

THE ASSAM JYOTI

REGD. NO. 54236\13 : GUWAHATI / NAGAON : FRIDAY, 9 OCTOBER, 2026 : RS. 3.00

VOL. NO. XV, ISSUE NO. 26

CM Dr. Sarma recalls this historic Seva Yatra while participating in the 'Viksit Bharat Sankalp Sabha'



Ramen Bharali, Banshar : The unwavering dedication, firm resolve and leadership that Shri Narendra Modi has shown towards the service of the nation over the last 25 years, starting as the Chief Minister of Gujarat to becoming the Hon'ble Prime Minister of the country, is a source of inspiration for all of us. Participating in the 'Viksit Bharat Sankalp Sabha' organized today at the Jyoti-Bishnu International Kala Mandir in Khanapara, I am extremely delighted to recall this historic Seva Yatra and to share this glorious moment with the people of Assam, said Assam Chief Minister Dr. Himanta Biswa Sarma. Speaking further, he said *see page 7*



Chief Minister's congratulations to gold-winning Lavlina Borgohain



On 6th October, Assamese Chief Minister Dr. Himanta Biswa Sarma congratulated Romen Bharali and Asian Games gold medalist Lovlina Borgohain when they visited the Lokseva Bhawan, and presented a cheque of 50 lakh rupees. Chief Minister Dr. Himanta Biswa Sarma also announced that golden girl Lovlina Borgohain will be promoted to the post of Additional Superintendent of Police.

Governor attends Sant Mahasammelan in Guwahati

Guwahati : Assam Governor Shri Lakshman Prasad Acharya today inaugurated atwo-day 'Sant Mahasammelan' on "Reviving Indian Culture through Spiritual Knowledge" in Guwahati. The Mahasammelan has been organised by the Prajapita Brahma Kumaris Ishwariya Vishwa Vidyalaya at the Sonaram H.S. School playground. Speaking on the occasion, Governor Shri Acharya said that the presence of saints and spiritual leaders *see page 7*



Commemoration of Late Nandalal Borgohain a Luminary of Education in Dibrugarh

Minister Sushanta Borgohain, Bhupen Bora, Mayor Saikat Patra and Other Dignitaries Attend the Event

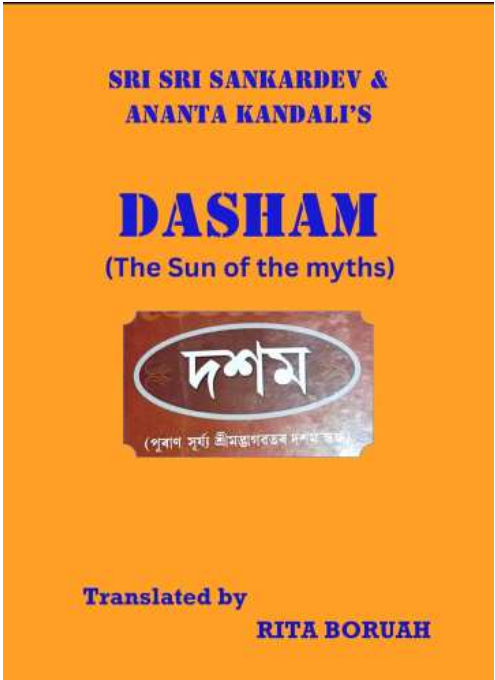


M Hashim Ali, Dibrugarh : "The late Nandalal Borgohain of Dibrugarh set a magnificent example of leading society through education. He made continuous efforts to empower children from every poor family through education and skill development". This crucial remark *see page 7*



Golden Girl and national pride Lovlina Borgohain, on her arrival in her home state, was given a warm welcome at Guwahati Airport on 6th October by Bharatiya Janata Party Kisan Morcha's Assam State General Secretary Ranjit Kumar Bhattacharya.

Srimadvagawata, Dasham, Canto
the tenth
Part-50 Duladi



Brahma's Hymn
to Krishna.
O the son of Nanda,
Whose body with the colour of dark rain cloud looks elegant
with loin clothes,
With a horn, a cane, and a flute by His side, in His hand. a
morsel of rice.
In His ears with gunja beads, His head with feathers of pea-
cock make
His face very pleased.
In whose neck the garland of wild flowers
blazes,and feet are so soft.
How much divine power is in this right, true and living body,
Leave aside ordinary mortals, even deities like Brahma cannot
fathom the limits of His divine glory.
If you tell that not knowing my power, How one can save
oneself in this world,
Hear, the way is here.
Without making the first attempt with great care,
Gaining even a tiny bit of knowledge is impossible.
The wise says that he abides by your words with sincere heart,
Remaining at own place, just hears your praise.about.
O the Master of the world,he meets You beyond any hard labour.
Your worship creates salvation
Avoiding it, people destroy themselves anon.
Believing to get spiritual liberation in wisdom,
They perform various habits of yoga.
They get only sorrows and know it later, the supreme ignorants.
Dismissing paddy as insignificant, accept empty husks.
In the past, many individuals pursuing the paths of empirical
knowledge and ascetic yoga
Could not achieve liberation, despite making rigorous efforts.
Through devotion, they met you, by hearing, Your praises,
You appeared to make peace for the universe,
Who can count Your unthinkable virtues?
One,who counts the particles of fog and sand of the earth,
He too will not know Your virtues in many birth
One suffering from the consequences
of his own activities,
Worships You with pure heart, for mercy,
Can get liberation positively.
O Narayana, look, I am so weak, beyond any fear to die,
You are the Supreme God of the illusories,
I want to fascinate thy
Exposing my illusion, I test Your power
When compared in front of a massive fire, I am merely like a
tiny, minuscule spark.

■ Rita Boruah
99545-94823

Dibrugarh Press Club's "Gaonloi
jao" Program Concludes

High-voltage Electric Wires Tied to Bamboo Poles;
Veterinary Centre Lacks Doctors and Staff



M Hashim Ali, Dibrugarh :
The Dibrugarh Press Club
periodically visits remote
villages and areas under the
town to meet the public and
assess their grievances, prob-
lems, and needs. As scheduled,
on October 3, a team visited the

remote Lejai- Bordaibam villagelocated on the outskirts of
Dibrugarh town, about 30 to 35 kilometers away—to implement
their "Gaonloi jao"(Let's Go to the Village")program.At the
outset, a team of nearly 50 journalists from the Dibrugarh Press
Club gathered at the Bordaibam Cultural Auditorium with around
100 local residents to understand their issues and grievances. The
interactive meeting was presided over by Sr. journalist Manas Jyoti
Dutta, President of the Dibrugarh Press Club. In the opening
remarks, General Secretary Ripunjoy Das explained the vision and
objective of the "Gaonloi jao" initiative. Prominent local citizens
welcomed the officials and members of the Press Club by felicitat-
ing them with a Gamusa and Cheleng Chador each. Leading local
figures—Hitesh Gogoi, Rupnath Mili, and Sanjeev Changmai
delivered speeches highlighting various grievances of the Lejai-
Bordaibam area. Hitesh Gogoi publicly read out and submitted a
memorandum to the Press Club Secretary detailing the grievances
concerning 11 specifically identified locations in the locality.
Following the meeting, the journalists visited several problematic
spots pointed out by the residents. During their visit, the journalists
witnessed concerning sights: while the electricity department had
indeed installed smart meters in everyhousehold, the power supply
wires did not run from deptt installed electric poles. Instead, they
were connected using temporary bamboo poles set up by the
villagers themselves. The public hazardously travels daily under
these low- hanging high-voltage electric wires, which are loosely
tied with plain ropes to bamboo poles.Furthermore, despite being
the only veterinary health center serving the vast region, there is
not a single doctor or employee posted there, and the facility itself
lies in ruins. The condition of the sole embankment on the Sessa
River constructed from Lejai-Bordaibam to Itakhuli Than village at
a cost of ?33 crore is similarly abysmal. Local residents alleged
that instead of fully completing the embankment, the contractors
and officials embezzled most of the funds. Out of the 5 designated
spots for placing geo-bags to prevent erosion by the Sessa River,
not a single geo-bag was dropped at Seshakinar Bordaibam. As for
the Bordaibam Water Supply Scheme, far from supplying water,
even the installed pipes broke and crumbled shortly after being
laid.While taking journalists through these sites, local residents
expressed deep anger and resentment, stating that if the govern-
ment fails to take appropriate measures, the public will have no
choice left but to suffer a living death.

National Conclave on tea garden
communities begins in Guwahati

Guwahati: A three-day National Conclave on “Empowerment,
Skillling, Education, Digital Interventions and Welfare Schemes for
Tea Garden Communities” began at the Indian Institute of Entre-
preneurship in Lalmati, Guwahati, on Monday. The conclave is
being organised by the Department of Educational Studies, Faculty
of Education, Jamia Millia Islamia (JMI), New Delhi, in collabo-
ration with the OKD Institute of Social Change and Development
(OKDISCD), Guwahati. It will continue until October 7. The inau-
gural session brought together academicians, researchers, govern-
ment officials, skill-development practitioners and other stakehold-
ers to discuss strategies for the educational, socio-economic and
digital development of Assam’s tea garden communities.

From Folk Tradition to World Heritage: The Cultural Trajectory of Indian Folk Painting with Special Reference to Assam’s Anadi-Patana and Gita-Govinda Painting Traditions



Dr. Aditi Deka Pathak

M.F.A. (Painting), M.A. (Political Science), Ph.D. (Visual Arts), Postdoctoral Fellow (Visual Arts), Assistant Professor & Ph.D. Research Supervisor, Assistant Professor, Department of Fine Arts, Dr. Anita Baruah Sarmah College of Education
Mobile : 86381-38360

Tracing the movement of Indian folk and traditional painting from localized cultural practice toward national and international heritage recognition, the article focuses on Assam’s Anadi-Patana and Gita-Govinda manuscript traditions. Using qualitative historical-descriptive analysis of scholarly literature, museum catalogues, institutional resources, and UNESCO documentation, the study argues that heritage is a process rather than a fixed category. Assamese manuscript painting developed through the interaction of Neo-Vaishnavism, Sattrā institutions, royal patronage, textual storytelling, indigenous materials, and regional visual conventions. Anadi-Patana illustrates the continuity of Assamese Vaishnavite manuscript culture, while Gita-Govinda demonstrates how a pan-Indian Sanskrit literary work was localized within an Assamese pictorial language. UNESCO’s current country record lists 16 Indian elements on its Intangible Cultural Heritage lists by 2025, but Assamese manuscript painting is not among them. Global recognition is thus interpreted as a potential safeguarding mechanism rather than a mere status symbol. It proposes an integrated strategy involving inventory creation, conservation, technical apprenticeship, digitization, ethical commercialization, community participation, and preparation for future national or international heritage recognition. The study concludes that the most sustainable path is not to freeze Assamese painting as an “old art,” but to strengthen the conditions under

which its materials, skills, narratives, and meanings can continue to be transmitted.

Indian folk and traditional painting is not simply a group of regional styles. It is a field of cultural practice in which storytelling, ritual, memory, community identity, materials, labour, and visual knowledge intersect. Madhubani, Warli, Pattachitra, Gond, Kalamkari, and Assamese manuscript painting demonstrate that Indian visual culture has historically crossed the modern boundaries between folk, craft, classical, religious, and fine art. In the contemporary period, these practices also enter museums, markets, academic institutions, tourism, digital archives, and international heritage systems.

UNESCO’s Intangible Cultural Heritage framework is important because it emphasizes living practices, transmission, community recognition, and safeguarding. India ratified the 2003 Convention in 2005 and had 16 elements inscribed on UNESCO’s Intangible Cultural Heritage lists by 2025 (UNESCO, 2025). These include rituals, festivals, performance traditions, knowledge systems, and crafts. Assamese manuscript painting, however, is not currently inscribed. Its absence highlights the difference between cultural significance and international institutional recognition.

Assam offers a distinctive case because manuscript painting developed through the interaction of Neo-Vaishnavism, Sattras, royal courts, literary culture, and indigenous materials. Research identifies sanchipat, a prepared bark surface, as a major manuscript medium and notes the use of traditional pigments such as hengul and haital (Baruah, n.d.; Borah, n.d.). Manuscripts were not merely decorated books: images helped communicate sacred narratives and contributed to a shared devotional visual vocabulary (Moral & Deka, 2025).

An illustrated Anadi-Patana associated with Kuji Satra is documented as an eighteenth-century example, while Gita-Govinda represents the regional pictorialization of Jayadeva’s twelfth-century Sanskrit poem (Directorate of Museums, Assam, 2013; Vatsyayan & Neog, 1986). The central argument is that the movement from folk tradition to world heritage should be understood as a trajectory involving community practice, institutional consolidation, documentation, national recognition, and international safeguarding.

Folk Art, Classification, and Cultural Change

The category “folk art” is itself



Gita Govinda manuscript, Krishna and the Gopis in the Forest
Source: Universal Images Group (UIG)

historically constructed. Hauser (2002), in studying Bengali scroll painting, demonstrates how a primarily oral and performative tradition could be reframed as folk art and transformed into an art commodity. This observation is relevant to Assam because manuscripts can shift from sacred or institutional objects to museum specimens, research images, commercial reproductions, and digital heritage. Each change increases visibility but may also detach the object from the practices that produced its meaning.

Indian painting traditions survive through adaptation. Ritual painting may enter the gallery; a community image may become a market product; and a traditional technique may be taught through formal workshops. Continuity therefore does not mean freezing an art form in its historical state. It means maintaining the knowledge, social relationships, and cultural meanings that allow the practice to remain intelligible and renewable.

Assamese Manuscript Painting

Scholarship consistently connects Assamese manuscript painting with the Vaishnavite movement and the Sattras. Sarkar and Bhowmik (2017) identify the medieval period as a major phase of development, while Sahapedia documentation distinguishes Sattriya, Garhgaon/Rajaghoria, Darrang, and Tai-Ahom-related traditions (Baruah, n.d.). These categories show that Assamese manuscript painting developed through multiple institutional and regional contexts rather than as a single uniform style.

The material process is equally important. Sanchipat required specialized preparation, and traditional pigments and inks involved technical knowledge. Contemporary practitioner accounts emphasize the difficulty of preparing traditional materials and the need to balance heritage methods with present-day media (Borah, 2017). This makes conservation a question of both objects and skills.

Anadi-Patana and Gita-Govinda
Anadi-Patana is important

because it connects Assamese Vaishnavite literature with visual storytelling. A documented illustrated example from Kuji Satra dates to the eighteenth century, and the Assam State Museum identifies the work in its institutional bibliography (Directorate of Museums, Assam, 2013). The surviving examples provide evidence of how narrative and theology were translated into sequences of figures, gestures, settings, and symbolic details.

Gita-Govinda provides a transregional comparison. Jayadeva’s twelfth-century Sanskrit poem became one of the most widely pictorialized literary works in India (Indira Gandhi National Centre for the Arts, n.d.). Its Assamese representation demonstrates localization rather than simple imitation. Vatsyayan and Neog (1986) treated the Assamese Gita-Govinda tradition as evidence for a distinct Assam School of Painting. Thus, a classical Sanskrit text could become a regional manuscript art while retaining connections to a wider Indian cultural world.

Historical Trajectory of Assamese Painting

The history of painting in Assam includes early references associated with the seventh-century court of Bhaskaravarman, but the surviving evidence is discontinuous. More securely documented manuscript painting flourished in the medieval and early modern periods, especially under the influence of Neo-Vaishnavism. Sattras became centres of textual production, education, performance, and visual culture. Painting consequently functioned as part of a larger knowledge system rather than as an isolated decorative practice.

Royal patronage added another dimension. Ahom and Koch courts supported literary and artistic production, and some manuscripts show interaction between Sattriya conventions and courtly miniature traditions. The result was a complex visual environment in which religious, literary, monastic, and courtly forms interacted. This complexity is why Assamese manuscript painting should not be reduced to a narrow definition of “folk.” Its cultural trajectory crosses several categories.

The heritage trajectory continued through collecting, cataloguing, museum formation, and scholarship. The Directorate of Museums, Assam, maintains bibliographic and collection resources, including a record of the Kuji-Satra Anadi-Patana and Vatsyayan and Neog’s Gita-Govinda study. Contemporary scholarship and digitization now add another layer: historical manuscripts
see page 6

Locating Srimanta Sankaradeva within Indian Knowledge System and Indigenous Wisdom

Traditions, Practices and Contemporary Discourses



Dr. Guptajit Pathak
Assistant Professor
Department of History
Geetanagar College
Geetanagar, Guwahati-
781021, Assam, India
Mobile : 90850-84275

Focusing on Srimanta Sankaradeva (1449 CE–1568 CE), the article highlights his role in shaping Assam’s intellectual, devotional, literary, performative and institutional knowledge systems. It seeks to situate his Eka-Sarana Nama-Dharma within the broader framework of the Indian Knowledge System (IKS), while understanding Indigenous knowledge as a site-specific, living, and collectively shared knowledge system rather than a unified tradition. The research summarizes the work available on Sankaradeva’s devotional philosophy, vernacular literary output, Borgeet, Ankiya Naat, Bhaona, Sattriya practice, and the institutions of the namghar and sattras, and then employs a qualitative historical and interpretive approach. It claims that such forms are not only a repository of religious belief, but also a vehicle for the transmission of ethical ideas, communal memory, artistic techniques, and community-based ways of learning. An up-to-date measure of the scale of institutions is provided by data from the Government of Assam: 862 sattras were surveyed and listed, and 219 sattras were reported to receive government grants-in-aid. This is an indication of official recognition and the ongoing support that is required for conservation resources, not necessarily a full indicator of cultural vitality.

Sankaradeva occupies a distinctive position in the cultural, intellectual, religious, literary, and artistic history of Assam. He is remembered as a saint, philosopher, poet, playwright, composer, teacher, social reformer, and institution-builder who profoundly shaped the religious and cultural life of medieval Assam through the development and propagation of Eka-Sarana Nama-Dharma, commonly associated with Assamese Neo-Vaishnavism. His intellectual and creative contributions extended beyond devotional philosophy and encompassed literature, music, dance, drama, visual and performing arts, community

institutions, and systems of collective learning. Through these interconnected domains, Sankaradeva contributed to the formation of a distinctive cultural knowledge tradition in Assam (Pathak & Palit, 2023, Saikia, 2023).

Locating Sankaradeva within the broader framework of the Indian Knowledge System (IKS) provides an opportunity to examine knowledge not merely as a body of textual or philosophical doctrines but as a dynamic process involving experience, practice, performance, community participation, and intergenerational transmission. His works and institutions demonstrate how knowledge was communicated through vernacular literature, devotional recitation, music, theatre, dance, visual expression, craftsmanship, and collective religious practices. The Satra and Namghar, in particular, functioned not only as religious spaces but also as important centres of cultural learning, artistic practice, social interaction, and knowledge transmission.

It approaches Sankaradeva’s legacy as living knowledge ecology rather than merely a historical or textual inheritance. It investigates how knowledge has been created, preserved, performed, transmitted, adapted, and reinterpreted through institutions, artistic traditions, community practices and contemporary cultural discourses. In this context, locating Sankaradeva within IKS and Indigenous Wisdom offers a framework for understanding the continuing relevance of his intellectual and cultural contributions in contemporary Assam and beyond.

Despite the growing academic and institutional interest in the Indian Knowledge System, the place of regional knowledge traditions within the broader IKS framework remains insufficiently examined. Discussions of IKS frequently emphasise major philosophical, scientific, literary, and educational traditions documented in classical Sanskrit and other prominent textual sources. Consequently, the contribution of regional intellectual traditions and vernacular knowledge systems requires greater scholarly attention.

Sankaradeva and the Indian Knowledge System
Use and knowledge outside of the written canon

The Indian Knowledge System could be perceived as multiple intellectual and practical traditions centred on the concepts of philosophy, language, arts, ethics, ecology, health, mathematics, ritual and social organisation. In this context Sankaradeva’s role is particularly significant in the areas where knowledge of the text is aligned to pedagogies of the vernacular and the



Object Name: Mala (Sacred Rosary / Chaplet of Mahapurusha Srimanta Sankaradeva)
Source: Photograph collected by the researcher at Sri Sri Kamalabari Sattra, Majuli.

arts. His compositions reflect Vaishnava devotional sources such as the Bhagavata tradition and reflect the ideas of religion through Assamese literary and performative forms. This is not a regional system or a straightforward replication of a pan-Indian model, but a synthesis of the local with a unique local flavor, influenced by language, patronage, religious discussion and the social landscape of medieval Assam (Borkakati, 2022; Pathak & Palit, 2023).

Eka-Sarana Nama Dharma:

Devotion and moral guidance
The focus of Eka-Sarana Nama Dharma is to seek refuge in one Supreme God (which is interpreted in this tradition as Vishnu or Krishna), and to hear and sing the Divine’s name. The use of devotions, congregational recitation, and the transmission of religious stories was important methods of religious instruction. Religious and cultural transformation of the Assamese people and the extension of participation beyond the highly specialised ritual sphere are seen as being linked to the movement (Borah, 2024; Saikia, 2023).

Vernacularisation: A knowledge practice

Sankaradeva’s adoption of Assamese language and literary and performing genres demystified religious concepts in the language and aesthetic of the local populace. Vernacularisation here is not just translation, but selection, adaptation, rhythm, narrative and a way of addressing the listener, and a way of remembering. In this process, literary and devotional knowledge became a broader repertoire of culture. It also highlights the importance of preserving the language to IKS: translation can help to broaden access, but the sound, poetry and context of an Assamese composition can’t always be fully conveyed in translation.

Traditions and Practices as Knowledge Transmission,

Choral music (Borgeet and congregational singing)

The devotional songs of Borgeet

are the ensemble of poetic composition, musical discipline, memory, and devotional experience of Sankaradeva and Madhavadeva. Their transmission involves more than the retention of the words: melody, pronunciation, rhythm, the manner of singing and the rules of performance are all taught and practised. The songs are therefore exemplary of embodied knowledge, the competent person being learnt through listening, repetition, correction and participation. When training opportunities, knowledgeable teachers, or social settings for performance are compromised, such transmission is susceptible.



Object Name: Kapmoilam (Historic Assamese quill/reed pen and traditional terracotta/brass inkpot set)
Source: Photograph captured directly by the researcher/scholar on site at Madhupur Sattra, Cooch Behar.

Cultural Context: In the Ekasarana Nam-Dharma tradition, personal artifacts (Thana-Awa) belonging to Mahapurusha Srimanta Sankaradeva and his chief disciple Madhavadeva are revered as vital physical relics (Pavitra Samagri), exemplifying the living heritage and sacred material culture preserved across Assamese Sattras. Preserved as a sacred relic within the Sattra, this Mala serves as a direct tactile link to Mahapurusha Srimanta Sankaradeva, embodying the uninterrupted spiritual lineage, sacred devotion (Bhakti), and living material heritage of the Ekasarana Nam-Dharma tradition in Majuli.

Cultural Significance: This rare material relic symbolizes the royal patronage extended by the Koch dynasty to the Neo-Vaishnavite movement, facilitating the composition and transcription of seminal literary works, plays (Ankiya Nat), and religious treatises that laid the foundation of the Assamese intellectual tradition. As a poignant material artifact of royal patronage, this Kapmoilam stands as an enduring emblem of the historic alliance between Bir Chilaray and Srimanta Sankaradeva, marking the sacred instrument through which key foundational texts of the Ekasarana Nam-Dharma were transcribed into Assamese literary heritage.

see page 5

Continue from page no 4

Locating Srimanta Sankaradeva within Indian Knowledge System

Ankiya Naat and Bhaona
The stories of Sankaradeva’s Ankiya Naat and the associated Bhaona performance tradition are transmitted through acting, music, movement, costume, conventions of the stage and visual design. Their pedagogical power is in the union between story and experience: moral dilemmas and devotional ideas are introduced in their audience through characters, gestures and shared attention. The use of masks and other performance objects also enables the transmission of material knowledge, such as choice and treatment of materials, carving, painting and the coordination of object and performer. The performing arts are, then, not a pretty garnish to doctrine; they are means of teaching, remembering, and building community.

Sattriya dance and body as archive
Sattriya evolved in the sattras and is considered one of the important classical dance genres of India today. The movement vocabulary, music, costume and devotional repertoire illustrate how a tradition can be embodied and institutionally transmitted. The body is an archive: postures, rhythms, gestures and sequences are transferred through disciplined training. As Sattriya goes to formal academies, festivals and goes out to perform on the world stage, new opportunities for visibility come, but a relationship between technique, repertoire, devotional context and the communities that nurtured it also needs to be maintained.

Sattras and namghars as a system of education
The sattras are Vaishnavite monastic and cultural centers; the namghars are congregational prayer and community spaces. These, with much variation at a local level, have also helped with worship, recitation, performance, teaching, craft and collective gatherings. According to Assam Government, sattras are also related to the traditional performing arts and some of the sattras in Majuli have been established in the sixteenth century A.D (Department of Tourism, Government of Assam, n.d.). The community role of the namghar is also pertinent as a comparison with wider debates of community based governance and public life, albeit the functions vary from place to place.

Ethical questions, uses and limits of indigenous wisdom
Indigenous wisdom may help to emphasize the importance of practices and community custodianship that are often not included in formal records of knowledge in relation to place. It is helpful within the Sankaradeva context when used in specific areas of local learning such as oral transmission and musical learning, mask-making, performance, institutional memory, craft skills, and community organisation. But the term “Indigenous” does not mean old and unchanging and invariably equal, or “primitive” and “tribal”. The communities and religious histories of Assam are diverse, and the same tradition that Sankaradeva lived by has evolved through the interplay of local traditions and the wider Vaishnava intellectual currents.

Power, inclusion and institutional change
Social inclusion should be assessed in a temporal and place-based perspective. Eka-Sarana Nama Dharma is seen as a tool for spreading religion and community engagement (Borah, 2024; Pathak & Palit, 2023). In parallel, institutional authority can be determined by the practice of inherited roles, resources, gender divisions of labour and local social hierarchies. These complexities should not be muted by a contemporary IKS approach. It should question who can be trained, who is recognised as knowledge-holders and whose contribution is recorded, and how decisions are made regarding heritage.

The contemporary relevance and directions of policy
Sankaradeva’s legacy can have a contribution to the ongoing debates in the following four ways. First, his employment of accessible language and artistic forms provides a model for public pedagogy: that is, ideas that are complex can be conveyed through narrative, music, and shared experience. Second, the namghar and sattras traditions illustrate the value of institutions linking learning, ethical reflection and collective participation. Third, performance and craft traditions demonstrate that knowledge of culture is not only information, it is also skill, discipline and relationships. Fourth, when the movement is about devotion and community, it can also lead to a discussion of social responsibility, remembering to be sensitive to differences and exclusions from the past.

Concurrently, the modern concept of IKS can only be fruitful if anchored in history. The works of Sankaradeva should be placed in the context of the medieval moment in Assam and the general histories of Bhakti, Vaishnava philosophy, vernacular literary culture, and Assamese political history. It would be a mistake to say that these connections are unique, or that these connections are derivative. Its uniqueness is best understood as a process of adaptation and synthesis.

Srimanta Sankaradeva’s legacy lies in the Indian Knowledge System as it reflects extensive engagement with philosophy, vernacular literature, music, theatre, dance, craft, ethics and institutions of the community. It also provides a practical basis for exploring Indigenous knowledge as action-oriented knowledge that is locally grounded and is maintained in memory and practice. Not only are there no separate heritage items such as Borgeet, Ankiya Naat, Bhaona, Sattriya, sattras and namghars but they are also interconnected; ideas are taught, embodied and renewed within the framework of Borgeet, Ankiya Naat, Bhaona, Sattriya, sattras, and namghars.

References

- Borah, C. (2024). Sankaradeva’s “Eka-Sarana Nama Dharma” and its contribution towards the formation of a greater Assamese society. *International Journal of Management and Humanities*, 10(6), 22–24. <https://doi.org/10.35940/ijmh.C1666.10060224>
- Borkakati, S. (2022). A study on Neo Vaishnavite movement of Mahapurusha Srimanta Sankaradeva in Assam. *Telematique*, 21(1). <https://www.provinciajournal.com/index.php/telematique/article/view/773>
- Das, S., & Dutta Chowdhury, P. (2024). An ethical foundation of Srimanta Sankardev’s Ekāraṅga Dharma and its contemporary relevance. *Journal of Dharma*, 48(4). <https://dvkjournals.in/index.php/jd/article/view/4292>
- Department of Tourism, Government of Assam. (n.d.). Sattras of Assam. <https://tourism.assam.gov.in/portlet-sub-innerpage/sattras-of-assam>.

Where Life Goes Searching for Love", an English translated book by Dr. Jyoti Prasad Saikia, released by DU Vice-Chancellor J. Hazarika



M Hashim Ali, Dibrugarh : In a solemn function held at the Indira Miri Conference Hall, Professor Jiten Hazarika, the Vice-Chancellor of Dibrugarh University, released "Where Life Goes Searching for Love"—an English translation by Professor Mridul Bordoloi of a collection of poems written by Professor Dr Jyoti Prasad Saikia. In his address, Vice-Chancellor Professor Jiten Hazarika praised Professor Dr Saikia, the author of the book and himself a Vice-Chancellor, for maintaining his literary vigor alongside his academic excellence. The meeting, where the welcome address was delivered by Professor Dr Nasmeem Farheen Akhtar, Head of the Department of English, was inaugurated with the lighting of the ceremonial lamp by both Vice-Chancellors. Speaking theoretically on the topic "Poetry and Translation in the Age of Artificial Intelligence", Dr. Surajit Sarma, Academic Registrar of Jagannath Barooah University, elaborated on the natural essence of poetry alongside the responsibilities of poets, poetry, translators, and readers in the era of artificial intelligence. Professor Dr Jyoti Prasad Saikia, the author of the released book, noted that despite linguistic differences in literary creation, a translator's ability to seamlessly capture the thoughts and language of an author with deep insight while keeping the original work flawless is a unique and singular talent. He expressed his appreciation for Professor Dr Mridul Bordoloi of the English Department at Dibrugarh University, who translated "Where Life Goes Searching for Love". The program, which featured a poetry recitation by student Sambhavi Sarma, was anchored by Priyanka Kakati, Assistant Professor in the Department of English, who concluded the event with a vote of thanks to all present.

Smoke and Fire Disrupt Journey of Manas Rhino Express

Nalbari : A fire reportedly broke out underneath a coach of the Manas Rhino Express (55801/55802) on Monday, causing concern among passengers and delaying the train for more than an hour. According to information available, smoke was noticed coming from underneath coach number 155426 while the train was travelling from Patiladaha towards Guwahati. Dhanmoni Roy, a security staff member of Gauhati Commerce College, reportedly noticed the smoke at Sorbhog railway station. Although the train continued its journey, Roy got down at Barpeta Road and found that a fire was still burning underneath the coach. He immediately alerted railway police. The fire was subsequently extinguished, and the train was allowed to proceed after necessary checks.

Continue from page no 3

can become globally accessible while remaining rooted in local institutions.

The Gita Govinda is a work composed by the 12th-century poet, Jayadeva, who was born in Kenduli Sasan near Puri in Orissa. This work has been of great importance in the development of the bhakti traditions of Hinduism. The Gita Govinda is organized into twelve chapters. Each chapter is further sub-divided into twenty four divisions called Prabandhas. The prabandhas contain couplets grouped into eights, called Ashtapadis. The text also elaborates the eight moods of Heroine, the Ashta Nayika in its verses, which over the years has been an inspiration for many a compositions and choreographic works in Indian classical dance.

This manuscript folio from Assam illustrates the early Sattriya (Satra) style of painting. Developed in the monasteries (sattras) following Srimanta Sankardev’s Vaishnavite movement, works like the Anadi-Patana used natural pigments derived from earthy minerals and plant extracts painted on prepared sanchipat (bark of the xanchitree). Notice the characteristic flat architectural background, distinct side-profile figures, and bold script panels along the margin.

From Regional Tradition to National Heritage

National heritage recognition depends heavily on documentation. Museums, government departments, universities, archives, and cultural institutions transform dispersed objects into an identifiable body of heritage. Catalogues establish provenance and terminology; academic studies make the tradition teachable; exhibitions create public visibility; and conservation programs protect material evidence. The publication history of Assamese manuscript painting demonstrates that scholarship itself is part of heritage infrastructure.

However, documentation alone cannot preserve a living tradition. A catalogue can record an image but cannot reproduce the skill of preparing sanchipat, making traditional pigments, constructing lines, or explaining the religious meaning of a scene. For this reason, safeguarding must combine object conservation with practitioner transmission.

National recognition also creates economic opportunities through exhibitions, reproductions, workshops, publications, and cultural tourism. These activities can support practitioners, but commercialization may simplify sacred or historical motifs. The appropriate goal is therefore an ethical cultural economy: heritage-related income should strengthen rather than replace the knowledge systems from which the art emerged.

From Folk Tradition to World Heritage: The Cultural Trajectory of Indian.....

From National Heritage to World Heritage

UNESCO’s current country record shows a substantial expansion of India’s international heritage presence. The first Indian elements on the Representative List were inscribed in 2008; by 2025 the country record contained 16 elements, including Deepavali as the most recent addition (UNESCO, 2025). The growth reflects increasing participation in international heritage mechanisms, but it does not mean that every culturally important tradition must be inscribed.

UNESCO recognition should not be treated as a universal ranking of cultural importance. Inscription depends on nomination procedures, inventories, community participation, safeguarding measures, and evaluation. The strongest case for Assamese manuscript painting would therefore present it as a living knowledge system rather than only as a collection of old manuscripts. A future nomination would need evidence of practitioners, transmission, community recognition, conservation, and a realistic safeguarding plan.

This distinction is especially important because world heritage can produce both benefits and risks. Recognition can increase funding, visibility, tourism, education, and research. It can also encourage standardization, museumification, or commercial repetition. The objective should be participatory recognition in which Sattras, custodians, painters, scholars, museums, and government institutions share responsibility for defining and transmitting the tradition.

Comparative Perspective: Assam and Other Indian Painting Traditions

Comparison with Madhubani, Warli, Pattachitra, and Gond suggests that Indian painting traditions often remain viable by adapting to new audiences. They may move from ritual or domestic contexts into workshops, galleries, tourism, and contemporary design. Their continuity depends on the ability of communities and practitioners to negotiate change without losing the knowledge that makes the tradition distinctive.

Assamese manuscript painting faces a different challenge because its historic medium is fragile and closely linked to manuscript culture. A canvas reproduction may preserve an image but not the manuscript technology; a digital scan may preserve visual information but not the tactile knowledge of preparing bark or pigments. Assamese safeguarding therefore needs a layered model: conservation of objects, documentation of techniques, technical apprenticeship, digital access, and support for

contemporary practice.

The phrase “from folk tradition to world heritage” can imply a linear movement from local obscurity to global prestige. A more critical interpretation recognizes that heritage is produced through selection. When institutions catalogue, display, or nominate a tradition, some features become highly visible while others may disappear from the narrative. In Assam, an exclusive focus on beautiful manuscript miniatures could marginalize scribes, painters, monks, custodians, teachers, conservators, and contemporary practitioners.

A participatory heritage model is therefore preferable. Communities and custodians should help decide what should be documented, how sacred images can be reproduced, which knowledge can be commercially used, and how benefits should be shared. Heritage recognition is strongest when it supports the capacity of communities to continue their own cultural practices.

The Assamese case also challenges simplistic divisions between classical and folk art. Gita-Govinda is classical Sanskrit literature, but its Assamese visual form is a regional manuscript tradition rooted in devotional and institutional contexts. Anadi-Patana likewise demonstrates how religious literature, painting, manuscript technology, and community memory can operate as one cultural system. These works should therefore be studied as part of India’s interconnected visual heritage rather than placed in isolated stylistic categories.

Indian folk painting reaches the world-heritage arena through a long process of cultural negotiation. Assam’s Anadi-Patana and Gita-Govinda traditions show that this process is not a simple transformation of old paintings into museum objects. It involves religious institutions, literary traditions, materials, artistic skills, patronage, scholarship, museums, markets, and contemporary communities.

Anadi-Patana demonstrates the depth of Assamese Vaishnavite manuscript culture, while Gita-Govinda demonstrates the localization of a widely circulated Sanskrit literary work within a distinctive Assamese pictorial idiom. Together they show that regional identity can emerge through creative interaction with broader Indian traditions.

References

• Baruah, M. (n.d.). Manuscript painting of Assam: Historical and contemporary perspectives. Sahapedia. Retrieved October 6, 2026, from https://www.sahapedia.org/manuscript-painting-assam-historical-and-contemporary-perspectives

• Borah, C. (2017, November).

Manuscript painting of Assam: In conversation with Chittaranjan Borah. Sahapedia. https://www.sahapedia.org/manuscript-painting-assam-conversation-chittaranjan-borah

• Choudhury, R. D., & Nandagopal, C. (1998). Manuscript paintings of Assam State Museum: A catalogue. Directorate of Museums, Assam.

• Directorate of Museums, Assam. (2013). An illustrated Anadi-Patana of Kuji-Satra (18th century A.D.). Government of Assam.

• Goswami, H. (2009). Descriptive catalogue of Assamese manuscripts (2nd ed.). Department of Historical and Antiquarian Studies, Assam. (Original work published 1930)

• Hauser, B. (2002). From oral tradition to “folk art”: Reevaluating Bengali scroll paintings. Asian Folklore Studies, 61(1), 105–122. https://doi.org/10.2307/1178679

• Hazarika, B. (2007). Sattriya school of painting: Its development under Bardowa group of Sattras. Proceedings of the North-East India History Association.

• Indira Gandhi National Centre for the Arts. (n.d.). Gita Govinda painting collection. Retrieved October 6, 2026, from https://ignca.gov.in/gita-govinda-painting-collection/

• Kalita, N. (2009). Introduction to an alphabetical index of illustrated manuscripts of Assam. Indira Gandhi National Centre for the Arts.

• Moral, G., & Deka, M. (2025). An analysis of visual narratives in the manuscript paintings of Assam. Ministry of Culture, Government of India.

• Neog, M. (2011). The art of painting in Assam. In P. Neog (Ed.), Tradition and style (pp. 167–198). Professor Maheswar Neog Memorial Trust. (Original work published 1981)

• Sarkar, B., & Bhowmik, R. (2017). The art of traditional painting in Assam: A critical study on the manuscript paintings of Bhagavata-Purana, VI–VII. The Chitrolekha Journal on Art and Design, 1(2). https://doi.org/10.21659/cjad.12.v1n203

• Talukdar, S. (2005). A treasure trove from Assam. Frontline. http://www.frontline.in/static/html/fl2215/stories/20050729000206500.htm

• UNESCO. (2025). India: Intangible cultural heritage. https://ich.unesco.org/en/state/india-IN

• UNESCO. (2003). Convention for the safeguarding of the intangible cultural heritage. https://ich.unesco.org/en/convention

• Vatsyayan, K., & Neog, M. (1986). Gita-Govinda in the Assam school of painting. Publication Board, Assam.

Continue from page no 1

Governor attends Sant Mahasammelan

in the mahasammelan gave a special spiritual vies and importance to the gathering. He also said that the presence of all pious souls in the gathering inspires society towards introspection, harmony and human welfare. He said that the theme of the Mahasammelan is highly relevant in the present times, when the world is witnessing rapid technological and social transformation. Highlighting India’s rich civilisational heritage, Shri Acharya said that the country’s knowl- edge tradition has always been rooted in spirituality, values, service and human welfare. He also observed that Indian culture teaches that knowledge must be accompanied by humility, power by self-restraint, prosperity by service, and rights by a sense of duty. Referring to Assam’s spiritual heritage, the Governor recalled the profound contribution of Mahapurush Srimanta Sankardeva, who strength- ened social unity and cultural consciousness through devotion, literature, music, art and theatre. He said that spirituality is not withdrawal from the world, but a journey of discovering inner strength, disciplining the mind and making life more meaningful. Governor Shri Acharya observed that despite unprecedented progress in science and technology, people today need peace, balance, emotional connect and harmony. Spirituality, he said, can help create this balance by fostering posi- tive thoughts, self-discipline, compassion and inner peace. He also appreciated the contribution of the Brahma Kumaris in promoting Rajyoga, meditation, ethi- cal living, positive thinking and self-discipline, and in connecting youth with values, and spreading the message of peace and harmony. Calling upon all to preserve India’s cultural heritage while embracing modern development, Shri Acharya said that India’s progress must remain rooted in its civilisational values and spiritual strength. The Governor extended his heartfelt congratulations to the Brahma Kumaris Ishwariya Vishwa Vidyalaya for organising the Mahasammelan and expressed hope that the gathering would further strengthen spiritual awaken- ing, cultural consciousness, moral values and human sensitivity in society. It may be mentioned that the Sant Mahasammelan brings together revered saints, spiri- tual leaders, teachers, scholars and devotees with the objective of spreading the universal message of peace, harmony, spiritual values and human unity. Sattradhikar of Shri Shri Auniati Satra, Dr. Pitambar Dev Goswami, Jagadguru Ramanandacharya of Ayodhya Dham, Ashutosh Maharaj of Ayodhya Dham, Rajyogini B.K. Manorama, along with other saints, spiritual personalities, office- bearers of the Brahma Kumaris institution and devotees from different cultural and spiritual organizations attended the programme.

Commemoration of Late Nandalal

was made by Sushanta Borgohain, Minister for Water Resources and Law, Govt of Assam, and Guardian Minister of Dibrugarh District, while attending as the chief guest at a commemoration event for the founder principal and educational luminary late Nandalal Borgohain, held at the auditorium of Nandalal Borgohain City Col- lege, Dibrugarh.In his address, the Minister—an alumnus of the college—high- lighted the visionary thinking of late Nandalal Borgohain, stating that the concept of skill development being discussed globally today was envisioned by Nandalal Borgohain at the very inception of this college. To ensure that students could estab- lish themselves in society through various skill developments alongside their stud- ies, he had initiated such measures at this college many years ago. All his plans represented a struggle to realize the dreams of the youth. Continuing his speech, he noted that not just higher education, but self-confidence, career establishment, and appropriate skills will empower the student community to lead a secure society in modern times.During the event, Minister Sushanta Borgohain reminisced about his student days and political journey. He also shared his experience of completing his graduation as a student at Nandalal Borgohain City College. Regarding the future development of Dibrugarh, the Minister stated that under the leadership of the Chief Minister, work to develop Dibrugarh as Assam's second capital is progressing rap- idly. Work on the CM's Secretariat has already begun, and construction of the Leg- islative Assembly building is set to commence soon.Enriched with new roads, a stadium, and improved transportation systems, the environment of Dibrugarh will undergo a complete transformation ten years from now. Promising to complete the remaining developmental works of the college promptly in consultation with ev- eryone, the Minister appealed to the teachers and students to guide society in the right direction.Delivering his speech at the event, Bhupen Kumar Bora, MLA of Bihpuria constituency and chief patron of the Nandalal Borgohain Memorial Trust, recalled the early days of the college. He stated that in 1993, while serving as the GS of Dibrugarh University, educationist Nandalal Borgohain had expressed to him his dream of establishing a college. Even after retiring from Dibru College, without taking rest, he laid the foundation of this college by purchasing two bighas of land from the Jalan family for over ?2 lakh using his personal savings and determina- tion. Living an extremely simple life, Borgohain dedicated himself to the expansion of education until his final days. MLA Bora noted that even after founding two high schools and Dibru College, he did not sit idle upon retirement, but planted the seed of this new college.Addressing the attending students, the MLA remarked that life's fulfillment does not come merely from being intelligent or bright; building a good character is essential. Citing examples from the Ramayana, he placed special em- phasis in his speech on building sound moral character alongside intelligence.

CM Dr. Sarma recalls this historic Seva Yatra while

that the ‘Seva Jyoti Kalash Yatra’ launched on this great occasion will carry the message of Seva, Sankalp and Viksit Bharat to every corner of Assam. The grateful people of Assam will always remember the immense cooperation of Hon'ble Modiji for the development and progress of Assam. I once again express my heartfelt gratitude to the Hon'ble Prime Minister on behalf of the people of Assam, he said. He said that this is not only a celebration of 25 years of journey of a worthy son of Bharat Mata, but also a remembrance of a glori- ous chapter of tireless national service.

20-Year-Old Woman Goes Missing in Barpeta

Guwahati: A 20-year-old woman, identi- fied as Ananya Nath, has been missing from Barpeta town for the past three days, leaving her family deeply dis- tressed. As per her family, Ananya had gone to the Barpeta Industrial Training Institute (ITI) for training three days ago but did not return home. Despite searching for her and making enquiries at various places, the family has been unable to trace her. The family said Ananya had reportedly been in a phone-based relationship for around six months with a young man named Dhrubajyoti Das, who is believed to live near the Kali Mandir in Garalchuk, Guwahati. Both Ananya’s and Dhrubajyoti’s mobile phones have reportedly remained switched off since her disappearance. Ananya is described as having a fair complexion, a height of 4 feet 5 inches, and was reportedly wearing her Barpeta ITI uniform when she went missing.



Polling Concludes Peacefully in Nagaon Parliamentary Constitu- ency with 76.19% Voter Turnout

Nagaon : Polling for the Bye-Election to the 9. Nagaon Lok Sabha Constituency was conducted successfully on 6 October in a completely peaceful and orderly man- ner. As per the information received from both Nagaon and Morigaon Election districts, the voter turnout from 7:00 AM until the conclusion of polling stood at 76.19%.Worth mentioning that as per the General Observer’s observation there is no need for repoll. Long queues of voters were witnessed at all polling stations across the constituency as citizens exercised their demo- cratic right to vote. Adequate security arrangements were put in place to maintain law and order, while nec- essary assistance and facilities were extended to se- nior citizens, persons with disabilities and other vot- ers, thereby ensuring the smooth and successful con- duct of the polling process. The Chief Electoral Of- ficer, Assam, Anurag Goel, expressed his sincere gra- titude to all citizens of the constituency for their active participation and cooperation. The Chief Electoral Of- ficer also appreciated the dedication and tireless efforts of the polling personnel, security forces and all others involved in the election process. He stated that their commitment had made it possible to conduct the poll- ing in a peaceful and orderly manner.

Nagaon Bypoll Records Over 76% Turnout; Voting Held Peacefully



Pankaj Nath : Polling in the Nagaon Lok Sabha by-election in Assam was conducted peacefully on Tuesday, with election officials reporting an overall turnout of more than 76 percent by 5 p.m. Turnout varied across the constituency, with Samguri recording the highest at 80.22 percent and Raha the lowest at 70.29 percent. District-wise turnout in Nagaon district was: Nagaon-Batadrava 72.00 percent, Rupahihat 77.67 percent, and Dhing 77.93 percent. In Marigaon district, Jagiroad recorded 76.62 percent, Marigaon 72.85 percent, and Lahorighat 78.88 percent. Polling

continued for a short while at about 42 polling stations, so final percentages may increase slightly. District Information and Public Relations Officer Bikash Sharma said long queues were seen at most polling centres from early morning. He added that polling took place under tight security arrangements. There were occasional delays in activating EVM buttons at some centres, but overall the voting process proceeded peacefully. District Commissioner and Returning Officer Aranyak Saikia inspected several sensitive polling stations, and provided instructions, en-

couragement and necessary guidance to polling officials. For context, turnout in previous elections in these areas was higher. In the last assembly election the turnout figures were: Dhing 90.34 percent, Rupahihat 92.74 percent, Samguri 91.31 percent, Nagaon-Batadrava 83.36 percent, Raha 83.83 percent, Jagiroad 87.33 percent, Lahorighat 94.72 percent, and Marigaon 84.67 percent. In the previous Lok Sabha election the turnout figures were: Dhing 87.56 percent, Rupahihat 87.95 percent, Samguri 89.38 percent, Nagaon-Batadrava 77.31 percent, Raha 79.47 percent, Jagiroad 84.91 percent, Lahorighat 90.47 percent, and Marigaon 80.78 percent. Bikash Sharma cautioned that slight fluctuations in final turnout figures are possible because polling at some stations continued later into the day. Overall, officials described the bypoll as peaceful and smoothly conducted.

Assam Celebrates 72nd Wildlife Week

State Releases First GPS-Based Elephant Study and Honors 287 Conservation Frontline



Pankaj Nath : The Environment, Forests & Climate Change Department, Government of Assam, today organised a formal programme at Sri Sri Damodardeva International Auditorium, Srimanta Sankardev Kalakshetra Path, Panjabari, Guwahati, to mark the 72nd Wildlife Week. The event was presided over by Jayanta Mallabaruah, Hon'ble Minister of Environment, Forests & Climate Change; Finance; and Mines & Minerals, Government of Assam. Also

present were Sandeep Kumar, IFS, Principal Chief Conservator of Forests & Head of Forest Force, Assam; Dr Satyendra Singh, IFS, APCCF & CEO, CAMPA; Hirdesh Mishra, IFS, APCCF (Social Forestry); senior department officials; retired forest officers; representatives of leading wildlife NGOs; JFMC and EDC members from neighbouring districts; schoolchildren; and frontline field staff. Dr Vinay Gupta, IFS, Principal Chief Conservator of Forests, Wildlife & Chief Wildlife Warden, Assam, delivered the welcome address, underlining the significance of Wildlife Week and stressing the collective responsibility of the Department and communities for holistic wildlife conservation. Two technical reports were released during the programme.

Three drown after boat capsizes in Lakhimpur's Mer Beel

North Lakhimpur: Three people, including a 45-year-old woman and her 11-year-old nephew, drowned after a boat overturned in the Mer Beel wetland at Ghilamora in Assam's Lakhimpur district on Sunday morning. The incident took place at around 9 am when the three were crossing the wetland to take their cattle for grazing at Kathoni Mer Beel, situated on the opposite side of the waterbody. The boat reportedly overturned midway, plunging all three occupants into the water.

BA Animal Feed Centre	BA Animal Feed Centre
ইয়াত ব্ৰহ্মাৰ সকলো সামগ্ৰী পোৱা যায়। ইয়াত গৰু, ছাগলী, হাঁহ, কুকুৰাৰ দানাব লগতে ব্ৰহ্মাৰ, হাঁহ, সোণালী, লোকেল পোৱালিৰ অৰ্জাৰ লোৱা হয়। যোগাযোগ নম্বৰ 94350-61306, 86381-38348 মুখ্য কাৰ্যালয় এম বি ৰোড (নগাঁও চিভিল হাস্পাতালৰ পিছফালে)	ইয়াত গৰু, ছাগলী, হাঁহ, কুকুৰাৰ দানাব লগতে ব্ৰহ্মাৰ, হাঁহ, সোণালী, লোকেল পোৱালিৰ অৰ্জাৰ লোৱা হয়। যোগাযোগ নম্বৰ 94350-61306, 86381-38348 মুখ্য কাৰ্যালয় এম বি ৰোড (নগাঁও চিভিল হাস্পাতালৰ পিছফালে)

FINE DINE

Taste of Assam

ভাত

মাছ, মাংস, পৰুঠা, পুৰি, ৰুটি

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

A.T. Road, Near Morigaon Bus Stand
Nagaon (Assam)