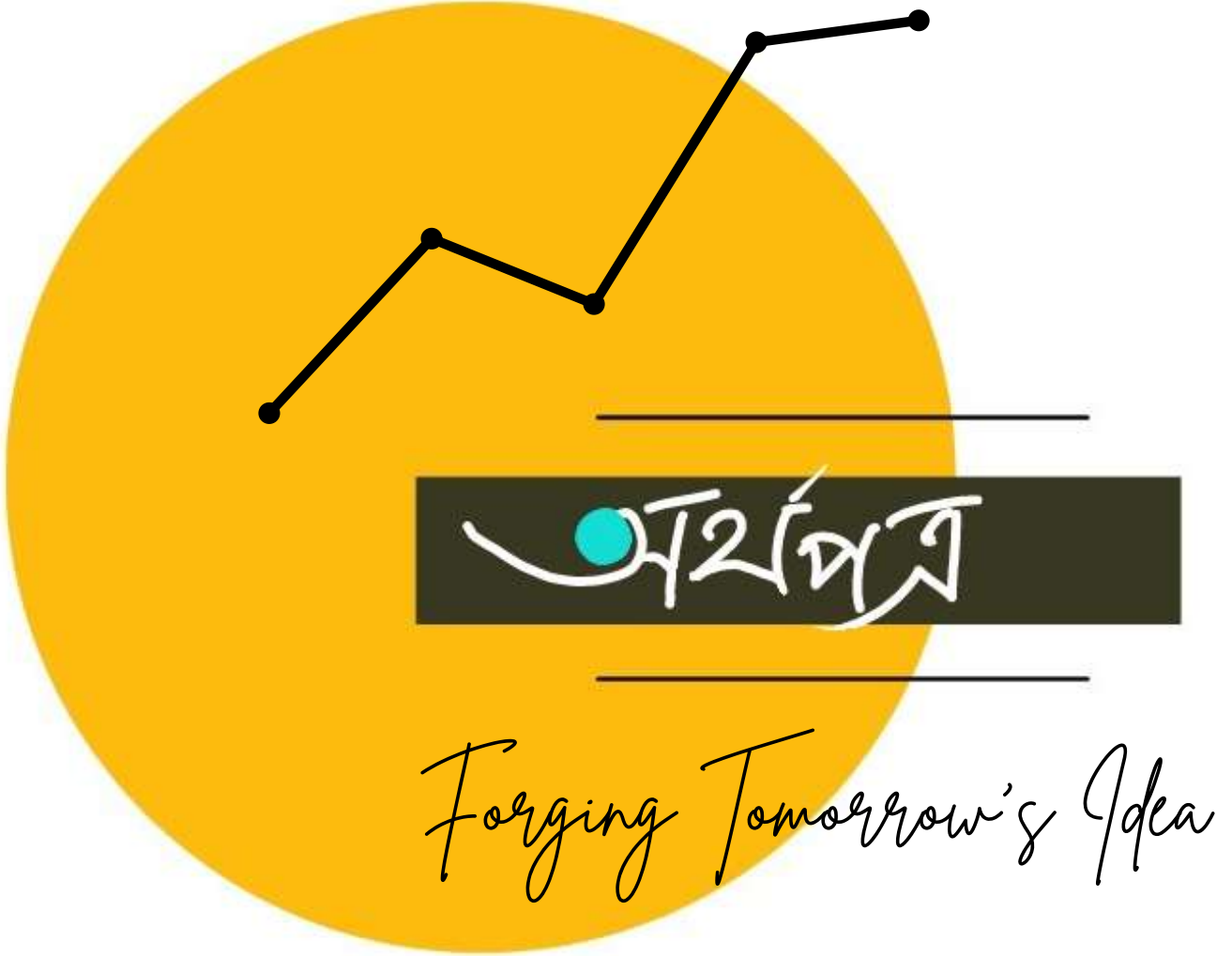




4th Edition
March - April 2022



**An effort by the Department of Economics,
Cotton University**

FOREWARD

Bohag is not just a season or a month. It is an emotion residing in every Assamese heart.

In resonance with the same emotion, the students of the Department of Economics bring out the 4th edition of Artha - Patra, the e-wall magazine. This edition is based on the onset of spring and celebrates Bohag Bihu, the state festival of Assam. The contributions are an effort by the students to portray their own little ways of welcoming and rejoicing Bihu.

I, being the mentor of Artha - Patra congratulate the editorial team and all the contributors for their special efforts in bringing out this edition.

Best Wishes
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চাদৰখন উৰালে
মেৰিয়াই ল'লো মই
গাত...
পিৰিতীৰ পছোৱাই
দেহামন জুৰালে ততে
নাইকিয়া গাত

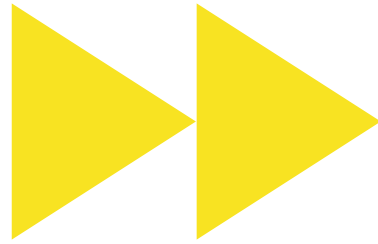
কপৌফুলে যেতিয়া
ব'হাগ আহে তেতিয়া
বাঢ়ে নদী-নিজৰা দিলে
বিহুৰ বতৰা....



কান্দে কুলি-কেতেকী
নাচা মাকো দোৰপতি
অসমীৰে বুকুলৈ
আকৌ আহিল বিহুতি

অৰ্থ - পত্ৰ পৰিয়ালৰ পৰা
ৰঙালী বিহুৰ শুভেচ্ছা

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অসমৰ কৃষি অৰ্থনীতি

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কৃষি মানহৰ প্ৰাথমিক বৃত্তি কাৰণ খাদ্য অবিহনে মানৱ জীৱন সম্ভৱপৰ নহয়। দ্বিতীয়ক বা তৃতীয়ক যি বৃত্তিয়েই নাথাকক কিয়, প্ৰাথমিক বৃত্তি কৃষি অবিহনে মানৱ জাতি তিষ্ঠি থাকিব নোৱাৰে।

অসম এখন কৃষিপ্ৰধান ৰাজ্য। অসমৰ প্ৰায় ৭০ শতাংশ জনসংখ্যাই কৃষিকাৰ্যৰ লগত জড়িত। অসমৰ মলু শস্য ধান। ইয়াৰ বাহিৰেও বিভিন্ন বতৰৰ শাক-পাচলি, কুঁহিয়াৰ, সৰিয়হ, মৰাপাত আদি শস্যৰ উৎপাদন কৰা হয়। চাহ হ'ল অসমৰ প্ৰধান বাণিজ্যিক শস্য। ভাৰতবৰ্ষৰ মঠু চাহ উৎপাদনৰ ৫০ শতাংশৰো অধিক উৎপাদন অসমত হয়। বিগত কেইবছৰ মানৰ পৰা অসমত ৰবি আৰু জায়দ শস্যৰো পয়োভৰ দেখা গৈছে।

অসমৰ অৰ্থনীতি মূলতঃ কৃষিপ্ৰধান অৰ্থনীতি। কৃষিখণ্ডই অসমৰ অৰ্থনীতিৰ এক বহু অংশ আগুৰি আছে। অসমৰ মঠু আয়ৰ প্ৰায় এক তৃতীয়াংশ কৃষিখণ্ডে অৱদান। কৃষিখণ্ড অসমৰ অৰ্থনীতিৰ মলু ভেটি ৰপে থিয় দি আছে যদিও আন খণ্ডৰ তুলনাত ইয়াৰ

আশানৰূপে বিকাশ হোৱা নাই। পৰম্পৰাগত কৃষি পদ্ধতি, বৈজ্ঞানিক যন্ত্ৰ-পাতি তথা প্ৰশিক্ষণৰ অভাৱ, ৰসায়নিক সাৰ ব্যৱহাৰ কৰাৰ ফলত মাটিৰ গুণগত মানদণ্ডৰ অৱক্ষয়, অননুত জলসিঞ্চন ব্যৱস্থা, বানপানী আদি হৈছে অসমৰ কৃষিখণ্ড পিছ পৰি থকাৰ কিছুমান ঘাই কাৰণ। তদপুৰি অসমত কৃষি উপযোগী ভূমিৰ সম্পূৰ্ণ সদব্যৱহাৰ হোৱা পৰিলক্ষিত নহয়। কৃষিকাৰ্যৰ অভাৱত ঠায়ে ঠায়ে শ শ হেক্টৰ কৃষি উপযোগী মাটি ছন পৰি থকা দেখা যায়। ইয়াৰোপৰি অসমত এতিয়াও বছৰত একাধিক শস্যৰ খেতি কৰা ব্যৱস্থাৰ প্ৰচলন হোৱা নাই। ইয়াৰ ঘাই কাৰণ হ'ল অননুত জলসিঞ্চন ব্যৱস্থা।

অসমৰ কৃষকসকলৰ অৰ্থনৈতিক উন্নয়নত ঘৰৰ বাৰীখনে এক উল্লেখযোগ্য ভূমিকা পালন কৰি আহিছে। কৃষকসকলৰ বাবে বাৰীখনেই হ'ল গ্ৰাম্য অৰ্থনীতিৰ মলু ভেটি। ঘৰৰ সৰুসুৰা খৰচ পাতিৰ বাবে বাৰীত উৎপাদিত সামগ্ৰীৰ ওপৰতে নিৰ্ভৰ কৰিব পাৰি।

সাম্প্ৰতিক কালত অসমৰ কৃষিখণ্ডত কিছুমান বাহ্যিকতাৰ প্ৰভাৱ দেখা পোৱা গৈছে। উদাহৰণস্বৰূপে সমগ্ৰ বিশ্বতে ট্ৰাচৰ সৃষ্টি কৰা ক'ৰোনা মহামাৰী আৰুইয়াক ৰোধ কৰিব কৰিবলৈ চৰকাৰে বলবৎ কৰা কঠোৰ



লকডাউনৰ ফলস্বৰূপে অসমৰ কৃষি অৰ্থনীতিত ব্যাপক প্ৰভাৱ পৰা পৰিলক্ষিত হৈছে। এই প্ৰভাৱৰ ধনাত্মক তথা ঋণাত্মক- দুয়োটা দিশেই অনুধাৱন কৰিব পাৰি। কিন্তু ধনাত্মক দিশতকৈ ঋণাত্মক দিশৰ প্ৰভাৱ সততে চকুত পৰে। লকডাউনৰ ফলস্বৰূপে বজাৰ তথা বিক্ৰী কেন্দ্ৰ সমূহ বন্ধ হৈ পৰাত কৃষকসকলে তেওঁলোকৰ উৎপাদিত শস্য বিক্ৰী কৰিব পৰা নাছিল। পথাৰৰ শাক-পাচলি পথাৰতে পচি গৈছিল। বজাৰৰ অভাৱত কৃষকে উৎপাদিত শাক-পাচলি পেলাই দিব লগা পৰিস্থিতিৰো সন্মুখীন হৈছিল। ঋণ লৈ খেতি কৰা কৃষকসকলৰ মূলধন তথা শাৰীৰিক পৰিশ্ৰম অথলে গৈছিল। কৃষিকাৰ্যৰ পৰা তেওঁলোকৰ উপাৰ্জন বন্ধ হৈ যোৱাত তেওঁলোক আৰ্থিক দৈন্যৰ সন্মুখীন হৈছিল। কৃষকসকলে ঋণৰ কিষ্টি তথা সুদ পৰিশোধ কৰিব নোৱাৰি ঘৰ-মাটি পৰ্যন্ত বিক্ৰী কৰিবলগীয়া হৈছিল। ই অসমৰ অৰ্থনীতিত বাৰকৈ যে প্ৰভাৱ পেলাইছিল।

আনহাতে লকডাউনৰ ফলত কৰ্মসংৰক্ষণ হেৰুৱাই বহু লোক কৃষিকাৰ্যৰ লগত জড়িত হোৱা দেখা গৈছে। বহিৰাজ্যলৈ গৈ বিভিন্ন অনুষ্ঠান - প্রতিষ্ঠানত কৰ্মৰতৰ্ম হৈ থকা যুৱকসকলে কৰ্মসংৰক্ষণ স্থাপন হেৰুৱাই ৰাজ্যলৈ ঘূৰি আহি কৃষিকাৰ্যত মনোনিৱেশ কৰিছে। অসমৰ দৰে কৃষি অৰ্থনীতি এখনলৈ ই এক শুভ সংকেত। এতিয়াও অসমত খাদ্যশস্যৰ চাহিদা অনসুৰি উৎপাদনৰ পৰিমাণ বহু গুণে তাকৰ। ইয়াৰ ফলস্বৰূপে অসমে বহিৰাজ্যৰ পৰা খাদ্যশস্যৰ আমদানি কৰে।

অসমত কৃষি বিপ্লৱৰ সূচনা কৰিবলৈ হ'লে কৃষিখণ্ডৰ পৰিকাঠামোৰ বিকাশ সাধন কৰিব লাগিব। মাটিৰ উৎপাদনক্ষম গুণ বৃদ্ধি, সঠিক আৰুপৰ্যাপ্ত মাত্ৰাত সাৰ-পানীৰ যোগান, উন্নত মানৰ বীজ আৰু আধুনিক যন্ত্ৰ-পাতিৰ ব্যৱহাৰ আদিৰ জৰিয়তেহে কৃষিখণ্ডৰ উন্নতি সাধন কৰিব পৰা যাব।



তদপুৰি ছন পৰি থকা মাটি কৃষি কাৰ্যৰ অধীনলৈ আনি খেতি কৰিব পাৰিলে বহু লাভ হ'ব। জলসিঞ্চন ব্যৱস্থাৰো বিকাশ সাধন কৰিব লাগিব। আধুনিক যন্ত্ৰ-পাতি ব্যৱহাৰ কৰিব পৰাকৈ কৃষকসকলৰ দক্ষতা বৃদ্ধি তো গুৰুত্ব দিব লাগিব। ইয়াৰ উপৰিও কৃষকসকলে তেওঁলোকক উৎপাদিত সামগ্ৰীৰ বিক্ৰী কৰিব পৰাকৈ ঠায়ে ঠায়ে কৃষি বিপনী স্থাপন কৰিব লাগিব। ইয়াৰ ফলত কৃষকে তেওঁলোকৰ উৎপাদিত শস্যৰ বাবে এখন বজাৰ পাব। এই সকলোবোৰৰ সু-সম্বলিত বিকাশ আৰু ব্যৱহাৰৰ ফলস্বৰূপে অসমে খাদ্যশস্য উৎপাদনৰ ক্ষেত্ৰত অগ্ৰণী স্থান দখল কৰিব পাৰিব। ফলত ঘৰুৱা চাহিদা পূৰণ হোৱাৰ লগতে ৰাহি হোৱা শস্য ৰপ্তানি কৰিব পৰা যাব। ই অসমৰ অৰ্থনীতি টনকিয়াল কৰাত সহায়ক হ'ব। ইয়াৰ পৰা ৰাজ্য তথা জনসাধাৰণ দয়ু ৱেৰে মংগল হ'ব। অসমৰ কৃষিখণ্ড তথা কৃষি অৰ্থনীতিৰ উন্নয়নৰ বাবে কেৱল চৰকাৰ খনক আশা কৰি থাকিলেই নহ'ব; জনসাধাৰণেও এই ক্ষেত্ৰত অগ্ৰণী ভূমিকা পালন কৰিব লাগিব। প্ৰবল ইচ্ছাশক্তিৰ আগত কোনো কাম আধৰুৱা হৈ নাথাকে। ৰাজ্যখনৰ অৰ্থনৈতিক উন্নয়নৰ হকে চৰকাৰ আৰু জনসাধাৰণ একেলগ হৈ সমিলমিলে আগবাঢ়ি যোৱাৰ প্ৰয়োজনীয়তা আছে। সদৌশেষত ৰসৰাজ লক্ষ্মীনাথ বেজবৰুৱা ভাষাত- "বাজক দবা বাজক শঙ্খ বাজক মৃদংখোল, অসম আকৌ উন্নতিৰ পথত জয় আই অসম বোল।।"



Brindavani Bastra

Assam is famous for weaving beautiful silk for centuries. Brindavani Bastra is a great sign of the glorious past as well as one of the treasures of Assamese culture.

According to Roopa Sharma, “The Vrindavani Vastra quite literally means ‘the cloth of Vrindavan’. It was created in Assam in North-East India sometime in the late 17th century. It was made of woven silk, with scenes from the early life of Lord Krishna when he lived in the forest of Vrindavan.”

Brindavani Bastra is a drape woven by Assamese weavers. The creation of Brindavani Bastra was led by Mathuradas Burha Aata during 16th century, under the guidance of Srimanta Sankardeva. Mathuradas Burha Aata, along with his 12 assistant weavers, wove the Brindavani Bastra. The large drape illustrates the childhood activities of Lord Krishna in Brindavan. Parts of the original Brindavani Bastra are presently owned by the Victoria and Albert Museum in London and Musee Guimet (The Guimet Museum) in Paris.

The piece of cloth demonstrates the skillful weaving methods developed during medieval times. This ancient Assamese textile is over 9 meters long (length of 937 centimeters and width of 231 centimeters). It is the largest surviving example of this type of textile anywhere in the world.

There are three types of motifs in this piece:

- 1) The Krishna scenes - from the 10th century text of Bhagavata Purana
- 2) Incarnations of Lord Vishnu
- 3) Text - Written in early Assamese alphabets, it is a verse from the drama ‘Kali-damana’ by Srimanta Sankardeva which tells the story of the defeat of the serpent-demon Kaliya by Krishna.

Brindavani Bastra is, thus, an example of Assamese culture and a treasure from North-East India.



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Reimagining the women in Assamese folklores through Cinema



In Bhaskar Hazarika's *Kothanodi* (*The River of Fables*) (2015), we are introduced to women characters that do away with society's image of an ideal woman. *Kothanodi* shows its women characters in their most human form that defy stereotypes of "gendered goodness" and seeks to explore their macabre and forbidden desires, thus, setting the floor for a new narrative.

Kothanodi takes four stories from "Burhi Air Xadhu" but adds its own flavour to it. When Lakshminath Bezbarooah wrote *Burhi Air Xadhu*, he collected folk tales from different tribes and communities of Assam that reflected the social reality of life, particular to that time. Folk tales are passed on as an oral tradition and with every telling, adaptations to its relevant time becomes the norm.

In Kothanodi, we go back to a society that was not kind to women. Yet, the film tries to capture the tales through a feminist lens. We are shown women who have independence in decision making; decisions that may seem selfish, satisfying their own interest from an idealistic point of view. The stories, interconnected with each other, present some uncanny and peculiar facets of motherhood.

In Ou Kuwari and Tawoir Xadhu, we come across mothers who are giving birth to life "of the type that doesn't fit". In Tejimola, we see the mother that wants to escape motherhood. Her trips to the other side of the river bank, by taking a boat every night to meet her lover, is used as an allegory of hidden desires which women are always expected to suppress.

In Chamapawati, we see the mother using her child as a means to fulfill her greed for wealth. Greed, lust, cruelty, wickedness, selfishness are not virtuous characteristics to be associated with women.

In a way, Kothanodi sidelines itself from the usual portrayal of women and adds layers to its women characters. The sound of traditional Assamese instruments and that of Bhor Taal particularly brings in an eerie, wild vibe; something that brings together the disturbed world in which the women were living.

Kothanodi, thus, shows women juggling motherhood in a new light. It questions the stereotypes of women in the traditional Assamese landscape and tries to put forward their masochistic behaviour in a male-dominated time as a means of ensuring their own survival. It breaks free from the typical judgement of a good or bad mother and shows different complex relationships that can exist, considering women can be flawed individuals as well.

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TRIBES OF ASSAM

“অনৈক্যৰ মাজত ঐক্য” is the best suitable quote for Assam. The people of Assam is a broad racial intermixture of Mongolian, Indo-Burmese, Indo-Iranian and Aryan origin. The Assamese culture is a rich and exotic tapestry of all these races. Native Assamese people are known as ‘Asomiya’ (অসমীয়া), which is the same term used for their language. Assam is composed by many distinctive tribes that co-exist peacefully, each unique in its traditions, culture, dress and exotic lifestyle. Apart from wide use of Assamese language as the official language, each tribe speak their own.



BODO

The Bodo Kacharies of Assam belong to the great Bodo group of Indo-Mongolian family. The basic occupation is agriculture. They are considered to be experts of bamboo and cane craft, bamboo being the principle material of house building in the Bodo villages. They have their own set of festival such as Baisagu, Domashi and Katrigacha. The Kherai is the most famous of all their festivals. Staple food of the Bodos comprises of rice and is usually accompanied by a non-vegetarian dish. The traditional favourite brew of the Bodos is Zu Mai (rice wine).

KARBI

The Karbis belong to the Mongolian group and linguistically to the Tibeto-Burman group. Based on their pattern of distribution, the Karbi are divided into 3 groups: Chinthong, Ranghang and Amri. Karbi people are dependant on agriculture for their livelihood. Rongker and Hacha Kekan are their two main festivals of the Karbis. The Rongker is celebrated before the Jhum cultivation starts in winter and again in the summer. The Hacha Kekan is celebrated at the end of the planting season.



MISING (MISHING)

The Mising, and the Indo-Mongolian group formerly referred to as Misis, are the second largest ethnic group in Assam. The main source of livelihood for the Mising is agriculture, while some fish and some make tools and household utilities from bamboo. Mising women are renowned for their weaving art, crafting shawls and blankets among other beautiful handlooms. The two chief traditional festivals are the Ali- Ai-Ligang and the Porag.



TEA-TRIBE

The Tea-tribes, also called Adivasi, are the tribal people who were brought into Assam by the British colonial planters as indentured labourers from the Chhota Nagpur Plateau region during British raj. Major tribes among them are the Munda tribe followed by Santhals, Kurukh, Gonds, Kharia, Saora, Bhumji, Kui kanda etc. Music is an important component of this community and is usually collectively performed for a variety of occasions like weddings, festivals, arrival of seasons and harvest. Jhumur dance is a famous folk dance form of this community through which they are identified within Assam. They have other forms of dance like Santhali dance, Chhau dance, karam naach, etc. which are performed during different occasions.



DIMASA

The Dimasa are one of the oldest inhabitants of the Northeast India and one of the many Kacharis tribes, living mostly in Dima Hasao in Assam. Agriculture is the principal occupation and main source of livelihood of Dima Hasao Kacharis. Apart from their own traditional gods, some Dimasas are considered as Hindus. Bushu is the most joyous and important community festival, celebrated every year on 27 January by Dimasa community.



SONOWAL KACHARIS

The Sonowal Kacharis are one of the royal dynasties of the Northeast and are one of the branches of the great Bodo-Kacharis, a major tribal community in Assam. The Sonowal Kacharis belong to the Mongoloid race of people. Bihu is the main festival of the Sonowal kacharis. Three Bihus, i.e., Bohag Bihu, Magh Bihu and Kati Bihu are celebrated by the Sonowal Kacharis with great enthusiasm.





DEORI

The Deori live along the Brahmaputra River. They are primarily located in the state of Assam, Nagaland and Arunachal Pradesh. They speak a Tibeto-Burman language which is also called Deori. Today, the Deori are largely Hindu, with the remainder being Buddhists or ethnic religionists, who practice the ancient religions and traditions. The Deoris observe two major festivals during a year, "Ibaku Bisu" in the month of April and "Magiyo Bisu" in the month of January and both are connected with the agricultural activities.

KUKI

The Kukis, also known as the Chin and sometimes as the Zomi, are Tibeto-Burman tribal people spread throughout the northeastern states of India. Long ignored by the outside world, an important landmark in the history of the Kuki people was the arrival of missionaries and the spread of Christianity among the kukis. The acceptance of Christianity marked a departure from ancestral customs and traditions. The spread of English education introduced the Kuki people to the modern era.



RABHA

The Rabhas are one of the nine Scheduled Tribes in the plains districts of Assam. The Rabhas are traditionally animist. However, today, their faith is a blend of some Hindu and few animistic rituals. Their main occupation is agriculture, forest based activities and weaving.



TAI - PHEK

The Tai-phake people were believed to have migrated from the Shan kingdom, Myanmar and settled in the rich south bank of the Dihing river in Assam in the 18th century. Their main occupation is agriculture and fishing. They speak phake language among themselves and speak Assamese with an outsider. Poi sangken is the major festival of the Tai phakes. Buddha Purnima, the birthday of Lord Buddha in the month of May, is also a major festival of the Tai phakes. On a full moon day in February, they celebrate the Poi Mai-ko-chum-fai festival

KHELMA

The Khelma people are one of the old kuki tribes of Northeastern parts of India. They mainly inhabit the areas of Assam's Dima Hasao, Cachar and Karbi Anglong districts. They are entirely dependent on agriculture for their livelihood. Rubu-khat, Parsem, Inmuthung and Rubuthum are some festivals of the khelma people.



TIWA

Tiwa is an ethnic group, inhabiting the states of Assam and Meghalaya. They were also known as Lalung. Tiwa people are divided into two sub groups, Hill Tiwa and Plains Tiwa. The vast majority speak Assamese as their mother tongue and their religion shares many elements with Assamese Hinduism. Tiwa people celebrate Jonbeel mela in every year.

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ASSAM TEA

Assam is a state in North-East India, situated south of the eastern Himalayas along the Brahmaputra and Barak river valleys. Assam covers an area of 78,438 sq. km and is bordered by Bhutan and Arunachal Pradesh to the north, Nagaland and Manipur to the east, Meghalaya, Tripura, Mizoram and Bangladesh to the south and West Bengal to the west.

The word “Assam” originates from the Sanskrit word ‘Asom’, which means ‘Unparalleled’ or ‘Peerless’. In the mythological text, this land has been described as “Pragjyotishpura” or the “City of Eastern Lights”, the site where Lord Brahma first created the stars. Ahom rulers described Assam as “Nung Dun Chum Kham” or the “Country of Golden Gardens”, as it is endowed with natural bounty rarely found anywhere else. The state is famous for its tea gardens and the one-horned Indian Rhinoceros.

Assam Tea is a black tea and it is manufactured from the “**Camellia sinensis var assamica**”.

In the year, 1823, Robert Bruce, a Scottish adventurer, apparently discovered the Assam tea plant, growing wild in the hills of the Upper Assam region. It was a different variety as it made a dark and rich tea and it also had wider leaves than the sinsensis variety. However, he died, and sometime later, his brother sent the seeds to Calcutta for examination and it was only then that the plant was officially classified as a tea variety. However, it was found out to be different from the Chinese Tea, *Camellia sinensisvar sinensis*.

Assam tea, or blends containing Assam tea, are often sold as “breakfast” teas. Assam is the world’s largest tea-growing region. The Assam Tea is grown in the lowlands of Assam, which



Tea is the state drink of Assam and it is said that ‘you haven’t woken up fully if you haven’t sipped Assam Tea’.

are located in the valley of the Brahmaputra River, an area of clay soil rich in nutrients of the floodplain.

This part of India experiences high precipitation during the monsoon period and it can range to as much as 10 to 12 inches (250- 300mm) of rain per day. The daytime temperature rises to about 103°F (40 degrees Celsius), thus, creating greenhouse-like conditions of extreme humidity and heat. The climate of Assam generally varies between a cool, arid winter and a hot, humid rainy season—conditions that are ideal for growing tea. This tropical climate contributes to Assam Tea’s unique malty taste.

Because of its lengthy growing season and generous rainfall, Assam is considered to be one of the most prolific tea-producing regions in the world. Each year, the tea estates of Assam collectively yield approximately 1.5 million pounds (680,400 kg) of tea. Assam tea is generally harvested twice, in a “first flush” and a “second flush.” The first flush is picked during late March. The second flush, harvested later, is the more prized “tippy tea,” named as such for the gold tips that appear on the leaves. This second flush, tippy tea, is sweeter and more full-bodied and is generally considered superior to the first flush tea.

Though Assam is known for its black tea, smaller quantities of both green and white teas are produced as well that have their own distinctive characteristics.



Assam Tea has many health benefits. It is loaded with high minerals and antioxidants, thus, Assam tea may also help in making the immune system stronger. It also aids in digestion and reduces unwanted fat from our bodies. Many researchers have proved that the consumption of Assam tea in the right dosage each day can reduce the risk of heart attack by 50%. The active ingredients in Assam tea play an important role in reducing the risk of various ailments like high blood pressure, preventing blood clots and keeping blood vessels relaxed. But due to its caffeine content, it’s best to practice moderation and avoid excessive intake of Assam Tea.



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FOLK DANCES OF ASSAM: RABHA TRIBE

The Rabhas mostly reside in Lower Assam; on the south bank of the Brahmaputra, in the districts of Goalpara and Kamrup. Some are found in the north bank districts of Baksa, Udalguri and Kokrajhar. In Meghalaya, the Rabhas mainly live in West Garo Hills and East Garo Hills districts. In West Bengal, the Rabhas inhabit the district of Alipurduar. So, the Rabhas are a Tibeto-Burman community, native to the Indian states of Assam, Meghalaya and West Bengal. Folk dances are a special feature of any community, religious groups and tribes, which is related to their daily life, beliefs, culture, rituals, etc. Here is a description about the folk dances of the Rabhas and their significance:

FARKANTI DANCE

The word 'Farkanti' means funeral. There is a folktale behind the practice of this folk dance. Once, most of the males of Rabha households were engaged in a war. But many of them were killed and the possibility of their clans vanishing seemed inevitable as there were not many alive.



The wives started looking for their husbands who went missing in the war. Without any experience or training in the art of warfare, the wives went to fight but in the process they lost their way to the battlefield. Then, intriguingly their husbands' souls came to show them the way in the form of birds Manchelengka, Tandalengka and Badakdika. The women followed the birds and found the dead bodies of their husbands lying in a cave holding each other. As a sign of reverence to the souls, they performed 'Farkanti' and resolved to protect their clan. In this folk dance, female dancers take sword and shield while male dancers dance with Manchelengka, the emblem of the Rabhas, in their hands.

HAMJHAR DANCE

The Rabhas used to depend on agriculture. Majority of the Rabhas have been dwelling in the hills. In shifting cultivation, they work together sharing a common song and music. It helps them to finish the work easily. Hence, in Hamjhar folk dance, they use equipments which are used in cultivation. It is also known as 'Girkay' dance.



HACHANG DANCE

This dance relates to the 'Hachang pooja'. It is usually performed after completing the agricultural activities (September–October). This is a dance which is performed to invoke the blessing of God for themselves and their poultry.

PANGBA DANCE

Pangba is another God of the Rabhas. According to folklore, when this God attacks, the man is cursed to be diagnosed with rheumatism. To satisfy the God, they perform this dance form.

SATHAR DANCE



It resembles the Bihu dance performed by the Assamese people. It is said that the Rabha youngsters perform this dance while choosing their partner.

DHABAI DANCE

This dance was performed by the Rabhas before they went to a war. They believe they get self-confidence and become brave to fight. Therefore, in this dance form, they use weapons during the performance.

KHOKCHI DANCE

Khokchi Dance is a treacherous dance performed by the Rabhas as a ritual of 'Khokchi' pooja. To satisfy the Goddess 'Khokchi', they perform this dance encircling the fire. This is also known as 'Chuchari puja'. It is also known as 'Agnipooja'.

BAHURANGI DANCE

A tale goes that once, there were two sisters named Bahu and Rangi. They lost their parents at a very young age. They started begging by singing and dancing. This came to be known as the Bahurangi dance. With time, this dance form evolved and now, to perform this dance, females after completing the chores meet at a place and dance together to the tunes of funny Assamese songs.



SHIVA DARMANG DANCE

The Rabhas' believe that Lord Shiva created them and they perform this kind of dance to solicit 'Lord Shiva'.

NA - BANA DANCE

'Na-bana' means fishing. The Rabha people go for community fishing, singing a common song and with synchronized actions. In this dance, the dancers use fishing equipments like jakoi, khaloi, etc. to perform.

HANAGHORA DANCE

The 'Hanaghora' dance is performed by the Hana Rabhas only to satisfy the god 'Langanbura'(Shiva). Ghora (horse) is made of cane and bamboo and the horns are substituted by horns of dead goat. A man takes this horse and dances with folk songs.

OJAPALI DANCE

The 'Ojapali' dance is carried out during the 'Marai pooja'. This dance is presented to the Goddess Padmavati, daughter of Lord Shiva. She is also known as 'Barmani' or 'Bisha Hari' among the Rabhas. In this dance, there is an 'Oja'(main dancer) and the 'palies'(companion of the oja) who follow the main dancer.

The Rabhas play their own traditional musical instruments while performing these folk dances. Some of them are known as Badungduppa, Singa, Kham, Bashi(Flute). In conclusion, we can say that the Rabhas are a dignified tribe with rich and diverse cultural heritage.

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THE SVERIGES RIKSBANK PRIZE IN ECONOMIC SCIENCES IN MEMORY OF ALFRED NOBEL



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Elinor Claire "Lin" Ostrom was born on August 7, 1933, in Los Angeles, California. She was an American political economist, who was awarded the Nobel Memorial Prize in Economic Sciences for her "analysis of economic governance, especially the commons", which she shared with Oliver E. Williamson. She was the first woman to win the Nobel Prize in Economics in 2009. In 1999, she became the first woman to receive the prestigious Johan Skytte Prize in Political Science. The Royal Swedish Academy of Sciences said, "Ostrom's research brought this topic from the fringe to the forefront of scientific attention...by showing how common resources—forests, fisheries, oil fields or grazing lands—can be managed successfully by the people who use them rather than by governments or private companies". Ostrom's work in this regard challenged conventional wisdom, showing that common resources can be successfully managed without government regulation or privatization.

Ecologist Garrett Hardin coined the phrase "Tragedy of the Commons" - where people have a myopic approach to the utilization of scarce natural resources and think only of their selfinterest. This becomes a major hurdle for achieving sustainable development. For example - the overgrazing of pastures. He saw two solutions to this problem; first, resource regulation through government intervention and lastly, privatization.

Ostrom's work challenged Hardin's approach to the "Tragedy of the Commons", arguing that individuals and communities could manage their collective resources. Her field research in Maine, Indonesia, Nepal and Kenya led to the development of a set of design principles that have supported effective mobilization for local management of common-pool resources (CPR) in a variety of areas.

She argued that common resources are well managed when those who benefit from them the most are close to that resource. For her, the tragedy occurred when external groups exerted their power (politically, economically or socially) to gain a personal advantage. She was greatly supportive of the "bottom up" approach to issues; government intervention could not be effective unless supported by individuals and communities.

Ostrom's work was based on the principle that common resources are well managed by those communities that benefit the most from them and that their regulation should be addressed at the local level, through the farmers, communities, local authorities and NGOs. Her work showed the importance of different institutions working together, a concept echoed at Rio+20 as a necessary component in achieving sustainable development.

Ostrom identified eight "design principles" of stable local common pool resource [CPR] management:

- Clearly defined (clear definition of the contents of the common pool resource and effective exclusion of external un-entitled parties);
- The appropriation and provision of common resources that are adapted to local conditions;
- Collective-choice arrangements that allow most resource appropriators to participate in the decision-making process;
- Effective monitoring by monitors who are part of or accountable to the appropriators;
- A scale of graduated sanctions for resource appropriators who violate community rules;
- Mechanisms of conflict resolution that are cheap and easy to access;
- Self-determination of the community is recognized by higher-level authorities; and
- In the case of larger common-pool resources, organization in the form of multiple layers of nested enterprises, with small local CPRs at the base level.

Ostrom was an epitome of grit. Even after she was diagnosed with pancreatic cancer in October 2011, she continued to write and lecture, giving the Hayek Lecture at the Institute of Economic Affairs just eleven weeks before her death. She died on June 12, 2012, at IU Health Bloomington Hospital at the age of 78. On the day of her death, she published her last article, "Green from the Grassroots," in Project Syndicate.

Many lessons can be learned from her work. Her set of design principles for common-pool resource institutions and forward-thinking on collective action can be useful in helping design incentives for collective action at various levels that will help increase food security and improve livelihoods whilst sustainably managing natural resources.



NFTs or non-fungible tokens seem to have exploded out this year. It's all over the news. From popular you-tubers like Logan Paul to business tycoons, everyone is talking about it. But what actually are NFTs?

NFT stands for Non-Fungible Token. It's generally built using the same technology as cryptocurrencies but that's where all similarities end.

Physical money and cryptocurrencies are "fungible", meaning that they can be traded or exchanged for one another. They are also equal in value, that is, one dollar is always equal to another dollar and 1 Bitcoin is always equal to another Bitcoin. NFTs are not equal in value to each other. For example- one NBA top shot clip is not equal to EVERYDAYS by the artist Beeple, simply because they are NFTs.

NFTs exist on a blockchain, which is a distributed public ledger that records transactions. Typically, NFTs are held on the Ethereum blockchain. However, other blockchains support them as well. An NFT is either created or "minted" from digital objects that represent both tangible and intangible items., including:

- Art
- GIFs
- Videos and sports highlights
- Collectibles
- Virtual avatars and video game skins
- Designer sneakers
- Music

Even tweets count. This can be seen in the case of twitter co-founder Jack Dorsey, who sold his first ever tweet as an NFT for more than \$2.9 million.

For a collector, the intrinsic value associated with the purchase of an NFT is supporting an artist whose work they admire.

It's just like collecting items which are rare and whose value increases as more of its copies are made.

Independent musicians like Daniel Allan are using NFTs to make a living outside of the record label system and many other artists can remunerate themselves for their works.

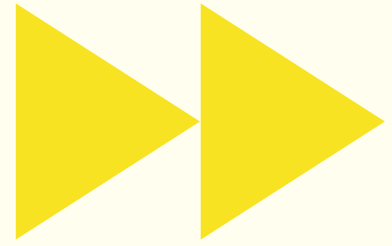
But many experts claim that NFTs are bubble and that they have no future. This seems to be true as Logan Paul faced a loss of more than 99% on an NFT called 1/1 Bumblebee, on which he invested \$600,000 is now worth \$4000!

Yet, the NFT markets seem to be booming. Every day, new use case are entering the NFT market, attracted by the various benefits and the incredible profits that can be made in this market.

However, the risks and challenges that this market is confronted with will ask for regulatory intervention. The importance of reflecting on the legal and regulatory risks involved in NFTs is clearly evident. As this NFT market continues to grow and expand into different use cases, this raises the importance of having an international regulatory body for NFTs which can look into better regulation and legalization of NFTs. The outcome could have a great impact and will be decisive for the future of NFTs. It is, however, still uncertain how this will proceed.

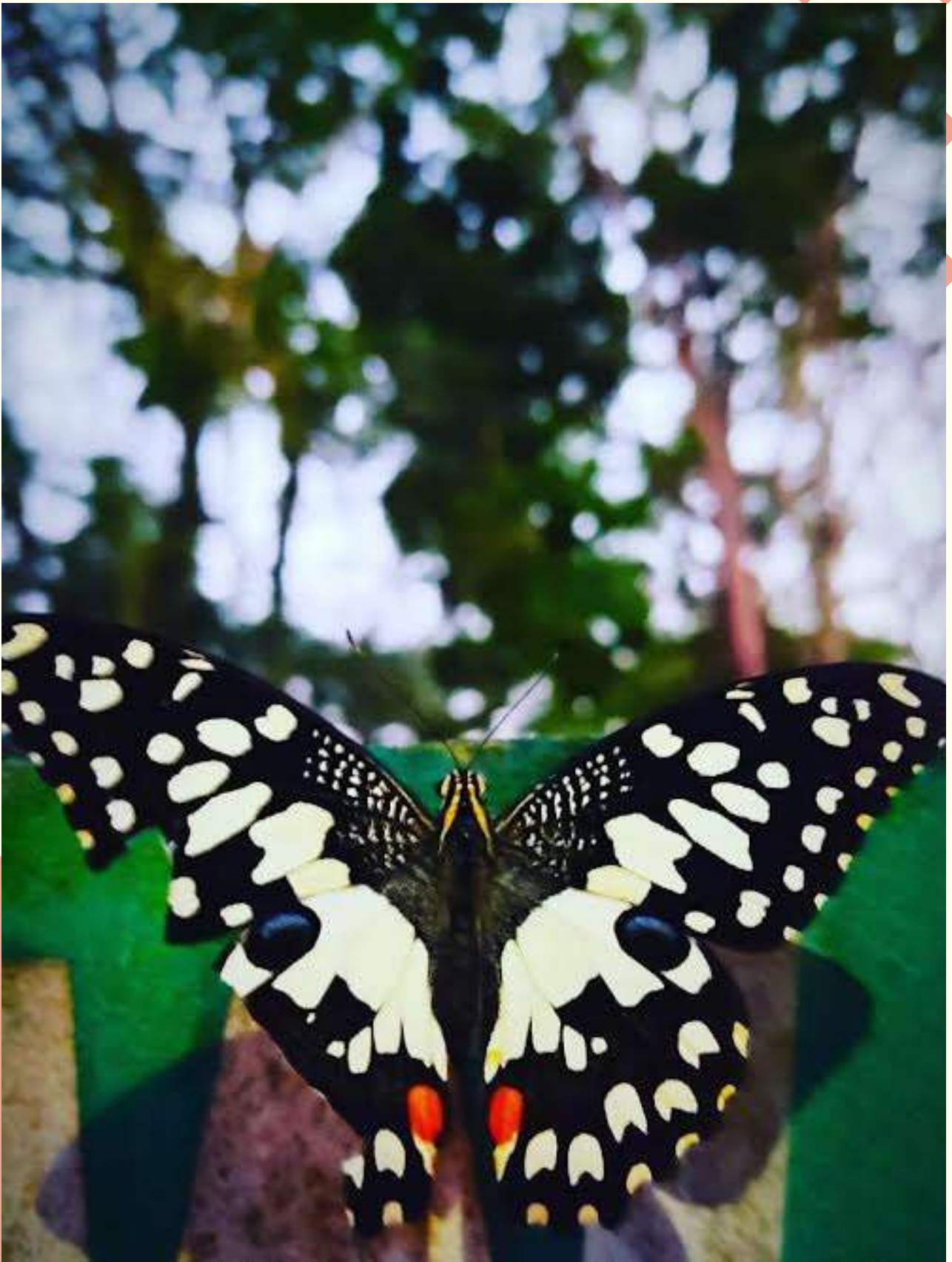
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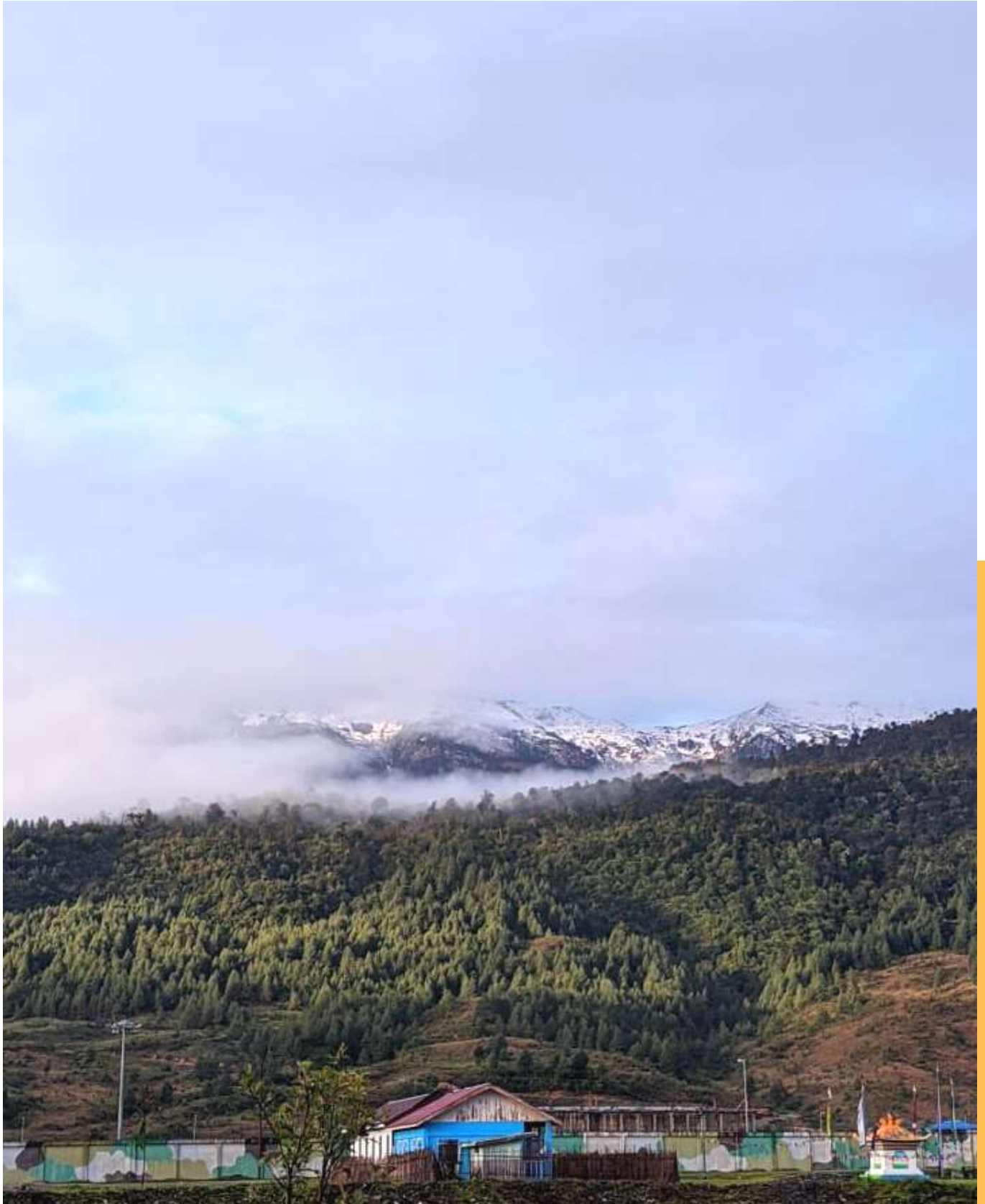


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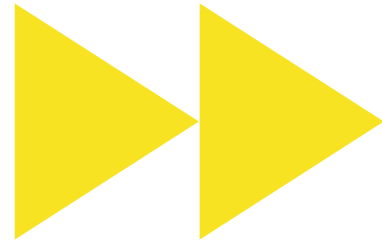
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REVIEWS



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CODA

Language: American Sign Language, English

Director: Sian Heder

Writer: Sian Heder

The recently announced Oscar award-winning film for best picture, *Child of Deaf Adults* (CODA), which is the remake of the French film “*La Famille Belier*”, is an incredibly well-made film.

It becomes the first film distributed by a streaming service to win Hollywood’s top honour. All the elements of the film like the story, music, screenplay, direction, and acting are tremendously impressive. CODA is a comedy-drama film that captures the story of the only hearing daughter from a deaf family, her responsibility towards her family and the conflicting situation she faces in choosing between her passion and her duty towards her family and the conflicting situation, she faces in choosing between her passion and her duty to her family. In the film, emotion is another point that is well presented.

The story revolves around a family of four members; where Ruby, the teenage girl is the only person who can hear while her mother Jackie, father Frank and brother Leo are deaf. As she is the only hearing person in the family, she has to manage her family’s fishing business along with her schooling. She acts as an interpreter for her family. However, after joining her school’s choir club she meets her music teacher Bernardo and he encourages her to take up singing and apply to Berklee School of Music. As tension develops between her feelings of duty for her family and her newfound desire to sing, she finds herself in a dilemma. At first when she tells her parents about her passion for music and that she wants to join the Berklee School of Music, they are not ready to send her. Especially, her mother Jackie is scared, about whether her daughter will succeed in fulfilling her dream or not as they can’t guide her. However, in the end, Ruby gets selected and she goes to Boston to pursue her music degree, with the support of her family.

In the film, the director has done a brilliant job of balancing many emotions. We see the element of humour through Ruby’s hilarious manipulation of interpretation in certain scenes and the facial expressions and body movements of her parents. It shows affection when





Ruby's mother, Jackie tells her daughter that at first she was disappointed that Ruby could hear when she was born because she was afraid she wouldn't be a good mom to a hearing child. During the duet concert, Ruby and Miles are singing with their amazing voices and then, the sound goes to complete silence. That mute part reflects the experiences of her deaf family as they see the reactions of the audience around them. It shows Ruby's complete love for her family when she starts to sing the lyrics, along with singing for her family who is watching her from the balcony section, during the audition.

The entire cast of the film has given remarkable performances. The casting of deaf actors makes it more realistic and close to the deaf community. Thus, from all perspectives, it is a well-deserved film for the Oscar Award.

The hard work that each member of the production unit has put on it is really appreciable. The movie is definitely worth watching!

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Inside Llewyn Davis A Chronicle of Misfortune

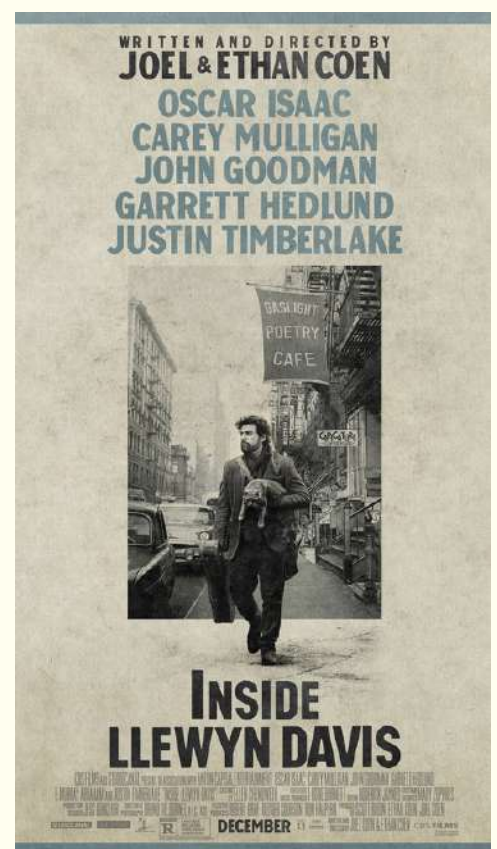
Directed by Coen Brothers, the film, Inside Llewyn Davis, features the likes of Isaac Oscar, Justin Timberlake, Adam Driver and many other star casts. It is a rather unique portrayal of darkness, depression and failure through the lens of a struggling Greenwich Village folk singer, Llewyn Davis played by Oscar Isaac. It's a dark comedy musical drama based on the 1960s musical commercialisation and rise of the folk song genre in the United States.

Here, the protagonist is a New York City based folk singer who is perpetually broke, homeless and starving. Having no good friendships or relationship, he moves door to door asking friends if he could spend the night. In his quest for success, he makes a journey to Chicago to set deals with record companies only to return empty-handed.

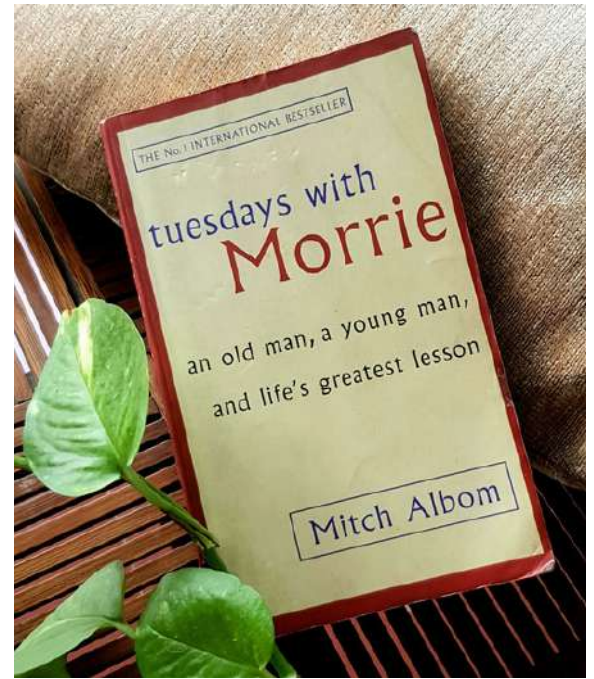
This movie is definitely dark, with the colour pattern being in dark shades almost all the time, set in the snowy harsh winter of capitalist New York as depicted by its exceptional cinematography and storytelling. The frustration and disappointment is seen vividly in Llewyn's face after his return from a long and exhausting journey from Chicago. He gets bitter and cold and the movie continues with further depression infused scenes. As failure takes its toll on him, he decides to look for an alternative career solution and tries to get his hands into the merchant navy. However, as his bad omen continues, he loses his ship-captain certificate due to his sister's mistake.

Finally, the movie ends with a scene of Llewyn singing his final song "Fare Thee Well". Right after his song, a young folk artist sets to perform next- a young Bob Dylan just at the start of his career. The scene depicting Llewyn's leaving the stage and Dylan entering signifies a great philosophical outlay of human life- "One man's loss is another man's opportunity".

The character is played brilliantly by Oscar Isaac who plays all the folk songs by himself. The Coen Brothers' Dylan is a momentous portent of the changing times, and it connects to the central theme of Inside Llewyn Davis: that creative success is often more determined by being in the right place at the right time and being the right person for the times like Bob Dylan was in the 1960s. The movie was nominated for two academy awards. The movie, loved by critics and felt by audiences, is one of the most extraordinary movies of its time.



A Teacher to the Last: Tuesdays With Morrie by Mitch Albom



Tuesdays With Morrie is a memoir, written by Mitch Albom about his former sociology professor, Morrie Schwartz. The memoir compiles the last few days spent by Mitch with Morrie as Morrie struggles with the illness, Amyotrophic lateral sclerosis (ALS), also known as motor neurone disease, and the life that he imparts to the author during that period. "The truth is, once you learn how to die, you learn how to live."

Mitch Albom, who promised his professor that he would stay in touch with him when he graduated, is a sports columnist during the time he comes across the news of Morrie having only a few days to live. The realization that he didn't stay in touch with his professor as well as the love he had for him prompts him to reconnect with his old professor. Thus begins what was Morrie's last class, the last lessons that he taught; and that is how Mitch starts spending his Tuesdays with Morrie.

The book recounts each of the fourteen visits Mitch made to see Morrie and it summarizes Schwartz's lectures and life experiences while being interspersed with flashbacks of the memories that Mitch has of his professor and references to contemporary events that take place during those last few days of Morrie's life. The art of living that he imparted to Mitch through those lessons, the memories that he cherished with Mitch, the ultimate demise and Morrie's strength and understanding in dealing with his impending death reflect Morrie's character. The book is an ode to the respect and love Mitch has for Morrie.

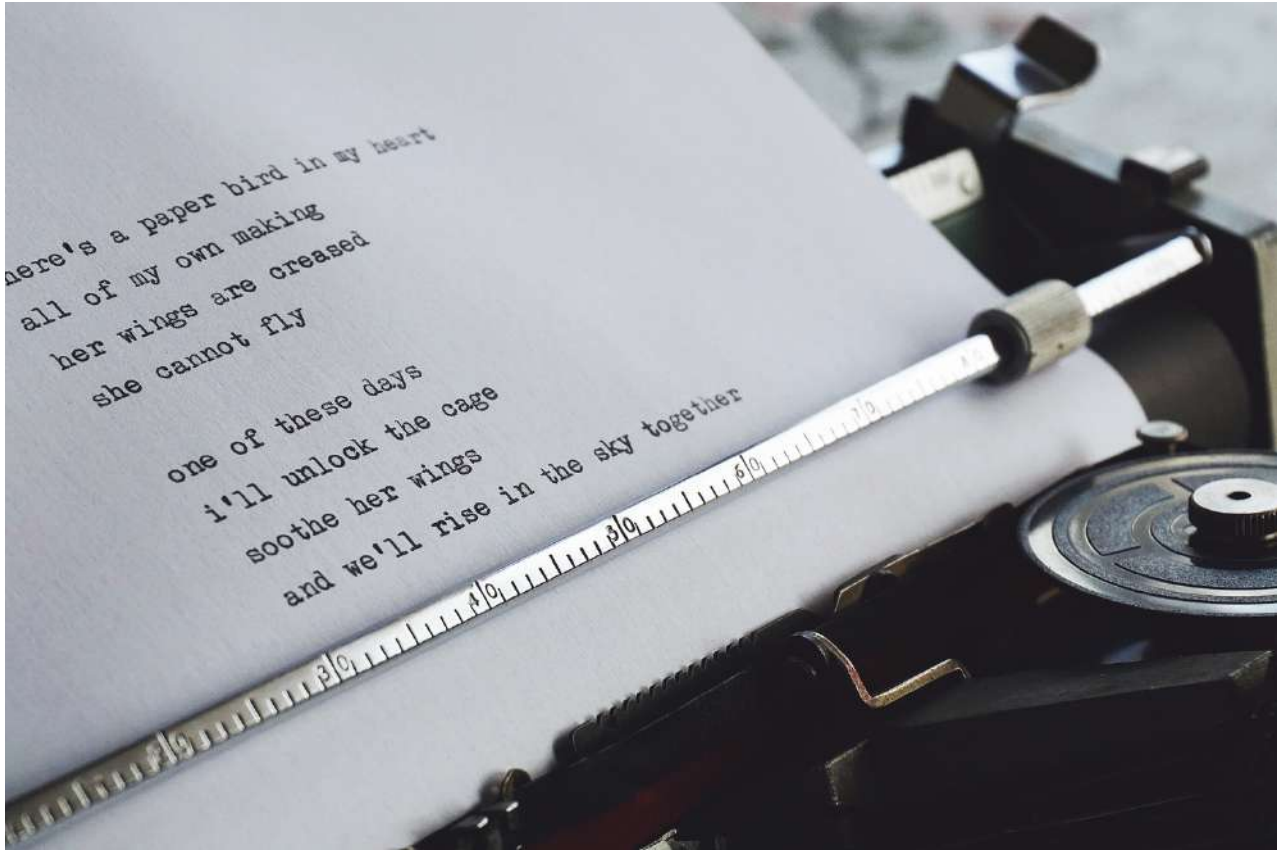
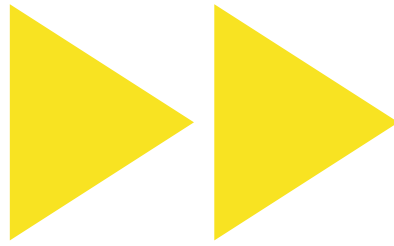
Mitch refers to Morrie as "coach", the one who coached him on life in his early days, his university life. It sets in motion the course of the rest of Mitch's life. The days of illness that Morrie suffers through are but another lesson that he imparts to his student, thus coaching him on the undeniable end of our lives as well, i.e., death. That is how Morrie leaves behind what he calls his "last thesis", created with Mitch.

A heartrending account of an inspiring spirit who had an unending thirst for life and overflowing knowledge to impart, Tuesdays with Morrie is a must read for everyone who thinks non-fiction is not for them.

Tuesdays with Morrie is a story of the courage to deal with death and the zeal to live life to fullest, that will appeal to everyone and you're likely to love Morrie to bits, even if the book leaves you teary-eyed. I, for one, definitely keep coming back to this gem of a book! So, if you haven't read it and are looking for something that will guide you and heal you, Tuesdays with Morrie is definitely the book for you!

Sweta Singhal
PG 2nd Semester
Department of Economics
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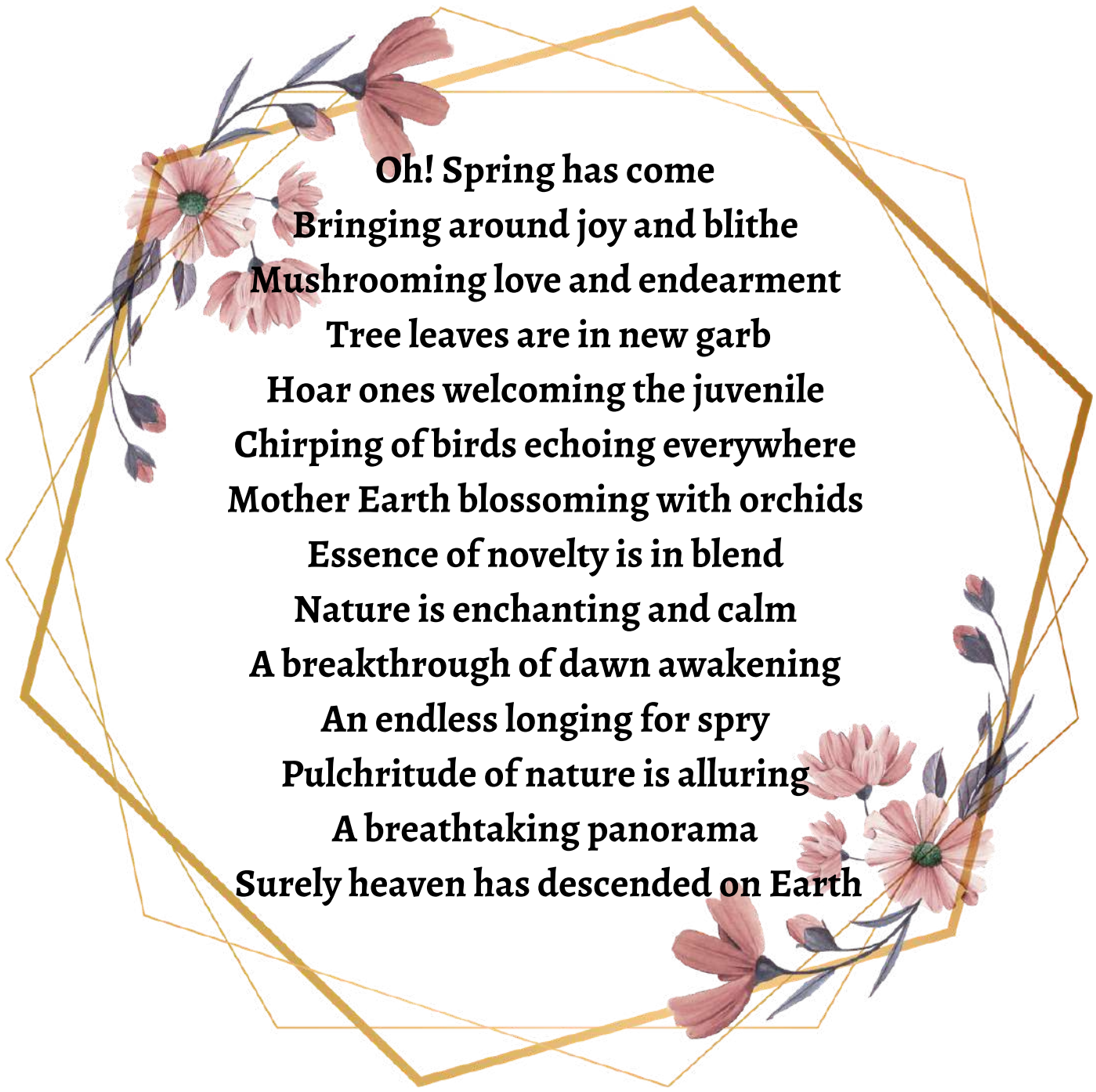
RIME



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Ocean Of Ecstasy



**Oh! Spring has come
Bringing around joy and blithe
Mushrooming love and endearment
Tree leaves are in new garb
Hoar ones welcoming the juvenile
Chirping of birds echoing everywhere
Mother Earth blossoming with orchids
Essence of novelty is in blend
Nature is enchanting and calm
A breakthrough of dawn awakening
An endless longing for spry
Pulchritude of nature is alluring
A breathtaking panorama
Surely heaven has descended on Earth**

Sunsuki Ramchiary
UG 4th Semester
Department of Economics
Cotton University

• মোহ •

Jharna Bharali
UG 4th Semester
Department of Economics
Cotton University



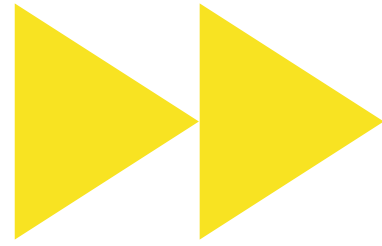
কোনে জানে
আকাশৰ বুকুৰপৰা খহি পৰা
পথভ্ৰষ্ট বৰষুণৰ কণাক
কোনে চিনে !

মাটিৰ মোহত বন্দী |

মইয়ো তাৰেই মাজৰ এটি
টোপাল,
ধৰাৰ বুকুত
মাটি অথবা নৈ হোৱাৰ ৰাগীত
মাতাল |



PALETTE

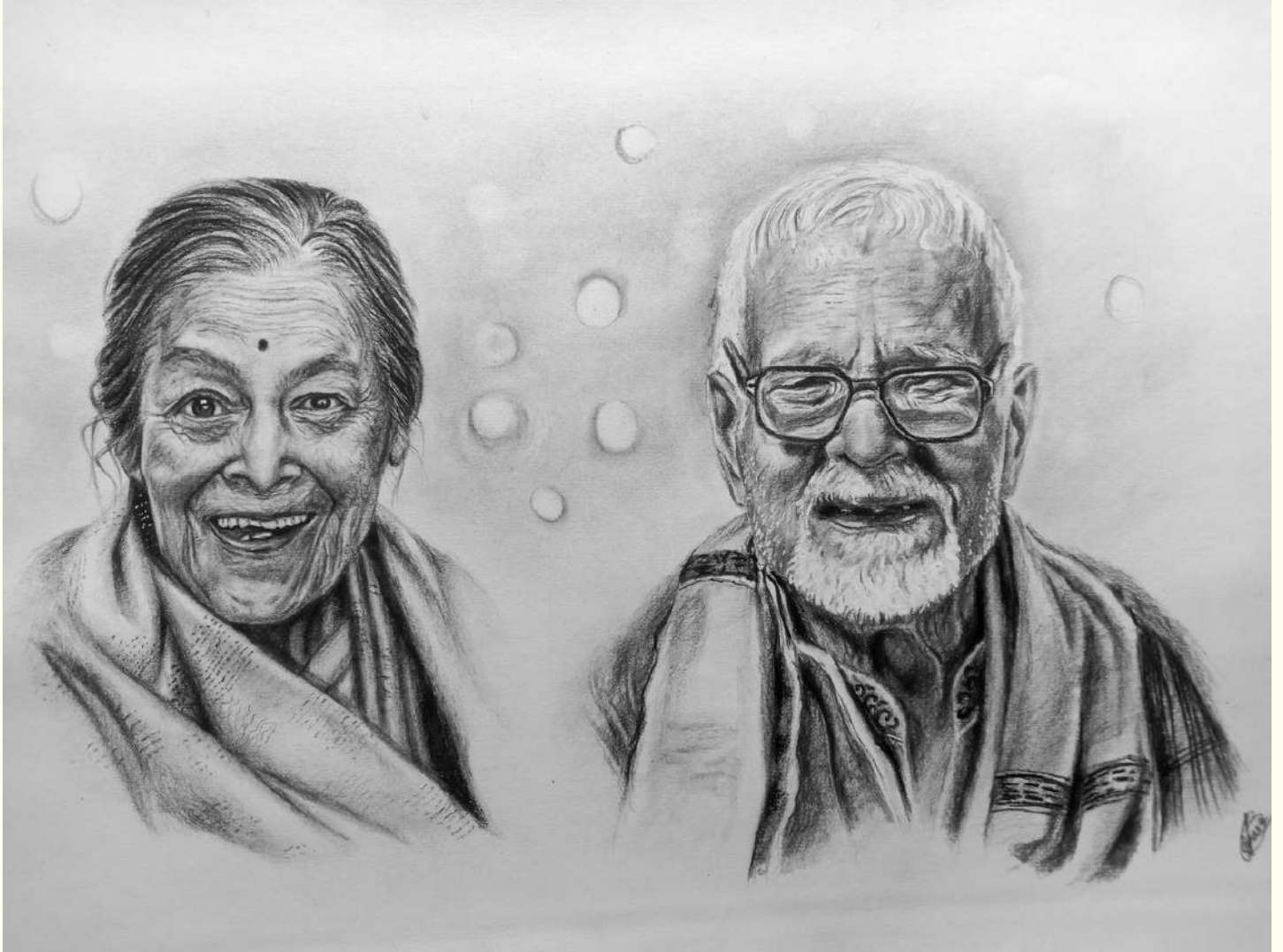


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NEWS

The World in a Headline

- Nabet India and AECOM partner to upskill persons with disability.
- DBS Bank India and EaseMyTrip partner to launch a green debit card
- Petascale Supercomputer PARAM Shakti was inaugurated at IIT Kharagpur.
- World Air Quality Report 2021 Released: Delhi's most polluted capital.
- ICICI Prudential Mutual Fund to launch Housing Opportunities Fund.
- HDFC Mutual Fund launches #LaxmiForLaxmi initiative.
- BSE partners with the Tamil Nadu govt's M-TIPB to promote the listing of MSMEs.
- CDSL becomes the first depository to open 6 crore active demat accounts.
- Union Bank of India, Ambit Finvest tie-up for co-lending to MSMEs.
- Assam gets a cow ambulance service.
- India, EU to launch Trade and Technology Council.
- IndusInd Bank bags global 'Celent Model Bank' Award.
- SEBI unveils 'Manthan' ideathon to promote innovation.
- Chhattisgarh tops states with the lowest unemployment rate in the country.

