



[HTTPS://NAAMGHAR.ORG/](https://naamghar.org/)

Naamghar Association of America

NEWSLETTER

Volume 9/Issues 2

April - June 2026

MESSAGE FROM THE BOR-MEDHI

Dear community members and well-wishers of NAAM,

We are getting into the Summer of 2026. Now, coming to the second-quarter 2026 newsletter from NAAM, it is my pleasure to highlight our recent major activities and plans for the near future.

- NAAM is planning to have a desk at the Assam Convention-2026, where the **“Naamghar in America”** book in all four languages (English, Assamese, Hindi, and Tamil) will be displayed for fundraising.
- An article was sent to the AC-2026 organizer for their souvenir. Its title is **“Proposed Sankardeva Cultural Center with Naamghar: An update as of First Quarter 2026 from the first cultural function of NAAM in 2017 with invited artist Zubeen Garg”**, which is included in another section of this newsletter. It includes NAAM’s financial status for your review and contributions.
- We are including an article by Dr. Arati Barua, titled **“Sankardeva’s Philosophy of Religion,”** and another article by Dr. Ashim Dutta, titled **“BRAJAVALI: The Sacred**

Literary Language of Assam and the Legacy of Srimanta Sankardeva.”

- A summary of the book “Naamghar in America” is included here by an American, Mike Young, from the Los Angeles area, who includes the comments from his 80-year-old mother, who taught theology.
- I am also including a QR code to donate to NAAM in exchange for the book sale.
- The book will be made available at the NAAM desk at the Assam Convention-2026 in the Bay Area on July 4, 2026. It can also be mailed to anyone writing to us at NAAM.

I look forward to seeing some of you at our AC-2026 event.

Thank you all,

Sincerely,

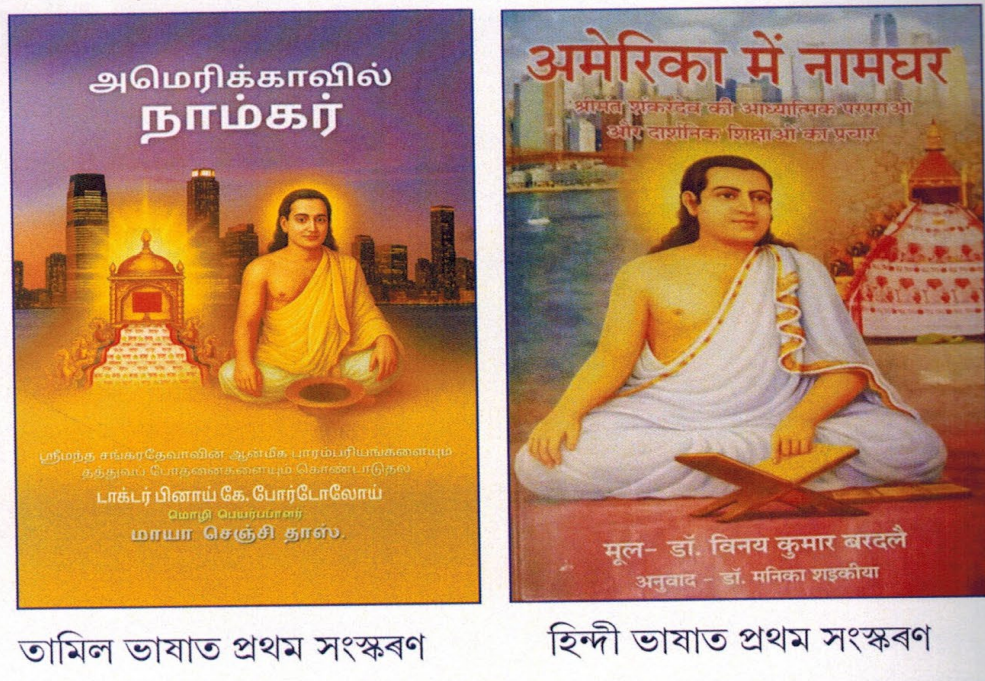
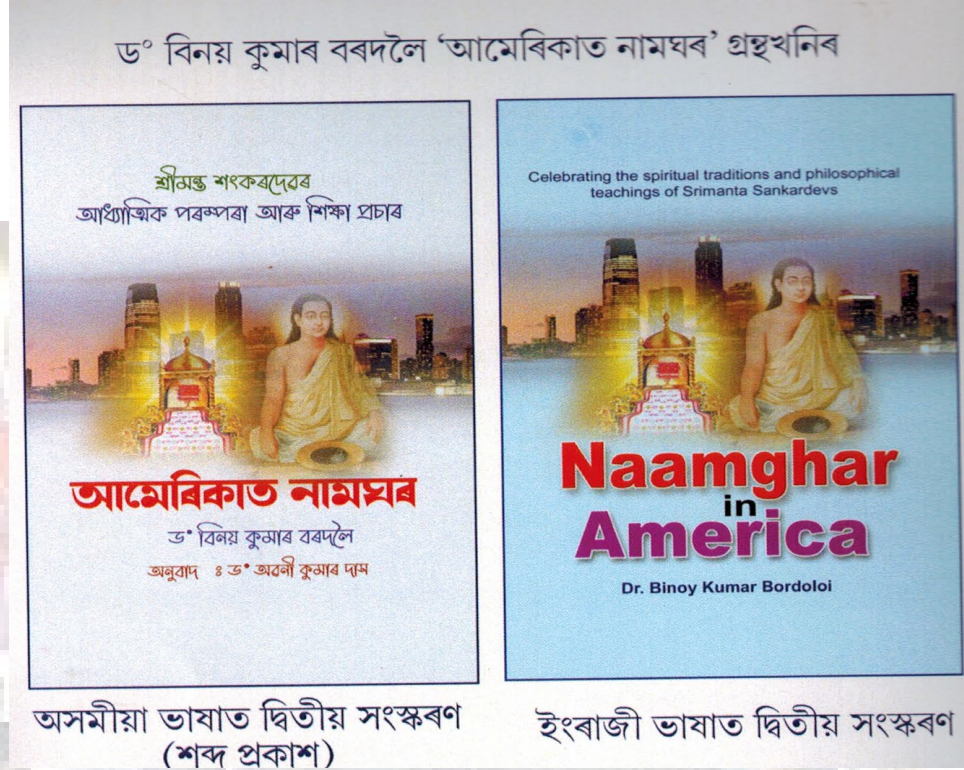
Dr. Binoy K. Bordoloi, *Bor-Medhi*

Chairman, NAAM

Email: binoy.bordoloi@gmail.com

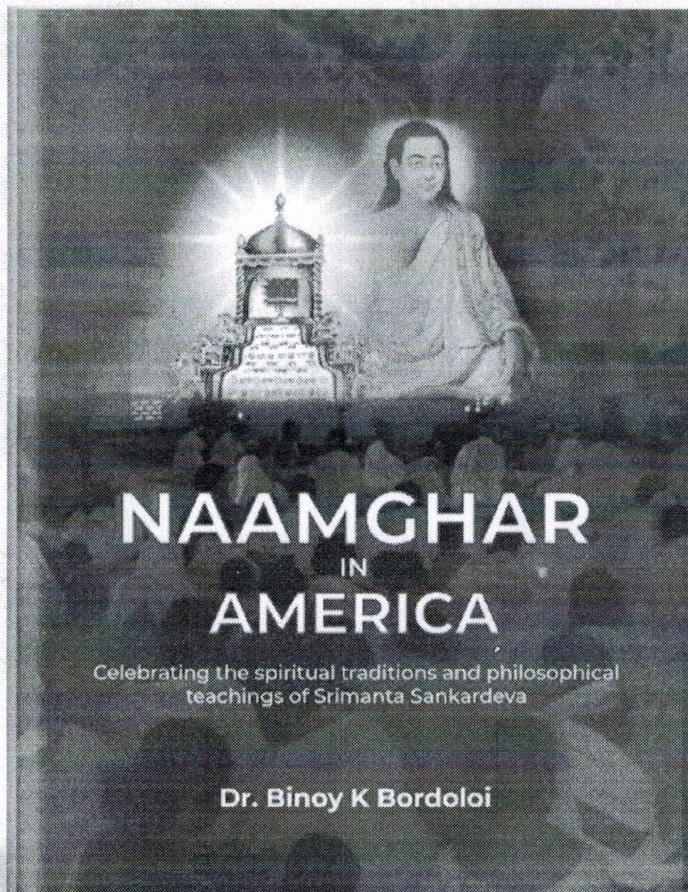


“NAAMGHAR IN AMERICA” WAS PUBLISHED IN SEVERAL LANGUAGES



**EVERY PURCHASE SUPPORTS NAAM, EMPOWERING
SPIRITUAL AND CULTURAL INITIATIVES!**

*** (NAAMGHAR ASSOCIATION OF AMERICA, INC.), A NON-PROFIT 501C3**



**SCAN THE QR CODE TO
DONATE**



A PERSONAL REFLECTION ON THE BOOK, “NAAMGHAR IN AMERICA”

By Mike Young

Dear Dr. Bordoloi,

Mom and I finished your book, and we wanted to share a few thoughts.

First, we enjoyed learning more about the history behind Naamghar and the teachings of Sankardeva. Mom is definitely more yoked in religious studies than I am, but I understood some of the basics from my religious studies and comparative religion classes back in my college days. What we found interesting was seeing many of those broader concepts through the lens of Assamese culture and the teachings of Sankardeva, which was largely new territory for us.

One thing that surprised us was how much broader Naamghar's role is than we originally thought. We had always viewed it primarily as a place of worship, but the book makes it clear that it also serves as a center for education, culture, music, theater, community leadership, and social connection. The idea that a single institution could play such a central role in preserving both faith and cultural identity was something we hadn't fully appreciated before.

We also found the sections on Sankardeva particularly interesting. The book presents him not only as a spiritual teacher but also as a social reformer and cultural architect whose influence is still being felt centuries later.

What stood out to us was the emphasis placed on building community and on creating institutions capable of preserving values and traditions across generations.

The chapters on Bhaona, Majuli, and Assamese culture were especially valuable because they gave us a better appreciation for traditions that were largely unfamiliar to us before reading the book. We came away with a much deeper understanding of how art, storytelling, music, and faith are woven together within Assamese society.

One chapter that particularly caught our attention was Chapter 12, in which you discuss the influence of Hindu philosophy on notable leaders and thinkers throughout history. We found that fascinating because many people tend to think of these traditions as existing in separate worlds, when in reality, ideas often travel across cultures and generations in ways most people never realize. Seeing connections drawn between Hindu thought and influential figures in the West gave us a different perspective on how far-reaching those ideas have been.

We also found the comparative religion sections thought-provoking. Whether a reader agrees with every conclusion or not, we appreciate that they encouraged people to think about why they believe what they believe and to examine the similarities and differences among various traditions. Those

sections reminded me of some of the discussions I had in college and gave us a chance to revisit them from a different perspective.

What we probably took away most from the book is that it isn't really just about religion. It's about preserving culture, identity, community, and heritage. That made the chapters about establishing and supporting Naamghar in North America especially meaningful because they connect a centuries-old tradition with the realities of life in America today.

We found the book well organized, easy to follow, and accessible to readers who may not have a deep background in Assamese history or Hindu philosophy. More

importantly, it helped us better understand something that is obviously very important to you and many others in the Assamese community.

Thank you for sharing it with us. We both came away with a greater appreciation for the history, culture, and mission behind Naamghar than we had when we started.

Mike Young

Chino Hills, CA (Los Angeles Area)

June 18, 2026



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/N naamgh arAssociationOfAmerica/>), 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 for additional information. Thank you!



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



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.

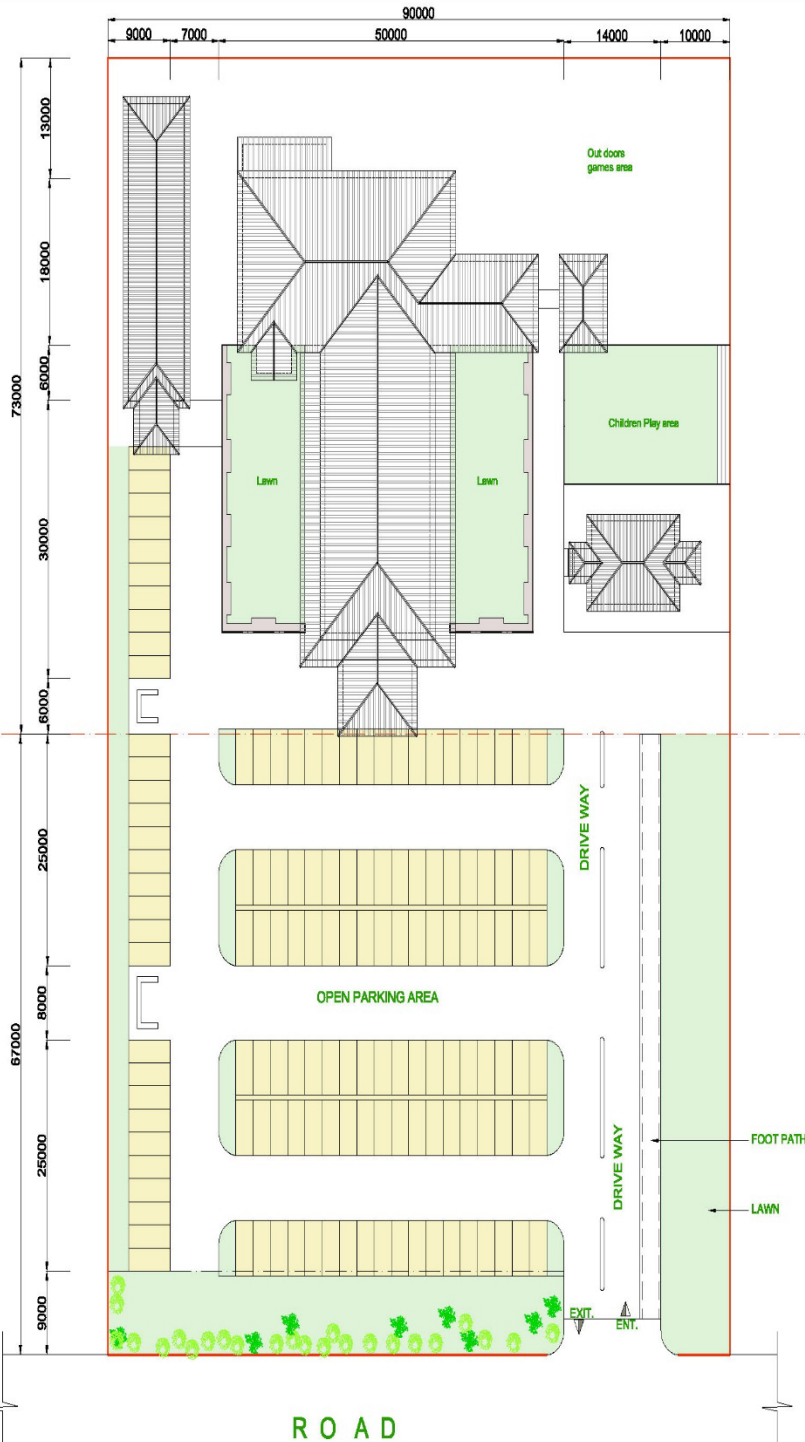
NAAM is very pleased to share some preliminary architectural designs created by the renowned architectural firm DESIGN PLENUM from Guwahati, India, in the next two pages.

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

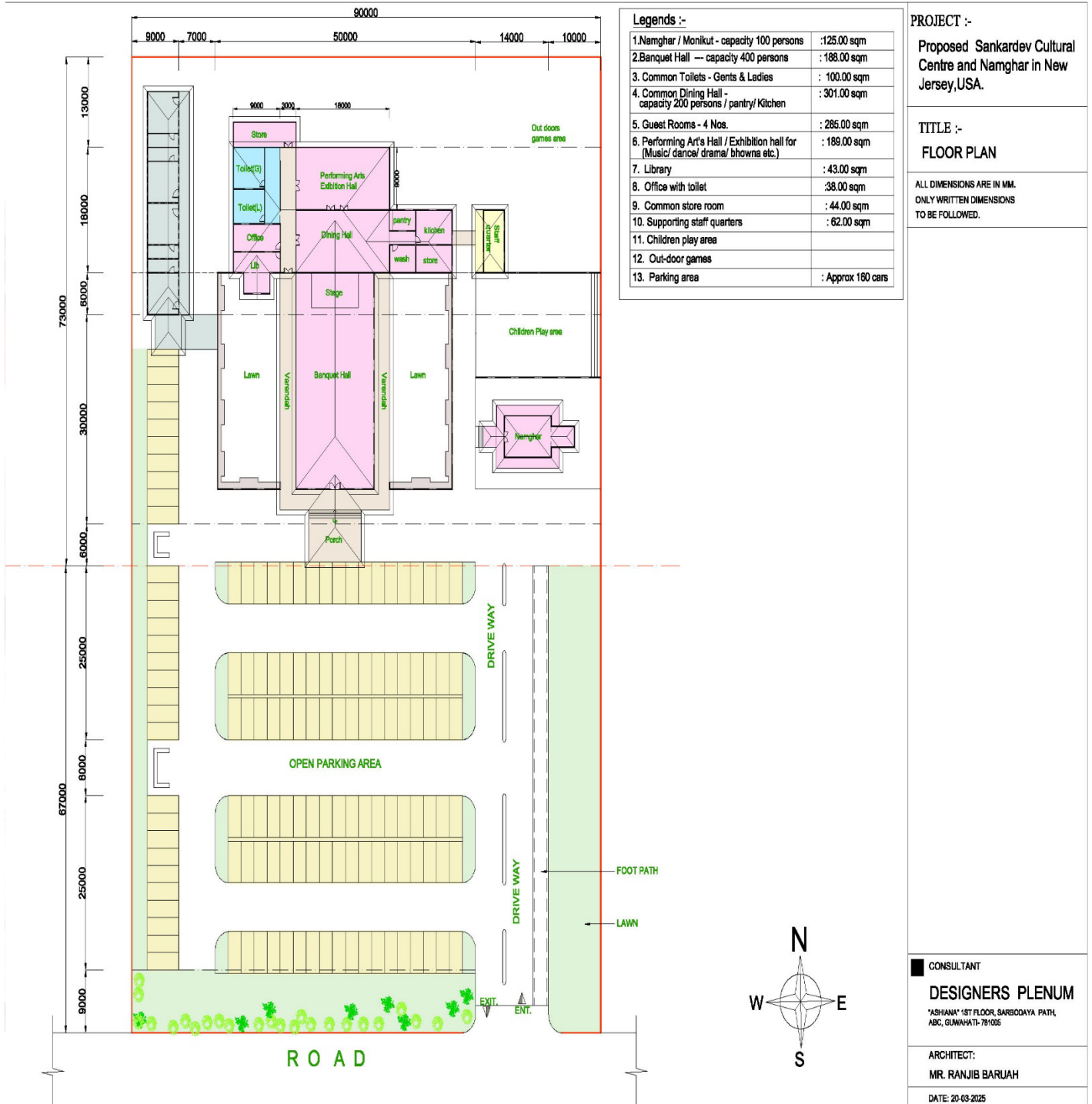
ASHIANA 1ST FLOOR, SARBOJAYA PATH,
ABC, GUWAHATI-781005

ARCHITECT:

MR. RANJIB BARUAH

DATE: 20-03-2025

FLOOR PLAN



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 for additional information.



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



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 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)**



SPECIAL ARTICLE

An Update on the Proposed Sankardeva Cultural Center with Naamghar, AND Remembering Zubeen Garg from the first cultural function of NAAM in 2017

By Dr. Binoy K. Bordoloi, BOR MEDHI, NAAM

FROM VISION TO STRUCTURE

The idea of a Naamghar is not merely architectural. It is civilizational. Rooted in the teachings of Srimanta Sankardeva, the Naamghar has historically functioned as more than a place of prayer. It has served as a space where devotion, dialogue, art, and community life converge into a shared experience. In Assam, it shaped collective identity over centuries, not through doctrine alone, but through lived participation.

In North America, however, such a space did not exist. For years, the Assamese diaspora carried fragments of this tradition across homes, gatherings, and occasional events. What was missing was not intent, but structure. A center that could hold continuity, not just memory. This absence led to the formation of the Naamghar Association of America, incorporated in New Jersey (NAAM).

What began as a cultural impulse gradually took the shape of an organized effort. The journey from vision to structure was not immediate. It unfolded through moments of legitimacy, participation, and sustained commitment. From scattered effort to coordinated action. From episodic activity to sustained practice. From memory to movement, as shown in Table 1.

Table 1: Progression from 2017 to 2025 towards Naamghar

Category	2017	2025
Structure	Informal	Formal board
Participation	Limited	Multi-city
Activities	Occasional	Regular
Digital	Minimal	Active
Infrastructure	None	Temporary Naamghar

Community Naamghar (Temporary)

As of September 2025, NAAM has established a Community Naamghar with a covenant in place. This marks a significant milestone in the journey. For the first time, the community has access to a dedicated physical space where Naam-praxanga can be practiced consistently. Although temporary, this space has already begun to function as a cultural anchor, as shown in Figure 1.

The \$1 million vision

Estimated requirement: \$1 million USD at a minimum for land and buildings.

The proposed Sankardeva Cultural Center with Naamghar represents a defining transition in the journey of NAAM, from a distributed community effort to a permanent cultural institution. The estimated requirement of \$1 million USD reflects not just the cost of land and construction, but the creation of a space that can

sustain spiritual practice, cultural expression, and community life for generations to come.

A Naamghar, by its very nature, is not a minimal structure. It is a carefully designed environment where devotion, art, and dialogue coexist. The proposed center will bring together sacred architecture, performance space, and educational infrastructure into a single, unified ecosystem. The vision is to create a place where Naam-proaxonga is not occasionally practiced but continuously lived. A place where the Assamese diaspora does not gather temporarily but belongs permanently.



Fig. 1: Inauguration/Consecration of Guru-axon of Naamghar at 1600 Washington Valley Road, Martinsville, New Jersey

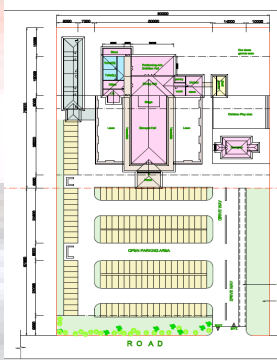


Fig. 2: A proposed architectural floor plan of the **Sankardeva Cultural Center with Naamghar** (details elsewhere in this newsletter)

Funding structure

The funding model is designed to ensure both feasibility and collective ownership, as shown in Table 2. Rather than relying on a single source, the structure distributes responsibility across the community, patrons, and institutional support.

Table 2: Components of the Sankardeva Cultural Center with Naamghar

Component	Purpose
Land acquisition	Securing a permanent location in a region accessible to the Assamese diaspora
Construction	Building the Naamghar structure along with associated cultural spaces
Interior setup	Establishing the Monikut, Guru-Axon placement, seating, stage, and ritual environment
Library and archives	Creating a repository of texts, translations, and cultural materials
Contingency buffer	Addressing unforeseen costs and ensuring project continuity

Given current funding constraints, the project is planned to be executed in phases to ensure steady progress without compromising its core vision. The floor plans of the design of the proposed physical structure are shown below in Figure 2.

Fundraising progress (2017–2025)

Contributions have come from multiple U.S. states and internationally, reflecting broad community support, as shown in Table 3.

Table 3: Comparison of donors across different states

State	Total Donors	Total Donation	Highest Single Donation	Average Donation	Avg Donation Excl. Highest	Donors \$1,000–\$4,999	Donors \$5,000–\$9,999	Donors \$10,000+
NJ	58	\$34,245	\$18,840	\$590	\$270	5	0	1
IL	13	\$18,285	\$11,108	\$1,407	\$598	2	0	1
MO	3	\$9,479	\$9,229	\$3,160	\$125	0	1	0
DE	2	\$7,560	\$7,540	\$3,780	\$20	0	1	0
PA	17	\$6,996	\$2,385	\$412	\$288	3	0	0
CA	21	\$6,110	\$1,595	\$291	\$226	2	0	0
INDIA	9	\$3,594	\$1,551	\$399	\$255	2	0	0
VA	2	\$2,078	\$1,102	\$1,039	\$976	1	0	0
MA	7	\$1,737	\$1,200	\$248	\$90	1	0	0
NY	4	\$1,726	\$1,340	\$432	\$129	1	0	0
WA	2	\$1,425	\$1,325	\$713	\$100	1	0	0
OH	3	\$1,300	\$1,200	\$433	\$50	1	0	0
NC	6	\$1,076	\$596	\$179	\$96	0	0	0
MD	3	\$1,063	\$512	\$354	\$276	0	0	0
IN	2	\$1,028	\$1,008	\$514	\$20	1	0	0
TX	8	\$945	\$500	\$118	\$64	0	0	0
Unknown	13	\$664	\$139	\$51	\$44	0	0	0
FL	2	\$507	\$402	\$254	\$105	0	0	0
CANADA	7	\$276	\$100	\$39	\$29	0	0	0
MI	3	\$240	\$100	\$80	\$70	0	0	0
CT	2	\$120	\$100	\$60	\$20	0	0	0
AL	1	\$100	\$100	\$100	\$100	0	0	0
AZ	1	\$75	\$75	\$75	\$75	0	0	0
United Kingdom	1	\$40	\$40	\$40	\$40	0	0	0
GA	1	\$20	\$20	\$20	\$20	0	0	0

Distribution of the Donors

The distribution pattern indicates a strong base of small donors, with a limited number of high-value contributions, as shown in Table 4.

Table 4: Number of donors in the various categories of donations

Donation range (USD)	Donor count	Percentage (%)
0–249	140	73.3
250–749	22	11.52
750–1249	12	6.28
1250–1749	11	5.76
2250–2749	1	0.52
4250–4749	1	0.52
7250–7749	1	0.52
8750–9249	1	0.52
10750–11249	1	0.52
18750–19249	1	0.52

The 2017 moment: Zubeen Garg performing at the NAAM inaugural event

The journey of NAAM is often anchored to a moment in December 2017, when the first major cultural function was organized in New Jersey. This was not simply an event. It was a point of convergence.

Community members, spiritual leadership, and cultural expression came together in a way that had not previously occurred in North America within this context. The presence of the Auniati Satradhikar and the ceremonial recognition of the initiative established legitimacy. What had until then been an idea gained both form and direction. The gathering demonstrated something fundamental. The community was not passive. It was ready.



Fig. 3: Zubeen Garg performing at the NAAM inaugural event (2017)



Fig. 4: Dr. Binoy K Bordoloi and his wife With Zubeen Garg

At this inaugural function, Late Zubeen Garg attended and was honored as a Patron of NAAM. His presence carried significance beyond recognition. It represented a bridge between tradition and modern cultural identity. He opened the program with a Borgeet, performed on an acoustic guitar. The setting was simple, without spectacle, but deeply resonant. The lyrics, (recalled by Dekasatradhikar and written down in real time by

the author), reflected the living nature of the tradition. It was not staged perfection, but shared sincerity as shown in Figures 3 and 4.

অসম গৌৰৱ অ-মৃত সঙ্গীতসূৰ্য জুবিন গাৰ্গলৈ শ্ৰদ্ধাৰ্ঘ্য !ভাৰতীয় সঙ্গীতৰ বিশাল সমলয়ত জাতি, ধৰ্ম, ভাষাৰ সকলো প্ৰাচীৰ ভেদি সকলো প্ৰজন্মৰ শ্ৰোতাৰ হৃদয়ত অনুৰণন জগাব পৰা কণ্ঠ হয়তো এটাই আছিল- আৰু সেই কণ্ঠ আছিল অসমীয়াৰ হিয়াৰ আমঠু, যুৱপ্ৰজন্মৰহৃৎস্পন্দন জুবিন গাৰ্গৰ। জুবিন গাৰ্গ কেৱল এজন গায়কেই নাছিল- তেওঁ আছিল এটা অনুষ্ঠান যাৰ নাম প্ৰতিজন অসমীয়াৰ শিৰাই শিৰাই প্ৰবাহিত হৈ আছে। এটা সাধাৰণ পৰিৱেশৰপৰা যাত্ৰা আৰম্ভ কৰি ঘৰুৱা নাম হৈ পৰা জুবিনৰ জীৱন পৰিক্ৰমা অনুৰাগ, অধ্যৱসায়, আৰু অসাধাৰণ মেধাৰ পৰিচায়ক। “মায়াবিনী ৰাতিৰ বুকুত” গীতৰ মাজত থকা সাংস্কৃতিক প্ৰাচুৰ্যই হওক বা তেওঁ অসমীয়া সঙ্গীতৰ ভঁৰাল সমৃদ্ধ কৰি যোৱা অসংখ্য গীতৰ শৰায়েই হওক, এই সকলোবোৰে যুগ যুগ ধৰি জুবিনৰ অনুৰাগীসকলক উদ্বুদ্ধ কৰি ৰাখিব। গায়ক, গীতিকাৰ, সুৰকাৰ, অভিনেতা, চলচ্চিত্ৰনিৰ্মাতা, সমাজকৰ্মী জুবিন গাৰ্গৰ মাজত কলাসুলভ নিপুণতা আছিল। অসমীয়া সঙ্গীত আৰু চলচ্চিত্ৰলৈ আগবঢ়োৱা তেওঁৰ অৱদানে অসমীয়া কৃষ্টি-সাংস্কৃতিক উচ্চ স্তৰলৈ উন্নীত কৰি এক বিশ্বায়নিক পৰিচিতি দিলে। আবেগৰ গভীৰতা অক্ষুণ্ণ ৰাখি বিভিন্ন ভাষাত গীত গাব পৰাটো তেওঁৰ এটা বিশেষ গুণ আছিল। অসম লাইভ প্ৰতিষ্ঠানে জুবিনক দিয়া অ-মৃত সঙ্গীতসূৰ্য উপাধি সাৰ্থক হৈছে। অসমৰ ৰাইজে দাবী কৰা ভাৰতৰত্ন সন্মানৰো তেওঁ যোগ্য প্ৰাৰ্থী হব বুলিয়েই আমাৰ ধাৰণা।

Publications and translation work

The author's translated works contribute to preservation. Alongside community gatherings and spiritual practice, the work of documentation and translation has played a crucial role in preservation, as shown in Figure-5. These works are not endpoints. They are

building blocks. They will form the core of the future library and archive, ensuring that the Naamghar is not only a space of practice, but also a center of learning. We show our NAAM logo in Figure 6.

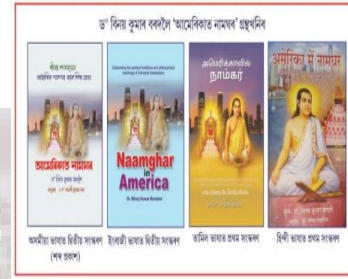


Fig. 5: Naamghar in America in English, Assamese, Tamil, and Hindi (details elsewhere in this newsletter)



Fig. 6: The NAAM logo

About the author

Dr. Binoy K. Bordoloi, based in Bridgewater, New Jersey, is a founding member of the Naamghar Association of America Inc. (NAAM) and has played a leading role in establishing Naamghar-based cultural and spiritual initiatives in the United States. In recognition of his leadership, he was conferred the honorary title of **Bor Medhi** by the Satradhikar of Auniati Satra in 2016 during his maiden visit, entrusting him with the responsibility of guiding this effort in North America. With a professional journey spanning more than 35 years, he has successfully bridged the worlds of science, industry, and enterprise while remaining deeply rooted in his cultural heritage. He has a Ph.D. from New York University (Chemistry/Chemical Engineering) and an MBA from the University of California, Los Angeles. He is from Jorhat, Assam.

The author wishes to acknowledge the support of the NAAM Executive Board of Trustees (Dr. Binoy K. Bordoloi – Chairman, Mr. Niraj Barbara, Mr. Niren Choudhury, Mr. Shyam Dev Choudhury - Secretary, Mr. Suranjoy Hazarika, Ms. Priyadarshini Inman, and Dr. Purandar Sarmah – Treasurer), and Advisors (Dr. Aswini Choudhury and Ms. Neeruj Choudhury).



FEATURED ARTICLE #1

Sankaradeva's Philosophy of Religion

By Dr. Arati Barua

Srimanta Sankaradeva (1449–1568) was a 15th–16th century saint-scholar, poet, playwright, dancer, actor, musician, artist, social-religious reformer, and an important figure in the cultural and religious history of the Bhakti Movement in Assam. He is credited with building on past cultural relics and devising new forms of music (Borgeet) theatrical performance (Ankia Naat, Bhaona) dance (Sattriya), and literary language (Brajavali). Besides, he has left a literary complete works of a writer (oeuvre) of trans-created scriptures (Bhagavad of Sankaradeva), poetry and theological works written in Sanskrit, Assamese and Brajavali. The Bhagavatic religious movement he started, Ekasarana Dharma and also called Neo-Vaishnavite movement.

Before I take up the philosophical aspect of Sankaradeva's Vaishnavism, it would be useful to recognize the fact that religion and philosophy are quite intricately interwoven in Indian philosophy. Like the other great Vaishnava saints, Sankaradeva believed that the ultimate aim of life could be achieved through devotion to Lord Krisna. His purpose, therefore, was to spread this simple message to all the people so as to create a healthy social order in Assam based on love and humanism. As a social reformer, Sankaradeva's main aim was to reconstruct Assamese society by unifying people of all religions and castes, rather than to bring about a metaphysical revolution. He played

a role like Lord Buddha, who was basically a social reformer, an ethical thinker rather than a metaphysician. Similarly, Sankaradeva's main aim was to preach a simple religion based on devotion and faith, rather than indulge in any discursive reasoning or abstract thinking.

Dr. Maheswar Neog, a renowned scholar on Sankaradeva, has said that Sankaradeva had nowhere tried to establish an independent philosophical system. Perhaps Sankaradeva had deliberately avoided addressing metaphysical issues because he had other compelling objectives, such as providing unity and order to a disintegrated and directionless society. Yet a close observation would, however, reveal that theological questions were not altogether left out of discussion in the writings of the Vaishnavite thinkers in Assam. In Sankaradeva's Vaishnavism, we also find deep philosophical thoughts that may not appear in a systematic form or be original or novel, but his works cannot be said to be devoid of philosophy. It is quite natural for one to ask What is Sankaradeva's philosophy? Did any philosopher ever influence him, and to what extent was he influenced by him? This paper is an attempt to provide an answer to these questions.

In this regard, we must make special mention about Sankaradeva's Bhakti-ratnākara, Bhakti-pradipa, Kirtan-ghoṣā,

and Mādhavadeva's Nāmaghoṣā. From these great works, we can gain a considerable idea of the philosophical, theological, and ethical principles of the Vaishnavite thinkers of Assam. It is true that Sankardeva did not bother to deal with the philosophical questions like what is the relationship between God and the world or between God and the soul, etc., in a systematic manner, but he did raise such questions. It is said that almost all the works of Sankardeva and his followers are translations and compilations. It is further said that there is no original theological work or commentary on any fundamental scriptures, which was written by them. Therefore, it is not easy to formulate a clear philosophical view of Vaishnavism in Assam. However, on the basis of these translations and compilations, an attempt has been made here to examine the philosophical aspect of Sankardeva and Vaishnavism, and its resemblance to that of Sankardeva.

Philosophy of Sankardeva

Sankardeva's Vaishnavism derived its philosophico-religious content mainly from the Bhagavata purāṇa and the Gita. In fact, the Vaisnavite thinkers of Assam regard the Bhagavata purāṇa as the most important of all śāstras. They even consider Bhagavata purāṇa as the supreme authority. Hence, the influence of Bhagavata purāṇa on Vaishnavism in Assam is quite obvious. Along with that of Bhagavata purāṇa the other most popular book amongst the Vaishnavite thinkers in Assam was the commentary of Śrīdhara Swami.

Thus, Sankardeva's philosophical and religious theories are all based on Bhagavata purana. Practically he had re-established and re-explained the philosophical views of Bhagavata purana. According to the experts on Vaishnavism the philosophical teachings of Bhagavata purāṇa are quite close to that of Sankaracharya. In order to explain the Purana, Sankardeva has always taken help from Sridhara Swami's Bhagavata bhāvārthadeepika. Śrīdhara Swami himself had said that he had followed the views of Śāṅkarāchārya. On the other hand, we find in Sankardeva's Bhakti ratnakara (which contains the whole of his philosophical views) the mention about Sridhara Swami's commentary to the largest extent. That is the reason why do we find much similarity Sankardeva's philosophy with that of Śāṅkarāchārya.

Comparison with Śāṅkarāchārya: Brahman and Māyā

Like Śāṅkarāchārya, Sankardeva also has accepted "Brahman" as the ultimate cause of this world and has given different names like 'paramārtha', 'Bhagavata' etc. to it. As we know that there is no real difference between gold and jewelry made out of it, similarly the individual beings (jiva) and the world (jagata), according to Sankardeva are not different from the Paramātmā. The world which appears as real to the ignorant is actually an illusion (bhrama), an appearance of the ultimate reality.

Regarding the relationship between cause and effect, Sankardeva supports the Vivartavāda. According to Vivartavāda the cause does not really change into the effect.

For example, when we perceive a snake on a rope due to the lack of sufficient light, the rope does not really change into a snake, but it appears to be so. Similarly, this world is actually not real but appears to be real to the ignorant. The ignorant sees the world in place of the Brahman who is the ultimate reality. In a similar way, Brahman does not really change into this world, but we see the world of multiplicity in place of one single Brahman. Regarding the origin of this world Śaṅkarāchārya has accepted the vivartavāda and Sankardeva also accepted the same view.

Why do we perceive the world of multiplicity in place of one Brahman? Śaṅkarāchārya has explained this riddle through the doctrine of māyā. And Sankardeva was in agreement with Sankarāchārya in this regard too. Māyā is the magical power of Brahman through which the world is projected. Actually, the jiva and jagata are not different from Brahman, but due to the influence of māyā, jīva forgets his real nature and suffers from all kinds of sufferings in this world. Jiva is under the spell of māyā. Māyā being the magical power of creation, is indistinguishable from God. For God, māyā is only the will to create the appearance. It does not affect God, it does not deceive Him. For ignorant people like us who are deceived by it and see the many objects here instead of one Brahman or God, māyā is an illusion producing ignorance. On the other hand, māyā conceals the real nature of Brahman, on the other it makes Him appear as something else, that is, the world. There is no doubt that Sankardeva gave much importance to Śaṅkarāchārya's

advaitavāda. In this context it will be proper to refer to the main principle of advaitavāda, i.e.,

*brahma satya jagat mitthyā,
jīva brahmaiva napaṛāḥ.*

(Brahman is the ultimate Truth. Jagat is false, jiva and Brahman are non- different)

The main philosophical basis of Sankardeva is also the same.

According to Sankardeva also Brahman is the ultimate reality. Jagat is unreal, under the spell of māyā the jiva believes in the illusion of this world of multiplicity and takes the illusory world to be real. Sankardeva has ascribed the name 'Mohini' to māyā. God is said to be the greatest magician, and he has created this world through the power of māyā. Śaṅkaradeva has ascribed the name 'Mohini' to māyā. This illusory world appears to be real to the ignorant but the wise persons do not accept anything as real except God.

However, the explanation that due to ignorance or due to the lack of real knowledge, the illusory world seems to be and viksepana. Due to the avarana function, māyā covers jivas real is not a real solution. Māyā has two functions--āvarana with darkness and due to the function of viksepana māyā makes the real appear as unreal and the unreal to appear as real. The individual jivas, being under the influence of māyā, remain attached to this world and though being a part of the sadanandamoye God. The jiva's remain unhappy and also far away from God.

Similarly, in Sankardeva 's philosophy also māyā is accepted as that power of God due to which the vastu and appears as avastu and the false world of multiplicity appears as real in place of Brahman. Sankardeva also mentions these avaraṇa viksepaṇa functions of māyā. In this way Sankardeva 's philosophical reasoning is quite in agreement with Śaṅkarāchārya's philosophy. In his Kirtana ghoṣā, Sankardeva has said,

*tumi paramātmā jagatara īśa eka,
eko bastu nāhike tomāta byatireka.*

(There is only one God in this world and nothing in this world is different from that God)

From this it is clear that like Śaṅkarāchārya, Sankardeva too had given special importance to the monistic concept of God.

Mokṣa and Bhakti

Sankardeva's views on mokṣa and bhakti are found in his Bhakti-ratnākara, which presents his reasoning. In this work Sankardeva not only tried to assimilate the philosophical views of the Gita and Bhagavata but also philosophical tried to express his views in the simplest language.

Regarding the concept of mokṣa, Sankardeva is in full agreement with Śaṅkarāchārya's advaita mukti. Since the ignorant jivas in this world are under the spell of maya, they are quite attached to this illusory world. Hence in order to get liberation or mukti from the illusory world the liva has to conquer the darkness of ignorance. The darkness can be removed

only when the ignorant can attain self-realization They have to attain the real knowledge about the nature of this world, jiva and Paramātmā. "jiva, brahmaeva naparah". this is the real knowledge for the attainment of mokṣa or mukti. The moment, the ignorant jiva can overcome his ignorance, the jiva becomes free from his karmaphala. Following Gita and Upaniṣad, Śaṅkaradeva accepts the law of karma in his philosophy. From this viewpoint the jivas either suffer or enjoy according to their own karma and remain attached to this illusory world. But in reality, God is the Ultimate Truth, and everything else is illusion or false. The jiva, attaining real knowledge, can be free from the illusion of this world and then only merge with the Paramātmā.

However, Sankardeva attributes higher place to bhakti than mukti even though he accepts mukti as the highest end of life. He feels that a person who is jivanamukta can still be trapped in the net of māyā if he has no bhakti. But those who are at the lotus feet of God, they are automatically rewarded with mukti. Hence the reason why Sankardeva prefers vaikuntha than mukti since one can enjoy the blessedness of God in vaikuntha only. He said,

*rām hena ito duguti akṣara
sadai ādare gawe,*

*saṁsāra sāga-rtari sito nare
durlabha mokṣaka pāwe.*

(If you take the name of Ram with two letters regularly, you can attain the great mukti from the world)

The easiest means to attain God through devotion, that is why Sankardeva preferred bhakti to mukti and said:

*parama ahinsa dharma sanyase
nāpāwe ji moka jñāna abhyāse.
bhakatese kare āmāka baiśya
kahilo uddhava ito rahasya.*

(If you find it difficult to attain God through observation of dharma or sanyasa or jñāna, then try bhakti because it is the bhakti, which can even impress God. Bhakti, (devotion to God) is the easiest way to attain God).

This is the message he conveys repeatedly in his Kirtana ghoṣā. But why? According to Sankardeva out of all kinds worships bhakti upasana is the best. This bhakti is niṣkāma and niṣprha. The four main pillars of this bhakti are guru, deva, nama, and bhakata.

His greatest contribution to the Assamese Society was to provide them with the simplest means of bhaktimārga to attain mokṣa and Paramātmā. His contributions towards the social, religious, cultural, philosophical and spiritual developments in Assam are immense. Dr. Banikanta Kakati has described the contribution of Sankardeva as four-fold contributions, such as-

- (1) ek deva, ek seva, ek bine nahi kew (one is to support the monistic concept of God),
- (2) to create an awareness about the one ultimate Truth,
- (3) to emphasize the concept of self-realization, and

- (4) to stop the caste-division in society.

It is thus clear that Sankardeva 's works revolved around a central philosophy of thought, which is Advaitavedānta. As Sankardeva is often said to be the guru of Assamese literature, the King of the kingdom of culture, and father of the Assamese society, in the same way he may be called as the great Advaita vedāntist philosopher of Assam.

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FEATURED ARTICLE #2

BRAJAVALI: The Sacred Literary Language of Assam and the Legacy of Srimanta Sankaradeva

By Ashim Dutta

ORIGINS OF BRAJAVALI

Brajavali predated Sankaradeva by at least two centuries, and it was a spoken vernacular across a vast area encompassing Eastern India, the Himalayan foothills, Bhutan, Nepal, and Tibet from as early as the 13th century. Sankaradeva's contribution was to recognize its potential, formalize it, and use it as the medium for a sophisticated literary and devotional tradition. It was not invented but inherited: a living vernacular derived from Magadhi Abahatta, the late Prakrit ancestor of the eastern Indo-Aryan languages, which had evolved organically into the speech of ordinary men and women across the Brahmaputra valley. In its grammatical character, Brajavali combined the vocabulary and idiomatic expressions of Assamese with inflectional forms drawn from Magadhi Abahatta, making it immediately accessible to common people while carrying the phonological texture of the Assamese world.

In a religious landscape where Sanskrit kept the scriptures locked behind a priestly monopoly, Brajavali was already the language in which ordinary farmers, weavers, fishermen, and tribal communities spoke and understood their world. Sankaradeva made a deliberate and radical

choice: to take this common people's tongue and pour into it the full weight of Vaishnava theology, sacred poetry, and sacred theatre, giving the language a literary dignity it had not previously possessed without removing it one step from the people who already spoke it.

His twelve-year pilgrimage across India, undertaken around 1481 CE, sharpened this vision. Traveling to Puri, Mathura, Vrindavan, Dwaraka, Gaya, and Rameswaram, he encountered the Bhakti movement in its pan-Indian flowering and absorbed the influence of Vidyapati's Maithili padavali tradition. Returning to Assam, he set about formalizing Brajavali as a literary register, giving it the structural consistency and expressive range required to carry Borgeets, sacred plays, and devotional poetry of the highest order. The language was already in the mouths of the people; Sankaradeva gave it wings.

LINGUISTIC STRUCTURE AND DISTINCTIVE CHARACTER

Brajavali operated on a dual-stratum principle. At the lexical level, the vocabulary was Assamese: nouns, verbs, adjectives, and idiomatic expressions that Assamese audiences could recognize and follow without difficulty. At the morphological level, the inflectional endings that marked

case, tense, and person were drawn from Maithili. A construction like "Pawe pori Hari karuhu katari prana rakhabi mora" illustrates this precisely. "Pawe pori" uses Assamese lexical roots for "falling at the feet"; "karuhu" is a Maithili-inflected imperative form meaning "please do"; "rakhabi mora" combines an Assamese verb with a Maithili possessive ending. The phrase is comprehensible to an Assamese listener and carries a faint but unmistakable elevation beyond everyday speech.

Scholars have carefully distinguished Brajavali from two related literary languages with which it is sometimes confused. Bengali Brajabuli, developed by Bengali Vaishnava poets imitating Vidyapati, drew on Bengali phonology and vocabulary for its base layer, while Assamese Brajavali drew on Assamese. Brajbhasha, the Western Hindi dialect of the Mathura-Vrindavan region used by Surdas and Mirabai, was grammatically and lexically quite different, rooted not in Maithili but in Rajasthani-influenced Hindi. Bengali Brajabuli literature was a later day creation. Yasoraj Kha was the first Bengali Brajavali author, who wrote after Sankaradeva. Brajavali, uniquely, was shaped throughout by Assamese phonological norms: the Maithili borrowings were pronounced Assamese rather than Maithili, giving the language a sonic texture distinctly of the Brahmaputra valley.

A 2015 contrastive linguistic study published in *Language in India* confirmed that while Assamese Brajavali and early Maithili share significant morphological

features, particularly in nominative case inflections traceable to Sahajiya Buddhist Siddhacharya Apabhramsha writings, they are distinct literary languages that developed independently. Brajavali retained certain archaic Apabhramsha endings that had dropped from literary Maithili and incorporated case markers unique to the Assamese grammatical tradition. This depth gave the language an antiquity that resonated with the sacred quality Sankaradeva wished to impart, while its Assamese phonological surface kept it rooted in the native cultural world of his audience.

BRAJAVALI IN THE BORGEETS: CELESTIAL SONGS

The Borgeets, or "celestial songs," represent the most purely lyrical deployment of Brajavali and the form most universally associated with Sankaradeva's name across Assam. These are classical devotional compositions set to specific ragas of the Indian classical tradition, composed without assigned rhythmic cycles so that the melody and text could carry the full weight of devotional expression. Brajavali was the chosen medium from the very beginning of his pilgrimage in 1481, because its vowel-rich melodic quality made it ideal for musical setting, while its Assamese vocabulary ensured that every word landed with native familiarity.

Sankaradeva reportedly composed approximately 240 Borgeets over his lifetime, but a fire destroyed the entire collection. Only around 34 could be

recovered from the memory of disciples who had heard them. The loss was devastating enough that Sankaradeva gave up composing Borgeets himself and asked his foremost disciple Madhavdeva to carry the tradition forward. Madhavdeva composed more than 150 Borgeets, focusing primarily on the child-Krishna (Balakrishna) in all his divine mischief and grace. Madhavdeva used Brajavali more sparingly than Sankaradeva, and his language shows a higher proportion of formal Assamese elements, reflecting a natural evolution as the tradition settled into Assamese practice across generations.

The very first Borgeet ever composed was "Rama Meri Hridaya Pankaje Baise" (O Rama, you reside in the lotus of my heart), composed in 1481 at Rowmari at the very outset of Sankaradeva's pilgrimage, as recorded in the Katha Gurucharit. The second Borgeet, "Mana Meri Rama Caranahi Lagu" (O my mind, fix yourself at the feet of God), followed in 1489 upon his arrival at Badrikashrama. Both are in Brajavali, and their chronological sequence matters: it tells us that Sankaradeva reached instinctively for Brajavali not as a carefully deliberated later choice, but from the very first moment of his devotional literary expression.

The surviving Borgeets demonstrate Brajavali's remarkable expressive range. Songs like "Pawe Pori Hari Karuhu Katari" address the divine with urgent petition; others like "Ore Man Bisai Bisahora" (O mind, drunk on material pleasure) deploy the language for philosophical rebuke of the wandering mind. The image of the lotus-leaf

and water, representing the mind's instability, appears rendered in a Brajavali that layers Sanskrit philosophical concepts, Assamese imagery, and Maithili musical phrasing into a unified devotional experience. These songs continue to open every Nam-Prasanga (prayer service) in Namghars across Assam today.

BRAJAVALI IN THE ANKIA NAAT: SACRED THEATRE

The Ankia Naat (one-act sacred plays) is the dramatic form through which Brajavali reached its largest and most diverse audiences. Sankaradeva composed six Ankia Naats, including Keli Gopal, Rukmini Harana, Parijat Harana, and Kaliyo Damana, all centered on episodes from the life of Krishna. Madhavdeva added several more. These plays were performed as Bhaona, theatrical events held in the community Namghar, running sometimes through the entire night, combining drama, classical Sattriya dance, live khol (drum) and bhortal (cymbal) music, elaborate masks and costumes, and the active emotional participation of the assembled community.

Brajavali was chosen as the dramatic medium for reasons that went beyond aesthetics. Sanskrit was the language of court theatre for elite audiences; pure Assamese vernacular lacked the ceremonial elevation that sacred drama required. Brajavali occupied the precise middle ground: accessible enough that the entire community could follow the action and be moved by it, elevated enough to signal that

they were in the presence of the sacred. The plays used different registers of Brajavali skillfully: the narrator (Sutradhar) spoke in a relatively accessible register, divine characters used more elaborate Maithili-inflected forms and Sanskrit-derived vocabulary, and comic figures occasionally lapsed toward colloquial Assamese, creating deliberate contrasts that audiences recognized and enjoyed.

THE BROADER LITERARY CORPUS: ASSAMESE AS THE PRIMARY MEDIUM

While Brajavali was Sankaradeva's chosen vehicle for music and theatre, it is important to note that his broader literary corpus was composed primarily in formal Assamese. His translation of eight books of the Sanskrit Bhagavata Purana, including the celebrated Adi Dasama (the Tenth Book narrating Krishna's childhood and divine exploits), was rendered in the formal Assamese language of his time, not in Brajavali. Scholarly sources are consistent on this point: the Dasama uses vocabulary characteristic of Assamese, making the scripture directly accessible to ordinary people without the mediation of any elevated literary register. The Bhagavata of Sankaradeva became the central sacred text of the Ekasarana Dharma tradition and is the primary object of veneration in the Guru Asan of every Satra.

His magnum opus, the Kirtana-Ghosha, was similarly composed in formal Assamese. Described by the Barpeta Than as "written in a lively and simple language" containing

"stories and songs for amusement for children" as well as wisdom for the elderly, the Kirtana-Ghosha was designed for broad comprehension across all ages and communities. Its more than two thousand couplets glorifying Krishna were meant for congregational singing in Namghars, and their power lay precisely in the fact that every listener could follow them in their own tongue. The Gunamala, a remarkable distillation of the entire Bhagavata Purana composed in a single night, was likewise in formal Assamese. Brajavali and formal Assamese thus served complementary and distinct functions in Sankaradeva's vision: formal Assamese carried the scripture and the communal devotional text; Brajavali elevated the song and the sacred play.

INSTITUTIONAL LIFE AND ENDURING LEGACY

Brajavali was not merely a literary achievement; it was embedded in institutions that ensured its transmission across five centuries. The Namghar, the community prayer hall that Sankaradeva established as the nucleus of the Ekasarana movement, became the living home of Brajavali. Every Assamese village of any significance has a Namghar today, and estimates suggest over thirty thousand such halls exist across the state. The Satras, Vaishnavite monasteries headed by a Satradhikar and housing communities of trained devotees, preserved the Borgeet and Ankia Naat traditions, maintained manuscript collections of Brajavali texts on saanchi bark and palm leaf, and served as

the centers of Sattriya dance and gayan (vocal music) training.

The social dimensions of Brajavali's deployment were as significant as its aesthetic ones. Sankaradeva designed his sacred language and the institutions around it to be radically inclusive. The Namghar had no inner sanctum requiring ritual purity; it was an open hall accessible to all castes, all genders, and all ethnic communities. When a Kachari farmer, an Ahom noble, a Moran tribal, and a low-caste Kaibarta fisherman sat together in a Namghar and heard the same Borgeets in Brajavali, the language itself was performing social work: creating a shared devotional culture that transcended the hierarchies of caste and ethnicity. Among Sankaradeva's documented disciples were a Garo, a Bhutiya, a Muslim, and representatives of numerous tribal and low-caste communities. Brajavali, belonging to no single group, became a common sacred inheritance.

The legacy of Brajavali continues in living form. Sattriya dance, recognized as India's eighth classical dance form by the Sangeet Natak Akademi in 2000, is inseparable from

the Brajavali texts it embodies: specific mudras (gestures) and postural sequences correspond directly to Brajavali words and phrases in the Borgeets and Ankia Naats. Digitization projects at institutions including the Srimanta Sankaradeva Sangha and the Indira Gandhi National Centre for the Arts are preserving the Satra manuscript collections for future scholars. And every morning and evening, in Namghars across the Brahmaputra valley, the prayer services begin with the sound of Brajavali in song. The language that Sankaradeva fashioned in the fifteenth century to give his people a voice for devotion remains, five and a half centuries later, the voice in which a civilization still prays.

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RECENT ACTIVITIES

Monthly naam-proxonga

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 community members in the NY/NJ/PA/DE region about this very auspicious monthly 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 naam-proxonga events are as follows, and NAAM cordially invites you to join these monthly events:

- July 12, 2026 2:00 PM ET

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

At the time of this newsletter's publication, five (5) monthly naamproxonga have been successfully held, and the Assamese diaspora community has enthusiastically participated in these occasions.

In Memory of the Late Kedar Bhuyan

On June 06, 2026, a Memorial Service in honor of the Late Kedar Bhuyan of NJ, who passed away on Nov. 08, 2025, was held in Egg Harbor Township near Atlantic City.

The Late Bhuyan was an outstanding member of the Assamese Community in the New York Tri-state region. He was intimately involved with the Assamese community and once served as the President of the then-Assam Society of America. On November 08, 2025, he met with his final destiny. His demise left us all too soon and suddenly, following a fall in the parking lot of the restaurant where he had just had a sumptuous dinner in the company of the family and relatives.



A memorial picture of the late Kedar Bhuyan at the Shardha event

Naturally, the members of the Assamese community were stunned. His surviving family, Dr. Ruprekha Bhuyan (wife) and twin sons Rupak (Rick) and Neepak (Nick), with their families, arranged the Memorial Service in a hall in Egg Harbor Township near Atlantic City, not

too far from his residence of many years. The entire community assembled and presented a sober program with a variety of devotional items, including memorial obituaries, Bargeets, and Prasanga. Naam-proxonga. The solemn naam-proxonga was performed by the members of the Naamghar Association of America (NAAM), led by Dr. Purandar Sarma, Dr. Binoy Bordoloi, Bor Medhi of NAAM, Niraj Barbara, and many others.

- **Dr. Umesh C. Tahbildar**



UPCOMING ACTIVITIES

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

- July 12, 2026 2:00 PM ET



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, building a digital media platform, planning for fundraising, and participating 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 that are willing to help achieve NAAM's mission. NAAM plans to have meaningful discussions 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).



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 anyone interested in building the Naamghar.

sending an email to: Naaminfo@Naamghar.org. The WG meets regularly via teleconference/video conference to discuss issues related to NAAM and its mission and goals.

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



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, MO
- Subhasini Bora, NC
- Dr. Babul Borah, OH
- Utpal Borah, PA
- 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
- Suranjjoy 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

Website: www.naamghar.org

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

