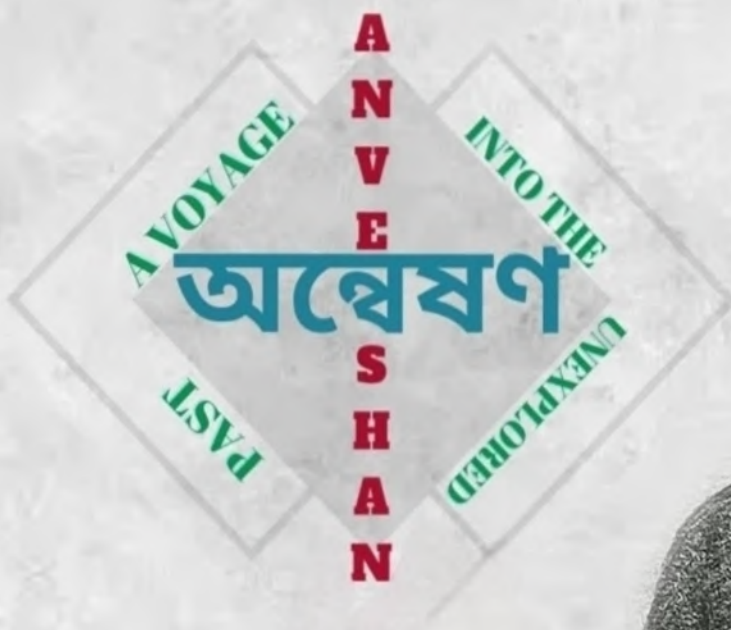


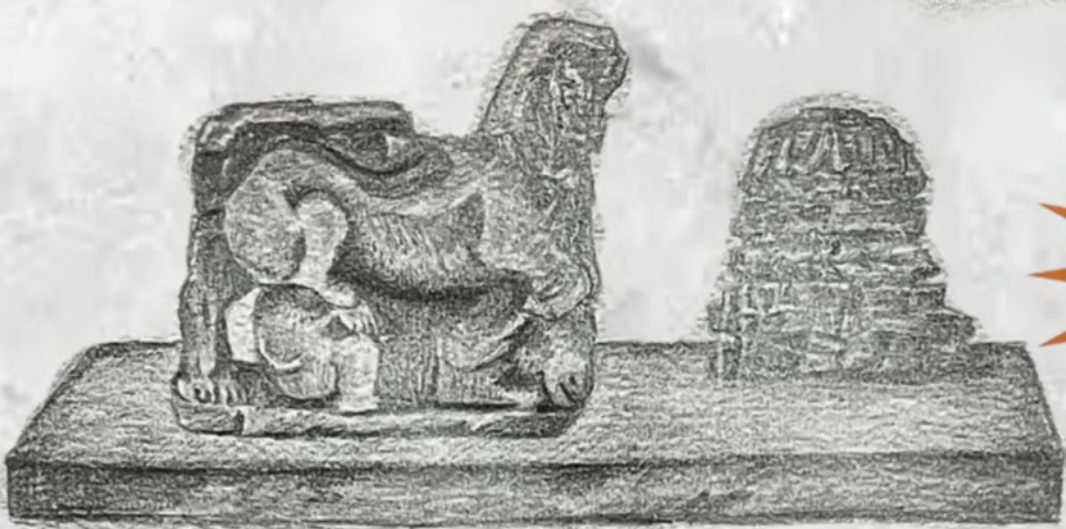
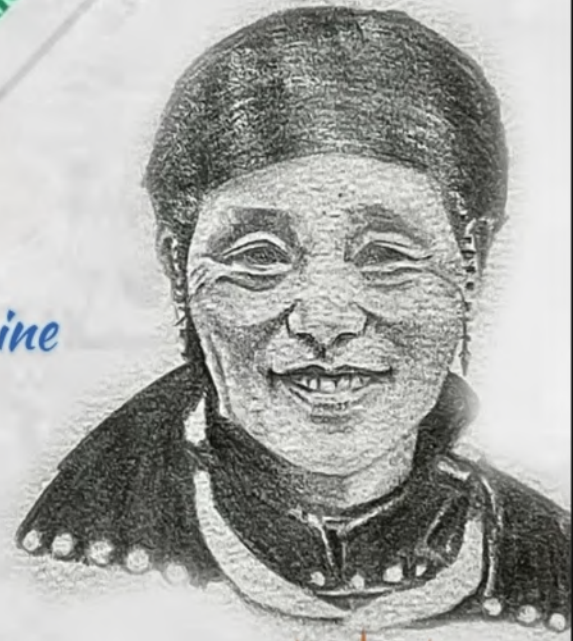


ROYAL GLOBAL UNIVERSITY

GUWAHATI



*A Biannual Student E-Research Magazine
Department Of History*



ACKNOWLEDGEMENT

The journey of *Anveshan* began in the year 2021 and since its inception the Department of History has been receiving constant support and encouragement from every section of The Assam Royal Global University. We, at the Department of History, would like to take this opportunity to express our deepest gratitude to the following dignitaries for the support, motivation and trust that they have bestowed upon us:

1. Dr. Ashok Kumar Pansari, Hon'ble Chancellor, The Assam Royal Global University
2. Prof. (Dr.) S.P. Singh, Hon'ble Vice Chancellor, The Assam Royal Global University
3. Prof. (Dr.) Mihir K. Chaudhuri, Chief Advisor, The Assam Royal Global University
4. Prof. (Dr.) Alak Kumar Buragohain, Chairperson Academics, The Assam Royal Global University
5. Prof. (Dr.) Ankur Ganguly, Dean of Academics, The Assam Royal Global University



FOREWORD

I am indeed very happy to write the foreword for *Anveshan* the e-research magazine of the students of the Department of History of The Assam Royal Global University, Guwahati.

It is a realisation of the fact that writing articles or scholarly papers offers students the chance to spread their wings in terms of their research, analysis, and writing, that the curriculum of the students for this Department typically includes a structured and often formalistic introduction to the fundamentals of research and writing. In face of the reality that writing publishable papers require hard work and certain impediments often deter students from pursuing publication, the objective of the magazine in encouraging students to write down their ideas is to compel them to organize their thoughts and communicate better, keeping in mind the strong connection that exists between writing and speaking. It is hoped that the practice of expressive writing can help our students to perform better in exams also.

The present edition is the third issue of *Anveshan* which includes nine papers, and I am grateful to all our students who have helped this magazine see the light of day. It is the effort and dedicated work of the faculty members that has made this publication possible.

We hope this humble effort of the Department will be appreciated by the readers.

Prof. (Dr.) Shiela Bora
Advisor, Department of History
The Assam Royal Global University, Guwahati



FOREWORD

Universities are institutions of higher education and research. Teaching-learning and writing-publication are there at every stage. Departmental journal is one such forum where the research and writing skills of our students and research scholars are tested. *Anveshan* is the e-research magazine of the Department of History of Assam Royal Global University, Guwahati which is an in-house mouthpiece of the Department. It is actually a celebration of ideas, thoughts and expressions through the magazine. It is a free forum of flow of ideas, critical thinking and findings of our fraternity.

Like previous issues the current issue of this magazine too is now ready for publication in the website. It has amazing essays from our students covering a range of areas and issues representing various skills and modes of expressions. I congratulate the authors, editors and others associated with the magazine for their effort and endeavour in bringing out the magazine and recommend it to all for wide reading.

All the best.

Prof. (Dr.) Sajal Nag

Distinguished Professor in History, The Assam Royal Global University, Guwahati
Retd. Senior Professor, Department of History, Assam University, Silchar - 788011, Assam
First Netaji Subhash Chandra Bose Distinguished Professor of Social Sciences, Presidency
University, Kolkata.

Senior Fellow, Centre for Contemporary Studies, NMML, New Delhi

Commonwealth Fellow, Queens University, Belfast, 2004-05

Charles Wallace Fellow, Centre for South Asian Studies, University of Cambridge 2008



A FEW WORDS FROM THE PEN OF ADVISORS

Anveshan, the pioneering Departmental student e-research magazine of the Royal Global University is all set for publication for a third time. Once again the students of History Department sailed off into the world of past and have brought back with them a few precious pieces of micro history of the region. Altogether we received fifteen write-ups/articles on different historical themes out of which eight were selected. Each of them reflects a less-explored area of historical interest thereby pin-pointing a gap in the current academic discourses. Our students, hopefully, will take up these rather interesting new themes of historical research pertaining to the Northeast in the near future.

In the last issue, it was hoped that this literary '*voyage shall be taken twice a year into the world of past exploring lesser-known facts of history*'. But, due to certain technical issues as well as paucity of time, the voyage could be taken only once. However, of late, a new interest coupled with technical expertise has been noticed in our students which may enable them to produce *Anveshan* biannually in the future.

We congratulate our student editors, Mr. Jasish Bashyash and Ms. Shivangee Koushik who have done a great job in the editing of the articles and other related works.

Hope, the e-magazine will receive overwhelming response from the youngsters with an interest in history.

Advisors:

1. Dr. Susmita Hazarika, Associate Professor & HoD, Dept. of History
2. Dr. Mitali Kalita, Asst. Professor, Dept. of History
3. Dr. Randhir Gogoi, Asst. Professor (Former), Dept. of History
4. Dr. Saikhom Ronel Singh, Asst. Professor, Dept. of History
5. Dr. Shafi Ahmad Khanday, Asst. Professor, Dept. of History
6. Ms. Tanzim Masud, Asst. Professor, Dept. of History
7. Mr. Mukesh Kalita, Asst. Professor, Dept. of History
8. KM. Sudha, Asst. Professor, Dept. of History
9. Ms. Shalaka Bhandare, Asst. Professor, Dept. of History

Date: 26-03-2024



EDITORS' NOTE

Welcome, to the latest edition of *Anveshan*. Our e-magazine aims to provide insightful and accurate articles on historical topics. While we endeavour to ensure the factual accuracy and integrity of our content, history is an ongoing process subject to interpretation and revision.

In curating this edition, our primary aim is to present a diverse range of perspectives and topics that reflect the multifaceted nature of history. We delve into captivating narratives, uncover hidden stories and shed light on pivotal events that has shaped our world. We are particularly excited to feature several in-depth explorations of lesser-known historical figures and events in north-east India. Through the articles, we aim to amplify these voices and shine a spotlight on the often-overlooked contributions of individuals and communities throughout history.

As editors, we recognize the profound importance of historical understanding in shaping our perspectives and informing our present and future. History is not merely a collection of dates and facts; it is a living, breathing entity which connects us to our roots.

We would like to acknowledge our distinguished senior professors Prof. Shiela Bora and Prof. Sajal Nag for their guidance and blessings and also the departmental faculty for their support in bringing out this issue. We would also like to thank Susmita ma'am and Randhir sir for their contribution in the form of an article on the linkages between history and environment. Finally, we would like to express our gratitude to the students of history department whose tireless efforts has made the issue possible.

We want to encourage our readers to engage critically with the e-magazine and welcome feedback or corrections to enhance the quality of our publication.

Thank You
Jasish Bashyash
Shivangee Koushik
M.A. History, 2nd Semester
The Assam Royal Global University



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SAVING THE ENVIRONMENT: CONTRIBUTIONS FROM ENVIRONMENTAL HISTORIANS

Dr Susmita Hazarika, Associate Professor/HoD, Dr. Randhir Gogoi, Asst. Professor (former),
Department of History

The world celebrates World Environment Day on the 5th of June every year. This celebration first began in 1973 and was led by United Nations Environment Programme (UNEP). Since then, it has grown into the world's largest outreach program and is observed by millions of people from all over the world. The programs conducted on this day help in spreading awareness about the hazards to our environment and the advantages of keeping it healthy. One can witness innovative ways of celebrating this day across the globe, as educational institutes, offices and organizations organize cleaning drives, pledges, plays, musical performances, and discussions.

From the last few years, rapid environmental degradation has warranted much greater efforts from all humanity to save our world, that go beyond the celebrations of the World Environment Day. In the last twenty years the UN and different nations have come together to design agreements, protocols and sustainable development goals to slow down degradation and encourage conservation. Scientists are also trying to find solutions to rising global temperature that threaten to wipe out vital food sources, ever increasing plastic waste that release toxins in the air and large-scale industrial slurries that make our water undrinkable. At the same time, environmental activists are generating awareness about conservation practices, and bringing together diverse stake holders to magnify conservation efforts.

Practitioners of history as a community of professionals can also contribute in saving our environment by unearthing historical data of past interactions of humans, communities and civilizations with the natural world, and their conservation practices. In this regard, environmental history is a very promising field. Developed in the 1970s, when members of the UN themselves were beginning to realize the close interlinkage between humans and the natural environment, the field of environmental history initially noticed and celebrated local movements that resisted exploitation of natural resources by government-backed commercial interests. For instance, in India, a range of commentators have lauded the Chipko ("tree-hugger") movement in the Republic of India's western Himalayan foothills. Often such studies of contemporary popular environmental movements seek to inspire and mobilize urban elites into political and conservation engagement.

M. Fischer identifies two more waves of growth within this field. The second wave developed as scholars added historical depth to the study of the subcontinent's environment and diverse people's knowledge and interactions with it. Some scholars analyzed the historical development of ecological awareness, scientific and technological means of assessing and controlling natural resources and their degradation, and governmental policy formation. Much of this kind of environmental history writing concentrates on the British Raj period (1858–1947) since



the volume of written records and the level of exploitation of India's resources by the government and for-profit companies both dramatically increased. Environmental historians of this wave have also identified patterns of local resistance against the state and other outside exploiters as in today's community-based environmental movements, for example the case of the Hindu devotional Bishnoi community who have historically defended trees with their lives.

Finally, in the third-wave, environmental historians have come up with approaches that consider comprehensive ecological webs or interspecies relations and question human-animal binaries, for instance, showing how forest-dwellers incorporate special fauna or flora as ancestors or members of their communities. Yet other scholars show local strategies of environment management, for example, how people move among social and economic categories, like settled farmers moving into forests to escape famines or state-control and taxation, or forest-dwellers migrating to cities (permanently or just during one life-stage). At the same time, activist-writers like Baviskar argue that, to move forward environmentally, cross-cutting alliances between stake holders and appreciation of multiple and shifting identities amongst communities must be formed. However, such dynamic complexity should not deter informed policy-formation or commitment to action concerning urgent environmental issues. In fact, this dynamism should be reflected in policy.

In Assam the need for works on environment history has become very imperative, especially due to the excessive

levels of soil erosion, decreasing forest cover and wildlife. At the same time, growing urbanization and inward migration has put pressure on available resources. All this warrants that a strong historical idea about how environmental issues were dealt with in the past and what type of conservation practices works best for this region be generated. And, although environmentalists and scientists do use historical data, the expertise of a historian to unearth archival data will only amplify efforts of the scientists.

A few historians of Assam have begun to unearth historical data on the environment. Prof. Sajal Nag, Prof. Rajib Handique and Prof. Arupjyoti Saikia have been instrumental in developing the field of environmental history here. Professor Nag, a pioneer in this field focusses on the necessity of 'environmental activism' both in politics and academic discourses that may act as an effective safeguard against the on-going ecological crisis in Northeast India. Similarly, Professor Handique in his work on colonial forest policies informs us of the ways forest resource collection and their replenishment by local communities happened and how modern policies hampered the pre-colonial arrangements. While, Professor Saikia, in his work on the Brahmaputra River brings to the fore the long history of this river with the communities and kingdoms along its route. He reveals the close cultural and economic connection of the river with the people of the Brahmaputra Valley. These efforts are welcome, but there is need to produce even more such works and to spread awareness about historical inter-linkages between environment and community, traditional conservation practices and resource sharing mechanisms that encourage shared living. At the same time, environmental historians



will have to join the larger community of environmentalists, activists, organizations and scientists to better showcase their historical finds and disseminate their knowledge globally.



SURYA PAHAR: A MYSTIFYING HISTORY OF ANCIENT ASSAM

Jupitara Deka

M.A. History, 4th Semester

Surya Pahar is a well-known archaeological and tourist site. According to many tourists, this place is known for its immense scenic beauty and natural environment, they even know that it is a historical site.



Source: By Travelling Slacker - Flickr: sri surya (1), CC BY 2.0,
<https://commons.wikimedia.org/w/index.php?curid=24534862>

However, many people are completely unaware of its great historical value especially its rich and mysterious history. Surya Pahar consists of the confluence point of three different religions - Hinduism, Buddhism and Jainism. It is composed of 7 (Seven) peaks, spanning over an area of approximately 1400 acres (583.33 Ha), which is located about 13 Kms away from Goalpara town on the western side. Because of its archaeological importance, the Archeological Survey of India (ASI) has protected this site of National Importance. It is also a historical site famous for its terracotta and the wonderful and exquisite pieces of rock-cut sculpture depicting deities of Hinduism, Buddhism and Jainism. This combination is a rare phenomenon.

Surya Pahar was the holy pilgrimage site during its antiquity. The present archaeological discoveries support this observation. During Vedic period, it was also the confluence of three different languages of India, converging, sharing, and mixing their cultures. Surya Pahar region is ancient and goes back to epic age. The present Archaeological discoveries, although incomplete, has revealed its importance to the time of Varman dynasty of Lichhavi, contemporary to Gupta period (4th century BCE).

The folklore suggests that in ancient time there were nearly 1,00,000 Shiva Lingas and it was one of the holiest site for pilgrimage for Shaivites and others. There is no historical evidence available as to exactly know how many Lingas were erected here. There has been a persisting folklore, that in ancient history, there was a thriving civilization here. The legend revolves around the references of the kingdom called Pragjyotisha, mentioned in *Mahabharata* and *Ramayana*. Although, the historicity of *Mahabharata* or *Ramayana* age, would be hard to establish but the reference of Kamarupa kingdom of early era exists. The corpus of Kamarupa inscriptions left by the rulers of Kamarupa, including Bhaskar Varman, at various places in Assam and present-day Bangladesh are important sources of information. The findings of the nearby archaeological site of Paglatek are cited to strengthen this claim. Since, Surya Pahar is



close to the bank of the River Brahmaputra, it might have been an important trade center or seat of administration in the past. *Periplus of the Erythraean Sea* dated to 1st century mentions the people named Sêsatea and the second mention comes from Ptolemy's *Geographia* dated to 2nd century, called the region *Kirrhadia* after the Kirata population that resided here. Kautiliya's *Arthashastra* mentions the people as "Lohitya". However, it is hard to make anything concrete out of that other than it can be a trading center of the past. It is also a strange occurrence that we find the heritage of India's four religions displayed at a single archaeological ruin.

The prevalence of the Surya Pahar site and the worshipping of the Sun is also supported by the Vedas, various epic texts, and *Puranas*. The *Kalika Purana* (10th century AD), composed in the ancient kingdom of Kamarupa mentions Surya Pahar as the perpetual abode of the Sun God. The text also cites "Chitrasaila" which denotes the worship of nine planets. The Surya Pahar of *Kalika Purana* is today's Surya Pahar, near Goalpara and Chitrasaila has been identified with Arvak hill near Guwahati. Yet, another work *Markandeya Purana* speaks about the worship of Sun not only for attainment of welfare and desire but also for the removal of the disease.

The name of "Surya Pahar" implies that once a sun worshipping community lived there. "Pahar" in Aprabhasa means mountain and "Surya" means sun. Archaeological Survey of India (ASI) working with Assam Archeology department started excavation works in

Surya Pahar in 1993 AD. Typical of ASI, the archeological works are slow with number of interruptions either due to availability of funds or some other reasons. This "touch and go" approach exposes the relics to environmental deterioration and theft. During the initial excavations, some relics were exposed that showed the heads of Hindu deities. Some signs of stupas, terracotta mortar-Pestle and some pots and vessels used in religious rites were discovered.



Source: By Travelling Slacker - Flickr: sri surya 2, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=24535194>

Further, excavations in 1996-1997 produced a big payoff with the discovery of a Buddhist monastery that Chinese visitor may have visited. A few years ago, some archaeologists unearthed a few Shiva Lingas and houses containing Surya deity. This confirmed the long-held belief that this was the place of religious shrines and the mountains held the secrets of antiquity. The intricate and geometrical designs of the houses with artfully decorated bricks led some archaeologists to believe that more unearthing of the history of Surya Pahar would change our understanding of ancient Assam and India.

The findings of the nearby archaeological site of Paglatek is cited to strengthen this argument. The location of Surya Pahar



itself gives us clue as it is remarkably close to the bank of River Brahmaputra. We know from history that the major ancient cities of India were developed on India's major rivers. Surya Pahar probably was an important trade centre and thereby it captures the attention of *Periplus of the Erythraean Sea* and Ptolemy's history.



CHAKZAM AND ITS IMPORTANCE FOR MONYUL

Lobsang Choekyi

B.A. History, 4th Semester



Source: Lobsang Choekyi, Personal Collection, 2024.

Tawang is one of the most beautiful districts among the 26 administrative units of Arunachal Pradesh. It is attractive because of its natural beauty. Its beauty is enhanced by the Monpa people who inhabit the Mon Tawang region. They are humble, kind, helpful, respectful as well as compassionate and harmonious by nature. These qualities are instilled in the heart of the people of Mon Tawang through their families since childhood. Their lifestyle is simple and peaceful which instantly touches others'

hearts. Mon Tawang is popularly known for its historical and cultural heritage sites like Tawang Monastery, Bagajang pilgrimage site, Thangabey, Taktsang and of course, the Chagzam/Chaksam bridge. In the original Tibetan language Chagzam stands for "iron bridge". They call their land as Monyul meaning the "land of the Monpas".

In this short article, I would like to give a short introduction to Chagzam and highlight its importance. As a matter of fact, it is now in an extremely vulnerable condition. The



Source: Lobsang Choekyi, Personal Collection, 2024.

Chagzam is one of the most prestigious places in Mon Tawang but, it is an irony that many local people don't understand its

significance. So, it has remained neglected for years. Somehow, of late, people of Mon Tawang have started visiting the Chagzam for various purposes. They visit it for pilgrimage and also for recreation. The glory of the Chagzam, located at the heart of the region, brilliantly shines at the whole region of Mon. Still, it is a heart-wrenching fact that we seldom acknowledging such an invaluable pilgrimage site. It, therefore, becomes essential for us to understand the Chagzam.

Lama Chaksam Wangpo

According to legends, the person who built the Chagzam bridge was Thangtong also known as Drubthop (*Siddha* or saint). Also known as Chaksam Wangpo, he was a philosopher and also an engineer who is famously known as the father of Tibetan opera. Though the time of his birth and death is blurred, according to some sources, it is believed that he lived sometime around 15th century (1385 to 1462 CE). He was a



fellow disciple and had an association with the first Dalai Lama, Gedun-Drupa (1391-1475). He was a great scholar possessing supernatural qualities with versatile talent. It was in the early 15th century that he began to work on building iron bridges or **Chagzams** across central Tibet and the countryside. He established around 108 iron bridges and some of them are still usable. The Tawang Chagzam is also one of them. After 600 years, it is still convenient and functional. As per the sources, the '**Chushu Chaksam**' built over the Yarlung Tsangpo is considered the most famous and well preserved among the rest.



Source: Lobsang Choekyi, Personal Collection, 2024.

It was in the early 15th century that Thangtong Gyalpo began his work on what would be one of his enduring legacies to the

world- the casting of bronze and iron, construction of *chörten* and the chain suspension bridges. Building these, he travelled across Tibet and its countryside. The great soul also used to teach the monks and engaged himself in spreading **Dharma** amongst the fellow human beings. He also visited Mon Tawang and drew the local people to his faith. He taught them to obtain virtues and dispel sin and violence. It is said that after propagating his teachings relentlessly and establishing a religious

school of his own, at the age of 125, he left the world for his heavenly abode. But he is still alive in our hearts even after 600 years of his demise.

Tawang Chagzam -the Iron Bridge

Based on the very few references, it can be surmised that the iron bridge of Tawang was built in the 15th century. This bridge was built over the Tawang Chu river to make a passage through Kitpi and Mokto villages. The length of the bridge is 100 meters. As is clear, the bridge is 600 years old and is an extraordinary contribution made to the society by the exceptional man, Lama Chaksam Wangpo.

The iron used in the making of the bridge never rusts. Interestingly, it is believed that this legendary treasure was revealed by a goat from a mountain. One of the iron chains has been kept in the museum of the Tawang Monastery. Perhaps, this is the oldest bridge in the whole of Arunachal Pradesh.



Source: Lobsang Choekyi, Personal Collection, 2024.

Importance of Chagzam and Conclusion

It is a well-known fact that Mon Tawang is a land of varied cultural and traditional heritage. For instance, we can site



Gorzamhorten, Tawang Monastery and the Chagzam Bridge. These are our heritage and have been handed down to us by our ancestors. This very fact makes it imperative for us to protect our cultural heritage. It indicates as to how our ancestors were progressive, hard workers, and continuously adapting to the many social and environmental changes. It has many positive influences and a sense of

affinity. It provides us with a distinctive identity among others. It is our primary responsibility to conserve them for the coming generations. Both the State and the Union Governments should also take appropriate measures for their protection and conservation.



THE LONG HANDED DEMONESS

Thrison Nongmaithem

B.A. History, 2nd Semester

The “LONG HANDED DEMONESS”, a Meitei mythological story is often told as folklore in Meitei tradition.



Source: By Subadani, Ksh. - Illustrated Folk Tales Of Manipur, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=108396451>

The Meitei Mythology has many stories like the Keibui Keioiba (Half man, half tiger), Yenakha Paotabi (The Evil Female Divinity) and seem to be told from the olden days. Among these the story of the long-handed demoness is very famous and is also one of the underrated mythological folklores among the states of India. This myth tells about a long-handed demoness who lived in a dense forest and survived by killing and eating livestock and even children. The original name “Lai Khutsangbi” (long handed demoness) was used due to her physical features and inhumanly body proportions.

Her hands were elongated. The word "Lai" means "deity/divinity", "Khut" means "hand," and "Sangbi" or "Shangbi" means "long" in the Manipuri language. It is said that when she (the demoness) walks, her

long hands touch and scratch the earth. Her fingers are as sharp and dangerous as that of spikes and thorns. She also has an enormous mouth with big teeth and elongated tongue. Her posture and looks are frightening with her long black hair.

There was a time when people use to live in the forest, isolated and women and children were protected by men. And during that time when Meitei (Manipuri) people died they were buried beneath the ground unlike today's tradition of Meitei community where their bodies are cremated. Some traditions still practice burial. Thus, the demoness used to kill children and livestock. Later she eats them or buries them in the ground. The houses were usually built from the mixture of mud and cow dung. So, the walls were not so well constructed which facilitated her to come to the people's home and break their walls and catch children and livestock with her long and powerful hands. It was also believed that this long-handed demoness used the unknown and unexplored dark places and used these as her playground. The demoness used to bring grief and distress to people and use to eat children and livestock when the men went out from their home for work. The demoness had a strange voice which deceived people and she only appeared at night.

According to one story, many years ago, at a certain village there lived a man and woman with a little child named Shasi ("Shachi" or "Leirik" or "Naocha" in other versions) living in an isolated house. Near

them was a forest where many evil spirits dwelt among which a Long-handed demoness was one of them. This demoness used to steal and eat human babies and other animals like cow and buffalo from the nearby villages.



Source: By Subadani, Ksh. - Illustrated Folk Tales Of Manipur, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=108620331>

She appeared at times of people's loneliness, bringing terror to the people of the village. This fearful creature used her voice by changing it to a human voice to deceive the people and find out if they were alone or not. One time, the long-handed demoness was roaming around the forest, and she found a man chopping woods. She tried to attack the helpless man, but the man turned out to be brave and he slashed the demoness at her chest with his Axe. Due to this reason the demoness especially wanted to get revenge on him by eating Shasi who was the son of the man whom she found in the deep forest. But Shasi's father, Shasipa defeating the demoness once made the demoness afraid of him. One day, Shasipa left home for a far-off place for some days to get some money for his family. When the family was talking about Shasipa leaving their house, the demoness heard it. Therefore, she came to their house that night and by changing her voice to deceive them she started to ask Shasi's mother from outside their door if her husband was at

home or not. Shasima was wise and knew only the demoness would come at that hour so she lied and said some words as if her husband was at home. The Demoness getting counterrally deceived got frightened hearing that her husband didn't leave yet and so she ran away. Though She came back night after night waiting for the opportunity to kill Shasi and asked the same question again and again, Shasi's mother also gave the same reply, hiding the true fact that Shasipa was away.

On the other hand, in the deep forest Shasipa was chopping woods with one of his friends and his friend advised him, if leaving his wife and son at home was safe or not as the demoness was seen to go after every house now and then to search for children to consume. Hence, it was not safe. Thus, as advised, after some days Shasi's father returned home and Shasi's mother told him what had happened. Hearing this, Shasi's father formed a plan to defeat the demoness as it had disturbed the village for too long. That night, he waited for the long-handed demoness by sharpening his sword. At midnight, the demoness, as usual, came to ask Shasima if her husband was home. But this time, Shasi's mother trying to bait her, replied that he was away from home. The demoness thought her wish to eat Shasi was finally accomplished and quickly destroyed the mud wall of the house with one of her long and powerful hands, trying to find Shasi, the child. Shasipa, the father didn't waste any time and chopped off the long hand with his sword.

The demoness screamed painfully cursing Sashima's actions of lying.





Source: By Subadani, Ksh. - Illustrated Folk Tales Of Manipur, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=108398890>

She screamed:

Ayo Ema, I am dead!

Ayo yo Ema ayo yo

Leimadeng deng Ningjaobi

You a big liar

Ayo yo Ema ayoyo!

seen on some plants, like that of the sugarcane is her blood. Shasi's father followed her blood trail into the woods to defeat her. He caught her and stepped on her other remaining hand. Then, he chopped off that arm too. The demoness after losing both of her arms escaped in misery. The villagers thanked Shasipa for his bravery. From that day onwards, the long-handed demoness, was never seen again.

The legend says that she has a brother who is said to be much powerful and has much big arms and legs that are elongated too, and it is said she complained about the misery she faced in the time so hence the myth goes on.

In Conclusion, this story is observed to serve as a moral allegory which speaks on certain fundamental aspects of life:



Source: By Subadani, Ksh. - Illustrated Folk Tales Of Manipur, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=108399303>

The Demoness tried to flee from the house, dragging her remaining one long arm. She could not run much fast with the wound. The blood oozed out of her cut arm and fell onto many plants growing on her way to the forest. It is believed that the red patches

1. Fear makes a person incompetent so we must be brave and must not be afraid to face our lives.

2. Always act fast and learn from advice and observation of others.

3. Never hold a grudge to take revenge.

4. Always observe and wait for the opportunity.

5. Don't finalize your decision on unverified solution.

6. No matter how hard the situation gets, stay wise and you can get out of any problem.

Many stories such as this were told as folklore in the Meitei culture and has been passed down to the generations by their

grandparents and families that made an impact on their children and taught them about the morality, courage and right actions. Thus, it teaches us to stay with family and be wise to overcome any grief and problems.

“Lamtagi Thangjagi Henjunaha” - The March’s Saturday of Henjunaha are folklores which taught the community to practice telling truth, obeying of parents and karma will always come to you.

Some stories like “Sanjenaha Keina Chaba”
- Sanjenaha Gets Eaten by A Tiger”,



DEVADASI NRITYA OF ASSAM: MYTH AND HISTORY

Shivangee Koushik

M.A. History, 2nd Semester

In a small town called Pathsala, about 90 kms from Guwahati, a mission has been underway for more than half a century. The task at hand is not easy - revival of the Nati dance of India's outlawed Devadasi tradition. Even then, the man behind the mission, Late Dilip Kakati, is trudging along in his "lonely journey" to restore the lost glory of this ancient dance form of Assam. Assam's Devadasi dance is a 1,000-year-old tradition, prevalent since the 7th century when the Devadasi system was in place. Girls were offered to Saiva, Sakta and Vaishnava temples to dance as a part of daily rituals. Ancient texts like the *Kalika Purana* and *Yoginitantra* carry references to this ritualistic dance practice. Kakati says that in those times, Devadasis - also known as Natis in the local language - remained unmarried while living with their families and attending to the temple services. Apart from that, they were also required to perform outside the temples during occasions such as Durga Puja.

The Devadasi dance fell from glory around the 17th century when there were repeated foreign invasions and royal patronage receded - forcing the sacred temple dancers into prostitution for survival. By the early 20th century, the British had abolished the system in India. "In the early 1950s, Late Ratnakanta Talukdar of Pathsala decided to revive the forgotten Nati dance tradition. He did not belong to any temple dancer's family. He was an outsider, but under the guidance of the legendary Kalaguru Bishnu Prasad Rabha, he dived into this revival mission and found the last two surviving

Natis - Kaushalya Devi and Royabala Devi, Kakati said.



Source: Pubic Domain.

https://commons.wikimedia.org/wiki/File:Devadasi_1920s.JPG?uselang=en#Licensing

The Natis had very faint memories of the dance that they used to perform once upon a time. But the next challenge was finding young girls whose families would allow them to perform the stigmatized dance form. But Talukdar was successful - he found four girls, one of whom was Dilip Kakati's sister. The 61 year old flag-bearer says, "That is how I got involved in the Devadasi dance revival mission". The brother-sister duo was at the receiving end of societal rebuke, but they were undeterred. "When he (Ratnakanta

Talukdar) passed away in 1980, the responsibility fell on my shoulders to carry on the mission," Kakati said. Since then, Kakati and his troupe of seven members had been performing the Nati dance on stage in various cultural programmes. As he trains the Devadasi dancers, it is obvious that acceptance of this form is no longer a big challenge. "The challenge now is propagating the pure form of Nati dance," he said.



Source: Shivangee Koushik, Personal Collection, 2024

According to Kakati, over the years, Nati dance had found other supporters who had been propagating a "remixed" version of the dance form. "There is a Guwahati-based artist, also from Pathsala, who, along with his troupe, has been performing Nati dance across India. He asked me to join him on several occasions but I found a lot of differences in his dance form... it seems to have been tweaked to suit modern tastes," Kakati said, "No matter how lonely my journey may be, I will propagate only the

purest form of Nati dance, the one that was painstakingly put together from the memories of the original Natis. But I wish the state government extended some support in preserving this dance form," he lamented.

Kakati's troupe members - the "khol" (drum) player, the one who plays the "taal" (cymbal), the dancers, including his sister, are very dedicated but he is still worried about the dance form's survival after he is gone. Kakati once also lamented, "My children are not as interested... it is therefore heartening when artists like (Mumbai-based dancer) Prateesha Suresh give a platform for us to tell people about this tradition through discussions and performances. I just hope that after I am gone, there will be someone who will be ready to carry on the beacon of the Nati dance in its pure form and help it regain its lost glory".

Thus, Devadasi Nritya or the old Nati Dance is a lost form of dance but with time, the dancers of today's generation are trying to revive the dance form with their own ways. It is also seen that "Devadasi Nritya" is included in the curriculum of Sattriya dance (the classical Vaishnavite dance form of Assam). But at the same time, the young generation must also try to keep up the authenticity of the Devadasi Nritya.

THE MYTH AND LEGEND OF KANGLA: ANCIENT CAPITAL OF MANIPUR

Nelson Ningthoujam

B.A. History, 2nd Semester

Kangla, the historic capital of Manipur is associated with the life of its people and is regarded as the cradle of the culture and tradition of the Manipuris. It was once the site of political power. The area of Kangla was known as Purumching where seven slope ranges join together. We understand Kangla was a hill, having seven slopes. The area of Kangla is one mile square surrounded by a moat. The moat is about 20 yards broad and 6 feet deep at the deepest part, near the western gate. It is divided into sections by the bunds over which the road passes as they enter the four gates. It is believed that Kangla was the origin of seven clans with different traditional shrines representing different deities. Kangla was constructed under the instruction of one young scholar named Ashangbam Laiba aged 13 years old and he was the main architect.

It is believed that Ka-Sana Pakhangba, Lord of the Universe used to sit on the throne and beneath his throne, there was a python, a tortoise, a boar, an ox, an elephant and a *Laijao* (in the form of a man) bearing *Paphal* on the head one above the other from the bottom upwards to the top. Hence, Kangla is known as Thon Taret Tholangmei.

It is also believed that the seven deities who were not born of mother (Pinaidaba) remain buried in the tunnel of Kangla. Hence, the name was Kanglamen. Nungoibi is another sacred place of Kangla. Between Nungoibi

and Taipongthong there is a supernatural stone called Mani. On account of this Mani, the place is called Manipur.



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In Kangla, the seven clans of the Meitei like Ningthouja, Angom, Luwang, Moirang, Kha-nganba, Khuman and Chenlei had their original birth places such as Ningthouja at Ngayansang, Angom at Apong Ingkhol, Luwang at Khullak Mallak, Thingrabi, Khunan also at Thingrabi, Moirang at Atang Shallungpham, Chenglei or Thanga Kambong at Ngaprumpong and Khanganba at Tokpung.





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There are also a number of traditional deities inside Kangla. Khoisang, Nongloisang-Apongsang, Cheirap Sang, Koksang, Kum-sang etc. are the sacred places which are related with different deities. There are some streams in the region. Some of the important streams are Khakhong, Laikhong, Ma-rongkhong Phisukhong, Linthakhong, Cha-roikhong and Yambikhong. These streams are valuable for the rites and ritual of the people, and it may be regarded as a sacred place. Hydraulic Culture existed in Manipur. For example, the water of Nungjeng Pukhri is still used for worshipping Apokpa.



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A number of stones are found lying in and around Kangla which is related to tradition of the people of Manipur. For example, *Luphou Nung*, a flat stone on which the crops, skull and bones are dried up and was guarded by a sub-clan called Nong-

meikapam from the enemies and birds. Another is *Kuchu*, a flat stone which is also used for political discussion of the state affairs.

The history of Kangla is intricately related to the evolution of Manipuri culture, religion and cosmogony. Both oral and written tradition, points to an empty darkness in the beginning. The Supreme God, Guru Shidaba created the universe, the gods and all the living beings. Guru Shidaba, the Lord of the Universe, then asked his three sons Ashiba, Atiya Shidaba and KonjinTingthokpa to go around the universe and said that whoever completes the journey first would be made king of the world. Ashiba soon set out for the journey riding a tiger. Atiya Shidaba also set out to accomplish the task. But the youngest brother Konjin Tingthokpa re-mained unprepared. Guru Shidaba en-couraged him to set out for the journey. Konjin Tingthokpa perceived that there was none more exalted than Guru Shidaba and went around the seat of the Guru, which was the universe itself, seven times with folded hands uttering the name of Guru Shidaba. The Guru enquired how he knew his exalted power and named him Pakhang Yoirenba (the ideal son who knows his father). He is also known as Eepa Ariba (the first forefather). Then, one by one, the other two brothers arrived after their successful journey around the universe. They were surprised and shocked to find Konjin-Tingthokpa, their youngest brother had already completed the journey. Guru Shidaba, the Supreme Lord, then ordained that their youngest brother would be the “master of the earth” because he arrived first.



It was proved that Kangla is regarded as a hill as it can be found in the old manuscripts like Ningthourol Lambuba, Nunglöl and Pombi Luwaoba. When the event of travelling around the universe or Nong khongkoiba was over, from what Guru Shidaba ordained, “My son, you shall rule alone over the world (worldly life) as the main hinge lying at the Royal hill, the central Thingkruching where seven slope ranges join”.

Both Taoroinai and Lintaoreng have existed under Langshang and above the surface of water by the name of “Nungmu Tumdaba-Mangdaba” meaning a black stone which can neither be dissolved nor destroyed. Besides, the above stories, it had other mythological backgrounds like Guru Shidaba, lord of the universe, existed holding Hee Maru Shidaba (the Gem of

Immortality) in the right hand and Yai Maru Shidaba in the left hand while his right foot treading upon Nungbi Shidaba and his left foot upon Nungngang Nadaba. Leimarel Shidabi existed holding Hee Manik Shidaba in the left hand, while her right foot treading upon Mukta Yai Maru and her left foot upon Mani Hee Maru. Therefore, the place was named, “Kangla Nongthou Phambilei Meera Pongthoklam Kangleipung Mayai Sumdong-pan Kangla Thon Taret Thollangmei Meerei-mana Tanphangdaba Miren Togmuba Ching Langshang Chinglangmei”.

Thus, the historic site of Kangla as a place, so dear to Manipuri heart, has lots of myths surrounding it.



CONTRIBUTION OF LAMI DUTTA IN FREEDOM MOVEMENT OF INDIA

By,

Hashna Sonowal

MA History, 2nd semester

Indian women freedom fighters have been a revered and integral part of Indian history. However, we must also acknowledge that the history of women in the freedom movement has remained on the margins. Since the 18th century, prominent women of Indian society have displayed remarkable courage and heroism, showing that women were not ready to settle quietly without making their mark in the struggle for Indian independence.

In the annals of the freedom movement, amidst the towering figures and storied battles, there exists a name that shines brightly, yet often overlooked – Lami Dutta. Hailing from the verdant landscapes of Dhemaji district in Assam. Resilience and passion are the threads that Lami Dutta sewed into her legacy during India's freedom movement. She was a warrior and a source of hope for her people, not just a bystander.

Born into a culture where women's voices were frequently suppressed and their contributions ignored, she refused to let societal constraints hold her back. Rather, she became a symbol of inspiration and optimism, fighting for independence with a tenacious will.

Lami Dutta understood the crucial role that women would play during the liberation movement against the British. As a representative of the All India Women's Conference (AIWC), she devoted her life to

bringing the women of Assam together, kindling a sense of patriotism within them, and inspiring them to enlist in the movement for independence. In every rally, every protest, every moment of defiance, Lami Dutta made sure women were not just participants but leaders, their contributions celebrated with the same passion as their male counterparts. She shattered stereotypes, proving that the struggle for freedom knew no gender.

In 1942, when the call for the Quit India Movement reverberated across the nation, Lami Dutta answered with resounding zeal. She became a formidable force in organizing demonstrations, distributing literature, and galvanizing women to take an active part in the struggle for independence. Her leadership was instrumental in empowering women to step out of the shadows and onto the forefront of the battle for India's freedom.

Not only did Lami Dutta's impact change the terrain of the liberation fight, but it also changed how society viewed women's involvement. During a period when women were frequently marginalized, Lami Dutta took the stage and earned respect and recognition.

Her strong faith in women's potential defied societal standards and made society face its preconceptions and biases. She broke the glass ceiling with her activism



and leadership, demonstrating that women were not only capable but also essential in the struggle for liberation.

However, Lami Dutta's impact went well beyond protesting. She was a visionary who dared to question accepted wisdom and change people's perceptions of women's roles in the independence struggle. She caused a paradigm shift by her acts, enlightening a generation about the crucial role that women have had in shaping history.

Despite India's independence in 1947, Lami Dutta never wavered in her commitment to the country. She persisted in dedicating her life to the advancement of society, especially in the field of education, where she felt real liberty might be found. She also represented Assam at the "Sarvodaya", All India Convention held in Jalandhar, Punjab.

Lami Dutta received the honour of the freedom fighter's pension in the year 2000 for her unwavering dedication to the cause of liberation. But Lami Dutta wasn't one to rest on her laurels. She continued to inspire and lead until her very last breath.

On that fateful day on 25th July 2021, as the sun dipped below the horizon, Lami Dutta's spirit soared high, the nation bid farewell to one of its bravest daughters, who left behind a legacy that continues to echo in the hearts of every Indian, inspire and resonate with all who hear her story. She was a trailblazer, a visionary, and a ray of hope for future generations in addition to being a fighter for independence.

In the words of Mahatma Gandhi, "Be the change you wish to see in the world." This philosophy was personified by Lami Dutta, who forged a trail of bravery and conviction that would eternally light the way for a better, more inclusive future for everybody.



ASHARIKANDI: THE TERRACOTTA HUB OF ASSAM

By

Abdul Waqur Albir Rahman

M.A. History, 2nd Semester

People express joy through various media, including art, music, dance, literature, and clay. The simplest medium for expressing form is soft and malleable clay, which is easy to handle and can be used to create various forms of animals, birds and humans. Terracotta, derived from Latin and Italian words, is considered one of the earliest mediums of popular artistic expression. It has been used in various forms, including household, ritual, aesthetic and sculptures. Terracotta objects satisfy creative urges and meet domestic and aesthetic needs, as clay is considered to be auspicious. The people of Assam are known for their proficiency in handicraft production, producing various products with unique identifications, such as bell metal of Sarthebari (Barpeta), Sualkuchi for silk and Morno (Goalpara) for pottery.

Terracotta, the oldest medium of expression, is produced in “Asharikandi”, the largest cluster village. Asharikandi, located in Dhubri district, is renowned for its mastery in terracotta and pottery craft production. As the single largest cluster in India, Asharikandi is the only village where both crafts are found and practiced in traditional methods. The village, also known as the “Terracotta craft village,” has been practicing this art for decades, competing with industrialized challenges. This profession holds socio-religious and cultural significance, making it a significant part of Assam’s handicraft. This ancient craft, inspired by past traditions, beliefs, ritual practices and current demands, is not

only a source of livelihood for craftsmen but also carries the socio-cultural characteristics of the region with many changes and innovations. Their unique products have demand in local markets and other parts of India.



Source: Abdul Waqur Albir Rahman, Personal Collection, 2024

Asharikandi, located 14 km from Dhubri, Gauripur, and National Highway 31, is a significant region for the development of the terracotta craft. The craft is practiced in five villages: Palpara, Baganpara, Bogurapara, Madaikhali and Sikhasipara. The Madaikhali village, which has 137 households and 500 craftsmen, is the only one where the craft is practiced. The Kumars and Hira, belonging to the Namasudra community, continue this craft.

Terracotta toys are made by fisher folk for children's enjoyment and house decoration. These toys include animals like horses, birds, elephants, fishes and human-like images. In Dhubri district, majority of the images are of birds and bride-grooms, known as "bar-kaina putla" and "mao-bachha putla".



Source: Abdul Waqur Albir Rahman, Personal Collection, 2024

The pottery and terracotta craft in Dhubri district survived during the British period but faced a tragic condition. The Pal community in the region is generally involved in this profession, but many have left due to low rates of items and scarcity of raw materials. Currently, the craft is present in Bilasipara, Asharikandi and Shapatgram. Asharikandi artisans are skilled in creating various terracotta items with market demand, while other regions are not efficient enough to produce age-old items without innovations.



Source: Abdul Waqur Albir Rahman, Personal Collection, 2024

Asharikandi has a long history dating back to the migration of potter families from East Bengal, now Bangladesh, before India's partition. The term Asharikandi comes from the combination of the words "ASHAR" and "KANDI," meaning shedding tears. During the Ashar month (mid-June to mid-July), heavy rainfall causes floods in the area, causing misery for the dwellers, especially potters, who cannot safely make, dry up, burn and store their items during the rainy season. This is why the place is named, Asharikandi. The practice of pottery and terracotta in Asharikandi village dates back over 100 years. The artisans migrated from Pabna district (present Bangladesh) to Asharikandi during the British period, where they were given 599 bigha of land tax-free to collect raw materials for their products. They used to make terracotta dolls for children to play with and sold them in neighbouring villages at a low market rate.

As Dharendra Nath Pal, a senior artisan, describes, the people of Asharikandi almost left the profession, with only a few families engaged in this craft. Most women were involved in making terracotta toys, which were then sold in villages by boat loading with rice in fixed pottery jars called “Shear.” The money earned by selling these items was not so much to run a family. In 1982, late Sarala Bala Devi, mother of Dharendra Nath Pal, was awarded the ‘President’s Award’ for Traditional Terracotta Craft for ‘Hatima doll’, gaining national recognition. The Gauripur royal family patronized the terracotta toys, coined the name Hatima Putul and nurtured an elephant-centered culture.



Source: Abdul Waqur Albir Rahman, Personal Collection, 2024

Many local people were involved in this business and the folk songs of Gauripur are deeply rooted in this culture. Dharendra Nath Pal, who first took the initiative to bring the craft to a higher level, denied two government jobs. The efforts of the craftsmen of Asharikandi received recognition in 1982 when Sarala Bala Devi was

awarded the President’s Award for traditional terracotta craft for Hatima Putul. In 2005, Dharendra Nath Pal won the ‘Bokul Bon Award’ from ‘Assam Sahitya Sabha’ and the ‘Best Handicraft Artist Award’ by Assam Government for his master piece ‘Lord Ganesha’.

Terracotta toys and products hold significant cultural, religious, economic, and other characteristics of a society or region since their early ages. In ancient Assam, terracotta material was found in various locations and carries many significant characteristics of different regions and times. Animals like elephants and horses played a significant role in communication and war efforts during the ancient and medieval Assam periods. Elephants were common and were carved and chiselled with great skill. The elephant head was used as a royal seal in Assam and *gajathara* appeared as a basement moulding in many temples. Animals as symbols in Hindu plastic art are widely used, with various animals symbolizing different gods and goddesses. The terracotta practice of Asharikandi has a wide and multifarious significance, revealing the past of the region and the socio-cultural dimensions of the people. The mother and child doll called Hatima putul has a cultural association with the Gauripur Zamindari family, popularized by Nilima Baruah, a member of the local Zamindari family. The Gauripur Zamindari has an interesting story of elephant catching and domestication and many Goalparia songs are based on elephants. The Hatima Putul of Asharikandi has cultural and historical importance, bearing the cultural legacy of the region and carries the historical inheritance of Assam, as evidence of worship of the mother and child doll during the medieval Assam period.



Source: Abdul Waqur Albir Rahman, Personal Collection, 2024

The people of Dhubri, Assam, have a rich cultural heritage, including semi-religious folk ceremonies, horse and elephant domestication and popular religious festivals like Durga puja, Kali puja, Saraswati puja and Vishwakarma puja. The craftsmen of Asharikandi, a district in Assam, produce popular deities for worship and carry a cultural legacy. The Behula-Lakhindar story, which is a significant

cultural connection to Dhubri, is based on the story of Lakhindar and his wife Behula, praying goddess Manasa for the life of her dead husband. The craftsmen of Asharikandi demonstrate religious harmony and tolerance, producing terracotta products that represent various religions, including Hinduism, Buddhism, Christianity and Islam. The workplace at Asharikandi is a symbol of women empowerment, with women folk actively participating in the process of making terracotta items. The division of labour is divided between a couple, with the husband collecting clay, sand and fuel for the kiln and the wife making the pot from the initial stage to the chasing. Firing is done by both parties.

In Asharikandi, the involvement of children in pottery making is an important feature to continue the profession for generations. The craftsmen of Asharikandi, despite their ups and downs, carry a great legacy of society and culture in Assam, particularly Dhubri district. They should be encouraged to continue the ancient tradition of terracotta making.

HAIPOU JADONANG: THE FREEDOM FIGHTER OF INDIA

By,

Maria MG

M.A. History, 2nd Semester

Haipou Jadonang, born in 1905 in Tahamzam, Manipur, emerged as a significant figure in India's struggle for independence. A spiritual leader among the Zeliangrong Naga tribe, Jadonang founded the Heraka movement, a socio-religious and political initiative aimed at uniting the Nagas against British colonial oppression. The article explores the life, contributions and legacy of Haipou Jadonang, highlighting his role as a freedom fighter who sought to preserve Naga culture and resist foreign dominance.

Jadonang's early life was deeply rooted in his Naga heritage. Raised in a society rich in cultural traditions, he developed a strong sense of identity and pride in his roots. His upbringing instilled in him a keen awareness of the challenges posed by British colonial rule, which sought to reshape indigenous cultures and impose foreign values. From an early age, Jadonang displayed a spiritual inclination, earning recognition as a "Puimei" or spiritual leader within his community. This spiritual foundation would later become the driving force behind his socio-religious and political endeavors. Jadonang's teachings emphasized the importance of preserving Naga traditions and resisting cultural assimilation.

In the 1920s, Haipou Jadonang founded the Heraka movement, a revolutionary initiative with dual objectives: to revitalize Naga culture and resist British colonial rule. The movement sought to unite Nagas

against external influences, emphasizing the revival of traditional practices and the rejection of foreign ideologies. Heraka followers, known as "Zeliangrong", rallied around Jadonang's vision of a self-reliant and culturally vibrant Naga society. The movement gained momentum as it resonated with the aspirations of the Naga people, who yearned for autonomy and the preservation of their unique identity.

Jadonang's leadership style was characterized by charisma, eloquence and a deep connection with the people. His ability to articulate the collective sentiments of the Nagas made him a revered figure in the region. He provided a voice to those who felt marginalized by colonial policies and inspired a sense of unity among diverse Naga tribes. The charismatic leader organized gatherings and meetings, where he passionately conveyed the principles of the Heraka movement. Through these platforms, Jadonang sought to mobilize support, fostering a sense of solidarity among the Nagas against the common enemy – British colonialism.

As the Heraka movement gained momentum, the British colonial authorities recognized it as a potential threat to their control over the Naga Hills. In 1931, Haipou Jadonang was arrested on charges of sedition. The British sought to suppress the movement by eliminating its leader, viewing him as the linchpin holding together the fabric of Naga resistance. Jadonang's trial was marred by accusations and a lack of due process. Despite protests



and appeals for clemency, he was executed in the same year. The British authorities believed that by eliminating Jadonang, they could quell the Heraka movement and deter further resistance.

While Jadonang's physical presence was extinguished, his legacy endured. The Heraka movement did not crumble in the face of adversity; instead, it evolved. Jadonang's cousin, Rani Gaidinliu, assumed leadership and continued the fight against colonial oppression. Gaidinliu's dedication to the cause demonstrated the resilience of the Heraka movement and its commitment to Naga self-determination. Haipou Jadonang's sacrifice became a rallying point for the Nagas, serving as a symbol of resistance and inspiring subsequent generations to persevere in the struggle for freedom. The memory of Jadonang and the principles of the Heraka movement continued to shape Naga consciousness, contributing to the broader narrative of India's fight for independence.

Independent India acknowledged the contributions of Haipou Jadonang to the country's struggle for freedom. Posthumously, he was recognized as a freedom fighter and his legacy became an integral part of the historical narrative. Jadonang's life story was incorporated into the broader curriculum, ensuring that future generations would learn about his role in shaping the destiny of the Naga people.

Haipou Jadonang, the spiritual leader and freedom fighter, left an indelible mark on the pages of India's history. His commitment to preserving Naga culture, combined with his resistance against colonial oppression, exemplifies the diversity of voices within the Indian independence movement. Jadonang's legacy lives on, not just in the history books but in the hearts and minds of the Nagas, who continue to draw inspiration from his vision for a united and self-reliant society.



PANORAMA

