

History Study Circle Present's

HERITAGE

Issue-I

32



2023

DEPARTMENT OF HISTORY
Nabajyoti College, Kalgachia
Barpeta, Assam



32

"A people without the knowledge of their past history, origin, and culture is like a tree without roots".

- Marcus Garvey

"With a basic understanding of all humans as brothers and sisters, we can appreciate the usefulness of different systems and ideologies that can accommodate different individuals and groups with different cultural heritages, having different dispositions and tastes. Each person has the right to choose whatever is most suitable, on the basis of a deep understanding of all others as brothers and sisters".

- Dalai Lama

"India is not, as people keep calling it, an underdeveloped country, but rather, in the context of its history and cultural heritage, a highly developed one in an advanced state of decay".

- Shashi Tharoor

"Monuments are for the living, not the dead. Preserve them, love them, and pass them on to generations to understand their importance".

- Frank Wedekind

"Sometimes it is impossible to know where you are headed without reflecting on where you came from. Understanding your heritage, your roots, and your ancestry is an important part of carving out your future".

- Anonymous



32

From the Principal's Desk...

It is with great pleasure and pride that I extend my warmest greetings to the readers of Heritage, the magazine brought to you by the Department of History at Nabajyoti College. This publication is a testament to our students and faculty's passion and dedication to preserving and celebrating the rich tapestry of our collective past.



Like a well-preserved artifact, history connects us to our roots and shapes our future. In the pages of Heritage, you will find a treasure trove of narratives, insights, and discoveries that not only shed light on bygone eras but also inspire a profound appreciation for the diverse cultures and experiences of Assam that have shaped her history.

I commend the editorial team for their tireless efforts in curating content that reflects the academic rigor and intellectual curiosity that define our History Department. Through this magazine, we aim to foster a sense of historical consciousness and encourage a deeper understanding of the forces that have shaped societies across time. May the Magazine Heritage continue to be a source of enlightenment, reflection, and inspiration for all who turn its pages.

I am wishing you all an enriching journey through the annals of time.

Warm regards,

Dr. Shahjahan Ali Ahmed
Principal
Nabajyoti College, Kalgachia



A.K. Azad
Assistant Prof.(HoD)
Deptt. of History



Nafisa Younis
Assistant Prof.
Deptt. of History



Chonglomling Keivom
Assistant Prof.
Deptt. of History



Imran Hussain
Assistant Prof.(Part-Time)
Deptt. of History

Message From Editorial Board

History Study Circle is pleased to present our first-ever magazine, Heritage. Welcome to the first edition of Heritage, the Magazine of the Department of History at Nabajyoti College. In this issue, we embark on a journey through the historical and cultural treasures that define the essence of Assam. From the majestic Rhinoceros to the serene Kamakhya Temple, from the sprawling tea estates to the vibrant traditional attire of the Ahom community, our articles explore the diverse facets that make Assam a reservoir of rich heritage. Our cultural voyage extends to the symbolic Xorai, the traditional Japi hat, and the ubiquitous Gamusa. Each holds a unique place in Assam's cultural fabric, representing tradition, craftsmanship, and community spirit. The article on Numismatics explores the coins that have circulated throughout Assam's history. From the Ahom kingdom to British colonial coins, discover the stories etched in metal and the insights they provide into Assam's economic history. The magazine also uncovers the history behind Assam's two major agricultural commodities - rice and tea. From the traditional cultivation methods of rice to the establishment of iconic tea estates, our articles shed light on the economic and cultural significance of these crops in shaping Assam's identity. It digs into the story of the one-horned Rhino. This magnificent creature symbolizes both the biodiversity and the success of conservation efforts in Assam. Explore the history of Rhino conservation and its pivotal role in preserving the region's ecological balance.

Our exploration extends into the world of traditional Ahom attire as we unravel the intricacies of its design, symbolism, and evolution over the centuries. We also revisited the Ranghar, an architectural marvel that seamlessly blends history and entertainment, through the Magazine. Our article on the Kamakhya Temple explores its architectural brilliance, religious significance, and the mystical aura that has drawn pilgrims and historians alike for centuries. Our cultural voyage extends to the symbolic Xorai, the traditional Japi hat, and the Gamusa. Hengdang the symbolic sword of the Ahoms finds a space in the Magazine. Each of these holds a unique place in Assam's cultural fabric, representing tradition, craftsmanship, and community spirit. Our journey through Assam's heritage would be incomplete without paying homage to Srimanta Sankardev, the saint-scholar whose contributions to literature, music, and culture shaped the Assamese Renaissance.

In this edition of Heritage, we invite you to immerse yourself in Assam's history and culture. As we explore the threads that weave together the past and present, we are hopeful that the pages of Heritage will take you on a journey of knowledge, and let the stories within be a gateway to understanding, appreciation, and preservation of Assam's unparalleled heritage.



CONTENTS

➤ The Role of Culture and Heritage in Understanding the Past	1
✍ Nafisa Younis, Asstt. Prof. Deptt. History	
➤ A Glimpse of Terracotta at My Village Asharikandi	4
✍ A.K. Azad, Asstt. Prof. Deptt. History (HoD)	
➤ The Assam Tea	6
✍ Chonglomling Keivom, Asstt. Prof. Deptt. History	
➤ Importance and Benefits of History	8
✍ Imran Hussain, Deptt. History Faculty (Part Time)	
➤ Guardians of the Eastern Wild: The Rhinoceroses of Assam	11
✍ Sadik Ekbal, B.A 5th Semester, Deptt. History	
➤ Numismatic Marvels: Ahom Coins and Their Historical Importance	13
✍ Abdul Jubbar, B.A 5th Semester, Deptt. History	
➤ Srimanta Sankardeva: The Cultural Icon of Assam	15
✍ Salma Khanom, B.A 5th Semester, Deptt. History	
➤ Assamese Traditional Food	17
✍ Najmina Parbin, B.A 5th Semester, Deptt. History	
➤ Hengdang: Ahom Traditional Sword	19
✍ Saminara Khatun, B.A 5th Semester, Deptt. History	
➤ Traditional Ahom Attire	20
✍ Hasina Khatun, B.A 5th Semester, Deptt. History	
➤ অসমৰ কামাখ্যা মন্দিৰঃ ভক্তিৰ এক বহস্যময় বাসস্থান	22
✍ শ্বাহনাজ চুলতানী, বি.এ. ৫ম বাৰ্ষিক, ইতিহাস বিভাগ	
➤ বং ঘৰঃ আহোম স্থাপত্যৰ এক সাংস্কৃতিক প্ৰতীক	23
✍ নাজিমুল খান, বি.এ. ৫ম বাৰ্ষিক, ইতিহাস বিভাগ	
➤ গামোছা, জাপি আৰু শৰাইঃ অসমীয়া সংস্কৃতিৰ সম্পত্তি	24
✍ ছালেমা খাতুন, বি.এ. ৫ম বাৰ্ষিক, ইতিহাস বিভাগ	
➤ Department Activities	26
➤ Department Gallery	28



The Role of Culture and Heritage in Understanding the Past

Nafisa Younis
Assistant Professor
Deptt. of History

Culture and heritage are integral components in the study of history, playing a pivotal role in sorting out the mysteries of our collective past. They serve as valuable windows through which we gain insights into the lives, values, and experiences of people who have come before us. This essay explores the profound significance of culture and heritage in understanding history.

Culture, in its broadest sense, encompasses the shared customs, beliefs, traditions, and practices of a particular group or society. It is the lens through which individuals view the world and interact with one another. When we delve into history, culture provides context, shedding light on why people acted as they did, how they organized their societies, and what they held dear. It is an indispensable tool for comprehending the motivations and behaviours of individuals and communities throughout time.

Heritage, on the other hand, encompasses the tangible and intangible remnants of the past that have been passed down through generations. This includes artifacts, historical sites, oral traditions, art, and written records. These artifacts serve as primary sources that provide a direct connection to history. They tell stories, document events, and offer glimpses into the lives of those who came before us. Heritage is, in many ways, the physical and cultural bridge that links us to our ancestors and our historical roots.



Together, culture and heritage allow historians to contextualize historical events and developments. They provide the "why" and "how" that are often missing from the raw facts and figures of history. By understanding the cultural and social milieu of a particular time and place, historians can make sense of the broader historical narrative. Cultural influences on politics, art, religion, and governance become evident, enabling a more nuanced and accurate interpretation of history.

Furthermore, culture and heritage enable us to trace the evolution of societies over time. They help us identify the changes and continuities in traditions, language, art, and social structures. These insights are critical for mapping the development of civilizations and discerning the factors that have shaped our world.

Cultural and heritage elements also illustrate the interactions between different societies and civilizations. Historical events are often the result of cross-cultural exchanges, whether through trade, conflict, or the sharing of ideas. By studying these interactions, we gain a more comprehensive understanding of how cultures have influenced and shaped one another throughout history.

Additionally, culture and heritage have a profound influence on political structures and governance. The values and traditions of a society often underpin its political decisions and policies. By recognizing this influence, historians can shed light on the reasons behind various political choices and the consequences they have had on societies.

The study of culture and heritage has a direct impact on the preservation and protection of cultural assets. Historians often advocate for the conservation of historical sites, artifacts, and traditions, ensuring that they are passed on to future generations. This not only safeguards our history but also enriches our cultural diversity and heritage.



Moreover, the study of culture and heritage has educational and public awareness benefits. Educating people about their cultural heritage fosters a sense of identity and belonging, fostering pride and appreciation for one's cultural roots. It helps individuals connect with their heritage and recognize its role in shaping their identity.

In an increasingly interconnected world, the study of culture and heritage is instrumental in promoting cross-cultural understanding and tolerance. It encourages people to appreciate the diversity of human experiences and to empathize with different cultures. By recognizing the common threads that connect us to our shared human history, we can promote mutual respect and gratitude for our differences.

In conclusion, culture and heritage are essential components in the study of history. They provide context, depth, and meaning to the past. Through culture and heritage, historians and individuals alike can unlock the stories of our ancestors, appreciate the complexity of human societies, and preserve our shared history for generations to come.



A Glimpse of Terracotta At My Village Asharikandi

A.K Azad
Asstt. Professor (HoD)
Deptt. of History

Asharikandi, a village in the Dhubri district of Assam, is located 14 km distance east of Dhubri town and 7 to 8 km east – south of Rupshi Airport; Gauripur. The Village is famous for its traditional crafts, Terracotta and Pottery. The craft gets its name from the Latin term "terracotta," which means cooked earth. This village stands as one of the largest clusters of Terracotta and Pottery in India.



It is said that the name Asharikandi was derived from two words Ashar and Kandi. Ashar (Bengali word) is the third month of the Assamese and Bengali calendar and Kandi means shedding tears. During the Ashar month, heavy rainfall often leads to floods in this low-lying area, causing distress among the villagers. This particularly affects the Potters, as they struggle to make, dry, and burn their products, and safely store previously produced items during the rainy season. The soil Hiramati is the soul of this craft. There are huge reserves of Hiramati in surrounding areas and Potters use the cheapest means of transport like boat as the village is situated on the bank of river Gadadhar, a tributary of the mighty Brahmaputra.

Originally, in the early 19th century, a cluster of families of the Pottery community migrated from East Bengal (Now Bangladesh) to this village and maintained their profession. Today more than 100 families are engaged in this ethnic handicraft and pass their lives after selling the Terracotta items in the national and international markets. It is the primary



source of income to these communities and the tradition is handed down from generation to generation. A few years back, Terracotta and Pottery were part-time jobs for these villagers. At present, the work is the main profession for many families. The Terracotta products can be used for different purposes. These include kitchen utensils, ritual utensils, toys, decorated items, idols of gods and goddesses, statues of eminent personalities, etc.

Earlier, the communities used to supply their product to the Zamindari families of Gauripur and were primary sources of wares and utensils over a significant period. Traditionally these families belong to the 'Paul' community of Bengali ethnicity. In Assam 'Paul' means Kumar which is potter.

These days Dhubri district has acquired a pivotal position in the Terracotta and Pottery markets in India and abroad. Mention may be made among the numerous artisans of this village, the late Sarala Bala Devi, who got the national award on Terracotta craft in 1982 for her expertise in making traditional Terracotta Hatimaputul, a doll signifying a mother and a child. Her son Dharendra Nath Paul was invited to the Asian Games of 1982 held in Delhi showcasing his skill at Terracotta craft. Another notable artisan is Mohadev Paul, who is a state Government awarded.

Considering the tourism potential of this craft village, the Govt. of Assam has declared the village as a model village and brought it under its rural tourism projects. NECARDO (North East Craft and RURAL Development Organisation) an NGO has been working for the development of the craft and socio-economic development of the craft persons.



The Assam Tea

Chonglomling Keivom

Assistant Professor

Deptt. of History



The history of tea in Assam, a northeastern state of India, is a fascinating tale of botanical discoveries, colonialism, and economic transformation. Here is a brief overview of the history of tea in Assam:

Although Assam has a long history of traditional herbal teas and infusions used by various indigenous communities, the cultivation of tea as we know it today began in the early 19th century.

In 1823, the British East India Company's Lieutenant Robert Bruce discovered wild tea plants growing in the hills of Assam. This discovery was instrumental in initiating organized tea cultivation in the region. Recognizing the potential of Assam's tea, the British established the Assam Tea Company in 1839 and started commercial tea cultivation. Assam's tea industry grew rapidly, and by the mid-19th century, it was flourishing. The vast tea plantations and estates that now define Assam's landscape took shape during this period. The growth of the tea industry in Assam brought about significant social and economic change. Large plantations were established, leading to a system of indentured labour, with laborers brought in from various parts of India and abroad. The legacy of this system continues to influence the demographics and social structure of Assam today. Assam's tea industry was crucial to the British Empire, contributing to its economic prosperity. The British introduced new

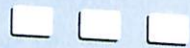


tea varieties and production techniques to maximize yields and quality. This laid the foundation for Assam's tea to be recognized as one of the finest black teas in the world. In 1911, the Assam Tea Association was established to protect the interests of tea growers and facilitate the growth of the tea industry. It continues to play a significant role in the Assam tea sector.

After India gained independence in 1947, the tea industry was gradually nationalized, leading to the establishment of the Tea Board of India in 1953. The Indian government played a more prominent role in regulating and promoting the industry.

Assam tea now enjoys a global presence, with its strong, malty flavour and rich, dark liquor being favoured by tea enthusiasts worldwide. Assam tea is a key component of famous tea blends, such as English Breakfast and Irish Breakfast teas.

Today, Assam remains one of the world's largest tea-producing regions, with vast tea estates covering its landscape. Assam tea is an integral part of the state's identity and economy, and its legacy continues to enrich both the cultural heritage and the global tea market.



Importance And Benefits Of History

Imran Hussain
Deptt. of History
Faculty (Part-time)

History is the knowledge of and study of the past. It is the story of the past and a form of collective memory. History is the story of who we are, and where we come from, and can potentially reveal where we are headed. The Importance History is important to study because it is essential for all of us to understand ourselves and the world around us. There is a history of every field and topic, from medicine to music, to art. To know and understand history is absolutely necessary, even though the results of historical study are not as visible, and less immediate.

1. Know our World: History gives us a clear picture of how the various aspects of society — such as technology, governmental systems, and even society as a whole — worked in the past so we understand how it came to work the way it is now.

2. Society and Other People: Studying history allows us to observe and understand how people and societies behave. For example, we are able to evaluate war, even when a nation is at peace, by looking back at previous events. History provides us with the data that is used to create laws or theories about various aspects of society.

3. Identity: History can help provide us with a sense of identity. This is actually one of the main reasons that history is still taught in schools around the world. Historians have learned about how countries, families, and groups were for me and how they evolved and developed over time. When an individual takes it upon themselves to dive deep into their own family's history, they can understand how their family interacted with larger historical change. Did family serve in major wars? Were they



present for significant events?

4. Present-Day Issues: History helps us understand present-day issues by asking deeper questions about why things are the way they are. Why did wars in Europe in the 20th century matter to countries around the world? How did Hitler gain and maintain power for as long as he had? How has this had an effect on shaping our world and our global political system today?

5. The Process of Change Over Time: If we want to truly understand why something happened — in any area or field, such as one political party winning the last election vs the other, or a major change in the number of smokers — we need to look for factors that took place earlier. Only through the study of history can people really see and grasp the reasons behind these changes, and only through history can we understand what elements of an institution or a society continue regardless of continual change.

6. Political Intelligence: History can help us become better-informed citizens. It shows us who we are as a collective group, and being informed of this is a key element in maintaining a democratic society. This knowledge helps people take an active role in the political forum through educated debates and by refining people's core beliefs. Through knowledge of history, citizens can even change their old belief systems.

7. History Teaches Morals and Values: By looking at specific stories of individuals and situations, you can test your own morals and values. You can compare it to some real and difficult situations individuals have had to face in trying times. Looking to people who have faced and overcome adversity can be inspiring. You can study the great people of history who successfully worked through moral dilemmas, and also ordinary people who teach us lessons in courage, persistence, and protest.

8. Builds Better Citizenship: The study of history is a non-negotiable aspect of better citizenship. This is one of the main reasons why it is taught as a part of school curricula. People who push for citizenship history (relationship between a citizen and the state) just want to promote a strong national

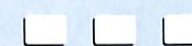


identity and even national loyalty through the teaching of lessons of individual and collective success.

9. History Teaches Morals and Values: By looking at specific stories of individuals and situations, you can test your own morals and values. You can compare it to some real and difficult situations individuals have had to face in trying times. Looking to people who have faced and overcome adversity can be inspiring. You can study the great people of history who successfully worked through moral dilemmas, and also ordinary people who teach us lessons in courage, persistence and protest.

10. A Career Through History: The skills that are acquired through learning about history, such as critical thinking, research, assessing information, etc, are all useful skills that are sought by employers. Many employers see these skills as being an asset in their employees and will hire those with history degrees in various roles and industries.

The subject of history can help us develop our skills and transform us to be a better version of ourselves as a citizen, a student, and people overall.





Guardians Of The Eastern Wild The Rhinoceroses Of Assam

Sadik Ekbal
B.A 5th Semester
Deptt. of History



Nestled in the northeastern region of India lies the picturesque state of Assam, known for its breathtaking landscapes and rich cultural heritage. But Assam is also home to a magnificent and iconic creature that has roamed its lush, green forests for centuries—the Indian rhinoceros, also known as the one-horned rhinoceros. Rhinoceros have been portrayed in ancient Assamese art and literature, representing their importance in the region's heritage. These gentle giants have not only been an integral part of Assam's biodiversity but have also played a significant role in the state's history and culture.

However, the rhinoceros' population in Assam faced severe threats during the colonial era. Unregulated hunting and habitat loss led to a dramatic decline in their numbers, bringing these magnificent creatures to the brink of extinction in the early 20th century. Recognizing the urgency of protecting this keystone species and reviving its dwindling population, Assam took significant steps in collaboration with various conservation organizations. The establishment of Kaziranga National Park in 1905 marked a turning point in the conservation of the Indian rhinoceros. This park became a sanctuary for not only rhinos but also a diverse range of wildlife, ultimately earning UNESCO World Heritage Site status.

Assam has implemented various initiatives to ensure the survival of the Indian rhinoceros. These initiatives include.



Anti-Poaching Efforts: A dedicated anti-poaching force in Assam has been instrumental in combatting rhinoceros poaching, with their vigilance and rapid response.

Habitat Protection: Efforts are being made to preserve and expand protected areas and wildlife corridors that are essential for the rhinoceros.

Community Involvement: Local communities are actively engaged in conservation efforts. Initiatives for sustainable livelihoods and awareness campaigns help build a sense of ownership and responsibility.

Translocation: In some cases, rhinoceros individuals from overpopulated areas are relocated to establish new populations in suitable habitats.

Today, Assam remains the stronghold of the Indian rhinoceros. Kaziranga National Park, located in the heart of Assam, is home to the world's largest population of Indian rhinoceros. These conservation efforts have proved to be successful, and their numbers have steadily increased. However, the Indian rhinoceros continues to face various challenges, including habitat loss due to human encroachment, poaching, and the effects of climate change. Conservationists and government agencies are continuously working to protect them and their habitats.

The story of the Indian rhinoceros in Assam is a testament to the remarkable ability of a region to reverse the fate of a critically endangered species through determined conservation measures. While significant progress has been made, the challenges that persist underscore the need for ongoing vigilance and continued efforts to protect these iconic creatures and their natural habitats. These rhinoceroses are truly the guardians of the eastern wild, reminding us of our responsibility to protect the unique biodiversity that graces our planet.





Numismatic Marvels: Ahom Coins And Their Historical Importance

Abdul Jubbar
B.A 5th Semester
Deptt. of History

Numismatics is the study of coins, and it can help us learn about the history and culture of a particular time and place. The Ahom kingdom was a powerful and influential kingdom that ruled the region of Assam for about 600 years, from the 13th century to the 19th century. The Ahom kings, who were of Tai-Ahom origin, left behind a rich legacy of coins that provided valuable insights into their history.



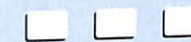
Ahom coinage or Coins of Ahom Kingdom, issued from 1648 CE –1824 CE. The First Ahom coin was issued by Jayadhwaj Singha (r.1648–1663) and the last Ahom king to issue a coin was Jogeswar Singha (r. 1821–1824). Coins were usually struck in octagonal shape, but square and round shapes coins were also issued but in limited quantity for special occasions and trade, the obverse of the coin contained the name of the king and date of the coin and the reverse contained the imprint of the deity of the concerned king. The script used in coins was mainly Assamese, a few coins in Devanagari and Persian scripts were also issued. Ahom script in coins was extensively used during the war with the Mughals. Chinese script was also used to meet our trade with Tibet, but is extremely rare.

Coins were both issued in gold and silver. The standard of purity was very high, between 94.1% to 98%. The standard weight was 11.3g with minor variations. The official mint was called Rajshal, located near the capital city. The mint master was called Sonardar Barua or Sonari Bordoloi, and the artists belonging to akharkatia khel (calligraphers guild) and



khanikar khel (miner's guild) were employed as die-cutter. The principal denominations of Ahom coins were– rupee (Rajmohuree), half rupee (Adhali), quarter rupee (Siki), two annas (Admahia), one anna (Charatiya) and half anna (Tiniratiya). Before Rudra Singha (r. 1696–1714) all coins were dated to accession year of kings, since him all the coins had annual impress. Siva Singha (r. 1714–1744), for the first time, had the name of his queens impressed alongside him in the coins, his chief consort Phuleshwari was the first to issue coins in Persian script. Rajeswar Singha had his coins impressed in both Persian and Devanagari scripts.

Ahom coins are valuable to historians and numismatists because they provide insights into the history, culture, and economy of the Ahom kingdom. They help us understand the different periods of Ahom rule, the titles and achievements of the kings, and the importance of certain symbols in their society. These coins reveal the artistic and cultural achievements of the Ahom people, and they also shed light on the economic system that sustained their kingdom for centuries. By examining these coins, we can better appreciate the legacy of the Ahom dynasty and their contributions to the history of Assam and India as a whole.





Srimanta Sankardeva: The Cultural Icon Of Assam

Salma Khanom
B.A 5th Semester
Deptt. of History

If there was one person who exercised the most profound influence on Assamese life and culture, it was undoubtedly Srimanta Sankardeva. In fact, without Sankardeva, the Assamese nationality would not have been what it is today. Whether it is the religious and cultural life of the Assamese people or the rich heritage of medieval Assamese literature, we find the deepest impression left by Srimanta Sankardeva. Sankardeva was born at Bordowa in the district of Nowgaon, Assam, on Aswina 5, 1449 A.D. He lost his mother Satyasandhya, a few days after his birth and his father Kusumbar Bhuyan when he was still a boy. Sankardeva was brought up by his grandmother, Khersuti Aai.



He showed his intellectual brilliance in his ability to learn the Sanskrit scriptures quickly and correctly. It is almost impossible to assess the contribution of Srimanta Sankardeva to the religious and cultural life of Assam. Contribution within the compass of such an essay. His learning enabled him to see clearly how the ignorance of the people was being exploited by the adherents of the **Sakti** and **Tantric cults**.

He began preaching his **Ekasharana Dharma** i. e. adherence to the one God, singing whose glory alone, one could expect to get rid of sin and suffering. But his task was not easy. He had to encounter stiff opposition from people who saw their own fall in the rise of Sankardeva. They even conspired against his life, lodging complaints with royal personages against what they called his 'misdeeds'. But slowly and surely, the Vaishnava religion preached by Sankardeva gained firm ground with the help of devoted disciples like Damodardev, Haridev, Gopal Ata, and



above all the great ascetic poet **Madhavdev**. It is noteworthy that two of his earliest and greatest disciples, viz Damodardev and Haridev, were Brahmins, whereas the Brahmins, in general, were hostile to him. He vanquished many such hostile elements in various religious debates where he was required to participate. He aimed to eradicate social inequalities, promote unity among different communities, and establish a sense of Assamese identity. His teachings and initiatives, which promoted a harmonious society, continue to influence Assamese culture and society to this day.

Apart from direct sermons, Sankardeva used poetry, music, drama as well as painting as media for preaching his new **Bhakti Cult**. His works **Kirtana**, **Dasam**, etc. were based on Sanskrit scriptures like the **Srimadbhagavadgita**, but they represent the handiwork of an incomparable literary genius. These books, particularly, the Kirtana, have become invaluable possessions of every Assamese household. His **Bargits** (lofty songs) touched the souls of the people who joined in thousands to sing the glory of **Hari**. Though the theatrical performance of his **Ankiya Natas** (plays divided into Acts), Sankardeva succeeded in popularising his new cult.

Assam is yet to produce a second man as great as Sankardeva, or someone who has approached his greatness. He is such a towering personality in the history of Assam that one might speak of him as word-worth spoke of Milton "**Thy soul was like a Star, and dwelt apart.**" Sankardeva's impact extends to his efforts in social reform. In conclusion, Sankardeva's multifaceted contributions in the realms of spirituality, literature, music, drama, and social reform have made him a beloved cultural icon of Assam. His influence continues to shape the identity, values, and artistic expressions of the people of Assam, emphasizing the enduring relevance of his legacy in contemporary Assamese culture.





Assamese Traditional Food

Najmina Parbin

*B.A 5th Semester
Deptt. of History*

Assam, a state in northeastern India, is known for its rich and diverse culinary tradition. The traditional food of Assam reflects the state's unique culture, geography, and the use of local ingredients. Here's a summary of some of the key elements of Assamese cuisine.



Rice is the staple food of Assam, and the region is often referred to as the 'Land of Red Rivers and Blue Hills,' indicating the importance of rice cultivation in the state. Various indigenous varieties of rice, such as Joha and Bora Saul, are cultivated and form the foundation of most Assamese meals.

Assam's numerous rivers and water bodies make fish a fundamental component of the local diet. Fish is prepared in a variety of ways, including curries, stews, and as part of fermented dishes like "Masor Tenga." Assamese cuisine places a strong emphasis on green leafy vegetables, often foraged from the wild. Dishes like "Khorisa Tenga" feature a sour, tangy flavour and use ingredients like greens and bamboo shoots. Bamboo shoots are an essential ingredient in Assamese cooking. They are used in various traditional dishes like "Khar," "Khorisa," and "Bamboo Shoot Curry." Assam is known for its tangy and spicy curry preparations. "Assam Laksa," "Fish Curry," and "Pork Curry" are popular examples, which typically include a souring agent like tamarind or the local "kokum."

Fermentation is an integral part of Assamese food culture.



Fermented fish, known as "Hilsha Fish," and fermented bamboo shoot products are widely used in the cuisine, offering unique flavours and textures. Assam also boasts a range of sweet treats, with "Pitha" being a popular dessert. These rice cakes come in various forms and are often prepared during festivals and special occasions. Assam is famous for its tea, and Assamese tea gardens produce some of the finest black teas in the world. A cup of strong Assam tea is a staple beverage enjoyed by locals and tea enthusiasts worldwide.

Assamese cuisine is not only rich in flavour but also deeply connected to the state's agricultural heritage and local customs. The food of Assam reflects the vibrant and diverse culture of the region, making it a unique and delightful culinary experience for anyone who tries it.





Hengdang: Ahom Traditional Sword

Saminara Khatun

B.A 5th Semester

Deptt. of History

The Heng-Dang Sword is a traditional sword of the Tai Ahom people. The Ahoms brought the Hengdang with them when they entered Assam in the first half of the 13th century. It is said to have been gifted by Lord Lengdon to the two Tai Prince Khunlung. The Hengdang is around 4 feet long and it is a single-edged sword with a long handle and pommel, and the blade has the typical east Asian curved shape. Some hendang has a Chinese red tassel. The handle and scabbard were designed in gold, silver, or wood according to the position of the person. This sword holds great historical and cultural significance for the Ahom people, as it was not only a symbol of power and authority but also played a crucial role in their military strategies and warfare tactics. The Hengdang was used by high-ranking officials of the Ahom, such as the King, Prime Minister, Commander, and Sub-Commander. King Chakradhwaj Singha of the Ahom kingdom presented Lachit Borphukan, the hero of the Battle of Saraighat, with a gold-hafted Hengdang. Today, it has ceremonial use in the Ahom wedding.



Traditional Ahom Attire

Hasina Khatun

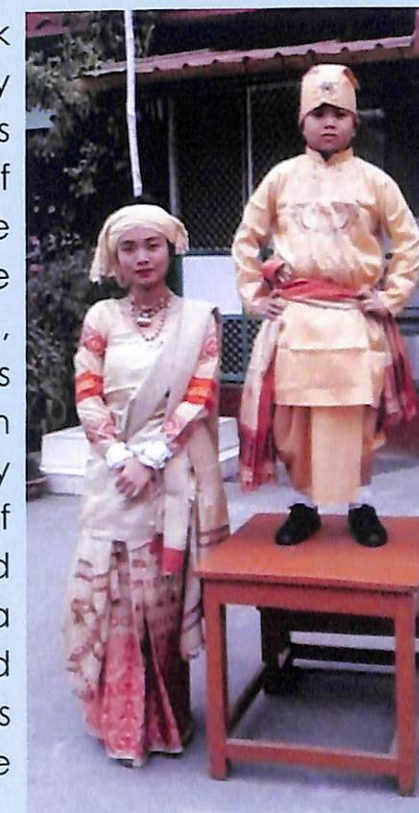
B.A 5th Semester

Deptt. of History

The Ahoms were seen to wear black clothes and it was only later on that they switched to the white coloured clothes. Dresses and ornaments depicted the class of person of that time and that was displayed better by the turban and kind of scarf, which is known as the Seleng Sadar. The higher officials, queens, princesses, and the king used to drape turbans made of silk (pat-muga) on their heads. Certain attires that were quite widely used and worn by the higher officials and also by some classes of the subjects are Riha (a kind of cloth draped around the body and the shoulder), Mekhela (a wrapper kind of cloth worn in the waist) and sula-suria (a kind of short shirts and clothes made of Assam silks like Golden Muga, White pat and Eri silk), etc.

The different types of shirts used by the male Ahom are: enga chala (a type of waistcoat), buku chola (a type of waist coat), mirju chola (a jacket), chougua (cassock like a drapery), and chapka (elongated jacket). At the very beginning of their arrival in Assam, the Ahoms put a kind of Shan-fashioned turban on their head called fasou. Later they started wearing different types of turbans of their people including that of the Mughals. Another essential cloth was a kind of towel is gamacha.

The common people wore tangali, cheleng, paguri, kopahi suria, etc. The length of their suria could not extend beyond their knees. The cheleng too was wrapped in the left shoulder.

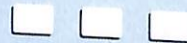




Like their male counterparts, the Ahom women folk too had their specific dresses. It was the dresses that helped to identify whether a particular woman belonged to the aristocracy or the common folk. The royal Ahom lady wore paat gomseng or mekhela with a beautiful design. ghuri, riha were also exclusive to royal Ahom women. Apart from these, those women who belonged to the aristocratic class wore kingkhap, gomseng, mejang kori muga riha etc. Besides this the common people wore hand woven riha mekhela sadar. During winter they used to wear khandia kapoor, borkapoor. The dresses of the Tai-Ahom were made mostly of silk and cotton fabrics. Assam manufactured three kinds of silk muga, pat and endi or edi. Muga silk was produced by cocoons fed on the leaves of som tree. Its colour was yellowish gold. Muga silk was the dress of the middle rank. Endi silk was produced by worms fed on the leaves of the castor plant.

The Buranjis, composed in the Ahom period give an idea about the dresses used by male folks during the Ahom reign. The royalty wore chapkon, pakroi, jama, pagijar, cheleng, ijar, gomseng, mejangkori, etc. Even the aristocrats and noblemen had their distinct dresses. They wore garments like chola, cheleng, tongali, paguri, dhoti, paat suria, etc and also used borjaapi and walking sticks decorated with gold and silver designs.

The Buranjis extensively records the prevalence of various dresses and ornaments during the Ahom reign. However, it can be said that the diversity in the class was reflected in the dresses and ornaments of the Ahoms. In other words, the dresses and ornaments served as identifiers that differentiated the royalty from the commoners.



অসমৰ কামাখ্যা মন্দিৰঃ ভক্তিৰ এক বহস্যময় বাসস্থান

স্বাহনাজ চুলতানা
বি.এ, ৫ম বাণ্যাসিক
ইতিহাস বিভাগ

ভাৰতৰ চিত্ৰময় অসম ৰাজ্যৰ নীলাচল পাহাৰৰ ওপৰত অৱস্থিত কামাখ্যা মন্দিৰ আধ্যাত্মিক ভক্তি আৰু সাংস্কৃতিক সমৃদ্ধিৰ প্ৰতীক হিচাপে থিয় দিছে। মাতৃ কামাখ্যাৰ প্ৰতি উৎসৰ্গিত এই প্ৰাচীন মন্দিৰটো বহস্যময়, স্থাপত্যৰ ভৱিষ্যৎ, সাংস্কৃতিক তাৎপৰ্য্যৰ বাবে বিখ্যাত। এই ৰচনাখনত আমি কামাখ্যা মন্দিৰৰ ইতিহাস, কিংবদন্তি, আৰু অসমৰ ধৰ্মীয় আৰু সাংস্কৃতিক পৰিৱেশত ইয়াৰ অনন্য ভূমিকা উন্মোচন কৰি অন্বেষণ কৰিম।

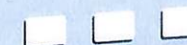


সঠিক উৎপত্তি সময়ৰ কুঁৱলীৰে আবৃত যদিও শতিকাজুৰি ইয়াক কেইবাবাৰো নিৰ্মাণ আৰু পুনৰ নিৰ্মাণ কৰা হৈছে বুলি বিশ্বাস কৰা হয়। মন্দিৰৰ বৰ্তমানৰ গঠন বহুলাংশে ১৭ শতিকাৰ সময়ছোৱাত কোচ বংশৰ ৰজা নৰনাৰায়ণে নিৰ্মাণ কৰিছিল। বহস্যবাদী কিংবদন্তিৰ ধাৰাবাহিকতাৰ সৈতে এই মন্দিৰটো ওতপ্ৰোতভাৱে জড়িত। প্ৰাথমিক কিংবদন্তি শক্তি পীঠাৰ আশে-পাশে ঘূৰি থাকে, যিটো ঠাই দেৱী সতীৰ মৃত্যুৰ পিছত প্ৰজনন অংগ খহি পৰা ঠাই বুলি বিশ্বাস কৰা হয়। এই পৰিঘটনাটোক মন্দিৰৰ গৰ্ভগৃহত শিলৰ যোনি (মহিলাৰ প্ৰজনন অংগ)ৰ ৰূপত প্ৰতীকিত কৰা হৈছে। এই যোনি নাৰী শক্তিৰ পবিত্ৰ প্ৰতীক আৰু ইয়াক অতি শ্ৰদ্ধাৰে পূজা কৰা হয়।

কামাখ্যা মন্দিৰত বাৰ্ষিক অম্বুবাচী মেলা নামৰ দেৱীৰ ঋতুস্ৰাৱ উদ্‌যাপন কৰা উৰ্বৰতা উৎসৱৰ বাবে বিখ্যাত। এই সময়ছোৱাত মন্দিৰটো তিনিদিন বন্ধ হৈ থাকে আৰু চতুৰ্থ দিনা মন্দিৰটো অতি উদ্‌যাপনৰ সৈতে পুনৰ মুকলি কৰা হয়, যিটো জীৱন আৰু প্ৰকৃতিৰ নবীকৰণৰ প্ৰতীক। মন্দিৰৰ স্থাপত্য শৈলী অসমৰ চহকী ঐতিহ্যৰ প্ৰমাণ। ইয়াত হিন্দু আৰু থলুৱা আহোম ডিজাইন উপাদানৰ এক অনন্য মিশ্ৰণ, এটা সুকীয়া মৌচাক আকৃতিৰ কেন্দ্ৰীয় গম্বুজ আৰু কেইবাটাও সৰু গম্বুজ আছে। শিলৰ দেৱালবোৰত জটিল খোদিত আৰু বেছ-ৰিলিফেৰে সজাই তোলা হৈছে, য'ত বিভিন্ন দেৱতা, জীৱ-জন্তু আৰু ফুলৰ আকৃতিৰ চিত্ৰ অংকন কৰা হৈছে।

কামাখ্যা মন্দিৰ কেৱল ধৰ্মীয় উপাসনাৰ স্থান নহয়, আধ্যাত্মিকতা আৰু সাংস্কৃতিক কাম-কাজৰ কেন্দ্ৰবিন্দু। ভাৰতৰ বিভিন্ন প্ৰান্তৰ পৰা বিশেষকৈ হিন্দু ধৰ্মৰ শাক্ত পন্থা অনুসৰণ কৰা ভক্তসকলে মাতৃ দেৱীৰ আশীৰ্বাদ বিচাৰি মন্দিৰলৈ যায়। মন্দিৰ চৌহদত বিভিন্ন দেৱতাক উৎসৰ্গিত আন কেইবাটাও সৰু সৰু মন্দিৰ অন্তৰ্ভুক্ত কৰা হৈছে, যাৰ ফলত ই আধ্যাত্মিক কাৰ্য্যকলাপ আৰু ধৰ্মীয় বৈচিত্ৰ্যৰ কেন্দ্ৰবিন্দু হৈ পৰিছে।

অসমৰ কামাখ্যা মন্দিৰ এক পবিত্ৰ ৰত্ন, ইতিহাস, কিংবদন্তি, আধ্যাত্মিকতাৰ একত্ৰিত হোৱা ঠাই। ইয়াৰ বহস্যময় কিংবদন্তি, স্থাপত্যৰ ভৱিষ্যৎ, সাংস্কৃতিক তাৎপৰ্য্যই ইয়াক অসমৰ চহকী ঐতিহ্যৰ এক গুৰুত্বপূৰ্ণ উপাদান কৰি তুলিছে। এই মন্দিৰে কেৱল পূজাস্থলী হিচাপেই নহয়, অসমৰ জনসাধাৰণৰ চিৰস্থায়ী বিশ্বাস আৰু সাংস্কৃতিক বৈচিত্ৰ্যৰ প্ৰমাণ হিচাপেও কাম কৰে। ই দূৰ-দূৰণিৰ পৰা তীৰ্থযাত্ৰী আৰু পৰ্যটকক আকৰ্ষণ কৰি আহিছে, নীলাচল পাহাৰৰ এই উল্লেখযোগ্য ভৱনটোক আগুৰি থকা বহস্যময় আভা আৰু ভক্তি অনুভৱ কৰিবলৈ আমন্ত্ৰণ জনাইছে।





ৰং ঘৰঃ আহোম স্থাপত্যৰ এক সাংস্কৃতিক প্ৰতীক

নাৰ্জিমুল খান
বি.এ, ৫ম বাৰ্ষিক
ইতিহাস বিভাগ

ভাৰতৰ অসমত আহোম বংশৰ ভৱিষ্যৎ আৰু কৌশলৰ প্ৰমাণ হিচাপে থিয় দিছে এক আইকনিক স্থাপত্যৰ আশ্চৰ্য্য ৰং ঘৰ। শিৱসাগৰত অৱস্থিত এই ঐতিহাসিক গঠন ১৮ শতিকাত বিশিষ্ট আহোম ৰজা স্বৰ্গদেউ প্ৰমত্ত সিংহৰ ৰাজত্বকালত নিৰ্মাণ কৰা হৈছিল।

অসমীয়াত “বিনোদন মণ্ডপ” বুলি অনুবাদ কৰা ৰং ঘৰটো মূলতঃ আহোমৰ পৰম্পৰাগত ক্ৰীড়া যেনে ম'হৰ যুঁজ আৰু অন্যান্য বিনোদনকে ধৰি ৰাজকীয় মনোৰঞ্জন আৰু ক্ৰীড়া অনুষ্ঠানৰ বাবে ব্যৱহাৰ কৰা হৈছিল। ইয়াৰ সুকীয়া উপবৃত্তাকাৰ আকৃতি আৰু দুটা স্তৰৰ গঠনে ইয়াক এছিয়াৰ আদিম এম্ফিথিয়েটাৰ সমূহৰ ভিতৰত অন্যতম কৰি তুলিছে।



ইটা আৰু এক অনন্য চাউলৰ গুড়ি আৰু কণীৰ মৰ্টাৰে নিৰ্মিত ৰং ঘৰটো নিজৰ সময়ৰ এক উল্লেখযোগ্য স্থাপত্য কৃতিত্ব। ইয়াৰ বিশৃংখল সজ্জা, অলংকৃত টেৰাকোটা টাইলছ, আৰু থলুৱা সামগ্ৰীৰ বিশৃংখল ব্যৱহাৰে আহোম মানুহৰ শিল্প উৎকৰ্ষ আৰু কাৰুকাৰ্য্যক প্ৰতিফলিত কৰে।

এই ঐতিহাসিক গঠনে আহোম ৰজা আৰু তেওঁলোকৰ প্ৰজাৰ সাংস্কৃতিক আৰু সামাজিক জীৱনত গুৰুত্বপূৰ্ণ ভূমিকা পালন কৰিছিল। ইয়াত ৰাজকীয় অনুষ্ঠান আৰু সাংস্কৃতিক প্ৰদৰ্শনৰ পৰা আৰম্ভ কৰি বিনোদনমূলক কাৰ্যসূচীলৈকে বিভিন্ন ধৰণৰ মনোৰঞ্জনৰ স্থানৰ ব্যৱস্থা কৰা হৈছিল। তদুপৰি অসমীয়া সাংস্কৃতিক উদযাপনৰ উল্লেখযোগ্য উদযাপন ৰঙালী বিহু উৎসৱৰ সময়ত দৰ্শকৰ বাবেও ৰং ঘৰে দৰ্শকৰ দৰ্শন গেলেৰী হিচাপে কাম কৰিছিল।

অসমৰ চহকী সাংস্কৃতিক ঐতিহ্য আৰু আহোম বংশৰ উদ্ভাৱনী মনোভাৱৰ প্ৰতীক হিচাপে থিয় দিছে ৰংঘৰ। এটা অতীত যুগৰ ভৱিষ্যৎ আৰু কলাত্মক সাফল্যৰ সোঁৱৰণী, অসমৰ জীপাল ইতিহাস আৰু সাংস্কৃতিক উত্তৰাধিকাৰৰ আভাস আগবঢ়াইছে। আজিও ৰংঘৰ এক আদৰৰ ঐতিহাসিক স্থান আৰু জনপ্ৰিয় পৰ্যটকৰ আকৰ্ষণৰ কেন্দ্ৰবিন্দু হৈয়েই আছে, ইয়াৰ স্থাপত্য সৌন্দৰ্য্যক প্ৰশংসা কৰিবলৈ আৰু অসমৰ মনোমোহা অতীতক অন্বেষণ কৰিবলৈ বিশ্বৰ বিভিন্ন প্ৰান্তৰ পৰা দৰ্শনাৰ্থীক আকৰ্ষণ কৰিছে।



গামোছা, জাপি আৰু শৰাইঃ অসমীয়া সংস্কৃতিৰ সম্পত্তি

ছালেমা খাতুন
বি.এ, ৫ম বাৰ্ষিক
ইতিহাস বিভাগ

অঞ্চলটোৰ চহকী ইতিহাস আৰু ঐতিহ্যক প্ৰতিফলিত কৰা সজীৱ পৰম্পৰা, ৰীতি-নীতি, শিল্পকৰ্মৰে বোৱা হৈছে অসমীয়া সংস্কৃতি। অসমীয়া সংস্কৃতিৰ আটাইতকৈ চিনাকি আৰু শ্ৰদ্ধাৰ উপাদানসমূহৰ ভিতৰত গামোছা, জাপি, আৰু শৰাই আদি অন্যতম। এই সাংস্কৃতিক প্ৰতীকবোৰ কেৱল বস্তু নহয়; সেইবোৰ অসমীয়া পৰিচয়ৰ প্ৰতীক, অঞ্চলটোৰ গভীৰ শিপাই থকা মূল্যবোধ আৰু পৰম্পৰাক প্ৰতিনিধিত্ব কৰে। এই ৰচনাখনত আমি অসমত গামোছা, জাপি, আৰু শৰাইৰ তাৎপৰ্য, ইতিহাস, আৰু সাংস্কৃতিক গুৰুত্বৰ বিষয়ে অন্বেষণ কৰিম।

গামোছা

গামোছা হৈছে প্ৰতিজন অসমীয়া ব্যক্তিৰ হৃদয়ত এক বিশেষ স্থান দখল কৰা পৰম্পৰাগত অসমীয়া টাৱেল বা গামোচা। ইয়াৰ উৎপত্তি শতিকাজুৰি ধৰিব পাৰি, আৰু ই বহুতো উদ্দেশ্য সাধন কৰে। গামোছা সাধাৰণতে বগা ৰঙৰ আৰু ৰঙা সীমাৰেখা থাকে, বিভিন্ন ধৰণৰ মটীফ (motif) আৰু ডিজাইনেৰে সজোৱা হয় যিয়ে সাংস্কৃতিক তাৎপৰ্য্য প্ৰকাশ কৰে।

গামোছা আতিথ্য, সন্মান আৰু শুভেচ্ছাৰ প্ৰতীক। আদৰ্শ আৰু সন্মানৰ চিন স্বৰূপে অতিথি আৰু গণ্যমান্য ব্যক্তিৰ আগবঢ়োৱা হয়। বিহু উৎসৱ আৰু অন্যান্য বিশেষ অনুষ্ঠানৰ সময়ত সদৃচ্ছাৰ ইংগিত হিচাপে গামোছাৰ আদান-প্ৰদান কৰা হয়। ধৰ্মীয় অনুষ্ঠানৰ সময়ত ইয়াক প্ৰায়ে মূৰ্তি ড্ৰেপ কৰিবলৈ ব্যৱহাৰ কৰা হয়, যিয়ে ঈশ্বৰত্ব আৰু মানুহৰ মাজৰ সংযোগৰ প্ৰতীক।

এই বহুমুখী কাপোৰৰ বিভিন্ন ধৰণেও পিন্ধিব পাৰি, মূৰত গামোচা, কঁকালৰ কাপোৰ, চাদৰ, আনকি অস্থায়ী বেগ হিচাপেও। অসমীয়া সাজ-পোছাকৰ অবিচ্ছেদ্য অংগ আৰু ইয়াৰ অভিযোজন ক্ষমতাৰ বাবে ইয়াক আদৰ কৰা হয়।

জাপি

বাঁহেৰে নিৰ্মিত আৰু ৰঙীন ডিজাইনেৰে সজ্জিত পৰম্পৰাগত শঙ্কুৰ দৰে টুপী জাপি অসমীয়া পৰিচয়ৰ প্ৰতীক। যত্নেৰে নিৰ্মিত জাপিখনে অসমৰ কলাত্মক পৰম্পৰাক মূৰ্ত কৰি তুলিছে আৰু জনসাধাৰণ আৰু প্ৰকৃতিৰ মাজত থকা গভীৰ সংযোগক প্ৰতিফলিত কৰিছে।

ঐতিহাসিকভাৱে জাপি সন্মান আৰু সন্মানৰ প্ৰতীক হৈ আহিছে। ইয়াক আদৰ্শ আৰু প্ৰশংসাৰ চিন স্বৰূপে অতিথি আৰু গণ্যমান্য ব্যক্তিৰ আগত উপস্থাপন কৰা হয়। সাংস্কৃতিক উৎসৱ আৰু উদযাপনৰ সময়ত অসমীয়া মানুহে নিজৰ সাংস্কৃতিক গৌৰৱ আৰু ঐতিহ্য প্ৰকাশৰ উপায় হিচাপে গৌৰৱেৰে জাপি পৰিধান কৰে।





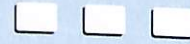
ইয়াৰ প্ৰতীকীতাৰ বাহিৰেও জাপিয়ে এটা ব্যৱহাৰিক উদ্দেশ্য সাধন কৰে। শংকুৰ আকৃতিয়ে ব'দ আৰু বৰযুগৰ পৰা সুৰক্ষা প্ৰদান কৰে, যাৰ ফলত পথাৰ আৰু বাহিৰত কাম কৰাসকলৰ বাবে ই এক অপৰিহাৰ্য আনুষংগিক বস্তু। ই অসমীয়া সংস্কৃতিৰ শিল্পকলা আৰু কাৰ্য্যক্ষমতাৰ সুসম মিশ্ৰণক প্ৰতিনিধিত্ব কৰে।

শৰাই

সাধাৰণতে বেল মেটাল বা পিতলৰ পৰা তৈয়াৰী পৰম্পৰাগত প্ৰসাদ ট্ৰে বা সুমথিৰাৰ বাকচ শৰাই অসমীয়া কাৰু-কাৰ্য্য আৰু পৰম্পৰাক প্ৰদৰ্শন কৰা এক সাংস্কৃতিক সম্পদ। অসমৰ সাংস্কৃতিক ঐতিহ্যক প্ৰতিনিধিত্ব কৰা মটিফেৰে বিশদভাৱে ডিজাইন কৰা শৰাই প্ৰায়ে প্ৰজন্মৰ পিছত প্ৰজন্ম ধৰি চলি অহা এক উত্তৰাধিকাৰী দ্ৰব্য।

অসমীয়া আচাৰ-ব্যৱহাৰত শৰাইয়ে কেন্দ্ৰীয় ভূমিকা পালন কৰে। ইয়াত বিশেষ অনুষ্ঠানত সুমথিৰা, পান পাত, মিঠাই আদি প্ৰসাদ অনুষ্ঠিত কৰা হয়, যিয়ে সন্মান আৰু আতিথ্যৰ ইংগিত দিয়ে। বিহুৰ দৰে উৎসৱৰ সময়ত শৰাইয়ে সাংস্কৃতিক আচাৰ-ব্যৱহাৰত বিশিষ্ট স্থান লাভ কৰে, অসমীয়া পৰম্পৰাৰ সাৰমৰ্মৰ প্ৰতীক।

গামোছা, জাপি আৰু শৰাই কেৱল বস্তু নহয়; তেওঁলোক অসমীয়া সংস্কৃতিৰ জীৱন্ত মূৰ্তি। ইহঁতে অসমীয়া মানুহৰ চিৰস্থায়ী মনোভাৱ আৰু সাংস্কৃতিক সমৃদ্ধিক প্ৰতিনিধিত্ব কৰে। এই ধন-সম্পত্তিসমূহ পৰিচয়, গৌৰৱ আৰু আতিথ্যৰ প্ৰতীক আৰু ইয়াক প্ৰজন্মৰ পিছত প্ৰজন্ম ধৰি উদযাপন, লালন-পালন আৰু প্ৰচাৰ কৰি আহিছে। অসমীয়া সংস্কৃতিত গামোছা, জাপি, শৰাই এই অনন্য অঞ্চলটোৰ মূল্যবোধ, পৰম্পৰা, ঐতিহ্যক একেলগে বোৱা সূতা।



DEPARTMENT ACTIVITIES

The Department of History organized various activities for the development of the students. These activities are a real-life learning experience for the student.

On 13th February 2021, the department organized a Quiz Competition on the birth anniversary of Sarojini Naidu, focusing on the theme of the "Freedom Movement of India".



On 10th March 2022, the department organized a thought-provoking debate competition on the topic "India's Role in the Russian-Ukraine War- Neutrality vs Responsibility".

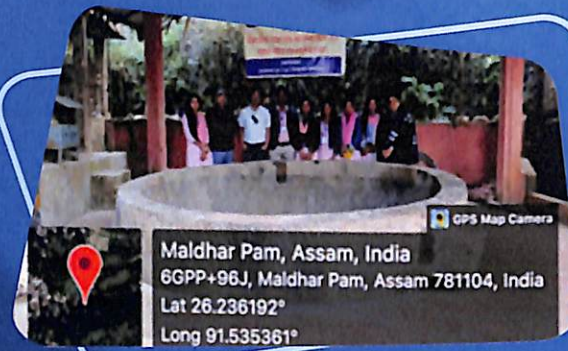
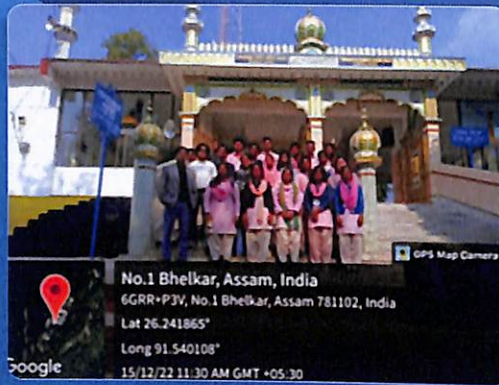
On 12th August 2022, a departmental field study was conducted on "Bell Metal Industries and Socio-Economic Development on Sarthebari" with the history honours student.

On 21st November 2022, the department organized a Quiz Competition on "Ahom-Mughal Relation", to commemorate the heroic achievements of the Ahom General Lachit Borphukan.

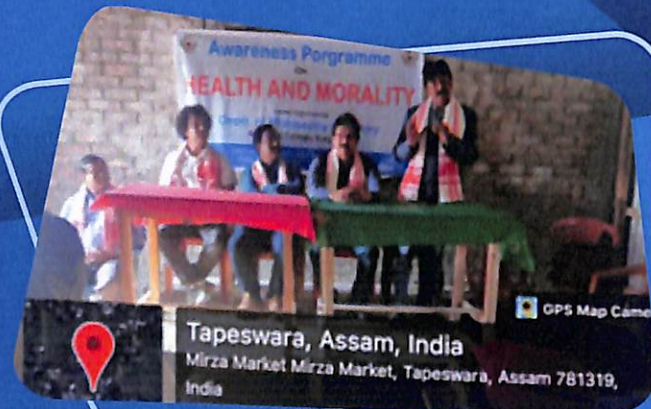


On 9th December 2022, a Symposium on the "Importance of History" was organized in collaboration with Gunialguri H.S School, Barpeta.





On 15th December 2022, the Department of History conducted a field study at "Pao Mecca and Hayagriva Madhav Temple at Hajo" with the B.A History Honours students, guided by Prof. Abul Kalam Azad, Nafisa Younis, and Chonglomlhing Keivom.



On 21st December 2022, an awareness programme on "Health and Morality" was conducted jointly by the Department of History and Philosophy in collaboration with K.I.K Memorial H.S Kalgachia.



On 23rd March 2023, the department organized an enlightening debate competition on the topic, "Bhagat Singh- Heroic Revolutionary or Violent Extremist".



Department gallery



First Department Get-Together and Freshers' Social, 1993

Deptt. Wall Magazine: HERITAGE



