

UGC Approved  
Research Journal No. 47234

ISSN 2229-5399  
THE HERITAGE



ঐতিহ্য  
**The Heritage**

**Multi-lingual Research Journal  
on  
Indology**

**Volume-IX, Issue-1, 2018**

**Aitihya Samstha  
Kahilipara Colony, P.O. Binova Nagar  
Guwahati- 781018, Assam  
India**



ঐতিহ্য The Heritage, Vol-IX, Issue-1, 2018

**Dolyatra Issue**

(March-April)

Published by Dr. Pannalal Goswami  
on behalf of Aitihya Samstha, Kahilipara Colony, Guwahati-18

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ঐতিহ্য - The Heritage

Vol-IX, Issue-1, 2018



## CONTENTS

### ENGLISH SECTION

- *Consciousness in Western and Indian Philosophy*  
Govind Bhattacharjee 7-24
- *Sankaradeva as a Pioneer of Welfare Economics*  
Chandan Sharma 25-33
- *Reading A Sense of Environmental Consciousness Behind T.S. Eliot's Application of An Indological Outlook in the Waste Land*  
Bedika Bhattacharjee 34-42
- *Developing Sattriya As a Performing Art Form : The Challenges*  
Tanuja Bora 43-50

### বাংলা বিভাগ

- *নারীচেতনা ঃ রবীন্দ্রনাথ ও ভিক্টোরিয়া ওকাম্পো*  
সুমিত্রা দত্ত 53-73
- *শৈলীবিজ্ঞানের দৃষ্টিতে রামেশ্বরের 'শিবায়ন': প্রসঙ্গত শিবভাবনা*  
লিলি হালদার 74-88
- *অথর্ববেদে পরিবেশ ভাবনা*  
কবিতা হাজরা, ধ্রুব আচার্য 89-100

### অসমীয়া বিভাগ

- *নীলমণি ফুকনৰ কবিতাৰ অলংকাৰ*  
মুদুল শৰ্মা 103-116
- *ভাৰতীয় সংগীতৰ প্ৰেক্ষাপটত বৰগীতৰ সাংগীতিক বিশ্লেষণ*  
লিপিকা তালুকদাৰ, সঞ্জয় কুমাৰ শইকীয়া 117-126
- *উত্তৰ-উপনিবেশিকতাবাদী ভাৰতীয় সাহিত্যৰ পৃষ্ঠভূমি*  
সীমান্ত দাস 127-138



ঐতিহ্য  
The Heritage

ENGLISH SECTION

Vol-IX, Issue-1, 2018



- *Consciousness in  
Western and Indian Philosophy*  
Govind Bhattacharjee 7-24
- *Sankaradeva as a Pioneer of Welfare Economics*  
Chandan Sharma 25-33
- *Reading A Sense of Environmental Consciousness Behind  
T.S. Eliot's Application of An Indological Outlook  
in the Waste Land*  
Bedika Bhattacharjee 34-42
- *Developing Sattriya As a Performing Art  
Form : The Challenges*  
Tanuja Bora 43-50

## CONSCIOUSNESS IN WESTERN AND INDIAN PHILOSOPHY

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**ABSTRACT :** While science attempts to explain consciousness in terms of the electrochemical properties of the brain cells or neurons, philosophy, both oriental and occidental, assert that consciousness is the ultimate reality and that the external reality is constructed by and exists only in consciousness. Different systems of philosophy deal with the subject of consciousness differently, but all concur in the primacy of mind over matter. The paper discusses the exploration of the subject of consciousness by prominent western thinkers during eighteenth to twentieth centuries including Rudolf Steiner, Jean Gebser and Immanuel Kant. It then goes on to describe the treatment of consciousness in ancient Indian philosophical systems like Advaita Vedānta, Sāṃkhya, Yoga and Buddhism, before attempting a synthesis between the ideas propounded by science and philosophy.

**Keywords :** Advaita Vedānta, Ātman, Buddhism, Consciousness, Phenomenology, Sāṃkhya, Yoga,

## SANKARADEVA AS A PIONEER OF WELFARE ECONOMICS

**Chandan Sharma**

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**ABSTRACT :** Now a days economists are more concerned with welfare than mere economic growth. Higher rate of economic growth is meaningless if it fails to translate the standard of living of the majority of the people in the society. Along with economic growth, problems like illiteracy, unemployment, income inequality, gender inequality, poverty, pollution, non-sanitization, use of alcohol, drugs and tobacco etc. must reduce for a prosperous and peaceful society. Sankaradeva (1449-1568) was the leader of neo-Vaishnavism in Assam. He undertook massive reformative activities for the well being of his fellow people. His main objective was to increase the standard of living in the society. Sankaradeva only used religion to confine the people within a domain of welfare activities. His thinking and areas of reforms were very much close to the activities of present welfare economists. The present study aims to identify the areas of welfare where Sankaradeva gave emphasis like the present day welfare economists.

**Keywords :** Growth, Reform, Sankaradeva, Welfare.

## READING A SENSE OF ENVIRONMENTAL CONSCIOUSNESS BEHIND T. S. ELIOT'S APPLICATION OF AN INDOLOGICAL OUTLOOK IN THE WASTE LAND

**Bedika Bhattacharjee**

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**ABSTRACT :** While numerous scholarships on Eliot over the years have taken into account the use of Eastern Philosophy and Religion in his poems and have tried to unearth the implications from their own perspectives, in this paper the attempt is to read Eliot's use and application of the Indological outlook in *The Waste Land* as bearing an ecological or environmental consciousness. What has been considerably focussed in the present essay is the scope of environmental associations which texts like the Brihardarnyaka Upanishad and the Buddha's Fire Sermon held. The fact that Eliot used these Indological treatises in his poem *The Waste Land* is to a great extent suggestive of the point that he wanted to arrive at some kind of spiritual outlook that was absent in the modern world and situation and which he believed was the root cause behind the most destructive happening that human civilization had ever seen-The Great War.

**Keywords :** Buddhism, Environmental consciousness, Hinduism, Indology, philosophy, religion.

## DEVELOPING SATTRIYA AS A PERFORMING ART FORM : THE CHALLENGES

**Tanuja Bora**

*Dept. of English, Swahid Peoli Phukan College, Namti, Sivasagar, Assam*

**ABSTRACT :** It is more than seven decades now that Sattriya, the half a millennium old devotional dance of Assam entered the proscenium stage as a performing art. Nevertheless, in view of the enormity of resources of the dance and its aesthetic brilliance, development of Sattriya as a performing art is not very encouraging. Only a little portion of the massive resources of Sattriya dance and music has been exploited so far by the composers and performers in their creative endeavours. Dearth of a codified text of the dance style poses a serious problem for the composers aspiring to explore its inexhaustible resources. Furthermore, as Sattriya is a living tradition, slightest deviation from the set patterns are viewed as distortion of the dance form and consequently, innovations and experimentations often raise criticism. As growth and development of any art form considerably lie in innovation and experimentation, Sattriya too cannot dispense with such dynamism. A new and dynamic approach with a sound orientation of the distinctive features of the dance form is necessary to strive for its aesthetic enhancement while keeping its purity intact. The paper examines the journey of Sattriya as a performing art, discusses the challenges of its development and proposes a three-tiered agenda concerning codification, a modern method of training and some moorings on exploration of the resources of Sattriya dance and music.

**Keywords :** Challenges, Performing art, Sattriya



# ঐতিহ্য The Heritage

বাংলা বিভাগ

Vol-IX, Issue-1, 2018



- নারীচেতনা : রবীন্দ্রনাথ ও ভিক্টোরিয়া ওকাম্পো  
সুমিত্রা দত্ত 53-73
- শৈলীবিজ্ঞানের দৃষ্টিতে রামেশ্বরের 'শিবায়ন' :  
প্রসঙ্গত শিবভাবনা  
লিলি হালদার 74-88
- অর্থর্ববেদে পরিবেশ ভাবনা  
কবিতা হাজরা, ধ্রুব আচার্য 89-100

## নারীচেতনা : রবীন্দ্রনাথ ও ভিক্টোরিয়া ওকাম্পো

সুমিত্রা দত্ত

প্রেমতলা, শিলচর - ৭৮৮ ০০৪, অসম

### WOMEN CONSCIOUSNESS : RABINDRANATH AND VICTORIA OCAMPO

Sumitra Dutta

Premtala, Silchar - 788 004, Assam

**ABSTRACT :** Many believe, Tagore's empathy towards women stems from his sense of responsibility, given their bearings in the society at that time. In recent years Prof. Doris Meyer of Connecticut College, USA and Ketaki Kushari Dyson have tried to hint 'a little laxness' on that front. Possibly, dearth of apt resources has led Prof. Meyer to that deduction. Dyson on the other hand, has put forth some instances /examples to drive home her point. She even opined that, Tagore's outlook on women had taken an avant-garde turn once he bumped into Victoria Ocampo.

The backdrop of this paper is to seek truth of this claim. Was not Tagore compassionate and committed enough towards women's woes and woes? Was he really concerned enough about aspirations or carp about aspersions cast against them? How was he accountable towards social prejudices? Aren't some of his mentions and cautions about modern, liberated women quite orthodox? Is it all petals and no pebbles? And finally, does Tagore really owe his progressive insight on Feminism to Ocampo?

This write up is an odyssey to unravel the truth— an honest attempt to dissect Dyson's claim and arrive at a black and white conclusion, about grey area backed by quotes and paradigms.

**Keywords :** Consciousness, Feminism, Tagore's tryst

## শৈলীবিজ্ঞানের দৃষ্টিতে রামেশ্বরের 'শিবায়ন' : প্রসঙ্গত শিবভাবনা

লিলি হালদার

বাংলা বিভাগ, যাদবপুর বিশ্ববিদ্যালয়, কলকাতা - ৭০০ ০৩২

### RAMESHWAR'S SIBAYAN FROM STYLISTIC VIEWPOINT : A REFERENCE TO THE CONCEPT OF SHIVA

Lily Haldar

Dept. of Bengali, Jadavpur University, Kolkata - 700 032

**ABSTRACT :** Rameshwar Bhattacharya was one of the popular writers of seventeenth century of Mangalkavyadhara, especially 'Sibayan' or 'Sibsankirtan'. In this paper 'Sibayan' has been analysed from the stylistics view. Medieval Bengali Literature has traditionally been analysed from social-political-economic view, but the stylistics view is way different, Stylistics mainly focuses on the structure of the text. Stylistics is a western idea emerging in the middle of the nineteenth century. It needs no saying that Rameshwar Bhattacharya, poet of Medieval Bengali Literature, did not follow the idea of stylistics while he wrote his kavya. Although there were many different writers who wrote in the same time-span of medieval age of Bengali Literature, yet they followed a particular and common pattern. Even then Medieval Bengali Literature bears some individual and contemporary characteristics found in every poetic work written by different poets. Rameshwar Bhattacharya's 'Sibsankirtan' is not an exception. Traditional rules of Mangalkavyadhara are followed in 'Sibayan'. The different exponents of stylistics – phonological style, morphological style, semantical style and the uses of imagery-ornaments have been discussed and analysed in this research work.

**Keywords :** Sibayan, Stylistics

## অথর্ববেদে পরিবেশ ভাবনা

কবিতা হাজরা

দর্শন বিভাগ, আসানসোল গার্লস কলেজ, আসানসোল - ৭১৩ ৩০৪, পশ্চিমবঙ্গ

ধ্রুব আচার্য

বর্ধমান বিশ্ববিদ্যালয়, গোলাপবাগ, বর্ধমান - ৭১৩ ১০৪, পশ্চিমবঙ্গ

### CONCEPTION OF ENVIRONMENT FROM THE PERSPECTIVE OF ATHARVAVEDA

**Kabita Hazra**

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**ABSTRACT :** *Contemporary issues of global warming, ozone depletion etc., have taken the focus on environmental protection to a new paradigm. Right from the Vedic age, to the modern day, the importance of environment remains unparalleled. The competence of civilization in the bygone era to penetrate the veils of nature led them to paganism, unlike the present times. Thus reflecting the attitude of early Aryans towards environment during the Vedic age. In the present paper, an effort is made to unfold the concepts of Environment as encrypted in the Atharvaveda.*

**Keywords :** *Atharvaveda, Environment, Vedic Study*



# ঐতিহ্য The Heritage

অসমীয়া বিভাগ

Vol-IX, Issue-1, 2018



- নীলমণি ফুকনৰ কবিতাৰ অলংকাৰ  
মৃদুল শৰ্মা 103-116
- ভাৰতীয় সংগীতৰ প্ৰেক্ষাপটত বৰগীতৰ  
সাংগীতিক বিশ্লেষণ  
লিপিকা তালুকদাৰ, সঞ্জয় কুমাৰ শইকীয়া 117-126
- উত্তৰ-উপনিবেশিকতাবাদী ভাৰতীয়  
সাহিত্যৰ পৃষ্ঠভূমি  
সীমান্ত দাস 127-138

## নীলমণি ফুকনৰ কবিতাৰ অলংকাৰ

মৃদুল শৰ্মা

অসমীয়া বিভাগ, ডি এইচ এছ কানৈ কলেজ, ডিব্ৰুগড়, অসম

### CONVENTIONAL RHETORICS OF THE POEMS OF NEELAMONI PHUKAN

**Mridul Sharma**

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**ABSTRACT :** Poetic expression is always based on words. As poetry is a spoken performance, its language too is performative. Neelamoni Phukan is an eminent Assamese poet of the postwar era. As a poet he always tries to express the genuinity of his own experiences with different possibilities of his mother language i.e. Assamese in his own style. By arranging words in his own technique, he tries to give the reader the experience of different poetic ornaments. Through the association of the words, his expression became able to affect emotions of the readers in many ways. The words of his poems, appear with new capacity of meanings along with colloquial and non-grammatical applications. Using the cultural convention and the cultural history of the words, the poet creates Imageries and many conventional rhetoric expressions. His poems achieve some unusual accomplishment of words. This paper is an approach to traverse the field of words of Neelamoni Phukan's poems. Methodology of this study will be an analytical-empirical one.

**Keywords :** Conventional rhetorics, poems, words

ঐতিহ্য The Heritage, Vol.IX, Issue-1, 2018

## ভাৰতীয় সংগীতৰ প্ৰেক্ষাপটত বৰগীতৰ সাংগীতিক বিশ্লেষণ

সঞ্জয় কুমাৰ শইকীয়া

অৰ্থনীতি বিভাগ, বাখাগোবিন্দ বৰুৱা মহাবিদ্যালয়, গুৱাহাটী

### A MUSICAL ANALYSIS OF BORGEET IN THE CONTEXT OF INDIAN MUSIC

**Lipika Talukdar**

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**Sanjay Kumar Saikia**

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**ABSTRACT :** 'Borgeet' is a special set of songs composed during the late 15th and early 16th century by Sri Sri Sankardeva and his disciple Sri Sri Madhavadeva. Sankardeva, the doyen of Bhakti Movement and Cultural Renaissance, used Borgeets to spread Vaishnavism in Assam. Borgeets are characterized by Raga, Tala, Local tunes, Time Theory etc. This form of music is more closer to ancient Indian 'Dhrupad' and 'Prabandha' style of singing. Borgeets are most systematic and grammatical musical art of Assam and also our valuable treasure. This paper is an attempt to analyse the musical characteristics of Borgeet in the context of Indian Music.

**Keywords :** Borgeet characteristics, Indian Music

ঐতিহ্য The Heritage, Vol.IX, Issue-1, 2018



## উত্তৰ-উপনিবেশিকতাবাদী ভাৰতীয় সাহিত্যৰ পৃষ্ঠভূমি

সীমান্ত দাস

অসমীয়া বিভাগ, কামাখ্যাবাম বৰুৱা ছোৱালী মহাবিদ্যালয়, ফটাশিল, গুৱাহাটী - ৭৮১ ০০৯

### BACKGROUND OF POST-COLONIAL LITERATURE OF INDIA

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**ABSTRACT :** Although the word 'Post-Colonial' was first used by Hamza Alavai in the year 1972 and Jhon.S. Saul had used second time in the year 1974, it was the first half of 1980s when the term 'Post-Colonialism' came into the notice of the world in prominent perspective. Later on it got its development in the famous book named Orientalism written by Edward W. Said in the year 1978. On the contrary a group of scholars point out that its roots are noticed in the Non-Aligned Movement of 1955. It is worth to mention here that although this theory of 'Post-Colonialism' was introduced in west it is basically associated with the countries which were earlier ruled by western powers. In India 'Post-Colonialism' has been taught as a theory, especially in the field of Literature. This paper makes an effort to find out most of the aspects of 'Post-Colonialism'.

**Keywords :** Post colonial, Indian Literature

ঐতিহ্য The Heritage, Vol.IX, Issue-1, 2018

## Articles Published in Last Five Issues

Eleventh Issue  
Vol-VI, Issue-2, 2015

### ENGLISH SECTION

- *A Poet's Universe and A Philosopher* : Sukhamoy Ghosh
- *A Grand Assimilation :  
The Assamese Sikhs – (Part-I)* : Bimal Phukan
- *Muslim Mystics and sufi Silsilahs  
in the Indian Subcontinent* : Amit Dey
- *Reflections on Peasant Consciousness of Colonial Assam* : Rabin Deka

### বাংলা বিভাগ

- নৌকাপূজা : মনসা উপাসনার একটি সমৃদ্ধ ধাৰা : অমলেন্দু ভট্টাচার্য
- ধ্ৰুপদী নৃত্যের আঙিনায় — বাংলার 'গৌড়ীয় নৃত্য' : মল্লয়া মুখোপাধ্যায়
- উনিশ শতকের অসমে অবাঙালিদের বাংলাচৰ্চা : দ্বিতীয় পৰ্ব : প্রসূন বৰ্মন

### অসমীয়া বিভাগ

- ভাৰতীয় সংবাদপত্ৰৰ প্ৰেক্ষাপট আৰু  
অসমত 'উষা'ৰ সম্পাদকীয় প্ৰবন্ধৰ তাৎপৰ্য বিচাৰ : গকুল কুমাৰ দাস
- অসমীয়া ভাষাৰ শব্দমূলৰ প্ৰকৃতি বিচাৰ :  
প্ৰাকৃতিক বিজ্ঞানৰ আধাৰত : উপেন ৰাভা হাকাচাম

ঐতিহ্য The Heritage, Vol.IX, Issue-1, 2018



Twelfth Issue  
Vol-VII, Issue-1, 2016

ENGLISH SECTION

- *Reflection on the Indian Nature of Indian Response to Shakespeare*  
Amaresh Dutta 7-14
- *Early Manuscripts of Assam : Inception, Conception, Collection, Classification and Comprehensive Comments*  
Jiten Das 15-38
- *A Grand Assimilation : The Assamese Sikhs – (Part-II)*  
Bimal Phukan 39-47
- *'Meant to be good but going to be Chaotic' : The Corporate Social Responsibility In India*  
Suparna Bhattacharjee 48-70

বাংলা বিভাগ

- *সৌর বনাম চান্দ সংস্কৃতির সংঘাত : (দ্বিতীয় পর্ব)*  
মহাকাব্য ও পৌরাণিক যুগ  
অমলেন্দু চক্রবর্তী 73-94
- *বিষ্ণুপুরাণে পরিবেশ ভাবনা*  
কবিতা হাজরা, ধুব আচার্য্য 95-104
- *সরলাদেবী চৌধুরাণী : ভারতীয় প্রত্ননারীবাদের এক বিস্মৃত অধ্যায়*  
দেবারতি চক্রবর্তী 105-116

অসমীয়া বিভাগ

- *পদ্মহাস গোস্বামী : অসমত ব্রাহ্ম পটভূমি আৰু প্ৰেৰণা*  
প্ৰসেনজিৎ চৌধুৰী 119-132
- *সত্ৰীয়া আৰু ওড়ীছী নৃত্য : সাদৃশ্য-বৈসাদৃশ্যৰ পোহৰত*  
মল্লিকা কন্দলী 133-145



Thirteenth Issue  
Vol-VII, Issue-2, 2016

ENGLISH SECTION

- *Evolution of Human Consciousness - I*  
*Role of Symbols*  
Govind Bhattacharjee 7-24
- *The Sadharan Brahma Samaj Movement Among The Khasis in Late Nineteenth Century Colonial India*  
Arpita Sen 25-40
- *Border Trade in North East India : With Speical Reference to Indo-Myanmar Border Trade*  
Surajit Kumar Bhagowati 41-55
- *Exploration of Women's Subjectivity and Questions of Ethnicity in Bishnuprasad Rava's Songs*  
Prachee Dewri 56-64

বাংলা বিভাগ

- *তাৎপৰ্য্যের খোঁজে*  
তপোধীর ভট্টাচার্য 67-79
- *'গডোর প্রতীক্ষায়' এবং 'কালবেলা' :*  
নাট্যক্রিয়া ও শৈলীর নিরিখে  
রুচিরা চন্দ 80-92
- *'চতুরঙ্গ'-এর পাতায় লোকনাথ ভট্টাচার্য :*  
পুনরাবিষ্কৃত এক সৃজন মনন  
কস্তুরী মুখার্জী 93-106

অসমীয়া বিভাগ

- *অসমীয়া ভাষাৰ পাঁচটা মৌলিক আৰু অনন্য বৈশিষ্ট্য*  
ফণীন্দ্র নাৰায়ণ দত্ত বৰুৱা 109-115
- *মায়ামৰা বৈষ্ণৱ পন্থৰ 'নিজশাস্ত্ৰ' : নাম আৰু ইয়াৰ গোপনীয়তা*  
ডম্বৰুধৰ নাথ 116-124
- *আধুনিক অসমীয়া কবিতাৰ জন্ম আৰু বিকাশ (১৯৩৮-৫৬)*  
প্ৰাঞ্জল শৰ্মা বশিষ্ঠ 125-138



Fourteenth Issue  
Vol-VIII, Issue-1, 2017

ENGLISH SECTION

- *Evolution of Human Consciousness – II*  
*Role of Language (Part - 1)*  
Govind Bhattacharjee 7-21
- *Floods in Cachar in the Nineteenth Century*  
*and Official Response : A Case Study of the Flood of 1883*  
Monisankar Misra 22-27
- *From Random Marks to Pictograms*  
*A Study of the Evolution of Narmada Rock Art (Part-3)*  
Debjyoti Bhattacharyya 28-35
- *Decoding Culture : A Semiotic*  
*Reading of the Tenymia Kharu (Village-Gate)*  
Kevizonuo Kuolie 36-42
- *The Emergence of a Class and a Class Object :*  
*A Brief Study on Indian Post Colonial Elite*  
Antara Chakraborty 43-52

বাংলা বিভাগ

- *সৌর বনাম চান্দ সংস্কৃতির সংঘাত : তৃতীয় পর্ব*  
*ভক্তি আন্দোলন*  
অমলেন্দু চক্রবর্তী 55-75
- *‘ভোজপুরি ভাষা এবং সাহিত্যের স্বরূপ ও প্রকৃতি*  
*রামবহাল তেওয়ারী* 76-86
- *‘নৃত্যকলায় দর্শনভাবনা*  
*অমিত ভট্টাচার্য* 87-94

অসমীয়া বিভাগ

- *অসমত প্রচলিত তিব্বত-বর্মীয় ভাষাসমূহৰ উমৈহতীয়া বৈশিষ্ট্য*  
*(ৰাভা ভাষাৰ বিশেষ উল্লিখন সহ)*  
উপেন ৰাভা হাকাচাম 97-125
- *‘চেতনা’ আৰু অসমীয়াৰ জাতীয়তা নিৰ্মাণৰ আদিপৰ্ব*  
*পৰমানন্দ মজুমদাৰ* 126-135
- *অসমীয়া ভাষাত শ্ৰেণীবাচক ৰূপ*  
*বিশ্বজিৎ দাস* 136-151



Fifteenth Issue  
Vol-VIII, Issue-2, 2017

ENGLISH SECTION

- *On Acquisition, Preservation, and Dissemination of Knowledge :*  
*Gleanings from the Western and Eastern Wisdom*  
Baniprasanna Misra 7-28
- *Evolution of Human Consciousness - III*  
*Role of Culture*  
Govind Bhattacharjee 29-37
- *Global or Universal? Some Reflections on the*  
*State of Higher Education in Contemporary India*  
Samir Kumar Das 38-48
- *Gitanjali : Striking Back at the Coloniser*  
Sandipan Sen 49-54

বাংলা বিভাগ

- *পৌরাণিক চতুৰ্যুগ ও বর্ষপঞ্জি : প্রথম পর্ব*  
*জন্মজিৎ রায়* 57-65
- *লোক সাহিত্যের কৌতুকময় প্রতিবাদ পরম্পরা :*  
*নিৰ্মাণ ও স্বৰূপ বিচাৰ*  
সাম্পান চক্রবর্তী 66-74
- *ঔপনিবেশিক বাংলা শিশু-কিশোর-কিশোরী-*  
*সাহিত্যে খেলাধুলা*  
শুভদীপা দত্ত 75-85
- *মানব চেতনায় পাখির অস্তিত্ব :*  
*বনফুলের ‘ডানা’ উপন্যাসের বিশেষ উল্লেখ সহ*  
বরণ কুমার সাহা 86-102

অসমীয়া বিভাগ

- *বৰগীত আৰু বিদ্যাপতিৰ গীতৰ ভাষাৰ*  
*ধ্বনিতাত্ত্বিক প্ৰসংগ : এটি শৈলীবিজ্ঞানভিত্তিক তুলনা*  
দীপামণি হালৈ মহন্ত 105-113
- *স্বাধীনতা আন্দোলনৰ প্ৰেক্ষাপটত*  
*অসমীয়া আৰু বাংলা কবিতা*  
নীলমোহন ৰায় 114-129
- *তিব্বত-বর্মীমূলীয় কাৰ্বি, তিৱা আৰু*  
*দেউৰী ভাষাৰ অধ্যয়নৰ ৰূপৰেখা*  
জ্যোতিৰেখা হাজৰিকা 130-147