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# Naamghar Association of America

## NEWSLETTER

Volume 9/Issues 1

January-March 2026

### MESSAGE FROM THE *BOR-MEDHI*

Dear community members and well-wishers of NAAM,

We are entering Spring 2026.

Now, regarding this first-quarter 2026 newsletter from NAAM, it is my pleasure to highlight a few key points.

- “*Anubad, Anusrusti and Sreemanta Sankardeva*”, edited by Dr. Basanta Kumar Goswami, the current president of Asam Sahitya Sabha, published by Mahapurusa Sankardev Kalakristi Gavesana Kendra, Jorhat, First Edition, 2026, has been a major personal endeavor of mine. The book has been dedicated to my late mother. The book has been designed as a text or reference book for Dibrugarh University, as Dr. Goswami explained.

Its সূচী/ Table of Content is as follows:

- শ্রীমন্ত শঙ্কৰদেৱৰ সাহিত্যকৃতি ~ অনুবাদ, অনুসৃষ্টি নে মৌলিক, লিখক ড° সঞ্জীৱ কুমাৰ বৰকাকতী
- অনুবাদ সম্পৰ্কীয় তাত্ত্বিক বিচাৰধাৰা, লিখক ড° মদন শৰ্মা
- অনুসৃজনৰ সংজ্ঞা, উদ্দেশ্য, বিকাশ আৰু অসমীয়া সাহিত্যত অনুসৃজন, লিখক ড° অপৰ্ণা কোঁৱৰ
- গুৰুজনাৰ অনুসৃষ্টি, লিখক বসন্ত কুমাৰ গোস্বামী

A cover image of the above book is shown in a later section in the newsletter. Also, the same article by Dr. Madan Sarma, written in English, is included in this newsletter. Its title is “Sankaradeva’s Translation Strategy in Translating *Srimadbhagavata*”.

- NAAM has been organizing regular monthly naam-proxonga at our Community Naamghar in Martinsville. The recent one included Diha Naam with *Doul Utsav – Phakua*” A few photos from the event are shown in a later part of the newsletter.
- The “Naamghar in America” book has now been printed and published in three translated languages, besides English, namely, Assamese, Tamil, and Hindi (cover page pics in the next page). The Hindi version is also available in FlipKart in India. Awareness of our cause and donations from anywhere for our NAAM mission via the book are among our primary objectives. We would be glad to receive donations in any form, e.g., \$1, \$10, \$100, \$1,000, etc.

I look forward to seeing many of you at our *Bohag Bihu* in New Jersey, organized by the north-east local community, NEIACO.

Thank you all,

Sincerely,

Dr. Binoy K. Bordoloi, *Bor-Medhi*

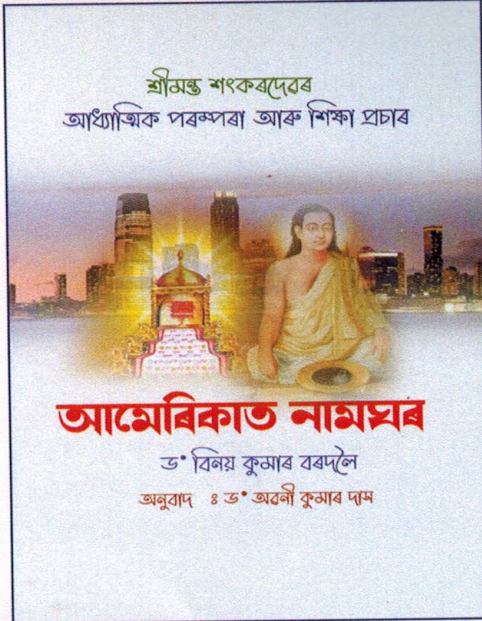
**Chairman, NAAM**

**Email: [binoy.bordoloi@gmail.com](mailto:binoy.bordoloi@gmail.com)**

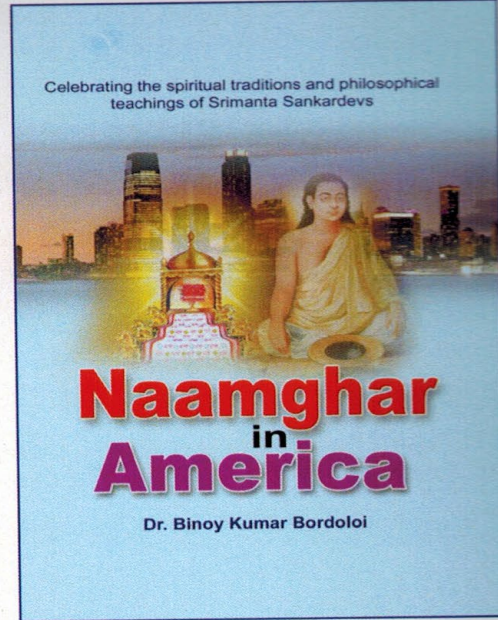


## “NAAMGHAR IN AMERICA” WAS PUBLISHED IN SEVERAL LANGUAGES

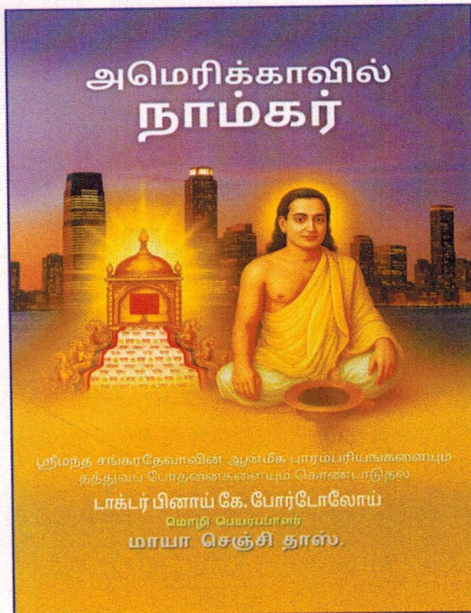
ড° বিনয় কুমার বৰদলৈ 'আমেৰিকাত নামঘৰ' গ্ৰন্থখনিৰ



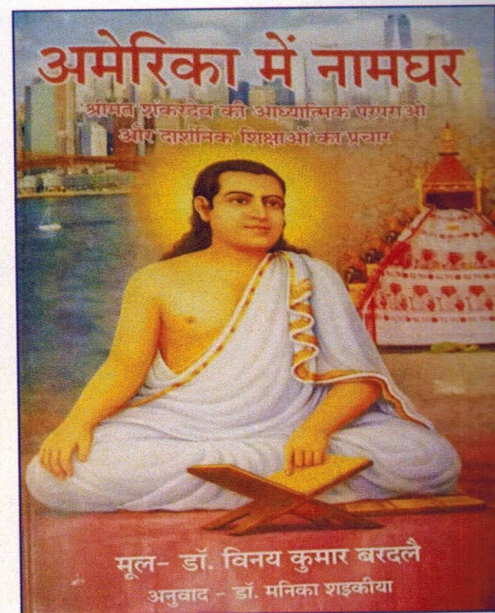
অসমীয়া ভাষাত দ্বিতীয় সংস্কৰণ  
(শব্দ প্ৰকাশ)



ইংৰাজী ভাষাত দ্বিতীয় সংস্কৰণ



তামিল ভাষাত প্ৰথম সংস্কৰণ



हिन्दी भाषात प्रथम संस्करण

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## UPDATES ON THE FUNDRAISING ACTIVITIES

- **DONATION TO NAAM FOR TAX BENEFIT:** Consider making NAAM one of the beneficiaries of your estate planning and/or donate for potential tax benefits for the current tax year (please consult your tax adviser for details).
- ***If your employer matches your donation to a charitable organization (direct or through payroll deductions), please add “Naamghar Association of America, Inc.” as one of the beneficiaries.***
- NAAM is soliciting your donations via its website (<https://naamghar.org/>), NAAM Facebook page (<https://www.facebook.com/NaamgharAssociationOfAmerica/>), and the “DONATE” button on this page to

fund a community Naamghar in North America.

- NAAM is looking forward to the active participation of the community (Assamese diaspora) for realizing a common dream of building a Naamghar in North America. Please use the “DONATE” button below and/or contact Dr. Binoy Bordoloi at [binoy.bordoloi@gmail.com](mailto:binoy.bordoloi@gmail.com) for additional information. Thank you!



Please contribute to NAAM’s effort to build a naamghar in North America:



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## CONCEPT REPORT ON THE PROPOSED 'SANKARADEVA CULTURAL CENTER AND NAAMGHAR' IN NEW JERSEY, USA

*By NAAM Executive Committee*

The proposed '**Sankaradeva Cultural Center and Naamghar**' in New Jersey, USA, is an ambitious conceptual project envisioned on approximately 3 acres of land. This conceptually proposed complex aims to serve as a vibrant cultural and spiritual hub that preserves Assamese heritage while embracing for the broader community activities.

In addition to its cultural and social significance, the project emphasizes financial sustainability to ensure smooth operations and long-term maintenance. The inclusion of a banquet hall for weddings, festivals, and social events, along with a dining hall supported by a well-equipped kitchen, will create avenues for revenue generation.

The performing arts hall may be used for Arts and varied exhibitions and workshops, further contributing to financial stability. A dedicated guest house will provide accommodation for visitors, artists, and scholars to sustain the complex's upkeep and day-to-day expenses, while the library and administrative office will support educational and community activities.

Given the present fund constraints, the project is planned to be executed in a phased manner to ensure steady progress without compromising its core vision. As part of this approach, the

dining area and performing arts hall may be integrated with the banquet hall to optimize space and resources during the initial phase. This flexible design strategy will allow the complex to function efficiently from the outset while enabling future expansions as additional funds become available.

By balancing cultural aspirations with practical execution, the '**Sankaradeva Cultural Center and Naamghar**' aspires to be a self-reliant institution that continues to serve the Assamese community for generations to come.

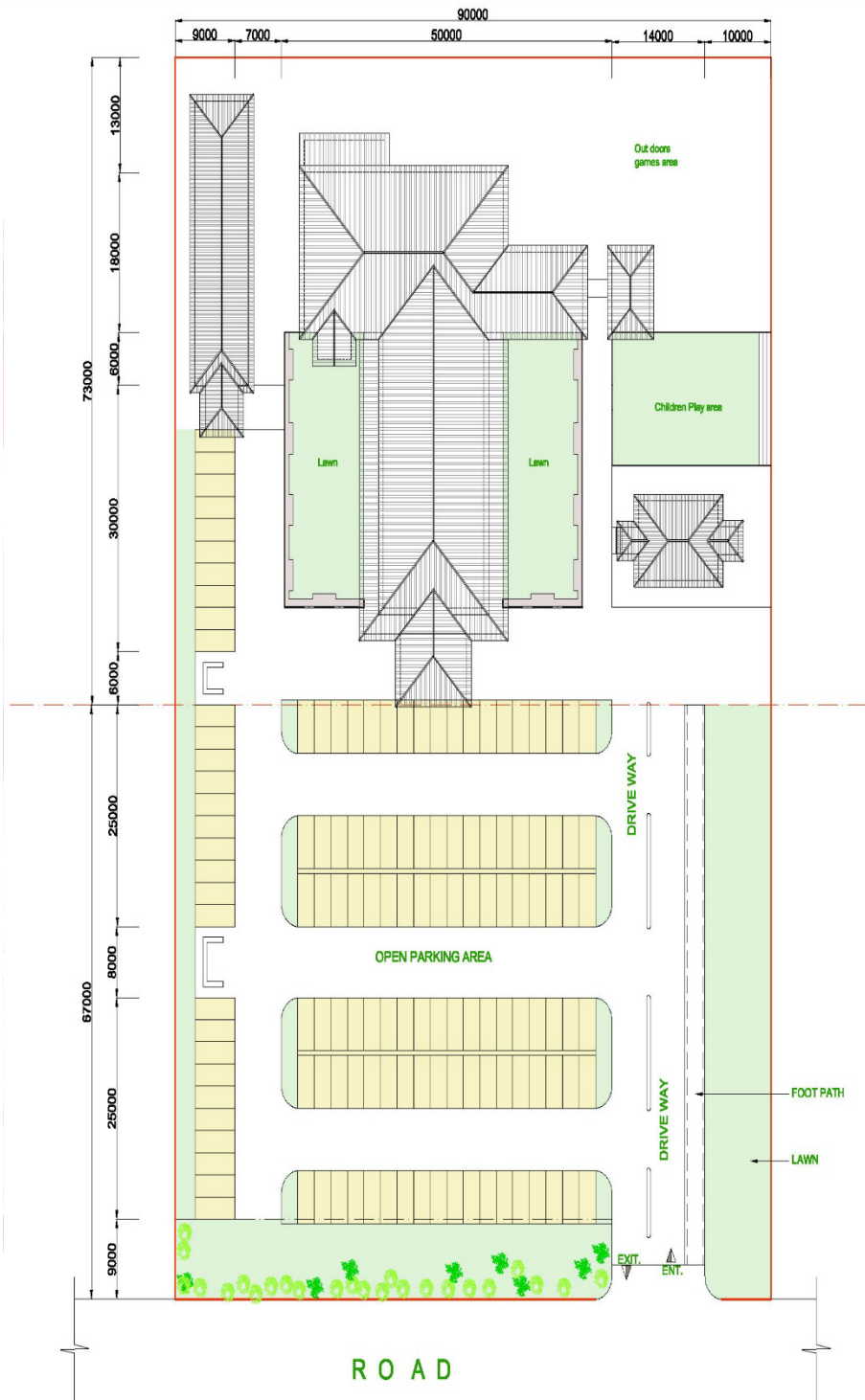
NAAM is very pleased to share some preliminary architectural designs created by the renowned architectural firm DESIGN PLENUM from Guwahati, India, in the next two pages.

Please note that these plans are in their conceptual phases only, and we are sharing them with you for information purposes only.

We hope that this information will motivate you to open your purses and donate to NAAM so that the dream of having a Naamghar in North America is finally realized. Thank you!



# ROOF PLAN



PROJECT :-  
Proposed Sankardev Cultural Centre and Namghar in New Jersey, USA.

TITLE :-  
ROOF PLAN

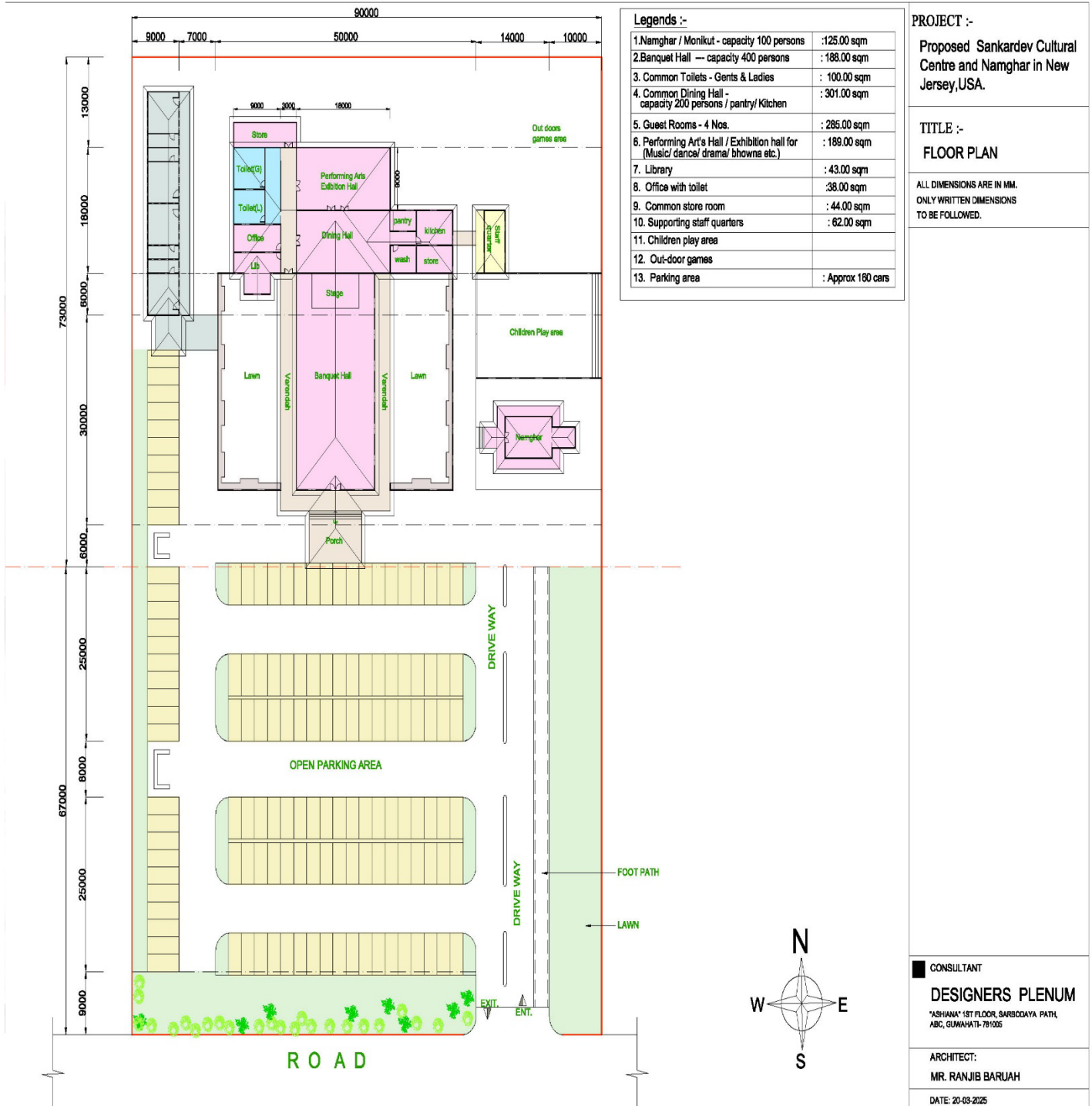
ALL DIMENSIONS ARE IN MM.  
ONLY WRITTEN DIMENSIONS  
TO BE FOLLOWED.

CONSULTANT  
**DESIGNERS PLENUM**  
\*ASHIANA\* 1ST FLOOR, SARBODAYA PATH,  
ABC, GUWAHATI-781005

ARCHITECT:  
MR. RANJIB BARUAH

DATE: 20-03-2025

# FLOOR PLAN



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## DONATION TIERS FOR NAAM

There are many ways to donate to NAAM, so please choose the option that suits you best.

### Donation and Membership Details:

#### 1. \$10,000 (Cash and/or Asset)

- a) Category: Subha-anudhyayi
- b) Installments: 25 x \$400
- c) Additional Benefits: Reserved Seating & Life Membership & Blue Plaque

#### 2. \$5,000 (Cash and/or Asset)

- a) Category: Subha-kamanakari
- b) Installments: 25 x \$200
- c) Additional Benefits: Life membership & Green Plaque

#### 3. \$1,000 (Cash)

- a) Category: Mangal-kamanakari
- b) Installments: 20 x \$50
- c) Additional Benefits: White Plaque

#### 4. \$100 (Cash)

- a) Category: Kalyan-kankhi
- b) Installments: N/A
- c) Additional Benefits: N/A

#### 5. \$50 (Cash)

- a) Category: Hita-kankhi
- b) Installments: N/A
- c) Additional Benefits: N/A

Please click on the "DONATE" button below and/or contact Dr. Binoy K. Bordoloi at [binoy.bordoloi@gmail.com](mailto:binoy.bordoloi@gmail.com) for additional information.



Please contribute to NAAM's effort to build a naamghar in North America:



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# IDEAS FOR FUNDRAISING DRIVE

*By NAAM Executive Committee*

Please review the information below and give us your constructive thoughts on achieving and exceeding that target. Please contact Dr. Binoy K. Bordoloi at [binoy.bordoloi@gmail.com](mailto:binoy.bordoloi@gmail.com) for additional information.

- **Common Yearly Ones: ~\$80K**

- Regular yearly fundraising event
  - Dinner with celebrities - \$10K
  - Cultural functions - \$10K
  - Other (like in Sankardev Tithis) - \$10K
- Plaque placement for loved ones (say 50 plaques/150) ~ \$7.5K
- Selling Sankardev Literatures: \$5K
- Misc: \$10K
  - Materials donation: 5K (like car/boat) – This has lots of legalities and formalities
  - Other - \$5K
- Special fund-raising events: \$30K (virtual/social media/in person)

- **Total for next 3 years: ~\$200K**

- **Initial Pledges: \$350K (Most important one)**

- 70% of NE families and 25% of across US/Canada (\$100/each as token): \$26.5K
  - $(200 \times .70) + (500 \times 0.25) = 140 + 125 = 265$  families
- \$50K x 1 = \$50K - Requires to develop benefits matrix
- \$25K x 2 = \$50K - Requires to develop benefits matrix
- \$10K x 15 = \$150K - Requires to develop benefits matrix
- \$2500 x 20 = \$50K - Requires to develop benefits matrix
- \$1000 x 50 = \$50K - Requires to develop benefits matrix

- **Construction Related: \$70K**

- Floor tiles (say 50/1000) ~50K (only applicable for new building)
- Brick (only possible for new building – Say \$100/200) ~ \$20K (applicable for new building)

- **Expected Total in 3 years: \$700K (we could get close to \$500K in reality if everything works out)**



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## FEATURED ARTICLE #1

### Sankaradeva's Translation Strategy in Translating Srimadbhagavata

By Dr. Madan Sarma

Translation has played a crucial role in the development of Assamese literature. In fact, translation and adaptation of important Sanskrit texts, both religious and secular, have helped the growth and development of various forms/genres of literature in a number of Indian languages. The early Indian writers/poets, particularly those spearheading the Vaishnavite or neo-Vaishnavite movement between the twelfth and the sixteenth centuries of the Christian era, seemed to have been conversant with Sanskrit and one or two neighbouring languages.

For spreading the message of Vaishnavism among the masses, some of these poets took it upon themselves to translate some of the important religious texts written in Sanskrit into the languages spoken by the common man. While translating such texts, the poet-scholars took creative liberty without distorting the content or message of the original and also without worrying too much about the *highness* of such texts. In fact, most regional translators of the epic *The Rāmāyana* took such liberty. The Indian epics *The Rāmāyana* and *The Mahābhārata* were rewritten in/ translated into many Indian languages to suit regional ethos and cultures.

Mādhava Kandali's translation (around 1350 CE) of *The Rāmāyana* is the earliest translation of the epic in a modern Indian language. Kandali's translation is remarkable for another reason. Among the early Indian writer-poets, Kandali is, perhaps, the first to spell out his method (and theory?) of translation and rewriting in his *Ramayana* :

I have considered it with care and what I have been able to comprehend I have rendered into verse...poets compose their works up to the popular taste (*loka vyavahare*). They put in something fabricated by them along with the original, because this (what the poets write) is no divine revelation (*deva-vani*) but things of earth (*laukika katha*). (Neog 28)

Kandali's translation appears to be a *bhangani*, rather than an *anuvāda*, (the Assamese word *bhangani* comes from the verb *bhang*, meaning to break/dismantle), which, in practice, appears to imply simplification, explicitation and elucidation which are considered to be universal strategies of translation. Kandali's translation was actually a rewriting which results from a new reading of the original in a new context. A comparison of the original Sanskrit and Kandali's translation leads one to posit that the fourteenth-century translator's method involved the following:

interpretation of the source text, simplification of difficult expressions and concepts, condensing parts of the text, editing out elaborations, retaining the essence (*sārodhrīta*), and finding suitable rhetorical-prosodic features in the target language (Assamese).

Furthermore, the demand of the local culture and the need for removing the alienness of certain experiences or concepts made Kandali *localize* on occasions. *Localization* (in Translation Studies) involves adding local features to make the translated text more comprehensible or culturally closer to the readers.

Sankaradeva and Madhavadeva distinguished themselves as two of the most accomplished translators of Assamese. While translating important Sanskrit texts into Assamese, they attempted to avoid foreignness (except for certain essential religious concepts) by rewriting the original to some extent and by using Assamese idioms for rewriting. Sankaradeva translated cantos I, II, III, VII, VIII, IX, X (part), and XII of *the Shrimadbhagavata*. The importance of Sankaradeva's translation of this text has been highlighted by Dr. Birinchi Kumar Barua in the following manner:

The rendering of the *Bhagavata* marks an era of renaissance in Assamese poetry; its literary influence on Sankarite literature was manifold and immense, and proved a shaping force upon Sankara's writings (Barua 70).

Barua shows how Sankaradeva translated the revered text into Assamese idioms by citing a few examples. Barua rightly observes that "Sankaradeva's translations are of an interpretative character" (Barua 70). Interestingly, modern experts in translation studies suggest that any translation is a re-reading (i.e., an interpretive reading) and a rewriting.

This article attempts to identify some of the strategies adopted by Sankaradeva in the Translation of the *Shrimadbhagavata*. The verses included in the section 'Biprapatni Prasada' of Sankaradeva's *Dasama* contain translation and adaptation of the verses of Chapter 23, Canto X of the *Shrimadbhagavata*. This section narrates the story of the hungry cowherds led by Krishna and Balorama who requested Krishna to do something to satisfy their hunger. Krishna asked them to approach the Brahmins who were busy performing a yagna in a nearby place. When the Brahmins showed utter disregard for Krishna and his faithful cowherds, Krishna asked them to seek food from the Brahmins' wives who were his devotees.

Verse 931, included in the section 'Biprapatni Prasada' of *Dasama*, is a translation of the following verse of the *Shrimadvagavata*:

śrī-gopa ūcuḥ  
rāma rāma mahā-bāho  
kṛṣṇa duṣṭa-nibarhaṇa  
eṣā vai bādhate kṣun nas  
tac-chāntim kartum arhathaḥ (10.23.1)

The translation of this verse into Assamese shows that without distorting the meaning of the original, Sankaradeva has added something of his own to the text:

he balarama krishna dushtabinasana  
tumise amara prabhu parama jivana  
asilo prabhate dadhi bhataka nakhai

cintiyoka upai kshudhata dhatu zai.  
(Dasama, p.173)

This hunger is distressing, please do something to counteract it-this is what the cowherd boys say in the original. Sankaradeva has conveyed this with an idiomatic expression "kshudhata dhatu zai". Lines 2 and 3 ('asilo prabhate...nakhai') are not found in the original but they are very much relevant as they provide the background—the cowherds did not have a meal in the morning. Sanskrit 'dusta-nibarhana' has been beautifully translated as 'dushtabinasana' (destroyer of the wicked/evil ones).

The verses of the *Shrimadbhagavata* have a certain compactness. As Sankaradeva is translating these into rhymed couplets to be read aloud/recited by/to the devotees, he needs to shorten in some places and expand a little in some other places:

Original:

śrī-śuka uvāca  
iti vijñāpito gopair  
bhagavān devakī-sutaḥ  
bhaktāyā vipra-bhāryāyāḥ  
prasīdann idam abravīt (10.23.2)  
prayāta deva-yajanaṁ  
brāhmaṇā brahma-vādinaḥ  
satram āngirasaṁ nāma  
hy āsate svarga-kāmyayā (10.23.3)

To maintain continuity and fulfill the requirements of the metrical scheme, Sankaradeva takes these two verses together (10.23.2-3). In Sankaradeva's translation, 'bhagavan devaki-suta' (Lord, the son of Daivaki) is replaced by 'narayana,' and the name of the jagya angirasa has been omitted, as this is not an important piece of information. The meaning of the original is retained fully.

hena suni gunila manata narayane  
bipra patnisabaka prasada dibe mane  
gawalaka bolanta satvare saliyoka  
kare jagya swargak asaya bipraloka  
(Dasam 932)

(Having heard this, Narayana (Krishna) thought of offering 'prasada' to the wives of the Brahmins and said to the cowherds, Go quickly-the Brahmins are

*performing yagna in the hope of obtaining/reaching heaven/heavenly bliss)*

In the Assamese rendering of the following verse (10.23.4) Sankaradeva has begun with the translation of the expression *brāhmaṇā brahma-vādinah* of 10.23.3.

*tatra gatvaudanam gopā  
yācatāsmad-visarjitāh  
kīrtayanto bhagavata  
āryasya mama cābhidhām (10.23.4)*

*(After going/reaching there, o, cowherd boys, ask for some food. Mention the name of my elder brother Balorama and also my name, and say that we sent you )*

*vedata pargata sabe brahmana sampanna  
(brahmana brahmavadinah of  
23.3)*

*nama dhari dobhairo magiyo goia anna  
(shortened)*

*krishnara basane soli goila gopasoya (ity  
ādiṣṭā bhagavatā/ gatvā yācanta te tathā  
23.5)*

*paila jagyasala sabe biprara (added)  
(Dasam, 933)*

Such adjustments are needed for presenting a coherent narrative in verse. Sankaradeva's purpose was to narrate the story in an interesting manner with a view to emphasizing the supremacy of Krishna and also of the selfless devotion 'bhakti' over 'karma kanda' aimed at reaching the heavenly abode (svarga kamyaya).

A careful comparison between the verses of Chapter 23 (Canto X) of the *Shrimadbhagavata* and those occurring in the section 'Biprapatni Prasada' of *Dasama* brings out the following aspects of Sankaradeva's translation strategy:

General strategy: translate /rewrite most of the original verses, omit some verses (e.g., 6, 8) or keep only the gist of such verses (e.g., 7, 10, 11, 14) that might appear to be redundant in view of the meaning already elaborated to some extent in the translated ones.

Sankaradeva added his own verses to enliven the narrative and bring it closer to the everyday experiences of his potential readers/listeners.

The wives of the Brahmins eagerly bring food for Krishna, Baloram and the cowherds. The *Shrimadbhagavata* just says:

*catur-vidham bahu-guṇam  
annam ādāya bhājanaiḥ  
abhisasruḥ priyam sarvāḥ  
samudram iva nimnagāḥ*

*(Bringing four categories of (to be chewed, drunk, licked and sucked) food with rich tastes all of them went to their beloved as rivers flow to the ocean)*

Sankaradeva expands it to give a detailed description of the food items/dishes brought for Krishna and others:

*govindaka lagi anna aneka sugandhi (for  
Govinda many fragrant items of food)*

*bichitra patrata bhari loilanta prabandhi  
(948) (carefully filling in different/various  
containers)*

*bahubidha byanjana aneka sararasa (different  
dishes with six types of tastes)*

*ikkshu akhoi sira ladu gurara kalasa  
(sugarcanes, puffed rice, sweet balls and pots  
of molasses)*

*sugandha kadali dadhi dugdha madhu ghrita  
(fragrant bananas, curd milk, honey, and  
butter)*

*pitha pana panasa payasa panchamrita  
(949) (rice cakes, jackfruits, sweet dishes five  
'pitha- pana' (rice cakes etc.)),*

is an interesting expression as it is still frequently used in modern Assamese.

The chapter of the *Shrimadbhagavata* ends in-

*iti svāgham anusmṛtya  
kṛṣṇe te kṛta-helanāḥ  
didṛkṣavo vrajam atha  
kamsād bhītā na cācalan*

*(Thus, reflecting on the sin they had committed by neglecting Lord Kṛṣṇa, they became very eager to*

see Him. But as they were afraid of incurring King Kamsa's wrath, they did not dare go to Vraja)

Sankaradeva, however, concludes thus-

ehimate sura karila biprara  
karmara garba sakale  
brahmanisabaka dilanta prasada  
anna magibara sole

(Thus he(Krishna) caused a dent to the Brahmin's pride of 'karma kanda'(Brahminic ritual) and on the pretext of seeking food gave offerings to the wives of the Brahmins)

In Sankaradeva's translation of the section on Rasalila in *Dasama* and *Kirtana* one observes the following strategies:

- Instead of translating literally, he tries to retain the most salient meaning/interpretation of the original.
- At times, he takes two or three verses (original) together and goes for a more concise expression in just one verse. In doing so he tends to avoid some rhetorical features of the original or replace them with his own more 'homely' expressions:

Original :

tadoḍurājaḥ kakubhaḥ karair mukhaṁ  
prācyā vilimpaṇṇ aruṇena śantamaiḥ  
sa carṣaṇīnām udagāc chuco mrjan  
priyaḥ priyāyā iva dīrgha-darśanaḥ (10.29.2)  
dṛṣṭvā kumudvantam akhaṇḍa-maṇḍalam  
ramānanābhaṁ nava-kuṅkumāruṇam  
vanam ca tat-komala-gobhī rañjitaṁ  
jagau kalam vāma-dṛṣām manoharam  
(10.29.3)

Trans:

Bhoilanta Udita Chandra Purbadisha hante  
kamatura strira zena santapa marjante  
akhanda mandala chandra dekhilant hari  
kungume aruna lakshmi mukhapadma sari  
(*Dasama*, 1211)

While translating the verse 10.29.2 the translator has retained the most important meaning of the original, avoiding embellishments: the original says "then the moon rose, smearing the face of the eastern horizon with the reddish hue of his comforting rays and wiping away the unhappiness of all those who watched him rise", but the translator has replaced this with a very simple expression "bhoilanta uditā chandra purbadisha hante" (the moon rose in the east). The simile of the original "the moon was like a beloved husband who returns after a long absence and smears kungkuma on his beloved wife's face" is replaced by a 'stronger' expression, perhaps to emphasize the longing of a deprived wife/beloved: "kamatura strira zena santapa marjante" (as if to ameliorate /remove the pang of sorrows of love-lorn women)

The last two lines of the verse of *Dasama* capture the meaning of a part of 10.29.3. The remaining part of this verse is translated as follows:

banako dekhila chandra rashmiye Ranjita  
(saw/noticed the woods brightened by the moonbeams)

susvara madhura kari hari gaila geeta (*Hari sang sweet songs in lilting notes*)

puria panchama nada barhaila madana (*singing the fifth note pa increased feeling of desire*)

suni kame bimohita bhoila gopigana. (1212)  
(*hearing which the cowherd women were moved by passion*)

However, Sankaradeva's translation is not literal at all. He takes some liberty in maintaining the tone, rhythm, and meter of his verse.

Any careful reader of Sankaradeva's *Kirtana* and *Dasama* will notice that the 'rasa-lila' section in these two texts contains a number of verses that are either similar or the same simply because they are translations of certain verses of the tenth canto (chapter 29) of the *Shrimadbhagavata*. However, in *Kirtana* Sankaradeva has used only selected verses translated from the Sanskrit text. In a few cases, the translation of the same verses from the text tends to be different in the two Assamese texts. The following example may illustrate this:

Original:

dr̥ṣṭam vanam kusumitam  
rākeśa-kara-rañjitam  
yamunānila-lilajjat  
taru-pallava-śobhitam  
tad yāta mā ciraṁ goṣṭham  
śuśrūṣadhvaṁ patīn satīh  
krandanti vatsā bālāś ca

tān pāyayata duhyata (10.29.21-22)

(First four lines: *You have seen the forest full of flowers and brightened by moonlight, you have seen the trees with their leaves beautifully swayed by the breeze from the Yamuna*)

Trans:

*Dasama* : dekihilaha ito brindavana bikasita  
purna chandramara saru rashmiye ranjita  
jalabayu lagiya kompawe kishalaya  
hema briksha lataye shovita atishaya  
(1240)  
bhramare surabhi gandhe gunjare athake  
kokilara nade madanaka zena daka  
anande dekhila divya brindavabasthali  
ulati brajaka zaha sabe awe soli (1241)  
kande sishugana tak piyayoka stana  
bebai batsa kara goiya dhenuka dohana..  
(1242)

Lines 4-7 are not found in the original. While ‘śuśrūṣadhvaṁ patīn’ of the original is left out, the last two lines of it have been expanded a little, making the meaning more explicit.

*Kirtana* :

dekihilaha ito brindavana bikasita  
sasanke dhavala naba pallabe shovana  
ulati brjaka zaha kande sishugana  
tasambaka pratipali piyayoka stana (822)

It is obvious that while Sankaradeva has elaborated and expanded the original for *Dasama*, he has gone for precision in most cases for *Kirtana*. This was

done as the purposes for which the two texts were produced were different.

Sankaradeva appears to have used the strategy of ‘explicitation’ (making what is implicit in the original much more explicit) in his translation of the verses from the *Shrimadbhagavata*, keeping in mind his possible readers/listeners (when the verses are read aloud). While he takes care not to deviate from the original, his poetic genius leads him to innovate and expand by adding something extra to the original. It appears that the overall strategy adopted by Sankaradeva in translating a number of cantos of the *Shrimadbhagavata* into Assamese is similar to that used so creatively by Madhava Kandali in his translation of the *Ramayana*.

**Notes:**

Original texts consulted:

*Sankaradeva. Dasama*. Dhalarsatra Puthibharal, Jorhat, 2008  
*Sankaradeva. Kirtanaghosa aru Namghosa*. Ed. Suryakanta Kazarika. Bani Mandir, Guwahati, 2008  
*Shrimadbhagavatam: Canto 10*.  
[www.shrimadbhagavatam.org/canto\\_10/html](http://www.shrimadbhagavatam.org/canto_10/html).

**Works cited**

Barua, Birinchi Kumar. 1959 (1953) “Sankaradeva: His Poetical Works” in Banikanta Kakati ed. *Aspects of Early Assamese Literature*. Guwahati: Gauhati University, 65-125.  
Neog, Maheswar. 1959 (1953). “Assamese Literature before Sankaradeva” in Banikanta Kakati ed. *Aspects of Early Assamese Literature*. Guwahati: Gauhati University, 17-64.

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## RECENT ACTIVITIES

Since January 2026, members of NAAM have been conducting a monthly naamproxonga at NAAM's temporary naamghar at 1600 Washington Valley Rd., Martinsville, NJ 08836. While such monthly or regular naamproxonga is quite common and expected in Assam, it was not possible for the NAAM and the community to do so without an established venue to perform. Having a temporary naamghar has addressed that problem (for the time being), and the NAAM Executive Committee (EC) was very pleased to inform the community members in the NY/NJ/PA/DE region about this monthly very auspicious occurrence.

Community participation has been very encouraging, and NAAM expects that as word of this monthly event spreads, more people will join. NAAM takes this opportunity to thank the community members for their support and encouragement. **NAAM also welcomes Xorai offerings from community members who may do so with special wishes.**

The upcoming monthly naamproxonga events are as follows, and NAAM cordially invites you to join these monthly events:

- Sunday April 19<sup>th</sup>, 2026
- Sunday May 17<sup>th</sup>, 2026
- Sunday June 14<sup>th</sup>, 2026

Additional dates will be announced soon. Please contact Dr. Binoy K. Bordoloi, Chairman, NAAM, at [binoy.bordoloi@gmail.com](mailto:binoy.bordoloi@gmail.com), for more information.

At the time of publication of this newsletter, three monthly naamproxonga have been successfully held, and the Assamese diaspora community has enthusiastically joined these occasions.

The March 14<sup>th</sup> event was extra special because NAAM, its members, and the community also celebrated Holi (fagua/Doul Utsav). We are very pleased to share some pictures on next couple of pages from the Doul Utsav/fagua/Holi celebration on March 14<sup>th</sup>, 2026.



## UPCOMING ACTIVITIES

The upcoming monthly naamproxonga events are as follows, and NAAM cordially invites you to join these monthly events:

- Sunday April 19<sup>th</sup>, 2026
- Sunday May 17<sup>th</sup>, 2026
- Sunday June 14<sup>th</sup>, 2026



# PICTURES FROM THE DOUL UTSAV/FAGUA/HOLI EVENT



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## Q&A

### Q: What is NAAM?

**A:** Naamghar Association of America, Inc. (NAAM) is a 501(c)(3) non-profit spiritual and cultural organization formed to construct and manage a Naamghar for the Assamese diaspora to celebrate and perform the spiritual traditions and philosophical teachings of Srimanta Sankardeva. With strong ties with all the *Satras* of Assam, NAAM seeks to provide a forum for learned spiritual leaders and traditional artistes to share their knowledge and talent with the current and future generations of the Assamese diaspora.

### Q: What are the immediate goals of NAAM?

**A:** Some of the immediate goals of NAAM include spreading awareness on NAAM initiatives, build a digital media platform, plan for fund raising, and participate regularly in Naam-proxongo. NAAM seeks volunteers from the large Assamese diaspora across the United States to achieve these goals. Please join us (details at the bottom of this newsletter). In our planning activity, the first

priority is to identify what is needed to establish a temporary *Naamghar*. This will make the *Guru Axon*, consecrated by the Sri Sri Auniati Satra Satradhikar, more easily accessible to the public, while we work on the longer-term project of building a permanent *Naamghar*.

### Q: Does NAAM collaborate with other organizations?

**A:** NAAM is actively seeking to collaborate with all community organizations which are willing to help achieve NAAM's mission. NAAM plans to have meaningful discussion with all organizations in our community; please contact us if you would like to be a part of this conversation (contact details at the bottom).



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## HOW TO GET INVOLVED WITH NAAM?

### JOIN THE NAAM WORKING GROUP

**(WG):** We need your help in achieving the dream of building a Naamghar in North America. Therefore, NAAM is open to everyone who is interested in building the Naamghar.

sending an email to: [Naaminfo@Naamghar.org](mailto:Naaminfo@Naamghar.org). The WG meets regularly via teleconference/video conference to discuss various issues that are related to NAAM and its mission and goals.

If you are interested in getting involved actively in NAAM's mission, please join the NAAM by



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## NAAM WORKING GROUP TEAM MEMBERS

The following individuals comprise the current NAAM working group (WG) team. ***We invite all individuals who are sincerely interested in the Mission and Goals of NAAM to join the NAAM team.*** The current WG members are:

- Tutumoni Baishya, Assam
- Niraj Barbara, PA (EC member)
- Dr. Sanjib Bhuyan, NJ (Editor, NAAM Newsletter)
- Enakshi Baruah, IL
- Gautom Lal Baruah, IL
- Pranab Bora, WI
- Lolit Bora, PA
- Subhasini Bora, NC
- Dr. Babul Borah, OH
- Utpal Borah, VA
- Dilara Boruah, CA
- Dr. Binoy K. Bordoloi, NJ (*Bor-medhi*, Chairperson, NAAM)
- Monidipa Bordoloi, CA
- Susanto Bordoloi, CT
- Chirayu Kr. Borooah, CA
- Malabika Brahma, NJ
- Debojit Chowdhury, CA
- Niren Choudhury, NJ (EC member)
- Dr. Aswini Choudhury, NY
- Neeruj Choudhury, NY
- Dr. Bikul Das, MA
- Namita Das, VA
- Dr. Pradip Das, MO
- Rupam Das, Assam
- Shyam DevChoudhury, PA (Secretary, EC member)
- Dr. Saswati Datta, OH
- Hemanga Dutta, NJ
- Panchali Dutta, NJ
- Sawmick Dutta, CA
- Prandeep Gogoi, NJ
- Ajoy Hazarika, NY
- Kamalakshi Hazarika, DE
- Suranjoy Hazarika, DE (EC member)
- Priyadarshini Inman, NC (EC member)
- Sridevi Jaggannath, NC
- Diganta Kalita, IL
- Dr. Jukti Kalita, NJ
- Lalita Kalita, IL
- Rashmi Kalita, CA
- Sangaurav Kaushik, NC
- Nilanjona Mahanta, CA
- Nabanita Majumdar, WA
- Chayanika Mohan, NC
- Shakhyar Neog, NJ
- Dr. Yashwant Pathak, FL
- Lekhika Pathak, Assam
- Anu Perlmutter, PA
- Nilakshi Phukan, NC
- Gayatree Prasad, CA
- Dr. Purandar Sarmah, NJ (Treasurer, EC member)
- Vavani Sarmah, CA

### Contact Us

**Email:** [Naaminfo@Naamghar.org](mailto:Naaminfo@Naamghar.org)

**Website:** [www.naamghar.org](http://www.naamghar.org)

**Facebook:** <https://www.facebook.com/NaamgharAssociationOfAmerica>

