

The Tales of Time

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Department of History, Rabindranath Thakur Vishwavidyalaya

Collaboration of Gen Z and Artificial Intelligence

■ Abhojit Kemprai, UG 7th Semester



The 21st century has witnessed remarkable technological advancements, but the rise of Artificial Intelligence (AI) has been truly exceptional. Once a concept limited to movies and novels, AI has now become a reality, capable of performing cognitive tasks with greater speed and accuracy than humans. At the same time, Generation Z (Gen Z) has emerged as the first generation to grow up entirely in the digital age, surrounded by AI and advanced technologies. The collaboration between AI and Gen Z is shaping education, employment, communication, and innovation in unprecedented ways. History shows that every major technological breakthrough has transformed society. Human civilization has evolved from hunting and farming to trading, industrializing, and digitalizing, driven by different revolutions over time. Just as previous generations adapted to steam engines, electricity, and computers, Gen Z is now adapting to Artificial Intelligence. According to recent global reports, AI adoption reached approximately one in six people worldwide by 2025, indicating rapid expansion within a short period. Organizations across the globe are increasingly integrating AI into their operations, transforming the global ecosystem. - SEE PAGE 11



Message from VC

It gives me immense pleasure to know that the Dept. of History, Rabindranath Thakur Vishwavidyalaya, is bringing out Vol. III, Issue III (2026) of its annual periodical, *The Tales of Time*. History is not merely a record of the past; it is a living source of knowledge that helps us understand the present and shape a more enlightened future. Academic publications such as *The Tales of Time* provide a valuable platform for students and teachers to engage in intellectual inquiry, creative expression, critical reflection, and meaningful academic discourse. I appreciate the sincere efforts of the Editorial Board and the Department of History in continuing this scholarly initiative. I am confident that this issue will reflect the academic enthusiasm, creativity, and intellectual spirit of our students and faculty members. I extend my heartfelt congratulations and best wishes to the Editor, the Editorial Board, the faculty members, and all the contributors for the successful publication of this issue. May *The Tales of Time* continue to inspire young minds, promote historical consciousness, and contribute meaningfully to the academic and intellectual culture of the University. With best wishes for its continued success.

Prof. Manabendra Dutta Choudhury,
Vice-Chancellor, Rabindranath
Thakur Vishwavidyalaya, Hojai.



Message from Registrar

I am delighted to know about the publication of *The Tales of Time*, the annual periodical of the Department of History, Rabindranath Thakur Vishwavidyalaya. It is gratifying to see the department continue its tradition of academic publishing, which plays a vital role in nurturing a vibrant culture of learning, research, and intellectual exchange within the University. Such publications encourage young scholars to think critically, communicate effectively, and contribute meaningfully to the study of history and society. The diverse articles, essays, and creative pieces in this volume reflect the dedication, curiosity, and scholarly spirit of our students and faculty members. I appreciate the hard work of the Editorial Board, faculty members and student contributors whose collective efforts have made this issue possible. I am confident that *The Tales of Time* will stimulate meaningful discussions, inspire future research, and strengthen the University's commitment to academic excellence. I convey my heartfelt congratulations and best wishes to the Department of History and everyone associated with this publication. May *The Tales of Time* continue to flourish as a distinguished forum for historical scholarship and creative thought, contributing to the intellectual life of Rabindranath Thakur Vishwavidyalaya.

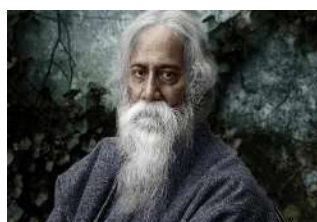
Dr. Sandip Ratna
Registrar (i/c), R.T.V.



From the Desk of HOD

It gives me immense pleasure to present *The Tales of Time, Vol. III, Issue III (2026)*, the annual periodical of the Department of History, Rabindranath Thakur Vishwavidyalaya. This publication reflects the dedication, creativity, and scholarly spirit of our students and faculty members. It serves as a valuable platform for exploring historical ideas, preserving cultural heritage, and encouraging critical inquiry. The contributions in this volume cover a wide range of themes, reflecting both rigorous research and thoughtful engagement with contemporary concerns. I sincerely appreciate the Editor and the Editorial Board, contributors and everyone who worked tirelessly to make this issue possible. Their commitment and teamwork have enriched our departmental publication. As a part of this collective endeavour, I am delighted to witness the continued growth of our departmental publication. I hope this volume inspires readers to engage with history not merely as a record of the past but as a guide to understanding the present and shaping the future. I extend my best wishes for the continued success of *The Tales of Time* and all its future editions.

Dr. Pallabita Das,
Head, Dept. of History,
R.T.V.



Tagore's Vision of Nature

■ Mriganka Das

Rabindranath Tagore was one of the earliest thinkers to emphasize harmony between humans and nature. Long before modern environmental concerns emerged, he warned against the reckless exploitation of natural resources and stressed the need for a balanced relationship with the environment. Influenced by the Upanishads, Tagore believed that all forms of life are interconnected. He viewed nature not as an object to control, but as a living companion deserving respect and care. Through his poems, songs and essays, he expressed deep ecological awareness and highlighted the beauty and spiritual value of the natural world. Tagore also criticized industrialization and excessive urbanization, which he believed led to environmental destruction and moral decline. His ideas were not limited to theory; he applied them in practice at Santiniketan, where education was closely linked with nature. Open-air classes, tree-planting festivals and rural development initiatives reflected his vision of sustainable living. He further promoted village reconstruction through Sriniketan, encouraging agriculture, self-reliance and ecological balance. Tagore opposed deforestation and supported biodiversity, emphasizing coexistence rather than human domination over nature. Today, when the world faces climate change and environmental crises, Tagore's ideas remain highly relevant. He reminds us that true progress lies not in exploiting nature, but in living in harmony with it. His philosophy continues to inspire a sustainable and balanced approach to development.

Editorial:

It gives us great pleasure to present *The Tales of Time*, Vol. III, Issue III (2026), the annual periodical of the Department of History, Rabindranath Thakur Vishwavidyalaya. This issue is a small but meaningful effort to bring together the ideas, interests, creativity and academic work of our students and teachers.

A university is not only a place for teaching and examinations. It is also a place where we read, think, discuss, question and share ideas. A publication like *The Tales of Time* provides a space for these activities. It gives our students an opportunity to write about subjects that interest them and helps them develop the habit of reading, research and clear expression. For students of History, writing is an important part of learning. History is not simply about remembering dates and events. It is about understanding people, society, culture, ideas, changes and experiences. When we write about history, we learn to look at the past carefully and connect it with the present. Such writing also encourages us to ask new questions and look at familiar subjects from different points of view. *The Tales of Time* provides such an opportunity. It allows our students to take their first steps in academic and creative writing and gives them confidence to participate in wider intellectual activities. The writings collected here touch upon various aspects of history, society, culture, heritage, environment, and human life. Such diversity reminds us that history is a broad field and can be studied through many subjects and different approaches.

We believe that a departmental publication also helps preserve the academic memory of an institution. The ideas and writings published today become a record that can be read by students and teachers in the future. In this way, *The Tales of Time* can become a small but valuable part of the history of our Department and University. The name *The Tales of Time* reminds us of the close relationship between time and history. Every generation has its own experiences, questions, ideas, and stories. Through this publication, we can preserve some of these thoughts and make them available to others. It is therefore not only a collection of writings but also a record of the intellectual life of our Department at a particular time.

We hope that future issues will include more student writings, research-based articles, creative works and thoughtful discussions. Most importantly, we hope *The Tales of Time* will encourage a habit of reading and writing among our students. In higher education, knowledge grows through questions, discussions, exchange of ideas and continuous learning. Every contribution, however simple, can become the beginning of a new thought or a new area of study. We hope readers will approach this issue with interest and curiosity. May these pages encourage us to understand the past more carefully, think about the present more deeply and look towards the future with greater awareness.

Finally, we express our sincere gratitude to our respected Vice-Chancellor, Prof. Manabendra Dutta Choudhury, for his valuable encouragement and support; our respected Registrar (i/c), Dr. Sandip Ratna, for his kind cooperation; and Dr. Pallabita Das, Head, Department of History, for her guidance and continuous support. We also sincerely thank all the faculty members, students and all the contributors for their time, effort, ideas and valuable writings. We are equally thankful to everyone who has helped directly or indirectly in preparing and publishing this issue. Their collective support has made *The Tales of Time* possible.

— Gautam Sarmah
Editor, *The Tales of Time*.

Zubeen Garg: An
Unforgettable Voice
of Assam

■ Dr. Parishmita Hazarika



Some people leave behind songs, some leave memories, and a very few leave behind a legacy that becomes part of the identity of an entire people. Zubeen Garg belongs to the last category. For Assam, he was not merely a singer or a popular artist. He became a voice through which generations expressed their emotions, dreams, pain, protest and love for their land. Zubeen’s greatness cannot be measured only by the number of songs he created or the awards he received. His real contribution lay in the way he remained connected with ordinary people. Despite enormous popularity, he never completely separated himself from the common people. His simplicity, spontaneity and directness made him different from the conventional image of a celebrity. His music crossed linguistic and geographical boundaries. He sang in several languages and reached audiences far beyond Assam. Yet, wherever he went, Assam remained an important part of his artistic identity. Through his songs, films and other creative works, he carried the sounds, emotions and cultural spirit of Assam to a wider world.

Zubeen was also known for speaking openly on social issues. He did not always choose the safest or most convenient position. He often expressed his views on injustice, inequality and the problems faced by ordinary people. His public influence therefore extended beyond entertainment. For many, his voice represented courage, the courage to speak when remaining silent was easier. His humanitarian side was equally significant. He extended support to people affected by floods, poverty and other difficulties. His affection was not limited to human beings. His love for animals, trees, rivers and the natural environment revealed another dimension of his personality. Nature appeared not only in his personal life but also in his artistic world. At the same time, remembering Zubeen should not mean turning him into an unquestionable figure. A genuine admirer does not merely praise a person; genuine affection also demands honesty. Zubeen, like every human being, had imperfections. His lifestyle and disregard for rest and personal care sometimes raised concerns among people close to him and among his admirers. His life therefore also leaves us with an uncomfortable question: do we truly care for the people we love, or do we sometimes reduce our love to applause, celebration and admiration? This question is important because celebrity culture often celebrates an artist when the artist is performing but forgets the human being behind the performance. We may fill social media with photographs, songs and tributes, yet fail to ask whether the person is safe, healthy and genuinely well. True admiration should include concern, responsibility and the courage to offer constructive advice.



Zubeen’s passing has therefore created two kinds of memories. One is the memory of the artist, the extraordinary voice, the songs, the performances and the creativity. The other is the memory of the human being, the simple man who loved people, animals, nature and his homeland. The second memory may ultimately prove just as important as the first. His death also reminds us that no amount of popularity can make a human being immortal.

Artists need care just as ordinary people do. Friends, family members and admirers have a responsibility not only to celebrate someone's achievements but also to stand beside them during difficult moments. For Assam, Zubeen Garg will remain a cultural phenomenon. His voice will continue to travel through villages and cities, through celebrations and moments of sadness, through old recordings and new generations. His songs will continue to introduce one generation to another.

Perhaps the greatest tribute to Zubeen is not simply to say that he was great. It is to understand what his life teaches us: remain connected to people, value humanity, speak for justice, respect nature, create fearlessly, and never allow admiration to replace genuine care. Zubeen Garg is no longer physically among us. But an artist truly disappears only when his creations cease to speak to people. Zubeen’s songs continue to speak. His ideas continue to provoke thought. His memories continue to inspire emotion. And his voice continues to live. That is why Zubeen Garg was more than a voice.



History through the Kitchen

■ Sanskriti Misra,
UG 7th Semester

"Food is our common ground, a universal experience"

- James Beard

History is traditionally framed by what survives in stone monuments, royal decrees, and state archives, records historically curated by those in power. These official texts detail the lives of elites while leaving the everyday majority behind the scenes. Yet, while inscriptions and court biographies record the state, foodways record the people. The evolution of food over centuries offers a direct record of human adaptation, documenting how ordinary communities navigated changing climates, wars, and social shifts.

While royal tables overflowed with elaborate banquets, everyday communities developed flavorful culinary traditions by transforming humble staples with spices, herbs, and pickles. Yet, royal foodways and practical necessity often intersected in surprising ways. Biryani, with its combination of rice, meat, and aromatic spices, reflects the culinary exchanges that developed across the Indian subcontinent through centuries of migration, trade, and imperial contact. Its association with royal courts and military kitchens also illustrates how the practical challenge of feeding large groups could influence the development and spread of culinary traditions.

A similar divide between royal privilege and commoner survival appears in European history. During the grain shortages and rising bread prices that contributed to unrest before the French Revolution, popular legend attributed to Marie Antoinette the infamous phrase, "Qu'ils mangent de la brioche" ("Let them eat brioche"). However, there is no evidence that the queen actually said these words; the story had circulated before her reign and was later associated with her. Nevertheless, the persistence of the myth highlights a genuine historical reality: for the French working class, bread was an economic necessity, and sharp increases in its price could fuel widespread unrest.

Food also became a force that connected distant worlds. European demand for Indian spices such as pepper, cardamom, and cinnamon helped drive the expansion of maritime trade with Asia. What began as a desire for flavour, preservation, and luxury became intertwined with commerce, exploration, and eventually European colonial expansion. Thus, spices were not merely ingredients in European kitchens; they became commodities that shaped the course of global history.

On a global and regional scale, climate dictates cultural norms. In monsoonal Asia, water-intensive crops like rice became the structural center of daily diets, whereas cooler European climates favored wheat, livestock, and dairy. Even within India, ecological factors created striking divides: in Eastern and Northeastern India, abundant river networks integrated fish into daily diets and ritual practices. Conversely, in the arid, pastoral landscapes of Northern and Western India, cattle-rearing and grain farming made vegetarianism an ecological adaptation long before it became a rigid social norm.

Beyond climate and empire, foodways record the silent struggles of marginalized groups. In traditional Indian households, young widows were stripped of worldly attachments (moh-maya) and forced into strict, ascetic diets devoid of meat, fish, onion, and garlic. Faced with nutritional deprivation, these women turned mandatory restriction into brilliant culinary innovation. By experimenting with neglected ingredients, vegetable peels, bitter greens, and seeds, they developed complex vegetarian delicacies, proving the kitchen was often a rare space of subaltern creative agency. Ultimately, looking at history through the kitchen reveals that no dietary tradition exists in a vacuum. The food on our plates today is the sum of centuries of human adaptation, born of ecological necessity, military logistics, political turmoil, and gendered resilience. Recognizing these historical layers reminds us that culinary differences are not grounds for judgment, but evidence of human survival. To understand what people eat is to understand what they have endured.



History of the Manipuri Community in Assam

■ Th Priyabarta Singha
UG 7th Semester

The history of the Manipuri community in Assam is very old and is deeply connected with the historical, social, political, and cultural relations between Manipur and Assam. From ancient times, there were various forms of interaction between Manipur and Assam. Political relations, trade, marital connections, and migration of people gradually led Manipuri people to settle in different parts of Assam. In particular, the Barak Valley emerged as one of the major centres of Manipuri settlement in Assam. The large-scale migration of Manipuris to Assam is associated with an important historical event in the early 19th century. From 1819 to 1826, as a result of the Burmese invasion of Manipur and the period known as the "Chahi Taret Khuntakpa" or Seven Years' Devastation, many Manipuri people were forced to leave their homeland and seek refuge in Cachar and different parts of the Barak Valley. As a result, the Manipuri population in Assam increased, and over time various Manipuri villages and social centres were established.

In the Barak Valley, Manipuris established permanent settlements in the districts of Cachar, Hailakandi, and Karimganj, developing their distinct identity through agriculture, education, culture, and social life. Subsequently, Manipuri people also migrated from the Barak Valley to other parts of Assam. Hojai in the Brahmaputra Valley is an important example. During the later part of the 19th century, some Manipuris migrated to the Hojai region in search of agricultural and livelihood opportunities. Several Manipuri villages were established along the Jamuna and Kopili rivers. Even after settling in Assam, the Manipuri community has preserved its language, literature, dance, music, traditional dress, religious customs, and social practices. At the same time, interaction with Assamese, Bengali, Dimasa, Karbi, and other communities has resulted in cultural exchange and social adaptation. Consequently, the Manipuri society of Assam reflects a harmonious combination of tradition and modernity.

Another important section of the Manipuri society in Assam is the Pangal or Manipuri Muslim community. They have also preserved their Manipuri language and cultural traditions while maintaining their religious identity,

thereby contributing to the social and cultural diversity of Assam. Overall, the history of the Manipuri community in Assam is not merely a history of migration and settlement; it is also a history of long-standing relations between Manipur and Assam, migration, social adaptation, and cultural continuity. From the Barak Valley to Hojai and other parts of Assam, the Manipuri community has maintained its identity while enriching the pluralistic society and cultural diversity of Assam.



Junbeel Mela: A Traditional Indigenous Fair of Assam

■ Sushmita Borthakur, Research Scholar



Junbeel Mela is one of the important traditional fairs of Assam. It has a special place in the cultural life of the Tiwa community. The historic fair is held every year at Junbeel, near Dayang Belguri Pathar in Morigaon district. The place is named after a natural wetland, locally known as a *beel*. One of the most unique features of Junbeel Mela is its traditional barter system, in which goods are exchanged directly without the use of money. The fair is organised under the traditional authority of Tiwa chiefs, known as the kings of Gobha, Nellie and Damal. Traditionally, Junbeel Mela is held in the month of Magh, which falls during January and February. It brings together people from the hills and the plains. The fair provides an important meeting place where different communities interact, exchange goods and strengthen their social relationships. The barter system is the main attraction of Junbeel Mela. People from the hill areas bring ginger, turmeric, seasonal vegetables, fruits, bamboo products and other forest produce. In exchange, people from the plains bring rice, pulses, dried fish, earthen pots, handloom products and other agricultural goods. The exchange is not based on fixed market prices. Instead, it depends on mutual understanding and traditional ideas of equal value. This system reflects an older community-based form of economic exchange and continues to provide an opportunity to observe a traditional practice in the present day. Junbeel Mela is closely connected with the social and cultural life of the Tiwas. It is not only a place for trade but also a cultural festival. Traditional Tiwa songs, dances, rituals and community feasts are important parts of the mela. These activities help preserve oral traditions and collective memories and pass them on to younger generations. The fair also helps maintain friendly relations among different communities. In earlier times, when communication between the hills and plains was limited, Junbeel Mela provided a peaceful space for interaction. It encouraged cooperation, peace and social integration, a role that continues today. Junbeel Mela is also important for the study of history, anthropology and culture. It provides valuable information about tribal social organisation, customary institutions, livelihood patterns and relations between hill and plain communities. The fair also shows how indigenous traditions can adapt to changing times while retaining their basic character.



In recent years, the mela has received greater attention from government agencies, tourists and researchers. However, increasing commercialisation may affect its traditional character. Communityled management and responsible cultural tourism are therefore important for its protection. Junbeel Mela is more than a marketplace. It is a living symbol of indigenous economy, culture and identity. Its traditional barter system reflects the strength and continuity of indigenous knowledge. Protecting the mela is important not only for the Tiwa community but also for preserving the wider cultural heritage of Assam and Northeast India.

Traditional Death Rituals of the Dimasa Community

■ Rakesh Kemprai, Ex- student



Death rituals are an important part of the social and religious life of the Dimasa community. The Dimasas believe that death is not the end of life. They believe that the spirit of a dead person moves from the world of the living to the world of the ancestors. Their death rituals help the spirit in this journey and also strengthen family and community bonds. The funeral procession begins from the house of the deceased. Both men and women can take part in it. A bamboo structure called Rino, covered with cloth, is carried in the procession. The Dimasas believe that the spirit of the dead person stays in the Rino. A woman throws paddy and cotton thread on the way to the cremation ground. This practice is called Mayokhras, which means making a bridge between the dead and the living. It is connected with the hope that the person will be born again in the same family. At the cremation ground, a temporary shelter called Jara is prepared for the spirit. The spirit is ceremonially transferred from the Rino to the Jara. The funeral pyre is made with twelve levels of firewood. Rice beer is offered to the spirit before cremation. The sons of the deceased, or their representatives, light the pyre. After cremation, a piece of bone is kept in the Jara, while the ashes are washed away, buried or thrown into the river. The funeral party then takes a purifying bath.

On returning to the village, everyone touches Dither, holy water prepared by the village priest. The house and household objects of the deceased are also purified. On the seventh day, Jumangsou Kainba is performed, where food and rice beer are offered to those who attended the funeral. Mangkhlong Dangba, the placing of the belongings of the deceased in a house at the cremation ground, is also observed. The final ceremony is called Maimutharba. It may be held from seven days to one year after death, depending on the family. A grand feast is organised, and food and rice beer are offered to the spirit. The Mangkhlong is then burnt. This symbolises the separation of the dead from the living. The final reception, Khalai Khamba, marks the end of



the ceremony..Today, these practices show some regional differences. Hindu influence has affected some Dimasa communities, especially in areas such as Hojai and Cachar. However, many traditional practices remain strong in places such as Haflong. The declining interest of the younger generation in learning these traditions may create a serious risk to their survival.

The Ambubachi Mela of Kamakhya Temple

■ Khusi Das, UG 3rd Semester



The Ambubachi Mela, held at the Kamakhya Temple on Nilachal Hill in Guwahati, is one of India’s most unique religious festivals. Celebrated during the Assamese month of Ahar (June–July), it coincides with the monsoon and symbolizes fertility, renewal, and the creative power of nature. The term “Ambubachi” comes from Sanskrit, ambu (water) and bachi (manifestation) — reflecting life-giving forces. According to belief, Goddess Kamakhya undergoes her annual menstrual cycle during this period. The temple remains closed for three days and reopens after purification rituals. This sacred observance draws thousands of devotees, ascetics, and visitors, creating a powerful blend of spirituality and culture. Kamakhya is one of the important Shakti Peethas and an important centre of Tantric worship. The temple is unique as it does not house a traditional idol; instead, worship is offered to a natural rock cleft nourished by an underground spring, symbolizing feminine creative energy. Historically, the present structure dates back to the 16th-century reconstruction by King Naranarayana and Chilarai. Anthropologically, the festival reflects ancient fertility traditions where nature, rainfall, and agriculture were closely linked to feminine divinity. The goddess’s menstruation represents the fertility of the Earth, while the monsoon marks agricultural renewal. A striking aspect of Ambubachi is its positive view of menstruation. The mela also holds significance in Tantric practices, attracting sadhus, aghoris, and seekers who consider



this period spiritually powerful. Their presence adds to the festival’s mystical character. Socially and culturally, Ambubachi fosters unity among diverse communities. Devotional music, rituals, and folk traditions flourish during this time, preserving Assam’s heritage and encouraging cultural exchange. Economically, the festival benefits local communities by boosting trade, tourism, and small businesses. Temporary markets and services provide livelihood opportunities for many. Sacred offerings like Angodak (holy water) and Angabastra (red cloth) are distributed and cherished by devotees as symbols of divine blessings. However, the festival also faces modern challenges such as overcrowding, waste management, and commercialization. Ensuring sustainability while preserving its spiritual essence remains crucial. Ambubachi Mela is more than a religious event—it is a living tradition that connects faith, nature, and society, reminding us of humanity’s deep bond with the natural world.

Rupamoni Gorh: Assam’s Everest Pioneer

■ Pritina Hojai, UG 7th Semester



A native of Na-gaon Pathar village in Lakhimpur district, Assam, Rupamoni created history on 21 May 2026, when she reached the summit of Mount Everest as a member of the Indo-Tibetan Border Police (ITBP) all-women Everest expedition. The team, comprising eleven

women climbers and supported by technical personnel, successfully scaled the 8,848-metre peak through the challenging South Col route from the Nepal side. Organised under the Ministry of Home Affairs’ “Nari Shakti Vandan” initiative, the expedition symbolised the growing role of women in high-altitude mountaineering and adventure sports. The team was led by ITBP Deputy Commandant Bhanita Timungpi, an Assamese mountaineer and member of the Assam Mountaineering Association. Rupamoni was reportedly among the first members of the team to step onto the summit, making her achievement even more remarkable.

What makes her accomplishment particularly inspiring is the background from which she emerged. Born into a modest farming family, Rupamoni did not come from an environment traditionally associated with mountaineering. Her father, Joysing Gorh, is a farmer, while her mother, Kamalawati, works as an Anganwadi assistant. Like many young people from rural Assam, she grew up far from the Himalayan ranges and without access to specialised mountaineering infrastructure. Yet she nurtured an adventurous spirit from childhood. After graduating in the Arts stream, she joined the ITBP in 2020 and continued pursuing her passion for adventure and mountain climbing. Her journey demonstrates that excellence is determined not by circumstances but by dedication and perseverance.

The significance of her achievement becomes even clearer when viewed within the broader history of mountaineering in India. Since the historic first ascent of Everest by Sir Edmund Hillary and Tenzing Norgay in 1953, the mountain has symbolised the ultimate test of human endurance and determination. India established its mountaineering credentials through the successful Everest Expedition of 1965, when nine Indian climbers reached the summit and earned international recognition. Over the decades, Indian mountaineers have continued to inspire generations through their achievements on the world’s highest peaks.

Among the most influential milestones in Indian mountaineering was the ascent of Everest by Bachendri Pal in 1984. As the first Indian woman to conquer the peak, she challenged social stereotypes and inspired countless women to participate in adventure sports. More than four decades later, Rupamoni’s achievement appears as a continuation of that legacy. Just as Bachendri Pal expanded possibilities for Indian women, Rupamoni has broadened the horizon of aspirations for the women and girls of Assam. Her success is especially significant because Assam is not traditionally known as a mountaineering state. Unlike Uttarakhand, Himachal Pradesh, Sikkim, or Ladakh, Assam lacks extensive high-altitude climbing infrastructure. Nevertheless, several determined Assamese mountaineers have overcome these limitations. The modern Everest story of Assam gained prominence in 2013 when Tarun Saikia became the first Assamese climber to summit Mount Everest. Soon afterwards, Manish Deka also reached the summit, making that year a landmark moment in the state’s adventure sports history. Their achievements demonstrated that individuals from a state with limited mountaineering traditions could compete successfully on the global stage. History remembers those who expand the boundaries of possibility. By becoming the first woman from Assam to scale Mount Everest, Rupamoni Gorh has transformed a distant aspiration into an achievable reality for future generations. Her achievement enriches Assam’s sporting and cultural heritage while inspiring young people, especially young women, to dream bigger.

আস্বাভাজন শিক্ষানুষ্ঠান

■ আৰাধনা শৰ্মা, এগৰাকী অভিভাৱক

আমাৰ দেশত সন্তানৰ শিক্ষা সম্পৰ্কে পিতৃ-মাতৃসকলৰ চিন্তা-ধাৰণা, দৃষ্টিভঙ্গী আৰু মানসিকতা বিভিন্ন ধৰণৰ। অশিক্ষিত, অনুন্নত আৰু অতি দৰিদ্ৰ একাংশ লোকে তেওঁলোকৰ সন্তানক শিক্ষিত কৰাৰ কথা ভাবিবলৈও অসুবিধা অনুভৱ কৰে। এনে এক পৰিবেশত বাস কৰি তেওঁলোকে ভাবি লয় যে ল'ৰা-ছোৱালীক বিদ্যালয়ত পঢ়োৱাটো যেন তেওঁলোকৰ ভাগ্যত নাই। তথাপিও কেতিয়াবা ওচৰৰ মানুহক দেখি বা কাৰোবাৰ কথা শুনি নিজৰ সন্তানক বিদ্যালয়লৈ পঠিয়াবলৈ চেষ্টা কৰে। কিন্তু সন্তানসকলে কি পঢ়িছে, কিমান আগবাঢ়িছে, সঁচাকৈ বিদ্যালয়লৈ গৈছেনে নাই এইবোৰৰ খবৰ লোৱাটো প্ৰয়োজনীয় বুলি তেওঁলোকে নাভাবে। ইয়াৰ তুলনাত কিছু উন্নত চিন্তাধাৰাৰ পিতৃ-মাতৃসকলে নিজৰ সন্তানক শিক্ষিত কৰি তুলিবলৈ যথাসাধ্য চেষ্টা কৰে। তেওঁলোকে ভাবে যে নিজে অশিক্ষিত হৈ থকাৰ বাবে যি অসুবিধা ভোগ কৰিছে, সেই একে পৰিস্থিতিত সন্তানক পেলাব নোৱাৰি। হয়তো মাতৃয়ে আখৰ চিনিবও নাজানে আৰু পিতৃয়ে দিন হাজিৰা কৰি বা সামান্য উপাৰ্জনৰে সংসাৰ চলায়। তথাপিও তেওঁলোকে কষ্ট কৰি সন্তানৰ বাবে ঘৰুৱা শিক্ষক নিয়োগ কৰে। যদিও তেওঁলোকে টিউচনত কি পঢ়োৱা হয় সেয়া বুজি নাপায়, তথাপিও তেওঁলোকৰ মনত এটা অটল বিশ্বাস থাকে যে তেওঁলোকৰ সন্তান এদিন সফল হ'বই। আৰ্থিক সীমাবদ্ধতাৰ বাবে সকলো পিতৃ-মাতৃয়ে নামস্বলা ব্যক্তিগত বিদ্যালয়ত সন্তানক পঢ়ুৱাব নোৱাৰে। তথাপিও বহু পিতৃ-মাতৃয়ে নিজৰ সীমিত উপাৰ্জনৰ মাজতো সন্তানক তেনে বিদ্যালয়ত ভৰ্তি কৰাবলৈ চেষ্টা কৰে। এই প্ৰচেষ্টাৰ আঁৰত থাকে সেই শিক্ষানুষ্ঠানসমূহৰ ওপৰত থকা গভীৰ বিশ্বাস আৰু আশা। “আমিয়ে পঢ়া-শুনাৰ সফল পোৱা নাই, কিন্তু আমাৰ সন্তান ডাঙৰ মানুহ হওঁক” – এই আশা লৈ তেওঁলোকে নিজৰ সুখ-সুবিধা ত্যাগ কৰে। বাস্তৱত, প্ৰতিজন পিতৃ-মাতৃৰ আশা একেই যে তেওঁলোকৰ সন্তান উচ্চ শিক্ষিত হওক, সু-আচৰণৰ অধিকাৰী হওক আৰু জীৱনত প্ৰতিষ্ঠিত ব্যক্তি হিচাপে পৰিচিত হওক। এই লক্ষ্য পূৰণ হ'লে তেওঁলোকে নিজৰ দায়িত্ব পালন কৰা বুলি মানসিক শান্তি লাভ কৰে। কিন্তু কিছুমান ধনী পিতৃ-মাতৃয়ে ধন খৰচ কৰাটোকেই দায়িত্ব সম্পূৰ্ণ হোৱা বুলি ভাবে। আনহাতে দেখা যায় যে সীমিত সুবিধা থকা পৰিয়ালৰ সন্তানেও বহু সময়ত শীৰ্ষ স্থান লাভ কৰে। ইয়াৰ মূল কাৰণ হৈছে পিতৃ-মাতৃৰ দায়িত্ববোধ আৰু সন্তানৰ প্ৰতি সজাগতা। সন্তানৰ চিন্তা-শক্তি আৰু বোধ-বুদ্ধি পূৰ্ণতা নোপোৱালৈকে পিতৃ-মাতৃয়ে তেওঁলোকক সঠিক পথত আওঁৱাই নিয়াটো অতি প্ৰয়োজনীয়। বৰ্তমান সমাজত বিভিন্ন সমস্যাৰ সৃষ্টি হৈছে যেনে বিপথগামী প্ৰৱণতা, নৈতিক অৱক্ষয় আৰু বিভিন্ন নেতিবাচক প্ৰভাৱ। এনে পৰিস্থিতিত পিতৃ-মাতৃসকলে সন্তানক সঠিক পথত ৰাখিবলৈ সদায় সজাগ থাকিব লগা হৈছে। এই কাৰণেই বহু অভিভাৱকে বিশ্বাস কৰে যে শৃংখলাবদ্ধ আৰু আস্বাভাজন শিক্ষানুষ্ঠানত সন্তানক ভৰ্তি কৰিলেই যেন নিশ্চয়তা লাভ কৰিব।

বিদ্যালয় শিক্ষা সম্পূৰ্ণ কৰাৰ পিছত এতিয়া বহু পিতৃ-মাতৃয়ে চৰকাৰী মহাবিদ্যালয়ৰ পৰিৱৰ্তে বেচৰকাৰী মহাবিদ্যালয়ত সন্তানক নামভৰ্তি কৰিবলৈ আগ্ৰহ দেখুৱায়। বিনামূলীয়া বা কম খৰচৰ চৰকাৰী শিক্ষানুষ্ঠান থাকোতেও তেওঁলোকে কিয় বেচৰকাৰী শিক্ষানুষ্ঠান বাচি লয়? হয়তো আনৰ সফলতা দেখি তেওঁলোকে আশা কৰে যে তেওঁলোকৰ সন্তানেও তেনে সফলতা লাভ কৰিব। কিন্তু বহু বেচৰকাৰী মহাবিদ্যালয়ে মাত্ৰ মেধাৰী ছাত্ৰ-ছাত্ৰীকহে ভৰ্তি কৰে, সেয়েহে তেওঁলোকৰ ফলাফলো স্বাভাৱিকতে ভাল হয়। আচলতে চৰকাৰী আৰু বেচৰকাৰী শিক্ষানুষ্ঠানৰ পাৰ্থক্য বহু ক্ষেত্ৰত নামতহে সীমাবদ্ধ। শিক্ষকসকলে নিজৰ দায়িত্ব পালন কৰি শিক্ষা প্ৰদান কৰে। কিন্তু সেই শিক্ষা গ্ৰহণ কৰি নিজৰ উন্নতি সাধন কৰাৰ দায়িত্ব ছাত্ৰ-ছাত্ৰীৰ নিজৰ। সকলো ছাত্ৰ-ছাত্ৰীৰ মেধা একে নহয়, কিন্তু অবিৰত চেষ্টা আৰু অভিভাৱকৰ উৎসাহে সফলতা আনিব পাৰে। সন্তানৰ ওপৰত পিতৃ-মাতৃৰ নিয়মিত নজৰ ৰখাটো অতি প্ৰয়োজনীয়। কেৱল স্কুল, কলেজলৈ পঠিয়াই দায়িত্ব শেষ বুলি ভাবিব নালাগে। তেওঁলোকে কি কৰিছে, কেনেদৰে সময় ব্যৱহাৰ কৰিছে এইবোৰৰ ওপৰতো সজাগ দৃষ্টি ৰাখিব লাগিব। অন্যথা, অৱহেলাৰ ফলত সন্তান বিপথে যাব পাৰে। পৰীক্ষাত বেয়া ফলাফল হ'লে শিক্ষানুষ্ঠানক দোষ দিয়াৰ পৰিৱৰ্তে নিজৰ দায়িত্বকো পৰ্যালোচনা কৰা উচিত। কোনো শিক্ষানুষ্ঠানে নিশ্চয়তা দিব নোৱাৰে যে তেওঁলোকে এজন ছাত্ৰক নিৰ্দিষ্ট ৰূপত গঢ়ি তুলিব। সফলতাৰ বাবে ছাত্ৰ, শিক্ষক আৰু অভিভাৱকৰ সমন্বিত প্ৰচেষ্টা অতি প্ৰয়োজনীয়। নিয়মীয়া আলোচনা আৰু যোগাযোগে সন্তানক সঠিক পথত আগবঢ়াত সহায় কৰিব পাৰে। শেষত ক'ব খোজো যে বৰ্তমানৰ প্ৰতিযোগিতামূলক শিক্ষা ব্যৱস্থাত কেৱল নামস্বলা শিক্ষানুষ্ঠানৰ ওপৰত নিৰ্ভৰ নকৰি সন্তানৰ সামৰ্থ্য আৰু ব্যক্তিত্ব বিকাশত গুৰু দিয়াটো অধিক প্ৰয়োজনীয়। যদি আমি সন্তানক শৃংখলাবদ্ধতা, সু-আচৰণ আৰু সং মূল্যবোধ শিকাব পাৰো, তেন্তে প্ৰতিখন শিক্ষানুষ্ঠানেই আস্বাভাজন শিক্ষানুষ্ঠান হৈ উঠিব।



Bhupen Hazarika's Songs as Voices of Historical Consciousness

■ Pratyashi Kashyap, UG 3rd Semester

Bhupen Hazarika was not only a legendary singer and composer but also a profound interpreter of history through music. His songs serve as living records of Assam's socio-cultural and political journey, reflecting patriotism, social change, human values, and collective memory. Many of his compositions express deep historical awareness. Songs like “*Okon Ghoroloi Ahile*” highlight sacrifice, nationalism, and the spirit of youth dedicated to the nation. “*Agnigarhor Sthapatya*” blends Assam's cultural heritage with modern aspirations, while “*Agnijugor Phiringoti Moi*” echoes the freedom movement and calls for social reform and unity. Through songs such as “*Otitur Buranji Likhoke Likhisil*” and “*O Notun Monor Toruni*”, Hazarika questions traditional history and urges a new vision centered on justice, equality, and awakening. His inspirational works like “*O Asomiya Deka Dol*” and “*Ami Asomiya Nohow Dukhiya*” revive pride in Assamese identity and encourage youth to embrace responsibility and progress. Hazarika also portrayed major historical figures and events. Songs like “*Kalojoyee, Mritunjoyee*” (on Maniram Dewan) and “*Zindabad Mandela*” connect local and global struggles for freedom. His tributes to Mahatma Gandhi and other heroes reflect ideals of non-violence, justice, and humanity. Regional history and cultural unity are central themes in songs like “*Godabori Noire Parore*”, “*Siyangore Galong*”, and “*Diphu Hol Tumar Naam*”, where diverse traditions and shared heritage are celebrated. At the same time, songs such as “*Juiwe Pura Triwashir Nirbasonir Bosor*” document painful historical moments like the Assam agitation, preserving collective memory and warning against division. His compositions also emphasize harmony, social justice, and modern progress. Songs like “*Mahabahu Brahmaputra*” symbolize unity, while “*Bristirna Parore*” and “*Buku Hom Hom Kore*” inspire courage and action rooted in historical pride. In essence, Bhupen Hazarika transformed music into a powerful medium of historical narration. His songs bridge past and present, blending folklore, political events, and human experiences. They not only preserve Assam's cultural identity but also express universal ideals of equality, unity, and dignity. His musical legacy remains a timeless source of inspiration and a valuable historical testimony.

Sikh Festivals: Tradition, Identity and Community

■ Gurucharan Kour

Festivals are an important part of every religious tradition because they preserve historical memories, cultural values and spiritual beliefs. In Sikhism, festivals are much more than occasions of religious celebration. They are living expressions of Sikh history, identity and community life. Through



festivals, the teachings of the Sikh Gurus are transmitted from one generation to another, while practices such as Sangat (congregation), Langar (community kitchen), Kirtan (devotional singing) and Seva (selfless service) strengthen social unity and equality. Sikh festivals therefore connect religious devotion with cultural heritage, historical memory and community service. Sikhism emerged in the fifteenth century with the teachings of Guru Nanak Dev Ji (1469–1539). Guru Nanak emphasized the oneness of God, equality of human beings, honest living, compassion and service to others. These principles became the foundation of Sikh social and religious life. Over time, Sikh festivals developed around the lives and teachings of the Gurus, the establishment of the Khalsa and important historical events. J. S. Grewal, in his study of Sikh history, explains the development of the Sikh community within its changing historical context, while W. H. McLeod examines the evolution of Sikh traditions and religious practices. Their works help us understand festivals as important institutions in the development of Sikh identity.



Among Sikh festivals, Vaisakhi occupies a particularly important position. Celebrated in April, it commemorates the establishment of the Khalsa Panth by Guru Gobind Singh Ji at Anandpur Sahib in 1699. On this historic occasion, Guru

Gobind Singh initiated the Panj Pyare, or Five Beloved Ones, and established a disciplined community based on courage, equality, devotion and commitment to justice. Vaisakhi therefore has both religious and historical significance. Celebrations commonly include prayers, Akhand Path, Kirtan, Nagar Kirtan and Langar. Through these activities, the historical memory of the Khalsa is kept alive and its values are communicated to younger generations. Guru Nanak Gurpurab, commemorating the birth of Guru Nanak Dev Ji, is another major Sikh festival. It highlights his teachings concerning the unity of God, equality, honest work, compassion and service. Gurdwaras are decorated, religious hymns are sung and processions are organised. Devotees also participate in Langar and charitable activities. The festival thus transforms Guru Nanak's teachings from religious ideas into practical social values. The principle that all people should be treated equally is particularly visible in the practice of Langar, where people from various socio-economic backgrounds sit and eat together.

Hola Mohalla, established by Guru Gobind Singh in 1701, reflects the martial and disciplined character of the Khalsa. It is associated with demonstrations of Gatka, horse riding, physical skills, poetry, music and religious activities. The festival represents courage, discipline and preparedness. At the same time, it combines martial traditions with devotion and community service. It has therefore played an important role in preserving the historical martial heritage of the Sikh community. Bandi Chhor Divas commemorates the release of Guru Hargobind Sahib Ji from Gwalior Fort, traditionally remembered in connection with the release of fifty-two other detained rulers. Celebrated around the same time as Diwali, it has become an important occasion for Sikhs to remember the values of freedom, justice and compassion. Gurdwaras are illuminated, prayers are offered and community meals are organised. The festival reflects the Sikh concern for the freedom and dignity of others rather than freedom understood only in an individual sense.



Maghi is associated with the memory of the Chali Mukte, or Forty Liberated Ones, who sacrificed their lives in the struggle associated with Guru Gobind Singh. The main commemorative centre is Muktsar Sahib, where devotees gather for prayers and religious activities. The festival preserves memories of sacrifice, courage and loyalty and reminds the community of the importance of standing for one's principles. Sikh festivals also have a significant role in preserving cultural identity outside Punjab. Sikh communities living in different parts of India and abroad celebrate these festivals according to their local circumstances while maintaining their distinctive religious traditions. Himadri Banerjee, in *The Other Sikhs: A View from Eastern India*, highlights the importance of Sikh communities outside Punjab and shows how religious practices and festivals contribute to maintaining Sikh identity while also encouraging interaction with local cultures. This perspective is particularly useful for understanding Sikh communities in eastern India and the North-East, including Assam.

The social importance of Sikh festivals is further strengthened through Langar and Seva. Langar expresses the principle of equality by providing food to everyone without discrimination. Seva encourages humility and voluntary service to society. During festivals, large numbers of people participate in preparing food, serving devotees, maintaining gurdwaras and assisting those in need. Festivals therefore create opportunities for practical expressions of Sikh ethics and strengthen bonds within the community. In the contemporary world, Sikh festivals continue to function as important institutions of historical memory, cultural preservation and community cohesion. They bring together different generations and help younger Sikhs understand the lives, sacrifices and teachings of the Gurus. At the same time, Nagar Kirtans, community meals and public celebrations introduce Sikh values to wider multicultural societies. Thus, Sikh festivals preserve Sikh history, values, and identity while promoting equality, courage, service, and community unity. They connect the past with the present and pass Sikh traditions to future generations.

Madan Kamdev Archeological site

■ Urmi Teronpi, Ex- student



The Madan Kamdev Temple, located at Baihata Chariali in the Kamrup district of Assam, is a remarkable archaeological and spiritual site that beautifully combines ancient mythology with exquisite medieval artistry. Popularly known as the “Khajuraho of the East,” this temple complex dates back to the 10th–12th centuries CE, during the rule of the Pala Dynasty of Kamarupa. Although now largely in ruins, the site continues to symbolize love, devotion, and divine redemption in Hindu tradition. According to Hindu mythology, the temple is associated with Kamadeva (also known as Madan), the god of love. Legend states that Kamadeva once attempted to disrupt Lord Shiva’s deep meditation, provoking Shiva to burn him to ashes with the fire of his third eye. However, at the earnest request of Parvati, Shiva later restored Kamadeva to life at this very location. This miraculous event is believed to have given the region its ancient name, “Kamarupa,” meaning “the form of Kama (love),” which later came to denote Assam. Folklore further suggests that Kamadeva reunited with his consort Rati here and, as an act of gratitude and penance, built a temple dedicated to Lord Shiva. The archaeological complex extends over approximately 500 metres on the Dewangiri hillock and comprises the remains of more than twenty temples, most of which were dedicated to Lord Shiva. The surviving structures represent some of the finest examples of medieval temple architecture in the Brahmaputra Valley. The stone fragments are richly adorned with intricate carvings depicting dancing figures, deities, celestial beings, and amorous couples, features characteristic of Tantric and Shakti traditions prevalent during the Pala period. These sculptures display stylistic influences of the Gupta and post-Gupta periods, harmoniously blending spirituality with sensual artistic expression. The site holds immense religious as well as historical significance. Even today, devotees visit Madan Kamdev, especially during Kamdev Jayanti, believing that prayers offered to Kamadeva and Rati bring blessings related to love, fertility, and marital harmony. The serene natural surroundings, marked by lush greenery and a tranquil hilltop setting, further enhance its spiritual appeal. Situated about 40 kilometres from Guwahati, the site is easily accessible to both tourists and pilgrims. Despite its importance, Madan Kamdev remains partly unexplored, with only limited excavations conducted since its discovery in the 19th century. Nevertheless, it continues to fascinate historians, archaeologists, and visitors alike, standing as a silent testimony to the cultural and artistic achievements of the Pala dynasty. More than just a collection of ruins, the site represents a timeless narrative of love overcoming destruction and the enduring power of divine grace. The first systematic archaeological excavation at Madan Kamdev was undertaken by the Directorate of Archaeology, Assam, in early 1977. Initially, a small area adjacent to the existing temple was selected for excavation. This effort led to the discovery of numerous sculptural fragments and architectural components belonging primarily to the upper sections of the temple, including parts of the outer walls and the shikhara (superstructure). The recovered images included representations of Surya, Ganas, and Vidyadharas, while the architectural remains consisted of niches, cruciform pillar capitals, decorative elements, and moulded stone blocks. Among the most remarkable discoveries were three monolithic models of complete temples in the North Indian Nagara style, each measuring approximately one metre in height. Known in Indological terminology as *Angasikhara*, these miniature models replicate the vertical features of full-scale temples and were originally used as decorative elements along the base of the temple’s dome. Other significant findings included a large circular slab with an ornamented rim and wedge-shaped stone pieces, which once formed part of the temple’s pinnacle. The distribution of these remains suggests that the upper portion of the original temple collapsed northward, most likely due to a natural disaster such as an earthquake. Excavations also revealed early-style bricks, a massive door-sill decorated with the Kalpavriksha motif, and a substantial pedestal designed for housing temple images. These findings indicate the possible existence of a brick temple structure to the north of the main complex, incorporating stone elements for door frames and pedestals. Additionally, dense vegetation in the north-eastern area of the site hints at the presence of further undiscovered ruins. Madan Kamdev holds great potential as a major cultural and tourist destination. Recognizing its significance, the Directorate of Archaeology has taken measures in collaboration with the Revenue Department to prevent land settlement in the area, thereby preserving its ecological and historical integrity. The region’s natural environment, which includes rich vegetation and wildlife such as aquatic birds, further enhances its value as a heritage site. Madan Kamdev stands as a unique confluence of mythology, history, and art. It reflects the rich cultural legacy of ancient Assam while offering invaluable insights into the architectural and religious traditions of the Pala period. With continued conservation and research, this extraordinary site has the potential to gain even greater recognition as one of Northeast India’s most significant archaeological treasures.



The Boy and the Mango Tree

■ Selenson Rongphar, UG 7th Semester

Once upon a time, there stood a large mango tree near a small village. It was strong, beautiful, and filled with sweet mangoes. A little boy lived nearby, and he loved the tree very much. Every day after school, he would run to it, climb its branches, swing from them, eat its delicious mangoes, and rest in its cool shade. The tree enjoyed the boy’s company and felt happy whenever he came to play. As the years passed, the boy grew older. He no longer spent his time playing around the tree, as he became busy with his studies and other responsibilities. The tree missed him and waited every day for his return. After many years, the boy came back. The tree was overjoyed to see him and said, “Come, my child, climb my branches and play with me.” The young man replied sadly, “I am no longer a child. I do not have time to play. I need money to buy things and support myself.” The tree thought for a moment and said, “I do not have money, but you can take all my mangoes and sell them in the market. That will help you earn money.” The young man happily gathered the mangoes, sold them, and earned money. However, after that, he left and did not return for a long time. Once again, the tree waited patiently for him. Many years later, the man returned. The tree greeted him warmly and invited him to spend some time together. But the man said, “I need a house for my family. I need wood to build it.” The tree replied kindly, “Take my branches and use them to build your house.” The man cut off the branches and carried them away. Although the tree felt pain, it was happy to help him. Yet, the man did not return for many years. As time passed, the man grew old. One day, he came back to the tree. By then, the tree had only a trunk left. Still, I was delighted to see him and said, “My friend, I have very little left, but tell me what you need.” The old man sighed and said, “I am tired of life’s struggles. I only want a peaceful place to rest.” The tree smiled and said, “I may no longer have fruits or branches, but my stump is still here. Sit on it and rest.” The old man sat on the stump and rested comfortably. The tree was happy because it could still help the one it loved. This story teaches us about selfless love and sacrifice. Like the mango tree, parents spend their lives giving time, care, and support to their children without expecting anything in return. We should always be grateful for their love and take care of them as they grow old. **Moral of the story:** We should appreciate and respect those who love and support us, especially our parents, whose sacrifices make our lives better.



Traditional Alkaline: A Living Heritage of Assam

Traditional alkaline, locally known as Khar, is an indigenous food product prepared through age-old methods using plant materials and ash. It has been an important part of the food culture of several communities of Assam and Northeast India, including the Assamese, Dimasa, Karbi and Manipuri communities. The preparation and use of Khar reflect traditional knowledge of nature, ecology and food practices that has been passed orally from one generation to another. Khar is generally prepared by burning selected plant materials such as banana stems, dried plant residues, bamboo parts or certain grasses and then extracting the alkaline essence from the ash. The ash is mixed with water and filtered slowly to obtain the alkaline liquid or, in some cases, solid portions. According to the field survey, the banana plant is the most commonly used material. Among Assamese households, ash from dried banana stems is widely used to prepare Kol Khar. Dimasa and Karbi households also

use banana stems along with other locally available plants, while Manipuri families mainly use banana plant ash. To prepare this article, the field study was conducted among the Dimasa, Manipuri, Assamese and Karbi communities of Assam. Information was collected through questionnaires, personal interviews, informal discussions, books and online sources. Elderly women and experienced household members were particularly important respondents because they possess practical knowledge of traditional Khar preparation. The study sought to understand the meaning, preparation, uses and cultural importance of Khar among these communities.

Khar has considerable cultural importance. In Assamese society, it is an important part of traditional meals and is often prepared during festivals and special occasions. It represents simplicity and traditional food habits. Among the Dimasa and Karbi communities, Khar is closely connected with traditional food culture and lifestyle. Among the Manipuri community, its preparation remains an important household tradition. Thus, Khar is not simply a food ingredient; it connects communities with their ancestors, heritage and traditional way of life. Khar is used in various traditional dishes. In Assamese cuisine, it is commonly used in vegetable preparations and fish curries. Dimasa and Karbi communities use it in vegetable curries and other traditional dishes, while Manipuri households add it to selected vegetable preparations. According to the respondents, Khar helps improve taste and texture and is believed to support digestion. The preparation of traditional Khar is largely associated with women. Women traditionally collect plant materials, prepare the ash, mix it with water, filter the mixture and store the final product. The knowledge is generally transferred from mothers to daughters through observation and practical experience. This makes women important custodians of indigenous food knowledge and cultural traditions. The complete process may take around five to ten days, depending on the



weather, quantity and drying time of the plant materials. Historically, Khar-making reflects a self-sufficient lifestyle based on locally available natural resources. The use of plant ash demonstrates traditional knowledge of food processing and the practical use of natural materials. It also encouraged an eco-friendly way of life because communities depended on locally available plants rather than modern chemical products. The practice strengthened family and community bonds through the sharing of knowledge and experience. However, modernization has created challenges for this traditional practice. The increasing availability of commercially produced Khar and chemical substitutes has reduced the practice of traditional preparation. Younger generations are becoming less involved, creating the possibility of losing valuable indigenous knowledge. Respondents also felt that market-produced Khar does not always have the same taste, quality and cultural value as traditionally prepared Khar. Traditional Khar should therefore be understood as more than a culinary product. It represents the relationship between people, nature, food and cultural memory. Its preparation preserves indigenous knowledge, highlights the contribution of women and reflects the sustainable use of local resources. The study concludes that traditional Khar remains an important part of

the food and cultural heritage of Assam. Although modernization is gradually weakening the practice, its cultural, dietary and historical significance continues to be recognised by the communities concerned. Preserving the knowledge of Khar-making and encouraging younger generations to learn the traditional process can help protect this valuable element of Assam's indigenous heritage for the future. **Prepared By Maroofa, Priya, Neha, Klimson, Diya, Khomudro, Suhail, Sneha, Runme, Jirlin, Purnima (UG 5th Semester)**



Development and Environmental Balance

■ Juma Das, UG 7th Semester

Human civilization has always depended on nature for survival and progress. Rivers, forests, fertile land, and clean air have supported human life for centuries. However, in the modern era, development is often measured only through economic growth, industrialization, and urban expansion, while environmental concerns are neglected. This imbalance has led to serious challenges such as climate change, pollution, deforestation, and resource depletion. Today, the

central question is not whether development is necessary, but how it can be achieved without harming the environment. Development that destroys forests, pollutes rivers, and creates ecological imbalance cannot be considered true progress. Governments must therefore act as both promoters of economic growth and protectors of nature. The climate crisis has shown that economic and environmental issues are deeply connected. Rising temperatures, floods, droughts, and extreme weather events directly affect agriculture, health, and livelihoods. Similarly, deforestation and pollution threaten biodiversity, water resources, and ecological stability, often impacting the poorest communities the most. Sustainable development offers a practical solution. It promotes growth that meets present needs without compromising the future. This includes using renewable energy, adopting cleaner technologies, conserving forests, managing water resources wisely, and planning eco-friendly urban development. India's efforts in solar energy and environmental movements highlight the importance of balancing progress with conservation. However, strong policies alone are not enough. Effective implementation, transparency, and community participation are essential for protecting the environment. Development must be planned with long-term vision rather than short-term gains. True progress lies in achieving harmony between development and nature. Protecting the environment is not an obstacle to growth but a foundation for lasting prosperity. The future of humanity depends on how responsibly we use and preserve natural resources today.



In Search of the Ancient Davaka Kingdom: History and Archaeology of the Kapili–Jamuna Valley

■ **Dr. Pallabita Das & Gautam Sarmah**

A large part of the erstwhile Nagaon district, situated along the banks of the Kapili and Jamuna rivers, was once home to a great kingdom in ancient Assam. Known as the Kapili–Jamuna Valley, this extensive region has long been recognised as one of the most important ancient cultural centres of Central Assam. Formed by the Kapili, the Jamuna and their tributaries, this fertile valley has yielded evidence of human habitation since prehistoric times. Today, numerous archaeological sites including Rajbari, Na-Nath, Shankhadevi, Akashiganga, Mikirati, Devasthan, Kenduguri, Warigedeng, Na-Bhanga, Amtala, Gachatol and Moudanga in present-day Hojai district, clearly testify to this rich heritage. The earliest historical reference to this region is found in the Allahabad Pillar Inscription of the Gupta emperor Samudragupta, composed by his court poet Harisena in the fourth century CE. The inscription mentions a frontier kingdom called Davaka (Dabaka), which scholars have identified with the ancient kingdom of Davaka in the Kapili–Jamuna Valley. It lists Davaka alongside ancient Kamarupa as one of the frontier kingdoms that acknowledged the suzerainty of the Gupta emperor. This indicates that by the fourth century CE, the Kapili–Jamuna Valley had already developed into a politically organised territory under a recognised ruler. The numerous archaeological remains discovered in and around Davaka further reinforce this historical evidence. Many modern historians believe that the capital of the ancient kingdom of Davaka was located somewhere in the present-day Davaka–Hojai region. By the sixth century CE, the kingdom had been incorporated into the larger kingdom of Pragjyotishapura–Kamarupa under the Varman rulers. Nevertheless, the many temples, sculptures and inscriptions found throughout the valley indicate that both before and after this political integration, the region flourished as a powerful cultural and administrative centre.

Rajbari is one of the most significant archaeological sites in the valley. The name "Rajbari" suggests the existence of a royal residence or palace complex. Across a wide area, scattered remains of brick structures, stone blocks, pillars and sculptures have been discovered. These remains indicate the existence of a large temple or royal palace, probably associated with the rulers of Davaka or early Kamarupa. Sculptures of Uma-Maheshvara, Vishnu and other Brahmanical deities discovered here reflect a strong Shaiva and Vaishnava tradition. Although the artistic style reveals the influence of the Gupta and Pala-Salastambha periods, distinct local characteristics are also evident. It may therefore reasonably be assumed that Rajbari was one of the principal centres of the ancient kingdom of Davaka. Na-Nath is another remarkable archaeological site in the valley. The name "Na-Nath" literally means "Nine Temples" because the site originally contained nine brick-built temples. Today, only the foundations and Shiva lingas survive. These temples are especially renowned for their terracotta plaques, many of which have been recovered from the brick structures. The plaques depict gods and goddesses, mythical creatures and scenes from everyday life. Their artistic style is partly classical and partly folk in character. The temples are generally dated to the eighth century CE. The presence of such sophisticated brick temple architecture points to a highly developed artistic tradition. If Davaka had already established a strong political foundation in the fourth and fifth centuries CE, Na-Nath may represent the continuation of that cultural legacy under the later rulers of Kamarupa. Shankhadevi is another important archaeological site in the valley. Stone door lintels, pillars and sculptural fragments have been recovered from the site. Among the ruins are sculptures of the river goddess Yamuna and other Brahmanical deities. These architectural remains suggest that a large temple, probably dedicated to a goddess, once stood here. The site also indicates the spread of Shakta worship alongside Shaivism in the region. Similarly, the archaeological remains at Akashiganga include carved pillars, door frames, amalakas (ornamental stone discs crowning the summit of temple towers) and sculptures of various deities. One remarkable sculpture portrays Shiva in his Sulapani form, standing in the abhanga posture and attended by two companions. The style of carving suggests a date between the tenth and twelfth centuries CE. Although this site belongs to a later period, it demonstrates that long after the age of the ancient kingdom of Davaka, the Kapili–Jamuna Valley continued to flourish as an important religious centre. This uninterrupted tradition of temple construction supports the view that the valley remained culturally vibrant from the Gupta period onwards. The archaeological site of Mikirati is well known for its sculptures of Uma-Maheshvara and other deities. These finely carved images reflect royal patronage of temple art. Mikirati is situated very close to Davaka, strengthening the argument that this region once served as both a political and a religious centre. If the capital of the kingdom of Davaka indeed lay in this area, then sites such as Mikirati certainly formed part of its sacred cultural landscape. Devasthan is another important archaeological site in the region. Located between Morajhar, Hojai district and Howraghat in Karbi Anglong district, the site has yielded the remains of temples and several sculptures, including images of Kartikeya and other deities. The name "Devasthan," meaning "the abode of the gods," reflects its profound religious significance. The surviving ruins clearly demonstrate that a carefully planned temple once stood here.

Apart from the archaeological sites already discussed, numerous other sites are scattered throughout the Kapili–Jamuna Valley, particularly around present-day Hojai and Davaka. Among them, Kenduguri is especially noteworthy, where the ninth Shiva linga and its pedestal associated with Na-Nath have been discovered. Nearby Na-Bhanga has yielded a stone sculpture of Chamunda, indicating the worship of the fierce form of the goddess. In later times, the Chamunda Kali Temple was established there, and its religious importance has grown considerably. Nearby Warigedeng and Shivpur have also yielded numerous temple remains along with Shiva lingas. Gachatol, situated close to Davaka, is especially significant because an ancient inscription was discovered there. The Gachatol Inscription records the renovation of a Shiva temple by order of a king named Vishvasundaradeva. This inscription demonstrates that the valley was under an organised political administration and that its rulers actively patronised the construction and restoration of temples. Villages such as Goshajuri and Moudanga also preserve the remains of ruined stone temples and Shiva lingas. When all these historical and archaeological sites of the Kapili–Jamuna Valley are studied together, a clear picture emerges. The Kapili–Jamuna Valley was not a peripheral region; rather, it was one of the principal centres of ancient political power and culture. The reference to Davaka in Samudragupta's Allahabad Pillar Inscription confirms that this region possessed its own kingdom by the fourth century CE. Archaeological remains dating from the fourth to the twelfth centuries CE further testify to continuous settlement, temple construction and artistic activity. It may therefore reasonably be argued that many of these temple sites were either established during the period of the Davaka kingdom or developed upon its enduring cultural foundations.

The Kapili and Jamuna rivers played a vital role in this development. Besides providing fertile agricultural land, they also served as important routes of communication and transportation. The stone blocks and other materials required for temple construction were probably transported by river from the nearby hills. These factors point to the existence of a prosperous economy and highly skilled artisans who contributed to the flourishing traditions of sculpture and architecture in ancient Assam. The Kapili–Jamuna Valley, centred around present-day Hojai and Davaka, is therefore one of the richest archaeological regions of Assam. The countless archaeological remains discovered here stand as enduring witnesses to a glorious past. A more comprehensive study and systematic archaeological investigation are essential for a fuller understanding of the early history of Central Assam. Proper documentation, conservation and management of this invaluable heritage can also provide the Hojai region with a distinct cultural identity while contributing to its socio-economic development.



The Forgotten Ahom Women of Medieval Assam

■ Rujmai Begum

Medieval Ahom women made remarkable contributions to medieval Assam through their roles in politics, warfare, diplomacy, economy and culture, leaving a lasting impact on Assamese history. Among the royal women, the Chief Queens held special importance. Different categories of queens such as Bor Kuwori, Parbatiya Kuwori Tamuli Kuwori were often granted land and administrative responsibilities. One of the most influential queens in Ahom history was Phuleswari Kuwori, also known as Promateswari, the Chief Queen of King Siva Singha. She actively participated in state affairs and religious ceremonies and became a powerful political figure of her time.

Under her patronage, Brahmanical traditions, literature and the arts flourished. After her death in 1731, her sisters Ambika and Sarbeswari continued this legacy. They encouraged literary activities, promoted weaving, music, dance and sponsored the construction of temples and tanks. During their period, Sukumar Barkayastha composed the famous Hasti Vidyarnava, an important treatise on elephants. Ahom women also demonstrated exceptional bravery in warfare. Mula Gabharu remains one of the greatest symbols of courage in Assamese history. She was the wife of the Ahom general Phrasengmung Borgohain during the reign of King Suhungmung. When the Bengal commander Turbak invaded Assam, Phrasengmung was killed in battle. At that critical moment, when the Ahom soldiers began to retreat, Mula Gabharu mounted an elephant and entered the battlefield herself. She fought fearlessly against the enemy and sacrificed her life for the kingdom. Her martyrdom inspired the Ahom soldiers with renewed courage and determination. Another immortal figure in Assamese history is Sati Joymoti. Her sacrifice was not merely an act of personal loyalty to her husband Gadadhar Singha, but a significant political act for the future of the Ahom kingdom. She endured severe torture without revealing her husband's hiding place, thereby protecting the rightful heir to the throne. Her sacrifice later enabled Gadadhar Singha and his son Rudra Singha to restore the strength and stability of the Ahom state. Joymoti's martyrdom continues to symbolize courage, sacrifice, and patriotism in Assam. Women also played important advisory and diplomatic roles in the Ahom kingdom. Chao Chin, the wife of King Suklenmung or Gargayan Raja, is remembered for her political wisdom. Historical tradition states that when the Ahom capital was shifted to Gargaon, she advised the king to construct a strong fort for the protection of the new capital. She was also educated in the Tai-Ahom language and skilled in reading and writing, reflecting the intellectual achievements of some royal women of medieval Assam.



Marital alliances were another important aspect of women's political roles. During the Mughal invasion of Assam led by Mir Jumla in 1661–62, the Ahom kingdom was forced into the Treaty of Ghilajharighat. According to the treaty, Ramani Gabharu, the young daughter of King Jayadhwaj Singha, was sent to the Mughal court. Later known as Rahmat Banu after accepting Islam, she married Prince Azam Shah, the son of Emperor Aurangzeb. Despite living in Delhi, her famous letter warning Lulaksola Borphukan against betraying Assam revealed her enduring love and loyalty toward her homeland. Kuranganayani, the Manipuri princess married to King Rajeswar Singha, also played a notable role during the Moamoria rebellion. Through courage and political intelligence, she assisted in eliminating the rebel leader Raghav Moran and helped restore stability within the kingdom. She acted not only as a queen but also as an adviser during a period of political crisis. Another courageous woman was Nangbakla Gabharu. During the conflict between the Ahoms and the Koch kingdom, the Ahoms were compelled to send noble children as hostages to the Koch ruler. Nangbakla strongly opposed the decision to send her son, declaring that she would not allow her child to become a political instrument. Her stand represented both maternal courage and political dignity. In the later phase of Ahom history, Pijou Gabharu, daughter of Badan Chandra Borphukan, became associated with the turbulent years that eventually led to British intervention in Assam. Beyond politics and warfare, ordinary women contributed greatly to the Ahom economy and society. Weaving formed the backbone of household industry, and women's expertise in producing textiles, especially Muga and Eri silk, became an enduring symbol of Assamese identity. Thus, the women of the Ahom period were not silent figures of history, but symbols of courage, wisdom, and sacrifice whose legacy continues to inspire Assam even today.



From Page: 1

As Gen Z has grown up with smartphones, social media, and constant internet connectivity, they adapt quickly to new technological developments and seamlessly incorporate them into their daily lives. Moreover, Gen Z has been shaped by modern values such as gender equality, environmental awareness, and cultural and religious inclusivity. They have been continuously exposed to scientific and political developments worldwide, making them more informed and socially conscious. As a result, they are well-positioned to shape the future of humanity. In this process, AI is assisting Gen Z in research, data collection and analysis, problem-solving, and discovering innovative ways to make the world a better place. The collaboration between AI and Gen Z can be understood as a powerful partnership. On one hand, AI contributes by processing vast amounts of information quickly, identifying patterns, improving productivity, and automating routine tasks. On the other hand, Gen Z brings creativity, ethical judgment, cultural understanding, and innovation. Together, they can address global challenges such as climate change, public health crises, sustainable development, and educational inequality. However, concerns about AI continue to grow. There are fears that AI may replace humans in traditional jobs, transform workplaces drastically, spread misinformation, and compromise personal data security. Despite these challenges, it is important to recognize that such changes are part of technological progress. AI has already become an integral part of daily life, helping improve productivity, accuracy, and efficiency. Therefore, the need of the hour is not to resist AI but to collaborate with it. By combining human intelligence with artificial intelligence, and placing Gen Z at the center of this transformation, society can address both local and global challenges more effectively.

The collaboration between Gen Z and Artificial Intelligence is one of the defining developments of the modern era, creating a new chapter in human history. The integration of Gen Z's social awareness, cultural understanding, and creativity with the analytical and data-processing capabilities of AI will undoubtedly shape a future marked by progress, innovation, and harmony.



Rice, Ritual and Tradition: The Brewing Heritage of Assam

Assam is home to many ethnic communities with rich food traditions and indigenous knowledge. Among these traditions, the preparation of traditional alcoholic drinks has an important place. These drinks are generally made from rice and are prepared through natural fermentation. They are not simply beverages; they are connected with festivals, rituals, hospitality, social life and traditional knowledge. Studies have documented such traditions among communities including the Bodo, Mising, Deori, Ahom, Rabha, Karbi, Dimasa and Sonowal Kachari. The basic method is similar in many communities. Rice is cooked and allowed to cool.

A traditional starter culture, usually prepared from rice and different locally available plants, is then mixed with the cooked rice. The mixture is kept in a vessel for several days so that natural fermentation can take place. After fermentation, the liquid is separated from the fermented rice. However, the ingredients, starter cultures, names and local methods differ from one community to another. Among the Mising community, the traditional drink is known as Apong. Its starter, called Apop Pitha or E'pob, is prepared with rice flour and a number of locally collected plants. Two important varieties are Nogin Apong and Po:ro Apong. Apong has a special place in Mising social and religious life and is also traditionally offered to guests as a mark of hospitality.

The Bodo community traditionally prepares Jou Bishi or Jumai. The starter culture is called Angkur. Cooked rice is mixed with the starter and allowed to ferment before the drink is separated. Jou is associated with Bodo social and cultural practices and is traditionally served during important occasions.

Among the Deori community, the traditional rice beer is called Sujen. Its starter culture is known as Mod Pitha. Several plants are used in preparing the starter, reflecting the community's knowledge of local plants and fermentation. Sujen has an important role in the social and cultural life of the Deoris. The Tai-Ahom community is associated with Xajpani, another rice-based traditional alcoholic beverage. Rice and traditional fermentation practices form its basic foundation. Research has documented Xajpani along with Apong and Sujen among the traditional drinks of Assam. The Sonowal Kachari community traditionally prepares Rohi. Its starter culture is known as Saoul Pitha. Rice is fermented with this starter, which is itself prepared using rice and locally available plant materials. The preparation shows how indigenous communities combined food knowledge with knowledge of local biodiversity.

Among the Karbi community, the traditional drink is called Hor-Alank. It is prepared by fermenting cooked rice with a starter culture called Thap. The distilled form is known as Hor-Arak. The Karbis also use traditional fermentation knowledge in connection with food preservation and customary practices. The Dimasa Kachari community is particularly known for Judima, a traditional rice-based fermented drink. The Zeme Naga tradition includes Zou, while the Hmar community has a traditional drink known as Zu. Recent research in southern Assam has documented the preparation traditions of Dimasa Kachari, Hmar, Zeme Naga, Karbi and Tea communities and found that rice and indigenous plants are commonly used as the basis of fermentation. The Rabha community also has its own traditional fermented drink and starter-making practices. Although the names and methods differ, the common feature is the use of locally available rice and plant materials. Research suggests that dozens of medicinal and aromatic plants are associated with traditional fermented beverages of Assam, showing the importance of indigenous botanical knowledge.

Thus, traditional liquor preparation in Assam represents much more than the production of an alcoholic drink. It reflects indigenous knowledge, biodiversity, food culture, social relations and religious traditions. The differences in starter cultures and plant ingredients demonstrate the cultural diversity of Assam.

By Bornali, Junali, Omisha, Khusi, Teng kai, Abhijit, Gaurab, Uday, Dhruv & Rimpi (UG 5th Semester)



Jambili Athon: The Living Totem of the Karbi People

■ **Prakash Teron, Ex- student**

Among the indigenous communities of Northeast India, few cultural artifacts carry as much symbolic significance as the Jambili Athon of the Karbi people. Far more than a decorative wooden carving, it represents a cosmological vision, reflects social hierarchy, and, in recent decades, has emerged as the most recognizable emblem of Karbi ethnic identity across the districts of Karbi Anglong and West Karbi Anglong in Assam. The Jambili Athon is a tall, intricately carved wooden structure, rising to approximately four meters in height. Its central vertical axis, surrounded by four lateral branches arranged in a whorl-like pattern, gives it a distinctive tree-like form. This design is deeply symbolic, representing the interconnectedness of life, nature, and the spiritual realm in Karbi cosmology. The structure is carved exclusively from the wood of the Bengwoi Ke'er tree (botanically identified as a species of *Wrightia*), valued for its softness, lightness, and resistance to cracking. The finished totem is coated with a natural black dye and polished with mustard oil, giving it a rich, lustrous appearance.

At the top of the structure is a carved figure of a revered bird, regarded by the Karbis as the king of all birds. Additional bird figures are carved along the lateral branches below. This arrangement is not merely decorative; it symbolizes ideas of leadership, order, and social harmony embedded in Karbi political and spiritual thought. According to oral traditions, the knowledge required to construct the Jambili Athon was not developed through ordinary means but revealed through ancestral wisdom and sacred dreams. As a result, its creation is treated as a ritual act rather than a simple craft. Only specialized hereditary artisans, bound by clan lineage and ritual obligations, are permitted to carve it. Strict customs govern every stage of its construction, and the craftsman traditionally cannot return home until the work is completed and ceremonially escorted back to the village. This reflects the sacred and transitional nature of the tasks. Once completed, the totem is formally consecrated through a reception ceremony involving offerings and songs. This ritual transforms it from a carved object into what the community regards as a living embodiment of ancestral presence. Between ceremonial uses, the branches are traditionally detached and stored separately, and later reassembled with proper rituals when required. Historically, the Jambili Athon held its greatest significance during Chomangkan, the elaborate Karbi death ceremony performed to honor ancestors. Its erection during this ritual marked the highest level of solemnity, symbolically connecting the living community with the ancestral world. In earlier times, ownership and display of the totem were restricted, often reserved for ritually sanctioned village leaders, reflecting the hierarchical structure of traditional Karbi society. In recent decades, the Jambili Athon has undergone a remarkable transformation. It has evolved from a restricted ritual object into a broader symbol of collective identity, pride, and unity among the Karbi people. Today, it appears on institutional emblems, textile designs, public monuments, and at cultural festivals throughout Karbi Anglong. It is now instantly recognized as a powerful representation of Karbi identity. This transformation reflects a wider global pattern, where indigenous communities actively revive traditional symbols to assert cultural continuity in the face of social and political change. Despite its growing public presence, the deeper significance of the Jambili Athon remains rooted in its original cosmological meanings.

The Tales of Time

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Department of History, Rabindranath Thakur Vishwavidyalaya

Annual report, 2025-26, Department of History, Rabindranath Thakur Vishwavidyalaya

1. Release of Annual Periodical “Tales of Time” by History Department

On 10 August 2025, the Department of History at Rabindranath Thakur Vishwavidyalaya unveiled the latest edition of its annual periodical Tales of Time in a formal ceremony at the Vice-Chancellor’s chamber, highlighting students’ creativity, research, and academic achievements, with the bilingual publication serving as a record of departmental activities and contributions from students, teachers, and researchers.



2. History Students Excel in National Librarian’s Day Quiz Competition

On 12 August 2025, on the occasion of National Librarian’s Day, students of the Department of History achieved notable success in an open quiz competition, where Abhoyjit Kremprai emerged as the champion, Sangskriti Misra and Klimson Kro secured the runner-up positions, and Sumitra Sharma won the consolation prize, bringing pride to the department.



3. CM Himanta Biswa Sarma inaugurated Departmental Book

On 2 September 2025, a significant event was held at Rabindranath Thakur Vishwavidyalaya, Hojai, where Assam Chief Minister Dr. Himanta Biswa Sarma inaugurated the newly constructed Sir JC Bose campus and unveiled the book “Nationalism and Nationalist Upsurge against the Colonial Rule,” published by the Department of History as part of an ICHR-sponsored national seminar. The programme was attended by several distinguished dignitaries, and the book was edited by Dr. Pallabita Das and Dr. Parishmita Hazarika.



4. Annual Lecture on NEP 2020 and Creative Professions held by History Department

On 18 September 2025, the Department of History in collaboration with IQAC at Rabindranath Thakur Vishwavidyalaya, Hojai, organized an annual lecture on the theme “NEP 2020 and the Future of Creative Professions: Re-thinking Opportunities and Challenges for the New Generation” at Bharat Tirtha Bhavan, Srimanta Sankardev Campus. The event featured noted academic and film critic Utpal Datta as the invited speaker, along with a film screening of “Lakshahira – The Women of Substance” by writer and director Namrata Datta, drawing participation from students, faculty members, and academicians.



5. Faculty Members Present Research paper at NEIHA Annual Session, Bodoland University

From 17 to 19 November 2025, Dr. Pallabita Das and Gautam Sarmah participated in the 44th Annual Session of the North East India History Association (NEIHA) held at Bodoland University, Kokrajhar, Assam, where they presented their research paper titled “Ambikagiri Raichoudhury and Print Culture of Assam: A Historical Perspective,” bringing academic recognition to the department.



6. World Heritage Week Awareness Programme Celebration, in the collaboration with DOF

On 20 November 2025, the Directorate of Archaeology, Government of Assam, in collaboration with the Department of History, Rabindranath Thakur Vishwavidyalaya, successfully organized an awareness programme, as a part of heritage week, 2025, at Srimanta Sankardeva Campus, Hojai, as part of World Heritage Week, featuring a special lecture by Dr. Pallabita Das along with speech sessions and prize distribution.



The Tales of Time

A Departmental Yearly Periodical - Vol. III, Issue III, 2026
Department of History, Rabindranath Thakur Vishwavidyalaya.

7. Field-Based Outreach Programme Report on SEC Academic Project

The Department of History conducted a field-based outreach programme in December, 2025 for First Semester History Honours students to complete their SEC project, Course title: “Historical Tourism in North East India.”. Students visited nearby historical sites such as Sankhya Devi, Rajbari, Na Nath, and Akahi Ganga in groups under faculty supervision, where they collected field data and engaged with local sources. Each group subsequently submitted a consolidated project report, demonstrating their practical understanding, research skills, and teamwork. The programme proved to be an effective exercise in experiential learning and engagement with local history.



8. Prestigious Yuva Lekhak Award, 2025 to Faculty Member Mr. Gautam Sarmah



On 22 December 2025, it was officially announced by the Government of Assam that Gautam Sarmah, a faculty member of the Department, had been selected for the prestigious ‘Yuva Lekhak Sanman – 2025’ under the ‘Year of Books’ initiative. The award was subsequently conferred on 24 December 2025 by the Hon’ble Chief Minister of Assam, Dr. Himanta Biswa Sarma, at the Assam Book Fair held at Khanapara, bringing pride and recognition to the department.

9. Educational Excursion to Tripura by History Department

The Department of History organized an educational excursion to Tripura from 24 to 28 December 2025, during which participants visited several important sites including Tripura Sundari Temple, Neermahal, Sepahijala Wildlife Sanctuary, Science City, Ujjayanta Palace, Dumboor Lake and Narikel Kunja, Tripura University, and the Saras Mela; the tour was informative and enriching, providing valuable insights into the historical, cultural, and natural heritage of the region.



10. History Department Achieves Outstanding Success in Varsity Week

The students of the History Department achieved remarkable success in the Varsity Week held in the middle of March 2026, securing top positions in various sports and cultural events, including winners in Kho Kho (Boys and Girls), Basketball (Girls), Table Tennis, Chess, Long Jump, and Javelin, along with runners-up positions in Football, Kabaddi, multiple athletic events, modern and folk song competitions, bouquet making, handicrafts, poem recitation, and news reading, while also reaching semifinal stages in Volleyball and Cricket and earning a second runner-up position in arm wrestling, making it a proud and memorable achievement for the department.

11. Dr. Pallabita Das invited as Resource Person in ICSSR National Seminar

On 24–25 April 2026, Dr. Pallabita Das, Head of the Department of History, Rabindranath Thakur Vishwavidyalaya, Hojai, invited and participated as a resource person in an ICSSR-sponsored two-day national seminar on “Incorporating Indigenous Knowledge Systems (IKS) in Policy Development and Governance” organized by Khagarijan College, Nagaon, Assam, where she contributed through lectures, session engagement, and academic discussions.



The Tales of Time

A Departmental Yearly Periodical - Vol. III, Issue III, 2026
Department of History, Rabindranath Thakur Vishwavidyalaya

12. Dr. Parishmita Hazarika Chairs Session at ICSSR Seminar at PDUAM, Behali

Dr. Parishmita Hazarika, a faculty member of the Department, served as Chairperson for an academic session **online** at the two-day ICSSR (NERC)-sponsored National Seminar on “Neo-Vaishnavism and Bhakti Philosophy: Its Influence on Society, Culture and Religion,” held on 28–29 April 2026 by Pandit Deendayal Upadhyaya Adarsha Mahavidyalaya, Behali, Assam.



13. PTM-2026 by History Department

On 11 May 2026, the Department of History, Rabindranath Thakur Vishwavidyalaya successfully organized PTM-2026 at the Srimanta Sankardeva Campus with active participation of parents, students, and faculty members, during which a new Parent-Teacher Committee was also formed to strengthen academic cooperation and communication.



14. Gautam Sarmah Appointed Secretary of Itihas Sankalan Samiti, Hojai Zila Samiti

On 13 May 2026, a significant meeting of the Akhil Bharatiya Itihas Sankalan Yojana was held at Rabindranath Thakur Vishwavidyalaya, Hojai, where the Hojai Zila Samiti was formally constituted. In this meeting, Gautam Sarmah, faculty member of the department was appointed as the Secretary of the Itihas Sankalan Samiti, marking an important step towards strengthening historical research, documentation, and cultural awareness in the region.



15. Dr. Pallabita Das Delivers Lecture as Resource Person at ICSSR National Seminar (15–16 May 2026)

Dr. Pallabita Das, Head of the Department of History, was invited as a Resource Person by Alhaz Sunai Bibi Choudhury College, Hojai, and delivered a lecture at the ICSSR-sponsored National Seminar on “Ethnic Identity, Autonomy and Democratic Participation in North East India,” held on 15–16 May 2026, bringing recognition to the department.



16. Dr. Parishmita Hazarika Engaged as Co-PI in INSA-Supported Research Project on Indigenous Technologies

Dr. Parishmita Hazarika, Assistant Professor of History Department is working as Co-Principal Investigator in an INSA-supported research project titled “A Quest to Understand the Science of Indigenous Technologies like Cementing Materials, Agricultural Tanks, Use of Herbal Medicines and Hygienic Practices during the Ahom Dynasty.”

The Tales of Time

A Departmental Yearly Periodical - Vol. III, Issue III, 2026
Department of History, Rabindranath Thakur Vishwavidyalaya



17. Gautam Sarmah Invited as Resource Person at ICHR-Sponsored National Seminar at Cotton University

Gautam Sarmah, Faculty Member of History, Rabindranath Thakur Vishwavidyalaya, was invited to serve as a Resource Person at an ICHR-sponsored National Seminar held at Cotton University, Guwahati, from 17–19 July 2026. The seminar focused on integrating Bharatiya Itihas and Bharatiya Jnana Parampara in modern governance.



18. Gurucharan Kour Receives ICHR Doctoral Fellowship

Gurucharan Kour, a research scholar under the supervision of Dr. Parishmita Hazarika, received the ICHR Doctoral Fellowship to pursue her PhD research. She is also serving as a Guest Faculty member in the Department of History, contributing to teaching and academic activities.



19. Abhijit Kemprai Received Best Reader Award on National Library Day

Abhijit Kemprai, a 7th Semester student of the Department of History, Rabindranath Thakur Vishwavidyalaya, received the Best Reader Award on the occasion of National Library Day, 12 August organized by the Central Library of the University. The achievement brought pride and recognition to the Department of History.

20. History

Students Secure Third Prize in All Hojai District Quiz Competition

Sanskriti Mishra, Klimson Kro and Amarjit Singha, students of the Department of History, Rabindranath Thakur Vishwavidyalaya, secured the Third Prize in the All Hojai District Quiz Competition 2026, organized by *Shabdar Jonakat Kabitar Khela, Assam*.

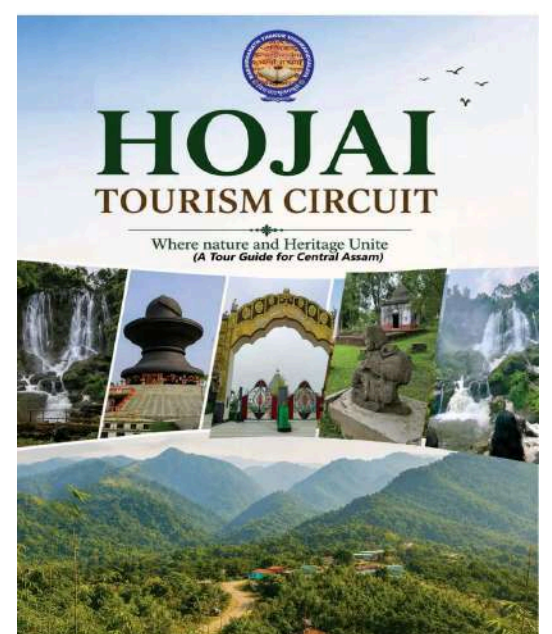
The achievement brought pride to the Department of History.



21. Hojai Tourism Circuit by Gautam Sarmah: An Initiative of RTV under the Guidance of Vice-Chancellor Prof. Manabendra Dutta Choudhury

On 28 August, Rabindranath Thakur Vishwavidyalaya launched “Hojai Tourism Circuit: Where Nature and Heritage Unite,” a tourism booklet prepared as a University initiative under the guidance of Vice-Chancellor Prof. Manabendra Dutta

Choudhury, with Mr. Gautam Sarmah, Faculty Member, Department of History, as its editor and writer. The booklet highlights major natural, historical, archaeological, religious and cultural destinations across Hojai, Nagaon, Dima Hasao and Karbi Anglong, with an extension to Kaziranga. The initiative was appreciated by Governor Shri Lakshman Prasad Acharya and Chief Minister Dr. Himanta Biswa Sarma and aims to promote sustainable tourism, local livelihoods and the socio-economic development of Central Assam.



The Tales of Time

*A Departmental Yearly Periodical - Vol. III, Issue III, 2026
Department of History, Rabindranath Thakur Vishwavidyalaya*

Faculty Members of the Srimanta Sankardev Campus & Anundoram Borooah Campus:



Students of UG 1st, 3rd, 5th & 7th Semesters, Srimanta Sankardev Campus:



Students of UG 1st & 3rd Semesters, Anundoram Borooah Campus:



The Tales of Time

A Departmental Yearly Periodical - Vol. III, Issue III, 2026
Department of History, Rabindranath Thakur Vishwavidyalaya

Photo Gallery: Glimpses of the Past Dept. of History, Rabindranath Thakur Vishwavidyalaya



The Tales of Time

A Departmental Yearly Periodical
Department of History, Rabindranath Thakur Vishwavidyalaya
Vol. III, Issue III, 2026



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