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Naamghar Association of America

NEWSLETTER

Volume 9/Issues 3

July – September 2026

MESSAGE FROM THE *BOR-MEDHI*

Dear community members and well-wishers of NAAM,

Now that the Summer is over, we are preparing for the Spring. This Quarter-3 issue of the newsletter highlights several key points, specifically our planning for NAAM's Annual Cultural event on November 7. This also serves as our **annual fundraising event**.

It is my pleasure to highlight a few key points and a couple of articles by noted writers:

A) Devotion (based on her personal experience): By Dr. Jayantimala Borpujari

Dr. Borpujari is from Jorhat and is currently situated in New Delhi. She wrote an article earlier describing her visit to Majuli. When one visits this charming place, one would appreciate not only its natural beauty but also be enlightened by a wealth of knowledge about its *Xattras*, the Vaisnavite Monasteries. A *Xattra* creates an atmosphere where one appreciates the love and devotion to God via the learnings from *Bhagawad*. While the rituals may differ from one *Xattra* to another, the message of spreading the knowledge of *Bhagawad* is the same. Cultural performances of *Raxas* and *Bhaonas* may also be noted. A few of the big names of *Xattras* include Auniati, Garamur, Dakxinpat, and Natun Kamalabari.

A few points and her observations on devotion based on her personal experience at a Naamghar is described in this article, written in Assamese, and published in this newsletter.

B) The Blessing Ritual of Assam: By Pritam Priya Goswami

Pritam Priya Goswami is an Alumnus of the University of Delhi. She has published her research on religio-cultural practices in Assam in journals such as *Academia* (source of the article in this issue of the NAAM Newsletter). In this article, Dr. Goswami explains that blessings or *asirbad diya* is an important event of any auspicious day observed in the Assamese community life. Blessings range from simple one-liners to lengthy speeches to songs. In all household and community events as well as in events of the community prayer-hall, elaborate blessing-seeking and blessing-giving rituals are performed by the performer(s) and the audience at the beginning and at the end. Although these orally preserved blessings are sought from all elderly persons, only a few recognized blessing-givers are found in every village. Such persons render the blessing in community gatherings on behalf of everybody.

C) Naam-proxonga for Tirubhav Tithi at the Assam Cultural Center of NJ:

In co-operation with NEIACO (North East Indian American Cultural Organization), NAAM was happy to jointly organize the

Sankardeva Tithi on September 12, 2026. Our executive committee has prepared a nice summary of the event covered in this newsletter. It was excellent to notice the significant and active participation of both children and adults from the NY/NJ/PA and nearby areas at this event. For example:

- “Recital about *Bhaona*,” an oral presentation, by Varenya Borah (7th grade; daughter of Bhaskar & Rajashree Borah).
- “Srimanta Shankardev: The Great Guru and Architect of Assamese Society,” Ryan Phukan (7th grade, son of Chandan and Jigyasa Roy Phukan).
- “মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱৰ ৪৫৮ সংখ্যক তিৰোভাৱ তিথি পালন,” from NAAM executive committee.

D) Bigger Space for our ‘Shankardeva Cultural Center with Naamghar’:

The proposed ‘Shankardeva Cultural Center with Naamghar’ in New Jersey, USA, is an ambitious conceptual project envisioned on approximately 3 acres of land. This imaginary complex aims to serve as a vibrant cultural and spiritual hub that preserves Assamese heritage while embracing broader community engagement across North America. We completed one year by the end of August 2026 at our “rented/covenant” premises (\$500/month) at the Sanctuary+Seeds (S+S) Presbyterian Church in Martinsville, NJ.

Based on the growth pattern of *Bhakats* and *Bhakatanis* we observed over the past 12 months, we decided to move to a larger room (\$850/month) on the same premises, effective September 2026. Our plan includes using the S+S **auditorium** for our annual cultural and fundraising event in 2027, with a seating capacity of **120 guests**.

We are getting it for free up to 4 hours of use, and then at a subsidized rate of \$50/hour for additional use. Large-screen TV and Zoom facilities are available for anyone joining us from anywhere in North America who cannot travel.

We are seeking donations of **\$30/month** (or only **\$1/day**) to our Naamghar from our well-wishers all across North America. We require at least 30 donors to pledge this amount through monthly donations to cover our community Naamghar's monthly expenses.

Please write to us at naaminfo@naamghar.org about activities in your area and your thoughts to drive our mission. One can contribute in one of three ways:

- \$ donation (please visit www.naamghar.org; also found elsewhere in this Newsletter).
- Devote your time with us in a suitable drive of your choice
- Enrich us with your brilliant ideas

We look forward to sharing your input with the community again in our Q-4 newsletter in December 2026.

Thank you all,

Sincerely,

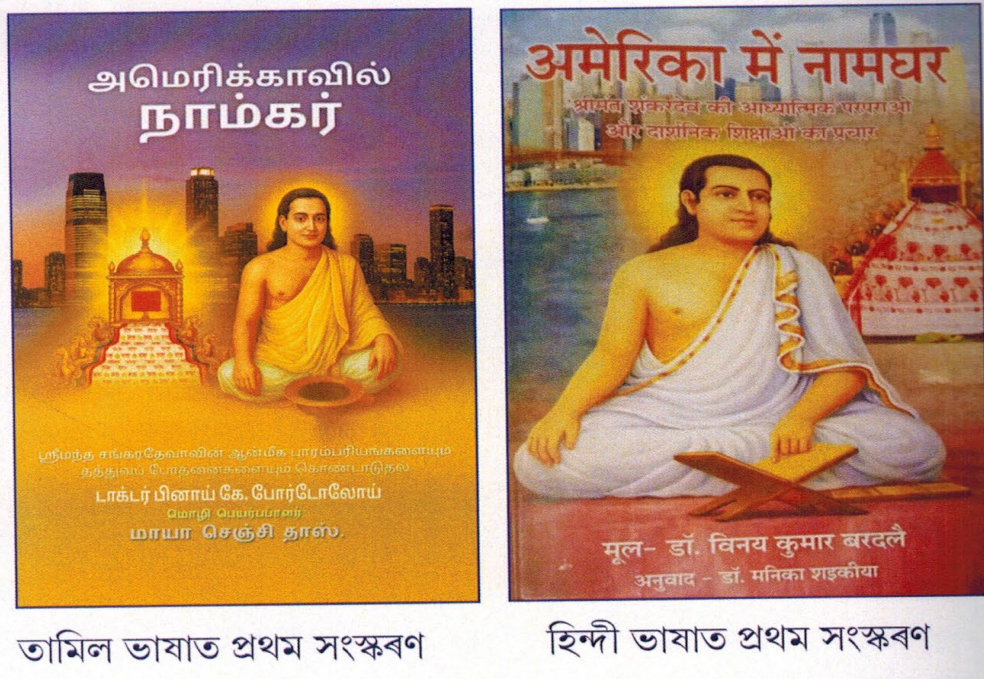
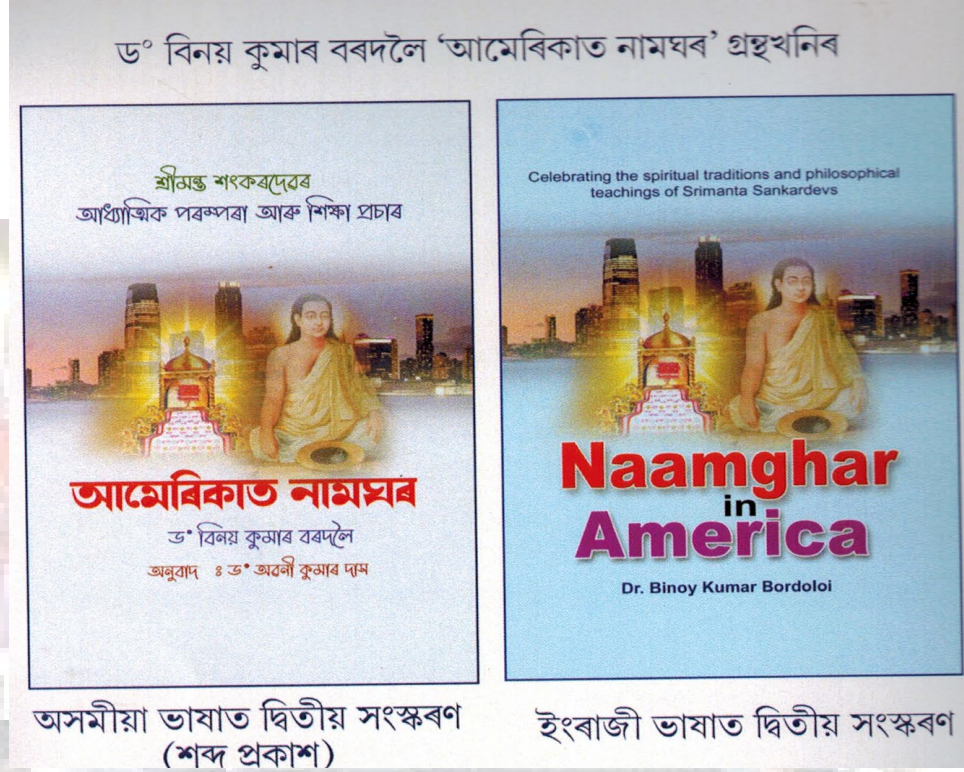
Dr. Binoy K. Bordoloi, *Bor-Medhi*

Chairman, NAAM

Email: binoy.bordoloi@gmail.com

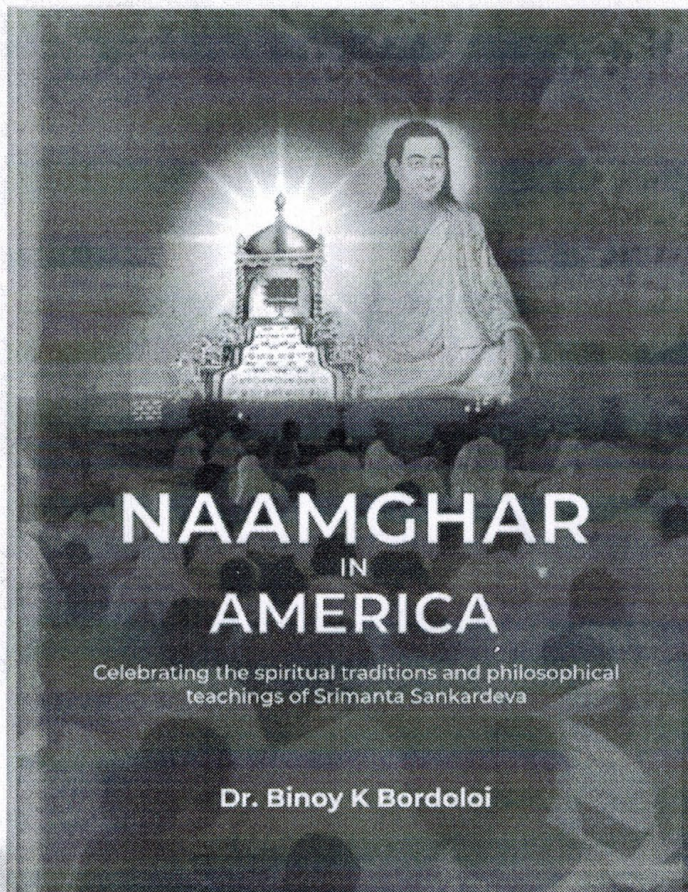


“NAAMGHAR IN AMERICA” WAS PUBLISHED IN SEVERAL LANGUAGES



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

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



**SCAN THE QR CODE TO
DONATE**



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/NaaamgharAssociationOfAmerica/>), 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.

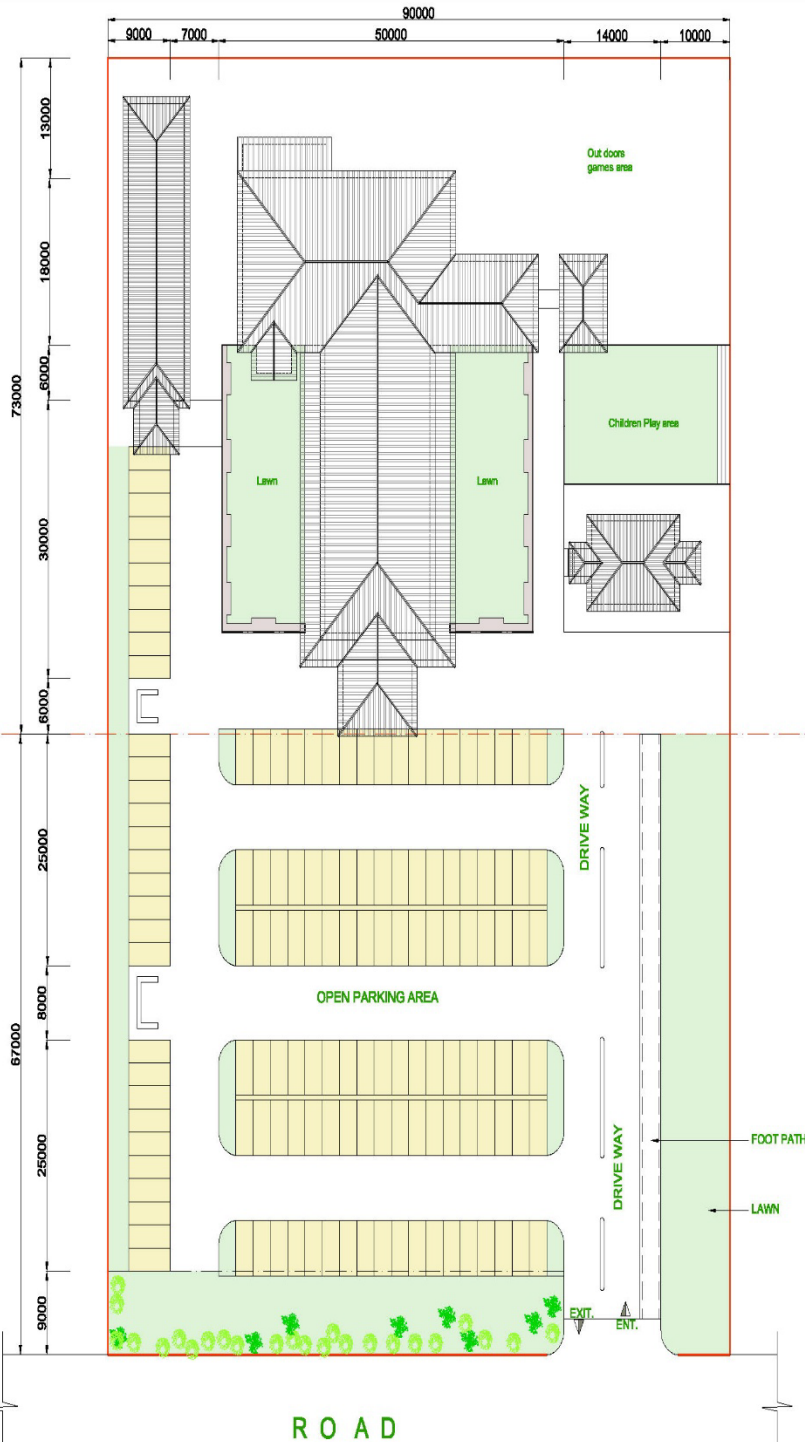
NAAM is very pleased to share some preliminary architectural designs created by the renowned architectural firm DESIGN PLENUM from Guwahati, India, in the next two pages.

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

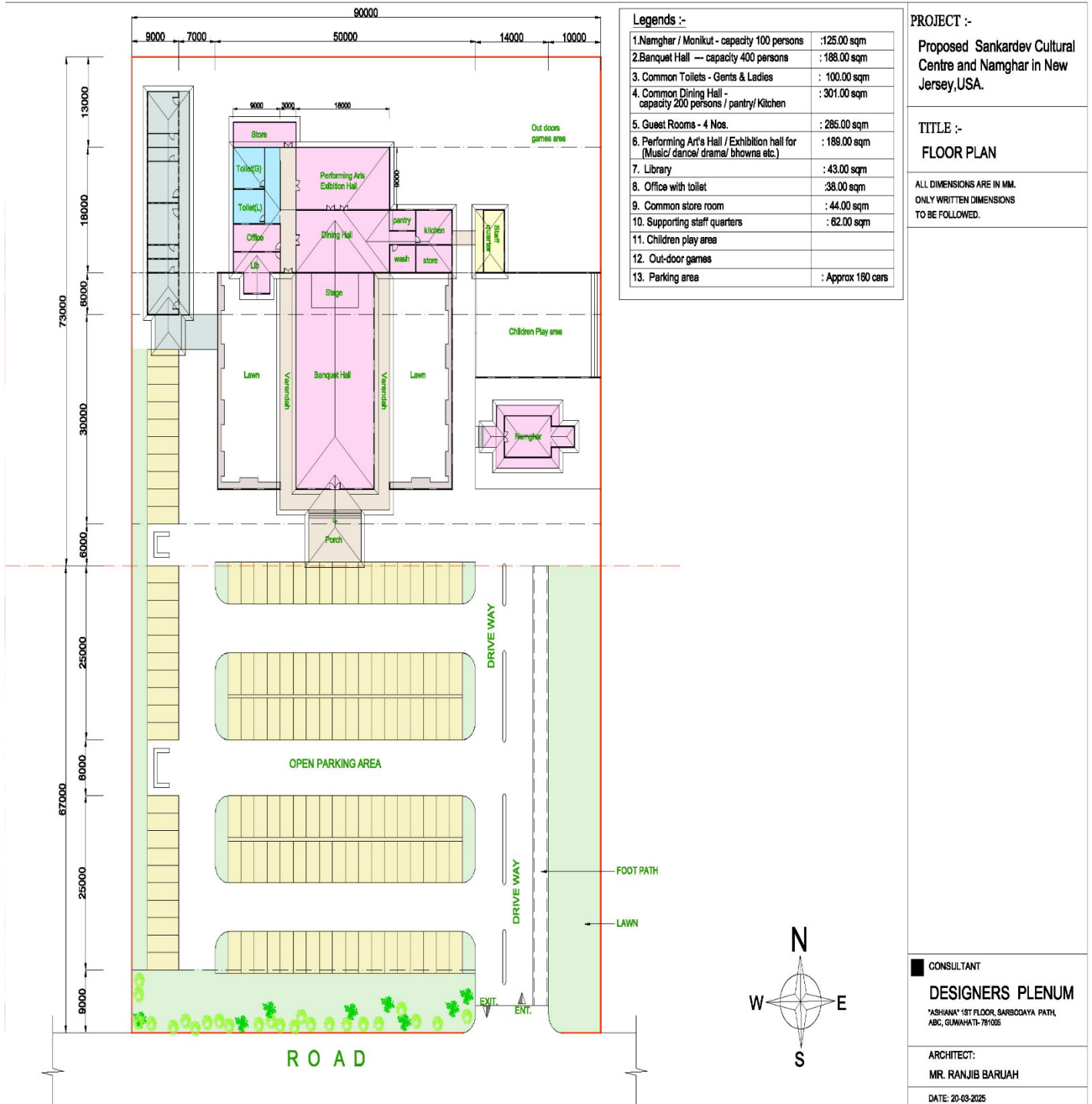
ASHIANA 1ST FLOOR, SARBOJAYA PATH,
ABC, GUWAHATI-781005

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)**



ভক্তি

By ড॰ জয়ন্তীমালা দেবী (বৰপূজাৰী)

মোৰ বিশ্বাস- কৰ্মই ধৰ্ম। কিন্তু ধৰ্মবিশ্বাসৰ ক্ষেত্ৰত হয়তো মই ত্ৰিশঙ্কু। আন্তিকো নহওঁ, নাস্তিকো নহওঁ- বিশ্বাস অবিশ্বাসৰ মাজত দৌলুপমান এক ত্ৰিশঙ্কু। মন্দিৰ, নামঘৰ, মহজিদ, দৰগাহ, গুৰুদ্বাৰা, গীৰ্জাঘৰ, গোস্পা সকলোলৈকে গৈছোঁ আৰু কোনো বিশেষ ধৰ্মৰ ভগৱানৰ কথা নভবাকৈ মূৰ দোঁৱাইছোঁ। আৰু আটাইতকৈ ভাল লাগে বাহাই সম্প্ৰদায়ৰ ল'টাচ টেম্পললৈ গৈ। কোনো থাপনা নাই, মূৰ্তি নাই, ছবি নাই, দিশৰ কথা নাই; মৌনতাই তাৰ ধৰ্ম। মনে মনে বহি যি ভগৱানক মন যায় তেওঁকেই আৰাধনা কৰিব পাৰি। আনফালে, সোঁহাতত ফুল, বাওঁহাতত চিংৰা, ভৰিত হাইহিল চেণ্ডলেৰে মহাষ্টমীৰ দিনা দুৰ্গাদেৱীক "সভক্তি"ৰে পুষ্পাঞ্জলি দিয়া ভক্তও লগ পাইছোঁ। চাকৰি পোৱাৰ পিছত প্ৰথম ঘৰ পাতি থাকোঁতে মই থাপনা পতা নাছিলোঁ।

এই বিষয়ত মোৰ বিশ্বাস ভক্তপ্ৰহ্লাদৰ নিচিনা - ভগৱানক য'তে বিচৰা যায় ত'তে পাব পাৰি। উত্তৰ-দক্ষিণ-পূব-পশ্চিম কোণ বিচাৰি মূৰ্তি প্ৰতিষ্ঠা কৰি বন্তি-ধূপ জ্বলাই পূজা কৰাৰো প্ৰয়োজন নাই - য'ত বহি থাকোঁ ত'তে মনমন্দিৰত সুঁৱৰি প্ৰাৰ্থনা কৰিব পাৰি। তেনেকৈয়ে আছিলোঁ। অলপদিনৰ কাৰণে অহা মা, মাহী, পেহী, খুৰীহঁতেও মোৰ এই ব্যৱস্থাত আপত্তি কৰা নাছিল। ফুৰিবলৈ অহা কোনোবা জ্যেষ্ঠজনে অৱশ্যে ঘূৰি-পকি চাই ঘৰত ভগৱানৰ থাপনাৰ প্ৰয়োজনীয়তাৰ পৰামৰ্শ দিছিল। মোৰ কথা আছিল- প্ৰতিষ্ঠা কৰাৰ পিছত ব্যস্ততাৰ বা আন কিবা অজুহাতত 'পৰিষ্কাৰ কৰিবলৈ সময়েই নাই' বুলি ধূলি-বাৰিৰ আৱৰণেৰে লেতেৰাকৈ ৰখাতকৈ থাপনা নথকাই ভাল। যি হওক, মা মোৰ লগত দীঘলীয়াকৈ থাকিবলৈ আহিলত তেওঁৰ সুবিধাৰ কাৰণেই থাপনাৰ ব্যৱস্থা কৰিলোঁ। বিভিন্ন সময়ত আলহী থাকিবলৈ অহা

মানুহে থাপনাত নিজৰ নিজৰ উপাস্য দেৱতাৰ মূৰ্তি নেদেখি মোক নোকোৱাকৈয়ে তেনে মূৰ্তি আনি প্ৰতিষ্ঠা কৰি গ'ল বা ঘৰৰ তেওঁলোকে মঙ্গলজনক বুলি ভবা ঠাইত থৈ গ'ল (এই 'অধৰ্মীজনীক' জাতত তোলাৰ দৰকাৰ বুলি ভাবিয়েই চাগে'। অথচ, প্ৰতিক্ৰিয়া কি হ'ব নজনাৰ কাৰণে মুখ খুলি ক'বলৈ কোনেও সাহ কৰা নাছিল।)। ময়ো তেওঁলোকৰ বিশ্বাসক সন্মান জনাই মূৰ্তিবোৰ আঁতৰাই নেপেলাই থৈ দিছিলোঁ। চৰকাৰী ঘৰ সলাই দিল্লীৰ দ্বাৰকা উপনগৰীত থকা নিজৰ ফ্লেটলৈ আহোঁতে লগতে আনিছিলোঁ। ফলত, বৰ্তমান মোৰ ঘৰত ভগৱানৰ নামত উৎসৰ্গিত ঠাইকণত বিভিন্ন দেৱ-দেৱী বৰ থেপাথেপিকৈ থাকিবলগীয়া হৈছে। (মোৰ খৃষ্টধৰ্মীয় বান্ধবী এগৰাকীয়ে তেনেকৈ লুকাই-চুৰকৈ থৈ যোৱা ছবি, প্ৰচাৰপুস্তিকা আদি লগে লগে পেলাবলগীয়া কাগজৰ লগত থৈ তেওঁক আগলৈ তেনে কাম নকৰিবলৈ সকাইনি দিয়াত কিন্তু কেতিয়াও অকণো সন্ধোচ কৰা নাছিলোঁ।

কোনো ধৰ্মৰ প্ৰতি মোৰ কোনো বিদ্বেষ নাই; মাত্ৰ আন সময়ত অত্যন্ত পৰোপকাৰী এই ৪৫ বছৰ পুৰণা ঘনিষ্ঠতাৰ বান্ধবীগৰাকীৰ গোড়া প্ৰচাৰধৰ্মী মানসিকতা আৰু ব্যৱহাৰে মোক বিৰক্ত কৰে। আগতে মা থাকোঁতে নিজে ঘৰা-পকা কৰি থাকিব পৰালৈকে থাপনাত চাকি, ধূপ, কেতিয়াবা একোভাগি নৈবেদ্য আগ বঢ়োৱাটো তেওঁৰ নিয়মীয়া কাম আছিল। এতিয়া চ'তৰ সংক্ৰান্তিৰ দিনাৰ বাহিৰে আন সময়ত সেই কাম সম্পূৰ্ণ অনিয়মীয়া। মোৰ কোনো শুচিবায়ুদোষ নাই। পৰিষ্কাৰ পৰিচ্ছন্নকৈ থাকি আমাৰ তদাৰক কৰা ছোৱালীয়ে আমাৰ ভগৱানৰ থাপনাত এগছি চাকি বা এডাল ধূপ জ্বলোৱাত বাধা থাকিব পাৰে বুলি মই নাভাবোঁ। গতিকে, সেই কাম এতিয়া পুৱাতে গা ধুই আহি তেওঁলোকেই

কৰে। ধূপৰ ছাই কেতিয়াবা বেচিনত কেতিয়াবা টাবত থকা গছৰ গুৰিত পেলাওঁ। সমস্যা হয় কেতিয়াবা ক'ৰবাৰ পূজাৰ নিৰ্মালি স্বৰূপে পোৱা বা ঘৰত কেতিয়াবা পূজা পাতিলে পূজাৰ অৱশিষ্ট ফুল-বেলপাত আদিক লৈ। অলপীয়া নিৰ্মালিৰ ফুল টাবৰ ফুলপুলিৰ গুৰিতে দিলোঁ বাৰু, কিন্তু পূজাৰ অৱশিষ্ট? পূজাৰ ঘট, ঘটৰ মুখৰ নাৰিকল, আমদালি, ফুল সকলো গোটাই পুৰোহিতে আঁহত বা বৰগছৰ গুৰিত পেলাই দিবলৈ কয়। নদীত পেলোৱাৰ নিয়ম যদিও চহৰত সহজতে পোৱাকৈ নদী বা আন উটুৱাই লৈ যাব পৰা বাহক নোহোৱাৰ বাবে আঁহত বা বৰগছেই বিকল্প।

হিন্দুসকলৰ বিশ্বাসত আঁহত গছ আৰু বৰগছৰ গুৰিত পূজা কৰা হয় বাবেই হয়তো পূজাৰ অৱশিষ্ট, জলাশয়ৰ অভাৱত, এই দুজোপা গছৰ গুৰিত পেলোৱাৰ পৰামৰ্শ দিয়া হয়- গোট খাই গৈ থাকিলে কালক্ৰমত সাৰো হ'বগৈ পাৰে। পিছে পচন সাৰ কৰাৰো এটা নিয়ম আছে। ৰাষ্টাৰ কাষৰ গছৰ গুৰিত দ'মোৱা জাবৰ আৱৰ্জনাহে হ'ব, সাৰ নহয়। দ্বাৰকাৰ ৰাষ্টাৰ দাঁতিয়ে দাঁতিয়ে আহত আৰু বৰ গছৰ অভাৱ নাই, তথাপিও মই আমাৰ ঘৰত কেতিয়াবা পূজা কৰোৱাৰ পিছত বস্তুবোৰ মোনা এটাত ভৰাই দি পুৰোহিতজনকে অনুৰোধ কৰিছিলোঁ লৈ গৈ তেওঁলোকৰ মন্দিৰৰ অৱশিষ্ট সামগ্ৰীৰ লগতে থৈ দিবৰ কাৰণে। পুৱা দ্বাৰকাৰ ৰাষ্টাত খোজ কাটোঁতে দাঁতিৰ আঁহতগছ, বৰগছৰ গুৰিত দ'ম হৈ থকা ফুল, তুলসী, বেলপাত, সবু সবু পূজাৰ ঘট, নাৰিকল দেখি মনত দুখেই হয় নে মানুহৰ বিশ্বাসৰ প্ৰতি বিতৃষ্ণাই হয় ঠিক বুজিব নোৱাৰোঁ। পূজাৰ অৱশিষ্টৰ মাজত থাকে মাত্ৰ কেইঘণ্টামান আগতে অতি আগ্ৰহেৰে ঘৰলৈ আনি প্ৰতিষ্ঠা কৰি ষোড়শোপচাৰে সভক্তিয়ে পূজা কৰা ইষ্ট দেৱ বা দেৱীৰ মূৰ্তি আৰু ছবি। চকুৰ আগতে গছৰ গুৰিত ঢেকুৰা কুকুৰে এটা ঠেং ডাঙি সৰুপানী চোৱা, বা বহি লৈ বৰপানী চোৱা দেখিছোঁ। তাৰ পিছত তাকে ঢাকিবলৈ আগ ঠেঙেৰে ফুল-পাত খুঁচৰি গোটেই ৰাষ্টাতে সিঁচৰতি কৰে। সেইবোৰ একাষৰীয়া কৰি পাৰ হৈ যাওঁতে ভাবোঁ, নিজৰ মঙ্গল কামনা কৰি পূজা আগ বঢ়াই পিছত পূজাৰ অৱশিষ্টখিনি অলাগতীয়াল বুলি য'তে ত'তে পেলাই পৰিৱেশ নষ্ট কৰা মানুহে

পুণ্য অৰ্জন কৰিব পাৰে নে? গ্ৰহদোষ খণ্ডণ কৰিবলৈ আগ বঢ়োৱা পূজাৰ অৱশিষ্ট বোলে তিনিআলিৰ মূৰত এৰিব লাগে। দ্বাৰকাৰ কেইবাটাও তিনিআলি বা চাৰিআলিৰ মূৰত এনে ফুলৰ দ'ম দেখিছোঁ- কেতিয়াবা গাভীয়ে চেপেটা কৰি যোৱা, কেতিয়াবা কুকুৰে টানি পলিখিনৰপৰা আধা উলিয়াই থোৱা। এবাৰ তেনে এটা টোপোলাৰ ওপৰেৰে যাব খোজোঁতে, একেলগে খোজ কঢ়া মোৰ ভনীৰ নিচিনা, ৰঞ্জিতাই টানি আঁতৰাই তিনিআলিৰ মূৰৰ তেনে টোপোলাত ভৰি দি হোৱা ভায়েকৰ অতন্তৰৰ কথা ক'লে। নিজৰ ঘৰৰ অমঙ্গল আলিৰ মূৰত এৰি আনলৈ ঠেলা এয়া কেনে ধৰণৰ ভক্তি? (কৰ্ণাটকতো বোলে এনে জনবিশ্বাস আছে।) কয় বোলে, "মানিলে ধান, নামানিলে পতান"। আলিৰ মূৰৰ পূজাৰ অৱশিষ্ট ফুলৰ কথাটো অন্ধবিশ্বাস হ'ব পাৰে। এৰা, হ'বও পাৰে। অন্ধবিশ্বাস নামানো বুলি ক'লেও কিন্তু ৰঞ্জিতাই ঘৰতে প্ৰমাণ পোৱা বুলি কোৱাৰ পিছত তেওঁ লগত নাথাকিলেও এতিয়া মই আলিৰ সংযোগস্থলৰ ফুলৰ টোপোলা ডেই নাযাওঁ, কাষ কাটিহে যাওঁ।

বিশ্বাসত বোলে ভগৱান থাকে। আৰু ৰঞ্জিতাৰ বিশ্বাসক মই সন্মান কৰোঁ। এদিন পুৱা খোজ কাঢ়ি থাকোঁতে প্ৰথমে দেখিলোঁ এজন সুন্দৰ পোছাক পৰিহিত মানুহে হাকুটিয়াই হাকুটিয়াই পাঞ্জাব নেচনেল বেঙ্কৰ বেৰাত সেউজীয়া পাতৰ মাজত বগা বুটাৰ দৰে জিলিকি থকা গুটিমালী ফুলবোৰ ছিঙি জেপত ভৰাইছে। বেয়া লাগি গ'ল। দিল্লীৰ ৪৫ ডিগ্ৰী চেণ্টিগ্ৰেডৰ ওপৰ গৰমত ফুল ফুলাবলৈ মালীৰ কিমান কষ্ট হয় চোৰে কি বুজিব? চুৰি কৰা ফুলৰ পূজাৰে ভগৱান সন্তুষ্ট হ'ব নে? 'ভক্তি'ৰে ভগৱানৰ প্ৰতিকৃতিত আজি অৰ্পণ কৰা ফুল কাইলৈতো জাবৰৰ দ'মত পৰিব! নিছিঙা হ'লে ফুল কেইপাহে দুদিনলৈ চৌহদটো পোহৰাই সুগন্ধৰে আমোলমোলাই ৰাখিলেহেঁতেন। এনেকৈ চুৰি কৰি ফুল কেইপাহ নষ্ট কৰাৰ কি প্ৰয়োজন আছিল? এই বিষয়ে, পিছত, সম্বন্ধীয়া দুজনমানৰ লগত কথা পাতি থাকোঁতে এজনে গভীৰ আত্মপ্ৰত্যয়েৰে ক'লে কোনোবা কোনোবা ঠাইত বোলে চুৰি কৰি অৰ্পণ কৰা ফুল পালেহে ভগৱান সন্তুষ্ট হয় বুলি জনবিশ্বাস আছে। হ'বও পাৰে; তেওঁ বহুত দেশ-বিদেশ ঘূৰি অনেক সম্প্ৰদায়ৰ

মানুহৰ লগত ভাব বিনিময় কৰিছে। আন এজনে গম্ভীৰ মুখেৰে ক'লে- 'তোমালোকে বুজা নাই, চুৰি কৰা ফুলেৰে পূজা কৰাজনক ভগৱানে সহায় কৰিবই। তেওঁৰ কষ্টৰ স্বীকৃতি দিব নালাগিব জানো? ধৰা পৰাৰ ভয়, ধৰা পৰিলে শাস্তি পোৱাৰ ভয়! কিমান টেনছন! বুজিবলৈ চেষ্টা কৰিবা আকৌ।' মোৰ হাঁহি উঠিছিল। হয়তো! ভগৱান যে দয়ালু! তেৱোঁ কিন্তু বৰ টেনছনত থাকিব লাগে দেই ভক্তসকলৰ কৃপাত। তেওঁলোকৰ গহীন কটাক্ষযুক্ত কথা শুনি মনে মনে হাঁহি উঠিল। যি হওক, সেইদিনা ভক্তি আৰু চুৰিৰ কি সম্পৰ্ক থাকিব পাৰে মনতে গুণা-গঁথা কৰি ডেৰ কিলোমিটাৰমান আগ বঢ়াৰ পিছত দেখিলোঁ ফুটপাথৰ মাজত বৰগছ এজোপাৰ গুৰিত এখন তিনিফুট/আঢ়ৈফুট আকাৰৰ ৰাম-সীতা-লক্ষ্মণৰ ছবি -- হয়তো ৰামনবমী পূজাৰ শেষত কাম নাইকিয়া বস্তু বুলি কোনোবাই তাতে বিসৰ্জন দিলে। কাষতে মাটি খুঁচৰি থকা এটা কুকুৰ। ৰাষ্টাৰ সিফালে চাই দেখিলোঁ শ্ৰীমদ্ভগৱদগীতামেলাৰ বিশাল মণ্ডপ। তাৰ মানে দুদিনমান পিছত আৰ্জনাৰ স্তম্ভৰ মাজত বিৰাজ কৰিব আন এক ভগৱান শ্ৰীকৃষ্ণৰ এৰেহা প্ৰতিকৃতি।

মই ভাবোঁ ধৰ্মীয় বিশ্বাস আৰু ভক্তিৰ সম্পৰ্ক মানুহৰ অন্তৰৰ লগত। এই সম্পৰ্কক বাহ্যিকতাৰ অলঙ্কাৰেৰে সজাই প্ৰয়োজন শেষ হোৱা বুলি ভাবিলেই অলঙ্কাৰবোৰ জাবৰ বুলি পেলাই দিয়া

বিশ্বাস আৰু ভক্তিত শ্ৰদ্ধা আছে নে? কালি পুৱা মাত্ৰ আমাৰ আবাসিক চচাইটীৰ জামাদাৰজনে ডাষ্টবিনৰপৰা উঠাই তেওঁ সভক্তিৰে সামৰি থোৱা গণেশ, হনুমানৰ মূৰ্তি, ৰাম-সীতাৰ ছবি দেখুৱাই কৈছিল- "পতা নহীঁ লোগ ভগৱানকো কুঁ কূড়াদান মে ফেঁকতে হেঁ; অচ্ছা নহীঁ লগতা। ইচলিয়ে সমেত কৰ ৰখা হুঁ" সঁচাকৈ ভগৱান আছে যদি পূজাৰ নামত ভেকোভাওনা কৰা মানুহৰ ভাগৰ পুণ্য আচলতে এওঁলোকৰহে প্ৰাপ্য। মোৰ নিজৰ ধৰ্মীয় বিশ্বাসৰ স্থিতি ত্ৰিশঙ্কুৰ দৰে বুলি কৈছোঁ যদিও বিশ্বাসীসকলে ভক্তিৰ নামত ভগৱানৰ প্ৰতিকৃতি কৰা অপমান এক অক্ষমণীয় অপৰাধ বুলি মোৰ ধাৰণা। লগতে, নিজৰ ঘৰ পৰিষ্কাৰ কৰি, নিজৰ বাবে অলাগতীয়াল হৈ পৰা বস্তু আৰ্জনাৰ পাচিত, গছৰ গুৰিত অথবা ৰাষ্টাৰ মাজত দ'ম কৰাটো পৰিষ্কাৰ-পৰিচ্ছন্নতাৰ প্ৰতি এক কটাক্ষ মাত্ৰ।

নতুন দিল্লী / ১০ জুন, ২০২২ [লেখিকাৰ "পোহৰৰ সন্ধানত" (অঙ্কুৰণ প্ৰকাশন, ২০২২) নামৰ গ্ৰন্থত প্ৰকাশিত প্ৰবন্ধৰ সংশোধিত বৃপা।]

The author is a resident of Delhi, India, and can be reached at jimbujari@yahoo.com.



FEATURED ARTICLE #2

The Blessing Ritual of Assam

By Pritam Priya Goswami

Blessings or *asirbad diya* is an important event of any auspicious day observed in the Assamese community life. Blessings range from simple one-liners to lengthy speeches to songs. In all household and community events as well as in events of the community prayer-hall, elaborate blessing-seeking and blessing-giving rituals are performed by the performer(s) and the audience at the beginning and at the end. Although these orally preserved blessings are sought from all elderly persons, there are a few recognized blessing-givers in every village. Such persons render the blessing in community gatherings on behalf of everybody.

Blessing types:

In the Assamese society blessings are mainly of two types. They are, blessings sought and blessings given. However, in the placing of a blessing-speech, there is an additional part uttered by everyone present in the gathering in addition to the seeker and the giver. This is a chorus or a final request line. Blessings sought, blessings given and the final request line are discussed below.

1. Blessings sought:

Usually when a young person seeks blessings from an elderly person, he/she only bows down in front of the person and touches the person's feet. But in case of religious performances and community events, the performer seeks blessings of god or the forefathers. To seek the blessings of god, the performer usually makes a humbling speech through which he/she also seeks forgiveness for any mistakes unknowingly committed during the performance of the event. The following example is the blessing-seeking speech put forward by the eldest member

of the host family who organizes a religious ritual. He/she seeks the blessings of all the invitees and guests present at the end of the religious rituals. The speech goes as follows,

“Hei probhusokol, dase ki jonabo! Raij bulilei roja, gyati bulilei gonga, bhokot bulilei iswar. Apunasabar shri chaitanya murti ei obhagar ghorot pododhula diyehi. Apunasabak anibo lagisil kandhe kori, ahise pada choli. Apunasabe dasor dai-dos marisan kori ganthir guwapan khai santusta hoi dasok uddhar kori, ashirbad di jai jen”.

(O great ones, what is this servant of yours capable of! The public is as powerful as the king, the relatives are as holy as the Ganga, *bhakats* are as omniscient as the gods above. Your sacred being has today placed the dust under your feet in this fateful one’s house. I should have brought you carrying in my back, but you chose to come walking instead. I request you all to kindly forgive me for all my mistakes and to have the beetle-nut and bless this servant of yours.)

2. Blessings given:

These blessings are also of humbling nature. No blessings are given in a direct manner in which the blessing-giver puts him/ herself at the authoritative position. The giver only requests an unknown power or god or the forefathers to bless the seeker. The following is an example of the blessing-giving speech.

“Ghoror grihasthake mukhya kori, ista-mitra, gyati-kutumb, bondhubargake dhor grihaborti prani ji keiti ase, sobare proti Shrihari prasanna hoi, nilagar dhou nilagote mar niyai, mari-marak, byghradi, choradi bhoi durote nibortoman korai, grahadosh, kaladosh, daivadosh, rashidosh adi doshar pora mukta kori, bhogob-onto probhu suprasanna hoi monor sotbanchakhini siddhi kori dibo lage ae.”

(Shrihari should be pleased with the host, his family, relatives, friends and all the living beings present in the house; he should save them from all the near and distant threats, from epidemics, from tigers, from thieves etc.; he should make them free of all the malevolence of the stars, of fate, of the gods, of the zodiacs; he should bless them all and should fulfill the wishes of their pure hearts.)

3. The final request:

This is characteristic of all blessing-seeking and blessing-giving rituals except the one-to-one occasions. When, in a ritual or in a performance-event, a seeker seeks the blessings by putting

forward a speech, the people present utters the final request line in chorus at the end of the seeker's speech. This is done as an approval of the purpose for which the blessings are sought and also to further the request by placing it in front of god together with the seeker. The final request lines are usually short one-liners. As examples,

“O’ Hari, o’ Ram” (O Hari, O Ram) *“Jaya Hari bola, jaya Rama bola”* (Hail Hari, hail Ram) *“Guru Hari santoshar arthey, jaya Hari bola”* (To please Lord Hari, say hail Hari.)

Blessing occasions:

A few blessing occasions are discussed below.

- *One-to-one, in religious ceremonies and life-event ceremonies:* The one-to-one blessing occasions involve one person (usually a younger one) seeking the blessings of another person (usually an elder one in age and hierarchy). In such occasions, the prime performer seeks the blessings of the worshipped god before starting and after completing the rituals.
- *On a chance meeting:* On a chance meeting with an elderly person, or with an intellectually superior person, a younger person seeks blessings as a humbling gesture. The blessings are given according to the age and sex of the seeker.
- *As part of a ritual:* There are elaborate *sewa-kora* (to bow down) rituals associated with functions such as weddings, or with the *bihus*. .
- *In festive and other performance occasions:* The performers seek the blessings of god and the audience before a festival is formally started. In festivals such as community feasts during *bihu*, harvest-related events, the *bhaona* rehearsal etc. people seek blessings from the gods, the deities and the elders.

Performance:

Blessing rituals are performed with certain bodily postures and with a *shorai* as accompaniment.

Posture:

The posture of the seeker is of humbling nature. The seeker bows down in front of the giver, kneeling down on the floor with folded hands touching the feet of the giver. This posture is known as *sewa kora* which has an underlined connotation of ‘seeking something’ such as a blessing, a favor or forgiveness. If the seeker is a woman, she covers her head with her *sador* or a *gamocha* while bowing. The male seeker usually spreads both sides of the *gamocha*, which he wears in his neck, on the ground in front of him to receive the blessings.

The giver usually stands or sits on a *dhora* spread on the floor, or a *pira* or a chair. This is done in order to elevate the position of the blessing-giver, even by an inch, than the seeker. He touches the bowing head of the seeker with one or both of his hands, while uttering the blessing line or speech. After completing the blessing line or speech, the giver says, “*Hoise aru*” (It is done) and slightly lifts the head of the seeker with his hands to indicate the end to the ritual.

A *husori* troupe performs the blessing-giving ritual in various steps. The initial proverbial lines and the following blessing-speech are uttered by the expert blessing-giver of the troupe. After the speech, the next part which is lyrical is sung by one or more members of the troupe, while one other member stands up and dances along with it. The dancer sits down once the lyrical part is over and joins the rest of the group, including the blessing-giver, in uttering the final request line chorus.

Utterance:

The blessing-lines and blessing-speeches are uttered by a single person. Blessings in religious and community events are lengthy prose pieces uttered with a particular jargon. But the blessings sought and given lyrically are sung by everyone present along with the seeker and the giver, as the lyrical blessing-seeking is performed considering god as the supreme blessing-giver to who everyone bows.

Accompaniments:

An elaborate blessing-seeking ritual, in all occasions, is accompanied by a *shorai* which is filled with a pair of beetle-nut and beetle-leaf properly cut and arranged with a certain amount of money while the seeker bows down kneeling in front of the giver with a *shorai* placed in front of an elder person in each other’s family. The *shorai* includes a beetle-nut and beetle-leaf pair arranged in a typical way known as *thuriuwa* and a gift for the person.

The existence of any folklore item for a long time in society is dependent on its usability or function that it serves in a society at a given point of time. The present study of Blessings

in Assam is an attempt not only to look at the functionality of the ritual, but also at the various important factors related to the performance of the same. A systematic study of oral blessings as ‘oral texts’ and also as ‘texts in performance’ will surely divulge a number of relevant and undiscovered facts about the ritual which contribute to the functionality of the ritual even at the present times, as a very important part of the Assamese community life.

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The author is a resident of India and can be reached at pritampriya@gmail.com.

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FEATURED ARTICLE #3

Recital about *Bhaona*

By Varenya Borah

Namaskar!

Today I want to tell you about something very special from Assam called **Bhaona**.

Bhaona is a traditional form of Assamese theater that has been performed for more than 500 years.



Ms. Borah presenting

It was started by **Srimanta Sankardeva**, one of the most important cultural and spiritual figures of Assam.

A Bhaona is a lot of fun to watch because it combines acting, music, dance, colorful costumes, and sometimes even amazing masks.

The stories are usually about gods, kings, heroes, and demons, and many come from Indian mythology.

Bhaonas are often performed in a **Namghar**, which is a special community gathering and prayer hall in Assam.

One of my favorite things about Bhaona is the traditional music, especially the sound of the **khol**, a type of drum, and the **taal**.

But Bhaona is not just a show—it is also a fun way for people to learn stories, values, and traditions passed down for generations.

In fact, my grandparents are organizing a Bhaona in Assam in a few weeks. It's called "Narasingha Avatar". I learned so much about it from them recently.

I live here in America, but as a theatre lover, Bhaona is one of the traditions that connects me deeply to Assam.

Thank you!

The author is known in the community by her nickname, Kuhi, and is the daughter of Rajashree and Bhaskar Borah, residents of New Jersey. Her parents can be reached at bhaskar.borah@gmail.com.

Editor's Note: This was presented by Miss Borah on occasion of the celebration of the Sankaradeva Tithi on September 12, 2026, by the NEIACO (North East Indian American Cultural Organization) and NAAM.



FEATURED ARTICLE #4

Srimanta Shankardev: The Great Guru and Architect of Assamese Society

By Ryan Phukan

Srimanta Shankardeva (1449–1568) was one of the greatest spiritual leaders, social reformers, philosophers, artists, writers, and cultural visionaries in Assam's history. His contribution to Assamese society was profound and lasting. At a time when society was divided by caste, social hierarchy, and religious differences, Shankardev promoted a message of equality, compassion, devotion, and unity.

Shankardev founded the **Ekasarana Naam Dharma**, a form of devotional Vaishnavism centered on devotion to one God, Lord Krishna. His teachings emphasized that every individual, regardless of caste, social status, or background, could seek God through devotion, prayer, and good conduct. His message helped create a more inclusive and spiritually united Assamese society. His philosophy placed humanity, kindness, and devotion above social divisions and religious rituals.

His contribution was not limited to religion. Shankardev played a central role in shaping Assamese literature, music, theatre, dance, and cultural identity. He wrote important literary works, including devotional poems, plays, and translations and adaptations of religious texts.

His **Borgeets**, a collection of devotional songs, remain an important part of Assamese spiritual and musical tradition. Through his writings and artistic works, he helped strengthen and enrich the Assamese language.

Shankardev also introduced **Ankiya Naat**, a unique form of Assamese religious theatre that combined drama, music, dance, and devotion. His cultural creations eventually contributed to traditions such as **Sattriya dance**, which is now recognized as one of India's classical dance forms. These artistic traditions continue to preserve and celebrate Assamese culture throughout the world.



Mr. Phukan presenting

One of Shankardev's most important contributions was the establishment of the **Namghar** and **Sattr** institutions. The Namghar became much more than a place of worship; it served as a community center where people gathered for prayer, discussion, cultural activities, and social cooperation. The Sattr system helped preserve religious teachings,

literature, music, dance, and artistic traditions for generations. Together, these institutions played a vital role in building a strong sense of community and collective identity among the Assamese people.

More than five centuries after his lifetime, Srimanta Shankardev remains one of the strongest foundations of Assamese civilization and identity. His teachings of equality, peace, compassion, cultural unity, and devotion continue to inspire people across generations. He was not merely a religious guru but a visionary who transformed the spiritual, social, and cultural landscape of Assam. His legacy lives on in the Namghar, Sattrra, Borgeet, Bhaona, Sattriya dance, Assamese literature, and, most importantly, in the values and cultural identity of the Assamese people.

Srimanta Shankardev's life reminds us that religion and culture can become powerful forces for unity, dignity, and social harmony. As we remember and celebrate his extraordinary legacy today, **NEIACO, an organization established by people from Northeast India and based in the northeastern**

United States, joins the community in honoring the great Srimanta Shankardev and preserving the values, culture, and traditions that he gave to Assamese society.

Through efforts, such as those NEIACO, Sankardeva's teachings and cultural legacy continue to connect Assamese and Northeast Indian communities across generations and across the world. His extraordinary contribution has made him not only one of Assam's greatest sons, but also one of India's most remarkable spiritual and cultural reformers.

The author is the son of Jigyasa Roy Phukan and Chandan Phukan. His parents can be reached at chandan.phukan@gmail.com.

Editor's Note: This was presented by Mr. Phukan on the occasion of the celebration of the Sankaradeva Tithi on September 12, 2026, by the NEIACO (North East Indian American Cultural Organization) and NAAM.



RECENT ACTIVITIES

মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱৰ ৪৫৮ সংখ্যক তিৰোভাৱ তিথি পালন

যোৱা ১২ ছেপ্টেম্বৰ, শনিবাৰে নিউ জাৰ্ছীৰ অসম কমিউনিটি হাউচত NEIACO-ৰ উদ্যোগত তথা প্ৰবাসী অসমীয়াৰ সহযোগত জগতগুৰু মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱৰ ৪৫৮ সংখ্যক তিৰোভাৱ তিথি ভক্তি আৰু শ্ৰদ্ধাৰে পালন কৰা হয়। তিথিৰ লগত সংগতি ৰাখি আয়োজন কৰা হয় এক বিশেষ কাৰ্যসূচী।

অনুষ্ঠানৰ আৰম্ভণিতে নৱপ্ৰজন্মৰ কণ-কণ শিশুসকলক অসমীয়া সত্ৰীয়া সংস্কৃতিৰ সৈতে পৰিচয় কৰাই দিয়াৰ উদ্দেশ্যে এক মনোমোহা সাংস্কৃতিক অনুষ্ঠান অনুষ্ঠিত হয়। অনুষ্ঠানত শিশুসকলে ঘোষা, বৰগীত আৰু মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱৰ জীৱন-দৰ্শন সম্পৰ্কীয় বক্তব্য পৰিৱেশন কৰে।



Pic. 1: Bhakats participating in the Tithi

শ্ৰীশ্ৰী মাধৱদেৱ গুৰুজনাৰ নামঘোষাৰ পৰা কৃষ্টি দত্তই “মুক্তিতো নিস্পৃহ যিটো” পৰিৱেশন কৰি উপস্থিত সকলোকে আক্লত কৰে। অ’ৰা শৰ্মা আৰু আভা শৰ্মা ভগ্নীদ্বয়ে “কেলি কৰে বৃন্দাবনে” পৰিৱেশন কৰে। উল্লেখ্য যে অ’ৰাই নিজেই হাৰমনিয়ামত সংগত কৰে। ৰায়ন ফুকনে মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱৰ জীৱনী সম্পৰ্কে বক্তব্য আগবঢ়ায়। অনয়া চৌধুৰীয়ে জন্মাষ্টমী বিষয়ক বক্তৃতা প্ৰদান কৰে।

ইয়াৰ উপৰি মাহিকা বৰকাকতিয়ে মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱ বিৰচিত বৰগীত “শুন শুনৰে সুৰ” পৰিৱেশন কৰি উপস্থিত সকলোকে আক্লত কৰে। আনহাতে, কুঁহি বৰাই ভাওনা সন্দৰ্ভত বক্তব্য আগবঢ়াই উপস্থিত সকলোৰে মন জয় কৰে। শিশুসকলৰ এই প্ৰচেষ্টাই প্ৰবাসৰ মাটিতো অসমীয়া ভাষা, সাহিত্য আৰু সংস্কৃতিৰ চৰ্চা অব্যাহত ৰখাৰ লগতে নৱপ্ৰজন্মক নিজৰ শিপাৰ সৈতে সংযুক্ত কৰাৰ এক সুন্দৰ নিদৰ্শন দাঙি ধৰে।



Pic. 2: Ms. Mahika Borkotoky performing a Borgeet

জ্যেষ্ঠসকলৰ ফালৰ পৰা মনিদীপা চেতিয়া, ডিম্পী চৌধুৰী আলম আৰু ধ্ৰুৱ দাসেও এটিকৈ বৰগীত পৰিৱেশন কৰে। তেওঁলোকৰ সুৰীয়া পৰিৱেশনে অনুষ্ঠানৰ আধ্যাত্মিক পৰিৱেশ অধিক গভীৰ কৰি তোলে। উক্ত অনুষ্ঠানটি আঁত ধৰে মানসী বৰাই।

ইয়াৰ পাছতে অনুষ্ঠিত হয় বিশেষ নাম-প্ৰসংগ। বৰকাঁহৰ মংগলধ্বনি আৰু হৰিনামৰ ধ্বনিয়ে সমগ্ৰ পৰিৱেশ ভক্তিৰসেৰে মুখৰিত কৰি তোলে। প্ৰবাসৰ মাটিত একেলগে নাম-প্ৰসংগত অংশগ্ৰহণ কৰি উপস্থিত ভক্তসকলে মহাপুৰুষজনাৰ প্ৰতি শ্ৰদ্ধা নিবেদন কৰে। অনুষ্ঠানৰ অন্তত ভক্তসকলৰ মাজত নাম-প্ৰসাদ বিতৰণ কৰা হয়।

ইফালে, ১৯ ছেপ্টেম্বৰত অসমীয়াৰ হিয়াৰ আমঠু, প্ৰয়াত জুবিন গাৰ্গৰ স্মৃতি দিৱস উপলক্ষে অনুষ্ঠানত প্ৰাণৰ শিল্পীজনক পুনৰ এবাৰ

সৌৰৰণ কৰা হয়। প্ৰবাসী অসমীয়াই একেলগে “মায়াবিনী” গীত পৰিৱেশন কৰি প্ৰয়াত শিল্পীজনৰ প্ৰতি শ্ৰদ্ধাঞ্জলি নিবেদন কৰে। সকলোৰে বাবে মুকলি এই অনুষ্ঠানত উমেশ তহবিলদাৰ, ডিম্পী চৌধুৰী আলম আৰু সৌৰেন শৰ্মাই জুবিন গাৰ্গৰ একোটকৈ জনপ্ৰিয় গীত পৰিৱেশন কৰি গভীৰ শ্ৰদ্ধাঞ্জলি জ্ঞাপন কৰে।

এনেদৰেই নিভাঁজ, সুৱদী-সুৰীয়া অসমীয়া ভাষা-সংস্কৃতিৰ চৰ্চাৰে প্ৰবাসৰ মাটিত প্ৰবাসী অসমীয়াই এটি বিশেষ দিন সুৰণীয় কৰি তোলে। এনে অনুষ্ঠানৰ জৰিয়তে এফালে মহাপুৰুষ শ্ৰীমন্ত শঙ্কৰদেৱৰ অমৰ আদৰ্শ আৰু অসমীয়া সত্ৰীয়া সংস্কৃতিৰ চৰ্চা অব্যাহত থাকে, আনফালে নৱপ্ৰজন্মৰ মাজত নিজৰ ভাষা, সংস্কৃতি আৰু শিপাৰ প্ৰতি এক গভীৰ সংযোগ গঢ় লৈ উঠে।



UPCOMING ACTIVITIES

Sutradhar: Annual Multicultural Event

This year's Sutradhar, NAAM's annual multicultural Music & Dance Festival event, will take place on November 7, 2026, from 2-6 pm at the First Presbyterian Church of Dutch Neck 154 South Mill Rd., West Windsor, NJ 0855.

The registration fee for the event is only \$25 (twenty-five dollars).



Monthly naam-proxonga

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

- October 12, 2026 2:00 PM ET
- November, 2026 2:00 PM ET (TBD)
- December, 2026 2:00 PM ET (TBD)



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>

