RADHAGOVINDA BARUAH COLLEGE STUDENTS UNION 2025-26

রাধাগোবিন্দ বৰুৱা মহাবিদ্যালয়

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Ref. _____ Date 18/2/26

To

Bhaskar Jyati Baruah

Radha Govinda Baruah College

Subject: Invitation to Judge the Spelling Bee Competition during College Week.

Respected Ma'am,

With due respect, I would like to inform you that as part of the College Week celebration, the Debate & Symposium is organizing a Spelling Bee Competition.

In this regard, we would be highly honored if you kindly consent to serve as a judge for the competition. Your knowledge, experience, and guidance will greatly encourage the participants and add value to the event.

The event details are as follows:

- Date: 18/2/26
- Time: 02:10 PM
- Venue:

We sincerely hope for your positive response and gracious presence.

Thanking you.
Yours sincerely,
Jintumani Das
Debate & Symposium Secretary
R.G.B.C.S.U.
2025-26

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GOVT. OF ASSAM
OFFICE OF THE DIRECTOR OF HIGHER EDUCATION, ASSAM
KAHILIPARA ..... GUWAHATI
e-mail: directorhigherassam123@gmail.com

No. DHE/PA/Misc/01/2025/325 Dated the Kahilipara, the 24th Feb, 2026.

From:- Sri Prasanna Borah, A.E.S.
Joint Director of Higher Education, Assam
Kahilipara, Guwahati-19.

To, The Principal of

Arya Vidyapeeth College(A).	B. Borooah College(A).	Dispur College	Gauhati Commerce College
Guwahati College	LCB College	KRB Girls College	Handique Girls' College
Pragjyotish College	RG Baruah College	S B Deorah College	West Gauhati Commerce College

Sub: Deputation of Volunteer(s) to attend Preparatory Meeting in connection with the Ceremonial Launch of Mukhya Mantrir Nijut Babu Aasoni (MMNBA).

Sir/Madam,

With reference to the subject cited above, I am directed to inform you that the Higher Education Department of Assam organizing ceremonial launch of Mukhya Mantrir Nijut Babu Aasoni at Jyoti-Bishnu Antarjatik Kala Mandir, Khanapara to be held on 27th Feb, 2026 at 10 A.M. which will be graced by Hon'ble Chief Minister of Assam along with other dignitaries.

In this connection, you are requested to inform the concerned persons to attend Office of the Directorate of Higher Education, Assam, Kahilipara, Guwahati-19 on 25th February, 2026 at 03:00 P.M. for the meeting regarding the event positively.

This is for your kind information and necessary action.

To Prof. Bhaskar Jyoti Barman
for necessary action/Participation.
Date 24/2/26

Yours faithfully

Joint Director of Higher Education, Assam
Kahilipara, Guwahati-19.

Memo No. DHE/PA/Misc/01/2025/325-A Dated Kahilipara, the 24th Feb, 2026.

Copy to:-

1. PS to the Commissioner & Secretary, Higher Education Department, Dispur, Guwahati-6 for kind information.
2. PS to the Hon'ble Education Minister, Assam Dispur, Guwahati-06 for kind appraisal of Hon'ble Education Minister, Assam.
3. Person(s) Concerend.

Joint Director of Higher Education, Assam
Kahilipara, Guwahati-19.

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Fax No.:0361-2447992

OFFICE OF THE PRINCIPAL

RADHAGOVINDA BARUAH COLLEGE

রাধাগোবিন্দ বৰুৱা মহাবিদ্যালয়

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A NAAC Accredited Institution

Dr. Pranjit Kumar Nath
M.Com.,M.A.(Eng),LL.B.,Ph.D.,PGDCA

RGBC/ .....

Date.....

To
Mr. Bhaskar Jyoti Barman
Assistant Professor
Department of English
R. G. Baruah College, Guwahati, Assam

Subject: Appreciation Letter

Respected Member

It gives me immense pleasure to express my sincere appreciation and gratitude for your dedicated contribution as a Member of the Organising Committee in the successful conduct of the ICSSR-NERC Sponsored National Seminar on *"Education and Socio-Economic Transformation in North-East India: Emerging Research and Policy Perspectives"*, held on 21st and 22nd April, 2026.

The seminar, organised by the Department of Education, R. G. Baruah College, Guwahati, in collaboration with the College of Education, Guwahati and IQAC, R. G. Baruah College, was a significant academic event that brought together scholars, researchers, and academicians from various parts of the country. The success of this programme was made possible through your commitment, teamwork, and tireless efforts in planning and execution.

Your active involvement, sense of responsibility, and attention to detail greatly contributed to the smooth organisation of the seminar and the achievement of its objectives. Your efforts have not only enhanced the academic environment of the institution but also strengthened its reputation as a centre of excellence.

I sincerely appreciate your hard work and dedication, and I look forward to your continued support in future academic endeavours of the college.

With best wishes and regards

26/5/26

(Dr. Pranjit Kumar Nath)
Principal
R. G. Baruah College
Guwahati-25

Principal
R.G. Baruah College
Guwahati-781025

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Department of Education, R. G. Baruah College in collaboration with College of Education, Guwahati and

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EDUCATION AND SOCIO-ECONOMIC TRANSFORMATION IN NORTH-EAST INDIA: EMERGING RESEARCH AND POLICY PERSPECTIVES

21st & 22nd April, 2026
R. G. Baruah College
Guwahati, Assam

CERTIFICATE

This is to certify that ***Bhaskar Jyoti Barman,*** *Assistant Professor of* ***R. G. Baruah College, Guwahati*** *presented a paper entitled* ***Interpreting Gogoponti Lakratua: Mystery, Meaning and Symbolism in Tapan Das' Narrative*** *in the two-day National Seminar on* ***"Education and Socio-Economic Transformation in North-East India: Emerging Research and Policy Perspectives"*** *held on 21st & 22nd April, 2026 at R. G. Baruah College, Guwahati, Assam.*

(Dr. Pranjit Kumar Nath)
Principal & Chairman
R. G. Baruah College

(Dr. Dipankar S. Talukdar)
IQAC Coordinator
R. G. Baruah College

(Dr. Utpal Kalita)
Convener
National Seminar Organizing Committee

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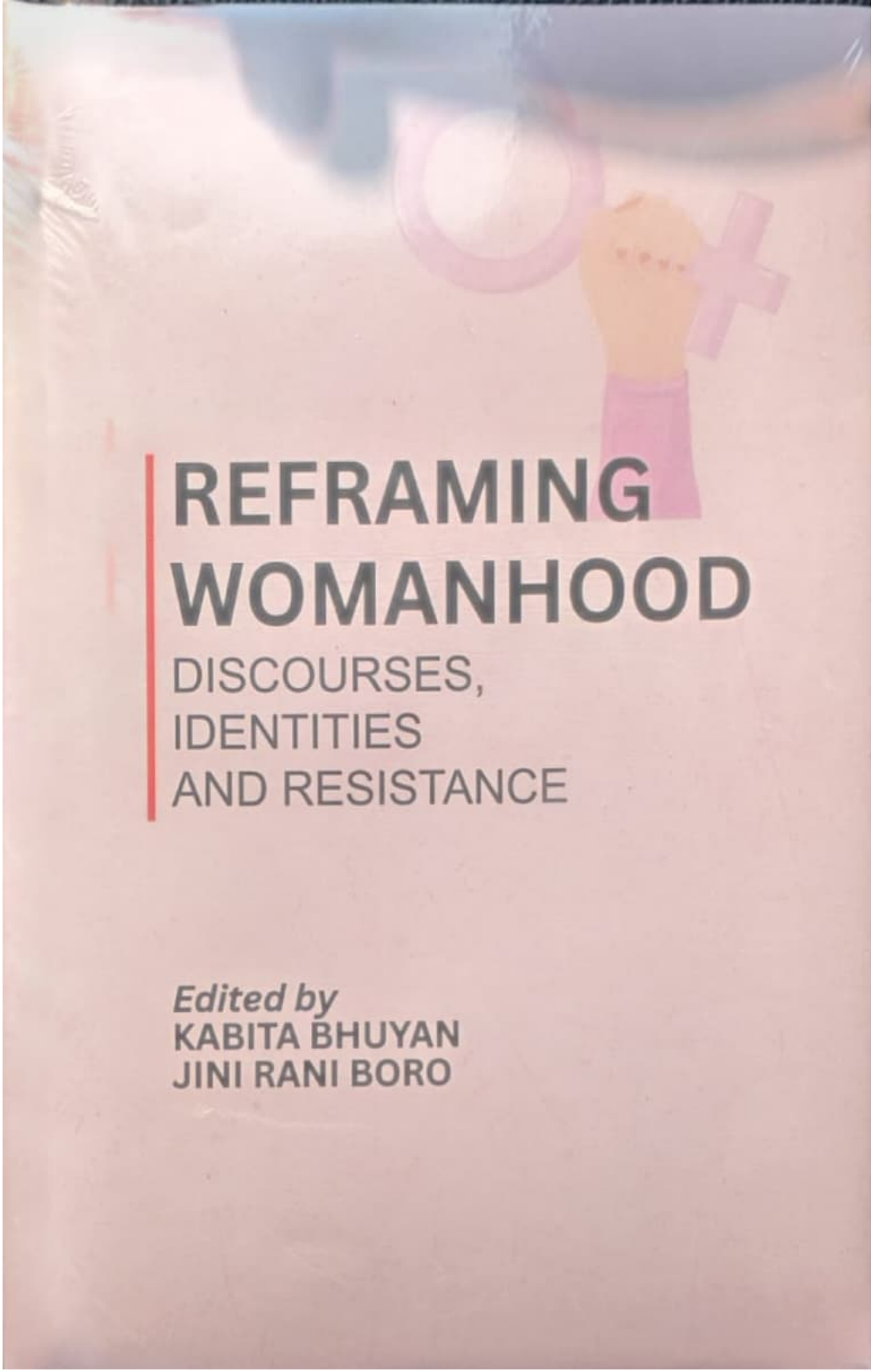

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Reframing Womanhood: Discourses, Identities and Resistance is a multidisciplinary edited volume that explores women's identities, struggles, empowerment, and resistance in contemporary society. The book discusses themes such as motherhood, reproductive rights, unpaid care work, digital feminism, political participation, education, and marginalized women's experiences. Through literary, social, economic, and historical perspectives, the articles challenge patriarchal norms and highlight women's agency and resilience. Special emphasis is given to voices from Assam and Northeast India. The volume promotes gender equality, inclusive knowledge production, and feminist scholarship, making it a valuable academic resource for students, researchers, and scholars



Kabita Bhuyan, Secretary, Women's Studies Cell, is an Assistant professor in the Department of Economics, R.G.Baruah College, Guwahati, Assam.



Jini Rani Boro, Assistant Secretary, Women's Studies Cell, is an Assistant Professor in the Department of History, R.G.Baruah College, Guwahati, Assam.

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REFRAMING WOMANHOOD:

DISCOURSES, IDENTITIES AND RESISTANCE

(A Multilingual Volume of Research Articles)

Edited by
Kabita Bhuyan
Jini Rani Boro

GLOBAL
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UNIVERSITY GRANTS COMMISSION
MALAVIYA MISSION TEACHER TRAINING CENTRE
GAUHATI UNIVERSITY::GUWAHATI-781014, ASSAM, INDIA

Certificate of Participation

This is to certify that **BHASKAR JYOTI BARMAN**, *Assistant Professor, Department of English, R.G Baruah College, Guwahati, affiliated to Gauhati University, Assam, participated in UGC-Sponsored Guru-Dakshta Faculty Induction Programme (FIP-14) held during 1st June to 2nd July 2026 in online mode, conducted by UGC-MMTTC (Formerly known as UGC-HRDC), Gauhati University.*

He/She has successfully completed the course and obtained..... Grade A

(Prof. Shyamanta Chakraborty)
Course Coordinator

(Prof. Bhaben Tanti)
Director

Nani Gopal Mahanta

(Prof. Nani Gopal Mahanta)
Vice-Chancellor

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Interpreting Gogoponti Lakratua: Mystery, Meaning and Symbolism in Tapan Das's Narrative

By Bhaskar Jyoti Barman

Assistant Professor

Department of English

Radha Govinda Baruah College, Guwahati-25

Introduction:

Northeast Indian literature occupies a significant yet often marginal position within the broader canon of Indian Writing in English. Rooted in regional languages and oral traditions, it reflects the diverse cultures and lived experiences of the people in Northeast, through writers like Homen Borgohain, Mitra Phukan, Mamoni Raisom Goswami, Rita Choudhury, Mamang Dai, and Robin S. Ngangom, whose works preserve vivid memories of the regional voice. Yet, many writers apart from the eccentric still remain outside critical attention. One such figure, whose inclusion has become more relevant through the intervention of NEP 2020 and its emphasis on local narratives, is Tapan Das. His work reflects an older landscape of Assam marked by corruption, addiction, and social disorder, compelling readers to question whether times have truly changed.

The story unfolds across two places distinguished by dialect, while the writer himself enters the narrative as a character. This narrative strategy creates questions of identity, reality, and social standing, forming the basis of a subtle rhetorical mystery. The paper examines the dialogic discourse embedded within the text, a feature common in many Northeastern narratives that resist strict genre classification. Blending satirical realism with dramatic monologue, the work foregrounds local oral traditions and themes of identity in alienation, where comprehension itself becomes central to the narrative puzzle.

The character of Gogoponti emerges both as an individual and as a symbol of marginal existence within Assamese society. The narrative employs rural imagery, social criticism, and psychological trauma, producing a performative tone that reflects the writer's background as an actor. Though widely recognised in Assam for films such as Daag, Rajneeti, and Dinabandhu, Tapan Das's literary contributions remain comparatively overlooked. His collection *Galpaguchsa*, composed with stories inclusive between 1989 and 2018, reflects the similar concerns of social criticism and human perception found in his cinematic works.

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Das acknowledges the encouragement of poet and critic Bipul Jyoti Saikia, whose persuasion led to the completion of his collection's publication. The book contains twenty-four stories written in spoken (Kothito) Assamese dialect rather than formal written (Likhito) language. This distinction reflects the diversity of Assamese communities whose identities remain distinct despite a shared cultural heritage. The text deliberately avoids homogenisation, making translation a difficult task that required journeys across places, which now often become neglected due to changing urban lifestyles and limited accessibility.

This journey eventually led me to a small bookstore named Banalata, a modest home to a rare collection of Assamese literary works. Many of these texts were familiar to me only through my mother's account and father's ideal, whose guidance reflects my fortunate connection to a language whose literary presence has gradually, somewhat declined. The collection was scarce, but the owner managed to provide me with a reprinted edition. Translating and teaching this text became both a challenge and a responsibility, especially within the framework of NEP 2020, which encourages the study of regional literature and holistic education, because despite my own interpretation, I could not find any other iterations. But it was this very nature of scarceness that re-ignited new thrills to accommodate my personal learning and growth to facilitate my young undergrads whose reception became the very joy of my efforts. It is that very journey and joy that I wish to offer before you through an honest recount and translation…

Gogoponti Lakratua: Inception and Interpretation

Written in 1992, *Gogoponti Lakratua* presents a satire and metafictional representation of the Assamese society where self-conscious narration destabilizes the boundary between fiction and lived experience (Waugh). First published in the Assamese magazine *Bismoi*, the story commuted to become a part of Das's larger legacy. Influenced by the poetic sensibilities of Bipul Jyoti Saikia and his other literary companions, Das combines satire, surrealism, and oral narration to portray a former landscape of Assam.

At its core, the story engages with ideas of education and social awareness, not merely through formal schooling but through lived experiences. Learning occurs through observation, hardship, and interactions with society which deals with the natural environment. This experiential dimension appears through recurring locations such as the Saraighat Bridge, which symbolises both physical and psychological journeys. Likewise, places such as Jalukbari, Rajadwar Ghat, and Sukreshwar Ghat creates a recognisable social landscape rooted in everyday life of the Assamese.

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The narrative suggests that education is continuous and experiential, shaped through observation, suffering, and social interaction rather than institutional instruction alone (Freire). Through introspection and doubt, the story promotes critical thinking over passive acceptance, aligning with broader educational goals of moral awareness and social transformation. Inciting this very thought provocative element the writer proceeds to address a phrase in his narrative element: The story begins with a rhetorical statement spoken by Nilutpal Dutta: "From the East, when sun rises and boat is sailing away, people are savouring their breaths. Do you know what it means?" (Tapan Das, 2022, p.180, my translation)

The narrator in light is identified as Das himself who observes Nilutpal carefully. Beneath the Saraighat Bridge, Nilutpal's face appears almost artistic, reminding Das of a painting, *A Self-Portrait* by Vincent van Gogh. Yet, this vision quickly gives way to a shock, as Das notices a drastic decline in his friend's appearance. Once known as a poet, revolutionary thinker, and idealist during their life in college, Nilutpal now appears plainly intoxicated, disoriented, and psychologically unstable.

Their journey from Rajadwar Ghat to Sukreshwar Ghat reveals fragments of Nilutpal's deteriorating life. He repeatedly mentions of a mysterious figure "Gogoponti Lakratua," a name unknown to Das but central to Nilutpal's fragmented consciousness. Das begins to suspect that his friend suffers from some psychological trauma and substance dependency, reflecting the fragmented consciousness often associated with emotional repression and instability (Freud). The smell of alcohol and Nilutpal's strange behaviour in action thus reinforces this perception.

Das recalls Nilutpal as someone once associated with purity, poetry, politics, and spiritual thought. His present state therefore in contrast becomes tragic. The narrative repeatedly distinguishes with past idealisms and present corruption of his soul, suggesting how social realities can destroy individual integrity. Nilutpal's fragmented speeches: "Necessity is the mother of strange bad fellows" reveal how deprivation and emotional despair can push individuals toward addiction and crime.

The story also introduces social criticism through references to global figures associated with addiction, including Hermann Göring, Winston Churchill, Cary Grant, and Charles Dickens. Nilutpal uses these examples to justify his own substance abuse, transforming Gogoponti Lakratua into a metaphor for escapism and moral collapse.

Reading into the story further delves into a self-directed narrative, as the boat reaches Sukreshwar Ghat, Nilutpal refuses Das's invitation to return home, insisting instead that he must meet Gogoponti Lakratua. The repeated line about the rising sun and the departing boat

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becomes symbolic of existential uncertainty and social alienation. Das eventually responds: "Symphony! Drama-less Symphony," recognising the tragic absurdity of his friend's condition.

The Saraighat Bridge itself functions as an important liminal symbol within the narrative, representing transition, movement and psychological displacement (Genette). Connecting Guwahati with the rest of Northeast India, the bridge represents both transition and historical significance. Beneath it unfolds a drama of addiction, displacement, and psychological fragmentation.

The narrative grows darker when Das later witnesses Nilutpal fleeing after failing an attempted bank robbery. Saved accidentally by Das's car, Nilutpal reveals his involvement in criminal activities linked to corruption and political manipulation. He speaks of government contracts, intimidation, and illegal dealings, exposing the moral decay which remain embedded within society. His philosophy becomes increasingly cynical as when we witness his two addressals: "Do you know what is the Golden rule of Arts and Science?... Whoever owns the gold, makes the rules." (Tapan Das, 2022, p.185-186, my translation)

Nilutpal's emotional collapse is further intensified by a personal grief. Panna, his childhood friend and fiancée, had left him for a wealthy businessman. This rejection deepens his despair and accelerates his downfall into addiction and criminality. Gogoponti Lakratua ultimately becomes both a literal and symbolic refuge - an imagined saviour born out of loneliness, loss, and disillusionment.

The story therefore presents a powerful psychological and social study of a man who is destroyed by emotional suffering, economic instability, and moral corruption. The narrative does not merely depict Nilutpal as an individual addict or unstable personality; instead, it transforms him into a symbolic figure representing psychological disintegration within a socially decaying environment. Psychologically, the story is compelling because it captures the unstable workings of the human mind through fragmented dialogue, irrational associations, symbolic speech, and sudden emotional shifts. Nilutpal's repeated invocation of the phrase "Gogoponti Lakratua" illustrates a fractured mental state where language itself begins to lose fixed meaning.

The phrase appears almost hallucinatorily, functioning as a private philosophy, delusion, or coping mechanism through which Nilutpal attempts to justify his addiction and erratic behaviour. His references to historical personalities such as Hermann Göring, Winston Churchill, Cary Grant, and Charles Dickens serve as psychological rationalizations for his own dependence on intoxicants. By invoking famous figures who allegedly used substances,

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Nilutpal seeks an intellectual legitimacy for his coherence and condition, revealing the human tendency to defend self-destructive behaviour through a selective logic. Furthermore, Das functions as the psychological witness of the narrative. His confusion, silence, and concern reflect the reactions of ordinary society toward mental collapse and social corruption. Through Das's perspective, readers gradually perceive the tragic transformation of Nilutpal from a sensitive intellectual figure into a psychologically broken man. This contrast intensifies the emotional impact of the story because the tragedy is not sudden but gradual and deeply human.

Another remarkable aspect of the story is its use of symbolic imagery. The recurring images of smoke, boats, rivers, bridges, darkness, and drifting movement reinforces the themes of instability and impermanence. The "Biri" becomes more than a cigarette; it symbolizes temporary escape, self-destruction, and the dissolving nature of reality itself. Similarly, the moving boat mirrors Nilutpal's drifting consciousness and uncertain existence. The river suggests the flow of time and the inability to return to psychological stability once fragmentation has begun.

Ultimately, the story becomes a powerful psychological and social study because it interweaves individual suffering with broader societal collapse. Nilutpal's madness is not portrayed as an isolated medical condition but as the product of emotional loneliness, failed relationships, addiction, capitalist corruption, and existential emptiness. Through symbolic narration and psychologically layered dialogue, the narrative exposes how modern society can produce alienated individuals who seek meaning through intoxication, crime, illusion, and self-destruction.

Conclusion:

Through *Gogoponti Lakratua*, Tapan Das presents not merely the downfall of an individual, but a broader critique of a society entangled in corruption, addiction, emotional alienation, and moral instability. The fragmented conversations between Das and Nilutpal gradually reveal a psychological landscape where idealism collapses under the burden of social realities. Nilutpal, once a poet and intellectual figure, transforms into a victim of despair, displacement, and criminal influence. His repeated invocation of "Gogoponti Lakratua" becomes symbolic of both escapism and the desperate human search for refuge amidst suffering.

The narrative's reliance on spoken dialect, dramatic monologue, and oral storytelling traditions strengthens its authenticity and produces a dialogic literary structure rooted in collective cultural memory (Bakhtin). Through Northeast Indian literature, where regional memory and lived experiences often shape literary expression by incorporating real locations such as

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Saraighat Bridge, Sukreshwar Ghat, Rajadwar Ghat, and Jalukbari, Das situates the story firmly within the cultural and social geography of Assam, thereby transforming familiar spaces into sites of psychological conflict and social commentary.

The text also challenges conventional definitions of education by foregrounding experiential learning over institutional instruction. The journeys undertaken by the characters across rivers, roads, and social spaces become metaphors for awakening, critical awareness, and the confrontation of uncomfortable truths. In this sense, the story aligns with the educational vision encouraged by the National Education Policy 2020, which seeks to incorporate local narratives, critical thinking, and cultural understanding within academic discourse.

Furthermore, the paper argues that Gogoponti functions not as a singular character alone, but as a symbolic construct representing addiction, illusion, social decay, and fractured consciousness. Nilutpal's gradual deterioration reflects the consequences of emotional rejection, economic instability, and systemic corruption. His transformation from poet to criminal therefore becomes a tragic reflection of a society where morality is overshadowed by materialism and survival.

The symbolic presence of the Saraighat Bridge is equally significant. As a historical landmark connecting Assam with the rest of Northeast India, the bridge represents transition, movement, and continuity. Yet beneath this bridge unfolds a narrative of isolation and fragmentation, suggesting the widening distance between social progress and human suffering. Das therefore uses geography not merely as setting, but as an active participant in the emotional and ideological framework of the story.

In conclusion, *Gogoponti Lakratua* remains an important contribution to Assamese literature because of its ability to combine satire, meta-fictional reality, psychological inquiry, and oral narration within a distinctly regional persona. Tapan Das captures the anxieties of a transforming Assamese society while simultaneously addressing universal themes of alienation, identity, despair, and moral collapse. The story ultimately compels readers to reflect upon whether contemporary society has truly moved beyond the conditions it portrays, or whether the same crisis continues to persist beneath newer forms of social development and education.

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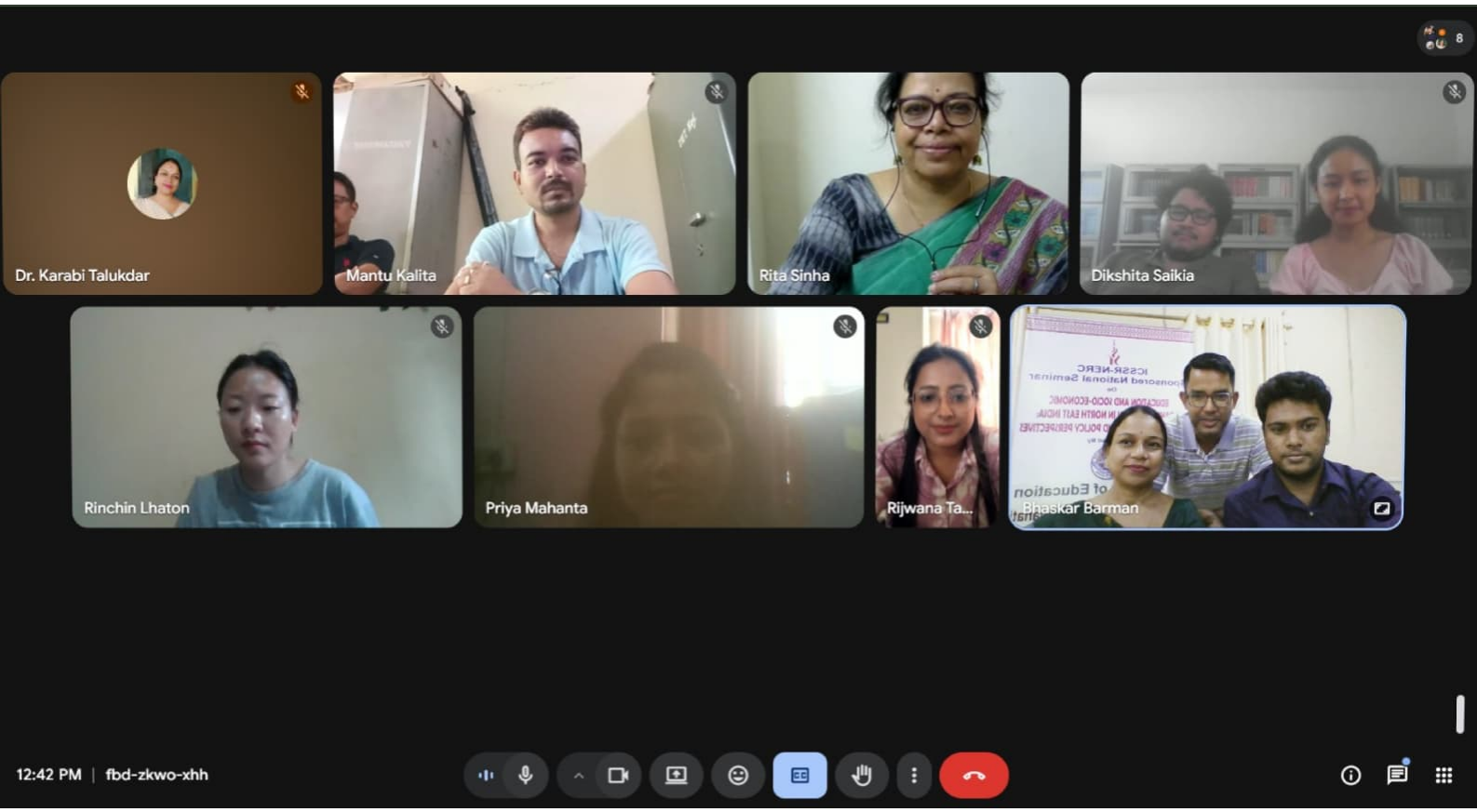

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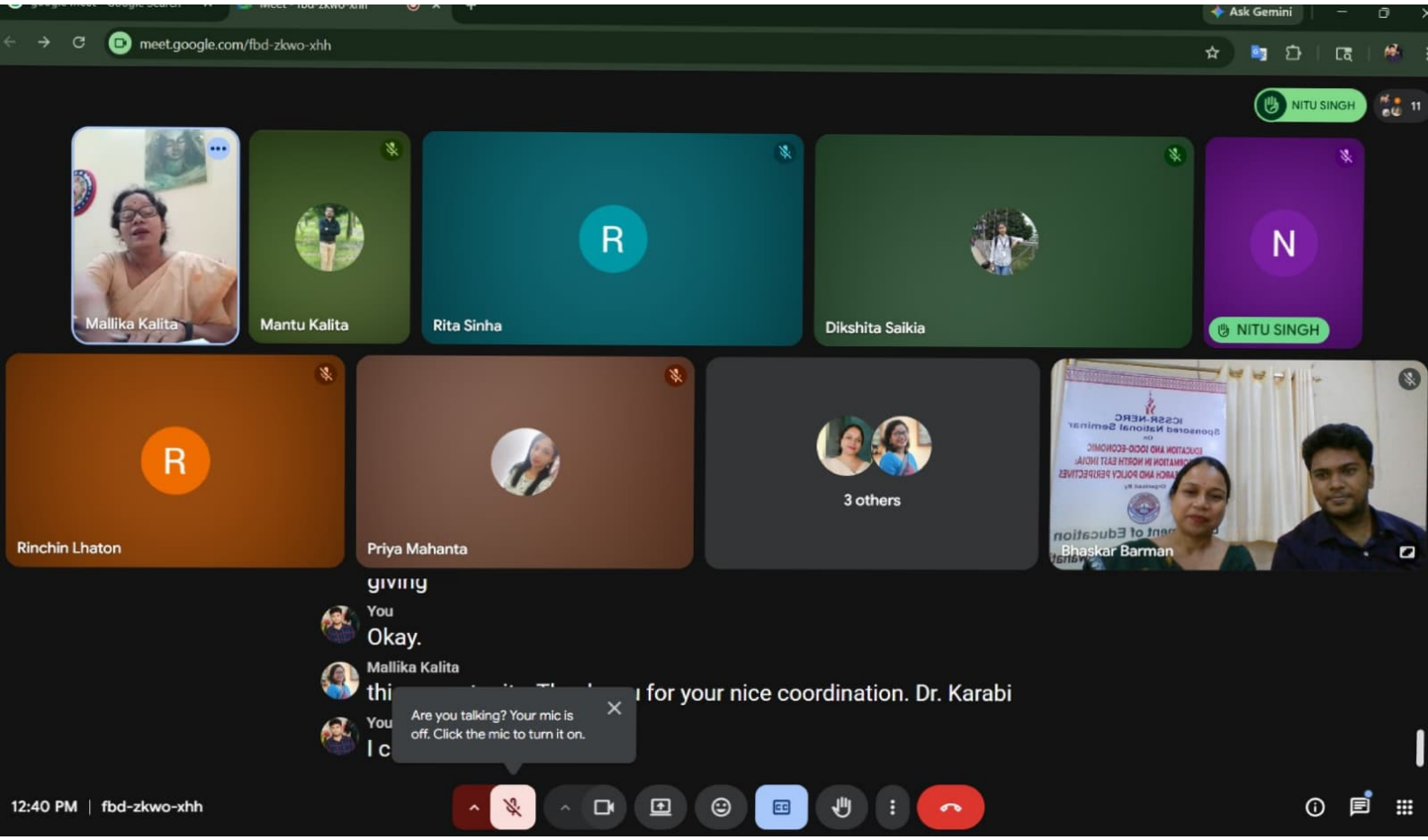

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