

Veda was discovered by the lower class Hindu. Though they did not declare any work order, yet there are signs of the battling mentality by them. Into the *Kalkinarayan Panchali* the view point of anti-Brahminism could be observed.

The Panchalika reiterated again and again the agony of Brahmin though he has been worshiping various idol.

“Pasher gramete chillo Bholanath Brahman

Dibanishi griho yuddhe kore krandon

putra nahi dake peeta patni bash noy”.⁵

But though when a Brahmin went into his house to take Prasad and found his cow and calf back even then he was not in a mind to worship the *Kalkinarayan*. Due to the curse of *Kalki* the Brahman again has lost everything. After that with the blessing of *Kalkinarayan*, the Brahmin found back his cow and calf. His peace was brought back. Then the Brahmin sat on worshipping *Kalkinarayan*.

“Pujar upachar prachur je anilo

Jati gutro niya dwijo pujate boshilo”.⁶

The clarion call of non-brahminism against the Brahmin has given a new lease of life in non-vedic subaltern society.

“Amare pujite kuno barnabhed nai

Dhani din nirbiseshe sab ghore jai”.⁷

Babahar Thakurer Brata

Babahar Thakur's *brata* is a remarkable *brata* in the Barak Valley as a legacy to *Sylheti* culture. Babahar Thakur is the protector of the cows. He is considered as the alternative to the Shiva that is why *ganza* or *siddhi* is the indispensable part of this rite. Calf is born, after the month the *brata* is organized with the milk of the mother cow. Curd is made by row milk of mother cow for offering Babahar Thakur and before performing the *brata* curd's milk are collected from mother cow, during the last five days or five shifts. There are convention of paying in the definite day of *brata* with one pot full of milk is required for performing Babahar Thakur's *brata*. This *brata* is performed either in any Monday or in a Friday. The *naibadya* is prepared with milk, curd, *chida*, *khoi*, *banana* and *goor* etc. Beside this, like the rites of *Karmapurush brata*, in Babahar Thakur's *brata* five types of corn seeds are required with crushed and fried to offer Babahar Thakur. The house women prepared *naibadya* to take bath and maintain holiness and offer to Babahar Thakur on a definite day at the evening in a pious place. Hence the *bratees* are mainly male person. Flowers are spread into the worshipping place of Babahar Thakur. *Naibadya*, *dhup*, *deep* along with a little lump of *ganza* is offered in the name of Baba Thakur. The *ganza* or *siddhi* are kept in a *chilim* which later is

placed for worshipping of Babahar Thakur within a piece of knotted cloths. After that the male *bratees* start worshipping Babahar Thakur in rejoining the Babahar Thakur's greatness. One *kalki ganza* is prepared and paid to Babahar Thakur along with burning *tikis*. One among the *bratee* starts telling the story on Babahar Thakur and the other listen in utter devotion. Those *bratees* who are older inhaling *ganza* when listening *brata tale ganza* is taken at times those bratee are older.¹⁰

The *brata katha (brata tale)* are mentioned below in a small village there lived two boy child of a poor Brahmin. On the hope to get his children as matured men, the Brahmin arrived at the door of his Gurudev's house. Before entering into any negotiation, there was a condition from Gurudev that at the end of the education one child will be required to serve him. Out of these two, one might be taken by the Brahmin as his own and the other one will be under his possession when their education in the Gurudev house will be over. The elder son was a little ignorant but the younger one was versatile. After a few years when the education was over, the Gurudev decided to take up the younger one in his own house. But the Brahmin father wished to take the younger one. But when the negotiation was not successful, the Gurudev cursed the two Brahmin's sons. Be the deer shaped, go and live in a jungle.

At the curse of the Gurudev the two boys as deers went roaming in the jungle, the bereaved Brahmin became a mad-like person. On the other hand, the king of the kingdom went for hunting in the jungle and ordered his men, not to let any animal fly out of their own sight. The horse-rider king saw two deer-shaped creature in front of him, the king ordered one of his man to take stalk of the situation there. The dusk set in. The king arranged to pass night at the corner of a jungle along with his companions.

The king's man went, rushing towards the deer and saw light of a lamp. The inquisitive man came to a halt at the leaves made home by an ascetic.

The follower man returned to the king without telling anything to the ascetic. On learning everything the king sent his man with a horse to the ascetic. As the king sent the ascetic the horse as a gift but the honest ascetic did not accept it. With utter request the ascetic directed the kings man to enrope the horse nearby the house.

The king's man informed the king about all these. On learning everything the king ordered to take back the horse from the proud ascetic. "One who ignores the kings gift he or she is not likely to be considered as above achieved."

The king's man returned again to the ascetic's house. 'Take back the horse that was given to him;'. The ascetic learnt everything from the mouth of the king's man and told 'go and pick up the horse that is enroped here, that belongs to the king'. The bewildered king's man, saw in the horse hub. There are many horses enroped here, which are more beautiful than the king's one. After handing over the horse to the king, the king's man told everything to the king. The king learnt everything and told, "I want to meet him in person and invite the ascetic to my home one day". The king's man again went to the ascetic and told everything, that was directed to him by the king to visit him. The ascetic told, "you were in utter trouble, because you have to come and go again and again so from now on you will clap thrice and all your wishes would be fulfilled". With the blessings, the king's man went again to the king's palace returning from the ascetic with his blessings under the disguise Babahar Thakur. On the specific day the king's man took the invited ascetic to the king's palace and delicious foodings were arranged for ascetic. But the ascetic told, "I don't take all these; I only drink milk and eat corn seeds with crust and fried, curd, *chida*, *khoi* and fruits and also I have required a *chilim* of *siddhi (ganza)*".

With this words the ascetic clapped thrice and the foodings as fishes and meat went back to life. Now, the king realized and begged pardon to the ascetic. The ascetic told, worship the Babahar Thakur with milk, sweets and rice with utter devotion then you will be benefitted.

The king again arranged Babahar Thakur's Brata in proper manner. The bereaved Brahmin went here and there and came to the king's palace and wanted to know all these about Babahar Thakur. What happens if any one performs this rites.

Harail dhone ghor looy

Kaatha mathay zoora looy

Nirdhoner dhon hooy

Aputroker putro hooy

Jye jye monobasona kore

Taar basona purno hooy

Satyanarayaner jhestoo bhai

Babahar Thakur hazir.

After that the Brahmin returned home and began worshipping the Babahar Thakur. On the following morning the Brahmin saw his

sons were arriving home across the field. With this, the message of Babahar Thakur spread far and wide.¹¹

At the end of Bahahar Thakur's *brata*, the words of praise are chanted at the goodness and greatness of Babahar Thakur. At the end of the *brata katha* everybody takes *prasad* in utter devotion and the pack of *ganza* is mixed with Prasad, which was offered to Babahar Thakur along with the other element such as curd, *chidda* and *khoi*. The devotee who has received the little packed of *ganza* which is mixed in *Prasad* is directed to offer Babahar Thakur *brata* again, it is a conventional rituals of Babahar Thakur. The ashes out of the burnt *ganza* is required as pious and it is touched into the forehead of the devotees. This ashes are also touched into the need of the cow-treasure. This ashes known as *bibhuti* is the blessing of Babahar Thakur.¹²

Tinnath Thakurer Brata

Along with the convention of worshipping Tinnath in West Bengal, East Bengal and in the North Bengal Locale, the worshipping of Tinnath is widely populated in the Hindu Bengali peasants Society of Barak Valley. Actually it is agriculture based rite. According to the rural faith Tinnath was the elder brother of *Jatpat Thakur*. Though *Tinnath brata* basically is a male *brata*, but the women of

the family also take part in the arrangement of Tinnath worship. Actually, Tinnath is the conventional god, the three *tripolar*, Brahma, Vishnu and Maheswar is there in the primordial imaging of Tinnath. The chronicler have recognised the Tinnath in the following ways

Brahma Vishnu Mahaswar Hole Ekjon

*Tinnaath Rupete Prabhu Dile Darshan*¹³

Though the *Tinnath brata* is basically is a male *brata* but the women of the family also take part in the arrangement of *Tinnaath* worship. It is believed that, Tinnath Thakur is the very kind and helpful to the poor. The *pnachalikar*, (chronicler) has written in the following words:

Aloka Tilok Bhale Gazamoti Nashamule

Baijanti Mala Dole Gole

Kotitote Paripati, Samujjal Peet Dhoti

Tate Raje Ratan Kingkini

Ratul Charanambhuje Madhur Monjir Baje

Madhu Sudhakore Sudha Hasho

Sange Lakshmi Saraswati Navi Padme Prajapati

*Rupe Tribhuban Porokash*¹⁴

The rites that is prevalent there in the *brata* of *Tinnath Thakur* the *ganza* taking is an indispensable rites also are there. Prafulla Chandra has written that *Tinnath Thakur* is the deity of *ganza*,¹⁵ which in to the performance of *Tinnath Thakur* it is an indispensable. According to the Kamini Kumar Roy *Tinnath* is the deity of wish fulfilment. He has cited, *Tinnath Thakur* as the saviour of the cow treasure. Regarding this rites Kamini Kumar has mentioned that, Moping the courtyard, surrounded by canopy, the devotee set water pitcher of *Tinnath* and offer *dhupbati* after that every devotees starts singing songs of *Tinnath Thakur*.¹⁶ In interim period, the *bratees* inhale *ganza* and uttered *Tinnath* story and songs.

Kolite Tinnather Mela

Khoray naache Kanai dekhe

*Bobai bole bombhola*¹⁷

In Barak Valley *Tinnath* is mainly, a conventional god out of three, deities, *Chaturanon*, *Panchanan* and *Narayan*. A common words prevalent of the arrival and puja in the *brata* tale are mention below:

In a certain village, there lived a poor Brahmin. As the worshipping work earning money is not enough for livelihood, so, he used to

graze the cattle. One day his cow has lost, he searched the rock and corner, yet he could not find. A little later the memorised worship of *Narayan*. A lake was beside there. Brahmin came to determine to commit suicide there. Suddenly there was words upon the sky.

If you (Brahmin) will worship *Tinnath Thakur* you will get the cattle and riches. You will get things back you will get a few coins beside the pond. You will buy three things with these coins, *ganza*, betel nut leaves and oil. Brahmin went to purchase these. But there was no container to keep oil. He came to the pond and memorised the *Narayan*. Once again there was words of good fortune. '*Bastratate Badhiya Toil Koro Anayan*. Brahmin did this, but the oil was vanished as the shopkeeper beguiled this, shopkeepers the oil pitcher which was kept hidden. The shopkeeper came to understand this. He scared as if the deity has come here in cloak another. Now the shopkeeper came to perform the rites of *Tinnath*. By the way, the *Tinnath brata* was widely populated in the nock and corner of the world.

In the other hand, *Dwijo* Brahmin was worshipping *Tinnath* absorbedly. Suddenly his Gurudev arrived there and wanted to know whose worship is performed here but the *Brahmin* when making deep concentration of worshipping *Tinnath*, there were no

reply from the Brahmin side the Guru kicked the *Tinnath ghat*, and had broken it. But as the Gurudev returned to the home he saw that all his sons were dead. With utter shock the Guru wanted to commit suicide. But there were words from the sky '*Khantwa hoi dwijobar nahi tezo praan / Sishya kache / jao sob pabe punorbar*'. The guru came to his devotee and beg pardon to the Brahmin, and take brunt of *ganza* the blessings of *Tinnath* and sprinkle the ashes of burnt *ganza* upon the dead sons. The dead sons came to alive.¹⁸ If worshiping Tinnath –

Andher chokkhu hoi

Daridrer dhan hoi

Khanjo charan pai

*Dhane putre Lakshmi Lov hoi*¹⁹

But if ignored

Swobangshe dhangsho hoi

Andha hoi khanja hoi

Morle noroke jai ²⁰

If any one goes to forest and takes the name of Tinnath he is not eaten by Tiger and is not cut by the snake.

After the Tinnath's worship *ganza* is distributed as a special Prasad from the Tinnath. A departure song is there.

Bhang Kheye Bibhor Bhula. Bhutgon Sange Nache

*Byagrha charma poridhan oi khosia poriche.*²¹

Aii Mangal

Aii Mangal belongs to the cultural treasury of Barak Valley. Throughout the month of *Kartik* the peasant boys go door to door in groups and chant the rhymes. The songs and rhymes are basically based upon the childhood of Srikrishna. The songs are sung in order to protect the cow-treasure healthy and secured. The *Rakhal* (cow boys) boys go door to door of the community and sing the songs and receive the rice, money and other elements. After that the *rakhals* (cow boys); arrange the *Aai Mangal* brata, in a certain evening of the month *Kartik sankranti* with the rice, money and other elements received by them from the household of the specific locale in a field where the cows graze. This brata is the brata of Srikrishna.

Beside this rhymes of *Aai Mangal* brata, there are composition of song belonging to childhood of Sri Krishna and the craving for the protection of cows. These songs and rhymes reflect basically the thoughts of the country locale which is composed by the *Rakhals* (cow boys) as conventional.²²

The group of *Rakhals* chanting the rhymes of *Aai Mangal* as –

*Baroi Baroi Srikilore / Jhar Jharaia taka pore / egu taka Pailam re,
boinor bari gelam re.*²³

*AAi re AAI guya paan khai / Guya paan khaite lagil chun / Tor
Rakhaler boro goon / Boro goone boro hoy / Aiyar ghoru beta hoi /
Betar naam rohiya / Jhao khay boiya / Sonar langol rugar ish /
Jotoi pare totoi sish.*²⁴

The group of *Rakhals* also sing the song of Aai Mangal which is compassionate picture of Sri Krishna and the mother Jyoshada comes out of such songs.

*“Nanda gela batane, Jyoshada gela jole
Sunya griha paia bachai noni churi kore
Ke khaise, ke khaise Noni Nandarani bole
Gopale uthia bole ami na khaiachi
Bolai dadai khaise noni ami taha jani
Hoste bari Nandarani gelore khedaia
Lomfo dia uthe baacha kadamdai baiya*

Mother Nandarani was at a loss. She urged Gopal come out of the branches,

*Namo Namu namore bacha Paria Dimu Phul
Gaach thaki porile bacha janaibai Gokul*

Then the little Gopal urged his mother Jashoda not to act against him –

Age satya koro maago maa piche nami ami

*Amar pita Nanda Ghash baap dakibai tumi.*²⁵

The end of the song of Aai Mangal, *Rakhals* are sing and chanting rhymes as – *Cholo re Rakhai bhai anya bari jai / Oi barir goru mohish re bor diya jai.*²⁶

Baghai Brata

The Baghai (tiger) brata is a common rite in the villages of Barak Valley. Though it is largely worshipped in different Hindu caste, yet it is more prevalent among the *Koibarta* Society. All the devotees here are male. Mainly the *Rakhals* cow-boys are the devotees of this rites. Right from the *Magh Maash's Protipad* upto *Chaturdashi*, the cow-boys go door to door, enmass and beg alms with the cloak of Radhakrishna and Tigers chanting rhymes related to the tiger. Beside this many tales about Krishna is sung along with cymbal and bells and collect bucks. They collect also rice and grains.²⁷ The song they sing door to door in the language 'Batti Jalao, Bou didi goo, darja khulo chai, daraja khulia dekho loker shima nai' and 'Bagha ailo re boro bari chaia. Baro barir baro

dhaan, Baro paibar ashai'.²⁸ Beside the Krisha cult is song in their presentation.

In general, Baghai brata ceremony is observed into the day of *purnima* in the month of *Magha*. This brata is performed with the things collected from the household. Baghai has no idol. Sometimes it is made of soil and again the idol, sometimes is made of lock *dartal* from the banana plants with coloured paper. And around this a surrogate woods is made with the trees, plants and its branches.

In Baghai brata, there is no hymns, the cow-boys performed this puja without any *purohit* and there is no *mandap*, this rite is performed in any open space or any open field. In front of the Baghai deity *noibadya* is arranged with *Kshichari, payesa, chida* and curd etc., with lightening candle lamps and scanted sticks.

The cow-boys observed this rites, to protect their cow-treasure mainly. A resemblance to this is found with *Badsha* of Barak Valley. Because *Badsha* is the god is the protector of woods forests and animal treasure. A remarkable historian, Dr. Sujit Choudhury of this locale written a unique essay entitle 'The cult of *Badsha*: the Interaction Between Cultural Pluralism and Ground Realities', it is known career of *Badsha* is tiger. He moves everywhere.

Because he is the domain of the Tiger-cult. So, before the chopping of woods he has to be worshipped, the first fruit of the tree, has to be given to him, the boatman prays to him for a safe journey. The *noibidya* is arranged with the first milk of mother cow, and offered to the *Badshah* to protect the cows and cattles from the clutches of the tiger. Because "He is the Malik or lord of the entire region, where his cult prevails. He is the fountain of power and prosperity". According to Dr. Sujit Choudhury, this *Badshah* sometime is similar to the Bagai tiger and sometime to the Lord Shiva.²⁹

References:

1. Basak, Dr. Sila - *Banglar Brataparban*, Kolkata, Third Publication, 2008, pp. 250 & 401
2. Sources collected from - Ranjit Das, age 67 years, Dinanathpur, Cachar, Assam
3. Sen Surjyakanta - *Kalkinarayaner Panchali*, Bazarghat, Karimganj (publishing year not available), p. 2
4. Ibid.
5. Ibid, p. 3
6. Ibid, p. 4
7. Ibid, p. 6
8. Ibid, p. 10
9. Ibid, p. 4
10. Sources collected from - Ramakanta Das (Kanai), age 46 years, Hatimara, Bihara Bazar, Cachar, Assam
11. Brata-tale collected from - Ranjit Das, age 67 years, Dinanathpur, Cachar, Assam and Basu, Dr. Shibtapana - *Tista Baraker Loukik Devota*, pp. 165-168
12. Sources collected from - Laxmi Kanta Das, age 85 years, Kunapara, Dinanathpur, Cachar, Assam

13. Basu, Dr. Shibtapan – Tista Baraker Loukik Devata, Akshar Sahitya Prakashani, Karimganj, 1995, p. 178
14. Ibid, p. 179
15. Ahmod, Wakil – Banglar Loko Sanskriti (brata o achar – p. 47), Banglabazar, Dhaka, Bangladesh), 2012 (5th Edition), p. 234
16. Ahmod, Wakil – Banglar Loko Sanskriti (Sahitya Parishat Patrika, 1352, p. 229) Banglabazar, Dhaka, Bangladesh), 2012 (5th Edition), p. 234
17. Ahmod, Wakil – Banglar Loko Sanskriti, Banglabazar, Dhaka, Bangladesh, 2012 (5th Edition), p. 234
18. Basu, Dr. Shibtapan – Tista Baraker Loukik Devata, Akshar Sahitya Prakashani, Karimganj, (1st Publication), 1402 Bongabdo, pp. 179-180
19. Ibid, p. 180
20. Ibid, pp. 180-181
21. Ibid, p. 181
22. Sources collected from – Gourish Das, age 36 years, Govindapur (west), Katigorah, Cachar, Assam
23. Rhymes of Aii Mangal collected from – Ramendra Das, age 40 years, Rong Ghar, Bhangarpar, Cachar, Assam

24. Ibid

25. Ibid

26. Ibid

27. Das, Ramakanta - Barak Upataykar Loko Utsav 'Baghai'
(Barak Upatakyar Loko Oitihya, edited by Bela Das,
Ramakanta Das, Bubul Sharma), Kolkata, 2015, pp. 53-54

28. Own family sources (that came to me from my father
Jogendra Kumar Das and his associates) and sources also
collected from, Sachindra Deb, age 70 years, Srikona, Cachar.

29. Das, Ramakanta - Barak Upataykar Loko Utsav 'Baghai'
(Barak Upatakyar Loko Oitihya, edited by Bela Das,
Ramakanta Das, Bubul Sharma), Kolkata, 2015, p. 57

CONCLUSION

Into the greater periphery of this world, Bengalis hold a spatial significance in Barak Valley as a part of Sylhet Legacy. Though partition has separated the Bengali race geographically, yet it could not segregate them culturally. The greater community of Barak Valley belongs to the marginalised others as farmers, fisherman and labourers, due to the urbanization and social transformation, most of their profession has been constantly changing. Yet Bengali community of Barak Valley hold their cultural identity with heart and soul. Like the greater Bengali community, the Bengalis of Barak Valley too entails their food-habits, life-style, clothings and social recognition, it is the same. The beginning of 'life to the death' is expressed and practiced in ritual of Sylheti culture in the Barak Valley and also women folk are held significant respect in the social strata.

As a racial identity, Bengali are lover of festivities. They find solace in rites and rituals. The Bengali of Barak Valley are not

out of any such performance even though the presence of locale culture is expressed.

Among the Hindu Bengali women society, rites and rituals are performed as essential activities since long. In such transition period the *Brata Parvan* occupy a significant space.

The present studies undertaken are based on Field research from the periphery of Barak Valley, keeping intact rhymes and rhythm in Barak Valley in respect of Brata tales, songs, lyrics and rituals. In the *Brata Parvan* under the present studies, there are *Sidal Natai* brata, *Aat Anaz* brata, *Karmapurush* brata, *Bipadnashini* brata, *Savitri* brata, *Bana* brata, *Sankatrani* brata, *Sankata* brata, *Lakshmi* brata, *Sasthi* brata, *Ambubachi* brata, *Rupasi* brata, *Kartik* brata, *Mangalchandi* and *Phulkar Thakur* brata, *Achambit Thakurer* brata, *Jhatpat Thakurer* brata, *Surjya Brata*, *Maghmandal* brata, *Shitali* brata and *Basantara Brata*.

Though these *bratas* are performed mostly by the women, yet in a few occasion, the male also perform these, rite's which is *Kalkinarayan* brata, *Babahar Thakurer* brata, *Tinnath Thakurer* Brata, *Aai Mangal* brata and *Baghai brata* etc. A significant portion of the above – cited Brata there are, a few

bratas which have been performed by the women only. There are a few *bratas* which have been performed by the married women, a few of them are performed by the unmarried woman, and a few are there, which are performed by the widow. There are a few *bratas* which are performed by the male only. There are more *bratas* which are performed by the people irrespective of male and female. The *bratas* are directly linked with the production of rice. These *bratas* are aimed at wellbeing of economic solvency, harvest, protection of cow-treasure. Happy and diseased-less children to cite a few. There are variations in rites and the rituals as *brata parvan*, influenced by Sylheti culture. These *brata parvan* entails religious songs as folk festivities. These *bratas* are the emblem of hopes and aspiration, of the devotee's desires, happiness and cravings for riches. This research paper under study also seeks to depict, the aims, the rituals and the understanding of words with the social thoughts. In the rhymes and rhythms of *brata parvan* to locate the psychological ethos of social life in Sylheti culture that influenced Hindu Bengali community of Barak Valley of Assam.

If we look at the territorial limit we could find Bengal, Bihar and Orissa were under the dominion of the then Nobab of

Bengal. The East Bengal a great portion of Sylhet locale went outside India in 1947. Due to the partition, three and half *thana* (police outpost) of the Karimganj subdivision within the territorial Sylhet district had been left as victims with the rootless culture which today is a part of Barak Valley. Like the ethnic group of North East, Hindu Bengalis today have their own original characteristics. Though a large number of evicted people came to take shelter in Assam due to partition, yet their rites and rituals were unperturbed. They bear the legacy of Sylhet in their hearts and soul with the *brataparvan*.

These *bratas* are performed mostly by the rural people of Barak Valley. It is deeply rooted in social lower depth, primordial to the present status in ages, castes and creeds.

The *brata parvan* is located into the psychological ethos of social life in Sylheti culture which have been influenced by the Hindu Bengali community of Barak Valley of Assam. The *brata* tales, rhymes, lyrics and rhythm are reflective of daily life well-being and the prayer of goodness of this marginalized culture.

To perform *bratas*, a few things are required. These are the element of Panacea. Certain things such as Ghat, *Amrapallab*, Flower, *Durba*, *Dhan*, *Pradip*, *Tulsi*, *Belpata*, *Siddhi*, *Horitoki*,

Dadhi, Madhu, Chini, Ghrito, Sashish-Dub, Panchya sashya, Paan, Supari, Chal, Chaler Guro, Dhaner Sish, Kulo, Sidur, Pituli, (for Alpana), Pakakola, Bastro, (Dhuti-or Shari), Gamcha, Dhup-dhuna, Ghati, Sora & Thala, Madhuparker Baati, Thamarthali, Gangajal, Asan, Piri, Pusphomala, Chandmala, Noibydy, Jagyakath, Patkathi, Chandankath, Bali, Dakshina etc. Among the element *Dhaner Sish, Pituli, Sora, Piri, Ghat, Pradip, Amrapallab* are the element of artistic and craving for well-being. These elements cited above, unveils running picture of socio-economics and eco-system of Barak Valley. Among the elements the water-pot, and row grass above row coconut and the artistry with the oil-vermillion in the body of the pot reveals the concept of Matriarchal society. The elements of the *bratas* can be seen as symbols of living humans. As for example Banana and the row coconut is the typical account of fertility symbols. Because row coconut and Banana blooms in a single *khadi, kari* is the symbol of riches and betel nut leaves (*paan*) are the symbol of vagina. Again the water pot and the row coconut are the symbols of pregnant women, the mango leaves are the symbols of life's well-being. The coconut placed on the body of pot is also the symbol of Vagina. This water pot upon the mango leaves and coconut

have been expressed as the life-cycle. Again the seeds of corn or the paddy that is placed into the body of the water pot, too is the symbol of fertility. This fertility symbol is closely related to the human life with the images of human anthropomorphism by oil and vermilion.

Into the *brata parvan* of Barak Valley these bratas are closely related to the nature and environment, the documentation, language, attire, education, sociology, geographic thoughts, imagination, magic education, hopes and aspiration of Bengalis are hidden. Here, the life-cycle, particular days, *tithi*, month, end of the month (*sanskranti*) and year is strictly observed in brata performance, and besides this, sometime it is not strictly observed and *chadramash*, *surya mash* is also present in *brata parvan* as well. In fact the *brata parvan* is performed by both male and female, though women are the forerunner of such rituals. Because a family or a society is built by the association of the both male and female. This is seen into the rites and rituals of Barak Valley also.

If studied closely, the creativities are seen in the brata tale, rhymes and rhythms. Beside these, the voice of the oppressed have been prominently focused in the rites and rituals of

Barak Valley. In such *bratas* we find the liberation theology and there are spaces of farmers feast, cow treasure and upliftment of the socio-cultural ethos. All these have been dealt in four chapters of this project, critically and analytically.

Hindu Sylheti Bengalis rites and rituals (*Brata Parvan*) of Barak Valley is now under the threat of extinction due to urbanized exodus. It is the ploy of neo-colonisation to inject a feeling of insecurity among the masses and the lower depth people, out of which they will forget their native identity, which inject a sense of inferiority complex among the masses followed by the extinction of their anti-urbanized identity. The aim of the present study is to preserve and document the rites, rituals and culture for our posterity.

BIBLIOGRAPHY

1. Ahmed, Wakil – Banglar Loko Sanskriti, Gatidhara, Bangla Bazar, Dhaka, Bangladesh, 2012
2. Basak, Dr. Sila – Banglar Brataparban, Pustak Biponi, Kolkata, 2008
3. Basu, Dr. Shibtapana – Barak Upatyakar Mati O Manush, Sungraphics, Silchar, 2000
4. Basu, Dr. Shibtapana – Tista Baraker Loukik Devata, Akshar Sahitya, Prakashani, Karimganj, 1402 Bongabdo
5. Bhattacharjee, Amalendu – Souvenir, published on the occasion of Century celebration of Second Conference of Surma Valley Literary Organisation held at Silchar and publication of the Literary Magazine 'Sreebhumi', Barak Upatyaka Banga Sahitya O Sanskriti Sammelan, Cachar Zila Samity, Silchar, 2018
6. Bhattacharjee, Ashutosh – Banglar Loko Sahitya, Calcutta Book House, Kolkata, 1962
7. Bhattacharjee, Hongshonarayan – Hinduder Debdebi Udvo O Kromobikash, (Pratham Parba), Pharma KLM Pvt. Ltd., Kolkata, 2004

8. Bhattacharjee, Hongshonarayan – Hinduder Debdebi Udvob O Kromobikash, (Dwitiyo Parba), Pharma KLM Pvt. Ltd., Kolkata, 2003
9. Bhattacharjee, Hongshonarayan – Hinduder Debdebi Udvob O Kromobikash, (Tritiyo Parba), Pharma KLM Pvt. Ltd., Kolkata, 2007
10. Bhattacharjee, Prof. Tanmay – The Sylhet Referendum & the Story of a Lost Territory, Batayan, Silchar, 2019
11. Bhattacharjee, Suchandra – Brata Kahini, Ananda Publisher, Kolkata, 2014
12. Bhattacharjee, Usha Ranjan – Sreehatta Sahitya Parisat O Patrika, Akkar Publication, Tripura, 2006
13. Biswas, Dr. Sujit Kumar – Raar Banglar Loko Sanskriti, Ananda Prakashan, Kolkata, 2016
14. Chakraborty, Barun Kumar O Mazumder, Dibyojyoti – Bangla Loko Sanskriti (edited), Aparna Book Distributors, Kolkata, 1996
15. Chakraborty, Dr. Barun Kumar – Banglar Loko Sahitya Charchar Itihas, Pustak Biponi. Kolkata, 2010
16. Choudhury, Sujit – Bhasha O Sahitya, Agartala Boimela, Tripura, 2013
17. Das, Bela; Das, Ramakanta & Sahrma, Bubul – Barak Uptyakar Loko Oitihya (edited), Dey Book Store, Kolkata, 2015

18. Das, Dr. Nirmal – Loko Sanskriti Tatta O Parikroma, Akkhar Publication, Tripura, 2019
19. Das, Dr. Nirmal – Prasanga Loko Sanskriti O Tripura, Akkhar Publication, Tripura, 2007
20. Dey, Bishnu Kumar – Koibortya Jatir Kotha, Ratna Prakashan, Kolkata, 2018
21. Dutta, Gurusaday – Srihatter Lokosangit, 1966
22. Kabiraj, Bijoy – Bangla Bagdhara Prasanga O Proyog, Punascho, Kolkata, 2003
23. Mazumder, Ashutosh – Meyeder Bratakotha, Dev Sahitya Kuthir, Kolkata, 2011
24. Misra, Debotushi – Loko Sanskritir Rup and Swarup, Sahitya Sangi, Kolkata, 2010
25. Mukhopadhyay, Sukhomoy – Madhya Yoger Bangla Sahityer Tathya O Kalokram, Bharati Book Stall, Kolkata, 2007
26. Mukhopadhyay, Sukhomoy & Gangapadhyay, Sukhendu Sundar – Mayamansingha Gitika (edited), Bharati Book Stall, Kolkata, 2005
27. Nayak, Jibesh – Lok Sanskriti Vidya O Loko Sahitya,, Bongiya Sahitya Sangsad, Kolkata, 2010
28. Nigurananda – Debdebir Utse Sandhane, Nabaprata Prakashan, Kolkata 2013
29. Raja, Dewan Md. Tachoyar – Hasonraja Samagra, Pathak Samabesh Book, Dhaka, Bangladesh, 2009

30. Roy, Nihar Ranjan – Bangalir Itihas (Adi Parba), Dey's Publishing, Kolkata, 1400 bongabdo
31. Sen, Gauri – Srihatta Cacharer Meyeli Achar O Gaan, Pustak Biponi, Kolkata, 2003
32. Sen, Surjyakanta – Kalkinarayaner Panchali, Bazarghat, Karimganj (publisher & publishing year not available)
33. Sur, Dr. Atul – Bharater Nritattik Parichay, Sahityalok, Kolkata, 2001
34. Tagore, Abindranath – Banglar Brata, Biswa Bharati, Shantiniketan, 1417 Bongabdo
35. Tattwanidhi, Achyutcharan Choudhury – Sreehotter Itibrita, (Purbangsho), Kotha, Kolkata, 2010
36. Tattwanidhi, Achyutcharan Choudhury – Sreehotter Itibrita, (Uttarangsho), Kotha, Kolkata, 2010