

SEPTEMBER, 2014

VOLUME - IV



MOUTHPIECE
DUDHNOI COLLEGE TEACHERS' ASSOCIATION

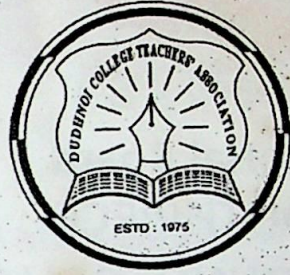
দুধনৈ মহাবিদ্যালয় শিক্ষক সংস্থা
মুখপত্র



Editor
Rupjyoti Mazumdar

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DUDHNOI COLLEGE TEACHERS'
ASSOCIATION

Harjyoti Mazumdar
14/11/2014



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স্নেহবাক

দুধনৈ মহাবিদ্যালয়ৰ সমৰ্পিত শিক্ষকবৃন্দৰ নিৰলস — দৃষ্টিনন্দন উদ্যোগে অনগ্রসৰ ভৌগোলিক পৰিমণ্ডল এটিৰ সামাজিক, সাংস্কৃতিক, বিদ্যায়তনিক পৰিসীমা প্ৰসাৰিত কৰি সেই অঞ্চলৰ সংমিশ্ৰিত জনসাধাৰণৰ অন্তৰত হৃদয়ৰঞ্জক প্ৰভাৱ পেলাবলৈ সমৰ্থ হৈছে। স্বল্পকালৰ ভিতৰতে অসমৰ সাৰস্বত মানচিত্ৰত উল্লেখ্য স্থান অধিকাৰ কৰিবলৈ সক্ষম হোৱা দুধনৈ মহাবিদ্যালয়ৰ উত্তৰণ ত্বৰান্বিত কৰাত উক্ত মহাবিদ্যালয়ৰ নিবেদিত শিক্ষক-শিক্ষয়িত্ৰীগণৰ চমকপ্ৰদ ভূমিকাই সৰ্বস্বৰৰ লোকক উদ্দীপিত— অনুৰঞ্জিত কৰি তুলিব পাৰে। উক্ত শিক্ষানুষ্ঠানৰ শিক্ষক সন্থাৰ চতুৰ্থ সংখ্যক মুখপত্ৰখনি প্ৰকাশ হ'ব বুলি জানিব পাৰি পৰম আহ্লাদ অনুভৱ কৰিছোঁ। মোৰ সুদৃঢ় বিশ্বাস, মুখপত্ৰখনিত সন্নিৱিষ্ট লিখনসমূহে বিদ্যানুৰাগী লোকৰ হৃদয়ত অন্তৰায় আৰু প্ৰতিকূলতা নেওচি জ্ঞান আহৰণৰ অভীক্ষা জাতিষ্কাৰ কৰি তুলিব আৰু অংগাংগীভাৱে দুধনৈ সমন্বিতে নিখিল অসমৰ জ্ঞান-ক্ৰন্দসী ভাসমান কৰাতো শক্তিশালী অনুঘটকৰ দৰে ক্ৰিয়া কৰিবলৈ সমৰ্থ হ'ব।

পত্ৰিকাখনিৰ সাৰ্বিক সাফল্য কামনা কৰাৰ সমান্তৰালভাৱে মই দুধনৈ মহাবিদ্যালয়ৰ শিক্ষক-শিক্ষয়িত্ৰীবৃন্দৰ সুদীৰ্ঘ-মনোমুগ্ধকৰ প্ৰজ্ঞা-অভিলাষী জীৱন কামনা কৰিছোঁ।

শুভচিন্তক

বিৰিঞ্চি কুমাৰ মেধি

Haragobinda Das
11/11/14

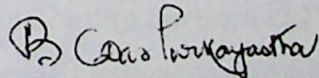
MESSAGE

21 September 2014

It is by a sheer coincidence and privilege that I have to express my best wishes for the publication of the Mouthpiece of Dudhnoi College Teachers' Association. Thanks to Dr Hara Kumar Nath of Assamese Department of the College whom I met in the printing press who insisted me to write a message for the annual journal of the Teachers' Association of the College. I had the opportunity of visiting Dudhnoi College twice after my retirement from Pandu College of course courtesy Dr Gopal Phukan, the Principal of the College. The serene beauty of the college and equally calm and peaceful academic atmosphere is still fresh in my mind.

It is really encouraging on the part of the teachers to bring out articles, research papers and educational thoughts for teaching-learning process benefiting the institution. I am really impressed and convinced by the efforts of the teachers of the College and wish the Mouthpiece of the Teachers Association will be an excellent one both in contents and thoughts.

My best wishes to all the teachers of the College including the Principal for the dedicated services they are offering to the College and Nation as a whole.



B C Das Purkayastha, Ph.D.
Former Principal, Pandu College

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মহাবিদ্যালয়

দুধনৈ মহাবিদ্যালয় গোৱালপাৰা জিলাৰ ভিতৰত এখনি আগশাৰীৰ
মহাবিদ্যালয়। এই মহাবিদ্যালয়ৰ অগ্ৰগতিৰ ক্ষেত্ৰত মহাবিদ্যালয়
শিক্ষক সংস্থাই সদায় আগভাগ লৈ আহিছে। আৰু ভৱিষ্যতলৈ দুধনৈ
মহাবিদ্যালয় শিক্ষক সংস্থাই জাগ্ৰত প্ৰহৰীৰ ভূমিকা নিশ্চয়কৈ পালন
কৰিব।

মহাবিদ্যালয় শিক্ষক গোটৰ দ্বাৰা এখনি 'মুখপত্ৰ' প্ৰকাশ হৈ
আহিছে। এনে কাৰ্যত আমাৰ শিক্ষক বন্ধুসকলে সদায় হাত উজান
দিয়াতো এটি কৰ্তব্যৰ ভিতৰত বুলি ভবা হৈছে। মুখপত্ৰৰ লগে
লগে ছয়মহীয়াকৈ এখনি গৱেষণা পত্ৰিকা (Research Journal)
প্ৰকাশ কৰাৰ কথা বহুতৰে মুখে মুখে শুনিবলৈ পাইছিলো। সেয়ে
আশা কৰো আমাৰ সদাশয় শিক্ষক সকলে ISSN নম্বৰসহ এখনি
গৱেষণা পত্ৰিকা প্ৰকাশৰ ব্যৱস্থা কৰিলে আমাৰ মহাবিদ্যালয়ৰ
শিক্ষকসকল উপকৃত হোৱাৰ উপৰি অন্য মহাবিদ্যালয়ৰ
শিক্ষকসকলো উপকৃত হ'ব পাৰিব।

'মুখপত্ৰ' এই সংখ্যা প্ৰকাশৰ ক্ষেত্ৰত যিসকলে আমাক সহায়ৰ
হাত আগবঢ়ালে তেওঁলোকলৈ কৃতজ্ঞতা তথা ধন্যবাদ জ্ঞাপন
কৰিলো। এই ক্ষেত্ৰত বিশেষ ভাবে আগৰণুৱা হৈ সকলো কাম
পৰিপাটিকৈ কৰা বাবে মোৰ শ্ৰদ্ধাৰ সহকৰ্মী ড° হৰকুমাৰ নাথ চাৰৰ
প্ৰতি কৃতজ্ঞ হৈ ৰলো। লগতে অইন যিসকল সহকৰ্মীয়ে বিভিন্ন
দিহা পৰামৰ্শৰে সহায় সহযোগিতা আগবঢ়ালে তেওঁলোকলৈ ও
ধন্যবাদ জ্ঞাপন কৰিলোঁ। মহাবিদ্যালয়ৰ শিক্ষক গোটৰ সভাপতি
ড° বীৰেন ভূঞা চাৰ, উপাধ্যক্ষ অমৃত কলিতা চাৰ আৰু অধ্যক্ষ
ড° গোপাল ফুকন চাৰলৈ কৃতজ্ঞতা জনালো।

জয়তু দুধনৈ মহাবিদ্যালয়
জয়তু দুধনৈ মহাবিদ্যালয় শিক্ষক সংস্থা।

ৰূপজ্যোতি মজুমদাৰ

Higher Education- its Expansion & Excellence : A Review

Nurbakhta Sheikh

Retd. professor

Higher education has been regarded as the pivotal agent of socio-economic transformation of a nation. After agricultural era and industrial era; the present era is a knowledge era and knowledge can be generated through higher education.

India, with 121 crores population which growing at a faster rate incomparision to the other developed and developing nations of the world, has no other natural resources for its development but to transform its huge populations into human resource by imparting them with proper and quality higher education. It is for this, the national policy on education in 1986 and its plan of action in 1991 was adopted to uplift and expand the educaiton sector with better access, equity and excellence. Besides, the Birala-Ambani report for educational reforms in 2000; and inclusion of education in GATES under WTO to commercialise education; National knowledge commission report of 2007 for liberalisation, privatisation and globalisation; and prof. Yashpal committee repot in 2008 (pending in parliament) for formation of National council for higher education and research etc. are some of

the importance steps for development of higher education in India.

Indian education system has been expanding rapidly in post independence era in terms of number of schools, colleges, universities, staffs and students. At present, the higher education system in India is having more than 700 universities, 36000 colleges, 20 million students and about 6 lakhs teachers. With this huge number Indian higher education has become the 3rd largest education system in the World after USA and China. But still, there are need to increase many parameters of higher education in India such as infrastructures, curriculum, funding, expansion, access, quality, professionalism, ICT facilities etc. etc.

The 12th five year plan emphasized in equity, expansion and excellence in higher education aiming to increase the gross enrolment ratio (GER) from 13.5% in 2012 to 17.5% at the end of 12th plan by 2017 and then to 25%-30% by 2020 to become a member of Global Knowledge Society and a developed nation by 2025. It is also aspected that India will become world power by 2025 and it may be possible only with the help of highly educated

manpower. To fulfill this dream, India needs an "inclusive and quality" expansion of higher education along with equity and access for all. The UGC report titled "inclusive and qualitative expansion of higher education" has outlined the major challenges in higher education and also suggested reforms for 12th plan period. The report also says that the access to higher education in India is still less than minimum in comparison to international level. So, the UGC in its report suggested to launch a national level mission called "RUSA" (Rastriya Uchcha Shiksha Abhiyan) aimed to achieve 25% GER, along with upgradation of autonomous colleges, inclusive & qualitative expansion, establishment of model colleges, introduction of UG classes in University level, enhancing the intake capacity of existing institutions and public and public-private partnership in higher education etc. For all these purposes, the planning commission earmarked of Rs.1,84,740 crores for 12th plan period.

The vice-chancellors conference in 2011 organised by UGC in New Delhi suggested for alternative mode of delivery of higher education to achieve the goal of 25% GER. It said to take urgent steps to strength the open and distance mode of learning as an alternative mode of delivery of higher education. At present, there are 14 open universities and more than 70 conversational universities offering higher education through distance mode where 30% students enrolled. Besides, in 12th plan, Govt. proposes to take initiative for setting up of model colleges in each of 374 districts where enrolment rate is lower than the national average. Moreover, establishment of 800 constituent colleges

under existing 40 central universities and setting up of 20 universities exclusively for women are in the agenda of 12th plan.

Although, the 12th plan programme has initiated lots of steps for expansion and excellence of higher education, but the major concerns are the inequality in regional and social basis, inequality in access, gender inequality, financial condition of many state universities and colleges, lack of infrastructures and lack of professionalism among teachers are the major blocks in this regard. These constrains have to be addressed with utmost care and urgency to attain excellence and global parity.

The present NDA govt. has presented annual budget for the year 2014-15 where in finance minister Arun Jaitley initiated lots of schemes for education sector with greater emphasis on to provide toilets and drinking water in all the girls schools of the country at the first phase, followed by Sarva-Shiksha-Abhiyan, Rashtriya Madhyamik Shiksha Abhiyan, Madan-Mohan Malaviya teachers training programme etc. which are quite relevant for quality improvement in school level. For all these, finance minister allocated Rs. 51,828 crores from the total allocation for education sector of Rs.68,728 crores for the year 2014-15. So, for higher education, finance minister has yearmarked Rs.16,900 crores for 2014-15, which is 14.98% higher than the previous budget of this 16,900 crores for higher education, technical education has got the lion's share of Rs.7,138.97 crores. It is proposed to establish five more IITS in Jamu & Kashmir, Chattisgarh, Goa, Andhra Pradesh and Kerala and five more IIMS in Himachal Pradesh, Punjab, Bihar, Odisha and

Maharashtra. The Govt. also proposed to setup Jai-Prakash Narayan National Centre for excellence in humanities in Madhyapradesh and five new All India Institutes of Medical sciences and a sports university in Manipur along with farming and agro technology institutes in Assam and Jharkhand. Thus, the 1st budget of NDA Govt. has brought a high hope and desires in expansion and excellence in higher education sector.

In Assam, the Govt. has targeted to establish 12 model colleges and more new universities during 12th plan period. The Assam Govt. also targeted to introduce science and commerce stream in all the degree colleges in phase manner during this plan period along with setting up of a 'Higher- Education Mission in Assam.

It should be mentioned here that, inspite of, having world's 3rd largest higher education system, none of Indian higher educational institutions ranked within the top 200 world class universities in the world as per the "Times Higher Education Supplement" report of 2011. In this report, 7 of the US Universities ranked among top 10 universities of the world followed by UK and Japan, China has done well with its 6 universities figured in the top 200 list. But, however, IIT, Kharagpur, Roorkee, Delhi, Kanpur and Bombay; Tata Institute of fundamental research, Indian Institute of Science; Delhi University and Anna

University have occupied position among the top 100 universities in Asia.

At last, it may be said that the quality of higher education is a concern of all stakeholder. It needs an united and holistic approach of the government, administrators, managements and teachers. In this regard, "The Bangkok Statement" of recently held- "Asia Pacific Regional Education Conference" of ministers organised by UNESCO at Bangkok on 5,6 & 7th August 2014 may be the most important base of quality education in Asia-Pacific region. The statement states that the quality education is a priority and the teachers are the central to quality learning. It says, to impart quality teaching the teachers must be qualified, professionally trained, motivated, committed and dedicated and must be well supported by proper learning environments that are safe, healthy, gender sensitive, inclusive and condussive, along with effective use of ICTs in teaching and learning processes.

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- (2) Various articles published in the Assam Tribune written by Dr. Dulumoni Goswami and Dr. Kathita Hatibaruah.
- (3) Finance Minister Budget speech published in various new papers. etc.

অনুশাসন আৰু শিক্ষার্থীৰ বিকাশ সাধন

ড° পাৰুল নাথ

সহযোগী অধ্যাপিকা তথা মুৰব্বী, শিক্ষা বিভাগ

অনুশাসন হ'ল শিকোৱা-শিকা প্ৰক্ৰিয়াৰ এক অবিচ্ছেদ্য অঙ্গ। ই ব্যক্তিৰ জন্মজ প্ৰবৃত্তিসমূহৰ বিকাশ সাধন কৰি সংযত আচৰণ প্ৰদৰ্শনত বিশেষভাৱে সহায় কৰে। মানুহৰ চিন্তা-ভাৱনা, আশা-আকাংক্ষা, আচাৰ-ব্যৱহাৰ ইত্যাদি সংযত কৰাই হ'ল অনুশাসন শব্দৰ আভিধানিক অৰ্থ। সামাজিক পৰিবেশত ব্যক্তিৰ শৃংখলাবদ্ধ আচৰণৰ মূল চাবি-কাঠী হ'ল অনুশাসন।

অনুশাসনৰ প্ৰকৃতি সম্বন্ধে বিভিন্ন শিক্ষাবিদ আৰু দাৰ্শনিকে ভিন্নমত পোষণ কৰিছে। অৰ্থাৎ শিক্ষার্থীৰ বিকাশৰ লগত ই ওতঃপ্ৰোত ভাৱে সম্পৃক্ত হৈ আছে। উদাহৰণস্বৰূপে আদৰ্শবাদ দৰ্শনৰ মতে কঠোৰ অনুশাসনৰ জৰিয়তে শিক্ষা দানৰ ব্যৱস্থা কৰিলেহে শিক্ষার্থীৰ সৰ্বাত্মক দিশৰ বিকাশ সাধন সম্ভৱ হয়। সেয়ে, গুৰুকুল প্ৰথাতে গুৰুৱে শিষ্যসকলক কঠোৰ নিয়মাৱলীৰ মাজেৰে শিক্ষাদানৰ ব্যৱস্থা কৰিছিল। এনেধৰণৰ শিক্ষাই শিষ্যসকলক বাস্তৱ জীৱন-যাপনৰ বাবে উপযোগী কৰি তোলাৰ লগতে নৈতিক, আধ্যাত্মিক ইত্যাদি দিশৰ বিকাশ সাধন কৰি যথার্থ মানৱ হিচাপে গঢ়ি তুলিব পাৰিছিল। একেদৰে, প্ৰকৃতিবাদ দৰ্শনে স্বাভাৱিক পৰিণতিৰ জৰিয়তে অনুশাসন ৰক্ষাত গুৰুত্ব প্ৰদান কৰিছিল। অৰ্থাৎ শিক্ষার্থীয়ে মুক্তভাবে কাৰ্য্য সম্পাদন কৰি যি ফল লাভ কৰিব তাৰ জৰিয়তে অনুশাসিত হবলৈ শিক্ষার্থীক স্বাধীনতা প্ৰদান কৰিছিল। অৰ্থাৎ বাধ্য-বাধকতাৰ মাজেৰে নীতি-নিয়মৰ অনুশীলন কৰাৰ বিৰুদ্ধাচৰণ

কৰিছিল। প্ৰয়োগবাদ দৰ্শনৰ মতে - শিক্ষার্থীক মুক্ত অনুশাসনৰ প্ৰতি অভিৰোচিত কৰাৰ ওপৰত গুৰুত্ব প্ৰদান কৰিছিল। প্ৰতিজন শিক্ষার্থীয়ে আন্তৰিকতাৰে অনুশাসনৰ নীতি-নিয়মবোৰ হৃদয়ঙ্গম কৰি তদ্রূপ আচৰণ প্ৰদৰ্শনৰ পোষকতা কৰিছিল। অৰ্থাৎ আত্মানুশাসনৰ ওপৰত গুৰুত্ব দিছিল। নিজেই নিজক কেনেদৰে অনুশাসিত কৰিব পাৰে সেই বিষয়ত চকু বখা উচিত বুলি মন্তব্য প্ৰকাশ কৰিছিল। যিয়েই নহওঁক শিক্ষার্থীৰ শিক্ষাগ্ৰহণৰ বাবে অনুশাসন অপৰিহাৰ্য্য। ঘৰ, সমাজ, অনুষ্ঠান প্ৰতিষ্ঠান ইত্যাদি সকলো ক্ষেত্ৰত অনুশাসনৰ গুৰুত্ব অনস্বীকাৰ্য্য। অনুশাসন বা নীতি নিয়মৰ সাৰ্থক ৰূপায়ণ অবিহনে জীৱন-যাপনৰ প্ৰক্ৰিয়াটোতে খেলি-মেলি বা বিশৃংখলতাৰ সৃষ্টি অনিবাৰ্য্য। সেয়ে, শিক্ষার্থীৰ সৰ্বাত্মক দিশৰ বিকাশ সাধন প্ৰক্ৰিয়াত অনুশাসন প্ৰক্ৰিয়াটোৱে এক তাৎপৰ্য্যপূৰ্ণ ভূমিকা পালন কৰি আহিছে।

ইতিহাসৰ পাত লুটিয়ালে স্পষ্টভাৱে প্ৰতীয়মান হয় যে পুৰণিকাল আৰু বৰ্ত্তমান সময়ৰ শিক্ষা ব্যৱস্থাৰ নিয়মাৱলীৰ মাজত যথেষ্ট পাৰ্থক্য আছে। পুৰণি কালত কঠোৰ অনুশাসনৰ মাজেৰে জীৱনোপযোগী শিক্ষা প্ৰদানত সফল হৈছিল। কঠোৰ শ্ৰম আৰু নীতি-নিয়মে শিক্ষার্থীৰ জীৱন কষ্টকৰ কৰি তুলিছিল যদিও পৰবৰ্তী জীৱনত তাৰ সুফল উপভোগ কৰিব পাৰিছিল। “চেকনীৰ আগত বিদ্যা।”— প্ৰবচনটো সেই সময়ত অধিক গ্ৰহণযোগ্য আছিল। অৱশ্যে, এই পদ্ধতিটোৰ

ইতিবাচক আৰু নেতিবাচক দুয়োটা দিশে সন্নিবিষ্ট হৈ আছিল। ইতিবাচক দিশটো হ'ল — তুলনামূলক ভাবে মেধাবী বা উত্তম শিক্ষার্থীখিনি এই পদ্ধতিৰ দ্বাৰা উপকৃত হৈছিল। শাস্তি পোৱাৰ ভয়ত নিজৰ কৰিবলগীয়া কামখিনি সময়মতে সম্পাদন কৰিছিল আৰু জীৱনত উন্নতি কৰিবলৈ সক্ষম হৈছিল। আনহাতে, কম বুদ্ধি বা অবাধ্য শিক্ষার্থীয়ে শাস্তি পালেও নিজস্ব কাৰ্য সম্পাদনৰ পৰা বিৰত আছিল আৰু বহুত সময়ত পঢ়া বাদ দি বিশৃংখল জীৱন আকোঁৱালী লৈছিল।

বৰ্তমান সময়ত “চে কনীডাল দলিয়াই শিক্ষার্থীক ৰক্ষা কৰা নীতি”ৰ প্ৰচলন হৈছে। আধুনিক শিক্ষাবিদসকলে এই নীতিৰ প্ৰতি সমৰ্থন আগবঢ়াইছে আৰু মৰম স্নেহৰ মাজেৰে শিক্ষার্থীৰ গুণগত দিশৰ বিকাশত গুৰুত্ব প্ৰদান কৰিছে। এই পদ্ধতিটোৰো কিন্তু ইতিবাচক আৰু নেতিবাচক-দুয়োটা দিশেই আছে। অৰ্থাৎ সম্পূৰ্ণভাবে এই পদ্ধতিটোও ফলপ্ৰসূ নহয়। কিয়নো, ভালদৰে পৰ্যবেক্ষণ কৰিলে দেখা যায় যে কিছুমান শিক্ষার্থী, বিশেষকৈ প্ৰাথমিক স্তৰৰ শিক্ষার্থী কিছুমানে দৈনন্দিন কৰিবলগীয়া পাঠ্যসূচীৰ কাৰ্য সম্পাদন নকৰাকৈ শ্ৰেণীত উপস্থিত থাকে। দিনৰ পিছত দিন - এনেদৰে অতিবাহিত কৰাৰ পিছত পৰীক্ষা সমাগত হয় আৰু কিবাকৈ অসং উপায় অৱলম্বন কৰি হলেও পৰীক্ষাত উত্তীৰ্ণ হয়।

প্ৰাথমিক স্তৰত উদ্ভৱ হোৱা এনেধৰণৰ সমস্যাই পৰবৰ্তী পৰ্যায়লৈকে প্ৰভাৱ বিস্তাৰ কৰে। ভালদৰে জৰীপ কৰিলে দেখা যাব যে মহাবিদ্যালয় স্তৰত নাম ভৰ্তি কৰা শিক্ষার্থীসকলৰ ভিতৰৰ কিছুমানে পিতৃ-মাতৃৰ নাম বা নিজৰ গাওঁখনৰ নামো শুদ্ধকৈ লিখিব নোৱাৰে। অৰ্থাৎ গুৰুত্বহীন ভাবে শিক্ষাৰ স্তৰ অতিক্ৰমি উচ্চ স্তৰত ভৰ্তি হৈছে। গতিকে, শিকোৱা-শিকা প্ৰক্ৰিয়াৰ গুণগত দিশটোক সাফল্যমণ্ডিত কৰিবলৈ হলে প্ৰাথমিক পৰ্যায়তে সুস্থ বুনিয়াদ ৰচনা কৰাৰ ওপৰত গুৰুত্ব প্ৰদান কৰিব লাগে।

শিক্ষার্থী বা শিশুৰ সৰ্বাত্মক বিকাশৰ বাবে অকল যে শিক্ষানুষ্ঠানৰ তাৎপৰ্য অধিক এনে নহয়। তাৰ বাবে প্ৰয়োজন এটা সুস্থ পৰিৱেশৰ। ঘৰখনৰ পৰাই শিশুৱে বিকাশৰ পথত অগ্ৰসৰ হয়। ঘৰখনৰ প্ৰচলিত ৰীতি-নীতি, প্ৰথা-পৰম্পৰা; অনুশাসন, সংস্কাৰ, সংস্কৃতি, নৈতিকতা ইত্যাদি বিভিন্ন দিশে শিশুৰ জীৱনত সুদূৰ প্ৰসাৰী প্ৰভাৱ বিস্তাৰ কৰে। ঘৰখনৰ পৰা আৰ্জিত অভিজ্ঞতাখিনিক মূলধন হিচাপে লৈ ভৱিষ্যতৰ দিশত আগ বাঢ়ে। সেয়ে, অনুশাসন ৰক্ষাৰ কৌশলসমূহ প্ৰথমতে ঘৰখনৰ পৰাই সূচনা কৰিব লাগিব। শিক্ষার্থীৰ নৈতিক, সামাজিক, আধ্যাত্মিক, প্ৰমূল্যবোধ, অভ্যাস গঠন ইত্যাদি গুণগত দিশসমূহৰ বিকাশ সাধনৰ বাবে উপযুক্ত নিৰ্দেশনা, পৰামৰ্শ প্ৰদানৰ ব্যৱস্থা গ্ৰহণ কৰিব লাগে। প্ৰাথমিক স্তৰৰ পৰাই 7 R's ৰ শিক্ষাৰ ওপৰত গুৰুত্ব প্ৰদান কৰিব লাগে। অৰ্থাৎ লিখা, পঢ়া, গননা, অধিকাৰ, সম্বন্ধ, দায়িত্ববোধ, আমোদ-প্ৰমোদ বা অৱসৰ বিনোদনৰ বাবে উৎকৃষ্ট পস্থা অৱলম্বনৰ বাবে সু-শিক্ষা প্ৰদানৰ ব্যৱস্থা কৰিব লাগে।

যিয়েইনহওঁক— অনুশাসন প্ৰক্ৰিয়াৰ জৰিয়তে সমগ্ৰ জীৱনৰ পথ সেন্দূৰীয়া কৰি তুলিব পাৰি। সেয়ে, শিকোৱা-শিকা প্ৰক্ৰিয়াত শিক্ষক-শিক্ষার্থী - উভয়ে অনুশাসন ৰক্ষা কৰাটো নিতান্তই প্ৰয়োজনীয় কথা। অনুশাসন ৰক্ষাৰ বাবে বিভিন্ন পদ্ধতি অৱলম্বন কৰি পৰোক্ষ প্ৰক্ৰিয়াৰে শিক্ষার্থীসকলক অনুপ্ৰাণিত কৰাৰ দায়িত্ব শিক্ষক সমাজৰ। কোনো ক্ষেত্ৰতে যাতে শিক্ষার্থীয়ে নীচাত্মিকা বা উচ্চাত্মিকা ভাবত ভুগিবলগীয়া নহয় তাৰ প্ৰতি শিক্ষকে চকু দিব লাগে। ভয়ৰ সঞ্চাৰ কৰি শিক্ষার্থীক পৰিচালিত কৰাৰ বিপৰীতে পাৰস্পৰিক বুজাবুজিৰে সমস্যা সমাধানৰ ব্যৱস্থা গ্ৰহণ কৰিব লাগে। শিক্ষার্থীৰ অফুৰন্ত শক্তিসমূহক সংপথে পৰিচালিত কৰিবৰ বাবে পিতৃ-মাতৃ, শিক্ষক, অভিভাৱক, জ্যেষ্ঠ নাগৰিক, প্ৰশাসক সকলোৱে দায়িত্বপূৰ্ণ ভূমিকা পালন কৰিব লাগে।

The Concrete Language of "The Rhythm of the Valley": An 'Artaudian' Interpretation

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Antonin Artaud in his essay "The Theatre and its Double" states that no theatre is possible without an element of cruelty as its basis because our current state is at the state of degeneration. It is only through our skin that metaphysics can enter our minds. He believes that contemporary theatre is decadent because it has lost the feeling of seriousness and laughter as well. So, he conceives of a theatre of 'immersion' rather than theatre of 'alienation' (Brechtain theatre) and theatre of 'Mimesis' (Aristotelian theatre). It is the theatre where the spectators will be engulfed and physically affected by the concrete language of the theatre. Hence, he forwarded the idea of the "Theatre of Cruelty". By "Cruelty" he does not mean exclusively sadism or causing pain. But, what he meant by this is the violent physical determination to shatter the false reality. "Cruelty" is but the violence inherent in the 'true' theatre which helps us to discover the reality under or above reality. It is the theatre of 'metaphysical' reality which is shown by 'excess' of

violence on the stage. So, "Cruelty" by Artaud means exposing the harsh truth which is fashioned by his nihilistic view of the universe.

Influenced by the Eastern forms of theatre or "Oriental Theatre", especially by the Balinese, Artaud conceives of a theatre which will overcome the tyranny of the text over the theatre. The western theatre or the Aristotelian theatre showed the spectators not the reality but the "mimesis" of it itself. It was just the material representation of the text. But, Artaud's theatre is different as it is a theatre made up of concrete language. His theatrical language is physical and spatial which will refer to the physicality of the theatre itself. For that, he wants to change the role of speech in theatre. To change it is to make use of it in a concrete and spatial sense. To change it is to manipulate it like a solid object, one which overturns and distorts things. He conceives of a language of the stage based on a bodily-based means of expression so as to affect the spectators subconsciously. His language will

transcend the limits of customary feelings and words. This is the objectified language of gestures and mime, wordless pantomime, postures, attitudes, and objective intonations. His conception of language is of the language as the form of incantation. His theatre is a theatre where noises, music, colors, screams, grunts, moans, sighs, yelps etc. substitute the text. This type of language based on signs rather than verbal words which is targeted by Artaud.

While coming back to "The Rhythm of the Valley", it is an "oriental" play of the indigenous Rabha and body language, directed by the Goalpara-born and the Bismillah Khan Award winner, Sukracharya Rabha of Assam, and acted by his theatre group called Badungduppa Kala Kendra, based on his own rural village of Rampur. Since the inception of their celebrated mission called "Under the Sal Tree" this group is in constant search of a new language and expression flavored by their indigenesness. So, the language they use in their theatre is evolving by each and every new play they enact. This paper is an attempt to study as to what extent "The Rhythm of the Valley" approximates the concrete language as advocated by Antonin Artaud.

The title "The Rhythm of the Valley" itself demands the spectators' attention to the very word 'Rhythm'. Typically 'Rhythm' meaning 'any regular recurring motion' is associated with musicality or pattern, and a recurring movement of the words in literature or cyclical pattern of

words in a dialogue or in dialogues themselves in a play. Thus, a 'self-referential' perspective to the structure of the play is evoked by the title of the play itself.

The play opens with an unlit dark bare 'onstage' rhyming with the dark 'offstage'. What was present amidst the onstage and offstage is the 'voice-over' of a poem audibly and not visually. Thus, the play opens with a rhythm and a contrast between musical movement of sound and an oblique visual (the darkness of the auditorium). Further, the desolate theme and slow rhythm of the poem double (rhyme) the presence of darkness of the auditorium. On surface level, the 'voice-over' poem progresses from lightness (brightness) to darkness or from happiness to melancholy. But, from the deeper perspective, this is a digression from creation to apocalypse of human civilization. This digressive movement, moreover, resonates with the play's movement from the birth of life to the psychological death of the unanimous protagonist. The overpowering presence of darkness of both the 'onstage' and 'offstage' self-referentially rhymes further with the dark tone and theme of the play. Thus, everything present and non-present in the play is cyclical, and is, therefore, rhythmic which give a sonorous experience of the play. Moreover, the darkness of the offstage and of the 'onstage' in the very beginning dissolve the physical distance between them and the psychological distance between the actors and the spectators

as well, so as to engulf and affect the spectators by the spectacle. Like "theatre of cruelty" the spectators are physically not put in the middle of the spectacle here but the effect is the same.

At the outset only, the combination of the 'onstage' darkness with the 'voice-over' poem creates a vibratory feeling on the spectators, and draws their concentrated eyes fixed to watch the future action on the 'onstage' soon. Thus like a "theatre of cruelty" it becomes a sonorous spectacle as the sound of the poem and the visualization of darkness vibrates on the spectators' subconscious mind.

But surprisingly, the rhythm of the sound and the visual in the play is limited till this point. Later, the whole play is bent with the rhythm of the physical or concrete language. The play is later hallmarked by a strict minimal use of verbal language. Therefore, denying the dependence on the arbitrariness of the verbal language³, they play attracts the spectators' attention to the very autonomy of the objectified physical language or of the dominance of physicality on the 'onstage'. The enormous use of the physical (body) language of the actors on the 'onstage' transcends the barrier of the verbal language. From the 'verbal rhythm' the stage is gradually shifted to 'physical rhythm' that paradoxically creates a visual poetry on the 'onstage'. Thus, the play is a new direction towards the very nature of the physicality of theatre and a march ahead to Artaud's "theatre of

cruelty".

When the 'voice-over' poem is over, the dark onstage is lit by a thin rim of light from above vertically concentrating on a cyclical movement of a partially naked masculine body on the center of the 'onstage'. The symbolic movement and the partial nakedness of the body is an escape from the 'cruelty' of verbal language and becomes a symbolic sign to suggest that it is an innocent baby ready to be borne out of his mother's womb. Further, the baby moving in the bare stage symbolically suggests that he is not just a baby of a single individual mother but he is the baby of the land itself where he is born. The slow cyclical movement of the baby gradually increasing speed in its movement (signifying the baby transforming into his boyhood) is an "Artaudian" endeavor by the dramatist.

It needs mention that the central character - the innocent baby in the beginning and later an adolescent boy at his compulsive study and in search of a job - is not individualised. In fact, any other characters of the play are not given any name. This fact refers to the symbolic nature of the play itself. Every character in the play is not an individual each but they are the representatives of the 'body'. The central character represents the victim of the degenerated contemporary society. It seems the dramatist wants the spectators to find in his theatre alike Artaud's not an area of escape from the world, but the realization of their worst nightmares and

deepest fears. It is the nightmare of a child loosing his parents who are mercilessly killed by his own villagers. It is the deepest fear of the parents or of the villagers that when their children will get escape from the detention of the military in doubt of being extremists. This kind of reality can be expressed only by skin. So, he tried to force the release of the primitive instincts that are hidden beneath our civilized veneer masking all human behavior.

The baby is now a student who is compulsively made to read by his parents. To show his act of reading the dramatist takes the help of mime. The parents grunt at him when he does not read and show violent gesture when he plays. Detested by the parents' authority, the child also grunts at them like the gesture of the lava in a volcanic eruption. The repetitive yelps 'sakri....sakri....sakri....' ("sakri" means job) of the boy resound the stage violently to show the unemployment of the youth in our society. To get a job, he needs to give bribery to the corrupted bureaucrats. The debased body of one of the bureaucrats and the 'high resounding noise' of laughter of the bureaucrats after receiving the bribery and their repetitive yelps "Taka....taka....taka...." of them are themselves boomerang irony at them by vulgarizing themselves. It is before his eyes only that his parents are allegedly killed by some villagers with some extremists who hideously take shelter in his village. The echoing sound of fears

and dreads, and animal-like sounds from 'offstage' right before their murder and the murderers' primitive animalistic pose and gesture 'onstage' affect the spectators sonorously and render a truth which is above the seeming reality.

Frustrated by the corruption of the bureaucrats and terrorized by the murder of his parents, he decides to kill himself by the hanging. This is, of course, an "Artaudian" nihilistic view of life. But, the military personals arrived there thereby saving his life ironically to suffer intolerable cruelty both physically and mentally. They detained him in the doubt of his link with the extremists and hence the later story is the endless physical and sexual torture. Their abnormal pleasure by torturing the penis of the boy is an exaggerated violence staged in the play. This ploy of staging exaggerated violence on the 'onstage' is used by the dramatist so as the spectators do not get an escape from the underlying primitive violence hidden in the mask of civilization. The violent movement of the military trembling the 'onstage' is a theatrical gesture which rings an alarm to the spectators. When he gets release from the military, he is again kidnapped by the extremists and we get the same cyclical violence done to him. It needs mention that till this time of the story, his innocence is intact with him. But, later when left wounded by the extremists, some villagers came to kill him. The villagers' killing gestures by surrounding him is an act of transgression in nature as it symbolically echoes all the past

violence done to him and at the same time how an individual is structured and repressed by the degenerated society. The violence of the 'Body' is now so much heavy upon him that his innocence is lost and the suppressed animal instinct and primitive violence come to the fore. The violent leaps of the boy to all the villagers surrounding the whole 'onstage' and his scream initiate a higher reality at the stage. Now the whole stage is filled up by the lying dead body killed by the boy. This scene suggests the apocalypse, the decay and violence of our civilization. Innocence is suppressed by the dominant violence of the society. As a result of suppression, the 'faultlines' of the structure of the society is shown up by the loss of the innocence of the boy and the extremists hauling at night. The oppression, the violence done to and done by him, lead him to hysteria. Now, he suffers from the multiple personality disorder. The projection of his other insane personalities surrounding him in absurd gesture and his violent outcry is a sensory experience of the spectators of the contemporary scene of our nation. The last scene where the villagers in harmony (making a line by joining hands) move to the backstage, and the boy marching ahead the front of the 'onstage' and at last his stillness lit by the thin ray of light from above is a contrast. These two are the opposite pictures of the same society. The unlit backstage where the united villagers moved, signals the 'ought-to-have' reality of the society that has been

suppressed and hence the absence of it. On the other hand, the still boy thinly lit at the front of the 'onstage' is the metaphysical reality present at the 'onstage' as well as in our society. The frontal view of the still boy at the 'onstage' is a sonorous spectacle which is so much oppressive to the spectators that they want either to escape from the 'cruelty' (the symbolic violence of the society and the presence of violence on the stage) or to stop the cruelty. Further, the psychologically dead boy's movement to the front of the stage refers to the dramatist's strategy of presenting the violence inherent in us. Moreover, the stillness of the boy suggests the psychological death of him and at the same time the psychological doom of the society as a result of anarchy and violence. Thus, "Cruelty" proceeds from the tragic vision of man and the universe in the theatre.

From the point of view of "Rhythm", the concluding scene of the symbolic stillness of the boy echoes the darkness of the opening scene of the 'onstage' and 'offstage' and the dark tone and theme of the poem. The thin rim of light projecting the moving body at the beginning ends with projecting the same but still body. Thus, what created or presented here is cyclical. And, this cyclical movement creates a rhythm on the stage of the play. Further rhythm is created by the repetitive structure of violence and temporary release in the narrative framework of the play. In fact, the whole play is structured by the

cyclical violence. Thus, it is the rhythm of violence that is created at the 'onstage' by physicality and concreteness of the stage. The incanted muttering verbal sounds of sigh combined with the body movement of the boy, the slow rhythmic movement of hand and leg of the baby in the mother's womb, the volcanic thumping movement of the military, the hideous body movement of the extremists, the violent leaps of the boy to the villagers to kill them, the insane body gestures of the boys to show the 'other half's of the boy etc., attract themselves to the presence of intolerable physicality of the stage which later turn into 'psychological cruelty' to the spectators. Thus, the realism of the play transcends from physical reality to metaphysical reality and the rhythm of the play creates a visual poetry on the stage like Artaud's "theatre of cruelty".

Moreover, there is another dimension for the physicality or concrete language of the stage. The bareness of the stage without any curtain, the same actors playing different roles at the same 'onstage' necessitating pause or silence in the middle of the narrative flow demands a self-referential approach. This kind of approach of the dramatist marks the absolute physical realism of

the play. It is not just the 'verisimilitude' of the contemporary society but of the stage itself also. Further, such a mixture of pause and movement of the physicality creates the presence of a peculiar "Rhythm" or visual poetry at the 'onstage' of the play. Thus, the play transcends from the verbal poetry of the beginning to the physical or concrete poetry at the end of the play.

"The Rhythm of the Valley" is pure poetry, disorienting the public from the certainties of everyday existence and taking them away. The acting styles are extremely physical, as primitive as possible in showing the essential brutishness of man. His theatre portrays the violence more horrible than it is, so that the spectators can not ignore the horrors of the movement. 'The metaphysical anguish' is objectified by the concrete language of the theatre which becomes an intolerable "cruelty" to the spectators. It is the violent physical determination of the theatre which shakes the false reality and establishes a metaphysical reality. The author would like to conclude that Sukracharya Rabha's "The Rhythm of Valley" is in its own right an independent theatre which presents metaphysical reality as a cruelty to be experienced by the spectators by its own concrete language.

...আজৰি পৰৰ চিন্তা

ড° বীৰেন ভূঞা

কেতিয়াবা এনে কিছুমান চিন্তাই
মনৰ মাজত অজানিতে বাহ লয়হি !
সৃষ্টিত সময় বাক স্থবিৰ নে ?
নে গতিশীল নে নিৰবধি নে চিৰন্তন !
ঘড়ীৰ কাটাত আৱদ্ধ সময়
আচলতে জানো দৃশ্যমান !
নে এক বিশ্বাস এক ধাৰণা এক অনুভৱ;
শুনিছে গতিশীলতাৰ হেনো আৰাস্ত্ৰণ আছে
তেনে সময়ৰ আৰাস্ত্ৰণ আছেনে বাক !
যদিহে নাই, ক'ব পাৰোনেকি সময় স্থবিৰ বুলি
অথবা হয়নেকি ই এক চৰ্ত্তসিদ্ধ উপলদ্ধি এক অনুভৱ।

পৰীক্ষা - সিদ্ধ চন্দ্ৰ সূৰ্য্য গ্ৰহ নক্ষত্ৰৰ আকৰ্ষন-বিকৰ্ষণ
ভূ-চুম্বকীয় আকৰ্ষন জড় পদাৰ্থৰ মহাকৰ্ষণ
সৌৰ পোহৰৰ গতি-শক্তিও
দেখোন অদৃশ্য অশ্ৰুত নহয়নে এক অনুভৱ;
মোৰ আৰু তোমাৰ আকৰ্ষন-বিকৰ্ষণো
অদৃশ্য অশ্ৰুত অমূৰ্ত্ত অপ্ৰেমিয়
মাথো দৈহিক আচৰণৰ এক অনুমিতিহে,
নহয়নে এক অনুভৱ;
জুৰিৰ পাৰত সন্ধ্যা ছিৰিলি পাতত জিৰ্জিৰ্ শব্দৰে
শীত কোমল বতাহচাতিও অদৃশ্য অমূৰ্ত্ত নিৰাকাৰ
নহয়নে এক সুখদায়ক অনুভৱ;
সেমেকা দুচকুৰ নিৰৱ ভাষাও অমূৰ্ত্ত অশ্ৰুত অপ্ৰেমিয়
নহয়নে এক বিমৰ্ষিত অনুভৱ;
হিয়াৰ আমঠুত বাহ লোৱা
তোমাৰ-মোৰ চেনেহ ভালপোৱা
অদৃশ্য অশ্ৰুত অপ্ৰেমিয়
নহয়নে এক বুকুৰ ভাৱনা এক বিমোহিত অনুভৱ।
ব্ৰহ্মাণ্ডৰ চন্দ্ৰ সূৰ্য্য তৰা ভূ-লোককে আবৰি নহয়নে বাক

জড় আৰু জীৱৰ নাম দিছে আমি,
এটি পৰিচয় এক বিশ্বাস;
জীৱনৰ ভালপোৱা তিতা-মিঠা সুখ-দুখ
নাম দিছে আমি এক অনুভৱ;
আন্ধাৰ পোহৰ দিন ৰাতি
ৰঙা নীলা সেউজীয়া ৰামধেণু বৰণীয়া
নাম দিছে আমি এক অনুভৱ।

নামত কিনো থাকে নহয়নে!
গোলাপক গোলাপ নুবুলিলেও কিনো আছে
সুৰভিহে ইয়াৰ পৰিচয়,
এক অনুভৱাণিত অনুৰক্তি
এক প্ৰত্যয় এক সুগন্ধি অনুভৱ,
এটি মুগ্ধ মিঠা অনুভূতি;
তেনেহ'লে হয় নেকি বাক !
অনুভৱ অদৃশ্য অশ্ৰুত অপ্ৰেমিয় নিৰাকাৰ
এক মানসিক প্ৰতিক্ৰিয়াহে,
সঞ্চিত অভিজ্ঞতাৰে পুষ্ট এক বিশ্বাস
এক প্ৰত্যক্ষানুভূতি এক বিশ্বাসকৰ অনুভূতি।

‘অবুজ বেদনা’

ৰূপজ্যোতি ৰায়চৌধুৰী

তুমি যেতিয়া শেষ শয্যাত
অচল দেহটোৰে মোলৈ
একেথৰে চাই আছিল
তেতিয়া তোমাৰ মুখৰ
সেই বিষাদভৰা হাঁহিটোৰে
মোক যেন বহুতো কথা ক’ব বিচাৰিছিল
হয়তো তোমাৰ মনৰ গভীৰ বেদনাবোৰ।
কিন্তু, তুমি ক’ব নোৱাৰিলা, কাৰণ
বাক্ৰুদ্ধ হৈ গৈছিল তুমি।
দুচকুৰে বৈ আহিছিল
তোমাৰ হৃদয়ৰ বেদনাবোৰ।
জীৱনৰ বাটত বহুতোকে
সংগীৰূপে পাইছো,
মনৰ দুখ-শোক বোৰেৰে
অন্তিম যাত্ৰা কৰা দেখিছো।
অশ্ৰুসিক্ত তোমাৰ চকুযুৰি
যেতিয়াই দেখিছিলো
এনেকুৱা ভাৱ হৈছিল
বেদনাবোৰ যেন চকুলো হৈ
বাগৰি আহিব।
যেন এক যন্ত্ৰণাময়ী জীৱন।
স্বার্থপৰ মানৱৰ কঠোৰ হাতৰ স্পৰ্শ,
মানৱতাহীন মানৱৰ,
আন্তৰিকতাহীন হৃদয়ৰ, মিছা মৰম,
তুমি হয়তো আৰু সহ্য নকৰিলা।
নেলাগে তুমি জীয়াই থাকিবলৈ
এই পৃথিৱীত,
তুমি মোৰ জীৱনৰ মাজতে
অমৰ হৈ থাকা, চিৰদিনৰ বাবে।

মই জানো.....
দুখ-যন্ত্ৰণাত অসহ্য হৈ আহিছে
অৱশ্য হৈ পৰিছে তোমাৰ শৰীৰ-মন।
কিন্তু ভগৱানৰ সৃষ্টি মায়াই
বাৰে বাৰে আমনি কৰিছে
এই পৃথিৱীখন এৰি
অকলশৰে কৰবলৈ গুচি যাবলৈ।
মায়াই বাৰে বাৰে বাধা দিছে
বিদায় মাগিবলৈ।

শেৱালী তোমাৰ প্ৰেম

ড° হৰ কুমাৰ নাথ

শীতসনা পুৰতিত
তোমাৰ শীতল পৰশত
সাৰ পোৱা দেহত
সিঁচি দিয়া সুবাস

খিৰিকি খুলি চাওঁ
তুমি একে ঠাইতে আছ
আৰু

মই মোৰ শেতেলীত
খেপিয়াই চাওঁ
তোমাৰ কেঁচা সুবাস

তোমাৰ প্ৰেম
তেতিয়া আমোলমোল

মই আকৌ এবাৰ সাৰ পাও
তোমাৰ সৰ্পিল পৰশত...
শেৱালী তোমাৰ প্ৰেম

বকুল

ড° আবুল হুছেইন

মইতো শাওনৰ মেঘ নহয় যে
পলকতে উৰিগৈ
তোমাৰ শুকান হৃদয়
জীপাল কৰি তুলিম,

মইতো শৰতৰ শেৱালী নহয়যে
মোক লৈ তুমি মালা গাঁথিবা
মই শীতৰ বন্ধ জবাও নহয়যে
মই চোতাল গুৱনি কৰি
তোমাৰ মন জয় কৰিম,

তুমি ভৱাৰ দৰে মই গোলাপো নহয়যে
ভালপোৱাৰ সুগন্ধি বিয়পাই
তোমাক আনন্দ প্ৰদান কৰিম,

মই হলো বকুল,
আগচোতালত থিয়দি
অপেক্ষা কৰি থাকো
এমুঠি ভালপোৱাৰ বাবে।

At a Noon

Dilip Hazarika

The sun shines directly.
An uncomfortable easiness slips into a ubiquitous silence.
The shrillness of Cikadas from far distance
Adds a sense of anonymity,
Leaving multitude of thoughts stream into the mind.

Mind flies not to the world
of virgin freshness, where stored happiness in abundance
But to an uneasy calculation,
Where the equations never done.

The recklessness of uncaring days
Becomes only memory, bundled in heaps
In Unconscious. The pleasing uncertainties
Which haunted then, is a distant past.
The pace of life shifts.

A different momentum,
A pernicious restlessness sneaks into
Whispering serpentine of a journey
Through untrodden ways of immense possibilities.
A Pilgrimage of life.

The quest is to get a destination, a meaning there
But it still lurks behind, stealthy;
Designing and inducing to open up a new leaf.
The process continues on and on.
Thirst remained unquenched.

Once a dream, however remained so
Only appears newly dressed, to become a mirage.
Unfathomable, unreachable
Only endlessly followable.

Religion and Morality

Kalyani Devi

Asst. Professor

Religion is a holistic response of man to what he regards as his fundamental concern. It is a matter of life and experience. It touches the whole individuality of a man. The individuality of a man composed of three mental states- thinking, feeling and willing. Religion is distinctively involved in all these three mental aspects of human being.

Morality is that part of life which is popularly and correctly considered as nearest to religion. It is demanded that a religious man should be a morally good man. As religion claims to be whole of life, so does morality. How then are we to distinguish between them? Are they identical? What is their true relation?

It is generally stated that religion and morality are collaborators in a common spiritual enterprise. Therefore it appears that there is a close relationship between them. Mathew Arnold stated that religion is nothing but morality touched with emotion. Arnold here perhaps over emphasised the place of morality in religion. But it is undeniable that morality and religion are closely associated. In different primitive

societies there was hardly any line of separation between religion and morality. In the nineteenth century, Comte, J.S. Mill and Spencer set up a naturalistic ethics independent of religious support. Then come to claim that all that is really worthy in religion is itself included in morality. They are kindred, but not identical. To understand the true relation between religion and morality it is necessary (1) to make clear the difference between them so that this relation may not be reduced to sheer identity, and (2) to show that the difference does not mean antagonism, but is consistent with the fullest harmony. We may here attempt these two things briefly.

Religion and morality have this in common that they are concerned with the supreme value, namely, Goodness. But religion is more comprehensive as it includes all the three traditionally acknowledged supreme values- Truth, Beauty and Goodness. But the attitude of religion to Goodness or simply Good is different from the attitude of morality to it. In moral consciousness Good is something to be struggled for. One is to

attain it; one is to strive for it. But in religious consciousness Good is regarded as something given to our present consciousness. Religion is 'the substance of things hoped for' (W.E. Hockins). But morality is an endless process and its goal is flying goal which fades forever and forever when we move.

The authority that we associate with morality is generally thought to be lying within ourselves. I am to be moral not basically because of certain external considerations, but because of the moral law which is within me. In this connection one is reminded of Kant, who stated that two things filled him with wonder. One is the starry heavens above, and the other is the moral law within. So the sanction of morality lies within oneself. But in contrast it is stated that the sanction of religion does not lie within oneself. The spiritual reality in which ultimately moral sanction is to be found is greater than the individual self.

Morality lives in the era of human efforts and conflicts; its field is the field of battle. On the other hand religion is victory and peace, whether it is peace by way of retreat from the fight (as in Buddhism) and victory and the peace in the fight itself (as in Christianity). Saint Paul is of opinion that the distinction between them takes the form of the distinction between justification by faith and salvation by work. Yet there is no antagonism but the deepest harmony between them. They cannot be detached except by sheer abstraction. In fact the deep relationship between them cannot

be denied. In concrete experience they do not exist separately except in cases of those who "Let their religion spoil their morality" (W.E. Gladstone). They inter fuse and interpenetrate, the result being an ethical religion. As for example, there are ten moral precepts in Judaism and Christianity. They are as such-

1. I am the Lord, your God. You shall have no other God before me.
2. You shall not have any image of me.
3. You shall not misuse the name of the Lord, your God.
4. Observe the Sabbath day as holy.
5. Honour your father and mother.
6. You shall not murder.
7. You shall not commit adultery.
8. You shall not steal.
9. You shall not give false witness.
10. You shall not covet.

The last five moral precepts are almost the same as the Pancha Mahabrata of Jainism like-1) Ahimsa, 2) Brahmacharyya, 3) Asteya, 4) Satya and 5) Aparigraha. So also Buddhism as a religion is prominent for its moral precepts. Buddha is more an ethical preceptor than a religious thinker. The noble eightfold path of Buddhism are, 1) Right vision, 2) Right resolve, 3) Right speech, 4) Right conduct, 5) Right livelihood, 6) Right effort, 7) Right mindfulness and 8) Right concentration. This eightfold path consists of three major parts- Shila (good conduct), Samadhi (concentration) and Prajna (knowledge). Ahimsa or non-violence is the most significant precept of Buddhism.

Besides all these Buddha preached of the adoption of friendliness to all, sympathy to the suffering men and aloofness towards the bad one. The important moral precepts of Islam are faith or Sahada, prayer or Salat, charity or Zakat, fasting or Ramzan and pilgrimage or Haj. In the Old Testament it is told that God created men in His own image and it is therefore the duty of men to strive for ethical holiness.

Thus it is undeniable that religion and morality are inseparable and interdependent. Religion helps morality and morality refines religious demands. Religious development has been greatly helped by the deepening of moral insight. Morality includes both the internal and external rules of conduct and in this sense morality is the purifier of religion, is the perfection of morality.

Kant recommended the autonomy of morality. He is of opinion that morality is good not because God wills it, but God wills it because it is good. God's will is good itself. According to Freud morality is independent of religion because for him religion is predominantly mythological and myths are bound to disappear in scientific knowledge. According to Indian religious thinkers like Samkara, Radhakrishana religion has

higher goal towards humanity. However moral precepts without religion continue a deception. Kant suggested that duties should be performed as divine commands. It is because he felt that the performance of duties is difficult for men without such a booster.

In conclusion it may be said that morality requires religion and religion requires morality. It is religion that can give a sense of worth wholeness to the moral struggle. There is an ultimate source from which one derives moral energy. That ultimate source is pointed out in religion. At the same time religion also requires morality. Caird pointed out that there is a conflict between the higher nature of man and the lower nature of man. partial resolution of this conflict is to be found in moral consciousness. This resolution is found to be important by morality. So just as religion requires morality similarly morality also requires religion. To some context religion and morality supplement each other. One cannot be found to be completely cut off from other. Religion gives an infinite ideal. Morality implies a progressive towards the infinite. In fact religion and morality are partners in the spiritual enterprise of life.

Disability in social context

Mridutpal Goswami

Assistant Professor

Human being is a social animal. There is no contrary opinion to it. No person can live and attain its fullest development as a human being without a society. Socialisation can be considered from this angle as an essential element of human life. Infact, society is constituted with the human beings, the process being socialisation.

Every human being has an equal share in the society. But all the category of human beings is not fortunate enough to be part of the socialisation process. They are not provided with the scope for making any kind of social commitment. The persons with disabilities who constitute 2.13% percent of India's population (Census, 2001) form such a category which has yet to receive its rightful place in the society.

The very concept of 'Disability' seems to be somewhat discriminating in nature. There is no single agreed definition of disability. To define in a simple way, disability is the inability to perform an activity in a normal manner due to some physical or mental impairment. From this very basic definition of disability it seems that very human being has an element

of disability inherently in them as they cannot perform all the activities in a normal manner.

Concept of individual difference is well known. No two individuals are the same. Every one of us has different abilities and is differently able from the other. The persons with disabilities are now a day called not as disable but as differently able person. This new terminology itself shows that persons with disabilities too have different abilities like us.

New terminology of differently able person too has failed to change the human perception towards the persons with disabilities. Still there prevails the wrong notion amongst us that persons with disabilities have no abilities and are of no value. Actually whenever we meet a person with disability, we use to focus our attention on the specific disability the person has instead of focusing on the abilities that the person possesses. By doing so, we bring the disability into the forefront and throw abilities into the background.

A general tendency of fault finding has always been a part and parcel of

human behaviour. We always want to see what a person cannot do instead of trying to find out what a person can do. This fault finding tendency has always been a hindrance in the path of progress of human being. In case of differently able persons this tendency has disastrous effects. Time has come to heave this tendency which is creating an attitudinal barrier for the differently able persons.

Non-governmental Organisations, in short NGO's has to act as the torch bearers in providing the rightful place to differently able persons in the society. It is a vibrant and growing sector with free access to the masses. NGO's have the institutional mechanism to provide affordable services in implementing the Governmental schemes and policies for the differently able persons and also to do some innovating disability friendly works on their own initiative.

Even many NGO's has come up to work for the differently able persons. They have undertaken programmes like distribution of the aids and appliances,

free eye camps, community awareness meetings on the issues of disability and barrier free environment, street plays on the issues on disability, rehabilitation programmes, personality development workshops, medical assessment camp, celebration of World disable day, celebration of birth day of Louis Braille, celebration of birth day of Helen Keller, etc. These programmes to a great extent have not only uplifted the condition of the differently able person but also have changed the human attitude towards them.

At the individual level, we too should have some social commitments like the NGO's towards the differently able persons. Every one of us at least should have a positive attitude towards every differently able person that we meet in life. Individually we should try to provide them the required assistance and inspire others as a role model to do so. It is only then that the differently able person will get the rightful place in the society.

Ecological and Social Impact of Lower Subansiri River Dam Project in Assam

Bondita Borbora
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The Brahmaputra is one of the world's largest rivers, with a drainage basin of 580,000 sq. km, 33 per cent of which is in India. The government and the proponents of large dams in the region paint a win-win picture: exploiting the country's largest perennial water system to produce plentiful power for the nation; economic profits for north eastern states through export of power to other parts of the country, and comparatively little direct displacement of local communities as compared to elsewhere in the country. Despite this seemingly optimistic picture, ground realities within the region have led to dams becoming a major issue of conflict in the region in recent years. As the whole of northeast, especially the state of Arunachal Pradesh is one of the global biodiversity hotspots, ecologically very sensitive and seismologically very active; the upstream, downstream, and cumulative ecological and social impact of dams in the Brahmaputra and Barak river systems has been a major issue of debate and concern.

Ecological and Social Impact of Big Dams in Assam

While discussing about the impact of large dams in Assam, it is mandatory to make an assessment of the whole picture of North East India. Most of the so called 'run-of-the-river' hydroelectric projects being developed in the Himalayan region involve large dams which divert the river waters through long tunnels, before the water is dropped back into the river at a downstream location after passing through a powerhouse. In Northeast India, where a large hydropower dam is planned, in certain rivers daily water level fluctuation downstream of some dams is estimated to be over 13 feet.

In case of Assam, in the past, the government and the civil society have sort of favoured dams as they were a natural source of electricity generation. But the peoples' notion has been changed when the Ranganadi power project in Assam at Lakhimpur district bordering Arunachal Pradesh has started causing tremendous floods and

displacement since 2007. The 405 MW Ranganadi hydel project in Arunachal Pradesh has been regularly contributing to massive flood, sand casting, and erosion in the districts of Lakhimpur and Dhemaji in upper Assam. The districts of Marigaon and parts of Nagaon in central Assam get regularly flooded by the excess water released by the dams such as Karbi-Langpi, Kapili and Umtru with capacity from 50 to 100 MW. Similarly, the Kurichu dam in Bhutan with the capacity of only 60 MW has spelt considerable periodic destruction of crops and other resources in the lower Assam districts of Barpeta, Baksa, Nalbari and Kamrup. Such small dams have caused a lot of turmoil in Assam and the common people along with some civil society organisations have started to raise their voice against such kind of coercive development policies of the government. Dams in Assam got politicised after work on Subansiri Lower began in 2005. The Subansiri Lower Dam which is located 2.3 k.m upstream of Gerukamukh village in Lower Sowansiri District on the border of Assam and Arunachal Pradesh is expected to supply 2,000 Mega-Watt hydroelectric power if completed.

The projected dam is of 116 meter high and at bursting crest time the reservoir will contain 1365 million cum and maximum flood discharge are 21230 cum. The following year All Assam Students' Union (AASU) and Krishak Mukti Sangram Samity (KMSS) led protests in Dhemaji and Lakhimpur

districts demanding an assessment of the impact of Subansiri Lower. The agitation led to a tripartite meeting between AASU, NHPC (the company building Subansiri Lower) and the Assam government in December 2006, and an expert committee was appointed for the assessment of it's the downstream impact. The Expert Committee has recommended a halt to the construction of the mega dam at the present site and suggested redesigning of the project by sufficiently reducing the dam height and production capacity. The Expert Group, which was formed jointly by the Ministry of Power, Government of Assam, All Assam Students Union and NHPC on September 2008, also suggested against considering the Himalayan foothills for any mega hydropower project with regard to the geological, tectonic and seismological points of view. A House Committee of the Assam Assembly has also in its final report backed the Expert Group's final report and recommended that no dams should be allowed to be constructed in the neighbouring states without proper and comprehensive scientific downstream impact assessment. The location of these dams in highly sensitive seismic zone hinges the danger of flash floods in the event of a dam burst triggered by earthquake tremors. Because of seismic location, there is high possibility of destructive earthquakes like that of 1950 and periodic occurrence of earthquake in the region. High pressure of water or an enormous earthquake or a major

landslide could increase the flow of the river water during monsoon season and thus cause heavy flood in the lower part of the project area which has thickly populated towns and villages. Moreover, once the dam gets commissioned, the regular flow of water will be seriously affected. During daytime, when water is held, flow would be minimum while in the evening, once the dam water is released, the flow will bulge dramatically. As a result, for 20 hours in a day, there will be no water in the river whereas for the remaining four hours, there will be a surplus flow which is hazardous to the ecology in and around the river. The Subansiri project is also a threat towards the existence of the downstream river harbours wideranging fish varieties with a considerable 138 species of fish and other aquatic animals including freshwater river dolphins. It is feared that UNESCO's World Heritage sites of natural importance i.e. the Kaziranga National Park and the Manas National Park and the largest river island of the world, Majuli might be adversely affected due to such project on the River Brahmaputra. The region is immensely rich in terms of forest cover as it experiences a very high average rainfall rate which is conducive for the growth of thick vegetation. The region is also known for some species like Great Pied Hornbill, Himalayan Black Bear, Golden Cat, Hill Mayna, Flying Squirrels, and Wild Hog etc. Some kinds of flora and fauna have already been marked as risk species. Moreover, the large dams on

Siang, Dibang, Lohit and Sowansiri are likely to trigger changes in the flood cycle and the hydrological relationship of the Kaziranga National Park with the River Brahmaputra affecting supply of water, nutrient and silt which are vital for the subsistence of forest and ecosystem. Scientific evidence of greenhouse gas emissions (like methane, carbon dioxide and nitrous oxide) from the reservoirs of hydroelectric projects has been emerging since the 1990s. The emission of methane and carbon dioxide gas from reservoir surfaces of the proposed 168 large dams in Arunachal Pradesh is another upcoming threat towards the ecosystem by increasing global warming, although the climate benign nature of hydropower was strongly questioned for the first time by the World Commission on Dams (WCD).

Other serious impacts of large dam project are the displacement of the indigenous people in the project area, the devastation of their age old livelihood and cultural heritage in a riverside environment as well as the issue of their resettlement and rehabilitation. One of the major arguments put forward in New Delhi in favour of large hydroelectric projects in the Northeast, is that there is relatively 'small displacement' by submergence as compared to that in other parts of the country and therefore these projects are benign. But a careful inspection of the ground situation indicates that displacement, particularly of livelihoods and rights is grossly underestimated. As the project site

occupy a large area of lands, it will affect the livelihoods of the people both upstream and downstream. The people of Assam are mainly dependent on agriculture. The massive flow fluctuations in the river on a daily basis will destroy the chapories with large volume of silt carrying water and will deprive people of agricultural lands and grazing grounds. Likewise, it is feared that the Subansiri Dam will bring threats towards the livelihood of lakhs of families of Assam who are mainly dependent on forest and fisheries. Because of poor road conditions, the people living in the downstream areas use various rivers including the Subansiri as a means of communication and also as transportation routes. The Expert Group proclaims that the mega dam will result in low flow of water during dry

seasons restricting the movement through the boats, and during summer, sudden release of excess water from the reservoir will disrupt the communication and transportation networks. Along with destruction of immovable properties like houses, lands, farms; the project will also ruin age old cultures of indigenous people related with the mighty River Brahmaputra.

Conclusion :

There is no doubt that in the present era of globalisation, power generation is an important element for the development of any nation. But instead of coercive development policies, the government should give focus on people-friendly development, what we generally term as sustainable development. The ecological risks need to be properly understood while evaluating the viability of dams in the region.

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Cognates of Tibeto-Burmal languages : A brief resume

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Abstract :

A major genetic affiliation of languages is the Sino-Tibetan Stock, and it is spoken mostly in Asia, and the North-eastern regions of India.

The most remarkable features of these languages are tonal prominence and six common vowels.

This write-up is a rapid sketch of the topic.

Key-words :

Cognates, North-Assam group, Dzong-kha, Tani group, ethnolinguistics, Lepcha.

1.0. Classification of Sino-Tibetan languages :

Classification of language is generally made on the basis of genetic affiliation. In such way, and in its geopolitic settings, there Sino-Tibetan family of languages have been made.

Grierson opines... **"It is impossible to classify the Tibeto-Burmah dialects satisfactorily. They must have split up into many different forms of speech at a very early period, and there are numerous crossings and inter-**

crossings. The remarks which follow do not pretend to be more than a provisional attempt at a classification based on the facts brought to light in this survey."

(Grierson, GA : Linguistic survey of India : Vol-III, Pt.1 : P-10 : Reprint 1967).

1.1. The classification of Sino-Tibetan stock of language, is, after all, made due to conveniences of discussion. What is termed as North-Assam group is now no more existing; it is the present Arunachal Pradesh. The present political appellation of Burma is Myanmar.

There lies a possibility for classification of these languages, on the basis of tone, and it was advocated by Grierson. On the other hand, Benedict asserted "..... **comparative work on the scantily recorded tones of there languages can not be pursued with any degree of success.**" (Benedict : 1972 : P.85).

In fact, there lies 'numerous problems' of classification of these languages.

2.1. The latest concept of cognates

acts as catalytic in this regard. Matthews asserts "..... Cognates are those languages that have developed from a common ancestor." (Mathews : 1972 : 62)

As of this T.B. group (Tibeto-Burmah) bear the same cachets, and thus exhibit them in all traits.

2.2. It goes without saying that comparative studies in language is generally carried out within the same stock of language, but not in contrastive group. Such studies was initiated by the British Missionary writers, but later on, many writers have done it within contrastive group of language. Still then, these remain "....inadequately reported and comparative studies have been fregmentory" (Kloss : 1989:730).

It is, however Hamilton (1800 : Reprint 2014) who had paved the way for comparative studies in Sino-Tibetan family of language. He had done it a commendable work, and he was followed by Hodgson (1847), Hunter (1868), Gait (1892), Allen (1905), Grierson (1903), Friend-Pereira (1912), Shafers (1953), and most recently NEILS (2005), War (et al : 2014), and Devnath (A Reconstruction of Proto-Baris : The Bodo-Garo-Koch Mesolanguage : 2014) have done remarkably.

3.1. Vocabularies of Sino-Tibetan family :

According to Grierson "... The Tibeto-Burmah dialects possess a richly varried Vocabulary ... Though these languages are quite able to form

expression for the most subtle niceties of human thought, but ... they further evince a difficulty in forming words for abstract ideas ..." (Grierson : 5).

Some vocabularies are quite identical with their cognates, as in (for 'water').

(1) Dzong-Kha (Bhutanese)	: 'chu'
Tibetan	: 'chu'
Limbu	: 'chua'
Ladaki	: 'chu'
Bodo (Boro-Kochari)	: 'dwi'
Rabha (with Kocha variety)	: 'chi'
Garo	: 'chu'
Dhimal	: 'chi'

(2) For 'man' :

Dzong - Kha	: 'mi'
Tibetan	: 'mi'
Limbu	: ma-ro, mi
Bodo (Boro-Kochari)	: mansi
Rabha (with Kocha variety)	: marap
Garo	: 'men-de'

3.2. Common features of Sino-Tibetana and its sub-groups :

1) There axists 6 vowels, occurring in its most positions. (w) is unrounded, and slight central back vowel.

2) Tonal prominence : It is to be mentioned that each dialect varieties of the language referred to possess the same degree of tone.

3) Two most important dialects of T.B. group Garo & Mising do not exhibit their tone: Garo has the glottal stop, while Mising has a vowel-length.

4) Laboi-doutal 171 is mostly common :

Tibetan language shows it while Kocha variety of Rabha language exhibit this feature, as in

fang	'tree'
fangkai	'a kind of small reddish insect'
fakhm	'gum'
fatong	'teeth'

5) In Garo and Rabha, an inclusive terms eve highly interesting.

3.3. In conclusion, it has been a crystal clear that the classification of Tibeto-Burman language group and its subsequent divisions are not free from that of discrepancies and inadequacies. Besides, contrastive studies of S.T. group

and Indic are a matter of non-technical one.

Afterall, we have to deem over the recent findings of Tai language group in Arunachal Pradesh, and to delve into ethno liagnistics, exploring some elements of ethnic group within each India.

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1995-1996	Prof. Heramba Kr. Rabha	Prof. Kalyan Baruah
1996-1997	Prof. Dasarath Kakati	Prof. Phani Bhusan Das
1997-1998	Prof. Aghor Ch. Bantho	Prof. Pabitra Brahma
1998-1999	Prof. Dasarath Kakati	Prof. Kalyan Baruah
1999-2000	Prof. Tejendra Ch. Nath	Prof. Nur Bakht Sheikh
2000-2001	Prof. Amrit Ch. Kalita	Prof. Kalyan Baruah
2001-2002	Prof. Gopal Ch. Roy	Prof. Har Kumar Nath
2002-2003	Prof. Trailokya Ch. Talukdar	Prof. Tarun Ch. Sarma
2003-2004	Prof. Amrit Ch. Kalita	Prof. Nabaraj Sarma
2004-2005	Prof. Tejendra Ch. Nath	Prof. Prasanta Sarma (Upto Oct./06)
2005-2006	Prof. Dasarath Kakati	Prof. Abdul Kader (Oct./06 to Feb 07)
2006-2007	Prof. Nurbakhta Sheikh	Dr. Tapan Kalita
2007-2009	Prof. Nurbakhta Sheikh	Dr. Tapan Kalita
2009-2010	Prof. Tejendra Ch. Nath	Prof. Pradip Das
2010-2011	Prof. Amrit Ch. Kalita	Prof. Nabaraj Sarma
2011-2012	Prof. Amrit Ch. Kalita	Dr. Tapan Kalita
2012-2013	Prof. Pabitra Kr. Brahma	Dr. Manash Lochan Das
2013-2014	Dr. Biren Bhuyan	Prof. Rupjyoti Mazumdar

Internal Quality Assurance Cell (IQAC) Dudhnoi College

To develop realistic and attainable quality benchmarks for the academic activities and administrative activities of the college, the College has an IQA Cell, as per direction of NAAC & UGC.

The " IQAC " of the College has following members:

Chairman	:	Dr. Gopal Phukan (Principal)
Co-ordinator	:	Dr. Monoj Gogoi
Joint Co-Ordinator	:	Mr. Dibakar Nath, <i>Assistant Professor, Department of Political Science</i> Mr. Rupjyoti Mazumder, <i>Assistant Professor, Department of English.</i>

Members:

Teachers' Representative:

- Mr. A.C. Kalita, *Vice-Principal*
- Dr. H.K Nath, *Associate Professor*
- Dr. Pradip Das, *Associate Professor*
- Mr. Prasanta Sarma, *HOD, Political Science*
- Dr. Dipali Deka, *Associate Professor, Department of Botany*
- Dr. Tapan. Ch. Kalita, *Associate Professor, Department of Zoology*
- Mr. Pabitra Brahma, *HOD, Economics*
- Ms. Waheeda Begum, *HOD, Anthropology*
- Mr. Birbol Boro, *HOD, Geography*
- Ms. Rajashree Kakoty, *Librarian*

Governing Body Representative:

- Mr.A.C. Bantho, *Chairman, Governing Body*
- Minati Sarma, *Member, Governing Body.*

Alumni Representative:

- Pranoy Kalita (Alumni)

NGO Representative:

- Dr. Natyabir Das, MBBS.

Student Representative:

- General Secretary, Dudhnoi College Students Union.
- Vice-President, Dudhnoi College Students Union.

Vision and Mission of NAAC

The activities and future plans of the NAAC are guided by its vision and mission that focus on making quality assurance an integral part of the functioning of higher education institutions.

The vision of the NAAC is :

To make quality the defining element of higher education in India through a combination of self and external quality evaluation, promotion and sustenance initiatives.

The mission statements of the NAAC aim at translating the NAAC's vision into reality, defining the following key tasks of the organisation:

To arrange for periodic assessment and accreditation of institutions of higher education or units thereof, or specific academic programme or projects.

To stimulate the academic environment for promotion of quality of teaching-learning and research in higher education institutions.

To encourage self-evaluation, accountability, autonomy and innovations in higher education.

To undertake quality-related research studies, consultancy and training programme.

To collaborate with other stakeholders of higher education for quality evaluation, promotion and sustenance.

Guided by its vision and striving to achieve its mission, the NAAC primarily assesses the quality of institutions of higher education that volunteer for the process, through an internationally accepted methodology.

Achievement

Dr. Monoj Gogoi, Deptt. of Anthropology,
a member of DCTA
who acquired Ph.D. Degree
during the session 2013-14

