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His Holiness, the Dalai Lama speaking to students at the Step by Step School, Noida, LCR, India on January 31, 2014. Photo credit: Jeremy Russell/OHHDL



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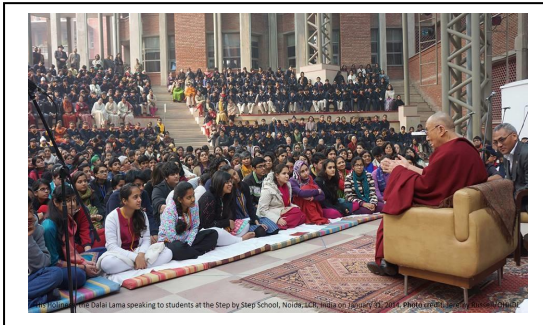
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FROM EDITORS' DESK

SHARING KNOWLEDGE IS ACHIEVING IMMORTALITY



Knowledge Management (KM), conceptually, is the process to identify, create, represent, distribute and enable adoption of insights and experiences of an individual. In an organisational set-up KM is adopted with a range of strategies and practices for continuation and sustenance of knowledge shift for organizational dynamism.

Knowledge can be of two kinds - Tacit Knowledge and Explicit Knowledge. Tacit knowledge is highly personalized and hard to formalize as it resides in the brains of individuals. Explicit knowledge is documented and established in the form of books, reports, documents, manuals, etc. including Internet.

It is known that KM emerged as a scientific discipline in early 1990s. Sources state that many large organisations, such as, IBM, Royal Dutch Shell, BP, Exxon Mobile, Chevron, Schlumberger, etc. have implemented KM successfully and achieved reducing trend of operational cost and augmented growth. KM process helped capturing knowledge and sharing the same among existing workforces for growth and sustainability of respective organizations.

Knowledge sharing practices, therefore, form a key component of KM. For sharing, tacit knowledge is to be converted into explicit, which is a difficult process. In this regard, as KM effort is needed for maximizing gain, participation in knowledge sharing is very important. Knowledge cannot be transferred, but it can be shared. Knowledge can be lost if unshared. Hence, KM is a sense about a cultural change.

IT plays an important role in maintaining explicit knowledge through storing and transmitting in way of best practices. It is stated that the next phase of IT is KT, where KT stands for Knowledge Technology.

As we know that [Wikipedia](#) and [Google](#) are two wonderful websites providing limitless information sources. An exceptional website, [Wikipedia](#) is a free encyclopaedia, written collaboratively, improving thousands of information constantly by the people who use it. On the other hand, [Google](#) as specialised search engine, it provides endless information sources, without which nowadays one cannot think about Internet.

The English philosopher, statesman, scientist, jurist, orator and author, Sir [Francis Bacon](#) said, "Knowledge is power". But nowadays it is stated that knowledge is not power, but sharing knowledge is. Knowledge sharing is what empowers people to make accurate and timely decisions.

Again, [Dave Snowden](#), a Welsh academic, consultant and researcher in the field of [Knowledge Management](#), states that "Knowledge can only be volunteered it cannot be conscripted." "We only know that we know when we need to know it." "We always know more than we can say, and we will always say more than we can write down." This is because, skill differs person to person.

His Holiness, the [Dalai Lama XIV](#) in [Dalai Lama Quotes](#) says, "Share your knowledge. It is a way to achieve immortality."

Sharing knowledge and experiences in a community platform is considered best. It may be that old knowledge can be barrier for embracing new knowledge. But responses will change over time. Social transformation is no sprint, it is a marathon.

From the above, it is spelt out that the journey of Dimorian Review e-journal is also a part of sharing knowledge. The team is always devoted for any constructive work for the benefit of readers at large, globally. Hence, we take an opportunity to appeal all to be associated with us in the journey of knowledge sharing.

DIMORIANREVIEW, VOL-3, ISSUE-2, MAR-APR 2016 RELEASED

We are happy to release this issue with some invaluable write-ups which includes four research articles, three essays on emerging issues, one book review, one short story, five poems and one success story.

We offer heartiest thanks and acknowledge to all contributors that helped us shaping this issue. We are always indebted to the honorary members of the technical review board for their timely support and cooperation.

We are committed in presenting and publishing all write-ups submitted, but due to some bindings of the e-journal, we could not cover all submission in this issue and request all contributors to cooperate till the future issues.

Editors

DIMORIANREVIEW, Vol-3, Issue-2; Mar-Apr 2016

RESEARCH ARTICLES:

>MATHEMATICAL SCIENCE

A NOTE ON RELATION BETWEEN FUZZY INTERIOR AND FUZZY CLOSURE WITH EXTENDED DEFINITION OF FUZZY SET

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Abstract

The main purpose of this article is to construct the relation between fuzzy interior and fuzzy closure with extended definition of fuzzy set. We have discussed on fuzzy interior operator and fuzzy closure operator with extended definition of fuzzy set.

Key words: Fuzzy membership function, Fuzzy reference function, Fuzzy interior, Fuzzy closure

1. Introduction

Fuzzy set theory was discovered by Zadeh (1965). Chang (1968) introduced fuzzy topology. After the introduction of fuzzy sets and fuzzy topology, several researches were conducted on the generalizations of the notions of fuzzy sets and fuzzy topology. The theory of fuzzy sets actually has been a generalization of the classical theory of sets in the sense that the theory of sets should have been a special case of the theory of fuzzy sets. But unfortunately it has been accepted that for fuzzy set A and its complement A^c , neither $A \cap A^c$ is empty set nor $A \cup A^c$ is the universal set. Whereas the operations of union and intersection of crisp sets are indeed special cases of the corresponding operation of two fuzzy sets, they end up giving peculiar results while defining $A \cap A^c$ and $A \cup A^c$. In this regard Baruah (1999, 2011, 2011) has forwarded an extended definition of fuzzy sets which enable us to define complement of fuzzy sets in a way that give us $A \cap A^c$ is empty set and $A \cup A^c$ is universal set.

In this article we would discussed relation between fuzzy interior and fuzzy closure with extended definition of fuzzy set by giving counter example. Also we would discuss on fuzzy interior operator and fuzzy closure operator with extended definition of fuzzy set.

2. Objective

It seems that the existing definition of complement of fuzzy sets were not propose within the mathematical frameworks, by observing this, through this paper, an attempt is made to construct the relation between fuzzy interior and fuzzy closure with extended definition of fuzzy set.

3. Methodology

In this article, extended definition of fuzzy set is used as key method to prove the theorems on fuzzy interior and fuzzy closure. Depending on data collected on complement of fuzzy set this work has been prepared.

4. Results and Discussion

4.1 Extended definition of fuzzy sets

Baruah (1999, 2011, 2011) gave an extended definition of fuzzy set. According to Baruah (1999, 2011, 2011), two functions namely fuzzy membership function and fuzzy reference function are necessary to define a fuzzy set. Fuzzy membership value is the difference between fuzzy membership function and fuzzy reference function.

Let $\mu_1(x)$ and $\mu_2(x)$ be two functions such that $0 \leq \mu_2(x) \leq \mu_1(x) \leq 1$. For fuzzy number denoted by $\{x, \mu_1(x), \mu_2(x); x \in X\}$, we call $\mu_1(x)$ as fuzzy membership function and $\mu_2(x)$ a reference function such that $(\mu_1(x) - \mu_2(x))$ is the fuzzy membership value for any x in X .

4.2 Preliminaries

Let $A = \{x, \mu_1(x), \mu_2(x); x \in U\}$ and $B = \{x, \mu_3(x), \mu_4(x); x \in U\}$ be two fuzzy sets defined over the same universe U .

- i) $A \subseteq B$ if $\mu_1(x) \leq \mu_3(x)$ and $\mu_4(x) \leq \mu_2(x)$ for all $x \in U$.
- ii) $A \cup B = \{x, \max(\mu_1(x), \mu_3(x)), \min(\mu_2(x), \mu_4(x))\}$ for all $x \in U$.
- iii) $A \cap B = \{x, \min(\mu_1(x), \mu_3(x)), \max(\mu_2(x), \mu_4(x))\}$ for all $x \in U$.

If for some $x \in U$, $\min(\mu_1(x), \mu_3(x)) \leq \max(\mu_2(x), \mu_4(x))$, then our conclusion will be $A \cap B = \phi$.

- i) $A^c = \{x, \mu_1(x), \mu_2(x); x \in U\}^c$
 $= \{x, \mu_2(x), 0; x \in U\} \cup \{x, 1, \mu_1(x); x \in U\}$
- ii) If $D = \{x, \mu(x), 0; x \in U\}$ then $D^c = \{x, 1, \mu(x); x \in U\}$ for all $x \in U$.

4.2.1 Proposition

For fuzzy sets A, B, C over the same universe X , we have the following proposition

- i) $A \subseteq B, B \subseteq C \Rightarrow A \subseteq C$
- ii) $A \cap B \subseteq A, A \cap B \subseteq B$
- iii) $A \subseteq A \cup B, B \subseteq A \cup B$
- iv) $A \subseteq B \Rightarrow A \cap B = A$
- v) $A \subseteq B \Rightarrow A \cup B = B$

4.2.2 Proposition

Let $\tau = \{A_r : r \in I\}$ be a collection of fuzzy sets over the same universe U . Then

$$i) \quad \bigcup_i A_i = \{x, \max(\mu_{1i}), \min(\mu_{2i}); x \in U\}$$

$$ii) \quad \bigcap_i A_i = \{x, \min(\mu_{1i}), \max(\mu_{2i}); x \in U\}$$

$$iii) \quad \{\bigcup_i A_i\}^c = \bigcap_i A_i^c$$

$$iv) \quad \{\bigcap_i A_i\}^c = \bigcup_i \{A_i\}^c$$

4.3 Fuzzy Topology

4.3.1 Definition: A fuzzy topology on a nonempty set X is a family τ of fuzzy set in X satisfying the following axioms

$$(T1) \quad 0_x, 1_x \in \tau$$

$$(T2) \quad G_1 \cap G_2 \in \tau, \text{ for any } G_1, G_2 \in \tau$$

$$(T3) \quad \bigcup G_i \in \tau, \text{ for any arbitrary family } \{G_i : G_i \in \tau, i \in I\}.$$

In this case the pair (X, τ) is called a fuzzy topological space and any fuzzy set in τ is known as fuzzy open set in X and clearly every element of τ^c is said to be closed set.

Here $1_x = \{x, 1, 0; x \in X\}$ and $0_x = \{x, 0, 0; x \in X\}$.

Then interior of a fuzzy set A is defined as union of all open subsets contained in A , denoted it as $\text{int}(A)$ and is defined as follows

$$\begin{aligned} \text{Int}(A) &= \bigcup \{P : P \text{ is open set in } X \text{ and } P \subseteq A\} \\ &= \{x, \max(\mu_{iA}), \min(\gamma_{iA}); x \in X\}. \end{aligned}$$

4.3.2 Closure of fuzzy set

Let (X, τ) be fuzzy topology and $A = \{x, \mu(x), \gamma(x); x \in X\}$ be fuzzy set in X . Then fuzzy closure of A are defined by

$$\text{Cl}(A) = \bigcap \{G : G \text{ is fuzzy closed set in } X \text{ and } A \subseteq G\}$$

4.3 Theorems

Let (X, τ) be fuzzy topology, then

$$i) \quad \text{Int}(1_x) = 1_x, \text{int}(0_x) = 0_x$$

$$ii) \quad \text{cl}(1_x) = 1_x, \text{cl}(0_x) = 0_x$$

$$iii) \quad \text{int}(A) \subseteq A$$

- iv) $A \subseteq \text{cl}(A)$
- v) $\text{Int}(\text{int}(A)) = \text{int}(A)$
- vi) $\text{cl}(\text{cl}(A)) = \text{cl}(A)$
- vii) $A \subseteq B \Rightarrow \text{int}(A) \subseteq \text{int}(B)$
- viii) $A \subseteq B \Rightarrow \text{cl}(A) \subseteq \text{cl}(B)$
- ix) $\text{Int}(A \cap B) = \text{Int}(A) \cap \text{int}(B)$
- x) $\text{cl}(A \cup B) = \text{cl}(A) \cup \text{cl}(B)$

The present author Basumatary (2015) has discussed above theorems with extended definition of fuzzy set.

4.5 Theorem

Let (X, τ) be a fuzzy topology and D be fuzzy set on X . Then $(\text{int}(D))^c = \text{cl}(D^c)$.

Example: Let $X = \{a, b\}$ and $A = \{\{a, 0.2, 0\}, \{b, 0.1, 0\}\}$

$B = \{\{a, 0.4, 0\}, \{b, 0.3, 0\}\}$, then $\delta = \{1_x, 0_x, A, B\}$ is fuzzy topology.

Let $D = \{\{a, 0.5, 0\}, \{b, 0.5, 0\}\}$.

$\text{Int}(D) = B$ and $(\text{int}(D))^c = \{\{a, 1, 0.4\}, \{b, 1, 0.3\}\}$.

Also $D^c = \{\{a, 1, 0.5\}, \{b, 1, 0.5\}\}$. Then we have

$\text{cl}(D^c) = \{\{a, 1, 0.4\}, \{b, 1, 0.3\}\}$.

Hence $(\text{int}(A))^c = \text{cl}(A^c)$.

4.6 Theorem

Let (X, τ) be a fuzzy topology and D be fuzzy set on X . Then

$$\text{Int}(D^c) = (\text{cl}(D))^c.$$

Example: Let $X = \{a, b\}$ and $A = \{\{a, 0.2, 0\}, \{b, 0.1, 0\}\}$

$B = \{\{a, 0.4, 0\}, \{b, 0.3, 0\}\}$, then $\delta = \{1_x, 0_x, A, B\}$ is fuzzy topology.

Let $D = \{\{a, 1, 0.5\}, \{b, 1, 0.3\}\}$. $D^c = \{\{a, 0.5, 0\}, \{b, 0.3, 0\}\}$.

Then $\text{int}(D^c) = B$ and $\text{cl}(D) = \{\{a, 1, 0.4\}, \{b, 1, 0.3\}\}$.

Therefore $(\text{cl}(D))^c = \{\{a, 0.4, 0\}, \{b, 0.3, 0\}\} = B$.

Hence $\text{Int}(D^c) = (\text{cl}(D))^c$.

4.7 Theorem

Let (X, τ) be a fuzzy topology and D be fuzzy set on X . Then $\text{int}(D) = (\text{cl}(D^c))^c$.

Example: We will cite here same example from earlier theorems example.

Let $X = \{a, b\}$ and $A = \{\{a, 0.2, 0\}, \{b, 0.1, 0\}\}$

$B = \{\{a, 0.4, 0\}, \{b, 0.3, 0\}\}$, then $\delta = \{1_x, 0_x, A, B\}$ is fuzzy topology.

Let $D = \{\{a, 0.5, 0\}, \{b, 0.5, 0\}\}$ and $\text{Int}(D) = B$

Also $D^c = \{\{a, 1, 0.5\}, \{b, 1, 0.5\}\}$. Then we have

$\text{cl}(D^c) = \{\{a, 1, 0.4\}, \{b, 1, 0.3\}\}$.

Also $(\text{cl}(D^c))^c = \{\{a, 0.4, 0\}, \{b, 0.3, 0\}\}$.
 $= B$.

Thus $\text{int}(D) = (\text{cl}(D^c))^c$.

4.8 Theorem

Let (X, τ) be a fuzzy topology and D be fuzzy set on X . Then

$(\text{Int}(D^c)) = \text{cl}(D)$.

Example: We will cite here same example from earlier theorems example.

Let $X = \{a, b\}$ and $A = \{\{a, 0.2, 0\}, \{b, 0.1, 0\}\}$

$B = \{\{a, 0.4, 0\}, \{b, 0.3, 0\}\}$, then $\delta = \{1_x, 0_x, A, B\}$ is fuzzy topology.

Let $D = \{\{a, 1, 0.5\}, \{b, 1, 0.3\}\}$. $D^c = \{\{a, 0.5, 0\}, \{b, 0.3, 0\}\}$.

Then $\text{int}(D^c) = B$ and $(\text{int}(D^c))^c = \{\{a, 1, 0.4\}, \{b, 1, 0.3\}\}$.

Now we have $\text{cl}(D) = \{\{a, 1, 0.4\}, \{b, 1, 0.3\}\}$.

Thus $(\text{Int}(D^c)) = \text{cl}(D)$.

4.9 Theorem

Let X be a non empty set. Consider an operator $i: I^X \rightarrow I^X$ satisfying the following condition

- i) $(1_x) = 1_x$
- ii) $(A) \subseteq A$, where A is fuzzy subset of X .
- iii) $(A \cap B) = i(A) \cap i(B)$, where A and B ARE fuzzy subsets of X ,

then $\delta = \{A: i(A) = A, A \text{ is fuzzy subset of } X\}$ is fuzzy topology on X .

Also if operator i fulfils the condition

- vi) $(A) = i(A)$, for any fuzzy set in X .

Then fuzzy topology δ defined above, in fuzzy topology (X, δ) , $\text{int}(A)=i(A)$. It is clearly seen that the above theorem is true when we apply our extended definition of fuzzy set.

4.10 Theorem

Let X be a non empty set. Consider an operator $c: I^X \rightarrow I^X$ satisfying the following condition

- i) $c(0_x) = 0_x$
- ii) $A \subseteq c(A)$, where A is fuzzy subset of X .
- iii) $c(A \cup B) = c(A) \cup c(B)$, where A and B are fuzzy subsets of X ,
then $\delta = \{A: c(A)=A, A \text{ is fuzzy subset of } X\}$ is fuzzy topology on X .

Also if operator c also fulfils the condition

- vi) $c(c(A))=c(A)$, for any fuzzy set in X .

Then fuzzy topology δ defined above, in fuzzy topology (X, δ) , $\text{cl}(A)=c(A)$. It is clearly seen that the above theorem is true when we apply our extended definition of fuzzy set.

5. Conclusion

This article presented relation between fuzzy interior and fuzzy closures. It is seen that the theorems on fuzzy interior and fuzzy closure are also become true when we apply our extended definition of fuzzy set.

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RESEARCH ARTICLES:**>SOCIAL AND BEHAVIOURAL SCIENCE****A STUDY ON ASSAMESE FOLK LITERATURE AND ITS ROLE IN IMPARTING EDUCATION****Pranjal Protim Borah**Assistant Professor, Department of English
Jhanji Hemnath Sarma College, Sivasagar, Assam, India**The Abstract**

Assam has a rich record of folk literature. Folk literature has been developed through the ages. It has been able to unravel on the diverse facets of life and culture of the people. It is like a store house of delight for the people of Assam for all time. The ancient Assamese folk-literature has been playing an important role in traditional Assamese society. Assamese literature and culture have been enriched by folk-literature. The tales of 'Tejimala', 'Malita' (Ballads), folk-songs-all kinds of folk-literature have its great relevance. 'Dakar-Bachan' and other proverbs are still used frequently. Assamese folk-literature helps in imparting lessons to human beings, specially the women folk. It has a universal appeal. Women are taught various things, related to day to day life through folk-literature. Mainly, the grand-mothers generally use 'Dakar-Bachan' to educate their girls and daughter-in-laws about different aspects of life. Assamese folk-literature has been placed as a good educational source as it has eternal educational value. The present article would be an attempt to highlight Assamese folk literature and its role in imparting value education in the Assamese society, mainly to the women folk.

Key words: Value education, Women folk, Reliable index, Dakar-Bachan

1. Introduction

India has a legacy of rich and varied folk literature. Folk literature is a reliable index to the background of the people. There has always been an easy mobility of folklore through pilgrimages, melas and fairs. The wandering minstrels, sadhus, fakirs have also disseminated them. Folklore is a part of folk literature. People of the northeast visiting the temples of the south and vice versa carry their folk tales, songs, riddles and proverbs with them and there is an inconspicuous integration. The dharamsala, inns and the chattis, a place where the pilgrims rest, worked as the clearing house for the folk tales, traditional songs and riddles. This is why there is common pattern in folk literature of different regions. The folk literature was passed on from generation to generation by word of mouth before they came to be reduced to writing.

About folk literature different analysts have different interpretation. Max Mueller has interpreted the common pattern in folk literature as evidence of nature-myths. According to Sir L. Gomme, a historical approach is the best method for the study of folk literature. Frazer, a popular analyst said that old and popular folk literature is mutually interdependent and satisfies the basic curiosities and instincts of man (Maujumder, 1981). Through the folk literature man can exercise his imagination. The last source of the folk literature is human society itself.

Assam has a rich record of folk literature. Folk literature has been developing through the ages. It has thrown a flood light on the diverse facets of life and culture of the people. It is like a store house of delight for the people of Assam. The ancient Assamese folk-literature has been playing an important role in traditional Assamese society. Assamese literature and culture have been enriched by folk-literature. The tales of 'Tejimala', 'Malita' (Ballads), folk-songs-all kinds of folk-literature still have its great relevance. 'Dakar-Bachan' and other proverbs are still used frequently. Assamese folk-literature helps in imparting lessons to the society, specially the women folk. It has a universal appeal. Women are taught various things, related to day to day life through folk-literature. The grand-mothers use 'Dakar-Bachan' to educate their girls and daughter-in-laws about different aspects of life. Assamese folk-literature has been placed as a good educational source as it has eternal educational value.

2. Objective

The present article would be an attempt to highlight Assamese folk literature and its role in imparting value education in the Assamese society, mainly to the women folk. Through the article, an effort is made to identify ways of focusing Assamese folk literature as an essential tool in generating awareness among people about our old but rich cultural and social values.

3. Methodology

Analytical and descriptive method was employed in the discussion in the article. The study of this article was based on primary and secondary sources. It needs to be mentioned here that Assamese proverbs are collected from Oral sources as primary sources. Data was collected from different secondary sources like books and journals of different authors, website etc. Personal observations and interpretation were also added here.

4. Results and Discussion

Introduction of moral lessons or any dogma came in as a very natural development. Folk literature has been imparting education to the people in different aspects of life. Mainly, folk literature of Assam helps the women folk. Folk literature is like the 'Dakar- Bachan'. It is like proverbs. In Assamese literature there are various kinds of folk based literature. Folk songs like 'Biya Naam' (Marriage song), 'Bihu Naam' etc. are called folk literature, which gives education on morality.

Akashi Ramdhenu Satuti Rang

আকাশী ৰামধেনু সাতটি ৰং।

Keitamaan Katha Kou Nakora Khong

কেইটিমান কথা কওঁ নকৰা খং।

Puwoti Nishate Uthiba Hui
 Bahibon Koraaai Dhariba Jui
 Gaa Dhui Ahiaai Sahor Deg Tuli
 Sahu Aaik Matiba- O' Aaita Buli
 Aanibo Lagibo Duronir Pani
 Lobogoi Lagibo Uroni Tani
 Bandhibo Lagibo Dhekite Dhan
 Rakhibo Lagibo Dangoror Maan
 Bandhibo Lagibo Guhalir Garu
 Hobogoi Lagibo Habatukoi Haru
 Tetia Hahu Aai Morombur Paba
 Gharkhonor Grihini Tumiaai Hoba

পুৱতি নিশাতে উঠিৰা শুই।
 বাহিবনে কৰিয়েই ধৰিবা জুই।
 গা ধুই আহিয়েই চাহৰ ডেগ তুলি।
 শাহুআই মাতিবা অ' আইতা বুলি।
 আনিব লাগিব দূৰণিৰ পানী।
 লবগৈ লাগিব ওৰণি টানি।
 বান্ধিব লাগিব টেঁকিতে ধান।
 ৰাখিব লাগিব ডাঙৰ ৰমান।
 বান্ধিব লাগিব গৌআলিৰ গৰু।
 হ'বগৈ লাগিব সবাতোকৈ সৰু।
 তেতিয়া শাহুআই মৰমবোৰ পাবা।
 ঘৰখনৰ গৃহিনী তুমিয়েই হ'বা।

The above mentioned lines are an example of 'Bia Naam'(Marriage Song). The Assamese marriage songs are of immense educational value. The above stated lines are a kind of education, giving to the bride before her marriage. It describes the house-hold activities of a newly married woman in her in-law's house. This marriage song teaches the bride not to be angry in the house of her in-law. It advises her to get up early in the morning, to have her bath early, to offer a fresh cup of tea to her mother-in-law. It asks her to do other house hold activities in time. That is why Maujumdar (1981) stated in his work that the marriage song plays an important role in educating the Assamese women. The folk literature reflects the day to day life, the joys and sorrows of the common people. The 'Bihu-Naam' is a good source to impart education to the women-folk. It imparts education about love, nature, society, tradition, patriotism, human relation, human culture etc. The following 'Bihu-Song' is an example of love and patriotism.

Fulamkoi Gamucha Moiaai	Boi	ফুলামকে গামোচা মইয়ে বৈ	দিম/ বিহুলৈ
Dim/Bihuloi Jaba		যাবা।	
Patore Tangali Moiaai	Boi	পাটেৰে টঙালি মইয়েই বৈ	দিম/ শতৰু
Dim/Sataru Khediboloi Jaba		খেদিবলৈ যাবা।	

This 'Bihu-Song' describes the weaving culture of Assamese women. It indicates love of a girl to her man. It has a message of patriotism as well. In the lines the girl says that she is ready to present a flowered towel (Fulam Gamucha) to her man before going to take part in Bihu Festival, and at the same time she is ready to weave a waist-band, made of silk to him before his getting out to taking part in a war to fight against enemy. The above mentioned lines also describe how talented the Assamese girls are.

The Bihu-Songs mainly hint love affairs of young boys and girls. By highlighting the subject of love, the Bihu-Songs portray how Assamese society is involved with natural things. People of Assam have habit of maintaining a fruit in their house campus. That means Assamese people are expert in cultivation and they prepare their food items by themselves.

Aathia Kolore Pat Nakatiba	আঁঠিয়া কলৰে পাত নাকাটিবা।
Sitiki Poribo Atha	ছিটিকি পৰিব আঠা।
Lukoke Dekhuaai Ketera Mariba	লোকেক দেখুৱাই কেটেৰা মাৰিবা।
Bhitori Neriba Betha	ভিতৰি নেৰিবা বেথা।

The first two lines describe the attachment of Assamese village people with their fruit/kitchen garden. The last two lines describe the pure love that store in the heart of the lovers.

There are good numbers of 'proverbs' in Assamese literature. Proverbs are the spontaneous manifestation of the learned folk-mind. Proverbs impart education on various issues, related to women. The folk-literature have woven man, nature, animal and plant creation and shows the great flight of imagination and singular development of mind. We, the human beings sometime have primitive thinking in our mind in spite of the advancement of science around us. Even a scientist finds great delight in the fairy tales. The advancement in science can never replace the folk tales. On the other hand, folk-literature has helped the scientific curiosity of man. The following lines state about creation of the world and of the creatures.

Prathome Eswore Sristi Sorojile	প্রথমে ঈশ্বৰে সৃষ্টি সৰজিলে।
Tar Pisot Sorojile Jivo	তাৰ পিছত সৰজিলে জীৱ।
Henujon Esworei Prithibi Sorojile	হেনোজন ঈশ্বৰে পৃথিৱী সৰজিলে।

The tales through fantasy make beliefs and credulous acceptance helped the primitive man to satisfy his curiosity about the mysteries of the world and particularly the very many inexplicable phenomena of nature around him. The day to day life of common man finds its full depiction in the folk-literature. Parental love, family happiness, children's adventurous habits, love and fear of the unknown, greed etc are some of the usual themes of folk-literature.

Some proverbs are directly related to women. They describe the subject of humanity. A mother is always called the best partner of a child. No one can be compared with a mother. There is none in the world who can occupy the place of a mother in the heart of her children. Assamese folk-literature has a good number of proverbs which narrate such matter.

Aair Homan Hobo Kun	আইৰ সমান হ'ব কোন।
Noir Homan Bobo Kun	নৈৰ সমান বব কোন।

Here, a mother's spontaneous love for her children is compared with a river which flows without any interruption. Such proverbs say about the eternal love and affection of a mother.

Assamese proverbs have lots of things, related to the women folk. It tells about the role of a stepmother also. Though there is evidence of good stepmother in the society, yet the character of stepmother is portrayed in a negative manner. The below mentioned proverb is an example.

Mahi Aai Morome
Kheror Juiye Homan

মাহী আইৰ মৰমো
খেৰৰ জুইয়ে সমান।

There are numbers of proverbs which teach a mother about life related activities. It teaches how to control her children. A child may be spoiled by indulgence. So, being a mother of the child, she is to be aware about it. The following is a good example-

Lai Dile Lora Guse

লাই দিলে ল'ৰা গোচে।

The Assamese society has its exclusive culture and tradition. It prefers to follow old tradition and custom. Assamese literature has some proverbs which teach to appreciate a good daughter and a good mother-in-law. Assamese people have the notion that if a daughter is good, so also is the son-in-law. If a mother-in-law is good, so also is the daughter-in-law. Following proverb is an example-

Ji Bhalei Juaai Bhal
Sahu Bhalei Buwari Bhal

জী ভালেই জেঁৰাই ভাল।
শাহ ভালেই বোৱাৰী ভাল।

Some proverbs speak about the place of a wife in a house. A house cannot be complete without a wife. A wife is the key of the house. Wife is a symbol of affection and affection cannot be complete without love. The following lines are examples-

Bharjya Nahole Kihor Ghar
Sneh Nohole Kihor Hador

ভাৰ্জা নহ'লে কিহৰ ঘৰ।
স্নেহ নহ'লে কিহৰ সাদৰ।

In Assamese society, a guest is considered as god. A guest, coming to a house specially in the evening hour is said to be the goddess of wealth Laxmi. Some Assamese proverbs have certain views regarding this belief. It is said that a women who does not welcome a guest cannot expect the goddess of wealth Laxmi to live in her house. The following proverb is an example-

Ji Jonir Gharot Atithi Puja Nakore
Laxmi Nathake Teur Gharot

যিজনীৰ ঘৰত অতিথি পূজান কৰে।
লখিমী নাথাকে তেওঁৰ ঘৰত।

Some proverbs highlight the importance of work culture. A woman in a house must have good habits pertaining to work culture. Assamese folk-literature has a lot of proverbs which raise this subject.

Hator Nibo Kanor Nibo
Dahu Anguli Kune Nibo

হাতৰ নিব কাণৰ নিব।
দহো আঙুলি কোনে নিব।

The proverb indicates that ornaments of the hands and of the ears may be taken off or robbed. But, the function of the ten fingers can't be stolen. The lost

ornaments may be regained by the work culture of the ten fingers. Some proverbs criticize women who do not have a proper work culture.

Ji Nari Prabhate Nidrat Jai	যি নাৰী প্রভাতে নিদ্রাত যায়।
Bahi Hajot Sujoyak Pai	বাহি সাজত সূৰ্যক পায়।
Uday Kalot Nilipe Ghar	উদয় কালত নিলিপে ঘৰ।
Dake Bule Taik Koriba Hela	ডাকে বোলে তাইক কিৰবা হেলা।

The lines say that we should avoid such women who sleep late in the morning, who do not see sun rising and who do not clean the house in the early morning. Folk-literature is often crude and even grotesque. Some proverbs indicate the domination on women in the patriarchal society. The following is an example-

Kotari Dhoraba Sile	কটাৰি ধৰাবা শিলে।
Tiruta Baba Kile	তিৰোতা বাবা কিলে।

It means that as knives are to be sharpened on stone, a wife is to be controlled by beating.

Some proverbs seem odd. Such proverbs have an insulting mood.

Maj Murot Nai Suli	মাজ মূৰত নাই ছুলি।
Hakoloye Mate Rupohi Buli	সকলোৱে মাতে ৰূপহী বুলি।

A girl having no hair on the centre of her head, is addressed by everyone as beautiful.

5. Policy Implications

Various policies can be adopted to preserve folk literature. There are different ways to spread the value of folk literature.

- i) Study of folk literature should be made compulsory in school and college level.
- ii) Syllabus should be planned in such a way that students acquire good knowledge on folk literature.
- iii) Workshop, seminar should be organized in educational institution so that there held research based discussion.
- iv) Social, cultural and literary organizations can hold public discussion about folk literature among students and general people as well.
- v) Different motivational programmes like group discussion, cultural and literary performance, competition etc. can be organized and new generation should be motivated towards such programmes.
- vi) Library of educational institution and the public library also must have enough study materials on folk literature. Some folk literatures are not yet preserve in written mood. The literature which is in oral mood should be kept in written mood and preserve in library.
- vii) Government should implement scientific and systematic policy so that students and general people also feel interest in folk culture and literature. Both students and people can be made aware to preserve folk literature and culture through such policies.

viii) Folk literature of people of different races, castes, communities and cultures should be translated into our mother tongue.

6. Conclusion

Folk-literature is a vital element in a living culture. But researches in ancient and modern history have been directed in recent decade more to the exploration of political trends. Not much notice has been paid to the culture, complex traditions and social beliefs of the common people. The sociologist should pay a good deal of attention to the customs and beliefs of the people and to changes therein through the ages. They have rather neglected the study of folk-literature. Folk – literature proceeds as an improvised narration which acquires a vivid shape. It creates a dazzling world of fantasy through its own art of narration. The events are told in such a simple interesting way, that though they may be quite absurd, the manner in which these events are narrated immediately catches the listener’s imagination and gently takes him to that world of unreality in a happy, absorbed mood. These stories are coming down from generation to generation. The secret of the fascination that the folk-literature hold for the old, the young and the very young. The same story is often repeated but does not lose its interest. It is due to the satisfaction that our basic curiosity finds in the folk-literature.

Folk literature occupies a key place in Assamese society. It is rich enough and throws light on the diverse facets of Assamese life and culture. The life style and mother culture of the people of Assamese society have been reflected through folk literature since time immemorial. It has been playing a great role to the Assamese society so far social behavior, social culture and tradition; nature and education of Assamese society are concerned. Through ages, it has been helping in educating the women of Assamese society.

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GANGES RIVER DOLPHIN IN BRAHMAPUTRA RIVER IN ASSAM: STATUS AND MAJOR THREATS

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Abstract

Biodiversity is threatened by different way by disruptions to the natural ecosystem. Loss of biodiversity has limited the resources needed by an organism and also it has affected in a way of chain model by altering its behavior how that organism interacts with other organisms. Ganges River dolphins occur in the Ganges-Brahmaputra River system primarily in India and Bangladesh. River Dolphins are declared as Endangered by the International Union for Conservation of Nature (IUCN) due to probable population decline of at least 50% over the last 50 years and expecting future population declines. To save dolphins from extinction, the Union government has declared them as the national aquatic animal. Since the river Dolphin is at the apex of the aquatic food chain, its presence in adequate numbers symbolizes greater bio-diversity in the river system. So, it becomes an alarming factor to protect this species to protect the biodiversity. This study aims to analyse the distributional trend of river dolphin in Brahmaputra River and try to find out the proper management options for river dolphins in the Brahmaputra river system.

Key words: Brahmaputra River, Gangetic dolphin, Conservation, Distributional status, Kulsi River, Subansiri River

1. Introduction

The Ganges River dolphin, (*Platanista gangetica gangetica*), is one of the mostcharismatic mega-fauna of the Indian subcontinent. It is among the four freshwaterdolphins found in the world. The others are the 'bhulan' (*Platanista gangeticaminor*) in the Indus River in Pakistan, the 'baiji' (*Lipotes vexillifer*) in the Yangtze River in China, and the 'boto' (*Iniageoffrensis*) in the Amazon River. The 'baiji' was reported to be functionally extinct in 2006 (Sinha et al., 2010). The Ganges river dolphin is primarily found in the Ganges and Brahmaputra Rivers and their tributaries in Bangladesh, India and Nepal. The Ganges subspecies (*P. g. gangetica*) can be found along the Ganges-Brahmaputra-Meghna and Karnaphuli-Sangu River systems of Bangladesh and India, although its range formerly extended to Nepal. The species has been facing severe threats as its global population decline, for which IUCN (International Union for Conservation of Nature) categorized the species as Endangered in 1996. It has been assessed that at present the species has not more than 2,500 individuals throughout its distributional ranges. The Government of India declared the animal as "National Aquatic Animal" on 5th October 2009 and a formal

notification was issued by the Ministry of Environment and Forests on 10th May 2010 (Sinha, 2011). Just as the Tiger represents the health of the forest and the Snow Leopard represents the health of the mountainous regions, the presence of the Dolphin in a river system signals its good health and biodiversity. It is an excellent indicator of river ecosystem health. So, the declining trend of dolphin is an alarming fact for the environmentalists because it also signifies the deterioration of aquatic biodiversity. The IUCN changed its status from 'Vulnerable' to 'Endangered' in 1996 as its population was declining in its entire distribution range (Sinha, 2011).

In 19th century, these Dolphins are abundance in entire distributional range, though no actual data for that time is available. Dolphins played in rivers were a common picture for the fishermen and people related to river ecosystem. The river dolphin occupies the apex of the food chain of the river and plays a vital role in maintaining the essential balance of its ecosystem. Being a flagship species representing an ecosystem, its status has become a matter of serious concern to its existence over the past few decades. Therefore, there is an urgent need to identify the major threats of this endangered species and proper execution of the management or conservation options by improving the status of its habitat.

2. Objectives

- i) To find the distributional pattern of river Dolphin along the Brahmaputra and its tributaries.
- ii) To identify threats to the habitats of Dolphins and suggest conservative measures for their protection.

3. Methodology

The study is based on secondary data. Secondary data required for the study are collected from books, journals, periodicals and reports of the Government and other agencies. Distributional status of dolphin in Brahmaputra River and its two tributaries are taken into consideration for the study.

The Brahmaputra flows through Tibet, India (Arunachal Pradesh & Assam) and Bangladesh and is one of the longest rivers in the world. After entering India the river flows as the Siang or Dihang River about 52 km from Pasighat in the foothills of the Himalayas before its confluence with two other major rivers, namely the Dibang and the Lohit. From this large confluence, the river is known as the Brahmaputra.

Kulsi River is in the Kamrup district of Western Assam. The river originates from Meghalaya where it is known as the Khri River. After traveling about 12 km from its origin, the river enters Kamrup district in Assam at Umkiam and is known as the Kulsi. The river finally discharges into the Brahmaputra at Nagarbera. The river is about 76 km in length from Kulsi town to the Brahmaputra confluence.

Subansiri is the largest tributary (443 km) of the Brahmaputra River and it originates from Purum peak in Tibet, where it is known as Lokong Su. From its origin the river crosses about 143 km through Tibet and then enters into Arunachal Pradesh of India. The River crosses about 191 km through Arunachal

Pradesh and finally enters Assam near Garukamukh of Lakhimpur district. It crosses 37 No. National Highway at Sawoldhuwaghat, which is about 10 km downstream of Garukamukh. The river finally discharges into the Brahmaputra at Jamugurighat which is about 99 km downstream from Sawoldhuwahghat (Wakid, 2009).

4. Results and Discussion

4.1 Distributional Pattern

The first ever population survey about dolphin habitats was conducted in 1993 (Mohan *et al.* 1997). Mohan *et al.* (1997) surveyed the main stream of Brahmaputra River from 15th February to 18th March, 1993 and they observed 266 dolphins in the entire river, from Sadiya (Assam-Arunachal border) to South Salmara (India-Bangladesh border), although they estimated the population at around 400 ((Wakid and Braulik, 2009) .They counted maximum number of dolphins in the river stretch from Tezpur to Guwahati (Behera *et. al.*, 2012).

After 12 years an extensive population status survey was done by Wakid (2005) in the 1031 km dolphin habitats in Brahmaputra river system in 2004-2005. During that survey it was recorded altogether 250 dolphins in 101 habitats. In Subansiri River 26 dolphins (six calves, five sub-adults and 15 adults) were recorded, spreading in 11 locations of the river with an encounter rate of one dolphin per 4.15 km. Altogether 15 Dolphins (two calves, five sub-adults and eight adults) were recorded spreading in 4 locations in Kulsi River with an encounter rate of one dolphin per 2.0 km and in Brahmaputra River, altogether 197 dolphins (27 calves, 32 sub-adults and 138 adults) were recorded from 82 locations of the river with an encounter rate of one dolphin per 4.2 km. The survey recorded maximum dolphins in the stretch from Dhansirimukh to Silghat. Majority (74%) of the dolphins within this stretch are within Kaziranga National Park.

After four years, another survey (Wakid and Braulik, 2009) indicated a different distributional pattern of the species in entire Brahmaputra range. The sum of the best estimates of group size for the entire survey indicated 264 dolphins in the entire Brahmaputra River system, with 212 individuals in the Brahmaputra mainstream and an encounter rate of 0.24 Dolphin/km. Altogether 71 km of the Kulsi River was surveyed from Ghoramara to Nagarbera, where the river discharges into the Brahmaputra River. A best estimate of 29 dolphins was recorded. Again, 94 km stretch of Subansiri River was surveyed, from Katoi Sapor to Jamuguri, where the river discharges into the Brahmaputra mainstream. A best estimate of 23 dolphins was recorded with an encounter rate of 0.24 Dolphin/km.

The population status of dolphins in Brahmaputra River and its tributaries are given in Table 1

Table 1: Population status of Dolphins in Brahmaputra River and its tributaries

Name of the river	Dolphin number	Source
Brahmaputra	400 (1993)	Mohan et. al. (1997)
	197 (2004-05)	Wakid (2005)
	212	Wakid and Braulik (2009)
Subansir	25 (1993)	Mohan et. al. (1997)
	26	Wakid(2005)
	23	Wakid and Braulik (2009)
Kulsi	27	Wakid(2005)
	29	Wakid and Braulik (2009)

From the comparative analysis of records of 2005 and 2009 in the Brahmaputra mainstream, for the slight increase in the number of dolphins may be in Dhansirimukh to Tezpur is likely to be the strict protection of the Brahmaputra by the Kaziranga National Park (Wakid and Braulik, 2009).

In the Subansiri River, Wakid in 2005 recorded a best estimate of 26 Dolphins, whereas it recorded 23 dolphins in 2008. Mohan *et al.* (1997) recorded altogether 25 dolphins in the Subansiri River in 1993 and from Dikrangmukh to Subansirimukh (22 km) a higher encounter rate of 1.13 Dolphins/km. However, due to the difference in survey methodology, these results are not comparable. The declining trend may be that large numbers of dolphins in this river were killed during the 1950 great earthquake and that the local 'Missing' tribe people killed the dolphins for meat, which often were brought to the Jengraimukh fish market (Wakid and Braulik, 2009).

In the Kulsi River, estimated number of Dolphin increases from 27 to 29 in the period from 2005 -2008. The highest Dolphin abundance was recorded in the first sector of the river from Ghoramara to Jarabari however all these Dolphins were concentrated in an 8 km long river stretch between Borpit to Jiakur. Mohan *et al.* (1998) reported sand mining as the greatest threat to the dolphins of the Kulsi River. He reported that the population was declining from 1992 to 1993 at a rate of 14-29%. However, in the surveys in 2005 and 2008 there was no evidence of a population decline. One reason that the population does not appear to be declining may be due to an increase of awareness by the local people. The local communities of Kukurmara and other fringe villages of Kulsi River strongly believe that killing of dolphins will be harmful to their families. This was reported by Mohan *et al.* (1997 & 1998) and this traditional belief continues. However, the dolphin hotspot in the Kulsi River is only approximately 40 kms from Guwahati, the capital city of Assam. Due to wide publicity by the local media in recent years, the Kukurmara area of the Kulsi River is now a tourist attraction for dolphin observation. A good number of tourists visit this area every year, which has directly inspired the conservation awareness among local people. Another factor may be that the major livelihood of the villagers in this area is sand mining, not fisheries as is the case in all other Dolphin habitats of Assam. The lower fishing effort in the Kulsi River may mean that prey is more abundant in this river than elsewhere. The river stretch from Borpit to Jiakur is

surrounded by wetlands, (Koloni, and Sol beel on the northern side and Dora beel on the southern side) which are spawning sites for riverine fish which may increase the food supply for Dolphins in this stretch of the river. Although the high rate of sand mining is one of the major disturbing factors to the dolphins of this river, it has had the effect of maintaining or possibly increasing the depth of this part of the river which may have a positive effect on the Dolphins. (Wakid and Braulik, 2009).

4.2 Major Threats

Accidental killing of dolphin through gill net entanglement, poaching, population fragmentation through water development projects, water pollution and over-exploitation of fish fauna, are the major factors threatening the Gangetic Dolphin subspecies (Sinha *et al.*, 2000). Water development projects and water pollution are not the major threatening factors for the dolphins of Brahmaputra Valley at present and accidental killing through fisheries by-catch is thought to be the major threat for the dolphins in the Brahmaputra River. Out of the 16 recorded in 2008, 12 were the victim of by-catch mortality and rest were the victim of poaching.

Dolphins are killed for meat and oil. 'Missing' tribes of Eastern Assam kill dolphins mainly for meat, whereas in Western Assam, they are killed for oil.(Mohan *et al.*, 1997). Most of the riverine villagers in remote areas believe that dolphin oil has medicinal value and they use it to treat different rheumatic diseases (Wakid, 2005). Dolphin poaching for medicinal oil and for the oil bait fishery is one of the major causes of Dolphin mortality in Assam. Therefore extensive community-based conservation initiatives or awareness programmes can reduce the mortality rate of this species.

Industries discharging pollutants to water of Brahmaputra River pollutes the Dolphin habitats. Again, deforestation in the riparian zones and in highlands of Assam and Arunachal Pradesh has been creating siltation in the river bed, resulting into the lowering of water depth. Since Dolphins prefer deeper water, therefore, low water depth through siltation has resulted into habitat loss.

5. Policy Implications

The communities residing near important Dolphin habitats must be identified. By organizing informal meeting with the community and fishermen leaders and conveying its conservational needs, the habitat loss of this species can stop to some extent. That is, informal awareness campaign may be one of the fruitful conservative measures to protect this species.

During the time of high water season (monsoon season) dolphins usually make upstream migration through the small channels and tributaries of Brahmaputra River and coming down during the decreasing of the water level. During that time sometimes the Dolphins get entangled for their attempts to passing through the nets. Raising awareness among the fishermen communities and villagers about the legal status of the species may be the remedy for its protection. Again, legal procedures against any reported killing of the species is necessary for its protection.

Determination of the level of pollution of the dolphin habitats in Brahmaputra River through intensive research by the research institutes of Assam is at most necessity. And level of deforestation in the riparian zones should be minimized by raising awareness and increasing the management strictness.

There are altogether 168 proposed dams in north east India, which will directly affect the dolphins in Brahmaputra river system. Therefore, the management authorities have to find out alternate approach to protect the species.

Extensive use of various types of gill nets in the entire Brahmaputra Valley over last 15 years resulting into the sharp declining of the fish fauna from this region, which has been directly affecting the Dolphin population in this region through shortage of food. Therefore, strictness of the legal actions against over-fishing and using of banned gears by the state fishery department, Govt. of Assam and providing alternative livelihood to the fishermen communities during the fishing banned seasons are the suggestive measures (Wakid, 2007).

6. Conclusion

Last but not least, identification of the protected area for the Ganges river Dolphin and developing this area as potential tourist point may be one of the best measures to protect and nurture this endangered species. For example, Wakid identified that Kuruwa-Suwalkushi Stretch of Brahmaputra River as protected area for high dolphin abundance and potential for future dolphin tourism in 2009 since Guwahati City is situated on the bank of this stretch of the Brahmaputra. Again, Borpit-Jiakur river stretch of Kulsu River is also identified as protected area for high dolphin abundance and for having prospect for Dolphin eco-tourism as it has good accessibility from Guwahati city. By protecting dolphin community, it may be protection of rich biodiversity along with generation of employment through the huge scope of eco tourism.

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JATRA AS A TOOL OF COMMUNICATION WITH SPECIAL REFERENCE TO SOUTH KAMRUP OF KAMRUP DISTRICT

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Abstract

The use of folk media as a means of development, communication and awareness is not a recent phenomenon in India. Ever since the end of the 19th century, folk media has been exploited as a method of raising the political and social consciousness of the people along with creating awareness and entertainment are the main aims of folk media which is based upon ancient Indian perceptions of the role of art in society. Assam is very rich in folk culture. Jatra is one of the famous folk media in Assam. This folk media till now existing in South- Kamrup of Kamrup district in Assam. It is one of the very important forms of performing arts of Assam consisting of performance of plays in open stage which has always been very much popular among the people in this area. The presentation of jatra deeply influences the rural masses. This is because it is a show for them which has no cost at all unlike the modern means of entertainment like mobile theatre or film etc. So jatra as a performing art can play a very powerful role so far as mass communication is concerned. This research paper has examined the role of Jatra as a potent tool of Communication. Also the paper has an attempt to focus some of the suggestive measures to make Jatra a powerful tool of communication.

Key words: Jatra, Communication, South Kamrup

1. Introduction

Jatra means a journey. Jatra here means completely a different concept. It is one of the very important forms of performing arts of Assam consisting of performance of plays in open stage which was very much popular among the people, particularly the rural people during earlier periods covering the mid 20th century. But as time passes, social transformation has been affected by various factors in various fields where the cultural field also could not remain unchanged. As a result of cultural change newer and newer forms of arts emerged and age old Jatra has to lag behind and today it is nearing extinction. Though Jatra with its mostly royal dramas was a vibrant form of dramatic activities characterized by its performance in open stage with the huge number of audience occupying all four sides of the stage. As most of the plays were royal with rare exception, the performers were always seen in royal costumes. The special feature of Jatras in respect of characterization was that the female

characters were played by males. This fact could be attributed to conservativeness of the feudal society. The conservativeness was given a big blow by the father of modern Assamese drama, the great Brajanath Sarma in 1933 when he introduced co-acting on the stage in Doomdoma in the play 'Moran Jeeori'; giving thereby equal rights to women on stage.

1.1 Jatra

The history of Jatra is very old. The evidence of its first inception can be found in the Barpeta district. Tithiram Bayan introduced first Jatra in between 1860 to 1865 (Dainik Asom, 27th February, 2013). Later on, in between 1868 to 1870 Jaydev Sarma introduced the commercial Jatra in Murkuchi of Barpeta district. Again, Santoram Choudhary started a Jatra Parti named as 'Patshala Theatre Party' in the year of 1910. After that renowned drama personality Brajanath Sarmah introduced a Jatra Parti named 'Shila Kalika Opera Party' in the year 1921.

According to 'The Report on the Province of Assam' by James Mils, the geographical area of South Kamrup is North- Brahmaputra River, East-The River Kullung, which divides it from Nowgong and the Jyantiah Mehal, South- The Cossiah Hills, West Habraghat, belonging to Goalpara (Kumer, 2004).

2. Objectives

- i) To explore how Jatra of South Kamrup is tool of Mass communication.
- ii) To find out how far the thoughts communicated by the Jatras have succeeded in shaping the outlook of the people.

3. Methodology

This research study was based Primary and secondary data. Primary data collected from producers of Jatra Party, Technicians, and artists available and then of people of the society involved. Tools for Primary data collection are Survey, Interview and Observation. Secondary informations were collected from various books and magazines. The survey was conducted for the year of 2015. Study area is only the grater South Kamrup of the Kamrup Distract, Assam.

4. Results and Discussion

Jatra in south Kamrup too started coming up in the first quarter of 20th century. As per available source the first Jatra known as 'Saturvuj Opera Jatra-Parti' came up in 1913 in Kharapara. Thereafter several Jatra Parti formed in different parts in South Kamrup area known as, Shri Shri Thakur Jatradaal, Shikarhati(1917), khotiyamari Damodordev Natya Samati(1920-1924), Majir Gaoun Jatradaal, Palashbari(1924), Jaganath opera, Rajapukhuri (1927), Palashbari Town Jatradaal, Palashbari(1933), Shri Shri Bangshi Gopal Natya Parishad, Sanpaara(1938-1963), Sanatan Natya Parisad, Rampur(1988-2004), Girigobordhan Natya Parisad, Chaygaoun(2003), Kahigonga Natya Samaj, Barihat(2012) etc. (Baruah, 2011).

As time goes, the presentation style of this dramatic form has been improved. The subjects and contents of the plays, lighting set-up, stage set-up, music, costume and makeup everything has been changed by the new trends of cultural movement. The themes of most of the plays earlier were royal; ups and downs of hegemony and the conflict of the emperor with the common people have been regarded as the main issues of the plays. So they had the capacity to attract the

common people and hence it is regarded as one of the strong dramatic tools in the society.

Till date more than twenty-five numbers of Jatras (Jatra-Parties) are there in entire South-Kamrup. They are putting their effort to demonstrate the so called traditional style with new look where new thoughts, innovations of science are put together. Mirza, Rampur, Palashbari, Boko, Chaygaoun, Kukurmara, Barihat, Bijaynagar, Khotiyamari, Satpokholi, Rngamati, Tinilai, Bangara, Azara, Bulla are some places of South Kamrup where new approach for demonstrating the traditional style with different ideas has been in process.

Table-1: Similar characteristics of Jatra and Communication

Sl. No.	Jatra	Communication
i)	Messages of jatra is very informative	Communication always (should be) informative
ii)	Plays of jatra informs the individuals or groups about some subject or topic that directly affects their operations or lives	Communication informs the individuals or groups about some subject or topic that directly affects their operations or lives
iii)	Plays of jatra changes the opinions of the targeted audiences regarding various social issues, political, economical etc.	Communication changes the opinions of the targeted audiences regarding various social issues, dogmas and taboos
iv)	Through jatra People can earn some good habits for their better live.	It dissuades them from eschewing some habits, products or services that are harmful to them or to the society in general
v)	Jatra ensure socio-political enlightenment	Its ensure socio-political enlightenment
vi)	The Plays of Jatra motivate people to act according to their own interest.	To motivate people to act according to their own interest.
vii)	The Plays of Jatra inform audience about social, political, economical matter.	To inform the targeted audience about new products, services and concepts that they can buy or use.

At the 21st century, also jatra can communicate among the illiterate mass. Although we are none living in new media age, yet the development of society in its various sides depends on traditional or folk culture. Jatra is also a strong tool for rural masses. Still in south Kamrup this culture has been playing a vital role for society. According to noted Jatra personality Swapoon Kumar, "The presentation of jatra deeply influences the rural masses. This is because it is a show for them which are of no cost unlike the modern means of entrainment live mobile theatre or film etc. It is important to consider hearted the Jatra party bears infotainments. Where some modern mobile theatre fails to provide information except short-lived entertainment. Again some so-called modern means of communication fails to take the message that they want to give by implementing new technique 'Sattyam Shivam Sundaram'. But jatra can touch the core of the heart of common people when they are showed the lord Krishna has defeated some Ashura for this reason till today the people of rural area consider Jatra as their apple of eye.

Noted actor and producer of Jatra Amrit Choudhary said, "Today at the 21st century, we have been enjoying to prove that women are the important part of society. But this attempt had done by eminent drama personality Brajanath Sarmah by making women to play role in the stage of Jatra. This is starting. Here I would like to add a name Tulashi Das Baishya, who is first lady who joined as actress in Jatra. Now we have seen numerous actresses with 'up to date' style in the field of entertainment, but it is not proper to consider that the root of lady in the field of acting was done by single man in single thought. Here I am glad to mention some dreams, where I played specific role, they are-Kaal jouban, Masandakar, Bhasushrata.

From the above this discussion we have seen a clear picture about Jatra of South Kamrup. It is right to add here that Jatra running by the people and for the people. Datas are proved that Jatra is an instrument for local change and rural people are enjoying Jatra as infotainments. It is the demand of time that the preservation of Jatra in South Kamrup should be keep alive by establishing a link with changing socio-economic side.

Result of research are-Jatra parti is a tool among the rural people and providing-

- | | |
|----------------------------|-------------------------|
| i) Women Empowerment | ii) Child Development |
| iii) Freedom of Expression | iv) Youth Participation |
| v) Buildup Confidence and | vi) Provide Morality. |

1. Policy Implications

Regarding to prevention of Jatra some suggestions are

- i) Producer of Jatra should be very professional.
- ii) Jatra party have to take some different types of drama (Topic) like Corruption, education system etc. i.e., as like there performing style.
- iii) If media (E-media, Print Media) will give more focus in Jatra then this dramatic form will be much benefited.
- iv) Govt. of Assam and India has to give some more importance to focus this tool of communication.

2. Conclusion

Assam is very rich in folk culture, every folk have their own qualities to attract people and we should use this folk for development of society. Jatra itself is a strong media science 1940 to till now. This dramatic format attracts people for enjoyment. It is one of the very important forms of performing arts of Assam consisting of performance of plays in open stage which has always been very much popular among the people in this area. The presentation of jatra deeply influences the rural masses. So that producer of jatra has to take some step to reform. This is because it is a show for them which have no cost at all unlike the modern means of entrainment like mobile theatre or film etc. So jatra as a performing art can play a very powerful role so far as mass communication is concern. Finally it proved that this costless dramatic form will be a major tool for communication among the masses.

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Appendix: Table- 2

Name of Some major jatra party in South Kamrup (1920 to 2013)		
<i>Name of Jatra party</i>	<i>Producer</i>	<i>Music Director</i>
1.Saturvuj Opera Jatra-Parti	Manjoy Choudhary, Nabin Ch. Thakuria	Oustad Nandi ram Kalita
2.Khotiyamari Damodordev Natya Samati(1920-1924),	Krishna kanta Goswami	Oustad Nandi ram Kalita
3.Khatiyamari Satpara Raij Gayarah Jatrada	Amanal kanta Goswami	Oustad Sandisaran Das
4.Kharapara Saturvuj Opera jatra pary	Nabin Ch. Thakuriya	Ousatd Sandi Saran Das
5. Palashbari Town Jatra Dal	Umakanta Kalita	Ousatd Sandi Saran Das
6.Sri Sri Bangshi gopal Jatra Party, Sanpara	Akaldakh Das	Oustad Madan Ch. Das
7.Burah Gokhai Jatrada, Menapara	Prafulla Bhatt	Bhatat Choudhary
8. Palli opera Jatra party, Palashbari	Dharanidhar Kalita	Oustad Madan Ch. Das
9.Sarpara Bandhab natya Samiti	Chandadhar Mazumadar	Oustad Madan Ch. Das
10.Sri Madhab Natya parishad,Haropara	Madhab Ch. Sarma	Oustad Madan Ch. Das
11. Bandapara Jatrada	Khayai Ram Mahajan, Katiram Mahajan	Ramakanta Talukdar
12. Sri Sri Bangshi gopal Natya Parisad, Hakarapara	Andhuwa Mahajan	Oustad Madan Ch. Das
13. Tatiprara Jatrada	Jarman Rabha	Nabin Kalita
14. Bangshi gopal Natya parisad, Satabari	Gopal Thakuria	Oustad Madan Ch. Das
15.Barihat Mahalaxmi Jatra party	Chandra Kanta Goswami	Manjoy Choudhury
16. Sri Sri Bangshi gopal Jatrada, Kallapara	Gagan CChoudhury	--
17.tarapoti Jatrada	Mahendra Das	Nabin Kalita
18.Sri Sri sankardev Natya Parisad	Utpal das	
19.Satya sanatan Natya Parisad, Rampur	Kushal Mazumadar	Rupam Kalita

ESSAYS ON EMERGING ISSUES

ROLE OF TOURISM IN PRESERVATION OF ETHNIC CULTURE

By Rashmirekha Hazarika

1. Introduction

A mechanism is the elemental necessity to preserve each and every resource or object. Likewise the principal element in the mechanism for preserving the heritage and historical resources is the visiting tourists and their comments and interests. The people can be persuaded to preserve their culture and related elements for the benefit garnered from visitors. By delving into historical details, publishing them, preserving our age old heritage and culture we can establish its value in the international scenario and that can prove as the pulling factor for national and international tourists apart from scholars, researchers and committed students.

Assam, situated in the North-East corner of India has been the abode of many tribes. It even finds reference in the ancient epic Mahabharata, where it was referred to as Pragjyotishpur, or the enlightened land of the east, as deep studies in the field of astronomy, mathematics and literature etc. continued here. At some point of time it was also known as Kamrupa. The legend attached to the name Kamrupa is that Kamadeva, the god of love, disturbed Lord Siva in his meditation and the powerful rays from his third eye incinerated him, and, later brought him back to life soothed by the prayers by his wife Rati.

Every tribe living here in the past had their own kingdom and we find relics from all those strewn around the entire State – which, while on one hand, carries great historical and architectural value also works out as objects of tourist attraction not only for the people from the State or country but from all over the world.

The historical elements that is part of culture and can be showcased for tourists may be divided into two major parts: Architecture and Sculpture. Apart from that we have many ethnic festivals held at various times during the year. Then there are ethnic dresses specific for various tribes and sub tribes and also ethnic food and beverages which is the craze of the present era.

2. Architecture

There are abundant architectural relics strewn around different regions of Assam, that enrich our cultural heritage. Literary and epigraphic records testify architectural and sculptural achievement of Assam from ancient times.. They can be classified and studied basically from two angles – a) architectural development and its gradual transformation with time in respect to a particular area or locality b) Comparative study of contemporary architecture in entire Assam at various frames of time. In respect of temple architecture, pre-Ahom Assam seems to have had a share in the architectural activities of the different regions of Northern India. A few random examples are cited below for discussion.

Da-Parbatiya of **Tezpur** is the example of the earliest Assamese sculptural and architectural style. Barpujari (1990) stated that there one can see the remains of a brick built temple of Shiva of the Ahom period erected upon the ruins of a stone temple with the architectural style of Gupta era of 5th – 6th Century A.D. Another interesting relic is the **Agnigarh** – the guarded hillock once surrounded with a moat and an inner wall of fire (agni) built by king Bana to protect his daughter Usha. He challenged to prove the prophecy wrong by keeping her totally secluded from people – her only companion being Chitrlekha – who possessed some magical powers. The discovery of her secret marriage with Aniruddha – the grandson of Lord Krishna ultimately led to a standoff between Lord Krishna (incarnation of Vishnu – Hari) and Lord Shiva (Hara) which is known as battle of Hari-Hara. So much blood was shed in the said battle that the then princely State was named Sonitpur (Sonit - blood, Pur - place). The reference of Lord Krishna in the legend dates back to Mahabharata era.

The Vashishthashram on the Sandhyachal hills situated some 12 km from reference point of Guwahati city at the confluence of three streams Sandhya, Lolita and Kanta - is associated with sage Vashishtha, the wish-son of Brahma - the creator, who finds reference in our epics. The present temple erected there was constructed by Swargadeo Rajeswar Singha during his tenure 1751-1769 A.D. A foot print of sage Vashishtha is said to be found inside the temple premises. The legend associated with it as mentioned in Kalika Purana in its seventy-ninth chapter is that sage Vasisththa was cursed to a formless life by king Nimi - who, in turn suffered the same fate by the curse of sage Vashishtha. Sage Vashishtha then, as advised by Brahma, settled in the Sandhyachal Hills to meditate in order to earn Lord Vishnu's favour to get out of the formless condition. Vishnu appeared and asked him to fetch water of the Ganges from three directions to merge and bathe there for the curse to end. Vashishtha then, with his divine powers created the three streams, Sandhya, Lalita and Kanta fed by the water from the Ganges with the confluence in Vashishthashram – that is known as Vashishtha-Ganga. After an ablution and imbibing the waters from the confluence Vashishtha was freed from the curse. There is a popular belief that one who takes a dip there is cleansed of all the worldly sins one has committed and ones mind too becomes cleansed. People throng the place especially during the eclipses.

A large stone known as Arundhati rock named after the sage's wife is also found in a secluded spot towards west of the temple.

The Nabagraha temple situated in the Chitrachal hills contains all the nine planets that are considered to control our lives astrologically. It is mentioned in the Kalika Purana (38/119) that the creator of the universe created all the planets sitting here and so this place came to be known as Pragjyotishpura. Even now it is a thriving centre of astrology. The present temple was built by Ahom King Rajeswar Singha and a rock inscription dating back to 1674 Saka (1752 A.D.) is found. This was, however, badly damaged in the devastating earthquake in 1897 and rebuilt later. A nonagon shaped tank is found in the plains names Silpukhuri with an inscription of king Rajeswar Singha. People also identify a hitherto encroached upon plot named Sakuntola Pukhuri (tank), the mother of the great king Bharat from which the name of our country is derived.

Another very ancient relic is Kamakhya Temple. The legend associated with it is that Lord Shiva, who was married to Sati, the daughter of king Daksha was left

out from being invited to a yagna – but Sati decided to attend. There, Shiva was so humiliated in his absence by her father that she could not bear further and ended her physical form through deep meditation. Shiva took the form of Rudra (Angry) lifted her lifeless body and started travelling. Vishnu, to put an end to the episode, started cutting off her body into fifty-one pieces with his Sudarshan Chakra that fell off in various places all over India that became known as Shatipeeths – and her yoni portion fell on the Nilachal hills – termed Yonipeeth which is considered the most powerful of all. Ambubachi mela is held here every year during May (Jaishtha) when the earth goddess is said to menstruate and devotees throng this place in million strength.

The present temple was built by the Koch king Naranarayana in 1565 A.D. the entire area is strewn by many sculptures of Bhairava, Lotus, Lion, Ganesha etc. dating back to between 8th – 17th Century. Several temples of various incarnations of Shakti like Tara, Chinnamasta, Bogola etc. are there all around the main temple.

Umananda, the tiniest island of the world is situated just across Uzanbazar area of Guwahati in the Brahmaputra. This island has been referred to as Bhasmachal, Bhasmakut and Bhasmasaila in Kalikapurana and Yoginitantra. It was the spot where Lord Shiva incinerated Kamadeva by the fire-rays emanating from his third eye located at the centre of the forehead. Lord Shiva is said to be ever present for pleasure (Ananda in Sanskrit) of his wife Uma – hence the name Umananda. The English called it Peacock island as its rocky form appeared in the shape of a peacock (Neog, 1969 (Edited), page 227). The present temple was erected by Ahom king Gadadhar Singha in 1616 Saka (1695 A.D.) as depicted in a stone inscription.

The tortoise form of Vishnu, its second incarnation is worshipped at Aswakranta temple is situated on the Bank of mighty Brahmaputra just beyond Umananda at North Guwahati. The other one of the pair is located on the mountain of Mazgaon. Within this temple Lord Vishnu is found reclining on serpent king Ananta – the only such idol to be found in Assam. An imprint of Lord Vishnu's foot is said to there on a huge rock. A kunda (pond) is said to have existed that have been devoured by the Brahmaputra in course of time. It is a popular belief that a dip on that portion would wash away all sins and the asthi – (pieces of frontal bones from the forehead remaining after cremation) is also immersed there for eternal peace of the soul. The present temple was built during the reign of king Sivasingha in 1642 Saka (1720 A.D.).

The Devangiri hills or Madana Kamadeva hills is located about 20 km away from Guwahati. Once a huge structure, it is now in ruins. The basement of the temple, the only part found intact dates back to tenth-eleventh century. Various figures of men, women, animals, floral patterns, carved slabs of stone, fragments of stone pillars are found lying around.

The Devalaya (abode of Gods) is situated on Maniparbat at Hajo and its enchanting beauty always pulls tourists apart from favour seeking pilgrims. The reference of it is found in Kalika Purana where it is said to have been established by sage Ourba. It is said that Lord Vishnu has made his abode here after eliminating five demons namely Jwarasura, Hoyasur etc. that had been disturbing Ourba continuously in his meditation. Interesting fact about this temple is that the Buddhists too offer prayer here. The speciality of this temple

are the elephant statues at the base. Stone inscriptions of Koch king Raghudev, Ahom king Pratap Singha and Kamaleswar Singha are found inside the temple. A little further from Madhava Temple is Powa Mecca (Powa - ¼ Kg) which is said to have been built with sand imported from the holy place of Mecca and said to bring a quarter of good result as one gets from visiting Mecca.

Sri Suryapahar, the place with 99999 Sivalingas (Neog, 1969) and where one can find sculptures of three religions – Jainism, Saktism and Buddhism - all in one place is located some fifteen kilometres from Goalpara as has said by Barpujari (1990). The wheel shaped picture on a big flat stone found in this hillock indicate the incidence of astrological study during 5th to 9th Century A.D.

The mountain caves numbering 18 across Brahmaputra from Goalpara at Pancharatna where ascetics (yogis) said to have meditated and from which the name Jogighopa of the place have been derived is a spot for interesting study. It is a popular belief that the marriage of Siva and Parvati had been solemnized on the rock courtyard in front of a big cave named Subasini found on the eastern side of the hillock (Neog, 1969).

Moving towards the Ahom capital, we find at Charaidew the Maidams – the mausoleums of the Swargadeos –where the corpse of deceased kings were preserved by scientific methods inside wooden boxes made of Uriam wood known as Roong-dung as has opined by Barbaru, (1981). The science of erection of maidams in Assam spread far and wide across India during the Ahom era. Various jewellery items made of gold and silver alongwith food and clothings were laid along with the corpse. Later on, these maidams were excavated by various groups in search of hidden treasures that laid to wanton destruction. It is even reported that a burning diya (earthen lamp),and fresh pairs of betel leaf and arecanut had been found in some of these maidams spreading beliefs amongst the people about supernatural powers associated with the deceased (Rajkumar, 1980). Apart from the kings, corpses of some high officials were also put inside maidams.

In nearby Sivasagar one finds Rangghar – the Ahom kings resting place to watch various games and sports in the ground below, Karengghar attached with Talatalghar with its secret passage connected to the bank of river Dikhow. Both these structures are so craftily built and designed that anyone entering it without prior briefing would lose ones way as it happens in a maze. Apart from that there are Sivadeol, Joydeol, Vishnudeol, Joysagar Pukhuri (Tank) and Rudrasagar Pukhuri (Tank)

The speciality of all the Ahom era structures are that they had been built with burnt bricks and stones attached to each other with karaal - an admixture of natural ingredients like crushed pulses, lac, rice husk, fish, duck egg, lime obtained from burnt snail, limestone, jute fibre etc. that has withstood several hundred years of sun and monsoon.

Srimanta Sankaradeva the Vaishnavite saint who started the Vaishnava revolution in Assam that has given this place a unique institution called Satra at a later stage – with a unique architectural design and a unique administrative system for its functioning. The dance form named Sattriya has also been evolved by him has been accorded National Dance Form status. Bhaona, a form of one act dance drama written in Brajawali dialect – a mixture of Assamese, Oriya & Maithili language and depicting the stories from our epics is our cultural treasure

and has already proved to be an international puller with people from various countries getting involved in studying learning and performing Sattriya and Bhaona as the authors have mentioned in Satra Santara (Saikia, 2013). There are more than 600 Sattria institutions spread over Assam and even beyond.

Another religious performance is Ojapali – an old form of musical street play – performed by a group of quartet, where the story is converted into humour tales narrated by the lead singer.

3. Ethnic Festivals

The major ethnic festival of Assam, that is, and has the potential to continue as the tourist attraction is the one heralding the Assamese New Year in the middle of April – in the month of Vaisakha. People sing special songs named Bihu songs and dance in groups with beating of drums, playing of flute, wind instrument made out of buffalo horns and special bamboo instrument named gogona, earthen instrument named sutuli etc. the dance forms and songs vary from place to place from tribe to tribe – even they are called differently - Baisagu for the Bodo Kacharis, Ali-ai-ligang for the Misings, Bisu for the Deoris, Baikhu for the Rabhas etc while it is generally termed as Rongali Bihu throughout Assam.

Apart from that during the month of Magha, by the middle of January the harvesting festival is held by setting fire variously designed hay and bamboo structures at Sunrise and praying the Fire God. A community dinner held the night before. It is the occasion to prepare various food items and relish.

Me-dam-me-phi of the Ahom community held on January 31 and Tusu Puja accompanied by Jhumur dance by the Tea garden community are also crowd pullers.

4. Conclusion

The architectures, sculptures from the regal era are gradually getting lost or destructed because of apathy from the administration and lack of general awareness of the populace regarding its immense value. One should note that, the more ancient a piece of historical relic is, its value increases proportionally, rather exponentially. In the past, some structures including temples etc. had been erected to commemorate some events – but those were left uncared for immediately after the fall of the dynasty. In case of the many temples and other such religious places, the caretakers lost the patronage after the British invasion and were left at peoples' mercy. People, by and large, were, and still are, not aware of the immense value of such historical elements and the necessity of preservation for record and study to delve out new and newer facets of historical information from those. At the same time, some unscrupulous elements are taking full advantage of the situation for their personal benefit by pilfering and smuggling these relics and earning huge amounts in the process and making us poorer in elements of heritage. It appears that the relics in other parts of India are being preserved in a better manner by and large. Guest house and other proper living accommodations should be made adjacent to such historical spots of importance for research scholars, writers and photographers and other interested tourists to be on the spot round the clock and also proper road communication to such spots is to be provided to attract people interested to study the past and also educate people about the ancestry.

It is also seen that, there is a rich legend or important event associated with every ancient structure. These stories should be etched on plaques or walls of respective structures and also free brochures in major international languages should be made available at the tourist centres and same should also be uploaded in the website. Such steps would go a long way in encouraging people to visit. Apart from that the locals must also be made aware of the heritage of every site in the vicinity for propagation of information as well as to help guide visitors around.

Erudite travellers from various countries, especially oriental ones, set their foot in this land and spent quite some time and mentioned elaborately about its enthralling features in their travelogues. Later, several British architect and linguists came here to study its architecture and sculptures and compiled them providing us valuable reference books in the study of language and culture of the land. Seeing something since birth is a different thing and observing through an academic angle by a well travelled person is a different aspect altogether. We must showcase our rich heritage in all forms to claim a position of honour in the world community and also to attract people from all over the world to watch these live and earning foreign currency and providing livelihood for increasing number of people in the process.

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THE 'ELECTRIC' SPOOKIES

By Bibekananda Choudhury

Sounds pretty curious, isn't it? Actually these are three different happenings that I would like to share with the readers of this column – you can also count it as a sequel to "The Ghosts that were not". All the three have been contributed to me by my senior friend Mr. Paul, who in between harrowing schedule shared these episodes over a cup of tea that started with a particular complaint over his telephone that started behaving a bit eerily.

1. The telephone

It was during the festive season of Durga Puja. It is the time when telephone activity remains at its peak, wishing people, fixing schedules with visiting relatives, and long calls with the near and dear ones - those who could not be met in person. Then suddenly something went wrong. The telephone worked at its very best during the day. But as night fell and progressed, all unearthly sounds will be emanating from the receiver as one puts it to the ear either to dial a number or to answer a ring. To top it all it coincided with a fatal accident of one of his closest friend's fresh telecom engineering graduate son whose vehicle rolled down steep hillside while he was moving to perform his duty. Incidentally, the hapless father was also an engineer working in the telephone department looking after a district. The problem persisted till upto daybreak and as the Sun rose, it worked fine. Even the all-knowing lineman from the BSNL was clueless, his meter reading was within normal limit. And of course, he used to come only during day.

Then our home scientist Mr. Paul, one day, of course in broad daylight (he is very much afraid of ghosts, and you can very well zero down to him given the information that he is the one who carries an umbrella during all days he has to come to office) started tracking the wire starting from his telephone set. As he reached the fence, he noticed that the wire passed by a branch of a guava tree, and for support it was wrapped once there. A few leaves were shrouding the wire, so had to make some arrangement for a closer examination. Then the mystery unfolded – under one of the leaves there was a joint that was not covered with insulation. It so happened that the tip of one of the leaf was just touching the bare part of the joint. So what happens is that as night progresses the dew drops get accumulated on the leaves and naturally it rolls down and provides an earth path to the wire resulting in the eerie noise for its user.

2. The Bell

In a particular house, the occupants were woken up one midnight by the shrill sound of the calling bell, but as they opened the door after all possible precautions no one was around, no trace was also found for anyone being there. It was raining outside, and if anyone with a flesh and blood body had to reach the bell, there must have been a wet footprint on the veranda as the rain water

did not yet wet the veranda fully. So what was it? A ghost? It continued for several nights and it also so happened that rain lashed the place during nights. All the inhabitants started passing sleepless nights thinking it got haunted or some evil spirit has pervaded their dwelling.

Then, during one day during daylight hours as it rained again, the bell started ringing and as they answered the call by opening the door with any second thought no one was standing there. Then it struck their mind. There must be some connection between the ringing of the bell and the rain. So was it. At some point, the gushing wind that accompanies a rain carries some tiny droplets to land on the switch-case, and some part of it that manages to trickle through forms an electric path completing the circuit to make the bell ring.

Everyone, at last heaved a sigh of relief and made necessary arrangement to put an end to the problem.

3. The light

A certain family had left for a certain period leaving their house locked. After a few days, a neighbour was startled by a tube lighting up suddenly in the evening. As their programme was much longer than that, he thought something must have gone wrong and rang them up. No one answered. But the light was switched off. Then he contacted another neighbour over the matter and went along. The door was securely locked, as it should have been. Then they returned. After that day it was a regular affair as he noticed, his window being directly opposite this particular window. At a particular time, it will be switched on, then again switched off. His neighbours huddled around to discuss the matter but could not make any headway. They were clueless but had no way out to solve the mystery and had to stay put till the return of the houseowner.

The houseowner returned at the scheduled time, and they were duly informed. As they returned during the afternoon hours, after freshening up, everyone sat down for a much needed cup of tea around the dining table. Time ticked by as they talked and sipped leisurely to wear off the fatigue. Slowly twilight set in and it became dark. Suddenly there was a clicking sound and the bedroom tubelight was glowing. Everyone was astonished. The lady of the house ran to the room showing exemplary courage shouting 'kon, kon' (who is there?) as her most precious possessions lie there. But no one was to be found even after a thorough search at all the possible places inside the room. Then the lord of the house sensed something and rolled out the mattress that was folded and covered. A few reddish tiny 'ratkids' were making near inaudible chirping sounds – their eyes were yet to open up. At once the mother rat jumped out from there onto the mosquito net stand and as she stepped over the bedswitch to run over the wire to the tube perched on the wall the room plunged back into darkness.



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ACTIVE & PASSIVE PRODUCT PLACEMENT AND ADVERTISEMENTS IN LIFESTYLE CHANNELS

By Dr. A. Nagraj

Media plays an important role in disseminating the information; we use the information to satisfy our needs. Today we see that, the information is more about products than the any other interesting subjects. Many of the programmes or the genres are designed also taking the advertisers into consideration. Advertisers/advertising agencies do everything to reach out to the audience during the programme intervals. We are witnessing a new trend in advertising (reaching the audience through anchors, and within the programme itself). Few very popular and interesting programmes/subjects are undermined because of product placements in foreground/background. I personally feel that the product placement has already gone too far in movies, and many of the audience have accepted this form of passive and active advertising in films and television programmes. Today the smaller screen has taken a lead role in placing the products actively and passively for audience consumption, and in recent time television is giving tough competition for big screen/films. Today the advertising agencies and the advertisers have the option of choosing from 800 plus channels and hundreds of programmes to place their products both actively and passively 24x7. The new trend of placing the products especially in the lifestyle channels have been working to the advantage of the product companies and organizations, much of the fast moving consumer goods (FMCG)/products are placed in the programmes for the consumption.

Apart from the Sas Bahu serials and other entertainment programmes on various channels, the lifestyle channels with their unique programmes are able to create their own niche among the audience. Especially with the programmes that involve *places, food and culture* have gained huge popularity among the Indian audience. Though women are a major component of the audience, men equally love the programmes. Advertising agencies and advertisers are depending more on these lifestyle channels to promote their products rather depending on the celebrities. The advertising agencies and advertisers in a way are trying to cut down their own expenses and also the huge sums they have to pay to celebrities for endorsing the product. An important aspect of these channels is that, the channel tends to attend the need/necessities of upper middle and elite class. Many of the culinary dishes that are prepared in the show, and the varieties of items used in cooking some exotic dishes are too expensive, and are not in the reach of common man or lower middle class household economies. This can also be the reason why certain products are placed in these channels. Also with regard to travel and cultural shows the places are not easily accessible to the common masses, advertisers and advertising agencies take this into consideration and are placing the products accordingly.

Advertising agencies and product companies no more require celebrities or brand ambassadors to promote their products, any small time television artist, anchor

or chef can promote the products equally in some of the most popular programmes.



Take for example a programme called *Turban Tadka* on Food Food channel, Chef Harpal Singh openly endorses and advise the audience to use LG products (water filter/fridge etc.) also explaining the advantages of the products, apart from the variety of culinary dishes he prepares. Audience especially women are bound to act consciously or unconsciously while ordering/picking some products in the super markets after watching the programme. Another product that is placed in the programme are the Kohinoor products, specially the Basmati Rice, while preparing certain rice dishes the chef advises the audience to use basmati rice, specially the Kohinoor Basmati Rice which he says has the flavor and taste that may also please the guests at home. Many product advertisements on television channel can be ignored by the audiences that are played during the breaks, but product placement within the programmes are hardly ignored by the audience. We also come across the product placements actively and passively in a programme called *Twist of taste-Costal Curries* on Fox Traveler. Chef Vikas Khanna opens a product that he ordered on Flipkart (pepper mill/crusher) he goes on to add how fast and efficient the Flipkart/organization is in delivering the products at your door step. The above examples are only from two channels, but this trend is now been adopted by many other channels and the product companies are using this new form of advertising the products to their advantage.

There is no doubt that the audience would be seeing more and more active and passive product placement in the coming days. As for the advertisers it is easy and cheap way of getting the message across, for the audience it would be a bombardment of product advertisements within the programme and in-between the programmes. It is reported that an average super market 25 years ago consisted of around 9000 unique products, and today it has increased to 40,000 unique products. A customer entering the supermarket has to choose from these 40,000 unique products, but for sure he/she chooses certain products because as these products have been registered into our brains because of their active and passive placement in certain programmes that we watch time and time again. We consciously or subconsciously choose only those products. The advertising agencies and advertisers in a way are becoming more successful in reaching the audience, and at the same time satisfying the needs of the audience/customers.



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SUCCESS STORY

BOOSTING THE PRODUCTIVITY OF CHILLI (*CAPSICUM ANNUUM L. VAR. ACUMINATUM*) THROUGH INTEGRATED NUTRIENT MANAGEMENT - A SUCCESS STORY

By Britan Rahman, Manabendra Bharali
And Pranabjyoti Sarma



Cachar district is mainly a rice growing pocket and farmers of this region practice mono cropping in the rice fields due to unavailability of irrigation facility. However, it produces substantial quantity of vegetables during *Rabi* and *Summer* seasons, mainly in the riverine areas of the Barak and its tributaries and some farmers also fit vegetables in Rice based cropping systems. Buribail part-I, a village of Cachar district, is one among the villages to grow vegetables in Rice based cropping systems.

The population of the village is mainly comprised of farm families and in terms of progressive farmers, it would be one of the leading villages of this district. During formal and informal meetings with farmers in Buribail part-I village, it could be established that Chilli, Tomato, Cauliflower, Cabbage etc. are the predominant crops in rice based cropping system during *Rabi* season. Mostly the farmers were found to grow chilli as a mixed crop either with Rajmah, Pumpkin, Radish, Knol khol etc. The farmers, generally, do not cultivate chilli as a sole crop due to their age old habit of practicing mixed cropping. However, there were several reasons for low productivity of chilli crop *viz.* lack of knowledge about suitable package of practices, unavailability and unawareness about the importance of improved varieties, use of imbalance dose of fertilizers and inappropriate plant protection measures due to erroneous diagnosis of the disorders etc. Under these circumstances,

the scientists of KVK Cachar introduced improved production technologies of chilli crop such as Integrated Nutrient Management (INM) in high yielding chilli variety Tejaswini. The technology includes use of Biofertilizer incubated (for 15 days with *Azospirillum*, *Azotobacter* and *PSB* @ 1% on dry weight) compost @ 1.0 t/ha mixed with 50% of the Recommended Dose of fertilizers. The fertilizers were applied in ring method in 2 equal splits, first at the time of planting



and the other at 30 days after planting (DAP). The infestation of aphid, which is very common in this region, was effectively managed through application of Imidachloropid @ 0.5 ml/liter water. In addition to that seedlings roots were treated with Captaf @ 3gm/litre water prior to transplanting.

Chilli has emerged to be a promising substitute of other *Rabi* crops in Cachar district as the root rot disease in majority of the popular *Rabi* crops has reduced the yield even up to 50-70%. In addition, the improved cultivar "*Tejaswini*" is also suitable for early (September) as well as late (November) sown crop in irrigated conditions. The cultivar yielded 159.37 q/ha on an average in the demonstrated village and the variety was seemed to be convincingly acceptable among farmers and consumers due to its high pungency.

Table 1: Comparison between recommended (RP) and traditional practices (TP)

Sl. No.	Practice	Recommended practices	Traditional practices
1.	Variety	Tejaswini	Tejaswini
2.	Spacing	45 X 60 cm ²	45 X 45cm ²
3.	Fertilizer dose (NPK @ kg/ha)	N:P:K::60:30:30	N:P:K::90:30:30
4.	Bio-fertilizer	1%PSB & Azospirillum incubated vermicompost @1.0 t/ha	Nil
5.	Weeding	3 times	3 times
6.	Irrigation	5 times	4 times

Table 2: Comparison between Plant and yield attributes obtained from the two cultivation practices

Sl. No.	Practice	Recommended practices	Traditional practices
1.	Plant height (cm)	123.3	111.6
2.	Branches/plant	11.3	9.0
3.	Average length & diameter of fruit (cm)	6.88 & 2.77	6.82 & 2.75
4.	Av. Yield (q/ha)	159.37	87.54



Md. Qutubuddin Borbhuiya, a progressive farmer of the village Buribail part-I adopted the described improved production technology of Chilli and achieved higher productivity (166.50 q/ha) and higher net income (`181750.00/ha) as compared to the traditional system of farming (87.54 q/ha and `81310.00/ha, respectively). Thus, cultivation of chilli using improved cultivar (*Tejaswini*) along with recommended production technology have managed to bring about changes in

social status and standard of living of the farmer. Similar growth in production and productivity were also recorded in many other crops through regular technical assistances by the scientists of KVK-Cachar result in improved socio-economic conditions of the farmers. Moreover, the enthusiasm of the farmers towards scientific cultivation practices also boost up the moral of the agriculture extension workers to keep on performing their duties more efficiently in due course. In the subsequent year the demand of the technology among the adjacent farmers was very high which symbolises the acceptability and reliance on the improved agricultural technologies being disseminated by the KVK.

Economic Analysis of the Technology			
Sl. No.	Particulars	Improved Practices	Farmers Practices
1.	Technology used	Integrated Nutrient Management in chilli <i>Var. Tejaswini</i>	Traditional production practices of Chilli <i>var. Tejaswini</i>
2.	Cost of cultivation (Rs/ha)	68,000.00	50,000.00
3.	Productivity (Q/ha)	166.50 q/ ha	87.54 q/ ha
4.	Gross Income (Rs/ha)	2,49,750.00	1,31,310.00
5.	Net Income (Rs/ha)	1,81,750.00	81,310.00
6.	B:C Ratio	3.67:1	2.63:1

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SHORT STORY

WILL YOU TAKE A STAND?

By Silpika Mohanta

She was wearing a pale moss green saree, her hairs tied in a messy bun. The clock was at around 7.30 am and she was in the kitchen washing the plates that her husband left for her after having his breakfast. Her palm was so poorly cracked at places that the dish wash seemed to be a monster with a sword giving pain to the wounds. She was mostly in a subconscious state and was recalling her life before she was married.

"Era.....come, your table is ready, you need to go the office. You are getting late" her mother shouted from the kitchen. Era woke up and was shocked to realize that she has hardly 45 minutes to rush to office. She hurriedly sat in the chair to do her breakfast that her mother has placed on the dining table. "Bye ma!" Era rushed away keeping the plates on the table without washing them.

Her thought was suddenly interrupted by the calling bell. *"Who's it?"* Era shouted from inside. *"Dudh le lijiye madam ji.."* shouted the milkman from the either side of the door. She opened the door and took 1ltr of milk from him and then closed the door again and then suddenly her eyes struck the clock. Oh! Its already 8.30 am, she remembered her husband ordered her to wash his trousers and shirts. She hurriedly went into the bathroom and started washing those and once again poor Era started thinking about her past. She started thinking how her life has changed after being in a relationship with this man for the last 10 years. She thought how she started moulding herself on every order/instruction of her boyfriend turned husband. She now regrets the day when she accepted his proposal of being his partner.

Yes, this is not about taking a stand for an-anti corruption government or something like that. This is taking a stand just against the unconventional behaviour of your partner towards you. This is an unnoticed problem existing in today's post-modern society especially among the adults and the youngsters. I don't say this is just in the case of the feminine gender of the society but this goes same to the men too. The men are even being treated so very poorly by their partners.

The constant demands by our partners of *'you need to do this'* or *'don't go out with your friends/colleagues or parents (in some cases)'*, *'you need to talk to me the whole day and not anyone else'*, etc. etc. is what irritates us being in a relationship with him/her. I don't say every relationship has to face this but this is not false either that most among us has to. Every little nature everyone has is just because of the environment they are born and brought up in. These are those qualities which mark their existence in this world and trying to change those means trying to diminish them from the world.

Every person has the fundamental right to stay liberally according to their wish at least in a democratic country like India. This is not said in general, but laid

down by the law of the land (*Constitution of India*) under its Article 21 which lays down that every person has the right to life and personal liberty. And isn't trying to vary with someone's character is going against the law and morale of the society? Not only this but this may also make us oblivious in the eyes of our partner, we will only be feared by them not loved or respected.

I never say opposing to every single thing is healthy in a relationship because it is not every time that we are correct. But it is very necessary to oppose on the unhealthy terms by the either partner in a relationship. Just wake up, don't just be blind to your partner, love them, respect them and in the meantime whole the grip of your life. And for every odd demands "WILL YOU TAKE A STAND?"

Love is not changing your partner as the way you want see them, it is just mixing together the varying characteristic of both of you to create a new world of your own; a world filled with LOVE, RESPECT and WORTH.



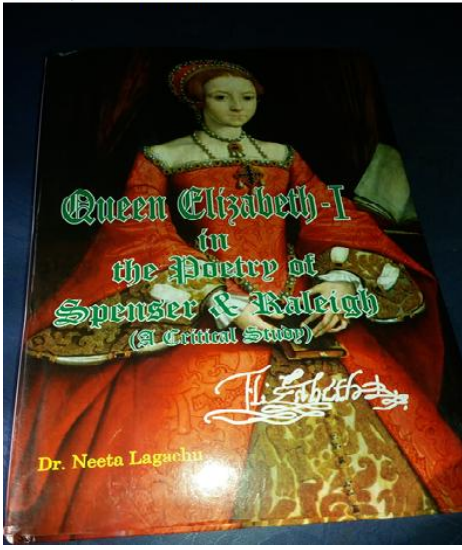
About the author: Silpika Mohanta is a student of B.Com. LL.B.(H.) at S.I.P.E. Law College, Dibrugarh and also a blogging at silpiwrites.wordpress.com

BOOK REVIEW

QUEEN ELIZABETH-I IN THE POETRY OF SPENSER & RALEIGH (A CRITICAL STUDY)

By Pranami Bania

"Queen Elizabeth-I in the Poetry of Spenser & Raleigh (A Critical Study)" written by Dr. Neeta Lagachu, Delhi: Balaji Publications, 2014, pp. 1- 228, Price. Rs. 895/-



Queen Elizabeth-I in the Poetry of Spenser & Raleigh (A Critical Study) is a well research book written by Dr. Neeta Lagachu. The author has been successful in presenting a realistic portrayal of Queen Elizabeth -I in the poetry of Edmund Spenser and Walter Raleigh. If we look at the history of English Literature, We cannot deny the contribution of Spenser and Raleigh in the field of Poetry. Both the poets left a lasting impression in English literature through their poems. They contributed a lot towards the development of English poetry. But this contribution that resulted in their gaining fame and repute was made possible due to the charismatic long reign and presence of Queen Elizabeth-I.

The book highlights these important aspects and also places the contention that it was doubly difficult for the Queen as well as Spenser and Raleigh to have survived the complicated upheavals prevailing at the time. The book is an excellent research study carried by the author with a foreword written by Hirendra Nath Dutta, noted academician, literary critic, poet and Sahitya Akademi Award winner in Assamese.

The First Chapter of the book is the introduction, where the author has given a detail background of the Elizabethan Age taking into consideration the socio-political factors. The author has dealt extensively with the diverse issues that lead to the renaissance or reawakening spirit in her. It is during Queen Elizabeth -I that English Society and England witnesses tremendous ambition and achievements. Chapter 2 is again an in depth study of Queen Elizabeth-I as a legend.

Chapter 3 entitled "Elizabeth: Muse of Poets" is an exploration of Elizabeth-I as the muse of poetry. Chapter 4 is "Elizabeth: The Spirit of Epoch", where the author discusses about the role of Queen Elizabeth in bringing about positive changes in the society.

Chapter 5 is the concluding where the author concludes with a positive note that Elizabeth-I figure has emerged as a fascinating figure. The concluding part of the book very strongly put forward the idea that the role of Elizabeth-1 was great and inspiring one. And it is because of Elizabeth -I, that the English society witnesses tremendous literary developments. The book is a well-researched one and was a Ph.D. thesis submitted by Dr. Neeta Lagachu to North Eastern Hill University. She at present teaches in the Department of English, C.K.B Commerce College, Jorhat, Assam, India.



About the reviewer: Mrs Pranami Bania is at present working as the Asstt. Professor, Deptt. of English, J.B. College, Jorhat. She is a poet, critic, writer and researcher. She has completed two minor research project on "Aesthetic Material Culture of the Satras in the mediaeval Assamese society with special reference to Satras in Majuli" and "Classroom Management Education Scenario" approved by UGC and IGNOU. She is at present working on her third research project on "Fictionalising and revisiting Characters from

History: A feminist reading of Nirupama Borgohain's select works approved by UGC. Mrs Bania has published quite a good number of research papers in national and international journals. She has presented more than twenty papers in national and international journals. She has to her credit more than twenty five research publications in the form of research paper, articles, chapters, monograph etc.

POETRY

INKLINGS

By Gopal Lahiri

last night was of drummers-
perched on the summit the dark clouds,
time collapses into a cloudy morning.

looking at the window
a slight drizzle on cascade of lawns
spoiling the carnivals of bulbuls and parrots

hot water bottle in my bed,
big room with mosaic floor
and stuff leopards' stich stories,

inklings of life in a canvas,
are now plucking music from the air,
I do not have any control.

upwelling of white clouds,
now reveal,
sunlight and raindrops integrate nothing



About the author: Gopal Lahiri was born and grew up in Kolkata. A post graduate in Geology, he works as a Geoscientist and currently lives in Mumbai, India. He is a bilingual poet, writer, editor and translator and widely published in Bengali and English language. His English poetry books include '**Silent Steps**' and '**Living Inside**' and four POD books published by Lulu, USA. His translation works in Bengali '**Not Just Milk and Honey**', (published by NBT, India), a collection of short stories of Israel is widely acclaimed. He has recently edited (Jointly with Kiriti Sengupta) a poetry anthology - '**Scaling heights**', published by Authorspress, New Delhi.

Anthology appearances (among others) includes **National Treasures, Indus Valley, A posy of poesy, Concerto, Poet's paradise, The Silence Within, Indo-Australian Anthology, The Dance of the Peacock, Illuminations, Inlink, Poets International.**

His works have featured in many journals **Indian Literature, TajMahal Review, CLRI, Haiku Journal** and electronic publications **Arts and Letters, Underground Window, Muse India, Poetry Stop, Debug.**

He was awarded the Acclamation of "**Highly Commended**" in the Poet of the Year Category of the Destiny Poets' International Community of Poets ICOP Awards 2012 and 2013, Wakefield, U.K.

WISDOM'S FEAST

By Melvina Germain

O maiden sweet as honey God's gift certainly brings,
to the vineyards of plenty only the privileged sings
and Queens who sit jubilant upon earthly thrones
carry little less than value as do the proudest drones.

Virgins may dance passionate rhythms of earth's moon
whilst matrons lag behind hoping once more to swoon.
Poor, poor dears what will the outcome be,
to cry in a river of pain or come back to reality.

Face up ye women of despair, only you can mend and repair,
engage not in debauchery or listen to lies you'll often hear.
Mind, body, soul may your moral eye see only truth,
cleanse the old and little beyond the ruination of youth.

A tumult of words may pour like rain over thee,
wade through thick waters, swim through the sea.
Extinguish blazing flames that tortured your soul,
raise up the torch of freedom, it's time to be whole.



About the author: Diversity is the diamond chip of poetic success. Melvina Germain, born in Sydney, Nova Scotia validates and exemplifies that. Her perpetual passion and yen broadening her literary scope has enabled her to establish herself as a solid Multi Style Poet.

Melvina Germain's Works: Kindle Poetry books available on Amazon.ca

1. Journey of the Soul
2. Above the Rain
3. Conscious Revelation
4. Tiny Bubbles

A WORD FOR DIYAA

By Akan E. Udofia

It Was Dark
 Like the stars memories of you eluded my mind
 Content, but I still felt something missing in me
 I picture your pretty lips
 Felt those soft words
 When you told me goodbye last night
 I knew a piece of me was fading away
 I try to curl you to hold you till sunset
 Sing you melodies that blossom
 My love for you is unimaginable
 Though you are a million miles away
 I still felt your presence like yesterday
 I stood by the phone hoping you will call
 I slept expecting your calls
 No matter how hard I try
 Words cannot express my feelings for you
 Looked out your window
 My love like flowers blossoms when its sunset
 I see you everywhere
 My dreams, thoughts and feelings
 I try not to think about you
 But always I dream about your smiling face
 I loved you even before I meet you
 In my heart I will never say goodbye
 Because I have saved all my love for you



About the author: Akan E. Udofia is a writer, blogger and poet. A graduate in marketing from Yaba College of technology, Lagos, Nigeria. Akan has written hundreds of poems that are enjoying reviews across the globe, with his poems published on his blog www.akanudofia.blogspot.com, on major poetry sites, poetry analogies and magazines etc.

In 2007 his poem "My Faith" was nominated as a finalist at the International Library of Poetry contest. He was also nominated as a member of the International Society of Poets on the same year. He is an outstanding writer whose poems have touched the heart of many readers.

UNCONQUERABLE VIETNAM

By Ajit Khataniar

Vietnam – Vietnam – Vietnam
 A small country
 The burning example of devotion
 In the modern world.

His name is Vietnam
 Where patriotism is exist
 In each drop of blood corpuscle
 Flowing at the vein of every person
 Of that country.

His name is Vietnam
 Where immense energy exist
 At the both hands of the people
 And never trembling
 To fight against the enemy
 With indomitable courage.

So, being a small one
 He was able to defeat at a moment
 The impregnable energy
 Of the world
 With the help of unity
 Of the common people.

Who always desires the Win
 Do not know the terminology of defeat
 Whose name is pronounced mouth to mouth
 Of each revolutionist of the world
 So, everyone says that
 You are unconquerable Vietnam.



About the author: Ajit Khataniar is a poet, lyricist, writer, social worker and director of 'Angkia Bhaona' – a kind of classical drama of Satriya culture of Assam. He is engaged in Satriya culture since 1991. He has been a member of a literary forum, namely, 'Sahitya Parishad' through which they organize creative activities including poetry writing and recitation, etc. 'Jeevan Trishna' is his published book of 27 songs.

Moreover, several articles, poems written by him have published in various souvenir and magazines. An employee of Oil and Natural Gas Corporation Ltd., he is also engaged in audit work in different academic institutions.

FEELING

By Anuj Yein
Translator: Shiva Prasad Mili

To whom you cannot go always
Cannot say anything sitting beside
But lot more can be said through letters
Can even make hear the unheard
Letters know many poems
Knowing so many songs that even people do not know.

In letter is imbibed
The saga of the past and the present
Becoming history....
Of some delight, some despair
And the drops of some memory
And feel the touch of the dear one.



About the author: Anuj Yein is a poet of his inner voice. He has written a number of Assamese poems which were published in the Assamese dailies from time to time. Most of his poems speak about the life vested in the natural set up. Born and brought up in Disangmukh Ligiri Bari, Sivasagar, Assam, poet Anuj Kr. Yein beautifully paints the riverine Disangmukh in the canvas of his prolific poetry.

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Dr. Lokesh Boro
Editors
Sonapur (Dimoria), Kamrup
Assam

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