

THE ASSAM JYOTI

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Remembering the Music Sun Bhupen Hazarika on his birth centenary

Guwahati: On the occasion of the birth centenary of Sudhakantha Dr. Bhupen Hazarika, the entire state was stirred by a wave of overwhelming emotion among his admirers and reverent people. The skies and air of the state resonated with melodies from countless timeless songs of Bhupenda. The final resting place of the Assamese artist at Jalukbari, Samanway Tirtha, the banks of Dighalipukhuri, Srimanta Sankardev Kalakshetra, and various other places across the state were

illuminated by rows upon rows of lamps. Amidst such an emotional and nostalgic atmosphere, the birth centenary programme of Sudhakantha Dr. Bhupen Hazarika was officially organised at Samanway Tirtha, the final resting place of the beloved artist of the people at Jalukbari. Participating in the programme as the chief guest, Chief Minister Dr. Himanta Biswa Sarma announced a series of new initiatives. First, the Chief Minister paid deep homage by offering tributes at the memorial *see page 5*



Gargaon College Marks 68th Foundation Day with Publications, Felicitations and Vision for Growth



Sibsagar : Gargaon College (Autonomous) celebrated its 68th foundation day with a daylong programme on September 7. "The journey of Gargaon College is one steeped in history and continuous evolution towards a state-of-the-art institution," stated Tolakhi Henchowa, *see page 2*

Nagaon Launches "Second Chance Education" Drive to Bring Out-of-School Youths Back into Learning

Birinchi kr Deka, Nagaon : The Assam State Rural Livelihoods Mission (ASRLM), the Women and Child Development (WCD) Department and Samagra Shiksha Assam (School Education Department), in partnership with Educate Girls, on 3rd September 2026, organised a District-Level Consultation in Nagaon to launch the Second Chance Education drive held under the aegis of the District Administration. The consultation was attended by District Commissioner, Devashish Sharma, IAS, Additional District Commissioner Gopal Sharma, ACS, District Information and Public Relations Officer Bikash Sarma and other senior district officials, along with stakeholders working with out-of-school adolescents and youths, especially girls and young women. Second Chance Education, aligned with the National Education Policy (NEP) 2020, gives out-of-school youths a flexible pathway to complete secondary and senior secondary education through open schooling either through the National Institute of Open Schooling (NIOS) or through the Assam State Open School (ASOS) and then move into skilling and livelihood opportunities. The initiative is being piloted by ASRLM, WCD and Samagra Shiksha Assam, with support from Educate Girls, across five districts: Biswanath, Dhubri, Karbi Anglong, Morigaon and Nagaon. The Government data shows girl secondary dropout in the Nagaon district stands at 22.91% (UDISE 2021-22), with 42.6% of women married before the age of 18 (NFHS-5), a pattern that *see page 7*

Birth Centenary Celebrations of Dr. Bhupen Hazarika: Greater Dibrugarh Press Club Pays Tribute

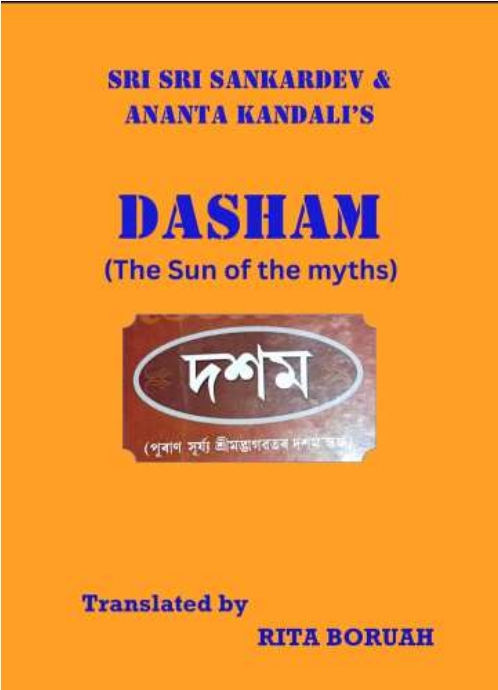
M Hashim Ali, Dibrugarh : A tribute programme was organised by the Greater Dibrugarh Press Club on the occasion of the birth centenary of Bharat Ratna Sudhakantha Dr. Bhupen Hazarika. At the programme held on the premises of the Greater Dibrugarh Press Club, journalists paid deep respect to the legendary ar-

tiste by lighting lamps and offering floral tributes. The programme was conducted by the club's Joint Secretary, Muktamani Hazarika. Speaking on the occasion, Greater Dibrugarh Press Club President, Editor of Asom Aditya Manjit Bora emphasised society's responsibility to take Dr. Bhupen *see page 6*



Srimadvagawata, Dasham, Canto
the tenth
Fascination of Brahma
Part-48

A moment passed for Brahma but a year here,
When, Brahma came again ,he found everybody present.
As before,the children were playing,
And Hari was cowherding.
Brahma was astonished to think,
Who had brought the cows and children back.
Thus Brahma went to his place
And found all in deep sleep.
He counted to find how many were taken,
But found each and every-body he kept hidden.
Again he came back to the place
And found all children playing here.
Where did Krishna find all this cows and cowherds boys
By this way,Brahma began to think of the ages.
He was unable to find who was true and who was false,
A super fascination overwhelmed Brahma 's mind.
He thought and thought but found no essence
Fascination appeared to fascinate Krishna.
Brahma became dumbfounded,lost conscience
As if he pierced himself with own arrows.
Having an emotional attachment to the spiritual leader, destroyed him-self,
As if the sun shines in front, looking like a blazing fire.
A brook dances infront of a sea,
Like a tiny spark before a submarine fire.
Like the cotton of a silk-cotton tree before a violent storm,
Like a termite hill before a giant Mount.
Before a mosquito, a gnat boastfully spreads its wings,
Just as a mouse shows its teeth and grimaces before a lion.
Thus, having an emotional attachment to Krishna,
Brahma destroyed
Brahma became dumbfounded,lost conscience
As if he pierced himself with own arrows.
Having an emotional attachment to the spiritual leader, destroyed him-self,
As if the sun shines in front, looking like a blazing fire.
A brook dances infront of a sea,
Like a tiny spark before a submarine fire.
Like the cotton of a silk-cotton tree before a violent storm,
Like a termite hill before a giant Mount.
Before a mosquito, a gnat boastfully spreads its wings,
Just as a mouse shows its teeth and grimaces before a lion.
Thus, having an emotional attachment to Krishna,
Brahma lost his own conscience.
O hear the wonders after it
When Creator stared at all this
Then Narayana gave up all those forms
Infront of Brahma took His true form.
The horns, flutes, and canes, along with all the calves and cowherd boys,
All of them instantly transformed into the exact form of Krishna.
Every single one of them had a dark-cloud complexion, perfectly healthy and radiant;
Adorned beautifully in yellow garments, all of them appeared with four arms.
The Conch, Discus, mace, and lotus are in everyone's hands;
Makara-shaped earrings adorn their ears, and what a grand style is upon their heads!
Anklets brilliantly illuminate their dawn-red, compassionate feet;
From head to toe, every part of their lotus-like forms shines with divine beauty.

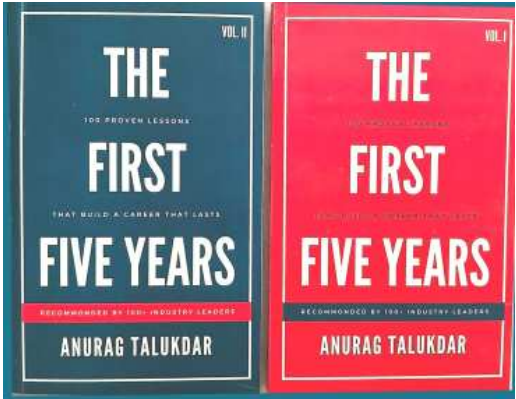


■ Rita Boruah
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The First Five Years-
Volume I & Volume II

Book Review | Namrata Sagar

Anurag Talukdar’s The First Five Years, Volume I and Volume II, has a very conspicuous message to professional starters, which is that there are absolutely no shortcuts to success in your initial career. Both volumes have five critical themes each, with 50-plus small chapters and over 100 real-world case studies. In total, there are 100 chapters and 200 well-articulated case studies that make it really unique. The intent of the book set is totally vested in holistic learning and following professional ethics as a ritual. Both volumes can be considered as a one-stop solution for beginners. Each case study is meticulous and has useful insights. I personally feel one of the themes- ‘Make AI your Ally’, is going to be very informative for newcomers. The first volume of the book is about how to implement your curiosity around, get noticed, and teaches open communication and getting rid of apprehension that are obstacles in our learning process. The second volume delves more into the upgradation of skills and minimising errors. With communication playing a key role, relationship-building capacity is a major highlight for freshers. Good relationships at the office also help one gain unbiased feedback about their work. The First Five Years Vol I and II is a well-researched exploration of young minds. The book will definitely help newcomers survive the initial hiccups.



It is worth noting that Anurag Talukdar brings significant authority to the subject as a seasoned corporate leader, currently serving as a Senior Director at a Fortune 500 company heading global operations. His frontline leadership experience ensures that the guidance throughout both volumes is practical, grounded, and thoroughly battle-tested. The author, Anurag Talukdar, is successful in showing a pathway to problem-solving in an obstacle-driven workplace. The book will be an asset to jobseekers in the coming years.

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Gargaon College Marks 68th
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tions, Felicitations and Vision
for Growth

Retd Head of the Department of Physics and Member of the Governing Body of Gargaon College, who graced the foundation day celebration of the college as the chief guest. In his lecture, Henchowa traced the historic journey of Gargaon College, located at Gargaon, the erstwhile capital of the Ahom kingdom. Considering the competitive environment in the present educational scenario, he emphasised the need to continue efforts towards advancement of the college. The event saw the launch of two significant publications of the college. Gargayan, the annual college magazine edited by Deepshikha Phukan, was released on the occasion by Dr Sabyasachi Mahanta, Principal of the college. A research-based volume titled Gyanbapti under the aegis of the Gargaon College Teachers' Unit and edited by Bonika Buragohain, Nomami Dutta, and Dr Devajani Bakolial was also formally released by Dr Sabyasachi Mahanta. Dr Nilakhi Boruah, Assistant Professor of the Department of Commerce, was felicitated during the programme for obtaining a PhD degree. Several meritorious students were also felicitated on the occasion.

Artificial Intelligence in Literature: Is Writing with AI a Form of Self-Deception?

Heramba Nath

The twenty-first century has witnessed extraordinary technological advancements, and among them Artificial Intelligence (AI) stands out as one of the most transformative. AI has entered almost every sphere of human activity, influencing how people work, learn, communicate, and create. The literary world has also experienced this transformation. Today, sophisticated AI systems can generate essays, stories, poems, articles, speeches, and even entire books within seconds. What once required hours of thought and effort can now be accomplished with a few instructions given to a machine.

While many people welcome this development as a sign of technological progress, others view it with caution. Critics argue that literature is not merely a collection of words but a reflection of human thought, imagination, emotions, and experiences. Consequently, they believe that writing literary works through Artificial Intelligence raises important questions about authenticity, creativity, originality, and intellectual integrity. One particularly strong criticism is that writing essays, stories, poems, and other literary compositions with the help of Artificial Intelligence amounts to a form of self-deception.

To understand this argument, one must first examine the nature of literature itself. Literature has always been considered one of the highest forms of human expression. It allows individuals to communicate their feelings, experiences, observations, and ideas in ways that transcend time and place. Great literary works often emerge from deep reflection, emotional experiences, and personal struggles. Writers draw inspiration from their lives, their surroundings, their memories, and their understanding of human nature.

Writing is therefore much more than producing a finished piece of text. It is a process of thinking, exploring, questioning, and discovering. When individuals write, they organise their thoughts, evaluate ideas, and develop a clearer understanding of themselves and the world around them. The journey of writing often contributes as much to personal growth as the final product itself.

The concept of self-deception arises when AI-generated writing creates an appearance of creativity without requiring the actual creative effort. A person who submits an essay generated largely by AI may receive praise for analytical skills that were never personally developed. Likewise, a writer who publishes AI-generated poetry may be regarded as a talented poet despite having invested

little emotional or artistic effort in its creation. In such cases, individuals may begin to believe that they possess abilities that they have not genuinely acquired.

This issue is particularly significant in educational settings. Schools and universities assign essays, reports, and research papers not merely to test knowledge but also to cultivate critical thinking and communication skills. Students are expected to analyse information, formulate arguments, and express their ideas clearly. If AI performs most of these tasks, the educational purpose of writing assignments may be undermined. Students may receive good grades without developing the intellectual abilities that those assignments are intended to foster.

Over time, excessive dependence on AI could weaken independent thinking. Instead of learning how to construct arguments and evaluate evidence, students may simply rely on technology to perform these tasks. Such reliance may create a false sense of competence, allowing individuals to appear knowledgeable while lacking a deep understanding of the subjects they discuss.

Beyond academic concerns lies the question of authenticity. Readers often turn to literature because they seek a connection with another human being. Whether reading a poem, a novel, or a personal essay, they wish to encounter genuine thoughts and emotions. The value of literature frequently lies not only in what is said but also in the fact that it originates from a real human experience.

Artificial Intelligence, however, does not possess consciousness, emotions, memories, or personal experiences. It does not feel joy, grief, love, hope, fear, or disappointment. Instead, it generates text by identifying patterns in vast amounts of data. Although the resulting language may appear sophisticated and emotionally expressive, the machine itself experiences none of the emotions it describes.

This distinction becomes especially important when discussing poetry. Poetry has often been described as the language of the heart. Throughout history, poets have used verse to express their deepest emotions and most intimate reflections. The beauty of poetry lies in its ability to transform personal experiences into universal truths. Readers connect with poems because they recognise authentic emotions within them.

A poet may write about the pain of loss because they have experienced grief. They may celebrate love because they have felt affection. They may describe nature because they have been moved by its beauty. In every case, the poem is rooted in genuine human experience. Artificial

Intelligence can imitate the language of emotion, but it cannot genuinely experience what those emotions mean.

For this reason, many literary critics argue that AI-generated poetry lacks the authenticity that gives great poetry its enduring power. A machine can arrange words into elegant patterns and create convincing metaphors, but it cannot draw upon personal memories or emotional experiences. Consequently, AI-generated poetry may resemble an imitation of feeling rather than an authentic expression of the human heart.

The same concern applies to storytelling. Stories are among humanity's oldest and most powerful forms of communication. Through stories, people share experiences, preserve cultural traditions, explore moral questions, and understand human behaviour. Great stories resonate because they reveal truths about human nature.

Whether a story is realistic or fantastical, its emotional impact depends largely on the writer's understanding of people and relationships. Readers connect with characters because they recognise familiar emotions, desires, fears, and conflicts. The most memorable stories are often those that capture the complexity of human life with honesty and insight.

Artificial Intelligence can generate plots, characters, and dialogue, but it cannot understand human existence from the inside. It lacks personal experiences and emotional consciousness. While it may produce technically competent narratives, many critics believe that it cannot fully replicate the depth and authenticity that emerge from genuine human understanding.

These concerns lead many people to conclude that literature should remain fundamentally human. Technology may assist writers in various ways, but the core of literary creation should continue to originate from human imagination, emotion, and experience. When AI replaces rather than supports these qualities, the danger of self-deception becomes increasingly apparent.

Another important concern regarding AI-generated literature relates to originality. Throughout history, great writers have been celebrated not only for their mastery of language but also for their unique voices and perspectives. Every distinguished author develops a style shaped by personal experiences, cultural influences, intellectual interests, and individual imagination. This uniqueness contributes significantly to the richness and diversity of literature.

Artificial Intelligence, however, functions differently. It generates content by analysing enormous quantities of existing texts and identifying pat-

terns within them. While AI can combine these patterns in innovative ways, it does not create from personal experience or original insight. Critics therefore argue that AI-generated literature may encourage imitation rather than genuine originality. If writers become excessively dependent on AI, literary works may gradually begin to resemble one another, reducing the diversity of perspectives that has always enriched human culture.

Another significant criticism of excessive dependence on Artificial Intelligence in literature is that it may directly affect the brain's creative and productive capacity. The human mind develops through continuous practice, reflection, imagination, and intellectual effort. Just as physical muscles become weaker when they are not exercised, creative abilities may gradually decline when individuals rely excessively on machines to perform tasks that traditionally required human thought and imagination. Writing essays, poems, stories, and other literary works has long been regarded as a form of mental cultivation. It sharpens observation, strengthens analytical thinking, enriches imagination, and enhances linguistic skills. If AI assumes most of these responsibilities, the creative potential of the human mind may remain underdeveloped.

For this reason, some critics even describe the indiscriminate use of AI in literary creation as ethically questionable. Literature has traditionally been a field where authenticity, originality, and intellectual effort are highly valued. When individuals claim ownership of works generated largely by machines without significant personal contribution, questions arise regarding honesty and artistic integrity. The concern is not merely about technology itself but about preserving the ethical foundations upon which literary culture has long been built.

The issue of authorship further complicates the debate. Literary achievements have traditionally been associated with effort, discipline, imagination, and talent. Readers generally assume that a published work reflects the thoughts and creativity of the individual whose name appears on the cover. When substantial portions of a literary work are generated by Artificial Intelligence without disclosure, questions arise regarding honesty and transparency.

Some critics contend that presenting AI-generated content as entirely one's own creation is ethically problematic. Readers may admire a writer's style, originality, or emotional insight without realising that much of the work was produced by a machine. Such situations can blur the distinction between genuine authorship and technological assistance. For many people, literature is *see page 7*

Dr. Bhupen Hazarika's Musical Influence on Holistic Human Development

Humanism, Social Consciousness and Cultural Integration



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01. Introduction

Dr. Bhupen Hazarika's musical legacy reflects a significant relationship between musical expression and human development. His songs addressed human dignity, social responsibility, empathy, cultural identity, inequality and collective well-being, while connecting Assamese cultural experience with wider human concerns. His multidisciplinary career as singer, composer, lyricist, filmmaker, folklorist and public intellectual provides an important basis for understanding music as more than entertainment.

The concept of holistic human development is used here in a measured research sense. Hazarika's music does not automatically produce moral or social transformation; rather, its humanistic narratives create opportunities for intellectual, emotional, ethical and social reflection. Existing scholarship substantially documents the themes and cultural functions of his music, but empirical evidence directly measuring long-term behavioural outcomes remains limited. Accordingly, the present discussion treats musical influence as a cultural and pedagogical possibility, not as an established causal effect.

02. Intellectual Foundations: Music, Society and Humanism

Hazarika's intellectual formation was interdisciplinary. His studies at Banaras Hindu University and Columbia University, his engagement with audio-visual education, and his association with the Indian

People's Theatre Association contributed to his understanding of artistic expression as a medium of communication and social engagement.

Hazarika's association with Paul Robeson is particularly significant for understanding the international dimension of his musical thought. "Bistirno Parore," while rooted in the Assamese cultural landscape, demonstrates how Hazarika adapted a broader tradition of socially engaged music to local historical and cultural experience (Rajkhowa, 2022). His work consequently represents a dialogue between local identity and universal humanism, rather than a simple separation between regional and global cultural expression.

03. Humanism as a Foundation of Holistic Development

Humanism constitutes one of the most prominent themes associated with Hazarika's music. Scholarly research identifies recurring concerns with human dignity, compassion, equality, social injustice and universal fraternity (Gogoi, 2020). His songs frequently bring the experiences of disadvantaged people into public cultural consciousness and challenge divisions created by caste, class, religion and social status.

Musical Text I: "Manuhe Manuhor Babe"

"Manuhe Manuhor Babe" provides a particularly relevant example of musical humanism. Its central concern is the ethical responsibility of human beings towards one another. The song transforms abstract values such as compassion, equality and fraternity into an accessible musical narrative (Hazarika, 2010). Its significance for holistic development lies not in popularity alone but in the ethical vocabulary it makes available for reflection human dignity, empathy, mutual responsibility and social solidarity.

Such musical expression can contribute to emotional and ethical learning when situated within appropriate educational and cultural contexts. It encourages the listener to move beyond individual experience and consider the conditions of others. Thus, music becomes a potential

medium for developing relational awareness and social empathy, while avoiding the unsupported assumption that listening itself necessarily changes behaviour.

04. Social Justice and the Development of Social Consciousness

Hazarika's musical repertoire frequently addressed poverty, exploitation, inequality, conflict and the experiences of ordinary people. Research examining his songs identifies their relationship with contemporary socio-political realities and social concerns. A recent documentary study specifically considers his songs as a possible catalyst of social change and notes their engagement with issues of inequality, discrimination and vulnerable communities.

Musical Text II: "Bistirno Parore"

"Bistirno Parore" is especially significant for analysing social consciousness. The Brahmaputra becomes more than a geographical river; it functions as a witness to human suffering and social contradictions. The song therefore connects place, memory and human experience, encouraging reflection on poverty, inequality and collective responsibility.

This transformation of social realities into musical expression demonstrates Hazarika's potential contribution to public pedagogy. Instead of communicating social problems exclusively through academic or political discourse, he employed melody, metaphor and regional imagery to make complex concerns accessible to broader audiences. Such accessibility is particularly relevant to holistic development because social awareness requires both intellectual recognition and emotional engagement.

05. Cultural Pluralism, Identity and Social Integration

Hazarika's contribution to Assamese cultural consciousness must be understood alongside his broader engagement with Indian and international cultural spaces. Rajkhowa demonstrates that his music became closely associated with Assamese linguistic-national identity, particularly in the context of cassette culture and the political developments following

the Assam Movement. At the same time, his career extended into Bengali and Hindi cultural spheres, creating a complex relationship between regional identity, popular culture and wider cultural participation.

Musical Text III: "Mahabahu Brahmaputra"

"Mahabahu Brahmaputra" illustrates how geographical identity can become a cultural and humanistic metaphor. The Brahmaputra represents Assam's landscape, history and collective memory, but the musical imagination extends beyond territorial identity towards broader reflections on human experience.

This movement from regional belonging to wider human consciousness is significant for cultural integration. Cultural identity can strengthen belonging and self-understanding, but it need not become exclusionary. Hazarika's repertoire demonstrates the possibility of preserving regional distinctiveness while engaging with universal values.

Research on the representation of tribal communities further shows that Hazarika's songs reflected the social and cultural life of different communities and sought to emphasise relationships among Assam's diverse populations (Das, 2015).

06. Emotional Awareness, Empathy and Cultural Learning

Holistic human development includes an emotional dimension. Hazarika's songs engage with suffering, displacement, loneliness, love, poverty, conflict, hope and solidarity, allowing social issues to be experienced through musical and emotional forms. This creates possibilities for an effective approach to cultural education.

Musical Text IV: "Moi Eti Jajabor"

"Moi Eti Jajabor" offers an important perspective on mobility, identity and the experience of the journey. Its imagery can be approached as a reflection on the relationship between individual experience and wider cultural space. Rather than treating the song merely as entertainment, students may examine its ideas *see page 6*

Dr. Guptajit Pathak Conferred with the “Anundoram Barooah Saraswati Samman 2026”



Guwahati : Dr. Guptajit Pathak, researcher, author, poet, lyricist and Assistant Professor in the Department of History at Geetanagar College, Guwahati, has been conferred with the prestigious “Anundoram Barooah Saraswati Samman 2026.” The award was presented to him by the organising committee on 7 September 2026 at Kumar Bhaskar Natya Mandir, Uzanbazar, Guwahati, during the concluding ceremony titled “Sudhakantha Padadhuli”, organised to commemorate the birth centenary of Bharat Ratna Sudhakantha Dr. Bhupen Hazarika.

The honour recognises Dr. Pathak’s contribution to research and academic engagement, particularly in the field of Ramayanic literature and the historical and cultural traditions associated with Srimanta Sankaradeva and Madhav Kandali.

It may be mentioned that on 25 July 2026, Dr. Pathak delivered a research-oriented lecture at the auditorium of the Centre for Vedic Sciences, Banaras Hindu University (BHU), Varanasi, Uttar Pradesh. His lecture, titled “Srimanta Sankaradeva’s Ramayanic Literature and the Ramayana Traditions of India and Southeast Asia: A Comparative Historical Study” (শ্রীমন্ত শংকৰদেৱৰ ৰামায়ণভিত্তিক সাহিত্য আৰু ভাৰত তথা দক্ষিণ-পূব এছিয়াৰ ৰামায়ণ পৰম্পৰা : এক তুলনামূলক

ঐতিহাসিক অধ্যয়ন), was presented at the 3rd “Sita Sindoor Memorial” National Seminar, organised as part of the Second National Ayodhyanandan Janmotsav 2026.

The national-level programme was organised by the Southeast Asia Madhav Kandali Ramayana Milan Sabha, in collaboration with the North-East India Ramayana Prarthana Samaj, under the initiative of the Indigenous Rama Research Foundation. The research organisation had earlier been honoured with the Best Spiritual Organization Award, 2025. The programme was conducted with the cooperation of the Luit-Gist Communication Educational Trust, one of Guwahati’s prominent cultural and educational trust institutions.

The Luit-Gist Communication Educational Trust has been conferring the “Anundoram Barooah Saraswati Samman” since 2025 in memory of Pandit Anundoram Barooah. The award is presented to distinguished speakers and researchers participating in the national seminar “Sita Sindoor,” which focuses on the Ramayanic literature and traditions of Assam.

Under the strong organisational leadership of its Managing Trustee and ethnographic researcher Rajiv Hari Kaushik, the Luit-Gist Communication Educational Trust has

undertaken significant research initiatives relating to Assam’s cultural and literary heritage. The Trust has already undertaken research on the centenary history of Assam’s national anthem “O Mur Apunar Desh” and prepared a comprehensive volume on the subject. His research has also contributed to the search for the original tune of Assam’s national anthem.

Since 2020, researcher and activist Rajiv Hari Kaushik has been working as a dedicated researcher, promoter, and national organiser of the 700-year-old Ramayana tradition associated with the eminent poet Madhav Kandali, organising various national-level programmes. He has been actively involved in the preservation, study, promotion, and revival of the oral, folk-art, and literary traditions of the Ramayana in the regional languages of Northeast India.

Along with him, two other distinguished Ramayanic researchers and national speakers Professor Dr. Bhawaranjan Sharma of Guwahati and Dr. Debajani Bhattacharyya of Silchar were also conferred with the “Pandit Anundoram Barooah Saraswati Samman 2026.”

The conferment of the award on Dr. Guptajit Pathak marks another recognition of his sustained engagement with historical research, literary studies, and the wider cultural traditions of Assam and India, particularly his academic efforts to examine the Ramayana tradition through a comparative historical perspective encompassing Assam, India, and Southeast Asia.

Rani–Mairang road bridge railings in dilapidated condition



Deepshikha NNath, Chhaygaon : Mongap–Mairang–Rani (MMR) road is an important inter-State route connecting Assam and Meghalaya. However, a bridge at Rani has become a cause for concern, with the railings on both sides lying in a severely dilapidated condition. The bridge, located over the Kopili river flowing down from Meghalaya and adjacent to the Rani Forest Range Office, has had its railings on both sides in a dilapidated condition for more than a year. The concerned authorities have still failed to take note of the deteriorating railings. As a result, no steps have so far been taken to repair the damaged railings. Light and heavy vehicles continue to ply over the bridge despite the poor condition of the railings. Local residents have expressed apprehension that an accident could occur on the bridge at any moment due to its unsafe condition. Photo caption:- Dilapidated railings of a bridge on the MMR road, as seen on last Sunday.

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Remembering the Music Sun Bhupen Hazarika on

and statue of Sudhakantha. At the programme, which began with tributes to Sudhakantha, 100 artists jointly performed his timeless song ‘Bistirma Parare...’. Thereafter, from the venue itself, the Chief Minister virtually laid the foundation stone for the Dr. Bhupen Hazarika Museum to be constructed at Srimanta Sankardev Kalakshetra in Guwahati in connection with the birth centenary of Sudhakantha. Moreover, at the same programme, the Chief Minister also launched a social media ‘Insta Reel’ competition organised among the new generation with the life and works of Dr. Bhupen Hazarika as its central theme. Popular artist Joy Barua is the brand ambassador of this competition. A commemorative memento of the birth centenary of Dr. Bhupen Hazarika was also presented to the Chief Minister at the programme. Thereafter, addressing the programme as the chief guest, Chief Minister Dr. Himanta Biswa Sarma said - ‘Throughout the pages of history, from age to age, some rare great souls appear, who do not remain merely representatives of their own time, but such personalities give time itself new meaning and new direction. The radiance of their lives and creations transcends the boundaries of time and remains eternally aflame in the hearts of people. Dr. Bhupen Hazarika was such a timeless being. A great soul, in whose voice the fragrance of the soil of Assam, the depth of the current of the mighty Brahmaputra, the pulse of Mother India and boundless compassion for all humanity resonated as one.’ The Chief Minister further said that Bhupen Hazarika’s songs and melodious tunes gave language to human emotions, awakened the conscience of society and built bridges of harmony amid divisions.

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of movement, belonging, memory and identity in relation to changing social contexts.

Such analysis can strengthen interpretive and emotional intelligence. Students may investigate who speaks in a song, whose experiences are represented, what historical circumstances shaped it, and how meanings change across generations. Music consequently becomes a primary cultural text through which learners can develop historical imagination, empathy and critical thinking.

07. Music, Cultural Memory and Historical Consciousness

Hazarika’s songs may also be approached as forms of cultural memory. Research indicates that his compositions reflected contemporary social and political circumstances and can therefore contribute to understanding aspects of Assamese social experience. A recent study similarly describes his songs as responses to social conditions and disasters and emphasises their role in communicating public concerns.

A song should not be treated as equivalent to a conventional historical document. Musical compositions are interpretive cultural artefacts and must be corroborated with archival, oral and other historical sources. Their value lies in revealing emotion, perception, memory and social imagination dimensions that conventional records may not always capture.

Hazarika’s corpus can therefore support interdisciplinary teaching involving history, sociology, political science, musicology, literature, cultural studies and education. It provides an effective bridge between factual historical knowledge and the lived emotional experience of society.

08. Educational and Creative Potential

Hazarika’s academic interest in audio-visual education and his multidisciplinary artistic career make his work particularly relevant to contemporary creative pedagogy. Selected songs can be used as cultural texts for analysing history, society, language, identity, folklore and human values.

A research-oriented classroom may ask students to compare different versions and translations, trace historical contexts, conduct oral-history interviews, examine audience reception and analyse musical and lyrical structures. Such activities integrate cognitive, emotional, cultural and creative learning.

Translation further expands this pedagogical possibility. Research on translations of Hazarika’s songs argues that they can contribute to social mobility, cultural interpretation and linguistic bridge-building. Thus, his music provides a valuable example of how artistic works can cross linguistic and cultural boundaries while retaining connections with their original context.

09. Critical Perspectives and

Research Directions

A balanced assessment requires attention to the historical, political, cultural and reception contexts of Hazarika’s music. His relationship with Assamese identity, nationalism and popular culture has generated diverse interpretations, and the meaning of his songs may vary across generations, regions and linguistic communities. Rajkhowa’s analysis particularly demonstrates the complexity of the “Bhupen” persona during the cassette era and the changing politics of Assamese linguistic-national identity. Existing research strongly documents the humanistic, social and cultural dimensions of his music, but comparatively limited empirical work directly measures its long-term effects on empathy, civic participation, ethical behaviour or other indicators of human development. Future studies may employ audience surveys, interviews, classroom-based research, archival analysis, oral histories and intergenerational reception studies. Such approaches would strengthen the empirical basis for understanding musical influence while avoiding unsupported causal claims.

10. Echoes of Empathy: Bhupen Hazarika’s Melodic Blueprint for Global Humanism

The musical repertoire of Dr. Bhupen Hazarika transcends traditional entertainment to serve as an enduring engine for holistic human development, blending deep-seated social consciousness with a vision of universal humanism (Sarma, 2015). In an increasingly fragmented modern era marked by sociopolitical polarization and identity crises, Hazarika’s compositions offer a vital framework for contemporary social harmony and cultural integration (Kalita, 2024). Grounded in his foundational research on audio-visual pedagogy and community enrichment, his songs function as active agents of social transformation challenging systemic marginalization, championing the dignity of labor, and bridging ethnic divides across the hills and plains (Bora, 2020). By reframing regional folk narratives into a global discourse of empathy (“Manuhe Manuhor Babe”), Hazarika demonstrates that true cultural integration requires an active moral awakening (Dutta, 2021). Ultimately, his sonic legacy provides a blueprint for contemporary society: leveraging art to cultivate emotional intelligence, foster cross-cultural dialogue, and inspire an inclusive, human-centric future.

10. Conclusion

Dr. Bhupen Hazarika’s musical legacy demonstrates how artistic expression can engage with human dignity, social justice, cultural identity, historical memory and collective responsibility. His music connected regional experience with wider human concerns and provided a cultural vocabulary through which listeners could encounter questions

of equality, empathy and social coexistence.

From the perspective of holistic human development, his contribution can be located across intellectual awareness, emotional sensitivity, ethical reflection, social consciousness, cultural identity and creative learning. The significance of his music does not depend upon the assumption that it automatically transforms individual behaviour; rather, its value lies in creating cultural and pedagogical spaces for reflection and dialogue. Hazarika’s enduring relevance therefore lies in the intersection of music, society, culture and human values. His songs remain valuable primary cultural texts for interdisciplinary research and education, particularly for understanding how a regional artistic tradition can preserve cultural specificity while communicating universal concerns of humanity.

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Birth Centenary Celebrations of Dr. Bhupen Hazarika: Greater

Hazarika’s timeless creations and ideals to the younger generation on a wider scale. President and journalist Manjit Bora said that Bhupen Hazarika was not an artiste of the royal courts; rather, he was an artiste of the people an artiste of the common masses. He stated that it is everyone’s responsibility to introduce the younger generation to the humanitarian, nationalist and social consciousness reflected in Hazarika’s songs and creative works. He further observed that although Bhupen Hazarika’s songs should have been discussed and promoted extensively among the younger generation across the state, there is still a greater need for such broad-based social initiatives. He called upon people not to restrict their remembrance of the legendary artiste merely to his birth anniversary or death anniversary, but to regularly discuss and engage with his creations and ideas. Dr. Sashikanta Saikia, Principal of Kanoi College, who attended the programme as a distinguished guest, recalled Sudhakantha’s songs, literary works and his commitment to society and humanity. He urged everyone to take the lead in preserving the invaluable creative legacy of the legendary artiste. The Greater Dibrugarh Press Club, one of the prominent journalists’ organisations of Upper Assam, also resolved to continue its efforts in the coming days to promote and encourage wider public discussion of Dr. Bhupen Hazarika’s creations and ideals, along with undertaking other programmes. The programme was organised through the efforts of the Greater Dibrugarh Press Club’s Joint Secretaries Muktamani Hazarika and Thomas Buragohain. The event was successfully conducted in the presence of the club’s Organising Secretary Dinesh Das, Assistant Secretary Khagen Dutta, Office Secretary Santosh Yadav, and members Jitu Das, Jitendra Srivastava, video journalist Swapnashree Goswami, Basu Debnath, Shahnawaz Ahmed, Munna Ahmed, Bishal Pandey, Chandan Rajak, along with other office-bearers and members. Meanwhile, at the auditorium of the historic Dibrugarh Sahitya Sabha, a programme was also held to mark the birth centenary of Sudhakantha. Dibrugarh Sahitya Sabha Vice- President Yadav Gogoi paid tribute to the world-renowned artiste by lighting a ceremonial lamp and offering a garland to his portrait.

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Nagaon Launches “Second Chance Education” Drive to Bring Out-of-

closes the door on education early for many young women. District mapping already underway has so far identified over 57,653 women in Self-Help Groups aged 18 to 30, of whom 56% have not completed their secondary education. Second Chance Education is designed to build a direct bridge from this existing community network into open schooling.

The consultation set out clear roles for each department: ASRLM and WCD will lead awareness generation and the identification and mobilisation of potential learners, while the School Education Department, NIOS, ASOS and the Assam Skill Development Mission (ASDM) will ensure access, learning support and skilling linkages. The day also began work on a district-specific action plan for identification, enrolment, retention and transition of eligible adolescents and youth. Devashish Sharma, IAS, District Commissioner, Nagaon, said, “Many adolescents and youth in Nagaon remain out of school, and among them, adolescents and young children who left midway are the ones we most need to reach. Second Chance Education gives them a practical, well-timed way back into learning, without asking them to start over from scratch. I am glad to see ASRLM, WCD, Samagra Shiksha and Educate Girls converging around this shared goal for our district.” Gopal Sharma, ACS, Additional District Commissioner, Nagaon, said, “Inter-departmental convergence and regular sharing of out-of-school children data are essential for focused interventions. We also need to expand the role of the 181 Women Helpline in providing information on educational opportunities, and leverage SHGs and Jeevika Sakhis to identify, counsel and motivate learners to pursue education through open schooling.”

Ashis Sarkar, Partnerships Lead – Assam of Educate Girls, said, “So many adolescent girls and young women in Nagaon have had to pause their education because of early marriage, work, or responsibilities at home. Second Chance Education gives them a genuine path to resume their studies, close to home and on a schedule that fits their lives. Through NIOS and ASOS, we have watched out-of-school adolescents and youth go on to complete their Class 10 and 12 examinations while still managing their day-to-day responsibilities, and we are glad to stand with the district administration as it takes this work forward.”

The Educate Girls team led an orientation at the Conference Hall of DC office in Nagaon where 55 representatives from ASRLM, WCD, SSA and other key stakeholders participated on the NIOS and ASOS pathways, covering eligibility, enrolment processes and linkages to vocational and skilling opportunities. This was followed by an open house and facilitated discussion on stakeholder roles in awareness generation, mobilisation, identification, enrolment and learner support.

The launch also marks the start of a district-wide mobilisation drive, during which ASRLM's, WCD's and Samagra Shiksha's functionaries will identify and support eligible adolescents and youth to enrol in the current NIOS/ASOS admission cycle. Self-Help Group members, Village Organisations and the wider community are encouraged to help identify out-of-school adolescents and youth in their neighbourhood and refer them to their nearest ASRLM, WCD or Samagra Shiksha contact point.

The consultation is expected to result in a shared district action plan with clear departmental responsibilities and timelines, strengthening the pathway from education to skilling and livelihoods for out-of-school adolescents and youth in Nagaon.

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Artificial Intelligence in Literature

valuable not merely because of the words on the page but because those words represent a human mind engaging with the world.

The debate becomes particularly intense in relation to poetry. Poetry is often regarded as the purest form of emotional expression. Unlike many other forms of writing, poetry frequently emerges from intensely personal experiences and feelings. It captures moments of joy, sorrow, love, longing, wonder, and despair with remarkable precision and beauty.“ Artificial Intelligence can certainly generate poems that follow established poetic structures. It can imitate rhyme schemes, create metaphors, and employ sophisticated vocabulary. Yet many readers and critics maintain that something essential remains missing. The machine does not understand what it means to grieve for a loved one, celebrate a personal achievement, experience loneliness, or cherish a memory from childhood. It can describe these experiences but cannot truly comprehend them.

Poetry, above all, is the language of the heart. A poet writes not only with words but also with emotions shaped by lived experiences. The joy of love, the pain of separation, the beauty of nature, the sorrow of loss, and the hope of a better future are all deeply human experiences. Artificial Intelligence can imitate the language associated with these emotions, but it cannot genuinely feel them. It may create verses about grief without ever mourning, or write about love without ever experiencing affection. Consequently, AI-generated poetry often resembles an imitation of emotion rather than an authentic expression of feeling.

As a result, many believe that AI can imitate poetry but cannot genuinely become a poet. The distinction lies in the source of the words. Human poetry emerges from lived experience and emotional awareness. AI-generated poetry emerges from statistical patterns and computational processes. While both may produce aesthetically pleasing results, they differ fundamentally in origin.

Stories present a similar challenge. Storytelling has accompanied humanity since the earliest civilisations. Through stories, people transmit values, preserve history, explore moral dilemmas, and make sense of the human condition. Great stories often arise from an author's observations of life and their understanding of human behaviour.

The most memorable literary characters feel authentic because they reflect genuine human emotions and experiences. Readers empathise with their struggles, celebrate their victories, and mourn their losses. Such emotional engagement is possible because human writers possess empathy and self-awareness. They understand what it means to confront uncertainty, face disappointment, pursue dreams, and form relationships.

Artificial Intelligence lacks this emotional foundation. It can construct believable narratives and generate realistic dialogue, but it cannot experience life as human beings do. Consequently, many critics argue that AI-generated stories may lack the emotional depth that characterises truly great literature. The narratives may be coherent and entertaining, but they often struggle to achieve the profound emotional resonance that emerges from genuine human insight.“ Despite these concerns, it would be inaccurate to portray Artificial Intelligence solely as a threat to literature. Many writers and scholars recognise its potential benefits when used responsibly. AI can assist writers by generating ideas, suggesting alternative phrasing, correcting grammatical errors, organising research, and overcoming writer's block. In these situations, AI functions as a tool rather than a replacement for human creativity.

Indeed, technological tools have long played a role in literary production. Writers use dictionaries, thesauruses, grammar-checking software, word processors, and online research databases. Few people would argue that such tools diminish the legitimacy of literary creation. Supporters of AI contend that Artificial Intelligence should be viewed in a similar light—as an aid that enhances productivity and expands creative possibilities.

Furthermore, AI may help individuals who face barriers to writing. Non-native speakers, people with disabilities, and those with limited educational opportunities may find AI useful in expressing their ideas more effectively. In such cases, AI can promote inclusion and broaden participation in literary and intellectual activities.

At the same time, a balanced perspective is essential. The relationship between human intelligence and Artificial Intelligence need not be one of opposition. Literary creation that originates from the writer's own thoughts, emotions, imagination, and experiences, while using AI only as a supportive tool, can produce remarkable results. When human creativity remains at the centre and technology serves merely as an assistant, the outcome can be both innovative and authentic. Such a partnership preserves the integrity of literary expression while benefiting from technological advancement.

Nevertheless, even many advocates of AI acknowledge the importance of maintaining a balance between technological assistance and human creativity. Problems arise when individuals allow AI to perform the essential intellectual and emotional work that writing requires. When writers cease to think critically, reflect deeply, and engage creatively because technology performs those functions on their behalf, the developmental benefits of writing are diminished.“ The broader philosophical question concerns the nature of creativity itself. Is creativity defined primarily by the final product or by the process through which it is produced? If a poem generated with AI assistance moves readers emotionally, should its origins matter? Some argue that artistic value should be judged according to the quality of the work. Others maintain that the creative process and the authenticity of authorship are equally important.

This debate is unlikely to disappear soon. As Artificial Intelligence becomes increasingly sophisticated, the distinction between human-generated and AI-generated content may become more difficult to identify. Society will therefore need to develop ethical standards regarding transparency, authorship, and responsible use of technology in creative fields.

Ultimately, the argument that writing literary works through Artificial Intelligence constitutes self-deception highlights an important truth. Literature is not simply about producing text. It is about thinking, feeling, imagining, and communicating as human beings. The value of literature lies not only in its outcome but also in the personal journey that leads to its creation.“ Artificial Intelligence can assist, inspire, and facilitate the writing process. It can generate words, organise ideas, and mimic literary styles. Yet it cannot experience life, feel emotions, or understand the human condition in the way people do. Poetry remains the language of the heart, and stories remain reflections of human experience. No matter how advanced technology becomes, the deepest sources of literary creativity will continue to reside within the human mind and soul.

For these reasons, many critics maintain that relying entirely on Artificial Intelligence for literary creation risks becoming a form of self-deception. It may produce impressive results, but it cannot substitute for the authenticity, emotional depth, intellectual discipline, and personal growth that arise from genuine human creativity. At the same time, when guided by human intelligence and used responsibly as a supporting tool, AI can complement rather than replace literary expression. The future of literature may involve collaboration between humans and machines, but the heart, conscience, imagination, and creative spirit of literature will always belong to humanity.

Fight against child marriage gets global recognition at UN

Deepshikha Nath, Chhaygaon : The United Nations has designated November 27 as the International Day for the Elimination of Child Marriage, Early and Forced Marriage, a move welcomed by the Assam Centre for Rural Development (ACRD), which has been working against child marriage in Kamrup district. The ACRD, a partner of Just Rights for Children (JRC), said the UN declaration marks global recognition of efforts to build a movement against child marriage. The organisation has been conducting awareness programmes in schools, panchayats and villages and working with vulnerable families to prevent child marriages. Speaking at an event organised on the occasion of Teachers' Day, ACRD Director Purna Changkakati said the declaration was a matter of pride for India and a significant step towards strengthening the global fight against child marriage. On November 27, 2024, the Government of India, in partnership with JRC partners, launched the Bal Vivah Mukta Bharat campaign. But this is not a moment to celebrate and stop. The real challenge now is to translate this global commitment into action on the ground," she said. "Changkakati said the organisation had prevented around 500 child marriages in Kamrup district through legal interventions. It has also facilitated the re-enrolment of children who had dropped out of school and helped economically vulnerable families at risk of child marriage access government welfare schemes. The international initiative was spearheaded by Bhuwan Ribhu, founder of JRC, who had called for a dedicated global day to end child marriage. In March 2026, Ribhu reiterated the demand during an address at the United Nations. Sierra Leone subsequently led the initiative, backed by 67 countries, including India, by introducing a resolution before the UN General Assembly. The resolution was adopted on September 4. JRC said its partner organisations work with governments and administrations across India, covering 782 districts, to prevent child marriage. Their activities involve communities, schools, panchayats, women's groups, tribal and marginalised communities, police personnel, faith leaders and elected representatives. According to JRC, collective efforts by its network have contributed to preventing more than 5.5 lakh child marriages in India and securing anti-child-marriage pledges from millions of people. "National data also indicate a decline in child marriage. According to the National Family Health Survey, the proportion of women aged 20-24 who were married before the age of 18 declined from 23.3 per cent in NFHS-5 (2019-21) to 20.1 per cent in NFHS-6 (2023-24). The campaign against child marriage is also linked to Sustainable Development Goal 5 on gender equality, particularly Target 5.3, which calls for the elimination of harmful practices, including child, early and forced marriage, by 2030.

DC Barpeta Reviews Progress of Developmental Schemes



Prasanna Nath, Barpeta road : District Commissioner, Barpeta, Shri Nabadeep Pathak, today reviewed the progress of various developmental schemes and projects being implemented across the district by different line departments during the monthly DDC meeting. During the review meeting, the District Commissioner took detailed updates from the Heads of Departments (HoDs) on the progress and implementation status of ongoing schemes, including works under Public Works, PHE, Agricul-

ture, Education, Health, Irrigation, Social Welfare and other key development departments. Shri Pathak directed the HoDs to closely monitor the implementation of schemes and expedite the completion of ongoing works, with emphasis on timely execution, quality of work and effective utilisation of allocated resources. He also stressed the need for close inter-departmental coordination to address bottlenecks and ensure that the intended benefits of developmental schemes reach the people at the earliest. The meeting was attended by CEO, Barpeta Zilla Parishad, Smt. Ditimoni Pegu; DDC, Barpeta, Smt. Geetalee Dowarah; ADCs; Assistant Commissioners; and other officials and staff of the District Administration, Barpeta. The review meeting was held at the Conference Hall of the Circuit House, Barpeta.

26-Year-Old Man Missing for Four Days in Sarupathar

Guwahati: A 26-year-old man has reportedly been missing for the past four days from Tengahola Gohain Gaon under Barpathar Police Station in Sarupathar subdivision of Assam. The missing man has been identified as Anupam Sandikai. As per his family, Anupam left home on a Yamaha RAYZR scooter bearing registration number WB AG 7866. He has not returned home since, and his whereabouts remain unknown. Family members said they searched for him among relatives, friends and acquaintances but were unable to find any trace of him. After the unsuccessful search, the family lodged a complaint at Barpathar Police Station and requested the police to take necessary steps to trace him. The family has appealed public to provide any information that could help locate Anupam. Anyone who has seen him or has information regarding his whereabouts has been requested to contact his family at 9394760681 or inform the nearest police station.

BA Animal Feed Centre

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এম বি ৰোড
(মেৰ্ণাও চিভিল হাস্পতালৰ পিছফালে)

BA Animal Feed Centre

ইয়াত গৰু, ভাগলী, হাঁহ, কুকুৰাৰ দানাৰ লগতে ব্ৰহ্মাৰ, হাঁহ, সোণালী, লোকেল পোৱালিৰ অৰ্জাৰ লোৱা হয়।

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এম বি ৰোড
(মেৰ্ণাও চিভিল হাস্পতালৰ পিছফালে)

FINE DINE

Taste of Assam

ভাত

মাছ, মাংস, পৰঠা, পুৰি, ৰুটি

- ☞ Chowmin
- ☞ Burger
- ☞ Chicken Item
- ☞ Maggi
- ☞ Biryani
- ☞ Pasta
- ☞ Fried Rice
- ☞ Roll
- ☞ Mutton Item
- ☞ Paneer
- ☞ Pakora
- ☞ Coffee
- ☞ Tea

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