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দগো বাংছাং গবেষণা সমিতি

- (২৮) অসমীয়া জন-জীৱনত প্ৰচলিত লোকবিশ্বাস
● ড° সুদক্ষিণা পাৰ / ২০১
- (২৯) চাহ-জনগোষ্ঠীয় সমাজত নৱ-বৈষয়ৰ ধৰ্ম সম্পৰ্কীয় পৰিৱেশ্য কলা : এটি আলোচনা
● ড° ছেৱাৰী শৰ্মা / ২০৮
- (৩০) স্বামী বিবেকানন্দৰ চিকাগো ভাষণত হিন্দুধৰ্মৰ চিন্তা : এটি অধ্যয়ন
● শচীন শৰ্মা / ২১৫
- (৩১) হোমেন বৰগোহাঞিৰ উপন্যাসত নিম্নবৰ্গ চেতনা : এক আলোচনা
● ড° অশ্বেশ্বৰ গগৈ ● পৰিস্থিতা গগৈ / ২২১
- (৩২) অসমীয়া ভাষা-সাহিত্যৰ উত্তৰণত অৰুনোদই আলোচনীৰ ভূমিকা
● গণেশ বৰা / ২২৯
- (৩৩) ৰমেশ পাঠকৰ ব্যাকৰণ পুথি : এটি তুলনামূলক অধ্যয়ন
● ড° চম্পাকলি তালুকদাৰ ● জোন কুমাৰ কলিতা / ২৩৭

ENGLISH SECTION

- (34) **Study on Sankardeva and Madhabdeva's Paramartha Based Bargeet: A Comparative Perspective**
● Dr. Daisy Rani Deka / 249
- (35) **North East India-Bangladesh Cross-Border Trade: An Evaluation of Constraints and Opportunities**
● Rupam Chakma ● Dr. A. S. Yarso / 259
- (36) **Inverting the Structures of Domination: A Study on Thoibi in the Manipuri Epic *Khamba Thoibi Seireng***
● Mutum Shanta Singh ● Dr. Rajkumari Ashalata Devi / 269
- (37) **Re-constructing Identity beyond Cultural Differences: A Critical Study of the Selected Short Stories of Rohinton Mistry**
● Arup Sarma / 275
- (38) **Moral Bankruptcy and Psychological Degradation of Characters in the Novels of Iris Murdoch**
● Rachna Tuli / 286
- (39) **Blending of Magical Realism in Marquez's *One Hundred Years of Solitude*: A Critical Study**
● Amitabh Ranjan Kanu ● Dr. Ashikur Rahman / 293
- (40) **Oppressed Psyche of a Celestial Nymph: The Play of Intersectional Factors in Kavita Kane's *Menaka's Choice***
● Dr. Sreekala. B / 298



Blending of Magical Realism in Marquez's *One Hundred Years of Solitude*: A Critical Study

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Abstract: *Magic realism is a Latin American narrative style. It encompasses wide range of intricacies of life. Initially it was used to describe literary works of Latin American authors who applied mythical elements in fictions. The term was used for the first time in regard of the novels of Alejo Carpentier (1904-1980), a Cuban novelist. His 'lo real maravilloso' reveals the real history and geography of Latin America. Therefore, that novel appears more fictional now to native readers and appears magical to outsiders. Arguably, magic realism is natural outcome of post colonial writing. It distinctively portrays reality of conquerors and actual world of conquered. It shares certain characteristics of socio-economic set up of Post Colonial time. The term is often associated with Gabriel Garcia Marquez (1927-2014). But he claims that he is an anti colonial Latin American. He won Noble Prize for Literature in 1982 for his remarkable contribution to the genre of Magic Realism. His 'One Hundred Years of Solitude' is considered world's most popular novel in any language of last fifty years because of its mysteriously alive characters. Defying logic and rationality, Marquez in this novel maintains a profound world view for human race. He leans to phantasm to create a new world. He juxtaposes reality and superfluous events to create the past. Therefore, Fred d' Aguiar has rightly said in Guardian that if South America and Caribbean didn't exist then it would be possible to create them from this novel. The paper aims at to explore some roots of magic realism directly connected to Marquez's life and history of his place, and tries to understand how the author has weaved the spells in the novel.*

Key words: *Imagination, Magical Events, Realism, Marquez's life, Mythology and History*

Introduction:

One Hundred Years of Solitude reduces Latin American Narrative to folk myths and fantasy. It includes different aspects of human life and different kind of forms of art. It encompasses a vast cultural and geographical area. It gives a brief view of a place named Macondo and the people living there. It gives an idea of a pattern of living structure of the people from the beginning of European settlement in America. It covers their history until their dislocation in mid of twentieth century. One can witness seamless narrative technique in Marquez. His story never stop happening. It appears as if time ceases only after the final line. His novel *One Hundred Years of Solitude* is best known not for 'its scrupulous realism but for its imaginative flights of fantasy, its unreal sorts of actions' (Bell, 2010:131). His characters are commonly identified with the characters depicted in folk myths, classical epic, medieval romance, fairy tale, gothic novel and science fiction. His characters stand face to face in contrast and the 'contrast between different characters, the understanding of economic and political change and the way it may be perceived either historically or mythically' (Martin,2012:28) to anticipate the Latin American literary identity which has been foreshadowed with the aspect of myth.

In the book *Fragrance of Guava*, Plinio Apuleyo Mendoza gives a detail history of Marquez's ancestors. Marquez's grandparents lived in Aracataca. The place left a significant influence on Marquez. Plinio in the book mentions that Marquez's grandmother used to talk with the deceased family members of her family. Even Marquez had numerous aunts. They showered attention and care upon him. Even maids were very congenial. They all gave him happy childhood moments. They helped to grow in him a sort of different outlook to look at life. His grandmother used to tell him tales relentlessly. She told fairy tales very convincingly that they appeared real. He used the same technique of telling tales in *One Hundred Years of Solitude*.

Area of Research:

One Hundred Years of Solitude is replete with paragraphs narrated in magic realism. It shows Marquez's ability to entwine fantasy and reality together in view of recreating the past of a place and people living out there. The novel is an evident proof of a writer's conscious use of mythology, history, fairy tales and personal experiences. The paper aims at to explore the mythical and fantastic elements in characters of the novel and peep into how the characters apparently appear real in the said fiction.

Objective:

The objective of the paper is to find out the sources of Magic Reality used in *One Hundred Years of Solitude* and tries to find out the reason why the novel has become one of the celebrated novels in the genre of postcolonial writing.

Discussion:

One Hundred Years of Solitude begins with an unexpected but vivid recurrence of past experience. At the outset the character Colonel Aurelino Buendia recollects bygone days. The moment he arrived at Macondo, a most cherished place that he always dreamt of, the place

helped him to recollect his past. A band of gypsies brings technological marvels to the place. The place is an isolated village. Jose Arcadio has unbridled imagination. His imagination takes him beyond the world of reality. He extracts gold from the bowels of earth. He has explored every inch of the region. He succeeded to unearth the suit of 'fifteenth century armor' (p.2). The rusted armor had hollow resonance of an enormous 'stone filled gourd' (p.2). Melquiades, the chief of the gypsies, like God, enjoys immortality. He dies from a fever on the beach at Singapore and his body is thrown into the Java Sea, yet he returns to life. He can be seen in the novel interacting with characters of several different generations. It is also Melquiades who brings to Macondo the novelty of ice, making Jose Arcadio Buendia say 'this is the great invention of our time'. He thinks that God's power of creation is replaced by human acts. In general, most of the acts related to 'Melquiades are impregnated with the supernatural power that the Book of Genesis attributes only to God' (Pelayo,2010:107). Ursula too is portrayed as to possess certain kind of power when she claimed that she has power to control over her death like her daughter Amaranta. Besides, she was suffering from irrational fears and superstitions that she might give birth to a deformed child with a pig's tail. Jose Arcadio Buendia spent his time in solitude in many reason. He kept himself in a small room which he built. That was the period in which he acquired the habit of talking to himself. He developed the habit of walking through the house without paying heed to anyone. Even the village in which he was living was a truly 'happy village where no one was over thirty years of age and where no one had died' (p.9). Ursula recalls his great great-grandmother who was frightened with the ring of alarm bell and the firing of cannon. She fell down on a lighted stove and got burnt. She became a useless wife for rest of her life due to burn up. Later on she was obsessed with the feeling that her body released a foul odor. She was frightened of dog's attack through the windows of her room. Hence, she could not sleep. Later on her husband Aragonese sold out all his mercantile properties and house, and went to a foothill of a sea coast. He built a bed room for his wife without any windows so the 'pirates of her dream would have no way to get in' (p.20). Rebecca, an eleven years old orphan girl, arrived one day mysteriously. She was raised by Buendia as one of their own children. Firstly, she had to conquer her self-destructive habits of eating dirt and whitewash. Very soon, she was afflicted with memory loss. Eventually, the entire town became infected with an inability to sleep. The inhabitants of the town began to label everything: table, chair, clock, door, wall bed, pan, cow, goat, pig, hen, cassava, caladium, banana etc so as to help the people to regain their memories. They even put up a signboard that said 'MACONDO' and also put up a proclamation 'GOD EXISTS'. Even Jose Arcadio Buendia decided 'to build the memory machine that he had desired once in order to remember the marvelous inventions of the gypsies' (p.49). The affliction of memory loss continues till the end of the novel. Marquez writes in the novel:

'They always remember that the past was a lie, that memory has no return, that every spring gone by could never be recovered ...In that

Macondo forgotten even by the birds, where the dust and the heat had become so strong that it was difficult to breathe secluded by solitude and love and by the solitude of love in a house where it was almost impossible to sleep because of the noise of the red ants' (p.408-410)

One Hundred Years of Solitude tries to shape a fictional world by reflecting back the reality of the author's world. It explains many of bizarre incidents like Ursula's plugging her ears with bees wax (10), Jose Arcadio's feeling of his bones turned foam (26), Rebecca possessed greenish skin(42) and had infected the town with insomnia, Petra kept a pair of patent leather boots which Aureliano Segundo wants to 'wear in his coffin'(210), Aureliano's feeling of removing and decomposing of all traces of man from the moon by the prehistoric plants and steaming puddles and his sensation in regard of 'scorpions and the yellow butterflies'(421) etc. are based on factual events which are deployed in the novel with magical touch. Marquez recalls an electrician who used to come to their house in Aracataca to change the meter. His grandmother was a superstitious woman. On many of the occasions it appeared that whenever the electrician visited their house a swarm of yellow butterflies came after him. Therefore, his grandmother by shooing away the butterflies with a duster remarked that whenever that man came to the house, those yellow butterflies followed him. Marquez had an extended family. He had an endless array of cousins, nephews, grandchildren and other kin and kith. He was influenced by their stories and experiences in his formative age. *One Hundred Years of Solitude* shared many direct and indirect experiences of the author. 'Two sets of memories in particular would stay with him-the adult women and his grandfather, the soldier. Their stories encouraged his curiosity. He started to introspect superfluous events from his childhood. His grandmother 'Tranquilina, who went blind in old age used to tell the all manner of amazing stories with a straight face, and would talk about people without distinguishing them between quick and dead'(Bell,2010:63).

Marquez has drawn an extended picture of Colombia in the novel. The novel is about to get back to past i.e 19th century Colombia. Marquez used the reference of arrival of railway, the war of thousand days, the arrival of American Fruit Company, the installation of Cinema House, the rising of automobile industry and the massive killing of plantation workers in 1928 in his novel to give pace to the story. It is true that the novel has described some basic incidents of Colombian History which was full of dearth and death. The story of *One Hundred Years of Solitude* goes with a large terrain of incidents like guerillas attack, initiation of self-defense groups, death of lacks of people, starting of self defense groups, and deputation of police and army force to control civilians in his novel to recreate the past. He writes in his autobiography *Living to Tell the Tale*:

'when my grandmother tried to awaken the family's enthusiasm with the fantasy that the streets were paved with gold there, Mina said: "Money is the devil's dung." For my mother it was the kingdom of all terrors. The earliest one she remembered was the plague of locusts

that devastated the field while she was still very young. "You could hear them pass like a wind of stones" (p.40).

There are many magnificent passages of magic realism in Marquez's autobiography that apparently suggest that how they pave the way to *One Hundred Years of Solitude*. Marquez recreates the past in the novel with the help of his memories, personal and public experiences. There are several references of civil war and geographical description of the place Macondo, history of Colombia etc in this novel, and he resorts to magic whenever he felt the gap so that the story gets no rupture. Apparently, the references and description used in the novels are taken from the source of the author's personal account. Marquez said: 'Macondo- This world had attracted my attention ever since the first trips I had made with my grandfather' (p.19).

Result:

The discussion comes to a conclusion that Gabriel Garcia Marquez grew up listening to his grandmother's stories. His grandmother was a treasure trove of mythology, fables and stories of the place where they lived in for ages together. Her stories helped them to understand human nature and characteristics in colossal aspects. Besides, Marquez was an avid reader of world literature. He developed his idea about magic reality from reading The Bible and other writers like Cervantes, Virginia Woolf, GB Shaw, William Faulkner and Franz Kafka. Even his personal and insightful understanding about his place and people gave him a broad sense of observation. His close affinity with reality helped him to think how to deploy fantasy so that it appears real. He gently yokes reality and magical phenomenon and blend them sophisticatedly that everything appears as true and real for a while.

Conclusion:

From the above discussion, we can draw a conclusion that Marquez's magic realism has got substantial source from his own personal experience and life which he celebrated with his grandparents and aunts. As the books like The Bible, Don Quixote, Metamorphosis, Mrs Dalloway had left huge influence upon Marquez, therefore he did not only borrow details from his own life but also borrowed phrases and characters from other writers. All of them helped him to formulate a new idea of telling his story – *One Hundred Years of Solitude* which one can read like a fable either, or can be read to understand how broken memories be repaired with the help of magic realism and how to weave the spell. ♦♦

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- ড° দীপালি গগৈ /০৮
- (৬) অসমৰ বয়ন-শিল্প আৰু অসমীয়া নাৰীৰ আত্মনিয়োজন
- ড° বনু দত্ত /১৬
- (৮) অৰুণাচল প্ৰদেশৰ টাৰাং জিলাৰ পৰ্যটন : এটি আলোচনা
- তৰুণ লইং /২৬
- (৯) ইংৰাজী সাহিত্যলৈ অনূদিত 'বুঢ়ী আইৰ সাধু' : এটি বিশ্লেষণাত্মক অধ্যয়ন
- নীলান্ধি দাস /৩২
- (১০) অসমৰ সংবাদ জগতৰ এক যুগান্তকাৰী সংবাদপত্ৰ : আসাম বিলাসিনী
- ড° অৰুণিমা দাস ● আদিত্য হাজৰিকা /৩৮
- (৭) হোমেন বৰগোহাঞিৰ গদ্যবীতি : এটি অধ্যয়ন
- ড° দুলাল চন্দ্ৰ দাস /৪৪



ISSN : 2347-7180

- (১১) অসমৰ জনগোষ্ঠীয় সংস্কৃতিৰ প্ৰেক্ষাপটত সাংস্কৃতিক পৰ্যটনৰ সম্ভাৱনা
- জিলাৰ বিশেষ প্ৰসংগত)
- বনজাতা শইকীয়া /৭৭
- (১২) বহু জনগোষ্ঠীয় লোকৰ কথিত অসমীয়া ভাষাৰ ক্ষণিতত্ত্ব (বাক্সা জিলাৰ
- জিলাখনসহ)
- ধনশ্ৰী কলিতা ● ড° চম্পাকলি তালুকদাৰ /৮৫
- (১৩) জয়ন্ত বৰুৱা শৰ্মাৰ কবিতাত শোণিত-নিপীড়িত আৰু সৰ্বহাৰাৰ প্ৰতিচ্ছবি
- আলোচনা
- বাজা বাম বাভা /৯৩
- (১৪) অৰুণোদই সম্ভাদপত্ৰ আৰু অৰুণোদইকালীন শব্দভাণ্ডাৰ
- বঞ্জিত হাজৰিকা /৯৮
- (১৫) অসমীয়া নাৰীৰ দিক্‌দৰ্শনত ঘৰ-জেউতি আলোচনাতীৰ ভূমিকা : এক বিশ্লেষণ
- অৰুণিমা দাস ● ড° ৰশ্মি দেৱী /১১০
- (১৬) অসমীয়া নাৰীৰ কবিতাত বিবাদ-বীৰ্য্য : 'অন্তিম জোতি' কবিতাৰ আলোচনা
- বিশ্লেষণাত্মক আলোচনা
- ১১৬

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দগো বাংছাং

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● ড° ধনেশ্বৰ কলিতা

- Anupama Bandopadhyay ● Dr. Sohel Aziz /193
- (26) Segmental Phonemes in Assam Sadri and Chota Nagpur Sadri*
- Diksha Verma /199
- (27) R. K. Narayan's *The Guide* and its Adaptation cum Appropriation
- on the Silver Screen by Vijay Anand
- Suhail Mohammed /210
- (28) Autonomy Movement : A Quest for Rights-over Land
- Dr. Abhijit Bhuyan ● Daisy Rani Talukdar /218
- (29) Anthropocene and Ecoprecarity: Indigenous lives in Pankaj
- Sekharia's *The Last Wave: An Island Novel*
- Dr Debajyoti Biswas ● Ms. Georgina Khakhlari /230
- (30) Breaking Gender Myths in Assamese Cinema: A Feminist Reading of
- Rima Das's Films *Village Rockstars* and *Bulbul Can Sing*
- Renjini Ramankutty /239

- (31) The Role of the English Language in the Process of Modernization in India: A
- Dipankar Saikia
- (34) Religious Tourism and the Role of the State in the Development of the
- Govinda Temple, North Guwahati
- Dr. Anup Hazarika /270
- (35) Rites of Exit: Notes on Galo Eschatology and the Role of the
- Dr. Tajen Dabi /278
- (36) De-Territorialising Diversities Literatures of the Marginalized
- Amit Kumar ● Rabindrabhath Sarma /286
- (30) Breaking Gender Myths in Assamese Cinema: A Feminist Reading of
- Rima Das's Films *Village Rockstars* and *Bulbul Can Sing*
- Renjini Ramankutty /239
- (31) Poetics of Homelessness and Dislocation: A Reading of Agha
- Ali's Poems
- Dr. Tejashwari Mollah /240

- (২২) বাভাসকলৰ পৰম্পৰাগত বাদ্যযন্ত্ৰ আৰু ইয়াৰ ব্যৱহাৰ
 ● বুলুমণি বাভা / ১৫৯
- (২৩) হোমেন বৰগোহাঞিৰ উপন্যাসৰ পটভূমি আৰু ভাষাশৈলী
 ● দিবেন্দু সন্দিকৈ / ১৬৮
- (২৪) 'হেমকোষ' আৰু 'আধুনিক অসমীয়া শব্দকোষ'ত অন্তৰ্ভুক্ত শব্দৰ ব্যাকৰণগত সম্ভেদ : এক
 তুলনামূলক অধ্যয়ন
 ● অশ্বেষা মহন্ত / ১৭৭

ENGLISH SECTION

- (25) A Study of Bioregional Reinhabitation in Kamala Markandaya's the
 Coffey Dams
 ● Anupama Bandopadhyay ● Dr. Sohel Aziz /193
- (26) Segmental Phonemes in Assam Sadri and Chota Nagpur Sadri*
 ● Diksha Verma /199
- (27) R. K. Narayan's *The Guide* and its Adaptation cum Appropriation
 on the Silver Screen by Vijay Anand
 ● Suhail Mohammed /210
- (28) Autonomy Movement : A Quest for Rights-over Land
 ● Dr. Abhijit Bhuyan ● Daisy Rani Talukdar /218
- (29) Anthropocene and Ecoprecarity: Indigenous lives in Pankaj
 Sekhsaria's *The Last Wave: An Island Novel*
 ● Dr Debajyoti Biswas ● Ms. Georgina Khakhari /230
- (30) Breaking Gender Myths in Assamese Cinema: A Feminist Reading of
 Rima Das's Films *Village Rockstars* and *Bulbul Can Sing*
 ● Renjini Ramankutty /239
- (31) Poetics of Homelessness and Dislocation: A Reading of Agha Shahid
 Ali's Poems
 ● Dr. Taybul Islam Mollah /249
- (32) Exploring Agri-Business Promotion through Women SHG for Rural
 Sustainable Development in Assam
 ● Sangita Mahanta ● Dr. Amit Choudhury /254



Poetics of Homelessness and Dislocation: A Reading of Agha Shahid Ali's Poems

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Abstract: *A home is not just made of four walls, it is also a place of memories. It assures protection, and gives a sense of belonging. It gives not only roots to grow but also a sense of pride and identity. Therefore, when one remains away from home for quite sometimes, home starts haunting. It happens with everyone. When anyone is in exile, the sense of homelessness becomes deeper. Agha Shahid Ali is one of the prominent poets from Kashmir origin who was in exile by choice. He was forced to migrate to America in order to pursue higher studies, but he had not accepted self chosen separation easily. He has taken his migration as one's displacement. He always feels that he has been culturally and geographically displaced. His physical separation from his hometown creates in him a deeper sense of homelessness. He examined nostalgia, memories of home and nation, sense of loss etc. in his poems. The themes of exile and loss are tinged in his poems. His poems chase relentlessly the collective memories of the past and expresses the desire to return to Kashmir by idealizing ancestral home. The present paper aims to examine his confrontation with memories with a view to understand a poet's sense of loss, exile, banishment and inescapable solitude.*

Key words: *Home, Memory, Nostalgia, Cultural Dislocation, Homelessness.*

Introduction:

Writing is an act of remembering the past. It takes a writer to different time zone and space of the past. It is an art of reproduction of amassed experiences. The poems of Agha Shahid Ali (1949-2001), a Kashmiri Indian-American poet, fall under the principles of Diasporic literature as the poems are marked by loss and nostalgia with a yearning to recreate the past by writing memories. His two works 'The Country without a Post Office' and 'The Veiled Suite' have shown his longing for the past. He cherishes the identity which has been lost.

Agha Shahid Ali was born in a respectable Kashmiri family. He grew up in Kashmir valley. He did his graduation from University of Kashmir. After completing his masters from Hindu

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यू.जी.सी. केयर की बहु-विषयी सूची में क्रमांक-२८ पर नामांकित
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सम्पादक

प्रो. श्रद्धा सिंह • डॉ. हिमांशु शेखर सिंह

वर्ष : १५

अंक : २७

४२. Conjunction of Indian Philosophy and Western Mysticism in the Poems of Beat Poet Allen Ginsberg २५७
–Dr. Taybul Islam Mollah
४३. Judith Mcnaught's Something Wonderful By Using Triangular Love Theory of Sternberg २६७
–Mrs. S. Shalini
४४. Analyzing the Unique Aspect of Sculptures of Ghodsimar Dham and Tracing its Linkage with Pala Period. २७८
–Yashraj Singh, Dr. Satish Kumar Verma
४५. Shrinking Traditional Leisure Practices with Invent in Technology: Special Reference with COVID-19 २८९
–Dr. Anuja Jain
४६. An Empirical Study On Work Life Balance And Its Influence on Quality of Life and Efficiency of Work Among Women २९५
–Lumbini Haridas Ganvir
४७. A Study on Ambush Marketing in Sports Vis-a-Vis Trade Mark Law ३०३
–Gururaj D. Devarhubli
48. Impact of Psychological Capital on Service Quality : A Conceptual Framework with the Mediation of Work Attitudes ३१३
–Dr. Neelam Kalla, Dr. Hemaprabha Purohit
४९. Impact of Liquidity Ratios on Profitability : A Case Study of Ultratech Cement Ltd. ३२१
–Jyoti Jain, Dr. Ruchi Jain
५०. Aspects of Sustainability in the Economy and Business ३३०
–Dr. Pravin Pundalik Rajguru
५१. Theoretical Framework of Consumer Behavior & Impact : Due to Covid-19 Pandemic ३३७
–Dr. Vibha Srivastava
५२. The Issues Involved in Protecting Prisoner's Rights During Covid-19 ३४४
–Mrs. Arushi Gaur Chauhan, Prof. (Dr.) N.K. Thapak
५३. Chastity, Virginity and the 'Bed Trick' Resistance and Resilience in William Shakespeare's Measure for Measure ३५२
–Dr. Vipin K. Singh
५४. Social Media and its Outreach with the Advent of Technology : An Analytical Study ३६०
–Prof. (Dr.) Manu Singh
५५. Terrorist Activities and Media in India ३६६
–Dr. Satish Kumar Verma, Manoj Vishwakarma
५६. Misuse of Section 498A of IPC 1860 ३७०
–Dharmender Kumar, Dr. Reema Aggrawal
५७. Agricultural Insurance As A Risk Mitigation Tool : A Scope For Future Research ३८१
–N. Naga Venkata Sai, Dr. P. V. Rajeev

Conjunction of Indian Philosophy and Western Mysticism in the Poems of Beat Poet Allen Ginsberg

Dr. Taybul Islam Mollah*

ABSTRACT : *The Beat writers are primarily quester for even 'on the road', in search of a philosophy that would rehabilitate man as an integral part of the cosmos. Their quest for a total philosophy of life brings them close to the Indian philosophic and religious systems, Buddhism, Zen Buddhism and Vedanta from where they adopt a number of concepts like those of the Karma; the four noble truths, spiritual enlightenment through meditation and nirvana etc. His poetry instead is a text that is inextricably bound to the immediate socio-political situations and treats virtually of every significant aspect of the life. The Oriental philosophies, together with Blake's visionary poetry and the robust native tradition of Whitman and Williams, have decisive say in shaping the Ginsberg's vision of life.*

Keywords: Philosophy, Religion, Life, Poetry

Introduction

The Beat movement began in the middle fifties and began dying in the sixties. The Beat were anti-establishment people, they were against conformity and 'tradition'. Above all, they were anti-academic and anti-intellectual. They disliked every facet of 'square' American society. They disliked the established institutions like religion, family life and marriage. Even the man-woman relationship was a subject of hate to them. They openly took drugs and even justified their drug-addiction. Similarly, when Ginsberg was asked what exactly his religion was, he answered he was probably a "Buddhist Jew" with attachments to Krishna, Sive, Allah, Coyote, and the sacred Heart¹. Then he adds that he was more of a Buddhist Jewish 'pantheist'. The shrine near Ginsberg's bed would be a curious collection of things taken from different religions of the world. Particularly Ginsberg has been influenced by at least three oriental religions- Zen Buddhism, Hinduism and Tibetan Buddhism. Ginsberg's poetry is a metaphor of quest. In fact, his poetry is a prism where the colors of Zen Buddhism, Indian philosophy of Karma, Chanting of Mantras, forays into consciousness by drugs, Blakean vision and Whitman's transcendentalism. He is a quester in route and tries to explore his within and beyond. The Oriental philosophies, together with Blake's visionary poetry and the robust native tradition of Whitman and Williams, have decisive say in shaping the Ginsberg's vision of life. Ginsberg is not one of those poets who stay withdrawn unto themselves and whose poetry requires no referring back to the social texts.

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Pratim Baruah , Amitabh Ranjan Kanu ,

[Mail A Friend](#)

Pratim Baruah



Image credits – painting by Pieter Bruegel the Elder, 1565

Assamese poems trans. by Amitabh Ranjan Kanu

A COLD LONE SENSATION

(One)

I felt a sensation cold
after reaching at the gateway

saw a hazy body
who drowns in my nerves

The gateway is of an ancient day

I got goosebumps
looking at the body walking in the shadow
wearing death

(two)

Putting out the light
the lamp is suddenly set on fire

in an endless cold
the swelling void dances in the bamboo grove

(three)

A jackal foes
when cicada calls in the dark

A raven swings across the bamboo grove

Sitting on the withered heart
A nameless bird cries

(four)

Wished to get back to the watery womb of my mother
Or to take a halt as the whirlpool turns green

But I cannot return
Can I stop here?

An indomitable time haunts

(five)

The gate seems like a sacred canopy
Lone
Extremely cold

Tears get congealed

Like an unnamed bird
Someone is coming and going

Someone's footstep echoes
in the darkness
when ants built their mounds on limbs

(checha nirjan anubhatir ekhon toronr tolot)

Prayer

(To Maa)

Walking with a streamlet gusto

It takes away happiness

Breaks heart

I grew in water
and abandoned the watery bed

her face creases
eyes turn pastel
I sob

'Be careful in every step of life' her eyes had uttered
As every step is a pointed thorn

I wish to return back with air
to the watery bed
Before getting comingled in soil

(parthona)

Absences

The sun is gradually sinking
The city is an impaired child having no toes
Void engulfs everyone in the city where I live

In the shadow
dream blooms
An afflicted heart burns

the bygone voice hums in a conch shell

2

Darkness fastens me while I was stepping into a dungeon
And wet me with fresh music

3

Taking a vow, I'm floating away with streamlets

The last light of the day
falls down on my heart with a sigh

Opening the cover of the box
a blue grief emerges from darkness
a dream smeared with blood trickles down in the same motion

tears fell on muddy palms
a red lily blooms in jubilant air

Clasping the shattered dreams amidst smoke and ashes
The night ignited to a quiet fire

I am searching for someone since long

But I'm botched up

(anupasthiti-1, 2 ,3)

♣♣♣END♣♣♣



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Poetry

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Pratim Baruah

Pulkita Anand

Sajan PK

Shamayita Sen

• Ruhul Amin /284
The Academic Achievement of the
Relation To Their Study Habit
• Dr. Anek Lal Barman
Environmental Ethics
Sankaradeva
• Niranjan P
Rule of M
Dissem



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ড° বেণু বৰা /১৩৮

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ডিমৰীয়া অঞ্চলৰ ডুমু

এক ক্ষেত্ৰভিত্তিক অধ

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সম্পাদকদ্বয় (অবৈতনিক) : ড° ললিত চন্দ্র বাভা
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সূচীপত্ৰ

CONTENT

অসমীয়া বিভাগ :

- (১) দ্বিতীয় ভাষাকপে অসমীয়া ভাষাৰ শিক্ষণ প্ৰক্ৰিয়াত শিক্ষণ-কৌশল হিচাপে ভাষাৰ বিৰোধমূলক বিশ্লেষণৰ উপযোগিতা : এক সমীক্ষাভিত্তিক অধ্যয়ন
● ড° দীপামণি হালৈ মহন্ত /০১
- (২) 'জোনাকী'ৰ ভাষিক বিচ্যুতি : এক বিশ্লেষণাত্মক অধ্যয়ন (লক্ষ্মীনাথ বেজবৰুৱাৰ বচনাৰ বিশেষ উল্লেখৰে)
● অপু বৰা /১০
- (৩) প্ৰদীপ আচাৰ্যৰ অনূদিত কবিতাৰ এটি সমীক্ষাত্মক অধ্যয়ন (হীৰেন ভট্টাচাৰ্যৰ 'এজোপা গোলাপ' আৰু 'শৰ-সন্ধান' কবিতাৰ বিশেষ উল্লেখনসহ)
● জয়জ্যোতি ডেকা /২০
- (৪) মামণি বয়চম গোস্বামীৰ নীলকণ্ঠী ব্ৰজ উপন্যাসত ধৰ্মীয় আধিপত্য আৰু প্ৰান্তীয়কৰণৰ চিত্ৰণ
● শিখা দেৱী নাথ /২৮
- (৫) যোগেন্দ্ৰনাৰায়ণ ভূঞা আৰু ঊনবিংশ শতিকাৰ অসম সম্পৰ্কীয় অধ্যয়ন
● স্বপ্নালী গগৈ /৩৩
- (৬) দ্বিতীয় ভাষা শিক্ষণত হোৱা আন্তঃভাষিক আৰু অন্তঃভাষিক ভ্ৰান্তি : এক অধ্যয়ন
● ডলী ডেকা /৪২
- (৭) টাচা জনগোষ্ঠীৰ কৃষিভিত্তিক উৎসব-পাৰ্বণ (ম'হ ম'ল উৎসবৰ বিশেষ উল্লেখৰে)
● ৰণুমী সোণোৱাল /৪৮
- (৮) অসমীয়া আধুনিকতাবাদী কবিতাত বিষয়ী সত্তা হিচাপে প্ৰেম
● সুদক্ষণা গগৈ /৫৯
- (৯) ভাৰতীয় গণনাট্য সংঘলৈ ভূপেন হাজৰিকাৰ সাংগীতিক অবদান
● শান্তিমণি শইকীয়া /৬৯
- (১০) কাৰবিসকলৰ ডেকাচাং : পৰম্পৰা আৰু বিশ্বায়ন
● গীতা হাজ্জেপী /৭৮

- (১১) হোমেন বৰগোহাঞিৰ সুবালা উপন্যাসত প্ৰতিফলিত অৱক্ষয়ী সমাজৰ ছবি
● নিৰ্মালী বৰা /৮৪
- (১২) বড়ো জনজাতিৰ সাজ-পাৰ আৰু অলংকাৰ : পৰম্পৰা আৰু পৰিৱৰ্তন
● দীপিকা নাথ /৯১
- (১৩) হোমেন বৰগোহাঞিৰ 'হালধীয়া চৰায়ে বাও ধান খায়' উপন্যাসত সামাজিক চেতনাৰ প্ৰতিফলন
● বিনীতা ভূঞা /১০০
- (১৪) চৈয়দ আব্দুল মালিকৰ 'ৰূপাবৰিৰ পলস' উপন্যাসত অসমলৈ হোৱা অভিবাসনৰ চিত্ৰণ
● বনিশা শইকীয়া /১০৮
- (১৫) আহোম ৰাজতন্ত্ৰত শাসকৰূপে নাৰী : এক ঐতিহাসিক বিশ্লেষণ
● নিপন পাংগিং /১১৬
- (১৬) জুৰি শইকীয়াৰ সৌমাৰ নন্দিনীত প্ৰতিফলিত চুতীয়াসকলৰ লোক-সাংস্কৃতিক উপাদান
● ফেঞ্চী চুতীয়া /১২১
- (১৭) নমঃশূদ্ৰসকলৰ ছিলেটীয়া ভাষাৰ নামশব্দ আৰু ইয়াৰ ৰূপসাধন প্ৰণালী
● পল্লৱী সন্দিকৈ /১২৭
- (১৮) দেউৰী জনগোষ্ঠীৰ কৃষিভিত্তিক উৎসৱ বিচু : এক চমু অৱলোকন
● ড° বেণু বৰা /১৩৮
- (১৯) লক্ষ্মীনন্দন বৰাৰ চুটিগল্পত নাৰীৰ বিচিত্ৰ ৰূপ : এক চমু বিশ্লেষণ
● ড° বিজয়া বৰুৱা ● প্ৰণীতা দাস /১৪৫
- (২০) অসমৰ দেউৰী সমাজত 'দেওঘৰ'ৰ গুৰুত্ব আৰু ভূমিকা
● ড° হেমালক্ষী গগৈ /১৫৪
- (২১) বীতা চৌধুৰীৰ মৰে অসম জীয়ে কোন আৰু আশীৰ দশকৰ অসম : এক অধ্যয়ন
● ভাস্বতী দাস /১৬০
- (২২) ডিমৰীয়া অঞ্চলৰ ডুমুৰালী কাৰ্বিসকলৰ সমাজ-সংস্কৃতিত দল আৰু নামৰ তাৎপৰ্য :
এক ক্ষেত্ৰভিত্তিক অধ্যয়ন
● ৰুমি দলৈ ● ড° মৃণাল জ্যোতি গোস্বামী /১৬৬
- (২৩) লক্ষ্মীনাথ বেজবৰুৱা আৰু সুকুমাৰ ৰায়ৰ শিশু সাহিত্যত লোক-সাহিত্যৰ স্বৰূপ সন্ধান
● ড° মান্দিপ গুপ্ত /১৭৪
- (২৪) জনজাতীয় সমাজ জীৱনত নাৰীৰ ভূমিকা (বড়ো, মিছিং, ৰাভা আৰু কাৰ্বি জনজাতিৰ
বিশেষ উল্লেখনসহ)
● চুমী ঠাকুৰীয়া ● তৃষ্ণামণি কলিতা /১৮০
- (২৫) ৰজনীকান্ত বৰদলৈৰ 'নিৰ্মল ভকত' উপন্যাসৰ ৰস বিচাৰ : এক চমু অৱলোকন
● ৰূপম মজুমদাৰ /১৮৬

- (২৬) 'বিকুল' উপন্যাসত প্ৰতিফলিত অসম আন্দোলনৰ পৰৱৰ্তী কালৰ (১৯৮৫-২০১৯)
অসমৰ ৰাজনৈতিক প্ৰেক্ষাপট
● ভূপেন গগৈ ● মেঘালী চেতিয়া /১৯৩
- (২৭) অসমৰ চৰ-চাপৰিত প্ৰচলিত শিক্ষা ব্যৱস্থা আৰু তাৰ কুপ্ৰভাৱ
● ড° মোঃ জহিৰুল হক /২০৫
- (২৮) অসমৰ সত্ৰ আৰু সত্ৰীয়া পৰম্পৰাত সাহিত্য চৰ্চা (বটদ্ৰৱা সত্ৰৰ বিশেষ উল্লিখন সহ)
● অনামিকা বৰা /২১১
- (২৯) প্ৰেমচন্দ্ৰৰ 'নিৰ্মলা' উপন্যাসত প্ৰতিফলিত তদানীন্তন সময়ৰ নাৰীৰ সামাজিক স্থিতি
আৰু অস্তিত্ব : এক অধ্যয়ন
● ড° ইন্দ্ৰানী ডেকা ● পাপৰি ডেকা /২২০
- (৩০) চতিয়াৰ ঐতিহাসিক স্থান আৰু পৰ্যটনৰ সম্ভাৱনা : এক চমু বিশ্লেষণ
● ড° অনুশ্ৰী অধিকাৰী /২৩০

ENGLISH SECTION

- (31) **The History of Separateness :**
An Account of Communal Riots and Refugee
Exodus Following the Partition of Bengal in 1947
● Dr. Tapan Kumar Das /239
- (32) **An Analysis of the Folktales of the Patirabhas of Assam**
● Dr. Lakhyadhar Sarma /245
- (33) **Value Education and the Role of Teachers in Modern India:**
Philosophical Explorations
● Dr. Neena. TS /253
- (34) **Formation of the Rajbangsi Hindu Society in Pre-Colonial North**
Bengal
● Mr. Swadhin Jha ● Dr. Manadev Roy /261
- (35) **School Dropout and Child Labour as a Major Challenge During**
Covid-19 Phase : A Study Concerning the "Adivasis" from Borbil
Gaon Panchayat in Tinsukia District of Assam
● Antara Hazarika /270
- (36) **Identity of Manipur in the Epic Mahabharata : Myth and Facts**
● Kavyashree Mahanta (A.C.S.) /277

- (37) **Inclusion of ICT in Education: It's Needs and Challenges in Secondary Schools of Char Areas of Assam**
● Ruhul Amin /284
- (38) **The Academic Achievement of the Secondary School Students In Relation To Their Study Habits in Kamrup District of Assam**
● Dr. Anek Lal Barman ● Rashmi Rekha Rabha /292
- (39) **Environmental Ethics in Vaishnavism with Special Reference to Sankaradeva**
● Niranjana Haloi /297
- (40) **Role of Mobile Theatre in Entertaining the Mass People along with Disseminating Social Messages through Dramatic Presentation**
● Dr. Mousumi Devi /306
- (41) **The Bitter Brew: Migration and Identity in Rita Chowdhury's *Chinatown Days***
● Dr. Priyanka Kakoti /317
- (42) **Contribution of Christian Missionaries among the Bodo People in the Field of Education With Special Reference to Kokrajhar and Chirang District**
● Aroti Basumatary ● Dr. Rosemary Koch /324
- (43) **Art and Craft in Proverbs: Metaphor in Meitei Cultural Life**
● Dr. Yumnam Sapha Wangam Apanthoi M /333
- (44) **Impact of Globalization on Science Education: A systematic analysis through Indian Education system**
● Himani Maiti ● Dr. Amalendu Paul /342
- (45) **Peace Building Activism and Women Organisations in BTR of Assam**
● Marina Mehjabin ● Prof. Alaka Sarmah /351
- (46) **A Historical Perspective of the Position of Mising Women: A Case Study from Arunachal Pradesh to the Brahmaputra Valley**
● Durlav Raj Taid /363
- (47) **Composite Sculptures of Jainism in Bengal (c.7th Century CE to the c.13th Century CE): An Iconographic Study**
● Dr. Rajeswar Roy /369

- (48) **Life of Widows: A Nineteenth and Twentieth-Century Sketch with Reference to Male-Written Autobiographies of Assam**
● Dr. Parishmita Hazarika /377
- (49) **Intersection of Multiple Memory Traces in Modiano's Paris: A Reading of the Search Warrant**
● Dr. Gulab Jha ● Arup Sarma /386
- (50) **Cultural Diffusion and Socio-Cultural Life of the Adivasi People in Assam**
● Samar Medhi /395
- (51) **The Role of Ethno-Mathematics in the Villages of Dhubri District: A Selected Reading**
● Dr. Abu Taher Mollah /401
- (52) **Folk Knowledge, Identity and Gender Construction: Understanding the Socio-Cultural Milieu of the Koches of Assam through Proverbs**
● Dr. Kaushik Das /410
- (53) **Mentoring Learners' Autonomy: Rethinking the Role of the Teacher in the Learner-centered Approaches for Language Pedagogy**
● Arzuman Ara ● Vikash Kumar Singh /418
- (54) **The People's movement against the construction of Lower Subansiri Hydro-electric Power Project in Assam and its impact on regional politics**
● Monikha Chutia /429
- (55) **Attitude of Secondary School Students Towards Activity Based Teaching Learning Approach**
● Pranjal Das ● Dr. Nil Ratan Roy /436
- (56) **Socio-Economic Factors and Utilization of Integrated Child Development Services in Assam**
● Mahendra Hazarika ● Dr. Amarjyoti Mahanta /444
- (57) **Life Skill Education and Karbi Girls' Students : A Study in Kaliabor Sub-Division of Assam**
● Dr. Pradip Mochahary ● Dr. Nabanita Sarmah /456



The Role of Ethno-Mathematics in the Villages of Dhubri District: A Selected Reading

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Abstract: *Folk Mathematics means informal mathematics. It is about the way people use their own measuring units in their daily lives. It is the body of traditional mathematics transmitted orally to next generation. It tends to study the relationship between mathematics and culture. Ubiratan D' Ambrosio, a Brazilian educationist and mathematician, introduced the term Folk Mathematics in 1970. Folk Mathematics prevails and flourishes in marginal communities and labour groups of riverine areas of Dhubri District of Assam. Riverine islands are areas of Brahmaputra River and its tributaries which have been formed by sand and other sediments. According to Assam Government record the Riverine Islands cover 3,608 km² of Brahmaputra basin or 4.6 % of Assam's total area. The people of Riverine Islands face certain problems including soil erosion, over flooding, illiteracy, high population growth, etc. But the community is culturally rich. My paper tends to look into the ethno-mathematics flourished in hinterlands and villages of Dhubri district situated in the western part of Assam. The paper tries to focus on games and riddles which shape the minds of children and give idea of numbers to children in their initial stage of childhood. It is apparent that games and riddles are today on the verge of extinction as the mainstream children of today's generation spend their time playing video games. But the children of Riverine Island and remote villages play games not only as a force of integration but also as an aim to get entertainment in leisure time. The traditional games played by the village children are uniquely structured as they have geometrical concepts and mathematical digits. The paper tries to understand the folk games and riddles based on mathematical rules especially of selected villages of Dhubri district in the light of Ethno-mathematics.*

Key words: *Folk Mathematics, Riddles, Folk Games, Ethno-Mathematics in Hinterlands and Villages.*

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সৃষ্টিপত্ৰ

CONTENT

অসমীয়া বিভাগ :

- (১) নিম্নবৰ্গ অধ্যয়নৰ প্ৰেক্ষাপটত অৰূপা পটঙ্গীয়া কলিতাৰ জহ্নাৰ ঝিটাছ উপন্যাসৰ পুৰুষ চৰিত্ৰ
● উৎপল মেচ/০১
- (২) অসমীয়া সাহিত্যত কৈবৰ্ত সমাজৰ চিত্ৰ : এটি বিশ্লেষণ
● বৰষা বাণী বৈশ্য ● ড° মহেশ্বৰ কলিতা /০৯
- (৩) 'সাহিত্য ডট অৰ্গ' (Xahitya.Org) আলোচনীত শিশু-সাহিত্যৰ সমল (সাধুকথা, কবিতাৰ আধাৰত)
● কৰবী দত্ত /১৮
- (৪) বীৰেন্দ্ৰ কুমাৰ ভট্টাচাৰ্য্যৰ 'প্ৰতিপদ' উপন্যাসত মাৰ্ক্সবাদৰ প্ৰসংগ
● বৰ্ণালী বৰা /৩০
- (৫) তুৰুংসকলৰ বিবাহ পদ্ধতি : এক চমু অৱলোকন
● ড° বশ্মি বুঢ়াগোহাঁই /৪২
- (৬) য়েছে দৰজে ঠংচিৰ উপন্যাস বিষকন্যাৰ দেশত প্ৰকাশিত সামাজিক চিত্ৰ : এটি আলোচনা
● পৰিণীতা বড়ি /৪৮
- (৭) ঠেঙ্গাল কছাৰী জনগোষ্ঠীৰ লোক-পৰিবেশ্য কলাৰ পৰিচয় : এটি ক্ষেত্ৰভিত্তিক অধ্যয়ন
● ড° বৰ্ণালী শইকীয়া /৫৫
- (৮) 'অন্তৰীপ' উপন্যাসত লিংগ বৈষম্যৰ চিত্ৰ : এটি অধ্যয়ন
● ড° মীনাক্ষী তামুলী /৬৬
- (৯) অনুৰাধা শৰ্মা পূজাৰীৰ চুটিগল্পত নিম্নবৰ্গীয় সমাজৰ প্ৰতিফলন : এটি বিশ্লেষণাত্মক অধ্যয়ন
● পূৰ্বী শইকীয়া /৭২
- (১০) যোগেন্দ্ৰনাৰায়ণ ভূঞাৰ গুণাভিৰাম বৰুৱা গ্ৰন্থত প্ৰতিফলিত ঊনবিংশ শতিকাৰ অসমৰ সামাজিক ইতিহাস
● স্বপ্নালী গগৈ ● ড° স্বাতী কিৰণ /৮৩
- (১১) মৃদুল শৰ্মাৰ 'তেজীমলাৰ মাকৰ সাধু' উপন্যাসত পুৰাকথাৰ পুনৰনিৰ্মাণ
● ড° জ্যোতিৰেখা গগৈ /৯৪

- (৩০) প্রভাত গোস্বামীৰ 'নাঙছিংখাম' উপন্যাসৰ চৰিত্ৰ বিশ্লেষণ : এক অধ্যয়ন
● দীপ্তি দাস /২৩৯
- (৩১) মিচিংসকলৰ ভৌতিক সংস্কৃতি : এক অধ্যয়ন
● ড° বঞ্জু মৰাং দলে /২৪৬
- (৩২) অসমীয়া ভাষাৰ পাণ্ডুলিপিৰ পুষ্টিকা বিচাৰ
● মধুস্মিতা মহন্ত গোস্বামী /২৫৭
- (৩৩) বীতা চৌধুৰীৰ দেওনাংখুই উপন্যাসত চিত্ৰিত লালুং সমাজত নাবীৰ স্থান
● মিনাক্ষী বৰুৱা ● ড° মহেশ্বৰ কলিতা /২৬৫
- (৩৪) অসমৰ ব্যক্তি আৰু সমাজ জীৱনত চীনা যুদ্ধৰ প্ৰভাৱ : এটি বিশ্লেষণাত্মক অধ্যয়ন
● অজিৎ কলিতা ● ড° কল্পনা শৰ্মা কলিতা /২৭২
- (৩৫) বিকাশ বৰুৱাৰ হাস্য-ব্যংগ বচনা : এক বিশ্লেষণ
● স্মিতা দাস /২৮১

ENGLISH SECTION

- (36) **Orthography Development for Lesser-Known Languages with Special Reference to the Singpho Language**
● Palash Kumar Nath /293
- (37) **Recreating Mahabharata's Draupadi in Anuradha Sarma Pujari's Kanchan and Mahasweta Devi's Draupadi**
● Rousonara Begum /303
- (38) **A House of Deceit and Paradox of Secrecy: A Critical Response to the Gender-Based Depiction of Society in Assamese Novel 'Antoreep'**
● Channika Borah /309
- (39) **Bargūt: Its Place in the Śaṅkarī Teaching System**
● Golok Chandra Bora /315
- (40) **De-tribalization and Re-tribalization of the Ethnic Tribes of Assam: An Analysis**
● Dr. Bidisha Bora /326
- (41) **Involvement of Cultural Science in Fish Fauna: A Study (With Special Reference to Koch Rajbanshi Folk)**
● Dr. Abu Taher Mollah /335
- (42) **Development or Maldevelopment : An Ecofeminist Reading of Kamala Markandaya's Nectar in a Sieve**
● Tridhara Bardoloi ● Dr. Anurag Bhattacharyya /339
- (43) **Impact of Forest Based Industries on Contemporary Society of Colonial Assam-A Study in Historical Perspective**
● Amrita Bora /344
- (44) **A Study on Perception of College Teachers on the National Education Policy, 2020**
● Dr. Poban Gogoi /351

- (45) **Strains of Covid-19 on the Conjugal Life: An Analytical Study of Divorce Rate in the Top Four Metropolitan City of India**
● Samikshya Madhukulya ● Dr. Sandeep Gupta /360
- (46) **Nationalist Consciousness and Patriotism in Ambikagiri Raichoudhury's Poetry**
● Manisha Haloi ● Tarulata Boruah /367
- (47) **Buddhist Ethics and Euthanasia with Special Emphasis on Japanese Zen Buddhism**
● Dr. Minakshi Das /374
- (48) **Recurring Flood and its Impacts on Livelihood of Flood-Affected Households in Dhemaji and Lakhimpur Districts of Assam**
● Jayanta Barooah ● Dr. Santosh Kumar Upadhyay ● Dr. Rabinjyoti Khataniar /385
- (49) **Inter District Variation in Social Infrastructure Development in Assam**
● Dr. Barindra Das /397
- (50) **The Cyborg in Dystopian Films**
● Dwitun Basumatary /408
- (51) **Becoming a *Donthe*: The Religious Specialist of the Tutsa of the Patkai Hills of Arunachal Pradesh**
● Kampan Bo ● Dr. Tajen Dabi /414
- (52) **Hegemony of Colonial Discourse and the Feminine Silence in Mamoni Raisom Goswami's *The Moth-eaten Howdah of the Tusker***
● Ranjan Gogoi ● Amal Chandra Das /420
- (53) **Socio-Economic Status of Mising Women and Their Significant Role in the Society**
● Ranjit Taku ● Bodising Narah /427
- (54) **Writing a New History: A Study of U.R. Ananthamurthy's Novel, *Samskara***
● Dr. Chandrima Sen ● Prof. Pradip Kumar Patra /438
- (55) **Festivals of Tiwa People and its Correlation with Nature: A Descriptive Study**
● Deepak Nath /446
- (56) **Death Disposal of Tiwa Community of Assam: A Philosophical Out Look**
● Mukul Borthakur ● Dr. Dominic Meyieho /458
- (57) **Depiction of Child Psychology in Assamese Lullabies**
● Dr. Banalata Das /468
- (58) **Performance Analysis of Pradhan Mantri Ujjwala Yojana (PMUY) in the State of Assam: A Study on Rural Households in Selected Region**
● Bikash Baruah ● Priyadarshani Baruah /474



Involvement of Cultural Science in Fish Fauna: A Study (With Special Reference to Koch Rajbanshi Folk)

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Abstract: *The Koch Rajbanshi, a very well-known and royal group of people, have direct links which can be surmised from the term 'Rajbanshi' itself which literally means descendent of a Royal Family. The Rajbanshi people, originally from Tibet, have had a long history of assimilation. They came to India and settled down in different parts of West Bengal, Assam, Arunachal Pradesh and other north eastern parts of India. They have a glorious history of art and culture including their unique kind of food habits. They like fish and take fish in a unique way. Fish takes place in phrases and proverbs which they use in their day-to-day life. This paper aims to explore how fish plays a significant role in the life of the Koch Rajbanshi people and also to enquire about the fish food prepared by the community.*

Key words: *Fish Food, Cultural Science, Koch Rajbanshi, Beliefs.*

Introduction:

The 880 AD's inscription of Bangarh at Dinajpur reveals that the Kamboj tribe of Gaur constructed a Siva Mandir.¹ It is claimed that the term Koch was derived from the word Kamboj. The term had gone through further modification. It became kobouch and kamoch at the time of Aryanization. The term Koch was found to be written as kuvach in Joginitantra.² With the passage of time Koch adopted Hindu religion. The forefathers of Koch Rajbanshi people were hailing from Tibet. They came to India by Tista and Dharla rivers. They settled down in different parts of North Bengal and started asserting them as Rajbanshi. They have an original and very typical kind of food habit. They use to take fish in different forms.

Objective and scope of the study:

It is mentioned that Koch Rajbanshi people have had a long process of assimilation with other people and communities they came across. They accepted Aryan culture, Hindu religion and certain food habits. Fish was the prominent food item in their cuisines. The objective of the paper is to understand how strong their fondness for fish is. As the fresh fish and dry fish are

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56 A, Barrackpur Trunk Road, Kolkata - 700 050

- ✓ 14 **A STUDY ON INFLUENCE OF PLATO ON THE WESTERN POLITICAL PHILOSOPHY**
Aftab Uddin Ahmed 92-96
- 15 **A STUDY ON DIGITAL LITERACY AMONGST MANAGEMENT STUDENTS:
CHALLENGES & OPPORTUNITIES**
Dr Rajesh Londhe 97-109
- 16 **ADHYAYANA- ADYAPANA VIDHI IN AYURVEDA WITH SHISHOPANAYANA
SANSKARA**
Dr Lata Patil, Dr Dhananajay Patil, Dr Sangram Mane 110-112
- 17 **MULTICULTURALISM, SOCIAL AND GLOBAL JUSTICE: A PHILOSOPHICAL STUDY**
Azad Ali, Dr. Aquil Ahmad 113-119
- 18 **THE STUDY OF THE CONTRIBUTION OF MAHATMA GANDHI NATIONAL RURAL
EMPLOYMENT GUARANTEE SCHEME IN INDIA**
Prof. Dr. Lokchand B. Jadhao, Prof. Dr. Dnyaneshwar T. Shende 120-125

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Abstract :

It is with Rousseau that Plato's Political theory begins to exercise that steady influence on thought which it has exercised ever since. Rousseau was born, and lived in his youth, at Geneva. The Republic of Geneva, to whose magnificent, honored and sovereign lords' he dedicated his discourse on the origin and foundations of inequality, was itself something of a city state, and while he was a boy in Geneva, Rousseau was busy reading in Plutarch the history of the city-states of antiquity, to which he constantly refers in his writings. In his later years he began to the study of Plato; and Plato became a dominant influence in his thought. By the help of Plato he liberated himself from the individualist theory of locks and arrived at the collectivist theory of the state expounded in the contract social. The title of his great work is really a misnomer; it might be called, with more propriety *De l'organisme*. He speaks in the common and conventional vocabulary of contract, but his argument has none of its individualistic connotation. The state in his view is a moral organism, with a sovereign general will directed to its well being. It is not a legal association, for the protection of legal rights" the doctrine of affirmative action attempts to redress the harmful or inhuman practices of past racial or social discrimination and to correct current socio-economic inequalities. The aim of affirmative action is always equality."¹

Key Words : Plato's, Sovereign, Plutarch, vocabulary, Doctrine

Introduction :

It is a mortal association On Kolnonia through whose common life man enters into his moral being. Apart from his membership of the state, men are a stupid and limited animal, moved by appetite and instinct, by his membership he becomes an intelligent being and a man. The state substitutes justice for instinct and law for appetite; it gives a man's actions the morality they lacked before. This is pure Platonism, or Hellenism; and Rousseau, thus imbued with the Hellenic view of the state as collection moral society, was naturally led to propound the platonic and Hellenic view of its educational character. It must realize moral liberty for its members, by releasing them from the bondage of appetite; it must force men to be free. Its education must give their minds the national type, and so direct their opinion and their tastes, that they are patriots by inclination, by passion, and by necessity, with these principles as his fixed stars. Rousseau felt like Plato and like Plato felt only too strong, the real of the state. The state, as he conceived it, differed indeed from the state of Plato's conception. It was state in which every citizen had a voice in determining the general will, and a share in making the laws through which, and through which alone, the general will can speak. Rousseau preached democracy- democracy pure and primary, and he announces its firm intention to conduct all negotiations quite openly in full view of the whole people." These were Greek tenants; they are hardly the tenants' of Plato, who believed that the will of the state was the will of its widest members and that its widest members should not be bound by legal chains.

But the democratic and legal state of Rousseau is no less urgent in its control of its members than the aristocratic and absolutist state of Plato. Rousseau would prefer that this citizen should have no other society than the state, it is important, for the proper attainment of the enunciation of the general wills, the state. The sovereignty of the community over its members is inalienable, indivisible, and only limited

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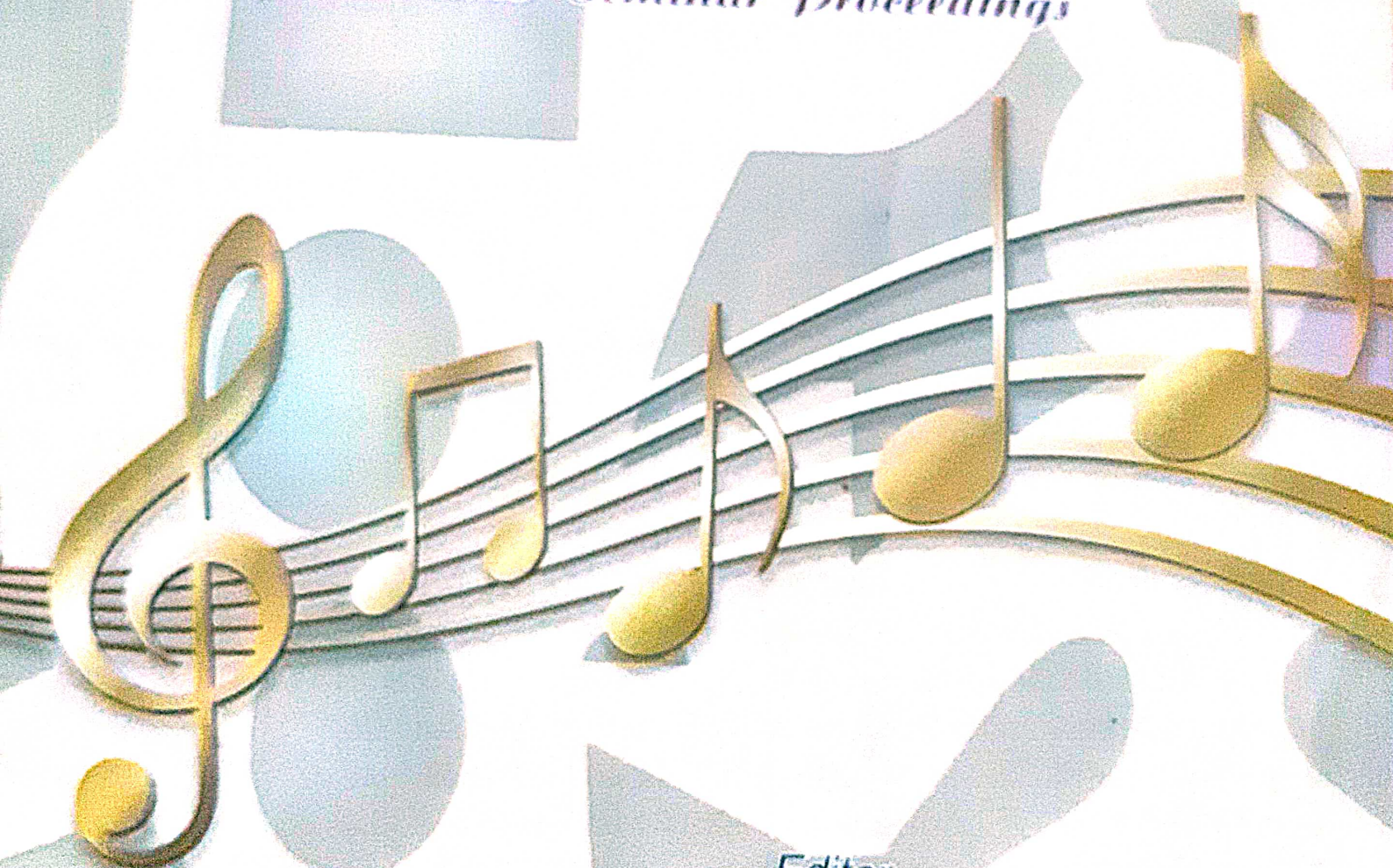
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Special issue - Seminar Proceedings



Editor

Prof. (Dr.) RENU JOHRI

20	A Study on Social Media Advertising's Effects on Adolescents (Chennai)	289
21	A Study on Employee Absenteeism and Morale in Information Technology (IT) Industry : with Special Reference to Coimbatore City (Dr. D. Jeyapriya Singh & Dr. A. Chandrasekaran)	292
22	A Comparative Study on the Customer Reference Along with Degree of Customer Satisfaction of Electric vehicles with Special Reference to Tirunelveli City (Gayatri S. & Marjorie U)	299
23	Effects of Employee Diversity on Performance of Hospitals (Tamil Nadu) & Dr. Manoj Reddy	306
24	Education of Migrant Labourers's Children in Kerala (Anitha S. Nair & Dr. Anitha S)	312
*	Philosophy	
25	A Broad Philosophical Study on Ideological Religious and Social Reform of Net Congregation Unit (Dr. Myrland Chandra Nathan)	318
*	Political Science	
26	The Politics and Potentials of Ideologies in the movie "Chomman" (Anitha Anandhan & Dr. Raju Simon)	323
27	The Constitutional Significance of Indian Cases in the Context of Indo-China Rift (Dr. Neelamurthi M. S. & Dr. Raju Simon & Dr. Rajul K)	329

30. A Study on Social Media Advertising's Effects on Adolescence 289
C. Urhaiya
31. A Study on Employee Absenteeism and Morale in Information Technology (IT) Industry : with Special Reference to Coimbatore City 292
Dr. D. Anto Pravin Singh & Dr. A. Thandanthapani
32. A Comprehensive Study on the Customer Reference Along with Degree of Customer Satisfaction of Electric vehicles with Special Reference to Trivandrum City 299
Gopika B & Haripriya U
33. Effects of Employee Diversity on Performance of Hospitals 306
Suhani Agarwal & Dr. Manish Sidhpuria
34. Education of Migrant Labourer's Children in Kerala 312
Vaishak S Nair & Dr Anitha S
- **Philosophy**
- ✓ 35. A Brief Philosophical Study on Metaphysical-Religious and Social Reform of Bal Gangadhar Tilak 318
Dr. Shyamal Chandra Sarkar
- **Political Science**
36. The Politics and Polemics of Ideologies in the movie "Chemmeen" 325
Aneka Avraham & Dr. Riju Simon
37. The Geopolitical Significance of Indian Ocean in the Context of Indo-China Rift 329
Dr. Sivakumar M.V, Dr. Riju Saimon & Mr. Rakhil K
-

A Brief Philosophical Study on Metaphysical-Religious and Social Reform of Bal Gangadhar Tilak

Dr. Shyamal Chandra Sarkar*

Abstract—Bal Gangadhar Tilak (1856-1920) was a great educationist, scholar, journalist and leader of the militant national movement. No doubt he was “the prince of patriots”. He was named as a symbol of Indian culture. English rulers and politicians named him as the father of Indian Unrest. He fought against injustice done in the field of economy and gave nation the famous slogan “*Freedom is the birth-right of every nation*”. Tilak’s metaphysical teachings are set forth clearly in his *Gita-Rahasya*. He has given a new meaning to the philosophy of Karmayoga. For Tilak, Krishna was an incarnation of God. He accepted the necessity of devotion or Bhakti and religious ceremonies in the religious life. He wanted to celebrate Shivaji and Ganapati festivals on national level. The self or Atman is not a mere aggregate of bodily organs. The feeling of ‘I am’ is the “most excellent proof” for the existence of the Atman. The Lokamanya conceives that man can do so by means of desireless *karma*. The *Gita-Rahasya* is an illuminating monument of the moral and spiritual philosophy that guided the life of Tilak. Tilak wanted social reforms by education. He allowed equal right to participate in the festivals arranged by him and also advocated widow marriage. Tilak upholds the *varna* system as a principle of stability and to him it is less harmful than the class structure of the western society. Tilak accepted the inevitability of some change in the old social order due to the intermingling of the East and the West, spiritualism and materialism. He adhered to an organic, evolutionary and spontaneous conception of social change brought about by progressive education and growing enlightenment.

Keywords: Introduction of Tilak, Metaphysical and Religious Ideas of Tilak, Existence of Self, Views on Social Reform of Tilak.

Introduction—Bal Gangadhar Tilak, who is also known as Lokamanya, was born at Ratnagiri in Konkan district of Maharashtra on the 23rd July, 1856 and was a child of Chittpawan Brahmin Family. Tilak got from his father a strong will, firm determination and capacity for hard work. He did primary education from a local school and completed his high school examination from Poona school. Tilak married Satyabhamabai Tilak in 15th years old.

He was one of the outstanding personalities from Maharashtra and a great educationist, scholar, journalist and leader of the militant national movement. No doubt he was “the prince of patriots”. He had discarded western education, culture and outlook and was named as a symbol of Indian culture. Among the extremists Lala Lajpat Rai stood for Punjab and Bipin Chandra Pal for Bengal. English rulers and politicians named him as the father of Indian Unrest, for the most of the times the trio of Lal-Bal-Pal. He fought against injustice done in the field of economy. For political upheavels he chose best the festivals on Shivaji and Ganpati. He made ready the people for Swaraj and for this purpose he established the *Home Rule League* in 1916. As a fighter against economic injustice, he took an important part in making the people conscious of their rights during the famine of 1896. Tilak visited England during 1918-19 and established cordial relations with the British Labour Party. He had a great role in the Indian national movement and inspired the masses for struggle. He gave nation the famous slogan “*Freedom is the birth-right of every nation*”. In the year of 1889, he joined Indian National Congress. He took to journalism in 1880, when he gave life to Marathi Weekly ‘*Kesari*’ and England Weekly ‘*Maratha*’. These two papers supported the cause of nationalism. Tilak’s metaphysical teachings are set forth clearly in his *Gita-Rahasya* (Secret of the Gita), which he wrote in Mandalay-jail, Burma, in the course of five months between the 2nd of November 1910 to March the 30th 1911. He was died on August 1, 1920.

As a Political leader, Tilak’s role was very significant in Congress activities. He preached

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In this Issue...

- | | | |
|--------|--|---|
| 07 :: | Editorial | - Anand Bihari, J.P. Singh |
| 09 :: | Folksongs of Banaras and Mirzapur: A Feminist Reading of Kajri | - Arti Nirmal
Prabha Shankar Dwivedi |
| 20 :: | Normalising Toxicity: Representation of Masculinity in Contemporary Indian Cinema | - Dr. Suja Mathew
Dr. Manchusha Madhusudhanan |
| 26 :: | Women's Personae with Reference to Rohinton Mistry's <i>Family Matters</i> | - D. Kavitha
Dr. A. Saridha |
| 30 :: | Gabriel Garcia Marquez's <i>Love in the Time of Cholera</i> explores Culture Conflict, Love, Sex and Lust | - S. Vasandradevi
Dr. A. Saridha |
| 33 :: | Identity Problems: A Close Assessment of Talisma Nasrin's <i>Lajja</i> | - G. Buvanamanogari
Dr. A. Saridha |
| 40 :: | <i>Penny Dreadful</i> as a Neo-Victorian Potpourri of Myths, Genres, and Literature | - Rini Sultana |
| 50 :: | History of English Language Teaching in India: Repercussions and Ramifications in Colonial and Post-Colonial India | - Dr. Nutan Kumari |
| 58 :: | Gender in Urban Space: A Reading of Jahnabi Barua's <i>Rebirth</i> | - Moge Basar
Dr. Miazi Hazam |
| 62 :: | Ghettoisation of the Vulnerable in Arundhati Roy's <i>The God of Small Things</i> | - G. Saravanamuthu
Dr. P. Madhan |
| 68 :: | Umberto Eco's <i>The Name of the Rose</i> Comprises Meta-fictional | - K. Perumal
Dr. A. Saridha |
| 76 :: | A Feministic View: Expedition of New Women in Manju Kapur's <i>Difficult Daughters</i> | - C. Leela
Dr. M. Premavathy |
| 81 :: | Metadiscourse in Argumentative Texts: A Comparative Study of Languages and Humanities Domains | - Swadha Bhartiya
Dr. Anil Schrawat
R.C. Sharma |
| 90 :: | T C Boyle's <i>A Friend of the Earth</i> and <i>The Terranauts</i> : An Anthropocentric Perspective | - I. Gayathri
Dr. V.R. Jeyasala |
| 96 :: | The Unheard Female Voice: A Study of the Common Intimidations in the Japanese and Naga Literary Genres | - Miss. Asenla Yanger
Dr. Krishna Barua |
| 106 :: | Pedagogical Content Knowledge: Important Approach for Preparing Trainee Teachers | - Sunita Kumari |
| 115 :: | Mapping the Fields of Belongingness: A Study of Trauma | - Shikha Sharma |

- 214 :: A Comparative Study of Old Pension Scheme and National Pension Scheme
- Prof. Somesh Kumar Shukla
Dr. Amit Mishra
Abhishek Dwivedi
Anjali Rai
Khushboo Rawat
- 226 :: The Effect of Social Media on Online Shopping Desire
- Mrs. K. Merlin Chithra Selvi
- 231 :: Factors Influencing Consumers Green Purchase Intention
- K. Rosario Florence
Dr. S. Sahayaselvi
- 238 :: Assessing the Economic Consequences of Migrant Workers During the Covid-19 Pandemic in Kanniyakumari District
- J. Jemi Rooth Kanosa
Dr. J. Divya Merry Malar
- 245 :: A Study on Financial Attitude towards Women Entrepreneur
- A.L. Jaleera Thasleema
Dr. C.K. Sumitha
- Bhavya
- 253 :: Perception of Bank Employees towards Effectiveness of Performance Appraisal System
-
- 263 :: The Impact of Changing Domestic Politics on Indo-Israel Relations
- Dr. Sivakumar M.V
Dr. Riju Saimon
Mr. Rakhil K
- 270 :: Exploring the Roots of Chavittunatakam: Music-Dance Drama in Kerala
- Jyotsna Elizabeth George
Dr. Loona. C
- 275 :: Exploring the Historical Roots of St. Thomas Christians in Tamil Oral, Literary and Architectural Traditions
- Suja Varghese
Dr. Loona. C
- 280 :: Is Himalaya Salt Lamp: Yah or Nay ?
- Ms. Thivya Gopalan
Dr. P Ravi
- 286 :: A Study on the Global Economy Scenario for Underdeveloped and Developing Countries in Post-Covid-19
- Dr. Pratik Paun
- 290 :: Evaluation of User Experience of E-Learning Platforms
- Gayathri S
- 298 :: MGNREGA and Rural Development in Kerala
- Amitha S
Dr. P.S. Ajith
- 304 :: ~~Gandhi's~~ Gandhi's Conception of Non-Violence: A Brief Study
- Dr. Shyamal Chandra Sarkar
- 311 :: Examining the Service Satisfaction of Hospitality Real Estate in Kerala
- Adarsh K B
Devakumar P S
- 317 :: Violence against Women: A Never-Ending Tale of Women's Tyranny in India
- Jyoti Singh Bharti
Dr. Taruna
- 329 :: A Study on Attitude towards Modernization of Undergraduate Students
- Kalitoli K Chishi
Dr. Y. Chakradhara Singh

Gandhi's Conception of Non-Violence: A Brief Study

○ Dr. Shyamal Chandra Sarkar¹

Abstract:

The father of nation Mohandas Karamchand Gandhi is called Mahatma, a great soul. On October 2, 1869, He was born, the fourth son of Karamchand Gandhi, the dewan or prime minister of the small princely state of Porbandar. He also knew as Manu, Manisa, Mohan, Mohandas etc. in his childhood. According to Gandhi, Without Ahimsa it is impossible to seek and find Truth. Ahimsa and Truth are so inter-twined. Non-violence or Ahimsa is the heart of all religions. The fundamental principle of Gandhian ethics is Non-violence. Love and Truth are internally related to each other. He has given 11 vows or duties for achieving non-violence. He tries to apply the ethics of non-violence in the economic, political and also in social aspects. He emphasizes on child education without caste and creeds. A co-operative non-violent society is his ideal.

Keywords: Gandhi's view, Non-violence, Swadeshi, Economics, Political field, Social field

Introduction:

Gandhi alias Bapu is lovingly called the father of the Nation. According to the Hindu calendar, he was born on the twelfth day of the dark half of the month Bhadarva. Gandhi's home life is cultured and the family, by Indian standard, is well-to-do. There were books in the house; they dealt chiefly with religion and mythology. Gandhi was called by names like Manu, Manisa, Mohan and Mohandas in his childhood. Truth is the corner-stone of the edifice of Gandhi's life. Every page of his Autobiography, through its "calm simple language", testifies to the love of truthfulness ingrained in him ever since his boyhood. "Not simply as we ordinarily understand it, not truth which merely answers the same, 'Honesty is the best policy,' implies that if it is not the best policy we may depart from it. Here Truth as it is conceived means that we may have to rule our life by this law of Truth at any cost."¹ In short, he is attempting to metamorphose the crowd into a person. W.H. Auden once wrote:

Let us honour if we can
The vertical man
Though we value none
But the horizontal one.²

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দগো বাংছাং

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● ভায়োলিনা ● Kanjan Kan...
 পুনৰ নিৰ্মাণ শৈলী ● ... of Resistance: Su...
 ● আইমী বৰা ● ড° লো... Identity in Mahasweta Devi's ●
 বডোলেণ্ড (B.T.R.)-অ ● Dr. Rajkumari Ashalata Dev নৌ অভিব্যক্তি
 অধ্যয়ন ● Tanushree Haorungbam JRF ● ড° পদ্মবা...
 ● অনুভা কলিতা ● ড° Humanist Concerns in Indira টাই আহোমসকলৰ
 সম্ভৱ দশকৰ পৰা একবিঃ Chinnamasta: An Analytical ● তুলিকা চাংমাই/১০৩
 নাট : এটি চমু অৱলোকন ● Utpal Talukdar /227 জিতুমণি বৰাৰ জননী উপন্যাস
 ● স্বত্বপূৰ্ণা ডেকা/২৫ Dapo : An Instrument of Soci ● ভূপেন গগৈ ● ড° হেমন্ত ডেকা
 ভূপেন হাজৰিকাৰ গীতত ● Dr. Punyo Yarang ● Miss P ৰুৱাজ্যোতি বৰাৰ লোহা উপন্যাস ●
 ● শিখামণি দেৱী/৩২ Women Reproductive Health ● নীহাৰিকা ফুকন/১২৩ Satras as
 মিচিং ভাষা শিক্ষাৰ সাম্প্র A Study Conducted in Riveri ৰাজবংশী ভাষাৰ সংখ্যাৰাচক শব্দ (Establishe
 ● ড° বিজয়কৃষ্ণ দলে/৩১ ● Lipika Sarmah ● Dr. T. R. ● ড° উমেশ দাস/১৩০ ● Mohibu
 বামধেনু আলোচনীত প্ৰব Autonomy Demands in Arun: মামণি বয়ছম গোস্বামীৰ উপন্যাস Socio-eco
 'বামধেনু' আলোচনীৰ আ Monyul and the Patkai Ques ● সোণালী ডেকা ● ড° নিভা ৰাঃ Karbi An
 ● ড° নিবেদিতা শইকীয়া ● Dr. Tajen Dabi /254 অসমীয়া নাট্য-পৰম্পৰাৰ ঐতিহ্য ● Dr. Mou
 চাহ জনগোষ্ঠীৰ উৎসৱ- Correlation between the Soci ● পৰাগজ্যোতি শইকীয়া/১৪৮ Regional Poln
 ● কস্তুৰী বৰা/৫৫ the Secondary School Teache লক্ষ্মীনন্দন বৰাৰ 'কাল ডিঙৰাবে Since 1985
 বাস্তববাদ : ইতিহাস আৰ ● Dr. Karanam Mahaboob Val বিশ্লেষণাত্মক অধ্যয়ন ● Jadav Chandra Bas
 ● শ্বেদাদ্ৰী গোস্বামী ● Advocacy of Marxism in Clas ● ড° ভাস্কৰজিৎ বৰা/১৫৮ Poverty, Vulnerabilit
 গোস্বামীৰ আৰ Featuring in the Works of M দৰঙৰ সাহিত্য : এক অধ্য Indo- Bangladesh Re

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সম্পাদকদ্বয় (অবৈতনিক) : ড° ললিত চন্দ্ৰ ৰাভা
ড° ধনেশ্বৰ কলিতা



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Reg. No. KAM-M/263/L/ 595 of 2015-16

দগো ৰাংছাং গৱেষণা সমিতি

- (26) **Reflection of Literary Movement of Beat Generation: A Select Reading of Allen Ginsberg's Poems**
● Amitabh Ranjan Kanu /211
- (27) **Narrative of Resistance: Subversion of Fixed Gender Identity in Mahasweta Devi's 'The Hunt'**
● Dr. Rajkumari Ashalata Devi ● Euniki Zamhoiting JRF
● Tanushree Haorungbam JRF/217
- (28) **Humanist Concerns in Indira Goswami's *The Man from Chinnamasta*: An Analytical Study**
● Utpal Talukdar /227
- (29) **Dapo : An Instrument of Social Control in the Apatani Society**
● Dr. Punyo Yarang ● Miss Pani Renyu /235
- (30) **Women Reproductive Health Rights to Population Control: A Study Conducted in Riverine Areas of Assam**
● Lipika Sarmah ● Dr. T. R. Gogoi /246
- (31) **Autonomy Demands in Arunachal Pradesh: Understanding the Monyul and the Patkai Question**
● Dr. Tajen Dabi /254
- (32) **Correlation between the Social Intelligence and Job Satisfaction of the Secondary School Teachers**
● Dr. Karanam Mahaboob Vali /260
- (33) **Advocacy of Marxism in Class and Caste Prejudiced Society Featuring in the Works of Mulk Raj Anand**
● Amanpreet Kaur ● Dr. Yogesh Chander Sood/267
- (34) **Reflection of Bodo Society and Folklore in the novel 'Sanmwkhangari Lamajwng' by Katindra Swargiary**
● Jwngdaw Basumatary ● Dr. Anil Kumar Boro /278
- (35) **Saving Behaviour among the Rural People of Assam: A Case Study (with Insights from Behavioural Economics)**
● Dr. Amlan Jyoti Sharma /290
- (36) **The Pace of Industrial Growth in India**
● Shimanta Gogoi ● Dipamoni Ozah /300
- (37) **Locus of Control and Its Relationship with Academic Achievement: A Study among the B.Ed Trainees of Lakhimpur District of Assam**
● Bhagyashree Das ● Prof. Jayadeba Sahoo /308
- (38) **Post-harvest Loss and Agri-logistics: Desirability and Sustainability**
● Bondita Saikia ● Dr. Trinadh Nookathoti /317



Reflection of Literary Movement of Beat Generation: A Select Reading of Allen Ginsberg's Poems

□ Amitabh Ranjan Kanu

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Abstract: *Beat Generation began to emerge in America in late seventies. Allen Ginsberg decided to teach a course on literary history of Beat Generation at Naropa Institute, Boulder, Colorado of United States. He explained in his first lecture about the course which included major works of the writers of 1940s, 1950s and 1960s. He invited Beat writers to his classes. The invited writers talked about their works. William Burroughs, Gregory Corso, Herbert Huncke, Peter Orlovsky, Michael McClure, Roy Bremser, Carl Solomne, Amiri Baraka etc. are names of writers who were invited to give talks. They spoke on their works. The students were privileged to study about Beat Generation sitting at the feet of masters. The Beat Generation was a literary movement. Ginsberg led the movement from the front. He documented the era and preserved the literature to educate people. Ginsberg always considered Kerouac to be the greatest writer, Burroughs to be the greatest intellect and Corso to be the most naturally gifted poet of Beat Generation. The phrase 'Beat Generation' has several meanings. It means openness. It means to be emptied out, exhausted and at the same time wide open perceptive and receptive to a vision. Sometime it denotes dark night of the soul. It has a celebrated statement 'everything belongs to me because I am poor'. The paper tries to evaluate the literary movement of Beat Generation with special mentioning of Allen Ginsberg's poems.*

Key words: *Beat Generation, literary characteristic, Age and poems of Allen Ginsberg.*

Introduction:

Allen Ginsberg was an American poet. He died on 5th April 1997. Soon after his death, William Hampton wrote a write up on Allen Ginsberg. The write up was published in The New York Times of April 6, 1997. William Hampton wrote that Allen Ginsberg's 'Howl' poems are

the manifesto of sexual revolution. The primary motto of his poems was to pay honour to all kind of freedom. His 'Howl' poems are the literary collection of Beat Generation. A group of writers started Beat Generation. The objective of the movement was to explore and to influence American culture. The writers of Beat Generation were interested in studying politics. They wanted to bring a change to war stricken society. They rejected the standard narratives and economic materialism. They mostly talked about sexual liberation and exploration. The World War II (1939-1945) had left a devastating impact on world economy. Therefore, the American society started emerging after World War II. The Americans looked for a fresh ideology. They dreamt of a fresh cultural upsurge so that they could restart their life. Hence, the emergence of Beat Generation happened to be very close to American Dream.

Objective and Scope of the Study:

It is mentioned that Beat Generation opened up new literary dimensions. Allen Ginsberg is one of the pioneers of Beat Literary movement. Even his poems are attuned with the characteristics which the generation speaks for. The objective of the paper is to understand Beat Generation in regard of select readings of Allen Ginsberg's poems. The select topic has the scope to understand his poems as his poems are the outbreak of his generation i.e. Beat Generation.

Methodology:

It is an analytical paper. It is based on the select readings of secondary sources.

Analysis:

The phrase 'Beat Generation' rose out of a specific conversation between Jack Kerouac and John Clellon Holmes in 1950. They were thinking about the nature of their generation. And Kerouac named the generation Beat Generation and explained that Beat means 'a man of a generation completely eaten - a man without money and without a place to stay'.¹ The generation which they spoke about was the generation who saw World War II and witnessed the catastrophe. The people of this generation had witnessed great economic depression and unemployment after World War II. But women started to get new opportunities. They came out to earn their bread keeping aside household works. They received insignificant payment for their works. The blue-collar workers and white-collar employees were entitled to paid leave. The women workers started contributing to state economy. They became self reliance. They started to be self dependent. They started to deny patriarchal hegemony in their life. The Beat Generation celebrated their act of liberating themselves from social and patriarchal norms. Beat Generation also spoke for emotional freedom and self-selection. It valued instinct of a person - instinct of both men and women. The Beat Generation didn't only speak for women liberation, but also did speak for gay liberation. The writers and poets of Beat Generation were looking for a fresh planet where they can have the right to deal with their instinct. In a letter to Mr. Eberhart, Allen Ginsberg wrote that Howl was not a negative protest. Howl had emotional reality. It gave a

space to think as well as to feel free. Ginsberg said that exposing true feeling was madness, not normal in society. He further added that exposing true feeling was not madness rather an expression of natural ecstasy. Further he wrote in the letter that, "Howl is the first discovery as far as communication of feeling and truth that I made. It begins with a catalogue sympathically and humanely describing excesses feeling and idealization."²

The Federal Highway Bill which came in 1956 promoted the development of the outskirts of the city. It constructed forty one thousand miles of inter-state highways. The US states showed interest to invest and therefore they tied with other states. The companies started manufacturing products in low cost. Eventually, an affluent class was born in American society. As a result, since 1950 consumers got attracted to low-priced product. The common men started to buy acres of land outside the cities and made new townships constructing houses. The low-cost houses had been facilitated with shopping centers, playgrounds, swimming pools, community halls and schools. This was the post-World War II 'building boom'.³ The residential kitchen turned into a kitchen industry for producing goods to meet up the needs of customers. The People started to get surrounded by objects and started to toil in order to purchase new products. They found out the meaning of life in objects which brought a change in the meaning of life. They started growing with material things. They searched their happiness not in the small achievement. They engaged in work to earn more exploiting themselves in work without actual meaning. They acted like the tooth on the rim of gear wheel. And thus, the meaning of life was changed.

The novel *The Man in the Gray Flannel Suit* was written by Sloan Wilson in 1955. The novel delineated the social reality of American Society of that time.. Wilson talks about how a middle-class family was categorically alienated from society because of material upsurge. Although the family had a beautiful house and all material things, yet the family members were unhappy. The family members always bore a notion with them that they had no happiness. Their relation with others became artificial. The technologies and new machines created doubts because they accompanied by tremendous personal sacrifices. The Beat Generation started to evolve during this decade. It started to recognize the face which remained unrecognized so far. The unrecognized face was the face of the poor, downtrodden and outcast in the society. The generation started to identify the faces that had certain new gesture and attitude. It initiated to recognize them who had "social customs, social style, social ethos and norm."⁴ The purpose of McCarthyism movement in US was to eradicate radical ideas of American Society. An anticommunist ideology was infiltrated into educational, cultural and political spheres during 1940s to the early 1960s. The left-wing trade unions and cultural organizations were excluded from the mainstream society. McCarthyism too created a modern politics of terror. It is true that United States never formally restricted the freedom of expression. Yet McCarthyism turned the democratic institutions of United States into a tyranny.

Eventually, the development of American Consumer Society and the political constraints of McCarthyism made 1950s a depressing era. The Americans went through a mass stressful time. They did not dare to speak for their own rights. The most privileged class and educated children seemed to be under control. They were subject to social depression. Radical liberalism in campuses of colleges and universities was common in those days. Students were put to be scared of. The University was crowded with managerial type students. A few were keen to studies. Both the students were different in types, yet their goal was same. They separated values from goals. They didn't have any social responsibilities. They did not believe in social changes, but were fashioned to fanatical pursuit of material pleasure. A new kind of youth culture was developed which had own characteristics, habits, customs, language and idol worship. It made continual impact on the American traditional values which were tended to decline. The teachers, political leaders, and gospel preachers propagated the protestant ethics. On the other hand the media propagated that pleasure is everything in life. The people of the generation were confused. But the Beat Generation writers tried to enlighten the confused people with their works.

The Beat Generation was a group of American poets and writers who started to write after the end of World War II. The Beat culture spoke for all types of liberation. It took initiatives to liberate gay from social dogmas. It spoke for black people and subjugated woman, decriminalized some of the laws against marijuana and other drugs, introduced new form of music and blues and considered rock and roll as high art form. It created awareness about ecology amongst people so that they could show deep respect to their land and its people. It had a celebrated phrase 'everything belongs to me because I am poor'.¹ Allen Ginsberg's collection of 'Howl' poems gave loftiness to Beat Literature. People started reading Howl poems as they spoke about their desires and lust. Therefore, they chanted them with pride. The poems were a sort of return to American oral tradition. The Howl poems changed the definition of obscenity. People started to celebrate their sexuality. With Howl poems, Ginsberg took readers on a tour to a world which is no longer obscene in any way. Ginsberg's poem was a manifesto of a new youth culture that spoke of gay liberation. Allen Ginsberg writes in a poem entitled *Thus on a Long Bus Ride*:

Thus on a long bus ride
My soul woke
Arm in arm with a youth
Hours of communion
Warm thighs
Shoulders touching
Bodies moved together
As we rode on
Dreaming invisibly.⁵

The Beat Generation took repose onto drug abuse and sex to release pain, drove away their inner anger and rebellious emotion. It was said that 'the blues always were a great poetry. The great poetess of blues Billie Holiday was also a famous lover of Lester Young. Both of them were junkies, so they reflected the whole junkie hip consciousness, the world-weary disillusionment and at the same time a kind of homosexual sentimentality, nostalgia of beautiful lesbian yore, or bisexual sentimentality of beautiful lesbian yore. All levels of heterosexual, homosexual, bisexual and lesbian revolution evolved. There is a peculiar quality of mournfulness and nostalgia and desire mixed in that, which affected everybody in the 1940s.'⁶ Therefore, Allen Ginsberg, the product of beat generation unleashed the meaning of holiness. He says:

'The world is holy! The soul is holy! The skin is holy! The nose is holy!
The tongue and cock and hand and asshole holy!
Everything is holy! Everybody's holy! Everywhere is holy, every day is
in eternity! Everyman's and angel
The bum's as holy as the seraphim! The madness is holy as you my soul.'⁷

One day Jack Kerouac and John Clellon Holmes were discussing on the nature of their generation. They recollected the glamour of lost generation. Later on, they came out with a thought that their generation is nothing but a beat generation. Kerouac named beat generation not for giving a name to the generation, but to unnamed it. The word 'beat' is a carnival 'subterranean' (subculture) term, a term much used in Times Square in the 1940s. 'Man I'm beat' – the statement did not only mean a man without money and without a place to stay, but also it refers to those 'who walked all night with shoes full of blood on the snow bank docks waiting for a door in the East River to open to a room full of steams heat and opium'⁸

Conclusion:

From the above discussion we may conclude that Beat Generation is all about to evoke rebellious consciousness amongst people. It argues that economic growth and material abundance is not sufficient for overall progress of a society. It argues that spirituality is also necessary for all round development of a person. But it does not speak to follow the pagan tradition of spirituality which was nothing but a spiritual oppression. The emergence of the American Beat Generation came up with an idea that the traditional social system and mode needed to be changed. It suggested that if something is wrong in the social environment in which the youth live in, it is essential to find out the root causes of social problems that disrupted youths' minds. To understand youths mind and their problems, one has to understand the social forces of the society where they live in. Ginsberg wrote for the people of his generation. He believed that the youth who were gone mad had the potentiality to bring change to society. He writes:

'I saw the best minds of my generation destroyed by madness, starving hysterical naked
dragging themselves through the negro streets at dawn looking for an angry fix
.....

Who were expelled from the academics for crazy and publishing obscene
Odes on the windows of the skull

Who thought they were only mad when Baltimore gleamed in supernatural ecstasy⁹ ♦♦

End Notes:

1. Morgan, Bill (edt), Allen Ginsberg. The Best Minds of My Generation, p.2
2. Schumacher, Michael. Allen Ginsberg. The Essential Ginsberg, p.338
3. Young, Zhaung. On The Best Generation, p.206
4. Morgan, Bill (edt). Allen Ginsberg wait Till I'm Dead, Poems Uncollected, p.19
5. Ibid, p.19
6. Morgan, Bill (edt). Allen Ginsberg, The Best Mind's of My Generation, A literary History of the Beats, p.39
7. Schumacher, Michael. Allen Ginsberg, The Essential Ginsberg, p.23
8. Ibid, p.199
9. Ibid, pp.14-15

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