

# উন্নয়নের অগ্রগতির মুখে ছামনু আর. ডি. ব্লক, ধলাই ত্রিপুরা।



Open stage at 2.5 Kilo Mainkpur V.C ( BEUP)



Road Formation from Longtharoi Cherra to Bhgyamani RP (NREGA)



Construction of Box Culvert over Longtarai Chara at Saha Colony (NREGA)



Brick soling from Krishnarai Para to Pohor School at North Longtharai V.C (NREGA)



ishery pond on the land of Battya Chakma at Bipin KP



Modern Training hall at BHQ, Chawmanu RD Block (BADP)

ছামনু আর. ডি. ব্লক ধলাই ত্রিপুরা

# cq(sdjgzif-msr Etd) w I b Q, drer k AY, Erjxjer eaxjt jg, cd Ver cjdjg ben b jv y

kvK" Rv`i wPb-gvRviv d‡`B Zmj tev0, `\$jiv‡i nv0q, dviM‡i GMËi, mv`v0v‡i m`i ev‡be0|

# vylglsgH

weSzub‡Rwbn& 2014



41 pLl g wbr er Jsøb Siml -2014 Sigsjrie Hed xim It, wbr y

# 41 cj vi wZeiyv ‡i R" weStygj v-2014 weSzub‡Rubn&

13, 14 Av 15 Gucy), 2014 Si Swi, Gn(t` ¸‡gZ, uZejv/

> Kwe`"v0 K**zog** KwišlPvKgv

GRvj Kwet`"0 webq PvKgv

ej vej m**y**jš‡mb PvKgv, cöxc PvKgv, K**zny** KwišÍPvKgv Av g**u**ng PvKgv/

GW \_tjewbZ mRq PvKgv, t`ee'Z PvKgv, Aiab KwišlPvKgv, i'K wej vm Zvj Ky`vi, AgZj vj PvKgv, gnvt`e PvKgv, tb·b PvKgv, kviišlweKvk PvKgv Av Rtqk¦i PvKgv|

Z`wei t gwv` dM`v0, agl®Mi| avj t clÄvb PvKgv Av gvv\`| ej vej t 50 †Z0v| QvevwbZ t clišli wclUvm®A`vÛ cvewj kvm®K‡b® †PŠgrybx, AvMiZjv|

> ubnaM‡jubZ ueSzgjv fv‡jw`wi‡e0 Rav wZejw, fviZ|

E-mail: tripurastatebijhufestival@yahoo.com, Ph.+919436477820/+917308248753. E-edition: chakmamaadi.wordpress.com.



#### **SRI ARUN KUMAR CHAKMA**

Member, Tripura Legislative Assembly President, Bizumela Development Society

# i'tf"Qv evZP

~§i bvZxZ Kvj †\_‡K cvwj Z weSzDrme PvKgv‡`i cðub mvgvwRK Drme| GB Drm‡ei w`‡b PvKgv‡`i N‡i N‡i L½xi nvI qv e‡q hvq| GB Avb>`Nb w`bwU‡Z wÎ cjv iv‡R" 1974 mvj †\_‡K weS‡gj v AbnyôZ n‡q Avm‡Q| 1983 mvj †\_‡K ivR" miKvi Avw\_R mnvqZv w`‡q Avm‡Q| AvR GwU RvwZ-DcRvwZi GK gnvb wgj b †gj vq cwi bZ n‡q‡Q| iwPZ n‡q‡Q mvs~wZ.K †gj-e܇bi GK DeP†ÿÎ|

wî civ i vR" ne Staj vi Tub e vQvB I Zvi AvMvg †NvI Yvi Rb" 2011 m‡b MwZ nq wî civ i vR" ne Staj v Tuqx KuguU Ges ci e ZxtZ 2013 m‡b †muU cwi e na Z AvKv‡i MwZ nq ne Staj v Dbqb muguZ (Bizumela Development Society) †huU AvR ne Staj vi me Pozvb Dbqzi Rb" ubi j m fv‡e KvR K‡i hv‡"0/

Avng 41Zg SiSwi wîciy ivR" weStgjvi mvnek mdjZv I neStgjvi Dtëviëi kitewx tnvK Zvi Kvgbv Kvi | ivtR"i kvnší, m¤úhnZ I Dbqtb weStgjv hvtZ h\_vh\_ frgKv ivLtZ cvti Zvi Rb" Dt`"vMx ntZ Avng weStgjv Dbqb muguZi mKj m`m"-m`m"v e; Z\_v me©ítii RbMtYi KvtQ D`vë Avnÿvb ivLnQ |

Awfb>`b mn

A Dajoz ry (Ai ao Kayvi PVKgv)

# A‡Nvi †`eegl<sup>®</sup> gšį Buuz Ki uv Leiby mad

Kwl., DcRwz Kj vy I cŵox m¤ú`weKvk`ßi wî ciyv mi Kvi



# Aghore Debbarma

#### **MINISTER**

AGRICULTURE, TRIBAL WELFARE & ARD
DEPARTMENT
GOVT. OF TRIPURA
Phone No.(0381) 232 4043 (Office)
(0381) 232 9488 (Res)

# ï‡f"Qv evZP

AvMvgx 13-15 Gucji, 2014 GKPwj kZg wîcjv ivR" weSzDrme-2014 †MvgZx †Rj vi SiSwi‡Z AbnyôZ n‡Z hv‡"Q †R‡b Avug AZ"šÍ Avbw`Z| D³ Drme‡K ¯§i bxq K‡i ivLvi Rb" D‡`"v³viv GKuU ¯§i wbKv ckvk Ki‡Z hv‡"Q †R‡b Avuq Av‡iv Lkx/

weSzDrme PvKgv m¤ú\*v‡qi GKnU RbncÖ Drme | eû ermi ce© †\_‡K GB Drme wî ciyv‡Z cwij Z n‡"0 | D³ Drme Dcj‡ÿ" ¬§i nbKvi cKvkbvi ¸iæZ¡Acwi mxg | Avng Avkv Ki‡ev D³ ¬§i nbKv‡Z neSzDrme m¤ú‡K®A‡bK ARvbv Z\_" DËi cev‡j i mg¬ÍRbMY Rvb‡Z cvi‡eb |

Drm‡ei mPbvq ¯§i nbKv ckvkbv mȳ′mvs¯nzK cwi gÛj M‡o Z½j | mK‡j i g‡a" †R‡M D‡V ˆgÎx I m¤úkwZi fvebv| GgbB GK agx@cwi gÛ‡j i g‡a" mvs¯nzK ¯§i nbKv ckvkbv GB Drm‡ei Avb>` I †mŠ`h¶K A‡bK ¸ b evwo‡q †`q|

cwi‡k‡I Avug GK Puj kZg ivR" wfwËK weSzDrme-2014-Gi mvdj" Kvgbv KiuQ Ges Gi cvkvcvuk D³ -§i wbKv ckkvkbvi m‡½ hŷ weSzDrme KwgwUi mg -[m`m" I m`m"v‡K Avgvi AvšwiK Awf>`b Rvbw/Q/

> apuntaml (A‡Nvi t`eegi)





# Government of Tripura

Food, Civil Supplies & Consumer Affairs Information & Cultural Affairs Higher Education & Election Depptt.

### **MESSAGE**

I am immensely grateful to learn that a Souvenir is going to be published by the Bizumela Development Society on the occassion of 41st Tripura State Bizu Festival-2014 at Jharjhari, Dist-Goumati w.e.f. 13th to 15th April, 2013.

It is needless to say that the Bizu Festival is being organised by the indegenous people of the state and now all the communities irrespective of different castes, creed are participating in this festival in a befitting manner.

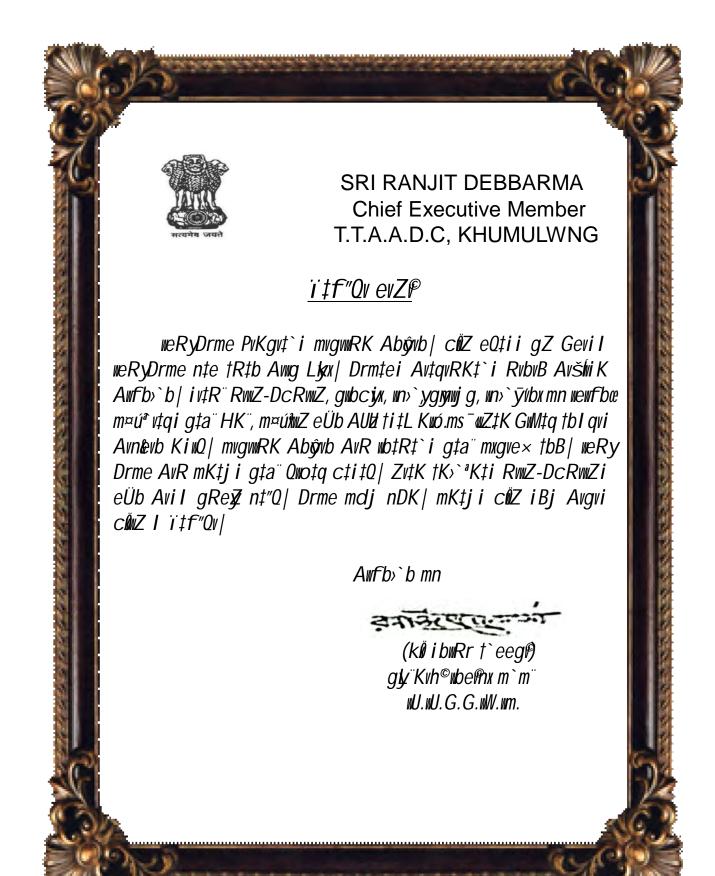
I wish the Souvenir which is being published will be enriched with valuable articles/writes-up by the people from every walks of life.

I also wish the Festival and the Souvenir a grand success.

(BHANULAL SAHA)
MINISTER

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# Mrs. Sandhya Rani Chakma

EXECUTIVE MEMBER
(Social Welfare & Social Education/Health)
TTAADC, Khumulwng.

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# i'tf"Qv evZP

cůz eQţi i b¨vq GeQi I AvMvgx 13-15 Gwců 2014 Bs 41Zg ÔwÎ ciyv ivR¨ wfwËK weSzDrme Si Swi, †MvgZx wÎ ciyv †Rj v‡Z AbwôZ n‡Z Pj ‡Q †R‡b Avwg Avbw`Z| weSzDrme Dcj ‡ÿ¨ cüKvwkZ n‡Z Pj ‡Q ÔweSz¯şi wbKv0| PvKgv‡` i mwnZ¨, ms¯ wZ.PPPI Ab¨vb¨ †ÿ‡Î GB¯şi wbKv we‡kI Ae`vb iv‡L|

weSzDrme PvKgv m¤ú³v‡qi RvZxq Drme | eû cűPxb Kvj †\_‡K GB Drme cvwj Z n‡q Avm‡Q | Avgv‡`i iv‡R" RvwZ, ag,©eY¶bwe¶k‡I GB Drme eZ@v‡b me mgv‡Ri Kv‡Q Rbwcůj Drme | wZb w`b e"vcx weSzDrm‡e Avcvgi Rb mvavi Y Ask Mbb K‡i Avb‡>` †g‡Z D‡V | ZvB ivR" wfwËK weSzDrme Avcvgi Rb mvavi‡bi Kv‡Q kvwšĺ I m¤ú³wZi †gj e܇bi Drme |

cwi‡k‡l Avug weSzDrm‡ei mweR mdj Zv Ges mK‡j i mly, kwišl l m¤ŵ Kvgbv KiwO|

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स्क्री केरी कार्य

(KNgZx mÜ"v ivbx PvKgv) Kvh©nbeAnx m`m" -r-", mgvR Kj "vb I mgvR nkÿv`ßi nU.nU.G.G.nW.nm.



#### **MEMBER**

TRIPURA LEGISLATIVE ASSEMBLY ELEVENTH ASSEMBLY

# itf"Ov evZP

AvMvgx 13-15 Gwcj 2014 Bs GKPwj kZg wî cjy ivR" wfwëK weSzDrme tMšgZx tRj vi AšMZ Agi cjy gnKgvaxb Si Swi qv, bZbevRvti AbwôZ ntZ hvt"0 | Zv tRtb Avwg AZ"ší Avbw`Z | fweI"tZi mly, kwiší I m¤ŵ Kvgbvq PvKgv RbtMvôxi GB RvwZ-DcRvwZi wgj b tgj v mgŵPxb Kvj ati B DrhwcZ ntq Avmt0 | Avgvt`i ivtR" weSzPvKgvt`i RvZxq Drme | GB Drmtei ga" w`tq PvKgvt`i cjvZb HwZn"evnx ms wzz. PPPI Z\_v kwiší m¤úwzi tgj -eÜtbi GK bew`Mtší mPbv Kti w`tqt0 | weSz Drme wî cjvi me®lti gvb\$li gta" kvwší m¤úwzi I tmšnvt`¶ eÜbtK Avtiv mýp Kite etj Avkv Kwi |

cwi‡k‡l 41Zg wl̃cjw ivR" wfwËK weSzDrm‡ei mvweR mdj Zv, mly l kvwšlGes m¤ø× Kvgbv KivQ/

(PRIYAMANI DEBBARMA)

MEMBER

TRIPURA LEGISLATIVE ASSEMBLY



#### RIBENG HABIDYENG

BIZU DEVELOPMENT SOCIETY TRIPURA.

# ımıR evËv

G‡R‡Ë 13-˽ awi 15 Gwcjj 2014 m0 Gn&; ‡gZ evgi SiRwi Av`vgZ An&` Rvi GKPwjk cj vi wZejv ‡iR" weS½gj v | Gn&` †`iMv0i gvQgviv Av`vgZ 1974 mbZ †gwnbx †gvnb Pv0gvi †j n& Avn& wbZ Av cùai-we`"v mvMi-`qvj weKvk-ZwUbx Kvšf‡MŠZg j vj Pv0gv`vwNi Avn& awi‡bB †R weS½gj v Pviv‡ev 41 eSi Av‡M û‡Rv †R‡q wegj g‡gb Pv0gv, wbiÄb Pv0gv, Awbj Pv0gv B¸‡bvi wbAvj wm †cvj †`bv‡Z"B G‡"Q wm‡eZ wZejvi Pv0gv¸‡bvi †eN˽ †eP evi M‡i cv‡i cviv ¸‡j v ai`b|

2011 mbZ cwj g evi weSłzgj v wites Rav evbwbi cti weSłzgj vNvb tmvi Nwi fvi Avinvwb tbRv Itq weSłzgj vNvbti Rv`i AvivO wPb-gvRvivNwb evtRB ivtMfvi nvgZ j vNv An& Av M`v wZejyvNvbti 9-fłz evtg fvK NwitbB weSłzgj vZ wRt`wRtZ" Miv An& | tPtiôv Ptj i weSłzgj vi ZgevP AiabvPj Av wgtRvivgi PvOgv, tbv wmałqv wmw` w`evi | G MOvivb Avið 10-15 eSi wZtMB ivtNB cwitj RvtEvti fvj l'jy Avt°vB tbtRB cviv tReðwfwj Avwg AvSv MwiB|

teMÕ†R‡i wZejv †i R¨ weSłąj vMvb‡i ZwRgcţi v Mwi ev‡Z¨B weSłąj v wi ţeO Rav Av Avi nvwb Ravi nv‡¤§ţb mqmvMi Rb-Rv¸j ‡Mvi †m‡i ţqv †R gvav-glykawi w`ţb-ţiţ` nvgMwi †R‡qvb wm¸ţbvţi SzSzAv cvËżæZżæ| †R †R ASvi gbi gvbţOzb AvRjyfwi Avgvţi ej vej †` "vb Zvi vţi ţqv SzSzAv cvËżæZżæ| Av SzSz cvËżæZżæ RvbvO †R gšv-GgGj G-BGg-GgwWwm bvb`ywN Av `ßiæţb Avgvţi GW, †ZOv-ţcvţS Av wRubPcvw` w`ţbB ej vej †` "vb Zvi vţi ţqv|

Rq InK weSzgjvi | Rq InK PvOgv Rv`i |

mRq Kgvi PvOgv vi‡e0 nvve‡`"0 veSkgjv fv‡jv` Rav



#### GENERAL SECRETARY

41st TRIPURA STATE BIZUMELA-2014 JHARJARI, EHDE GUMET, TRIPURA.

# ï‡f"Qv evZP

বিঝু জাদর্ ইক্কো হোছপানার দিন,জাদর রিধি সুদোম জাগি তুলিবার/ফুদে ই তুলিবার দিন।বিঝু যেন আনন্দ গরিবার দিন,ঠিক গধা পিখিমীর চাঙমাগুনর ও একান জাগাত থুবেবার দিন।বিঝু মেলায় আমারে এগত্তরে জাদর সুগ-দুগর হধা হবার সমার বডাই,জাদর লাড়েই উজে নেযেবার হধা হানে হানে হোই যায়।জাদর সুগ্ যেন আমি চেবং,জাদর দুঘ ও আমার নিজো দুঘ আমি মনে গরি পেবং।

৪১-পল্লার ত্রিপুরা রেজ্য হাবর্ বিঝু মেলা এবার গোমতী জেলার অমরপুর মহকুমাত্ নতুনবাজার ঝরঝির ইধু নুও জুগর্ লগে,নুও জুগর্ ধগে অদ্ যার।জাদর্ ভালেদী হামত্ ,জাদর্ বজঙ্ সময়ানিত্ জাত্তুরে বলাবল্ দেনা আমার বেঘর্ মন চিদোত্ থা পরিবো।এক্কান পুরোনি হধা আগে-''যে জাদর্ রিধি সুদোম (কালচার) যেদগ্ বেজ দোল্ সে জাদ্ পিখিমীর বুঘত বালোগ্ দিন বাজি থায়,আর যে জাদর্ রিধি সুদোম (কালচার) যেদগ্ বেজ বজঙ্ ,সে জাদ্ পিখিমীর বুঘত বেজ্ দিন বাজি থেয় ন পারে" সেনত্যে নিজে বাজি থানার্ লগে লগে জাতুরে বাজে রাগেবার চিদেও আমাতুন গোরি যা পরিবো।নিজো জাদর্ যদি মাজারা ন থায় আমি সেকেনে নিজোরে হি ইজেবে সিন্ দিবোঙ?আমি সেকেনে হি অন্যে হন্ জাদ্ বিলিনে নিজোরে হোই পারিবোং?ভাবি চ্ বাপ-ভেই,মা-বোন লগ্ হনে হি বুঝো?জাদ্র অরক্,জাদর্ রিধি সুদোম,জাদর্ রাধামন-ধনপুধি দাগিরে আমার হামাকায় জাদর্ সিন্ দিদো গোলে বাজেই রাগা পরিবো।

বেঘ্ জেরে বেক্কুনরে ''বিঝুর'' পাত-তুরু-তুরু জানেই আহ নুও বজর বেক্কুনত্যে দোল আহ সুঘে বিদি যেবার ধারাজে ভগবান বুদ্ব ইধু মাধা তলে গরঙর।

#### দেবব্রত চাকমা

Antgv nwe‡`"0 41 cj vi wZejw †i R" weStgj v-2014 Avi nwb Rav Si Rwi, Gntî \_‡gZ, wZejw|

# Kvwe voõiõ

Westaj vMvbti tmvi Mwi fvi Rty°vj Ptji | westaj vZ t`vj Ëta t`vj wRwb"Pvwb M`v wZejvëta mvwM Avbvbv, tcäMvgvwbi ARb Av aMi Nv`Mvgv tmvi Mivbv Av westaj vi ej vbti Rv`i AvivO wPb-gvRvivMvwb evtRB ivtNevi nvgZ j vMvbv G tmvi Mivbvi wZbvb witeO cBt`"|

Gt"P˽ 41 eSi Av‡M mbyvbytgwnbx †gvnb PvOgvi D‡"QwbZ gvPgvivZ weS‡gj vi †R wP‡Mvb wewR‡fv û‡Rv I n‡q wm‡e w`‡b w`‡b mbyvbynegj g‡gb PvOgv, mbyvbynbiÄb PvOgv Av mbyvbyAwbj PvOgvi ivL"wj Z B‡° B‡°v we‡i Z f½ MvSÕ mvb evwi D‡Z"| B°z wm‡ei †ajv AiabvPj, wg‡Rvivg, †`Pûj, AvivKvb mvwe‡bB M`v wcwÌ wgi PvOgv¸‡bv‡i mvev w`‡ei avivP M‡ii|

‡Aj vi j ‡N wk‡Ovi wb‡qv j Sv I n&v‡Z"B evbwb I n&q ÔweSægj v fv‡j w` RavÕ| j ‡M M`v wZeiyvi bÕNvb PvOgv evgZ bÕfæ evgRav| evg RavNky j Sv I n&t`vK| evg Rav¸b j Sv bÕAn&j wi‡eO Rav‡qv j `K-a`K†\_eÕ| weSægj v fv‡j w` evg Rav¸b I n& D‡`v‡avK Avgv RvZ ev‡Revi j v‡i‡qvZ GK-B‡°v †iwR‡gvUi mvb|

We suz tov Z ei gww w`i teNi Avc`ej v, wdej v`iy I nB †RvK | kë zi vi Pzp" 0 tmj f`v I nK | nv`veb dizeb I nK | Ni-www wi D‡Rvb tevõK | fvt`-nveţi Ni fţi vK | bvav gwv`ej v I nK | gv eRgcny`teNţi mbv t`vK | Ni Õ Av¸b bÕ ţgvţi vK | Ni Õ wc Rg evP wcţ" Ovj I nK |

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THE CHAKMAS: AN INTRODUCTION : L.B.Chakma	
Some Traditional Games of the Chakmas : Jyotirmoy Chakma	
`NJËIz mivb †cevi c_ t <sup>-</sup> Y°Kgj PvKgv	
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41 YEARS OF TRIPURA STATE BIZU FESTIVAL : Niranjan Chakma Kanti Chakma & Sujoy Chakma	, Kusum
41 YEARS OF TRIPURA STATE BIZU FESTIVAL : Niranjan Chakma	
41 YEARS OF TRIPURA STATE BIZU FESTIVAL : Niranjan Chakma Kanti Chakma & Sujoy Chakma	- 155
41 YEARS OF TRIPURA STATE BIZU FESTIVAL: Niranjan Chakma Kanti Chakma & Sujoy Chakma  bbml -2011-g kjNq kjtW  bbml -2012-g kjNq kjtW	- 155 - 161
41 YEARS OF TRIPURA STATE BIZU FESTIVAL: Niranjan Chakma Kanti Chakma & Sujoy Chakma   bSml -2011-g kjNq kjtW  bSml -2012-g kjNq kjtW	- 155 - 161 - 162
41 YEARS OF TRIPURA STATE BIZU FESTIVAL: Niranjan Chakma Kanti Chakma & Sujoy Chakma  bbml -2011-g kjNq kjtW  bbml -2012-g kjNq kjtW  bbml -2013-g kjNq kjtW	- 155 - 161 - 162
41 YEARS OF TRIPURA STATE BIZU FESTIVAL: Niranjan Chakma Kanti Chakma & Sujoy Chakma  bbml -2011-g kjNq kjtW  bbml -2012-g kjNq kjtW  bbml -2013-g kjNq kjtW	- 155 - 161 - 162



# অগ্রগতির সোপানে I CpÉihis£ pjù Eæue

# মহাত্মা গান্ধী গ্রামীন রোজগার নিশ্চয়তা প্রকল্পে (LR\forall ' iah\forall (hou:-

- 🖈 বছরে সর্বোচ্চ একশতটি অদক্ষ শ্রমদিবসের কাজ পাবার আইনী গ্যারান্টি রয়েছে NREGA'তে ।
- কান পরিবার ইচ্ছা করলেই, নিজের পছন্দমত সময়ে, নিজের পছন্দ মত দিনের জন্য কাজ করতে পারেন। এক্ষেত্রে NREGA সম্পূর্ন ভাবেই আবেদন নির্ভর (Demand Oriented), কোন ভাবেই যোগান (ei l (Supply Oriented) euz
- ➡ NREGA'তে সরকার বাধ্য থাকে, কাজের জন্য আবেদনকারীকে আবেদনের ১৫ দিনের মধ্যে কাজ প্রদান করতে, শুধু তাই নয় কাজ করিয়ে ১৫ দিনের মধ্যে মজুরী প্রদান করতেও সরকার বাধ্য।
- → কোন কন্ট্রাক্টারের মাধ্যমে কাজ করানো যাবেনা। অদক্ষ শ্রমিকদের জন্য নির্দেশিত কাজে কখনোই কোন যন্ত্রের ব্যবহার করা যাবে না। সামগ্রিক ভাবে কাজের জন্য ব্যয়িত অর্থের মধ্যে, অদক্ষ শ্রমিকের মজুরী এবং উপকরন (দক্ষ, অতি দক্ষ এবং অর্দ্ধদক্ষ) বাবদ খরচের অনুপাত হবে ৬০:৪০।
- ➡ সামাজিক অডিটের বিশেষ ব্যবস্থা থাকায় এই আইন রূপায়নের প্রতিটি পর্য্যায়ই জনগন দ্বারা বিশেষ ভাবে পরীক্ষিত হয়, ফলে কাজের স্বচ্ছতা হয় সনিশ্চিত।

# রেগার কাজ আমাদের আধিকার গড়ব দেশ – অঙ্গীকার।

গ্রামীন মানুষের আর্থ সামাজিক মানোন্নয়নের সাথে স্থায়ী সম্পদ সৃষ্টি করার লক্ষ্যে আমরা, আপনাদের সার্বিক সহায়তা কামনা করছি।

বিস্তারিত জানার জন্য আপনার নিকটবর্তী ভিলেজ কমিটি অফিসে যোগাযোগ করুন।

সৌজন্যে:- রইস্যাবাড়ী আর ডি ব্লক। Nä¡Rs¡, dm¡C @f‡¡z DIFY MXZ nPÎv gwj Kv PvKgv Kvj v tMvti Btb nej Z Antg, tetota" RvMvwb t`tj ta" Ct`vZ An&j Dj yKwe‡b cvPK‡j, uP‡Mvb nuË Riv‡Mvv`, fwO`Öcwi w¤^Di‡Mw`| `M‡ii wf‡iQ" j w`Z tevB, Kv‡bi wfwj‡b†KvBw`Q"B/ #WMv Mi #g kb Uv#b, wfw`ti wfw`ti gb Kvtb/ #WMv Mi #q bvov Lvq, #PvNi `Õ cwb#q avi vevq | cvnb †L‡q" cbĒb, wbZ" bhvqt` gbËb/

cwb †L‡q″w`-gvjv, w`‡j kixjZwn Ryjv|

cvnb †L‡q" gvj v‡j vB, Kqn`b evnRg gBj Ryj v‡j vB|

cvMvbv wPbw`ţiZcKjcţi, ‡Pv‡Nv`ÕcvwbţqeKjcţi|

`jyyevSi weRtb, wet`P†Lwj e0 w`-Rtb|

tgtj " fvZ gRv Kevq Lvq, wKie"v `v`vti Kbnecvq|

Rbůjw` mvc Anæů gți td‡jB te\$j‡j Zi cvc Anæů/ g`bv Z‡`‡M Aviv evÕq, ‡PvN`Õ cwb‡q avivevq|

gwiP nQub‡b eaytivÕj, j‡N mgv‡P"K**a**ytivÕj|

gwi P wQwb‡b Avwb‡¤,^ ‡`‡j =ê‡b Kvwb‡¤;}

gwi P wQwb‡b eay†bB, j ‡N`0 mgv‡P" Bay†bB|

Dj yKwe Kqt`"‡b cv‡Mvi Z, Svgw` gwi‡¤ûB mvMi Z|

Avn**n**iûwi ebi tcL, ^ê‡b t`N‡½ cwË tiZ|

Avn**û**i ûwi‡b SviZ\_vq, whwbœth`Oj mvZgbZ\_vq/

Sziy MvSZ KÕq ûţi, m`iţev cvivţq wPZbcţi|

Sziy MvSZ KÕevSv, GSÕ`Õ bAvnlivO Z AvSv/

ûwS ûgtjiv Nby tcvtP", evRvi tetie0 RbytcvtP"|

Rbytcv4P" evRvi Z wn"0ztbB, civb Rtyivbx BaytbB|

Siv MxZ LËvoj PvKgv

†gjvZev‡ËNdo ngţj t gwv`Zd‡Z"fz‡Rvd‡jøP‡jvZ;‡RvOi, ‡Mx‡Sb‡i AvKgwj‡g mvjvg RvbvOi| AvMvAvMv†i‡P"d‡fyKvbZwcwbjQ, GLjv‡evZ†fM‡igBySzSzRv‡bjQ|

g <b>B</b> I n <b>J</b> \$1/2	qv‡Z"	fvj.	K	wnw0wi	CWİ	`IIQ	l
ייע עייי כני	J., —	· .	•			- 3 1	

- giZt gwiZdłz fztMvdłjøLeOZ ROi, tMvtRbŌbvtOAvKgwjtgfRbvMiOi| GtP"w`b"Zbv-dłjøAvn&ZZwjjO, GLjvtevZtfMtiqBSzSzRvtbjO/
- ng‡j t ZvMjMÖNvUZvb`ÖAv‡NSiSwi, jvnghv‡Z"cvnb‡qb†`‡j gbM‡i†KvRwj|
- giZt cvnb MOvb j vgnb hv‡` Mv`0i DR‡b", Lvn` tcP" vi`tenb civb gspvb cspR‡¤{|
- wg‡j t cwwbû‡¤§ifwii†h‡qniZZjž0i, Z‡Z¨g‡iv‡`ixAn&eŪAvn&vai0i|
- giZt jv‡0jÕcÌvb fvjÿyj, evN AvNb w`-‡V‡0", nv°b g‡i ev"QvK bv civb mgvi In@; nv°‡b"/
- wgtj t GMv j v0tj " i v‡b" f‡qvZ ¸ i aNby Pi`b,
  Z‡i hny`g j‡N t`Nb Awv`‡K" un fveb/
- giZ t Dwi hv‡Z" f0iv‡ev Z‡qv bawiP, ‡hwR‡qb †nvfvi †nv‡avKbv civb †mb‡ËB bfvweP/
- ugtj t gvtbK tetMbv SvtMSvK cvub wfw`ti, w`b gvtMtb mvt0Zub An**t**e A³ gwRtg/
- giZt gvtbK tetMbv SvtMSvK hv`b`Si DtRvvb, Kav G°vb wctSvi MiZØ fvvO Ktevb/
- ng‡j t nP‡Mvb Qov B‡R-gvP mwW †jvB cv‡i, f‡:-‡e`gv ng‡j gBjnK K‡f †Kvfv‡i|
- giZ t AvSvi gvtP" †ktiv O-¸b †evtqti Di`b, I wPtMvb †eB Zti Kvq †cB w`KKvejy I n&q gb| awi Avtb" AnMK O-tev AvtN PzMvi, gvgv`vwN †eŠ †Ptj †NvB gti j †fnb|
- ngţj t gţi hw`Mg tcţj `vţ`v Kav w`ţenb, neSzjţ° bv dzg gţË cwi w`ţenb/
- giZt Kb wee`Z tdtjtj civb wgtS`Õbgwv`g,

- ugtj t wawO hwy cv`tP"`vt`v j vtMte fvi ewi ,
  fiz-te`gv I ntqvt½ wmtqt>`vB j vR bw`P Mvj gwi` |
- giZ t fine` Av`vg nan0 i tev i bt` Mg j vtM,
  I nPtMvbteB Zti Kvq tcB gbvtbv Mg j vtM/
  mvMi cvii bv- dzj n cwi n`g tmm`tb",
  j Mi civb Ante`Õcivb Kte thm`tb"/
- wgtj t eviv cRt` avb\$bv civb ûtjvZ bûtivb,
   m`iMwi Pwjtj civb gvtb" th"bcvq nb|
   eviv cRt` tPvj ûtjvtevZ avbby Kzitj,
   gvb" ebwg bWtig` vtav gti te\$Pv tMtj|
- giZt Kbcin0cSvKv‡jn0mgni\_qnbæ gvgv`nnNAvnn{QovZ‡ËBdi‡gPnv``nbæ
- ngtj t ûnSivtb"Z BPino`, Pino` RBy Mni, j fvi Antj Zgv`nnNti cvt`tf RBy Mni/
- giZt noB MvSZ †nPû‡gwi ûwS †aiv‡evZ, wm‡gB Z½j v I nB‡bB civb cwiw¤^Z KiZ|
- wgtj t Aviv evtZ" Z‡`‡°v Dwiq" thevi Pvq, ZBi hny`gti j‡P"‡qv civb g\$qv j‡¤^nvgv°vq|
- giZt AvivPvMi Avivb fwO MOvb Bwi w`g, Z‡i hny` te\$b`b civb nvgv°vq awi wbg/
- ngtj t Rtjiv Rtjiv Silidžv nKtqZ cnotj, tMvtStb tÿgv bn`tev gv-evei gycnyotj |
- giZt mPc`iÕZviv‡ev PvbvZZv‡0‡¤§iB, G°vqÕwP‡`bMwiPcivbZgv‡i e\$S‡¤íB|
- ngtj t ţ`vh® etyNv ivOv cÙtev mvRnyi Avnub‡¤§yB, AvSv gwii cvSv gvtjøgBy bvZni` gmi‡¤§yB/
- giZt AvOtP" tit`v Rwbcsp°v wSwgZ wSwgZ Rtjt`, Zti hwy bt`NO civb, civbvb thvK t\_vK Mtit`|

#### wati AvaiZt

PvOdzj wti fvtRet½vB Qov`SiZ,
tbK-tgvK I nævi ei gwWet½vB Rbg RbgZ|
cwpgvtiv Rtbv c0ivb wQtZ" tPv-wKtZ",
tKtq"ub Rtjv gbwwb GK wgtj teK wKtZ"|
niOv nwe PiwN kjvi KiZ ZwjtbB,
tmceëv j f0 etov-enyoi wmwR `wb ZwWtbB|
AvtM awi Avgv tgjvZ teNti evtëi Avwg,
Avn& PMwi Gt"Qv tetN tmceëv w`ewN|

# tgj vZ ev‡Ënb

- 1 | `iy-`\$ji vË'b Kvq-K‡i vË'b, cvË'žaZ'ža Rvbv0i, ‡Mr‡RbŌ bv‡O AvnØ Riy Mwi, fRbv Mi0i |
- 2 | `wM‡bwa tev‡qi tn‡ji, tn‡ji SjMwv`, g gbvbZ diz gv‡iwjø gv‡iwjøn`wn |
- 3 | Qvev Qvev MvSð Qvev, R\$ji v cwi \_vq, civb`v‡i ^ê‡b t`‡j , gbv‡bv R\$ji B hvq|
- 4| Avbv j ‡N nv‡Mvqvb, Avn&Z ¸‡R‡q, civb`v †`N b‡c‡j ‡qv, e‡j°vZ tevB †iv‡q|
- 5 | Avn& Z wcwb Riv Lviæ, SbvZ-SbvZ WM‡iB, civb`v‡i †`‡j WwMg, BwR‡iB Avn&Z cv‡MB|
- 6| tVOZ wcwb Rj Zi½, Avnŵ` Gn�`v mvb, dv‡qv dv‡qv b‡e‡oB‡bB, iv‡Ng j ÿx Av"Pvivb|
- 7 | Pvb dž v‡ev nevj Z w`g, bvMZ wcwbg mbvbP, gv‡bB û‡j G‡"Qv0 h‡°, dži B thg gbŪ I nP/
- 8/ wi wi wcwRtjvB, Mvt`g wNtjËvK, gti hwy gbZ cti, eSi wZb evt"QB\_vK/
- 9 | KvbevSvub KvbZ ucub, etMvZ evubg Luv` Mvb, ASvi Mvi ucub‡¤§uc‡bvb, gvavZ LeOvb |
- 10 | mvZ Avn& †Z‡Mb ewMev‡Sg, ev‡Sg Av‡Nvb gvn&, †Zvgv wmayteov thg `v‡av, cwë weSzgvn&|
- 11| mv‡b" wc‡a †nvNv wc‡a, ev‡bw¤§†Zvqv NiZ,

- Z-gv`vwN Avn&P Mwi, wktM`vK nvg niP/
- 12| tcvPtctj tqv m`i blnR, `tjivZ `tjivZ t\_P, gbt`v hny` cti gti, gv-eve0 gb RNv tP0P|
- 13 | wPZcv‡Mv‡jøbAn&O civb, `\$NvZ cwi cvq, Avqcvqvwb iOaOi t`v‡h©, †R‡iwa †cviv cvq|
- 14 | dźweSzw`b dź ev‡ReO, `SiZ tevB‡bB tevB, Rb‡g-Rbg cvÖ-wc An&O, Awg‡qv civb Z‡j wB |
- 15| #Mv#P"#cv#P" wmwR w`bZ, the0 wn#qv0Z, Mg nvgwwb Mwi thB cvi Z0, gv#b#qv RbgZ|
- 16 | Z‡j nB Avng cvỗ-nc An& O, fnReO GMvgb, qv‡bB Rbg mvÌ K An& Õ, An& Õ G Rbg |

## evbvn&

# gbKgvi PvOgv Av g½j v cwZ PvOgv

- 1) MvS vPvi ti cv`v G¨vj, \_tjv aib tcj tcj |
- 2) `sy tbB tew`Ëta GKeKk 0/
- 3) GK Av` Mwi Mv‡"Pv tjvtav"Pb cvP‡Qv/
- 4) Pvta ûtgvti v mvb, cvwbZ b\_vq tZ, tebtb"-tetj" Abmiy wbtRv bv0 awi `vtM|
- 5) nvj v Svi Z evN teivq/
- 6) ‡j v‡i -‡j v,
  - tj vti `t"P RvOvti,
  - e;`vebZ Av\_b evt"P,
  - gv‡i B bcv‡i |
- 7) w`‡bvZ ûwi,
  - ţiţ`vZ dɨz,
  - wbRi nvgZjv‡Mevi Zv‡i,
  - Zmg b , ‡"Pv fjz /
- 8) nØ A¶‡i bvO Zvi, Pv‡a j v‡M †`vj,
  - w`tb tit` CtRe w0-cvq,
  - Zł bAq Ij |
- 9) wn‡qZ ev‡S awi bcvq/
- 10) AvMv Av‡N

Miv tbB d‡ d‡` cv`v tbB/ 11) gv nv‡>` †cv Wv0i An&q/ 12) ‡Pi ûwi ev>`iËb AwSMvb tj R, n‡qb W‡i fvM †cevK| 13) Zvivw`-eve c\( \mathbf{Z}\), Zvivw`-eve c\( \mathbf{Z}\), bv\( \mathbf{i}\) \( \mathbf{u} \mathbf{R} \) Rv`b wZtbre/ tn`vK gvMb Rb Mt` Mt`,Kqtev`ti fvM tcevK nt`? 14) wZb †Zi bq-tq evi, bg awi Rgv Mi g-tbt° v G bv0, cvi Mwi‡` NiZ hvO---- un bvO n‡a nbœcv‡i ? 15) w`tf‡q PayvPnag wn tPÕB? 16) ‡j v nvg, Gn&vMvb †dj vg, um‡iety nwe gwi Z&Mvivq| un †PÕB? 17) ZËB AV‡N gËB AV‡N, ZËIz tbB gËIz tbB/ un tPÕB? 18) ivRvi NiZaj ûwi, tev`v cv‡i b Kvzi | vn †PÕB? 19) wP‡Mvb e**t**y'Q `vwi dic‡"Q| wn †PÔB? 20) ¸ ‡Rv0 e**t**/OËb G‡°v `vZ, Zv tj RPvb ABtq evi AvZØ wn tPÕB? 21) wmw`‡j v nv‡j " wR‡i , Dw`tjvwewil MvQ tevtj "Intqvb j v¤û j v¤û aib evi gvm/ un †PÕB? 22) j v\$0\$j j v\$0\$j m\iK Pviv, tevtqti Avntij B cti, ın>`yıg‡j ûjû‡j†j, civb ûRnyi M‡i | nn †PÕB? 23) c‡Ë cvK nvn**ů**, D‡Ë SbSbvq, Avgb Avavi ciți RNNq/ un †PŨB?

24) wi wi cv`v c\$M ‡j v‡q taj v, B‡b>`\*nv‡bi e‡R>`ª†Vj v| Zv bvOvb wn †PÕB? 25) MvQ Aqtq Gt°v, taj v j tq evi tev, evi tev taj v evi ÕAvb bvO, 365 cv`v M‡` M‡` bvO / un †PÕB? 26) cvP tftq nvtfBt`,  $GK \uparrow f \nmid q j w i \uparrow \uparrow$ , 32 † f‡q wf‡i | wn † PÕB ? 27) nvRv j t° tftet°, cwM‡j wm>`jy, th nB bcvti tZ, ¸wË m\$Æv D>`iy/ 28) etgy BayrenR nj v,

th ets tz fvj v/ un tpôb? 29) giv MvSZ dž dž | wn †PÕB?

30) GB t` ‡N GB tbB, G ti‡R"vZ tZ tbB| wn tPÔB?

31) D<sub>s</sub>ti gw` Ztj gw`, g‡a" G°vb i vOv nvw` | wn †PÕB?

32) Gûl cwb I ûl Z hvq, g‡a" û l ‡ev ï M‡bv \_vq | ıın †PÕB ?

33) GnZ giv wfw`‡i gws e0e0vb/ wn †PÕB?

34) ‡PZ †Us D‡fv, nv‡0j Z †j R | wn †PÕB?

Ryet-1) `zgvi myg, 2) migv ûţiv, 3) Avn&Î AvOz, 4) nt°0, 5) D b, 6) tej vb, 7) g R n q vb, 8) N vi & 9) tevq i vb, 10) Zi aj `v, 11) Pi wNZ mtj v nv`vbv, 12) G°vbZ`‡i, 13) B‡°vχi, 14) mvB`vi Avjx, 15) AvjK NiÕ\_evK, 16) ûtP"j, 17) tbŨB, 18) gwli K, 19) tgvt°", 20) ei wn, 21) tnvtMtq ¸tj v, 22) tcRv, 23) Rvj , 24) tej v, 25) eRi i 12 gvnR Av 365 w b, 26) fvZ nvnlbv, 27) ûg-Avnlti 28) tj Nv, 29) Dj , 30) uSugj wb, 31) I ntj vZ, 32) gZ Pz bv, 33) Ni , 34) a**tj** vb |

# weSzgjvi ntqKLvb nvivi tfBj

# iK wej vm PvKgv

# CWË NVI V

cuË nviv PvOgv Rv`i GKLvb cţivub nviv| GB nvivMvb mvavibZ ugţj Dţb n`vK| Aţ³ Aţ³ gţÏ I nţ` †`Nv hvq| teP Mwi uPţMvb ¸ţivB ugţj -gţÏ fvK ¸wi uRţ`uRţË Mwiţb GR ms nţ` †`Nv hvq| mvg mvg ¸wi nqRţb nevK Zvivi tfj guRg PvevuO¸b Mib| gvËi B° bzyeStgj vZ mvZ Rb ¸wi cuË nviv PvevuO ţ\_evK Mwi ARb Miv Iţq|

mtývg:- weStajvZ 7 Rb Mwi nvivi PvewO t\_tjA, 6 Rtb nviv nevK, GKRb Rtýv Mwi t\_e| nviv nt` nbRtb wcti tcBtb tnvB b cvwitj Zvti A`j e`j wi cvwitev| gvËi GKevi D¸ti A`j e`j Mwi b cvwievK| cwË nvivZ w`te Mj v ev ¸tjv` \Kïv` vM w`tb evbv Aq| cwË gvtb ï b" ev wRtiv| w`te cwËi dviK w`-`ji nav gwRg ev nvivi w`P w`tqtevi nav gwRg w\_` Miv Ae|

`**vK / ej wb :-** nviv nwej B w`-`j i gly cwlED>`B mj v gwRg nq `vK ej wb Ae ZvK ¸wi tb ¸wi nviv Mvb w\_` Miv Ae | ej vbvi taK 30 tmtkû, tm D¸ti Atj Zvti Rtjv `j i gvblyÿtb nwe cwwi evK gvEi cwEDbi wfw`ti tmvtg cwwitj nwe b cwwi evK | Avi th`°b taK \_vq (30 tmtkû) Rtjv `j i gvbly'ti j ti wbtb nwe cwwi e Avn&nwe û evq taK tdtjtj `\nabla Rb giv wfwj aiv Ae | nvevbv/AvEB OÿAvbv GK cj v nvwetj w` dtv cvI bv Ae | nvet` mj vZ evbv nveiZ ev Pt gvavZ ewRtj b-Ae, wntq"Z nvgv°vq evRv cwi e | nviv Dt`vbvb nviv nvwej ønav gwRg Ae | hw` ej vt` ej vt` ev taB hvt` hvt` nviv Dt`vbi evti tMtj Rj v wfwj aiv Ae | i wbtev hw` tMvj vtevEta GKevi taB G cvtj v tm `j \bar{B} 5 dtv tce |

**Dțiub ucțbub :-** Kvj v ucțbub `ţqv `j i Dţqv cui e| Lvu`Avubl ivOv Ae| Dţivub unţRţe m**jygty** `ţqvţev `ţj †nvţMvB AevK, gvËi w`-`j i w` i O AevK|

**B‡`vZ ivtMevi nav:-** nviv w`P w`tq nvwej tB nvivi, tZg/taK wmtqwb wVK Mwitev| nviv KwgwUi nav Av nviv w`P w`tqtevi nav Qvov nb nav b iwRe|

# wN‡j nviv

wNtj nviv 3 eve`i 1) b°żaK nviv 2) ZvMj nviv Av 3) Svg nviv wK>`ywNtjI 3 eve`i AtjI BiaK bvbv evetZ" wNtj †`Nv hvq, thtgb - tRZ wNtj, ev>`i wNtj, Mv"O"B evwbtq wNtj, tgvS wkOi wNtj, POiv wkOi wNtj Avi bvbvb \_vb wNtj | tRZ wNtj Avn&ev>`i wNtjj B wPtMvb ¸tivDtb ZvMj Lviv, Svg nviv nb | BiaK Mv"O"B evwbtq wNtjj B weSztgj vZ wRt`wRZ"v Mwi b°żaK nviv tnj b | wNtj nviv mvg mvg Mwi I tnvB cvti Avn&w` Rtbüel tnvB cvti |

nviv Aevi j tM j tM GK `wwM wNtj b cvtË"evK Avi GK `wwN gwwi evK | wNtj tev gwwi tb nvgv°vq GK wetev`Ëb teP DtiB tdtj w`q"v cwie, Aek" wmtqb nviv nevi Avt°" nav fv0vPzv Miv cti | Avi Bt`vZ ivtMevi nav Ajt` th wNtj tev ZvwMtev tm wNtj tev b j wwM htj v wNtj j vwMtj Zvti c"Pv Miv Ae |

Zte Zv mvt¤§v teK wNtjDb Dt°v Dt° Mwi tnuj cvwitev| tnjvi wbwTó nb tZg b t\_tjI, tZtevP°v wntRwnt″P°v Mwi gvwi cvq|

m\$\frac{m}{vg:-} \frac{1}{c} b Av`w` hw` wN\frac{1}{c} tev gv\frac{1}{c}, mv\frac{1}{c} b evO Av\frac{E}{vB} \frac{1}{c} b \frac{1}{c} Ovb Av\frac{1}{c} K Mwi gvwi \tau ce Av evO Av`w` hw` gv\frac{1}{c} i mv\frac{1}{c} b \frac{1}{c} b Av\tilde{B} evO \frac{1}{c} Ovb Av\frac{1}{c} K Mwi gvwi \tau ce | nviv nj vZ wN\frac{1}{c} \tau vN\frac{1}{c} \tau v mv\frac{1}{c} 
nviv Avi Kubi cuj g Xvj ubv :- 1) b° izaK (†\_0A †PvK), 2) unuj ø(†\_0A ucZ), 3) †Mvi vËiz (bj v‡c`), 4) AvËz(Ava), 5) i vb (w` `vevbv †0‡i), 6) cy`j 0, 7) †PvB (evbv DRyMwi Av‡`B †`bv), 8) †bBq"v (bweZ ‡ev‡RB Av‡`B †`bv, 9) eMj (†`b/ev0), 10) nP (†`b/ev0), 11) †Zv‡Ëv (\_synj Z Z‡j Mwi Av‡`B †`bv), 12) ZËj 0 (MËbv-‡`b/ev0), 13) nvbRvev (†`b/ev0), 14) c i v nevj (nevj), 15) Zv‡j v" (gvav D¸‡i), 16) Piz-mty`v, 17) †`ug, 18) nv‡0j, 19) any` P, 20) nMi v (†`b/ev0), 21) †\_0A cv`v (†`b/ev0), 22) †\_0A Av0jy (†eK Av0jykj·†`b/ev0), 23) †gvR Gi v (mvj ivs gvi vbv) |

w` tPvM, w`-eviv ev tntqi bvbvb\_vb RvMvj B nviv nbvi wmwi mty vg AvtN wFwj tgZ&cv hvq | gvEi  $B^{\circ}$  tavBqZ evbv G mty vgvwb MwS j ty Aj |

**Dtiub uctbub:** ewa tcb, MvbSv nwb, eMv any, eMj nvev tMvbnR G mv"Qvnb nvgv°vq j vnMtev/

nvivi njutev:- w` ‡Mwj fq 20 db Av cv` wi fq 8 db/

**B‡`vZ ivtNevi nav**: nviv hŷj w`tqtevi nav Qvov nb nav b iwRtev| cwË evgËb ntgwa Rtb w`te wi Mv"QB/tgvS wksAB evtbtq wNtj Avbv cwitev| wNtj b ntgwa Avav (.5) Bw `v` Av Avwi (2.5) Bw tc0\_j AevK|

# bvt`s nvi v

bv‡`s nviv PvOgv Rv`i  $G^\circ$ vb †`vj iOP‡0" nviv| G nvivMvb Mveiy g‡E mv‡xiy ew` n`vK| gvEi wg‡j n‡` nbw`b †`Nv b hvq| bv‡`s bv· MvP, †ej  $_{z}$ ‡ $_{J}$ v MvP, †Z‡avB MvP ev †b† †Vvb †Vvi Mvi MvSi ev‡bB eviv bvq|

**‡NB nv-vn :-** bv‡`s nvivZ w` eve`i †NB †n cv‡i cv‡i - 1) †RZ †NB Av 2) †PZ †NB|

**mtý vg :-** cwj g `j nav gwRg GKR‡b bv‡`s Ntyi B w`e Av bv‡`s Ntyw`  $A^3$ `B j MZ-ZMZ †NB nv cwi e| †NB †nB‡q bv‡`s Ntyw` bv‡`sOËbt †eP Nvyi Nvyi wZwM \_v cwi e| R‡b 3 †nc Mwi Ntyi B w`e, 3 †nc Mwi qvwi e|

dtv:-cuË tneZ uR`uv`Z 2 dtv Mui cv the/

# <u> Av`ub`ggiy</u>

Av`nb Aj † `ev"QB ev‡b‡q GK eve `i nRnbP| ngni ‡0 evP, Cvi‡ev evP,  $G_s$ ‡P" evP ev †h‡Kvb `v` ev"Q"B Av`nb ev‡b Cviv hvq| Cti vnb Avgi Z †\_0Z gvn` bevnRevZ"v Av GK RvMvEta Avi GK RvMvZ Rv‡`

jviSvi Mwi`vK| tm evt`l Av`vbv Avq tcevtZ" jviSvi Mwi`vK| BiaK Kvtj umtqubi Pj tbB, gvËi uPtMvb \_tiv\_tb DtRvi nvivZ GS ms G°v G°v Zwuj tgvZ ivtMBq"b|

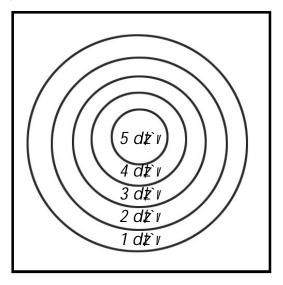
mty vg:- evP nigi t\_0A tcvBt`i \_KtKv 18 Bw\(\hat{A}\) ARj Dtqv cwitev | nvivi mty vgvb Ajt` DRyavev t`bv | th teP Svw`\_tgv wbtRwbZj vg cvwitev tZ cwj g Ae | Av`wbAvwb wbRi evgi ev Avgbi Avgbi evg nviv tnvBtq\_tb j tM Mwi Avwb tcevK | cw\(\hat{E}\) evg\(\hat{E}\) b GKRtb Mwi nvivZ t\_ cvwie |

**D‡ivb vc‡bvb :-** eMv any, Ry§mjyg Av gvavZ any nes t\_e/

Bt`vZ ivtNevi nav:- nviv Rŷj w`tqtev nvivi njvtev †nuOwi Ae Zv Zw¶bvZ t\_e/

# evt`vj ZvKPvbv

ev $t \in G^\circ vb$  PvOgv Rv $i \in t$ i www Av $tZ^\circ i \mid wgw^\circ t0$  evP,  $G_s t^\circ Q^\circ evP$ , cvitev evP, ev th  $tKvb \in v$  ev $t^\circ QB$  ev $t^\circ vj$  ev $t^\circ b$  
mty vg:- (1) cnë evgëta ev"PB evtbtq PvOgv evt`vj nvgv°vB Avbv cnie | evt`vji \_ bvb Av \_nj eRvBta Nivb gnitRjB evtbbtq Ae | (2) \_nj \_b gnv`jB evtbtb hvi hvi evgëta Andb tcevK | (3) evt`vj gvivbvi mvMv nbtRnbAvb evt`vj gnvitqtevi gRtyO û"Pëta 15 ngUvi dviMZ t\_eA | (4) nhqZ ZvK tPfvK nmtqb (mvMv nbtRnbAvb) 6 dtd/7 dtd ARj Z t\_eA | (5) cnë evgëta 1 Rtb \_ni evt`vj ZvK tPe | 5 tPv \_ni \_nj gnvi tce | (6) ZvK tPet` nbtRnbAvb Z³vtjvB/cnBDWtvZvB evtbtb tct°v gnv`jB GK AvOjv`v` \_ni nj ne ni`q"v cnie | thb gnvitj \_nj Nty mtyZ enuS \_vtbnB | (7) teMëta teP th dtiv tce t\_ cnj g Ae | (8) dtiv\_b Avn&Nivb m`tg"v Ae Aviæ°vb ni`tq Aj |



w` #Mj x 3 db

CV`VIX 3 db

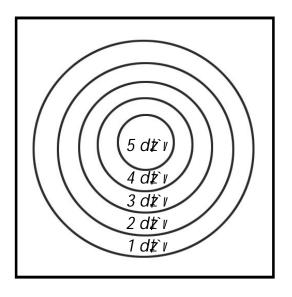
D‡°v KĐjx Avi D‡°v KĐjxi teivb 2 Bw dviK dviK Mwi DA cwi‡ev | KĐjx Aviæ°vwb i OAB mv‡R cviv Mwi evbv cwie |

B‡`vZ iv‡Mevi nav :- KuguUi nav Av nviv hŷj w`‡q‡evi nav Qvov nb nav b-iwRe/

#### d-ZvK Pvbv

dzZvKPvbv gv‡b dzevSi mi j B QvMv w` ‡q wb‡RwbAvb ZvK Pvbv| c‡ji wwb Avgj Z dzev"QB ev mi j B giˇb wk‡Mi Mivbv Av‡Ë"i B‡R‡e j vi Svi MËvK, †m ev‡` I nvi nËgvb ZvK Av‡M wR‡` wR‡Ë" nvi v navK| BiaK nv‡j GR ms †i‡` vZ †cK wk‡Mi Mivbv‡` v Av‡° "s AvMb wFwj †gn& cv hvq|

mty vg:- wb‡RubAvb BiaK \_v‡gv@j & 3 Bw `v` Mwi evbvub Ae| \_v‡gv@j vbi ms g‡a" †\_e‡` B‡°v ¸j
†PvKZviv, wm‡e‡i wN‡"O" Mwi wP‡MvbËb WvOi AvD‡Rv j B‡b 5-†"Qv P°i †\_evK| cwj g †PvKZvivZ wfw`
cvwi‡j 5 d‡`v Av †PvK‡Lv †e‡i‡q WvOi AvD‡Rvi †NiZ wfw` cvwi‡j 4, 3, 2, 1 Mwi d‡`v †ce| dzZvK
PvbvMvb wg‡j B nevK| mvMv wb‡RubAvb 6/7 db ARj Z †\_e| dzev‡"Qv GK gvby I A cwie ev mv‡i 3
AvZ| 6 wgUvi `iyĒb g\$\\$0 û"P iv‡MB‡b iv‡M mvMvwb‡RubZ gvwi †ce| dz`v¸b Avn&ZvKNivb wn`b{"v Ae
Aviæ°vb w`‡q Aj |



w` #Mj x 3 db,

CV`VIX 3 db

D‡°v KĐjx Avi D‡°v KĐjx tei Avb 2 Bw dviK DA cwi‡ev| KĐjx Aviæ°vub iOAB mv‡R cviv Mwi evbv cwie|

**evbwb:-** dzev"Q" 1 gvb¶y I A cwie Av miţev 1 d½ j v¤î Ae, gvavbZ 4 Bw ţ`v‡j B Mwi ûi tdvi evbv cwie|

**mty`vg:-** cwË evgËta Av‡b¨ dævP Av †dvi ev‡b¨ mi hŷ‡j ¨B Av‡böËta KwgwU‡q †e j B‡b j B †h dæv″Q¨ Av †dvi ev‡b¨ mi‡ev G‡j g Mwi evK wm‡qwbj B wR‡` wR‡Ë¨ nvivMvb wmi †bRv Ae|



# W. BI. Of. Hhw Of. W. OS cçl

সন্তরের দশকে ভারত সরকার দেশের ৭৫টি তপশীল ভূক্ত উপজাতি জনগোষ্ঠীকে আদিম উপজাতি গোষ্ঠী হিসেবে স্বীকৃতি দেয়। উত্তর পূর্বাঞ্চলের মধ্যে মাত্র দুটি জনগোষ্ঠীই এই তালিকাভুক্ত হতে পেরেছে। ত্রিপুরা রাজ্যে ১৯ টি উপজাতিদের মধ্যে দুর্গম অঞ্চলে বসবাসকারী রিয়াংদেরই একমাত্র আদিম উপজাতি গোষ্ঠী (পি. টি. জি.) হিসেবে স্বীকৃতি দেওয়া হয়েছে। টি. আর. পি. এবং পি. টি. জি. দপ্তর এই রিয়াং জনগোষ্ঠীর আর্থসামাজিক উন্নয়নে কর্মযজ্ঞ চালিয়ে যাছে। দপ্তরের কাজকর্ম শুরু হয় ১৯৮৬ সালের এপ্রিল মাস থেকে। জুমচাষ ভিত্তিক জীবিকা নির্বাহের পরিবর্তে, সেগুন বাগান, কলা বাগান, সবজি চাষ ইত্যাদির মাধ্যমে পূর্নবাসনের ব্যবস্থা করা ও পরবর্তীকালে আরও লাভজনক পূর্নবাসন প্রকলেপর মাধ্যমে রিয়াং জনজাতিদের অর্থনৈতিক মান উন্নয়ন, তাদের সাংস্কৃতিক সংরক্ষন, শিক্ষার মান উন্নয়ন করার ও মৌলিক স্বাস্থ্য পরিষেবার কাজে দপ্তর মুক্ষ্য ভূমিকা পালন করে চলছে। এই দপ্তরের প্রধান কার্য্যালয় গুর্খাবস্তি, আগরতলায় অবস্থিত। দপ্তর কতৃর্ক পারিবারিক সমীক্ষা, ২০১৩ আনুযায়ী ত্রিপুরা রাজ্যের প,িট,জিদের মোট জনসংখ্যা ১৭১,২৫১ জন এবং পরিবারের সংখ্যা ৩৯,৪৪৬ টি। পি,টি,জিদের মধ্যে শিক্ষার হার হল ৬৬.১৮ শতাংশ। তাদের বেশী বসতি দেখা যায় কাঞ্চনপুর,শান্তিরবাজার, অমরপুর, লংতরাইভ্যালি ইত্যাদি jqL jiu z

# বর্তমানে দপ্তরের প্রধান র্কমসূচীসমূহ নিচে দেওয়া হল:-

- 1z রাবার প্র্যানটেশন:- ২০০৮ ইং থেকে দপ্তর রাবার বাগানের লাভজনক পরিকল্পনা নিয়েছিল। আনুমানিক ১(এক) হেক্টর জোত বা দখলিকৃত জমি থাকলে গরিব রিয়াং পরিবার সরকারের একশ শতাংশ আর্থিক সহায়তায় রাবার বাগান করে দেওয়া হয়।
- 2z **Lao Hhw Ectje úff**:- কৃষিকাজ সহ বাগিচা শাকসবজির এবং বিভিন্ন ফল যেমন কলা, লিচু, আনারস, লিবু ইত্যাদি বাগান তৈরীর বিভিন্ন স্কীমে আর্থিক সাহায্য দেওয়া হয়েছে ।
- 3z ক্ষে**ল ডেভেলাপমেন্ট** এর জন্য সরকারী খরচে বিভিন্ন ধরনের ট্রেনিং এর ব্যবস্থা করা হয় বেনিফিসারিদের । ইলেকট্রিশিয়ান, মোটর ডাইভিং, অটো সার্ভিসিং, টেইলারিং ইত্যাদি বিষয়ে ট্রেনিং দেওয়া হয় ।
- 4z মোবাইল মেডিকেল ইউনিট:- সারা রাজ্যে চারটি ইউনিটের মাধ্যেমে রিয়াৎ অধ্যুষিত প্রত্যন্ত এলাকায় হেলথ ক্যাম্প করেন। বিভিন্ন প্রশাসনিক শিবিরেও দপ্তরের মেডিকেল টিম নিয়মিত অংশ গ্রহন করে থাকেন।
- 5z h;pNt (ej le :- প্রত্যন্ত এলাকায় বসবাসকারী দরিদ্র পিটিজি পরিবারগুলিকে ইন্দিরা আবাস যোজনা(IAY) এর নায্য বাসগৃহ নির্মান করে দেওয়া হয়। এটি দপ্তরের অন্যতম উল্লেখযোগ্য কর্মসূচী।
- 6z <u>জনশ্রী বিমা যোজনা</u>:- ১৮ থেকে ৬০ বছর পর্যন্ত প্রতিটি গরিব পরিবারের গৃহকর্তা পাচবছর মেয়াদি এ স্কিমের আওতাধীন ।ভারতীয় জীবন বীমা নিগম লি: এর সহিত যৌথ ভাবে দপ্তর এই কমসূচী নেয় । উক্ত পাঁচ বছর মেয়াদের মধ্যে বেনিফিসিয়ারীর মৃত্যু হলে এই স্কিমের মাধ্যমে ৩০,০০০/- টাকা পাবেন । এখন পর্যন্ত ৩০,০০০/-(ত্রিশ হাজার) পরিবারকে এই স্কিমের আওতায় আনা হয়েছে । উক্ত পরিবারের পাঠরত ছেলে-মেয়েদের সিক্ষা সহযোগ যোজনায় স্কলারশীপ পাওয়ারও ব্যবস্থা এই বীমা প্রকম্পের আওতাধীন । এ পর্যন্ত ১৩০১ জন ছাত্র ছাত্রী উপকৃত হয়েছে।
- 7z **dujw pwúłca pwl re:** লোকনৃত্য এবং অন্যান্য ধারাবাহিক সাংস্কৃতিক উন্নয়নে কমিউনিটি হল নির্মান করা সহ বিভিন্ন রকম আর্থিক অনুদান করা হয়। রিয়াংদের 'হজাগিরি নৃত্য, আর্ন্তজাতিক খ্যাতি লাভ করেছে। এই হজাগিরি নৃত্য এর জন্য গোমতী জেলার দশমনি পাড়াতে একটি সাংস্কৃতিক কেন্দ্র গড়ে তোলা হয়েছে।
- 8z পরিকাঠামো উন্নয়ন:- রিয়াৎ অধ্যুষিত প্রত্যন্ত এলাকায় পরিকাঠামোর উন্নয়নে লিংস্ক রোড, ফুট ব্রিজ, কমিউনিটি হল ইত্যাদি নির্মান করা qu z
- 9z **hÉhp**;- আর্থিক অবস্থার উন্নয়নে ক্ষুদ্র ব্যবসা পরিচালনার জন্য মার্কেট স্টল নির্মান করে দেওয়া হয়।
- 10z **hr;l Eæue:**-পিটিজি-দের শিক্ষার মান উন্নয়নের জন্য সংশ্লিষ্ট এলাকায় প্রাথমিক স্তরের ছাত্র ছাত্রীকে কোচিং এর ব্যবস্থা করে দেওয়া হয় এবং উচ্চ শিক্ষায় পাঠরত কিছু গরিব ছাত্র ছাত্রীকে এককালীনএককালীন অনুদান (ইনসেনটিভ) দেওয়া হয় ।
- 11z hjp Ojo:-২০১২-১৩ ইং পর্য্যন্ত ১১৫০ হেক্টর ভূমিতে বাঁশ চাষ করা হয়েছে পিটিজি-দের আর্থিক অবস্থার উন্নয়নের লক্ষ্যে। মোট উপকৃত পরিবারের সংখ্যা ১১৫০।
- 12z fö fime:- শুকর পালন, চাগল, দুগ্ধবতী গাভী ইত্যাদি পানল ও টেকনিকেল গাইড লাইন বিনামূল্যে বিতরন করা হয় ।

p¡rl/- AØfø Aୃ@LaÑ Ø, Bl, ¢f, Hhw ¢f, Ø, ¢S, cçl œf‡¡ plL¡l z

# wZejyvi PvOgv Rv`i n‡q°vb `igi wk‡0vi

# nbi Äb PvKgv, Kong Kvnší PvKgv, kvnší neKvk PvKgv Av Kong PvKgv

# *tj t`ti B t`evb*

mlyvbytj t`tiB t`evb evbv Gntt` t`iMv0i bq, M`v wZejvi Pv0gv tbv wmayG°vb tcvZtcvtZ" bv0 | Pv0gv Rv`Ëla wZejvi ivRvi `ieviZ RvMv tctq Av ZvËla Awm tctq mlyvby t`evtb GM0civtj Nv-cov tnvPtctq gvbPy Gj 0 | bvbvb Av`vgËz tcv-mvev `vwM Avwb Avwb B dej vZ fwË Mwi t`bvwN tj Nv-cov cvtP" Mvfz-j Mi Dt`v tctj Zvivti `vwM AvwbtbB gvówi PvMwi Z ftiB t`t`wN Zvti Abmiy t`Nv tR`0 | tZ evtbtq tm Avgj i wPtMvb tj t`tiB t`evb B dej vb B°ynvqvi tmtK0vwi nveZ j \$%tMvB Av gv0gvi v PvMvj vi civbNi BtRte nvg Mtii |

mlyvbytj t`tiBt`evbtgtqubi Av`viK miv Av`vgi
`vtK" PvOgvi NiZ 1870 mbZ Rbg tj vtq | tPi tfB-tevbi
tZ Gj ÕteMÕ`vOitev | Zv ¸tiv tfB-tfvbybv bvOvub Anyt t
dv`vub, tgv`tb" Av tRvitc" | Zv tgvt°v bvOvb Gj i Zæny` |
mlyvbyt`evtb cuj g ci0 GtP" AvÜvimiv Av`vgZ, umËb
cOmivi ubt`b tgvbZ Av teMÕtRti gvPgvivi t`evbevwiZ
GtbB u\_t`v I nyquM | mlyvby`evtb M`v wZejvz giyaKwe BtRte
cqbvO ntitq | Zv tcv nvj wuRti t`evb Av RvtgB wRti gnb
t`evtbtqv tm Avgj i gjyk giyaKwe Gj vK | mlyvbytj t`tiB
t`evtb 1941 mbZ wew` tRtq |

# jidh 0%cÊ QiPji

j idh 0%cf0iPj i 1891 mbZ t`PKzj vi nvRj 0 evgi tc`vtb" Av`vgZ Rbg tj vtq| cti wa tZ wZejvi Gnt`gbMv0Z ci 0 I tqwN Av B° biy gvae gvPZi Av`vgvb evtbtqwN| wPtMvtbvj t° tZ ei teP tj Nv-cov Mwi tfi Ryb tctj tqv Avqmvq BtavZ i vtNevi ej ej v mbvbygvae gvPZti wbtR wbtR mqmvMi eB cwo AZvtj tq tfZ \_tetq| Avqmvq ARtj -`v0ti mbvby gvae P>`i Mg giyaKwe BtRte GM0ci v mbv0 Gj 0| 1940-mbZ tZ tj tL" Pv0gv weRMi eB 0i vRbvgv0 dM`v0 I tq | 1947 mbZ

fvi Z-cwk -vb tej Mi mgq Avgvt `ðvb gRjgvb teP cwk -vbZ tdtj B t `bvMvb b-gvbvbvq t - n Kgvi PvKgv Av ntqKRb t `Pûtj vËb wZejvvZ taB GB tctqvb | Zvi vti w\_t `we Mi t `gvae P>`\*PvOgvi weti Z ej vej Gj Ö | Zv ej vetj Av Zv RvMvZ Ztj ' Ôgvae P>`\*-ġtŌB° bynvqvi tmtKÛwi nveZ Dt\_"Av M`v gbMvOZ wktÿi cŌi wmt`i |

#### i avsi Lymv

mbyvbyi avsi Lxmvi evel bvO Pvùqub Lxmv/ Zviv †P‡M MSv, nvj v-nvOvi v ¸wl | Zv Rb¥ 1918 mbZ| Rb<u>¥</u>vb tPtOB evgi aj vB eveÕ Av`vg tMB>`"v L"s t`vi | mvavi Y w/wiwi NiZ Zvi Rbg/ Zviv w/Zb tfg"i qta" tZ Gj teN uPţMvţbæ| Rb¥i w`-wZb eSi †Rţi ţiv A³Z Zv gv †cvţj B hvbvq j npa-uKË"s Mwi bÕK+k ev AvÛvi †quUK ms cno‡bB†Z tj Nv-cov Gnev w` tctq | Zv Dtqvi ht°tb Gj tZBP eSi m‡°‡b †Z įsM`yAv`vgi į qvi cØBqvix B dzivZ miKvix gvóix PvMwi †cB‡q" | Pv\_wi cvbvi GK-‡`i eSii g‡a" \_iæ #UNDO cvk tMv#P" | tm tR#i c#SvP eSi D#gviZ tZ tmB Pv\_witqb Gnewi teovt teovt j m/k1/2 mM t i Mv0i csQov  $Av \cdot vqZ / um Eb 1946 mbZ \uparrow j \uparrow \cdot \uparrow i B \uparrow \cdot evbi av i v \uparrow R \uparrow \cdot evb0$ Av`vgZ thB wZeiyv mi Kvi i gvóix Pv¸i tj v‡quN | tm j‡°b Zv teZb Gj evbv Avó" tZ0v| Zv w`-eSi tRţi t`evb0 Av`vgi dvKmv MSvi Z‡M`Õ wli mbyvbycnyib evj v PvOgv‡i tZ tj vtq | Zvi v w`-Rbi tPietqv ctqv Av wZtbuewS | tm †Rţi 1950 mbZ †Z qvQqvivi †`evbÕAv`vqÕB¯¢zËÞz e`wj I nB G‡P" KvÁbciy Gj .wc. B dzj vZ | wmÉb awi KvÁbciy evqZ w\_t`we Mwi †\_B 1984 mbZ fvjvbb Rqšh †R. we. B - ct Z \_vMt` Pv wi Eta AvtRi InBtq/

mlgvlbyLxmv MËvj Pv¸wi wRsnvwbZ GNvgvi Av G‡Mg Mwi PvOgv mgvRi g‡a" wk‡ÿ" ASvi Mivubi nvg Mwi †h‡q|

# #Mvcvj fJY PvKgv

# tgwnbx tgvnb PvOgv

mlyvbytgwinbx tgvnb PvOgv wZeivi PvOgv Rv`i Ô‡cv‡\_"†cBKŐ| Rvi wc‡\$ wc‡\$ `Mwi D‡Ëvb bly RţMvi bly Z¤li mq-mvMi †c‡Nvi \$vK| †gwinbx †gvnb PvOgv wZeivi PvOgv Rv`i Ô†`j w`dġŐ| †R bwin cwj g dwè‡bB Avgv‡i Rv‡bB †`"PvOgv Rv`i ‡`P-MvO BnO‡j "bvbvb i Oi dzj †cj vO †efŐ| †gwinbx †gvnb PvOgv wZeijvi PvOgv Rv`i ÔA\$vcvZŐ| A\$vcv`i Anli °b bvbvb a‡M Riv ew`‡bB †R‡gb j vgv Anliq, cvj vn& Anliq, †mRvb wZeijvi PvOgv Rv`i bvP, MxZ, mwinZ", ms¯wZ, ivPbxwZ, Anli Mi Avţ>`vj b, we\$zgj v, M`v wZeijvi PvOgv evgwib PvOgv bvZK fvnO fvnO fOvbv, Aj BnOqv PvKgv Kvj Pv‡i"j Kbclv‡i Ý evbvbv-‡f° wib Rbg †j v‡q †gwinbx †gvnb PvOgvi wP‡`Ëla| ‡Rii Z¤¢tevB Zv‡i †nvfv‡i win bv‡O` wMevK - Ô†cv‡\_" †cBKŐ bv Ô†`j w`dġrŐ bv ÔA\$vcvZŐ - gvËi †R bv‡OB Zv‡i `vMv I nK Mvj Z cwi b †cfvKŐ nvgv°vq|

mbyvbytgwnbx tgvnb PvOgvi Rbg 1928 mbZ

†`iMvOi gvPgviv Av`vgZ| Zv gvti Dt`vtbBtq tcvPtctq
gvbBy "PtMvbEb anytbB tR nb0"PtMvb nvg MtEtqv Mwi tavtPtq
Abmiy ZwRgt`vtj Av tf° zbvEb Rtj`v| bwwRtetEB cwj g
MxZ tj Nvbv (GSti RtgvZ tRB), wZetyv PvOgvgvq cwj g
bvZK Rivbv (tkI ivtb" teov), PvOgv ivRvti tfZ MRvbvn&
(2003) Av mqmvMi nvgZ dnc DtE Zvi Abmiy by by
Rtj`v eve`i nvg PvwN Pvbvi Avgwj Nvb| wkty Av agP wntZ"tqv
tZ Gj Agn`0 mRvK| wbtRv tcv-mvev\_tbvti Mtg gvbBy
Mwi fvi jtN jtN tZ Abmiy tjqtcvtP" gvavej v tcv-

mvev tbvti `iKvigwRg ej vej w` GtP" | wgtj tcv-mvev btitqv giZ tcv-mvev tbvi m0Mt0 tj Nv-cov wktMevtZ'BtZ Abmytf° tbvti DnP w` GtSi | fvi`i PvOgv wgtj tbvi evOv-gtP"Mwi nvnni evbvbvMvtbv tZ\(\tilde{B}\) cwj g \(\tilde{O}\)tkI ivtb" teov\(\tilde{O}\) bvZt°vZ Pj tMvtP" | tj Nv-cov wktL" by Z\(\tilde{A}\)tevti Rv`i nvgZ Avfi nvevbv Av Zvivti RvZ-fvtj`i by by aiy dtiB Avt°vB tbRvbvNvb mbyvbytgvmbx tgvnb PvOgvi witeO cvigx | tgwnbx tgvnb PvOgvi Rtitq Av AwfK Kgvi PvOgvq NRv evtbtq \(\tilde{O}\)GSti RtgvZ tRB/by Rg by Rg\(\tilde{O}\)-MxtEvtj vB fvi`Z cwj g evitEB PvOgv bvP bvtP" Rqv PvKgv |

# kvK" cônv` Zvj Kk`vi

mbyvbykvK" cānv` Zvj kk`vi Anl t` PvOgv P> Z

teNËb cqbvOx tj wMtq | gvëi tZ tj tMta Bsti wRwa | welq
Anl t` PvOgv weRK | PvOgv wPbgvK"v Zv MSvey bvOvb Anl t`
ivtOB MSv | Av \_wl Anl t` tPtM \_wl | Zv Rb\u00e4\_vb Anl t`
ei Kj | BiaMi evsj vt` Si wnj Pvw` MvO | Zv Rb\u00e4 Zvwi L 4
Rvbgvi x 1941 | evel bvO W. c\u00e4gv` Zvj kk` vi Av gv Anl t`
c\u00e4Z fv t` I qvb | Zv evei Pv \_wi tftj tZ wPtMvb\u00e4b awi cw\u00e3g
e½Z covi tbv MtP" | Zwl civi Gg.we.we. Ktj R\u00e4b awi cw\u00e3g
e½Z covi tbv MtP" | Zwl civi Gg.we.we. Ktj R\u00e4b awi cw\u00e3g
e½Z covi tbv MtP" | Zwl civi Gg.we.we. Ktj R\u00e4b awi b Bw\u00e4bxqvvi s
tU\u00e4bs tKvm\u00e9\_g Mvi 1963 mb\u00e4b awi 1966 mb mO weoj v
tKv\u00e4\u00e4ubi i ZwKi wkwcs Ktc\u00e4t kbZ Pv \_wi tMvtP" | tm tRti
1968 mb\u00e4b awi 1996 mO GWwgubt \u00e4iUf mvwf\u00e4b Z nvg Mvi
wi wj d G\u00f0 wi tnwewj tUkb wWti \u00e4i btRte Pv \_wi l by AvtRi
Intq | Bw\u00e4t tZ tM\u00e5nwUZ w\_t`ex Inb\u00e4t |

mbyrbyGS0m0 wh`ty°veBtjtL"wmNbyInglvt° The Chakmas: Life and Struggle, The Chakmas: An Embattle Tribe Av The Shakyas in South-East Asia. GB eBDb tf°b w`j vi Ávb cvewj wks nvDmËb wbwNj yb | Biak kvk"Dtbv D\_ti Avi°"eB wj wMfvi tPtiôv Ptji | tm evt` mbyrby t`P-wet`Si bvbvb g"vMwnRbZtj N-tj wS wbnamtj" | tZ 1995 mbZ\_vBtj Ûi e"v4MZ c"vb gt½vwj qvb wj ½pw÷K Kbdvti ÝZ hk w`tqtMvB | tm evt` mbyrby2000 mbZ j Ûb enx ÷ tmvmvBnUi evZ"vbvZ GK tmwgbvi Z hk t` "tNvB | wmayBDwbfwmmW Ktj R j Ûbi GK weRK Kwej W. gvk@nR. Ugvmi mgvti t`Nv Mwi Zv mgvti kvK" RvZ wbtbB MtelbvZ tjtet`B hvq | mbyrbyGSmO AwRiwo` wj wN hvi |

# সুরেশ বিহারী চাঙমা

সুরেশ বিহারী চাঙমা ১৯৪৩ সনত ১৬ই এপ্রিল কল্যাণসিঙত গরীব জুমবলা ঘরত সুরেশ বিহারী চাঙমার জনা, চুলনি ঠাগারাক ঠাগারাক হিনেই তারে ঝেদেরা ডাগিদাক আ মাস্টরি গচ্ছে হিনেই সুরেশ মাস্টরও ডাগিদাক । জুমবলা ঘরত জন্ম অনাই লেগা পড়া শিগিবার ধারাজ থেলেয়্য লেগা পড়া শিগানা হবালত ন এলঅ তার। হিন্নুক লেগা শিগিবার ধারাজ হিনেই তে স্কুলত যেই ফুগুদি হানাদি রিনি চেই চেই দাবানাত মাদিলোই লেগি লেগি লেগা শিগিদ। সেনতেই মায়্যে হদে শুন যায় তার নাহি ঝারবোঅ লেগা। জন্ম পড়েদি জুম হাদে হাদে মা বাপ লগে পেচারথলত আন্ধার ছড়া ইদু দাঙর ওই উঠঠে । পড়েদি গোমেদ হুলত প্রাইভেট মাস্টর ইজেবে আদামত মাস্টরি গচ্ছে, সেনত্তেই তারে সুরেশ মাস্টর বিলিনেই বেজ চিনোন। সেই মাস্টরি গরানার লগে লগে ডাক্টারিও শিখখ্যে । এর পড়েদি সরকারী চাগুরী পেইয়ে ত্রিপুরা সরকারর খাদ্য বিভাগত । তে যেদকদিন বাজি রইয়ে সেদকদিন ডাক্টার নেই জাগাত মানুজরে ডাক্টারি চিকিৎসে গরিবার সুযোগ গরি দিবার চেষ্টা গচ্ছে । এ হুধাগান গোমেদ হুলত এয় সঙ শুন যায়, তে মানুচ্চ্যুনরে চিকিৎসে গত্ত্য ঠিক হিন্নুক ঠেঙা পয়জে ন মাগিদো নিজ ঠেঙা হরজ গরি মানুজর অসুখ বিসুখর চিকিৎসে গত্ত্য। মানুজর সূখ দূক বুঝিদঅ, সেনত্তেই সে সময়োত তারে ভগবানঅ ধোক্যান ভাবিদাক। সিয়ান বাদেয়ো তার চেদন চেষ্টায় গন্ডছড়ার ধলাজারীত পখম থিদেবি wn‡qv0 উঠঠে, সেলগে গোদা গন্ডাছড়া এলাকাত চাঙমাগুন ইদু থিদেবী বুদ্ধ মন্দির আ ধর্ম প্রচারর এক্কান গঙ নিগিলি এচ্চে। তার চেদন চেষ্টায় গভাছড়াত সংস্কৃতি গঙ ফুদি উঠঠে যে গঙান এয সঙ সমানে আগে। যেদোকদিন বাজি রোইয়ে সেদকদিন মান্সোর গমত্তো হাম গরি যেইয়ে। ১৯৯৭ ইং ১৭ই ডিসেম্বর বেল্লে ৪ টায় সুরেশ বিহারী চাঙমা আমারে বেক্কুনঅরে ছাড়ি সারা জিংহানিত্ত্যেই স্বৰ্গ পদত হুচ বাড়েইয়ে। ইক্কে তে আমাইদু নেই হিন্নুক তার সেই হামঅ গঙানি এযঅ আমালগে আগে । আমি হয়তো তাধোক্যান ওই পাত্তং নয় হিন্নুক তে যে হামঅ গঙানি দেগেই যেইয়ে সিয়ানি আমার গাবন ওইনেই চাঙমা জাদ ভালেদি হামত লাগিবো বিলিনেই আজা রাগেই ।

# বিমল মমেন চাঙমা

বিমল মমেন চাঙমা 1953 mbi 17 Gucy †`iMv0i gvPgviv Av`vgZ wegj gtgb PvOgvi Rbg | wPtMvEba awitbB navKwej Av wewMwa-wKwi wgwi tnvPtctq BtRte tZ cqbv0 tctq | wZejvi PvOgv Rv`i byMwi RwMtei mj vZ tZ Bt°v witeO AvKgwj Gjō| tPv-wntZ" nwej, nbō wntZ"wa Dtbv bq, teŌK nvgZ cvONv - G nawwb cvivcvO GKgvî mbywbywegj

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#### Government of Tripura Department of Forests

# Project Management Unit-Tripura JICA Project Hatipara, Gandhigram-799012, West Tripura

Telefax: (0381) 239-7022/7086:: www.tripurajica.com:: Email ID: tripurajicaproject@rediffmail.com

#### Tripura JICA Project

The Tripura JICA Project is being implemented by Department of Forests, Government of Tripura with the financial assistance of the Government of Japan. A Society named `Tripura Forest Environmental Improvement and Poverty Alleviation Society (TFIPAS)" has been specially created under the Society Registration Act-1860 to implement the Project. The Governing Body of the TFIPAS is chaired by the Chief Secretary, Tripura and the Executive Body is chaired by the Principal Chief Conservator of Forests (PCCF), Tripura. The Project Management Unit (PMU) is headed by the Chief Executive Officer & Project Director who is at the rank of Additional Principal Chief Conservator of Forests (APCCF), Tripura.

#### **Basic facts and figures on the Project:**

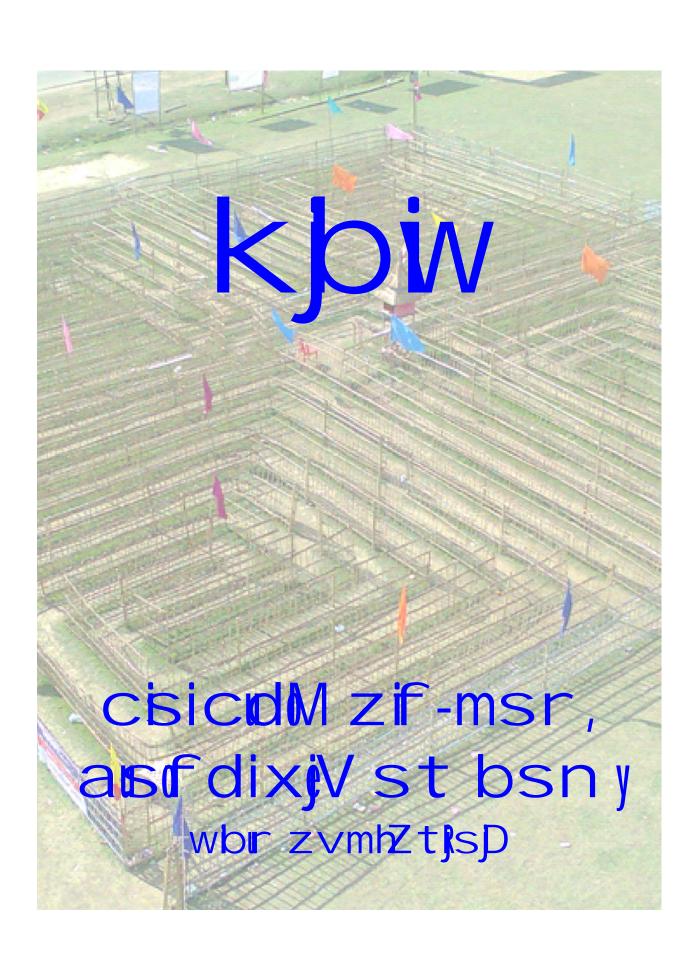
- ❖8 Divisional Management Units, 36 Range Management Units and 44 R. D. Blocks were notified to plan and implement the activities of the Project.
- Project Area is 7023 Sq. Km. in North, Unakoti, Khowai, West, Sepahijala, Gumti and South Tripura Districts.
- ❖ Project period is for 10 years beginning from 2007-08 to 2016-17.
- ❖Total Budget of the Project is JPY 9216 Million Yen.

#### **Main Objectives:**

- **%**To improve forest density and augmenting the forest resources.
- #To improve the income of target households and their livelihood options.
- **%**To conserve soil and improve the water regime and
- ₩To conserve Bio-Diversity.

#### Some activities and achievements of the Projects:

- About 44,888 Ha plantation were created up to 2012-13 and 12,000 Ha will be raised in the year i.e. 2013-14.
- 462 Joint Forest Management Committees (JFMC) /Eco Development Committees (EDC) including 16 JFMCs in re-grouped villages were formed against the target of 456.
- 1417 SHGs formed so far. These SHGs are taking up income generating activities such as Piggery, Fishery, Poultry, Mushroom, Bee-keeping, Duckery, Agarbati stick production, Broom stck harvesting and value addition, extraction of essential oil from Sugandhamantri (Gandhaki) collection and value addition of Jarul leaves and other Non-Timber Forest Produces etc.
- 1416 Check Dams were constructed so far with water area of 800 Ha and annual fishery potential increased to 850 MT.
- 59250 persons were trained till February, 2014. The main focus is on Awarness and Empowerment of JFMC members and SHG members and various skill development training.
- Agro -Forestry has been launched last year i.e. 2012-13 and 4164 ha. was planted with 9 agro-Forestry models by the end of 2013-14 session
- 3 Computer Labs were set up to impert skill development training for the unemployed youth in Kumarghat, Agartala and Kaladhepa
- 104 Lakhs persons days of employment was created till march 2013.
- 66 Buildings were constructed under Infrustucture Development which included office buildings of PMU, DMUs, RMUs and staff quarters.



# Happy Bijhu Utsav

This Bijhu
Take A Pledge To
Protect
Our Environment.



Tripura State Pollution Control Board

## **b**Suxbr1 ady civkip zvmh bBuxbur IHdisq xumdig ausni ebV-kV cir ebAY kıDıısg kisni? phf-Kdiarf-phf krlkrlzq, ewV cir Hsl ieden I Hj wally epig dixirif xJ-beS Brizit smir, noxorhell Endof sif Di Holisty xmtkling sMzbjt bBiaeXew, ariedCzGf beNrit merkdexet y primil cfkiNrVM, kutufæyw, edeni wer miminiff brilkenet y bBuxbrlbBuajqWjt bnhmjt KF bhipiD(, psif wif kiJubt njs) r SigneK I eK I Few eaeG b Sudif, dixing kid Bil ies Febry er It-dify

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#### ci‡ËB wb‡Rvi wR0nvwb

### D‡RB GSÕ

miy\_ PvOqv GSŐ! ‡VOŐ ûP ev‡i B Awv` †hB Sv#M Sv#M cÌ vb GSÕ fvị Ÿiy `**\$i** vZ Av\$N/ Analyb Anal 0 hyt hyt ‡f°⊉b wgwj, Zt DtRB thes tj g cR v b t\_es GSÕ a i v a‡R" n&‡`-n&` mOMwi | fvj ywb w`Ïwi td‡j B Avav caZ j 🗚 G‡m¨B K`K tne0 ev‡R" ewi ‡j v`j v hv`b An**R**wi | Zz gn&b Antqv/ Avi ei †bB clvb nct"Qv ndni b tPtqv/ wctRwa clvb i w`-nv`vti vBtetita", dvi b-cvtR", whwbætR`0 mvZ nv`v evSb

Gnåv mvP û‡qB †bhvq †RP‡R‡P" | ‡mRv‡b" `Nji Nvg, AvNv‡Z" †c‡i mvnb mn"Mvi , Sv‡M Sv‡R D‡RB GSÕ `iÕgiÕ Mvi , Avgv † `P Avgv RvMv, Avgv Rv`i nPb M`v msmviZ d‡`B Znj Rv`i bvO ivOv`K`‡K", Rj R‡j "Mvi |

tf`v t`vP& aibx i Āb PvOgv w`K Kvejy gbZ fvtj`i Zzevj; tcvtjøcvtjøAvn**t**iB hvg IB I j | bv`v gv‡bqi wRsnvwb, weRMi Zv‡b! tmB A 3 Z ZB weRMi Zzevj vtb unš' Avgvn gb mug cwi ‡ev Zwi RveZ! evbvn qtqvZ nav ebv, b nt` Pvnt`, Av ZB evbvn B‡av`Z, ‡f`v †`vP fv‡j`i c‡`| gtb gtb Rwi AvMb Z Rtita tev¤vi cn&, tmB cn**t**i nwî tMj h**y**ti wRsnwb AvÜvi `i| tPq tcj syZi Z‡evj, tnv¤§nP †L‡qvb Zviv bv‡0 †mB nRqv Z¤°i cvj | qvae P>`\*mkyvbykbtitj ZB qv`P, \_xt`vei \_vbZ tnBj tnBj cv`vi MvPZ| th eNiz ZB Zi -êb Avj vg end thtavP, gbNn0i cvi fvn0 `tivZ tgnj n` thtqvP/ g tPv\$MvZ Avn&v`v tfn`v t`vP& Zi bx‡Rbx tj "K Avv` thevi anvjevi Z tcP&/ `v0i Z‡evji †XD Z‡j gbZ e`wj †hevi, weţįZi wPbcw34 bvOKvţqB Rv` AvmbZ ewRţei |  $tmB A^3Z ZB w KKvejy gbZ$ , GB tfn&v t`vP&Avqvn&qbZ| e¥ Rbg ‰‡RıM cınbayı b>`tgvnb PvKgv fMevb Dw` ‡R, w` j syg&y mvj vg `‡qi mvMi e¥ msmvi Avjvq Rbg Aj ||c|| ||ngZ||

jwy\*bxZ, kvj MvR Z‡j %e‡RwM cnøgv v`b, wkwR ‡nb j¶‡b

Rbg Aj wcwlugZ//

```
tetb" GM cAi mgg/
                                                            Sv#MSvK, bvR`b gx\i NvR #c#j B,
  tetb" GM cAi mgq
                                                         evbtei Avi ev‡N/
                                                         evbtei Avi ev‡N//
Rbg Aq, gvqv tc`Eky
  Avev`v thb Swi cj MgiR"Ëky,
msmvi` is wPw`/
                                                         GKj #M, bvRb D"PyDw`,
msmvi`is wPw`||
                                                             gb mt/M bvR`b, tj tRSivSn/r,
                                                         bybyb Rwi` ‡cM cR\v
                                                         bybyb Rwi tcM cRy/
m`K&dny`, Mav msmvi vb,
  gb ûwR‡q bv‡R, j w≠bx evMvb,
cÊvcwÊ Dwi Dwi |
                                                         e_{\mathbf{X}}-B_{\mathbf{X}}-B_{\mathbf{X}}
cëvcnë Dni Dni ||
                                                            hvi ‡hqb bvRvbv,ûmRi mmqv ‡bB
                                                         j ny≈1ðx evMvb`/
Nnjrudui , ‡`vA ‡guj ‡b
                                                         j ny≈1∂x evMvb`//
 gb ûwR, fMevb Rbg ‡`wM‡b,
f½ivq d‡j d‡j |
                                                         ct`-c`, bybyb Rwv` Rxe
f½ivq dtji dtji ||
                                                            m \neq 0-Z \neq i, \neq MB hy`b e \neq i Rq M \neq Z
                                                         gZMEky‡`eûj |
b tbB tb, djy gaytng,
                                                         gZMEky‡`eûj||
  Dwi Dwi teiv`b,ex Rq MxZ tMB,
tctMŠi ûj ûwj |
                                                         Di Ejy, teM t`et`ne,
tctMŠi ûj ûwj ||
                                                            MÜ@-nKbie,bvRb ¸ wi ucwi
                                                         b>`b evMvbËby/
Rg aŸwb t``b exti
                                                         b>`b evMvbEky//
  be AeZvi ex, Gj gvtbB ûtj,
‡nwM‡j gaiy m‡ji |
                                                         t`te`v,b,djyZnjtb
                                                            SiSţiB wmw` w`j vM eş D¸ţi
‡nwM‡j gaiy m‡yi ||
                                                         мbeŸЯb c__t`‡Mevi |
WwW ntZ; Kry i tew`
  `‡qgq msmvi`, Rbg A‡qıM,
                                                         j ny≈1∂x ‡Pi wn‡Zi/
j w¤£x ‡Pi wn‡Z;||
                                                         AeZvi A‡qıM newj
                                                            D‡"QvB bv‡R bvi`,webvAv``Mwi
evM-fvj $M, bvRb Sv$MSvM,
                                                         wke Piv ‡R‡`iv|
   t`te`vi Angj mRtqb, gvtbq tcj vKj vM,
                                                         wke Pjy ‡R‡`iv||
                                                         ‡ej mviv, wĺkj~ DM ‡bB,
jve@yv‡jRDe_wi/
                                                            j vekgv‡j R De wi ||
                                                         eve j ‡M M‡YR |
RvM‡ewi`, evbæ Avi evbwi,
                                                         eve j ‡M M‡YR||
    gb ûwR‡q bvRb,Av`Pvei gvwi
                                                         eitc`,bvtR teewiZ
Awis Avi P½iv/
                                                            mi`v te0v-n0v nvbcv`v vMZ
Awis Avi P½iv//
                                                         nwZ\Re - j \Re x - 1 - inZ
                                                         nwZ\Re - j \Px - \hat{1} - \hat{n}Z / 
w`‡R Aviv, ex Rbg ‡`B,
```

	Zi Zţjybyw`evi cafyRM`r‡bB Avi
`MP`ne,B>`«j ‡M kwk	AvŘvi -AvRvi RyŘv‡bj syl
eiab-ceb GMj tM, t`etZuGktKvuU	AvRvi-AvRvi RyRv‡bj s/
tešnamZii Rbg t`q	7 in (11 7 in (11 1 (y) (#2) 9)
te\$mamZi Rbg t`q	
	j vMv ev>`i i  cvj v
fvwe ‡PB, ng hgivRvg	b>` j vj PvK <b>&amp;</b> v
Gevi`‡Z‡hwi`, gi`ty°b hvq	G‡"P" cq‡j nvj ^ekwL
n`K n_" cwe Avb‡b¢	Ggb w`b Gj //
n`K n_" cwe Avb‡b¢	ias Mviv‡0 S‡o ^e‡q‡i
• •	Mv"Pla FviiO iibj
g‡ËvM hv‡`,D‡hvwb-j vgwb	Z≱j " AvMvRZ nvj v tgN
G‡¶bv‡qŠ GRvj ‡bq, hv‡j øB ej cwi	PM D¸ ‡i PM
tm cwc Dt×vi tZi/	gv‡q c¶ Zvj vP&MËb
tm cwc Dt×vi tZi/ /	civb tbB N`Z
.,	evte `vtMi evev
Rbg A‡q e‡ķ≀ fMeib	Avq Rvw` Avq
R‡b R‡b ‡`‡MB w`‡ev wbeŸfb cÌvb	gv‡q M‡i i nvbvûw`
biM ‡nwj Z ‡evB	civb b Rjyq
biM ‡nwj Z ‡evB	¸iæRv`b avev avev
	†j "Pvub DRyMwi
WwM‡b <b>nB</b> nbZ" cvneR‡b	Mv"Pbzci`bjnpjnp
û`yAvMR I fMevb D‡×vi Mi g‡i	cv`wbcţiiSmi
‡PB _v‡` gb nv‡b	eMv Rv`b Dwi Dwi
<i>‡PB _v‡` gb nv‡b  </i>	tgN <sup>'</sup> Z‡j Z‡j
	nvj v tgNZ Z‡j eMv
wn M‡i hvi ‡h ng¶j Mv	wRjigZ wRjigZ R‡j
g B`yGtj ‡Z cwbte‡M‡`Mv	nv°b c‡i Gj Si
‡m cwe D‡×vi‡Z¡	c‡i i _z _z
‡m cwe D‡×vi‡Z¡	¸g ¸tgtbB tevtqi hvi   ′
	So AvtM AvtM
muó.A‡q %e‡RvM cub <b>g</b> v	ııSııgZ ııSııgZ Zviv ııc‡"Pvi∣
AinZ <sub>i</sub> ţe‱`mZ <sub>i</sub> ey iţ0ţ`Mv	Niyas Mvi vs j ‡M
ab" gı‡bB ûj	Kvj ^ekwL GK w`b Ge
ab" gv‡bB ûj	gbZ Z <b>vj</b> ivN
	Ni `gyi `o Mwi
G`K t`\$j tc`vM eyti	†ZvBqvi Nwi _vMA
t`te`vi Angj nRtqb tcjvK Avt` Avt`	
bgt Z <sub>i</sub> fMeZt	
bgt Z <sub>i</sub> ⁻-̂fMeZt	weRytgjvi avivR
	Kvj x cůnv` PvKgv
AinZ <sub>i</sub> t Ryevi evi	J 22 2

Progr Rv`i ûmRi w`tbreGtS eRti Bt°vevi   w`tbreAng Arthvri werym`r rrtër GMËi Anderi    2014 Bsti Rx mbZ wertgj v Ande Gnt` tgZ ûj   Andrito io ZvgvRvq tetM Andeo ZgevR bvKorvdjz    wZneti ti R" Av t`k-wet`ri Progr b B`y	fZ! fZ!  abay PVKgv  taOv tj vB teOvt- taOv nqt` fZ tbB Lei cvs mwZ"   teOv nqt` fZ AvMb wcwEngZ fi wZ   fZ AvMb ctK`Z, AvZ tfvtitj nvgvivb   gwb teMZ tmvtgtb tevBt` tevBt` tZOv, b nvb   ivR fb Mib Zviv tevBtb tPqviZ, Si w`tj I b wftRvb wPtMvb-PvtMvb SiZ   jnOtb Ni Z mgb tbs tes t`vt°   Gn&v gvP btctj tnvt"P evtRevtE evt"P _vb Rty°   t_0 ngwj tb Ng Rvb evj tyPv tZvtj   ctxRv w`tj w`etyP Mvengi` K gbvb Mtj   c`Z, evRviZ, tÎbZ, MwiZ b j vtM eviv   nvg niR tbB wntbB nwy teivb Zviv   G`K fZ AvMb, teOv tevqtb fine _vq, nt° GBtb ai wbætm Wti tit`vZ Rty° _vq   taOv nqt` gvMvbv gvMvbv ZB WitE   gwi tMtj fZ Atbor GB wmGb fvetE   t`Buj naK gvbP gEb, fZ AB tb wn te°b wcwEngZ Ny`b   b_vq nb wPtbnegvbtS tMtj gwi   fZ ZZ wn"PzbB, tRB tRB Avn&v awi
gbvb AB‡q D‡i vs D‡i vs,	kvK" bv AkvK"
GeRii weSytgjvZ, cbyvb ş‡iBngiZAvn&Z,	AvB‡RK PvK <b>ig</b> v
bwRevt°vB bvMt"Q-bv_wi`wN/	kvK" Rv`i gvbBygBy
Zża i a i a Zża i a	evi Mwi‡b n0, wbP. aa®nuP hûtcP.
nbZ" i bs ewS i A	wbR ag¶nvP bØtcB ci ag¶ 0
Gj Avgvi weSyt`vjex	tei v0 gB wZw`wi K wZw`wi K
ûayA-‡ev weSytgj v  gbvb AB‡q mZc‡Ë	bMi 0 nb nvg,
tetM tRevK `j etË	c`cvRvivZ ewR‡b
cvtj evtj vtË weSvjeRMx/	wewo wPwM‡iZnvs  mgvRÕnvgZ`wM‡j
3 3 1	riigvku riigz
	g`nvbvZ`vwM‡j gvËi
	wZb dvj gwiRvs/
	nPtà bνtà tcbɪmj gy gi ,

Pġvb AţÏ K ivOv,
Ni Z †Mţj w`tb †iţ`,
evbv AM`v nvbv|
wMZvi-nvigwb i-ïwbţj
civb RġvB gëb|
`şyk †nOMiOi iði'wbţj
gvav cvMvq gëb|
wc‡R g&ţo bðfveO,
ci cvMZ cwi‡bB,
B‡°‡b `ivOi g&p

### Awe‡j P&

Kang Kwiší PvKgv

†R‡° †`NO gB Avgv‡i,

A‡³ A‡³ Awe‡j P&nv G‡S,

†R‡° nei cvO, Awig nËgvb wc‡Ëvmn& |

wnš' Awig B‡"Q M‡j øl B cwi ej ej v,

A³ \_wM‡` Avi nwib Mwi‡j

†Rvov j v‡M‡j †mvbv †`v Mwib |

wnš' Awig eng\$‡b | b eng\$

wn‡ËB wn‡Rwb?

KRj vn& Agi PVKQV NiZMti fztrzy fvte Mti Rvi-Gt° by Sti c\_ eR0, Gt° by navg gb eR0 | G wZt` tLB cvti, I wZt` tLB cvti, gvtbB nZt neP nZt, mevq tLB b cv‡i | P#P"0 thqb kbi nv`v ‡VOO cv`vZ d‡Z" cviv, civb M‡i wPN\$ wPN\$ mtji vB ci vq, ci vq mtji vB/ wb‡Rvi t\_tj tntj-nv, cii t\_ţi Pro PvÔ/ D\_ti D\_ti tmvj tmvtj " wfw`‡i wfw`‡i SvOKivB‡j"| dt`thgb kbi nv`v, civb Nivb Mwi nvbv civb M‡i wP¸Z wP¸Z mtjvB civq, civq mtjvB/

আমা আয়োজোর গরবা বিঝু দিনন্নু প্রসেন চাকমা

hTighe gic BNe
বিঝু পেক্কুন দাগদন
পত্তে আমোল্লে গাবুচ্ছি-গাবুরি মিলি
ফুল তুলো জেই, ফুল তুলো জেই;
হামা উগুরে নাকস ফুলোন সিনি আনি য়োই।

এযের এযের বিঝু দিনন্নু এযের আরো আনিদের আমা মনর হুজির দিনন্নু বিঝু লগে এত্তন আরো মন হুজি তিনন্নু দিন ফুল বিঝু, মুল বিঝু, গচ্ছে-পচ্ছে বিঝু দিন।

পত্তে আমোলল্লে এয এয গাবুচ্ছে-গাবুরি দাগি
বুড়ো বুড়ি গাদে য়োই;
হুরু আধার দিবং বিঝু গীত গেবং
রেঙ্গো হিজেক কোই বিঝু বুরে বরেবং।

ও সমাচ্ছে-সমারি গুন গাজত তলে ছাবা পচ্ছি লোরা লুরি গুদু হারা, নাদেং হারা, গিলে হারা হোই।

> hT¥ (cea St fla আদাম পাড়াই বেরেবং গীত গেই গেই - নাজি নাজি রেন্সো হিজেক কোই বিঝু দিনমু পালেবং।

> > বেগে মিলি তিনরু বিঝু
> > hSie Bcl NGhw
> > গাবুচ্ছে গাবুরি মিলিনে
> > জাদ চেরাগ ধরেবং।

আমা আয়োজোর বিঝু দিনত আমা আজি যেয়ে জিনিস সানি মন হুজিয়ে দেগেবং বাজি, চিঙ্গে, ডুডুক বাযেই বিঝু গীত তোই নাজিবং। ফুল বিঝু, মুল বিঝু, গচ্ছে-পচ্ছে বিঝু দিন আমা আয়োজোর গরবা বিঝু দিন ।

Avgv Rv`i fvţj`
mwy \$Zv PvK@v

Avwg t\_B wcwEwgZ

gvby bv0 w`tbB|
my-`y teM ewsB

wcwl wgZ t\_B LwR wbtbB||

PvOgv bvt0 Rv`Z&AvwN

bv0i tRtq PvOgv tj wN|

Rv`i wPb tcfvtEB

PvOgv tj Nv wkwN||

RvMvq RvMvq evtg evtg

PvOgv tj Nv Pj Mwi evtE"

espov \_ti v nv``b||

#### unțë ZB G‡av‡°

ucůniz PvKgv
urlěb Avv`nevi Avtitqvs cëvb
GB tmB gRgz t\_vB tb gti
Kj-Òndwi RvtMvB, dri tcjvtMvB, Mtg t\_P0/
nvt°vbtë Mwi w`j g tkP tf° wb
avivtr mvtRtq Gj wrqwb,
un"Pznevi gtb, Mëbvz trtgb un ewr AvtN /
gB AvgK Aj sy, Av finej g,
gti tz G`K tnvP&tctq?
jti bcvt"P tej K wetrvK ewbw` trBtq,
w`K nvetj vz&t\_vBtb gti,
tMj tMvB tz zv cta/
t\_B tMj Q gB wPKwPt°!

tnvtPlctqvO Rv`ti Dt`"vM PvOgv tnvtPlctqvO Rv`ti, tnvtPlctqvO Rv`i wiw`m`ysgnubti| bt es tit¤cvt"O" Mwi, b t\_es gvtbuSvMi wctSw` cuji |
wbZ" i vtMes wP`Z-gbZ
PvOgv Rv`i wi w` mtj`vgi wetRvi vub |
Avn&unqv wntëB bengS wntRub Avug ?
avc&Mwi tetiB teRv`i tPvtMvj v Dwi-ucub |
nt° t`tMes mvtj b Avug ?
Rv`i wPb-gvRiv PvOgv Dtivb-wctbuub |
G wmqvbB ûRuji ivMvO, Rv`i tfB-tfvtbvti,
Dwi-ucub teti es msmgvti |
Rv`i tnvPcvbv, Rv`i evS&Rv`i wi w` mtj`vg,
GKmgvti dt? Zujtfvs |
tMvOvti tMvOvti DtRB hvt` hvt` wcwëngZ,
PvOgv bvO Avug dM`vO Mwi es |

w`‡Nvj Rbg i v0‡"Q"`v PvKqv wRsnvwb qibi tRtiI t\_e e\$NvZ AvSv aviv\$R ncwl ngZ j vng GB\$b bmS\$\text{\$\infty}\$\text{\$\infty}\$Rv| AvRtj wn tcg RvNvb, t`Si tmvI`-\_vb? bwn cvRvivZ cwi fwS tRe Rbgvb! gv‡bB ûj i AvSv, wRsnwbqvb mNyi Mwi Zmj Fvi| `Mii mvMi mvRwj †RB‡b wbe®bi c`Zjwgevi| এ ভব চক্র ইরি ধারাঝে দুগর মু<sup>3</sup> wbefbZ thevi || AvRtj wn tRevK Zviv, wbtRP&\_wb b cvt"0" Mwi? b cwig cig mly wbefbZ, PvOgv Rv`i †`"Qvb eNyZ Mwi! Gntg wcwl wgZ j wwg mj s D ti mj s, Pvg D ti Pvg | j v‡i B Mwi †Rg, dRv D¸‡i dRv dv‡`B †Rg| Pvgi gb ev‡b Mwi †Rg AwR‡ib PvOgv Rv`i nvg || mv‡j b wn b †cg, Rbg Avwi‡g wbe®b? tcBg gvËi Av‡N thb cvO PvOgv t`"Qvb| gi G w`‡Nvj j vgv Rbg †Re ucul ugZ tR`K w`b b cv0 qB Rv`i ucuei ucuei Avn&v uMZ& ⁻¢axb†`Si Z¤gevP Av wiw`m‡y`vgi `iὖwfZ|| G ucul ugZ tNwR tNwR gBy PvOgv Rv`Z Rv`i nvt0j, Rv`i wites I Btb t\_g awi Avn& | tRg`iÕeMidziB, wites wPwi taK&Zvwb jv‡i Mwi †Rg Rbg Rbg PvOgv Rv`‡Ë" g�g gv`Z evbv Bqwb Zebv Mis gB tMv‡Rbi t\_0Z||

### GB ht/Mvi gvb1/xy

gb<u>¥</u> Pv0gv GB hNji gvbtyi †bB nb ag© Av‡M evbv K≰g© hvi †Z0v AvNb Zvi Av‡M ag® hvi †Z0v †bB Zvi ag\$ ‡bB Avi Kg\$ †bB| B°zgvb**y**/y Mwieckyti Mib evbv †dR, Avi hvi Av‡M Zvi clyvbZ †h‡bB aib †j R/ abx \_tb gvb\/\sqti t`tM t`tM Mib ag@ Zviv gb wfw`‡i \_vh neivZ neivZ Bs‡m gbi KzKg® B°zAvNb †ZOv, h‡° b‡\_evK tZOv tmt° Mwi ecky B`y AB‡cfv‡°vB te0v| unš' fMev‡b‡qv nbÕ‡nvB bRvq, *†Z0v †\_‡j †Z Ae ag*¢ AvR‡j Zviv g‡b Mib Ae ag@eR Mwii, wKš'Avmţi ag@bg Agt` cvàwb teR Mwi |

### G RN/i nv‡"P°vnb

gung PvOgv tfB tev‡b tbB nb tnvPcvbv , gviv gwi Avi wc`wcw` P‡j evbv/ mgvRZ tbB nb Gt°v Mg tcv, AvNb evbv g` Avi †bkv nvl‡q †cv/ hw` Pvb G  $t^{\circ}$   $nvt^{\prime\prime}P^{\circ}$ vwb Qvwoevi, GKw`bI †Z-bevib b‡n‡q ev‡` GKevi | Avn Rtj Zvivi tbB nb t`vI, G-`t° tbB expoverup fvebvZ nb eR/ gv‡bB ¸ bi gbZ †bqvi nb ag,©  $Av \neq N Zviv gbZ evbv gwievi Kg^{\phi}$ gbNn0 evgb evMvbevno Bay Avgv ey ag@fv‡šlgwij vK wm`y g**y**Z naK nj vK evOv‡j gwij vK, t`Nv tMj evOv‡j bq PvOgvB gvwijvK/ e`tj bewie Avi&G-`t° KgMub, gbZ ûe nvivc j v‡M ï wb‡j G-`‡° nv‡"P° wwb/

#### -MPi

cinz PVKigv gËbgtbnli "M"Av`Z&tcasy nb nvg bMwi ‡b GMRv †n †casy AvZ&w` ‡j †casyg&y Pvs whqvb û‡iv û‡R" th` Avi †n`**syum**qvb| t`vj A`sygBjejeÜAR‡j-`v0‡i th t`wMte\$ tnvR tc` dtj -dtj -cvtMvti | ûwRivwR Mg th` GMRv ggbvb †P‡iŠin‡Z" †evBilb` ZigevR gi e‡qivb| Mi ev Mi we B‡Ēvû`gr h`e‡` t\_`vK .wl \_`wir SvMwVMv whqZ&cvg I `vK| Mvoxevox t\_` Avi t`vj t`vj Ni RvMvRMv nj -Kvi Lvbv ‡\_`0\_i\_i / tZOv t\_`vK e"vOwVMv IvbI tj bt\_`sy teMv`v gvb\$i Mg‡Ë GMRv nvg Mwi`\$/ gËb t\_`BM" tcv Avi t\_`BM" wS tgv‡°v An&Ö i vOvPvOv ubZ" AvuRiauR| Rv‡gB‡ev An& Õ DR ycvË †eRMwi †j Mv ct/vtevtev atM`vtM wbZ" tc`syt`Mv/ nv‡¤§r †\_`vK SvK SvK gj ‡M Mxt`tit0 bwR`syZviv atMatM/ <sup>−</sup>MÑi ev‡be‡b myg‡y ³`Rỗ nav nasy `RÕG"b h`e‡``RÕnvgZ&j v‡M`**s**/

DR Avb PvK@v Rvw` AvRyncSzAvgj Eb PvKgvDb Gj vK ey Rwi, ag@v#0 Kvg Mob Zvivi evbv cvccvwb/ navq navq Bk¦i Avi K`vK nwi nwi, ey Kav B‡qwb bq navK nwi Avj v Rwv` | M½v ct,Rv Vvb gvbv Avi ct,R`vK t`te`v, K≱ivï‡Mvi QvMj `wij w``vK ubRi mMj Kvgbvq, civbejv`vwj w`‡bB†ZvMvB†h mNy/ Bn Kvtj ci Kvtj AtNvi Kvtgjq`Nj/ mMx A‡bB mMy Pvq teM civb ej vi, Rbg Rbg mlyKwb AwR bhvq Zvi, D‡bk k AvmR `RMi Av‡M PvKgvEb Gj vK ng\_"v ag@Rvix, agfej fvRw`j ebfv‡šĺbv0 awi | evi eRi a wb fvebvq tcj ey A wbvb, Rv` teRv`Z \Ptb \v`j AvSj e\x Kavb| PvKgv Rv`i Avas KvRi Kv‡RB vi`j ebfv‡šĺ,

ebfvtšínbeno thtq AvtM Zvi chvb nkl" b>`cvj fvtší| RgPM Kvj vSvi Z mtZi eSi a vb fvebvq itq, Kvgnnbtj vB eSv hvq ey Á vb tctq| evsj v ni cjv ngtRvi vg AiabvPj Avi ey MqvZ, GB RvMvi PvKgvDb Gj vK Avas KvRti fiv, ey evb netj B n` j fvi Z evsj v qvbtRvti |

I wcwi gx,
diz diz`vb ht° Zi
gb ûtRwyj etWvZ|
gtb Anty mtK" Zi
ûwR w` tPvtNvZ|
ZvgSv0i wi ty wSg&
GBj GBj cwb|
mt#M`t#M crys w`P
Avgv tPv#Nv cwb|

#### Mx7

Rywng † I qvb (‡Rvbwj)

†PvL Rivq Z ti † tj I gv,
civb Rivq Z nir cwi †ctj I gv (5 evi)
Z‡ËB` † † ° vO msmvi vb
Z Avn& awi ‡bB wk‡¶vs Avn& vbv
cËg †R‡° nav †nv‡qvO
gyZ G‡"P I gv I gv|
gyB wcti †ctj G‡S
Z †Pv‡Mw` cwb
AvnRvi Rbg j ‡j I b-cwi g
Z D‡avi mwR|

fMevbËb ZB`v0i nb tmb‡ËB Ávbx ¸wb‡q fMevb cv hvB I gv Z‡i cwR‡j | I gv .....(3 evi)

Afv‡j`i mgvwQ" -Y9R"vnZ PvOqv fvtj` Anlevi †Ptj fvtj` AnlB bcvi b tebvj i mg"vuQ" b/ tiZw`bbjvtMZvivi tetoBtetoB\_vb t`B bcvib Zviv‡i Mg gvb\vPb/ tnevi AvSvq Zvivti tcB nvgi AvSvg tbB/ Rv`i nvgwb j wa gvib Zviv evbv\_vb\_taB\_taB\_l Mg nawb Zvivti ntj teRvi tcÔB j wa gvi b Zvi v, unZ‡ZB nvi vàwb †nvPcvb w`bw`b Zwb Avb`b Rv`i gib/ wPtMvtbvtq t`tj gi gbi Avn**t**etj R Dta d**v** | Zviv‡i †`‡j g gbvbZ Abmiy `N D‡a RwM/ nvK‡K" Bbub nvK‡K" I bub w t`vZ b vb Zviv/ teto teto AÁ vbwb wk‡Mvb nvivc nvt"P°vub uktMvb evbv/ ngti enseeM untRub Zviv Rv`i fv‡j`x Av Rv`i An&K wn w`bw`b Zviv Zţi iB Rv`b b wk#Mv`b Rv`i mvs ~wZ./

### i vavgb abcııy cvj v Kav feš'ueKuk PuKgv

Zvgv j ‡M mmR"vmb ‡ej v j ‡M ZvËwb exi i vavgb teteB abcný Av&KtavnM Pj vevei bvOvnb Kj v j v‡MB Avhvi Z tMj MveQ"v evRviZ b i bb PvOgv P>`Z tbB cvi vcvs PvOgv msmvi Z | Avta cv. tb tevi GivK RogmiK dż GivK evbv Bavb Rvbb i vavab abcný vnM PvOqv Gj vK wP‡Mvb gwi R"v nvK n& vK KIES †gv‡K" Viz Gj vK Avi Rubb Zviv no Rtb j vo - j vonb Gj vK at`iwb Pzaya tha "b wN‡j gwi UvK tcg"b tm j tM Rvbb Zviv dż cviv thq"b, ewM@aiv thq"b tej v j ‡M ZvZ teq"b fvt` imb tLq thq"b Zviv GMËţi ngţj gţlq nNţj Lviv ^Lq¨b cnya cno \_gy tcq"b BR"v j ‡M gvQ †cq"b Zviv Zviv j & QvMv thq"b, ivtb" teov thq"b įtbg>`ti evb Zmiį `viæZmj ‡ej Mwj Avi Rvbb ivavgtb Gj gmZ" tLi ejx ‰q gvavZ Zunj wN Rv‡j awi gvQ QvvM Avi Pjvevg Gj eo gizavel Avi eo K‡awM tmRK Lvivg tKg fvt0 Mvfż Kvtj gb Kvtb Baynib RytbB tha b Avgv tMsLnjr Db at0 Avi Mt0 CN/A CNO \_g/ CV1` cv`wi MvSZ K n@; qvËi um‡qub GK KÌvËb AviK KÌvZ Zvivi hv‡` KIES i v t b "Z \_ B P t o Rwì cR P M‡i Avgbi atM btj b GK w`tevi w`b evtQ"B\_v cti Xiz j #M WMi evq %q" j #M wPi &Lvq NwS NwS cvtMvi t` t` Zvivi w`b hvg tiZ hvg gv‡j "g WwM avb gwi cv`v ^cq"Z fvZ ewi umqv‡b D ti D ti Awg Zviv Kav Rwb cwi ‡qvI ÿb Awb ewbevi evkÿb Kwe ewbevi gvËi Zviv wK GjvK wmqvb Ni ^eqt` Rwwbevi NiZ w istZ # M b`viæew` Rvi‡b teem\_v wKq" R‡b KÕb `wM‡q b Mi b, bv ‡j N‡b Mve`"v gv`j teq thq"b cnya cho \_gy tcq"b i'nb, Av‡oB-ev‡bB K‡avnM ^n&q ^Kq †M"q †hq"b tL`tPti ag@bB tUOv i ‡M Kwo tbB umqvub i ub en 8 Zv a‡M Rvub Avi ub‡R †MB †hB głyZ Pvev‡j‴jvR tbB cłyZ Pvev‡j‴jvR tbB \$\text{tMB}\$ thB Avi g\$\text{\$\infty}\text{Sv0} Kvj i Kav f\text{we} tPB

kv‡M nQnb tX°vnb j tLtg" Pvgvub cqbw0 qvb1y B>`yqvae Pv0qv Gtqb fvte Kawb w`tevi tejvb nvtjtg" 'no en` cv#M‡g' \_tjetg", Rwb Rwb i‡R‡g" Kavqwb tj wN thg‡g" mnya nQnb nMj Ëba wati itM aiEb gi G‡Mg avi Yv hvi v mbv ZMvb Zvi v GB ceḖþ e`v cwi m nævK avbly evub †Pvj nlevK mbv tcB bvMZ KvbZ wcwb tPv‡Nj nævK Rvi i #M wmR"v tcB tbvtbq Kav Mx`Z tcB wKqv wfwj B‡qvZ NuS NuS NUbv Z‡j vcvi v †bB Avi yi v\$MB \( K''P\text{Wb} \) Kveli wKwb weRvwb B‡qvZ Z½j vcvi v Av‡N PvOqvi i xw` m\$avqi Kvunbx mewi wKwb c‡b i q av‡b K**u**R †M` bq bvqKEb KÕb g‡Z i vavgbi PwiÎqvb E‡bv bq ev‡os en nK Mi i Qov CwS j By aii E‡by bg abcný i Rxeb Myfiz Kyj i we\_b wQwb Kovjq fvEbeiwbtL`bq abcný i Pvi Î qvb KŐb g‡` bvngKvËhz D‡bvbg Rvj j‡M wmR"v jq cwb fwi QwM j q ivavgb`wWi exiwb mevg bygKËbKg bg / Zne bwj PnRtj D`j Kwe Uwb‡i Mg Kwe`"vt0 mvtRB KZYg Rwbti dzi Zwi `vb Mi cvwb fwi QvwM j i PvOqvi ekk`vOi nle wFwj we‡km qi kv‡M nQnb tX°vnb nko j ‡M PvI "vwb Kwei i‡R‡q ivavgbi †fvjvbv`‡i iPbwb `viæZnaj gMgv nvZ Rto fwl/gv aiv n# Kigvb †MsL‡ji "mbvbyB>`ygvae PvKgv cv`v we‡RB fvZ evi i cna cno gamii wØkZ cv`vi eBtev Qvteevi avivtR Avt°vg PvOi Kvtg t\_tj Zwi hvq R\$bv cni tit`vqvq gotijKb Qv‡oiAbmiy†Zc\*Jbc\*Jb\_vq Kwj i ab Gevt` hvg dv`v KvwbZ mbv\_vq lgili ivR Lings nitj AvSv Miv hvq Zne buj Pnh tMtj nwi 0 j ‡M P0i v †c‡j tPi cvQ qvtm qvb**k**yi q**t**yi qbi ej tctj ev‡`vj Pwh K gv‡i c**tj**ivY †Pv**j** fvZ ev‡o ivavgb abcw `wW evn& nevK PvOgv `iev‡i |

हित्र के जिल्ला है। जिल्ला के अपने के जिल्ला के अपने 
्रम्भूति अस्ति अस्ति सङ्ग्रित स्ट्राह्मी अस्त्रिय अस्ति स्ट्राह्मी अस्ति स्ट्राह्मी अस्ति स्ट्राह्मी



**Eqwp**i eu নয় ভেদাভেদ ঐক্যের মাধ্যমে ৬ষ্ঠ তপশীল মোতাবেক Eæue LliC QV.QV.H.H.QX.qpI mré z লক্ষ্য পূরণে সহযোগিতার qia hisie z

ত্রিপুরা উপজাতি এলাকা স্বশাসিত জেলা পরিষদের abé pwúla J fkle cçl Lall füjla z

## Ø-**udvi** ubi Äb PvK**&**gv

CYNeYN tMtjøKtqKw`b awi NbA NbA tcVb Mtii

AvMiZjv thevtËB| tZ Kqt`-tcbmbZ thBq"P NiZ GaK

wK Kvg MiP? Aji Mwi teVB t\_tj n&q| Avn&tmti-Ktb Bw`

Dw` tetotj gbvbA tcVZ\*CvZ"v t\_eA| tmevt` GaKw`b

awi bwi`b%j t`Nvktbv tbB Mwi t\_tj bwi`btbA Zti tRtiw`

wP>`vMA bq| Avwg`A Gevii weSZ tqB b-cvwies, gi

AwdRi Kvgi tfRvj | \_tiv DbiA Gwcjii cqjv fvtM cwi ¶v

AvtN| wmtqtb ZB nvgv°vq tqP| Zv Kavb wquctjiB gB Kav
w`j syKtqK w`tb Zviv wmaythg|

tdvbvb \_ gB fwej sycknexi KawbZ nb Pnb Pkwmbi miy Av‡N Avn&Dc‡`S w` tei GI k MO Av‡N | AvSţj Btqb `A AgMZ" mZ" † `th, csqmmvfv WvOi-`x‡Nvj nB KvţgB Mi v awi ţj Avn&Bw` evc" estov-neţØv nB Dw` ţj †mţ° ţb evc" nb‡RB csyexhi Mvţ¾" b nMwi ¬Mwi Mwi †bhvq | nkţEB evc" gbi nkţZ" w` G° vb Aj sn\_K" v ev An\_ ţaex nPţ` q fzM | †m A³Z evc" nbRi csyexti WvOi G°" \_ evk nfnj gţb gţb fvţe | gvEi gi gbi MOvb GEk Rţv v ntj A, ţZ"v cxhexhi gbi mmnRj ţZ"B gB Mg cxh mvb Zvi MvţR" bnMwi PzPvc gnnb%; thevi Kav w` j sy|

KavgnyRg gły Kqeyl w`b tRti iebv w`j syAvMËjv tgvtK"v| tjvj sy cvt`vj - met`vj mPtMvb G°" e vM| mmtqvZ gi Rtj`v GKtmU Kvei-Ptevi, mPtMvb-PvtMvb mØ-G°vb`i Kvi x`ictfb Avn&evbv mØev eB-G°" m"vi tRg@n tdRvii ÔtMvtì b evDÕ, Ab"eyl Kvtib Avg@s-Ai Ô`" mg\_Õ| fvc"s w`eyv gvavb GËK GËK Mwi cmog|

gB KvbRbciyEb AvMEj v WvBţi ± evmZ Dwaj s/gB tUbZ Mwi th`sycvj Oyb/gvEi wmtqb b-Mis/tUbZ Mwi tMtj teP Svtgj v/thtgb, teb v tcvZ viwwRZ NgEb Dw`tbB, hŷ zj B-hvt°tj B AvtÜţi -cvţÜţi nvwa thB KvbRbciygUi ÷ vÛj nOtbB wPtMvb G°vb MwoZ D`bvM, MwoZ tgnRv-tgwnR Mwi tcRvEj ms thB j vgvbv`M, wmEb tUbZ D`bv/tUbZ wmU tcţj`A Mg, b-ţcţj w\_qv w\_qv AvMEj v ms hvbv/j nOtj MA AvNvţZ"tVj vţVwj Mwi j nyawKEţO j vgvbv/j wggEb tUvKţZ"vK"v tkqvi i AţUvwi v ZMvbv, bţcţj MvB G°vb AţUvwi v AvwS-beÿB tZOwv`tKţiq"vj bv/Ga°vwb Svţgj v mn" Mwi tZ RvMvZ j OybvM/ tm e`ţj evmZMwi GMvMvoxţq

GKKZ †ZOV% Gt° bv t`wi Mwi j ObvM teMt`v Mg/

evm~vbji w`tei GËK AvtMw` q-evtOw`i wmËvbZ G° ejvqvK''v f`tjvK ewRjvM ay cvÄvne-cvBRvqv DP''vwcb"v, giv ARj, cvl qvi ejv tPvKkvgv `"v, Pzj wb AvavcvMvbv/ qB tWvtj Mwi Zvti wiwb tPjsy/ wPbs wPbs bv bv/ f`tjvK"Zv e"vMK" um`Ëtj mt¤@viB ^\_ um`Z Mtg-Wvtj ewRj Avn&tPvNËIz †PvKmvqvb Lnyr‡bB umqvb i aqvj vb% cny\$j Avn&b\$qv Mwi †PvNZ jv‡Mj | nvb°b †R‡i q\$ cÌq f`tjvK"ti gvt`j sy-ÔgkvB, AvcbvtK tKv\_vq thb t`tLwQ etj g‡b n‡"0 ? †Kv\_vq Avcbvi evvo ?Õ f`‡j vK" g g‡qvvkZ"v wiwb tPn& Avn&Kn&-ÔAvgviI tZv gtb nt"Q AvcbvtK thb uPub/hνK, Avgvi bvg biyaj Bmj vg †Pšaiyx, evox K`gZj ν/θ G bvOvb i wb-‡bB gBy Zv‡i wPwbjsy, wm‡q‡b Avi evOjvw` b‡nva DR\DR\PvOqvii` Kn\\Q-nvgv°vq \Pvb‡e, g\\\Teskx/ g bvOvb i ubgËb b**iyatj na**vS navS ţevBa"vË**b** Du` ţqvK"v n&Ëvb ev‡fB w`ţjv| g&A ZivZvOwi ţevBa~v˽ Dw` n&S nawS g naEvb evtfB w`j sy| w0 Rtb n "v0m"vK , wij s, AvRvAwR n@s/ †R‡iw` wm`Z ewR‡bB MvMwj Mgi Kav, hvi †h Nii Kav, tdtj B GP"v RxsKvubi Kav Av mgvP"v bi Kav KzgvuK Mwijs | GK mgq bizi ct/Svi MwijA-Z ct/qvQvfv KqRb Avn&Zviv wK Mib?g\psycevbv w\text{0}e^v, cx\text{1}  $G^{\circ "}$ , wS  $G^{\circ "}$ পুঅবুঅ ডাঙর, নাঙান সুব্রত, ত্রিপুরা সরকারর সেক্রেটারীয়েদত cwj wUK"vj `Bii Awdm mozwib‡UvU‡WvU Avn&Zv teŠ-exX mRvZv, AvMiËj v Kåeb UvDbkxc B⁻æi cûBqvix †mKkbi  $tnWugt \div m \mid uSexX gub`xcv, tZ PvMix b-Mti \mid Zv RvtgBexX$ ‡mSngI, miKvix †c@nZ ‡WcnW g"v‡bRvi| biæjA Zv Nii cxx-Qvfv, bi Kav Kn& | Zviv Kav teK tKvq dziB tZ GËK nûwe‡j Ri mtji Knûj-AvS‡j GB htjMvZ wK Avgv mgvRZ ev †Zvgv mgvRZ, †eK gv-evc Av cx\\-vS-‡e\s\-Dbi fvebvi g‡a" G°vb Am¤P" ev ms bnbv e vcvi vb teP Wv0i Mwi dr D‡V", uhtqbti ‡KvB cviv Rvq ÔZ¤ứ dviKÕ, BstiwRw` Ô‡Rbvtikb M"vc0| qvËi GB Av‡MA GËKK-AvËKK GjA, qvËi †maK d`vsZvs bg | Bw° tb Kzj v awM i vtNB cvi v b-hvi | tZ Avi A Kn# -wbËv‡M B‡qwb †eK n#Ë BiaMi ‡M#ej vB‡Rkbi n#fvq/ PvMixejv cxADtb, wS-Dtb, tes-Dtb wUwfZ Btqb t`Nb, D‡fvb †`Nb, th a‡M †`Nb tma‡M Pwj evi Pvn\b | Zvivi Pj b

wmwi cB`"vtb Kb°vb Kntj gtqv D¸ti Zviv Rtye t`"vt)`,

\(\hat{0}\)Zwg etov nBA b enSev| Zviv gtb Mibti` thb&Zviv GB

tKq"ub%j AvMvSEb Swi cP"bti` | GB ms b-nwni dtj Bw°tb

Ni Z evbv n0-ep"v-enyo t\_B| Kviti avivP&Mwi, tKvRwj b

Mwi | Zviv Zvivi MvqBbtRwe ev BbtWvfR"tqwj nU nbtbq

\_vtMvt`vK | Zv Kavb tKvB dzitj gb Knf sy g ctqv Avn&nS

KaA tMtj KRgv A³Eb awi tej M eveZ"v Mwi AvNb | mmtqtb

G c"B`"vtb g Av°j vb Kg | gvEi j vti j vti Mwi gbA tgnZ

tct=\(\hat{0}\)B |

GB tavK'v Mwi w0-Rtb bvbvb Kav Knta Knta Avev`v Mwi evm'vb AvgevmvZ thB\_wgj %M | Kt° Bİ iy ca cvi nb Gjs tgnbaA cv b-tMj | Btqbti Kqt` Mte Mte ca ewa nby | Mwoqvb\_wg gëb biyatj Zv e'vMK'' nb`Z %j gti Knbj-ôgb Bw°tb j wgg | 0 gb nbëvb evtfq w`tbq Knbj syôte÷ Ae j vK, tRtiw`t`Nv nbA | 0 biyaj A ôtmg UBD0 tKvbtbB Knbj-ôthB bv Pv tLtqvB, wUwdbA Mwi es %M | 0 ôcvti` A0-tKvB gb Zv mgvti evmëb j wgj sy | G° vb Pv nbj Z wUwdb Av Pv tLB biyaj ti biyqvMwi wet`q RvtbB gb Swi`gvK'v Mwi evm'vbZ wdwi Gj sy wdwi tqB gb t`Nsw2t` biyaj A wm&vbZ GK' MveB'v cxb tevB AvtN | Zv mvbwmK'v wi wbtbB wKtqR nbj A Be'v Pvsgv cxb nb cvti |

gBg mm&vbZ tewnRj s/ csAesAti GEK wiub tPnJ s/ t`Nt½ tZ Zv tgvevBj vb Ki\_ ½tq Avn&w0-KvbZ tnWtdvb j vtMB tVOvub WiBevi P'vi wm&vbi wctSw` j v¤i Mwi evtfBw` tVs wZw`K wZw`K Mwi tPvK nwo`tbB MxZ i'tbi | gBg Zvti gvt`evi tPnJ sy, gvEi b-gvt`j syZvi wWmUve°n&A wfwj |

nvb°b †R‡i GK Rb Ava eqm"v qvbR evm"vbZ Du`juM| †Z Kn&uM GB MveR'v cxxexxti-B‡qb g umU| g uU‡KÆvbZ GB wmÆvbi j¤î Av‡N| MvePy'v cxkexk Kq‡`-bv Btqb q umU | qi A uUtMvU AvtN | qB BqEb tj vuo`sybq | B‡qb‡KvBMveRjvexAGËMAb-Pv‡ËBq~vMwi\_qm&ud‡iBiAj| gvbP; tmtet`b evm KbWvKUiex WvwM Avwbj % W evm KbWVKUvP"v MveRj"v‡i KnY wM - Bqvb GUv wmU, ZB wmÆvb Bwo t`| MveRyv Kqt`-Btqb q umU| qRy BqËLa b Duv`q| uUtMvU Kvne‡bB qBj evmZ DV"s, nK‡ËB Dn``sy/ KbWVKUvP"v Kn# -GB wm/Evbi j ¤îex\ Zv wUtMv/EvbZ AvtN | %K Z wUtMv/Evb uUtMvEvb evtfB w`jA | wiwb tPnB KbNVKUvP"v Kqt`-Z uU‡MvÆvbZ`A KbA j ¤î †bB| ZB hv‰ BEb u0-miyi uc‡Su` umÆvbZ | Mve‡P"exA Kn& -q uU‡MvÆvbZ j ¤1 w`b-`xA, um‡qb wK  $g \ \ g$  ? g wc‡Sw` bthg, Bq"Z w`R"v‡i tevP"s/ KbWKUvP" v ntij f fwej -Be" v Rt`ct` Dtj # | tZ GËK big

nB KnJ -GtZ`A eţov gvbB, tZ Gt°bv tWvtj B etRvK bv |
ZB`A MvePvcB, GEK wctSw`ewRtj A Zi KbA AbwZZ'v
b-nle | cAeA KnJ -eţov nltj wKtEB evmZ DtV'', btMtj
`A nlq | ïwbtbB gB wRj KvtgtiB inj sy Avn&fwej sy Awg
wKtavK'v hMz tqB j nDj w2-eţovenoi KbA gvb'' tbB-tKvRwj
Kavi KbA `vg tbB! tRtiw` KbNVvKUvP'v tmB gvbB'ti
wctSw`wmEvbZ tevtSj MM | Bw`gBA tmB cAeAti gvt`evi
KbA fA b-tcj s/ tZ AvMA mvb''v KvbZ tnWtdvb j vtMB
GNvgvi MxZ i'tbi |

g& Avn&wK Mwig! Meme w`tei KbA fA tbB/ tm‡e‡`b gBy biyaj i Kav tj BN awi gi clg Pv¸ix Rxebi Kav C‡avZ Miv awij syl gi gv÷wi Pv\_wii clg†cw÷s nB‡q" `vgQovZ bexb †P\$a**i**yx cvov c@Bgvi x B ~&z Z | wmayevevi eÜy wZibvBe**g** nvjvgi įtiv tfB exijvj nvjvgi NiZ clg Dw`jsMM | Zv tKj "v R‡qb MwijsMM B - czZ | gB agRv°v exijvji NiZ Lvs Avn&\_vs | Kvwj K Av`O-KvRi Ni, \_‡ivDb tcUnPw`iv, nP‡Nvb-bvK nlbvq fvZ Lv‡` mL j v‡M | nm‡q‡b gBj tmti tmti `vgQov evRviZ gvaejvj miKvii n&jZ thB fvZ tL`s/M/ Gtavt° Mwi GK gvm wew` hvbvi tRti GKw`b najz †`Nv‡`wN biyaj Bmj vg †Pšaiyn%j | †ZA `vg Qovi ivûqPQov c®Bqvix B⁻фi bţqv qv÷i | cbiA w`b n&A B g Z R‡qb M‡P "M†` | wPËb awi Zvi%i wPbch Avn& †`Nv‡`uN| †Z w`bcnyE n&j Z fvZ Lvqnq| GK w`b biyaj Avn&qBrw0-Rtb n&jvbi wMtivP gvae miKvii BayFvov t\_es Avn&GKmqv‡i ivub †Les wFwj †Z¤§ys Mwijs | fvov Avi KaK evbv gv‡S c‡RvP&†ZOv| Kav gwRg wØR‡b Zv †Kj "vËb awi Avgv Fvov NivbZ cis n& swM | GB NivbZ Avug wØR‡b `x‡Nvj `S eSi GK mgv‡i Kv‡`‡qB| d‡j b**iya**ji gbi Kav g**§**r Lei cvs, g gbi Kav biyatj Lei cvq | G"tb Avng Ø"-Rtb mseqP"v| Pj b-wdibZ tm‡Z"B KaÕtMtj mseveZ"v| tZA q Ni Z Kqtÿc tqB‡P" Mbvcov tbB| gBA Zv Ni Z Kqtÿc thBq"s CtavZ tbB | biyaj q-Ëb AvtN teŠ %j tq", qB Zv w0 eSi †R‡i | `S eSi GK mgv‡i \_vbvi †R‡i wØR‡b dviK nBtq"B| ‡Z thBtq" K`gZjvi Zvi Av`vgi B~&Z, gB qiyaeYx awi awii thBq"s AvMiZjvZ| tcw+scltg DqvKvšl  $GKv^{\sharp}WvgZ$ ,  $\dagger R^{\sharp}iv^{\flat}$   $a^{\sharp}jk^{\sharp}i$  Avn&tikg evMvb  $B^{-}\dot{g}^{\sharp}Z$  | tikgevMvb B dzj vEbB gi Pv ix \_grnBtq" | Pv wi \_grnbvi †Rti KvÂbciyZ gi ubR NiZ Awg nØ-etP venyo udwi G‡m"B/ tmt°tb cxx-exxi Pv\_wi nBtq", teS-exxi Pv\_ix nBtq" Avn& nS-ext tes thBtg"/

g-fvebvi Mwwiqvb GT y ms j Qbvi †R‡i Avev`v Mwi evm"vbi wfw`‡i %a-%B Avn&RbRv\_j k Dw`j A | gBy winb Pvn&X KtqKRb † eeg@cx Avgv wm&vbi Kti j g`w`, Zviv wmj gA n&Z KRv`b Avn&g-Kti Pvsgv Mve@ve& wmj gA n&Z KRvi | Ptj i Zgjy ZK@ZwK@ g& wct\$w` wm` i GK Rbti c\\$`i Mj &y wK n&tq" | tZ Kn&j-Kvj ös wcwaZ Mwi Avavi Aggv\text{b} GK` vwM U\Btej wgjv MvwoZ DV'b | wm\text{b} G^\circ\" wgjv i fv"P\text{wi} Kvj \text{os} Dtqv Dtj & ctp" GB Mve@ve\text{s} tVOZ | GB Mve@ve\text{s} tmB ev"P\text{wi} Kvj \text{os} Dtqv awi tbB j \text{w} tvoZ | GB Mve@ve\text{s} tmB ev"P\text{wi} Kvj \text{os} Dtqv awi tbB j \text{w} tvoZ | GB Mve\text{os} ve\text{s} tmB ev"P\text{wi} Kvj \text{os} Dtqv awi tbB j \text{w} tvoZ | GB Mve\text{os} ve\text{s} tmB ev"P\text{wi} Kvj \text{os} Dtqv awi tbB j \text{w} tvoZ | GB Mve\text{os} ve\text{s} tmB ev"P\text{wi} Kvj \text{os} Dtqv awi tbB j \text{w} tvoZ | GB Kvz\text{s} tv'\text{ow} txy \text{s} ty \text{s}

th tn&K, Meme t`t` t`t` Avn&tKvR"v-tKti½vj wib‡` wib‡` Avgv evm"vb w`eRj"v wØev A3Z gUi÷"vÜZ jnyOjnM/ gB} evm~vbËb jvnggËb bvn`bbp‡ËB ne d Avn& im‡NvjøuKubj%M|tmtR‡iA‡Uvvi•vZDvi`jnøjs%NuRveÕi nvDwRs tevW9KgtcKmZmg2`vwNi tKvqvU9Z/mg2NiZ tbB/ w`eR"v nUndbA A3Z NiZ tqB fvZ tLBt`B AviA AwdRZ †RB‡q"%M| cỳA †eŠmRvZv Ni Z Av‡N| bwi`b\$b q i A i ub w`ePy'v Ngrtj RvËba RvuM dizadviv Dw` GjvK avfv avfv g Ba√gţi AvRv Mwi awiţbB Kn&vw°-`v`√Kţ° Gţi ? gBy KnBysy-GËK Av‡M | Zviv‡i gBy GK nNvMwi we dd Avn& im‡Mvj Db w`j sy| B‡qb t`nB teŠ-exA avfv avfv thB i m‡Mvj vDb Kvvi vb‡bq Knvj -B b Zvcq b ‡LBq" | ‡Kj öv vi ePv" Milev GevK Zvivti B, b \_ w es | gBy Btqb t nB Knl sy qvqvn& Zvivti B° "İti t`bv| teš-ex\ Kn&- tivti wqw-Lvevbv Mg bq | tq"tbA Avng neUmbqv tMvi ne d nen`E Ab" we de b LyteB | Pynth gle Awng Awnb `"th we de who weUwbqv ‡qwi, †Mvì bq | qB KnA syLei b-cvs `A | GeviZ Gtj weUwbqvtMvi Awb w`g|te\$-ex\ KbA Rt;qve b-w`j A, b-i'tbt` aK Mwi in& | Bw` wØev bwv`b AvgK Mwi Zviv gvexti wKZ"v †PnB ijvK |

Gevi gBy bww`bbyti KnJ sygti Û`v` Jb-WvK" eSA |
gti ÛAvRJWvK" | WvOi bww`b" mwycby, wPtMvb" tcšIvj x | Zviv
Ø"Rtb tKvB Dw`j vK-wKtËB ÛAvRJWvwM`s?gBy KnJ sy ÛAvRJy
nJ t` Pvsgv fvSv Avn&l`v`JnJ t` evsj v fvSv | evOvj etovti
Zwg Û`v`JyWvK" Avn&gti ev Ab" Pvsgv etovti ÛAvRJYWvK",
ewRjvtb? Zviv Ø"Rtb wquctjj vK |

Bw`\_vt°\_vt° fvj°b mgq wew`tMj | teŠ-esAi g\$qvËb fv`i cB`"vtb KbA KavevËv tbB | wmtqtb tPvK nwv` gBy KnJ sy-gvgvn& Zwg fvZ tnBq"t`tbB?gBy t`fvZ bLv½/ teŠ-exA Avt`K"v Mwi th"b AvMvRËb cwoj | †Z †KvB Dw`j - I gv ! GS fvZ b-L‡`? tej vb wZbæKzi Kzi ev‡Ri | Awg`A t`oexA mgq fvZ †LB t`B Av‡Ri nåq"B| G Kavb ‡KvB gËb teŠ-exA g græjon` ‡Uwej vbZ GK kZ †UK"v j yb G°vb w w`j wM | Avn&Knå -Z‡j †hB fvZ †LB GSMM | gå `A AvgMA D¸‡i ‡Pv`yb Avi Kbū Kav b-‡KvB †Uwej †ZOvexA b-‡j vB \_g \_g †Mj søm Zj A wRwe evRvi Z | wmayfvZ †LB †`B fvj °b‡R‡i wcwij søm | wbËv‡M †M‡j ø†Kj "vB gå msøZ‡i ‡cdvb Mwi †KvBq"s fvZ w w`evi Kav|

tej v gvavb g B bwi b byti Ktq°vb cðb t KvB wi j s/ZvivA g ti t KvB wi j v K Wwj g Kgvi i cðbvb | cðb t KvB i'wi Mtë Mtë mvSb'v Q-ex A³Z AwdRëb j nØj n M mgZ cxex | NivbZ mtgB gëb g ti t`n NtbB t Z t KvB Dwij-ev-Av, Kt°j g w'P? g B Kn s s G B`A w`er v A woer A A³Z | t Z AwdRA e w Kn t \_ t` \_ t` Kn s -m RvZv evevti f v Z Lvteq P R m RvZv Kn s - Zviv Z t j m R ne ev Rvi Z n t j ëb t L B LvB G m'b | mg Z Kn s - t m B n t j A f v Z, m K n O wite t B t q D w P & t b B | S wi f v Z i v b, evevëb t c U c n o e A | t Z Avi A Kn s - G B q v W v O i g v P & Avb s, B t q n b G K` n M f v S v M n i te, G K` n M Li A te s b S z M n i P s m n g Avb s, m b D n R te Av n c j v Z g wi P & t t e | evev g n i P & n o q v M g c v q | Avn & W j` A N i Z A v t M - B | m R v Z v Kn s - Av evev` v M G m b, G t° b v t n & A v m b t` | m R v Z v Kn s - Le i t c t j b v, Z B A n d R Z g t i t d v b M n i t` | m R v Z v A v i b g w j A |

myZe e wK.A ½ tbB, nWZ-gyRtavBtbB, cvRvgv G° wcub, tMwA G° Duo GjA g-gyRta Avn&tVOZ awi mvj vg Mwi BM | tm tRti tZ mych Avn&tcSlvj xti Kn&-Zgv AvRti mvj vg b-MiA? Zviv`; Rtb Rtqve w`j vK-bv | myZ Kn&-tZvgv gv-exx mvj vg Mwi tei b Kq? mych `vwMi GMB Rtqve-bv | wmtqub `i wb tZ myZ Kn&-ZviA wK tm "r-tfr | Mg nvtp" vub wktNB cwi eAwb! tZ Kwj K Pvq-t` Zv cxx-wS, tb ûK vtj vũ wktNvt`vK | Rwbtei n&j G"tb Rwbtek, Avgvti wPtMvbAjt° b KbæwktNBt` | Btqb tKvB dzi B tZ tiv bti WwMj Avn&Kn&-GSA, Z AvRti mvj vg Mi AwntmceEv j AwM | tiv b g Kzi weû bZ tevBa v Gj vK | Zviv wmEzi wgtbB w\_eixK w\_eixK Mwi gti mvj vg Mwij wv° | g&t t\_vt t\_vt tKvB Zvivti tmceEv w`j sy|

tm tRti mayz g weQ"bvbi Kti tPqvi G°vb AwbewRjwM Avn&\_tiv\_bti Kn&j-hA covitbv Mism, Zgv RvMvz hA|\_tiv\_b wmëta tMjvss| Gevi mayz bvbvb Kav c\si"i Miv awij | Zv gv Kav c\si"i MwitbB Kn&j-gvgvn&ti wKtëB mgvti b AvbP? g&j Kn&sy-z-gv PvtëB b-cvti, Kgi cxov, gvav cw/wwb| ‡Z"v gvEi, Nii †Pi-cvj v cw/ws` †ÿZ M‡i| wRivb-Avfvb †bB| b-cwi‡j †Z ‡Mv‡P"B cwo\_vq| †ÿ`A KvgZ Mvq ‡ev‡iB b-G‡j g‡iA †m‡i †m‡i jvgvq| g§ gi wbZ"w`bi †j Nvcov Kvg †n& ws` †m‡i Zv‡i ej `"s| Zv gvØi cxovi Kav "ub‡bB mg²Z Kn§ -gvgvn&i GaK Kgi cxov Avn& gvav-cv/Mwb, g‡i K"v b-RvbvP&? g§ `A AvMËj vZ Avwb‡bB Bayklg Wv³vi Ĕţy uPw/mrw †Mv‡i j Q½ | g§ mg²Z†i Kn§ sy-Avt‡i, B‡qub`A eşov cxov, nviv Mg b-n&j-fwi †f\$A b-n&j nvgv°vq †e\$ n&j Z‡i Lei w`g | g§ AviA Kn§ sy-ZaiK ZaiK B‡qb-D‡fvb Kvg M‡i wK‡bq Z gv GËK`o Av‡N\;, Avn&bn&j fj KPv †Kq"v Kb Av‡°B Zv‡i bvbvb eşov cxovq Rv‡e†oB awij \$y | mg²Z Kn§ -Av\$‡j gvgvn&†i b-‡`NO‡Ë GK e\$i n§ A | †Mj&j we\$zj‡° ‡hB‡q"B‡`, †m†R‡i Avib-‡hB | GB we\$ZA †hB b-cwi, AwdRZ †eqvj Kvg Gj A | gvËi ‡tiv bi MigA QwaZ nvgv°vq †hes|

GevZ`v bvbvb Kav Avn&Ni-msmvi i Kav Kn&a Kn&a teš-es\$ GK mgq gsR\$0 \$qB Kn& vM-fvZ n&\$q^, GS fvZ tLet½ | Awng evc-c\$; ev\$MvP LvbvZ fvZ Lv tMjs | Pvn&2 evbv wZbæ tcvB | gsp Kn&\$-Avn&`v`v‰ te\$fB b-\$LevK, Zviv Kay? \$\dagger \dagger \d

fvZ tLB džiB dvtiB Awg nØ-evc ctj\ evtMvP&
LvbvZ AviA nvbÿb KavevĒv KnJ s | mg/Z KnJ -ev-Avt, Zţi
KaK gvBtb" gţi csj\"i Mib ZB wftj tKbhvb AvMP&-Bay
tqRP tb b GSP, tj Nv tj nN MiP&tb b-MiP, bvbvb\_vb |
GK\`vmMtq KnJ Z evte AvMĒj v Gţj g-BaytetoevmĒţ\`B
tKvnPQ gg\KnJ sy-AvStj AvMĒj vZ Avgv mgvP\"v mvtK\f\"\`A
WvOi Gj A | KqRbţi Avi ZB nPubţe | thtnNK mgq tcţj
gg\" nØ-GK Rbi NiZ teţoţ\" nB\"v tM B\"\" tb AvMĒj vb
tenM\"\ v et\`vnj thBtq", teqvj ARvi nBtq", gvb\siA teARb
ewo thBq"b, GB nNfvj Z Zvivi Nivnb tZvtMB evn\" Miv
cwoeA |

Gtgb mgq teš-esk Nii tek Kvg QwotbB Kns w mgzti-Av Kaÿb Kav Kev? evevn&M`v w`b" MwoZ Mwi Kó tcB tcB tqBtp" | Sww` Ngy GeA | ZB WBs iæg"Z weQ"b cvt`B w`t"PvB | gBy ntj NgyZ coQtj wB | Btqb tkvBtbB teš-esk tmj %M | mgzZA-Kqt` Kav Knta Knta gi `A BtavZB tbB | tZ ZivZvQwi evtj vP, Kveo, btqv weQ"b Kveo Avn&qtSvwi j B wmsMevZ thB weQ"bvb Mwi w`j A&M Avn&qti tek etsB w` NgyZ tdtj B wWg j vBU" Rytj B w` tZA NgyZ cwoj %M |

teb v cná nájuM gBy tcvZ v NgyËby Duv`j syl DuagËb

cìtg evnti tMj s, nkZ-gy&tavj s, tMj tj tKj "v Dwo-wcwb tqp" kveo-Ptevowb tavj syAvn&tm mgvti Mwaj s/ tm tRti tMwä G°" Dwo Avn&j y/2 G°vb wcwb wZq"vi nB gRtow` tqvivb Lny GEK tgntSB % Dw`j s/M QvaA D\_ti | wmëta wi wcwi tP\$wKZ"v evg" wi wb tPnJ s/ Pvnt/2 M`v evg" tewMt`v e`nj thBtq" | AvtMw` whq"Z Ni b-Gj A, wmq"Z Bw°tb NbA Mwi Ni evwo, `vj vb Dw` thBtq", th evg" Nti `tqvti tjgcP"v Gj A, tm evg" \_vMJq"v evg nB DtV" | teMëta ctMw` teP kn&vb teqvj Mwi ARvi nBtq" | fvj°b gbw` Bw` Dw` wi wbtbB gP Ztj w` j wwg Gj s/ `tqvi Z thBtbB'i bw/2t` Ni A wrfw`ti bww` btb wKwSK-KvSvK Mi Zb | gi EA K+m tdvi Z Avn&wqtj exA wÎ - Z cwotj A GSA wPtMvb \_tivB AvNb |

gBNiAwfw`ti tmvtgtjwM mgZ tqB Kn1jwM-Avq evn& wUwdb †LBq"B | gBy Kn&s+ZB hv, gBy Gh0i | msyZ  $tMtj M gB cvqRvgv G^{\circ}$  inclibtbB,  $cv j G^{\circ}$  inkj g DinotbBev#MvPLvbvZ tMj syl Kvw`i vZ eSt` eSt` Kn&sy-GaK Svw` uUudb fvZ nBtq"t`? mg/Z KnA -ZB `A Swi` uUudb fvZ LvP, tmtZ"B tKj v tej "vB mRvZvti tKvB`"s teb"v tcvZ"v uUwdbfvZ i wbtetZ"B | gBy Knlf sy knlf Avn&Av`vg`A Rtj`v R\$\tilde{v} \ Bayevey\tau t \tilde{v} t \tilde{v} Ix Mwi \ N\text{gEta} D \tilde{b} \ uUudb \ fv \tilde{A} Lvb  $A^3Z$  Avn&AudRAZ hvb GMvi exAq | hubA bexA  $A^3Z$ AndRZ thevi Kav Av‡N | Kavb i nb‡bB m&Z GËK nûnSj Avn&Kn& -bq-‡` evev, Bw°‡b AvMËj v K‡ vD‡b †eb"v‡cvZ"v NgËta D`b, Sv‡MSvK Mwi Kx et,ov, Kx Ava-eqm"v, Kx MveRj"v, GK `wMtq tbK-tqvK Rov Rov Mwi n&b ev `grgb| q& Knøsyumtab nøta"t` WyateuUmi Kvitb/ mæZ Knø-qi nøj WygtenUmi Wi tbB/wecyk@nybyMwitj wmtgwbwK"Pzb-\_yg/ gBy Bayno-GK evi necvknowby MP's `Sni`b''v †Kvm9MP''s%M/ BMZciviZ thBtbB GKevi `Sw`b"v tKvm9MP"s%N/ fve0tË GthtE btf¤î-wWtm¤îZ AviA thg| tmt°tb ¸tiv¸b Zgv j‡N †d‡jB †hB mRvZv‡iA mav‡i wba| Zv‡iA `Sw`b"v tKvm2 tevtSB w`t¤vB| gB GeviZ mgZti Kn1 syZBK v Z teš-exati bv0 unub`vMP?msyZ Avn@K nB Kn& K"v Amueta Av‡N †bbv ? qB Knl sy-bv †bB, †Kbhvb j v‡M‡` Avq | ‡q"‡b AvMA w`bZ tbtM-tqvtM bvOwnub n`vsumK WvMvWvwM b-n&| et,ov-en,o Kbt` www.ini b-DtRvqt` wftj | Avng Zgv-%j ZB nevi Av‡° Kwj K ÔHÔ-ÔAvBÔ WWWWW Mwi`s/ B‡qb 'i'wb‡bB m&Z Avn&Zv te\$-ex\$k KvK&KvK&Mwi n&u\$ Dw`jvK|

G Kawub Kn**t**a Kn**t**a Awug wUwdb fvZ †LB Av‡Ri n¶s| †m A³Z †e\$-e\$\text{n} m\text{g}Z‡i Kn¶-nv‡° evRviZ †M‡j ZB Av<sup>-v</sup>ej evRviZ †hBP\ wmayR\text{g}A †Z\text{v}c\text{v} c\text{vn\u00e4hyq} NUNCID FVZ †LB mg/Z evRvi Miv †Mj A | GËK †R‡i
†e\$-e\$\text{k} Kn\vec{g} - evevn\vec{g} Z\text{k} NiZ\_vK g\vec{g} B\vec{w}^2 tb B^-\vec{g} Z †hBg |
Av\text{MB thevi Kav Gj A, GP"v GËK †`ix MP"\text{k} | g\vec{g} Kn\vec{g} s\text{y}
g\vec{g}\text{A GËK †e\text{eoev\text{z}} B †hBg | BayKvqK\text{z}i, gi G°" mgvP"v
NiZ | Sv\vec{w}` \undowndright \text{av}\text{B} | \undownvec{g} th\text{g} b \text{evev}\text{k} \text{z}i \text{evw}\text{ReA} |
\$\text{iv}\_s b\tilde{w} \undowndright \text{uci} \text{iv} \undowndright \text{k} \text{z}i \text{evw}\text{ReA} |
G Kavb \text{tkvB\text{tb}} b \text{te} \text{s} \text{ev} \text{g} \text{ti} \text{Ni} A |
\$\text{ti} \text{Ni} \text{ti} \text{ti} \text{ti} \text{ti} \text{Ni} \text{A} \text{ti} \text{VB} \text{ti} \text{Ti} \text{evw}\text{ReA} |

cxx-te\$te\$M NiËbaubuNuj tM\$j gByA tc>U-ukj sy Dwo-wcwb `tqvivb Zvj v gwi g mgvP`vexk NiZ tMj sy| gvËi Swi`qvK"v Mwi wdwi GjsMMB/ q ct,b ct,b mg/ZA evRviËb udwi Gj AM/ KaA †M‡j w0R‡b GK mqv‡i B Ni Z ‡mv‡qj w½/ NiZ tmvtgB myrZ Kqt`~-evevn& eP&mvtj b, gBy Gt°bv tZvbcvZ ‡n&vqwlb Knr Kwi tavBavq ‡d‡j B ni hv0 | msjz Swi`qvK''v Mwi †ZvbcvZ Avn&‡n&vqwb Km² w`j Avn&†avB w`jA| tm tRti w0-RbtZ"B w0-Kvc Pv evtbB Avwbj | w0-AvNvZ"v nBtq" | wbEvtM tmB Z\_" Rwbtei GBbvb wbtbq nBtq" AgMZ" †cRvj | dj bv ntj Kntë gBy Zgv AudRi AgK Z\_"qvb tc`syPvs, `fbv ntij Kntië qBy mgK Z\_"qvb Rvb`sy Pvs | Z\_"qvnb A3qvK"v b vi`tj Zviv tKBk Mvi `"b-tKvUËb tbwUk G‡h| gB Knlfs+MYZši hNf `A| cwË bvMwiKi miKvii Kvg-KiRi Z\_~qwb Rwbevi ZwRgctjiv AwaKvi Av‡N | tm‡Z"B Z\_"qvnb tWv‡j B t i KW9Mvi i v‡N‡j `A ntq | Bw°tb `A Kw¤cDUvii hK/ †iKW@Mwi ivNvt` `A KbA AbwZZ"v nlevi Kav bq | mg/Z Knlj - AwdRZ GK nlta`A Kvg bntq / te° to AvtNt` Z\_ qwb \_tPB ivtNB b-Rvbb/ um‡q‡b†fRvj†`Nv†`|gBjKnBjs+mv‡jb`A AbwZZ"vn&B|

Pv †LB dzi B-dv‡i B Avn&Mwa-¸ wa wZ‡qi n& mzyłZ 10 Uv A³Z AwdRZ †Mj A| g& NivbZ Mvq Mvq| fwej sy-Avb°‡½ eBDb GEK cwoPvs| e°wMEzb û```†Mv‡ì b evDűeBesjqv wb‡N‡j ‡bB cov awi j sy| GNvqvi Mwi fvj ÿb ms co‡Z co‡Z `\$qvivbZ bw`bkyi wKwSK-KvSvK`i`wbj\$/| gBy`\$qvivb Lwj w`j\$MM| Pvn&½ teŠ-eyA;j\$O`wM bw`bkyi mgv‡i| tm‡°‡b†c\$‡b eviexA ev‡Ri|

B-ġrĒb wdwi tbB bwi btb fvZ tLj vK | fvZ tLB
t`B AvtRi nB j nj j wo g-BayAvRycôb tKvB`" cwoe |
gB Zvivti clg Zvivi B-ġri Lei csi" Mwijs/ Zviv Kb
w`w`gwbĒb tgvP`vwo AvtN, Kb gvóP" v fvwi i wM, Kbæ
Qvl̂, b‰ Pj v-Pwj Mti, Kv tPv°b tUi, Kbætc`vmwi evbv
RMvi cvto, Qvl̂-Qvl̂x, tb Kvi‰ KbætKvP" v evtRq"b, Kvi‰
Kbægv`vgvw` b-Mib, wmtqub tKvB tKvB nôwSj vK | Bw` tešest fvZ-tZvb ivtbi | gB tRtiw` Zvivti Ktq°vb wPtMvb
nôwS Gth cviv côb tKvB w`js/ evNkK"v-evtNwb Avnôwktqj" v
côbvb i wbtbB Zviv Mwj Mwj cto ms nôwSj vK |

w@eŊ~v G°~ evRvbvi GËK tR‡i mṣyZ AwdRËb j w@j wM| tZ Ghvbvi mgv‡i mgv‡i Mwaj %M| Avn&te\$-ey\ti Kn& fvZ ewwo‡e‡Z~B| te\$-ey\ti ZiZvOwi fvZ ewwoj |

fvZ Lvbv Avi¤¢nø | Lvbv †Uwej Z ‡nø v †Zvbvb t`wN‡bB gi †eb"vi ÔgvsmÔ kãeXk C‡avZ Dw`j | gRy‡\_wi t\_B b-cwijsy| Kavb GËK NtyiBtq" Mwi Kn(Isy-Av`vgZA t`NstM-GK`vwM eve**tg** tn&vbti Kn&v` ÔgvsmÕ| Kx`\v/MwijA GB ÔţnalvÕ kãexa, Zvi evj v Dwaţei A³ naţË?qBy Av`vqZ G° tnj v Kàgi ngj v‡i c§ i MP's-Avn&tn&vb‡i gvsm Kn& wK‡ËB?evOvj ‡nv‡jevi g‡b Kn& †bbv?wgjvexX‡KvB‡qevOvj ‡nv‡jevi Kav bq| Ô‡n&vÕ kãexA ïb‡` wK‡avK¨v j v‡M‡`-G°v ‡h"b wNb wNb j v‡M‡` Avq | Zv R‡qvàvb ï wb‡bB gBy AvgK ‡nkj sy| g‡b g‡b fwej syucÌ wcwÌ Avgj Ëky awi Ô‡n&vÕ†KvB Guh‡Ë Kvi i uNb uNb b-j v‡M, GB uqj veX GËM tj Nvcov wkwNtbB ev tj Nv b wkL"v Mwi eveytgvK nBtbB Pvsgv Kav KaA j vRvtË! gB tmt°tb fvc th Kavb fvv0 b-Kný sy GtavK v Mwi evsj v kã ev‡RB w` w` Kawub Kn¢ij †R‡i w` `A Avgv Pvsgv fvSvb Øevsmv ‡nøB †heMJ | g-Kawb i'ub‡bB myZ b-gwij | evbv gvav wZNry wZNry Mwi gynPtqB wPtqB nawSj | gByA Kavb b-ev‡oj sy| Bw` Pvna½ g Kavb ï wb‡bB teš-exk grykb "tgvi nBtq", KbA Kav b gvt" |

fvZ tLB t`B Av‡Ri nB‡bB mg•Z tMj %M AwdRZ |
gB•A wmsMev we0"bvbZ GËK tj‡`tbB eBe•A e•NA D¸‡i
Zmj tbB cov awij sy| co‡Z co‡Z fvZ N\$g Mvq Mvq g tPv° b
nv`v tMj vK |

Avevav Mwi wc‡RviZ wgj vj Mi wKwSK-KvSvK Avn& KvK&KvK&n&wSi in&k‡ã gB RvwMjs/ GËK Kvbcw` ïwb t\_B gB ewSjsywc‡RviZ wg‡j Dbi cwU°P‡j‡Ë/ gB avK cwi‡bB g eBexX cov awijsyAvn&q‡b g‡b fwejsybw`bby ntjfA Ng hv`b, btjb Ztj thB mgvP'v‰ Lviv L`‰`|
wbiNw` Mwi cwUPjv awij | GK`wM mgjvq GEK
GEK wnw` MxZ Mvnb-GK`vwMtq wKtSK mvib, eo eo iA|
Zv tmti tmti teš-ex iA ïtbv hvq | GK mgq G° mgjvq
KntEïnbjsy-Bq"Z G° etjov gvbly-AvtN, i-\_b GEK mPtMvb
MP" | ZivZvOwi teš-ex q gvw` Dw`j-etjov nttj etjov t\_e,
Avmg cwUMvies, wK nBtq"? Kavb ïmbtbB gB Zetf nfsyl
gvEi mtqvB wbjsy-Aji Mwi t\_jsy| Zviv Kavnb b ïbs cviv
gB g eBex wKz"v gb w`jsy|

ngjv, bi cwlU9rej "v cvP"ms PwjjA|Bw` GKRbnØRb Mwi Zviv†b°b AndREb Ghv awijvK|KtqKRtb Bay tqBtbB Zviv‡gv°bbvti WwM nbjwr°|mvto cvP"A3Z GK mgq Zvivi cwlU9FwOj|te°bb hvi th NiZ tMjv%|Nivb \_vjZ cwbw`tq"cvivCbRxe nJA|gi KvbtntjZ"vA \_wgj|

tc\$tb Q-exA A3Z mayZ evRvi Mwi Mvwi NiZ wdwijA|ZjËbzZv mgv‡i jnp0jvw° ¸‡iv¸b|gBy†m‡°‡b tPivM RytjB eB co0i | mg/Z mRvZv teš-exti WwM WwM wc‡RviZ tMj | teŠ-exki gvËi i-kã tbB| wc‡RviZ thB myZ Kn& - Avn&wK AvÜvi ? Ga°b †Piv°b wKqv b-Ryj vP? tZ tZc&tZc&Mwi tPiv°b Rytjj | m&Z AviA Kn&-Avn& Amgtg K"v we0"bZ tcvP"v ? Kx nBtg" ? mg/Z Pvgt`-Mav NivbZ & tMvj "v| tUwej Z wQwÎ fsm Mwi n&o, wctgRA KÌ v cno Av‡N| †Zvb K`iv †Unej Z cxy`nyi D‡fvr| B‡qub †`B myłZi ARsPs i vN Dw` j | tZ teŚ-exAti nkaZ awi Uwb Zwj‡bB Kný - KvRvA, Ni vb KvRvA | gvËi teš-exx temr, Uvub Zvoj tj A Mwj cto/mspłZi ARsPs ivM Dw`jA/tZw`jA teš-exAti GK Pzqvo | G"B n&t` Avq Rv ikk | qvv Dv`i teš-ex\ Kx  $g \neq i P \neq q \neq o \neq j \neq i$  | hg  $u P b P - hg ? hg A v u b u g | B u o <math> \neq b$ gBygunj v KugkbZ thg | thg-Kvgv°vq tRg | Z ueiæ× tKBk w`t¤ØB| ZB qti qvP"PØ Bw°tb IqvjZ Kevjvb dvt`tbB i‡Nvbx Mwi clg\_vbvZ thg| tR‡iw` thg gwnj v KwgkbZ|

wm\_b KbA wPtMvb-PvtMvb iA bq| eo eo iA|
gBP PvntV2- N`bvb `A AgM` WvOi n&| gBP ZivZvOwi Dwa
Gj sy Avn&mspZti Kn& swM-mspZ, teP&`n `P bMwi P& j vR Mti
cviv n&A| gvBtb" Lei tcevK| gti t`n&tbB teŠ-esAi
AgMZ" ivM Dw`j A Avn&tKvB Dw`j RMvi cwo cwo-wquZ
evc `wM gti wbt>` Mit>`, gBP wftj ÔgvsmÕ Kt½- ÔgvsmÕ|
gvsm b tKvB gBP Kx tKvg-Kx-B tKvg! Ôtn&vÕ Kn&sy-Ôtn&vÕ|
Amf" gvbh" i Kav-tn&v| Bw°tb gvb\Pbymf" nBq"b-tj Nvcov

wkl"b, AvM0 tavK"vb Af`atbB| gvb\$P\$tb Bw°tb teK mf"
nBq"b| c\$ji wib e\$jov-e\$jo Kawib g\$j tdtir Mit½-b-e\$jb,
b-m\$jb| Av`vwR gti whtqb gtb Kq wmtqb Kn\$o`| tPBq"
gi`j KRA-gRA Mwitj evN Awib w`g|

B‡qnb`i`nb‡bB msyZi ARsms ivN Du`j A|‡Z avfv †hB Kbv †m‡i E½ G° "g\$Mvi Avnbj %M|gBy avfv avfv †hB msyZ‡i AvRv Mwi awij \$%M|KnBy-c3Z Aj i Mwi\_vK, Bw°‡b ‡KvB‡bBA b-n&A, gvwi‡bBA b-n&A| evbv ebngvb nQu` †he‡`| bvbvR‡b bvbvb\_vb Kn&vK| maA gnyZ †Wv‡j B Mwi †KvnR-e\$\$P&

myłZ g Kavb gwbtbB Aj i Mwi infl A | gtyMviexA \_j A^M | tm tRti myłZ M^v Nivb KvtRj A | fvZ-tZvb iwbj A | Bw^tes-exfl g^A gvEtj tKvt0B tKvt0B we0"bZ tPv^jy Mwi cwo infl A | tRtiw^Ny Kwi Kwi Nyg tMj A |

GK mgq cxxexq fvZ mvivn&Mwij | Ng Rv`t>
cxx bti RvtMB Znjj A Avn&fvZ ewoj A | fvZ tLevtZ"B
gti WwMj A | Avwg tPiRtb fvZ cAZ en&s | fvZ Lvt
Lvt` g& mxyZti Kn& x-KbA G°vb AvK"vs gtb Kn&j eÜ
Mwi b-cvti | jvn&i jvn&i Mwi maA gyvZ tWvtj B Mwi Kn&j
tZA nvgv°vq enxeA-gwbe | A`sKij A Mwitj b-n&| Zv
0BtMv0 whqvb wmqvb cltgB ZB gwb wb-tcte, tRtiw` e\$BB
mx\$B wmqvb fvwO w`-tcte | Bw°tb tMwtej vBtRkbi hMy| G
hMyK" cwE NiZ tjn& xBtq" | KbA Ni Mg tbB | ZB winb
Pvn&v, Bw°tb teB b-Kn&, Kn&) w`w`, gn& b-Kn& Kn&)
gwm, gvgyb-Kn& Kn&) gvgv | c\*jivwb inw` mxavg b-gvbb |
AvStj cxovqvb Mvi xn&tq" | GK c& xitj G eveZ"v Mvi xcxov
Mg b-n&j jvn&i jvn&i Mwi G cxovb Mg Miv cwi eA |

CAREAR G KAWID I'ND I NJ | AVSTJ J VTR AVN&I VTM
ZVI NK"PTK N&VI FA TBB | TRTIW GB KNJ SYTKJ V GB NI Z
WCWI THT WB | Zgv Ni Z Mvq Mvq Fwi NPKNPK"V TCEA |
CAREAR KNJ -AVI A KTQKW b \_ VK bv | gB KNJ SY-bv THT WB |
KTQKW b TRTI Z - gv/J GK mgvti tqes | Tmt° fvj K W b
T\_es | gB Avi A KnJ Sy-Gevi Z gnb xcv xwMi Ni Z b-thg |
ZB Gt° bv TcVb Mvi TKVB W PJ Z gv mgj Gtj Tmt° tb Zviv
BayA KtqKti Z T\_es/M | Tmw b v Avi W -evccty fwi teP&
Kav b-KnJ s | ti Z Ng thB Zv tKj v teb v tcvZ v iebv
W j s/ mg/Z gti evBKZ Mvi tij t + kb ms evtoB W tUbi
NUTMVU Kvne W Avn&TUbi mmUZ tevtSB W wchwi tMj M | gB
W ePV evi eA A Z Ni Z j ND j NV/2 |

# n&Ze`j

### PvOgv AwRZ Kwišlav‡gB

ewiţSi tZţ`i tZţ`i Soi w`tbvZ 81bs wÎcjv cwjk Kbţ÷ej e"vPi cwms AvDZ c"vţiW Avţ°vq Pţji| wRNby c"vţi`Z wgwj evi RytcBIb c"vţiW wiqvmBj MEb Av ewM¸tb tcB±mZ gb`Yb| GtRţE gvnRZ tcvţjømvßvZ cwms AvDZ| Gi cţiw`tbvI ^êb| teMi gb Dţ"Pv cţyPv| gb j vţMtqvb Rvi tRB nvgZ|

GB D‡"Pvi w`bZ GK Rbi †R gb nvivc †\_e0 Gqvb g†b b0 Antq | †m gvbţyPv Ant † gR0 | wî c iv c ny k †î wbs GKv‡angi †c vj ţj e "vP&mvcl&B݇c 3 i | †Z‡qv †UNbs M‡i i B° zGKv‡angZ | Zvi vi c vms AvDZ Avi nq GK gvR c t i | Zvi wP‡` wbwSţi b †`wNţev †Pv‡Nv gRţ0 | †R gvbţyPv‡i †Z wbZ" gRţ0 † wM‡av †i vj Kj MODb`Z, K"wwUbi K¤cvDb`Z | GaK w`b m0 ûwR Gj †Z, R‡° Ëb awi gb e`j †Mv‡"P |

P.T.A-Z R‡qb Mivbvi gvR new` Rvbvi j ‡Mj ‡M GKv‡angi Ae v evP-ne‡Ri Mni cv‡"P †m‡° mgv‡"Pi j ‡M j ‡M †Z-q G°zbvO ubnSi nc‡R j M a‡i, G°znPb‡cv‡PP" ng‡j †RB bwn ubnSi nvB mgv‡"P Zv‡i ngnWqvg ev‡bB|

NowRti wind tPtj ei tePt`vj bjvnMtj I tdtjevi bq|tmbtEgRQi mgvt"P\_tbRt° Zvivi w`-Rbi nav i tbndb ZvivI i wbtbB tnvtqv-wVK AvtN, nvivc bAe|tmB nav i nb mgvt"PEb ngtRtj wenMw` nbtjvt"P fvP nb, gRt0 un"Pzb gvt`, evbv gruPtgB AvntR, Rny`I GK Gt°vi nav eNyZ tmj aK dnz` Rvb| un"PB nevi tbB-mgvt"P| AvtMw` tZ-I na, G°ztZ nbtRB i nb t\_B cvB| i nb t\_B cvB tRt° nbnSti nbtbB D\_tiEb ani Ztj na ms nav\_z StiB Rvb|

eoteP AvMv‡Ë, mgv‡"P Baygbi nav, †nvPicvbvi nav Zwj aivbv| Rwj iv‡NB b`yb| GK G°vb nav a\*\*jj "mvb c‡a Nv‡` D‡i †`\$b| wVK g\Rvj Avi wbwSi nav wRwOwi Div`b| †b\\$ RvMv, †b\\$ wPb, †b\\$ †nvPicvbv| ei †eP †iZ Ge\0 m0 †MvwO b Rvb w\0 Rbi †nvPcvbvi d\vBUi wU‡K`i Kbdvi‡gkb c\0 l B†q g\Rvj a‡M |

w`tboe i weevi | c"vi "vW wcwZ eÜ | tnvwj t` |
GKv‡awgi iæj gwwb te‡bomvZUvËba awi gw`i c"v‡i` | †mB
gw`i c"v‡i` An&vi Av‡M Rvi †h RvMv †Mws j evi wnSz
Av‡M gRQ Av wbwSi gYyq gYyq nav An&q | gRXO wc‡Svi
M‡i-0‡gvevBj Av‡N?0

-‡bB| †gRi AwdRZ Rgv `"0|

-gBy Atj jtNB ivtNqsy| Zti bv¤vitev w`g t`n&

-AB‡`| ng‡j g‡i wnw0wi jvMZ †c‡e?

-G‡R‡Ë we\* cwZev‡i †iwW i wwbs  $A^3Z$  gBy KvMRZ Z‡i w`g|-ZB $_{P.C.O}$ -Ëbz g‡i Kj MwiP†`n $\emptyset$  gByI Z K‡j v ev‡"PB†\_g| †m‡ $^{\circ}$  M‡g nav nes|

-c‡i nav nes, nv‡° gvb‡/Pv‡b †eR †PB †\_evK|

tnvPcvbvi gRQi cëg gY-ng nav GB cëg Atj I G AvMwi Zvivi Avi GK tnc nav Antq Rt° gRXO Avi mgvt"P j tM RtqvU Mti tmB nq GK n° bi cti G° zmvRtbæ mvb ci Z Rt° n°-q Rtb caZ gY-ng Anto | gRXO nq-ZB PvOqv Aqub?

-Aqt` | Av wnwOwi nei cvP?

-‡eRvi b IP, Av PvOgvq PvOgv a‡M †\_‡j wPb Mi‡` n°b j v‡N‡` ? GB †h ZB G°zwc‡bvb wcwb AvM‡"P Zi wc‡bvbi i vOv †cj w`wM Z‡i PvOgv wFwj‡bB wP‡bws |

-Aqt, GtE NiEle Avtbool | G°zMvna dtiB nctbvb ncnb <math>GR0tE | Mg Itq mvi Ztjob nPbv-nPub Anfs|

Mwwa GB wdwievi caZ wbw\$ti tc\bar{B} G^\varphi ci G^\varphi b ct\sigma\varphi i mav\_\text{sy} evtievi gtb nq gt\sigma\varphi | Av wbw\$\sharphi ct\sigma\varphi i mi nav\_\text{sy} evtievi gtb nq gt\sigma\varphi | Av wbw\$\sharphi kwi evti caZ ei teP nav nevi Amgt"P cv\bar{0} | wnt\text{E} wft\forall -Zvi P\varphi wf\text{tR} wf\text{tR} wf\text{tR}, wnt\vert \text{iEn P\varphi} te\bar{0} B P\varphi AvM\wa cwb ctii | mv\bar{0} et\bar{0} vij D\_\text{tivi n\text{Ev wfw} R tmB wf\text{tR}M\wa cwb tm\varphi v et\text{k ms RvMv Mw\$\text{Si} i | uU-kv\bar{0} ve\text{VVZ et\text{NVZ tRaK nq tif tet} B atii Av tRaK nq et\text{Vi gvRviv evti civK civK Mwi ch\varphi bai | tmbt\text{E gt\varphi\text{g}\text{V} tram teP nav nevi gt\text{b ni, ubw\text{set} tmaM teP ng nav tnvq \cdot\varphi\text{Z Ant\text{evi gt\text{b ni} | Avn\text{Rvi Int\text{K} PvOgv wgt\varphi \text{tbB tcB} tcB Db wf\vert\varphi gt\text{b Ant\text{A}|}

-Rv0i mvi cţiwa nav nfs/

-Anle Avq, †Z dvi K Anlevi Av‡M bvOvb `Õn‡e‡` b‡b?

-g bv0vb g**Ŗ**�/

GB w`tbreAnft` w`-Rbi gw`i c`vtiWi AvtM c l g nav nbv Av wPb Anfovi w`b | hw`l teA³Z nvb°b mgq GB mgq AvbB w0-Rbi nvB Gevi Wv0i ej vej t` |

mvR‡bomvb ci nØ, gR\$O R‡° wbwS†j vB caðavMZ nav ni, m‡° gRQi mgv‡"P\_‡b Zviv‡i wiwb †PB\_vb Av wØ GK R‡b j \$M j \$MB `wg tqvevBj Z wfwVI †i KwW\@Mwi fvi †P‡i ¯i Mib| mvK‡kP&b An�b| mvwdwm‡q>U j vBUi Afv‡e Av teivKi Rvbvjvi nbvËb`iyZ Anbvq/

nav tnvq mwi e vivKZ wdwitj qRQti mgvt"P tb tetiB awi bvbvb\_vb nav wctSvi Mib| ctSvi Mib-nbw? û˽?wn bv0?w K M‡"PvP bwn?wn1B nb-‡`vj Av‡N, w0 Rb‡i gv‡be | wn | B nb-mwj Z, cvi‡c± | Avi D ţiËb awi Ztj ms bybyb\_yb tenaM tenaM nav| qRtO AynaR AynaR \_vq| wn Avi nf-†eK mgv‡"P| Avn&wnIB e¨viv‡K e¨viv‡K tetiB ajy wcw``\yb-tRb gRQi wbwStjvq tgjv wVM I tq mvb |

evt"PB\_vbvi\_el, \( \mathbf{q} evi\_\text{w} \cdot \bar{bah} t^\circ \text{nvq} \ \ N\text{tbB} \ \ G\text{th} \ tmB †i‡Ëv cn& bAn&vi Av‡MB G°vb wP‡Mvb nvM‡Rv nËvZ gR\$O Zvi tavevBj b¤îtev civK civK Mwi tjwM\_q / tetjøtivW ivbZ tMtj wbwSti tMvtSB w`evi AvSvq | wbwSq evt"PB\_vq GMvgtb GMvPtË b¤îtev nvq tctbB Zv j tN nav nfvi AvSvq/ BuU gR\$Oq ubuSi gYi uPb tPvNZ fv\$RB tivW ivbi nav fine fine ûn**û**R q‡b ev‡"PB\_vq/

elizevi withui cna mik ht° cha AvMvSZ gy t`Mwg tmB AvtM tf° #b wet"Qvb Qwi th hvi nvgtMwi i I bv t`vIb gvVZ | gvVZ tivj Kj cto ianUb gvnb | Pxc uVVj BÝUłKUi mv‡i dM`vO M‡i-G‡"P bq wK‡j wgUvi †ivW ivb| qR\$10 teP avev w` cvvi tev wfvi AvSv bMti | Av Gtbq Zvi qvaZ hvbv avev w`evi Dw`tS bq Zvi An#t` wbwSti tdvb b¤1 M\$\$B \tau\$ bv |

avevZ ji w`tj nvb°b avev w`tb gR\$O Avi bAv‡°vq| jv‡i †Mwwi Avnŵ Avnŵ wbwS‡i ev‡"PB ev‡"PB huq|winbPvqnctSw`nt°jngtevnM|nbnS`vnMti cvPuqnbU cți Qviv Aq qiËbEb/mbţË wbwSi jQt`wM t`ix Ai/ hnýl terëta ter trióv Mti Swi arroi nva i naevi, Zvi tdvb b¤î‡ev tMwS j evi | g‡b ni †gNi uSugj wb aK uSug`Z nvq j ngevi Av gR\$10 evti evti nctSn` ndni tPtjqbt`tM, g‡b ni wc‡Sw` wdwi †hB †Mv‡SB w`evi w` GK navq qb f**z**j evi |

fvj°bc‡i GK SvK ug‡j mgviÕj‡N ubuS j **n**gjuM/ untRunt"P tMvvi tdvb b¤îtev tMvtSB vi`tjtqv gRt10 nav nevi Ryb cvq uctSw † Uilbs I  $\tilde{l}$  \_vbvq | gtb gtb ivM Dta Zvi v‡Ë th nav nbv b Ai |

ucuEug A³ gwRg tetjøgvavbi c‡i mvR j vug G‡S/ ubuS Zvi mgvt"P P>`#ti WwM mgvi w`evi nav nq | P>`# nq -

```
ûaytR‡` mvR‡bægvg?
-ZB A‡j ...... | Avi wn"Pzb nj |
- I tq, wn"Pzb tnvP |
```

ucum I - Z mtgB Qiz Av`vn&gvbRy t`uN ubuS tcvtjø nj b †Mwi eÕ fweţj I \_vMZ Mwi wP` giy nRţi B Dţa| wPZ cti-gRt0 evt"PB t\_e | P>`iti nq-nv°b ev"PvK t` Pb | -gBy wn"PztnvB cvËx bq | P>`i D \_ t`v Mwi evi Pvq | ubuS e\sqrau t` un"Pzb Ae | g\bar{B} gwb cvis, gv\taubuB cvis | wP‡`b MwiP/

P>`i' Aj i Mwi \_vq | fvj °b evt"PB \_vbvi †R‡i Zvivi cvjvGtS | DuÜ gRtO-q evt"PB AvtN-nt° Kj GeÕ| fvj°b ev‡"PB\_vbvi †R‡i gøvBjZG°zKj A-wPb bv¤ti fwR Dţ`|wiwPc Mwi n"vţiv nţi Dûţi Ëbzwi cwi c Mwi G°z ugtj i ugta Mwi KvbZ mtgwM/

- -mvi, qBy wbwS | nj ev‡"PB AvM‡"P mvi |
- -g‡i mvi b`vwMPbv |
- -‡Z wn `wW`symvi |
- -bv0 awi `wMP/
- wn‡ËB mvi ?
- -teK c#Rvi R#c ` w` cviv b Rvg/

ubuS enstj I b etst` aK Mui \_vq | tmB atMB tnvq Rvq gb fzj fvi bvbvb nav, tnvq Rvq Zvi mgvz"P P>`ii nav| gR\$0 uc‡Svi M‡i-P>`î nv‡i Mg cvq| avM˽ gvbv M‡i P>`&/ Avn&ubwR-q b ng/ Zvi †nvtq nav, Zvti udtiB †`/ ng-teK nawb tnvg cvi v b Rvg/

KţgKw`b wcwml eVjEb Kó Mwi nav nbvi †Rţi ঘুদিতুন মন মজিম কধা হনার ফুগুদি হানা হুলি জায়। জব্ধে রিক্রুত Kb‡÷ej i cwms AvDZi w`b gv`vb wVK An@ †m j ‡M AWvi G‡S, Aq qışıvBj †dvb j vi Pvi cvwi ev | AWvi Miv Aq Rvi th Rgv I ta govBj watiB Awbevi |

GB AWi i'nb tetM ûnS Anb | ûnS Anb th Rvi gbi gvbt/Pvq nav teP Mwi tnvq cwi evK | ûwS wbwS, ûwS gRt,0 |

tm w`‡bv**Z&b** awi th Rvi wPb gvb\$j0j‡N nav nbv ïiæ Anta e vivKi net"AvbZ ens, net"PbZ cnj | govBj jvi Pvi MivR‡°ËÞawi ïiæAn�a m‡°ËÞawi GK GK Rbi GK GK nı»` Aviv¤¢Aq| Aviv¤¢An& †dPe&Z mgv‡"P ZMvbv, †dÛ wi Ktq ÷ cv`vbv | P`wvZs Mwi mgvt"P ZvBg cvP Mivbv | tbUZ mgv‡"Pi nei †fv‡iB†`bv| †eK An&q-Rvi †RBqvb g‡b An&q|

gRQi mgvt"P gvg w`‡Nv‡j Zvi †dPeK€Z wewMwa Mwi Zvi teK mgv‡"P \_ bÕ uma yg RQ Av ubuSi nav dM`vs Mui t` | j‡N w`†`wØ Rbi G°zRiv d‡Uv| Avi G°vb c‡Svi mgv‡"P şbi Dw`‡S-nbæGBA-nPb ng‡j tev?

cwms AvDZ †RaK nvB N†bB G‡S †maK †eR †`ev†ev Zvi AvgK †Pnvi vn&dž`B Z‡j | w`eţ/P PvOPv‡O A‡j I †i‡`vZ Antj Si j v‡g | G‡av‡°b †i‡`vZ Rvbvj v ewwb e½ ms cv`j AvnZ nvei Dwi gæ\$o wbwRi †gvevBj b¤†Z Kj M‡i-Dû‡j ˽ G°æ\$s b0e\$s Mwi wg‡j i nvbZ ev‡R | M‡g nvb cwv`ïwb‡j en/R cv‡i-nRP bv¤îi †m Avc m¤cK®Ki bv Pvnv‡Z †n I Avwf e"v~[†n|

GB wZI tbw: i wbtj tgvevBj i wK-tevW&wPwe ZvP w bZ

AvOż evtSB mgvt"Pi tdPeki GKvDvUZ mwgtj w tNyj i

nvg niP t`wM gRto ûwS Aq bv j vR cvq ens Dwa b cvti |

gtb nq cns tdtj evi | b cwwitev mgvt"Pi Ryj vq | tm j tN

gbZ Dta wbwSi nav-ivM Mwitewb w wMtj | nvb°b cti Avi

Kj Mwi Pvq | mt°I wewS cvq | Gevi G°v gbZ Mg b j vtM |

wntEB Ga°b ms wewS, nvi j tN nav ni Ga°b Zvti Kj teK

b Mwi | tRB wbwS NbbZv ms wcwmI eybZ tj b awi Zvti Kj

Mti tmB wbwS bwn Gt"P Avn& Z tgvevBj tcBtbBI Kj Mwi

evi Ď iy nav, Kj teKB b Mtii |

Avgnik Mwi Rvbvj v ûwj Siễdiz v b winb tPfvi Pvq | winbevi Pvq Siễdiz v twi inbusi tPnvi vna GB Siễtit vZ AvÜvi t`evZ nvj v i 0 mwetj Ribv cna ûaytR j Ni w`\_vq, tmB t`Ns b t`Ns Siễdiz v tmti nbusi tPtni vna ûayth j Ni w` AvtN Zvi nei tcevi bq | mgvt"P b Rvi th atN nn I B nav n`b, nn I B tnj`b, nn I B nmtbgv Pv`b | tm cti tetM th Rvi net"PvbZ na tPvtNv cv`v GK Mib | Nwi i nv`v 11 Uv evnR Rvq, Rvt° AvtN g Rito-ngtj B Pvq tgvevBj i A³tj vq | tPvtNvZ cti tgtPP&mwi | bv¤titev AvtN nbusi |

†g‡PP&†cB‡bBKj M‡i, wiwPc bM‡i | †m c‡i evi evi 10 evi, evi evi, Kj M‡i Z‡ wiwPc †bB| †R‡i P>`f‡i Kj Mwi‡j N��cŶ�\$ycv`vs i Ôn"¢‡jvÕ"‡b|

-Ng R‡Ë P>`#?

-B-q≬

-g**B** g**R**\$0 n0‡Ë |

gRO bvOvb i'nb gbZ nvgvi vq,  $G^{\circ}v \in I$  q nq-nbv gRO nn ntf?

-wbwSi wn Itq?gti` Kj bB Mti, D¸t`vg KtjvwiwPc b Mti|

P`ê†cvţjøG°vBqv†Mwiţj-q fw0nqteK nawb| nq AwgZi nav| th bwn t`‡N w`‡Nvji cţ\$vi-ÔnbæGB A wPb wgţjţev ?ÕGB cţ\$vi t`wN Awgţ` wbw\$Eb wc‡\$vi Mţi nbæ†mB giţEv, nbæZB Zvi ? wbw\$ wPţb t` Ômgvţ"PÕ| wn bvO, wn Mti?ctsViiD\_tictsVi?0gRtvO, mve BÝtc³iŌ-GK navq DËit`wbwS|Awgt`nq-ÔZB Kbt÷ejtZ mve BÝtc±i| mgvt"P-Lty wet"PP MiOi|Ō BwOwi bvbvb tZtjøtgtRBtq navïwb wbwSi nvb Mig Antq, aviv w`tNvtjøtPvtNv cvwb cti, Zt Zvi wet"PP gwRg Awg`ŌG`ygRQi nav tnvq Rvq|ctsViiD\_tiRtyc w`Rvq wbwS, wet"PP b Mti Awgt`|Av wet"PP Mwitevq wnwOwi|Gtavt°b NUbv Nw`tj wn I B wet"PP b MwievK|

Ps i gyEb GB nav wb i wb gRQi G°v Mg b j v‡°

Antj A gb ei Mwi ctSvi Mti-Awgt nbw!

-wbwSi Rvitj vB tgj v Ante | wPtMvb Rtyc Ps i | Avi nqgb nvi vc b Mwi P, teK Zti fwO nj sy, wbwS mgq b cvq tnvq
b cvti | wbwS j tN Z dtUvtev t`wN j tM-j M Awgt Kj Mt"Q |

-Ante Avq | nevi UvBg b cvq wnwOwi na | gi nb `tN tbB |
g nav tnvq w`P RvtZ gti teRvi b-Anta |

-Anta `tnva w`a | Av Gtba wbwS nb w`b Zti teRvi b

-Antat` tnvq w`g| Av Gtbq wbwS nb w`b Zti teRvi b Anta, Av Bqvb wVK, tZ teRvi Antat` wgtj bq| Rwy` Avi ntqK w`b wgwRt` nei tcB tj vtj b|

- GaK s bMvb Mv b j wM‡ev, ens cv‡"Pv0 ` |

- tZ Mtg Ntg tRP, fvj  $\dot{y}$  $\dot{y}$  ti Z Antqtq, tetbxSwDtav cwtev, wmR ti Z|

-Anlqt`, wwwR tiZ ZtiI |

- mwi qRQ /

tetbaSwi` Dwa wbwS gRQti Kj Mti | ggwBjZwis i`wbtbB gRQi Ng fwO wiwb tPtj n&t`tN wbwSi Kj |

- gRt0 wewMw` Mwi nq-mwi wgÝwn nei cvP?

-mvg I hvb wi ‡qwj wi ‡g¤û m&BD| Uûó wg| wbwR Avn&R| gR\$JOI ûwR An&q| BwOwi gb ûn&R Mwi fvj °b ms w0 Rbi Nw` †RB‡q bvbvb nav nb| †mB dv‡M wbwS cwms AvDZ w`‡bvZ Awg‡` GfŌ, Zv j ‡N wPb Mwi w`evi cÖcvRvj ivNvq| gR\$JO MwS j q|

### ডরেলে কানজাবা চুলেও ডরলাগায় gc¡Pᡌa¡P Q¡Lj¡

(HL)

নুয়ো যদন । বেসুধভাঙা ভালক মাজ আগে বিধি যিয়ে । ধুলি-মন্দ নেই । সুখর গিরিখি । নেক্য মোক্য, দ্বিবে গুড়ো ভেই আহ মাঞ্চবো নিনেই চিগোন সংসার ।

গুরো বোন্নো দ্বি-বজর আগে (উজান মাছমারা) বোও যিয়ে। মর পাচ-ছয় বজর বয়জত ঈধোত আঘে নেই সময়ত বাবা উদিন অয়ে। মামাঞ্চর কোচপানার ভান্ডালিয়ে আহ এগেম রনদুঘে লেম পচ্যা নঞ্চঅয় আমাহ চিগোন গিরিখি।

সময়র হেনে হেনে সমাজর রিদি-সুধম বদলি যায় গঙি যায় রিদি-সুদম । খন্ডেই নঞ্চবারে । খন্ডেই নঞ্চপারে ভগবানর বিধি লেঘাও ।

ঢুলে ডগরে বিধি গেল সিজি যদন। সমাজর রিদি-সুধমে। যদনে যদন আহ বংশ উন নঅহনার ধারাজে। সমাজর সমাজ ঠিগি থায় সমাজর রিদি-সুধমে।

চোদ মাজ । দিঞ্চ্বরি সাজ । জুন পহর নেই । চানান উদদে দেরী আঘে । যদন বাহনার পত্থম বিজু বেড়ান । লঘে চিগোনর পরানে পরান সমার অমূল্য, শালা বেনা, শালি অপর্না, চামলক বড়মুঅ আহ তে (মোক) । সেদিন্যা বিজু বেড়ানা থুম । আর এক্কান ঘর বাগি । স্যা ঘরান পুরেলে তেরঘর । তা কেইল্যা ঘরত ফিরেনা । বুড়ো বুড়ির চল্যা । বেড়ানত গেলে, এক দিন নঞ্চলে তিন দিনে ঘরত ফিরেনা ।

উজান মাছমারাত লবয় জল্যার ঘর । মুড়োল্যা সান একুও লাঙেলত ঘর । ঘরর মুজুঙেদি লেজাত বড় পোর (ফিসারী) । মাছ B0e  $X_iPI$   $X_iPI$  z 0II  $c_iNN_i$ S H, ie fb BqU 0II চেরপালা আম, কাতোল, সুপরী গাছ ।

দিবোর্চ্যা ভাত তারা ঘরত খেলঙ । সিতুন পিত্তেলা শোর পিজ্যা আঙারা ঘরত বেড়ানত যানা । ফিরদে রেইদ আহই পারে। ঘন্টা দেড়ঘন্টার পথ । নিত্তাগে সিদু থেলেগোয়ো কহন উজোর আবত্তি নেই । মাত্তর তা কেইল্যা সিতুনও ঘরত ফিরি পারিবঙ ।

ভাত খেই কানেক্ষন জিরেলঙ। স্যা সেরে চামলক্যা এক লেজা গুম যিয়ে। জিরে-জারায় বেইল্যা মাধান যেবার যুগুলের। লবয় মোক্ক ডগোরে ডগোরে সিদু নথেই তারা ঘরত তেবাল্লির কধা কহল। আহ কহল - তে (নেক) বাজার গরা যিয়ে, ভাত তোন কগড়া অহলে এন/এমেন অহদ নয়। সিদু নথাগকোগোই। কামাক্যায় এস্যো স্যা। অপর্নারে কহল - থুই অহলে থাক অর্পনা। অর্পনা মাধা নিগরি কহল - মুই নথেম, বনোইদাগি লগে যেম। লগর ভেক্কুনে - ফিরিবং ফিরিবং কহলাক। হেজিচ্যা-গরি লর দিলঙ। য্যোত যেবার স্যা উদিজে।

(C€)

ঘন্টা দেড়ঘন্টার পথ। গাড়ি নযায়। চিবে-চিব্যা আহ্দিবার পথ। পথর ডেনে বাঙে শনখলা, মুগুজো দুবো আহ সেরে সেরে ডাঙর ডাঙর জুবুর গাছ। গাছুনত ক, মনা, বিরেশ, জুরবো পেইক ছয়-সাগচ্যা। কয়েক্ক চগদা ডুমুরো-ডুমুরি গরতেও রেনিলঙ।

কুদুর যানার পর একান এদুন্যা। স্যা মুড়ো সান পখান উদি একা গেলে একুও বড় বটগাছ। গাছ্যর উমর কদক কিওজনে কোহই নপারন। পাদায় ডেলায় শিঙরে পাগচ্যা গাছ সান একান চিগোন-চাগোন বাম জুরি আঘে। স্যানে এক দাগিয়ে সিবারে পাগচ্যা গাছও কহন। ডুঙ্গ, যেদ্দগা, অগলক, সিয়ের ভিলে গাছ্যত অনজুর থান। সাপ কাঙেল ধক বেঙাকঙা গরি স্যা গাছ্যর তলেদি পখান বেই যিয়ে। একান আদামত্তুন যুদো একান আদামর উদন বজনান আড়ি গরি দিএ এ পখানে।

নানান কহধা, নানান কিরি-মিরির মধ্যেন্দি আমি আমাহ আড়াঙ জাগাত লুম্বেয়ি। ঘন্টা দেড়-ঘন্টার পখান হারুনেই কিঙিরি লুমিলঙ্গি ঠাহরও নপেলঙ। নিভাগে সমারর সান সমার অহলে, কহধা বাভায় ঠেহ খেলে মাদিদি নঞ্চ আহধে।

পিজ্যা চাগরীবলা মানুষ । সরকারী চাকুরী । মাজুরো, hSImi, IJ (hSIi) Nih+J (Lijimi) Aep+ ৫-aeSe bie তারা ঘরত । জাগা-জমি টেঙা-পয়জে উনো নেই, সপ্পানত পরিপুর্ন কহলেয়ো কুও যায় । আদামত চাঙমা বাঙাল বেঘে তারে মানন। কুও যায় ঠেলে আহত বলে বাজার ।

পথঞ্চকুরে ঘর । পুণদোরী মাট্যা গুদম ঘরর চানাত্ একুও মরদ বোয় আঘে । তা মাধা উগুরে পিবির পিবির পাঙ্গা (ফেন) চলের । কুতুন এস্যাগোই পারাপাং ইকুনু । আমারে রেনিলে (দেইনে) ঘর ভিদিরেদি মুউ বাভে কহল - চাহণিদে কহ্না এস্যোন ।

পানি বদল আহ্দত গরি একুও মিলা ঘর ভিদিরেভুন নিগুলি এলঞ্চ। আমারে দেহইনে কহল - আহ রত্তন কহকে এলা তুমি ? ও অপর্না তুইও তারা লঘে ?

তে জোওব ফিরেল - ইক্কে এইস্যাদেই পিজেই । অপর্না জোওব নপিরেই মাধা নিগুরি রল । আন্দাজে বুজিলুঙ সিব্যাই পিজেঙা শোরী আহ চানাত বোয় আঘেদে মরতো দ আগেও নাঙে মানজে চিনঙ । সিব্যা এবার সালেন মর পিত্তলা শোর ।

দ্বিজনে পিধ্যা মজা, মদ খাঞ্জি গজেলঙ । বুড়ো-বুড়িভুন সেপবত্তা ললঙ । একুনু কহধা মজিম ফিরিবার পালা । য্যা-অহলেয়ো ফিরিবঙ কোহই এস্যেই । এন্দি রেভ্যয়ো ঘনে এজের ।

তে কহলগোই - পিজেই আমি আহ্দিবঙ্গেয়ে, এনেয়ো দেরী অহলঙ। রেইদ অহবঙ্গোই পারাপাং। পিজেই তরাতাঙরি কহল - কুদু যেদা আ ? কনত্যাত নযিও, এদু খাগ এজ্যা।

পিজ্যা কহল - এইজ্যা থাগ কেইল্যা তে যেও।

- দিদিলোই বনোই ফিরি ফিরি কামাক্যায় যেবাত্তে কহয়োন। তারা বারসে থেবাক । নগেলে খারাপ পেবাক । যেবঙ্গে পিজ্যা । যেবঙ্গে পিজেই তারা দ্বি-বোনে কহলাক ।

পিজেই-পিজ্যা দ্যুও জনে আহ তারা ঘরর গরবা, কামালাগুনে মানা গত্তন - তুমি নঞ্চয়েয়ো, এজ্যা থাগ। কেইল্যা বেন্যা পোত্যা যেবা আই।

একুও পঞ্চাশ হেত বয়স্যে কামালায় ডরমর গরি কোহই উদিল - রেইদ অহয়ে স্যানতে যেবাতে নদেদন আই । এতে একুও পাগচ্যা গাছ লাগত নপ ? স্যোত স্যা ডরলাগায় দ্যা । যেবা যক্কেন জাদি জাদি যঅ ।

বেনা অমকত্য ডরপুক । সালেন এজ্যা ন্যেবঙ্গে কোহই Eccm z

স্যানি শুনি অমূল্য একা মুউ চিমে চিমে আহজিলো ।
তা খবরান দ চিগনতুন ধরি (খবর) পাঙ । ডর কারে কহ্য়
নচিনে। রেইদ ওহোক দিন ওহোক ভুদ দেবেদা কিচ্যু নডরায়।
চিগনতুন ধরি সেয়ান্যা । কিচ্যু নডরায় তে । যারে কহ্য় ঘিলা
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এব মনত আঘে একদিন আদামত এক্কুও বুড় মানুজ উদিন অহয়নে (মরিনে) মরে কহয়দ্যা ভেই মরে একা বল দিবে নেনা ?

- কি কহনা । মুই দ এহনে আজের আগঙ । বল লাঘে পারা কাহম অহলে কামাক্যায় বল দিম । - মানুজ মরিলে ভিলে ডর লাগান । স্যান একা জগা চেহবাত্তে । যেস্যেত গরি অহয় না ৪' ।। 7

রেইদ আস্তোবো-নোবো বাজের। একা একা জুন পহর।
দিনত নডরেলেয়ো রেইদোত একা অহলে সিয়ো কমে। তকানত
কি জোওব দিম কহধা তোগেই নঞ্চপে শিরে কাহস্যোই কাহস্যোই ঞিঁ-ঞিঁ – গরঙর। – উঃ বুজ্যুঙ তুই নপারিবে, ত ধক্যে ডরিয়ে মানুজ মর জীবনত নদেগঙ। মুই আঘঙ, তুই বানা লঘে থেবে স্যান কি ডর! স্যা বাদে চাহদে দিন ধক কি দোওল জুন পহর। বানা মলঘে থেলে অহব। নডরেস, যেই। আয় মলঘে।

মনে মনে ডরেলেয়ো বুক ফুলেয় কহলুঙ - যেই, মরে কি এত্তমান পাদারা পিয়োচ নাহি !

কহ্ধা কুহ্কি নেই, তা পিজে পিজে যাঙর। আদাম পথ। আগতুন বেজ পোতপোত্তে অহ্য়ে জুন পহরান। যাদে যাদে পদকুরে একপুজো ধকধোকে আগুন। কিয়োজন নেই। মরে কয়দ্যা আই একুও সিগারেত আঘেদে সিব্যা একা ধরাঙ। চাহঙ্গে ইয়ান দ গম আগুন নয়, যুদ বাবত্যা। ধকধোকে গরি আগুনান জ্বলের। কয়েক খালি মদ বদল পরি আঘন পাদারত। কায়কুরে দাবা একুও গোচ্টেই গোচ্টেই আঘে। নিত্তাগে সেদিন্যা কিনাচান নাঙে একুও বুড়ঞ্চ মানুজ জ্বালেয়দেদ চগান (জাগান)। এদক্ষন মর ঈদোত্য়ো নেই। আগুনান নমরে ধকধোকে গরি জ্বলের। জ্বালেজ্বলায় বেক জিওন্দোই। কাইকুরে কিওজন নেই।

সিগারেন্ডো ধরেদারায় মরে কহ্মদ্যা এন্দি আয় । একুও মাধা পুড়িযিয়ে কাজা বাশ দেঘেই কহল - চাহ ইবেরে কহন্দে চরোই বাশ । ইবেলোই ভিন্দ ভিন্দে মগদাবোরে পুর্চন্দে । মানুজ পুরিলে এ বাশ্য লাগে । নভিন্দেলে, উল্লে নদিলে মরা বা মগদাবুও পুরি নযায়, নিত্তাগে গারেলে দ এ বাশ্য নলাগে । মাইন্যা কহন এ বাশ্যই ভিলে ডরলাগায় দ্যা । ইব্যা নিলে কহবর পেবঙ ডর-লাগায় নেনা । যা ঘরত খোই দ্যা অহ্য় স্যোত ভিলে ডর-লাগায়। এইজ্যা তার প্রমান পেবং ।

প্রমান কহধান শুনি মুই মনে মনে খুজি । কারন কনদিন কনজনে এধুক্লেন গরি প্রমান গর্চান গরি নশুনং । ওয়ান টু খ্রি কোহনে দ্বিজনে একলঘে স্যা বাশ্য কানাত ললঙ । কানাত গরি বোয় নেদে নেদে এক্কান অজার ভুইয়োর সংমধ্যে দ্বিজনে সংমুওমি গরি বাশ্য পুনত দিনে বজিলোঙ । বাশ্যনি কন ডর লাগায় নাহি লরে । মাত্তর কন লরচর নেই । য্যা বাশ স্যা বাশ ।

যেরেন্দি যুদো যুদো ঘরত বোয় নি-নি থোই দি জঘা চেহলঙ্গোই। রেইদ কমেদি দ্বিবে সঙ। কোহই কিছ্যু যুদ বাবত্যা সারা-শব্দ নপেলঙ, নদেহলঙ। কহন ইজিরেও নেই।

দ্বি-দিন পরে স্যা কহধানি ভাঙি কহলঙ । শুনিনেই একদাগিয়ে কহলাক - তুমি দ ঘিলা বুগি কম নয় । তার কেল্যে শুনিলঙ্গে য্যোত বাশ্য ফেলেই দেয়োই স্যা ঘর কুরে গিরি কান্দ্রা মাদাগি ভিলে রেভ্রো গুম নপান । তারা কুগুরুনে ভিলে গদা রেভ্রো ভুক্কোন আহু ঘাগ্লাঘেয়ন ।

#### (tae)

পিজ্যা কহল - যেবার অহলে য । দেরী নগোজ্য । আমি লর দিলঙ । লবয়বোর ঘর মুগি । বেনা যাদে যাদে কহয় তুমি বিশ্বেস গর না নগর খবর নপাঙ । মাত্তর মুই বিশ্বেস গরং, ভুদ দেবেদা নেইদ্যা নয় আঘন। এ আণেদি ভিলে কহ্রা ডর-লাগা খেই তিন দিনে কঙগ্রং। একদিন লাম্বাহুল মা গায়গায় বাজারন্তুন ফিরদে বিলে ডরলাগা খেই কাবড় চুবর উভ নেই গরি দেয় এইচ্যা। যেরে তা কাদিয়েন বিলে পিয়েগোই একুও বাশ আগাত তাঙাতাঙা। মুই আহলে হামাক্কায় ডড। তা কহধা থুম গরিবার আগেদি অমূল্য গঙদি আক্কোল অহদে অহদে কহল - না না মরে পথ দ্যুও, মুই আকোল অহঙ । মরে ডর-লাগোক।

দেবাবুও একা একা মেঘুলুও । উত্তরেদি ঝিমিলাদে দেঘা যায়। রেদোর আন্দারান আরও আন্দার লাগের । আমি যের । আগে আগে যার অমূল্য । তা পিজেদি বেনা, তে আহ অপর্না আহ একুও কেরাঞ্জি তেল ভরিয়ে বাশর আগুনো বোমা আহদত গরি বড়মুও । বেঘর পিজেদি মুই । বড়মুও স্যা বোমার আগুনো পহরে পথ দেঘেই দেঘেই নেজার । বেঘ অলর চুপচাপ ।

চিনে-চিন্যা ঘর । কাহ্য়-পিজে ঘর নেই । পদর দ্বি-দার্গেদি ejeje SjcI Sh\*NiR z B¾cjIa Ljmj Ljmj f⑤ f⑥ Ntl দেঘা যায় । পখান গভাতুন আর গভা লাগের । গাছর মরা পাদা, চিগোন ডেলা ঝড়ি পলে রবুও (শব্দবুও) ডাঙর গরি শুনো যায় । স্যানি শুনি বেনা উগুরি উদে । উহই উহই সিবে হি ? কোহই উদ্যা । কিজেক সারে । স্যা লঘে অপর্না দাগিও ।

ভুদ দেবেদা নেই আহ ভুদ দেবেদা আঘন গরি মানি নেজানাও ঠিক নয় কহধান বুজেবাত্তে কবি গুরু রবীন্দ্রনাথ ঠাকুরর, কথা শিলপী শরৎচন্দ্র চট্টোপাধ্যায়র চিগোন চিগোন গলপ বাশি আহ লালু এগে এগে কোহই দুওঙর । জু-ভুন জু, ডর লাগায়দ্যা বট গাছ্য কুরে লুমিনে আবাদা গরি একুও পেজা হুলহুলে উদিল । পেজ্যের হুলহুলনি শুনি ডরে একু হিজেগে ভেকুন একদলা । বেনা, অপর্না আহ তার মোক - ওমা ! ওমা ! মরা হিজেক । কাহ কহধা কহন্না শুনের ! ডরে বড়মুও আহদভুন আগুন ধরিয়ে বাশর বোমাবুও পল জরি । জরি পরি বোমাবুও গেল মরি । চেরপালা আন্দার ঘোর-আন্দার । কিছু দেঘা নযায় । কাহরে কিয়েই দেঘাদেঘি নেই । বড়মুও কহ্য় বোমাবুও কোহই, বেনা কহ্য় শলাঘর দুও । হিজেগর লগে ঝিমিদৎ কহ্না মরে কমর চিবি ধর্চ্যাগি কোহই নপারঙ । রেদোমায়, নডরেলেয়ো আবাদা গরি মর ঝারকাদা উদিলাক । মুইও ধর্চ্যঙ ডরমর গরি ধেই যেই নপারে পারা । যেরে অমূল্য শলাঘরতুন একুও শলা জ্বালেই কহল -

বোমাবুও দ্যুও ধরাং।

বোমাবুও ধরেলে চাহঙ্গে, অপর্না চোখ কাত্যা গরি ম কমরবোত দ্বি-আহ্দে চিবি চিবি ধরি আঘে। তারে ধরি আঘে তে। বেনা ধরি আঘে বড়মুও করজাল্যত (শঙ্খইত বা ব্যাগত)। তারারে দেহই আহঝি রাঘে নপালুঙ। অমূল্য দিল বাক্ বাক্ আহঝি ফেলেই।

বোমাবুও ধরেধারায় আর লর দিলঙ। বেঘ পিজেদি মুই। ম মুজুঙেদি বেনা। ডরে নলে লাজে কাহর মুওত কহন জোওব নেই। যে যার চুজুর চুজুর আহদদন। নিরেলে বট গাছ্য ফেলেই গেলঙ। যেই মুড়বোও লামির। সক্তে ধ্ব পিজেদি কি পাক্ পাক্ ভুক্ ভুক্ র শুনঙ। পিজে ফিরি রিনি চেহলে নেই। তারা লঘে ঘন ঘন হুজ বাড়াঙ আহ পিজে ফিরি রিনি চাহঙ। চেহলে কিচ্ছু নেই। যেদক ঘন ঘন হুজ বাড়াঙ সেদক ঘন ঘন পাক্ পাক্ ভুক্ ভুক্ র। য্যান কহনা আহ্দচাবর মারের পারা, কিচ্ছু চাবারায় পারা। ম পিজে পিজে এজের পারাপাঙ। মুই একা টিয়েই খেলে কহন র শব্দ নেই, অলর। তেও অলর গরি টিয়েই খায় পারাপাঙ। ঝাঁৎ ঝাঁৎ ঝারকাদা উদোদন। পরান অহুয়ে ইভুক। তুলমুল গরি গামি উঠ্তুয়ঙ। লাজে কাহররে কিচ্ছু কোহইও efilPl z

যেরে লবয়দাণি ঘরকুরে লুমিলঙ্গি । তারা ঘরত চেরাগ পহর দেঘা যার । কিঙিরি লুমিলুঙ্গি নিজেও খবর নপাঙ । লাম্বা গরি গারেগায় একুও বনিজেস ইরি দ্যা গেল ।

আহত ঠেও ধোয় উদোনভুন তারা ঘরত সমাদে চানাত উজোত খেই স্যোতই মুই চিৎপাদাঙ । আবাদা গরি আর স্যারবো শুনিলুঙ । ভুক গরি উট্টা । এন্দি আজার খেই চাহঙ্গে পিজেদি বুক্কা মর করজাল্য (ফেয়ে/শঙ্খই) ম উগুরে । সক্কে তে সুরন এলদে মর দ পিজেদি এক্কুও করজাল বুক্কা এল । মুড় লামদে স্যা করজাল্যই ম পিত্তেনদ বাস্যাবারি খেদ । স্যানে স্যাপাক্ পাক্ ভুক্ ভুক্ র । নডরেলেয়ো নিত্তাণে ডরে পারাপাঙ উভ্ আহরা ওই বেঘ পুরিফেলেয় কিতুন কি শুনাঙ । মুই নিজেও নবুজঙ । ডরেলে উভ আহরা ওই পায় । স্যানত্তেই পারাপাঙ কহদেদ ডরেলে কানজাবা চুলেও ডরলাগায় ।

সময়মাক্যা একদিন পিদিত করজাল বুগি (মুড়ো লামি) জগা চেহয়ঙ । য্যান অহয়ে স্যানই ঠিক । স্যানি ভাবিলে মনে মনে এব আহঝি এজে ।

# cvP tcvPtctq

### tcvZtcvtZ" PvOgv

|| 1||

ewOvtj"t g BqvbB wVK | wbtR ewwRtj teNti evtRB cvti | wbtR bewwRtj teÑt tkP | Kvib, Ktb KaywKwOwi AvNb GK Rtb wiwbtPfvi bq | tmbZ"vq, wbtR evwRevi tPtióv Mivbv | gB tmbtZ"B ÔwbRti tcvPtctqÕ | G `wbtqZ wbtRB teÑK wKSt G `wbtqZ hw` Rb Mt` Mt` gŌtavtK" In&vK mvtj b msmvi Z mly In&ty`, mly | wK Mwitev, gvbPytb etwRtjtqv b etwSvb |

ûtK"t by by evOvtj" tfB| Z Kawb nb0 ‡tbvi Kav bq|
wbtR wRwOwi wmwOwi evwR cvti| gvEi, Nivb Ang t` AvSj |
Ni-wMwiwi hwb wVK b\_vq, tNvitev tb myN b\_vb, ZB wKwOwi
myN t\_te| gg tmbtZ"B g wPt` b MiO| Mit½ Nii wPt`|
tNvitev b wVK t\_tj, evc-gv, tfB-tevb, tgvK-cy Mtg t\_tj
te0K Mg| teK NivwbZ my Gtj M`v wcwi wgZ Mvq Mvq my
Gf0| tmbtZ"B wbtRv wPt` b0MwitbB Nii Kav wPt` Mivbv
Mg|

Awi abt Zgv KavMnub gubl"ii Kav bq e\$\$v| Zgv evte t`tL" ubtRvi uPt`, Nii uPt` Mwi tbB t`P evtRt` | g tavtK" Mwi t`Sō uPt` Miō| t`P fvtj`i nvg Miō| GtP" Avgv t`"Ovb hw` gvōRb An&ō mvtj b Zti ubRti Av Z tNvi tevti mly t`t` nbō AbuZtZ" bt\_j by| tevBt` tevBt` tnq tcj vb enySj v | gBy t`Si uPt` Mit½| t`P fvtj`i Kav fvet½| gnvZ\nv\nv\nv, Rni j vj tbnia; tkL gnyRe Zviv t`Si Kav fvuetbB GtP" Zng 'vaxb t`SZ t\_B cōi | g\$qv Zviv tavtK" Mwi fvet½ enyRj v | tZvgv tavtK" teûeō uPt` bō Mio|

wZe\$P\*t wZtbweMvav BtqvZ \_\$etqvt` Avq A\(\tilde{0}\) tZvgvi K\(\tilde{0}\) tPvt×v civatR † tL" tmqvtb" wPtMvb wPtMvb wPt\*vtj vB gvtbB K\(tz\) vZ fvtj Z An\(ta^\*\) wcwl wgtqi m\(theta^\*\) Mvi fvi tPtj n\(ta^\*\) wcwl wgi BtRc Miv cwi tev | tR\(\tilde{0}\)b, evbv evbvn\(ta^\*\)fvi l vb hw` m\(theta^\*\)k An\(ta^\*\)q Av cw\(K^-\)vb-evsj vt` P Btqub hw` m\(theta^\*\)k An\(ta^\*\)q Av cw\(K^-\)vb-evsj vt` P Btqub hw` m\(theta^\*\)k bAn\(ta^\*\)q mt\(ta^\*\) wK An\(ta^\*\)q Zvi v mgvti Abmiy tKvtR"-tnti\(ta^\*\)vj An\(ta^\*\)q l m\(ta^\*\)k an\(ta^\*\)q mt\(ta^\*\) Zvg uPt` Mi\(ta^\*\)? evbv ubtRv t`"Qvb m\(ta^\*\)k evbvbv nb\(ta^\*\)e "vcvi bq | g tavt\(K^-\)b gv\(ta^\*\)b t` P Mwi cviv hvq | w\(ta^\*\)s' fvi l vb m\(ta^\*\)k Mwi fvi tPtj n\(ta^\*\)cwl ugtqb m\(ta^\*\)k Miv cwi tev | M`v wcwl ugtqb m\(ta^\*\)k An\(ta^\*\)j tf\(^\*\)tb m\(ta^\*\)k \(ta^\*\)h t\_ev\(K\) e \(ta^\*\)si v | g tavt\(K^-\)v\(0\)i wPt\(\ta^\*\)

nbretMvtP" nei cð? fMevbety~v, hxi', Avj r, Kvj Gv- Avið AvNb rv`-GKRb| Zviv g tavtK" Mvi rPt` tMvt"Qvb Av M`v rucvi rgi Kav fvtàvb|

**tgvK&L"t** Av Bt°v teûc| ûl tfv wf`i Eb te0"mvb qtb Mti tË AvNv"Qvb evbvn&Gn**&**Ëvgb | †Zvgv nP‡`Mnnb evbvn&ncni ng a‡M \_gr/ †m wcwl wg‡qb An&‡` evbv wP‡Mvb B‡°v M&/ m\$;qvZ B‡°v aşgvZviv aRy gv‡j uN Zurg †f°b Av‡Ri| fvivj mşEv dv An@v | wPt` tMvt"Qv nbûv`b?Gt°bvMwi mbvgx I ntqt` wftj-cv`vti jvLjvLqvbRytqvt"Qvt>` Kvti KbreevtRBcvt"Q ? M`v AvNv"Pvb winb †P‡j †Zvqv ncnil nqqvb GK †nv‡jvB tnv‡iwij cviv enøjv? th nb0 mgg um‡qb asm In® thB cvti | Avi thqvtb" Mwi B°zcigvbyeg dv`v`b BtqvZ fwi w`b t\_B cwi ev Mwi AvSv ng | tmt° tb wn Mwi fv? G tmbtZ"B M`v AvNv"Pvbi nav wPt` Mwifvi `iKvi AvtN| gBy wPt` Mi OtË-AvMvSZ GtavtK" ncwl ng jvL jvL AvtN/ ncwl ngZ hw`nbÕwn"QyAn&q mv‡j †mwbZ wcwl wgi gvb%Q≱bv‡i kibwwl B‡R‡e cv‡ag | enSį v ? B° biy 700 ûna gvb\$Eb 100/200 ûwa gvbPy ki bvwÌ B‡R‡e cv‡`B cv‡jøAšŹ gvb"i we‡Rvivb Antitav evuR t\_e0\( b enSiv ? t`NOt\( b ucu\) ugavb asm Ana gapjim jim Ab" MbZ kibwi cvtag mt° Zugl tf°#b thevi tPfv#m AÕ? tMv#jøG#av#K" ASvi wP#` MiÕ| tm ûl te00 wPt` b Mt"Pv/

||2||

evOvtj", ûtK", Awi ab Av wZetp"t bv, bv, bv, navMvb wmtqb
bq | ZB navMvb Rtj wmtZ"wa tbtRtqvt"OvB |
tgvKtL"t navMvb wRtq wmtqvtbvB | dvi °vb Ant t` tZvgv
wPt`Mvnb AgnZ" wPtewPtc", g wPt`Nvb ASvi |
evOvtj"t BtqvZ Avng Avng MevMne Mvni tbB Bt`v tcaO bq |
Avng tf°tb hv wPt`b tZ Mg gtb Mvni i |
ûtK"t mvtj b nvi evtP" BaytRB | tZ wK Kq tPtqvB | Kv Btqb
wVK |
Awi abt tRB mvti b | wetRi Anto cviv InK |

Awiabt †RB mvtj b | wetri Antq cviv Int( | wZetp"t Int( | wetri Int( | tgvKtL"t gtqv iwr | †RB |

|| 3||

#f° #bt Mg AvNP tb tbB | Z BayGj #2/

nvieutP"t †Zvgvi wn AviŌcţivb wcţi RvtK" †bbv| wn‡°B Gj v ? evOvţj "t bv nviev‡P"`v| cţivb wcţi bq| B‡° B‡qb bţ/ nvieutP"t Av mvţj b eS| †nvB P wn †ecvi | Intaq|

tf° tht gB AvtM n0 | ev"OvK, g wmtqb Avt° n0 |

nvieutP"t Av"Qv wVK Av‡N| gB GK Rb GK Rb Mwi wc‡Svi MiO| evOv‡j", ZB Av‡° nÔ|

evOvtj"t nvievtP"`v, gB wbtRvti †nvPtctq| gB gtb Mi0 wbtR evwRtj †eÜK evtR| wbtR gtjøteÜK †kP|

nvieu4P"t †Z ZB gvb" nav mevq uPt` b MiP? evOu4j"t Av un b MEØ| giaÑ Av‡M evRv cwi‡ev Av `igi

Mwi evRv cwiţev | giv giv Mwi evwRţ An&Öbq | tmbţZ'B
gB w`tb tPievi, bţcţ nţgwa w`tb wZbevi nvO | jv`vcv`v
ng nvO | Gn&v-gvP teP nvO | tNviey tbyti nt½ gţi DţSv
nveÖ | gB evwRţ msmvi evwRţev | g tavţK"Mwi wcwl wgi teK
gvbBztb w`tb wZbevi-ţPievi Gn&v-gvţS tnavK tf°b gÖ
tavţK" mNx In&v°b | giv giv gvbBy Av iaţK"-wciaţ j "gvbBy
bţ\_jv°b | Mvq Mvq M`v wcwl wgqvbZ my Gjby |

nvi eutP"t eng"0 | Gevi ZB n û‡K" |

**utK**"t gB Ni tnvPtctq nvi evtP"`v| gB gtb MiO-Nivb w/K
t\_tj RM`Z teÕK w/K | teÕK mOmvi wbZ mly Gtj Mvq Mvq
M`v msmvi vb mNn An& | tmbtZ"B gB tetb", w`etp" Av tetj w
fvZ nvbvi ci fveO wnwOwi tNvi ety b mtN i vtNB cvi v hvq |
tng-uPt` Mwig, tng-uPt` Mwig | evbvn&uPt` MtË MtË gi
BwOtj "nvg-niP Mwi ZvOiOi | tetb" tng, uPt` MtË MtË Ntg
thg | tetb" 8/9 Zvq NtgEb RvMt` RvMt` AviÕ uPt` Miv
awig | MEvj w`tbeuPt`q uPt`q nvw` hvq | nvi evtP"`v, tZ
Avi un Mwi fvi AvtN |

nvi evtP"t etyOvO etyOvO | Gevi ZB n Awi`ab, ZB un gtb MiP|
Awi`abt nvi evtP"`v, gBy †`P †nvPtctq| †`StZ"B gBy g
civbvb Av g †gvt°v evt` †eÜK w`cvi O| Av un w``Q/ Aqtb
bq nvi evtP"`v| g †gvt°vti nt•N gti G°v †`SÕwPt` Miv ej
†`| nvg-niPev` †`, gti AvnZ-tVO wPwet`, g Ptj vub j vti
j vti Zwbt`, gBy Mfxb wPt`Z`nye †ht¤\$yB| ZB mgq Gtj un
†Zvb i vbab †Ptf|

nvieutP"t | tq | tq| btnvP Avi | Avi ZB nta PvO wZetpP" Zi wn qZ?

 fix tMvt"Ovt>`nvievtP"`v| gg nPt` MtË MtË Gevi †Zônei cvOtË| Zviv 20/30-tPv `ti tgvK javK, Zvivi 3/4 kZ Mwi tc-Ovev I n&vK Av wm tbyti t`P fvtj`i nav wktM`vK, bvbv` t`SZ Zvivti cvt`tbB tiR" MSK MËvK-AvnRvi I nK m`i tftq tftq Kbw`b tKvtR"-tnti½vj b I ng by Btq Zviv hvti bq Zvti wktMB thtqvb-Zviv jvL jvL Rtjv Rtjv evc-gvi Rtjv Rtjv cty-ûËb Zvtj nB Zvi nav ngwj tev | tmbtZ"B M`v ncwì ngZ Akvnš| gg nPt` Mi OtË Avi ÔBt° v-w`tf tgvK j fvi | nav Ang t` mi Kvti bt` | nmtqb G° vb tfRvj | btj gg g nPt` Nvb cwë Rbi gMSZ ftiB w` cvtj øgg nv° bi wfw`ti M`v ncwì ngZ mly Avnb w` cvwi g nfwj tbB AvSv Mi O | gg Av Bt° v tgvK j tj ZB gi netRi Mwi bw`te enstj nvi evtP"`v |

nvieutP"t wVK AvtN | teM0 tRti tgvK\$L" ZB tnvq Pv ZB wn nta PvP |

tqvK&L"t nvi evtP"`v qBrmsmvi †nvPtctq | qBrevbvn&vcwl uqi wPt` Mwi‡bB ûj bcv0 | ûj cv‡•N M`v msmvivbi wPt` Mwi‡bB | G°vb evbv wP‡Mvb wcwl wg‡j vB wP‡` Mwi‡bB wn An& Avq/ tmb‡Z"B gBj tnva@Pv‡•N Zvi v Mˇbo¢m uP‡Mvb uP‡Mvb uP‡`Mvub evZ w`tbB g tavtK" ASvi wPt` Mtjøgvtbqvi fvtj Z An&/ qBr wPt` Mit%-wqtj \_tb tct` hv ati c\v d\z`vt`vK | Bt°v bg Bt°v wmËb gvavej v gvbRy Rtb\e/iex\bv Zv evei 14 b¤î cŊ | Zv evc-gvq w` ţeËb cvi v cŊ Rbg w` ţei nav wPţ` b MËvK Avug i ex>`bv\_ti tcj0bub? gt½vuj qvi gnvbvqK †Pw½m Lvb Zv evei †Rii msmvii c√y | Zvev‡i B‡°v˽ cviv tgvK b j a tZ b Anyl ky | BuOwi mqmvM‡P" gvavej v gvbRy ev‡bB, Zviv‡jøB AvMvSi R‡) v Mini gvb%Q‡bvi j‡N nav Avntî tbB gB ımayın SBEb ki bıxıl cvt fvi nav IPt Mi OtË nvi ev‡P``v| B°byyR ‡b bvmv-cvmv MËb vm ‡bvB nvg bAn&| Avið qvavej v `i Kvi, Avið teP ej v qvav/ qBy G cBt`"‡b ûe wPt` MiOi | nav Anyt` tqv tqvt°v At3 At3 qti evbv fvZ nvevg, tZ tmbtZ"B g uPt`Nvb fvRv fvRv Anta | Av un MËØ nvi ev‡P``v| nP‡` gi fvj ÿytivZ-nRayGSÕ neÁv‡bv b j my#0#MvB/

nvi eutP"t Av"Qv Z umtqtbv eng&j Q| tZvgv uPt`Mwub nb°vbB eRO bq| nav Anglt`-Avgv gvRtb" B°zMiatjvB Avngl btPvB| tPvBt` cvI qvi uUjvitjvB| MiatjvB tPvBB esgiB b GtSaO| MiatjvB esgiB GaO tZvgv cvPRbti MvavEb MiæevtbB Avngl tPvBB cvj gy| Bt° tZvgvi Avie t`SZ hvbv Qviv DtevB bt`NOi| (evOvtj", ûtK", Avn`ab, uZesgP" Av tgvK&L" ZvtitZ PvO-uP Mwi nv°b t\_B tMjvt°vB)|



# MÛvQovi Kwl..gnKgvi cwi K í bv...

- 1) küc×wZ‡Z avb Pv‡li gva¨‡g AvMvgx`By eQ‡ii g‡a¨ gnKgv‡K Lv`¨ Drcv`‡b ¯q̂s mgec¥°Kiv|
- 2) cvÆv cöcK‡`i Rwg‡Z dmj I mâx Drcv`‡bi gva¨‡g Rwgqv‡`i ¯v̂ej ¤x̂ K‡i †Zvj v|
- 3) wewfb@Rj wefw\RKv c\K\tii (IWMP) c\B A\_\@ e"envi K\ti f\mg | Rj msi\yb | Drcv\bg\x Kg\@ cwiKibv ev\eqb Kiv|

ab ev `v‡šŀ Kwl. .ZËpeavqK, MÛvQov Kwl. .gnKgv aj vB wÎ c**i**yv|

# ti R"wfwEK weStgj v Rvtitev bq Avtj vK Zvj k(`vi

1974 mvj | fvi`i wPtMvb G°vb tiR" wZejv| G
wZejvtiR"i DËi wZejvtRjvZG°vb wPtMvb Av`vg gvQgviv|
gvQgvivi ntqKRb PvOgv Mve\$p" QvÎ i gbZ Avevav G°vb
fve Rt¤§j Õ- ÒweSzw`b wmwR w`b | nvwj K weSzw`b\$bvZ Nti
Nti fOvbv, cvRb nvnbv, g`nvnbv, c\$i wb ûtËwi tnbv Ct`vZ
Zwj Av btj gvËtj awi tnvj-tnvtP" evRvbvn& gviv-gvwi
Mivbvn& côq i'tbv tR`Õ Ag\$Mv Av`vgZ fvwi Mvvi gviv-gvwi
tMvt"Qvb, Ag\$M-mg\$M RvMvZ gt"Q" ev Ag\$Mvti-mg\$Mvti
RvMvZ gvtiB tdtj wb | weSzcvj vbvi G a°vb e`j v cwi tev | Ó
mvtj b wn Mivbv ? ÔweSzDZtmveÕ bvtO weSzw`bby cvtj et½|
j tM j tM tZ¤§o`vwM mvZ Rtb" Bt°v weSzDZme KwgwU
evwbtj K t

mfvcwZ twe``vmvMi PvKgv
mn mfvcwZ t c`Ùai PvKgv
m¤úv` K t `qvj weKvk PvKgv
mn m¤úv` K t ZwUbx PvKgv
‡KvI va¨ÿ t †M\$Zg j vj PvKgv
m`m¨ t j ynvB P>`^PvKgv
t bvO cvð b Rvg |

dżweSzgjneSzAv tMvtP"tcvtP"weSz- G wZb w`b
m0 wNtj nviv, bvt`0 nviv, `ynviv, tcwe nviv Av bvbvb
Aborbi gta" w`tbB weSzDzme cvj b Miv Anfol () G weSy
DZme -1973 evbv weSzcvj vbv bq wZejv ti R"Z PvOgv bvPMvb, mwnZ"-ms wz. Av Rv`i fvtj w` nvgi cBt`"tb Bt°v
Rt`ct` gvBj dj K BtRte aiv Rvq | G weSzDzmeZ cwj g
evi t÷RZ PvOgv MxZ tMtqvb PvKgv Amxg ivq Av bxnvi
evj v t`Iqvb | Zvi PvOgv Mxtëv i wbtbB Dt"Qv I nB mbyvby
AwfK Kgvi PvKgv Bt°v t`vj wnw` Mxt`vi miy PvOgv naw`
w`tb w`tb tRvti B tMvt"QtcvtP" weSz tetj " Aborbvbz
tMtqtMvB | G wmëba awi i ia Intq wZejv ti R"Z AvanbK
PvOqv Mxt`vi Rqhvlv|

G weSzDZmetcvZ cwj g evi PvOgv Rv`i nvivMwb

D\_ti wRt`wRtZ" Itq| BtqvZ BtavZ ZmjevijvK KvÂbcţivËb mlgvbytkvfviÄb PvOgvi tbZtZ;GK SvK MveţP" nviv wRt`wRtZ"Z RK\`vbMwi ejvej `\vw`|

1973-i †Rţi wa eSi evţMţb bvbvb i ţ0aţ0 weSz
DZme gv0gvi vZ cvj b Mi v I ţq | Gi gţa 1981 mvj i weSz
DZmei nav BţavZ Mi v cţi | nvi b G weSzDZmeZ cwj g
evi ţËB GMwRwekb ÷ j hŷ Mi v I ţq | mbyvbycûnZ Kzng
PvKgvi †bZţZ¡ GK SvK MveţP -Mvejvxi ej veţj G weSz
DZmţàv fivni † vj I ţq | mbyvbybi Äb Pv0gv G weSzDZmţàvZ
RK w tbB ej vej ţ "tMvB | tm weSZ Zvi Bţ v Wvqj M ÔAvb KvnvţK eţj !!Ó - Avwg GSŌ fŌ tcţj , Rytcţj navMvb
evţSB w B |

tm †R‡i GjÕ 1982-i weSzDZme| †m eSi পলিমবার ভবচক্রভো বিঝু উতসবত বানানি ওয়ে। ইভেরে চাঙমাগুনে হধাক 'বইচক্র' আরেকদাঘি হধাক মহাভারদর 'ব্যুহচক্র'। সেসময়ত এ নাঙানিলোই বেগিধো মূলুক মূলুক মানুচ্ছোই †Z¤§vO Miv I‡q| †kP‡qP nj nv`vi ivR\_iæ AM@esk gnv‡\_‡i vËÞz gjy †f`Zvb †`v‡j B cvÕ An() Õ Av bvOvb ewR‡j v 'ভবচক্র'। সেবঝরই বিঝু উতসব চলদে চলদে হবর পা' গেল' তিবুরার সেক্কেনর মুখ্যমন্ত্রী সুনানু নূপেন চক্রবর্তী কাঞ্চনপুরোত G°vb tc@M@gZ GtSi | KvÂbciy hvt` weSzDZmei †nvj vtev av‡Mw` Mwi hv c‡i | j‡M j‡M weSzDZme KwgwU \_vqw\_K Mwitjv Zvti weSzDZmàvb t`Nv cwitev | Rv\_j Kx t`Nv w`tjv tmËzgv gšv. Mvox\_v‡geÕnbre? j ‡M j ‡M †nv‡Rvj x Mwi AvnûRj Miv And ÕmbybyiRbx PvOqv‡i | G iRbx PvOqv qlv~qšxi fwi Nbv‡Z" gvbPg Gj Õ| Zviv GK mgv‡i †ewN‡`v Av‡>`vj bmsMla M‡"Qvb | Zv j ‡N Avi l kZ-a**ţ**j v qvbR **ţ**ev I ‡qvb | mata alvaši alkto-iicts civi tsi Miox, ctb ctb miMtP" Awfmvið Mvoxm‡gZ j nøj nM | gð †Pv‡NvZ GSð fv‡R mbyvby i Rbx PvOqvq w`tqb Avn& Zmj wnwOwi qly'qšxi Mvoxtqb t\_tj tav mbybyi Rbx PvOgva Mva Mva gly gšytevti i vtNB cvj tbocvi vcv0/

সুনানু নৃপেন চক্রবর্তী গাড়ীভুন লামি গদা বিঝু উতসবর nj vtev Nwj tPj Ö| PvOgv tbvi teBb wkí, evP-teai wkí,

শিগের গরিভের যন্ত্র, ভবচক্র দেইনেই ভারি ছঝি আহ্ল'। নিভাগে GMwRwekb nj Z PvOgv mwnZ" Av cikvkbvi ÷ţj v † B‡bB †PvK e`v cvi v cvi v tMv‡P" | Zv ci Õ eSi 1983 mvj Z mi Kvi x K "v‡j Ûvi Z gjyweSzw`‡bæ mi Mvi x Qœbi w`b B‡R‡e †NvI bv Ann v Ö mgv‡i mgv‡i †i R" mi Kvi i cÿ Ëb †h nbÕ G°vb RvMvZ †i R"wfwEK weStgj v Mwi‡fi cö lc j vØj vM | nvwj K bvbvb nvi‡b PvOgv gjywev y ‡b wm‡qb b gvbb | nvi b Zvi vi g‡Z weStevOgv ‡bvi mvgwwRK DZme | PvOgv ‡b weSzcvj v‡bæ N‡i N‡i | †mb‡Z"B M`v wZejv †i R" PvOgv ‡b G°vb RvMvZ \_tev I nv weSzcv‡j evK B‡qb Zvi v we‡õP b MËvK | eis Zvi v cö lc cv‡a‡qvb weStgj vNvb evK wfwEK I nv K | †m Abbyvqx 1983 Av 1984 mvj Z n‡q°vb RvMvZ evKwfwEK weStgj v cvj b Miv I‡q |

1985 mvj Z GK`vuN PvOgv gjaKvetq vPt>` Mvi tj K weStaj vNvb ti R`vrfvëK Mvi tj fvvi -teP eRO b AnteÖ/ nbÔ Rtb Avi ti R`vrfvëK veStaj vi vectÿ nav b tnvj vK/ G cBt`"tb tcRvëj ûtj" ¸tb evtMbx tcfvi j vK/ nvi b Zvi vB tm eSi cvj g evi tëB ti R`vrfvëK veStaj v Mvi tfi `vqZi MwS tj vqb | gvËi bybyb Amw¤P"i tmtiw` wmtqb wmi thtq | tmbtËB 1985 mvj i G tcRvËj i weStaj vMvbtiB aiv hvq wZetyv tiR"i cwj g tiR"wfwËK weStaj v |

fwi `ţivi nav bq| gvî 29 eSi AvMi nav| GB cwj g ti R`wfwEK weStgj vft i wZt`-wgta, blytPv-Avbyb, mtyZ-mtyZbB GSŌ tewMtav gvbtSv gtyZ ews AvtN| Gi gta 1993 mvj Z wZejvi wetabmfv bKfvPi nvitb nbŌntZZ ti R`wfw°K weStgj v b Antq| G atM Antj G eSii ti R`wfwEK weStgj vft 28 cj vi aiv cti | tmbtZB Gevi i KvĀbctjivi weStgj vft 33 cj vi wnwOwi Antj ŌtgnZ cvŌb tMj Ō| G cBt` tb nbŌRbi hw` mt`n\_vq mvtj \_vqw\_K`BiZ RTI-i gva tg Zvj vP Mwi tPB cwwiteK| gi gtb Antq wmtqbi `i Kvi b cwitev nvib kZkZ eSi ctj wb weRMi nav wPt>` Mwi tj n&28 eSii nav wn "Qzbq| GSŌmgq AvtN| cwĒ tPZbvej v gvbyOb Avt° vB GRvbv` i Kvi AvtN| tPvtNv gRtOvZ weRMi DRti ej vRij I ntk Btqb gwb cvi v b hvq| tmbtZB wntRKmwwi nfvi civtb nq - ti R`wfwEK weStgj v Rvi tev bq|

রাজ্য ভিত্তিক বিঝুমেলা উপলক্ষে সকলকে জানাই-সমবায়ী অভিনন্দন এবং ফুল বিঝু, মুল বিঝু, ও গর্চ্যে পর্চ্যে বিঝুর ৩ দিন সকলের ঘরে ঘরে নিয়ে আসুক সুখ pj Ü Z

> Öİ L<sub>İ</sub>je¡u পেচারথল ল্যাম্পস লিমিটেড্

রেজি: নং-৫৯৪

পেচারথল, উনকোটি ত্রিপুরা

tef\* | plli ulla HLW Bolh pjhiu ptjta

# ng‡Rvi vg N‡ji G‡m

### cäxi Zvj K vi (ti Mv)

ng‡Rviv‡g GhveZ A‡bKevi mdi K‡inQ| ceZ msK½ GivR" I gvb¶‡`i m¤ú‡K¶jLvi B‡"Q\_vK‡j I GZw`b Zv n‡q D‡Vnb| Gevi Nj¢‡Z G‡m Av‡iv nek`fv‡e Rvbjvg GLvbKvi ng‡Rv I PvKgv‡`i m¤ú‡KФ`xN\P‡bi cĺŽ"¶ AwfÁZvi Av‡jv‡K nKQy†jLvi Zvobv Avi mvgjv‡Z cvijvg bv|

fvi‡Zi DËice®Âţji ce��gq ivR nţjv wgtRvivg|evsjvt`tki cve2"PÆMÖg | fvitZiwÎciyvivtR"i ce@mxgvbv eivei evg@tNUv GB ivR" | wgtRvivtgi AvqZb côg 22 nvRvi eM°uKţjwgUvi| RbmsL"v gvÎ 11 j‡¶i KvQvKvnQ | RbmsL"vi 87% kZvsk ng‡Rv Ges Litóvb  $ag\Re j = x / 8.3\% PvKgv e w \div / 3.6\% wi qv0 ev un ) y grawj g$ 1.1% | G iv‡R" PvKqviv w0Zxq msL"vMwiô| GK jv‡Li KVQVKvvQ vKsev AvaKI n‡Z cv‡i PvKqv RbmsL"v| GLv‡b Av‡iv †eb&B †gbvmx bv‡g c@q 8 nvRv‡i i g‡Zv wRDm ag@f `vex`vi gvb1y i‡g‡Q| hv‡`i BmivBjx wRDm‡`i eskMZ m¤úK i‡q‡Q| evgPi mv‡\_ wg‡Rviv‡gi mxgvšĺ 404 wKţj wgUvi | evsj vţ`ţki mvţ\_ 318 wKţj wgUvi | wgţRvivg-Gi A\_9ntjv wg-qvbty, tRv-wnj m, ivg-t`k ev fwg | cvnvox gvblyt`i †`k | Bs‡iRx‡Z ej v nq j "vÛ Ae nvB j "vÛvim® Av‡MKvi w`‡b G cvnvogq AÂj wU‡K g‡b Kiv n‡Zv Køkføg untmte | KndKB ej v ntZv mvavi Yfvte GLvbKvi Awaevmxt`i | Zte ugtRviv ubtRt`i Kurk etj bv/ Kurk kãuU Zvt`i Lvivc jv#M| thqb qviqvt`i qM kãwU ib#Z fv#jv jv#Mbv| ug‡RvivI Avm‡j ‡ek K‡qKuU †Mvôxi mguó| ug‡Rviv‡gi PvKgviv wKš'ug‡Rv‡`i Av‡Mi g‡Zv OKubNO e‡j |

ctbi k kZwai coj witk wgtRviv G AÂţj emwZ MotZ\_vtK | Zvt i BwZnvm etj Pxtbi `w¶|Yvstki wPBOj BO bvgK GK RvqMv t\_tK Zviv cwj tq Avtm Ges eZgvb evgfl উত্তরাংশ অতিক্রম করে তারা পরবর্তী সময়ে এতদ্র অবদি চলে Avtm | Pxtbi Bqvj Ø b`xi cvto wmbj Ø ev wmbj Ømvb bvgK RvqMv t\_tK cojg evgfl kvb ivtR" emwZ Mto tZvtj | kvb RvwZi tj vKiv wgtRvt`i MbY KitZ bv cvitj I kw³tZ`ygfn I qvq It`i AvMgb colZnZ KitZ cvtiwb | wgtRviv kvbt`i AÂţj Kg Kţi nţj I k t`p k eQi emevm Kţi eZgvb gwpctji i I cvti evgfl Kţe"v f"wj tZ "vbvšwi Z ntZ \_vtK |

GB Kţe'v f'wj ‡Z thgb GK Kvţj kvK''Rwzi tjvKiv emwz KţinQj | Kţe'v f'wj ‡Z GţmB wg‡Rviv ewwgRţ`i KvQ‡\_‡K PvIvev` c×nz iß Kţi | Gmgq Dfq Rvwzi gţa'' Dţj-L‡hvM''fvţe mus wz.K Rxebhvcţb m¤úR nţq hvq | tmLvb t\_‡K nPb wnj ţmi LvgcvU Ges cţi 16 k kzţKi gvSvgwwS nUqvI b`x nţq ezgvb fviţzi wg‡Rvivg bvgK cvnvogq AÂţj Pţj Avţm | nPb wnj ţm emwzi mgţq wg‡Rviv nb‡Rţ`i tmBcŊ, mvBgŊy I tevP@ Bz''wv` tMvţî cwi nPz nţz \_vţK | wg‡Rviv nţ''Q me@c@g AvMgbKvix Ges fviţz Zviv bz\kark bv\tgB cwi nPz nq | wg‡Rv m¤c0v\tqi gta'' j ynvBiv nţj v gj-Rb\tmvôx I me\text{K}I AvMgbKvix | wg\text{R}V Rwzi g\text{g}a'' c\text{B}v\text{V} ty fynvBiv | j vB tcvB ivj \text{U}, gvni, cvB\text{U} iv\text{V}\text{U} GgbwK tevIg, cv\text{V}v mevB wg\text{R}V Rwz m\text{E}vi A\text{S}\text{F}\text{Y} | mK\text{t} i mvavi Y fvIv nţj v j ynvB |

ceZgq wg‡Rvivg tgvU 21 wU ceZtkYx i‡q‡Q|
Mo ciZvq D"PZv gvÎ 1000 wgUvi | ewgvDb‡UvU 2,210
wgUvi iv‡R" m‡ePP ceZ | iv‡R"i me‡P‡q eo b`x Pxg\_BdB
hv‡K evgPq Kvjv`b b`x ej v nq | evgPl Pxbwnj‡m DrcwE
n‡q mvBnv I j sëvB†Rjvi †fZi w`‡q evgPq AvivKvb c¢\tau\tau\tau
ctek K‡i‡Q | e‡½vcmvM‡i cwZZ nq AvwKqve bvgK
†gvnbvq | GLv‡b wm\_B¢q †cvU¶eL"vZ b`x e>`i |

fvi Z mi Kvi GB b`x ntq ûKvj v`b gwe tgwwj
UibwRU UibtcvU©ciR±0 bvtg ewbR" mweav cvI qvi tPóv
Pvj vt"0 | wgtRvivtgi cwōtg itqt0 KY@żx b`x | wgtRviv
GtK etj LvI Uj v0 \_BcB | agkq fvte wgtRviv mevB Lkóvb |
Zte Zvt`i gta"I itqt0-tchevBtUwiqvb, e vcwU÷ PvP,
m"vj tfkb Avgk, tmtfb tW GWtfbwU÷, tivgvb K"v\_wj K I
tct>UtKv÷vj m¤c0vq | GQvovI Lkóvb bq Ggb wgtRv
m¤c0vq`vex`vi wKQymRDm agkgvbtli Aw Zit`Lv hvq |
Gt`i msL"v eZgvtb 10 nvRvtii KvQvKwQ | cvō@Zkgwbciy
ivtR"I Zviv wKQymsL"vq Ae vb KitQ | BRivBj x wRDmt`i
mvt\_ Gt`i eskMZ m¤úK©ciZwôZ nI qvq mi Kvixfvte
BwZgta" cūq nvRvi LvtbK wgtRv BRivBtji MvRv I
cwōqZxieZkGjvKvq vbvšwi Z ntq tMtQ |

ug‡Rv‡`i fve Pvi‡Î wKQynr \_bvej xi K\_v Avgiv
c@gB i'wb| Giv †mev civqb| we‡kIZ wec‡`i mgq wg‡Rviv

Avšívi Kfvte mvnvh" Kti | ct\_NvtU MvoxtZ thtKvb cíKvi Ammeav t`Lv w`tj wgtRvi v GwMtq AvmteB | i v Tlq Mvox `va Kivtj I iv GKevi RvbtZ PvBteB wKQ\Ammeav AvtQ wKbv? mvnv‡h"i `i Kvi wKbv?`NyU®vq co‡j †Zv K\_vB †bB | mewKQy ev` w`tq wqtRviv wec`MÖ'tjvKt`i Mvox wi Rvf9Kti ntj I nmucUvj ch@lubtq hvteB| nmucUvtj uMtq J1&yev uPuKrmvi Rb" UvKv cqmv w`tq c#qvRtb my'ntj Ni ch\sltalia0 t`qvi AtbK buRi AvtQ| Gme t¶tÎ e"u3 uetkt1 tZv GuNtq Avtm | ZvQvov BavO watRv Gtmvmtakb ev I avB Ga G i tatQ G†¶‡T me@Kvi mvnv‡h"i nvZ evno‡q w`‡Z| ‡h †Kvb evox‡Z tKI qviv tMtj Giv GjvKvq qvBK w`tq tNvIYv Kti Ges mvgwRK I agrig weavb m¤úboe Ki‡Z AKvZ‡i GwN‡g  $AvmteB \mid gZ e^{-u}^3 i Nti I i v Pvj$ , uPub, PvcvZv,  $ue^{-t}b$ , UvKvBZ"wi` hvi hv mvg "9\btg n\wRi nteB | L\wi nvtZ hvg bv Zviv/ mviv ivZ cogvRtb cvjv Kti RvMte Ges gZ e w³i mrMwZ Kvqbvq c@\_®v Ki‡e| KvboevKvwU Ki‡Z †`Lv hvq bv Gt`i Nti |

Mvox‡Z ev ev‡m evOvjx‡`i g‡Zv Giv emvi Rb" û‡ovûwo K‡ibv| Ab"‡`i em‡Z †`qvi ZwW` Avi wbt⁻r\_© mvnvh" Gt`i "fve | Rxeb Pj vi ct\_ A\_P Avgiv fvex \u00edbtri ~i^\_9A¶baaivLvUvB ~§U\$bm| Ab~‡`i †P‡q wb‡R‡K m¤§wbZ atb Kiv ev wbtRtK tekx D"P eskxa fvevB \_\u00e9U\u00a9bm | Acti i ¯ı°\_.¶K Ae‡njı Kiv ev ub‡Ri m‡hvM muyeav Kvq`v †K\$k‡ji gva tg AR® KivtKB Avgiv "§U\$bm etj RvbtZ wktLwQ/ MvoxtZ Ab"t`i Rb" mxU tQto bv t`qv ev Lvvij mxtU mevi Rb" û‡ovûwo K‡i em‡Z cvivB ¯§JU\$bm| GLv‡b eq ¯⟨bvix ciyal tK evtm mxU AKvZti tQto w`tj I hgyZx ev Ava egmx gwnjvt`i Rb" Zvt`i †Zgb Kiabv ev gvqv t`Lv hvq bv/ Aej xj vq etm\_vtK etqvKwbôi vI | Zte MvoxtZ ev hvÎxt`i gta" ayycvb I cvb LvI qv AwZ mvavib | Aayycvqxt`i Rb" Zvt`i we>`gqvI Acivateva KvR Ktibv| agqcvb Abvqvtm Pti | tQti ev tqtq, bvix ev cival, WiBfvi mevB webv mstKvtP Mvoxi gta B umMvti U dletZ\_vtK | ugtRvi vtg NivtZ Gtj G GK hš.þv `vqK cwiw nZ g‡b nq |

Acţii wRwbm tbqv ev Pwi Kivi Aţf m Gţ`i avţZ G‡KevţiB tbB| nvţU evRvţi ev iv Wvt\U e vM, gwb e vM hv wKQB ftj tdţ tMtj I Zv tKI \(^\text{uk}\\^\text{Ki te bv}\) t`vKv\tb th tKvb e \(^\text{titL}\) tMtj th tKvb mgq Zv tL\(^\text{uR}\) wb\tj cvI qv hvq G iv\ta\(^\text{r}\) wg\ta\(^\text{Rv}\)` i mr \(^\text{tb}\) gta\(^\text{ctii}\) wRwbm evwMtq bv tbqvi gvbwmKZv L\(^\text{yB}\) Av\(^\text{ov}\)\ta\(^\text{q}\) | Pwi \ta\(^\text{tb}\) tbB-B, \(^\text{tbB}\) WKw\(^\text{ZI}\) | L\(^\text{ly}\)- ivn\(^\text{Rwb}\) bvgK k\(^\text{a}\) GL\(^\text{tb}\) Ac\(^\text{wi}\)\(^\text{PZ}\) | ug\(^\text{tr}\)\(^\text{tr}\) gta\(^\text{met} | th\(^\text{Tit}\) iv\(^\text{TitL}\)

tctqtQ tm t\_tKB GtKevti B GKvtšĺDbuZi KvtR ubtqvuRZ itqtQ| fvitZ ugtRvivB bvuK metPtq mlyx RvuZ|

রাজ্যে খোলাভাবে মদ বিক্রি নিষিদ্ধ। কোথাও কোন gt`i t`vKvb tbB wWKB wKš'tMvc‡b Pj‡Q gt`i e¨emv|ivR¨ weavb mfvq wbenPZ Gg Gj GivB wm×všlwbtq wbwl× Kţi‡Q|A\_Pg`¨cvqxt`i msL¨v cPzˈabx Mixe nţj I me®tig`¨cvb GKwU RwwZMZ Af vţmi gtZvB thb| myzivs g`th tPvivPvj vţbi gva¨ţg cPz cwigvţb ivţR¨ XţK hvţ″Q ZvţZ tKvb mţ>`n tbB| fvţj vi tfZţi th gţ>`i Ae¬vbI¬îfweK|hyK hyZx ev QvÎ QvÎxţ`i gţa¨gv`Kvmw³ cêj | AvBRţjigta¨B tek wKQycavb moţKi cvţk gv`K cvqx tQţj tgţqiv RUj v teţa tbkvMÜ [nţz t`Lv hvq| iv¬iNvţU thgb thwv`b ev fvbvcv nţj i KvQvKwQ mKvj mţܨ tLvj vLwj WMm tbq|cvkpZxq WMm| BqvO wg‡Rv Gţmvmţqkţbi gva¨ţg gv`K বিরোধী কার্যক্রম খুবই কঠোর। কিন্তু ওদেরও যে মদ না পেলে Pţj bv!

BqvO wgtRv Gtmwmtqkb ev I qvB Gg G GLvtb metPtq msMwVZ I kw³kvj x| Giv miKvi tKI bvbvFvte wbqšb Kti | G msMVtb 15 eQi t\_tK 90 eQi ch\$fth tKvb m`m" ntZ cvti | Zvt`i msMVtb cå³b gšv, Gg Gj G, miKvi x temiKvi x KgPvi x, Måtgi gjvæyx, QvÎ, høyK bvi x cjval mevB AšfFŷ | mvi v fvi tZ mvgwwRK Kj "vtYi bwRi ivLvi Rb" I qvB Gg G`By evi RvZvq cjv~vi tctqtQ|

e'vcK gv` Kvmw³i Rb" gtb nq Gt`i wetbv`tbi Dcv`vb AfveB`vqx| tMvUv wgtRvivtg GKnU wmtbgv nj ch°sl'tbB | ms¯«zZ P"PP, bvU" ms¯«zZ ej tZB tbB| Giv i ayPvtP° vMtq agraq ev`" ev msMxtZ cvi`krP| cvðvZ" msMxtZi cärve I cæj itqtQ| tUn fvovI KLtbv evwotq etj bv| ev evOvj xt`i gtZv Nnytq fvov tekx tbqvi "fve tbB| mr gvbmmKZv Zvt`i mnRvZ cænz| Zte ivtR" GLb`bxnnZ GKnU gvivZ\*K mgm"v| ivR%bnzK tbZviv I miKvix tbZviv Anin Ny Lvq| UvKv cqmv, g`ev gvsm ev R"vslKkz Ny n\text{\*t} AtbK mgm"vi mgvavb nq|

ng‡Rv mgv‡R høK høZxi v A‡bKUv ¯°Q‡>` tgj v‡gkv K‡i | A‡bKUv cvðvZ" nvj Pvj | A‰a mšlib Zv‡` i mgv‡R Nb" wel q bq | hw` I wcktgj v‡gkvi d‡j tectovqvfv‡e A‰a mšlib wg‡Rv ‡g‡qi v tbq Ggb bq | hw` tKvb AmveavbZv ekZt wb‡qI \_v‡K Zvn‡j †mB mšlib‡K j vj dv ev fMev‡bi `vb e‡j B ‡g‡b †bq | G‡Z KvI‡K wZi ¯vi ev kvw¯′†cvnv‡Z nq bv | †bnv‡qZ †Q‡j ev †g‡qi g‡a" mvgwkkfv‡e wePv‡i i c<u>0</u>v \_vK‡j I Av‡MKvi w` ‡b gvî 40 UvKv dvBb avh©Kiv nq

eZ@vb Kvtj tmB 40 UvKvi dvBtbi wmmtUgI DtV tMtQ|
mgvtR cjatli PvBtZ bvixt`i AwacZ" tekx| tgtqiv PvBtj B
wWtfvm@v`tZ cvti| PvBtj Zvi tctUi mšlibtK ~lgxi KvtQ
titLI thtZ cvti Avevi wbtqI thtZ cvti| bvixi AwaKvi
cåvb| ZvB cjalt`i B tekx ~j cwi Z"3 ntZ t`Lv hvq| tKvb
clkvi mvgwwRK cllZKvtii e"e"v tbB| AvcwE Rvbvtbvi tKvb
mvgwwRK cllZôvb tbB| tgtqt`i ej celk ati tbqvi clebZv
tbB GB mgvtR| eis Zvt`i B"QvB clevb ntq t`Lv t`q msmvi
Movi t¶tÎ| e"emv ewbtR" bvixi v LgB clfvekvj x| AvBRtji
tQvU t\_tK etov etov me t`vKvtb tekxi fill wgtRv bvixi vB
etm| Awu\_lk ~laxbZvi Kvitb GLvtb bvix ~laxbZv mntR
Abtgq|

ngtRviv LyB RvZxqZvev`x/ ngtRv I Ab" RvwZi
Kvtiv mvt\_ hw` KLtbv SMov nq ZLb ngtRviv coKZ.mePvi
Kiv AvtMB ngtRvi c¶vej ¤b Kti | nbtRt`i K\_v LyB k%v
Kti | Zviv Ab"fvIv cvitj I mPmivPi etj bv | ngtRvivtg
I iv bevMZt`i mvt\_ bv e\stil I tKej ngtRv fvIvq K\_v etj |
evBtii ivR" t\_tK AngtRv nntmte ngtRvivtg ågb Kitj
metPtq Lvivc j vtM hLb bv e\stil I ngtRviv tKej ngtRv
fvIvq K\_v etj | Avgiv ngtRv fvIv ens bv ens Zv Zviv tKvb
cvEvB t`q bv | nbenK \_vKtj I Zviv evti evi Zvt`i fvIvq
bvbv nkQynRtAm KitZ \_vtK | GUv LyB A not Ki j vtM |
Zte itbnQ nbtRi ivtR" esk dngtq `¤fti Pjtj I Zviv
nnnv` ev evsj v ej tZ bv cvivi Kvitb ivtR"i evBti tMtj
tevKv ntq hvq |

i weevi w`b GLvtb AtbKUv etÜi gtZv| mvavi Y Mvox t`vKvb cvU me wKQB eÜ i vtL Zviv| mi Kvix KvR tZv eÜB \_vtK eÜ \_vtK e¨vemv evwbR¨ GgbwK mvavi Y Rb cwi tmevI ¯ā ntq \_vtK i we evi w`bwUtZ| fvetZ AevK j vtM cw\_extZ Likóvb agiq cífvtei GtZv t`k \_vKtZ wgtRvi vB tKb i weevi w`bwUtZ me wKQyeÜ ti tL tKej agiq KvtR e¨vcZ\_vtK | wgtRvi v Gw`b Aek¨B wMRiq hvq | mvov w`b ev mtÜ v t\_tK i vZ Aewa wMRiq agiq Mvb wbtq KvwUtq t`q i weevi Zvi v Aek¨B gvsm Lvte |

PVKgv‡`i Dci wg‡Rviv me®vB LoM n -[|
HwZnwmKfvţeI PvKgvţ`i mvţ\_ wg‡Rvţ`i kÎæZv mevi Rvbv|
KwKiv th cvð@ZPme Rb‡Mvôxi AvZ¼ иQj GK Kvţj Zv
BwZnvţm cǧywYZ| eeP Rwz, †nW nv>Uvi, `yyI PRwz BZ¨w`
Awfavq Gţ`i ej v †hZ Av‡MKvi w`ţb| meP Zviv AivRKZv
ও তাসের সৃষ্টি করেছে। অন্যজাতিদের গ্রামে আক্রমন, সম্পত্তি
†Kţo †bqv, bvix wbhPzb BZ¨wi` wbZ¨w`ţbi KvÛ wQj Zvţ`i|
PvKgv ivR¨ (PvKgv mvţK\$), wÎ cýv ivR¨ me LvţbB KwKiv

cliqB DrcvZ Pwij tqtQ| Kwij >`x ivbxi Avgtj 120 cwi evi PvKgv hLb wl ciyvi ivtR"Ptj Avtm ZLtbv wl ciyvi cemngvtšl KwKt`i Øviv AZ"vPvi Pj tZv| wl ciyv gnvivRv PvKgvt`i ZLbKvi giyæe Yx KwE.P>`at`qvtbi mnvqZvq wl ciyv `mb" w`tq KwKt`i Zwotq w`tqtQ| tm t\_tKB KwKt`i DrcvZ Ktg hvq ZrKvj xb wl ciyvq| Gi Rb" KwE.P>`at`qvbtK wl ciyv gnvivRv GK DcvaxI t`b| k t`o k eQi AvtMI KwKiv ciyal wbtRt`i KivqtE; Gtb `vm `vmxi gtZv e"venvi KitZv| wgtRvt`i G eePZvi Kwnbxi cwi mgww3 ntqtQ tekx w`tbi K\_v bq|

Av‡Rv ng‡Rviv‡g ZvB Acivci RvnZiv m‡L \_vK‡Z cvi ‡Qbv | wi qvsi v †Zv cvwj ‡qB hv‡"Q wI cijv I Avmv‡g | 30/ 40 nvRvi Dmo'nta wi civa cwi tato Zviv/ AtbK wi avs ag@świZntql tinuq cut"Q bu| wlciyu mxgvšltNUu AAtj wiqvst`i Dci nvtqkvB AZ"vPvi wbh@Zb Kti Ptj tQ eZ@vb mgq ch�ś|| teð b¨vkbvj wj ev‡ikb d¢JUi Rb¥GB wg‡Rv‡`i AZ"vPvi Aeţnjvi c@Zevţ` | PvKgvţ` i Dci AZ"vPvi Aetnivi KwnbxwjtLtklKivhvtebv/tmBtMvovt\_tKB wg‡Rv i vR%awZK †bZvi v g‡b K‡i b Zv‡`i cðj ûgwK PvKgvi v/ PvKqviv evsjvt`k t\_tK Avmv uqtRv uet×Ix RvuZ | Giv wk¶v`x¶vq A‡bK AMMvqx| Pvj vK PZİz| eû fvlvq cvi`k¶ `@zcKwZ.iI eţU|GivhţZvBRbmsL"vgevoţe wgţRvivţgi Rb" if bq | Giv evOvjxt`i gtZvB wn>`yag%q cfFvte c#FvewisZ | A\_P GhveZ Kvj ev heK watRvivta PvKaviv ¶wZi †Kvb Kvib nqwb| eis evgi₽t\_‡K Avmv ug‡Rv es‡kv™Ø AtbK RbtMvôx AvBRj I watRvivtai bvbv -vtb qv K I A -; e"emvq Pig ¶wZ Ki‡Q| GQvovI wg‡RvivB e‡j evsjv‡`k t\_tK wKQycvt¼v ev ebtRvMv RbtMvôxi gvby evOvj xt`i gtZvB mPyZiz | GivI wgtRv wgtRv etj GivtR" Gtm emwZ MvotQ I ug‡Rv mgv‡R byby c®kvi Ammeavi myó Ki‡Q/

ng‡Rv we‡`ên `g‡bi mgq fvi‡Zi †mbv ewnbx me
mgqB PvKgvţ`i Avj v`vfvţe weţePbv Kţi‡Q| wg‡Rvţ`i †hgb
""QMbţg wbţq †MţQ †Zgwb ce@wk ~vb mxgvšfeivei PvKgv
emwZ ¸ţj vţZI MbwdO Kţi‡Q| Zţe PvKgvţ`i fviZ miKvi
cbj †\_ţK †h mngwgVvi `woţZ †`ţL ZvI wg‡Rvţ`i wnsmvi
KviY| wg‡Rv weţ`êţni mgq wnj Uê±-Gi wg‡Rv weţ`ênxiv
hLb\_vKţZv ZLb PvKgviv bvbvfvţe mvnvh "mnţhvMxZ w`ţqţQ|
A\_P ZLţbv wg‡Rviv PvKgvţ`i Mbţg wMţq Kkiz aţi LvI qvi
eû NUbv iţqţQ| I iv PvKgvţ`i evoxi Avţkcvţki ţ¶Z †\_ţK
webv cqmvq kvK meRx, mxg j Zvi cvZv Mvţqi †Rvţi †h
†LţZv †m †Zv Avgiv †QvU †ej vqI †`ţLwQ|

wg‡Rviv‡gI we‡`ûnxiv A‡bK PvKqv Mûtg bvbvfv‡e AZ vPvi Pwij tqtQ tm K\_v GLvtb etjovenjot`i gtjl AtbK ibv hvg/ t`qvwMÖ `x‡Mvjx evM mn bvbv PvKgvi emwZ‡Z wg‡Rviv RyjvI †cvovI Awfhvb Pvwj‡q‡Q| 1992 mv‡j evsjvt`tk Af"š#i GKRb ng‡Rv gviv hvl qvi Kvi‡b Gg tR wc i v tKej gvi cvovtZ 200 PvKgv evoxtZ Av b j wMtg w`tqtQ| PvKgvt`i RvqMv Rwg ev wftjR KvDwÝtii Gwiqv tKţo ţbqvi Rb" me mgq wg‡Rv ckvmb bvbv tM‡RU tbwUwd‡Kkbw`tq eva" KitQ| PvKgvt`i M@tg Gtm g`tLtq Bt"QqtZv Giv bvixt`i c@Z Rei`w [Am`vPvib Kti Ptj tQ wew¶Bfv‡e| mv‡RK f~wwj‡Z PvKqv‡`i Dţ"Q;` Ki‡Z `v¤úv I qvBi j vBd m~v¼Pmi ewb‡q‡Q | m¤cnZ nwi Yv f~wj ‡Z cvLxi m v¼Pmi †NvIYv K‡i PvKgv‡`i Ab´Î mwi‡q †bqvi bvbv Kb tKŠki me miKv‡ii Ava‡jB Rvix i‡q‡Q| Av‡Rv PvKqv emwZi meP RvqMv\_wj †K‡o †bqvi Rb" hšbv j wW‡q hv‡"O miKvixfvte| bZb M~vtRU tei Kti PvKqvt`i wftjR KvDwÝtji Sø GjvKv wjtK msKæZ Kti, wbePb GjvKv wiGţiÄ (wWwj.ugţUkb) Kţi PvKgvţ`i ivR%awZK AwaKvi LeKitZ watRviva miKvi DtVcto ti tM itatQ | G ivtR" tKvb fng Rnic Kti tmtUjg"vb t`qvi c×nZ tbB| KvtRB PvKqvt`i AnaKvtii Rng\_nj I miKvi PvBtj thtKvb mgq `Lj Kţi wbţZ cvţi | RvwZMZ wbcxoţb Giv mevB GK KvÆv ng GK\_v ug‡Rviv‡gi kZKiv 100 fvM PvKqvi q\$L ii‡buQ/ PvKgv wet×t1 i BmÿtZ wgtRvt`i gta" Gg Gb Gd ev KstMb wKQBcv\_R"\_v‡Kbv| ZLb Zviv Pig mv¤cÖvmgK |

PvKgv‡`i g‡a" A‡bK Litóvb a‡g@g@shi Z n‡q‡0 |
we‡kIZ Mixe, I wcwQ‡q cov †k\fyx | Z‡e wg‡Rv‡`i mvt\_
GZKvj emev‡mi d‡j ag@stii msL"vUv Lyv †ekx D‡ØM RbK
bq | Mixe PvKgv‡`i †Lukk Lei wb‡Z G iv‡R"i PvKgv †bZv‡`i
†Pv‡L c‡o bv | wm G wW wm- †fZi wKsev evB‡i | wm G wW wmi †fZ‡ii Mixe PvKgviv †Zv †Kej B †fvU ev- | UvKv w`‡q
GLv‡b †fvU †Kbv nq | mg\_@†Kbv‡ePv P‡j GLv‡b wfwmwc ev
Gg wW wm ev Gg Gj G wbe@P‡bi mgq|

 RvZxq Uvb KZUKł; tL | Gme Lłóvb PvKgvi v wbtRt; i PvKgv gtb Kivi PvBtZ Lłóvb PvKgv gtb KitZB Llóx | Gt; i tKvb gjyæy, tbB | Zvt; i itqtQ Avjv; v PvKgv e vculu ÷ PvP\$ ugtRvi v Gt; i bvbvfvte mvnvh Kti PvKgv RvZ fvBt; i tPtq tekx | wetkIZ wPwKrmvi e vcvti wgtRvi vB It; i ch mnvq | mzivs PvKgv RvZ t\_tK wew Obozvi gvbwmKZv Rbł wbtqtQ Zvt; i | evsjvt; k t\_tKI wKQyD P wkw¶Z PvKgv hyk GLvtb Gtm Lłóvb wgkbvi xt; i GKvšltmeK ntq AvZłwbte; b KitQ tkvbv tMj | PvKgv fvI vq evBtej i Pbv t\_tK i iæKti hxi i bwZK Rxeb Kwnbx wbtq bvbv Mí, wfwVI ev Mvb i Pbvi gva tg agisti tK Drmvnn Z Kti Ptj tQ Avshi Kfvte | Zte GK K\_v wVK th Lłóvb ntqI wi qvOi v thgb wgtRvt; i Avcb ntZ cvti ub tZgub PvKgvi vI cvi te bv |

ct\_ tnvtUtj LveviI tLtZ wMtq AevK bv ntq cviteb bv| tUwetj gvsm, tctj tctj Siz mn mewR wm× Avi gwiP \_tov ^Zix \_vtK| tKvb AWf † `qvi wmmtUg tbB| ivbwNti hv ivbwnq meB tUwetj tiwW \_vtK| iayetm Bt"O gtZv tLtj B ntj v| `vg wbw`@| KtqK eQi AvtM wgj c@Z wQj 50 UvKv| GLb 100 UvKv| htZv Lkx tLtq t`tq 100 UvKv w`tj B tKj v dtZ| evn!

GLvtb Giv thtKvb "vtb MvoxtZ hvîvi mgq cô\_\$v Kti | wec` Avc` t\_tK i ¶v cvl qvi cô\_\$v| cô\_\$v wUi bvg 0 vB|

mg‡Rvivg wk $\P$ vi nv‡i i w`K †\_‡K GLb mvov fvi‡Z ZZxq| GK mgq wQj  $c\underline{0}g|$  PvKgv‡`i Rb $^{\circ}$  bvwK Zviv wk $\P$ vi nv‡i wcwQ‡q Av‡Q e‡j `\$L K‡i|

ng‡Rv‡`i Mwj Mvj v‡Ri fvlv LzyB Kg| †bB ej ‡j B P‡j | Zv‡`i me°K‡Vvi fvlvq Mwj Mvj vR Ki‡j ev>`i (RIO) ch°Sle‡j | Giv SMov Ki‡j I D″P¯‡i Mvj vMvj †`q bv| ng‡Rv fvlvnU ngó fvlv ej v hvg |

Kgj vbMi ev PvKgv wWw÷ Ł KvDwÝj m¤ú‡K wKQybv wj Ltj tj LvwU Am¤ú¥©t\_‡K hvte| wgtRvivtgi PvKgv AtUvtbvgvm wWw÷ Ł KvDwÝj MVb ntqtQ AvR t\_‡K Kg Kti ntj I 42 eQi ntq tMj | Zte mvweR fvte DbwZ tZgb tPvtL cto bv| PvKgvt`i gta KvDwÝtji tfZti ev evBti wm G wW wm m¤ú‡K gvtUB fvtj v wKQyi bv hvq bv | Atb‡KB etj b wm G wW wm KgREAv ntj v teZbfk KgPvixi gtZv | Avcb m¤cÖvq ev Gj vKvi DbwZi K\_v Zviv fvteb bv | tbZvivI Gj vKvi DbwZ ev RvwZi DbwZi Rb ^2 wMx ntZ cvti wb | tLv` KvDwÝtj i tnW tKvqvUvi Kgj vMbti e w³ we‡ktli wKQy cvKv wewì s tPvtL cotj I iv MVU ev nvU evRvti Ae v GtKevti B tkvPbxq | Avi j Qtj B t\_tK Kgj vbMi hvI hvi

ct\_i eY®v t`qvi g‡Zv bq| N>Uvq 10 wK‡j vugUv‡ii †ekx Mvox Pvj v‡bv hvq bv|

KvDwÝţj Mixeiv Avţiv Mixe nţ"Q Avi cqmv I qvj viv wbţRţ`i m¤úwË ew> Kţi Pţj tQ Abvqvţm eşv hvq | KvDwÝţj i KgRËv¶`i gţa" K"vk Aţ\_¶KwUcwZ Kgcţ¶ 7 Rţbi bvg i'bv hvq | Avi e"v¼ e"vj vÝ, "vei A "vei m¤úwË wnţme Kiţj teva nq PvKgvţ`i †KwUcwZi msL"v Kg cţ¶ 20 Rţbi Kg bq | cvKv`vj vţbi cvkvcwk fvOv evoxi msL"v AvKvk cvZvj | `bxwZ I A\_@AvZ\mvţZi `byrg iţqtQ AţbţKi |

‡gvUK\_v KvDwÝj nb‡q Me Kivi g‡Zv ‡Zgb nkQB †bB-GUvB me‡P‡q eo `ţ‡Li| Z‡e GK\_v nVK †h Avgiv hviv nvfbæiv‡R"\_vnK Zviv mviv ne‡k‡i PvKgv‡`i †h GKnU A‡Uv‡bvgvm KvDnÝj i‡q‡Q ng‡Rviv‡g Zv nb‡q Me®Ki‡Z fv‡j vevnm| PvKgv RvnZi BnZnv‡mi nvni‡q hvI qv‡mB P¤úK bM‡ii mv‡\_ nm G nW nm-i Kqj vbMi‡K fve‡Z PvB|

1891 mvtj neiWk miKvi ngtRvivgtK KivqË Kti Avmvtg AšfFJ Kti | 1947 mvtj Avmvtgi GKW tRjv nntmte ngtRvivgtK AšfFJ Kiv nq | Gmgtq ngtRvt`i gta 60 Rb ivRv ev tMvnô câvtbi Avr¯Z;nQj | ngkbvixiv Gmgq `Y ngtRvt`i Lióvb atg© nv¶Z KitZ \_vtK |

1946 mvţj wgţRv BDwbqb bvţg GKwU msMVb ^Zix nq gj-Z wgţRvţ`i ivRv cũv wej nysi Dţl'ţk" | wgţRv BDwbqb KsţMômi mvţ\_ msţhvM ivţL | 1959 mvţj wgţRvivţg Zxe² Lv`"msKU ev`nyf¶| t`Lv t`q | nvRvi gvbţli gZznq ZLb | wgţRv BDwbqb Gmgq weţk I fwgKv ivţL | 1954 mvţj tMvôx cavţbi (PxcţUBbmxc) wej ny Kiv nq |

cwiK tibi mvnvth tulbs tctZ\_vtK | 1967 mvtji ïiæt\_tK Bw`iv MvÜx wgtRv wet`in `gtb cirû mvgwi K Awfhvb cwi Pvj bv Kţib | jvj tW½vi AvšRwwZK mvnvth ii Avţe`b করলেও তেমন ফলপ্রসু প্রতিক্রিয়া অর্জন করেন নি। তারা ফেডারেল Mftgv Ae bvMvj "vû I AvivKvb b "vkb" vj wj evţi kb dxu Gi mvnvh" jvf Kţi | 1986 mvţj fvi Z mi Kvţi i mvţ\_j vj tW½vi Pre nq | Pre i ci AvR Aew` cţi vcwi kvšl GivR"wU |

A M J wg t R v t`i t b Z t Z ji c lù Z k \* v | G K Z v Z v t`i A b " Z g n ww Z q v i | 1919 m v t j D c R w Z A a " w t Z A Â j wn t m t e A v m v g t K e w U k Z v i m i v m wi k v m b v a x t b A v b v i m g q wg t R v i v g t K w P w y Z K i v n q c ð v`c` A Â j wn t m t e | 1935 m v t j j g v B wn j m t K c v e Z " P Æ M ü t g i g t Z v B k v m b e wn F Z G j v K v (G · K & W W G w i q v) w P w y Z K i v n q | g j - Z e w J t k i m g t q B j g v B w n j t m w g t R v t`i i v R % b w Z K R v M i Y c K v k c v q |

1946 mvţi i 9B Gwcŷ Zvţ` i me@êy ivR%awZK
` j ûwg‡Rv Kgb wccj m BDwbqbûmsMwVz nq| hv cţi ûwg‡Rv
BDwbqtbû i gvzświ z nq| fviţzi ¬îaxbzvi mhanlb Dw`qgvb
Zlb wg‡Rv BDwbqb DËi-cenel qK Kbw÷nUDţqvU G‡m¤ŷ xi
†Pqvi g`vb †Mvcxbv\_ eoţ` vţj vBţqi KvţQ ¬ŷi Kwj wc tck Kţi
` vex Rvbvq j ynvB wnj ‡mi cvð@Zip me wg‡Rv emwZi
AÂj \_wj ‡K GKxfz Kivi Rb" | Aciw` ‡K BDbvBţUW wg‡Rv
wdWg AMpovB‡Rkb evgiq Ašfrypi ` vex Rvbvq | †Mvcxbv\_
eoţ` vţj vBţqi mgvwiţki wfwEţz 1952 mvţj msweavţbi
wm· U wmwWDj Abynvţi ûj ynvB wnj m AţUvţbvgvm wWw÷½
KvDwŶj ûMVb Kiv nq | G‡Z wg‡Rvţ` i mvgwnRK †Mvôxcåvţbi
c<u>ů</u> v †f‡0 hvq |

cieZP chPtq Ûj gyvB wnj m A‡Uv‡bvgvm wWw÷½ KvDwÝj Ū e vcK wg‡Rv RbM‡Yi Avkv AvLvsKv‡K cŵZdwj Z Ki‡Z bv cvivq Avi wÎ cijv I gwbctjii wg‡Rv Aa wyt Z Gj vKv, wj‡KI GKwÎ Z Kivi WvK †`qv nq| 1955 mv‡j AvBR‡j B÷vb®bwÛqvb UtB‡ej BDwbqb MwVZ nq| G mgq †~no Kgvi PvKgv we‡kI fwgKv cvj b K‡ib e‡j Rvbv hvq|

ewUk miKv‡ii j ynvB Awfhvb (1871-1872)
wg‡Rviv‡gi BwZnv‡m GKwU ¸iæZç¥NUbv| 1870 mv‡ji
31 †m wW‡m¤î cveZ" PÆMÖţgi w`K †\_‡K cÖ\_gj ynvB Awfhvb
ïiænq| cveZ" PÆMÖg †Rjvi ZLbKvi myzvwib‡Ub‡WvU
K"vc‡UBbj Bytbi †bZ‡Z¡GK`j Kb@Jżxi DRv‡b G‡m†`gwMÖ
n‡q Awfhvb cwiPvj bv K‡i| KvQv‡oi †WcNV Kwgkbvi wg.
GWMvi-Gi †bZ‡Z¡Aci ewnbx Avmv‡gi KvQv‡oi w`K †\_‡K
Awfhvb cwiPvj bv K‡i| 6 eQ‡ii g"wi DBb‡P÷vi bv‡g GK
Bs‡iR ewj Kv‡K wg‡Rviv Acnib K‡i|

1959-60 mv‡ji `nyf‡¶i mg‡q fviZ miKv‡ii
Ae‡njvi djk&nZ‡Z 1961 mv‡j †h ng‡Rv b¨vkb¨vj daU
MnWZ nq Zviv&1966 mv‡ji †de&nvix gv‡mi 28 Zvni‡L miKvi
ne‡ivax ne‡`&n Avi¤¢K‡i | ZLb Zviv ¬vaxb ng‡Rviv‡gi ¬‡cæ
ne‡fvi |

1967 m/tj Gg Gb GdtK wbwl × tNvI bv Kiv nq Ges wgtRv wet n gtb w j v mi Kvi AvBRj I cvðeZiP Gj vKvq wegvb t\_tk tevgv tdj tZ i i æ Kti | cti 1971 m/tj i w tK wgtRv BDwbqb mn Avtiv Ab vb wgtRv msMVb wgtRv wnj mtK BDwbqb tUwi Uwi wntmte vex Kti etm hv 1972 m/tj tgtb tbq mi Kvi | 1986 m/tj Gg Gb Gd I fvi Z mi Kvti i gta wgtRvivg kwrší Pre i dtj wgtRvivg BDwbqb tUwi Uwi tK 1987 m/tj cta gtb 245 MbgtK Mbwcs Kti 57 wU "OMbtg AšiPF Kti MymsthvM wbqšþ Kivi Rb" | PvKgv Mbg wj I Gi AvI Zvq cto |

evsj vt`tki ¯°axbZv hty×i mgtq j vj tW½v c<u>0</u>tg
evgA Avi Kvb Ptj hvb| tmLvb t\_tK cvwK¯vtbi Ki vwP Ges
cti evsj vt`tki cveZ¨ PÆMØtg AvZ\fMvcb Kti vet`fnx
Avt`vj b cwi Pvj bv KitZ\_vtK| Zte evsj vt`k ¯°axbZvi
ci fvi tZi mg\_\beta b evsj vt`k mi Kvi vgtRv vet`fnxt`i `gtb
tmLvtbi Mfxi R½tj i vgtRv K¨v¤ú¸vj tK¸vvotq vv`tZ mtPó
nq| GtZ vgtRvi v Pxtbi mvnvh¨ cô\_\beta v Kti| Pxb cô\_g v`tK
mvgwi K tUNbO-G mvnvh¨ Kitj I 1976 mvtj gvI tR`O gvi v
hvevi ci UNBtej vdD`vj tdgI qvtK\beta mk¯¿Avt>`vj btK
mvnvh¨ bv Kti tKej ti fwj Dkbvi xt`i mvnvth¨i vm×vsltbq|
dtj vgtRvi v Pxtbi mvnvh¨ cvI qv t\_tK vQbantq hvq |

1973 mvj † ‡K ng‡Rv ne‡`înxiv Avţj vPbvi gva ‡g
mgm v mgvavţbi AvMôn † `Lvq | BwZgţa ~ 1975 mvţj bvMvţ `i
mvţ fvi Z mi Kvţi i nk j s Pne³ - î¶ni Z nţj ng‡RvivI mm Z
ndţi cvq | Gmgq ne‡MnWqvi mvBţj v nccj m Kbdvţi Ý bvţg
GKnU i vR‰nZK `ţj i Rbţt `b | BnZgţa ~ Bnv `i v MvÜx Riai x
Ae ~ v †NvI Yv Kţi | j vj †W½vI †Rţbfv knţi fviţZi
†Mvţq>`v ms ~ v Îi Î Gi GK D"P c ` ~ Andmvţi i mvţ K\_v
eţj Avţj vPbvi gva ţq mgm v mgvavţb m ¤ \$nZ `vb Kţi b |

1976 mvtj BDtivc t\_tK j vj tW½v w`j utZ Avtmb/ tmB eQtii tdegnix gvtm ï iænq Avtj vPbv I AetktI GKwU tMvcb mgtSvZv Pur³ m¤úbænq/ 1977 mvtj Bw`iv MvÜx ¶gZvPïZ ntj wgtRvt`i mvt\_ mi Kvtii mgtSvZv Avtj vPbvi প্রক্রিয়া মুখ থুবড়ে পরে যায়। ১৯৭৮ সালের মে মাসে মোরারজী t`kvB-Gi Avgţj ngtRvivtg nbenPb nq Ges mvBţj v-i nccj m Kbdvţi Ý Rqj vf Kţi | cţi i eQţi i RjvnBtq j vj tW½vtK w`j ntZ tMbdZvi Kiv nq | Gw`tK ngtRv neţ`nnxiv Avevi আক্রমন শুরু করে। তাদের আক্রমনের লক্ষ্যবস্তু ছিল বাঙ্গালী Anefvmx I mi Kvix chZôvbmgn | tm mgţqi evsj vţ`k t\_tK Aneivg evOvj xi Abyobek‡K tMvUv ng‡Rvivg, bvMvj "vÛ, tgNvj q, gnbciy I nÎ ciyvi Rb" fqven nec`nnţmţe nPnýZ Kiv nq |

1980 mvtji Gwcø gvtm j vj tW½vi mvt\_ be wbe@PZ Bw`iv MvÜxi miKvtii mvt\_ clyivq AvtjvPbv ï iæ Ktib Ges hy weiwZ tNvlYv Ktib| fviZ evsjvt`tk wgtRvt`i cok¶Y wkwei itqtQ etj AwfthvM KitZ\_vtK| 1982 mvtj Avevi j vj tW½vi mvt\_ AtjvPbvi c\_ Ltj hvq| Gw`tK miKvi Gg Gb Gd tK wbwl × tNvlYv Kti|j vj tW½tK fviZ QvotZ wbtl® t`q miKvi| wZwb j Ûtb Avkt tbb| wetMoWqvi mvBtjv-i tbZtZ; wgtRvivg miKvi bvbvfvte mgm`vMo'ntq cti| wgtRv wet`tnxt`i aicvKo Pøvšlch@q bcm เ cxnlalens america are roles ex e rims tlens Gg Gb Gd tMwij v AZImgco Kti| 1984 mvtj j vj tW½vi mnthvMx eZ@vb j vj\_vbl qvj v Avevi Avtj vPbvi jiaZ; t`b Ges PvKgv mn evsj vt`kx Abyotetki weiæt × KtVvi gtbvfve MbY Ktib|j vj tW½v Bsj`vÛt\_tK wdti Avtmb Ges clyivq Avtj vPbvi côtle Ktib|

1984 mv‡j i 31 †k A‡±vei Bw`iv MvÜx wbnZ nb| ivRxe MvÜx cävb qšx nb Ges nqtRvt`i mvt\_ AvtjvPbv Ae"vnZ \_v‡K | wW‡m¤î qv‡m GKwU Præ³ nI qvi m¤øebv cwi "vi ng | 1985 mv‡j i †de&gvix gv‡m ivRxe MvÜxi mv‡ jvj †W½vi mivmwi Av‡jvPbv na mg‡SvZvi wewfbaweI‡a/ 1986 mvtji RjyvB gvtmi 2 ZwiL Gg Gb Gd tbZv jvj tW½vi mv‡\_ w`jwi Pw≥³ ¯ớ¶wiZ ng/ AvM‡÷i 7 ZvwiL ug‡Rvivg‡K fvi‡Zi 23 Zg ivR" un‡m‡e †NvIYv Kiv ng/ 20 tk AvM ÷ Avevi Gg Gb Gd-i Dci t\_tK wbwl × tNvI Yv ZŻj ‡bqv nq | 1986 mv‡j i 21 †k AvM÷ j vj †W½v‡K bZ⁄b ug‡Rvivg iv‡R"i Pxd ugub÷vi un‡m‡e kc\_ evK" cov‡bv ng | 1990 mv‡ji RjvvB‡qi 7 ZwiL jvj‡W½v K¨vbmvi আক্রান্ত হয়ে লন্ডনে পরলোক গমন করেন। ২৫ বছর দীর্ঘ সশস্ত্র msMötgi tbZZ;.w`ta Aetktl watRviva ivR" MVtb Zvi fugKvi Rb" ug‡Rv‡`i A‡b‡KB Zv‡K ug‡Rv RvuZi RbK fvteb/

# thT¥e¡S n¡ك<sup>1</sup> thL¡n Q¡Pj¡

চাংমা জাদর বেগত্তুন দাঙর মিলোনি হলা অল বিঝু। পত্ত্যিবজর শেজ দ্বিদিন আ নোঅ বজরর পইল্যেদিয়োঅ আজিহুজিয়ে গীদে রেঙে নানান রঙে নানান ধঙে আদামে আদামে পত্তি ঘরে ঘরে বিঝু পালা অহই । চিগোন গুরোই ঘরে ঘরে হুরো আদার দোঅন, মোছ গরু আলগা চরন বেগ পরাণ বলাগুনত্ত্যেই ভগবানতুন বর মাগি দিএ অহই এই বিঝু দিনোত । তিনদিন সঙ এ বিঝুত ফুল বিঝুত ফুলে পাগরে বিঝুবোঅরে ফাং গরা অহই, মুল বিঝুবোত বুড়অ বুড়ি গাধেইনেই ঘরে ঘরে বেড়েই পাজন তোন ঘাত্তো ভাত হেইনেই, বুড়অ বুড়িত্ত্যুন বর মাগিনেই, ঘিলে হারা নাদেং হারা গুডু হারা সমত নানাক্কান হারা হোইনেই গীদে রেঙে নাজি নাজি পালা অহই । গচ্ছেপচ্ছে বিঝুত পূরন বজরর বেগ শোক দুওগ পুড়ি ফেলেইন্যেই নোঅ বজরর বেগ পরানবলাগুনত্ত্যেই pelNA hlji(N Olf§SA NI; AqC, NhiNohNmohuv NI; অহই। জানিও বিঝুবঅ বানা তিনদিন হিন্নুক যাইয়োক্কল বালোকদিন আগেত্তুন ধরি, এক্কান হধা আগে বিঝু নাহি এতে সাতদিন যাদে p<sub>i</sub>a¢ce z

গোদা বজরবোঅ আমি নানাক্কান হামে হামে আমা জাদঅ চীদে সিড়িসুদোমোর চীদে গরিবার সময় নপেই । আমার একমাত্র বিঝুবঅ যিয়ৎ মনহুলি জাদঅ চীদে গরিপারি মলহুলি আজিরঙ্গ গরিপারি । এ বিঝু উগুরে চীদে সজ্জা গত্তে গতে এচে আমা আদত পেয়েই বিঝুনাচ, যে নাচেনে আমা গাবুচেগুনরে এক জধা গরি থুবেই দিএ, যে নাচেনে আমারে বেক্কুনরে ইক্কোঅ ছাবাত থুবথুপ্পে গচ্চে, যে নাচ্চেনে আমারে জাদঅ হাম গরিবার চেতনা আনি দিএ, যে নাচেনে আমারে বুক ফুলেই বেড়েবার একান জাগা গরি দিএ, যে নাচেনে আমারে পিখিস্মিত একান পরিচিতি আনি দিএ, যে নাচ্চেন্নোই আমি পিখিম্মিত প্রতিনিধিত্ব গরি পারির সিয়ান অল আমার বেগত্তুন দাঙর বেক্কুনর আওজোর বিঝুনাচ। মুই মনে গরং এ পিখিম্মিত যিদুক্কঅ চাঙমা আগন বেক্কুনরে এক হিত্তেদি পাল্লাত তুলিলে আ বিঝুনাচ্চেনরে এক হিত্তেদি তুলিনেই মাবিলে হামাক্ষাই বিঝুনাচ্চেন গোঅর অব । সেনত্ত্যেই মুই যিগুনে বিঝুনাজর আরহানি গচ্চন তারা উদিচ্চে জানাং আজার সালাম । একে তারার চেদন চেষ্ঠাই আমি আমা আদত পেয়েই বিঝুনাজঅ ধোক্যান দাঙর জিনিস।

যুগ যুগ ধরি চাঙমাগুনে মনে গরন পিখিমমিত যিদুক্বঅ জাদ আগন বেগতুন গম চাঙমাগুন । চাঙমাগুনে হনদিন চিগোন অধাক ন চান, হনদিন ভান্ন্যেয়্য অধাক ন চান । সেনত্যেই গম ভারের চীদে গরিবার সুযোগকানঅ ন পান বিলিনেই ধরি পারা যাই। বিজগ গাদিলে পাআ যায় নাজ গান চাঙমাগুনে ভারি হম গত্তাক বিলি মনে অহই, চাঙমাগুনে নিজরে ক্ষত্রিয় জাদ ভাবিনেই রঙতামাজা গত্তাক হিন্নুক নাজ গান হম গত্তাক সেনত্তেই এক্কান হধা হধাক পাগলে নাজে বেহুবে চায় - মানে পাগল্লোঅ তে পাগল হিনেই নাজের আর তারে চেইনেই যিবে সময় নম্ভ গরের সিবে বেহুব। যাই ওক হধা সিয়ান নয় - যে হধাগান ইয়োত ন হলে ন অহর সিয়ান অল আমি যদি জাত্তোঅরে হোচ পেইদে অহই সালেন আমার আগেদি হি অহইয়ে, হনা হি হঅল হি ন হঅল সিয়ান ভাবিনেই লাভ নেই।

এক্কান হধা আমার বেক্কুনর ইদোত রাগানা দরকার - যে জাদর সমাজ, সংস্কৃতি, ঐতিহ্য পিজে পচ্ছে সে জাত্তোঅ হনদিন জাদর উন্নতি চীদে গরি নপারে । যে মানুজর সমাজ, সংস্কৃতি, ঐতিহ্য পিজে পচ্ছে সে মানুচ্য আজার শিক্ষিত ওক হনদিন বুক ফুলেই বেড়েই নপারে। যে জাত্তোঅ নিজঅ সংস্কৃতি অন্যজাত্তোই বদলাবদলি গরিবো সেই জাত্তোঅ যাদি যাদি উন্নত অব ইয়েন চির সত্য। সেনত্ত্যেই নিজঅ জাদর সংস্কৃতি পানিত ভাজেই দেনা নয়, নিজ সংস্কৃতিয়েনরে সবসময় দাঙর গরি রেনি চানা । বিজগ গাদিলে পাঅ যায়, ইংরেজচুনে বেগত্তুন আগে তারার সংস্কৃতি অন্য জাত্তোই বদলাবদলি গচ্ছন, গোদা পিখিম্মির অর্ধেক তারার শাসনত এল হিন্নুক হনদিন নিজর সংস্কৃতি বলি ন দোঅন বরং তারার সংস্কৃতি মান্যরে গজেই দোঅন সেনত্তেই ইক্কিনে বেক্কানি ইংরেজী ওই যেয়েগোই । ইক্কিনে ইংরেজী হধালোই হধা হোই পাল্ল্যে বেক্কুনে বড় লেগা পড়া পাচ্ছে মনে গরন । আমি হয়তো তারাধোক্ক্যান ওই পাত্তং নয়, হিন্নুক ভাবি দ পারি ? আমা জাত্তোঅরে আমি মুজুঙেদি ন টানিলে হনজনে টানি দিদাক নয়, সেনত্ত্যেই আমার দরকার নিজঅ চীদে গরানার সমারে সমারে জাদঅ চীদে গরানা ।

গোদা পিখিম্মিত যিদোক্কঅ চাঙমা আগন তারার অস্থিত্ব নিনেই যদি ভাবিদে অহই সালেন হামাক্ষাই বড় নিজেস ইন্দেনা ছাড়া হন পথ নেই । পিতখিম্মিত গুলঅহদক গরি চাঙমা আগি সিগুনরঅ অস্থিত্ব প্রশ্ন ওই দাড়েইয়ে । ভারতর অরুনাচলর যে চাঙমাগুন আগন এদোক বছর থানার পরেদিও এযসং নাগরিকত্ব নেই যিয়ান আমার বেগতুন দাঙর অস্থিত্বহীনতা । পার্ব্বত্য চট্টগ্রাম চাঙমাগুনর আদিবাসস্থান ওই থেলেয়্য ভবিষ্যৎ হুন্নি যেব হন উদিছ নেই । মায়ানমারত যে চাঙমাগুন আগন সিগুন হুয়েকদিন পরেদি তোগেই নিগিলেদে হত্ত্য যেব। সেনত্ত্যেই মর ডর গরে চম্পকনগর আজি যেইয়ে পারা আমি না আজি যেই। ইতিহাস সাক্ষী পিথিম্মিত্ত্যুন চিগোন চিগোন বালুকুন জাদ লুগেই যেয়োনোই হুদু যেয়োন হন উদিছ নেই, আমি যদি ধরমর গরি ন থেই সালেন আমার বিপদ মুজুঙেদি হামাক্ষাই।

এ পিখিন্মিয়েন নিত্য নোঅ রঙে দিনদিন গাবুর অহর আর আমি ওইযের বুড়। হিন্নুক আমার শিক্ষা চেতনা ঐতিহ্য এয়অ পিজে পচ্ছে, এই নিত্য নোঅ পিত্তিস্মিত আমি এয়অ হজমা। এই পিত্তিম্মির ধাবা লগে আমি ধাবা দি বোরেই ন এযির, এযঅ বালৎদূরত পিজে পড়ি আগি। আমা সিরিসুদোম হুৎদূরৎ পিজে পড়ি রইয়্যে আমি হবর ন পের । আমার বিজগর দামী দামী জিনিসসানি হুদু লোগেই যেইয়ে ইক্ক্যে তোগেই নিগিলেদে সাংঘাদিক হখ্য অর । এধোক্যান গরি থেলে - আমি হুদু লুগেই যেবং ভাবিলে পরানান সিগু-ট গরি উদে । আমার সিরিসুদোমর ঘিলে হারা, নাদেং হারা পত্তি, হারা আরও নানাক্কান হারা হুদু লুগি যেয়েগোই ইক্কিনে তোগেই পাদে ভারী হত্ত্য অহর । সেলগে আরেই ফেলেয়েই আমার শিঙে বানা, ডুঢুক বানা, বাশী বানা, হেংঙরঙ বানা । পুড়ি ফেলেয়েই রেঙসাক দিএ গেঙহুলি গীদর সুরঅ লগে নিগুজ নিগুজ বেলা রঅ । আজি যেইয়ে আমার হানশুনযুক্তে নাগর নাগর ঘুমমোনির চিগোন গুরর ওলি ডাক। লারে লারে আড়েই যেয়েগোই নিগুজ নিগুজ সুর টান্যে উবঅ গীদ আ মোনো ঘরঅ পেজাঙৎ বোসচে ফিবির ফিবির বোয়েরঅ সমারে চীদজুরনী জোরেইয়ে গীদঅ সুর। এমন হদক্কানি জিনিজ আমা অযন্তনে আরেইয়েই সিয়ানি তোগেই পেবং না নপেবং হোই নপারির । সময় থাগদে আদ নবারেলে বিপদ এব হামাক্ষাই ।

যে জিনিসচান্নোই আমি মুজুঙে যেই পারিবোং বুক ফুলেই আদি পারিবোং সিয়ান আমার বিঝুনাচ, যিয়ান আমি অনেক চেদন চেষ্ঠায় আমা আদোত পেয়েই । বিঝু নাজঅ ধোক্যান জিনিস জানিও আমা আদত পেয়েই হিন্নুক সে বিঝুনাচ্চেন অযত্তনে সলঙ বদলি যাল্লোই । নানান জাগাত নানান ধোক্ক্যান ওই উঠঠে, হন হিত্ত্যেত মিল নেই। আমি যদি বেক্কুন এক জধা অদং চেই সালেন বেগত্ত্যুন আগে আমার বিঝুনাচ্চেন এক অনা দরকার। যে নাচ্চেন দেলে গোদা পিখিস্মিত চিনি পারিদাক ইয়েন চাঙমাগুনর বিঝুনাচ। যে থমক্কোঅ দেলে গোদা পিখিস্মিত চিনি পারিদাক ইবে চাঙমাগুনর বিঝু নাজঅ থমক। যে গীদতোঅ শুনিলে গোদা পিখিস্মিত বুঝি পারিদাক ইবে চাঙমাগুনর বিঝুগীদ। যে গীদর সুর টানিলে গোদা পিখিম্মিত বুঝি পারিদাক ইবে চাঙমাগুনর বিঝু গীদর সুর। এ জিনিসচানি চীদে গরিনেই আ বিঝুনাচ্চেনোরে হোচ পেইনেই চাঙমাগুনর ভালেদিত্ত্যে বিঝুনাচ্চোঅর চেদন চেষ্ঠা গরিবাত্ত্যে গেল্লে ৮ই আ ৯ই ডিসেম্বর ২০১২ ইং তারিগোত আগরতলাত বি. এড. কলেজর কনফারেন্স হলত বিদি গেলো বিঝু নাজঅ উগুরে দ্বিদিন্যে রেজ্যভিত্তিক সেমিনার কাম ওয়ার্কশপ । যিয়ানর আরহানির পয়দানে এলো ধুদুক (কালচারাল অর্গানাইজেশান) আ সমারে বলাবলত এলো সি. ওয়াই. সি. এফ (চাকমা ইয়ুথ কালচারাল ফোরাম) আ টি. সি. এস. এ. (ত্রিপুরা চাকমা স্টুডেন্ট এসোসিয়েশান)। এ সেমিনারবোঅরে রঙচোঙো গরি ফুদেই তুলিবাত্তো ধুদুক (কালচারাল অর্গানাইজেশান) আ সি. ওয়াই. সি. এফ (চাকমা ইয়ুথ কালচারাল ফোরাম) রেদে দিনে হাম গচ্ছে। যার পরিশ্রমর ফল ইজেবে সেমিনারবো রঙচোঙো গরি ফুদি উঠঠে । তিবিরে রেজ্যর রাজা মহারাজ প্রদ্যুৎ কিশোর মানিক্য সেমিনারবোরে ফগদাঙ গরানাই সেমিনারবো আরও বেজ রঙচোঙো আ চকচোক্যে ওই উঠঠে, যিয়োৎ তিবিরে রেজ্যর নানান বামত্ত্যুন এচ্চ্যে হাবিল বিঝু নাচ নাজিয়ে সমেত চাঙমার জ্ঞানি গুণি মাই মুরুকবী সাক্ষী রইয়োন ।বেক্কুনর তেম্মাঙত যে জিনিসচান ঠিক অইয়ে সিয়ান অল ইক্লেজ্যুন ধরি গোদা রেজ্যত বিঝু নাচ্চেন এক অদঅ । নাচ্চেন দেলে চিনিদাক ইয়েন চাঙমাগুনর বিঝু নাচ। লারে লারে গোদা পিখিন্মির চাঙমাগুনরে বিঝুনাচ্চেন এক গরিবার হুজলি জানানা আ তারাত্যুন মতামত লনা। দ্বিদিন্ন্যে এ সেমিনারত যে বিষয়ানি উগুরে হধাভান্ডাল মেলি ধরিনেই ঠিক গরা অইয়ে সিয়ানি অল (১) বিঝু নাজঅ সাজ পোজাক (২) বিঝু রুবো-রাদি (৩) বিঝু তাল/যন্ত্র (৪) বিঝু গীদ (5) e<sub>i</sub>SA bj L z

একান একান গরি বেকানি থলেদি তুলি ধরা অল -

- (১) বিঝু নাজঅ সাজ পোজাক বিঝু নাচেনত মরতুনে হি পিনিবাক আ মিলেগুনে হি পিননিবাক সিয়ানি সেমিনারত তেম্মাং গরিনেই ঠিক গরা অইয়েয়। ইক্লেভুন ধরি মরতুনে পিনিবাক ধুদি মাত্তর ধুদিয়েন আদু উগুরে ন উদিদঅ জুম্মঅ সিলুম (ধুব) হাদিলোই বানেইয়ে ওয়াচকুট আ হমরত হানি বান্যে। মিলেগুনর রাঙা হোগোই উচ্যে হালা পিনোন রাঙা হাদি বুগোত বান্যে মাত্তর হন বাবদে হেয়েত পেট পিঠ দেঘা ন যেদঅ।
- (২) বিঝু রুরো-রাদি মিলেগুনর চুলসুদোবুঅত ফুল গুজেইয়ে থেব, ফুলর রঙান ধুব অলে গম অব আ নাক্সফুল/ভুগুজঅ ফুল/ সদরক ফুল অলেয়া ওই পারে । ফুলুন চুলসুদোবোঅর সংমধ্যে গুজেইয়ে অব । আ সে লগে চুলসুদোবুঅত হুদুক হাদাক গুজেইয়ে bị fishA z qiea qiehiSi B eiNa eiNgh qijiriC bị পড়িবঅ । গভনাবোঅত ঘিলেভাক, চিকসরা আ টেঙাসরা হামাক্ষাই থা পড়িবঅ । সে সমারে আলসরা পিনিলে পিনি পারিবাক । আদত ঝরা হারু, বাগু আ ঠেঙত ঠেঙত হারু হামাক্ষাই থা fishA z
- (3) বিঝু তাল/যন্ত্র বিঝু গীততো সমারে যে তাল/যন্ত্রগানি থেব সিয়ানি অল - ধুদুক, হেংঙরঙ, জিএত বাজি, আ ঢোল সে সমারে শুরঅ সঅ, মনজ্বালা(বেলা), শিঙে, ঠাক থেলেয়া হন আপত্তি নেই।

(8) বিঝু গীদ - বিঝু গীততোঅরে উবো গীদো সুরে আড়ম্ব গরা পড়িব, সে সমারে রেঙোচাক দেএ পড়িব। বিঝু গীততোত হামাক্ষাই ফুল বিঝু, মুল বিঝু আ গচ্ছে পচ্ছে বিঝু হধাগান থা পড়িবো। সেমিনারত যে গীততোঅ ঠিক গরা অইয়্যে সিবে এধােক্ক্যান -

Nfc

পেক্কোঅ ডগরের চিং চিং চিং বজরঅ মাদাত ইক্কোঅ দিন বজর ঘুরি ফিরি এলো ইক্কোঅ দিন এচে আমা বিঝুদিন ----Abhi

এলোরে ----- এলোরে -----

Abhi

ফাগুনোঅ আবানে ফিরিলো ----
যেই বেদোবী নাজিয়োই বিঝু মেলাত যেই

যেই যেই বোনলক নাজিয়োই বিঝু মেলাত যেই

টেট্রেরে নাদুক টেট্রেরেদুক, বাদোই বোদা সিদিরে ধুব
তার হানর ফুল মোর হানত, মোর হানর ফুল তোর হানত

যেই বেদোবী ------বিঝু মেলাত যেই

হো -- দাঙর দাঙর এদো সান উ মুড়অগুন মিদে মিদে পেগঅ রঅ উই শুন শুন এই জাগা এই দেজ আমনর দেজ পোল্লা পোল্লি মুড়অ মুড়ি, চিগোন চাগোন ছড়া ছড়ি

বা বা বা বাবে e e S e S k u দাঙর দাঙর------আমনর দেজ
এই জাগা এই দেজ আমনর দেজ
এই জাগা এই দেজ আমনর দেজ
বেশ্নেপত্যে বেলানে ঈজিরেদি দেগাইদে
দোঅলে দালে সাজি উদোক আমা এ দেশ্চান
স্বর্গ এযোক লামিনেই, হোচপানানি নিনেই
হোচপানার চানানে আজি আজি থায়
জুরঅ জুরঅ বোয়েরত মোনোঘর ঈজোরোদ
হোচপানার উই জুম চাবঅ থুওংবী মনানদ
চুবে চুবে জোনি হং ত মনানদ মনান থং
লাজাং লাজাং চোখখুননোই আজি আজি চাই
দাঙর দাঙর-----বিঝু মেলাত যেই
আমা হাদি বানিবাং আমা পিনোন পিনিবাং

দোঅল আলাম বেই পিনোন হাদিত দোঅল দোঅল ফুলুন তুলিবােং বিগুন বিজি ফুল তুলিবােং সামলেজ ফুল তুলিবােং পুড়োনি দিনাের সিড়িসুদােম দোঅল সাজনি সাজিবােং ফাগুনঅ আবানে ফিরিলো ----ও ভেইলক এযনা ও বোনলক এযনা
এযনা বেগে দাবা দাবা যেই দাবা দাবা যেই
ফুল বিঝুত ফুল পারা সংসমারে যেই
ফুল বিঝুত ফুল পারা মিলে মন্ত্যে যেই
ছড়া উজোনি যেবংগোই মাছ হাঙারা পেবংগোই
হামা উগুরে নাক্স গাজত নাক্স ফুলুন পেবংগোই
দাবা দাবা যেই ------

বিঝু দিরোঅ লুংঙেণি উড়ি উড়ি বেড়েবং
যেই যেই যেই ভেইবোনলক নাক্সফুলুন পারিওই
হো ---- এচে আমা বিঝু, এচে আমা বিঝু
মিলে মরদ বেণে মিলি বিঝু দিনোত নাজিবোং
আজি আজি নাজি নাজি বিঝু দিনোত নাজিবোং
বেন্যেপত্তো গাদিনেই নোঅ নোঅ সাজ পিনিনেই
আদামে আদামে মিলিনেই সংসমাচে মিলিনেই

নাগচ্ছে হুদু নাগরি হুদু বেলান গেলদে বেলান গেলদে নাগর নাগর হধানিলোই রেন্ড্যোয়া গেলোদে রেন্ড্যোয়া গেলোদে ও ভেইলক এযনা ও বোনলক এযনা এযনা বেগে দাবা দাবা যেই দাবা দাবা যেই বেলান পঅল মোনো তলাত আর দো সময় নেই আর দো সময় নেই

টাগল হুরুম তোগেই তোগেই এয এয যেই এয এয যেই দাবা দাবা যেই দাবা দাবা যেই ও ভেইলক এযনা ও বোনলক এযনা এযনা বেগে দাবা দাবা যেই দাবা দাবা যেই

(৫) বিঝু নাজঅ থমক - বিঝু নাচ্চেনঅরে পরিচিতি দিবাত্তো যে মেইন দিবে থমক নিগিলা অইয়্যে সিগুন অলাক - (ক) আদনি থমক আ (খ) ঘুরোনি থমক/বিঝু থমক । এ দিবে থমক বিঝু নাচ্চেনঅর আজল থমক বিলিনেই মানি লোঅ অইয়্যে ।

ইয়েন আমার শেজ নয় বানা আড়ন্ত সেনত্তাই মঅর আজা বিঝু নাচ্চেনঅ উগুরে আমার যে চেদন চেষ্ঠা হামাক্ষাই বিফলে নযেব । ভবিংষতে আমি ইতুন বেজ দোঅলে দালে হাম গরি পারিবোঅং পিখিস্মিত যিদুক্কঅ চাঙমা আগি বেক্কুন একজধা ওইনেই মুজুঙেদি উজেই যেই পারিবোং জাতোঅরে টানি নি পারিবোং ।

# cveZ" PÆMÖg mgm"v, cveZ" PÆMÖg Pæ³ I Gi ev evq‡bi Ae v

## g½j Kgvi PvKgv¹

K. fugKv

PvKgv, gvigv, wîcjv, zâ½v, giyas, eg, j yavB, cvs‡Lv, Lgx, wLqvs I PvK wfbæfvlvfwl GB GMviwU ¶j²¶z²RvwZi Avevmfwg cveZ" PÆMåg | wfbæfvlvfwl G mKj Awi`evmx RwwZmgn-mgwóMZfv‡e ÛRyyŌbv‡g mgwaK cwiwPZ | Zv‡`i kvmbZvwšţK BwZnvm, fvlv I ms¯wz, cÖv, Afvm, mvgvwRK i xwZbxwZ, †fšMwj K cwi‡ek, AvPvi-Abgovb, ``wnKgvbwmK MVb, i vR%owZK, A\_%owZK I agx@Rxebhvîv BZ'wi`evsjv‡`‡ki msL"vMwiô evOvjx Rb‡Mvôx†\_‡K m¤ú¥® ~Zš¡ hŊy hŊy a‡i Zviv wbR ~mgvR, ms¯wz, i xwZbxwZ, ag®fvlv I ~kvmb wb‡q G AÂţj emevm Kţi Avmţ0|

evsj v‡ tki `w¶Y-ceAew Z cveZ" PÆMåtgi tgvU
AvqZb 5,093 eM@vBj (13,318 eMMKtj wgUvi) | wZbnU
cveZ" tRj v h\_v- i v½vgwU, ev` i evb I LvMovQwo nbtq Gi
cveZ" PÆMåtgi cikvmubK Gj vKv MwVZ | cveZ" PÆMåg
AÂtj i wetkI kvmbe "e "v cieZ®Ktí cveZ" PÆMåg AvÂnj K
cwi I` Ges wZb cveZ" tRj vq wZbnU cveZ" tRj v cwi I`
ciiZwôZ ntqtQ | GQvov Ry\$RbMtYi ciMZ cikvmubK KvVvtgv
wntmte PvKgv, tevgvs I gs mvtK\$P bvtg wZbnU mvtK\$P KvhRi
i tqtQ |

#### L. HNZNVMK tcl//vcl

cäk-Dcubţenkk Argţi cre¶ PAMiţi Ry§RbMY mrgślirRvi Aaxtb Taxb mre\$f\$gtZi AnaKrixnOj | tRrqvl t` teţirR (Joa de Barros) brtg R%K tcrz¶MR Hrznumk 1550 Litortā An4Z grbnPtî² GB mrgślirR inUtk CHACOMAS (PrtKrgrm) untmte nbt`R Kţib|³ 1763 mtb (1170 gNx mtbi 6B kiey) B÷ Bnûqr tKr¤úvbx Øriv nbhŷ PAMig KrDnýţi ciţ ciţrb kgRz®Mr Henry Verelst mi Krix bn\_tz Dţi-L Kţib th, The local jurisdiction of Chakma Raja Shermust Khan to be all the hills from Pheni river to the Sangu and fron Nizampur road to the hills of Kuki Raja.

weNUk kvm‡bi ce°ch\$ÍRyN\$RwZ eZgvb cveØ" PÆMÖq AÂj n‡ZAwaKZiwe~ÍYYAÂţj ~°axbmËyq I ~\*Kxq kvmbe"e "v ubtq emevm KitZv | tgvNj I bevex Avgtj eZgvb cveZ" PÆMågmn i v½nybqv, i vDRvb I duUKQuomn we "kY\$AÂj Kvcm ev Kvcvm ev Z½v gnj untmte cwi uPZ uQj | cvk\$\mathbb{E}Zx\mathbb{E}\mathbb{P}ÆMåg tRjvi e"emvqxt\i mvt\_ cveZ" Gj vKvi Avw`evmx Ry\$\mathbb{T}\i cY" wenbgq I e"emv-evvYR" Kivi mnyeav cÖ vtbi wenbgtq PvKgv i vRvi v mnybni\omega cwi gvY Kvcm ev Z½v PÆMåtgi tgvNj i vRcåZubwatK cÖ vb KitZb | G OKvcm i éO tKvb Ki`i vtR" i gtZv Ki uQj bv |

cieZx‡Z G AÂj wU weiWk kvmbvaxtb Ptj tMtj I
clKZct¶ GKUv mgq chŚl weiWk kvmKiv Ry§ RbMtYi
~Rvmb e¨e¯v Z\_v Avf¨ŚlixY weltq tKvb n¯t¶c Kţi wb|
1860 mvtj cveZ¨ PÆMåg AÂj tK GKwU †Rj v wntmte
tNvI Yvi ci GB Gj vKvi kvmb c×wZtZ cwi eZlo Avbv ntj I
e¯Zt Ry§ RbMtYi ck kwmZ AÂţj i ghlo v A¶bœivLv
ng|

fvi †Zi weillk kymKţ`i GB AwfÁZv nq th, weillk ciyz AvBb-Kubţbi Aaxţb mgZj Z\_v DbōZ Gj vKv wbţq MwVZ †Rj vmgţni mvţ\_ mgvb Zvţj `Ŋŷ, cðv`c` I cveZ" Z\_v Aww`evmx Aaÿwl Z Gj vKv¸ţj vţK wbţq MwVZ †Rj vmgnp Pj ‡Z cvi ‡Q bv | mgZj Z\_v DbōZ AÂţj cipwj Z AvBb I weavb¸ţj v cðv`c` Avw`evmx Aaÿwl Z cveZ" Gj vKvq KvhKi fvţe cipqvM Kiv hvţ"Q bv HwZn"MZ I "Kxq %ewkţó"i Kvi ţy | Avw`evmxi v GZB cðv`c` th Zvţ`i‡K mgZţj i Awaevmxţ`i mvţ\_ GKB aiţbi kvmbvaxţb wbţq Avmţj Zvţ`i bZvwEK I mvs wzK "KxqZv I `ewkó" nvwi ţq tdj ţe Ges DbōZzi mgZj AÂţj i Awaevmxţ`i Øvi v cipzwbqZ A\_%owZK tkvIY, i vR%owZK cipzwi yv Ges eÂbvi wkKvţi cwi YZ nţe | ZvB Zvţ`i Rb" Ggb GK c"K mnR-mij I Avi ¶vgjK kvmb e"e" vi cipqvRb hv Zvţ`iţK Zvţ`i HwZn"MZ mvs wzZK

<sup>1.</sup> g½j  $Kgvi PvKgv : cveZ^{m}PEMig RbmsnuZ muguZi Z_{m}^{m} I cPvi m=úv`K (mkchakma@gmail.com)/$ 

<sup>2.</sup> Descripcao do Reino de Bengalla

<sup>3.</sup> PvKgv I PvK BwZnvm Av‡j vPbv - mNjrZ PvKgv, côv-53/

~KxqZv eRvq ivL‡Z ~vaxbZv t`‡e Ges DboZ collZ‡ewk‡`i A\_%owZK †kvIY †\_‡K gŷ ivL‡e|

Zvi B Avtj vtK fvi tZi Ab"vb" AtbK tRj vi gtZv

1874 mvtj i Zdwnj f³ tRj v AvBb tgvZvteK cveZ" PÆMÖg

‡Rj vtKI Zdwnj tRj v tNvI Yv Kti Ry§RbMtYi cK kwmZ

AÂţj i ghP v A¶bœivLv nq - hv cieZx‡Z 1900 mvtj i

cveZ" PÆMÖg kvmbwewa gva"ţg cvKvtcv³ Kiv nq | D³

kvmbwewa‡Z ewnivMZ tKvb e"w³ i cveZ" PÆMÖţg "vqx

emwZ"vctbi Dci wbţlavÁv nQj | cieZx‡Z 1919 mvj I

1935 mvtj i fviZ kvmb AvBb¸ţj vtZ cveZ" PÆMÖg‡K

Ab"vb" AţbK AÂţj i b"vq Ôkvmb ewnfZ Gj vKvō wntmte

Zvwj Kvf³ Kiv nq | cvwK"vb kvmbvgţj I fviţZi "vaxbZv

AvBb 1947-G ewYZ Avw`evmxt` i AwaKvi m¤úwKZ weavb

AbŊvqx 1956 mvtj I 1962 mvtj cvwK"vtbi kvmbZţš;

1900 mvtj i cveZ" PÆMÖg kvmbwewa I c"K kwmZ AÂj

ev DcRvZxq AÂţj i ghP v A¶bœivLv nq |

cvwK ~vbx kvmK‡Mvôxi ‡kvIY-wbcxo‡bi d‡j mgMÖ ce@cvwK\_vtbi (eZ@vb evsj vt`tki) RbMtYi Rxeb AZ"šl `wern ntq DtV | mvivt`tki b"vq cveZ" PÆMÖtg cvwK\_vb miKv‡ii ^elg~gj~K bxwZi wfwˇZ mgZjevmx I A~vbxg evOvjx KgRZA`i KZZvaxb miKvix ckvm‡bi AwePvi I wbcxob Ges qwótąg mąZjevmx evOvjx e emvąxt i GKwacZ"gj-K Pig tkvIY Ges mte@wi Zvt`i côtcvI KZvg mgZjevmxt`i emwZ ~vctY I fwg Rei`Ltji tc#¶tZ Awi`evmx Rygt`i Aw⁻Z;wecbontq cto | 1960 mvtj KvßvB ev**ta**i dtj GB wbcxotbi gvTv Pig AvKvi aviY Kti | m½Z Kvi † Y Rys RbM† Yi anvb † bZv avb†e>`\* bvi va Y j vi avi tbZtZ;cve2" PÆMøtg Avt>`vj b `vbv evtøu| 1971 mvtj t`k "⁄axb n‡j l G cwiw¬wZi Av‡iv AebwZ N‡U| mvgwiK l temvgwiK KZA`i AZ"vPvi-wbhPZb, A vbxq evOvix e "emvqxt` i ‡kvlY Ges mgZj evmxt` i A‰a emwZ ~vcb l Rxxx i Rug Rei `Li Pig ch@g DcbxZ ng/

1972 mvţj gvbţe>`a bvivqY jvigvmn cve\text{T}'
P\text{M\text{\$\text{t}\$} tbZe\_{\$\text{

j‡¶" 1976 mv‡j i gvSvgvnS n‡Z RbmsnvnZ mvgvnZi †bZ‡Z<sub>i</sub> mk<sup>-</sup>imsMåg M‡o D‡V|

cveZ" PÆMÖQ RbmsnwZ mwgwZ eiveiB ivR%owZK I kwišć¥Đcv‡q cveZ" PÆMÖg mgm"v mgvav‡bi c\_ Db¥₹ iv‡L| G †c@¶‡Z 1979 mv‡j ivó&wZ wRqvDi ingv‡bi miKvi GKw`‡K `qb bxwZ I miKvix cwiKíbvax‡b mqZj tRjv\_tjv t\_tK emivMZ evOvjx cwievi emwZ cÖvb Ges Aciw`tK kwslAvtjvPbvi mxugZ Dt` vM nvtZ tbq/ cti 1985 mv‡ji A‡±ve‡i mvqwiK evunbxi cêvb I †cûm‡W>U tnvmvBb tgvnv¤§ Gikv‡`i tbZZyaxb miKv‡ii m‡½ cve� PÆMÖQ RbmsnwZ mwqwZi côj AvbŷvwbK ^eVK AbwôZ K‡i | D3 ^eV‡K Dfq c¶ cveZ" PÆMÖg mgm"v‡K RvZxq I ivR‰ZK mgm"v untmte cwiwPwýZ Kti Ges ivR‰zK Dcvtg mgvavtb HK"gZ" ng | tRbvtij Gikv` miKvtii mvt 6 (Qq) evi, cêwbgšy teMg Lv‡j`v wRqvi miKv‡ii mv‡\_ 13 (†Zi) evi Ges cävbaš nvvmbv mi Kv‡i i mv‡ 7 (mvZ) evi A\_vP tgvU 26 (QvvneYk) evi AvbývnbK ^eV‡Ki aviveunKZvq 1997 mvtji 2 uWtm¤î cveØ" PÆMûg Pæ3 -β¶wiΖng/

#### M. cve2" PÆMÖG Pæ3

cve Z" PÆMÖg mgm v‡K i vR‰zK I kwišć ¥Dcv‡q mgvav‡bi j‡¶" 1997 mv‡j i 2 wW‡m ¤å MYc Rvzšv evsj v‡ k mi Kvi I cve Z" PÆMÖg RbmsnwZ mwgwZi g‡a "cve Z" PÆMÖg Pæ³ - °¢¶wi Z nq | G Pæ³ † `‡ki mswe av‡bi AvI Zvq I Abryni‡Y m¤úwv Z n‡q‡0 | Ae‡nwj Z Awv evmx cvnvox RbMY hv‡Z - °åq fvI v-ms - °wZ. Z\_v RvZxq AwaKvi msi¶Y Ki‡Z m¶g nq Ges G A‡j i - °vqx Awaevmxiv me‡¶‡Î DbreZi gva †‡g mgZj evmx† i mgKvZv‡i DcbxZ n‡q† †‡ki mweR Dbreb I AMÖNvZ‡Z h\_vh\_ fwgKv ivL‡Z cv‡i Zvi we avb G P泇Z ivLv n‡q‡0 | G Pæ³ i aycve Z" PÆMÖ‡gi - °å‡\_©q, mgMÖ† `‡ki AMÖNvZ I Dbre‡bi j‡¶"B m¤úwv Z n‡q‡0 |

cveZ" PÆMÖg Pæ³ ¯0¶tii ci cveZ" PÆMÖtgi cvnvox RbMYmn t`tk-wet`tk wecjyfvte mg\_bjvf Kti| RvwZmsN, BDtiwcqvb BDwbqbmn gvbeZvev`x I MYZwwšfk kw³mgn-GB Pæ³tK ¯0MZ Rvbvq| GB Pæ³i gva"tg`xN°25 eQtii i³¶qx mk¯įmsNvtZi Aemvb NtU| cveZ" PÆMÖg Pæ³i ga"w`tq GB AÂţji kwwšlI Dbæţtbi m¤tebvgq t¶î DtbWnPZ ntqtQ| 4 GB Pæ³ ¯0¶tii dtj ZrKvjxb c@vbgšf

<sup>4.</sup> The Long Road to Peace in Chittagong, Raymundo D. Rovillos, The Chittagong Hill Tracts, The Road to a Lasting Peace, Tebtebba Foundation, Bagio City, Philippines, 2000, p-13

GB Pre tz cve T v Aj tk cvnvox Aaÿul Z AAj untmte tkvi Kti ubtq GB 'ewkó" msi ¶tyi weavb Kiv nq | GB AAtji Rb" Av Awj K cwi l` l w Zb cve T" trj v cwi l` m m vj Z wetkl kvmbe e tv c e Zb Kiv nq | mvavi y c kvmb, AvBb-k; Lj v, c wj k ( 'v bxq), f wg l f wg e e tvc bv, c ng K l gva wg K wk ¶v, Kwl, 'v', c i c vj b, ms w Z, hy Dbab, mi Kvi KZR i w ¶Z bq Ggb eb m m u` Dbab l msi ¶Y, Dc Rv Zxq i xw Zbxw Z l AvBb, Rb + g Z z l Ab v b পরিসংখ্যান সংরক্ষণ, দুর্যোগ ব্যবস্থাপনা ও ত্রাণ কার্যক্রম cwi P vj bwmn GbwR l Kvh vej x B Z w Av Awj K cwi l` l w Zb cve Z" t R j v cwi l t` i Dc i b " l Kiv nq |

GOVOV R মু RbMtYi cö\_MZ fug AwaKvi‡K - ƙKvi Kţi fug weţiva wb®úwE Kiv, A - Vbxqt`i wbKU cöE BRviv ewzj Kiv, MYZ syqtbi jţ¶" (wewWAvi K v¤ú I 6mU - Vqx tmbwbevm e "ZxZ) mk - ewnbxi mKj A - Vqx K v¤ú cæ vnvi Kiv, cæ wazz nk - ewnbxi mKj A - Vqx K v¤ú cæ vnvi Kiv, cæ wazz nk vyskiyv\_x9 Avf six x ys Dov t`i cbemb Kiv, GB AÂţji Dbqţtbi jţ¶" AwaKZi A\_@eivİ cövb Kivi weavb Kiv nq | mţercwi RvZxq miKvţi cveæ Prembg সংক্রান্ত একটি মন্ত্রণালয় গঠন করার বিধান করা হয়।

CVeZ" PÆMÖG Pæ³i gj-j¶" NQj †`‡ki msweavb
Abryni‡Y cveZ" PÆMÖG mgm"v ivR‰vZK mgvavb Kiv A\_æ
cveZ" PÆMÖtg we‡kI kvmbe"e ¯v Kv‡qg Kiv, MYZwwšţ
mlyvmb cöZôv, ewnivMZ †m‡Uj vi evOvj x‡`i cveZ" PÆMÖtgi
evB‡i clye@mb cövb I fwg mgm"v wb®úwE, fviZ cïZ"wMZ
Ryg\$kiYv\_x9 Avf"ši-xY Ryg\$DØv"‡`i clye@mb Z\_v cveZ"
PÆMÖtgi Avw`evmx Ryg\$t`i RvZxq Aw"Z-jmsi¶Y I ¯vqx
evOvj xmn mKj Awaevmxt`i Dboeqb ZivwšZ Kiv|

e Zt tkl nwmbv mi Kvi cveZ PÆMåg Pæ3 - P¶i
Kitj I Pæ3 ev e vqtbi t¶tî nQj Zvi Avšhi KZvi Afve|
Gt¶tî msKxY°I Acwi Yvg`kx°i vR%bwZK `wófn½ Ges
DËi vnaKvi mtî engvb DMÖ mv¤cÖ vnqKZv I DMÖ ev½vj x
RvZxqZvteva cåvb evav nntmte KvR Kti | cieZx‡Z i vótq
¶gZvq Avtm Pæ3 neti vaxZvKvi x i vR%bwZK `j neGbnc
tbZZyaxb Pvi `j xq tRvU mi Kvi | Pæ3 neti vaxZvKvi x GKnU
i vR%bwZK `j ¶gZvmxb nI qvi ci dtj fveZB G mi Kvi
Pæ3tK bvbvfvte c` `vj Z Kivi ct\_ AMåni nq | tmbv-mgnu\_Z
W. dliavi b Avntgt` i tbZZyaxb ZëyeavqK mi Kvti i mgq
cveZ PÆMåg Pæ3 ev evqtbi tKvb Dt` "vM tbqv nqnb | ei Â
G mi Kvti i Avgtj Rvi xKZ. Riai x Ae vtK e envi Kti
cveZ PÆMåg Pæ3 fv¶i Kvi x Ab Zg c¶ cveZ PÆMåg

RbmsnwZ mwgwZi †bZZ‡K wPiZ‡i aŸs‡mi cwqZviv Kiv nq/

N. cve**2**" PÆMÖg Pæ³ ev <sup>-</sup>Évg‡bi Ae <sup>-</sup>v

CVeZ" PÆMÖg mgm"vi ivR%awZK I kvwšc¥Dcvtq
mgvavtbi j t¶" - ro¶wi Z cveZ" PÆMÖg Pw³i `xN°16 eQi
অতিক্ৰান্ত হলেও চুি tgśwj K welq welq tj v Aev-'ewqZ
Ae vq t\_tK hvq| cveZ" PÆMÖg Pw³ ev-'ewqZ bv nIqvi
KvitY cveZ" PÆMÖtgi - vqx Awaevmxt` i ivR%awZK, mvgwRK,
mvs ฉwZK, wk¶v I A\_%awZK AwaKvi GLtbv cöZwôZ ntZ
cvtiwb| cveZ" PÆMÖtgi cvnvox Aaÿwl Z AÂţji `ewkó" I
ghP v Ae"vnZfvte fj-wÚZ Ae vq itqtQ| cveZ" PÆMÖg
AvÂwj K cwi I` I wZb cveZ" tRj v cwi I` m¤noj Z wetkI
kvmbe"e vi cöwZôwhoK wfwĒ Mţo DVţZ cvţiwb|

cveV PAMÖtgi cvnvox RwwZtMvôxi cumdz fwg AwaKvi j Nb Kti fwg Rei`Lj, wbR ev wfUv Dt'O`, সাম্প্রদায়িক হামলাসহ জাতিগত নির্নীকরণের প্রক্রিয়া Ae wnZfvte Pj to | GZ`vÂtji vqx Awaevmxt`i A\_fbwZK I mvs wzK AwaKvi cūZôvi cwi et Z°cteP gtZv Dci t\_tK Pwctqt`qv MYwetivax I cwi tek-weti vax Dbaqb avi v we` gvb itqto | mKj t¶tî cveZ PAEMÖtgi vqx Awaevmxt`i AwaKvi, Avkv-AvKv•¶v, gj-"teva, ms wz. I PvI qv-cvI qvi jb-cxob Ae wnz itqto |

2008 mvtj Avlqvgx jxtMi wbePbx BmtZnvti ÒcveZ" PÆMÒg kwišPre³ m¤úYPvte ev Évqb Kiv nteó gtg© A½xKvi cövb Kiv ntjl weMZ cre eqti Pre³ ev Évqtbi welqwUtKej GtKi ci GK criZkbuZ cövtbi gta" mxgve× wQj | wecjy tfvtU Rqjvtfi ga" w`tq 2009 mvtji 6 RvbgvwitZ miKvi MVtbi Ae"ewnZ cti gnvtRvU miKvi Pre³ ev Évqtbi Ask wntmte KwZcq KwgwU clyMVbmn wKQz Dt`"vM wbtjl Pre³i tgŠwj Kwelq, tjv ev Évqtb miKvi tKvb KvhRi c`tÿc MôyY Ktiwb | gnvtRvU miKvi KZR.weMZ cre eqti ev ÉvwqZ welqmgn-wbt¤aDtj l Kiv tMj -

- (1) cveØ" PÆMÅg Pæ³ ev ¯ Évqb KuguUi AvnÝvqK c‡` msm` Dc‡bZv ^mq`v mv‡R`v †Pšajv,¢K ub‡qvM;
- (2) Uv tdvm@tPqvig"vb ct` (c#Zgšķi ghP v w`tq) LvMovQwo t\_tK wbe#PZ msm` m`m" hZv>\*jvj wlcjvtK wbtavM;
- (3) cveZ" PÆMÔg Db**q**b tev‡WP †Pqvi g"vb c‡` (cÔZgšxi ghP v w` ‡q) ev` i evb †\_‡K wbe®PZ msm` m`m" exi evnv` **i**y‡K wb‡qvM;
- (4) cveZ"PÆMÎg we1qK gš;\vj tq cÎZgš;\vntmte i v½vgvuU t\_tK wbe\viPZ msm` m`m"`\xc\vi Zvj K;\vi tK wbtqvW;

- (5) cveZ" PÆMÖG fing ne‡iva nb®únE Kngk‡bi †Pqvig"vb c‡` AemicÖB nePvicnZ Lv‡`gjy Bmj vg ‡PŠajv,‡K nb‡qvM;
- (6) KvBvB we‡MW †nW‡KvqvUPI mn 35mU A¯vqx K¨v¤ú cŒ`vnvi;
- (7) c‡e¶¯ĺšĺni Z wefv‡Mi 7nU cůZôvb/Kg¶Zb cveZ¨†Rj v cwi I‡` n¯ĺšĺn |

gnv‡RvUmiKv‡ii Avg‡j Pæ³ ev Évq‡bi D‡jøLZ Dt`"vM qi-Z: KuquU clyM9b I ubtqvM `vtbi qta" mxqve× uQj | Gme KuguU cbyM@VZ n‡j I KuguU tj v Poe³ ev Évq‡bi tÿţĨ tKvb KvhRi fwgKv cvj b Ki‡Z cv‡iwb| thqb- cveZ" PÆMÔg Pæ³ ev Évab KuquUi 5uU mfv AbnyôZ nI av e ZxZ Pre ev Évg‡b †Kvb KvhRi fraKv cvj b Ki‡Z cv‡i nb | fvi Z প্রত্যাগত শরণার্থী ও আভ্যন্তরীণ উদ্বাস্ত পুনর্বাসন সংক্রান্ত টাস্কফোর্স ch/MPVZ nţi l Avf¨šlixY DØv¯′ch/ePmb l cÖZ¨vMZ kiYv\_x\$`i ^^^ev^ufUvq c\quad c\quad emtbi KvR tgvtUI AM\don'\text{N}vz jvf K‡inb| cve2" PÆMÖg Dboegb tev‡W°GKRb cvnwo mvsm`tK tPqvig"vb ct` wbtqvM t`qvi cil weavb Abrynvti cve**g**" PÆMÖg AvÂwj K cwi I ‡`i mwe& ZËyeav‡b Db**q**b †eW© cwi Pvwj Z ngwb | Aemi cůß wePvi cwZ Lv‡`gý Bmj vg tPŚaiwtK fwg Kwgktbi tPqvi gʻvb wntmte wbtqvM t`qv ntj l Kugkb fug ueţi va ub®úwËi †ÿţÎ Pi g e"\_Zvi cwi Pg w`ţg‡Q Ges fug neţi va nb®únË Kngkb AvBb 2001 Gi neţi vavZ\K avivmgn weMZ cwP eQtiI mstkwaZ ngwb | wZb cve2" tRjv cwi l‡` c‡e9n - Úški Z wefv‡Mi 7vU cůZôvb/Kg9n - Úški Z nţi I \_iæZc¥9Kvb welq n~lišli Kiv ngwb| 35wU A~vgx K"v¤ú cĺZ"vnv‡ii ci Aewkó wZb kZwaK A Tvqx K"v¤ú cÜZ vnvţi †Kvb AMÜMuZ mvuaZ ngub Ges GqbuK 2001 mvţi RvixKZ.ÔAcv‡ikb DËiYÕ cŒvnv‡ii †Kvb D‡``vM †bqv nqub| dtj ctePgtZvGmiKvtii AvgtjI cveZ PÆMütq tmbv KZZ;.Ae~vnZ \_v‡K/

Puz³i ‡h mKj welqmgn-ev¯Évq‡b gnv‡RvU mi Kvi ‡Kvb KvhKi c`‡ÿc MåY K‡i wb ev D‡` "M†bqv n‡j I†Kej mgq‡ÿcY K‡i wQj, †mme Aev¯ÉvwqZ †gšwj K welqmg‡ni mvi ms‡ÿc wb‡¤aD‡j wL Ki v†Mj-

- (1) cveZ" PÆMÖtgi DcRvZxq (cvnvvo) AaÿvlZ AÂţji ^ewkó" msiÿY;
- (2) nZb cveZ" †Rjv cwil` l cveZ" PÆMÖg AvÂnjK cwil‡`i nbePb Ges Gj‡ÿ" cwil‡`i †Pqvig"vb l m`m"‡`i nbePb nenagvjv l ‡fvUvi Zwij Kv nenagvjv c®yd;
- (3) cveZ" PÆMÖG AvÂNJ K cwi I‡`i KvhNenagvj v PovšKi Y Ges cveZ" PÆMÖG AvÂNJ K cwi I` AvBb KvhRi Ki Y;
- (4) wZb cveZ" tRjv cwilt` jiaZcY9welq,tjv thgb-

- AvBb-k; Ljv, cnjk ("vbxq), fing I fing e"e"vcbv, gva"ing K wkýv, eb I cni‡ek, "vbxq ch@b, RgyPvI I cnimsL"vb n "všliKiY;
- (5) cveZ" PÆMÖG fyg we‡i va wb®úwË Kwgkb AvBb 2001 Gi ms‡kvab ceR cveZ" PÆMÖţgi fyg we‡i va wb®úwËKiY;
- (6) fwgnxb ev `B GKţii Kg Rwgi gvwj K cvnvwo cwievimgn‡K fwg et>`ve¯k cövb;
- (7) Av F°StixY Ry§DØv⁻′ckye@mb I clZ°vMZ Ry§kiYv\_x₽°i RvqMv-Rwg clZ°c9;
- (8) NZb kZWaK A¯Vqx K¨v¤ú I †mbv KZŪ;ÔAcv‡ikb DËiYŌcÖZ¨vnvi;
- (9) A "/bxq‡`i wbKU cÖË fwg BRviv ewzj KiY;
- (10) cve¶" PÆMÖţgi mKj PvKzxtZ cvnvnoţ`i AMÖnaKvţii wfwEţZ wZb cve¶" tRjvi "vqx Awaevmxt`i wbţqvM;
- (11) Pre3 i mvt\_ mvgÄm" weavtbi Rb" Ab"vb" mswkró AvBbmgr+ mstkvab;
- (12) tmtUj vi evOvwjt`itK cveZ" PÆMÖtgi evBti m¤§bRbKfvte c\pe@mb/

gnv‡RvU miKv‡ii Avg‡j MZ 30 Rby 2011 msweav‡bi cÂ`k ms‡kvabx Kv‡j cve2" PÆMÖg Pæ³i AvtjvtK cöxz cve2" PÆMÖg AvÂwjK cwi1` AvBb I wZb cveZ" †Rj v cwi I` AvBb , ‡j vi mvsweawbK M"vi vwU cÖ v‡bi mthvM G‡muQj | cveZ" PÆMÖg RbmsnuZ muguZmn Avcvqi cveZ"evmx Ges †`‡ki MYZwišK I Amv¤cÖviqK bvMwiK mgv‡Ri cÿ †\_‡K `vex Kiv n‡gwQj ‡h, cveØ" PÆMÖg Pæ³i AvtjvtK clyxZ cve2" PÆMlig AvÂwj K cwi I` AvBb I nZb cve2" †Rj v cwi I` AvBb, ţj vi AvBbx †ndvRZ cÜ v‡bi j ţÿ" msweav‡bi cöj Zdwm‡j ÔKvhRi AvBbÕ un‡m‡e AšÍFŞ Kiv tnvK| Dtj.ll"th, 1997 mvtj cve2" PÆMÖg Pur³ "ŕÿţii mgq cve2" PÆMÖq RbmsnwZ mwqwZi cÿ t\_‡K Pæ³i mvsweawbK M"vivwU cÖvtbi `vex Kiv ntquQj | ZLb mi Kvti i Zid t\_tK ej v ntqwQj th, AvI qvgx j xM miKvtii RvZxq msm‡` msweavb ms‡kva‡bi g‡Zv msL¨vMwiôZv †bB| ZvB Zvt`i cty tm mgtq mvsweawbK M'vivvU ev ¬xKyZ c0vb Kiv m¤€ ngub| Zte fuel"‡Z msueavb ms‡kva‡bi g‡Zv msL"vMwi ôZv cvI qv †M‡j AvI qvgx jxM mi Kvi mvsweawbK Mivivou covb Kite etj cůzkůvz covb Ktivoj / wKš msweav‡bi cÂ`k ms‡kvabxKv‡j ‡mB cŵZk&z †gvZv‡eK Gme AvB‡bi misweawbK M"vi wvU c0 v‡bi †Kvb D‡` "vMB †bqub AvI qvqx j xM †bZZyaxb qnv‡RvU mi Kvi |

Avţi v Dţj lL" th, msweavţbi cÂ`k ms‡kvabxi ga" w`ţq evsj vţ`ţki RbMY‡K RwZ wnţmţe evOwj cwi wPvZ cÖvb Kiv nţqtQ, GţZ msweavţb wfbæfvlvfwl I wfbæRwZmËvi AwaKvix Awv`evmx RwwZmgnţKI ÔevOwj ð wnţmţe AvL¨wwqZ Kiv nq hv RwwZMZ wbgPxKiţYi Ask eţ e j v thţZ cvţi | GUv Avţiv weţkl fvţe câYavbţhvM¨ th, cve�Z¨ PÆMåg Pw³i wei æţ x R%bK ew` D¾vgvb I G¨WUţfvţKU ZvRjy Bmj vg KZK. `vţqi KZ.` ŶyU gvgj vq 12-13 Gwcŷ 2010 nvB †KvţUP ivq cieZx�Z myzâg †KvţUP Awwcj wefvM Avcxj Avţe` ţbi Pevšĺ wb®úwË bv nIqv ch�Ś ſ wMZvţ` k Rvix Kiţj I D³ Avcxj Avţe` b` &Z wb®úwË i ţÿţî mi Kvţi i Pig D` vmxbZv wQj hv Pw³ ev Évqţb mi Kvţi i mw` "Qvi Afve eţj weţePbv Kiv thţZ cvţi |

1997 mvtj i 2 wWtm¤î cveZ PÆMôg Pæ³ îÿţii ci 3 eQi 8 gvm mgq tctj I Pæ³ ev evqtbi tÿţî Zv chß wQj bv etj ZrKvjxb AvIqvgx jxM miKvi hwy³ Ztj aţi | ZvB 2008 mvtj i RvZxq wbePtb Pæ³ ûm¤ú¥Fvte0 ev evqtbi côZkabZ cövb Kţi | wKš'AZ ŝí yŁRbK th, wØZxq tgqvt`i cæPeQti I AvIqvgx jxtMi tbZZyaxb gnvtRvU miKvi Pæ³ ev evqtb tKvb KvhRi c`tÿc Môny Kţiwb, tKej GtKi ci GK côZkabZ w`tq Kvjtÿcy KţiwQj |

mi Kvi GKw`‡K †hgb`y ŷnU †gqv‡` cveZ" PÆMög Præ³ ev Évq†b Pig e "\_Zvi cwi Pq w`‡q‡Q, ‡Zgwb wb‡R‡`i e "\_Zv avgvPvcv‡`qvi Rb" Z\_v†`‡k-we‡`‡k RbgZ‡K weåvšĺ Kivi Rb"ÔcveZ" PÆMög RbmsnwZ mwgwZ ev mwgwZi mfvcwZ mš′j vigv Præ³ ev Évq‡b mn‡hwMZv Ki‡Q bvÔ e‡j D™U I Iohšgj-K hw³ Dc vc‡bi Accönm Pvj vq|

e ~ Z: cveZ" PÆMÔg Pæ³ tgvZvţeK cveZ" PÆMÔg RbmsnwZ mwgwZ Zvi cţÿ hv wKQzKiYxq mewKQzwbañiZ mgţq I h\_vh\_fvţe ev ~ Évqb KţiţQ cveZ" PÆMÔg Pæ³ ev ~ Évqtbi `vwqZ¡gţy"Z: miKvţiiB| AvIqvgxjxM miKvţii wØZxq tgqvţ` ivóîq ÿgZvq G‡mI Pæ³ ev ~ Évqb bv Kivi tcQţb Ab"vţb"i gţa" Ab"Zq KviYmqnnt"Q

c<u>Ö</u>gZ: Pre³ ev 'Évqtb mi Kvţi i Avšhi KZv I mw`"Ovi Afve Ges bxwZ-wbafi Kţ` i DMÖ RvZxqZvev`x, AMYZvwšţK I mv¤ú\*wqK `wófw½;

nØZxqZ: DcRvZxq AaÿnlZ AÂţji ^ewkó" msiÿţYi cwieţZ@cveZ"PÆMûgţK gynnj g AaÿnlZ AÂţj cwiYZ Kivi Iohš;

ZZxqZ: %eix fvevcboe I cve¶" PÆMÖg Pæ³ we‡ivax AvgjvZšį ckvmwbK I AvBb-k;Ljv e"e "vcbv;

PZzZ: cveZ" PÆMÖtg Ae"vnZ tmbv KZZ¡.I cuP j ÿvwaK tmtUjvi evOwj‡`i gva"tg nxb ivR%bwZK D‡İk" nwmj KiY; mtePcwi, cveZ" PÆMÖg Pu2³ we‡ivax BDwcwWGd-Gi Ae"vnZ mk ~;mšym Ges RvZxq ivR%nvZK `j ¸tjvi gta~Kvi ~vbxq Ryy\tbZtZij tjRgveyE I `vjwijcbv|

Aciwitk † tki MYZwišk, Amv¤ú\*wigk I cimzkij ivR‰zk j I bwwik mgvR cveZ"PÆMôg Pæ³ ev evqtbi tytî ezgvtb Atbk tmv"Pvi ntj I Gme `j I mgvR wbr-^kgmPx wbtq cveZ" PÆMôg Pæ³ ev evqtbi Avt) vj tb Gwmtq Avtmwb | Ghver Awv`evmx msmVtbi Dt`"vtm AvûZ kgmPxtZ thvm w`tq tkej cveZ" PÆMôg Pæ³ ev evqtbi côz msnwZ I GkvZ¥Zv cökvtki gta" Gme `j I msmVtbi kgmPx mxgve× itqtQ | A\_P cveZ" PÆMôg Pæ³ w0j t`tki myZwišk kymb côzôv Z\_v mygvbtni ÿgZvqtbi tytî (ÿgZv wetk) tkityi) GkwU tivj gtwj | t`tk myZš; wekwkZ kivi Ask wntmte cveZ" PÆMôg Pæ³ ev evqtbi tytî t`tki RvZxq ivR‰zk `j I bwwik mgvR th wntmte Gwmtq Avmvi côqvRb w0j tmfvte wbR -^ivR‰wZk kgmwP wbtq tkD Gwmtq Avtmwb |

Avtiv Dtj L th, RvZxq ivR%nuZK `j ţjvi mut\_hy জুম্ম সমাজের প্রধানত: সামন্ত ও মধ্যবিত্ত শ্রেণীর প্রতিক্রিয়াশীল I mmyeavev`x e "w³etMP tbnZevPK fngKvI cveZ" PÆMÅg Pm³ ev ev evqtbi tÿţî evav mntmte KvR Kţi AvmţQ | cveZ" PÆMÅg Pm³ ev evqtb AnaKvsk RvZxq ivR%nuZK `j ţjvi tbnZevPK` nofn½ vKv mtEil Ry%t`i gta" ga" meË mmyeavev`x tMvôx Gme `j ţjvi mvt\_ hŷ nIqvi tcQtb gj- DtIk"B ntjv G AÂţji MYgvbţNi AnaKvi I Dbqtbi cwietZ° nbţRt`i `elmqK mmyeav jvf Kiv| dţj Zviv eiveiB kvmKtMvôxi Dw'Qójvtfi 'rt eveZ" PÆMÅg Pm³ ev evqtbi tÿţî tbnZevPK fngKv cvjb Kţi vtK| AvIqvgx jxtMi tbZZyaxb gnvtRvU miKvtii Avgţj weMZ cmP eQţi ÿgZvmxb`ţji cveZ"vÂţji msm` m`mmn Gme ga" weĔ yaatland o প্রতিক্রিয়াশীল গোষ্ঠীর ভূমিকাও তার ব্যতিক্রম ছিল bv/

CVeZ" PÆMÖG Pæß ev ÉvnqZ bv nI qvi Kvi ty CveZ"
PÆMÖtgi Cwi w w b w b AebwZi w tk avweZ nt"0|
mi Kvti i Pæß ev Évqtb Amw "Qv I Kvtqgx で ®v xt i
I ohtši Kvi ty i vóhtši ev i vóhtši evBti NvcwZ tgti \_vKv
mv¤ử wqK I tgŚj ev x tMvôx Ges DMÖRvZxqZev x kwß Zvt i
AcZrci Zv ew x Kti tQ | Pæß বাস্তবায়নের প্রক্রিয়াকে
m¤úҰՔvte bm "vr Ki vi j tÿ" Gme Ackwß wZb cveZ" tRj vq
mv¤ú\* wqK I tgŚj ev x R½x Zrci Zv tRvi vi Kti tQ | Zvi v
cveZ" PÆMÖgtK cðv fwg wntmte e envi Kti mvi vt tk
tgŚj ev x I mv¤ú\* wqK R½x Zrci Zv we [Z.Kti Ptj tQ |
Gme Kvtqgx で 聲ぎtx gntj i g t fwgMömx ewni wMZ e "w³

I wewfbæe emniqk tki zúvbx ev i evb tkji vmn wZb cve Z tkj vq kyst i kg fwgmn tik Wxq I tfvM`Ljxq kiq Mv-Rwg Rei`Ltji gtnvrmte tgtZ DtVtQ | Zviv mv zú viq k wkwii Ztj kyst i Dci Gtki ci Gk mv zú viq k nvgj v msNwUZ kti PtjtQ | Zvi B avivewn k Zvq wbivc Ev ewn bx I ckvmtbi Qî Qvqvq G mi kvti i Avgtj AšZ: 7wU mv zú viq k nvgj v msNwUZ ntqtQ | MZ 3 AvM ÷ 2013 Zvvit meski NUDz gwwUiv zv ZvB `s-Gi mv zú viq k nvgj v ntj v Zvi meski NUbv |

gj-Z: Ni evox‡Z AwNoems‡hvM I j Vycv‡Ui gva"‡g Ry⊈`i A\_‰ZKfvţe ÿwZMÖİI `vy₽ Kiv Ges Povšİfvţe wftUgwUt\_tK Dt"Q` Kti Zvt`i RvqMv-Rug Rei`Lj Kivi D‡T‡k¨B AvBb-k\*,Lj v I wbi vcEv evunbxi QIQvqvq Gme nvaj v msNvUZ ntgtQ | GQvov cteP gtZv Pvz³ j•Nb Kti ckvmb KZR A ~vbxq I eunivMZ‡`i ubKU Rzy\$t`i Rzy fyq BRviv † qv, bvbv ARmytZ Rmg\* i Zv‡ i mPqviZ RvqMv-জমি থেকে উচ্ছেদ করার ষড়যন্ত্রমূলক কার্যক্রম বাস্তবায়ন করা, Pæ³ পরিপন্থী নানা কার্যক্রম হাতে নেয়া ইত্যাদি অব্যাহত রয়েছে। Gme nxb KgRv‡Ð Z vKw Z mgAwaKvi Av‡>`vjb, cve2' hey dxU, cve2" bvNwiK cwil`, evOvwj QvÎ cwil` BZ"wv` fBtdvo mv¤ú\*vuqK msMVb tj vtK cŒ"ÿfvte q`` w`tq Ptj tQ cikvmb, AvBb-k;Lj v I ubivcëv evunbxi GKuU Ask | ejvi A‡cÿviv‡L bv th, cveZ" PÆMÅtg f\u00edg AvM\u00edmb I R\u00edg\u00e8 জাতি বিলুপ্তির ষড়যন্ত্রেরই অংশ হিসেবে এসব কার্যক্রম পরিচালিত n‡"Q|

Aciw`‡K c�kvm‡bi GKwUwe‡kI gn‡ji QIQvqvq cveZ" PÆMÖQ Pæ³ neţi vax BDncnWGd bygavi x mk ¯; mšymx tMvôx I ms "vi cšx bytg L"vZ nec\_Mygx tMvôx Aevta PrùvennR, AcniY, nZ"v BZ"vw` mšym Pvvj‡q hv‡"Q| hvi Ab"Zg Avti wPZ NUbv nti v MZ 16 tde&qwi 2013 i v½vgwU tRj vi jsM`yDc‡Rjv†\_‡K A‡~į g\$L 7 bvix I wkimn RbmsnwZ muquZ I muquZi A½ msMV‡bi 62 Rb m`m" I mq\_R‡K AcniY| AwZ m¤úñZ MZ 21 b‡f¤î 2013 evNvBQwo Dc‡Rjvi wkRK GjvKvq wewRwe K"v‡¤úi mwbkk‡U cikvk" w`evtjvtK \_wj Kti RbmsnwZ mwgwZi `QRb m`m~mn wZbRb‡K bksmfv‡e nZ"v K‡i| Pm2³ "fÿţii ci Ghver GB Pre³ we‡i vax mšymxi v RbmsnwZ mwqwZi 93 Rb m`m'mn wZb kZwaK ţjvKţK Lby I kZ kZ wbixn ţjvKţK AcniY I wbh@zb K‡i| miKv‡ii wbwjßzv z\_v cKvivš‡i c@~~ g```v‡bi Kvi‡Y ms¯vicšk-BDwcwWGd Gfv‡e G‡Ki ci GK mk ~;mšymx KvhRj vc Pvvj tq thtZ myg nt"0 | GgbvK cůkvm‡bi we‡kl gn‡ji g``\_vKvi Kvi‡Y AwZ m¤úŵZ MZ

11 bţf¤î câvbgšţ tkl nwmbvi lvMovOwo mdiKvţil
Zvţ`i tmB mšţmx KvhRj vc Aevţa Pvwj tq thţZ mÿg ntqtQ|
cveZ" PÆMÖg mgm"v GKwU RvZxq I ivR‰wZK mgm"v|
ivR‰wZK I kwwšc¥Pvţe G mgm"v mgvavţbi j ţÿ" cveZ"
PÆMÖg Pæ³ "ſÿwi Z ntqţQ| e "Z: t`ţki mvgwMK "fţ\_B G
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kvmKţMvôxi `wqZ¡I KZ@B nţ"Q câvb| wKš'G Pæ³ DţIk"c@Ywv Zfvţe ev 'ÉvwqZ Kiv nţ"Q bv|

ZvB cveZ" PÆMÖg Pæ³ ev ÉvnqZ bv nl qvi Kvi‡Y cveZ" PÆMÖţgi cvnwo-evOwj Tvqx Awaevmxmn † ‡k-we‡ ‡k cëj †ÿvf l Amţšll ţ` Lv w ţqt0 | weţkl Kţi cveZ" Pæ³ fÿi Kvix mi Kvi wOZxq ţqqvţ` i vóâq ÿgZvq Avmvi ci l weMZ cæ e0ţi Pæ³ ev ÉvnqZ bv nl qvi Kvi‡Y RæßRbMYmn Avcvgi cveZ" evmx mi Kvi Z\_v † ţki kvmKţMvôxi cæZ Zvţ` i Av v l wekļm m¤ú¥fvţe nwi‡q tdţjţ0 | fveZB mi Kvi hw` AbwZwej ţ¤^cveZ" PÆMÖg Pæ³ ev Évqţb GwMţq bv Avţm Zvnţj cveZ" PÆMÖţgi cwiw wZ th †Kvb mgq wbqšţYi evBţi Pţj thţZ cvţi | GRb" th †Kvb cwiw wZi Rb" mi Kvi Z\_v Gţ` ţki kvmKţMvôxB `vqx\_vKţe |

0. cveZ" PÆMÖQ Pæ³ ev Évg‡b P"v‡j Ämgæ

e Zt cveZ" PÆMÖG mgm"vi cKZ.ivR%bwZK mgvavb I ¯vgx kvwšĺ cůZôvi †¶‡Î cveZ¨ PÆMůg Pæ³ ev<sup>−</sup>Évq‡bi †Kvb weKí †bB| Pwe³ ev<sup>−</sup>Évqb hZB wejw¤Z nțe ZZB Av~vnxbZv †`Lv †`ţe Ges fiv e\$ven\$i AeKvk t`Lv t`te; ZZB cve2" PÆMÖtgi mgm"v mvquMKfvte RuUj t\_#K RWUj Zi n#q DV#Z cv#i | cveZ"evmx Av#iv K#i th, AvI qvqx j xM th mvnumKZvq I i vR%ouZK pZv ubtq  $cveZ^{\circ}$ PÆMOg Pæ³ ^o¶wiZ K‡iwQj †mB mvnumKZvq I ivR‰wZK `pZv wb‡q GwM‡q Avm‡j PwB ev^Évqb n‡Z eva" Ges PwB ev Évq‡b Kv‡qqx Tî\_@v`x kw³ \_‡j v hZB cüZeÜKZv myó I IohšįKiaK by †Kb †m į į v Aemwi Z n‡Z eva" | ‡`‡k mópz MYZwišK mkvmb cůZôvmn cveZ" PÆMůg Pæ3 ev Évg‡bi প্রক্রিয়াকে দ্রুতগতিতে এগিয়ে নেয়ার লক্ষ্যে সময়সূচি ভিত্তিক Kg@wiKíbv †NvIYv Kţi miKvţii cveZ" PÆMÖQ PŒ3 ev-Evgtbi KvR GLub i i æKi v DuPZ eti cveZ evmx Avkv K‡i |

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Z\_"m̂F:

<sup>1.</sup> evsj v‡`‡ki Awi`evmx, MţelYv l m¤úv`bv - g½j Kgvi PvKgv, †Rgm l qvW°LKmx, cj e PvKgv, gswns‡Tv l ‡nţj bv evevj Zvj vs, evsj v‡`k Awi`evmx †dvi vg l Drm cKvkbx, XvKv, 2010|

<sup>2.</sup> Ry cmvtoi Rxeb, gwnDwi b Avng`, g½j Kgvi PvKgv, tmvnive numvb I Ave`jv Avl qvj m¤úwi Z, MY Dbqb MištMvi , XvKv, 2008 |

- 3. PAMİİĞİ CVEZ" AÂİ I ZVİ AWACUMUCE, KÜLDE WÜ GBP J BOD
- 4. HwZnwmK †cð||vc‡U cve\$" ~vbxq mi Kvi cwi I`, Áv‡b>`yeKvk PvKgv, ~vbxq mi Kvi cwi I`, iv½vgwU, 1993|
- 5. gw/ht/k cve2" PÆMig, kivi>> \tkLi PvKgv/
- 6.  $cveZ^mPAEMlgPw^3$   $ev^-e-vqb$  ctht/k 2010,  $Z_-^mI$  cthvi we fvM,  $cveZ^mPAEMlg$  RbmsnwZ mvgwZ, 2  $wVthmx^2$  2010|
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## THE CHAKMAS: AN INTRODUCTION

### L.B.Chakma

INTRODUCTION: The Chakmas are one of the hill tribes living in the region lying between 21 to 29 degree north latitude and 88 to 92 degree east longitude. Their main habitation is in the Chittagong Hills Tracts of Bangladesh, Lawngtlai, Lunglei and Mamit districts in the Indian states of Mizoram, North, Dhalai, Goumati and South districts of Tripura and Tirap, Changlang, Subansiri and Lohit districts of Arunachal Pradesh, a group in the Chin Province and Arakan Province of Myanmar and some in the Indian state of Assam. The present population of the Chakmas is about four lakhs in Bangladesh, about one lakh in Mizoram, about sixty thousand in Arunachal, about fifty thousand in Tripura, about twenty thousand in Assam, and about eighty thousand in Myanmar. Their habitation is said to be in the northern part of Rakhine state at Bhutidaung, Mrauk U and eastern bank of Lenbre river at Sittwe and Kaladan river. A Chakma village is named Naukya, 6 miles from Mrauk U town.

The Chakmas have their own script, culture, folklore, history, traditions and literature. They have own food habit and games and sports and medical system. The Chakmas have a history of orogin, ascent, home and tradition with distinct culture, language and script. They have traditional songs, folklores, games and sports. The Chakma women weave their own clothes in their traditional feather weight handlooms called BEIN. The main dress of the women is called PINHON, the lower garment, KHADI, the breast cover and KHABANG, the turban or headgear. The clothes are artistically decorated by weaving flower design from the traditional flower pattern called AALAAM.

ORIGIN OF THE CHAKMAS: History is obscure to locate the origin of the Chakmas The contemporary histories are silent about the existence of the Chakmas. There is no evidence of the Chakmas before the 13th century AD. From 13th century AD some evidence of the existence of THEK//TSAK (as the Chakmas are known to Burmese/Arakanese) could be traced in the Burmese and Arakanese history from the 10th century AD.

The Chakma history called Bijak also does not tally with each other. However writers boast about the originality of their manuscript. That it was written in BAMUNI (Brahmi) and on palm leaves which have been recorded by their forefathers and handed over to them. The ballad singers GEINGKHULEEs also cannot sing the proper account on the origin of the Chakmas. All the Bijak and the folk songs are based on the traditional beliefs which have been transmitted from generation to generation. However all of them mostly agree that (1) Chakmas are Khatriyos (worrior class), (2) they are descendents of Sakyas, (3) their original capital was Kolapnagar, (4) their second capital was at Champaknagar, (5) they shifted to another Champak nagar on the bank of Irrawadi, (6) they conquered new land to the south west of Champaknagar by crossing river Lohita and named it KALABAGHA after the General. The capital of the new land also named Champaknagar, after the old capital. From this new Champaknagar, the prince and Governor of Kalabagha, Bijoygiri led expedition against the Magh with the help of Hosui troop provided by the king of Tripura. (7) Bijoygiri led the expedition with seven CHOMU of fighters and reached CHADIGANG through Meghna River after six days and six nights. They made CHADIGANG as their base camp. During the expedition Radha Mohn and Kunjha Dhan were the commanders of Bijoygiri and they conuored many countries which includes Maghs, Kukis, Axa, Khyengs, Kanchana Desha and other kingdoms. The expedition said to have lasted for twelve years. On receipt of news of conquering new land by Radha Mohn and Kunjha Dhan, Bijoygiri is said to have went forward from Chadigang upto Safrai valley to receive his commanders. Here he learnt about his fathers death and ascending of his younger brother to the throne. After mourning seven days for his father, he decided to settle at Safrai valley. He also said to have given option to his men to retun to old kingdom or remain with him. Radha Mohn is said to have returned to Champaknagar. Bijoygiri is also said to have permitted his men to marry girls from the defeated kingdom, Bijoygiri also married an ARI girl and established RAMPUDI (Ramavati) kingdom at the Safrai valley. Afterward, the Kalabagha kingdom was reportedly annexed by the Tripuri king and communication with old kinghdom was cut off. The capital of Ramapudi kingdom was later named as MANIJGIR.

As per Birai Mohan Dewan, in the CHAKMA JATIR ITIBRITTA, in 1333, Burmese king Mengdi (Minthi) with the help of the Portuguese brought downfall of Chakma kingdom through deceitful means. He made king Arunjuk captive with his three princes, two princesses subjects and settled them in different places. Ten thousand soulders were made slaves and renamed as THOINHA (pronounced Doinak) meaning badly defeated (Whose descendents are living in Burma (Myanmar) till date). After a hard attempt, a group of Chakmas could make a habitation at Mongzambroo. After sometimes they had to flee to Chokkaidao on the bank of Kaladan when atrocities of the Magh remain no bound. From Chokkaidao they have sought permission from Jallal Uddin the son of Raja Ganesh for settlement and Jallaluddin permitted them to settle in 12 (twelve) villages at Chadigang. It was in 1418 they could flee to Bengal leaving behind the followers of second prince and the Doinaks in Burma.

From these twelve villages, after many ups and downs the Chakma kingdom was established at Chadigang which lasted there until the British transformed into a mere circle. The said Chakma circle was annexed to Pakistan in 1947 during India's independence. The said circle is now Rangamati and Khagarachhari tribal districts of Bangladesh.

GROUP OF CHAKMAS: As per Bijak and the Geingkhulees the ancestral of the Chakmas is believed to have remained at Kolapnagar at the foot of Himalaya. The second group is believed to have remained at Champaknagar, on the bank of Irrawadi. The third group remained at Champaknagar of Kalabagha which is believed to have situated at Srihata.

The present Chakmas are said to be the followers of the eldest prince Surjyojit or Sojui who was made Governor of Kyudeza. The followers of the middle prince Chandrajit or Champro of Mian or Mizza or Mingdoza are said to have assimilated with the Burmese.

The Tongchangyas are said to be a portion of followers of the youngest prince Satrujit or Chouta who was made tax collector of Kongza by the Burmese king. They are said to have legged behind while fleeing to Chadigang. Some opine them to be a portion of Doinaks who fled away from Burma to unite with the mainstream Chakmas of Chadigang. It is also said that since they are a fortion of Doinaks, the number of their gozas or sects have remained the same.

The Doinaks are said to be the descendents of the Chakma soldiers who were made captive by the Burmese and made slave.

The Chakmas of Bangladesh are the mainstream Chakmas. The Chakmas of Mizoram are the aboriginal inhabitants of the border of the Chakma kingdom. It was only in 1891, this area was transferred to Lushai Hills

District of Assam. They are also descendents of those people who have shifted to this area in search of fertile jungle for JUM cultivation before independence. The Chakmas of Tripura are the descendents of those people who had settled in Tripura in 1770 during the reign of King Haramani. They are also those people who had taken shelter in Tripura in and after 1947 due to fear of atrocities from the Pakistani Government since they have opposed inclusion of Chittagong Hill Tracts in Pakistan at the time of independence. The Chakmas of Arunachal Pradesh are those who have been uprooted from their ancestral homeland by the Pakistani Government by constructing Hydel Project Dam at Kaptai, Chittagong Hill Tract in 1964 with the finance of America and who took refuge in India. The Indian Government granted them settlement in the erstwhile NEFA (now Arunachal Pradesh) but have not yet granted citizenship. The Chakmas of Assam are believed to have migrated from Tripura in search of fertile jungle for JUM cultivation. And the Chakmas of Myanmar are the descendents of those who could not escape to ANOK (Chittagong) after the Chakma kingdom has fallen in 1333.

CHARACTERISTIC: The Chakmas are very simple and peace loving. They believe in Buddhism. But sometimes appease other deities and spirits as they believe the hold SPIRITS in every illness, suffering and misfortune which practices hint them at Animism. For example, if it is water born disease, they will appease Gonga Maa (the water goddess), for rheumatism and other circulatory disease, they will appease the Dein (witch), if it is muscle related, they will appease the Bhoot (the ghost), if it is mental, they will appease the Pari (fairies) and if it is on air circulation, they will appease the Dyo (male fairy) etc.

PHYSICAL FEATURES: H.H. Risely classified the Chakmas as Lohitic tribe. Major Tom Herbert Lewin grouped them with the KHYONGTHAS meaning son of the river or the tribe who live

along the river courses. Antropologically the Chakmas belong to the people of South East Asia. They belong to the Tibeto-Burman group of people. Dr. Hutton and H.H.Risely classified them as Mongoloid. Mr. Hutchinson in his book 'CHITTAGONG HILLS TRACTS' observed that the Chakmas are of medium stature and thick set built with fair complexion and a cheerful honest looking face. Physically they are finer specimen of manhood than the Magh (now Marmas/ Arakanese). They posses none of the hereditary laziness of the latter and although their independence will prevent them from working as a manial of others. Yet they work exceedingly hard to further their own interest. They posses a relantive memory, grasp detail quickly and appreciate the advantages that can be secured by industry. As a tribe, they are stolid, argumentative and stubborn, but on the whole truthful'. There are many divisions among the Chakma tribe.

These divisions are called GOZA or GOSA (sept) and GUTTHI (sub-sept or clan). Among the main stream of Chakmas the number of GOZAs is forty two and the number of Tongcangyas and Doinakyas twelve each.

The names of Gozas and Gutthis are derived from curious adventures, or personal peculiarities, sometimes place of habitations like rivers, hills of the founder. For example, the founder of Khyangjoy Goza is said to have defeated a magician of Khyang tribe in magical game called TUMBRU KHARA, so his name became Khyangjoy, THE DEFEATER OF KHYANG. The founder of Bungo Goza said to had a big lump on his back muscle. In Chakma a back muscle is called Bung and hence Bungo Goza. The Kurho khuttya people are said to have lived on the bank of KURHO ANGUTTYA SORA (jungle foul scratched river). Some say they were the chicken slaughter or cutter in the royal palace and so they were named KURHO KUTTYA (chicken cutter). The founder of BOGA GOZA is said to be a tall fair complexioned fellow with a long stretched neck, like a heron. In Chakma a heron is called Boga. So, Boga Goza. The title CHEGE is said to be of a minister and his descendents became Chege goza. Likewise Bor Chege, the big minister or Prime minister. The title BORBO is said to be of a general. So the follower of a Borbo were known as Borbo Goza. The Lakchars were the soldiers and they were named as Lakchara goza. The leader of the LEBHA Goza is said to be a stammerer. In Chakma a stammmerer is called LEBHA, hence the Lebha Goza. The leader of Kudugo Goza said to had strong hair like the quill of a porcupine. In Chakma a porcupine is called KUDUK. So he was named Kuduk Sen and his followers were known as KUDUGO GOZA. There was one Chakma king named TOIN SURESWARI who lived on the bank of TOINGANG. His followers were known as tonya goza. It is like the Rais and Liboos of Nepal.

Prior to the British Rule in India the Chakmas had an independent state which consisted of the present Chittagong Hill Tracts, a portion of Plain Chittagong district of Bangladesh up to Dhaka Trunk Road (Nizampur Road) and some areas bordering the southern part of Lushai Hills (present Mizoram). As per Harry Barrylast, the Chief of Chittagong district, the Chakma kingdom was extended as follows

in 1768 : North : Feni river
South : Sangu river.
East : Kuki kingdom
West : Nizampur road.

The Chakmas had to pay only business tax in the form eleven mound of cotton, annually to the Moghul as per business treaty signed in 1715. Though the East India Company took over the administrative powers of the Moghul in 1757 and business treaty also transferred to them, they remained peaceful and did not interfere with the Chakmas until 1777.

The Chakma kingdom was then known as COTTON MAHAL. In 1777, they demanded more cotton. On the denial to pay more cotton by the Chakma king, the British lead two expeditions under Mr. Lene in 1777 and under Mr. Turman in 1780. But the expeditions were not successful. The Chakma Commander Ronu

Khan attacked them at every opportunity with the assistance of the Kukis and forced them to back. The British blocked all supplies to the hills and blocked the markets to force surrender. As a result, the common subject suffered miserably. When the suffering went beyond tolerance, the Chakma king Raja Jan Bask Khan surrendered before Governor General Corn Willis at Calcutta in 1815 and signed an agreement to pay more tax in the form of 501 mound of cotton. In 1819, they made to pay Rs.1815 in liu of cotton. It was again re fixed at Rs. 2822 in 1832 and Rs.2584 in 1837.

The British did not interfere with the internal affairs of the Chakma kingdom until 1861, the year they built an administrative office at Chandraghona. In 1866, Capt. T.H. Lewin was transferred to Chittagong Hill Tracts. From the year of his transfer, the powers and boundary of the Chakma kinhdom started shrinking day by day. Twenty six places were exceeded to Chittagong plain district and later the kingdom was transformed into a mere circle, dividing it into three circles, Chakma, Maung and Bomang circles. Many of the power and functions of the king were striped and the king was reduced to a mere 'CHIEF'. And in 1891, the present Demagiri area of Indian state of Mizoram was also transferred to Assam. As a result, the Chakma kingdom had to forgo its land and subjects beyond the river of Thega and Sazek. Such a treatment on the part of Capt. Lewin is said to be due to personal misunderstanding between Capt. Lewin and Chakma Rani Kalindi.

In 1947, during India's independendence, the Chakmas wanted to remain with India as they did not feel safe under Islamic sovereign since the division was based on religious differences. But the Chairman of Bengal Boundary Commission, on 16th August 1947, declared the annexation of CHT in the Islamic Sovereign of Pakistan. 98% of the ethnic people were thunder struck and there was wide spread resentment. Some people under the leadership of Sneha Kumar Chakma even unfurled the India tri-color at the Deputy Com-

missioners office of Rangamati which remained there for three days. As a result, they had to flee to India.

EXOGAMOUS DIVISION: At present the Chakmas are divided into three sub-tribes the Chakmas, the Tongchangyas and the Doinakyas. The main Chakmas are sometimes called Anokya Chakma as Chittagong was sometimes known as ANOK, meaning west. The Tongchangyas are those people who came toward CHADIGANG to remain with the main stream Chakmas and whose settlement was on the bank of TOINGANG (the river with abundance of courses i.e. meat, fish, vegetable etc.). The DOINAKYAS are those people who were strewn and settled in different places by the Magh king after the downfall of the Chakma kingdom in Arakan in 1333. The meaning of Doinak is said to be (1) the worrior who fought with shield, (2) the badly defeated people and (3) the southerner. This sub-division is of near past and the earlier groups as stated in the BIJAK (traditional history), who were cut off from Kalapnagar, Sudhanyavati, Champaknagar of Irrawadi bank, Champaknagar of Kalabagha are unknown till date.

The present Chakmas were called ANOKYA CHAKMA (as the present Chittagong area was known as ANOK, the north) the followers of the eldest prince Surjyojit who were settled at Kyudeja province by the Arakanese king, who later fled away and established a new kingdom at Mongjambroo. It is also believed that the follower of middle prince Chandrajit have assimilated with the Burmese. The Doinaks are the southerner as in Chakma DAGHIN means south and DAGHINAKYA to DAINAKYA. It is also said that in Arakanese, DHIONA (pronounced as THOINA) means badly defeated and Dhoina to DOINAKs. The Tongchangyas are said to be the Second group who were left behind by the main stream while fleeing to Chittagong. It is said that while fleeing to Chittagong, the first group cut plantain trees in the way and on reaching at Toingang the second group found the grown up shoots from the plantain stems and thinking that the first group had left them far behind decided to settle at TOINGANG and from TOINGANG to TOINGANGYA, TONGTONGYA to present TONGJANGYA or TONGCHANGYA meaning the settler of TOINGANG (the river where vegetables for curry is easily available).

SOCIETY: In the Chakma society, the king was the supreme head. Under him there were group leaders called SARDARs, AMUs, Roajas, DEWANs during the Moghul and British periods. They were the heads of a group called GOZA (sept). Under the Sardar or Dewan there were KARBARIs who headed the GUTTHI or sub-septs (clans) and under the Karbaris, the heads of a family. A family is headed by the eldest male members of the family. Under the head of the family, the eldest sons and then the other sons according to generation and age. It is therefore rightly said that an elder has got the right to inflict three slaps on the youngers without any queorstion or trial. The foundation of the Chakma society was based on the obedience of the elders. Here the son had to obey the father, the father had to obey the Karbari, the Karbari the Dewan or Sardar and the Sardar, the king which was binding and concrete. Being closely related, they would join and help each other in every happiness and sorrow. The social structure of the Chakmas was based on family and village administration. Earlier a village was consisted of only one group of people who were inter related by blood and the most influential person of that group was choosen as their leader. The group leader was sometimes hereditary and he was called Sardar or Amu or Roaza. A group of such people were collectively called a Goza.

The word Goza might have come from the pali word 'gocca' meaning a bunch. Shri Ashok Dewan has opined that the word GOZA might have come from the Arakanese word GONGSA (Gong=leader plus SA=son/men/people) people of the leader. And this Gong Sa came to Chakma as GOZA. Since the Chakmas

pronounce the last SA of a word of other language as JA, JHA, ZA.

The introduction of a Goza or Gutti (clan or sub-sept) is based on some reknown personalities, titles, or feat or of any place of habitations or any incident of the group. It is said that the Goza system was first introduced by king Manikgiri or Marekya, the eldest son of king Moinsyang who was forced to flee from Moisagiri (Aracan) to Chadigang in the fourteenth century after the downfall of Chakma kingdom in 1333 AD. It is said that the Subedar of Bengal, Jallal Uddin (Raja Ganesh) permitted him to settle only in twelve villages when they fled to Bengal after the atrocities of the Magh (Aracanes) had gone beyond bearance. And those twelve villages were known as twelve Gozas. On the increase of population, other Gozas sprung up in the later period.

At present there are forty two Gozas among the Anokyas Chakmas, twelve Gozas among the Tongchangya Chakmas and twelve Gozas among the Doinakya Chakmas. The Goza system of the Chakmas come from the father line and a woman losses her Goza and Gutti after marriage and her children will belong to the Goza and Gutti of the father or husband.

In the beginning, the sept was the unit of an organization for certain purposes. During the reign of the Chakma kings and even during the British rule, each septs was presided over by a Sardar, Amhu, Mhulheema, Chege, Dhaveng etc. and in the later period by a Dewan or Talukdar. These Sardars, Amu, Mhulhema, Chege, Dhaveng, Dewan or Talukdars were sometimes a minister, ambassador, a commander, revenue collector or an official of the Raja. They represented the family and the leaders of the septs. They collected taxes and revenues and keeping some portion for themselves paid the remainder with a yearly offering of AAGCHOLI to the king on the PUNNYAH day which was held around BIZU festival. They also supplied labourer and soldiers from their septs when the king orders them. They were also entitled to enjoy the share of a hunted animal on behalf of the Raja. In the later period, they were also empowered to try cases of petty nature and order punishment except capital punishment. They generally tried the cases of disputes of matrimonial and sexual one. If no solution is reched in their courts, it was referred to the king, where the king try it in presene of other Sardars.

#### **GUTTHIS IN CHAKMA GOZAS**

- 1. Anghu or Amhu Goza: Kileia, Kullhya mwah, Goda, Makh, Naduktuk and two others.
- 2. Bongsha or Wangjha Goza: Kala Kangarha, Ranga Kangarha, Mokchora and Chagada.
- 3. Borbo, Barbhua or Borua Goza: Bengho, Badali, Boba, Bogotab, Dallua, Dawjha, Bhongya, Biatra, Hongia, Hadara, Jallya, Kuju Chhah, Jallya, Kangsurhi, Kalapha, Gawjalaw, Mollya, Pagala, Phejara, Poiang or Pobhang, Sadhangsa, Selochya, Sallya, Tola Padol, Naduktuk, Kaloh, Kujuma, kongha, Magha, Bhooda, Tibira, etc
- 4. Baburo Goza: Gojallya, Maneia, Bhogotap, Pira Bhanga.
- 5. Borchege Goza: Khattyalo or Khachyalo, Lwah kottha, Chelipuno, Darhi Ranga and Kumajha.
- 6. Bor Kambhe/Kammhei Goza
- 7. Guro Kambhe/Chigon Goza
- 8. Chigon/Guro Bungo Goza: Bor Bungo, Chigon Bungo, Badali and Penhaw.
- 9. Bar Bungo Goza
- 10. Chadogo or Chadanga Goza: Sardar, Sechya, Basiri and Kurho Pagala.
- 11. Chekkova/Chekkaba Goza: Bhiduli, Oangjha, Gojao, Pirha Bhanga.
- 12. Chege (Rwo/Bhwo/Bannya) Goza: Khyang Chege, Roa Chege, Bhwa Chege, Bany Baap, Goda, Bangallya,
- 13. Dhaveng or Dhamei Goza: Pirha Bhanga, Hagarha, Chattonya, Surhosuri, Kangarha, Shakkya, Haadhee, Bak Ojha, Kochchyang Guri, Agunhi Puno, Rakwa Baap, Kango, Udho Chedo, Sangasha.
- 14. Dharjya/Dhachchya/Dhajyo Goza: Komreng, Naduktuk, Kattwa, Bar Phagira,

Chigon or Guro Phugira.

- 15. Haia or Hoia Goza
- 16. Hedoga/Hedaga Goza
- 17. Bor Kambhe or Kammhei Goza: Mendar, Kala Panjanghee, Moich Chora, Chagada, Lwah Pattwa, Koba Kheye.
- 18. Guro Kammhe Goza
- 19. Kinga Goza
- 20. Khengya or Khyangjoy Goza: Choidinhi, Semo, Dawjha, Chagoi, Koballya, Bangallya, Nabita and Tibira or Byongkaba.
- 21. Kudugo Goza: Pirha Bhanga, Kala Kangarha, Ranga Kangarha, Kulo, Khojalo.
- 22. Kurho Khuttya Goza: Nendap, Poja, Narhan, Surhochurhi, Amari, Kattwa, Bhoodo, Kyikdhora, Amaw, Parbwa, Jadhee, Chorhoi, Badali, Lwah, Pirha Bhanga, Todega, Koba, Agunho Puno, Bhola.
- 23. Larmha Goza: Pirha Bhanga, Bor Chharjya, Machyang Chharjya, Chigon or Guro Chharjya, Rajakaba, Sat Bheye, Boba, Sonya, Jallya, Talukdar.
- 24. Lakchoro Goza: Gojala, Bhidulee.
- 25. Lebha Goza: Nandep, Surhosuri, Todega, Hoia, PunoKoba.
- 26. Mhuleema Goza: Dhavana, Midhya, Korbwa, Singhsapo, Anondya, Ranga, Badali, Chebarjya, Chakko, Maneia, Chadango, Karmya, Sallya, Poja, Ijapoja, Khantang, Bamhanchege, Shelpada, Selochya, Sukkhya.
- 27. Mhuleemha chege Goza
- 28. Noa Teyeh Goza:
- 29. Pedangsuri or Pedangsiri Goza: Pennyang.
- 30. Bor Phaksa Goza: Koballya, Belaka, Borhoibecha, Kawla Sem, Kangho, Tinbheda, Bor Kurjya, Magha, Chigon Kurjya, Lulang, Magha, Sigira Puno, Bhurung Bhurung, Banya Chha, Kallyah Kallya, Rangya, Thudho.
- 31. Guro Phaksa Goza
- 32. Pheedungsa Tonnya Goza: Mhuleema, Koballya, Kala Manik, Undurtola, Kalapilabaap 33. Padugo Goza
- 34. Pua Goza: Kakkinha, Kattwa, Khojal.
- 35. Rangi Goza: Bhengya, Bhudo, Talukdar.
- 36. Tonnya Goza: Kurjya, Mullya, Poijagha,

- Kangarha, Shettya, Pungjha, Uchchya, Dammwa, Kuchshya, Kuia Baap, Kumajha.
- 37. Teyah (Puran) Goza: Poijagho.
- 38. Uchchari Goza
- 39. Boga Goza: Dhurjya, Mulikaja, Kattwa, Randalika, Ninandya, Bhele, Pukmachya, Naduktuk.
- 40. Pumha or Pungo Goza: Jhendar, Guia, Thuda.
- 41. Phema: Kalapilabaap, Toloichhina, Mokchora.
- 42. Mhulheema Chege Goza
- 43. Pittingyah Goza

NOTE: It was earlier stated that there are only forty two gozas in the Chakmas. But after listing out them it came to forty three. The name PHEMA Goza has appeared very recently in Mizoram. Earlier they used to identify themselves with Bongsha Goza. In Bangladesh, Tripura and Arunachal these people still identify as Bongsha Goza. It is said that the leader of this goza had once misappropriated the tax collected from his men on wine and gambling and he could not deposit the tax on the annual tax payment day, PUNNHYA. He even reportedly tried to cheat the king by depositing CHAR BHANGA (pieces of pottery) in a sack as coin. On detection, the king got angry and auctioned his land and the Dewan of Bongsha Goza got it in auction. From that day the goza name Phema was abolished and they became the subject of the Bongsha goza. But it cropped up in Mizoram twenty to thirty years back.

Among the TONGCHANGYA Chakmas and Doinakkya Chakma there are only twelve GOZAS which are said to be same and they are: (1) Moh or Gannyam Goza: Kurugha, (2) Karbho, (3) Mongla, (4) Melhang, (5) Lhambasa, (6) Dhannya Goza: Phasui, Boga, Piji, Kala Hangsya, Tandap, Rangya, Ranga Hangsa, Ranga Hangsa, Bin (7) Hongya, (8) Wa, (9) Anghu, (10) Watong, (11) Elhang and (12) Lhabhoisa.

It was observed that the names of many of the septs and sub-septs are of same type as found among the Rais, Limboos and Tibetans which are records of curious adventures, personal peculiarities, place of habitations and territorial names like rivers, hills etc. The septs and sub-septs descends in male line and the rule of exagomy is unilateral.

In the above list of guttis (sub-septs), we find many guttis of other septs in the Borbua Goza, Mhuleema Goza, Kurho Khuttya, Dhamei Goza and other gozas. It is due to the preference of power by the people of other septs as the heads of these gozas were once powerful eg.Queen Kalindi belonged to Kurhokhuttya goza and so many people from other gozas enlisted themselves as Kurhokhuttya. Likewise, the husband of Kalindi, Dharam Bask Khan belonged to Mhuleema goza, before him the Dhaveng goza, Boga goza etc. were the kings. We also find that the BADALI GUTTHI is found in three gozas. They seem to be the worshipper of powers and in the search of power and facilities. The original Badali Guttis are said to be from the BUNGO GOZA. Some of them enlisted in MHULHEEMA GOZA to get royal patronage when the king was from Mhuleema goza. Some of them enlisted to get tax exemption. It is said that once a VAIDYA (physician) cured a member of the royal family and the king was very pleased and asked him to ask for a favour. The Vaidhya reportedly asked for exemption of taxes for his sept which was granted. The Vaidyo belonged to BORBWO GOZA. So many people from other septs enlisted themselves in Borbua goza to avoid taxes. The Borbua gozas are therefore teased till date as KHAZANA MAAP PEYA BORBUA GOZA (tax exempted Borbua Goza). However, even after enlistment in other gozas, they could not change the names of their guttis for the prevalence of BHAT DYA rite. As while performing that rite, a DHAMASIK (list of all relatives of up to seven generation) required to be made and during the performance of the rite, the names of dead relatives had to be read out and so no body changed their names. It is said that at the start of the BHAT DYA rite the RARI/LURIs chant discoursed from the AGHAR TARAs. On hearing

the chantings, the people who are reborn are said to get hypnotized and loss their sense. And the volunteers used to go to them and enquire from them as to who he/she was in the previous life by reading all the names of the dead people from the DHAMASIK. On hearing the right name they get back some of the sense and demand for the things which they could not fulfill in the previous life. On getting that thing they used to get back their sense. If the demand is not fulfilled they don't come to sense and in that case the relatives of previous life had to come to the hypnotized person and ask for forgiveness for the inability, if forgiven-It is alright and sense is back if not such a person remained half sensed for the rest of life. It is also assumed that, it was due to the shifting of people from one leader to other in search of fertile jhum land that change of Goza had occurred.

Note "The readers are requested to kindly enrich the names of gutthis if it is known to them.

TITLES: The Chakmas generally use their tribe's name 'CHAKMA' as their title. There are also some people who use DEWAN, TALUKDAR, KHISHA, KARBARI, ROY and now a days LARMA, FEMA, SAGEI, SADONG, DHAMMEI etc. Actually the titles Dewan and Talukdar were feudal titles since they had certain area and subjects to rule over. The title of 'Dewan' is said to have been introduced in 1737 and the title of "Talukdar" during the reign of Kalindi Rani. Before that MHULEEMA, DHAMEI, CHEGE and KHEJHAs were the leaders of the society.

TALUKDAR/DEWAN: The Talukdars were the Tax collectors. They had certain area called TALUK. For certain Taluk they were appointed to collect taxes and were known as TALUKDAR. It was right during feudal time to use it as title since the son of a Dewan or Talukdar used to be the Dewan or Talukdar of that area. But the Dewani and Talukdari system have already been abolished and they are still using it as title! Though they are no longer functioning as

Dewan or Talukdar.

KHEEJHA/KHISA: It was the title awarded by the Chakma king to a person who is found to be wise. It was not actually hereditary. Some people use that title as hereditary though there is no office of KHEEJHA now a days.

KARBARI: It was actually the title of a village leader. He may either be appointed by the king or the Sardar (later the Dewan) of a goza or may be selected by the villagers themselves. Karbari actually means businessman i.e. a person who performs all the business of a village. He had to settle and try petty cases in the village, look at the community welfare, preserve peace and tranquility of the village. He was the administrator and judge of the village and all must obey him in the village. It was not a hereditary title.

ROY: The title Roy is being used by the Royal family of the Chakmas after Raja Harish Chandra and his son Bhuban Mohan Roy were awarded the title 'Roy Bahadur' by the British. The present Royal family of the Chakmas actually belong to the BONGSA/WANGJHA Goza and Kala Kangarha gutti (clan). Prior to them KALINDI RANI belonged to KURHO KHUTTYA Goza and her husband Raja Dharam Bux Khan belonged to MHULEEMA Goza. LARMA, FEMA, SAGEI, SADONG, BOR CHEK/BORCHEG, DHAMMEI etc, are actually the names of Goza(sept).

RELATIONSHIP: As the name of a sept descends in the male line, the rule of exogamy also based upon it. A man cannot marry any girl or woman from his gutthi (clan). However, it has been permitted for marriage, if the relation is permissible KHELYA KUDUM (even) after a gap of five to seven generation.

A man cannot marry his related aunts, nieces, but he can marry a girl who is a far related cousin. He can marry a cousin of his mothers sept and clan and also of other sept and clan. It is said that, earlier the mothernal uncle had to seek permission from his marriageable nephew to marry of his daughter with others.

As the nephew has the right to marry his mothernal uncles daughter. It is also reported that the alliance had began from the time of Gautama Siddharta, who married his mothers brother's daughter, Gopa.

The relation between aunt and nephew, uncle and niece, father and daughter, mother and son, brother and sister and cousin of same sept is taken as incest by the Chakma society. If any sexual relation is proved with incest relative, the offenders were subjected to undergo physical and mental punishment and they were outcasted. They were treated like animals. Their head was shaven in rough manner, leaves and plant were offered to eat. They were asked to carry water up to thousand pitchers to a banyan or peepul tree. Chicken cage were hung around their neck and paraded in the street by beating drums announcing the offences committed. They were not allowed to enter any house and driven away like a goat saying 'GHEE, GHEE'. The society never gives permission for such a relation to turn into a marriage and were separated. They must undergo the above ordeal to come back to the society.

There is no caste system in the Chakma society and marriage is done between septs. The relation of husband and wife is a concrete one. Seperation and divorce is very rare. A man can divorce his wife if she is proved unfaithful, infidel and in rare cases suffering from incurable transferent desease. A woman can divorce her husband if he is found torturous, insane, impotent and in rare cases suffering from incurable trensferent disease. Polygamy is also prevalent in the Chakma society and a widow is allowed to remarriage. In the second marriage the women are allowed to choose a groom to their likings and the parents or guardian have got no right to oppose her choice if the relation is marriageable one. The relations of the Chakmas are as under:

- 1. Attya-Mother's, father's, uncle's, aunty's father or their uncles addressed as Ajoo or Dadoo or Dada.
- 2. Baranga-Mother's, father's, uncle's, aunty's

mother or their aunty's addressed as Nanu or bebhei.

- 3. Bap-Father. Addressed as Ba, Babha.
- 4. Ma-Mother. Addressed as Maa or Mamha.
- 5. Jettha-Father's elder or older brother, mother's elder or older sister's husband addressed as Jidhu.
- 6. Jedengha-Wives of elder or older brothers of father and elder or older sisters of mother. Addressed as JEDHEI.
- 7. Pijengha-Sisters and cousin sisters of father. Addressed as PIJHEY.
- 8. Pittelha-Husbands of father's sisters and cousin sisters.
- 9. Khutto-Father's younger brother or younger cousin brother. Addressed as Kakka or Khuro.
- 10. Khuronga-Wife of father's younger brother or cousin brothers. Addressed as Kakki or Khuri.
- 11. Moilya-Brothers and cousin brothers of mother. Addressed as Mamu.
- 12. Molen-Wife of mother's brothers and mother's cousin brothers. Addressed as Mami.
- 13. Moittelha-Husbands of mother's younger sisters. Addressed as Moijhya.
- 14. Moijyengha-Younger sisters and younger cousin sisters of mother. Addressed as Mujhee.
- 15. Jedengha-Elder and older sisters of mother, wife of elder and older brothers of father. Addressed as Jedhei.
- 16. Bhoch-Wife of elder and older brothers. Addressed as Bhujhee.
- 17. Bhono Jamei-Husband's of sisters and cousin sisters. Addressed as Bonhoi. (The younger sister's husbands are Guro Bhono Jamei and the elder or older sisters husbands are Bor Bhono Jamei).
- 18. Bhei put-Brother's and cousin brother's sons. Addressed by name or as Bhei put.
- 19. Bhei Jhee-Brother's and cousin brother's daughters. Addressed by name or as Jhee.
- 20. Bhaghina-Sister's son and cousin sister's son. Addressed as Bhagina or by name.
- 21. Bhaghini-Sister's daughter and cousin sister's daughters. Addressed as Bhagen or by name.
- 22. Jaal-Wives of husband's brothers and

- husband's cousin brothers. Elders or olders are addressed as Bei or Bebhei and youngers by name or by the name of elder child like 'RENU BALA MAA (mother of Renu Bala).
- 23. Labai-Sajan-Husbands of sisters and cousin sisters. Addressed in plural, the respected form. Sometimes by the name of elder child. Now a days the younger address as Da.
- 24. Sudin-Wives of same husband. The youngers addresses the older as Bei or Bebhei and the older by name or by the name of the elder child.
- 25. Talhoi-Puduro-Father in law of brother and brothers of son in law. Son in law brothers address as Taloi and the father in law brothers address as Putra or Put or by name or in the name of elder child. Now a days as Kakka or Jidhu by the son in law brothers depending on the age. If his age is more than own father, he will be addressed as Jidhu and if less then as Kakka.
- 26. Sala-Younger brothers and younger cousin brothers of wife. Addressed by name or nickname.
- 27. Salee-Younger sisters and younger cousin sisters of wife. Addressed by name or nickname.
- 28. Samandhee-Wife's elder or older brothers. Addressed as Bonoi or now a days as Da.
- 29. Jeghat-Wife's elder or older sisters. Addressed in plural, the respected form.
- 30. Bhon Jamei-Husband of younger sisters and young cousin sisters. Addressed in plural, the respected form.
- 31. Nanan-Younger sisters, younger cousin sisters of husband. Addressed by name or by the name of elder child.
- 32. Nansoch-Elder and older sisters of husband. Addressed as elder sister, Bei, Bebhei.
- 33. Dyor-Younger brothers and younger cousin brothers of husband. Addressed by name.
- 34. Bhijhur-Elder and older brothers of husband. Addressed in respected plural form.
- 35. Sohr-Husband/wife's father. Addressed in respected plural form like `Babhadaghi' or Udurho or Udurhodaghi. The uncles of husband or wife are also called Sohr like –KHUTTHO SOHR,

JETTHA SOHR, MOILYA SOHR, PITTELHA SORH, MOTTELHA SOHR and the grand inlaws as ATTYA SOHR etc. Except the Attya Sohr, others are addressed in plural, the respected form. Attya Sorhr is usually addressed as AJOO which is very cordial. Now a days the Sohrs are addressed as own relative like Babha (father), Kakka (younger uncle), Jidhu (elder or older uncle), Pijhya (uncle of father's sister side), Moijhya ( uncle of mother's sister side) etc.

36. Surhee-Mother in law (wife's/husband's mother), addressed as Mamadaghi or Ma. The aunts of wife or husband are also called Surhee like Khuronga Surhee (Younger uncle in laws wife), Jedengha Surhee (Elder or older uncle in laws wife), Molen Surhee (husband's or wife's maternal uncle's wife), Pijengha Surhee (father in laws sisters) etc.

37. Bhei Bo-Younger brothers wives. Addressed in plural respected form like BORUNO BOGHUN (Borun's wives). Now a days by name as own sister in the urban areas.

38. Pudo Bo-Sons wife. Addressed in plural respected form. Now by name as own daughter in town areas.

39. Bhei pudo Boh-Brother's sons wives. Addressed in plural respected form.

40. Bhagina Bo-Sister's son's wives. Addressed in respected form. Now a days by name in the town area.

41. Nadin-Children of all sons, daughters, nieces, nephews and related nephews and nieces are called Nadin (grand children). A cordial relation.

42. Pudin-Children of a Nadin are called Pudin.43. Sudin-Children of Pudin.

44. Udin-Children of Sudin.

45. Piju-Father of grand father. Addressed as Jidhu.

46. Heejhu-Father of Piju. Addressed as Dwi Ajoo (double Ajoo).

According to Chakma custom, the BOH's (daughther in laws and sister in laws of sons and nephews, wives of younger brothers and younger cousin brothers), also elder and older sisters of wife should not be touched by

the male. They should not even pass a bamboo pole while drowning. Earlier there said to be one custom that a maternal uncle in law (mother in law's brothers) could not take food until he had seen stars in the sky after seeing the wife of his nephew. But this customs have fading away now a days and not observed.

The addressing of the female line is simple and they can address the in laws as own mother, sister, aunt, causin etc. The Chakmas take the brother's, sister's, cousin's line as same generation and stage and marriage should be held from the same generation. But not from the same GUTTHI or clan. Change of generation or stage is not recommended in marriage. However marriage from the alternate generation i.e. of grand generation is not opposed.

SOCIAL CHARACTERISTIC: Before 1737. MHULHEEMA, DHAMEI, CHEGE, KHIJHA and Sardars were the leaders of the Chakma Society. The MHULEEMAs were leaders of a sept, the DHAMEI, the ambassador, CHEGE the minister and KHEEJA, leader of a village. In 1738, the title MHULHEEMA, CHEGE, DHAMEI, KHEEJHA was abolished and the post of DEWAN was introduced. The structure of administration was king>Dewan> Kheejha. The house tax was collected by the Kheeiha and deposited to the Dewan and the Dewan, keeping his share deposits it to the king. But during the reign of Queen Kalindi (1832-73) the post of TALUKDAR was also introduced abolishing the post of Dewan. She divided the Chakma kingdom into Human Taluk and run the administration as Queen > Talukdar > Kheejha. Afterward the British changed the administrative structure and divided the Chakma kingdom into nine circles and appointed a headman in each circle and a KARBARI in each village. And the administration was run as King > headman > Karbari. This system is still prevalent in Bangladesh.

The social system of the Chakmas come from the father's line. Their habits and customs are to some extend conservative. That's why, it

is believed, they are saved from assimilation with other tribes though they lived in Burma and Aracan for seven centuries as per the Bijak (history) and with the Bengalees of Chittagong for about six centuries. For their conservative believes they did not come under the influence of Christian Missionaries though other tribes like the Mizos, Nagas etc had embraced Christianity. They still profess in Buddhism but never gave up the traditional belief and till today practice the cultural rites which are not Buddhistic.

During the British period the leader of a Goza was known as Dewan, who took the lease of his group and the revenue collector was known as Talukdar under the Zamindary system. The Dewan was the administrative and judicial authority of his subjects and above him the Raja was the supreme authority. The Dewan was assisted by the Karbari and the Kheejhas. When the Dewni system was abolished, the headman replaced the Dewan. The headman system is still practiced in Bangladesh. In India, the present system of village administration is through village councils in Mizoram, Gaon Pradhan in Tripura and Gaon Burha in Arunachal Pradesh.

REVENUE SYSTEM: Earlier the Dewan, the Talukdar, Kheejha, Karbari, monk, infirm, widow, widower and sick were exempted from paying tax in the Chakma kingdom. The Kheejhas had to pay AKCHOLI to the king once in every year at the annual festival called PUNNYAH and the Dewan had to pay the AKCHOLI during royal wedding and other festival. The AK CHOLI consisted of one bamboo tube of wine, a fat cock, 14/16 seer of rice. All others had to pay Rs.4/and four day free labour at the royal palace. In lieu of labour one Rupee was levied. The headman enjoyed the free labour or the amount and he had also the share of Re.1/- out of the Rs. Four tax. During British period, every family had to pay certain amount as poll Tax called GHARA KHAJANA (house/family tax) to the king through the Dewan or Talukdar. However, the Dewan, Talukdar, widow, sick and infirms were exempted from paying poll tax. But they had to pay AKCHOLI (the first harvest offering) consisting of eight to twenty kg of rice, one cock, one bamboo tube or bottle of strong wine called Mat and one bottle of JAGARHA (rice beer made of birnee or sticky rice) to the king. The Kheejha and the NWA BELOKKYA (newly separated) had to pay half of the poll tax. If a family makes Jhum in other Dewans area, he had to pay full tax to the Dewan of Jhum area and half tax to his original Dewan. In the later period, poll tax was levied only to the Jhum cultivators.

FOOD DISTRIBUTION SYSTEM: The food distribution system of the Chakmas was unique. On killing any big jungle animal like shambar, deer, phython, jungle boar etc in the kingdom all the villagers had a share. The hunter could not claim it of his alone. There was a belief that if a big animal hunted and taken alone by a family was very bad. Such a man will be haunted by the DEINS (witches) and it should be distributed at least among three guttis (clan). To get protection from DEIN it is customary that one should touch the hunted meat share with burning charcoal and turmeric powder befor entry into a house. The POLLAN (hunter) gets the head and one RAN (hunch or hind leg), the GULLET (the helper of hunter) one HADA (front leg) and the other hind leg for the RAJA or king. In the later period the hind leg share of the Raja were enjoyed by some Dewans on Rajas behalf if the palace is far away from the place of hunting. Otherwise, the hunter was fined Rs.5/ against hog leg, Rs.15/- against a deer leg, Rs.25/- against a shambar leg and Rs. 50/against a goyal leg. The rest of meat was cut into pieces and divided into two equal portions. One portion was divided among every household of the village (including the hunter and the helper), called GHAR BHAK, the other portion was equally divided among the participants who have cut the animal (including the hunter and the helper) called MILONI BHAK. The Milonee Bhaak or participant's share is never denied even to small children, especially a male though his share may be less. It is believed that anyone who deprives a male from Milonee Bhak is attacked by tigers. There is also a custom that the owner of instruments for such hunting like gun, net, dao, wheels etc should also be provided a separate share.

SOCIAL SYSTEM: The social system of the Chakmas was based on cooperation and brotherhood. It was of a high degree. No one in the society was made to suffer if he observed the social customs. All were thought equally and there is no caste system. In those days, after the jhum harvest was over and every villagers have settled in the village, the head of the village would visit every houses and survey the yield of paddy. If any family is found to have harvested more than his whole year requirement, he would direct him to give some excess to the one who had harvested less. The family would gladly share it as he knows it very well that one day he may also have less yield and others will also give him. Further they have blood relation. But the present day economic condition does not permit to practice those good virtues.

The Karbari or head of the village was assisted by the BUJHAs (village elders) and KHEEJAS (knowledged villagers) who are appointed by the leader of the Goza and approved by the Raja or declared by the Raja, directly) in every matter of the village.

COMMUNITY WELFARE: The community assistance to a needy in the form of BAL DENA was a good virtue practices by the Chakmas. At least one able member of a family should go with working tools to assist others. Baldena may be practiced for jhum work who legged behind, for collection of DARU (medicine) from the jungle, calling of a Vaidyo (physician), calling of an OJHA (delivery maid), PIRALYA CHOGI (waking up beside a sick) etc. The assistant in the form of MALEIA was also practiced by the Chakmas. In a Maleia, the needy person will visit every family of the village seek-

ing assistance in certain work like clearance of jungle JUM KABA (jhumming), JUM SULO (weeding), DHAN DABA (harvesting of paddy) DHAN BWA (carrying of paddy) to village from the jhum hut, NAH TANA (drawing of a dig out boat) etc. On the appointed day at least one able person from a family would go with a rice packet and assist him with the work. But the evening meal is offered by the host sometimes with pork and wine. But in case of sick, infirm, widow the evening meal is not compulsory. The practice of looking after a sick like collection of medicine from the jungle, calling of Vaidyas, and waking up whole night beside a sick person by rotation is practiced till date in the rural areas. The practice of waking up beside a dead body and attendance in the funeral rites does not warrant any invitation but at least one person from every family must attend such rites. There was also a system called PAN BADA GOJHANA literally meaning offering of a PAN PLATE where for any community assistance the Karbari was offered one bottle of wine and PAN BADA (betel nut and betel leaves in a plate). On acceptance of a PAN BADA by the Karbari, it becomes the duty of the villagers to assist the family in all respect in a rite, wedding, work etc. including maintance of peace.

LOBIODI (Hospitality): Hospitality is the most important custom of the Chakma society. It is regarded as the most important and virtuous task. Therefore, while blessing a younger person, the elders bless them -" there should be no deart of guests in your house and the handle of your should be polished with the touch of guests" at the time of marriage. The custom teaches them to offer the best treatment and food to a guest, even not keeping the share of other family members. The provisions which are offered to a guest are - first the guest should be offered water to wash the feet and seated on a comportable place. If it is hot a hand fan is offered and the cool water jug is also offered. Afterwards the DABA(hubble-bubble) and betel nut is offered. He is also given company by the members of the family. And before start of lunch or dinner, he is offered MAT (wine) or KANJEE (rice beer) as may be desired by rhe guest. Earlier, every household used to prepare and keep mat and kanjee ready. At dinner or lunch at least one chicken has to be prepared in honour of a guest along with other available courses like fish, vegetable etc. Some well to people even kill pig or goat in addition to chicken and also invites relatives and neighbours for lunch or dinner and a merry feast goes on. To follow the best custom of hospitality, it is said that the Tongchongya Chakmas used to take their food after the guest and on the left out plate without washing it.

LIFE OF THE CHAKMAS: A life begins with the birth. So let us start it with the birth rites and we will conclude this account on the Chakmas with the death rites.

It is normal to conceive child after marriage by a couple. But there are some exceptional cases where a couple cannot get children even after years of marriage. The Chakmas believe that such a thing happens due to DEVA KARAM (action of the spirit) or MANEI KARAM (action of human being) and some time illness. So for illness the Chakmas consult the VAIDYAS (physicians) and Padhu Ojhas (maids). They prescribe medicines as per symptoms consulting the traditional TALLIK where symptoms, medicines preparation and doses are clearly mentionede. They also some times prescribe it from their own experience.

In case of Deva Karam, they will prescribe talishman, perform pujas and some times animal sacrifice. The spririts who are responsible for child birth are believed to be Moginhee and Mrala. The Mralas are said to be seven sisters with different taste. They are some times believed to be seven fairy sisters. They are believed to kill the infants. So when a couple cannot keep alive their first children, they offer Mrala Pujo with animal sacrifice, sweetmeat, flowers, popped rice etc. Afterward, the Vaidyas used to bind talishman on the couple with certain rules

to observe.

BIRTH RITE: On conceiving a child, the pregnant mother approaches the PADHU OJHA, the maid who helps in child birth. She is an oiha (exorcist) and a physician and well conversant with mantras (magical chanting) and Talliks (medical formulas) concerning child birth and pregnant women. She is usually an old lady, may be an widow. First she would conduct physical examination of the conceived woman. The process of physical examination is called PET MOLANA (literally massaging the belley) and diagnosis the position of the foetus. She would ask the pregnant to have close contact with her for any ailment like untimely discharge, back pain etc. She is also conversant with the magic and would chant magic water for SUL (pressure), headache, displacement of uterus, etc. In the olden days she would advice them to sacrifice a chicken at the river ghat to appease Ganga, the water goddess and under a evergreen tree to Bhooda, the ghost, the son of Ganga and the hunter for easy delivery of the child. In the meantime, the pregnant woman will have regular visit with the Padhu Ojha and have check up of the foetus. The Padhu Ojaha will sometimes correct the position of the foetus. Some families even keep with them the Padhu Oiha for months until the child birth. Such practice is called BOIDHYA OJHA (literary, sitting Ojha).

A pregnant woman is forbidden hard work and to lift heavy loads. She is forbidden to go out after sun set or to visit a death house. She is allowed to take any food or beverages she wishes. But she is not allowed to sleep during day time. As it is believed that sleeping during day time will make the head of the child big and it will cause complicated delivery. It is also encouraged to set sweat by a pregnant woman as it is believed to ease delivery.

Delivery of Chakma children are usually done at home. It may be in the dwelling house or a separate house called Biyani Shal which is constructed for the purpose. On the start of delivery pain, the Padhu Ojha is called up. She

will examine the mother and calculate the exact time of delivery. She may ask the family to sacrifice a chicken at the river ghat or stream to appease the water deity, Ganga. As it is believed that if the water deity Ganga is unhappy with the woman she will cause delivery problems. In the meantime a fire on a plate or earthen pot will be made and placed at the entrance of the house to keep away the bad spirits. The Ojha will then ask for TELA NADA (cotton soaked in mustard oil) and massage the belly with it. Before massaging she will chant some MANTRA on the Tela Nada for the easy delivery. In complicated cases the oiha had to apply many procedures like applying mantra chanted water for strong pushing, to send the baby to the lower abdomen etc. She had to some times prescribe medicines for all complications. She had to some times ask the family to search for a Vaidya (physician) if it is beyond her capacity. It is also seen that some Ojhas had caused child birth amputing the limbs of the dead child. It is said that some Ojhas could dissect a dead baby by magical chanting and drawing lines with sharp knife on the plantain leaf figure of a baby placed on the mothers womb. After delivery of the child some complications were seen with the GHARPADA (placenta). It sometimes do not come out easily). For that also the ojha had to chant mantas or prescribe medicines. After the child birth, the umbilical cord is dissected with the help of sharp blade made with the outer skin portion of a bamboo called DULHUK applying mustard oil. The end of the dissected cord is bounded tightly with the believe that if the bind is loose, the naval will bulge out. This process called NARA KABANA. Afterward, the ambillical cord is buried with the placenta called GHAR PADA (literally meaning house site). This process is called GHARPADA GARANA. Afterwards the baby and the mother is washed with worm water and the Padhu ojha also goes to the river to wash herself. The mother is also offered bitter things like bitter gourd soup, curry etc. The baby, the mother and the Padhu Ojha are afterward sanctified by sprinkling Gheela Kojoi Panhee. The mother of the baby is also advised to go to the river as soon as she is able to do so. She is also advised to flow the first breast milk (colostrums) in the river with the believe that she should get flow of breast milk like the flow of river. Afterwards only she breast feeds her child.

From the next day the mother is provided with good food to regain her strength and fill up the blood called LO BHARANA. The neighbours and relatives also offer her with good food with scented rice, items like meat, fish, dry fish, fresh vegetable, fruits, sweetmeat etc. This system is called BHAT MOJA DENA (literary to offer rice packet). The new born mother is forbidden to take chillies with the belief that it will cause colic pain to the new born child. She is also refrained from doing heavy works up to about one month. During this period she is also asked to take bath with worm water boiled with medicinal herbs.

The Chakmas believe a new born houses and a dead houses, impure unless the purification ceremony called KOJOI PANHEE is performed. In such a house no person with a talishman with the knowledge of medical chanting, will enter. Less the power of magic is decreased. After about one week when the NARA (umbillical cord) is separated from the baby the family may perform the purification ceremony called KOJOI PANHEE (literary water of Gheela, a horse chestnut like jungle fruit and Kojoi, a tamarind like jungle fruit grown on thorny creeper in the jungle). The Chakmas regard these two items as purifying agent. The Chakmas regards a new born house as impure unless the Kojoi Panhee rite is performed. Hence no Vaidyo will visit such houses. Any person with a Talishman will also refrain to visit such houses knowingly. He will either visit such houses leaving his TABIT/KABACH (talishman) in safe place or he will have to JAGEI (invoke energy) on it. It is believed that once any one has entered a impure place, the power of a talishman is lost. So a new born house, a death house and a woman with period is always avoided by a person with talishmen, which are regarded as impure.

KOJOI PANHEE: After about one week from the day of delivery, when the piece of ambillical cord is dried up and separated from the babys body, the rite of KOJOI PANHEE may be performed. In a Kojoi Panhee, the presence of the Padhu Ojha is a must. If unfortunately she dies before the performance of the Kojoi Panhee rite, it should be performed with a dry bamboo piece. For performing Kojoi Panhee, Gheela, Kojoi, water, raw turmeric, rice, piece of gold and silver are kept in a pot or bamboo tube. A crowing cock, one bottle of Mat (wine), one bottle of Kanjee (rice beer), one piece of Pinon (lower garment of the women, one piece of Khadhee (breast cloth of a women) and at least five rupees are required. The host may arrange other provisions and materials for the Padhu Oiha and for a feast on the occasion. At first the Padhu ojha is offered those provisions by the BIANI (mother of new born) with the prayer that she should forgive her for her inability to offer her more comparing the service she had renedered for the delivery since the virtue of an Ojha is invaluable. That she should not take it otherwise for her inability to offer more and she should bless her and the child for long and healthy life. The ojha will first accept those provisions and take the baby on her lap. She will then sprinkle GHEELA KOJOI water from head to toe of the child plucking one tail from the tail of the cock chanting prayer that all ill luck, ill fate, dangers, illness of the child should vanish with the touch of the purifying water and that the child should have long life of such years as her hairs of her head. She will also bless the mother and the child by plucking feathers from the cock and dipping it in the Mat and Kanjee and sprinkling on the mother and the baby. She may some times drink a little of mat and Kanjee as a token of her acceptance of the offering. She may also allow the rest to be distributed among the relatives gathered for the occasion. Or She may take it to her home. She will also sprinkle the Kojoi Panhee on her and the whole

member of the family and the assembled people. She will then ask to sprinkle it on the whole house. Thus the rite of Kojoi Panhee is over.

On the day of Kojoi Panhee, village elders and the relatives are invited. A feast consisting of wine, rice beer, meat, fish, vegetable and other provisions are also arranged. After preparation of the food, first it is offered to Gongei (the God, usually in front of the Buddha Idol or Picture) called Syong, then to MAA LOKKHI MAA, the goddess of wealth usually in a rice busket called CHOLELEI or CHOLE BHERA along with lighting lamps and flowers, then to the Ojha and others. Name for the child is also generally selected on the Kojoi Panhi day. It is generally given by the grand father, grand mother or other elders. Parent generally do not name their children with the belief that a child with parent's given name does not prosper in ther future. However, a name may be changes at any time. It is also seen that a couple whose previous children are not survived will offer his new born to the Ojha on the KOJOI panhi day and it belongs to the OJHA. But before leaving the house she will offer it for sale and the couple will purchase on nominal payment. Such a child is name as EKANNYA, DWIANNYA, meaning who has been purchased with one anna, two anna etc. Apart from the Ojha, the new born is also blesses by elders on the day of KOJOI PANHEE with SEP (blessings with rice and cotton) and money. However, now a days, delivery is performed at hospitals. In such cases Kojoi Panhi is not performed but sprinkling of purified water is done. But Kojoi Panhi rite is still performed in the villages.

Usually a Chakma mother breast feeds her child till the birth of her next child. The youngest child takes mother breast for long time. It is said that Shri Indrajit Chakma of Nunsury, Mizoram, the maternal uncle of the author, who is the youngest among the eight brothers and sister took his mothers breast for up to fourteen years and he got married at sixteen, two years after giving up his mothers

breast. He is now eighty five years of age.

Every Chakma children are made to sleep on cradles called DHULON. A mother or grand mother makes a child to go to sleep singing lullabies called OLI.

GROWING UP OF A CHILD: The Chakma children in the olden days did not get any formal education. They had to learn the knowledge of life gradually from the day to day works and happenings around them. Up to the age of about six they used to remain naked. Afterward their dress code was very simple only one loin cloth called TENNYA which was wraped from front to back tucking at the front and back on a string bound around the waist called PHARAT DURI (literary waist cord) and the body remained bare except in winter. Some parents used to bind JHANJHANI (ghunguroo) around the waist as ornament and sometimes bangles were also worn. The children are not provided special food. Except the mother's milk, they are provide usual rice and curry. But some times eggs, liver of animals, gizzard of chicken, chicken soup are provided which are specially prepared for children with less hot spices like chillies.

During work in the jhum the adult used to catch insects for the children like some edible beetles like BHAGADANG, KECH KUMORI, KOMRENG PUK (elephant beetle), SING PUK (rhino beetles), PHIRING (grasshoppers), PUBHWONG, spider eggs etc. On reaching the jhum hut these are roasted and given to the children. Sometimes jungle fruits, edible roots like yam etc. are also procured which are given to the children. The Chakma mothers also cools her children with threat like black cat will come, Dhudukhang (a crab eating kite who hunts crabs at night making peculiar sound) will come etc. She also puts her child on cradle called DHULON and make them sleep singing OLEE. Every household with children have cradles.

The Chakma mother is also a physician. She used to treat the simple ailments by herself with the knowledge she earned from her

mother and grand mother. She also learns some mantras and talliks along side cooking and household chords like drawing water, carrying firewood, weaving and jhum works. So when her child is crying she will first observe the symptoms of such crying. Whether it is colic pain or uneasiness caused by the spirits called Sijhi. If colic pain she will offer her child bile of snake in worm water. If it is the cause of spirit she will first put mantra chanted black spot on the forehead from the bottom of cooking pot. She may also bind mantra chanted mustard seeds on the hand or neck of the child to drive away the spirit. If not cured she may approach a Vaidya to prepare a talishman for her child or put a Mantra chanted ball of black flee wax on the tiff of hair of the child called ROKKHYA BANANA (to bind protection).

The Chakma children suffer from many ailments like Pet Phuleya (diarrohea), Agalana (vommitting), Disti (indigestion), Jar (fever), Tinno Pira (Pneumonia), Kach (cough), Seba (cold), Mrala Krenga (cerebral malaria), Ludi (hum), Aranga (chicken fox), Sugor pira (mumps), Kumkumo, Dola (lump), Phora (boils and abseces), Ranga pira (jaundice), Doth (ring worm), pakkwa, etc. For all these ailments they have some ready made treatment. If not cured, they will approach the Vaidyas.

On attaining the age of eight to ten the child will accompany his or her father or mother and learn minor works. If accompanying the father, a boy will learn how to catch fishes, hooking, netting, setting a coop trap etc. He will also learn how to hunt animals with traps, noose etc and bamboo craft like weaving of buskets, mats and other containers. A female child will learn from her mother the art of cooking, distillation of wine, cotton threading, ginning, weaving etc and some female games like Gheela Khara, keim Khara, Samuk Khara, Peikh khara etc. She will also learn playing of Khengrang and singing. Up to the age of puberty the boys will go on learning above art and also different games and sports like Gheela khara, Nadeng khara, Bach thela-theli, Pun tulho-tulhee, Bach kharam dumur, Kurho jutdho, Bhangara gujurana, Porh khara, Patti Khara, Mach Khara, Bhulong khara, Bak khara, Samuk khara, Keim khara, Andhik khara, Baluch Khara, Charchari khara etc. playing of traditional musical instruments like Bajhi, Khengrang, Singya, Dhuduk and some times bela (violin) etc. On attaining puberty, they will start joining community work like BALA DHARADHARI (exchange of work) MALEYA (one time heping), MORA KAAM (funeral), DHARMA KAAM (shraddha), MELA KAAM (marriage), METBANA KAAM (feast), DARU TULHO (collecting medicines), VAITHDYO KHOJA (fetching of physician) etc. During these social intercourse he/she will learn the social aspects of the community and also learn about sex from the elders and experienced friends.

Earlier the boys and girls had to perform some rites after attaining puberty. The girl had to bind the breast cloth called KHADI ceremoniously. Where a feast had to be arranged. The boys also had to perform the DHUDHI KHANA, for wearing the first Dhudhi (Dhoti). However, these rites are not performed now a days. But the Tangchangya Chakmas still practice the Dhudi Khana in some rural areas. In a Dhudhi Khana, the invities and the guests had to be given feast to their satisfaction with provisions like rice, sticky rice, cakes, wine, Kanjee, Jagarha and all available curries like meat, fish, dry fish, vegetables etc. An invitee has the right to demand anything like wine, one full chicken etc but he must pay the price for such demand. These rites need huge expenditure on the part of the parents of the boy or girl.

A boy will also learn how to select a site for jhumming and the art of house construction etc. He may also approach a teacher called GURU THAGUR to learn the scripts and Vaidyali i.e. the art of magical chanting and the art of healing a patient. He may also learn black magic like Challan, Tona, Jadu etc to inflict harm to his enemies and to get protection from such harms. The girl may also learn the scripts and the art of a maid with the medical formulas concerning gynecology and child care. She will also

learn the various patterns of weaving and try to become expert in household chords and weaving. As before choosing a suitable bride it is always enquired whether she is expert in cleanliness, household chords and weaving of clothes etc. The young boys and girls used to exchange gifts. The girls used to present hand loomed clothes like Haat kabor, Toboilya, khabang etc and the boys present bamboo buskets like Sammwa, Biyong, Phur Bareng etc which are woven with fine bamboo or cane tapes. The boy will also try to attract a girl of marriageable relation with magic called EK GORONHEE. It may be with administration of mantra chanted edibles like paan, cake, oil etc. Or withut any administration. It may be also applied for detraction from a rival, called PHARAK GORONHEE. A boy participating in the clearane of jungle for Jhum was considered as marriageable age and a girl who does all works is considered fit for marriage.

At The age of about seven, a boy goes to the temple called KYONG where he comes a novice called CHAMANHI/MOINSYANG/ SRAMAN for seven, nine or eleven days. Ii is believed that a person should become novice for at least three times to be identified as a BUD-DHIST. There he had to tonsure his head and take the ten precepts of Buddhism and follow the SAMANERA precepts. The head monk may ask him to go for alm every day. From the age of about fourteen the boys do not sleep in their own home and sleep with their friends. Earlier they used to stay in the youth house called JOL TONGI where all the bachelor youths used to assemble. There they learn games and sports like gheela khara, nadengkhara, pohr khara, boda bodi, boli khara, peikh khara, andhik khara etc. singing like Ubho geet, geingkhulee, reading and writing, playing of musical instruments like bajhee, khenggrang, dhudhuk, singya, bela, art, wood craft, bamboo craft, use of weapon etc. For any community work like marriage, death, assistance in work if information is given to the JOL TUNGI, the youths used to come and participate in the work.

During this age a boy may like to marry. He may choose a bride from his social intercourse like working in others jhum, in a wedding of a neighbor, in any religious or cultural rite. If he finds any one of his choice he will inform his friends or grand mother, brother in law, elder sister about his like. The matter will then reach to parent and they will try to communicate with the parent of the girl through an elder or relative and marriage proceedings starts.

MARRIAGE: According to customs prevailed in the Chakma Society marriage can be held only between KHELLYA KUDUM (Even relation) i.e. between the same generation or alternate generation and it should not be of the same GOZA (sept). And if of the same sept there should be a gap of seven generation from the family. However, marriage between a related grand father and grand daughter, a related grand mother and grand son and vise versa is practicable. Now a days, after late Bhuban Mohan Roy the Chakma Chief who reportedly married his related grand daughter has permitted marriage from a gap of five generation of the same sept.

The following are the marriageable relation prevalent in the society: (a) Between cousin like father's sister daughter; (b) With father's cousin sister's daughter and vise versa; (c) With father's cousin brother's daughters and vise versa if not of the same sept and if there is a gap of five generation, if from the same sept; (d) With mother's sister's daughters and vise versa; (e) With mother's cousin sister's daughters; (f) With mother's cousin brother's daughter; (g) Any one from other sept if of the same generation; (h) The younger sister in laws of elder/older brothers; (i) Younger cousin sister in laws of elder/older brothers; (j) Elder/older sister's younger sister in laws; (j) Elder/older sister's brother in laws and (k) Own younger sister in laws/cousin sister in laws, brother in laws/causin brother in laws.

A marriage in the Chakma society may be performed in two ways i.e. MELA, the conventional method in which a bride is brought to

grooms house and the other JAMEIA or JAMEI TULHEE DENA (literally to lead or to put the groom in brides house) where instead of taking the bride to grooms house, the groom goes to the brides house. In this process the relatives of the groom lead the groom to brides house and the marriage ceremony is performed there and the groom remains there for a certain period of time say one year, two years etc. This system is applied when (a) the groom is poor and cannot afford the marriage expenditure and when the brides father is ready to bear it, (b) When the groom has got no well to do relatives, (c) When the parent of the bride have got no other earning male members, (e) The parent of the bride do not want to part with their daughter due to affection and (f) A death has occurred in the year in the house of the bride etc. In a JAMEIA all the marriage rites like Jadan, Chumulang, Byah Burh etc are performed in the brides house. However, the Byah Sudh Bhanga, Bizu Beran etc are done at the house of the groom or his relatives. According to customs, the mother of the bride must receive at least two rupees as DUDHOLEE TENGA (price for breast feeding) and DABHA (bride price) from the grooms. Other wise it becomes KANYA DAAN (gifting of daughter). In such a case the parent of the bride losses the right even the shade of their daughter not to talk about visit, drinking and eating. Since as per Chakma custom, once you have gifted anything to anybody, you loss all the rights and interest on such thing. A Chakma boy get married at about eighteen to twenty one years of age and a girl is married off at the age of about fifteen to twenty. However marriageable bachelors of the age of about thirty and boys of the age of sixteen years were also seen to have got married. It may be due to economic condition of the groom or for not getting a suitable bride or for the demand of old relatives that they want to see grand children and great grand children before death.

In a marriage, the parent of the groom and his relatives gather information for a bride. In choosing a bride they had to look into the reputation of the brides clan. Whether they are lazy or whether any one is suffering from incurable and transferable disease like leprosy, tuberculosis? Whether the girl is clean and expert in household works and weaving etc.

ARRANGED MARRIAGE: In an arranged marriage the parents of a prospective groom will collect information for a suitable bride through friends or relatives. They had to consider the relation first with their son and the prospective bride.

QUALITIES OF A BRIDE: A bride should know the art of weaving. She should be beautiful with long hair and even teeth. She should talk cheerfully and sweetly. She should know to respect elders and be obedient to them. She should also know to love and pamper young ones. She should know cleanliness and do all household chores like cooking, drawing water, collecting fire woods, cleaning the house, collect vegetables and do cleaning and shieving of rice. She also should be expert in weaving and active in jhum work and paddy husking.

On finding such a suitable girl the boys father will send a messenger to the girls father for permission to visit. If the reply is affirmative, the boys father will visit the girls house with one bottle of wine accompanied by at least one elder who is expert in marriage negotiation. They may also take with them snails to be cooked and taken in the dinner and strewn the shells and the lids. This was reportedly done to examine the girls expertise in sweeping the house. While going and coming omens are observed and many promising matches are said to be put off to an stop for the unfavourable omens. A man or woman found to carry fowl, water, fruit, milk etc is believed to be good omen. In a short it should not be empty. On the other kites, vultures, crows, empty pitchers, dead bodies of a man or animal is believed to be unfavourable bad omen. Finding a dead inguana, monitor lizard, turtle is believed to be bad omen even in normal travel. For which the rite BURPARA NEEDED TO BE PERFORMED. On reaching the girls house they will be given water to wash the feet and seated on a mat called PADEE. They will be then offered cool water from a KUTTI and afterwards DABA (bamboo hubblebubble) and Paan. After taking these things and exchange of pleasentaries and on health. Getting a few moment rest the boys father will offer the bottle of wine to girls father with folded hand and start dialogue. In the meantime the girl's father will call some of his relatives to assemble in the discussion. The wine bottle will then be distributed and taken. The girls father may also take out some wine bottles from his side and the discussion will go on. At first the offer will be symbolic like-"I have a mango seed would you allow me to plant it on your land?" "I am a thirsty traveler, will you allow me to rest under your shade?" that he want to make golden relation with them or that he want to construct a goldent bridge with them, etc. etc. They will then exchange views and also discuss about the relation. If everything matches, the bride father may then reply the boys father to come a second time and they may fix a date. If their likings and quiries does not match, he may tell him that he had not yet decided to marry off his daughter or that he had not yet consulted his relatives and he will intimate the decision in time. The first visit is also called SANGUDWAR BAN (closing the entry gate) and visit of other parent or guardian for selection of bride will be treated as illegal. They may be fined for such violation until the first party has been terminated. The girl may also be regarded as DHORA JHUM (selected jungle for jhumming). In the meantime he will consult his relatives and collect information on the prospective bride on the character, his activity, about their clan and disease and illness. If the groom is of their liking, he will send message to the groom's father for the second visit. Or he may inform them not to visit again in polite manner.

The second time visit of the boy's father is called DWI PUR (second date). During the visit for second time the boy's father has to carry presents in pairs i.e. two bottles of wine, two bottles rice beer, sweetmeats, coconut etc.

Some people has the custom to carry double distilled wine and all presentaries in pair. If everything goes alright during Dwipur, the girl's father may asks the boys father to make the third visit on a appointed day.

The third visit is called TIN PUR (third date). In this third visit the groom parents are accompanied with more relatives and experts on marriage matters. They need to carry with them chicken, wine, Kanjee, Jagarha, Pidha (rice cakes) and Mema Mishri (sweets and sweetmeats), coconut, sugarcane, along with Paan-subori (betel nuts and leaves). These provisions are collectively called MOT PILANG (wine basket). If this MAT PILLANG is accepted, every things are settled like bride price (which was usually Rupees one hundred to one hundred and fifty but now a days five thousand to fifteen thousand in Mizoram, if the girl has eloped with a boy), demand of other provisions from the girls side like ornaments, dresses, rice, wine, animal for feast like buffallow, pig, chicken etc for the marriage feast. Earlier the brothers of girl's father and the brothers of girl's mother also had the right to demand certain provisions in addition to brides father. Such a demand was called KHUTTO PAK, MOILYA PAK but it is no more seen in the society. If the demand is more, bargaining goes on. Sometimes it so happens the relatives of the girl like uncle, elder brother, grand father etc. used to give concession and reduce the demand as a gesture of good relation. Sometimes a promising marriage is also called off on the inability to pay from the boy side. After the demands have been fixed and came to an agreement, a certain date is fixed for the wedding. A negotiator called SALICHSYA/SALIKYA is also selected on this day to keep communication of both side. For the inability to give in marriage on the appointed day, without a legitimate cause, both sides may be punished with fine and compensations.

Before the appointed day of wedding, the groom party has to arrange and fulfill all the demands of the bride party. Other wise, the marriage may be cancelled and the groom's father may be fined or asked to pay compensation. On the other hand if the bride's father deny to marry off his daughter, he may also be fined and asked to pay compensation.

On the appointed day of wedding, the groom party consisting of a younger sister or cousin sister of the groom (PHUR BUGIYA), one experienced woman(BO DHURIYA or Hadeya), one best man (SAWALA) and other elders, young girls and boys, usually friends and relatives of the groom will reach the brides house. The groom Party should always be in pair. Nobody is allowed to accompany a marriage procession from the midway. Every members of a marriage procession must start from the house of the groom. The party will also take with them all the demanded materials like dress and ornaments for the bride, the bride price etc. The marriage party is also not allowed to enter any house in the way other than a house of the grooms gutthi (clan). No widow is also allowed to accompany a marriage party. On reaching the bride's house they are not instantly allowed to enter the house. They are first asked to sit at the court yard where mats are spread for them. They are provided with Panhi Kutty, Daba Dhundo and Paan Subori. After a while when the host is ready to welcome the groom party they will be invited to enter the house. It is customary that feet of the groom and other elders should be washed by the younger brother or younger cousin brother of the bride. They will be provided mats or clothes and spread for their sitting arrangement. The groom is seated in a outer house with his friends, the older women in the inner room and the elders at the SINGGOBA and the young girls in the OJOLENG where the bride has been placed. The SAWALA, BO DHORINI, PHUR BUGONI etc remains with the groom. The groom is easily recognigible with his KHABANG (turban) and white dhuti and Kamiz, the SAWALA with his coiled white napkin around the neck and the tubes of wine.

After a rest, the Sawala will seek permission from the elders present to offer the

wine, ornaments and other provisions to the parent of the bride. Taking out all the dress and ornaments and arrange it on a shieve. All will permit it in unision. It will then be presented to all the assembled elders and relatives for their inspection and blessing. They will bless it blowing air from the mouth with the prayer for the couples peace and happiness, health and permanent bonding. That they should never be seperated and their pair should remain in tact during their whole life time. Afterward the Sawala will again seek permission to dress up the bride. The assembled people wil permit in unision. He will then enter the OJOLEN room and start dressing up the bride with the help of Sawali (bride maid), who is a friend of the bride. Sometimes it so happens that the girl opposes to dress up. In such a case she is forcefully dressed up. The bride and grooms are kept in separate room in the night with other friends of bride and groom. There may be whole night enjoyment to celebrate the occasion with dancing, singing and drinking.

On the next day the JADAN ceremony is performed. At a Jadan, the sawala (best man) or an ojha (exorcist) will mix up some cooked rice with boiled eggs and also keep ready two betel rolls. He will ask the couple to sit side by side (male at the right and female at left) and bind a white scarf or cloth around them and seek permission from the assembled members of the society for binding JADAN of the couple saying "JADAN BANHI DIBAR HUGHUMAGHE NI NEI (Is there permission to bind Jadan)?. The assembled people will say in unision "aghe!" (yes! yes!). Then he will ask the couple to exchange egged rice and the betel rolls. After the exchange is over, he will again seek permission from the society to untie the bind. On getting affirmative reply he will until it and the Jadan rite is over. Afterward the couple will vow befor all the elders touching their feet and the elders will bless them taking out rice and cotton from the plate provided and putting on their heads for peace, harmony, prosperity, health etc. They will also present able amount of money to the couple with blessings. Rice symbolizes food and cotton for dress i.e. the blessing is for that the couple should never face deart of food and dress. As an age old rule, a Jadan should be between two persons and it is the meeting of two souls. So Jadan with a pregnant woman is not permitted. It sometimes so happens that while seeking permission to bind a Jadan, somebody may object if he has got affairs with the girl. In such a case, the objector has to prove his relation. If he fails to prove the relation he is fined for causing shame. If he proves, the parent of the girl is fined for causing shame to the grooms. He is also to compensate the expenditure of the groom party. However Jadan ceremony may be performed in the grooms house also.

In the afternoon the bride is sent off. Before leaving out the house the bride will salute all her elders and meet with her friends and youngers. She will also be advised by the parent not to neglect her duty that she should respect her in laws. The bride father may say to his son in law "Take her, I have given her to you; but she is young and not acquinted with household duties. Therefore, it at any time you come back from work and found the rice burnt, curries salty or salt less or anything else wrong, teach her; but do not beat her. But at the end of three years, if she is still found neglecting her duties, you may beat her but do not take her life or make her blind or break any bone." The bride is also advised not to take anything before looking into others share. That she should not get irritated on minor matters, she should take her in laws as her own brothers, sister, mother, father, grand father etc. That she should take rest after completion of her duties. She is also handed over to the groom and in laws with the request that their daughter being naive and young may commit mistkes and she should be handled carefully. Afterward she comes out from the house tearing seven strings of thread, which symbolizes separation from her clan and entry into her husband's clan. At present, the rite of SAT NAL SUDHO KABANA is very rarely observed. The bride may also be accompanied by her relatives and friends, to see off her. Some of the friends may stay with the bride for days till the first visit called BYAHSUTH BHANGA.

On arriving the grooms house, the bride is given a warm welcome. Somebody from the procession will seek permission to admit the bride into the house and the father of the groom will permit. The mother of the groom will hug the bride and lead her to the seat kept for the bride binding seven string of thread meaning admission in the gutthi (clan). Before making entry, feet of the bride is washed by the younger sister of the groom. Here the relatives and friends of the bride are royally treated. That's why the people of bride side is called ARHI DHINNYA RAJA (two and half days king). Every comfort of them are looked into. They are provided with good food, good bed and good drinks etc during their stay. Whole the night drinking, eating and singing goes on. Dancing troupe perform their dances and singing goes whole the day. A wealthy family may solemnize a wedding with fire works. If a marriage is performed with pomp and show and with dance, drama and music whole the night, there is a custom to collect donation called SIGULI on the next morning listing the names of the donors. The rule is the youngers should not pay more than the olders. If the youngers pay more than the older relatives, the older feel that the younger did not give respect to him. And a quarrel may start in the next drinking session for showing such disrespect.

CHUMULANG: On the next day, the main rite of a marriage, CHUMULANG is performed. It is the worship of family daities called KALEIA, PARAMESWARI and OCHSYA. Some times MICHCHINGYA (saudagachya). These Deities are identified with hindu gods, SIVA, PARVATI, BIATRA or GANESHA and Michchingya, the mythological human husband of Laxmi, the goddess of wealth. (As per Chakma mythology, LAXMI PALA, when the Gozen created human being, he first asked him to talk and the answer was rice-``OH MANEI MAT", -``OH GOZEN

BHAT" (meaning"Oh human talk! – Oh God rice ! "). It is performed for the welfare of conjugal life and the family. It is performed for two purposes one for marriage and the other for the family called GRISTI CHUMULANG, which is performed every year at the beginning of new year. The GRISTI CHUMULANG may be performed any time for damage of crops, loss of property, and frequent illness in the family or after the death of a family member. The method of performance is same and few words are different at the time of chanting prayers. The Chumulang is believed to be the first worship of the mankind after the creation of the universe. Chumulang is solemonised by an OJHA, who may also be a Vaidya (physician).

METHOD: For performing a Chumulang Puja, the intended votery or any of the family member will first arrange one bottle of special wine and one bottle of special KANJEE (beer of common rice) or JAGARHA (beer of Binny or sticky rice) which should never be tasted by any one. If a Chumulang is not performed for unavaoidable reason, such a wine should be flown in the river. Three chickens are also required for sacrifice. Of which one should be cock, one hen and the other may be cock or hen. Some even sacrifice pig.

Before the day of Chumulang, the intended votery or any member of his family will approach the OJHA with a cup of Mat (wine) and state vowing-"I am inviting you to be the OJHA of my/our JORA/GRISTI Chumulang tomorrow. You are requested to perform the rite and disclose all the good and bad of us." The Ojha will drink the wine and agree to perform it. At bed time he will light lamps and make prayer to God to appear before him in dream so that he can fore tell the future of the couple and the family. He will also sleep putting the wine cup under his pillow.

The next day he will go to the family and make preparation. At first the place where Chumulang is to be performed (usually the middle room of the house called MATDHYA GUDHI is sanctified by sprinkling KOJOI PANHI.

He will then ask to bring AK PANHI (the first water i.e. the water to be carried by the bride and groom from the river for the purpose and none should use even a single drop for other purpose. For carrying AK PANHI, the bride has to be escorted by six young girls and one married woman. Two girls carry two lighted oil lamps One of them may take with her flowers in two plantain leaves, which are to be flown away in the river/stream. Two others also carry two pitchers. The married woman may take with her betel nuts and Pan leaves. After taking bath, the flowers may be flown in the river in two plantain leaves. The betel nut and leaves may also be flown away. If both the leaves flow together, it is good omen for the couple. The bride will fill the KUTTY, an earthen jug and the groom a KUM, an earthen pitcher and come home. The other pitchers are also be filled. It should be remembered that no drop of water should spill from the Kum and the Kutty. On reaching home two water filled pitchers may be placed at the both side of entry and above them two lighted lamps. Some even post plantain plant at both side of the entry. Now the water carried by the bride and groom are placed in the room of CHUMULANG.

An alter is to be made. For the alter first a bamboo mat called TOLOI is spread. Above that, plantain leaves are spread. One small basket of paddy (measuring five pots i.e. about two and half kilo) and one basket of rice (of the same measure) are to be placed at the right and left. He will then place the pitcher on the right side and the Kutty on the left. Above the baskets he will place bamboo mats made of bamboo tapes (seven pair by seven pair on the rice basket and five pair by five pair on the paddy basket). He will then coil seven string of cotton around the rice basket and the Kutty and five strings around the paddy basket and the Kutty. He will also coil five string of thread around the neck and pipe of the Kutty. He will again make one more mat for the other deity Michchingya with a roof and place at the left. Three bamboo chips with downward bristles called MALEI KEIM are

posted perforating one pair each of tips of jack fruit leaves or similar thick leaves (paired one face up and another face down) on the rice busked which tips are bound together and in between the chips an egg is placed with a lump of earth in each mat of baskets. A roof called PONG is made on the paddy basket with plantain leaves. Two more plantain leaves are spread (one face up and one face down) at the left of paddy basket and one more MAREI KEIM is posted for MICHCHINGYA. One pair each of MALEI/MAREI KEIM are also posted in front of the rice and paddy basket. Flowers are also offered in pairs on the alter and the platform is now ready for worship. First the Ojha will light the CHERAKS (lamps) and offer wine in front of the paddy busket, Kanjee in front of rice basket and sprinkle both on the platform meant for Michchingya. The Ojha will then bow with the prayer that-"A hem! God Kalia! I am performing this pairing Chumulang Puja for such and such (the couple), you kindly accept it and all their misfortune, ill luck, ill fate, diseases, unhappiness, sorrows and all other bad things to come should be destroyed. All sharp and pointed weapons against them should get blunt. On their reaching to a thorny bush it should turn into a perfumed flower garden. The barren land should turn into a fertile golden mine at their touch. The earth should yield gold at their touch. Let the fire of their house never extinguish. They should lead a happy and prosperous married life, with all the riches. Their house should be filled with food grain, clothes, precious gems and metals. Their fame should reach country to country. They should have many children and their house should be struck between cradles of children and their first child should have fair skin at the testicles. Their house should be visited by relatives and guests and the handle of their house step should get polished with the ups and down of relatives and guests. Let there be no day without a guest and their fame should reach beyond the country. They should be worshipped even by the enemies. Let the stone break away or get breakage mark but their pair

should never break. Or take the mark of breakage." I am offering this cock for the couple, you please accept it. I am offering it raising it on my head, you please accept it on your hand. I am offering this for the couple keeping the sun, the moon, the planets, stars and the four saints of the four corners as witnesses. If you have any grudge or anger on them and decided to take their lives, you please spare them and in their place take this cock! You will get blood for blood, meat for meat, head for head, hands for wings, leg for leg, liver for liver, lungs for lungs, intestine for intestine, gizzard for stomach, eye for eye, and you can satisfy all the taste of their body parts. But you please spare their lives. You being a divine deity, you live in the Heaven and we live on the earth. I cannot have direct conversation with you. The communication between Heavenly body and human being is done with a mediam and I will use rice and tips of leaves called AK PADA as a medium for communication. So I will throw tips of leaves to communicate with you. If both the leaves fall face upward, I will presume that you are happy and loughing. We are also loughing today to our heart content as we are happy with joy. If both fall face downward, I will take it as you are angry. In that case I will seek your forgiveness for the couple through the leaves tips. If after seeking forgiveness the leaves again fall face down I will change the leaves as it is said that the leaves also have relation and they cannot form pair, with brotherly sisterly relation. And if the leaves fall one face up and one face down, I will presume that you have accepted the offering and you will spare their lives."

He will then throw the tips of leaves and if it fall one face up and one face down, he will slit the throat of the cock and sprinkle the blood on the paddy basket. Likewise, he will put the same prayer before the rice basket and the platform of Michchingya with the other chicken and sprinkle the blood. At the last the pig (if a pig is to be sacrificed). He will then ask the couple to bow. This sacrifice is called KAJA PAGE GOJANHA (raw offering). Afterward he will ask

the chicken to be dressed and cooked without making into pieces. When the chicken are cooked, he will change the leaves with new one and again offer them before the deities, the cock in front of paddy basket, the hen and the egg before the rice basket and the other chicken in front of Michchingya. He will also offer the wine and Kanjee. He will also offer rice and other curries for seven times. He will also exchange the courses between Kalia and Parameswari. The exchange of offering is believed to be to clear up the ill feeling of the deities so that they cannot say that the things offered to me were less tasty than the other. If they feel so the offering will not be perfect and it has to be performed again. He will also offer the dressed head of the pig in front of the three platforms. This offering is called SICHYA PAGE GOJANHA (cooked offering). He will again put prayer for the couple as earlier and ask the couple to bow again. He will now put prayer before the deities to show the future of the couple in the form of sign in the parts of the chicken, the egg and rice called AK PACH and the rite of is called CHAMBA CHAHNA. After some times he will take out the offerings and examine the chicken, egg and rice for omen.

CHAMBA CHAHNA: The omens or foretell signs which are looked into and examined on the afferings are as under: (1) If the fingers of the chicken are found uneven or if there is any hollow between the fingers it is understood as simple one and he or she will not be able to accumulate any wealth. Also it means that no secrecy will remain a secret with him or her. (2) If there is no hollow it means a miser and accumulation of wealth. (3) On taking out the tongue of the chicken a triden appears, if the middle portion is longer than the other it means a funeral pole which means early death. If it is coiled it means wealth for the male and good luck for the female. (4) On shelling the egg if a cross appears, the male must become a novice in the temple for at least seven days. (5) If the flat portion of the egg is displaced, it means displacement and change of residence or a broken family. (6) If a crack at the middle, a misfortune. (7) Bad smell denotes bad relation.

The Ojha also performs the rite called 'SADHUR MARI DEHNA' (killing or destroying the enemies). In this rite he will assemble all the left outs of CHAMBA i.e. the tongues, beaks, egg shells, bones etc. on a plantain leaves. There he will put burning charcoal and put some wine and mustard seeds in his mouth and utter 'Ahem...taking Preta and AJURHO (deity of wine) as witness, to day I am extinguishing all ill fate and ill luck of the couple as at the curse of the Kushyas maternal uncle of a gem headed serpent died getting into pieces at every curse. He cursed seven times invoking truth and the serpent become seven pieces. So also I am throwing Ajurho king (wine) on all ills and ill future of the couple. With the dropping of Ajurho, all ills and ill futures of such and such should get into pieces. If I drop one drop it should become two pieces, if five drops, five pieces, if seven drops, seven pieces. As if water dropped on fire extinguishes it, so also all ills, all ill future of such and such should extinguish. I am destroying the enemies of such and such, keeping the moon, the sun, the earth, fire, water planets and stars also AJURHO (wine) as witnesses. That all the ill fate, ill luck, loss, illness, diseases, misfortune and accident etc of such and such should destroy like the water extinguishing a burning fire. Their ill luck, ill future, misfortune, should reach beyond seven seas and seven Lankas or islands at the throwing of this wine and water. They should have a long, healthy and prosperous life. That their house should fill with gold, silver and other precious metals and stones. They should never face a poverty and dearness of dress and ornaments. They should have lots of children so that there is collision between cradles. They should always have guest in their house and their door handle should get polished with the entry and exit of guests. They should have and rear sheds full of four footed animals and birds. Their fame should reach country to country and they should live to able to see great great great grand children. They should be worshipped even by the enemies.

With this he will throw wine and water till the charcoal are extinguished and throw it below. He will also thank the chicken and the animal for their use in the Chumulang rite and will make prayer for their better life in the next birth that the chicken should be born as golden eared myna and the pig as a monkey so that he can take the first fruits of trees. Then the couple will take his blessings.

In the mean time feast will be ready and the couple will offer the lunch plates (usually prepared on a MEJANG, a bamboo plaited platform used for taking food, bove the platform plantain leaves are spread and on which rice, curry etc are put to prepare the dish to some of the elders like grand parents of both side, parents, elders of parents with salute and they will bless them for healthy, prosperous, long merrily life. Mat (wine), Kanjee, Jagarha and other drinks will also be offered to all if available before the start of feast.

After the feast is over and all the guests are entertained with DABA (bamboo hubble-bubble) and betel rolls. The Sawala will lead the newly wed couple to every elders of the couple, who will bow them touching the feet and the elders will bless them blowing air on rice and cotton and putting them on their forehead (which the Sawala carries with him) and paying some money, wishing the couple a long, healthy and prosperous life. The rice, cotton, money symbolizes prosperity of food, clothes and power. This blessing is called SEP DEHNA. KHANA SIRANA: After taking the feast, the people will rest for some times. Some may even take siesta.

At around three to four, the village elders and members of the society will assemble and the couple will again offer a big dish with every possible courses of curry, meat, sweetmeats, wine, beer, cakes, fruits etc. He will declare that he want to throw a KHANA (feast) to enable him to become a member of the society. He or on his behalf the Sawala will first seek permission from the assembled DUS MURUBBI to throw the Khana. "That the couple has arranged a Khana and the DUS MURUBBI should accept it and accept the couple as a member of the society. They should taste all the courses like rice, birnee rice, meat, fish, sweet, bitter, sour and other courses and accept the couple. That no one should blame the couple for not providing a Khana to the Society. On this, the assembled people will permit him and they will remove the cover of the Dish and they will try to appease all by providing every items like sweet, sour, bitter etc. at their demand. If they cannot fulfill the demanded items, they had to seek for pardon for the inability. It is believed that there should be a quarrel and fighting even a mocked one at the time of Khana to complete it. Some body who bears grudge with the groom used to demand impossible things and the considerate people would plead in favour of the groom and quarrel starts. However, if the majority people are found satisfied, the Sawala will seek permission to close the Khana Dish. And if permitted, the KHANA SIRANA rite is complete. From that day, the newly wed couple will be treated as a member of the society.

A Khana Sirana rite may be performed even after years of marriage if the economic condition is not good. There was a rule that if a married man dies without offering a Khana, his body should be disrespected and carried below the knee. However, his children and relatives may seek forgiveness from the society by offering a bottle of wine and if accepted, his body may be carried on shoulders.

In the evening, the newly wed couple will first go to the river ghat and take bith. They will also worship the Gongi Maa (river goddess) with lamps and flowers. Afterwards they will go to the temple and offer flowers and light candles and seek blessing for better future life.

As per custom, a newly wed couple is treated impure. So, they need to perform the rite BUR PARA at the river ghat by appeasing the river goddess GANGA. It may be with lamps and flowers or with animal sacrifice like a pair

of chicken or a goat. It vary from Ojha to Ojha and as per the method they have learnt from their guru. It is said that there were nine lakh of sages who learnt the mantras and pujas in different ways. Unless this Bur Para rite is performed, the newly wed should not enter others houses. Otherwise, they may be fined for causing impurity. For that they will have to bear all the expenditure for performing a Bur Para like chicken etc as that family have performed it to gain back purity.

In a Bur Para the ojha leads the couple to the riverghat. There he makes a canopy on four bamboo posts. He puts some bamboo chips at a floor of the canopy. On which he puts a lump of earth. Above that he put one bamboo chip with downward bristle called malei keim perforating two leaves as in other sacrificial platform. He then pours one bamboo tube of water and chants mantras, blowing air on the water. He puts it on the platform. After lighting lamps, he will lift the chicken and chants prayer that he is offering the chicken in lieu of the couple and that the couple should be spared if they have offended her. He is offering blood for blood, meat for meat, liver for liver etc etc. He will also test whether the offering is accepted with the help of AK PADA as in other pujas and later sacrifice the chicken. At last he will wet the side hair of the couple with mantra chanted water and ask them to go home without looking back and the Bur Para is over.

However, all marriages do not go in happy way. It often happens that a boy and girl makes up their mind to couple, but the parents would not hear of it. In such a case the lovers elope together. It the parents of the girl is very much against the match, they have the right to take back their daughter and marry off with other boy. If notwithstanding the opposition of the parent, the lover still elope for the third time, no one has the right to interfere with them and they can marry.

BYAH SUTH BHANGA: The first visit to the parents and in laws by the newly wed couple is called Byah suth bhanga. There they need to

stay for few days. At the time of going for the Byah Suth Bhanga visit the couple must be accompanied by the Sawala, some old lady and friends. They will also take with them presents like wine, beer, coconut, cakes, fruits and drinks, dresses etc. for the members of the father in laws family and for other relatives like grand father in law, grand mother in law, uncle in laws and aunty in laws. It is also a customary for the in laws to send back some presents at the time of return of the couple.

BIZU BERAN: Bizu Beran is the second compulsory visit by a newly wed couple to the relatives of the bride during the period of first Bizu after the marriage. During this visit also presents for all the relatives needed to be arranged along with wine, beer, sweets etc.

MODERN MARRIAGE: Now a days, the conventional way of performing marriage rite is almost over in the town area and among the educated elites. Since performance of conventional Chumulang with sacrifice of animal is not Buddhistic. So, instead of performing the Chumulang, a marriage is performed with a Buddhist monk or a devotee called LUKTHAK (who is usually an ex-monk) and who is wel versed with the marriage process. In a marriage with a monk or Lukthak a PUJO is arranged where all provisions for listening religious discourses call MANGAL SUTRA or PHAREKH like five measures of rice, one coconut, one Magal Ghat (a water pot), mango leaves, basil leaves, betel leaves, sugar cane, flowers, a big paper flower called JHONGA PHOOL, nine strings of thread roll, candles or oil lamps, insence sticks and other provisions like sweets, fruits and drinks are arranged on a big KULO (shieve). First the pujo is place in front of Buddha Idol (if arranged in the temple) or in a corner of the house. It is sanctified with Kojoi Panhi or sandal wood dipped water. After lighting candles, the couple is asked to bow and pray. Afterward the five precepts of Buddhism i.e. Pancha Sheela is administered to all the assembled and religious discourses like KARANIYA METTA SUTTA, MANGAL SUTTA etc are recited befitting the occasion. Afterward, the Pujo provisions are dedicated. The couple is also taught about their duties to parents, elders, youngers and to each other. Both parent also advise their wards and at last the bride is handed over to the groom. A feast is also arranged for the occasion. Food offered to the temple. Blessing from the elders is also sought with bow and it is given by blowing air on rice and cotton and putting on their head.

Performing marriage with a monk or Lukthak is found to be more cheaper than the traditional Chumulang rites. It also saves the principle of Buddhism. Hence many are opting for marriage with monk or Lukthak.

Now a days, court marriage is also done. The Chakma Autonomous District Council of Mizoram has also legalized it after codification of CHAKMA CUSTOMARY LAWS.

JHUM CULTIVATION: During the month of December to January the Chakmas select sites for Jhum. In selecting a jhum, they go with the neighbours. First they roam the whole possible jungle. They also carefully look for the thirty six ill fated places called CHHATRICH MOKHAM like GAT (tunnel), SARUK BACH (twisted bamboo), HAZA (salt forming stream), BIATRA BHIDHA (a round shaped small hillock), NEILCHUMO GAT (a tunnel), MUNISHYORA ARUK (hillock of human figure), KUNG GACH (trees whose position is rectangular), NAH TANA (a small lengthy field) etc which presence is always regarded as bad and believed to be abode of bad spirits and harmful unless the spirits have been driven away or extinguished. If all these signs are absent and the land is found fertile, they will divide it and put sign called DHACHSYA LAGARA (a small portion of the jungle is cleared, say five square feet and at the centre a small tree or a bamboo pole is kept whose top is crossed with two chips and above the cross a boulder of soil is kept). On seeing such sign others will understand that such a place is with a owner and no other have the right to utilize it without permission. If any one dares to

do so he is fined. Some even perform other rites to know wheter the jungle which he selected for jhum is right for him or not. He may enter some rice grain in a bamboo pole with the prayer to BASAM PUDI (the earth) that the grain should remain in tact if it is good for him and if any grain is missing, it is bad for him and he will look at the rice the next day. Some, after selection of a jhum site go to the river and after taking bath offer lamps and flowers to the river goddess to give him hints in dream. He will also go to temple and offer lamps and if any temple is not nearby he will offer it at his SHONG GHAR (a small temple constructed at the front side of a house) or at his home (if a Shong ghar is not available) with the prayer to communicate his good and bad in dream. If everything goes well then only he will go to JUM KABA (clear jungle for a jhum).

Before starting clearance, he will also observe the days as there are some good days and bad days and also to which side he should start clearance as it is believed that starting a work or travel facing JUGINI is very bad. After the jungle is cut with a TAGOL (dao) trees felled with a KHUROL (axe), the JUM KABA is over and it is let to dry. The Chakmas usually burn their jhum in March every year. Unburnt logs etc are called ARA. The clearance of this unburnt logs etc is called ARA KARHA which is usually done within April.

After Ara Karha, it is DHAN KOJA (sowing of rice). They sow cotton seeds, sesame and other vegetable seeds like cucumber, gourd, pumpkin etc along with rice. They also plant chillies, brinjal, turmeric, various vegetable and fruits in their jhum. They also objerve a rite called BHACHSURI BHAJANA (flowing of bamboo shoots) where the first bamboo shoots which erupts from the stems in a jhum is collected and flown down in the river with prayer that-"they are going to consume the produces of the jhum and if any harm is going to be fallen on them should be vanished and flown away with the bamboo shoots". Before this rite, they take nothing from the jhum. Some times before

they could sow paddy in the whole jhum weeds grows longer and they had to clear it. Which is called ANUNI (literary without salt). Weeding is called JUM SULHO. (Sulho literary means skinning). The second weeding is called MEIT SULHO.

In the third week of June i.e. on the seventh of ASHAR the rite called HAAL PALONEE (literary celebration of cultivation) falls. On this day no work on the jhum is done. It is also said to be the period day of BASAM PUDI, the earth. On this day all available vegetables and fruits are collected and prepared as curry and offering is made to the GONGEI (the God), MAA LOKKHI MAA (Laxmi the goddess of wealth), BASAM PUDI, the earth, DEBA (the sky) DHINGI (paddy pounding machine) and all the instruments connected with jhum cultivation like, TAGOL (dao), CHARHI (sickle), KHUROL (axe), CHUCHYANG TAGOL (the dao used for sowing paddy) etc.

By August the ALOTYA DHAN (first paddy) like GELHANG, RANGEI etc starts ripening and harvest starts. Before the starting of harvesting, the Chakmas observe a rite called DHAN PHANG or DHAN HAAT (literary meaning 'touch of paddy') i.e. inauguration of harvest. In this ceremony animal sacrifice of at least one hen is necessary. For doing so, the host or an Ojha first makes an alter under the ripe paddy tree by clearing around the stem. There he wiil spread two tips of plantain leaves and above that post one bristled bamboo chips called MALEI KEIM perforating two tips of a bit thick leaves. First he will put prayer displaying the hen or the hairs of a pig for more yield etc and then sacrifice the animal. Afterwards, the whole paddy tree is carried to the Jhum hut and before entering the hut it is customery to cry out whether the hut is made firm by posting additional THAK (wedged post) since MAA LAXMI was coming. And the people inside the house will reply in affirmative and entry is made. The paddy tree is kept carefully inside the house i.e. In the chamber of the head of the house. After cooking the animal offering is made to GONGEI, MAA LOKKHI MAA, and sometime to Gonga. Neighbours are also called to feast on this day.

The Chakmas harvest their paddy with a basket at their back called KALLHONG. They cut the corn portion only with a CHARHI (sickle) and throw at the back on the Kallhong. After a Kallhong is full it is transferred to a BARENG (a basket bigger than a Kallhong) or a DINGIRA (basket bigger than a Bareng) which is later carried to the jhum hut where the straws are separated by foot on a TOLOI or on a MARONI GHAR. The process of separating paddy from straw is called DHAN MARA. The separated paddy is dried in the sun and packed in SARANG, BUNG, DUL, BARENG, DIGNIRA and PHALEE etc and later pounded in a DHINGI (wooden paddy husking machine) to separate the rice from the husk when necessary. The process is called BARHA BANANA. The rice may also be pounded to extract the outer layer called CHOL KARANA. From rice the Chakmas make BHAT (cooked rice), Mat (wine), Kanjee (beer), Jagarha (sweet beer of sticky or Birnee rice) PIDHYA (cakes) etc. They stock their paddy in Phalee, Dull, Bung and Sarang etc.

After the harvest is over the collection of cotton called SUDHO TULHO and sesame called GHOCHYA TULHO is done. They also collect KECH PIJI, KOUN, JEDENHA and ripe chillies.

FOOD HABIT: The staple food of the Chakmas is rice which is grown in their jhum and now a days in the plain fields called wet rice cultivation. In addition to paddy, they also grow other grains like Keich Piji (wheat like), Koun (Suji like), Jedenha (barley) and Mokkya (maize). They also take jungle yams called ALU at scarcity as a substitute of rice. They take meat, fish, vegetables, fruits and some worms and insects. They do no eat cow, monkey, dog, crow, vulture etc. The followings are the local names of the grains, foods and fruits, animals, fishes, so far collected:

1. DHAN(paddy): A. JEIT(common): Badheyeh,

Mheley, Lengta (ranga-dhup, red and white), Gehlhang (red & white), Amei, Chhurhi, Bichnali, Bigun biji, Rengui (red and white), Patti, Sereh, Kabarhak, Rangei, Torgi, Memesha, Sheleng, Chigon, Mempui, Targho, Chinal, Ehjhal, Nabado, Pattigi, Merry, Nhannyabiji, Kushyalhee etc. B. BINNI DHAN (Birnee paddy): Dhup, Komreng, Ranga, Chidira, Lokkhi, Kala, Lochtya, Koba, Longkapora Bandaranak, Sugora lo, Huring, Kamrang etc.

- 2. MOKKYA (maize): Jeit, Sudhonnuli, Binny, Khummoi, Kolatthur, Satthuchya etc.
- 3. JEDHENA (barley): Mogolee, Kuchyal, Mokkya, Bormha.
- 4. REHNG (a potato like fruit grown on creepers): Boda, Proo.
- 5. ALU (yam): Pila (red and white), Muh, Ranga, Heidho theng, Binny, Paan, Mon, Tat, Dhup, Rhammadu, Juro, Koyang, Simei, Sughuri, Bhudhee, Bachtara, Biladi.
- 6. GHOCHCHYA (sesame): Jeit (common) and Naga.
- 7. KUJU (escullants and taro): Chha, Gorhei, Herha, Sammwa, Kali, Narekul, Kaat, Maan, Ull, Bunduk, Sil, Billo, Ek Dachya, Sona, Longte, Phagha, Binny, Muh Ranga, Shangalhee, Korbha.
- 8. GULO-GULI (fruits taken as vegetable): Sughurhi, Kudhu, Tida, Kumurho, Bigun, Baach, Koidhya, Jheega, Porol, Tettol, Begol, Mharmha or Mhammra, Cindirha, Tormoch, Bagi, Kheera, heroo, Kangarha, Pila, Michri Phal, Chengei.
- 9. SUMI (beans): Dhaga, Arhi mhachya, Heido Kan, Kharu, Narakaba, Phellom, Lang, Phijurhi, Korenga, Jarkallya, Keim, Biladi.
- 10. SHAAK (vegetable leaves): Sugurhi, Kudhu, Tida, Kumurho, Baach, Koidhya, Porol, Sumi, Murich, Meyhe, Mulo, Rei, Sorso, Jangalhya, Lelham, Amilya (jeit, sorbho, sugor, mormochya, ranga, heil, Kala, dhup), Keliya, Tong, Gangkuli, Todega jwil, Dheema tida, Ambhoch, Narech, Marech (kada, bhul, ranga, heil), Pujhok (khotteya, ranga, dhup, biladi), Korenga, Yoreng, Barana, Pul, Twa, Erei, Chhighon, Batbattya, Ojhon, Dhingi, Ranonhee kilonee, Choi,

Sechna, Bhachsuri, Kolatthur, Tara, Bogolhik, Goda kola gach, Aga (Bedagi, Korodee, Keredo, Bheredo, Changphulo, Chah, Phagarha, Taal), Kuju ponga, Jharbo bei, Kettrang, Mudurho, Jharbo Kogeye, Krekrak, Karmoch, Mengani, Simei Phool, Huringo Kaan, Pranga, Ija dar, Khawna, Bagalak, Kettrang.

11. KARHAT (tender shoot taken raw): Am,

11. KARHAT (tender shoot taken raw): Am, Hach-kurho bokchora, Ojhon, Chhinikheye, Badam, Lemu, Gutguttya, Jarol, Chibit, Pallyang, Jamer, Kurho chit, Pilhoi, Tong, Twa, Amra, Sil Tedhoi, Ochyang, Bhuro.

12. GULO (fruits): Am, Ghere Am, Nal Am, Kola (Kattolhee, champa, ram, jharbo, kuchyali, jahjhi, dutsagar), Jam, Narekul, Gorheng Narekul, Chamanhi Gulo, Katthol, Lichu, Bharattho gulo, Pak gulo, Kharu gulo, Kamala, Lemu, Jamer, Sishu, Sakkorha, Kondal, Kent gulo, Mhamra, Chindirha, Putti gulo, Magha Putti, Goyam, Borhoi, Dembhal gulo, Buri gulo, Ko Gulo, Ragach Ko, Sorbech gulo, Erei gulo, Dumuchya gulo, Jaganha gulo, Kusum gulo, Mon kada gulo, Kali Kujhum, Kogeye, Kheera, Bagi, Tormoch, Aphal, Koranga, Anach, Bel, Amaludi/Kada mhola, Hottyal, Bohrha, Amra, Ulu, Tedhoi, Mhallyeng, Puang biji, Udol biji, Jharbwa Mokkya biji.

13. ULL (mushroom): Sammwa, Bach, Undurkan, Gabar, Moji, Kokkheng haat pah, Gurgutto, Huring bach, Gach ull, Undur kan ul, Thentheni Ul.

14. PHOOL (flowers): Sugurhi, Shawn, Sumee, Holodo.

17. PUK (worms and insects): Midung, Gach, Muh, Komreng, Korhoi, Chorghee, Nah, Pannhyah, Tekkhya, Nyang, Agarbo, Anasoga, Nirbano, Bhogodang, Kech kumori, Pubhong, Magaraga boda, Randal, Ghumuro, Singpuk, Cherei, Bial, Amilya phiring, Dhan phiring, Kadhee phiring, Telkojha phiring, Dha kaba phiring, Pettwa phiring, Sudho phiring, Kechchha maa phiring, Haach phiring, Khoi puk, Kadhee chera.

18. HERA (meat): Kurho(chicken), Sugor (pork), Hach (duck), Chhagol (mutton), Moch (buffalo), Kodor (pigeon), Huring (deer), Changara (sambar), Gui (iguana and monitor) (Phora and Mattya), Dur (tortoise) (Mon dur, Letti Dur, Pannhya Dur, Chulhee Dur, Chokh Ranga Dur, Parbwa Dur), Shap (snake) (Ajaba, Kala Jamuro, Phool Jamuro, Phechchwa Jamuro, Betgulo, Kulobaan, Tobha, Matya, Arhal), Chhalak (flying fox), Bilei (jungle cat) (Mon Bilei, Kurho Chora Bilei, Tumbach Bilei (civet)), Ut (mongoose), Ya huring (Himalayan goat), Mahl Murho (armadillo), Kuduk (porcupine), Borha Sugor (boar), Beng (frog and toad) (Bhoba, Korkori, Khachyo), Begenha (tadepole), Khokkeng (gecko), Gaba (goyal), Heit (elephant), Jharbo Sugor (wild boar), Bak (tiger), Bhaluk (bear), Jharbo Bilei (jungle cat), Jharbo Kurho (jungle fowl), Mur Kurho (khalij pheasant), Chang Kurho, Heitdaga(pi tailed green pigeon), Dhung Ka (imperial pigeon), Chil (kite), Sigira (hawk), Peja, Alsia Peja (owl), Balu, Ketkettya (horn bill), Rhangrang (spoon bill), Mahranga (king fisher), Todek (parrot), Daritya Ka (dove), Heil Ka (green dove), Dhung Ka, Satta Peik, Jurgho Peikh (bul bul), Chheitdova (magpie), Choroi (sparrow), Ugurhik (finch), Badhoi, Baloo (weaver bird), Dok (snipe), Khanjan, Dhudhukhang (hawk), Boga (heron), Kani Boga, Padi Hach (teal), Hari-kurhi, Gulchidurhi, Tidhi peikh, Mona, Boda (Kurho, Hach, Sap, Gui, Dur, Peikh, Magarak, Phiring), Khurollya (wood pecker), Tidhi peik (patridge) 19. MACH (fishes): Pudhee, Nabalang, Ugol, Samuk, Silon, Narhei, Podha, Mahl, Randalia, Tenga, Kangela or Thuttleng, Bamoch, Sheloch, Kuchya, Chhee, Tugur, Koi, Ija, Kangarha (jeit, Mon, Mhoi, Dutthya, Ranga), Huring koballya, Tubi Kada, Lungur, Sil Lungur, Boal, Baja, Suguchya Baja, Dhal Baja, Katal, Sidol, Ruhch, Kaliguni, Ghonnya, Magur, Nakkrang, Bonnya, Ponga, Baghei, Sil Baghei, Gottallya, Tunhing, Taghei, Shalang, Pinhon phada, Bach pada, Shaal, Hangor, Sugunhee (Lottya, Phachya, Chhurhee, Lakkho, Sangonch, Nuneya, Ulugo, ljaguri, Ghannya) Ghagat, Ponga, Gulchha, Pabala, Bogori, Moilya, Pholoi, Moga.

RUCHCHYAL/MAJALHA: Shabarang (basil), Phoojee (celery), Baghor (coriander leaves) (Gach, Biladi), Ada (ginger), Holot (turmeric), Murich (chillies) (Chigon, Bor, Sudhogulo, Kurho Angul, Bangal, Biladi, Bomboi), Phala chengei, Lhumphool, Nun (salt), Sidol (fish or shrim paste), Tel (oil), Pianch (onion), Rohn (garlic), Tech pada (bay leaf), Elaji (elaichi), Dal chinhi (cardamom), Gul murich (black peeper).

BAMBOO CRAFTS: Baihee (flute), Bareng (third largest basket) (large Khachchyang), Bhadang (a big bamboo tube where salt etc. are kept), Bhera (a basket), Bhurung (a container), Bijon (fan), Bung (a square shaped construction in a room where paddy is kept), Chabarha (mate), Chalhon (strainer shieve), Chei (a fish coop), Chorgha (spinning wheel), Chorghi (cotton ginning machine), Daba (tobacco pipe), Dhah (a rice measuring pot). Dhinghi (paddy husking machine), Dhinghi Aga (head portion of a Dhingi), Dhinghi, Bharbari, Dhinghi Gach, Dhinghi Ghaji, Dhinghi Kila, Dhinghi Kiloni, Dhinghi Leja, Dhuduk (a musical instrument), Dhulon (cradle), Dingira (second largest basket), Dul (largest basket), Dup (coop), Gochya Dup (a river coop), Hada (handle), Jhagaa a flat basket), Kadhee, Kadirhay (chair), Kallhwong (common basket), Khachchyang (roughly plaited basket), Khaja (small basket), Khengrang (musical instrument), Kulo (shieve), Kurho Adhak (egg laying basket), Kurho Baah (chicken basket), Kurho Khaja (chicken cage), Kurhum Chha (basket smaller than Kurhum), Kurhum (basket smaller than Pullhyang), Kutti Dhibya (lid of Kutti, earthen water jug), Kutti Jugwo, Labhak (a basket carrying belt), Lei (a basket),

WOOD CRAFTS: Mejang(rice table), Moghoi (ladle), Oghoi (mortar of Dhingi), Oja (pestle), Pakkhwon (ash water strainer), Peikh Ghar, Phalhee (roughly plaited large basket), Phooni (comb), Phur Bareng (crafted busket with lid), Phur Kallhwong (decorated basket), Pidhya pullhyang (decorated basket), Pirhya (stool), Pullhyang (basket smaller than Kallhwong), Radang (mea-

surer where the apparatus of Bein are placed) Sach Padar(apparatus of a Bein, the hand loom) Sammwa (basket with lid), Sarang, Sinhya (tweezer), Sugoro Khaja (piglet cage), Tagol Dat (handle of dao), Tak, Tera (a coop), Thur Chumo (a thread roll guider), Tibhit (long tape), Tong (basket), Tubi (smoke pipe),

PARTS OF A HOUSE: Aar, Bawos Khana, Ber Bharbwo, Chabala, Chahnha, Chaja, Dhan ghar, Dobhakadhee, Gudhee, Haarmaja, Ijwor, Kalam, Kani shal, Kap, Kedaktuk, Kham, Kodoro Tong, Lur, Maja, Mugor, Muluga Ber, Naal, Oghir, Ojoleng, Pejang, Phibyak, Pidhan, Pijor, Pijum Bach, Poidhyan, Rhakcha, Rijhum, Rwa, Sang Ghar, Sangu, Sangu, Sangu dwar, Sidhan, Sidhan, Singkaba, Thak, Thobak, Uttwa.

GAMES: Andhik Khara (game with ring), Bach Kharam dumur, Bach Thelatheli (pole pushing), Badol Maramari (catapult shooting), Bak Khara (Tiger game), Bhangara Urona (black bee humming), Bhulong Khara, Bodabodi (wrestling), Charchari Khara (slipping), Dhinghi Khara (a game with the paddy husker), Gheela Khara (game with gheela), Gudu Khara (ha doo doo), Keim Khara (game with bamboo chips), Kurho Jutdhwo (cock fight), Mach Khara (fish game), Nadeng Khara (game with tops), Patti Khara, Peikh Khara (birds game, like the Chinese checker), Pohr Khara, Pun tulhotulhee (lifting game), Samuk Khara (game with snail shells), Sel Maramari (arrow game).

METHOD OF COOKING: Battya (pounding), Bhaja (fry in oil), Chuana (distillation), Gabhi dya (with flour gravy), Goran (in bamboo tube), Gudeya (pounding in bamboo tube), Kebang (roasting in plantain leaves), Khola (dry cooking without oil), Pogonat (steaming), Puchchya (roasting), Pugulaghat (steaming on the top of rice pot), Rannhya (cooked), Shekkya (grilling), Tel dya (with oil), Uchchhya (boiled), Sitdha (simple boiling).

CAKES: Bini Pidhya, Beng Pidhya, Bora

Pidhya, Khogha Pidhya, Kola Pidhya, Marei Pidhya, Pakkhon Pidhya, Sanny Pidhya.

SONGS: Geinkhulee geet (ballad), Ikkhinnya (modern), Kirton (hymn), Olee (lullabies), Thenga Bhanga geet, Ubho geet (love songs).

MUSICAL INSTRUMENTS: Baja (harmonium), Bajhee (Flute), Bela (violin), Dhudhuk, Dhul (drum), Dokki, Gojina, Juri (cymbal), Khenggrang, Singya (horn), Tabal, Tak.

DRESS AND ORNAMENTS: Alaam (flower pattern), Andhik (ring), Bahu (wrist band), Bala Kharu (bangle), Blahus, Borgi, Chibhuttana Khadi, Chiksora (necklace), Chukbola Nak phool (nose pin), Dhudi (dhoti), Ganjha (napkin), Haajulhee (neck ornament), Haat Kabor (shawl), Heido Dado Bala (ivory bangle), Hoia Khadhi, Jal Taranga (ankle ornament), Jangali, Pajei Khadi, Jora Andhik (wedding ring), Kaja phool (ear ornament), Kan Bajha (ear top), Kan phool (ear ornament), Khabang (turban), Khadi (breast cloth), Kharu (small bangles), Khoroch Khadi, Kogoi (blouse, full sleeves), Kuji Kharu (spring wrist ornament), Nach (nose pin), Nak Phool (nose ornament), Phohrah (hand woven banner), Phool Khadi (flowered breast cloth for wedding), Piji (Mattya, Kedagi, Bhangar), Longkapora (beads), Pinhon (lower garment), Rachjur (ear tops), Ranga Khadhi, Ranittak Phool (ear top), Sharukh (hair pin), Silum Kabor (clothe for shirt/blouse), Silum (shirt), Sonachsoda (a kind of bead), Tachjur (arm ornament), Tangon (banner), Tara chhaba (star shaped nose pin), Telahri sora (neck ornament), Tenga sora (ornament with coins), Tennya (loin cloth), Tobollyah (towel).

HOUSEHOLD EQUIPMWNTS: Ara (saw), Badali (chisel), Badi (dish), Badol (catapult), Bajhon (plate), Bangla Khurhol (axe), Bhera (basket), Bhujong Ber (dinning stool), Bottonhi (vegetable cutter), Burhoom (auger bit), Chalhon (strainer), Chamech (spoon), Chhara (lid), Chhurhee (knife), Dabor (hand washing

basin), Dal Gach (pestle), Dhagoni (lid), Dhama (sword), Dhunu (bow), Dulhuk (blade of bamboo), Dup (coop), Gamala (tumbler), Haada (handle/ladle), Haat Oghoi (hand husking machine), Heedi (trap), Hera Kudo gar (meat cutting log), Jadhee (whelse), Kabhuk (trap), Kadirha (chair), Kadhee (stirrer), Khurol (axe), Kochchya(mortar), Koreya (pan), Korodi (saw), Kulo (shieve), Lei (rice basket), Ludhung (guord shell), Mejang (dinner stool made of bamboo tapes), Mogoi (spoon, wooden), Mong (bell), Olhon Shal (woven), Oshi (sword), Tagol (dao), Pila (cooking pot), Poi (plate of plantain leave), Rongva khurol (axe of Arakan), Sel (arrow), Tagara (wooden tumbler), Tap shal (fire place), Telon (cooking pan), Tera (coop), Thal (Plate).

FRUITS AND VEGETABLES: The Chakma produce following fruits and vegetables in their jhums: Bigun, Murich (chigon, bor, sudho gulo), Aloo (Pila alu, dhup alu,ranga alu, muh alu), rehng (pru rehng, boda rehng), Tida guloh, Koidhya, Jheega, kangarha gulo, Amilya, Kumurho, Sugurhi gulo, Mhamra, Chindira, Phal, Mares shaak, Sumi, Nara kaba sumi, Aada, Simei Alu, Kudhu gulo,porol, sugurhi alu, phujhi, sabarang, ghachya, naga ghachya, holot, ool kuju etc

JUNGLE VEGETABLES & FRUITS: The Chakmas collect the following vegetables and fruits: Aam karhat, Aloo (mon, koyang, pan alu, tat alu, rhammadu alu), Am kola, Ambhoch shak, amilya, sugor amilya, sorbo amilya, Batbattya shak, batbatya shaak, Bedagi, Begol Biji, Bhachsuri, Bharatto gulo, Bharattwa gulo, Bhool Marech, Bhredo Aga, Bogolhee, Bunduk kuju, Buri gulo, Chamani gulo, Chibit karhat, Dembhal gulo, Dhima tida, Dhingi shak, Dumur gulo, Ek dachya kuju, Erei gulo, Erei Shak, Gach alu shak, Gangkuli shaak, Ghere Am, Gutguttya, Gutgutya, Haach kurho karhat, Huring kan shak, liya Dar Shak, Jamer karat, Jangalya shaak, Jharbwa bei shak, Jogona gulo, Kada Bigun, Kada Marech, Karmoch shak, Kattol Dhingi ponga, Keint gulo, Keredo Aga, Kettrang shak,

Kiliya shaak, Kolatthur, Krodi Aga, Kujhi Kola, Kujhum Gulo, Kujhum gulo, Kuju Ba, Kwa gulo, Lang Sumi, Lemu karat, Longte Kuju, Modhurho Shak, Mormochya amilya, Murho dhingi shak, Nalam, Nol Am, Pranga shak, Pul shaak, Putting gulo, Ragach kwo, Rannya Murich, RannyaBigun, Ranonhi kiloni shaak, Shamuk, Shejhak shak, Sil kuju, Silon, Sini kheia katat, Sona kuju, Sorbhech gulo, Sugor amilya, Sumi Shak, Tara, Marmachya, Thaguchyama shaak, Tida Bedagi, Tida Begol, Tida bigun, Phuji, Todega Jil Shak, Tong shaak, Twa Shak, Ul (Gach, Bach, Gorgottwa, Undur Kan, Moji), Ulu, Yoreng shak.

TREES: Aghar, Am, Bach Pada, Batdhaman, Bhadi, Bhangar Piji, Bharala, Bharattwo, Bhola Champa, Bhuro, Bhwa, Bonghol, Borbekh, Borhoi, Borona, Bot, Botta, Buri, Cha, Chakkwa, Chamanhi, Champa, Chebarashi, Chibit, Chongori, Dembhal, Dhela Gamarhi, Dhola Gamarhi, Gamarhi, Garsang, Tali, Gorheng Narekul, Gui Aruk Chamanhi, Hottyal, Jam, Jarol, Jogonha, Kadam, Kan Ubho, Kandep, Katthol, Kent, Kettrang, Khamrang, Khojha, Khona, Kugi Tedhoi, Kuguro Bija Kwo, Kujhum Gulo, Kummhoi, Kwo gulo, Madal, Majho Chok piji, Mon Khona, Naaksha, Narekul, Ochchyang, Okkhyang, Pannyah Jarol, Pidhya Gulo, Pul, Robhar, Rogoni Pada, Rong, Sakkhwon, Sarbwa, Sidol Chumo, Sini kheye, Tal, Tedhoi, Telchha, Tidya Borona, Udol, Ulu.

ANIMALS: Bach Undur, Bak, Bandor (Chagulukkhya, Dhulo Khul, Gangkullya, Hunuman, Lagha, Mu Lugo), Beng (Bhoba, Gheela, Khochyo, Korkori, Kudhu Biji, Pada, Tanjangya), Biji, Bilei (Kurho Chora, Mon, Tumbach), Borha Sugor, Chagada, Changara, Chhalak, Chhamolok, Dur (Chok Ranga, Chulhee, Letti, Mon, Pannhya, Parbwa), Gaba, Gonda, Gui (Mattya, Phora), Heit, Huring, Jharbwa Kugur, Kokkheng, Kuduk, Kumhor (Jeit, Thuttya), Mahl Murho, Moch, Nur, Phebho, Samolok, Sap (Sak Jur, Ajobo, Arhal, Bagajila, Dummho, Heil Jamuro, Huring Jamuro, Kala

Jamuro, Kuloban, Mattya, Sap, Pannhya, Phechswa Jamuro, Phul Jamuro, Sudhonnuli, Tobha), Sial, Sugor, Tekkya Bak, Tibirang gui, Undur, Urgwa Samolok, Urgwo Chhamolok, Ya Huring.

BIRDS: Alsia Peja, Bach Khurollya, Balu, Boga, Bor Shottha, Boronhi, Buchsya-burhi, Chang Kurho, Chigon Shottha, Chil, China Hach, Chorhoi, Darittya Koba, Dhoba chil, Dhudhu Khang, Dhung Ka, Dobhakadhee Bhirech, Dok, Gach Khurollya, Gul chidurhi, Hach, Hagalak, Hari-kurhi, Hattya Rada, Heil Ka, Heitdaga, Hoo puk, Jharbwa Kurho, Jurghwo Peikh, Kani Boga, Ket-kettya, Khanjan, Koba, Kodor, Kogil, Kola Chujinhi, Kola Chujonhi, Kurpal, Mah Ranga, Meh Chhagoli, Mholla, Mon Boga, Mona, Mur Kurho, Naadeng Potti, Nakkon, Padi Haach, Peja, Rach Hach, Rangi Ka, Rhangrang, Seitdova, Sheir, Sigari Kurho, Sigira, Sobhon, Sonar Talia, Sudottubi, Tidhi Peik, Todek, Tudhing, Tuli Bhirech, Ugurhik.

FISHES: Bogori, Baghei, Baja, Bamhoch, Bonnya, Bwal, Chabila, Chhalang, Chhidol, Chhidol, Chhuri, Chih, Dhal Baja, Ek Chokkhya, Ghagana, Ghagot, Ghonnya, Gudhung.

FOOD PREPARATION: Preparation of food by the Chakmas is very simple and as under:

- 1. PUCHCHYA: Literally means to burn. It is the simple roasting in the burning charcoal. Usually yam, esculents, insects, prawn etc. A Puchchya may also be sometime a vegetable or by covering with a Kala Pada (plantain leaf). 2. SHEKKYA: It is grilling with a stick. It is prepared by putting the preparation on heat ie. above burning charcoal or beside a fire. Meat, fish, water snail etc. are first marinated with turmeric powder, salt and chilly powder and grilled with a stick called SIK KADHEE.
- 3. RANNHYA: Rannhya is simple cooking. It may be with or without oil. Actually, the Chakmas very seldom use oil for cooking vegetables and curries. They use it sometimes for cooking meat and fish. They either use fish

paste called SIDOL or some dry fish or meat. Sometimes they use crabs, fish, frawn, meat, edible insects for cooking a vegetable. If a vegetable is cooked with oil, first the curry is to be cut into pieces and cleaned. Then salt, turmeric, chillies etc are added. The oil is heated on a pot or pan and when it is hot, a piece of onion is poured. When the onion is fried, the curry poured and stirred and kept with a lid. It is stirred time to time until the curry is burning. When it is dry and burning, water is added above the level of the curry. When it is ripe, salt is tested and spice leaf like BAGHOR (coriander), SABARANG (basil leave), ROHN (garlic), PHUJHEE (etc are added and taken out from the oven and it is ready to serve.

In case of cooking without oil and if it is vegetable; first a lump of the shrimp paste/fish paste called SIDOL is to be taken and crushed in water and filtered. The water is put in a cooking pot. Salt, chilly paste or powder and turmeric is to be added in it and made to boil. When it is boiling, the vegetable is to be added and cooked till it is ripe. When it is ripe, salt is to be tasted and spice leaves like BAGHOR, PHUJHEE, SABARANG, garlic is to be added. Now it is ready to serve.

If it is without oil and with dry fish or dry prawn (IJYAGURI), first the fish or prawn should be cleaned and made to boil. Turmeric, salt, chilly, onion, sometimes ginger be added and boiled. When the water is hot, the vegetable should be added and cooked till it is ripe. When it is ripe, salt be tasted and taken out from the oven after adding spice leaves.

For cooking any vegetable with mixture of dry fish or dry meat, it is like cooking with oil or without oil. But the dry meat or fish is to be made pieces, cleaned and cooked along with the vegetable.

If fresh meat or fishis to be cooked without oil, first the meat or fish is to be made pieces and cleaned. Turmeric, chilly, salt, onion etc. spices are added and put on the oven. When the water is dry, water is poured to requirements and cooked. When it is ripe, salt tested and added to taste and spice leaves like celery, coriander, basil etc are added and the pot is taken out from the oven.

- 4. KHALA: It is dry fry, may be with or without oil. If without oil, the vegetable, meat or fish is first cleaned and put on the pan. Salt, chilly, turmeric, onion, spice powder are added and heated. When its water is dry, a lttle water is added to cook till it is ripe. But no soup should remain. If it is with oil, the oil is first heated and the materials to be cooked is mixed with salt, chilly, turmeric, onion, garlic, spice powder etc and put on the oil. When it is dry after cooking in the oil, a little water up to the level of the material is added and cooked till it is dry. At last spice leves like coriander, celery, parsely, basil etc is added.
- 5. BHAJA: it is simple frying in oil. Turmeric, spice powder and salt is added before frying, 6. KEBANG: In this process, the things to be cooked is mixed with salt, chilly, onion slice, turmeric, garlic, spice leaves etc. It is then packed in plantain leaves and put on burning charcoal and hot ash. Usually small fish, prawn, egg, oister, water snail, mushroom, dry fish, some vegetables, spice leaves etc. are cooked in this process. Sometimes rice flour is also added with the mixture.
- 7. GORAN: It is the process of cooking in bamboo tubes. In this process, the things to be cooked is pieced and cleaned. Spices like salt, chilly, turmeric, ginger, onion, garlic, spice, spice leaves are added and mixed. It is then put in a bamboo tube and covered loosely with leaves and put on the fire. No water is added in this process. In this process one should be very careful so that the tube does not burn. Cooking in this process is speedy and it is over after few minutes of starting boiling. Meat, fish, tadpoles, vegetables like bamboo shoots, mushroom etc are cooked in this process.
- 8. GUDEYA: Literally mean pounding by hitting with a stick. The process same as Goran. But the material is pounded with a stick, usually a small bamboo. Meat, fish, insects like grasshoppers, beetles, crickets, snails etc. with more

cillies or to make chilly paste and vegetables like brinjal, escullant/taro leaves, bamboo shoot, white guord, vegetable leaves etc are cooked in this process.

9. UJONHA: It is the simple boiling. May be with or without salt. But some times turmeric, onion, sour vegetable, and spice leaves are added in case of meat and fish. If it is meat, the meat is first mixed with turmeric, salt, onion and dry fried. When it is dry, hot water is added. When it is ripe, salt tested and sour vegetable, raw mango, ULU etc are added. At last, spice leaves like coriander or parseley or basil leaf is added. In case of boiling fish, first the water is made to boil where onion and salt is added. When it is boiling, the fish is added and cooked till it is ripe. Sour vegetable leaves or other sour things and spice leaves is added at the end.

10. BATTYA: It is pounding in a KOCHCHYA (mortar and pestle). In this process Crabs, prawn etc. are cooked. First water is made to boil where salt, turmeric, chillies, onion etc. are added. When it is boiling, the pounded things are added and cooked. When it is cooked, rice flour gravy is added along with grounded garlic or spice leaves.

11. MURICH BATTYA: Chilly paste is one of the integral item of the Chakma food habit. Chakmas usually do not take food without MURICH BATTYA. In making a MURICH BATTYA, the chillies are pounded. It may be raw or after roasting or boiling. In the paste salt, roasted fish paste/shrimp paste, or roasted dry fish, garlic or spice leave like coriander, celery etc. are added. It is taken with boiled vegetable, curries etc. as a taste enhancer or sauce. One may also make a Murich Battya in a bamboo tube in the process of GUDEYA with chillies, meat, fish, insects, etc. In that case it will be known as MURICH GUDEYA.

12. SITDHO: It is simple boiling in water only. Usually vegetable leaves, vegetable like brinjal, bitter guord and other green vegetable. It is taken with Murich Battya or Murich Gudeya.

13. GABHI DYA: (GRAVY ADDED). It is mixing up of rice flour gravy before cooking is com-

plete. Usually, brinjal, egg plant, bitter guord, creeper of gourds, spinach, dry meat, dry fish etc.

14. KORBO: It is the process of preparation where the boiled vegetable, raw edible vegetable, raw fruits, dry meat or fish, boiled meat etc. are blended with Murich Battya. In this process fruit like cucumber, green mango, plum, pineapple, etc fruits, dry meat, dry fish, boiled meat, boiled stomach of animals and some boiled vegetables are prepared.

15. PUGUNOT: Literally meaning in the steaming pot. It is the process of cooking by steaming. Usually steaky rice, cakes, pumpkin, yam etc are cooked in this process.

16. PUGULOGHAT: It is also steaming on the mouth of rice pot. In this brocess, after the rice are boiled, a cover of plantain leave is put on the pot. That cover is known as pugulhok pada. Above that Pada something like vegetable leave, chilly etc are put and covered with a lid and that materials cooks with the steam of the rice as it is kept on burning charcoal or beside the burning firewood oven.

17. GHATTYA: It is the process of cooking where the things cooked is stirred so that nothing remains solid. Payach, dal, pumpkin etc are cooked in GHATTYA process.

WINE AND ALCOHOLIC DRINKS: Wine is the integral part of the Chakma Society. In fact, it is a integral part of almost all the tribal societies. It is used in almost all rites and ceremonies for worship, as a medicine and all form of merry making. The Chakmas brew and distill wine from rice, sticky rice, KECH PIJI (a wheat like grain grown by them), KAUN CHOLE (millet, a mustard seed sized grain grown by them), banana, sugar cane, jack fruit and other sweet fruits. The distilled form is called MAT, the undistilled form of common rice beer is known as KANJEE, the beer of sticky rice as JAGARHA and the sweet fermented sticky rice as DHOYA PUJHEE or BHAT JAGARHA and the juice which form after fermentation and before adding water is called RUJHEE.

PROCESS: In making wine first un polished rice called ALLWA CHOLL is cooked and let to cool. The leavening agent which forms fermentation called MULEE (made with soaked rice, garlic, some jungle herbs like KATTYAH DAGAR, leaves of MAAN KUJU (a kind of taro) and some even mix oxidized water), which are pounded in a DHINGI (wooden husking machine) and after it has become powdery flour it is made into pan cakes and dried in the sun. Afterward it is kept in a basket covering with straw). It is then powdered and mixed with the cool rice. Then it is kept in a pot or in a basket covering with plantain leaves to get worm called JAR UDONHA (to get fever). It is then let to cool and kept to get fermentation for two nights or more. When it is fermented, juice forms which is very sweet in taste. For taking it as beer, water is added in it one night before. If it is kept for more than one night, it becomes sour and later bitter. If it is to be distilled to get wine, more than two nights is kept and distilled.

DISTILLATION: The distillation process is called CHWANA. For distilling wine one big sized cooking pot called BHADI is required where the fermented rice called MADA GORA is heated to get evaporation. The BHADI may be an empty oil tin with one corner opened in round shape. Above the tin one long necked gourd shell called BHADI SIRA is put which is again joined with a bamboo tube called NEIL CHUMO which other end is joined with a container, usually an earthen pitcher called MADA KUM which is again seated on a alkali strainer called PAKKHON placed on two bamboo chips which are hung or bound to form a platform. If the Bhadi is of a big pot (PILA), a lid with a hole at the top where a small bamboo tube to join the Neilchumo which join the Mada khum is required. It is then joined with a paste made with some Gora and fine husk. To cover the joint Mada Kum and Neil chumo, a cloth called LONG KANI is placed as a gauze in between the Neil Chumo and the neck of the pitcher. The pot of Mada Gora is then heated in medium temperature and when the vapour reaches the Mada Kum, it becomes hot and dry.

And to cool down it and form the wine, cold water is poured on the hot pitcher till the desired quantity of wine is obtained. To taste the strenght of the wine cotton is soaked sending it with a bamboo chip by opening the cloth gauzed at the neck of the pitcher. The distillation may also be done by putting the pots one upon another. In this process first the big pot with the Gora (fermented rice) is put on the oven to get heated. Above that one smaller pot with holes at the bottom to pass vapour is placed. Inside it another small empty pot is placed. Above the second pot another pot with cool water is kept to block the vapours and drop it as wine on the small pot at the middle. It is said that, with the heat of the first pot, the cool water of top pot used to get hot. So it is changed for two-three times before the distillation is over.

BEIN AND ITS PROCESS: The Chakmas grow cotton called SUDHO in abundance in their jhum. The hilly soil is suitable for growing cotton. But the length of the cotton yarn grown by the Chakmas is shorter than the yarn grown in other parts of the world. Though the length is short, it is famous for its quality of fibre. The cotton grown by the Chakmas were exported to foreign countries even during British rule. The Chakma inhabited area was best known as "KAPAS MAHAL" or COTTON BELT during the British period. It is still exported to foreign countries from Bangladesh and India for mixing with certain fabrics in Europe and Japan.

PROCESS OF COTTON GROWING: The cotton seeds are first mixed with mud and dried. It is done for polishing of the yarn reminnants of the seeds. It is then mixed with paddy and sown along with paddy in the jhum by making a small hole on the ground with the tip of a CHUCHYANG TAGOL (sharp tipped dao). The cotton plants grow along with paddy plants and the cotton balls generally matures in October-November after the paddy has already been harvested.

After the cotton is harvested, it is dried on a bamboo plaited mat called TOLOI. The

seeds and the fibres are then separated with the help of a wooden grinning machine called CHORGHI which is made of two wooden rollers fixed horizontally one upon another in a wooden frame on a wooden housing called CHORGHI GHAR. The frame in which it is fixed is called CHORGHI DABANA (meaning thigh) and the plate on which it is mounted is called CHORGHI PAT. The rollers-CHORGHI SOLA, the teeth of the rollers-CHORGHI KARENGA or CHORGHI MELANI, the handle with which it is operated is called CHORGHI HADA.

The grinned (seed extracted) cotton is then again dried in the sun and bowed with a DHANU (bow) which is made of a small bamboo usually of three to four feet in length and a string of LUDI BACH (creeper Bamboo) is bounded tightly between two ends. The cotton is then bowed in a place where there is no flow of wind and usually inside the house on a TOLOI. In bowing cotton to bloom, the bow string is repeatedly pulled and released with the thumb keeping one end on the cotton. A ring of bamboo tube or of deer wind pipe is worn on the thumb to protect from blistering. When the cotton is sufficiently bowed and blown, it is rolled into PEICH on a hard surface usually on the back of a plate or a wooden plank or low stool, with the help of a roller called PEICH KADHEE. When the pech are ready, it is spindled into thread with the help of a CHORGHA (spinning wheel). The Chorgha is also made of wood, cane tapes and iron spindle and it is fitted on a wooden plate called CHORGHA PAT. The other parts of a Chorgha are: Mala duri (the wheel belt usually of thread), Sugurhi Sir (wooden, spindle housing plate), Sughurhi Kan (pumpkin slice shaped spindle housing), Dabana (fans), Chorgha Kan (thread guider), Chorgha hada (handle), Chorgha Lagori (handle stick), Chorgha Sira, Chorgha Malei (wheel tapes), Chorgha Mhadala (wheel rod), Chorgha Pat (plate), Takkwa (spindle), Chorhoi baach (oil quord) etc.

In spinning thread, one end of the cotton peich is applied to the conical point of the

Takkwa (Spindle) and a thread is wounded by turning the wheel in a motion which causes wounding of the spindle and thread is spuned. The spinnded thread is then rolled in the spindle until it is full and removed. A full roll of spun tread is called EK TAKKWA SUDHO. The tread is also varies in size for purpose to purpose. For a Jummwa Silum (working shirt) the tread will be larger in size and for a Ganjha (napkin) it will be smaller in size. ABEDHI SUDHO is the thread which is spun by a child who has got no mensuration and a monopose woman which is regarded sacred for the purpose of puja and other rites and also for binding a talisman.

From a Sudho Takkwa it is transferred into KHANG (coil) with a LANGHA, which is made of wood or cane and wooden stick or bamboo chip. The Khang is sometimes divided into SULHEE and LADEE. A Sudho Khang is dyed into different color of choice. The following were the process of dying and making of color:

BLUE: To get blue color, KARMA or KALMA (indigo) leaves are soaked in a earthen pot and left for rotting for two-three days. Afterward, the leaves are squeezed out and the settled reminant of the bottom is strained out and lime powder added. (Lime is prepared by burning the empty shells of snails in burning bamboo). It is then stirred with a stick called BHARO KADHEE till it becomes frothy and when the froth does not stick to anything dropped. It is then allowed to settle down for few hours. When it is settled, the water is carefully drained out and the color sediments is found at the bottom. The color sediment is now strained with a clothe and dried in the sun making small cakes. For making blue solution, alkali water of bamoo ash or plantain ash, or of sesame tree ash are made and the color cakes are dropped to melt. The solution is heated and the thread coils are dipped and boiled. It is then taken out and dried. The process may be repeated if the desired shade is not obtained.

BLACK: To get the black color, the blue thread is boiled with the barks of KALA GAB and dried.

Some even bury the blue thread in under water black mud to get the black color.

RED: To get the red color, the bark or roots of RANG GACH (colored tree) is cut into pieces and pounded and boiled with water adding ash. The water is strained and the thread is dipped and boiled adding some oil to get fast color.

YELLOW: To get yellow color, raw turmeric and the bark of mango tree is pounded and boiled in water. It is then strained and the thread is boiled in the colored water adding ash and oil to get permanent shade.

GREEN: To get green color, the blue thread is dipped in the yellow solution and boiled adding ash and oil.

BROWN: To get brown color, the bark of JARUL TREE is punded and boiled in the same process and the blue thread is dipped in it and boiled adding ash and mustard oil.

When the thread is colored and dried it is mixed with rice arraroot called MAR DENA. It is then brushed with a brush of jungle fruit called RIJHI. The process is called TIGANHA. It is then dried and spread with the help of a wheel called NADEI on a shieve or a busket. The process is called KARANHA. When Karanha is complete some rice grain or husk is placed on it to make the thread string come out without interruption while rolling into TUM. The thread is then ready for weaving process.

WEAVING: For weaving a clothe, the apparatus required are collectively called SACH-PADAR which are made of fine pieces of bamboo and hard palm tree called CHA GACH. This Cha gach bears fruit which are like betel nuts and the Chakmas take it as betel substitute. A Sach Padar consist of Radang, Tagalak, Tarham, Byong, Ba Kadhi for upper shaft, Suchyak, Shiang, Tammwa, Bogolla, Ba kadhee for flower patterns, Thur Chumo, Tapsi Cham, Tapsi Dori, Chibong or Kuduk Kada (porcupine quill), Mum (wax), Beino Kani or Narekulo Bagol or a brush), Pano rega, Sudhonnuli, Ba etc.

The RADANG is a piece of bamboo which is required for the proper measurement of the loom. It is made by cutting holes where

the required apparatus are fitted where the thread are wounded. It is usually fitted at the CHANHA (veranda) and the thread wounding apparatus like Tagolhak, Ba Kadhee, Suchyak, Shiang, Tammwa, Bogolla, and if for PINON, two more Ba Kadhee for CHABUGHI GUJHEE ARE FITTED. The thread is then wounded around the Sach Padar ( usually two strings at a time ), till the required measure is wounded. Afterwards it become a BEIN (loom) as a whole. The Bein is then taken out from the RADANG and fastened to two rope rings called JADANI which are bound to a wall or two posts. The weaver seats at the other end of the Bein and binds it around the waist with a rope called Tapsi Dori and a piece of dry leather of a buffellow or shambar, as a back cushion. The dry skin is called TAPSI CHAM. The Bein is now stretched to its limit by fitting the feet to a jam called BEINO GAR, under the Bein and the weaver starts weaving.

First the weaver will pull the SUCHYAK up to the BA KADHEE and the thread will separate into two rafter. The Byong will be then passed through the space between the two rafters, below the BA KADHEE and it will be pulled down towards the weaver by holding two ends of the Byong. It is then again Pushed back up to the Ba Kadhee and kept up, to make space to pass the shuttle roll called SUDHONNULI. The Sudhonnuli is passed with a bamboo tube case called THURCHUMO, through the space made by the Byong, and below the byong. Now the BA KADHEE (thread stick which thread is fastened with the thread of lower rafter) is fulled up to fall the other rafter down and make space and the Byong is pulled out and passed through the space created by the Ba Kadhee under it. Now the Byong is pulled down forcefully and one stinge is weaved. Afterwards the Sudhonnuli (shuttle) will be passed by making space with the Byong, by the Byong at the bottom. Now the Suchyak will be fulled down again up to the BA KADHEE for lowering the upper rafter and making intersection and space to pass the Byong. The Byong will be passed through the space, below the Ba Kadhee to pull home the already passed thread towards the weaver, forcefully and another string will be woven. This process is repeated over and over again till the required length is obtained.

DESIGN AND FLOWER PATTERN: The Chakmas weave flowers and other designs in their Bein from the flower pattern ALAM. It contains flower designs which have names like Bigun biji (brinjal seed), Samuga leich (snail tail), Majara (wrangede bamboo stool), Sakkora Chaga (lemon slice), Junhee chokh (glow fly eye), Saba Kangel (snakes backbone), Bedagi Boillhya (cane leaves), Tuttubi Hat-pa (lizards feet), Sangha-Chakra (conch and wheel), Ulu (a sour fruit), Chari tola (bottom of a earthen container), Sannhya Pidha (diamond shaped cake), Padi Chibang (a tree), Ghandi Phool (gong flower), Daba boidhak (bottom of hubble bubble), Sidha phool (Flower of Sita), Bagha chokh (Tigers eye), Bilei khuch (Cats paw), Karenga leich (tail of Karenga), Kudhu Kereng (Gourd seed décor), Kurho chokh (chicken eye), Betgulo (a snake), Pajha Khara chokh (dice décor), Dur (tortoice), Chera hat-theng (centepe legs), Tedhoi Biji (tamarind seed) etc.

MYTH ON CREATION OF THE UNIVERSE: The myth on creation of the universe of the Chakmas is based seems to be as per PURANAs of the hindus. According to the mythology, the Almighty was formed from the air. There was no sun, no moon, planets or other stars, no earth or heaven. There was no human beings, animals, insects or other living beings. There was also no birth or death, illness or cure. The universe evoled into four stages - ANDHAKARA (dark), DHANDAKARA, KHWAKARA (foggy) and NIRAKARA (no shape).

At the beginning, the earth was not in the present form. There was no earth or water. Niranjana, the Almighty was formed itself with the sound of UNG. At first Niranjana took out a drop of sweat from his body. It floated in the vacuum and Niranjana made it water drop with the sound of UNG. Afterward Niranjana thought over it and it was transformed into ocean. Niranjan then sat on the ocean and thought over how to make Vasampudi, the Earth. While thinking he scratched his navel and some dirt came out to his fingers. And with that dirt, the Almighthy Niranjana created the Earth. Niranjan threw a string of hair from his head in the ocean and it became the tube of the lotus and at the end of the tube tender lotus leaves was formed and later lotus bloomed.

Nirnajan also threw some more dirt of his body on the ocean which produced foam and the earth increased day by day. Niranjan also found that on putting one feet on the earth, it lost balance and moves. So he placed some more dirt and created the hills and mountains to keep the balance of the earth.

Niranjan then sat above and created Brahma from the dirt of his right hand. Brahma then brought light from his body. Niranjan was staring at the light emitted from Brahma. He suddenly saw the reflection of his body and enquired who that was? And as per his shadow Keduga was created. But Keduga was sexless. So Niranjana made the female organ by fiercing his two thumbs in between the legs. While making the female organ on KEDUGA blood dropped out. The first drop of blood became the moon, the second drop the sun and the other drops the stars.

Niranjan also created Vishnu from the dirt of his left hand and Siva from his mouth. To preserve the creation Niranjan then asked Keduga to marry Brahma. But Brahma denied to marry her as he already called her Mother. She was then sent to Vishnu. But Vishnu also denied to marry her as he had also addressed her as mother. At last she was sent to Siva who had also addressed her as mother. But Siva agreed to marry her on the condition that she dies and reborn for hundred times, he will preserve 108 bones from his every birth and keep two names secret. He will also make a garland of the bones and wear it. That he named the

last name as DURGA. Now Niranjan realized that the creation will be intact. Afterward Niranjan is said to have measured the earth in the form of a dung beetle.

Afterward there was no activity for sometimes. He then asked Brahma, Vishnu and Siva to strain the ocean where they found the main seeds and sprouts. The almighty then created the gods to hand over the seeds. Niranjan called Brahma from the heaven and asked him to handover the seeds to Pavana who threw it on the hills, mountains and plains. Niranjan now urinated on the ocean and the owl formed from it. He also gave life to it. He then again asked Brahma, Vishnu and Siva to strain the ocean for the second time. Now they found some more seeds, foetus and eggs. From these seeds the plants, from the foetus and eggs and other living beings were formed.

On the earth Sayambu Monu, Sataroopa and others were formed automatically with the five elements (air, water, fire, earth and ether). With the union of Sataroopa and Sayambu Monu, a son Nilambha Monu and a daughter Subesha were born. Nilambha Monu had four sons-MANAVA, DANAVA, RAKSHASA and GANDHARVA. Human beings are the descendents of Manava.

As there was no illness on the earth people lived thousands of years and population on the earth increased day by day and the eath could not bear it any more. So Barmha and Vishnu went to Siva to ask to destroy some of the population of the earth. But Siva denied to destroy any. So they went to Subesha, who did not marry any one but meditating. But she also denied to do so. Rather she went on meditation to gain more power.

Judging the situation, Barmha and Vishnu hatched a conspiracy and drew a leg from the midst of Subesha which remained as if she is kicking those who come to her. As a result no god or goddess came to bless her and Subesha could not gain any power.

After meditating for many years when she could not gain any boon, she was in ex-

treme sorrow and shed tears and later took her own life. It is said that she shed sixtyfour crore drops of tears which became sixty four crores of illness to human beings and the parts of her body became witches, ghosts, fairies other spirits who causes harm to human beings. It is said that from the nerves witches were formed, from the veins the fairies and other spirits and from the flesh the ghosts were formed. And these spirits, ghosts, witches etc. started harming human beings by causing illness, accident, misfortune and human being started to die day by day and the weight of the earth was lightened. It is also said that when Bangali and Changali, the two sons of Mokkhya Raja, the king of the witches were fighting for the throne and shooting arrows at each other, one of their sisters Siki Pudi, entered in between and she died from their arrows. Her limbs were divided into thirty six pieces and strewn in different places of the earth and became one of the ill fated and offending. And if any human try to make habitation on such place or try to cultivate such places the spritis used to hold such persons. So, to compensate the death of Siki Pudi, they promised their nephew Kala Khedar, (an illegimate son of Sage Kashyapa and Sikipudi) to be the master of all offending places and he will get the share of all offerings of the human being to spirits for release of their holds. Therefore, while offering anything on a offending place, Kala Khedar is offered a cock.

The places where her limbs fell are known as follows as they are known as CHHATTICH MOKHAM: Haja Kuluk (salt forming place, the female organ), Mageim, Naga Khat (nose), Nah Tana, Rijhyang, Badol Khat (bats hole, the ear hole), Kamar Dogan, Murho Selhoch Khat, Dyo Dhulon (the ears), Jama Bach, Samugho Leijha Bach, Kuhng Gach (the knees), Bilei Jhammachya, Neil Chumo Gat (mouth to ass), Tang Mhang Ghat, Kara Madi, Tara Pochya Gat (the eyes), Byatra Bhidhya (the head), Bamhoch Khat, Radha Ghara Chuk (breast), Gonga Damdama, Pirh Khana, Manap Aruk (the body), Gera Aruk (the skeleton), Sina

Kijing (the neck), Ubu Dogan (navel), Kajhee (four limbs), Nimuchchya Aruk (body without head), Paa murho, Betbhedhi, Cherak Ghar, Gonga Maja, Jama Bach, Kodora Tong, Puri Khat and Radha Ghara Chuk.

Mokkhya Raja is said to had two sons, Bangali and Changali and 100 daughters. They were married to: Ketuga w/o Kaleia (siva), Mother of Ravana, w/o Guru Sukra Charya, some married to gods, Some married to human beings, Seven went with the witches. They are: Sajoni, Najoni, Phejori, Surjyo Kela, Chandra Kela, Siki Pudi and Kanchanpudi. Five went to HAJA and PIHR KHANA. They were: Inali, Chandi, Sep Pudi, Khagini and Mogini. Seven went with the fairies. They are: Phul Kumori, Jal Kumari, Mal Kumari, Bat Kumori, Mel Kumori, Kal Kumari and Sapuri.

The Chakmas therefore believe about the hold of spirits in every illness and misfortune and that they might have come across any offending places for any illness, misfortune or accident. Therefore they try to cure it with medicine, Mantra, ANG (yantra in the form of talishmen), Pujo (appeasement of spirit with worship), Dali (animal sacrifice). The vaidyas (physician) identify the causes by utilizing various method like Nari Chana (examination of nerves), Gonana (fore telling), by applying Mantra Chanted oil, water, salt, Dabon Chana (looking at mantra chanted Gheela, nail, mirror), Khuri Gadei dena (deputing hipnotise man), Ban Tulona (hipnotising), Morola Chana, Tabit Banhi dena (binding talishman etc.

According to the belief, there are numerous spirits. Who are named differently. They are: Bhoot, the Ghosts. They are said to be 1200 in number and sons of Gonga, the water goddess. So before appeasing the Bhoot, Ganga must be appeased first. The Bhoot is said to be the hunters of Gonga. Bhoot can cause fever, lumps, tumour etc. Some names of the Bhoots are: Chekkhang, Phuskang, Khukkhang, Rengya, Anokya, Padhar, Jamgali, Megulhee, Khyang, Lagochsya, Chwai, Pagol, Nasi, Rang, Bandor, Mogoni, Kannya, Hachsya, Nachchya,

Chandra, Siji, Mwon, Kon, Apta, Bayu, Pancha, Motya, Chhagoli, Nimochchya, Ajrel, Niguchchya, Mora, Mak, Nijo, Raja, Dein, Roangya etc.

Pret are said to be 1300 in number and are Chilang, Cherheng, Chirhing etc. They are said to make horrid sound, fearful appearance and cause boils, carbuncles etc.

Dein, the witches. They are said to be 13000 in number and are Kajol Pudi, Sibongpudi, Phejori, Gandhakela, Surjyokela, Chandrakela, Khukkyong, Sajoni, Najoni, Mohini, Khagini, Dagini, Jugini, Hajongma, Lulangsu, Kalika, Dipuri, Sikidhwaj, Kala Khedar, Indragupta, Ulidenya, Seji, Mongsa, Khega, Boga, Ulanga, Naridyong, Along, Chembak, Dipuri, Sapuri, Sahapuri etc. They are said to cause blood circulatory diseases like rheumatism, gout, paralysis, blood flow, blood cloting etc. The seven sisters causes skin diseases like leprosy, white patches, boils, abseses, tumour, lumps etc.

Sons of Gonga, the water goddess: Bhoot, Borshellya, Chela, Biatra, Dibuchsya Bhoot, Tinbuchsya Bhoot, Ajrel, Nimuchchya.

Khaginis are said to be 2000 in number and are Khega, Boga, Ulombottyo etc. They are said to cause accident, quarrel, miscarriage, infertility etc.

Matris are said to be 1200 in number and are Hatrya, Motya, Ijingya, Ijingi etc.

Jokgyos are said to nine crores and nine lakhs and are the soldiers of Devi. They are the guards of treasure and lure the human with it. Causes madness.

Fairies are Sapuri, Alim, Bhoot, Dyo, Kal, Sunjukya, Kenei etc. They causes mental disease. The male fairy causes cyclone.

Planetary deities are Mrawla, Mroli, Krenga, Krengi, Pormamoch etc.

MEDICAL SYSTEM / VAITDYALIAND SYSTEM OF TREATMENT: The Chakmas traditionally belief that human body is formed with five elements: water, earth, air, fire and ether. And these elements are influenced by external forces like

spirits, deities, gods, goddesses etc. from time to time. If our CHERAK, the lamp of knowledge is inactive, we get sick. If our lamp of knowledge is bright, we can avoid illness and save ourselves from the influence of spirits and deities. The Chakmas traditionally believe the hold of spirits in every illness, accident, misfortune etc. Hence to free the body from the hold and influence of spirits they appease, worship the spirits and also apply MANTRA, medicines and various form of magic in the form of Talishmen, ANG (yantras), Tona, Challan etc. They also use Jadu, Tona, Challan, Mantra and medicines to destroy and control an enemy. A person who perform Pujo and appeasement of spirits is called an OJHA and a person who prescribe medicine in the form of TALLIK (medicinal formula) and apply Mandar (magical chanting) is called VAITDYO. A Vaitdyo is both an OJHA and VAITDYO.

It is said that when people were dying of different diseases, Parbati was very upset and enquired from Hara (Siva) as to how to cure them and Siva told her about the medicines and the divine chantings called Mantra. Which was heard by Gurghonhat and Minnonhat. And they spread it among the nine lakh Munis (sagea) who spread it to their desciples.

The Chakmas have their own system of medicine and treatment of illness called VAIDYALI. It is based on the mythical believe of the creation of universe and the cause of all illness. The medicines they use are called BANAJA (herbal), PAJARHI (preserved) and PAGO DARU (chemicals). The Vaidyas (physicians) treat their patients by blowing air after chanting MANDAR (magical chants) called JHARANA. They also prescribe medicines called TALLIK (medicinal formulae). They sometimes sacrifice animals and perform PUJO to appease the spirits and deities to release hold on the patient. This system of treatment is still practiced in the rural areas. The rural masses still believe the hold of spirits and deities in every illness and suffering. Hence they engage an OJHA (exorcist) to perform spirit worshipto

appease it with flowers, lamps, sweetmeat and other edibles. Sometimes with the sacrifice of animals. A Vaidya may be both an OJHA and Vaidya.

The Chakmas believe that the cause of all illness and harm is either the act of human, devas or spirits as per the myth of creation of the universe. So, to get relief from such harm one should try to cure it with medicines, or drive away the spirits applying mantras, wearing ANG (Yantras) in the form of TABIT (talisman), get protection by binding or burying ANG and medicine around the house or place or kill the disease causing spirits by calling and bind them in the process called KHANG (if it is with an egg) TONA (if in other process), or appease them with Pujo and sacrifices to release their hold.

A human may cause harm with Mantra (magical chanting), JADU (administration of corrosive substances) or TONA (applying black magic on the body of a person in which portion of wearing clothes, hair, nail, soil from foot print or soil from place of urination is necessary), CHALLAN (deputation of spirits), BAAN (releasing of Baan, literally arrow in the form of black mantra) etc.

A deva or spirit may cause harm if their habitation or place of dwelling is invaded by making jhum, garden, construction of house etc. Or if it is made impure by easing urine, latrine etc. In such a case they hold such a person and try to eat him up or cause harm. It is also believed that the spirits go for human hunting and if any one falls their prey he gets diseases. It is also said that if any one falls in their way, he or she acquire illness.

The Chakmas worship many deities for protection and cure from illness. Among them Kalia, Parameswari, Oshya, Ganga, Bhhot, Dein, fairies, Planetary deities, Khagini, Moghini, Jugini, Preta Matris, etc. are main. Kalia is identified with Vishnu, Parameswari with Lakshmi and Oshya with Ganesha. They are worshipped at marriage and yearly family worship for peaceful and prosperous family life. Ganga for protection from illness and to release hold in a ill-

ness. Bhoot in illness, Dein and fairies are also in illness. They are also seen to worship Barmha, Vishnu, Siva, Kali, Lakshmi and other deities mostly in illness. Among the other deities they worship are: Kala Khedar, Jugini, Siji, Mongsha, Hatya, Motya, Khagini, Mogini, Khega, Ajurho, Dyo, Chela, Ajrel, Nimochya, Ijingya, Ijingi, Ulombotyo, Chekkhang, Kalubhang, Lagochya, Lagorhi, Sip Kumori, Phool Kumori, Bor Kumori, Jal Kumori, Undur Kumori, Bhoot Kumori, Mhekkhang, Sajhani, Najoni, Phejari, Surjyokela, Chandrakela, Dagini, Kalika, Diburhi, Sapuri, Sikidhwach, Indradumba, Lulangsu, Ulanga, Naridyang, Than, Bor Shelya, Narengya, Byatra, Phool Ganga (Dhal Ganga/Dhaleswari), Rakkhwol, Bor Kumori, Sil Kumori, Mech Kumori, Bat Kumori, Bini Kumori, Swadip, Pwa Deveda, Kali jantur, Gattolya, Chembak, Mrala, Mrali, Krengha, Krenghi, Parmamhoch, Rwah proo Hajhangma, Khukkhyong, Sibangsa, etc.

Pujo or worship: A Pujo or worship is performed for the appeasement of the spirits. All pujos are not the same. Some are performed by making idols and some without and are performed as per Pujo Bijak where the likes and dislikes of the deities are written. The Pujo Bijaks are preserved by the Vidyas. Some of the deities are given below with their powers. (1) Kalia: He is the son of Chandi. He is believed to be the master of family life and worshipped during Chumulang. He likes pig, cock. (2) Parameswari: She is the wife of Kalia and worshipped during chumulang. She likes hen and goat at Hoia. (3) Maa Lokkhi Maa: She is the goddess of wealth and worshipped at harvest and HOIA. She is also offered regularly on Wednesday with rice, curry and one egg. She likes pig at harvest. (4) Gongi Maa: She is the water goddess. She likes chicken, rice, lamp, flowers, goat etc. If she is displeased she can cause water born diseases, fever, cold, cough, lump, tumour etc. (5) Bhoot: He is said to be the son of Gongi Maa and her hunter. Before offering anything, Gongi should be worshipped first. Bhooda can cause fever, lump, tumour etc.

(6) Biatra & Rwahproo: Identified with Rahu and Ketu and son of Gongi. They are also said to be the planetary deities. Biatra likes intestines of small chicken which has just come out from egg and which has not touched the earth. Which should be offered opening from the back. They can cause still born babies, deformities etc. (7) Dhal Gonga or Dhaleswari: She likes white hen. If not available, other chicken should be made white by painting with white flour. She can cause thyphoid fever. (8) Dein: They are the witches. They can cause circulatory diseases like rheumatism, paralysis, gout, lums, tumours, skin diseases etc. They like chicken, pigs. (9) Puri: The fairies. They like flowers, sweet meat, cakes, pigeon, goat etc. They can cause mental diseases. (10) Pret: They like egg and intestines of animals. They can cause boils and also appear in frightful manner. (11) Siji Mongsha: They cause uneasiness in children and child colic pain sleeplessness etc. (12) Eda: Sprit of bravery. If Eda is not present in a body, such a person will tremble in fear. It can be called with a Pujo with cakes, sweetmeat, cooked chicken, money etc. (13) Ajurho: He is the spirit of distillation of wine. If he is displeased, one will not enough wine in distillation. He is offered chicken. (14) Than: The quardian of a place and offered pig. (15) Hajangmha: Deity of wild life. If he is displeased, hunters cannot hit any wild animal. He can also let loose ferocious animal like tiger to kill human being and also send wild animals like boars to destroy crops. (16) Jokkhyo: They are the treasure guards. It can hold a greedy luring with treasure. Offered duck, black goat etc. (17) Basampudi: It is Vasumati, the earth. She is worshipped for good harvest. (18) Chandi: She is the master of weapons and accident. She is sometimes called Kali or Ketuga. She is offered goat. (19) Ochsya: He is idenfied with Ganesha and offered egg. (20) Michchingya: He is the human husband of Maa Lakshmi. Offered a cock. (21) Biatra: Hen, (22) Chela: pig, (23) Ajrel/ Nimochya: Pig, (24) Narengya/Bor Shellya: Cock, (25) Motdya: Cock, (26) Kala Khedar: He goat, cock, (27) Seven sisters (fairies): Flower,

Popped rice, sweetmeats etc. (28) Mochdya: Cock (in the jungle), (29) Kalubang: Cock and hen, (30) Mogonhi: white hen, (31) Sip Kumori: White cock, (32) Phool Kumori: Hen, (33) Bor Kumori: Hen, (34) Jal Kumori: Hen, (35) Undur Kumori: Hen, (36) Bhoot Kumori: Hen, (37) Hattya-Mottya: One cock and one pig, (38) Lookkhi: Five fist pig, (39) Ajurho: Cock, (40) Chekkhang: Hen, (41) Mhekkhang: egg, (42) Kala Khedar: Black cock.

Among above, Byatra, Rwaproo, Mrola, Mroli, Krenga, Krengi, Pormamoch are Planetary deities related with child birth and child diseases. Khagini, Mogini, Jugini are the daughters of Mokkhya Raja (Daksha?). Khega, Boga, Ulombotyo are Khaginis. Khuskhang, Along, Chempak, Sibangsa are the Deins. Chela and Chekkhang are bhoots. Hachdya, mochdya, Ijingya, Ijingi are the Matris. Bhoot, Chela, Byatra, Ajrel, Nimochya, Dhal Ganga are the children of Ganga.

The numbers of the spirits are said to be 1200 Matris, 1300 Deins, 2000 Khaginis, 12000 Bhoots, 13000 Prets etc. It is said that Mokkhya Raja had one hundred daughters and two sons. Out of them, Ketuga, mother of Ravana, wife of Sukra Charjyo, Kajol Pudi and Sibong Pudi are main. Some were married by the devas, seven sisters namely Sajoni, Najoni, Phejori, Surjyo Kela, Chandra Kela, Siki Pudi and Kanchan Pudi went with the witches, five sisters namely Iyandi, Chandi, Sep Pudi etc settled in HAJA, PIR KHANA, KULUK, DELDELI etc. Khagini and Moginhi became eater of puja offered by human. Seven sisters Phool Kumori, Bar Kumori, Sil Kumori, Mech Kumori, Bat Kumori, Bini Kumori and Jal Kumori went with the fairies.

These deities and spirits are said to possess different powers. They cause different illness to human beings on being offended by encroaching their place of habitations or falling in the way of their hunting. Therefore, the names of illness are named as Ajhar, Gulhee etc. The place of habitation of sprits are said to be (1) Heil Gach (big evergreen trees, (2) Pagochya

Gach (parasital trees) and the thirty six ill fated places called CHHATRICH MOKHAM (thirty six Mokhams) and other offending places. They are: (1) Badol Khat - ear hole. Den of bats. (2) Bamhoch Khat, (3) Bandor Mora-Place of a dead monkey, (4) Bhet bhedi, (5) Bilei Jham Machchya, (6) Byatra Bhida - Breast, A small iland on a stream where water flows around. (7) Changara Mora-place of a dead shambar, (8) Cheraak Ghar, (9) Dyo Dhulon - ears. A tree whose both ends are rooted and a stream flown between or whose middle is up. (10) Gat - anus, a hole/cave, (11) Gera Aruk symbole of millipede, the skeleton. (12) Gonga Domdoma/Maja - A triangular stream source. (13) Gonga Maja, (14) Gui Mora - Place of dead monitor lizard. (15) Haja Kuluk-(salt forming place, the female organ). (16) Huring Mora dead deer, (17) Jama Bach - pair bamboo, (18) Kajhee-four limbs, (19) Kamar Dogan - A stream, whichng source is down at the beginni. (20) Kara Madi, (21) Kodoro Tang - Pigeons den, (22) Kuduk Khat - Den of porcupine, (23) Kuhng Gach - Legs. Where two line of trees, three each are found. (24) Kuhng Gach (the knees). (25) Mageim, (26) Manap Aruk - Shape of skeleton (the body), (27) Nimuchchya Aruk skeleton figure made by six tillas. (28) Murho Selhoch Khat. (29) Na Tana - A small lengthy plain, (30) Nago Khat - Nose. With two source of stream from a cave. (31) Neil chumo gat -Mouth and anus. A tunnel. (32) Pah Murho - a stream bounded by three hills. (33) Peikh Mora, (34) Pihr Khana, (35) Puri Khat, (36) Radha Ghara Chuk, (37) Radha Ghara Chuk a hill top the breast. (38) Rijhyang - water fall, (39) Samugho Leijha Bach - a twisted bamboo with the shape of a snail end. (40) Seloch Khat, (41) Sil Kugur Khat, (42) Sina Kijing (the neck), (43) Tang Mhang Ghat, (44) Tara pochchya gat - eyes, (45) Ubu Dogan (navel).

Out of the above, thirty six are offending places and are formed on those sites where limbs of Siki Pudi has fallen and are believed to be the den of spirits. The rest are only ominous and one acquires misfortune on finding/seeing

such ominous things. For the places of Sigi Pudi's body limbs, one must offer pujo or sacrifice of animals to release the holds of the spirits. For finding other things like dead animal one should perform MADHA DHWA CHUMULANG/GRISTHI CHUMULANG/BURPARA/MADHA DHWA/BOLA KADA etc rites to disactivate the misfortune/ill luck acquired.

Apart from above, the Chakmas take finding of dead animals on any place as ill fated like Shambar, Deer, Monkey, Inguana, Tortoise, Snakes, Birds etc. For which they drive away the ill luck called PHEE with Bola Kada rite. There are also some other PHEE like: Bola phee, (on seeing dead animal), Chil phee, Manei phee, Chang phee, Mang phee (on entry of a king in common man's house), Naga phee (on entry of snake in a house), Lo phee (on finding blood in a house), Ui phee (on seeing a dead inguana lizard), Dur phee (on seeing a dead tortoise) totaling thirty phees.

The Chakmas also believe in acquiring impurity called ASUJHI AFTER birth of a child, marriage and death in a family. They also believe to inactivate magical powers in such a impure house. Therefore they invoke powers to a talisman called TABIT JAGANA after entry in a new born house and dead house. They also perform the rite called MADHA DHWO to get back the purity.

VAITDYALI: The Vaitdyos are traditionally taught and trained by a GURU THAGUR (Master Teacher) who is a veteran and experienced Vaitdyo. Vaitdyali is both BHALEDI (welfare) and KUBIDI (destructive). The initial stage of teaching starts with Tallik (medical formula) and Mandar (magical chants). A SHICHSYO or student or apprentice is first thaught Talliks and the less important mantras. The teacher teaches the main course only when he have full confidence on the Sichsya that he is faithful and he will not cause any harm to others without a legitimate cause. Since as per traditional belief, if a Shichsya causes any harm to others with-

out a legitimate cause, the teacher also gets the share of the sin and one should cause harm on others with full ability if (1) Own livelihood is taken away, (2) Own land is grasped, (3) own wife is taken away and (4) Harm is caused to self and family members. Showing anus with humiliation is regarded as the most grave offence. A Sichsyo should apply all his knowledge to harm such humiliator otherwise all his teachers will also go to hell!

According to Vaitdyali, the human body is consist of : (1) Forty nine varieties of BAYU or air, (2) Fifty two BAZAR of market, (3) Fifty three GALLIs or streets, (4) Nine DARAJA or doors, (5) Eight Gudhi or rooms, (6) Seven TALA or locks, (7) Five CHABI or keys, (8) Thirteen KHILs or nails, (9) Eighty KHAMBA or posts, (10) Seventy two thousand NARI (nerves, veins, arteries). Out of which ten are main. (11) Three BICHCHHON or beds, (12) Five MUNI or sages, (13) Five PRANA BAYU or life air, (14) Seven SAGAR or seas, (15) Thirty six MOKHAM or abodes, out of which eighteen are main. (16) Nine CHANDRA or moons (liquid), (17) Three TARI or boats, (18) KAMANI, (19) BALHUCH or pillow, (20) MALUM, (21) NANGOL, (22) DOGAN or shop, (23) MONURA etc.

These are nothing but parts of the body according to their functions. The GURU (teacher) teaches his Sichsya (student) about the functions and locations of these parts with the help of a anatomy chart called MANAP. A Manap is said to be of two kind i.e. JEDA MANAP (live) and MORA MANAP (dead).

Out of the above, the following thrty six points of our body is found to be vital and the Vaitdyos apply their mantras on these points to cure or harm a person. They are collectively known as CHHOTTICH MOKHA and out of the thirty six vital points, the ADARHO MOKHAM (eighteen points) are said to be main.

If any one touches it with the right thumb after chanting MANDAR (mantra) he can cause benefit if makes round leftward called BANG PAK and harm with a rightward round called DEIN PAK. Bang pak is for closing and dein

pak is for opening the thirty six mokhams and other vital points as used by the are as under: (1) ADHU, BANG (left knee), (2) ADHU, DEIN (right knee), (3) BANG DUDHO TOLE (three fingers below left nipple), (4) BARHA THUM, DEIN (right shoulder end), (5) BARHA THUM, BANG (left shoulder end), (6) BIJONYA, DEIN (right shoulder blade), (7) BIJONYA, BANG (left shoulder blade), (8) BOGOL, DEIN (arm pit, right), (9) BOGOL, BANG (arm pir, left), (10) BORMHATALLWA (Crown of head), (11) BUK (chest), (12) BUKRORHA (Chest), (13) CHOK, BANG (Left eye), (14) CHOK, DEIN (right eye), (15) DEMI (Lower neck), (16) DHAGHO HARO THUM, BANG (end of left ribs), (17) DHAGHO HARO THUM, DEIN (end of right ribs), (18) DUDHO MADHA, DEIN (nipple, right), (19) DUDHO MADHA, BANG (nipple, left), (20) DUT, DEIN (right nipple), (21) DUT, BANG (left nipple), (22) GOTTONA (neck), (23) GUPTO DWOR (back of the chest, between two shoulder blades), (24) HADHO GABHI, BANG (end of rist, left), (25) HADHO GABHI, DEIN (end of rist, right), (26) HADHO JORA, DEIN (right wrist joint), (27) HADHO JORA, BANG, left wrist joint), (28) JWIL (Tongue), (29) KAN, BANG (Left ear), (30) KAN, DEIN (right ear), (31) KELONGI, BANG (left elbow), (32) KELONGI, DEIN (right elbow), (33) KHOGHORA, BANG (back of knee, left), (34) KHOGHORA, DEIN (back of knee, right), (35) KOBAL (fore head), (36) KONGDHA HAR, BANG (collar bone (left), (37) KONGDHA HAR, DEIN (collar bone, right), (38) LHEPLHEBHI (Solar flexus), (39) MU (mouth), (40) NABH THIN ANGULO TOLE (three fingers below the navel), (41) NABHI (Navel), (42) NABHI TIN ANGUL UGURE (three fingers above navel), (43) NAGO DWAR (front of nose), (44) NAGO MADHA (tip of nose), (45) NAGO PHOLA, BANG (left nostril), (46) NAGO PHOLA, DEIN (right nostril), (47) NEII GHORA (back of head), (48) PUNO TIJURHEE HAR (Cocynx), (49) TELODI, BANG (end of thigh, left), (50) TELODI, DEIN (end of thigh, right), (51) THENGHO PIT, BANG (back of feet, left), (52) THENGHO PIT, DEIN (back of feet, right),

(53) THENGO JAM DWAR, BANG (between toe and index of left feet), (54) THENGO JAM DWAR, DEIN (between to and index of right feet), (55) THENGOJORA, DEIN (feet joint, right), (56) THENGOJORA, BANG (feet joint, left), (57) THENGOPADA, BANG (feet joint, right), (58) THUGHURI (chin), (59) TODA (Throat),

Among the above, the following thirty six points are said to be main. They are "CHHATRICH MOKHAM. They are : (1) BORMHATALLWA Crown of head, (2) KOBAL fore head, (3) BANG KAN Left ear, (4) DEIN KAN right ear, (5) BANG CHOK Left eye, (6) DEIN CHOK right eye, (7) BANG NAGO PHOLA left nostril, (8) DEIN NAGO PHOLA right nostril, (9) NAGO DWAR front of nose, (10) MU Mouth, (11) TODA Throat, (12) BANG BARHA THUM left shoulder end, (13) DEIN BARHA THUM right shoulder end, (14) BUKRORHA Chest, (15) BANG DUT left nipple, (16) DEIN DUT right nipple, (17) BANG DHAGOHARO THUM left rib end, (18) DEIN DHAGOHARO THUM right rib end, (19) NABHI Navel, (20) NABHITIN ANGUL UGURE three fingers above navel, (21) BANG TELODI left thigh end, (22) DEIN TELODI right thigh end, (23) BANG KHOGORA left knee back, (24) DEIN KHOGORA right knee back, (25) BANG THENGOJORA left feet joint, (26)DEIN THENGOJORA right feet joint, (27) BANG THENGOPADA left feet, (28) DEIN THENGOPADA right feet,

(29) BANG BUCHJHYAANGULO PHAGAT between toe and index of left feet, (30) THENGO JAM DWAR between toe and index of right feet, (31) BANG HADHO GABHIleft wrist joint, (32) DEIN HADHO GABHI right wrist joint, (33) DEMI Lower neck, (34) NEII GHORA Back of the neck, (35) GUPTO DWOR Between shoulder blades and (36) PUNO TINJURHI HAR Cocynx.

Most of the above bodily parts are located on the crown ear, nose, eyes, throat, back of throat, shoulder, between shoulder blades, elbow, chest, nipples, solar flesus, below the left nipple, naval, cocynx, thigh end, back of knee, joint of feet, feet wrist joint, skin etc. The Vaitdyas generally blow air on these parts with magical chanting called JHARANA to cure and protect a patient.

The Guru also teaches his students as to how to identify the cause of illness whether it is MANEI KARAM (caused by humanbeing) or DEVA KARAM (caused by spirits). If it is caused by Manei, it can be cured with MANDAR (magical chanting) and DARU (medicine). If it is DEVA KARAM (caused by spirits), identifying its power, the hold is released with MANDAR (magical chanting) and appeasement with PUJO (worship), DALI (sacrifice of animal) amd DARU (medicine). An experienced Vaitdya is supposed to diagnose an ailment by touching the nerves of a patient. He also applies the following methods to ascertain the cause of illness:

TABIT BANHI DENA: In this method, a talisman is bound on the patient and who is supposed to disclose the cause of illness.

DABON CHANHA: In this process, mantra chanted oil is applied on a gheela, nail or a mirror. A person born in the zodiac of TULA is only supposed to see the cause on the mirror, nail or GHEELA.

DARU BANHI DENA: In this process, certain medicine (mantra chanted) is bound on the patient and who is supposed to disclose the cause in sleep.

KHURI HADANA: A tula rashi man is possessed with spirit and he is supposed to go to the offending place where the spirit held the patient. BAN TULHI DENA: In this process a TULA RASHI man is possessed with spirit and he is supposed to disclose the cause of illness.

MRALA CHANHA: In this process, a bamboo stick is chanted with mantra and the stick is measured every time asking question. If any difference is found in the measurement, the cause is ascertained.

GONANA: It is the process of calculation observing certain sign and symbols.

TEL PORHA, NUN PORHA, PANHI PORHA: In this process, oil, salt, water etc are chanted with MANDAR (magical chanting) and the patient is asked to taste it. The cause is ascertained on the feel of taste by the patient.

BODA TONA: In this process, an egg is chanted with MANDAR and the egg is broken. The cause is ascertained on seeing certain spot, colour etc on the yolk.

The vaidyas also believe in the hold of spirits if a patient does not get cured within stipulated time and also after application of time tested medicines as per TALLIK. A tallik is prescribed after the symptoms and signs of the patient are found to be identical as is written in a Tallik.

The followings are the terms used in Vaitdyali:

TALLIK: It is the traditional medical formula preserved in Chakma script. It consists the name of the ailment with symptoms and complications. It also consists of names of medicines and how to apply it and what other simalteneous food, drink, medicines should be taken with the main medicine. And what should not be taken with the medicine. The simultaneous food, drink and medicines are called UNUMAN and the prohibition is called BAJHA. In the Chakma system of treatment a patient is generally prohibited taking of turmeric, chillies, sour material, greasy and oily materials and sometime meat and fish. It is only in case of jaundice sour vegetable and crabs are encouraged to take.

Some example of typical Talliks:

1.Tallik Ranga Pirar: Lakkhyon: Jar hai, Halattya gurhi Mudey, Bal porey, Chok holottya hoi, Ghum ejhe. Tar Daru: Rohn sat kojha, Gul murich-sattwa, Sobona sindur, Magardhwaj, Bobo Turing sat aga. Iyanhi badi sattwa buri banei ekkwa ekkwa gorhi diney tin bar modhu di khai. (Formula for jaundice. Symptoms: Fever, urine becomes yellow, weakness, eyes become yellow, Feels sleepy. Medicines: Seven cloves of garlic, seven nos. of black pepper, swarna sindur, (a chemical), Makardhwaj (a chemical), seven shoots of Bobo Turing (a shrub). Grind it into a paste and make seven balls and dry in the sun. Take one ball at a time thrice in a day with honey.)

2.Tallik-Disti= Behajami. Lakkhyan: Hajam na hai, Nabhi cheirho kittya suloi, pira garhey, Pet dum dhochsya hai, Ghana Ghana hagey, Hagana heel na hai, bech haley khengeda hai, Nitto pet purey, Kaekkhan tyon kheley bech hai. Daru: Rohn sat kojha, Gul murich sattwa, Mengani pada satthan, Nago ruboradi gulo sattwa, Kumochsya ludi sat chaga, Ada sat chaga aa Kettranga sat chaga. Ei darunhi nighuch gorhi badi sattwa buri banei ekkwa ekkwa gorhi dine tin bar tyona jhulloi khali pede khai. Tyona jhul na pelhey garam panhi di khai. Je tyonhan kheley bech hai se tyona jhulloi kheley gam. (Formula for indigestion. Symptom: Cannot digest food properly, feels ache and pain around the naval, forms gas, passes stool frequently without satisfaction. In chronic cases losses body weight. Craves for eating frequently. Stomach gets irritated on taking certain food. Medicines: Garlic seven cloves, Black pepper seven nos., Mengani (centelia asiatica) seven leaves, Nago rubo-radi gulo (grass balls, literally nose ornament ball) seven nos, Kumochsya ludi (a thorny shrub, literally crocodile tailed creeper) seven slices, Ada (ginger) seven slices, and Kettranga (a ginger like hurb) seven slices. Pound all these medicines into a paste, make seven balls and dry in the sun. Dose: Take one ball at a time in empty stomach thrice in a day with curry soup. It soup is not available take with warm water. It is advisable to take it with such curry soup on which intake the stomach irritates or upsets. In case of minor, the dose should be decreased.)

According to traditional belief one gets indigestion with the evil vision of craving by a human or spirit. Such evil vision is called DISTI. And if there is an evil vision, such food if taken remains undigested in the stomach causing tumour and other ailments. It is therefore advised by the Chakma elders that before taking any food one should keep aside or throw away some portion of the food to be taken with the wish to ward off the evil vision or DISTI and with the prayer to immunity to such evil look and the human or spirit should satisfy with the thrown

away/kept aside portion.

This Tallik is time tested and it is found to have expelled undigested food which was taken three to six months earlier and to cure the patient completely.

3.Tallik Jadu bich tulonhee/Bhach goronhi. Daru: Dein Kurhee, Jhori Pochchya Chaongora sing, Mukta sing, Tuttya, Bangorhi Bhanga Kher. Iyanhi badi sudhobiji proman buri banei diney 2/3 bar panhi di khai. (Formula for poison adjuvalent/digestion of corrosive. Medicines: Dein Kurhi (a sea snail), fallen horn of sambar, copper sulphat, Bangorhi bhanga kher (a herbal grass literally broken bangle grass). These medicines be pounded into a paste and made cotton seed sized balls and taken one ball at a time. 2/3 times daily with water.)

4. Tallik Purush Tulonee/Mardani jur goronhi: Daru: Rwohn, Para, Pranga, Kaja Gulmurich, Long, Piboi, Tuttya, Udho Naksa, Sigirasik, Chhatti Maresh, Karenga, Tech Madan, Dana Kabhur. Ei daru udho naksa bharey jogha di chinhi di badey, karpach dana proman buri banei ekkhwo ekkhhwo garhi diney 2/3 bar chinhi di khai. (Formula for vitality: Medicines: Garlic, mercury, pranga (a herb), green pepper, clove, nutmeg, pipul, copper oxide, mongoose pizzle, sigirasik (a herb), Chhatti marech (a herb), star fruit, Tech madan (a preserved herb), camphor. These medicines should be taken in mongoose fizzle weight and pounded with sugar and made cotton seed size balls and taken one ball each 2/3 times daily with sugar.)

5. Tallik Pagol Kugure kamarlye: Daru: Bhadho machsya agarbo puk sattwo, Banach kabora chhei Rwohn, Gulmurich, Jallya mora, Khaidye midhya, Sudo biji dana, Annwah, Muli. Iyanhi badi karpach dana proman buri banei garam panhi di khai. Kamrenei sat din haley teh khabai. Patthame tinwa ek laghe khabai, jere ekkwah ekkwah khabai. Daruye dhariley, tughut tughut hagey, mudey. (Formula for rabbit dog bite: seven nos of AGARBO PUK (a Spanish fly like insect which causes blister), ash of Banach Kabor (a synthetic cloth), garlic, black pepper, spider shel, brown sugar, cotton seed, chim-

ney carbon, yeast. Pound it and make cotton seed like balls and take with worm water. Medicine should be started after seven days from dog bite. First three balls should be given at a time. Later one ball each time.)

6. Tallik Har bhanga: Daru: Kujhi kurho har, pubho samugo chha, boda ranga kujhum, Ulu sigon, kijing sina pada, dhingi shago murho. lyani nighuch gurhi badi, garam gurhi, um um banhi thoi. (Formula for bone fracture: Medicines: Bones of small chicken, snailling of round snails, yellow yolk of egg, jelly of ULU (a fruit), KIJING SINA PADA (a shrub) and roots of Dhingi shak (a fern). Pound these minutely and heat and bind with luke worm on the affected part. 7. Talik Salabandha: Daru: Samuk, Batbattya shak, Jharbwa bei shak, Lajari pada, Bangorhi bhanga kher. Iyanhi badi banhi thai. (Formula for phymosis: Medicine: Snail, Batbattya shak (a herb), Jhabwo bei shak (a herb), Lajari pada (a shrub), Bangorhi Bhanga kher (a herb). Pound these and bandage.

8.Tallik Bich Bat: Lachkhyan: Pet pira garhey, Suloi, Porai. Daru: Beich tenga, Todego jwil shak, Chidira bei shak, Chhagola kan shak, Kada marech, Chigon Tenga, Kangarh gheeluk shak. Iyanhi ujhi khai, guli dey. (Formula for Bich Bat (Gastritis?). Symptoms: Stomach pains, aches, burns. Medicines: Beich tenga (literally 22 coins), Todego jwil shak (literally parrot tongue leaves), Chidira Bei shak (a herb, literary mixed colored leaves), Chhagolo kan shak (literally goat's ear leaves), Kada marech (a thorny herb, a vegetable), Chigon Tenga (literally small coin), Kangarh gheeluk shak (literally crab's fat leaves). Take these after boiling and massage the water.

9. Tallik: Jar haley, dhora theley. Daru: Phejera khoja, Dubo meloni, Kada marech, bhul kojoi, todega jwil shak, borsi al ludi. Iyanhi chumot ujhi gudei khai. (Formula for fever with bodily ache: Medicines: Phejera Kojoi (a shrub), Dubo meloni (a herb), Kada Marech (a thorny vegetable), Bhul Kojoi (a shrub), Todego jwil shak (parrot tongue leaves), Borsi al ludi (fishing hook creeper). Cook it in bamboo tube and have it.

10.Tallik: Dado sehrey udho serhey jwil udilhey: Daru: Jwol, Gul Murich, Tuttya. lanhi Badi bajhei de. (Formula for tumour between the teeth/between lip and gum. Medicines: Jwal, clove and copper oxide. Pound it and apply on the tumour.)

11. Tallik sot bojanhi. Daru: Ek chilley mora gach, Bormha jal, Rengkhang ghadu, Cheir chotta, Tangmhang ghadu, Sirchindhya. Iyanhi ghoji khai, Ujhi gadhey, Ghoji guli de. (Formula for sensibity. Medicines: Half dead tree, Bormha jal, Rengkhang ghadu, four kind of Chotta, Tangmhang ghadu and Sirchindhya. Boil the leaves and branches and take bath, struck the roots on stone and make syrup and take, struck the roots and make a paste and apply on the affectged part.

12.Tallik Mumbal: Laskhyan (Symptoms): Outside of throat swells, root of ears swells, cannot swallow, throat pains, root of tongue swells, erruption at the root of tongue. Tar Daru (medicines): Alla pada, Pagra kot, Jei Phal (nutmeg), Piboi (peepul). Pound these tilth the juice of Kangarha ghiluk shak or Deino Hat Pa and do mum (keep in the mouth).

JADU: It is drugging of an enemy with corrosive poison or other substance to cause harm. Typical Jadu: Administering ANG written on a PAAN leaf and the enemy will go mad.

TONA: It is spelling magic on certain object, taking it to be a supposed spirit or enemy to cause inactive or cause harm. By doing so it is believed that the cause of illness will be destroyed or driven away and the enemy will be harmed, destroyed. BENG TONA (applied on frog), MUKTI TONA (applied on idol), SAMUK TONA (applied on snail) etc. are typical Tonas. KHANG with an egg is also a Tona.

Typical Tona: (1) Take urinated soil of an enemy. Bundle it with the leave of black Dhatura and put it inside an egg of a black hen and chant the MANTRA on it. Bury it and take it out after a week. If you dry it in an oven, the enemy will dry up. If you dip it in water, the enemy will swell

into a giant. (The mantra is not given here as it is not permissible to teach a harmful thing except to a disciple; from the Vaitdyali point of view.) (2) Take one GARBO SAMUK (a big snail), take seven nos of MON KADA (thorn of a thorny tree), chant the MANTRA on it for five times. Pierce the thorn around the mouth of the snail to cause bleeding to the enemy.

CHALLAN: It is the process by which spirits are deputed to a certain enemy or place to cause harm to enemies.

Typical Challan: (1) JAM CHALLAN: (Deputing Yama, the god of death to cause death of the enemy). Procedure: Collect the CHHARA (broken earthen pitcher shell) from a dead body burning place. Write the ANG (magical writings) on it. Sacrifice a SOINYO KURHO CHHA (just shell out chick who has not yet touched the eart) on the writings chanting 'UNG HUNG KAR, PHALANA HAI JAMA SAMHAR (Ung hungkar, let such and such is killed by Jama.) If you want to do it against one family it should be buried at the root of the middle king post of the enemy's house. If you want to do it against the whole village, bury it at the middle of the village along with the sacrificed chicken, chanting the mantra. While doing it the doer must know his protection in the form of binding a talisman, on his body or bind protective medicine or set off from his house chanting protective mantras. Otherwise the spirit may cause harm to him instead of the enemy. (2) JONNYO CHALAN: Take seven finger length of MIDINGA bamboo tube. Write the mantra on it. Take the skin of a KHOHSYO frog and fill it with (a) Urinated soil of the enemy, (b) Ludi mon chotta and (b) Gach mon chotta. Put it inside the tube, chant the mantra. Also write the mantra on tender plantain leave and put it as a lid on the bamboo tube. Dip it in CHEKCHEGELI (dirty soil). Mantra: Ung jhing jhing, Ee jhing jhing Alim Khor Bibi podei, Ung jhing jhing Ee jhing jhing khor babi podei. The enemy will get herpes on his organ. First give relief, break open the tube and flow it in the river. (3) PHRANGI CHALLAN: Take soil from a HAJA (salt forming stream) and chant the mantra and throw it on the place where the enemy washes his face in the morning. The enemy will get PHARANGI (leprosy). Mantra: Ung Simei Pudi, Kanjan Pudi, Tumhi Sat Pudura ma, Ut pudura Ut, Dhar Pudura Dhar, Phalanare (name of enemy) mari mui jam ghar. Dwai Simei Pudi Kanjan Pudi! Ma Basampudi Sakhi. (4) PET PIRA CHALLAN: Challan for causing colic. Take a Kurhi Kurho all (a hen) and chant 'UNG NANG PATTWA TALI, PHALANA GRANG GRI. UNG SWA HA' on it and wrang it. The enemy will get colic. (5) PURUCH MAREI DYONI (to cause irectile dysfunction): Search for a shoot of KUMOCHSYA LUDI and chant 'UNG NAMO BORMHA, MARONG BICH, PHALANAR ANG PURUCH MARONG KHIL. CHAL MA, BORMHA CHAL. A EE HUNG KAR' on it and wrang left side, chanting for five to seven times. (6) GONGA CHALLAN: Write the ANG on the KUM BHANGA, a broken pottery of a dead burning ghat. Take a PALLYANG (a bamboo plaited tray meant for PUJO). Above the PALLYANG spread a TALO CHANNWA (a canopy made on the burning place of a dead). Above it put the ANG written on the KUM BHANGA. Now sacrifice a chicken to Gonga, the water goddess with the prayer to cause harm to the enemy. Now take out the Talo Channwa and place it on the roof of the enemy

BAHN; Bahn is literary an arrow. It is spelling of mantra on an enemy to cause harm.

Typica BAHN. (1) Hagarha Bahn (to cause diarrhea). Take the first was of fly bee and chant 'KREKRA KREKRI KHRITOL SORA SI SRI. HOR BICH HOR. EI MUM PORHAI PHALONAR BICH ANGGE DHAR' on it. Administer it in a hooka. The enemy will get diarrhea. (2) KACH BAHN (causing cough). Take stool of cat and chant: 'KACH CHHILO KASEWA, PHALONARHE MARILUNG SUGEYA JUGINI CHALLAN. PHALONARHE MARILUNG KACH BAHN. KAR GYAN ? SITDHI SRIRAMOR GYAN. OONG SWAGA PHWO' on it and administer. The enemy will get chronic cough. (3)

GOLA KADA BAHN (THROAT CUTTING): Done to a singer. Chant: 'SURJYO MUKKHE JABANG KODHA, RAJA MUKKHE HET MADHA. MALLYUNG THADHAL BHANGILO JWIL, PHALONAR MUKKHE MARONG BACHJRA KHIL. OONG SWAGA PHWO' and cry a RENG. The singer will not be able to sing anymore. Chant -'OONG HOONG ANJI GURU, OONG KHUNG RING HORI HORI. OONG KHA LING LING SWA' on a glass of water and dring it. It will cure Gola Kada. Clove may also be taken chanting this mantra. (4) Chandra Haran (to change mind). Chant: 'OONG OONG NIRBAN NIRBANU. PHALONIR APTO CHANDRA AI MA SIDHU, AI' take long breath and swallow. The girl/woman will only like you. (5) Mojora Bahn: Chant: 'OONG SAMAKHANG KRIMANG, KAI LING SRA LING PHOLONA' on the left little finger or Ludi Bandor Tala and wrang to left side. The enemy will get wranged. (6) PEDOLI BON: (to stop delivery of a oregnant): Chant: 'Dome bune kedha, Chanale Bune chei, Pholonir pwo ujoni Jai' on the belly of the pregnant woman upward and she will not be able to deliver her baby. Chant: 'DOME BUNE KEDHA, CHANALE BUNE CHEI, PHOLONIR PWO LAMONI JAI' on the belly of the pregnant woman downward and she will be able to deliver the child. (7) SOPDO BAN (stoppage of sound): Take cooked rice, first from the pot and chant: 'OONG ANA SIYA NASI GU KHANG, HILLA HIL. PHOLONAR RA BAND HILLAHIL. DWAI DHARMA' and administer to the enemy. He will not be able to make sound and go mad.

ANG: It is the megical writings called YANTRA in Hindi and Bengali. It is used in talisman and for protection from Tona of a person, family or a place.

Typical ANG: (1) Jum Mara Ang: This ang is meant to drive away spirits from a offending JUM. Write it on slate stone and Put with it skin of Muluga Bandor, Mwon chotta, horse's stool, iron oxide and Luri madha kher (a herb) and bury it at the suspected spot. (2) Haja Mara:

Write it on ULU PAGHOR or on an egg of black hen. Add Tangmang ghadu and Tei Udol with the Ang and bury it on GABA HAJA and HEIDO HAJA. (2) JUM MARA: write this Ang on slate stone and bury it on a Tuesday or Sun day on the middle of the plot. This is meant for making a land unfertile, when own selected plot is snatched by others. (3) DUCH MARA ANG: To drive away bad element of a place or land. Write it on a CHHARA (earthen lid of a pot). Sacrifice a black chicken to KALA KHEDAR, the owner of all offending places and bury it at the offending place.

KHANG: It is a kind of Tona where the disese causing element is called and destroyed. It is done for skin disease like ring worm, eczema, abses and other skin eruption.

Typical Khang: (1) Take seven strand of ABEDHI SUDHO (cotton spun by a girl who has not attained puberty) to the measure of the patience (head to toe). Divide it into three equal portion. Now take one duck egg or black hen egg and hover over the patient with the prayer to enter all the disease causing elements in the egg. Now take down the egg touching the patient's head to toe. Coil the thread strand one by one around the egg chanting: 'UNG SHRING SHRING MARONG, HORINGO PUK MARONG, NA MURHO NA KURI PUK MARONG, SAT SORA PUK MARONG. UNG KAR! KAR GYAN ? -SITDHI SHRI RAMOR GYAN. UNG SWAGA PHWO. With other portion, of seven strand cover the pot with the seven leaves of OCHCHYANG and bind the pot chanting the mantra. With the rest seven strand, bind seven bundles of bamboo chips. Now cook the egg burning the bamboo chips. When it is cooked, open and examine the egg. If you find black spot, it is the hold of spirit of a muddy place, if white spot, it is the hold by Gonga, if it is red spot it is the hold of DEIN, the witch. Now hung the pot with the egg above the oven for seven days and flow away it in the river after seven days.

KAJHON: It is the method of making a mantra chanted thread for a child with pneumonia type chronic cough.

Typical Kajhon: Take nine strings of ABEDHI SUDO to the length of the patient. Chant this mantra on the thread for nine times and make one knot at the end of every chanting. Mantra: KACH KAJHAM KAJONHI, KAJHOM JAM DHUT, ANDHAR GHAREY KACH KAJHOM, KALIA CHAONDI PUT. BONEY KAJHOM BAN VILASI, HATTEY DIYA TALI, PANHIT KAJHOM PANHI KUMORI-THADHAL BIJOLI. JAR-JARI, PIRA-DHIRA, PHOLONAR BHACHTA HOIYA JOK. After chanting is over, cross bind it (banghamochsya) on the patient. It should be done on Tuesday or Saturday.

MANDAR: The mantra or magical chantings are spelling of orders of the mythological deities like Rama, Brahma, Vishnu, Siva, Durga, Kali, etc. Some mantras also have Mohamedan terms like Alla, Mohammad, Lai La Illalla etc. Some contains Burmese language and some with Buddhistic terms.

Typical example of Mandar (mantra): (1) PET PHULEYA NUN PORHA (chanting on salt for diarrhea): UNG TUTTHA TUTTHA SHRABANG TUTTHA, UNG SWAGA PHWA. Chant this mantra on salt and take a pinch once a day. (2) AT KOBALI TEL PORHA (chanting on oil for migraine). Take some mustard oil, dip cotton on it and chant this mantra on it: UNG EI KUL OI KUL GANGER KU, HATTE LOILUNG TEL, PHALANAR AT KOBALI MADHA PIRA PADAL PURIT GEL. UNG SWAGA PHWO. Massage it on the forehead. (3) GOLAT KADA BAJILHEY (if thorn struk at the throat). UNG HUNG ANJI GURU, UNG KHUNG RING HORI HORI. UNG KHA LING LONG SWA. Chant and blow air on the spot. You may also chant it on water and give it to drink by the patient. You may also chant it on cloves and give it to eat. (4) SABE KHUDILEY (on snake bite). UNG GALANG, UNG DALANG, SHRABA DALANG DALANG, DALANG MI SWAGA. With this bitnd with hair or ABEDHI SUDHO. (5) SABEY KHUDHILEY:

ung naakrosu, naa kropik, pik shre pik, tik shre tik. Blow air on the bitten spot with this. (6) JAMAL GATRIK (on any problem): OONG HOOONG YENG SHRING, SHRING JHANG SHRI. OONG HONG RA. KRING MONG HOOON RA. On falling in any problem, go to the river and go navel dip and chant this mantra folding the hands and you will be relieved. If there is rainy cloud, chant this mantra making fist and there will be no rain. (7) JAL TULONHI (to cause hunger). Take fistful of rice or boiled rice water and chant: 'OONG JWALANTA BORMHA AKGNIJWOL, UT MONURHA HARONG HAR. OONG UT, PHALONAR BAYU Al. OONG SWAGA PWO' and administer it to a patient who does not like to eat. (8) DHOKDHOGI TULONHI (to place the crown) Chant: 'OONG ANG PUJHONG BORMHA GHARA PANHI, UJONI UDHOK TANI' on a glasso of water and apply it on a down crown of a baby. You may also suck it chanting the mantra five to seven times. You may also pound the leaves of BANGALI KUDHU and LAJARI apply it on the crown.

PORHA: Reading out and blowing air on the material or spot on food, drink, medicines etc. Typical Porha: Byatra Chol Porha. Jum Mara. (Chanting on rice to ward off offending spirits from a Jum). Take rice, chant this mantra on it, Pour it in five Attuga Midinga Bach (topless Mitinga bamboo) and bury it in the four corners of the JUM and one at the middle. Mantraa: 'UNG THIK, BORMHA VISHNU SIBO BORE, KOLI JUGE SATYO CHALE. Phalanar Jumo duch gun rokkhya goreh. Ung swaga phwo'.

TABIT/KABACH/LAPPOI: It is talisman or amulet worn to ward off evils and harm. Here ANG or magical writing with chanting of magical sound is applied.

Typical Tabit: (1) Ga Bon.Write the above ANG and por it in a TABIDO KHUL with Jarbo pwo neii (navel of illegimate child of Bhado month), Sonnyo Kola Gach, Sonnyo Arjun, Sonnyo Keret. Give life to the tabit with TELHA or

TEMBRENG and bind it on a Tuesday or Saturday. It is for protection. (2) Tabit against BAHN/ TONA: Write these two Ang and pour it in a TABIDO KHUL with Jabwo pwo neii, Chanalp Har, Jarma Bhumi Madi, Sajongya Rubo. The ang should be placed one up another down and the medicines in between. Lappoi may also be made with it. It should be given JIP (life) with TEHLAK or TEMBRENG on a Tuesday or Saturday. (3) Tabit, AT KOBALI for migraine: Write these two ANGs on palm leaf or PI leaf and make talisman on a Tuesday or Saturday. Give life to it with Telhak or Tembreng. (4) Tabit EDA (for driving out fear in a child). Write 'Ung kese, Ung Sangka, Ung Swati Li, Ung Swakha Phra' on palm leaf and make talisme and bind it to a fearful child on a Tuesday or Saturday giving life to it with Telhak or Tembreng. (5) Tabit Pwo Kanile (if a child cry incessantly): Write 'OONG MENG THWA MENG THWA, OONG SWAGA PHWO'. On any paper or palm leaf and make a talisman. Give life to it with Telhak or Tembreng on a Tuesday or Saturday and bind it on the cradle of the child for five days. If you keep it for more than five days, the child may become dumb.

JHARA: The art of blowing air after chanting mantra on a person or on the affected part of the body.

Typical Jhara: GHA RAKTA BAN GORONHI: (Blowing of mantra chanted air to stop bleeding) (a) Rakta ma rei rakta ma, Tumhar pudey gollyo gha, Jyot rakta syot ja. Blow air on the asffected part. (b) Rogoni ma rei Rogoni ma, tor putrai gollyo gha, haro rakta chamho gha, neelo gha, kuro gha, jeikhaner rakta seikhane ja. Blow this mantra on the soil taken from the middle of oven and apply the powdered soil on the injury.

SINAN: It is chanting of mantra on water of a container, generally a pitcherful to give bath to a patient for cure or for early recovery. In a sinan, rice, flowers and lams are also used. After chanting mantra on the water, the Vaitdya blows air on the vital parts of the patient. The patient is

also asked to drink it and later bathed.

BURI: The medicinal balls (tablets). It is generally in the shape of cotton seed, plum seed, jute seed etc.

GHAJI KHANA: To take after striking the medicine on a stone, applying water making syrup.

GARAM DENA: To apply heat. Here a portion of the leaves of the medicine is bundled in clothes, other portion with the root is boiled. On the mouth of the pot, a bamboo plaited mat with hole is put. Above it the bundle are put to get heat. Which is then applied on the affected part.

BON GORANHA: To draw boundary with mantra so that the disease does not spread, especially on a boil, carbuncle and swelling glands. Typical Bon: (1) First take cotton dipped in mustard oil on a piece of plantain leaf, chant it with this mantra: 'Ung sungchungya nalhey dola-doli, Bhajhi udhich Khodhar hugumey. Ung swaga pwo'. This is for flow out a lump. (2) Now collect yeast, piece of skull of a dead, coal of dead burning post. Grind it and make boundary around the lump chanting: 'Ung hung mon Kuborai, Ung kare Bormha Borey tibi karhang thir, Ung karey tibi karhang ban. Ung swaga pwo'. (3) Collect rice, mustard seeds and fresh turmeric. Pound it and make a a pulp. Bind it on the lump to cure it. (4) JAR BON (stoppage of fever). Chant: 'OONG HOONG KAR, PHOLONAR JAR SARKHAR. OONG HOONG KAR, PHOLONAR JAR BHOCHTA GAR' and blow it on crown of the head, eyes, ears, nose, throat and chest. You may blow it when the fever just started.

DUCH MARA: It is driving away of the offending cause or spirit from a place. Neutralisation. Typical example of Duch Mara: (1) Haja kuluk maroni: Haja kuluk is a place where salty water is formed. The Chakmas believe such a place to be the source of skin diseases like leprosy, eczema, white patches etc and it is the den of

the witches like Kajol Pudi and Simei Pudi. Mantra: UNG JALERA KIJIMIJI KHUDERA KIJI MIJI, EI KHUT PARHANGAR KAR LAGI ?-HAJA KULUGO LAGI. HAJA KULUL MORI JOK, KAJOL PUDI SIMEI PUDI UDHI JOK. With this mantra, strong wine, broken rice and ash water should be chanted and strewn on a HAJA KULUK. It should also be thrown on self.

PUJO or worship: A Pujo is performed to appease the deities and also to appease the disease causing spirits. Method of all PUJOs are not same. Some are performed with idols and some without. The performance depends on the BIJAK or history of the deities. As to what they like and what they dislike. The life history of the deities and the method of PUJO are traditionally preserved by the Vaitdyos.

While performing a Pujo, the Oujha put prayer before the deity for the release of hold stating that the offering is on behalf of the patient and if the patient has offended knowingly or unknowingly, he/she should be pardoned. That the deity should be pleased with the offering. If the Pujo is with the sacrifice of animal, the Ojha will say that he is offereing life for life, blood for blood, eye for eye, flesh for flesh, liver for liver etc the patient should be released the hold.

The followings are the materials generally used in a Pujo: (1) DALI: Sacrifical animal like chicken, pig, goat, duck, pigeon etc. (2) PHOOL PAGHOR: Flowers of different colour, except of thorny and bitter plants. (3) MEMA MICHSHI: Sweetmeat and materials made of sweet. (4) GHEELA-KOJOI PANHI: The water prepared by dipping carnel of GHEELA, a round shaped fruit (horse chest nut like), KOJOI, a tamerind like jungle fruit found on thorny creeper, raw turmeric, metal like gold and silver which is regarded as secred and suitable purifying a place. (5) MAREI: Piece of bamboo chips decorated with downward bristle and which is posted on the sacrificial platform. (6) AK PADA: Tips of leaves like jack fruit or similar thick one used to test whether the sacrifice is accepted.

(7) PALLYANG: A bamboo plaited plateform used to put Pujo materials. (8) DAPOLLA PALLYANG: Two storyed bamboo plaited platform. (9) UBHO CHERAK: Oil lamps whose wick is of spinned cotton thread and which stands upright. (10) MUKTI: Idol made of clay or rice flour. (11) ABEDHI SUDHO: A thread which is spunned by a girl who has not attained puberty and it is regarded as secred thread. (12) AGA PADA: The tip portion of plantain leaves which is spread on the platform of a Pujo. (13) GONGA GHAR: A bamboo platformor canopy erected with bamboo on the bank of a river or stream for the purpose of sacrifice of animal. It may be triangual or square in shape. (14) CHOL (rice): usually five measures. It is remeasured after the Pujo is over to test whether the Pujo was fruitful. If it is fruitful, the quantity of rice is believed to increase. (15) TENGA: Money, (16) KHOI: Popped rice, (17) KABOR: Clothes of different measures depending on the Pujo. (18) ADARHA: Provisions of Pujo material like rice, curries, sweetmeat etc. put as offerings. (19) GHOT: Water pot, (20) TOBA: Water pot, earten or metal. (21) CHHORO: Earten lid of a pot. (22) CHARHA: Broken piece of earten pot. (23) AK PANHI: Unused water freshly brought from river or stream. (24) MUTRO CHUMO: Small bamboo tubes made to put medicines. (25) PUJO BIJOK: The written methods as to how to perform the rite. The life story of the deities and sprits. The procedure of performing Pujo.

SOME OTHER TERMS USED IN VAITDYALI: (1) BHAP LONHA: To take the steam of the medicine. (2) BANHEE THONA: To bandage. (3) PHAGU: Powder. (4) SU GORANHA: To functure with a red hot pointed stick especially a boil, carbuncle etc. (5) ROKKHYA BANANHA: The process where the vaitdya paste underground honey fly wax on the TIGINI (tip of hair) with medicine like mustard seeds etc of a child for protection. (6) LWAH DAK GORANA: It is the process by which a red hot iron is dipped in a medicinal syrup. (7) LEP DENA: To apply

medicine water on affected part. (8) GULI DENA: To apply a medicine and massage. (9) KABANA: To puncture with a tip of hot red metal especially on a swollen part in sprain etc. (10) PATTI DENA: To cover an wound with a medicinal leaf to suck the pus etc.

The knowledge of Vatdyali is being lost day by day at the death of the Vaitdyos. Since there is a tradition among the Chakmas to flow away the books on Vaitdyali in the river or to burn it after the death of the Vaitdyo by his children. It is done with the traditional belief that if the knowledge falls in wrong hands and if any harm is caused to any body (since the knowledge is both BHALEDI (welfare) and KUBIDI (harming), without any legitimate cause, the Guru also shared the consequence of such act. Therefore the Vaitdyos never teach a student the harmful knowledge without being sure that such a student will never use them without a legitimate cause. It is said that one Vaitdyo had tested his student by sitting on the chest of the student and urinating. It was to test his temper. It is also said that, if any one knowing the knowledge of KUBIDI does not apply on any body, he is said to have gained the virtues of looking after an ARHANT MONK. So, while teaching the knowledge of Vaitdyali, the gurus teaches the students both Bhaledi and Kubidi knowledge

FESTIVALS: The main festival of the Chakmas is Bizu, the festival of spring and merry making. They also observe and celebrate Buddha Purnima, Kathin Chibar Dana, Asta Parikkara Dana, Sangha Dana, Byuha Chakra, Dhamma Kamo Pujo, Anna Meru Dana, Jadi Pujo, which are connected with Buddhistic belief. Hoia, Haal Palonee, Sinni, Than Mana etc. are connected with Jum cultivation and Nature worship. They also appease various deities in various form and ways depending on the life history of the deity. Sometimes with only lamp, sometime with flowers, sweetmeat, popped rice, stale rice, and sometimes with sacrifice of animals like pig, goat, chicken, duck etc at the time of marriage, family peace, and at illness.

The Chakmas perform, celebrate and do the following Pujas and rites:

- A. Buddhistic: Syong, Batti/Cherak, Hajar Batti, Chamonhee, Phanach, Phhol Dan, Dharma Kam, Bhat Dya, Boih Chakra, Garhee Tana, Achta Parikkar Dan, Sanga Dan, Buddha Pujo, Karma, Thamangtong.
- B. Cultural: Lokkhire Bhat, Dhan Haat, Chumulang, Hoia, Sindi, Than Mana, Haal Palonee, Madha Dhwa, Bur Para/Bola Kada, Bizu, Mela Chumulang, Ghar Ban, Magiri, Mey Chhagoli, Kojoi Panhee, Gutthi Bur, Para Bur, Gritthi Bur, Jur Chumulang, Ak Barha.
- C. Treatmenent: Gonga Pujo, Kuluk Mara, Jum Mara, Bhoot Pujo, Sijhi Pujo, Eda Dagana, Puri Pujo, Chela Pujo, Dibuchsya Sugor, Sibangsha Sugor, Tridep Pujo, Prettya deveda Pujo, Kali Chhagol, Trinhat Pujo, Sajha Kurho, Mogonhee Pujo, Gaat Mara, Haja Mara, Neil Chumo Gaat Mara, Tabit Bhanga, Rokkhya Banha, Lhappoi, Kajhan, Dola Ban, Tona, Challan, Jokkyho Pujo.

CUSTOMARY LAWS: The Customary Laws of the Chakmas is based on natural justice and related with marriage, Jhum cultivation, criminal justice and authorative administration. The first rule is that the elders are the judges and they have the authority to administer justice. Before venturing upon in detail on the Chakma Customary Laws, it is better to know about the Chakma society and its division. Then only I think we will better know the exact basis of the system of justice.

In the Chakma Society, the king or the Raja was the supreme authority. Under him there were the group leaders who were the heads of the Gozas (septs). They were known as the Sardars and in the later period, Dewans. Under the Goza heads there were the Karbaris who were the heads of the Gutti or sub-septs (clans) who were the heads of a village or Para and under him were the heads of the families and under the head of a familily, the eldest son and other sons and children according to seniority of generation and age. It is said that as

per custom the elders had the right to give three blows on the youngs without any question if according to the elder the younger has committed any mistake. Which was the foundation of the society and bounded them in concrete bond. Here the youngs had to obey the elders, the son the father, the father the grand father, the grand father the Kar bari, the Karbari, the Dewan and the Dewan the Raja or king. Being closely related, the system of food distribution was also unique. On killing any big jungle animal all villagers had a share. Firat the Pallhan (hunter) will get his share of the head and one Ran (hunch), the Gullet (helper) an Hada (front leg) Another hunch for the king or on his behalf the Dewan, the rest is divided into two portion and one portion is equally divided between the participant (Milani Bhak), the other is divided equally to every household of the village or Para. Likewise, after the Jhum harvest is over and all settled in the village, the head of the village used to survey every houses of the village and survey the yields. If any one got excess yield, he would direct him to pay the excess to the less yielded family who would gladly share it as he knows it he will also get like it atneed.

The Karbari was always assisted by the Bujhas (village elders) and Kheejas (learned villagers recognized by the King). On getting any complaint he would will call the village elders and summon the accused and the complainant. Their statements are first heard and two of the Bujho-Kheejas would talk in favour of the Complainant and the accused. If the statements does not tally then the witnesses are called and examined from both sides which are recorded. After getting the truth, judgements was pronounced in the form of fine, Majalica (bond), Khatipuron (compensation), Lajobhar (price for causing shame) etc. However, awarding capital punishment was reserved to the king only.

A complaint to a Karbari had to be accompanied by Re.1/- as NAJAR, a complaint to a Dewan by Rs.5/-. When two or more villagers are involved in a case it can be tried in either

village. However, the trying village Karbari must invite the Karbari of other village with his Bujho-Kheejhas. If they cannot come to any conclusion on such a trial, it is referred to the Dewan who tries it inviting all the Karbaris under him. Or if it was between the villagers of two Dewani, both the Dewan tries it inviting their Karbaris. If such a case is not settled in a Dewan Court, it was referred to the Raja Court.

The terms used in a Chakma Customary Court are as under: (1) Mujulika (Bond): To sign a Bond of Good behaviour. (2) Juribana (fine): Cash or material fine like a pig or chicken. (3) Khadipuron (compensation): It may be with cash, material or labour. (4) Laja Bhar (fine for causing shame): for baseless allegation. (5) JHENDRA (corporal punishment): for incest sexual offenders. (6) Asami: accused, (7) Baadi: Complainant, (8) Nalich: complaint, (9) Bibadi: accused, (10) Muchulika: Bond, (11) Rajamanda: Compromise, (12) Danda: Punishment, (13) Najar: Fees, (14) Ugil: abettor, (15) Utdho Adalat: higher court, (16) Sugor: pig, (17) Shanti Bhanga: breach of peace, (18) Pagol Hohna: (literary to go mad) sexual intercourse, (19) Khun: murder, (20) Poshu Khuni: killing of animal, (21) Garbha Khuni: killing of foetus, (22) Salich: appeal, (23) Vichar: trial, (24) Dhachchya Lagara: Ownership sign, (25) Sagha: Ownership mark, (26) Nabalak: minor, (27) Sabalok: Major, (28) Bandhak/Girbhi/Joma: Deposit as security, (29) Aain: law, (30) Raaj Sakkhi: approver, (31) Aptakubuli: self admission.

Cases in the Customary courts were of three kinds called SINALI (sex related), DHARA JHUM (jhum and ownership related) and Phauchdari (criminal).

SINALI: Sex without marriage is prohibited in the Chakma society. Illegal sexual relation was always punished with fine of cash, pig and cock which was extended to up to Rs.500/- to Male and Rs.400/- to female as cash and pig up to five fist measure to male and four fist measure to female.

If such a relation was proved between GORBA KUDUM (incest relatives) they were

subjected to undergo corporal punishment called JHENDRA where the males head was shaven roughly, chicken cages hung around the neck, subjected to sweep street and paraded in the street beating a drum declaring the offence. They were also offered jackfruit leave to chew as a goat, bleeting. They were also subjected to undergo purification ceremony where religious discources are chanted, subjected to carry thousand pitchers of water at the root of a banyan or peepul tree also to take food at latrine etc. If these ordeals were undergone, they were outcasted and no one will enter their house or allow them to enter any house.

Other punishments for a sexual offence is fine of pig and cash for male, with pig and fine in case of married woman, with cock and fine in case of unmarried and widow. However if an unmarried or widow repeatedly commits such an offence she is also fined pig and cash. The fine of a female is always less than a male. APTAKUBULI SUGOR: If a man declares that he had had sexual relation with any female without marriage, if he cannot prove it, he is fined with pig and cash which is called Apta Kubuli Sugor (self admission pig).

UGILO SUGOR: A person who abets sexual offence and helps in illegal sex is also fined pig and cash called Ugilo Sugor (advocating pig). Whose punishment is more than the offenders. BALATKAR or BOLAJURI: Sexual act without the consent of a female is called Balatkar or BOLAJURI which is punished with cash, pig and other corporeal punishment. The offender is also subjected to pay all the fine for the female in addition to KHATI PURON and LAJABHAR to the female which may be fixed by the court in consultation with the victim. Sometimes it so happened that the offender had to become a bonded labourer to pay such compensation and fine.

BEADABI: Lascivious behaviour in public, talking about sex in front of GORBA KUDUM (odd relative) or public, singing UBHO GEET (love and lascivious songs) in public is treated as BEADABI (contemption) in the Chakma soci-

ety. Such an act is fine with cash. As per custom such an act may be performed with a friend and with a grand relative only at a solitary place. CHUR (theft): A thief was asked to pay fine, Khatipuron and refund the stolen properties or value of the property stolen.

In all the customary cases the complainant gets back the court fees called Najar if the allegation is proved and which is realized from the guilty. And if the allegation is not proved, the court fees are confiscated. In addition, the complainant is fined to pay Lajo Bhar to the accused.

DHARA JHUM: As per custom, a person selects a portion of jungle for making a jhum by clearing a portion and putting a sign called DHACHCHYA LAGARA by making a cross on a pole, putting some earth on it which declares his ownership If any other person ignoring such sign try to make a jhum on it, he is also punished with fine. Likewise a person who first sends a marriage proposal is also said to have put his DHACHCHYA LAGARA, the ownership sign. Unless he has disowned such ownership, or unless he was denied to give in marriage, no other party got the right to send additional marriage proposal. Otherwise the second party may be fined.

The Dhachchya Lagara is prequently used by the Chakmas to declare ownership like on a log, finding a bee hive, on a floating log etc.

GA BHAK: As per custom a male even a child (let it not be to the tune of a grown up) who participat in hunting or catching of fish should get a share called GA BHAK (body share) and those who does not pay such share is said to have committed the offence GA BHAK LUGEI DENA (deny the body share) and the responsible may be fined. The community finds or activities are share works like fishing, animal hunting etc.

GHAR BHAK: As a custom every family of a village should get a share of hunted animal. That share is called GHAR BHAK (literally house share).

MILONEE BHAK: As per custom every participants in the hunting of an animal, or in catching fish should get a share called MILONEE BHAK (participant share).

PALLANHI BHAK – (hunters share)
GULLEDA BHAK – (helpers share)

BUNDUGA PAAN – (rental share of a gun)
JALA PAAN – (rental share of a fishing net)

The following are the general rules in the Chakma Customary Law:

- (1) If a couple do not like to live together, they may get a mutual divorce. In such a case, the husband must issue a Divorce Letter called 'CHHUR KAGOCH' in front of witnesses to his wife. They may fix mutually the conditions under which the divorce is effected.
- (2) If a person is proved incapable of sexual act, his wife may seek divorce. In the earlier days, an old and experience person was reported to be directed to test the ability of the husband by the court to depose evidence of an eye witness.
- (3) If a husband is suffering from any chronic transferable disease like leprosy, the wife reserves the right to seek a divorce.
- (4) If a husband is proved atrocious without any fault on the part of the wife, the wife has the right to get divorce.
- (5) A newly wed bride may sometimes run to her parent for the atrocities committed by the in laws. If such atrocity is proved, the bride is sent back to the in laws after obtaining a bond of good behaviour from the atrocious in laws. If the bride runs for the second time, the husband is directed to live in separate house. If the husband does not obey the court direction, a divorce may be granted.
- (6) If a person is convicted for more than six months term, his wife may approach the court for a divorce letter and second marriage. In such a case the court may issue a divorce order in the absence of the husband and she may remarry afterwards.
- (7) If a person renounces family life and become a monk, the court may issue a divorce order on her prayer.

- (8) If a person disappears and his whereabout is not known for more than six months, the court may issue a divorce order on the prayer of the wife and she may remarry afterwards.
- (9) If a court issues a divorce order, the husband need not issue a divorce letter as in the case of mutual divorce.
- (10) If a divorce is granted for the fault of the husband, the wife gets all the dresses and ornaments called BOALHEE and the husband losses any demand for refund.
- (11) If a divorce is effected for the fault on the part of the wife, the husband reserves the right to get back expenditure of Dabha, Boalhee and Uporkhachji (extra expenditure).
- (12) Before divorce, if a couple get children out of their union, the husband gets the guardianship of the male children and the female girl children. It may be done otherwise on mutual consent.
- (13) A breast feeding child is always kept with the mother. During that period the husband must provide maintenance. Otherwise he cannot make any claim on the child.
- (14) A pregnant woman has the right to claim maintenance from the husband as may be fixed by the court.
- (15) After divorce, a husband or wife are free to remarry.
- (16) After divorce if the husband and wife want to live together, they must again perform the marriage rite called CHUMULANG, A NEW. Otherwise the society has the right to punish them for illegal relation.
- (17) After a marriage it is mandatory to offer a feast called KHANA to the Society. If a couple fails to offer the Khana, after death, their corpse may be carried away below the knee and not on the shoulders.
- (18) If a party starts a marriage proceeding called 'BO CHAHNA' no second party should go there above the first party until the first party has been bade farewell. Otherwise the second party is liable to be fined.
- (19) After accepting MAT PILANG (wine jar) for fixing the bride price in the third proceeding of

marriage, if the bride party fail to give in marriage, the bride party commits the breach of contract and liable to pay LAJA BHAR to the groom party.

(20) After a marriage the newly wed couple must visit the bride father and the relatives. This custom is called BYAH SUTH BHANGA. If for unavoidable circumstances the couple cannot visit the bride parent, they must visit a near kin of the bride father. But the kin must have a blood relation with the brides father ie of the same Goza and gutti. If a kin is not available, they must spent a night and have a picnic under a evergreen tree. Otherwise, if they enter others house of different clan, before the BYAH SUTH, that householder is believed to acquire PHEE and BOLA (ill luck). And such a family had to undergo a rite called BOLA KADA (to cut or to inactivate the ill) by calling an Ojha (exorcist) with sacrifice of animals etc. According to custom the couple must bear the expenditure of such BOLA KADA.

(21) The Chakma king cannot enter the house of a common subject. If a king enters into the house of a common subject, according to belief the subject acquires MANG PHEE (Mang=king, Phee=ill), (a king being a divine incarnation, a common man cannot bear his weight). Unless the subject is promoted to at least KEEJA, he cannot endure. Or the king must bear the expenditure of BOLA KADA.

(22) According to custom one cannot touch own nephews (sisters son or cousin sisters son, brothers son or cousin brothers sons) wives, younger brothers wife, mother in laws, aunty in laws, wifes elder or older sister as they are GORBA KUDUM (odd relation) If such a offence is proved, he can be punished with fine. Sometimes such an offender was punished like a molester. It is said that, earlier this custom was so strictly followed that one could not even pass a bamboo to a drowning nephews wife and on seeing the wife of a nephew (sisters son) the mothernal uncle had to faste till the visibility of stars in the sky.

(23) After marriage if a relation was proved in-

cest, such a couple were immediately separated and they were punished as having committed adultery.

(24) The patrons of incest marriage were also punished.

(25) An Ojha (exorcist) who is proved to have performed an incest marriage was also punished as a helper of incest marriage. If he was proved to have performed such incest marriage for more than once, the customary court may promulgate an order banning him from performing any marriage.

(26) If a physical union between a married and unmarried is proved, both are punished for adultery. But the unmarried is awarded lighter punishment.

(27) If an unmarried or widow becomes pregnant, the court directs her to disclose the name of the father of such a child. The burden of prove lies with her. She is to prove the relation. If it is proved, they are punished for adultery. If it is not proved, the person against whom allegation is brought is entitled to get LAJO BHAR.

(28) If any body spreads a romour of illegal relation with any one, such a person must prove it If it is not proved, the aggrieved are entitled for Laja Bhar and the Romour Monger may be fined APTAKUBULI SUGOR (self admission pig) if the romour is of himself.

(29) If two lovers commits elopement, they are first fined for their illegal relation during the elopement period. Afterwards the guardians of both side decides whether to give in marriage or not.

(30) After elopement a marriage cannot be effected without the consent of the parent of the girl or guardian. The guardian has the right to take back the girl twice. But at the third elopement, they cannot claim the girl back and the eloper may marry without consent of guardian. (31) The sons of different mothers get equal

(31) The sons of different mothers get equal share of fathers property.

(32) If a son dies before his father, his children may enjoy the share of his property from the grand father.

(33) If a son lives separately during the lifetime

- of his father, after the death of the father he may get equal share of property unless denounced by the father.
- (34) The children of a lunatic gets equal share of grand fathers property.
- (35) An widow does not inherit the property of husband. She only enjoys it nuntill remarriage or death. But if a person dies without any son, the widow inherits the property.
- (36) A postumous child also enjoys the property of father.
- (37) If a person dies a bachelor, his brothers equally shares his property.
- (38) An illegitimate son is not granted heirship.
- (39) A denounced son is not granted heirship.
- (40) The property of a woman is inherited by her son.
- (41) The elder prince of Chakma king inherits the kingship. In absence of prince the son of elder princes inherits the kingdom.
- (42) A person may gift his properties to anybody.
- (43) A person may will his properties to any body.(44) An adopted son inherits the properties of adopted father.
- (45) On the death of the father, the mother becomes the guardian of the minor children.
- (46) On the death of father, any major heir may become guardian of minors.
- (47) After the death of father, the mother is made guardian of the minor children though she may remarry.
- (48) If a minor is found without a legal guardian or if there is any likelihood of such property destruction of minors ancestral property, the court may take the guardianship
- (49) The society also looks down upon an illegimate child. An illegimate son cannot inherit the property of the father ar cannot hold the hereditary post of the father. A best example is Mr. Chand Roy, the unwed son of Raja Tridip Roy, the then Chakma Chief, could not inherit the Chieftainship of the Chakma tribe, though he is older than Mr. Debasish Roy, the present Chakma Chief.

DEATH RITE: The Chakmas burn their dead except in case of death due to cholera, small pox, leprosy etc and the little children who has got no teeth. In such a case, a dead body is buried. It is customary that one should die in own house or the house of own GUTTHI (clan). If one die in other gutthi house, the family should bear the expenditure of BUR PARA /BOLA KADA rite to ward off the misfortune acquired... As the Chakmas believe that one acquires PHEE (misfortune) if one dies in other clan man house. A dead body is also never allowed to be brought inside others house except in the house of the dead person and sometimes in the house of own clansmen due to fear of PHEE. Otherwise, the body is kept at the ouskirt, at an open field or bank of a river/stream. They also avoid a dead on wednes day and sun day. Wednesday is said to be LOKKHI BAR, THE DAY ON WHICH Ma Lokkhi the goddess of wealth has arrived to earth and sun day is said to be the day on which Lord Buddha was cremated. They don't want that a common man should be burnt on the burning day of Lord Buddha's body burning day.

On the death of a person, every household of a village light an ALSIA (a paddy husk burning platform made with clay) and kept at the door. Drums were earlier beated in MARA TAAL. On hearing the sound of drums atleast one able person come to the dead house, and offer coin and money on the chest of the dead body. The dead body is first kept on a platform called SOMRENG GHAR or Bor Ghar. In making the Pallyeng ghare three each bamboos are bound together and cut to the measure of the dead body. First three bundles are spread and five or seven bundles are cross bound (five for male and seven for female). Above it a bamboo mat is placed which should also be plaited with five to seven pairs of tapes. Above the mat fiven to five layer of clothes are spread. The body is the laid on it after giving a bath with five to seven bamboo tubes of water. Here rice and curry is also offered. Afterwards the relatives and visitors offer coin and money called GHAT PARO POIJHYA (river crossing mone) or BUGO KURHEE (coins of the chest) as the Chakmas believe that the soul of a dead person need to cross a river to enter the next abode where he had to pay fare. And if the soul cannot cross the ghat, it has to live the life of a spirit, ghost, preta etc suffering years after years. The dead body is also offered flowers, scented material etc. It is also customary to place a silver coin in the mouthbelieving he/she will have silver white teeth in the next life. In the evening, the priest Luree used to chant religious discourses like Anija Tara, Arintama Tara etc, in the earlier days, during their existence. Here rice betel nut etc are also offered. But now a days, the monks are invited instead of Luree and they also chant religious discourses.

The relatives and villagers wakes up whole night beside the dead with various activities like reading from epics, holy books, Gozena Lama, etc also beating drums in a different rhythm called MORA DHULO TAAL (dead drum beat ) which sounds as CHOTDHENG CHOTDHENG DENDRENG.

The Chakmas usually dispose the bodies in the afternoon and carry off the body at about 1.00 PM from the house on the next day. But there is a custom that a dead body should not be burnt on wednes day and sun day. Wednesday being the day on which Lokkhi, the goddess of wealth arrived to the earth. It is believed that if a dead is burnt on Wednesday, it is not good for the village and there is likelyhood of facing famine in the village. Sun day is said to be the day on which Lord Buddha was burnt and a lay man should not be compared with the lord. However, burning on sun day is now a days practiced in some places. Sometimes if a near relative is not present, the bodies are kept for two to three days. Or if a rich or powerful person has died and the relatives want to cremate with a chariot called RADHA (Ratha ?)GHAR or GARHI GHAR. The body is kept for two three days for the making and preparation. There is also a custom to preserve a body hanging on a tree in a box or or bamboo mat if the

relatives are poor and cannot afford the immediate expenditure of after death rite performed on the seventh day called SAAT DINNHYA or if a relative like son is not present at home though they might havr the capacity to bear the expenditure. Sometimes a body is also kept hung if the season is found unfavourable say a rainy season for doing the same in a good season like winter or spring.

The common practice at the burning place is to make a RADHA GHAR and a funeral pyre for burning the body. But sometimes a Garhi Ghar or Gheela Ghar (chariot) nis also built for a rich or royal family member in addition to a Radha Ghar. Before taking out the dead body from the house to cremation place, the body is bathed with water carried from the river with a bundle of bamboo tubes consisting of five bamboo tubes for male dead body and seven tubes for female body. New dress is also changed and rice, paan etc are also offered to the dead body and the Rari reads out the Agartara at the time of doing these. The younger relative also pay homage vowing and the older relatives of the dead person also bless the dead with rice and cotton to get long and prosperous life in the next birth. After everything id ready, the body is transferred to a stretcher called ALONG or Pallyang Ghar or Choddheng Ghar. The Pallyeng Ghar is made with four wooden posts and a lid which is decorated with colored papers, flowers etc and four KAs (doves) and one KOLATTHUR (banana flower) and a monkey which are made by plaiting bamboo tapes and wood. A Khadi is also placed as banner and the monkey is placed at the banner post. A chicken is also tied with the Along and all the family members had to hold the thread of the chicken. The exorcist or the Luree then asks from all present whether there is permission to separate the dead and alive and all will answer in affirmation and the thread is cut off and chicken freed. This rite is called MORAI-JEDAI PHAROK HOHNA (separation of dead and alive). The chicken so freed is required at the time of Saatdhinnya, the funeral rite after seven days. Some Gozas have the practice to cut off seven string of threads at the time of taking out the dead body which symbolizes separation from the sept.

In the cremation ground, which is always at the down stream of the village, some villagers already makes a funeral pire directing east-west. Above which a white clothe called CHANNWA is also spread binding in the four corners with the tips of four bamboo poles. The pyre is made with five layers of wood for a male body and seven layers for a female body. A male body is laid head eastward and a female body head westward. The wooden posts which supports the firewoods is called KUNG GACH.

As already stated, a well to do or for a member of royal family member a Gheela Ghar or Garhee is made with four wooden wheels in square shape. Ropes are bound from two sides. It is usually done on a field or a flate ground of a river bank.

The Radha ghar is also constructed of timbers and bamboo and decorated with flowers and colored papers and many design of decoration with bamboo chips. It is also square in shape and may be single or double. The Radha Ghar is in lieu of Gheela Ghar and sometimes ressembles an elephant.

After taking out of the body it is carried in a procession beating drums and other instruments. Sometimes fire crackers are also burnt in the way. Fire and a portion from the house is also brought with the dead body from the house. On reaching the cremation place, the body is placed on the Radha Ghar and it is carried and rounded around the pyre for five or seven times jerking till it is broken. Afterwards it is put on the pyre. Where again rice, betel nut and other things are offered and th Lurees chants religious discourses. In case of Garhee or Gheela Ghar, the cart is drawn by two party like between two villagers, married and unmarried, between different septs, symbolizing hell and heaven. It is draw drawn till it is broken and later the body is put on the pyre. If there is not Gheela Ghar or Radha Ghar, the pallyang is put on the pyre after making five or seven rounds. The post which was nbrought from the house is alreadysplitted into chips and distributed among family members and relatives and they have already made torches of fire. First the son or father sets fire and later others. It is customary that a blood relative should first set fire. It is to note that a pregnant woman is never burnt with the foetus inside the womb. In such a case the foetus is first taken out and burnt or buried and afterwards the mother. For any death due to suspected black magic or unidentified disease, the stomach or chest of the deadbody is also sometimes examined on the request of the family.

After burning a dead body all the processionist must take bath in the river and come home without looking back. On reaching home they are offered bitter things to eat say bitter gourd curry or bitter gourd leaves curry.

In the evening rice is kept cooked on the oven for the dead person soul in the dead persons house usually of one measure rice with one boiled egg. The Chakmas believe that the soul of the dead person will visit the house at night in search of food. It is reported that they still find marks of the souls visit on the rice and egg, like biting mark, finger mark etc. The tradition for coocking such rice is to only cook in a pot without stirring. The egg is also shelled after boiling and kept with the rice. It is covered with plantain leaves and kept on the oven. The rule is to open and examine on the next morning.

For all the above customs like making of Somreng Ghar, Radha Ghar and Gheela Ghar etc there is a traditional story that – Once, king Sadhenggiris queen purchased a bird and requested the king to search for the pair. But after sending his men in different directions the pair could not be found out. So, one day the king himself went to search for the bird with his men. But after searching in different jungles he could not find it out. And in search of the bird, one day he happened to reach a hut in the jungle where an yogi lived. He then become

the disciple of the Yogi and learnt religion and Brahma yoga and other knowledge. After six months of learning he returned to his kingdom and introduced pujas and yajnas like Purush Uddhar Yajna (salvation of forefathers), worship of Siva etc. When he became old, he renounced family, leaving the kingdom to his son DHARMA SUKH with the instruction to visit him after twelf years on a certain mountain. He went to the jungle and did meditation and yoga. After twelf years, his son Dharma Sukh went to meet him with his men on the mountain. On reaching the mountain they reportedly found him meditating, but after sometimes he was suddently gutted by a huge fire from no where and Sadhengiri was burnt into ashes. But within no time they also observed a carriage with elephant, monkey, birds and on top a flag under a spider net on the same spot, which flew up in a charming fashion, drawn by four doves and gone up. Sadhengiri was seen seated on the chariot. So it is believed that Sadhengiri has attained highest abode and went to heaven alive. Therefore, in symbolizing the Sadhengiris attainment of Heaven the Chakmas make a chariot for a dead. The story of Sadhengiri was also read out in the form of SADHENGIRI TARA by the Lurees in the olden days.

On the next morning after burning a dead body, the family members perform the rite of HAAR BHAJA (bone flowing) as the Chakmas flow the bone reminants of a dead body in the river or stream. The Haar Bhaja rite is usually performed by the relatives. In case of parents death, all the sons and in case of a son or daughter by the father or by a blood relative. On reaching the CHOBA SAAL (burning place) first a finger bone is searched which is put in a earthen or any pot and sealed with plantain leaves. The remaining bones are carried to the river and flowed. The burning spot is then cleaned neatly and swept with clay. A fencing is also erected with four bamboo poles where plantain and escullants are planted. A pitcherful of water is also placed with a dao, a busket, some even put comb and other provisions. A

shade is also made with a piece of white clothe called Channwa which is bound on the poles of the four corner of the fence. On parents death, the sons tonsure their head near the burning place. The earthen pot where the finger bone is kept is then taken to the river and either by the eldest son or by the youngest son (in case of parents death, in case of son or daughters death by the father, in case of brothers death by a brother, in case of no close relative by a clansman) and he has to go to waist deep water with the pot and pour water by fiercing fingers facing up stream and throw the pot at the back with the prayer not to face any death in future. The throwing should be above the head if of a older perso and between the legs for a younger person. The thrower also should come out bare from the river flowing his wearing clothes in the river and wear new clothes from the bank. The other accomplice also take dips in the river and come home without looking back.

On reaching home, another right called Mora Bur is also performed to evade further death in the family. Which is usually performed by an Ojha (exorcist) In the traditional way. When lunch is ready, lunch is offered at the burning place and the soul is asked to wait at the spot for seven more days for Saatdhinnya. Lamps are also lighted every evening for the dead at the spot for six nights and on the seventh day the SATDHINNYA rite is performed. Untill the seventh day no fresh meat or fish or wine will be taken by any members of the family, which is called Sadhang Dharana (observing purity for the departed).

SATDHINNYA: After the death of a family member it is the duty of the living members to perform a rite called KARMA or Saatdhinnya on the seventh day of burning of the dead for the Utdhar (salvation) of the departed soul. Generally the day is counted from the day of flowing away of the bones and ash in the rive/stream ie. From the next day of burning. However the PHEMA gozas (sept) counts it from the day of burning as of the Tripuris. (They are therefore sometimes teased as TIBIRA (Tripuris) and it is

reported that their forefathers were actually Tripuris and came to the Chakma kingdom as a dowry gift after a Chakma prince hadmarried Tripuri Princess and they were meant to look after that princess. Later when they grew in number and became powerful, they were granted a separate goze in the name of their leader PHEMA CHANDRA and they did not abandone the culture of burning their dead after six days). So preparation begins from the day of Haar Bhaja to collect for offering of feast to general public on the day also collection of every possible food, drinks and other items for dedication. Religious dedication like HAJAR BATTI(thousand lamps), PHANACH (hot balloons), TANGON (banners) etc are also arranged for the purpose. Some unmarried girls also weave the banner called PHORHA with flower design. It is customary that once a girl had woven a flower for a PHORA, she will never weave it in her lifetime since she had dedicated it. Other provisions for dedication like useful materials for the monks are also arranged.All available food, drinks, sweetmeat, milk, curd, ghee, sweets, rock sugar, sugar, brown sugar, banana, sugarcane, meat, fish, and any other available items are also collected. On the evening of the seventh day all relatives and atleast one able member from a family gather in the death house and help in the preparation for the Saatdhinnya like preparation of food, making of balloons, banners etc are done. On the seventh day everythings are arranged like food are kept ready, materials for dedication are kept ready. The departed is also invited to come to the feast and offering. First three plates of foode are readies on three plates one for the Gongei, one for the monks and the third for the departed. Every available items like rice, birnee rice, sweets, cakes, etc are prepared. On the arrival of the monks, Five precepts are administered and religious discourses are chanted. Afterwards all the provisions are dedicated to the monks with the prayer to bestow all the virtues to the departed soul. The Gongei and the monks are offered food. In the meantime, the

plate meant for the departed is opened by vowing and sprinkling sandalwood water or wine by any member of the family. Fly and insects are observed. If any fly or insect is found to have sat on the food plate it is underswtood that the soul has arrived in the form of fly or insect. And all are given a feast.

BIJAK OR CHRONOLOGY OF THE CHAKMA KINGS: This chronology has been compiled with reference to the books named (a) Sri Sri Rajnama by Madhab Chandra Chakma, (b) Chakma Rajvamshavalir Itihas by Raja Bhuban Mohan Roy, (c) Raj Vamshavali by Karna Talukdar and Krishna Dev, (d) Chakma Jati O Chakma Rajvamsher Itihas by Pranahari Talukdar, (e) Chakma Jatir Itibritta by Biraj Mohan Dewan, (f) Chakma Itihas by Punya Dhan Chakma (Karbari) and (g) Accounts from Geingkhulee singers.

Long long ago, there lived at Kolapnagar a king named Sudhanya; who was a descendent of Abhiratha, a descendent of Puranjit, the fou nder of Sakya kingdom. Kolap nagar was situated at the foot of Himalaya. (Punya Dhan Chakma stated that Sudhanya was the son of Sakya Singha, a Sakyan king; Raja Bhuban Mohan Roy also stated that Sudhanya was the son of Sakya, the king of Kolap Nagar). It is said that Sudhanya established the kingdom in the east which was named after him as SUDHANYAVARI or SUDHAMMAVATI.

- (2) Moru Dev: He was the son of Sudhannya. He ruled peacefully.
- (3) Champa Kali: He was the son of Moru Dev. He was the son of Moru Dev. He was a powerful king and conquered new lands. His minister was Sangkushya. He had two wives and three sons. From his firs queen he had one son named Guno Dhan who became a sage at his youth. From his second wife he had two sons he had two sons named Ananda Mohan and Langal Dhan. The elder Ananda Mohan became a monk (Raja Bhuban Mohan Roy stated Ananda, the personal server of Buddha) and hence the younger Langal Dhan ascended the

throne. Champak Kali was a pious king.

- (4) Langal Dhan: He had two sons named Kshudrajit or Shudrajit and Samudrajit. Joy Dhan, son of Sangkushya was their minister.
- (5) Kshudrajit: After Langal Dhan his elder son Kshudra jit became the king. But after ruling for sometimes he got mental shock on the sudden death of his only son and handed over the kingship to his younger brother Samudrajit and he became a monk. Subal, the son of Joy Dhan was their minister.
- (6) Samudrajit: He ruled the kingdom with the help of his minister, Subal. He had no children. Hence after his death, Shyamal the son of Subal ascended the throne. He is said to have married a tribal queen named KaPudi or Kalpavati a small kingdom of the Himalayas.
- (7) Shyamal: He was a powerful king and conquore new lands. He shifted his capital to the newly conquered land in the south east of the kingdom of Kolapnagar. He named the new capital Champak Nagar, after his son Champak Kali.
- (8) Champak Kali: After Shyamal, his son Champak Kali ruled the kingdom. He had two sons, Sandhya Sur and Chandra Sukh.
- (9) Sandhya Sur: He succeded his father Sandhya Sur. After ruling for some years, he became a monk handing over the kingdom to the younger brother Chandra Sukh. He was a pious king and always had discussion on religious matters. After becoming a monk he is said to have disappeared while meditating in front of the Buddha idol. From that very day it is said that the name 'SANDHYA MUNI' as the other name of the Buddha came to known to the Chakmas. He had only one daughter named Hiran Kumari.
- (10) Chandra Sukh: After getting the charge of Champa kingdom he ruled it peacefully. He built many temples in his kingdom. Many learned and pious men decorated his court. He had only one son named Sadhenggiri or Sadhangiri, who was born after much penance or Sadhana.
- (11) Sadhenggiri: He was a pious and powerful king. He is still revered and remembered by the

Chakmas for his knowledge in Brahma Yoga. It is said that he attained heavenly abode with his worldly body in front of his relatives and subjects on an chariot. An Agar Tara named Sadhenggiri Tara is said to be based on him and was recited while burning a dead. The Chakmas still use a chariot called RADHA GHAR (from Ratha, a chariot to Radha?) and some times a four wheeled chariot called GHEELA GHAR (Gheela, a wheel) in a funeral of nobles and wealthy person to resemble the ascending of heaven by Sadenggiri. The chariot is adorned with elephant, four doves at the four corners and one monkey on the flag post. These animals are said have drawn the chariot of Sadhenggiri to his journey to heaven. He had one son named Dharma sukh.

- (12) Dharma Sukh: He succeeded his father Sadhenggiri and no event is recorded during his reign. He had one son named Sudhanya-II.(13) Sudhanya II: He succeeded his father Dharma Sukh. No event recorded during his reign. He had one son named Champasur.
- (14) Champa Sur: He succeded his father Sudhanya-II. He had three sons named Samesur, Devasur and Bimbasur. He sent his younger son Bimbasur to Magadha for learning.
- (15) He succeeded his father Champasur. He had a son named Bhimanjoy. After ruling for sometimes he died and the kingdom went o his youngest brother Bhimasur. Nothing is recorded on his other brother Devasur.
- (16) Bimbasur: He succeeded his uncle Bimbasur. He had a powerful physique. It is said that he used to hunt rhinoceros, buffallows alone. For having a strong and powerful physique, he was said to have been named so. He had an able general named Kalabagha. Bhimanjoy with the assistance of his able general said to marched southward crossing river Kapila and Lohita and established a new kingdom named Kalabagha, after the name of his general. Its capital was named Champak Nagar, after the old capital. Kalabagha was was made governor of the new land. It is said that once

whn Bhimanjoy went to hunt in the jungle on a hill, he found a ruin of a temple and found a bright Buddha ido. He also found the precept of not to kill any living beings. He then gave up hunting and started a pious life. Later he became a monk giving the kingdom to his son Sangbuddha

- (17) Sangbuddha: He ruled both Champa and Kalabagha. He was succeeded bu his son Udaygiri.
- (18) Udaygiri: He had two sons Vijoygiri and Samargiri or Chamakgiri. On the death of Kalabagha, the governor; the elder son Vijoygiri was sent to take his place at Champaknagar of Kalabagha.
- (19) Vijoygiri: On becoming the governor of Kalabagha, he found the atrocious activities of the Magh (Arakanese and Burmese) unbearable at the southern region. So he made preparation for expedition against the Magh. The Tripura king also had a thought for expedition against the Magh. On knowing the plan of Vijoygiri, the Tripura king sent an ambassador to Vijoygiri for a meeting. They both met at Gogodi hills (Devota Murha) and became friends. (It is said that both Vijoygiri and Tripura kings images were curved there as a sign of their meeting).

The Triura king said to have offered Vijoygiri his Husei or Usei troops. This troop is said to have been placed under the command of Kunjha Dhan, the second commander of Vijoygiri. Vijoy then set off for expedition against the Magh with seven Chimu of soldiers (about 26000 souls) with four learned men toward the south in about 595 AD through water route. After six days and six night they made their first camp on the bank of Thewa, the frontier of Kalabagha kingdom. It is said that they came by Meghna Darjya (sea?). At the Thewa camp Vijoygiri remained with Kunjha Dhan and sent forth Radha Mohn, the general. The Geingkhulee song runs as under:

Najer Ullase Radha Mohn, Khoi Gangot Polakkhi Soinnyogan. (Radha Mohn danced with joy, the troops reached Khoi Gang (Khewa?)

From Thewa camp Radha Mohn reached Khoi Gang and made camp at Chadigang. From Chadigang, Radha Mohn sent message to Magh king for surrender, But the Magh king did not surrender and Radha Mohn marched forward. The Geingkhulee palha run as under:

Jadi Pujat Dilhung Ghee:

Magh Desh Kuley Soinyogan Polakkhi. (Ghee poured in Jadi Pujo; The troops reached in Maagh country.)

Radhas troops and the Magh troops met in a battle at the mouth of Karnafuli on the Edong or Idhong or Kriddong hill and the Maghs were defeated. Radha then went forward to

Roang country (Arakan). The Pala runs as un-

der:

Loinhei Somarey Soinyoghan, Roangkuley Lumyegi Radha Mohn.

(Taking the troops with, Radha Mohn reached Arakan.)

He conquered the Matamurhee and Toin Murhee in the Roang valley. At last they fought a fierce battle at Nagathega (Teknaf) and the Magh king of Roang was totally defeated. The Palha runs:

Kahe Magh Raja Radharey; Reijyo Gojhei Dyong Tomarhe. Goira-Ganga Gorlyung Dan,

Tatthun Changghe Poran Dan.

(Magh king said to Radha, Offering you the kingdom. In the name of Gaya and Ganga, Pray to spare the life.)

Ranat Jidi Barlhyo Tej,

Sitthun Gelhak Pugor Desh.

(Winning battle increased power, Went toward east from there.)

In the east there was Axa or Waxa country. In the way to Axa, they conquered Mongdhu, Bhusitong, Residong, Kaladang valley and Mayang valley. They also defeated the Khyengs and made camp at Jalipagosya. Here they collected soldiers from the defeated kingdoms. They then attacked the Axas and in the battle Radha Mohn was injured and made captive by

the Axas.

In the meantime the other commander of Vijoygiri defeated the Reangs and Mrungs. When the news of Radha Mohns captivity reached Vijoygiri, he sent the second commander Kunjha Dhan with more soldiers. It is said that Kunjha Dhan reached Radha Mohn after twelve years from the date of Radhas leaving them. The son of Radha Mohn, Sara Dhan had also accompanied Kunjha Dhan for the rescue of Radha Mohn from the Axas. Kunjha Dhan could defeat the Axa king and rescue Radha Mohn. They are said to have collected loots from the defeated kingdoms.

After defeating the Axa kingdom they defeated other kingdoms on their way back to Kalabagha. They also conquered the Kanchan puri kingdom. The Palha runs:

Ebhe Jidilung Kanchan Desh, Phiri Ulla Jebong Pugor Desh. Puge Aghe Raja Kalanjar, Se Mukkhya Radha Mohn Dilho Lar. Kalanjar Raja Ki Gorlyo, Pattorhi Killa Jugallyo

(We have won the Kanchan Desha, Will go back to eastern countries. There is king Kalanjar in the east, Radh Mohn went to that direction. What king Kalanjar did, Made a stone port.)

King Kalanjar is said to be the king of the Kukis. Radha and Kunjha Dhan attacked the Kuki king Kalanjar and had a fierce battle. After fighting for fifteen days they could break the stone port and defeat the Kukis attacking from both side. Radha then sent messanger with message of victoryto Vijoygiri. On getting the message, Vijoygiri went forward upto Chokkaideo of Safrai Valley to meet them. Here Radha Mohn sought permission for return to Champaknagar which was granted. Vijoygiri also said to have told him about his return after eighteen days after administrators have been appointed on the conquered lands. After few days, Vijoygiri returned to Champaknagar of Kalabagha. There he received the news of his fathers death and the ascending of the throne by his you nger brother, Samargiri.

After observing the death rite and mourning for seven days, Vijoygiri decided not to return to Champa and settle in the defeated kingdoms. He also said to have given option to his soldiers either to follow him or return to Champa. Some of his solders followed him and he established a new kingdom at Safrai Valley. He was coronated here on a white elephant named 'DHAVALGIRI'. Dhunghi and Sindu were his commanders and Srittoma Sak was his Prime Minister. Radha Mohn and Kunjha Dhan remained at Champaknagar. He also asked his men to marry girls from the defeated tribes and he himself married an Ari girl from a noble family. It is said that Samargiri ascended the throne on the advise of nobles who feared internal disturbance in the kingdom without a king after the death of Udoygiri. Samargiri is also said to have sent a minister to pursue Vijoygiri to return to Champa kingdom with the message of his readiness to handover the kingship. Vijoygiri had no children.

(21) Srittoma Sak: As Vijoygiri had no heir, his Prime Minister Srittoma Sak ascende throne after the death of Vijoygiri. He was a clever king. He made it compulsory for all the young subjects to take military training. He conquered Ratanpur, Choidhong, Killadi and Moinang kingdoms. He is said to have stored the urn of Vijoygiri a stupa on a hill top and shifted the capital to its foot. During his reign the Tripura king acquired the provice of Kalabagha and as such communication with the people of Kalabagha and old Champaknagar was cut off. The people of Kalabagha also assimilated with them.

(22) Saralnama or Sarannama: After the demise of Srittoma Sak, his son Saralnama ascended the throne. He reigned peacefully and no event occurred.

(23) Ulattnama or Ulatnama: He succeeded his father Saralnama and reigned peacefully. No important event occurred during his reign.

(24) Jamu or Janu: He succeeded his father Ulatnama and reigned peacefully.

- (25) Kamal Janu: He succeeded his father Janu and no important event occurred during his reign.
- (26) Ucchagiri or Unachgiri: He also succeded his father Kamal Janu and no important event occurred during his reign.
- (27) Monichgiri/Manikgiri/Moichsyagiri: He succeeded his father Uchchhagiri. His predecessors were very weak to resist any foreign attack. So to save his subjects from any attack he shifted his capital to a safer place in the north. He named his new capital as Manichgir, after himself where he could establish a strong kingdom later on.
- (28) Kamal Jug: He succeeded his father Manikgiri. No event recorded on his reign.
- (29) Madan Jug: He succeeded his elder brother Kamaljug and nothing important happened during his reign.
- (30) Jeevanjug: He succeeded his father Madanjug. No event recorded of his reign.
- (31) Ratnagiri: He succeeded his father. No important event recorded of his reign.
- (32) Dhanagiri: He was the son of Ratnagiri. No event recorded on his reign.
- (33) Swarnagiri: He succeeded his father Dhanagiri. He is said to be a religious minded and practiced meditation.
- (34) Buddhanggiri: He succeeded his father Swarnagiri. He appointed a Bengalee as his minister who was later known as Bangali Sardar. With the assistance of his Bengalee minister he conquered the nearby small tribes.
- (35) Dharmagiri: He was the son of Buddhanggiri. He inherited a well administered kingdom. He conquered the Kukis and Khyengs with the help of Bengalee Sardar. The battle is known as Shyakala Juddha occurred in 1075 AD.
- (36) Manorath: He was the son of Dharmagiri and reigned peacefully for a considerable period.
- (37) Arijit: He succeeded his father Manorath. No even recorded of his reign.
- (38) Moimangsha: He succeeded his father Arijit. No event recorded of his reign.

- (39) Kevala: He succeeded his father Moimangsha. No event recorded on his reign.
- (40) Boirindam: He succeeded his father Kevala. No event recorded of his reign.
- (41) Gyananu: He succeeded his father. No event recorded.
- (43) Swetabrata or Chotungsa: He was the only son of Gyananu and succeed his father Gyananu. He died without any heir.
- (44) Shakalia: When the king died without a heir, the ministers after consulting the Commanders released a white elephant with a view to choose a new king. The elephant carried a man named Shakalia and he was made the king. Shakalia also could not leave any heir except a daughter named Manikbi. Manikbi married the commander named Bangali Sardar. He was named so as he got training in Bengal before becoming a Commander.
- (45) After the death of Shakalia, his son in law Bangali Sardar ascended the throne. He was a powerful ruler. He fought many battles with the Maghs. When the Magh King Alongsisu could not defeat the Chakma king he extended friendship with Bangali Sardar. As a token of Friendship, he married off two of his daughters to two sons of Bangali Sardar. The Magh king also said to have presented some subjects with two of his daughters. Those subjects are believed to be the ancestors of the Bengali Boruas and the Borua sept of the Chakmas. They are named so as the Chakmas call the outsider as 'BARBHWA' The Mimagree gotta of the Bengali Boruas are believed to be the descendents of the subjects of the elder princess of the Magh king. It is said that after friendship with the Maghs, the Chakmas led expeditions against the Kukis, Khyengs, Pangkhos and the Banjogis. During the expeditions, a Barbhwa, who was a cook in the camp showed valour with a shieve and rice stirring stick called KADHEE when the kukis came to attack the camp and the kukis run away. He was therefore named RAN PAGALA meaning a battle mad as his act was nothing but madness. He was later promoted to the post of commander.

- (46) Manikgiri: After the death of Bangali Sardar, his son Manikgiti ascended the throne. No important event recorded during his reign.
- (47) Madalia: After Manikgir, his son Madalia ascended the throne. He could not reign long due to sudden death.
- (48) Ramthongjha: On the death of Madalia, his younger brother Ram Tngjha ascended the throne. He also could not reign long.
- (49) Kamalchege: He succeeded his father Ramtongjha. Before becoming a king, he served as a minister. In Chakma, the ministers were called CHEGE. So he was known as Kamal Chege. He fought with the Maghs.
- (50) Ratangiri: He succeeded his father Kamal Chege. No event recorded.
- (51) Kala Tongjha: He succeeded his father Ratangiri. No event occurred duting his reign.
- (52) Chakra Dhan: He was the son of Kala Tongjha and succeeded him. No event occurred during his reign.
- (53) Phela Dhaveng: He was the son of Chakra Dhan. Before ascending the throne, he served as an ambassador to the Magh kingdom. In Chakma, Dhaveng means an ambassador. So he was known as Phela Dhaveng. No event recorded on his reign.
- (54) Sermattya: He succeeded his father Phela Dhaveng in 1300 AD. The Maghs were very powerful during his time. They attacked the Chakma kingdom many times, He some how resist the attack.
- (55) Arunjug or Yongja: Arunjug succeded is father Sermottya. He was a powerful ruler. The Chakmas were sometimes powerful in Burma. They ruled there for about 34 generations after the establishment of kingdom by Vijoygiti. Arunjug fought two battles with the Burmese king Minthi or Mengdi. So to get rid off Arunjug ,Mengdi hatched a plan with the help of the Portuguese as he did not dare to face him face to face. That trick ultimately caused the downfall of Chakma kingdom from Burma. It is said that in 1333 to defeat the Chakma king, the king of Burma, Mengdi (Minthi) in collaboration with his minister Korenggree and Rozangya Chaigrai

or Changrai, the commander sent a letter to Arunjug with a proposal of friendship. On receipt of the friendship letter Arunjug was very pleased and rewarded the messenger. He also sent his minister Braja Muni (Brachai) with one big elephant, one golden necklace, two horses and other precious materials to meet the Burmese commander. The Burmese treated Brajamuni very well and sent him back with one girl, stating her to be a princess and sister of Mengdi and with the proposal of marriage with the Chakma king.

On return of Braja muni with the girl, the Chakma king was very pleased and sent his nobles to welcome her. As per the conspiracy Sangrai sent Reyong, the governor of Dacca with hundred elephants with the plea of present as dowry with the troops. At the back of the palace he sent Walter (Portuguese) the governor of Kaiza to remain hidden with his troops.

When Arunjug was merry making with the girl in the palace, Reyong suddenly attacked the palace with his troop at midnight. Walter also sealed the back of the palace. After three days of battle, Arunjug surrendered with three queens, elder prince Surjyojit (Chojui), two daughters, nobles and servants of the palace. At last the middle prince Chandrajit (Chauproo), and the youngest prince Satrujit (Choutu) were made captive from a hilly town. This incident occurred on 2nd Magh 695 Burmese Era (17th January, 1333). The Chakma capital Moisagiri was devasted into a funeral pyre. It is stated that, the Burmese Commander Rozangya Chaigrai had collected 350 elephants, many horses, 50 goyals, gold, silver, other precious materials and 10,000 captives from the Chakma kingdom. On 27th January 1333 AD he sent all the captives and loots to the king. The king Mengdi is said to have conferred MAHA UCHCHHANA (most learned) title to Rozangya Changrai. He was also said to have offered other priviledges like golden palanquin and riding on elephant etc. After this deceitful act, king Minthi married the elder princess Chandra Mukhi (Chamikha) and the younger princess was married to Mongzau the son of Rozangya Changrai.

The Burmese king was also lenient on others, He made Arunjug the governor of Kafa on the Khyakhya tribes of Kamuchha. The elder prince Surjyojit was made governor of Kyudeza or Kyudoza. The middle prince Chandrajit was made governor of Mian or Mingdoza and the youngest prince was made revenue officer to collect river polls at Kongza. The 10,000 captives were settled at Engkhong and Yangkhang and their title was changed into Doi na or Doinak (meaning badly defeated) and all of them had to live a dependent life.

In 1343 when the king Mingthi went to crush a rebellion in the southern part of Arakan at Limbroo, the elder prince Surjyojit or Chajui fled to upper Burma crossing the hills of Pochchou or Pochhondo with his followers and established a kingdom at Mongzambroo. But this kingdom could not be made as earler one. The middle prince Chandajit served the Amamroo or Asakroo under Chakkyang king with the title Tardya.

- (56) Surjyojit: At Mongzambroo, Surjyojit died without any heir. Therefore the nobles invited the youngest prince Satrujit from Arakan to ascent the throne.
- (57) Satrujit: He inherited a very weak kingdom from his brother. He also could not strengthen the kingdom. In the meantime the old king died at Kamuchha. The middle prince assimilated with his followers with the Burmese. Satrujit died leacing his only son Ramthongza.
- (58) Ramtongza: He inherited th weak kingdom from his father Satrujit. He was later known as Moisang or Monsyang meaning Buddhist novice. As he became a Buddhist novice after he failed to protect his subjects from the atrocities of the Maghs (Burmese).

After Mengdis death, his son Karui ascended the aburmese throne. On becoming king, he started attacking the Chakmas at Mongzambroo. When his atrocities remained no bound, the Chakmas fled to Chokkaidu (Chakradaha) on the bank of Kaladan or

Kalodin or Kamodini. There also the Magh pusued them and continued atrocities. During that period the following couplets were composed:

> Gharat Gelhey Maghey paih, Jharot gelhey Baghey Paih; Maghe Na Pelhey Baghey Paih, Baghey Na Pelhey Maghey Paih; Chala Chala Baap Bhei, Champaknagar Phirhi Jei.

(The Maghs awaits at home, Tigers awaits at jungle. If the Maghs does not find us the tigers will find us and if not the tigers, the Maghs find us. Fathers and brithers! Let us return to Champaknagar.)

During such pityful condition the noble advised the king for shifting to other safer place. But king Moinsang disagreed. So the subjects were displeased with him. The following couplets will clear the situation:

Elhe Moinsang Lalhach nei, Na Elhe Moinsang Kelhech Nei; Chala Chala Baap-Bhei, Champak Nagar Phiri Jei.

(We have no longing for his coming with us, We have regret if he does not come. Father and brothers, Let us return to Champaknagar.)

The subjects also started fleeing from Chokkaidao to Matamurhee, Toinsuri and Bakkhali etc. places. At last, the nobles consulted the three princes. They then sent minister Toin Sureswari with prince Kamekgiri to Bengal. The then subedar of Bengal, Raja Ganesh (Jallal Uddin) permitted them to settle in twelf villages in Chittagong. He also assisted with his troops in the shifting from Chokkaidao to Chittagong.uring the shifting from Chokkaidao it is said that a group was left behind at Arakan. The first group reportedly cut plantain trees in the way and the left behind group saw shoots on it (as plantains grows shoot quickly). The left behind group thinking that the first group has left them far behind decided to settle at Toinmurhee. The people who settled at Toinmurhee were known as Roangya Chakma (as Arakan is known to the Chakmas as Roang). They were later known as Tongangya or Tongtongya and present Tangchangya. The people who came to Ali Kadam, Kadamtuli were known as Anokya Chakma as Chittagong was earlier known as Anok. And they are now the main stream Chakmas.

(59) Manikgiri: After ascending the throne of Manikpur, Manikgiri could gain some power. During his reign, King Daring of Pegu attacked Arakan and the Arakanese king Kamrui fled away to Tripura. Getting the opportunity, Manikgiri attacked Arakan. But he was not successful. The youngest brother Radangsha also died in the debacle. Manikgiri is said to have introduced the title 'Roaza' and "SARDAR' among the heads of Gozas or septs in the twelve villages. He died without any heir and the throne became vacant.

(60) Toin Sureswari: As there was no heir on the throne of Manikpur, the Nawab of Bengal conferred the title of Raja to Toin Sureswari, the minister. He shifted the capital to Ali Kadam. During his reign the Maghs and the Kukis attacked the Chakmas. The Nawab of Bengal helped Toin Sureswari and the attack could be foiled.

(61) Jonu: After the death of Toin Sureswari, his son ascended the throne in 1516. During his reign the Arakanese again attacked Bengal and extended their kingdom up to Dacca and Jonu also had to surrender before Chanduiza, the commander of Arakanese troop. In 1517 the king of Arakan Mondaijgir visited Dacca. So on 2nd February, 1518 Jonu sent two elephants painting white to the Arakanese governor of Chittagong, Dhemanggiri for the king through four nobles. But in the meantime Dhemanggiri was replaced by Chanduiza. On detecting the real colour of the elephants got very angry and arrested the four nobles of Jonu. His anger did not subdue though it was explained that it was not meant for deceit but to honour the king since the Arakanese king does not ride on ordinary elephant. On reaching the news to the Arakanese king, he ordered Chanduiza to handover the charge of Chittagong to Dhamanggiri and also report at Dhaka with the Chakma nobles. Chanduiza took the nobles to Dhaka and reported before the king. On hearing both he rebuked Chanduiza and released the nobles. He also conferred the title KONGHLAPROO (kind hearted) to the Chakma king and sent present of valuable dresses. The Chakma king Jonu was also pleased with the treatment of Arakanese king and on 29th January 1520 AD gave in marriage of his daughter Sajembi (Sajaiu) with the Arakanese king on his return from Dhaka. As a result of this friendly relation, the Magh king (Arakanese) demarcated the Chakma kingdom as under: East: River Ngamre (Naf river), West: Sita kund, South: Sea and North: Saichal hills.

The second daughter of Jonu was married to Buttusya, the son of Ranpagala II. Who was the commander of the Chakmas. Buttusya was also known as Burha Borua. And with the assistance of both his son in laws (Arakanese king and Chakma Commander), king Jonu became powerful in the later period.

Jonu is said have commanded a troop of 30,000 souls against the Pegu king on the request of Arakanese king. He led the expedition through the Mugdama city on the bank of Chanyamrango river and Kamel hills. When there was no ration for his troops, he attacked Siamese kingdom and reached Bangkok in 1598. He defeated the Siamese king and captivated his younger brother and handed over to the Arakanese king. He also defeated the Pegu king and brought 33,000 Talaing subjects under Arakanese kingdom with princes and princesses of Pegu. During his reign, Misia a traveler from Venice, Italy visited Chittagong. King Jonu is said to have lived about 122 years. (62) Sattwa: He is better known as Pagala Raja. After the death of Jonu, there was no heir as Jonu had no son except two daughters. Therefore, the son of Rajembi and Burha Borua, Sattwa was made king. He was a learned man and had the knowledge of yoga and magic. It is said that he could take out the inner parts of the body like liver, intestine etc and place it after wash. It is also said that he used to meditate frequently under a mosquito net. It is also said that, when he was meditating, out of curiosity his queen opened the net and saw Sattwa washing his inner organs. On seeing such act she cried out loudly in fear and Sattwas meditation was disturbed. As a result, Sattwa went mad and started torturing and killing innocent subjects. He is said to have killed all the male members of his ministers and did not allow anybody to go near except his queen. The couplet runs as under:

Muni Rishi Dhyan Garhey, Pagla Raja Chit-Koljya Khulee Sinan Gorhey.

(Meditates like a sage, Pagla Raja washes taking out liver and heart.)

It is said that Sattwa had slain one Dachbingya Dhaveng, a noble with nine of his sons. Only one of his son could flee to Kanchanpur, Tripura where he dug one pond which is still known as Chakma Dighi. He is also said to carry children on boat and sink it in the mid Karnafuli and lough with joy seeing the children sinking.

At last, when his atrocities became unbearable, the nobles and the sardars hatched a plan to kill the king. As per plan, some one cried out elephant! elephant! and when Sattwa stretched his head to see the elephant, a man from the Larmha Goza beheaded him from the back. His descendents are still known as 'RAJAKABA GUTTHI' (slaier of king clan). His two princes Chandan Khan and Ratan Khan were also slain with Sattwa. The queen fled to Tripura with the help of reliable nobles. There she married of her daughter to a Tripuri noble. But the Tripuri noble also died soon. The daughter of Pagla Raja was known as Amangali.

In the meantime, there was no one to ascend the throne. The subjects suffered miserably without a ruler. In such miserable condition the nobles and sardars realized their fault of treating the queen badly without any fault on her part. So they invited her to rule the king-

dom. She came back with her daughter and the followers and took the rein of the kingdom. She was better known as KATTWA RANI. She gave in marriage Amagali to Mhuleema Tongjha, the srdar of Mhuleema Goza.

Before going mad, Sattwa had freed the kingdom from the vassalship of Arakan. During his period the Potuguese came to Chittagong and Sattwa with the help of Sebastian Manrick, the missionary of Dianga attacked the Arakanese governor and looted them. It was during the period of Sattwa that the Chakmas started wet rice cultivation.

(63) Kattwa Rani: She reigned without any event. After her death, her grand son Dhavana, son of Amangali and Mhuleema Thongjha ascended the throne and the kingship went to Mhulheema Goza.

(64) Dhavana: There is a story on Dhavanas ascending the throne. It is said that after the death of Kattwa Rani there was dispute on the claim of the throne. Since the four sons of Amangali – Dhurjya, Kurjya (both son of Tripuri noble), Dhavana, Pirha Bhanga (both son of Mhulheema Tongiha and one Nendab, a noble were the contenders of the throne. So, the sardars and the nobles thought of a plan. According to the plan, the nobles placed five seats in the court. Out of which only one was meant for the king and the contenders were asked to sit on it early in the morning and the sardars and nobles watched them. Dhavana could sit on the seat meant for the king and he was coronated.

(65) Dharammya: After Dhavana, his son Dharammya became the king in 1661 AD. The Portuguese were strong during his reign and conducted atrocious activities on the Chakmas. So, Dharammya approached Nawab Shaista Khan for help. But instead, he assisted the Portuguese and the Portuguese attacked the Chakmas. They occupied Ramdurga oe Ramu port of the Chakmas in the south and the Chakmas had to flee to safer place. But during rainy season Dharammya blocked their supply of ration and attacked at every opportunity. The

Moghuls had to come in term and made friendship. As a token of friendship, the Nawab married one of his relative to Dharammya. The Chakmas are therefore found with Moghul names in the later period for this alliance.

It is also said that the Moghur girl whom Dharammya married was the daughter of Suja Ud-dulla, a brother of Aurangjeb. Who took shelter in the Chakma kingdom when there was dispute on the throne of Delhi among the brothers.

It is also said that the Mogul woman was very influential. At her death bed she took a promise from Dharammya that she should be buried head westward instead of burning head eastward, so that her head remains toward Mecca and Medina. Before that, the Chakma women were burnt head eastward. From that very day, the practice of burning the women head eastward began, in the Chakma custom. Whereas the male dead are still burnt head east ward with the belief that the Chakmas are Surya Vanshi.

(66) Mogollya: After Dharammya, his son Mogollya ascended the throne. He was named so as his mother was a Moghul. During his reign there was dispute on the claim of throne in Arakan. He could reign peacefully with the help of the Moghuls. Mogollya had two sons Subhal Khan and Jallal Khan.

(67) Subhal Khan or Jubal Khan: During his reign, Chanduiza became the king of Arakan. On becoming the king, Chanduiza led expedition to conquer new land and loot them and the Chakma kingdom also fell a prey to him and made it a vassal state. Subal Khan could not reign long and died without any son.

(68) Jallal Khan: After the death of Subal Khan, his younger brother Jallal Khan became the king. During his reign, Chanduiza attacked Chittagong and sought help from Jallal Khan in 1710. Chanduiza also looted Sandwip and Hatia with Chittagong. During this attack Haria, the son of Angullya helped Chanduiza. Chanduiza was very pleased and conferred him the title BHOMANG.

It was during the period of Jallal Khan that the lease of business with the Moghul was signed on payment of eleven mound of cotton. Jallal Khan died in 1715.

(69) Fathe Khan: After Jallal Khan, his son Fathe Khan became the king. As the Chakma king helped Chanduiza, the Moghuls sent an expedition against the Chakmas. Fathe Khan was then a regent. He attacked the Moghuls from the jungle. He also faced them at Hoagga on the bank of Karnafuli and captured two canons. Those canons were named as Fathe Kahan and Kalu Khan after hiself and the commander. The place where he face the Moghuls is still known as Fathe Khan Char. Fathe Khan had four sons – Serjjan Khan, Sermust Khan, Ormust Khan and Rahamat Khan.

(70) Serjjan Khan: After Fathe Khan, his eldest son Serjjan Khan became the king. But he could not reign long due to death at young age.

(71) SHERMUST Khan: After the death of Serjjan Khan, his younger brother, Shermust Khan beame the king. He had friendly relation with the Moghuls. He got the administrative power of the whole of undivided Chittagong in 1737. The following was the boundary of the kingdom of Shermust Khan as stated by Mr. Harry Barrylast, the Chief of Chittagong District in 1763: North: Feni river, South: Sangu river, East: Kuki kingdom and West: Nizampur road.

Shermust Khan had no children. So he adopted his nephew Sukh Dev, the son of Ormust Khan. He had also introduced cotton tax in 1737.

(72) Sukhdev Roy: On ascending the throne, he renewed the land lease from the Nawab. The Nawab conferred him the title 'Roy'. He also prepared a new land for habitation at the mouth of Silok river which was known as 'Sukhdev Taraf'. He shifted the capital of Chakma kingdom to the new land and named it "Sukh Vilash".

Sukhdev Roy was a religious minded king. Though he believed in Hinduism, he had no discrimination for other religions. He built a temple called 'Tripura Sundari' where he placed an idol of goddess Kali from Tripura. He had

friendship with the Tripura king Haramani. Their friendship grew when the Tripura king took shelther in the Chakma kingdom under threat from one Samsher Gazi a landlord from Sylhet. The Tripura king, as a token of friendship gave some subject to the Chakma king to work in the palace. Who are known as 'Rajarha Tibira'. He also allowed the Chakmas to live in Tripura.

Sukhdev Roy was a favorite of the Nawab of Bengal. He had many Bengalee subjects in the plain areas of Chittagong. His kingdom also went to the British East India Company along with Bengal. But the British did not interfere with him. He had introduced the Dewani and Talukdari system in the Chakma kingdom. He died in 1776.

(73) Sher Daulat Khan: After the death of Sukhdev Roy his younger brother, the second son of Ormust Khan ascended the throne. He was the first Chakma king to fall under British administration. He had disagreement with the British on the payment of Cotton Tax. So on the advice of his Senapati, Ronu Khan, he stopped payment of cotton tax to the British. The British sent expedition against Ronu Khan twice (in 1777 unde Mr. Lane and in 1780 under Mr Turmer) but they were unsuccessful. Ronu Khan had friendship with the Kukis and attacked the British at every opportunity. Ronu Khan was the son in law of Sher Daulat Khan. Sher Daulat Khan died in 1782.

(74) Janbask Khan: After Sher Daulat Khan his son Jan Busk Khan ewan and he himself remained at Mafroong port. The British sealed the market and all supplies to compel surrender. The subjects could not purchase any necessities from the market and had to flee from one place to other in search of safety. In such pitiful condition, a pregnant woman was reported to have been lamenting and cursing the king and Janbux Khan heard it. So he changed his mind of resssistance and surrendered before Warren Hasting iin 1787 at Calcutta. The Ghose family of Calcutta have reportedly heped him in the surrender.

In 1791, Jan Bux Khan was asked to

pay Rs. 1915 in lieu of Cotton Tax by the British. He also shifted his capital from Sukh Vilash to Rangunia in 1798. He had four sons, Jabbar Khan, Tabbar Khan, Dhol Peda and and Chela Jabbar. Janbux died in 1798.

(75) Tabbar Khan: After Janbux Khan, his eldest son became the king. He dug a pond called Raja Dighi at Rajnagar. He died premature after only three year without any children.

(76) Jabbar Khan: After the death of Tabbar Khan, his younger brother Jabbar Khan became the king in 1801. But after ruling for ten years he died suddenly. It is believed that he was poisoned in family dispute.

(77) Dharam Bux Khan: After the death of Jabbar Khan his wife and son Dharambux Khan were said to be in pitiful condition. The younger brother of Jabbar Khan, Dhol Peda is said to be a wicked person. He even reportedly tried to sacrifice Dharambux Khan before goddess Kali. So the queen and Dharambux Khan had to flee and remain with one Kheju or Nhasru, a Magh with the help of a reliable noble and remain undercover. The gueen is reported have worked manially in the house of the Kheju. It is said that when the queen was working in the Jum of Kheju, she kept her son Dharambux lying on a piece of cloth and the Kheju saw a black cobra wa giving shade to the child with the hood. Kheju then realized that the child was going to be a great man in future and so he freed the gueen from mannial work from that day. He also asked the identity of the boy and the gueen disclosed it. Kheju kept them with much care till the boy attains manhood. Later when Dharambux became Raja, Kheju was given Roazaship.

After attaining manhood, Dharambux became Raja after much hardship in 1812. During his reign, a group of the left out Chakmas, the Tongangyas and some Boruas (about 4000) came to live with the Chakmas from Arakan. They demanded a Dewanship for their group under one Phaproo. They also built a building on public donation and presented to Dharambux. But Dharambux did not grant them

Dewani and they had to return to Arakan. Some of them remained at Theknaf, Hangar, Bakkhali, Toinsuri and Matamurhee. The building he presented still exist as the Divisional Commissioner Office of Chittagong. It was first hired by the British at Rs.150/- per month. Dharambux is said to be the first king who allowed to settled the plain muslims at Rangunia. It is said that once he was roaming in his estate without an umbrella and it was raining heavily. On seeing the condition of Dharambux, one Ratneswar Bhattacharjee of Chittagong hold an umbrella on him and he was very pleased. After the rain had ceased they climbed a hillock and presented the whole visible land to Ratneswar Bhattacharjee. Afterwards, Dharambux was very much influenced by Ratneswar Bhattacharjee and he was inclined to Hinduism and got Diksha from Bhattacharjee. He also conferred Ratneswar the title 'Moharaj Bhattacharjee'. The Bhattacharjee family of Chittagong are said related to Chakma royal family till date.

Dharambux had three wives- Kalindi, Atakbi and Haribi. He had no sons except one daughter named Chigonbi by Haribi.

(78) Kalindi Rani: In 1832, after the death of Dharambux, there was dispute on the heirship of the kingdom. The relatives of Dharambux also tried to grasp the kingdom. When there was no feasible solution, they insisted Haribi, the third wife of Dharambux to apply for Sabarkarship from the British so that the British makes Chikanbi alias Menaka the daughter of Dharambux the heir of Chakma estate and Haribi, the guardian. Kalindi was also a contender and she also applied for heirship. The British were in a fix and made Sukhlal Dewan the manager of Chakma estate, under a court of order on payment of Rs.2822/- until the matter was finalized. In the meantine, Kalindi gave in marriage Chikanbi to Gopinath Dewan, a causin of Ishan Chandra Dewan and grand son of Ronu Khan, the renownedCommander of Wangjha or Bongsha Goza and Haribi also started to live with son in law Gopinath Dewan at Kaptai. So the British had to give in lease the Chakma estate to Kalindi Rani under a court of order on payment of Rs. 2584 annually. In the meantime Chikanbi gave in birth a son named Harish Chandra. In 1844 Kalindi was given full power of the estate on the condition that she will only be the guardian of the estate and she will hand over the estate on Harish Chandras attaining manhood.

Kalindi was a shrewd ruler, Ishan Chandra Dewan was always at her side. She ruled the estate as she liked with the help of Ishan Chandra Dewan. It is said that she avenged her opponents by instigating the Kukis with the help of Ishan Chandra Dewan. Two main opponents of her rule were Golak Chandra Dewan and Nilo Chandra Dewan. Gola Chandra (some say Girish Chandra) went to live with his 120 families of subjects at Feni and Nilo Chandra Dewan at Chengi. With the help of Ishan Chandra Dewan (since he was friendly with the Kukis since the time of his grand father Ronu Khan), she caused Kukis attack on their subjects in 1860 and destroyed the Feni valley. The Kukis were happy enough to attack as they could loot them and take away the women and children.

Kalindi was a independent minded women. She belonged to the Kurhokuttya Goza. She did not like any pressure of power upon her. So we find her to fight for right with the British. It is said that though the estate went to the British in 1767 alongwith Bengal, they did not interfere with the internal affairs of administration until 1860. The British first established their administrative office at Chandraghona in 1861. In 1866 when Captain T.H.Lewin was transferred to Chittagong, with the experience of administion of tribal areas in Burma, the power of tribal rulers in Chittagong decreased day by day. It is said that it was due to fault on the part of Rani Kalindi and misunderstanding that Capt. Lewin treated badly. When Capt. Lewin first came to meet Kalindi, she reportedly denied to meet him as she was influenced by the hindus and observed Purda. Instead of meeting him personally she deputed on of her Dewan Capt. Lewin felt insulted and insisted to meet her. But she refused to see him and in anger said -'I don't want to see a monkeys face!' Lewin even tried to meet the Rani forcibly, but the palace guards resisted him. Further the Rani was always advised by her Bengalee advisors and always quarreled with the British administrators. Which Capt. Lewin did not like. During her period the Chengi valley of Nilo Chandra Dewan was attacked by the Kukis in 1870. In which Kandar Khan, the father of Nilo Chandra Dewan was slain and one of his sister was also taken away. The kukis also said to have taken away other women and children and assimilated with them from Chengi Bor Adam, No.22 Mauza, Lo Gang and Pus Gang. But the Kukis exceeded in their attack and the Rani got angry. She then persuaded the British to lead expedition against the akukis. At first the British were reluctant. They only helped the Rani with arms. The Rani then united all the Sardars and Dewans to fight the Kukis and made two ports at Killa Marang and Barkal. When the ports were ready, Capt. Lewin mad a trolly line up to Barkal.

The followings were the effect of mis understanding between Kalindi Rani and Capt. T.H.Lewin: (1) In 1870 the Tribal area of Chittagong was made a separate district with the name Chittagong Hill Tracts. The following villages like Rangunia, Sarvotuli, Mariamnagar, Nua Para, Kuki Para, Rani Dighi, Rajapur, Namdam Kanon, Rajapur, Ranir Haat, Rajar Haat, Roaza Haat, Chowdhury Haat, Dhamei Rasta, Dhamei Bill, Chakma Kul, Dhamei Pahar, Raja Kul, Wangiha Murho, Naga Thega, Gabhur

Murhi, Kadam Tuli, Ali Kadam, Toin Chhari, Dhamei Para, Pagala Murha, Pagla Bil, Jumia Para etc were included in the Chittagong Plain District. (2) The title 'Raja" wa abolished and the title 'Chief' was introduced. (3) The title Dewan was abolished and 'Headman' was introduced. (4) Lewin shifted his office to Rangamati so the Palace of Chakam Chief had to be shifted to Rangamati during the tenure of Harish Chandra. (5) Kalindi was denied to tax on land, stating she was only the Chief of the tribe and she got no right to levy taxes on land. (6) The Chief was striped from the right to appoint 'headmen', Dewan or Roaza and they were made to obey the Deputy Commissioner. (7) The right to award capital punishment and ary nature. (8) The right to lease Taluks to desired persons. (9) The right to collect river polls which was transferred to British Forest Department. A new circle named 'Mong Circle was created out of Chakma estate. (10) Capt. Lewin also tried to arrest Rani on the false charges of keeping slaves. (11) Capt. Lewin also persuaded Ishan Chandra Dewan and Nilo Chandra Dewan to get permanent settlement at Kachalong, Karnafuli and Chengi area to cause more division of Ranis estate. But they denied to do so. (12) He had also persuaded Harish Chandra to take over charges of Chakma estate immediately after he had attained major age. But Harish Chandra waited till her death.

Only at the last stage of her rule the British were cordial with the Rani when she handed over all the mutineers to the British who had escaped to Chittagong Hill Tracts and when she caused Harish Chandra to help the British during the British expedition.

# Some Traditional Games of the Chakmas

### **Jyotirmoy Chakma**

The Chakmas practice Jhum cultivation. In earlier days, due to high fertility of the soil, the annual yielding from the Jhum cultivation was very high and was indeed surplus for them. As a result, the scarcity of food was not at all felt for. Thus, they felt relaxed and spent most of their time in recreation and other amusement. But now a days, the yield in the jhum is very less and thereby they remain busy with other sources of means to support their families. Therefore, they do not have much leisure time to display their traditional games and sports, dance and music and other pastime. The people also spend their leisure time not in their traditional attire but in some other modern ways and as such the traditional pattern of recreation and activities are rapidly waning off from the society.

The Chakmas have very interesting traditional games and sports of their own. They have various games for children and adult of both indoor and outdoor.

- Games Played by Children:
- 1. Polla Polli Khara: It is a very simple hide and seeks game of both indoor and outdoor where a child tries to find out others hidden in different places.
- 2. Ijibiji Khara: It is an indoor game where the children sit in a circle and keep their both hands on a platform. Then a com-

mander is selected among them to lead the game. The commander also keeps his one hand along with the others and counting starts from his own hand with a finger of the other hand by touching each of the hands uttering a rhyme.

The hand on which the last word is sung is considered as out of the game. He has to remove the hand and keep it under the armpit for warming. All the hands are removed by this process and kept under the armpit. Then he tests the hands of each of the participants whether it is warm or not. If anybody's hands are not found warm, he/she is guillotined and the one whose hands are warm escapes death.

3. Charha Khara: It is an outdoor game played with Chara (pieces of broken earthen pot). The players are divided in to two rival groups consisting of equal number of players. Then a rectangular court of about 8X14 feet is made on the ground. Then five parallel lines are drawn inside the court horizontally touching the thatch lines and thereby forming six small Hulhi (rooms). The fourth room is again divided in to two subrooms by drawing a line vertically in the middle. The sixth forming the last room is also divided like the fourth. The outer lines of the first and the sixth (last) room are called Salyang and Madha respectively.

Then a player from one team starts

the game by throwing the Charha in the first room from outside the Salyang line. If the Charha falls inside the targeted room, he/ she jumps over the first room in the second with one leg and then goes on jumping in the third, but both legs in the fourth and sixth as they are having two sub-rooms each and then return from the last room repeating the same act and finally pick up the Charha from the room and back to the Salyang. He/she tries to finish all the rooms including the subrooms in throwing the Charha, doing the same act and if successful up to the last room, he/she stands outside the Madha line facing opposite the court. He throws the Charha behind without looking back targeting the first room and if the Charha fall in the same room, he comes back and wins it for his team. He/she continues to win more rooms including the sub-rooms one after another repeating the same act. However, they jump with both legs in the rooms won by them and the rival player jump over that room. If anyone fails to throw the Charha within the targeted room or touches the lines with legs or Charha, he/she gets disqualified and a player from the rival team tries to win rooms including the rooms already won by the rival team doing the same act. In this way, all the players of each team try to win as much rooms as possible one after another. At last, the team who won maximum rooms is declared as winner of the match.

4. Andik Khara: It is like a rugby game in modern days. The players form two-opponent teams of equal numbers. Then two holes are made on the ground at a certain distance. Thereafter, in one hole an Andhik (finger ring) is buried by the umpire without the knowledge of the players. Two players from both the teams search the Andhik by

placing their hands in the hole at the signal of the umpire and the other teammates spread around them. If any one finds the Andhik, he utters Peyong! Peyong! (I got it) and tries to run away to the other hole. The opponents try to catch him and snatch away the ring and in the mean time, he tries to pass it to his teammates. In this way, if anyone can reach the other hole and put the Andhik in it, his team wins a point. The game is played in the same process within the stipulated time and the team who scores more is declared as winner of the match. It is played on sandy ground.

- 5. Mach Khara: It is played in deep water where the players swim like fish and hence, it is called Mach Khara (fish game). It is played between two rival teams. The team who barricade the river by spreading their teammates in a straight line between the marks drawn on both bank of the river, called Ghiriya Dal and the team who try to cross the barricade of opponents by dipping in the water is called Lamiya Dal. The players of the Lamiya Dal try to cross the barricade of the opponent once down the river and once up the river and if any one of them succeeds in this act, their team get a point and go on playing within the fixed time. But if any one of them got caught on the line while crossing, they become looser and thereafter interchange their position like the Ghiriya Dal becomes Lamiya Dal and the Lamiya Dal becomes Ghiriya Dal. They go on playing doing the same act and at last, the team who scores more points is the winner of the match.
- 6. Dola Khara: It is an outdoor game where some soft clothes are rolled together to make a round ball called Dola and some

plat objects called Charha are arranged. The team who throws the Dola called Dola Mariya Dal and the team who arrange the Charas one upon the other is called Charha Kureya Dal. The game is played for a fixed period for each team. Players of both the teams' are spread around the field. The Dola Mariya Dal starts the game by trying to hit the arranged Charhas to scatter by hitting with the Dola and the Kureiya Dal tries to re-arrange the Charhas. Then the Dola Mariya Dal tries to hit the Charha Kureiya Dal by throwing the Dola to the opponent players who protect themselves from hitting with the Dola. If the Dola hits any one of the opponent players, he has to be out of the game and the Dola Mariya Dal gets a point and goes on playing until the fixed time. The Dola Mariya Dal tries to hit as much opponents as possible by throwing the Dola and if they succeed in hitting all the opponents before they could set all the Charhas one above the other, a new game starts as usual. On the other hand, if the Charha kureya Dal can arrange all the Charhas, they get a point and a new game starts as usual and played until the allotted time. Thereafter, both the teams interchange their role where the Dola Mariya Dal takes the place of Charha Kureya Dal and the Charha Kureya Dal takes the place of Dola Mariya Dal. They go on playing until the second half and at last, the team who scores more points becomes the winner of the match.

- 7. Boda Budi: It is a typical wrestling. The game is played between two persons each trying to lay the opponent's back on the ground. Strength and good tactics is required in this game.
- 8. Dang Khara: This game can be played

individually or in-group. A cylindrical hard wood is made pointed at both ends. It is called Dang Gulo of about 2 to 3 inches long and the diameter of its middle is about 2 inches. Then a stick of about 10 inches long and 3 inches breadth is prepared. The court of the game is made by means of drawing two parallel lines horizontally at a distance of about 10 feet. The first line is called Salvanga Dag and the second line is called Seh Dag where a small hole is made to mark the centre. Then any one from a team starts the game by throwing the Dang Gulo from the Salyang to the Seh Dag. If the Dang Gulo does not cross the Seh Dag, he loses his attempt and any one of the rival team does the same act. However, if the Dang Gulo crosses the Seh Dag, he throws the stick targeting the Dang Gulo and if the Dang Gulo is touched, he beat the Dang Gulo at its tip with the stick trice. The Dang Gulo may or may not jump up and if jumps up, he hits it with the stick and the Dang Gulo moves to a certain distance. He looks the distance between the Dang Gulo and the centre of the Seh line and says any number starting from five. Suppose if he says 50 meaning 50 sticks, then the opponent party measures the distance with the stick. If the distance is 50 or more, his team gets 50 points and repeats the same act. However, if it is not 50 sticks, he loses his chance. Thereafter, one player from the rival team does the same act and goes on playing. In this way, all the players try their chances one after the other and at last, the team who score more points declared as winner of the match.

9. Samuk Khara: It is played with the shells of snails called Samuk Sagola. All the players sit in a circular fashion with their respec-

tive shells and then contribute equal number of shells. One player first gather the shells on a palm, releases them in the air, and pushes them again in the air with the backside of the hand and try to grip as much shells as possible. All the players try their chances and the positions of them are decided according to the number of shells they gripped. The one who grips maximum shells is the first one who will throw the shells on the floor and draw a line between two closed shells and then try to strike them by means of a finger. If both shells strike each other, he/she wins one out of the two and go on striking applying the same tactics. But if he/ she fails to strike, the attempt goes to the second one who also does the same act, then the third one and so on. They go on playing until they either win many or lose all the shells.

10. Gudu Khara: It is like the modern Kabadhi game.

There are also various games played by children like Raja Khara, Buddhiman Khara, Kobajang Khara, Keim Khara, Bhulong Khara, Dhingi Khara, Meh Chhagoli Khara, Mala Khara, Kokkeng Khara, Bhok Khara, Kattol Khara, etc.

#### Games Played by Adults:

1. Potti Khara: This game is played between two female rival teams. The team who stands inside the courts is called Raja or Poleya Dal and the team who tried to prevent the Raja to join with his/her team is called Ghiriya Dal. There are two circular courts at a distance of about 100 yards. One player called Raja from the Poleya Dal stands inside a court and the other teammates stand inside the other court. The opponent players spread around the both

circles. To start with, one player from the court moves out saying Potti....Potti... and during this process if she/he can touch any one of the opponent party and return to the court without taking any breath, the touched person is out of the game. But if she/he takes breathe outside the court and the opponent party touches him/her and made out of the game. All the players move out of the court one after the other doing the same act and in the meantime, the Raja guarded by some opponent players try to run away to join with her/his team in the other circle. If the Raja is touched by any one of the rival team outside the court, the Ghiriya Dal wins the game, but if the Raja is able to reach his/ her teammates' circle, they win the game. Both the team interchange their positions and go on playing till the fixed period and at last, the team who scores maximum point is declared as winner of the match.

2. Pohr Khara: In this game, a rectangular court is prepared by drawing lines of about 20X40 feet. The line of one end is called Lamoni Dag and the line of other end is called Ujoni Dag. Then a line is drawn vertically in the middle of the court touching each end line and forming two rooms in the court at a distance of about 10 feet. Thereafter, three lines are drawn horizontally in the court cutting the middle vertical line and thereby formed eight sub-rooms of about 10 square feet each in all inside the court. The team who guards the opponents on each vertical line is called Ghiriya Dal and the team who tries to cross the barricade of guard is called Lamiya Dal having nine players each. Then the Lamiya Dal stands on a point outside the Lamoni Dag whereas the Ghiriya Dal guards each line with two players each accept the Lamoni Dag. The Ghiriya Dal has a person called Mhuli (leader) who can touches the opponents moving on each horizontal and vertical line. When all of them are ready, the Lamiya Dal enters the court by crossing the Lamoni Dag and the game starts. The Lamiya Dal tries to cross each barricade starting from Lamoni to Ujoni Dag and tries to return to the starting point. On the other hand, the Ghiriya Dal tries to prevent them from crossing and if anyone from the Lamiya Dal is touched on the line by the Ghiriya Dal, it gets a point and a new game starts as usual. However, if any one of the Lamiya Dal crosses up to the Ujoni Dag and comes back to the starting point, they get a scoring point. They go on playing until the fixed time and after the end of the fixed time, both the team interchange their roles where the Ghiriya Dal takes the place of Lamiya Dal and the Lamiya Dal to Ghiriya Dal. They do the same act and go on playing till the stipulated time. At last, the team who scores more points wins the match.

3. Nadeng Khara: It is a game played ingroup or individually with Nadeng (tops) made with hard wood. A Nadeng has two parts – the upper part is called Gulo, which is round in shape, and the lower part is called Chet (literary a Penis). The Nadeng of each player is equal in shape and have equal number of chances to hit each other's Nadeng. The first player who whirls the Nadeng is called Ghurei Diya and the one who hits the rotating Nadeng is called Mariya. The Ghureiya rotates his Nadeng by means of a string, which is tied round the Nadeng from bottom of the Chet to the middle of the Gulo and released at once with speed on the floor. This way of tying round the Nadeng is called Baran Pakke. The

Mariya ties the string round the Chet from bottom is called Chet Pakkya.

The Ghureiya rotates the Nadeng on the floor and the Mariya hits aiming the rotating Nadeng. In this endeavour, if the Mariya is successful to hit off the rotating Nadeng and able to rotate his one, gets a point. Then they interchange their role where the Mariya becomes Ghureiya and the Ghureiya becomes Mariya. They do the same act and go on playing until they finish their respective fixed chances. At last, the one who score more points becomes the winner of the match.

4. Geela Khara: This game is played with Geela (Entada rheedii). There are different types of game played with Geela viz. Jump Khara and Hat Khara played by boys, Nukkuruk Khara played by men and Nuo Sotti Khara played by girls and woman. Nuo Sotti Khara is the most popular form of Geela Khara among the Chakmas. Two parallel lines are drawn horizontally of about 10 yards in distance between them. Small portion of mud is dug for each teammate where the Geelas are placed standing. This is called Tekkoni or Pattoni line. The other line is called Salyang from where the game is to be started. The team who keeps the Geela on the Tekkoni line in a vertical position is called Patteya Dal and the rival team is called Mariya Dal who starts the game by striking the Geela of the opponents. Many activities are performed with the Geela by placing it on different parts of the body from top to bottom to complete a game. The Mariya Dal first holds on the Geela between the thumb and releases it with force by striking with the index finger to hit the horizontal positioned Geelas of the rival team. This first act is called Nuo Sotti. They followed their

respective Geela after throwing and then try to hold it on before crossing the Tekkoni line. If any Geela crosses the Tekkoni line, she losses her chance and if it does not cross, she strike the opponents Geela with her Geela by means of fingers. If anyone could not strike in her attempt then another one of her teammate, do the same act for her. Thereafter, another act called Todha (the Geela is kept between the neck and the chin), is performed and the opponent's Geela is struck as stated above, then on buttock, legs, knee and so on. They go on playing until the end of the fixed time. Thereafter, they change their roles. In this way, the team who could strike more by performing maximum activities within a given period is declared as winner of the match.

Apart from these, there are many games played by the Chakmas like Boli Khara, Peik Khara, etc. It is to note that the traditional games of the Chakmas are not played in modern days widely. It is only in the remote areas children are seems to play

some selected games sometimes and rather they play modern games. It is probably due to non-prospect of making a career in traditional games, the Chakmas are gradually abandoning these games. However, young boys and girls at Kamalanagar, the Headquarter of Chakma Autonomous District Council plays Geela Khara at the dawn of their Bizu Festival. Besides, it is also found that the Bizu Celebration Committees in different places organize different traditional games and sports during Bizu festival. It is a good initiative on the part of such committees for organizing traditional games. This will keep alive and revive at least few selected games of the Chakmas. It is advisable that the youth organizations must conduct sports on traditional games periodically. This will helps to revive the games. However, it is ardent necessary to note down all the rules and regulations of these games. The author is trying to write a book in the name of "Rules and Regulations of Some Traditional Games of the Chakmas".

## `MËb mivb tcevi c\_ "YKgj PvKgv

gvtbB Kizi Adizw``Mi Kav wP`"v Mwitj` vM Kavub wgRv wfwj gtb n&j | tetMB Kb civb ejvi gta" gvtbB RbgvbB Mg&Rbg| tPtj t`Mv hvq gvtbB RbgvbB `Mi | RbgËbawi gib giY mO evbv`Mj wPtMvb-WvOi, eiy-\_i", Kvii mLy tbB| abx-Mixe, Ávbx-\_bx tetMB`¶"v|

gvEi`vM Kav ngSv ntj A ey Kav ngSv ntbevti, Kvib † Z nbRi exh @tj a vb mvabv Mni tbB RM`i AvRj AvRj Ag¶q mZ'Mnnb dM`vs Mni t`tMB ni`thBtq, gvtbB RbgvbB Rxei AvRj Rbg | Zv AvtM KbRtbB KB bevib gvtbB Rbg nKZ'vq ntq | neÁvbxtq Mtelbv Mni A Gems Rbgi Mov KayAvi \_gvbBev Kayg'va&b-cvb |

GP"vE'b Anno nNRvi eRi Av‡MB fMevb ey †m givb fvnOvi` ‡hB‡q| RM`i †eM Rx‡eB K‡í K‡í Rbg gibi `Nji `h"PZ mvRvy †eovb| fvj K/ Rbgi c¥"d‡j Rx‡e gv‡bB Rbg j vMZ cvb| †h RbgvbZB GKgvÎ `Nji bvj Eb mivb †cevi Rycvb| †mb‡EB G gv‡bB Rbgvnb †eMi D¸i" Rbg|

Kvib G gv‡bB K½ZB Rx‡e †Pivb AvRj mZ¨i Kav enyS cvib (Pvvi Avh¨®nZ¨) Avi Kb Rxe K½Z Zvi g¨va †cevi Ry†bB| †mB †Pivb mZ¨ n¼‡` -

1 | Rgi `N Av#M |

2/ Ni KvibA Av#M/

3/ `Mi Kubu bwi` cuti Au

4/ `Ni Kvbv bwv`eviAc` Av‡M/

gvtbB gvtb ÛManussa or Manuussya ÛBsti mRw`ng Manussa or Manuussya Û Bsti mRw`ng Man Û/ms Z.Kqt ÛManu Û/Avi gvby KavMvb Gt"P" † ÛgbÛ KavÊb/ ÛgbÛ gvtb Ûm? 'vÛ/ Kav ng RxeKizi evbv gvtbBAËbB gb AvtM Av gvb\$RB evbv mP`'v Mwi cvi b/ Avi Kb Rxei mP`'v Mwi evi tng`v tbB/

GKgvî eş/B tf` tcBtqt` th gvblyi gbZ th ej AvtM Avi Kvii tm ej tbB| GK" cigvbytevgvi GK" Kjvc GK tm‡KţÛ hZ jvL eţj dnr hvq gvblyi gbi ej ZvEb 17 jvL \_b teP eţj `npqv un j un t j B cvti |

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Kq ‡KwW KíKvj GKġ-DKġ Nwj K`K chy d‡j †Z Rxte gvtbB Rbg cvb | Avi †m BĒK v RggvbZA hw` `MĒba gw³ nkevi c\_ bZ‡MB Avbavi Z avb KwR †eovb | cvc chy b-ews KvgMib, mv‡j grkto Zvi `Mi w` b†\_e|

gbA Avn#MvRi Kb \_gtbB| gvb\fi j\fiA Kb \_gtbB| GB j\fi, t\text{0}I, tgvni bvj Z cwi civb ej v \_tb \_g tbB `\fiZ cib|

gnvZ¥ MvÜxi Kavq ÒThe world has enough for everyones needs, but never ever enough for even one man`s greed O/PvKgv Kavq-Owcwl ngZ GK" gvbyi hv j v‡M Zvi †evM Av‡M, gvËi GK" gvbyi Avn‡MvR ev j ¶i B`yKbw`b wmqvb ciyb nævi bqÓ/

Rxe Kiri GB Adirw` tjvf, tØI, tgvtn Zvivti Rxeb gi bi AKir` Mi mwMi Z fvtRB i vMvq | GRbg-DRbg Mwi `Mi tcB hvb, gny³ bcvb | tmbZ"vq `Miëh mi vb tcevi ntij G gvtbB Rbgvb AÁvtb b tdtj B Ávbi tPvL tgwj Pv cwi e" | gbi ntevZ"v j ff ev`w`tbB gbvbti AvgbAatM Pvj v cwi e" |

teK gvbl"i Qe"wic $\underline{y}$ vq/wm, b n $\underline{y}$ v $\underline{t}$ ° gvb $\underline{y}$ i teM ` $\underline{y}$ ti Kig/gv $\underline{p}$ c`i k $\widehat{l}$ æ/gvbl"i th Qe"k $\widehat{l}$ æn $\underline{y}$ v $\underline{t}$ °-(1) gb, (2)  $\underline{t}$ PvL, (3) Kvb, (4) bvK, (5) gy Av n $\underline{y}$  (6)  $\underline{t}$ KBq" $\underline{t}$ Vvb/

gbvb ns teMA m`vb" | tZ ewk cvP" mgv"P"vti KvgZ j vtMB Zvi gb AvnsMvR ciy"q | gbvb ta0 ns j A Zvti Mg KvgZ j vtMtj `Njëb mi vb cvq | Avi eR0 KvgZ j vtMtj bi MZ thB cvB tmwb Av0jr w`tbB fMevb eyr teMti t`tMB thBtq |

wbR nakevj Z bGRvbv cP'b Mg-eRs bwPwb gbvtb evbv tc` Pvq, tP` Pvq, i'>` Pvq, tL` Pvq, Mg evP&tc` Pvq Avi big tKBq"vZ evwR` PvB| Qtj btj etj Zvi natMvP ctji` Pvq| hvi dtj gvtbB Rbgi `Njtëb mivb tcevi Rty natiB Rxte AviA` Nji bvj Z cib|

gvblyi j fi Kvib nØqvb, G°vb nø nbR‡i teMËlø

WvOi fvevbv/ wbRti teM D\_ti gtb Mtj øqbZ Ans Gth/ Ávbi ewê gwihvq|gb-gwRg cvc M‡ë †KBq°vZ b ev‡R| w@gvbKvibn&wbRţi teMËbwPţMvbfvneţi gbvbA wP‡Mvb n@, ÁvbvbA wP‡gB hvq| Swv`-gwv` WvOi n&v‡Z"B

cvc Mwi tdjvb/tmtb `NtZ ctË mgg bjvtM/

GKgvî th wbRţi teM j tM ms gtb Mwi cvţi Zvi Wv0iËba ev wP‡Mv‡bvËba Wv0i n&vZ~vq eRs Kvg Miv bc‡i |

 $RxebZ \dagger Z m I_{Y} m v i v \cdot M b c v q /$ 

Kvib AvRj mZ"n& ÔAwbZ"`tL AbvZ\v0| RM`Z thto wK"PB Agi bg, wKZ"vg j & Mwi cvc Mivbv/ Pvbv cvbvtj vB j ýgyytnB `Mz civbv/

RM`i`NtGtiBmKtcevi tPtj gvtbBAi wbwZ ev kxj cvtj evtËB e 🗴 KB †hB‡q | msmwi į bi ubuZ n🌡 cÂkxj | 1 | Kb Rxeti bayiyby, awieyi nyib b-nby |

2 | Piz bMi vbv |

3 | ci A wgj "vj B wmbvj x bMivbv |

4 | mgR"v Kav, ci Kav, eRs Kav bKbv |

5 | g` fvs bLvbv, nb tbkv bMivbv |

th wbwZ gwwb‡j wbRi ‡hb Mg n&g msmvi i †eM‡Z"‡qv Mg n**a**|

kxjZ`igi ntj`vb wPË D`q ntq/`vb wPË D`q nti Pvbv-cvbvi MO Kuge" | tmj tM Kuge" unsmv ucRg/ | t`bv Mvb th cvbvËta teP mly, tm mNji ci drže gbZ/

`v‡b mij n**t**j a"vb fvebvZ gb ewRe"| a"vb Mfxb ntij ciÁv ev AvRj Ávbi ci dre e | th ÁvbvbZ evbv mly Avi  $m_{k'}$  \( \frac{N}{i} \) nb \( \text{Qvev} \) tbB \( \frac{1}{2} \) fix the gb \( Acvi \) \( \frac{1}{2} \) ix, \( Kiabv, \) gný Zv, D‡c¶vq | Lný the gny³ i c\_, nPi mNti, nbe®bi mv0z gvi /

#### Best Compliments in Happy Bizu from-

### Government Degree College

Gandacherra, Dhalai Tripura.

#### 1. Courses offers:

I) Honours: Pol.Science, Education, Bengali & History.

II) Pass: Pol.Science, Education, Bengali, History & English.

Ill) Distance Education: Pol.Science, Education, Bengali, History & English.

#### 2. NSS-Unit.

#### 3. National Seminar and others important activities:

- a) National Seminar on 'Local Self Government' Organized by Department of Political Science and sponsored by ISSSR-MERC on 27th & 28th July 2013.
- b) National Seminar on 'Understanding culture and Societies J- organized by Department of History in collaboration DDE, Tripura University, on 8th & 9th March, 2014.
- **4. Organization on Blood Donation Camps,** Organised by NSS Unit, Govt. Degree College, GNC.
- **5. Publication:** College Magazine (Bonozoyatsna).

**Edited Books on the proceeding of National** Seminars will be published soon with ISBN.

### অগ্রগতির সোপানে

# XĐieNI pjù Eæue

# মহাত্মা গান্ধী গ্রামীন রোজগার নিশ্চয়তা প্রকল্পে (LR\frac{1}{2} ' iah\frac{1}{2} (hou:-

- 🖶 বছরে সর্বোচ্চ একশতটি অদক্ষ শ্রমদিবসের কাজ পাবার আইনী গ্যারান্টি রয়েছে NREGA'তে ।
- কান পরিবার ইচ্ছা করলেই, নিজের পছন্দমত সময়ে, নিজের পছন্দ মত দিনের জন্য কাজ করতে পারেন। এক্ষেত্রে NREGA সম্পূর্ন ভাবেই আবেদন নির্ভর (Demand Oriented), কোন ভাবেই যোগান lei l (Supply Oriented) euz
- ➡ NREGA'তে সরকার বাধ্য থাকে, কাজের জন্য আবেদনকারীকে আবেদনের ১৫ দিনের মধ্যে কাজ প্রদান করতে, শুধু তাই নয় কাজ করিয়ে ১৫ দিনের মধ্যে মজুরী প্রদান করতেও সরকার বাধ্য।
- → কোন কন্ট্রাক্টারের মাধ্যমে কাজ করানো যাবেনা। অদক্ষ শ্রমিকদের জন্য নির্দেশিত কাজে কখনোই কোন যন্ত্রের ব্যবহার করা যাবে না। সামগ্রিক ভাবে কাজের জন্য ব্যয়িত অর্থের মধ্যে, অদক্ষ শ্রমিকের মজুরী এবং উপকরন (দক্ষ, অতি দক্ষ এবং অর্দ্ধদক্ষ) বাবদ খরচের অনুপাত হবে ৬০:৪০।
- ➡ সামাজিক অডিটের বিশেষ ব্যবস্থা থাকায় এই আইন রূপায়নের প্রতিটি পর্য্যায়ই জনগন দ্বারা বিশেষ ভাবে পরীক্ষিত হয়, ফলে কাজের স্বচ্ছতা হয় সুনিশ্চিত।

### রেগার কাজ আমাদের আধিকার গড়ব দেশ - অঙ্গীকার।

গ্রামীন মানুষের আর্থ সামাজিক মানোন্নয়নের সাথে স্থায়ী সম্পদ সৃষ্টি করার লক্ষ্যে আমরা, আপনাদের সার্বিক সহায়তা কামনা করছি।

বিস্তারিত জানার জন্য আপনার নিকটবতী ভিলেজ কমিটি অফিসে যোগাযোগ করুন।

সৌজন্যে:- ডুম্বুরনগর আর ডি ব্লক। Nä¡Rs¡, dm¡C @f‡¡z





স্থান ঃ তুষিতপুরী বনবিহার ও ভাবনা কেন্দ্র, নবীনছড়া, পেচারতল, ত্রিপুরা, ভারত

বৃহৎ এই বুদ্ধ মূর্তি নির্মাণের জন্য যারা আর্থিক সাহায্য সহযোগিতা করে জন্ম-জন্মান্তরে মহাপূণ্যের অংশীদার হতে চান জয়েন্ট একাউন্ট প্রতাপ চাকমা ও মেঘনাদ চাকমা দ্বারা পরিচালিত এস.বি.আই ৩২৭৮১২৫০৩২৯ নাম্বারে সরাসরি মুক্ত হস্তে দান করুন নতুবা অতিসত্ত্বর যোগাযোগ করুন বুদ্ধমূর্তি নির্মাণ কমিটির—সভাপতিঃ প্রতাপ চাকমা, ৮৫৭৫০৩৭৪৪০ সহ সভাপতিঃ ডঃ নবজ্যোতি চাকমা, ৯৪৩৬৩৫৮৮১২ সহ সভাপতিঃ মেঘনাদ চাকমা, ৯৮৬২৪৪৯৮৮৬ কার্যকরী সম্পাদকঃ দীপল চাকমা, ৭৩০৮৬৮১৮৪৭ সম্পাদকঃ বীরব্রত চাকমা, ৯৪০২৩০৭১৯২ কোষাধক্ষ্যঃ নন্দদুলাল চাকমা, ৯৪৩৬৫৫৮৭৬ সহ কোষাধক্ষ্যঃ বিভাংশু দেওয়ান, ৯৪৩৬৯৩৭২৩৪

#### 5th-1978-Machmara

Inaugurator: Chief guest: Special guest:

#### 6th-1979-Machmara

Inaugurator: Chief guest: Special guest:

#### 7th-1980-Machmara

Inaugurator: Chief guest: Special quest:

#### 8th-1981-Machmara

President: Janesh Ayon Chakma Secretary: Priti Kusum Chakma Inaugurator: Mohan Lal Chakma,

Chief guest: Special quest:

Related documents found-Souvenir 1982 Comments: First Bizu Utasab in large-scale. The inaugurator termed as `Shilpa & Pudhi-Pustak Pradarshani Mela'. Souvenir-1982 termed it as 'Bizu aa Shilpa-Maleye Mela'.

#### 9th-1982-Machmara

President: Bimal Mamen Chakma

Joint Secretary: Goutam Chakma &

Satyapriya Chakma

Inaugurator: Anil Chakma, EM, TTAADC,

Chief guest: Special quest:

Comments: Art exhibition by Triptendu Bikash Chakma (Kolkata), Jamachaba & Hoyekfudo Choghopani drama by Bimal

Momen Chakma.

Related documents found: Souvenir 1982 For the first time Bizumela name appeared. Bhavachakra introduced & First Bizumela souvenir published. Buno-Hada competition.

10th-1983-Machmara

President:

Secretary: Tatini Chakma

Inaugurator: Chief guest: Special guest:

Comments: TTAADC started giving financial assistances to different Bizu committees.

#### 11th-1984-Madhab Mastor Aadam

President:

Secretary: Paritosh Chakma

Inaugurator: Chief guest-Special guest-

#### 12th-1985-Pecharthal

President-Ananda Mohan Chakma

Secretary-Janadip Chakma

Inaugurator-Chief guest-Special quest-

Related documents found: Souvenir 1985 Comments: First State Level Bizu Festival.

#### 13th-1986-Silachari

President:

Secretary: Moloy Dewan

Inaugurator: Chief guest: Special guest:

#### 14th-1987-Kanchanpur

President:

Secretary: Amita Chakma

Inaugurator: Chief quest: Special guest:

#### 15th-1988-Machmara

President:

Secretary: Soumitra Chakma

Inaugurator: Chief guest: Special guest:

#### 16th-1989-Madhab Mastor Aadam/ Nakkonchara

President (M. M. Aadam):

Secretary (M. M. Aadam): Paritosh Chakma

President (Nakkonchara):

Secretary (Nakkonchara): Bimal Chakma

Inaugurator (M. M. Aadam):
Chief guest (M. M. Aadam):
Special guest (M. M. Aadam):
Inaugurator (Nakkonchara):
Chief guest (Nakkonchara):
Special guest (Nakkonchara):

#### 17th-1990-Machmara

President:

Secretary: Bimal Mamen Chakma

Inaugurator-Chief guest-Special guest-

#### 18th-1991-Gandachara

President:

Secretary: Pragati Chakma

Inaugurator: Chief guest: Special guest:

#### 19th-1992-Machmara

President: Sushil Kumar Chakma Secretary: Bimal Momen Chakma

Inaugurator-Amiya Debbarma, EM,

TTAADC, Chief guest-Special guest-

Cultural Team participated: Machmara, Shantipur, Nabincharra with yatras `Ahojor Bizu Firi Ai by Anil Chakma & `Kormofal' by Fuleshwar Chakma, Silachari, Mizoram,

Arunachal Pradesh, Lebangbumani (Sadar), Bihu (Assam), Andharcharra, Rabindra Nritya (Agartala), Manipur, Sukhnachari, Hojagiri, Bamboo dance, Sikkim, Sylhety drama.

Related documents found: Programme leaflet. Attempt to form Sate Level Standing Committee.

#### 20th-1993-Machmara

President: Secretary: Inaugurator-Chief guest-Special guest-

### 21st-1994-Machmara/Gandacharra (Lakkhipur-Gachbagan)

Secretary (Machmara): Nilamani Chakma Secretary (Gandacharra): Hriday Ranjan Chakma

Inaugurator: Anil Sarkar, Minister, ICAT, Special guest: Aghor Debbarma, Minister, TW, Subodh Das, Minister, Faizur Rahman, Forest Minister, Jagadish Debbarma, Chairman, TTAADC, Amiya Debbarma, EM, TTAADC.

President: Anil Chakma.

Gandacharra: Inaugurator-Amiya Kumar

Debbarma, EM, TTAADC,

Special guest-Rabindra Debbarma, ex-Education Minister, Ananda Roaza, MLA, Dhirendra Tripura, MDC.

Cultural Team (Machmara): Nabincharra (with 2 yatras namely Karmaphal by Fuleshwar Chakma & Danaveer Bishwantar by Anil Chakma), Shantipur, Mainama, Machmara, Arunachal, Mizoram, Sanghati Nritya Dal (Agartala), Sikkim, Sylheti play, Gariya & Lebangbumani (Sadar), Bihu (Assam), Manipur, Hajagiri (Gachiram), Tripuri Dance (Boiragibari), Mahishasur

Mardini Nritya natya & Dhamail by Kamalpur Cultural Team.

Related documents found: Invitation card, Bizumela leaflet.

#### 22nd-1995-Chawmanu

President: Anil Chakma Secretary: Shyamal Chakma

Related documents found: Souvenir-1995 Comments: Competition on traditional dance, music & sports. Bargee was displayed as Bizu symbol in the committee leaflet.

#### 23rd-1996-Andharcharra

President: Anil Chakma

Joint Secretary: Pratul Chakma & Nihar

Bindu Chakma

Inaugurator- Aghor Debbarma,

Special guest-Ranjit Debbarma, CEM, TTAADC, Radhacharan Debbarma, EM, TTAADC, Rajendra Reang, EM, TTAADC, Biman Dewan, Member, TTAADC,

President-Anil Chakma.

Cultural Team: Chawmanu, Mainama, Manu, Gandacharra, Nabincharra, Dasda (orchestra) & Yatra party, Agartala, Machmara, Shantipur (with yatra), Kanchanpur (with one act play), Manipuri (Dharmanagar), Rabindra-Nazrul Shilpi Goshthee (Panisagar) & Mizoram.

Related documents found: Programme leaflet.

Comments: Bizumela Flag hoisted.

#### 24th-1997-Nabincharra

President: Anil Chakma

Secretary: Fuleshwar Chakma

Inaugurator: Bimal Sinha, Health Minister, Special guest: Subodh Das, Panchayet Min-

ister.

Presided over by-Anil Chakma, MLA.

Related documents found: Bizumela leaf-

let.

Comments: Leaflet mentioned it as 24th Bizumela.

#### 25th-1998-Lalcharra

President: Biman Dewan Secretary: Kalo Bikash Dewan

Inaugurator: Chief guest: Special guest:

Related documents found: Bizumela leaf-

let

#### 26th-1999-Machmara

President: Anil Chakma

Secretary: Bimal Mamen Chakma & Alok

Talukdar

Inaugurator: Narayan Rupini, Minister, For-

est & ARD,

Chief guest: Subodh Das, Minister,

Panchayet,

Special guest: Pabitra Kar, Minister, Industries, Ramendra Debnath, Minister, Sericulture & Nripendra Chowdhury, Member, TTAADC.

Bizu Gorba: Jitendra Chowdhury, ICAT Minister.

Presided over by: Anil Chakma.

Related documents found: Invitation letter. Comments: `Bargee' was displayed as Bizumela logo.

#### 27th-2000-Shantipur

President:

Secretary: Biplab Dewan

Inaugurator-Chief guest-Special guest-

Related documents found: Progrmme leaf-

let.

#### 28th-2001-Pechartal

President: Anil Chakma Secretary: Mukul Dewan

Inaugurator: Jitendra Chowdhury, ICAT Min-

ister.

Chief guest: Anil Sarkar, Education Minis-

ter,

Special guest: Subodh Das, Panchayet Minister, Faizur Rahman, Labour Minister, Presided over by: Anil Chakma, Chairman, TTDC.

Related documents found: Committee &

Programme leaflet.

Comments: The leaflet says that first

Bizumela was organized in 1972.

#### 29th-2002-Gandacharra

President: Dinabandhu Chakma Secretary: Santosh Chakma

Inaugurator: Chief guest: Special guest:

Related documents found: Committee leaf-

let.

#### 30th-2003-Jharjari

President: Moly Dewan

Secretary: Salil Baran Chakma

Inaugurator: Jitendra Chowdhury, TW Min-

ister.

Chief guest: Ranjit Debnath, MLA,

Special guest: Arun Kumar Chakma, MLA, Prahlad Pal, Chairman, Amarpur Panchayet Samiti, Jagat Jamatiya, Chairman, Amarpur BAC, Narendra Debbarma, Chairman, Karbaak BAC

Karbook BAC,

Bizu Gorba: Chakma Raja Debashish Roy, Presided over by: Moloy Dewan, Chairman,

Rupaichari BAC.

Related document found: Bizumela leaflet. Formal Bizu Gorba batyeni included.

#### 31st-2004-Madhab Mastor Aadam

President: Biman Dewan Secretary: Paritosh Chakma

Inaugurator: Chief guest: Special guest:

Bizu Gorba: Arun Kumar Chakma, MLA Related document found: Bizumela Book-

let.

#### 32nd-2005-Belonia

President: Jashabir Tripura

Secretary: Shanti Bikash Chakma

Inaugurator: Chief guest: Special guest

Bizu Gorba: Digambar Chakma, Mizoram Related documents found: Minutes of com-

mittee formation meeting.

#### 33rd-2006-Kanchanpur

President: Arun Kumar Chakma Secretary: Bishu Kumar Chakma

Inaugurator: Chief guest: Special guest:

Bizu Gorba: Chakma Asim Roy

Related documents found: Souvenir-2006 Commnets: Erroneously mentioned as 25th

Bizumela.

#### 34th-2007-Gandacharra

President: Arun Kumar Chakma Secretary: Atrimani Chakma

Inaugurator: Keshab Majumdar, School Edu-

cation Minister,

Chief guest: Aghor Debbarma, CEM,

TTAADC,

Special guest: Sandhya Rani Chakma, EM, TTAADC, Lalit Mohan Tripura, Chairman, Damburnagar Block, Rabindra Debbarma, MLA.

Bizu Gorba: Rasik Mohan Chakma, CEM,

CADC,

Presided over by: Arun Kumar Chakma,

MLA

Related documents found: Souvenir-2007 Comments: Bizumela logo with `Bargee'

used in invitation card.

#### 35th-2008-Agartala

President: Shrota Ranjan Chakma Secretary: Niranjan Chakma

Inaugurator: Chief guest: Special guest:

Bizu Gorba: Shakya Prasad Talukdar Related documents found: Souvenir-2008. Comments: Goutam Ial Chakma wrote in the Souvenir: First Bizu Utsab in 1973, Chief Minister Nripen Chakraborty visited Bizumela in 1981 and Govt. declared Bizuday as holiday in 1983.

#### 36th-2009-Machmara

President: Arun Kumar Chakma Secretary: Sukhamoy Chakma

Inaugurator: Chakma Raja Debasish Roy,

Chief guest: Special guest:

Bizu Gorba: Chakma Raja Debasish Roy, Related documents found: Committee Book-

e.

Comments: Bizumela logo used only in in-

vitation card.

#### 37th-2010-Dasda

President: Arun Kumar Chakma

Secretary: Arun Chakma

Inaugurator: Sanatan Talukdar,

Chief guest: Kali Kumar Tanchangya, CEM,

CADC.

Special guest: Dr. Buddha Dhan Chakma, EM, CADC, Nirupam Chakma, MLA,

Mizoram, Minakkhi Sen Bandyopadhyay, Director, NE Oral Literature Centre, Sahitya Academy, Agartala.

Bizu Gorba: Nihar Kanti Chakma, Minister, Mizoram,

Presided over by: Suresh Kumar Chakma. Related documents found: Souvenir-2010 Comments: Bizumela logo used only in invitation card. Attempt to form State Level Standing Committee.

#### 38th-2011-Pechartal

President: Arun Kumar Chakma Secretary: Sujoy Chakma

Inaugurator: Ranjit Debbarma, CEM, TTAADC.

Chief guest: Aghor Debbarma, TW Minister, Paresh Ch. Sarkar, EM, TTAADC, Rajendra Reang, MLA, Minkkhi Sen Bandopadhyay, Director, NECOL.

Special guest: Sandhya Rani Chakma, EM, TTAADC, Hasi Rani Bhattacharya, Chairperson, North Tripura Zila Parishad, Anil Chakma, ex-MLA, Sushil Chakma, ex-MLA, D. K. Chakma, SDM, Kanchanpur, Shankar Narayan Das, BDO, Pechartal, Jene Luis Risto, Consulate General, France Mission, New Delhi, Laxman Kar, Vice Chairman, North Tripura Zila Parishad.

Bizu Gorba: Laxmi Prasad Chakma, retired EE.

Presided over by: Arun Kumar Chakma, MLA

Related documents found: Souvenir-2011 Comments: Present Bizumela logo appeared. State Level Standing Committee formed.

### 39th-2012- Ehde Manugabg (Madhab Mastor Aadam)

President: Arun Kumar Chakma Secretary: Paritosh Chakma Inaugurator: Ranjit Debbarma, CEM, TTAADC.

Chief guest: Sushil Kumar Chakma, Chairman, CADC,

Special guest: Jitendra Chowdhury, Minister, Industries & Commerce, Aghor Debbarma, TW Minister, Ranjit Dewan, Chand Roy, Subrata Chakma, Pathan Chakma, Bijoy Kumar Hrankhwal, MLA, Nirajoy Tripura, MLA, Sandhya Rani Chakma, EM, TTAADC, Pradyut Kishor Bikram Manikya & Abhishek Singh, DM, Dhalai.

Bizu Gorba: Mrittika Chakma,

Presided over by: Arun Kumar Chakma, MLA, Biman Dewan, ex-MDC, Gajendra Tripura, EM, TTAADC.

Related documents found: Souvenir-2012, invitation card.

#### 40th-2013-Agere Dergang (Kanchanpur)

President: Arun Kumar Chakma Secretary: Chandan Kusum Chakma

Inaugurator: Chief guest: Special guest:

Bizu Gorba: Manoranjan Chakma

Related documents found: Souvenir-2013.

#### 41st-2014-Ehde Gumet (Jharjari)

President:
Secretary:
Inaugurator:
Chief guest:
Special guest:
Bizu Gorba:

We can divide the history of Bizumela in to following three phases:

Examining the available papers and documents it is found that the following per-

sonalities have extraordinary contributions towards development of the Bizumela: (1) Mohini Mohan Chakma-the brain behind the creation of Bizumela, (2) Bimal Momen Chakma-taken the Bizumela to an unbeatable heights, (3) Anil Chakma-Govt. of Tripura felt importance of Bizumela through him & (4) Niranjan Chakma-guided the Bizumela organizing committees throughout the state for 25 years.

Three documents have been found mentioning the year in which the first Bizumela (Bizu Utsav) has been organized. The Pechartal Bizumela-2001 leaflet says that the year was 1972, the article of Goutam Lal Chakma published in Agartala Bizumela-2008 souvenir mentions it as 1973 and the `Hhujo Majara' booklet says that it was 1974. Among these three documents `Hhujo Majara' is the oldest. Though the printing date is not there in the booklet but from the content it is estimated that it was published in 1977/78. Anyway, comparing the date of the two other documents (2001 & 2008) it is certainly the oldest one. So, 1974 as the birth year of Bizumela is authenticated through this oldest document.

It is found that the Bizumela has a tremendous influence on the present Chakma society. It was sole carter of cultural development of our society since 70s. Delivered a good deal in literary development. Became the meeting point of intellectual Chakmas and training field for budding youth leadership. An in-depth research may be needed in order to find out the multi-dimensional impact of Bizumela on the present Chakmas society of Tripura.

# bBml -2011-g kjNq kjtW

















# bBml -2012-g kjNq kjtW

















# bBml -2013-g kjNq kjtW

















## NEWLY FORMED SILACHARI R. D. BLOCK IS DETERMINED TO WALK TOWARDS DEVELOPMENT...



IMPLEMENTATION OF MGNREGA UNDER SILACHARI RD BLOCK MGNREGA 2013-14 (upto 04.12.2013)

During the current FY 2013-14, the Block has received MGNREGA fund of amount Rs. 578 crore as on 04.12.2013. As per MIS, average mandays generated as on date is 56.42 days, leading almost all other Blocks from the forefront; and expenditure incurred in respect to fund received is 60.64%, well keeping up with timeline set by MoRD/RD Dept. for quantum of expenditure to be incurred for eligibility for placement of next instalment of MGNREGA fund.

During the current FY 203-14, the Block well set to generate 100 MD. This block is now fully e-MR compliant and e-FMS will soon be introduced in Barbil ADC Village and thereafter it will be replicated in the remaining 7 ADC villages cross the Block. Currently, payment is made cent percent through BC Model smart card. Below are some of the photo clips of ongoing/completed MGNREGA works undertaken during the current FY 2013-14:



Name of work:- Formation of road from Chandafru mog house to Jogendra Chakma hose Barbil ADC ADC Village during the year 2013-14. Estimate Cost: Rs.1,78,065/-

Name of I/O:-Gobinda Ch.Barman, VCS Benefit:-By this road people can move in a short period of time to reach nearby area for their basic needs and communication. Now vehicles also could ply and reach the doorsteps of villagers. This road has improved & added to the existing communication in the area, and laid the foundation for all- weather road.



Name of work:- Formation of road from Najendra Tripura house to Alojoy Tripura house under Bagchatal ADC Village during the year 2013-14. Estimate Cost: 302385/-

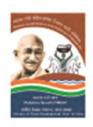
Name of I/O:-Nayan Tripura ,VCS Benefit:- By this road people can move in a short period of time to reach nearby area for their basic needs and communication. Now vehicles also could ply and reach the doorsteps of villagers. This road has improved & added to the existing communication in the area, and laid the foundation for all- weather road.



Name of work:-Const. Of Fishery pond on the land of Mongchanu Mog under Suknachari ADC Village during the year 2013-14.

Estimate Cost:- Rs.76,800/-

Name of I/O:- Ashish Debbarma, VCS Benefit:-The beneficiary will get benefit after the excavation of the pond so that he may use this pond for fishery purpose and will be self reliant. Water could also be used for domestic and agricultural purposes.



### KUMARGHAT R.D.BLOCK KUMARGHAT UNAKOTI TRIPURA

সারা ভারতবর্ষের উত্তর-পূর্বাঞ্চলের রাজ্যগুলির মধ্যে ত্রিপুরা রাজ্যের একমাত্র উনকোটি জেলার মধ্যে কুমারঘাট আর ডি ব্লক গত আর্থিক বছরে অর্থাৎ ২০১২-২০১৩ ইং সনে সকল জবকার্ড হোন্ডারদের সর্বোচ্চ ৯৮.৪০ শ্রমদিবস কাজ প্রদান এবং বেশী অর্থ খরচের দিক দিয়ে প্রথম স্থান অধিকার করায় ভারত সরকারের গ্রামোউন্নয়ন দপ্তর কতৃক গত ০২-০২-২০১৪ ইং সনে দিল্লীতে পুরস্কৃত করেন ভারত সরকারের গ্রামোউন্নয়ন দপ্তরের মাননীয় মন্ত্রী শ্রী জয়রাম রমেশ।

আমরা এই আর্থিক বছরেও এই সাফল্যের ধারাবাহিকতা বজায় রাখতে অঙ্গীকার বদ্ধ।

#### সকলের সার্বিক সহযোগিতা একান্তভাবে কাম্য।





ধন্যবাদান্তে
সমষ্টি উন্নয়ন অধিকারিক
কুমারঘাট আর ডি ব্লক
উনকোটি ত্রিপুরা

# KARBOOK R. D. BLOCK

# On The Road To Development

Umbrella Project of the Karbook R. D. Block



This Project is located at Purba Manikya Dewan ADC Village. In one place the following establishments have been established in accordance to the concept to provide service to the public in one place. (1) Health Sub Centre provides health related service. (2) Rajiv Gandhi Seva Kendra use as vocational training centre. (3) Anganwadi Centre provides primary education & nutrition for the child and pregnant mother and (4) Panchayet Office provides all types of services to the public relation. This Umbrella Project was inaugurated by the Honorable Chief Secretary, Govt. of Tripura.

#### SOME OTHER DEVELOPMENTAL ACTIVITIES BY KARBOOK R. D. BLOCK



Big water body on the land of Banglati Tripura W/O Dharma Prasad Tripura under Purba Manikya Dewan ADC Village.



Construction of pucca chanel from Bani Kishore Tripura Paddy land to Baradhan Tripura Paddy land at Purba Manikya Dewan ADC Village.



Construction of Steel Foot Bridge at Uttar Ek chari ADC Village.

গ্রামীন মহিলাদের দ্বারা বাঁশ ও বেতের তৈরি রকমারী ডিজাইন ও আধুনিকতার ছোঁয়ার এক আভিনব প্রয়াস

প্রস্তুত্তকারক ও প্রাপ্তিস্থান টাকারজলা মহিলা হস্তকারু শিল্প সমবায় সমিতি টাকারজলা, জম্পুইজলা, ত্রিপুরা



ব্যবস্থাপনায় : হস্ততাঁত, হস্তকারু ও রেশম শিল্প দপ্তর, ত্রিপুরা সরকার



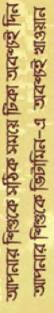
# व्याभनात्र भिष्ठत्र छविषा९ व्याभनात् निक्रत् शक

আদনার শিশুকে সাত্যটি মারণ ব্যাধির কবল থেকে রক্ষা করুন

\* ধনুষ্ঠঙ্কার \* ডিপথেরিয়া

\* स्थालिउ \* यस्त्र

\* হেপাটাইটিস বি \* শ্বপিং কাশি





২। এক বছুৱ বয়সের মধ্যেই নির্ধারিত টিকা লওয়া শেষ করতে হবে।

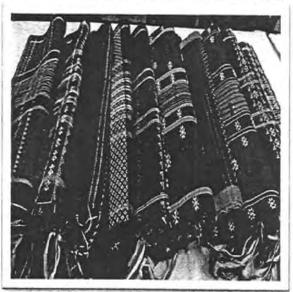
৩। শিশুদের টিকা দেবার পর জুর আসতে পারে। এটি স্থাডাবিক, ভয়ের কোনো কারণ নেই।

ঠিক ঠিক ভাবে টিকাকরণ না করলে বিভিন্ন রোগের প্রবর্ণতা দেখা দেয় এবং পক্ষায়াতের কবলে পড়ে শিশুর মৃত্যুও হতে পারে।

[중축] 제 기기	কোন টিকা কথন মেবেন ?	কোন টিকা কথন দেবেন ৷ যে রোগ প্রতিরোধের জন্য টিকা
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(भाभिक-श्रीत (छाछ -> माजा		ডিপডেরিয়া, পোলিও মহিনাইটিন
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স্বাশ্ত ৪ পরিবার কল্যাণ দপ্তর , ত্রিপুরা সরকার। ষাশু ৪ পরিবার কল্যাণ সমিতি , ব্রিপুরা।

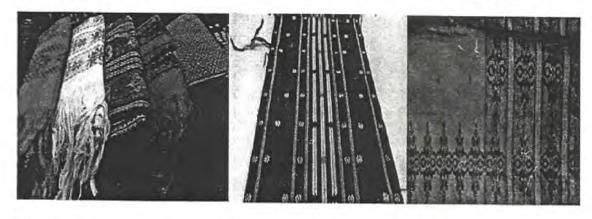
GARIYA HATHAI WOMWN WEAVERS CO. OP SOCIETY LTD. R.C. NAGAR, BODGHJONGNAGAR, TRIPURA WEST. REGD. NO:- 2120, DT.24™ APRIL. 2010.



Nodal Society of Durga Chowdhury Para Handloom Cluster under Integrated Handloom Development Scheme. SPONSORED BY:-

The Development Commissioner for Handlooms, Ministry of Textiles, Govt. of India.

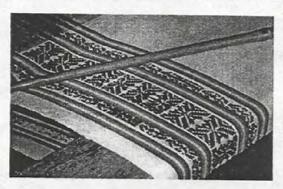
Directorate of handloom , Handicrafts & Sericulture. Govt. of Tripura



The Cluster produces fabrics like Rignai, Risha, Dupatta, Scarf etc. Buy products of Shankhala Handloom Cluster & get genuine & quality fabrics produced by the women weavers of the Cluster.

With best complements from

SONARAM MAHILA TANT SHILPA SAMABAYA SAMITY LTD. SONARAMPARA,SHANKHALA, SIMNA TRIPURA WEST. REGD. NO:- 2102, DT.15™ DEC. 2008.



# Nodal Society of Shankhala Handloom Cluster under Integrated Handloom Development Scheme.

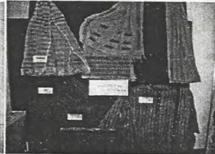
#### SPONSORED BY:-

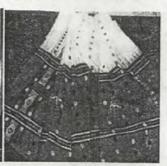
The Development Commissioner for Handlooms, Ministry of Textiles, Govt. of India.

#### Implemented by:-

Directorate of handloom, Handicrafts & Sericulture. Govt. of Tripura.

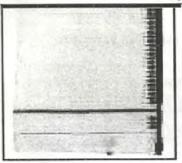






The Cluster produces fabrics like Rignai, Risha, Dupatta, Scarf etc. Buy products of Shankhala Handloom Cluster & get genuine & quality fabrics produced by the women weavers of the Cluster.

#### BAMUTIA TANT SHILPA SAMABAYA SAMITY LTD. BERIMURA, BAMUTIA, TRIPURA WEST. REGD. NO:- 929, DT.07.08.1978.



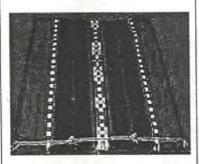
#### Nodal Society of Bamutia Handloom Cluster under Integrated Handloom Development Scheme.

SPONSORED BY:-

The Development Commissioner for Handlooms, Ministry of Textiles, Govt. of India.



Directorate of handloom , Handicrafts & Sericulture. Govt. of Tripura.





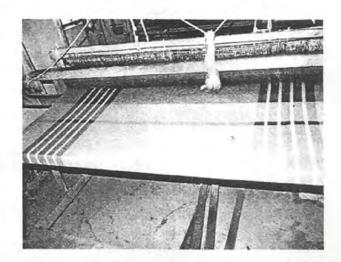


The Cluster produces fabrics like Lysemphee,
Manipuri Pachra, Dupatta, Scarf, Naga shwals
etc. Buy products of Bamutia Handloom Cluster
& get genuine & quality fabrics produced by the
women weavers of the Cluster.

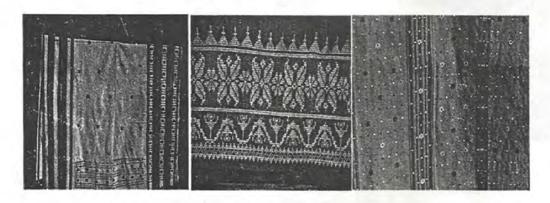
ALSO AVAILABLE AT HANDLOOM MARKETING COMPLEX, SAKUNTALA RD.
AGARTALA, COUNTER NO-07

With best Compliments from .....

# MOHARDARA MAHILA TANT SHILDA SAMABAY SAMITY LTD. Regd. No – 2155 Dated – 14/02/2012 NODAL SOCEITY OF MOHARDARA HANDLOOM CLUSTER D.o – Uttar Polinpur, Teliamura, Khowai District, Tripura



The Society produces exquisite designed fabrics like Rignai, Risha, Towel, Gamcha, Bedcover (Cotton & Acrylic)



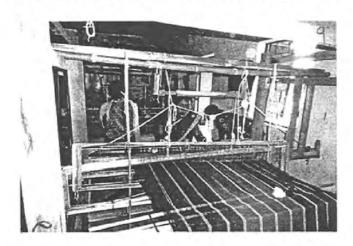
Buy Handloom products of Moharpara Mahila TSSS Ltd. & Get genuine Quality fabrics produced by the women weavers.

# মহিলাদের আর্থিক ও সামাজিক মানোন্নয়নে রেশমচাষে এগিয়ে আসুন

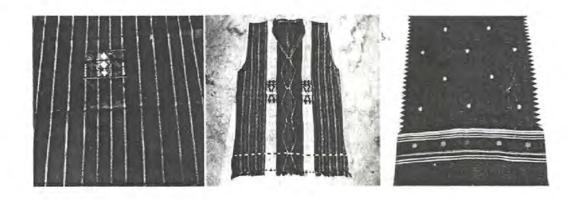
- ১। ১ একর জমিতে একবার তুঁত চাষ করলে ১৮-২০ বংছর ' পর্যন্ত একনাগাড়ে আয়ের সুযোগ।
- ২। বংছরে ৪-৫ বার ফসল(গুটি) তোলা যায়।
- ৩। উত্তর জেলায় প্রায় ১৪৫০ পরিবার এই চামে যুক্ত।
- ৪। উৎপাদিত গুটি সঠিক মূল্যে সমবায় সমিতি নগদ মূল্যে ক্রয় করে।
- ৫। পানিসাগর রেশম ক্লাস্তারে আধুনিক রেলিং মেশিনে রেশম
  সূতো তৈরী হচ্ছে ।
- ৬। ত্রিপুরার তৈরী সিল্ক শাড়ীর জনপ্রিয়তা উর্দ্ধমুখী।
- নানা ধরনের সাহায্য প্রদান, এম জি এন রেগা-এর সাহায্য কৃষকরা লাভবান হচ্ছেন।

বিশদ বিবরনের জন্য হস্ততাঁত, হস্তকারু ও রেশমশিল্প উত্তর জেলা দপ্তর, রাজবাড়ী ধর্মনগরে যোগাযোগ করুন। With best Compliments from.....

# NAITHOK OMDI HANDLOOM WEAVERS CO-OPERATIVE SOCEITY LTD. Regd. No - 2152 Dated - 08/12/2011 NODAL SOCEITY OF OMDI HANDLOOM CLUSTER D.O - OMDI, AMARDUR, GOMATI DISTRICT, TRIDURA



The Society produces exquisite designed fabrics like Rignai, Risha, Towel, Gamcha, Bedcover, Naga swal, Shirting (Cotton & Acrylic)

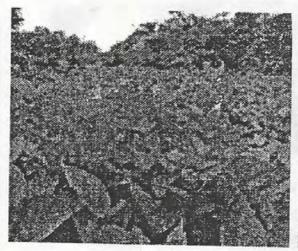


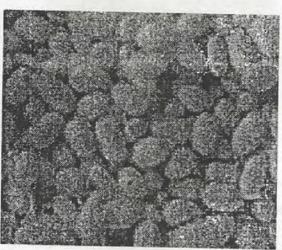
Buy products of Naithok Ompi Handloom Weavers Co. Operative Society Ltd. & Get genuine Quality fabrics produced by the women weavers. ''স্বন্প জমিতে,পুঁজিতে এবং শ্রমে সহজ চাষ অধিক আয়রেশম চাষ,,

''তুঁত চাষ করুন নিজে বাঁচুন এবং প্রকৃতিকে বাচান,,

\*\*চম্পকনগর রেশম চাষী ও রেশম সুতা
উৎপাদক সমবায় সমিতি এবং চম্পকনগর
সেরিকালচার ক্লাস্টার -এর পক্ষ থেকে ''৩২ তুর্ম
ত্রিপূরা রাজ্য ভিত্তিক বিজু উংসব-২০১৩-এর সাফল্য
কামনা করি এবং এই উপলক্ষে ত্রিপুরা রাজ্যের জাতি
উপজাতি সবাইকে আন্তরিক অভিনন্দন ও শুভেচ্ছা জানাচ্ছি।

----- চম্পকনগর রেশম চাষী ও রেশম সুতা উংপাদক সমবায় সমিতি এবং চম্পকনগর সেরিকালচার ক্লাস্টার ।





# ধলাই মহিলা রেশম চাষী সমবায় সমিতির উদ্দেশ্য

১। দারিদ্র সীমার নীচে বসবাসকারী পঞ্চায়েত ভিত্তিক মহিলা রেশম চাষীদের রেশম চাষের মাধ্যমে আয় বাড়িয়ে স্বনির্ভর করা এবং সামাজিক মর্যাদা বৃদ্ধি করা।

#### কেন রেশমচাষ করবেন

- ১। স্বল্প পূঁজি নিয়োগ করে অলপ সময়ে অধিক আয় করায়।
- ২। পরিবারের সকল সদস্যের বিশেষ করে মহিলা এবং বয়স্কদের কর্মসংস্থান।
- ৩। কর্মসংস্থানের জন্য গ্রাম থেকে শহরে আসার প্রবনতা রোধ করে।
- ৪। যে কোন ফসল তোলতে ২ বা ৩ মাস সময় লাগে, রেশম পলু পালন করে মাত্র ২০ থেকে ২৫ দিন ফসল পাওয়া যায়।
- ৫। তুঁত রেশম চাম্বের দ্ধারা একটি পরিবারের অন্তত ৫ জনের সারা বছরের কর্মসংস্থান করা সম্ভব।
- ৬। এই শিপ্প ক্ষুদ্র ও বস্ত্রশিপেে কাঁচামাল সর্বরাহ করতে পারে।

# সমিতির মাধ্যমে সাহায্য প্রদান

- ১। উন্নত প্রজাতির তুঁত গাছের চারা/তুঁত গাছের ডাল সর্বরাহ করা হয়।
- ২। তুঁত বাগান তৈরী পরিচর্যা ও রেশম পলু প্রতিপালন বিষয়ে দুই মাসের প্রশিক্ষণ ও ষ্টাইপেন্ড প্রদান করা হয়।
- ৩। বিনামূল্য রেশম পলু প্রতিপালনের জন্য যন্ত্রপাতি সর্বরাহ করা হয়।
- ৪। উৎপাদিত রেশম স্টুটি সমিতির মাধ্যমে ক্রয় করা হয়।
- ৫। উন্নত মানের জীবানু মুক্ত ডিম সর্বরাহ করা হয়।
- ৬। সচেতনতা শিবির করা হয় ও পুরস্কার প্রদান করা হয় ।

## অর্থের সংস্থান

- ১। হস্ত তাঁত , হস্ত-কারু ও রেশমশিল্প দপ্তর কর্তৃক অর্থ প্রদান
- ২। সেন্ট্রাল শিল্ক বোর্ড কর্তৃক অর্থ প্রদান ।
- ৩। এম জি এন রেগা মাধ্যমে অর্থ প্রদান।

#### সম্ভাবনা

১। ধলাই জেলার উৎপাদিত রেশম গুটিকে কাজে লাগিয়ে ধলাই জেলায় একটি রেলিং মেশিন স্থাপন। সৌজন্যে: ধলাই মহিলা রেশম শিল্প সমবায় সমিতি লি: হালহালী, কমলপুর ধলাই ত্রিপুরা।

# এম.জি.এন.আর.ই.জি-এ কাজ রূপায়নে filepiNI BI.(X.h)L



With Regards from:-

Tapas Kumar Sinha Programme Officer(BDO) Panisagar RD Block,North Tripura

# Avi Õ ntqt° v t`vj KweZv

Avug Djs PvOgv Ag‡i k PvOgv (Z½ v) wcZw wgZ eMz bybyb Rv`i gBţa" Avţn G°¤y Rv`/ umev Aj‡`PvŎgv Rv` K‡qK-Kqv MOv- BnÆj B‡b Avng Djs AvbK"v Avn&Z½"v G° qv PvOgv Rv`| \_ves Awg ev°zb ugwj -ugwk/ b- wi es tKvb wi Pv-wi nP | Avgvn&civnb w`bi ce@cival nb t`nvB wMqb Avgv‡i weRyv`b cvj`vevi mgv‡i | mviv eRiZ"v `Ky-Kvg wi‡b `eRiA gvavZ cvj ves wZbbsgv w`b Avgvň&PvOgv Řv`i weRyŕb/ AVbK" V AV ZĽ" V NgNj - NgNk Avgvn&weRyr`b cvj ves mgv‡i b- wi es evPv-evwP KtgK-KAv MQvti Av`vi Qwo cniZ&c\_Zvb j B ev°‡b †gvm‡½w` hves mgv‡i | wct0 cn/r b-\_gs Avgvn&PvOgv Rv`Zqv-ti |

## w`-w`‡bvi mROnvmb

mg‡i k PvOgv GaK wftj vtbv AvnRv-AvnWR, gv`v-gvw`, tnvPcvbvtm tnvPcvbvi wMtin&ûwj tbB ‡Z wn G‡"P nvgv°vg g‡i †d‡j B †Re‡MvB..... wctS wdwi wn Avi wiwb b tPf? hvţi qB w` ¤§Mvţb -bţb w` wMaQ, th ûnS gyb tPtb gB gÕ et/° v Rtji `Q ‡Z wn G‡"P nvgv°vg g‡i †d‡j B †Re‡MvB..... wctS wdwi wn Avi wiwb b tPf? hv‡i gBy w`¤§Mv‡b ~b‡b w`wMaQ, th bulli navub i'ubtbB gBg g uPÌ vb Rtji `Q, ‡Z wn Gt"P nvgv°vg gti tdti B tRetMvB..... uctS udui un Avi uiub b tPf? hv‡i qBy q civbËb teP Mg tcaQ, tcvZtcvtZ" Rby0 ciZ hvtj nB Avng Mc gwi`0, ‡Z wn G‡"P nvgv°vq g‡i †d‡j B †Re‡MvB..... uctS udwi un Avi wiub b tPf? w`-w`bi wROnvwb wP°ex/

nRqvi bv0 Awkl PvOgv nRqv eqmi ‡j v Mig Zvi-Mv\$0wa fvwR hvq\$\text{\$\circ}\$ cmb Zviv| civb \\/b, civb tRvb Zvi v bt\_evK nav i nb mvc mvBwb0t`v tcvtj evK tf°zb/ nRgv eqR fvvi † v‡i evi dż mvBibO Zvivi civbwb, Mvfż ci vbvb fwi Zvi †`vj ‡nvPcvbv fwi Zvi †`vj& nRqv eqRZ wR‡qb Mwi fvK Av`vgZ etov-eno Zvivti bvO w`evK tmB bvOwb Anta Zvi v nvg nav i ub i ub An& fvj °vub bv0/ Mvfz\_vt° GtS Zvi givbv nvggi‡j Antq Zvi fiwi bv0 Mvfž bvOwb‡j vB Mi b nvg nvg Mi‡` Mi‡` Anta nRgvi bv0| Mvfž\_v‡° G‡S Zvi †`vj bv0 eRO-Mg †R nb0 nvgZ Zviv Rvb| nRav egRŽ eR0-Ma ňva Zvi v nei bcvb nRgv eSi Z ‡nvj vb ej evb/ nRqv eSiZ\_vt° Av> vwR teovbmgv‡P"B wRwÜ nb wmwÜ Rvb/ ‡ZÕ An**û** Mvfżi bvOnRgv eSiZ Anta Zvivi †`vj bv0/

j 3/41 Zvcm Køvi umsn R‡b¥i ïfj‡MæGj åæbnZ"v Abv\_ Avkör fvj evmvi c<u>ů</u>g cvZvq ‡cj cŒvibv Mf@vZ j ¾v ! nK j ¾v !! †Zvgvi bv Avgvi ? dżm¾v gaży evmi biK hšbv cY-eayıbRPZ‡b cŵ Kvbwa mZx‡bi Ni Dbuzi tmvcvtb Ligtj tLj bicïiv j ¾v ! wK j ¾v !! †Zvqvi bv Avqvi ? bvi x AnaKvi mnang®x gvZZi. meKUv tav**q**vkv tMvj Kav**a**vu wPiewÂZvi wPiVv‡q †n‡m†j weQvbvq Zely ba cůzev`x t\_tK e×vků; Ntii tKvbva/ j¾v!wKj¾v!!†Zvgvi bv Avgvi?

# 41st Tripura State Bizu Festival-2014

# Venue-Jharjharia, Amarpur, Dist-Goumati. Date-13th to 15th April, 2014.

## **Organizing Committee**

#### **EXECUTIVE COMMITTEE**

President - Sunanu Arun Kumar Chakma, MLA

Vice President – Sunanu Rajeswar Chakma

Vice President - Sunanu Dayal Chakma

Vice President – Sunanu Nishidhan Chakma

Vice President – Sunanu Manoranjan Chakma

General Secretary – Sunanu Debabrata Chakma

Joint Secretary – Sunanu Lalilaxsha Chakma

Asstt. Secretary - Sunanu Nikulin Chakma

Asstt. Secretary - Sunanu Kushalab Chakma

Asstt. Secretary – Sunanu Laxmi Kr. Chakma

Treasurer - Sunanu Pragati Chakma

Organizing Secretary-Sunanu Sharath Kr. Chakma

Asstt. Org. Secretary-Sunanu Nayan Chakma

Cultural Secretary – Sunanu Dharshan Chakma

Asstt. Secretary – Sunanu Dhanputi Chakma

Asstt. Secretary - Sunanu Birchandra Chakma

Asstt. Secretary - Sunanu Dipankar Chakma

#### **MEMBER**

Sunanu Bhabatosh Chakma

Sunanu Suman Chakma

Sunanu Binoy Chakma

Sunanu Kali Prasad Chakma

Sunanu Kamal Kumar Chakma

Sunanu Sukkha Dhan Chakma

Sunanu Aridhan Chakma

Sunanu Chayanath Chakma

Sunanu Darshan Chakma

Sunanu Birasen Chakma

Sunanu Bandhulal Chakma

Sunanu Mitali Chakma

#### RECEPTION SUB-COMMITTEE

Sn. Kali Prasad Chakma (Convener)

Sn. Nishidhan Chakma

Sn. Laxmi Kr. Chakma

Sn. Bijoy Sen Chakma (Lebachara)

Sn. Mukul Chakma

Sn. Mitali Chakma

Sn. Bishakha Chakma

Sn. Lalilaksha Chakma

Sn. Debabrata Chakma

Sn. Sambhulal Chakma

#### **CULTURAL SUB-COMMITTEE**

Sn. Dharshan Chakma (Convener)

Sn. Prabanjan Chakma

Sn. Birchandra Chakma

Sn. Dipankar Chakma (Lebachara)

Sn. Sharath Kr. Chakma

Sn. Dhanputi Chakma

Sn. Pranab Dewan

Sn. Binode Baran Chakma

Sn. Suradev Chakma

Sn. Supal Chakma

#### CONSTRUCTION SUB-COMMITTEE

Sn. Aridhan Chakma (Convener)

Sn. Nikulin Chakma

Sn. Binanda Chakma

Sn. Gopal Chakma

Sn. Hiran Chakma

Sn. Madan Chakma

Sn. Chandan Chakma

Sn. Pranab Dewan

Sn. Lalilaxsha Chakma

Sn. Debabrata Chakma

#### **INFORMATION & PUBLICITY SUB-COMMITTEE**

Sn. Lalilaxsha Chakma (Convener)

Sn. Debabrata Chakma

Sn. Pragati Chakma

Sn. Rajeswar Chakma

Sn. Sishir Kumar Chakma

Sn. Khusalab Chakma

Sn. Kamal Kumar Chakma

Sn. Devjan Chakma

Sn. Kusum Chakma

Sn. Aniruddha Chakma

#### FINANCE SUB-COMMITTEE

Sn. Pragati Chakma (Convener)

Sn. Binoy Chakma

Sn. Sharat Kr. Chakma

Sn. Lalilaxsha Chakma

Sn. Debabrata Chakma

Sn. Chayanath Chakma

Sn. Madan Chakma

Sn. Nikulin Chakma

#### ACOMMODATION SUBCOMMITTEE

Sn. Debabrata Chakma (Convener)

Sn. Lalilaxsha Chakma

Sn. Pranab Dewan

Sn. Nikulin Chakma

Sn. Rabi Chakma

Sn. Hiran Kumar Chakma

Sn. Lalilaxsha Chakma

Sn. Shanti Ranjan Chakma

Sn. Bijoy Sen Chakma (Lebachara)

Sn. Gopal Chakma

#### **GAMES & SPORTS SUB-COMMITTEE**

Sn. Laxmi Kr. Chakma (Convener)

Sn. Goutam Chakma

Sn. Laxmi Moni Chakma

Sn. Suresh Chandra Chakma

Sn. Chaya Nath Chakma

Sn. Lalilaxsha Chakma

Sn. Debabrata Chakma

Sn. Sharat Kumar Chakma

#### REFRESHMENT & FOOD SUB-COMMITTEE

Sn. Surjya Chakma

Sn. Kushalab Chakma

Sn. Suman Chakma

Sn. Dipankar Chakma

Sn. Gunaban Chakma

Sn. Indrasen Chakma

Sn. Kartik Chakma

Sn. Adam Kr. Chakma

Sn. Lalilaxsha Chakma

Sn. Debabrata Chakma

#### SOUVENIR SUBCOMMITTEE

Sn. Kusum Kanti Chakma (Convener)

Sn. Debabrata Chakma

Sn. Binoy Chakma

Sn. Goutam Chakma

Sn. Lalilaxsha Chakma

#### BHAVA CHAKRA SUB-COMMITTEE

Sn. Nishidhan Chakma (Convener)

Sn. Premdas Chakma

Sn. Suresh Chandra Chakma

Sn. Prabin Chakma

Sn. Gunasen Chakma

Sn. Padma Mohan Chakma

Sn. Karuna Chakma

Sn. Kirtibrata Chakma

Sn. Lalilaxsha Chakma

Sn. Jayanta Chakma

#### **VOLUNTEER SUB-COMMITTEE**

Sn. Dharshan Chakma (Convener)

Sn. Sajal Chakma

Sn. Tuhin Chakma

Sn. Suman Chakma

Sn. Debabrata Chakma

Sn. Lalilaxsha Chakma

Sn. Ashis Chakma

Sn. Susmita Chakma

Sn. Subarna Chakma

Sn. Surjya Mangal Chakma

#### TRANSPORT SUB-COMMITTEE

Sn. Kushalab Chakma (Convener)

Sn. Raj Kumar Chakma

Sn. Pragati Chakma

Sn. Supal Chakma

Sn. Nirmal Chakma

Sn. Bisantar Chakma

Sn. Samaresh Chakma

Sn. Shanti Bikash Chakma

Sn. Surjyamangal Chakma

Sn. Gautam Chakma (Teacher)

on: Gudtam Chakma (Teacher)

#### SOUND & DECORATION SUB-COMMITTEE

Sn. Shanti Bikash Chakma (Convener)

Sn. Debabrata Chakma (Joint Convener)

Sn. Lalilaxsha Chakma

Sn. Bijoy Sen Chakma (Jharjharia)

Sn. William Chakma

Sn. Rahul Chakma

Sn. Surjya Mangal Chakma

Sn. Tapu Chakma

Sn. Tuhin Chakma

Sn. Dipal Chakma

#### COMMUNICATION SUB-COMMITTEE

Sn. Lalilaxsha Chakma (Convener)

Sn. Sumantasen Chakma

Sn. Nikulin Chakma

Sn. Sharat Kumar Chakma

Sn. Madhan Chakma

Sn. Bhasvatosh Chakma

Sn. Adam Kumar Chakma

Sn. Sujit Chakma

Sn. Aridhan Chakma

Sn. Suman Chakma

#### **EXHIBITION SUB-COMMITTEE**

Sn. Debabrata Chakma (Convener)

Sn. Gautam Chakma (Joint Convener)

Sn. Lalilaxsha Chakma

Sn. Dharsan Chakma

Sn. Birasen Chakma

Db. Mitali Chakma

Sn. Buddha Dev Chakma

Sn. Sharath Kr. Chakma

Sn. Dipankar Chakma (Lebachara)

Sn. Dipankar Chakma (Nija Ch.)

#### **ELECTRICITY SUB-COMMITTEE**

Sn. Pragati Chakma (Convener)

Sn. Prabanjan Chakma (Joint Convener)

Sn. Bandulal Chakma

Sn. Bijoysen Chakma (Lebachara)

Sn. Hridoy Chakma

SSn. hanti Chakma (Teacher)

Sn. Nirmal Chakma

Sn. Laxmi Kumar Chakma

Sn. Gopal Chakma

Sn. Praloy Chakma

#### INAUGURATION SUB-COMMITTEE

Sn. Aridhan Chakma (Convener)

Sn. Shanti Ranjan Chakma (Joint Convener)

Sn. Lalilaxsha Chakma

Sn. Pranab Dewan

Sn. Gautam Chakma (P/S)

Sn. Kushalab Chakma

Sn. Laxmi Kumar Chakma

Sn. Pragati Chakma

Sn. Birata Chakma

Sn. Debabrata Chakma

#### **ADVISORY COMMITTEE**

1. Sn. Arun Kumar Chakma, President, Bizumela

Development Society.

2. Sn. Manuranjan Acharjee, MLA, Amarpur.

3. Sn. Priyamoni Debbarma, MLA, Karbook.

4. Sn. Santanu Jamatia, EM, TTAADC.

5. Db. Sandhya Rani Chakma, EM, TTAADC.

6. DM & Collector Gomati District Tripura.

7. SDPO, Amarpur.

8. SDPO, Karbook.

9. SDM, Amarpur.

10. SDM, Karbook.

11. BAC Chairman, Amarpur R.D. Block.

12. BAC Chairman, Karbook R.D. Block .

13. BAC Chairman, Silachari R.D. Block.

14. Sn. Tushar Kanti Chakma, Director Handloom

15. Sn. Pratap Chakma, IAS

16. Sn. Dilip Kr. Chakma, ADM Sipahijala.

17. Db. Jogamaya Chakma, Dy. Director, Education.

18. Sn. Devjan Chakma, SDPO Gandachara.

19. Sn. Maloy Dewan Social Worker.

20. Sn. Mihir Kr. Shome, Social Worker.

21. Sn. Commandant 5th Bn. TSR.

22. Sn. Officer in charge Nutan Bazar P/S.

23. SDMO, Amarpur.

24. O/C Jatanbari Fire Station.

25. Executive Engineer, Amarpur.

26. CDPO, Amarpur.

27. SZDO, Dalak TTAADC.

28. SDO, PWD (R&B).

29. SDO, DWS Amarpur.

30. Superintendent of Fishery Amarpur.

31. Superintendent of Agriculture, Amarpur.

32. Senior Manager (Electrical) .Jatanbari.

33. DFO, Gomati Jatanbari

34. ICO, Amarpur.

35. MOIC, NTB Rural Hospital.

36. Sn. Pragati Chakma.

37. Sn. Santosh Chakma.

38. Sn. Nirmal Chakma.

39. Sn. Shanti Ranjan Chakma

- 40. Sn. Pradip Dewan
- 41. Sn. Paritosh Chakma
- 42. Sn. Birasen Chakma
- 43. Sn. Chandrasur Chakma
- 44. Sn. Gunasen Chakma
- 45. Sn. Premdas Chakma
- 46. Sn. Kubaleswar Chakma
- 47. Sn. Ranjit Chakma
- 48. Sn. Arunsen Chakma
- 49. Sn. Kina Mohan Chakma
- 50. Sn. Prabin Chakma
- 51. Sn. Jalwadhar Chakma
- 52. Db. Namita Chakma
- 53. Sn. Balai Datta
- 54. Sn. Chairman, Uttar Chellagang, V/C
- 55. Sn. Chairman Khedarnal V/C
- 56. Sn. Chairman North Ekchari V/C
- 57. Sn. Bijov Chakma
- 58. Sn. Amulya Chakma
- 59. Sn. Sumati Ranjan Chakma
- 60. All Adam Harbaris & Ehde Gumed Chakma Samajik Sholoani Panchayet Members.

#### BIZMELA DEVELOPMENT SOCIETY

#### Central Executive Committee

- 1. Jadhananu: Dangu Arun Kr. Chakma, MLA
- 2. Ajal Jadhananu : Dangu Alok Talukdar.
- 3. ,, ,, : Dangubi Chitra Mallika Chakma.
- 4. ,, ,, : Dangu Sukhomoy Chakma.
- 5. Ohhma Habideng: Dangu Sujoy kr. Chakma.
- 6. Ajal ,, ,, : Dangu Aniruddha Chakma.
- 7. ,, ,, ; Dangu Lalilaksha Chakma.
- 8. ,, ,, ,; Dangu Sumanta sen Chakma.
- 9. ", "; Dangu Newton Chakma.
- 10. ,, ,, ,; Dangu Pinaki Chakma.
- 11. Vandali : Dangu Tanmoy Chakma.
- 12. Chabangi: Dangu Motilal Chakma
- 13. ,, : Dangu Arun Kanti Chakma.
- 14. ": Dangu Sukbilash Talukdar
- 15. ,, : Dangu Kusum Kanti Chakma.
- 16. ,, : Dangu R. S. Debobrata Chakma.
- 17. ,, : Dangu Shantip Bikash Chakma.
- 18. ": Dangu Kusum Chakma.
- 19. ": Dangu Jagatjoyti Chakma.
- 20. ,, : Dangu Debabrata Chakma.
- 21. ,, : Dangu Chandan Kusum Chakma.

# TRIPURA STATE LEVEL BIJHUMELA STANDING COMMITTEE (2011-2013)

- 1. Sn. Arun Kumar Chakma, MLA- President
- 2. Db. Sushmita Chakma, Vice President
- 3. Sn. Sujoy Chakma General Secretary
- 4. Sn. Aniruddha Chakma Astt. General Secretary
- 5. Sn. Tanmoy Chakma Cashier
- 6. Sn. Kusum Kanti Chakma
- 7. Sn. Matilal Chakma
- 8. Sn. Ajit Kanti Chakma
- 9. Sn. Arun Kanti Chakma
- 10. Sn. Sukhbilas Chakma
- 11. Sn. Chitra Mallika Chakma
- 12. Sn. Kusum Chakma
- 13. Sn. Paritosh Chakma
- 14. Sn. Shanti Bikash Chakma
- 15. Sn. Kamal Chakma
- 16. Sn. Debananda Chakma
- 17. Sn. Dipal Chakma
- 18. Sn. Kakali Chakma
- 19. Sn. Lalilaksha Chakma
- 20. Sn. Debabrata Chakma
- 21. Sn. Sumantasen Chakma
- 22. Sn. Darbasa Chakma
- 23. Sn. Newton Chakma

kvK" Rv`i wPb-gvRviv d⊉`B Zwj ‡evO, `\$jiv‡i nvq, mv`vOv‡i m`i, dviM‡i GMËi ev‡beO| weS‡gjv fv‡j w` Rav

TIBURA STATE BIJHUMELA-2013								
<u>Prize Winners List</u>								
1. Hengorong	1st	Agare Gumet	16. Jhora Geet	1st	Agare Manugang			
	2nd	Agare Manugang	17. Gop dena	1st	Agare Dergang			
	3rd	Agare Dergang	18. Bijhu Nach	1st	Agare Gumet			
2. Singe	1st	Agare Manugang	19. Potti Hhara	1st	Agare Manugang			
	2nd	Ehde Dergang		2nd	Agare Dergang			
3. Bajhi	1st	Agare Gumet	20. Ghile Hhara	1st	Agare Dergang			
	2nd	Agare Manugang		2nd	Agare Manugang			
	3rd	Ehde Dergang	21. Badol Takcha		Agare Dergang			
4. Dhuduk	1st	Agare Gumet		2nd	Town			
	2nd	Feni	_					
<b>7</b> 011	3rd	Ehde Dergang	Baamwise scored points  1. Agare Manugang – 1077 points					
5. Oli	1st	Agare Manugang						
	2nd	Agare Dergang	2. Agare Dergang	-				
	3rd	Ehde Dergang	3. Ehde Dergang	•				
6. Tanyabi Geet		Agare Manugang	4. Agare Gumet	-	S			
7 III-1- C4	2nd	Agare Dergang	<ul><li>5. Muhuri – 246 points</li><li>6. Town – 171 points</li></ul>					
7. Ubho Geet		Agare Gumet	7. Feni – 154 points					
	2nd 3rd	Agare Manugang Muhuri	-					
9 Nuo Iorava			<ul><li>8. Ehde Gumet – 126 points</li><li>9. Ehde Manugang - Absent</li></ul>					
8. Nuo Joreye Geet (Gy) 9. Ehde Manugang - Absent 1st Ehde Dergang								
	2nd	Muhuri	Bijhu Champion-	2013				
	3rd	Agare Manugang	1st Agare Manugang					
9. Nuo Joreye Geet (Dwa-gola)								
1st Agare Dergang				hde Dergan	_			
10 Nuo Jorava Goot (Ibakka)								
	1st	Agare Manugang	•	Bijhu Champion-2012 1st Agare Manugang				
		Ehde Dergang		~				
	3rd	Agare Dergang		hde Dergan	~			
11. Record oye Geet (Gy)  3rd Agare Dergang  3rd Agare Dergang								
	1st	Agare Manugang	Mohini Mohan	Trophy for	r hest			
12. Record oye Geet (Dwa-gola)  Mohini Mohan Trophy for best Sudhombeye Nach: Muhuri Baam.								
	1st	Ehde Dergang	Madhab Chandra Trophy for best Ihruk jhakko Geet Agare Manugang.					
	2nd	Agare Dergang						
	3rd	Agare Manugang	Suresh Harbari Trophy for best Ihruk					
13. Record oye Geet (Jhakko) Nach: Agare Manugang								
lst Agare Manugang Bimal Momen Trophy for best Bijhu Nac								
14. Sudhom Beye Nach1st Muhuri Agare Gumet								
15. Ihruk Nach 1st Agare Manugang								

# Special Thanks to:

Sunanu Aghor Debbarma, Honourable TW Minister, Govt. of Tripura Sunanu Bhanulal Saha Honourable IC&A Minister, Govt. of Tripura Sunanu Ranjit Debbarma, Honourable CEM, TTAADC Dangubi Sandya Rani Chakma Honourable EM, TTAADC Sunanu Arun Kumar Chakma Honourable MLA, Pechartal Sunanu Priya Mani Debbarma Honourable MLA, Karbook Sunanu T. K. Chakma, IAS Sunanu Shanti Ranjan Chakma, TCS Sunanu D. K. Chakma, ADM, Sepahijala Sunanu Kumar Singh, Deputy Director, IC&A Sunanu Sajal Bishwas, SDM, Amarpur Sunanu Dasharath Debbarma, SDM, Karbook Ministry of IC&A, Tripura Ministry of TW, Tripura NEZCC, Dimapur TTAADC, Khumlwng Department of TRP & PTG, Govt. of Tripura

Tripura State Pollution Control Board

Tripura JICA Project
DFO, Gomati, Jatanbari
EE, PWD, Amarpur
BDO, Silachari
BDO, Karbook
BDO, Ompi
BDO, Rashyabari
BDO, Damburnagar
BDO, Kumarghat
BDO, Pechartal
ZDO, Dalak

Superintendant of Agriculture, Gandacharra
Superintendant of Agriculture, Amarpur
SDMO, Gandacharra
DGM, TSECL, Amarpur
ICO, ICA, Amarpur
SDO, DWS, Amarpur
MOIC, Natunbazar Hospital
SDPO, Amarpur
Commandant, TSR 5th Bn, Duluma
Headmaster, Natunbazar H. S. School
Headmaster, Jharjari High School
OC, Jatanbari Fire Station



#### Home Loan

- Maximum tenure 30 years
- Sanction in 5 days
- No Prepayment Penalty
- . Top up loan facility

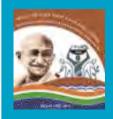
#### Car Loan

- Maximum tenure 7 years
- Sanction in 2 days
- No Prepayment Penalty

Online Loan Application & Tracking Facility



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# OFFICE OF THE BLOCK DEVELOPMENT OFFICER GOVERNMENT OF TRIPURA PECHARTHAL R.D.BLOCK, UNAKOTI TRIPURA

Pecharthal R.D.Block consists of 12 (Twelve) nos. ADC villages under Kumarghat Sub-Division, Unakoti Tripura with 182.006 Sq. Km having with population of 46,464.

The Block has achieved 97.94% of mandays with creation of 39.80% women participation in MGNREGA during the Financial Year 2012-13. We works for the people of Pecharthal.

#### <u>Community Hall near Machmara Bazar</u> <u>Total Estimate Cost: 30,87,708/-, Project completed during 2012-13.</u>



The 300 seated Community Hall constructed at Machamara under PMLAD scheme. Almost 20,000 people from 6 ADC villages will get benefit.

#### <u>Pucca Irrigation Channel at Bagaicherra</u> Total Estimate Cost: `33,00,504/-, Project completed during 2012-13.



The Pucca Irrigation channel has been executed at Bagaicherra ADC village to protect the paddy land from the disaster of the overflow of water. Atleast 700 villagers are being benefited by this project.