মহাবিদ্যালয় সংগীত

আমাক পোহৰ লাগে
পৃথিৱী সজাবলে'
সজাবলে' জীৱনৰ বাট
পোহৰ গিলিব খোজা
আন্ধাৰ দৈত্যটোক
আমিয়েই কৰো পদাঘাত।।

সৃষ্টিৰ পথাৰত দৃষ্টি পেলাই আমি
আমাৰ কৃষ্টিবোৰক আদৰি আনিম
দুষ্কৃতি কংসৰ বংশ ধ্বংস কৰি
চিৰ শান্তিৰ বোল আমিয়ে সানিম
কলুষ কালিমা নাশি
ভেদাভেদ পৰিহৰি
বহুৱাম মিলনৰ হাট।।

অসুন্দৰক আমি সুন্দৰ কৰি ল'ম।
অবিনাশী পোহৰৰ তুলিকা বোলায়
মনৰ আকাশখনি ডাৱৰ মুক্ত কৰি
জননীক পূজিবলৈ আহিম ওলায়
যুগে যুগে আদৰিম
বুকুৰ আপোন কৰি
আমাৰ সুৰীয়া মিঠা মাত।।

কথা ঃ – নগেন বৰা
সুৰ ঃ মৰহুম মহম্মদ হুছেইন

ইন্টিউয়িট

INTUIT

A Peer Reviewed Multidisciplinary International Research Journal

INTERNAL QUALITY ASSURANCE CELL
DEVICHARAN BARUA GIRLS' COLLEGE
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JORHAT, ASSAM

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বার্ষিক আন্তর্জাতিক গৱেষণা পত্রিকা ঃ ষষ্ঠ সংখ্যা

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"Still I rise…………………….."

RESISTING THE VOICE OF SILENCE AND SHAME : AN ANALYTICAL STUDY OF MAYA ANGELOU'S WRITINGS

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Introduction :

The histories of both the colonized and the colonizer have been written from the male point of view – women are peripheral if they appear at all. Any discussion of colonial hierarchy in addition to employing race as the basis of distinctions, should take into account its strong gender component. Thus in the colonial situation, there was a hierarchy of four categories : men (European), women (European), native (African men) and other (African women). And native women occupied the residual and unspecified category of the 'other'. For females, colonization was a two-fold process of racial inferiorization and gender subordination. And the creation of woman as a category was one of the very first accomplishments of the colonial state. The key concepts that are reflected in the writing of Maya Angelou are as follows :

Feminism : Feminism is basically a political movement that includes the acting, speaking, writing and advocating on behalf of women's issues. In this male oriented rule, women face diverse degrees of oppression depending on their race, customs, socio-economic class, religion and the country or region in which they live. Feminism, therefore, focuses on spotting prejudices against females and to at least lessening their problems with regard to repression.

Black Feminism : Black Feminism which became popular in the 1960s is a school of thought which states that sexism, class oppression, gender identity and racism are inextricably bound together. Proponents of Black feminism agree that black women are positioned within structure of power in fundamentally different ways from white women. Black feminism is the perfect theory from which African-American women's fictional

autobiography can be approached. Black feminist literary perspective is quite suitable to study the experience of Black women in America. It takes special aspects of the Black community into account. Black women's question relies not only on sexual rather on racial and class oppression. And for third world women, feminist struggles aspire for the full pride of women along with men.

Marginalization : Marginalization is a process of domination and subordination and they reflect the fourth world discourse, the discourse of the internally colonized people even in post-colonial countries. It sensitizes us to the condition of the oppressed and the one who exists on the margin. The voice of the marginalized is mostly muted.

Double Marginalization : Through out the plight of African Americans, from post slavery oppression until modern inequality disputes, Black women have experienced double oppression due to their sex and race. Every African women have experienced this intersection of racial and gender inequality and their voices were continuously marginalized. Furthermore, African women suffered a 'double colonization'. They were colonized by Europeans as Africans and as African women. They were dominated, exploited and inferiorized as Africans together with African men and separately inferiorized and marginalized as African women.

African-American Resistance Literature : Afro-American literature has generally focused on themes of particular interest to Black people in the United States, such as the role of African-Americans within the larger American society and what it means to be an Afro-American. Centuries of discrimination, dehumanization, stigma and inequality inflicted upon the blacks as a marginalized group is manifested time and again in literature by Afro-American writers. Above all the rejection of white values and standards is one of the most powerful aspects of the Black literary works. Through her writings Maya Angelou defies the suppression and subjugation by a male dominated society as well as tries to prick the conscience of the oppressors by reminding them of past wrongs and present realities. Thus she not only resisted being marginalized but also fearlessly managed to carve out a space for all the women to exist and feel confident of their worth and power.

Objectives of the Study :
(i) To highlight the plight of Maya Angelou, a victim of double marginalization due to her race and gender, as expressed in her writings.
(ii) To focus on the resistance to the culture of "Silence and Shame" in Maya Angelou's "I know why the Caged Birds Sing" (Fictional Autobiography)
(iii) To focus on the celebration of womanhood and the ability to rise above all odds in Maya Angelou's "Still I Rise".
(iv) To analyze the social and political impact, and the powerful influence of her writings on the oppressed, muted, silenced voices of society.

Hypothesis : Maya Angelou an, African-American poet, memoirist, playwright, editor and activist through her writings stands as the voice of the voiceless, resisting the culture of silence and shame, thus trying to create and reconstruct a separate identity for the marginalized.

Methodology : The paper is analytical in nature. It is based on the reading and observation of the Resistance to the voice of 'Silence and Shame' and the ability to 'Rise' above all odds as expressed in the writings of Maya Angelou.

The analysis presented in the paper is derived from reading primary sources (books by the author) and also from internet sources, related books and magazines.

MAYA ANGELOU – A VICTIM OF MARGINALISATION

Maya Angelou, in her writings tried to identify dominant topics of marginalized experience. The Blacks faced predominantly three brands of oppression : racism, sexism and classism. Racial prejudice, ignorance, sense of worth, segregation, sexual abuse and displacement are some of the major issues discussed by Maya Angelou.

Maya who has been described a major character for every Black girl growing up in America, embarks on a significant journey of life where she becomes a victim of racism with an inferiority complex and eventually transforms into a self-made individual. Her response to racism with dignity and a strong sense of her own identity is noteworthy and in this respect Cerdjoe put it as "a powerful, authentic signification of womanhood in her quest for understanding and love rather than the bitterness and despair" (1990 : 46). Maya also talks about the presence of 'common forces of nature' for which she was forced to become a formidable character' in her journey of survival as she has to meet the obstacles of adolescence, sexuality and teenage pregnancy. Thus in her works,

instances of oppression of Black women abound. Moreover, since many of her writings bear autobiographical content it reflects the sufferings, pain, oppression of the marginalized black women and at the same time signifies the positive changes in the way women are treated and accepted.

RESISTANCE IN 'WHY THE CAGED BIRDS SING'

Maya Angelou, winner of Pulitzer prize for her first volume of fictional autobiography – 'I know why the Caged Bird Sings' is one of the momentous authors who speaks volumes in conveying Blacks' experiences in America. This book concentrates primarily on the experiences of ostracized women, where Maya finds herself in a similar plight to that of a caged bird who yearns for freedom. She uses the allegory of a bird who struggles to escape from her cage, seeking freedom. This struggle is against racism, and oppression. The book is a reflection on the subservient status of a woman as a second sex and as a recluse. Maya Angelou portrays her life experiences in a realistic manner, talking about her sexual abuse, racial discrimination, divorce of her parents, teenage pregnancy. The book is an example of how an African-American girl makes a brave attempt to survive against male prejudices at social and psychological level. The question that haunts Maya is what it means to be a Black female in America.

From the beginning of the novel, Maya Angelou explores the subjects like identity, rape, racism and literacy as they relate to her struggles and harassments and how she resists the 'silence and shame' to 'rise'. Different forms of resistances are employed as the characters are led from helpless rage and resentment to form subtle resistance.

Momma, (Mrs. Hudson) Maya's grandmother handles racism in a passive manner, but that serves as a base for Maya to protect and combat it. Though she is portrayed as a practical person with qualities like courage, silence and patience, Momma was instrumental in ensuring the survival and success of her successors.

When the 'powhitetrash' (white) girls start mocking Momma by posing her appearance, Maya silently observes the scene. She is filled with fury and wishes to stone them, but she reacts with helpless anger and humiliation. When Momma politely wishes good-bye to the girls, Maya realizes that her grandmother has achieved a more effective strategy for reacting to racism and segregation.

During Maya's 8th grade graduation, Mr. Edward Dowleang, the white guest gives a racist speech during the commencement address of the graduation. He remarked that Black students are fit for labour oriented jobs as they lack mental brilliance. Maya responds with humiliation and anger, so does her community. The singing of the 'Black

National Anthem' in response to the white man's speech permits the Black community to feel its dignity and superiority.

Another stark example of discrimination occurs when Stamps' white and only dentist who has borrowed money from Momma refuses to treat Maya's severe toothache.

'Annie, everybody has a policy. In this world you have to have a policy. Now my policy is I don't treat coloured people ....' Mrs. Henderson warns her grand daughter to leave the room and wait outside to save the child from racist events. Maya fantasizes about her grandmother's active resistance to this deed, only to realize that it did not occur in reality.

"Now that brings me to my second order. You will never again practice dentistry Never!"

The actual event that happened was that Momma collects an interest of the money she lent. She avoids open confrontation.

The first time Maya expresses active resistance is when her name is changed to 'Mary from Marguerite' without her consent by a white woman. She refuses to accept her new identity and it reminds her of the time of slavery when Blacks were named on the will of their masters.

"You mean Margaret ma'am. Her name's Margaret"

That, too long. She's Mary from now on (Ibid P. 105)

Moreover, other incidents of racism occur, when Maya and Glory are forbidden to share any materials; including drinking glasses. Blacks are seen as non-human and Maya stands up for what she believes in. She describes the employer's renaming as the "hellish horror" of being 'called out of his name". (Ibid P 100) she resists the act by breaking Mrs. Culliman's favourite dish and green glass coffee cups. She feels robbed and cannot tolerate such mistreatment. Her dignity and pride was at stake and she feels that it is important to make a statement.

Maya becomes the first Negro girl street car conductor in order to survive. Though she struggles for the job as the company is not willing to hire her on racial grounds. By attaining the job she gains a victory for civil rights as well as a personal victory of the self. Maya's displacement to seven different homes relates to her personal dislocation and echoes the larger communal forces that displaced the Black.

'If growing up is painful for the Southern Black girl, being aware of her displacement is the rust on the razor that threatens the throat. It is an unnecessary insult.' (Ibid P. 6)

Maya faces this displacement by learning to drive living in the junkyard, successfully fighting to get a job; quitting school made her feel older than her years. Maya faced an identity crisis in her formative years. She suffered from racial self-hatred, often fantasizing that she was "really white" with 'light blue eyes' and 'long blond hair' (Ibid, P. 4) She wants a foreign identity as she is unable to reconcile to her own. However, a transition occurs when Mrs. Flowers makes Maya feel liked and respected.

"I was a proud member of the wonderful, beautiful Negro race' (Ibid P, 179)

She develops self pride by reading different books, who believes in the morals of the stories. She becomes proud of her physical appearances as "…………………... my hair pleased me too" (Ibid P. 168)

She rises from her past condition of self hatred to self pride, from being ashamed of herself to "I am Black and I am proud of being Black". Maya's ignorance about many issues leaves her silent and shameful. She is not aware of the approach of Mr. Freeman towards her. She remains oblivious to the hurt it caused her and she is not sure when to tell the truth and when to lie. Her ignorance about Lesbianism leads her to indulge in a sexual relationship with a man to experiment on her own sexuality. This in turn leads to her pregnancy at the age of 16. As a victim of sexual abuse by her mother's boyfriend. Mr. Freeman, Maya faces double jeopardy, from the white and the male group. Her rape expresses the suffering of Black American Women. The absence of strict rules that guard Black Woman becomes obvious when Mr. Freeman is released after serving a very short term in the jail. Mr. Freeman's murder by one of her uncle silences her for five years. She connects the violation of her body and the devaluation of her words through her self-imposed, five-year long silence.

The best expression of Maya's courage dignity and self-pride becomes explicit when she embarks on her journey of motherhood. She has no regrets, no feeling of shame. She is strong enough to bear the burden of being a single mother at the mere age of 16, when she was still in high school. She is confident of her capability to love and take care of her young son and that too without the support of the father of the child. Her resistance to social norms and traditions like marriage and motherhood is very evident and through Motherhood, Maya talks of the shared experiences of Black women in America.

While the grim reality was that Black women required no respect, without any hope for the future Maya dares to walk the untrodden path and give herself a separate identity of her own, one that did not allow any stereotyping on the basis of race, colour or gender.

RESISTANCE IN 'STILL I RISE…..'

In Maya's poetry we find the representations of empowered black women resisting all kinds of injustice, discrimination, abuse and violence through the power of poetic language. As an individual Maya Angelou has undergone more life experiences than many people on earth which she communicates through her poem . In his article "African American Women Poets and the Power of the Word" Keith D Leonard asserts that poetry for African American Women is not an aesthetic object "because this act of speaking, of naming one's own reality, has been an act of self assertion as important as protests, lawsuits and marches for redefining how African American Women live in American society." (Leonard, 169) One such empowering poem written by Maya Angelou, " Still I Rise" brings before us the picture of eternal fight of women and slavery of humanity. In this poem the struggle to overcome all oppression, prejudice and injustice and the ultimate triumph of humanity is clearly addressed to the white oppressors of black people. Angelou stands here as a black woman willing to speak up for herself and for other living blacks and even for her black ancestors who have long been mute in a "culture of silence". Moreover, this poem records her declaration that she , for one , would not allow the hatefulness and abuse of society to determine her own success. It is not only a proclamation of her own determination to resist all forces of oppressions but also a call to other similar victims to live above the society in which they were brought up.

The poem begins by emphasizing the ways the wrong kinds of writing can imprison the minds of both oppressors and the oppressed. It is an oppression which is rooted in writing :

'You may write me down in history

With your bitter, twisted lies'

She then refers to the physical abuse :

'You may tread me in the very dirt'

Metaphorically, treading another person into the dirt is treating that person with enormous disrespect and shocking violence, crushing him both physically and mentally. But immediately in the next line the note of defiance and resistance is clearly heard:

"But still like dust, I'll rise"

Through this she transmits to her oppressor the immense confidence she has with her because she likes to be seen as a strong person. Although dust becomes the outcome of her circumstance yet she overcomes it reassuring that the victims, the enslaved actually possess a kind of resilience and strength to turn the negative into positive,

hopelessness to hope and rise in protest against inhumanity. Her confidence in herself is strongly echoed when she says that the people around her in her society are "beset with gloom" when she succeeds and the "Oil wells pumping in my living room" symbolizes her success. Thus, she continues to flaunt her success in every line before a society which has always abused her, threatened to silence her voice.

The same tune of confidence is pronounced when she compares herself to the moon and the sun and assures that she will overcome all her troubles :

> "Just like moons and like suns ,
> With the certainty of tides
> Just like hopes springing high
> Still I rise"

Thus, it is in her nature to rise up and stand defying her oppressors. All her questions and accusations are directed to a society which has long tried to keep her and victims like her in shame and silence, wished to see them ' broken' and 'weakened '.

> "Did you want to see me broken?
> ……………………….........
> Weakened by my soulful cries."

It is as if she has put society as a culprit on trial and is in the process of cross – examination. She asks these because she knows that her oppressor does not want to see a black women rise up out of the oppression. Realizing this she gets more determined to challenge to defy and to rise.

She also conveys a sense of pride that she takes in her sexuality when she associates it as something valuable as though she has got 'Diamonds /at the meeting of my thighs' which upsets her tormentors. Moreover she throws an open challenge to her oppressors in the following lines :

> "You may shoot me with your words,
> You may cut me with your eyes,
> You may kill me with your hatefulness,
> But still, like air, I'll rise"

Thus, once again she defies her oppressors saying that this act of shooting, cutting and killing are of no avail for the oppressed will still rise and this time like air, an element which they cannot 'Shoot' ,' Cut', or ' Kill '. Moreover, she proclaims that although being brutally trodden she will not be pushed into the dirt and "out of the huts of history's shame" she will rise "Up from a past that's rooted in pain "and not be held

down by the past. With tremendous strength and a sense of self confidence she challenges her oppressors to believe that she is "the dream and the hope of the slave" In the end, she reiterates the line "I rise, I rise, I rise" and in this way compounds the affirmation that no one will succeed in keeping her and the oppressed like her down.

Although written with the black slavery and civil right issue in mind this poem is universal in its appeal. And through this poem Maya Angelou sends out a clear, bold and confident message to all those subjected to oppression - Not to give into torture and bullying and be silent sufferers but to "Resist, Rise, Stand up". It is a clarion call to the oppressed to walk ahead boldly "leaving behind nights of terror and fear", and look the world in the eye and tell them — I **WILL RISE**

SOCIAL AND POLITICAL IMPACT

Maya Angelou's writings had a far reaching socio-political impact on the world as a whole. Some of her works have become an anthem for the oppressed and the exploited. Her writings can be read both as a personal document as well as socio-political document as her work was coloured by the socio-political environment that surrounded her. Her personality was shaped by the politics of slavery that affected her upbringing; the very politics surrounding her are the same ones that inspired her to rise. It is really incredible to note how Angelou has been able to transform her personal experience into political discourse through her writings. The victims of ostracism and marginalization which is still prevalent in our society will always look to her works for inspiration, guidance and courage. And the underlying spirit of her works will continue to be a shining light in the world darkened by all adversities.

CONCLUSION

Maya Angelou's works can be regarded as highly valuable social documents that talk about the plight of women in general and Black women in particular. They are significant because her writing are honest confessions of a Black American Woman who had to wage a lone 'war against race, sex and class and emerge victorious. They specify a specimen of resistance and courage in the face of adversity. She confronts social prejudice at her grade 8 graduation by the White guest, sexual abuse when she is raped by Mr. Freeman, her mother's boyfriend and economic crisis throughout her young life in the segregated Akansas. Her works influenced thousands and continue to do so to those who have experienced similar situations in life and have been reduced to dust. But

she says – "I will rise from dust." It reverberates the thoughts found in the lines that say "Out of the ashes I will rise, Like the Phoenix"

Her ability to face the surmounting challenges speaks of hope and fulfillment of a better tomorrow, of a real identity. Maya's life has proved to be a source of encouragement and a lesson to face the challenges as a strong woman who does not allow her physical weaknesses or disabilities to become a hindrance to achieve freedom. She aspired to fly like a free bird and she succeeded. Her works come with the moral that failure is inevitable but it is necessary to lift oneself up again and rise. She writes of what it is like to be a Black American woman, what it is like to be a human being and also talks about how one has to move on in life, how we fall and somehow, amazingly stand up again.

Turning her self-hatred into self-pride is what she achieves and it echoes in her works : "All my work, my life, everything I do is about survival not just bare, awful plodding survival, but survival with grace and faith. While one may encounter many defeats, one must not be defeated". So let us lend voice to her voice and say -

> "The caged bird sings
> With fearfull trill
> Of the things unknown
> but longed for still
> And his tune is heard
> On the distant hill
> for the caged bird
> Sings of freedom". *(From the poem I know Why the Caged Birds Sings)* ❏❏

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WOMEN AND ENVIRONMENTAL CONCERN

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1.0.0. Introduction :

The issues of environmental concern were always around the future of the earth and over the strategies to control the harmful practices to conserve and manage our environment in a sustainable manner. These strategies always talk about environmental awareness and management through mechanical means without taking into consideration human perceptions.

Environmental management has two important aspects with which the conservation and sustainability of our environment are highly linked. One aspect is perception of environment and the other is action of use and management aspect. According to the World Bank Report (1991), "Women play an essential role in the management of natural resources, including soil, water forests and energy………and after have a profound traditional and contemporary knowledge of the natural world around them." It was at the First world conference on Women, held in Mexico city in 1975 that the 'Women and environment' issue was brought into public consciousness. Women play a significant role in natural resource management and they are major contributors to environmental rehabilitation and conservation. Women through their roles as farmers and collectors of water and fire woods have a close connection with their local environmental problems. Women's direct contact with environment has given them deep knowledge about the environment.

2.0.0. Objectives :

The objectives of this paper are :
1. To discuss the role of women in the environment,
2. To know the importance of women in environmental management .

3.0.0. Methodology :

As far as Methodology is concerned this paper is mainly based an secondary data collected from books and internet.

4.0.0.Discussion and Findings:

Before 18th and 19th century, it was thought that women have no role in environmental conservation and promotion. They were completely avoided in all major sphere of social life. But after spreading awareness about their rights and duties, they consciously try to raise their voice against environmental degradation. Different Women organisation such UNIFEM and GWA (Gender Water Alliance) are playing very active role in promoting environmental awareness. Yet women are still at under privileged position in environmental decisions at household, society as well as at state levels. Women and the environment are closely bound and interconnected. Women have been immortalized as powerful symbols of nature, as Mother Earth, Earth Goddess. Therefore women as bearers and conservers of life, as those who first guide children, should be foremost in dedication to the environmental cause. The role of women in the environment can be distinguished in a different way. Their main roles in the environment can be defined under four headings.

These are :

1. Women as user,
2. Women as producer in the use of appropriate technology in the creation of new environment,
3. Women as workers in the formal and informal sector,
4. Women as manager in the maintenance of the natural environment.

In developing areas of the world women are considered to be the primary users of natural resources, because they are the ones who are responsible for gathering food, fuel and fodder, Women are also the water collectors and carriers. They have more direct contact with the environment as they collect essential goods directly from the surrounding environment. In developing countries women mostly can't own the land and farms outright. They are the ones who spend most of their time working on the farms to feed the household. This responsibility leads them to learn more about soil, plants and trees and not misuse them. More than 70% of the Indian population is rural based. Therefore, trees and forests have immense importance to them as the sources of basic needs. But the perceptions of environment often differ depending on gender. Women see forest as a source of basic needs whereas men consider it more in terms of commercial possibilities. The different types of use of forest by men and women creates the different perceptions between men and women. Generally women collect goods for domestic consumptions, not men. It is the women who only collect fuel wood in all poor societies of developing countries. Through there are various reasons for deforestation fuel wood collection by women is often referred to as the main cause of deforestation. But the actual fact is that women mostly collect dead wood only.

Deforestation in mainly done by illegal cutting of trees by organized dealers of wood. Due to the increase of forest degradation the women have to walk long distances for collection of fuel wood which is time and energy consuming. In Himalayan region Women have to walk up to five kms up-hill in search of fuel wood and the average time spent each day by each household is 7.2 hours. In Bangladesh rural women and children spend three to five hours daily for collection of fuel wood. Moreover in Nepal 84% fuel wood is collected by women and girls. In fact, the increasing rate of deforestation has badly affected on women's health. The Chipko movement and the Green belt movement focused on restoration of rapidly diminishing forests and empowering rural women through environmental preservation as a conflict was started between men and women regarding forests. Men wanted to cut the trees to use them for industrial purposes whereas women wanted to keep them since it was their food resource. Throughout history men have looked at natural resources as income generating tools, while women have tended to see the environment as a resource which supports their basic needs. Rural women collect only the dead branches which are cut by storm for fuel wood to use rather than cutting the live trees.

Water supply and women in developing countries is a complex topic, as lack of accessible water supply has adversely impacted on women in developing nations. Women are the primary household members responsible for providing water for domestic consumption. Infact an analysis of 25 countries in Saharan Africa revealed that 71 percent of the water collectors in the region are women and girls. The collection of water which may take up to several hours a day to meet the household needs, such as drinking, washing, personal hygiene and sanitation, food production, livestock raising, gardening etc prevents children especially the girl child attending school and the women to pursuing small business. Collection and carrying are tiring tasks and needs to be done several times a day which put women in extreme hardship especially in dry season. Where women donot have access to the tap water, they make use of streams, rain water, well, rivers etc. At times women also suffer from water pollutions from untreated sewage which has a lot of health hazard. Women have to manage the water within household storage, decision on use disposal and reuse of water and sanitary arrangement. Thus like in all other resources, women are invisible in water resource management.

Women are the backbone of the development of rural and national economics. They comprise 43% of the worlds' agricultural labour force, which arises to 70% in some countries. In Africa, 80% of the agricultural productions comes from small farmers who are mostly rural women. Women comprise the largest percentage of the workforce in the agricultural sector, but donot have access and control over all land and productive resources. Moreover women have to play double roles as **(a)** farmers and farm workers and **(b)** women as wage labours. Women contribute to a large extent as farmers and farm workers but that contribution is highly underestimated. Traditionally in developing countries men have the right to land control and farming. Even if women are allotted land they produce food crops at subsistence level. The commercialization of farming is still under the control of men. In case of absentee male farmer, the entire work of farming is done by women but the decision making and handling of money is done by only the male farmer. Women are completely neglected in farm management policies. In addition to this, the growing population is increasing landlessness and pushing women into agricultural labouring. Even men migrate for job elsewhere leaving their families. In such condition women are being employed in less paid work available in local area. The employment of women is more in house based work such as food processing and cottage industries. Food processing is always considered as women's work. For handicrafts and cottage industries, women use local resources available in surrounding environment. The rural women have a closer relationship with land and other natural resources, which promote a new culture of respectful use and preservation of natural resources and environment, ensuring that the following generations can meet their needs. As already discussed, women's perspectives and values for the environment are somewhat different from men's.

As informed workers, women are often employed in export processing zones and special Economic zones. The set up of expert processing zones and special Economic zones damage environment to a large extent. Women form the largest part of the workforce of the industries located in such areas. Women working in these areas suffer the impact of harmful environmental condition which affect their health to a large extent.

Women can play a big role as a manager in environmental management by two ways – (1) controlling population growth and (2) managing natural resources. But traditionally women donot have any power of decision making in family planning. It is said that if they are given the right then the rate of natural growth of population would decrease to some extent. There is a lack of knowledge on the linkage between women and environmental management. Due to this reason women are always invisible in the management and policy making decision. Women suffer most from environmental degradation but they are not included in the management decision. Women have often played leadership roles or taken the lead in promoting an environmental ethic, reducing resource use and reusing and recycling resources to minimize waste and excessive consumption. So, women can have a particularly powerful role in influencing decision regarding sustainable consumption. The United Nations Global conferences on development has acknowledged that sustainable development policies that donot involve women and men alike will not succeed in the long run. Balanced and equal participation of men and women in formulating and implementing policies and programmes is essential. Nowadays increasing attention has been paid to the impact of women on the natural environment and in return the effects the environment has on the health and wellbeing of women.

5.0.0.Suggestion and conclusion :

In fact women should be empowered for management of natural resources. Women's empowerment is intimately linked to women's environmental rights. Women's rights to resources to meet basic need of water, fuel, fodder, women's right to work and productive activity without being unjustly over burned with drudgery due to resource degradation, women's rights as knowledge creators, knowledge carriers and knowledge users, women's rights to health and health provider are all important for women empowerment. For the management of natural resources women's participation in implementation, control and evaluation of environmental conservation practices is necessary in local areas. Moreover Government should organize national and international programmes for women's groups and agencies on resource management and conservation policies, considering women's roles and needs, which is very important for the better future of the earth. ❖❖

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REFLECTION OF THE LIFE OF ANGAMI WOMEN IN EASTERINE KIRE'S *A Terrible Matriarchy* : A CRITIQUE

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Abstract

The North Eastern states especially Arunachal Pradesh, Meghalaya, Mizoram and Nagaland are predominantly inhabited by tribals with a certain degree of diversity among the tribes. Nagaland, a North Eastern state, houses 16 major tribes along with a number of sub tribes. Among the major tribes of Nagaland, here mention may be made of Ao, Angami, Chang, Konyak Lotha, Sumi, Chakhesang, Khiamniungam, Kachari, Phom, Rengma, Sangtam, Yimchungru, Kuki, Seliang and Pochury.

Indian writers in English have not dealt much with the theme of tribals in their writings till recently. To them, tribal India is the other world and therefore, the tribals don't get much attention from them in most of the cases. Like the other tribals of India, the tribals of the North East are often found absent from any discourse on Indian literature. Easterine Kire is a writer in English hailing from the North East who has distanced herself from the traditional and stereotypical writings about the North East in which the region is usually depicted as politically the troubled torn, violence prone, backward and underdeveloped and so on. Thus writers like Kire have done well in representing the other important issues of the region. Her significant novel *A Terrible Matriarchy* is an outstanding work which brings into fore the life of the Angami women in Nagaland. The article demonstrates how the women in an Angami society becomes the victim of subjugation and repression as portrayed in the outstanding novel of Kire namely *A Terrible Matriarchy*. Besides this, the article points out the areas where there have been seen certain changes in respect of the status of women in an Angami society through the protagonist Dielieno.

Key Words : Angami, Women in Angami Society, Tribals.

Introduction:

Easterine Kire is a prolific writer of Nagaland who has made immense contributions in the field of novel, poetry and children literature in English as well. Her works have already been translated into various national and international languages including German, Croatian, Uzbek, Norwegian and Nepali. In her novels, she has dealt with the vibrant Naga culture with its fascinating folklores and traditions along with the unpleasant realities of Naga life and its complexities around the colonial atrocities and discrimination.

Objective:

The article demonstrates how the women in an Angami society becomes the victim of subjugation and repression as portrayed in the outstanding novel of Kire namely *A Terrible Matriarchy*. Besides this, the article points out the areas where there have been seen certain changes in respect of the status of women in an Angami society through the protagonist Dielieno.

Research Methodology:

In this paper, analytical method is applied to study the novel *A Terrible Matriarchy* by Easterine Kire. In this process, both primary and secondary data are used in the study. The text chosen for study has served as the primary source of information while the secondary data are taken from edited books, essays and other such similar sources.

Angami is a major tribe in Nagaland who use the Angami language for their communication. The Angamis are considered to the fourth largest tribe presently living in the Indian state of Nagaland. In other words, the people belonging to the Angami tribe of Nagaland constitute 8.06% of the total population of Nagaland. The Angamis have their habitation basically in the central parts of the present Kohima district and part of the Dimapur district of Nagaland.

The name Angami has been given to the people of this particular tribe by their neighbouring tribes or people like the derivation of most of the names of tribes in the North East India. The original name of the Angami people was Tengima. Actually the word *Angam*i ia a distortion of a Manipuri word *Gnamei*. The Angamis have been called by various other tribes through various names namely the Sema call the Angamis as *Tsungumi*, the Lotha call them as *Tsungung*, the Ao call them as *Mour* and so on. In short, the word Angami derived originally as a distortion from a Manipuri word has

been in use for along time and now the Angamis themselves make use of it in different other cases.

The origin of the Angami tribe traces back to a place called Khezhakenoma, a village of the present area of the Chakesang tribe. There are found many legends regarding the origin of the Nagas and the origin of the Angami tribe in this context is not an exception to. With the passage of time, the Angamis moved away from the village Khezhakenoma into their present habitat owing to numerous reasons. The Angami tribe is made up of four different groups which are namely the Khonoma group, Kohima group, Viswema group and the Chakroma group. For the Angamis, agriculture is the main crop which constitutes the major economic activity. Unlike many other Naga tribes, the Angamis practice settled terrace cultivation as their chief method. In recent times, the Angamis have also developed other crops like potatoes, cabbages and other such vegetables. Like many tribes in Nagaland and also in the North East, the Angamis are also experiencing transformations in their lives in different aspects in the wake of globalisation.

The Angami is one of the first tribes of Nagaland who revolted against the colonialist expansion of the British. This tribe has really played an important role in the Naga ethnic movement and conflict especially under the leadership of Z.A. Phizo who himself was an Angami. In this battle, a large number of Angami people lost their lives against their revolt with the Indian army in the 1950s and 1960s. In short, the Angamis have always been a major part of the Naga ethnic movement.

In her novels, Kire has portrayed the Naga culture especially the Angami life in a vivid and graphic manner. Kire's *A Terrible Matriarchy* revolves around three generations of Angami women and their day to day lives and activities. Although the protagonist of the novel is a girl child, yet Kire dexterously fabricates the life of the Angamis and the various other aspects of their culture and habits. The three generations in the novel have been represented by Grandmother Vibano, Mother of the protagonist and Dielieno. The grandmother took care of the little girl Dielieno from the age of five and worked towards imbibing her culture so that the latter can become a good and dutiful wife in future. In the process, Dielineo had to toil long hours doing household chores to impress upon the grandmother. Behind making Dielieno a dutiful and docile woman, there lies the patriarchal set up in the Angami society where the males only inherit the property of the father and forefathers. Apart from that, there are some other socio-economic factors including economic insecurity behind the low status of women in an Angami society. However, there have been seen certain transformations in every

aspect of the lives of the Angamis too in the postcolonial era as witnessed in the case of the character of Dielieno. In short, the matrix of patriarchy has contributed as evidenced in the novel in the exploitation of the women in an Angami society.

The novel *A Terrible Matriarchy* is set in the second part of the twentieth century where we the readers get ample evidences of the lives of the Angamis and the different hiccups that they underwent in the past. Readers get a glimpse of the Japanese aggression of the 4os in which the Japanese soldiers inflicted atrocities on the Angamis too especially the women. When Dielieno's mother was young, she had to face such unexpected incidents like many others that had been inflicted on the innocent Nagas during that time. The males tried hard to keep the Japanese from launching such aggression on the people of this region.

The situation is no different in the second half of the twentieth century too. In the 1970s and 1980s the Nagas including the Angami's had to deal with the Indian arm forces just like they did against the foreign forces in the 1940s. The males of the Angami tribe had to closely engange in those conflicts and the novel quite clearly shows the plight of the Angami males and their roles in those conflicts. The women have had to bear the brunt and this novel of Kire well establishes the plight of the women under such circumstances.

The Angamis have a patriarchal structure where the descent and inheritance pass along the male line and thus the authority is exercised by the male only. In the Angami society, the birth of a male child is always an occasion of rejoice thinking that the birth of a son ensures continuity and stability to the household and lineage. Therefore, any number of sons is highly welcome in an Angami society. Regarding a girl child, it is the generally viewed idea that she will become a member of another house hold one day through marriage.

In the patriarchal structure, the man always exercises authority over the wife and children as well. Moreover, there is a clear division of work among the members of a household in which the man is always expected to work for the maintenance and improvement of the economic status of the household while the wife must contribute her share in giving birth to children and in looking after them to continue household and the lineage. In this patriarchal set up, man has always the final word. However, all these traits of the Angamis are under transformation in the wake of globalization and this is reflected well in the novel *A Terrible Matriarchy* by Easterine Kire.

In an Angami society, traditionally there is always seen the preference for boys. The grandmother as showed in the novel looked towards her grandsons as a kind of

insurance and so doted on them dearly. Dielieno realizes in the course of the novel that "after my talk with Mother, I understood better the deep sense of insecurity that had led Grandmother to hold the world view she had." (253, Kire) Again, in an Angami society, man are taught to defer to maternal authority from the moment of birth. Man who marry usually expect their wives to continue obeying male authority without any question. Any woman who opposes and goes adversary to this simply poisons their marriage over time. In other words, women are always expected to obey the rules and male authority without any opposition.

The novelist has depicted the scenario in a very realistic manner. She has herself acknowledged that in the Angami society, girls have been mistreated owing to the fact that they are girls. While writing the story of this novel, the novelist makes use of her personal experiences too including her typical childhood. In the novel, the name of the protagonist Dielieno actually means "errand girl" which designates the status of a girl child in an Angami society. The little girl as pointed out in the novel is considered for running errands and looking after the house. Thus Kire has added the flavour of personal experiences of her typical childhood in the novel which makes the novel more realistic and authentic one. Since the very word Dielieno means errand girl, therefore a girl child is always considered good for running errands and looking after the house. The way that the grandmother wanted to raise Dielieno as portrayed in the novel highlights the typical status accorded to girl child in an Angami society. The grandmother refused to give her a much desired chicken leg and she says in the novel in this context that "This portion is always for boys. Girls must eat the other portions. (1, Kire)"

Lieno further noticed that her mother gave meat pieces from her own plate to her brothers. In fact, her mother herself led a very unhappy life and every time in her life she was dictated by the grandmother. Giving priority for boys as is usually done in the case of an Angami society, the grandmother said that "The girl must be made to work at home. Don't let her run about with her brothers any more. That is not the way to bring up girl-children." (4, Kire)

Grandmother always referred to Dielieno as the girl, refusing thus her individual identity. Once Lieno gathered courage and asked her granny:

Grandmother, my name is Dielieno, remember you gave me my name?

Why won't you call me by my name? (4, Kire)

Then Lieno received a grim remark from the grandmother owing to fact that grandmother wanted to raise her in a way through which she can become a good errand girl and a housewife as well.

Lieno was very fond of sitting in the lap of uncle Atu when she came to visit the grandmother before permanently living with the grandmother. When she did that, the grandmother caned her telling:

Girl, what do you think you are? A monkey?... I've never seen such a badly behaved girl. (5, Kire)

Lieno was highly hurt at that moment and to soothe her, her father said:

It is for your own good, your grandmother would never do anything to you that is not for your welfare…she only wants to raise to be a good woman. (6, Kire).

Lieno was sent to the house of the grandmother only at the age of five. Before sending her, her parents discussed the matter. Her mother was highly remonstrated in sending her little daughter to the grandmother. Then her father retorted:

Mother was right. You are not raising her properly. She will leave tomorrow for mother's house. (10, Kire)

Lieno had no say in the entire matter. Finally she arrived at the house of the grandmother where she came into contact with Bano. There she understood that the grandmother was also hated by other people. At the house of the grandmother, she was given the tasks including fetching water, stacking firewood, making grandma's bed, gathering the chickens at sunset and counting them and so on and so forth. Leto, her brother, came to visit her after three days, but the grandmother asked her to bring sweet potato for the boy instead of allowing her to talk with Leto. All these clearly show the preference for boys over the girls in an Angami society.

When Lieno's parents visited her after six months, Lieno was highly delighted to sit in the mother's lap. When Lieno's mother introduced the topic of sending her to school, the grandmother opposed to that. Her father favoured sending her to school this time and says:

Mother…You mustn't think we didn't respect your views on the subject. We took this decision for Lieno because she is a bright girl…of course, she will continue living with you and helping you in your house. And of course, we want to listen what your decision is on this. (23, Kire)

Reluctantly the grandmother had to agree in sending Lieno to the school. However, she wanted to keep Lieno away from her best friend Vimenuo because of the fact that she considers Vimenuo a bad blood. Since the grandmother was not happy in sending the girl to school, she once told to Lieno's mother:

I really don't know what it is your generation sees in school. Your children are not being taught the skills of life because they are too busy studying. I was doing such a good job of teaching the girl to work… It was difficult enough. She has a stubborn streak to her. Now you come with all these plans for school. She will completely forget all I have taught her now. (37)

Lieno got second division in the matriculation examination and then Leto volunteered to sponsor her college education. The grandmother once again opposed to that by saying:

…a woman's role is to marry and bear children…That is her most important role. Men don't like to marry educated wives. Then, if you find no one to marry you, you will be able alone in your old age and have no one to bury you…See what a terrible thaing it is not to have children to bury one? (206, Kire)

When the father pointed out the poor performance of the boys, the grandmother defended by saying:

In my father's day, boys never did any work because they had to look after the village and engage enemy warriors in warfare. The household that did not have a male heir was considered barren. They were always in constant danger if there was a war. The women would only have one man to protect them. That is why we love our male children so much and we give them the best of food. And we should. (37, Kire)

Once Lieno wanted to know from Bano why the grandmother hated so much her going to school. Then Bano said:

She doesn't hate you…she wants to be a good girl. It's her way of bringing you upto be a good woman. (39,Kire)

When Sizo, the brother of the grandmother, wanted to offer Lieno a chocolate, he had to get the permission of her. The grandmother even disliked the pretty girls and that is why, Lieno never hankered after pretty dresses. She also highly disliked the news of the pregnancy of Miss Sobu by the Drawing teacher. As said by Bano, the grandmother only found two groups of people in this world:

In the first group are those who are upright and go to church regularly and come to all the community gatherings. The others are those who do not go to church regularly and are fond of drinking and whose daughters sometimes get pregnant before they can get married. She is convinced that only those in the first group will get to heaven and the rest will all go to hell. (81,Kire)

When Lieno was eleven years old, the grandmother started enquiring whether she had the curse or not. Bano explained everything to her, and further told that if girls mingle with boys after puberty, girls, according to the grandmother, would become pregnant. Finally she got the curse on her thirteen birthday and the physical growth is seen as a symptom of embarassment. This is how a woman is looked in an Angami society. Kire has rightfully highlighted all these issues in this novel that usually happens in an Angami society.

Thus it is seen that gender inequality in the Angami society is a cultural construct in which women have been viewed through the conventions of society and subsequently inhibit woman's individuality. Thus the mental and physical nature of mothering and nurturing life in the Angami society calls for attention at this moment. In this society also, the institution of motherhood, a unique experience, is controlled by man and the entire life of woman is conditioned by this physical quality.

The youth of the Angami Nagas have sometimes seen to be resorted to alchoholism due to identity crisis, alienation, unemployment, insecurity and the political suppression of the Naga rights and the consequent frustrations. The drinking houses serve adulterated alcohol leading to the premature deaths of many Naga youths. The youths mostly resort to alcohol mainly because of the fact that it would save them from their social and economic impotence. Coming to home after taking alcohol, the Naga youths in several of the cases batter their wives which they think a manly activity.

When such youths underwent prematured deaths, the womenfolk of the family have to suffer the most. The novel well reflects all these propensities among the Angami Nagas too and here in this novel readers find how Nisano suffered in her life after the death of Vini, her husband, due to taking alcohol. She found it hard as depicted in the novel to tackle the situations created by the gossipmongers while living with the in laws after the death of her husband. Such is the situation of an Angami woman as revealed in the novel.

The grandmother opposed the marriage of Leto and Vimenuo because of the fact Vimenuo was the daughter of a drunkard and hail from a scandalous family. As against that, the grandmother readily agrees the alliance of Vini, another brother of Lieno, with Nisano, a girl from a good family. This time she wanted to celebrate the marriage with great fanfare. Although the boy was alcoholic, she heaped much praise on him. Vini succumbed to his addiction leaving a baby boy Vinihoulie. This time too, the grandmother forced Nisano to spend her money in clothing the boy because of her

preference to boys. The grandmother says that "a male child is to be brought up very carefully. He will shelter all of us in turn when he is grown." (260, Kire)

The non-Christian Angami society became largely Christian with the passage of time. However, the transformation could not bring many changes in their lives as well as attitudes since they still believe in spirit sightings and supernatural existence. The gender roles appear to be different only during the Christmas day only. In the Christmas feast organized annually by the Church, the males usually do the job of cooking and serving. This particular practice only on that day indicates the reversal of gender roles and male preference in an Angami society.

When Lieno tried to come out of the stereotypical ideas, she was stopped by her mother. When she wanted to show her anger against the rigidity in an Angami society, her mother says:

> I know you were unhappy in her house but she was trying to teach you to become a good woman. Men don't like women who are aggressive and outspoken. They like their wives to be good workers. You are a good worker, Lieno, but you must try to be more docile. (271-2, Kire)

Lieno as showed in the novel reveals clearly her dissatisfaction against such rigidity in the later part of her life and opposed vehemently the discriminations being done to girl child in an Angami society. The grandmother looks towards the boys as an insurance and become always favourable to them. Moreover, the grandmother has her great attachment to the boys because of her feeling that she needs to be looked after in old age. She always thought that women had to depend on men as they were weak. Although the grandmother understood the harsh treatment meted to Lieno in her deathbed, it was very late. Still that .change of attitude reflects the growing transformation in an Angami society in Nagaland. At the age of twenty three, Lieno was married to Bulie's friend. The revolt of Lieno against the stereotypical ideas in the Angami society bears great importance in overcoming the perpetuated traditions on the part of women.

Conclusion:

Thus Easterine Kire's *A Terrible Matriarchy* is a graphic document where the readers come across the traditions and transitions in an Angami society in the Indian state of Nagaland. Kire here graphically describes the life that is usually led by women in an Angami society. Women in Angami society have been pressed in most of the times to do everything as per the patriarchal set up. KIre in this novel also focuses on the transformations that have engulfed the lives of Angami women in recent times through

the character of Dielieno. After all, the novel is a clarion call of all these transformations and transitions in a traditional and stereotypical Angami society. ▫▫

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পূৰবী বৰমুদৈৰ চুটিগল্পত আধুনিক দৃষ্টিভঙ্গী

শ্ৰী শ্যামলী দলৈ

সহকাৰী অধ্যাপিকা, অসমীয়া বিভাগ

মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱ বিশ্ববিদ্যালয়, নগাঁও

০.০০ প্ৰস্তাৱনা ঃ

চুটিগল্প হৈছে মানৱ জীৱনৰ বাহ্যিক আৰু আভ্যন্তৰীণ জগতৰ সামগ্ৰিকতাক 'বিন্দুৰ মাজেৰে সিন্ধু'ৰ দৰে প্ৰকাশ ঘটোৱা এক উৎকৃষ্ট আধুনিক কলা। কুৰি শতিকাৰ বিশ্ব আন আন সাহিত্য লগতে চুটিগল্পই অসমীয়া সাহিত্যৰ জগততো বিশেষ সমাদৰেৰে স্বকীয় আসন দখল কৰি আছে। উনবিংশ শতিকাৰ শেষৰফালে 'জোনাকী'ৰ ৪ৰ্থ বছৰ ৪ৰ্থ সংখ্যাত প্ৰকাশিত লক্ষ্মীনাথ বেজবৰুৱাৰ 'সেউতী'[১] নামৰ গল্পৰ যোগেদি জন্ম লাভ কৰা অসমীয়া চুটিগল্পই সময় সামাজিক পৰিৱৰ্তন, ৰাজনৈতিক-অৰ্থনৈতিক উত্থান পতন, শৈক্ষিক-বৌদ্ধিক বিকাশ আদি নানা পৰিঘটনাৰ সংস্পৰ্শত সময়ে সময়ে নন ৰূপ পৰিগ্ৰহণ কৰি বৰ্তমানৰ অৱস্থাত উপনীত হৈছেহি। বিংশ শতিকাৰ প্ৰায় মাজভাগৰ পৰা পাশ্চাত্য সাহিত্যৰ নানা সাহিত্য তত্ত্ব গ্ৰহণ কৰি অতি সাম্প্ৰতিক সময়ত অসমীয়া চুটিগল্প সম্পূৰ্ণৰূপে পূৰ্বতকৈ পৃথক চিন্তা-আদৰ্শেৰে উজ্জ্বলি উঠিছে। বৰ্তমান সময়ত আধুনিক যান্ত্ৰিক সভ্যতাৰ প্ৰতিনিধি আধুনিক মানুহৰ জীৱনশৈলী, মানসিকজগত বিশ্লেষণেৰে অসমীয়া চুটিগল্পই আধুনিকতাবাদী সাহিত্যৰ ৰূপ লৈছে। তাৰ লগে লগে চুটিগল্পৰ বিষয়বস্তু আৰু কাহিনীত প্ৰাধান্য পালে আধুনিক মানুহৰ মানসিক হতাশা, নিৰাশা, বন্দীত্ব, আধুনিক জীৱনৰ আত্মকেন্দ্ৰিকতা, একাকীত্ববোধ, নিঃসংগতাবোধ, মূল্যবোধৰ দ্বন্দ্ব, আত্মপৰিচয়ৰ প্ৰসঙ্গ আদি নন চিন্তাই। কেৱল এনে চিন্তাৰ প্ৰতিফলনেই নহয় সেই মানসিক সমস্যাসমূহৰ উৎস আৰু সমাধানৰ সূত্ৰ বিচাৰি কৰা পৰীক্ষা নিৰীক্ষাৰো চুটিগল্পৰ কাহিনীত পৰিলক্ষিত হ'ল। এনে চিন্তা-আদৰ্শেৰে অসমীয়া সাহিত্যত গল্প ৰচনা কৰা গল্পকাৰসকল ভিতৰত পূৰবী বৰমুদৈৰ নাম বিশেষভাৱে উল্লেখযোগ্য।

সাম্প্ৰতিক সময়ত এগৰাকী সু-ঔপন্যাসিক হিচাপে প্ৰতিষ্ঠিত হলেও পূৰবী বৰমুদৈয়ে সাহিত্যৰ জগতখনত খোজ পেলাইছিল চুটিগল্পৰ যোগেদিহে। পঞ্চমমান শ্ৰেণীত পঢ়ি থাকোতেই তেওঁৰ প্ৰথমটো গল্প প্ৰকাশ পায়।[২] পৰৱৰ্তী সময়ত বিভিন্ন আলোচনীত সিঁচৰতি হৈ থকা গল্পসমূহক একত্ৰিত কৰি 'পূৰবী বৰমুদৈৰ নিৰ্বাচিত চুটিগল্প (১ম খণ্ড)'নামেৰে ২০০২ চনত তেওঁৰ দ্বিতীয়খন গল্পপুথি প্ৰকাশিত হয়। ২০০৮ চনত 'পূৰবী বৰমুদৈৰ নিৰ্বাচিত চুটিগল্প'ৰ দ্বিতীয় খণ্ডটি প্ৰকাশিত হয়।

১.০০ পূৰবী বৰমুদৈৰ চুটিগল্পত আধুনিক দৃষ্টিভঙ্গী ঃ

আৰাহন, ৰামধেনু যুগৰ প্ৰচ্ছায়াত গঢ় লৈ উঠা সাম্প্ৰতিক সময়ৰ গল্পকাৰ হৈও আধুনিক বিজ্ঞান-প্ৰযুক্তিবিদ্যাৰ যুগত অৱক্ষয়সংস্কাৰৰ ক্ৰিয়া-প্ৰতিক্ৰিয়া, সাম্প্ৰদায়িক সংঘৰ্ষ, জাত্যাভিমানৰ ভেম-ভঙ্গিমা আৰু ৰাজনৈতিক আন্তঃসাৰশূন্যতা আদিৰ চিত্ৰেৰে বৰমুদৈয়ে গল্প ৰচনা কৰি আহিছে। তদুপৰি আধুনিক জীৱনৰ অনিশ্চয়তা, হতাশা-

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নিৰাশা, ক্লান্তি, আধুনিক মানুহৰ বিক্ষিপ্ত চিন্তা-ভাৱনা আদিয়েও তেওঁৰ গল্পৰ বিষয়বস্তু হিচাপে ঠাই পাইছে। অন্যকথাত ক'ব পাৰি যে তেওঁৰ চুটিগল্পসমূহ প্ৰত্যেকটোৰেই বিচিত্ৰ বিষয়বস্তুৰে ৰচিত। তেওঁ জীৱনৰ যিকোনো মুহূৰ্তত লাভ কৰা অভিজ্ঞতাক গল্পৰ কাহিনী ৰূপত উপস্থাপন কৰিছে। তেওঁৰ প্ৰায়বোৰ চুটিগল্পৰে উপজীব্য হিচাপে গ্ৰহণ কৰিছে লোকজীৱন আৰু প্ৰকৃতি। বৰমুদৈৰ এনে বিষয়বস্তু আৰু কাহিনীৰ উপস্থাপনৰ মাজেৰে আধুনিক-উত্তৰ আধুনিক সাহিত্যৰ লক্ষণ হিচাপে মেজিক ৰিয়েলিজিম বা যাদুকৰী বাস্তৱবাদ, চিত্ৰকল্পবাদ, প্ৰতীকবাদ, মৃত্যুচেতনা, প্ৰজন্মৰ ব্যৱধান, নাৰী স্বতন্ত্ৰতা আদি দিশসমূহৰ প্ৰতিফলন কেনেধৰণে ঘটিছে তাক অধ্যয়ন কৰিবলৈ যত্ন কৰা হ'ব।

১.০১ মেজিক ৰিয়েলিজিম বা যাদুকৰি বাস্তৱবাদৰ প্ৰতিফলন ঃ

উত্তৰ আধুনিক সাহিত্যৰ ৰচনা কৌশলৰ মাজত সততে পৰিলক্ষিত এক কৌশল হৈছে মেজিক ৰিয়েলিজিম বা যাদুকৰী বাস্তৱবাদ। অতি সাম্প্ৰতিক সময়ত কাহিনী-সাহিত্য মাজত বাস্তৱ ঘটনাৰ লগত কিছুমান বিস্ময়কৰ, উদ্ভট ঘটনাৰ সংযোগ কৰি কাহিনী উপস্থাপন কৰা দেখা যায়। এনে কৌশলেই হৈছে মেজিক ৰিয়েলিজিম।[৩] বাস্তৱ জীৱনত মানুহৰ বহু আশা-আকাংক্ষা বহুসময়ত আশা হিচাপেই ৰৈ যায়। এনে অতৃপ্ত বাসনা-আকাংক্ষাই মানুহৰ অৱচেতন মনত অহৰহ ক্ৰিয়া কৰি থাকে আৰু তাৰ ফলতেই আধুনিক হতাশাগ্ৰস্ত মানুহে বাস্তৱ জীৱনৰ সমস্যা, দুখ-দুৰ্দশা, অনাকাংক্ষিত যন্ত্ৰণা আদিৰ পৰা মুক্ত হ'বলৈ প্ৰত্যেকেই একো একোখন নিজা জগত সৃষ্টি কৰি লয়; য'ত তেওঁলোকে নিজে বিচৰা ধৰণে সকলো সুখ-শান্তি ভোগ কৰিব পাৰে আৰু বাস্তৱৰ অতৃপ্ত বাসনা পূৰণ কৰি জীৱনৰ সমগ্ৰ তৃপ্তি লাভ কৰে। এনে অৱচেতন মনৰ কল্পজগত আৰু বাস্তৱ জীৱনৰ ঘটনাক একাকাৰ কৰি কাহিনী উপস্থাপন কৰা কৌশলেই হ'ল যাদুকৰী বাস্তৱবাদ। এনে ৰীতি অনুসৰি সাহিত্যিকসকলে বাস্তৱ আৰু কল্পনাক এক কৰি দেখুৱাই। আনকথাত, মেজিক ৰিয়েলিজিম হৈছে বাস্তৱ আৰু কল্পনা এই দুই পৰস্পৰ বিৰোধী উপাদানৰ সমাহাৰ। ফেণ্টাচী, ৰূপকথা বা লোককথা, সপোন, কিংবদন্তী, ব্যঙ্গ, শ্লেষ আদিৰ সংযোগেৰে বাস্তৱৰ একোটি ঘটনাক ইয়াত অবাস্তৱ, উদ্ভট বা আচম্বা অথচ বিশ্বাসযোগ্য কৰি উপস্থাপন কৰা হয়।[৪]

পূৰবী বৰমুদৈৰ বহুকেইটা চুটিগল্পৰ মাজত এই মেজিক ৰিয়েলিজিমৰ প্ৰয়োগ দেখা যায়। খণ্ডিত জীৱনৰ হত্যা, হিংসা, সংঘৰ্ষই ব্যথিত কৰি তোলা বাস্তৱক কল্পনাৰে তেওঁ পুনঃসৃজন কৰি গল্পসমূহৰ মাজত বাস্তৱ আৰু সপোনৰ সীমাৰেখাডাল প্ৰায় নোহোৱা কৰি দিয়ে। বাস্তৱৰ নিষ্ঠুৰতা পাহৰিবলৈ বৰমুদৈয়ে প্ৰায়ে সাধুকথাৰ Super Natural জগতখনক গল্পৰ কাহিনী ৰূপত উপস্থাপন কৰে। তেওঁৰ 'বুঢ়ী আইৰ সাধু', 'ও কুঁৱৰী আৰু এটা সপোন', 'জোনাকৰ ৰাজকন্যা', 'মেকুৰীৰ জীয়েকৰ সাধু' আদি গল্পত সাধুকথাৰ জগত, সপোন আদিৰে মেজিক ৰিয়েলিজিমৰ সৃষ্টি কৰিছে। উদাহৰণস্বৰূপে, তেওঁৰ ও কুঁৱৰী আৰু এটা সপোন গল্পটোত ও কুঁৱৰী সাধু, সপোন বাস্তৱৰ সংমিশ্ৰণ, শহা আৰু কাছৰ সাধুৰ উত্থাপনেৰে মেজিক ৰিয়েলিজিম সৃষ্টি কৰিছে। গল্পটোত আধুনিক প্ৰতিযোগিতামূলক সমাজখনৰ প্ৰতিফলন ঘটিছে। সাম্প্ৰতিক সময়ত ধন-টকা-পইচা, সুখ, ভোগ-বিলাসৰ প্ৰতিযোগিতাত নিজ অলক্ষিতে অৱতীৰ্ণ হোৱা মানুহৰ বাস্তৱ আৰু মানসিক অস্থিৰতাক শহা আৰু কাছৰ সাধুৰ জৰিয়তে স্পষ্ট কৰিবলৈ যত্ন কৰিছে –

"খচমচ, খচমচ, খচ"- ডেকা ল'ৰাটোৰে ইফালে-সিফালে চালে। তাৰ ভৰিৰ ওচৰতে অকণমানি শহা এটা। বৰ ব্যস্ত হৈ আছে।...... ......।

"কি বিচাৰিছা, কাক বিচাৰিছা তুমি কণমানি শহা।.........।

"মই কাছ এটাক বিচাৰিছোঁ।"

"কাছ জানো ইয়াত পাবা ? সৌ নৈখনৰ পাৰলৈ যোৱা। আজি হ'বলা তোমালোকৰ প্ৰতিযোগিতা আছে?

"আজি আমাৰ দৌৰ প্ৰতিযোগিতা আছে।"

শহা-কাছৰ দৌৰৰ প্ৰতিযোগিতা চাবলৈ আজি আবেলিকে ওলাব লাগিব। ল'ৰাটোৱে মনতে ভাবিলে। সাধুকথাৰ দিনেৰে পৰাই আজিলৈকে এই প্ৰতিযোগিতাই চলি আছে। যেন এই প্ৰতিযোগিতাৰ নিৰন্তৰ প্ৰতিযোগিতাত পৃথিৱীখন অবিৰাম নিজৰ কক্ষপথত ঘূৰিব লাগিছে। (**ঔ কুঁৱৰী আৰু এটা স্পোন**, পূৰৱী বৰমুদৈৰ নিৰ্বাচিত গল্প, পৃ.১২৫, ১২৬)

তদুপৰি, গল্পটোৰ অভিনৱ কথনশৈলীৰ মাজত ঔ কুঁৱৰী সাধুটোৰ উত্থাপনে যাদুকৰী বাস্তৱতাৰ সৃষ্টি কৰিছে। আধুনিক বন্দী মানুহৰ মানসিক মুক্তিৰ যি তৃষ্ণা সেই অতৃপ্ত পূৰণ কৰিবলৈ হাহাকাৰ কৰি ফুৰা এটি ল'ৰাই বাস্তৱ আৰু কল্পনাৰ মাজত জীৱন উপভোগ কৰিছে। গল্পটোত বাৰে বাৰে স্পোন, ঔ কুঁৱৰী সাধুৰ সংযোগেৰে কাহিনীটোক বাস্তৱ পৃথিৱীৰ পৰা কল্পনাৰ পৃথিৱীলৈ লৈ যোৱা হৈছে। ইয়াত ল'ৰাটোৰ কোন তাৰ পৰিচয় অস্পষ্ট। সি কেতিয়াবা বাস্তৱ স্বাধীনতা বিচাৰি অৰণ্যত আশ্ৰয়লোৱা সশস্ত্ৰ সংগ্ৰামীৰ প্ৰতীক হিচাপে থিয় দিছে; কেতিয়াবা আকৌ আধুনিক ব্যস্ততাপূৰ্ণ যান্ত্ৰিক জীৱনে বিতশ্ৰদ্ধ কৰা মানুহৰ প্ৰতিনিধিস্বৰূপে উদ্ভাসিত হৈ উঠিছে।

"নৈৰ ঘাটত কোন ? ঔ কুঁৱৰীনে ?", "স্পোন নে দীঠক সি একো গম পোৱা নাছিল" (**ঔ কুঁৱৰী আৰু এটা স্পোন**, পূৰৱী বৰমুদৈৰ নিৰ্বাচিত চুটিগল্প, পৃ.১৩১)

এনে ধৰণৰ বৰ্ণনাৰে গল্পকাৰে গল্পৰ পটভূমি বাস্তৱ নে স্পোন, লোককথা নে বাস্তৱ আধুনিক সমাজ তাক ধূসৰ কৰি ৰাখিছে।

এই গল্পটোৰ উপৰিও *জোনাকৰ ৰাজকন্যা* গল্পটোত দুৰ্নীতিগ্ৰস্ত সমাজখনৰ ধনী-দালালৰ দুৰ্নীতি, নিম্ন শ্ৰেণীৰ তথা দালাল শ্ৰেণীৰ শোষণৰ কবলত দুৰ্বিসহ জীৱন কটোৱা নিম্ন শ্ৰেণীৰ মানুহৰ জীৱন সংগ্ৰাম সাধুকথাৰ প্ৰতীকেৰে প্ৰতিফলিত কৰিছে। ইয়াতো আল্লাদিনৰ চাকি আৰু দৈত্যৰ সাধুটোক কাহিনীৰ এটা অংশ হিচাপে উপস্থাপন কৰি যাদু আৰু বাস্তৱৰ মাজত সীমাৰেখাডাল নোহোৱা কৰি পেলাইছে। তেওঁৰ *বুটী আইৰ সাধু* গল্পটোত আধুনিকতাৰ কবলত প্ৰায় বিলুপ্ত হৈ পৰা পুৰণি পৰম্পৰা, মূল্যবোধৰ মহত্ব উপলব্ধি কৰি সেইবোৰ পুনৰ উজ্জীৱিত কৰাৰ প্ৰচেষ্টাত বুটী আইৰ সাধু প্ৰসঙ্গ উত্থাপন কৰিছে।

১.০২ প্ৰতীক আৰু চিত্ৰকল্পৰ প্ৰয়োগ ঃ

বৰমুদৈৰ চুটিগল্পৰ উপস্থাপনশৈলী অভিনৱ। তেওঁৰ গল্পৰ কথনভঙ্গী সবল হ'লেও প্ৰায় অধিকসংখ্যক গল্পৰ কথনভঙ্গীতে ব্যঞ্জনাধৰ্মিতা, প্ৰতীক, চিত্ৰকল্পৰ প্ৰয়োগ দেখা যায়। তেওঁৰ গল্পত সুন্দৰ শ্ৰৱণানুভূতি, দৃশ্যানুভূতি, স্পৰ্শানুভূতি প্ৰকাশিত চিত্ৰকল্পৰ প্ৰয়োগ পৰিলক্ষিত হয়। উদাহৰণস্বৰূপে ব্যঞ্জনা প্ৰকাশিত কেইটিমান চিত্ৰকল্প হৈছে-

চিপচিপীয়া বৰষুণত তিতি জুৰুলি জুপুৰি হোৱা কদম ফুল এপাহৰ দৰে লাগিছিল তাইক দেখিবলৈ। চকু দুটাত দুজনী পুঠি মাছে তিৰবিৰাই আছে। তাইৰ তিতা কাপোৰ আৰু চুলিৰ পৰা টোপাটোপে পানী মাটিত পৰিছে। (ঔ কুঁৱৰী আৰু এটা স্পোন, 'পূৰৱী বৰমুদৈৰ নিৰ্বাচিত গল্প', পৃ.১৩১)

ছোৱালীজনী আকাশজুৰি পৰা সুৰ এটা হৈ পৰিল।......। তাইৰ শৰীৰটো কুমলীয়া কলপাতখিলাত থকাৰ দৰে এটা উপচিপৰা মাদকতা আছে। চকুকেইটা সন্ধিয়া ফুলিবলৈ জিকা ফুলৰ তিৰবিৰাই আছে। (ঔ কুঁৱৰী আৰু এটা স্পোন, 'পূৰৱী বৰমুদৈৰ নিৰ্বাচিত গল্প', পৃ.১২৮)

খেজুৰ পাতৰ দৰে জোনাকবোৰ চিৰিলা চিৰিলি হৈছে আৰু বেৰৰ জলঙাৰে আহি ল'ৰাটোৰ চকুত পৰিছে। যেন খেজুৰিপতীয়া আঙুলিৰে জোনাকে তাক চকুত হাতহে বুলাইছে। (জোনাকৰ ৰাজকন্যা, 'পূৰৱী বৰমুদৈৰ নিৰ্বাচিত গল্প', পৃ.৫০)

চিত্ৰকল্পৰ দৰে শহা, কাছ, ঔ কুঁৱৰী, আল্লাদিনৰ চাকিৰ দৈত্য আদি প্ৰতীকৰ প্ৰয়োগ লক্ষণীয়। জোনাকৰ ৰাজকন্যা গল্পটোত কাহিনীৰ মাজত উপস্থাপন কৰা দৈত্যটো হৈছে দুৰ্নীতিৰ পথাৰখনত দেখা পোৱা দালালৰ প্ৰতীক। গল্পটোৰ শেষত গল্পৰ মূল চৰিত্ৰটিৰ পিঠিত দৈত্যটো বহি লোৱা দৃশ্যটোৱে দুৰ্নীতিৰে ধন অৰ্জন কৰা মানুহৰ মনত অৱশেষত জন্ম হোৱা গ্লানি, বিবেক দংশন, অপমান, লাঞ্ছনা আদিৰ প্ৰতীক হিচাপে ব্যৱহাৰ হৈছে। একেদৰে, ঔ কুঁৱৰী আৰু এটা স্পোন নামৰ গল্পটোত উল্লিখিত ঔ কুঁৱৰী হৈছে মানুহে যি অনাবিল সুখ-শান্তি, ধন-ঐশ্বৰ্য, ভোগ-বিলাসেৰে পূৰ্ণ সুখময় জীৱনৰ স্পোন দেখে তাৰ প্ৰতীক। আনহাতে শহা আৰু কাছ হৈছে আধুনিক প্ৰতিযোগিতামুখী মানুহৰ প্ৰতীক আৰু শহা আৰু কাছৰ দৌৰ হৈছে আধুনিক মানুহৰ ক্ষমতা, সুখ, যশ-মানৱ যি প্ৰতিযোগিতা তাৰ প্ৰতীক।

১.০৩ মৃত্যুচেতনাৰ প্ৰতিফলন ঃ

পৰম্পৰাগত ধাৰণা অনুসৰি মৃত্যু হৈছে দুখৰ সমষ্টি। মৃত্যুৱে সদায় বিচ্ছেদ, বিষণ্ণতা, শোক আনি দিয়ে। কিন্তু আধুনিকতাবাদী দৃষ্টিভঙ্গী অনুসৰি মৃত্যু জীৱনৰ অনিশ্চয়তাৰ সমাপ্তি যি শান্তি আনি দিয়ে, পাৰ্থিৱ সকলো চিন্তাৰ পৰা মুক্তি দিয়ে মৃত্যুৱে, গতিকে মৃত্যু একপ্ৰকাৰ স্বাধীনতা। মৃত্যু সম্পৰ্কীয় এনেধৰণৰ নতুন দৃষ্টিভঙ্গী পূৰৱী বৰমুদৈৰ গল্পৰ মাজেৰে সততে দেখা যায়। তেওঁ মৃত্যুক গল্পৰ মাজেৰে এক ব্যতিক্ৰমী ৰূপে উপস্থাপন কৰিছে। মানুহে কিদৰে শিল্পৰ যোগেদি মৃত্যুক জয় কৰিব পাৰে, মৃত্যুকে সুন্দৰ ৰূপত উপভোগ কৰিব পাৰি সেই কথা তেওঁৰ কিছুমান গল্পৰ মাজেৰে ফুটি উঠিছে। তেওঁৰ মৃত্যুৰ স্বাধীনতা অথবা স্বাধীনতাৰ মৃত্যু গল্পটোত জীৱন মৃত্যু সম্পৰ্কে এজন মানুহৰ চিন্তা-ধাৰণা প্ৰতিফলিত হৈছে। মৃত্যুৰ বৰ্ণনা দিবলৈ যাওঁতে মাজে মাজে প্ৰকৃতিবাদী চেতনা ফুটি উঠিছে। এখন স্বৰ্গধীনদেশৰ নাগৰিক হৈও যে মানুহ স্বাধীন নহয় আৰু দীৰ্ঘদিন সুখ-দুখে জীৱন যাপন কৰা মানুহেও জীৱনৰ শেষ বয়সত মৃত্যু নামৰ ভয়ৰ ওচৰত হাৰ মানিবলগীয়া হয়। গতিকে মানুহ কোনো দিশৰ পৰা স্বাধীন হয় সেই কথাকে গল্পটোৰ মাজেৰে প্ৰকাশিত হৈছে। গল্পটিৰ কথক চৰিত্ৰটিয়ে স্বাধীনতা বিচাৰিছে মৃত্যুৰ

যোগেদি। আধুনিক মানুহৰ বন্দীত্ব বা বন্ধনৰ পৰা মুক্ত হোৱাৰ একমাত্র পথ মৃত্যু বুলি স্বীকৃত হৈছে। দৰাচলতে মৃত্যুৰ স্বাধীনতাৰ যোগেদি আধুনিক বন্ধনময় যান্ত্রিক জীৱনটোৰ পৰা মুক্তি বিচৰাৰ চিত্র গল্পটোত পৰিলক্ষিত হৈছে। একোটা গল্পতে আকৌ গল্পকাৰে আধুনিক যুগৰ যন্ত্রপাতি, দৰৱ, হাস্পাতাল বন্ধ কোঠাৰ মৃত্যুক বন্দী বুলি উল্লেখ কৰিছে আৰু এনে মৃত্যুত কেনো স্বাধীনতা নাই বুলি কৈছে। পুৰণি দিনৰ মুকলি আকাশৰ তলৱ মৃত্যুৱেহে প্রকৃত শান্তি-মুক্তি আনি দিয়ে এই কথাৰে মৃত্যু চেতনাৰ লগে লগে ঐতিহ্য চেতনাও প্রস্ফুটিত হৈছে। বৰমুদৈৰ মৃত্যু হয় মৃত্যুৰ গল্পটোৰ মাজেৰেও মৃত্যুচেতনা প্রতিফলিত হৈছে। গল্পটো দুখনকৈ বিশ্বযুদ্ধই বিধ্বস্ত কৰি যোৱা অসমৰ সামাজিক জীৱনৰ পটভূমিত কাহিনী ৰচিত। এনে পটভূমিত ক্রমে অৱক্ষয় দিশত গতি কৰা পুৰণি মূল্যবোধ, পৰম্পৰা আদিক নির্দেশ কৰিবলৈ মৃত্যুক প্রতীক হিচাপে ব্যৱহাৰ কৰিছে। সমাজ, জীৱন, প্রকৃতি, সভ্যতাৰ মৃত্যু নহয় ই চিৰদিন চিৰস্থায়ী হৈমানুহৰ মনত, বুৰঞ্জীত জীয়াই থাকে; মৃত্যু হয় কেৱল মানুহৰ। জীৱনৰ বিভিন্ন সময়ত বিভিন্ন পৰিবেশ-পৰিস্থিতিত আথবা জীৱন-যন্ত্রণাত মৃত্যুপ্রায় হৈ থকা মানুহৰহে মৃত্যু হয় এই কথা গল্পটোৰ মাজেৰে প্রতিফলিত হৈ আছে-

> আচলতে মৃত্যু হয় মৃত্যুৰহে- জীৱনৰ নহয়। পৃথিৱীত চিৰস্থায়ী হৈ চিৰদিন বৈ থাকে কলিজাৰ
> ৰঙৰ দৰে কোমল কুঁহি আনপাতৰ ৰং। (মৃত্যু হয় মৃত্যুৰহে, পূৰৱী বৰমুদৈৰ নির্বাচিত চুটিগল্প,
> পৃ. ৩২)

১.০৪ আত্ম পৰিচয়ৰ প্রসঙ্গ উত্থাপন ঃ

আত্ম পৰিচয় পাছত অহৰহ দৌৰি ফুৰা প্রৱণতাটো হৈছে প্রত্যেক উত্তৰ আধুনিক মানুহৰ মানসিক সমস্যা। স্ব বা আত্ম (Self) ৰ ধাৰণা হৈছে ব্যক্তিয়ে নিজে নিজৰ প্রকৃত পৰিচয় সন্ধান কৰি অস্থিৰ হোৱা এক অৱস্থা। আধুনিক যান্ত্রিক জীৱনে মানুহৰ মাজৰ আত্মীয়তা, আন্তৰিকতা, দয়া, মমতা, প্রেম আদি মানৱীয় প্রমূল্য নোহোৱা কৰি লাহে লাহে মানুহক একোটা যন্ত্রলৈ ৰূপান্তৰ ঘটাইছে। এই যন্ত্রসদৃশ মানুহ অহৰহ কেৱল ভোগ-বিলাস, যশ-মান, ধন-টকা পাইচা আদিৰ লৈ ব্যক্তিগত সুখৰ পাছত দৌৰি স্বার্থপৰ হৈ পৰিছে আৰু এনে স্বার্থপৰতাই মানুহক আত্মকেন্দ্রিক কৰি তুলিছে। ফলত মানুহবোৰ ভিতৰি ভিতৰি নিঃসঙ্গ হৈ পৰে। তেনেস্থলত নিজৰ মাজৰ প্রকৃত মানুহজন বিচাৰি মানুহ অস্থিৰ হৈ পৰে। পূৰৱী বৰমুদৈৰ গল্পত আধুনিক মানুহৰ এই অস্থিৰ মানসিক অৱস্থা স্পষ্টভাৱে প্রতিফলিত হৈছে। তেওঁৰ বহুকেইটা গল্পৰ মাজত আধুনিক মানুহৰ আত্ম পৰিচয়ৰ প্রসঙ্গ উত্থাপন হৈছে-

> "মই কোন? মাইনীৰ সৰু প্রশ্ন এটাই ইমান আহল-বহল লৈ মোৰ মনটো তোলপাৰ লগাব বুলি
> মই ভৱা নাছিলোঁ। এতিয়া দিবা-নিশি মোৰ ভিতৰখনত এই প্রশ্নটোৰে খোচা-বিন্ধা কৰি থাকে।
> মই জানোনে মই কোন? মই জানো কেৱল মৃগেন্দ্রনাথ?" (পৰিচয়, 'পূৰৱী বৰমুদৈৰ নির্বাচিত
> গল্প' পৃ. ৬২)

> "তুমি কোন?"- শহাটোৱে তাক সুধিলে
> "মই নেজানো।" সি ক'লে।
> "কিয় নেজানো?"
> "মোৰ একো পৰিচয় নাই।" (ঐ কুঁৱৰী আৰু এটা সপোন, 'পূৰৱী বৰমুদৈৰ নির্বাচিত গল্প' পৃ. ১২৬)

২.০০ উপসংহাৰ ঃ

সাম্প্রতিক সময়ৰ পটভূমি আৰু আধুনিক মানুহৰ ব্যথিত, খণ্ডিত, অস্থিৰ জীৱনআৰু মানসিকতাক উপজীব্য হিচাপে লৈ গল্প ৰচনা কৰিলেও বৰমুদৈৰ গল্পসমূহত সামগ্রিকভাৱে গ্রাম্য সমাজ, লোক-জীৱন, প্রকৃতি আদিৰ প্রধান্য দেখা যায়। তেওঁ গল্পৰ মাজেৰে মানুহ আৰু প্রকৃতিৰ মাজৰ পাৰস্পৰিক সম্পর্কক মূর্ত ৰূপত উপস্থাপন কৰিছে। ইয়াৰ উপৰিও বৰমুদৈৰ গল্পত নতুন আৰু পুৰণিৰ মাজত হোৱা দ্বন্দ্ব দেখিবলৈ পোৱা যায়। আধুনিকতাৰ কবলত পৰা মানুহৰ সন্মুখত এলাগী হৈ পৰা পুৰণি পৰম্পৰা, মূল্যবোধ আৰু নতুন মূল্যবোধৰ মাজত অহৰহ সংঘর্ষ হৈ থকা পৰিলক্ষিত হয়। এই সংঘর্ষ সদায় পুৰণি প্রজন্ম আৰু নতুন প্রজন্মৰ চিন্তাধাৰা, জীৱনশৈলীৰ মাজত প্রকটিত হয়। বৰমুদৈৰ *বুটী আইৰ সাধু* চুটিগল্পটি এই দ্বন্দৰ পৰিচায়ক। গল্পটি অতি ব্যঞ্জনার্থক। আধুনিক ব্যস্ততাপূর্ণ জীৱনত শিশুৱে স্কুলৰ হ'মৱর্ক, টি.ভি., ভিডিঅ' গেমৰ মাজত তাৰ শিশৱক হেৰুৱাই পেলাইছে। সময়ৰ পৰিবর্তনৰ লগে লগে সমাজ, সাহিত্য, সংস্কৃতি, ভাষা সকলোতে যে পৰিবর্তন ঘটিছে সেই বিষয়বস্তুৰ ভিত্তিতে গল্পটি ৰচিত। বর্তমান সময়ত সাধুকথাৰ মনোৰম জগতখন শিশৱৰ বাবে অচিনাকি হৈ পৰা, পুৰণি সময়ৰ নাতি ল'ৰাই আইতাকৰ পৰা সাধু শুনাৰ পৰম্পৰা আধুনিক যান্ত্রিক যুগত হেৰাই যোৱাৰ চিত্র প্রতিফলিত হৈছে। আধুনিক মানুহে বর্তমান পৰম্পৰাক বিসর্জন দি, নিজ সভ্যতা-সংস্কৃতি জলাঞ্জলি দি মানুহ আধুনিক হ'বলৈ বিচৰা প্রৱণতাক উদঙাই দেখুৱাইছে। নতুন আৰু পুৰণিৰ দ্বন্দৰ উপৰিও আধুনিক মানুহৰ মনত জন্ম হোৱা জীৱনৰ অনিশ্চয়তা, সংকীর্ণ মনোভাৱ, নিঃসঙ্গতা, প্রজন্মৰ ব্যৱধান, আধুনিক মানুহৰ বন্দী জীৱন আদ বিভিন্ন প্রতীক চিত্রকল্প, লোককথা ৰূপকথাৰ মাধ্যমেৰে প্রতিফলিত কৰিছে। তীব্র উৎকণ্ঠা প্রয়োগ হৈছে তেওঁৰ গল্পৰ আন এক বিশেষত্ব। আৰম্ভণিৰে পৰা তীব্র উৎকণ্ঠাৰ মাজেৰে কাহিনীক উৎঘাৰেই সমাপ্তি ঘটোৱা এটা গল্প হৈছে জোনাকৰ ৰাজকন্যা। তদুপৰি তেওঁ গল্প কাহিনীৰ মাজত অতি কৌশলপূর্ণভাৱে সাধুকথাৰ অতিপ্রাকৃতিক জগতখনক সংযোগ কৰাইছে। এনে কৌশলে বৰমুদৈৰ গল্প উপস্থাপনশৈলীক অভিনৱত্ব প্রদান কৰিছে।

সাম্প্রতিক সাহিত্যৰ জগতত ঔপন্যাসিক হিচাপে প্রতিষ্ঠা লাভ কৰা পূৰৱী বৰমুদৈয়ে আধুনিক, উত্তৰ-আধুনিক ভিন্ন দৃষ্টিভঙ্গীৰে গল্প ৰচনা কৰি অসমীয়া গল্প সাহিত্যৰ জগততো নতুন গল্পৰ সংযোজন ঘটালে। সাম্প্রতিক জীৱনৰ ক্ষয়িষ্ণুতা আৰু এনে ক্ষয়িষ্ণু জীৱনৰ পৰা মুক্তি বিচাৰি বাস্তৱ কল্পনাক একাকাৰ কৰি এক যাদুকৰী পৃথিৱী গঢ় দিয়া এইগৰাকী গল্পকাৰক আসমীয়া উত্তৰ আধুনিকতাবাদী আখ্যা দিব পাৰি। ❑❑

প্রসঙ্গ টোকা ঃ

১) *জোনাকী একত্র সংকলন, নগেন শইকীয়া (সম্পা.), ২০০১ চন*

২) *কথা গুৱাহাটী, (সম্পা.)*

৩) *.. এই লিখকসকলে অবিৰাম পৰিবর্তনীয় ন'ত প্রাত্যাহিক বাস্তৱ ঘটনাৰ খুটি-নাটি বর্ণনাৰ মাজতে সপোন সদৃশ উপাদানো মিহলি কৰি দিয়ে। তাৰ মাজতে কিংবদন্তী আৰু ৰূপকথাৰ সমলো আহি কাহিনীত জীণ যায়। আধুনিকতাৰ পৰা উত্তৰ-আধুনিকতালৈ, আনন্দ বৰমুদৈ,পৃ. ৬৯*

৪) *যাদুকৰী বাস্তৱ বাদত দুটা পৰস্পৰ বিৰোধী দৃষ্টিভঙ্গীৰ সমাহাৰ ঘটে। এটা হ'ল বাস্তৱ সম্পর্কে যুক্তি নির্ভৰ দৃষ্টিভঙ্গী আৰু আনটো হ'ল অতিবাস্তৱক বাস্তৱ বুলি গ্রহণকৰা দৃষ্টিভঙ্গী ৷.. ... .. বাস্তৱতাক প্রতিফলিত কৰিবলৈ*

যাদুকৰী বাস্তৱবাদীসকলে প্ৰায়ে এনে পদ্ধতিৰ প্ৰয়োগ কৰে, যিবোৰ যথেষ্ট অবাস্তৱ যেন লাগে।.. .. ..তেওঁলোকে স্বপ্ন আৰু ফেণ্টাচী, ৰূপকথাৰ লেখীয়া ঘটনাৱলী, ব্যঙ্গ, শ্লেষ আৰুসময়ৰ দ্ৰুত পৰিৱৰ্তন এনে নানা ধৰণৰ উপাদান বা কৌশল ব্যৱহাৰ কৰে।.. .. .. যাদুকৰী বাস্তৱবাদত বাস্তৱ আৰু অবাস্তৱ অৰ্থাৎ সত্য আৰু কল্পনা একাকাৰ হৈ পৰে। *সাহিত্যৰ তত্ত্ব আৰু প্ৰয়োগ,* বিমল মজুমদাৰ , পৃ.৭৬,৭৭

সহায়ক গ্ৰন্থপঞ্জী ঃ

দত্ত নেওগ, বিভা ঃ *সাহিত্যৰ স্বাদ বৈচিত্ৰ,* কিৰণ প্ৰকাশ ঃ ধেমাজী , ২০০৯ চন

দাস, শোণিত বিজয়, মুনীন বায়ন (সম্পা.) ঃ *কথা বৰেণ্য ১০০,* কথা প্ৰকাশন ঃ গুৱাহাটী , ২০০৬ চন

বৰগোহাঞি, হোমেন আৰু অন্যান্য (সম্পা.) ঃ *অসমীয়া গল্প সংকলন (৩য় খণ্ড),* অসম প্ৰকাশন পৰিষদ ঃ গুৱাহাটী, ২০০৫ চন

বৰপূজাৰী বৰঠাকুৰ, জিতাঞ্জলী (সম্পা.) ঃ *প্ৰবন্ধ সঞ্চয়ন,* অসমীয়া বিভাগ, মৰিয়ণি কলেজ ঃ মৰিয়ণি, ২০০৯ চন

বৰমুদৈ, আনন্দ ঃ *আধুনিকতাৰ পৰা উত্তৰ-আধুনিকতালৈ,* বনলতা ঃ গুৱাহাটী, ২০১০ চন

বৰমুদৈ, পূৰবী ঃ *পূৰবী বৰমুদৈৰ নিৰ্বাচিত গল্প (১ম খণ্ড),* বনলতা ঃ ডিব্ৰুগড়, ২০০২ চন

ঃ *পূৰবী বৰমুদৈৰ নিৰ্বাচিত গল্প (২য় খণ্ড),* বনলতা ঃ ডিব্ৰুগড়, ২০০৮ চন

বৰা, জয়ন্ত কুমাৰ ঃ *সাহিত্য অভিৰূপা,* বৈজয়ন্ত প্ৰকাশন ঃ শিৱসাগৰ, ২০১০ চন

মজুমদাৰ, বিমল ঃ *সাহিত্যৰ তত্ত্ব আৰু প্ৰয়োগ,* জ্যোত প্ৰকাশন ঃ গুৱাহাটী, ২০১১ চন

শইকীয়া, নগেন ঃ *সাহিত্য-বাদবৈচিত্ৰ,* ২য় প্ৰকাশ, কৌস্তভ প্ৰকাশন ঃ ডিব্ৰুগড় , ২০০৭ চন

শইকীয়া, নগেন (সম্পা.) ঃ *জোনাকী একত্ৰ সংকলন,* ২০০১ চন

শৰ্মা, মুকুন্দমাধৱ ঃ *সাহিত্যতত্ত্ব আৰু সমালোচনা,* বাণী প্ৰকাশ ঃগুৱাহাটী , ১৯৯৭ চন

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CREATIVITY OF SECONDARY SCHOOL STUDENTS IN RELATION TO THEIR ADJUSTMENT: A STUDY IN THE NORTH WEST EDUCATIONAL BLOCK OF JORHAT DISTRICT, ASSAM

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1.0 Introduction:

Creativity is understood as a process which produces something new as well as useful. It is the process of developing original, novel and yet appropriate response to a problem. The etymological root of the word 'creativity' is in the Latin word 'creatus' meaning to have grown. Creativity was also believed to be human gift, a rare quality of distinguished individuals with inborn talent. Creativity is not confined to any individual, groups of individuals, caste, colour or creed. It is universal and is not bound by the barriers of age, location or culture. Every child is creative to some extent. The amount of creativity and its dimensions vary from individual to individual.

The creative individual possesses some unique psychological characteristics. The process of adjustment of these children is different from others. Research revealed that there is relationship between creativity and adjustment. Adjustment may be defined as a process of altering behaviour to reach harmonious relationships with the environment. Adjustment is not unidimentional. It involves emotional, social, personal, educational adjustment. Various components of creativity are related to total, social, and educational aspects of adjustment. Generally it is seen that creative individuals have less emotional, social, personal and educational adjustment than others. Again, there are differences among highly creative, average creative and less creative individuals regarding their adjustment.

1.1 Statement of the Problem

Considering the above discussion the present study is entitled as "Creativity of Secondary School Students in relation to their Adjustment: A Study in the North West Educational Block of Jorhat district, Assam."

1.2 Definitions of the Important Terms used in the study:

The operational definitions of the important terms used in the study are given below:

1.2.1 Operational Definitions of the Important Terms Used:

i) **Creativity:** In the present study, creativity refers to a multidimensional (verbal and non-verbal) attribute 'differentially' distributed among school students and includes chiefly the factors of seeing problems, fluency, flexibility, originality, inquisitiveness and persistence.

ii) **Adjustment:** In the present study, adjustment refers to only those areas of adjustments which are related to emotional, social and educational aspects. The adjustment of highly creative, average creative and less creative is studied in the present study. The relation between creativity and adjustment is also studied here.

iii) **Secondary school:** Secondary schools in the present study include those governments and provincialised schools of North West educational block of Jorhat district having the classes of IX, X, XI, and XII and offer the curriculum prepared by SEBA (Board of Secondary Education, Assam).

1.3 Significance of the study

It is the creativity that has enhanced the quality of life as well as every aspect of life. Creative children are assets to the society. Development and progress in various field depends on these children. Today's competitive world requires a competitive brain, for which creativity is the most important factor. We are living in the age of creativity. It is the most crucial factor for future success. We must try to develop creativity in all children so that they may excel in their field of interest and can lead the nation ahead. The creative act affects enormously not only scientific and technological progress, but society in general. In any stage of education this aspect of creativity could be found. The society has to take care of the creativity amongst every individual right from the childhood and strive for its development amongst the individual's right from the first stage of the formal education. In the Indian system of education, there are several stages of education as such the primary, secondary, higher secondary and higher education. Of the different stages of education, the secondary school plays an important role in education and the

development of the individual. Hence it is important to develop the creativity of the secondary school students at this level. Creativity does not exist in the same proportion among the secondary school students. It becomes necessary to know the creativity existing in the secondary school students. Creativity is the root towards progress. The secondary school students bear several psychological variables. Thus, it is necessary to know if the creativity effect on the psychological variables as such adjustment. As creative children are exceptional from the general children, so the study of adjustive behaviour of creative children is an important matter of study. Moreover different studies indicate the different relationship between creativity and adjustment. Though some work has been done in this field but no study has been done on creativity of secondary school students of North West educational block of Jorhat district, Assam. Thus, for these reason, researchers undertook this problem.

2.0 Objectives of the study

The major objectives of the present study were:

1) To find out the level of creativity among secondary school students.
2) To study the relationship between creativity and adjustment of-
    a) Highly creative secondary school student.
    b) Average creative secondary school student.
    c) Less creative secondary school student.
3) To compare the adjustment of-
    a) Highly creative boys and girls.
    b) Average creative boys and girls.
    c) Less creative boys and girls.

3.0 Hypotheses of the study

The hypotheses of the present study were as follows:

1) There is no significant relationship between creativity and adjustment of-
    a) Highly creative students.
    b) Average creative students.
    c) Less creative students.
2) There is no significant difference between-
    a) Highly creative boys and girls with respect to adjustment.
    b) Average creative boys and girls with respect to adjustment.
    c) Less creative boys and girls with respect to adjustment.

4.0 Delimitations of the study

Though the scope and purpose of the present study was very wide but due to shortage of time, the researcher had to delimit the present study in the following respect:

i) The present study is confined to the Assamese medium high schools and higher secondary schools under North West educational block of Jorhat district only.

ii) Only 150 secondary school students have been included in the study.

iii) To explore the Creativity and Adjustment of secondary school student, only one tool for each variable have been used. These tools are as follows:

    a) Passi Test of Creativity-verbal & non verbal (PTC)

    b) Adjustment Inventory for School Children (AISS)

Though the study has been delimited in certain dimensions, it is expected that the findings of the study would not be bound to these limits and would be possible to extend in all the dimensions to certain extent beyond the limits.

5.0 Methodology and Procedure

5.1 Method used

Keeping in view the nature and objectives of the present study and data collected, the researcher adopted descriptive survey method.

5.2 Population

The population of the present study comprised of all the class X students studying in the government and provincialised secondary schools (high schools and higher secondary schools) under North West educational block of Jorhat district, Assam.

5.3 Sample

In the present study, purposive sampling technique was used to select the secondary schools of North West educational block of Jorhat district and incidental sampling technique was used in order to select the sample i.e. 150 class X students studying in the secondary schools of North-West educational block of Jorhat district. There are total 27 secondary schools under North-West block of Jorhat district out of which 6 schools were selected for data collection. From these 6 schools total 150 students were selected. Out of these 150 students 75 were girls and 75 were boys students.
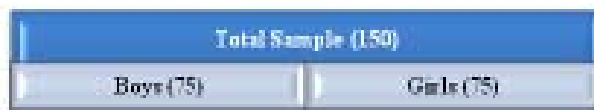
Figure 5.1: Sample of the Present Study

The name of the sample schools has been listed in the Table no. 5.1

TABLE NO. 5.1
Name of the Sample Schools

Sl. No.	Name of the School	Boys	Girls	Total
1	Puranimati High School	13	12	25
2	Charingia High School	13	12	25
3	Randhanijan High School	12	13	25
4	Namdeuri Higher Secondary School	12	13	25
5	Sarbodoi High School	13	12	25
6	Garumora High School	12	13	25
	TOTAL	**75**	**75**	**150**

5.4 Tools used

In order to collect data, two different tools were used in the present study. They were Passi Test of Creativity-verbal & non verbal (PTC), and Adjustment Inventory for School Children (AISS). PTC is a test battery developed and standardized by Dr. B.K. Passi. It includes six sub-tests. The first three tests are verbal in nature. The last three tests can be classified as partially non-verbal for simple reason that the test materials of these three tests present the non- verbal stimuli. Again, the first four tests can be administered in group and other two tests can be administered individually. Usually an individual takes about 50 minutes in completing this test. Again, AISS is developed and standardized by Prof. A. K. P. Sinha and Prof. R. P. Singh. The AISS measure three dimensions of Adjustment viz. Emotional, social and educational. In the final form of this inventory sixty(60) items with two(2) alternative answers 'YES' or 'NO' has been included. It has no time limit for answering but usually an individual takes 10 minutes in completing the test. This inventory can be administered individually as well as in a group.

5.5 Statistical Technique used:

Both descriptive and inferential statistical techniques were used to analyse the data for the present study.

A. Descriptive statistics: The following descriptive statistics were used in the present study to test the hypotheses of study:

- **Percentage:** This was computed to study the percentages of highly creative, average creative and less creative secondary school students.
- **Mean (M):** The mean value was computed as a measure of central tendency of the distribution of scores on students' creativity, adjustment.
- **Standard Deviation (SD):** This was computed to study the variation in the scores and to do other advanced computation.
- **Percentile Point:** Percentiles are the points which divide the entire scale of measurement into 100 equal parts. The percentile point of P_{67} and P_{33} has taken into consideration to divide the creativity of secondary school students into high, average and less creative groups. Students who get above 67 percentile were considered as highly creative, less than 33 percentile were considered as less creative, and between 67 and 33 percentile were considered as average creative. These percentile norms were taken arbitrarily.
- **Product-moment coefficient of correlation:** The values of coefficient of correlation were computed mainly to study the relationship between creativity and adjustment of secondary school students.

B. Inferential statistics: The following inferential statistics was used in the present investigation to test the hypotheses of the study as well as to draw precise inferences on the basis of the obtained result:

- **'t' test:** 't' test is computed to test the significance of differences between means of creative boys and girls regarding their adjustment.

6.0 Analysis, Interpretation and Discussion

On the basis of the objectives and hypotheses of the present study, as mentioned above, present section makes an attempt to present the overall analysis and interpretation of data of the study entitled "Creativity of Secondary School Students in relation to their Adjustment: A Study in the North-West Educational Block of Jorhat district, Assam". Analysis and interpretation of data of the study are presented under the following headings:

6.1 To find out the level of Creativity among Secondary School Students

TABLE NO. 6.1
Table shows the level of Creativity among Secondary School Students

Sl. No.	Sample	No. of students	Percentage
1	Highly creative secondary school students	23	15.33%
2	Average creative secondary school students	69	46%
3	Less creative secondary school students	58	38.67%
	Total	**150**	**100%**

It is seen that there are three levels of creativity among secondary school students. The percentage of average creative secondary school students is highest than the highly creative and less creative secondary school students. Again percentage of highly creative secondary school students is lower than the average creative and less creative secondary school students. So, it can be said that most of the secondary school students are average creative students.
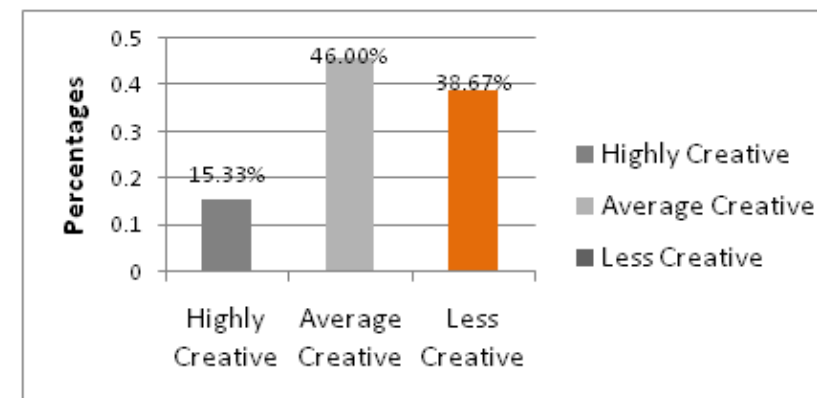

Figure 6.1 shows the level of Creativity among Secondary School Students

From the Figure 6.1 it is seen that highest percentage lies in average creative and lowest percentage lies in highly creative. And the percentage of less creative lies in between highly creative and less creative students.

6.2 To study the Relationship between Creativity and Adjustment of Highly Creative Secondary School Students

H_1: There is no significant relationship between Creativity and Adjustment of Highly Creative Students.

TABLE NO. 6.2
Table shows N, 'r' value and level of significance between creativity and adjustment of highly creative secondary school students

Sl. No.	Variables	Sample	No. of Students	'r' value	Level of significance
1	Creativity	Highly creative secondary school students	23	-0.21	Not significant at 0.05 level
2	Adjustment				

The co-efficient of correlation between creativity and adjustment of highly creative secondary school students is -0.21. It is a negative and low correlation. From the table it is observed that the calculated 'r' value ('r'=-0.21) is less than the tabulated value (0.42 at 0.05 level of significance against 21 degrees of freedom). So, the null hypothesis is accepted i.e. there is no significant relationship between creativity and adjustment of highly creative students.

The findings of the present objective contradict the findings of the study of Nathawat (1977). In his study he found significant relationship in the areas of home, health, emotion, and school among the high creative, moderate creative and low creative individuals. Likely the study of Nami, Marsooli and Ashouri (2014) also contradict the finding of the present objective.

6.3 To study the Relationship between Creativity and Adjustment of Average Creative Secondary School Students

H_2: There is no significant relationship between Creativity and Adjustment of Average Creative Students.

TABLE NO. 6.3
Table shows N, 'r' value and level of significance between creativity and adjustment of average creative secondary school students

Sl. No.	Variables	Sample	No. of Students	'r' value	Level of significance
1	Creativity	Average creative secondary school students	69	-0.07	Not significant at 0.05 level
2	Adjustment				

The co-efficient of correlation between creativity and adjustment of average creative secondary school students is -0.07. It is a negative and very low correlation. From the table it is observed that the calculated 'r' value ('r'=-0.07) is less than the tabulated value (0.23 at 0.05 level of significance against 67 degrees of freedom). Therefore the null hypothesis is accepted i.e. there is no significant relationship between creativity and adjustment of average creative students.

The study of the present objective also contradicts the studies of Nathawat (1977), Nami, Marsooli and Ashouri (2014).

6.4 To study the Relationship between Creativity and Adjustment of Less Creative Secondary School Students

H_3: There is no significant relationship between Creativity and Adjustment of Less Creative Students.

TABLE NO. 6.4
Table shows N, 'r' value and level of significance between creativity and adjustment of less creative secondary school students

Sl. No.	Variables	Sample	No. of Students	'r' value	Level of significance
1	Creativity	Less creative secondary school students	58	0.42	Significant at 0.05 level
2	Adjustment				

The co-efficient of correlation between creativity and adjustment of less creative secondary school students is 0.42. It is a positive and low correlation. From the table it is observed that the calculated 'r' value ('r'=0.42) is greater than the tabulated value (0.25 at 0.05 level of significance against 56 degrees of freedom). Therefore the null hypothesis is rejected i.e. there is a significant relationship between creativity and adjustment of less creative students.

The findings of this objective support the findings of the other studies. In the study of Nami, Marsooli and Ashouri (2014) found positive significant relationship between creativity and adjustment. Likely, Nathawat (1977) also found the same result.

6.5 Comparison between Highly Creative Boys and Girls with respect to Adjustment

H$_4$: There is no significant difference between Highly Creative Boys and Girls with respect to Adjustment

TABLE NO. 6.5
Table shows Mean, Standard Deviation, 't' ratio and significance of level of highly creative boys and girls with respect to adjustment

Sl. No.	Sample	No. of Students	Mean	Standard Deviation	't' value	Df	Level of Significance
1	Highly creative boys	11	12.64	2.80	1.28	21	Not significant at 0.05 level
2	Highly creative girls	12	11.08	3.03			

The respective Mean and SD for the highly creative boys are (N=11, M=12.64, SD=2.80) and for the highly creative girls are (N=12, M=11.08, SD=3.03). The 't' ratio is ('t'=1.28).

From the table it is observed that the calculated 't' value ('t'=1.28) is less than the tabulated value (2.08 at 0.05 level of significance against 21 degrees of freedom). So, it is not significant and it may be inferred that highly creative boys do not differ significantly from the highly creative girls with respect to adjustment. So, the null hypothesis is accepted. Hence there is no significant difference between highly creative boys and girls with respect to adjustment.

The result of the present objective supports the results of the Asha, C. B. (1978). She found none of the group classified on the basis of creativity showed significant difference in health, social and school adjustment areas, for boys and girls.

6.6 Comparison between Average Creative Boys and Girls with respect to Adjustment

H$_5$: There is no significant difference between Average Creative Boys and Girls with respect to Adjustment

TABLE NO. 6.6
Table shows Mean, Standard Deviation, 't' ratio and significance of level of average creative boys and girls with respect to adjustment

Sl. No.	Sample	No. of Students	Mean	Standard Deviation	't' value	df	Level of Significance
1	Average creative boys	36	17.03	1.65	0.68	67	Not significant at 0.05 level
2	Average creative girls	33	16.67	2.62			

The respective Mean and SD for the average creative boys are (N=36, M=17.03, SD=1.65) and for the average creative girls are (N=33, M=16.67, SD=2.62). The 't' ratio is ('t'=0.68).

From the table it is observed that the calculated 't' value ('t'=0.68) is less than the tabulated value (2.01 at 0.05 level of significance against 67 degrees of freedom). So, it is not significant and it may be inferred that average creative boys do not differ significantly from the average creative girls with respect to adjustment. So, the null hypothesis is accepted. Hence there is no significant difference between average creative boys and girls with respect to adjustment.

The results of this objective also support the findings of the study of Asha (1978).

6.7 Comparison between Less Creative Boys and Girls with respect to Adjustment

H_6: There is no significant difference between Less Creative Boys and Girls with respect to Adjustment.

TABLE NO. 6.7

Table shows Mean, Standard Deviation, 't' ratio and significance of level of less creative boys and girls with respect to adjustment

Sl. No.	Sample	No. of Students	Mean	Standard Deviation	't' value	Df	Level of Significance
1	Less creative boys	28	19.79	2.96			
2	Less creative girls	30	19.5	3.51	0.34	56	Not significant at 0.05 level

The respective Mean and SD for the less creative boys are (N=28, M=19.79, SD=2.96) and for the less creative girls are (N=30, M=19.5, SD=3.51). The 't' ratio is ('t'=0.34).

From the table it is observed that the calculated 't' value ('t'=0.34) is less than the tabulated value (2.00 at 0.05 level of significance against 56 degrees of freedom). So, it is not significant and it may be inferred that less creative boys do not differ significantly from the less creative girls with respect to adjustment. So, the null hypothesis is accepted. Hence there is no significant difference between less creative boys and girls with respect to adjustment.

The finding of the present study also supports the findings of Asha (1978).

7.0 Major Findings

On the basis of the overall analysis and interpretation of collected data and information, the following major findings have been drawn from the present study. The findings of the present study are divided under the following headings-

1. Level of Creativity among Secondary School Students.
2. Relationship between Creativity and Adjustment of Highly Creative Secondary School Students.
3. Relationship between Creativity and Adjustment of Average Creative Secondary School Students.
4. Relationship between Creativity and Adjustment of Less Creative Secondary School Students.
5. Comparison between Highly Creative Boys and Girls with respect to Adjustment.
6. Comparison between Average Creative Boys and Girls with respect to Adjustment.
7. Comparison between Less Creative Boys and Girls with respect to Adjustment.

7.1 Percentages of Highly Creative, Average Creative and Less Creative Secondary School Students

In the present study percentages of highly creative, average creative and less creative students was find out. The percentage of highly creative students (15.33%) is less than the percentages of average creative (46%) and less creative (38.67%) secondary school students.

7.2 Relationship between Creativity and Adjustment of Highly Creative Secondary School Students

In the present study relationship between creativity and adjustment of highly creative students was studied. There is a negative and low relationship (-0.21) between creativity and adjustment of highly creative students. So, there is no significant relationship between creativity and adjustment of highly creative students.

7.3 Relationship between Creativity and Adjustment of Average Creative Secondary School Students

Relationship between creativity and adjustment of average creative students was studied in the present study. From the result it was found that there is a negative and very low relationship (-0.07) between creativity and adjustment of average creative

students. So, there is no significant relationship between creativity and adjustment of average creative students.

7.4 Relationship between Creativity and Adjustment of Less Creative Secondary School Students.

Relationship between creativity and adjustment of less creative students was also studied in the present study. From the result it was found that there is a positive but low relationship (0.42) between creativity and adjustment of less creative students. So, there is significant relationship between creativity and adjustment of less creative students.

7.5 Comparison between Highly Creative Boys and Girls with respect to Adjustment

In the present study highly creative boys and girls was compared with respect to adjustment. The findings are highly creative boys do not differ significantly from that of the highly creative girls with respect to adjustment. The respective Mean and SD for the highly creative boys are (N=11, M=12.64, SD=2.80) and for the highly creative girls are (N=12, M=11.08, SD=3.03). The mean difference between highly creative boys and girls with respect to adjustment is ('t'=1.28). Level of significance is 0.05. So, the result shows that the adjustment of highly creative boys and girls are same.

7.6 Comparison between Average Creative Boys and Girls with respect to Adjustment

In the present study one of the major objectives was-to compare the average creative boys and girls with respect to adjustment. The findings are average creative boys do not differ significantly from that of the average creative girls with respect to adjustment. The respective Mean and SD for the average creative boys are (N=36, M=17.03, SD=1.65) and for the average creative girls are (N=33, M=16.67, SD=2.62). The mean difference between both the group is ('t'=0.68). Level of significance is 0.05. So, the result shows that the adjustment of average creative boys and girls are same.

7.7 Comparison between Less Creative Boys and Girls with respect to Adjustment

In the present study less creative boys and girls was compared with respect to adjustment. The findings are less creative boys do not differ significantly from that of the less creative girls with respect to adjustment. The respective Mean and SD for the less

creative boys are (N=28, M=19.79, SD=2.96) and for the less creative girls are (N=30, M=19.5, SD=3.51). The mean difference between less creative boys and girls with respect to adjustment is ('t'=0.34). Level of significance is 0.05. So, the result shows that the adjustment of less creative boys and girls are same.

8.0 Conclusion

Creativity is a mental and social process involving the generation of new ideas or concepts. It refers to some sort of originality to be found in anyone. Creativity does not exist in the same proportion amongst the individual. Some may be highly creative, some average creative and some may be less creative. It is the duty of parents and teachers to provide support for creative development and help the child to understand the divergent thought and to communicate his ideas freely. They should provide conducive environment and guidance and should recognize the individuals' creative talent. It is seen that adjustment affects on creativity of students. In this present study, it is also seen that creativity and adjustment of highly creative and average creative students are negatively correlated. Although in case of less creative student, there is significant relationship between creativity and adjustment but it is also a low correlation. From this it is obvious that creative children are less adjusted. It is also seen that the adjustment of creative boys and girls are same.

Though various studies are done on creativity, adjustment of students, but these are not enough in this regard. Today's competitive world requires a competitive brain, for which creativity is the most important factor. So it is necessary to done lots of researches in this field so that one can find the creative talents and provide them necessary facilities for their development. It is the duty of parents, teacher, administrators as well as other person to take care of them in a proper way so that creative children become more creative and bring progress and development to the society. ೦೦

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GANDHIJI'S VIEWS ON RELIGIOUS CONVERSION

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Abstract

'Gandhi and religion' would encompass a vast horizon of intellectual concepts; of which, one of the most fascinating topic is 'Gandhiji's views on religious conversion'. Gandhiji believed in 'sarvadharma-samabhav' - equal respect to all religions. Gandhi wrote that conversion must not mean denationalisation. His definition of conversion means a definite giving up of the evil of the world, adaptation of all the good of the new and a scrupulous avoidance of everything evil in the new. Conversion should, therefore, mean a life of greater dedication to one's own country, greater surrender to God and greater self purification. For him, conversion is a heart process known only to and by God. . He reasoned, as all the religions are fundamentally equal then what is the need to convert people from one faith to another. He realized that whether it was proselytizing by Christians, tabligh by Muslims or shuddhi by Hindus, each religion was converting people from other religions to their own, simply to add numbers to their respective faith. Although Gandhiji opposed the forcible conversion, he did not disapprove of voluntary conversion. If a person desires to convert to faith other than his own, then it should be for his inner satisfaction and growth. Gandhi said that his Hindu instinct tells him that all religions are more or less true. All proceed from same god but all are imperfect because they come down to us through imperfect human instrumentality. The real 'shuddhi' movement should consist in each one trying to arrive at perfection in his or her own faith. In such a plan character would be the only test.

Thus, in my paper, I would like to analyse on these facts of gandhiji's views on conversion to various religions. I would specifically like to emphasize on his concepts on shuddhi and his views regarding the conversion of harijans. Gandhi was a reformer in the sense that he was in favour of atmaparivartan but not a proselytizer since he was against dharmantara (a change of religious tradition). ".In India religious conversion is a complex issue. There are many discourses on conversion. The position that one takes

depends on his/her location in the society and caste hierarchy. Gandhi's ideas on conversion have to be seen in the context of his location in the Indian society of his time. Gandhiji's ideas cannot be generalized or applied to all sections of Indian population;but there are many points to ponder upon in the Gandhian philosophy of religious conversion, that I would like to focus on my paper.

Key words : Religious conversions, Shuddhi, Harijans, Atmaparivartan, Dharmantara, Sarvadharma-Samavabha.

INTRODUCTION :

Mahatma Gandhi's life and work has been a huge inspiration for the mankind since a long time. The various ethical and moral issues that still perturbs young minds these days can be enlightened greatly from Gandhiji's thoughts and ideas. And one aspect of the strongest influence of Gandhian philosophy was 'Religion'.

Gandhiji (1930) said, "No man can live without religion. There are some who in the egotism of their reason declare that they have nothing to do with religion. But it is like a man saying that he breathes but that he has no nose ... even a man who disowns religion cannot and does not live without religion."

Gandhiji's religion is the religion of Truth. According to him, essence of religion were Satya, Dharma & Ahimsa. His religion was of morality & spirituality. It was not a religion of ritualism & dogmatism. Gandhi insists that the only way to discover God is to see him in his creations. A true devotee concentrates himself to the service of humanity without any reservation. Gandhi followed religion by reason & so even disobeyed religious people who opposed his foreign travel on basis of scriptures.

Gandhiji (1920) said, "I reject any religious doctrine that does not appeal to reason and is in conflict with morality".

GANDHIJI'S VIEWS ON CONVERSION OF RELIGIONS :

Gandhiji believed in 'sarvadharma-samabhav'- equal respect to all religions. His definition of conversion means a definite giving up of the evil of the world, adaptation of all the good of the new and a scrupulous avoidance of everything evil in the new. He did not support conversion to be merely a change of faiths. He, infact believed conversion should be towards a greater self-purification and greater surrender to God.

Born in a deeply religious family, Gandhiji developed an understanding of religion since his childhood. His father had friends from different faiths, with whom he would

generally have religious discussions. These discussions inculcated in Gandhiji the tolerance for other faiths. Gandhiji moved with different religious people and studied deeply different religious books. He believed that all religions have glimpses of truth within them and so one must give equal respect to other faiths to get the spiritual insight from different religions. He believed in tolerance as basic quality of a religious man as truth is one and god is one. Thus, instead of conversion, he believed in living in a harmonious way without changing faiths so that a multi-religious society of divergent faiths can march towards a new social reconstruction for development of the nation.

Gandhiji (1920) said, "My position is that all the great religions are fundamentally equal. We must have the innate respect for other religions as we have for our own. Mind you, not mutual toleration but equal respect."

He also said: "I disbelieve in the conversion of one person by another. My efforts should never be to undermine another's faith but to make him a better follower of his own faith. This implies belief in the truth of all religions and therefore respect for them. (Raghavan, N. Iyer, 1986)

Gandhi had repeatedly expressed his strong opposition to proselytizing and conversion from one religion to another. Changing one's religion according to him, would uproot one from his/her cultural milieu, traditional way of life, inborn patterns of behaviour and from one's kith and kin.

He believed that mere changing of religion, taking new names, changing dress and pattern of social behaviour will not make a person a better human being nor will these bring him/her nearer to God or put him/her in the way of perfection. He, however, firmly believed that everybody stood in dire need of inner conversion and purification.

What Gandhi opposed was conversion in the sense in which it was generally understood whether it was called suddhi by Hindus, tabligh by Muslims or proselytizing by Christians. (Rao, 1994). He did not oppose it in the sense of a genuine internal change which a person who was free and mature may undergo without force or fraud or material inducement. To Gandhi, if a person through fear, compulsion, starvation or for material gain or consideration, went over to another faith it was a misnomer to call it conversion. Real conversion sprang from the heart and at the prompting of God, not of a stranger.

When his eldest son Harilal got himself converted to Islam, Gandhiji was very upset. He felt that Harilal's acceptance to Islam was a matter of convenience, to satisfy his greed of wealth and sensual pleasures. He had no objection if Harilal's conversion to Islam was from his heart and free from desire for material benefit.

Gandhiji (1965) said, "No religion depends for its survival on the numerical strength of its followers. There has been more fallacious idea than that the strength of a religion depends on the number of those who profess it. Even but one person remains a true Hindu, Hinduism will not perish if, on the other hand, the crores of Hindus in the country adopt the ways of hypocrisy and evil, Hinduism will not live long but it is certain to be destroyed."

GANDHIJI'S RESPECT FOR OTHER RELIGIONS :

A Satyagrahi should honour all religions, according to Gandhi. And so inspite of being a staunch hindu, he found room in his faith for Christian, Islam & Zoroastrian teaching. Gandhijis religion was a synthesis of 3 yogas;-bhakti, jyana, karma. He believed different religions to be the flowers of the same garden or the roots of the same majestic tree. (Bharathi, K.S., 1998)

Jainism concept of non-injury & no harm to all living beings including micro-organisms was a pledge of personal non-violence, concept of ahimsa, that Gandhiji preached. Christianity also influenced Gandhiji's religious thought as obvious from the joy he got after reading the sermon on the mount ,which he has compared with Bhagavad Gita. Even,Gandhiji read the light of Asia by Sir Edwin Arnold and was enlightened by the ideas of Buddhism. Thus,Gandhiji believed that different religions are different roads converging to the same point.

Gandhiji always emphasized that all the religions of the world preached the same message of universal brotherhood, through different words. He (1968) said, "When you look at these religions as so many leaves of the tree, they seem so different but at the trunk they are one".

GANDHIJI'S VIEWS ON HARIJANS, UNTOUCHABILITY & SHUDDHI CONCEPT :

Hindu reformers, including Gandhi were of the opinion that the Untouchables could maintain a Hindu as well as a Vankar or Malliga (untouchables) identity without the stigma of being Untouchables. The Hindu reformers delinked the problem of untouchability from the caste system. Untouchability, according to them, was a violation of the basic spirit of Hinduism. 'Varnashram,' Gandhi asserted, 'was for the preservation of harmony and growth of soul'. Gandhi repeatedly harped on the evils of untouchability. He himself adopted a Dalit girl as his daughter. He voluntarily decided to live with the Untouchables to become one with them. He symbolically called Untouchables Harijans,

that is, people of God. He started the Harijan Sevak Sangh to launch programmes to remove untouchability and improve the economic conditions of the Untouchables. Gandhiji thought that if Christians want to associate themselves with this reform movement, they should do so without any idea of conversion.

The Arya Samaj had two items in its manifesto: Shuddhi, the meaning of which is purification, a term for the ceremony by which non-Hindus were converted to Hinduism, and Sangathan which literally means union, that is the promotion of solidarity among Hindus. (Michael, 2008)

A correspondent had suggested that, if Gandhiji agreed to Harijans going through shuddhi before seeking temple entry, the Sringapatam Temple might be thrown open to them. Gandhiji's response was: (around 19-3-1933.)

"Requiring shuddhi for Harijans is to grant that they are not Hindus. But then our whole movement is based on the principle that the Harijan community is an important section of Hindu society. Therefore, whatever is to be done in this matter has to be done only after abolishing untouchability. Moreover, who will perform the shuddhi and for whom? One should have shuddhi of the heart. Only a pure, i.e., a perfect man can perform for another the sacrament of shuddhi according to certain rites which is unthinkable to me. In any case, this kind of shuddhi cannot be a condition for removal of untouchability." (1971)

Ambedkar's analysis of the reasons for caste and untouchability revealed that the Hindu scriptures are directly linked to the degrading status of the untouchables in Hindu society. So, in 1929 Ambedkar advised the untouchables to embrace any other religion that would regard them as human beings, give them an opportunity to break off from the oppressive structures and enable them to act, eat, walk, and live like men.

However, Gandhi believes that oppression within one's religious tradition was not sufficient reason for abandoning it. In fact he supports intelligent conversion but at the same time he knew that the so-called untouchables and *shudras are not converted by an appeal to reason.*

To place his actual words "having become a Harijan by choice, I know the mind of the Harijans. There is not a single Harijan today who can fall in that category (change of faith out of heartfelt conviction and spiritual urge) what do they understand of Islam? …" (1960)

He also said ,"I would personally like the stopping of all conversions and shuddhis. One's faith is a personal matter with oneself. It is open to any person of mature age to change his or her faith when and as often as he or she wishes . But if I

could do so, I would stop all propaganda except through one's conduct. Conversion is a matter of heart and reason. An appeal to heart and reason can only be made through conduct." (1967)

Gandhiji said, "I hold that proselytizing under the cloak of humanitarian work is, to say the least, unhealthy. It is must certainly resented by the people here. Religion after all is a personal matter, it touches the heart. Why should I change my religion because a doctor who professes Christianity as his religion has cured me of some disease or why should the doctor expect or suggest such a change whilst I am under his influence?. Is not medical relief its own reward and satisfaction? …" (R.K. Prabhu, ed. 1987)

Thus, Gandhiji believed that Not until untouchability is removed from Hinduism will the taint be removed from Harijans, no matter what label they adopt.

CONCLUSION :

To conclude, religion meant to Gandhi deep faith in God and in the moral governance of the universe and organising life and its activities strictly in accordance with this moral law. His efforts were never be to undermine another's faith but to make a person a better follower of his own faith. This implies belief in the truth of all religions and therefore respect for them. Regarding conversion, he didnot mean that it is never justified. But no one should invite another person to change his or her religion. In his view, the belief which underlines such practice, namely, that one's own religion is true and another's is false,is an error.

Gandhiji did not expect the India of his dream to develop one religion, i.e. to be wholly Hindu, or wholly Christian, or wholly Mussalman, but he wanted it to be wholly tolerant, with its religions working side by side with one another.

"We should only pray", he wrote, "if we are Hindus, not that a Christian should become a Hindu, or if we are Mussalmans, not that a Hindu or a Christian should become a Mussalman, nor should we even secretly pray that anyone should be converted, but our inmost prayer should be that a Hindu should be a better Hindu, a Muslim a better Muslim and a Christian a better Christian". (1968)

This for Gandhi was the real conversion and not changing one's religion and labelling it as conversion. Gandhiji always emphasized that all the religions of the world preached the same message of universal brotherhood, through different words. He said, When you look at these religions as so many leaves of the tree, they seem so different but at the trunk they are one. Gandhi was a reformer in the sense that he was in favour of atmaparivartan but not a proselytizer since he was against dharmantara (a change of

religious tradition). In India religious conversion is a complex issue. There are many discourses on conversion. The position that one takes depends on his/her location in the society and caste hierarchy. Gandhi's ideas on conversion have to be seen in the context of his location in the Indian society of his time. Gandhiji's ideas cannot be generalized or applied to all sections of Indian population;but there are many points to ponder upon in the Gandhian philosophy of religious conversion that can really illuminate our modern outlook of religion. ✠

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LANGUAGE, CULTURE AND MIGRANT IDENTITY: A STUDY OF XIAOLU GUO'S *A Concise Chinese-English Dictionary for Lovers*

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Abstract

Xiaolu Guo is a Chinese-British novelist and film maker, who explores alienation, memory, translation and transnational identity in her novels. *A Concise Chinese-English Dictionary for Lovers* (2008) is her first novel published in English. This is a romantic fiction telling the story of a young Chinese student of English who fell in love with an Englishman in London. Xiaolu Guo here manages to employ much of her own experiences from learning English language and culture in her novel. Altogether, Guo has skilfully depicted the developing identity of a young Chinese woman making sense of the Western world. Not only love, but also acquiring a second language and culture constitutes one of the major themes of the novel that determines the transformation of her individual identity. This research work takes into account factors like migration as one of the important leads in determining an individual's subject position. Furthermore, it intends to examine the dynamics of interlanguage, such as the positive and negative transfer and the specificities of the use of English by Chinese learners.
Key words : language, culture, identity, migration.

INTRODUCTION :

> Words are incapable, words are weak, words are burdened, words are manipulated, words are misinterpreted, words are obscure.
>
> —-Xiaolu Guo

In her novel *A Concise Chinese-English Dictionary for Lovers*, Xiaolu Guo freely uses some of her memories from the time that followed after her arrival in the UK. As the title hints, the genre is romance where the two lovers are also in a tutor-student relationship. The background for the plot is the English culture in which English language plays a central part. Using the two languages which come into interplay in the title, the author is perhaps addressing the vast audience of not only Chinese learners of English, but all the English learners as a whole. Although the author and the main character share many characteristics, the narrative is a work of fiction and not an autobiography or a memoir. The main character is a Chinese girl who accounts the story of her love affair with an Englishman and her passion for learning his language. She expresses herself in a very basic language – broken English. However, when she falls in love with the Englishman, she becomes very determined and passionate about learning his language and her language quickly improves. Thus the dynamics of the language and relationship are closely interwoven. The protagonist Zhuang Xiao Qiao, or 'Z', as she becomes known to the English people around her who can't pronounce her name, is a young woman from rural China, sent to London by her peasant-turned-shoe-factory-owning parents for a year to learn English at one of the city's many private language schools. The self-named protagonist Z complains about losing her reference in the West:

> But here, in this place in the west, I lost my reference. And I have to rely on my own sensibility. But my own sensibility toward the world is so unclear (157).

From this we can make out Z's painful experience of loneliness and her attempt to put this loneliness in words, especially into English words. Z further narrates her ambivalent position on her arrival to this new world. She says:

> The day I arrived to the West, I suddenly realised I am a Chinese. As long as one has black eyes and black hair, obsessed by rice, and cannot swallow any Western food, and cannot pronounce the difference between 'r' and 'l', and request people without using *please*—then he or she is a typical Chinese (99).

The last quoted instances examines the meanings, expectations, and conflicts that are associated with the different locationalities of individuals and groups; how individuals represent themselves using one or another element that constitutes their identity; how these elements can be categorized; and how multiple identities are compounded and negotiated when they conflict. Thus migration from one place to another plays a crucial role in identity formation in vein of literary discourses and other interdisciplinary field of science and humanities.

AIMS AND OBJECTIVES :

The primary aim of this research work is to identify how language and culture are crucial in terms of one's identity construction. The novel also excavates into the multifaceted fears that a migrant identity often encounters and also exposes how migration often leads to drastic changes that substantially modify the most intimate dimensions of individual's life: feelings, strategies of self-representation and social interaction, and ability to imagine and create their own life paths.

LITERATURE REVIEW :

This research study reviews literature of Xiaolu Guo's novel *A Concise Chinese English Dictionary for Lovers* (2008) and studies related to this novel carried out are mainly based on book reviews. To aid the research further, the study also takes into the works of Lau and Mendes book *Re-Orientalism and South Asian identity politics: The Oriental Other within* (2011) based on how cultural producers with Eastern affiliations come to terms with an orientalised East, whether by complying with perceived expectations of Western readers, by playing (along) with them or by discarding them altogether. Then A. Holliday proposes the concept of intercultural communication, especially in relation to the dichotomy of the West and the East in his book *Intercultural Communication and Ideology* (2010). Then the work of Fong *Paradise Redefined: Transnational Chinese Students and the Quest for Flexible Citizenship in the Developed World* (2011) is significant in highlighting the issues like the legality, freedom and fear of not fitting in legally in terms of migrant identity and other citizenship issues.

RESEARCH METHODOLOGY :

The research study follows both analytical and descriptive method, and is based on both primary and secondary sources. The research is conducted by carrying out a reading of the primary text Xiaolu Guo's *A Concise Chinese English Dictionary for Lovers*, a translingual bildungsroman that celebrates the creative possibilities of linguistic disorder, and explores how a new subjectivity can be forged in the space between languages. The methodology included a review of secondary texts, then library research, online journals and texts that enabled a thorough understanding of the novel.

ANALYSIS :

A Concise Chinese-English Dictionary for Lovers is Z's diary-cum-travelogue-cum dictionary and it charts a specific year in her life—2002—when she is 23 and spends a year in London in order to learn English so that she can return to China and get a good job. The novel's most distinctive feature is Z's narrative voice, which is an astonishing literary performance of Chinese "learner's English". At the outset, it is extremely unpredictable and fragmented, characterized by calques, malapropisms, mishearings, and misinterpretations. As the narrative progresses, Z's English becomes more complex and more stable, developing into a flexible and expressive interlanguage, inflected by Chinese grammar and peppered with East London slang, which remains uniquely her own.

The novel was written in the heroine's broken English to begin with and it takes on the form of a dictionary. With each chapter this broken English gradually improves. What animates Z's dictionary is the question of whether language influences and shapes thought or, to put it in another way, she is interested in understanding if our mother tongue can affect how we think and how we perceive the world. At the very beginning of *Dictionary*, Z expresses in her limited English her thoughts on the difference between English and Chinese:

> Chinese, we not having grammar. We saying things simple way. No verb-change usage, no tense differences, no gender changes. We boss of our language. But English language is boss of English user. (24)

Z, however, will soon learn that this is not correct, and that as she learns more English, she also learns to boss the language around. She learns that one specific language does not limit understanding of other cultures, even though it affects how you think. Initially upon her arrival, when Z loses her reference, she feels that she is losing herself. Twice in the novel she reaches a crisis point, and has to resort to Chinese characters. In the first crisis she expresses how it feels to lose yourself as you gain another language:

> I am sick of speaking English like this. I feel as if I am being tied up, as if I am living in a prison. I am scared that I have become a person who is always very aware of talking, speaking, and I have become a person without confidence, because I can't be me. I have become so small, so tiny, while the English culture surrounding me becomes enormous. (180)

The second crisis has to do with the conflict—as she sees it—between love and freedom. But apart from this, Z indeed feels that language imprisons her, not her mother tongue, but English. And that for her, language and culture are in cahoots, constraining her development and her sense of personal identity, the humble foreigner from Communist

China with her ridiculous and amusing Pidgin English. It makes her feel belittled, because she is constantly so self-consciously aware of the fact of speaking. This, however, is contrary to how the reader and her lover perceive her. Throughout the novel, as she gains mastery of the English language, she grows in confidence and stature, while her lover shrinks. Z knows this: "I talk and talk, more and more. I steal your words. I steal all your beautiful words. I speak your language"(293).

The idealized vision of language and translation represented by the Chinese-English dictionary is replicated in the breezy ESOL-speak of Z's language school brochure:

> Dear Student, Welcome to London! On finishing our course,
> you will find yourself speaking and thinking in your new language
> quite effortlessly. You will be able to communicate in a wide
> variety of situations, empowered by the ability to create your
> own sentences and use language naturally. (342)

In the context of Z's narrative, the brochure's assurance sounds near-parodic. Speaking and thinking, as this novel suggests, can never be "effortless"; the movement between languages, and the business of human communication, are complex and exhausting negotiations from which Z at times longs to be free. In a Soho peep show, her momentary fantasy of becoming a prostitute is simultaneously a fantasy of escape from the constraints of language:

> I want be able to expose my body, to relieve my body, to take
> my body away from dictionary and grammar and sentences,
> to let my body break all disciplines (138).

For a woman from the global South—for impoverished women from all over the world, including the women from Eastern Europe whose labour keeps the Soho sex industry running—the struggle with English is enmeshed with socioeconomic, cultural, and gendered structures of power. For Z, too, these are indivisible from the complex power dynamics of her relationship with her lover. In one moment of crisis in their relationship, Z reverts to Chinese, in a passage which is given in English 'Editor's translation' (the editor being Xiaolu Guo herself) as follows:

> *I am sick of speaking English like this. I am sick of writing*
> *English like this. I feel as if I am being tied up, as if I am*
> *living in a prison. I am scared that I have become a person*
> *who is always very aware of talking, speaking, and I have*
> *become a person without confidence, because I can't be*

me. I have become so small, so tiny, while the English
culture surrounding me becomes enormous. It swallows
me, and it rapes me. I am dominated by it. (179-180)

Desperately, Z continues, *"I wish I could just go back to my own language now"*. Yet the text does not countenance the possibility of return to a pristine monolingualism. For one thing, Z's "Chinese" is already not one but several, split between Mandarin and written Chinese, as well as between national standard and local dialect (180). Moreover, while the "homeliness" of the "mother tongue" is a staple of some translingual writing, in this novel it is an excoriating presence: Z is haunted by her "mother's harsh local dialect", a voice which tells her over and over, "'You are ugly peasant girl'" (18, 60). Thus on one level, English comes to represent a language of love and beauty, displacing the castigating sound of her mother tongue:

> When I badly communicating with others, my mother's words
> becomes loud in my eardrum. I am ugly peasant girl. I am ugly
> peasant girl.
> "My body is crying for you," you say.
> Most beautiful sentence I heard in my life. (60)

In this sense, the novel narrates a flight from origins, and casts language-learning alongside love as the site of a self-remaking which is both tortuous and liberating. In a way, it can be said that to acquire a new language is to acquire a new way of seeing the world, and oneself. In particular, Guo traces a nexus between language-learning, gender, sexuality, and self authorship; for example, in her repeated riffling on the double signification of "lips" as the site both of articulation and of female sexuality (38-9, 137, 245). Sitting in a cafe one day, Z reads a newspaper article about the death of a 90-year-old Chinese woman, the last speaker of a "woman's-only language: 'Nushu'. This four-hundred-year-old secret language being used by Chinese womans to express their innermost feeling." Z continues:

> I want create my own "Nushu". Maybe this notebook which I
> use for putting new English vocabularies is a "Nushu". Then I
> have my own *privacy*. You know my body, my everyday's
> life, but you not know my "Nushu"(121-2)

Z's imagined "Nushu", created in the space between the languages of the Chinese-English Dictionary, stands at the other end of the spectrum to the model of language which the Dictionary represents: a language which is intensely interior, feminine,

covert. In Z's "Nushu", the learner does not so much acquire but recreate the language, idiosyncratically and anew.

Her study visa and her love affair both expired, the novel ends with Z's return to China, although not to her village. Instead, she opts to move to Beijing—perhaps to become a writer, in spite of her mother's desperate, joyless protest that "'Writing on paper is a piece of nothing compared with a stable job in a government work unit!'" (351). The Beijing she finds, however, is "unrecognizable", a post-socialist megalopolis dominated by ceaseless construction and consumption:

> I am sitting in a Starbuck's cafe in a brand new shopping centre,
> a large twenty-two storey mall with a neon sign in English on
> the roof: *Oriental Globe*. Everything inside is shining, as if
> they stole all the lights and jewels from Tiffany's and Harrod's.
> In the West there is "Nike" and our Chinese factories make
> "Li Ning", after an Olympic champion. In the West there is
> "Puma" and we have "Poma". The style and design are exactly
> the same. (352)

Another important issue that features in this novel is that of migration and the multifaceted fears that a migrant identity constantly deals with. For the time when Z's language skills was very limited and because this is her first stay abroad, she fears many things and people in Britain. These fears are always related to the concept of power. For example, at the beginning of the novel the authorities worry her. When she reaches the customs at Heathrow airport, she writes: "I worry bending passport bring trouble to immigration officer, he might doubting passport is fake and refusing me into the UK..." (4). This fear seems to be related to her status as a foreigner or as a strange and different person, who is potentially a "phoney". Again she expresses her fear "I standing in most longly and slowly queue with all aliens waiting for visa checking. I feel little criminal but I doing nothing wrong so far. My English so bad. How to do?" (9)

This now can be understand as a power aspect related to language skills in the novel: Z is conscious of her poor English, especially during her first months in London, and seems to be scared of the consequences of this on her life in England and relations with the 'locals'.

Moreover, based on how she imagines the way the authorities are going to treat her, one can hear stories of illegal Chinese migrants that she may have heard about from a Western perspective. But Z is allowed to enter the country. Here is how she constructs her relief when this happens:

> Immigration officer holding my passport behind his encounter,
> my heart hanging on high sky. Finally he stamping on my visa.
> My heart touching down like air plane. Ah. Wo. Ho. Ha.
> Picking up my luggage, now I am a legal foreigner. (10)

This symbolic passage means a new identity for her: from a potential 'little criminal' to a 'legal foreigner'. Legality, freedom and the fear of not 'fitting in' legally are concerns that many migrant identities experience when they study abroad. When Z and her boyfriend discuss the possibility of travelling to other European countries together, she needs to remind him that she is not "free" or as free as the man is. She says:

> ... everything good so far, but from one thing—you don't
> understand my visa limited situation. I am native Chinese from
> mainland of China. I am not of free world. And I only have
> student visa for a year here. I not able just leave London English
> Language school and go live somewhere only have trees and
> sea, although is beautiful. And I can't travel to Spain and France
> just to fun—I need show these embassy officer my bank account
> to apply my Europe visa. And my bank statements is never
> qualify for them. You a free man of free world. I am not free
> like you. (112)

Apart from all these fears, the novel's vision of globalization, like its vision of love and of creativity, rests on its translation. As Z continues, after her return to her home place, she says:

> I feel out of place in China. Wherever I go, in tea houses, in
> hotpot restaurants, in People's parks, in Dunkin Donuts, or
> even on top of the Great Wall, everybody talks about buying
> cars and houses, investing in new products, grabbing the
> opportunity of the 2008 Olympics to make money, or to steal
> money from the foreigner's pockets. I can't join in their
> conversations. My world seems too unpractical and non
> productive. "But you can speak English, that alone should earn
> you lots of money! Nowadays, anything to do with the West
> can make money." My friends and relatives keep telling me
> this. (352-3)

Thus it can be said that shifting perspective from the personal to the global, Guo concludes with a vision of deterritorialised language in a world characterized by constant

linguistic flux and transfer. In the last scene of the novel, Z receives her lover's final letter. Written in English, but also invoking Britain's ancient multilingualism in its Welsh point of origin at Carningli, "Mountain of the Angel", it is precisely the handwritten letter's low-tech materiality which allows it to embody the transnational and transcendent power of language. The words, "soaked in great peace and happiness", are in the end "the best gift you ever gave me."

> I kiss the letter. I bury my face in the paper, a sheet torn from some exercise book. I try to smell that faraway valley. I picture you standing on your fields, the mountain behind you, and the sound of the sea coming and going. (354)

CONCLUSION :

Xiaolu Guo's *A Concise Chinese English Dictionary for Lovers* can be considered a translingual bildungsroman that reflects upon the globalised world where English is used as lingua franca. The main character's transformation from a shy, intimidated peasant girl into a strong, independent woman appeals to female readers especially. The conflict of two very different cultures which clash in the identities of the two lovers questions our stereotyped views of Chinese girls and English gentlemen. Except for romance, Guo offers a detailed study of the psychology of a successful language learner, the complexity of motives and processes taking place in acquiring the second language. ✿✿

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A STUDY ON THE PROBLEM OF POOR ATTENDANCE AMONG THE STUDENTS OF CLASS-IX OF JALUKBARI GIRLS' HIGH SCHOOL IN SOCIAL SCIENCE CLASS

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Regular attendance in class at school level is most important for earning knowledge. The present study has been conducted in Jalukbari Girls' High School among the students of Class IX Social Science Class. The subject is selected for its importance in socio-cultural aspects of man's social life. The major objective of the study is to find out the reasons for irregular attendance of students in Class IX Social Science Class and in search of remedial measures for the same.

The attendance rate is important because students are more likely to succeed in academics when consistently. It's difficult for the teacher and the class to build their skills and progress if a large number of students are frequently absent. Regular attendance at school is vital to help children achieve and get the best possible start in life. Good attendance at school shows potential employers that a young person is reliable. Young people are frequently absent from school are more likely to become involved in or be a victim of crime and anti-social behavior. All children benefited from attending school regularly. As well as educating children, schools provide opportunities for making friends and learning how to get on with people. Children who do not attend school miss out all these opportunities. The purpose of the study is to increase attendance among the students of class IX of Jalukbari Girls' High School. This study focused especially on poor attendance of class IX students of Jalukbari Girls' High School. The researcher is interested in this particular topic because the researcher has done her practice teaching in this school and she has seen that the majority of the students of class IX have not come to school regularly.

1. INTRODUCTION :

Social science focuses on the study of society and the relationship among individual within society. Social science covers a wide spectrum of subjects, including Economics, Political science, sociology, history, archeology, and low. Social science

helped people understand the consequences application of the new technology of the age. By social science we can learn about our own identity, history, culture, and we relate to other humans on this planet is essential to living as one. The social science can provide insight into all types of social situations such as raising children, family relation, cultural differences, and so on.

The attendance rate is important because student**s** are more likely to succeed in academics when consistently. It's difficult for the teacher and the class to build their skills and progress if a large number of students are frequently absent. Regular attendance at school is vital to help children achieve and get the best possible start in life. Good attendance at school shows potential employers that a young person is reliable. Young people are frequently absent from school are more likely to become involved in or be a victim of crime and anti-social behavior.

All children benefited from attending school regularly. As well as educating children, schools provide opportunities for making friends and learning how to get on with people. Children who do not attend school miss out all these opportunities. Children who give school attendance a priority, they will get better grades, develop healthy life habits, avoid dangerous behavior and have a better chance of graduating from high school.

2. OBJECTIVES OF THE STUDY :

The following are the objectives of the topic "problem of poor attendance among the students of class ix in the Social Science class of Jalukbari Girls' High School":

i. To find out the reasons behind the poor attendance of the students of class ix in the subject Social Science.
ii. To find out the reasons which make the students interested towards Social Science class and make them regular in the classroom.
iii. To find out the instant solutions of the problem of poor attendance of the students in Social science class.

3. HYPOTHESIS :

The hypotheses of the present study are -

H_1- It is assumed that the reason behind the poor attendance of class ix students in the classroom is they may not understand the subject matter properly.

H_2 It is assumed that the reason behind the lack of interest in Social Science class may be the traditional methods of teaching.

H_3- It is assumed that some instant solutions may be given to the students to increase their poor attendance through using various innovative teaching aids.

4. METHODS OF DATA COLLECTION :
Methods use by the Researches :

The method which is used by the Researcher in this Action Research study is Case Study Method. The Researcher used case study method in this research study in collecting the teachers view about the poor attendance of the students in the Social Science class.

5. DESCRIPTION OF THE POPULATION AND SAMPLE :
5.1 POPULATION OF THE PRESENT STUDY :

Here the population of the study is the total number of students of the class ix. There are 25 students in the class. Therefore, population of the study is 25.

5.2 SAMPLE OF THE PRESENT STUDY :

The Researcher has chosen 15 students among the whole students of the class ix of Jalukbari Girls High School as her sample i.e. from the whole population.

6. TOOLS OF DATA COLLECTION :

In this Research study, the following tools of data collection have been used to gather the necessary information from the sample being studied:-

- Observation
- Questionnaire

In this present study the investigator has taken the permission from the concerned authority to collect the necessary data from the students through observation and questionnaire. After selecting the sample for the purpose of the research study in the particular school i.e. Jalukbari Girls' High School, the investigator had made the appropriate use of the tools of data collection. While gathering the data, the investigator has made the best effort to gain the most reliable, valid and accurate data

7. ANALYSIS AND INTERPRETATION OF DATA WITH APPROPRIATE METHOD :
7.1 ANALYSIS OF THE DATA BEFORE GIVING THE REMEDIAL MEASURE :

TABLE-1

Q. No.	Questions	Number of the Students		Percentage of the Students	
		YES	NO	YES	NO
1	Do you like the subject Social Science?	0	15	0%	100%
2	Do you like to attend Social Science classes?	0	15	0%	100%
3	Do you understand Social Science easily and feel interest towards the subject?	0		0%	100%
4	Do you like the way of teaching Social Science as your teacher teaches?	0	15	0%	100%
5	Does your teacher use teaching aids while teaching Social Science?	0	15	0%	100%
6	Does the use of teaching aids make you interested towards the subject matter of Social Science?	0	15	0%	100%
7	Do you have proper idea about Regional Geography and World Geography?	0	15	0%	100%
8	Do you understand the subject matter properly which your Social Science teacher teaches in the class?	0	15	0%	100%
9	Are the teachers of your school very strict?	4	11	27%	73%
10	Are you doing your home work regularly?	13	2	87%	13%

GRAPHICAL REPRESENTATION OF THE STUDENTS RESPONSE BEFORE GIVING REMEDIAL MEASURES :
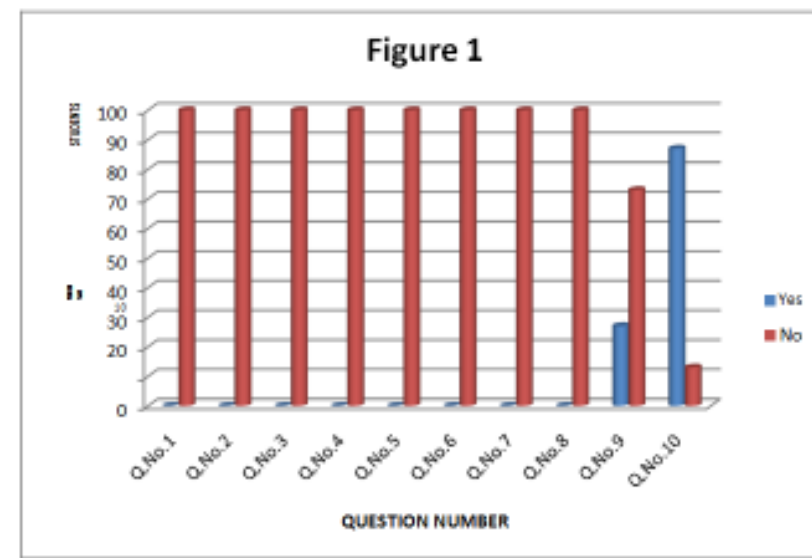
Figure 1

ANALYSIS OF TABLE NO 1 AND FIGURE-1:

TABLE-1 Shows that the student's response to the questions before giving remedial teaching. The sample of 15 (100%) students do not like Social Science subject. That is why they do not like to come to the class regularly.

FIGURE-1 is the graphical representation of the student's response to the questions before giving remedial measures. In the diagram SINGLE BAR is lying upon the Q.NO.1 because the answer of the students is totally NEGATIVE (NO), so no POSSITIVE (YES) ANSWER is there. Therefore, where the total number of sample have given their answer in Negative (NO) the RED color BAR is lying there where the total sample have given their answer in POSITIVE (YES) the BLUE color BAR is there.

7.2 ANALYSIS OF DATA AFTER GIVING REMEDIAL MEASURES :
TABLE-2

Q. No.	Questions	Number of the Students		Percentage of the Students	
		YES	NO	YES	NO
1	Do you like the subject Social Science?	12	3	80%	20%
2	Do you like to attend Social Science classes?	0	15	0%	100%
3	Do you understand Social Science easily and feel interest towards the subject?	11	4	73%	27%
4	Do you like the way of teaching Social Science as your teacher teaches?	15	0	100%	0%
5	Does your teacher use teaching aids while teaching Social Science?	15	0	100%	0%
6	Does the use of teaching aids make you interested towards the subject matter of Social Science?	15	0	100%	0%
7	Do you have proper idea about Regional Geography and World Geography?	13	2	87%	13%
8	Do you understand the subject matter properly which your Social Science teacher teaches in the class?	15	0	100%	0%
9	Are the teachers of your school very strict?	0	15	0%	100%
10	Are you doing your home work regularly?	13	2	87%	13%

GRAPHICAL REPRESENTATION OF THE STUDENTS' RESPONSE AFTER GIVING REMEDIAL MEASURES:

ANALYSIS OF TABLE NO- 2 AND FIGURE-2 :

TABLE-2 shows that after giving remedial measures the students' response to the QUESTION NO. 1 to 10 is quite positive and they have started to like the subject Social Science and come to the class regularly.
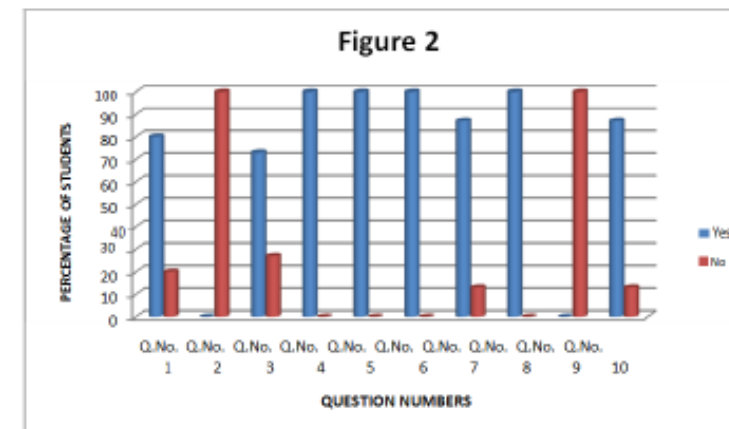
FIGURE-2 is the graphical representation of the student's response to the questions after giving remedial measures.

7.3 ANALYSIS OF DATA ACCORDING TO THE HYPOTHESIS OF THE STUDY :
1. Analysis of data according to the FIRST HYPOTHESIS:
According to the first OBJECTIVE of the study the researcher formulated the first HYPOTHESIS-
H_1- **It is assumed that the reason behind the poor attendance of class ix students in Social Science class is that they may not understand the subject matter properly**.

The question under first hypothesis is

Q NO 1. DO YOU UNDERSTAND THE SUBJECT MATTER PROPERLY WHICH YOUR SOCIAL SCIENCE TEACHER TEACHES IN THE CLASS?

TABLE-3

STUDENTS' RESPONSE	NUMBER OF STUDENTS	PERCENTAGE OF THE STUDENTS
YES	3	20%
NO	12	80%

Above TABLE NO 3 shows that among 15 students 12 students do not understand Social Science properly in the class and only 3 students understand.

GRAPHICAL REPRESENTATION OF THE STUDENTS' RESPONSE TO THE QUESTION NO 1
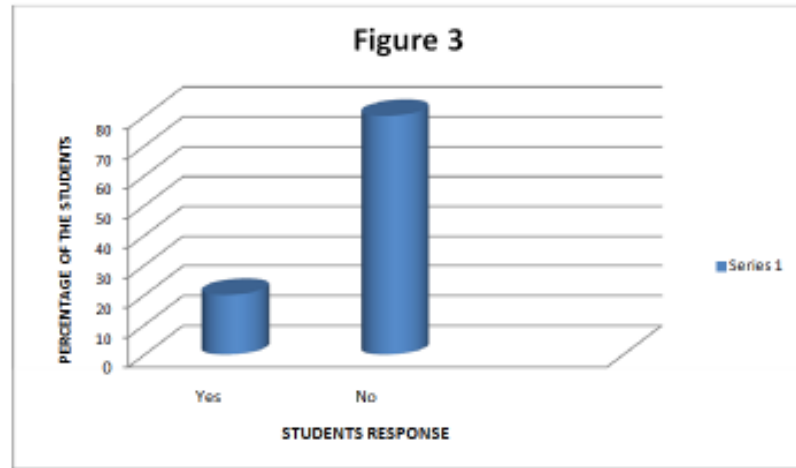
Figure 3

FIGURE-3 represents the students understanding level of Social Science subject. Response to the Question No 1, 20% students have given their answer in affirmative (yes) and 80% students have given their answer in negative (NO).

Therefore, the first Hypothesis can be accepted because the POOR ATTENDANCE of the students of class ix in Social science due to their less understanding capacity of the subject matter.

2. Analysis of data according to the SECOND HYPOTHESIS
According to second objective of the study researcher formulate the second HYPOTHESIS

H_2 It is assumed that the reason behind the lack of interest in Social Science class may be the traditional methods of teaching.

The questions under the third hypothesis are:
2. Do you get bore in Social Science class?
3. Do you like the way of teaching social science as your teacher teaches?

TABLE- 4

Q. No.	Questions	Number of the Students		Percentage of the Students	
		YES	NO	YES	NO
2	Do you get bore in Social Science class?	15	0	100%	0%
3	Do you like the way of teaching Social Science as your teacher teaches?	2	3	13%	87%

TABLE-4 is showing the students' response to the questions relating to the teaching process, which is the reason of their poor attendance in the Social Science class. Maximum number of students get bore in Social Science class and do not like the way of teaching.

GRAPHICAL REPRESENTATION OF THE STUDENTS' RESPONSE TO THE QUESTION RELATED TO THIRD HYPOTHESIS :
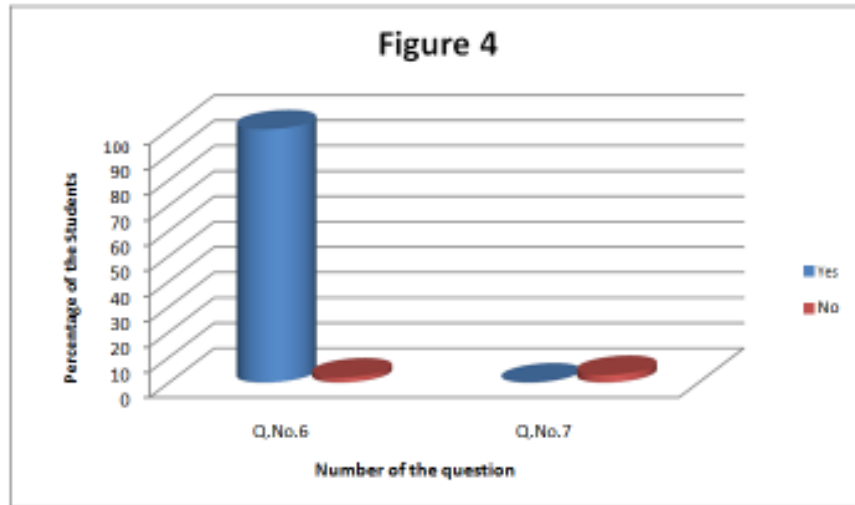
Figure 4

FIGURE-4 is showing the percentage of students' response to the questions related to reason of their poor attendance in the classroom.

Therefore, second HYPOTHESIS can be accepted because maximum number of students said that they do not like the way of teaching Social Science so they get bore in the class and they do not come to the class regularly.

3. Analysis of data according to the THIRD HYPOTHESIS:

According to third objective of the study researcher formulated the Third Hypothesis-

H_3- It is assumed that some instant solutions may be given to the students to increase their poor attendance through using various innovative teaching aids.

The Questions under the Third Hypothesis are-

4. Does your teacher use teaching aids while teaching Social Science?

5. Does the use of teaching aids make you interested towards the subject matter of Social Science?

TABLE-5

Q. No.	Questions	Number of the Students		Percentage of the Students	
		YES	NO	YES	NO
4	Does your teacher use teaching aids while teaching social science?	0	15	0%	100%
5	Does the use of teaching aids make you interested towards the subject matter of social science?	0	15	0%	100%

TABLE-5 is showing that the students' poor attendance and their response to the questions related to H_3 where it is found that the maximum number of students opine that the teacher does not use teaching aids but after remedial teaching with the specific teaching aids it is found that students are interested to learn social science and become regular in social science class.

GRAPHICAL REPRESENTATION OF THE STUDENTS' RESPONSE TO THE QUESTIONS RELATED TO THIRD HYPOTHESIS :

Figure 5

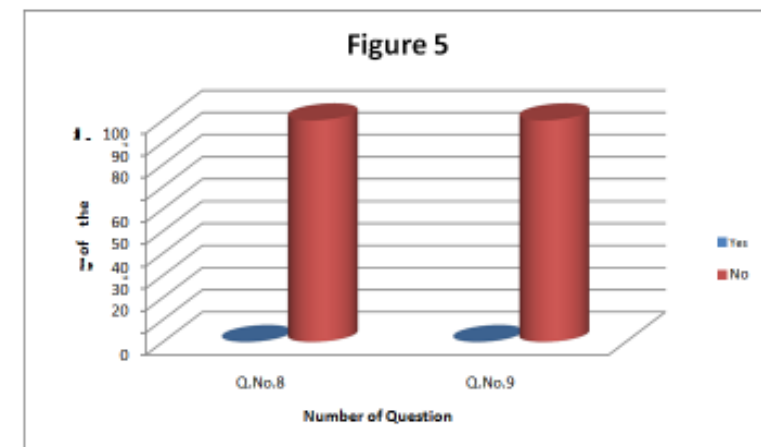FIGURE-5 represents the percentage of the students' response to the questions regarding the reason of their poor attendance in the social science class.

Therefore, the hypothesis can be accepted because maximum number of students has given their view that use of specific and innovative teaching aids makes them interested to the subject matter of social science and make them regular in the class.

8. MAJOR FINDINGS OF THE STUDY :

The major findings of the study are as follows :

a. Most of the students considered that Social science subject is less interesting.

b. There is a significant increase in the students' attendance in social science class.

c. Use of specific teaching aids plays a vital role in teaching Social science. Teaching aids motivated students the most and clear their concept about the subject matter.

d. Use of teaching aids makes the students interested towards the social science subject and they started to come to the class regularly.

e. Flexible teaching strategies, use of proper teaching aids, friendly approach from the teacher in the classroom make the students regular in the class.

9. SUGGESTIONS AND RECOMMENDATIONS :

❑ During the study it is seen that most of the students find the social science subject boring. So the teacher should make the classroom environment interesting in such a way that students will eagerly come to the school regularly.

❑ To make the students regular in the class the teacher should adopt various kind of teaching methods i.e. discussion method, question answer method, demonstration method, illustration method etc. which are little bit different from traditional method. Teacher should involve the students in whole process of teaching so that they can come to the class regularly.

❑ The use of specific teaching aids is a very important element of teaching social science. The use of teaching aids arouses interest among the students towards social science. The use of innovative teaching aids plays a vital role to make students regular in the class.

❑ The teacher should give them home projects like making of models, charts regarding social science. In this way the teacher can make the students active and also they become regular in the class.

❑ The teacher should maintain friendly relation with the students that they can interact with teacher without fear and hesitation.

10. CONCLUSION :

The researcher has chosen the problem of "POOR ATTENDANCE AMONG THE STUDENTS OF CLASS IX OF JALUKBARI GIRLS' HIGH SCHOOL". The researcher has chosen this topic for research because during her practice teaching in that school, she has observed that most of the students do not come to the social science class regularly. To make students regular in the class the researcher elaborates the significance of the topic of the present study. After that the researcher has chosen the proper method for collecting data regarding the topic for arriving at the solution properly. The researcher has chosen 15 students as sample of the study and used questionnaire as a tool for data collection. The researcher observes that this action research project helped the students to whom she has given remedial teaching. ❖❖

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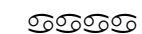
বাউলগান ও গোয়ালপাড়ীয়া লোকগীতির দেহতত্ত্ব বা দেহবিচার ও মানবতাবাদ ঃ একটি সম্যক পর্যালোচনা

ড° গৌরী ভট্টাচার্য

সহকারী অধ্যাপিকা, দেবীচরণ বরুয়া ছাত্রী মহাবিদ্যালয়, যোরহাট

ভূমিকা ঃ

লোকগীতি, লোক-সাহিত্যের একটি বিশেষ অঙ্গ। লোক-সাহিত্যে কৃষ্টি, সংস্কৃতি ও ঐতিহ্যের বিশেষ ভূমিকা আছে। যদিও এর সৃষ্টি অশিক্ষিত জনগোষ্ঠীর মাধ্যমে প্রজন্মের পর প্রজন্মে প্রসার ঘটেছে মৌখিকভাবে। তবুও মূল সাহিত্যকে এই লোকসাহিত্য ব্যাপ্তি প্রদান করেছে, করেছে সমৃদ্ধ। পৃথক পৃথক ব্যক্তি বিশেষের সৃষ্টিতে প্রকাশিত হয়েছে জনগোষ্ঠীর ঐতিহ্য যার মাধ্যমে প্রকাশ ঘটেছে ভালবাসা, আবেগ-অনুভূতি ও চিন্তাচেতনা। সমাজের সর্বজনের ভাব-চিন্তা এবং কল্পনার মিলন তীর্থ, সমগ্র সমাজের আনন্দ বিনোদনের কলাক্ষেত্র। যুগ যুগ ধরে জন সাধারণের মুখে মুখে লোকগীতি চিরন্তন ও চিরজীবি হয়ে আছে। ভারতবর্ষের বিভিন্ন অঞ্চলের লোক-সাহিত্য সম্পর্কে এই কথা গুলো প্রযোজ্য। বাংলা ও অসমীয়া লোকগীতির ক্ষেত্রেও এই একই কথা সমান ভাবে যুক্তিযুক্ত।

বিশ্বায়নের প্রভাব ঃ

বিশ্বায়নের মাত্রা সুদূর প্রসারী। এখন আর একজায়-গায় তা সীমাবদ্ধ নয়। এর সূত্রধরে বলা যায় যে তা এক পারস্পরিক ক্রিয়া এবং আন্তঃসংযোগ সৃষ্টিকারী; বিভিন্ন জাতির প্রতিষ্ঠান এবং বিভিন্ন জনগণের মধ্যে সমন্বয় সূচনা করে। বিশ্বায়নের প্রভাব সর্বক্ষেত্রেই বিদ্যমান। আমাদের গৌরবময় পরম্পরা, অতীতের কাহিনী গুলোকে বিভিন্ন ঘাত প্রতিঘাত থেকে বাঁচিয়ে রাখা তাই ই লোক-সাহিত্যের বৈশিষ্ট্য। ঐতিহ্য জাতির শিকড়। শিকড় ছেঁড়ার ছিন্নমূলে মানুষ দিনে দিনে পর্যবসিত হচ্ছে। বিশ্বায়নের আহ্বান শিকড় ছেঁড়ার আহ্বান। তবে আমাদের ঐতিহ্য, সংস্কৃতি, লোক-সাহিত্য এবং লোকগীতিতেই প্রতিফলিত হয়েছে। বিশ্বায়নের প্রভাবে এর রূপান্তর হয়েছে নূতন আঙ্গিকে, নূতন মাত্রায়। বর্তমানেও বাউল গান ও লোকগীতির প্রানস্পন্দণ বিশ্বায়নের প্রেক্ষিতে অক্ষুন্ন রয়েছে।

বাউল গান ও লোকগীতির লক্ষণ ও বৈশিষ্ট্য ঃ

১)   'বাউল' সম্প্রদায় এক বিশেষ সাধন পদ্ধতি সম্বলিত।

২)   তাঁরা 'মনের মানুষ' তথা ঈশ্বরের সন্ধানে রত।

৩)   'লোকগীতি' মাটির গন্ধলিপ্ত মাধুর্যঘন আন্তরিক আবেদন।

৪)   বাউলগান ও লোকগীতি জনসাধারণের মুখে মুখে বহুল প্রচারিত ও জনপ্রিয়।

৫)   বাউল গানে যে ভক্তির আকুলতা ঠিক তেমনি গোয়ালপাড়া অঞ্চলের 'দেহবিচার' অর্থাৎ 'দেহতত্ত্ব' গানেও প্রতিফলিত।

৬)   সংসার জীবনের অনিত্যতা, জীবনের অনিশ্চয়তা মনের বৈরাগ্য এসব কিছুই মনের 'ভক্তি ভাবের আবেগ'।

৭)   ভক্তি ভাবের আবেগ সমন্বিত পদ গুলো লোকগীতিতে ও বাউলগানে বিদ্যমান। দেহতত্ত্ব বা দেহবিচার গান গুলো মানব মনরেই এক অন্তরঙ্গ প্রকাশ।

৮)   রহস্যময় ও প্রতীকীর আড়ালে বাউল গান রচিত হয়েছে।

৯)   লোকগীতসমূহ কখনও রহস্যময়তাকে ধরে রাখেনা। খোলা খুলি ভাবে তা আত্মপ্রকাশ করে।

১০)   ভাষা বৈশিষ্ট্যেই লোক-সাহিত্যের এই দুই ধারাই সহজ সরল নিরম্ভর ভাষাই পছন্দ করে।

১১)   বাউল গান ও দেহবিচার গানেও মানবিকতার রূপটি স্পষ্ট রূপে প্রতীয়মান।

বাউল গান ও লোকগীতিতে প্রতিফলিত মানবতাবাদ ঃ

'বাউল' এক সাধনা; মানুষকে কেন্দ্র করেই তাঁদের আরাধনা বা সাধনা। তাঁদের মতে আগে মানুষকে খোঁজা তারপর মানুষের মধ্যেই আসল মনের মানুষের সন্ধান করা।

এই জাগতিক সংসারে বাহ্যিক আড়ম্বরতাই প্রবল। জাত-পাত, বর্ণ-ধর্ম শ্রেণী সম্প্রদায়ের নানা বিভেদ। সমাজ কী অদ্ভুত; এর দেহে কত ব্যাধি, এ কত অসুস্থতৃ এই সমাজে মানুষের চেয়ে মানুষের তৈরী নিয়ম কানুনের বেশী গুরুত্ব; জাত ধর্মের বিচার সমাজে খুবই প্রবল - তাই মনের ক্ষোভে বাউল কবি গেয়ে উঠেন —

> "জাত না গেলে পাই নে হরি
>
> কী ছার জাতের গৌরব করি;
>
> ছুস নে বলিয়ে
>
> লালন কয় - জাত হাতে পেলে
>
> পুড়াতাম আগুন দিয়ে"

বাউল শ্রেষ্ঠ লালন নিজ অভিজ্ঞতা দিয়ে বুঝেছে 'ধর্ম জাতি সমাজ' এসবের চেয়ে অনেক বড় মনুষ্যত্ব। তিনি বলেন, "আমি লালন কোনও জাতই মানি না"। জাতের গৌরব মিথ্যা। আসল জাত মানব জাত এর উর্দ্ধে কিছু নেই, হতেও পারেনা। যখন মানুষের জন্ম হয় বা মৃত্যু হয় তখন তার কোনো জাতই থাকেনা। মৃতদেহ মানে 'শব' তাই অনেক বলে 'শব' মানে শিব। মানুষের মধ্যেই ঈশ্বর বিরাজমান। মানবাত্মাই বিবেচিত হয়েছে এক রহস্যময় অজানা এক সত্তা রূপে।

বিশ্বায়নের প্রেক্ষাপটে ধর্মীয় গোঁড়ামি যে একেবারে নির্মূল হয়েছে একথা বলা যায়না। সমাজে তা এখনও বিরাজমান। বাইরের জগতের কৃত্রিমতার আলোর ঝলকানিতে মানুষ নিমগ্ন। বাউল কণ্ঠে শুনা যায়, 'দেখনা মন, ঝকমারি এই দুনিয়াদারী'। বাউল গানের প্রধান লক্ষ্যই হ'ল সাম্যবাদী চিন্তা চেতনা সামাজিক হৃদয়ে সাড়া জাগানো; উদার বিশ্বমানবতাবাদ এর অন্যতম বৈশিষ্ট্য।

বাউল গানে 'মানবতাবাদ' এর কথা বলতে গিয়ে একথাটি বলা বাহুল্য যে পশ্চিমে অদ্ভুত 'মানবতাবাদ' এর মানুষ আর বাউল ফকিরের মানুষ এক নয়। ইউরোপ অর্থাৎ পশ্চিমের মানুষ হ'ল একজন ব্যক্তি, মালিক বা নাগরিক। আর বাউল ফকিরের মানুষ হ'ল - নূতন মানুষ, সহজ মানুষ, মনের মানুষ, অধর মানুষ - এই দুয়ের মধ্যে লক্ষ যোজন ফাঁক। বাউল ফকিরেরা কেন মানুষকে ভালবাসে, তা পশ্চিমী মানবতাবাদ দিয়ে বোঝা যাবে না। তথাকথিত আমরা যে মানবতাবাদ দেখি এর থেকে বাউল ফকিরও লোক গায়েনদের মানবতাবোধ সব কিছুর

উর্দ্ধে প্রচলিত বেদ শরিয়ত প্রথা পদ্ধতি আনুষ্ঠানিকতা সর্বস্ব মানব চরিত্র এখানে পাওয়া যায়না। ব্যক্তি মালিকানার সমাজ ও সংস্কৃতি, সম্প্রদায় জাত বর্ণ লিঙ্গ বৈষম্যমূলক সমাজ ও সংস্কৃতি যেই মানুষের নিত্যাবস্থান অসম্ভব, সেই মানুষের ডাকে তারা জাত-পাত বর্ণ লিঙ্গ সম্প্রদায়ের বাধা ভেঙে সমাজের বৈপ্লবিক রূপান্তর ঘটাতে চায়। রূপান্তরের আশা, জীবনব্যাপি সাধনা উদ্ভুত গান তাঁদের কণ্ঠে বেজে উঠে। রবীন্দ্রনাথের উপরও বাউলের মানবতার প্রভাব পড়েছিল - তিনি বলেছেন —

"লালন ফকির নামে একজন বাউল সাধক হিন্দু, মুসলমান, বৌদ্ধ, জৈন ধর্মের সমন্বয় করে কী যেন একটা বলতে চেয়েছে - আমাদের সবারই সেদিকে মনোযোগ দেওয়া উচিত"।

প্রতিমা পাণের লোকগানেও তথাকথিত সামাজিক মানবের কথাই ফুটে উঠেছে। রাজপরিবার ভুক্ত হ'লেও তিনি মাটির মানুষের সংস্পর্শে থাকাই বেশি পছন্দ করতেন। তার, 'মাহুত বন্ধু', 'হস্তীরকন্যা'র গান গুলাতে মাটির মানুষের কথাই তিনি বলেছেন। সাধারণ থেকে অতি সাধারণ মানুষের কথাই বারে বারে ব্যক্ত করেছেন তাঁর গানের মাধ্যমে। তাই তাঁর গানে - 'মালী', 'তেলী', 'গড়ীয়াল', 'লাখন', 'দেয়াল', 'মাঝি', 'ঘাটোয়াল' ইত্যাদি মানুষের ছবি পাই। সমগ্র মানবজাতির কথাই ব্যক্ত করেছে। তাঁর গানে বর্ণ বৈষম্য, সাম্প্রদায়িকতার চিহ্নও পাওয়া যায়না। তাদের কাছে মানুষই আসল। যে মানুষ সমাজের একটি বৃহৎ অংশ জুড়ে আছে অথচ তারা সমাজের মাথা উঁচু করা ব্যক্তি নয়। তার গানে বিভিন্ন পরিবেশ বিভিন্ন ধরণে প্রতিফলিত হওয়া বিচিত্র জন-জীবনের প্রতিচ্ছবি পাওয়া যায়। বর্ণ বৈষম্যও সম্প্রদায়ের গণ্ডী ছাড়িয়ে তাঁর গান হয়ে উঠেছে সর্বজনীন।

বাউল গান ও লোকগীতিতে প্রতিফলিত দেহবিচার দেহতত্ত্ব ঃ

বাউলরা সাধারণতঃ সংসার বিমুখ। এরা মনের আধ্যাত্মিকতার চরম রূপে সাধন করেন। একতারা হাতে নিয়ে ঘুড়ে বেড়ান এবং নিরন্তর জীবন যাপন করেন। বাউল মতবাদের মধ্যে বৈষ্ণব ধর্ম ও সূফীবাদর প্রভাব দেখা যায়। তাঁরা সবচেয়ে গুরুত্ব দেন আত্মাকে। তাঁদের মতে আত্মাকে জানলেই পরমাত্মা বা সৃষ্টি কর্তা কে জানা যায়। আধ্যাত্মিক চেতনায় উদ্বুদ্ধ বাউলরা অনেক দেহতত্ত্ববাদী গান রহস্যের আড়ালে ব্যক্ত করেছেন, যেমন – "ধন্য ধন্য বলি তারে, বেঁধেছে এমন ঘর শূন্যেরউপর।"

এই গানে দেহকে অবলম্বন করে দেহাতীতের কথা বলা হয়েছে। এই দেহরূপ ঘরকে যে সৃষ্টি করেছেন তিনি অত্যন্ত ধন্যবাদের পাত্র। দেহরূপী ঘর মূলতঃ 'শূন্য' অর্থাৎ 'ভূ' উপর প্রতিষ্ঠিত করে এই ঘরের বাঁধুনির কলা-কৌশল খুবই নিখুঁত। সেই নিখুঁত করিগরের কলা-কৌশল খুবই গুরুত্বপূর্ণ। সর্বোপরি দেহের অভ্যন্তরীণ সাধনা মূলাধারের উপর অধিষ্ঠান করে, তার উপরে আত্মা অধিষ্ঠিত। আত্মার স্বরূপ বর্ণনা করে সঙ্গে দেহের আট কোঠরী নয় দরজার যে অন্তর্নিহিত তত্ত্বটি কত সুন্দর করে সাবলীল ভাষায় ব্যক্ত করেছেন। 'দেহ' নির্মাণের কারিগর কে সশ্রদ্ধ প্রণিপাত জানিয়েছেন —

"মন আমার দেহ ঘড়ি সন্ধান করি,
কোন্ মিস্ত্রি বানাইয়াছে।"

বলা বাহুল্য যে দেহ নির্মাণ এবং এর অভ্যন্তরে যে প্রাণ অর্থাৎ আত্মার সৃষ্টি কর্তারই ভজনা করেছে এই গানে। এই ভাব ধারায় লালন ফকির প্রায় দুহাজার গান রচনা করেছেন। সহজ সরল শব্দময় গানে মানব জীবনের রহস্য উন্মোচন করেছেন। বাউলের ভাষায় - 'মানুষ ভজলে সোনার মানুষ হবি' অর্থাৎ মানুষের মধ্যেই ভগবান নিহিত; মানুষের সেবার দ্বারাই ঈশ্বরের ভজনা হয়। এখানে স্বামী বিবেকান্দের আদর্শের ই প্রতিধ্বনিশোনা যায় - 'জীব

প্রেম করে যেই জন, সেইজন সেবিছে ঈশ্বর।' বাউল গানে পাই —

"এই মানুষে সেই মানুষ আছে, আমি বাইরে খুঁজি ঘরেরই ধন।"

বাউলের দেহাত্মবাদ ও মানবতাবাদ একে অপরের পরিপূরক। বাউলরা হৃদয় দিয়ে উপলব্ধি করেন যে, এই পৃথিবী মাত্র ক'দিনের ? অথচ সেই এখানকার জন্য এত মারা মারি, দলাদলি, তাই অন্তর থেকে নিঃসৃত হয় —

"আমি একদিনও না দেখিলাম তারে;
আমির বাড়ির কাছে আরাশি নগর।"

ঠিক এই ভাবধারা দেখা যায় গোয়ালপাড়া অঞ্চলের 'দেহবিচার' জাতীয় লোকগীত গুলোতে। মানব জীবনের অনিত্যতা, অসারতা, ক্ষণ ভঙ্গুরতা সবই লোকগীত গুলোতে ফুটে উঠেছেপ্রতিমা পাণের কণ্ঠে,

"মানব দেহ মাটির ভাণ্ড,
ভাঙিলে হবে খণ্ড খণ্ড ... "

অনিত্য সংসার যাত্রার পথে মানবের শেষ আশ্রয় স্থল 'ঈশ্বর' অর্থাৎ পরমাত্মা। পরমাত্মার সঙ্গে মিলনের একমাত্র পথ 'ভক্তি'। এই পথে অগ্রসর হ'লেই মোক্ষ লাভ হয়, এই 'মোক্ষ' একেবারে চরম প্রাপ্তি। পরম ব্রহ্মের সঙ্গে মিলিত হ'লেই মোক্ষ লাভ সম্ভব। সংসারের বিষয় বাসনা, দৈহিক লালসা, লোভ-মোহ, মায়া-মমতা সব ত্যাগ করতে পারলেই মনে বৈরাগ্য ভাব উদয় হবে; তবে ভক্তির দ্বারাই এ সম্ভব। দেহবিচার গান গুলোতে মানবদেহ, মানবজীবন, মানবের পার্থিব ধন-সম্পত্তি, ঐশ্বর্য-বিভূতি, পরিবার-পরিজন, আত্মীয়-কুটুম্ব, বন্ধু-বান্ধব, স্ত্রী-পুত্র এসবের উপস্থিতি ক্ষণিক, মানুষের জীবন, জীবনের রহস্য, জীবনের অর্থ, জন্ম-মৃত্যুর রহস্যের কথাও প্রতিভাত হয়েছে গান গুলোতে, যেমন —

"কোন কাৰ জগতৰ
কোন কাৰ মৰমৰ
চকুৰ চিনাকি মাথে দুদিনৰ
সসীমৰ ৰূপ তৃষ্ণা - অসীমত বুৰ যাব
খহি গ'লে জৰী মৰমৰ।" (৮)

অথবা —

"ভাই বলং ভতিজা বলুং
অৰে সম্পত্তিৰো ভাগী।" (৯)

এই পৃথিবীর সবাই জাগতিক সম্পর্কের উপর নির্ভরশীল; ভাই-বন্ধু সবাই স্বার্থের সাথে জড়িত। জীবনের অনিশ্চয়তা সম্বন্ধে জেনেও মানুষ উদাসীন হয়ে স্বার্থ-পরতায় মজে থাকে। পার্থিব ধন দৌলত সব ছেড়ে চলে যেতেই হবে। শেষ যাত্রায় তো একাকী যেতে হয় —

"টাকা পয়সা ভিটাৰে বাড়ী, জীবন গেলে সব পরি
সঙ্গের সাথী কেউ তোর হবেনা।" (১০)

মানুষের চরম পরিণতির কথা যেমন গানে ব্যক্ত হয়েছে; তেমনি মানুষর জন্ম রহস্য সৃষ্টি-স্থিতি ভেদ রহস্যও উন্মোচিত হয়েছেএই 'দেহবিচার' গান গুলোতে।

এখানে মানবদেহ কে 'নব রঙ্গের দেহ' বলা হয়েছে। এই দেহের মধ্যে আত্মারূপী প্রাণপাখী বিরাজ করে-

“নব রঙের দেহের মাঝে

বিরাজ করে কায়রে মানব চিনিয়া নেও তারে।”(১১)

বাউল গানও দেহ বিচার গান গুলোতে একই ভাবধারা বিভিন্ন সুরে ব্যক্ত হয়েছে। জীবন থেকেই জীবনের ‘আসল অর্থ’ অন্বেষণে যাত্রা করেছেন এই সব গীতকারেরা। বাউল কবি বলেন —

“আমার ঘর খানায় কে বিরাজ করে

আমি জনমভর একদিন দেখলাম না তারে।”(১২)

অর্থাৎ ‘ঘর’ মানে মানব দেহ, ঘরে বিরাজ করে আত্মারূপী মন; আর আত্মাকে তো চোখে দেখা যায়না; দেহাত্মবাদীরা আত্মাকে উপলব্ধি করেন সাধনা দ্বারা।

মানুষের ‘অহং’ বোধ মানুষকে বিপথে চালিত করে; এই ‘অহং’ বোধ বা ‘আমিত্ব’কে বিসর্জন দিতে পারলেই জীবনের আসল সত্যের সন্ধান পাওয়া যায়। বাউল কণ্ঠে শোনা যায় —

“আমি কি তাই জানিলে সাধন সিদ্ধ হয়

আমি কথার অর্থ ভারি,

আমাতে আর আমি নাই।”(১৩)

এখানে ভবসংসার কে হাটবাজার বলা হয়েছে। হাটবাজারে যেমন নানা হট্টগোল; বিশ্ব সংসার রূপ হাটবাজারেও নানা শোরগোল। বাউল বলেন —

“এসব দেখি কানার হাট বাজার।”(১৪)

আর লোকগীতির শিল্পী বলেন —

“হাটো পাতিলাম বাজারো চান্দিলাম

বেপার করিবার আশে।

হাট ভাঙ্গিয়া গেল

লোক পলাইয়া গেল

অভাই ছরিরিলুং ভাবের আশা।”(১৫)

এই মায়ার সংসারকে এক ‘ভবনদী’র সঙ্গে তুলনা হয়েছে। নদী পার হওয়ার জন্য যেমন মাঝির প্রয়োজন তেমনি ভবনদী পার হওয়ার জন্য ‘কাণ্ডারী রূপী’ গুরুর প্রয়োজন। গুরুই এই ভবনদী পার হওয়ার সহায়; কিন্তু গুরুকে পেতে হ’লে ভজনা করেই পেতে হবে —

“কোথা আছে দীন দরদী সাঁই

চেতন গুরুর সঙ্গ লয়ে খবর কর ভাই।(১৬)

প্রতীকী রূপে একটি বাউলগীতিতে ব্যক্ত হয়েছে —

“খাঁচার ভিতর অচিন পাখী কেমনে আসে যায়

ধরতে পারলে মন বেড়ী দিতাম পাখীর পায়।”(১৭)

এখানে খাঁচা হল মানুষের দেহ। পাখি হল মানুষের মন, আত্মা, হৃদয়, বিবেক, মনুষ্যত্ব। সেই অচিন পাখিটি ‘অধরা’ তাকে আঁকড়ে রাখা অসম্ভব; যখন সময় আসবে খাঁচা ছেড়ে পাখী উড়ে চলে যাবে। ‘খাঁচা’ যে পড়বে খসে অর্থাৎ মানব দেহ বয়ো-বৃদ্ধির সাথে সাথে অচল হয়ে যায়। তাই খাঁচা ছেড়ে প্রাণ পাখী যে কোনখানে পালিয়ে যাবে। মনের অভ্যন্তর সত্তাকে তুলনা করেছো এমন এক পাখীর সাথে, যা খাঁচারূপী দেহের মাঝে আসা

যাওয়া করে তাকে বন্দী করে অমর যায়না।

জীবনের প্রতি গভীর আর্তি লোকগানে ব্যক্ত হয়েছে —

“আরে ও জীবন রে

ছাড়িয়া না যাইও মোরে

কচু পাতার পানি যেমন রে।”(১৮)

একবার জীবন ছেড়ে গেলে আরতো এমন সুন্দর মানব জীবন পাওয়া যাবেনা; জীবনের অনিত্যতা ধরা পড়েছে গানে —

“দিনে দিনে খসিয়া পড়িবে

রাঙ্গিলা দালানের মাটি।”(১৯)

যৌবনের জীবন যে রঙিন দালান কালের স্রোতে কোথায় ভেসে যাবে। এই রঙ্গিলা দালান সদৃশ জীবনেরও ধীরে ধীরে ক্ষয় হয় - যেভাবে ক্ষয় হয় বৃহৎ আট্টালিকা রূপ দালানের। দেহের হাড়-মাংস-চামরা সব শুকিয়ে যায় - রঙ্গিল দালানের রং হারিয়ে যাওয়ার মত। মানব জীবনের প্রতি গভীর মমতা; আকুল হৃদয়ের আর্তি-

“এমন মানব জনম কী আর হবে মন যা কর

.................................।”(২০)

দুর্লভ মানব জীবন সহজে পাওয়া যায়না; এই মানব জন্ম পেতে গেলে লক্ষ যোনী অতিক্রম করতে হয়। এই আক্ষেপই গানে ব্যক্ত হয়েছে।

বিশ্বায়নের প্রেক্ষাপটে বাউল গান ও লোকগীতির রূপান্তর ও স্বকীয়তা ঃ

বিশ্বায়নের প্রভাব বহুমাত্রিক। বিশ্বায়নের জয় যাত্রা সাহিত্য ও সংস্কৃতির ক্ষেত্রে বহুল আলোচিত-সমালোচিত হয়েছে এই একবিংশ শতকে। সমগ্র বিশ্বব্যাপী সাংস্কৃতিক অঙ্গনে এই পরিবর্তনের যাত্রা দেখা যায়। তবে বিশ্বায়ন আমাদের যুব সংস্কৃতিতে তাৎক্ষণিকভাবে বহুল প্রভাব বিস্তার করেছে। তরুণ সমাজ পারিবারিক মূল্যবোধ থেকে সরে গিয়ে পশ্চিমা মূল্যবোধের দিকে আকৃষ্ট হচ্ছে। মূল্যবোধের ক্ষেত্রে এবং দৈনন্দিন জীবন-যাপনে আমরা অভ্যস্ত হয়ে পড়ছি - পশ্চিমা সংস্কৃতির অনুকরণে; পশ্চিমা সংস্কৃতি আমরা মনে-প্রাণে গ্রহণ করতে চলেছি। বিশ্বায়ন প্রক্রিয়া একটি চলমান প্রক্রিয়া। এই চলমানতায় মূল বিষয় একইভাবে পরিলক্ষিত হলেও আঙ্গিকের ক্ষেত্র বিষয়টি অল্প বিস্তর পরিবর্তন হয়েছে। যেমন বাউল গানের মূল বিষয়বস্তু আধ্যাত্মিকতা; এই আধ্যাত্মিকতার নিরিখে বিষয়টি নূতন আঙ্গিকে উপস্থাপিত হয়েছে—

“মানুষ একটা দু-পায়ার সাইকেল...”(২১)

তাবে একথা অস্বীকার করার উপায় নাই যে, শুধু ভাষার ঐশ্বর্যেই নয়, চারুকলায়, নাটকে, ললিত কলাতেও মানুষ তার আপন বৈশিষ্ট্য ফুটিয়ে তোলেছে। নূতন আঙ্গিকে নূতনভাবে আমরা বিভিন্ন লোকগীতি এবং বাউলগান উপলব্ধি করতে সক্ষম হচ্ছি। সাম্প্রদায়িক ভেদবুদ্ধি - আমাদের সমাজে প্রাচীন কালেও ছিল বর্তমানেও তা আছে। জাত-পাত, বর্ণ-বৈষম্য নিয়ে বাউল গান —

“সব লোকে কয় লালন কী জাতসংসারে”(২২)

বর্তমানে একই বিষয়ে নূতন আঙ্গিকে শুনতে পাই —

“আগে কী সুন্দর দিন কাটাইতাম, হিন্দু-মুসলমান”(২৩)

বিশ্বায়নের বহুমাত্রিক প্রক্রিয়ায় রাজনৈতিক, অর্থনৈতিক, সংস্কৃতিক বিভিন্ন দিকেই পরিবর্তন এনেছে। সমাজের চলমানতায় বিশ্বায়নের প্রভাব অস্বীকার করার উপায় নাই। সময়ের প্রবাহমানতায় বিশ্বায়নের স্রোতে গা ভাসিয়ে দিয়েই এগিয়ে যাওয়া সম্ভব। তবে নিজস্ব স্বকীয়তা বজায় রেখে ভবিষ্যতের নব প্রজন্ম এগিয়ে গেলে তবেই তা সবার্থে সার্থক। পরিবর্তনের স্রোতে প্রবাহিত হতে হতে ঐতিহ্যের পুনর্নিমাণে নিয়োজিত থাকাই হবে ভবিষ্যত প্রজন্মের বৈশিষ্ট্য।

জাতীয় ও আঞ্চলিক সংস্কৃতি এবং বিশ্বায়নের সংস্কৃতির মধ্যে কিছু কিছু মৌলিক বৈপরীত্য আছে। বিশ্বায়ন সাংস্কৃতিক উপাদান গুলিকে এক ছাঁচে ঢেলে নিতে চায়। যদিও প্রাচীন সাংস্কৃতিক শৈলী গুলির মূল ধর্মই ছিল বহুধা বিভক্ত বৈচিত্র্যে সমৃদ্ধ, সুসংহত, আঞ্চলিক ঐতিহ্যের প্রতীক। সমকালীন সমাজের নিপীড়ন, অন্যায়-অত্যাচার এবং কুসংস্কারকে লোক কবিরা গানের মাধ্যমে প্রশ্নবিদ্ধ করেছেন —

"আল্লাহর আজব কারখানা,
দেখ্যা শুনে তোর জ্ঞান হলনা,
আমার দেশের লোকের মন ভালোনা
এদেশে আমার থাকা হল না।" (২৪)

সমাজকে কণ্টকমুক্ত করার জন্য লোকশিল্পীর আহ্বান ধ্বনিত হয়েছে গানের মাধ্যমে। জীবনের চলমানতার কথা 'বৈঠা' মারার রূপকে ব্যক্ত হয়েছে। হাড় ভাঙা খাটুনী ছাড়া নিস্তার নেই। কায়িক শ্রমের উপর নির্ভর করে মানুষের বেঁচে থেকে এগিয়ে যাওয়ার কথা এখানে তোলে ধরা হয়েছে। লোকগীতসমূহে ব্যক্তি বিশেষর ভাব-অনুভূতি প্রকাশ হওয়ার চেয়ে সামূহিক জীবনের আশা-আকাংক্ষাই বেশি পরিস্ফুট হয়েছে। সাম্প্রদায়িকতার বিষবাষ্প লোকগীতিতে পাওয়া যায়না। অসাম্প্রদায়িক এবং সমন্বয় সূচক লোকগীত গুলো এখানে ফুটে উঠেছে সুরের বৈচিত্র্য, রসের, মাধুর্য, সর্বোপরি সার্বজনীন আবেদন। সেইজন্য অতুল বৰুৱা 'অসমীয়া লোক-সাহিত্য' গ্রন্থে বলেছেন-

"লোকগীতবোৰৰ সার্বজনীন আবেদন আৰু সুৱৰ কৰুণ মাধুর্য, সর্বভাৰতীয় গুণ আৰু সেই হেতুকেই তাক অসমীয়া, বঙালী, উৰীয়া, মণিপুৰী বুলি যাৰে খুচি সেয়ে সামৰি লোৱাত বাধা নাই।" (২৫)

লোকগীতি আর বাউল গানের সমন্বয় সূচক দিকটি আলোচিত হয়েছে। বিশ্বায়নের প্রভাবে ঐতিহ্যের পুনর নির্মাণ হতে চলেছে। লোক-সাহিত্যের এই দুই ধারাই অঞ্চল বিশেষের একটি সামগ্রিক রূপই প্রতিফলিত হয়েছে। সর্বোপরি মানবাত্মার জয়গানেই আসল উদ্দেশ্য। সংসারে সব জায় গায়ই কিছু সংখ্যক লোক রয়েছেন যারা নিখাদ ভালো মানুষ। দয়া-মায়া, অপরের দুঃখে তাঁদের অন্তর কাতর হয় – তাই দেশ কলের গণ্ডী অতিক্রম করে তাঁরা হন কালোজয়ী; তাঁদের গান হয় সার্বজনীন। এই গান গুলি নিজস্বতায় আজও অমলিন হয়ে রয়েছে।

উপসংহার ঃ

২০০৫ সালে ইউনেস্কো বিশ্বের মৌখিকও দৃশ্যমান ঐতিহ্য সমূহের মধ্যে বাউলগানকে অন্যতম শ্রেষ্ঠ সম্পদ বলে ঘোষণা করে। বাউল যেহেতু একটি সাধন পদ্ধতি; এই সাধন পদ্ধতির গূঢ় অর্থ অবাউলদের জানায় নিষেধ আছে। তাঁরা বিশুদ্ধ 'মনোমার্গে' যেমন ঈশ্বরকে উপলব্ধি করেন তেমনি আবার স্থুলমার্গেও রহস্যময় অনুশীলনের দ্বারা প্রত্যক্ষ উপলব্ধি করতেন। সেই প্রক্রিয়াটি ছিল তন্ত্র, কিছু যোগ, কিছু হঠ যোগ ধারা অনুকরণ করে প্রাণায়ামের সাহায্যে দেহের মধ্যে মুক্তির সন্ধান।

লোকগীতিরও ব্যাপকতা বিশাল নানা বৈচিত্র্য সম্বলিত। লোকগীতসমূহ ভাবানুভূতির সঙ্গে সম্পৃক্ত। ড° সত্যেন্দ্র নাথ শর্মা মহাশয়ের উক্তিটি প্রণিধান যোগ্য —

"লোকগীত বোৰত ব্যক্তি বিশেষৰ ভাব-অনুভূতি প্রকাশ হোৱাতকৈ সামূহিক জীৱনৰ আশা আকাংক্ষাহে বেছি পৰিস্ফুত হৈছে।" (২৫)

লোকগানে যে 'মাহত', মাঝি প্রভৃতি সম্বোধনে সমগ্র নিপীড়িত শ্রেণীকেই বোঝানো হয়েছে। সহজ সরল নিরাভরণ অথচ প্রাঞ্জল ভাষায় লোকগীতসমূহ হয়ে রয়েছে অমর অজয়। সহজ সরল কথার মধ্যে যে গভীর ব্যঞ্জনা লুকিয়ে থাক লোকগীত গুলো এর প্রকৃষ্ট উদাহরণ। সুরের বৈচিত্র্যে প্রাণস্পর্শী চিত্রধর্মী রূপটিকেই রূপময় করে তোলে লোকগীত গুলো। সংসারের বাহ্যিক রূপের বিভেদ ভুলিয়ে লোকগীত গুলো কোথায় যেন এক আন্তরিক, এক আত্মিক সম্পর্ক স্থাপন করে।

বিশ্বায়নের প্রভাবে বাউল গান শুধু এখন আর সাধনার স্তরে নেই তা আজ মঞ্চে উঠে এসেছে, ঠিক তেমনি মাটির গান শুধু মাঝি মাল্লার মুখে নেই সেও উঠে মঞ্চে দাঁড়িয়েছে। আমার জন সাধারণ এর রস আন্তরিক ভাবে উপভোগ করেছে। যাইহোক, বাউলগান ও লোকগীতির ভাব ব্যঞ্জনা, ভাষার স্নিগ্ধতা গীতিমূর্চ্ছনা, উপমা রূপকের সূক্ষ্ম ঈঙ্গিতের ব্যঞ্জনায়, সুললিত সুগভীর তত্ত্বাশ্রয়ে বাউল গান ও দেহবিচার গানসমূহ রূপ থেকে রূপান্তরিত হয়েও নিজস্ব মর্যাদায় স্বকীয় মহিমায় আপন বৈশিষ্ট্যে সমুজ্জল হয়ে রয়েছে। মাটির মানুষেরা কখনও তাদের শিকড় থেকে বিচ্ছিন্ন হতে পারেনা - তাই সমগ্র বিশ্ববাসী তাদের অন্তরে এই সব চিরন্তনী গান গুলোকে 'হৃদ মাঝারে রাখবে' কখনও 'ছেড়ে' দেবেনা। ✿✿

সহায়ক গ্রন্থপঞ্জী ঃ

১। বাংলা সাহিত্যের সংক্ষিপ্ত ইতিবৃত্ত ঃ বন্দোপাধ্যায়, অসিত কুমার; মডার্ণ বুক এজেন্সি প্রাইভেট লিমিটেড; কল-৭৩।

২। গোৱালপৰীয়া লোক-সংস্কৃতি ঃ নাথ, দ্বিজেন; বনলতা; গুৱাহাটী, ডিব্রুগড়-১।

৩। বাঙলার লোক সংস্কৃতি (সম্পাঃ) ঃ চক্রবর্তী, বরুণ কুমার, মজুমদার, দিব্যাজ্যোতি; অপর্ণা বুক ডিস্ট্রিবিউটার্স ৭৩, মহাত্মা গান্ধী রোড, কল-৯।

৪। লালন সাই ঃ মামুদ, হায়াৎ; আর পাব্লিকেশ্যন, কল-১২।

৫। বেংগলি ইউকিপিডিয়া ঃ ইণ্টারনেট।

তথ্যপঞ্জী ঃ

১। হায়াৎ মামুদ ঃ লালন সাই, পৃ. ৩৩।

২। হায়াৎ মামুদ ঃ লালন সাই, পৃ. ৩৩।

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METHOD OF LOGICAL REASONING

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Abstract

The use of the word 'logical' itself indicates that there must be some method of reasoning. Before Plato no written document on reasoning can be found. In ancient Greece, Pottery evidence of use of reasoning was found where games were played using astragali.The Egyptian "Hounds and Jackals" resembles the modern game "Snakes and Ladders". Dice Game, the evidence of which was found in Christian era and in the Mahabharata was also a kind of reasoning. Some modern forms of reasoning are Inductive, Deductive Abductive, Legal, Diagrammatic, Non-monotonic and Fuzzy reasoning.

Key words : Logical, Reasoning, Argument,Induction, Deduction.

1.0.0. INTRODUCTION:

The use of the word *logical* itself indicates that there must be some method of reasoning. An illiterate vegetable seller without any formal lessons in computing has his own method of computing and which is indeed effective. So computation also comes into picture in order to explain reasoning. Because when one is computing there must be strong justification for carrying out the computation in a particular way.

The beginning of the formal study of reason cannot be traced. Before plato no written document on reasoning can be found. The Greeks did believe that the study of reasoning was born from strife. It is popularly through argumentation, reasoning came to be expressed. And in different cultures argumentation was expressed through sophisticated structures which can be seen in *Vada, alpa, Vitanda* and so on in exchange of argumentation for the Indian thinkers. It is always for the purpose of others the structure of the argument demanded proper formulation.

In ancient times, games were played using astragali, or Talus bone. The pottery of ancient Greece was evidence to show that there was a circle drawn on the floor and the astragali were tossed into this circler, much like playing marbles. In Egypt, excavators of tombs found a game they called "Hounds and Jackals", which closely resembles the modern game "Snakes and Ladders". It seems that this is early stages of the creation of dice. First dice game mentioned in literature of the Christian era was called Hazard. Played with 2 or 3 dice. Thought to have been brought to Europe by the knights returning from the Crusades. Dante Alighieri (1265-1321) mentions this game. A commenter of Dante puts further thought into this game: the thought was that with 3 dice, the lowest number you can get is 3, ace for every die. Achieving a 4 can be done with 3 die by having a two on one die and aces on the other two dice. In Mahabharata, we know how Sakuni mastered over the game of dice which led to the entire episode. The practical application of the theory of probability can be traced back to the gamblers.

1.0.0. OBJECTIVES:

1. To show the use of reasoning applying different methods was prevalent in ancient times down to today.
2. The use of reasoning in various field of study.

3.0.0. METHODOLOGY:

Descriptive and analytical method is applied in preparing the study.

4.0.0. Analysis and Discussion
4.0.0. a. Abductive reasoning (abduction)

This method of reasoning allows inferring *a* as an explanation of *b*. Because of this inference, abduction allows the precondition *a* to be abduced from the consequence b. Deductive reasoning and abductive reasoning thus differ in the direction in which a rule like "a entails b" is used for inference. As such, abduction is formally equivalent to the logical fallacy of affirming the consequent (*or post hoc ergo propter hoc*) because of multiple possible explanations for *b*. For example, in a billiard game, after glancing and seeing the *eight* ball moving towards us, we may abduce that the cue ball struck the eight ball. The strike of the cue ball would account for the movement of the eight ball. It serves as a hypothesis that explains our observation. Given the many possible explanations for the movement of the eight ball, our abduction does not leave us certain that the cue ball in fact struck the eight ball, but our abducation, still useful, can serve to

orient us in our surroundings. Popularly speaking, abduction is a from of reasoning in which deductive and abductive are combined.

Basically all the theories of medical reasoning characterize diagnosis as an abductive reasoning involving cyclical process of generation possible explanation.

Identification of a set of hypothesis that are able to account for the clinical case on the basis of the available data. Each general hypothesis is evaluated on the basis of its expected consequences for the abnormal state of patient at hand.

Traditionally medical reasoning described the diagnostic process in a way that is independent of the underlying structure of the domain knowledge.

4.0.0.b. Assumption:

- Some domain knowledge exists
- All the hypotheses needed to explain a problem are available when the diagnostic process begins.

Despite many possible explanations for any physical process that we observe, we tend to abduce a single explanation (or a few explanations) for this process in the expectation that we can better orient ourselves in our surroundings and disregard some possibilities. Properly used, abductive reasoning can be a useful source of priors in Bayesian statistics.

4.0.0.c. Non- monotonic reasoning:

The term " non-monotonic logic" (in short, NML) covers a family of formal frameworks devised to capture and represent defensible inference, i.e., that kind of inference in which reasoners draw conclusions tentatively, reserving the right to retract them in the light of further information. Examples are numerous, reaching from inductive generalizations to abduction to inferences on the basis of expert opinion, etc. We find defeasible inferences in everyday reasoning, in expert reasoning,(e.g. medical diagnosis), and in scientific reasoning.

4.0.0.d. Defeasible reasoning:

Just like deductive reasoning, can follow complex patterns. However, such patterns are beyond reach for classical logic (CL), intuitionistic logic (IL) or other logics that characterize deductive reasoning since they – by their very nature – do not allow

for a retraction of inferences. The challenge tackled in the domain of NMLs is to provide for defeasible reasoning forms what CL or IL provide for mathematical reasoning : namely a formally precise account that is materially adequate, where material adequacy concerns the question of how broad a range of examples is captured by the framework, and the extent to which the framework can do justice to our intuitions on the subject (at least the most entrenched ones).

4.0.0.e. Fuzzy Reasoning:

The derivation of mathematical models that can efficiently describe real world problems is most of the time an overwhelming or even impossible task due to the complexity and the inherent ambiguity of characteristics that these problems may possess. As Zadeh (1973), the founder of the theory of fuzzy sets, puts it, ... as the complexity of a system increases, our ability to make precise and yet significant statements about its behavior diminishes until a threshold is reached beyond which precision and significance (or relevance) become almost mutually exclusive characteristics. Fuzzy Reasoning is based on the theory of fuzzy sets and it encompasses Artificial Intelligence, information Processing and theories from logic to pure and applied mathematics, like graph theory, topology and optimization. The theory of fuzzy sets was introduced in 1965. In his introductory paper, Zadeh, while stating his intention ("to explore in a preliminary way some of the basic properties and implications" of fuzzy sets) he noted that …the notion of a fuzzy set provides a convenient point of departure for the construction of a conceptual framework which parallels in many respects the framework used in the case of ordinary sets, but is more general than the latter and, potentially, may prove to have a much wider scope of applicability, particularly in the fields of pattern classification and information processing.

5.0.0. CONCLUSION:

The Method of Logical Reasoning has been used by human beings to make their argumentation easier from time immemorial It has also many pragmatic uses as well. The modern way of thinking and technology is highly and heavily dependent on logical reasoning. The subjects like Mathematics, Engineering, Computer Science, Medical Science have strong base of reasoning. In the history of Indian thought the reflections of logic and reasoning were always found. Now-a-days reasoning has got

sophisticated structure of which Fuzzy Reasoning and Abductive Reasoning are two such examples. The technology which will dominate our future generation is AI(Artificial Intelligence) is another mode of logical reasoning.

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PLANS AND POLICIES FOR SCHEDULED CASTES AND SCHEDULED TRIBES IN HIGHER EDUCATION IN INDIA - *A case study*

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1.0.0. Introduction

Education is the most fundamental requirement for overall development and all round achievement of the nation. Education is not merely a component of Human research and development but rather the most powerful means by which academic, social, political, economic etc. changes can be brought about the national life. The modern higher education system in India is around 161 years old counting from the year 1857, when the first three Universities of Calcutta, Bombay and Madras were established in the country. Before independence, access to higher education was very limited and insufficient with enrolment of less than a million of students in 500 colleges and 20 universities. India for a population 1.21 Billion has only 760 universities and 38,490 numbers of colleges (NUEPA, Report, 2015). The GER in India is 24.3 % in higher education while the scheduled castes and scheduled tribes GER are 19.1% and 13.7 respectively (NUEPA, Report, 2015).

The Scheduled Castes (SCs) and Scheduled Tribes (STs) are various officially designated groups of historically disadvantaged people in India. The terms are recognised in the Constitution of India and the various groups are designated in one or the other of the categories. During the period of British rule in the Indian subcontinent, they were known as the Depressed Classes. The percentage of people in scheduled castes is essentially the percentage of people in the lower part of Indian society. The Scheduled Castes and Scheduled Tribes comprise about 16.6% and 8.6% respectively, of India's population (according to the 2011 census). In our country most of the scheduled caste populations are educationally, socially, and economically backward. Therefore, the UGC

has taken initiative for the development of scheduled castes and scheduled tribes in higher education.

2.0.0. Significance of the study

The researcher had conducted many research work in all India level as well as in state level on the different fields or issues of Scheduled Castes. Agarwal, Archana in 2000, conducted a study on Higher education and scheduled castes and scheduled tribes, problem of scheduled castes and scheduled tribes by Satyanarayana, B.S, Educational problems of scheduled castes and scheduled tribes by LAL, S.K, enrolment of scheduled castes and scheduled tribes by C. Suma. From the Sixth survey of Educational Research 1993-2000, (volume I & lI), it is found that as many as study had done by the researcher in the different field of Assam. "Study of Scheduled castes and scheduled tribes and Scheduled Tribe College Student in Assam" by Dubey, S.M. Department of Sociology, Dibrugarh University, 1974 (ICSSR financed), Das, B.C. "A study of the wastage and stagnation at the Elementary level of education in the state of Assam with special reference to the primary stage", SIH, Assam, 1969, Barua, A.P., Wastage in Sivasagar and Golaghat sub-divisions etc.

From the Sixth survey of Educational Research 1993-2000, (volume I & lI), it is found that many studies had been done by the researcher in the different fields of Assam. The review of related literature showed that hardly any research work has been conducted in the field of plans and policies of scheduled castes in higher education of Assam by any researcher which persuaded the present researcher to conduct a research study on the topic- "Government plans and policies for scheduled castes and scheduled tribes in Higher education of Assam" with the following objectives :

3.0.0. Objectives of the Study

1. To study the Government plans and Policies for scheduled castes and scheduled tribes in higher education,
2. To study the admission Policy for scheduled castes and scheduled tribes in higher education,
3. To study the financial facilities for scheduled castes and scheduled tribes in higher education.

4.0.0. Delimitation

The present study is delimitated in the following ways-

1) The study is delimitated within 10 affiliated general colleges under Dibrugarh University and their Principals/Co-ordinator, IQAC.
2) The present study covers total 100 numbers of scheduled caste and scheduled tribe students enrolled in 2016 in the Under Graduate level of the colleges.
3) The study covers the Arts, Science and Commerce stream of the colleges.

5.0.0. Methodology

Descriptive survey method is used to the present study the - "Government plans and policies for Scheduled castes and scheduled tribes in Higher Education of Assam".

5.0.1. Sample

Random sampling method is used for the study. The present study has been conducted on the sample of 10 numbers of colleges and total 100 numbers of ST and ST college students.

5.0.2. Research Tools for data collection

The researcher has used the following research tools for data collection :–

5.0.3. i. Information Schedule

Researcher has prepared the information schedule to know about the Government plans and policies regarding SC/ST students which are implemented in higher education of Assam. This tool consists of 12 questions in this regard and which was mainly prepared for the Head of the colleges and SC/ST/IQAC cell. Researcher has standardized the research tool as per expert's opinion.

5.0.4. Sources of Data

The data have been collected from both primary and secondary sources.

6.0.0. Analysis and Interpretation of Data

The plans and policies on higher education in India in the post independence period have been regularly reviewed in order to make it suited with the people and to keep it in consonance with the changing needs of a rapidly changing economy, education,

society and politics etc. in the country. The Plans and policies for SC/ST and their implementation are mentioned below :

6.0.0.a. The National Policy on Education (NPE), 1986

The NPE, 1986 and the Programme of Action (POA), 1992, recommended the following special provisions for Scheduled Castes, which have been incorporated in the existing schemes of the primary, secondary and Higher Education. Relaxed norms, abolition of tuition fee in all States, providing of free textbooks, uniforms, utensils, schools bags, etc. It aims to ensure free and compulsory primary education for all.

6.0.0. b. National Merit Scholarship Scheme

The objective of the National Merit Scholarship Scheme is to support meritorious students and encourage them to do well academically by giving recognition and financial assistance at post-metric level on state wise merit basis and also separately to talented and meritorious students in rural areas for secondary level of all categories.

6.0.0.c. Post matric scholarship

The post matric scholarship is implemented since 1944-45 to expand higher education among SC and STs by extending scholarships to pursue higher studies beyond matriculation.

6.0.0. d. Special Scholarship scheme for SC and STs

National Scholarship Scheme for meritorious students is implemented by Dr.Ambedkar, with a view to recognize, promote and support meritorious students belonging to SC and ST and Scheduled Tribe for enabling them to pursue higher studies.

6.0.0. e. Rajiv Gandhi National Fellowship

Government of India had introduced a Central Sector scheme namely, Rajiv Gandhi National Fellowship during the financial year 2005-06 to increase opportunities to SC and STs for pursuing higher education leading to degrees such as M.Phil and Ph.D.

6.0.0. f. Reservation for SC and STs

The history of reservation began from the Hunter commission (1882). Mahatma Jyotirao Phule made a demand of free and compulsory education for all along with

proportionate reservation in government jobs and this reservation policies revised time to time. The reservation for SC/ST are- 15% for SC and 7.5 % for ST in higher education in the country.

6.0.0. g. UGC Scheme of Remedial Coaching for SC/ST

In 1984, the UGC formulated a scheme of coaching classes for competitive examinations for weaker sections amongst educationally backward minority communities. The UGC thus introduced the component of remedial coaching at Undergraduate and Postgraduate level for educationally backward students of Minority Communities. The UGC also introduced the Remedial Coaching Scheme for SC and ST students from 1994.

6.0.0. h. Coaching Scheme for Entry into Services for SC/ST Students

During tenth Plan, the scheme of coaching classes for entry into services for SC and ST students and educationally backward students belonging to Minority Communities was implemented in selected Universities and colleges. Coaching for SC and ST candidates for the National Eligibility Test (NET) conducted by UGC/CSIR. The University Grants Commission also introduced.

6.0.0. i. Equal Opportunity for SC and STs

UGC suggested forming of a Committee to implement different plans and policies in the higher education institution of the country, to meet the challenges of the SC/ST people in the society. In this regard the UGC will give financial assistance to the respective higher education institution of the country.

6.0.0. j. PG Scholarship for Professional Courses

This scheme has been taken keeping in view the social background of the students from the deprived section of the society and to provide them opportunity to undertake postgraduate level study in professional courses.

6.0.0. k. Special facilities of Book Banks

UGC provides Special facilities of Book bank for SC and ST students in the libraries of the Higher education Institutions.

Researcher used information schedule to know about the Implementation of government plans and policies regarding SC/ST in higher education of Assam and it is found that most of the plans and policies are implemented in Assam.

The responses of SC and ST Students, Directors of SC/ST Cell and Principal of the higher education institutions regarding Attitudes towards implementation of UGC scheme are interpreted.

Table No.1. Responses of the Principals, Directors, and SC/ST students

The responses of the sample of 100 number of SC and ST students and the principals of 68 colleges and 3 director of IQAC, SC/ST cell of Assam are tabulated below :

Responses	Always	Sometime	Never
Principals/Directors	85.85%	12%	2.15%
SC and ST students	82.31%	10.68%	7.01%

The above table revealed that 85.85% of Principals and Directors of SC/ST Cell said that their institutions have implemented government plans and policies for SC and STs in their respective institutions; 82.31% of SC and STs student indicated that UGC schemes are implemented by the their Higher education institution. So it signified that most of the higher education institutes have implemented the UGC scheme in their institute.

Fig.No.1. Graphical representation of percentages of responses

In the following Graphical representation the comparison of responses of SC and STs Students, Directors of IQAC or SC/ST cell of the 10 colleges and the principals of the colleges regarding UGC scheme in higher education are as follow.
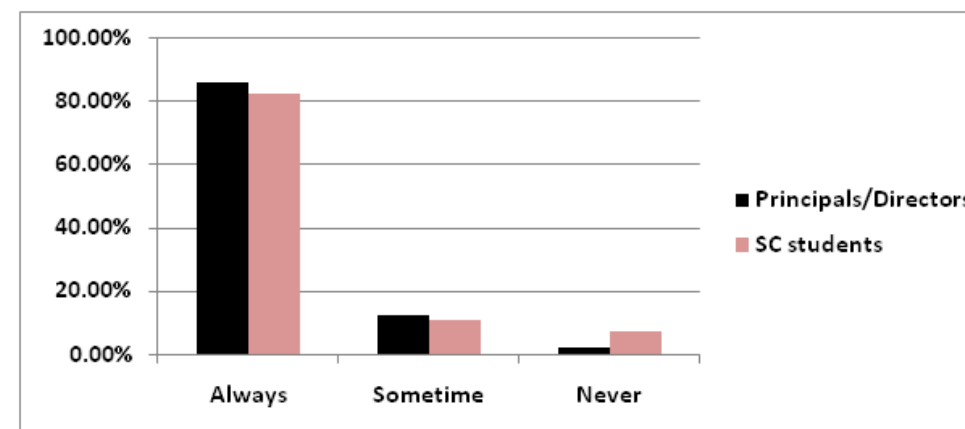
The above diagram shows that total scoring of responses of Directors/ principals and SC and STs students does not have significant differences. In the diagram horizontal line represented yes, some time, and no statements and vertical line represented the percentages of responses of Directors/ principals and SC and ST students.

Table No. 2. Co-efficient of correlation between two groups

The co-efficient of correlation responses between scheduled castes students and the Principals and Directors of IQAC/SC/ST cell of the universities is calculated by the product moment method of correlation. The result is tabulated as follows.

Responses	Yes	Sometime	Never
Co-efficient of correlation between SC/ST students and Principal/Directors	0.86	0.86	0.88

It is evident from the table that the responses of the Principals /Directors of the SC/ST cell and scheduled castes students in higher education of Assam have positive co-efficient of correlation. It is important to note that there is no significant difference between two groups.

7.0.0 Findings of the Study

➢ From the study it is found that 84% Higher education Institution has implemented governmental plans and policies in Assam.

➢ From the study it is found that 12% institutions has implemented the government plan and policies sometimes because the financial assistance are not provided by the UGC/Government in time.

➢ Principal of the colleges, Directors of SC/ST cell / IQAC have positive responses for the implementation of UGC scheme..

➢ From the study it is found that Scheduled Caste and scheduled tribes students are availing age relaxation in admission to higher educational institutions.

➢ The study shows that Scheduled Caste and scheduled tribe students have got reservation of seats for admission in higher education of Assam.

➢ The higher education institutions which are funded by Central Government are provided 22.5% seats reservation for SC/ST students in colleges and universities while 15% for SC and 7.5% for ST students.

➢ From the study it is revealed that 5% relaxations of marks is given to SC/ST students in admission to higher education.

➢ From the study it is revealed that 88.12% of Scheduled Caste students are given merit scholarships as well as general scholarships for their higher education from time to time by the government of Assam.

➢ Government of India had introduced a Central Sector scheme namely, Rajiv Gandhi National Fellowship during the financial year of 2005-06 to increase opportunities to the Scheduled Castes for pursuing higher education.

➢ The UGC provides Post- Graduate Merit Scholarship Scheme for University rank holders both in General and Honours Courses at Undergraduate level.

➢ The post metric scholarship is implemented since 1944-45 to extend higher education among scheduled castes by extending scholarships to pursue higher studies beyond matriculation.

8.0.0. Conclusion

Studies show that, the government plans, policies and UGC scheme for SC and ST students in the higher educational institutions are mandatory in the country as well as in Assam. It is observed that all the policies and schemes are not implemented properly and equally to the SC and ST students in Assam. It is also found that only some of the head of the higher educational institutions are quite expert,

advanced and aware of the schemes and policies related to the SC and ST people in Assam. Most of the SC and ST students are also not aware of the UGC scheme and governments policies in Assam. ◆◆

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A STUDY OF THE FAMILY AND MARRIAGE SYSTEM OF NAM DEURI GAON UNDER JORHAT DISTRICT, ASSAM

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Abstract

The family and marriage are two major social institutions. Family may be considered as biological social unit. Its members are biologically more closely related to one another through the process of reproduction. On the other hand, family may be defined as a unit consists of parents and children. It is both an association and institution. It is a universal institution found in every age and every society. It may be considered as primary cell out of which is the community develops. It forms the basic unit of social organization and it is difficult to imagine how human society could function without it. Although the composition of the family varies. From the above discussion we may said that family is a universally and most important social institution in every society.

Even since the male and female come in close contact of each other upon this earth, there has been mutual attraction due to certain biological and psychological causes resulting in the establishment of intimate relationship this is call marriage.

From the above discussion we may said that family and marriage are key structure of the society. The institution of marriage and the institution of family are interrelated. Because marriage what are creates, a family and families is the most basic social unit upon which society is built.

Thus in the contemporary society after marriage a family life starts but in present period both institutions has changed due to the influence of modern education, sanskritisation and westernization.

Key words : family, marriage, social, universal, society.

INTRODUCTION

The family and marriage are two major social institutions. Family may be considered as biological social unit. Its members are biologically more closely related to one another through the process of reproduction. On the other hand, family may be defined as a unit consists of parents and children. It is both an association and institution. It is a universal institution found in every age and every society. It may be considered as primary cell out of which is the community develops. It forms the basic unit of social organization and it is difficult to imagine how human society could function without it. Although the composition of the family varies. For example in many society two or more wives are regarded as the ideal arrangement, such differences can be seen as minor variations on a basic them. In general, therefore, the family has been seen as a universal social institution. As an inevitable part of human society.

According to Mac-Iver and Page family is "A group defined by six relationships sufficiently precise and enduring to provide for the procreation and upbringing of children."

From the above discussion we may said that family is a universally and most important social institution in every society.

Even since the male and female come in close contact of each other upon this earth, there has been mutual attraction due to certain biological and psychological causes resulting in the establishment of intimate relationship this is call marriage.

From the above discussion we may said that family and marriage are key structure of the society. The institution of marriage and the institution of family are interrelated. Because marriage what are creates, a family and families are the most basic social unit upon which society is built.

Thus in the contemporary society after marriage a family life starts but in present period both institutions has changed due to the influence of modern education, sanskritisation and westernization.

Nam deuri village is located in jorhat district in the west. It is situated 17 km away from jorhat, which is both district and sub district headquarter of nam deuri village. Uttar baligoan parbotia is the gram panchayat of nam deuri village.

The total geographical area of the village is 290.91 hectares. Nam deuri village has a total population of 1444 peoples. The male population is 737 and female population is 707. There are about 228 houses in nam deuri villages. There occupation mainly based on cultivation. Moreover, some of them are govt and private employee. Jorhat is nearest town to Nam deuri goan, which is approximately 17 km away. The communication system of the village is not very good. The educational structure of the village is not well.

OBJECTIVE OF THE STUDY

The present field study of my research is conducted in Nam deuri goan under Jorhat district in Assam. There were certain objectives of the topic on respondent view. They are given bellow-

    1. To know about the types of family.

    2. To know about the marital status in deuri community.

    3. To know about their opinion on inter caste marriage.

    4. To know about the types of marriage system of Nam Deuri gaon.

    5. To know about the factors responsible for marriage out side their community.

METHODOLOGY OF THE STUDY

The study utilized two types of data. One is field data of oral nature and another is documentary data of historical and contemporary nature. Oral or primary data have been collected from the Num deuri goans peoples and documentary or secondary data are collected from various governmental and non-governmental records, newspaper, journals, books, internet etc.The data have been collected in administering a structured questionnaire and informal discussion.

The study is based on a sample of 30 household, which have been selected purposively from the field of study. In this regard, utmost care has been given to make the sample as representative of the whole universe.

The subject matter of my study is respondents view on family and marriage system in Num deuri goan during my fieldwork. We had collected some basic data about the respondent view on family and marriage. By applying some of the methods, they are given bellow-

A) **Selection of the topic** – Before we proceed to find out difference in anything new we first of all select a topic or problems. The title of my present field study is respondent view on family and marriage system in a particular area.

B) **Observation method**- Observation is the acquisition of information from a primary source. In living beings, observation employs' the senses. In science, observation can also involve the recording of data via the use of instruments. Observations can be qualitative, that is only the absence or presence of a property is noted, or quantitative if a numerical value is attached to the observation by counting or measuring.

C) **Interview**- In my field study it cover interview of the 30 respondent. All respondent are selected from the Num deuri goan under Jorhat district.

An interview is a conversation where questions are asked and answers are given. Interviews usually take place face to face an in person.

D) **Questionnaire**- It are the most important method of survey to collect data. In research or survey questions asked to respondent.

FINDING AND ANALYSIS

The subject of the study was to know about the family and marriage system of a schedule tribe village name Nam Deuri gaon in Jorhat district. During the fieldwork, we collected some data from the village. The data are analysis and tabulation in bellow-

TABLE-1
AGE GROUP

From the above table it is clear that the age group of 35 to 45 is high than other group of total respondents. In general, we found the maximum respondents have there the age group from 15 to 65. Therefore, in this point of view if we see then we find out that there are larger members of people live. Which were live for work.

TABLE-2
MARRITAL STATUS OF THE RESPONDENTS

Marital status	Respondents	Percentage
Marriade	18	60%
Unmarriade	10	34%
widow	2	6%
Total	**30**	**100**

From the above table we found that the larger members of people are married than unmarried people. Therefore, in this fact if we see the sociological point of view then we said that they were bond in society by the marriage.

TABLE-3
NATURE OF FAMILY

Nature of family	Respondents	Percentage
Joint	15	50%
Nuclear	15	50%
Total	**30**	**100%**

From the above table we have found that 15 respondents out of 30 respondents are belonged to joint family and 15 families out of 30 respondents are belongs to nuclear family. We have found that equal number of respondents belongs to joint and nuclear family, so we will imagine that both family's have there.

TABLE-4
HEAD OF THE FAMILY RESPONDENT

Head of the family	Respondents	Percentage
Respondents yourself	10	34%
Father	12	40%
Mother	5	16%
Wife	3	10%
Total	**30**	**100%**

From the above table we have also found that 10 of the respondents out of 30 respondents of the family is yourself. There are 12 respondents where lead of the family is father, only 5 respondents out of 30 where lead the family is mother. Only 3 respondents where head of the families is wife.

TABLE-5
FAMILY MEMBERS MARRIAGE SAME COMMUNITY

Marry same caste	Respondents	Percentage
Yes	9	30%
No	21	70%
Total	**30**	**100%**

From the above table we have found that there are 30 respondents, 9 respondents supported same caste or community marriage and 21 respondents are supported outside the caste or community marriages. From the above discussion it is clear that maximum member supported the outside the caste or community marriage.

TABLE-6
FAMILY MEMBER MARRY OUTSIDE THE OWN COMMUNITY

Marry outside the caste	Respondents	Percentage
Yes	21	70%
No	9	30%
Total	**30**	**100%**

From the above table we may said that there are 30 respondents, 21 respondents are supported the inter caste marriage marriage. Only 9 members supported the intra caste marriage. Therefore, we also said that the large numbers of the respondent's family marry outside their own community.

TABLE-7
FACTORS RESPONSIBLE FOR MARRIAGE OUTSIDE THEIR COMMUNITY

Factors	Respondents	Percentage
Modern education system	15	50%
Economic conditions	7	24%
Non availability of partner in the community	5	16%
Flexible rules of the community	3	10%
Total	**30**	**100%**

From the above table we found 15 respondents, who said about the modern education system, which is fact of the outside community marriage, 7 respondents said about the factor of economic system, 8 respondents said about the factor of flexible rules of the community for marriage outside of their community. Therefore, it is cleared that maximum respondents point out the factors about the modern education and flexible rule of the community for marriage outside their community.

CONCLUSION

From the Num deuri goan of Jorhat district, we have collected information from 30 household. For collection of the data, we used a questionnaire.

From the analysis of the field report, we have found that in the 2011, some people are literate and some are illiterate. They have all facility provided by government. All the person of the village belongs to scheduled tribe.

If we looked their occupation, the most of the people deal with occupations some of them deals with various business, and some are govt employ. Most of the respondents for the marriage agreed with outside caste or community. Education is highly supported by the respondents. A few members of the people married out side their girl to another community. The most significant factor of outside community marriage is due to modern education system. It is true that by the effect of the modern education, modernizations, same traditional system of the people are gone for change. From the above discussion, I concluded that the people have a good family and marriage system according to their own opinion. The people of Nam Deuri gaon give most important in family and marriage system.

Therefore, I also said that family and marriage are the most important social institutions. Without family and marriage, we cannot think about the society. □□

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বিষ্ণু ৰাভাৰ গীতত প্ৰতিফলিত প্ৰেম আৰু বিপ্লৱী চেতনা

বিভাজ্যোতি দত্ত

সহকাৰী অধ্যাপিকা অসমীয়া বিভাগ

দেৱীচৰণ বৰুৱা ছাত্রী মহাবিদ্যালয়, যোৰহাট

০.০০ অৱতৰণিকা ঃ

কলাগুৰু বিষ্ণুপ্ৰসাদ ৰাভাৰ অমৰ সৃষ্টি গীতবোৰৰ প্ৰায় প্ৰতিটো গীততে প্ৰেম আৰু বিপ্লৱী চেতনা অন্তঃসলিলা ফল্গুৰ দৰে প্ৰবাহিত হৈ আছে। কলাগুৰুৰ যাযাবৰী জীৱনৰ আঁহে আঁহে কোঁহে কোঁহে সংমিশ্রিত হৈ আছে সৃষ্টিশীল উন্মাদনা। অসমীয়া থলুৱা ভাষা সুৱৰ সংমিশ্ৰনত ৰচিত ৰাভাৰ গীত সমূহৰ এক সুকীয়া বৈশিষ্ট তথা গুৰুত্ব আছে। আমাৰ আলোচনাত বিষ্ণু ৰাভাৰ গীতত প্ৰতিফলিত প্ৰেম আৰু বিপ্লৱী চেতনাৰ আভাস দিয়াৰ প্ৰয়াস কৰা হৈছে।

"সুৱৰে দেউলৰে ৰূপৰে শিকলি

ভাঙি দিলি খুলি দুৱাৰ সোণোৱালী

পূজাৰী অ' সুন্দৰ পূজাৰী সুন্দৰ পূজাৰী

সুন্দৰ পূজাৰী অ'।"

সুন্দৰৰ পূজাৰী, অসমীয়া জাতীয় জীৱনৰ অন্যতম মহানায়ক বিষ্ণু ৰাভা সঁচাকৈয়ে এক অনন্য সত্বা। জনতাৰ জীৱনৰ লগত নিজৰ জীৱনক একাকাৰ কৰি দিব পৰা, নিজৰ সৰ্বস্ব ত্যাগ কৰি সৰ্বহাৰাৰ মুক্তিৰ সপোন দেখা বিষ্ণু ৰাভাৰ জন্ম হৈছিল ১৯০৯ চনত। পিতৃ গোপাল ৰাভা আৰু মাতৃ গেঠী দেৱী। এক আঢ্যৱন্ত পৰিয়ালত জন্ম গ্ৰহণ কৰা বিষ্ণু ৰাভা কেৱল এটা বা দুটা গুণৰে অধিকাৰী নহয়। তেওঁ আছিল বহুমুখী প্ৰতিভা আকৰস্বৰূপ। একেধাৰে- কবি, গীতিকাৰ, সুৰকাৰ, চিত্ৰকৰ, নৃত্য শিল্পী, অভিনেতা, মঞ্চ আৰু বোলছবি পৰিচালক, ইতিহাস প্ৰণেতা, নাট্যকাৰ, ৰাজনীতিক, তাৰ্কিক, ক্ৰীড়াবিদ আৰু বিপ্লৱী।

ছাত্ৰ অৱস্থাৰ পৰাই পৰাধীন ভাৰতত দুখৰ বিননি আৰু ইংৰাজ চৰকাৰৰ শোষণ নিস্পেষণৰ বিৰুদ্ধে বিষ্ণু ৰাভাৰ প্ৰাণত বিদ্ৰোহৰ দাবানল জ্বলি উঠিছিল। ইংৰাজ চৰকাৰৰ বিৰুদ্ধে প্ৰতিবাদ সাব্যস্ত কৰি কোচবিহাৰৰ ৰাজভৱনৰ চৌহদৰ দুৱাৰমুখত ইংৰাজ বিষয়া ৰিজেণ্ট হাটচিনচ্ আৰু অত্যাচাৰী ভাৰতীয় বিষয়া দেৱান খাস্তগীৰ বিৰুদ্ধে চাৰিশাৰী প্ৰতিবাদী কবিতা লিখি থৈ আহিছিল বিষ্ণু ৰাভাই-

"ৰাজ্যে আছে দুইটি পাঠা

একটি কালো একটি সাদা

ৰাজ্যৰ যদি মঙ্গল চাও

দুইটি পাঠাই বলি দাও।"

এনেদৰে অন্যায় আৰু অত্যাচাৰৰ বিৰুদ্ধে বিষ্ণু ৰাভাই ভিন্ন ৰূপ আৰু মাত্ৰাত নিজৰ প্ৰতিবাদ সাব্যস্ত কৰিছিল।

১.০০ বিষ্ণু ৰাভাৰ গীতত প্রতিফলিত প্রেম ঃ

প্রেম আৰু বিদ্রোহী চেতনা এই দুয়োটা গুণে বিষ্ণু ৰাভাৰ জীৱনৰ লগত একেটা মুদ্রাৰ ইপিঠি সিপিঠিৰ দৰে সংযুক্ত হৈ আছে।

'এই কথা অনস্বীকার্য যে গীতিকাৰ হিচাপে বিষ্ণু ৰাভা আছিল এক তুলনাবিহীন স্বকীয় বৈশিষ্ট্যৰে সু-সমৃদ্ধ। তেওঁৰ ৰচিত গীতিৰাজিৰ মাজত সাধাৰণতে পাঁচটা ধাৰাৰ অৱস্থিতি লক্ষ্য কৰা যায়। সেইসমূহ হ'ল— অকণিহঁতৰ বাবে লিখা গীত, ৰোমাণ্টিক ভাৱনা বা প্রেমৰ গীত, দেশাত্মবোধৰ গীত, বিপ্লৱৰ গীত আৰু ভক্তিমূলক গীত।'[1]

বিষ্ণুৰাভাৰ সোনসেৰীয়া গীত আৰু সুৰত লুকাই আছে গভীৰ জীৱনবোধ আৰু বিস্তৃত সাধনা। কেতিয়াবা প্রেমৰ বিৰহ ব্যাকুল এটা অৱস্থা, কোনোটোত আছে চিৰ প্রতীক্ষাৰ কুলু কুলু সুৰ।

১৯৩৬ চনত বিষ্ণু ৰাভাই প্রিয়লতা দত্তক বিয়া কৰাইছিল। প্রিয়লতা দত্ত আছিল এগৰাকী কণ্ঠশিল্পী বিয়াৰ কিছুদিনৰ পিচতে প্রিয়লতাৰ মৃত্যু হয়। এই কথাত ৰাভাদেৱৰ হৃদয় সঙ্গীতৰ বীণাৰ তাঁতত কৰুণ ৰাগিনীৰ ৰোল উঠে। পৰজনমত প্রিয়াক লগত পোৱাৰ বাসনাত তেওঁৰ কলমৰ পৰা নিগৰি ওলাল সেই অমৰ সৃষ্টি —

পৰজনমৰ শুভ লগনত

যদিহে আমাৰ হয় দেখা

পূৰাবানে প্রিয়ে এই জনমৰ

মোৰ হিয়াৰ অপূর্ণ আশা। [2]

বিষ্ণু ৰাভাৰ উদাৰ প্রেমিক সত্বাৰ কেতিয়াবা বলীষ্ঠ ৰূপত সাৰ পাই উঠে। হৃদয়ৰ কোনোবা গোপন কোণত প্রেয়সীৰ বাবে সাঁচি ৰখা ভালপোৱা যেতিয়া অপ্রকাশ্য হৈ থাকি যায়। তাৰ ভাৱৰ জ্বালামুখী বিচ্ছুৰিত হৈ ওলাই আহে চিৰ সেউজ প্রেমৰ গোন্ধ থকা সেই আৱেগৰ যোগেদি —

লগন উকলি গ'ল

তেওঁ যে নহ'ল কোৰা

মনৰ কথাটি মোৰ

হিয়াত গুপুতে থোৱা।[3]

বিষ্ণু ৰাভাৰ গীতৰ বন্যাই বিশ্ব প্রেমৰ চিৰ শাশ্বত প্রবাহক স্বীকাৰ কৰে। চাহজাহান আৰু মমতাজৰ প্রেমৰ স্বৰূপ উন্মোচনৰ যোগেদি প্রেমৰ মহত্ব আৰু কৰুণতাৰ সন্ধান কৰিছে গীতিকাৰে। যি প্রেমৰ স্মৃতিস্বৰূপে তাজমহলে সমগ্র বিশ্ববাসীৰ মনতে এক জোকাৰণি সৃষ্টি কৰে, তাৰ প্রকাশ ঘটিছে এনেদৰে—

আকোৰালি লৈ সেই পাষাণ

কান্দি কোমল প্রেমিক প্রাণ

গায়, — 'মমতাজ মোৰ পৰাণ

মমতাজ মোৰেই জান।[4]

গীতৰ সংখ্যা হিচাপে বহুত নহ'লেও বিষ্ণু ৰাভাৰ প্রতিটো গীতৰে সুকীয়া আবেদন আৰু জনপ্রিয়তা আছে। তেওঁৰ 'ফুল কুঁৱৰীৰ ৰস চুমি লৈ' শীর্ষক গীতত প্রেমৰ অন্তঃপ্রবাহী এটা সুৰ অনুৰণিত হৈছে।

আকৌ 'অলিয়া-বলিয়া কৃষ্ণই কলীয়া' শীর্ষক গীতটিত কৃষ্ণ বিৰহত আকুল-ব্যাকুল গোপিনীসকলৰ মানসিক অৱস্থাৰ যোগেদি প্রেমৰ সার্বজনীন এটি ৰূপ প্রতিভাত হৈ উঠিছে।

এনেদৰে লক্ষ্য কৰিলে দেখা যায় যে বিষ্ণু ৰাভাৰ বহুবোৰ গীতৰে কেন্দ্রীয় বিষয় প্রেম তাৰ লগত কেতিয়াবা সংগ্রামী সত্তা আৰু বিপ্লৱী চেতনাৰ সু-সমন্বয় ঘটিছে।

২.০০ বিষ্ণু ৰাভাৰ গীতত প্রতিফলিত বিপ্লৱী চেতনা ঃ

নিজৰ দেশ আৰু মাটিক আন্তৰিকতাৰে ভালপোৱা, স্বদেশ আৰু স্বজাতিৰ প্রতি দায়বদ্ধতাৰে কাম কৰা বিষ্ণু ৰাভাৰ গৰিষ্ঠসংখ্যক গীতৰ বিষয় বিপ্লৱী চেতনা। তেখেতৰ এই শ্রেণীৰ গীতবিলাকৰ যোগেদি শ্রমজীৱী কৃষক বনুৱাৰ মুক্তিৰ বাবে, তেওঁলোকক জাগ্রত কৰি তুলিবৰ বাবে কৰা প্রয়াস প্রতিফলিত হৈছে।

'বিষ্ণু ৰাভা আছিল এজন শিল্পী-গণনায়ক। এজন- শিল্পী বিপ্লৱী। এজন শিল্পপ্রাণ বিপ্লৱী। তেওঁৰ বিপ্লৱী মানসতাই উদ্দীপ্ত কৰি ৰাখিছিল তেওঁৰ শিল্পী সত্বাক। সেই শিল্পীসভাৰ সঁহাৰি দিয়েই তেওঁ হৈছিল কবি, সাহিত্যিক, নাট্যকাৰ, গীতিকাৰ, সুৰকাৰ, গায়ক, নৃত্যশিল্পী, চিত্রশিল্পী, অভিনয়শিল্পী। শিল্পজগতৰ এনে দিশ নাই যিহত ৰাভাৰ পাৰ্বতাৰ স্বাক্ষৰ আমি নোপোৱাকৈ থাকোঁ।'[5]

বিষ্ণু ৰাভাৰ ৰাজনৈতিক আদর্শ আছিল মার্ক্সীয় ধ্যান ধাৰণাৰে পৰিপুষ্ট। সেইবাবে মার্ক্সবাদ আৰু লেলিনবাদত প্রতি থকা অপৰিসীম প্রেমে তেওঁৰ শিল্পীসত্বাক প্রভাবিত কৰিছিল। বিশেষকৈ গীতৰ যোগেদি এই প্রকাশ হৈ পৰিছিল তীক্ষ্ণতৰ—

ব'ল ব'ল ব'ল ব'ল

কৃষক শক্তি দল।

অ'বনুৰা সমনীয়া

আগবাটি যাওঁ ব'ল।[6]

ঠিক সেইদৰে 'স্বাধীন চিতীয়া হালোৱা ডেকা ৰণুৱা' - শীর্ষক গীতটিত পঞ্চায়তী যুগৰ নতুন মনৰ পুৰুষসকলক শোষণ কাৰীৰ বিৰুদ্ধে সর্বশক্তি প্রয়োগ কৰি তেওঁলোকক পৰাস্ত কৰিবৰ বাবে আহ্বান জনাইছে।

'হে বিপ্লৱী বীৰ অধনায়ক হে' শীর্ষক গীতটিত বিপ্লৱৰ অগ্নিবানীৰে কোটি কালৰ বন্দীশাল ভাঙি-ছিঙি দলিত পীড়িতসকলক নিজৰ অধিকাৰ ৰক্ষাৰ বাবে সজাগ হ'বলৈ আহ্বান জনাইছে।

কেতিয়াবা বনুৱা আৰু শ্রমজীৱী মানুহখিনিৰ বিলাই বিপত্তি দেখি বিষ্ণুৰাভা শিল্পী প্রাণে কান্দি উঠিছে।

শ্রম কৰিও খাবলৈ নোহোৱা

আলৈ বিলৈ হোৱা হজুৱা

কান্দে দুখীয়া বনুৱা।[7]

নিজেই সক্রিয় ৰাজনীতিত অংশ গ্রহণ কৰি, মার্ক্সীয় আদর্শৰে শ্রেণী সংগ্রামৰ সূচনা কৰি বিষ্ণুৰাভাই জনতাৰ মুক্তি বিচাৰিছিল। তাৰ বাবে প্রয়োজন হলে সশস্ত্র সংগ্রামৰো পোষকতা কৰিছিল ৰাভাদেৱে। "দুখীয়া কলিজা নিঙাৰি ল'ব' শীর্ষক গীতটিত ৰাভাদেৱে ধনী মহাজন, জমিদাৰ সকলোকে সাবধান বাণী শুনাইছে—

দুখীয়া তেজ নিঙাৰি ল'ব

টুপি টুপি তেজ শুহি শুহি পিব

ৰুকি ৰুকি মঙহ চোবাই খাব,

কুৰ্কৰ্কি হাৰ কেইডালো চোবাব,

হুচিয়াৰ ! হুচিয়াৰ

ধনী মহাজন !! জমিদাৰ”

ব্যক্তিগত সুখ সম্পদৰ কথা অকনো নাভাবি ৰাইজৰ সেৱাত আজীৱন ব্ৰতী হৈ, সৰ্বহাৰাৰ মুক্তিৰ সপোন দেখা বিষ্ণু ৰাভাই ৰজাৰ বিৰুদ্ধে, শোষণ আৰু অত্যাচাৰৰ বিৰুদ্ধে প্ৰতিবাদ সাব্যস্ত কৰি দুবাৰকৈ কাৰাবাস খাটিব লগা হৈছিল। আশাৰ সঞ্জীৱনীৰে জীৱনক জয় কৰিবলৈ বিচাৰ বিষ্ণু ৰাভাই জীৱনৰ সমস্ত ৰং তুলিকা আৰু সৌন্দৰ্য জনতাৰ অৰ্থেই উৎসৰ্গা কৰিছিল।

জীৱন নাটৰ অভিনয় সামৰি ১৯৬৯ চনৰ ২০ জুন তাৰিখে, অসমীয়া জাতীয় জীৱনত অন্যতম কাণ্ডাৰী, বিষ্ণু প্ৰসাদ ৰাভা মহাকালৰ বুকুত বিলীন হৈ গ’ল। জীৱনৰ শেষ গানেৰে সকলোৰে হৃদয়ত শোকৰ অশ্ৰু বোৱাই মেলানি মাগিলে এখন মানৱ দৰদী হৃদয়ে...

“এয়ে মোৰ শেষ গান

মোৰ জীৱন নাটৰ

শেষ ৰাগিনী

কল্যাণ খৰমান।” ✿✿

প্ৰসঙ্গ গ্ৰন্থ ঃ

(১) কীৰ্তিকমল ভূঞা ঃ *“বিষ্ণু ৰাভাৰ গীত আৰু সঙ্গীত”, সৈনিক শিল্পী বিষ্ণু ৰাভা কৃতি আৰু কৃতিত্ব,* (সম্পা ঃ দিলীপ কুমাৰ শৰ্মা, ড° সিদ্ধিনাথ শৰ্মা, কল্যাণ কলিতা), পৃষ্ঠা ঃ ১২৪।

২) ৰাজীৰ মহন্ত (সংকলক) ঃ *বিষ্ণু প্ৰসাদ ৰাভাৰ গীত আৰু স্বৰলিপি*, পৃষ্ঠা ঃ ৭।

৩) পূৰ্বোক্ত, পৃষ্ঠা ঃ ৮।

৪) পূৰ্বোক্ত পৃষ্ঠা ঃ ৪৬।

৫) বিষ্ণু প্ৰসাদ ৰাভাৰ নাটক আৰু সাংস্কৃতিক আন্দোলন, অৰুণ শৰ্মা, তদীয়, পৃষ্ঠা ঃ ৩৯।

৬) ৰাজীৰ মহন্ত (সংকলক) ঃ *বিষ্ণু প্ৰসাদ ৰাভাৰ গীত আৰু স্বৰলিপি*, পৃষ্ঠা ঃ ১১।

৭) পূৰ্বোক্ত, পৃষ্ঠা ঃ ৪৮।

৮) পূৰ্বোক্ত, পৃষ্ঠা ঃ ৪৯।

৯) পূৰ্বোক্ত পৃষ্ঠা ঃ ৫০।

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ANKIYA NAT AS A PORTRAIT OF VAISHNAVA DISCIPLINE OF BHAKTI

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Abstract

Srimanta Sankaradeva has preached Vaishnava discipline of Bhakti based on the Bhagavata Purana and the Bhagavadgita. The special feature of Vaishnavism is the loving devotion to a personal god. In Assam, Sankaradeva preached a religion of supreme surrender to the one, devotion to only one God, that is, Lord Krishna or Vishnu. His faith is known as *Eka Sarana Nam Dharma*. Sankaradeva conveyed his teachings through the medium of song, dance and drama. He devised new forms of music known as borgeet, satriya dance and theatrical performance known as Ankiya nat. Srimanta Sankaradeva was the fountain-head of the Ankiya nat, a form of one act play. Sankaradeva composed Ankiya Nats and made all necessary arrangement for the successful presentation. He is the father of assamese drama. *Patni Prasad, Kali-damana, Keli-gopala, Rukmini Harana, Parijata Harana* and *Rama-Vijaya* - all these plays of Sankaradeva were written on the basis of the stories of *Bhagavata purana and Ramayana.* The message that he conveyed through these plays is the absolute authority of Krishna and single-minded devotion to Krishna is the end of life.

Key words : Vaishnavism, devotion, Ankiya Nat.

1.0 Introduction:-

India is a land of spiritualism. Hinduism is the major religion in India and has the largest number of followers. Vaishnavism is one of the major traditions within Hinduism. It is distinguished from other schools of Hinduism by its acknowledgement of Vishnu as the supreme lord. The roots of Vaishnavism can be traced back to the teachings of the Vedas, the Upanishads, the Bhagavat purana and the Bhagavad-Gita. Vaishnavism

accepts Vishnu as the highest reality. Devotion to Lord Vishnu or Narayana constitutes the principal means of liberation. The Vaishnava tradition has many sampradayas ranging from the medieval era Dvaita School of Madhavacharyya to Vishishtadvaita school of Ramanuja.The special feature of Vaishnava tradition is the loving devotion to Vishnu or an avatara of Vishnu, that is, Krishna. Bhakti implies selfless love and devotion for the Supreme God. In the fifteenth century, Srimanta Sankaradeva initiated Neo-vaishnavite movement in Assam based on the liberal doctrine of devotion or bhakti.

Srimanta Sankaradeva was one of the greatest spiritual leaders and socio-religious reformers of India in the 15th and 16th century. In the history of Assamese society, the advent of Sankaradeva (A.D 1449-1568) is the most important event. Neog (1967: 62) has stated about Sankaradeva – "…A versatile genius, he combined in himself many wonderful qualities. He was an administrator (as a Siromani Bhûyan and, later, as a *gomasta* under Koch regime) and social reformer, poet and dramatist, painter, musician and actor in dance-dramas. Wide and deep was his reading, and firm and persistent his intellectual grasp…". Sankaradeva preached a religion of supreme surrender to the one, devotion to only one God, that is, Lord Krishna or Vishnu. His faith is known as *Eka Sarana Nam Dharma*. The Sanskrit word S*arana* means shelter and *eka* means only one. Neog (1967: 34) further states that "The official name of the *bhakti* creed of Sankaradeva is *ekaœarana nâmadharma*, and this explains its cardinal principles, which enjoin the worship of one god, that is, Vishnu, especially in the incarnation of Krishna, and interdicts the votaries from the worship of any other deity, and indicates its main form, which consists of the utterance of the holy names of the god, in the singing of songs in his glorification…". Sankaradeva conveyed his teachings through the medium of song, dance and drama. He devised new forms of music known as borgeet, satriya dance and theatrical performance known as Ankiya nat or Bhaona. Srimanta Sankaradeva was the fountain-head of the Ankiya nat, a form of one act play. Sankaradeva composed Ankiya Nats which were replete with dance, music and dialogue to provide enjoyment as well as the message of love and devotion to the common masses. The Ankiya Nats of Sankaradeva convey the message of the divinity of God Krishna and bhakti or devotion to God is greater than mukti or liberation. In this paper, an attempt has been made to highlight the special features of Ankiya Nats as a portrait of the vaishnava philosophy of love and devotion.

2.0 Objectives: -

The present study is conducted with the following objectives:
1. To analyse Vaishnava discipline of Bhakti.
2. To highlight the special features of Srimanta Sankaradeva's Ankiya Nat.
3. To explain Srimanta Sankaradeva's Ankiya Nat as a portrait of the philosophy of devotion.

3.0 Methodology:-

Descriptive method is adopted for the present study. Secondary data from different books and journals have been utilised.

4.0 Discussion:-

Vaishnavism is a form of monotheism which accepts Lord Vishnu as the highest reality. Vaishnavism has a glorious history in India.In the *Rig veda*,Vishnu is regarded as the God of benevolence and mercy.In the Upanisadic literature,Vishnu is described as the God of supremacy. Devotion to a personal God is the special feature of vaishnavism. According to Bezbaroa (1968: 61) "…The mahâpurâna *Srimad-bhâgavata* is replete with words giving prominence of bhakti throughout the twelve cantos it is composed of. In fact, Krishna reconciles the conflicting views of the different schools of thought, and teaches the religion of devotion and love, of viewing all creatures as one's own self, and of dedication of every action to the service of God. Bhakti is the only way to attain mukti or salvation or eternal bliss which is, and ought to be, the main endeavour of mankind". The well known seers of ancient times like Narada, Sandilya, Garga and many others emphasized the superiority of love and devotion. The Bhakti-cult specially can be traced back to ancient Indian literature of the *Rig Veda*. In course of time, it was spread as glorious Bhakti movement in different parts of India. Vaishnavism had divided into numerous sects and subsects,every one of which popularised distinct variations of bhakti,constant with the rise of that movement which was building in South India. The teachings of Alvars and Nayanmars of South India have proclaimed the bhakti-spirit. The path of devotion developed into the Vishistadvaita and Dvaita philosophical systems of Ramanuja and Madhva respectively. Both of them considered Vishnu as the Supreme power. In the period between the 14th -17th centuries, the Bhakti movement spread all over India by a group of Vaishnavite teachers including Caitanya, Vallabha, Mirabai, Kabir, Tulsidas, Tukaram and several others.

In Assam, Srimanta Sankaradeva was the propounder of Vaishnava bhakti movement. Chaliha (2016:125) explains-"The central teaching of the Mahapurushiya Vaishnavism of Assam is "*muktito nispriha bhakti*". In this philosophy devotion is not simply a means, it is also an end in itself-it is also the ultimate goal, even the *'mukta's* don't like to lose it. Sankaradeva preaches the ideals of Vyasa, Suka, Narada, Sanaka, Sanatana and others-the liberated souls, who are not satisfied even by attaining liberation. They like to serve God forever." In the fifteenth century, Srimanta Sankaradeva initiated Neo-vaishnavite movement in Assam based on the liberal doctrine of devotion. This movement brought a literary and cultural renaissance in Assam. Vaishnavism became the faith and culture of Assamese social life. Sankaradeva preached devotion to a single God, that is, Lord Krishna, who can be worshipped only by uttering His various names. This new creed of faith is known as *Eka-Sarana-Nama-Dharma* as it emphasises devotion to one God, that is, Vishnu or Krishna. It is also known as Bhagavata dharma as it is based on the Gita and Bhagavata Purana in which devotion to one God is considered to be the highest ideal of life. Among the nine forms of Bhakti or devotion, Srimanta Sankaradeva considered *sravana* and *kirtana* to be the best forms.

Although in many respects, the *Eka-Sarana Nama-Dharma* of Sankaradeva exhibits similarities with the Vaishnava movement, there are certain distinct traits in which the movement of Sankaradeva bears the stamp of his genius. When Sankaradeva was born, the political and social condition of Assam was not peaceful. He faced problems relating to political set-up, social inequality; spiritual and moral degradation due to religious perversion etc which were peculiar to this region and his approach to the problems was unique in many respects. Under such circumstances, Sankaradeva propagated his religion of love and devotion and fought against the evils of society. Srimanta Sankaradeva's social and religious teachings formed the basis for the growth of a larger Assamese society. Srimanta Sankaradeva conveyed the message of love and devotion, liberalism, equality and humanism to the common masses through the medium of his literary works. He was a literary genius and his writings created a rich literary tradition in Assam. He composed narrative verses, original and translations, devotional songs and dramas.

5.0 Sankaradeva's Ankiya Nat:-

Sankaradeva is the father of Assamese drama. In order to preach his Neo-vaishnavite religion, Sankaradeva innovated a new kind of dramatic performance known as Ankiya Nat or bhaona. The performance of Ankiya nat is known as Bhaona. Sankaradeva and his chief disciple Madhavadeva called these dramas *nat* and *nataka*. It bears no resemblance to the anka type of Rupaka of Sanskrit dramas. Ankiya nat means "one-act-drama" composed in a particular form. The first drama of Sankaradeva is chihna yatra, of which no written dialogues are available. Maheswar Neog (1965:105) has stated- "The Katha-guru-carita and the Bardowa carita say that after return from the first pilgrimage, Sankara organized a dramatic performance, Cihna-Yatra, 'dramatic representation with paintings." According to the biographers, Sankaradeva arranged a show of seven heavens (Sapta vaikuntha) in Chihna yatra. After Chinha Yatra, Sankaradeva composed six *Ankiya Nats*. They are – *Patni Prasad, Kali-damana, Keli-gopala, Rukmini Harana, Parijata Harana* and *Rama-Vijaya*. Two more dramas, that is, *Janma Yatra* and *Kamsabadha* are mentioned in the biographies as of Sankaradeva's composition, are also not available. The dramas of Sankaradeva were written on the basis of the stories of *Bhagavata purana* and *Ramayana*. Sankaradeva introduced Ankiya Nat as a means of spreading the main tenets of Vaishnavism. He was inspired by the Indian classical tradition of drama associated with religion. B.K. Barua (1978:31) mentions "Sankaradeva's Ankiya Natas have both a sensuous and an intellectual appeal. These plays exercised a tremendous influence on the national and cultural life of Assam; they led to the growth of the popular stage, and development of music and dancing."

5.1 Special features of Ankiya Nat:-

- The dramas of Sankaradeva are written in Brajawali language. Brajawali is Maithili mixed Assamese language. Sankaradeva used Brajawali for Ankiya nats. The vocables and idiomatic expressions of Brajawali were local Assamese, while the inflectional forms were Maithili.
- Ankiya nat is a type by itself which does not follow any model. It is of one act or one anka. There is no act or scene division. The entire play is enacted from beginning to end without any interval between the scenes.
- The role of Sutradhara is the most striking feature of Ankiya nat. Sutradhara introduces the characters of the drama and remains on the stage throughout the performance. He opens the drama by reciting the Nandi verse, introduces the characters, announces their entry and exit on the stage.
- Before the recital of the nandi verse, an Ankiya Drama presents a prolonged series of dances by the *Gayan-Bayan* with the Sutradhara as its leader. This is called 'dhemali'.
- Another characteristic of these plays is their lyrical nature. The messages of the plays were conveyed through songs and descriptive verses. The songs and verses of the

Ankiya nats have special characters; they are called *Ankar git* and *Bhatima*. That is why, Barua (1960:72)) mentioned "…In these plays, the writer appears more as a poet and a composer than a dramatist. Moreover, his play is not a drama in the real sense, but a 'lyrico-dramatic spectacle'."

- The Satriya dance is one of the most important features of Ankiya nat. Sankaradeva introduced this form of dance for the successful representation of the dramas. In the Ankiya nat, Sutradhara plays the role of the main dancer. Apart from this ,other prominent dance-forms are Krishna dance, Gopi dance and so on.
- Sankaradeva not only composed plays, but also introduced dance, music and invented musical instruments for successful presentation of the *Ankiya nats.* Two of the most important musical instruments are the *Khol* (a form of drum) and the *Bortâl* (big cymbals).
- The Ankiya Nat ends with a prayer called *mukti-mangal bhatima*, where the Sutradhara begs forgiveness of God for any mistake in the management of the drama.

5.2 The plot summaries of Sankaradeva's Ankiya Nat:-

Srimanta Sankaradeva's *Ankiya Nat* or *Bhaona* is a co-ordination and harmony of song, dance, musical instruments and dialogue. Sankaradeva's innovation of musical instruments, *Borgeets* and *Ankiya Nats* attracted the masses to his Neo-Vaishnavite faith. These dramas were written to spread the devotional sentiment of Vaishnavism in the heart of the audience.

Patni Prasada is believed to be the first available drama of Sankaradeva. This drama focuses a conflict between the ritualistic Brahmanism and Vaishnava bhakti vadi monotheism. The hungry cowherd boys approached some Brahmins for food in the name of Krishna. The Brahmins were busy with their ritualistic ceremonies and they did not pay attention to the hungry boys' appeal. Then they approached Bipra-patnis, the wives of the Brahmins, who gladly agreed to feed them. The bipra-patnis were the devotees of Krishna. Later on, these Brahmins were also converted to devotionalism. Patni Prasada is the smallest and probably the earliest of Sankaradeva's dramas, based on the materials of Bhagavata. This drama justifies the superiority of bhakti or devotion to jnana and karma.

Parijat harana centres round a Parijat flower and the natural jealousies of Satyabhama and Rukmini. The quarrel between Satyabhama and Sachi makes the drama very popular amongst common people. In this drama, the episode of slaying of Narakasura is also included. In this drama, the message of theism and the superiority of Krishna is conveyed .

Kali-damana is the dramatization of the subjugation of the snake Kali by Child Krishna and the subsequent incident of his swallowing of forest-fire. This drama is based on an episode of the Book X, the Bhagavata Purana. The drama projected Krishna to be the all powerful Lord of the Vaishnavas.

Keli-Gopala is based on the dasama skandha Bhagawata. The message of Keli-Gopala is to establish the complete authority of Lord Krishna. It is the dramatization of the *Rasa* sports of Krishna. The *Rasa* festival is celebrated all over Assam even today.

In Rukmini Harana, Krishna is presented as a hero who abducted Rukmini at her request and save her from an unwanted marriage .The abduction is almost complete with the victory of Krishna over the kings including Sisupala. In this drama , the relation between Krishna and Rukmini is presented as the relation between devotee and the Lord.

Rama-Vijaya is based on the story of Ramayana. It is the story of Rama's victory over Parasurama, who was a devotee of Lord Shiva. Both Rama and Parasurama were incarnations of God. In this drama , devotion is shown as superior to power.

6.0 Findings and conclusion:-

Srimanta Sankaradeva's vaishnavite movement based on the liberal doctrine of Bhakti or devotion greatly contributed to the development of art and culture in Assam. Performances of the Ankiya Nats usually take place within the confines of the prayer halls or the Namaghar. At the end of the prayer hall, there is the Manikuta which houses the sacred throne, Guru-Asana, in which the sacred text usually the Bhagavat Purana is placed, symbolizing the presence of Lord Krishna.

The plots of Sankaradeva's dramas are all taken from the Bhagawata Purana except Ram-Vijaya. Sankaradeva's Ankiya Nats portrait the divinity of Lord Krishna. In the performance of the Ankiya Nat, it is observed that from the beginning to the end supremacy of the Lord Krishna and devotion to Him gets top priority. In all his dramas, Sankaradeva preached the superiority of the path of devotion in opposition to the path of knowledge or action.

The purpose of Sankardeva's drama is to spread the philosophy of love and devotion. With the help of these dramas, he tried to evoke a devotional attitude in the audience. At the beginning, the Sutradhara announces the glory of the Lord before the audience and also narrated the activities of the Divine. The dramas of Sankaradeva address audience to witness an enactment of God himself to vindicate His divinity and to establish His absolute authority. Ankiya nat of Srimanta Sankaradeva attracted common masses to the fold of Neo-vaishnavite faith based on devotion. The strength of the Ankiya Nat is its close links to the religious

beliefs of the Assamese people ,particularly the devotees of Krishna. The Ankiya nat or bhaona serves as the most powerful medium for disseminating religious and ethical ideals to the masses. It is the greatest achievement of Sankaradeva's dramatic representation. ●▫

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HUMAN RIGHTS OF WOMEN AND ITS CONSTRAINTS : A CASE STUDY

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1:1: Introduction:

Every human being aspire for dignified human living which includes the right to recognition as fellow human being, equal status, honour and respect as fellow being, right against enslavement etc. In other words the rights emanating from the heart core of humanity are to be termed as human rights. Right from the basic amenities of life to socio-economic, political, cultural to humanitarian rights are recognized as human rights by the international community today. Though the members of the human family irrespective of race, colour, gender, state, religion, economic status, political belief, national affiliation etc should have to enjoy all these rights without any artificial discrimination, yet some sections still rest outside the purview of these rights. Among them women are termed as the more vulnerable. Prior to Beijing Conference on Human Rights (1995) women's rights were not considered as human rights. The critics of the feminist movement treated the demand of women's right as contrary rights to men and tried to dilute the very concept of human rights demand of women. The Beijing Conference on Human Rights popularized the slogan "Women's Rights are Human Rights" and cleared that women must be given the opportunities to enjoy all those rights which are recognized by the international community as human rights and the rights which are specifically designed for women by considering the special capabilities and the role played by women must be recognized and respected by all as human rights of women or women human rights. Since then the concept women human rights or human rights of women have been attracting the attention of the researchers, academicians, human rights activists, policy makers and thinkers much more. This paper aims at studying the constraints of human rights of women in Assam with special reference to tea garden women.

1:2: Significance of the Study :

The international community specially the UN has recognized and codified all those opportunities needed by human being for a dignified and meaningful human living

as human rights and requests the member states to make these rights available to the public by arranging statutory provisions. The Indian Constitutions and legal instruments too recognize these international standard rights either as fundamental or legal rights which are equally exercisable by both men and women. Moreover the Government of India by dint of Article 15(3) of the Constitution takes some special measures for protection and promotion of the rights of women. The Human Rights Commission, the Commission for Women, the Special Commission for Weaker Sections etc is such other institutional arrangements which are working for protection and promotion of human rights besides the judiciary. But still women of this country remain vulnerable and victim of the cases of human rights violations. The increasing incidents of violence and crime against women always remind us that there are some major factors which act as obstacles to human rights of women. It is in this context the study "Human Rights and its Constraints: A Study" assumes importance.

1:3: Objectives of the Study :

The main objectives of this study are:

1. To study the nature of human rights of women.
2. To study the constraints of human rights of women in general and tea garden women in particular.

1:4: Research Questions :

The study is based on the following research questions**:**

1. What are the rights recognized as human rights of women?
2. What are the major constraints of human rights of women in India?

1:5: Methodology of the Study :

To study the objectives the descriptive analytical and observation method has been followed. The present study is based on both primary and secondary data. The primary collected is from the field with the help of interview schedule and questionnaire. On the other hand the historical conventions, covenants, events, the constitution of India, legal documents, the articles, reports, books and journals have been considered as the secondary source of data collection.

To study the present problem two tea gardens of Jorhat District namely Cinnamara, Lohpohia and Borbheta Tea Estate have been selected on the basis of size, ownership and location. The Cinnamara Tea Estate is a public Estate owned by the

Government of Assam. On the other hand the Lohpohia Tea Estate is a proprietorial estate situated at the western part of Jorhat district. For the convenient of the study, 210 women labourers are selected for interview on random sampling basis. The study is confined to the period of 2007-2011.

Part II

2:1: Theoretical Framework :

2:1:1: The term Human Rights Defined :

The term human rights can be understood from the meaning of the two terms "human" and "right". The term "Human" implies "any men or women or child of the specie homo sapiens; of or belonging to the genus homo" (The Oxford Word Power Dictionary, 1993). On the other hand rights imply "a thing one may legally or morally claim; the state of being entitled to a privilege or immunity or authority to act." From this point of view human rights can be defined as those privileges or immunity or authority to act which are claimed by a human being simply because he/she is specie of homo-sapiens. These privileges or immunities are basic immunities as they are associated with the very characteristics of human being. These help an individual to safeguard his /her dignity, pride and honour by becoming the master of himself/ herself. The Preamble of the Universal Declaration of Human Rights (1948) says that recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world. These rights may include "freedom from arbitrary arrest and imprisonment, torture, unfair trial, cruel and unusual punishment and invasion of privacy, right to food, shelter, health care and education and freedom of thought, speech, assembly, religion, press, movement and participation in government (UN Policy Document 1978). Thus it can be said that the fundamental freedoms and human rights which help us to use our intelligence, qualities and talents and conscience to satisfy our needs and be the master of ourselves are human rights.

The UN Human Rights Questions and Answers (New York, 1987, P-4) defines human rights as "those rights which are inherent in our nature and without which we cannot live as human beings. Human rights and fundamental freedoms allow us to fully develop as use our human qualities, our intelligence, our talents, and our conscience and to satisfy our spiritual and other needs. They are based on mankind's increasing demand for a life in which the inherent dignity and worth of each human being will receive respect and protection."

The Constitution of India guarantees these rights by means of Fundamental Rights and Directive Principles of State Policies. On the other hand, the Protection of Human Rights Act 1993 clarifies it by defining Human Rights as "rights relating to life, liberty, equality and dignity of the individual guaranteed by the constitution or embodied in the International Covenants and enforceable in courts of India" (article 2 of the Protection of Human Rights Act 1993).

2:1:2: The Term Human Rights of Women defined :

Although the human rights articulated by the international bill of human rights are universal in nature yet due to persistent discrimination and deprivation women rights activists are demanding some sorts of special rights like right to recognition as equal contributor of human race i.e. right against degrading treatment and discrimination, reproductive rights, right to security and freedom from violence etc as specially important rights of women. Therefore the term human rights of women include all those rights recognized by the international community as human rights and the special rights of women which are to be recognized for bearing some special capabilities.

2:1:3: The term Constraints defined :

The term constraint is used to mean the obstacles or impediments of a situation. The Oxford Word Power Dictionary defines the term 'constraints' as "limitations or restrictions or strict control of one's behaviour or feelings." So far the human right of women concern, the term constraint is used to mean the limitations or the restrictions which stay as the way of exercise of human rights of women. Generally with the question of violation of Human Rights of women the term "constraint" is used frequently.

In this study by Human Rights of Women and its Constraints the major restrictions and the taboos which instigate the members of the human family to violate the rights of women and thereby commit offences in the eyes of law is taken for investigation and discussion.

2:2: Nature of Human Rights of Women:

The creatures of this world are broadly divided into two groups- male and female. The female segment of the homo-sapiens is referred as 'women'. Generally though 'female' refers the opposite sex of specie yet, 'women' does not imply the sex alone. "Women" refers the gender of the specie homo-sapiens which is shaped by the society, religion, custom and traditions or the psychology of a given society. However,

in the broad philosophy of women right, the term 'woman' refers both born and unborn females whether they are matured or immature; adult or minor or infant. On the other hand human rights as discussed earlier, implies those opportunities and privileges which are needed by human being to stand himself/herself as human beings with other fellow beings. The human rights which can help women to assert herself as similar human being can be termed as women human rights.

The Universal Declaration of Human Rights 1948 declares that all human being irrespective of gender born free and equal in dignity and rights. They are endowed with reason, conscience and should act towards one another in a spirit of brotherhood (article 1). Thus the first international document on human rights granted all those civil, political, economic, social, cultural rights to each and every member of the human family without any artificial discrimination. But in actual practice due to discriminatory social ethos, norms and psychology, women are deprived of these rights. As a result women have to cry for equality, equality in terms of equal dignity and pride. Since the days of Marry Wollstonecraft (A Vindication of the Rights of Women 1792) attempts have been made to recognize women as equal partner of human race. At first the protagonist of women's rights demands the equality of participation, opportunity and agencies in all spheres of life. Women throughout the world have to suffer unequal treatment whether in private or public life. Later women rights activists talked on persistent discrimination against women and demanded the farm action to abolish it. In 1979 the UN General Assembly passed the Convention on Elimination of All Forms of Discrimination (CEADAW) and requested the member states to be the signatory party to this. Thinkers like Charlotte Bunch raised the issue of public private divide and showed that though the public spheres are regulated by the government instruments yet the private spheres are exempted from government scrutiny and so the perpetrators of domestic violence can enjoy immunity. Consequently the vulnerability of women at domestic lie came to the forefront. The third world Conference on women (Nairobi, 1984) the issue of violence against women was highlighted and by 1990, the issue of all forms of violence against women became an international agenda. The UN World Conference on human rights (Vienna,1993), recognized that the human rights of the girl child are an inalienable, integral and indivisible part of universal human rights. Gender based violence and all forms of sexual harassment and exploitation, including those resulting from cultural prejudice and international trafficking are incompatible with the dignity and worth of human person, and must be eliminated. The Beijing Conference explicitly identified that protecting women's human

rights throughout the life cycle and violence against women are the main critical areas and raised the slogan that all women's rights are human rights.

The women human rights movement took another issue as the issue of human rights in the floor of the UN Conference on Population and Development (Cairo Conference 1994). In these conference Women's Rights as individual reproductive rights was recognized and issue relating to reproductive health was placed in the context of human rights. Thus the "right to have a satisfying and safe sex life and what they have the capability to reproduce and freedom to decide, if when and how often to do so became a part of women human rights"(Cairo Declaration 1994).

Thus the concept women human rights can be defined as the discourse of human rights which not only interprets the existing human rights doctrine, whether it is the right to be free from torture, to enjoy equality, or to limit the right to self determination- but also articulates new rights like the issue of sexual rights to developmental rights.

2:3: Constraints of human Rights of Women :

There are several constrains working on the way in the exercise of Human Rights by women. These may be psychological, social, economic and political. Bano A. (2003) in "**Indian Women: The Changing Face**" observes that psychological constraints are related to religion as religions are the creations of men where women play only a subordinate or submissive role. Religion provides ideological or moral bases for accorded status and institutionalized roles of woman in a society. The social restrictions on women and also the people's notion about their proper roles in the domestic and extra-domestic spheres, are greatly derived from the religious conceptions of women's basic characteristics, her assumed 'virtues' and 'vices' her proverbial strengths and weaknesses ; and the stereotypes regarding her nature and capacities. Though Hindu religion during the Vedic period provided a high status to women, yet the time has changed and the succeeding religious scriptures and Dharmasastras began to describe women by a multitude of derogatory attributes. She is called fickle minded, sensual, seducer of men; given to falsehood, trickery, folly, greed, impurity and thoughtless action; root of all evil; inconsistent; and cruel. In childhood she must be subject to her father, in youth to her husband and if the lord is dead, to her sons. She must never be independent. Marriage is her ultimate destiny and after marriage she should bear a son. An ideal woman is the devoted wife like Sita, Sabitri, who is willing to suffer all kinds of adversities for the sake of loyalty to her husband.

The Holy Quran grants equality of men and women in relation to the Almighty yet the Muslim Shariyat Law that has developed over the centuries, places women in a disadvantageous or an inferior position. The customs like using burqua, use of covered vehicle, participation in day to day activities by keeping themselves aloof from the male, custom of Mahr(dowr), talaq or unilateral divorce and seclusion of women, restrictions in offering prayers and to recite the Quran etc make women subordinate to men.

The practices of Christianity by communities of various denominations which are influenced by historical and contemporary socio cultural factors overshadow and suppress women. Bano A. (2003) observes, "The myth of creation which says that Eve was created after Adam to act as his companion and help–mate accords a secondary place to women in domestic and social life. She has to be subordinated first to her father and then to her husband. The mythic image of Eve as one who tempted Adam to eat the forbidden fruit has put a permanent stamp over women as tempters and seducers and has given the husband the right to control the wife." Although Christianity gives women the equal status to men in terms of marriage, family organization, education, religion etc yet there are some discriminatory rituals. Christians of India believe that the wife belongs to the husband. They too believe that women must have some notable qualities like capacity to work with hands, kindness, wisdom, love and charity for and outside the home, and the capacity to run her household in a manner that children get care and affection and the husband finds relaxation and peace. Thus work differentiation subordinates women as inferior to men.

The Jains though grant full rights to aspire for Moksha by women yet the ascetic manuals and sermons always condemn women as tempters and seducers and warn monks to keep away from women so that they cannot swayed themselves from strict celibacy in word, thought and deed. Thus a different mindset and regards continue to develop against women who are contrary to women's honour and pride.

Buddhism though treats women and men equal yet, some religious rites discriminate them. Women cannot preach to the order of monks. A Bhikumi whatever her age should bow down even before a younger Bhiku. Thus woman are treated as inferior to men.

With this psyche built up by religion, social and cultural constraints are shaped and vitalized. These can be discussed as follows:

1. Patriarchy: In a patriarchal society the oldest male member is regarded as the head of the family. Generally the head is regarded as the bread earner, protector and savior of

the family. The family descent is counted from the father. Sons are considered as the heir of the property. In Hindu society, the death rights can be performed only by the son or in absence of the son the cousin male, brother of the deceased. Ability to give birth to a son brings pride and prize to the mother and reverse will serve as sufficient cause to authorize a husband to take a second wife. This brings neglect, deprivation or discriminatory treatment to women. Besides this, the traditional recognition of men as bread-earners gives birth to the crimes like pre-natal sex selection, female infanticide, and gender differences in nutrition, health and education. The rate of female infanticide and feticide has been increasing day by day. Son preference brings not only discriminatory or violent results for baby girls but also for their mothers. A mother is more likely to be made pregnant more times when she produces girl child. This risks her own as well as her unborn children's health.

2. Pledging girls' for economic and cultural appeasement: The patriarchal families of many countries like to pledge the girl child to the priest, in the name of offering them to the god. The Devadasi system of India, the Dauki system of Nepal, Trokosy system of Benin, Nigeria, Togo and Ghana, are examples of such pledges.

The Devadasi system of India pledges younger girls to the gods or goddess and thereby they become the temple prostitutes as they are married off to the priest to appease gods and goddesses. After the dedication ceremony, the girl is given to her maternal uncle who is likely to be the first abuser. There after she leads a life of sexual slavery.

The Dauky or Devaki system of Nepal offers girls to the deities by her family or by rich persons who buy a girl from her parent in order to be granted heavenly favours. Then she becomes Dauki and has to engage in prostitution as there is the belief that sexual relations with a Dauki are auspicious.

The Trokosi or slaves of gods system of Benin, Nigeria Togo and Ghana is also a heart burning system. Here the young girls are enslaved to atone for the sins of a male relative of her family. The belief associated with this system is that if a girl is not atoned for god then the god will punish the family by causing the death of the members of his family. So to get pardon from God, the younger girls are atoned where the fetish priest mediates between the God and people. The girl has to serve the priest depending on the severity of the crime committed by her male family member. If the first girl dies during this period, the other virgin has to replace her where the circle may continue for generation after generation. Here the greedy priest in lust of the young girl of that family may murder the first girl by denying all sorts of amenities required by her for a healthy life. They are

expected to work in the fields and the local markets and also provide sexual services to the priests. They are beaten in to submission if they resist.[1]

3. Marriage: Many societies of the world prepare girls for marriage from early childhood. They are wed in some countries even before attaining puberty. The question of virginity, longer reproductive period etc is the main causes of such marriages. Moreover forced marriages are prevailing almost in all societies where girls are forced to marry by means of relentless pressure or emotional blackmailing by the families. Their more extreme forms can involve threatening behaviour, abduction, imprisonment, physical violence, rape and some cases murder.

In India the dowry system is a chronic problem for the girls. Dowry is a gift of bride or bride family to the husband and his family where economic gains takes precedence. Many cases of dowry deaths occur when dowries are considered insufficient by the groom or his family. Because of fear for dowry the poor parents or the families go to kill their daughters after birth. Moreover female feticide is increasing day by day at the advent of sex determination machines.

The practice of virginity test at the first night of marriage or before marriage (Turkey) is a degrading treatment for women.

4. Caste: Caste is another social constraint of women rights. Caste based discrimination debar the women even the community from exercising rights. Caste determined works place the lower caste in the degrading and inhuman position. The women of this group have to suffer more. They face targeted violence, even rape and death, from state actors and powerful members of dominant castes, used to inflict political lessons and crush dissent within the community; or women are used as pawns to capture their man folk. These women are gang raped forced into prostitution, stripped and paraded around naked, made to eat excrement or even murdered for no crime of theirs. They are facing discrimination through the payment of unequal wages, or work in slave like conditions in bonded labour. They also face sexual discrimination in the work place.

5. Female Genital Mutilation (FGM): The custom of female genital mutilation that has been practiced by most of the African, Middle Eastern, Asian countries is a crime against women. Generally these are practiced to enhance her husband's sexual pleasure and control women sexually. Because of this practice women are to bear systematic infections, abscesses, ulcers, delayed healing, septicemia, tetanus, gangrene, severe pain, damage to bladder or rectum and other organs, psychological disorders etc.

6. Witch hunting: Witch hunting is another social custom that brings inhuman sufferings to women. In this system women are taken for demons and thought to be connected

with epileptic fits, illness and evil spirit. The women branded as 'witch' are stoned or beaten to death and then burnt alive. Some regions of South Africa, regions of Northern Transvaal, India, Nepal practices this system. In India, the West Bengal region and some tribes of Assam reports such incidents. Sometimes jealousy, lust for property, failure to have sexual relation with an independent woman is seemed to be the cause of selecting a woman as witch. In this system, the magic doctor or the guru plays an important role whose orders are accepted by the people unquestionably.

7. Restrictive practices: There are some restrictive practices in almost all societies. In some societies, women have to wear some traditional ornaments or some dresses after or before marriage. In India women have to wear veils covering their heads after marriage. Wearing of Mangal-sutras or using Sakha- sindur for the welfare of the husband is also practiced by Indian women. Similarly women of Mohammedan families wear burqa as tradition.

In some cultures, menstruation is considered as polluting event. Women are isolated out houses at this time and are not allowed to come into the main house or mingle with the people. These practices make women to submit to the male counterparts or act as docile, benevolent or 'womanly'.

8. Beliefs associated with reproduction: The beliefs associated with the process of reproduction are also the constraints of human rights of women. Since the days of civilization bearing man's children has been recognized as the main duty of women. The ability to bear the children is the question of continuity of the family, clan and social groups for which women are controlled by the families, religious institutions etc. A woman has to observe some rituals to bear children preferably sons. In most of the societies of the world women have no say in the matters of child bearing or having a child immediately after marriage or not. The families pressurize women to produce a child within a reasonable time without considering the reproductive circle. Sometimes the elderly persons basically the elder woman member of the family gives the daughter- in- law to use some herbs to increase sexuality or to bear male child which are contrary to the reproductive rights of the women. Moreover certain dietary restrictions during pregnancy have to follow which are contrary to the health of the pregnant women. Delivery at house without the help of a trained nurse is preferred by the families which is dangerous both for the baby and the mother. The rituals which are to be observed by the mother after delivery again violate the rights of women.

9. Consumerist culture: In the 21^{rst} century, most of the advertisements use women as a commodity to 'show' their bodies to sell products or impress the minds of the people.

The media like magazines, advertising, television etc like to create such beauty myth among the young females that a thin physique is the only accepted shape for which women are going to have unhealthy diet control which creates eating disorders, mental and physical health problems. Cosmetic surgery of every part of the female body for balancing the beauty abuses their rights. This type of image creates the notion that woman's body means a commodity that can be exposed to sell or buy.

10. Economic constraint: Economic constraints also denigrate women's rights. Most of our women are housewives who perform alone all drudgery. They have to work from dawn to the dusk to maintain the family. In the rural areas women have to work in the agricultural fields. They have to gather fuel, collect drinking water, cook food, look after the children and the elderly person's of the family, take care of his domestic animals and birds etc. But their contribution is not counted in terms of economic contribution by the family or the state. Because of economic dependence they have to suppress their aspirations which are contrary to the development of self confidence and self reliance.

Those women workers of different industries have to balance their double roles. In the elite families the womenfolk may have help from the family or from the maid servants but in case of the other sections that becomes a dream. Moreover sex discrimination pervades everywhere. Women workers are paid less than the male. In many places congenial atmosphere for women employees are not available for which women don't opt for such jobs. Sexual harassment at workplace has become a common phenomenon in almost all sectors.

2.3:1: Constraints of Human rights of Tea Garden Women :

The constraints of human rights of the tea garden women can be discussed as follows:

1. Constraints from the religion: The religious constraints that the women folk of the tea garden community are facing are more or less similar to that of the women of other communities. In the tea gardens it has been observed that there are people from Hindu, Islam and Christian religion. So the women folk belonging to these religions have to follow respective religious norms.

Besides the women of the tea garden community are facing some socio - economic and cultural constraints as listed below:

(I) <u>Patriarchy:</u> The tea garden society is also a patriarchal society. However due to economic independence the women of this community can enjoy a privilege position in the society. But in some sectors women have to follow some strict rules and regulations

which are not followed by the male members of this community. The tea garden community too counts the family descent from the male persons for which women are placed in a lower status.

The tea garden community too considers the ability of giving birth to a child is the mostly required quality of a woman for which the society permits the husbands to marry next one if the first wife happens to be a barren. The barren women are always given an inferior status in the patriarchal society. The barren women have to face neglect, deprivation and discriminatory treatment from the society. However the tea garden community is free from the evil thinking's like son – preference. During our course of field study we have meet such families who increased their family members to have a daughter.

The women of the tea garden community too place the women in a lower status in the families. Generally the daughter in-laws of the families are assigned the tasks of domestic duties. The members of the in-laws hope that the daughter in-laws should be loyal to the seniors of the in-laws for which they have to follow some do's or do not's which the male members have not to follow.

(II) Early marriage: Early marriage is also a constraint of the exercise of human rights of women of the tea garden community. Most of the girls are married early for which they have to be the victim of several health related problems. During our field study it is found that the maximum age of marriage of the women of the tea garden families is hardly 16 years.

(III) Poverty: From the field study observation it has been found that poverty is rampant in the tea garden area. Because of poverty the families have to pledge their daughters for economic appeasements. Most of the families reported that though their daughters are willing to have higher education yet they are not able to send their daughters to the colleges as well as to the high schools. Instead of sending their daughters to the school they have to engage them in the garden works. However though the respondents were asked whether any of their family members are working as domestic helpers in the house of other people or not, only one respondent from the Lohpohia tea garden reported as 'yes'.

(IV) Low rate of literacy and lack of awareness: Due to poor level of literacy the women of the tea garden community are less aware about their rights and privileges which seem to be a great constraint for the exercise of human rights of women.

(V) Restrictive practices: The restrictive practices are also there in the tea garden communities which place women to the inferior position. The practices that have been followed by the community during the time of child birth or after the birth of the child sometimes pose threat to the life of the mother as well as the child.

In some communities of the tea garden menstruation period is treated as polluted event for which women in this period have to observe some restrictions.

(VI) Over burden: The women folk of this community is also suffer from the problem of over burden. They have to be busy from the dawn to the dusk in either domestic or garden works. Consequently the women of this community cannot think to engage themselves in other activities which may help to develop their personalities. As a result the level of participation of women in politics as well as in other decision making bodies is very low making them to follow the decisions of the male members of the community.

Thus it has been seen that the women of the tea garden community too face the same problems as the working women of other communities do. However due to economic independence they are more or less enjoying greater freedom in the matters of family in comparison to the women of other communities. But the constraints remain the same over the women of this community too which places them in a lower position.

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EMOTIONAL MATURITY OF THE UNDERGRADUATE AND POSTGRADUATE ARTS STREAM STUDENTS OF DIBRUGARH UNIVERSITY: A COMPARATIVE STUDY

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Abstract

Emotions occupy a place of great importance in human life because they make our life infinitely varied, interesting, pleasurable, thrilling, existing and beautiful. Emotional maturity is not only the affective determinant of personality pattern, but also helps to control the growth of individual development. Emotional maturity depicts our capacity to manage and to check our emotions, to evaluate other's emotional state and to persuade their judgment and actions. The objectives of the present study was to study and compare the level of emotional maturity among the undergraduate and postgraduate Arts stream students of Dibrugarh University. In order to collect the required data for the study, Descriptive survey method was adopted. The samples for the study were selected by using both simple random and incidental sampling technique. The results of the study revealed that the undergraduate and postgraduate Arts stream students of Dibrugarh University are extremely emotionally immature. The study also pinpointed that there is no significant difference on emotional maturity among the undergraduate and postgraduate arts stream students of Dibrugarh University.

Key Words : Emotional Maturity, Undergraduates, Postgraduates.

1.0 INTRODUCTION:

In the present era of globalization and technological revolution, education is considered as a first step for every human activity. Education is a process of human enlightenment and empowerment for the achievement of a better and higher quality of life. Although education develops the individual like a flower which distributes its fragrance all over the environment and drags a person from darkness, poverty, and misery by developing his individuality in all its aspects, yet emotional aspects plays a significant role on guiding and directing our behaviour. Emotions occupy a place of great importance in human life because they make our life infinitely varied, interesting, pleasurable, thrilling, existing and beautiful. Emotion is an agitated state of our mind and body. It is the complex psycho physiological experience of an individual's state of mind as interacting with biochemical or internal and environmental or external influences. The expression "maturity" refers to a significant phase in the growth of a living organism. Maturity is achieved when individual growth is completed and the organism is ripe for propagation. A person is called psychologically mature after he has reached a certain level of intelligence and emotional outlook.

Emotional maturity is the outcome of healthy emotional development. Emotional maturity is not only the affective determinant of personality pattern, but also helps to control the growth of individual development. Emotional maturity is something that we must develop in our lives by knowing how to respond to situations in a mature and responsible manner. Emotional maturity implies controlling our emotions rather than letting our emotions. Emotional maturity depicts our capacity to manage and to check our emotions, to evaluate other's emotional state and to persuade their judgment and actions. Emotional maturity implies proper emotional control, which means neither repression nor violet expression. A person who is able to keep his emotions under control, which is able to break delay and to suffer without self-pity, might still be emotionally stunned and childish. In brief, a person can be called emotionally matured if he is able to display his emotions in appropriate degree with reasonable control at the appropriate time.

2.0 REVIEW OF RELATED LITERATURE:

Subbarayan and Visvanathan (2011) conducted "A study on emotional maturity among college students". The objectives of the study were to study the level of emotional maturity of college students and to study the difference in emotional maturity between the college students with reference to their gender, religion, community, and type of family. The results of the study revealed that, Emotional Maturity of college students was extremely unstable. It was also found that there was a significant difference between the college students with respect to gender, religion, community, and type of family.

Tiwari (2012) conducted "A comparative study of emotional maturity among 8th to 12th class students with reference to internet surfing." The objectives of the study

were to study the differences of emotional maturity between Internet users and not user's student, and to study the difference of emotional maturity between internet user boys and girls students. The major findings of the study revealed that there was a significant difference between students who are using internet and not, the level of emotional maturity of not users is better than users. There was also a significant difference in emotional maturity between the boys and girls who are not using internet. The level of emotional maturity of boys was better than girls.

Resmy and Sujatha (2012) conducted "A comparative study on emotional maturity of adolescent boys and girls". The major findings of the study revealed that adolescent girls have higher emotional maturity than adolescent boys and there was significant association between emotional maturity and selected variables like gender, aggregate marks in previous year, educational status of fathers, educational status of mothers, occupation of mothers and monthly family income.

Dutta, Chetia, Soni (2013) conducted an "A Comparative Study on Emotional Maturity of Secondary School Students in Lakhimpur and Sonitpur Districts of Assam". The objectives of the study was to study and compare emotional maturity of secondary school students in relation to their gender, locality, and type of school (government/ private) of Lakhimpur and Sonitpur districts of Assam. The findings of study showed that there are major differences in the emotional maturity of secondary school students of both districts whether they belong to rural and urban male/female, government and private male/female, secondary schools students. This study also showed that there was no difference between urban male/female, private male/female and secondary students of both the districts on emotional maturity.

Nuzhat (2013) conducted "A Comparative Study on Emotional Maturity of Male and Female Kashmir University of India Distance Learners". The objectives of the study was to assess and compare the emotional maturity of Male and Female University Distance Learners. The major findings of the study indicate that female University distance learners and male University distance learners do not differ significantly on emotional maturity on composite score.

Sarita, et. al., (2016) conducted "A comparative study on emotional maturity of undergraduate and post graduate students". The objectives of the study were to compare the emotional maturity of under graduate and postgraduate art students in relation to their locality (rural and urban). The major findings of the study revealed no significant difference in emotional maturity between undergraduate and postgraduate students. There was no significant difference in the emotional maturity of rural undergraduate and urban undergraduate students. Moreover, there was no significant difference in the emotional maturity of rural postgraduate and urban postgraduate students.

3.0 TITLE OF THE STUDY:

The present study has been entitled as "Emotional Maturity Of The Undergraduate And Post Graduate Arts Stream Students Of Dibrugarh University: A Comparative Study."

4.0 SIGNIFICANCE OF THE STUDY:

The Indian society is becoming increasingly materialistic. Apparently, man appears to be happy but internally, he is full of conflicts. In the present circumstances, youth as well as children are facing difficulties in life. Youngsters of today are well and easily exposed to vast, unlimited and most importantly censored information and are subject to high pressure because of ever increasing competition and expectations from their family and peers. This give rise to many psycho-somatic problems such as anxiety, tensions, frustrations and emotional upset in day to day life. Therefore the study of emotional life is emerging as a descriptive science, comparable with anatomy. Students are the pillars of the future generations, their value pattern of emotional maturity are vital. The younger generation, especially, the educated citizens are supposed to be the future leaders, decision makers, and builders of the nation. Therefore, youngsters need to be emotionally matured in their dealings in order to overcome efficiently the emotional stressors and shape their future as well as that of the nation. Therefore, the present study has been undertaken to study and compare the level of emotional maturity of the undergraduate and postgraduate arts stream students of Dibrugarh University, as they constitute a large fraction of the future leaders of the nation. It is to be noted that very few study has been conducted on the present construct under consideration with the present population. Therefore the present study bears immense significance.

5.0 OBJECTIVES OF THE STUDY:

The present study has been undertaken to fulfill the following stipulated objectives:

5.01   To study the level of emotional maturity of the undergraduate arts stream students of Dibrugarh University.

5.02   To study the level of emotional maturity of the post graduate arts stream students of Dibrugarh University.

5.03 To compare emotional maturity of the undergraduate and post graduate arts stream students of Dibrugarh University.

6.0 HYPOTHESIS OF THE STUDY:

By considering the above stated objectives of the study, the following hypothesis has been formulated:

H0: There is no significant difference on emotional maturity among the undergraduate and post graduate arts stream students of Dibrugarh University.

7.0 CONCEPTUAL AND OPERATIONAL DEFINITIONS OF THE KEY TERMS:
7.01 Emotional Maturity:
7.01.01. Conceptual Definition: Emotional maturity implies the capacity to manage and to check our emotions, to evaluate other's emotional state and to persuade their judgment and actions.
7.01.02. Operational Definition: In the present study, lower score on the Emotional Maturity Scale by Yashvir Singh and Mahesh Bhargava means higher level of emotional maturity and gradual increase in the scores on the same scale indicates increase in the level of emotional immaturity or lower level of emotional maturity of the respective respondent.

7.02 Undergraduate Students:
7.02 .01 Conceptual Definition: An undergraduate is a college or university student who is not a graduate student or who does not yet have an undergraduate degree, but is studying to earn one.
7.02.02 Operational Definition: In the present study, undergraduate students refers to the group of students who are studying in arts stream at the general degree colleges of Jorhat district affiliated to Dibrugarh University.

7.03 Post-graduate students:
7.03.01. Conceptual Definition: Post- graduate students means the group of students who have completed their under-graduate programmes and are enrolled in higher studies, usually in an university, for the post-graduate degree.

7.03.02. Operational Definition: In the present study, Post Graduate students refer to the group of students studying in the Post Graduate CBCS programmes of arts stream of Dibrugarh University.

8.0 DELIMITATIONS OF THE STUDY:
The study being exploratory in nature had the following delimitations:
8.01. The study was delimited to the undergraduate students of Jorhat district only.
8.02. The study was delimited to the post graduate students of CBCS programme only.
8.03. The study was delimited to the first semester students of both undergraduate and postgraduate programmes.

9.0 METHODOLOGY AND PROCEDURE:
9.01 Method: In the present study, descriptive survey method has been adopted by considering the nature and objectives of the study.
9.02 Population: All the Post Graduate students of CBCS programmes of Arts stream of Dibrugarh University batch of 2017-2019 and all the undergraduate students of Arts stream studying in the colleges of Jorhat district batch of 2017-2020 constitute the population for the present study.
9.03 Sample: Three departments from Arts Stream of Dibrugarh University and three Arts colleges from Jorhat district affiliated to Dibrugarh University were selected randomly by using lottery method. Those students who were present at the time of visiting the respective departments and colleges were taken as sample by using incidental sampling technique for the study. Finally the sample comprised of a total of 200 (80 postgraduates & 120 undergraduates) students of Dibrugarh University.
9.04 Statistical Techniques: The collected data has been analyzed by using both descriptive and inferential statistics. These are:
9.04.01 Descriptive Statistics: Mean (M) and Standard Deviation (SD).
9.04.02 Inferential Statistics: 't' value.
9.05 Tool Used: Emotional Maturity Scale (EMS) by Yashvir Singh and Mahesh Bhargava was adopted to collect the data. EMS has 48 items in question form. EMS is a self-reporting five point scale. Higher the score on the scale, greater the degree of emotional immaturity and vice-versa. The obtained score of the respondents are interpreted as given below:

Table: 1. Norms for the Interpretation of Level of Emotional Maturity

Scores	Interpretation(Level of Maturity)
50-80	Extremely Emotionally mature
81-88	Moderately Emotionally Mature
89-106	Emotionally Immature
107-240	Extremely Emotionally Immature

9.06 Procedure of data collection: For the collection of the required data, the researcher went to sampled departments of Dibrugarh University and selected colleges of Jorhat district after taking permission from the respective Head of The Departments and Principals of the colleges. After establishing a good rapport with the students, the researcher enumerated the objectives of her study and gave oral instructions to let them to complete the booklet of the scale and thereafter the filled copies of booklet were collected.

10.0 ANALYSIS AND INTERPRETATION OF DATA:

Following are given the objective wise results and analysis the present study:

Objective 1:

To study the level of emotional maturity of the undergraduate arts stream students of Dibrugarh University.

Table: 2. Level of emotional maturity of the undergraduate arts stream students of Dibrugarh University

N	Mean	SD	Skewness	Kurtosis
120	108.15	25.35	0.66	0.10

Table 2 reveals that the calculated value of Mean (M) and Standard Deviation (SD) of the scores on emotional maturity obtained by the undergraduate arts stream students of Dibrugarh University are 108.15 and 25.35 respectively. Therefore, it can be said that the average of the scores on emotional maturity 108.15 ≈109, falls under the category of Extremely Emotionally Immature, as evident from the Table 1.

The computed value of skewness of the distribution is 0.66, which indicates that the distribution is positively skewed to the right, which means score are massed at the low or left end of the scale, and are spread out gradually toward the high or right end. The Kurtosis value of the distribution is 0.10, which indicates that the distribution of scores is leptokurtic, i.e., the distribution is more peaked than the normal.

Table 3 shows the total number and percentage of the undergraduate arts stream students of Dibrugarh University falling under different levels of emotional maturity.

Table: 3. Categorization of Samples on Different Levels of Emotional Maturity

Levels of Emotional Maturity	Total No. of Students	Total Percentage (%) of Students
Extremely Emotionally Mature	14	11.67%
Moderately Emotionally Mature	13	10.83%
Emotionally Immature	39	32.5%
Extremely Emotionally Immature	54	45%

From the above table, it is clear that the majority of the undergraduate students, *i.e.*, 54 (45%) are found to be extremely emotionally immature. A large number *i.e.*, 39 (32.5%) students are emotionally immature, 13 (10.83%) students are Moderately Emotionally Mature, and only 14 (11.67%) students are extremely emotionally mature.

Figure 1: Percentage-wise Distribution of the Samples on the Levels of Emotional Maturity

The graphical representation of the above tabulated data has been shown below:
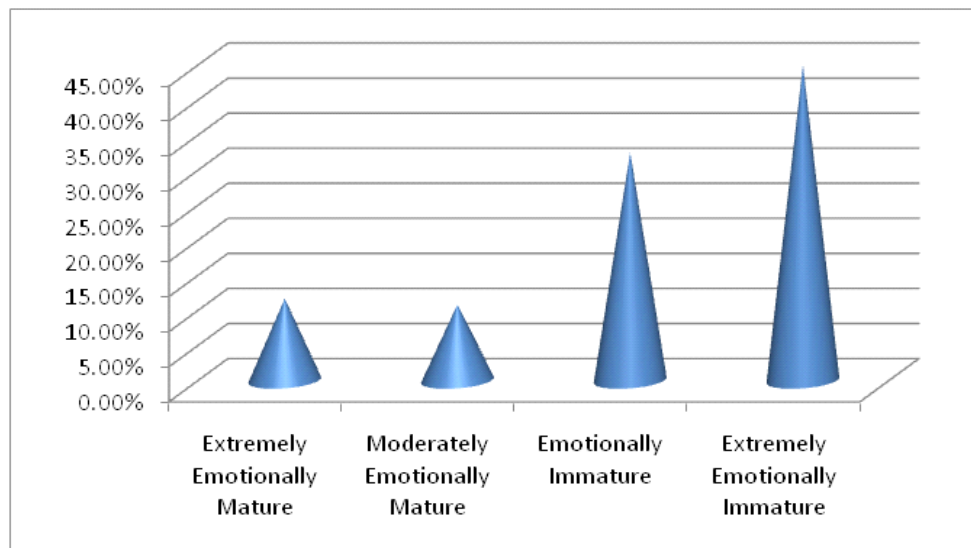
Therefore, from the persual of the Table 3 and Figure 1, regarding the level of emotional maturity of the undergraduate arts stream students of Dibrugarh University, it can be concluded by saying that the undergraduate arts stream students of Dibrugarh University are extremely emotionally immature.

Objective 2:

To study the level of emotional maturity of the postgraduate arts stream students of Dibrugarh University.

The results of the study regarding the level of emotional maturity of the postgraduate arts stream students of Dibrugarh University are presented below:

Table: 4. Level of emotional maturity of the postgraduate arts stream students of Dibrugarh University

N	Mean	SD	Skewness	Kurtosis
80	109.83	22.96	-0.39	0.27

Table 4 shows that the calculated value of Mean (M) and Standard Deviation (SD) of the scores on emotional maturity obtained by the postgraduate arts stream students of Dibrugarh University are 109.83 and 22.96 respectively. Therefore, it can be said that the average of the scores on emotional maturity 109.83110, falls under the category of Extremely Emotionally Immature, as evident from the Table 1.

The computed value of Skewness of the distribution is -0.39, which indicates that the distribution is negatively skewed to the left, which means score are massed at the high or right end of the scale, and are spread out gradually toward the low or left end. The Kurtosis value of the distribution is 0.27, which indicates that the distribution of scores is leptokurtic, i.e., the distribution is more peaked than the normal.

Table 5 shows the total number and percentage of the postgraduate arts stream students of Dibrugarh University falling under different levels of emotional maturity, viz., Extremely Emotionally mature, Moderately Emotionally Mature, Emotionally Immature, and Extremely Emotionally Immature.

**Table: 5. Categorization of Samples on Different Levels of Emotional Maturity**

Levels of Emotional Maturity	Total No. of Students	Total Percentage (%) of Students
Extremely Emotionally Mature	7	8.75%
Moderately Emotionally Mature	10	12.5%
Emotionally Immature	18	22.5%
Extremely Emotionally Immature	45	56.25%

From the above table, it is clear that the majority of the postgraduate arts stream students, i.e., 45 (56.25%) are found to be extremely emotionally immature. A large number i.e., 18 (22.5%) students are emotionally immature, 10 (12.5%) students are Moderately Emotionally Mature, and only 7 (8.75%) students are extremely emotionally mature.

Figure 2: Percentage-wise Distribution of the Samples on the Levels of Emotional Maturity

The graphical representation of the above tabulated data has been shown below:
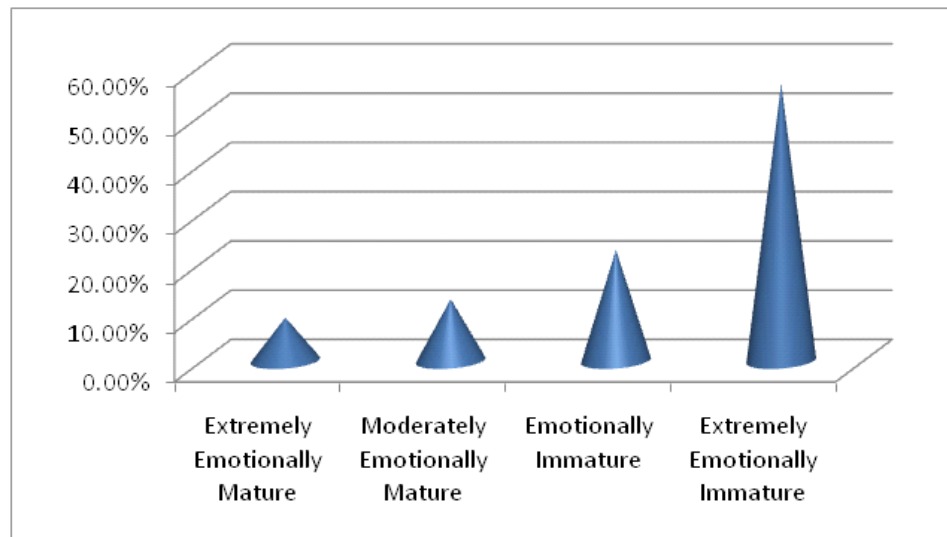
Therefore, from the persual of the Table 5 and Figure 2, regarding the level of emotional maturity of the postgraduate arts stream students of Dibrugarh University, it can be concluded by saying that the postgraduate arts stream students of Dibrugarh University are extremely emotionally immature.

Objective 3:

To compare emotional maturity of the undergraduate and postgraduate arts stream students of Dibrugarh University.

Hypothesis: There is no significant difference on emotional maturity among the undergraduate and post graduate arts stream students of Dibrugarh University.

Table 6 illustrates the scores obtained by the sampled students, both undergraduates and postgraduates, on the Emotional Maturity Scale.

Table: 6. Comparison of emotional maturity between the undergraduate and post graduate arts stream students of dibrugarh university

	Mean	SD	SED	df	't' Value	Significance
Undergraduates	109.83	22.96				Not
			3.41	198	0.49	significant
Postgraduates	108.15	25.35				at .05 level

Table 6 shows that the 't' value came out from the two groups of students, _viz._, undergraduates and postgraduates, is 0.49 which is smaller than the table value 1.97 (at .05 level of significance) leads to the acceptance of the null hypothesis _i.e._, _"There is no significant difference on emotional maturity among the undergraduate and post graduate students of Dibrugarh University."_ Therefore, the results of the study revealed that the undergraduate and postgraduate arts stream students of Dibrugarh University do not differ significantly as far as their level of emotional maturity is concerned.

11.0 FINDINGS OF THE STUDY:

The major findings of the study can be enumerated as given below:
1. The study reveals that majority of the undergraduate arts stream students of Dibrugarh University are extremely emotionally immature.
2. The study reveals that most of the postgraduate arts stream students of Dibrugarh University are extremely emotionally immature.
3. There is no significant difference on emotional maturity among the undergraduate and postgraduate arts stream students of Dibrugarh University.

12.0 CONCLUSION:

As far the present study is concerned; it was found that most of the undergraduate and postgraduate arts stream students of Dibrugarh University are extremely emotionally immature. It may be due to the environment in which the students have been nurtured. Because, in the present era of industrialization, and modernization, due to the constantly changing mindset and broad outlook of people as well as due to the increasing demand of money, most of the parents are busy in their own business or in earning livelihood.

Many of them cannot offer the care, love and affection, and emotional warmth which is of immense importance for the development of emotional life. But for a happy, successful personal and professional life, human beings have to choose emotional maturity as a conscious choice. ✡✡

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