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# HANDIQUE GIRLS' COLLEGE

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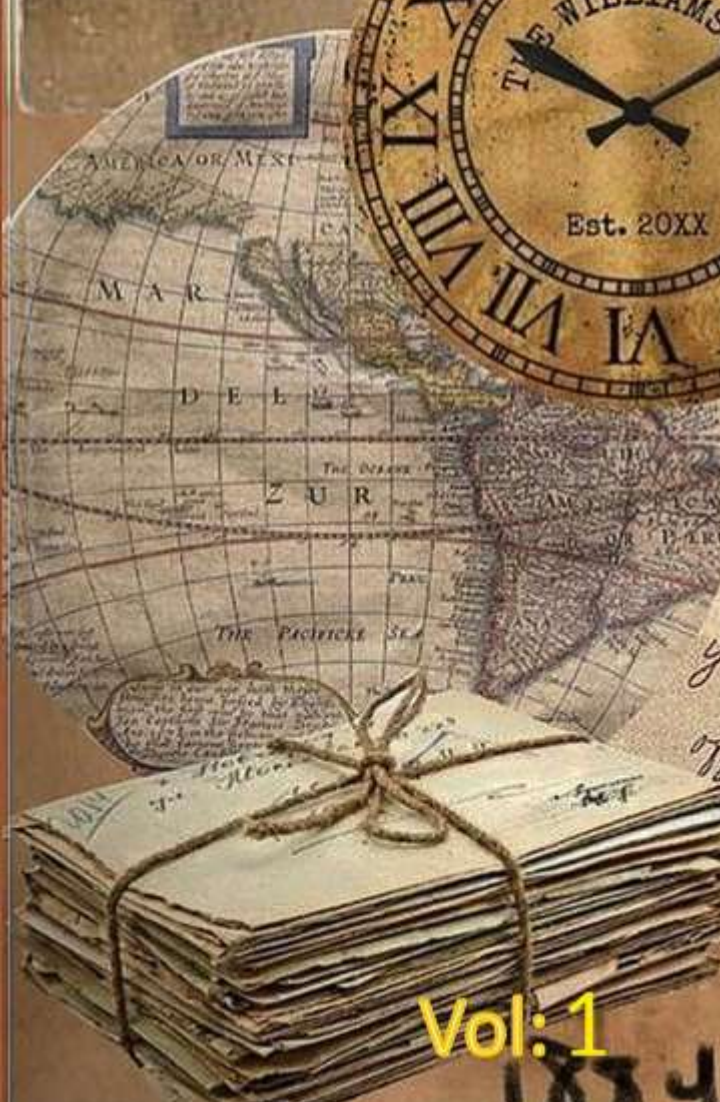


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# HISTORIAL



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# **HANDIQUE GIRLS' COLLEGE**

**(DEPARTMENT OF HISTORY)**

## **MESSAGE FROM PRINCIPAL**



**DR. RANJIT SARMA**

**The Department of History of Handique Girls' College is going to publish the annual E-Magazine, "HISTORIA". This publication provides students with the opportunity to showcase their creativity in writing, design and artwork. I extend my warmest congratulations to all the editorial board members, including the adviser, for their invaluable contribution to this publication. Their dedication and hardwork have made this publication a success. I am confident that this publication will significantly enhance the academic activity of the department.**

**With Best Wishes.**



## MESSAGE FROM THE HEAD OF THE DEPARTMENT

- DR. RUNJUN BARMAN

*Established in 1939, the Department of History at Handique Girls' College boasts a rich intellectual legacy. It has been a pioneer in illuminating the ancient heritage, culture and socio-political evolution of the region, nation, and the world as well.*

*Under the guidance of J. Mazumdar a renowned historian of Assam, the department embarked on its journey. It was fortunate to have the contributions of distinguished historians like Dr. Surya Kumar Barpujari and Mrs. Senehi Begum . Apart from that G.P. Sarma, Tilak Bargohain, Dr. Nibha Bhagabati, Aruna Talukdar, Mrs. Bina Gupta, Mrs. Pronoti Bora, and Mrs. Pranita Pathak, whose academic leadership as faculty members has significantly shaped the department's trajectory.*

*The department is currently served by five dedicated faculty members: Dr. Runjun Barman, Dr. Malabika Das, Dr. Binoy Kumar Nath, Dr. Phoibi L.Tuolor, and Dr. Dimpi Das. These faculty members are committed to deepening their understanding of the past and improving their skills in critical thinking, logical argumentation, and effective communication.*

*The department fosters a vibrant student community through the "HISTORICA" society. This platform organizes various activities like quizzes, poster-making competitions, and movie reviews, empowering students to stay informed about contemporary issues.*

*Additionally, the department has initiated a Self financed certificate course in Archaeology to introduce students to the emerging fields of Museology and Archaeology.*

*The Department of History at Handique Girls' College publishes a wall magazine, "KINGKHAP," which provides students with an additional platform to showcase their literary and artistic talents.*

*The department maintains a museum that houses replicas of Assamese agricultural tools, textile and jewellery samples from various Northeast Indian tribes, ancient coins, masks, a diverse collection of terracotta items, and photographs of significant historical events and personalities.*

*Hope the annual departmental E journal, "HISTORIA," will serve as a platform to showcase the department's activities throughout the year. It will be a testament to the department's commitment to academic excellence and intellectual engagement.*



An association of history department

## **MESSAGE FROM TEAM HISTORICA** **(THE EDITORIAL BOARD)**

**Welcome to the first edition of our e-magazine, proudly published by "HISTORICA", the Department of History! As members of the editorial board, we are delighted to present a diverse collection of articles, features, and creative showcase that highlight the academic achievement and cultural vibrancy of our Department. This magazine is a testament to the hard work and creativity of our students, faculty, and contributors.**

**Our goal is to provide an engaging platform that not only informs but also inspires. We have carefully curated content that covers a wide range of historical topics, offering a deeper understanding of our past. We had also featured a special photography showcase that captures the essence of History through the lens, along with Historical Trivia and fun facts. In addition, this edition highlights some of the exciting events including the festive events and academical events. Each piece has been selected to showcase the diverse talents and perspectives within our department.**

**We extend our heartfelt gratitude to everyone who has contributed to this issue. Your enthusiasm and dedication have made this publication possible. We hope you enjoy reading this e-magazine as much as we enjoyed putting it together.**

**Thank you for your continued support, and we look forward to bringing you more exciting content in the future.**

**Warm regards,  
Team Historica  
2024-25**





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# **SECTION : 1**

## **EXECUTIVE'S ARTICLES**





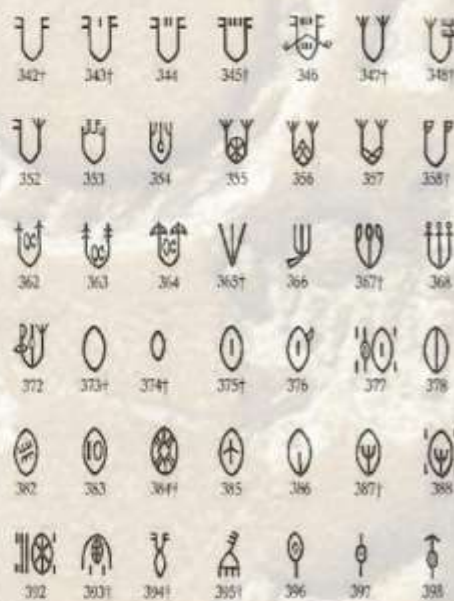
# Indus Script Deciphered?

**T**he Indus Script also known as the Harappan script is a corpus of symbols produced by the Indus Valley Civilisation

The script might have been developed somewhere between 3500 B.C. and 2700 B.C. Although the script has been found in many objects such as the

Harappan Pottery, the origin of the script is yet unknown. It is one of the oldest forms of writing from the Indian Subcontinent consisting

of various signs and symbols. Despite the ongoing efforts and the combined minds of so many intellectuals, scholars, professors, the Indus script was far behind from getting deciphered.



However, recently, there seems to have been a crack in the window pane and a potential breakthrough entered carrying with it promises and the result of the hard work of so many. Suzanne M Redalia Sullivan, the UCLA graduated Anthropologist, claimed to have deciphered Indus script who reminisced in her latest article about her summer vacations and how her coping mechanism was to read hardback books, usually non fiction, that she collected from the local library. She came across John Chadwick's 'The decipherment of Linear B', and she was amazed about Michael Ventris's successful decipherment of several unknown writing systems. At the end of the book she learned about the Indus script. However faced by issues that needed urgent attention, only decades later she set out on a thorough research about the Indus script. She deciphered many signs and eventually wrote a manuscript called the 'Indus Script Dictionary'.

Another groundbreaking work towards the decipherment of the script is done by Dr. Asko Parpola who has been studying this undeciphered writing for over 40 years at the University of Helsinki in Finland. He claimed that the script is pretty much linguistic and may have belonged to the Dravidian family of languages. The combined notes of many scholars and intellectuals shows that symbols such as the fish, the two dotted lines, the double bar, the delta, the square have been deciphered. Also the fact that has kept the scholars and intellectuals motivated are the three languages such as the Brahmi, the Linear Elamite or the Proto Sinitic that helped while deciphering or somewhat comparing the symbols used in the Indus script.

However, just like a coin has two faces, so does this very argument "INDUS SCRIPT DECIPHERED?"

Whereas some scholars and intellectuals are sure that these small breakthroughs are enough to set forward on the journey to decipher the Indus script, there are various strong oppositions.

We can clearly see some aspects of the script have been cracked based on some assumptions or with very little proof and some still remain without proof. Unlike the Egyptian Hieroglyphs we don't have the Rosetta stone, there is no written data like papyrus or hieroglyphs and there are no adjacent languages like the ancient Greek that could validate the results. These limitations have posed a threat to the newly discovered breakthroughs. There is a strong disagreement among the scholars and Indologists about the very nature of the script. Indologists claim that the Indus script may not have been linguistic at all which pretty much contradicts the claims made by Dr Asko Parpola.

Also we don't know which language(s) were spoken in the Indus civilization. Extreme brevity of the Indus texts, absence of bilingual or multilingual texts and apparent discontinuity in traditions at the decline of the Indus Valley Civilisation are also other problems.

In the present scenario we can see the debate regarding whether Artificial Intelligence or ChatGPT could solve scripts like Indus scripts. An article was published by 'The Hindu' sometime back regarding a Chennai based team of scientists that has built a programme to decipher the Indus script. There is no end to this argument because both the motions are claimed by renowned intellectuals and backed by solid evidence. The day the Indus Script will be deciphered and read with its full glory, all other events of history will take a seat and watch it unravel, for it had been the greatest mystery of history that human beings couldn't solve. Maybe it will bring a series of the best periods in mankind or harbor generations of impending doom.



**-BHRAMORI PRIYAM**  
5TH SEMESTER, HISTORY DEPARTMENT

# THE HIDDEN EXPLORATIONS



**T**he Assam State Museum is a prominent museum located in the heart of Guwahati, the capital city of Assam, India. The museum is a treasure trove of Assam rich cultural heritage and history, showcasing a diverse range of artifacts and exhibits that offer a glimpse into the state's past. The history of the Assam State Museum dates back to the early 20th century

when the idea of creating a museum to preserve and showcase Assam's cultural heritage was first proposed. The museum was established in 1940 by the government of Assam with the aim of preserving and promoting the state's unique cultural heritage. The Museum is open to public from 10 A.M to 5 P.M on all days except Monday, Govt. holidays, 2nd and 4th Saturday of a month. However, entry tickets will be issued only upto 4 P.M. The Assam state museum was established under the aegis of the kamrupa Anusandhan Samiti (Assam research society), a pioneer organization in the field of historical and antiquarian studies in Assam which was formed in the year 1912. With the nucleus of the rich material cultural heritage of the kamrupa Anusandhan samiti, the Assam provincial museum (later Assam state museum)

was founded by Rai Bahadur Kanak Lal Baruah who was served as the president of the museum. On 21st April 1940, the museum was formally inaugurated by the Governor of the state, Sir Robert Neil Reid. Initially the first building of the museum was constructed with money received from public Donations and government grants. Rai Bahadur Naupat Rai kadia of Dibrugarh donated a huge amount for the construction. At the time of it's foundation the museum functioned as a private institution until March 1953, when it was brought under the aegis of the government of Assam and was officially renamed as the Assam State Museum. The Provincial Museum was taken over by the Govt. of Assam in 1953 and placed under the Museums and Archaeology of the Education Department.



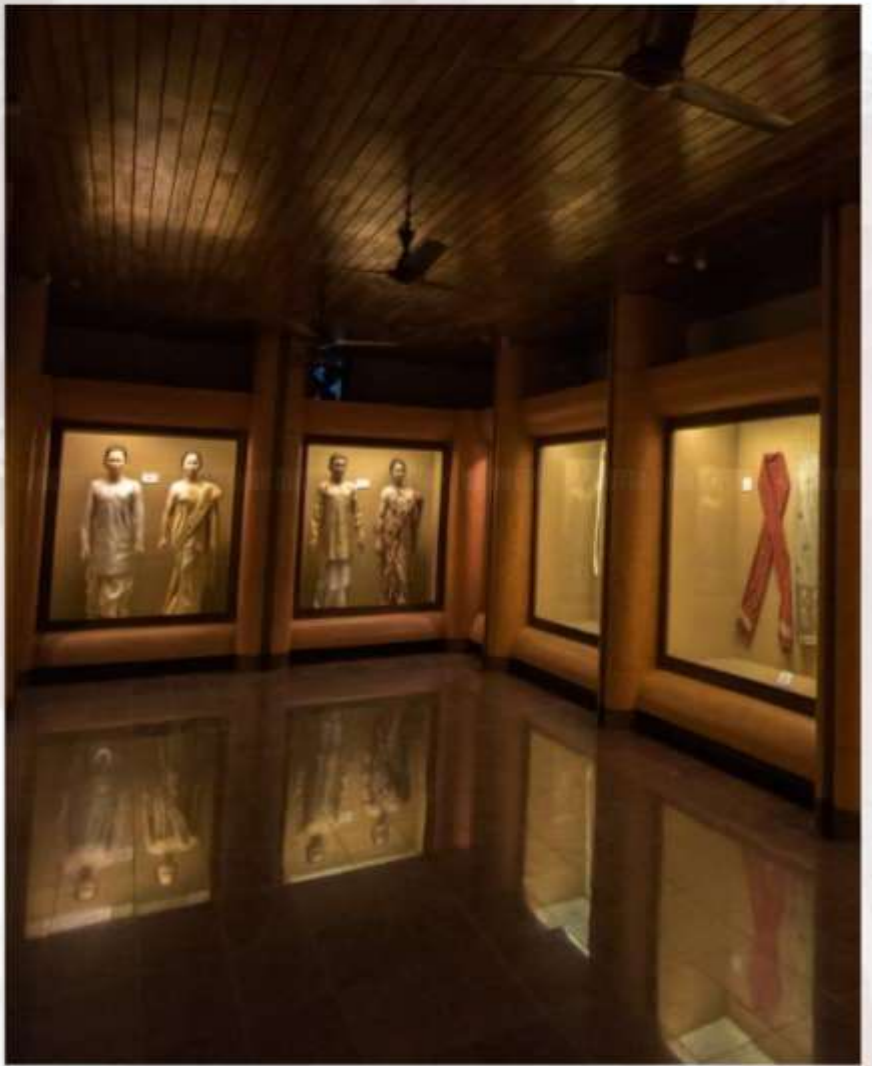


Subsequently, for systematic and efficient management two separate entities i.e. Directorate of Museums and Archaeology was made in 1983. The museum's current building, constructed in 1940, was designed by architect and engineer Suresh Chandra Dey.

The architecture of the building reflects a blend of Assamese and Mughal styles, with intricate carvings and designs adorning its facade. The museum's collection has grown significantly over the years, and it now boasts a vast array of artifacts spanning various periods of Assam's history. The museum houses an extensive collection of sculptures, coins, manuscripts, textiles, and other artifacts that offer insights into Assam's rich and diverse cultural heritage.

One of the notable highlights of the museum's collection is its display of sculptures, which includes stone carvings dating back to the ancient period.

These sculptures depict various aspects of Assam's cultural and religious practices, showcasing the state's rich artistic traditions. The museum also houses a significant collection of medieval manuscripts, some of which date back to the 12th century. The Assam State Museum also has a notable collection of textiles, showcasing the state's vibrant weaving traditions.



The museum's textile collection includes a variety of traditional Assamese garments, including mekhela chadors, dhotis, and pat silk sarees, as well as intricately woven shawls and stoles. There is a Pre and Proto historic and terracotta gallery which showcases the original specimen collected from Archaeological survey of India dating to the Indus valley civilization. It was discovered during the exploration and excavation of the sites at Harrapa and Mohenjodaro. This gallery includes Terracotta objects collected from various places of Assam and North East India. Coins of Ahoms, Coins of Mughal period were also showcased in the numismatic gallery. The Museum has a coin cabinet with more than 6000 coins of different period.

In addition to its permanent exhibits, the Assam State Museum also regularly hosts temporary exhibitions and events that showcase different aspects of the state's culture and history. These events provide visitors with an opportunity to explore and learn more about Assam's rich heritage.

Over the years, the Assam State Museum has played a crucial role in preserving and promoting Assam's cultural heritage. The museum serves as a valuable resource for researchers, scholars, and students studying Assam's history and culture, offering a wealth of information and insights into the state's past. In recent years, the Assam State Museum has undergone renovations and expansions to enhance its facilities and better showcase its collection. The museum now features modern amenities, including audio guides, interactive exhibits, and a gift shop where visitors can purchase souvenirs and handicrafts. Today, the Assam State Museum stands as a testament to Assam's rich cultural heritage and provides visitors with a unique opportunity to explore the state's history and traditions. With its diverse collection of artifacts and exhibits, the museum continues to be a popular destination for tourists and locals alike, offering a glimpse into Assam's fascinating past.

**-Meghashree Hazarika  
(5th semester)**

# THE LAND OF WITCHCRAFT AND BLACKMAGIC IN ASSAM



Mayong or Mayang, also known as the land of black magic, is a village in the Morigaon district, Assam, India. It lies on the bank of river Brahmaputra, approximately 40km from the city of Guwahati. Once considered the cradle of black magic in India, Mayong is a tourist attraction because of its history. The village's name itself is derived from the Sanskrit word "Maya" meaning illusion, emphasizing the belief that the powers of this place could manipulate reality.

People of Mayong were believed to perform spells, turn humans into animals, and control the weather — all a result of their mastery over Tantra Vidya.

There are even stories that Mayong is mentioned in the Mahabharata, with some believing that Ghatotkacha got his powers here. Another famous tale is about Muhammad Shah, whose entire army disappeared in the forests around 1330. Despite searches, no trace of the one lakh soldiers has ever been found. It is believed that even the Mughals feared the land of Mayong. It is recorded in the Alamgir Nama that when Aurangzeb ordered the Mughal General Raja Ram Singh to subdue the Ahom kingdom, he is said to have been hesitant to do so. As much as he feared the Ahom army, he was more afraid of the obscure witchcraft that existed in Mayong. As anticipated, Ram Singh was defeated mercilessly and barely made it out alive.

# THE LAND OF WITCHCRAFT AND BLACKMAGIC IN ASSAM



Mayong has been associated with magic since time immemorial. The “Magicians” of Mayong are called Oja or Bez. The magic used by the bez for healing others is good tantra or Su mantra, while the magic use for harming others is the evil tantra or ku mantras. Nowadays magic is mostly used for treating diseases in people. From minor ailments like black aches to serious diseases like pneumonia and measles, these Ojas claim to possess the cure for all. Some of them also claim to have expertise in the art of exorcism.

Perhaps, one of the most outstanding acts of magic is the act of curing back pain. The witch doctor ‘puts’ the cure trapped inside a magic chant in a copper disk to track the pain.

Another interesting fact about Mayong is that it still has a traditional king, the 40th of the kachari tribal rulers. Mayong is a tourist and archaeological location because of its rich wildlife, archaeology pilgrimage, eco-tourism, adventure tourism, cultural tourism and river tourism. There is no doubt that the idea and use of black magic has evolved in Mayong and seen significant changes too. There are numerous archaeological relics and artefacts, including books on black magic and Ayurveda at the Mayong Central Museum and Emporium of Black Magic and Witchcraft which was opened in 2002. Very close to Mayong is the Pobitora Wildlife Sanctuary( a UNESCO World Heritage Site)This Sanctuary has the highest density of one horned rhinoceros in the world.

Ritika Chetry  
5th Semester

# DIVINE FEMINITY

India has patronized art since pre-historic and historic times, boasting rich legacy in music and art. Among these, sculptures depicting vivid forms of men and women is quite notable. Their presence in Indian temples, however has endured through ages. Since ancient times, women have been strongly associated with fertility, holding feminine attributes which is clearly visible in the sculptures made.

Child birth was considered as a miracle and a symbol of femininity in the "Heteropatriarchal" society.



If we look at the sculptures in different historical sites, specifically emphasizing female figurines, reveals how women were both objectified and celebrated in all divine forms. Some in it's most powerful avatars and some showing movements of "lasya." Adorned with intricate ornaments, hair styled with fragrant flowers often raises the question about whether they were purely for "male gaze."

The sculptures doesn't only depict the exaggerated curves, the prominent chest, well defined hips, genitalia or nudity as all. But also reflects upon the position of women in the society during those times. The work established benchmark regarding the 'ideal' feminine beauty. Highly sensuous and provocative characters could be seen, exposing and exploring about love and lust. Even our historical scriptures give us various notions about pleasure and desire which was portrayed in their rawest forms through architectural excellence. Semi-divine sculptures like Salabhanjikas, Yakshis standing in a particular pose by an Asoka tree

or holding a branch of a tree in a sensuous manner can provoke contradictory thoughts, encouraging an open-minded understanding for the modern observers. These sculptures not only depict aesthetic ideals but also offer a window into the mindsets of people back in the days, providing an abstract blueprint of women's status and the lifestyles of ancient societies.

Bhabna Hazarika  
3rd Semester



## THE ORIGIN OF ABOTANI CLAN

*The origin of the Mishing People, the word "Mising" is derived from the two words "Mi" and "Tashing/Anching" , "Mi" means man and "Tashing/Toshing" means "widespreadness". The word is familiar to many tribes in South East Asia. The Mising who were originally hill tribes of the Arunachal Pradesh, migrated down to the plains of Assam in search of a peaceful and better economic life.*

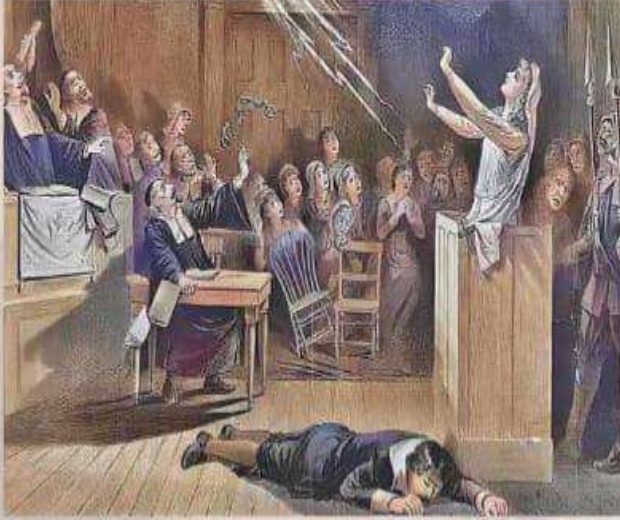
*It is believed that the first group of Mising landed in the upper region of the valley sometime between the 13th and 14th century A.D. when the area around Sadiya was ruled by the Chutiya kings. The Mishing tribes belong to the greater Tani Community that comprise many tribes in Arunachal Pradesh in India and Tibet Autonomous Region (TAR) in China.*

*All Tani tribes Share Linguistic, Cultural and Ritual Similarities. All Mishing trace back their root to Abutani or Abo Tani (the first man on Earth) like any other Tani tribes. The Plain tribe people known as Mising now inhabiting the riverside area to upper Assam are blood relations of the tribal people living in the Abor hills of Arunachal Pradesh.*

*The history of the Mising is essentially the history of the Mising, Moyengias, Lasi, Padami and other hill tribes, who profess the cult of "Mirum", worship "Donyi" (sun) and "Polo" (moon) as their Principal deities and called themselves "Ami" or "Tani". "Tani" meaning is man. The Mising typically live in a house which is called "chang ghor". Now some Mising have started constructing Assam tyle house. A Mising family has several fireplaces.*

**- SIMANTIKA MILI  
5TH SEMESTER**





# CATHOLIC CHURCH AND THE WITCH HUNT HYSTERIA



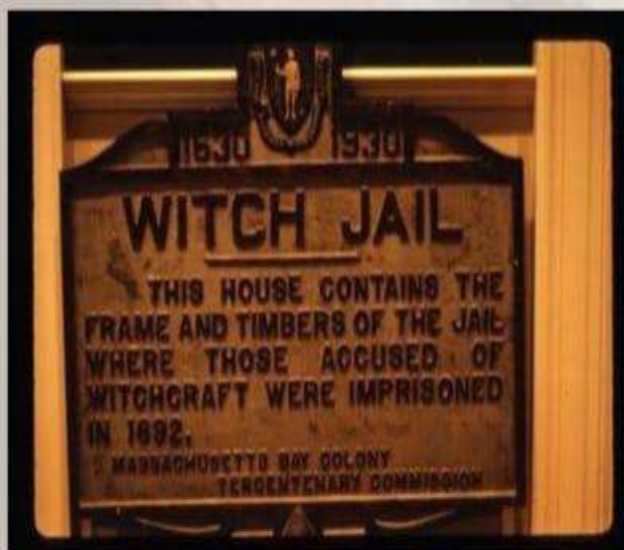
The witch hunts that swept across Medieval Europe were deeply rooted in a society rife with superstition and dominated by the Catholic Church. During this period, belief in supernatural forces and the presence of witches who could wield harmful magic was widespread. The Church's teachings on the existence of the Devil and his minions, including witches, provided a theological basis for these fears. Social and economic instability, coupled with political strife, often led to scapegoating, where supposed witches were blamed for misfortunes ranging from poor harvests to plagues and personal ailments. The Catholic Church's Doctrine and Position

The Catholic Church's influence on the witch hunts cannot be overstated. Church doctrine held that witches were in league with the Devil, an enemy of both God and man. Religious authorities, including popes and bishops, often endorsed these beliefs. Papal bulls, such as the Bull of Innocent VIII in 1484, officially sanctioned the persecution of witches and provided the ecclesiastical framework for the witch hunts. These declarations gave local authorities the religious backing they needed to initiate and sustain witch-hunting activities. Role of the Inquisition

The Inquisition played a pivotal role in the witch hunts by establishing a systematic process for identifying, interrogating, and punishing supposed witches. Originally founded to root out heresy, the Inquisition adapted its methods to address the perceived threat of witchcraft. Interrogations often involved torture to extract confessions, and the practices employed were designed to elicit evidence of witchcraft, sometimes through leading questions and psychological pressure. This contributed significantly to the climate of fear and suspicion, as the Inquisition's actions were widely publicized, influencing public perception. Key Figures and Influences

Notable religious leaders and theologians greatly impacted the progression of the witch hunts.





Figures such as Heinrich Kramer, who authored the influential text "Malleus Maleficarum," provided a detailed guide on identifying and prosecuting witches. Such texts, alongside the sermons of persuasive preachers and missionaries, reinforced the legitimacy of the witch hunts in the eyes of the public. These leaders used their authority to propagate the Church's views on witchcraft, further embedding the belief in the necessity of eradicating witches from society. Public Perception and Fear

Public perception was profoundly shaped by the Church's propaganda and the literature of the time.

Sermons and teachings from the pulpit spread the fear of witchcraft, portraying witches as pervasive threats to both spiritual and physical wellbeing. Confessions and testimonies, often obtained under duress, were widely publicized, creating a sense of urgency and validation for the witch hunts. The narrative of witches as evil-doers orchestrated by the Devil resonated deeply within a populace already inclined to see the world in terms of the cosmic struggle between good and evil. Judicial Processes and Trials

The judicial processes surrounding witch trials were characterized by a lack of fairness and rigorous standards of proof. Trials were often held in ecclesiastical courts, although secular courts also participated, adopting similar criteria for evidence, which frequently included spectral evidence, confessions, and testimony from coerced witnesses. The standards for proof were remarkably low, and the accused had limited means for defense. Punishments were severe, with many convicted witches facing execution by burning, hanging,

or drowning, sentences carried out with the intention of purging the community of malevolent influences. Decline of the Witch Hunts

The decline of the witch hunts was a result of several interrelated factors. Changes in religious thought, particularly the Reformation and subsequent questioning of Catholic doctrines, began to erode the foundation upon which the witch hunts were built. The rise of rationalism and science during the Enlightenment provided alternative explanations for phenomena previously attributed to witchcraft. Additionally, institutional reforms and legal changes, such as the establishment of more stringent evidentiary standards and the curtailment of ecclesiastical court powers, contributed to the end of the witch-hunting frenzy. These shifts marked a new era where superstition was gradually replaced by reason and empirical inquiry.



By incorporating a variety of sources, including theological texts, historical records, and contemporary accounts, this essay highlights the multifaceted role of the Catholic Church in propagating and perpetuating the witch hunt hysteria. The interplay of doctrine, authority, and societal conditions created an environment where fear and superstition could thrive, leading to one of the darkest chapters in European history.

**-Begracy Saikia  
5th Semester.**



## HOLI AT BARPETA SATRA: A Celebration of Devotion and Tradition

Holi, widely celebrated as a festival of colors and joy, takes on a unique and spiritual dimension at Barpeta Satra, one of Assam's most revered Vaishnavite monasteries. Introduced by Madhavdeva, the principal disciple of Srimanta Sankardeva, Holi in Barpeta is not just a celebration but a deeply rooted cultural and spiritual practice that has been preserved for centuries. Known as Dol Jatra, this vibrant festival is an expression of devotion to Lord Krishna, blending the colors of Holi with the principles of Vaishnavism.

The Dol Jatra at Barpeta Satra spans three to five days, beginning on Phagun Purnima\* (the full moon day of February-March). Each day is marked by devotional activities, cultural performances, and vibrant rituals that bring the community together. The festival begins with elaborate preparations. Natural, eco-friendly colors derived from flowers and herbs are made to ensure the sanctity of the rituals. The Satra's premises are decorated with traditional motifs, and the community gathers to prepare offerings for Lord Krishna.

### *Historical Roots: Who Introduced Dol Mahotsav?*

The origins of Dol Jatra in Barpeta trace back to the late 16th century when Madhavdeva, while spreading Vaishnavite philosophy, incorporated this festival into the Satra's cultural practices. Inspired by the love and playfulness of Lord Krishna as depicted in the **\*\*Bhagavata Purana\*\***, Madhavdeva introduced the celebration as a means to unite the community in devotion and joy. The festival has since become an integral part of Barpeta's identity.



The idol of Lord Krishna is placed in a beautifully adorned palki (palanquin) and carried in a procession around the Satra and the nearby villages. Accompanied by the rhythmic beats of khols, Dholki (traditional drums) and taals (cymbals), devotees sing hymns in praise of the deity.



### *Naam Prasanga and Devotional Songs*

The heart of the celebration lies in Naam Prasanga, the chanting of Vaishnavite hymns. These include Borgeets, and the holi geet the devotional songs composed by Sankardeva and Madhavdeva, which narrate the life and divine play of Lord Krishna. These melodious hymns create an atmosphere of tranquility and spiritual fervor.



Mahapurush Madhavdev, to propagate the holi festival, wrote holi songs. Three of his melodious Bargits are regarded as holi songs in early time by the devotees of Barpeta. One of the famous Bargits sung by the devotees as a holi song is 'Phagu khele karunamoy, a Nanda kumar.'

On the final day, devotees joyfully play with colors, symbolizing the playful nature of Krishna and the essence of unity. Unlike the boisterous celebrations seen elsewhere, the use of colors in Barpeta Satra remains orderly and respectful, reflecting the community's adherence to the principles of Vaishnavism.

During the festival, the community also organizes cultural events. Traditional dances like Sattriya Nritya, along with Holi geet competitions enrich the spiritual and cultural vibrancy of the celebration.

**Continuing the Legacy: Dol Jatra Today** Even in modern times, the people of Barpeta have maintained the age-old traditions of Dol Jatra. The festival continues to be a central event in the calendar of the Satra, drawing visitors and devotees from all over Assam. While the spiritual essence of the festival remains unchanged, modern cultural programs have been added to attract the younger generation. Yet, these additions are carefully designed to align with the values of Vaishnavism, ensuring that the sanctity of the celebration is preserved.



The Holi celebration at Barpeta Satra is not merely a festival of colors but a profound spiritual experience that unites devotion, tradition, and community.

Introduced by Madhavdeva centuries ago, Dol Jatra continues to thrive as a living legacy of Assam's rich cultural and religious heritage. It serves as a reminder of the enduring power of faith and tradition to bring people together in celebration and harmony.

**-kuhee Das  
History (3rd .sem)**

# THE VALOROUS HEROINES OF ASSAM



*“If defeated and killed on the field of battle, we shall surely earn eternal glory and salvation” –Rani Laksmi Bai*

*“We shall fly our national flag, the Tricolor, in its place”–Kanaklata Baruah*

*People are born to be free; free to live, free to breathe and free to die. Freedom carries a sense of tranquility, concept of sovereignty and the urge of growing in one's life. And no doubt it gets proven by the bold and strong acts of the innumerable freedom fighters, the courage of the oppressed lives to fight to breath under the free sky and the mighty sacrifice of many Martyrs for the independence of their own land. The long sung movement affected every part of India, where Assam was not an exception. Meantime the strong class of women are held as one of the major contributor to the movement against the English with tremendous steps that they adopted and sacrificed their life in name of the nation. Thus history carries their laudable contribution towards attaining the Swaraj for India.*

*In the struggle of freedom, women played a significant role on the lands of Assam. This could be traced backed from the women named Rupali Aidue and Lumbai Aidue, who were from the royal families of Ahom and came out actively to be part of the rebellion and were the first women to suffer in the hands of the British for their alleged involvement in the movement of 1857. From 1915 onwards they started organizing themselves into Various women organizations for upliftment of Assamese societies and further showing great interest and participation in the movements like Non-Cooperation, Civil Disobedience, and Quit India Movement. The women folklore were nowhere a step behind the men in fighting for the Swaraj of their land. We could recall many brave personalities and their holehearted activities for freedom struggle. Guneshwari Devi, Chandrapabha Saikiani, Tileshwari Barua and Kumali Devi are few of them. While many embraced martyrdom for the love of their nation, other activists were injured in lathi attacks and police firing. But that did not dampen their spirit. On remembering some of these braveheart women, who eventually contributed to the independence of the nation and meanwhile some sacrificed their life in name of so are stated further.*

1. **Mungri Alias Malati Mem**; a tea plantation worker and one of the leading members of the anti-opium campaign in tea gardens, is said to be the first women martyr of Assam in the Indian freedom movement. For supporting the campaign against the foreign liquor and opium she was killed by government supporters in Darrang, Assam.

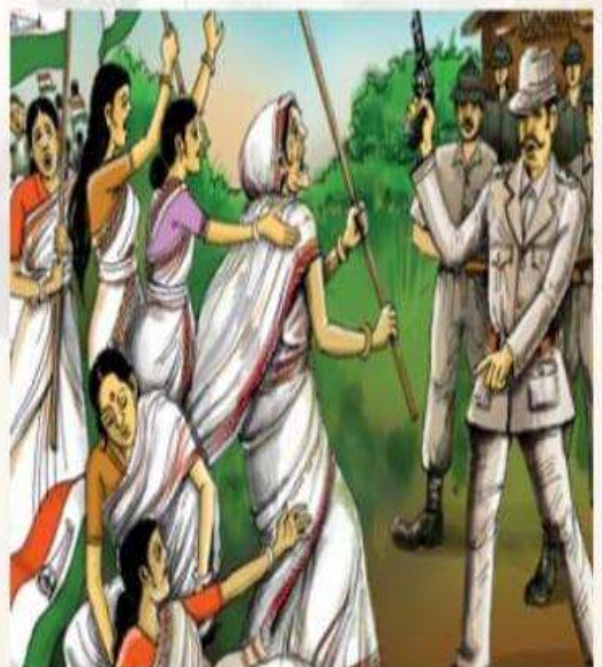
2. **Kanaklata Barua**; was just 18 in her age when she was shot dead by the British police on September 20, 1942. She was an active organizer and member of "Mrityu Bahini" and was leading a procession holding the national flag during the Quit India Movement accompanied by Mukunda Kakati to the Gohpur police station where on the open police firing she attained martyrdom.

3. **Bhogeswari Phukanani**; born in Nagaon district played an important role in the Quit India Movement. She would often take part in nonviolent protest marches against the British Raj. In one such protest held during Quit India Movement, she was shot by British Captain after she had hit him for disregard of the National Flag. Died of the gun shot in 1942, Shaheed Bhogeshwari Phukanani is fondly remembered as "SIXTY YEARS OLD MARTYR".

4. **Bhanumati Talukdar**; was profoundly moved by Mahatma Gandhi while his visit in Assam in 1921. She chose to leave her family for the sake of the nations' swaraj. Inspired by her bold character and love for her country, she was given the title of "Sarojini of Assam" by Mahatma Gandhi himself

However, these recalled mentions of the martyrs and fighters of freedom are only a few of the large canvas holding the sacrifices of numerous women and their undoubtable spirit of patriotism. Despite facing numerous challenges and obstacles, the women stood firmly for their nation and fought for the rights and liberties of the citizens. Considering them as the epitome of freedom struggle of India's National Movement, their contribution to the independence was a culmination of years of bravery, courage, hardwork and millions of lives sacrificed in the name of their country. Paving the way to rise of India as an Independent nation, we would honour their memory and continue to draw inspiration from their courage in the pursuit of justice and equality.

**Written By -  
Dolismita Barman**



# UMACHAL ROCK INSCRIPTION



The Umachal Rock Inscription, a significant historical artifact, is located in the Umachal Hills near the ancient city of Pragjyotishpura, now modern-day Guwahati in Assam, India. This inscription, dating back to the 6th or 7th century CE, is attributed to the rule of the Gupta dynasty or the Varman dynasty of Assam, depending on scholarly interpretations. It is etched on a rock and is primarily written in Sanskrit, utilizing the early form of the Brahmi script. The inscription is valuable for its insights into the political, religious, and social contexts of ancient Assam.

The Umachal Rock Inscription commemorates the construction of a temple dedicated to Lord Shiva. It highlights the patronage of Hindu religious practices by the local rulers, signifying the importance of religious architecture and rituals during this period. The inscription also refers to the contributions made by a ruler, possibly King Bhaskar Varman of the Varman dynasty, who is known for his support of Brahmanical traditions and temple building. His devotion to Shiva and the architectural developments under his reign are celebrated in the text.

Additionally, the Umachal Rock Inscription provides information about the administrative structure of the time, mentioning various officials and their roles. This reflects the complexity of governance and the extent of political consolidation in Assam during the period. The inscription also provides a glimpse into the cultural and linguistic developments in the region, offering a crucial link to understanding the evolution of the Assamese language and script.





# THE WOMEN OF RAJPUTANA

We often hear tales of valour of Rajput women, but most of them consist of women dying heroically in defence of their honour, or of amazing sacrifice, or of mothers or wives inspiring their menfolk to greater heroism. Very seldom do we come across tales of women as doers and warriors. The women of Rajputana hold a revered place in history, known for their valour, grace, and resilience in the face of challenges. From legendary queens to everyday heroines, their stories are woven into the tapestry of Rajasthan's rich cultural heritage. They often stood by their husbands and sons in times of war, displaying remarkable courage on the battlefield. Beyond the battlefield, they wielded significant influence in matters of politics, diplomacy, and governance. Rajputana's women were custodians of rich cultural traditions, passing down folk tales, music, dance, and culinary arts through generations. Their legacy remains an integral part of Rajasthan's identity and heritage. They played a crucial role in shaping the region's history through their leadership, intellect, and indomitable spirit. The Rajputs were born of the ancient Aryan Kshatriyas of India. The total identification of the Rajputs with Indian religion, customs, and values entitles them to be basically Indian in origin. The most interesting development traced during the Rajput period is that of holding administrative charge by queens, regent queens, and dowager queens. The Queen of Parmardi had acted as a diplomat to initiate talks for a truce with Prithviraj.

**RANI KARMAVATI** was a prominent figure in Indian history. She was the Queen of Chittor in Rajasthan, India. Rani Karmavati is renowned for her bravery and sacrifice during the siege of Chittor by the Sultan of Gujarat, Bahadur Shah. She is remembered for sending a Rakhi (a symbol of protection) to the Mughal Emperor Humayun seeking his help against the impending invasion. However, despite her plea, Chittor fell and rather than submit to the sultan, Rani Karmavati performed Jauhar along with the other women of the court, choosing death over dishonour. Her courage and sacrifice have made her a symbol of valour and dignity in Indian history and culture.

**JAUHAR BAI** was the wife of Maharana Sangram Singh II, the ruler of Mewar during the 18th century. She played a significant role in defending her kingdom against the Maratha Invasion led by Madhavrao I in 1767. During the siege of Mewar, Udaipur Jawahar Bai led the defence efforts with courage and determination. She rallied the troops and inspired the people to resist the Maratha forces. Jawahar Bai's bravery and resilience in the face of adversity earned her admiration and respect from her people and historians alike. She remains a symbol of courage and strength in the annals of Mewar's history.

**RANI PADMINI**, the legendary queen of Chittor, is celebrated for her beauty and valour while her historical existence is debated. She is immortalised in Rajput folklore and the epic poem, "Padmavat." According to legend, she committed Jauhar to avoid falling into the hands of Alauddin Khilji, Sultan of Delhi.



**MEERA BAI:** Amidst stories of war and death is the story of a young girl who came to Chittor in the 1500s as a bride. She was married to the prince but refused to accept him as her husband. She was mentally wed to Lord Krishna, and her life was dedicated to him. She spent her time singing songs in praise of the Lord and talked to him as if he were present in flesh and blood. This was Meera, the poetess saint, whose songs on Krishna are sung across the country even today. After her husband was killed in war, the situation only worsened. She was troubled and insulted until she decided to leave Chittor and went to Mathura Vrindavan. The locals till today believe that it was Chittor's treatment to Meera that led to the defeat and destruction of the fort. In the heart of Rajputana, amidst the sprawling palaces and rugged terrain, women held a revered position within society, embodying the ideals of strength, grace, and loyalty. From the illustrious queen who ruled the kingdom with wisdom and resolve to the ordinary women who courageously defended their homes and families in times of strife, each played a vital role in shaping the destiny of their land. The tales of Rajputana women are woven with threads of bravery that defy the constraints of time and circumstance. Legends abound of princesses who rode into battle alongside their male counterparts, their swords gleaming with determination as they fought to uphold their people. Behind the fortified walls of their palaces, they wielded influence and power, shaping the course of history with their wisdom and diplomacy. Moreover, the women of Rajputana were guardians of tradition, preserving age-old customs and rituals that formed the bedrock of their identity. Through their steadfast adherence to the codes of honor and chivalry, they imparted timeless lessons of integrity and duty to future generations, ensuring that the legacy of Rajputana would endure through the ages.

In conclusion, the women of Rajputana epitomise the spirit of resilience, courage, and dignity that has come to define the ethos of their land. Their stories serve as a testament to the enduring power of the human spirit to triumph over adversity, inspiring all who hear them to embrace the values of honour, integrity, and courage in their own lives.

- Saloni Pareek  
5th semester

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# THE DIVINE SAKTI CULT IN INDIA



The Sakti cult, or Shaktism, is a major religious tradition in India that venerates the divine feminine power, or Shakti, as the ultimate reality and creative force of the universe. Shakti is seen as the dynamic energy that animates all life, and she is often represented through various goddesses, including Durga, Kali, Lakshmi, Saraswati, and Parvati. Rooted deeply in ancient Indian culture, Shaktism has both Vedic and Tantric influences, with early roots traceable to the worship of mother goddesses during the Indus Valley Civilization.

The cult of Shakti developed prominently during the Gupta period (4th-6th centuries CE) when Hinduism evolved and diversified, with goddesses gaining increased significance in religious practices. Tantric influences also contributed to Shaktism, emphasizing the unity of male and female principles and involving rituals focused on the inner energies of the body. In this context, Shakti is not merely a goddess but the embodiment of cosmic energy and consciousness, representing both creation and destruction. Festivals like Navaratri and Durga Puja celebrate Shakti in her various forms, with rituals, dance, and worship conducted widely across India, especially in Bengal and parts of northern and southern India. Shaktism has influenced various sects and traditions, including Vaishnavism and Shaivism, which honor Shakti as the consort of Vishnu or Shiva, respectively. The Sakti cult thus represents a unique and powerful strand within Hinduism, affirming the goddess's central role in cosmic and personal transformation. Beyond religious practices, the influence of Shaktism extends into art, culture, and social values in India. Such representations inspire and uphold the reverence for feminine power, advocating for gender equality and respect. Overall, Shaktism remains a vibrant and integral part of Hinduism, offering spiritual guidance and cultural richness to its followers. It celebrates the profound connection between the divine and the earthly, urging individuals to embrace the sacred energy within all of creation.

NAME - ADITI SAH  
BA 5TH SEMESTER

# SANGHA TENZIN

## The Mysterious Mummy



'Mummy' the word which was derived from medieval Latin word 'Mumia' which was also borrowed from the Arabic word 'Mumiya' which means an unbalanced corpse, as well as the bituminous embalming substance.

When we hear the word 'Mummy', we usually think of the one from Egypt, the well preserved dark colour body wrapped in a white band-aid like strips. Housed in Himachal Pradesh, in a village named Giu, in the Spiti Valley, the 550 year old mummy of Sangha Tenzin has become a famous tourist attraction. Born in the 14th century in Giu, Tenzin was known to excel in every field of study. He also mastered the local language of Giu i.e Bhoti. Later, he decided to give up his life's pleasure and follow Buddhism. He became a monk and spent years in a cave performing deep meditation.

According to folklore, Tenzin sacrificed himself so that the villagers could survive and started the process of self-mummification, also known as 'SOKUSHINBUTSU', when he was still alive. As centuries passed, people gradually forgot about the monk and his cave. However, the earthquake of 1975 caused immense destruction in the Spiti Valley including the monk's stupa. The Indian soldiers were constructing a road in and around Giu at that time, they discovered one of the broken stupa. A worker's equipment hit a skull while digging the roads and mistook it as a dead calf. But, when they began pulling out the skull, they found the mummified body of none other than Sangha Tenzin. An investigation by the Indian government confirmed that the mummy was around 550 years old. The locals of Giu ensured that the mummy was of Sangha Tenzin. It is believed that the monk sacrificed his life to save the town from a scorpion infestation. So, the monk was ready to help the villagers who consulted him. For the next few years, Tenzin spent his life engaged in a tantric process and sacred mantra chanting. He deprived himself to food. Thus, his spirit left the body. It is also believed that when the soul left the monk's body, a rainbow was visible and the scorpion problem was solved.

There were few miraculous things that were observed in the monk's mummy. It was in a seated position with intact skin, lips open and teeth visible. The hair and nails continued to grow. The locals of Giu requested the Indian and Tibetan border police for the custody of monk's mummy. A request was also made to build a temple in Sangha Tenzin's honour. Finally in 2004, the Indo-Tibetan border police excavated the tomb and removed the mummy. A box-shaped monastery was built at Giu and the mummy was placed in a thin glass box.

Sangha Tenzin's story may seem different but if we analyze it deeply, we can find many such stories in Indian culture, such as Vallalar, Ramana Maharishi etc. Their main aim were always to attain Mukti and Enlightenment.

Name: Jasaswi Das  
5th semester

# KAMAKHYA TEMPLE



The Kamakhya Temple at Nilachal hills in Guwahati, Assam is one of the oldest and most revered centres of Tantric practices, dedicated to the goddess Kamakhya. Structurally, the temple is dated to the 8th-9th century with many subsequent rebuildings and the final hybrid architecture defines a local style called Nilachal. The final structure of the temple that stands today was built by Biswasingha, a Koch King and the construction was completed during the time of his son Naranarayan. Few works of the main temple was also supervised by Chillarai. The staircases to the Kamakhya Temple was built by the Demon King Narakasura as a condition to marry Goddess Kamakhya. It is also one among the oldest 4th of the 51 pithas in the Shakta tradition. An obscure place of worship for much of history it became an important pilgrimage destination.

Kamakhya hill or Nilachal dominates the hill complex surrounding Gauhati. Nilachal consists of three small hills. Of them, Bhubaneswari is the highest and Baraha is the lowest. Kamakhya is just between the two. The height of Bhubaneswari from sea level is 860 feet, that of Kamakhya is 170 feet and of Baraha is 630 feet. The length and breadth of the area are 1.5 kms and 1.3 kms, respectively. The other portions of the hills are covered with jungles. Rainfall is sufficient and the average annual rainfall is 200 centimetres. The climate of Kamakhya is temperate and much enjoyable.

Inside the three hill there are several hillocks. There are a few natural springs in this All these hillocks are connected by ridges. By the northern side of Kamakhya, the mighty river Brahmaputra is flowing. It has made the climate of Kamakhya temperate. Agricultural activities can not be undertaken at all on the hills due to the scarcity of land and water: Its woods also do not supply any valuable timber. There is no wild animal in its forest. Monkeys are, however, abundant in Kamakhya and they constitute a menace to the local population and the visitors. The people of Kamakhya are mostly believed to be of Aryan stock. They are medium built, healthy fellows. Generally, they are hard working and time has taught them to be more active. Originally an autochthonous place of worship of a local goddess where the primary worship of the aniconic yoni set in natural stone continues till today, the Kamakhya Temple became identified with the state power when the Mlechha dynasty of Kamarupa patronised it first, followed by the Palas, the Koch, and the Ahoma. It has been suggested that historically the worship progressed in three phases-yoni under the Mlechhas, yogini under the Palas and the Mahavidyas under the Kochs. The main temple is surrounded in a complex of individual temples dedicated to the ten Mahavidyas of Saktism, namely, Kali, Tara, Tripura Sundari, Bhuvaneshwari, Bhairavi, Chhinnamasta, Dhumavati, Bagalamukhi, Matangi and Kamalatmika. Among these, Tripurasundari, Matangi and Kamala reside inside the main temple whereas the other seven reside in individual temples. Temples for individual Mahavidyas together as a group, as found in the complex, is rare and uncommon. The Kamakhya Temple is the only temple in the world to have the temples of all the 10 Mahavidyas together. In July 2018, the Supreme Court of India transferred the administration of the Temple from the Kamakhya Debutter Board to the Bordeuri Samaj

## এটি জনজাতীয় উৎসৱ বাঁহ গোসাঁই উৎসৱ ~~~



বিভিন্ন জনজাতীয় বাসস্থান এই অসমভূমি। অসমত বাস কৰা জনগোষ্ঠীসকলে পৰম্পৰা অনুসৰি তেওঁলোকৰ বিভিন্ন উৎসৱ পালন কৰি আহিছে। এই জনগোষ্ঠীসকলৰ অন্যতম শৰণীয়া কছাৰী। শৰণীয়া কছাৰীসকলৰ এটি পৰম্পৰাগত উৎসৱ হ'ল বাঁহ গোসাঁই উৎসৱ। শৰণীয়া কছাৰীসকলে ভঠেলি, বছৰেকীয়া হোম, বাম্বোলপিটা, মহোহো, বাঁহ গোসাঁই উৎসৱ আদি পালন কৰে। তদুপৰি তেওঁলোকৰ লোক সংগীতেও অসমৰ লোকসংস্কৃতিক অন্যান্য মাত্ৰা প্ৰদান কৰিছে। ব'হাগ মাহত উপযুক্ত সময় নিৰ্ধাৰণ কৰি এই উৎসৱ পালন কৰা হয়। এই উৎসৱটো কৃষিৰ সৈতে সংপৃক্ত। জনগোষ্ঠীটোৰ চহা জীৱনৰ সৈতে জড়িত। বাঁহ গোসাঁই উৎসৱটো মূলতঃ ভগৱান শিৱক আৰাধনা কৰা ধৰ্মীয় পৰম্পৰা। চ'তৰ সংক্ৰান্তিৰ দিনৰপৰাই বাঁহ গোসাঁই পূজা আৰম্ভ কৰা হয়।

শৰণীয়া কছাৰীসকলে গৰু বিহু পালন কৰাৰ পিছত গাঁৱৰ ল'ৰা বুঢ়া সকলোৱে গোসাঁই ঘৰৰ দেউৰীৰ সৈতে বাঁহ কাটিবলৈ যায়। বাঁহকটা সময়ছোৱাত সম্পূৰ্ণ ধৰ্মীয় পৰম্পৰা পালন কৰা দেখা যায়। পূৰ্বে নিৰ্ধাৰণ কৰি থোৱা এজোপা বাঁহ গছৰপৰা ৯ (9) হাত ৫ (5) আঙুলি জোখৰ এডাল বাঁহ কাটি চিকুগাই বগা কাপোৰৰ "জামা" পৰিধান কৰাই কমাল গামোচা আৰু একেবাৰে ওপৰত কলডিল আকৃতিৰ পিতল বা ৰূপৰ এটা মুকুট পিন্ধাই দিয়া হয়। মুকুটটোৰ কাষতে এটা টিলিঙা বান্ধিবো নিয়ম আছে। অৱশ্যে টিলিঙা চকুত পৰাকৈ ৰখা নহয়। বাঁহ গোসাঁই সাজি উলিওৱা পিছত গোসাঁই ঘৰ, নামঘৰপৰা শংখ, ঘন্টা, বৰকাই, ঢোল তাল বজাই গোসাঁই ফুৰোৱা হয়। প্ৰথমে গাঁওবুঢ়া ঘৰলৈ নি পাছত মানুহৰ পদুলিমুখ পোৱাৰ লগে লগে সেই ঘৰৰ মহিলাই বা ছোৱালী ওলাই আহি কমাল বা গামোচা আদি পাৰি টকা শিকা দি সেৱা লয়। প্ৰচলিত প্ৰথামতে ইচ্ছুক পৰিয়ালে নিজৰ চোতালৈও বাঁহ গোসাঁইক আদৰি নিব পাৰে। কিন্তু এবাৰ চোতাললৈ নিলে পিছৰ দুবছৰো চোতাললৈ নিয়াৰ নিয়ম।

অসম বিভিন্ন জনগোষ্ঠীয় সমাজত প্ৰচলিত লোকাচাৰবোৰে অসমৰ সমাজৰ জীৱনত গভীৰভাৱে প্ৰভাৱ পেলাই আহিছে। এনেধৰণৰ অনুষ্ঠানসমূহ নিৰ্ভাঁজ ৰূপত বৰ্তি থকাটোহে আজিৰ সময়ত প্ৰত্যাহ্বান হৈ পৰিছে। সমাজৰ সহযোগ লৈ নতুন প্ৰজন্মই এই ক্ষেত্ৰত আগবাঢ়ি আহিব লাগিব, অন্যথা কালৰ বুকুত বিলীন হৈ যাব আমাৰ এই লোকাচাৰবিলাক।

নম -- অৰ্ণৱী দত্ত  
তৃতীয় ষাণ্মাসিক  
ইতিহাস বিভাগ

# Greek God And Goddesses



The twelve main Olympians are:

**Zeus (Jupiter, in Roman mythology):** the king of all their gods (and father to many) and god of weather, law and fate.

**Hera (Juno):** the queen of the gods and goddess of women and marriage.

**Aphrodite (Venus):** goddess of beauty and love.

**Apollo (Apollo):** god of prophesy, music and poetry and knowledge.

**Ares (Mars):** god of war

**Artemis (Diana):** goddess of hunting, animals and childbirth.

**Athena (Minerva):** goddess of wisdom and defense

**Demeter (Ceres):** goddess of agriculture and grain.

**Dionysus (Bacchus):** god of wine, pleasure and festivity.

**Hephaestus (Vulcan):** god of fire, metalworking and sculpture.

**Hermes (Mercury):** god of travel, hospitality and trade and Zeus's personal messenger.

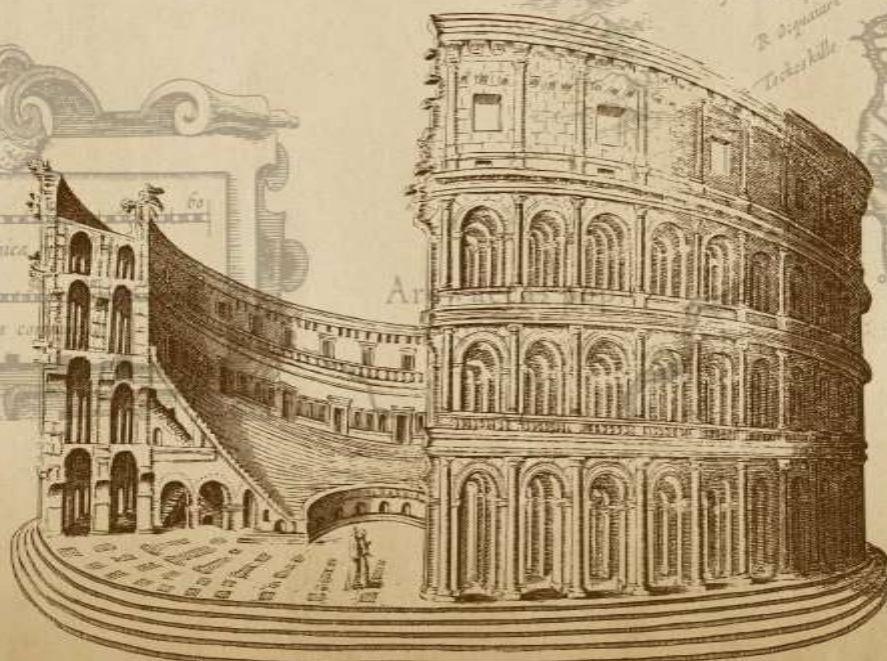
Name- Nikita Hazari

5th semester



# SECTION 2 -

# CONTRIBUTIONS OF STUDENTS





## জালিয়ানৱালা বাগ

### হত্যাকাণ্ড



১৯ চনৰ ১০ এপ্ৰিলত ভাৰতৰ পঞ্জাব ৰাজ্যৰ অমৃতচৰত জালিয়ানৱালা বাগ নামেৰে বহুলভাৱে স্বীকৃত মুকলি এলেকাত ব্ৰিটিছ সশস্ত্ৰ সৈন্যই নিৰাপত্তাহীন ভাৰতীয়ৰ ব্যাপক সমাৱেশৰ ওপৰত গুলীচালনা কৰি অমৃতচৰ হত্যাকাণ্ড বুলিও পৰিচিত জালিয়ানৱালা বাগ নামেৰে হত্যাকাণ্ড সংঘটিত হৈছিল। ১৯১৯ চনৰ ১০ এপ্ৰিলত অমৃতচৰৰ জালিয়ানৱালা বাগত সংঘটিত হত্যাকাণ্ড ভাৰতীয় ইতিহাসৰ এক অন্যতম কৰুণ ঘটনা। ইংৰাজ শাসনৰপৰা ভাৰতৰ স্বাধীনতাৰ সংগ্ৰামৰ ই আছিল এক গুৰুত্বপূৰ্ণ মুহূৰ্ত।

ব্ৰিটিছ ঔপনিৱেশিক কৰ্তৃপক্ষ আৰু ভাৰতীয় জাতীয়তাবাদীৰ মাজত উত্তেজনা বৃদ্ধি পোৱাৰ ফলত এই হত্যাকাণ্ড সংঘটিত হৈছিল। ক্ৰমবৰ্ধমান অশান্তি আৰু স্বাধীনতাৰ দাবীৰ প্ৰতি সঁহাৰি জনাই ১৯১৯ চনৰ মাৰ্চ মাহত ব্ৰিটিছ চৰকাৰে ব'লাট আইন গৃহীত কৰে। এই আইনখনে ঔপনিৱেশিক প্ৰশাসনে বাস্তৱদোহৰ সন্দেহ কৰা যিকোনো ব্যক্তিক বিচাৰ অবিহনে কাৰাগাৰত ভৰোৱাৰ অনুমতি দিয়ে, যাৰ ফলত সমগ্ৰ ভাৰতবৰ্ষতে ব্যাপক ক্ষোভ আৰু প্ৰতিবাদৰ সৃষ্টি হয়।

পঞ্জাবৰ এখন প্ৰধান চহৰ অমৃতচৰ ব'লাট আইনৰ বিৰুদ্ধে প্ৰতিবাদৰ অন্যতম কেন্দ্ৰবিন্দু আছিল। ১৯১৯ চনৰ ১০ এপ্ৰিলত প্ৰতিবাদকাৰী আৰু ব্ৰিটিছ কৰ্তৃপক্ষৰ মাজত হিংসাত্মক সংঘৰ্ষৰ ফলত কেনবাজনো ব্ৰিটিছ বিষয়াৰ মৃত্যু হয় আৰু ব্ৰিটিছৰ সম্পত্তি ধ্বংস হয়। ইয়াৰ প্ৰতিক্ৰিয়া স্বৰূপে ব্ৰিটিছ কৰ্তৃপক্ষই সামৰিক আইন আৰোপ কৰি ৰাজহুৱা সমাৱেশত নিষেধাজ্ঞা আৰোপ কৰে। এই হত্যাকাণ্ডই ব্ৰিটিছৰ অমানৱীয় পন্থা উদঙাই দিলে যেতিয়া ব্ৰিটিছ সৈন্যই নিষিদ্ধ কৰা ৰাজহুৱা সভাখনৰ বাবে আৱদ্ধ উদ্যানখনত গোট খোৱা জেনেৰেল ডায়েৰৰ কোনো সতৰ্কবাণী অবিহনে শীতল ৰক্তেৰে নিৰস্ত্ৰ জনসমাগমৰ ওপৰত গুলীচালনা কৰিলে।

১৯১৯ চনৰ ১০ এপ্ৰিলত অমৃতচৰৰ এখন ৰাজহুৱা বাগিচা জালিয়ানৱালা বাগত সহস্ৰাধিক ভাৰতীয় লোক সমবেত হৈ ব'লাট আইনৰ বিৰুদ্ধে শান্তিপূৰ্ণ প্ৰতিবাদ সাব্যস্ত কৰে আৰু বৈশাখী উৎসৱ পালন কৰে। ১০০০০-ৰপৰা ২০০০০ লোকৰ ভিতৰত এক বৃহৎ জনসমাগম গোট খাই দুজন জাতীয় নেতা ড° চাইফুদ্দিন কিচলেউ আৰু ড° সত্যপালক গ্ৰেপ্তাৰ কৰাৰ বিৰুদ্ধে শান্তিপূৰ্ণ প্ৰতিবাদ সাব্যস্ত কৰে। যিটো স্থানত গুৰুত্বপূৰ্ণভাৱে মাত্ৰ পাঁচখন সংকীৰ্ণ প্ৰৱেশদ্বাৰ আছিল। সম্ভৱ যে সেইদিনা ৰাতিপুৱা ডায়েৰৰ ৰাজহুৱা ঘোষণাৰ কথাও ভিৰৰ বহুতে শুনা নাছিল, যেনেকৈ অমৃতচৰৰ বাহিৰৰপৰা বহুত আহিছিল। অঞ্চলটোৰ ওপৰেৰে উৰি যোৱা এখন ব্ৰিটিছ বিমানে ৰাইজৰ একাংশক ঘৰলৈ যাবলৈ পতিয়ন নিয়াইছিল।



### জালিয়ানৱালা বাগ, ১৯১৯

ব্ৰিটিছ ভাৰতীয় সেনাৰ ব্ৰিগেডিয়াৰ জেনেৰেল বেজিনাল্ড ডায়েৰে যিকোনো বিদ্ৰোহক মৰ্ষিমূৰ কৰি শৃংখলা বজাই ৰাখিবলৈ বন্ধপৰিকৰ আছিল। ইয়াৰ পূৰ্বে তেওঁ ৰাজহুৱা সভা নিষিদ্ধ ঘোষণা কৰিছিল যদিও এই ঘোষণা বহুলভাৱে প্ৰচাৰিত নহ'ল আৰু এই বিষয়ে বহুতেই অজ্ঞাত আছিল। জালিয়ানৱালা বাগৰ সমাৱেশৰ বিষয়ে জানিব পাৰি ডায়েৰে তাৎক্ষণিক আৰু নিৰ্মম ব্যৱস্থা গ্ৰহণ কৰাৰ সিদ্ধান্ত লয়। ডায়েৰ সন্ধিয়া ৫ বজাত জালিয়ানৱালা বাগত উপস্থিত হয় আৰু তেওঁৰ লগত তেওঁৰ দুখন সাজসজ্জিত গাড়ী আৰু প্ৰায় ৯০ জন মানুহ, বেছিভাগেই গুৰ্খা আৰু ভাৰতীয় সৈন্য। তেওঁলোকে চৌহদটোত প্ৰৱেশ কৰিবলৈ ব্যৱহাৰ কৰা গে'টৱেখন সিমান বহল নাছিল যে সাজসজ্জিত গাড়ী দুখন সোমাব পৰা যায়। সেয়েহে ডায়েৰে নিজৰ পদাতিক সেনাক ভিতৰত প্ৰৱেশ কৰিবলৈ নিৰ্দেশ দিয়ে। কোনো সতৰ্কবাণী অবিহনে ডায়েৰে নিজৰ সৈন্যক নিৰস্ত্ৰ জনতাৰ ওপৰত গুলীচালনা কৰিবলৈ নিৰ্দেশ দিয়ে। প্ৰায় দহ মিনিট গুলীচালনা চলি থকাৰ ফলত শ শ পুৰুষ-মহিলা আৰু শিশু নিহত হয় আৰু বহুলোক আহত হয়। যেতিয়া তেওঁলোকৰ গুলা-বাৰুদ শেষ হয় তেতিয়া তেওঁলোক গুচি যায়। সেই দহ মিনিটত ব্ৰিটিছ চৰকাৰৰ তদন্ত অনুযায়ী ৩৭৯ জন লোক নিহত হয় আৰু ১৫০০ৰো অধিক লোক আহত হয় যদিও ভাৰতীয় হিচাপ অনুযায়ী প্ৰায় ১০০০ লোক নিহত আৰু ২০০০-ৰ অধিক লোক আহত হয়। বৰ্তমান ৰাষ্ট্ৰীয় স্মৃতিসৌধ হিচাপে পৰিগণিত জালিয়ানৱালা বাগৰ দেৱালত আজিও দেখা যায় গুলীৰ চিন।

প্ৰখ্যাত কবি তথা নোবেল বঁটা বিজয়ী ৰবীন্দ্ৰনাথ ঠাকুৰে ইয়াৰ প্ৰতিবাদত নিজৰ নাইট উপাধি ত্যাগ কৰে। ব্ৰিটিছ চৰকাৰে এই হত্যাকাণ্ডৰ তদন্তৰ বাবে হাণ্টাৰ কমিছন গঠন কৰিছিল। ডায়েৰক সমালোচনা কৰা হৈছিল যদিও তেওঁক আইনগতভাৱে জবাবদিহি কৰা হোৱা নাছিল আৰু ইয়াৰ পৰিৱৰ্তে তেওঁ সেৱাৰ পৰা অৱসৰহে গ্ৰহণ কৰিছিল।

ভাৰতীয় ঔপনিৱেশিক ইতিহাসৰ অন্যতম উল্লেখযোগ্য আৰু ভয়ানক পৰিঘটনা জালিয়ানৱালাবাগ হত্যাকাণ্ডই ভাৰতীয় স্বাধীনতা আন্দোলনক প্ৰেৰণা যোগোৱাত গুৰুত্বপূৰ্ণ ভূমিকা পালন কৰিছিল। আজি জালিয়ানৱালাবাগ গণহত্যাৰ নিহতসকলক সন্মৰ্ধনা জনোৱাৰ উদ্দেশ্যে স্থাপন কৰা এক জাতীয় স্মৃতিসৌধ জালিয়ানৱালা বাগ। ভাৰতৰ স্বাধীনতাৰ বাবে কৰা সংগ্ৰাম আৰু ত্যাগৰ এক মৰ্মান্তিক প্ৰতীক হ'ল জালিয়ানৱালাবাগ হত্যাকাণ্ড। ইয়াক জাতীয় শোক আৰু ঔপনিৱেশিকতাৰ ভয়াৱহতাৰ ওপৰত চিন্তা-চৰ্চাৰ দিন হিচাপে স্মৰণ কৰা হয়।

Name: Pratiksha Bora

5th sem

## Narakasura and Kamakhya Ma

Narakasura was one of the traditional ruler of ancient assam, then known as Kamarupa. Many epics and puranas mentioned of him. According to the legends, he was born of the earth, by Vishnu, in his Varaha incarnation. Therefore he is called Bhauma. He made Pragjyotishpur his capital and he married the daughter of the king of Vidarbha, Maya. He was greatly favoured by Vishnu who taught him to worship Goddess Kamakhya.

But afterwards he came under the influence of Banasura, King of Sonitpur, and grew irreligious and presumptuous. Naraka got attracted to the beauty of the Devi. Arrogant Naraka wanted to marry Goddess Kamakhya. He even proposed to marry Goddess Kamakhya. She put a condition to Naraka that he should construct a temple and a road to the temple in a single night . Confident Naraka agreed to this and started to work. He almost completed the impossible task, the goddess caused a cock to crow signalling the dawn



Smelling conspiracy Naraka overcome with rage when devi evoded her promise and refused to marry him. Naraka slew the cock . The place where he did it still known as kukura kata (kukura- cock, kata- to kill) . He even refused to allow the famous sage Vasista to worship at the temple of kamakhya, at which Vasista cursed both Narak and Kamakhya saying that thence forward any worship in the temple would become Fruitless. By the aid of Shiva the duration of the curse was limited to three hundred years but Naraka had incurred the permanent displeasure both kamakhya and Vishnu. He was eventually slain by the latter in his incarnation of krishna.



- Biva Rani Das  
History Department (2021-24)

# BRIDAL CEREMONIES IN ANCIENT ROME

In Ancient Rome, a wedding was a sacred ritual involving many religious practices. In order for the wedding to take place the bride, and the groom or their father needed to consent to the wedding. Generally, the weddings would take place in June due to the god Juno. Weddings would never take place on days that were considered unlucky.

In a Roman wedding both had to wear specific clothing.

Boys had to wear toga virilis while the bride to wear a wreath, a veil, a yellow hairnet, chaplets of roses, seni crines and the hasta Caelibaries. All of the guests would wear the same clothes as the groom and the bride.

The Roman engagement was known as sponsalia. In the sponsalia, the maiden was promised to the groom by her father or her tutor. The promise could be made directly to the groom, but was usually made to the groom's father. As part of the engagement ring known as the annulus Pronubus on the bride's ring finger.

In the ancient city of Pompeii some of the frescoes in the "villa of the mysteries" may depict Roman weddings. However, it is possible that they depict a woman being introduced into the cult of Dionysus or some combination of these. Depictions of weddings in ancient Rome, generally allude to the Roman gods.

In Roman literature, a bride is usually portrayed as a grieving woman who needs to be persuaded or forced to marry.

The Roman marriage ceremony was called Dextrarum iunctio, literally joining of hands.

The handshake signifies the "concordia" the mutual bond of affection, of the married couple.

The pronuba joined the couple's right hands. The couple shared a ritual spelt care, after the groom broke it above the bride's head.

-- Tanaya Sarma

2021-24

## KHERAI :THE SACRED FESTIVAL OF THE BODO PEOPLE

Kherai puja is the greatest religious festival of the Bodos. It is a symbol of hope and desire, which has been prevailing among them. It is a unique blend of spirituality, cultural expression, and devotion to Bathou, the supreme deity of the Bodos. The festival serves as a medium for invoking blessings, maintaining harmony, and preserving cultural heritage. They perform Kherai puja collectively once or twice in a year. Besides welfare of both personal and public, the Kherai puja is performed for the good harvest of crops. The Bodos are generally dependent on agriculture. So, before and after cultivation, they perform Kherai puja and propitiate different gods and goddesses for the success in cultivation. Kherai puja is very expensive and elaborate too. Due to economic strategy the Bodos do not perform Kherai puja frequently and regularly.

### ORIGIN AND SIGNIFICANCE OF KHERAI

Kherai holds a unique place in the religious practices of the Bodo people, one of the largest indigenous groups in Northeast India. Though it is difficult to ascertain the origin of the Kherai, still some legends and folklores of Boro-Kachari give some clue about it in the olden days there was an old man named "jaraphagla". He had seven married sons. Jaraphagla loved his youngest daughter-in-law very much than the other daughter-in-law.



But she felt it to be a sort of different likeness over her and she could not tolerate her father-in-law's attitude. So, he fled away from the house. Jaraphagla searched for her in all directions but could not trace her. Finally he arranged a Kherai puja (Kher means to flee and 'ai' means goddess). The worshipper of Bathou believe that the word Kherai is a combination of two sounds Khe and Rai which means puja or the chanting before the chief god Bathou.

The festival is dedicated to Bathou Bwrai, the supreme god of the Bodo pantheon, who is associated with nature and believed to reside in the Sijwo plant (a type of wild ficus tree). Bathou Bwrai is worshipped as a deity who blesses his followers with protection, good health, and prosperity. Through Kherai, the Bodo people express gratitude to Bathou Bwrai for his blessings and seek his guidance for their well-being.

## Conclusion: The Spirit of Kherai

Kherai stands as a powerful testament to the Bodo people's spiritual connection to their land, ancestors, and traditions. In an ever-evolving world, this festival reminds the Bodo community of the importance of their roots, their reverence for nature, and their dedication to Bathou Bwrai.

Priyanka Daimari  
5th semester



# MANIRAM DEWAN

*A Pioneer of India's Freedom Struggle and Tea Industry*

Maniram Dewan, born on April 17, 1806, in the village of Chariha in Assam, was a multifaceted personality—freedom fighter, entrepreneur, and one of the earliest tea planters in India. As a trailblazer in many spheres, Dewan played a pivotal role in both the socio-economic development of Assam and the fight against British colonial rule.

Maniram Dewan, originally known as Maniram Dutta Baruah, hailed from a noble Assamese family. He was well-educated and displayed exceptional leadership skills from a young age. During the early 19th century, he served under the Ahom king Purandar Singha as a minister, or dewan. However, following the annexation of Assam by the British East India Company in 1833, Maniram shifted his focus toward entrepreneurial ventures.

His efforts not only demonstrated the potential of Indian entrepreneurship but also inspired other locals to participate in the lucrative tea industry. Unfortunately, his success threatened the British, leading to friction between him and the colonial authorities.

Maniram Dewan's discontent with British policies, particularly their exploitative economic measures, motivated him to join the broader fight for India's independence. He became an active participant in the 1857 Revolt, often referred to as India's First War of Independence. Dewan sought to restore the Ahom monarchy in Assam by aiding uprisings against British rule. He, secretly corresponded with the exiled Ahom prince, Kandarpeswar



and mobilized local forces to rebel against the British. However, his plans were discovered, leading to his arrest in 1858.

Today, Maniram Dewan is celebrated not only as a patriot but also as a visionary who championed self-reliance and indigenous enterprise.

In honor of his contributions, several institutions and landmarks in Assam bear his name.

His life and legacy are often revisited in academic studies, literature, and cultural narratives, serving as an inspiration for generations



Maniram Dewan's life is a testament to the indomitable spirit of India's freedom fighters.

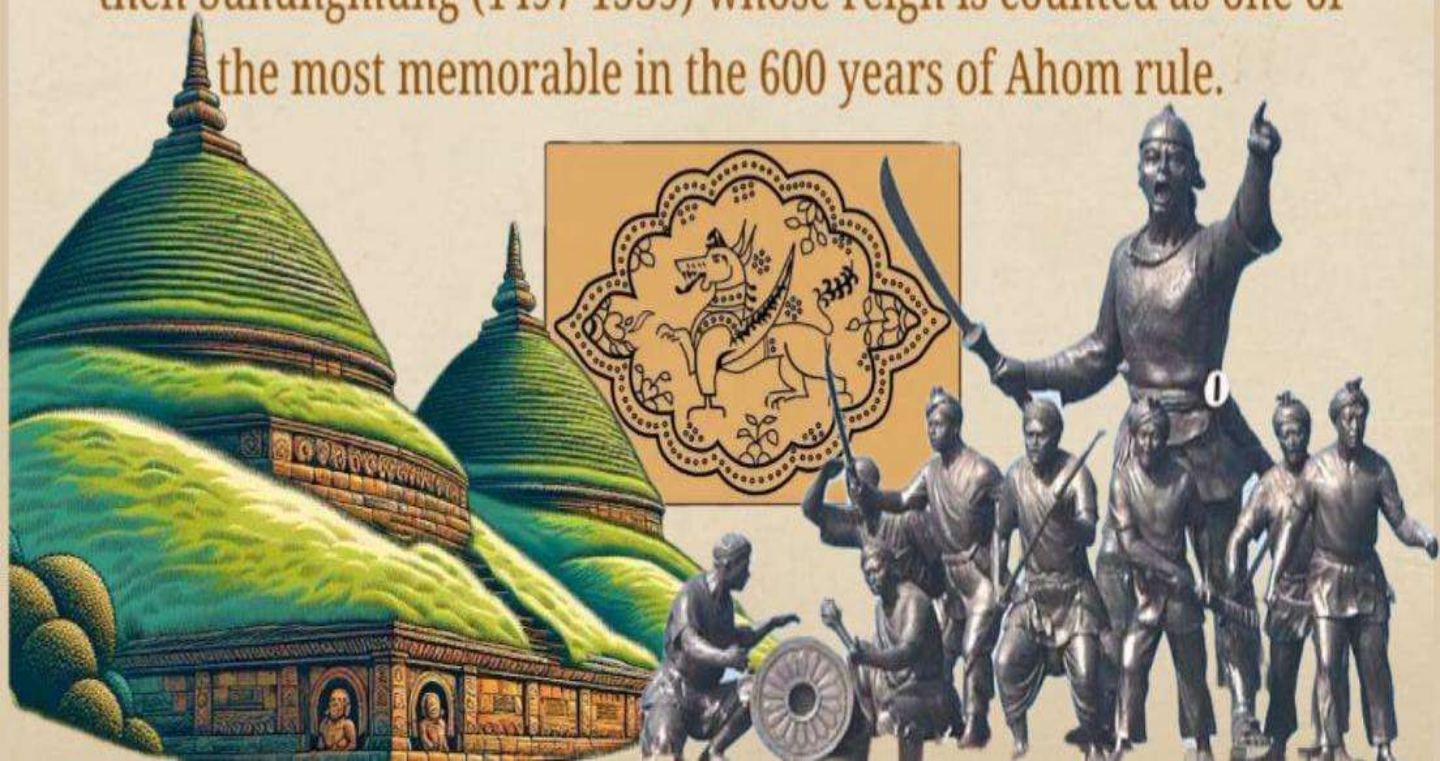
By combining his entrepreneurial vision with his patriotic zeal, he laid the groundwork for resistance against colonial exploitation.

-- Rashida Khatoon  
5th Semester

# AHOM DYNASTY

Prior to British occupation and annexation in the early 19th century, the medieval kingdom of Assam had been under the Ahom kings for nearly six centuries. Under the leadership of Sukapha, Ahom migrates from Upper Burma settled in the Patkai Mountains and established a kingdom in the neighbourhood of modern Sivasagar in the early 13th century, Charaideo was the capital of Ahom kingdom. Sukapha died in 1268 AD and he was succeeded by his son Susenpha (1268-1281). At this time Ahom kingdom extended from the area adjoining Dikhow river to Namdang river.

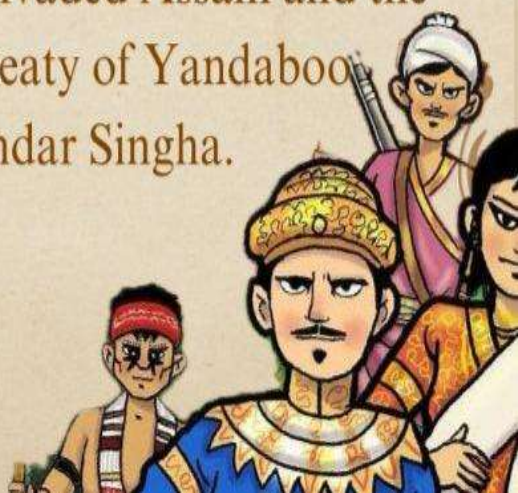
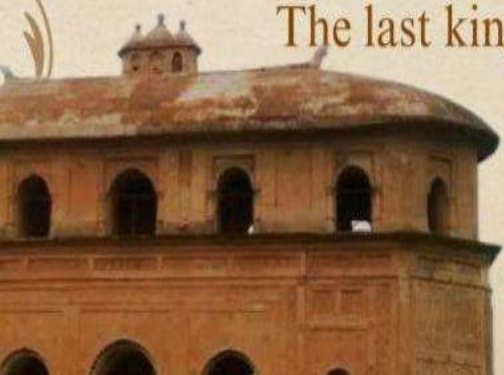
The kings who succeeded Susenpha respectively were Subingpha, Sukharangpha, Sukrangpha, and Sutunpha. Then for the lack of able ruler, there were ministers rule for two times from 1376 to 1380 and from 1389 to 1397. In 1397 Sudangpha (1397-1407) known as Bamuni Konwar became the king and he was followed by Sukanpha, Suphapha, Susenpha, Suhanpha, Supimapha and then Suhungmung (1497-1539) whose reign is counted as one of the most memorable in the 600 years of Ahom rule.



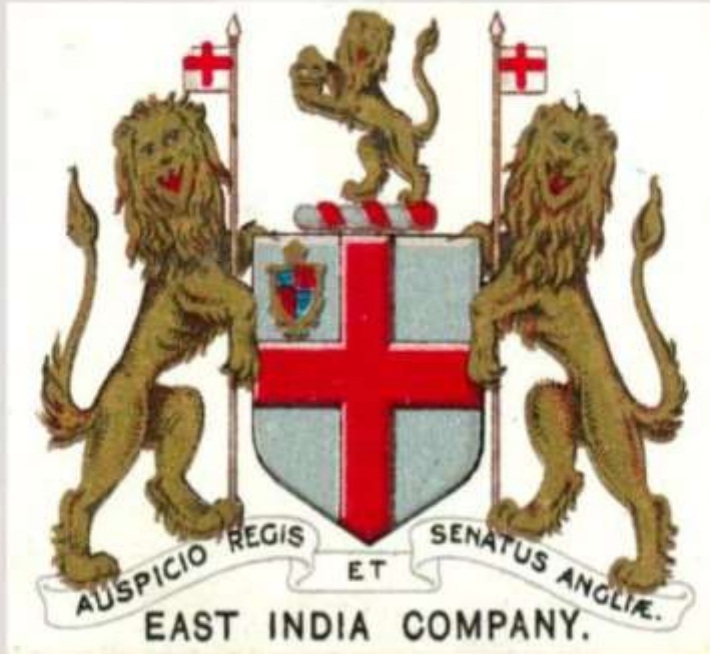
During his reign mughal invaded thrice but they could not taste victory. In 1539 AD he died. After his death his son Suklengmung ascended the throne. This king shifted the capital to Gargaon and he was known as Ghargaiya Raja. He was succeeded by his son Sukhampha (1552- -1603). He was known as Khora Raja. In 1603 Sukhampha son Susengphaa ascended the throne known as Pratap Singha. He introduced Paik system to divide people in groups- Hazarika, Saikia and Bora. Pratap Singha died 1641 AD and after his dead Ahom kingdom was ruled by Sukrampha, Sutinpha, and Sutamla (1648-63) who assumed the name Jayadhwaj Singha.

The history of 17th century Assam in the history of Ahom Mughal conflict In 1662 king Aurangzeb sent Mir Jumla to attack Assam who compelled the rulling Jayadhwaj Singha to give up the western part of the ahom territory to the mughals. However, in 1682 Gadadhar Singha (1681-95) recovered the lost territory and Goalpara remain the frontier outpost of the Mughal dominion. Between the reign of Jayadhwaj Singha and Gadadhar Singha total eight other kings ruled Ahom kingdom. It was Chakradhwaj Singha who ruled from 1663-69, under the excellent leadership of Lachit Borphukan a fierce battle took place between the Ahoms and Mughals in 1671 at Saraighat where the ahom completely defeated the Mughals. The Ahom dynasty ended in 1826 when the Burmese invaded Assam and the British EIC annexed the area after the treaty of Yandaboo. The last king of Ahom was Purandar Singha.

**HARSHITA LAHKAR**  
**5TH SEMESTER**



## THE ROLE OF BRITISH EAST INDIA COMPANY IN SHAPING MODERN INDIA



*The British East India Company, initially a trading entity, gradually expanded its power and influence in India. Key events, such as the Battle of Plassey (1757), marked the turning point, leading to the establishment of British colonial rule.*

*The Company's rule had a significant impact on India:*

*Economically they drained India's wealth through excessive taxation and trade policies, leading to economic decline.*

*Socially and Culturally the traditional outlook of the Indian society took a great turn. Introduction of Western education, legal systems, and administrative practices, disrupting traditional Indian society.*

*Infrastructural Development and various construction works too were done. Building of railways and roads, primarily for British interests, though these had some long-term benefits.*

*Various uprisings from people from different sections shows how the British had adversely effected the Indian population. On such example is The Sepoy Mutiny (1857): A major uprising against British rule, highlighting the growing resentment towards colonial policies.*

*The Company's legacy in India is complex. While it played a role in modernizing India, its actions were often exploitative and contributed to the country's struggle for independence.*

## THE EMPEROR GAIUS OCTAVIAN AUGUSTUS



Rome. Seen as the foundation for the western world that exists today was a part of the mighty Roman Empire that had left an incredible legacy over its centuries of existence. The takeover of Roman political authority by Octavian, The First Citizen is how he was often addressed as, ushered a new era considered as the most glorious and prosperous period in Roman History.

The man known to history as Caesar Augustus, the First Emperor of the mighty Roman Empire was born on 23rd September 63 BC on the Palatine Hill in the city of Rome. In Roman Times great individuals had various names mostly to acknowledge their great deeds and consequently Caesar Augustus was the name which he later came to be known by. Octavian was adopted by his great-uncle Julius Caesar. Julius Caesar had no heirs and his son with Cleopatra was not legally recognised as a Roman citizen as a result in his will, he chose his great-nephew as his heir.

After Caesar's assassination in 44 BC, just at the age of eighteen at that time Octavian was seen as the successor of his uncle's political power in the eyes of Caesar's followers. Although he was still a very young man he had both the support and financial power that was needed to stabilize his grip over Roman politics. After the assassination of Julius Caesar, Octavian, Mark Antony and Aemilius Lepidus created the Second Triumvirate, a power sharing agreement that divided the territories of Rome among them. But this agreement did not last long as Lepidus was forced to retire and Mark Antony established a romantic and political alliance with Cleopatra, the queen of Egypt and the former lover of Julius Caesar. In retaliation Octavian declared war against the two and this sparked the famous naval Battle of Actium in 31 BC where the combined forces of Antony and Cleopatra were defeated by Octavian. With this great victory Octavian now became the supreme ruler of the Roman Empire and was awarded by the Senate with new titles as 'Augustus' meaning exalted and 'Princeps' meaning the first and foremost citizens.



To prevent any possible capture of the city by the oligarchy with the help of the armed forces he ensured that armies remained stationed in the provinces and the frontiers of the Empire. Special armed forces called 'Praetorian Guard' were created out of the Imperial Bodyguards to protect the city. To maintain peace and order in the empire, special magistrates called 'Praefectus Urbi' were appointed, who also held temporary charge of the government in the absence of the king.

Augustus Caesar's reign was a golden age in every way and the most glorious and peaceful one in Roman History, describing his reign as 'Pax Romana' which meant 'The Roman Peace'. Economy, Art, Agriculture flourished and an ambitious program of building and renovating Rome was begun. He completed the plans made by Julius Caesar and then proceeded with his own projects. He restored and built around 82 estimated temples in just one year. The famous public Roman baths were built during his reign.

The 'Forum Of Augustus' was an architectural marvel of the Roman Empire. Commissioned by Emperor Augustus himself, its construction started in 42 BC and was completed in 2 BC, this forum was a political powerhouse, a military showcase and a tribute to Mars the God of War. In this forum military victories were celebrated and political decisions that shaped the empire were made. "The Forum of the late Emperor Augustus ... one of the finest works that the world has ever beheld." - Pliny the Elder - Natural Histories, Book 36, Ch 24

At the age of 75 his health started deteriorating and he chose his adopted son Tiberius as his heir and the next in line to the throne. He died on 19th August, 14 AD in the City of Nola in Southern Italy. Augustus's last words were reported to be "I found Rome of Clay, I leave it to you of Marble". Augustus's death was seen as the loss of a great ruler brimming with talent and great vision who took Rome to its greatest peak of hegemony.

# THE DIVINE BEAUTY QUEEN

## RANI PADMINI



*Rani Padmini, she also known as padmavati, was a legendary queen & wife of King Rawal Ratan Singh of Chittor (Mewar). Rani Padmini was known mostly for her divine beauty and Jauhar (self-immolation) in 1303, the year Alauddin Khilji attacked Chittor. Padmini or Padmavati spent her life under the care of her father Gandharva sena and mother Champavati. Padmini had a talking parrot named "Hiramani". Her father arranged a swayamvara to wed his beautiful daughter to an able man and invited all the Hindu kings and Rajputs (request to marry her by showing their eligibility). King Rawal Ratan Singh of Chittor hearing of Padmini's attributes went to the swayamvara regardless of having multiple wives. There he won her hand by defeating another eligible king, Malkhan Singh. He returned to Chittor with his beautiful queen Padmini. In the 12th and 13th centuries, the Sultanate of Delhi, set up by Muslim Turkic nomadic invaders, was growing in power. The Sultans made repeated attacks on Mewar. It is famously said and believed that Alauddin Khilji attacked Chittorgarh to have Maharani Padmini all for himself. This story is based on the poem Padmavat by Malik Muhammad Jayasi, written in Awadhi in 1540. However, some historians do not agree with this story and claim it to be a legend or a famous folklore.*

*In 1302-03 CE, Chittor was under the rule of Rajput King Rawal Ratan Singh, a brave and noble warrior, and also a patron of arts. He had many skilled and talented artists in his court, one of whom was a musician named Raghav Chetan. But what people did not know was that Raghav Chetan was also a practitioner of magic and spells. He used this hidden talent to defeat his rivals. Unfortunately, he was caught red-handed while practicing magic, which greatly displeased the king. Raghav Chetan was thus banished from the kingdom after he was publicly humiliated when forced to sit on a donkey with black paint on his face and ride around the capital. This harsh punishment earned Ratan Singh an uncompromising enemy. Sulking after his humiliation, Raghav Chetan went to Delhi with the aim of trying to incite the Sultan of Delhi, Alauddin Khilji, with a reason to attack Chittor.*



*The Sultan on reaching Mewar was anxious to see the beautiful queen Padmini of whose beauty he had heard a lot. As a guest to the kingdom, he asked to meet with the queen. Padmini however, suspicious of Alauddin's demand declined the request. King Ratan Singh then tried to talk his queen into agreeing for he knew of the strength and might of the Delhi Sultanate and the Khilji Dynasty. Padmini then put a condition that Alauddin should see only her reflection that too in the presence of her husband, herself accompanied by a hundred female servants. When the sultan of Delhi saw her, he was so smitten by her beauty that he wanted Padmini for himself. He thus decided to attack Chittorgarh. He believed that if he killed the king he could have his queen. The Rajputs fought valiantly in the battle, but lost. Alauddin Khilji, all triumphant when reached the fort was shocked. To his great dismay and disbelief all the royal women including Padmini had committed jauhar. The women who performed jauhar perished but their memory has been kept alive till date in the bards and songs which glorify their valor. To protect their self respect and honour, they jumped into the fire pyre. To these women death by jauhar was better than the security and luxury of inglorious captivity.*

**-Dipika Baishya  
5th semester**



# MUGHAL PAINTING



The Mughal made a distinctive contribution in field of painting. They introduced new themes depicting the court, battle scene and the chase, and added new colours and new forms.

they created a living tradition of painting which continued to work in different parts of the country long after the glory of Mughal had disappeared.

Every Mughal successor, based on his taste and preference, contributed towards enhancing the status of art viz, calligraphy, painting, architecture, book making, book illustration project etc . they look keen interest in artists ateliers and Nurtured unprecedented new style that heightened and accelerated the existing art scenario of India.

The school had its beginnings during the reign of the emperor Humayun (1530–40 and 1555–56) when Humayun return from his exile he brought two Persian artists, Mir Sayyid Ali and Khwaja 'Abd us Samad to join him in India. Abd us Samad painting Princes of the House of Timur (1545-50) the size and complex structure is surprising.

prices of house of Timur by Abd us Samad

After Humayun his son Akbar continue the tradition and fascination of painting. He retain Samad and Sayyid. Abul Fazal, the court historian of Akbar write about Akbar's passion for arts. Humayun project of illustration of Hamsa Nama which was continue by Akbar. It look 14 years. He was the first mughal ruler to show interest in European painting and His painting also had the good knowledge of German art and Finess art. Akbar's secular policy is also reflected in his painting. during his reign painting workshop was set up in one of the imperial establishments (karkhana). A large number of painters from different caste and religion joined in work. Daswant and Basawan were two of the famous painters both were hindu. After Akbar the Jahangir had deep interest in painting and under him mughal painting achieved its zenith . but the art of pedagogy start to change in jahangir's era. while Akbar believed in collaborative painting project were as Jahangir started to promote individual painting. He was a keen naturalist and his preference was for painting of hunting scene, birds, and flowers. whenever he saw strange animals or birds, his artist painted the same immediately. He also continue the tradition of portraiture. There was downfall of manuscript illustration and rise of portraiture and Album painting during his reign western influence also seen in mughal painting.

During shah jahan painting continue to patronized but he lacked jahangir's aesthetic sense. Realistic painting of rulers and subject got replace with painting "Holy Men". There is a profound of court scene and lavish use of gold. shah jahan was a great patron of architecture, but he did not neglect the painting.

Aurangzeb who succeed Shah Jahan, was a moralist who detested art and culture, which led to the dispersal of artist to different place of country. the good painters left for other court and the average ones put stall in market. After years Mughal empire decline and the influence of Indian, Persian, European. mughal painting is a fascinating and rich art form that flourished in the indian subcontinent during the mughal empire, particularly from the 16th to the 19th centuries. this style of painting is known for its intricate detail, vibrant colors, and a unique blend of various artistic tradition.

Mughal painting is remarkable art from that reflects the grandeur of the mughal empire and its culture syncretism .through its intricate details and vibrant colors it continues to captivate art lovers and historians alike .

Pinaz Hussain

5th Semester.

# Mirabai

Miraba, venerated as Sant Mirabai, was a 16th century Hindu mystic poet and devotee of Lord Krishna. She was born into a Rathore Rajput Royal family in Khudki (Rajasthan). She was the daughter of the Rajput king Ratan Singh and Veer Kumari.

Mirabai is regarded as the incarnation of Radha. It is said that when Mirabai was only three years old, a wandering Sadhu came to her house and gave a statue of Shri Krishna to her father. To Mira, this figure of Krishna embodied his living presence. Another story states that when Mira was just a child, on seeing a wedding ceremony happening nearby she asked her mother who would be her groom. Hearing her innocent question, her mother smiled and pointed to the idol of Krishna. But this got imbibed in Mira's mind. She resolved to make Krishna her lifelong friend, lover and husband. The names of the Lord "Govind, Girdhari, Gopal" were always on her lips.

Authentic records about Mira are not available, scholars have attempted to establish Mira's biography from secondary literature that mention her.

In 1516, Mira unwillingly married Bhoj Raj, the crown prince of Mewar. Her husband was wounded in one of the ongoing Hindu Muslim wars of the Delhi Sultanate in 1518, and he died of battle wounds in 1521. Within a few years after her husband died, both her father and father-in-law were killed during a war with the Islamic army of Babur.

According to a popular legend, her in-laws tried many times to execute her, such as sending her glass of poison or a basket with a snake, but she was not harmed in either case. Miraculously, the snakes turned into a garland. Some stories state that Mirabai left the kingdom and went on pilgrimages. She had -

Rana, your strange world is not to my liking,  
It has no saints, and its people are base.  
I've given up ornaments and the braiding of hair,  
I've given up collyrium and the trying of braids.  
Mira has found a perfect groom, Krishna the Lord.



In her last years, Mira lived in Dwarka, where legends state that she miraculously disappeared by merging into an idol of Krishna in 1547.

Mirabai is a celebrated Bhakti Saint, particularly in North Indian Hindu tradition. During the early 17th century, women were considered subordinate to men in spiritual worth and were meant to assist men in their worldly as well as religious pursuits. All the other prominent Bhakti Movement poets were men. Mirabai defied not only the creative canon but showed open disregard to popular contemporary customs of the Rajputs like not committing Sati on the death of her husband. She is mentioned in Bhaktamal, confirming that she was widely known and a cherished figure in the Bhakti Movement by about 1600 CE.

Mirabai's contribution to Bhakti movement was primarily her music. She wrote hundreds of songs and initiated a mode of singing the songs, a raga. Her song expresses her love and devotion to Krishna, metaphorically Mirabai points to the longing of the personal self, 'Atma', to be one with the universal self 'Paramatma', which is a poet's representation of Krishna. Mirabai wrote her songs in Rajasthani and Braj Bhasa languages, which were translated into Hindi and Gujarati.

Much of what we know about Mirabai comes from her poetry. Her poetry expresses the longing and seeking of her soul for union with Shri Krishna. At times, she expresses the pain of separation and other times, the ecstasy of divine union. Her devotional poems were designed to be sung as bhajans and many are still sung today.

Himadri Das

5th Semester



# The Forgotten Maritime Legacy of

Pg-45

## Ancient India

When we think of ancient India, images of grand temples, scholarly advancements, and vibrant trade routes come to mind. However, one often-overlooked facet of Indian history is its maritime legacy. Long before European nations dominated the seas, ancient Indian civilizations boasted a thriving maritime tradition that shaped global trade, culture, and exploration.

### The Indus Valley and Early Maritime Trade.

The Indus Valley Civilization (c. 2500 BCE) showcased early evidence of India's maritime prowess. Excavations at sites like Lothal in Gujarat reveal the presence of a sophisticated dockyard, suggesting that the civilization engaged in trade with Mesopotamia, Egypt, and other ancient cultures. Goods such as beads, cotton, and spices were exported, while gold, silver, and other luxury items were imported.

### The Chola Dynasty's Naval Expansion

Fast forward to medieval India, and the Chola dynasty (c. 9th-13th century CE) stands out as a maritime powerhouse. Under Rajendra Chola I, the Chola navy extended its influence across Southeast Asia, conquering parts of modern-day Indonesia and Malaysia. This expansion wasn't just about warfare; it established trade routes and fostered cultural exchange, spreading Indian art, architecture, and religion to distant lands.

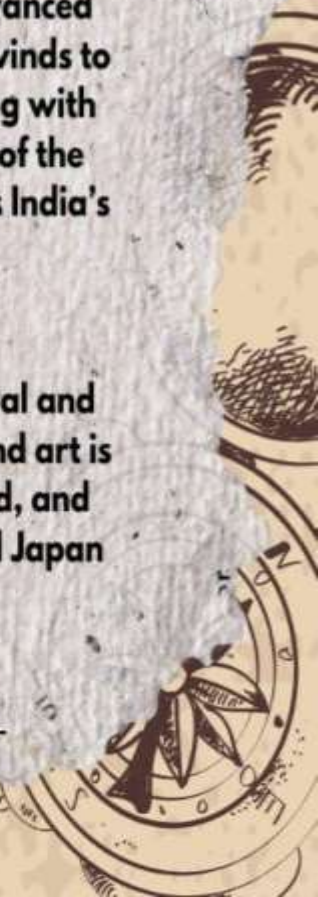
### Indian Ships and Navigation

Ancient Indian texts like the Yuktikalpataru describe shipbuilding techniques and maritime practices, highlighting India's advanced understanding of navigation. Indian sailors used monsoon winds to travel across the Arabian Sea and Bay of Bengal, connecting with Africa, the Middle East, and Southeast Asia. The invention of the samudra yantra (a type of navigational device) underscores India's contributions to maritime technology.

### Cultural Exchange via the Indian Ocean

India's maritime activities facilitated the spread of its cultural and religious ideas. The influence of Indian languages, scripts, and art is evident in Southeast Asian nations like Cambodia, Thailand, and Indonesia. The spread of Buddhism to Sri Lanka, China, and Japan also relied heavily on maritime routes.

Pragya Baruah  
3rd Semester.



# QUIT INDIA MOVEMENT: 1942



Quit India movement also known as India August Movement or August Kranti or the Bharat Chhodo Andolan was officially launched by the Indian National Congress (INC) led by Mahatma Gandhi. On 8th August 1942, after World War II Mahatma Gandhi called to end British rule and launched the Quit India Movement at the session of the All-India Congress Committee in Mumbai. Aruna Asaf Ali popularly known as the 'Grand Old Lady' of the who also participated in the Movement is known for hoisting the Indian flag at the Gowalia Tank Maidan in Mumbai during the Quit India Movement.

The slogan 'Quit India' was coined by Yusuf Meherally, a socialist and trade unionist who also served as Mayor of Mumbai. Gandhiji gave the call "Do or Die" in his speech delivered at the Gowalia Tank Maidan, now popularly known as August Kranti Maidan. The movement was supposed to be a peaceful non-violent movement aimed at urging the British to grant India independence along the lines of Congress ideology. Gandhi urged the British to leave India promptly or face serious consequences. As part of this effort, a call for mass agitation was issued, which triggered violent clashes and the arrest of Indian National Congress leaders.

## **What triggered the Movement?**

The immediate cause for the movement was the collapse of Cripps Mission. Under Stafford Cripps, the mission was sent to resolve the Indian question of a new constitution and self-government. It failed because it offered India not complete freedom but the Dominion Status to India, along with the partition. Another reason behind the movement is Indian Involvement in World War II without prior consultation. The British assumption of unconditional support from India to the British in World War II was not taken well by the Indian National Congress.



*The anti-British sentiments and demand for full-independence had gained popularity among Indian masses during the period and the two decades of mass movement which were being conducted on a much more radical tone under the leadership of the various associated and affiliated bodies of the Congress, like All India Kisan Sabha, Forward Bloc etc. had already prepared the ground for the movement were also the factor that contributed to the movement.*

*Moreover, the economy was also in shatters as a result of World War II which made the people angry and cautious.*

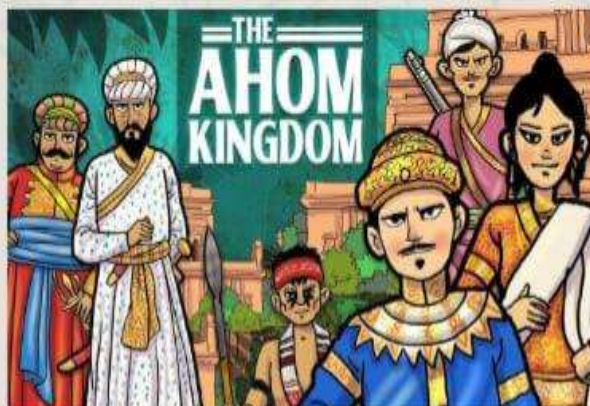
*Phases of the movement:*

*In the first Phase, urban revolt, marked by strikes, boycott and protesting, which were quickly suppressed. There were strikes and demonstrations all over the country and workers provided the support by not working in the factories. Gandhi was soon imprisoned at Aga Khan Palace in Pune and almost all leaders were arrested.*

*In the second phase the focus shifted to the countryside, which witnessed a major peasant rebellion, marked by destruction of communication systems, such as railway tracks and stations, telegraph wires and poles, attacks on government buildings or any other visible symbol of colonial authority.*

*And finally in the last phase witnessed the formation of national governments or parallel governments in isolated pockets like Ballia, Tamluk, Satara etc.*

# 600 YEARS OF RICH HISTORY



The Ahom kingdom was established in 1228 when Sukaphaa entered the Brahmaputra valley. Sukaphaa did not battle with any established kingdom and seem to have occupied a depopulated region on the south bank with Burhidihing river in the north, the Dikhow river in the south and the Patkaimountains in the east.

He befriended the local groups, the Barahis and the Morans, finally settled his capital at Charaideo and established the offices of the Dangoria- the Burhagohain and the Borgohain. In the 1280s, these two offices were given independent regions of control and the check and balance that these three main offices accorded each other was established.



The Ahoms brought with them the technology of wet rice cultivation that they shared with groups. The peoples that took to the Ahom way of life and polity were incorporated into their fold in a process of Ahomization. As a result of this process the Barahi people, for instance, were completely subsumed, and some of other groups like some Nagas and the Moran peoples became Ahoms, thus enhancing the Ahom number significantly. This process of Ahomization was particularly significant till the 16th century, when under Suhungmung, the kingdom made large territorial expansion at the cost of the Chutiya and the Kachari kingdoms. Rang Ghar a pavilion built by Pramatta Sangha (also known as Sunenpha) in Ahom capital Rongpur, Sibsagar: the Rang Ghar is one of the earliest pavilion of outdoor stadium in south asia.

The expansion was so large and so rapid that the Ahomization process could not keep pace and the Ahoms became a minority in their kingdom.

This resulted in a change in the character of the kingdom and it became multi-ethnic and inclusive. Hindu influences, which were first felt under Bamuni Kunwor at the end of the 14th century, became significant. The Assamese language entered the Ahom court and co-existed with the Tai language. The rapid expansion of the state was accompanied by the installation of a new high office, the Borpatrogohain, at par with the other two high offices and without opposition from them. Two special offices, the Sadiakhogohain and the Marangikhogohain were created to oversee the regions won over from the Chutiya and the Kachari kingdoms respectively. The subjects of the kingdom were organized under the Paik System, initially based on the Phoid or kinship relations, which formed the militia. The kingdom came under attack from Turkic and Afghan rulers of Bengal, but it withstood them.

On one occasion, the Ahoms under Tankham Borgohain pursued the invaders and reached the Karatoya river, and the Ahoms began to see themselves as the rightful heir of the erstwhile Kamarupa kingdom. The Ahom kingdom took many features of its mature form under Pratap Singha.

The Paik system was reorganized under the professional khel system, replacing the kinship based Phoid system. Under the same king, the offices of the Borphukan, and the Borbarua were established along with other smaller offices. No more major restructuring of the state structure was attempted till the end of the kingdom. The kingdom came under repeated Mughal attacks in the 17th century, and on one occasion in 1662, the Mughals under Mir Jumla occupied the capital, Garhgaon.

The Mughals were able to keep it, and in at the end of the battle of Saraighat, the Ahoms not only fended off a major Mughal invasion, but extended their boundaries west, up to the Manas river.

Following a period of confusion, the kingdom got itself the last set of kings, the Tungkhungia kings, established by Gadadhar Singha. The rule of Tungkhunia kings was marked by peace and achievements in the arts and engineering constructions. The rule of the ruler was also marked by increasing social conflicts, leading to the Moamoria Rebellion.

The rebels were able to capture and maintain power at the capital Rangpur for some years, but were finally removed with the help of the British under Captain Welsh. The following repression led to a large depopulation due to emigration as well as execution, but the conflicts were never resolved. A much weakened kingdom fell to repeated Burmese attacks and finally after the treaty of Yandabo in 1826, the control of the kingdom passed into British hands.

- Dollyshree Rabha  
5th semester





## WISDOM'S SHADOW: THE TALE OF WITCHES AND WOMEN.

In the 1800s, Matilda Gage took a stand, Saying witch hunts weren't about evil's hand. It was more about fear of women wise, Trying to keep them from reaching the skies. A witch wasn't one with a broom to ride, But a woman of knowledge, with nothing to hide. Though some men were accused in this sad tale, It was mostly women who felt this hail. Gage said witches showed what power could do, Scaring others from being strong and true.

"Witch" or "whore," the names were thrown, At women whose brilliance had shone. Smart women were often the ones accused, In a world where their voices were refused. Polite and quiet they were expected to be, But speaking up made them "possessed," you see. Is knowing a lot a good thing or bad? Does it depend on if you're a lad or a lass? The lotus flower, with its light and grace, Reminds us of knowledge's rightful place. Naked, she stands, judged by all, Her long hair a shield, making her tall.

-- NASRINA YESMIN

2021-24

**SECTION 3 -**

**HISTORICAL TRIVIA  
AND  
FUN FACTS**



# HISTORICAL TRIVIA & FUN FACTS

• **Roman Gladiators' Diet:** Contrary to popular belief, Roman gladiators were mostly vegetarians. Their diet consisted largely of barley, beans, and dried fruit.

• **The Oldest Written Recipe:** The oldest known written recipe is for beer, dating back to around 3400 BC in ancient Sumeria. The recipe was found on a cuneiform tablet.

• **Vikings' Hygiene:** Vikings were known for their cleanliness. They bathed once a week, which was more frequent than other Europeans of their time. They also used natural hot springs in Iceland for bathing.

• **The First Olympic Games:** The first recorded Olympic Games took place in 776 BC in Olympia, Greece. The only event was a 192-meter race called the "stadion."

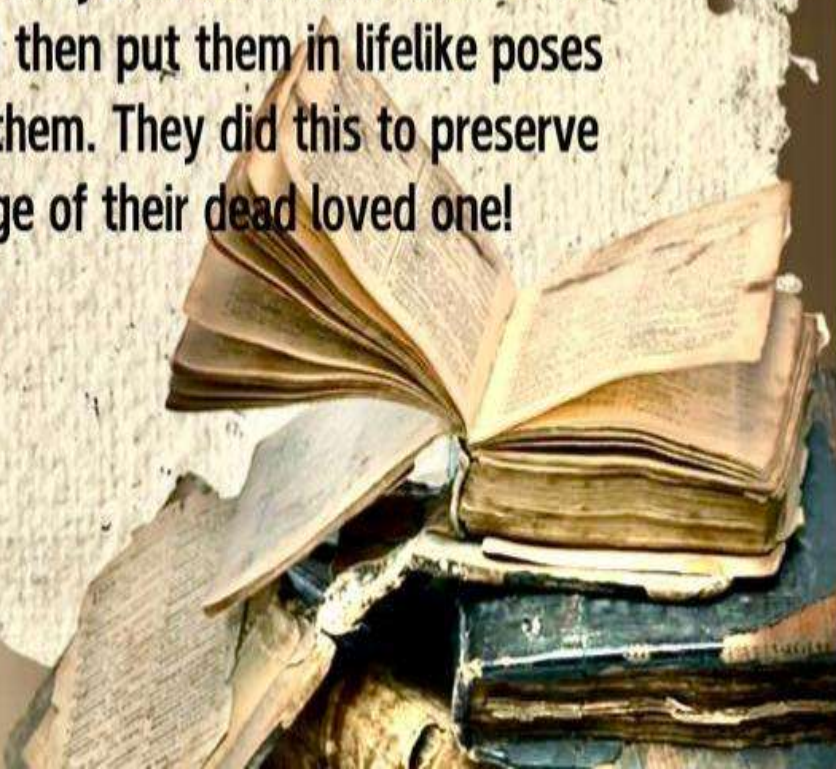
• **Leonardo da Vinci's Procrastination:** Leonardo da Vinci was notorious for not finishing projects. One of his most famous unfinished works is the "Adoration of the Magi," commissioned in 1481 but left incomplete.

# HISTORICAL TRIVIA & FUN FACTS

• Cleopatra wasn't actually Egyptian! As far as historians can tell, Egypt's famous femme fatal was actually Greek! She was a descendant of Alexander the Great's Macedonian general Ptolemy


• Ketchup was sold in the 1830s as medicine. In 1834, it was sold as a cure for an upset stomach by an Ohio physician named John Cook. It wasn't popularized as a condiment until the late 19th century

• During the Victorian period, it was normal to photograph loved ones after they died. People would dress their newly-deceased relatives in their best clothing and then put them in lifelike poses and photograph them. They did this to preserve one last image of their dead loved one!





## HISTORICAL TRIVIA & FUN FACTS

- 
- The art of navigation originated in India.
  - Chess was one of many great discoveries given by India to the world.
  - India didn't have national anthem during the time of its independence, it was only on 24 January, 1950 that the song written way back in 1911 " jana, gana, mana" was adopted.
  - India got freedom at midnight because of astrology as August 15, 1947 was considered as an insuspicious day.
  - Allahabad(now pragyaraj) was declared as capital of India for only one day in 1958.

## TRIVIA & FUN FACTS

• Cleopatra's Makeup: Cleopatra, the last Pharaoh of Ancient Egypt, used makeup made from crushed beetles and ants to achieve her signature red lipstick.

• The Great Fire of London: In 1666, a fire that started in a bakery on Pudding Lane ended up destroying a large part of London, including 87 churches and 13,200 houses, but only six people were recorded to have died.

• The Shortest War: The shortest war in history was between Britain and Zanzibar on August 27, 1896. Zanzibar surrendered after 38 minutes.

• The Eiffel Tower's Color: The Eiffel Tower is repainted every seven years to protect it from rust. Originally it was reddish-brown; now it's a shade called "Eiffel Tower Brown."

• Ancient Egyptian Toothpaste: The first recorded toothpaste formula dates back to ancient Egypt, around 5000 BC, and included ingredients like powdered ashes of ox hooves, myrrh, and burnt eggshells.



# SECTION 4-

**EVENTS HELD  
BY  
"HISTORICA"**

**(THE ASSOCIATION OF HISTORY DEPARTMENT)**



# EVENTS HELD BY HISTORICA

## 1) Orientation Program



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The setting sun is reflected from the

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# EVENTS HELD BY HISTORICA

## 2) The Quiz Wizards



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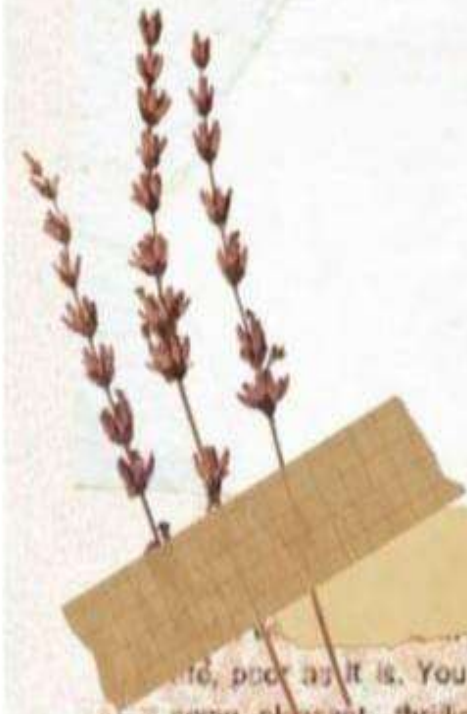
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# EVENTS HELD BY HISTORICA

## 3) Durga Puja Through Your Lense



(Photography  
competition)



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# EVENTS HELD BY HISTORICA

## 4) Ronak



The corner designing competition



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even in a poorhouse.  
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# EVENTS HELD BY HISTORICAL

## 5) Mithas-e- diwali

(The Mithai making competition)



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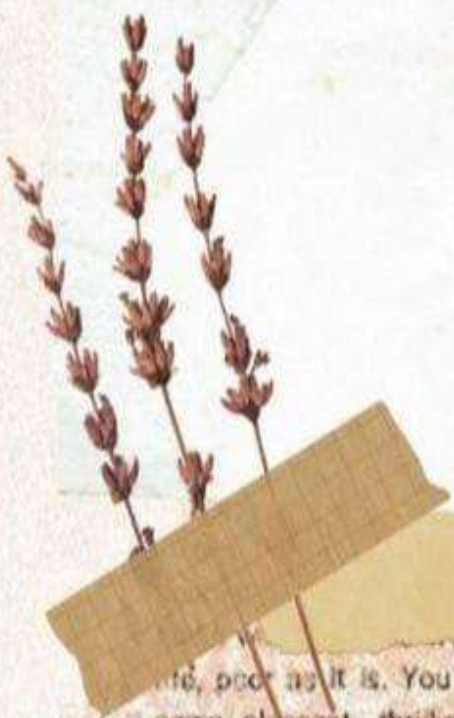
# EVENTS HELD BY HISTORICA

## 6) Roshni Raas

(The diya designing competition)



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# SECTION 5-

**SOME MOMENTS OF PRIDE  
FOR  
THE DEPARTMENT OF HISTORY**



# A MOMENT OF PRIDE



**Rimli Bora, 1st position ,B.A final year (CBCS) examination 2024 in History under Gauhati University .**

**Congratulations to Rimly Bora, for achieving the top rank in History under Guwahati University. Your exceptional hard work, dedication, and academic excellence have set a high standard for all students. We are incredibly proud of your accomplishments and know that this is just the beginning of a bright and successful future. We wish you continued success in all your future endeavors and are confident that you will continue to achieve greatness in everything you pursue.**

**IDEAS:**

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# **A MOMENT OF PRIDE**



**Juri Mudoj, General Secretary 2023-24, HGCSU  
(HISTORY DEPARTMENT)**

**As we reflect on the past year, it is with great pride that we highlight the outstanding contributions of our General Secretary, Juri Mudoj. Serving with unwavering dedication and exemplary leadership, She has been instrumental in driving not only our department but our college forward.**



# A MOMENT OF PRIDE



**Diya Olemyan, 5th semester from the department of history represented Handique Girls' college in Inter college competitions and secured the following prizes-**

## Zonal Youth Festival:

**Parvati Prashad Baruah r geet - 1st position 🏆  
Spot Poem Writing and Recitation - 3rd position 🏆  
Chorus - 2nd position 🏆**

## Gauhati University Youth Festival:

**On the Spot Poem Writing and recitation- 1st position 🏆  
Parvati Prashad Baruah r geet - 3rd position 🏆  
Chorus - 2nd position 🏆**



**SECTION 6-**

**STUDENTS ACHIEVEMENT  
FROM  
THE DEPARTMENT OF HISTORY**

## ACHIEVEMENT



### Bhramori Priyam

- Best Literary Award, 2023-24 by Handique Girls' College
- 1st Position in the Poem Script Writing Competition held by Handique Girls' College
- 1st Position in Short Story Script Writing Competition held by Handique Girls' College
- 2nd position in Short Story Writing Competition held by Handique Girls' College
- 2nd position in Poem Writing Competition held by Handique Girls' College
- 2nd position in On-spot Poem Writing Competition held by Handique Girls' College
- 3rd position in Book Review Competition held by Handique Girls' College
- 1st position in 'Spring notes' writing competition held by Disputatio: Unleash the orator within you.
- 2nd position in Debate Competition held by Little Flower Senior Secondary school.



### Arnabi Dutta

- International Cultural Exchange programme and Workshop on Indian Music and Dance Performance as an Artist at Mahasarkham University, Thailand organised by The college of Music, Kalasin College of Dramatic Arts, Bunditpatanasilpa Institute on July 25/6/2023, 26/5/2023
- 1st prize in Folk Dance competition (college week) HGC 2024
- 1st prize in Discuss Throw competition (college week) HGC 2024
- 3rd prize in Shot-put competition (college week) HGC 2024
- Consolation in cooking competition (college week) HGC 2024



# STUDENTS'

Ph-69

# ACHIEVEMENT



## Himadri Das

- 1st prize in Brain Out Competition, Annual College Week 2023-24
- 1st prize in Quiz Competition organised by Rashtriya Kalamanch
- 3rd prize in Short Story Submission Competition, Annual College Week 2023-24
- 3rd prize in On Spot Report Writing Competition, Annual College Week 2023-24
- 3rd prize in Quiz Competition, 2024 organised by the Assamese Department in the memory of the death anniversary of Bhupen Hazarika
- 2nd prize in Flashframe Photography Competition organised by ABVP, HGC (2024)



## Meghashree Hazarika

- 2nd in Spring Notes (poem writing) organised by Disputatio, HGC, 2024.
- 2nd in essay writing competition organised by Green club, HGC, 2024.
- 2nd in carrom (National sports day, HGC, 2024)
- 2nd in poetry pinnacle organised by ABVP, 2024.
- 2nd in Rangoli making competition, college week, HGC, 2024.
- 3rd in poem writing submission, college week, HGC, 2024.
- 3rd in Flashframe (the photography competition) organised by ABVP, 2024.

# STUDENTS'

# ACHIEVEMENT



## Tanmoyee Borah

- . Inter-college Best Dancer at Assam Book Fair 2024.
- . 1st prize at Folk Dance Competition held on the occasion of Annual College Week 2024, Handique Girls' College.
- . 2nd prize at Semi-classical competition held on the occasion of Annual College Week 2024, Handique Girls' College.
- . 1st prize at Classical Dance competition held on the occasion of Annual College Week 2024, Handique Girls' College.



## Dolismita Barman

- . 3rd prize on quiz held on the occasion of birth anniversary of Dr Bhupen Hazarika by Handique Girls' College on 7th september 2023.
- . 1st prize on quiz held on the birth anniversary of Mamoni Raishom Goswami by HGC on 14th november, 2023
- . 1st prize in love letter competition organised by disputation in 2024.
- . 1st prize in pre-diwali rangoli competition organised by rashtriya kala manch in HGC on 11 november, 2023
- . 1st prize in essay writing competition held by handique girls' college on the occasion of "Chatra Divas" on 31st march, 2024.
- . 1st prize in Rangoli competition held on occasion of Diwali in HGC by hgc students' union.



# STUDENTS' ACHIEVEMENT



Begracy Saikia

- 1st Prize in Brain Out Competition ( College Week )
- 1st Prize in Poem Submission Competition (College Week)
- 2nd Prize in Bhupen Hazarika Quiz organised by Assamese Department



Jasaswi Das

- 1st Position in Rangoli competition in College week
- 1st position in Rangoli competition organized by ABVP at HGC
- 1st position in Pyrokinesis 2023 (Group dance category) held at Assam Engineering College
- 1st position in Euphuism 2023 (Group dance Category) held at Girijananda Chowdhury Institute

The page is a collage on a textured, light-brown background. At the top left is a blue and white patterned square. Below it is a black and white bust of a man with a beard. On the right side, there is a hand making a peace sign, a pink lotus flower, and a woman in a red and white sari. At the bottom left, there is a man in a red shirt playing a mridangam. At the bottom right, there is a group of men in suits sitting around a table. The page is decorated with various patterns and illustrations.

# STUDENTS

# ACHIEVEMENT



Parli S. Kashyap

- 1st position in Extempore speech, held by Guwahati university on NSS Day
- Won Miss Elegant 2023, organized by NEGSA
- 1st position in Ramp walk competition, organized by Disputatio on World Wildlife Day



Pinaz Hussain

- 1st position in Rangoli competition held during college week
- 1st position in Rangoli competition organized by ABVP (Rashtriya kala Manch)
- 2nd position in on Spot Painting during college week.

The page is a collage on a textured, light-brown background. At the top, the words 'STUDENTS' and 'ACHIEVEMENT' are written in large, bold, black letters with underlines. The page is decorated with various illustrations: a classical bust of a man's head on the left; a hand in a gold bracelet making a peace sign at the top right; a colorful illustration of a woman in a pink and yellow sari holding a large pink lotus flower on the right; a man in a red shirt playing a mridangam (drum) at the bottom left; and a group of men in suits sitting around a table with a quill pen and a scroll at the bottom right. There are also faint, stylized architectural drawings and patterns scattered throughout the page.

# STUDENTS' ACHIEVEMENT



## Bhabna Hazarika

- Miss Fresher, HGC 2023-24.
- 1st prize in Bhupendra Sangeet competition ( Assembly level) Sanskritik Mahasangram.
- 3rd prize in Bhupendra Sangeet competition (college week) HGC, 2024.
- 1st prize in Folk dance competition (college week) HGC, 2024.
- 3rd prize in Folk dance competition (District level) Sanskritik Mahasangram.



## Leeza Kachari

- 2nd prize - Kho kho (college week), HGC, 2024
- 1st prize - volleyball, ( National Sports Day) organized in HGC, 2024.



## ACHIEVEMENT



Dollyshree Rabha

- 1st position in Rangoli competition held in college week 2023-24
- 1st position in Rangoli competition organised by HGCSU
- 3rd position in Gauhati university zonal youth festival held in Rongia College (folk dance)



Suprima Goswami

- Gauhati University youth festival 2024 ( One -act Drama 2nd Position)





# **SECTION 7-**

**EVENTS ORGANISED  
BY  
THE DEPARTMENT OF HISTORY**

## EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

- **A PEER LEARNING ACTIVITY THROUGH AN ACT, ALONG WITH A CERTIFICATE DISTRIBUTION CEREMONY ON ARCHEOLOGY**



- A peer learning activity on the topic Revolt of 1857 was organised by Department of History on 24th April, 2024. The students of the department portrayed the role of different leaders of the Revolt including Rani Lakshmi Bai, Manorama Dewan, etc. It served as a platform for a students to showcase their knowledge and enhance their public speaking.
- The Department of History organised a Certificate Distribution Ceremony on Archaeology on 24th April, 2024. The ceremony celebrated the successful completion of the Archaeology Certificate Course, acknowledging the dedication and the eagerness of students towards the field Archaeology.

# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

## • LECTURE SERIES BY THREE ALUMNI



The Department of History a Lecture Series by alumni on 26th, 27th and 28th of October. Where three of the alumnus shared there valuable insights of knowledge from their respective fields while fostering a connection with between the alumni and the academic community.

# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

## • ENHANCING SOFT SKILLS



The Department of History organised a talk "Enhancing Soft Skills" on 22nd May. Dr. Tasrina Iqbal was invited as a speaker for the talk. It focused on key areas crucial for personal and professional development.

# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

- PEER LEARNING SESSION HELD ON 9TH SEPTEMBER 2024



The Department of History also organised a Peer learning session on 9th September 2024. In this session 5 students from 5th semester gave presentation from the topic that were included in their curriculum. This helped the students in learning their subject material from their peers and which was enriching for both the student who were giving the presentation and as well as the students who were there as participants. The overall event was a success with active participation and interaction.

# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

- INTERACTIVE SESSION WITH DR. SMUJJAL BHATTACHARYA



The Department of History in association with IQAC, organised an interactive session on 13/05/2024. Dr Samujjal Bhattacharya, Chief Adviser of All Assam Student's Union was invited as the chief guest of the program. Dr. Bhattacharya deliberated about the Assam Movement, a topic required for the 6th Semester honours paper and 4th Semester SEC paper.

# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

## • TEACHER EXCHANGE PROGRAM



**The Department of History in collaboration IQAC Handique Girls' College organised a lecture as a part of teacher exchange programme under MoU on 29/08/2024. Dr. Sangeeta Kakoty, Head of the Department, of History, Arya Vidyapeeth College (Autonomous) graced the occasion as the resource person. And conducted a session on topic "Restoration and Revolution in Europe (1815-1848), the session one indeed a successful one with active participation and interaction from the students.**



# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

- Intra-college quiz competition on 14th August, 2024.



On the occasion of 78th Independence day of India, the Department of History and the NCC unit, under the aegis of IQAC, Handique Girls' College organised an intra-college quiz competition on 14th August, 2024. The competition was conducted by Dr. Sandipan Pathok, Assistant Professor of History, Pandu College. A total of 34 teams participated in the quiz competition. Six teams were selected for the final through a written preliminary round.

The final result of the quiz competition is:

**First position:** Payal Choudhary, BA Third Semester, Department of Hindi & Puja Choudhary, BA Third Semester, Department of History.

**Second position:** Aparna Thakuria, BA Third Semester, Department of Psychology & Trisha Kashyap, BA Third Semester, Department of English

**Third position:** Baishali Kashyap, BA First Semester, Department of English & Tenzin Dolma Gogoi, BA First semester, Department of History

# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

- Group Discussion was organised by the Department of History on 30th April 2024



The activity proved to be a valuable learning experience for the students. Engaging with topics ranging from the administration of Akbar to the causes of imperialism, students had the opportunity to understand the historical and socio-political themes. By actively participating in discussions within their respective groups, students not only enhanced their understanding of the assigned topics but also cultivated their communication and critical thinking skills. Through this collaborative learning approach, students were able to exchange ideas, challenge assumptions, and broaden their perspectives.

# EVENTS ORGANIZED BY THE DEPARTMENT OF HISTORY

## • CELEBRATING WORLD TOURISM DAY



On 27th September 2024, to celebrate World Tourism Day. A talk on the topic Maidams of Charaideo: An example of Tai Ethno Cultural Heritage was organised by the department of history highlighting the importance of preserving cultural Heritage. The talk was delivered by Dr. Sangeeta Gogoi, Director (I/c) Dhas.

# EVENTS ORGANISED BY THE DEPARTMENT OF HISTORY

- TWO DAYS SEMINAR PRESENTATION BY THE STUDENTS OF HISTORY DEPARTMENT



The department of History organized a two-days seminar on 9th & 10th May, 2024. It aimed at providing students with insights into various topics relevant to their academic and professional growth. The seminar comprised multiple sessions, each focusing on a distinct topic. The students were divided into 8 groups and were assigned topics related to Medieval India. The students actively participated in the seminar through Q&A sessions. The interactive nature of the sessions facilitated knowledge sharing and encouraged students to voice their opinions and ask questions.



# SECTION 8 -

## SOME MORE ACTIVITIES



# DEPARTMENTAL RALLY ON CULTURAL WEEK



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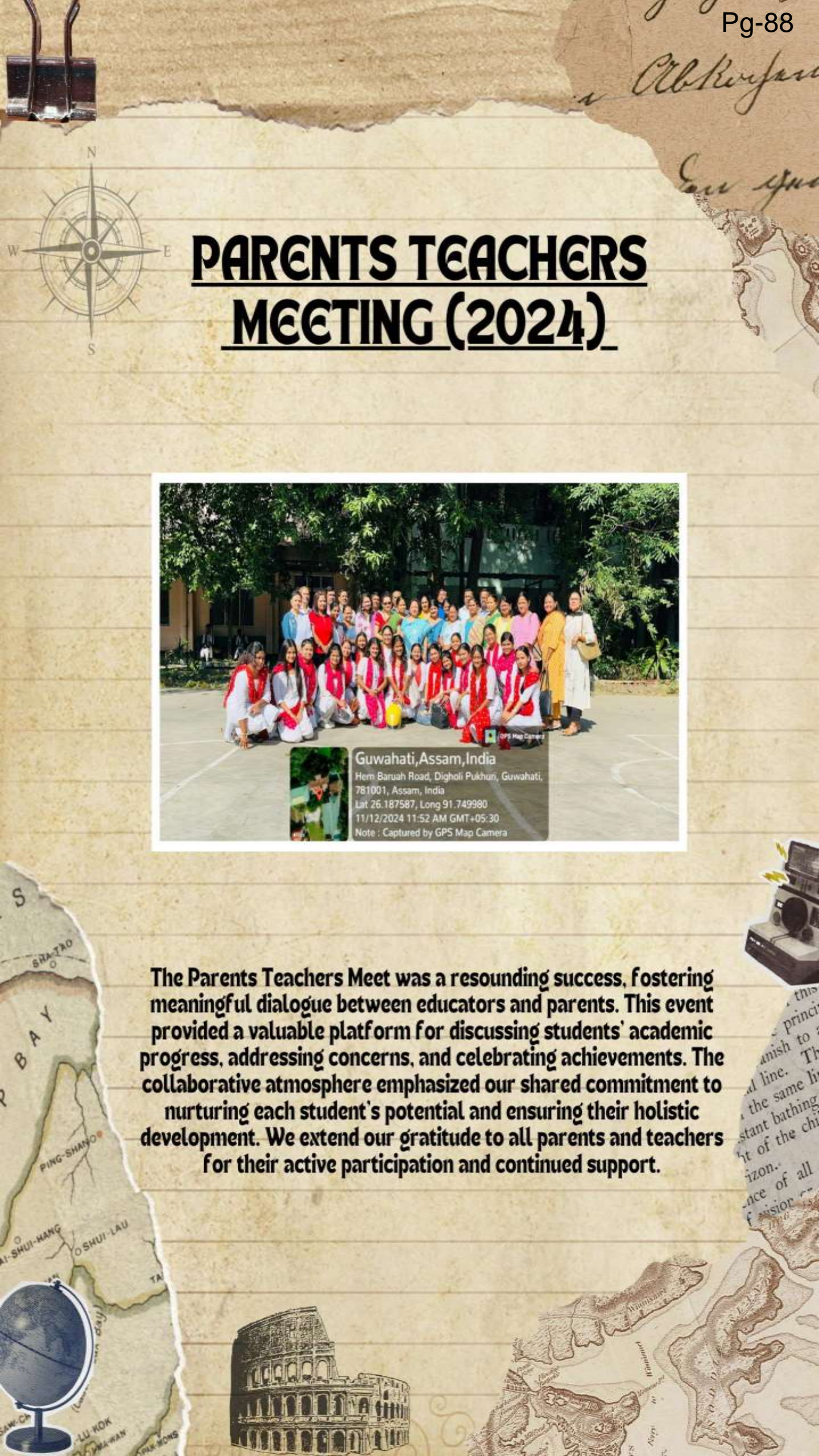
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# PARENTS TEACHERS MEETING (2024)



**The Parents Teachers Meet was a resounding success, fostering meaningful dialogue between educators and parents. This event provided a valuable platform for discussing students' academic progress, addressing concerns, and celebrating achievements. The collaborative atmosphere emphasized our shared commitment to nurturing each student's potential and ensuring their holistic development. We extend our gratitude to all parents and teachers for their active participation and continued support.**



- **ATTENDED THE HERITAGE CONCLAVE:  
ARCHEOLOGY, CULTURE AND TOURISM  
AT NEDFI AUDITORIUM, GUWAHATI.**



**Students from the Department of History attended the Heritage Conclave: Archeology, Culture & Tourism at NEDFI Auditorium, Guwahati on 22nd October 2024; presented by NEFOCUS. The students were provided certificates for joining the program.**

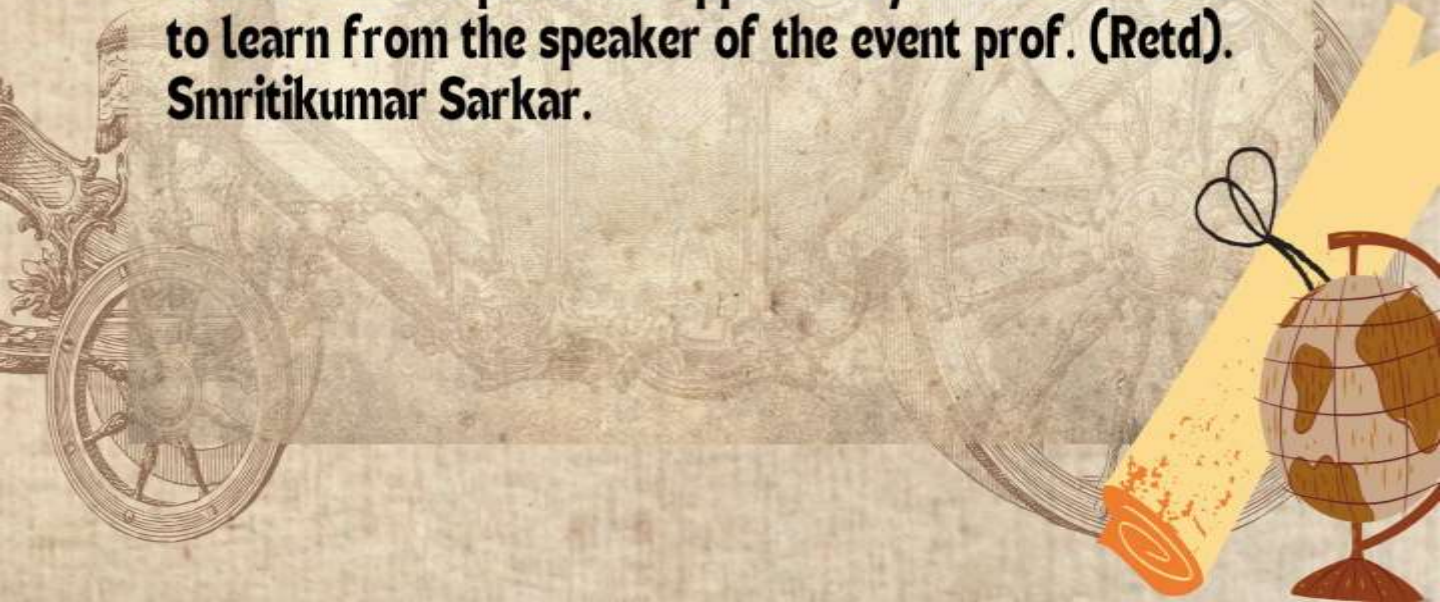




## • ATTENDED ICHR's FOUNDATION DAY AT GAUHATI UNIVERSITY



A lecture organised by Gauhati University, Institute of Science and Technology on the occasion of ICHR's Foundation Day on 24 October, 2024 was a valuable event offering meaningful insight knowledge on the topic "Rice Cultivation and its role in the civilisational continuum of India". Attended by the students of history department the successfully oriented event provided opportunity to the students to learn from the speaker of the event prof. (Retd). Smritikumar Sarkar.



• **ATTENDED THE TWO DAYS WORKSHOP ON METHODOLOGY OF ART HISTORY AND ARCHEOLOGY**



The students of the History Department from Handique Girls' College, attended a two-day workshop from 10th to 11th November, organized by the Indian Art History Congress. Hosted at the premises of Assam State Museum in Guwahati, the workshop focused on 'Methodology of Art History and Archaeology'. It was an insightful and educational experience, which helped us in broadening our understanding of the techniques and methodologies used in the various fields.

• **ATTENDED A SIX DAY WORKSHOP ON CONSERVATION OF PAINTING ON CANVAS : SCIENCE AND ETHICS**



**A 5th Semester student, Begracy Saikia from our department attended a six days workshop on "Conservation of Painting on Canvas: Science and Ethics" organised by Assam State Museum. Ms. Nikita Shah, Assistant Conservator Of Paintings, Museum of Fine Arts, Houston, USA was the resource person invited for the same.**

# SECTION 9-

## A NOTE OF GRATITUDE



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- **HAPPY MOMENT OF FORMER  
TEAM HISTORICA 2023-24**



**A heartfelt thank you to the team HISTORICA (2023-24) for organizing such outstanding events. Your efforts continually advance our history department and greatly benefit the students. In particular competitions like Quiz Wizards and the photography competition have provided invaluable insights and learning opportunities. Your dedication and hard work are truly appreciated by all of us in the department.**



# SECTION - 10

## FACULTY MEMBERS AND EDITORIAL BOARD



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# HANDIQUE GIRLS' COLLEGE

## Department Of History

### FACULTY MEMBERS-



**DR. RUNJUN BARMAN  
(HOD)**



**DR. MALABIKA DAS**



**DR. BINOY KUMAR NATH**



**DR. PHOIBI LALNIROPUI TUOLOR**



**DR. DIMPI DAS**

# EDITORIAL BOARD

(TEAM HISTORICA 2024-25)



**Meghashree Hazarika**  
**(GENERAL SECRETARY)**



**Begracy Saikia**  
**(GENERAL SECRETARY)**



**Kuhee Das**  
**(ASSISTANT GENERAL SECRETARY)**



**Tanmoyee Borah**  
**(ASSISTANT GENERAL SECRETARY)**



**Aditi Sah**  
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# THANK YOU

WE HOPE YOU LIKE IT.

