characterized by poorly rendered services including waste management- the most ignored of all basic services, on account of various reasons. The situation worsens with increasing population pressure in urban centers like Kanpur, one of the important metropolitan cities of North India, having an inefficient, outdated and unscientific waste management system (Zia and Devdas, 2008). According to UNEP (2004), the generation of solid waste has become an increasing environmental and public health problem everywhere in the world, particularly in developing countries. In most cities of the developing world rapid urbanization and population growth has produced tremendous amounts of solid and liquid wastes that degrade the environment and destroy the resources. In the past, most policies and frameworks governing solid waste management in developing countries have been directed at the service providers and less attention has been paid to the demand side aspect of the problem (Sans and Kaska, 2004). A research on environmentally safe and ethical solid waste management system in Tinsukia municipal town must be justified. Tinsukia is the largest district in terms of sq. kms in the Upper Assam region of the state. Tinsukia town is growing very rapidly in recent years. Unplanned growth and developments of the town in recent years in the form of new housing construction has led to over-crowding and has created difficulties in construction of a planned drainage system in the town. Coupled with the faulty drainage system environmentally unlawful and unsafe disposal of urban solid wastes by residents of some parts of the town over the last two decades have been a major cause of the life threatens health hazards in the town. Again when talking about the major towns of upper Assam region, maximum quantity of waste is generated in Tinsukia town as per estimation and is the largest municipal body in terms of sq. kms.

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## Valuing the Attributes of Solid Waste Management: A Choice Experiment Analysis

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### Abstract:

Effective solid waste collection and disposal is a vital component of public services provisions and should take priority in emerging cities. The failure of this service can result in several kinds of unfavorable outcomes in the long run, which may have adverse serious effects on public health and environment. The standard of solid waste management has always been evaluated on the basis of the role and performance of the service provider, without taking into account the preferences of the service receivers regarding the attributes and options of Solid Waste Management. However tackling the problem of solid waste requires a concerted action of both the service providers and service receivers. Most of the studies to assess the demand for a better solid waste management system conducted in India, has employed Contingent Valuation Method. But in order to assess the demand of households for alternative future resource management strategies, Choice Experiment is a better alternative. In this paper, an attempt has been made to examine the significant attributes of solid waste management based on respondents' choice in the study area and to determine the implicit price of non-monetary attributes of solid waste management in terms of their monetary attributes. This research work will be a contribution to the growing literature on estimation of economic valuation of improved solid waste management plans using Choice Experiment.

**Key Words:** Solid Waste Management, willingness to Pay, Choice Experiment, Contingent Valuation

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## Understanding the Online Shopping Attitude of the College Students: A Study in the Tinsukia District of Assam

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### Abstract

*In present era, online marketing is one of the most interesting topics especially for researchers in the field of marketing and economics. It is a modern way of marketing a product or service to the targeted market around the world. Online shopping has changed the face of marketing globally. It has helped in easier, simpler and faster business transactions. Today each and every household is using online shopping. India being a highly populated country is positively transforming towards online shopping. Therefore, in this paper an attempt has been made to analyze the important factors influencing behaviour, attitude and perception of college students towards online shopping in tisukia district of assam. A Convenient sampling, which is one of the non probability sampling methods, has been used in this research. To fulfill the objectives of the study, factor analysis has been applied to identify dominant influencing factors by applying SPSS software.*

**Keywords:** Internet, household, Online Shopping, Behaviour and Global

### 1. Introduction

Analyzing consumer behavior is a main part in the success of e-business. With the growth and associated advantages of e-commerce, online shopping is currently experiencing what can be described as a boom. The rapid, large-scale development of this simple commercial idea has attracted consumers and vendors all over the world (Zendehdel et al. 2015). Usually there is no particular definition of E-retailing but in short we define E-retailing as it is an online shopping experience or process in which consumers buy goods or services in real time through internet and also includes accepting payment and delivering the product. Most companies now are adopting the internet as a medium to sell their products and services (Dr. Pawan Kumar, 2017). Generally speaking the trend of e-commerce has been increased rapidly in the recent years with the development of internet and due to the easy accessibility of internet usage. Easy access to internet has driven consumers to shop online (Sultan & Uddin, 2011).

The introduction and implementation of internet technologies has created new market for manufacturers and service providers and also has provided new area for innovative marketing strategies by the professionals (Rasheed, F. 2017). The habits and purchase behaviour of the youngsters are mostly influenced by the media both electronic and printed. It is a common fact that youth are early adopters in



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**A Study On Role Of Traditional Birth Attendants Among The Hajong  
Community Dhemaji District, Assam**

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**Introduction**

A traditional Birth Attendant also known as traditional midwife, is a pregnancy and child birth care provider. Traditional midwives provide basic health care, support and advice during and after pregnancy and childbirth, based primarily on experience and knowledge acquired informally through the traditions and practices of the communities where they originated. Traditional Birth Attendants may not receive formal education and training in health care provision, and there are no specific professional requisites such as certification or licensure. In many communities one of the criteria for being accepted as a Traditional Birth Attendant by clients is experience as a mother. Many traditional midwives are also herbalists or other traditional healers. There have been significant efforts put in place to encourage mothers to seek skilled birth attendance which has been found to contribute to a reduction of maternal mortality. These efforts include health education on importance of skilled birth attendants and also upgrading health facilities to offer emergency obstetric care. In Kenya, the government started offering free maternal health services since 2013 as a way of encouraging utilization of skilled care at birth. Maternal mortality is a global public health challenge owing to the statistics indicating a lag in its improvement (WHO, 2010). Establishing the perception of the community about the TBS will be enable launching of strategies that will enable to address the low utilization of skilled care at birth. When women utilize skilled care it makes it possible to manage complications of pregnancy and childbirth which may not be handled by the TBS owing to lack of knowledge and equipment. Improving maternal health will contribute to the health of the family and the community at large. This will also translate to achievement of Sustainable Development Goal (SDG)3 which its goal is to reduce maternal mortality to 70 per 10000 live births globally by the year 2030. (J.J. Cheptum, M.M. Gitonga, E.M. Mutua, S.J. Mukui, J.M. Ndambuki, W.J. Koima, 2017)

**Materials and Methods**

In early days almost all rural communities have great dependence on the Traditional Birth Attendants who play significant roles in maternal health care and safe delivery. Despite the importance of Traditional Birth Attendants in maternal health care in communities there is paucity of literature regarding the role of Traditional Birth Attendants particularly rural area of Assam, therefore in this backdrop, an attempt has been made to explore and examine the role of Traditional Birth Attendants in maternal health care among the Hajong community residing homogenously in Barabhuyan village of Dhemaji district. In India, Hajongs are found in both the Garo and Khasi Hills of Meghalaya, Dhuburi and Goalpara districts of lower Assam, Dhemaji and Lakhimpur districts of Assam. The key informants are Traditional Birth Attendants and experienced women of the village. The TBS are identified with the help of experienced women. The different anthropological data collection methods like observation, survey scheduled, semi structured interview are applied to the respondents. The interviews are conducted by face to face communication in their settlements and workplace for the duration of 40-60 minutes with the consent of the respondents.

**Results and Discussions**

The findings of this study indicate the perception of the Hajong people about the Traditional Birth attendants. Traditional Birth Attendants are one of the effective alternative to child birth practice



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