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ITIBRITTA ইতিবৃত্ত



*Departmental Journal
Department of History
Dispur College, Guwahati*



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Departmental Journal of

Department of History

Dispur College

Volume -I



Message from principal

Pleased to know that the Department of History, Dispur college is going to publish its annual journal 'Itibrittta' which will provide the scope for publication of reseach articles of history by the students as well as faculties.

Dr. Amar Saikia
Principal
Dispur college

Dedicated
to
All Known
&
Unknown
Historians

ITIBRITTA VOL-I, May -2013

An Annual Research Journal devoted to the study of History, by the Deptt of
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Editorial

It has been a pleasure for us to bring out the very first volume of our departmental journal which would not have taken the present shape without the help of the members of the department and the encouragement of the Governing body, Principal, Vice-Principal of Dispur College and IQAC coordinator Dispur College, Guwahati. First of all, our heartfelt thanks to those people who are, directly as well as indirectly related to the publication of this journal, and we request the contributors to keep enriching this platform through your valuable writings.

Greek scholar Herodotus was the father of History. He was the first person who attempted to write History. Another famous Greek historian Thucydides has rightfully remarked that 'History is Philosophy teaching with examples'. The word 'history' has been derived from the word 'histor' meaning 'knowledge acquired by investigation'. History is not merely the study of dates and events; it provides knowledge as well as teaches. The study and scope of History has seen a sea change because of the interdisciplinary nature of different disciplines. Earlier History was only for people of higher-ups in our society; but since 1980's, History is studied for the common people as well. More than that, a new approach of Historiography came in to being and that is oral History. Thus with the passage of time new approaches of History writings have come into being. Scientific discoveries and inventions also brought various changes in history writing because the discoveries and inventions opened up a new dimension in search for truth in the Historical discourse.

At last on this occasion of the inception of this journal, the presentation, we believe, may be fraught with errors but the enthusiasm that this endeavour has provided would go a long way in rectifying our mistakes in the subsequent volumes.

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ইতিহাস চৰ্চা আৰু চেতনা

নাতাচা ডেকা

স্নাতক প্ৰথমবৰ্ষ বুৰঞ্জী বিভাগ

দিশপুৰ মহাবিদ্যালয়

শাব্দিক অথবা বৈয়াকৰনিক অৰ্থত 'ইতিহাস' শব্দটিৰ জাত্যৰ্থ (Connotation) নিৰূপন কোনো কঠিন কাম জয় কৰা। কিন্তু শব্দটিৰ প্ৰচলিত ব্যাপক অৰ্থৰ প্ৰতি নজৰ দিলে ইয়াৰ কোনো সঠিক সংজ্ঞা দিয়াটো সম্ভৱ নহয়। তথাপি অতি পৰিচিত এটি সংজ্ঞা উল্লেখ কৰা হ'ল — 'সময়সীমাৰ মাজত ইতিহাস এটি আন্দোলন' (History is a Movement in time)। এই অভিমত মানি ল'লে দেখা যায় যে ইতিহাস অতীতৰ কংকাল নহয়, মিছৰীয়া সভ্যতাৰ অলংকাৰ মাৰীৰ দৰে নিশ্চল পদাৰ্থও হয়। ই হৈছে আন্দোলন, যাৰ গতি আছে — যিয়ে অতীতৰ পৰা আৰম্ভ হৈ বৰ্তমানৰ সময়সীমাৰ ভিতৰেদি ভৱিষ্যতৰ পিনে আগবাঢ়ি যায়। এই গতিশীলতাক মানি ল'লেই বুজিব লাগিব যে ইতিহাসত ধাৰাবাহিকতা আছে আৰু সেই ক্ষেত্ৰত আমাৰ লক্ষ্য হ'ল ইতিহাসবৰ প্ৰবাহমানতা, পৰিৱৰ্তন আৰু লগে লগে স্থিতিশীলতাক লক্ষ্য কৰা; অৰ্থাৎ ৰাজনীতি, সমাজ, সংস্কৃতি, অৰ্থনীতি প্ৰভৃতিৰ ৰূপ আৰু প্ৰতিষ্ঠান যিদৰে সলনি হয়, তেনেদৰে ইবোৰৰ মাজত কেতবোৰ টুকিও থাকে আৰু কেতবোৰ অদৃশ্যও হয়।

'History' শব্দটো মূলতঃ ল্যাটিন শব্দ Histor অৰ্থাৎ জ্ঞান আৰু গ্ৰীক শব্দ Historia ৰ পৰা আহিছে। ইয়াৰ অৰ্থ হ'ল - আদিতে অনুসন্ধান, নিৰীক্ষণ, আৱিষ্কাৰ আৰু পিচলৈ অনুসন্ধানৰ ফলাফলৰ লিখিত বা মোখিক বিৱৰণ। 'ইষ্ট'ৰি' শব্দটো পোনতে ব্যৱহাৰ কৰিছিল গ্ৰীক ইতিহাসবিদ আৰু নৃতত্ত্ববিদ হেৰ'ডটছে। সেয়েহে তেওঁক ইতিহাসৰ জনক বুলি কোৱা হয়। অৱশ্যে প্ৰণালীবদ্ধ আৰু বৈজ্ঞানিকভাৱে ইতিহাস চৰ্চা কৰা প্ৰথম গ্ৰীক পণ্ডিতজন আছিল (Thucydides)। বিলুপ্ত আৰু অপৰিজ্ঞাত অতীতৰ বিষয়ে কৰা অনুসন্ধানই ইতিহাস। গ্ৰীক মূলৰ শব্দটোৰ ভাৰতীয় অভিধা হিচাবে 'ইতিহাস' শব্দটো ব্যৱহাৰ কৰা হয় যদিও ভাৰতীয় প্ৰেক্ষাপটত সংস্কৃত ভাষাৰ শব্দটোৱে আমাৰ অতীত মানসিকতাক বেছি পৰিমাণে প্ৰতিভাত কৰিছে। গ্ৰীক প্ৰেক্ষাপটৰ পৰা History ৰ সমাৰ্থক ইতিহাস নহয়। তথাপি আমি ইয়াক ব্যৱহাৰ কৰো গ্ৰীক মূলৰ শব্দটোৰ মৰ্ম বুজাবলৈ। দুয়োটা শব্দৰ সৃষ্টিৰ তাড়না ভিন্ন আছিল। 'ইতি' মানে 'এইবিলাক' 'হ' মানে নিশ্চয় অৰু 'আস' মানে 'হৈছিল' বা 'ঘটিছিল'। গতিকে 'ইতিহাস' শব্দৰ অৰ্থ হ'ল — 'এই বিলাক নিশ্চয় ঘটিছিল'।

ভিন্নজনৰ দৃষ্টিত ইতিহাসৰ অৰ্থ আৰু ব্যাখ্যা ভিন্ন ধৰণৰ। তথাপি এটি কেন্দ্ৰীয় তত্ত্ব নিশ্চয় লাগিব। এইক্ষেত্ৰত E.H. Carr ৰ ব্যাখ্যা সকলোৰে বাবে গ্ৰহণযোগ্য হ'ব পাৰে — "ইতিহাস হৈছে এক সামাজিক প্ৰক্ৰিয়া য'ত ব্যক্তিক সামাজিক সত্তা হিচাপে প্ৰয়োগ কৰা হয় আৰু আমাৰ পথত থিয় কৰোৱা সমাজ আৰু ব্যক্তিৰ মাজৰ কল্পিত বিৰোধক আমাৰ চিন্তাৰ আউল লগাবলৈ ব্যৱহাৰ কৰা অলীক তত্ত্বৰ বাহিৰে একো নহয়। ইতিহাসবিদ আৰু তেওঁৰ মাজৰ পাৰস্পৰিক আন্তঃ ক্ৰিয়াৰ যি প্ৰক্ৰিয়াৰ কথা কোৱা হৈছিল, যাক অতীত আৰু বৰ্তমানৰ মাজৰ সংলাপ বুলি কোৱা হৈছিল, সেয়া বিমূৰ্ত (Abstract) আৰু নিঃসংগ (Isolated) ব্যক্তিৰ পৰিৱৰ্তে বৰ্তমান আৰু অতীতৰ মাজৰ সংলাপহে। বৰ্তমানৰ পোহৰতহে

আমাৰ বাবে অতীত বোধগম্য হৈ উঠিবলৈ সক্ষম কৰি তোলা আৰু বৰ্তমানৰ সমাজৰ ওপৰত মানুহৰ প্ৰভুত্ব বৃদ্ধি কৰোৱাই ইতিহাসৰ দ্বৈত কৰ্তব্য”। তাত্ত্বিক দিশৰ পৰা চাবলৈ গ’লে ইতিহাসৰ অৰ্থ গভীৰ। ইতিহাসবিদে ৰচনা কৰে ইতিহাস। ৰচিত নহ’লে কোনো অতীতকে ইতিহাস বুলিব নোৱাৰি। ইতিহাসবিদে অতীতৰ তথ্যৰ পৰ্যবেক্ষণ, বিশ্লেষণ, ব্যাখ্যাৰ মাধ্যমেৰে ইতিহাস ৰচনা কৰে। এনে কৰ্মই বৃহত্তৰ সমাজৰ ভৱিষ্যতক গঢ় দিব পাৰে। প্ৰখ্যাত ইতিহাসবিদ Collingueod ভাষাত — “History in the ordinary or current sense of the word is knowledge of past and in order to understand its peculiarities and its special problem, we must ask what the past is. This means enquiry into the nature of time.”।

ইতিহাস ৰচনাৰ ইতিহাস ৰচিত হৈছিল পোনতে প্ৰাচীন গ্ৰীচত। তাৰ পাছত ৰোমলৈও প্ৰসাৰ ঘটে ইতিহাস ৰচনাৰ। এই ক্ষেত্ৰত গ্ৰীক হেৰ’ডটছ থুকিডিডছৰ বাহিৰেও পলিবিয়াছ, লিভি আৰু টেকিটাসৰ দৰে ইতিহাসবিদৰ নামোল্লেখ কৰিব পাৰে। তাহানিতে গ্ৰীক ইতিহাসবিদ হেৰ’ডটছে — ইতিহাস চৰ্চাৰ ক্ষেত্ৰত যে নিৰ্মোহ আলোচনা কৰিব লাগে তাক বুজাই গৈছে। তাৰ পাছত বিভিন্নজন প্ৰাচীন ইতিহাসবিদে ধৰ্মীয় কল্পনাৰ আবুৰ ফালি বাস্তৱৰ দলিল কি গৈছে। পলিবিয়াছৰ সম্পৰ্কত ‘Historiography’ নামৰ গ্ৰন্থত পোৱা যায় - polybius laid great emphasis on truth, which he described as the eyes of History. প্ৰাচীন ইতিহাসবিদসলৰ ৰচনাত জ্ঞানৰ অন্যান্য শাখাত সমানে ইতিহাসকো গুৰুত্ব দিয়া হৈছিল — উদ্দেশ্য আছিল মানুহক ৰাজনৈতিক আৰু সামাজিকভাৱে প্ৰস্তুত কৰি তোলা। তেতিয়াৰ দিনত কেৱল ৰজা-মহাৰজা আৰু যুদ্ধ-বিগ্ৰহক লৈয়ে প্ৰায়ক্ষেত্ৰত ইতিহাস ৰচিত হৈছিল। কালক্ৰমত ইতিহাস লিখাৰ পদ্ধতি আৰু তাড়না সলনি হৈছিল। কালক্ৰমত ইতিহাস ৰূপে সামাজিক ইতিহাসেহে অধিক গুৰুত্ব পাবলৈ ধৰে আধুনিক যুগত। তাৰ লগে লগে ধাৰণাৰ ক্ষেত্ৰত এক বিৰাট পৰিৱৰ্তনে আধুনিক সভ্যতাৰ ইতিহাসেই নহয়, পুৰণিৰ বুকুটো চলিল তাৰ প্ৰক্ষালন।

কছ’ৰ মতে ইতিহাস হ’ল সিঁচৰিত হৈ থকা বিভিন্ন বিষয়ৰ পৰা সত্যক বিচাৰি উলিয়াই আনাৰ এক কলা। যিহেতু সত্য এক আপেক্ষিক আৰু প্ৰায়েই বিতৰ্কত, সেয়েহে যিমানদূৰ সম্ভৱ, সিমানদূৰ প্ৰকৃত সত্যৰ কাষ চপাৰ এক প্ৰচেষ্টা হ’ল ইতিহাস। অধ্যাপক জনছনৰ ভাষাত “History is the intellectual from in which a civilization renders account to itself of its past.” আন এজন ইতিহাসবিদ Henry Johnson ৰ মতে — ‘History in the broadest sense is everything that ever happened. It is the past itself whatever it may be?’ চেইখ আলীৰ বিশ্লেষণত ওলাই পৰিছে যে প্ৰতিনিয়ত যিবোৰ ঘটনা ঘটি আছে সেইবোৰৰ আটাইখিনি বুজি পোৱা সম্ভৱ নহয়, তাৰ বহুতো আঁকৈ অস্পষ্ট আৰু অমূলক। সেয়েহে আমি বুজি পোৱাৰ ক্ষেত্ৰত সেইবোৰৰ ওপৰতে সীমাবদ্ধতা ৰাখিব লগা হয়; যিবোৰ মানৱ জাতিৰ ওপৰত এক গুৰুত্বপূৰ্ণ সাঁচ পেলাই গৈছে। মেইটলেণ্ডৰ ব্যক্তব্য হ’ল — ‘What men have done and said, above all what they have thought that is history’ লৰ্ড একটনৰ মন্তব্য হ’ল : মানুহৰ স্বাধীনতাৰ প্ৰকাশ্য কাহিনীয়েই হৈছে ইতিহাস। বহুতে আকৌ ইতিহাসক বিখ্যাত লোকৰ জীৱনী বুলিহে কৈছে। আনকি ভণ্টেয়াৰৰ দৰে চিন্তাবিদেও ইয়াক অপৰাধ আৰু দুৰ্ভাগ্যৰ প্ৰতিচ্ছবি বুলি ঘোষণা কৰিছিল। তাৰ পাছতো জনমুখী ইতিহাসৰ অৰ্থ থমকি ৰোৱা নাই। ড° সাগৰ বৰুৱাই সঠিকভাৱেই উপলব্ধি কৰিছে: ‘মানুহে যুগে যুগে যুক্তিৰ বলেৰে পৰিবেশক নিজৰ ব্যৱহাৰো পয়োগী কৰি তুলিবলৈ সংগ্ৰাম কৰি

আহিছে। মানুহে সচেতনভাৱে নিজে জড়িত কিছুমান ঘটনাক কেন্দ্ৰ কৰি সময়ৰ গতিশীলতাক উপলব্ধি কৰাৰ সময়ৰ পৰা ইতিহাস আৰম্ভ হয়। একে সুৰত বুকহাটে কোৱা এই কথাষাৰিক কাৰে নিজৰ গ্ৰন্থ ‘What is History’ ৰ ১৩৪ পৃষ্ঠাত ঠাই দিছে: ‘The break with nature caused by the awokening of consciousness.’। ভণ্টেয়াৰৰ দৰে ক’বলৈ গ’লে ইতিহাসৰ স্কুল পথহে গ্ৰহণ কৰা হ’ব। ইয়াৰ পৰিসৰ অতি ব্যাপক। মানৱ সভ্যতাত কোটি কোটি পৰুষ-নাৰীয়ে সময়বালিত খোজ থৈ যাব পৰা নাই অথচ সেইসকলেও সমাজলৈ অৱদান আগবঢ়াই গৈছে। তেওঁলোকক বাদ দি মানৱ জাতিৰ ইতিহাস সম্পূৰ্ণ শুদ্ধ হ’ব নোৱাৰে। ইতিহাসবিদ ড° ধৰ্মানন্দ কৌশাৰীয়ে ইতিহাসৰ সূত্ৰায়ন কৰিছে এইধৰনে, “History is the presentation in chronological order of successive change in the means of production and in relation” অৰ্থাৎ কৌশাৰীয়ে কোৱা মতে, সমাজত উৎপাদনৰ আহিলাৰ আৰু উৎপাদন সম্পৰ্কৰ ক্ৰমাগত পৰিৱৰ্তনৰ কালক্ৰমিক উপস্থাপনেই ইতিহাস। এই সন্দৰ্ভতে বিশিষ্ট মাৰ্ক্সবাদী ইতিহাসবিদজনৰ টিপ্পনি গ্ৰহণ কৰি ড° ৰমেশ কলিতাই কছে: “তাৰমানে সমাজত উৎপাদন সম্পৰ্কৰ এক বিশেষ ভূমিকা আছে আৰু যুগে যুগে এই সম্পৰ্কই সমাজৰ ইতিহাস নিয়ন্ত্ৰণ কৰি আহিছে। উৎপাদনৰ আহিলা আৰু সম্পৰ্কৰ ওপৰত নিৰ্ভৰ কৰিহে সমাজতাত্ত্বিক সকলে মানৱ সমাজৰ ক্ৰমাগত উন্নয়নৰ ইতিহাস চৰ্চা কৰি আহিছে, ইতিহাস ৰচনা কৰি আহিছে”। চিন্তানায়ক মাৰ্ক্সৰ বক্তব্যৰ আধাৰত আগবঢ়োৱা উপৰিউক্ত কথাখিনিয়ে ইতিহাসৰ সৰ্বাধিক জনপ্ৰিয় মতটোক সমৰ্থন কৰিছে। মাৰ্ক্সৰ মতে : মানৱ জাতিৰ ইতিহাস হ’ল শ্ৰেণী সংগ্ৰামৰ ইতিহাস।

আগ্ৰহ আৰু জনাগ্ৰহ

ইতিহাসক লৈ অনাগ্ৰহ প্ৰকাশ কৰাসকলে আগ্ৰহীসকলতকৈ বেছি পৰিমাণে ইতিহাসৰ পাত খোচৰে অৱশ্যে ভুলভাৱে। ইতিহাসক লৈ ইমান বিতৰ্ক কিয় চলে? আমাৰ সমাজতো আন বহু বিষয় আছে আলোচনা কৰিবলৈ, কিন্তু বাটে-ঘাটে কেৱল ইতিহাসৰ বিতৰ্কহে চলে কিয়? জনপ্ৰিয় আলোচনাবোৰত ইতিহাসে ইমান গুৰুত্বপূৰ্ণ স্থান কিয় পায়? অকৌ ইতিহাসৰ পৰা সাধাৰণ মানুহে কি পাব পাৰে? ইতিহাস এনেকুৱা এখন যুদ্ধ ক্ষেত্ৰ কিয়? ইত্যাদি ইত্যাদি। ড° অৰ্ম্য সেনৰ অনুবৰ হ’ল এয়ে যে ‘বিভিন্ন কাৰণত অতীতত ঘটা ঘটনা সম্পৰ্কে বেছিকৈ জানিবলৈ আমাৰ আগ্ৰহ হয়। আৰু এইটো ইমালেই সহজ ঘটনা যে শিক্ষিত সমাজত ইয়াক উল্লেখ কৰিবলৈ গৈ ইতস্তত যে অতীত সম্পৰ্কে আমাৰ উৎসুকতা হ’ল ঐতিহাসিক ঘটনাৱলী সম্পৰ্কে জনাৰ আগ্ৰহৰ অন্যতম কাৰণ। ইতিহাসত ৰস পাবৰ বাবে অসং অভিপ্ৰায় অত্যাৱশ্যকীয় নহয়।

অৱশ্যে ইতিহাসৰ প্ৰতি থকা কৌতুহলৰ কাৰণবোৰ সৰলীকৰণ কৰাটো কিছু পৰিমাণে বিভ্ৰান্তিকৰ। কাৰণ অতীত সম্পৰ্কে থকা আমাৰ কৌতুহলৰ কাৰণ বেলেগ বেলেগ আৰু কেতিয়াবা জটিল হ’ব পাৰে। ইয়াৰ কাৰণ হ’ব পাৰে ব্যৱহাৰিক (উদাহৰণ হিচাবে অতীতৰ ভুলৰ পৰা শিক্ষা লোৱা), জ্ঞানোদ্দীপক (ইতিহাসৰ কোনো এটা নিৰ্দিষ্ট সময়ৰ সাধাৰণ মানুহৰ জীৱন সম্পৰ্কে জ্ঞান লাভ কৰা), অথবা মূলতঃ মনোৰঞ্জন (যেনে - কালানুক্রম (Chronology) আৰু ভাৰতত একাধিক কেলেণ্ডাৰৰ ইতিহাস সম্পৰ্কে অনুমান কৰা)। আন এজন বিখ্যাত ইতিহাসবিদ নিৰ্মল বন্দো পাখ্যায়োও নিজৰ ‘ইতিহাস চৰ্চা’ নামৰ জনপ্ৰিয় গ্ৰন্থখনত আলোচনা কৰিছে, একেটা দিশ : আজিকালি জ্ঞানচৰ্চাৰ লগত যুক্ত মানুহেই মাত্ৰ নহয়,

সাধাৰণ মানুহেইও চলা-ফুৰা কৰোঁতে আড্ডাৰ বিতৰ্কত, ট্ৰেইন-বাছত ইতিহাসক লৈ তেওঁলোকৰ মতামত দি থাকে। মহাত্মা কেনে লোক আছিল? নহয়, এই মতামত দিয়াত কাৰো আপত্তি নাই। যদিও তেওঁলোকে সাহিত্য দৰ্শন, ভূগোলক লৈ বা পদাৰ্থবিদ্যা, ৰামায়নক লৈ তৰ্ক নকৰে। আচলতে ইতিহাসক লৈ মন্তব্য দিবলৈ গৈ তেওঁলোকে নাভাৰে বা বুজিব নোৱাৰে বা অজ্ঞ হৈ ৰয় যে ৰাম নামৰ কোনো ব্যক্তিয়েই প্ৰাচীন যুগত নাছিল, সেয়েহে তেওঁৰ জনস্থান ক'ত তাকে লৈ বিতৰ্ক অবাস্তৱ আৰু থাকিলেও সেয়া এতিয়ালৈ অনাৱিষ্কৃত। আৰু আৱিষ্কৃত হ'লেও সেয়া এতিয়া পৰ্যন্ত জ্ঞানচৰ্চাৰ জগতত স্বীকৃত নহয়। কিন্তু স্বীকৃত হ'লেও সেয়া বিতৰ্কিত। অৰ্থাৎ 'ইতিহাস' বিষয়ত কোনো তাৎক্ষণিক মন্তব্য কৰাৰ আগতে এইবোৰ বিষয়ত অৱগত হ'লে ভাল হয়, ন'হলে 'বিকৃত' ইতিহাসে কেৱল মানুহকে নহয়, এটি জাতি, এটি সভ্যতাক পংগু কৰি দিব পাৰে, ধ্বংসৰ পথলৈ লৈ যাব পাৰে, তাৰ উদাহৰণ ইতিহাসতেই আছে।

লক্ষ্য আৰু উদ্দেশ্য

'ইতিহাস' চৰ্চাৰ সূত্ৰপাত সবাতাৰ প্ৰায় আৰম্ভনিৰ সময়ৰ পৰা। ই হ'ল দেশ, কাল আৰু মানুহৰ কাহিনী। ইতিহাসবিদ মাৰ্ক ব্লকৰ মতে, 'Science of men in time' ইতিহাস ৰচনাৰ ঐতিহ্য প্ৰায় আঢ়ৈ হাজাৰ বছৰৰ হ'লেও স্বতন্ত্ৰ ৰূপত বিজ্ঞান হিচাবে ইয়াৰ প্ৰতিষ্ঠা বেছি দিনৰ নহয়। জ্ঞান জগতৰ যিকোনো শাখাই তেতিয়া বিজ্ঞানৰ স্বীকৃতি দাবী কৰিব পাৰে, যেতিয়া তাৰ আহৰিত জ্ঞানে বাস্তৱ সত্যৰ প্ৰতিফলন ঘটায় আৰু সমাজ চেতনা বিকাশত ভূমিকা ৰাখিব পাৰে। ইতিহাসৰো মূল কাম হৈছে মানুহে গঢ়া সমাজ আৰু সভ্যতাৰ উৎপত্তি, গঠন, প্ৰক্ৰিয়া, বিকাশ, নিয়ম-নীতি, স্বৰূপ, জটিলতা ইত্যাদি বিষয়বোৰক উন্মোচিত কৰা। ইয়াৰোপৰি মানুহৰ মন, মেধা, প্ৰজ্ঞা আৰু দৃষ্টিভংগীৰ ওপৰত নিৰ্ভৰ কৰিবলগীয়া হয়। বিজ্ঞানৰ অন্যান্য শাখাৰ পৰা সামাজিক বিজ্ঞানৰ পাৰ্থক্য এইখিনিতে। ইতিহাস হৈছে জীৱনৰ নিৰ্দেশিকা। ই সমাজবদ্ধ মানুহৰ জীৱন বিশ্লেষণ কৰে, সম্পূৰ্ণ নিঃসংগ মানুহক স্পৰ্শ কৰিব নোৱাৰে। ইতিহাসৰ লক্ষ্য সমাজ গঢ়াৰে, ভঙা নহয়।

ইতিহাসবিদ মাৰ্ক ব্লকৰ মতে ইতিহাসবিদৰ বাবে বিচাৰ কৰা নহয়। বুজাহে ইতিহাসবিদজন পৰিৱৰ্তনৰ গতিপথ দেখুওৱা ব্যক্তি। বিশিষ্ট চৰিত্ৰবোৰ সাধাৰণ পৰিৱৰ্তনৰ সোঁতত কিদৰে সলনি হয় তাক লক্ষ্য কৰা তেওঁৰ কাম। বাহিৰৰ পৰা ঘটনাৰ বৰ্ণনা ইতিহাসবিদ আৰু সাংবাদিকৰ সাধাৰণ কৰ্তব্য। মানুহক বাদ দিলে ইতিহাস বুলি একো নাথাকে। আকৌ মানুহ যেতিয়া অকলে সত্য তেতিয়া ইতিহাস নাই। ইতিহাসত কোনো মানুহক অকলে ব্যাখ্যা অথবা আলোচনা কৰিব নোৱাৰি। সেয়ে কিন্তু সামহিত্য সম্ভৱ।

ইতিহাসবিদজন সকলো ঘটনাৰ দৰ্শক, তেওঁক বাদ দিলে ইতিহাস সম্ভৱ নহয়। এই প্ৰসঙ্গতে ইতিহাসবিদ নৈমিয়াৰে কোৱা কথাখাৰি হ'ল — Historian imagine the past and remember the future. ইতিহাসবিদে দুৰৰ পৰা দেখা বুলিয়েই নিৰাসক্ত নহয়। তেওঁৰ অজ্ঞাতে তেওঁৰ মনত ক্ৰিয়া কৰে জাতিৰ সংস্কাৰ, শ্ৰেণী স্বার্থ আৰু যুগধৰ্মই। প্ৰত্যেকজন ইতিহাস বিদ একোখন বিশেষ শ্ৰেণীভুক্ত, এটি বিশেষ শিক্ষা-দীক্ষাৰ ফল। তেওঁৰ সহজাত পূৰ্বসংস্কাৰ, শ্ৰেণীস্বার্থ, ৰুচি আৰু প্ৰৱণতা, তথা নিৰ্বাচন আৰু ব্যাখ্যাক প্ৰভাৱিত কৰিবই। তথ্যৰ নিৰ্বাচনো নিজৰ দেশ আৰু পৃথিৱীৰ পৰিৱৰ্তন বিশেষত প্ৰযুক্তিৰ পৰিৱৰ্তনৰ স'তে সলনি হৈ যাব। ইতিহাসবিদজন অখণ্ড বা চিৰন্তন সত্যৰ কাৰবাৰী নহয়। ইতিহাসবিদ অমলেশ ত্ৰিপাঠীয়ায়ে খুব সুন্দৰ ভাৱে কৈছে - 'কবিৰ কল্পনা দাৰ্শনিকৰ বিশ্বজননী তত্ত্ব নিৰ্মাণ, বৈজ্ঞানিকৰ

প্ৰাকৃতিক বিধান, আৱিষ্কাৰ আৰু প্ৰয়োগ ইতিহাসবিদৰ লক্ষ্য নহয়। কিন্তু প্ৰত্যেক বৰ বৰ ইতিহাসবিদে এইবোৰৰ সমন্বয় সাধিছে, যেনে — গীৰন, মমচেন, ব্লক ব্ৰোদেল আদি।

ইতিহাসৰ বিভিন্ন ব্যাখ্যা

ইতিহাসৰ ক্ষেত্ৰত ভিন ভিন ইতিহাসবিদৰ ব্যাখ্যা আৰু বিশ্লেষণ একে ঘটনাক লৈ ভিন্নতৰ হয় কিয়? এইটো এটা এৰাব নোৱাৰা প্ৰশ্ন, গাৰ ছাঁৰ দৰে। এয়াই হৈছে ইতিহাসৰ আচল আকৰ্ষন। নিজস্ব দৃষ্টিভংগীৰ মাজেৰে ঘটনা একোটিৰ স্বৰূপ নিৰ্ণয় কৰিবলৈ যোৱা আৰু তাৰ পৰিমাণ সম্পৰ্কে নিজস্ব দৃষ্টিভংগী দাঙি ধৰাটো কোনো দোষনীয় কথা নহয়। আচলতে প্ৰত্যেক ইতিহাসবিদৰ মানসিকতাৰ প্ৰতিফলনত একোটি ঘটনা-পৰিঘটনাৰ ব্যাখ্যা আৰু বিশ্লেষণ ভিন্নতাৰ হ'বগৈ পাৰে। 'That is its real interest'

আমি যদি ভাৰতত ইতিহাস চৰ্চাৰ খবৰ ৰাখো তেনেহলে দেখিবলৈ পাম যে ইয়াত ইতিহাস চৰ্চাৰ সূচনা হৈছে আধুনিক যুগত বৃটিছ, সাম্ৰাজ্যবাদীৰ হাতত। ভাৰতৰ ইতিহাস চৰ্চাৰ ক্ষেত্ৰত গুৰুত্বপূৰ্ণ গোষ্ঠী হ'ল 'চাব'ল্টাৰ্ণ' (Subaltern group) বা নিম্নবৰ্গৰ তথা সমাজৰ অৱহেলিত অংশৰ ইতিহাসৰূপে পৰিগণিত ধাৰাটো। এই ধাৰাটোৰ বাটকটীয়া হ'ল ৰনজিৎ গুহ। তেওঁৰ লগত আছে পাৰ্থ চট্টোপাধ্যায়, গায়ত্ৰী চক্ৰৱৰ্তী, জ্ঞানেন্দ্ৰ পাণ্ডে, ডেভিদ হাৰ্দিম্যান, ছহীদ আমিদ, ডেভিদ আৰ্ণল্ড, গৌতম ভদ্ৰ, দীপেশ চক্ৰৱৰ্তী, ৰামচন্দ্ৰ গুহ আদি ইতিহাস বিদসকল। উক্ত ধাৰাটোৰ পৰা 'Subaltern studies' শাৰ্ক ভালেমান গ্ৰন্থৰ সংকলন প্ৰকাশ কৰি উলিয়াইছে। আধুনিক ভাৰতৰ অৰ্থাৎ স্বাধীনতা - উত্তৰ ভাৰতত শৈক্ষিক স্তৰত ইতিহাস চৰ্চাৰ মাৰ্ক্সবাদী গোষ্ঠীৰ আধিপত্য আটাইতকৈ বেছি, যাৰ সূত্ৰপাত হৈছিল ১৯৪৪ চনত, ৰজনীপাম দত্তৰ 'India Today' নামৰ গ্ৰন্থখনৰ মাজেদি। অন্যহাতে ৰনজিৎ গুহৰ 'Subaltern Group'ৰ আবিৰ্ভাৱ ঘটে, ১৯৮৪ চনত। তেওঁলোকেও ভাৰতৰ ইতিহাস চৰ্চাত গুৰুত্বপূৰ্ণ অৱদান যোগাব পাৰিছে। এতিয়া মাৰ্ক্সবাদী আৰু চাব'ল্টাৰ্ণ গোষ্ঠীৰেই আধিপত্য চলি আছে। বিশেষকৈ বিতৰ্ক, আলোচনা, শৈক্ষিক ইতিহাস চৰ্চাত সকলোতকৈ বেছি উল্লেখযোগ্য। তথাপি কেমিজ আৰু নতুন জাতীয়তাবাদীৰ চমকো কম নহয়। ইয়াৰোপৰি অনেক ইতিহাসবিদে কোনো নিৰ্দিষ্ট শিবিৰ ভুক্ত হ'ব খোজা নাই। বহুতে অমলেশ ত্ৰিপাঠীক এনেদৰে গণ্য কৰে। তেওঁৰ লগতে আছে — অসীম দাসগুপ্ত আৰু ৰায়চৌধুৰী। ভাৰতত মাৰ্ক্সবাদী ইতিহাস চৰ্চাৰ সূত্ৰপাত হয় মাৰ্ক্সবাদৰ প্ৰায়গেৰে মাজেদি। সমাজ আৰু সভ্যতাত শ্ৰেণী সম্পৰ্ক আৰু অৰ্থনীতিৰ গুৰুত্ব উল্লেখ কৰি ভাৰতবৰ্ষৰ প্ৰাচীন যুগৰ পৰা আধুনিক যুগলৈ ইতিহাস আলোচিত হয়। পূৰ্বৰ সাম্ৰাজ্যবাদী, জাতীয়তাবাদী, কেন্দ্ৰীজ আৰু অন্য মতবোৰক খণ্ডন কৰি নতুন তাত্ত্বিক ভেটিত আৰু দৃষ্টিভংগীত মাৰ্ক্সবাদী ইতিহাস চৰ্চা চলিছে। চাব'ল্টাৰ্ণ শিবিৰ মাৰ্ক্সবাদী চৰ্চাৰ বিৰোধী, কিন্তু মাৰ্ক্সবাদ বিৰোধী নহয়। এয়াও এক আকৰ্ষণ।

ইতিহাস চৰ্চাত কাৰ্ল মাৰ্ক্সৰ অপৰিহাৰ্যতা

ইতিহাস চৰ্চাৰ ক্ষেত্ৰত ধুমুহাৰ সৃষ্টি কৰা দাৰ্শনিক তথা ইতিহাসবিদজনৰ নাম হ'ল কাৰ্ল মাৰ্ক্স। এওঁ আছিল বৈজ্ঞানিক সমাজতত্ত্বৰ তত্ত্বৰ স্ৰষ্টা। জাৰ্মান পণ্ডিত দাৰ্শনিক হেগেলৰ পৰা ৰাজনৈতিক ইতিহাসক মাৰ্ক্সে অৰ্থনৈতিক দিশৰ পৰা লক্ষ্য কৰিছিল। পূৰ্বসূৰী হেগেলে য'ৰ পৰা ইতিহাস চৰ্চা সামৰিছিল মাৰ্ক্সই তাৰ পৰাই আৰম্ভ কৰিছিল। মাৰ্ক্সৰ মতে মানৱ সমাজৰ ভেটি হ'ল অৰ্থনীতি, তাৰ ওপৰত থিয় হৈ

মানব সমাজৰ ৰাজনীতি, আইন কানুন, শিক্ষা-সংস্কৃতি, ধ্যান-ধাৰণা, সামাজিক মূল্যবোধ আদি গঢ় লয়। মাৰ্ক্সৰ ভাষাত অর্থনীতি সমাজৰ সৌধ আৰু বাকীবোৰ উপৰিসৌধ। তেওঁৰ প্ৰত্যেকজনক ভাষ্যত আন পণ্ডিত বোৰৰ বক্তব্য তল পৰি গৈছিল। এই অপৰিহাৰ্যতা এক ঐতিহাসিক পৰিঘটনা।

ইতিহাসৰ শিক্ষা

‘ইতিহাসৰ শিক্ষা’ কথাটিৰ প্ৰতি দাৰ্শনিক হেগেলৰ সন্দেহ আছিল যথেষ্ট। সংশয়বাদীসকলেও ক’ব খোজে যে ইতিহাসে মানুহক একো নিশিকায়। কিন্তু এই ধৰণৰ অভিযোগ সেইসকলৰ ক্ষেত্ৰতেই সত্য হ’ব পাৰে, যি সকলে ইতিহাসৰ পাঠ কৰি ইয়াৰ অন্তৰ্নিহিত সাৰমৰ্ম গ্ৰহণৰ যোগ্যতা অৰ্জন কৰিব পৰা নাই। দাৰ্শনিক হেগেল আৰু সংশয়বাদীসকলৰ অমূলক ধাৰণাক দৃঢ়ভাৱে প্ৰত্যাখ্যান জনাই ভ্যাচিলি ক্লভেঙ্কিয়ে লিখিছিল যে অন্ধসকলে ফুলক দেখা নাপায়, তাৰবাবে ফুল দায়ী নহয়, মানুহৰ অন্ধত্বহে দায়ী। আনকি যি সকলে ইতিহাসৰ পৰা শিক্ষা নলয় অথবা ল’ব নোখোজে, তেওঁলোককো ইতিহাসে শিক্ষা দিয়ে। ইতিহাসক লঘভাৱে চোৱা বা অৱজ্ঞা কৰাৰ বাবেও ই তেওঁলোকক শিক্ষা দিয়ে।

আচলতে আমাৰ জীৱনৰ সৰ্বক্ষেত্ৰত ইতিহাসৰ বিশেষত্ব আৰু ব্যাপকতা ইমান গভীৰ আৰু সুস্পষ্টভাৱে মিলি আছে যে সিবোৰক চকুৰ সমুখত পতাকাৰ দৰে মেলি নধৰিলে হয়তো বিশ্বাস কৰা সম্ভৱ নহয় যে আমাৰ জীৱনৰ লগত ইতিহাসৰ সম্পৰ্ক কিমান নিবিড়, কিমান গভীৰ, কিমান অংগাংগী ভাৱে জড়িত। হেগেলে এবাৰ কামনা কৰিছিল, বিশ্ব ইতিহাসৰ অতি গুৰুত্বপূৰ্ণ সকলো ঘটনা আৰু ব্যক্তি যেন দুবাৰতকৈ উপস্থিত হয়। মাৰ্ক্স হেগেলৰ এই অবাস্তৱ বাসনাক দুটা ঐতিহাসিক ঘটনাৰ উদাহৰণ টানি কৈছিল - প্ৰথমবাৰ আহে বিয়োগান্ত নাটকৰ ৰূপত, দ্বিতীয়বাৰ প্ৰহসন হিচাপে। এই প্ৰসংগত তেওঁ ফৰাচী ইতিহাসৰ দুটা তাৎপৰ্যময়, প্ৰায় একে নামৰ দুজন ব্যক্তিৰ সংঘটিত ঘটনাৰ এক চমৎকাৰ উদাহৰণ দিছে। ১৭৯৯ চনৰ ৯ নবেম্বৰৰ দিনা এক সামৰিক অভ্যুত্থানৰ দ্বাৰা নেপোলিয়ন বোনাপাৰ্ট আৰু তেওঁৰ সমৰ্থক সকলে সংঘটিত কৰা প্ৰতি বিপ্লৱ, অভ্যুত্থানৰ মাজত যদি মিল বিচাৰি যাব লগা হয়, ইয়াত তেওঁৰ ভতিজা লুই বোনাপাৰ্টও লগত আছিল। তেতিয়াহ’লে হেগেলৰ কামনাৰ হয়টো এক ধৰণৰ মিল বিচাৰিলে পোৱা যাবলগা হয়। তেতিয়াহ’লে হেগেলৰ যিহেতু দুয়োটা ঘটনাই অভ্যুত্থান, একানায়কত্ব আৰু বোনাপাৰ্ট নামৰ দুটি ব্যক্তিত্বৰ নেতৃত্বত সংঘটিত, কিন্তু ঐতিহাসিক বিচাৰত এনেধৰণৰ মিল মিল বিচাৰাৰ মাজত তেনে গুৰুত্ব থাকিব নোৱাৰে। উভয় ব্যক্তি আৰু ঘটনাৰে আছিল নিজস্ব বৈশিষ্ট্য, প্ৰভাৱ, লক্ষ্য আৰু উদ্দেশ্য। এই স্বতন্ত্ৰক জানি মিল-আমিলৰ বৈশিষ্ট্য বিচাৰ কৰিব লাগিব। কাহানিও ইতিহাসত ঘটি যোৱা কোনো ঘটনাৰ হ্ৰস্ব পুনৰাবৃত্তি নহয় বা একে গুণাগুণসম্পন্ন ব্যক্তিত্বৰ পুনৰাবিৰ্ভাৱ হ’ব নোৱাৰে। সময় আৰু নিৰ্দিষ্ট অৱস্থানত পাৰ্থক্যৰ কাৰনে পৰৱৰ্তী যিকোনো ঘটনাই পৃথক গুণাগুণৰ সৃষ্টি কৰে। তাৰবাবেই অতীত ৰূপান্তৰিত হয় সময়কাল। ই যিবোৰ সমস্যাক লৈ উদ্ভিগ্ন, এইবোৰৰো আছে অতীত নিৰ্ভৰতা। ঐতিহাসিক বিকাশ যিদৰে দ্ৰুততৰ আৰু জটিলতাৰ হৈছে তেনেদৰে মানুহৰ ধাৰণাও হৈছে অধিকাংশ ক্ষেত্ৰত যথেষ্ট প্ৰখৰ আৰু স্পষ্টতৰ। ফলত মানুহে অধিকতৰ যত্নসহকাৰে, নিৰ্ভুলভাৱে অগ্ৰসৰ হ’ব পাৰিছে বিকাশৰ দ্ৰুততৰ প্ৰক্ৰিয়াত।

শেষত এডৱাৰ্ড হলেট কাৰৰ সেই ধ্ৰুপদী কথাষাৰিকে উল্লেখ কৰিব খুজিছো ‘অতীত সম্পৰ্কে আমাৰ ধাৰণাৰ পৰাই আমি এক ভৱিষ্যত প্ৰস্তুত কৰো’। আপোন্ত ব্লকৰ ভাষাত — ‘প্ৰকৃত সৃষ্টি আৰম্ভনিতো নহয়, বৰং সামৰনিতহে।

ইজিপ্তৰ পিৰামিড আৰু আহোম যুগৰ মৈদামসমূহৰ সাদৃশ্যতা

শ্ৰীনিবাস মণি দত্ত

দ্বিতীয় বাণাসিক

আৰম্ভণি : আহোম সকলৰ ৰাজত্ব কালৰ মৈদাম সমূহ আৰু ইজিপ্তৰ পিৰামিড সমূহক এটাক আনটোৰ লগত তুলনা কৰিব পাৰি। আহোম মৈদাম সমূহো হৈছে ৰজাৰ সমাধিক্ষেত্ৰ আৰু ইজিপ্তৰ পিৰামিড সমূহো ফাৰাও (ৰজা)ৰ সমাধি স্থান। কিন্তু আহোমৰ মৈদাম আৰু ইজিপ্তৰ পিৰামিড সমূহৰ মাজত কোনো ধৰণৰ সাংস্কৃতিক সংযোগ নাছিল। ভৌগলিক দিশৰ পৰাও ইজিপ্ত আৰু অসমৰ আহোম সকলৰ মাজত কোনো ধৰণৰ সংযোগ নাছিল। ইজিপ্ত আছিল নীল নদীৰ পাৰত আৰু অসম ব্ৰহ্মপুত্ৰ নদীৰ কাষত। পিৰামিড সমূহ প্ৰায় ৩৫০০ খ্ৰীষ্টপূৰ্বৰ আৰু মৈদাম সমূহ ১৭-১৮ খ্ৰীষ্টাব্দ শতিকাৰ। তেনেক্ষেত্ৰত ইজিপ্তৰ পিৰামিড আৰু আহোম সকলৰ মৈদাম সমূহৰ মাজত থকা সাদৃশ্য অতি আশ্চৰ্য্যমূলক।

আহোম যুগৰ মৈদাম : মৃতকক কবৰ দিয়া স্থান টুকুৰাক আহোম যুগত মৈদাম বুলি কৈছিল। এই মৈদামসমূহ অৰ্ধ গোলাকৃতিৰ। এনে অৰ্ধ গোলাকৃতিৰ বৃহৎকাৰৰ মৈদাম সমূহ ১৭-১৮ খ্ৰীষ্টাব্দ শতিকাৰ সু-বিখ্যাত আহোম স্বৰ্গদেৱ গদাধৰ সিংহ (১৬৮১-৯৬ খ্ৰীষ্টাব্দ) আৰু ৰুদ্ৰ সিংহৰ (১৬৯৬-১৭১৪ খ্ৰীষ্টাব্দ) সৈতে জড়িত বুলি ধৰা হয়।

আহোম সকলে মৈদাম সমূহ মূলতঃ চৰাইদেউ নিৰ্মাণ কৰিছিল আৰু তেওঁলোকে চৰাইদেওক এক পবিত্ৰ স্থান ৰূপে গণ্য কৰিছিল। কিয়নো চৰাইদেউ আহোম ৰজা সকলৰ প্ৰথম ৰাজধানী আছিল সেয়েহে চৰাইদেওৰ ঐতিহাসিক গুৰুত্ব লেখতল’বলগীয়া।

ৰাজকীয় ক্ষমতা আৰু মৰ্যদাৰ ভিত্তিত মৈদাম সমূহ ডাঙৰ সৰু আকাৰত গঢ় দিয়া হৈছিল। অৰ্ধ গোলাকৃতিৰ এনে মৈদাম সমূহৰ ভেঁটি বেলনীয়া পকীৰে পাদ দেশৰ অন্তৰ্ভুক্ত। মৈদাম সমূহৰ মূল প্ৰৱেশদ্বাৰ পশ্চিমলৈ মুকলি কৰা। মৈদামৰ শীৰ্ষ ভাগত ইটাৰে নিৰ্মিত গলি বিদ্যমান। আহোম স্বৰ্গদেউ ৰাজেশ্বৰ সিংহৰ দিনলৈকে এনে ধৰণে মৃতকক কবৰ দিয়া ব্যৱস্থা আছিল।

ইজিপ্তি় পিৰামিড : ইজিপ্তৰ প্ৰাচীন ইতিহাসক তিনিটা ভাগত ভাগ কৰা হয়। সেই ভাগ কেইটা হৈছে (ক) পুৰণি ৰাজ্য (খ) মধ্য ৰাজ্য (গ) নতুন ৰাজ্য বা সাম্ৰাজ্য। এই প্ৰথম অথবা পুৰণি ৰাজ্যৰ সময়ছোৱাক পিৰামিড যুগ বুলিও কোৱা হয়। পিৰামিড সমূহ ত্ৰিভুজাকৃতিৰ আছিল। বৃহৎ আকৃতিৰ এই ভাস্কৰ্য্যসমূহ (পিৰামিড) হৈছে আহোম যুগৰ মৈদাম সমূহৰ দৰে মৃত্যুৰ পিছত ৰজাৰ সমাধি ক্ষেত্ৰ বা যাক মন্দিৰ বুলিও কোৱা হৈছিল। পুৰণি ইজিপ্তৰ এই পিৰামিড সমূহ ইজিপ্তৰ স্থাপত্যৰ এক উজ্জ্বল নিদৰ্শন আৰু ইজিপ্তি় সভ্যতাৰ স্থাপত্যৰ চিহ্ন স্বৰূপে। সেই সময়ত গোটেই পৃথিৱীতে ইজিপ্তৰ পিৰামিড সমূহৰ লগত তুলনা কৰিব পৰা কোনো ভাস্কৰ্য্য নাছিল।

ইজিপ্তৰ প্ৰথম পিৰামিডটো ফাৰাও (ৰজা) জোছাৰৰ নামত নিৰ্মাণ কৰা হৈছিল আৰু তেওঁৰ সময়ৰ পৰা পিৰামিড সজাৰ নিয়ম প্ৰচলিত হয়। চতুৰ্থ ফৈদৰ ফাৰাও কুফু আৰু খাফাইহে পিৰামিড নিৰ্মাতা হিচাপে অধিক প্ৰসিদ্ধ আছিল। ইজিপ্তৰ গীজাত অৱস্থিত সকলোতকৈ মহান আৰু বিশালকাৰ পিৰামিডটো 2900 B.C. ত ফাৰাও কুফুৰ কাৰণে সজোৱা হৈছিল। ইয়াতে কুফু আৰু তেওঁৰ প্ৰধান মহিষীক সমাধিস্থ কৰা হৈছিল। ইজিপ্তত বৰ্তমান ত্ৰিশ টা ডাঙৰ আৰু কিছুমান সৰু সৰু পিৰামিড পোৱা গৈছে। সেই পিৰামিড সমূহৰ ভিতৰত কাইৰোৰ ওচৰত থকা এই গীজাৰ পিৰামিডটোৱেই হ'ল সৰ্ববৃহৎ। যিহেতু পিৰামিড সমূহ ত্ৰিভূজাকৃতিৰ আছিল এই পিৰামিডটোৰ জোঙা টিঙটোৰ উচ্চতা প্ৰায় ১৫০ মিটাৰ ইয়াৰ পৰিধি প্ৰায় ১ কিঃ মিঃ আৰু ২৩ লাখ পাথৰৰ টুকুৰা ব্যৱহাৰ কৰি ইয়াক নিৰ্মাণ কৰা হৈছিল। সেই পাথৰবোৰৰ যিবোৰৰ আঁকাৰ সৰু তাৰ এটুকুৰাৰ ওজনেই আছিল আঢ়ৈ টন। পিৰামিডলৈ যোৱা বাট ঠেক আৰু এটা সৰু কোণত ৰজা আৰু ৰাণীৰ মৃতদেহ ৰখা হৈছিল। মানুহৰ দ্বাৰা নিৰ্মিত এনে প্ৰকাণ্ড সমাধিগৃহ আজিলৈকে কোনোও সজা নাই। ই সমগ্ৰ বিশ্বৰ ভিতৰতে আজিও এক বিস্ময়কৰ বস্তু হৈ আছে। প্ৰাচীন গ্ৰীচৰ ইতিহাসবিদ হিৰ'ডটাসৰ মতে সেই পিৰামিডটো নিৰ্মাণ কৰিবলৈ ১ লাখ মানুহৰ ২০ বছৰ সময় লাগিছিল।

মৈদাম আৰু পিৰামিড সমূহৰ সাদৃশ্য : দুয়োবিধ সমাধি ক্ষেত্ৰৰ মাজত যদিও কোনো ধৰণৰ সংযোগ নাছিল তথাপি বহুতো ক্ষেত্ৰত মিল দেখিবলৈ পোৱা যায়। ইজিপ্তবাসীয়ে আত্মাৰ অমৰত্ব আৰু পুনৰ জন্মৰ ওপৰত বিশ্বাস কৰিছিল সেইবাবে মৃত্যুৰ পিছত শৰীৰ সংৰক্ষণ কৰাৰ ব্যৱস্থা কৰিছিল। অৰ্থাৎ তেওঁলোকৰ ধাৰণা আছিল যে মৃত্যুৰ পিছত আত্মাটো শৰীৰটোলৈ পুনৰ ঘূৰি আহিব। ঠিক সেইদৰে আহোমসকলেও মৃতকৰ পুনৰ জন্মৰ ওপৰত বিশ্বাস ৰাখিয়েই মৈদাম সমূহ বনাইছিল। ইজিপ্ত সকলৰ শৱ সংৰক্ষণ কৰা ব্যৱস্থাক “মামি” বুলি কোৱা হয়। ‘মামি’ শব্দটো পাৰ্ছি ভাষাৰ পৰা অহা যাৰ অৰ্থ তেলজাতীয় পদাৰ্থ। মামিৰ দ্বাৰা মৃত মানুহ জনৰ মগজু, হৃদ পৃণ্ড আৰু নাড়ী-ভূড় আদি শৰীৰটোৰ পৰা আঁতৰ কৰি দিয়া হৈছিল আৰু শৰীৰটো গেলি-পছি নোযোৱাকৈ ৭০ দিন ৰখা হৈছিল। তাৰ পিছত কফিনটোত শৰীৰটো সমাধিস্থ কৰা হৈছিল। তাৰ কাষত এটা মোহৰ মৰা অস্থি পাত্ৰ ৰখা হৈছিল। ফাৰাও জনৰ মৃত শৰীৰটোৰ লগত বিভিন্ন ধৰণৰ ব্যৱহাৰ কৰিব পৰা সামগ্ৰী, লিনেন কাপোৰ, আচবাব আদি দিয়া হৈছিল যাতে তেওঁ পুনৰ জন্মত ব্যৱহাৰ কৰিব পাৰে। ঠিক একেদৰে আহোম সকলে মৃতকৰ শৱদেহ প্ৰথমে কাঠৰ বাকছ সদৃশ ৰুঙাঙত ৰখা হৈছিল তাৰ পিছত তাক ঢাকি দিয়া হৈছিল। তাৰ ওপৰত ৰজাৰ দৈনন্দিন জীৱনত প্ৰয়োজনীয় বিভিন্ন সামগ্ৰী আচবাব; লগুৱা-লিকচৌ, জীৱ-জন্তু, যথেষ্ট আ-অলংকাৰ আদি দি ৰাজকীয় সন্মান আৰু মৰ্যদাৰে সৎকাৰ কৰি পিছত মাটিৰে অৰ্ধ-গোলাকৃতিৰ ৰূপ দিয়া হৈছিল। মৃতকৰ লগত এজন মানুহৰ দেহৰ আধা অংশ পুতি দিয়া হৈছিল যাতে তেওঁ দৈনন্দিন সেই পবিত্ৰ স্থানত চাকি জ্বলাব পাৰে। ৰজাৰ শৱদেহৰ লগত বিভিন্ন ধৰণৰ সামগ্ৰী দিয়াৰ মূল কাৰণ আছিল তেওঁলোকে বিশ্বাস কৰিছিল যে এই সা-সম্পত্তিবোৰে তেওঁলোকৰ পৰজন্মত সহায়ক

হ'ব। এই ক্ষেত্ৰত ইজিপ্ত আৰু আহোম সকলৰ মাজত যথেষ্টখিনি সাদৃশ্যতাই বিৰাজ কৰিছিল।

সামৰণি : আহোম যুগত মৈদামৰ দ্বাৰা কবৰ দিয়া ব্যৱস্থা আহোম স্বৰ্গদেউ ৰাজেশ্বৰ সিংহৰ দিনলৈকে আৰু ইজিপ্তৰ পিৰামিডৰ ব্যৱস্থা মধ্যৰাজৰ আৰম্ভণিত বন্ধ কৰা হৈছিল।

মীৰজুমলাই অসমত থকা কালত এনে দহটা মৈদাম খান্দি তেতিয়াৰ দিনতে প্ৰায় ৯০,০০০ টকা মূল্যৰ সম্পদ আহৰণ কৰিছিল। বৰ্তমান যদি এনে মৈদাম সমূহ চিনাক্ত কৰি খন্দা যায় তেন্তে মধ্য যুগৰ অসমৰ সামাজিক আৰু অৰ্থনৈতিক বহু মূল্যবান তথ্য উদ্ঘাটন কৰিব পাৰি। ঠিক সেইদৰে কুৰি শতিকাৰ দ্বিতীয় দশকত ইজিপ্তৰ ৰজা টুটেংক আমেনৰ কবৰ খান্দোটে তাত খাট, সোণৰ দুছকীয়া ৰথ, শিল আৰু ধাতুৰ পাত্ৰ, লিনেন কাপোৰ আদি আৱিষ্কাৰ হৈছে। এটা সোণৰ বাকছত ৰজাজনৰ মৃতদেহটোও পোৱা গৈছে। এইবোৰৰ পৰা সেই সময়ৰ ৰাজকীয় জীৱনৰ বিষয়ে ধাৰণা কৰিব পাৰি। অৰ্থাৎ এই মৈদাম আৰু পিৰামিড সমূহ ঐতিহাসিক সমল হিচাপে ব্যৱহাৰ কৰিব পাৰি।

ঐতিহাসিক প্রেক্ষাপটত পথৰঘাট

দ্বিতীয় বাণী ডেকা

দ্বিতীয় ষান্মাহিক

শোষিত নিষ্পেষিত অসমীয়া কৃষকসকলৰ এককৰণ তথা জীৱন্ত কাহিনী এই পথৰঘাটৰ ৰণ ইংৰাজৰ শোষণৰ বিপৰীতে বিদ্রোহী হৈ উঠা দৰঙী কৃষকৰ সেয়া আছিল স্বতঃস্ফূর্ত জলন্ত প্ৰতিবাদ। এই বিদ্রোহৰ ফলত শোষণকাৰী ইংৰাজৰ কঠোৰ বুলেটৰ আঘাতত হিন্দু মুছলমান ১৪০ জন লোকে একেলগে বুকু পাতি লৈছিল।

১৮৫৭ চনৰ বিদ্রোহ, ইংৰাজৰ লগত হোৱা মানব যুদ্ধ আদিৰ ক্ষতিপূৰণৰ বাবে ইংৰাজসকলে অসমীয়া কৃষকসকলৰ ওপৰত দিছিল অধিক খাজনাৰ অসমীয়া কৃষকসকলৰ ওপৰত দিছিল অধিক খাজনাৰ বোজা। ১৮৪১ চনত দৰঙত প্ৰজাই হালে প্ৰতি তিনিটকাৰ কৰ দিছিল। ইংৰাজে লগোৱা কৰ, কাৰ্ব, মাছমৰা, সোণ কমোৱা আদি ব্যৱসায়কো কতিল দিয়া নাছিল। আনকি ঘৰৰ ওপৰতো কৰ লগোৱা হৈছিল বুলি জনা যায়। তামোল পাণৰ ওপৰত কৰ সংগ্ৰহ কৰিবলৈয়ো চৰকাৰে গুনা গঠা কৰিছিল। কানি আৰু লোণৰ ওপৰত কৰ লগাই জনসাধাৰণৰ পৰা অৰ্থ লুটিছিল। ইয়াৰ উপৰি বাংলা ভাষাৰ ব্যৱহাৰে তেওঁলোকক আৰু বিক্ষুব্ধ কৰিছিল।

বুটীছে যিকোনো প্ৰকাৰে এই কৰ সংগ্ৰহ কৰিব চেষ্টা কৰা বাবে উভয় পক্ষই ৰণত লিপ্ত হৈছিল। বহু কৃষকে খাজনা আদায় দিব নোৱাৰি দেশ এৰি গুচি গৈ আন কামত যোগ দিছিল। কোনো কোনো ঠাইত ৰাইজৰ মেল ৰাখিছিল। এই কৃষক বিদ্রোহৰে বহিঃপ্ৰকাশ ঘটে পথৰঘাটত।

দৰংজিলাৰ মংগলদৈ মহকুমাৰ পৰা পশ্চিমে প্ৰায় ১৫ কি.মি. দূৰত্ব পাথৰিঘাট নামে ঠাইখন অৱস্থিত বৰ্তমান ইয়াক পাথৰিঘাট নামে জনা যায়। তেতিয়া আছিল ১৮৯৪ চন। চৰকাৰে ১০ বছৰীয়া হাৰত পুনৰ খাজনা বৃদ্ধি কৰিছিল। ফলত ২৮ জানুৱাৰীত প্ৰতিবাদী কৃষক জনতাৰে ভৰি পৰিছিল পথৰঘাটত ডাক বঙলা।

সেই সময়ত ডাক বঙলালৈ আগমন ঘটিছিল জিলাধিপতি মিঃ এণ্ডাৰচন, জিলা আৰক্ষী অধীক্ষক মিঃ ৰেমচন আদি চাহাবৰ তেওঁলোক অংকলে অহা নাছিল বিদ্রোহৰ আশংকা কৰিয়েই তেওঁলোকে লগত লৈ আহিছিল কেইজনমান বন্দুকধাৰী সৈন্য। কৃষকসকলে ঘাইকৈ খাজনাৰ পৰিমাণ বাবে চাহাবসকলক অনুৰোধ কৰিছিল। কিন্তু চাহাবসকলে সেই অনুৰোধ উপেক্ষা কৰিছিল। যাৰ বাবে ৰাইজ হৈ পৰিছিল উত্তেজিত। উত্তেজিত কৃষক ৰাইজৰ ছত্ৰভংগ দিয়াৰ উদ্দেশ্যে চাহাবসকলে সৈন্যক গুলিওৱাৰ আদেশ দিছিল, যাৰ ফলত ১৪০ জন নিৰীহ কৃষকে মৃত্যুক আকোঁৱালি ল'ব লগা হয়। ইয়াৰ বাহিৰেও তেওঁলোকে ৫৮০ জন মানুহক একেলগে এটা গাঁতত কবৰ দিছিল। নিৰীহ কৃষকৰ তেজেৰে ফাকুখেলি এই ইংৰাজসকলে গোটেই বিশ্বক উপনিবেশিকতাৰ ডোলেৰে বান্ধি ৰাখি ৰখাৰ সপোন দেখিছিল।

সাতকুৰি অসমীয়া কৃষকক একেলগে কবৰ দিয়া ঠাইখিনি আজিও বিদ্যমান। ইয়াৰ কাষতে এটা সোৱণী সমাধি সৌধ নিৰ্মান কৰা হৈছে। এই ইংৰাজসকলৰ কঠোৰ অত্যাচাৰ আৰু তাৰ বিৰোধিতা কৰাৰ এই কথা আজিও ইতিহাসৰ পাতত সংযোজিত হৈ আছে। এই পাথৰিঘাটে আজিও বুকুত বান্ধি লৈ

আছে তেজেৰে ধোৱা এক কৰুণ ইতিহাস।

“সোঁৱণীৰ খিৰিকী খুলি দিলেহে। স্মৃতিবোৰ দৌৰা-দৌৰিকৈ সোমায় আহে বুকুৰ ভিতৰলৈ এই স্মৃতিয়ে আটোম টোকাৰি আধাৰশিলা গঢ়ে। য'ত এখন মুকলি আকাৰ বাবে সংগ্ৰামী সতেজতা প্ৰানৱন্ত হয়। .. অনুৰোধ, খিৰিকীখন বন্ধ নকৰিবা।”

বুৰঞ্জীৰ পম খেদি শিৱসাগৰত কেইদিনমান

শ্ৰী সংগীতা বৰ্মন
দ্বিতীয় শাস্ত্ৰাসিক।

দিশপুৰ মহাবিদ্যালয়, বুৰঞ্জী বিভাগ।

দিশপুৰ মহাবিদ্যালয়ত স্নাতক ১ম বৰ্ষৰ নামভৰ্তিৰ পিছত নৱগত আদৰ্শ সভা পতাৰ দিনাৰ পৰা আমাক ফুৰাবলৈ নিবলৈ জোৰ কৰি থকাত অৱশেষত এদিন পংকজ কাথাৰ ছাৰে জনালে যে ফেব্ৰুৱাৰী মাহত ৩ দিনৰ বাবে আমাক শিৱসাগৰ আৰু তেজপুৰ ভ্ৰমণলৈ নিব। কথামতেই কাম। ১৮ ফেব্ৰুৱাৰী, সোমবাৰে ৬.৩০ বজাত যোৰহাটলৈ যোৱা জনশতাব্দী ট্ৰেনখনত যোৱাটো ঠিৰাং কৰা হ'ল। সোমবাৰে ৬ টা বজাত আমি বুৰঞ্জী মেজৰ ১ম বৰ্ষৰ নিকু, ৰুমি, নাতাচা, পল্লবী, ভনিতা, পৰিষ্কাৰিত, থিৰেশ্বৰ, মৃদুস্মিতা আৰু মই, তৃতীয় বৰ্ষৰ নাজলিন বা, মিলি বা, অন্তৰীশ দাদা



আমি সকলোৱে কাথাৰ ছাৰ আৰু ছাৰৰ পত্নী তৃষা বাইদেউৰ তত্বাৱধানত শিৱসাগৰলৈ বুলি পল্টন বজাৰ ৰেলষ্টেচনত উপস্থিত হ'লগৈ। লগতে ৰেলখনে যোৰহাটলৈ গতি ল'লে। আমি আটাইবোৰ আনন্দত চিঞৰি উঠিলো। ট্ৰেনত ছাইনাৰ লগত ধেমালি কৰি খাই-বৈ কথা পাতি কেনেকৈ ২.১০ত যোৰহাট পালো গমকে নাপালো। ট্ৰেনৰপৰা নামাৰ পিছত ছাৰে আগতীয়াকৈ ঠিক কৰি থোৱা Winger এখনে আমাক শিৱসাগৰলৈ লৈ গ'ল। যোৰহাটৰ পৰা শিৱসাগৰ প্ৰায় ৫৯ কি.মি. মান হ'ব। প্ৰথমতে গৈ পিংকি ল'জত গা-পা ধুই খাই লৈ গধূলি শিৱদৌল, বিষ্ণুদৌল, দেৱীদৌল আৰু শিৱসাগৰ পুখুৰীটো চাবলৈ ওলালো। গৌৰীসাগৰ পুখুৰীৰ উত্তৰ পাৰত শিৱসিংহই শিৱদৌল, বিষ্ণুদৌল, দেৱীদৌল এই মন্দিৰ তিনিটা নিৰ্মাণ কৰি ক্ৰমে শিৱ, বিষ্ণু, আৰু দেৱীৰ নামত উৎসৰ্গ কৰিছিল। এই দ'লকেইটা তেওঁ বিভিন্ন গৃহনিৰ্মাণ প্ৰণালী যেনে— Nagara Style দেৱীৰ বাবে, Nilachala Type -circular Sikhara শিৱ আৰু বিষ্ণুদৌলৰ কাৰণে প্ৰয়োগ কৰি জাকত জিলিকা কৰি তুলিছিল। শিৱদৌলটো মাজৰ পৰা ৪০ মিঃ ভেটিলৈ শিলেৰে বন্ধোৱা আৰু ভেটিটোৰ শিলৰ ওপৰত অসংখ্য আখৰেৰে অলংকৃত কৰা আছে।

শিৱসাগৰ পুখুৰীৰ দক্ষিণ পাৰত শিৱসিংহই বিষ্ণুদৌল আৰু দেৱীদৌল নিৰ্মাণ কৰাইছিল। এই দ'লদুটাৰ জয়সাগৰৰ জয়দৌলৰ মূল মন্দিৰৰ আঠকোণীয়া গৰ্ভগৃহৰ উপৰিও অন্তৰালত মণ্ড আছে। খুউব

সম্ভৱ, দেৱীদৌলটো আহোম দ'লসমূহৰ ভিতৰত প্ৰথমে ইটাৰে নিৰ্মিত মন্দিৰৰ এই উদাহৰণস্বৰূপ। ঠিক তেনেদৰে বিষ্ণুদৌলটোও ইটা আৰু শিলৰ গাঠনিৰে নিৰ্মিত আৰু ইয়াৰ কাৰুকাৰ্য অতি সুন্দৰ, ইয়াৰ উপৰিভাগ এক গম্বুজ আকৃতিৰ শিখৰে আবৃত আৰু মৌ-মাখি আবাস আকৃতিৰ সুশোভিত।

দেৱ-দেৱীক পূজা কৰি আমি ৰেষ্টোৰা এখনত ভাত খাই আকৌ ল'জত গৈ আমি বন্ধু-বান্ধৱীহঁত লগ হৈ অলপ ধেমালি কৰি ৰাতি শুই থাকিলো। ২৯ তাৰিখে ৰাতিপুৱা গা-পা ধুই সকলোৱে একেলগে ব্ৰেকফাষ্ট কৰি গড়গাঁওত অৱস্থিত আহোম ৰজাৰ ৰাজকাৰেঙলৈ গ'লো।

আহোম ৰজাৰ ৰাজপ্ৰসাদটো প্ৰথমতে ১৫৪০ খ্ৰী.ত চুফ্ৰেনমুঙৰ দিনত কাঠ আৰু ইটাৰে সজোৱা হৈছিল যদিও ৰাজেশ্বৰ সিংহৰ (১৭৫১-১৭৬৯) খ্ৰী.) দিনত এবিধ মনোমোহা ইটাৰে নিৰ্মাণ কৰোৱা হৈছিল। চাৰিমহলীয়া কাৰেংঘৰ প্ৰৱেশদ্বাৰ উত্তৰফালেৰে আছিল আৰু একেবাৰে উপৰ মহলাৰ চালখন গম্বুজ আকৃতিৰ কুঠৰী বা আইন সভাৰ ঠাই আছিল। বৰ্গাকৃতিৰ পশ্চিমীয়া বাৰাণ্ডা আৰু জোং ঘৰ খুব সুন্দৰভাৱে নিৰ্মাণ কৰিছিল কিন্তু পৰীয়া থকা জোংঘৰ চাৰিটাৰ বৰ্তমান মাত্ৰ দুটাৰ অৱশিষ্ট পোৱা গৈছে। কাৰেংঘৰটোৰ মাটিৰ তলেদি ভৰালী কোঠাৰ চাৰিটা দীঘল সুৰুঙা আছিল। তলৰ মহলাত তিনিটা ডাঙৰ কোঠালী আৰু প্ৰত্যেকৰে সন্মুখত সভাৰ ঠাই আছিল।

ৰাজকাৰেংৰ পৰা আমি পোনে পোনে চৰাইদেউলৈ যাত্ৰা কৰিলোঁ। আহোম ৰাজ্যৰ প্ৰতিষ্ঠাপক চুকাফাই ১২৫৩ খ্ৰী.ত বৰ্তমানৰ চৰাইদেউত প্ৰথম ৰাজধানী পাতিছিল। চৰাইদেউৰ পূৰ্বৰ নাম আছিল চেৰাই দয়। ইয়াৰ অৰ্থ হ'ল উজ্জ্বল পাহাৰৰ নগৰ। চৰাইদেউ তুলনামূলকভাবে আনবোৰ ঠাইতকৈ ওখ আছিল। ১২৬৮ খ্ৰী. চুকাফাৰ মৃত্যুদেহ চৰাইদেউতে মৈদাম দিয়া হয়। ভিতৰত সোমাইয়ে আমি চুকাফা, গদাধৰ সিংহ, ৰুদ্ৰসিংহৰ মৈদামবোৰ দেখিলো। এই সুবিশাল অৰ্দ্ধগোলাকৃতিৰ মৈদামসমূহ অদ্বিতীয়ভাৱে আহোম ৰজা আৰু ৰাজবিষয়াৰ সৱদেহ সংকাৰ সমাধিক্ষেত্ৰ। মৃতদেহসমূহ কাঠৰ বাকচসদৃশ ৰুঙাডাঙত ৰাজকীয় সন্মান আৰু মৰ্যদাৰে সংকাৰ কৰি পিছত মাটিৰে অৰ্দ্ধগোলাকৃতিৰ ৰূপ দিয়া হৈছিল। ৰাজকীয় ক্ষমতা আৰু মৰ্যদাৰ ভিত্তিত মৈদামসমূহ ডাঙৰ-সৰু আকাৰত গঢ় দিয়া হৈছিল। অৰ্দ্ধগোলাকৃতিৰ এনে মৈদামৰ ভেটিসমূহ অষ্টকোণীয়া পকীবেৰ পাদদেশৰ অন্তৰ্ভুক্ত আৰু মূল প্ৰৱেশদ্বাৰা পশ্চিমলৈ মুকলি কৰা। মৈদামৰ শীৰ্ষভাগত ইটাৰে নিৰ্মিত গলি বিদ্যমান। আকৌ দেখিলো আন এটা মৈদামৰ খনন কাৰ্য চলি আছে। লগতে ছাৰে আমাক বুজাই ক'লে কেনেকৈ ৰজাবিলাকক মৃত্যুৰ পিছত লগত ৰাণী, দাস-দাসী, ঘৰচীয়া জন্তু আৰু অসংখ্য মূল্যবান সামগ্ৰী ৰজাৰ অন্ত্যেষ্টিক্ৰিয়াকাৰ্য্যত দিয়া হৈছিল। তাৰ পিছত ইটাৰে অৰ্দ্ধগোলাকৃতিৰ গড় সজাই ওপৰত মাটি জাপি দিয়া হৈছিল।

চৰাইদেউৰপৰা গাড়ীখনে আমাক ৰংঘৰ অভিমুখে লৈ গ'ল। শিৱসাগৰৰ ৰংপুৰত অৱস্থিত বিখ্যাত ৰংঘৰটো স্বৰ্গদেউ ৰুদ্ৰসিংহৰ দিনত (১৬৯৫-১৭১৪ খ্ৰী.) প্ৰথমতে বাঁহ-কাঠেৰে সজাইছিল যদিও তেওঁৰ পুতেক প্ৰমত্ত সিংহই (১৭৪৪-১৭৫১) খেল ধেমালি উপভোগৰ সাক্ষী পেভিলিয়নসদৃহ ৰংঘৰৰ বাকৰিত বহি ৰাজ পৰিয়ালবিলাকে সাংস্কৃতিক অনুষ্ঠানৰ উপৰিও ম'হ যুজ, কুকুৰা যুজ, কণী যুজ আদি খেলবিলাক উপভোগ কৰিছিল। পেভিলিয়নটোৰ বাহিৰৰ বেৰবিলাকত ধুনীয়াকৈ জ্যামিतीय আৰু ফুলাম নক্সা অঁকা দেখিবলৈ পোৱা যায়। ৰংঘৰৰ সন্মুখত এখন সুন্দৰ ফুলনি বাগিচাও আছে। আমিও ম'হ যুজাৰুৰ মূৰ্তি চাই সেই ঠাই এৰিলো।

এইবাৰ আমি ঘৰৰ ওপৰত ঘৰ তলাতল ঘৰলৈ গ'লো। তলাতল ঘৰত প্ৰৱেশ কৰিয়েই তিনিটা ডাঙৰ বৰটোপ দেখিলো। এই তলাতল ঘৰটো ৰুদ্ৰ সিংহৰ ৰাজত্ব কালত সজোৱা হৈছিল কিন্তু ৰাজেশ্বৰ সিংহৰ (১৭৫১-১৭৬৯ খ্ৰী) ৰাজত্বকালতহে ইয়াৰ কাম সম্পূৰ্ণ হৈছিল। এটা শিৱমন্দিৰৰ বাহিৰে এটা পহৰা দিয়া কোঠালী, তিনিটা ডাঙৰ সভাঘৰ আৰু এটা অন্য প্ৰৱেশদ্বাৰ আৰু চোতালৰ সৈতে ডাঙৰ কোঠালী, মহলাসমূহ মুকলিকৈ ৰখা হৈছিল। ইয়াৰদ্বাৰা গম পোৱা যায় যে ডাঙৰ চোতালবিলাকত সভা, উৎসৱ-পাৰ্বন আদিৰ আয়োজন কৰিছিল। এই তলাতল ঘৰৰ মাটিৰ তলেৰে মহাৰাজবিলাকে বিপদসংকুল সময়ত পলাব পৰাকৈ তিনিটা সুৰঙা ৰাখিছিল। ইয়াৰে এটা ব্ৰহ্মপুত্ৰ নৈ ওলাব পাৰিছিল, আৰু আনদুটা ক্ৰমে বংঘৰ আৰু কাৰেংঘৰলৈ। কিন্তু বৰ্তমান এই সুৰঙা বন্ধ কৰি ৰখা হৈছে।

তলাতল ঘৰৰ পৰা জেৰেঙা পথাৰলৈ অৰ্থাৎ জয়দৌললৈ গৈ থকাত ৰাষ্ট্ৰাত গম পালো যে ২ দিনীয়া ভাৰত বন্ধৰ ঘোষনা কৰা হৈছে। হঠাৎ সকলোৰে মুখত হাঁহি নাইকীয়া হ'ল। ৪ দিনীয়া ভ্ৰমণলৈ আহি ২ দিনতে খৰচি মাৰি শেষ কৰিবলগীয়া হ'ল। সি যি কি নহওক, আমি জয়দৌল দৰ্শন কৰিলো। আহোম ৰজা ৰুদ্ৰসিংহই সিংহাসনত উঠি ৰাজ্য শাসন কৰাৰ লগতে মাতৃ জয়মতীৰ স্মৃতি ৰক্ষাৰ্থে জেৰেঙা পথাৰত (য'ত জয়মতীক শাস্তি দিছিল)। এটা পুখুৰী খণ্ডই পাৰত দৌল সজাই মাক জয়মতীৰ নামত উৎসৰ্গা কৰিছিল। মূল মন্দিৰৰ গৰ্ভগৃহৰ উপৰিও দু-আচলীয়া অন্তৰালত মণ্ড বা সংলগ্ন আছে। ইয়াৰে শিখৰটো ডিম্বাকৃতিৰ আৰু ভেটি অংশটো Rosette ডিজাইনেৰে অলংকৃত লগতে সম্ভ্ৰান্ত মানুহৰ পবিত্ৰ মূৰ্তি মনোনীত কৰা হৈছে। সম্পূৰ্ণ ফুলি থকা পদুমৰ ভিতৰত ৰেখাচিহ্ন অঁকা দেখিবলৈ পোৱা যায়। ৰুদ্ৰসিংহৰ কাৰ্যকাল যুদ্ধ-বিগ্ৰহতকৈ স্থাপত্য-ভাস্কৰ্য্যৰ বাবেহে বেছি বিখ্যাত আছিল যি আজিও সেই যুগৰ ইতিহাস জনাত উল্লেখযোগ্য অবিহণা যোগাইছে। তদুপৰি ৰংনাথৰ দৌল, ফাকুৱা দৌল, ডিমৌৰ শিলৰ সাঁকো, খৰিকটীয়া আলি, দুৰি আলি, মেটেকা আলিৰ লগতে মেটেকা নগৰখন নতুনকৈ সজাই ৰংপুৰ নাম দিছিল। নামদাঙৰ শিলৰ সাঁকো ৰুদ্ৰ সিংহৰ অনন্য কৃতিত্ব। এই সকলোবোৰ কাৰ্য খোদিত কৰাত প্ৰধান ৰাজমিস্ত্ৰী আছিল বংগদেশৰ ঘনশ্যাম খনিকৰ। তেওঁৰ ৰাজত্বকালত কামবোৰ চাই নিঃসন্দেহে তেওঁকেই প্ৰায় ছশ বছৰীয়া আহোম ৰাজত্বৰ শ্ৰেষ্ঠ ৰজা বুলি কোৱা হয়। তেওঁক শিৱাজীৰ লগত তুলনা কৰিব পাৰি। ১৮ বছৰ শাসন কৰাৰ পিছত ১৭১৪ খ্ৰী.ত গুৱাহাটীত স্বৰ্গী হয়।

জয়দৌলৰ পৰা উভতি আমি 'Sky Chef' ত দুপৰীয়াৰ আহাৰ খাই পুনৰ পিংকি ল'জলৈ উভতিলো। পিছদিনা ভাৰত বন্ধৰ বাবে ছাৰে দৌৰাদৌৰিকৈ শিবসাগৰ এবাৰ কথা ভাবিলে। গধূলি সময়খিনিত কাথাৰ ছাৰ, তৃষ্ণা বাইদেউৰ, ছাইনা, দাদা-বা, আৰু মোৰ সমনীয়া কেইজনীৰ লগত গাণ গাই, কথা পাতি অলপ ফুটি কৰিলো। ছাইনাৰ ফুটো নুফুটোকৈ মাতকেইবাৰে আমাক খুব মৰম লগালে। সময় কম হোৱাৰ বাবে আৰু বহুত বস্তু চাবলৈ বাকী ৰৈ গ'ল। মন বিষাদেৰে ভৰি পৰিল। আমাৰ ভ্ৰমণসূচী তাতেই শুদ্ধ ৰাখি প্ৰত্যেকেই নিজৰ নিজৰ টালি টোপালাসহ নিশা ৮.৩০ বজাত বাছত উঠি গুৱাহাটী অভিমুখে ৰাওনা হ'লো। ২০ তাৰিখে পুৱা ৫ বজাত আহি আমি গুৱাহাটীত উপস্থিত হলোহি। শিৱসাগৰত কটোৱা এই দিন কেইটাই আমাক আকৌ এবাৰ অনুভৱ কৰালে অসমৰ গৌৰৱউজ্জ্বল ইতিহাসৰ কথা।।

আহোম বিষয়াসকলৰ মৰ্যাদা

গীতিলেখা দেৱী

প্ৰবক্তা, অসমীয়া বিভাগ

অসমৰ আহোম বিষয়াসকলৰ এক বিশেষ মৰ্যাদা দেখা যায়। আহোম বিষয়াসকলৰ ভিতৰত বুঢ়াগোহাঁই, বৰপাত্ৰ গোহাঁই আৰু বৰগোহাঁই বুলি অভিহিত কৰা তিনিজন ডাঙৰীয়াৰ মৰ্যাদা সমান বুলি ভবা হয়। এই তিনিজন ডাঙৰীয়াতকৈ কিছু কম মৰ্যাদা থকা আন তিনিজন ডাঙৰীয়া হ'ল শদিয়াখোৱা গোহাঁই, সলাল গোহাঁই আৰু মৰঙ্গীয়া গোহাঁই। এওঁলোকক দাঁতিয়লীয়া গোহাঁই বোলে।

বুঢ়াগোহাঁই বৰপাত্ৰ গোহাঁই আৰু বৰগোহাঁই এই তিনিজন ডাঙৰীয়াই কেঁকোৰা দোলা, আৰোৱান, সোণৰ চুলাৰে পানীজাপি, টুপীজাপি, পাখিবিচনী দুখনৰ নিচিনা নাললগা ঘূৰণীয়া বিচনী লাভ কৰে।

আহোম আন বিষয়াসকলৰ ভিতৰত বৰফুকন আৰু বৰবৰুৱাৰ মৰ্যাদা সমান। দুৰনি গুৱাহাটীত থকাৰ কাৰণে বৰফুকনৰ ক্ষমতা কিছু বেছি। দুয়োজনাই বৰজাপি সোণ আৰু ৰূপৰ চোলাৰে পানীজাপি, খেৰপাখি বিচনী, টুপীজাপি, দীঘলনলীয়া ঘূৰমীয়া বিচনী, ৰূপৰ বেৰি দিয়া লাখুটি লাভ কৰে।

নিৰুকিয়াল ৰাজখোৱা আৰু বচা ৰাজখোৱাৰ মৰ্যাদা সমান। বাকী চৈধ্যজন ৰাজখোৱাৰ মৰ্যাদা একে। এওঁলোক হ'ল দুই দিহিঙ্গীয়া ৰাজখোৱা, দুই তৰ-শলগুৰীয়া, উপৰ-শলগুৰীয়া দুই ৰাজখোৱা, বৰ সৰু দুই অভয়পুৰীয়া ৰাজখোৱা, উপৰ-দৈয়ঙ্গীয়া, মাজু-দৈয়ঙ্গীয়া, পানী-দৈয়ঙ্গীয়া ৰাজখোৱা, দিখৌমুখীয়া ৰাজখোৱা, গজপুৰীয়া ৰাজখোৱা আৰু ঘিলাধৰীয়া ৰাজখোৱা। ফুকনসকলৰ কেবা ভাগ আছে। এনে ভাগৰ ফুকনসকলৰ মৰ্যাদা সমান। নাউবৈচা ফুকন, পানীফুকন, ভিতৰুৱাল ফুকন, দই ডেকাফুকন, দুই দিহিঙ্গীয়া ফুকন, ন-ফুকন, চেটিয়া ফুকন এই ন-জনা ফুকনৰ মৰ্যাদা সমান। সেইদৰে ভাগে ভাগে বৰুৱাসকলৰো মৰ্যাদা একে। চাংমাই বৰুৱা, তিপমীয়া ৰাজখোৱা হাতীবৰুৱা, ঘোঁৰা বৰুৱা, কুকুৰাচোৱা বৰুৱা এই পাঁচজন সমান। দুই দোলাকাখৰীয়া বৰুৱা, দুই চাউডাং বৰুৱা, জৰাধৰা বৰুৱা, বেজবৰুৱা এই দুয়জন সমান। তিনি দুলায়া বৰুৱা, দৰবধৰা বৰুৱা, কাঠকটীয়া বৰুৱা, মলীয়া বৰুৱা, ঘিঁউ বৰুৱা, পাখীমৰীয়া বৰুৱা এই আঠজন সমান।

বুঢ়াগোহাঁই, বৰপাত্ৰ গোহাঁই, বৰগোহাঁই ডাঙৰীয়া নগৰলৈ সোমালে আগত বিলতীয়া গায়নে গায়, কালীয়াই কালী মাৰে স্বৰ্গদেৱ হাতীত উঠি যাওঁতে বাটত ডাঙৰীয়া কেইজনে লগ পালে ডাঙৰীয়াই হাতীত উঠি স্বৰ্গদেৱক দেখা দিব পাৰে। বৰবৰুৱা আৰু বৰফুকনে দোলাৰে যাওঁতে তিনিজন ডাঙৰীয়া লগ পালে দোলাৰ পৰা নামি দেখা দিয়ে। স্বৰ্গদেৱৰ কটকীয়ে গৈ মাতিলেহে ডাঙৰীয়াসকল নগৰলৈ আহিব পাৰে। স্বৰ্গদেৱৰ আজ্ঞা নহলে বৰুৱা ফুকন আদিয়ে ডাঙৰীয়াসকলৰ ঘৰলৈ যাব নাপায়। ডাঙৰীয়াসকল বৰঘৰৰ টুপলৈ যোৱাৰ নিয়ম। পিছতহে ডাঙৰীয়াসকল যায়। ডাঙৰীয়াসকলে জখলামুখৰ মাটিতে শুধা লেকামেৰে ভৰি দুই সোমাই যায়। খাটনীয়াৰে পাখিবিচনী, তামুলীয়ে হাচটিখন, টেকেলা বৰাই খালি তলচাখন নি বৰঘৰৰ টুপতে দিয়ে আৰু তাতে ডাঙৰীয়াসকল বহে। বৰঘৰৰ টুপত তেওঁলোকে স্বৰ্গদেৱৰ সৈতে কথাবাতা পাতে। স্বৰ্গদেৱ বহা কোঠাৰ পূবভাগৰ উত্তৰ ফাললৈ সোমাই তিনি বৰভণ্ডাৰ বৰুৱা বহে। লিগিৰা আৰু বনুৱা স্বৰ্গদেৱৰ ওচৰতে খাটৰ পশ্চিম পালে থাকে।

বৰমেলৰ ব্যৱস্থা হ'লেও প্ৰথমে স্বৰ্গদেৱৰ ওলাই সেইখন খাটত বহিলেই চমুৱা ফুকন এজনাই মেল পাতি ওজা লিগিৰাক আজ্ঞা কয়। লিগিৰাই কুকুৰাচোৱা বৰাক আজ্ঞা কয়। সেই বৰাই বৰবাটঘৰত থকা কুকুৰাচোৱা বৰুৱা আৰু পাচনি বৰাক আজ্ঞা কয়। তাৰপিছত বনুৱা তামুলী পাচনিহঁতে তামুলৰ ইঁচটি, চৌৱাৰ, বিচনী, পিকবান আদি লৈ স্বৰ্গদেৱৰ ওচৰত বহেগৈ। সেইসময়ত লিগিৰা ওচৰত থকা নিষেধ, কেৱল তামুলী লিগিৰাটি মাত্ৰ ওচৰতে লুকাই থাকে। আৰু ওজালিগিৰাৰ লগত কুকুৰাচোৱা বৰুৱা বহেগৈ। বৰঘৰৰ পশ্চিমখন চালিৰ দক্ষিণমূৰে এখনি চালি থাকে। তাৰ তলতে নাপিতৰ ওজা এটা, দুটা বা তিনিটামান নাপিতে বহিব পাৰে।

স্বৰ্গদেৱ বহা কোঁঠাৰ উত্তৰ কোঁঠা উদঙে থাকে। এই উত্তৰ কোঁঠাৰ পশ্চিমফালে স্বৰ্গদেৱৰ দোলা থাকে।

বৰচ'ৰা সাধাৰণতে উদংহব নাপায়। স্বৰ্গদেৱ নাথাকিলে নিয়াইসোখা ফুকনেই সেই চ'ৰাত বহে। নগৰৰ ভিতৰত পালীঘৰত শুবলৈ চাং-বা পীৰা কোনেও ল'ব নাপায়। তদুপৰি আঠুৱা, খৰম আদিও ল'ব নাপায়। কিন্তু চৰিয়া, পিকপেলোৱা ধাতুৰ পৰিবৰ্তে কাঠৰ ল'ব পাৰে। আনহাতে কাঁহৰ বান বা কাঁহীও ব্যৱহাৰ কৰিব পাৰে।

অপৰাধীক দণ্ড দিয়াৰ ক্ষেত্ৰত স্বৰ্গদেৱৰ যেনেকৈ ইচ্ছা তেনেকৈ দণ্ড দিব পৰি। ডাঙৰীয়াসকলে অপৰাধীক অস্ত্ৰৰে কাটিব মাৰিব নোৱাৰে। ডাঙৰীয়া সকলে চকু কাঢ়ে, নাক-কাণ কাটে, আঠুৰ ঘিলা কাঢ়ে। বৰবৰুৱায়ো সেইমতেই দণ্ড কৰে। চ'ৰাৰ ফুকনে নাক-কাণ কাটিব নোৱাৰে। কোব, ঢকা, চমটাৰে চমটিয়াই দণ্ড কৰে। তিনিজনা ডাঙৰীয়াৰ দৰেই বৰফুকনে দণ্ড কৰে। কিন্তু চোৰক একেবাৰে অস্ত্ৰৰে কাটে। উজনীত চাউডাঙৰ হতুৱাই কটোৱাৰ নিয়ম।

ধৰ্মকাৰ্য চলাবলৈও বিশেষ বিষয়া নিয়োগ কৰা দেখা যায়। এনে বিষয়াসকল হ'ল - দেওধাই ফুকন, বাইলুং ফুকন, চেং-ধোৱা ফুকন, চুংধোৱা ফুকন, দলচোৱা ফুকন, দেৱলীয়া ফুকন, মৈদাম ফুকন, মোচাই ফুকন, দেৱৰ গঞা ফুকন, দেৱৰ গঞা বৰুৱা, দেওধাই বৰুৱা, বাইলুং বৰুৱা, বন্ধাই বৰুৱা, নগৰীয়া বৰুৱা, চিংকৰী বৰুৱা, ৰামখাঁ ৰামখাঁ বৰুৱা, মদঘৰীয়া বৰুৱা, মলাইঘৰীয়া বৰুৱা, মেহেঙ্গা বৰুৱা আৰু আয়ুবৰীয়া বৰুৱা।

ডাঙৰীয়া, ফুকন, বৰুৱা, হাজৰিকা, শইকীয়া, বৰা এইসকলক বিষয়া পতাৰ বেলিকা নিৰ্দিষ্ট নিয়ম মানি চলা হয়। তিনিজনা ডাঙৰীয়াক বিষয়া পাতিব লাগিলে ব'ৰচৰাৰ উত্তৰ টুপৰ ওচৰতে থিয়কৈ স্বৰ্গদেৱৰ আজ্ঞা শুনোৱা হয়। বহিবলৈ কাপোৰ দিয়ে, তাতে ডাঙৰীয়া বহে। অন্যবোৰ মানুহ দস্তৰমতে আঠু লৈ বহে। তাতে স্বৰ্গদেৱৰ যি কথা ক'ব লগা থাকে তাকে কয়, কথা শুনিবলৈ ডাঙৰীয়াই প্ৰত্যুত্তৰ প্ৰাৰ্থনা স্বৰ্গদেৱলৈ জনায়। বৰবৰুৱা, বৰফুকনক বিষয়া পাতিব লগা হ'লে প্ৰথমে শপত খুৱাই লোৱা হয়, তাৰপিছত বৰবৰুৱা বহা খুঁটাৰ চতিৰ সোঁমাজত স্বৰ্গদেৱৰ আজ্ঞা শূনাৰ পিছত তাত খেৰ দিয়া হয় আৰু তাত তেওঁলোক বহাৰ নিয়ম। আনবোৰ মানুহে আঠু লৈ বহে। স্বৰ্গদেৱৰ কথাৰ প্ৰত্যুত্তৰ প্ৰাৰ্থনা জনাই বৰবৰুৱা, বৰফুকনে দস্তৰমতে নিজ ঠাইত বহেগৈ। চ'ৰাৰ ফুকনসকলকো প্ৰায় সেই নিয়মেৰেই পতা হয়।

ডাঙৰীয়াসকলৰ এজন জীয়াই থাকোঁতেই ন-কৈ এজনক ডাঙৰীয়া পাতিব লাগিলে বৰকটকী এজন গৈ আগেয়ে ঘৰতে স্বৰ্গদেৱৰ আজ্ঞা লৈ পূৰ্বৰ ডাঙৰীয়া ভাঙি তেওঁৰপৰা দোলা-আবোৱান আনিছে

পাতিব পাৰে।

ডাঙৰীয়া হোৱাৰ মৰ্যাদা পাবলৈ হ'লে যে বিশেষ গুণৰো আৱশ্যক তাক 'সাতসৰি অসম বুৰঞ্জীৰ ১৯৮ ছন্দত আছে এনেদৰে "..... পণ্ডিতৰাত্ৰা বোলে, বৰপাত্ৰ গোঁহাই, বৰগোঁহাই, বৰফুকন, বৰগোঁহাই ফুকন কাপে-গুণে তেজে-বয়সে, বলে বুদ্ধিয়ে সকলোকপে সমৰ্থ। আৰু বুঢ়াগোঁহাই বয়সতো অল্ল, গোঁৰ, সুন্দৰ, ধীৰ, গহন, আসয়, সকলো কাৰ্যত চতুৰ, মন্ত্ৰণাত সকলো চলে।"

সহায়ক গ্ৰন্থঃ

- ১। সূৰ্যকুমাৰ ভূঞা (সম্পা) - 'সাতসৰী অসম বুৰঞ্জী'।
- ২। লীলা গগৈ - 'আহোম জাতি আৰু অসমীয়া সংস্কৃতি'।
- ৩। মৰিগাঁৱৰ শ্ৰীযুত আনন্দিৰাম গোঁহাইৰপৰা প্ৰাপ্ত বুৰঞ্জী পুথি।

MONUMENTS OF HAJO

Pallabi Bhattacharyya

Hajo, A small township about 25 km North-West of Guwahati having immense historical importance occupies a unique place in the cultural history of Assam. It is a famous pilgrimage centre in the region with a number of standing temples along with holy shrine of Islamic faith lying on the isolated hills in the locality. Reference of this place is found in the historical chronicles and puranic literature. The narration of the place is also found in the Tibetan traditions, believed to be associated with the Buddhist religion.

The Hayagriva-Madhava Temple, a famous Vaisnava Shrine in the locality is dedicated to Lord Vishnu. Standing on an isolated hill popularly known as Manikut Parbat. It is one of the graceful temples constructed by a Koch King. The Kochs, a power of the mid 16th century AD in the region had expanded their activities in Brahmaputra valley in the architectural tradition and political expansion of the kingdom.

The architectural tradition of the region prior to thirteenth century AD follows the prevailing trends as in the rest of India. Building activities which gathered momentum during early medieval period till the Pala rulers became extinct by the end of the 13th century AD due to lack of patronage by the then rulers of the region. The building tradition revived with the advent of kings from the neighbouring countries of Tibet, Burma (Myanmar) described as the land of Kiratas in the epics connected with the region through the Brahmaputra Valley.

However, the architectural tradition was continued by the Kochs in the late medieval period in this region. The trend emerged as a new model which is substantially traditional but assimilated the exotic architectural elements in the architecture. One notable example of such building activity is the temple of Kamakhya in the Nilachal Hill near Guwahati. The original ruins of the temple belong to C. 9th century AD which was successfully renovated in AD 1565 under the patronages of Naranarayan (AD 1540-84), the celebrated king of the Koch dynasty. The revived architectural tradition had far reaching influence in the Ahom architecture in the late medieval Assam.

The graceful Vaishnava Shrine of Hajo popularly known as Hayagriva-Madhava was rebuilt in AD 1583 by Koch King Raghudeva (AD 1581-1603), over the foundation of the ancient temple ruins of 10th-11th century AD as reflected in the plinth moulding of friezes of elephants (Gajathara) and geometrical designs of shadow relief in the basement. The nagar sikhara of the temple is gracefully executed with the sculptures of various divinities of the Brahmanical Pantheon and the ground plan consist of garbhagriha, antarala and mandapa in order. The flatroofed mandapa with arched doorway is supported by massive four pillars on the four corners of the structure.

The other famous temples at Hajo include Kedareswara, Kamaleswara, Kameswara and Ganesha all situated on the isolated hillocks in the locality. The Kedar temple enshrining a Siva-linga in the central chamber is another important temple referred in the Tantric and Puranic literature. An inscription attached to the temple shows that the Ahom King Rajeswara Singha (AD 1751-69) had erected two masonry walls along the temple.

The masonry building of the temple of Kameswara was built in the late medieval period and the temple of Ganesha which encloses a giant elephant shaped stone is believed to be constructed during the reign of the Ahom King Pramatta Singha in AD 1744.

Another monument lying near the Hayagriva-Madhava temple with stepped plinths & domical finial is called Fakuwa Dol. The architectural features of the structure do not show any relevance with the prevailed architectural norms during the period. The super structure of this temple is raised on an octagonal plan with arched opening and engrailed designs on the edges.

The shrine of Poa-Mecca at Hajo is situated on the top of another isolated hill in the locality. It is the tomb of Giasuddin Aulia who spread the message of Koran in the region. The renovated old mosque near the tomb depicts a Persian inscription donated by Mohammad Sujauddin, son of Mughal emperor Shahajahan in AD 1657.

Archaeological ruins of temples, tombs, forts, palaces, historical buildings, sculptures, inscriptions & monoliths, etc, are lying scattered in various parts of this region. It is our bounded duty irrespective of caste, creed and religion to preserve these cultural heritages of our nation in true historical and aesthetic character. Let us pledge not to destroy, injure, alter, deface, imperil and misuse our precious heritage.

Medieval Indian Architecture

Monalisa Bezbaruah

BA 2nd Semester

We take the 8th Century A.D. as the beginning and the 18th century A.D. as the end of the medieval period. Thus, the period has been further sub-divided into two parts – (i) The early medieval period (A.D. 700-1200) and (ii) The later medieval period (A.D. 1200-1750).

India is greatly well known for its heritage buildings, temples, religious sects, forts, tomb and palaces.

The Rajput made their first appearance in history around 8th and 9th centuries. They reigned about one hundred years. The Rajputs built a great number of magnificent temples. During this period the temple building activity was at its climax. The Jagannath Temple at Puri, the Lingaraja Temple at Bhubaneswar and the Sun Temple at Konark are splendid temples. The Parswanath Temple, the Viswanath temple and the Kandariya Mahadeva temple at Khajuraho also illustrate the new style of temple building in its richest and most finished form. The Solankis of Kathiawar constructed a number of shrines and temples at Anhilwara in Gujarat and at Mt. Shatranjaya in Kathiawar. At Mt. Abu in Rajasthan, there is a fine Jain temple built in white marble. The Dilwara Jain temples of Mt. Abu are a special attraction. The Rajput Kings built strong forts at Mewar and Marwar.

During the medieval period the Deccan was no more cut off from the North. The Rashtrakutas were great builders and built a number of magnificent temples. The famous rock-cut Kailash temple of Shivaraya in the ninth century. They built the famous Elephanta caves. The Chola Kings and rich merchants gave donations of land and money for the construction and maintenance in building temples. The Brihadeshwara Shiva temple at Tanjore built by Rajaraja the Great, is a masterpiece of Chola architecture. The town of Kanchipuram is full of temples. The south has always excelled in building temples. The Chalukya temples have been found mainly at Badami, Aihole and Pattadakal. The Kailash Temple at Ellora is a magnificent structure carved out of a solid rock. The Hoysalas built wonderful temples at Halebidu and Belur. Aihole, the capital of Badami Chalukyas, was regarded as one of the cradles of Indian architecture. The art of sculpture attained a high standard in South India. The Image of Nataraj Shiva is a wonderful work of art.

The invasion of the Turks in Northern India marked a turning point in the history of India. The period from 1206 to 1526 is known as the sultanate period. The early Turk and Afghan rulers were known as 'Sultans.'

Ferozshah Tughlaq (1351-1388) a cousin of Mohammad-bin-Tughlaq of the Tughlaq dynasty succeeded in 1351. Feroz was a great builder. No ruler in medieval India before or after him except Sher Shah and Akbar had shown so much zeal in works of public utility as Feroz. He built about one hundred sarais for the convenience of travelers and merchants. He also built towns such as Ferozepur (Punjab), Jaunpur and Ferozabad (U.P.) and Hissar Feroza or Hissar (Haryana). He removed two Ashokan Pillars from Topara and Meerut and got them re-erected near Delhi at a place known as Kolta Ferozshah.

Thus a new style of Indo-Islamic architecture developed as a result of the mingling of the Indian and Turkish styles. The Turks brought with them the traditions of the Arab and the Persian architecture. The Turks used the dome and true arch on a large scale. The Delhi sultans built fine buildings. Among the well known buildings of this period are the Qutub-Minar, the Quwwat-ul-Islam mosque, the Alai Darwaza, the tomb of Ghiyas-ud-din Tughlaq, Ferozshah Kotla, the fort at Tughlaqabad and the tomb of Lodi kings at Delhi. Many beautiful mosques were built during the period. The Qutub Minar was the most magnificent building constructed by the Turks. It was originally 73 meters high. The Minar consisted of five storeys separated by balconies. Both the Quwwat-ul-Islam mosque and the Qutub-Minar were enlarged by Iltutmish.

The provincial rulers also made splendid buildings. Jaunpur had beautiful mosques. Ahmed Shah of Gujarat built the city of Ahmedabad. The rulers of Malwa built beautiful palaces at Mandu. The Jahaz Mahal was a famous palace there. Rana Kumbha of Mewar built the famous Victory Tower of Chittor in 1448 to commemorate his victory over Malwa. Architecture in Gujarat and Malwa reached a high aesthetic standard. The impact of the new architecture was also felt in Rajasthan.

The break up of the sultanate of Delhi provided an opportunity for the rise of a number of kingdoms in the South. In the Deccan, after the decline of the Tughlaqs, there rose two powerful kingdoms the Bahmani and the Vijaynagar. The kings of Bahmani Kingdom undertook works of public utility and constructed hospitals and built canals etc. There were great builders. The capital city of Gulbarga and Bidar had beautiful tombs, mosques and palaces. The Jama Masjid at Gulbarga and the tomb of Ahmad Shah in Bidar were splendid buildings. The Gol Gumbaz, the tomb of Muhammad Adil Shah is one of the largest domes in the world. Architecture continued to flourish even when the kingdom was divided into many independent kingdoms. Bijapur in the 17th century contained as many as 1600 mosques. The Gol Gumbaz at Bijapur and the forts at Daulatabad and Golconda are the fine examples of the Bahmani architecture of the later times.

The Vijaynagar kingdom was known for its fine buildings, fortresses, temples, palaces, works of irrigation. The Vitthalaswami temple and the Hazara temple at Vijaynagar with their entrance gates to the courtyard were splendid works of architecture.

The coming of the Mughals in India also showed a lot of developments in the field of architecture. Akbar, the Great built the new city of Fatehpur Sikri with its fine buildings. He built splendid palaces and pavilions in red sandstone. The architecture shows the blending of various Indian, Persian and Central Asian styles. Fatehpur Sikri has five buildings such as the Diwan-I-Khas, the Panch, Mahal and Jodhabai's palaces. Humayun's tomb in Delhi is more Indian in style than the earlier tombs. One enters through a big gate. The tomb itself is placed in the middle of a large garden on a raised platform. The garden and the gateway are to be found and the gateway are to be found in all Mughal styles tombs. The Mughal influence on temple architecture is also clearly visible. The Govind Dev Temple at Vrindavan is made of red sandstone and shows a distinct mixture of the two styles. Jahangir completed Akbar's tomb at Sikandra and built the tomb of Itmad-ud-daula.

Shah Jahan, the magnificent, was an able ruler. His Deccan campaign resulted in treaties with Bijapur and Golconda in 1636. Among Shah Jahan's famous buildings are the Taj Mahal and the Moti Masjid at Agra and the Red Fort and the Jama. Masjid at Delhi and also the Peacock throne.

Thus, after the Mughals the age of medieval India ended.

A HISTORIAN BEHIND A REPORTER

MRIDUSMITA KALITA

T.D.C 2nd Sem.

INTRODUCTION: In the modern times the field of Mass Media has been gaining worldwide attention. Both press and electronic media have been playing vital role to present social, political, economic, cultural conditions of a nation. From micro level news to some world hitting elements are recorded by the reporters and they have been able to create beautiful or critical or dirty scenario in the society. In national, international or regional sphere mass media can explore a news in such a manner which can create history. They have so much of potentialities, abilities and powers as well which enable them to create history of an event and turn the social outlook into a different dimension and the people of the very society get the opportunity to think the matter with another sight. So it can be derived that a historian hides behind the face of a reporter. A reporter can wear a glass of historian through which he can see the future historical importance of an event he is dealing with. This interpretation, critical approaches, explanations and presentation can spread the fragrance of historical value of an event for the near future. In short, the contributions of mass media can be the chief sources in the future to write history of an event. to reach a large number of audience.

WHAT IS MASS MEDIA ?

The Mass Media are diversified media technologies that are intended to reach a large number of audience by mass communication. These are such elements that focus on delivering news to the general public or a target public. Mass media is a written or recorded communication directed at members of the news media for the purpose of announcing something ostensibly newsworthy.

In the late 20th century, mass media could be classified into eight mass media industries, such as books, magazines, newspaper, recording, radio television, movies and internet. With the explosion of digital communication technology in the late 20th and early 21st century, the question of what forms of media should be classified as "Mass Media" has become more prominent. In the 2000s, a classification called the "Seven Mass Media" become popular and they are:

- i Print media which includes newspapers, books, magazines, pamphlets etc. From the late 15th century.

- ii. Recording that include magnetic tapes, gramophone records, cassettes, CDs, DVDs etc. From late 19th country.
- iii. Movies from about 1900.
- iv. Radio from about 1910.
- v. Television from about 1950.
- vi. Internet from about 1990.
- vii. Mobile phones from about 2000.

HISTORIAN BEHIND A REPORTER:

In the present world thousands of newses publishes or broadcasts from the nook and corner. Some of these blast like anything with lots of significance from all the aspects and some are of less importance. The news or incidents which gain worldwide attention and the whole mankind observe the newses with total curiosity carry potentiality and probability to mark as an important historical affair in the future. If a historian reconstruct this affair after 25 or 30 years, these news will help him a lot as source material. The works of the reporters can be the soul of that historical event. The contributions of Mass Media can help the historians in exploring the matter and the presentation as well. True or false whatever is reported through mass media can affect the writing of that particular historical event. Perfection, exaggeration, biasness, acceptability of an event depends on the sources provided by the mass media correct reporting can give birth to a perfect historical event in the future and false reporting can destroy the potentiality of historical significance of an event. Hence, a good reporter can be a great historian through his works, His regular work or activity can change the history of a nation rather can introduce the nation with a wonderful historical affair in the future. It can correctly be explained that a historian hides behind the face of a reporter. This fact can be discussed with some examples which are very familiar or known to us.

Let me start with the 26/11 attack of India, On 26 November, 2008 India's largest city. Mumbai was shaken by a sense of unprecedented brutal terrorist attack. It was a twelve coordinated shooting and bombing attack by the members of Lashkar – e- Taiba. This incident drew widespread global condemnation. It began on 26 November, 2008 and lasted until 29 November where 164 innocents from various regions of the world were killed and about 308 were injured. The attacks occurred mainly in Chhatrapati Shivaji Terminus, Oberoi Trident, Taj Mahal Palace & Tower, Leopold café, Cama Hospital, Nariman House, Metro cinema, St Xavier's college etc. Media around the world played a major role in covering the activities of the terrorists and that is why a clear picture

of 26/11 came into existence today. Not only national reporters but also international reporters collected the news, informations and captured many pictures which helped the government of India, Indian citizens and the entire world to go to the depth of the matter. The reporters delivered each news in every minute and made the people informed about current situations. Reporters enabled us how did the terrorists come, how did the mission take place and how did the operation against them succeeded. Role of Indian army and their bravery was also executed through the efficiency of the reporters. The pictures captured by the reporters helped the diplomats at that time to imitate an operation against them. Even today, the newses collected during that time play an important part to discover different aspects of 26/11 attack of Mumbai. If a historian wish to write about the history of contemporary India during 1st decade of 21st century definitely this incident will cover the pages of history and undoubtly the contributions of mass media prevailed during that period will help the historian greatly. The newses, published or broadcasted will be the strong sources to reconstruct the event. I think no better sources will be available for him to write on it and the reporters will be like the source makers. Obviously we can't ignore the influence of the means of mass media, the historian is using as source in his explanations and interpretations. It implies how does the activities of reporters can affect in writing about an incident with future historical importance.

Similarly we can place the example of Assam Agitation or Assam Movement. The Assam Agitation or Assam Movement was a popular movement against undocumented migrants in Assam. It is regarded as one of the most vibrant democratic mass movements of independent India. Its included the period from 1979-1985. The movement was led by All Assam Students Union and "All Assam Gana Sangram Parishad", set an agitational programme to compel the government to identify and expel illegal migrants. The agitation programme were largely nonviolent, but there were incidents of acute violence. It ended following the Assam Accord that was signed between the agitational leaders and the government of India.

The agitational leaders formed a political party named "Assam Gana Parishad (AGP)", Which came into power in the state of Assam in the assembly elections of 1985 and later on also.

The role of media during that time is always praiseworthy. Media basically the print media contributed highly in collecting the newses of Assam agitation. As mass media was not so improved at that period compared to today, so amount of available source is not sufficient. Still the sources collected through various press and electronic media is always encouraging. Reporters could spread the feeling of regionalism and could unite the people of Assam as well through their works and made the agitation successful.

Assam agitation is definitely going to hold a remarkable position in the history of post-independent Assam. It is an important chapter not only in political history of Assam but also in entire modern Assamese history. Whenever a historian likes to reconstruct

Assam Agitation, the sources provided by mass media will offer him all valuable information. The reports recorded by the reporters will enable the historian to present the true scenario of Assam Agitation. Although we cannot ignore the influence of the reporters in the source materials but we can make stress on the point that it directs the historian in narrating the historical importance of Assam movement with all related sources, so the reporter's report of that period are the best records probably to explore the significance of Assam agitation in the future.

CONCLUSION

So a reporter can absolutely be regarded as a historian. The newses, collected by the reporters and reflect through various means of mass media of an event or incident can be the best source to discover its historical importance. A reporter's work can create history or can destroy the potentialities of creating history of an affair. Hence we can conclude with the view that the reporters can be the good historians through their eligibility and efficiency.

Reference:
INTERNET

INDIAN CULTURE AND ITS CHARACTERISTICS

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T.D.C. 2nd Sem.

Introduction :

Culture and civilization are confusing words. Some scholars opine that these words are synonymous of each other but some others write that they are completely different. In order to make the difference visible it is said that civilization is an external expression where as culture is an internal one.

Basically the word Sanskriti is of Sanskrit, the meaning of which is basic process and it is divided in samt Kranti which stands for Sanskrit or culture. Hence, culture is an proper conduct. In the same word culture is originated from Latin word 'Culture' which means production. Hence, Culture is that Precious collection of society of various ages which is progressing in nature. Some Indian scholar have thus defined the word culture. According to Pt. J.L. Nehru writes that 'Whatever best is said or known in the world, to make themselves acquainted with one another is culture. According to Dr. S. Radha Krishnan also mentions that culture is the maintenance and solidarity of conduct which saves them to go away from their balanced view. Foreign writer Taylor also opines that culture is that mixed and complete arrangement in which all knowledge, art, morality, traditions and other capabilities are included society receives from it.

Characteristics of Indian culture : The nature of ancient culture is quite old and it had been the leader of all cultures since the days of Yore. It is progressive and developing, and its development has not yet been checked. It has the following characteristics.

1. **Adjustability:** Indian culture has a great Donner of Adjustability. She has digested various cultures which came in contact with India but she has been permitted her moral and fundamental characteristics to Diminish on set aside. No doubt. She assimilated the good qualities of other culture to which herself but no culture could established her supremacy over her. The harmonious nature of Indian culture has impressed all and there appears to be beautiful harmony of all cultures in her.
2. **Religion and Spirituality:** Religion and spiritualism has always been a significant aspect of Indian culture. Besides different gods and goddesses, there is mixture of several religious principles in her which has made the religious and spiritual Development of man possible. In Hindu mythology the aim of life is salvation and every man has desire to get it. Devotion, knowledge and invitation are the ways to get salvation and Spiritualism is the main base of Indian Culture.
3. **Philosophical Elements:** The background of Indian culture is philosophy. The characteristic of Indian culture is the explanation of Universal elements. Because of philosophical elements and traditions Indian culture has been stagnant. All the

scholars of Indian have tried to establish. Philosophical elements of Indian culture which has always been one of her characteristics.

4. **Flexibility:** Indian social system was very flexible. She has capacity of molding herself according to circumstances. This is the reasons that while the old culture of Greece and Rome has no existence, the Indian culture is prospering. Undoubtedly she acknowledged the foreign element but did not lose her touch with originality which is a clear proof of the flexibility of Indian culture.
5. **Faith in Gods-** Another Characteristic of Indian culture is her faith in gods. Every aspect of nature is attached to one God. This creation of Brahma is also run by different gods like Indra, Vishnu, Shiva Surya and Agni. The people have a great devotion to these gods and they feel that the only way of getting salvation was the devotion and worship of these gods. Good deeds bring fine result while bad Karma lead to bad result. Therefore the inhabitants of India have deep faith in Good and give credit of his every achievement to gods.
6. **Varna Ashram System :** Varna Ashram is also a characteristic of Indian culture. According to this, the life span of man is divided in four Varnas. The basis of this is safety of religions, economic arrangement and service. At present it is based on the theory of birth and not Karma. In the same way the life of man is divided in four parts. Each is having the time period of twenty-five years which are known as Brahmacharya, Grahastha, Vanprastha and Sanyasa. The main aim of this system is the establishment of social idents and entire development of mankind.
7. **Cultural Unity :** It is said that India is a country of Diversities but there always remained a feeling of unity is it. The cultural reason can be held responsible for it. The indivisibility and unity has always been present in religious belief of people. Though people of India have different faiths and every person considers different mountains and rivers to be pious, but the four is ... of Hindus situated in different parts of the country affirm this unity. Ideal character of Rama and Krishna and the Devotion to Ganga, Gayatri and cow is common in every part of the country. In fact the roots of political and culture unity in India are very Deep and they could be known and understood only by the internal eye.

Conclusion :

As all the above mentioned qualities are found in the culture of India. She is supposed to be the most significant culture. As all rivers lose their identity after falling into the river similarly no culture has her independent existence after having been incorporated in the Indian culture, hence only Indian culture, hence only Indian culture is maintaining her existence.

Origin on the Name "Kamrup"

Collected By -Nazleen Momtaz Ahmed
T.D.C. 3rd Year

In the ancient Sanskrit literature, both the names Pragjyotisha and Kamrup were used as a designation for ancient Assam. In "Kalita - Purana" and "Jogini-Jantra", however, Kamrup alone appears as the name for this country. Till the Ahom conquest, Pragjyotisha was known as Kamrup. The mythologies of ancient Assam tell a beautiful story as to how pragjyotisha became known as kamrup. The word "Kamrup" means the land where "Kama" (Love) regained his "Rupa" (form). The Hindu Legends narrate this episode in a very curious manner.

The story of the mythologies of Assam goes that there was a very powerful king. Daksha by name, in ancient times. He gave his daughter, Sati, in marriage to God Siva. The king Daksha held once a great sacrifice to which he invited all gods except his son-in-law, god Siva. Sati became very annoyed at the discourtesy shown to her husband by her own father. She died of vexation in the sacrificial field which she came to attend with the permission of her husband, Siva. Overcome with grief at the death of Sati, Siva began a grim penance and wandered about the world carrying her dead body on his head. Siva's "dance of death" and penance alarmed all the gods because it threatened to destroy the world. In order to stop this- frightful wanderings of Siva, the supreme God, Vishnu, Preserver of the creation, took his great weapon, a discus. With - this he cut the dead body of Sati into fifty-one pieces. It fell on the earth in fifty-one different places and wherever they fell the ground was held to be sacred. One of the important organs of Sati fell on Kamagiri i.e., Nilachal hill near Guwahati, and the place was thenceforth held sacred and called Kamakhya. As Siva continued to do penance, the other gods became afraid that he would thereby acquire universal power. They sent Kamadev, the Indian Cupid, to make him fall in love again, and thereby break his penance. He succeeded in his mission, but Siva was so enraged at the result that he burnt Kamadeva in to ashes by a fiery glance of his eyes.

Kamadeva eventually regained his life and his original 'form' (Rupa) in Assam. And the country where this took place became known as "Kamrup" (Kamarupa).

It has been already pointed out that till the Ahom conquest, ancient Assam was called Kamrup. But, during the Ahom rule, it became known as.

"Assam," or "Unparalleled" or Peerless". It is said that it was used to describe the invincible might of the Ahoms. According to some, the name "Asama" originated from the uneven nature of the country. But this opinion is not accepted by most of the schools.

The modern name 'Assam' is derived from the appellation "Assam" or peerless which was applied to the Ahoms by the Morans and the Borahis to express their admiration of the unequalled power and statesmanship of their conqueror.

The ancient name 'Kamrup' is confined today to only a district of Modern Assam.

History for literature and vice-versa

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The relationship between literature and history traditionally has always been problematic and ambiguous but with the emergence of critical thinkers and, theorists and philosophers, the study of history along with literature or vice-versa has been made feasible, breaking new grounds in their intellectual academic pursuit. History as we perceive is limited to the chronological accounts of the days gone by, and literature, simply as the mirror of the society. The aim of this précis article is to outline and link the academic discourses of these two disciplines on a single platform, citing the landmark theories and schools of criticism that have made significant contributions towards the parallel study of history and literature.

A work of art cannot stand in isolation; hence it is obvious that the study of literature cannot be divorced from the socio-economic conditions, the prevalent ideology and the biography of the author of which the sole witness are the historical text. Two schools of criticism, New Historicism and Cultural Materialism provides equal weightage to both the literary and the historical text. New Historicism emerged during the 1980s as opposed to textual-centric studies which have been neglecting the cultural, economic and social histories as things to be studied only as a backdrop. It paved the way for a method of interrogation in which the textual voice is not taken for granted; the historical texts began to be studied with equal emphasis. The American critic, Stephen Greenblatt coined the term New Historicism, whose book *Renaissance Self-fashioning: from More to Shakespeare* is watershed work in this field. Somewhere amongst the all-pervading glamour of the kings, queens and nobility in Shakespeare's plays, the voice of the common man who suffers or the women being marginalised gets lost, and one of the aim of New Historicism is to recover these suppressed voices. "This epoch-making book challenged conservative critical views about Jacobean theatres, and linked the plays more closely with the political events of their era than previous critics had done."

Louis Montrose, an American critic, defines New Historicism as 'the textuality of history, the historicity of text.' The New Historicism essays have the validity and power which could be equated with the oral accounts that have been given much importance in the Historical studies. "These dramatic openings often cite data and place and have all the force of the documentary, eyewitness account, strongly evoking the quality of lived experience." New Historicism accepts Derrida's view that 'there is nothing outside the

text' and the past is available to us only in the form of texts. Another forte of this school is that some facets of reality can deciphered from the historical texts that have thought to be irrevocably lost, facilitating new understanding and highlighting hidden truths. This school of criticism emerged as a reaction to the earlier schools such as New Criticism, Structuralism and Deconstruction- i.e. to 'rehistorize' the literary text. The principles of New Historicism goes against the grain of New Criticism which considers a 'text' as an autonomous entity and refutes the notion of 'free play' of signifiers advocated by 'deconstruction', brushing aside the notorious concept of unlimited interpretations.

"Speaking of the renaissance texts, the New Historicism maintain that in them, there is the Elizabethan context and meaning on the one hand, and the modern understanding and interpretation on the other. Hence, any interpretation of a Renaissance text has to come to terms with the tension between historical values and modern understanding and interpretation." New Historicism, in consonance with Postmodernism, has a proclivity to distrust 'grand narratives' - all the accumulated baggage of interpretation are discarded and insists on extracting new interpretations which are akin to 'narratives'.

According to Oxford Dictionary of critical theory "the name *cultural materialism* was invoked polemically to distinguish these forms of criticism which pertains to the real world as opposed to those which deal only with the 'inside' of texts, never connecting them to the 'outside' world."

Cultural Materialism, like New Historicism, has direct bearing with the discipline of history - it has been do-fired by Graham Holderness as 'a political form of historiography'. The term was first used by Jonathan Dollimore and Allan Sinfield in their collection of essays 'Political Shakespeare'. It also rejects the previous literary merit and criticism accorded to the text. "The emphasis an political commitment signifies the influence of Marxist and Feminist perspectives and break from the conservative Christian framework". Cultural Materialism is more optimistic in outlook than its American countess part; the essays resonates with the possibility of change. The methodology of this school is to situate the past events in relation to the present scenario, to de-mystify the politics that encompasses us - that suppresses as well as feeds the rich. Under the leadership of Stuart Hall, Cultural Studies went on to question the images shown by the media, class hierarchy, role of the passive audience, and almost anything that is part and parcel of our culture. Cultural Studies also questions the labyrinthian passage from where knowledge and power is disseminated; who provides identity and meaning etc. - it is radical in its outlook as that of French feminism and African-American studies. "It is a critical, radical practice tha distinguishes between critical intellectual work and academic work, and is contextually and historically located." It is clearly evident from the groundbreaking work of Zora Neal Hurston, *Their eyes were watching god*, the problem of racism prevalent in the United States of America.

W. E. B. DuBois famously wrote in his poignant but scathing book *The souls of black folk* "the problem of the twentieth century is the problem of the colour-line" and 'how does it feel to be a problem'. The discrimination and inhuman behaviour inflicted upon Jody and Janie rings out loud when they are asked not to paint their house in white and the imposition of head gears as a symbol of belonging to the lower rung takes us back to the days when, where, how and why the evil of slavery originated, how it has crippled the African-Americans, further questioning the supremacy of the caucasian race.

History as narrative

We have come to an era in which an account of historical writing is regarded as narrative, and has been linked inextricably to literary aesthetics and heritage. Hayden White in his remarkable essay *The historical text as a literary artifact* showed that the historians also employ considerable literary narrative devices. "Reacting against the tendencies of history as a discipline to seek its modes in the sciences, White contends that the literary dimension of history cannot be dismissed as mere decoration; rather histories deploy the traditional devices of narratives to make sense of raw data, to organize and give meaning to their account of the past." The essay explores the recurring role of plots and figures of speech in the historical discourse; White juxtaposes the contemporary scenario of conflict between narrative theory and history in the works of historians such as Michel Foucault and literary theorists of the likes of Fredrick Jameson. The representation of absolute reality in the works of the historians has been a raging debate since the time of Plato and Aristotle.

The group of historians who have helped in bringing the 'new cultural history' began to ponder upon the role and methods of history that seem to be decadent, and envisaged a new dimension for the discourse of history. The influence of cultural marxists such as Raymond Williams, Fredrick Jameson and E. P. Thompson have been immense. "The 'new cultural theory' has been strongly influenced by the work of Foucault by literary theorists such as Jacques Derrida and Mikhail Bakhtin...the 'new cultural history' have tie with the literary practitioners of the New Historicism and Cultural Studies."

White's essay has been revolutionary in that the two disciplines i.e. History (thought as merely facts) and literature (is fictional representation) as totally antagonistic regarding their perusal, now have a cemented approach. "In White's views, historical narratives are verbal fictions with invented contexts, history is the form best suited for a study of the style of 'narrative realism'. He argues that a successful historian acquires explanatory prowess by refurbishing facts and the process by which the data take the shape of stories has been called by White as 'emplotment'. The mere chronicling of some events would seem

perfunctory and monotonous in perusal, and therefore the historian encodes the available data into organised plots, utilising the tools of narrative writing.

White outlines four tropes, namely metaphor, metonymy, synecdoche and irony, which have been derived from the eighteenth century philosopher Giambattista Vico and the twentieth century critic Kenneth Burke. "Tropes are ineradicable from discourse, as are plots. Thus, history evokes reality; it does not reproduce or represent it." In his essay, he writes that both Michelet and Tocqueville have written accounts of the French Revolution, but the former construed his work as a drama of romantic transcendence while the latter planned the revolution as ironic tragedy. Thus, it is conspicuous that the narrative point of view is vital in the production of historical discourse as ironic, tragic, comic or dramatic. None of them can claim to have the exact knowledge of the actual proceedings but 'they simply had different notions of the kind of story that best fitted the facts they knew.'

From the premises of New Historicism, Cultural Materialism and prominent historians as Hayden White and Michel Foucault along with the growing call for the interdisciplinary role of various discourses, it is clear that in spite of the differences, have helped narrow the gap between these otherwise considered antagonistic entities.

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ROYAL SUCCESSION DISPUTE OF NORTH CACHAR HILLS

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When the Cachar Raja Govinda Chandra died in April, 1830 leaving no male heir to the throne the East India Company enquired into the pre-existing patterns and customs practised in pre-colonial Cachar. The enquiries served the Company to legitimise the annexation of this strategic territory that was the key to the security of British Bengal. Several claimants to the Cachar throne advanced conflicting interpretations of local custom and usages to support their claims. When the Company started their enquiries into the local usages and customs practised in pre-colonial Cachar, they found no written documents. They therefore, resorted to verbal interrogation of the local elites especially nobles of earlier regime.

There arose various claimants to the Cachar throne after the death of Govinda Chandra. Among them strong contenders were Govinda Chandra's widow (Rani Indrapurbha), the hillchief Tula ram who claimed the support of forty Sempongs and Gambhir Singh, the Raja of Manipur. Therefore the existence of various claimants led the colonial authorities to enquire into the legality of each claim.

The East India Company was intrigued by the alleged existence of the Forty Sempongs, who were elderly electors of the throne according to one version of the local custom who supported the candidature of Tularam. Kartik Ram who was an important official of Raja Govinda Chandra informed the colonial officials that the right of choosing a new prince was vested in the ministers alone though the election was said to be made by the Forty Sempongs. But after much enquiry the British Company concluded that the theory of right of the Forty sempongs to elect new Raja appeared to be very dubious; but if it ever existed it is said to be obsolete and had disappeared.

David Scott, the Agent to the Governor-General, North-East frontier, asserted that the claim of the widow of the Raja was inconsistent both with the Hindu law and the custom of the country. From the enquiries made by British officials, it was asserted that no such instance had occurred since the accession of the present dynasty of a woman succeeding to the throne. On seeing the Rani being advanced in years, David Scott was of the opinion that in a short span of time the

state would elapse soon into the hands of the Company Government and it had appeared to him that it would be more congenial to the wishes of the inhabitants and altogether a more liberal and conciliatory course, to allow her to enjoy it during her natural life subject to certain conditions. At last David Scott suggested that it would be expedient to admit her as a Zamindar with a life tenure in the Cachar Throne.

Tula ram claimed to the vacant throne of Cachar alleging his descent from royalty. However, the plains people of Cachar dismissed his claim as they remembered him being a lowly minister under Raja Govinda Chandra. Flatly contradicting his claims of royal blood, colonial enquiries allegedly revealed Tula Ram to be the son of an ordinary slave girl. Moreover the British Company felt that if somehow they were to recognize Tula Ram's claim, it would lead to further problems as several other contenders, all claiming royal heritage, would seek to claim the vacant throne. The local people themselves believed that Tula Ram had played a major role in the murder of king Govinda Chandra and his accusation reduced the eligibility of his claim to the throne. However, he was left in undisputed possession of the North Cachar hills region by the treaty of 1829 which included nearly all that his supposed ancestor possessed.

Thus the royal succession dispute in the Cachar throne opened the door for colonial interference in the internal affairs of Cachar. In the legal domain the new contact resulted in a colonial encounter between the rule of law and indigenous customs and usages. The British Company managed to dismiss any claim to the vacant throne either as illegitimate or baseless. Predictably, the Company advanced its own claim to be the "legitimate" ruler of Cachar through indirect control. Their exhaustive investigations into local practices made by Lieutenant Thomas Fisher and the various exchanges between him and David Scott reflect their attempts at establishing "colonial legality" for selecting a successor, even if the information came primarily from oral sources. Thus, colonial knowledge and enquiry into local political institutions and customs for royal succession to the throne helped the Company Govt. in advancing their claims of legitimacy to rule colonial Cachar.

TRADITIONAL ADMINISTRATION OF THE KARBIS OF KAMRUP

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The Karbis are one of the aboriginal tribe of Assam. They belong to greater Mongoloid racial stock and linguistically belong to the Tibeto-Buemesse group. The Karbis are inhabiting in different regions of the North-East India. Majority of the Karbi people are living in the Karbi Anglong district of Assam; but they are found in some Scattered areas of Kamrup, Nagaon, Morigaon, Golaghat, Sibsagar and Darrang districts of Assam also.

The Karbis are mentioned as the 'Mikir' in the constitution order of the Government of India. But they prefer to call themselves "Karbi" and Sometimes "Arleng" (means man in Karbi language). The Karbis of Assam are divided into three major division – Ronghong, Chintong into and Amri. More than these three division another division is there in Kamrup (Metro) district in Assam and that is "Dumrali". In medieval period there was a small kingdom named Dimarua, ruled by the Karbi rulers. Since then the Karbi Subject under Karbi rulers of Dimarua Identified themselves as the Dumrali Karbi.

The traditional administration of the Dumrali Karbi or the Karbis of kamrup (Metro) is prevalent since the disintegration of the Dimarua kingdom in the first quarter of the 19th century A.D. The administrative system of this division of the Karbis have no written documents, it is continuing orally from generation to generations of the Karbi Villages of this area. One of the important feature of the administration of the Dumrali Karbis is that many of the portfolios name and duties are same as the administrative portfolios of Dimarua kings. For example, 'Bangthe', 'Akklengsar', 'Bisarpo' etc. were important portfolios of Dimarua Kings. In present days also they are the important officials of a Karbi village in Kamrup (Metro) district of Assam. Here it is to be noted that traditional administrative system of the Karbis of Kamrup (Metro) is different from the traditional administrative system of the Karbis of Karbi Anglong district of Assam.

The posts of the administrative officials of the Dumrali Karbis are hereditary. After the death of an official his eldest son occupy that post. The post of the officials are not nominated or elected by the societies. However if an official died without any legal son than anyone from his family nominated to that post by the society. The status and responsibilities of the administrative officials are different to each other.

Before we discuss about the duties and responsibly of the officials we must discuss about the institution of "Tarang ahem" of the Dumrali Karbis. It may be called village Assembly; because here various problems of the village are solved. Here we come to know the social responsibilities of the administrative official. The "Tarang Ahem" is also a trial place of the Dumrali Karbis. Here twice a year trial takes place. During the trial each and every administrative official has to play their respective duties properly.

DUTIES, RESPONSIBILITIES AND SOCIAL STATUAS OF THE ADMINIDTRATIVE OFFICIALS:

1. **BANGTHE :-** The Bangthe is the chief administrator of a Karbi village in Kamrup. The founder family of the village is the Bangth family. The meaning of Bangthe is 'Head among the people' (Bang means among-->) the people and "The" means elder or head). He is the head of the village. He is responsible for the discipline of his village. He is the conservator and protector of culture, religion, rites and rituals of the Karbis of a particular village. He has the right to impose new laws in the village or to abolish the existing laws. He could alter the unnecessary and out dated rites and rituals if the villagers accept and support it. The Bangthe himself a chief judge of a village. He exercise supreme power to try all the cases of the village. The Bangthe has to perform religious duties also. In many auspicious occasions of the Karbis he has to recite mantras in Karbis language. The "Bangthe" has a parliament known as "Bangthe Hamren". Here to assist him there are some officials and they are Risho-Bangthe, Akklengsar, Bisarpo, Karkon, Harjapo, Rangsarpo, Katharpo etc.
2. **RISHO-BANGTHE :-** In the Dumrali Karbi Societies Risho-Bangthe is the second highest official after "Bangthe". 'Risho' means "Young" and "Bangthe" means elder or head. He is the head of young Karbi boys and girls of a Karbi village. His main duty is in the time of religious festivals, marriage ceremony, feast etc. he was to look after whether young boys and girls of the village perform their respective duties or not. If he found any boys or girls not perform his or her assigned duty properly then he could orally forward complain to the Bangthe against him or her to take necessary actions.
3. **AKKLENGSAR :-** The role of Akklengsar in the Durmali Karbi society is indispensable. He has the sole right to formally cut the fowls which are collected as fine from the rule breakers of the village. His another duty is to provide necessary accommodation to the guests who comes to pay fines from other villages. He also the chief person of the food department of the village for various occasions.
4. **RANGSARPO :-** When the Hamren convened his power is next to the Bangthe. Sometimes he takes the power from Bangthe to punish the culprits or the rule breakers of the village or he could pursue the Hamren to take necessary measures.

He prepares an oral report and submit it to Bangthe and then the Bangthe take the appropriate actions against the culprits.

5. **BISARPO :-** The Hamren convene twice a year. So before the commencement of the Hamren, Bisarpo has to observe who are violating the existing rules of the village. After observing he has to prepare an oral report and to place it verbally before the Hamren. He could also play the role of a judge. He tries to find out the reason why the person has to face trial before Hamren and he also try to solve the cases. According to the anonymous decision of the members of the Hamren and the recommendation of the Bangthe, the Bisarpo give the final verdict of the cases.
6. **KARKONPO :-** After the Bangthe recommended punishment to a rule breaker and the Hamren anonymously accept it, then the duty of the Karkon is to decide what type of punishment the convict will get. In the Dumrali Karbi society of Kamrup (Metro), there is no provision of physical punishment against a convict. Therefore, the Karkon impose fine to a convict for his act of violation. Generally a convict has to give a hog and a bottle of country liquor as fine. This type of punishment is prevalent from long time back in the Dumrali Karbi villages.
7. **HURJAPO :-** After completing all necessary works at the Hamren, the Hurjapo has to look after the invited and special guest who were attended at the trial meeting of the Bangthe Hamren. He has to organize a feast for the guests and the members of the Hamren at Karkon's house, where two or three young Karbi girls prepare various ethnic food items. Here no young boys or other persons of the village are invited or allow to attend; because here some secret administrative matters are discussed. So, only the members of the Hamren could attend here. Another duty of the Hurjapo is to organize meetings in the village. He has to know objectives of the meeting in advance.

From the above discussion it is clear that there are many important administrative officials to administer the Dumrali Karbi masses of Kamrup (metro) district of Assam. From medieval times these officials performing their respective duties and they could bring order and discipline in the Karbi villages. The Karbis people respect and regarded "Bangthe" as their king of the respective village. Still they obey and follow "Bangthe's" orders and instructions. Under the leadership of the Bangthe's all the Dumrali Karbi people living their life peacefully.

WOMEN IN COLONIAL ASSAM

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Assam is one of the northern-eastern states of India having certain regional peculiarities and distinctiveness. On the population front the state is characterized by a fusion of races and synthesis as well as co-existence of many cultures. It came into connection with the greater Indian territory only in 1826 when the British occupied Assam after the Yandaboo pact. An attempt has been made to examine the overall role of women in colonial Assam and also at the same time attempts have been made to throw light about women's role and capabilities, their socio-economic and political life of colonial period from 1826 to 1947.

Assamese society by tradition is a rural society. In the traditional rural Assamese society despite a subservient status, the Hindu women of various caste suffered less from social disabilities than her counterparts in some other regions of India. During last few decades following Independence, the social situation in Assam altered significantly due to various forms of modernization.

The first historical accounts of Indian women date from the 19th Century and are product of the colonial experience. Indian text essentialized women as devoted and self sacrificing, yet occasionally rebellious and dangerous. Occasionally Indian texts and historical narratives singled out one woman for special attention but usually this was because her accomplishments were significant by male standards.

India has produced great women throughout her long political social and cultural existence, the position of women in any society is regarded as a significant pointer to the level of culture of that society. Her position in the society is determined on the basis of the social values and the trends or tendencies prevailing in the society. When the progressive trend holds ascendancy in the society, the position is improved greatly, "her status elevated, her subjection diminished and her rights extended and her participation in social life became purposeful and meaningful. But the forces of reaction may lead her to a state of degradation and humiliation.

The position of women, among the rural masses in the pre-British period, was satisfactory. She enjoyed an equal status with man in the day to day socio-economic life. Commenting on the women of Assam Gait said. Women were refined and enlightened and active and versatile in their accomplishments. The Assamese Society has been free from the evils of the dowry system.

In the traditional period from the 18th to the 19th century, the position of women deteriorated with the Burmese invasions came down as a curse on the Assamese women.

Till the middle of the 19th century, a women in Indian society was considered as fit only for the household work and only place she deserved to occupy was the Kitchen. Along with the British, however came the liberal ideas from the west; and this created an atmosphere in which some of our Indian reformers took lead in making efforts at improving the condition of women with noticeable success.

A galaxy of 19th century socio – religious reformers like Raja Rammohan Ray, Vinekananda, Dayananda Saraswati, Iswar Chandra Vidyasagar, and others took up the cause of the emancipation of Indian women. During this period a few associations like the Brahmo Samaj and the Arya Samaj also gave an impetus to the Arya Samaj also gave an impetus to the movement for the upliftment of women.

The movement for the upliftment of women was sporadic in nature in 19th century and no direct impact of this movement was felt in Assam. The women infact are in all respects held in extreme degradation. The Purdah in the form of oroni or veil, penetrated into the Assamese society. Another evil that made its appearance in the 19th century in the Assamese society was the dowry septem. Women education in general was not encouraged. In a series of articles published in the Assam Bandha (1885-1886), the exposure of women to formal western education was totally discouraged. However few Assamese intellectuals like Anandaram Dhekial Phukan, Gunabhiram Baruah, Hem Chandra Baruah Made an attempt to introduce certain progressive social reform in the society for the improvement of the condition of women.

By the early years of the present century, the weakening of Indian women crystallized into a definite women's movement the period between 1904 to 1918 was a great importance in the history of Indian women's movement. The first ever women's organization of Assam came into being on Debrugarh in 1915 by the name Bibrugarh Mahila Samiti. Mahila Samitis were formed in different parts of Assam.

However women gradually stepped in the outside world from the confinement of home. Gandhiji's visit to Assam in 1921 had also encouraged the female to come out for the cause of the nations.

The role played by the women of the Brahmaputra valley of Assam in the freedom movement is a story of their devotion. Sacrifice and patriotism. They gave the lead to the vast mass of energetic and confident women to come forward to participate in the movement. The Assam Mahila Samittee emerged in this period as an action oriented and a reformatory body. In the period 1930 and 1934 women took up publicity works, held meetings organized processions, picketed liquor and foreign good shops. The majority of the women participants in this phase were from rural background. In the 1935-39 period, the women of Assam devoted themselves mainly to organizational and constanctive weeks. The women of this region possibly surpassed all other women of the country in terms of their courage and sacrifice in the 1942 upheaval.

In the economic sphere women of cultivating castes and communities worked in the field, particularly in transplantation weeding and harvesting of paddy. Men and women are socially different as the society lay down different social rules for them and expects different and behavioural patterns. Human society is tainted with sexism which may be described as a system of beliefs prejudices and behaviours by which a group of people are oppressed controlled and exploited owing to gender difference. It was almost forgotten that the society consisted of the entire human society, so it is impossible to achieved progress of society without equal participation of the women who form the half of the society. The patriarchal domination is so strong that not only did men dominate social political and economic life of the society but the values also became male oriental. The need of the hour is that those who are in an advantageous position should come forward to help their co-partner who are underpowered. The first step in this connection is to empower them and make them understand their basic rights like political, social, legal and reproductive rights.

Their's an all repeated saying educate a man and you educate an individual, (whereas) educate a women and you educate a family.

Castes and Tribes of Assam – A brief study

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Assam is a land of composite culture. Waves of people belonging to different ethnic groups have come to this fertile land from time immemorial. Thus, these diverse elements make the colourful Assamese culture. According to the Assam District Gazettes (1976) "The functional classification of the tribes which is supposed to be the root of the caste-system gradually gave way to a more fluid type of social setup and the rigidity of caste distinction markedly receded with the passage of time, particularly during the last few decades." 1. So, it became difficult to make a rigid account of caste and tribes. However, I have tried here to give an idea of the salient features of some caste and tribes of Assam.

Brahmins : The Assamese Brahmins originally came from Mithila, Orissa, Benaras and Kanauj. From 6th century A.D. the Brahmins settled in ancient Assam. But traditional accounts indicate that long before the above mentioned date, Parasuram settled the Brahmins near Parasuram Kunda. The Brahmins of Assam, like other parts of our country, practice Sandhya and Tapa. The "Upanayan" (the ceremony of the investiture of holy thread) is strictly observed by Assamese Brahmins. In this connection P.C. Choudhury says that Brahmins are "liberal in their outlook regarding occupations and in their observance of other social laws. In fact the Brahmins of Assam have always followed a rather flexible system, not as strictly rigid as in other parts of India." 2. The Brahmins constitute the priestly section of Hindu society. They do not plough themselves. They maintain a family deity. In Assam the Brahmin a family deity. In Assam the Brahmins are called 'Bamun.'

Kayastha : The Kayasthas came to Assam from Mithila, Kanauj and Bengal. Like Brahmins, Kayasthas also observe some rites, such as Annaprashna and Sudakarana. They also do not plough themselves. Mahapurusa Srimanta Sankardeva was a kayastha Bhuyan. There are many satradhikar from Kayasthas.

Kalitas : During the reign of King Dharmapala (1095-1120), Kalitas came to Assam from Upper India. Originally kalitas were the Kshatriyas. It is believed that they concealed their caste for fear of Parasuram. But, this traditional account was rejected by some scholars of Assam. Some scholars of Assam describe that they are of Aryan Stock. But, Dr. Bani Kanta Kakati, the great scholar of Assam, shows that, Kalitas were originally a class or phaid and not a professional caste.

Keots : In the district of old Kamrup keots are generally called 'Kumars' means blacksmith. This is their original occupation but now they have taken to agriculture and other trades. Keots are caste Hindu.

1. Assam District Gazetteers, Lakhimpur, Guwahati 1976, P. 227

2. Choudhury, P.C. – The History of Civilization of the people of Assam of the Twelfth Century A.D. Gauhati, 1966. P.-313.

Baryas : Bariyas are a peculiar caste of Assam. The term "Bariya" comes from 'Bori', which means 'widow'. It is said that, Bariyas are born from a Brahmin widow by a Sudra husband. They are generally agriculturists.

Suts : The term 'Sut' means the expounder of the Purans. It is believed that the sut was also the son of a Brahmin widow. They are generally vaishnavas.

Yogis : Yogis claim that they are the descendants of Gorokshanatha, an incarnation of 'Siva'. According to the Assam District Gazetteers (1978) 'In the 'Ballalachaitam,' a Sanskrit book supposed to be written in the 12th Century AD, we find mention of a sect of people, who live on the banks of the Brahmaputra and were known as 'Jungis.' They were drum, beaters, whose descendants are still found in some parts of Assam and are known as Kendra Jogis (Yogis). Their original profession was drumbeating, palanguin bearing, quackery, snake charming etc. They are now taken to agriculture.' 3 The Yogis are also known as Naths. They have their own priests. With those priests they perform their rites. They also wear the holy thread (Lagun) but it has a difference. During the Ahom rule they were associated with the rearing of Pat Silk worm and spinning of Pat Silk thread. They Yogis who live in Cachar follow the practice of burial but who are in the bank of Brahmaputra Valley follow cremation.

Nadiyals, Jaluas or Kaivartas : Their main occupation is fishing. But some of them have now taken to agriculture and other trades. Majority of them are the followers of Vaisnavism. Now our constitution has included them among scheduled castes.

Besides them, there are many castes among the Assamese Hindus, such as Mali, Kumar, Sonari, Hira, Napit, Dhoba etc. All of them are functional, (for example-Mali-Gardener, Kumar-Potter, Sonari-Goldsmith, Hira-Potter, Napit-Barbar, Dhoba-Washerman)

There were some ruling dynasties of Assam at some period of history; they are the Koches, the Chutiyas, the Bodo-Kacharis, the Maras, the Barahis and the Ahoms. All of them are Mongoloids or Indo-Mongoloids. At present, they are included among the other backward classes.

At the time of Ahom reign the Miris (or Mishings) came down to the plains and settled on the banks of the Brahmaputra and the Sovansiri rivers. The Miris are of Mongoloid stock. There are two endogamous groups of Miris, they are Bare Gam (twelve games) and Dah Gam (Ten Gams). Among the two endogamous groups there are also a large number of minor groups.

3. Assam District Gazetteers, Lakhimpur, P-130. Assam District Gazetteers, Nowgaon, Guwahati, 1978, P-115.

During different times, the Khamtis, the Phakials, the Aitomias, the Tumungs, the Shyams (or Naras) and the Khamjangs have emigrated to Assam and mainly settled in eastern parts of Assam.

We also find some Manipuris, singphos, Adis, Karbis (Mikirs), Garos and Nagas in Assam. In Assam the Manipuris are all Vaisnavas, the Singphos are Buddhists, the karbis are either Christians, or Hindus. The Nagas settled in Dibrugarh and Sibsagar. The Nagas who settled in are all Christians and those who settled in Sibasagar are Vaisnavas. The Vaisnava Nagas are the disciples of Mayamara Satra. In the districts of old Darrang, Kamrup and Goalpara, there are some Bhutiya villages. The villagers are Vaishnavas and they were disciples of sankardeva and Madhavadeva. There are also some Lalungs and Hajais found in Assam. At present, they mainly live in Nagaon.

There are also some Sikhs in Assam. They came to Assam in the middle of the 17th century. They claim that, they are descendants of Guru Teg Bahadur. But they have adopted Assamese language and culture and have become a part and parcel of greater Assamese culture and society. They have also established marital relationship with Assamese people.

At the time of British rule, the Marwaris, Panjabis and Bengalis began to come and then permanently settle here. Tea garden labourers were recruited from all parts of the country and now, they are an important element of Assamese population. Since the early part of 19th century the Nepalis began to come to Assam. From that time onwards they have monopolized the dairy industry of Assam.

This is a very brief sketch of the Castes and Tribes of Assam. At present, all castes and tribes introduce themselves as Assamese people. It is how impossible to separate them from Assamese culture and society.

~~A HISTORY OF ASSAM REPORTED~~

Peace and Unity in diversity during the reign of "Akbar the Great"

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Akbar was one of the most fascinating, romantic and interesting personality not only of the history of India but of the world. Jalaluddin Mohammad Akbar was born on October 15, A.D. 1543 at Amarkot in the palace of the Rajput ruler Rana Virshal who had given refuge to Humayun and his family during his exile.

Akbar ascended the throne at the age of thirteen year only and the throne was very insecure and unstable. He had to face troubles from the Afghans, the Mirzas and his own relatives. By his talent and administrative quality he was able to overcome all these problems and became successful in making an united and peaceful India, during his regime.

Akbar was the first ruler in Medieval India to divorce religion from politics and lay down the principal that the King was the father of all people irrespective of Cast, race or religion.

He thus revived the ancient Hindu ideal and made a conscious effort to bridge the gulf between the ruler and the ruled.

Akbar's concept of monarchy or sovereignty was not merely the outcome of his imperial temperament or ambitions. It was fundamentally based on his redism, liberal outlook, political acumen and benevolence.

Abul Fazl who thought Akbar to be an ideal monarch wrote, "Though Kings possess treasury, army servants, subjects and such other things, yet wise men distinguish a true king from a selfish ruler."

Babar and Humayun followed no planned policy towards the Rajputs. But Akbar followed a planned policy towards the Rajputs.

Dr. V.A. Smith says, He was a born king of men with a rightful claim to be one of the mightiest sovereign known to history.

He dreamt of united India. And by diplomacy or conquest, brought the whole of northern India and a part south India under one government and one political system. Almost all the ruler of medieval India wanted to make India an Islamic state. Akbar for the first time established secular state in India. Though he was a follower of Muslim, Akbar respected other religions.

Literature and Language :

It was due to the patronage of Akbar that, the Hindus and the Muslims came nearer to each other and the Hindus began to take keen interest in Persian literature and the Muslims began to learn Sanskrit.

Akbar established a special translation department with the object of translating the sacred Hindu books into Persian. As a result of the work of this department, the Ramayan and Mahabharata, the parents and Atharvaveda were translated into Persian. Akbar beside patronising Persian scholars like Abul Fazl, Faizi, Chazali, also extended favours to Hindu poets and scholars.

Thus Hindi and Sanskrit developed side by side with Persian. As a consequence of all these Hindus and Muslims became as so close to each other that they began to respect each other that they began to respect each other's custom and rites. The Hindus would offer visit to holy shrines and the Muslims developed great respect for the Hindu saints.

Social Reforms :

Akbar always paid special attention for the welfare of his subjects. He always tried to remove the abuses of the society.

Akbar was against the social system of infanticide and abolished it. He abolished the system of child marriage. He encouraged widow remarriage. He tried to remove the system of Sati. Due to his efforts the system of sati was largely declined. Thus no one forced any widow for sati, until she herself went to burn with her husband. He encouraged inter-cast marriage. Akbar also gave freedom to those who believed in all religions.

Forcible conversion was prohibited :

1. He declared that, no one should be forced to convert into Islam. Those Hindu who had adopted Islam due to tyranny of the Muslims, were allowed to re-adopt their Hindu religion again. Thus forcible conversion was prohibited.
2. He abolished taxes imposed upon the Hindus, which were to him illegal.
3. The Christians were given the freedom to ring bell in their church.
4. The prisoners of war were freed.

Religious unity :

Akbar totally hated religious bigotry. Though he was a follower of Islam, but he looked at all religions with great respect and devotion. The significance of Akbar's religious policy was political rather than religious. His religious policy had been guided by his political farsightedness. He had realised that true religion and fanaticism could not go together, Fanaticism was not a part of true religion and that all men are the children of God and hence equal.

The sixteenth century was an age of enquiry in religion. Moreover he was born and reared under the atmosphere of liberal sentiment. From the very beginning Akbar was deeply interested in religion and philosophy. He was highly influenced by popular painters like Kabir, Guru Nanak, Chaitanya who preached unity of Godhead and universal brotherhood as the fundamental of true religion. They strongly denounced religious fanaticism that existed among the people of various religions. Akbar was no way different from Kabir, Guru Nanak, Chaitanya and Chisti.

The final stage in the evolution of his religious views was reached in 1582, when he promulgated a new religion, the Din-i-Ilahi, or Divine Religion which he sought to make a national religion. As a result of long discussion at Ibadatkhana had come to conclusion

that all the religions were alike in their outer forms.

So, Akbar having put together the general principles of various religions which would enable the Hindus as well as the Muslims to worship God at the same shrine with a common ritual. But the new religion was too philosophical to take hold of the people's mind and attracted only few followers.

"Akbar a firm believer in religious toleration, never attempted to force his religion on anyone. Hence it practically died with him.

Economic Unity :

Akbar wanted to bring economic unity. He imposed similar taxes in all places of his empire.

Cultural Unity :

Akbar brought about fusion of Hindu-Muslim art and literature. Various branches of art like architecture, painting and music were nationalised. The magnificent building constructed by the emperor contained both Hindu and Muslim elements. Rather Hindu style is conspicuous in his buildings raised at Delhi, Agra and Fatehpur Sikri. Akbar also developed a national school of painting.

Akbar's ability :

Akbar was an able person. He was very brave, courageous, dashing and bold. Though he was uneducated by coming into contact with scholars in different fields. He had acquired useful knowledge in philosophy, religion. Besides he honoured his wives, allowed them to follow their own religion.

High Jobs to the Hindus :

To get a corporation of the Rajputs, Akbar gave important jobs to the Rajputs. Todar Mal, Bhagwan Das, Birbal all were given high jobs.

Akbar's Rajput policy :

Akbar followed a liberal policy toward the Rajputs which turned the enemies into friends. Rajput's equality of status with the Muslims strengthened the loyalty of the Rajput chiefs. Leading Rajput generals and statesmen were given highest part honour, trust and responsibility in the kingdom. Todar Mal was Akbar's chief revenue minister. Akbar was impressed by chivalry, faithfulness, fighting skill etc. Of the Rajputs. He preferred to be friend with them in spite of making them enemies. He patronised learning and learned persons. He was a very wise ruler.

No discrimination in Govt. Jobs : Akbar did not follow any partiality in distributing jobs among the Hindus and Muslims. Services were offered on the basis of merit among

the Hindus and Muslims. Raja Man Singh was given a job which earned Rs. 5000/- sometimes even he was made commander in chief of the army. Todar Mal was a Diwan.

Marriage alliance :

After the fall of the port of Chittor a few Rajput ruler entered into matrimonial alliance with him. It is wrong to say that Akbar married the Rajput princesses with a view to humiliate the Rajputs. Prior to him the Muslim rulers had forced the Hindu and Rajput ladies to marry them. On the contrary Akbar neither forced any Rajput rulers to enter into material alliance with him nor asked their princesses to accept Islam before marrying them.

Akbar's liberal policy towards the Hindus as well as the Rajputs, made him a successful ruler. Akbar received several revolts from the Afghans, his relatives and the Mirzas during the early period of his rule. So he wanted dependable allies from among Indian people instead of depending upon foreigners. So the Hindus Rajputs therefore his good and best choice. Akbar was impressed by the loyalty of the Hindu Rajput chiefs, that is why the emperor was ready to give them facilities and they shed their life blood for the services of the empire and the emperor.

Akbar for the first time established secular state in India. Though he was a follower of Islam Akbar respected other religious. By diplomacy or conquest brought the whole of northern India and a part of south India under one government and one political system.

He saw the vision of united India and worked hard to translate it into reality. He was not satisfied by mere political unity, but desired to strengthen it by culture, social and economic it by cultural, Social and economic unity and if possible also by religious uniformity. No monarch in this age was inspired by such ideals. He was first called as a National Monarch by Mallison. Due to his great virtues, achievements and accomplishment's Akbar is considered as one among the greatest monarchs of the world. According to "Jawaharlal



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