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Editor's Note

Welcome to the latest edition of 'SHAKTI, The Strength', a peer-reviewed bilingual research journal dedicated to exploring the discourse on women's studies and research. The word "SHAKTI" holds the concept of feminine energy, power and strength. In Hinduism, Shakti is often depicted as the consort of Shiva, representing the dynamic and creative aspect of the universe. Published by the Women's Studies and Research Centre, Narangi Anchalik Mahavidyalaya in collaboration with the IQAC, this journal serves as a platform for researchers, scholars and teachers to discuss issues concerning women's lives, experiences and their contribution to the society.

In the present volume, we bring forth an array of research papers ranging from the works of female artists in contemporary India to gender equality and gender

parity, education, folklore, human relationships, Assamese women's contribution to the Indian National Movement etc. As editors, it is our privilege to showcase the work of our contributors in black and white, whose dedication to unravelling the complexities of gender dynamics and promoting gender equality is commendable.

We extend our profound gratitude to the authors, reviewers, executive committee, NAMWSARC, editorial board members, executive members whose collective efforts have made this publication possible. Our special thanks goes to our Principal i/c Reeta Sharma for her guidance and moral support, our Vice Principal Gitika Sharma for her advice, our IQAC Co-ordinator, Preety Mala Baruah for her suggestions, all the members of the Women cell and the IQAC for their kind co-operation. Together we affirm our commitment to advancing the field of women's research, amplifying the voices of women.

Thank you for joining us on this journey of empowerment and dissemination of knowledge. We invite you all to immerse yourself in the rich tapestry of perspectives presented in this peer-reviewed journal, as we continue to strive towards a world where every women's strength is recognized, celebrated and valued.

Dr. Rosie Patangia
Garima Saikia

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THE WORKS OF FEMALE ARTISTS IN CONTEMPORARY INDIA: AN ANALYSIS OF ASSAMESE ARTISTS SANTANA GOHAIN, LUTFA AKHTAR AND SALEHA AHMED

 **ADITI DEKA PATHAK**

Ph.D. Research Scholar,

Department of Visual Arts

Assam University,

Silchar, Assam, India

E-mail:dekaaditi2020@gmail.com

Abstract :

The role of female fine artists in contemporary India is examined in this paper. Empirical data is used in this sociology of art study to comprehend the perspectives of female artists. The gender gap in the art field is evident in terms of status, income, recognition, and celebrity. Additionally, there are drawbacks associated with the term "women artists." For their creativity and art to be appreciated, the majority of female artists stated that a gender-neutral space was necessary. Women's representations in ancient Indian art have been categorized as Devi, nayika, nagini, and yakshini in sculpture and painting. This kind of stereotypical portrayal persisted until the 1850s when colonialism ended. Amrita Sher Gill was the first to significantly alter the stereotypical portrayal of women in art. Her paintings mostly featured women, a fusion of Indian and Western models greatly influenced by Pahari miniatures and Ajanta wall paintings. She moved from an idealized woman to a woman in general by creating the "Indian" image in her works. She used their natural skin tones, sitting positions, rough-textured clothing, and other characteristics to effectively illustrate these women. There isn't much historical material available about early female artists.

Up until the 1950s, women's advancement in the fine arts was not genuinely acknowledged on a national scale. This study delves into the artistic endeavours of contemporary Indian women, with particular emphasis on the Assamese artists Santana Gohain, Lutfa Akhtar, and Saleha Ahmed.

Keywords :

Women, Artists, Contemporary, India, Santana Gohain, Lutfa Akhtar, Saleha Ahmed, Assam

Introduction :

The purpose of this research study is to examine how women are viewed as "artists" in the contemporary fine arts in India. Painting is a means by which these women, who work in the fine arts, express their creativity. The main data is a component of a wider sociological art study project. Twenty-three of the seventy fine artists in Baroda City who participated in in-depth interviews for the data collection process are women artists. It is assumed that a person's gender and the socio-cultural milieu are very important aspects of their life.

In modern India, women have migrated into several traditionally male-dominated professional domains. Women's growth has received a much-needed boost from the women's movement, but finding an identity and recognition is a never-ending challenge for women, particularly in patriarchal societies like India. Women must struggle less against the system and more against the ingrained social identity that is a byproduct of the socio-cultural environment in which they are raised. This study report also attempts to find out what women artists think and whether it is problematic for them to be recognized as "women artists" in the art industry. The majority of the female artists surveyed stated that they preferred to be referred to as "artists" rather than "women artists" because they believed that putting them in a different category would make them subject to different standards than male artists. The sex of the artists should not be taken into consideration while analyzing or evaluating their work if it is to be comprehended or evaluated. Women artists should be proud of being women at a period and era where their accomplishments are noteworthy, in addition to receiving equal recognition for their unique experiences and forms of expression. It makes

sense that a creative industry would have systems in place to offset gender roles and hierarchy.

Review of Related Literature :

1. **Gandhi, P. (2016)**, emphasizes in "Women Fine Artists in Contemporary India: an Empirical Study" that women have migrated into traditionally male-dominated professional domains in modern India. Women's growth has received a much-needed boost from the women's movement, but finding an identity and recognition is a never-ending challenge for women, particularly in patriarchal societies like India.
2. **Mazinder, R.K. (2022)**, emphasizes that women have historically taken on a subservient role to their male counterparts in his paper "Contemporary Women Art and Artists: A Study on Few Female Visual Artists of Assam". A woman's status in a largely patriarchal culture was determined by her capacity to follow social norms and fulfill the roles of housewife, mother, and occasionally lover.
3. **Daniel, L.P. (2016)**, emphasizes in "Signatures of a Collective Self: A Study of Select Contemporary Women Artists from South India" that the term "artist" has historically been gendered, always implying the male and the prefix "woman," and as such, it has been applied to the select few who have been able to make their mark. Not only have women and feminists repositioned women's art, but male artists have done the same.

Statement of the Research Problem :

The Indian contemporary female artists' works are quite valuable. Nonetheless, the creative trajectories and inventive creations of Assamese artists Santana Gohain, Lutfu Akhtar, and Saleha Ahmed hold significant worth in the realm of contemporary art worldwide.

Objectives of the Study :

The main objective of the study are-

1. To study Indian contemporary women artists' works.

2. To investigate how the contemporary world is influenced by the extraordinary works of Assamese artists Santana Gohain, Lutfa Akhtar, and Saleha Ahmed.
3. To draw attention to the contributions Santana Gohain, Lutfa Akhtar, and Saleha Ahmed have made to the formation of imaginative and socio-cultural worldviews.

Research Questions :

1. Are there any pieces by female contemporary Indian artists?
2. How have the remarkable works of Assamese artists Santana Gohain, Lutfa Akhtar, and Saleha Ahmed inspired the contemporary world?
3. Have Saleha Ahmed, Lutfa Akhtar, and Santana Gohain contributed in any way to the development of creative and socio-cultural worldviews?

Hypothesis :

The works of contemporary Indian women painters are extremely valuable. Nonetheless, the imaginative, groundbreaking, remarkable, and original works of Assamese painters Santana Gohain, Lutfa Akhtar, and Saleha Ahmed are highly valued in the field of contemporary art.

Research Methodology :

The data comes from original and secondary sources. The primary textual and visual sources of information are the original paintings and prints created by the three female artists, as well as a vast assortment of books, catalogues, and pamphlets. Secondary materials gathered from newspapers, magazines, books, journals, and reviews. Original paintings and prints by the three women painters from various eras that are the focus of this study. The approaches employed to build the study's methodology included conducting interviews with the particular female artists, visiting the location to get pertinent information, taking images, and conducting online research. The descriptive nature of this research has led to visits to various institutions, professional individual activities, events in Assam and other regions of India, and appropriate documentation of primary and secondary sources through the use of photography and video. The research

focuses on the technical innovations and stylistic changes of women artists in Assam and other regions of India.

Result and Discussion :

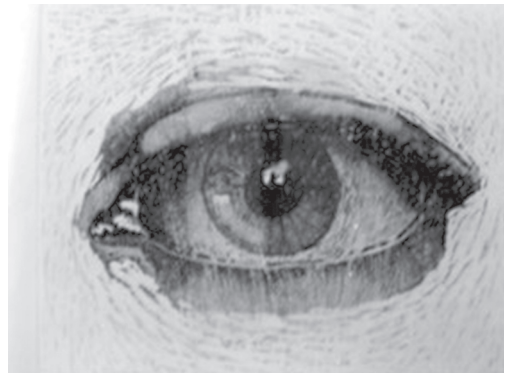
About the Artist Santana Gohain and Her Brilliant Creations :



Professional Training :

1. 1996 - BFA in Print Making First Class with Distinction, Govt. College of Art and Crafts, Assam, India
2. 1998 - Post Diploma in Print Making, First Class, Faculty of Fine Arts, M.S. University, Vadodara, Gujarat, India

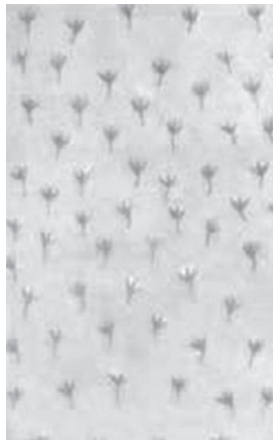
Born in 1969, Santana Gohain acquired has participated in printmaking classes with Spanish artist Joaquin Capa and sculpting classes with Professor Jean-Louis Raymond. Her work has been shown both domestically and abroad, and she has taken part in several art camps in India. 'Sense' at Gallery Art. Motif, New Delhi, 'Invisible Presence' at Rukshaan Art, Mumbai, and 'Echoes of Silence' at Gallery Ark, Vadodara, in 2019 are just a few of the solo exhibitions she has held.



Title: Untitled
Medium: Woodcut
Size: 21X21 cm
Year: 2001
Source:

Courtesy: www.artnewsnviews.com

The process of evaluating a woman independently of all social, familial, and other ties, impediments to relationships, and characteristics is known as abstract art. Additionally, the social practice of presenting various conceptions of women in abstract terms is denoted by an abstract form of women. The artist's early ambition for the abstraction of numerous layers and gender itself is reflected in the particularly dry point titled Existence. Dr. Mousumi Kandali praises Santana Gohain as one of India's most influential female abstract artists. When she views Santana Gohain's artwork, Existence in the residence of eminent poet Prof. Nilmani Phookan, she remembers being overwhelmed by its many levels and lack of empathy. Gohain's interest in personal fantasy and the spare execution of the smaller graphic surfaces is evident in the woodcut piece.



Title: Untitled

Medium: Acrylic on Board

Size: 91.5 X 152 cm

Year: 2015

Source: Courtesy: www.saffron.com

The piece depicts a totally different setting, one that is both equally dense and dynamic but with a much softer textural quality. It is connected to passion and love. Red can indeed affect a person's physical health by increasing their heart rate and breathing frequency. The artist has talked about how important she thought the color red was when she was a youngster growing up in Assam and painting. Santana Gohain, an artist, was surrounded by stunning, ever-changing scenery,

including the vivid hues of blooming flowers such as Simuli and Palash and the brilliant orange and magenta sunsets on the Brahmaputra River.

Gohain knew that the color red was often used in traditional clothing's printed patterns and weaving, particularly during celebrations. Another painting comes to life in low light, with over three hundred flower motifs this time, roses. Each delicately defined rose stem and bloom is a specially rendered rendition of the pattern in rosewood hues, and they all have a waxy finish.

The renowned British sculptor Peter Bevan described Santana's creations as an "invisible movement," saying, "It was only as I walked towards these and began to look into them, that I discovered they were coming alive." Rows of black paintings adorned the walls.

About the Artist Lutfa Akhtar and Her Luminous Creations :

One of Assam's most promising painters, Lutfa Akhtar, expresses the global lexicon of mimesis to capture the fleeting moments of life, inspired by her times. A piper playing the flute, a butterfly in the painting's corner, and a very well-balanced composition all serve as symbolic representations of goodness and blessings, the natural order, and the egotistical class of individuals who deny humanity its inherent rights. Akhtar is a proponent of the idea that quality, not number, is what matters in any product.



Lutfa Akhtar completed her undergraduate studies in painting at the M. S. University of Baroda's Faculty of Fine Arts in the 1980s. She now works and resides in Guwahati.



Title: Dream

Medium: Oil on Canvas

Size: 24 X 24 inches

Source: Courtesy of the Artist

The main themes of Lutfi Akhtar's figurative paintings in acrylic and oil, as well as her drawings in a variety of media, are women's isolation, defiance, and solitude, which are captured in the pictorial space of her oil compositions on canvases titled "Dream." The picture emphasizes the importance that dreams have in our existence. Dreams sharpen one's imagination and occasionally bring dreams to life. Dreams about art are indicative of originality, self-expression, and creativity. It can be a sign that you want to express yourself creatively or differently. It could also stand for the demand for aesthetics and beauty in your life.



Title: Tapashiya

Medium: Oil on Canvas

Size: 24 X 24 inches

Source: Courtesy of the artist

The Sanskrit term tapashya literally translates as "generation of heat and energy." It is a pragmatic spiritual practice that entails self-discipline, austerity, moderation, intense meditation, and endeavors toward Self-realization.

Self-discipline and spiritual purification via physical and mental activities like meditation, fasting, or abstinence are known as tapashya. It is frequently believed to be a means of enhancing spiritual power and cleansing the body and psyche. The "Tapashiya" painting explores a live reality that is linked to the human body to promote vitality. The colors of the painting complement the concept and make it really lovely.

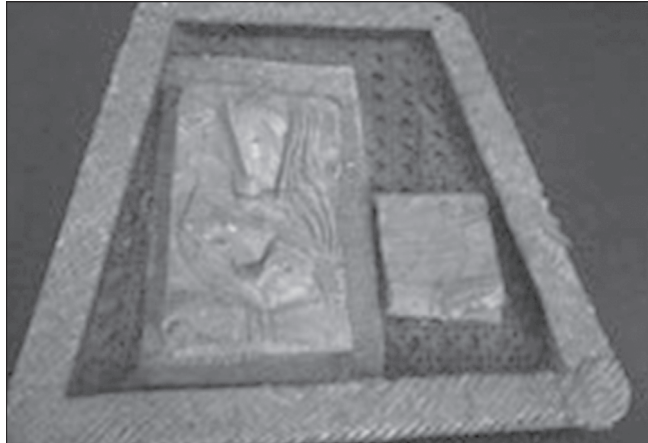
About Saleha Ahmed the Artist and Her Glorious Works:



Saleha Ahmed, who in 1972 became the first female student from the state to graduate from Viswa Bharati University with a Bachelor of Fine Arts Degree. Saleha, whose lifelong passions are painting and sculpture, has had exhibitions of her artwork in Delhi, Kolkata, Chennai, Bangalore, Manipur, Mizoram, Sikkim, and numerous other cities across the nation.

Numerous organizations, including Wood Curving, Assam, the Assam Handicraft Board, International Fine Art Conservation Studios (IFACS), New Delhi, and others, have honored her for her contributions. In addition, she has affiliations

with other organizations, such as the Gauhati Artists Guild, Jorhat Fine Arts School, Lalit Kala Akademi, New Delhi, and others. Additionally, her artwork has been displayed at a number of state-wide institutions and organizations. Saleha Ahmed, a well-known female figure in art and sculpture from Assam, was bestowed with the Bishnu Prasad Rabha award.



Relief Work

Source : Courtesy of the artist

Lives and works in Jorhat- Saleha Ahmed, has been experimenting with a variety of mediums, including clay, terracotta, bronze, and mixed media. Her figurative compositions effectively convey abstract figuration and folk appearance in her excellent works. Any sculpture where the figures extend from a background that serves as support typically a flat surface. In essence, the height at which the figures project or separate from the background is how reliefs are distinguished.

The sculpture by Saleha Ahmed is based on a relief work that draws inspiration from both British modern sculptors with towering, cerebral characters and primitive art. Prominent poet and art critic Nilmani Phookan refers to Saleha Ahmed's sculpture as the tangible experience and veracity of touch in his piece. Saleha Ahmed is a prolific modeler, albeit occasionally working in other sculptural mediums including welding and carving.



Sculpture

Source: Courtesy of the artist

Saleha Ahmed produced an exquisite sculpture that symbolizes significant facets of her existence. The artwork draws inspiration from prehistoric art. The identity is a very intelligent persona. The emphasis on creative glorification is highlighted in the work.

Major Findings of the Study :

The major finding of the study are-

1. Due to the combined efforts of individual and group artists, as well as the creative processes of female artists such as Nalini Malani, Bharti Kher, Mrinalini Mukherjee, Nasreen Mohammadi, and many more, Indian contemporary art has gained international recognition.
2. These artists tackle gender, abstraction, and minimalist graphic purity in their works by using material as a metaphor.
3. In India's North-East India, women have a significant role in both the family and the artistic community within each ethnic community.
4. The study examines the professional paths taken by Assamese women artists today and their unique viewpoints on nationalism and the feminine/feministic marking of self-identity.

5. In addition to a significant number of male creative artists, the research looks at contemporary Assamese female painters, such as Santana Gohain, Lutfu Akhtar, and Saleha Ahmed, for their uniqueness, inventiveness, avant-garde pictorial language, metaphors, and material utilization.
6. Women artists of today are working hard to show off their uniqueness and create a path for the upcoming generation of female artists in the northeastern regions and beyond.

Conclusion :

Feminist art historians have noted the "neglect of women artists." Still, there is an underlying dispute about whether this is a good thing for the art world or if it has made women artists wonder if they are better off in some other category. Still, we have to give credit to the efforts of modern feminist scholars who have drawn attention to the names of female artists and art purchasers.

It's essential to keep in mind that the uniqueness of the artists was not a source of pride in traditional Indian painting. This might be the case because, in daily life, Indian culture favors collectivism above individualism. In contemporary Indian society, where the visual arts are flourishing, and paintings are fetching exorbitant prices, male painters seem to be the center of attention. This is a result of specific groups' predominance. Although some female artists recognize that women are not treated equally when it comes to painting fees, they don't really question the criteria used to evaluate and appraise art.

However, since most of them do not consciously try to emphasize their uniqueness, they are no different from women in other professions in that regard (just as women would not desire to be referred to as woman managers or woman professors). Just a tiny portion of the women who replied said they wanted to be recognized as "women artists" and make a name for themselves because they believed their work represented a unique blend of perspectives and life experiences. To find out if a job in the fine arts is gender-neutral, more research is necessary. There are numerous aspects of women's roles in the art world that we can examine. Still, it's crucial to keep in mind that just acknowledging and celebrating the accomplishments of female artists can inspire thousands of women in our country to follow jobs of their choosing. Honoring female artists who have accomplished great things in the traditionally male-dominated art world is crucial because it shows how progressive Indian contemporary art has become.

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A STUDY ON ROLE OF WOMEN IN ECONOMIC DEVELOPMENT AND SOME GOVERNMENT INITIATIVES IN INDIA

 **BANAJYOTI SARMA**

Assistant Professor

Department of Economics

Narangji Anchalik Mahavidyalaya

Abstract :

India has experienced rapid growth and development in the past years in many spheres. Gender equity is one of them. From ancient to modern period, women's condition- socially, politically and economically has not remained the same and it kept changing with time. But empowering women is a critical issue in India. Even though women are an integral part of any society, yet their involvement in decision making by the use of their active contribution in economic activities is poor. Women empowerment and economic development are interlinked. Empowerment of women can stimulate development. This paper tries to explore the role of women in the workforce for the economic development of the country and some Govt. initiatives to increase woman empowerment.

Key words :

Economics Development, Women Role, Indian economy, Working Women, Women Empowerment.

Introduction :

A wise man of great intellect once said, "The best measure of a nation's progress is the way it treats its women." For centuries women have faced challenges and hurdles and that has developed on them infinite patience, perseverance and

have only helped them emerge strong. Engaging the women in the economic development of the country is known as women empowerment. Women empowerment can be defined as the process of equipping women with the knowledge, skills, resources and agency to make informed decisions, participate in economic, social and political spheres and change gender inequalities. In India, the role of women is dependent on different variables like education status, social status and geographical status. Education plays an important role in developing self confidence among women and changing her status in the society. Over the past few decades, the numbers of working women have increased with their talent, dedication and enthusiasm. They contribute towards India's economic growth and prosperity. In census 2011 counts, women population was 48% of the total population in India. The present contribution of women to the GDP remains 18%. Presently, there are nearly 43 crores women of working age in India, out of which 34 crores are employed in the unorganized sector.

Objectives :

- To find the role of women in the Economic Development of the county.
- To study some initiatives adopted by Govt. to increase women empowerment.
- To analyse the various types of empowerment.

Data and methodology :

The study is based on secondary data. The required data was collected from various sources on the internet, namely the NSSO website and so on.

Advancing women's role in economic development of India :

India's female workforce participation remains poor and calls for an urgent review of India's policies and schemes related to women empowerment. Gender norms and biases and the disproportionate responsibility of the household chores, raising children & elder care significantly impact women's participation in the workforce. These unpaid care giving duties greatly limit their time and opportunities for formal employment, leading to a lower rate of female labour

force participation. India's female workforce participation was 24% in 2022. This low rate which undermines the country's economic development and social welfare calls for an urgent review of India's policies and schemes related to women empowerment.

Some major women empowerment schemes in India.

Women Empowerment schemes	Launch year	Objectives
Beti Bachao-Beti padhao scheme	2015	• To prevent gender- based sex selective elimination. • To ensure survival and protection of the girl child. • To ensure education and participation of the girl child.
One-Stop Centre Scheme	2015	• To provide support and assistance to women affected by violence both private and public spaces. • To provide psycho-social support and counselling to women/ girl.
Women helpline scheme	2016	• To provide toll-free 24 hours telephone service to women affected by violence. • To provide information about the appropriate support services, govt. schemes. • To facilitate crisis and non crisis intervention through referral to the appropriate agencies, such as Police, Hospital, Ambulance service etc.
Ujjawala	2007	• To prevent the trafficking of women and children for commercial sexual exploitation.

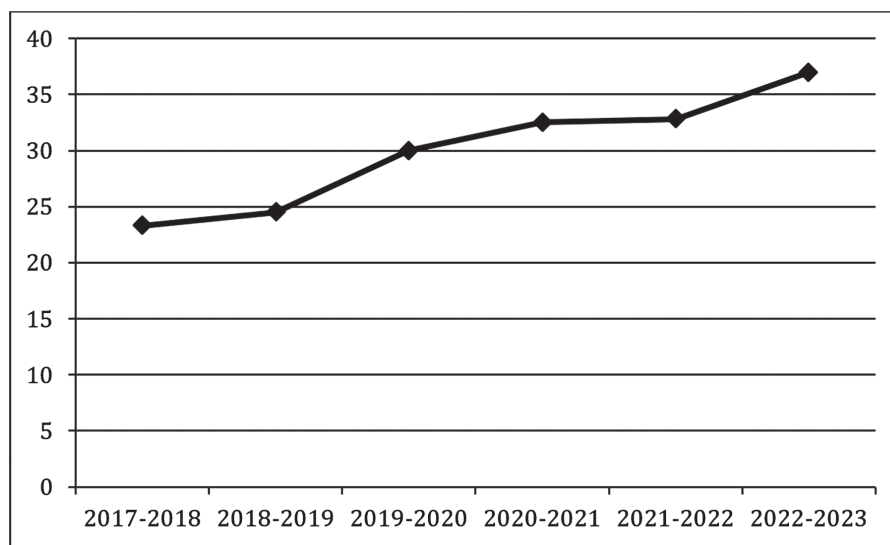
		• To facilitate the rescue of victims from the place of their exploitation and place them in safe custody. • To provide rehabilitation services with both immediate and long term to the victims by providing basic amenities/ needs.
Swadhar Grah	2018	• To cater the primary need for shelter, food, clothing medical treatment. • To provide women with legal aid and guidance.
This Mahila E- Haat	2016	• To facilitate entrepreneurship opportunities online for women. • To educate women on various aspects of online selling and helping them establish their venture.

Female labour force participation rate :

Periodic Labour Force Survey Report 2022-23 released by the Ministry of Statistics and Programme implementation on 9th October 2023 shows that the Female Labour Force Participation Rate in the county has improved significantly by 4.2 percentage points to 37.0% in 2023, as per Usual Status concept of measuring labour force participation.

This significant jump in the female labour force participation rate is an outcome of the decisive agenda set by the Government for ensuring women's empowerment through Govt. policies. The female labour force participation rate in 2017-18 was 23.3%, which increased to 24.5% in 2018-19, 30% in 2019-20 and again rose to 32.5% in 2020-21. This labour force participation rate again increased to 32.8% in 2021-22 and 37% in 2022-23. This data can also be shown with the help of following graph.

Female Labour Force Participation (%, 15 Years and above, Usual Status)	
2017-2018	23.3
2018-2019	24.5
2019-2020	30
2020-2021	32.5
2021-2022	32.8
2022-2023	37



Source: Periodic Labour Force Survey 2022-2023

Types of women empowerment :

Empowerment of women can be categorised into five main types-

Social empowerment :

Social empowerment refers to the enabling forces that strengthen women's social relations and their position in social structures. Social empowerment addresses the social discriminations existing in the society based on disability, race, ethnicity, religion or gender. Empowerment of women is multidimensional processes which enable women to realise their full identity and powers in all spheres of life. Women are exploited in almost every society. It is necessary to empowering women

socially, economically and politically so that they can break away from male domination and claim Equality with them.

Educational empowerment :

Educational empowerment is the single most important instrument of socio-political and economic transformation. But the picture of women's Educational empowerment is not satisfactory in India. According to the UNDP report 2021, only 38.50% of the population believes that University Education is equally important for women with men. As a report, the female labour force participation rate is only 19.2%, nearly 3.6 times lower than that of males. India ranks 132 out of 191 countries. Without proper education to all children including girls, gender empowerment is not possible. When women literacy percentage is increased, they will be able to understand their actual rights which have already been given to them by the Constitution of India.

Economic empowerment :

Through employment women earn money and it enables women and girls to become bread earners, contribute to the household strongly with their own economic independence. Economic independence is a powerful tool against poverty. The Djakarta Declaration (1994) critically examines that "empowerment of women is not only equal consideration; it was a necessary precondition for sustainable economic and social development." Without economic self sufficient other rights and scopes remain meaningless. Economic empowerment can be described as a means by which poor, landless, deprived and oppressed people of all societies can be freed from all kinds of deprivation, can directly enjoy the benefits from markets as well as households can easily manage nutritious food and fulfil basic requirements.

Political empowerment :

Participation of women in the political field and in various decision making bodies is very important. Politics decide who will get what and how much. Hence, empowerment of women politically is the highest need of the hour. Women's political empowerment implies the decentralisation of power and authority in the

deprived and powerless people who have not been able to participate in the decision making process and implementation of policies and programs of the government.

Psychological empowerment :

Through psychological empowerment women not only overcome the traditional and patriarchal taboos and social obligations, they also transform themselves. When women join educational institution, political parties and decision making bodies, hold white colour jobs, take decisions and travel different places, occupy land and wealth, they feel psychologically empowered which builds their self confidence, takes control of their own income and body.

Barriers to the women empowerment in India :

In India, women are suppressed in the name of culture and tradition. The main obstacles of women empowerment in India are

- Culture and tradition barriers to empowerment of women in India.
- Family responsibilities hinder empowerment of women.
- The mindset of male also hinders women empowerment in India.
- Economic backwardness.
- Lack of political will.
- Low level of technology and primitive farming practices. Etc.

When overcome from these above obstacles, country's economy will increase and India become a prosperous and self-sufficient

Conclusion :

Empowerment of women is not an easy task. Empowerment of women in Educationally, Economically and socially needs much more effort and willingness. For this, first society needs to treat both men and women equally. Girls should be educated like boys. When women get proper education, they have gained mental strength and economic strength, which help them in decision making capacity. They are also involved in income generating activities, which help them in the improvement of their social status.

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IMPACT OF SOCIO-ECONOMIC STATUS IN MATHEMATICS INTEREST OF FEMALE STUDENTS

 DR. BANANI BORA HAZARIKA

*Department of Mathematics
Narangi Anchalik Mahavidyalaya
banani.bora73@gmail.com*

Abstract :

Interest is an important driving force which determines the quality of learning as well as educational and occupational choices of a student. There is a need to create interest in students for mathematics in their early education so that they get equipped with logical thinking and reasoning which is very essential for success in any career. As per research, interest of both male and female students in mathematics is not equal. It may be attributed to a number of factors. One of the factors may be the Socio Economic Status (SES) of their parents. The present study helps to analyse the effect of SES of parents on the mathematics interest of the female students.

Key words :

Mathematics interest, socio-economic status, female students.

Introduction :

Mathematics has played a predominant role in the advancement of civilization and also in the development of physical sciences. Mathematics has been an indispensable part of school curriculum since the beginning of formal education. Along with other educational values, it has great practical values. Many people consider mathematics as the key to different future career options (Stafslin). Mathematics is also seen as a subject that can improve our understanding about life and also give us explanations for natural phenomena. According to Gomleksiz,

Mathematics is a tool through which students learn how to deal with problems, apply their knowledge into real life problems and improve their ability about logical thinking and reasoning and get ready for their future. In spite of its various educational values and efforts of mathematics teachers, result of students in this particular subject is not satisfactory. Increasing number of low achievers, particularly female low achievers in the subject at the school level has become a burning problem. Various studies carried out by different investigators have concluded that interest developed by a student determine his/her achievement in mathematics. There are many factors effecting female students' views and attitudes about mathematics. According to some investigators interest of female students in mathematics get influenced by some factors such as socio-economic status, learning environment, school adjustment attitude etc.

One of the consistent finding in the literature on 'mathematics interest' of students is the effect of gender. Many studies on gender differences have confirmed the existence of gender differences. A number of studies have documented that there is difference in the interest in mathematics of boys and girls.

Hence to study the female children's interest in a particular subject, it becomes very much important to investigate their family back ground or in other words socio-economic status of their family. Though the study on the effects of socio-cultural factors on psychological characteristics of individuals has become the attention in the contemporary psychological research, a few numbers of studies have been conducted so far in this area. Khan and Jemberu (2002) studied the influence of socio-economic status on educational and occupational aspirations of high and low achieving adolescents.

Objectives of the study :

The main objective of the study is to analyse the effect of Socio-Economic Status of parents on the mathematics interest of the female students.

Methodology :

Descriptive method is used for the present study. To analyse the topic, data are collected from different published works in journals, periodicals and thesis etc.

Discussion :

'Socio-economic status'(SES) is the term used by social scientists and sociologists to describe the position of an individual in a hierarchical social structure. Socio-economic status is a term which may include a variety of factors such as parental education, occupation, income etc. According to Chain (1944), socio-economic status includes both the social and economic status of an individual in the group. Steinberg, Belsky and Meyer (1991) defined SES as "measure of an individual's or family's standing in society, based primarily on income, education and occupation". So the SES of a child is most commonly determined by combining parents' educational level, occupational status, and income level.

From many studies it is revealed that girls are less interested in mathematics than boys. Kaiser-Messmer (1944) concluded that boys performed better than girls in mathematics in Germany. Again, a study by Fennema (2000) showed that gender differences still existed in learning complex mathematical tasks in middle and secondary schools in America. An analysis of mathematics achievement of 12th grade girls in 15 countries by Hanna, Kundiger, & Larouche in 1990 revealed that except 3 countries, boys were more successful than girls. It was stated that girls become more interested to take the courses other than mathematics as they progress through schools (Pallas & Alexander, 1983). On the contrary, according to Callahan & Clements, 1984 and Dossey et al, 1988, in the elementary stage, no difference was found regarding mathematics achievement of boys and girls. Boswell, 1985 & Goddar-Spear, 1989, concluded that gender differences in 'mathematics interest' may be due to the people who believed that mathematics was a subject for the males and male students perform better than female students. On the other hand, according to some others it may be from family influences and socio-economic status of parents. Marope (1992) investigated in Botswana junior secondary schools and concluded that girls had more negative attitudes towards mathematics than boys. On the contrary, the findings of L. M. Kaino on Botswana schools showed that students' interest in mathematics were average and most students perceived mathematics as a difficult subject to learn and also there were no significant gender differences in students' interest in the subject.

Verna and Campbell (1999) stated that different learning environment is created by families of different socio-economic classes which affect the girl child's academic achievement. Socio-economic status can play both positive and

negative role in the future life of a student (Chaudhari et al. (1998)). Sawrey and Telford (1964) opined that children from higher socio-economic status are not only brilliant but they also get better opportunities for intellectual, physical and emotional developments.

Barnard, Bee and Hammond (1984); and Siegel (1984) reported a positive relationship between SES and home environment. According to them children from higher socio-economic class receive a home environment which is intellectually more beneficial. Studies have repeatedly established that SES affects student outcomes (Jeynes 2002, Hochschild 2003, Seyfried 1998). According to Werner, Bierman and French (1971); intellectual situation is dependent on socio-economic status of the family. Grewal (1985), in his study found that academic performance was influenced by socio-economic status of the children. Parental occupation may influence student's performance in various ways. For example, a sound income of the parents allows a girl child to get access to different learning opportunities and resources which can elevate her performance. Parental occupation may also influence how students perceive the value of mathematics learning, their belief about the usefulness of mathematics. Velez, Schiefelbein and Valenzuela (1993) found that socio-economic status measured by parents' education or occupational status is positively associated with achievement of girls in most of the cases. Beaton (1996) also concluded from the results of TIMSS (Third International Mathematics and Science Study) that there is a strong positive relationship between students' achievement and parents' economic condition. Phillips (1998) also found that parental education and socio-economic status have an impact on female student's achievement. Both the male and female students whose parents are college educated, tended to achieve at the highest levels. Battin-Pearson et al (2000); Blok and Saris (2000); Erickson and Jonson(1996); Henz and Mass (1995) concluded that parents' education can influence children's education especially female children through the transmission of parental beliefs and attitudes concerning the value and utility of education. Argyle (1994) also found that parents with high socio-economic status have certain values and beliefs that increase the likelihood that their girl children will be academically successful as well as boy children. Powell (1963) concludes that many of the values, attitudes and interest of a child are influenced by the home and family. According to

Ferguson (1991) income and family size are related to achievement. Peng and Wrights (1994), in the analysis of academic achievement, home environment including family income and educational activities, concluded that home environment and educational activities shows the greatest amount of variance. Wangoo and Khan (1991) observed a statistically significant relationship between academic achievement and socio-economic status while studying on the female students of government and private schools of Srinagar.

Findings :

The present study reveals the effect of socio-economic status of parents on their girl children's 'mathematics interest'. The study reveals that SES of parents significantly affects the 'mathematics interest' of their children. It is also observed that different components of SES such as parent's education, occupation and monthly family income also individually affects the 'mathematics interest' of the female as well as male students .

Conclusion :

The upliftment of socio-economic status of the parents will enhance 'mathematics interest' of the female students; which, in turn will lead the society to a positive direction. Parents' socio-economic background influences girl children's educational outcomes too. The environment at home influences a child's interest in school and also her aspirations for the future. Hence, 'mathematics interest' of girl students is affected by the parents' education, occupation and their monthly income. So, the parents should also individually try to enhance their quality from all sides. As home or family plays an important role in the all-round development of the school children, family has a great responsibility in promoting social skills, providing fundamental knowledge, modifying behaviour etc. Today's child is the builder of the nation of tomorrow. The facilities and environments provided to a student to study is the basis for his success and failure. Only through a well-designed and effectively implemented educational programme a girl child can be made equipped with necessary knowledge and skills. Hence, Government should also try to make the socio-economic status of the citizens better for the future well-being of the girl students. Govt. should initiate some policies which can benefit the lower and lower middle classes economically.

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FEMALE STUDENTS' ATTITUDE TOWARDS LEARNING MATHEMATICS IN DIGITAL AGE: A STUDY OF SECONDARY SCHOOL STUDENTS IN GUWAHATI CITY

✍ DR. DEVAJIT SARMAH

*Assistant Professor (HOD),
Department of Mathematics,
Narangi Anchalik Mahavidyalaya,
Guwahati, Assam
E-mail; devajitsarma@gmail.com*

Abstract :

Attitude is vital aspect of secondary education. It is need of the hour to have its thorough understanding for the enhancement of students' academic achievement and success in mathematics. The purpose of this study was to investigate the female students' attitude towards the learning of Mathematics. The female students were less enthusiastic about Mathematics. The students' knowledge of the importance of mathematics is a strong predictor of their positive attitudes toward learning Mathematics. Data were collected from 193 female students of IXth standard (Digital classroom = 76, Traditional classroom = 117) using survey method from various Government and Private schools of Guwahati city with the help of a validated 5point Likart scale questionnaire. Gathered data were analyzed with the help of SPSS and interpreted using Mann Whitney U Test, Spearman's correlation coefficient and regression coefficient. The result found a significant impact of female students' attitude towards digital classroom on the academic achievement in mathematics. The study recommended that digital classroom facilities are urgently required in most of the schools, especially Government schools within the domain of study area.

Key Words :

Attitude, Technology, Students, Mathematics,

Introduction :

A predisposition or tendency to respond positively, adversely, or neutrally to a specific direction or situation is known as attitude. Attitude is made up of various types of judgement. Attitude always plays a multidimensional role and it is described mathematically as having three components: cognitive (beliefs), affective (emotions), and cognitive (behavioural) (Syyeda, F.,2016). According to Ertem and Alkan (2003), a student's attitude toward mathematics is shaped by their actions, such as prioritising mathematics homework and understanding the lessons taught in class. Baek, Jong and Kim (2008) pointed out that "Technology is an efficient cognitive tool and instructional media." Technology increases students' motivation for learning, their performance, and their knowledge retention, as well as their active participation in classroom lessons. Technology helps to keep pace with the latest developments with the help of various tools that teachers can use in and outside of the classroom to improve the students' learning. Teachers always want to improve students' performance and technology can help to execute their aim. Abe and Gbenro (2014) pointed out that mathematics plays a multidimensional role in science and technology due to its application. It has been serving as a pillar in the formulation of modern science since the very beginning. Mathematics is the only language in the development of science and technology that has changed the lives of students in technologically advanced societies. Children today need the learning media which may encourage them to engage in the learning process. The positive or negative emotional reactions of the students towards mathematics is projected through their attitude in various ways like their thinking, feeling and perceiving the subject (Jovanovic and King 1998). Students with a positive attitude towards mathematics tend to enjoy the subject, understand its value and have confidence in it; thus, they are likely to prioritize the study of mathematics (Kiwanuka, Van Damme, Van den Noortgate, & Reynolds, 2020).

Objectives :

1. To study the significant difference between the attitude of female students towards learning mathematics in digital and traditional classroom.
2. To study the significant impact of female students' attitude towards digital classroom on their academic achievement in mathematics.

Hypotheses :

H01. There is no significant difference between the attitude of female students towards learning mathematics in digital and traditional classroom.

H02 There is no significant impact of female students' attitude towards digital classroom on their academic achievement in mathematics.

Methodology :

Research Methodology is an overall strategy to systematically solve the research project. It is a science of techniques that should be followed for collecting and analysing the data.

Method of research :

Attitude of students cannot be determined by historical and experimental method. This study is descriptive in nature. So, the researcher adopted descriptive survey method for this study.

Research tool :

A 5-point Likert scale questionnaire was administered among the female students of digital classroom and traditional classroom for gathering the information regarding the attitude towards learning mathematics.

Reliability and validity :

In the present study, internal consistency reliability measures were used to determine the internal consistency of the items in the questionnaire to gauge its reliability by using Cronbach's alpha test. Cronbach's alpha co-efficient was found as 0.81. Validity may be measured with the help of index of reliability which is found as 0.90.

Sample size :

The sample of the present study consisted of 193 female students of IXth standard selected from various Government (SEBA) and Private (SEBA & CBSE) schools of Guwahati city.

Sampling method :

Multistage sampling technique is used.

Analysis and Discussion :

Interpretation of hypothesisH01

There is no significant difference between the attitude of female students towards learning mathematics in digital and traditional classroom.

**Table 1:Distribution of female students
in digital and traditional classroom**

Female	Digital-Traditional			Total
		Digital	Traditional	
	Count	76	117	193
	% of Total	39.38%	60.62%	100%

**Table 2: Classification of the female sample according to the level of
attitude towards learning mathematics in digital and traditional classroom**

Students' Attitude	Attitude Level	Female					
		Digital		Traditional		Total	
		Count	%	Count	%	Count	%
	High	40	52.6	03	2.6	43	22.3
	Moderate	26	34.2	45	38.5	71	36.8
	Low	10	13.2	69	59.0	79	40.9
	Total	76	100.0	117	100.0	193	100.0

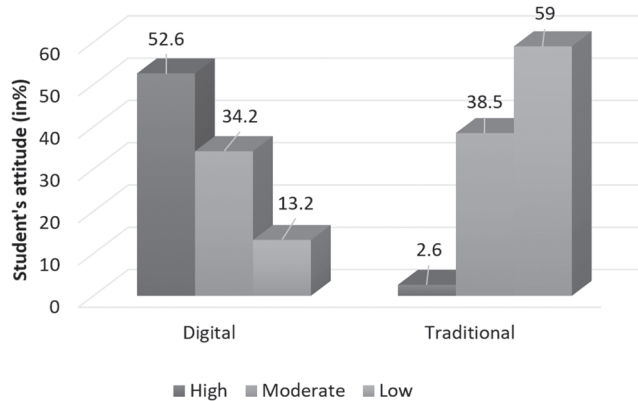


Figure 1: Different attitude level of female students in digital and traditional classroom

The result of table 2 suggest that attitude level, 52.6% of female category were high, 34.2% had moderate and 13.2% had low level of attitude towards learning mathematics in digital classroom. Respectively 2.6% of female students had high attitude, 38.5% had moderate and 59.0% had low level of attitude in traditional classroom. The table reveals that majority of students of female category have high attitude in digital classroom than the traditional classroom.

Table 3: Mann-Whitney U Test comparing the ranks of attitude with respect to female students

Ranks				
	Digital-Traditional	N	Mean Rank	Sum of Ranks
	Digital	76	137.69	10464.50
	Traditional	117	70.57	8256.50
	Total	193		

The table 3 reveals the mean Rank of attitude of female students in digital and traditional classroom. From the table, it can be observed that for 76 observations in digital classroom, the sum of ranks is 10464.50 and this result in a mean rank of 137.69. Respectively for 117 observations in traditional classroom, the sum of Ranks is 8256.50 and this result in a mean Rank of 70.57. From the table, it is observed that students of digital category have the higher mean Rank than the traditional category.

Now the Test Statistics table will decide whether this difference in mean Ranks is significant or not in digital and traditional category.

Table 4: Test Statistics (a)for the actual significance result

Test Statistics	
	Students Attitude
Mann-Whitney U	1353.500
Wilcoxon W	8256.500
Z	-8.165
Asymp. Sig. (2-tailed)	.000
a. Grouping Variable: Digital-Traditional	

The table 4 indicates the Mann-Whitney U test statistic value as 1353.500. Wilcoxon W statistic quoted here represents the minimum of the two rank sums which is 8256.500. Here the calculated Z-value is -8.165 and the p-value, quoted next to Asymp.Sig. (2-tailed) is .000 which indicates significant at 1% level. Therefore, there is sufficient evidence to reject the null hypothesis. Interpretation of hypothesis H02

There is no significant impact of female students' attitude towards digital classroom on their academic achievement in mathematics.

Table 5: Regression model summary of mean scores of the variable female students' attitude on their academic achievement

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.360 ^a	.129	.118	5.262
a. Predictors: (Constant), Students Attitude				

The table 5 indicates the regression model summary for prediction of academic achievement from the variable female students' attitude. From the summary table, the value of Spearman's correlation coefficient R (.360^a) indicates that there is a positive and low degree of correlation; furthermore, the value of R-square was found to be .129. This depicts that the overall model explained 12.90% of variance could be predicated from the female students' attitude. For the test of statistical significance of the result, ANOVA summary of the model was presented in table 6.

Table 6: Regression ANOVA summary

ANOVA ^b						
Model		Sum of Squares	df	Mean Square	F	Sig.
	Regression	304.270	1	304.270	10.990	.001 ^a
	Residual	2048.835	74	27.687		
	Total	2353.105	75			
a. Predictors: (Constant), Students Attitude						
b. Dependent Variable: Academic Achievement						

The table 6 has presented the regression ANOVA summary for the prediction of academic achievement from the mean scores of female students' attitude. The result of the ANOVA summary shows that the regression model was statistically significant, $F(1, 74)=10.990$, $p < .01$. The contribution of the variable was presented in table 7.

Table 7: Coefficients of regression

Coefficients ^a						
		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta		
	(Constant)	54.733	5.046		10.846	.000
	Students Attitude	.251	.076	.360	3.315	.001
a. Dependent Variable: Academic Achievement						

The table 7 indicates that independent variable students' attitude made statistically significant contribution (Beta=.360, $t=3.315$, $p < .01$) in explaining the academic achievement of female students. Hence the null hypothesis is rejected.

On the basis of data provided in the table 7, the regression equation for predicting academic achievement (y) with the help of students' attitude (x) may be written as

$$y = 54.733 + .251x$$

With the help of above regression equation, the probable score on academic achievement of secondary female students may be calculated if her attitude score is given.

Findings :

1. There is a significance difference between the attitude of female students towards learning mathematics in digital and traditional classroom.
2. There is a significant impact of female students' attitude towards digital classroom on their academic achievement in mathematics.

Conclusion :

Female students' attitude is a vital aspect in the mathematics classroom of secondary level. Female students are always in favour of digital classroom and their attitudes towards using technology in mathematics classroom always in positive direction. The use computer in mathematics classroom elicits a positive response from the female students which improves their performance. The use of technology had a positive effect on the academic achievement of female students in mathematics. Digital learning method has the potential to develop the female students' attitude and to gain more knowledge in mathematics than the traditional lecture method.

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DEVELOPMENT OF WOMEN EDUCATION IN INDIA WITH SPECIAL REFERENCE TO ASSAM: A HISTORICAL STUDY

✍ DR. MRINMOYEE BARUAH

*Assistant professor,
Dept. of Political Science,
Karmashree Hiteswar Saikia College*

Abstract :

Education is the powerful tool that changes all aspects of society for man and woman, but our Indian society is still lagging far behind when it comes to educating women. The development of women education is not only much more important in the development of a domestic family, but it is also more important in the development of the whole society. Therefore it is of urgent need to study the development of women education in Assam. This paper aims to study the educational landscape of women past and present in Assam and its obstacles and has some suggested views on how to overcome it.

Key Words:

Women, Education, Assam,

Introduction :

The development of a nation depends to a large extent on the development of education. When we talk about education it is the power and way of life. Pandit Jawaharlal Nehru gave his view on the importance and need of women education, and he said "if you educate a man, you educate an individual, If you educate a women you educate the entire family". In ancient India women enjoyed an equal status and had equal educational opportunities. Both boys and girls used to

undergo a ceremony of upanayana in Vedic days to study vedas. It was only in medieval India that political and social transformation lowered the status of women and consequently their participation in educational activities. Society had a prejudice against women education. Our society is beset with many social evils and superstitions. It is because of the lack of education most of the Indians are still victims of many social evils and old and outdated conventions. In some states such as Orissa, Uttar Pradesh, Bihar, Rajasthan the purdah system and certain other social customs stand in the way of the development of women education.

Women belonging to any country have an important contribution in the progress of that country. It is the women who are capable of building such children who may lead the country to the path of progress and prosperity. An educated woman makes the family and the society cultured. Manu has therefore remarked that God resides at the places where women are worshipped. Worshipping women does not mean the worship through conventional means, but it implies that women should be respected and they should be given freedom and equal status with men in the society. The expansion of women education is the need of the hour to achieve all round development of the society and the nation.

The development of the growth of women's education in India is divided into several phases.

- 1. During Pre British Period :** In ancient India the position of women was one of authority and honour. They used to study religion, literature and philosophy. During pre- British period India did much for the education of women, when in most parts of the world women were in the dark. The names of Khana, Gargee, Moitreyee Lilavati are remembered by people with great reverence even now. However after the invasion by the muslims the education system in India had a setback. Of course history reminds us of women like Reziya Sultana, Nurjahan etc who were brave and learned. During the Buddhist period the education of girls remained at low ebb. Though Buddhism included nuns along with monks there is little evidence that nunneries contributed to a great extent to the growth of education among the women folk.

- 2. During British period :** After the muslims, the East India Company established its rule over India and female education was the most neglected subject. Since the Company did not require educated women in its office, it showed an apathy and indifference towards the education of women. The company took up educational work in India only for political and administrative reasons. However some missionary organizations did some pioneering work in this respect by starting several girls' schools in India. The "Bethune School" which was started by J.E.D Bethune, President of Education board of Bengal, in 1849 deserves special mention. In Bombay, Deccan Education Society was also making vigorous efforts for the expansion of women education. The Wood Despatch of 1854 recognized for the first time the Government should give a frank and cordial support to female education and take effective measures for its expansion. In 1874 the Calcutta University for the first time allowed girl candidates to appear in the matric examination. The Hunter commission of 1882 gave some practical suggestions for the quantitative as well as qualitative progress of female education in India. It is true that India made some progress in the field of female education after the rule of company. By the end of 1901-02 there were 12 colleges, 467 secondary schools and 5628 primary schools for girls. Indians gradually became fully aware and conscious of the necessity of educating their daughters. In 1904 Annie Besant established the Central Hindu Girls' schools at Baranasi. In 1916 Lady Hardinge College in Delhi was the first medical college for girls which gave impetus for the growth of similar institutions in India. In the same year the women's university in Pune saw the light of the day due to the untiring efforts of Prof. D.G. Carve. Many girls also took admissions in other professional colleges which were established during this period.
- 3. During post independence Period :** In the post Independence period, education of women progressed considerably. Article 15 of the Indian Constitution states " The state shall not discriminate against any citizen on ground only of religion , race, caste, sex, place of birth or any of them ". Government has encouraged the education of women by declaring the equal rights of women in this field. The Mudaliar Commission of 1953 recommended that special facilities for the study Home Science should be made by the government.

In 1958 the Government of India appointed the National Committee for Women's Education which recommended that:

1. Spread of female education should be recognized as the special responsibility of the government.
2. A National Council for women education at the center and the state should be formed in order to deal with the problems of women education.
3. The inspection of girl's schools should be strengthened.
4. Special programmers for the employment of educated girls in different professions , grants of text books and writing materials to the poor girls residing in remote inaccessible areas .

Another important development of the post independence period was the formation of Indian federation of Women University to safeguard the academic interest of women. The 6th five year plan also laid down various measures for the all-round development of women education.

Development of women education in Assam :

The development of women education was very slow in Assam because the East India Company as well as the missionaries did not interfere with the customs and traditions of the society.

Problems of development of women education :

The factors responsible for the slow progress of education among the girls are:

1. Indifferent attitude of the government
2. Public apathy
3. Poverty of parents
4. Backwardness and superstitions of people
5. Non-availability of female teachers
6. Absence of separate schools for girls
7. Early marriage
8. Unsuitable curriculum
9. Employment of girls in household works
10. Lack of opportunities for employment etc.

However due to the untiring efforts of the Christian missionaries women education in Assam made some progress. The development of women education in Assam can be studied from two perspectives.

During Pre Independence period -

In the fourth decade of the 19th century when the East India Company started its rule in Assam, at that time assamese people did not receive any education put forward by the Christian missionaries. The assamese society was conservative and therefore did not allow women to come out from within the four walls of the house to receive education. They received informal education from different sources like religious books which were read out to them or from the sources that they attended in various Satras and Namghars. The Baptist missionaries in the year 1839 established primary schools in Sadiya and one such school was for educating the girl child. With untiring efforts of the missionaries, fifty years later in the year 1889 the number of primary schools went upto 185 in number. The women missionaries also established a special school for women which was named as " Janana" School

In the middle of the 19th century Ananda Ram Dhekiyal Phukan of Assam started a movement for promoting women education and also to preserve the assamese language and literature. In the second and third decade of 20th century schools for girls were established in Assam. In the year 1916 the first high school was established in Dibrugarh and second such school was established in Guwahati known as the Panbazar Girls high school. Similarly in Dhubri and in Jorhat high schools for girls were established and before independence altogether 31 schools were established for girls. In the beginning of the 20th century there was no separate college for girls in Assam. There was a big challenge for the girls to go out and receive higher education in co educational colleges. However the scenario changed and in the year 1901 Cotton College was established but in the year 1929 only one girl took admission in Cotton College which paved the way for a new beginning so far as higher education scenario in Assam is concerned. In the year 1939 Radhakanta Handique College was established in Guwahati with two girls and this became an example and later on more such schools and colleges were established in different parts of Assam and slowly women education in Assam became institutionalized.

After Independence although women received education but it was not upto the mark. As per the census of 1951 the percentage of women receiving education in Assam was 9.5%. After the establishment of Gauhati University in the year 1948 the percentage of girls receiving education increased. In the primary stage three laws pertaining to primary education was passed in the year 1947, 1954 and 1962 respectively. The Kothari Commission Report of 1966, The National education system of 1986 contributed for the development of girls' education in Assam. According to the Kothari commission science and maths was made compulsory for girls and initiative was taken for the establishment of girls' poly technique and nursing schools. After the establishment of two universities in Assam it became easy for the girls to receive education. The Assam agricultural University was established in the year 1969 which generated much interest among the girl students towards courses like B.Sc / M.Sc.,agri , home science and other such courses.

Suggestions :

Comprehensive steps need to be taken for development of women education in the country. In 1962 the Hansa Mehta Committee was set up and in 1963 the Bhaktavalsalam committee was set up by the government to look into the problems in education. The Kothari commission had put forward some suggestions to mitigate the problems:

1. Girls' education in the country should be made free and compulsory.
2. Educational institutions should be made available at an easy distance for girls.
3. Better transportation and communication facilities should be provided for the girls.
4. Establishment of separate schools for girls especially in rural and backward areas.
5. Appointment of more female teachers.
6. Vocational training facilities should be provided for girls.
7. To provide government scholarships for girl students.
8. Better provision for hostel accommodation for girls.
9. Government should allot more funds for girls' education.
10. Engaging the girls as child labour should be stopped.

A very positive step is being taken by the Assam government for the development of the status of women. Schemes like Mamoni, Majoni and Bowari have made women realise that women are now been given importance by the society. Moreover laws relating to proper marriageable age of girls, right to property along with boys, laws related to stop dowry system, right to employment etc. have made women empowered and they enjoyed an important position in the society. Even in the parliament there are seats reserved for women which shows that women can take active part in politics. There is active and conscious participation of women in the panchayats too.

Conclusion :

During the last two decades the institutions for girls and their enrollment has increased at a great speed. Moreover there is much enthusiasm for expansion and improvement of girl's education in the society. In the sphere of academic activities and competition girls are coming out with flying colours. The old conservatism is gradually vanishing and today it is seen that girls are taking equal parts in outdoor activities and several women officers are appointed in the government departments at responsible posts. At present girls' are very conscious about their career and economic independence. The main aim is to bring women at par with man in the field of education. A country where women education is disregarded can never make progress. Educated women should be given equal opportunities with men in government as in non-government institutions.

Indian constitution states equality of man and woman and is an important fundamental right. Our aim therefore should be to build the society where there should not be any discrimination.

With the modern age the status of women has seen a huge transformation thereby widening the horizon of their knowledge. Women today are empowered and are being able to take important decisions related to their life and career. They have become more confident and conscious of the different opportunities and the schemes offered by the government. With the access to technology they are now competing with man in all fields thus reassuring that given the chance they are capable of making a huge difference in the society.

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HUMAN RELATIONSHIPS AND QUEST FOR AN IDENTITY IN MAHESH DATTANI'S TARA

 **DR. RAM SHARMA**

*Principal, SSB PG COLLEGE,
Raniganj , Ballia , U.P.*

Apart from being a versatile English playwright, Mahesh Dattani is well known as a nice actor, director, screen playwright, film maker, teacher and a man of multiple aspects, creativities and identities. He has been awarded the 'Sahitya Akadami Award' for his contribution to the world of English drama. His plays carry our mind on the gritty realities of the society which is a hub of such noticeable issues but these issues are generally brushed aside under the carpet of civilization. The issues related to homosexuality, gender discrimination, communalism, child sexual abuse and the follies, foibles and prejudices of Indian society are visible here and there in his plays. His plays reveal several new and innovative perspectives along with the conventional themes. In this reference Erin Mee calls Dattani, "a young playwright who can create a new generation in the Indian English Drama which deals with the invisible social issues."¹ Dattani also describes his themes and concerns thus:

Thematically, I talk about the areas which the individual feels exhausted.

My plays are about people who are striving to expand 'this' space. They live on the fringe of the society and are not looking for acceptance, but are struggling to grab as much fringe-space for themselves as they can.² All types of issues are mostly surrounded a variety of human relationships. Firstly relations take birth in family and secondly in society. In fact, human relationships have been at the heart of Dattani's dramatic representation where he scrutinizes the crisis and consciences of characters trapped in the web of relationships. The social group that Dattani focuses on is broad, highly varied and differentiated. He deals not only with the primary relations of an individual within the family but lays his focus

on the social relations as well. An important theme of his plays is the dynamics of human relationships and the quest for an identity particularly revealed in his third dramatic work Tara. This paper focuses on the human relationships and quest for an identity. All characters struggle sometimes to self and sometimes to the traditional values of society. Each wants space in family and society. Male easily gets his space due to patriarchal society but female has to struggle hard for it and sometimes her struggle ends with death. When there is a matter of quest for an identity, the issue of gender discrimination which goes from beginning to the end cannot be ignored. Dattani also brings out the debilitating consequences of gender consciousness on this important family relationship. Tara is a touchy play which shows the partiality towards the male child in highly educated and an upper middle class Bangalore society and also reveals the sense of male and female identity. In one of his interviews with Laxmi Subramanyam, Dattani has remarked, "I see Tara as a play about the male self and female self. The male self is being preferred in all cultures. The play is about the separation of self and the resultant angst." Dattani's above statement exposes the typical Indian mindset which has down the ages, all the time preferred a boy child to a girl child. The play Tara shows the injustice done to women such as Tara who was never asked what she wanted but also shows the injustice to men such as Chandan who was forced to lead a life of guilt for no fault of his own. Parents took the decision against the girl and did injustice with her but found their decision no use. All characters appear struggling for an identity. The play revolves around the theme of favoring the boy and frowning upon the girl with exceptional originality of conception and also depicts the triumph and the failure of an Indian family comprising the father, the mother and their children coping the trauma of disability. This sense is visible in Dattani's statement, "I focus on cultural emphasis on masculinity and how all the characters are at conflict with that. The parents, the grandfather, the neighbor they are all in that sense in tension with their own sensibilities as opposed to cultural sensibilities they may have knowingly to unknowingly subscribed to."³

Not only the male child and the female child struggle for quest of self but the other characters struggle also. Additionally, the play is centered not only on twins and their life but also reveals the domestic tragedy involving grandfather, parents and children. Dattani closely observes a variety of human relationships-husband

and wife relationship, doctor and patient, son-in-law and father -in-law, parents and children, brother and sister and as a juggler he also juggles with them. Among these relationships the special focus in Tara is on father-daughter, mother-daughter, grandfather-granddaughter, and brother-sister relationship. This play shows how the devil of gender discrimination weakens and kills all other bond of familial relationship and how social -cultural myths and conventions control and construct course of the human life. The play Tara is a comment on mother-daughter relationship with emphasis on a daughter's place in mother's life. It is a mother who herself is the enemy of her daughter and does injustice and partiality between her children since their birth. Bharati, the mother, has twins together at the hip. One is a boy, Chandan and the other is a girl, Tara. The twin had three legs between them and blood supply to the third leg was from the girl baby. According to the doctor, only one of the twins could have two legs and the other had to survive with only one leg. The medical report clears that in almost cases of such kind, one of the twins always died by the age of four. Twin was surgically separated at the risk of the death of the two. The probability of the leg's survival was greater with Tara. Even then Bharati and her influential father were handing glove to undertake the risk of supplying the third leg to Chandan after knowing everything. It is tragic that the mother also supported in this nasty conspiracy. She prefers the male child and thus strengthens the chain of injustice. Children of the same womb are treated in two not just different but opposing too. Bharati's decision brings forth the very unhappy and absurd situation for her daughter, Tara. But Alas! The leg that had survived only for two days with Chandan but it could have been accompanied Tara's forever. When Tara comes to know the real story of her physical disability by her father, her belief is shattered and finally dies in a great shock. It was her mother (whom she trusted more) who was involved in the conspiracy of her unfair separation from Chandan. Thus the cruelty of mother takes away the life of daughter. The relationship of Bharati and Tara becomes weaker on the discovery of truth. Although she loves Tara a lot, but her subjection to the expectations of the society and her preference for her son, makes her compassion for Tara weak.

Behind the mother's cruelty appears only one reason -Indian gender discrimination that boy is always superior to girl as he will carry forward the family name. Bharati yields to social norms that male are the archetypal

successor or prototype of cultural progeny. As a woman she has fear because she knows the hardships a girl child might face in the event of her physical deformity thrusts upon her and knows that the leg legitimately belongs to the girl child. During the conversation with Chandan, she defines the situation Tara is going to face in near future and also states to him that he as a male will enjoy so lots of privileges in comparison to Tara: It's all right while she is young. It is all very cute and comfortable when she makes witty remarks. But let her grow up. Yes, Chandan the world will tolerate you. The world will accept you- but not her! Oh!when she sees herself at eighteen or twenty, thirty is unthinkable and what about forty and fifty! Oh God! The oft-quoted lines reveal a mother's scared about the prospect of her daughter; and also shows her a victim of a patriarchal society where her maternal love is marginalized as a woman and her sub eternity compels her to sacrifice her maternal love to cope up with social expectations otherwise her love for Tara is pure and unceasing. In the beginning of the play Bharati seems convincing Tara to drink the milk and later on she bribes Roopa, her neighbor, to become a friend of her daughter. She cannot see Tara's loneliness. She expresses her feelings to Roopa about Tara in these words: Tara is a very nice girl.....she can be very good company and she has her talents. She can be very witty and of course she is intelligent. I have seen to it that she....more than makes up in some ways for what she..... doesn't have. She wants to bring happiness in her unlucky daughter's life. She is just ready to do anything for her happiness-as she appears saying to Roopa, "You can watch whatever you want! Just be my Tara's friend." Here Bharati appears doing unnecessarily bullying of Roopa's into friendship with Tara and even trying to bribe her into spending more time with her daughter's disgusting and demanding. Not only this, Bharati has stopped socializing herself because she cannot endure when people would ask about her daughter. Her deep love and affection for her daughter is visible in their conversation:

Bharati: Tara! My beautiful baby! You are my most beautiful baby! I love you very much!

Tara: (enjoying this affection) Yes, mummy. I know that.

Further Bharati appears speaking to Tara as if she is talking to an infant in her arms during her hospitalized. Bharati: Tara! My beautiful little girl. Look at her smile! Smile, Tara. Smile again for me! Oh! See how her eyes twinkle. You are

my most beautiful baby!

Bharati: Everything will be all right .Now that I am giving you a part of me. Everything will be all right. In addition she goes on to say, "after the operation, we will all be happy together. And I will make up for....your father, and I will make up for all the things God hasn't given you." At one place she tells her son, Chandan, "I plan to give her happiness; I mean to give her all the love and affection which I can live. It's what she....deserves. Love can make up for a lot." The oft-quoted statements show Bharati's motherly love for her unlucky daughter, Tara but it may be considered that her excessive love results from her past guilt, she allied with her father and gave more injustice to Tara by leaving her crippled for life. Now she wants to compensate for her unfortunate decision through her excessive concern and love for her. Now she desires of giving more and more love and comforts to her. She does not hesitate in having the hot conversation with her husband when there is the matter of giving kidney .Her husband; Mr. Patel disapproves her idea of giving her kidney to Tara. She wants to give her kidney as a part of herself and craves satisfaction out of this. As their hot conversation shows:

Bharati: (pleadingly) Why won't you let me do it?

Patel: (controlling) Need I tell you? Because I do not want you to have the satisfaction of doing it.

Bharati: I will do it! When Bharati insists on it, Patel bluntly refuses and stoutly asserts:

Patel: You will have to obey me. It's my turn now.

Bharati: I want to give her a part of me!

The oft-quoted conversation reveals Bharati's love for her daughter and also a quest of self as she said, "I will do it....I want to give her a part of me." Mr. Patel's statement, " You will have to obey me"shows her rational attitude frequently found in a male-dominated society. Her love for Tara makes Bharati to assert her moral superiority over her husband and struggles hard to carve out her space in the family but she fails to get victory over her husband. It also happened with her during the operation time of her children. She did as her father told her to do. She was the only child of her father. So she had to follow him. Thus she, at no fault of her, but became the victim of the male-dominated society. Identity crisis becomes a chain with which a female is shackled when the question of choice

between a male and a female arises. The patriarchal code pushes mother-daughter relationship on the periphery. In this reference, Adrienne Rich aptly observes: Though motherhood is the experience of women, the institution of motherhood is under male control and the physical situation of becoming a mother is disciplined by males. This glorious motherhood is imposed on women, conditions her entire life. 4 Tara has also great love and affection for her mother and becomes ready to meet her without seeking her father's permission. She also agrees with her mother's love by saying that "Yes, mummy. I know that" when her mother showers her love and affection to her by calling her beautiful baby. At one place she says, "...Oh! bullshit ! I don't care. I don't care for anyone except mummy."

Bitterness comes to their relationship when she comes to know the reality of her mother. This bitterness is seen in her death-like response as she utters, "And she called me her star." Asha Kuthari Chaudhery makes a poignant remark at this juncture, "this is why the play generates a death-like response from Tara when she learns the truth: She was discriminated against, because of her gender, but not by her father- it was Bharati's decision that deprived her of what she wanted more than anything else in the world-a second leg ." 5

In this reference Bijay Kumar Das also opines, "it is an irony of life that a woman (to be precise, a mother) should work against a daughter to favour a son. Feminism which seeks to bring gender equality to society unwittingly discriminates against women." 6

Thus Dattani establishes that mother-daughter relationship proves secondary to the orders of patriarchy. As he writes, "mother and daughter relationship is ultimately subordinated to the directives of patriarchy. It makes obvious that women's lives are organized and manipulated by the patriarchy in all ages, all culture and all countries by establishing values, roles, gender perception and prescribe unequal means to achieve the 'wholeness' for women. " 7

Like Tara, Bharati is also victimized by the male-dominated society and searches her space in the family. She was dominated by her father and her husband. Due to being the only child of her father she had to support him in nasty conspiracy done to her daughter. After his death, her condition grows worse because now her husband starts dominating her. She tries to shed her burden of guilty by showing her maternal love and concern for her daughter, Tara and also decides

to donate her kidney to her so that Tara may live for years. But she is blamed by her husband, Mr. Patel and not allowed to take decision on behalf of Tara. In spite of appreciating her view he goes ahead and tries to find a commercial donor. She also pretends that the act of taking kidney from other sources would be expensive. But Mr. Patel disapproves her views and comments on her father's wealth that has always been strength against him. When she insists on it, he easily says to her , "because I do not want you to have satisfaction of doing it." He stands as a block to her desire and makes her life a hell on earth with his venomous outpourings on her love and affection towards Tara. This ultimately leads her to the mental breakdown. She struggles hard to carve out her space in the family and her idea of donating kidney to her daughter is an act of expiation but fails due to her husband's dominating and sarcastic nature. She keeps starving to construct her maternal love until she undergoes mental breakdown. Thus the play reveals a strong influence of the male members of the family over female members as Bharati was not given as much liberty authority as the male. Although her father is responsible for this catastrophe and injustice to Tara, he is not suffered .In place of him, she suffers a lot .Its effect appears on her relationship with her daughter and her husband. Only bitterness in all her relationships is visible. Without having no fault but being a victim of a patriarchal society, Bharati ruins both her and her daughter's life; thus, both appear searching of their space and identity in family by their deaths.

Throughout the play one can notice a conflict between the parents of the twins. One of the important relationships existing within family is the one between husband and wife. This relationship often appears to be characterized by unhappiness in his plays. Most of the unhappiness is traceable to the nature of the inter caste marriages. The relationship between Bharati and her husband, Mr. Patel is not in good terms. The emotional and intellectual incompatibilities between them also emerge as one of the causes of discord in marital ties. Firstly they belong to two different states, Karnataka and Gujarat respectively. So they always seem quarrelling with each other due to cultural gap and dominance and intervention of Bharati's father in their relationship. Her father is a powerful and an affluent politician. She feels proud of his wealth power and always uses it as her strength against her husband. Mr. Patel considers it his insult and being aware of his insult he refuses Bharati to do anything. Bharati often complains to

her children about their father and especially about his attitude towards their grandfather as she appears saying, "Your father doesn't want us to use them. He doesn't want us to use any of your grandfather's things (like lumblers and plates)". The same strength was used in the operation of twins. She is quite conscious of her past wrong deed and feels full pressure of her guilt. Her efforts to compensate loss, caused to Tara by her, causes conflict with her husband. Mr. Patel blames Bharati for everything and easily gets an escape from his own responsibilities. In this way we can find differences between them. Bitterness takes its place in their relationship which changes his attitude towards his wife and children. It is visible when he does not allow Tara to see her mother during her hospitalized. Besides he also discloses the whole truth about his wife before Tara. His act of disclosing matter about his wife also births bitterness in Tara's mind while he himself never loves Tara. Another cause of their conflict is that he always remains worry about Chandan's career and future not for Tara. It bothers Bharati a lot. Bharati's internal turmoil is so intense that it often comes out in the open in her relationship with her husband. There is also an exchange of hot words between them over the issues of love and care of their children. Patel blames on her that she is turning children against him. He is giving love and affection in equal amount to both the children. We can find a glimpse of conflict in their conversation:

Patel: You are turning them against the whole world.

Bharati: I am doing that.

Patel: Yes! Look at the way you treat Tara. As if she is made of glass. You coddle her, you pet her, you spoil her, She's grown up feeling she doesn't need anyone but you.!

Bharati: What d`you want me to do? Just tell me in plain simple words what you want me to do and i'll do it!

Patel: Let go. Just let go. And let me handle them.

Mr. Patel's relationship with his children does not also appear good. His fatherly love is limited and based on gender discrimination since the birth of them. His mute nature during the critical operation of his twins proves it because he did not object the discrimination perpetuated on Tara by Bharati and her father. At that time he was bent upon securing the future of the boy. In fact, Mr. Patel is not much different from his wife, though Bharati is guilty of a more serious crime

against Tara. He is continuously and doggedly favors Chandan and also bothers much about his future career.

Patel: Chandan is going to study further and he will go abroad for his higher studies. any plans for her? education and career of Chandan not of Tara. He also appears saying to Chandan to join the office, not to Tara. He thinks that it is good for Tara to work at home or help her mother. When he finds that Chandan is helping his mother in knitting, he is exasperated and sickened.

Patel : What are you two doing?

Chandan : Mummy's knitting and I'm helping her sort out mistake.

Patel : Let Tara do it.

Chandan : It's okay.

Patel : Give it to her.

Chandan : Why?

Bharati: It's all right, I'll manage. Leave it.

Chandan: I will just roll all this and . . .

Patel: Chandan, leave that daman thing alone! . . . I can't see you rotting at home!

Thus, it is quite obvious that Patel wants his son to grow up to be a man while Chandan wants to be an artist as has keen interest in music and painting. Although Tara is handicapped, yet she is more intelligent, more enthusiastic and full of jest and spark of life. She has high aspirations which she cannot accomplish because of her handicapped state. She is discouraged from the beginning of the day. If she has been given moral support by her parents, she may have shown like a star as her name signifies. She feels her life as a burden on this earth. This makes her lose interest in life. Further she refuses to go to college. It is significant that discrimination with Tara continues, even after death.

Tara always desires of having support from her family and also searches her space. Parents have never given her proper support. At one place she appears saying, "Oh, what a waste! A waste of money. Why spend all the money to keep me alive? It cannot matter whether I live or die . . ." Despite this, she is not restrained by the injustices done to her by her parents but presents herself as an endowed lady to face all the hurdles. She makes her deficiency, her strength and fights the society to etch a place of her own. In order to search for an identity she decides to help and show sympathy towards the downtrodden. Her attitude is

rather positive and she feels resolved to serve the starving millions, as it is evident from her own assertion: I will spend the rest of my life feeding and clothing those . . . starving naked millions everyone is talking about. Maybe I can start an institution that will . . . do all that. Or I could join Mother Teresa and sacrifice myself to a great cause. That may give . . . purpose to my . . . existence. I can do it. I can do it, can't I? I will be very happy if I could, because that is really what I want The relationship between father and children is also a great matter of discussion in Dattani's plays. The play Tara reveals how bitterness enters the minds of father and children for each other and how their relationship takes a form of revolt. Chandan whom Mr. Patel trusts more also does not have good terms with his parents. He likes to maintain distance between him and his parents. After knowing about the sad demise of his mother, Bharati by phone call made by his father, he gets tension and emotional turmoil and reminds of his childhood in place of coming to India. The relationship between Mr. Patel and Tara doesn't also appear good. A sense of hatred develops in Tara for her father because he was not as congenial to her as he was to Chandan. Mr. Patel never thinks of her career and also refuses her to visit her mother when her mother is hospitalized. Tara begins to hate him thinking her mother wants to tell her something concerning her father. She boldly revolts against her father and expresses her longing to meet her mother without seeking his permission.

Tara : We will go without your permission.

Patel : You will not!

Tara : Chandan, will you come with me?

Patel : Chandan, you can't!

Tara : Chandan?

Patel : No! Don't go!

Tara : Will you come with me or do I have to go alone?

Pause.

Chandan: We'll both go.

The above conversation reveals father's dominating nature and children's love for their mother and hatredness and revolt for their father. Not only this but Tara frankly says "you don't care about me, you don't care about mummy. You don't even want to see her. As far as you are concerned, she is already dead! " Then Mr. Patel accepts that he never loved her in life and discloses the truth before

them about their mother: Your grandfather and your mother had a private meeting with Dr. Thakkar. I wasn't asked to come. That same evening, your mother told me of her decision. Everything will be done as planned. Except- I couldn't believe what she told me- that they n't take them very long to realize what a grave mistake they made. The leg was -I was meaning to tell you both when you were. Here Mr. Patel tries to prove that he is innocent .He is never asked by their mother at the time of decision. He has no space in the family so whatever happened or happens in the family due to their mother and her father. Further he seems much beleaguered and says, "Yes, call me a liar, a wife beater, a child abuser. It's what you want me to be! And you. You want them to believe you love them very much. " Again he emotionally speaks to Tara , "Tara , please believe me when I say that I love you very much and I have never in all my life loved you less or more than I have loved your brother. But your mother." His remarks make Bharati responsible for Tara's miserable condition and he himself wants to have good image in their mind. In fact, he has the supreme position in decision making of the family. His wife has to follow his decision and accept whatever is given to her. He remained a mute looker after seeing the scan "which showed that a major part of the blood supply to the third leg was provided by the girl." It means the leg with Tara could have survived for ever while it could survive only for two days with Chandan Now we have the question in our mind if Bharati had been led astray by her father's high handed decision, why didn't Patel put his foot down and stand against their decision? Father should be strong enough to fight this discrimination but he didn't fight. This proves that he is also a party to gender discrimination as Bharati's father. Indirectly he is also guilty as Bharati for Tara's condition. Bharati's father often interferes in his daughter's family. He is a male-dominated person and the eldest among the three members of Patel's family. Bharati and Mr. Patel have to follow him as a senior male. Mr. Patel does not like his interference which hurts his male authority again and again, yet he has to follow him. It makes him to search his identity in his family. It affects his relationship with his wife and children also. The play Tara shows that the power of wealth often joins hands with power of patriarchy for the subjection and the oppression of the women in society and brings bitterness between the relationships. Bharati's father is a powerful and affluent politician and comes very close to becoming the Chief Minister. He decided about the operation in which the conjoined leg was to

be given to Chandan in place of Tara on the basis of his patriarchy mind and his political money power. He wielded the power of money and authority to alter the destiny of his granddaughter. He had even bribed the doctor with the sanction of a piece of land in Bangalore. He did injustice to a female child without any remorse. He did it without taking Mr. Patel in confidence. His will is a testament of the kind of treatment that is meted out to girls in Indian society. Therefore he decides to donate all his property and wealth to Chandan and not a single penny to Tara. As Mr. Patel and Chandan appear talking:

Patel: He [grandfather] left you a lot of money.

Chandan: And Tara?

Patel: Nothing

Chandan: Why?

Patel: It was his money. He could do what he wanted with it.

Here Dattani aptly demonstrates that how the interventions of in-laws into the family affairs destroy its smooth functioning, harmony and cordial atmosphere. Bharati's father is responsible for the imbroglios, gender biase and class discrimination encountered by Patel's family .He is also responsible for bringing bitterness between her daughter and her husband and their children. In this play Tara Dattani underscores how the lust for money affects different areas of human relations as it is reflected in the relationship of doctor and patient. How the doctor betrays his noble medical profession and ruins the life of the innocent twins only for fulfilling his lust. The doctor-patient relationship has been presented through Dr. Thakkar who represents supreme position in the lives of Tara and Chandan .When he was going to decide the nature of operation, he knew that joining leg to Chandan wouldn't be fruitful but still he succumbed to the wrong decision. Instead of taking a medical decision of leaving the leg with Tara, he had sold his conscience for the temptation to fulfill his ambition ,as he was ready to take bribe for operation fell from his high status in the society without giving a second thought only for a piece of land in Bangalore. The doctors who are supposed to be the true messengers of god (who saves humanity from different kinds of disease and sufferings) and become life givers to the patients , are not supposed to move in the wrong directions at least on the ethical grounds. But the doctor who is presented in the play, forgets his all moral duties just for the sake of a few

acre land in the prime of the city and attaches the third leg to the male child which goes rotten with the passage of time and both, the boy child and the girl child become freaks. In spite of being separated by surgically operation, Chandan and Tara (the twins) are emotionally united. Both have great affection to each other and also internal anguish to be separated. It is expressed in their conversation when Tara says to Chandan, "May be we still are. Like we've always been inseparable. The way we started life two lives and one body, in one comfortable womb. Till we were forced out...and separated." Chandan's love for Tara also reveals when he calms her in her moments of distress by saying that, "No difference between you and me? That's the nicest thing you have said to me." In Chandan's words we witness a lament of everything that cannot be. The relation between him and his sister is special, but is ridden with emotional tribulations of the harshest kind. Chandan's own identity is impacted through the collision of social constructions of gender and his own internal sense of love towards his sister: He births guilt in himself on being injustice to Tara because he feels himself guilty for everything is done to his sister, Tara, and such feelings constantly haunt his inner consciousness. He receives acute pain and develops psychological trauma. He realizes wretchedness and misery of his existence which is the outcome of the crime done to his sister. In order to get victory over his guilt, he neglects his own personal history and decides to create a new identity by migrating to the suburbs of London and changing his name. Now he has changed his name Chandan to Dan, cut off his relation with others and tried to live in the new world. In the real sense Chandan is innocent. He was just an object and a commodity in the hands of others. No one asked him whether he wanted the third leg at the expense of the life of his sister, no one asked him whether he wanted all the property of his grandfather; even his father doesn't ask him whether or not he wants to go to college without Tara. Actually as a male child he was given preference over a female child as always happens in patriarchal society. Hence he would have stood the chance of having both legs. He also suffers just like Tara, perhaps even more because sense of guilt continuously grips his conscience. In the end he remains to bear the weight of truth and loneliness. In the opening of the play Dan (older Chandan) appears at his writing table and recollecting his childhood days in the company of his sister. He wants to write a story about his childhood but writes Tara's story which highlights the

'guilt' and 'mental disruptions' in his mind. Whatever the anguish over his sister's childhood he had in his mind has been recorded in the play. In this reference Erin Mee states, "Dan writes Tara's story to rediscover the neglected half of himself, as a means of becoming whole." 8

Dan also says, "I have my memories. But now I want them to come back .To masticate my memories in Mind and spit our the result to the world in anger." Really the relationship between brother and sister is supreme and cannot be uttered in words. Tara's death affects his life and shakes his soul. Although he was not guilty and responsible for Tara's crippled condition, yet he appears with his pathetic confession by the end of the play,"wish. I wish that a long forgotten person would forgive me. Wherever she is."He also apologies to Tara, "forgives me Tara, forgive me, for making it my tragedy"is the manifestation of Dattani's own anguish at the exploitation of an innocent girl. The tension between the loving memory of the sister and the guilty feeling that Dan has over Tara's death is the linear strand which one can trace through the convoluted and haphazard presentation of incidents in the play. In spite of having unjustified guilt Chandan does not realize himself guilty completely but also blames those who were behind his sister's crippled condition as the lines reveal,"This isn't fair to Tara. She deserves something better. She never got a fair deal. Not even from Nature. Neither of us did." Even after their unjust and manipulated partition which is made against the law of nature, they are emotionally united. She is another half of him. She is the separated self of him. The idea, Erin Mee aptly puts thus, "Tara and Chandan are two sides of the same self"as both share the same agony. They are spiritually inseparable. With the demise of Tara, Chandan experiences a sense of identity crisis. Hence the play can be deemed as the tragedy of human self. Tara's death is not only more than the loss of a sister for Chandan but also the loss of his own self which makes him a cripple in the real psychological sense. The memories of his dear sister haunt him throughout his life and he feels that he will be able to unite with his sister only after his death. Both love each other more. It is only parents who put them in this condition. In fact,the cruelty of parents not only takes away Tara's life but also fills their son with strong feelings of guilt and dejection. He has so much dejected that he wants to pass his life in isolation as he is leading his life in London. When his father informs him about his mother's death, he refuses to come back to India

and finds himself surrounded by memories. Only a decision based on gender bias brings bitterness in the relationships and ruins the life of the whole family members. Each of the family members begins to search his or her identity in family and society but at last the whole family meets tragic end. The third leg that is fitted with Chandan's body against nature's will, becomes lifeless. Tara, to whom the leg rightfully belongs to, has to lead the life as a crippled girl due to her mother's patriarchal mind. If she had the leg, she would have her freedom and power to achieve not only her dreams but also would have supported Chandan in his endeavors to become a writer. She is the female. So she suffers with the ill-effects of patriarchy from her birth to death and withers away without realizing any of her dreams. Chandan runs away to England and hides his identity. Bharati appears an obedient daughter throughout her life but fails to pour her motherly love at right time which later on causes her mental depression. In order to come out of her mental depression she decides to donate her kidney to her daughter, Tara and dies. Tara also dies in shock when she comes to know the reality of her mother. Mr. Patel, the father of twins, tries to show his identity and importance by putting his strictness which births bitterness among the family members. Bharati's father shows his identity as a senior person and interferes in the decision of his daughter's family without consulting her daughter's husband only on the power of his wealth. Thus the whole family meets tragic end in the hands of wealth and patriarchal society. Dattani throughout the play tries to convey his idea that under the power of patriarchy and of wealth, the talent of man and his identity is always denied. The play is placed around familial relationship where each individual has to follow certain norms and burden of social values. If anyone discards or breaks up these social set up, it brings misery and helplessness in their lives. Here Dattani also points out that the play Tara has mainly two kinds of separation. One separation is of Tara and Chandan through surgery of unjustly giving third leg to Chandan. The second is Mr. Patel's boycott by his family. Mr. Patel, a Gujarati, has married Bharati, a Kannadiga. So his family has cut off relationship with him. This root cause of both these separations lives in social prejudices and conventions which beset the lives of human beings with pain and misery. Thus the play Tara becomes a story of emotional separation which shows the strong relationship of brother & sister after being surgically separated and the false relationship of mother and father based on gender bias. It has been attributed

thus:

Tara centers on the emotional separation that grows between two conjoined twins following the discovery that their physical separation was manipulated by their mother and grandfather to favour the boy (Chandan) over the girl (Tara). Tara, a feisty girl who isn't given the opportunities given to her brother (although she may be smarter) eventually wastes away and dies. Chandan escapes to London, changes his name to Dan, and attempts to repress the guilt he feels over his sister's death by living without a personal history. 9

After the marriage of Mr. Patel and Bharati, Mr. Patel was left with no other option than to leave his parental home only because this relationship was not approved by Mr. Patel's parents. He feels diffident out of his parental home. His separation from the parents and afterward the birth of the 'Siamese twins', makes Mr. Patel's life totally isolated. Patel decides for the surgery of the kids to separate them. Because of this surgery everyone is affected. Tara becomes crippling, Bharati goes insane, and Mr. Patel becomes violent and aggressive. All relations among family members are affected and get bitterness for one another. On the whole the play Tara is a pyre of human relationship in which all characters bury due to bitterness among them. This bitterness makes them realized the value of their space and pushes them towards their identity. The affect of patriarchal society moves all the characters towards their tragic end and makes the play a great tragedy, a tragedy of all and everyday life. As Sangeeta Das opines: Tara is neither Chandan's tragedy nor is it really Tara's.The tragic events depicted in the play are tragic actions belonging to everyday life.¹⁰

Whatever is happened in the play and what causes to bring bitterness in relationships of all characters is almost based on the revelation made by Mr. Patel who is himself a great supporter to patriarchal society. Undoubtedly he misguided Tara by the revelation about her mother. This revelation puts Tara in shocked condition and later Bharati in mental depression and thus both come to near death. Dattani brings out the debilitating consequences of gender consciousness on this important family relationship. In an interview Dattani speaks: Well, I think it is the revelations in the end about, you know, Tara's love for her mother which upto then was unquestionable. She suspected her father for having done something, you know, was in some way, but she had no idea what it was, but her love, her mother's love was unquestioned and she did

not question that, so when she comes to know of the truth of what we, I mean, we only have the father's version. We don't know whether that is the real truth or no. again, but it does sort of break her away like a shooting star from the mother, and I think with that she-that's tragedy, she dies. We don't know how she dies, but we know that's the end of Tara, and I think that's somehow all the attitudes towards Tara and the relationship between her mother, her father and her brother, which we see through the play. In hind sight you could see where it was colored or where it was blinkered or where it was being compensated for.¹¹ Dattani throws searching and valuable light on the attitude of general public towards the handicapped. For a moment, if we imagine that Tara's mother had preferred her at the time of operation instead of Chandan. Would she have forgiven? No, Never! Because she also is a Woman. Here women are not made to think or decide but are made to submit to the wishes of man. This man can be a father, husband, brother or son, whoever he is; at the end, they have an identity. But a mother, a wife, a sister and a daughter at last turn out to be only "women, submitting to their wills and losing their own identity." The individual must make an active choice as to how they construct their own sense of self. Dattani argues that in forming our identity, human beings are what they choose to tolerate. The theme of identity in Tara relates to how the individual's notion of self collides with the external, social construction. Dattani applies this in terms of gender in India.

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WOMEN AND FOLKLORE: A STUDY OF FOLK BELIEFS ASSOCIATED WITH THE PLACE-NAME LEGENDS OF CHHAYGAON

 **DR. ROSIE PATANGIA**

*Assistant Professor & Head
Department of English,
Narangi Anchalik Mahavidyalaya
Email id: rose.patang@gmail.com
Orcid id: 0009-0003-4074-8590*

Abstract :

There is a close nexus between women and folklore. The term 'Folklore' refers to the traditional beliefs, customs, rituals, of a community which are handed down through generations by word of mouth. Chhaygaon, located in Kamrup district of Assam, speaks of its past history and culture. The different places in and around Chhaygaon is woven around various legends associated with women. Some of the legends center around Beula and Lakhinder and Nag Devi (snake goddess). The present paper is an attempt to study the place name legends of Chhaygaon and the folk beliefs associated with them.

Key words :

Women, folklore, folk beliefs, place name legends, Chhaygaon.

Introduction :

Women have been occupying a significant place in the Assamese society since time immemorial. They are an integral part of the society and its culture. Liz Locke et al (2009: xxiii) mentions that 'the discourses women create, communicate, and negotiate extend over the entire range of human experience; traditional and popular culture reveals the modes and forms by which we manage

our lives and experiences. Women's folklore also demonstrates women's power and resistance.' Barre Toelken (1996: 32) states that 'Folklore is a word very much like culture; it represents a tremendous spectrum of human knowledge and expression that can be studied in a number of ways and for a number of reasons. Its primary characteristic is that its ingredients seem to come directly from dynamic interactions among human beings in vernacular performance contexts rather than through the major rigid channels and fossilized structures of technical instruction or bureaucratized education, or through the directly stable channels of the formally taught classical traditions.' Legends are an important genre of folklore. Linda Degh (1972) mentions that 'the legend explains an ordinary phenomenon or a memorable event, it communicates traditional learning and knowledge to the young and the uninitiated, it advises people how to act in critical situations and warns them against doing the wrong thing. This educational sense is dramatized by an example that is the narrative content of the legend.' Place name legends are legends associated with a place.

Review of Related Literature :

- (i) Barre Toelken (1996) in his book *The Dynamics of Folklore* observes the folklore process, the dynamics of the folk group, the folk performance, the dimensions of folk event, aesthetics and repertoire, folklore and cultural worldview, folklore research and the applications of folklore.
- (ii) Dr. Kishore Bhattacharjee (2007:3-4) in *The Legend: Conceptual Issues and Pragmatics of Telling* states that legends as a genre occupies an important place in Indian folklore system because it interconnects high and popular religion, describes popular views about nature, places, local history, social heroes and saints and are closely connected with popular beliefs.
- (iii) Linda Degh (2001) in her book *Legend and Belief: Dialectics of a Folklore Genre* uses the metaphor of the legend telling as lawsuit and it is like the plaintiff and the defendant in a legal process and the advocates of belief and non-belief face each other during the legal process.

- (iv) R.M Dorson (1972) in his book Folklore and Folklife provides the most readable account of the fields of folklore and folklife studies and grouping folklore into four categories.

Objectives of the Study :

1. To study the place name legends of Chhaygaon woven around the women-folk.
2. To focus on the folk beliefs connected with the place name legends of Chhaygaon.

Research Methodology :

The data has been collected from primary sources in the form of field work and interviews conducted with the prominent people of the area. Information has been gathered from the elderly people of the villages of Chhaygaon under Kamrup district of Assam. The secondary data has been collected from articles, books, journals, magazines, websites etc.

Research Design :

- (i) **Type of the study :** Descriptive study
- (ii) **Locale of the study :** The study has been conducted in Chhaygaon under Kamrup district of Assam.
- (iii) **Selection of the Respondents :** In the present study, villages called Balashidhi of Chhaygaon under Kamrup district of Assam, Ranivitha of Chhaygaon under Kamrup district of Assam has been selected for discussion and investigation.
- (iv) **Tools and Techniques for Data collection :** The following tools were used for the study_
 - (a) Interview
 - (b) Observation
- (v) **Procedure for Data Collection :** Investigator collected the data personally by visiting the tradition bearers of the villages selected for the present study.

(vi) Method of Data Analysis : The data was analyzed by using Qualitative Method

Discussion :

Chhaygaon is the name of a revenue circle under Kamrup district of Assam. Legend goes that Chanda Saudagar was a merchant and devotee of Lord Shiva. He had a son known as Lakhindar and was supposed to tie nuptial knot with Beula. Chanda Saudagar had a conflict with Nag Devi (snake goddess) and got cursed. He was threatened that no descendants would be alive and his only son Lakhindar would be killed on wedding nite. So, a concealed house was constructed to save his son's life but could not save from snake bite. However, Beula could manage to regain her husband alive after prolonged prayer and offerings to snake goddess. The ancient name of Chhaygaon was Champaknagar. Legend goes that Chando Saudagar's mother's name was Champabati. She was a devotee of Chandika Devi. Champabati went to Mount Kailash to offer her prayers to Goddess Chandika. When she became old, she was unable to go to Kailash anymore to offer her prayers to Chandika Devi. So, she told her son Chando Saudagar to bring Chandika Devi from Mount Kailash and establish her in Merghar. Champavati advised her son Chando Saudagar to go to Kailash and after reaching Kailash, he should pray to Chandika Devi. The goddess Chandika appeared before him. Chando Saudagar told the Goddess that his mother was a staunch devotee of her and had asked him to take her from Mount Kailash. Chandika Devi agreed on one condition. Wherever he will place her, she will remain there forever. Saying so, Chandika Devi turned into a stone and Chando Saudagar took that stone and returned from Kailash. However, before reaching his own home, he wanted to go to toilet. But on his shoulders was Chandika Devi. So, he placed the stone of Devi Chandika on the ground facing the east. Then Chando Saudagar went to toilet, took bath and came to take Chandika Devi on his shoulders again but he couldnot take her anymore from there. So, the place where Chandika Devi was placed came to be known as Champaknagar. It has been observed during field visit that the Merghar still exists and the stones are still seen lying on the ground.¹



Balashidhi is the name of a revenue village under Chaygaon revenue circle of Kamrup district of Assam. There is a beautiful legend associated with the place name Balashidhi. Phanidhar Das (2012:12-16) mentions that when Sati Beula was on her way to Gossain nagar carrying her snake-bitten dead husband Lakhinder on a bhur (a raft made up of bamboo) in order to bring him back to life. In the end, finding no alternative, the Gossain was forced to bring Lakhinder back to life in this particular place. In other words, Beula Bala's wishes were fulfilled here. Hence the place came to be known as Balashidhi.

Ranivitha is the name of a village in Chaygaon under Kamrup district of Assam. This village is located on the north-western side of Bamunigaon. The place came to be known as Ranivitha because it was the place where the Queen's house was constructed. Legend goes that in the early times there was a king named Boge Singh or Bogai Singh. He was made king by the Ahoms. The Boge king had to give tax to the Ahom king. A Brahmin also inhabited the place and provided saran (religious shelter) to the native people. The king felt that the Brahmin was doing something illegal and punished him death sentence. Later on, the king realized that he had committed a great mistake. To consolidate his inner agony, he made the Brahmin's wife (Bamuni) the queen of the village and also made that village tax free. This was in the 15th century A.D. It is said that it is an area where the foundation of the Queen's residence was located (Rani-queen; vitha-foundation). According to informant Tarun Chandra Rabha, the village was

originally the home of the Rabhas. But now apart from the Rabhas there are Koches, Kalitas, and Bodos and Brahmins. Durga puja and Manasa puja is celebrated here.²

Major Findings :

The central findings of the research paper are:

- (i) It has been observed from this study the place name legends collected from Chhaygaon under Kamrup district are influenced by women, history, religion, culture and folk beliefs of the society.
- (ii) A study of the place name legends of Chhaygaon under Kamrup shows that these places are woven around women. While Chhaygaon is found to be linked with Goddess Chandika Devi, Ranivitha is connected with Brahmin's wife (Bamuni) the queen of the village.
- (iii) Nature fascinated human beings since time immemorial. The place Balashidhi is named after Sati Beula who was on her way to Gossain nagar carrying her snake-bitten dead husband Lakhinder on a bhur (a raft made up of bamboo) in order to bring him back to life.
- (iv) The study of the villages of Chhaygaon under Kamrup district of Assam reveals the influence of women and the various religious beliefs associated with them which play a vital role in the life of the people of the community.

Concluding Observations :

A study of the place name legends of Chhaygaon reveal that some of the places are associated with folk beliefs. While some of the place name legends center around Champabati and Chandika Devi, others are woven around Sati Beula and Lakhinder and some are linked with the Bamuni (Brahmin's wife) becoming a queen. The place name legends collected from Chhaygaon of Kamrup district reveals that these place name legends are influenced by women, history, religion, culture and folk beliefs of the society.

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Persons Interviewed :

1. Informant: Pradip Das, 40, Mothpara
2. Informant: Tarun Chandra Rabha, 50, Bamunigaon

GENDER EQUALITY AND GENDER PARITY: AN ANALYTICAL STUDY IN INDIAN SOCIETY

 **GITIKA SHARMA**

*Assistant Professor
Department of Political Science
Narangi Anchalik Mahavidyalaya
Email: gitika9864@gmail.com*

Abstract :

In general sense, equality is a state of affairs in which all individuals within a specific society have equal rights, liberties, and status, possibly including civil rights, freedom of expression, autonomy, and equal access to certain public goods and social services. In our country, for the emancipation of women and their empowerment various steps have been taken but in different aspects of social life it has been seen that women are lagging behind men. In fact, inequalities are seen in every aspects of their life. But it is also true that gender inequalities are not same in everywhere and in every case. Therefore to have a proper idea of the nature of gender equality and to measure the degree of gender inequalities, gender parity is to be given importance. Gender parity is a useful tool for assessing gender inequality in specific areas, in setting goals, and in assessing change and progress under specific indicators of gender equality. In this paper an attempt has been made to study the importance of gender parity for establishing gender equality in Indian society.

Keywords :

Gender equality, gender parity, women empowerment.

Introduction :

Gender equality is a human right. Women have every right to live with dignity and freedom from fear. In today's society Gender equality treated as precondition

for advancing development and reducing poverty, illiteracy all such hurdles that prevents women to walk towards progress. Empowered women always contribute to the health and productivity of entire families and communities, as well as improving prospects for the next generation. Unfortunately, in our society despite the presence of so many policies and programmes undertaken by the government and other organizations, gender equality remains an unfulfilled promise. To deal with gender inequalities, gender parity has to play significant role. Because gender parity implies that each gender is represented equally in every sphere of life.

It is an instrument at the service of equality, which consists in ensuring the access of women and men to the same opportunities, rights, opportunities to choose, material conditions while respecting their specificities. The notion of parity constitutes the foundation of policies to combat the disparities between women and men. Therefore, in this paper an attempt has been made to examine the importance of gender parity to study gender inequalities in our country.

Objectives :

The main objectives are as follows:

1. The primary aim of this study is to examine the importance of gender parity in combating gender inequalities in Indian society.
2. To study the interrelationship between gender equality and gender parity.

Methodology :

Data used in this study are mainly taken from secondary sources like books, journals and web sources.

Discussion :

Meaning of gender parity and gender equality: As per UNICEF, gender equality means that "women and men, girls and boys, should enjoy the same rights and liberties, resources, opportunities, and protections. It is, however, not important that girls and boys, or women and men, be the same, or that they be treated exactly alike."

Simply to explain, gender parity concerns relative equality in terms of numbers and proportions of women and men, girls and boys, and is often calculated as the ratio of female-to-male values for a given indicator. For example, to examine

the ratio of male and female in higher education in a particular college we can take help of gender parity index. Sometimes gender parity and gender inequality used synonymously. Equality is often used to mean fairness and justice for all, while parity is used in the context of ensuring balance and equivalence. Parity and equality are similar concepts, but they have slightly different meanings. Equality refers to the state of being equal, where everyone is treated the same regardless of their differences. For example, in a society that values equality, everyone has equal access to education, healthcare, and other basic rights and services. Parity, on the other hand, refers to the state of being equivalent or similar, often in terms of value or status. For example, in the context of gender, parity refers to achieving equal representation and opportunities for men and women. In short, gender equality refers to how people of different genders are treated. Gender parity, on the other hand, is a measure of representation. The fact is, we can reach parity when each gender is represented equally. Thus, through gender parity we can analyze how far gender equality has been achieved in a given gender equality study.

Actually, Gender parity is a statistical measure that provides a numerical value of female-to-male or girl-to-boy ratio for indicators such as income or education. For example, if there are equal number of girls and boys who completed primary education in a specific country, the gender parity ratio for that indicator is one. The greater the difference between girls and boys, the lower is the gender parity value. Gender parity is a useful tool for assessing gender inequality in specific areas, in setting goals, and in assessing change and progress under specific indicators of gender equality.

Gender gap in India :

The underlying principle of the gender role presumed by the Indian state are embodied in the Indian Constitution. The primary objective for women's equality is rooted in Part III (Fundamental Rights) of our constitution. Moreover, in Part IV of the Indian Constitution, (Directive Principle of State Policy, Article 39) it is written that there will be "equal pay for equal work" for both men and women. Despite the provisions of equal rights for both man and women in the Constitution of India, gender disparities and discrimination still prevailing in our society. Gender equality is possible if women and men enjoy the same opportunities and obligations in all aspects of life. Moreover, equality between

men & women exists when they can share equally in the distribution of power and influence.

Some specific gender discrimination in India are as follows:

Low literacy rate of girls: In India, low Enrolment and High Drop-outs of girls is a very common feature. Dropping out of school is nearly twice as that of boys. In the deep rural regions of India, educating a girl is still considered as an option and not a necessity. Girls in India often do not get the same education as boys, which causes a big difference in literacy rates between men and women. In India, 187 million women are illiterate, making up a third of all illiterate people in the world. There is a 24 percentage point difference in literacy rates between men and women in India: about 75% of men are literate, while only 51% of women are literate.

Health care discrimination: Gender inequalities are also directly related to poor health care facilities for women. Women may have difficulty accessing quality health care due to a number of factors, like, patriarchal social norms, poverty, lack of education, and lack of access to transportation. In addition, women in India are often more likely to experience discrimination and mistreatment when seeking medical treatment, which can further discourage them from seeking the care they need. In India, unequal access to healthcare facilities and nutrition are evident from the higher child mortality rates and increased incidence of anaemia among women.

Unequal pay between men and women: Women in India often earn less than men for doing the same work, and they are also underrepresented in higher-paying jobs. According to the World Inequality Report 2022, men in India earn 82% of the labour income while the share of women's earnings stands at a mere 18%.

Violence against women: Violence against women is one of the major problems of gender discrimination in India. According to the National Crime Records Bureau, there were over 371 503 reported cases of violence against women in India in 2020. This includes cases of sexual assault, domestic violence, and other forms of abuse. The actual number of cases is likely much higher, as many incidents of violence against women go unreported.

Restrictions on women's freedom: Women in India face numerous restrictions on their freedom. This can include societal norms and expectations that limit

their choices and opportunities, as well as legal barriers that discriminate against them. These restrictions can make it difficult for women to participate fully in society and make their own decisions. It is important for the government and society to address these issues and work towards equality and inclusion for women. This can include implementing laws and policies to protect women's rights, as well as changing cultural attitude.

Overall, gender discrimination in India is a widespread and persistent problem that affects women and girls across the country. That's why the work of our charity is so important. We focus on fighting gender discrimination in India through our work, and we believe that everyone deserves to be treated with respect and equality. That's why it is so important to donate to our cause. Your support helps us to continue our work to create a more just and equal society for all.

Unequal political representation: According to the International Monetary Fund (IMF), India is expected to be the third-largest economy in the world by 2030, after the USA and China. Unfortunately, despite its economic growth, women participation in the country's economy, polity and society has not kept pace. As per the latest available report of the Election Commission of India, women represent 10.5% of all Members of Parliament as of October, 2021. For all the state assemblies, female MLAs' representation stands at an average of 9% only

At the local level, women participation as an elected representative is high primarily because of the reservation introduced for women as per the 73rd amendment in the Indian constitution. But concerns have been raised over the genuine participation of women candidates as an elected representative. It has been reported that the men have been ruling with their women as a proxy.

Gender inequalities in economic life : In India, the gender gap in work place is rooted in challenges that working women across the world face, including juggling work and family responsibilities, sexism at the workplace, unequal wage and unsafe work environments, lack of crèche and other facilities at work place.

Women have been actively involved in economic activities and labour force in contemporary times. In the agriculture sector for instance, 74% of the labor force consists of women. But in many cases women have been deprived from having equal pay with that of men for the same work.

Evaluation :

According to the Global Gender Gap Report 2023 [Latest Report] India has been ranked 127 out of 146 countries in the latest Global Gender Gap report released by the World Economic Forum (WEF). India's overall score did improve in 2023 by 1.4 percentage points and eight positions compared to the 2022 report. However, it is not a satisfactory improvement. India has been ranked low on various indices that measure gender equality, like- economic participation and opportunity; literacy rate, health and survival; political empowerment; and legal protection - due to multiple factors such as high levels of women discrimination in India as well as various discriminatory social norms, laws and cultural practices. All these are discussed above. Now the question is how to minimize the gender gaps in different aspects of life and what tool to be applied to measure to study such inequalities?

Gender parity is a statistical measure that provides a numerical value of female-to-male or girl-to-boy ratio for indicators such as income or education. For example, if there are equal number of girls and boys who completed primary education in a specific country, the gender parity ratio for that indicator is one. The greater the difference between girls and boys, the lower is the gender parity value. Gender parity is a useful tool for assessing gender inequality in specific areas, in setting goals, and in assessing change and progress under specific indicators of gender equality. In fact, gender parity can help us to find out the degree of disparity in between men and women in any field of activity. For example, The Gender Pay Parity, also known as Gender Pay Gap or gender wage gap is the average difference between the remuneration for working men and working women. Research and studies show that women are paid less than men.

The importance of Gender Parity Index (GPI) specially, in educational sector of India is undeniable. Because the GPI can help us to identify and measure gender disparities in different levels of education. By pinpointing the areas where girls have been facing barriers to access, we can make strategies to overcome such challenges. Secondly, it can help and guide the policymakers, educational institutions and stakeholders to address the gaps and create proper learning environment. Thirdly, GPI can raise awareness against stereotypes and cultural norms and encourages society to challenge gender disparities.

GPI is a very helpful tool to identify the Barriers of Gender Equality. For example, if we want to study the status of women in higher education in our country from gender perspective, we must take help of GPI. Because it will help us to find out the actual data of higher education of both male and female. If the presence of women in higher education is low in comparison to men, it could be an indication that there are socio-economic or cultural barriers that prevent women from accessing higher education. Then again if we want to study the gender imparities in decision making process of a particular state, we must take help of statistical measures. In various studies of this subject it has been found that women are lagging behind men in this matter. On the basis of such statistics government can make policies and if the policies are implemented in a proper way, women could be provided with required facilities so that they can actively participate in decision making process. Thus gender statistics or we can say gender parity system are needed to measure and monitor the actual facts of lives of men and women and of boys and girls. A broad diversity of topics and issues can be covered under the heading of gender statistics, which reflects the changing roles of women and men in society, in the economy, in families and in administration.

Challenges for measuring gender inequalities :

So far as we have discussed about the importance of gender parity to find out the level of gender disparity in a particular area, it is also worth mentioning here that sometimes all such calculations and measurement may not give us the real picture. For example, as voters' Indian women are doing well. In the 2019 Lok Sabha elections, female voter turnout was higher than males. As many as 67.18% of women voters cast a vote in the 2019 general election in contrast to 67.01% of male. Despite the increase in electoral participation of women, their representation in the formal political structures has not been changed much. Though voting is an important indicator of political participation and mobilization, it is not necessarily indicative of representation. Thus, only measuring the voting percentage of male and female in India in a given period of time, we can't held the view that gender equality is maintained in decision making process of our country because in our country, women representation in parliament and in state legislatures is very low in comparison to men.

Then again, in this age of postmodernism, we can't generalize a particular finding to be applicable to everyone and everywhere. Exceptions are always there in our lives depending on our choice and environment. Various studies have been done on gender equality and in most of the studies it is often reflected that societal norms and principles are always goes against the women. But the cases gender discrimination of men are also available in our society. There are many cases of male victims of domestic violence, who are suffering in silence, only because our society appreciate men for their masculine behavior.

Men are also overrepresented in occupations that are risky, such as front-line military duty, firefighting, mining, construction, or sewage cleaning etc.

Findings :

On the basis of the analytical discussion on gender equality and gender parity in the context of Indian society, following finding are given-

1. There is a great importance of gender parity in studying gender inequalities in a given society. Because, the concept of parity constitutes the foundation of policies to combat the disparities between men and women.
2. Although the terms gender equality and gender parity used interchangeably, they are different from each other. But these two concepts has interrelation.
3. In Indian society gender inequalities are still prevailing and there is a great need of examining the gender parity of such inequalities so that policies can be formed on the basis of actual data.
4. In India society, not only the women, but men also have confront with gender discrimination.

Conclusion :

In every society gender roles of both the sexes- men and women are created by the society. In our India also age old stereotype roles, behavior, attributes of men and women are created by the society. But when discrimination and inequalities arises, it gives birth of many more problems in the society. To solve such problems gender parity has to play important role. In India we have low women's empowerment and gender parity despite the implementation of various human development plans and programmes. Therefore, it highlights the need for concerted efforts to bridge the gender gap and uplift women's status.

A recent report of UNO reveals the fact that only 1% of women globally live in countries with high women's empowerment and gender parity. Leadership roles and decision-making remain predominantly male-dominated, restricting opportunities for women. On average, women achieve only 60% of their full potential, according to the WEI. The report shows that no country with a gender gap has achieved high women's empowerment. By considering all these facts, it can be concluded that gender inequalities of women as well as of men in a country like India are many; but as India is an emerging power in the world scenario, for the overall development of the country all gender disparities have to be properly examined and accordingly proper steps can be taken.

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ASSAMESE WOMEN'S CONTRIBUTION TO THE INDIAN NATIONAL MOVEMENT: A HISTORICAL ANALYSIS OF MARTYR KANAKLATA BARUAH'S ROLE AND VISIONS

 **GUPTAJIT PATHAK**

*Assistant Professor & Head,
Department of History Kanya Mahavidyalaya,
Geetanagar Guwahati - 781021, Assam, India
E-mail: pathakguptajit19@gmail.com*

Abstract :

One essential facet of the Indian liberation movement was the involvement of women. Women actively participated in the struggle for freedom from British colonial control, regardless of their socioeconomic status, geography, or religion. The Indian National Movement's political distinctiveness and social influence were genuinely altered by Mahatma Gandhi's existence. Gandhiji inquired about various customs that prevented people from fully committing to the national awakening to address issues about the Indian people. Gandhi referred to purdah as a custom that was detrimental to the nation and prevented women from advancing and expanding. The aim of this study is to highlight the contributions made by Assamese women to the Indian National Movement through a historical analysis of the visions and role of Martyr Kanaklata Baruah.

Key Words :

Assamese, Women, Indian National Movement, Historical, Martyr, Kanaklata Baruah, Role, Visions.

Introduction :

The participation and importance of women in any global organized mass movement cannot be understated. Assamese women were instrumental in our country's freedom movement, and many have given their lives in defense of the just cause. However, Assamese women were not involved in organized movements or the social or political spheres before 1915.

Women were inspired to fight for the cause of the country by Gandhiji's rise to prominence in Indian politics, his enormous faith in the potential of women, and his admiration for the ladies of Assam. Gandhiji's visit to Assam in 1921 provided the ladies with a strong sense of self-confidence, and his captivating personality introduced them to the national political scene.

Approximately 50% of the world's population is female. They have made a great impact on a variety of global sociopolitical movements. Throughout its lengthy political, social, and cultural history, India has produced many outstanding women. The historical account of the bold role Indian women played in the liberation fight leading to India's attainment of Swaraj serves as a reminder. Assamese women, like the rest of their sisters, too gave their lives in defense of our country's cause.

Review of Related Literature :

To gain a deeper understanding, this section of the research reviews Mahatma Gandhi's historical knowledge and awareness as well as his vision for the Indian Women's Movement. Here are currently some studies that are provided from Martyr Kanaklata Baruah's point of view.

A review of the literature has been conducted in order to provide rationale for the problem statement.

1. **Dutta, A.** (1991), highlight in his book titled "Assam in the Freedom Movement" the phases of Assam's freedom movement.
2. **Dutta, K.N.** (1969), in his book 'Landmarks of the Freedom fight of Assam' highlights the several phases of Assam's freedom movement and its several aspect.
3. **Ahmed, E.** (1993), in his book "Asamar Birangana" focuses that the several valiant Assamese leaders, notably Kanaklata Baruah.
4. **Bhagawati, B.K.** (2003), in the book "Amar Swadhinata Andolanat Asamar Sahid" states the several Assamese martyrs who participated in the liberation movement.

5. **Barua, D.K.** (1989, in the book "Buraluitar Parar Birangana Kanaklata" states Kanaklata Barua's role in the Assamese Quit India Movement.
6. **Pathak, G.** (2008), in his published M.Phil research book " Contribution of Assamese Women in Indian Independence Movement with Special Reference to Kanaklata Barua" states that the roles played by various Assamese women in the Indian Independence Movement, with a particular focus on Kanaklata Barua and her heroic role in this movement.

Statement of the Research Problem :

For the Indian people, the Indian Independence Movement is a major concern. Mahatma Gandhi's political leadership is essential because he brought the dream of a peaceful and harmonious society together. Because of this, researching the martyr Kanaklata Baruah of Barangabari in Gohpur present-day Sonitpur District of Assam is essential to filling up the historical gaps about the Indian independence fight and its relevance today.

Objectives of the Study :

The main objectives of the study are-

1. To study the role that Assamese women played in the Indian National Movement.
2. Investigating a Historical Study of the Visions and Role of Martyr Kanaklata Baruah in the Indian Independence Movement.

Research Questions :

1. What Role Did Assamese Women Play in the Indian National Movement?
2. Did Martyr Kanaklata Baruah's contributions to the Indian Independence Movement have any historical significance?

Significance of the Study :

The vision of Barangabari of Gohpur, Assamese martyr Kanaklata Baruah has enormous significance in the Indian Independence Movement.

Research Methodology :

The primary sources of information for the study are government publications, official records, newspapers, liberation movement leaflets and bulletins,

souvenirs, and other pertinent publications. Every attempt has been taken to gather data while keeping the study's topic in mind. A historical and empirical method has taken to answer the research questions. The secondary sources are collected from different books, journals, edited volumes, periodicals, research papers, research articles, paper clips and internet.

Impact of Mahatma Gandhi in the Indian National Movement :

A leader of the Indian independence movement against British rule, Mohandas Karamchand Gandhi (also known as Mahatma, or "Great Soul") was an Indian objector and activist. He was India's political, spiritual, and national hero. Gandhi led India to independence through a campaign of nonviolent civil disobedience, and his actions served as an inspiration for freedom and civil rights organizations around the globe.

Three primary characteristics that distinguish Gandhi as a hero are his boldness, directness, and strong leadership.

Mahatma Gandhi's aversions to the Indian Independence Movement: Mahatma Gandhi's principal effects are:

1. India's Future
2. An unconventional strategy
3. The Satyagraha
4. Masse dissent civil
5. Delivering a message of transcendence

Assamese Women's Contribution to the Indian National Movement :

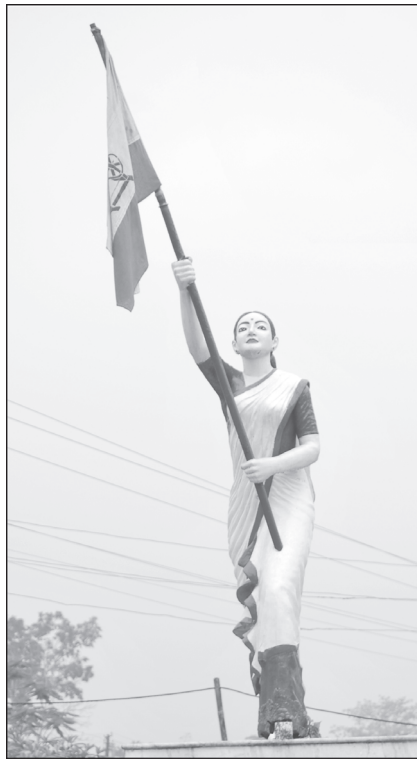
The historical history of the Assamese women forms the basis of their engagement in the freedom movement. The first uprising against British colonizers occurred in Meerut in 1857. Maniram Dewan, a courageous Assamese, and a few of his friends began organizing an attack on the British Indian forces based in Dibrugarh. Due to their purported involvement in the uprising, two women from the royal families, Rupali Aidue and Lumbai Aidue, had to endure having their belongings seized.

The Dibrugarh Mahila Samiti was the first women's group in Assam, founded in 1915. Along with a few other Dibrugarhi ladies, Hemaprova Das took the initiative to start this Samiti. In 1917, ladies from Nowgaon began to form a similar group. These associations' primary goal was to improve Assamese society overall, with

a focus on women and children in terms of cultural, economic, and educational issues.

The Samities also demonstrated a keen interest in Gandhiji's beneficial programs, which served as a key instrument in the struggle against collaboration. Even though Assamese women were not officially organized at the province level until 1926, they made significant contributions to the independence movement on their own or through local associations.

Role and Visions of Martyr Kanaklata Baruah :



Martyr Kanaklata Barua's statue

Assamese freedom fighter and activist Kanaklata Barua actively took part in the 1942 Quit India Movement. During the final stages of India's independence movement, "Birbala" Kanaklata Baruah was one of the brave women who stood out and achieved immortality by being a martyr. She was born on December 22, 1924, in the present-day Biswanath district of Assam's Barangabari hamlet, which was part of Kolongpur mouza.

Ghanakanta Barua, also referred to as the "Gahana Chikari" (Ghana hunter) and the head of the "Dolakasaria Barua dynasty," was Kanaklata Barua's grandfather. Krishna Kanta Barua, also known as "Baga" (white), was the father of Kanaklata Barua. Kanaklata was born to two moms. Karneswari was the name of the first one.

Kanaklata made the deep-seated decision to fight for independence, and she attended the revolutionary meetings covertly. Her interest in playing the soldier was piqued by the revolutionary singer Kalaguru Bishnu Prasad Rabha and the nationalist Jyoti Prasad Agarwala's song.

After advising the Congress volunteers to conduct the movement peacefully, Jyoti Prasad Agarwala went to the Tezpur District Police Stations to raise the Congress flag while yelling "Quit India." He formed the "Mrityu Bahini" (Death Squad) with the motto "Do or die" in order to ensure that the movement's program was successful. The "Mrityu Bahini" members will use their nonviolent campaign to raise the flags at every Tezpur Sub-Division Police Station.

Jyoti Prasad Agarwalla's direction and inspiration were much appreciated by Kanaklata. On the scheduled appointment day of September 20, 1942, she asked all of the party's male and female leaders to go to the police station holding flags before the groups of young girls. She was a female volunteer for the Assamese Congress.

The principal camp was Kalanpur Camp, situated beneath Kalanpur Circle (Mouza). There, a number of active leaders and volunteers, including Gahan Goswami, Biswadev Sarma, Mahadev Sharma from Tezpur, Bijoy Chandra Bhagawati from Satia, Amiya Kumar Das from Dhekiajuli, Jonaram Bhuyan from Kalyanpur, and many more, came together to participate in the Quit India Movement of 1942 against the British.

Joining the volunteers was Kanaklata Baruah. On September 20, 1942, the tricolor was unveiled in this camp, marking the selection of Kanaklata's killing squad. Kanaklata demonstrated the presence of Gandhi's spirit (Maha Mantra) in her thoughts, the valor of Mula Gabharu in her heart, and the blood of Jayamati in her body.

Maghiram Bora presided over a meeting that took place on September 18, 1942, at 2:00 PM in the Jeranial Satra "Kirtan Ghar," or Religious Prayer House, close to Kanaklata's hamlet.

Kanaklata asked Puspallata Das to add her name to the "Mrityu Bahani" list. Additionally, Puspallata Das listed her name. In order to free her motherland, Kanaklata expressed her desire to fight as a soldier before her grandfather. She also made a promise to him, standing in front of the British Police-in-Charge of the Gohpur Police Station, which served as the British people's main location, to uphold the reputation of his dynasty.

On September 20, 1942, the day of the appointment, Kanaklata organized a large procession to hoist the national flag at the Gohpur Police Station. When Kanaklata and her army marched in the direction of the police station, the officers stopped them. Kanaklata and the other exactionists were unfazed. Their guiding principle was "Do or die," and they were unwavering in their resolve.

Kanaklata was struck in the chest by a bullet fired by the arresting officer. She toppled to the ground. Although he was also shot, Mukunda Kakati, who was after her, prevented the flag from falling and kept it raised, dying instantly. At the age of 17, Kanaklata became a martyr and gave her life to protect our nation's freedom.

Major Findings of the Study :

The major findings of the study are:

1. Mahatma Gandhi's ideas regarding the Indian Independence Movement are extremely valuable.
2. Kanaklata Baruah's role as a revolutionary activist in the women's movement, Give up
3. The significance of the Indian Movement and the Indian Independence Movement is enormous.
4. Martyr Kanaklata Baruah is revered as a hero since, at the age of barely 17, she gave her life for the cause.
5. Kanaklata Baruah was motivated by Mahatma Gandhi's 'Do or die' attitude towards the Indian Independence Movement.
6. The revolutionary journey of Kanaklata was framed by the inspiration of Jyoti Prasad Agarwala and Bishnu Prasad Rabha.
7. Kanaklata gave her life in defense of her country's independence and honor.
8. Kanaklata demonstrated the presence of Gandhi's spirit (Maha Mantra) in her thoughts, the valor of Mula Gabharu in her heart, and the blood of Jayamati in her body.

Policy Implementations:

"Progress implacably requires change, but change does not always guarantee progress." Education is necessary for change because it generates new desires and the means to satiate them.

Commager, Henry S. several policies can be implemented to maintain Self Help Groups and continue to empower Assamese rural women.

1. Students in primary, high school, upper secondary, and college classes should be taught about the women's movement and the Indian independence movement by educational institutions.
2. Educational institutions should host workshops and seminars about the Indian Independence Movement.
3. An academic topic is the study of independence-related historical events.
4. The government ought to implement a systematic education program to raise awareness of Indian independence among rural women and the broader public.
5. Martyr Kanaklata Baruah ought to be honored at both the national and regional paradigms to raise awareness of her contributions.
6. The brave ladies who work solely for the state of Assam deserves to receive the Kanaklata Baruah state award.

Striking Recommendations :

1. The research paper makes significant recommendations regarding the importance of providing Gandhian studies at every level due to the huge effect and influence of Mahatma Gandhi.
2. Every educational institution should host seminars and workshops on the life and legacy of Mahatma Gandhi.
3. Gandhi Jayanti on October 2nd should be observed and planned methodically to ensure that students of all levels are aware of Mahatma Gandhi's visions.
4. For the pride of India's identity, every Assamese person needs to remember the existence of the sculpture known as Kanaklata.
5. The sacrifice made by Martyr Kanaklata for India's freedom movement represented both Assam's and India's viewpoints.
6. Every tier of schools and universities should have access to Kanaklata Baruah's extensive list of themes and questions.

Some Photographs :



Kalicharan Baruah the youngest brother of Martyr Kanaklata Baruah



**Researcher Guptajit Pathak with the statue of
Kanaklata Baruah and Mukunda Kakati at Present Gohpur Town**

Conclusion :

While facing the gunfire of the military and police, many female activists suffered severe injuries in addition to becoming martyrs. In the struggle for the country's independence, some 500 women freedom fighters in Assam had to take the brunt of British abuses. The people of this country will never forget their names.

For the sake of her own land's sovereignty and honor, Kanaklata Barua gave up her precious life. Because of this, Kanaklata became a martyr and an eternal soul in the hearts of the Assamese people via her sacrifice.

Note:

"Contribution of Assamese Women in Indian Independence Movement with Special Reference to Kanaklata Barua-A Study" (2006, Awarded) is the title of my M. Phil thesis, which includes the present research paper.

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2. Martyrs of the 1942 Revolution in Assam. Here, No. 6 = Kanaklata Baruah, Barangbari, Killed at Gohpur, Assam.
3. The primary sources used in this paper are solely derived from unique interviews with individuals who were connected to Martyr Kanaklata Baruah in one way or another.

Persons Interviewed :

1. Mr. Kalicharan Barua, the younger brother of Martyr Kanaklata Baruah of Barangbari, Biswanath District, Assam.
2. Mrs. Mary Barua (wife of Mr. Kalicharan Baruah) of Barangbari in the Biswanath District of Assam.
3. Thuleshwar Rajkhowa, was one of the eye witnesses of the Freedom Movement and also a freedom fighter of 1942 of Barangbari, Biswanath district of Assam.

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ASSAM AGITATION AND WOMEN PARTICIPATION

 **JONALI TALUKDAR**

*Asstt. Professor, Dept. of History
Narangi Anchalik Mahavidyalaya*

Guwahati- 781171

Email ID : jonali.talukdar7@gmail.com

Abstract :

For the proper development of women socially , economically, educationally study of women participation in social movement is so significant. In this modern 21st century also women were still marginalized and deprived vulnerable. Their conditions are so pathetic and backward. Their position in politics and decision making position are very less. A small proportion of total population of women are in powerful and successful position .The rural area's women were suffering from so many problems in maintaining their livelihood. So study of the women's role in Assam Agitation is a very significant topic determining women's role in politics. The history of Assam and India provide information about the heroic activities of women and their active participation in war and movement . In our national movement followed by Gandhiji's call women's active support got importance .But what happen that surprisingly less example of participation seen in Assam movement.

Key Words :

Assam Agitation , Women Participation , social status, women empowerment.

Introduction :

In 1979 as a result of so many burning issues and problems, Assam had to face another great agitation which is known as “ Assam Movement” or Foreigner deportation movement or Prevention Infiltration movement or the Immigrants Expulsion movement (1979-1985). Initially it started against the alleged inclusion

of 'foreigners' name in the voters' list in several electoral constituencies in Assam in the 1970s. The crucial problem that Assam continuously had been bearing from British colonial period was-'the immigration problem'. As a result of so many political changes the immigration continued and in 1905-19011 inclusion of East Bengal with Assam politically inspired Muslim immigration. From 1937 to 1947 during British rule newly formed Sir Saddula ministry once again inspired immigration of Muslim people. No doubt British Colonial expansion and exploitation policy was the main cause of the problem of immigration. Though the British sometimes alarmed about the danger of immigration but never did try to solve it. Instead of that they inspired the Muslim League party and communal division. Since independence of India the three subject countries – Afghanistan, Pakistan and Bangladesh, share an international land boundary and the border with Bangladesh is the highest and most porous and has been profusely used by illegal immigrants and insurgent groups to their respective benefits. The result was that Assam had to suffer with a unbearable load of population with so many socio – economic impact. Following that continuity of British Capitalism policy, congress party also support that immigration policy and they were also seen never ready to solve the problem. The illegal immigration problem became the main issue to capture power in the assembly politics. This politics reached peak point in 1979-85. Though the main reason of this movement was expulsion of immigrants but it had also various internal reasons. Growing dissatisfaction of common people against the immigration issues, new colonial capitalist exploitation of central government , revival of leftist which alarmed one class(middle class), enter of educated Bengali Hindus which brought competition in employment, business etc., Bengali Muslim Settler which created problem for landed farmers class of villages (mainly in Sar- Chapori area) and competition of power politics, Assam became only a raw material supplier but lack of responsibility from centre of it's development and moreover from 1967 the benefit threatened the growing middle class. The Assam movement was the focus of that dissatisfaction of manifold classes.

The Assam Movement or the Assam Agitation (1979-1985) led by All Assam Students Union(AASU) and the Assam Gana Sangram Parishad' (AAGSP) was a popular uprising to drive out the illegal immigrants from Bangladesh . The movement ended with the signing of the Assam Accord by leaders of AASU-

AAGSP and the government of India under PM Rajiv Gandhi. During this period of six long years of the historic movement, reportedly, 855 people (later on 860 according to ASSU reports) sacrifice their lives in the hope of an “infiltration free Assam” in the 1979-1985 Assam agitation. In addition the infamous Nellie and Khoirabari massacre also took place during this time claiming the lives of 2,191 and 100-500 respectively.

The Assam Accord (1985) was a memorandum of settlement (MOS) signed between representatives of the government of India and the leaders of Assam movement in New Delhi on 15 August 1985. The fundamental aspect of Assam Accord was : foreigners who came to Assam on or after March 25, 1971 shall continue to be detected; deleted and practical steps shall be taken to expel such foreigners.

However in 1979 the Assamese nationality jumped over the movement for their national cause. The Assam movement which ended by signing the historic Assam Accord in 1985, 15 th August with the terms and condition brought for Assam nothing but a total failure. Many critics condemned the accord that had no relation with the aim of the movement, as there were no mention of definite process of how to identify the foreigners and how they will deport except the date of deportation from 25 th March 1971 and thus cunningly main aim of the movement ignored. Except some institution like Srimanta Sankardev Kalakhetra , IIT(Guwahati), Numuligarh Refinery, Assam etc. which was established with a aim to develop socio-cultural and economic situation of the state nothing were found. One regional party was formed the well-known “Assam Gana Parishod” by its leaders which later formed ministry in next election. But in the later part the rule of the regional party of Assam was seen a total failure. The feeling of a huge revolutionary comer (Assamese mass people) were seen totally ignored by the party, nowhere was seen any type of policy and action of this party about the fulfillment of the aim of the movement. Thus all the expectation of the participant of the movement were seen unfulfilled . With the loss of 855 martyr, loss of so many thousand people in confrontation, loss of the life of the so many leftists, misunderstanding amongst ethnic groups, Hindu-Muslim enmity, loss of infrastructure, loss of one education year nothing were gained in its return.

Objective :

1. To know about the role and participation of women in Assam agitation of 1979-1985.
2. To know about women's socio- political status during the time of the 20th century.
3. To know about the political status of women after the end of the Assam agitation of 1979 – 1985 and how the result help in women empowerment.

Methodology :

Survey method by primary data collection and through questionnaires has been followed. Secondary data has been collected from books, journals and articles etc.

Discussion :

However though the aim and expectation of the Assam movement were not fulfilled and criticized as total failure but the movement had deep socio-cultural reaction. A large number of people of Assam participated in the movement. The women participation in the movement was important aspect of the movement. In that time Assamese women class were not totally free from some age old tradition, custom and superstition. Till that time also it was seen that women education was not priority in our society. Highly educated women were hardly found in the elite class of the Assamese society. Household activities were given much priority for the women class in the society. In that situation a large number of women participated in the movement . The movement was useful in bringing women out of their homes, giving them an opportunity to meet other, doing philanthropic work, encouraging them to take an interest in public affairs and this broadening their horizon. Many of the school girls took active leadership role doing active position in procession and protest program and became active leader of Student Association. But such leaders later did not take any position in decision making process. When the male head of the family actively participated in Assam Agitation, often they were seen arrested by police and in that situation their female counterpart tof the house hold had left their house hold activities and seen became substitute of their half done work and some time as an active participant and sometime as a helper, food provider in the jail. Ultimately our male counterparts left behind their male ego and took help from their particular

women in socio-political arena. When we observe the role of women in world's famous movement that was the common situation happened with women in society. Their position was always seen as subordinate of the situation. That was the very common case in the movement as a participant. Patriarchy were seen as dominant factor which always seen happened with the half part of the human society. However considering all negative point there were some positive side of the movement was that participation of women in the movement gave them a open minded outlook increasing self determination not only in urban area but remote area also. They started to keep their argument in the socio-political field. Thus socio-cultural changes affected so many ways in the life of women by Assam movement. But was there any positive effect on Assamese women by the Assam agitation? Did women's participation in the public arena and in politics legitimized their claim to a place in the government of Assam? There were no women was seen taking active part after the end of the movement when decision making process came and historic Assam Accord was signed. In the newly formed AGP government no women appointed in ministry level position. After the end of the movement our innocent motherly figure of the society once again returned to their original place as the house holder of her home. The socio-political impact of Assam agitation on women life is a sensitive issue to be studied in this paper.: So many works like books, novel, journals, articles, reports, draft were published on Assam Movement. But about the participation of women and their activities that affecting the socio-cultural life of women and their contribution to nation were not at all discussed. A detail study on this important topic will greatly contribute to the development of women movement of Assam & India. Moreover Gender disparity itself in various forms, the most obvious being the trend of continuously declining female ratio in the population in the last few decades. Social stereotyping, violence at the domestic and societal level, acute wage differentials and discrimination and continuing commoditisation in society are some of the other manifestations. Migration, skewed sex ratio, environmental degradation have added to the women's vulnerability. Moreover, the access of women particularly those belonging to weaker section including Scheduled Castes Tribe / Other backward Classes minorities, majority of whom are in the rural areas and in the informal, unorganized sector- to education, health and productive resources, among others, is inadequate. Therefore they remain largely marginalized, poor and socially excluded. The government has recognized these

paradoxes and attempted to address these in policies, legislation and programmes. So study of this subject for the development of gender equality in socio- political cultural and religious sphere is urgent needed.

Findings :

To secure equal rights of women many International conventions and human rights instruments committee formed and key among them is the ratification of the Convention on Elimination of All Forms of Discrimination against women (CEDAW) in 1993. The Mexico Plan of Action (1975), the Nairobi Forward Looking Strategies (1985), the Beijing Declaration as well as the platform for Action (1995) and the UNGA Session on Gender Equality and Development & Peace for the 21 st century, titled “Further actions and initiatives to implement the Beijing Declaration and Platform for Action” have been unreservedly endorsed by India for appropriate follow up .

The principle of gender equality is enshrined in the Indian Constitution in its Preamble, Fundamental Rights, Fundamental Duties and Directive Principles. The Constitution not only grants equality to women, but also empowers the state to adopt measures of positive discrimination in favour of women. From the Fifth Five Year Plan (1974-78) onwards has been a marked shift in the approach to women issues from welfare to development. The recent years, the empowerment of women has been recognized as the central issue in determining the status of women . The 73rd and 74 th Amendments (1993) to the Constitution of India have provided for reservation of seats in the local bodies of Panchayats and Municipalities for women , laying a strong foundation for their participation in decision making at the local levels. The Government of India attempted to gender sensitise the Budget initially through the Women’s Component plan(by state government also) and then more intensively with Gender Responsive Budgeting institutionalized through the Gender Budget Statement published every year since 2005-2006 with Union Budget (in some state). This highlights the budgetary allocations for 100 percent women specific programmes (Part A) and those programmes in which 30 percent flows to women (Part-B) I n the annual expenditure budget.

The women Movement and a wide- spread network of non-Government Organization which have strong grass-roots presence and deep insight into Women’s concerns have contributed in inspiring initiatives for the empowerment of Women.

Conclusion :

However, there still exists a wide gap between the goals enunciated in the Constitution, legislation, policies, plans, programmes, and related mechanisms on the one hand and the situational reality on the status of the women in India, on the other. The underlying causes of gender inequality are related to social and economic structure, which is based on informal formal norms, and practices. For overall development of this half part of human society family support both mental and physical is urgent need . A knowledge based advance society is then only possible when male and female equally upgraded with same socio political development so that nobody left weaker section of a moral based technologically advance 21 st century society.

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QUEST FOR IDENTITY AND SELF DISCOVERY OF BINODINI IN RABINDRANATH TAGORE'S NOVEL CHOKHER BALI

✍ MUKTA PURKAYASTHA

*Assistant Professor (Department of English)
Narangi Anchalik Mahavidyalaya
e-mail: muktapurkayastha@gmail.com*

Abstract :

Poet Laureate Rabindranath Tagore known to be a leading figure in modernisation of Bengali literature was a versatile writer in almost all the literary genres. Most of his short stories and novels were written by the end of 19th century. His introduction of new verse forms and use of colloquial languages in his writing brought his deviation from the traditional models based on classical languages. Along with Swami Vivekananda he too took an added interest in introducing Indian culture to west and vice-versa. The amalgamation of realism and poetic idealism in his stories is reflected in characters specially women of both urban and rural setting. His progressive family background too inspired him to frame and imagine his characters, resembling many of his home itself.

His stories often witness conflict of new and old, masculine and feminine issues, solitude and crowd, attachment and disorientation. His women characters were not passive folks though portrayed as conventional. They were rather outspoken and their role also seen to change amidst the ever-changing norms of the prevalent society and their struggles and sufferings. The poet experienced the urge to bring about reforms in the society through his ideas and exquisite feelings. Like many other writers he too centres his stories around the theme of marriage of woman protagonist, revealing in the process, the relations, gender discrimination and the exertion of a woman in a family which almost reflects her position in an Indian society.

Tagore's women characters are seen to express their need to live an independent life, having control in their lives and challenged the accepted norms of a male dominated society revealing the characteristics of a 'New Women' that originated from feminism centuries ago. Thus, Tagore's women are of mainly two types: those who are ready to submit to the custom bound restrictions of married life and those who when humiliated and injustice done, or self-respect affected does not step behind to rebel and revolt.

Introduction :

The novel selected for present study is Chokher Bali and Tagore being a keen observer tried to express in words his intense feeling and ability to analyse varied human relationship. Having diverse culture of rural and social backgrounds the characters specially women of the story were seen resisting accepted social norms of a conservative society. The women were described with fresh outlook to the minds of pre conceived traditional Indian values. Binodini the protagonist has been portrayed as an educated woman who looks at life from a different point of view. Despite her widowed life of solitude, sufferings, disappointments and unfulfilled desires of sensuality she resides in a world created of her own. Breaking off the shackles of social bonding, the woman is seen having the liberty of free thinking. The story is a chain of bonding and misunderstanding among the characters specially featuring three women characters Rajlakshmi, Mahindra's widowed aunt Annapurna and Binodini herself. Too much of mother's indulgence in Mahindra's life not only spoils his life but also in turn brings frustration and depression in his wife Asha's life. Binodini being in former relation with Mahindra was soon rejected and gets married to an elderly man quite steep in age and widowed early. Asha being an uneducated lady accepts life as begotten and thus we find the writer trying to draw a line parallel between the educated and the uneducated, Binodini and Asha.

Through the characters the writer intervenes inside the Indian concept of traditional arranged marriages often resulting in women suffering and struggle for self-identification.

Key Word :

Marriage, identity, emotion, divorce, freedom

Objective of the study :

1. The objective and purpose of the study are the various arising issues and problems of women from different social norms prevalent in society and how they dealt with them.
2. The paper would also aim to endorse the lives and activities of those women who were the trend setters for future women.

Methodology :

The present study is based on the collection of information from secondary sources obtained from various published books, journals, magazines and internet.

Discussion :

Most of Tagore's writing have female character as protagonist and the story Chokher Bali or "Sand in Eye "being no exception, projects the character of Binodini a widow who though was married in a wealthy family was seen unable to accept the set norms and taboos then prevalent in society. Binodini is described as a beautiful convent educated lady who cannot easily live through society's negligence. Binodini and Mahindra were in a relation for long but the latter gets married to his aunt Annapurna's niece Asha. Binodini after being a widow, along with Mahindra's close friend Bihari, starts staying in Mahindra's house as relatives. Binodini's presence creates trouble not only in individual's life but also the whole family.

Binodini has been a remarkable creation of an ideal character, most passionate, resentful, intelligent and is found to experience a constant tug of war of her thoughts of having equal rights too.

Asha, Mahindra's wife remains tongue tied, unable to express her emotions and is presented in sharp contrast to Binodini who is most articulate in speech and writing.

Binodini very cleverly expresses her thoughts and interests in Mahindra through her letters written on behalf of Asha. The latter's illiteracy and inexperience make Mahindra doubt of her expression. Soon an attachment starts developing again between the two, Binodini and Mahindra, resulting in abandonment of Asha. Even the books read by Binodini were seen to reflect the thoughts that remain unexpressed by her. She was envious of Asha and Mahin's marital happiness

and thus uses Rajlakshmi 's dislike of Asha to manipulate her way into their lives.

Binodini cannot come to terms with her life as a widow, still being young and full of wants and desires. The writer's depiction of Binodini is impressive as she over turns the expectation of society for widows to sacrifice all worldly desires. Binodini is educated but was without any financial provision and allows her the freedom of free thinking. She represents a new woman, in whom western education transforms into a woman with her own whims and wishes, rather being far from the arena of traditional and conventional customs but in utter quest for identity of her being.

Quite friendly and loving was Asha, on the other hand, being uneducated is suppressed by another lady in whom she finds her friend and guide. Being an orphan, she was brought up by her uncle under strict dominance and directives, and accepted life as she was blessed with. With the years she was able to identify herself with her acquired education and later learnt to do things of her own.

The simple, candid and illiterate Asha fails to understand the exploitation she faces at the hands of Bali (Binodini) and Mahin. Asha's uneducated up- bringing was her weakness that entertained Binodini's interference in her life and family. Thus, the novel has been named 'chokher bali' wherein we find Binodini is portrayed as 'bali' or sand that keeps on irritating Asha's eyes in disguise of her personal and family life. The story also explores the extra marital affairs that creeps up between Mahindra and Binodini.

In a world where widows are looked down upon, it is Binodini 's education that helps her to survive and enact her revenge for Mahin and Asha. Both Mahin and Binodini creates a dominance on Asha, the former being educated and able to use literature and poetic languages in their interactions. Binodini's presence in the house raised an upheaval in the lives of Mahindra and Asha. Her wit and beauty gradually inclined towards Bihari, Mahin's friend but he disagrees of being married to her which later develops a feeling of resentment in young and educated Binodini saying,

"This is a reward enough for me, my ultimate desire.... I do not ask for anything more.."

Finally, Binodini leaves the town and starts for Kashi writing a letter to Bihari that she will be waiting for his arrival. Mahindra then tried to reconcile and mend her wounds but was of no avail. She would rather expect Bihari and when in truth

the latter proposes for marriage Binodini agrees to it but vanishes leaving a letter for Asha.

Through the women characters the writer thus voiced the struggle of self-identification and their education and intelligence that created a hindrance to their livelihood bringing hardships at times to her life and family. Binodini's character was shadowed as other woman who in spite of active involvement in Mahin's family remain passive. The story weaves round untold emotions of its characters caught in the controversy of tradition and modernity.

Thus, the story ends with issues such as distrust, adultery and mis-understanding to some extent.

Conclusion :

The women characters described by the author in his novels and short stories inspired the society to bring a discourse of changes and re-awakening. Tagore's women in his writings were educated, cultured and religious enough, apart from being confined within the four walls of the room. Their image of new woman in them provided women with opportunities to experience new social roles and to encourage ideas of equality and freedom that would later become the inspiration to many. Most of these women characters were ahead of time and the writer through his writings reflected his feelings for women upliftment, women liberation, justice, power, dignity and rights.

Tagore rightly quotes, "If education is a tool for human development and if education is the birth right for human being, I do not understand how we can deprive the women from education'.

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JANE AUSTEN'S NOVEL *PRIDE AND PREJUDICE*: A FEMININE IDENTITY

✍ RUPLEKHA PHUKAN BARTHAHAKUR

Assistant Professor, Deptt. of English
Narangi Anchalik Mahavidyalaya
Email: ruplekha943@gmail.com

Abstract :

Jane Austen is one of the most famous women writers of the nineteenth century. She was a British writer who was dynamic during the Regency period. Her novel *Pride and Prejudice* (1813) is her most popular novel which deals with the position of women and their social expectations, most of which are related to marriage. The characters speak to a female representation to certain social standards concerning their life. It depicts the identities of Elizabeth, Mrs. Bennet, Jane, Lydia and Kitty who are the important characters of *Pride and Prejudice*. The description concentrates on the women characters identities and their social circumstance in order to show how their actions and decisions are formed by their position in and their view on society. Keywords: Pride And Prejudice, Social Standards, Women Characters, Representation, Marriage.

Introduction :

Pride and Prejudice is particularly based in the mid nineteenth century under the Victorian Age. Even when a female representative was administering the nation, women did not have any options for their lives, they were viewed as ideal, saints and pure, so as saints they had no lawful rights. During this exposition, role of nineteenth century women will be developed, women role at that century will be

developed, relating those with the diverse characters that is seen in the book. The novel *Pride and Prejudice* deals with the life of the sisters from the Bennet family. It concentrates on the life of Elizabeth, the main character of the novel. The Bennet family belongs to the middle class and Mr. Bennet does not have a male heir. If there was no male heir, as in the Bennets' case, then the following closest male collateral relative of the owner who had initially made the entail would inherit and in this situation, Mr Bennet's distant cousin Mr. Collins would inherit his property. Expecting that her daughters will be left with nothing after their father's passing and that they will rely on upon good will of his cousin, Mr. Collins, Mrs. Bennet wants one of her daughters to get married to him so that the family property stays within the family.

Objectives :

The objective and purpose of this paper is to study how the characters represent a female response to certain social norms concerning their life. Women's life revolved around getting married, preferably to a rich man, to secure their social position and how they are dealt in the novel.

Research Methodology :

The present paper is based on both primary and secondary data collected by using the original work of the author and secondary sources from published literature of the novel concerned

Discussion :

Mrs. Bennet, dedicates her life to finding spouses for her daughters. She is an adoring mother who wishes only the best for her daughters and subsequently she forces Mr. Bennet to acquaint their daughters with Mr. Bingley, an unmarried young fellow with a good income who has recently moved in the neighbourhood. However, there are times when her motherly love is dominated by her aspiration concerning her daughters. For instance, she makes Jane go

on horseback to Netherfield as she knows that it will rain and that Jane should stay there. When Jane becomes ill, Mrs. Bennet is not very stressed. Actually, she is very happy and satisfied because of this opportunity that her daughter has to be there for more time and to be closer to Mr. Bingley. Additionally, Mrs. Bennet is a lady who enjoys gossip and has inappropriate social behaviour. She is depicted as not being a very smart person and is an uproarious person who expresses her assessment even in an inappropriate situation. In a room brimming with people she converses with Lady Lucas of nothing else but of her expectation that Jane would be soon married to Mr. Bingley. Mrs. Bennet does not comprehend that her conduct impacts her daughter's destiny and that as a result of this discussion with Lady Lucas Mr. Bingley will be isolated from Jane. Mr. Bingley's friend, Mr. Darcy, and his sisters express that with such a father and mother, and such low connections, the Bennet daughters have no chance of marrying rich people. Thereupon, it is evident how much social associations and a family's notoriety decide a woman's life and her future, a future which can be only secured through marriage.

Elizabeth Bennet is the second daughter of the Bennets. She is twenty years of age and is portrayed as having a lively nature and matured girl..As a result of her observations and intelligence, she is a standout amongst the most renowned literary characters ever: She is Mr. Bennet's most loved daughter.Mr. Bennet says about his daughters that they are all silly and ignorant like other girls; but Elizabeth has something more of sharp than her sisters. Interestingly, she is the last one to be loved by her mother because she is not so beautiful as Jane, nor so good humoured as Lydia.However, Elizabeth transcends her family members in her manners and understanding of life. Due to their behaviour at specific occasions, she blushes with shame and agitation.She expresses her feeling directly and has a sharp tongue, which frequently restrict those who trust that women can't be permitted such freedom. During her discussion with Lady Catherine, who is an effective lady, she answers a great deal of questions yet with some reservation and declares her opinion on the social

standards. Lady Catherine is bewildered by such an answer since Elizabeth transparently challenges social standards with respect to female behaviour. When Lady Catherine finds out that the five Bennet's daughters have been raised without a governess, she is stunned because it is unimaginable that young ladies have not been shown essential aptitudes, for example, drawing and playing an instrument. Elizabeth thinks that it is irrelevant by expressing and persuing things that feeds the brain and other skills that women are forced to learn are unnecessary. Elizabeth's conclusion is the product of common sense, not of social traditions. Elizabeth proved herself to be a modern woman who does not care about class and rank. Likewise, even her state of mind towards marriage is distinctive. She wants to marry out of affection, not simply with the goal that she would be financially supported. Her romantic esteems differentiate those of society. Mr. Collins, the man who will acquire the property of Mr. Bennet after he passes on, proposes to Elizabeth and she rejects his proposal. Elizabeth understands the true purpose of marriage, something that neither her mother nor her sisters do. When she rejects Mr. Collins proposal, her mother is furious because society recommends that all women should accept the marriage proposal they receive. She even rejects Mr. Darcy's first proposal since she believes him to be an immoral person. He is exceptionally rich, wealthier than Mr. Bingley, however it makes no difference to her. Her state of mind towards marriage is visible from the way she talks with Charlotte, her dearest friend, when she hears that Charlotte has accepted Mr. Collins' proposal. She feels sorry about her companion since she realizes that she and her future spouse will never love each other. Besides, Elizabeth's judgments are sometimes unreasonable and blinded by her pride but, when this is the situation, she is willing that she isn't right. When she understands that Wickham has tricked her and deceived her about Darcy's nature, that Darcy is really an extraordinary man, she grows absolutely ashamed of herself. She tries to be reasonable towards everybody and that is the reason she feels that she has done wrong to Darcy. Later on, when Lady Catherine defies her since she trusts that Elizabeth

and Darcy will get married, Elizabeth shows that she is not afraid of her. Lady Catherine expresses that their marriage would be the most unsatisfactory match. When Lady Catherine asks that she reject Darcy, Elizabeth rejects her request. Elizabeth is not a woman whom somebody could easily frighten and she fights for what she needs and has confidence in Mr. Darcy and her adoration for him. Again, Elizabeth proves to be independent and intelligent woman who does not think about the opinion of others; she does what she supposes to be the best for her.

Jane Bennet, the eldest daughter in the family is twenty three years old and knows that she has reached the age to get married. She is the prettiest young lady in the area; even Mr. Bingley accepts that. When people ask him who he supposes to be the prettiest lady around, he replies that without any doubt the eldest of the Bennet sister is the most prettiest lady. She is merciful and always thinks the best of people, which makes her innocent in specific cases. In addition, she has the best opinion of Mr. Bingley's sisters and trusts them to affirm of her. They don't consider her to be a suitable match to their brother, so they take him away from Netherfield. When they leave, Jane is broken, however she doesn't despair and says that he may live in her memory as the most amiable man of her acquaintance. Jane ends up being a strong woman who decides to hide her agony. She is not interested on Mr. Bingley's fortune; she truly adores him. Those emotions don't fade as the time passes by and she still cherished a very tender affection for Bingley. Having never even fancied herself in love before, her regard had all the warmth of first attachment, and from her age and disposition, greater steadiness than first attachments often boast; and so fervently did she value his remembrance, and prefer him to every other man, that all her good sense, and all her attention to the feelings of her friends, were requisite to check the indulgence of those regrets, which must have been injurious to her own health and their tranquility. Jane is same as Elizabeth with regards to love; she leans towards adoration over financial security and, not at all like her mother and other women, does not think about money.

Charlotte Lucas is worth mentioning because she represents traditional women who are not interested on marrying out of adoration. She finds herself with little to recommend her and even fewer options on the marriage front. She is twenty seven years of age and thought to be a spinster. She accepts Mr. Collins' proposal. She however doesn't care for him and she imagines that she can't do better than him. She only thinks about the position that she will gain once she is a married woman. Charlotte does not understand that her economic motivations deny her of an opportunity to be cheerfully married and emotionally attached to her husband. At last, she pays the price for her decision as she turns into an indistinguishable shallow person as he is. Accordingly, Austen's novel makes it clear that, according to the social standards of the time; dependent women have no chance of living a satisfied life.

Lydia and Kitty are the youngest sisters in the Bennet family. Kitty is seventeen and Lydia is fifteen years old. They are not much clever and behave like most of the teenagers. Mr. Bennet depicts them as being two of the silliest girls in the country. Their life revolves around balls and the military. They behave improperly and are not interested on anything aside from the soldiers. Lydia is much more terrible than Kitty, as she tries to gain the attention of the officers in the parties organized by her uncle. Her free spirits prompts the most disgraceful act of all. She flees with Mr. Wickham, in this manner put at risk the position of her sisters on the marriage market since nobody would marry them if the news of her escape became public. However, Lydia does not think about that; she is glad to be a married woman. Her reckless conduct demonstrates how social standards with respect to marriage make young women do absurd things and enter a marriage they will one day surely regret.

Conclusion :

To conclude the female characters of Jane Austen's novel *Pride and Prejudice* represent the heroines' unconventional attitude toward marriage and everyday life. These characters vary in spirit and state of mind. Each one of them is

defined by her economic and social position. Austen's novels reveal what it was like to be a woman in early nineteenth century England by focussing on social relations and women characters. Yet, even though they depict many restrictions regarding women's life and freedom, they also pave the way to women's emancipation and liberation, portraying characters who refuse to get married in order to ensure their future and financial stability, but instead challenge social norms through their determination to marry the men that they love.

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SUDHA MURTHY'S GENTLY FALLS THE BAKULA: PROBE INTO A WOMAN'S LIFE

 SUMITRA DEVI CHETTRY

Assistant Professor

Deptt. Of English

Narangi Anchalik Mahavidyalaya

Abstract :

The present paper studies family dynamics and the impact of the system on present generation in Sudha Murthy's novel "Gently Falls the Bakula". Sudha Murthy's novels depict the lives of people who fail to live life in its true self because existence is a battle. Her female heroines/protagonists are intelligent, determined and steadfast but suffer silently. Murthy probed into a woman's life focusing on practical issues that women faced in contemporary society in her novel, basically the men-women relationship. Shrimati epitomizes the marginalization of Indian women in the hands of the husband. This paper is a study of a woman's role as a wife in a love marriage whose submissiveness leads towards her path to be an independent woman. She submits because she loves her husband, wants him to be successful doesn't want any family clashes, Men take this sacrifice lightly and take them to be weak.

Keywords :

Women, Relationship, Marginalization, Submissiveness, Independent

Introduction :

"Gently Falls the Bakula" is Sudha Murthy's first novel which was published in Kannada thirty years ago and recently translated into English. The story probes the values and ethics of modern life and marriage. Murthy has the knack of writing about issues much debated about and still adds fresh perspective to it. In

the process, she compels us to take a look at age-old values and the dissonance of gender inequality and seeing her worth beyond of a wife is explored in a very realistic way in an Indian context. The novel is an examination of contemporary work ethics and values maintained in remarkable relevance. Woman have been accorded a high status and dignity by Manu, the first Hindu lawgiver. The following is an illustration of this, "God exists where women are respected", according to Yatranaryastupujyante, Ramamtetabradevata (III,56), but very few women in our state exercise their freedom, the majority of them are neglected or subjected to subordination.

Objectives :

The general objectives are-

- (a) An attempt to study the identity , self-discovery and voice against women's problems.
- (b) Women's ability to claim her rights and individually in marriage and grow into a human being as a future woman

Research Methodology :

The present study is based on the collection of data from secondary sources obtained from various published books, records, magazines, journals, newspapers and internet.

Discussion :

Gently falls the Bakula is the story of a woman named Shrimati who makes a point to take up all the emotions of her family marriage who leaves her academics and becomes her husband's uncomplaining shadow as a corporate wife, silently bears everything, completing her duty as a perfect wife in the society. It can be called a journey of an Indian woman from Ms to Mrs Shrimati Deshpande. Sudha Murthy says that "usually people who are sensitive need more time to understand the real world." Gently falls the Bakula is an aesthetic love story of two different individuals –Shrimati and Shrikannt. It's a story of the protagonists which can take place anywhere in the country- be it a village or a smart city.

The story begins in Hubli , a small town of North Karnataka where both Shrikant and Shrimati approach life differently. Shrikant is a tall, fair, young man ,determined and discovers that he is attracted to his plain-looking slim, tall, wheat complexioned , good cleared features and good in studies neighbor . She had a habit of wearing a string of bakula flowers in her hair. Bakula flowers play a strong role life in the life of the two people.

Shrimati and Shrikant had a common culturally background and ere neighbors but their temperaments were different. Once their families had everything but now they had the huge ancestral house and a few pieces of land which they found hard to maintain nor could abandon and live elsewhere which could be an issue of family prestige. The two families had enmity from years and always fought with each other.

Another difference of the two families is that they belonged to two different sects-one sect called Samartha worshipped Lord Shiva while the other sect worshipped Lord Vishnu. There was a space between the two houses where stood the bakula tree, which was the size of a Neem tree and had a lovely green foliage. Bakula Tree survives for atleast a hundred years and the speciality is more, it rains the more flowers it bears. The bakula flower is tiny, pale, greenish-brown colour, and is shaped like a crown with a divine fragrance. When the tree is in full bloom, the flowers form a carpet on the ground .It is believed that even God's love bakula flower.

Shrikant's room faced the bakula tree wafting a mild scent the whole year round . He developed a deep attachment to these flowers and opposed his mother, in cutting the tree. He had heard many romantic stories connected with the bakula tree. The bakula flower was like a memento carried by young men, the fragrance wafted from the withered flowers too. Shrikant associated the bakula flower with Shrimati

Shrimati joined the Arts College for History even after getting the first rank while Shrikant joined the Science College. She believed in making her own decisions specifically in Education and Marriage. She believed in studying the subject which one likes and is interested in Education while in marriage both partners had to live with each other whole life. Shrimati loved the College as she got time to spend in the excellent library when she would borrow various books Shrimati and Shrikant would meet under the bakula tree and exchanged their talks.

Shrikant talked about his College and his dreams while Shrimati would collect the bakula flowers. Shrikant joined the IIT Bombay where he would be for five years which saddened them both. They decided to write letters and Shrimati would place bakula flower in her letters. Time flew and Shrikant joined a reputed company in Bombay which he described as a mechanical city. Shrimati meanwhile was helping the PhD scholars in the library. She also got the opportunity to meet Professor Collins who she admired. She was offered a Scholarship by Prof Collins in their University but she declined the offer because of her love for Shrikant. They got married after a struggle with their respective family.

They settled in Bombay, Shrikant worked in his IT Company and successfully climbed the corporate ladder in a very short period. Shrimati was happy with her husband's success but she faced problem from her mother-in-law regarding financial matter. She had to be a part of her mother-in-law's plan and also needed to help her husband meet the amount. Shrimati takes up a job in a small import-export in the fort area of downtown, Bombay. She does the work for her husband, but after the completion of the instalment, she decided to resign from the job. She had extended her PhD for later. Shrimati was preparing to enroll for her PhD but Shrikant was posted in Delhi. She was sad that she had to stay back if she did not want to lose the opportunity but finally followed her husband to Delhi as she did not want to create any hassle because relationship was more important to her, so she decided to try next year. Human Values are very dear as they are a constant guide in our day to day life. Life without values would be chaotic and meaningless. And this value made Shrimati realize the importance of a husband in his wife's life.

She always respected Shrikant's family, though his family took every opportunity to insult her. She is cursed for not bringing dowry. Not having a baby, and having a wheatish complexion. The reason for all this is that she is from the enemy family who are Vaishnavas worshipping God Vishnu. Shrimati has to do things that she was not interested and she did everything to support her husband in his professional growth because she loved her husband. Shrimati set at home and felt lonely, Shrikant was busy all day in his office while Shrimati sat at home lonely doing nothing but trying to make her husband happy. He never spent time with her, his wife had to live a life as an object to fulfill other's needs.

Shrimati is a human for whom human ethics and values were important. She loved her subject History, admired historians and loved to travel . She felt the need to achieve heights that her husband had reached. Therefore she decided to break-up with Shrikant, move to US and pursue her PhD.

Conclusion :

Shrimati had many dreams in her childhood but all her dreams wasted after her marriage. Shrimati faces a lot of upheavals and discontentment along with loneliness, family pressure, depression and insecurity. Shrimati's situation is that of many Indian women's where family take a priority in every aspect. In most cases, women are actually the support system of men. In modern society spending quality time with family members is lacking. Shrikant is a determined person who wants to rise while Shrimati is someone who wants to lead a happy life, for which she went on postponing her wishes and happiness. The complexity between personal aspirations and family obligations becomes a context in a marriage. We are in an interplay of delicate individual fulfillment and expectations imposed by society and family. A variance is important in individual aspirations of family members in order to provide a harmonious and fulfilling family unity.

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সেই নদী নিৰবধি উপন্যাসৰ অনন্য নাৰী চৰিত্ৰ লক্ষ্মী

শ্ৰী ড° সৰোজ কাকতি

অসমীয়া বিভাগ

নাৰেংগী আঞ্চলিক মহাবিদ্যালয়

পাতনি :

অসমীয়া সাহিত্যৰ এগৰাকী সুলেখিকা নিৰুপমা বৰগোহাঞিৰ সেই নদী নিৰবধি আঞ্চলিক উপন্যাসখনৰ বুকুত নলবাৰী জিলাৰ, পাগলাদিয়া নৈৰ পাৰৰ এটা অখ্যাত অঞ্চলৰ কাহিনী প্ৰস্ফুটিত হৈছে। উদ্দাম পাগলাদিয়া নৈৰ পাৰত অৱস্থিত এখন গাঁৱৰ এজনী ছোৱালীৰ সেই নদীটিৰ সৈতে আৰু তাৰ পাৰৰ মানুহ কিছুমানৰ সৈতে হোৱা অন্তৰংগ সম্পৰ্কৰ কাহিনী বৰ্ণিত হৈছে। এই সম্পৰ্ক অধিক মধুৰ হৈছে দীপু নামৰ সমনীয়া ল'ৰা এটিৰ লগত হোৱা বন্ধুত্বৰ কাৰণে।

এটি অন্তৰংগ সাক্ষাৎকাৰত লেখিকা গৰাকীয়ে কৈছিল—

“বি, এ পঢ়োতে মই সেই নদী নিৰবধি লেখো। বিভূতি ভূষণ বন্দোপাধ্যায়ে পথেৰ পাচালীখন যে লেখিছিল মই ঠিক তেনেকুৱা আদৰ্শত এইখন উপন্যাস লেখিছিলো। মোৰ পিতাৰ ঘৰ আছিল নলবাৰীত। তেতিয়া যুদ্ধৰ সময়ত মই গাঁৱত আছিলো আৰু তেতিয়াই সেই চিত্ৰ মনত লৈ আহিছিলো।” (সাক্ষাৎ গ্ৰহণ, সৰোজ কাকতি)

নলবাৰী জিলাৰ এখন অখ্যাত গাঁৱৰ পৰিৱেশে পাগলাদিয়া নৈ খনৰ সৈতে মিতিৰালি পাতি, গাঁৱৰ মানুহৰ জীৱনৰ সৈতে কিদৰে অংগাংগীভাৱে জড়িত হৈ পৰিছে তাৰেই বাস্তৱ চিত্ৰ অংকিত হৈছে ‘সেই নদী নিৰবধি’ উপন্যাসখনত। সেই নদী নিৰবধি উপন্যাসখন দুটা খণ্ডত সম্পূৰ্ণ কৰা হৈছে। প্ৰথম খণ্ডত দীপু আৰু লক্ষ্মীৰ শৈশৱ জীৱনৰ, হাঁহি-ধেমালিৰে ভৰা দিনবোৰৰ সৰু সৰু অভিজ্ঞতা অথবা ঘটনাৰ মাজেৰে অংকণ কৰা হৈছে। চহৰত জন্মপোৱা দীপুৱে যুদ্ধৰ সময়ত বিপদৰ পৰা ৰক্ষা পাবলৈ পিতৃৰ জন্মঠাই গাঁৱলৈ আহি, বুদ্ধিমতী বালিকা লক্ষ্মীক লগ পালে। কিশোৰ দীপুৰ অনুসন্ধিৎসু দৃষ্টিত গাঁৱলীয়া জীৱনৰ প্ৰতিটো ঘটনাৰে নতুন ৰূপ জিলিকি উঠে। দীপুৰ পথ প্ৰদৰ্শিকা লক্ষ্মীৰ কাৰণেও দীপুৰ সান্নিধ্য মনোৰম। এই দুই বালক বালিকাৰ অন্তৰত গোপনে, আনকি নিজেও নজনা কৈ প্ৰেমৰ অনুভূতিৰ অংকুৰণ হয়। অংকুৰণেই শেষত গছত পৰিণত হ’ল, কিন্তু সময়ৰস সোঁতত দীপু আৰু লক্ষ্মীৰ মিলন সম্ভৱ নহ’ল। এই কাহিনীৰে নিৰ্মিত উপন্যাসখনত নায়ক-নায়িকা দীপু আৰু লক্ষ্মীৰ দুয়োখন হৃদয় ওচৰ চপাই নিয়াত পাগলাদিয়া নৈ খনে গুৰুত্বপূৰ্ণ ভূমিকা গ্ৰহণ কৰিছে। সেই নদী নিৰবধিৰ আৰম্ভণিতেই লেখিকাই পাগলাদিয়া নৈখনকেই উপস্থিত কৰাইছে আৰু উপন্যাসখনৰ শেষতো পাগলাদিয়াৰ ভূমিকাৰ কথাৰেই উপন্যাসখনৰ সামৰণি মাৰিছে। উপন্যাসখনৰ প্ৰথম বাক্যটি এনেকুৱা—“পাগলাদিয়াৰ নৈৰ

পানীত বাতিপুৰাৰ ব'দ পৰি , টোবোৰ জিলমিলাইছে।” আৰু অন্তিম বাক্যটি হ'ল—

“তাৰ পাছত শূণ্য দৃষ্টিৰে সমুখৰ ভয়ংকৰ নৈখনলৈ চাই মূৰৰ চুলিবোৰ আজুৰি টানি সি অব্যক্ত আৰ্তনাদত গুমৰি উঠিল—তোমাক মই জীৱনত সচাকৈয়ে পাগলাদিয়া পাৰ কৰি আনিব নোৱাৰিলো লক্ষ্মী।”(বৰগোহাঞি, নিৰুপমাঃ সেই নদী নিৰবধি, পৃ—১ আৰু ৩০২)

বিশেষ শব্দ :

পাগলাদিয়া, লক্ষ্মী, দীপু, মেলেকটাৰী,লেখা-পঢ়া,মাইকী ছোৱালী

লক্ষ্য :

সমসাময়িক সমাজৰ নাৰী জীৱনৰ বিষয়ে সামান্য আলোকপাত এই আলোচনাৰ উদ্দেশ্য। বিশ্লেষণাত্মক পদ্ধতি অৱলম্বন কৰা হৈছে।

আলোচনা :

লক্ষ্মীৰ চৰিত্ৰ

নিৰুপমা বৰগোহাঞিয়ে তেখেতৰ স্মৃতি কথাত লেখিছে “যুদ্ধৰ সময়ত গাঁৱলৈ গৈ তাত থকাৰ অভিজ্ঞতাৰেই মই কলেজীয়া জীৱনত “সেইনদী নিৰবধি” উপন্যাসখনৰ প্ৰথম খণ্ড লেখিছিলো। —১৯৫১ চনত লিখা মোৰ সাহিত্যিক জীৱনৰ প্ৰথম উপন্যাসখন প্ৰকাশ হয় ১৯৬৩ চনত (বৰগোহাঞি, নিৰুপমা বিশ্বাস আৰু সংশয়ৰ মাজেদি, পৃ—১৪) উপন্যাসখনৰ প্ৰধান চৰিত্ৰ দুটি হ'ল লক্ষ্মী আৰু দীপু।

চহৰত জন্ম লোৱা দীপুৱে যুদ্ধৰ বিপদৰ পৰা ৰক্ষা পাবলৈ পিতৃৰ জন্ম স্থান নলবাৰীলৈ আহি বুদ্ধিমতী বালিকা লক্ষ্মীক লগ পায়। কিশোৰ দীপুৰ অনুসন্ধিৎসু দৃষ্টিত গাৱলীয়া জীৱনৰ প্ৰতিটো ঘটনাৰে নতুন ৰূপ জিলিকি উঠে। দীপুৰ পথ প্ৰদৰ্শিকা লক্ষ্মীৰ কাৰণেও দীপুৰ সান্নিধ্য মনোৰম। এই দুই বালক-বালিকাৰ অন্তৰত গোপনে, আনকি সিহঁত দুয়োৰে অজ্ঞাতে প্ৰেমৰ অংকুৰণ হয়, অংকুৰণেই শেষত গছত পৰিণত হ'ল, কিন্তু সময়ত দীপু আৰু লক্ষ্মীৰ মিলন সম্ভৱ নহ'ল। সিঁতৰ প্ৰেম অপূৰ্ণ হৈয়েই থাকিল। কোমল মানৱীয় অনুভূতি আৰু ভাৱপ্ৰৱণতাৰ অধিকাৰী দীপুৰ চৰিত্ৰত আৱশ্যকীয় আত্মবিশ্বাস পূৰ্ণ গুণৰ অভাৱ দেখা যায়। আনফালে লক্ষ্মীৰ চৰিত্ৰত আছে অনমনীয়তা যাৰ বাবে এই চৰিত্ৰটিয়ে অবাঞ্ছনীয় দুখ ভুঞ্জিব লগা হৈছে। এই দুটা মূল চৰিত্ৰক কেন্দ্ৰ কৰিয়েই উপন্যাসখনৰ আন আন চৰিত্ৰ যেনে মামণি, ডলী, প্ৰমোদ ডেকা, দীপুৰ মাক, চলিহা, চলিহানী, তপন, জয়ৰাম চৌধুৰী, ৰাতিৰাম, মনমোহন কাকতি আদিয়ে নিজ নিজ কক্ষপথত থাকি আৱৰ্তন কৰিছে। উপন্যাসখনৰ অদৃশ্য চালিকা শক্তিরূপে পাগলাদিয়া নৈক প্ৰতিষ্ঠা কৰা হৈছে। লক্ষ্মীৰ চৰিত্ৰ যেন পাগলাদিয়া নৈৰ চৰিত্ৰৰেই এটা সাৰ্থক প্ৰতিচ্ছবি। এইখিনিতে লেখিকাই নিজৰ বৈশিষ্ট্য সম্পৰ্কে কৰা এটা মন্তব্য স্মৰণযোগ্য। “সৰ্বসাধাৰণৰ মনত মোৰ ইমেজটো আছিল গুৰু গোসাঁই নমনা, সামাজিক বন্ধন নমনা, এজনী বন্য প্ৰকৃতিৰ ছোৱালীৰ। এজন বন্ধুৱেতো কৈছিলেই যে মোৰ গাত পাগলাদিয়া নদীৰ উদ্দাম বলিয়া তেজ আছে।”(বৰগোহাঞি, নিৰুপমা— বিশ্বাস আৰু সংশয়ৰ মাজেদি, পৃ—১৬৩)

উপন্যাসখনৰ দ্বিতীয় খণ্ডটোত দীপু আৰু লক্ষ্মীৰ প্ৰেমৰ পথত সৃষ্টিহোৱা বাধা আৰু দীপুৰ মানসিক অৱস্থাৰ বিশ্লেষণ আৰু তাৰ চিত্ৰণে উপন্যাসৰ কথাবস্তুক বিশেষ গভীৰতা প্ৰদান কৰিছে। উপন্যাসখনৰ প্ৰথম খণ্ডত অংকিত দীপু আৰু লক্ষ্মীৰ শৈশৱ কালৰ চিত্ৰই উপন্যাসখনক অধিক আঞ্চলিক বৈশিষ্ট্য সম্পন্ন কৰিছে।

প্ৰকৃতিৰ কোলাতেই অসমৰ গাঁৱৰ জীৱনবোৰ লালিত-পালিত হয় আৰু সেই মাতৃকোলা সদৃশ ৰম্য-ভূমিত পাগলাদিয়া নৈৰ অদ্ভুত প্ৰকৃতিয়ে দীপু আৰু লক্ষ্মীৰ মনক ৰহস্যময় অনুভূতিৰ যোগান ধৰে। লক্ষ্মীৰ চৰিত্ৰ আৰু পাগলাদিয়াৰ চৰিত্ৰই আনৰ বহুতীয়া হ'বলৈ নিবিচাৰে। আপোন ইচ্ছামতে নদীয়ে নিজৰ গতিপথ নিৰ্ণয় কৰাৰ দৰে লক্ষ্মীয়ে যেন পাগলাদিয়াৰ সেই দুৰ্দমনীয় শক্তি বহনকাৰী এজনী সৰল অথচ শক্তিশালী ছোৱালী। এই দুৰন্ত প্ৰকৃতিৰ ছোৱালী লক্ষ্মীৰ প্ৰতি দীপুৰ মনত অশেষ চেনেহ জাগৰিত হয়।

লক্ষ্মীৰ সপ্ৰতিভা চকুৰ দৃষ্টি, নিসংকোচ ব্যৱহাৰ, ধুনীয়া মুখৰ কমণীয় হাঁহিয়ে দীপুৰ অৱচেতন মনত দকৈ সাঁচ বহুৱাই যায়। সেয়ে সি ভনীয়েক মামণিক দিবখোজা চুইংগামটোও, লক্ষ্মীলৈ সযতনে সাঁচি ৰাখে। লক্ষ্মীয়ে আকৌ তাৰ চুইংগামটো ল'বলৈ গৈ নানান যুক্তি তৰ্কৰ অৱতাৰণা কৰিছে। 'মেলেকটাৰীয়ে' দিয়া চুইংগাম কাৰণে ঘৃণাত নাক কচোৱা লক্ষ্মীয়ে শেষত দীপুৰ যুক্তিৰ ওচৰত হাৰ মানি চুইংগামটো গ্ৰহণ কৰিবলৈ সাজু হৈছে। এই সৰল অথচ তাৎপৰ্যময় ঘটনাৰ মাজেৰে উপন্যাসিকাই ভবিষ্যতৰ কাৰণে এক গভীৰ প্ৰেমৰ ঘটনাৰ ইংগিত দিছে। লক্ষ্মীৰ দুৰ্দান্ত অনমনীয়, মনৰ অহংকাৰৰ তৃপ্তি সাধন কৰিছে—দীপুৰ কমণীয় নম্ৰ স্বভাৱ আৰু সপ্ৰতিভা প্ৰশ্নৰ উত্তৰে। মানুহৰ অন্তৰৰ গোপন দুৱাৰ এই দৰেই কৰোৱাৰ অপেক্ষাত ৰৈ থাকে আৰু এই দুৱাৰ তেতিয়াই খোলখায় যেতিয়া তাৰ সমুখত উপযুক্ত প্ৰৱেশকৰ্ত্তা জন আহি উপস্থিত হয়। তাৰ পৰাই আৰম্ভ হয় পুৰুষৰ পুৰুষত্বৰ জাগৰণ আৰু নাৰীৰ নাৰীত্বৰ জাগৰণ। বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্য দেৱে সেয়েহে কৈছে “মানুহৰ মনৰ কঠুৱা বাহিৰা ঢাকনিখন খোল খাই সুকোমল প্ৰেমৰ অনুভূতিৰ বিকাশ হয়। সেই নাৰী হ'ব লাগিব মানুহক অমানুহ কৰা সকলো ধৰণৰ নিষ্ঠুৰতা আৰু কলুষতাৰ পৰা মুক্ত। কাৰো ওচৰত বশ্যতা স্বীকাৰ নকৰা লক্ষ্মীয়ে সেয়েহে দীপুৰ চুইংগামটো গ্ৰহণ কৰি চুইংগাম মেৰুৱাই ৰখা সেউজীয়া ৰঙা ৰঙ মিহলি কাগজখনো তাইৰ চুঙেলীটোত সযতনে সাঁচি ৰাখিছে। লক্ষ্মীৰ এই নাৰীত্বৰ জাগৰণে উপন্যাসখনক বিশিষ্ট গতি প্ৰদান কৰিছে। এই প্ৰসংগত প্ৰফুল্ল কুমাৰ দাসগুপ্ত দেৱৰ এষাৰ কথা মনলৈ আহে—“নাৰীত্বৰ জাগৰণ একাধি বিশিষ্ট মুহূৰ্ত্তৰ অপেক্ষা ৰাখে, সে মুহূৰ্ত্ত কখন, কোন পুৰুষকে আশ্ৰয় কৰিয়া দেখা দিবে তাহা একমাত্ৰ তাহাৰ ভাগ্য বিধাতাই জানেন।” (দাশগুপ্ত, প্ৰফুল্লকুমাৰ, উপন্যাস সাহিত্যে বংকিম, পৃ-৬৮) লক্ষ্মীয়ে দীপুৰ এই মৰমক প্ৰেমৰূপেই তেওঁৰ অৱচেতন মনত সাঁচি ৰখাৰ ফলস্বৰূপে বিবাহৰ পাছতো তেওঁৰ উৎপতীয়া স্বভাৱ এবিধ নোৱাৰিলে। শাহুৱেকৰ কঠোৰ শাসনপূৰ্ণ ব্যৱহাৰক লক্ষ্মীয়ে উপেক্ষা কৰিলে। শান্ত-শিষ্ট গিৰীয়েকজনকো অন্তৰ উজাৰি ভালপোৱা দিব পৰা নাই। কেৱল লক্ষ্মীৰ দেহৰ গৰাকী হোৱা, সাত্বিক মনৰ স্বামীয়ে মানসিকভাবে দুশ্চিন্তা গ্ৰস্ত হৈ শেষত মৃত্যুৰ কোলাত আশ্ৰয় লৈছে। তাৰ পাছত স্বামীৰ ওৰষেৰে এটা পুত্ৰ সন্তানৰ মাতৃহোৱা বিধবা লক্ষ্মীয়ে স্বামীগৃহৰ পৰা পুনৰ মাতৃগৃহলৈ প্ৰত্যাবৰ্তন কৰিছে।

মানুহৰ জীৱনত ঘটা একোটা অতি সাধাৰণ ঘটনায়ো মানুহৰ সমগ্ৰ জীৱনৰেই স্বৰূপ সলনি কৰিব পাৰে, কিন্তু ভাগ্যৰ নিষ্ঠুৰ হাতৰ পুতলা স্বৰূপ মানুহে ভাগ্যৰ কুটিলতাক বুজিব নোৱাৰে। লক্ষ্মী-দীপু-জোনাক-চুইংগাম-এই আনন্দময় ঘটনাটোৱে শেষত লক্ষ্মী আৰু দীপুক আন্ধাৰত নিমগ্ন কৰিছে।

লক্ষ্মীৰ নামটোৰ সৈতে লক্ষ্মীৰ অন্তৰ্নিহিত গুণৰ সংবাদ দিবলৈকে ঔপন্যাসিকাই সপোন এটিৰ আশ্ৰয় লৈছে। এই সপোনটোত দীপুৰে লক্ষ্মীক স্বয়ং লক্ষ্মীদেবী ৰূপেই দেখিবলৈ পাইছে। সপোনটোৰ পটভূমিত আছে শৰৎ কালৰ মেঘমুক্ত আকাশ, জোনাক বিধৌত ধৰিত্ৰী, আৰু পূৰ্ণতাৰ প্ৰতীক স্বৰূপ পূৰ্ণিমাৰ জোন। আকৌ সপোন দেখি সাৰ পোৱাৰ পাছতো দীপুৰে লক্ষ্মীকেই ওচৰত পাইছে।

ভাৰতীয় লোকৰ বৈবাহিক জীৱনৰ আদৰ্শত শিৱ আৰু পাৰ্বতী, এই যুগল দেৱ-দেৱীৰ স্থানেই সৰ্বোচ্চ। দীপুৰ ভাৱপ্ৰৱণ কিশোৰ মনে এই ধৰ্মীয় বিশ্বাস সম্বন্ধীয় পৰম্পৰাৰ প্ৰতি থকা দৃষ্টিভংগীৰ যুক্তিপূৰ্ণ বিশ্লেষণ কৰিব পাৰিছে। শাৰীৰিক বয়সতকৈ দীপুৰ মানসিক বয়সৰ আধিক্যক ইয়াত স্পষ্টকৈ প্ৰদৰ্শন কৰা হৈছে। শিৱ পাৰ্বতীৰ প্ৰেমত থকা সাধনা তথা আদৰ্শৰ তুলনাত ৰাধা-কৃষ্ণৰ প্ৰেমত দীপুৰে অধিক মহত্ব বিচাৰি পোৱা নাই। দীপুৰ মনৰ আদৰ্শৰ পৰিচয় দিবলৈকে ঔপন্যাসিকাই এই বিশ্লেষণাত্মক কৌশলৰ আশ্ৰয় লৈছে। দীপুৰেও প্ৰেমৰ সাধনা কৰিবলৈ বিচাৰে আৰু সেই প্ৰেম হ'ল মহাদেৱৰ অন্তৰত পাৰ্বতীৰ প্ৰতি থকা প্ৰেমৰ দৰে।

লক্ষ্মীৰ চৰিত্ৰক প্ৰচণ্ড সাহসী, উৎসাহী, প্ৰাণময়ী আৰু নিৰ্ভীক ৰূপত গঢ়ি তোলা হৈছে। সেয়েহে লক্ষ্মীয়ে দীপুৰ আগত ব্যক্ত কৰিছে যে তাই হেনো বন্দুক লৈ যুদ্ধ কৰিবলৈ যাব, 'উৰেণ জাহাজ'ত উঠি আকাশৰ পৰা বোমা পেলাব। এই প্ৰাণ-চঞ্চল জীৱনৰ অৱসান ঘটিছে তেতিয়া, যেতিয়া লক্ষ্মীয়ে দীপুক লাভ কৰিব নোৱাৰিলে আৰু অকাল বৈধব্যৰ সমুখীন হ'ল। শৈশৱৰ প্ৰাণচঞ্চল দীপু আৰু লক্ষ্মীয়ে যৌৱনৰ ভৰ দুপৰত এটা পাট-পলুৰ দৰে বিচ্ছিন্ন জীৱন কটাব লগা হৈছে।

মধ্যবিত্ত পৰিয়ালৰ সন্তান দীপুৰে শেষত লক্ষ্মীৰ সান্নিধ্যৰ পৰা আতৰি গৈ, নিজৰ ইচ্ছাৰ বিৰুদ্ধে গৈয়ো, মাতৃৰ ইচ্ছা পূৰণার্থে ইঞ্জিনীয়াৰিঙৰ স্নাতক হৈ পুনৰ লক্ষ্মীহঁতৰ গাঁৱতেই চাকৰি জীৱনৰ পাতনি মেলিছে। শেষত বিধৱা লক্ষ্মীক লগ পাই পুনৰ দীপুৰ মনত শৈশৱৰ প্ৰেম জাগৰিত হৈছে যদিও সেই প্ৰেমে পূৰ্ণতা লাভ কৰিব নোৱাৰিলে। মন আৰু বিবেকৰ বিস্ময়কৰ কুৰুক্ষেত্ৰ স্বৰূপ দীপুৰ চৰিত্ৰত পৰিৱেশক সলনি কৰিব পৰা ক্ষমতা আৰোপিত হোৱা নাই।

উপন্যাসৰ প্ৰথম খণ্ডত লক্ষ্মীৰ চৰিত্ৰই, নলবাৰী অঞ্চলৰ ভিতৰুৱা গাঁও এখনৰ শিশুসকলক প্ৰতিনিধিত্ব কৰিছে। অসমৰ অনেক গাঁৱতে অপৰিকল্পিত ভাবে শিশুৰ জন্ম হয়। বিদ্যালয়ৰ দুৱাৰ দলি নেদেখাকৈ, নৈত সাতুৰি, গৰু চাৰি, মাছ ধৰি, টাং গুটি খেলি, ৰবাব টেঙা, কুঁহিয়াৰ আদি চুৰ কৰি, বাৰিয়াৰ বানত ভুৰ চলাই শিশুবোৰ ডাঙৰ-দীঘল হয়। ককায়েউতাক আইতাক আদিয়ে যি ধাৰণাৰ বশবৰ্তী হৈ সমাজ গঢ়িছে তাৰেই সাৰ্থক প্ৰতিফলন ঘটিছে লক্ষ্মীৰ চৰিত্ৰত—

“মাইকী ছোৱালী, তাতকৈনো আৰু কি বেচি লেখা-পঢ়া শিকিব লাগিছে, মহাভাৰতৰ দুই আধ্যা পঢ়িব পাৰিলে, দৰ্কাৰত দুকলম চিঠি লেখিব পাৰিলেই হ'ল আৰু। —পুৱাই ঘৰৰ পৰা ওলাই যাব, গোটেই গাঁওখন টহল দিব, দিনটো পাগ্লাদিয়াত ঢপলিয়াব, গাঁৱৰ যতমানে গাঁও ফুৰা আজি- বাজি ল'ৰা- ছোৱালীৰ লগত মিলি কিয়ে কৰি নুফুৰিব, সৌ পোতা পুখুৰীত গৈ ভুৰ চলাব, লোকৰ বাৰীত সোমাই কুঁহিয়াৰ চুৰিকৰিব আৰু আৰু যে এনে ক'ত কি দৌৰাত্ম্য।” (সেই নদী নিৰবধি, পৃ-২০)

এনে দুৰন্ত চঞ্চল ছোৱালীজনীৰ ভিতৰতেই আছে শান্ত মৰমিয়াল, কোমল স্বভাৱ আৰু সহজাত প্ৰতিভা। বিভূতিভূষণ বন্দোপাধ্যায়ৰ ‘পথৰ পাচালীৰ’ অপু আৰু দুৰ্গাৰ চৰিত্ৰৰ যি অনুসন্ধিৎসু মনোভাৱ, তাৰ সৈতে দীপু আৰু লক্ষ্মীৰ

চৰিত্ৰৰ সাদৃশ্য মনকৰিবল'গীয়া। ঔপন্যাসিকাই এটি সাক্ষাৎ কাৰত কৈছিল “বিভূতিভূষণ বন্দোপাধ্যায়ৰ ‘পথৰ পাচালীখন যে লেখিছিল মই ঠিক তেনেকুৱা আদৰ্শত এইখন উপন্যাস লেখিছিলো।” (সাক্ষাৎ গ্ৰহণ, সৰোজ কাকতি।) লক্ষ্মী আৰু দীপুৰ মাজত হোৱা বহুতো সৰু সৰু ঘটনাৰ সংযোগত এটি ধাৰাবাহিক চিত্ৰ ৰচিত হৈছে, আৰু তাৰ লগে লগে দুই বালক - বালিকাই জীৱনৰ বহু বিচিত্ৰ অভিজ্ঞতা সঞ্চয় কৰিছে। এই ক্ষেত্ৰত ৰণেন্দ্ৰনাথ দেৱে পথৰ পাচালী সম্পৰ্কে কৰা এটি মন্তব্যৰ কথা মনলৈ আহে। “পথৰ পাচালী প্ৰকৃত পক্ষে অনেক গুলি ছোট ছোট ৰচনাৰ ধাৰাবাহিক চিত্ৰ। — এসব দৃশ্য অৱশ্যে স্বতন্ত্ৰ নয়, বিচ্ছিন্ন নয়। এদেৱেও পৰিণতিৰ একটি রেখা আছে। সেই পৰিণতি চৰিত্ৰেৰে ৰহস্য উন্মোচনেৰে পৰিণতি নয়। বলা উচিত, পৰিণতিটি একটি মুক্ত প্ৰাণ আনন্দময় বালক সত্ত্বাৰ অভিজ্ঞতাৰ পৰিণতি। জীৱনেৰে পথে অভিজ্ঞতাৰ ভাণ্ডাৰে অপু কি কি সঞ্চয় কৰলো তা আমাৰা দৃশ্য গুলিৰ মধ্যে দেখতে পাই।” (দেব, ৰণেন্দ্ৰনাথ, বাংলা উপন্যাসে আধুনিক পৰ্যায়, পৃ-১৪৬)

উপসংহাৰ :

গোবিন্দ প্ৰসাদ শৰ্মাদেৱে কৈছে —

“সেই নদী নিৰবধি” উদ্দাম পাগলাদিয়া নদীৰ পাৰত অৱস্থিত এখন গাঁৱৰ এজনী ছোৱালীৰ, সেই নদীটিৰ সৈতে অন্তৰংগ সম্পৰ্কেৰে গাঁওখনত দিন অতিবাহিত কৰাৰ কাহিনী। নদীটি আৰু এক সমনীয়া ল'ৰাৰ সংগত দিনবোৰ কটোৱাৰ বিৱৰণৰ লগতে ছোৱালীজনীৰ হোৱা অভিজ্ঞতা আৰু অনুভূতিৰ মাজেদি সেই নদীপৰীয়া অঞ্চলটোৰ মানুহৰ জীৱন পদ্ধতি তথা আৰ্থসামাজিক অৱস্থা উপন্যাসখনিত সুন্দৰকৈ ফুটি উঠিছে।” (শৰ্মা গোবিন্দ প্ৰসাদ, অসমীয়া উপন্যাসৰ ধাৰা, অসমীয়া সাহিত্যৰ বুৰঞ্জী, পৃ-১৪৫)

চল্লিশ-পঞ্চাশ দশকৰ নামনি অসমৰ গ্ৰাম্য জীৱনৰ নিখুঁত প্ৰতিচ্ছবি সেই নদী নিৰবধি উপন্যাসখনত সংৰক্ষিত হৈছে। সমসাময়িক সমাজৰ পটভূমিত নাৰীজীৱনৰ সৈতে সাঙোৰ খাই থকা বিভিন্ন বাধা নিষেধ, যেনে অৰ্থনৈতিক পৰাধীনতা, স্ত্ৰী-শিক্ষাৰ প্ৰতি সমাজৰ অনীহা, বৈবাহিক জীৱনৰ বিভিন্ন বাধা নিষেধ, বোৱাৰীৰ প্ৰতি থকা শঙ্কা, শাহু, স্বামী আদিৰ দৃষ্টিভংগী আদিৰ উমান পাব পাৰি। সাম্প্ৰতিক কালত এই পৰিৱেশৰ বহু সলনি হৈছে, উন্নত যদিও উপন্যাসখনে সংৰক্ষিত কৰা সমসাময়িক কালৰ প্ৰতিচ্ছবি সকলো সময়ৰ বাবে তাৎপৰ্যপূৰ্ণ হৈ থাকিব। ::

গ্ৰন্থপঞ্জী

- ১। বৰগোহাঞি, নিৰুপমা, ——— সেই নদী নিৰবধি, চন্দ্ৰ প্ৰকাশ, টিছ ১৯৮৭
- ২। বৰগোহাঞি, নিৰুপমা বিশ্বাস আৰু সংশয়ৰ মাজেদি, পৃ-১৪
- ৩। দাশগুপ্ত, প্ৰফুল্লকুমাৰ, উপন্যাস সাহিত্যে বংকিম, পৃ-৬৮
- ৪। দেব, ৰণেন্দ্ৰনাথ, বাংলা উপন্যাসে আধুনিক পৰ্যায়, বুকলেণ্ড পৃ-১৪৬
- ৫। শৰ্মা গোবিন্দ প্ৰসাদ, অসমীয়া উপন্যাসৰ ধাৰা, অসমীয়া সাহিত্যৰ বুৰঞ্জী, পৃ-১৪৫ ষ্টুডেণ্টচ ষ্টোৰ
- ৬। শৰ্মা গোবিন্দ প্ৰসাদ— উপন্যাস আৰু অসমীয়া উপন্যাস, ষ্টুডেণ্টচ ষ্টোৰ

শ্ৰীমন্ত শংকৰদেৱৰ অংকীয়া নাটত নাৰীৰ স্থান : এক বিশ্লেষণাত্মক অধ্যয়ন

ড° ইৰাণী ঠাকুৰীয়া

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

নাৰেংগী আঞ্চলিক মহাবিদ্যালয়

ভূমিকা :

অসমৰ সমাজ-সংস্কৃতি তথা আধ্যাত্মিক জগতত যুগদ্রষ্টা মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱ এটি উজ্জ্বল জ্যোতিষ্ক তথা ধ্ৰুৱতৰা। তেওঁৰ বিশাল ব্যক্তিত্বই অসমৰ বিভিন্ন জাতি-জনগোষ্ঠীক এনেদৰে সংগঠিত তথা একত্ৰিত কৰি গ'ল যে তাৰ প্ৰভাৱ আজিও আমি অনুভৱ কৰোঁ। পৰিৱৰ্তনশীল জগতখনত আৰ্থ, সামাজিক পৰিৱৰ্তনৰ লগে লগে সমাজ এখনৰ আদৰ্শৰো পৰিৱৰ্তন ঘটে। কিন্তু প্ৰায় পাঁচশ বছৰ আগেয়ে এক সুকীয়া সামাজিক পৰিৱেশত উদ্ভৱ হোৱা শঙ্কৰদেৱৰ ধৰ্মৰ আদৰ্শ আজিও অপৰিৱৰ্তনীয়ভাৱে আছে। ইয়াৰ কাৰণ হৈছে শঙ্কৰদেৱে প্ৰচাৰ কৰা সাম্যভাৱ, জাতিভেদৰ প্ৰতি উদাসীনতা, নৱবৈষ্ণৱ ধৰ্মত নিহিত থকা প্ৰেম, অহিংসা, কৰুণা, দয়া আদি মানবীয় প্ৰমূল্যসমূহৰ এক যুগজয়ী সাৰ্বজনীন আবেদন আছে। অকল আধ্যাত্মিক জীৱনতে নহয়, সাহিত্য-সংস্কৃতিৰ ক্ষেত্ৰতো মহাপুৰুষজনাই অসমীয়া জাতিক অতুল বৈভৱ দান কৰি গৈছে। শঙ্কৰদেৱৰ দৰে জীৱনৰ প্ৰায় সকলো ক্ষেত্ৰতেই প্ৰতিভাৰ স্বাক্ষৰ থৈ যোৱা ব্যক্তি অকল অসমতে নহয় ভাৰত তথা পৃথিৱীত বিৰল। শংকৰদেৱৰ সকলো দিশতে বিৰল বহুমুখী প্ৰতিভা আৰু জনজাগৰণমুখী ব্যক্তিত্বই অসমত তেওঁক সৰ্বকালৰ সৰ্বশ্ৰেষ্ঠ মহাপুৰুষৰ আসনত প্ৰতিষ্ঠা কৰািছে। তেওঁৰ নেতৃত্বত অসমত এফালে যিদৰে ধৰ্মীয় জাগৰণৰ সূচনা হৈছিল আনহাতে তেনেদৰে গঢ় লৈ উঠিছিল এক সুস্থ, সুসংহত সমাজ জীৱন তথা নিৰ্মাণ হৈছিল উন্নত বিশিষ্ট যুগজয়ী অসমীয়া সাহিত্যৰ বৰভেটি। সেয়েহে ড° মহেশ্বৰ নেওগদেৱে তেওঁৰ বিষয়ে এনেদৰে কৈছে — “অসমৰ আধ্যাত্মিক, সাংস্কৃতিক, সামাজিক জীৱনৰ ওপৰত শংকৰদেৱৰ ৰচনাৰ প্ৰভাৱ প্ৰভূত। নৱবৈষ্ণৱ ধৰ্ম আন্দোলনৰ এটি প্ৰধান লক্ষণ গণতান্ত্ৰিকতা। এই আদৰ্শতে অনুপ্ৰাণিত বৈষ্ণৱ সাহিত্যই অসমৰ জাতীয় সাহিত্যৰূপে প্ৰতিষ্ঠা লাভ কৰে, বৈষ্ণৱধৰ্মমূলক সামাজিক পদ্ধতিয়ে অসমৰ সামাজিক জীৱনক এটা স্পষ্ট আৰু সুস্থ ৰূপ দি তোলে। এইখিনিতেই শংকৰী সাহিত্যৰ সাৰ্থকতা।” শঙ্কৰদেৱে ৰচনা কৰা নাটকৰ সংখ্যা ছখন। সেইকেইখন হ'ল — পত্নী প্ৰসাদ,

কালিয়দমন, কেলিগোপাল, পাৰিজাত হৰণ, ৰুক্মিণী হৰণ আৰু ৰামবিজয়। ধৰ্ম প্ৰচাৰৰ উদ্দেশ্য আগত ৰাখি ৰচনা কৰা এই নাটকেইখনত গুৰুজনাৰ কলাত্মক সৃজনী প্ৰতিভাৰ সুন্দৰ নিদৰ্শন পোৱা যায়। অসমৰ জাতীয় জীৱন তথা জাতীয় চেতনাৰে সজ্জিত শংকৰদেৱৰ এই নাটকেইখনত তৎকালীন সমাজ, মানবীয় প্ৰমূল্যবোধ তথা সমাজত নাৰী-পুৰুষৰ সামাজিক স্থিতিৰ আভাস লাভ কৰিব পাৰি। পৃথিৱীৰ সকলো দেশৰে জাতীয় সাহিত্যৰ মূল বিষয়বস্তুৰ লগত সাহিত্যিকজনৰ দেশ তথা সমাজ-জীৱন জড়িত হৈ পৰাৰ দৰে শঙ্কৰদেৱৰ সৃষ্টিৰাজিৰ মাজতো পঞ্চদশ আৰু ষোড়শ শতিকাৰ অসমীয়া নাৰী সামাজিক স্থানৰ বিষয়ে সম্যক ধাৰণা হোৱা দেখা যায়।

বিষয়ৰ গুৰুত্ব :

অসমৰ সামাজিক, সাংস্কৃতিক আৰু ধৰ্মীয় জীৱনত শংকৰদেৱৰ প্ৰভাৱ অপৰিসীম। আজি প্ৰায় ৫৪০ বছৰমান পিছতো তেওঁৰ দ্বাৰা প্ৰচাৰিত নৱবৈষ্ণৱ ধৰ্ম আৰু বিশাল সাহিত্যিক সৃষ্টিৰাজিৰ জেউতি অম্লান হৈ আছে। তেওঁ জাতিভেদ, উচ্চ-নীচৰ ব্যৱধান আঁতৰাই এখন সুস্থ-সবল অসমীয়া সমাজ গঠনৰ যি ভেঁটি নিৰ্মাণ কৰি থৈ গ'ল বৰ্তমান একবিংশ শতিকাত সেই ভেঁটি দুৰ্বল হৈ পৰাৰ লগতে অসমীয়া ভাষা-সংস্কৃতি তথা অস্তিত্বলৈ সংকট আহি পৰিছে। অসমীয়া সমাজৰ এনে এক দুৰ্যোগপূৰ্ণ সময়ত প্ৰস্তাৱিত গৱেষণা কৰ্মৰ গুৰুত্ব আৰু প্ৰাসংগিকতা যে আছে সেইকথা আমি সকলোৱে উপলব্ধি কৰিব পাৰো।

গৱেষণাৰ উদ্দেশ্য :

সৰ্বগুণৰ অধিকৰী অসমৰ জাতীয় জীৱনৰ সৰ্বকালৰ শ্ৰেষ্ঠ পুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱে অসমীয়া সমাজক দান কৰি গ'ল আধ্যাত্মিক আৰু নৈতিক, সামাজিক মূল্যবোধৰ লগতে নান্দনিক দৃষ্টিভংগীৰে নতুন শিল্পবোধ। ভাৰতীয় সমাজ-সংস্কৃতিৰ লগত অসমীয়া সমাজ-সংস্কৃতি-চিন্তাধাৰাৰ মিলন ঘটোৱা শ্ৰীমন্ত শঙ্কৰদেৱৰ জীৱন-সাহিত্যিক কৰ্মৰাজি-আদৰ্শ আৰু চিন্তাধাৰা ভাৰত তথা বিশ্ব দৰবাৰত প্ৰতিষ্ঠা কৰিবলৈ প্ৰয়াস কৰাটোৱেই এই গৱেষণা কৰ্মৰ মূল উদ্দেশ্য।

পদ্ধতি :

আলোচ্য বিষয়টিৰ ওপৰত গৱেষণা পত্ৰ প্ৰস্তুত কৰোতে বিশ্লেষণাত্মক পদ্ধতি অৱলম্বন কৰা হৈছে। সমল আহৰণৰ বাবে ইতিমধ্যে প্ৰকাশিত বিভিন্ন গ্ৰন্থ আৰু প্ৰবন্ধ আদিৰ সহায় লোৱা হৈছে।

শ্ৰীমন্ত শংকৰদেৱৰ অংকীয়া নাটত নাৰীৰ স্থান :

মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱে অসমীয়া সাহিত্য জগতত ছয়খন নাট ৰচনাৰে অসমীয়া নাট্য সাহিত্যৰ ইতিহাসৰ শুভাৰম্ভ কৰি থৈ যায়। শংকৰদেৱৰ সৃজনী প্ৰতিভাৰ অন্যতম স্বাক্ষৰ হ'ল- পত্নী প্ৰসাদ, কালিয়দমন, কেলিগোপাল,

পাৰিজাত হৰণ, ৰুক্মিণী হৰণ আৰু ৰামবিজয় এই ছয়খন নাটক। এই আটাইকেইখন নাটৰ কেন্দ্ৰীয় চৰিত্ৰ হৈছে ভগৱান শ্ৰীকৃষ্ণ আৰু ৰাম। শ্ৰীকৃষ্ণ আৰু ৰামৰ চৰিত্ৰক কেন্দ্ৰ কৰি নাটককেইখনত বিকশিত হোৱা নাৰী চৰিত্ৰসমূহৰ জৰিয়তে পঞ্চদশ-ষষ্ঠদশ শতিকাৰ ভাৰতীয় তথা অসমীয়া সমাজত নাৰীৰ স্থান সম্পৰ্কে সম্যক জ্ঞান লাভ কৰিব পাৰি।

শংকৰদেৱৰ সমসাময়িক সমাজখন আছিল পুৰুষতান্ত্ৰিক সমাজ। ‘পত্নীপ্ৰসাদ’ নাটকখনত দেখা যায় যে ভোকাতুৰ গৰখীয়া বালকসকলে শ্ৰীকৃষ্ণৰ নিৰ্দেশত ব্ৰাহ্মণ পত্নীসকলৰ ওচৰত আহাৰ বিচাৰি যোৱাত তেওঁলোকে বালকসকলক বিবিধ ব্যঞ্জনৰে আপ্যায়ণ কৰাৰ লগতে শ্ৰীকৃষ্ণলৈও আহাৰ পঠিয়াই আৰু শ্ৰীকৃষ্ণক দৰ্শন কৰিবলৈ যাব বিচাৰে। কিন্তু বেদ-শাস্ত্ৰত পাৰ্গত ব্ৰাহ্মণসকলে সন্তানতুল্য গোপবালকসকলৰ প্ৰতি ব্ৰাহ্মণীসকলৰ মাতৃস্নেহক সন্দেহ কৰি পৰকীয়া প্ৰেমৰ দৃষ্টিৰে চাই ইয়াত বাধা দিছে। ঘৰৰ দুৱাৰ বন্ধ কৰি তেওঁলোকক বাহিৰলৈ যোৱাত হেঙাৰ হিচাপে থিয় দিছে, —

“আহে বন্ধাণীসব : তোমাসব কি

দেখল কি সুনল : জঙ্গু কাৰ্য্য পৰিহৰি

গোৱালক পাচু পাচু : কতী হোঁ জাৰ :

হাহা তোৰাসব ভ্ৰষ্টা ভেলি।।” (অঙ্কৱলী, পৃ. ৩৯)

গৃহস্থ ব্ৰাহ্মণসকলৰ এনে কাৰ্য্যই সেই সময়ৰ সমাজ ব্যৱস্থাত যে নাৰীৰ কোনো স্বাধীনতা নাছিল তাৰেই ইংগিত বহন কৰা দেখা যায়। সেয়েহে ব্ৰাহ্মণীসকলৰ শ্ৰীকৃষ্ণৰ প্ৰতি থকা ঐকান্তিক প্ৰেমৰ সপ্ৰেম ভক্তিক অমূলক সন্দেহ কৰি ইয়াত দক্ষ হৈছে। ব্ৰাহ্মণসকলৰ এনে কাৰ্য্যই প্ৰতিফলিত কৰিছে সেই সময়ৰ সমাজখনত নাৰীৰ জীৱন, ইচ্ছা-অনিচ্ছা আদি পিতৃ-পুত্ৰ-ভাতৃ আৰু স্বামীৰ দ্বাৰা পৰিচালিত হৈছিল, —

“পিতৃপুত্ৰভাতৃ সবে নিষেধ বোলায় : হৰিভক্তিৰসে

আকুল হয় : তাৰাসবে সুনয়ে নাহি।” (অঙ্কৱলী, পৃ. ৩৯)

সেয়েহে ব্ৰাহ্মণীসকলে শ্ৰীকৃষ্ণ দৰ্শনৰ বাবে লোৱা সিদ্ধান্ত সঠিক শুদ্ধ বুলি জনাৰ পিছতো নিজৰ ভৱিষ্যত সম্পৰ্কে পুৰুষতান্ত্ৰিক সমাজখনত শংকাত ভুগিছে —

“সোহি পতিপুত্ৰ সবঃ হামাক থান নাহি

দেৱব : হামু গৃহে কসনে বধঃ :” (অঙ্কৱলী, পৃ. ৩৯)

নাটকখনৰ শেষৰফালে ব্ৰাহ্মণসকলে অনুতপ্ত হৈ নিজৰ ভুল উপলব্ধি কৰিছে যদিও তেওঁলোকৰ কাৰ্য্যকলাপ, আচাৰ-আচৰণে সেই সময়ৰ সমাজ ব্যৱস্থাত নাৰী স্থানৰ আভাস দিছে।

‘কালীয়দমন’ নাটকখনৰ কাহিনীভাগৰ মাজত এফালে নাৰীৰ চিৰন্তন মাতৃৰূপ আৰু আনফালে পত্নীৰূপে নাৰীৰ দায়িত্বৰ সাৰ্থক ছবি দেখা যায়। মাতৃ যশোদাৰ বাবে বহু তপস্যাৰ ফলত লাভ কৰা পুত্ৰ কৃষ্ণ হিয়াৰ আমঠু প্ৰাণস্বৰূপ, প্ৰত্যেক মাতৃৰে সন্তানৰ প্ৰতি থাকে অসীম স্নেহ, সন্তানৰ বিপদত মাতৃহৃদয় কেতিয়াও স্থিৰেৰে থাকিব নোৱাৰে। সেয়েহে পুত্ৰ কৃষ্ণক কালিনাগে দংশন কৰা বুলি শুনি যশোদা পুত্ৰ শোকত কাতৰ হৈ পৰিছে, —

“দেখো তোহাৰি সন্তাপে জীৱ ৰহ এ নাহি। হাহা
ওহি চান্দ বদনক কাহেক নিআ দেলোঁ
হামাৰ পুত্ৰক কে নিআ যাই।”

গোপীসকলেও কৃষ্ণৰ শোকত আৰু মাতৃ যশোদাৰ দুখত একাত্ম হৈ পৰি কৰা বিলাপত সহজ-সৰল নাৰীসকলৰ
পৰিচয় দিছে, —

বংশী স্বন শুনি আসিও গোপিনী
কাহেৰি হেৰব মুখ।
কমল নয়নে নিৰেখিয়া কোনে
হৰব হামাৰ দুখ।।

আনফালে কালীয়নাগৰ পত্নীসকলৰ কাৰ্য্যৰ জৰিয়তে নাৰী যে নিজৰ অধিকাৰৰ প্ৰতি সচেতন হোৱাৰ লগতে
কৰ্তব্যবোধৰ প্ৰতিও সজাগ সেয়া স্পষ্টৰূপত প্ৰকাশ পাইছে। বিবাহৰ যোগেদি সম্পৰ্ক স্থাপন হোৱা স্বামীৰ
কুশল-মংগল কামনা কৰাটো প্ৰতিগৰাকী ভাৰতীয় নাৰীয়ে নিজৰ কৰ্তব্য বুলি পালন কৰি আহিছে। পুৰুষ প্ৰধান
সমাজখনত নাৰীক উপযুক্ত মৰ্যদা দিবলৈ পুৰুষে কৃপণালী কৰিলেও নাৰীসকল কিন্তু নিজৰ দায়িত্ব পালনৰ
ক্ষেত্ৰত সদায় সজাগ, কৰ্তব্যবোধৰ প্ৰতি সচেতন। নাগ নাৰীসকলে স্বামীক ভগৱানৰ কোপৰ পৰা প্ৰাণৰক্ষা
কৰিবলৈ বিনয়ীভাৱে কৰা প্ৰাৰ্থনা প্ৰত্যুৎপন্নমতিতাৰ লগতে কৰ্তব্যবোধৰ পৰিনয়ক, —

“নাগ নাৰিসব বোল।। হে পৰম ঈশ্বৰ : তোহাৰি
পদ প্ৰহাৰে : স্বামি মৰি জাই : ওঁহি
দুৰ্যনে : তোহাক নজানি দংসল : ইহাক
দোষ বাৰেক মৰম গোহাঈওঁ : তোহাৰি
আগুখুদ্ৰ পতঙ্গ : আহেক মাৰি কোন জম
মাধৱ দেখো স্বামিক ধাতু প্ৰাণ ৰহে নাহি :
জত লাগি সান্তি পাৱল।” (অঙ্কৱলী, পৃ. ১৮)

‘কেলি গোপাল’ নাটকখনত অংকিত হৈছে গোপীসকলৰ শ্ৰীকৃষ্ণৰ প্ৰতি থকা ঐশ্বৰিক প্ৰেম। শ্ৰীকৃষ্ণৰ মোহন
বংশীৰ ধ্বনিত আপোন পাহৰা হৈ গোপীসকলে কৃষ্ণক দৰ্শন কৰিবলৈ উত্ৰাৱল হৈ দৌৰি আহিছে। কিন্তু
পুৰুষতান্ত্ৰিক সমাজখনত নাৰীৰ ইচ্ছা-অনিচ্ছাৰ ওপৰতো পুৰুষৰ অধিকাৰ। স্বাধীনভাৱে মনৰ হেপাহ পূৰণতো
তেওঁলোক অপৰাগ, —

“আহে সামাজিক লোক : জে গোপীসব : কৃষ্ণক
দেখিতে নপাবল : স্বামিদেবৰে দ্বাৰা বন্ধ
কয় ৰাহাল :” (অঙ্কৱলী, পৃ. ৫৯)

অৱশ্যে গোপীসকলে এনে বাধাৰ মাজতে কৃষ্ণ দৰ্শনৰ ইচ্ছাৰে নিজৰ সামাজিক স্থিতি, অধিকাৰ সবল কৰাৰ প্ৰচেষ্টা অব্যাহত ৰাখিছে, —

“হে স্বামী কৃষ্ণঃ স্বাভাবে চঞ্চল স্ত্ৰীক

দোস ধৰবি নাহি : হামু কিঙ্কৰি

তোহাৰ : ইহা জানি দৰসন দেখ।।” (অঙ্কৱলী, পৃ. ৭১)

‘পাৰিজাত হৰণ’ নাটকখনত নাৰীয়ে পাৰিবাৰিক জীৱনত নিজৰ স্থিতি তথা সামাজিক মৰ্যদা সবল কৰাৰ প্ৰয়াস দেখা যায়। বহুপত্নীক কৃষ্ণই প্ৰথমা পত্নী ৰুক্মিণীৰ খোপাত এপাহ পাৰিজাত ফুল পিন্ধাই দিয়াৰ বাবে আন এগৰাকী পত্নী সত্যভামাই নিজৰ স্থিতি সম্পৰ্কে শংকিত হৈ পৰিছে। স্বামী কৃষ্ণৰ ওচৰত নিজৰ অধিকাৰ সাব্যস্ত কৰিবলৈ সত্যভামা সদাতৎপৰ। মান-অভিমান, কন্দা-কটা যিকোনো প্ৰকাৰে স্বামীক নিয়ন্ত্ৰণ কৰি ৰখাৰ প্ৰয়াস সত্যভামাৰ চৰিত্ৰত দেখা যায়। প্ৰথম পত্নী ৰুক্মিণীৰ প্ৰতি স্বামীৰ পক্ষপাতিত্ব, ঘৰুৱা জীৱনত যি মৰ্যদা সেই একেধৰণৰ সন্মান, মৰ্যদা লাভৰ চেষ্টা সত্যভামাৰ চৰিত্ৰত দেখা যায়। স্বামীক কৌশলেৰে নিয়ন্ত্ৰণ কৰিব খোজা নাৰীৰ মনস্তত্ত্ব সাৱলীল ৰূপত সত্যভামাৰ চৰিত্ৰত ফুটি উঠিছে। পাৰিজাত ফুলপাহ নোপোৱাৰ বাবে কান্দি কান্দি মূৰ্চ্ছিত হৈ পৰা সত্যভামাৰ অভিমান ভাঙিবলৈ কৃষ্ণই সত্যভামাক আশ্বাস দিছে এনেদৰে, —

“হে প্ৰিয়ে, গোটা এক ফুল ৰুক্মিণীৰ দেলোঁ,

সে নিমিতে যদি অপমান কৰহ তবে উঠহ।

তোক একশত পাৰিজাত দেৱসে।”

সত্যভামাই কিন্তু বহুপত্নীক কৃষ্ণৰ কথাত বিশ্বাস কৰা নাই। সেয়েহে দেৱতাসকলৰ কাৰ্য সাধন কৰিবলৈ যোৱাৰ সময়ত প্ৰতি মুহূৰ্তত কৃষ্ণৰ সঙ্গ এৰা নাই। যুদ্ধ জয়ৰ পিছত স্বৰ্গত শ্ৰীকৃষ্ণক পুনৰ পাৰিজাত ফুলৰ কথা সোঁৱৰাই দিছে। ইন্দ্ৰ পত্নী শচীয়ে সত্যভামাক পাৰিজাত ফুল দিবলৈ অমান্তি হোৱাত সাধাৰণ গ্ৰাম্য নাৰীৰ দৰে দুয়ো বাক্যযুদ্ধত লিপ্ত হৈছে। সত্যভামাৰ বাক্যপটুতাত অতীষ্ঠ হৈ ইন্দ্ৰয়ো স্বীকাৰ কৰিবলৈ বাধ্য হৈছে, —

আয়ে সত্যভামা : ওহি শ্ৰীকৃষ্ণৰ যত পতনী থিকঃ

তাহেক মধ্যে তঁহ বৰি প্ৰচণ্ড প্ৰগল্ভাঃ

ইহা হামু জনালো :” (অঙ্কৱলী, পৃ. ২১৬)

সত্যভামাক সন্তুষ্ট কৰিবলৈ কৃষ্ণই পাৰিজাত ফুলৰ বাবে ইন্দ্ৰৰ সৈতে যুদ্ধ কৰিবলগীয়া হৈছে। বহুপত্নীক তিৰোতাসেৰুৱা স্বামী কৃষ্ণক নিজৰ জেদ পূৰণৰ বাবে মান্তি কৰোৱাত সত্যভামা সফল হৈছে। সমালোচক ড° পোনা মহন্তৰ ভাষাৰে — “এই নাটৰ যোগেদি যেন নাট্যকাৰ শংকৰদেৱে এই কালতে বহুপত্নী বিবাহৰ লেখীয়া সামাজিক কুপ্ৰথাৰ প্ৰতি কটাক্ষ কৰিছে।” (পোনা মহন্ত, শংকৰদেৱৰ নাট্য সম্পাঃ এটি আলোচনা, গৰীয়সী) পাৰিজাত ফুল স্বৰ্গৰ পৰা উঘালি আনিও সত্যভামাৰ সতিনী ৰুক্মিণীৰ প্ৰতি থকা বিদ্বেষ ভাবৰ উপশম হোৱা নাই। ৰুক্মিণীৰ আগত গৰ্ব কৰিছে, —

“হে বিদৰ্ভ ৰাজকুমাৰী তুহ স্বামীক ঠামে
গোটা এক পাৰিজাত পুষ্প পাৰল : দেখু
দেখু যাৱত সোহি পাৰিজাত তৰু সমূলে
উপাৰি কৃষ্ণক হাতে নাহি আনল, তাৱত
চাৰলো নাহি। হামাৰ সৌভাগ্যক মহিমা
পেখো পেখো।”

দৰাচলতে পাৰিজাত ফুলৰ সৌন্দৰ্য উপভোগ কৰাটো সত্যভমাৰ মুখ্য উদ্দেশ্য নহয়, সতিনীসকলৰ আগত
প্ৰাধান্য দেখুওৱাই, লাহ-বিলাহ কৰি গৌৰৱ প্ৰকাশ কৰাটোহে মূল কথা। সকাম ভক্তিৰ প্ৰতীকৰূপে গুৰুজনাই
এই নাৰী চৰিত্ৰটো গ্ৰাম্য সমাজৰ বেছি ওচৰ চপাই আনিছে।

নাটকখনৰ আন এটি আকৰ্ষণীয়, মনোৰম নাৰী চৰিত্ৰ হৈছে শ্ৰীকৃষ্ণৰ প্ৰথম পত্নী ভীষ্মক নন্দিনী ৰুক্মিণী।
মাথোন দুবাৰ মাত্ৰ নাটকখনত ভূমুকি মৰা ৰুক্মিণীয়ে কম পৰিসৰতে — স্বপ্নভাষী, বিনয়ী, স্বামীপৰায়ণা স্বভাৱৰ
বাবে উজলি উঠিছে। পাৰিজাত ফুল দ্বাৰকালৈ আনি গৰ্ব কৰা — সত্যভমাক ৰুক্মিণীয়ে নম্ৰভাৱে উত্তৰ দিছে, —

“অয়ে ভগিনী, কি কহৈছ, জগতক পৰম গুৰু
শ্ৰীকৃষ্ণ ! উনিকৰ চৰণ সেৱা কৰিতে ব্ৰহ্মাণ্ডৰ
ভিতৰে কোন বস্তু থিক !”

সতিনীৰ প্ৰতি ৰুক্মিণীৰ নাই কোনো ক্ষোভ, বিদ্বেষ। সকলো সময়তে ভাষাৰ পৰিশীলতা ৰক্ষা কৰি চলা ৰুক্মিণীৰ
চৰিত্ৰত উদৰতা, মহানুভৱতাৰ পৰিচয় প্ৰতিফলিত হোৱা দেখা যায়। নিষ্কাম ভক্তিৰ প্ৰতীকৰূপে গুৰুজনাই
ৰুক্মিণীৰ চৰিত্ৰটি সুন্দৰকৈ অঙ্কণ কৰিছে নাটকখনত।

ইন্দ্ৰ পত্নী শচীৰ চৰিত্ৰটোত আকৌ সমাজৰ ক্ষমতাশালী লোকৰ উৎকাৰী পত্নীৰ ছবি প্ৰতিফলিত হৈছে। স্বৰ্গৰ
অধিপতি ইন্দ্ৰৰ পত্নী হোৱাটোৱে শচীৰ বাবে পৰম গৌৰৱৰ বিষয়। শচীয়ে কৃষ্ণ পত্নী সত্যভমাক অৱজ্ঞাৰ
দৃষ্টিৰে চাইছে আৰু পাৰিজাত ফুল দিবলৈ অমান্ত হৈ অপমীন কৰিছে, —

“অঃ অভাগ্য কপাল ! ইন্দ্রানী শচীক
পাৰিজাত কথাক মানুহী সত্যভামা
কিঞ্চিতে আশা কয়ল।

পাৰিজাত ফুলৰ বাবে হোৱা বাকবিতণ্ডাই দুয়োগৰাকী নাৰীৰ চাৰিত্ৰিক গাভীৰ্য লাঘৱ কৰিছে আৰু অশিক্ষিত
গ্ৰাম্য-কলহপ্ৰিয় নাৰীৰ শাৰীলৈ পৰ্য্যাবাসিত কৰিছে।

‘ৰুক্মিণী হৰণ’ নাটৰ কেন্দ্ৰীয় নাৰী চৰিত্ৰ ভীষ্মক নন্দিনী ৰুক্মিণী ৰূপে-গুণে অতুলনীয়, — “পেখিতে সুৰ-নৰ-
মুনি-মন মোহে।” ৰাজকুমাৰী ৰুক্মিণী উপস্থিত বুদ্ধিসম্পন্ন, চতুৰ আৰু ধৈৰ্যশীলা। ভাটৰ মুখত শ্ৰীকৃষ্ণৰ ৰূপ-
গুণৰ কথা শুনি আকৰ্ষিত হৈ তেওঁক স্বামী বৰণ কৰিবলৈ সিদ্ধান্ত লয়। ৰুক্মিণীৰ এই কাৰ্য্যই সমাজৰ উচ্চশ্ৰেণীৰ
নাৰীৰ শক্তিশালী সামাজিক স্থিতিৰ উমান দিয়ে। ইয়াৰ বিপৰীতে দেখা যায় যে পত্নীপ্ৰসাদ, কেলিগোপাল আদি

নাটত সাধাৰণ শ্ৰেণীৰ নাৰীয়ে যিকোনো সৰু ডাঙৰ সিদ্ধান্ত গ্ৰহণৰ ক্ষেত্ৰত সংকোচমুক্তভাৱে, নিৰ্ভিকতাৰে স্বাধীনভাৱে সিদ্ধান্ত ল'ব পৰা নাই। ৰাজকন্যা ৰুক্মিণীয়ে কিন্তু একমাত্ৰ কৃষ্ণক স্বামীৰূপে বৰণ কৰিবলৈ চৰম সিদ্ধান্ত লৈছে আৰু তাক বাস্তৱত ৰূপ দিবলৈ সাহসেৰে আগবাঢ়িছে। কৃষ্ণক পতিকাৰূপে লাভ কৰাৰ ৰুক্মিণীৰ এই ইচ্ছাৰ একমাত্ৰ অন্তৰায় হৈছে উদগু ভাতৃ ৰুক্মি। ভাতৃ ৰুক্মিয়ে শিশুপাললৈ ৰুক্মিণীক বিয়া দিয়াৰ সিদ্ধান্ত লোৱাত ৰুক্মিণীয়ে উপস্থিত বুদ্ধিৰ পথৰ সন্ধান বিচাৰিছে। বিশ্বাসৰ পাত্ৰ বেদনিধিৰ হাতত দ্বাৰকাধিপতি কৃষ্ণলৈ প্ৰেমপত্ৰ প্ৰেৰণ কৰিছে। চতুৰ ৰুক্মিণীয়ে পত্ৰত লগতে উল্লেখ কৰি পঠিয়াইছে কেনেদৰে কৃষ্ণই তেওঁক বিয়াৰ আগদিনা ভবানী মন্দিৰত যাওঁতে হৰণ কৰি নিব পাৰে তাৰ উপায়। প্ৰেমিক কৃষ্ণক স্বামীৰূপে লাভ কৰিবলৈ যত্নৰ কোনো ভ্ৰষ্টা নকৰা ৰুক্মিণী নিজৰ ব্যক্তিগত জীৱনৰ অধিকাৰ সম্বন্ধে অতি সচেতন। তেনেদৰে নিজৰ কৰ্তব্যৰ প্ৰতিও বিমুখ নহয়। যিগৰাকী উদগু ভাতৃৰ বাবেই ৰুক্মিণীৰ জীৱনলৈ দুৰ্যোগ নামি আহিছে, যাৰ কাৰ্যত ৰুক্মিণীয়ে এনেদৰে মনৰ দুখ প্ৰকাশ কৰিছে — “পাপী সোদৰ, তোহো সাত শত্ৰুতো অধিক ভেলি। তোহো জনমি কি নিমিত্তে নাই মৰল,” আকৌ সেইজন ভাতৃৰে প্ৰাণ ৰক্ষা কৰিবলৈ কৃষ্ণৰ ভৰিত ধৰি প্ৰাণ ভিক্ষা কৰি কাতৰভাৱে প্ৰাৰ্থনা কৰিছে, — ‘হে স্বামী ভায়াক দুখ দেখি প্ৰাণ ফুটি যাই। ওহি অধমক জীৱ ৰক্ষা কৰহ।’ এনেদৰে ৰুক্মিণীয়ে এহাতে নাৰী সামাজিক স্থিতিক অৱজ্ঞা কৰা ৰুক্মিৰ দৰে ভাতৃৰ প্ৰাণৰক্ষা কৰি ভগ্নীপ্ৰেমৰ নিদৰ্শনেৰে সামাজিক দায়িত্ববোধৰ পৰিচয় দিছে।

শংকৰদেৱৰ ৰামায়ণভিত্তিক নাটক ‘ৰামবিজয়’তো নাৰীৰ সামাজিক স্থিতি আলোচনাৰ অৱকাশ নথকা নহয়। বাৰ্মীক ৰামায়ণৰ বালকাণ্ডৰ ওপৰত প্ৰতিষ্ঠিত ৰামবিজয় নাটৰ কাহিনী। নাটকখনৰ নাৰী চৰিত্ৰসমূহৰ ভিতৰত কেন্দ্ৰীয় নাৰী চৰিত্ৰ হৈছে জনক নন্দিনী সীতা। ৰূপে-গুণে অনুপম সীতাৰ চৰিত্ৰ। ৰামবিজয় নাটকখনৰ দ্বিতীয় ভটিমাত সীতাৰ অপৰূপ সৌন্দৰ্য বৰ্ণিত হৈছে, —

“পদ পঙ্কজ নৱ পল্লৱ কান্তি,

চম্পক পাকৰি আঙ্গলিক পাস্তি

অপৰূপ সৌন্দৰ্যৰ অধিকাৰী সীতা আদৰ্শ প্ৰেমিকাও। সীতাই অন্তৰেৰে ৰামক স্বামীৰূপে পাবলৈ বিচাৰে। প্ৰেমাপদ ৰামক লাভ কৰিবলৈ তেওঁ কেইবা জনমো অপেক্ষা কৰিবলগীয়া হৈছে, — “আহে সখিসৰ : পৰম অভাগিনিক কী পুচহঃ হামু অনেক জনম কায় ক্লেস কৰিএঃ বহুত বৰিস তপস্যা কয়লোঃ তোহোঁ ওহী জনমে স্বামিক ভেট নাপাতবঃ আৰ জনমঃ শ্ৰীৰাম ৰূপে তোহাক বিবাহ কৰাবঃ” (অঙ্কৱলী, পৃ. ২৩৪)

অৱশেষত যেতিয়া ৰামক পতিকাৰূপে লাভ কৰাৰ সময় উপস্থিত হৈছে তেতিয়াও সীতাই পিতৃ জনকৰ অনুমতিলৈ অপেক্ষা কৰিবলগা হৈছে। স্বাধীনভাৱে সীতাই নিজৰ জীৱনত সিদ্ধান্ত ল'ব পৰা নাই। সীতাৰ চৰিত্ৰৰ জৰিয়তে আমি সেই সময়ৰ সমাজ ব্যৱস্থাত নাৰীৰ সামাজিক স্থিতিৰ বিষয়ে অনুমান কৰিব পাৰো।

নাটকখনৰ দুটা গৌণ নাৰী চৰিত্ৰ হৈছে কণকাৱতী আৰু মদনমহুৰা। সীতাৰ সখীৰূপে আত্মপ্ৰকাশ কৰা এই চৰিত্ৰ দুটা সকলো সময়তে সীতাৰ সুখ-দুখৰ সমভাগী। সীতাৰ স্বয়ম্বৰ সভাত কামাতুৰ ৰজাসকলৰ প্ৰতি চৰিত্ৰদুটাই কৰা আচৰণে দুয়োকে গ্ৰাম্য নাৰীৰ শাৰীলৈ লৈ গৈছে।

সামৰণি :

শংকৰদেৱৰ সময়ৰ সামন্তযুগীয়া সমাজখনত এফালে আছিল ৰাজতন্ত্ৰ আৰু আনফালে আছিল ধৰ্মীয় শাসন তথা শোষণ। উত্তৰ-পূৰ্বৰ এই নিষ্পেষিত সাধাৰণ লোকসকলৰ মাজত ধৰ্মীয় সৱলীকৰণৰ জৰিয়তে গণতান্ত্ৰিকভাৱে ধৰ্মত থকা ব্যভিচাৰ দূৰ কৰিবলৈ শংকৰদেৱে ভক্তি ধৰ্মৰ প্ৰচাৰ কৰি অসমীয়া সমাজখনক শৃংখলিত কৰিবলৈ প্ৰযত্ন কৰে। দেৱানন্দ ভৰালিয়ে এইক্ষেত্ৰত এনেদৰে কৈছে — ‘দেশৰ নৈতিক আৰু সামাজিক অৱনতিত ব্যথিত হৈ তেওঁ প্ৰায় ৩০ বছৰীয়া বয়সত দেশ এৰি বিদেশত ভ্ৰমণ কৰিবলৈ যায়। ১২ বছৰ ভ্ৰমণ কৰি ঘূৰি আহি দেখিলে যে তেওঁৰ নিজ মাতৃভূমিত যি পৱিত্ৰ, ভাগৱতী ধৰ্ম পূৰ্বৰ পৰা আছে তাকৈ আৰু উত্তম ধৰ্ম নাই। আৰু সেই ধৰ্ম প্ৰচাৰৰ বাহিৰে দেশোদ্ধাৰৰ দ্বিতীয় পন্থা নাই।’ (দেৱানন্দ ভৰালি, অসমীয়া ভাষাৰ মৌলিক বিচাৰ, ১৯৯৩ চন, ৩ য় সংস্কৰণ, পৃঃ ৮০) যি আদৰ্শ আগত ৰাখি শংকৰদেৱে ভক্তি ধৰ্ম প্ৰচাৰৰ জৰিয়তে সমাজৰ সকলো স্তৰৰ মানুহক সমান অধিকাৰ প্ৰদান কৰিলে, সেই একে উদ্দেশ্য আগত ৰাখিয়েই এখন শান্তি-সম্প্ৰীতি সংহতিৰে পৰিপূৰ্ণ সমভাৱাপন্ন সমাজ গঠনৰ লক্ষ্যৰে কালজয়ী সাহিত্যৰাজিৰ সৃষ্টি কৰিছিল। তৎকালীন অসমীয়া সমাজ আৰু সংস্কৃতিৰ বিচিত্ৰধাৰাৰ প্ৰকাশ ঘটাবলৈ শংকৰদেৱৰ ৰচনাৰাজিৰ মাজত সমাজ সচেতনতাৰ সুন্দৰ ছবি দেখা যায়। পোনা মহন্তই শংকৰদেৱৰ সমাজৰ প্ৰতি দায়বদ্ধতা তথা সচেতনতাৰ বিষয়ে এইদৰে মত প্ৰকাশ কৰি কৈছে — “এইটো কথা অনস্বীকাৰ্য যে সংস্কৃতত ৰচিত ‘ভক্তিবত্নাকৰ’ৰ বাহিৰে সমস্ত ৰচনাৰাজি সমাজৰ সৰ্বসাধাৰণ লোকৰ পৰা আৰম্ভ কৰি বিভিন্ন শ্ৰেণীৰ মানুহৰ মনোৰঞ্জন আৰু ইয়াৰ যোগেদি আধ্যাত্মিক নৈতিক উন্নতি সাধনৰ উদ্দেশ্যে ৰচনা কৰিছিল” (পোনা মহন্ত, ‘শংকৰদেৱৰ নাট্য সম্পদ, এটি আলোচনা’, গৰীয়সী, পঞ্চম বছৰ, ১২ শ সংখ্যা, চন্দ্ৰপ্ৰসাদ শইকীয়া সম্পাদ, ১৯৯৮ চন, পৃঃ ১০২)

মহাপুৰুষ শ্ৰীমন্ত শংকৰদেৱ পৃথিৱীৰ অন্যান্য ধৰ্মপ্ৰচাৰক যেনে — বুদ্ধদেৱ, যীশুখ্ৰীষ্ট, হজৰত মহম্মদ আদিৰ দৰে কোনো ধৰ্মৰ প্ৰতিষ্ঠাপক নাছিল যদিও তদানীন্তন পক্ষিলময় সমাজ ব্যৱস্থাৰ মাজত পোত গৈ থকা অসমীয়া সমাজখনক উদ্ধাৰৰ প্ৰচেষ্টা হাতত লৈছিল। সেই উদ্দেশ্যৰে সৰ্বভাৰতীয় ভক্তিদৰ্শন তথা ধৰ্মতত্ত্বক অসমৰ থলুৱা মাটিৰ উপযোগী কৰি গঢ় দিবলৈ এক জনমুখী আন্দোলন গঢ়ি তুলিছিল। শ্ৰীকৃষ্ণক মধ্যমৰূপে লৈ আৰম্ভ কৰা তেওঁৰ এই প্ৰচেষ্টাই অভাৱনীয়ভাৱে সাৰ্থকতাও লাভ কৰিছিল। অৱশ্যে সাহিত্য ৰচনাকে তেওঁ এই জনকল্যাণমুখী আন্দোলনৰ সফলতাৰ বাবে মাধ্যমৰূপে গ্ৰহণ কৰিছিল। সাহিত্যৰ মাধ্যমেৰেই ভূঞা, আহোম, কোচ, কছাৰী, গাৰো, মিচিং, মৰাণ, বৰাহী, জয়ন্তীয়া, মটক, চুতীয়া, কাৰ্বি, খাছী ইত্যাদি বিভিন্ন জাতি আৰু শাসনৰ অধীনত বহুবিধ হৈ পাৰস্পৰিক দ্বন্দ্ব, খৰিয়াল, আত্মপ্ৰতিষ্ঠাত সদ্য ব্যস্ত অসমৰ বিভিন্ন জনগোষ্ঠীৰ মাজক এক ভাৱ-আদৰ্শগত ঐক্যৰ সৌধ নিৰ্মাণ কৰিলে।

শংকৰদেৱে এক শৰণ নাম ধৰ্ম প্ৰচাৰৰ জৰিয়তে অসমৰ ধৰ্মীয় জগতত আলোড়ন সৃষ্টি কৰাৰ দৰে সাহিত্যৰ ক্ষেত্ৰতো নতুন নতুন বিষয়বস্তু, ভাব তথা আঙ্গিকৰ সংযোজনাৰে জাতীয় সাহিত্যৰ প্ৰাণ প্ৰতিষ্ঠা কৰি কালজয়ী প্ৰতিষ্ঠা দিলে। তেওঁৰ পূৰ্বসূৰী মাধৱকন্দলী, হেমসৰস্বতী আদিৰ যৎসামান্য সৃষ্টিৰাজিকে সমলৰূপে গ্ৰহণ কৰি মহাপুৰুষজনাই এক গৌৰৱময় সৌধ নিৰ্মাণ কৰি গ’ল। শংকৰদেৱৰ পূৰ্বৰ সাহিত্য আছিল ঘাইকৈ ৰামায়ণ আৰু

মহাভাৰতকেন্দ্ৰিক। শংকৰদেৱে এই মহাকাব্য দুখনৰ লগতে ভাগৱত পুৰাণ, বিষ্ণু পুৰাণ, মাৰ্কণ্ডেয় পুৰাণ, হৰিবংশ আদিকে ধৰি বিভিন্ন পুৰাণ-উপপুৰাণৰ বিষয়বস্তু লৈ কাব্য, নাট, গীত, অনুবাদ সাহিত্য, ভক্তিতত্ত্ব প্ৰধান ৰচনা, নাম-প্ৰসঙ্গ বিষয়ক পুথি, প্ৰকৰণ গ্ৰন্থ আদিৰে অসমীয়া সাহিত্যৰ পৰিধি ব্যাপক কৰি তোলাৰ লগতে অসমীয়া সাহিত্যৰ বুৰঞ্জীত শংকৰী-যুগ বা নৱবৈষ্ণৱ সাহিত্যৰ যুগ নামেৰে এটা নতুন যুগৰ সূচনা কৰিলে। তেওঁৰ এই কালজয়ী সৃষ্টিৰাজিয়ে অসমীয়া ভাষাক সুনিৰ্দিষ্টৰূপ দি বিশ্বৰ দৰবাৰত প্ৰতিষ্ঠা কৰাৰ লগতে প্ৰাগৈতিহাসিক যুগৰে পৰা বৈ অহা ভাৰতীয় সংস্কৃতিৰ সঁতিটো বিশালভাৱে প্ৰতিষ্ঠা কৰিলে। তেওঁৰ সৃষ্টিৰাজিৰ মাজেৰেই সৰ্বভাৰতীয় সত্তাক অসমীয়া জাতিৰ সৈতে পৰিচিত কৰাই অসমীয়া সত্তাৰ লগত মিলন ঘটাই অক্ষয় কীৰ্ত্তি সাধন কৰি থৈ গ'ল।

শংকৰী সাহিত্যৰ আটাইবোৰ বৈশিষ্ট্য আৰু উদ্দেশ্য তেওঁৰ নাটকেইখনৰ মাজতো বিৰাজমান। মাধৱ কন্দলী, হেম সৰস্বতী আদিৰ প্ৰায় এক শ বছৰমান পিছত ৰচিত শংকৰদেৱৰ এই নাটকেইখনে ভাৰতীয় তথা অসমীয়া সমাজ-সংস্কৃতি দাঙি ধৰাত সাৰ্থকতা লাভ কৰিছে। অৱশ্যে তেওঁৰ অন্যান্য সৃষ্টিৰাজিৰ দৰে নাট্য সৃষ্টিৰো মূল উদ্দেশ্য একান্তভাৱে ধৰ্মীয় অৰ্থাৎ ঈশ্বৰৰ প্ৰতি মানুহৰ মন আকৰ্ষিত কৰি সংসাৰ যাত্ৰাৰ পথ সুগম কৰা। কিন্তু লগতে জনগণৰ কবি শংকৰদেৱে সমকালীন সমাজখনৰো প্ৰতিফলন কৰাত কৃপণালী কৰা নাই। নাটকেইখনত অংকন কৰা চৰিত্ৰসমূহ বিশেষকৈ নাৰী চৰিত্ৰসমূহে সেই সময়ৰ নাৰীৰ সামগ্ৰিকভাৱে বাস্তৱ জীৱনৰ প্ৰতিফলন বুলিব পৰা যায়। নাৰী চৰিত্ৰসমূহৰ মনস্তাত্ত্বিক দিশ ৰূপায়ণৰ ক্ষেত্ৰতো শংকৰদেৱে আধুনিক যুগৰ নাট্যকাৰৰ দৰে ভূমিকা পালন কৰা দেখা যায়। এনোবোৰ কাৰণতে আজিও অগ্নান হৈ আছে শংকৰদেৱৰ নাট্য-সাহিত্যৰ জেউতি।

সহায়ক গ্ৰন্থপঞ্জী

ইছমাইল হোছেইন (সম্পাঃ)	ঃ বৰপেটা জিলাৰ ঐতিহ্য আৰু সংস্কৃতি; আঙ্গিক প্ৰকাশন, ২০১৩ চন।
কালিৰাম মেধি (সম্পাঃ)	ঃ অঙ্কাৱলী, ১৯৪৯ চন।
তীৰ্থনাথ শৰ্মা	ঃ ভক্তিবাদ; গুৱাহাটী, ১৯৯৫ চন।
ধ্ৰুৱজ্যোতি নাথ (সম্পাঃ)	ঃ শ্ৰী মন্ত শংকৰদেৱৰ সহিত্য, কলা আৰু দৰ্শন; পূৰ্বাঞ্চল প্ৰকাশ, ২০১২ চন।
পোনা মহন্ত	ঃ শংকৰদেৱৰ নাট্য সম্পদ : এটি আলোচনা, গৰীয়সী, চেপ্তেম্বৰ, ১৯৯৮।
বাণচন্দ্ৰ মহন্ত	ঃ ঐতিহাসিক পটভূমিত মহাপুৰুষ শংকৰদেৱ, বনলতা, ১৯৯৯ চন।
মহেশ্বৰ নেওগ	ঃ শ্ৰী শ্ৰী শংকৰদেৱ, চন্দ্ৰ প্ৰকাশ, ১৯৯৯ চন, অষ্টম সংস্কৰণ।
লক্ষ্মীনাথ বেজবৰুৱা	ঃ শ্ৰী শ্ৰী শংকৰদেৱ আৰু মাধৱদেৱ, বাণী মন্দিৰ, ২০০৩ চন।
হৰিনাথ শৰ্মাদলৈ	ঃ শংকৰদেৱৰ সাহিত্য প্ৰতিভা, ২০১৪।

ৰাভা মহিলাৰ বয়ন শিল্প আৰু সাজপাৰ

✍ হেমন্ত কুমাৰ ৰাভা
সহকাৰী অধ্যাপক, হিন্দী বিভাগ
নাৰেংগী আঞ্চলিক মহাবিদ্যালয়
ই-মেইল : rabhah14@gmail.com

সংক্ষিপ্তসাৰ :

লোক সংস্কৃতিৰ এটা প্ৰধান উপাদান হ'ল বেশ-ভূষা বা সাজ-পাৰ। অসমৰ জনজাতি সকলৰ সাজ-পাৰসমূহ যথেষ্ট আকৰ্ষণীয় আৰু ৰংবিরঙৰ। অসমৰ মংগোলীয় জনজাতি সকলৰ অন্যতম ৰাভাসকলৰ মহিলাৰ সাজ-পাৰসমূহ আৰু বয়ন শিল্প অতি উন্নত মানৰ। কাপোৰৰ চানেকি, ৰং কৰা বা বয়ন পদ্ধতিত সুকীয়া এক বৈশিষ্ট্য আছে। জনগোষ্ঠীটোৰ কেইবাগৰাকীও শিপিনীয়ে উৎকৃষ্টতাৰ বাবে দেশে-বিদেশে সন্মান লাভ কৰিছে।

মূল শব্দ :

ৰাভামহিলা, বয়নশিল্প, সাজ-পাৰ।

ভূমিকা :

অসমত বাস কৰা প্ৰতিটো জনগোষ্ঠীৰ বাবেবৰণীয়া কৃষ্টিয়ে বৃহত্তৰ অসমীয়া সংস্কৃতিক মহিয়ান কৰি তুলিছে। অসমৰ প্ৰতিটো জনগোষ্ঠীৰ সাজ-পাৰসমূহ চালে চকু ৰোৱা। জনজাতীয় মহিলাসকলে দৈনন্দিন প্ৰয়োজনীয় সকলো কাপোৰ ঘৰতে পলু, মুগা, পাত পলু আদি পালন কৰি, কপাহ ৰোপন কৰি, টাকুৰীত সূতা কাটি নিজহাতে স্বকীয়ভাৱে বৈ লয়। বোৱা-কটাত মংগোলীয় বংশোদ্ভৱ মহিলা সকল খুৱ পাঁকৈত। পৌৰাণিক গ্ৰন্থ 'কালিকা পুৰাণ' আৰু 'যোগিনী তন্ত্ৰ'ৰ মতে মংগোলীয়সকলে হেনো বোঁৱা-কটাৰ আৰম্ভণি কৰে। জনজাতীয় শিপিনীসকলে কেৱল কাপোৰ বোৱাই নহয়, সূতাত দিবলৈ বিভিন্ন গছৰ পাত, ছাল, শিপা আদি খুন্দি-চেপি নানা ৰঙো তৈয়াৰ কৰি লয়। প্ৰতিটো জনগোষ্ঠীৰ বয়ন শিল্পৰ সুকীয়া বৈশিষ্ট্য আৰু পৰিচয় আছে।

উদ্দেশ্য :

উন্নত মানৰ জনজাতীয় সাজ-পাৰৰ প্ৰতি মানুহৰ দৃষ্টি আকৰ্ষণ কৰা, সেইসমূহৰ বিষয়ে পৰিচয় কৰাই দিয়া, অনুসন্ধিৎসু ছাত্র-ছাত্রী আৰু গুণীজনক এইক্ষেত্ৰত অধ্যয়ন বা অনুসন্ধান আদি কৰিবলৈ আগ্ৰহী কৰা আদি উদ্দেশ্য আগত ৰাখি এই লেখাটো প্ৰস্তুত কৰা হৈছে।

পদ্ধতি :

লিখনিটো প্ৰস্তুত কৰোঁতে বিশ্লেষণাত্মক পদ্ধতিৰ সহায় লোৱা হৈছে। বিষয়বস্তু সম্পৰ্কীয় কিতাপ, প্ৰবন্ধ, তথ্য আদি সংগ্ৰহ কৰি বক্তব্য, তথ্যৰ যুক্তি-যুক্ততাৰ বিবেচনা কৰা হৈছে। অভিজ্ঞ ব্যক্তিৰ সাক্ষাৎকাৰ আৰু কিছু ক্ষেত্ৰ পৰিদৰ্শনৰো সহায় লোৱা হৈছে।

বিষয়বস্তুৰ আলোচনা :

অসমৰ ভৈয়াম জনজাতিসকলৰ অন্যতম ৰাভা সকল। প্ৰাচীন কালৰ পৰা ৰাভা মহিলাসকলে নিজহাতে সুন্দৰ চানেকিৰে ৰঙ-বিৰঙৰ কাপোৰ তৈয়াৰ কৰি আহিছে। ৰাভা সমাজত বোৱা-কটাত কাজী যুৱতীক বিয়া-বাৰুৰ ক্ষেত্ৰত অগ্ৰাধিকাৰ দিয়া হয়। ৰাভা মহিলা সকলে নিত্য ব্যৱহাৰ্য সাজ-পাৰ নিজহাতে প্ৰস্তুত কৰি লোৱাটো জাতীয় কৰ্তব্য আৰু স্বাভিমান বুলি গণ্য কৰে। ৰাভা মহিলাৰ বয়ন শিল্পৰ প্ৰতি থকা অনুৰাগ আৰু নিপুণতাৰ জীৱন্ত উদাহৰণ হিচাপে দেশ-বিদেশত সন্মান অৰ্জন কৰা কেইবাগৰাকীও ৰাভা শিপিনীৰ নাম উল্লেখ কৰিব পাৰি। তেখেতসকল হ'ল - অপিলা ৰাভা- তেখেতে ১৯৯১ চনত ৰাষ্ট্ৰীয় বঁটা লাভ কৰে। ইয়াৰ আগত তেখেতে ১৯৯০ চনত ৰাজ্যিক বঁটাও লাভ কৰিছিল। ধুবুৰী জিলাৰ এই গৰাকী শিপিনী দেশৰ বিভিন্ন ঠাইত নিজৰ সাজ-পাৰ প্ৰদৰ্শন কৰাৰ উপৰিও আমেৰিকালৈ যাবলৈকো সুযোগ পায়। ধুবুৰী জিলাৰ আন এগৰাকী ৰাষ্ট্ৰীয় বঁটাপ্ৰাপ্ত শিপিনী অপ্ৰিকা ৰাভা। ৰাভা সাজ-পাৰৰ উৎকৃষ্ট চানেকিৰ বাবে ১৯৯৫ চনত এই বঁটা পায়। তেখেতে সাজ-পাৰ প্ৰদৰ্শনৰ বাবে দেশৰ বিভিন্ন ঠাইৰ বাহিৰেও ফ্ৰান্স, অষ্ট্ৰিয়া আদি দেশলৈকো যাবলৈ সুবিধা পায়। ধুবুৰীৰ অন্য এগৰাকী শিপিনী নিচাম্বৰী ৰাভাই ১৯৯৪ চনত ৰাষ্ট্ৰপতিৰ 'Merit Award' লাভ কৰিবলৈ সক্ষম হয়। গোৱালপাৰা জিলাৰ শিপিনী লেডি ৰাভাই ১৯৯১ চনত তেখেতৰ সুন্দৰ পাজালৰ বাবে ৰাষ্ট্ৰপতিৰ বঁটা লাভ কৰে। ইয়াৰোপৰি বিজুবালা ৰাভা আৰু অময়া ৰাভা নামৰ আন দুগৰাকী শিপিনীও ৰাভা শিপিনীৰ শিল্প নৈপুণ্যতাৰ প্ৰমাণ দিবলৈ ইতিমধ্যে সক্ষম হৈছে।

ৰাভা বয়ন শিল্প :

ৰাভাসকলৰ বিভিন্ন ফৈদৰ (Sub casts) যেনে- মায়তৰি, ৰংদানি, পাতি, কোচা আদি মহিলাসকলৰ মাজত সাজ-পাৰ পৰিধানত কিছু ভিন্নতা থাকিলেও ৰং বা ফুলৰ চানেকিৰ বিশেষ পাৰ্থক্য দেখা নাযায়। ফুলৰ চানেকি সমূহ সাধাৰণতে প্ৰকৃতিৰ বিভিন্ন গছ- বিৰিখ, ফুল, লতা, জীৱ- জন্তু, চৰাই-চিৰিকতি আদি জ্যামিতিক আৰু

কৌণিক চানেকিৰে ৰূপাঙ্কণ কৰা হয়। শিপিনীয়ে কাপোৰত বচা প্ৰতিটো চানেকিৰ নিৰ্দিষ্ট নাম থাকে। ৰাভা ভাষাত ফুলক ‘পাৰ’ বোলে। ৰাভা শিপিনী সকলে ব্যৱহাৰ কৰা কিছুমান চানেকিৰ নাম উল্লেখ কৰা হ’ল

- কায়তি কাম পাৰ - মানুহৰ মূৰ ফুল।
- বাৰ্গাও পাৰ - বেঙেনা ফুল।
- চংতেলত পাৰ - পোক-পৰুৱা ফুল।
- জেব মহৰ পাৰ - বিছনি ফুল।
- লৌকাৰ পাৰ - লাউ গুটিৰ ফুল।
- কদম পাৰ - কদম ফুল।
- তাল চাক পাৰ - তাল পাত ফুল।
- তোপাক ক্ৰেং পাৰ - পখিলা পাখি ফুল।
- শিঙ্কিবান পাৰ - শিকিয়া ফুল।
- ফৌদি গোদাগ, কৌদিছ পাৰ - বৰ্গ ক্ষেত্ৰাকাৰ ফুল।
- কৌদি বাছাৰ পাৰ - ৰস্মচ ক্ষেত্ৰাকাৰ ফুল।
- হাচু পাৰ - পাহাৰ ফুল।
- মায় মুগ পাৰ - ধানৰ লেছেৰি ফুল।
- ৰি পাৰ - বেত গছ ফুল।
- পানফাং পাৰ - জোপোহা ফুল।
- পাইৰাও মুকুৰ পাৰ - পাৰ চৰাইৰ চকু ফুল।
- খৰথাপ পাৰ - মাছৰ বাকলি ফুল।
- মাছি নুকং পাৰ - হৰিণাৰ নাক ফুল।
- ঘোৰাই পাৰ - ঘোঁৰা ফুল।
- হুতি পাৰ - হাতী ফুল।
- মাছা চামেন পাৰ - বাঘৰ খোজ ফুল।
- ৰিন্দা বুকাই পাৰ - শাৰীকৈ থোৱা ফুল।
- বেৰগা বেৰগা পাৰ - বিচিত্ৰ ফুল।
- ৰাংছাং পাৰ - সূৰ্য ফুল।
- চিকা দাৰা পাৰ - পানীৰ সোঁত ফুল।
- ৰথ কাটা পাৰ - ৰথৰ চকৰি ফুল।
- বাগা বাগি পাৰ - বাঘ- বাঘিনী ফুল ইত্যাদি।

এনে অসংখ্য চানেকিৰ উপৰিও ৰাভা মহিলা সকলে নিজৰ সৃষ্টিশীল আৰু উদ্ভাৱনী শক্তিৰ দ্বাৰা নতুন নতুন ফুলৰ চানেকিৰ সৃষ্টি কৰে আৰু হেঁপাহৰ কাপোৰখন সুন্দৰকৈ বৈ লয়। এই সাজ-পাৰবোৰ প্ৰস্তুত কৰিবলৈ সাধাৰণতে এড়ি, মুগা, পাট আৰু কপাহী সূতাৰ ব্যৱহাৰ হয় যদিও আজি কালি বজাৰত উপলব্ধ পলিষ্টাৰ, থাইলেণ্ড আদি সূতাৰো ব্যৱহাৰ কৰা হয়। লা, ৰঙা, ক'লা, সেউজীয়া ৰাভা শিপিনীৰ প্ৰিয় ৰঙ।

ৰাভা মহিলাৰ জাতীয় সাজ-পাৰ :

ৰাভা মহিলাৰ জাতীয় সাজ-পাৰৰ ভিতৰত ৰিফান বা পাতানি, কান্মুং, খদাবাং, আংচা, পাজাল, পাছৰা, বুকচিল, ছেংকানেন আদি প্ৰধান।

- (ক) **ৰিফান বা পাতানি :** ৰিফান বা পাতানি অসমীয়া মহিলাৰ মেখেলা সদৃশ এক বস্ত্ৰ। ই দীঘলে তিনি-চাৰি হাত আৰু পঠালিয়ে আঢ়ৈ হাত। সুবিধানুসাৰে এই জোখ-মাখৰ কিছু ব্যতিক্ৰম কৰি লোৱা দেখা যায়। ৰিফান দুই ধৰণে পিন্ধা দেখা যায়। বুকুৰ পৰা আঠুলৈকে যাক লেমা ৰিফান আৰু কঁকালৰ পৰা ভৰিৰ তল অংশলৈ বিয়পা যাক দুখুৰি বা ধতুৰী বোলা হয়। জীয়ৰী- বোৱাৰী সকলে কঁকালৰ পৰা ভৰিৰ তল অংশলৈ বিয়পি পৰাকৈ পিন্ধে।
- (খ) **কান্মুং বা কান্মাং :** ইয়াক অসমীয়া বিহাৰ লগত তুলনা কৰিব পাৰি। কান্মুং আকাৰত আঢ়ৈ হাত দীঘল আৰু প্ৰায় একহাত বহল। ৰাভা মহিলাই বুকু ঢাক খোৱাকৈ ইয়াক ব্যৱহাৰ কৰে। অইন ৰঙৰ সূতাৰেও ইয়াক বোৱা হয় যদিও লা(খয়ৰ) ৰঙৰ সূতাৰে কান্মুং বোৱাটো নিয়ম।
- (গ) **খদাবাং :** ৰাভা মহিলাই মূৰত ব্যৱহাৰ কৰা কাপোৰখনক খদাবাং বা খপ্ৰং বুলি কোৱা হয়। চুলি, খোপা ঢাক খোৱাকৈ মহিলাসকলে এই কাপোৰখন সুন্দৰকৈ বান্ধে। ই দীঘলে তিনিহাত আৰু বহলে একহাত মান হ'ব। ৰাভা সমাজত বিবাহ, বায়খো পূজা, শ্ৰাদ্ধানুষ্ঠান ফাৰকান্তি আৰু হাছং পূজাত ৰিফান, কান্মুং আৰু খদাবাং এই তিনিওখন কাপোৰ পিন্ধাটো এক পৰম্পৰা।
- (ঘ) **আংচা বা জাৰা :** আংচা বা জাৰা হ'ল ৰাভা মহিলাই গাত লোৱা বিশেষ চাদৰ। ই দীঘলে আঢ়ৈ হাতৰ পৰা তিনিহাত আৰু বহলে একহাত। বয়োজ্যেষ্ঠ মহিলাসকলে ইয়াক পৰিধান কৰে।
- (ঙ) **পাছৰা :** শীতকালত বা জাৰৰ দিনত গাত লবলৈ পাছৰা ব্যৱহাৰ কৰা হয়। এই কাপোৰখন পুৰুষ-মহিলা উভয়ে ব্যৱহাৰ কৰে। ইয়াৰ আকাৰ দীঘলে প্ৰায় পাঁচহাত আৰু বহলে তিনিহাত। ঘৰতে পালন কৰা পলুৰ লেটাৰ পৰা সূতা কাটি এড়ি সূতাৰ পৰা বা ঘৰতে উৎপাদিত কপাহৰ পৰা সূতা কাটি ইয়াক প্ৰস্তুত কৰা হয়। কিছুমান ঠাইত ইয়াক পাছুৰা বুলিও জনা যায়।
- (চ) **বুকচিল :** বুকচিল ৰাভা মহিলাসকলে পৰিধান কৰা চুটি হাতৰ ব্লাউজ সদৃশ চোলা। যুৱতী সকলে উজ্জল ৰঙৰ বুকচিল পৰিধান কৰাৰ বিপৰিতে বয়স্ক মহিলাসকলে পাতল ৰঙৰ বুকচিল পিন্ধে।

- (ছ) পাজাল বা পাজাৰ : অসমীয়া ফুলাম গামোচা সদৃশ এবিধ কাপোৰ। পুৰুষ-মহিলা উভয়ে ইয়াক ডিঙিত লবলৈ ব্যৱহাৰ কৰে। ইয়াৰ আকৃতি দীঘলে চাৰি পাঁচহাত আৰু বহলে এক দুইহাত। ধৰ্মীয় উৎসৱ-পাৰ্বন, বিবাহ-সবাহ, শ্ৰাদ্ধানুষ্ঠান আদিত সাধাৰণতে লা ৰঙৰ পাজাৰ ব্যৱহাৰ কৰা হয়।
- (জ) ফালি বা চেংকানেন : সাধাৰণতে পুৰুষে কঁকালত মেৰিয়াই বান্ধিবলৈ ইয়াক ব্যৱহাৰ কৰে যদিও বয়স্ক মহিলাসকলেও ব্যৱহাৰ কৰে। ইয়াৰ আকৃতি দীঘলে তিনি চাৰিহাত আৰু পঠালিয়ে আধাহাত বা একহাত। ৰঙা ৰঙৰ ফালি ৰাভা সমাজত বেচ জনপ্ৰিয়।

উপসংহাৰ :

বৰ্তমান গোলকীকৰণ আৰু আধুনিক প্ৰযুক্তিয়ে পৃথিৱীৰ যি কোনো সামগ্ৰী যি কোনো ঠাইত সহজলভ্য কৰি তুলিছে। গতিকে সৰু সৰু জাতি-জনগোষ্ঠীসমূহৰ আত্ম পৰিচয় আৰু কৃষ্টি সংস্কৃতিলৈকো এক ভাবুকি আহি পৰিছে। থলুৱা শিল্প-সংস্কৃতিৰ আপুৰুগীয়া সামগ্ৰী সমূহ মুক্ত অৰ্থনীতিৰ বজাৰত তিষ্ঠিব নোৱাৰি এপদ এপদকৈ বিলুপ্ত হবলৈ আৰম্ভ কৰিছে। আনহাতে গোলকীকৰণ আৰু মুক্ত অৰ্থনীতিয়ে বহুক্ষেত্ৰত নতুন নতুন সম্ভাৱনাবো সৃষ্টি কৰিছে। ৰাভা সাজ-পাৰ সমূহো স্বকীয়তা বজাই ৰাখি কিছু পৰিৱৰ্তন কৰি, উপযুক্ত প্ৰচাৰ-প্ৰসাৰৰ ব্যৱস্থা কৰি সকলোৰে গ্ৰহণযোগ্য হোৱাকৈ উপযুক্ত মঞ্চত উপস্থাপন কৰিব পাৰিলে নিশ্চয় দেশে-বিদেশে ইয়াৰ আদৰ বাঢ়িব।

সহায়ক গ্ৰন্থ/লেখনি

- ১। ৰাভা জনজাতি শচগ্ৰন্থ- ৰাজেন ৰাভা, বীণা লাইব্ৰেৰী, গুৱাহাটী।
- ২। Socio-Cultural life as reflected in the Bagejari Gits of the Pati Rabhas of Chhaygaon Area (Book) - by Raheswar Rabha.
- ৩। 'ৰাভা মহিলাৰ সাজ-পাৰ' (প্ৰবন্ধ)- ড° মলিনা দেৱী ৰাভা, 'বিছিং' (মুখপত্ৰ) চতুৰ্থ সংখ্যা, ২০১২ চন, নিখিল ৰাভা মহিলা পৰিষদ।
- ৪। 'বয়ন শিল্প : ইয়াৰ উন্নয়নত ৰাভা মহিলাৰ ভূমিকা' (প্ৰবন্ধ)- দীপিকা ৰাভা, 'হাছাঙি ৰাছং', (স্মাৰক গ্ৰন্থ), ৰূপালী জয়ন্তী বৰ্ষ, নিখিল ৰাভা ছাত্ৰ সন্থা। দুখনে অধিবেশন, ১৯৯৮ চন।
- ৫। 'চমু পৰিচয়' (শিপিনীৰ), স্মৃতি গ্ৰন্থ, ৰূপালী জয়ন্তী বৰ্ষ বকো অধিবেশন, ১৯৯৮ চন, নিখিল ৰাভা সাহিত্য সভা।
- ৬। ৰাভা লোক-সংস্কৃতি (গ্ৰন্থ)- ড° উপেন ৰাভা হাকাচাম, অসম প্ৰকাশন পৰিষদ।

“চুলি নাবান্ধিবা যাজ্ঞসেনী কবিতাত নাৰীবাদী চিন্তাৰ বীজ” - এক বিশ্লেষণাত্মক অধ্যয়ন

শ্ৰী মিনু দাস

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

নাৰেংগী আঞ্চলিক মহাবিদ্যালয়

সংক্ষিপ্তসাৰ :

নাৰীবাদী চিন্তাই সপ্তদশ অষ্টাদশ শতিকাৰ পৰা ইউৰোপত গা কৰি উঠিছিল। পৰবৰ্তী সময়ত এই ধাৰণাই বিকশিত হৈ আহি আমেৰিকা, গ্ৰেট ব্ৰিটেইন, ফ্ৰান্স আদি দেশ সমূহক প্ৰভাৱিত কৰিছিল। ভাৰতবৰ্ষতো ব্ৰিটিছ শাসন কালত পাশ্চাত্যৰ প্ৰভাৱত সমাজত নাৰী অধিকাৰ, নাৰীমুক্তিৰ চেতনাই গা কৰি উঠিছিল। অসমতো নাৰীবাদৰ ভেটিত গঢ় লৈ উঠিছিল নাৰী মংগলকামী সংগঠনৰ। অসমীয়া সাহিত্যিকক নাৰীবাদী চিন্তাই প্ৰভাৱান্বিত কৰিছিল। নিৰ্মল প্ৰভা বৰদলৈ, হোমেন বৰগোহাঞি, ভৱেন্দ্ৰনাথ শইকীয়া, নিৰুপমা বৰগোহাঞি, মামণি ৰয়চম গোস্বামী, কৰবী ডেকা হাজৰিকা, অৰুণা পটংগীয়া কলিতা আদি অসমীয়া সাহিত্যিকৰ সৃষ্টিৰাজীত নাৰীবাদী চেতনাৰ প্ৰকাশ দেখা গ’ল। নাৰী মুক্তি, নাৰী মংগলকামী চিন্তাত উদ্ভূত এইসকল সাহিত্যিকৰ ভিতৰত বিংশ শতিকাৰ এগৰাকী নাৰীবাদী কবি কৰবী ডেকা হাজৰিকাৰ কবিতা “নাবান্ধিবা যাজ্ঞসেনী” কবিতাটি নাৰীবাদী চেতনা উদ্ভূত এটি কবিতা। “চুলি নাবান্ধিবা যাজ্ঞসেনী কবিতাত নাৰীবাদী চেতনাৰ বীজ” শীৰ্ষক গৱেষণা পত্ৰখন কবিতাটিত প্ৰৱাহিত কবিৰ নাৰীবাদী চিন্তাৰ বিশ্লেষণ আগবঢ়োৱা হৈছে।

মুখ্যশব্দ :

নাৰীবাদ, সাহিত্যত নাৰীবাদ, প্ৰতিনিধি, আধুনিক নাৰী।

পাতনি :

পুৰুষতান্ত্ৰিক সমাজৰপৰা পুৰুষ নাৰী লিংগ বৈষম্য দূৰীকৰণ, ৰাজনীতিত নাৰীৰ সক্ৰিয় অংশগ্ৰহণ, নাৰী শিক্ষাৰ বিস্তাৰ, নাৰীৰ আৰ্থনৈতিক সুৰক্ষা প্ৰতিষ্ঠা আদি বিভিন্ন লক্ষ্যৰে নাৰীবাদ (Feminism)ৰ ধাৰণাটো পাশ্চাত্যত জন্ম হৈছিল। নাৰীবাদৰ ইংৰাজী প্ৰতিশব্দ ‘Feminism’ ফৰাচী ভাষাৰ ‘Feminine’ শব্দৰপৰা আহিছে। ‘Feminine’-ৰ অৰ্থ হ’ল ‘নাৰী’। পাশ্চাত্যত জন্ম হোৱা নাৰীবাদী ধাৰণাটো বিশ্বৰ বিভিন্ন প্ৰান্তলৈ লাহে লাহে সম্প্ৰসাৰিত হয়। গতিকে নাৰীবাদ বিংশ শতাব্দীত উদ্ভূত এটি দৰ্শন। যি দৰ্শনে সকলো ক্ষেত্ৰতে নাৰীৰ পুৰুষৰ মাজত সমতা আৰু স্বাধীনতাত বিশ্বাস কৰে। নাৰীবাদে সমাজত নাৰীৰ সমতা অৰ্জন, বিশেষকৈ পুৰুষৰ সমান অধিকাৰ আদায়ৰ ওপৰত গুৰুত্ব আৰোপ কৰে। নাৰীবাদে নাৰীৰ মৰ্যাদা ৰক্ষাৰ সপক্ষে যুক্তি দিয়ে।

ভাৰতত নাৰীবাদ হৈছে ভাৰতৰ মহিলাসকলৰ বাবে ৰাজনৈতিক, অৰ্থনৈতিক আৰু সামাজিক সম অধিকাৰ প্ৰতিষ্ঠা কৰা। উনবিংশ শতিকাৰ মাজভাগৰ পৰা ভাৰতবৰ্ষত নাৰীবাদী চেতনা গা কৰি উঠিছিল।

অসমত নাৰীবাদৰ বীজ অংকুৰণ হয় বিংশ শতিকাৰ পৰা। সমাজত লিংগবৈষম্য আতৰাই সম অধিকাৰ স্থাপন, নাৰীৰ ৰাজনৈতিক সামাজিক মৰ্যাদা অক্ষুণ্ণ ৰখাৰ দাবীৰে অসমত নাৰীবাদী চেতনা স্ৰোত প্ৰবাহিত হয়। অসমীয়া সাহিত্যকো নাৰীবাদী চেতনাই প্ৰভাৱিত কৰে। নিৰ্মল প্ৰভা বৰদলৈ,হোমেন বৰগোহাঞি, ভবেন্দ্ৰনাথ শইকীয়া, নিৰুপমা বৰগোহাঞি, মামণি ৰয়চম গোস্বামী, কৰবী ডেকা হাজৰিকা, অৰুণা পটংগীয়া কলিতা আদি অসমীয়া সাহিত্যিকৰ সৃষ্টিৰাজীত নাৰীবাদী চেতনাৰ প্ৰকাশ দেখা গ’ল। নিৰ্মল প্ৰভা বৰদলৈৰ ‘দ্রৌপদী’ কবিতা, হোমেন বৰগোহাঞিৰ ‘সুবালা’ উপন্যাস, মামণি ৰয়চম গোস্বামীৰ ‘দঁতাল হাতীৰ উঁয়ে খোৱা হাউদা’ উপন্যাস, ভবেন্দ্ৰ নাথ শইকীয়াৰ ‘অন্তৰীপ’, কৰবী ডেকা হাজৰিকাৰ ‘চুলি নাবান্ধিবা যাজ্ঞসেনী’ কবিতাত নাৰীবাদী চেতনাৰ প্ৰবাহ পৰিলক্ষিত হয়।

বিংশ শতিকাৰ এগৰাকী নাৰীবাদী কবি কৰবী ডেকা হাজৰিকাৰ কবিতা ‘চুলি নাবান্ধিবা যাজ্ঞসেনী’ কবিতাটি নাৰীবাদী চেতনা উদ্ভূত এটি কবিতা। ‘চুলি নাবান্ধিবা যাজ্ঞসেনী কবিতাত নাৰীবাদী চেতনাৰ বীজ’ শীৰ্ষক গৱেষণা পত্ৰখন কবিতাটিত প্ৰবাহিত কবিৰ নাৰীবাদী চিন্তাৰ বিশ্লেষণ আগবঢ়োৱা হৈছে। সমাজ সচেতন কবিগৰাকীয়ে কবিতাটিত যাজ্ঞসেনীক প্ৰতিগৰাকী আধুনিক নাৰীৰ প্ৰতিনিধি ৰূপে উপস্থাপন কৰিছে। দ্রৌপদীৰ দুখ, শোক, অভিমান, মৰ্যাদা হ্ৰাসৰ পৰিস্থিতি যেন বৰ্তমানৰ নাৰীৰ শোক দুখ অভিমানৰ প্ৰতিনিধিত্ব কৰিছে। কবিয়ে যাজ্ঞসেনীৰ জৰিয়তে বৰ্তমানৰ নাৰীক পুৰুষ তান্ত্ৰিক সমাজ ব্যৱস্থাৰ লিংগ বৈষম্যক ওফৰাই সাম্যবাদৰ ধৰণা প্ৰতিষ্ঠা কৰিবলৈ বিচৰা প্ৰতিবাদী সত্ৰ ৰূপ থিয় দিবলৈ আহ্বান জনাইছে। ‘চুলি নাবান্ধিবা যাজ্ঞসেনী

কবিতাত নাৰীবাদী চিন্তাৰ বীজ' শীৰ্ষক গৱেষণা পত্ৰখন কবিতাটিত প্ৰৱাহিত কবিৰ নাৰীবাদী চিন্তাৰ বিশ্লেষণ আগবঢ়োৱা হৈছে।

উদ্দেশ্য :

অসমীয়া সাহিত্যত নাৰীবাদী চিন্তাৰ আৰম্ভণিৰ সংক্ষিপ্ত ধাৰণাৰে প্ৰথিতযশা কবি কৰবী ডেকা হাজৰিকাৰ কবিতা 'চুলি নাবান্ধিবা যাজ্ঞসেনী'ত কবিৰ নাৰীবাদী চিন্তাৰ বিশ্লেষণেই হৈছে 'চুলি নাবান্ধিবা যাজ্ঞসেনী কবিতাত নাৰী চেতনা' শীৰ্ষক গৱেষণা পত্ৰখনৰ উদ্দেশ্য।

লক্ষ্য :

গৱেষণা পত্ৰখনিয়ৈ অসমীয়া কবিতাত নাৰীবাদী চিন্তাৰ অভাস দিয়াৰ লগতে কবি কৰবী ডেকা হাজৰিকাৰ কবিতাত নাৰীবাদী চিন্তাৰ সম্যক বিশ্লেষণ আগবঢ়াব। আশা কৰা হৈছে যে ভৱিষ্যত গৱেষক, অধ্যয়নকাৰীক কণ্ঠত পৰিমাণৰ হ'লেও এই পত্ৰখনে তথ্যৰ সন্তোষ দিব।

পদ্ধতি :

কবি কৰবী ডেকা হাজৰিকাৰ কবিতা 'চুলি নাবান্ধিবা যাজ্ঞসেনী' কবিতাটি মূল উৎস হিচাপে লৈ বিষয়ৰ সৈতে সংগতি থকা প্ৰসংগিক পুথি তথা ভিন্ ভিন্ আলোচনীৰ সহায় লৈ বিশ্লেষণাত্মক পদ্ধতিৰে বিষয়ক আগবঢ়াই লৈ যাৱা হৈছে।

আলোচনা :

নাৰীবাদ বিংশ শতাব্দীত উদ্ভূত এটি দৰ্শন। প্ৰকৃততে ইউৰোপত সপ্তদশ আৰু অষ্টাদশ শতিকাৰ পৰাই নাৰীবাদী চেতনাই গা কৰি উঠিছিল। পৰবৰ্তী সময়ত এই চেতনা বিকশিত হৈ আহি বৰ্তমান যুগত সমগ্ৰ বিশ্বতে নাৰীবাদী চিন্তাই আলোড়ন সৃষ্টি কৰিছে। নাৰী আৰু পুৰুষৰ সমঅধিকাৰ ভিত্তিত প্ৰতিষ্ঠিত এই আন্দোলনে আমেৰিকা, গ্ৰেট ব্ৰিটেইন, ফ্ৰান্স আদি দেশ সমূহক প্ৰভাৱিত কৰিছিল।

ভাৰত বৰ্ষত ব্ৰিটিছ শাসন কালত পাশ্চাত্যৰ প্ৰভাৱত নাৰী মংগল, নাৰীমুক্তিৰ চেতনা সমাজত উদ্ৰেক হৈছিল। কেইজনমান ভাৰতীয় সমাজ সংস্কাৰকে মহিলা শিক্ষা প্ৰচলন, বাল্য বিবাহ দূৰীকৰণ, সতীদাহ প্ৰথা নিবাৰণ, বিধবা বিবাহ প্ৰচলন আদি নাৰী মংগল বাবে সংস্কাৰমূলক আন্দোলন আৰম্ভ কৰিছিল। ১৯১৭চনত উইমিন্ছ

ইনডিয়ান এছোচিয়েন (woman's Indian Association conference) গঠন কৰিছিল। অসমত ১৯২৬ চনত চন্দ্ৰ প্ৰভা শইকীয়ানী নেতৃত্বত 'অসম মহিলা সমিতি' গঢ় লৈ উঠিছিল।

পৰৱৰ্তী কালত সাহিত্যতো নাৰীবাদে প্ৰভাৱ বিস্তাৰ কৰিবলৈ ল'লে। নাৰীবাদী সাহিত্য (ইংৰাজী : Feminist Literature) হৈছে নাটক, কবিতা, উপন্যাস, যিয়ে নাৰীৰ বাবে সমান নাগৰিকত্ব, ৰাজনৈতিক, অৰ্থনৈতিক আৰু সামাজিক অধিকাৰৰ সংজ্ঞা প্ৰতিষ্ঠা আৰু ৰক্ষা বিচৰা নাৰীবাদী লক্ষ্যসমূহক সমৰ্থন কৰে। ই প্ৰায়ে নাৰীৰ ভূমিকাক পুৰুষৰ ভূমিকাতকৈ অসমান বুলি চিনাক্ত কৰে, বিশেষকৈ নাৰীৰ মৰ্যাদা, বিশেষাধিকাৰ আৰু ক্ষমতাৰ ক্ষেত্ৰত। নাৰীবাদে সমাজ, সম্প্ৰদায়, পৰিয়ালত নাৰীৰ মৰ্যাদা, সন্মান ৰক্ষাৰ সমৰ্থনত যুক্তি নিক্ষেপ কৰে।

অসমীয়া সাহিত্যত নাৰীবাদী ধাৰণাৰে সাহিত্যৰ আৰম্ভণি বিংশ শতিকাত হয়। পাশ্চাত্য তথা ভাৰতবৰ্ষৰ নাৰীবাদী সাহিত্যৰ সমান্তৰালকৈ অসমীয়া সাহিত্যত নাৰীবাদী ধাৰণাই গা কৰি উঠে। নিৰ্মল প্ৰভা বৰদলৈ, হোমেন বৰগোহাঞি, ভৱেন্দ্ৰনাথ শইকীয়া, নিৰুপমা বৰগোহাঁঞি, মামণি ৰয়চম গোস্বামী, কৰবী ডেকা হাজৰিকা, অৰুণা পটংগীয়া কলিতা আদি অসমীয়া সাহিত্যিকৰ সৃষ্টিৰাজীক নাৰীবাদী চেতনাৰ স্ৰোত বিদ্যমান।

সাম্প্ৰতিক যুগৰ এগৰাকী প্ৰথিতযশা কবি হৈছে কৰবী ডেকা হাজৰিকা। বহুকেইখন কবিতা পুথি, গীতি সাহিত্য, উপন্যাস, শিশু সাহিত্য, সাহিত্য সমালোচনা, ভ্ৰমণ সাহিত্য ৰচনা কৰি অসমীয়া সাহিত্যলৈ বৰঙণি যোগাই আহিছে। সাহিত্যিক গৰাকীয়ে সত্তৰৰ দশকতে আত্মপ্ৰকাশ কৰি বৰ্তমান সময়লৈকে কাব্য চৰ্চাৰ ধাৰাটি নিৰৱচ্ছিন্নভাৱে প্ৰবাহিত কৰি ৰাখিছে। তেখেতৰ উল্লেখযোগ্য কবিতা সংকলন কেইখন হ'ল—সুবাসিত যি যন্ত্ৰণা, মাটিৰ পৰা মেঘলৈ, চুলি নাবান্ধিবা যাজ্ঞসেনী, এমুঠি সোণালী তৰা ইত্যাদি।

'চুলি নাবান্ধিবা যাজ্ঞসেনী' কবিতাটো কবি কৰবী ডেকা হাজৰিকাৰ নাৰীবাদী চেতনা উদ্ভূত এটি বলিষ্ঠ কবিতা। মহাভাৰতৰ এটি কালজয়ী নাৰী চৰিত্ৰ 'যাজ্ঞসেনী' অৰ্থাৎ দ্ৰুপদ নন্দিনী দ্ৰৌপদী। কবিয়ে কবিতাটোত যাজ্ঞসেনী হৈছে সমগ্ৰ নাৰী প্ৰতিনিধি। যাজ্ঞসেনী ৰূপী নাৰীৰ ক্ষোভ, লাঞ্ছনা, অপমান কবিতাটিত প্ৰকাশ কৰাৰ লগতে নাৰীৰ মৰ্যাদা আৰু অস্তিত্ব ৰক্ষাৰ বাবে এক বৈপ্লৱিক জাগৰণৰ প্ৰয়োজন অনুভৱক ব্যক্ত কৰিছে।

মহাভাৰতত বৰ্ণিত কাহিনী অনুসৰি দ্ৰুপদ ৰজাৰ নন্দিনী দ্ৰৌপদী অথবা যাজ্ঞসেনী আছিল পঞ্চপাণ্ডৱৰ পত্নী, প্ৰিয় ভাৰ্যা। ভাতৃ সংঘাতৰ পৰিণতিত কৌৰৱ আৰু পাণ্ডৱৰ মাজত পাশা খেল অনুষ্ঠিত হয়। এই পাশা খেলত অন্যান্য সম্পদৰ লগতে পত্নী দ্ৰৌপদীক পণ ৰাখি পঞ্চ পাণ্ডৱ কৌৰৱৰ হাতত পৰাজিত হয়। পাশা খেলত বিজয়ী কৌৰৱে দ্ৰৌপদীক পণ হিচাপে পাই দুৰ্যোধনে দ্বিতীয় কৌৰৱ দুঃশাসনক দ্ৰৌপদীৰ বস্ত্ৰ হৰণৰ নিৰ্দেশ

দিয়ে। দুঃশাসনে ৰাজসভাৰ মজিয়াতে দ্রৌপদীৰ বস্ত্ৰ হৰণ কৰিবলৈ লয়। সেই সময়ত মহাবীৰ হৈও দ্রৌপদীৰ পঞ্চ পতিয়েও সেই ঘোৰ অন্যায়ৰ পৰা দ্রৌপদীক উদ্ধাৰ কৰিব নোৱাৰি মৌন হৈ বৈছিল। তদুপৰি পিতামহ ভীষ্মকে আদি কৰি ধৃতৰাষ্ট্ৰ, গান্ধাৰী আদি পৰিয়াল-পৰিজন, গুৰুজন সকলো কৌৰৱৰ সেই কু-কাৰ্যৰ নিৰব দৰ্শক হৈ বহি আছিল।

‘চুলি নাবান্ধিবা যাজ্ঞসেনী’ কবিতাটোত কবিয়ে দ্রৌপদীৰ মৰ্যাদা হননৰ সেই দুৰ্ভাগ্যজনক পৰিস্থিতিৰ পৰিপ্ৰেক্ষিতত বৰ্ত্তমানৰ নাৰীয়ে সন্মুখীন হোৱা ভিন্ন ভিন্ন সামাজিক সংকটক কৌশলেৰে উত্থাপন কৰিছে। সেই মহাকাব্যিক নাৰীয়ে স্বাভিমান ৰক্ষাৰ হকে কৰা তীব্ৰ সমালোচনাৰ জৰিয়তে আধুনিক নাৰী জাতিৰ এক অপ্ৰতিৰোধ্য প্ৰতিবাদী সত্তা গঢ়ি তোলাৰ তীব্ৰ হাবিয়াস কবিগৰাকীৰ কবিতাটিত প্ৰকাশ পাইছে।

কবিতাটোৰ আদিচোৱাত ভাৰতীয় সমাজ ব্যৱস্থাত নাৰী কিদৰে পুৰুষৰ হাতত নিৰ্যাতিতা হৈ আহিছে হৈছে তাক প্ৰকাশ কৰাৰ লগতে ইয়াৰ প্ৰতিবাদস্বৰূপে নাৰীক নিজ শক্তিয়ে প্ৰাপ্য মৰ্যাদা আঁজুৰি ল’বলৈ কবিয়ে আহ্বান জনাইছে। কবিয়ে কবিতাটিৰ প্ৰথমটি স্তৱকতে নাৰীক নিজ শক্তি সম্পৰ্কে সচেতন কৰি দিছে —

“কাল ভুজংগৰ দৰে বিয়পি পৰ

তোমাৰ কেশৰ মেঘালীক

তাৰেই ছায়াত ঢাক খাই যাওক

জোন তৰা আৰু বেলি”

কাল ভুজংগৰ প্ৰচণ্ড বিষে যিদৰে নিমিষতে জীৱনী শক্তিক ধংস কৰি নিয়ে ঠিক তেনেদৰে কবিয়ে নাৰী শক্তিক জাগ্ৰত হৈ সমাজৰ সংকীৰ্ণ নীতি-পৰম্পৰাৰ অৱসান ঘটাই পৰিৱৰ্তন সাধিবলৈ আহ্বান জনাইছে।

কবিয়ে নাৰীক নিজ শক্তিয়ে স্বাধীন তথা আত্মনিৰ্ভৰশীল হৈ উঠিবলৈ আহ্বান জনাইছে। নাৰীয়ে নিজ দক্ষতাৰে উদ্ভাসিত হৈ উঠিবলৈ সক্ষম হ’লেহে পুৰুষ শাসিত সমাজৰ শোষণৰ পৰা মুক্ত হৈ এক স্বাধীন চিতিয়া জীৱন যাপন কৰিবলৈ সক্ষম হ’ব। নাৰী শক্তিয়ে ধংস কৰিব হস্তীনাপুৰ প্ৰাচীন ঐতিহ্যক, বিদ্রোহৰ আগ্নিত জাহ যাব হস্তীনাপুৰৰ সোণালী সন্তাৰ। অন্যথা নাৰীয়ে যুগ যুগ পাই হৈ অহা নিষ্পেষণৰ বলি হৈয়ে ৰ’ব —

“সহায় নালাগে কাৰো

চুলিৰ মেঘত ধুমুহা নামক

মেঘগৰ্জনত বিদ্যুৎ জ্বলি

হস্তীনাপুৰৰ সোণৰ কাৰেং

ধূলি হৈ মিলি যাওক।”

পঞ্চপতি সন্মুখত থাকোতেই লাঞ্ছিতা দ্রৌপদীয়ে দুঃশাসনৰ তেজেৰে চুলি নোধোৱালৈকে মুক্ত কেশেৰে থাকিব
বুলি যিদৰে পিতামহ ভীষ্মৰ সন্মুখত অঙ্গীকাৰ কৰিছিল আৰু দ্বিতীয় পাণ্ডৱ ভীমৰ হাতত নিহত দুঃশাসনৰ
বক্তৰে নিজৰ কেশ পখলা দ্রৌপদীৰ দৰেই আজিৰ নাৰীয়েও নিজৰ অধিকাৰ বলেৰে সাব্যস্ত কৰিব লাগিব। নিজ
শক্তিয়ে আঁজুৰি আনিব প্ৰাপ্য

“বহুতো সহিলোঁ দুখ অপমান
বহুতো দেখিলোঁ নীতিৰ কামত
অত্যাচাৰৰ নীতি
এতিয়া লভিছে আমাৰ নদীয়ে
উভতি বোৱাৰ গতি।”

স্বামীৰ জুৱাৰ পণত বিক্ৰী হৈ যোৱা সেই সংকীৰ্ণতাৰ যুগ এতিয়া সলনি হৈছে। যুগ যুগ ধৰি নাৰীয়ে পুৰুষ
শাসিত সমাজৰ শোষণৰ মূৰ পাতি লৈছে। নীতিৰ নামত কত নাৰীয়ে নিজকে বিসৰ্জন দিছে। কিন্তু ইমানবোৰ
দুখ কষ্ট পোৱাৰ পাছতো নাৰীয়ে উচিত মৰ্যাদা পোৱাৰ পৰা বঞ্চিত হৈ আহিছে। সংকীৰ্ণ সমাজ ব্যৱস্থাত
আজিও অৱলোহিত হৈ আহিছে। কিন্তু এতিয়া সেই নিৰ্মম অত্যাচাৰ সহ্য কৰাৰ দিন আৰু নাই। নাৰীয়ে নিজৰ
মৰ্যাদা নিজেই আঁজুৰি আনিব লাগিব। কেৱল পাণ্ডু বধু দ্রৌপদীয়েই নহয় সমাজত সকলো শ্ৰেণীৰ নাৰীয়ে
অন্যায় আবিচাৰৰ বিপক্ষে থিয় দিব লাগিব। কাড়ি আনিব লাগিব প্ৰাপ্য। কবিয়ে আশা প্ৰকাশ কৰিছে যে আধুনিক
নাৰীসকল সচেতন হৈ সাহসেৰে ওলাই আহি অহোপুৰুষাৰ্থ কৰিব। বহুতো সহিলোঁ দুখ অপমান। কবিয়ে সোঁৱৰাই
দিছে-

“ভীৰু পুৰুষৰ
এতিয়া তাকেই ওভোতাই দিয়াৰ ক্ষণ
মুকলি চুলিত
শোণিত সনাৰ ৰক্তিম আয়োজন।”

মহাভাৰতৰ সময়ৰ পৰা বৰ্তমানলৈকে নাৰীয়ে পুৰুষৰ দ্বাৰা নিৰ্যাতিতা হৈ আহিছে। আজিও নাৰীয়ে সম অধিকাৰ
পোৱা নাই। সেয়ে কবিয়ে নাৰীসকলৰ মনত এক প্ৰতিবাদী শক্তি জগাই তোলাৰ প্ৰয়াস কৰিছে। সেয়েহে
কবিয়ে যাজ্ঞসেনীক মুকলি চুলিত শোণিত নসনালৈকে চুলি নাবান্ধিবলৈ আহুন জনাই সকলো নাৰীয়ে যাজ্ঞসেনীৰ
দৰে সংকল্প লওক আৰু দুঃশাসন ৰূপী শোষণ পুৰুষৰ তেজেৰে পখালক মুকলি চুলি। যাজ্ঞসেনীৰ নেতৃত্বত
সকলো নাৰীয়ে একোটি বিপ্লৱী সত্ৰালৈ ৰূপান্তৰিত হওঁক। প্ৰতিষ্ঠা হওঁক নাৰীৰ বাবে শোষণ মুক্ত এখন স্বাভিমানৰ
পৃথিৱী। কবিয়ে কৈছে

একেলগে আমি তেজেৰে বোলাম
কাল সাপ যেন বেণী
এতিয়া চুলি নাবান্ধিবা, যাঙ্গুসেনী।

সামৰণি :

কবি কৰবী ডেকা হাজৰিকাই নাৰীবাদী চিন্তাতকৈ মানৱতাবাদৰ চিন্তাৰে আনিব বিচাৰিছিল পৰিবৰ্তন।
প্ৰচলিত সমাজত নাৰীৰ প্ৰতি ৰখা বৈসম্যমূলক ধাৰণাক ওফৰাই প্ৰতিষ্ঠা কৰিব বিচাৰিছিল নাৰীৰ বাবে সম
মৰ্যাদাৰ এখন স্বাধীনসমাজ। অৱশ্যে কবিয়ে স্বীকাৰ কৰিছে যে সেই মানৱতাবাদী চিন্তাতেই হয়তো নিহিত
আছিল নাৰীবাদী চিন্তাৰ বীজ —

“কবিতাটো নাৰীবাদৰ তত্ত্বৰ আধাৰত ৰচিত হোৱা নাই যদিও বহুতে ইয়াক নাৰীবাদী কবিতা আখ্যা
দিয়ে। হয়তো নাৰীবাদী দৃষ্টি কিছু বিচাৰি পাব পাৰি। কবিতাটো ৰচনা কৰাৰ সময়ত মই নাৰীবাদ পঢ়া নাছিলোঁ।
মানৱতাবাদী দৃষ্টিৰে সমগ্ৰ পৃথিৱীৰ নাৰীসমাজৰ ওপৰত চলা শোষণ আৰু নিপীড়নৰ কথা মনলৈ আহিছিল।
হয়তো তাতেই সোমাই আছিল নাৰীবাদী চিন্তাৰ বীজ।” (ডেকা হাজৰিকা, ড° কৰবী, Poetry without
Fear, a bilingual magazine of poetry . Intrnnet link <https://poetrywithoutfear.com>)

গ্ৰন্থপঞ্জী

- দত্ত ৰত্না, ‘নাৰীবাদ : তত্ত্বকথা আৰু সাহিত্য প্ৰসংগ’ অসমীয়া কিতাপ প্ৰকাশন গোষ্ঠীসমূহ আৰু অন্যান্য
প্ৰকাশক আৰু প্ৰকাশন ২০১৩।
- ডেকা হাজৰিকা, ড° কৰবী, ‘অসমীয়া কবিতা’ প্ৰকাশক বণলতা। পঞ্চম সংস্কৰণ ২০১৪।
- ভট্টাচাৰ্য, ড° পূৰ্ণ, ‘আধুনিক অসমীয়া কবিতা’, প্ৰকাশক চন্দ্ৰ প্ৰকাশ। প্ৰথম সংস্কৰণ ২০০১।

ই- আলোচনী :

- ডেকা হাজৰিকা, ড° কৰবী, (Poetry without Fear, a bilingual magazine of poetry . Intrnnet
link <https://poetrywithoutfear.com>)

অসমীয়া বিবাহ পদ্ধতি আৰু স্ত্ৰী আচাৰ

শ্ৰী ড° পৰিণীতা শইকীয়া বৰা

সহকাৰী অধ্যাপক, অসমীয়া বিভাগ

নাৰেংগী আঞ্চলিক মহাবিদ্যালয়

সাৰাংশ :

কোনো এটা জাতিৰ লোক সংস্কৃতিৰ স্বৰূপ সেই জাতিৰ লোক বিশ্বাসসমূহত প্ৰকাশ পায়। জনসাধাৰণৰ মুখে মুখে অতি প্ৰাচীন কালৰে পৰা চলি অহা জনশ্ৰুতিয়েই হৈছে লোকবিশ্বাস। বৃহৎ অসমীয়া জাতিৰ মনোজগত আৰু জীৱন-যাপনৰ আদৰ্শৰ পৰিচয় এই লোকবিশ্বাসসমূহেই দাঙি ধৰে। অসমীয়া সমাজত পালন কৰা সংস্কাৰসমূহো লোকবিশ্বাসৰ ওপৰতেই প্ৰতিষ্ঠিত। আন আন দেশৰ দৰে অসমতো বিবাহ সম্বন্ধীয় জনবিশ্বাস চলি আহিছে। এইবোৰ বিভিন্ন পৰ্ব আৰু লগত কেনেদৰে পালিত হৈ আহিছে তাৰ এটি নীতি দীৰ্ঘ আলোচনা দাঙি ধৰা হ'ল।

বিশেষ শব্দ :

দ্বিগোয়ুগল, অলংকৃতা, পিণ্ড, কুটুম্ব।

অৱতৰণিকা :

সংস্কৃতিৰ পৰিসৰ অতিকৈ ব্যাপক ইয়াৰ পৰিসৰ বিস্তৃত বুলি ক'ব পাৰি। সংস্কৃতিক ইংৰাজীত Cultural বুলি কোৱা হয়। সংস্কৃতি শব্দৰ অৰ্থ হ'ল, মানৱ সমাজৰ জ্ঞান, বিশ্বাস, ৰীতি-নীতি, আচাৰ ব্যৱহাৰ, নৈতিক উৎসৱ অনুষ্ঠান, আইন-কানুন, শিল্প কলা আৰু বৌদ্ধিক উৎকৰ্ষ সাধনৰ আন দিশবোৰ সামৰা সামগ্ৰিক ৰূপেই সংস্কৃতি। ই মানৱ সমাজৰ এক অবিচ্ছেদ্য অংগ। জীৱনৰ বিভিন্ন কৃতিয়েই সংস্কৃতি। সংস্কৃতি পদটো সংস্কাৰৰ লগতে বিশেষভাৱে জড়িত। সংস্কৃতি প্ৰাকৃতিক নহয় ই মানৱ সৃষ্ট। মানুহৰ জীৱন ধাৰণৰ কৌশল সলনি হোৱাৰ লগে লগে সংস্কৃতিয়ে নতুন ৰূপ পৰিগ্ৰহ কৰে।

লোক সংস্কৃতি হ'ল পৌৰাণিক কলাসাহিত্য, জ্ঞান আৰু দস্তৰ, যিবোৰ সাধাৰণতে মৌখিক আৰু প্ৰদৰ্শনৰ যোগেদি বিস্তাৰ লাভ কৰে। প্ৰতিটো গোটেই লোকৰ নিজস্ব পৰিচায়কবোধ পৌৰাণিক পৰম্পৰা থাকে, যিবোৰ তেওঁলোকে বিশ্বাস কৰ্ম পাৰ্গতালি কথোপকথন নিৰ্মাণ আৰু লোক কথাৰে ইজনে সিজনৰ লগত আদান-প্ৰদান কৰে।

এই লোক সংস্কৃতিৰ অন্তৰ্গত লোকাচাৰ বা স্ত্ৰী আচাৰসমূহে সংস্কৃতিৰ ভঁৰাল টনকিয়াল কৰি ৰাখিছে। তেনে এক স্ত্ৰী আচাৰৰ লগত জড়িত এক অনুষ্ঠান হৈছে বিবাহ। বিবাহ হৈছে এক সামাজিক বান্ধোন। সামাজিকভাৱে বিবাহৰ যোগেদিয়ে এজন পুৰুষ আৰু এগৰাকী নাৰীৰ মাজত সম্পৰ্ক স্থাপন হয়। 'বি' উপসৰ্গ পূৰ্বক 'বহ' ধাতুৰ পিছত 'ঘঞ' প্ৰত্যয় যোগ হৈ 'বিবাহ' শব্দ নিষ্পন্ন হৈছে। বিবাহ শব্দই শুভ পৰিণয় শুভ মিলন আদি অৰ্থকে বুজায়। যিহেতু নানা ধৰণৰ মঙ্গল কামনাৰে এই বিবাহ সম্পাদন কৰা হয়। সেয়েহে বিবাহ শব্দৰ আগত শুভ শব্দ প্ৰয়োগ কৰা হয়।

লক্ষ্য উদ্দেশ্য :

অসমীয়া বিবাহ পদ্ধতি আৰু স্ত্ৰী আচাৰসমূহ যে লোক সংস্কৃতিৰ বাহক তথা এই বিষয়ে যথেষ্ট অধ্যয়নৰ প্ৰয়োজন আছে সেই বিষয়ে নতুন প্ৰজন্মক অৱগত কৰোৱাই হৈছে আমাৰ গৱেষণা পত্ৰখনিৰ লক্ষ্য আৰু উদ্দেশ্য।

পদ্ধতি :

গৱেষণা পত্ৰখনি প্ৰস্তুত কৰোঁতে বিশ্লেষণাত্মক পদ্ধতি গ্ৰহণ কৰা হৈছে। লগতে ক্ষেত্ৰ অধ্যয়নৰ ওপৰত গুৰুত্ব প্ৰদান কৰি জামুগুৰি হাটৰ কেইটামান বিয়াগীতো সংগ্ৰহ কৰিবলৈ যত্ন কৰা হৈছে।

বিষয়বস্তুৰ আলোচনা :

আৰ্য হিন্দুসকলৰ বিবাহ এটি গুৰুত্বপূৰ্ণ সংস্কাৰ। বিবাহ অনুষ্ঠানত মানৱ জীৱনৰ ঐহিক আৰু পৰলৌকিক দিশত নানা ধৰণৰ তত্ত্বমূলক কথা জড়িত হৈ আছে। গৃহসূত্ৰৰ মতে গৃহযজ্ঞৰ মূল বিবাহ। হিন্দু পৰম্পৰামতে প্ৰত্যেকজন পুৰুষ-নাৰীয়ে বিবাহ বন্ধনৰ দ্বাৰা সুখ-শান্তিৰে গৃহস্থশ্ৰম পালন কৰিব লাগে। বিবাহ আঠ প্ৰকাৰৰ—ব্ৰাহ্ম, দৈৱ, আৰ্য, প্ৰজাপত্য, আসুৰ, গন্ধৰ্ব, ৰাক্ষস আৰু পৈশাচ।

ব্ৰাহ্ম বিবাহ :

বিদ্বান-সদাচাৰীয়ো বৰক আহ্বান কৰি আনি অলংকাৰ আদিৰে অৰ্চনা কৰি দাতাই অলংকৃত কন্যাক দান কৰাই হ'ল ব্ৰাহ্ম বিবাহ।

দৈব বিবাহ :

জ্যোতিষ্টোমাদি যজ্ঞত কৰ্মকৰ্তা পুৰোহিতক আলংকৃত কন্যা দান কৰাই হ'ল দৈব বিবাহ।

আৰ্য বিবাহ :

বৰৰ পৰা গো-যুগল বা দ্বিগোযুগল (গাই গৰু) লৈ সেই গো-যুগলৰ সৈতে কন্যাদান কৰাই হ'ল আৰ্যবিবাহ।

প্ৰজাপত্য বিবাহ :

কন্যাদাতাই যোগ্য ব্যক্তিক বৰ হিচাপে অৰ্চনা কৰি কন্যাজনীৰ সৈতে উভয়ে গৃহস্থ ধৰ্ম আচৰণ কৰি বা—
এইদৰে কৈ কন্যাদান কৰিলে আৰু প্ৰজাপত্য বিবাহ বুলি কোৱা হয়।

আসুৰ বিবাহ :

কন্যা বা কন্যাক পিত্ৰাদিক যথা শক্তি ধন দি বৰে নিজ ইচ্ছাৰে কন্যা গ্ৰহণ কৰা বিবাহেই আসুৰ বিবাহ।

গান্ধৰ্ব বিবাহ :

বৰ আৰু কন্যাৰ পৰস্পৰৰ অনুৰাগবশতঃ যি বিবাহ সম্পাদন হয় সেয়ে হৈছে গান্ধৰ্ব বিবাহ।

ৰাক্ষস বিবাহ :

যুদ্ধ বিগ্ৰহ কৰি বলপূৰ্বক ঘৰৰ পৰা কন্যা হৰণ কৰি নিয়া বিবাহক ৰাক্ষস বিবাহ বোলে।

পৈশাচ বিবাহ :

নিদ্ৰাত অভিভূত অৱস্থাত নাইবা মদ্য পানৰ দ্বাৰা বিহ্বল বা উন্মত্ত অৱস্থাত কন্যাক চল কৰি নিৰ্জনত ধৰ্ষণ কৰাৰ নামেই পৈশাচ বিবাহ।

বিবাহৰ উদ্দেশ্য :

পত্নী একমাত্ৰ পুৰুষৰ ভোগ বিলাসৰ সামগ্ৰীয়েই নহয়। পত্নী গাৰ্হস্থ্য ধৰ্মপালনৰ সহধৰ্মিনী। সেইকাৰণে বিবাহিতা পত্নীক সহধৰ্মিনী বা ধৰ্মপত্নী বা সহধৰ্মচাৰিণী বুলি কোৱা হয়। মহাভাৰতৰ শান্তিপৰ্বতো কোৱা আছে—“ধৰ্মাৰ্থ কাম কালেষু ভাৰ্য্যা পুংসঃ সহায়িণী” অৰ্থাৎ ধৰ্ম, অৰ্থ আৰু কাম সাধনৰ ক্ষেত্ৰত ভাৰ্য্যাই একমাত্ৰ পুৰুষৰ সহায় কাৰিণী। পুৰুষ আৰু প্ৰকৃতি অকলশৰীয়া অৱস্থাত প্ৰত্যেকেই অৰ্দ্ধ। পুৰুষৰ অৰ্দ্ধ শৰীৰক পূৰ্ণাংগ কৰিবৰ কাৰণে ভাৰ্য্যা গ্ৰহণ কৰিব লাগে।

অসমীয়া এই বিবাহ পদ্ধতিৰ লগত কিছুমান বিশ্বাস আৰু আচাৰ নীতি জড়িত হৈ আছে। মাতৃ যেনেকৈ এহাতে আশীৰ্বাদ তেনেকৈ জনবিশ্বাসৰ ধাৰাও মাতৃজনীয়ে নতুন অংকুৰৰ বাবে নীতি-নিয়মৰ মাজেদি চলিবলগীয়া হয়। পৰম্পৰাগত সংস্কাৰ মতে এই সময়ছোৱাত গৰ্ভৱতী তিৰোতাক জীয়া মাছ নিজে মাৰিবলৈ বা বাছিবলৈ দিয়া নহয়। কাৰণ জীৱ হত্যা কৰিলে গৰ্ভস্থ সন্তানো নষ্ট হোৱাৰ অভিশাপ লাগিব পাৰে। এই ব্যৱস্থাত মহাভাৰতৰ অভিমন্যুৰে চক্ৰবেহুত সোমোৱাৰ কৌশল মাকৰ গৰ্ভতে যেনেকৈ শিকিলে এই কথা উল্লেখযোগ্য।

জন্মৰ দৰে বিবাহৰ ক্ষেত্ৰতো অসমীয়া সমাজত বিবিধ জনবিশ্বাস চলি আহিছে। দৰা-কইনাৰ অপচয় অমংগল অথবা অপদেৱতাৰ পৰা ৰক্ষা কৰিবলৈ বিবাহৰ কেইদিন শুচি সংযমত থৈ তেওঁলোকৰ জ্ঞান কৰা হয়। সেয়ে বিয়ানামত দৰা-কইনাক হৰ পাৰ্বতী, বিষ্ণু লক্ষ্মী, ৰাম-সীতা, কৃষ্ণ-ৰাধা আদি আখ্যা দিয়া হয়। উদাহৰণস্বৰূপে:

আশীৰ্বাদৰ গীত :

“সোণৰ পিন্ধে, ৰূপৰ পিন্ধে, পিন্ধে পাটৰ শাৰী
কি ৰাম ৰাম, পিন্ধে পাটৰ শাৰী
দৈয়নমো সোণ পিন্ধে, দৈয়নমো সোণ পিন্ধে
পিণ্ড দিছে আনি কি ৰাম ৰাম,
পিণ্ড দিছে আনি।।

অপদেৱতাৰ কু-প্ৰভাৱৰ পৰা ৰক্ষা কৰিবলৈ দৰা-কইনাৰ মন্ত্ৰপুত দোল আদি দিয়া হয়। সেইদৰে বিবাহৰ সময়ত দৰা-কইনাই তামোল-পাণ সলোৱাৰ যি প্ৰথা আছে সি তাৎপৰ্যপূৰ্ণ। জনবিশ্বাস অনুসৰি ইটো সিটোৰ গাত খুন্দা লাগিলে আগলৈ দৰা-কইনাৰ মাজত কাজিয়া লাগে।

বিবাহৰ ক্ষেত্ৰত অসমীয়া সমাজত লোকাচাৰ মন কৰিবলগীয়া। বিয়াৰ আগদিনা কইনাৰ ঘৰলৈ দৰা ঘৰৰ পৰা জোৰণ দিয়া প্ৰথা। দৃষ্টান্তস্বৰূপ।

“ৰাম কৃষ্ণ মাৰাৰ অলংকাৰ
ৰাম কৃষ্ণ থোৱা কাটি কৰি
হৰি মোৰ অই দেউতাৰাৰ
অলংকাৰ থোৱা
ৰাম কৃষ্ণ ৰামে দি পঠাইছে
ৰাম কৃষ্ণ বিচিত্ৰ অলংকাৰ
হৰি মোৰ অই হাতে যোৰ কৰি লোৱা।

উজনি অসমত জোৰণৰ দিনা সন্ধিয়া পানী তুলি আনি কইনা ধুওৱা (নোওৱা) প্ৰথা আছে যদিও নামনি অসমত বিয়াৰ দিনাহে পানী তুলি দৰা-কইনা নোওৱাৰ প্ৰথা আছে। বিয়াৰ দিনা ৰাতিপুৱাতে আয়তী-নামতীসকলে পানী তুলিবলৈ যোৱা প্ৰথাও দস্তৰ। পানী তুলিবলৈ যাওঁতে আয়তীসকলে আওৰাই যায়—

“জয় কাষৰে কলচী
জয় লোৱাহে দৈৱকী
জয় পানী তুলিবলৈ যাওঁ।”

তাৰ পৰৱৰ্তী সময়ত দুপৰীয়া সমবেত ৰাইজৰ লগতে আত্মীয় কুটুম্ব মিলি জা-জলপান বা ভোজ-ভাত আদি খায়। গধূলি সময়ত সুৰাগ তোলা আৰু দৰা-কইনাক গা-ধুওৱা হয়। দৰা-কইনাক গা-ধুওৱাৰ সময়ত দৰা-কইনাৰ মূৰত মাহ-হালধী আৰু গাত হালধী সানি দিয়া নিয়মো অদ্যপি প্ৰচলিত।

গধূলি হোৱাৰ লগে লগে বিবাহতলী বেছি আনন্দ মুখৰ হৈ পৰে। গাঁৱৰ সমবেত ৰাইজ তথা আত্মীয় কুটুম্বক লঘু আহাৰ খুওৱা হয়। তাৰ পৰৱৰ্তী সময়ত অৰ্থাৎ নিশা দৰাই কন্যা ঘৰলৈ সমনীয়া তথা আত্মীয় কুটুম্বৰ সৈতে ৰাওনা হয়। দৰাই কন্যাঘৰৰ বাট পোৱাৰ পিছত কন্যাৰ পিতৃয়ে দৰাক আশীৰ্বাদ দি ঘটৰ পানী আমদালিৰে পানী চটিয়াই দৰাক দিয়া হয়। তাৰ দৃষ্টান্তস্বৰূপে আয়তী নামতীসকলে গায়—

“শিৱ গৌঁসাই আহিছে ডম্বৰু বাজিছে
শত্ৰুৰ পদূলিত কন্যা ভিক্ষা মাগিছে।”

তাৰ পিছত কইনাৰ পিতৃয়ে দৰাক কপালত ফোঁট দি ৰভাতলীৰ মূল আখৰা য’ত চাৰিডাল কলপুলি আৰু বিভিন্ন নৈবদ্য প্ৰাস্তমিত হৈ থাকে তালৈ লৈ যায়। দৰা অহাৰ পিছত সৰু কুলা এখনত এমুঠি আঠে, এমুঠি পিঠাগুৰি চাৰিখন যুৰীয়া তামোল, ৰঙা, ক’লা আৰু বগা সূতা কেইডালমান, চাৰিডালমান খৰিকা, এগছ চাকি আৰু চাৰিটা লাডুলৈ কেইগৰাকীমান আয়তীয়ে কাষত নোৱনী ঘটৰে কইনাৰ মাকক লৈ দৰাৰ কাষেদিয়েই চাউল দৰালৈ চটিয়াই দিয়া প্ৰথাও প্ৰচলিত। তামোল-পাণৰ শৰাই দি দৰাঘৰীয়াই ভিতৰৰ ৰভাতলত কইনাক মাতিবলৈ পঠায়। (দৰাৰ ভায়েক) তাৰ পৰৱৰ্তী সময়ত কইনা দৰাৰ ওচৰলৈ ৰভাতলীলৈ আহে। নিজৰ নিজৰ বিধিমেতে বিবাহ সম্পন্ন হয়। হোম-যজ্ঞৰ বিবাহ হ’লে কইনাৰ ভায়েকে ‘আঠে তোলা’ নিয়ম আৰম্ভ কৰে। তেতিয়া আয়তীসকলে গায়—

“আঠে তোলা আঠে তোলা
মৰমৰে ভাই,
আজিৰ পৰা তোমাৰ লগত
গোত্ৰ চিঙি যায়।”

বিবাহ ভগাৰ পিছত কইনাৰ মাকে লগুণ গাঠি বন্ধা অৱস্থাতে জী-জোঁৱাইক ভিতৰলৈ নি বহুৱাই। ইয়াতে আকৌ বাহী চোতালত দৰা-কইনাই আঙুঠি লুকুওৱা খেল খেলে। এক আনন্দ মুখৰ পৰিৱেশৰ সৃষ্টি হয় সেই মুহূৰ্তত। লোকাচাৰ অনুসৰি দৰাই কইনাঘৰীয়াৰ আৰু পিছত কইনাই দৰাঘৰীয়াক সেৱা সৎকাৰ কৰে। ইয়াৰ পিছত কইনাৰ ভিতৰৰ পিনে মুখ কৰি দুৱাৰত দুখন হাত দি থকা মাকক বাওঁ কাষলতিৰ তলে মুখ কৰি সোঁ হাতৰ তলেদি উলিয়াই উৰুলি জোকাৰেৰে মংগল সূচনা কৰি নতুন যাত্ৰাৰ বাবে সকলোৱে আশীৰ্বাদ দি আগবঢ়াই দিয়ে।

মন কৰিবলগীয়া যে এই জনবিশ্বাস আৰু লোকাচাৰ অঞ্চল (উজনি নামনি) ভেদে বেলেগ বেলেগ। আকৌ উজনি আৰু নামনিৰ ভিতৰতো ঠাইভেদে যেনে নামনিৰ অবিভক্ত কামৰূপ অথবা অবিভক্ত গোৱালপাৰা, উজনিৰ দৰং, কাছাৰ বা শিৱসাগৰ আদিত ইয়াৰ ভিন্নতা পৰিলক্ষিত হয়।

এনেদৰে আলোচনা কৰিলে দেখা যায় যে অসমীয়া সমাজৰ বিবাহ এখনৰ লগত অনেক লোকাচাৰ দেখিবলৈ পোৱা যায়। এনে স্ত্ৰী আচাৰ বা লোকাচাৰে অসমীয়া সংস্কৃতিৰ লোকাচাৰৰ দিশত উল্লেখযোগ্য বৰঙণি আগবঢ়াইছে বুলিব পাৰি।

উপসংহাৰ :

সংস্কৃতিৰ বিভিন্ন ক্ষেত্ৰ বা বিভিন্ন দিশৰ ভিতৰত লোকাচাৰসমূহে তাৎপৰ্যপূৰ্ণ ভূমিকা গ্ৰহণ কৰি আহিছে। ইয়ে সংস্কৃতিৰ আদৰ্শগত আৰু ধৰ্মীয় দিশটোৰ পৰিচয় দিয়ে। লোকাচাৰ, স্ত্ৰী আচাৰ সমাজৰ সকলো শ্ৰেণী মানুহৰ মাজত প্ৰচলিত।

লোকাচাৰ, স্ত্ৰী আচাৰ সমূহ সাধাৰণতে শাস্ত্ৰ বিশেষৰ অনুশাসনৰ যোগেদি জাপি দিয়া বস্তু নহয়, কোনো ৰাজ্যৰ জনসাধাৰণে চিৰকাল বিশেষকৈ পৰম্পৰাগতভাৱে পালন কৰি অহা ই আচাৰ নীতি আৰু ক্ৰিয়া-কলাপ, ইয়াৰ মাজেদি জনসাধাৰণৰ ধৰ্মীয় আধ্যাত্মিক, সামাজিক আদি দিশত উৎকৰ্ষ সাধন কৰা হয়। ঠিক যেনেকৈ অসমীয়া বিবাহ পদ্ধতিতো সেই লোকাচাৰ বা স্ত্ৰী আচাৰ সমূহ সংপৃক্ত হৈ আছে।

সামৰণি :

বিবাহ হৈছে এক পবিত্ৰ অনুষ্ঠান। আমাৰ সমাজত বিবাহে মানৱ জীৱনত পূৰ্ণতা আনি দিয়ে বুলি বিশ্বাস কৰা হয়। বিবাহে কেৱল দুজন লোকৰ মিলনৰ সাক্ষীয়ে নহয় ই দুটি পৰিয়ালৰো মিলনৰ সেতু।

অসমীয়া সমাজৰ বিবাহৰ নীতি-নিয়ম অতি সুন্দৰ। এই নীতি-নিয়মসমূহৰ সৈতে বহুতো লোকবিশ্বাস জড়িত হৈ আছে। মাহ-হালধীৰে নোৱাই, পবিত্ৰ কৰি দৰা-কইনাক বিবাহৰ পবিত্ৰ দিনাটোৰ বাবে সাজু কৰা হয়। দৰা-কইনাই বিবাহৰ দিনা উপবাসে থাকি অগ্নি বা বেদক সাক্ষী কৰি জনম জনমৰ বাবে একেডাল জৰীতে বান্ধ খাই পৰে। বিবাহ আৰু স্ত্ৰী আচাৰ সংস্কৃতিৰ বাহক। এই আচাৰ নীতি, বিশ্বাসসমূহ অতীতৰ পৰা বৰ্তমানলৈও পৰিৱৰ্তনৰ মাজেদি প্ৰচলিত হৈ আছে আৰু ভৱিষ্যতলৈও থাকিব বুলি আশা কৰিব পাৰি।

সহায়ক গ্ৰন্থ

দাস, গীতিকা	: (সম্পা) বৰ অসমৰ পৰম্পৰাগত বিবাহ প্ৰথা
বৰদলৈ, নিৰ্মলপ্ৰভা	: অসমৰ লোকসংস্কৃতি।
বৰুৱা, বিৰিঞ্চি কুমাৰ	: অসমৰ লোকসংস্কৃতি।