

The BDF लाइसि



Issue 2 | Vol 3 | Dec 2023

Many Congratulations to the Team Gorai Phakhri



The film '**Gorai Phakri**' (**Wild Swans**), written and directed by **Rajni Basumatary**, is a Boro cinematic production that focuses on the gender discrimination experienced by Boro women. Set in Bodoland (Boroland) in Northeast India in the state of Assam at the foothills of the Bhutan and Arunachal Pradesh hills, the story explores the lives of women in a patriarchal society recovering from.....Preeti, a doctoral student from the city comes to the village for her fieldwork. Her romantic ideas.....more inside

Dr. Janak Jhankar Narzary describes the life and works of Prasenjit Brahma.

Importance of mother language written by Mamoni Basumatary.

We also feature articles in Boro (Bodo), written by Rani Helen, Anjalee Basumatary, Momi Basumatary, Rajen Basumatary, Benu Daimary, & Gangadhar Ramchiary.

Mr. K. Mocchary, IAS (Retd.) writes a letter to the Editor.

An original Boro proverb that makes a comeback.



BORO DIASPORA FORUM

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Editorial

Political rivals often possess complementary strengths and strategies that, if harnessed collaboratively, can greatly benefit the community they serve. By embracing a cooperative approach, they can combine their unique insights and resources to address complex issues more effectively.

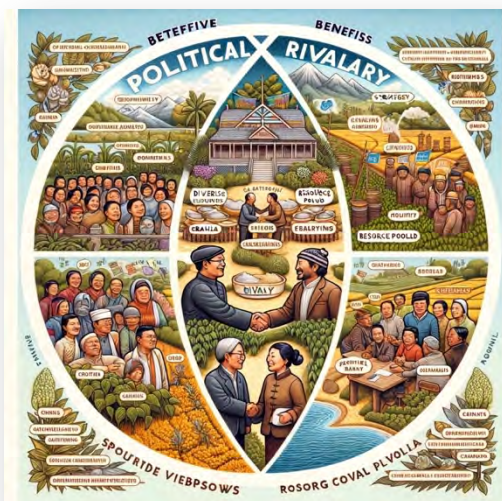
Firstly, collaborating enables rivals to pool their knowledge and expertise. Each side might have a different understanding of the issues at hand and diverse strategies for addressing them. By working together, they can formulate more comprehensive and nuanced solutions that address the needs and concerns of a broader segment of the community.

Secondly, collaboration between political rivals can foster a culture of bipartisanship and mutual respect. It sets a powerful example for the community, showing that despite deep-seated differences, common ground can be found and progress can be made. This can help reduce political polarization and promote a more inclusive and productive political discourse.

Thirdly, when rivals unite, they can leverage their collective influence to

enact change more effectively. They can combine their networks and resources to push through important legislation and initiatives that might otherwise be stalled by partisan conflicts.

Furthermore, by sharing credit for successes, political rivals can diminish the zero-sum game mentality and create a more positive and less



Political rivals can collaborate for community growth by focusing on shared interests, as shown in the middle of the Venn diagram. By uniting their strengths, they can tackle complex issues, diminish polarization, and foster a cooperative environment. This collaboration can result in improved governance, effective policies, and a more unified community.

adversarial political environment. This can lead to ongoing cooperation and a more stable and forward-thinking governance.

However, for such collaboration to be successful, it requires transparency, communication, and a shared commitment to the public good over party or personal gain. Both parties must be willing to compromise and focus on what they have in common rather than what divides them.

In a nutshell, while intense political rivalry is often seen as a barrier to progress, it can, in fact, be a powerful catalyst for positive change when channelled through strategic and courteous collaboration. By combining their strengths, political rivals can more effectively serve their community and set a precedent for a more cooperative and productive political future.

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The BDF Laisi

Issue 2, Vol 3, 2023



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A Message From the General Secretary of the BDF

Greetings!

We are pleased to release the next edition of "*The BDF-Laisi*." Through this e-magazine, we wish to disseminate knowledge and information about the Boro language, literature, and culture, as well as showcase some of our people's successful and inspirational stories. The Boro Diaspora Forum (BDF) was established to work for the society, with a particular emphasis on the Boro community. Initiatives taken by BDF include providing financial help to students for admission, medical treatment, helping migrant laborers during the nationwide COVID-19 lockdown, and other societal issues. BDF has also submitted a memorandum to the Hon'ble President of India for corrective actions in the Final Report of the Election Commission of India (ECI) on the delimitations of the Legislative Assembly Constituencies (LACs) and House of People Constituencies (HPCs) of Assam, particularly the Bodoland Territorial Areas District (BTAD). In the final notified ECI delimitation report, all the LACs and HPC in BTAD are not reserved for Scheduled Tribes, in keeping with the spirit of provisions in the Sixth Schedule of the

Constitution of India, and as per the terms of the Bodo Accord of 2003. However, these initiatives spearheaded by BDF are just modest steps in the direction of our greater goal, which is to improve our Boro community.

Our people speak about transforming the Boro community into "*Geremsa Hari*," the dream of our great leader "*Bodofa*" Upendra Nath Brahma. The question remains, though: *Does giving speeches or lectures at events or on social media transform the Boro community into a Geremsa Hari?* The engagement of all stakeholders, including their involvement and contributions, is necessary to turn the Boro Hari into a Geremsa Hari. However, it is saddening to see current Boro leaders and parties steering our people in opposite directions, engaging in conflict or hurling slanderous attacks at one another to score brownie points, leaving Bodofa's vision at the far corner. Demonstrating superiority over other individuals or ideologically opposed groups and ignoring the community's larger picture is not only dividing the community but also harming it. Sadly, the enormous sacrifices and hardships

endured by thousands of members of the community throughout the statehood campaign are being forgotten. What is more painful is that parties and social organizations spend a huge amount of money organizing meetings, gatherings, conferences, etc., apparently to keep afloat. However, these meetings and conferences have not been effective enough in bringing visible outcomes or generations of visible infrastructure, and intellectual and cultural resources to the community.

Though a few are successful in studying and getting jobs, most of our young people especially from rural areas are quitting school because their families aren't able to provide necessary financial support and also because of a lack of proper career guidance. These youths- both boys and girls- who are largely less educated are migrating to the nation's major cities in search of livelihood or career opportunities. Unfortunately, many of them have to work for a meager salary, and a few are trapped, sold, or abandoned helplessly when they need medical treatment or other critical times. They need direction, encouragement, and counseling for their livelihood.

The traditional knowledge of Boros, including treatment methods, weaving techniques, and the processing of traditional food items, have all been now taken by other people and

exploited by them for commercial purposes. Contrarily, our people have become the largest consumers of those items without any benefit-sharing mechanism. Therefore, a mechanism is urgently needed to protect, preserve, and promote it solely by our people for the benefit of our community.

All of these reflect the sobering truth of what our people face these days – we all must work together to address it immediately. Therefore, it is time that social organizations at the grass-roots and the educated class in cities establish communication, connect, and work together in collaboration. Support from the public for building infrastructure, generation of human resources, and resources related to education, culture, and tradition is an urgent need of time. We need to develop a permanent structure, such as a cultural complex, where we can display our culture and traditions, create a system of e-learning and teaching using information and telecommunication, such as e-classes for student career guidance, and impart professional development or training courses, etc. Furthermore, immense support for rural schools in terms of infrastructure, career guidance, and other resources is required.

These changes are possible if we all come together and work in collaboration to generate a knowledge base resources, and other infrastructure to keep our language, literature, and culture alive and advance our community as a whole.

Boro hari can only be Geremsa and developed hari, when our people advance in all aspects, including better livelihood. Therefore, I urge people from all sections of our community to dedicate a few hours weekly or monthly

from their busy schedules to think and contribute to the community, at any level, to transform our hari, into a Geremsa and developed hari.

Gwjwntwng !

Nirala Ramchiary, Ph.D.

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To,

Smt. Droupadi Murmu
Hon'ble President of India
Rashtrapati Bhawan
New Delhi 110004

PRESIDENT'S SECRETARIAT
Central Registry Section
New Delhi-110004

16 OCT 2023

RECEIVED

October 10, 2023

Subject: Delimitation Order of Parliamentary and Legislative Assembly Constituencies in Assam with particular reference to the territorial jurisdiction of the Bodoland Territorial Areas District (BTAD), constituted under the Sixth Schedule of the Constitution – Grievances against it

References: ECI Notification No.282/AS/2023 (DEL) Vol - V dated 11th August, 2023 read with the ECI Press Note No. ECI/PN/48/2023 dated 11th August, 2023

Madam,

Most respectfully, we the undersigned being the President and General Secretary respectively of Boro Diaspora Forum (BDF), a non-profit, non-political, developmental Society of volunteers hailing from various parts of the State of Assam and mainly from the Bodoland Territorial Areas District/Bodoland Territorial Region, state that we have read with dismay the aforesaid Notification (published on 11th August, 2023) and the Press Note by the Election Commission of India (ECI) containing the details of the final delimitation of House of People Constituencies (HPCs) and Legislative Assembly Constituencies (LACs) pertaining to the State of Assam and particularly the Bodoland Territorial Areas District (BTAD). To us, it is evident that the Commission has neither considered the objections submitted on the draft delimitation proposals by the due date nor accepted the suggestions made by the people of the Bodoland with reference to Article 330 (1), 332 (2), (4), and (6) of the Constitution read with Clause 4.7 of the tripartite BTC Accord, 2003.

2. We note that your Honour has subsequently approved the said Delimitation.

3. We notice that some individuals/organisations have been reported by the media to have welcomed the delimitation. We are however deeply disappointed and disheartened with the ECI decision particularly with regard to a) not delimiting the second HPC, namely the Udalguri HPC, within the BTAD and b) not reserving the constituencies – both HPCs and LACs – for the Scheduled Tribes (STs). We reiterate our views and objections which we had conveyed to the

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Commission through our memorandum dated 11 July, 2023 and in person in the public sitting we had with it (the Commission) in Guwahati on 19 July, 2023 as follows.

i) A second HPC within the BTAD:

We had objected to the draft proposal of tagging 6 (six) LACs from within the BTAD with LACs from without to form a HPC (named Darrang). The ground of our objection was plain and simple. This was based on Article 332 (5) of the Constitution which reads thus: “*The constituencies for the seats reserved for any autonomous district of Assam shall not comprise any area outside that district.....*”.

Relevant too is Article 332 (6). The Commission does not appear to have seen our reasoning. In our view, the Commission has failed in its duty by the Constitution. All the Commission did was to rename the Darrang HPC of the draft report as Darrang-Udalguri HPC keeping the same LAC configuration of mixing up LACs from BTAD and those from non-BTAD districts.

Two HPCs could be formed reasonably by dividing the 15 (fifteen) LACs in the BTAD.

Further, the Darrang-Udalguri HPC is not reserved for the STs.

The implication of this delimitation is that a person who is not a member of a Scheduled Tribe or a resident of the BTAD is now eligible for election to the HPC and to represent the people of the autonomous district in Parliament.

ii) Reservation of Seats for STs:

It is pertinent to refer here to the tripartite accord/Memoranda of Settlement (MoS) of 2003, called the BTC Accord, between the Government of Assam, the Government of India and the Bodo Liberation Tiger (BLT) for constituting the Bodoland Territorial Areas District (BTAD) with its District Council called Bodoland Territorial Council (BTC) under the Sixth Schedule to the Constitution. The settlement was aimed at ending the long spell of armed struggle by the BLT for a separate state for the indigenous tribal people on the north bank of the river Brahmaputra.

Clause 4.7 of the said MOS provided as follows: “*Provisions of Article 332 (6) of the Constitution will be so modified that the existing status of representation of BTC area in the State Assembly is kept intact. After the creation of BTC, the Parliamentary and Assembly constituencies shall be delimited by the Delimitation Commission in accordance with the provisions of the Constitution.*” Keeping this clause in view, the Constitution was amended (90th Amendment, 2003) and the following proviso under clause (6) of Article 332 was inserted - “*Provided that for elections to the Legislative Assembly of the State of Assam, the representation of the scheduled tribes and non-scheduled tribes in the constituencies included in the Bodoland Territorial Areas District, so notified, and existing prior to the constitution of Bodoland*





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Territorial Areas District, shall be maintained.” It was an interim arrangement until the next round of delimitation of HPCs and LACs in the BTAD areas.

It was reasonably expected by people that the letter and spirit of the aforesaid MoS, the Sixth Schedule to the Constitution and the relevant articles of the Constitution would be respected. Boro organisations had made representations before the Commission to delimit the LACs and the HPCs within the BTAD and reserve the same for STs to ensure their adequate representation in the Parliament and the Legislature. Negating this is tantamount to denying their political right of self-rule, of making laws and of administering their own affairs according to their priorities and genius as envisaged in the Sixth Schedule.

It is also pertinent to mention that, while discussing Article 330 of the Constitution (Article 292 in the earlier draft) in the Constituent Assembly on 23-24 August, 1949, the issue of the need for empowering backward people such as the SCs and the STs politically by reserving seats in the House of the People had come up. One member had proposed that reserved seats should be allotted to constituencies that have a relatively high population of SCs and STs in the concerned State. He believed that the apprehension in the minds of SCs and STs regarding their welfare can be fully addressed only if more SCs and STs have a more influential voice in electing their representative. This could be achieved by having SC and ST MPs from constituencies with a large SC and ST population. Another member had objected to criticism levied against reservation for these communities and stated that it was merely a measure to atone for the undemocratic conduct of the upper caste community.

In the delimitation, of the 15 (fifteen) LACs in the BTAD, only 6 (six) are reserved for STs which is a mere 40 per cent of the total number of LACs. Even after reserving five constituencies for non-STs and keeping five open for all, the percentage of Council Assembly seats reserved for STs per Sixth Schedule amended for the BTC is 75 per cent.

Prior to this delimitation, 11 (eleven) LACs existed in the BTAD and a number of LAC segments as part of LACs outside. **Of the eleven LACs, 6 (six) were reserved for STs. Thus, more than half of the LACs were reserved for the STs prior to the formation of the BTAD under the Sixth Schedule in 2003.**

The lone No. 1 Kokrajhar (ST) HPC in the BTAD consists of 9 (nine) LACs of which only three are reserved for STs and the rest unreserved.

It is not evident that the ECI paid due attention to the provisions of Article 330 (1) (c) and Article 332 (2), (4), (5) and (6) of the Constitution in making the decision.

The ECI Press Note under the sub-head: **Reservation of seats for SCs and STs** rightly states: *As per clause (6) of Article 332 of the Constitution, “No person who is not a member of a Scheduled*





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Tribe of any autonomous district of the State of Assam shall be eligible for election to the Legislative Assembly of the State from any constituency of that district.” This constitutional provision has been rightly applied to the Autonomous Districts of Karbi Anglong and Dima Hasao. In these autonomous Districts all 6 (six) LACs and the lone Parliamentary Constituency (Diphu) have been reserved for the STs.

4. It is a historical fact that development in the BTAD and its neighbouring areas had been adversely affected for decades by widespread unrest arising from armed militancy for an independent sovereign state by some groups and a separate state in the Union of India by others for indigenous tribal people along the foothills of Bhutan and Arunachal Pradesh on the north bank of the river Brahmaputra. The once extremely volatile situation has now cooled down considerably and normalcy has returned. Signing of three consecutive MOS, namely, Bodo Autonomous Council (BAC) Accord, 1993, the Bodoland Territorial Council Accord (BTC Accord), 2003 and the third accord, popularly called BTR (Bodoland Territorial Region) Accord, 2020 between the Government of Assam, the Central Government and various agitating groups have contributed to restoration of peace. The three accords have respectively led to the constitution of the Bodoland Autonomous Council, the Bodoland Territorial Council for the Bodoland Territorial Areas District (BTAD) under the Sixth Schedule to the Constitution of India, and renaming of the BTAD as BTR.

5. The people in this region have now gained some degree of conducive environment for living a normal life. The Sixth Schedule to the constitution has provided a political space to the indigenous tribal people of this region. The BTC Government is equipped with an administrative set-up and a certain degree of autonomy, and legislative power on the 40 (forty)-odd subjects entrusted with it. The years since the formation of the BTC have witnessed significant development in the infrastructure like roads, bridges, and irrigation facilities, and a rise in the average income of the people the BTAD/BTR, tribal or non-tribal. The BTAD/BTR people have recognized this as some dividend for abandoning their demand for a separate State.

6. We view the delimitation by the Commission as denial of the rights of the tribal people of the BTAD/BTR under the Constitution of India, negation of the objectives and rationale of the Sixth Schedule and an attempt to put the clock back. We view it as insensitivity to the rightful aspirations of hundreds of thousands of the people of the BTAD/BTR and its adjoining areas. The Commission’s decision has practically decimated the BTAD/BTR and hollowed it out from inside. We, the STs, Boros and others, of the region are truly anxious and concerned about the impending existential crisis that we are now faced with.

7. Your Honour have since approved the Commission’s report. However, on behalf of the people of the BTAD/BTR, particularly the indigenous tribal people, we consider it our bounden duty to






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convey our deep disappointment with the report. We wish to put on record our strong protest at the Commission's utter failure to recognize the unique position of the BTAD/BTR and its Autonomous Council, the BTC, in the scheme of tribal autonomy enshrined in the Constitution of India by its framers. The Commission's decision and judgment have failed to recognize the dreams and aspirations of the indigenous tribal people of the region, the modest gain they had made through a long and costly struggle and the honourable settlement they had arrived at with the government in the interest of peace, progress and unity of the country.

8. We therefore respectfully and earnestly request your Honour to make use of your good offices to do justice to our people disadvantaged as we are by our backwardness and smallness in number.

Yours sincerely,


10/10/2023
Pinuel Basumatary
President
Boro Diaspora Forum


10/10/2023
Dr. Nirala Ramchiary
General Secretary
Boro Diaspora Forum

Enclosures :

1. Final delimitation notification from the Election Commission of India for Assam , dated August 11, 2023
2. Draft delimitation notification from the Election Commission of India for Assam , dated June 20, 2023
2. Letter to ECI from BDF, dated July 11, 2023.
4. Memorandum of Settlement 2020 (B.T.R. Accord).
4. Memorandum of Settlement 2003 (B.T.C. Accord).
5. Amendment of the Constitution to Include BTAD under the Sixth Schedule.

Copy to:

1. The Chief Election Commissioner of India for information and necessary action, Nirvachan Sadan, Ashoka Road, New Delhi 110001



GORAI PHAKHRI (WILD SWANS)

- A LANDMARK IN THE WORLD OF BORO FILMS

Pinuel Basumatary

By winning Best Film award in the category of Indian Films Competition at the Kolkata International Film Festival (KIFF) held between 5 and 12 December, 2023, Rajni Basumatary's third directorial feature film **Gorai Phakhri (Wild Swans)** has undoubtedly achieved a landmark in the annals of Boro films. It has entered the hall of fame of Indian language films, as it were, a first for a Boro language film. Considering the odds against which this director has had to make this film, her work of love was clearly pitted against films in other languages with far longer film making tradition and advanced industries.

Director's Bio:

Rajni Basumatary is a script writer, director, actor and producer. She wrote and produced her Assamese language film "Anuraag" in 2004 which went on to receive several Assam State Film A



Rajni Basumatary, Writer and Director, Gorai Phakhri (Wild Swans)

wards. She debuted as a director in 2014 with another Assamese language film "Raag, the Rhythm of Love". The 2019 film, "Jwlwi - The Seed" was written, directed and produced by her that won several awards including Assam State Film awards for Best actor (Female), Best Film in Other Language category, Jury's Special Award at Bengaluru International Film

Festival '20, Jury's Special Mention at Guwahati International Film Festival '19,

Best Film in other than Assamese language from Prag Cine Awards and Best Screenplay award from Sailadhar Baruah Film Awards. She has acted in a few highly successful and acclaimed films, including *Mary Kom* (2014), *Shaukeens* (2014), *Ill Smoking Barrels* (2017), *Goodbye* (2022), her own film *Jwlwi - The Seed* (2019) and Netflix series "Rana Naidu".

On being asked about her core credo in film making she said: "I strongly believe that culture and creativity can engender social change in communities."

Synopsis of the film:

Set in **Bodoland (Boroland) in Northeast India** in the state of Assam at the foothills of the Bhutan and Arunachal Pradesh hills, the story explores the lives of women in a patriarchal society recovering from decades of armed conflict between the State and separatist groups. Their experiences of repression and fighting back are interwoven.

Preeti, a doctoral student from the city comes to the village for her fieldwork. Her romantic ideas of rural life are crushed after witnessing the effects that militarization and patriarchy have on the everyday lives of these women.

Mainao and Gaodaang raise their teenage children as single mothers. Mainao's husband, a rebel, was killed by security forces. Gaodaang's husband is a soldier in the Indian army posted on the country's border. Once inseparable friends, they are now struggling with the bitter legacies left behind by their husbands. Middle-aged Malothi is gang-raped by an armed patrol one night. Her husband abandons her labelling her "unclean" and the menfolk stand by him this injustice. But winds of change are about to blow.

The film festival circuit:

Gorai Phakhri had its world premiere in the Vancouver International Film Festival '23 where it drew large crowds and appreciative comments. After KIFF, the film was screened at Chennai International Film Festival which was non-competitive.

The film has been selected to feature in the ensuing Third Eye Asian Film Festival (Mumbai) and Pune International Film Festival, both mid-January, 2024. It has also been selected for screening and competition at Dhaka International Film Festival to be held from 20 to 28 January, 2024.

Appraisal:

A special feature of this 95-minute English subtitled film is an all-women cast film falling in the genre of drama.

The central themes of patriarchy and the devastating effect of militancy and the government response have been dealt with sensitivity, empathy and objectivity. The



A still movie frame from the "Gorai Phakhri".

insidious element of patriarchy in the everyday life of the people and taken for granted by individuals, regardless of their gender and age is subtly

brought out even without the visible presence of male characters. The unabashed discrimination by a mother between her own twin son and daughter is a case in point. When it comes to apportioning responsibility and guilt in case of an aberrant behaviour by a man and a woman it is not only the male members of the society but most women blame it squarely on one of the parties, the woman. This is illustrated by the treatment meted out to Malothi who subsequently rebels against this injustice and to Bilasri who is thrashed mercilessly by women for an affair she is accused of having with the husband of one of them while letting the man go scot-free. Ditto in respect of the case of the young and innocent Sonathi and the older exploiter Sailen until the law-enforcement authorities catch up with him.

The narrative in the film thus challenges the myth that societies in the Northeastern part of the country do not discriminate against women.

Gorai Phakhri does end on a positive note with hopes for a gradual change but does not present a cut and dried resolution of the age-old inequality in society based on gender.

On her personal empathy with the story of the film, Rajni Basumatary had this to say:

“During the research of the film, I realised that intellectual work without engagement is empty.”

All the major characters have been acted out powerfully by Helina Daimary, Sangeena Brahma, Mithinga Narzary, Anjali Daimari and the Director herself. The amateur actors too have done full justice to their supporting roles by their natural facial expressions, body language, and delivery of dialogues. Particular mention must be made of the acting skills of Dwijiri and Milina in playing the roles of Sonathi and Daisy respectively.

Cinematography, except one or two shots, makes the frames of the film picture perfect, sound design transports the viewers to the world created, music is apt for the narrative. Dialogue is earthy and flows naturally to the characters in their circumstances. The song of the *Bwisagw* festival, written and composed by Shatrajit Narzary is beautifully sung and reflects the

tradition of the celebration, and positive social values and reinforces the positivity of the cinematic story.

The visuals in the film presents the enchanting beauty of the rivers, rice fields and rolling foothills where the story is set.



A group of women foraging for wild vegetables - a still from the movie.

Producer Jani Viswanath has a huge contribution in making of this socially relevant film. With a PhD and an MBA, she wears many hats; an artist, a writer, and a philanthropist with her work in

several countries. She has boldly stepped in to the field of Boro films where the economics as yet is not always rewarding nor sustainable. She had also coproduced Rajni’s previous film, *Jw/wi*. Another person who has played a significant role in bringing this film to reality is Shirish Jain. Despite being preoccupied as a senior Civil Servant, he has been instrumental in bringing out three of Rajni’s directorial films so far. He happens to be Rajni’s spouse.

Before signing off one must say that watching *Gorai Phakhri* impacts one’s mind and indeed challenges one to consider issues brought to relief by its world. Let us hope, as the Director of the film does, that this film would help take forward dialogue on the subject.

*Disclaimer: The author, not BDF Laisi or the Editorial Board, is responsible for the views expressed in this article.

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Importance of mother tongue for Children

*Mamoni Basumatary
GM(TS), IOCL.*

When encountering new people from the same community, even if we speak the same common language, we do often ask each other, **Do you know our mother language?** Engaging in discourse within our mother tongue can provide the most congenial and interconnected conversational milieu. Occasionally, upon discovering that the other person hails from the same community and local, if we initiate a conversation in our mother tongue, the response may be one of self-assuredness, the other one replies proudly **‘I don’t know my mother language’**. This occurrence can bring about a sense of discomfort and embarrassment.

We find English to be a comfortable means of communication. It's undeniable that proficiency in the English language holds immense value in various aspects of life, including education, careers, and social interactions. Across many Indian states, there's a noticeable increase in the number of English-medium schools. While not every state in the country may not be proficient in English, it serves as the widely accepted official language of communication in most regions. Moreover, it plays a pivotal role in establishing business and diplomatic relationships with other states. **Regrettably, the harsh reality in our present society is that individuals are often judged just by their ability to speak English.**

We must not overlook the fact that our mother tongue offers numerous enduring benefits for our children. It is crucial to actively encourage them to engage in more conversations, explore their own mother tongue, and establish their unique identity through it. Proficiency in the mother tongue, often referred to as the native language, offers a multitude of advantages for the child. It fosters a strong connection to their culture, enhances cognitive development, and facilitates the acquisition of other languages.

The mother tongue plays a pivotal role in shaping our thoughts and emotions. Besides parents, grandparents play a vital part in raising children. For many of them, their proficiency extends primarily to their own mother tongue. Proficiency in the mother tongue is advantageous for children as it enables effective communication with their grandparents and allows them to glean valuable life lessons. This proficiency further fosters cognitive, social, and emotional development in children, while simultaneously preserving and promoting local culture and traditions. Additionally, it enhances their ability to acquire multiple languages more efficiently.

A child's first understanding of the world around them—the learning of concepts and skills—starts with the language that is first taught to them. Mother tongue has a very powerful impact on the formation of the individual. Our first language, the beautiful sounds that one hears and becomes

familiar with before being born while in the womb, has such an important role in shaping our thoughts and emotions. **A child's psychological and personality development will depend upon what has been conveyed through the mother tongue.**

It doesn't matter whether we still speak it fluently or can't remember a single word of it; the first language we learned as children has already irreversibly changed our brain. Researchers have discovered that being exposed to a language early in life influences how a person's brain deals with another language many years later. **The best way for a child to excel in English is to be good at his or her own native language.** The message from academic research is that, at home, smart parents should stick with the language they know best. Speak that with children, even if parents can't read it with them. *English will take care of itself in time.*

One of the most beautiful moments in life is hearing our child talk and express themselves. Children are eager learners and can learn languages with ease. They have an innate ability to learn any language from birth. It is observed that children who have strong knowledge of their mother tongue find it easier to learn new languages. A child's mother tongue contributes largely to their overall development. It is believed that languages act as a bridge for the transfer of skills and knowledge among children. Whatever a child learns in their mother tongue gets

transferred over to other languages that are taught in school. It becomes easier for the child to relate to this knowledge transfer. Children are observed to be more focused and flexible in their thought process as they can process information in their mother languages.

As parents, the best way to contribute and provide support is to always speak to their children in their mother tongue when they are at home. Take their help in doing small chores around the house and give them instructions in their mother tongue.

Research has increasingly shown that teaching in a mother tongue early in school helps reduce dropout rates and makes education more engaging for marginalized groups. Language is a key to inclusion. If children can't understand, they won't learn. Even if children manage to enroll in school, they are often unable to follow classroom instruction and end up being pushed out of the education system. This results in further marginalization and exclusion from society. But here, parental engagement is important for children's intellectual and social development and is a good indicator of student survival rates.

Though language is key to human identity in the modern world, it is hardly surprising that linguistic policy provokes strong reactions. However, there is a rock-solid scientific consensus that teaching a child in their own language is the best pedagogical method.

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The BDF Laisi

Issue 2, Vol 3, 2023

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September 13th, 2023

To:
The Chief Editor.
The BDF Laisi,

RE: *Has the Bodoland Territorial Council (BTC) enacted any laws regarding 'Land and Revenue' or any of the 39 subjects assigned to it in paragraph 3B under the Sixth Schedule to the Indian Constitution since 2003?*

Dear Sir,

1. The provisions of the Assam Land Revenue and Regulation, 1886 (in short, ALRR, 1886) as subsequently amended as and when necessary, does not apparently get due importance as it should. This Law was enacted with the objectives of protecting the land rights and also possession of land by the indigenous tribal people in the state of Assam. A large number of people of different communities migrated to this part of India during the last several centuries from different places of India and also from across the porous border of erstwhile East Pakistan and present-day sovereign Bangladesh. There has been all along a tremendous pressure on land of this region.
2. The Government of Assam created a total of 35 Belts and 11 Blocks in 1949. Furthermore, in 1964, an additional 22 Blocks were created under section 162(2) of Chapter X of the ALRR, 1986. The aim was to provide legal protection to the lands primarily owned by indigenous tribal people, preventing encroachment or illegal occupation by immigrants or outsiders.
3. According to the said law, the State Government has the authority to identify specific groups of people who are eligible for protection. The government can determine the appropriate measures to ensure their safety. In 1949, the State Government made amendments to this Law to address the needs of certain groups of people who, due to their primitive condition and lack of education and resources, were unable to take care of their well-being. This was particularly relevant in cases where their welfare depended on having enough land for sustenance, as stated in section 160(1) (2) of the ALRR, 1886.
4. An official gazette notification was issued in 1949 to amend the ALRR. The notification duly notified the following classes of people: (i) Plain tribes, (ii) Hill tribes, (iii) Santhal, (iv) Nepali cultivators/glaziers, (v) Scheduled Caste.

Another gazette notification in 1985 also notified the Koch-Rajbanshi of undivided Goalpara district, which includes Goalpara, Dhubri, and Kokrajhar districts.

5. According to section 163 (1) (2) (c) and (3) of the ALRR, the State Government is responsible for managing and settling lands located within the Tribal Belts and Blocks. They must follow the policies and procedures established by the government and adhere to the prescribed norms. It is important to note that (i) individuals from other classes of people residing in the Tribal Belts and Blocks before their establishment, and (ii) individuals from classes already notified under section 160(2) of the ALRR, but living elsewhere in the state, cannot be granted settlement on such land by any designated authority, such as the Deputy Commissioner (now designated as Commissioner by the State Government), without prior approval from the State Government.
6. However, it is unclear whether the Bodoland Territorial Council (BTC) has implemented any laws regarding 'Land and Revenue' at serial number (xv), or any of the other 39 subjects assigned to the BTC in paragraph 3B of the Sixth Schedule to the Constitution of India in 2003. *Has the BTC administrative machinery taken over the management of the lands in the Tribal Belts and Blocks located within the territorial jurisdiction of the BTR or BTAD (Bodoland Territorial Areas District)? Who is in charge here and what is the status?*

Sincerely,
K Mochhary, IAS (Retd)
Kolkata, India

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Salient points to consider regarding the restrictions on the alienation or transfer of land to non-tribal individuals by a Raiyat who belongs to a Scheduled Tribe group in West Bengal.

***K Mocchary, IAS (Retd)
Kolkata, India***

The management and regulation of land in West Bengal (WB) is governed by the West Bengal Land Reforms Act, 1955, and the WB Land Reforms Rules, 1965, which were created in accordance with the Act.

Sections 14A to 14HH and 14-I under Chapter II-A of this Act pertain to different provisions and procedures concerning restrictions on the transfer of land by a tribal raiyat or landowner.

Modes of transfer of land by a raiyat or landowner belonging to Scheduled Tribe (ST):

However, a raiyat who belongs to ST group has the freedom to transfer their plot of land, or a portion of it, in the following ways under Section 14-C:

- By **sale or exchange** in favour of any person belonging to ST.
- By **gift or will** to a person belonging to ST.
- By *a **complete usufructuary mortgage** entered into with a ST person for a period of 7 years.
- By **sale or gift** to the Government for a public or charitable purpose.
- By **a **simple mortgage** to the Government or a registered Co-operative society.
- By a **simple mortgage** or mortgage by deposit of title deed of land in favour of a Scheduled Bank or co-operative bank (controlled by the State or the Central Government) for **development of land and improvement of agriculture production**.

Note:

*A complete usufructuary mortgage means a transfer of right of possession of any land by a raiyat or landowner to get money or the return of grain advanced or to be advanced by way of loan on condition that the loan with interest thereon, shall be deemed to be extinguished by the profit arising out of the use of land during the period of mortgage.

**In a simple mortgage the possession of the mortgaged land or property is not delivered to the mortgagee. The mortgagor makes himself liable to repay the loan amount or debt by execution and registration of a mortgaged deed.

However, a raiyat or a landowner belonging to **ST can transfer his or her plot of land or part thereof** after obtaining prior permission of a designated Revenue Officer (in such a case, the District or Sub-Divisional Tribal Welfare is entrusted with the power of a Revenue Officer) **to a person not belonging to ST on the following conditions:-**

The Revenue Officer shall give permission to a non-ST person also if he is willing to pay the fair market price for the under-mentioned purposes, provided that there is no ST person who is willing to pay the fair market price for the land:

- **For improvement of any other part of the plot of land;**
- **For investment, or**
- **For any such other purposes as may be prescribed.**

A **complete usufructuary mortgage** for 7 years entered into with a ST person can be redeemed by him or her any time before its expiry on making an application made to the Revenue Officer by the mortgagor on the following terms and conditions:

- Revenue Officer shall issue notice to both the mortgagor and the mortgagee to make enquiry on a certain date and time. He shall follow the procedures as prescribed by the Civil Procedure Code as far as possible.
- On the appointed date and time, he shall make and examine the relevant records as to whether the total amount under the mortgage has been repaid in full or in part. If not fully repaid he shall make an interim order directing the mortgagor to repay the balance amount in full.
- On being satisfied with the claim of the mortgagor about making full repayment of loan amount along with accrued interest, he shall make a final order directing the mortgagee to restore the possession of the mortgaged property and deliver up the mortgage deed to the mortgagor.
- The final order made under sub-section (4) of sec 14C shall be executed by the Revenue officer in such manner as prescribed.
- Any appeal against this order by the Revenue Officer (if he or she is below the rank of a Collector lies before the Collector [which includes District Magistrate and also Additional District Magistrate (LR)].
- But if the order is passed by a Collector the appeal lies before the Divisional Commissioner as provided in section 54 of the WBLR Act.

Sec. 14D: No land transferred by a ST raiyat shall be valid unless it is made by a registered instrument.

Sec. 14E: Revenue Officer is empowered to set aside the transfer of a plot of land or part thereof if it is made by a ST raiyat in contravention of the provisions of section 14C as discussed herein above, and restore the possession of such land. It is also provided that if such contravention of the aforesaid provisions is brought or come to notice or such question of law arises, the Registering Officer or any officer or authority exercising powers under the Registration Act, 1908 or civil court or revenue court shall refer such question of law to the Revenue Officer as referred to in sec.14C, and shall give effect to the decision of the Revenue Officer.

However, there is a proviso which stipulates that restoration of the transferred plot of land or part thereof to the transferor or the successor-in-interest shall not be applicable in respect of a non-ST person if he or she has been owning, possessing or cultivating land not exceeding **0.4047 hectare (1 acre)** of land in the aggregate, and the transfer of the plot of land was done by ST raiyat or landowner, owning, possessing or cultivating land measuring **4 hectares (10 acres)** in the aggregate.

Sec. 14F: No decree or order shall be passed by any court for sale of the plot of land owned by a ST raiyat nor shall any such plot of land be sold in execution of any decree or order. Any such decree or order passed in contravention of this section shall be void.

Sec. 14FF: Any **benami transaction or instrument** relating to any land or any interest therein showing the name of any person belonging to ST person as the ostensible owner shall be void for all purposes. No court shall entertain any suit to enforce any right in respect of such land or interest belonging to a ST person.

Sec. 14G: When a certificate case is filed for recovery of an arrear of revenue or any other public demand under the Public Demand Recovery Act, 1913, in respect of a plot of land owned by a ST raiyat, the Certificate Officer shall, before execution of the certificate, refer it to the Revenue Officer (in short, RO) concerned to assist in recovery of arrear of land revenue.

The RO shall in his discretion eject the defaulting raiyat and put another willing ST raiyat in possession of the said land for a period not exceeding 7(seven) years on the condition that he shall make payment of the amount due in respect of the certificate. On expiry of the period of possession the said land shall be restored to the land owner by the RO as provided in sub-sec (2) of sec, 14G.

Otherwise, the RO shall sell the said land to a ST person or if not available to any person at the fair market price to pay the amount due in respect of the certificate, provided that the land comprised in homestead shall not be sold out.

Sec. 14G(2): On expiry of the period of possession of land the said land shall be restored to the defaulting land owner by the RO.

Similarly, any amount that may remain out of the sale proceeds after paying the amount due in respect of the certificate shall also be paid to the defaulting ST raiyat.

Sec. 14-I: No suit shall lie in any Civil Court to vary or set aside any order passed by the Revenue Officer(RO) in any proceedings under this Chapter – II A of the Act *ibid* except on the ground of **fraud or want of jurisdiction**.

Sec. 61: Bar to jurisdiction of court: No court shall have jurisdiction to determine any question relating to any land or connected with any matter which is required to be or has been enquired into or decided by any Revenue Officer or a prescribed authority under the provisions of this Act.

West Bengal Land Reforms and Tenancy Tribunal (WBLR&TT):

The West Bengal Land Reforms & Tenancy Tribunal (WBLR & TT) was established on December 12, 1997, under the WB Land Reforms & Tenancy Tribunal Act, 1997. It is composed of four Judicial Members and four Administrative Members. This tribunal is led by a chairman who holds the position of a retired High Court Judge.

The WBLR & TT has the judicial power to handle legal matters related to land reforms, tenancy in land, and other specific Acts such as the **WBLR Act 1955, WBEA Act 1953, WB Premises Tenancy Act 1997, WB Thika Tenancy Act (A & R) 2001, WBRAL Act 1973**, and WB Acquisition of Homestead Land for Agricultural Labourers, Artisans, and Fishermen Act 1976. This tribunal has the power to adjudicate and resolve disputes, claims, objections, and applications that arise from these Acts. It is important to note that **the jurisdiction of all other courts is excluded in these matters**.

However, if a party is aggrieved and dissatisfied with the orders or judgments passed by the WBLR & TT, they have the right to file an appeal before a Division Bench of the High Court. This appeal can be made under the writ jurisdiction provided by Article 226 and Article 227 of the Constitution. Additionally, the Supreme Court of India can also hear and decide on such disputes, objections, and applications related to land matters and any connected or incidental matters.

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गोसोखांथिनि बिसम्बिजों फंनैसो



गंगाधर रामसियारी
बारग' आफादगिरि, आबसु

जिउनि बाबेन लांनाय आरो गोसोआव थालांनाय मोनफा मोनफा जाथायफोरा माब्लाबा गोसो इसिंनि दिंखिसालियाव दुम दुम सोदोबजों रिंखांडोबा बिखौनो गोजोरै दोम हमथानानै लाखिनो सान्नायाव लिरनायनि अनगायै जेबोखौनो नुहरसना। गोसो जायो बेखौनो रेबगननि एज्जिदनायजों एसे बोदलानो। जुरिजेननायानो जालांनाय जाथायनि सायाव। 2023 माइथायनि 20, 21, 22 जानुवारी खालाराव खैराबारि सिनाक'ना होन्नाय जायगायाव गायसन जानाय हिडिम्बा बाथौ थानसालिनि गलडेन जुबिलि फालिथाय। पद्मश्री आरो साहित्य अकादेमी बान्था मोन्नाय ड. मंगलसिं हाज'वारी, गेदेमा थुनलाइगिरि मधुमोहन लाहारि आरो आं जों साथामबो 21 जानुवारी खालारावनो बै जायगायाव नुजाहैयो। हर थादोंमोन टंला कलेजनि गोरायुं हिरण डेका नार्जीनि न'आव। 22 जानुवारी खालाराव दुगै लुबै फुंनि समावनो जों गुबै थानसालि फारसे दावगा लाडो। बैहाय गोथार थानसालियाव सिजु दंफांनि सेराव आफा बोराइ बाथौखो खुलुमनो होनना दावगाजेनब्लानो दरखं मोखाडाव सासे गेदेमाखौ लोगो मोननाय आरो बिथाडा गोसोखां होनाय मोनसे खोथाखौनो बेवहाय मख'नो नाजादों। बिथां गेदेमानि मुडानो जादों मोनसे समाव बेसेबा गोलाउ सम बड' साहित्य सभानि गोजौ थाखोनि बिबानगिरि जाबोनाय आरो आसाम सोरकारनि रिभिनिउ आरो सोलोंथाइ

बिफानाव खेबनैनि थाखाय केबिनेट मन्थि जानाय आरो बिथां गेदेमानि मुंआनो जादों थानेस्वर बर'। बै सानखालि देहा गाज्जिबाबो फैदों हिड़िम्बा बाथौ थानसालियाव आफा बोराइ बाथौखो गुगुरुब खुलुमनो। आंखो नुनानैनो मंगलसिंदा आरो मधुमोहन लाहारि मोननिसिम नायहरना आंखो आसि दिन्थिना बुडो, " हनै 160 बिघा हा होसेयावबो लानो रोडै लिडारा....।" नंगौ आंखौनो थांखिना बुंदोंमोन। बे एखे खोथाखौनो बारग' मन्थि थानेस्वर आदाया आंखो लोगो मोनबानो बुडो। 2019 माइथायावबो 29 एप्रिल खालाराव बे बाथाखौनो गोबां सुबुंनि सिगाडाव बुडो। 2022 माइथायनि तामुलपुराव जानाय 61 थि बड' साहित्य सभानि जानाय जथुम्मायावबो लोगो मोनना बुडो। खोथाया जादोंमोन 1985 माइथायनि उनाव प्रफुल्ल कुमार महन्तआ गिबि मन्थि जानाय समाव बिथां गेदेमा थानेस्वर बर'आ रेभिनिउ बिफाननि मन्थि। आं होनबोला बर' फरायसा आफादनि दैदेनगिरि। हारिनि गोबां जेंना आरो फरायसा आफादनि दाबि दावाखो लानानै गिबि मन्थिखो लोगो हमनो जनता भवनाव हाबैदोंमोन। खालारा बावजादों। गिबियावनो मन्थि थानेस्वर बर'नि जिरायगा खथायाव हाबैग्रोयो। आंखो नुजेनैनो बिथाडा मासिनिफ्राय सिखांना आंखो लिंनानै लाना थाडो गावनि कनफिडेनसियेल जिरायगा खथायाव। बैहायनो आंखो थोंजोडै बुंबाय, " सानैसो लादेरबावना गुवाहाटीनि खाथिखालायाव राबार दंफां गायनो 160 बिघा हा नों लादो, आं होनोसै। 10 बिघाया मावख' लुनो आरो 150 बिघायाव राबार गायनो। सनापुर सेर सेर लाजायो"। आंनि फिन्नाइ, "गावनि थाखाय सान्नो दा सम गैथ'आ, राइजोनि मावग्रोनि, बिफोरो उनाव जागोन"। बिथाडा गावनो रेभिनिउ बिफाननि मन्थि जानानै हा होनो जासिनायखो आं नेवसिदोंमोन। बै समाव आं सानदोंमोन, लिडार जानानै गावनि थाखायल' आरजिनो सानबोला बियो जोबोर गाज्जि जागोन। खुरना होनाय ओंखामखौनो जायाखिसै। बे मोजां जादोंमोन ना जायाखै बेखौ आं बाराबो सानबाय थाया। नाथाय! बिथां मन्थि आदायासो बुंखांबाय थायो। बै समावनो सानसेखालि गुबुन सासे केबिनेट मन्थि भरत चन्द्र नरहआ हरखाब लोगो मोननानै आंखौ बुडो, "अइ भाई, तइ गाडीर पार्मित दुखनमान ल'। मइ Transport Minister ह'इ थाक'ते।" बिथां नरहखौ कटन कलेजाव फरायबाय थानाय समाव लोगो मोन्नाय खायनो बिब्दि जों रायलायखायो। आं फिन्नाय होदोंमोन, "गावे गावे साइकेल

सलाइ आमि अर्गेनाइज करा लिडार, कत गाडीर पार्मित लबिअ? मोक नालागे भाइ।" खोथायामोन गाडी सालाइनो लाइन पार्मित। बै समाव गाडी दिन्थियाबालानो लाइन पार्मित मन्थिया होनो हायो। गावहा गाडी गैयाब्लाबो पार्मितखो सोरनोबा सालायनो होब्ला गोबां रां खामायनो हायो। मन्थिया गसं गसं गावनो जासिनाय बै अफारखो आं नेवसिनाया मोजां जादोंमोन ना जाम्बा जादोंमोन आं बुजिस'हालिया। आंहा जेबो उनदाहा गैयाबाबो आंनि असे खायसेया आंखो दाबो जाम्बा होननानै बुडो।

आरो गुबुन मोनसे अफार फैनायखो आं मिनि मिनि नेवसिदोंमोन। समा 1998 माइथायनि उनाव। होमब्ला आं पि,दि,एफ राजखान्थि हान्जानि गाहाइ नेहाथारि। सानसेखालि आं सिलपुखुरि (गुवाहाटी) आव थानाय Excise Commissioner नि मावख'वाव हाबैदों। Commissioner आ बर'मोन, बिथां बसुमतारी। होमब्ला साखि होनाया बन्द' जानानै दं। बेखौ खेवना होनो गोबां लाइमोनफोरा आंखो नारसिनबाय थायो। Excise बिफानावबो मोन 14 Excise Inspector नि मासि दं। आं जेबोला बिथांजों गोबां खोथा सावरायो बिथां बसुमतारीया आंखौसो खावलायो दि आं जाहाते गिबि मन्थिखो बुंनानै Appointment बन्द'खो खेवनानै होयो। बिथां Commissioner बसुमतारीया मिथियोमोन गिबि मन्थि प्रफुल्ल कुमार महन्तआ आंजो जोबोर मोजां होननानै। बाथ्रानि गेजेरावनो आं बिथांखो सोंबाय," Wine Shop खुलिनाय Permission खो बोरै होयो?" बिथाडा फिन्नाय होदोंमोन, " मा Wine shop नि बाथ्रा बुंदों, नोंथाडा लानोबा Wholesale नि Permission नि खोथा बुं, नांगौबा आं नोंथानो होनो हायो।" थारैनो बिथाडा गोसोजोंनो Wine shop नि Wholesale Permission होनो जासियो। नाथाय, आं नेवसिदोंमोन। बै समाव PDF राजखान्थि हान्जाया जौ लोंनायनि हेंथासो, बबेयाव Wine Wholesale Shop नि Permission लानो। बै मोनखानाय अफारखौबो लायिखौबो गोबांआ दिनै आंखो जाम्बा बुडो। बेल'थ' नडा 10 बोसोर गिबि मन्थि प्रफुल्ल कुमार महन्तखौ आं गोबां सम खाथिनिफ्राय मोन्दोंमोन। आंनि फंसेबो खोथाखो हानायमानि फेलें खालामामोन। बैफोर गावनि थाखाय मोन्नो हानाय स'नानि खाबुफोरा आंखौ खुदुम खुदुम अनफैब्लाबो आं नाथाय

नेवसिदोंमोन। नाथाय हारिजों आरो फरायसा फोरजों सोमोन्दो थानाय गोबां दाबि दावायाव आं नाथाय इसेबो फावसायाखैमोन। बै समाव मेडिया आरो सरखारजों रायखां जानाय दुलाराय बर' फरायसा आफाद (आर) नि जोहै जों मोन 35 दाबि बिलाइ होनानै बैफोरखो मावफुंनो सरकारजों नारा-नाथा जुजिदोंमोन। बै समाव 1986 माइथायनि 29, 30, 31 मेआव जानाय रौता आबसुनि कनफारेन्सनि उनाव 1995 माइथायथिंसो ABSU (U) आरो ABSU (R) होननानै मिथि जायो। बै समाव ABSU आ मानो खावनै गावनो गोनां जालायदोंमोन बेखौ बेवहाय एजिदनो सानाखै, मालाबा खाबु लानानै बे बिथिंआव लिरगोन। बै समाव जों ABSU (R) निफ्राय होनाय गोबां दाबियानो मावफुं जादोंमोन। बर' रावखौ आसामनि लोगो राव महरै गनाय होथारनाय, कक्राझाराव रेडिअ' सेन्टार गायसननाय, ट्राइबेल बेल्ट ब्लक फोरनिफ्राय आयेन बेरेखायै हाबफैनायफोरखो बोखारनाय बाइदि बाइदि दाबि फोरखौ लानानै सरकारजों सावरायना मावफुं जाहोदोंमोन। बै समाव बर' बिजोंनि फरायसानो मेट्रिक आनजादाव सोंथि बिलाइखो बर'आव मोनामोन नाथाय जों एमब्रा एमब्रा सरकारखो नारसिनना बर' बिजोंनि फरायसाफोरखो मेट्रिकआव बर' रावाव सोंथि बिलाइखो मोनहोनो हाथारो। बै समाव जर'खायै बर' बिजों नायनो School Inspector नि दाबि दैखांना होहोनो हाथारो। आसामनि बर' बिजों थानाय फरायसालिफोराव थोजासे फोरोंगिरिनि राहा दाबिनायजों सनितपुर आरो गुवाहाटीयाव जर'खा थांखि आजावनो सरकारखो गनायथि होनो हायो। बिब्दिनो गुवाहाटीयाव थानाय बर' बिजोंनि फरायसालि फोरनि थाखाय सानसेयावनो मोन 30 Post sanction खालाम होनो हादोंमोन। बेबादिनो गोबां। फरायसा आफादनिफ्राइ ओंखारना मोनसे समाव PDF राजखान्थि हानजानि गाहाय नेहाथारि जाना थानाय समाव आलादा राइजो बर' हादोरनि दाबि दैखांना दिल्लीयाव गोबां खेब सावरायनो मोनो।

मोनसे समाव NDFB नि गुबै दाबि आलादा राइजो दाबिनायखो सावरायनायनि गेजेरजों जाफुं होथारनो बारसोमो। बे बादिनो 2005 माइथायाव NDFB आ सिस फायार खालामनाय उनाव 2011 माइथायनि 31 मार्चाव अदालगुरिनि हारिमु भवनाव दाजानाय मोन 52 गौथुमनि जथाइ गौथुम People's Joint Action Committee for Boroland Movement (PJACBM) नि गाहाइ बोसोनगिरि महरै आंखौनो सायख'यो। आरो गोबां खेब

सावरायनायावबो बाहागो लानो मोनो। नाथाय, सागान होनायाव जोंखौ लाफाया बालानो जोंखौ गोजानाव लाखियो। दा जा गोरबथा 2020 माइथायनि 27 जान्वारिआव जालांबाय बियो मोजां जादों, गाज्जि जादों ना थगाय जादों बैफोरो गियानि बर' स्ब्नि सेराव बिजिरनायनि फारसे थांखासिगोन। गोलाव लिरथायनि सोलाय आं बेखौल' इसारा होनो सान्दोंदि थार गोसोजों हारि हादोरनि खोथा सानोबोला गावनि दाजाब दानख'खो बाराद्राय सान्नाय जाया। बै समाव जाखांफैयो हारिनि हादोरनि थार ग्बै सिमांखो मोगथां खालामनायनि। इयुनाव आरोबाव खोन्दो बारायनो नाजाना बेवहायनो थुंगेहोबाय।

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9

PRASENJIT BRAHMA: GLIMPSES OF HIS LIFE AND WORKS

Dr. Janak Jhankar Narzary



*Prasenjit
Brahma
in 1965.*

Prasenjit Brahma, dearly called by his friends and associates as *Praji*, was born on 14th June, 1929 at *Ouabari* village (Present *Banshbari*) in his paternal home. He was one of the children of the late *Rupnath Brahma*, who served as the first Boro Minister in the Government of Assam, and the late *Srimati Damayanti Brahma*. On 21st May 1991, at the age of 61, Prasenjit Brahma passed away at the Rupnath Brahma Civil Hospital, Kokrajhar, leaving behind his wife *Raktima Brahma* (who is still alive), and seven children (four daughters and three sons), their names listed from eldest to youngest: 1. Pomi Basumatary, 2. Indrajit Brahma, 3. Marmi Brahma, 4. Moumi Ouary, 5. Sourojeet (Khwrwmdao) Brahma, 6. Biplabjit Brahma, and 7. Sudarshana Brahma.

They were (ten) siblings, namely starting from the eldest: 1. Kalaboti, wife of Bhimbar Deory; 2. Dayaboti, wife of Bandhuram Kachary; 3. Surarajit (died early); 4. Jyotirmayee (died in young age), 5. Prasenjit ; 6. Padmaboti; 7. Susenjit; 8. Prabhavati, wife of Samar Brahma Chowdhury; and 9. Rajlakshmi (Rani), wife of Rajkumar Barunendra Narayan Dev, and-10. Vanalakshmi (Binoo), wife of Haridas Kachhary (both still alive). Prasenjit was born after Jyatirmoyee, his elder sister who died early; and his younger brother, Susenjit Brahma, who was suffering from incurable disease, died too early following his father's death.

About Prasenjit's schooling his youngest sister Vanalakshmi (Binoo) recently told me on her message: "So far, I know he did not cross matriculation." She continued, "He might have studied at Abhaya Puri / Dhubri / Kokrajhar. He was a very good sports person. I saw many of the trophies and prizes won by him when I was a child. His last schooling was in Govt. Boys' school, Maikhar, Shillong. Persons like late Mr. Hokise Sema and Mr. Jasoki Angami, both ex-CMs of Nagaland were his classmates."

He went to Santiniketan in 1952 to study fine art and was there till June 1953. Following his mother's death on 5th June 1953, he was brought back home by his father. Well known Bodo artist, Shobha Brahma also went to Santiniketan in the same year in 1952 and returned home after completion of Diploma in fine art in 1957.

Prasenjit got married in 1955 to Raktima Brahma, daughter of Lakhicharan Musahari and Budbari Musahari of village Puthimari, Bonorgaon. His marriage took place at Mainao Dera, his home in Kokrajhar town. It is said that some 50 bullock carts and a few horse carriages were put into use in the wedding procession of about 10 km distance, as told by Khwrwmdao, second son of Prasenjit during our exchanges on WhatsApp.

I personally know Prasenjit's skill and command in eloquent English, Assamese, and Boro languages. During my time in Kokrajhar he was the only person to draft official letters/memorandum etc. in English to the ministries of Assam or Delhi, using strong and most effective words. His power of rendering words and phrases in his lectures delivered in Boro or Assamese in public meetings were amazing and masses of thousands of people even from far off villages rushed to the meeting grounds to listen to his lectures. He knew the skill of rendering words, where to put stress in the voice, sometime loud, sometime sweet, and soft, full of emotion and energy in a dramatic style that people listened to silently, mesmerized, clapping hands time to time. Later in 1981, during my Fulbright Orientation Course at Buffalo New York State University, I had listened to the video voice recorded lecture, "*I have a dream*" by *King Martin Luther Jr.* delivered in 1963, which was much later than when Prasenjit had delivered his lectures in late 1950's and 1960's; and Prasenjit's lectures were not lesser than that of King Martin Luthar Jr.

Prasenjit was an admirer of *Bishnu Prasad Rabha* and he met Rabha several times during Rabha's political underground hiding period in Kokrajhar; also met him in social and cultural conferences held in various parts of Assam. Rabha inspired Prasenjit to work for the development of Boro art, literature and culture, and Prasenjit kept his connection till the death of Bishnu Prasad Rabha. And taking Rabha's advice Prasenjit was able to inspire Kamini Kumar Narzary to start a 'Kristi Afad' in the name of *Demlai Kristi Afad* at Boro Bhatarmari village in 1951, supported by Chukramani Brahma, who then was a landlord of Boro Bhatarmati village and President of Boro Samaj and provided a courtyard space for use by *Afad*. Prasenjit took initiative to mobilize the Cultural Department of Assam Government to represent the Bagurumba dance in the Republic Day parade at India Gate in 1957, which won prize from the President of India. Prasenjit was also one of the escorts of a Boro team to New Delhi. He told me the story of their travel and how the Boro group members along with him dressed in Boro traditional village dress, and they were speaking only in Boro language. The organizer provided one interpreter from Boro to Hindi or English. He told me that visitors including bureaucrats, Ministers, MPs and VIPs came to see them and learned about the Boro tribes for the first time; perhaps it was the first exposé for the people of Delhi and other parts of India to Boro culture.

Prasenjit helped late Bhupen Hazarika also to shoot *Bagurumba* dance of Kamini Narzary's team at Boro Bhatarmari village for *Mahut Bandhure* film in 1958. The Bagurumba dance was shot at night, to be used in a marriage ceremony scene of the film.

Prasenjit explained to me that Bagurumba dance is traditionally a marriage dance performed by Boro maidens in a room where the bridegroom and bride spent the night with friends of both the groups after the marriage. The meaning of the lyric, “*Jat nangablakul nangabla thaburwm homnanwi lagoumwn ang*” is just a fun made by the maiden singers cum dancers to the young boys. In fact, Prasenjit used to insist upon Rupnath Brahma to extend his support for the development of art, culture and literature.

He was one of the founder members of *Boroni Onsai Afad*, a literary and cultural Afad, founded in 1949, for which an Executive Body was formed consisting of Nileswar Brahma {Nila) as President, Samar Brahma Chowdhury (Sabem) as Secretary, Prasenjit Brahma (Praji) and Sobha Brahma (Samah). They were the most dedicated members of the Afad. The Boroni Onsai Afad initiated the literary movement for the development and reorganization of Boro language, and to introduce it as a medium of instruction in Boro dominated schools. The “*Boro officers’ literary Club*” of Dhubri joined hands with *Boroni Onsai Afad* and convened a general meeting in the playground of Kokrajhar Govt. Boys school. A working committee was formed where Satish Chandra Basumatary was the convener of the working committee. A general body meeting was convened by the working committee at Basugaon on 15th and 16th November 1952, and the Boro Thunlai Afad (Boro Sahitya Sabha) was formed on 16th November 1952 with Jaybhadra Hagzer and Sonaram Thaosen selected as President and Secretary respectively. The members of Onsai Afad had a big role to play behind the formation of Bodo Sahitya Sabha (BSS), and Prasenjit along with the senior school students had been helping to organize meetings of the Executive Body committee of BSS at Kokrajhar, the Head Office. Since most of the members of Boroni Onsai Afad had gone out of Kokrajhar for their own professions, Prasenjit, after the formation of BSS had conceived the idea of *Bitharai Afad*, a literary and cultural club of Boro students. The Bitharai Afad came into existence in 1954 -1955 as a transformation of Boroni Onsai Afad. The first Executive Body of Bitharai Afad was formed with Karendra Nath Brahma as Secretary, Ajit Brahma as Cultural Secretary, Tarun Narzary as Literary Secretary, Dimbeswar Narzary as Treasurer, Lohen Basumary and few more as members under the guidance of Prasenjit Brahma, Kamal Kumar Brahma, Charan Narzary, Jagadish Brahma, and few more. The Boroni Onsai Afad was responsible for fund raising for the recording of Nileswar Brahma’s songs and publication of his book, *Balabganwi*. Prasenjit Brahma with his associates travelled from Odalguri to North Bengal, explained the need for money to record Boro songs, holding out the collection box asking for donation from market shop owners, business persons; some refused, some donated, even a beggar of North Bengal was impressed listening to the explanation, and donated all of his pennies of alms. The recording of Nileswar Brahma’s song was done in *His Masters Voice* and *Columbia Gramophone Company Limited*, Calcutta in 1952.

Prasenjit was one of the Boro modern poets, his poem *Ang Thwia* was published in the 1st issue of *Okhafwr* in 1954 at the initiation of the Boro Students Association of Guwahati University. Manaranjan Lahary was the Editor and Ranendranarayan Basumatary was the Chief Editor; and consequently, *Sijou Geramsa* by Samar Brahma Chowdhury and

Dufangni Cholo by Jagadish Brahma were published in the next issues of Okhafwr. The three Boro journals, *Okhafwr* (1954) edited by Manaranjan Lahary, published by Gauhati Boro Students Association, *Bwirathi* - edited by Samar Brahma Chowdhury, published under the banner of Boroni Onsai Afad 1958, and *Alary* - edited by Charan Narzary was published by Bitharai Afad 1959 and these literary activities brought all the contemporary Boro poets and writers together in the decades of 1950 and 1960, and that had evolved into the emergence of a renaissance era of Boro modern literature. Prasenjit's poem *Ang Thwia* created emotional stir among the Boro students and youth, they were inspired to be positive in their career. Students and youth performed recitations of Ang Thwia in various institutional and public programmes. I also recited more than once in my school and college programmes. Prasenjit believed that poetry and song were the most effective way of reaching out to the masses and wrote the poem and song in socio-cultural context in support of awakening of Boro youth and common mass of new era. In Ang Thwia poem, it reflects epitaph of the ruining Boro families/community under the shadow of rising modern culture. Through his poems and songs Prasenjit proved the effectiveness of his words and ideas in mobilizing the Boro youth, to make them realize the call of time. His other poems are *Arong: Nwng Jwngkhon Gwbadw, Barhungkha, Bima – Ai and Onthai*. Prasenjit wrote a few short stories like *Babi, Dogri, Gwsw Thwnai and Chando Baodia*. Besides these, he had written few notes from memories like *Jwng Baonanwi thanai Jwhwlao* and *Folaya – Sikkmaya*. All these poems, short stories and memoir are published in *ANG THAIA*, an anthology edited by Brajendra Kumar Brahma, Danali publication, Kokrajhar, 2000. Kokrajhar

Prasenjit composed two beautiful Boro modern songs in the late 1950s, as I know. One was, *Gourang Tarong, Tarong Gourang* and *Gwdan mijinkni Simang Lanawwi Fwidwng Jwng*.

At the desire of the Producer of Guwahati Radio center Prasenjit taught us (Bitharai singers) the song *Gwdan mijinkni simang...*, if I remember correctly, in 1962. Kamal Kumar Brahma organized the rehearsal in the drawing room of Mainao Dera, residence of Prasenjit, and the group song was broadcast from AIR, Guwahati. Tarun Phukan Basumatary, the then Gauhati University student took care of the Bitharai singers' group at Guwahati. The group song was repeatedly broadcast from Guwahati Radio Center, and Bitharai Afad used the song as its anthem song for inaugurating Bitharai programme, and also performed in various public meetings and conferences as an inaugural anthem song. I did not get opportunity to learn his second song *Tarong Gourang*, but I heard the song that once Prof Phani Brahma performed in his melodious voice in a college annual programme. I did not have the lyrics of the song in my collection. The style of both the songs are modern, a step ahead of the songs by *Nileswar Brahma*. Significantly, in *Gwdan mijinkni simang lanawwi...*, the composition of lyrics got an extra dimension because of the contextual concept and use of meaningful words from philosophical depth, that speaks for the dream of new generation for new creations. They are born from the womb of nature (mother) like volcanic eruptions in the dark night, which is a '*jankhrikhangnai*' of a newborn baby who is struggling to come out with new dreams.

आं थैया

खिं.....
गेर-र-र-र.....
.....नाम्ब्यारनि अरनबारिआव
उलाफाव डैमापुरनि
बादामालि खाफवनाय
आलाइ सिलाइ
देतजा खुस्थि,
अनाबोरा गोबायो
- दाहा मोनो।

इन्जुर ग'ब्लं
सोल्लावि-सोर्थाव
गेरियहां न'नि
दावखिमिलिं मोनामफवनाय
गा थै गा थै सेबलासिन्नाय
खाममालि,
जोयै जोयै
निउ इयर्कनि
स्काइस्केपारफारसे नाइहरनानै
आन्दारुवा खाफाल हमो
- लाजियो।

जावलीयावारी सिंखावनानै
मोनवारुनि उमुं सेरजों
गोदान सोरांखों लेंबोनाइ
प्टीम र'लार,
सानो वियो -
मन'नो फेनाय
अन्नाइ गैयै
गोसोम सोरनि
गोरा बिखा l....

...सानसे बेलामे
सोरबा सागोनमोन
रइजो जालांनाइ
बै गोजामवारिआव
गोदान सोदोमसिआ
गोनानै जासिफेयो
गोमोथाव रइस-मिला,
- बिसाइ सेवबारआ
नासि फोलावनानै
माइ सौफुनाइ
बिसि सेवारितो खिन्थाहरो।

गाइहेनखी गोबानानै
बियो आरुन'डो,
.... नै नै
गोसोम उखुन्दै सावफिलहनाय
जुजाइनि हाजो दा'नाय
आय' मा विलाइ ?
अरनि फिसाजो
नाइगोमो सेवारी
गाइहेनखी नागोबोरां l....
गोमसो मोखथाडाव
गोदान सोदोमसिनि,
व'रथिया साखा गिदिनायाव
लाइलय होखेमजानानै
खेरेम खेरेम
हरा सिफोइजानाय दुखारुआ
लाइलयर बायै बायै
खायव मारव नागेरो,
वे मेगन विलाइ सिनि
सायराब मोल्ले
ज'गसे मेगन फिथाइजों
बावु साहेवनाव
खव'से आदार सादियो l...
सान-ह'र
हाजासे गनि जोबनो गैयै सिमाडाव
गोजोन गोजाववायनाय
हरिनि गोनां फिसा,
गनि खाथियाव
हरिआ पीरित एम्फो
हरिनि जानानै
थं थं
हामिंडे धांनो
फांजोवनारनि लामाआव
देरहासात देरहासात
गाखेबलाडो बियो
खेव खेव l.....
लामा दयथा दयथा
सुलधुव वेपारीआ
वेबाली वेडो
- खारा'नो लामा गैया,
नावदार आगे हाम्युरनि
गोथां सान्नायाव
दिश्रीसे फिथिखा वाउनानै

खुरै गालदामासे
एवप्रामनाय वेदत होनानै
रुम्रा खालामजाथाव
मोदाइजालिआ बियो l.....
इन्जेक्सनि गिरि -
डाक्टर होनयता गोजोनगा
थावथेलेफा बावुआ
सानो आगान थाइफा।
.....मेलेंगैया अम्नायाव
टाइफयेडनि ज'खायसे गंसे वीजि धुनायाव
बुदारुनि आगोमा फिसाजो
रोमोलोनाइ रंदासीआ
एम सायाव
बाब्राव बाब्राव
खेखायो l....
अखाफोर शैहावनाय खोमसि
बिलिफां ह'राव
साम' खारि जानानै
मोनसानि -
आगोमा फिसाजो
खुदुमथाव सावखलीखी
बिखा'व गोबानानै एम सायाव
एम सायाव
जुथे गोलांफुनायाव
गोबा औवा जिलितजों हेवनाय
मावचि सोरखेहां
जिराव दरखी
सिनाययै गामिनि राव गैयै
मोनानि गिथाव आलासिफोरजों
जोसिजानाय
राहा गैयै रान्दि
अन्थाव अनारी,
सिवाइ!
बा'से फियोव लंजायो
.....नाइगार नाइगार
थाखो थाखो
अनागारी खालामजायो;
खोमसिनि बिखाखी सिंखावनानै
बिनि गावनाया
सिखाडो।

Above: Reproduction of the poem, *Ang Thwia* (I Shall Not Die).

Gwdan mijinkni simang lananwi fwidwng jwng (We have come with a dream for new aspirations): Full song

गोदान मिजिंकनि सिमां लानानै फैदों जोडे
गोदान सोरजिनि हांमा लानानै फैदों जोडे।

बैसोमुथिनि, बैसोमुथिनि गोरबो सिडव
दाहानि जोबसि खोमसि हराव,
अराय गनायनि साखिनायाव
मावदों थोर थोर-
बियो उफेल उफेल गनो नागिरनाय
गोदान गोलेनि जांखिखांनाय ²।।
गोदान मिजिंकनि सिमां लानानै.....

दैहुं-दैहुं, दैहुं-दैहुं
मुनुस मायानि जिउ मोनसेनि दैहुं दैहुं
दैहुं-दैहुं-दैहुं ²।।
जोंनि मेगनाव अनजिमा गैयै देमलो गुरजां दै दैहुं
जोंनि मेगनाव अनजिमा गैयै देमलो गुजां दैहुं दैहुं।।
गोदान मिजिंकनि सिमां लानानै.....

गुथाल-गुथाल, गुथाल-गुथाल
गुथाल-गुथाल, गुथाल
जुगनि गुथाल समनि गुथाल-गुथाल
जोंनि बिखायाव बुरलुंबुथुरनि हरलुं-हरथुं दै गुथाल
जोंनि बिखायाव बुरलुंबुथुरनि हरलुं-हरथुं दै गुथाल-दै गुथाल।
गोदान मिजिंकनि सिमां लानानै.....

I knew Prasenjit Brahma from my childhood as Mainao Dera was close to my village, Mwidher Khoro. There was a *kachha* road from east of my village heading straight to the Patalpuri PWD road (present RNB road), and the Mainao Dera was just to the north of that meeting road. I had to go to my Primary School which was to the east of the Govt. Girls' School, now north of the RNB Memorial Hospital. Quite often, I saw a foreign made car (might be FIAT car), and young Prasenjit playing badminton, or cricket on the courtyard of Mainao Dera. I had heard a lot about Prasenjit, Sobha Brahma and Bishnu Prasad Rabha from my elder brother, Charan Narzary. Charan Narzary was also a good painter, his painting of a Rhinoceros in water colour, tempera technique, size 24'x 24' inches was prominently displayed on the wall of his room. Prasenjit's painting, *Who is Betrayed?* was also displayed in the same room for few months. Charan Narzary used to borrow art books like *The Great Masters of Western Art*, *Complete Works of Shakespeare*, and books on great master poets, story and biographies of great men from Prasenjit. Well, I believe Prasenjit was a great reader of books on various subjects and must have had a good collection of books in his personal library.

Prasenjit Brahma was also responsible for the construction of *Rangjasali Hall* at Kokrajhar, the first Boro auditorium hall for drama and cultural performances; he was entrusted by the Trustee to act and complete the Rangjasali Hall. Rupnath Brahma, Madaram Brahma, Mahini Mohan Brahma and other senior citizens of Kokrajhar were members of the Trustee. The construction was completed in 1958. The government grant was not sufficient, so he had to collect private donations from businessmen of Kokrajhar and few rich Boro persons. Lastly, a charity show of touring cinema was organized to finish the auditorium hall. I had the opportunity to see some Bengali cinemas like *Shilpi* and *Harano Sur* acted by Uttam and Suchitra, music by Hemanta Mukherjee, which inspired me to use Bengali dress, *dhuti-panjabi*, fascinated by Bengali music, culture, and language. In fact, I was comfortable in dhuti-panjabi, used throughout my school life, and had a dream and romanticism to become an actor, singer, and artist. I later continued to wear the dhuti-panjabi at Santiniketan.

Gwdan Fwisali - a full length drama by Kamal Kumar Brahma was first performed in 1959 in the Rangjasali hall. Prasenjit played the role of Sangraja, Shitala Kanta and Charan Narzary played the role of *Lokob* and the hero respectively. While Charan Narzary played the role as hero, Ajit Brahma acted as actress (female roles were conventionally played by males). Prasenjit and Shitala Kanta were the directors of the play. I came closer to Prasenjit after I joined Bitharai Afad in 1961 and became Secretary of the Afad from 1962 onward till 1967.

Bitharai Afad, a Boro students literary and cultural Club was devoted to art, literature, music, dance and cultural activities. It had a library, built in Assam type cottage to the east end of Mwidar Khoro village close to Rangjasali, and had a rich collection of books of literature in English, Assamese, Bengali and Hindi; Boro literature was not available till that time except for few journals. The Bitharai Library was inaugurated by Bimala Prasad Chaliha, the CM. He was graciously welcomed by Bitharai members in the presence of Rupnath Brahma and other senior citizens of Kokrajhar, with Boro traditional dance and music and an exhibition cum demonstration of Boro textile art was of great attraction. I had witnessed the event of the inauguration that was before I joined Bitharai Afad. Bitharai Afad had its own handwritten magazine; articles were contributed by students and few elder Boro writers. Tarun Narzary, my other elder brother was the literary secretary who used to rewrite the articles for the handwritten magazine of Afad with his golden handwriting. He had the finest skill and style of handwriting; I had never seen anyone who could write such beautiful hand-written scripts of Assamese and English. The activity of Bitharai Afad was diverted to theatrical performances after I took charge of Bitharai Afad as secretary in 1962.

While Kamal Kumar Brahma's full-fledged drama, *Gwdan Fwisali* was first performed in 1959, as a secretary of Bitharai Afad, I first initiated to organize a one act play *Dengkhw* by Manoranjan Lahary at his desire. I had experience of performing one act

play in school. Padma Kataki from Jorhat, a highly qualified teacher of our HS & MP school translated a Bengali one act play, *Ek Pashola Bristi* in Assamese and I acted the main role and after that when in class 10th I wrote a one act play in Boro *Gundwini Mwdwi* in 1960, and performed it in school annual programme successfully. This may be the first one actplay in Boro written and performed by me as Badari (wood cutter), in which Iswar Chandra Brahma played the role of female actress as wife of Badari and Dilip Basumatary played the role of Bihari 'Gundwi' buyer. Dengkhw was performed in Rangjasali Hall; it was a triangle love story, a musical play, a competition between a Serja player and a fluteplayer at the proposal of the female beloved to marry the winner. I acted as the Serja player, and Daneram Basumatary as flute player. Daneram was a very good flute player, and he played flute live on the stage.

Prasenjit played major characters of most of the dramas by Kamal Kumar Brahma.



Prasenjit Brahma (bearded man) and Hitoraj Brahma from a theater scene.

Gwdan Fwisali of Kamal Kumar was staged seven times in different times and Prasenjit played the role of Sangraja in about four stage performances in Rangjasali Hall. Actors and actresses had been changed when it was staged in the open-air stage between Brahma mandir and Vidyapith School; Shachin Basumatary played as Sangraja, Tiken Narzary played as Lokob, Ghanakanta Basumatary and Chitra Kachary played as actor and actress respectively in 1968, which the Guwahati AIR, shot and broadcast consequently. The last play of *Gwdan Fwisali* was played in 1971 wherein Jagadish Brahma and Purnima Basumatary played the role of main actor and actress respectively. Besides, Prasenjit played the major characters in *Raja Eragdao*, *Gwrwnthini Unao*, *Mimangni Simang*, *Harbadi Khwmsi* and others.

Prasenjit Brahma was also responsible for introducing co-acting in Boro theater in 1963. In a rehearsal at Rangjasali Hall, I was prompting and directing a one act play,

Swrni Dai written by me at the request of three senior girl students; a story of 'Bihari'

(wives), of a man. Three senior girls were trying to enact the role of characters: Ramani and Purnima as Biharis (wives) and Bhanumati as the man. Despite her hard work and effort Bhanu was tired and disappointed with her inability to express the role of male character. On the fourth day of rehearsal, Prasenjit shouted from the floor, “Janak, better you act the male role yourself”, Kamal Kumar, Shitala Kanta and all others clapped in joy and supported Prasenjit. This was a historic milestone of Boro theater, the conventional practice of male acting the female role ended from that day.

In between Prasenjit Brahma contested in the election of Kokrajhar Municipality Board member, unfortunately he could not return (win) as Boro voters were in minority at Kokrajhar. Again, Prasenjit and Charan Narzary were the members of the foundation committee of Kokrajhar College. There had been dispute in selection of the venue of the college. Swarbeswar Das, a businessman, was the Chairman of the committee and most of the members of Kokrajhar market town including the Chairman wanted the location of Kokrajhar College to the north of *Bagansali* village, close to Kokrajhar railway station; but Prasenjit and Charan Narzary wanted it on the bank of Gourang River, in an open field, south to Boro Bhatarmari village. Prasenjit and Charan Narzary pulled and threw out the foundation pillar installed by the Chairman. Both Prasenjit and Charan Narzary were arrested, they had to spend one night in the lockup of Kokrajhar police station.

In May 1968, PTCA organized a booth picketing of an Assembly bye-election of Kokrajhar ST constituency, demanding a re-delimitation of the constituency. In the early morning *Samar Brahma Chowdhury* and *Charan Narzary*, both President and Secretary of PTCA respectively had been arrested under PD Act, but the booth picketing was done successfully under the supervision of Prasenjit Brahma, despite the police picking up the picketers and dumping them in the forest of *Siknaqhar*, Bhutan border. The administration imposed 144 Act for indefinite period. On the 3rd day Prasenjit Brahma called upon the Boros for mass procession to break the 144 act and submit a memorandum to District Magistrate for considering the demand of the PTCA for re-delimitation. More than lakhs of Boro people gathered at the southern field of Boro Bhatarmari village, north of the railway level crossing, and at around 4 PM the masses started to march towards the DM office; but the police who were guarding on the level crossing fired indiscriminately on the masses without any warning. Many demonstrators on the front-line sustained bullet injuries and were subsequently admitted to Rupnath Brahma Civil Hospital for treatment. The police started raiding and torturing the women and children in Boro villages as all the men folk went in to hiding in the forest of Bhutan border. Prasenjit was also hiding in the forest and controlling the situation from the forest at the same time. This was a historic point that the Boros first faced the political brutality of the ruling Government. The movement continued restlessly under the leadership of PTCA, and Prasenjit was actively working in the background.

Conclusion:

Prasenjit was mentor of my cultural life, I became professional a theater and cultural person in the decade of my early life, 1957-1967. His indomitable emotion, dream, imagination, thinking, and creative power inspired me, and I have carried with me throughout my lifetime. He loved me as his younger brother and gave me the opportunity to work with him for the development of Boro art, literature, and culture.

Again, I found in him similarities with *Prof. Ramkinkar Baij*, my mentor, teacher at *Santiniketan*, the pioneer of modern Indian sculpture. His father was a poor barber (napit). Ramkinkar could not cross matriculation, but he was a God gifted genius boy, had a mind to love beauty and truth, power of observation, perception, and creation. In his childhood he had the opportunity to help and learn painting and sculpture from the master icon makers of his own village Bankura, West Bengal. His art works got attention of a well-known editor of *Prabashi*, a Bengali journal, who brought Ramkinkar to the great master artist Nandalal Bose, founder Principal of Kala Bhavan, art college of Tagore's Santiniketan. Nandalal Bose found Ramkinkar to be a matured artist graced by his own talent. Well, he was a genius artist, he could speak only in Bankura Bengali dialect; but after coming to Santiniketan, he quickly learnt the sophisticated Bengali language to speak and write, similarly he learnt English, directed drama of William Shakespeare, Henrik Ibsen, George Bernard Shaw, performed by the students of Kala Bhavan. He loved and knew Tagore best from his heart and intuition. He could sing songs of Rabindranath Tagore with his heavy melodious voice, he directed a drama (kind of opera) *Rakto Karabi*, the King of Dark Chamber. This is one of the most difficult dramas Ramkinkar directed and played the main character Bishu who loved Nandini, the heroin. Bishu used to narrate and predict the fate of the time to his beloved Nandini by singing songs. Ramkinkar performed the songs in life on the stage, that was stunning, and he is still remembered by many *Ashramites* of those days. His creations of sculptures are like volcanic eruptions, few of his sculptures are ahead of his contemporary western modern sculptors. Rabindranath was blessed by God. He descended from heaven and Ramkinkar was blessed by the nature earth, ascended from earth and both Kinkar and Tagore met together at Trishanku, a space between earth and heaven. They knew each other intimately; Rabindranath supported the new and experimental sculptures of Ramkinkar. Prasenjit could live a luxurious life, but he descended to serve the *Boro hari* on earth, I was born in a poor family, I was blessed by strong emotion, imagination, and hard work to rise myself high. I fortunately met Prasenjit in our common space, in Trishanku, knew each other deeply. I had free access to Prasenjit, and Bajwi, his wife loved me, she used to offer me tea, pitha, etc. whenever I visited her inside either in kitchen or courtyard.

When I left for Santiniketan, Prasenjit had no words, just said to me "*Jwngni Grohonifrai nwngni gubun Grahoao thangnaia Hathorkhi gwglwinai badi mwnbai*" (Your journey to other planet from our planet felt me like fall of a star). I politely told him, "To continue

with theater we need repertory and infrastructures, and nobody is here to provide that”, “Yes Yes.... *We must struggle more, long way.*” He was murmuring, both his eyes were wet in silent tears. This was our last meeting. He is eternally memorable in my life. The principles and philosophies of my two mentors are my eternal properties to live and work ahead.

*Disclaimer: The author, not BDF Laisi or the Editorial Board, is responsible for the views expressed in this article.

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महाराणी ऑखारदों

(सुंद' सल')

राणी हेलेन

नै, जोसा आरो माइब्राया एसे होलांदो!
आलासि फैब्ला, जावैसो फैब्ला, दमासि जाब्ला
जानो।

थैब्लाबो होलाडा आडो। नांगौब्ला
रन्जितखौ फार्लासे बारा होलांगोन, थेवबो
होलांनायाव गैया।

एसेबां किर्पिन, नॉसोरल' जानोसै?
मोखां नायलाय नायलाय बिसि फिसानो।

मा बुंदों नों? बुंनायनि सिगां एसे
सान्नानै नायगोनाया साबसिनमोन।

मा गोरान्थि बुंखो आंलाइ?

खान्थालखौ बिदिब्ला आं बुफ्रुनोसै
नामा? आंनि जुनै खान्थाला गोथाव जाब्लाबो,
नोंनि जुनै थावनाय नडा बुडोब्ला।

मा बुंनो सान्दों, आं बुजिबाय। गुबै
बाथ्राखौ फोलावआब्लानो बुंभावदों आं - सिथाव
फिथा जानो गोसो दंब्ला आंनाव दमासिनि
सिगां सानसे थांनानै बानायहै, जाहै, लाबो।
जेसे हायो जाहोगोन, लाबोहोगोनबोआं। नाथाय
होलांनायाव आं गैया। जोसा माइरंनि ऑखाम
जानो गोसो जायोबा आलासि जाहै। दाव, अमा,
बोरमा, हांसो मा जानो गोसो दड जाबो। सान्ने,
सान्थाम थाहै, जाबो जेसे हायो एसे।

सोलाबा आंहा थांनो।

अफिसार मानसि बहा सोलाबनो..?
एदावनानै आं ऑखारबोदों बिबाजैखौ। बाजैया
साखि फिसा मावयो। दानबान्थाया 15 रोजा
मोनो। बिजोंनो जायो, फिसाखौ फोरोडो।
मावखुलियाव थांब्ला गारि भारा होनानै
थांनांगौ, फैनांगौ। फिसालानो बाइक गंसे
बायनानै होनांबाय, कलेजाव थांनो-फैनो।
खाथियाव फरायब्लाबो जायोमोन। नाथाय
गोजाननि हाजोआ जेब्लाबो समायना जायो,
नुहुरो। दा गारिनि थाव खरसा, आखाइ खरसा
दानफायाव 3,000/- रां हरनांगौ। मा थानो?
बुंनो थाडोब्ला जेबोआनो थाया। पारस'नेल ल'न
दंभावयो। दानफायाव 7,000/- रां। माइरं
बाइनानै जानाय, थाव, संखि, बानलुनि खरसा
थादेरबावबाय। गामि होनोब्ला मैथा, बानलु,
फानथाव, गंगार दुन्दियाफोर थानांगौ। बोथोर
नायै नायै मैगं लाइ, लाफा, जिंखा, फोर्ला,
खुमब्रा, थाइबें, जोगोनारफोर गाइनांगौ,
जानांगौ। बायनाडै बादि। नाथाय दा गामिफ्राव
जायहा गोनांसिन बिसोरो गाइया, फुआ
बाइनानैल' जासै। "अन्तर दया", सोरखारनि
माइरडाबो अलसिया खालामबाय। खोनायोब्ला
गाज्जि मोनगोन। दुखु-दाहा खस्थ' लानानै आइ-
आफानि सोर्जिनानै गालांनाय हाया 7 बोसोर

गोग्लैसोनानै दंमोन। जायहा गामियाव थायो, बिसोरो नांस'आ। बिदा-फंबाइ, बिब'-बिनानाव जों गासै सा स्नि। बिब'-बिनानावआ हाबा जानायनि जुनै नांला जेनिबा। नाथाय बिदा-बिबाजै, फंबाइफ्राथ' गोसो जानानै मावनांगौमोन। गोजान थावनियाव साखि मावहैनायजोंबो सोलाबा, नायफैनो, गायनो, हाल एवनो। बे स्नि बोसोर गोग्लैनानै थानायखौ आं नायनानै थानो हायाखिसै। बिनि जुनै, बिथोनगिरिखौ एसे थाव फुन्नानै से घन्टानि लामा गोजानावब्लाबो थानानै ट्रेक्टरजों हाल एवहोबाय आं। माइ गायनायजों दुब्लिया सोमखोर जाबाय एसे गोदान आदब बाहायनानै। माइयाबो द्लाम जाया नडा जायो। बिघासेयाव 6 म'न। नैजि बिघानि माइ। बेसे

जानो! गामिनिनो थागिबिफोरखौ लानानै जाहो लोंहो सानफायाव 400/- रां होनानै मावहोनाय जायो। माइया ओंखारनानै मोनोब्ला स'ना बिदांफ्रा बेसेदि समायहोयो, गोजोन होयो! बे गोजोन्नायखौ साफ्रोमबो सुबुडा मोन्दांनो हाया। गइ खान्दिसे जासिया, साहा गरदसे लोंहोफैया, आगान खेबसेबो होफैयाब्लाबो आं अन्नानै बिसोरनो 10 म'न, 10 म'न होलाडो। फंबायनो, बिदानो। जाथों होन्नानै। बिनि सायाव माइब्रा, जोसा, बिबावनाय। बिसि, फिसा खामब्ला लानानै जों गायफैगोन, हागोन, मारा होगोन। आरो बिसोरो। मावआ-दाडा, मालाइनि सा सा बबेनिबा "महाराणी ओंखारदों"!

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उन्दै समनि आनि जात्रा गाननि रोंमोन्दांथि

बेनु दैमारी

(बिजनी, चिरां जिल्ला, आसाम)

बुहुमाव उजिनाय साफ्रोमबो सुबुडानो थानानै थानायनि थाखाय जिउआव गोबां रोखोमनि दावहा नानांगौ जायो। आनि नुनाय आरो मिथिनायाव द'जिनिक्राय स्निजि बोसोरसोनि सिगाडाव थानानै थानायनि राहा-लामा नागिरनाया गोरलै नडामोना बिनिखायनो जानो हागौ बर'फ्रा दाबसे जायगानिक्राय गुबुन दाबसे जायगायाव खारलानानै हादान सिफायनानै रायजो जाहैयोमोना सोरबाबा गोदान जायगायावबो मावनानै-दानानै रायजो जानो रोडैलाय गोजाम जायगायावनो खारबोफिनोमोना आनि आबौ गार'आबो गावनि आंगो गामि, दानि कक्राझार जिल्लानि सिडाव थानाय हालवादल बांगालदबा गामिखौ नागारनानै दानि बाक्सा जिल्लानि सिडाव थानाय तामुलपुरनि तितागुरियाव खारलानोमोना नाथाय बेवहायबो मावनानै जानो रोडैलाय गावनि गोजाम गामि हालवादल बांगालदबा गामियावनो खारबोफिन्नानै रायजो जाफैदोमोना।

मिथिनो मोन्नाय बादिब्ला आफाया जोबोद खस्थ'यैनो रां-खावरि दिहुन्नानै सोल्लोथाय लानांगौ जायोमोना बोसोरसेसोथ' बिथाडा लजिआव थानानै फरायनाय समाव थानाय आरो जानायनि खरसखौ लजिनि ओंखाम संग्रा जानानै दिहुनो। जायनि थाखाय बिथाडा स्नि थाखोसिमल' सोल्लोथाय लानो हादोमोना जायखौ बै समाव "माइनारि" पास होन्नानै बुडोमोना बै समनि "माइनारि" पास जानाय हिसाबै बिथाडा तामुलपुराव गंसे फरायसालिआव फोरोंगिरिनि साखि मावहैदोमोना नाथाय बिथाडा गामियाव फेफिन्नाडो आरो न'आवनो आबाद मावफैनाडो। बे समावनो बिथाडा गान जात्राबो फोरोंनो हमो।

आनि आफा रूसारि गुनेश्वर दैमारिआ गोबां खस्थ' दंमोनब्लाबो जात्रा गान फोरोंनाय हाबा-फारिखौ न'खर-संसार दैदेनलानायनि राहा-लामा सान्नानै गोबानानै लायो। बांला फावथाइफोरखौ बर' रावआव रावस्लायनानै आसामनि दाब-दाब जायगायाव जात्रा-गान फोरोंहैयोमोना।

सानसे आफाया गामियावबो जात्रा गान फोरोंनायनि थांखि लायो। जानो हागौ बे समाव आनि बैसोआ दाइन एबा गु बोसोरमोना आफाया बे जात्रा गानाव आनि आब' कमला दैमारि आरो आंखौ सक्रिनि बिफावआव थिसनो। आरोबाव जोंनि न'आव बेसेबांबा गोबावनिफ्रायनो दाहोना थाबाय थाग्रा आमाय गालाखौबो सान्श्रिनि बिफावआव थिसनबावो। जात्रा गाननि फाल्लानि मुडा जादोमोन "चिंगिस खान"। बे जात्रा गानाव जोंहा न'खरसेआवनो साब्रै बाहागो लादोमोना आफा, कमला, आं आरो आमाय गाला।

बे जात्रा गानाव सक्रि हिसाबै बाहागो लानाया आनि थाखाय जोबोद खस्थ' जादोमोना उन्दै बैसोनि जानायलाय मोसानायखौ आफाया फोरोंब्लाबो आनि गोसोआव एसेबो हाबामोना आफाया अन्नानै आंखौ बुडोमोन – "आथिंखौ आखिथिं जोनाडालै आइ, आगदाथिसो जोनांगौ आरो जानजिखौ सोमावनांगौ अब्लासो मोजां नुयो।" आफानि बेफोर बाथ्राफ्रा दाबो आनि खोमायाव रिंखांबाय थायो।

दान मोन्नै-मोनथामसो फोरोंखानायनि उनाव खेबसे गामिनि रायजोफोरनि सिगाडाव दिन्थिफुनाय जायोमोना जाहाथे थालानाय गोरोंन्थिफोरखौ नायगिरिफ्रा आसि दिन्थिनानै होयो।

बिनि उनाव जों दाब-दाब जायगायाव थानानै जात्रा गानखौ दिन्थिफुहैनांगौ जायोमोना माब्लाबा सोरनिबा हाबायाव, माब्लाबा सर'स्वती फुजायाव, आरो माब्लाबा मेलायाव। बे बायदिनो बायदि-बायदि हाबाफारियाव जोंनि जात्रा गानखौ दिन्थिहैनाय जायोमोना आनि गोसोआव थानाय बायदिब्ला जोंनि बे जात्रा गान "चिंगिस खान" फाल्लोखौ बयनिखुइबो गिबिसिन गसाइनिसिनायाव दिन्थिफुहैजेनदोमोना। बे समाव नायगिरिफोरनिफ्राय गोबां बाख्नायनाय आरो अन्नाय मोनदोमोना।

बे समाव औरैबायदि मोनसे हुदा दंमोन - जात्रा गानआ जोबखानानै अखानायै गामिनि मानसिफ्रा बिदाय हरनो थाक-थियारि जायोब्ला बिदाय हरनायनि सिगाडावनो सोर-सोरहा बिसुखे-बिलोगो खानो गोसो जादों, गोसोनि खोथाखौ फोरमायलायोमोना। बे बायदिनो आंहाबो गोबां जायगायाव बिसुखे-बिलोगो खाबोनाय जादोंमोना। नाथाय गोबां जायगायाव बिलोगो खादोंमोनब्लाबो उनाव आं बिसोरजों जेबो सोमोन्दो लाखिनाय जायाखिसै एबा बिसोरनिफ्रायबो जेबो खौरां मोनफेराखिसै।

उन्दै समाव जात्रा गान गाहैनाय जायगाफोरखौ आं दासो फारि-फारि मिथिनो हाबाया। बिजनीनि समगावआव खेबसेखालि जोंनि बे जात्रा गानखौ सरस्वती पुजायाव दिन्थिहैनादोंमोना। नाथाय बोथोरा गात्रि जानानै अखा हानानै होनायलाय बे हराव मोजाडै दिन्थिफुनो हायाखैमोना। जायनि थाखाय जायगानि मानसिफ्रा फिन दिन्थिफिन्नांगौ होन्नानै जोंखौ हगार हराखैमोना। दासिमबो रोमै-रोमै गोसोखांहरो आं बे जायगानि बबेबा फोथाराव उन्दुनायनि सुबिधा गैयैनि थिंखुबारि सिडाव उन्दुनायखौ।

बै समाव हान्था-मेलानि थाखाय सुबिधा गैयैलाय साफ्रोमबो जात्रा गान दिन्थिगिरिफ्रा जोबोद खस्थ' सैनाडोमोना। खेबसेखालि बंगाइगावनिफ्राय बिजनीनि समगामियाव फैनाय समाव जोंनि फावथिनायाव बांगाल राजानि बिफाव लाग्रा, सोमोन्दोआव बिदा जानाय देरन मुसाहारीआ आंखौ बिखुडाव बानानै साइकेल सालायबोनादोंमोना। जेरावखि गान गाहैया मानो जों सक्रिफ्रा साइकेलनि उननि सिटआव जिरायनानै थाडोमोना। नाथाय बे सानाव आं थेनथ'बाय थानायखाय आंखौ बिखुडाव बानानै लाडो।

बे जात्रा गान गानायाव माखासे हरनि बाश्राफोरखौ रायखाडाब्ला आद्रा जानानै थागोना। जात्रा गान होनब्ला बयबो मिथिखागौ गाना सोरांब्लासो जोबो। हरसेमानि उन्दुनाय गैयाजासे सक्रि जानानै दिन्थिनांगौआ आंनि थाखाय जोबोद खस्थ' जायोमोना। बेखायनो आं एसे सम मोनब्लानो उन्दुनायै थायोमोना। खेबसेखालि आंजों औरैबायदि गोरोन्थि जायोदि आं साहा बिलाइ खाग्रा रंगाखौ बिखुडाव बाखानानै उन्दुनायै थायो, दा मोसानो फोजाब्ला मोसाहैनोसैल' सान्नानै। नाथाय साहा बिलाइ खानाय

मोसानायनि सिगाडावदि गुबुन मोनसे मोसाबावनांगौ दंमोन आंहा बेखौ गोसोआवनो गैलियामोना जायनि थाखाय मोसानो फोजानाय लोगो-लोगो आं थेनथ'नायैनो रावनिबो मोखाडाव नायालाबानो हारसिडै साहा-बिलाइ खानाय मोसालांबाय थायो। नाथाय आंनि मोसानाया गुबुन साबाजों एसेबो गोरोबाखिसै। जेब्ला मोसायै-मोसायै साइनासालि गेजेर मोनहैयो अब्ला बयनिबो मिनिग्लाबनाया आंनि खोमायाव हाबफैयो। मेसेबनाय मेगनखौ खेवनानै नायब्ला नुबायदि आंनि मोसानाया हारसिडै आलादा जागासिनो दड। अब्लासो आं आंनि गोरोन्थिखौ हमनो हाबाय आरो लासैयैनो बिखुडाव साहा बिलाइ खानो रंगा बानायखौ खेवनानै गाहायाव खोख्लैहरो आरो गुबुनफोर मोसानाय बायदि मोसायो।

सानसेखालिनि मोनसे हरनि बाश्राखौथ' आं हमनोनो हायाखिसै। जात्रा गाना जोबहां-जोबहां जाबायमोना। बे समावनो सोरबाबा उदै सादों होनबाय, सोरबाबा गोबाबाय, सोरबाबा मोसाबाय थानायावनो साइनासालियाव जलदब गोग्लैबाया गुबैआव मा जाखो जेबोखौनो हमनो हायाखिसै। बे बायदि थासारिखौ नुनानै जोंनाव दाहोना थाबाय थाग्रा सान्थि महरै थिसनजानाय आमाय गालाया जोंखौ - अदेबानि, आब' कमला आरो आंखौ साइकेलाव दैखानानै न' फारसे लानानै फैयो। फैनाय समाव आमया जोंनो खोन्थाबोयोदि जोंनि हान्जाया मायादब खोख्लैजादों।

माब्लाबा-माब्लाबा न'निफ्राय ओंखारलांब्लाथाय जों सप्ताह खुनसेमानि न'आव फैनो मोनामोना। दाबसे जायगायाव दिन्थिखांनय लोगो-लोगो गुबुन दाबसे जायगायाव थिक जाखायोमो। जायनि थाखाय आं फरायसालियाव हाबजेन्नायनिफ्राय बोसोरनैसो आन्जादावनो जिरायनो मोनाखैमोना। अब्लाबो आंखौ बे समनि गाहाय फोरोंगिरिया बे बोसोरनैखौ रेहाय होनानै बै समनि प्रथममान थाखोआव बारखो होयो।

आं गानो मोन्नाय जोंनि बे जात्रा गाना बोसोरनैनि थाखायल'मोना। जात्रा गानखौ सिफायनानै बिदाय लालायनाय समाव जयैनो अमा मासे बायनानै जाहोलायनाय जायोमोन आरो बे बोसोरनैयाव जात्रा गान दिन्थिबोनायाव गाव मा-मा मोनदांबोखो बेखौ

फोरमायलायनाय जायोमोना बे बोसोरनै जात्रा गान गानायवा
आं एसे रां मोन्नो हादोमोना बेनो आंनि जिउनि गिबिसिन रां
आरजिनाया बेनिनो 7.00 रंजो आं साथा गंसे बायनानै

लादोमोना जायनि जाहोनाव दासिमबो साथा नुब्लानो बै
उन्दै समनि जात्रा गान गानायखौ फारि-फारि गोसोखाडो।

*Disclaimer: The author, not BDF Laisi or the Editorial Board, is responsible for the views expressed in this article.

For comments, please write to: Editor@Borodiaspora.org



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जौसे बोसोराव बर' रावनि गिबिसिन थुनलायारि बिजाब
“खन्थाय-मेथाय”

अन्जली बसुमतारी (अन्जु)

रूपनाथ ब्रह्म आरो मदाराम ब्रह्म सुजुनाय बर' रावनि गिबिसिन थुनलायारि बिजाब “खन्थाय-मेथाय” आनो बर' रावनि गिबिसिन सोर्जिलु बिजाब। 1923 माइथायाव (बांला 1330) दिहुत्राय बे खन्थाइ बिजाबा जौसे बोसोराव आगान होनायजों बर' थुनलाइयाबो जौसे बोसोर बाबेनबाय। 1919 माइथायाव बर' छात्र सन्मिलनि दानायनि उनाव 1920 माइथायनिफ्राय गौथुमनि दानथामारि लाइसि “बिबार” ओंखारनायनिफ्राय बर' लिरनाय थुनलाइखौ जागायदों होत्रानै हमनाय जायो। अदेबानि “बिबार”खौ गिबि गिबियाव आखाइजों लिरनाय महरावसो दिहुनदोंमोन; 1924 माइथायनिफ्रायसो साफायनाय महराव ओंखारदोंमोन। बे हिसाबै “खन्थाय-मेथाय”आनो बर' रावनि गिबिसिन थुनलायारि बिजाब आरो बर' थुनलाइनि मोनसे माइल खुन्थिया।

बेवनो 1915 माइथायाव दिखं खोलानि “हाबराघाट बर' सन्मिलनि”नि नाजानायाव ओअंखारनाय बर' रावनि गिबिसिन बिजाब “बर'नि फिसा अ' आयेन”नि बाध्राखौ रायखांनांगोन। नाथाय बे बिजाबा गांसे दोरोडारि नेम खान्थि (customary law) एबा आयेननि बिजाबसोमोन। बर' सोर्जिलु थुनलाइ (Bodo creative literature) आव “खन्थाय-मेथाय” आनो गिबिसिन बिजाब । गेदेमा थुनलाइगिरि ब्रजेन्द्र कुमार ब्रह्मनि रावै, “..... 1923 माइथायाव रूपनाथ ब्रह्मआ मदाराम ब्रह्मखौ लोगोआव लाफानानै ‘खन्थाय-मेथाय’ मुंनि गांसे खन्थाइ बिजाब सुजुनानै दिहुनो। गुबै ओंथियाव जायखौ थुनलाइ बुंनाय जायो, दासिम जों मिथिनायाव बेनो बर'नि गिबिसिन थुनलाइ बिजाबा...” (थुनलाइ सिबियारि रूपनाथ ब्रह्म/नोजोर आरो सोरजि)।

गासै बाजिथाम बिलाइनि बे थेरे
बिजाबाव साबा खन्थाइगिरिनि दों नैजिद'
मेथाइ आरो दों दाइन खन्थाइ दं । खन्थाइगिरि
बिथांमोनहा जादों - रूपनाथ ब्रह्म , मदाराम
ब्रह्म, सतीश चन्द्र बसुमतारी , रतिराम ब्रह्म
आरो सुरेन्द्र नाथ ब्रह्म। बिजाबनि
फोसावगिरिनि सोमोन्दै लिरनाय गैयाब्लाबो
एरै लिरनाय दं, “फसावनायजादं सानजासानि
आर डकरानि सेंग्रा जथुम्राय”। थामहिनबा
बिजाबा बर' छात्र सन्मिलनिनि (बबेबा)
जथुम्मायाव ओंखारदोंमोन होत्रानै सात्रायनि
खाबु दं। बिजाबनि बेसेना आनाद'। बे
जारिमिनारि बिजाबखौ 1992 माइथायाव प्रबन
बरगयारीनि नाजानायाव नौनोगोर
पाब्लिकेसनसआ जेरै दं एरै आबु महराव
सेफखांफिन्दों आरो बिजाबनि नैथि
बिलाइयाव आगुनि बिखं महरखौबो
सेफखांनानै होदों। मख'जाथावदि रूपनाथ
ब्रह्म, मदाराम ब्रह्म आरो सतीश चन्द्र
बसुमतारी बिथांमोनहा बर' राव थुनलाइ आरो
समाज जिउनि जौगानायाव गोबां बिहोमा
होलांनायजों लोगोसे गावसोरखौ राफोद
थुनलाइगिरि हिसाबै गायसनलांनो हादोंमोन।

बर' थुनलाइनि मुगाफारिखौ मोनथाम
गाहाइ बाहागोआव रात्राय जादों - 1884 -

1919 माइथायनि मिसनारि मुगा, 1920 - 1951
माइथायनि गोजाम मुगा आरो 1952 निफ्राय
गोदान मुगा। मिसनारि मुगायाव ख्रिस्तियान
मिसनारिफ्रा बर' रावनि रावखान्थि
सुजुजेनदोंमोन, बर'फोरनि सोमोन्दै
लिरदोंमोन, सल' बाथाफोरखौ खनथुमनानै
लिरनानै बर' रावखौ लिरनाय महर होजेन्दोंमोन
। सिडनी एण्डेलनि An Outline of Kachari
Grammar (1884) आरो The Kacharis
(1911), रेभ. एल. अ. स्क्रैफसुदनि A Short
Grammar of the Mech or Boro Language
(1889), JD Anderson नि A Collection of
Kachari Folk Tales And Rhymes (1895)
बायदि बेफोर बिजाबनि अनगायैबो बाइबेल
ससाइटिया 1913 माइथायाव सेन्ट लुकासनि
Gospel खौ बर' रावजों रावसोलायनानै
दिहुनदोंमोन। नाथाय गुबै ओंथियाव बर'
थुनलाइया महर मोनजेनदोंमोन 1920
माइथायनिफ्राय । 1919 माइथायाव धुबुरीनि
ब्रह्म बरडिंआव माखासे स्कुल कलेजाव
फरायनाय फरायसाफ्रा बर' छात्र सन्मिलनि
दानायनि उनाव सन्मिलनिनि दानथामारि
खुगा लाइसि “बिबार” नि जोनोमजोंनो बर'
थुनलाइनि दाहारा बोहैजेन्दोंमोन जायखौ
बुनाय जादों गोजाम मुगा। 1920

माइथायनिफ्राय बिबारखौ आखाइजों
लिरनाय महराव दिहुन्दोंमोनब्लाबो, 1924
माइथायनिफ्रायसो सेबखांनाय महराव
दिहुनजादोंमोन। थामहिनबा सेबखांनाय
महराव “खन्थाय-मेथाय”आ “बिबार”खौ उनसो
खालामबावदों। सम फारिनि बे बिथिंखौ
नोजोर होयोब्ला 1923 माइथायाव “खन्थाय-
मेथाय”खौ दिहुन्नाया लिरनाय बर’ थुनलाइयाव
गेदेरथार मोनसे जुनिया बिहोमा होदों होन्नानै
बुनो हायो।

बर’ थुनलाइयाव “खन्थाय-मेथाय”नि
थुनलायारि बिहोमा आरो बेसेनथिखौ
सावरायनो थांब्ला बे बिजाबजों नांजाफानाय
गेदेमा लिरगिरिफोरनि बर’ समाज आरो राव
थुनलाइयाव होनाय बिहोमाखौबो नोजोर
होनांगौ जायो। बै जुग थान्दै गेद
माफोर रूपनाथ ब्रह्म, मदाराम ब्रह्म आरो सती
श चन्द्र बसुमतारी बिथांमोनहा साथामबो
समरा-समरिमोन। बिथांमोनहा बर’फोरनि
समाजारि जिउ, राव थुनलाइ, सोलोंथ
इ आरो राजखान्थियारि मोन्थाइ आरो
रैखाथिनि थाखाय खामानि मावदोंमोन।
बर’फोरनि गेजेराव गिबिसिन BA, LLB
मन्त्रि रूपनाथ ब्रह्म (1902-1968) आ
आसामनि राजखान्थियाव बाहागो
लानायजों लोगोसे फरायसालि-

फरायसालिमा गायसन्नानै सोलोंथाइ
गोसोरहोनाय आरो बर’ हालामखौ
जौगाहोनायाव गोनां बिफाव लादोंमोन।
समाज फोसाबगिरि , सोलोंथाइगिरि पद्मश्री
मदाराम ब्रह्म (1903-1990) आबो समाज जिउ,
सोलोंथाइ आरो धोरोमनि गोबां हाबा
मावलांदोंमोन। फार्सेथिडै समाज
फोसाबगिरि, खन्थाइगिरि, फावथाइगिरि
सतीश चन्द्र बसुमतारी (1901- 1974) आ बर’
थुनलाइ आरो हरिमुखौ गायसन्नायाव
आगदारि जानायजों लोगोसे ब्रह्म धोरोम
गायसन्नाय आरो ट्राइबेलफोरनि रैखाथिनि
बेलायाव गोनां बिफाव लादोंमोन। बिथांमोन
गेदेमाफ्रा बर’फोरनि गेजेराव गिबि आथालनि
फरायसालि- फरायसालिमनि सोलोंथाइ
मोन्नाय लेखागोरों आरो गुरुदेब कालीचरण
ब्रह्मनि सोलोंसामोन। 1919 माइथायाव गुरुदेब
कालीचरण ब्रह्मनि नाजानायाव धुबुरीनि ब्रह्म
बर्डिआव थानाय फरायसाफ्रा बर’ हारिनि
फरायसाफोरखौ ज’ खालामनानै खौसेयाव
लाबोनो कक्राझार गोजौ प्राइमारी
फराइसालिनि फोथाराव बर’ छात्र सन्मिलनि
दादोंमोन जायनि आफादगिरि आरो
नेहाथारिया फारियै सभाराम ब्रह्म चौधुरी आरो
सतीश चन्द्र बसुमतारीमोन। गुरुदेब

कालीचरणआ बे आफादाव नुजाथिफैना नै फरायसाफोरनो मोजां बोसोन आरो समाजनि खामानि मावनो थुलुंगा होफैदोंमोन। बे सन्मिलनि एबा गौथुमखौ दानायाव बै समनि फरायसा दैदेनगिरि सतीश, रूपनाथ, मदाराम बिथांमोनहा गुबुनफोरजों लोगोसे गोख्रों बिफाव लादोंमोन। बिथां मोनहा साथामबो मेलेम गोबौ फरायसामोन आरो धुबुरी गोजौ फरायसालिनिफ्राय मेट्रिक आन्जादखौ उग्रिनानै कटन कलेजाव फरायहैदोंमोन। सतीश चन्द्र बसुमतारीया 1919 माइथायाव मेट्रिक आन्जादखौ उग्रिदोंमोन, रूपनाथ ब्रह्मआ 1921 माइथायाव आरो मदाराम ब्रह्मआ 1923 माइथायाव उग्रिदोंमोन। सतीश चन्द्र बसुमतारीआ Intermediate Arts (IA) फरायबाय थानाय समाव 1920 माइथायनि हेफाजाब होयै सोमावसारनायाव गान्धीजीनि हांखाइनायाव कलेज नागारनानै उदांस्त्रि सोमावसारनायाव बाहागो लादोंमोन। जाहोनाव बिथांनि गोजौ सोलोंथाइ लानाया जाफुडाखैमोन। रूपनाथ ब्रह्मआ कटन कलेजनिफ्राय 1925 माइथायाव BA खौ उग्रियो। मख'जाथावदि बिथाडानो आरिमु जालिया (BA) उग्रिनाय गिबिसिन बर'सा। मदाराम ब्रह्मआ कटन कलेजनिफ्राय IA खौ

उग्रिनानै BA फरायफुबाय थानाय समाव नख'राव कलेरा मारखि जानायाव कलेज गारनानै न'आव गोबाव थाहैनाडो। जाउनव BA आन्जादाव जिरायदोंमोनब्लाबो उग्रिनो हायाखैमोन। मख'जाथावदि मेट्रिकआव रूपनाथ ब्रह्मआ सेथि थाखोआव बृत्ति (scholarships) लानानै उग्रिदोंमोन। मदाराम ब्रह्मआबो मेट्रिकआव बांला, संस्कृत आरो सानखान्थि आयदायाव लेटार लानानै सेथि थाखोआव उग्रिदोंमोन। बिथांमोन गेदेमा साथामा फरायसालिनि समनिफ्रायनो लोगो मोनलायखानाय, गोसो गुदुं, मेलेम गोबौ, ब्रह्म धोरोम सिबियारि आरो लाइमोनफोरनि दैदेनगिरिमोन। मोनसे बाभ्राखौ सात्रो हायोदि "खन्थाय-मेथाय" खौ दिहुन्नायाव रूपनाथ-मदारामानो गाहाइ बिफाव लादोंमोन आरो बेनि थुलुंगाखौ सतीश चन्द्रनिफ्राय मोन्दोंमोन जानांगौ। मानोना अब्लासिम सतीश चन्द्र बसुमतारीया बिबार लाइसिखौ आखाइजों लिरनाय महराव दिहुनगासिनो दंखासैमोन। बिखायनो "खन्थाय-मेथाय"खौ दिहुन्नायनि गुदियाव रूपनाथ- मदारामजों लोगोसे बर' जावरिखांनायनि (Bodo Renaissance) आगदारि मेंनो रोडै मावथि जोहोलाव सतीश चन्द्र बसुमतारीनि मुंखौबो मख'थारनांगोन।

दानिया “खन्थाय-मेथाय” नि बे जौसे बोसोर फुरायनायाव बे बिजाबनि आरो बेनि थुनलायारि बेसेनथिनि सोमोन्दै एसे सावरायदिनि । मोनसे रावआ दै बोहैनायबादि अराय सोलाय सोल’ जाबाय थायो आरो गावनि लामायाव फैनाय सोदोबफोरखौ बोज’बनानै गावनि खालामनानै लायो। बाहायनायनि सायावनो राव मोनसेनि थैनाय थांनाया सोनारो । सोलिबाय थानाय रावआव गोदान गोदान सोदोब हाबफैयो, थाखानाय सोदोबनि ओंथिफ्राबो माल्लाबा दोरोदलाडो। बे “खन्थाय-मेथाय” बिजाबाव खन्थाइ आरो मेथाइ बाहागो रात्राया रोखा (distinct) नडाब्लाबो मेथाइ आयदानि बांसिनानो लावा सुडा, खबाम गोरोबनाय, मेथाइ महरै खनजाथाव। फार्सेथिंजाय खन्थाइ बाहागोआवबो खबाम गोरोबनाय आरो बे रोखोमनि खन्थाइ लिरनायनि बायदि महर नुनो मोनोब्लाबो सानस्रि आरो आयदाफ्रा उदांसिन। “खन्थाय-मेथाय”आव थानाय खन्थाइफ्रा (बेव खन्थाइ आरो मेथाइ गासैखौबो गुवार ओंथियाव खन्थाइ बुंनाय जादों) गोथाव, मिलौदो आरो बां रोसिजों आबुं। बे खन्थाइ बिजाबाव नुनो मोत्राय माखासे बिथिंफ्रा जादों :

खन्थाइफ्रा बांसिनानो खबाम गोरोबनाय आरो बिमा रावनि आंगो सोदोबफोरजोंनो रनसायनाय।

बिजाबाव बाहायनाय हांखोआ बांला।

बै समाव “ओ” हांखोनि बाहायनाय गैयैलाय लिरनायाव जेंना नुजादोंमोन। आरोबाव “आ” दाजाबदानि खाथिया गद गैयैलाय रिसारथि गोरोबाब्लाबो जेरावबो “या”खौनो बाहायनाय नुनो मोन्दों।

गोबां खन्थाइफ्रा ओंथि, महर, सोदोब बाहायनायखौ नाइयोब्ला गोजौ थाखोनि। “मेथाय” बाहागोनि गोबाडावनो खन्थाइनि बिमुं (title) गैया।

दोंनैसो रमान्तिक खन्थाइनि बादै बांसिन खन्थाइनि आयदा (theme) आ इसोर सिबिनाय, mysticism, हरि अनसानाय आरो बोखांनाय, माहारियारि सानस्रि (nationalism)।

रूपनाथ ब्रह्मनि खन्थाइनि महर आरो दाथायफ्रा crisp, राव बाहायनायाव हुसां, खन्थाइफ्रा खबामनां आरो गोथाव। बांसिन खन्थाइया इसोरनि सायाव गोथौ फोथायनायखौ लानानै आरो मिस्तिक सानस्रिजों आबुं। रूपनाथ ब्रह्मनि “आंनि खैना” खन्थाइया दोंसे गोजौ थाखोनि

रमान्तिक खन्थाइ। बेयो बिबार मुगानि दोंसे गोजौ थाखोनि, सिगांसिन आरो साबसिन रमान्तिक खन्थाइ। बे खन्थाइयाव बर'फोरनि समयनानि मु सु (yard stick) आरो esthetics नि सोमोन्दैबो गुमुर मोनो। मदाराम ब्रह्मनि खन्थाइनि बांसिनानो बिमुं गैया, सानस्रिनि गांखौ जेन' बेखेवसारनानै होदों आरो आयदाफ्राबो गुवारसिन। मदाराम ब्रह्मनि बांसिन खन्थाइफ्रावनो बर' हरिनि निदान, गुबुनजों मुगैजानाय, बर' फिसाफोरखौ फोजाखांनायनि देंखो आरो सोलोंथाइ लानो हांखायनाया बेरखांसिन्दों। सतीश चन्द्र बसुमतारीनि खन्थाइनि रावआ गोलेँ , गेबें खबामनि, गोथाव आरो गोसो बोनो हाथाव आरो हरि फोजाखांनाय सानस्रिनि। बुंनो थाडोब्ला "खन्थाय-मेथाय"आव ओंखारनाय रूपनाथ ब्रह्मनि "मोनहास'यै हौया", "ईश्वरनि नाम गदै", "आंनि खैना" ; मदाराम ब्रह्मनि "जाखांद' बर'फर", सतीश चन्द्र बसुमतारीनि "जा हाबाब" बायदि खन्थाइफ्रा बर' थुनलाइनि मोनफा मोनफा masterpiece आरो बर' माहारियारि सानस्रिनि गोगगो बिदिन्थि। बुंनो हायोदि 1919 माइथायनि बर' छात्र सन्मिलनि दानायनि उनाव फेनाय जावरिखांनाया (Renaissance) आ बर' माहारियारि सानस्रि

(Bodo Nationalism) खौ गद गोनां महर होनायाव मदद खालामदोंमोन।

"खन्थाय-मेथाय" बिजाबा बर' थुनलाइनि मोनसे गोगोम खुन्थिया जानायजों लोगोसे बेयो बै समनि बर' समाजनि आयनाबादि। बेव बै समनि बर'फोरनि गुबुनजों मुगैजानाय थासारि, अनागारि आखु, सोलोंथाइयाव गोग्लैसोनाय बेफोरनि सावगारि मोत्रो हायो। बै समाव हरिनि सरासनस्रा सुबुंफोरनाव लेखा रोंब्ला हाल खदालाव उदायै जायो आरो गुन्दा जायो होन्नानै सात्राय दंमोन। बे नंखाय सात्रायखौ फोजोबनो जुनै जोबोर ओंथि गोनां आरो खहाबथाव खन्थाइ "लेखा रंब्ला गुन्दा जाया"खौ लिन्दोंमोन रूपनाथ ब्रह्मआ। ब्रजेन्द्र कुमार ब्रह्मनि रावैनो, ".... खन्थाइनि मुं आरो बेनि गुबै बात्राजों हमनो हायोदि बै समाव लेखा रोंब्ला गुन्दा जायो होन्नानै बर'फोरनि गेजेराव मोनसे बानगैयै फोथाइनाय दंमोन। बेबादि फोथानायनि जाहोन गैद्रायाबो बुंनो हाया। लेखा रोंनायनि थाखाय जादों होन्नानै बुंनायनि बान गैयाब्लाबो, खोनानो मोनोदि बै समाव एसे लेखा रोंनाय सानैसो (बिसिनाथ सिब्र', सिन्दुर मेम्बर, गद' मोदाइ) गुन्दानि आखु दिन्थियोमोन आरो बेबायदियैनो बइजोंबो

मिथिजादोंमोन। आरो जानो हागौ बेनिखायनो गोबां बिमा-बिफाया गाव-गावनि फिसाफोरखौ फरायसालियाव हगारहरामोन। बर'फोर उन जानायनि बेबो मोनसे जाहोन।...” (बिबार मुगानि खन्थाइ/रायथाइहाला)। मख'जाथायनि बै समफ्राव बर' समाजआव माखासे गेना खात्थि सोलिनानै दंमोन। बेफोरनि माखासेया जादों हाबायाव फोन थाखा दाबिनाय, सप्ताहसे लागै खुंनाय खरसागोबां (costly) हाबा, हिन्जाव बोनाय बायदि। फासैंथिं सिखोन साखोन थानो रोडै, देहा आरो सावस्त्रिनि जोथोन लानो रोडै, लेखा फरा रोडै, खोमसि फोथायनायाव गफबनायमोन आरो गुबुन हारिफोरजों मुगैजानाय, नासयजानायमोन। मदाराम ब्रह्मनि खन्थाइयावबो समाजनि सावगारि मोत्रो हायो। फिसाफोरखौ लेखा फोरोंनायनि फासैं गोसो गैयै, जौ लोडै लोडै हावरिया जालांनाय, फिसाफोरखौ उन्दै बैसोआवनो हाबा होनानै फरायनायखौ फैमाल खालामनाय, हारिनि अलखद, गावनिखौ गारनानै गुबुन धोरोमाव बारस्लायनाय religious conversion नि सावगारि मोत्रो हायो।

गेदेमा त्तिरगिरि बिथांमोनहा ब्रह्म धोरोमारि जानायलाय थोंजों नडाब्लाबो

खेंसालियै बिथांमोननि खन्थाइयाव ब्रह्म धोरोमनि समाज फोसाबनायनि गुमुर मोनो । गुरुदेब कालीचरण ब्रह्मनि “ब्रह्म सोमावसारनाय” (Brahma Movement) नि गुमुर एबा बेकग्राउन्ड संनो हायो रूपनाथ ब्रह्म आरो सतीश चन्द्र बसुमतारी जयै सुजुनाय खन्थाइयाव। मख'जाथावदि गुरुदेब कालीचरण ब्रह्मआ 1905 माइथायाव ब्रह्म धोरोमखौ आजावनानै बर'फोरनि गेजेराव 1906 माइथायाव बे धोरोमखौ फोसावजेन्दोंमोन। बिथाङा धोरोमजों लोगोसे समाज फोसाबनाय, सोलोंथाइ, रांखात्थि, राजखात्थि मोन्थाइ आरो रैखात्थि बेफोरनि सायावबो गोबां खामानि मावलांदोंमोन आरो हारिखौ गोजौआव दैखांनो नाजालांदोंमोन।

2023 माइथायाव “खन्थाय-मेथाय”आ जौसे बोसोराव आगान होनायजों लोगोसे बर' थुनलाइयाबो जौसे बोसोर फिरायबाय। बै समाव जुरिजेन्नाय हिसाबै , रावखात्थि आरो बानान खात्थि गद गैयैनि थाखाय जानांगौ त्तिरनाया गोलेँ नडामोन। थेवबो “खन्थाय-मेथाय”नि जेर बोनानै जों बुंनो हायोदि बर' सोर्जिलु थुनलाइया जुरिजेन्नायावनो गोजौ थाखोनिमोन। बे “खन्थाय-मेथाय”नि जौसे बोसोराव थामहिनबा बर' थुनलाइनि जौसे

बोसोर बाबेन्नायाव जॉनि थुनलाइया बेसेबां
जौगादों, मा मा बिथिडाव उन जानानै दं,
लिरगिरिफोरनि जेंना आरो चेलेन्जफ्रा मा मा
बेफोरखौ नायबिजिरनायनि गोनांथि दं। बेनि
अनगायैबो बे बिजाबखौ महर होनाय बिथां
गेदेमाफोरनि जिउ आरो मावथायनि सायाव
गुवार आरो गोथौयै फरायसंनायनिबो गोनांथि
दं। मानोना बिथांमोनहा समाज, थुनलाइ,
सोलोंथाइ, हरिमु, राजखान्थि आरो हरिनि

मोन्थाइनि थाखाय नांग्रा आगदारि सुबुंमोन
आरो हरिनि जौगानायाव गोनां बिफाव
लादोंमोन। बर' रावनि गिबिसिन बे थुनलायारि
बिजाबा बर' राव थुनलाइ सुरजेन्नायनायनि
आगान आरो बर' समाजारि जिउ नि आयना
हिसाबै अराय अनसायजाबाय थागोन। बर'
थुनलाइनि माइल खुन्थिया बे “खन्थाय-मेथाय”
बिजाबा बर' फिसाफोरनि थाखाय अराय
थुलुंगा जानानै थाबाय थाथों।

*Disclaimer: The author, not BDF Laisi or the Editorial Board, is responsible for the views expressed in this article.

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गांलाबनि जुलि गोदान

(थुनफावथिना)

लिरगिरि: राजेन बसुमतारी

गांलाबआ सगाव जिरायनानै हिन्जावखौ नेगासिनो दं। हिन्जावा दिनै बेंगालर निफ्राय सौफैनाय खोथा। बिसिया कर्नाटकआव कम्पानिनि साखि मावनो थाहैदोंमोन बोसोरसे सिगां। दिनै बैसागु दिनाव सौफैनायनि खोथा बुंहरदोंमोन। बेखौनो गांलाबआ सगाव नेगासिनो दं। स्टेसनाव ऑखारनानै अटो लानानै फैगोन। बियो गोदोना फोलाव फोलाव सरगथिं नाहर गासिनो। बे समावनो रामोन्दाया बेखौ नुनानै बुंफेयो..

मोन्दा: मालै.. आबौ, सोरखौ गोदोना फोलाव फोलाव नायहरगासि नो दं नोंलाय? सोरखौबा नेदों नामा?

गांलाब: (हांमा सुरनानै, दुखुयै) दा बुंसैलै.. आबौ, रानोमबेखौ नेगासिनो दं आं फुंनिफ्रायनो। दिनै सौफैगोन होननानै मबाइलजों खोथा हरदोंमोन दाखालि। माथो दाबो सौफैयासो सौफैया..!

रामोन्दा: बहा थांदोंमोन होनब्ला आबैयालाय?

गांलाब: माथो बुंभावनो.. नोमबैया बोसोरसे सिगाडावनो आंखौ हारसिं न'आव नागार लांनानै लोगोफोरजों कर्नाटकआव कम्पानिनि खामानि मावनो थाहैदोंमोन। दिनै मोसौ थुखैखालिनो सौफैगोन होनहरदोंमोन।

रामोन्दा: होनब्लाथ' दिनै नोंनो लांगाब लांथाब होफै थारसिगोनलै आबैया..! बैसागुवा गोगोम जाथारसिगोन होनब्ला आबौमोनहा?

बिनास्रि: फाग्लिया गुमै गांलाबखौ गोसोखांनानै मबाइलखौनो बावबोबाय। दा मबाइला सैफैयाखिसै।

गांलाब: जेबो नडादे.. आंनो मबाइलखौ नांलाया.. आंनि मानसिखौथ' आं मोनफिबाय..!

रामोन्दा: (मिनि मिनि) जै जुलि गोदाननि, जै हिन्जाव गोदाननि, गोमानाय हिन्जावखौ मोनफिननायनि (बयबो जै होयो आरो मिनि मिनि ऑखा**गांलाब:** र'लै.. गोगोम जानायखौसो नुदों, मानसियानो दाबो सौफैयाखै माथो..!

रामोन्दा: ट्रेइनजों फैगोन ना उरफलेनजों फैगोन?

गांलाब: जानो माजों फैयो..., स्टेसनाव ऑखार फेनायनि खोथासो बुंहरदोंमोन।

रामोन्दा: होनब्ला लाय फैसिगौ बियो ट्रेइनजोंनो। फ'नजों खौरां लाहरनाय... बबेसिम मोनफैखो?

गांलाब: अलै.. नडाथायबो बावदोंसोमोन आं।(आथुरबिथुर सिफिनिफ्राय मबाइलखौ दिहुनना फ'न खालामो) हेल्ल' हेल्ल' ... हैद.. सोरबा माबामाबिसो बूंहरदोंलै..! नै आबौ, नोंनो बुहरना होनाय। आं बारा मिथिलाय लाडालै मा बूंदों। (मबाइलखौ रामोन्दानो होयो, रामोन्दाया फ'न खालामो)

रामोन्दा: हेल्ल' हेल्ल'... माथो कानारा रावजोंसो माबामाबि बूंदों लै.. मानसियानो न'आव फैयाखै खोमामालै..? जानो दे आबौ... नोंनि बुरैया सोरजोंबासो खारफा लाडाखैथ'...?

गांलाब: (गाब्रु गाबथु जानानै) बेखायनो आं हगार हरनो बाथारदोंमोन लै... हाबाब एसे गोजानाव नुहरस'वा खोनास'वा मा जाखो मा बेरखो.., दालाय आं जामबा मानसिया लाय मा खालामनो हाबावनो... उ.. उ... (गाबै गाबै) ऐ गांजेमा बिमा मानो नों आंखौ गोदाव सोराव खालाम लांखो, दा आं सोरनि मोखां खौ नायनानै थाबावनो...

रामोन्दा: (फाप्लियाव हमनानै बुरखायनो हमो) दागाबलै आबौ.. दागाब..! सानसेब्लाबो बियो फैखागोन।

गांलाब: (फाप्लियाव हमनायखौ जांख्रिलायनानै) होरो.. होरो बुरखाय नाडा आंखौ, गोबावै फैनायखौ आंनो नाडा.. आंनो दानो नांगौ.. दिनैनो.. उ उ... (बियो गाबफुबाय थानायावनो अट' गंसेयाव बिनास्रि आरो गांलाबनि हिन्जाव दारांगि सौफैयो) बिनास्रि; (गांलाब गाबनायखौ नुनानै) हेद दोहोरोम.. माथो गुमै गांलाबसोलाय .. मानो गाबदों?

रामोन्दा: आबैखौ थाबोदों सान्नानै जोबोद गाबदोंमोन बियो। माथो ह'नै...आबैयाबो सौफैबाय।

दारांगि: औ.. हा फैखानाय खोथाखा, बिसोरजोंनो ज' फैबाय आर'.. । हा मानो गाबनांगौ बिहालाय... ? गोदो जौ फेनानै आंखौ बुग्लुं बुसि खालामग्रा मानसिया दिनै मानो गाबनांगौ जाखो आं दसे सौफैदयियावनो लाय..? बेखायनो जौ गारबासो थांगोन आं होन्ना बूंहरदोंमोन सिगाडावनो । नडाब्ला सानफ्रोमबो बिजों आं बुग्लि जाबाय थानो हाया.. दाबो थांफिनगोन आं बाराब्ला।

गांलाब: (मिनिस्तु जानानै जनायनिफ्राय सिखारो) हैद , मानोलाय बुनांगौ आंलाय, गोबावसैयानोबा आं जौ गारनाया। नोंनि मबाइलाव नोंखौ मोनिनि गोसोनि दुखुवाव गाबफ्रांदां।

रामोन्दा: मबाइलालाय माथो जाखो आबै? र लाडो, फैसालि गोलैयो) गोथाडैनो गोथै (दिन्थिगासे फावथाइ, थुन फावथिना) राजेन बसुमतारी, हिरिम्बापुर, खारघुलि, गुवाहाटी।

गेब्ला: सासे हालुवा। बैसो ब्रैजि बोसोर।

मंगली: गेब्लानि हिन्जाव। 35बोसोर।

माइनावस्रि: गेब्लानि फिसाजो। बैसो 7 बोसोर।

मुनिन्द्र: गेब्लानि फंबाइ। बैसो 35बोसोर सासे केरानि दिचि मावख'सालिनि।

रुपाली: मुनिन्द्रनि हिन्जाव। बैसो 30बोसोर।

फ्रानसिस: मुनिन्द्रनि फिसाज्ला। 7/8 बोसोर

अरमां: मुनिन्द्र आरो गेब्लानि बिमा। बैसो 60 बोसोर।

बुन्दा: गेब्ला आरो मुनिन्द्र नि बिफा। सासे आजिरा मोन्नाय फोरोंगिरि। बैसो 70 बोसोर।

रतन देका: आलासि, मुनिन नि लोगो।

दालाम: गामिनि मानसि। बैसो 50 बोसोर

गोलोम बोथोर। मोनाबिलि सम। सिथलायाव बुन्दाया मासियाव जिरायदों आरो अरमांआ मैगं सायदों।
खाथियावनो थयला ब'नानै नै थाखोयाव फरायनाय माइनावस्रिया लेखा फरायदों। लेन्थन लानानै।

माइनावस्रि: (गोसा गोसायै)

अमाखौ जा मेजेम मेजेम

खदाल जाव, उदै फेसेम।

इंख्रि गोथाव, गुमा गोथाव।

गावदों सेलथाव, थावाथाव।

दाफुदुं फुदुं, दैया फुदुं,

हम फिथा, गुदुं गुदुं।

(बे समावनो गेब्लाया अमा बेदरनि थफला लानानै हाबफैयो माइनावस्रिया फरायनायखौ दोनथ'नानै
बिफाखौ नायदावो)

गेब्ला: माथो खोमसिथार...लाइना थांलायबाय नामा? (बिसिखौ गाबज्रियो) ऐ खोनाबाय ना... नै बे
बेदरखौ लांफैनाय। मा जाब्रब लायखोलै लायेनफोरा मालाय... !

बुन्दा: गामियावलाय लायेनफोरा बिदिनोसै.. सानफ्रोमबो थांहां फैहां।

मंगलि: (न'सिनिफ्राय ऑखार बोनानै) दिनै लायेना बेलासेनिफ्रायनो गैया.. . मा जादों थाय... ?
(फिसाइनिफ्राय अमा बेदर थफलाखौ लानानै न' सिडाव हाबलाडो)

अरमां: जानो.., अखा-बांखाबो गैबाय बाया, मानो सिरि थाहाब थारखोथाय...गामाखालि बिदि गोबाव
थायामोन लायो... !

गेब्ला: (माइनावस्रि नि खाथियाव मासियाव जिरायनानै) बहाबा माबाफोर गाज्रि जायाखै बे।
(माइनावस्रिखौ) दे.. आइ, नोंहा मानो सिरि जाखो फरायनायालाय ? फरायदो माबार... दा आदा
फ्रानसिस फैब्ला गेलेनांगौना. !'

माइनावस्रि: (खुसियै) आबा... आदाया माब्ला सौफैगोन?

गेब्ला: सौफैनोसै..बावला, नोंहा फरायजोबदो दे.. माबार माबार।

माइनावस्रि: आं फराय जोबखांबायथ'... दहायनो..!

गेब्ला: दे दानिया लिरदोलाय... फरायखांबायब्ला। (माइनावस्रिया लिरनो हमो)

अरमां: (गेब्लाखौ) होनब्ला नों मुनिन मोनखौ लोगो मोनबोनाय...? फैगोन नो... न'आव?'

गेब्ला: लोगो मोनदोंमोन..., फैगोन होन्नाय खायनोथ' अमा बेदर सेरनै बायना लाबो खालायबाय आं।
आं फैब्ला आलासिनि बुंनायानो जोबाखैमोन। बिसोर फोजोबनानैसो फैगोन नो।

अरमां: ऑखाम जाफैगोन होनब्ला... ?

बुन्दा: हा ऑखाम जाफैया बहाथ' जानांगौ जाखो?

अरमां: आंलाय मिथिंफोराव जाबोगोन सानदोंमोन आर'...। (मंगलिखौ गाबजि हरो) आफि... नै बे मैगं सायखांनायखौ लांफैदो... (मंगलिया सिंनिफ्राय ऑंखारबोयो । अरमांआ मैगंनि खादाखौ होनानै) ऑंखाम जाफैयो नो मुनिन मोनाबो... बिसोरनोबो लाफाखादो ऑंखामखौ।

मंगलि: बिसोर साबैसे फैगोन नो... ?

बुन्दा: रावबो गैयामोन आं दहाय मिथिडाव लोगो मोनब्ला .. बिसोर साथाम ल'सोम। मुनिन, आफि आरो बे आबौ फ्रानसिसल'सोमोन। (मंगलिया सिडाव हाबलाडो। बे समावनो लांगोनायाव गारि गाबनाय खोनायो)

गेब्ला: (फिसाजो फरायनायाव लानाय लेन्थनखौ लानानै) आइ माइनावसि, नों गाबोन लिरदो दे, नोंदा फ्रानसिस मोना सौफैबाय, नोंनि बिजाब फोरखौ सिडाव दोनहैदो दे...(माइनावसिया बिफाखौ मिनिस्लुयै नायनानै रंजाखुसि बिजाब फोरखौ न'सिडाव दोनहैयो आरो बिफानि उन उन लांगोनायाव ऑंखार लांफायो, अरमांआ बारान्दानि गंनै मासिखौ सिथलायाव ब'फैयो। बुन्दाया गाव जिरायनाय मासिखौ इसे बोथोदनानै जिरायो, लांगोनाथिं नायहरबाय थायो। बे समावनो मोब्लिबाबो फैयो, सां जायो। लोगो लोगोनो मुनिन, रुपाली, सासे आलासि आरो फिसाजला फ्रानसिस हाबफैयो। उन उन माइनावसि आरो गेब्ला। फ्रानसिसजों आरो माइनावसिजों खाथि खाथि थालायनानै रायजलायहां माहां खालामबाय थायो, सानैजों मिनिस्लु मिनिस्लु जालायो नाथाय राव गैया)

मुनिन: (मैनाय देंखोजों) उ.. हु.. मैबाय। बहुत भागर लागिल, देका.... बहा, एइखनते (आलासिखौ बुडों, सानैबो चियाराव जिरायो)

रुपाली: (बिखुनजो अरमांखौ) आइयै... जिराय जिराय मैसोनायसो मोनदों माबा... आं इसे आथिं फोलावनो सानदोंमोन आइ, बिसोना फोरा ब'खानाय दंन गैया मोनथाय।

अरमां: (जिरायनायनिफ्राय सिखारनानै) हा.. मानो गैया जानो...? दं, नोंसोर फैब्ला उन्दुग्रा रुमानो दंखायो। आं दहायसो बिसोना फोरखौ साफा सुफा खालामना दोनखादोंमोन.. गोदान सि ब'नानै। गानस्लायनानै आथिं फोर सुनानै गोलानहै आरो...। (अरमां आरो रुपालीया हाबलाडो, बेखौ नुनानै फिसाजला फ्रानसिसआ बूंहरो बिमाखौ)

फ्रानसिस: मा...तुमि क'त जवा? मइअ' जाम। (बिमाजों हाबलांफायो, उन उन माइनावसिबो।)

बुन्दा: (मुनिनखौ) आलासियालाय सोरथ' जाखो?

मुनिन: आलासिया आंजों लोगोसे मावजाबनाय लोगो, गुवाहाटीनि...रतन देका। (आलासिखौ) देका, एखेत मोर देउता।

आलासि: (गसंनानै, आखाइ खबजबना मिनिस्लुयै) नमस्कार... खुलुमबाय। दुइ एटा बर' शब्द शिकि आछो आरु... (जिरायो) मइअ' बर'हे, किन्तु भाषाटो बुजि नापाव।

बुन्दा: जिकोनो भाषा शिकाटो भालेइ... किन्तु निजरटो पाहरि बा एरि नहय।

आलासि: (मिनि मिनि) आपोनाक खुरा बुलि मातिछो देइ, बेया नेपाब। माने खुरादेउ, मोर बर' भाषा आरु बर' मानुह बिलाकक खुब भाल लागे। मा-देउताइ सरुते मोक भाषाटो निशिकाले, सेइ कारणे

मुनिनर लगते दुइ एटा बर' शिकि आछो। एइबारर बर' साहित्य सभा चाबलै आपोनालोकर तालैके आहिलो। आपोनालोकर जाकजमक साहित्य सभा देखि सछाकै खुब भाल लागिल।

बुन्दा: (न'सिडाव थानाय अरमांखौ गाबज्जि हरो) ऐ.. खोनाबाय ना...? न'सिडाव थानानै मा खालामहैखो नोडो?

अरमां: (बायहायाव ओंखार बोनानै) माखौ गाबरवाव हरबाय थादौ नौलाय... ?

बुन्दा: बे आलासिनो जेबो होला... साहा-थाहाफोर?

मुनिन: (बादा होनानै) नाडा नाडा.. साहा-थाहा जेबो फुदुं नाडा...जौ बिदैफोर दंब्ला बेखौनो एफा एफा लाबो।

अरमां: (मिनिनानै) हा जौ बिदैयालाय... दं आरो इसे। दाखालि बैसागुवाव लौखोन्दा। जाफाग्रायासो... दा माखौ होलायखो? अमा बेदरल'सो दंमोन, बेखौबा नौनि लोगोया जायो ना जाया! बेबो मोनदौ ना मोनाखैथाय...र' (मंगलिखौ गाबज्जियो) ऐ आफि... आफि मंगलि? (मंगलिया ओंखार बोयो)

मंगलि: मानोमोन आयै... !

अरमां: अमा बेदरा मोनबायमोन ? मोनबायब्ला मुनिनमोना जौजौ जानोनो।

मंगलि: (मुनिनखौ) अमाया मोनसिगोन... नाथाय आलासियासो जायो ना जायामोन... ?

मुनिन: जायो जायो... बियो गसिबखौबो जाजोबो।

मंगलि: ए... दे होनब्ला... मोनब्लानो लाबोनोसै आं (गेब्लाखौ) बिफाया बे खामसालियाव थानाय आरांगाखौ लाबोनानै ब'फैना होफैनाय.. (सिडाव हाबलाडो, गेब्लाया आरांगाखौ लाबोनानै मुनिन मोन जिरायनाय जायगायाव ब'नानै होफैयो, मासि गंनै ब'देरनानै होफैयो।)

आलासि: (बुन्दाखौ) आपुनि मिटिडत नगले नेकि?

बुन्दा: गैछिलो, मूख्य अतिथिर भाषनर पिचतेइ मइ गुचि आहिलो।

आलासि: मूख्य अतिथिजन कोन आछिले? तेखेत खुब भाल भाल कथा कैछिल देइ। बर' जातिर सरबांगिन उन्नतिर हके बहुत भाल भाल कथा कैछिल।

मुनिन: (गोसो गुदुडै) अ.. हय हय, तेखेतर बक्तृता मोरो खुब भाल लागिछिल। तेखेत एजन बहुत अभिग्यता थका मानुह, एजन अवसरप्राप्त आइ. ए. एस बिषया ।

(बे समावनो मंगलिआ प्लेट, गिलास आरो अमा एवनायखौ लाबोनानै आरांगा सायाव दोनफैयो आरो प्लेटआव रान्ना होनानै सिडाव हाबलाडो। अरमांआबो बथलसे जौ बिदै लाबोनानै आरांगायाव दोनफैयो)

अरमां: (मुनिनखौ) दे गिलासाव लुनानै लादो सोर सोर लौलायो.., रुफालि आफियाबो लौनो नो...बेनोबो लुनानै हरदो।

मुनिन: सोर रोगानानै हैबाय थानांगौ बिनोलाय... बेवहायनो फैनानै लौफैनो हाया बियो?

अरमां: मानोलाय रोगा नांलायगौ... मालाय बेवहायनो जिरायफैगोन नो..। र' आं बिखौ खोथाहैनो। (अरमांआ सिडाव हाबलाडो, मुनिना जौ बिदैखौ गिलासाव लुयो)

मुनिन: (बुन्दाखौ) आफाया लोंगोन ना लोडा?

बुन्दा: आंनो नाडा दे, लोंनो बादों आं, नोंसोर लोंलायदो। (बे समावनो रुपाली हाबफैयो, जौ लोंनाय आरांगानि सेराव मासि गंसे बोथ्रोद बोनानै जिरायो। गेब्ला, मुनिन, आलासि आरो रुपाली जौ बिदैखौ लोंनो हमो)

रुपाली: बा... बरिया देइ, केनेकुवा लागिछे देका?

आलासि: केनेकुवा माने .. कबलै मइ भाषाइ बिचारि पोवानाइ... इमानेइ भाल!

अरमां: (सिंनिफ्राय ऑंखारबोनानै खामफलायाव जिरायनानै) मा बायदि जौवा लाय..गोदै दंन?

रुपाली: गोदै दं आयै, जोबोद गोथावथार। लोंबाय थाथावथावनो! आइयालाय लोडा?

अरमां: लोंबाय थाला आं लुबैयाखै ... नोंसोर लोंलायदो।

(बे समावनो माइनावसि आरो फ्रानसिस जौ सिंनिफ्राय ऑंखारबोयो)

फ्रानसिस: (बिमाखौ) मा मा.. माइनावसिये कि कय मइ बुजिये नापाव। ताइ असमीया बुजि नापाय।

(फ्रानसिस नि खोथायाव बयबो मिनियो)

बुन्दा: (जंखायनानै माइनावसिखौ) मा लै आबै माइनाव...माथो नों आदा फ्रानसिसखौ रायदोंमेननो? मानो रायनाय? (माइनावसिया बिबौ जिरायनाय मासियाव हमनानै)

माइनावसि: आं रायाखै आबौ..। आं बिखौ मा थाखोआव फरायो बेखौसो सोंदोंमोन बर'नि, बेखौनो बुजियाखै बियो। बियो माबा हारसानिल' रायजलायो। (बिसोर मिनियो, नाथाय बुन्दायाल' मिनियाखै, बियो गोमजोर थाबाय थायो। बे समावनो मुनिन नि मबाइला रिं जायो)

मुनिन: (मबाइलखौ हमनानै) हेल्'.. हेल्'.. अ' अ'.. न'आवनो दं। ... माब्ला..? दानो... . ? नंगौ.. गाबोनब्ला जाया?...अ'...बिबदिसो जाबाय ना..? र' होनब्ला.. दे थांगोन दे।(मबाइल खौ दोनो)

रुपाली: सोरमोन?

मुनिन: सोर जाबावनो आरो... आनैनि फिसाज्ला गेदेर आदा जारमानआ दानो लेंहरथारदों ...बिसोरनाव थांनांगौ नो..दानो!

बुन्दा: मोना गुनालाय मानो थामबाव नांगौ?

गेब्ला: गाबोन सानफोराव थांब्ला जायानालै...दायो ऑंखाम जानायनि समानो जानोसै।

मुनिन: ऑंखाम जानोनो लेंहरदों... गाबोन गावसा न'आव रावबो थायानो.. ! जागोन दे.. जोंनो ऑंखामखौ संनो नांला न'आव।

अरमां: नोंसोरनि ऑंखामखौ दहायनो संखाबाय... आरो लाय मानो बिसोरनाव ऑंखाम जाहैबावनांगौ?

मुनिन: थांनांगोन.. नडाब्ला गाज्जि मोनगोन, ऑंखाम संखाबायनो बिस्राबो।

अरमां: होनब्लालाय नोंसोर सानैजों जाहैदो ऑंखामखौ, आफिमोना बिमा फिसा न'आवनो जाथोंसै ऑंखामखौ।

रुपाली: (मिनिनानै) आंखौसो जाहोनो गोसोथार मालाय गेदेरफोरा.. मैया लोगो मोन्नानै गले गले

बुंबाय थादोंमोन आंखौसो। (बिसोर गिलासनि जौ रोसिखौ ग'वाग' लॉनानै सिखारो)

आलासि: (गोमोनानै) किय उथिले?

रुपाली: आमाक आलहि घरे भात खाबलै मातिले, एतिया तालै जाब लागे। (बिसोर थांनो सिखारो। बे समावनो फ्रानसिसखौ बुडो..) बाबा.. बला, आयंहतर घरत भात खाबलै जाव।

फ्रानसिस: मा कोन आयं? माइनावसिअ' आमार लगत जाब नेकि?

रुपाली: माइनावसि नाजाय, घरते थाकिब। कालि जे तोमाक सक्लेट किनि दिछिल, सेइ आयंहतर घरत भात खाबलै मातिछे। (आलासि देकाखौ) देका, बलक आलही घरे भात खाबलै मातिले।

आलासि: (नखरनि बयखौबो) तेतियाहले आमि आहिछो।

(बिसोर बयबो ओंखार लाडो, बायहायाव गारियाव गाखोहैयो, गारिनि सोदोब खोनायो, नखरनि मानसिफोरा बयबो गल' नायहरो। बे समावनो दालाम हाबफैयो)

दालाम: (बिसोरखौ गल' सि स्राय थानायखौ नुनानै) माखौ नायनानै सिरि जाहाब जोबखोलै आदा (बुन्दाखौ)?

बुन्दा: माथो जाबावनोलै... गुवाहाटीयाव थाग्राफोर फैंदोंमोन, न'आव संखानाय ओंखामखौनो गालांनानै हनै... बानाइसो जारमानआवसो जाहैयोलायनो... ओंखार लांजोबबाय। जिराय बे मासियावनो। (दालामा जिरायो)

अरमां: साथाम खालाय मानसिनि ओंखामा ओरैनो संगारनाय जाबाय आरो..

गेब्ला: आंखौबो सेरनैखालाय अमा बेदर ओरैनो बायहो गारबाय। आदयानो दिनै आलासि जानानै ओंखामखौ जालांदो।

दालाम: दै.. आंलाय मानो ओंखाम जाला बायनांगौ जाखो , मालाय गाबोन फुडाव जानो हागोन।

अरमां: हा.. जालां जागोन दे...खेबसेबो मोनजाफेराखै।

दालाम: नाडा बाजै... नाडा, मानो नाडा-फाडा ओंखाम जानांगौ आंलाय? मालाय गाबोन जानो हागोन। बिदिनोसै बयहाबो.. बे थुनलाइ आफादनि जथुम्मा जाजेन्नायनि फ्रायनो गामियाव आलासियानो जोबनो थांला। बे जालाय गारलायानोसै... !

बुन्दा: (इसे बोराबनाय गारांजों) मालायनि आलासिफोरा जुदा, जौनि आलासिफोरा जुदा। जौनिया जेबो खामिनिनि नडा... ओरैनो थोखोमोखोल'। बिसोर गासिबो गोथाडैनो गोथै..!

दालाम: दैद... आदा, मा बुंनाय जाखो? माबोरै गोथाडैनो गोथै जाखो?

बुन्दा: नों दिनै गेवलां मेलाव नुजा हैनायमोनना?

दालाम: अ' आं थादोंमोन थ'..., माथो जाखो?

बुन्दा: नों गाहाइ आलासि फनीन्द्र गयारीनि बिबुंथिखौ खोनादोंमोन ना? बिथाडा बुंदोंमोन...' जों बर' हारिखौ रावबो फेजेननो हालिया, फोथैनो हालिया, गादबनो हालिया...मानोना जौनि राव-थुनलाइया गोजौ थाखोआव दावखोलांबाय... ' होन्नानै। अब्ला मानसिफोरा गोसो दुंलाबखानानै बयबो ख्रब ख्रब आखाइ खबदोंमोन। नाथाय आं मिनिनोसो ओंखारदोंमोन।

दालाम: मानो मिनिनो आंखारदोंमोन? आलासियाथ' नंखाय खोथा बुडाखै?

बुन्दा: (मिनिनानै) आलासिया गाव थांनानै थानायसिम हारिनि राव, हारिमु सिबि लांगोन, आंहा बेवहाय जेबो सन्देह' गैया। नाथाय गावनि आखल-गियानखौ बियो गावनिनो उन जोलैसाफोरनो फोरोडाखिसै, थारमानि गावनि गथ' गथाइनो गावनि बिमा राव, हारिनि हारिमु, आसार-खान्थि जेबो फोरोडाखिसै। बिथां बायदिनो जौनि बर' हारियाव गोबां गोरों गोरा मानसिफोर दं जायफोर हारिनि थाखाय गोबां बिहोमा होबोदों एबा होगसिनो दं। नाथाय बिथांमोननि गोबां बाहागोयानो उननि जोलैसाफोरखौ जेबो फोरोडाखिसै। बिथांमोननि जौसेयाव गुजि खोन्दोयानो गाव गावनि बिमा राव, हारिनि हारिमु जेबो फोरोडाखिसै। अब्ला नों सान्नानै नायदो... जों बर' हारिनि राव, हारिमुवा बोरै एरलानो, बोरै गोसारनो, बोरै थांना थानो इउनाव? जौनि नखरावनो उननि जोलैसाफोरा बर' खौनो बुंनो नागारब्ला ? बर'आ एरनो नालागि दिनैनि समाव जामलांगासिनो दं। बे आखला थाबाय थाब्ला सानसे जौनि राव-हारिमुखौ जौनि हारिनि मानसियानो फोजोबस्रानाय जागोन।

दालाम: माबोरै आदा... आं जेबो बुजिनो हायाखिसै?

बुन्दा: जौहानिखौनो हमनानै लादो.. मुनिनआ गावनो बर' बिजोडाव फरायनानै रोडै-हयै दा गुवाहाटीयाव दिसि अफिसाव सास्त्रि मावहैबाय। बिहामजोयाबो बर' बिजोडाव फरायनानै दा सासे पस्टग्रेजुवेट जाबाय। नाथाय गावसोरल'सो बर' रौनानै, बर'नि हारिमुजों गेदेर गोलाव जामालाय मा जाखो? बिसोर गथ'-गथाइनो बेफोरखौ जेबो फोरोडाखिसै। होनब्ला बिसोरनि गथ'-गथाइफोरा गावनि राव-हारिमुजों जिउ खुडैनि जुनाव बिसोर बर'निफ्राय जानगारनाय जायाखिसै होनब्ला? बर', बसुमतारी, गयारी, दैमारी एबा ब्रह्म बायदि बायदि बिमुं फोराल' थांना थासिगोन... राव हारिमुफोरा गोथै जानानै थालांसिगोन! दिनै गोबां बर' गोरों गोरा फोरा बर'खौ गोजौ थाखोयाव दैखांबोनाया सैथो खोथा। बिथांमोननि बिहोमाया थारैनो जोबोद बारग्रायथाव। नाथाय बिथांमोननि गोबाडानो गाव गावनि गथ'-गथाइफोरनो हारिनि राव हारिमुखौ फोरों लाडाखिसै। गोरों गोराफोरल' नडा...गुवाहाटी एबा बायदि टाउन सोहोराव थाहैनाय नंखाय खामला हाजिरा मावग्रा गोबां बर' फिसा फोरानो गाव गावनि फिसाफोरखौ बर' फोरोडा। जायनि थाखाय बर' बुंग्रा सुबुं अन्जिमाया खमाय लांगासिनो दं। बे आखला थाबाय थायोब्ला बर'आ थैनो बेसे गोजानाव? बेखायनो दिनै जों गोथाडैनो गोथै। बर'नि बंस होन्नानै जों थांना थागोन नाथाय लासै लासैनो राव हारिमुफोरा गोथै जालांगोन।

अरमां: दे... लेकसारल' होबाय थानोसै नामा.. बे आगैयाबो आंखामखौ जालांथोंसै.. न'सिडानो फैदो.. आंखाम जानाय फावैनो सिगां जौ इसे लोंथोंसै।

दालाम: बाजै आं आंखामखौ जालालै.. बे आदानि दुखु गोनां गोथांआनो गोथै सल' खौसो खोनानानै देरि जालाय लांबाय आंहा। आं न'आव थांनोसै। (दालामा सिखारो)

बुन्दा: (बादा होनानै) फंबाइ, जौनि बंस'फोरा गोथाडैनो गोथै जानायनि दुखुवाव जों जिउ गोनांफोरा दसे रंजानोसै सानैजों फंबाइ... थु थुदो.. न'सिडावनो..! (बिसोर बयबो मिनियो, न' सिडाव हाबलाडो, फैसालि गोलेयो)।

Disclaimer: The author, not BDF Laisi or the Editorial Board, is responsible for the views expressed in this article.

For comments: Please write to, Editor@Borodiaspora.org



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बर'फोरनि काति गासा फोर्बो: मोनसे सावरायनाय

ममि बसुमतारी

जिल्ला: क'क्राझार

जागायनाय: बर' हारिया मंगलियान फोलेरनि मोनसे गिदिर दालाइ हारि। बर' हारिया गुबैयै आसामनि सिडाव गोसारना थानाय मोनसे गेरेमसा हारि। बबेखानि आसामनि अनगायैबो सा बंग, अरुनाचल, नागालेण्ड, नेपाल, मेघालय, मिज'राम, त्रिपुरा आरो दाब दाब जायगायाव बर' हारिया गोसारना मेछ, कसारि, जनजाति, ट्राइबेल, डिमासा आरो टिफ्रा बायदि बायदि मुडै सिनायथि जायो। बिसोर गुबैयै मिथिंगाखौ बिथा खालामनानै जिउ दैदेनग्रा आबाद गाहाय हारि। बिसोरनि गुबै धोरोमा बाथौ। जाय बाथौवा बार, अर, दै, हा आरो अखां मोनबा गोहोजौ

दाजानाय बिगोमा। बिसोर बोथोर आरो धोरोमजौ लोब्बा लाखिनानै गोबां फोर्बो फालियो। बेनि गेजेराव काति गासा फोर्बोयाबो बर'फोरनि मोनसे गोनांथार फोर्बो। बे फोर्बोखौ बर'फोरा आसिन दाननि जोबथा अक्ट' एबा काति दाननि से अक्ट'याव आबाद फोथाराव गासा सावनानै फालियो। बर'फोरा आबाद फोथाराव थाइगिर बिखंयाव गासा सावना आबादनि गाहामनि थाखाय बिमा लोखिनाव आरज गाबना काति दानाव फालिनाय फोर्बोखौनो काति गासा फोर्बो बुंनाय जायो।

बेखेवनायः काति गासाया बर' हारिनि मोनसे एंगार हायै फोर्बो। काति गासा फोर्बोखौ आबाद गाहाय बर' हारिया बोथोरजों लोब्बा लाखिनानै फालियो। बिसोर आसिन दाननि जोबथा सानखौ संक्रान्ति हमनानै लायो आरो काति दाननि से अक्ट'आव गासा सावो। नाथाय ओनसोल लायै ओनसोल दाब दाब जायगायाव गोसारना थानाय बर'फोरा संक्रान्ति सानावनो आबाद फोथाराव गासा सावनानै काति फोर्बो फालिनायखौ नुनो मोनो। नाथाय बिसोर दोरोडारियै काति फोर्बोखौ काति दाननि से अक्ट'याव फालिबोदों होनना खुगा खुगा बुंसोलायनायखौ खोनानो मोनो आरो आथिखालावबो गामि लायै गामि एबा ओनसोल लायै ओनसोल काति दाननि से अक्ट'याव काति फोर्बो फालिनायखौ नुनो मोनो। मख'नो हायोदि मुस्त्रि मेघनाथ मोसाहारि बिथाडा गावनि **बर' समाजारि**

सोदोमस्त्रि (नैथि खोन्दो) बिजाबाव गुबुन हारिनि सुबुंफ्रासो संक्रान्ति खालि काति गासा सावो होनना फोरमायदों एरै - “काति गासा फोर्बोखौ आसिन-काति संक्रान्ति दानाव फालिनाय जायो। गुबुन हारिनि सुबुंफ्रा काति गासा सावनायखौ आसिन दाननि जोबथा हराव एबा संक्रान्ति खालि सावो। नाथाय बर' हारिया काति दाननि गिबि अक्ट'नि मोनाबिलिनि समाव काति गासाखौ सावनाय जायो।” आथिखाल गासा सावनाय बिथिंखौ नायोब्ला बर'फोरनि काति गासा सावनाय फोर्बोया साननै होनना बुंनो हायो। मानोना आथिखालाव गोबां जायगानि बर'फोरा आसिन दाननि जोबथा अक्ट' एबा संक्रान्ति सानावनो गासाखौ सावो आरो गुबुन गुबुन जायगायाव एबा गामियाव काति दाननि से अक्ट'याव गासा सावना काति फोर्बो फालिनायखौ नुनो मोनो।

मख'नो हायोदि जाय गामि एबा
ओनसोला आसिन दाननि जोबथा
अक्ट'याव काति गासा सावो बिसोरनि
ननि गाहाइ आइजोआ काति दाननि से
अक्ट'खालि दुगैसां लोबसां गोथार
जानानै दखना गोमो बिदन, गस्ला
गोजा गाननानै खानायाव खानजं गोजा
आरो खोमायाव खुन एथेबना खानाय
हगारसारनानै गनसायाव थाव गुबै
फुनना लानानै माइबारियाव
आगसिनिफ्राय आगदाथिं बिमा
लोखिनाव आरज गाबनानै माइखौ
गनजों बुज्रावनानै गिदिंहेयो। बेबायदि
गनसायाव थाव गुबै फुननानै माइखौ
बुज्रावोब्ला एबा गनसाजों
बिलिरलाडोब्ला माइआ बिदां गोलाव
गोलाव जायो होननानै बर'फोरा
फोथायो। गुबुन फारसेथिं काति दाननि
से अक्ट'याव गासा सावग्रा गामि एबा
ओनसोलाव गासा सावखालिनो गासा
सावनायनि उनाव गनसाजों माइआव

बिलिरना थाव फुननायखौ नुनो मोनो।
बबेखानि आसिन दाननि जोबथा सान
एबा संक्रान्ति सानाव गासा
सावग्राफोराबो खायसे गासा
सावखालिनो गनसाजों माइखौ
बिलिरबोनायखौ नुनो मोनो। जाय
जेरैखि सानाव फालिया मानो फोर्बोनि
थांखिया मोनसेयानो।

बेबायदिनो मख'नो गोनांदि
आसामनि सानजा ओनसोल एबा
उदालगुरि जिल्लायाव गोसारना थानाय
बर'फोरा आबाद फोथाराव गासा
सावनायजों लोगोसे ननि लांगोनायाव
थालिर बिफां गायना मायनाव
बरायनाय फोर्बो फालियो। बिसोर
आसिन दाननि जोबथा सान एबा
संक्रान्ति सानखालिनो आबाद फोथाराव
गासा सावनायजों लोगोसे ननि
लांगोनायाव फानै थालिर बिफां गायना
बेवहाय औवानि बानायनाय सेवारि

महरखौ थालिराव थुना बे सेवारियाव
गोबां आलारि बाथि सावनानै आसिन
दाननि जोबथा सानाव काति फोर्बो
फालिनाय नुनो मोनो। जायखौ बिसोर
काति खला सावनाय फोर्बो एबा
माइनाव बरायनाय फोर्बो होननानै
बुडो। थामहिनबा बिसोर काति गासाखौ
आसिन दाननि जोबथा अक्ट'खालि
सावो आरो काति दाननि से
अक्ट'खालि माइनाव खेराइ फोर्बो
फालियो।

काति गासा सावनायनि नेमः काति
गासा फोर्बोयाव बर'फोरा गासाखौ
थाइगिर बिखंयाव सावो। बिसोर
औवानि गन दाननानै फारनैबो
बिजौयाव जंफार सैनानै लायो आरो
जेराव गासा सावगोन बे जायगायाव
गनखौ थुनानै बेनि सायाव थाइगिर
खंयाव खुन्दुंआवा थाव गुबै होनानै
गासा सावो। बिसोर गासा सावनाय

सानाव फुंनिफ्रायनो लाहार फाहार
खालामो। ननि गाहाय आइजोआ न'
बां, इसिं, बाख्रि आरो बाथौखौ
लिरस्रानानै गोथार खालामना लायो
आरो दुगैस्रां लोबस्रां गोथारै
मोनाबिलिनि सम एबा बेलासि समाव
बाथौ गुदियाव बिमा लोखिखौ
थांखिनानै आबादनि गाहाम
हामब्लायनानै गासा सावनानै आरज
गाबो। बेनि उनाव नमा नवाव, माइ
बाख्रियाव, गलियाव, दैखर एबा
दंखलाव माइ दुब्लियाव, मैगं थाइगं
बारियाव आरो लांगोनायाव गासा
सावो। बिसोर गासा सावनाय समाव
सानजाहा मोखां जानानै सावो आरो
गासानि मोखांखौ बाथौ गुदियाव
सावनाय बायदि सोनाबथिं मोखां
खालामो। माइ फोथाराव गासाखौ गेजेर
सानजानिफ्राय जागायनानै आगदाथिं
फारियै खना खना बाहागोयाव गासै
मोनबा गासा सावो। जायनि सोमोन्दै

मुस्रि मेघनाथ मोसाहारि बिथाडा
गावनि बर' समाजारि सोदोमस्रि
बिजाबाव फोरमायदों एरै "दुब्लिबारि
एबा माइथिलियाव मोनब्ला सिगां
गेजेराव गनखौ थुग्रोनानै थाइगिर
बिखंखौ गन सायाव थुग्रोनांगौ बिनि
उनाव सा- सानजा खना, सानजा- खोला
खना, सा- सोनाब खना आरो खोला-
सोनाब खना थुनानै सलथा थाव गोथां
होनानै सावो।" माइ फोथारनि अनगायै
बिसोर बाथौयाव आलारि बाथि गंसे
आरो बाथौनि दरखंयाव नमा न दरखं,
बाख्रि, गलि, ननि लांगोना, मैगं
थाइगंनि बारियाव जरा जरायै थाइगिर
खंनि गासा सावो। बिसोर गासा
सावनाय समाव आबादनि गाहाम
हामब्लायना खुलुमग्रोना लायो जाहाते
बिमा लोखिया माइ ओंखारनो
लानायखौ दावमा दावसा एम्फौ
एनलानिफ्राय आराग्य खालामनानै
गाहामै ओंखार होयो बेफोरनि

थाखायनो गासा सावनाय जायो आरो
जायगा लायै जायगा गोबां बाथा बुंना
गासा सावनायखौ नुनो मोनो। जेरै
बिनय कुमार ब्रह्म बिथाडा गावनि
'बर'नि सुबुं हारिमु' बिजाबाव
फोरमायदों एरै- "दुब्लियाव गासा
सावना होस्त्राव होस्त्राव बुडो- "आदा
दोन दोन मालायनि माइया लोरबां
लोरबां, जॉनि माइया गोम गोम।"
गलियाव गासा सावनानै बुडो- "आदा
दोन दोन मालायनि मोसौआ लेथें फेथें,
जॉनि मोसौया बेहेरा बेहेरा।" बारियाव
गासा सावनानै बुडो- "जॉनि बारिया
गोम गोम मैगं थाइगं ग्लाब ग्लाब
मालायनि बारिया मिरौ जिरौ।"
बर'फोरनि काति गासा फोर्बो
फालिनायाव बिगियानारि सानथौबो
हाबनानै दं। जों बयबो मिथिगौदि
काति दान फैनाय लोगो लोगो माइ
फोथारा सोमखोर महर लानानै फिथाइ
थाइनो लाजेनो एबा थाइजेनो। बे

समाव गोबां एम्फौ एनलाबो
सोमजियो। बेनिखायनो आबाद
फोथाराव गासा सावोब्ला माखासे
एम्फौ एनलाफोरा अराव बारसोम
बारसोम थैयो जायनि थाखाय आबादा
बिसोरनिफ्राय उदां मोननो हायो।
जायखौ फोथायनानै बर'फोरा काति
गासाखौ सावो।

फोजोबनायः सावरायनायनि गेजेरजों
मिथिनो हायो बर'फोरा आबाद गाहाय
हारि। बिसोरनि गुबै धोरोमा बाथौ।
बिसोर धोरोम आरो बोथोरजों लोब्बा
लाखिना आबादजों सोमोन्दो थानाय
गोबां फोर्बो फालियो। बेनि गेजेराव
काति गासा फोर्बोयाबो मोनसे एंगारनो
हायै आबादजों सोमोन्दो गोनां फोर्बो।
जाय फोर्बोखौ दोरोडारियै काति दाननि
से अक्ट'याव आबाद फोथाराव गासा
सावनानै फालिनाय जायो। बेनिखायनो
बे फोर्बोखौ काति गासा फोर्बो बुंनाय

जायो। नाथाय आथिखालाव जायगा
लायै जायगा आसिन दाननि जोबथा
सान जायखौ संक्रान्ति बुडो, बे
सानावबो काति गासा फोर्बो
फालिनायखौ नुनो मोनो। आथिखाल
थासारिनि गोहोमाव खायसे खायसे
ओनसोलनि बर'फोरा थाइगिर खंनि
सोलायै गुबुन गुबुन मुवाखौ आबाद
फोथाराव गासा सावनो थाखाय
बाहायनायखौ नुनो मोनो। नाथाय
बुंथिनो गोनांदि गोदान गोहोमजों
खारनानै दोरोडारि खान्थिखौ नेवसिनो
लानाया गावनि आयथियाव दानना
लानाय बायदि जोखोम होनना बुंनो
हायो। मख'नो गोनांदि आथिखालाव
गोदान लाइमोनफोरा हारिनि दोरोडारि
आसार खान्थि फालिनायाव उनफिनना
थानायखौ नुनो मोनो आरो गोबांआनो
फालिनायनि थांखिखौ मिथिया आरो
फालिनायनि मुंबो लाया। बे बिथिंआव
बुंनो हायो माबा मोनसे मुवाया

गुबुनजों सेजाब्ला एबा जोंनि जोंनि
होनना लाजायोब्ला जोंनि हारि समाजा
गावनि होनना ना मावा बायदि
रोनावनाया जोंनि समाजनि गाज्जि
आखु। जाय जेखि धोरोमखौ फोथाइया
मानो गावनि हारिनि गुबै धोरोम आरो

हारिमुखौ सिनायथि होनो नेवसिनाय
मुगैनाय सुबुंबायदि हारिनि अनागारि
सुबुं बुहुमाव गैया। बेनिखायनो
हारिमुनि मोनफ्रोम बाहागोखौ बुहुमाव
सिनायथि होनो आरो दोनथुमनो
नाजानाया बर' लाइमोनफोरनि आरो
समाजनि बिबान।

*Disclaimer: The author, not BDF Laisi or the Editorial Board, is responsible for the views expressed in this article.

For comments: Please write to, Editor@Borodiaspora.org



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थुलुंगानि फुंखा रुबिराम ब्रह्मजों दान्दिसे

-मनेश्वर ब्रह्म



‘रुबिराम ब्रह्म’

जिदायन (18) मायथाइनि सिगांनि बाथा।

अदालगुरि Artists Village नि खोथाखौ गोबाव समनिफ्रायनो खोनाबोबाय थादोंमोन। नाथाय गोसो जाब्लाबो थांनानै नायनायनि खाबु मोनाखैमोन आरो अदालगुरि Artists Village खौ जोनोम होगिरि बर'नि सासे आगोमा महरगिरि रुबिराम ब्रह्म बिथांखौबो लोगो मोनफेराखैमोन। गोबाव सम आरो बिदिन्था बाग्लायलानायनि उनाव 2005 मायथायनि एप्रिल दानाव सानसेखालि बिथांखौ लोगो हमहै थारनोसै होन्ना आं अदालगुरि Artists Village आव सौहैदोंमोन।

बै सानाव बिथाडा Artists Village आव

गैयामोन। नाथाय बिथांनि सासे फरायसाया आंखौ सिनायखोमानानै दंमोन आरो नुमारनो आंनि खाथियाव फैनानै राव होफैदोंमोन आरो खोन्थादोंमोन रुबिराम बिथाडा दिनै गावनि गामिनि न'आवसो दंहैयो होन्ना। आख'-फाख' जादोंमोन आं दान्दिसे। बेनिफ्राय बिथांनि न'आ बेसे गोजान जायो सोंदोंमोन आं। एसे गोजान जायो, बै खाजिया माति गामियावसो बिथांनि न'आ। थांनोब्ला साइकेल दड', आं दोनलानोसै होन्ना बुंदोंमोन फरासाया। फरायसा बिथां बुंनाय बादिनो जों सानैजों साइकेल गंफा-गंफा लानानै खाजिया माति फारसे रावना होलानायसै।

जों जेब्ला रबिराम ब्रह्म बिथानि न'आव सौहैयो अब्ला समा बेलारोम जाबायमोन नाथाय बिथाडा बै समाव न'आव गैयामोन। दावब' बासिनाय बायदि सि-सायमोन। लामा मोखाडाव सासे हिनजावसानि समायना मुसुखायाल' गसंनानै दंमोन सिरियै। आंखौनो खाफाल दाखुरा सान्नानै लादोंमोन आं दान्दिसे।

रबिराम सारा बै बारि खनायाव थानो हागौ, फै नायनि, होन्ना बारि खनाथिं लैलांदोंमोन फरायसाया आंखौ। बारियाव गायनानै लानाय गाम्बारि बिफांनि लारि-लारि, मद' मद' देरबोनाय बिफांनि नुथाया गोसो बोनो हानाय गोजोन थासारिमोन। सोनाबनि बैलारोम समनि बारा खोलो खोलो बारदोंमोन। सोरनिबा गोथै हाखराव जिरायनानै, सोनाब फारसे मोखां जानानै मेगनाव मोदै लाना खोलो-खोलो बारनाय बारजों लोगोसे हांमा सुरबाय थादोंमोन सासे बोराया। आयला-जायला गुफुर खानाय, खखाबनि दारिया Vietnamese Revolutionary-Ho-Chi Minh नि बादिमोन। जानो हागौ बिथाडानो रबिराम ब्रह्म सानदोंमोन आं। नंमारगौ, बै बोरायानो बयजोंबो मिथिसार जानाय थुलुंगानि फुंखा महरगिरि रबिराम ब्रह्म। बिथानि महर आरो थासारिखौ नुनानै दोम, थाद'दोंमोन आं गोमोहाबनानै। बे समावनो फरायसा बिथाडा रबिराम बिथानि खाथियाव थांनानै आंनि बाथा फोरमायहैदोंमोन। अब्ला दिखार गोनां मोखांजों आंनि फारसे नायहरना मेगननि मोदैखौ हुगारनानै आय', फंबाय, नों फैदों? दुखु आरो थेरनाय रावजों बुंदोंमोन।

औ आदा, नोंथांखौ नुफेराखैमोन बेखायनो लोगो हमनो फैदों होन्ना गुगुरुब खुलुमदोंमोन आं।

फंबाय, नोंजे आंखौ नायगिरना फैदों, बेनि थाखाय थोजासे साबायखर होबाय आं। आंबो नोंनि खोथाखौ खोनाबायसो थादोंमोन। माब्लाबा लोगो मोनब्ला गोबां खोथा रायज्जायनोसो सानबाय थादोंमोन। नैबे आंनि फिसाजो प्रतिमानि गोथै हाखर। गोसोआव दुखु-दाहा फैब्ला बेउहाय फैनानै गोसोखौ गोजोन होफैयो आं। नायल' जाल' सासेल' फिसा हिनजावमोन प्रतिमाया। फरायनायजों लोगोसे बायदि बिथिडाव जोबोत आखा-फाखामोन। नाथाय कलेजआव फरायफुनाय समावनो 2002 इं मायथायनि 24 नबेम्बर खालि हरखाब अबथिरा जिउ गोमालांदोंमोन। बै लामा सेरनि मुसुखायानो प्रतिमानि गोसोखां मुसुखा।

प्रतिमाखौ लाना आंहा गोबां सिमां दंमोन नाथाय गासिबो बायफलेलांजोबबाय होन्ना मोदै हुगारदोंमोन बिथाडा। बे समाव आंबो जोबोत दुखु मोनदोंमोन।

फैफेरि फैनाय, नों दिनै थांफिन्नो मोनला फंबाय होन्ना आंखौ न' सिझव लिलांदोंमोन। दान्दिसे समावनो जों सानैजों गोबां खोथा रायज्जायदोंनोन आरो बिथांनाव माखासे बाथाफोरखौ लानानै सोंथि सोंनायनि खाबु मोन्दोंमोन।

• जारिमिना मोनदांस'हायै समनिफायनो बर 'फोरा भारतनि सा-सानजा ओनसोलाव राइजो जाबोनाय बाथाखौ जों बयबो मिथिगौ। नाथाय बबे समनिफाय आरो बहा बर 'नि महरगिरिफा आरिमुनि हाबाखौ जुरिजेन्नायमोन फोरमायनो हागोन ना?

• आरिमु एबा महर सोरजि Visual Art नि बिथिडाव गेदेमा बर' माहारिनि महर सोरजिगिरिफोरा बबे मुगायाव आरिमुनि सोरजिथाय हाबा मावजेनाय बेखौ दिनै बुहुमनि जारिमिनाबो मोन्दांसनो हानाया गोब्राब। नाथाय गुवाहाटीनि State Museum आव बुथुमनानै दोन्नाय अन्थायाव दानख'नाय High relive sculpture 'Tribal Durga' उरायनाय सिखि-सिख्ला दानख'थायफोरखौ नायोब्ला जुग जुग बोसोरनि सिगांनिफायनो बर 'फोरा आरिमु सोदोमस्त्रियाव जौगाखांनायमोन होन्ना जों हमदांनो हायो। नाथाय सम आरो बिदिन्थानि बोहैनाय गोब्राब दाहाराव बर' माहारिनि गोलाव लामा हान्थिबोनायाव बर 'नि थामोन्थाआ गिथाव-बाथाव थासारिजों मोगा-मोगि जाबोनांनायखौ जों जारिमिननि बिलायफोराव बोलानानै नायोब्ला मिथिनो मोनो। राव-हारिमु, राजा-महाराजाफोरनि थैर-बेथैर जालांनाइ जाथायफोरखौ बर'नि बायखोन्दा नेरसोन दिमापुरनि अन्थाय खामफाफोरानो दिनैसिम जोंनो फोरमायो। नाथाय गोदान मुगानि गिबि महरगिरिफोरनि बाथाखौ बुंनो थाडोब्ला, जगतसिं कछारी, देबिश्वरन बर' आरो शोभा ब्रह्म बिथांमोनहानो बर' माहारिनि गिबि महरगिरि।

• आदाया नोंथांनि नखर आरो सोलोंथायनि सायाव फोरमायनो हागोन ना?
• आंनि आबै आबौनि न'आ कक्राझार अवाबारी गामिनि साखाथियाव थानाय थुरिबारि गामियावमोन। आबौनि मुडा सन्दि गयारीमोन। बिथाडा सासे ब्रिटिस आरमिमोन। आंनि आफाया हाबा जाखांनानै रौटा महलियाफारायाव खारबोयो। आफानि मुडा बाबुराम गयारी आरो आयनि मुडा जामबि गयारीमोन।

1952 मायथाइयाव आं रौटानि महलियाफारा गामियाव जोनोम मोन्दोमोन। गासै जोंहा साबा बिदा फंबाय आरो साब्रै बिब' बिनानाव दंमोन। ग्रोम ग्रोम बारी बागान आरो गायग्रा हा दंसोगारोमोन। सोल्लोथायनि फारसे आंनि अनगा आंनि बिदा फंबाय बिब' बिनानावफोरा गोसो होनो हायाखैमोन मानोना आफाया सासे जुवा गेलेनो मोनजां मोनग्रा सुबुंमोन। जुवा गेलेबायनानै ग्रोम-ग्रोम बारि बागान आरो गुवार आबादथिलिफोरखौ सिलिंखार खालामनानै लादोमोन। आथिखालाव आंनि अनजालि बिजि आरो सानै फिसाज्लाखौ लानानै अदालगुरी खजियामाति गामियाव थायो आं।

• नोंथानि जीउनि थांखिया मामोन आरो आरिमु आयदायाव माबोरै सोरनिफ्राय थुलुंगा मोन्नायमोन?

• हारसिडै गावनि आथिड्डाव गसंथानानै थांना थानायानो आंनि जीउनि गिबि थांखिमोन। आंनि जोनोम गामियावनो आं देरदोमोन आरो जायगानि गुदि फरायसालियावनो फरायदोमोन। फरायसालियाव थांनाय फैनाय समाव सानफ्रामबो लामायाव पष्टार, चाइनबर्ड आरो सोरजिथाय आरिमुफोरनि हावा मावनाय नुनो मोनोमोन। बिथांमोन्नि सोरजिथाय हाबा मावनायानो आंनि गोसोखौ थुलुंगा होदोमोन आरो आंबो सावगारि ओखिनो जुरिदोमो। सम सम आंनि सावगारिफोरा खौरां बिलायफोराव फोसाव जायोमोन। बे बायदिनो गोसोआ आरिमु एबा महर सोरजिनि फार्से बारानिफ्राय बारा बारायलांदोमोन। उनाव महरगिरि हेमा महन्तनि सेराव आं सुबुरून लादोमोन आरो बिथाडा आंखौ गोजानाव थांनानै आरिमु आयदायाव सोल्लोथाय लानो थाखाय बोसोन होदोमोन। बे बायदिनो बोदोर गोसोजो 1973 मायथाइयाव पातना कलेज अफ आर्ट एण्ड क्राफस सोल्लोसालियाव आरिमु आयदायाव सोल्लोथाय लाहैदोमोन। बिनि उनाव बरोडानि M.S. University नि Faculty of Fine Arts आव सोल्लोथाय लाहैदोमोन। बे समाव भारतनि मुंदांखा Art Historian Ratan Parimo, Painter K.G. Subramanyan, G.R. Santosh, Vinay Trivadi, N.S. Bendre आरो Prof. Jyoti Bhat मोनबादि महरगिरिफोरखौ लोगो मोनहैदोमोन। 1985 मायथाइयाव M.V.A. खौ Painting आयदायाव फोजोबनानै आंगो जोनोम जायगाआव फैफिन्दोमोन आं।

• दुखुथिया नखरा नोंथांखौ माबोरै एसेबां गोजान जायगायाव सोलोंथाय लानो दैथाय हरामोन?

• नखरनि मानसिफ्रा आंखौ दैथाय हराखैमोन आंसो हारसिडै थांदोंमोन। मानोना आंनि थांखियानो गावनि आथिडाव गसंथानानै थांना थानायमोन। बेखायनो आं उन्दै समनिफ्रायनो बायदि बायदि हाबा जेरै माय हानाय, फाथो सुनाय, बेसर फुनाय, रोगानाय आरो चाइनबर्ड लिरनायनि हाजिरा एबा खामब्ला मावोमोन। हाजिरा मावनानै मोन्नाय रंजोंनो आं आवगाय लांदोंमोन। मख'नो गोनांदि, बर'नि गेजेराव आरिमु आयदायाव सोलोंथाय लानाय महरगिरि नांगौ होन्नानै मुंखलं बिहुराम बर' आदाया गोबां समाव आंखौ थुलुंगाजों लोगोसे रानि मदत होदोंमोन। बिथांजों लोगोसे गेदेमा बर'नि दैदेनगिरि चरन नार्जारी आरो बिनय खुंगुर बसुमतारी मोनहाबो आंनो अनसुंथाय होदोंमोन। बै समाव बिहुराम बर'नि बिजि ललिता बर'आ गुदि फरायसालिनि फोरोंगिरिमोन। ललिता बर'हा सबेश्वरी ब्रह्म मुंनि सासे सिखलाजों जोबोत लोगोमोन। सबेश्वरी ब्रह्मआबो गुदि फरायसालिनि सासे फोरोंगिरिमोन। ललिता बर'आ आंखौ सबेश्वरीजों लोगो मोनलायहोदोंमोन। उनाव सबेश्वरी आरो आं, जों सानैजों जीउनि लोगो जानायनि थांखि लादोंमोन। अनजालि सबेश्वरीया आंनि फरायनाय समाव दान मोनसेयाव थामजि (30) रां दैथाय हरोमोन। बेबायदिनो आंनि सोलोंथायखौ गाहामै उधिसारनानै फैनो हादोंमोन।

• M.S. University आव फरायनाय आरिमु आयदानि फरायसाफोरा Boroda खौ नागारनानै गोबाडानो फैफिननो गोसो जाया। नाथाय नोथाडा मानो लोगो लोगो फैफिन्नायमोन? नोंथानि थांखिया मामोन?

• आंहा आंगोनि सासे नारसिं मुंनि मेडाम दंमोन। बियो बुंदोंमोन "नोडो बुर्लुबुथुर दैमानि फिसा। बुर्लुबुथुर सेरफाझव थानाय हारि माहारिनि, सोदोमसिनि सायाव Study खालाम आरो नोंनि जोनोम जायगायाव थांनानै मोनसे Research Centre cum Artists Village गायसन्नानै मोजां हाबा मावहै। जिउनि बेलारोम बुब्बियाव गोसोआव गोजोन्नाय फैगोन" होन्ना आंखौ बोसोन होदोंमोन। बिथानि बैफोर बाथाया आंनि थाखाय सान्त्रहायै थुलुंगामोन। बिथानि बोसोनखौ लानानै 1985 मायथायनि 25 जुनखालि ओनसोलनि माखासे आरिमु

मोजां मोनग्रा सुबुंफोरनि मदत लानानै अदालगुरि Artists Village खौ गायसनफैदोंमोन।

• Artists Village नि गुबै थांखिफोरा माबादिमोन? नोंथां लुबैनायबादि मावफुंनो थांनायाव माबाफोर हेंथा मोनदोंमोन नामा?

• भारत लैथोमानि साहाफारसे थानाय Bay of Bengal नि सेराव K.C.S. Panikar जौं गायसनजानाय Chalamondal Artists Village आव सानसे थांदोंमोन आं आरो Panikar बिथानि, बिथांखिफोरा आंनि गोसोखौ बोदोर खालामदोंमोन। बै समनि लैथोमानि रुगुडाव खोलो खोलो बारनाय बारा सानथ्रनो हायै सानस्रि आरो थुलुंगा आंनि गोसो गोर्बोआव सोनानै होदोंमोन। जेराव महरगिरि, जारिमिनगिरि, खन्थायगिरिफोरा गोजोनै उदां आखां सिडाव गावबागावनि सानस्रि आरो सोरजिथाय हाबाफोरखौ सोरजिनो हायो, बेनि गेजेरजौं जिउनि गोदान फैसालि फारसे अगान सुरलांनो खाबु मोनो। K.C.S. Panikar नि बादिनो आंबो उदालगुरि Artists Village खौ महर होनो सानदोंमोन। नाथाय बोदोर गोसोआ, गोसोनि हास्थायनायखौ मावफुंनो हायैनि थाखाय, आंनि गोर्बो गोसोआव सानथ्रहायै दुख-दाहा हाबनानै थाबाय। रांनि आंखालानो आंनि सिमांखौ थेर-बेथेर खालामबोदों आरो दिनैसिमबो गोसोखौ बायग्लिहोदों। रांनि जेंनायानो आंनि सानस्रिनि देरसिन हेंथा। अब्लाबो, नाथाय, जेब्ला आंनि Artists Village आव बर'नि गेदेमा सुबुंफोरा बायदिमैया सानस्रि लानानै दानदिसे जिरायफैयो अब्ला गोसोआ गोजोन्नाय मोनो। बिहुराम बर', डो शोभा ब्रह्म, सानसुमा खुंगुर बैसोमुथियारी, बड'फा उपेन्द्र नाथ ब्रह्म, बिरेन बर', रन्जन दैमारी आरो गोबां हारि अनफावरी सुबुंफोरा जिरायफैयोमोन आरो हारिनि थामोन्थानि गौथौ बाथाफोरखौ सावराय फैयोमोन।

• नोंथांनि जोबथा सिमाडा मा?

• आंनि Artists Village खौ लानानै आं जा सिमां नुदों बेखौ मोकथां महर होनायानो आंनि जोबथा सिमां।

सम आरो मिथिंगानि गोब्राब दाहारा मुगानि उनाव मुगा सोलायलांदों। नाथाय रबिराम ब्रह्म बिथाडा थाद'नाय गैया जासे गावनि गोथार सानस्रिजौं महर सोरजिनि हाबाखौ मावबोदों लोगोसे हारिनि हारिमु आरो आरिमुनि सायाव

बिहोमा होबोगासिनो थार्दों। बिथांनि गाब बरहा महर सोरजिनि सायाव सावरायनो
थाखाय गोथौ ऑंथिफोरा बुंफबनानै दड। बिथाडा सा- सानजा ओनसोलाव थानाय



'बनजार'

Oil on canvas



'मायनाव'

Oil on canvas

गासै रायजोनि
राव-थुनलाय,
हारिमु-आरिमु
आरो
राजखान्थिनि
थासारीफोरनि
सायाव
जोबोरैनो सांग्रां।
बेखायनो
रबिराम ब्रह्म
बिथांनि
सोरजिथाय



'Vulture'

Oil on canvas

हाबाफोराव थागिबि सुबुंफोरनि दुखु-दाहा
हारिमु आरो राजखान्थिनि गिथाव-बाथाव
थासारीफोनि मोन्दांथिफोरा रोखा रोखा
बेरखाइं। मोनफ्रोमबो गाब बरहा सोरजिथाय
हाबानि सायाव गोथौवै सावरानाय आरो
बिजिरनायनि गोथौ ऑंथि आरो फुंखा दड।
बेफोरनि गेजेराव 'बनजार', 'मायनाव',
'Vulture' सोरजिथाय हाबाफोरा मख'जाथाव।
बिथांनि गोबां सोरजिथायफोरा 1983
मायथाइयाव मुम्बायनि जाहांगिर आर्ट
गेलारीयाव Exhibition खालामजादोंमोन
लोगोसो 2008 मायथाइयाव France नि

Paris आवबो Exhibition खालामजादोंमोन।

गावनि सोरजिथाय हबानि गेजेरजों बिथाडा 2002-04 मायथाइयाव भारत चरकारनि आरिमु बिफाननिफ्राय Tribal Folk and Cultural Fellowship मोन्नो हादोंमोन। बेनि अनगायैबो आसाम चरकारनिफ्राय 2015 मायथाइयाव 'बिष्णु राभा' बान्था, B.T.C. चरकारनिफ्राय 'जोहोलाउ निलेश्वर ब्रह्म' बान्था All Assam Students Union निफ्राय 'ड' भुपेन हाजरिका संहति' बान्था, 2022 मायथायाव Numaligarh Refinery Ltd. निफ्राय 'बेनु मित्र' बान्था, 2015 मायथायाव 'Pranab Barua Memorial Trust' निफ्राय 'प्रनब बरुवा' बान्था मोनो हादोंमोन।

रबिराम ब्रह्म बिथाडा थारैनो सासे नंगुबै आरिमु जालिया Real Artist। बिथांनि सानस्त्रि आरो हाबा मावनाय आखुआ बहुमाव मोन्नो गैयै आखु। दुखुथिया सुबुंफोरखौ गावनि फिसाबायदि अन्नाय होयो आरो जोथोन लायो। सोरबा फरायसाया मानिबा आंखालाव गोग्लैदोंब्ला गावनि नांगौखौ नागारना बै फरायसाखौ थुलुंगा आरो हेफाजाब होनाया रबिराम बिथांनि गुबै आखु। लामा आन्दायनाय दुखुथिया गोबां महरगिरिफोरा बिथांनि Artists Village आव आस्त्रय लाफैयो आरो बिथांनि अन्नाय, बोसोन आरो थुलुंगाजों जिउनि गोदान लामा सं दान्नो खाबु मोनो। बर'नि दुखुथिया महरगिरि फरायसाफोरा दिनै बिथांनि अन्नाय आरो बोसोनजों गावनो गाव गसंथानो हानाय जानो हादों आरो भारत हादोदनि गुबुन गुबुन College - University फोराव फरोंगिरिनि हाबा मावहैनो हानाय दिनै गोबां बिदिन्थि दंसै।

*Disclaimer: The author, not BDF Laisi or the Editorial Board, is responsible for the views expressed in this article.

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Bilw Budangayaobw Naa Barli Thayw

Original Article

Author: Kishore Wary, PhD

In the Boro language, the Wallago fish (catfish) is known as *Naa Barli*. Catfish are found in rivers and streams throughout the South-East Asia and South Asia.

There is a proverb heard among the Boro (Bodo) people in Assam/BTR that describes about the hidden talent, "*Bilw Budangyaobw Naa Barli Thayw*" which can be roughly translated into "*In the abandoned lake, one may find a fish of rare wisdom and skill.*"

Here, the "*Bilw Budang*" or "Neglected or abandoned Lake" represents ignored or undervalued areas, while "*Naa Barli*" refers to an individual with exceptional wisdom and skill who remains unseen. This saying highlights the potential in neglected communities or fields, where individuals with unique insights and talents await discovery. It cautions against societal myopia that overlooks the hidden wealth in less obvious places, reminding us of the

many who have risen from obscurity to make significant contributions or impact. The proverb challenges us to reassess our notions of value and success, encouraging exploration and open-mindedness. It invites us to seek the extraordinary not just in well-trodden paths but also in the quiet, overlooked areas where hidden talents and wisdom may thrive.

Thus, as we make journey through life's varied landscapes, let us remember that the most profound wisdom and remarkable talents may be quietly residing, in our community, in our own land, in our own village, where we least expect them, waiting to illuminate our world with their unexpected brilliance.

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The Members of Editorial Board of the BDF Laisi



Dr Kishore Wary is a faculty member at the University of Illinois at Chicago, USA. He is a published author and serves as an academic editor of several scientific journals. His hobbies include gardening, music, and tennis.



Dr Ajit Boro is the Principal of B.Ed. College, Gossaigaon, Assam. Dr. Ajit is a member of Bodo Advisory Board, The Sahitya Academy, the Govt of India and a recipient of the Bal Sahitya Puraskar (Children Literature Award-2020). He has authored 15+ books and edited 70+ magazines. He specializes in school administration, teachers training, and provides motivational speeches to students.



Dr Dharitri Narzary teaches History to Undergraduate/Graduate students in the School of Liberal Studies at Ambedkar University Delhi (AUD) and an Adjunct Fellow at the Institute of Chinese Studies, Delhi. She specializes in Japanese history and her interest areas include material/non-material culture, indigenous history, East Asian society. Previously, Dr Dharitri worked with the Yomiuri Shimbun, the largest circulated Japanese newspaper at its India Bureau in New Delhi.



Mamoni Basumatary is a Chemical Engineer and currently working at Indian Oil Corporation as a General Manager (Tech. Services) at the Guwahati Refinery. A Petroleum Federation of India (Petrofed) award winner, Mamoni earned a B.E. (Chem) Degree from Assam Engineering College of Gauhati University. Her expertise lies in Strategic Business Planning, Energy Management, and Faculty support services. Sports, Cultural activities, and associating with NGO activities are her main area of interest.



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Aleendra Brahma is a Lecturer & Junior Research Officer at the Central Institute of Indian Languages (CIIL), Mysuru, and currently the Head of the Press & Publication Unit of CIIL. He is also the Officer-in-Charge of the North-Eastern Regional Language Centre, Guwahati; the Centre for North-Eastern Language Development; and Centre for Folklore, Lexicography and Creative Writing. He has authored 12, edited 11 and translated 3 books, and published 13 peer-reviewed research articles; several book chapters and >60 popular articles in Bodo, Assamese and English. His areas of interest include Assamese and Bodo-Garo languages and linguistics, folklore, science-fiction, and translation. Recently, he received the *Abou Khobam Raja Uttam Chandra Kherkatary Literary Award 2021* from Salbari District Bodo Sahitya Sabha for his poetry *Angni Gurbwao Nwng Dinwibw Jujaini Or*.



Dr. Pompi Basumatary is an Assistant Professor of English at Christ (Deemed to be University), Delhi NCR. She earned her Master's in English Literature and Ph.D. in English (Translation Studies) from The English and Foreign Languages University, Hyderabad. Her research interests include Translation Studies, Colonial Studies, Folk Literature, etc. In addition to academic engagement, she is also a translator and a creative writer.



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For comments, please write to: Editor@borodiaspora.org

The BDF Laisi

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RE: An invitation- Submit a letter to the Editor of The BDF लाइसि.

Dear Readers:

The Editorial Board (EB) of *The BDF लाइसि* invites letters to the editor to be featured in the coming issues.

Why should you write A Letter to the Editor? Here are a few general suggestions:

- You are concerned and have questions about specific topic(s) or issue(s) and you want others to know about it. Your concern is crucial that you must talk about and ask for clarification or resolution.
- Your letter to the editor could supplement, praise, comment in relation to the contents published in the newsletter.
- Your letter could also suggest an idea to others, influence readers opinion, educate the readers on a specific topic, emerging issues, influence stakeholder or elected officials directly or indirectly.
- Your letters to the editors could publicize the work of your organization and attract volunteers and participants.
- Your letter should be relevant to the mission of the BDF, and most importantly concise and tell the readers what should be done, your suggestion should be feasible and actionable.
- A letter to the Editor of *The BDF लाइसि* should be written in plain English or Boro, in no more than 500 words. Font, Georgia; size, 12.
- Please email your letter in word format to: Editor@borodiaspora.org

The EB may contact you (the contributor) for clarification. The editorial team reserves the rights to edit your letter to improve readability and shorten according to the space available without altering the primary content of the letter. However, the editorial board will have the right to reject irrelevant or incomplete letter. Please include your name, contact details including your phone number and verifiable email.

-Thank you

The Editorial Team
Contact Editor@borodiaspora.org

www.Borodiaspora.org



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Dear Readers:

In response to the feedback received to enhance the aesthetic value of BDF Laisi, the Editorial Board (EB) team has implemented several changes and corrections. This is an ongoing process, as we continue to improve the appeal of the BDF Laisi.

We would like to address the issue of Boro name (first name and family name) spellings; unfortunately, we cannot provide a 100% guarantee against inadvertent spelling errors. The issue of spelling is not limited solely to Boro names but also extends to Boro village names. Thus, it is author's responsibility to provide correct spelling. However, the EB wants to be transparent here, and the EB apologizes if this topic comes across as patronizing. For example, we have found several different ways to spell the surname (family name):

- A. Daimari, Doimari, Doimary, Daimary.
- B. Basumatary, Basumatari, Basumatri.
- C. Wary, Warry, Wari, Warie, O'Wary, Warri
- D. Narzary, Narzari
- E. Islary, Islari
- F. Mooshahary, Mooshahari, Mushahari, Mochhary, Mosahary.
- G. Lahiri, Lahary
- H. Boro, Baro
- I. Ramchiary, Ramchiari
- J. Swargiary, Swargoyari, Swargowari
- K. Goyari, Goyary

We accept original manuscripts, written in Boro and in English. The manuscript should be provided in editable word format, preferably Microsoft word. Font, Georgia; Size, 11 or 12; single spaced. The Editorial Board of Laisi does not verify or modify names or permit alterations in spellings. This is a steadfast policy we adhere to consistently.

Additionally, prior to publication, every author gets 2 (two) chances to proofread their manuscript. We hope this explains the position of The BDF Laisi EB. As always, we seek your (the readers) input to make this newsletter a dependable source of information.

Many thanks,

Editorial Team, *The BDF Laisi*

The BDF Laisi

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The End