

PROJECT REPORT ON AGRICULTURE POLLUTION



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This is certified that the project report entitled "Agriculture Pollution" submitted by following student of chemistry department Barbhag College, Kalag. For the partial fulfillment of Bachelor of science award by Barbhag College, Kalag is a bonafide record of work carried out by them under my guidance. Neither this project report nor it has been submitted for any degree for academic award elsewhere."

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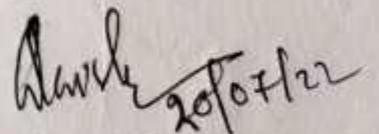
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"We do here by certify that the project report "Agricultural pollution" being submitted to chemistry Department of Barbhag college ,Kalag Under Gauhati University For the partial fulfillment of Bachelor in science is an original piece of work done by us and the same is not submitted else where for any other academic degree to this college."

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Chapter: 1

Introduction

Agricultural pollution:

The biotic and abiotic byproducts of farming practices that result in contamination or degradation of the environment and surrounding ecosystems, and/or cause injury to humans and their economic interests are the subject of reference in Agricultural Pollution. The pollution may come from a variety of sources, ranging from point source water pollution (from a single discharge point) to more diffuse, also known as non-point source pollution and air pollution. Once in the environment these pollutants can have both direct effects in surrounding ecosystems, i.e. killing local wildlife or contaminating drinking water, and downstream effects such as dead zones caused by agricultural runoff is concentrated in large water bodies.

Management practices, or ignorance of them, play a crucial role in the amount and impact of these pollutants. Management techniques range from animal management and housing to the spread of pesticides and fertilizers in global agricultural practices. Bad management practices include poorly managed animal feeding operations, overgrazing, plowing, fertilizer, and improper, excessive, or badly timed use of pesticides.

Pollutants from agriculture greatly affect water quality and can be found in lakes, rivers, wetlands, estuaries, and groundwater. Pollutants from farming include sediments, nutrients, pathogens, pesticides, metals, and salts. Animal agriculture has an outsized impact on pollutants that enter the environment. Bacteria and pathogens in manure can make their way into streams and groundwater if grazing, storing manure in lagoons and applying manure to fields is not properly managed. Air pollution caused by agriculture through land use changes and animal agriculture practices have an outsized impact on climate

change, and addressing these concerns were a central part of the IPCC Special Report on Climate Change and Land.

Chapter: 2

Sources of pollution

The sources of agricultural pollution can broadly be classified into abiotic and biotic sources.

1. Abiotic Sources:

1a. Pesticides:

Pesticides and herbicides are applied to agricultural land to control pests that disrupt crop production. Soil contamination can occur when pesticides persist and accumulate in soils, which can alter microbial processes, increase plant uptake of the chemical, and are toxic to soil organisms. The extent to which the pesticides and herbicides persist depends on the compound's unique chemistry, which affects sorption dynamics and resulting fate and transport in the soil environment. Pesticides can also accumulate in animals that eat contaminated pests and soil organisms. In addition, pesticides can be more harmful to beneficial insects, such as pollinators, and to natural enemies of pests (i.e. insects that prey on or parasitize pests) than they are to the target pests themselves.

1b. Fertilizers:

Fertilizers are used to provide crops with additional sources of nutrients, such as Nitrogen, Phosphorus, and Potassium, which promote plant growth and

increase crop yields. While they are beneficial for plant growth, they can also disrupt natural nutrient and mineral biogeochemical cycles and pose risks to human and ecological health.

Nitrogen:

Nitrogen fertilizers supply plants with forms of nitrogen that are biologically available for plant uptake; namely NO_3^- (nitrate) and NH_4^+ (ammonium). This increases crop yield and agricultural productivity, but it can also negatively affect groundwater and surface waters, pollute the atmosphere, and degrade soil health. Not all nutrient applied through fertilizer are taken up by the crops, and the remainder accumulates in the soil or is lost as runoff. Nitrate fertilizers are much more likely to be lost to the soil profile through runoff because of its high solubility and like charges between the molecule and negatively charged clay particles. High application rates of nitrogen-containing fertilizers combined with the high water-solubility of nitrate leads to increased runoff into surface water as well as leaching into groundwater, thereby causing groundwater pollution. Nitrate levels above 10 mg/L (10 ppm) in groundwater can cause "blue baby syndrome" (acquired methemoglobinemia) in infants and possibly thyroid disease and various types of cancer. Nitrogen fixation, which converts atmospheric nitrogen (N_2) to more biologically available forms, and denitrification, which converts biologically available nitrogen compounds to N_2 and N_2O , are two of the most important metabolic processes involved in the nitrogen cycle because they are the largest inputs and outputs of nitrogen to ecosystems. They allow nitrogen to flow between the atmosphere, which is around 78% nitrogen) and the biosphere.

Phosphorus:

The most common form of phosphorus fertilizer used in agricultural practices is phosphate (PO_4^{3-}), and it is applied in synthetic compounds that incorporate PO_4^{3-} or in organic forms such as manure and compost. Phosphorus

is an essential nutrient in all organisms because of the roles it plays in cell and metabolic functions such as nucleic acid production and metabolic energy transfers. However, most organisms, including agricultural crops, only require a small amount of phosphorus because they have evolved in ecosystems with relatively low amounts of it. Microbial populations in soils are able to convert organic forms of phosphorus to soluble plant available forms such as phosphate. This step is generally bypassed with inorganic fertilizers because it is applied as phosphate or other plant available forms. Any phosphorus that is not taken up by plants is adsorbed to soil particles which helps it remain in place. Because of this, it typically enters surface waters when the soil particles it is attached to are eroded as a result of precipitation or stormwater runoff. The amount that enters surface waters is relatively low in comparison to the amount that is applied as fertilizer, but because it acts as a limiting nutrient in most environments, even a small amount can disrupt an ecosystem's natural phosphorus biogeochemical cycles. Although nitrogen plays a role in harmful algae and cyanobacteria blooms that cause eutrophication, excess phosphorus is considered the largest contributing factor due to the fact that phosphorus is often the most limiting nutrient, especially in freshwaters. In addition to depleting oxygen levels in surface waters, algae and cyanobacteria blooms can produce cyanotoxins which are harmful to human and animal health as well as many aquatic organisms.

Fluoride:

Phosphate rocks contain high levels of fluoride. Consequently, the widespread use of phosphate fertilizers has increased soil fluoride concentrations. It has been found that food contamination from fertilizer is of little concern as plants accumulate little fluoride from the soil; of greater concern is the possibility of fluoride toxicity to livestock that ingest contaminated soils. Also of possible concern are the effects of fluoride on soil microorganisms.

1c. Organic contaminants:

Manures and biosolids contain many nutrients consumed by animals and humans in the form of food. The practice of returning such waste products to agricultural land presents an opportunity to recycle soil nutrients. The challenge is that manures and biosolids contain not only nutrients such as carbon, nitrogen, and phosphorus, but they may also contain contaminants, including pharmaceuticals and personal care products (PPCPs). There is a wide variety and vast quantity of PPCPs consumed by both humans and animals, and each has unique chemistry in terrestrial and aquatic environments. As such, not all have been assessed for their effects on soil, water, and air quality. The US Environmental Protection Agency (EPA) has surveyed sewage sludge from wastewater treatment plants across the US to assess levels of various PPCPs present.

1d. Soil erosion and sedimentation:

Agriculture contributes greatly to soil erosion and sediment deposition through intensive management or inefficient land cover. It is estimated that agricultural land degradation is leading to an irreversible decline in fertility on about 6 million ha of fertile land each year. The accumulation of sediments (i.e. sedimentation) in runoff water affects water quality in various ways. Sedimentation can decrease the transport capacity of ditches, streams, rivers, and navigation channels. It can also limit the amount of light penetrating the water, which affects aquatic biota. The resulting turbidity from sedimentation can interfere with feeding habits of fishes, affecting population dynamics. Sedimentation also affects the transport and accumulation of pollutants, including phosphorus and various pesticides.

2. Biotic sources

2a. Greenhouse gases from fecal waste:

The Food and Agriculture Organizations of many countries predicted that 18% of anthropogenic greenhouse gases come directly or indirectly from the world's livestock. This report also suggested that the emissions from livestock were greater than that of the transportation sector. While livestock do currently play a role in producing greenhouse gas emissions, the estimates have been argued to be a misrepresentation. While the method of assessment used a life-cycle assessment of animal agriculture (i.e. all aspects including emissions from growing crops for feed, transportation to slaughter, etc.), they did not apply the same assessment for the transportation sector.

2b. Biopesticides:

Biopesticides are pesticides derived from natural materials (animals, plants, microorganisms, certain minerals). As an alternative to traditional pesticides, biopesticides can reduce overall agricultural pollution because they are safe to handle, usually do not strongly affect beneficial invertebrates or vertebrates, and have a short residual time. Some concerns exist that biopesticides may have negative impacts on populations of nontarget species, however.

Chapter: 3

Pollution Control

1. Biological control

The use of biological pest control agents, or using predators, parasitoids, parasites, and pathogens to control agricultural pests, has the potential to reduce agricultural pollution associated with other pest control techniques, such as pesticide use. The merits of introducing non-native biocontrol agents have been widely debated, however. Once released, the introduction of a biocontrol agent can be irreversible. Potential ecological issues could include the dispersal from agricultural habitats into natural environments, and host-switching or adapting to utilize a native species. In addition, predicting the interaction outcomes in complex ecosystems and potential ecological impacts prior to release can be difficult. One example of a biocontrol program that resulted in ecological damage occurred in North America, where a parasitoid of butterflies was introduced to control gypsy moth and browntail moth. This parasitoid is capable of utilizing many butterfly host species, and likely resulted in the decline and extirpation of several native silk moth species.^[35]

International exploration for potential biocontrol agents is aided by agencies such as the European Biological Control Laboratory, the United States Department of Agriculture/Agricultural Research Service (USDA/ARS), the Commonwealth Institute of Biological Control, and the International Organization for Biological Control of Noxious Plants and Animals. In order to prevent agricultural pollution, quarantine and extensive research on the organism's potential efficacy and ecological impacts are required prior to introduction. If approved, attempts are made to colonize and disperse the biocontrol agent in appropriate agricultural settings. Continual evaluations on their efficacy are conducted.

2. GMO (Genetically modified organism) as a tool of pollution reduction:

While there may be some concerns regarding the use of GM products, it may also be the solution to some of the existing animal agriculture pollution issues. One of the main sources of pollution, particularly nitrogen and mineral drift in soils, comes from a lack of digestive efficiency in animals. By improving digestive efficiency, it is possible to minimize both the cost of animal production and the environmental damage. One successful example of this technology and its potential application is the Enviropig.

The Enviropig is a genetically modified Yorkshire pig that expresses phytase in its saliva. Grains, such as corn and wheat, have phosphorus that is bound in a naturally indigestible form known as phytic acid. Phosphorus, an essential nutrient for pigs, is then added to the diet, since it can not be broken down in the pig's digestive tract. As a result, nearly all of the phosphorus naturally found in the grain is wasted in the feces, and can contribute to elevated levels in the soil. Phytase is an enzyme that is able to break down the otherwise indigestible phytic acid, making it available to the pig. The ability of the Enviropig to digest the phosphorus from the grains eliminates the waste of that natural phosphorus (20-60% reduction), while also eliminating the need to supplement the nutrient in feed.

3. Manure management and *treatment*:

One of the main contributors to air, soil and water pollution is animal waste. According to a 2005 report by the USDA, more than 335 million tons of "dry matter" waste (the waste after water is removed) is produced annually on farms in the United States. Animal feeding operations produce about 100 times more manure than the amount of human sewage sludge processed in US municipal waste water plants each year. Diffuse source pollution from

agricultural fertilizers is more difficult to trace, monitor and control. High nitrate concentrations are found in groundwater and may reach 50 mg/litre (the EU Directive limit). In ditches and river courses, nutrient pollution from fertilizers causes eutrophication. This is worse in winter, after autumn ploughing has released a surge of nitrates; winter rainfall is heavier increasing runoff and leaching, and there is lower plant uptake. EPA suggests that one dairy farm with 2,500 cows produces as much waste as a city with around 411,000 residents. The US National Research Council has identified odors as the most significant animal emission problem at the local level. Different animal systems have adopted several waste management procedures to deal with the large amount of waste produced annually.

The advantages of manure treatment are a reduction in the amount of manure that needs to be transported and applied to crops, as well as reduced soil compaction. Nutrients are reduced as well, meaning that less cropland is needed for manure to be spread upon. Manure treatment can also reduce the risk of human health and biosecurity risks by reducing the amount of pathogens present in manure.

3a. Composting:

Composting is a solid manure management system that relies on solid manure from bedded pack pens, or the solids from a liquid manure separator. There are two methods of composting, active and passive. Manure is churned periodically during active composting, whereas in passive composting it is not. Passive composting has been found to have lower green house gas emissions due to incomplete decomposition and lower gas diffusion rates.

3b. Solid-liquid separation:

Manure can be mechanically separated into a solid and liquid portion for easier management. Liquids (4-8% dry matter) can be used easily in pump

systems for convenient spread over crops and the solid fraction (15-30% dry matter) can be used as stall bedding, spread on crops, composted or exported.

3c. Anaerobic digestion and lagoons:

Anaerobic digestion is the biological treatment of liquid animal waste using bacteria in an area absent of air, which promotes the decomposition of organic solids. Hot water is used to heat the waste in order to increase the rate of biogas production. The remaining liquid is nutrient rich and can be used on fields as a fertilizer and methane gas that can be burned directly on the biogas stove or in an engine generator to produce electricity and heat.^{[39][41]} Methane is about 20 times more potent as a greenhouse gas than carbon dioxide, which has significant negative environmental effects if not controlled properly. Anaerobic treatment of waste is the best method for controlling the odor associated with manure management.

Chapter: 4

Conclusion

The growing population and growing agricultural demand have invited this great concern called the agricultural pollution which needs to be solved at the earliest before it reaches irreversibility. Adopting nutrient management techniques, using conservation drainage practice, ensuring year – round ground cover, planting field buffers, managing livestock access to streams and engaging in watershed efforts we can control this pollution to a large extent.



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Acknowledgement

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Chapter-1

Introduction :

Air pollution is the contamination of air due to the presence of substances in the atmosphere that are harmful to the health of humans and other living beings, or cause damage to the climate or to materials.

Air pollution refers to any physical, chemical or biological change in the air. A substance in the air that can be adverse to humans and the environment is known as air pollutant. Air pollution can be form of solid particle, liquid droplets, or gases, In addition, they may be natural or man-made. Pollutants can be classified as primary or secondary. The major primary pollutants are oxides of sulphur, oxides of Nitrogen, oxides of carbon, particulate matter, Methane, Amonia, chlorofluorocarbans, Toxic metals etc.

The secondary pollutants formed by the intermingling and reaction of primary pollutants. Secondary pollutants are not emitted directly Rather, they form in the air when primary pollutants react or interact. An important example of secondary pollutant is ground level ozone-one of the may be both emitted directly and formed other primary pollutants.

Major primary air pollutants are

Oxides of Sulphur : Sulphur oxides are generally a product of the volcanoes, Industrial processes, Coal and petroleum, because most of them have sulphur as a component. The sulphur Dioxide in presence of a catalyst such as NO_2 causes Acid Rain, because of the formation of sulphuric Acid.

Oxides of Nitrogen : Most of the Nitrogen oxides are produced due to high temperature combustion. In the cities the brown haze dome above the cities the brown haze dome above the cities is mostly because of the Nitrogen oxides.

Oxides of carbon : Carbon monoxide, which is colourless, odourless and non irritating but very poisonous gas is the product of in complete combustion of natural gas, Coal or wood. The vehicle exhaust is the major source of CO .

Volatitle organic compounds :- VOCs are an important outdoor air pollutant. In this field they are often divided into the separate categories of methane (CH_4) and non- methane (NMVOCs). Methane is an extremely efficient greenhouse gas which

contributes to enhanced gases via their role in creating ozone and in prolonging the life of methane in the atmosphere, although the effect varies depending on local air quality. Within the NMVOCs, the aromatic compounds benzene, toluene and xylene are suspected carcinogens and may lead to leukemia through prolonged exposure. 1, 3-butadiene is another dangerous compound which is often associated with industrial uses.

Persistent free radicals : Connected to airborne fine particles could cause cardiopulmonary disease. Toxic metals, such as lead and mercury, especially their compounds. chlorofluorocarbons (CFCs): harmful to the ozone layer emitted from products currently banned from use.

Ammonia (NH₃) : emitted from agricultural processes. Ammonia is a compound with the formula NH₃. It is normally encountered as a gas with a characteristic pungent odor. Ammonia, either directly or indirectly, is also a building block for the synthesis of many pharmaceuticals. Although in wide use ammonia is both caustic and hazardous.

Odors: such as from garbage, sewage, and industrial processes.

Radioactive pollutants : produced by nuclear explosions, nuclear events, war explosives, and natural processes such as the radioactive decay of radon.

Secondary Air pollutants :

Ground level ozone : The most important secondary pollutant in the ground level ozone or tropospheric ozone. Emissions from vehicle exhaust, gasoline vapours, and chemical solvents are some of the major sources of NOx and VOC. Ground level ozone forms due to reactions of the NOx, carbon monoxide presence of sunlight

Smog : Another most important secondary pollutant is the smog, which has made up of smoke and fog. Traditionally, the smog has resulted from large amounts of coal burning in an area caused by a mixture of smoke and sulphur dioxide.

Chapter-2

Sources of Air pollutants

I. Sources of Energy generation

This is where CO_x and SO_x and water vapor are released in the atmosphere as large amount of coal, oil, L.P/ Natural gas, gasoline and bio-fuels are used in combustion.

II. Transport

This is mobile and most leading source of CO. Combustion in engines is mainly fueled by Gas, petrol, diesel, and kerosene. Jet engines of sub sonic long range air crafts are major source of NO_x . Traffic on road is considered as non-point or line source, addition to that harbors and turbine engines of huge ships are also emits tons of greenhouse gases and toxic particles in the air.

III. Industry

Most of the industries are directly or indirectly depend on fossil fuel, as they produce CO and CO_2 , sulfur hexafluoride and particle matters. Mainly cement industry releases large amount of particle matters in the environment. There is an array of hazardous volatile compounds that are released from paints, electronics, dry cleansing, decreasing agents. Furthermore, utilization of HFC, Oxides of Nitrogen, PFC and SF_6 produces pollutants.

IV. Households

Carbon and soot emission during the cooking by the use of fossil fuels can be considered here. Volatile toxicants such as Permethrine compounds of from insecticides could contaminate in the air or even food and resulting in the intoxication.

V. Agricultural practices

Agriculture activities such as use of natural fertilizer release greenhouse gases. Pesticides release persistent organic pollutants (POP). Enteric fermentation in cattle ranching produces green house gases mainly methane. Toxic chemicals found in pesticide and weedicide also reduces the quality of air inhaled.

VI. Land mining, earth moving activity and quarrying

Process of mining large mineral deposits in the earth accompanied with emission of dust and other chemicals. Blasting, quarrying limestone in cement manufacturing produces dust particles.

VII. Construction and repair works

Drilling, blasting, transportation, loading and unloading activities often causes dust generation. In addition, there are several non point anthropogenic sources related to dust generation such as welding, painting, auto mobile repairing, etc.

VIII. Burning of wastes and incinerators

This is more severe threat to the environment as it contaminates the atmosphere with persistent organic pollutants (POP) such as dioxins, furans probably major sources are plastics and electronic wastes. In addition, as in normal combustion carbon is emitted as oxides and soot. Wastes are in a vast array such as plastic, electronic wastes, cement dust, industrial chemicals, paper, glass, steel and various derivatives of soil minerals, biological and medicinal wastes, drugs and other chemicals. Incinerators destroys the hazardous effect of any

gas or particle and the remaining dust emission could be as small as PM₁₀-PM_{2.5} or lesser, unless right particle filters are used it will also end up with adverse results.

IX. Natural sources

Compounds released from volcanic activities such as black smoke, ash, metals, SO_x, CO_x and release of methane from thawing of permafrost regions in the northern hemisphere, wetlands, sanitary landfills. Forest fires and bush fires, dust storm, sea spray and conversion of land use and release of isoprenes and terpenes by forest (precursors of low level ozone).

X. Neighborhood sources

Typically stationary sources, but generally smaller sources of emissions than permitted sources – dry cleaners, gasoline service stations and fires such as residential wood combustion, inadvertent or intentional agriculture burning, prescribed burning or forest wild fires.

XI. Vehicles and equipment

Onroad vehicles: cars and trucks. Off-road sources :off road vehicles and portable equipment powered by internal combustion engines, lawn and garden equipment, construction equipment, aircraft, and locomotives.

XII. Sea spray

Salt mixing with air from sea spray increases the concentration of particulate matter in the air; this contributes 80% of the particulate matter in coastal area. According to the research data of Partanen *et al.* (2014) sea aerosol provided radiative effect was -0.2 W m^{-2} direct 0.03 W m^{-2} and indirect effect -0.07 W m^{-2}) this interferes the global radiation pattern and subsequently the weather. (Partanen *et al.*, 2014)

XIII. Volcanic ash

Pinatubo mount volcanic eruption of Philippines in 1991 caused large mass of 20- million ton sulfur dioxide cloud to the stratosphere, altitude ranging up to 20 miles, other similar eruptions are Tambora in 1815 and Krakatau in 1883. (Kenneth *et al.*, 1997) Smoke (Vog) also reflects the sunlight back and causes temperature decline, reaction of chemical resulted in CFC which led to the destruction of Ozone. Volcanic soot and acids such as Hydrogen sulfide, Sulphur dioxide, and Hydrogen chloride causes health issues such as damaging mucus membrane, respiratory system and eye irritation. Carbon dust covered several miles and causes evacuation of people. Particles such as Radon 222 emitted from the gas releases harmful radiation which causes cell damage and eventually cancer. Rain fall with the volcanic emissions causes acid rain due to its acidic contents, in Costa Rica acid rain affects the animals and vegetation as the downwind of Poàs volcano flows over. (Peterson and Tilling, 2000), Volcanic emissions also elevate the level of greenhouse gases(CO_2 and H_2O) in the atmosphere accompanied with H_2S , HCl , HF , H_2 , CO , volatile metal Chlorides, Chlorine monoxide. (Kenneth *et al.*, 1997)

XIV. Forest fires

Forest fires are more frequent in Australia, Indonesia, Brazil, Russia, Canada and Southern United States during the El Nino events. During 1997 El-Nino event Indonesian forest fire emission of CO_2 was 2 billion tons (one third of annual anthropogenic CO_2 emission).

(‘AAAS,’ 2002) In 2007 forest fires in Southern California caused the release of 7.9 million metric tons of CO₂ just in a period of one week, it is also estimated that annual release of CO₂ by forest fire events alone is 290 million metric tons. (‘NSF,’ n.d.) This shows there is no doubt that though we go for solutions to anthropogenic CO₂ emission such human induced changes are comparatively far smaller than natural CO₂ emission process. It is also visible that finding solutions to the natural emissions is comparatively more important, this is currently carried by preplanned forest fire disaster mitigation programmes mainly during the events of ENSO. In addition, burning of Savannah in countries such as Zimbabwe, Zambia and Botswana forest fires are also the source of CO₂ (Ray, 2004).

Chapter-3

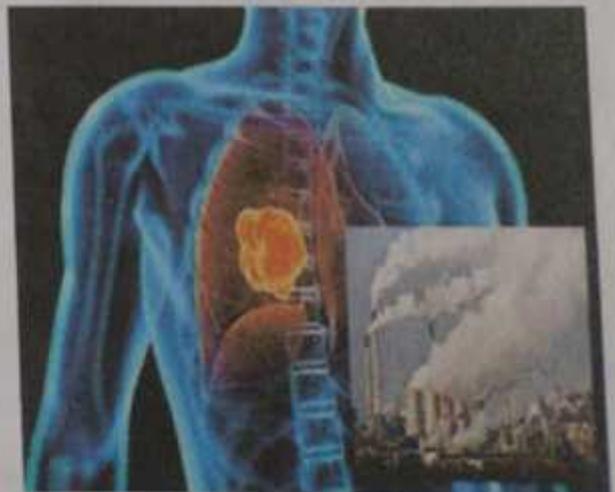
Effect of Air pollution

Health Effects

Air pollution is a significant risk factor for multiple health conditions including respiratory infections, heart disease, and lung cancer, according to the WHO. The health effects caused by air pollution may include difficulty in breathing, wheezing, coughing, asthma and aggravation of existing respiratory and cardiac conditions. These effects can result in increased medication use, increased doctor or emergency room visits, more hospital admissions and premature death. The human health effects of poor air quality are far reaching, but principally affect the body's respiratory system and the cardiovascular system. Individual reactions to air pollutants depend on the type of pollutant a person is exposed to, the degree of exposure, the individual's health status and genetics.

The most common sources of air pollution include particulates, ozone, nitrogen dioxide, and sulfur dioxide. Both indoor and outdoor air pollution have caused approximately 3.3 million deaths worldwide. Children aged less than five years that live in developing countries are the most vulnerable population in terms of total deaths attributable to indoor and outdoor air pollution. The World Health Organization states that 2.4 million people die each year from causes directly attributable to air pollution, with 1.5 million of these deaths attributable to indoor air pollution.

The worst short term civilian pollution crisis in India was the 1984 Bhopal Disaster. Leaked industrial vapours from the Union Carbide factory, belonging to Union Carbide, Inc., U.S.A., killed more than 25,000 people outright and injured anywhere from 150,000 to 600,000. The United Kingdom suffered its worst air pollution event when the December 4 Great Smog of 1952 formed over London. In six days more than 4,000 died, and 8,000 more died within the following months. An accidental leak of anthrax spores from a biological warfare laboratory in the former USSR in 1979 near Sverdlovsk is believed to have been the cause of hundreds of civilian deaths.



Around the world, children living in cities with high exposure to air pollutants are at increased risk of developing asthma, pneumonia and other lower respiratory infections. Because children are outdoors more and have higher minute ventilation they are more susceptible to the dangers of air pollution. Risks of low initial birth weight are also heightened in such cities.

Environmental Effects:

Poisonous air pollutants (toxic chemicals in the air) can form acid rain. It can also form dangerous ground level ozone. These destroy trees, crops, farms, animals and continue to make water bodies harmful to humans and animals that live and depend on water.

Economical Effects:

The effect of air pollution on the economy may be a derived one. In simple language, the economy thrives when people are healthy, and business that depends on cultivated raw materials and natural resources are running at full efficiency. Air pollution reduces agricultural crop and commercial forest yields by billions of money each year. This in addition to people staying off work for health reasons can cost the economy greatly.

Global Warming:

Another direct effect is the immediate alterations that the world is witnessing due to global warming. With increased temperatures world wide, an increase in sea levels and melting of ice from colder regions and icebergs, displacement, and loss of habitat

have already signaled an impending disaster if actions for preservation and normalization aren't undertaken soon.



Acid Rain :

Harmful gases like nitrogen oxides and sulphur oxides are released into the atmosphere during the burning of fossil fuels. When it rains, the water droplets combine with these

air pollutants, becomes acidic and then falls on the ground in the form of acid rain. Acid rain can cause great damage to humans animals, and crops.



Effect on wildlife:

Just like humans animals also face some devastating effects of air pollution. Toxic chemicals present in the air can force wildlife species to move to a new place and change their habitat. The toxic pollutants deposit over the surface of the water and can also affect sea animals.



Depletion of the ozone layer :

Ozone exists in the Earth's stratosphere and is responsible for protecting humans from harmful ultraviolet (UV) rays. Earth's ozone layer is depleting due to the presence of chlorofluorocarbons, hydrochlorofluorocarbons in the atmosphere.

As the ozone layer becomes thin, it will emit harmful rays back on earth and can cause skin and eye-related problems. UV rays also have the capability to affect crops.

Chapter- 4

Control

Impressive solution to Air pollution

Use the public mode of Transportation

Encourage people to use more and more public modes of transportation to reduce pollution. Also try to make use of carpooling. If we and our colleagues came from the same locality and have the same timings, we can explore this option to save energy and money. This not only prevents pollution, but also conserves energy.

Energy conservation :

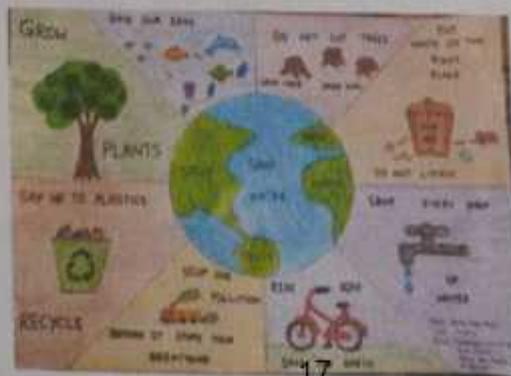
A large number of fossil fuels are burnt to generate electricity. Therefore, do not forget to switch off the electrical appliances when not in use. Thus, we can save the environment at the individual level. Use of energy-efficient devices such as CFLs also controls pollution to a greater level.

Use of clean Energy Resources:

Use of Solar, wind and geothermal energies reduce air pollution at a large level. Various countries, including India, have implemented the use of these resources as a step towards a cleaner environment.

Other air pollution control measures include :

1. By minimising and reducing the use of fire and fire products.
2. Since industrial emissions are one of the major causes of air pollution, the pollutants can be controlled or treated at the source itself to reduce its effects. For example, if the reactions of a certain raw material yield a pollutant, then the raw material yield a pollutant, then the raw materials can be substituted with other less polluting materials.
3. Fuel substitution is another way of controlling air pollution. In many parts of India, petrol and diesel are being replaced by CNG- compressed Natural Gas fueled vehicles.
4. Although there are many partices in India, which focus an repairing the quality of air, most of them are either forgotten or not being enforced properly. There are still a lot of vehicles on roads which haven't been tested for vehcile emissions.
5. Another way of controlling air pollution cause by industries is to modify and maintain existing pieces of equipment so that the emission of pollutants is minimised.
6. Sometimes controlling pollutants at the source is not possible, In that case we can have process control equipment to control the pollution.
7. A very effective way of controlling air pollution is by diluting the air pollutants.
8. The best way of reducing the ill effects of air pollution is tree plantation. Plants and trees reduce a large number of pollutants in the air. Ideally, planting trees in areas of high pollution levels will be extremely effective.



Control devices

The following items are commonly used as pollution control devices by industry or transportation devices. They can either destroy contaminants or remove them from an exhaust stream before it is emitted into the atmosphere.

Mechanical collectors (dust cyclones, multi-cyclones)

Electrostatic precipitators: An electrostatic precipitator (ESP), or electrostatic air cleaner is a particulate collection device that removes particles from a flowing gas (such as air) using the force of an induced electrostatic charge. Electrostatic precipitators are highly efficient filtration devices that minimally impede the flow of gases through the device, and can easily remove fine particulates such as dust and smoke from the air stream.

Bag houses: Designed to handle heavy dust loads, a dust collector consists of a blower, dust filter, a filter-cleaning system, and a dust receptacle or dust removal system (distinguished from air cleaners which utilize disposable filters to remove the dust).

Particulate scrubbers: Wet scrubber is a form of pollution control technology. The term describes a variety of devices that use pollutants from a furnace flue gas or from other gas streams. In a wet scrubber, the polluted gas stream is brought into contact with the scrubbing liquid, by spraying it with the liquid, by forcing it through a pool of liquid, or by some other contact method, so as to remove the pollutants.

Chapter- 5

Conclusion:

Increasing population causes expansion of industries, increasing vehicular traffic, increase in thermal power generation, rapid urbanization, exploitation of soil and mineral and deforestation, all together elevate the level of particles and gaseous pollutants in the atmosphere, it causes life threatening health effects and raises the mortality, smaller the particle is more dangerous. Industries should maintain the quality of dust collectors,

particle filters, electrostatic precipitators and scrubbers with frequent monitoring. Benefits of zero emission transports, knowledge on effective utilization of renewable energy sources and modern nano technology should be shared with power developing countries where the impact is more severe. It is clear that there is a need for clean and cheap energy source technologically advanced low emission and optimal performance engines, boiler, generators and heaters. Enforcement ambient urban air quality within the accepted limits should be employed with impact assessments using the technically feasible air quality modeling. As agreed in Geneva 1979, a cooperative programme to prevent long range trans-boundary air pollution and integrated research and knowledge sharing is most essential practice to satisfy the common goal. Collaborative effort of environmentalist, biologist, healthcare professionals, research scientists, engineers, economist, sociologist, educationalists, media professionals and policy makers is essential to overcome the burden.

Chapter - 6

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PROJECT REPORT
ON
STUDY ON THE PARTICIPATION OF WOMEN
REPRESENTATIVES IN PRIs: A STUDY OF 6 NO.
BARBHAG ANCHALIK PANCHAYAT

A PROJECT CONDUCTED
UNDER
SKILL ENHANCEMENT COURSE
(PAPER: PARLIAMENTARY PROCEDURES AND
PRACTICES, POL-SE-3014)



DEPARTMENT OF POLITICAL SCIENCE
BARBHAG COLLEGE


Principal & Secretary
Barbhag College, Kalag
HilBari, Assam

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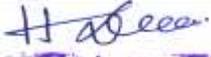
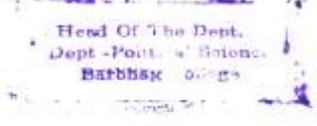
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Principal & Secretary
Barbhag College, Kalag
Hailbari, Assam

CERTIFICATE

This is to certify that the students of Skill Enhance Course of the Political Science Department under the Paper Code POL-SE-3014 entitled “Parliamentary Procedure and Practices” conducted a project survey on the topic “Study On The Participation Of Women Representatives In PRIs: A Study Of 6 No. Barbhag Anchalik Panchayat” within the functional jurisdiction of No.6 Barbhag Anchalik Panchayat under the guidance of the Department of Political Science of Barbhag College. The students successfully conducted the survey and submitted the report within the allotted time.

Head Of The Dept.
Dept - Polit. & Science
Barbhag College

HOD
Political Science Department
Barbhag College



Principal & Secretary
Barbhag College, Kalag
Majuli, Assam

মহেন্দ্ৰ নাথ শৰ্মা

সভাপতি

৬ নং বৰভাগ আঞ্চলিক পঞ্চায়ত

কাৰ্যালয় : বৰভাগ উন্নয়ন খণ্ড, কামাৰকুছি



Mahendra Nath Sarmah

Chairman

6 No. Barbhag Anchalik Panchyat

Office : Barbhag Dev. Block, Kamarkuchi

Ref. / প্রসঙ্গ :.....

Date / দিনাংক :.....

To,

The HOD, Political Science

Barbhag College

Sub: Permission to carry out project work

Sir/Madam,

In accepting your request to me to allow some students of your department to carry out a project work in Upper Barbhag Anchalik Panchayat Area, I am pleased to permit the following students of B.A. 3rd Semester of your department to carry out their project work titled "Study on the participation of women representatives in PRIs: A study of No.6 Barbhag Anchalik Panchayat" from 20/09/2021 to 25/09/2021 in the areas under the jurisdiction of the Panchayat. Further, I assure you of cooperation from all our personnels in carrying out the field work with regard to the said project.

Name of Students:

- | | | | |
|---------------------|--------------------|--------------------|--------------------|
| 1. Bitopan Talukdar | 2. Nirmali Das | 3. Gauranga Kalita | 4. Nikhil Baishya |
| 5. Dhruba Deka | 6. Pinku Baishya | 7. Chakradhar Baro | 8. Jintu Kalita |
| 9. Dhanjit Talukdar | 10. Chinmoy Kalita | 11. Bidisha Lahkar | 12. Mousumi Deka |
| 13. Jiarul Haque | 14. Beauti Begum | 15. Jayashri Devi | 16. Harjyoti Sarma |
| 17. Biki Talukdar | 18. Bikash Kalita | 19. Abdul Hannan | 20. Anupam Das |
| 21. Hirakjyoti Das | 22. Rima Begum | 23. Chintu Das | 24. Phulen Kalita |
| 25. Rasika Rija | | | |

With Regards


Principal & Secretary
Barbhag College, Kalag
Malbari, Assam


President/Secretary
Upper Barbhag Anchalik Panchayat

Name of the Students of the Project Survey:

- 1. Bitopan Talukdar**
- 2. Nirmali Das**
- 3. Gauranga Kalita**
- 4. Nikhil Baishya**
- 5. Dhruba Deka**
- 6. Pinku Baishya**
- 7. Chakradhar Baro**
- 8. Jintu Kalita**
- 9. Dhanjit Talukdar**
- 10. Chinmoy Kalita**
- 11. Bidisha Lahkar**
- 12. Mousumi Deka**
- 13. Jiarul Haque**
- 14. Beauti Begum**
- 15. Jayashri Devi**
- 16. Harjyoti Sarma**
- 17. Biki Talukdar**
- 18. Bikash Kalita**
- 19. Abdul Hannan**
- 20. Anupam Das**
- 21. Hirakjyoti Das**
- 22. Rima Begum**
- 23. Chintu Das**
- 24. Phulen Kalita**
- 25. Rasika Rija**

SUBMISSION AND DECLARATION STATEMENT

We, the students of the department of Political Science of Barbhag College carried out a project survey on the topic “Study on the Participation of Women Representatives in PRIs: A Study of 6 No. Barbhag Anchalik Panchayat as a part of course project work under the Skill Enhancement Course under the guidance of the Department of Political Science. The data used here are drawn out of the primary survey method through interactions and interviews conducted by the students under the jurisdiction of survey area. They are origin in nature and no available statistical data of the previous works are used in this study.

The report is submitted to the Department of Political Science of Barbhag College.


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Malbari, Assam

INTRODUCTION:

The noble idea to facilitate people participation in the democratic functioning of the country gave rise to the concept of Panchayati Raj System in India. The word “Panchayat” means assembly (ayat) of five (panch) and raj means “rule”. Traditionally Panchayats consisted of elderly and wise people chosen by the local community, who used to settle disputes between individuals and villages. The leader of the panchayat used to be called as Mukhya or Sarpanch. Generally the elder-most or most senior person would be elected to this position. The Panchayati Raj system is also recognized as a form of direct democracy (i.e they exercise all powers of a government at a village level), as opposed to the popular notion that it is a type of representative democracy.

The evolution of the Panchayati Raj System, however, got a fillip after the attainment of independence after the drafting of the Constitution. The Constitution of India in Article 40 enjoined: “The state shall take steps to organize village panchayats and endow them with such powers and authority as may be necessary to enable them to function as units of self-government”. The Indian Government appointed committees like Balwant Rai Mehta Committee, Ashok Mehta Committee, G V K Rao Committee, L M Singhvi Committee to provide constitutional status to panchayati raj system. Finally after the 73rd Constitutional Amendments, panchayati raj system got recognized. Under the new provision, a new system of three-tier panchayati raj consisting village, intermediate and district level was established. Under this new arrangement, people at the grassroots level are getting opportunity to participate in the administration, which has transformed the representative democracy into a complete participatory democracy.

One of the important aspects of this system is the Reservation provided to different social groups. The STs and the SCs are to be provided reservation at all the three tiers in accordance with their population percentage. Similarly, not less than one-third of the total number of seats to be reserved for women, further not less than one-third of the total number of offices for chairperson at all levels of the panchayat to be reserved for women. The state legislatures are also given the provision to decide on the reservation of seats in any level of panchayat or office of chairperson in favor of backward classes. With the provision of delegation of powers, these Panchayati Raj institutions now enjoy participation of local people and are more powerful to carry out development activities in their respective areas.

The Panchayats are crucial instruments to empower women and to ensure political participation of women, one of the disadvantaged sections of society. Traditionally, the women in India faces gender discrimination and their role is mainly limited to the household chores. Political participation of women in India is not yet fully secured. The 73rd amendment and the provisions of Panchayat system have empowered women to be active in the political process and to play significant role in political decision-making.


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Hills, Assam

STATEMENT OF THE PROBLEM:

The present study aims to analyze the participation of women representatives in the panchayati raj institutions. The study area chosen is the no. 6 Barbhag Anchalik Panchayat under Nalbari District of Assam. The Barbhag region is one of the interior and rural places of the district and the people of this region are financially poor. Total population of this Ancahlik Panchayat is 62464 (Census, 2001) out of 30152 are female and 32312 are male. The female literacy is 93.23% in contrary male literacy rate of 82.33% (Source: Ancahlik Panchayat Office). Among these, 47 females are holding different position in the Anchalik Panchayat. The present study is conducted to analyze the constitutional awareness among females about their right to political participation and their role in the administration in the study area.

LITERATURE REVIEW:

For the purpose of the present study, a numbers of secondary sources of data are consulted to arrive at the conclusion of the study. Books, journals, internet source and newspapers and government records are among the secondary sources used for the study.

OBJECTIVES:

The objectives of the project study are:

1. Females are aware of their political rights.
2. Females are aware of the provision of the Panchayati Raj system in India.
3. Females play important role in the administrative set up under the Panchayati raj system.
4. Females play crucial role in the decision-making in the panchayats.

METHODOLOGY:

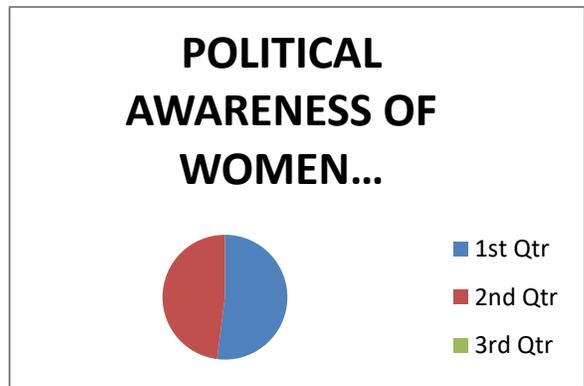
To arrive at the conclusion of the study, research methodology is used. The sample size included 47 females and women representatives of the Anchalik Panchayat of Barbhag. Students are divided in groups and they collected data through questionnaire method depending on interviews and observation. A questionnaire is prepared to bring about the required data from the participants of the study. Then, data analysis method is used to statistically arrive at the conclusion.


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FINAL RESULT AND DATA ANALYSIS:

On the basis of data received, statistical data analysis method is used. To study the political awareness of the women representatives, it is found that 52% of the 47 female representatives are found to be political aware of their rights, while 48% are not aware of the political rights including right to vote and freedom of expression. Again, almost 65% of women representatives organize regular meetings to encourage women participation and women empowerment in the village and district level. Almost all the participants of the study are aware of the government schemes and policies for the empowerment of women.

While collecting the data, it is found that most of the women representatives of the Panchayat system do not know about the structure or set-up of the Panchayat system. Nearly 70% of the women representatives of Barbhag Anchalik Panchayat are unaware of the provisions of reservation of women seats, powers and functions of the members of Panchayati raj institutions. However, they answered positively while asking about their participation in the local governance. Almost all the women regularly attend meetings of the Panchayat institutes and carry out the responsibility entrusted upon them.



Again, 90% of the women representatives of the study area responded positively while asking their role in the decision-making process. They told that their opinions are taken into account while taking decisions.

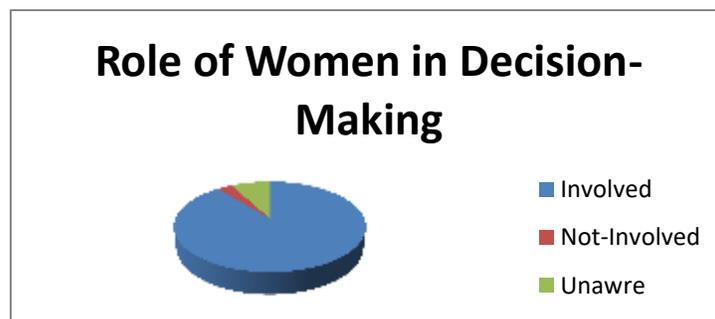


Table 2: Role of Women Representatives in Decision-Making


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CONCLUSION:

The women representatives of No. 6 Barbhag Anchalik Panchayat are involved in the administration of their respective area of panchayat jurisdiction. However, some representatives are not aware of the functioning of the Panchayat structure.

SUGGESTION:

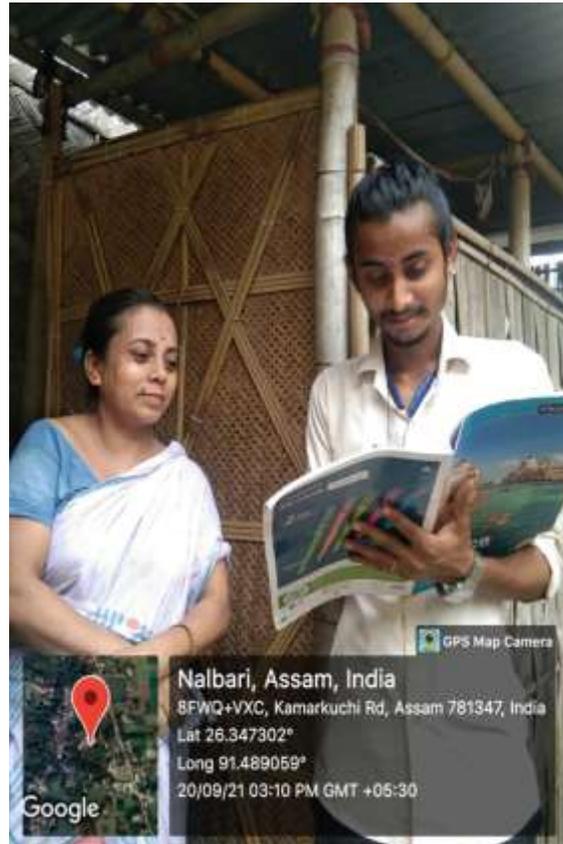
After the findings of the study, the following suggestions can be put forwarded to make women more aware of their political rights and to prove their worth in the political process:

1. The government should organize meetings and other activities to create political awareness among women. They should be sensitized about their rights and the other constitutional facilities provided to them.
2. The syllabus of the curriculum in the schools and colleges should include articles on women empowerment.
3. The Panchayat institutions should organize meetings among the villagers, especially among the women section and should empower them.
4. The government schemes and policies for the women should be popularized among women so that they can take privileges of such policies.
5. The educated youth should take more active stand for the empowerment of women in the rural areas.
6. The women should be courageous to come out of their houses and to take charge of political process, so that the nation can have women leadership.

In this way, we can hope to empower women and to provide the leadership of women.


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Moladi, Assam

PHOTOGRAPHS:



Bannu
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Barbhag College, Kalag
Nalbari, Assam

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PROJECT WORK

A Study on Population Explosion in Assam

(A project report submitted for the partial fulfillment of degree course
in Education Major Paper EDU-HC-6026 for the session of 2021-22)



Sangita Kalita

Investigator

Name: Sangita Kalita

Roll: UA-191-191-0218

Nitumoni Das

Supervisor

Name: Dr. Nitumoni Das

Signature:

Bannu

Principal & Secretary
Barbhag College, Kalag
Hoibari, Assam

TO WHOM IT MAY CONCERN

This is to certify that Sangita Kalita, a student of B.A 6th semester Education major has carried out her project report satisfactorily under my supervision. She has been sincere in doing her project work and has finished her project work within the limited period of time .

I wish her all the best for her sincere and dedicated work.

Date: 22-05-22

Place: Barbhag College

Susanta Narayan Chandhary

Seal and signature of HOD


Principal & Secretary
Barbhag College, Kalag
Malbari, Assam

Acknowledgement

After the accomplishment of this report it gives me a sense of great satisfaction. However this would not have been achieved without the help of some personal as well as other sources. Therefore I wish to express my heartiest sense of gratitude to those involved in the successful completion of this report. I would like to offer my sincere thanks to my guide Dr. Nitumoni Das, department of education for her valuable guide and suggestions during my project work. I also acknowledge my respectful thanks to Susanta Narayan Choudhury, Head of Education Department and our faculty member for their valuable help and suggestions during my project work. I sincerely acknowledge co-operation of those people who were directly and indirectly involved in my project work. Last but not the least special thanks to my friends for general help and sharing their time, acknowledge and information in my project work.

Date: 06-06-22

Place: Barbhag



Name:

Sangita Kalita

Completion certificate

This is to certify that Miss Sangita Kalita, a student of BA 6th Semester of the department of Education (major) has successfully completed her project work under my supervision and guidance. She has been sincere in doing her work and submitted her project report within the limited period of time.

I wish her all the best for his sincere and dedicated work.



Handwritten signature and official stamp of the Head of the Education Department and Associate Professor at Harbha College, Kalyan.

Seal and signature

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Introduction

Population explosion refers to a situation when the growth rate of population exceeds the rate of growth of supportive capacity of the land or resource and a country find very difficult to provide the large force of additional population with the basic needs of life-Food, Cloth, Shelter and employment. Population explosion therefore is a situation when population starts growing at such a pace that the existing knowing resources of a country fall short of the requirements for leading a reasonably decent life style. Population Education is an exploration of knowledge and attitudes about population, family living, sex and basic value. This means educating the students about the large and ever-increasing population and the problems which are created by this phenomenon. Population education plays pivotal role to control and remedy the issues of population explosion. The present study “Population Explosion and Population Education” wants to focus the menace of population explosion and its causes and the role of population education to remedy these problems in North-east India. India is the second largest populous country in the world but the growing rate of population is top in the world. It is estimated by the United Nations that India with 1.3 billion inhabitants would surpass China’s population of 1.4 billion by 2024 to become the world’s most populous country. Goel studies show, the population growing rate in North-east is slightly higher than the country as a whole. The population explosion enormously fuels to most of the North-east India’s burning problems like unemployment, rural poverty, low living standard, erosion of forest, ethnic conflict over land rights, emergence of

extremist group and environment degradation. It will be the worth - mentioning that the North-Eastern states.

The population of India occupies 2.4% of the world's land area and represents 17.5% of the world's population. This shows that one out of six people on this planet is an Indian. This means that India face the rapid increase in the number of people where the economy of India facing the problems to cope up with the rapid growth of the people. In simpler words, it is a situation of population explosion in India where the too much population is trapping people in a web of poverty and illiteracy. In Assam too population explosion has been increasing day by day and become a major problem.

Objectives:

1. To study the causes of population explosion.
2. To give suggestions to solve the issue of population explosion

Review of related literature:

Review of related literature is one of the important part in any kind of scientific research. It helps a researcher to avoid mere repetition of the already available study and topics or problems. It also helps a researcher to find out the research gap related to any study area. In the present study the researcher has used the following review of related literature to accomplish the study:

Van Bavel, J. (2013) in his research paper titled “The world population explosion: causes, backgrounds and projections for the future” has studied the causes consequences of population explosion in the modern world. Population explosion in the modern 21st century has been a growing issue that leads to different socio-economic problem and an uncertain future. The paper also postulated the importance of education in solving the issue of population explosion.

Balin Hazarika, Mrs. Purnima Bora(2022) through their study discussed the population explosion in India and with special reference to India. Population explosion in Assam and north east has been increased since the independence of India. Population explosion is associated with the different factors like the economic condition, family background etc. They also mentioned that population explosion can be reduced with definite and suitable measures.

Methodology:

This study is purely theoretical in nature and based on secondary sources of data. The collected data and information has been presented using discussion method. Necessary data and information were collected from different secondary sources like books, journals, periodicals, research papers etc.

Discussion:

Causes responsible for population explosion:

Poverty:

Most of the family found here are poor. A poor man always welcomes further addition to his family size for supplementing his family income. This has led to high rate of

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growth of population. The poor have no other economic asset than their own labor and more the number of earners in the family's income. Chronic hunger makes sex important enough to compensate emotionally for the shrunken nutritional appetite. 2. Predominance of

Agriculture: Most of the families are engaged in agriculture. In agriculture society children are never considered as an economic burden rather they are supporting various agricultural activities during the peak period. Social Factors:- 1. Practice of early marriage: Practice of early marriage is very much common in above mentioned community. In India over 50% of girls marry below the age of 18, the minimum reproductive pattern of too early, too frequent, too many. 2. Illiteracy: due to the illiteracy of the parent they do not able to change their attitudes towards marriages, family, birth of child etc.

Practice of early marriage:

Practice of early marriage is very much common in above mentioned community. In India over 50% of girls marry below the age of 18, the minimum reproductive pattern of too early, too frequent, too many

Illiteracy: due to the illiteracy of the parent they do not able to change their attitudes towards marriages, family, birth of child etc. and help the people to shed irrational ideas and religious superstitions.

Sharp fall in death rate:

In India the death rate has sharply fallen during the first half of the twenty century, i.e., from 42.6 per thousand in 1901-11 to 12.8 per thousand in 1951-61.

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No substantial fall in the birth rate:

The birth rate of India did not fall substantially. The birth rate in India declined marginally for 49.2 per thousand in 1901-11 to 41.7 in 1951-61 and then 27.4 per thousand in 1996. Due to this maintenance of birth rate to a very high level, the rate of growth of population

Universality of marriage:

Marriage is almost universal in India as it is religious and social necessity of the country. Parent feels that it is their social obligation to arrange marriage for the daughters. Thus presently in India, about 76 percent of the women of their reproductive age are married and by attaining the age of 50 only 5 out of 1000 Indian women remain unmarried. Hence, this has resulted to a very high birth rate.

Ignorance and lack of conscious family planning:

lack of conscious family planning along with lack of birth control devices, more particularly in the rural areas the population growing rate is high.

Immigration:

growing immigration of population from the neighboring countries like Bangladesh, Nepal etc is raising the growth rate of population in India.

Suggestions for solving the problem of population explosion:

Literacy:


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Education is the only way to solve the issue of population explosion. All the individuals should be provided education. Education brings awareness among the individuals. It makes individual

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about the ill effect of overpopulation in family and the society. More over it helps in knowing the proper age of marriage and proper family planning.

Government policy for population control:

Government should also take strict measures to solve the problem of overpopulation in any nation. Specially the Indian government can make strict laws of birth of child after marriage. Violation of the law should be resulted in penalty and monetary fees. That will help in reducing the population explosion.

Organizing awareness campaign:

To make aware the mass population of the nation mass awareness programme could be organized by the local authorities. It will help in making people practically aware about the ill effect of population explosion in family. Mass media can be helpful in this purpose.

Reducing poverty:

There are many illiterate parents who think that if they have more child in the family they will earn more in the future. This type of thinking generally comes when the condition of the parents are poor and lack knowledge. So proper arrangement should be made to reduce the poverty among the families.

Use of modern scientific discoveries to control birth:

There are various ways to control the birth of a child after marriage. Such facilities should be provided to the people freely and this will help.


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Banned child marriage:

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There are areas where child marriage is happening. Girl child are thought to be a burden on the family members and often prefer to get married by their parents. Such a pathetic situation should be stopped immediately.

Discussion:

Like other north eastern states Assam also has been facing the problem of overpopulation in the modern time. It has been associated with numerous problems. But proper planning and arrangements can be helpful in reducing the problem.

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PROJECT WORK

A Study on Problems of Women Education

(A project Report submitted for the purpose of partial fulfilment of degree course in
Education Major, paper EDU-HC-6026 for the session 2021-2022)



Prepared by

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CERTIFICATE

To whom it may concern

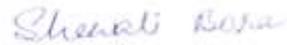
This is to certify that Miss Manashi Talukdar, a student of BA 6th Semester of the department of Education (major) has carried out her project work successfully under my supervision. She has been sincere in doing her work and submitted her project report within the limited period of time.

I wish her all the best for his sincere and dedicated work.

Date: 21-5-22

Signature of the supervisor

Place: Barbhag College, Nalbari

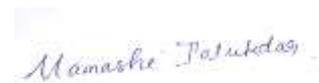


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Acknowledgement

It gives me a sense of great satisfaction after the accomplishment of this project work. However, this would not have been achieved without the help of some important persons. Therefore, I wish to express my heartfelt sense of gratitude to those involved in the successful completion of this report. I would like to express my sincere thanks to my honourable guide Dr. Shewali Bora, ma'am, Dr. Nitumoni Das ma'am and Mr. Kamal Baruah sir of the Department of Education for their valuable suggestion, inspiration and continuous help. I also acknowledge my special thanks to Mr. Susanta Narayan Choudhury, Head of the Department of Education for his valuable help. Moreover, I am thankful to those who helped me in completing this project work.

Date: 7-06-22



Manashi Talukdar

Completion certificate

This is to certify that Miss Manashi Talukdar, a student of BA 6th Semester of the department of Education (major) has successfully completed her project work under my supervision and guidance. She has been sincere in doing her work and submitted her project report within the limited period of time.

I wish her all the best for his sincere and dedicated work.



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Signature of HOD

Date:

Place: Barbhag

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Introduction

If you educate a man you educate an individual, however, if you educate a woman you educate a whole family. Women empowered means India empowered.

----Pt. Jawaharlal Nehru

Education is the process that liberates the mind. It is liberation from all forms of darkness and ignorance. It helps in the progress of any society. That is the reason developed nations in the world have robust and strong education system. Women constitute half of the total population in the world. A society and nation can be developed when both men and women are provided equal opportunity. But it has been evident from past that women have always been neglected and suppressed by the social taboos, disbeliefs and male dominated attitude of the societies. Like in other areas education of women has also been underdeveloped since long period of time. In the present 21st century too, the status of women education is very pathetic in the developing and under developed nations of the world. There are numerous reasons behind this. Women's literacy is essential for economic stability and independence. Acquisition of knowledge is one of the prerequisites of human development. Today all development agencies agree on the importance of educating women in order to promote and maintain family education, health, nutrition and general well-being. The aim of education should be to train women in such a way that they apply their acquired knowledge to the pursuits of daily life and fit them for the position they have to fill. Education for women should be directed towards their holistic development. Education enhances a woman's sense of her own health needs and perspectives and her power to make any health and family planning decisions. This in turn helps to reduce child and maternal mortality and morbidity rates. The increase in the education of women and girls contributes to greater empowerment of women to a postponement of the age of marriage and to reduction in the size of the families.

But it is evident from past that women have always been neglected and suppressed by the social taboos, disbeliefs and male dominated attitude of the society. Like in other areas education of women has also been underdeveloped since a long period of time. In the present

21st century too, the status of women education is very pathetic specially in the developing and under developed nations of the world. There are numerous socio-economic reasons behind this. It is the need of the hour to remove the challenges in women education and provide equal opportunities for education to all the women fraternity all over the world. In the present study the investigator has tried to discuss the main challenges of women education. The study is theoretical in nature and based on the secondary sources of data.

Objectives:

The present study was carried out with the following objectives

1. To study the problems of women education.
2. To offer suggestions for the improvement of women education in the area.

Importance of the study

Education is universally regarded as an instrument of improvement in the status of women. It is considered a step-ladder for occupational and social mobility. The post independence period has witnessed a significant improvement in women's education. The southern region had a relatively favourable record in the field of women's education but even here the education gap between boys and girls still persists. General education is very important not only for men but also for women because it is the education that makes men and women living, interesting and intelligent. It also makes a person a good citizen of his society. Educate a man and you educate one person. Educate a woman and you educate the whole family." Women education in India has improved through the ages, and women in India have come a long way since the Purdah system. Women Education in Modern India is traced back to the years after the independence of India. In the present times, the government of India takes measures to provide education to all women of the country. Women literacy rate seemingly rose in the modern days. This has actually helped women to achieve top positions at work place and also at society. The government of India has recently launched the Saakshar Bharat Mission for Female Literacy, which aims to reduce female illiteracy. The Constitution of India Guarantees free primary school

education for both boys and girls up to age 14. Education in India plays a vital role in the overall development of the country. This proves that educated women promote education in their family. Despite having all kind of women education programme still there is a bottle neck in achieving 100 percent of women education in India. Hence the study was focused to find the level of awareness among the girls towards various problems for the women to continue their studies. If they get some little bit awareness definitely in the future course of action the possibility to achieve 100 percent women education..

Review of related literature:

Review of related literature is one of the important chapters in any scientific research. It helps a researcher to stay away from the mere repetition of the previous work and to know the different aspects of the study area, importance of the topic. In the present research following review of related literature has been used:

1. Chavan, Swati Vasantao (2020) studied about educational problems of Women in India and found that the main problems facing their education are development of immortality, suitable curriculum for the education of girls, lack of social consciousness among women, scarcity of lady teachers, lack of proper physical facilities, unwillingness of lady teachers to serve in rural areas, financial difficulties, problem of transport, problem of wastage and stagnation, problem of co-education, lack of enthusiasm and interest of the officials in charge of education.
2. Sarkar, Sudarsana (2018) studied about Problem of Women Education and the condition of women in India and found the following problems which women generally face in the society in India as selective abortion and female infanticide, sexual harassment, dowry and bride burning, violence against women, disparity in education, gender discrimination, early marriage, status of widow, problems related to employment.
3. Govindarajan, S (2014) studied about the problems of Women Education in rural areas at Namakkal district and found that lack of infrastructural facilities, economic problem, lack of awareness are the major problems facing in rural areas.

4. Yadappanavar, A.V. (2013) conducted a CSE study on Factors influencing elementary schools. The study based on a case study, identified the major reasons for poor access and retention of children in elementary education in Deodurg Block, Raichur district, Karnataka. The study revealed that poverty was the main reason for children not being able to attend school. Teachers faced the problem of the student population migrating alongwith their parents looking for jobs. Girls' education was not given importance as compared to boys . Infrastructure facilities including toilet, drinking water, and playground were not satisfactory. Casual parental attitude towards schooling and poor resource planning were also responsible for poor enrolment of children. The study recommended that incentives should be provided to low income families to encourage them to spare their daughters for school. Provision of roads/transport, up-gradation of lower primary schools into primary and higher primary school and good infrastructure was also recommended.

Methodology

In the present study Secondary data was used. The data were collected from the books, journals, research papers, articles and official websites. At first the researcher has collected the data and arranged it according to the requirement of the study. In presenting the result and discussion the researcher has used discussion method Problems of Women Education.

Discussion

Women education has a large number of problems. Those problems can be economic, socio-cultural, political etc. Those problems directly and indirectly influence the development of women education in any society.

The main problems facing their education are:

(ii) Lack of suitable Curriculum for the education of girls; because of which the students become less interested in the study and discontinue their education. This also increased the problems of wastage and stagnation in education.

(iii) Lack of social consciousness among women; Social taboos, misconceptions, beliefs, and male dominated social structure is also responsible for the problems of development of women education in the society.

(iv) Scarcity of lady teachers; is also one of the major issue for the poor condition of women education. The number of lady teachers in the educational institutions is very low which directly or indirectly impacts the women education in any society.

(v) Lack of proper physical facilities; in the school or colleges. Improper infrastructure like toilets, washrooms, drinking water facilities are some of the issues that directly reduces the enrolment of the girl students in the educational institutions. Moreover, lack of classroom, teachers room, hostel room, playing tools are not enough in most the educational institutions in the poor nations.

(vi) Unwillingness of lady teachers to serve in rural areas; is another significant challenges in the promotion of women education. First of all there is a little numbers of women teachers in the educational institution and the available female teachers generally prefer to serve in the urban areas. For which the school and colleges in the rural areas suffers a lot.

(vii) Financial difficulties; is another issue faced by most of the educational institutions in the poor countries. Without grants any institutions have to closed down or unable to run in a smooth manner.

(viii) Problem of transport; is another problems of women education. Lack of proper transportation is also reduces the numbers of girl students in the school or colleges.

(ix) Problem of wastage and stagnation;

(x) Problem of co-education;

(xi) Lack of enthusiasm and interest of the officials in charge of education

Suggestions and conclusion

The education of girls and women is an integral part of national development. Steps that are being taken to improve and expand their education will not recede to the background due to lack of finance. It must be remembered that there is still a big gap to be filled between the education of the boys and girls, further; mother is the pivot of family life in India. Our way of life depends on her. It is essential; therefore, that at least the programmes for girls and women that have already been included in the current plan are not disturbed.

The lack of coordination that existed between the home, the school and the life outside had to be remedied; and a close integration must be secured between the process of education and the social and economic life of the country. Everyone should be trained to make an adequate living and to fill effectively her appropriate place in life.

The facilities for education should be adjusted as accurately as possible to the actual needs and opportunities which arise. Any wastage of training should not be tolerated in a country so

poor as India. The methods of education had to be so designed that the inherent appeal and the value of education would win for it the loyalty of the pupils and support of the parents.

The awakening among Indian women has been really considerable during recent years. Despite all obstacles and many difficulties women education is advancing steadily. They are making their influence felt in international affairs. Inside the country there is a demand for equal rights. Indeed, it is quite obvious that women's education must catch up with men's education as rapidly as possible and that great gap between the two must be bridged.

Apart from being a wife and mother, women must play a positive role in the country's planning and progress and she must develop her own talent. She then to achieve her two rolls of wife and mother, and a worker to her country, and she can only do this with the mutual co-operation of educational set up of her country and herself Our girls have all the potential qualities, mental, physical, but these will have to be nourished and cherished until they grow into the full and glorious womanhood.

Our late Prime Minister Pandit Nehru said, "The most reliable indicator of a country's character is the status and social position of women more than nothing else. He said, "I am quite convinced that in India today progress can be measured by the progress of women's of India". Dr. Radha Krishnan quoting Manu believed "Where women are honoured there the Gods are pleased, where they are not honoured all work becomes fruitless". Women as human beings have as much right as men have and the honour they expect in society depends on the degree of their education.

Before drawing conclusion it may be mentioned that the task of the school authorities in India is to prepare the girls for the triple role she will have to play in adult life. First, as the founder and fashioner of a happy home, secondly to be able to earn her livelihood independently an honourably if circumstances demand her to do so and thirdly to discharge her duties as a responsible and enlightened citizen.

The Indian Education Commission 1964-66, rightly emphasized, "For full development of our human resources, the improvement of homes and for moulding the character of children during the most impressionable years of their infancy, the education of girls is of greater

Importance than that of boys”. However, the change in the attitude of the public towards women’s education would go a long way in improving the situation. It is hoped that problems of women education will be solved gradually in our society and world. Women in all nations of the world will be able to get the equal and quality education.

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অসমীয়া চলচ্চিত্ৰৰ ইতিহাস

গুৱাহাটী বিশ্ববিদ্যালয়ৰ স্নাতক তৃতীয় ষাণ্মাষিক (ASM-SE-3014)শীৰ্ষক
পাঠ্যৰ লগত সংগতি ৰাখি দাখিল কৰা প্ৰকল্প প্ৰতিবেদন



তত্ত্বাবধায়ক

ড০খনিকৰ মাউত

প্ৰস্তুতকৰ্তা

নামঃ

শ্ৰেণীঃ ২০৩

পৰীক্ষাৰ পঞ্জীয়ন নং

বৰভাগ মহাবিদ্যালয়

2022


Principal & Secretary
Barbhag College, Kalag
Hailodi, Assam

DEPARTMENT OF ASSAMESE

Barbhag College

Kalag-781351

Nalbari



Date :

Bonafide Certificate

Certified that this project report “**অসমীয়া চলচ্চিত্ৰৰ ইতিহাস**” is the bonafide work of

Mr./Ms **Rima Begum** who carried out the project work under my supervision.

Signature
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Signature
Name :
Supervisor
Department of Assamese
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Submitted for the project viva-voce examination held on *28 November, 2022*

Internal Examiner

External Examiner

Principal & Secretary
Barbhag College, Kalag
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Translated Version :

History of Assamese Cinema

1.0 Introduction

The glorious history of Assamese cinema dates back to the dreams and imagination of doyen film maker, poet, play writer, composer and freedom fighter, Rupkonwar Jyotiprasad Agarwala by setting a benchmark in the film arena through his masterpiece 'Joymoti', released in 1935. It is in the land of Assam that has given birth to eminent persons making a mark in the field of literature and culture. A rich culture of performing art presides in the state and prominent film makers have come up with masterpieces which have fetched national level accolades.

The Assamese film industry has seen many fold changes since 1935. With the release of movies like Jyotiprasad Agarwala's 'Indramalati', Rohini Kumar Baruah's 'Monumoti', Parvati Prasad Barua's 'Rupahi', Kamal Narayan Choudhury's 'Badan Borphukan', Suresh Chandra Goswami's 'Runumi', Phani Sarma's 'Siraaj', Assamese cinema left footprints for many others to reminisce its beautiful essence.

1950's marked the beginning of a new wave in the history of Assamese cinema. 'Piyoli Phukan', directed by Phani Sarma fetched the National Award for best regional language film. Nip Baruah, famous director of Assamese film industry was a luminary of the 1950's. The first movie he directed was 'Smritir Parash'. It was in the 1950's that music legend Dr Bhupen Hazarika got down to the world of movie direction. 'Era Bator Sur', directed by Dr Bhupen Hazarika created a modern wave, giving a new foundation to Assamese cinema. In 1959, Prabhat Mukherjee's 'Puberun' succeeded in fetching international recognition for the first time. The screening of 'Puberun' in the Berlin Film Festival opened doors to an international platform for Assamese cinema.

The 60's and 70's saw another transition in Assamese film making. Different genres of movies including biopics were released in this period. Sarbeswar Chakrabarty's 'Maniram Dewan', Nip Barua's 'Narakasur', Dr Bhupen Hazarika's musical hit 'Shakuntala', 'Pratidhwani', 'Lotighoti', 'Sikmik Bijuli' also peeped in that period. The first Assamese

comedy film, 'Itu Situ Bohutu' by BrajenBarua was released. BrajenBarua's 'Dr Bezbaruah' was the first Assamese thriller which became a commercial blockbuster.

In the 70's and 80's, Assamese cinema collected many National Awards. Samarendra Narayan Deb's 'Aranya', BrajenBarua's 'OpojaSonorMati', AbjulMajjid's 'ChameliMemsaab', AtulBordoloi's 'Kallol', Dr BhabendraNathSaikia's 'SandhyaRaag', are few of the prominent films of the era, which won Best Regional Film National Awards. In 1976, PadumBaruah's 'GongaSilonirPakhi' paved the way for the scope for realistic art films in the field of Assamese cinema. For the first time in history, Assamese cinema took a turn into the genre of art, setting a milestone. It is in the 80's, Dr BhabendraNathSaikia's 'SandhyaRaag' could leave strong footsteps in the world of cinema. Most of the films of the 80's were musical hits. Under the musical direction of Dr BhupenHazarika, Ramen Barua, JayantaHazarika, KhagenMahanta, etc., many Assamese movies could gather popularity. In 1982, JahnuBaruah stepped in the arena of Assamese films for the first time with his creation 'Aparoopo'.

In the current era, JahnuBaruah's 'XagoroloiBohudoor', 'HalodhiaChorayeBaodhanKhai', 'Firingoti', 'KonikarRamdhenu', could succeed in collecting various National and International awards. In the same time, Dr BhabendraNathSaikia's 'Agnisnaan', 'Kolahal', 'Sarothe', 'Abartan', etc., also could collect awards. Along with this, Shiv Prasad Thakur, Gautam Bora, SanjeevHazarika, MuninBaruah, ShantanaBordoloi, Manju Bora, etc., the film makers could make their greenery rich by their contribution.

From 1935- 2018, the golden journey of Assamese cinema has taken a new turn with recent releases. The young director ReemaDas's 'Village Rockstars' gives soul to the flow of Assamese cinema. Besides winning the 'Swarna Kamal' in National Film Awards, the movie 'Village Rockstars' has been highly appreciated in various National and International film festivals and given a new dimension to Assamese cinema.

1.2 Objectives:

The objective of this particular study is to look into the origin and continuity of the inception of Assamese tradition and folk culture as well as the performing art forms in Assamese cinema. It is also the aim of the study to discover concepts and forms of communication, which are used as identifiers of Assamese folk culture and Assamese tradition. This study therefore, broadly speaking is based on the following objectives:

1. To understand the relation between Assamese folk culture and tradition in cinema.
2. To understand the use of folk culture and tradition in Assamese cinema.
3. To study the problems and causes behind the vanishing of heritage art forms as a part of medium of communication

1.3 Research Methodology

The research methodology used is qualitative in nature. As such, there is no attempt at any quantitative analysis. Collection of data therefore has been done through library (both physical and online) and field studies. This library studies pertain to books, journals, newspapers, blogs and other e-resources field studies have been carried out in the form of interviews of film makers, film critics, actors, scholars, folk artists, folk performers whom the researcher had the opportunity of meeting at various film festivals, both national and international and other cultural events. Similarly the sampling has been essentially purposive.

1.4 Area of Study:

The area of study pertains to the period from 1935 to 1995 covering almost a history of 60 years of Assamese cinema.

1.5 Tools for Data Collection:

In the sphere of data collection, the researcher has taken primary data and secondary data.

1.5.1 Primary Data:

In primary data the researcher includes: • Film watching (own observation and participation). • Interview of filmmakers, educationalists, film critics, renowned folklorists, film scholars, actor and actresses etc. • Field visits to various cultural government organizations and institutes, media organizations and film festivals etc. • Field visits to various traditional festival grounds.

1.5.2 Secondary Data: The researcher has taken the following secondary data:

- Books
- Library
- Journals

- Internet
- Articles During the six years of research, the researcher visited various institutions and organizations for collecting materials in connection with the study.

2.0 CINEMA AS A MEDIUM OF COMMUNICATION

Cinema is a very powerful medium of mass communication. Through this medium, the director converses with the audience. Audience is an integral part and is equally important in this process of communication. The action on the screen does not just take place between actors in a film; rather it is the relationship that the actors share with the audience via their character. Cinema is an audio-visual medium, which uses images, sound and editing to communicate. It is an amalgamation of several arts like, literature, painting, music, architecture, sculpture, photography, dance etc. which belong to human beings and humans belong to the society, tradition, culture which is their turn to the universe, it is a circle with interrelation with each other. Merging of several arts makes cinema more complex as well as an effective medium of communication. Anyone and everyone can understand what is happening on the screen. One does not have to be a literate for that. Cinema does not tell, it shows. Cinema has a mesmeric hold on the mind of the audience. Cinema is also a medium of non-verbal communication. In other words, cinema speaks through its silence, facial expression, body language etc. Cinema shows the anger on the face of a person without the use of verbal language. Facial expressions make cinema more effective. Film makers produce films for masses not for individuals. In a single cinema hall, hundreds of people can enjoy a film. It's a very easy and sensitive medium of communication. Cinema as a medium is made for the masses. Language is not a barrier as far as cinema is concerned. Cinema has its own grammar. However, the visual grammar of cinema is not a barrier for the audience. To understand a language, tradition and culture one has to learn the grammar of the concerned language. But that is not the case with cinema. In other words, the nature of cinema makes it a more powerful mass medium. The literacy rate in India is still low. Therefore, cinema as a medium of mass communication is very important in a country like India, particularly in the state of Assam. To communicate and entertain illiterate masses, cinema as compared to other medium of mass communication, is the best. Cinema, is a combination of several art forms which include painting, dance, music, poetry, sculpture, architecture, photography, editing

etc., making it a unique piece of art. Cinema is unique in its nature because of its life like quality. People on the screen can be seen walking, talking, laughing, weeping, dancing, singing, sleeping, driving etc. just as it happens in real life. Although the actions that take place in cinema do not take place in real time or in real life, yet they seem credible. What distinguishes cinema from other arts is its 'movement.' The 'movement' makes cinema life like. Cinema does not look artificial. In the present work researcher has picked up 12 Assamese cinemas, for the purpose of analyzing the semeiotic value and the reflection of Assamese culture and tradition in cinema there by making it the main area of the study. This research project entitled "Reflection of the folk culture of Assam in Assamese cinema – is an attempt at studying the elements of the Assamese tradition and folk culture as present in Assamese cinema with a view to carrying the fruits of the venture to the mass people of Assam and eventually to the world at large. It is also the aim of the study to project Assamese cinema as a powerful medium for both preserving and promoting the fast fading treasure of Assamese Tradition and Folk.

2.1 HISTORY OF INDIAN AND ASSAMESE CINEMA

The history of Indian Cinema dates back to the nineteenth century when the very first films shot by the Lumiere Brothers were shown in Mumbai (then Bombay) in 1896. But history was actually created when N. G. Chitre and R .G. Torney of Bombay materialized into the very first Indian movie made, a film based on the life of a holy man in Maharashtra, Shree Pundalik was released on 18 May 1912 and the duration of the film was about 22 minutes long. After almost a year, the next remarkable event in the history of Indian Cinema took place when Dhandiraj Govindraj Phalke's Raja Harischandra was released on May 3, 1913. The silent film was a commercial success and is considered to be the first-full length Indian feature film. Dadasaheb was not only the producer but was also the director, writer, cameraman, editor, make-up artist and art director. Raja Harischandra was the first-ever Indian film which was screened in London in 1914 and with that D. G. Phalke laid the foundation for the future of the Indian film industry which is why he is now acclaimed as the father of the Indian cinema. THE AGE OF SILENT FILMS: After Raja Harischandra, Phalke started other projects, but due to lack of funds those were not completed. Other silent movies such as Satyavaadi Harischandra (1917) and 'Keechaka Vadham' (1919) started coming out from studios of Calcutta. The Silent Era (1896–1930) was still prevalent in the film industries around the world and over a thousand films were made in India, however, only ten of them survive, now restored and preserved in the Pune archives. 28 The films of the silent era did

not 'talk' but they were never watched in 'silence'. The dialogues were presented through inter-titles, which were often in English, and two or three Indian languages. There was a background score in *De de khuda ke naam par*. The score was 'live', and helped to dramatize the narrative. Musical instruments like piano, violin, harmonium, or tablas were added and often seen to accompany along the movie. The first sound movie or talkie, viz, Al Jolson's *Jazz Singer* in the U.S. ended the silent era in October, 1927. **THE AGE OF THE TALKIES:** The first ever talkie *Alam Ara* by Ardeshir Irani was screened in Bombay in 1931. It was the first sound film in India. With the release, *Alam Ara* started a new era in the history of Indian Cinema. Phiroz Shah was the first music director of *Alam Ara*. Thereafter, several production companies emerged leading to an increase in the release of the number of films. 328 films were made in 1931 as compared to 108 in 1927. It was during this time huge movie halls were built and there was a significant growth in the number of audiences in India.

2.3 GROWTH OF THE REGIONAL FILM INDUSTRY:

With the growth of Hindi Cinema in India, the regional film industry also began to make its own mark. The first Bengali feature film *Nal Damyanti* in 1917 was produced by J. F. Madan with Italian actors in the leading roles. It was photographed by Jyotish Sarkar. The year 1919 saw the screening of the first silent South Indian feature film named *Keechaka Vadham* by R. Nataraja Mudaliar of Madras (Chennai). Dadasaheb Phalke's daughter Mandakini was the first female child star who acted as the child Krishna in Phalke's *Kaliya Mardan* in 1919. *Jamai Shashthi*, the first ever talkie film in Bengali, which was screened in 1931 and produced by Madan Theatres Ltd. *Kalidass* was the first Tamil talkie which was released in Madras on 31 October 1931 and directed by H. M. Reddy. Apart from Bengali and South Indian languages, regional films were also made in other languages such as Assamese, Oriya, Punjabi, Marathi, and many more. *29 Ayodhecha Raja* directed by V. Shantaram in 1932 was the first Marathi film. This film was made in double version. *Ayodhya ka Raja* in Hindi and *Ayodhecha Raja* in Marathi was the first ever Indian talkie produced by Prabhat Film Company in 1932. **THEMATIC CONTENTS OF INDIAN CINEMA:** Mythological and devotional were two specific genres of early Indian cinema in the 1920s. The sum and substance of the mythological theme is the fight between good and evil, and the importance of sacrifice in the name of truth. The retelling of stories known through an oral tradition was an important element in the success of the mythological film: *The Ram Leela* (a celebration and re-enactment of the exploits and adventures of Ram) and *the Ras Leela* (episodes from Krishna's life) are said to be of particular influence in Indian

cinema. In almost all the languages of India, during the silent as well as the talkie era, themes and episodes from the Puranas, The Ramayana and The Mahabharata were treated cinematically. Some folk tales and legends also became cinematic themes. Nallathangal in Tamil, Bhakta Prahlada in Malayalam and other languages, Keechaka Vadham in Tamil etc. are some of the good examples. The period of 1947 witnessed a remarkable and outstanding transformation of the film industry and hence the birth of modern Indian film industry took place. Notable filmmakers like Satyajit Ray and Bimal Roy made movies which focused on the survival and daily miseries of the lower class. The historical and mythological subjects took a back seat and the films with social messages began to dominate the industry. These films were based on themes such as prostitution, dowry, polygamy and other malpractices which were prevalent in the society during that time. Another popular genre of this period was the historical film, based on stories of real characters or legendary hero's. The importance of the historical film lay in its patriotic undertones. Despite having first blossomed under a political power during the British rule, so alien to its own conventions, Indian cinema's thematic and aesthetic development seems to have remained largely free of direct concern with colonial rule. Individual film director's were deeply concerned by the independence movement led by the congress party and demonstrated their allegiance to the concept of a free India in films such as Sikandra (1941) and Shaheed (1948). In the 1940s and 1950s, a small number of patriotic films and a handful of songs with a clear message of Indian nationalism were produced – the most famous is Door Hato O Duniya Valo, Hindustan Hamara Hai ('Go away, you invaders! India is ours') in the 1943 film Kismet – but by and large the patriotic film isn't a genre that is hugely popular today. In the 1960s new directors like Ritwik Ghatak, Mrinal Sen, and others focused on the real problems of the common man. They directed some outstanding movies which enabled the Indian film industry to carve a niche in the International film scenario. The 1950s and 1960s are considered to be the golden age in the history of the Indian cinema and saw the rise of some memorable actors like Guru Dutt, Raj Kapoor, Dilip Kumar, Meena Kumari, Madhubala, Nargis, Nutan, Dev Anand, Waheeda Rehman, among others. A change in this trend came about in the 1950s, particularly in Malayalam, Tamil and Bengali movies. Jeevita Nauka (The Boat of life) introduced social and domestic theme, family life in Kerala and social humour, and it was among the earliest Indian movies to run for more than six months at a stretch. A bolder theme of socio-economic disparities and indication of prospective social revolution was expressed in Navalokam. But among the socially relevant movies of the early 1950s in Malayalam, Neelakkuyil (Blue Koel) of 1954 depicted the story of powerful love breaking

caste barriers but yielding finally to social pressures and the leading characters coming to grief in the face of social ostracism. This period also saw big spectacles like Chandralekha in Tamil and the beautiful celluloid portrayal in the trilogy of Satyajit Ray starting with Pather Panchali, Paraasakti, and the Tamil movie which took Sivaji Ganesan to the heights of fame was a strong and defiant portrayal of the collusion between religious and economic forces in the suppression of the poor. Where as films like Do Bigha Zamin questioned landlordism. Films were mostly produced in the studios of Bombay and Madras and stories were largely based on ordinary families with social themes as fundamental element 31 was portrayed. Among the social movies, Andaz and Mela stood out .The production of movies in all languages has dwindled in the closing years of the 20th century, but the reduction has been more in Malayalam than in Hindi, Tamil, Telegu, Kannada and Bengali where production was consistently high in the 1970s and 1980s. Of the historical movies of those days, the first choice falls on ‘Anarkali’. Then came Mughal–E–Azam and Mother India. To the credit of Raj Kapoor and his R. K. Studios, a series of mild but poignant criticism of the oddities in social life of the 1950s and 1960s came, that were also great entertainers and pieces of artistic attainments: Awara, Shri 420’, etc. In the 1970s, Amitabh Bachchan ruled the Indian cine world portraying the defiant angry young man of the new generation. Till the late 1960s, movies were directed by people who learnt the art on the job. There were no schools or training institutes for actors, directors, producers and technical experts. Since the inception of The National School of Drama, New Delhi and the Film and Television Institute (FTII), Pune in the year 1959 and 1960 respectively, the industry began to witness trained actors and directors and several other personnel connected with film. This was also the period when serious thinking was given to a cinematic style that was entirely different from what it was in the past. Critics have called the new trend ‘New Wave Cinema’. The terms are rather loosely used to describe the deliberately realist and non-commercial style of film making that sometimes experiments with form and content concerned more with real – life issues of Indian society than with just entertainment. Other terms used to talk about this cinema are ‘alternative’, ‘parallel’, and even ‘another’ cinema. (Shodhganga, A Brief History of Indian Cinema)

2.4 HISTORY OF CINEMA IN ASSAM

After completion of four years of the first Indian feature film, Raja Harishchandra (1931), the Assamese film industry was born in 1935 when the Assamese legendary genius Rupkonwar Jyotiprasad Agarwalla, a freedom fighter-poet-playwright-lyricist-tea planter and

the son of one of the most-prominent families 32 of Assam, made Joymoti. While artists and professionals in Maharashtra, Bengal and the Southern part of the country began actively exploring the new mass medium right from the silent era, it was only in 1935 that the Assamese audience had their first viewing of a film made in their native tongue. Though Pramathesh Chandra Barua was the first Assamese to join the adventures of cinema, he did not make any film in Assamese. Barua was exposed to Bengali and Hindi cinema and went on to direct, Charat Chandra's Devdas in both the languages that has remained a masterpiece till date. It was Jyoti Prasad Agarwala who had dared to make a film in Assamese language with his limited knowledge and other challenging circumstances. He was instrumental in the production of his film Joymoti, under the banner of Critrakala Movietone. Due to the lack of trained technicians, Jyotiprasad, while making his film, had to shoulder the added responsibilities as the script writer, producer, director, choreographer, editor, set and costume designer, lyricist and music director. Agarwala, who was a son of wealthy businessman went to Calcutta for his college studies but soon left it mid way to travel to England in 1926 and join Edinburg University. Agarwala then left his education half way and travelled to Germany. He got an entry into the UFA studios, where for seven months he learnt the art and science of movie making. It was in Germany that Agarwala also came in contact with the stalwart of Indian cinema, Himanshu Roy. While in Germany, Agarwala was exposed to the legends like Griffith, Einstein, Pudovkin, Pabst, Chaplin, Karl Dreyer, Munrau and Stronhein. Jyoti Prasad's Joymoti was a significant step towards the development of Indian cinema also. It was a question of pride for the people of Assam to learn that the first Assamese film Joymoti was also the fourth film of Indian film history. Unlike the films of other parts of India, Joymoti was based on a historical fact. The overriding principle that guided Jyotiprasad Agarwala when he made the first Assamese film Joymoti (1935) was primarily the reflection of culture of Assam. The chosen subject matter –the story of Joymoti, an Ahom princess celebrated by the 33 people of Assam for her courage and endurance. Joymoti remains immortal in the heart of Assamese folklore, having found place in songs, plays and local theatres. He selected a version by the eminent literature, Lakhminath Bezbarua. The film showcased Assamese life and the culture scenario with its artifacts, songs, and dances. Along with history it represents the bold and sacrificial nature of Assamese women folk. But it was not acknowledged by the Assamese people and the Indian people also. Agarwala's cinematic techniques involved a generous mixture of varying shots. The style of using dominant long shots found a healthy break in Joymoti. He also gave Assamese cinema its first actress in the form of Aideu Handique. Handique overcame her initial hesitations and dared social taboos

associated with acting in cinema to create a history and legacy of her own. She has been an inspiration to all generations of actors of Assamese cinema. Another important feature of his film is the extensive use of Assamese folklore material. Japi, Xarai, etc were used in his film in an innovative manner. In this paper our study will be limited to the Assamese films produced from 1935 to 1958. This is the initial stage of Assamese film history. This phase has a great importance in the development of this industry. The quality of this phase decides the way of its movement. Therefore, a study on this phase is a must for the researchers of this field. The film completed with a budget of 60,000 rupees was released on 10 March 1935. The picture failed miserably. Like so many early Indian films, the negatives and complete prints of Joymoti are missing. Some efforts were been made privately by Altaf Mazid to restore and subtitle whatever is left of the prints. Despite the significant financial loss from Joymoti, the second picture Indramalati was filmed between 1937 and 1938 and was finally released in 1939. It was his second and last film. The eminent composer and singer of Assam Bhupen Hazarika played a stellar role in the play. Indramalati received little recognition. He is believed to have been the first director to introduce playback singing in Indian Cinema. With the passing away of Jyotiprasad, the Assamese film scene witnessed a temporary halt for about a couple of years. Since then Assamese cinema has developed a slow – paced, sensitive 34 style, especially with the movies of Bhabendra Nath Saikia and Jhanu Barua . (Gohain, H., Jyoti Prasad Racanavali 2003) FILMS OF THE PERIOD: After Joymoti, the filmmakers were not concerned about the serious nature of the art. They were making films for entertainment only. During this significant period, a total of twenty one movies were made. i.e Joymoti (1935) and Indramalati (1939) by Jyoti Prasad Agarwala, Manomati (1941) by Rohini Kumar Barua, Rupohi (1946) by Parbati Prasad Barua, Badan Borphukan (1946) by Kamal Narayan Choudhury, Siraj (1948) by Phani Sarma and Bishnu Rabha, Parghat (1948) by Prabin Phukan, Biplabi (1948) by Ajit Sen, Runumi (1948 by Suresh Goswami, Sati Beola (1948) by Sunil Ganguli, Nimila Aanka (1955) by Lakha Dhar Choudhury, Piyoli Phukan (1955) by Phani Sarma, Smritir Paras (1955) by Nip Barua, Sorapat (1955) by Anowar Hussain, ‘Era Batar Sur’ (1956) by Bhupen Hazarika, Mak aru Maram (1957) by Nip Barua, Dhumuha (1957) by Phani Sarma, Lakhimi (1957) by Bhaben Das, Natun Prithivi (1958) by Anowar Hussain, Ranga Police (1958) and Bhakta Prahlad (1958) by Nip Barua. SPECIALITY OF THIS ERA: The films were based on historical, social, romantic and mythological story. The first movie Joymoti, for instance was made on a historical story called Joymoti Konwari written by Sahityarathi Laxminath Bezbarua. Film critic Apurva Sarma states, “A comparative overview of Assamese and Indian [mainstream] film histories

... marks a significant distinction between the two at least in the beginnings. While in the initial period Indian cinema, unlike in the West, meant a form of mere entertainment based on religious or mythological stories from the epics, Assamese cinema began on a serious note.....” (Sarma 2007: 3). Though, the Assamese film tradition starts with a serious note, the films of later period were mainly based on the style of so called the commercial Hindi cinema. Because of this reason the films of that period could not acquire a distinct position in the larger Indian context. Therefore, 35 the films were mainly the photocopies of ‘Indian Commercial Cinema’. During this period Assam was far away from development; we can say that at that period, Assam was extremely backward and underdeveloped. Compared to other parts of India like Bombay (now Mumbai) or Calcutta (now Kolkata), Assam was not developed in scientific and technological infrastructure. Despite these infrastructure limitations, Assamese film directors dared to produce a bulk of movies with some specificity. The directors of this period introduced many aspects in the film industry. Some of them were able to achieve the national awards also. Some movies of this period were adapted version of stories or famous novels of that period. Apart from Joymoti, Manomati and Siraj too, were adapted from the novels called Manomati by Rajanikanta Bordoloi and Siraj by Lakshidhar Sarmah respectively. Siraj was the first movie to be based on the Hindu-Muslim harmony. This movie was remade by Dr. Bhupen Hazarika in the year 1988. At the time of Hindu-Muslim hostility, this movie played an important role in the minds of the Assamese people. Indeed, it can be called a nationalist movie of that period. Likewise, Manomati captured the terrible days of Manar Din (the invasion of Maan or Burmese). It was the first Assamese movie where poster was made for publicity. Till 1970, Manomati was the longest Assamese cinema with a total of 19 reels. During this period some movies were made on the story of Assamese freedom fighters. For example, Badan Borphukan and Piyoli Phukan. The most remarkable film of the fifties was Piyoli Phukan which went on to win a national award. It was based on the life and sacrifice of the freedom fighter Piyoli Phukan, who stood against the British Rule. The movie was produced by eminent film producer Gama Prasad Agarwala under the aegis of Rup Jyoti Productions. The film was directed by Phani Sharma and music was composed by a young Bhupen Hazarika. It was the first film from Assam to receive the President Certificate of merit, the highest Regional Film Award given by the Union of India. In 1955, a new talent Nip Barua made his directional debut with Smriti Paras. His subsequent films Mak Aaru Moram and Ranga Police bagged many state awards and also the silver medal at the national level. Bhupen Hazarika also produced and 36 directed his first film Era Bator Sur. Prabhat Mukherjee made a film called Puberun (1959), which was shown in the

'Berlin Film Festival'. The mid-1950s saw the emergence of composer-singer Bhupen Hazarika as a filmmaker too, with his directorial debut *Era Bator Sur* (Tunes from the Deserted Path) showcasing the musical genius in him. He went on to make films like *Pratidhwani*, *Lotighoti* and *Chikmik Bijuli*, each different in genre and thus reflecting Hazarika's versatility. In the year 1960s the next notable film production was *Lachit Borphukan* by Sarbeswar Chakraborty. Bhupen Hazarika made his unforgettable musical *Shakuntala* in 1961 which proved equally successful with critics and the press winning the president's silver medal. Following this, a chain of films went into regular production and got released which included Nip Barua's *Narakasur*, Anil Choudhury's *Matri Swarga*, Brojen Barua's *Itu Situ Bahuto* and Mukta & Anwar Hussain's *Tejimala*. The social movies like *Rupohi*, *Siraj*, *Parghat*, *Runumi*, *Nimila Aanka Smiritir Paras*, *Sorapat*, and *Era Batar Sur*, *Mak aru Maram*, *Lakhimi*, *Natun Prithivi* and *Ranga Police* were based on the familial or love stories. In the film, *Mak Aru Maram*, a well trained Alsatian dog was introduced. *Runumi* was a controversial film of this period. Based on Goswami's adaptation of Henrik Ibsen's play *The Warriors at Helgeland*, *Runumi* set in Assam and Nagaland had been running to a good response when it was unexpectedly banned by the then state government under Chief Minister Bishnu Ram Medhi without assigning any reason' (The Hindu: 2010). However, in this movie the Assamese folk dance 'Bihu' was shown for the first time in history. Rajeshwar Bordoloi's *Natun Prithivi* was the first Assamese Film where trailer was introduced. Likewise, in the film *Smiritir Paras*, first Hindi song was introduced for the first time in Assamese cinema. (Das, Arun Lochan (2013) Apart from that, a few of those films brought in political issues like freedom movement, Burmese invasion, corruption within the film narrative. Indian mythology had a good connection with Indian cinema from its inception. Many films of the first phases were made on mythological stories only. Though Assamese cinema starts with a historical film, yet impact of mythology is evident in this industry also. *Sati 37 Beola* and *Bhakta Prahlad* were two films of this category. However, in Assamese film industry the impact of mythology is lesser than the film industries of other parts. In this phase some woman-centric movies were also made. *Joymoti* is an excellent example of such woman representation. The phase apparently was successful in building an imaginary of Assamese woman folk by visualizing an 'ideal' image of Assamese woman. Other movies like *Manomati*, *Rupohi*, *Runumi*, and *Lakhimi* all are based on woman protagonist. Even the films are titled by their name. By the middle of 60's, films began to be produced in Assam on a regular basis. However, between 1935 and 1970 a total of 62 films were produced. Besides, the film makers already referred to many others engaged in film

making during the period including Pravin Sharma, Saila Barua, Abdul Mazid, Amar Pathak, Indukalpa Hazarika, Diben Barua, Debkumar Basu, Amulya Manna, Gauri Burman, Atul Bardoloi, Sujit Singh, Nalin Duara, and Prafulla Barua. (Das, Arun Lochan (2005) During the period of 1970-82 a total of 57 Assamese films were made. New directors started emerging on the horizon , Samarendra Narayan Deb's 'Aranya' (1970), Kamal Choudhury's Bhaitya (1972 , the first color film of Assam) Deuti Barua's Bristi (1974), Manoranjan Sur's Uttaran (1973), Prabin Bora's Parinam (1974) , Pulok Gogoi's Khoj (1974), Padam Barua's Gongga Silonir Pakhi (1976), Bhabendranath Saikia's Sandhya Raag (1977) and Atul Bardoloi's Kollol (1978) are films worth mentioning .(Das, Arun Lochan (2005) In the 1980s notable directors of contemporary Assamese cinema are Jhanu Barua who directed Aparoopaa , Papori , Halodhia Choraye Baodhan Khai , Bonani , Firingoti and Sagoroloi Bohu Door), Sanjiv Hazarika who directed Haladhar, Meemanxa and Bhabendra Nath Saikia who directed Sandhya Raag, Anirbaan, Agnisnaan, Sarothi , Kolahool, Abartan , Itihaas and Kaal Sandhya. Other directors include Santwana Bordoloi who directed Adaiya and Bidyut Chakraborty who made Rag Birag. Both of the films have won national and international awards. By the end of eighties, however, film production had slumped as in the rest of the country. The 38 new films that were made won national acclaim. In 1986 only 11 films were made and only eight in the following year. But this too is creditable since the entire state has only one government owned studio and minimal infrastructure. Most post production work has to be completed in laboratories in Calcutta, Bombay or Madras. Exhibition theatres do not number more than 143 in the entire State. Jahnu Barua and Bhabendranath Saikia have now put Assamese Cinema on the international festival circuit. Jahnu Barua's Halodhiya choraye Baodhan Khaye won the Golden Lotus in 1988 and also the Grand Prix for Best Film and Best Actor at Locarno, while Khagoroloi Bohu Door bagged ten international awards including Best Director at the Brussels Festival of Independence Film Makers. Being in the tradition of 'new wave' Indian cinema, Barua and Saikia both strive for the authentic portrayal of the village ethos, of the struggle of men and women against oppression and exploitation. Other film makers of note in Assam include Siba Thakur, Padma Barua, Jones Mohalia, Gautam Bora, Mridul Gupta and Hemanta Das. (Das, Arun Lochan (2005) A total number of 45 films were produced during the period 1990 to 1995. In 1990, the Puberun Film Cooperative Society Ltd. was established and the veteran film maker of Assam Jahnu Baruah has made Banani, a remarkable film on the Assamese language. Similarly other films like Abhiman by Mridul Gupta were produced by Manik - Jonti (M.J. Films). Another important film named Kanaklata was directed and produced by Kuntala Deka. Dhruvatora directed by Dara Ahmed

in 1990 and produced by Manik Bhuyan (B. R. B. Enterprise). Joonj directed by Hemen Das and produced by Bipul Baruah was another renowned Assamese feature film made in the 1990s. Other films produced in the same year are Grahan by Atul Bordoloy and produced by Janggam (D. K. Nanda, Alak Nath), Tathapio nodi by Hemanta Das and produced by Cinesorts. Uttarkal directed and produced by Abdul Mazid. Ronga nodi directed and produced by Brojen Borah. Ronga modar directed by Timothy Das Hanse and produced by Rangina Film Society. The films produced in the year 1991 includes Chionr directed and produced by Atul Bordoloy, Khamsilam (bodo) directed by Jwngdao Bodosa and produced by 39 Allery Film Productions, Pahari Kanya was directed by Munin Baruah and produced by Hills Cine Association, Diphu, Jakhini directed by Dara Ahmed and produced by Dr. Amulya Gogoi and Kamini Baruah. Wosobipo (Karbi) was directed by Gautom Borah and produced by Karbi Anglong District Council (Dhaniram Tiso). Surjya Tejor Annya Namwas directed by Dinesh Gogoi and produced by Mrinal Kumar Saikia, Firingoti by Jahnu Baruah was produced by himself and Sailadhar Baruah, Prem Janame Janame directed by Jadav Das and produced by Bipul Kalita, and Atul Bordoloy's Dristiwhich was produced by Simanta Kr. Saikia. The films of the year 1992 includes Bangsadhar which was directed and produced by Prafulla Borah, Agni directed by Dinesh Gogoi and produced by Motilal Agarwala, Prabhati Pakhir Gaan directed by Munin Baruah produced by Bijoy Narayan Tiwari, and Amar Tiwar, Sarathi directed by Dr. Bhabendra Nath Saikia was produced by Doordarshan, Garakhiya directed by Hemen Das and produced by Debabrata Saikia. The films produced in the year 1993 includes Priyojan by Waiskurni Borah and produced by Brahmaputra Films, Relor Alir Dubori Bon was directed and produced by Pulak Gogoi, Rikshawala directed by Dara Ahmed and produced by Pranab Kalita and Amulya Kalita, Haladhar directed by Sanjeeb Hazarika and produced by Geeti Baruah and Dwijen Hazarika, Pratyabartan directed by Ranjit Das and produced by Kabin Saud, Abuj Bedona directed by Gunasindhu Hazarika and produced by Bipul Baruah, Sriman Maimon directed by Brojen Borah and produced by Soureswari Devi in 1993, Abartan directed and produced by Dr. Bhabendra Nath Saikia and Hagramayao Jinahari (Bodo) directed by Jwngdao Bodosa and produced by Bodosa International (Jwngdao Bodosa). The films produced during the year 1994 includes Ashanta Prahar by Sivaprasad Thakur and produced by Leena Deka and Nijora Thakur, Agnigarh directed by Chandra Mudoi and produced by Pradip Hazarika, Akatris June directed by Bhaskar Borah and produced by Lashman Shah and Olem Ahmed, Hridoyor Aare Aare directed by Jadav Ch. Das and produced by Bipul Kalita, and Meemansa directed by Sanjeeb Hazarika and produced by Jayanta hazarika and Mahadev Barkataky. 40 The film produced

in the year 1995 includes Panee directed by Prafulla Saikia and produced by Naren Sarma, Aponjan directed by Gauri Barman and produced by Gauri Barman on behalf of ASCARD Bank, Urvashi directed by Dara Ahmed and produced by Pramod Baruah. Hkhagaroloi Bahudoor directed by Jahnu Baruah and produced by Sailadhar Baruah, I Killed Him, Sir directed by Pradip Gogoi and produced by Karna Bahadur Srinath, Sadananda Das, Gopal Chakravarty, Gopal K C, Sushil Bhattacharya, Samar Ghosh, Ajoy Sen and Kalipada Sen, Ranangini directed by Chandra Mudoi and produced by Vibjior Cultural Association and Nishar Aranya directed by Ganesh Das and produced by Geeti Das, Deven Das, and Dwijen Das. (Chalachitra Jyoti, 2018) The period between 1935 to 1995, saw a striking emerge of different cinematic themes such as social drama, romanticism etc.

3.0 Conclusion

Assamese cinema has now passed 78 years, but the journey has not carried on smoothly. The limitation of the scope of screening Assamese cinema always creates depression; for this reason, Assamese films cannot become commercial successes. This medium of art depends on heavily on machines and demands huge amounts of money for production. Hence, there is less scope of minimizing the budget. Yet, Assamese films are made by some people because of their passion for it or due to somebody's natural instinct for self-revelation. Only a few films are able to get back the money spent for its production. The same problem is faced by other regional films of India in regions that are not very populous. To help Assamese cinema, the state government had earlier taken a few important steps such as establishing a film studio with government aid, setting up of a film corporation for the development of cinema and establishing a centre of film education. Recently, the state government of Assam took a decision to extend financial aid of the same amount earned by an Assamese film as entertainment tax. It was announced that the said amount would be paid back within a year of the film's release. Among all the above-mentioned handouts, producers showed the most interest in getting back from government the cumulative amount of money that the film earned as entertainment tax.

Initially, genuine producers profited from this help extended by the government, and they were able to produce more films with the tax returns. Eventually, though, this got turned into a black market racket. Dishonest producers began polluting the whole process by adopting dubious tactics. On tax papers, they showed that Assamese films were screened at the night shows. In reality, third-rate films were screened instead, and the tax collected from these

screenings were claimed as entertainment tax of the supposed Assamese films. This unhealthy practice was conducted by producers with the help of exhibitors as well as corrupt tax officials. As a result, the whole procedure of financial assistance extended by the government grew mighty slow and tedious.

Some of the historical photos of Assamese Cinema



A scene from the first Assamese film Jaymati (1935)



A scene from the first Assamese religious film 'Sathi Beula' (1954)



A scene from the mythological film 'Narakasura' (1961)



A scene from 'The Wings of the Gangachilni' (1976)



A scene from 'Haldhiya Charaye Baodhan Khaye' (1987), which won the National Award for Best Picture



A scene from 'Ramdhenu' (2011)

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বৃত্তান্ত শীৰ্ষক

হুগলী বিশ্ববিদ্যালয়ৰ অধীনস্থ অসম
বিশ্ববিদ্যালয়ৰ আমি প্ৰথম দ্বিতীয় কৰ্ম
দ্বিতীয় সন্মানসিকৰ দ্বিতীয় সন্মানসিকৰ
ASU-SE-3014 শীৰ্ষক প্ৰকল্পৰ
আমাৰ বিষয়বস্তু হৈছে 'অসমীয়া চলচ্চিত্ৰ-
ইতিহাস'।

এই প্ৰকল্পৰ প্ৰস্তুত কৰোঁতে অসমীয়া
বিদ্যালয়ৰ আঁচনিবোৰত অধ্যাপকো সন্মান আগবঢ়াইছে।
বিশেষকৈ অসমীয়া বিদ্যালয়ৰ সহকাৰী অধ্যাপক
ড° সৰ্বকৰ মন্ডল চাৰে অধিক সন্মান আগবঢ়াইছে।
সেয়েহে সকলোৰে দ্বিতীয় সন্মানসিক এই প্ৰকল্প
প্ৰস্তুত কৰোঁতে আমাৰ অধিক সহায় কৰিছে।

সমস্ত সন্মানসিক সন্মানসিক প্ৰশান্ত আৰু
বৃত্তান্ত সন্মানসিক। অসমীয়া যোৱা কল প্ৰাণিব-
বাবে সন্মানসিক কৰিছোঁ।


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0.2 - প্ৰস্তাৱনা :-

অসমীয়া চলচ্চিত্ৰৰ আৰ্হে এক
খণ্ড ইতিহাস। ১৯৩৫ চনত বঙ্গ
ৰাজ্যৰ ছোট্ট প্ৰসাদ জাপানীয়াৰ
দ্বাৰা নিৰ্মিত 'জয়ন্তী' চলচ্চিত্ৰই
মুঠলি কমিছিল ক্ৰমত গুৰু দুৰাৰ।
অসমীয়া চলচ্চিত্ৰ ইতিহাসৰ চতুৰ্থখন
স্বাক্ষৰ চলচ্চিত্ৰ হিচাপে চিহ্নিত
'জয়ন্তী' ৰ সামাজিক অৰ্থে
লোকৰ অন্যান্য প্ৰান্ততে জন ধৰি উঠিছিল
কিছিন্ জাতিলিক অসমৰ স্বাক্ষৰ চলচ্চিত্ৰৰ
উদ্যোগ সৰহে। সেইটো আছিল আৰম্ভণি।

০২ - অভিযানৰ উদ্দেশ্য :

চলচ্চিত্ৰৰ জ্ঞানত পিঠি কৰি বহুতো
গোচৰ পাত টুটু হৈছে। তাৰফালে চলচ্চিত্ৰৰ লগত
কিছু বিদ্যায়তিন ক্ষেত্ৰবোৰৰ বিষয়ে অভিযান
কৰাৰে আৰি সুৰক্ষাপূৰ্ণ হৈ উঠিব। বিদ্যায়তনৰ
চলচ্চিত্ৰৰ সন্মেলনা, চলচ্চিত্ৰৰ ইতিহাস, চলচ্চিত্ৰৰ
শ্ৰেণীবিভাগ, মানসিক জগত চলচ্চিত্ৰৰ
প্ৰভাৱ, জাহাজী চলচ্চিত্ৰৰ গঠন আৰু বাণিজ্যিক
লগত কৰ্ত্তিত সন্মেলনবোৰ উৎস অভিযানৰ
ক্ষেত্ৰ। চলচ্চিত্ৰৰ লগত সাংবাদিকগৰো
সংযোগ হৈছে। চলচ্চিত্ৰ সাংবাদিকতা,
চলচ্চিত্ৰ পৰ্যালোচনা, চলচ্চিত্ৰ কিয়কো আলোচনী
আৰু চলচ্চিত্ৰ অভিযানৰ লগত কৰ্ত্তিত গঢ়াত।

শ্ৰেয় । চলচ্চিত্ৰ ইন্দ্ৰিয়সমূহৰ লগত প্ৰত্যক্ষ
সংযোগ কৰি ইয়াক আকৰ্ষণ কৰি ইয়াক
আকৰ্ষণ কৰি ইয়াক আকৰ্ষণ কৰি ইয়াক
বিভিন্ন ব্যৱসায় । চলচ্চিত্ৰৰ দ্বাৰা দুৰদৰ্শন
ৰে বহুতো অনুভৱ কৰিব পাৰি হয় ।

টিনেমাৰ দুটা ধৰ্ম্মই সমগ্ৰ বিশ্ব
লগতে অসংখ্য বৰ্তি আছে । ব্যৱসায়
মুখী হৈছে বহু বৰ্তি ব্যৱসায়িক
সংকলন লাভ কৰিছে । কিন্তু যেতিয়া
কেৱল ব্যৱসায়িক উদ্দেশ্যে লক্ষ্য আৰু
উদ্দেশ্য হিচাপে ছবি কৰি লোৱা হয়,
তেতিয়া সেই টিনেমাৰ কাৰোবাৰে
হি পাবে, কিন্তু শিল্পীৰ কোনো
ইচ্ছা সৰ্ব্বদা নহয় । একে কৰাৰ
প্ৰয়োজন হ'ব টিনেমাৰ কেৱল এটা
মোকলোৱাৰ উপায় মিলি হিচাপে লোৱা

ইহক নে ইয়াৰ শিল্প ৰূপটোৰ প্ৰতি
 লক্ষ্য ৰখা ইহক? নন্দবত্ৰুৰ দুক্তিৰ
 ৰূপায়ন ৰবিৰ দাবাটোৰ চিনেমা
 কিবা অলপ নিশ্চয় মাৰিব লাগিব।
 অসমীয়া চিনেমাৰ সমালোচক সকলে
 'জয়মতিৰ দৰা জাপ মাৰি 'গত্ৰা
 মিলিৰ দামি'ত ৰবিৰ লগা হৈছে,
 জৰ দাচত অবেশু নাম শৰ্ম্মীয়া, জশু
 বৰুৱাৰ, সাহুনা বৰদলৈ, পুলকা গগৈ,
 মঞ্জু বৰা আদি কেইজনমান ব্যক্তিৰ
 নাম হৈছে সমালোচনা আৰম্ভি লগা হৈছে।
 অসমীয়া চিনেমাৰ হলিউড বা হুগুইৰ
 চিনেমাৰ বিৰুদ্ধে আবুৰুণ মাৰিব পাৰে।
 অসমীয়া চিনেমাৰ অসমীয়াৰ সমাদৰ জীবন,
 অসমীয়াৰ উজ্জ্বল; অসমীয়াৰ স্বাধীন যদি
 মাথাকেই উল্লেখ, প্ৰমাণৰ বাদ দি কেইখিনি
 কোন বুদ্ধি অসমীয়া চিনেমা? মৰ্দ্দ

বহিৰ্গত বা আন্তৰ্গত ক্ৰিয়াবদ্ধিৰ চিনেমা
 মুঠতে তহাৰা জটিলত তেনেহুৱা হুৱালে ?
 তেনেহু আঁঠাইতহেৰা ভাৱে সমস্যাটো
 হ'ল দুৰ্গত । অসমীয়া সমাজ ক্ৰিয়ণ-
 আধুনিক চিন্তাৰ আগৰ এতিয়াও ব্ৰেচা
 আই । সাহিত্য-শিল্পৰ দ্বিত্ব পশ্চিমৰ
 পৰা অমা আধুনিকতাই সাহুদু কৰিলেও
 অমাতৰ মন্থাত আধুনিকত আয়াৰ
 পৰা লাই বাবে সামগ্ৰিকভাৱে শিল্পৰ
 বসাম্পাদনৰ সামৰ্গ এতিয়াও গুচ লোহা নাই ।
 চাৰ্লি চেপাৰিতৰ 'মডাৰ্ন চাইন্স' হোৱিয়া
 দুৰ্গত চৰিলে দিয়া হয়, হাঁহিৰ চিলেই,
 দ্বিত্ব মন্থাই হেৰা কৰি লোহোহা সবায়ৰ
 আৰ্জনাৎ শ্ৰুতিবলে নাপায় । ব্ৰজলেও বুৰুণে ।
 ৩৩ ৩৩ ৰ জেই চিনেমাৰ অৰ্গ আৰ্জিত ক্ৰিয়ণ
 ক্ৰিয়ণৰ জৰিয়ত ব্ৰহ্মিৰ লগা অৰ্জিত আছে ।

0.6 - অধ্যয়নৰ পদ্ধতি:

‘অসমীয়া চলচ্চিত্ৰৰ ইতিহাস’ - শীৰ্ষক এই
প্ৰকল্প অধ্যয়নৰ বাবে কৰ্মসূচক পদ্ধতি
অনুসন্ধান কৰা হৈছে। ইয়াৰ উপৰি কিয়ব
প্ৰয়োজন অনুসৰি বিদ্যালয়ৰ আৰু
ভুলেভালেৰে পদ্ধতিৰ সহায় লোৱা হ'ল।



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0.8 - অবিয়নৰ পৰিসৰ :-

এই প্ৰকল্পৰ অবিয়নৰ পৰিসৰত
অসমীয়া চলচ্চিত্ৰক সন্মতি দিয়া
ইন্ডিয়ান সন্মতি পৰা বৰ্তমান অসমীয়া
নিৰ্মাণ হোৱা বোলচৰি বা চলচ্চিত্ৰক
এই অবিয়নত জাৰাচনা কৰা হ'ব। এই
অবিয়নত অন্য ভাষাৰ কোনো চলচ্চিত্ৰৰ কথা
উল্লেখ কৰা হোৱা নাই।

0.5 - অৰ্থায়নৰ উৎস :-

এই প্ৰকল্পা যুগুত কৰিবলৈ বিদেশীভাৱে
লোণ উৎসৰ সহায় লোৱা হৈছে। বিভিন্ন
প্ৰাক্ত, ইণ্টাৰনেটত উপলব্ধ প্ৰায়, ইণ্টেলিষ্টবাত
ইপলব্ধ ডিভিঅ, সাক্ষাৎকাৰ, তথ্যচিত্ৰৰ
সহায় এই প্ৰকল্পাত লোৱা হৈছে।

১.০ — অসমীয়া চলচ্চিত্ৰৰ পৰিচা !

ৰাজস্বৰূপ ছোৱাৰি প্ৰসাদ জোসেফবাবুৰ
অসমীয়া চলচ্চিত্ৰৰ কৰকাৰ বুলি আখিৰিত কৰা
হয়। কাৰণ বেণ্টৰ আবলু শৰ্মা প্ৰচেষ্টাই
১৯৩৫ চনৰ ২০ মাৰ্চ তাৰিখে প্ৰথম অসমীয়া
চৰি ছোৱাৰিমে বুদ্ধি লাভ কৰে। ই প্ৰথমযোগে
হেম দ্বিপালেশ্বৰ বুদ্ধিজোনৰ বেনাৰত নিৰ্মিত
এই চৰিখন প্ৰথম স্থায়মান সত্যকা চৰি আৰু
প্ৰথমখন বাস্তৱচিত্ৰ আৰু বাস্তৱবাদী ধৰণত
চৰি বুলি আখিৰিত কৰা হয়। আৰু ই 'ইন্দ্ৰমালিনী'
ইক ছোৱাৰি প্ৰসাদে সেই দ্বিতীয়খন অসমীয়া
চৰি। চৰিখনেই বুদ্ধি লাভ কৰিছিল ১৯৩৯ চনত।
প্ৰযুক্তি বগৰাৰী আৰু দ্বিপালেশ্বৰ বুদ্ধি এই চৰিখন।
চৰিখন ব্ৰহ্মসামিক্যৰে সংকলন হৈছিল বুলি জনা
যায়।

অন্যহাতে এই দশকত আবলু শৰ্মা ১৯৫১
চনত বুদ্ধি লাভ কৰিছিল। তৃতীয়খন অসমীয়া চৰি
হোমিলা ব্ৰহ্মসামিক্যৰ দ্বাৰা পৰিচালিত 'হুনোকা'
হে। আৰু প্ৰচেষ্টা পৰিচালিত প্ৰসাদ বৰুৱাৰ ১৯৪৪

চমক বিৰ্ভাষণ কৰি উল্লী গাইছিল চতুৰ্থ মন
 অসমীয়া চলচ্চিত্ৰ 'ৰূপাণী'। দ্বিতীয় মহাসম্ভাৰ
 দ্বন্দ্বাধাৰিত মাকতে ৰূপাণী বিৰ্ভাষণৰ কাহিনী আৰম্ভ
 কৰা হৈছিল। পাবলিক প্ৰসাদ ফিল্মছ 'বঙলা
 বোলছবি'; 'ৰূপাণী পান্ন' নাম দি আঁ চলচ্চিত্ৰ
 বিৰ্ভাণ-প্ৰযুক্তিগতৰ কৰ্ম দিয়া। এই প্ৰযুক্তিগত
 প্ৰদৰ্শনত ৰূপাণী বিৰ্ভাণ কৰা হয়। মুঠ মুঠ
 প্ৰিন্সিপেল ৰূপাণী কৃষ্ণি দিয়া হৈছিল। বৰ্জি
 চৰি হওক তেনেকৈ চুলোৱা হোৱা নাছিল।
 সোঁকতে এই চৰিত্ৰখনে অন্য ব্যক্তিত্ব বৰ্জিত
 পৰা নাছিল। এই দশকৰ অন্য চৰিত্ৰসমূহ
 হৈছে কামল নাৰায়ণ জৌৰীৰ 'বাল স্বপ্নাঙ্কন'
 (১৯৪৫); হৰ্শী শৰ্ম্মাৰ 'চিৰাত' (১৯৪৮);
 সুৰেশ্বৰীৰ 'শোভাৰিণী'; হৰ্শী '১৯৪৮';
 সুবীৰ সাহসীৰ 'সুখী বেল্লা' (১৯৪৯) আৰু
 প্ৰবীৰ স্বৰ্গদেৱৰ 'পাৰ্শ্বচ' (১৯৫১)।

অন্যহাতে ১৯৫২ চনত বিষ্ণুৰাম মেধিৰ
 চৰিত্ৰখনে হোৱা গাভ্ৰু বৰ্জিত হৰ্শী-
 চৰিত্ৰখনৰ প্ৰদৰ্শিত পৰা বৰি বিৰ্ভেৰি আৰম্ভ

কাৰে । ৫০ দশকৰ আৰম্ভণিতেই সৃষ্টি লাভ
 কৰে আৰু সেই সময় 'নিপুণী' ১৯৫০ চন
 ৬ জানুৱাৰীত । এই দশকৰ এক উল্লেখযোগ্য
 চৰি হৈছে সুনী কাৰ্জীৰ 'নিপুণী যুগল' (১৯৫৫)
 ১৯৫৫ চন কিশাৰ বৰুৱাৰ পৰিচালিত প্ৰথম চৰি
 'স্বপ্নৰ পৰশে' সৃষ্টি লাভ কৰে । সেইব-
 পৰৱৰ্তী চৰিসমূহ আছিল 'মাক আৰু সন্তান'
 (১৯৫৭), 'ৰঙা পুলিচ' (১৯৫৮) আৰু 'বোঁটা
 জোপা' (১৯৫৯) । আন এজন উল্লেখযোগ্য
 চৰি হ'ল লক্ষ্যৰ বৈষ্ণৱী 'নিখিলা অংক'
 (১৯৫৫), ড° হুজান হাৰিকম পৰিচালিত
 প্ৰথম চৰি 'একা বোৰ সুৰ' (১৯৫৬), আনৰ
 হুজৈনৰ 'সৰাপাত' (১৯৫৬), বহুলী চৰি-
 প্ৰখ্যাত পৰিচালক প্ৰজাত স্মৃতিৰ 'পূৰ্বেৰণ'
 (১৯৫৯), সুনী কাৰ্জীৰ 'পূৰ্বৰ নিশাৰ সন্ধান'
 (১৯৫৯) ইত্যাদি ।

১৯৫৯ চন সৃষ্টি পায় লক্ষ্যৰ
 চৰি আৰু প্ৰবীণা মুকুতা পৰিচালিত সুবলীমুখা

ছবি 'লাঠি বৰ সুন্দৰ' এ । তাৰ পাছত আছে
 ২০ খণ্ডেৰে গঢ়ৰিঙা পৰিচালিত সংগীত ছবি
 'শঙ্কুশূলা' (১৯৫১) । এইবোৰৰ চিত্ৰকৰ উল্লেখ
 সোণ্য কেইমৰ মান বিহীন শিল্প বৰাবৰ
 'নৰনা সুৰ' (১৯৫১), অমিল চৌধুৰীৰ 'সাঁঠিৰ
 ফুল' (১৯৫৩), ব্ৰজেন বৰাবৰ 'ইচো সিন্দো
 বহুতো' (১৯৫৩) আৰু 'বহুৰ বেড়বহুৰো'
 (১৯৫৯), সৰ্বেশ্বৰ চক্ৰবৰ্তীৰ 'স্মৃতিৰাম দেৱান'
 (১৯৫৪), হুজুৰ গঢ়ৰিঙাৰ 'প্ৰতিধ্বনি' (১৯৫৫)
 'লাঠি গঢ়ি' (১৯৫৫) আৰু 'চিকামিক বিহুজী'
 (১৯৫৯) । ১৯ ৫৯ চনৰ অসমীয়া ভাষাৰ
 শ্ৰেষ্ঠ ছবি বৰ্ত্তমান বঁটা লাভ কৰে ।

প্ৰথমখন বৰ্ত্তমান অসমীয়া কমানৰি
 ফুল নাৰায়ণ চৌধুৰীৰ 'জাইটি' (১৯৭২),
 ব্ৰজেন বৰাবৰ 'প্ৰজা সোণৰ গাঠি' (১৯৭২),
 নলিন দুৰ্জাৰ 'সুন্দৰ' (১৯৭৩), প্ৰবীণ বৰাবৰ
 'পাৰিণাম' (১৯৭৪), দ্বিতীয় বৰাবৰ 'তৰাশাই'
 (১৯৭৫) ৩ আৰু চৰিত্ৰ 'চৰিত্ৰী দেৱান'

‘নয়ন-অনি’; পরিচালনা করে সুপ্রসিদ্ধ জুয়েলীয়া

১-০ নং দশকৰ জাৰ কোইয়াসমান

উল্লেখযোগ্য ছবি বিহীন শিবশ্রীসাহে ঠাকুরৰ

‘বোকাৰী’ (১৯৬২) আৰু ‘সোণ মইনা’ (১৯৬৪)

নিপ বৰুৱাৰ ‘কৰায়েজি নাৰি আৰু মগি’

(১৯৬৩), মফা স্বপ্নল হাফিজিৰ ‘আলোকৰ

আত্মা’ (১৯৬৩) আৰু ‘বান’ (১৯৬৫),

জনক কহনীয়াৰ ‘বহাগৰ দুপৰীয়া’ (১৯৬৫)

শ্ৰীক. হুজাৰ ‘প্ৰথম বাগিনী’ (১৯৬৭) আদি।

২০ দশকৰ ছবিবোৰে জাহে কোইয়াসমান

উল্লেখযোগ্য ছবি। জাহে বৰুৱাই কেইবা

দিয়ে ৫ মন ছবি : ‘বনাবী’ (১৯৯০); ‘কি কিণ্ডি’

(১৯৯২), ‘সাগৰতে বহু দুৰ’ (১৯৯৫), ‘ব্ৰহ্মল’

(১৯৯৬) আৰু ‘পক্ষী’ (১৯৯৯)।

৩ মন বন্ধীৰ বা প্ৰাপ্ত জাৰ্মীয়া ছবি-

‘সাবমি’ (১৯৯৪), ‘আৰ্জ’ (১৯৯৩) আৰু

‘ইতিহাস’ (১৯৯৭)। সঞ্জীৱ হাফিজিৰ প্ৰথম

ছবি ‘হলুবিৰ’ (১৯৯২)। ১৯৯৫ চনত সাধুনা

বৰদেলে পরিচালিত ছবি ‘আদায়’ বৃষ্টি পায়

১৯ নং চৰা ।

এই দেশৰ আন কোঠখনমান
অন্যান্য ছবি হৈছে হেন্তা দাসৰ 'মুখ'
(১৯৯০), পুলক গগৈৰ 'কেল আৰু দূৰ বি
বন' (১৯৯৪) আৰু 'ব্ৰহ্ম নদীৰ পাৰে
শ্ৰী' (১৯৯৯); সঞ্জীৱ মল্লিকৰ 'বিজ্ঞান'
(১৯৯৪); চন্দ্ৰ কুমেৰ 'জাগ্ৰিত' (১৯৯৪);
দীপক গগৈৰ 'হেৰোজৰ বিয়া' (১৯৯৭);
পৰমানন্দ বাকবংশীৰ 'অনল' (১৯৯৯), শীলক
কাব্যৰ 'মোহমুহুৰ্ত্তি' (১৯৯৯) ।

দ্বিতীয় স্ৰেণীৰ লোকৰ মাজত অতি
জনপ্ৰিয় হোৱা ছবি হৈছে অক্ষয় শৰ্মাৰ 'বিয়া
বিয়া বিয়া' (২০০০), 'দাস' (২০০১), 'নামক'
(২০০২), 'কন্যাঘন' (২০০২), 'দিনকলু' (২০০৪)

জাদি ।

আনহাতে মুন্না আহুজাৰ কোঠখনমান
জনপ্ৰিয় ছবি হৈছে - 'কোন কুলে কল্যাণত'
(২০০০), মুন্নাৰ মনোপ্ৰিয়তাৰ 'কোলা কল্যাণ কল্যাণ'
চন্দ্ৰ কুমেৰ 'মাজত নামনি বিয়া' (২০০২)

'পুৰেন মোহৰ পুজো' (২০০৫) আৰু 'লক্ষ্মীনাথ
ইন্সান পুত্ৰ' (২০০৭) বগী দাঙৰ 'বন' (২০০২)
আদি অন্যতম।

২.২- অসমীয়া চলচ্চিত্ৰৰ কৃষ্ণবিলাস :-

২০১৩ৰ চনৰ পৰা ২০২১ চনলৈ এই
৮টা বছৰত অসমীয়া চিনেমা
কৃষ্ণত প্ৰাচীন বিহিন্ ডেখান পাত।
বিহিন্ সন্ময়ত পুৰিৰ হৈ পৰা চলচ্চিত্ৰ-
উদ্যোগটো বিহিন্ সন্ময়ত হিচাপলৈ
হৈ পৰিছিল বিহিন্ সন্ময়ত

Principal & Secretary
Barbhag College, Kalag
Hobari, Assam

চল্লিমাৰ দশকত ১৯৩৫ চনৰ আদ্য
জ্যোতিছন্দ আগৰৱালাৰ 'ইন্দ্ৰমালতী'
জোহিনী কুমাৰ বৰুৱাৰ 'মনোহৰী',
দাৰ্জী প্ৰসাদ বৰুৱাৰ 'ৰূপহী', বহুমান
নাৰায়ণ চৌধুৰীৰ 'বদন বৰফুকন',
সুৰেশ চন্দ্ৰ গোস্বামীৰ 'বলুছনী', ফলী
শৰ্মাৰ 'চিৰাত'য়ে অসমীয়া চিনেমাৰ
বাৰাটোৰ আগবাঢ়ি ইন যায়।

পঞ্চদশৰ দশকটোৰে আৰম্ভ
কৰিছিল। অসমীয়া চিনেমাৰ সাফল্যৰ
এক নতুন ধাৰা। ফলী শৰ্মা পৰিচালিত
'পিয়লি সুৰান'য়ে জ্ঞান প্ৰমত্তৰাৰ
বাবে আঞ্চলিক ভাষাৰ প্ৰেৰণা
মিতলত বন্ধীয় চলচ্চিত্ৰৰ বাবে স্বীকৃতি লাভ
কৰে। ফলী শৰ্মা পৰিচালক নিচা বৰুৱা
আছিল পঞ্চদশৰ দশকৰে সৃষ্টি।

তেমতে পরিচালনা বঙ্গা প্রথমমান চিত্ৰমা
আছিল 'স্মৃতিৰ পৰমা'। এইদে দশকতে বিখ্যাত
সংগীতজ্ঞ ড: হুগেন শাক্তিকাই পরিচালনা
কৰা 'এৰা বাচৰ সুৰ' - য়ে অসমীয়া চলচ্চিত্ৰ
ৰূপান্তৰ আৰম্ভ কৰে একা আধুনিক ধাৰা।

স্বাৰ্টি জায়ে সুভৰ দশকত অসমীয়া
চিত্ৰমায়ে নতুনসুৰ দিশে অগ্ৰসৰ হয়।
বহুকেইখন স্বাধীনমূলক চিত্ৰমাৰ লগতে
বিভিন্ন ধাৰাৰ চিত্ৰমাৰ অগ্ৰসৰ ঘটে।

সৰ্বশুৰ চক্ৰবৰ্তীৰ 'মণিবান্ধ দেৱান', নিশা
বৰুৱাৰ 'নৰকাসুৰ', ড: হুগেন শাক্তিকৰ -
সংগীতিক সৃষ্টি 'শাক্তপুতা'ৰ লগতে 'প্ৰতিধ্বনি',
'লোচনোচি', 'চিত্ৰমিতক বিহুলী', আদি চিত্ৰমায়ে

হুঙ্কাৰি সালে । কৰ্ত্তব্যে নিৰ্মাণ য় প্ৰথম
সময় সুস্থিতীয়া চিনেমা ব্ৰহ্মেন বৰুৱাৰ
'ইটো সিটো শব্দো' ।

আক্ষী দেশবৰ্ত্তে ডঃ অৰুণ্ড নাম
স্বইকীয়ই 'সপ্তাৰাগ' চিনেমাৰ জৰিয়তে
চিনেমা জগতত এক অৰল মোহ দিছে ।

আক্ষী দেশবৰ্ত্তে কোঁচামনো অসমীয়া
চিনেমাই ৰাষ্ট্ৰীয় পৰ্যায়ত অসমান ব্যক্তি স্বৰূপে
সমীচন হয় । অৰুণ্ড নামৰ দেৱ

'অৰুণ্ড', ব্ৰহ্মেন বৰুৱাৰ 'গুপ্তা গোলক মাৰ্চি';
জ্যোতুল মাৰ্চিৰ 'চাল্লি গোলক',

১৯৭৬ চনত নিৰ্মিত পুৰা বৰুৱাই অসমীয়া
চিনেমাৰ এক নতুন বাস্তৱবাদী চলচ্চিত্ৰৰ

এক সভাপতিত্ব দ্বারা প্রচার সূচি করে।
 আজগীয়া চিনেমাতে কোন প্রথম বাবলা নামে
 অভিনয়কারী দ্বারা প্রবর্তন করে 'জায়া চিনেমা
 পান্ডি' নামেই আজগীয়া চিনেমা
 এক মহিলার খুঁটি হৈ বব। আশী
 দশকতে ডঃ অরেন্দ্র নামে আইসীয়াই
 'সমুদ্রাভা' চিনেমার জৰিয়তে চিনেমা
 জগতে এক সবল সোত দিয়ে।

১৯৮২ চন 'অপরাধী' চলচ্চিত্রের

আজগীয়া চিনেমা জগতে সোঁক দিয়ে জাহু
 বব্বাই। জাহু বব্বাই বনা করা
 'হাল্দিয়া চায়ে বাঁও ধান মায়'; 'কিষ্কিষ্কি
 'সাগরলে বহুদে'; 'কনিকাৰ বাহুণেনু
 আদিৰ বিহিন্ বাহীম আও আনু: বাহীম
 বাঁও স্থানিবলে সঙ্কল্প হয়।

সম্মানসূচক পদে ডঃ হবেন্দু নাম

শাইকীয়াৰ 'অপ্ৰিছন', কোলাহল, সাৰথি,
আবুজন, আদি চিনেমাৰ কালাহুৰু
চিনেমাৰ ধাৰাটোক সমানে আকৃষ্টাই
নিয়ে। ইয়াৰ লগতে শিবপ্ৰসাদ ঠাকুৰ,
লোচন বৰা, সঞ্জীৱ মত্বীকা, কুনীয়া
বৰা, সানুনা বৰদৈৰ, হাড়ু বৰা আদি
চিত্ৰনিৰ্মাণ সকলে কেমেৰা সকলৰ অৱলম্ব
আসন্নীয়া চলচ্চিত্ৰৰ পৰ্বল চৰ্জা কৰে।

২০১৫ চনৰ পৰা ২০১৮ চনলৈ

অসন্নীয়া চলচ্চিত্ৰৰ প্ৰা় বৰ্ণিত যাত
শেহীয়াটোক অসন্নীয়া চিনেমা এক
পুনৰুৰূপ ইন্দ্ৰায়িত হৈ উঠিল। যুৱ
চলচ্চিত্ৰ পাৰিচালক বীমা দাসৰ

'ফিল্মফেয়াৰ বকোৰ্চ' - য়ে অসমীয়া
ফিল্মফেয়াৰ পাৰ্টিসীপাৰ ফিল্ম এক নতুন প্ৰাণ।
স্বাধীন চলচ্চিত্ৰ বঁটাৰ স্মৃতিস্বৰূপ বঁটাৰ
লগতে একো-বিহীনো বিচ্ছিন্ন ম্যাতনামা
আন্তৰ্জাতিক চলচ্চিত্ৰ সন্মেলনৰ লেট
প্ৰকাশিত 'ফিল্মফেয়াৰ বকোৰ্চ' য়ে অসমীয়া
ফিল্মফেয়াৰ ফিল্ম এক নতুন পৰিচয়।

Principal & Secretary
Barbhag College, Kalag
Heldari, Assam

২.২- অসমীয়া চলচ্চিত্ৰৰ প্ৰযোজক:-

অসমীয়া চলচ্চিত্ৰৰ প্ৰযোজক কেইজনমান হ'ল -

① শৈলচন্দ্ৰ বৰুৱা :- শৈলচন্দ্ৰ বৰুৱা

এগৰাকী বিখ্যাত চলচ্চিত্ৰ প্ৰযোজক। তেওঁ অসমীয়া চলচ্চিত্ৰ প্ৰযোজনা কৰিছিল। তেওঁ চলচ্চিত্ৰ পৰিচালক জাহ্নু বৰুৱাৰ সৈতে কেইখনমান প্ৰমুখ অসমীয়া মেলে - শৰ্ম্মীয়া চুৰাছ বহুতান আয় আৰু 'সাগৰেলে বহুদূৰ' নিৰ্মাণ কৰিছিল। তেওঁলোকৰ যুটীয়া নিৰ্মাণ কৰিছিল। তেওঁলোকৰ যুটীয়া নিৰ্মাণ কৰা চলচ্চিত্ৰ সমূহে বহুটা ৰাষ্ট্ৰীয় তথা আন্তঃ ৰাষ্ট্ৰীয় সঁচা আৰু সন্মান লাভ কৰিছে।

শৈলচন্দ্ৰ বৰুৱাৰ জন্ম হৈছিল ১৯৪১ চনৰ ডিচেম্বৰ মাহত এৰাৰ জগদীৰ্ণ আশ্ৰম উচ্চ প্ৰাথমিক আৰু হেটৰ স্কুল আৰু ২০১০ চনৰ ২ জানুৱাৰীত।

② ৰিপন বৰুৱা: অসমীয়া চলচ্চিত্ৰ জগতৰ এগৰাকী

জনপ্ৰিয় ব্যক্তি আছিল। অসমীয়া চলচ্চিত্ৰসমূহৰ বৃদ্ধিসাধক হিচাপে তেওঁৰ যুগ তেওঁৰ পৰাই আৰম্ভ হয়। তেখেত এগৰাকী চলচ্চিত্ৰ প্ৰযোজক, পৰিচালক আছিল। তেখেতে মুঠ ২৫ টাখন অসমীয়া চলচ্চিত্ৰ

পৰিচালনা কৰিছিল। তেখেতৰ জন্ম হৈছিল

১৯২৫ চন (আৰু মৃত) হয় ১৯৯২ চনত।

(iii) বাৰিকা শৰৎকুমার:- বাৰিকা শৰৎকুমার

এগৰাকী অজ্ঞান আছিল, উদ্যোগী আৰু প্ৰযত্নকা
ৰেখেতৰ জীৱন, তেলেস্ত চৰি উদ্যোগীৰ লগত
জড়িত, তেখেতৰ জন্ম হৈছে ১৯৫২ চনত।

(iv) প্ৰমোদ বৰুৱা:- অসমৰ এগৰাকী চলচ্চিত্ৰ

প্ৰযোক্তা, পৰিচালক আৰু আছিল। ১৯৬৭ চনত

কোচব্জাৰ চলচ্চিত্ৰ অনুষ্ঠানৰ সহযোগিতাত

সম্ভৱ্য ভিত্তিত বিম্বনাৰ চৰি জালিত পোন

প্ৰথম "আৰিয়ান" নামৰ এখন চলচ্চিত্ৰ নিৰ্মাণ

কাম আৰম্ভ কৰে। ১৯৭৩ চনত চলচ্চিত্ৰখনে মুক্তি

প্ৰাপ্ত কৰে।

Principal & Secretary
Barbhag College, Kalag
Haldhari, Assam

১.৬ - অসমীয়া চলচ্চিত্ৰৰ সাংগীতকৰণ :

সূত্ৰৰ আৰম্ভণি আৰম্ভী দশকৰ প্ৰায় জানহৈ
গোৰ চিনেমাৰে আছিল সাংগীত নথিৰ । তে
প্ৰেৰণ হাড়িকা, মগোন কহু, বজেন
বজনা, কহু হাড়িকা আদিৰ সাংগীত
পাৰিচালনাৰে বহুকেইজন অসমীয়া চলচ্চিত্ৰ
প্ৰেৰণ কৰাৰ্থীয়াৰ অৰ্জন কৰিছিল ।

অসমীয়া চলচ্চিত্ৰৰ আৰম্ভণিতোই সাংগীতকৰণ
প্ৰথমখন অসমীয়া চলচ্চিত্ৰ 'জয়ন্তী' তেই সৰ্ব-
ভাৱে মিলি প্ৰায় এক তৰুণ গীত। আছিল
সকলোৰে মূৰে মূৰে সেই গীতৰে -
'লুইলু পানী মাৰি অ'ৰে', 'হোৱে অহাৰে
হোৱে অহাৰে', 'সোনৰে পাৰলুও অ'
মনেৰে', 'আসবকি খালি সোণে মোৰ
চক্ৰা : 'মোপাত্ৰে শিক্ৰিমে আই বিতুলীৰে-
ফুল'..... ।

জ্যোতিপ্ৰসাদ আগৰৱালাৰ এই বিগেটক
গীত কোঠাত কৰি বিসৰ্বলৈ দ্বিতীয় সৰ্ব-
আৰম্ভণিৰ দুই বছৰীয়া দ্বিতীয় সৰ্ব-
আৰম্ভণিৰ দুই বছৰীয়া দ্বিতীয় সৰ্ব-

১৯৩৫ চনৰ ১০ মাৰ্চত কলকাতাৰ বোম্বে
চিঞ্চনমত স্মৃতি লাভ কৰা 'হানোমণী' য়ে জাতিয়া
চলচ্চিত্ৰৰ সংশ্লিষ্টবো দুৱাৰ-ছকলি কৰিলে।
জ্যোতিষাৰ পৰা এতিয়ালৈ জাতিয়া-সংশ্লিষ্ট
চলচ্চিত্ৰৰ জৰিয়তে লাভ কৰিলে আয় ৩০০০
শীত।

জ্যোতিষসাদ আ-সৰকালৰ অসুখোতা-শীত
এব-আৰু অনুভৱিৰ বিচিত্ৰতা, পাহাৰ-সমূহ
সুন্দু-প্ৰত্যু আৰু শুদ্ধতা, আনুসৰি সুৰ-আৰু
কন্দনাৰ সৌন্দৰ্য আদি অনুভৱ কৰা যায়।
জ্যোতিষ-ক্ৰমসি সশীত আৰু পাৰ্শ্বাভ
সশীতৰ লগত তেঁওৰ বৰ-পৰিৰ অধিকতম মতো
নামিলে; কিন্তু মোচা-মুঠি অৰু দুয়ো
সশীত কৰা তেঁও জনিছিল।

১৯৪১ চন ৩ এপ্ৰিলত 'হানোমণী' চিঞ্চনমা
মতে স্মৃতি লাভ কৰে। বোম্বে বৰুৱাৰ চলচ্চিত্ৰ
'হানোমণী'ৰ সশীত কন্দল নাৰায়ণ-চৌধুৰীৰ
আৰু-শীতৰ কন্দল প্ৰথম-স্মৃতি। চলচ্চিত্ৰ-মনা-
জিয়া-নাট্যমৰি দেব মা-আৰু-৩১' আৰু

তিগৰাৰে লক্ষ্য হাড়ৰিকাৰে । শ্যামল শিখন
 সৈতে হাড়ৰিকাৰে এটি লোকসালপৰিয়া গীত
 'সোণৰ বৰা পাহাৰি' । 'লী ছাৰি' চলিতসংস্কৃত
 আন আন গীত 'জীৱন যদি জটিল হয়'
 গীতটো লক্ষ্য হাড়ৰিকাৰে গাইছিল * অৱ
 ইয়া বসুৱে । গীতটোত এতিয়া কৰিছিল
 লক্ষ্য হাড়ৰিকাৰে আৰু ইয়াৰে হাড়ৰিকাৰে
 (গোপীনাথ সেনগুপ্ত) ।

১৯৭০ চনৰ 'অপৰাধক' ত আছিল
 কৰিছিল বনিতাৰে লোক সোণৰিকাৰে গাইছিল
 বাসীয়ে । ইয়াৰে কেবুৰিৰ অংশীত পৰিচালনা
 ইয়াৰে দে, লতা মঙ্গেশকাৰ, মনোজ হাৰু,
 আৰু লোক পোৰাৰে ইবি কৰিছিল গাৰাৰি মিলি
 মে কৰিছিল কৰি দান ।

১৯৭১ চনত শুভি লাহ কৰে লক্ষ্য
 গাইয়ে শুভি লাহ কৰে অংশীত পৰিচালনা
 কৰা 'সোণৰ ইৰিণ' এ । ইয়াৰে লক্ষ্য
 গীত হল 'অ' ইয়াৰে লক্ষ্য শুভি চাই
 আৰু 'এই লক্ষ্যৰি লক্ষ্যি হে যায় । এই
 ইয়াৰে অংশীত পৰিচালনাৰে চলিত সংস্কৃত

মজলস মন্তব্য । যুক্তি লাহ কৰে 'সোণামুক্তি' ।
জনপ্ৰিয় হয় 'সোণামুক্তি' বিহোমাতাবে দুটি
শ্ৰী । সেই শ্ৰী দুটি এনে - 'সায়' আ 'বানু'
বাই বেধু 'আহ আনি সায়ৰ সন্তোষ 'আ'
ফুলপাহ মালিকু জালিছ' ।

ভূবিন গাৰ্জা প্ৰথমবাৰৰ বাবে ত্ৰৈপণ্য
কল শিল্পীৰূপে পৰিবেশন কৰে চৰি
শ্ৰেণীৰে আৱৰি কৰে চলচ্চিত্ৰখনৰ 'সুখা দুখা
দুখা' শীৰ্ষক । জনপ্ৰিয় হয় শাবু জীৰৰ কল
'সুখা মাৰোকে কলিকা হেৰালে', 'উচিত'
নাৰায়ণৰ কল 'আগলি বাঁহে পপনা বজায়'
শীৰ্ষক । চৰি পৰিচালক আৰু সংগীত পৰিচালক
ৰূপে ২০০০ চনত সন্মিলনৰ প্ৰাৰম্ভে আছে ভূবিন
গাৰ্জা । জনপ্ৰিয়তা লাহ কৰে ভূবিন গাৰ্জা
সংগীত পৰিচালনা কৰা স্মৃতি বৰুৱাৰ
চলচ্চিত্ৰ 'হিয়া হিয়া নিমাৰং সংগীত',
চৰিখনৰ 'মলয়াৰ পুণ্যসিঁতা', 'নহলে পৰিচয়'
হিয়াৰ ; 'সুখা আৰু সায়ৰ' আদি শীৰ্ষক
বিহু জনপ্ৰিয়তা লাহ কৰে । জনপ্ৰিয় হয় 'স্মৃতি'

সম্ভব হামোঁ মোৰ 'ব' পীঠসমূহো । 'লোহৰে
নকি পাদি' 'অক্ষয়' অসমীয়া হিয়া মোৰ বৰমে
জোমাইল 'চুৰিমান' চুৰি ইন্দ্ৰমায়াসু পীঠ ।
২০০০ চনত লুকি লাগে কৰা নকিমান চুৰি
'কোন কুলে কামাল' । চুৰিমান সাংগীত
পৰিচালক কমান্ড দাস (জোনটি) ।

২০০৫ চনৰ পৰা ২০০০ চনলৈ লুকিলাগে
কৰা অসমীয়া চলচ্চিত্ৰৰ পীঠৰ এক চমু
অৱলোকন । বিষয়টো ইমানেই ব্যাপক যে
বহু কথা কোৱাৰ পাচলৈ আৰু বহু
ক'বলৈ হৈ যায় । চলচ্চিত্ৰ জগতৰ সাংগীত
সম্বন্ধে এক সুস্থীয়া বিষয় । জাৰ্জনিৰে পৰা
২০০০ চনলৈ নিৰ্দিষ্ট সময় আবেশে অসমীয়া
চলচ্চিত্ৰৰ সাংগীতে অসমৰ সাংগীতিকা-পৰিক্ৰমক
এক নতুন সঠি প্ৰদান কৰিলে । সি যি
নহওক, জাৰ্জনিৰ অসমীয়া সাংগীতৰ সঠি আৰু
প্ৰসাৰত আমাৰ আৰু চলচ্চিত্ৰৰ অৱদান
অনঙ্গিগাৰ্হ ।

শ্ৰী স্মৃতিৰ চমুকৈ সাংগীতকাৰক কৰ কথা ।

১.৪ — অসমীয়া চলচ্চিত্ৰৰ অধিলেখ —

অধিলেখ :

অসমীয়া চলচ্চিত্ৰৰ অধিলেখ অধিলেখী
সম্পৰ্কৰ নাম তলত উল্লেখ কৰা হ'ল —
অৰুণ নাথ, আব্দুল আজিজ, ইন্দ্ৰ বৰিয়া,
আদিল শ্ৰুচৈইন, প্ৰসন্নেশ বৰুৱা, বিজয়
নাথকৰ, অক্ষয় বৈশ্য, জুবিন গাৰ্জ, প্ৰাফুল
কাৰ্তীকায় : হৰ্শী কাৰ্জ, ব্ৰজেন বৰা, পুনৰ্না নাথ,
আদি —

অধিলেখী প্ৰকল্পত আইডেই সন্নিৱে, অনুপমা
ডেউচাৰ্জ, বিদ্যা ৰাও, সীমা বিশ্বাস, শুধুনা
বৰুৱা, লুনা নাথকৰ, মিকুমণী বৰুৱা, নিখিলা
গোপালী, ব্ৰজু চন্দ্ৰী বৰুৱা, মনমা গোপালী,
স্মিতিকা বৰুৱা, প্ৰাৰ্থী পদ্মশ্ৰী, বৰ্ণাৰাধী
বিহাৰ, জ্ঞানদা কাকৰি, মেহনা দাস, কৃষ্ণা মুখাৰ্জী
ইন্দ্ৰ আমাৰ আদি —

২.০ - অসমীয়া চলচ্চিত্ৰৰ
লেখক কৃতিত্ব সমস্যা :

সাম্প্রতিক কালৰ অসমীয়া চলচ্চিত্ৰ উদ্যোগ
বহুতো সমস্যাবে জর্জড়িত । যাৰ ফলতই
বৰ্তমান কালৰ ছবি নিৰ্মাণ যথেষ্ট পৰিমাণে
ভ্ৰাস পাইছে এনে কিছু সমস্যা উদ্ভে-

দিত হোৱাৰ

পৰিলক্ষণৰ অসমীয়া ছবিৰ প্ৰতি অধিশ
ভাৱে চলচ্চিত্ৰ উদ্যোগ, যেনে : বৰ্ত্তিৰ
ফোঁ, ওকাহেয়েদি ছবি ; পৰিলক্ষণৰ অসমীয়া
ছবিৰ প্ৰতি অধিশ ইত্যাদি । দুই প্ৰক্ৰম পৰিচালকে
কেৱল ছবি সম্বোধনৰ লক্ষ্য কৰি দুই এখন
কলাত্মক ছবি নিৰ্মাণ কৰে । বহু ঘাট-
প্ৰতিঘাট, উন্নয়ন - প্ৰক্ৰম আদিৰ পৰ্যায়
পাইছে । কিয়নো আৰু পৰিকল্পিত বাটৰ
আগবাট এই চলচ্চিত্ৰ আৰু জনস্বৰ্গৰ ভেঁ
তম কলা উদ্যোগে থকা নাই, ই এক স্বেচ্ছাসেৱক

বৃহৎ পরিমাণের স্যুগাম্য এই পৰিষ্ক। অসমীয়া
চৰি কমান এক উদ্ভাসিত পৰিষ্ক উইল
সৰ্বিত উদ্ভৌগিক বিকাশে আৰিত্ত আশা
স্বতে সাধ কৰিব উইল পৰা নাই।

অন্য অৰ্থত চৰি ক্ৰমিক বৰ্তীয়া এই চৰি
উদ্ভাসিত সঙ্কতি বিহীন কাৰণৰ বাবে
দুৰ্বিন নানি আৰি। কমান অসমীয়া চৰি
সংকৰ পৰা হও। অসমীয়া চৰি বিলা,
উল্লু আৰু প্ৰযুক্তিৰ কৰণে, অধিক শৈলিৰ
পৰিষ্ক আদি বিহীন বিলা উদ্ভাসিত পৰিষ্ক
লোহাৰ লগতে চৰকাৰে সৰ্বিষ্ক সৰ্বিষ্ক
প্ৰেমাৰ্থন। উদ্ভাসিত সঙ্কতিৰ নিষ্ঠ অৰিষ্ক
আন্তৰিক অসম চৰি উদ্ভাসিত সঙ্কতি
লাহ কৰিব নোৱাৰে। আনহাতে সৰ্বিষ্ক
সঙ্কতি ক্ৰমিকভাৱে উদ্ভাসিত হও লাগিব।

বিলা প্ৰায় দুই উদ্ভাসিত উদ্ভাসিত
লাহ উ অসমীয়া চৰি উদ্ভাসিত উদ্ভাসিত।

କେବଳାନ୍ତେ ଅତ୍ୟନ୍ତୀୟ କବିତ୍ୱ ବାଣ୍ଟି - ଆତ୍ମ
 ବାଣ୍ଟି - ଅତ୍ୟନ୍ତ ସ୍ୱାଧୀନ ଲୋକ କବି - ଆତ୍ମ
 କବିତ୍ୱର ସମସ୍ତ ବାଣ୍ଟି । କିନ୍ତୁ ତାହା କବି
 ଅତ୍ୟନ୍ତ କି ଦର୍ଶକ ନାହିଁ । କବିତାଟି କବି ଓ
 ଦର୍ଶକ ବିଭକ୍ତ , କିନ୍ତୁ କବିତାଟି ଦର୍ଶକ
 ଦର୍ଶକ । କବିତାଟି ବହୁ ବିକାଶିତ ଅତ୍ୟନ୍ତୀୟ
 କବି କଳାରେ ଅଧିକାର । କବିତାଟି କବି ,
 ଅତ୍ୟନ୍ତୀୟ ଅତ୍ୟନ୍ତୀୟ ଅତ୍ୟନ୍ତୀୟ କବିତାଟି
 କବି ଅତ୍ୟନ୍ତୀୟ ଅତ୍ୟନ୍ତୀୟ - କିନ୍ତୁ କବିତାଟି
 ଅତ୍ୟନ୍ତୀୟ କବି କବିତାଟି କବିତାଟି କବିତାଟି
 କିନ୍ତୁ ଆତ୍ମର ଅତ୍ୟନ୍ତୀୟ କବି କବିତାଟି
 କବିତାଟି ଅତ୍ୟନ୍ତୀୟ କବିତାଟି କବିତାଟି ।

ଆତ୍ମର ଅତ୍ୟନ୍ତୀୟ ଅତ୍ୟନ୍ତୀୟ କବିତାଟି ଏହି
 ଦୁର୍ବଳତା ? ଆତ୍ମର ଅତ୍ୟନ୍ତୀୟ ଅତ୍ୟନ୍ତୀୟ
 କବିତାଟି କବିତାଟି କବିତାଟି ; କବିତାଟି କବି
 କବିତାଟି କବିତାଟି କବିତାଟି କବିତାଟି
 କବିତାଟି କବିତାଟି ; କବିତାଟି କବିତାଟି
 କବିତାଟି ।

হজাৰখন বলিডাল দৰিদ্ৰে অসমত কোঁচি
 টোকাৰ ব্যৱসায় কৰে। বলিডালে দিভেদন এখন
 চাবলৈ ইমান আশ্ৰয় কিয়? চলচ্চিত্ৰ প্ৰেমা
 এই যুৱতাসে অসমীয়া চলিচ চাবলৈ বাহৰ নাগালেণ্ড
 অসমীয়া চলি চাবলৈ এনেদৰে (আশ্ৰয় কৰে)।
 কিয় অসমীয়া চলিদ্ৰে যুৱতাসকল নুজান
 আবেগ আকৰ্ষণ কৰিব পাৰা নাই? এই
 সমস্যাৰ উদ্ভা-চৰ্চাৰ প্ৰয়োজনীয়তা বিশদ
 আদে। এগৰাকী সৰ্ব্বজন জনক শিলা
 অসমীয়া চলি উদ্যোগৰ এই দুৰৱস্থাৰ বিদূষন
 কাৰণ। সমালোচক জেডৰ কথা; অসমীয়া
 চিনেমা হালুৱা পৰিষ্কাৰে যে আধুনিক প্ৰযুক্তিৰে
 নিৰ্মিত হিচাে চলি চলিবলৈ অধ্যস্ত যুৱতাসকলে
 কোনো বাস্তৱত আকৰ্ষিত কৰিব নোৱাৰে।
 বিজ্ঞানৰ ওহেৰে আকাৰ অ অকাৰ্ম আধুনিক
 অধিনেৰিৰ আধুনিক নতুনধৰণৰ অকমেইয়া
 যুৱক বায়ে অসমীয়া চলিদ্ৰে দৰ্শকক যে

କିଛି ସମୟର ଭାବି କି, ଯେତେବେଳେ ବିଚିତ୍ରତା
 ନାହିଁ କି ବିଚାରର ଏକ ଗୁଣକୁ ବିଧିରୁ ଚାରି ବିଭାଗ
 ଅଟେ । ଅଳ୍ପାଂଶୁରୁ କି, ଯେଉଁ ଘଟେ ଘଟେ ପାମ୍ପ ।
 ଏକ ପାଠକର କୋମଳ ହୃଦୟରେ ଉପସ୍ଥାପନା ଏକ
 ସୁଖି ଭାବିତ ; ନୟନପୁରୀର ଚାରି ପ୍ରକାର କିଛି ଘଟେ
 ଅଳ୍ପ ଆସିଲା ଯେତେବେଳେ ଉପସ୍ଥାପନା
 ଚାରି ଚାରି ଜାଣା ? କାହିଁକି ଜିଜ୍ଞାସାରେ କାହିଁକି
 ନୟନକୁ, ଏକ ଗୋପାଳଙ୍କର ଅଳ୍ପାଂଶୁରୁ ଯଦି
 ନାମାଂଶୁ ; ଅନ୍ୟାନ୍ୟ କେତେକର ବ୍ୟବହାର, ପ୍ରାୟଶ୍ଚିତ୍ତ
 ହିଁ ଏକ ଏକର ବ୍ୟବହାର ଯଦି ନୟନ ; ଏକମୁଖ,
 ଶୋଭାପୁ, ଶ୍ରୀନାଥ ଅଳ୍ପାଂଶୁରୁ ଯଦି ନାମାଂଶୁ,
 ହିନ୍ଦୀ ଚାରି, ବାହା ଚାରି ବା ଦକ୍ଷିଣାତ୍ମକ ଚାରି
 ଯେତେ ଯେଉଁ ଜାଣିବା ଯାହାର ପରା ନୟନ
 ଅନୁତ: ଯେ କେଉଁ ଜାଣିବା ଏକ ଗୁଣକୁ ଚାରି ଅଳ୍ପାଂଶୁ
 କାମ ନାମିତ ଏକାଂଶୁରୁ ଯଦି ଗୋପାଳଙ୍କର ଗାଥାକେ
 ନା ଅନ୍ୟାନ୍ୟ ଅଳ୍ପାଂଶୁରୁ ଗାଥାକେ, ଯୁଦ୍ଧର ବା
 ଗାନ ଦଳକର ଆଦି ଚାରିଘଟେ ବିତ ଦୋଷପାଶୀ
 ଏକେ ଯେଉଁ ବ୍ୟାଧି ନୟନ । ଆଦିତ ଅଳ୍ପାଂଶୁ

অসমীয়া চলচ্চিত্ৰৰ আৱিষ্কাৰৰ পৰা
বৰ্তমান কালতলৈকে যিবোৰ চলচ্চিত্ৰ
সাহিত্যৰ কাহিনীৰ অধিবৰ্তী নিৰ্মিত হৈছে সেইবোৰ
চলচ্চিত্ৰ উল্লেখৰে 'সাহিত্য-চিত্ৰায়ন'ৰ এটা
ৰূপৰেখা আঁকন কৰাৰ ক্ষেত্ৰ কৰিবলৈ ।
অন্যদিশত একেধাৰে আছে ই অৰ্থাৎ যে
অসমীয়া চলচ্চিত্ৰৰ এক বিশাল অংশ সাহিত্য
কাহিনীৰ প্ৰসূত হৈছে । সাহিত্য কাহিনীৰ প্ৰায়োগিক
দিশটোৱে এইটোকে প্ৰতিপন্ন কৰে যে এই
সৃষ্টি আন এক সৃষ্টিৰ প্ৰেৰণা । এই সৃষ্টি
আন এক সৃষ্টি সদায়ে অধিগ্ৰহণ আগবঢ়ায় ।
এই সৃষ্টিশীলতাই আন এক সৃষ্টি সদায়ে অধিগ্ৰহণ
আগবঢ়ায় আহিছে । এই সৃষ্টিশীলতাই সাহিত্য আৰু
চলচ্চিত্ৰ দুয়োবিধকো সমৃদ্ধ কৰিবলৈ যুগি কৰি
পাৰি । কলায়নে অসমীয়া চলচ্চিত্ৰ শিল্পক অনন্য মাত্ৰ
দান কৰিব পাৰিব যুগি আৰম্ভ পাৰি ।

୧.୦ — ମିତ୍ରାଣ

୧) ଅତ୍ୟାଧିକ ଚଳନ୍ତି ଏବଂ ନିର୍ଦ୍ଦୀନୀୟା କ୍ରିୟାର
ସାମ୍ମୁଖେ ଆତ୍ମାପିତ୍ତ ।

୨) ଅତ୍ୟାଧିକ ଚଳନ୍ତିତଳେ ଓ ଉତ୍ତମାୟା-ବାସିଣୀ,
ଦାହ, ବନ୍ଧା, ସ୍ମୃତି ବନ୍ଧା, ଓ ଉତ୍ତମ ହୃଦୟ ଆଦି
ବିଭିନ୍ନ ଗୁଣି ଅବସ୍ଥା ମିଳିତ ଅବସ୍ଥା ଆସବପାଏନ ।

୩) ବର୍ତ୍ତମାନ ଅତ୍ୟାଧିକ ଚଳନ୍ତିର ବିଷୟକୁ ଆଗର ହୃଦୟ ବିଚାର
ମାନି ଦେଇ ।

୪) ଅତ୍ୟାଧିକ ଚଳନ୍ତିର — ଜ୍ଞାନକୁ ଗାଠି ଉପର ଗଭୀର ।

୫) ବର୍ତ୍ତମାନ ଅତ୍ୟାଧିକ ଚଳନ୍ତିର ବିଷୟକୁ ମାନି ଦେଇ ।
ଅଧିକ ଅତ୍ୟାଧିକ ଉତ୍ତମାୟାଦୁର ଅତ୍ୟାଧିକ ଚଳନ୍ତିର ମିଳିତ
ଦେଇ ।

৩.০ - আকৃষ্টিক্ৰী

৯) কলিতা . বিপুলনা জাওক. বৰুৱা কলকেশুৰ
ব্যৱসায়িক জট্টায়া ,
অমান প্রকাশ
সূৰ্য প্রকাশ
দান বৰুৱা পুৰণী ২০২০



Principal & Secretary
Barbhag College, Kalag
Malbari, Assam

২৩৩১ - না - ৪২



সেতল সোলহান দখ্বাৰ

চামেলি মেমচা'ৰ

চামেলি / মেমচা'ৰ
আনন্দ নাট্য

সংস্কৃতিক অকাডেমীৰ
অনুষ্ঠান

ডডৰ বেজবৰা

ডডৰ বেজবৰা
আনন্দ নাট্য

সংস্কৃতিক অকাডেমীৰ
অনুষ্ঠান

চিকমিক বিজুলী

CHIKMIK
BIJULEE



সংস্কৃতিক অকাডেমীৰ
অনুষ্ঠান

গীতি শালিকা

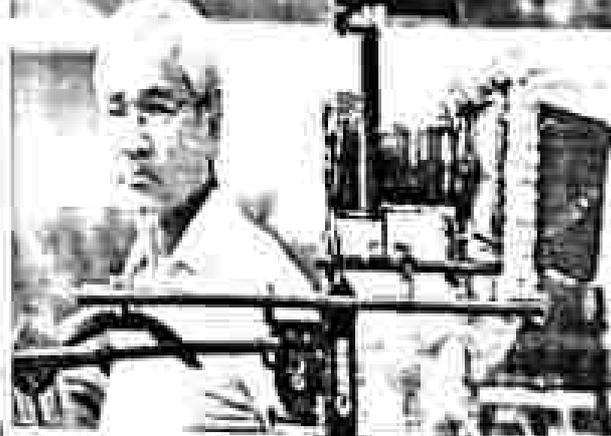
গীতি শালিকা
আনন্দ নাট্য

সংস্কৃতিক অকাডেমীৰ
অনুষ্ঠান

লাথক

লাথক
আনন্দ নাট্য





Bannu
Principal & Secretary
Barbhag College, Kalag
Malbari, Assam

Project



Title

"Haygrib Madhab Mandir and Its Importance as Tourist Place"

Submitted by

BARASHA DAS

For the Paper--HIS-SE-3014

Department of History

Barbhag College

Nalbari.

Department Of History



BARBHAG COLLEGE

KALAG, NALBARI

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Date : 05-04-22

Completion Certificate

This is to certify that **BARASHA DAS** has successfully completed the project titled "**Haygrib Madhab Mandir and Its Importance as Tourist Place**" as a partial requirement for the award of Bachelor of Arts from Barbhag College. The assigned project was carried out for the Paper code **HIS-SE-3014** under the supervision of **Dr. Namita Devi**, Assistant Professor, Department of **History** during the semester of the academic year 2021-2022. The project report by the student has been evaluated and found satisfactory. The student has demonstrated adequate knowledge and skills in the domain and has fulfilled all the objectives of the project.

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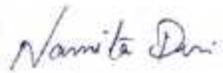
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To Whom It May Concern

This is to certify that BARASHA DAS, student of BA 3rd Semester is permitted by the department of History, Barbhag college to study on the project title “Haygrib Madhab Mandir and Its Importance as Tourist Place” under guidance of Dr. Namita Devi, Assistant Professor. He/She allowed to utilize necessary resources available in the college.


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At the very outset I oblige my gratitude to the Principal of Barbhag College to permit me to carry on this project and for giving me an opportunity to study on the topic.

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Last but not least I offer my deep gratitude to my fellow students and friend who have inspired me a lot in my study time, the priest and managing committee of Haygrib Madhab Mandir.

Barasha Das

BARASHA DAS

3rd semester

Department of History.

Barbhag College.

Content:

1. Introduction
2. Objectives of the Study
3. Methodology
4. Methodology
5. Significance of Hajo as a Tourist spot
6. Geography of Hajo
7. Discussion
8. Conclusion and Suggestion

Introduction:

Tourism is not only a growth engine, but also an employment generator, with the potential to generate large-scale direct and indirect employment for a wide range of societal segments, from the most specialized to unskilled labor. Wildlife, natural beauty, distinctive flora and fauna, sacred sites, lush green tea gardens, turbulent rivers, and bright and colorful cultural festivals are the foundations of tourism in Assam. Assam has enormous tourism potentials that could be developed as commercial resources. Because eco-tourism is one of the fastest developing tourism areas, the government of Assam has paid enormous emphasis to natural beauty and bounty.

Eco-tourism aims to appreciate both the natural environment and the traditional cultures that live in natural places, as well as to safeguard natural and cultural assets. Despite differences in rites and customs, festivals, and apparel, various ethnic groups coexist in Assam. Assam, the proud manufacturer of three distinct species of silk, the Golden Muga, the White Pat, and the Warm Eri, offers a remarkable tradition of art and crafts. The rhythms of the shuttles of looms in Assam's craft hamlet gain impetus with the arrival of spring. Religious tourism and cultural festivals such as "Ambubachi Mela" in Maa Kamakhya Temple and Dol Utsav in Barpeta have received special attention in order to attract both Indian and foreign tourists. Another key step in attracting Indian and foreign tourists to Assam is the organization of the Brahmaputra Beach Festival, Kite Festival, Kaziranga Golf Competition, and other events in partnership with the Tourism Department. The sakti peeth Kamakhya and Kaziranga National Park remain the most popular destinations for both domestic and international visitors. Though the concept of cultural tourism, which covers people and their culture, is relatively new, it has not been adequately projected for tourism development. Adventure and tea tourism are two areas that the tourist agency has recently embraced for development.

Hajo is an ancient pilgrimage site for Hindus, Buddhists, and Muslims. It is located in the Assam district of Kamrup, on the banks of the Brahmaputra River, 24 kilometers from the city of Guwahati. The area is littered with ancient temples and other sacred items. It has the potentiality of being a well organised religio cultural and eco tourist spot as it has an antique heritage, cultural melting pot of three religion and scenic beauty of hilly location.

Objectives of the Study:

The objective of the study of my project is obviously from tourism perspective. The area situated nearby our college and from very early period it regarded as a place of the place for pilgrimage by the three community and not being mostly used as tourist spot as the modern connotation of the term. The main objectives of the study are—

1. To find out the importance of the place as a tourist spot,
2. To find out the pros and cons of the spot as a tourist place through field survey
3. To find out the future perspective of the temple as a tourist spot.

Methodology: The study is analytical and descriptive in nature. It is primarily a qualitative study. Both secondary and primary data are used and survey with observation method is also applied to find out the pros and cons of the area as a tourist spot.

Significance of Hajo as a Tourist spot:

This is where three religions coverage with Hinduism, Islam, and Buddhism. It is home to a variety of temples, the most notable of which is the Hayagriv Madhab temple, with houses of Lord Buddha's relics, according to legend. Some Buddhists believe that Lord Buddha attain Nirvana here. Every year, a large number of Bhutanese people visit this temple during the winter season. There is also a mosque erected by Pir Giasuddin Auliya, which is considered to have one-fourth of Mecca's sanctity.

Hajo is the most popular tourist destination in Assam because of its mythical and religious significance. Hajo, located on the banks of the great Brahmaputra, is considered a highly sacred site by members of all three religions. Although it is a small town in Assam's Kamrup district, it is well-connected to the rest of the state, making it accessible to visitors. This ancient city, located around 24 kilometers from Guwahati, is home to a large number of old houses of worship. If tales are to be accepted, Hajo is the spiritual paradise where Lord Buddha attained the state of Nirvana.

Popular Places to Visit in Hajo, Assam:

1. Hayagriva Madhava Temple
2. Powa Mecca
3. Dhoparguri Satra

Geography of Hajo:

Hajo is situated on the banks of the Brahmaputra. It is 25 kilometres northwest from the Guwahati city of Assam. The following chart shows the geography demography, location and communication of Hajo administrative Block.

1. Area --346.67 km² (in 2011 census report).
2. Population: 187345
3. 540 people per square kilometer
4. Male Population 96502 Female Population 90843

5. Distance from nearest airport (Aerial)Lokpriya Gopinath Bordoloi International Airport is 14.25 kilometers away.

Discussion:

Hayagriva Madhava Temple: An Introduction:

This prominent and exceedingly significant pilgrimage site for Hindus and Buddhists is located at the summit of Manikuta Hill in the town of Hajo. This temple is devoted to Lord Vishnu in his Hayagriva incarnation, the Hindu God. According to Hindu mythology, Lord Vishnu assumed the form of Hayagriva to chastise the evil demons Madhu and Kaitaya who had stolen the Vedas from Lord Brahma. According to popular opinion, Raghudeva Narayan built the current building of this temple in 1583, although others claim that the Pala dynasty's emperor built it in the 6th century. In terms of Buddhist significance, there is widespread opinion that Lord Buddha reached Nirvana at this location. According to another popular legend, the temple's structure was once demolished by Kalapahar and then resurrected. This is a must-see attraction in Hajo, Assam, due to its architectural beauty and religious significance.

Hindus worship the main deity at this majestic temple as the Narasimha manifestation of Vishnu. The rows of elephants found on the temple's body are remarkable examples of Assamese art. The continuous row of elephants carved on the lowest level of the temple walls is a prominent feature of the temple, similar to the stone cut temple of Ellora. The shrine's outside walls are additionally adorned with relief images of Vishnu's 10 avatars, devotees in procession, and episodic episodes from the Ramayana and Mahabharata. Near the temple, there is a large pond called as Madhab Pukhuri. Every year, the temple celebrates the Douul, Bihu, and Janmastami festivals.

During the reign of Ahom monarch Kamaleswar Singha, Sayani, the first wife of Kalia Bhomora Borphukan, donated a family of paiks as well as a parcel of land for their upkeep to the Hayagriva Madhava temple. The sanctum sanctorum lamps are never turned off (akhanda deep). Oil enters the large earthen lamps via a simple tube attached to the oil container. The Hayagriva Madhava Temple is split into three sections: the basement, the middle, and the Sikhara. The Sikhara features a pyramid-like construction that extends all the way to the top. This entire edifice is supported by massive brick pillars and is thought to be an expansion to the previous temple structure, which was perhaps built by the Koch king of the 15th century, King Naranarayan. There is a massive entrance hall made of bricks that measures approximately 40 feet by 20 feet. A flight of stone steps leads to the 14-square-foot Garbhagriha, which houses an image of the dwelling god and its podium. The entryway to this temple is composed of four granite stones that are roughly 10 feet high

and 5 feet broad. This leads into a stone anteroom measuring 10 feet by 10 feet. Two stone screens in the shape of lotus flowers stood on either side of the room, with openings for light and air to pass through. The temple's facade features massive sculptured sculptures symbolizing the ten Avataras, with Buddha as the ninth. Hayagriva Temple was demolished by Kalapahar and reconstructed in 1543 by Koch King Raghudev. Ahom King Pramatta Singh built a smaller temple beside this one, where Douol (or Holi) is celebrated on a great scale every year.

What Tourist can do at the Temple area:

Hindu and Buddhist visitors can pray to their chosen deities, enjoy the ancient sites, and explore the surrounding sights. The Madhab Pond, which is located in front of the Temple, can be visited by tourists. The pond is well-known for its turtle conservation efforts. People worship the tortoises as Vishnu incarnations here. The Manikut Utshav is held in the month of January following Makar Sangkranti, and individuals from many communities participate in the ceremony. One can perform Puja at the Madhav Mandir and visit to gain historical and cultural understanding. The scenic views from the top of Manikut hill are very beautiful.

How to reach the area:

- By Air: Guwahati International Airport is the closest airport near the Hayagriva Madhava Temple. Guwahati International Airport is only approximately 47 minutes away by automobile.
- By Rail: The Hayagriva Madhava Temple's nearest railway station is also in Guwahati. From there, you can take a cab or hire a taxi to get to Hajo.
- By Road: There are a number of bus routes accessible from Guwahati that operate to Hajo on a regular basis. Because the buses run often, communication is excellent.

Pros and Cons: Tourist amenities are support services that are constantly available for tourists to use, and the service Offering quality and price to meet the expectations of travellers. A tourist destination requires specific features that attract visitors such as--

Accommodation and entertainment facilities:

Accommodation is a component of the tourist sector since it provides a location to rest and enjoy the services and activities on offer. The development of services and services fosters the principle of geotourism to engage communities in developing unique and innovative strategies. These efforts mobilize people to provide direct advantages in the provision of tourism facilities. The hotel/inn is one type of accommodation that uses part or all of its space to provide public, commercial, and individually-administered services and complies with government

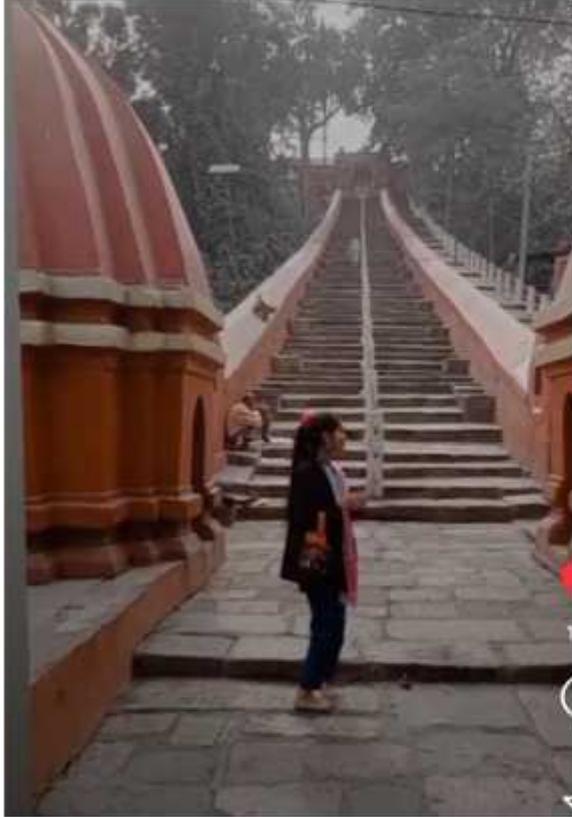
regulations. Furthermore, the provision of dining facilities is a commercial endeavor that encompasses a variety of activities aimed at meeting the demands of tourists at a tourist attraction by offering dishes and beverages. In terms of finding a location to eat, I had an unfavorable response. Because most eating establishments are dominated by food vendors, the simple underclass. There is no accommodation facilities at the Hajo area proper, but tourist can easily stay with comfort at the hotels, inn or lodge in Guwahati city and only one on our journey from Guwahati one can reach the Hajo destination. Low cost public transport communication from Guwahati is not proper. People have to opt traveller buses of Guwahati -Nalbari road.

Tourists will feel more at ease with the existing ambience if supporting amenities are proportioned as complementary to the main facility. Provision of supporting facilities utilized by tourists to suit their needs, such as parking, bathrooms, gift shops, benches, and so on which are seen not properly arranged with planning. Regional tourism can encourage and improve the regional economy by offering items and services, such as building a shopping shop company, through geotourism. The Hajo is a well known production of Brass metal is famous of this area. But no organised market for tourist purpose is not seen here. There is an opportunity to establish a well organised market representing the ethnic items of Assam and the locality. The provision of parking lots seeks to increase the safety and comfort of the vehicles used by tourists while traveling. A clean environment can enhance the appeal of a location. A bathroom is one of the other supporting facilities that tourists require when traveling. Toilets are characterized as a public place that is required by everyone and have become an integral feature of the tourism environment. Because of some tourist expenditures, shopping is one of the tourist activities.

The ability to sit back and relax will help visitors feel at ease, resulting in a higher quality of life. Support facilities Parking, toilets, hygiene and safety facilities, places of worship, shelters, souvenir shops Tourism auxiliary facilities Visitor service, information center, sign board are not found as properly arranged.

Conclusion and Suggestion: The discussion made in the pros and cons part of the study; it reflects some weakness in making the Mandir area as a tourist place. On the basis of my observation and survey the government with private public partnership have to take some initiatives to improve the supporting facilities in this area, such as improvement in accommodation, health and hygiene by constructing more toilet facilities and drinking water facilities within the temple area. Establishment of shopping zone is also need of the time. A park for amusement of children where live show depicting the heritage of the locality is also needed to improve the quality and affinity of the area as a tourist spot.

Photos of the Site:



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PROJECT TITLE:

**KANAKLATA BARUAH FIRST WOMAN MARTYRS AND PRICIPATION OF
ASSAMESE WOMEN IN THE FREEDOM STRUGGLE IN INDIA**



SUBMITTED BY

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Paper Code: HIS-SE-3014

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KANAKLATA BARUAH FIRST WOMAN MARTYRS AND PARTICIPATION OF ASSAMESE WOMEN IN THE FREEDOM STRUGGLE IN INDIA

Background: An attempt has made to evaluate the role of Assamese women in Indian Independence Movement. Like other states, the contribution of Assam on the freedom struggle of India was a remarkable in the history of India. Along with the men, and the women of Assam also Participated to each and every phases of the Indian Independence Movement we're launched by the Indian leaders. Assuming the leadership of the Indian National Congress in 1921, Gandhi had led nationwide campaigns for achieving swaraj or self-rule. Under the leadership of Mahatma Gandhi, outbreak of the great nationalist movement namely, the Non-Cooperation Movement (1920-21), Civil Disobedience Movement (1930) and the Quit India Movement (1942) .In these various program of Freedom Movement the Assamese women were involved in heartedly, 'die' for Independence of the country and began agitation with 'Quit India' slogan against the British regime. Young and old, men and women, boys and girls, all fearlessly and whole heartedly joined the movement.

In Assam, the Quit India Movement or Kranti movement took place at Kamrup, Nagaon, Darrang, Sivasagar, Golaghat, and Barpeta. Assamese women took part in the Movement's, who were the members of the Mrityu-Bahini or Santi-Sena. The women's revolutionary groups were helped by their male counterparts in cutting telephone and telegraph lines, burning government buildings and damaged bridges to paralyze the British administration. Under the leadership of revolutionary Jyoti Prasad Agarwala, in the district of Darrang a resolution was adopted unanimously to hoist National flag at the court and police station, on 20th September at Gohpur, Dhekiajuli, Bihali and Sootea. The names of Kanak Lata, Bhogeswari Phukanoni, Khahuli Devi, Kamuli Devi are counted as the leading freedom fighters of Assam in true sense.

Among revolutionaries Kanaklata Barua and other women's freedom fighters were started peaceful procession and to proceed for hoisting flag. That's time the police opened fire and Kanak Lata Barua died of bullet injuries on the spot. The contribution of women's of Assam in Indian freedom movement can't be measured in words. This project paper is tried to focus on Kanaklata Baruah in her contribution in the Indian Freedom Movement.



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Introduction:

In this eastern part of India, the anti-British upsurge first made its appearance during the first half of the 19th century. Assam came under the direct British domination after the Treaty of Yandaboo in 1826. Since then on, many freedom-loving people of Assam belonging to both nobility and common masses began to feel the burning desire for freedom from the foreign domination.

Along with the men, the women of Assam also responded to each and every phases of the freedom movement launched by Gandhiji, namely, the Non-Cooperation Movement (1920 / 21), Civil Disobedience Movement (1930) and the Quit India Movement (1942). They participated in the movement by organizing processions and picketing and undertaking tours to the remotest areas to propagate the message of the movement.

In 1942, the Assamese women perhaps surpassed all other women of the country in respect of courage and sacrifice. The revolutionary group of women helped their male counterparts in cutting telephone and telegraph lines, burning government buildings and damaging bridges to paralyze the British administration. Such activities led the government to take repressive measures to suppress the women folk. They were harassed both mentally and physically, which in turn aroused the common people to fight for the noble cause of freedom. women's likes Kankalata Baruah, Gahapur, Bhogeshwari Phukanani, Nagaon, Khahuli Devi, Dhekiajuli, Kumli Devi, Dhekiajuli, Tileshwari Baruwa, Dhekiajuli, Kiran Bala Bora and others were sacrificed their lives for the sake of the country and many were lost forever.

Objectives of the Study:

The main objectives of the project study are as follows:-

- * To highlight the life of Assamese women and message by them to Assamese society
- *To show their vast contributions to Indian freedom struggle
- * To highlight specially how sacrifice of the Assamese women touches the heart of not only Assamese peoples but also Indian society.
- *To draw a meaningful conclusion based on the findings

Methodology:

The methodology of the project paper for preparation of this paper may be categorized into two parts VIZ, methodology applied for descriptive analysis about role played by the Assamese women and contributions to Indian freedom struggle movement. Both primary and secondary sources have been used for the study. Primary sources have been taken from Planter Raj to Swaraj - Freedom Struggle & Electoral Politics in Assam (English, Paperback, Guha Amalendu)

and secondary sources have been collected from various books, articles, journals and research papers.

Contributions of Assamese Women:

The history of Indian Freedom Struggle would be incomplete without mentioning the contributions of women. The sacrifice made by the women of India will occupy the foremost place. They fought with true spirit and undaunted courage and faced various tortures, exploitations and hardships to earn us freedom. When most of the men freedom fighters were in prison the women came forward and took charge of the struggle. The list of great women whose names have gone down in history for their dedication and undying devotion to the service of India is a long one.

Woman's participation in India's freedom struggle began as early as in 1817. Bhima Bai Holkar fought bravely against the British colonel Malcolm and defeated him in guerilla warfare. Many women including Rani Channama of Kittur, Rani Begam Hazrat Mahal of Ayadh fought against British East India company in the 19th century; 30 years before the "First War of Independence 1857". Rani of Ramgarh, Rani Jindan Kaur, Rani Tace Bai, Baiza Bai, Chauhan Rani, Tapasvini Maharani daringly led their troops into the battlefield of 1857's great revolts.

Like other parts of the country, Assam was engulfed in anti-British protests during the country's independence struggle. In this eastern part of India, the anti-British upsurge first made its appearance during the first half of the 19th century. Assam came under the direct British domination after the Treaty of Yandaboo in 1826. Since then on, many freedom-loving people of Assam belonging to both nobility and common masses began to feel the burning desire for freedom from the foreign domination. The Assamese women in the Indian independence movement were also played a significant role. In Assam, women, like men, came from all over the house and took an active part in the independence movement, setting an example of patriotism. The brave women of Assam rebelled against the British in various ways, many of them sacrificing their lives.

Many women's were sacrificed their lives for the sake of the country and many were lost forever. The following is a list of some of the women freedom fighters from Assam who fought valiantly against the British.

1. Kankalata Baruah, Gahapur

An active organiser and member of Mrityu Bahini, Kanaklata Barua was a freedom fighter and revolutionary from Assam who actively participated in the Quit India Movement.

Like in many other places of Assam, preparation for successful implementation of the programme was also at Barangabari under Gohpur Police Station in the district of Darrang (at present Sonitpur). The preparation was made by the people of three Mauzas - Kallangpur, Helem and Brahmajan under the leadership of local leaders like Jonaram Bhuyan, Jiten Borah, Lakhi Kanta Bora, Giridhar Barua, Karneswar Hazarika and Mukunda Kakaty. These leaders inspired the local people with the slogan of Gandhiji 'Do or Die' which

Indian National Congress in Mumbai on August 9, 1942, resolved to 'Do or die' for Independence of the country and began agitation with 'Quit India' slogan against the British regime. Young and old, men and women, boys and girls, all fearlessly and wholeheartedly joined the movement. Among them was Kanaklata Barua. She got an opportunity to fulfill her dream of serving the country. As soon as the 'Quit India' movement began the British rulers started arresting Congress leaders. Under the leadership of revolutionary Jyoti Prasad Agarwala, in the district of Darrang a resolution was adopted unanimously to hoist National flag at the court and police station, as they were the marks of British Empire. Being aware of women's participation in the nation's freedom struggle, Kanaklata enrolled herself in the suicide squad. The day for peaceful and non-violent action was decided as September 20.

According to the programme, freedom fighters with National flag had to capture local police station. Four thousand people from Kalabari side and an equal number from Barangabari moved towards Gohpur police station. In the front line was Kanaklata Barua holding a National flag in her hands. She requested the officer in charge of the police station to allow her to hoist the flag at the western gate peacefully. The officer in charge ignored her request and threatened to shoot her, if she dared to proceed further. Firebrand Kanaklata marched ahead and had to face the bullets of the strong police force. She laid down her life for the freedom of the country in front of Gohpur Police Station in 20 September 1942.

2. Bhogeshwari Phukanani, Nagaon

Bhogeshwari Phukanani was one of the strongest organizers of the freedom struggle in Berhampur, Nagaon district. Among the residents of this place was a brave lady freedom fighter, Bhogeshwari Phukanani. Berhampur Congress Office was seized by military and police during the freedom movement. The revolutionaries took back control of the office and were celebrating their victory. At the same time to take revenge the British army sent a military force under Capt Finish. Echo of 'Vande Mataram' pervaded all around. People from nearby villages came out with National flags in their hands. Ratnamala and Bhogeshwari Phukanani were leading the mob. As soon as they came face to face with Capt Finish, he snatched the flag from Ratnamala's hand.

Ratnamala fell down on the earth and the flag was in the hands of Capt Finish. Noticing the insult of the National flag, Bhogeswari got excited and immediately hit on the head of the Captain by pole of the flag in her hand. A furious Captain Finish pulled out his revolver and fired at the head of Bhogeswari. She fell down on the ground and succumbed to her injury On 16 September 1942 and breathed was September 20,1942.

3. Khahuli Devi, Dhekiajuli

Khahuli Nath of Dumdumia village under Dhing area of Nagaon district also laid down her life while going to capture Dhekiajuli police station along with her husband Ponaram Nath. She fell victim of police firing. In another event people from Dhekiajuli came out of their homes to protest against the British rule and hoist the National flag at the police station. Among them was a suicide squad member Golok Chandra Neog. Observing the fall of the co-activist Manbar Nath after being hit by the police bullet, Golok moved ahead with National flag in his hand. Realizing that Golok Chandra was face to face with the police his mother, Kumali Neog, hurriedly came out to save the life of her younger son and suffered a bullet strike on her chest. She fell down and died on the spot.

4. Kumli Devi, Dhekiajuli

Kumali Devi was a brave woman who died along with Tileshwari Baruah and Khahuli Devi. Kumali Devi was shot dead by police in Dhekiajuli on September 20, 1942, after taking an active part in the anti-British movement of the Quit India Movement.

5. Dariki Dasi Baruah, Golaghat

Dariki Dasi Baruah of Golaghat, one of the leading leaders of the 'Disobedience movement', also led the anti-Adict movement. He was arrested by the British government on February 1, 1932, and sentenced to six months in prison for his involvement in the movement. She was pregnant at the time of her arrest, was holding an unparalleled patriotic pact by rejecting the government-granted bail. He died in prison on April 26, 1932.

6. Tileshwari Barua, Dhekiajuli

Tileswari Barua, who was shot at the age of 12 by the British, during the Quit India Movement, when she and some freedom fighters tried to hoisting the Tricolour flag at Dhekiyajuli police station. Tileswari went along with a mrityu Bahini — a kind of suicide squad — as it marched towards the police station in Dhekiajuli. Fifteen people were killed in the shooting that day. Tileswari was the eldest of four children of Bhabakanta Barua of Nij-Borgaon village on the outskirts of Dhekiajuli. Tileswari was a little behind Monbor Nath, who headed the local mrityu Bahini and was leading the group. When Nath defied orders of the police officer and climbed

atop the police station, he was gunned down within a few seconds. Other volunteers followed, one by one. Tileswari was the fourth to be hit by the bullet after Nath, Kumoli Devi and Mohiram Koch. It is noteworthy that Kankalata Baruai died on the same day in Gahapur.

7. Revati Lahan, Tyak

Revathi Lahane, one of the leading freedom fighters, took an active part in the Quit India Movement. He was imprisoned for participating in the 1942 election, during which time he contracted pneumonia and his health deteriorated. He died shortly after his imprisonment.

8. Malti Mem (Mangri Orang), Lalmati, Darang One of the leaders of the tea garden movement was Malti Mem or Mangri Orang. In 1921, Malati Mem was assassinated by the government at Lalmati in Darang district.

9. Padumi Gogoi, Dhekiajuli

Padumi Gogoi, who joined the Quit India Movement on September 20, 1942, was injured by a police baton. He was later arrested and sentenced to six months in jail. But after being hit with a stick, he broke his body and died shortly after the end of his imprisonment.

10. Golapi Chutiani, Dhekiajuli

On September 20, 1942, Golapi Chutiani of Dhekiajuli joined the Quit India Movement. Due to the fireworks of the fireworks, it also conducted a stick in the logistics. Golapi Chutiani was seriously injured in the attack. He later died of his injuries.

11. Leela Neogni, Lakhimpur

Leela Neogni was one of the women who took an active part in the freedom struggle. The anti-British movement was carried out in Lakhimpur as part of various programs of the Quit India Movement. In October 1942, there was an anti-British rally.

12. Thunuki Das, Dhekiajuli

She was an active participant in the 1942 revolt at Dhekiajuli. She was injured in the lathicharge that took place near Dhekiajuli police station on September 20, 1942, and died a few days later.

13. Jaluki Kachariani, Dhekiajuli

She was another active participant of 1942 revolt. She got bullet injury in the Dhekiajuli police firing on September 20, 1942, and died soon after.

14. Kon Chutiani, Dhekiajuli

She was also injured in the lathi attack near Dhekiajuli police station on September 20, 1942, and succumbed to her injuries a few days later.


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15. Kiran Bala Bora

Kiran Bala Bora (1904 - 8 January 1993) was a freedom fighter, and social activist from village of North Haiborgaon in Nagaon district, Assam. She is known for her participation in the civil disobedience movements of the 1930s and 1940s, which contributed to the independence of India. In 1942, the Quit India Movement was announced; the British were asked to leave the country. "Do or Die" became the slogan of time. Inciting many people and walking along with them against the British was Kiran Bora. She had to bear a lot of lathi charges and other actions by the police but never gave up. Kiran also had to go into hiding to keep herself safe from the police. However, the sacrifices and loss of her fellow fighters like Bhogeshwari Phukanani, Lakhi Hazarika made her forget all attachments and join the war-field. She fought till India was granted independence.

Conclusion:-

In addition to the martyrdom of these womenfolk, a large number of female activists were seriously injured, while facing the police and military bullets. Around five hundred women freedom fighters had to bear the brunt of British atrocities in Assam in the movement for the country's liberation. Their names will always be remembered by the people of the nation. After decades of struggles, revolutions, bloodsheds, Sathyagrahas and sacrifices, India finally achieved independence on August 15, 1947. Despite being oppressed by the societal pressures, women too shouldered several critical responsibilities in the independence struggle. They bravely faced the baton of the police and even went behind bars. Hundreds and thousands of Indian women dedicated their lives for obtaining freedom of their motherland. This Independence day let's salute those women whose brave deeds made India proud.

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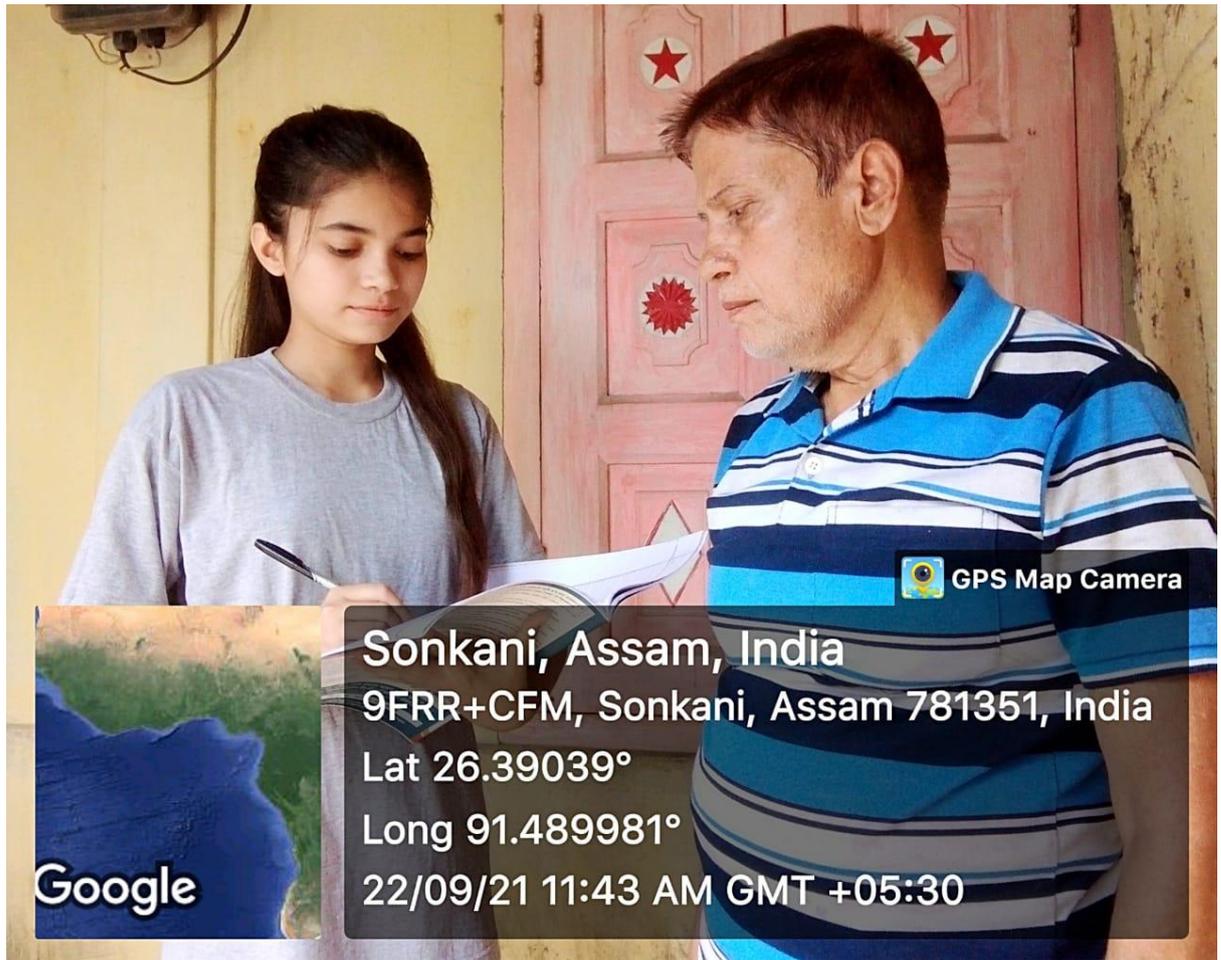

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PHOTO SAMPLES OF FIELD STUDY DURING PROJECT WORK :



Banindha

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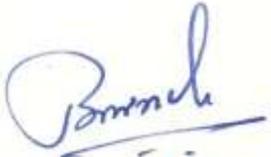
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Sample Photographs of Laboratory and Field Study during Project :




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