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CM attends inauguration of Birth Centenary celebrations of Dr. Bhupen Hazarika

Dr. Bhupen Hazarika Samadhi Kshetra' renamed as 'Dr. Bhupen Hazarika Samannay Tirtha



Dispur : Chief Minister Dr. Himanta Biswa Sarma along with Governor Shri Lakshman Prasad Acharya today paid rich tributes to Sudhakantha Dr. Bhupen Hazarika on behalf of the people

of the state on the occasion of inauguration of his birth centenary celebrations at Dr. Bhupen Hazarika Samannay Tirtha at Jalukbari. Speaking on the occasion, Chief Minister Dr. Sarma said that he felt himself happy to be able to pay his tributes to the Bard of the Brahmaputra on behalf of the people of the state on his birth anniversary. The yearlong celebrations of the birth centenary of Sudhakantha have given an opportunity to the people to remember a multi-faceted personality could stir every heart through his immortal creations. Dr. Sarma said that Dr. Bhupen Hazarika's entire life was a symbol of uniqueness, protest, deep passion, and loyalty. He said Dr. Hazarika's songs were never

served only as a means of entertainment, they themselves were movements. His songs truly carried the hopes of the oppressed, the cries of the displaced, and the dreams of the common people. The Chief Minister said that he felt honoured to offer tribute at the samadhikshetra of this great soul of Assam. He also stated that on the birth anniversary of Sudhakantha, Prime Minister Narendra Modi paid tribute through an article that appeared in most leading national and regional newspapers. Besides reading out the article, the Chief Minister expressed his gratitude to the Prime Minister for his heartfelt tribute to Dr. Hazarika. The Chief *see page 10*

CM Himanta Biswa Sarma reviews preparation for PM's visit at Mangaldai



Mangaldoi : Prime Minister Narendra Modi will visit Mangaldai on September 14 to lay the foundation stone for several ambitious projects worth Rs 8000 crores, including the much-awaited Darrang Medical College, the Kuruwa-Narengi connecting bridge over the Brahmaputra river, and the Guwahati Ring Road. He will also address a massive public gathering of approximately 1.5 lakh people at the proposed Darrang Medical College campus. To ensure the success of this event, Assam Chief Minister Dr Himanta Biswa Sarma on Tuesday inspected the venue of the Prime Minister's public meeting, assessed the overall arrangements, and *see page 10*

Tezpur University kicks off centenary celebrations for Dr Bhupen Hazarika

Tezpur : Tezpur University inaugurated the yearlong centenary birth year celebration of Bharat Ratna, Sudhakantha Dr Bhupen Hazarika, one *see page 10*



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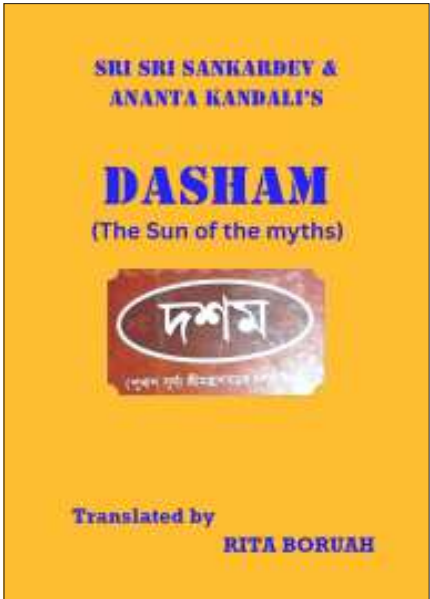
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The birth of Krishna



Hymn of Boshudeva and Daivakee:
Having known the power of Vishnu
Giving up fear, Boshudeva and Daivakee Began to pray to Krishna.
We all have known that
You are the Person of myth
Beyond any stain, Omniscient with mirth.
None, but you are the Truth
All creation, care and destructions occur through you.
As Brahma, You create
And take care as Vishnu
And as Rudra, (.Death) destroy the world.
To destroy all the demons
To reduce the weight of the world
Incarnated at my home, O Lord,
Crores of demons roam as kings
Kill ing all that evil beings.
Establish the way of morality,
And fulfil the desires of the devotees.
Salvation and devotion are at Your feet.
By this way Boshudeva prayed to Krishna___
"Be fearful of Kansha
Beyond any faith, he is a cause of sorrow,
To the lovers of Krishna.
O please listen to me, my Lord,
Hearing the words of the sky
The wicked Kansha, killed your brothers.
Now, as he will know that You are born
He will come holding his sword!
Stay cautiously O my Lord.
With the fear of that evil beings
O Madhava,unsteady is my soul.
With this prayer Boshud eva remained silent.
Knowing the features of a great Person
Daivakee too looked at the face of her son.
Prayed intently with feelings of so strange
The form of Brahma beyond any stain.
That is you,I knew it well
O Madhava, no man can have salvation
Until ,he worships Your pellucid form
When people face a total destruction
Of the universe, In the exception of Supreme Lord,
They remain sane and beyond any fear.
Again You create with a dreadful appearance
O Madhava,we worship Your feet
For the fear of the dreadful Kansha
our entire body trembles
O the destroyer of fear, please save us.
The evil -hearted Kansha doesnot know You
O Lord,resist Your anger now
Our mind is anxious of your weapons
The conch shell, the wheel, the lotus and the bludgion.
My heart trembles in the fear of Kansha
Saying this,Daivakee remained with silence.

■ Rita Borua
99545-94823

Echoes from the Indus: Revisiting the Harappan Legacy

One of the most amazing and little-known early civilizations in antiquity is the Harappan Civilization, sometimes referred to as the Indus Valley Civilization. The civilization, which flourished in the northwest of the Indian subcontinent between around 2600 and 1900 BCE, covered a huge geographic area that stretched from modern-day Pakistan to portions of northwest India. Among its principal cities were Kalibangan, Dholavira, Lothal, Mohenjo-daro, and Harappa. These towns demonstrate a high degree of technological skill, cultural development, and sociopolitical order, placing the Harappan Civilization among the greatest early civilizations in human history.



■ Tannmay Jyoti Pathak
Class-IX
Faculty Senior Secondary School

The remarkable urban planning of the Harappan Civilization was one of its most remarkable characteristics. Wide streets intersecting at right angles, sophisticated drainage systems, and standardized baked-brick buildings were all features of the grid-patterned cities. Houses frequently had two stories, private toilets, and wells, indicating a high level of public health and cleanliness consciousness. A well-organized civic infrastructure and possibly some kind of centralized power or government are indicated by centralized granaries, public baths, and platforms that may be utilized for administrative or religious reasons.

The civilization had a highly developed economy, bolstered by broad trade networks, artisan manufacturing, and agriculture. Wheat, barley, peas, and cotton could all be grown in the lush plains of the Indus and Ghaggar-Hakra rivers. The Harappans were also highly skilled in beadwork, ceramics, and metallurgy. A sophisticated communication system and potential trade record are shown by the discovery of seals with inscriptions and themes, frequently depicting animals and religious symbols. The civilization’s involvement into prehistoric international commerce networks is evidenced by the fact that trade links reached far-off places like Mesopotamia, where Indus seals and items have been discovered.

The uniformity and intricacy of the symbols indicate the existence of a highly developed writing system, even though the Harappan script has not yet been deciphered. Because of the dearth of kings or other centralized religious leaders, as well as the absence of monumental structures like palaces or temples, researchers have hypothesized that Harappan society may have been more egalitarian or ruled by non-monarchical institutions. Numerous terracotta figurines and the bronze Dancing Girl of Mohenjo-daro are examples of artifacts that demonstrate a thriving creative and cultural life, with aesthetic sensitivities that still arouse appreciation today.

There seems to have been a variety of symbolic religions in Harappan society. Many seals feature animals and divine figures, such as a seated figure with horned headdress surrounded by animals, which is frequently recognized as a proto-Shiva or Pashupati, even though no large-scale temples have been discovered. Female figurines are thought to symbolize a mother deity, suggesting a veneration of nature and fertility. Although direct connections are still hypothetical, these religious components imply ties to subsequent Hindu religions.

Scholars continue to disagree over the Harappan Civilization’s demise around 1900 BCE. The slow demise of trade networks, overexploitation of resources, tectonic upheavals that changed river systems, and climate changes that caused drought are some of the explanations. Although this is a contentious notion, several academics have also talked about the potential for internal socioeconomic upheavals or the advent of Indo-Aryan people. Whatever the reasons, the fall was gradual, with many urban centers gradually losing their population or turning into rural villages.

The Harappan Civilization had a significant influence on the historical and cultural development of the Indian subcontinent despite its collapse. Later urban design concepts, craft customs, and perhaps even linguistic and cultural continuities

see page 10

Excessive Popularity and the Psychological Dangers of Illusion

■ **Heramba Nath**

There is an old truth whispered through generations, that too much of anything carries within it the seed of destruction. This wisdom applies not only to material possessions or indulgences but also to the intangible forces that shape human identity and social life. Among these forces, popularity stands out as one of the most alluring and treacherous. The admiration, applause, and recognition that a person receives from society can feel like nourishment for the soul. It feeds self-esteem, builds confidence, and gives a sense of significance in a world where anonymity often feels like erasure. Yet, like fire, popularity is a force that warms when contained and destroys when allowed to rage uncontrolled. Excessive popularity, far from being a blessing, can destroy a person — not through visible blows but through subtle erosion of the mind, spirit, and relationships.

The psychology of popularity reveals why it is such a double-edged phenomenon. Human beings are social creatures, wired for belonging and recognition. From childhood, we seek approval from parents, teachers, and peers. A smile, a compliment, or applause reinforces our actions, teaching us what is valued and what is not. In moderation, this need for recognition is healthy. It motivates growth, encourages cooperation, and strengthens community bonds. But when recognition becomes the central pursuit, the individual begins to lose touch with their authentic self. Instead of asking, “What is meaningful?” they ask, “What will be admired?” Over time, the self is eroded, replaced by a performance designed to satisfy the audience rather than the soul.

Excessive popularity distorts identity. A person who is constantly celebrated risks confusing the applause for their true self. They begin to live for the expectations of others, shaping their personality, choices, and even values around what will sustain admiration. Psychologists refer to this as the loss of authentic self, where an individual becomes a mirror of others’ desires rather than an expression of their own essence. The internal voice is si-

lenced, drowned by the louder voice of the crowd. This creates a fragile identity, dependent on external validation. The individual may appear powerful, admired, and influential, but beneath the surface, they are profoundly insecure, for their worth is measured not by who they are but by how others respond. The weight of expectations is another psychological burden of excessive popularity. Once a person is placed on a pedestal, they are no longer free to stumble, doubt, or appear ordinary. The audience demands consistency in performance, behaviour, and charisma. A public figure, for example, must maintain their charm even when privately suffering; a popular student must always lead, always excel, always shine. The pressure to live up to these expectations creates chronic stress. Studies in psychology show that the fear of disappointing others can be as debilitating as actual failure. The individual lives in constant anxiety, fearful of missteps, haunted by the possibility of falling from grace. What appears glamorous on the surface is, in reality, a fragile balancing act that consumes emotional energy and leaves little room for peace.

Excessive popularity also isolates. Ironically, the more admired a person becomes, the lonelier they often feel. Admiration creates distance. People project ideals onto the popular figure, relating not to the individual but to the image they represent. True intimacy requires vulnerability, but popularity demands perfection. As a result, the popular individual struggles to find genuine relationships where they can be seen and accepted in their wholeness. Friends become fans, and interactions become performances. The loneliness that results is uniquely painful, for it exists in the midst of apparent abundance. Surrounded by applause, the person feels unseen, unheard, and profoundly disconnected.

From a psychological perspective, excessive popularity feeds on the same mechanisms as addiction. Just as substances like alcohol or drugs hijack the brain’s reward system, popularity hijacks the circuits of recognition and validation. Every cheer, every like, every compliment triggers a rush of dopamine, the neurotransmitter associated with pleasure.

The individual becomes hooked, craving more recognition to feel the same high. Over time, tolerance builds; what once satisfied no longer does. The applause must grow louder, the recognition broader, the fame deeper. This cycle of craving and diminishing returns leaves the individual restless, dissatisfied, and trapped in pursuit of a mirage.

The fragility of popularity lies in its impermanence. Unlike character, knowledge, or skills, which deepen with time, popularity is fickle. Crowds shift their loyalties, trends fade, and admiration often turns into scrutiny or criticism. A person who builds their identity on popularity is therefore building on sand. When the tide shifts, as it inevitably does, they find themselves stripped of worth. This sudden loss of recognition can trigger profound crises of identity, depression, or even destructive behaviour. Psychologists studying celebrities who lose relevance often document the same symptoms as those suffering withdrawal from addictive substances: anxiety, irritability, hopelessness, and even despair. The very force that once elevated them becomes the force that pulls them into darkness.

The impact of excessive popularity extends beyond the individual to their relationships. Families, friends, and colleagues are affected by the distortions it creates. A popular figure may prioritise their image over intimacy, choosing to maintain appearances rather than nurture authentic bonds. Loved ones may feel neglected, overshadowed by the demands of public life. Envy, exploitation, and betrayal also emerge, as people are drawn to the glow of popularity not for who the person is but for what association with them might bring. Trust becomes fragile, and relationships, which should be sanctuaries of honesty, often turn into arenas of suspicion and doubt. The human being, once surrounded by admirers, finds themselves emotionally homeless, unable to distinguish genuine love from opportunistic attention.

When one considers history, the pattern becomes clear. Many great leaders, artists, and celebrities who soared to immense popularity also faced tragic declines. Their stories are not mere anec-

dotes but psychological case studies in the destructive power of excessive recognition. The pressure to maintain an image, the temptation to indulge in destructive coping mechanisms, the isolation from genuine connection — all combined to erode their inner stability. The lesson is not that popularity is inherently evil but that when it becomes excessive, unchecked, and central to identity, it carries within it the seeds of downfall.

In the modern digital age, social media has democratised visibility, making popularity accessible to anyone who can attract attention online. While this may appear empowering, the psychological risks are the same. Influencers, teenagers, and ordinary individuals who gain sudden attention on digital platforms often face the same identity struggles, performance pressures, and anxieties as traditional celebrities. The constant comparison with others, the chase for likes and followers, and the fear of irrelevance create an environment where mental health is perpetually endangered. Even more concerning is the rise of what can be termed baseless popularity — people spending hours curating images, rehearsing reels, and chasing short-lived digital applause without any deeper meaning or contribution. This is popularity without substance, built on fragile digital trends rather than genuine human connection. It not only drains mental health but also steals away time and energy that could have been invested in real learning, relationships, or personal growth.

Psychologists studying digital behaviour often note that social media exploits the brain’s reward system in the same way addictive substances do. Every notification, every like, every follower count triggers the release of dopamine, the chemical associated with pleasure and reward. The mind, instead of seeking fulfilment in meaningful tasks, becomes conditioned to crave these micro-doses of validation. Hours are spent scrolling, posting, and waiting for responses that provide momentary satisfaction but leave long-term emptiness. This endless cycle of seeking and receiving superficial validation creates dependency.

to be continue 19 sept issue



The Philosophical Depth of Bhupen Hazarika's Songs

■ Lalit Nath

Itakhola, Sonitpur

Dr. Bhupen Hazarika is an unparalleled icon of Assamese music and culture, a multifaceted genius who was simultaneously an extraordinary singer, skilled lyricist, accomplished litterateur, master of words, proficient musician, social reformer and a humanist thinker. His songs are not merely melodious but are enriched with profound philosophical thought, social consciousness and humanistic ideals. Composed in Assamese, Bengali, Hindi, English, and various tribal languages, his music transcends boundaries, achieving a universal appeal.

The central theme of Bhupen Hazarika's songs is humanism. His lyrics reflect a deep belief in human dignity, equality and unity. This humanistic philosophy is vividly expressed in his famous lines: "Manuhe manuhor babe / Yedihe okono nabhave / Okono sahanubhure / Bhabib koneno kowa..."

These lines emphasize the importance of empathy and cooperation among people, transcending barriers of caste, religion, race, or social status and illuminating the universal values of humanity. His humanistic philosophy resonates in every line of his songs.

Bhupen Hazarika's songs are a powerful symbol of social awareness and protest against societal inequalities. Through his music, he raises a strong voice against exploitation, oppression,

injustice and tyranny. In his iconic song, he questions society's silence amidst the cries of the masses, using the Brahmaputra River as a metaphor,

"Bistirno parore / Asongkhya jonore / Hahakar suniyo / Nishobdo nirabe / Burha Luit tumi bowa kio..."

These lines reflect his sensitivity toward societal suffering and his call for change. By using the river as a symbol, he expresses the silent cries of the oppressed and marginalized, voicing a fierce rebellion against inequality. This philosophical aspect of his songs is influenced by socialist ideologies, emphasizing class struggle and equality.

Bhupen Hazarika's songs are imbued with deep patriotism and reverence for cultural heritage. His lyrics express profound respect for the motherland. In one of his songs, he glorifies Assam's cultural heritage and national pride:

"Asomi ai rupohi gunoro nai shesh / Bharator purbo dishot surya utha desh."

This song celebrates Assam's natural beauty, culture and heritage, reinforcing Assamese nationalism. His reverence for great saints like Srimanta Sankardev and Madhavdev is evident in his early song,

"O mor guru ai / Kusumbar putra Srisankara guruwe / Dhorisil namore tan..."

This song reflects the profound

influence of Sankardev's devotional philosophy. Bhupen Hazarika's songs reveal a deep love for nature, often using it as a powerful symbol. Rivers, hills and rural landscapes frequently appear in his lyrics, with the Brahmaputra River serving as a central motif, earning him the title of a cultural stream of the Brahmaputra.

In his song, "Mahabahu Brahmaputra / Maha milanor tirtha..." he portrays the river as a symbol of life, unity and struggle. His love for nature is a significant aspect of his philosophy, emphasizing a harmonious relationship between humans "and the environment. Nature in his songs is not merely a source of beauty but a reflection of life's philosophy, struggles and humanity.

Bhupen Hazarika's songs explore various forms of love—patriotism, humanism, love for nature and romantic love. In his song "Bimurto mor nishati" he portrays a subtle and poetic form of romantic love.

This song captures the beauty and depth of love, reflecting life's essence. His philosophy of love extends beyond romanticism, encompassing various facets of life. In his autobiography, he wrote,

"I could never part with the love of my creative mind. This love has come to my life in different forms at different times."

In his song "Dola, he dola", Bhupen Hazarika vividly portrays

the hardships and struggles of palanquin bearers. Each line evokes empathy in the listener, highlighting the physical toil, daily struggles and society's indifference toward the marginalized. The song subtly yet powerfully protests the exploitation of the underprivileged by the affluent, advocating for their upliftment. Philosophically, it conveys a message of perseverance and courage amidst life's uncertainties, resonating with existentialist ideas that emphasize creating meaning through one's actions. The song celebrates the struggles of the working class, reflecting Hazarika's class consciousness and humanistic philosophy.

The song "Ami Asomiya nohou dukhiya" is a powerful expression of Assamese nationalism and self-respect.

The philosophical foundation of this song lies in national pride and self-reliance. Through it, Hazarika inspires the Assamese community to strive for social, economic and cultural excellence. His emphasis on collective pride and unity reflects a vision of establishing Assamese identity on the global stage, blending patriotic ideology with reverence for local heritage. "Bhupen Hazarika's songs are a philosophy of an era, a reflection of society and a celebration of humanity. They beautifully blend humanism, social consciousness, patriotism, love for nature and reverence for heritage. Each line of his songs reflects profound philosophical depth and humanistic ideology. His creations have not only established Assamese culture on the global stage but also propagated a universal message of humanity. Through his songs, we find a philosophy that inspires unity, equality and a beautiful life. Bhupen Hazarika's songs are not merely music, they are a life philosophy that guides us in every sphere of existence.

Mobile : 9954139493

Lecture on Health and National Nutrition in Dibrugarh

M Hashim Ali, Dibrugarh : In connection with National Nutrition Week, a lecture programme was held today on 6 September at the Pensioners' Bhavan in Dibrugarh. The event was organized by Dibrugarh Nagarik Mancha, Pensioners' Association, and the Assam Science Society, Dibrugarh branch. The lecture session was presided over by Dr. Bharati Dutta, President of Nagarik Mancha and Assam Science Society, Dibrugarh branch. At the beginning, Pensioners' Association Secretary Mridul Sharma welcomed the President and distinguished guests. Dr. Shashikanta Saikia inaugurated the event with an insightful lecture on the role of nutritious food in maintaining good health. Dr. Ranjit

Singh, Vice President of Dibrugarh Science Society, explained the objectives of the programme. The session began with a devotional song presented by Mirza Nizamuddin Ahmed. The keynote lecture was delivered by nutrition expert Lukima Baruah, Faculty of Health Education, Assam Medical College. She spoke at length on the importance of nutrients such as carbohydrates, proteins, fats, vitamins, and minerals, their sources, and their necessity for the human body. She also answered various questions from the audience. President Dr. Bharati Dutta emphasized that such programmes are extremely necessary to create awareness about the role of nutritious food in leading a healthy lifestyle.



She also shared her views on nutrition. Among the distinguished personalities who attended and took part in the event were: Assam Pensioners' Association President Pawan Phukan, Dibrugarh Pensioners' Association's Mrinal Kanti Baruah, Dibrugarh Science Society's Working President Ms Sudakshina Das, member Ms Sultana Hazarika, Treasurer Dr. Jashawa Singh, Nagarik Mancha's Advisors Mahen Burhagohain and Indra Gogoi.



অসম চৰকাৰ
পঞ্চায়ত আৰু গ্ৰামোন্নয়ন বিভাগ
অসম ৰাষ্ট্ৰীয় গ্ৰামীণ জীৱিকা অভিযান

মবল মহিলা মবল সমাজ



**মুখ্যমন্ত্ৰী
মহিলা উদ্যমিতা
অভিযান**

উদ্যমিতাৰ দিশত আগুৱাই যাবলৈ
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১০,০০০ টকাৰ উদ্যমিতা পুঁজি প্ৰদান অনুষ্ঠান



মুখ্যমন্ত্ৰী মহিলা উদ্যমিতা অভিযানৰ পুঁজি বিতৰণ সূচী					
বিধান সভা সমষ্টি	তাৰিখ (বৰ্ষ - ২০২৫)	মুখ্য অতিথি	বিধান সভা সমষ্টি	তাৰিখ (বৰ্ষ - ২০২৫)	মুখ্য অতিথি
মলবাৰী	২২ আগষ্ট	ড° হিমন্ত বিশ্ব শৰ্মা মুখ্যমন্ত্ৰী, অসম	ঢেকিয়াজুলি	৪ ছেপ্টেম্বৰ	ড° হিমন্ত বিশ্ব শৰ্মা মুখ্যমন্ত্ৰী, অসম
জাগীৰোড	২৩ আগষ্ট		মানকাচৰ	৬ ছেপ্টেম্বৰ	
মাধেৰিজা	২৪ আগষ্ট		গৌৰীপুৰ	১৬ ছেপ্টেম্বৰ	
ধুবুৰী	২৫ আগষ্ট	শ্ৰীৰঞ্জিত কুমাৰ দাস মন্ত্ৰী, অসম	বিশ্বনাথ	২৫ ছেপ্টেম্বৰ	ড° হিমন্ত বিশ্ব শৰ্মা মুখ্যমন্ত্ৰী, অসম
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জালুকবাৰী (বামজাহাণী আঞ্চলিক পঞ্চায়ত আৰু উত্তৰ ওৱাহাটী পৌৰসভা এলেকাৰ বাবে আংশিকভাৱে)	৩ ছেপ্টেম্বৰ	শ্ৰীকৌশিক ৰায় মন্ত্ৰী, অসম	বংখাং	২৮ ছেপ্টেম্বৰ	
লাহৰিঘাট					



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Jorhat was presented with "Sangbad Prahari" award to journalist Chandan Sharma

Sonitpur district under the initiative of Digarshan Publication and Enajori Sahitya-Sanskriti group



News Desk Report : A book launch meeting along with prize distribution ceremony in various directions of Jorhat's leading publication group Digarshan publication and Anajori Sahitya-Sanskriti group was successfully completed at Uruli wedding bhawan in the cultural city of Jorhat on Sunday. With a lot of patience, sacrifice and hard work in this news sector, with long ten years of relentless efforts, collecting news on news in various parts of Sonitpur district and other districts, publishing news through various news media and many popular papers and giving a positive creative message among the people of Sonitpur district Chandan Sharma, a resident of the greater Rangaskuwa

region known as the meeting place of the tribe, awarded with the honor of the year 2025 by Digarshan Publication and Anajori Sahitya-Sanskriti group. Sharma is the only good son of Jagat Sharma and Ranu Sharma, resident of Rangaskuwa. Awardee Sharma said in his speech that - "The field of literature has to be chosen only by studying books written by prominent authors. Along with the teaching of the elders, we are studying, some good words are created. Parents should make a special contribution to giving importance to literature for rising generations. Otherwise, be shielded towards modernity, forgetting your language and culture and will go

to the path of destruction. In the important program, the story compilation of famous writer Ilamani Saikia 'Bidhout Belir Rang' and Inu Dutta's story and poems 'Saponmay Jeevan Dhau' was unveiled. In connection with the program which is becoming jeepal with song, dance and poetry, the publicity of opportunities from different corners or lack of interest are specially honoured by the organizers of the literature-cultural group and digarshan publication. Ranjita Singh Duttak Anajori Sahitya Sahitya Sabha, a prominent literary literary and member of Assam Sahitya Sahitya Sabha, honoured poet and member of Assam Sahitya Sabha, Manisha Bora Singh with poetry inspiration award. Moreover, the famous poet Nasrin Sultana was honoured with the new generation voice award of 2025. The participation of many distinguished guests in the program increased the good luck.

Celebration of Sudhakantha's Birth Centenary by Dibrugarh Sahitya Sabha



M Hashim Ali, Dibrugarh : On the occasion of the birth centenary of world-renowned artist and Bharat Ratna Sudhakantha Dr. Bhupen Hazarika, a joyful and vibrant environment prevailed at the historic Dibrugarh Sahitya Sabha. Assam's eminent artist and recipient of the Assam Gaurav Award, Ram Chasani, along with folk artist and music guru Bhuvan Gogoi, paid special tribute by performing many of the timeless songs composed by Bhupen Hazarika. At the event organized under the initiative of Dibrugarh Sahitya Sabha Secretary Ratul Burhagohain, the program was inaugurated with a ceremonial lamp-lighting. Artist Ram Chasani recalled his closeness with Dr. Bhupen Hazarika, narrating several memorable incidents and highlighting his contribution in the field of music. He fondly shared how Bhupen Hazarika had chosen him for a Jhumur song during the making of Siraj and described the circumstances and environment in which he had performed it, expressing eternal gratitude towards the music legend. In his welcome address, Dibrugarh Sahitya Sabha Vice-President Yadav Gogoi remarked that without the creations of Dr. Bhupen Hazarika, Assam and the Assamese nation would have no true existence. Paying homage, folk artist Bhuvan Gogoi also performed several of Sudhakantha's songs at the event. At the beginning of the program, a silent prayer was observed for the eternal peace of the soul of recently deceased folk artist Bipul Phukan, a well-known personality of Assam including Dibrugarh.

Death of Former Superintendent of Assam Medical College, Dr. Robindra Nath Bora: Condolences from Many



M Hashim Ali, Dibrugarh : Dr. Robindra Nath Bora, former Superintendent of Assam Medical College, Dibrugarh, and a resident of Milan Nagar, passed away today morning at

5:30 AM at the age of 85 due to old-age related ailments. Born on 1st September 1941 at Naginizan Tea Estate, Na-Kachari, Mariani, Dr. Bora pursued his studies at Assam Medical College, and later began his professional career there. He retired in 1999 as the Superintendent of the AMC. Even after his retirement, he continued to serve in the medical field in Hyderabad, Nepal, Kathmandu, and other places. At the time of his death, he is survived by his wife Dhanada Bora, son Dr.

Manas Pratim Bora and his only daughter Dr. Mayuri Bora, along with several other family members and relatives. On his passing, condolences were expressed by Dr. Sanjib Kakati, Principal of Assam Medical College; Dr. Saikat Patra, Mayor of Dibrugarh Municipal Corporation (currently abroad); Dr. Santanu Lahkar; Dr. B.N. Mahanta; Dr. Bharati Dutta; Mridul Sharma of Pensioners' Association; among others, who also conveyed their sympathies to the bereaved family.

CYCLOTHON Rally in Nagaon organised by Marwari Yuva Manch



Banket Agarwal, Nagaon : CYCLOTHON Rally in Nagaon organised by Marwari Yuva Manch "Nagaon Shikhar and Samriddhi Branch from Govt boys High school to uriagaon Bypass organised for Dr. Bhupen Hazarika 100th Birthday Anniversary, "Gungun Bora sing a song who has extra ordinary quality to sing a song of Bhupen Da and DC sir Devasish Sharma also joined her Sanjeev Kumar Crpf officer, Katimari also fagged off our rally and DC Debasish Sir also drive a cycle with winners team and also feel good and says that Marwari Yuva Manch always do best work in future too. We have distributed some prizes 1st, 2nd, 3rd, 4th, 5th and two ladies consolation (Sponsored by Brand India)

Fine Arts in Assam’s Senior Secondary Education:

A Bridge between Historical and Cultural Legacy to Contemporary Creativity



■ **Aditi Deka Pathak**

Visual Artist, Author,
Researcher, Reviewer & Mentor
Guwahati, Assam, India

Introduction:

Assam’s senior secondary curriculum’s fine arts education provides an essential link between the vibrant world of modern artistic expression and the region’s rich historical and cultural legacy. The Fine Arts syllabus for classes XI and XII offers pupils more than just skill development, as it is rooted in

methods, it also encourages innovation and individual creativity by drawing them into an intensive investigation of Assam’s artistic identity. This method not only protects Assamese culture but also prepares students to make significant contributions to the changing field of Indian art.

The curriculum fosters a thorough awareness of the connections between art, history, and society by combining studies of regional forms with ancient Indian art traditions including the Ajanta murals, Elora cave sculptures, and architectural embellishment. Therefore, the Fine Arts course is intended to foster holistic development by improving critical thinking, creative problem-solving abilities, and aesthetic sensitivity. This education develops artistic literacy and cultural understanding, empowering students to navigate and participate in local and worldwide creative communities in a world that is increasingly becoming more interconnected. This curriculum honors tradition while

fostering new forms of artistic expression, bridging the gap between the past and present in Assam’s educational system.

The Fine Arts curriculum for classes XI and XII offered by the Assam State School Education Board is a beautifully designed journey through the rich artistic heritage of India and the unique cultural heritage of Assam. Students graduate from this broad course with a

sophisticated understanding of art as a living tradition and a creative practice, grounded on historical accuracy and creative rigor.

Foundations of Indian Art: Indus Valley Civilization

With the artwork of the ancient Indus Valley Civilization, students begin their visual

exploration. Complex craftsmanship and profound cultural significance are shown by iconic objects like the Dancing Girl and finely carved seals that teach early mastery of bronze casting, animal themes, and symbolic representation. These help students develop a critical understanding of art as a historical document of social practices and symbolic communication by providing them with fundamental knowledge of ancient techniques, materials, and aesthetic sensitivities.

Mural Mastery: Ajanta Frescoes

After that, the curriculum immerses students in the Ajanta frescoes’ narrative genius. The Padmapani mural (above) is a wonderful example of expressive storytelling, delicate brushwork, and emotional nuance. Students get a deeper understanding of painting as a medium of layered narrative and historical continuity as they examine how these murals transmit context, sentiment, and movement.

Form and Faith: Elora Cave Sculptures:

Students’ exposure to three-dimensional artistic approaches is further expanded by their exploration of the Elora cave sculptures. These enormous sculptures invite students to consider how spiritual significance is infused into material form and place by fusing form with architectural design and devotional narrative.

Ornamentation and Architecture:

Students explore the concepts of pattern, symmetry, and decorative function by examining ornamental themes found in Indian temples and constructions. Examining lattice screens, friezes, and ornate reliefs teaches students how to bridge the gap between art and construction by incorporating aesthetic refinement into functional design.

Regional Perspective: Paintings of Assamese Manuscripts:

Students who study the Neo-Vaishnavite movement led by Srimanta Sankaradeva and its roots in Assamese manuscript painting study sanchipat (folios made of bark), artist guilds (khel), and artistic patronage in satras



Plate 1: Mask-Making Tradition of Assam
Courtesy: Assam State Museum

(monastic institutions). In addition to being religious objects, these illustrated devotional writings that combine calligraphy and vibrant miniature-line art serve as archives of local artistic expression and cultural memory. Recently, Majuli artist Mridul Barua has been instrumental in bringing this centuries-old art form back to life through community involvement and traditional pedagogy.

Textiles of Identity: Designs of Assam’s Tribes:

With an emphasis on motifs derived from nature, spirituality, and local life, the course honors Assam’s indigenous textile traditions. While promoting cultural literacy in artisanal techniques, students examine pattern creation, weave structures, and symbolic design to ground creative inquiry in local customs.

Sankaradeva’s Cultural Renaissance:

Students learn how dramaturgy and visual imagery work together to convey devotional stories by examining Srimanta Sankaradeva’s contributions to art and theater, such as the dramatic cloth Vrindavani Vastra and the decorated backdrops used in Ankiya Naat. In 2027, the Vrindavani Vastra, which is presently housed in important museums throughout the world, will make a triumphant cultural comeback to Assam for public display.

Mask-Making Tradition & Performance Art:

Students who participate in Sattriya theater’s vibrant representation *see page 10*



Plate 1: Padmapani and Attendants (Ajanta Caves, Cave 1)
Courtesy: Archaeological Survey of India / Public Domain

Assam’s rich tapestry of indigenous art forms, which range from manuscript painting and tribal textile patterns to the dramatic and ritualistic arts inspired by luminaries like Srimanta Sankaradeva. In addition to promoting an appreciation for traditional

Rethinking History Classrooms: Integrating Critical Pedagogy and Contextual Relevance



■ **Guptajit Pathak**
Assistant Professor & Head,
Department of History
Geetanagar College,

Gurukuls are experiencing a deliberate resurgence in modern India, fusing traditional teaching methods with the needs of the contemporary world. With their roots in the Vedic tradition, Gurukuls placed a strong emphasis on developing one’s character, growing spiritually, and learning

These contemporary Gurukuls are noteworthy because they combine traditional knowledge with modern goals. Many have added contemporary science, math, and computer literacy to their curricula while preserving Sanskrit study, yoga, and scriptural teachings. This all-encompassing approach fosters a learner’s emotional and spiritual growth in addition to their intellectual growth. Gurukuls are becoming strong substitutes for traditional education by encouraging close mentoring and a community-focused way of life. This is in response to the increasing demand for education that creates not only professionals but also responsible, grounded individuals in the rapidly changing world of today.

Ancient manuscripts,

Prakrit, and Pali. To improve legibility, each writing was meticulously carved using metal styluses into dried palm leaves and then coated with soot and natural oils. These texts serve as live archives of India’s cultural knowledge that has been passed down through the ages, not only compilations of religious or scholarly ideas.

Ancient Indian society had a great respect for knowledge, which is reflected in the skill and diligence required to preserve and reproduce these palm leaf manuscripts. In South and Southeast Asia, a large number of these works were preserved in monastic establishments and temple libraries (granthalayas). As interest in historical knowledge systems grows, there is a pressing need to digitize and preserve these delicate records since they are vulnerable to deterioration from time, insects, and the climate. Interest in Vedic scholarship and indigenous learning traditions is being revived thanks to efforts by national archives, museums, and research organizations to bring these riches into the contemporary academic and digital world.

Teaching history is still essential in today’s educational environment for producing critical, thoughtful, and informed citizens. However, history loses its ability to foster critical intellectual and civic skills when it is presented only as a list of people, dates, and facts. Therefore, academic history instruction must be viewed as a discipline that combines theoretical understanding with practical approaches, as well as an intellectual endeavor. In order to give students, scholars, and academics involved



Echoes of Vedic wisdom etched in time—palm leaves that speak across centuries
Courtesy: <https://theknowledgeandlearningenterprise.com>

in the field a comprehensive framework, this article examines the twin aspects of theory and practice in history instruction.

History is a methodical investigation of the trends, causes, and effects that have molded human civilizations across time, in addition to being the study of the past. Academic history instruction aims to help students challenge narratives, critically analyze sources, and comprehend the intricacy of events in relation to their historical and cultural settings. It calls for a shift away from didactic, lecture-based education and toward more inquiry-based, collaborative learning that develops abilities like historical empathy, synthesis, analysis, and debate.

A strong theoretical foundation with roots in constructivist and interpretivist traditions forms the basis of history instruction. Constructivist methods stress that rather than passively absorbing information, students actively construct knowledge by interacting

with resources, queries, and interpretations. By using documents, artifacts, maps, and oral histories to piece together historical puzzles, students become junior historians in this pedagogical change that turns the classroom into a place of discovery. Conversely, interpretivist frameworks recognize that history is a collection of disputed interpretations rather than a static record. This understanding encourages students to debate, consider opposing viewpoints, and recognize that historical knowledge is tentative.

Finding a balance between content understanding and skill development is one of the main issues in academic history instruction. Learning how historians think, question, and communicate is just as vital as comprehending the chronology and extent of historical events. This entails developing what are commonly referred to as “historical thinking skills”—the capacity to assess the reliability of sources, detect viewpoint and prejudice,

see page 9



Gurukuls today revive ancient wisdom to shape value-driven minds for a modern world.
Courtesy: indictoday.com

by doing under the watchful eye of a guru. This ancient system is currently being redesigned to support value-based education, which integrates academic courses with ethics, empathy, and discipline. Gurukuls provide a slower, more in-depth, and more significant method of education that links pupils to their cultural heritage and personal development in a time where screen time and fast-paced competition rule the day.

especially those with inscriptions on palm leaves, are extremely valuable historically and culturally because they retain the Vedic scriptures and related treatises that are the cornerstone of India’s spiritual and intellectual legacy. From the Rigveda, Samaveda, and Yajurveda to philosophical commentaries, Ayurveda, astronomy, grammar, and ritual sciences, these manuscripts have been written in classical languages like Sanskrit,

Continue from page no 6

Rethinking History Classrooms: Integrating Critical Pedagogy and

acknowledge causality and change throughout time, and formulate cogent historical arguments. In addition to improving academic achievement, methodically teaching these abilities gives students the tools they need to think critically throughout their lives.

For history instruction to be successful, pedagogical innovation and research-based techniques must be incorporated into the practice. The application of source-based learning is essential to this. Students should be exposed to a range of primary and secondary sources, such as letters, government documents, newspaper stories, diaries, photographs, and even architecture, so they can examine the past from several perspectives instead of only using textbooks. Analyzing these sources exposes students to the perspectives of people who are frequently underrepresented in conventional historical narratives and aids in the development of inferential reasoning, a crucial academic ability.

Furthermore, writing in history classes needs to be viewed as a teaching tool as well as a means of evaluation. Essays, research papers, and historiographical reviews are all examples of academic writing in history that teaches students how to articulate questions, organize arguments, and gather evidence. By promoting rewriting, peer review, and clarity of idea, this process-based writing approach links history education with more general academic literacy objectives.

Additionally, classroom procedures ought to reflect a move toward student-centered and more active learning. A more dynamic and participative atmosphere can be created through discussions, debates, role-playing, and project-based learning. Mock trials and historical role-playing, for example, give historical events life and help students understand the moral implications and stakes of past choices. In a similar vein, timelines, mapping exercises, and visual narratives foster chronological and spatial thinking, which are critical for comprehending history.

When utilized effectively, technology may greatly improve history education. While virtual reality and multimedia

presentations can produce immersive experiences that enhance historical empathy and contextual understanding, digital archives provide previously unheard-of access to documents and artifacts. Students can interact with global viewpoints through online discussion boards and collaborative research platforms, preparing them for academic collaboration and research outside of the classroom.

In academic history instruction, assessments ought to be varied and skill-oriented. Teachers should use formative assessments like reflective journals, annotated bibliographies, concept maps, and source comments in addition to standard testing. These assignments encourage students to think historically while also tracking their learning. Summative tests should assess students’ capacity to create and support arguments with evidence, which is a defining characteristic of historical inquiry, in addition to measuring

subject memory.

Teaching history also provides academics and researchers with rich opportunities for pedagogical scholarship. Important research topics continue to include curriculum design, inclusive narratives, history learning cognitive development, and the influence of digital media on historical consciousness. National policies, teacher preparation shortages, and culturally relevant pedagogies that represent the range of human experiences can all be filled by history education research.

Future historians, teachers, and researchers must be prepared through history instruction in higher education settings. This entails teaching students about methodological pluralism, historiographical discussion, and archival research. Promoting student-led research initiatives, attendance at academic conferences, and publication possibilities fosters academic confidence and helps students integrate into the intellectual community.

Moreover, history education shouldn’t be restricted to just creating historians. Critical

thinking, analytical writing, cultural literacy, and ethical reasoning are among the transferable abilities that history offers that are highly appreciated across disciplines and professions in a world that is changing quickly. When these abilities are incorporated into history education, students graduate with the knowledge of the past as well as the cognitive abilities needed to navigate the present and influence the future.

In conclusion, strong theoretical underpinnings and innovative pedagogical approaches are essential for directing academic history instruction. It must go beyond knowledge transfer to foster historical inquiry, communication, and thought. The advancement of the discipline as a whole as well as the academic growth of students depend on this kind of approach. All parties win from a systematic, skill-oriented approach to teaching history: students develop their cognitive and communication skills; researchers discover new areas of study; and teachers help create a society that is more knowledgeable, considerate, and historically conscious.

Agricultural Information Centre inaugurated at Upper Temera Village

Bokakhat : An Agricultural Information Centre was inaugurated on Monday at Upper Temera village under the Middle Brahmaputra Development Block of Golaghat district by the students of the Rural Agricultural Work Experience Programme (RAWEP). Dr Tulsi Prasad Saikia, Chief Scientist of the Centre for Research on

Medicinal, Aromatic, and Spice Plants, was the chief guest on the occasion. The event began with the ceremonial lighting of a lamp before the portrait of Dr Bhupen Hazarika. In honour of the birth centenary of Dr Bhupen Hazarika, the students presented a Bhupendra Sangeet performance to open the proceedings.

On the Missing of a Dog

■ Dr Jintu Borah

It was a puppy when I took it from a paddy field,
where I went to cut stems which we call 'nara'
(use for roof),
My mother was reluctant not to adopt it,
I was adamant,
My mother gave in,
Perhaps I was in class V then,
I named it Bhaluki,
It was brownish in colour
Like a jackal“Not much like a bear,
All began to like it for its lovable nature,
One year passed,
It showed tremendous joy when I returned from
somewhere,
Not only me,
To all the family members and to neighbours also
it spread happiness,
I took it in my lap when there was a flood in our
locality,
Our house half submerged,
It tried to lick me,
Showed much joy and gratitude.

Then one day I went on foot to a nearby village,
To learn Hindi from a tuition sir,
Bhaluki was with me,
I was inside sir's house,
Bhaluki was outside the house,
Waiting for me.
Then some other dogs came,
Started barking,
I was inside learning Hindi
But as soon as I came out of the house
I could not find Bhaluki,
It was not there.
I had to came back without Bhaluki,
Waiting at home “For many days.
Bhaluki did not return,
Leaving a happy as well as sad memory,
In my mind and heart.
If you have a dog
Or you missed a dog like me,
Or your pet dog is dead,
Then you will understand
My feelings.

From page 1

CM attends inauguration of Birth

Minister said Sudhakantha Dr. Bhupen Hazarika belonged to the whole world. Yet his Assamese spirit and thoughts always kept him rooted in Assam. He further said that State government had launched a year-long celebrations of events to mark his centenary. On September 13, in the presence of Prime Minister Narendra Modi, the people of the state would once again pay tribute to Dr. Bhupen Hazarika. During the event, the Prime Minister would also release a special commemorative coin prepared by the Reserve Bank of India in the honour of Dr. Hazarika. On that day, the Prime Minister would also unveil a beautifully written book on DR. Hazarika, the translated version of which into all Indian languages would be sent to the libraries of every college and university across the country. Synchronizing with the celebration of ‘Year of Books’, the government would also distribute this special book on Dr. Hazarika to 20 lakh families in Assam, Dr. Sarma added. The Chief Minister said that as a part of the centenary celebrations, the State government would organize events in Arunachal Pradesh, Meghalaya, Kolkata, Mumbai, and New Delhi. The centenary inauguration would be graced by the Prime Minister, while the concluding ceremony would see the presence of President of India as the chief guest. He also mentioned that the construction of a museum dedicated to Bhupen Hazarika’s dreams would be completed within this period at Srimanta Sankardev Kalakshetra in Guwahati. This museum would play a crucial role in preserving Hazarika’s songs and creations. The Chief Minister moreover, sought public suggestions on how best the centenary celebrations would be commemorated keeping in view of Dr. Hazarika’s thoughts, ideals, and philosophy and project them at the world stage. Dr. Sarma moreover, said that Sudhakantha Dr. Bhupen Hazarika did not belong only to the government, he belonged to the people as a whole. Therefore, alongside the government, the Chief Minister urged the people of Assam to celebrate his centenary at different levels. He said that as per the recommendation of the Core Committee of the Centenary Celebrations, ‘Dr. Bhupen Hazarika Samadhi Kshetra’ will henceforth be known as the ‘Dr. Bhupen Hazarika Samannay Tirtha.

Tezpur University kicks off

of India’s most revered cultural icons on September 8. The inaugural ceremony marked the beginning of a yearlong series of events dedicated to honouring the legacy of the legendary singer, lyricist, composer, film-maker, and social reformer. On this occasion, noted scholar and former Dean, School of Humanities and Social Sciences, Tezpur University, Prof Pradip Jyoti Mahanta, delivered an insightful oration on the life, philosophy, and contributions of Dr Hazarika. In his oration, Prof Pradip Jyoti Mahanta said that Xudhakantha Dr Bhupen Hazarika was a world citizen whose ethical work, inclusive vision, and humanistic approach transcended geographical and political boundaries. Initially the yearlong celebration will feature an open dance session, followed by a film screening of regional and national films featuring, directed, or with music by Dr Hazarika, a Bhupendra Sangeet competition for campus children, an open music session, etc.

CM Himanta Biswa Sarma

provided important instructions to the concerned departmental officials and workers to ensure the smooth execution of the Prime Minister’s visit to Darrang district.

Continue from page no 2

Echoes from the Indus: Revisiting

that influenced the subcontinent’s changing identity are examples of its influence. The civilization’s legacy is its proof of early humans’ ability to live in organized cities, have sophisticated economies, and express their cultures without resorting to military conquest or dictatorial governance. By offering a different paradigm of peaceful growth, decentralized government, and sustainable urbanism, it questions conventional narratives of early civilizations.

In summary, the Harappan Civilization holds a significant position in world history as a highly developed and intricate society that thrived in relative isolation while making enormous strides in trade, architecture, technology, and culture. In addition to being academically significant, it is also symbolic, serving as one of the first attempts by humans to experiment with urban civilization and offering priceless insights into the origins of South Asian culture and civilization. New findings could deepen our understanding of human history and help unravel the riddles of Harappa as excavations continue and analytical tools develop.

Fine Arts in Assam’s Senior Secondary Education:

of Assam’s mask-making heritage see how masks serve as both a cultural emblem and an expressive medium. With its roots in bamboo-clay workmanship, the production process also incorporates devotional storytelling and performance, providing significant insights into the intersection of the visual and performing arts.

Colour Theory and Illustration Techniques:

Color theory is given particular attention in the curriculum, from the use of pigment in frescoes and masks to the use of natural colors in fabrics and manuscripts (such as hengul and haital). Students can investigate how color, tone, and mood interact with this basis. Pupils are encouraged to use a variety of illustration techniques, such as line drawings, miniatures, and mixed media, which combine traditional and modern expression.

Significance of Fine Arts in Assam’s Secondary Education:

More than just an academic program, Assamese XI–XII fine arts education serves as a catalyst for regional identity creation, creative empowerment, and cultural continuity. Through the incorporation of Indian and Assamese artistic traditions into the curriculum, the course:

- Fosters historical awareness by closely interacting with ancient and premodern art forms-**
- Preserves and revives heritage by introducing students to manuscript painting and textile arts, fostering relational connection to living traditions.
- Promotes creative agency, enabling learners to experiment with visual media, develop personal expression grounded in local aesthetics, and engage with cultural narratives.
- Aligns with educational reforms, such as NEP 2020, emphasizing experiential learning, vocational skills, and integration of arts across disciplines.
- Enriches cultural leadership, creating future artists and educators who carry forward Assam’s visual traditions in art practice, curation, and community-based learning.



Assam’s Fine Arts curriculum is a transformative educational experience that bridges ancient heritage and current creativity through this tapestry of tradition, expression, and pedagogy, preparing students to be both cultural stewards and innovators.

Conclusion:

In summary, the incorporation of fine arts into senior secondary education in Assam signifies a crucial meeting point between the region’s rich historical and cultural legacy and the changing needs of modern creativity. The curriculum cultivates a profound appreciation for the past while providing students with skills pertinent to today’s artistic and cultural landscapes by exposing them to both traditional art forms like manuscript painting, tribal textile designs, and classical theater arts, as well as more general Indian artistic legacies like the Ajanta frescoes and Elora sculptures. In addition to preserving and reviving Assam’s distinctive artistic identity, this well-rounded approach fosters in pupils the critical thinking, aesthetic sensitivity, and creative expression that are crucial for their overall development in a world growing more interconnected by the day (Chakravarti, 2015; Barua, 2018).

Furthermore, the Assam State School Education Board’s Fine Arts curriculum makes a substantial contribution to the development of artistic confidence and cultural sensitivity, two qualities that are essential for maintaining artistic traditions in modern settings. Students can become stewards of cultural legacy and be inspired to reinterpret and develop these forms by integrating historical knowledge with hands-on artistic practice, as researchers like Dasgupta (2020) and Saikia (2017) emphasize.

The curriculum’s emphasis on cultural literacy and skill development puts Assamese youth artists in a position to actively engage in the 21st-century cultural conversation by fusing traditional traditions with new ideas. As a result, Assamese fine arts education fosters a lively continuum of cultural expression by serving as a living bridge that links history and contemporary creativity.



অসম চৰকাৰ

মুখ্যমন্ত্ৰী
১০০৭২






“বজ্ৰৰ কণ্ঠেৰে
ধুমুহাৰ শক্তিৰে
গীত গাই কঁপাম দিগন্ত।
দানৱৰ সমাজতো গাম মানৱৰ গীত
কলিজাৰ সঁচা সুৰ-সিন্ত।”
-ড° ভূপেন হাজৰিকা


বিশ্বজনীন মানৱ প্ৰেমেৰে
লুইতৰ পাৰৰ জাতীয় জীৱনক
চহকী কৰি আন্তৰ্জাতিক সাঁচত
ৰূপ দিয়া গণশিল্পীগৰাকীলৈ
জন্ম-শতবাৰ্ষিকীত অসমবাসীৰ
হৈ যাচিছোঁ সশ্ৰদ্ধ প্ৰণিপাত

ড° হিমন্ত বিশ্ব শৰ্মা
মুখ্যমন্ত্ৰী, অসম

৮ ছেপ্টেম্বৰ ২০২৫ - ৮ ছেপ্টেম্বৰ ২০২৬

তথ্য আৰু জনসংযোগ সঞ্চালকালয়, অসমৰ দ্বাৰা প্ৰচাৰিত

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 অসম বাৰ্তা ছাবস্ক্ৰাইব কৰিবলৈ ৭৬৩৬৮৩৪৯৪৩ ত Assam লিখি ৱাটছঅপ কৰক

A beautiful example of father and son's self-reliance at Sonitpur's Thelamara.

Capable of cultivating tea in 25 acres of land and getting reasonable price



Chandan Sarma, Tezpur.

A beautiful example of father and son self-reliance in Borgaon located about four kilometers from Thelamara of Sonitpur district. Dimbeshwar Das and son Biswajit Das, a resident of Borgaon of Thelamara, have been able to get reasonable price by

producing 25 acres of their own land through tea cultivation through scientific method. Currently, there is strong protest against the not getting the right price of tea leaves, these two ideal farmers have gained special discussion in cultivating tea with more diligence and get-

ting the right value for ten others. They say one thing to other farmers is that if they split as high standards of tea leaves as possible will definitely be able to get a fair price. Also factories authorities say you get better standard raw tea leaves without depriving farmers of reasonable prices. Currently, they are able to get the residence and fifty rupees in KG by providing advanced raw tea leaves in Dhekiali garden. If every tea farmer gives advanced raw tea leaves to the factory, then it will definitely get a reasonable price and the tea market will shine in the world court, the farmer also says.

Awareness meeting on "Mental Health" under 'Beti Bachao Beti Padhao' scheme held in Dibrugarh

M Hashim Ali,

Dibrugarh : An awareness meeting on "mental health" among adolescents was organized at the auditorium of Nahartoli Tea Estate Adarsha Higher Secondary School with the initiative of the District Sakalp: Mahila Sabalakaran Kendra, Department of Women and Child Development, in collaboration with the Dibrugarh District Administration, Educa-

tion Department and Assam Medical College. The welcome address was delivered by Uday Shankar Gogoi, Principal of Nahartoli Tea Estate Adarsha Higher Secondary School, while the objective of the meeting was explained by Niharika Baruah, Officer of the District Sakalp: Mahila Sobalakaran Kendra, Dibrugarh. As resource persons, Psychiatrist Dr.

Prayashi Kashyap of AMC and Social Researcher Kiran Rajkumar delivered lectures on adolescents' mental health and its development. They also highlighted the precautions to be taken for mental health and the role of teachers, parents, and guardians in promoting awareness in this regard. The resource persons interacted with the students as well.

Assam Rifles organised teachers day celebration at Assam Rifles High School, Lokhra



Chandan Sarma, Tezpur

: On 05 Sep 2025, Assam Rifles organised Teachers' Day celebration at Assam Rifles High School Lokhra. The event was

conducted to honour the contribution of teachers and to strengthen the bonds between students and mentors. A total of 21 teachers, 264 students, and

seven staff members participated in the programme along with Assam Rifles troops. The celebration included cultural performances, speeches by students, and a felicitation ceremony for teachers. The event concluded with refreshments, creating a joyful atmosphere and reinforcing the spirit of respect and gratitude towards teachers.

Science-based competitions organized at Bokakhat Higher Secondary School

Bokakhat : On Saturday, a day-long programme was organized at Bokakhat Higher Secondary School under the initiative of the Assam Science, Technology, and Environment Council, in collaboration with the Regional Science Centre, Golaghat. As part of the programme, science-based competitions were held among students of Bokakhat Mahkuma (sub-division) in different categories. The programme was inaugurated with an inspiring speech by Principal Kamal Gogoi, encouraging the students. Seven science teachers acted as judges to evaluate the performance of the students.