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## DEPARTMENT UPDATES :

- Department elections held on 26<sup>th</sup> July 2017
- Annual Inaugural Meet held on 9<sup>th</sup> August 2017
- Editorial Board Workshop held on 12<sup>th</sup> August 2017
- Reflection and Memories: Partition and beyond held on 30<sup>th</sup> August 2017
- Sankalp Se Siddhi Tak: Ye India Ka Time Hai held on 22<sup>nd</sup> September 2017
- Book discussion on Culture and Politics in South Asia: Performative Communication held on 13<sup>th</sup> October 2017

## CULTURES OF NORTH EAST INDIA

BY SHIVANI VASHISHTH AND GARIMA MUKHERJEE

In the previous issues of our newsletter, keeping in tune with our engagement with the theme, **Voices from the Margins**, we focused on North East India as a region. Our attempt was to look at how the region construes its own narratives that challenge the mainstream perception of the same. The journey began with the intention to bring to the fore, realities as experienced, perceived and interpreted by the people in the North East. As we delved deeper into the various facets of the region, we realised that we were only touching the tip of the ice berg. The study of North East has always been placed outside the purview of studies on Indian history, politics, economics, etc which is why most of us have a superficial understanding of the spirit of the North East, hence a need to address and engage with various dimensions associated with it. The North East region has been conflict ridden and volatile because of its geo-political context, still being in a war like paradigm. Consequently, it is not surprising that constant conflict and bloodshed affects the everyday life of the people who respond through their own numerous ways to the situation, art and literature being one of them.

However, our aim is not to revisit the political history of the region (which we had already done in the last issue) rather to turn our gaze on the ways in which survival was envisioned and sought after, in a terrain full of challenges. Our attempt is to look into the rich cultural heritage of the region, its history and how it is re-constructed and re-appropriated in various domains in contemporary times. Additionally, because of its regional location, culture of the northeast which has been exposed to successive external interventions, was also not talked about much till the recent past. For this very reason, in this issue; we turn the spotlight on the cultures of North East with the attempt to understand its complex cultural patterns both in past as well as in present.

Another significant reason for engaging with the Northeast and its culture is our belief that the history including what Collingwood has called “incapsulated histories” of any community is passed on through expression and communicated through various art forms comprising paintings, music, dance, sport, cinema, poetry, literary writings, etc. The North East is not only ethnically and culturally diverse, but over the decades it has interestingly constructed its own bequest. In consideration of the foregoing, this issue attempts to present the multifaceted and multilayered cultural heritage of the North East.

As rightly believed by Professor Temsula Ao, literature resides in the tradition of the people in the North East. It resides in their customs, beliefs, spoken language, history, myths, legends, lore of migration, arts and crafts and in every small detail of their lives. With this vision this volume focuses on music, art forms, sports and the culture of cinema in the North East. The section on Art forms that we call “Art that Provokes”, includes work by Jimmy Chishi, a visual arts performer born in Nagaland specialising in puppetry and painting. His work brings together multiple cultural references which gives this issue an interesting viewpoint. The section also features Zamthingla Ruivah, a government officer based in Imphal, Manipur who revived the tradition of weaving shawls among the Tangkhul Nagas. Chishi’s uncommon, syncretic puppetry narrative and Zamthingla Ruivah’s art of weaving stories into *Kashans* reflects how history in North East is immortalized through artforms.

As the focus shifts to expression of performance, we study the trajectory the culture of music has taken all these years, looking into specifically the culture of gospel music, rock music and folk music in the section called “Melodies of the North East”. A few bands have been talked about briefly for each genre. Also it must be acknowledged that many of North East India’s musicians began as part of church groups, moving on to other genres while others continue to be part of a thriving Gospel music scene that exists parallel to the rock music culture.

Films are believed to be the mirrors of the society, our section called “The Reel life of the north east” reflects upon the cinema culture of the North East how far reaching and stimulating it has turned into over the years. The culture of sport, as it stands in our country has itself been marginalized. Addressing this, the section called “The Spell Of Sports” elaborates on the sport culture as being fused with the traditional ideas and practices of the North East. Each page comprises a literary column which includes poems, folktales and short stories by the literary artists from North East India. With each section, we have included a special mention for recommendations which can be looked upon for further insights. There are other aspects of the culture of North East one must look into to understand the spirit of North East like its cuisines, festivals, dances, theatre and many more that have not been covered in this issue, we hope our attempt would urge our readers to discover the different dimensions of the North Eastern cultures. Sikkim, included within the North East region and very recently identified as the only brother of the “Seven Sisters”, is also featured in this issue. We focus on Sikkim’s culture of Dances and Sports that bring out very beautifully, the intense tenacity of the North East people to maintain equilibrium between traditions and modernity and still keep intact the essence of the regions.

We attempt in this volume, to get a better understanding of the voices, written and unwritten and to truly understand the spirit of the North East. Not only through their culture of art, music, literature and cinema do we see the North East use it as a medium of expression but we also note how activism and art go together in a juxtaposed entity and not as disparate, schismatic elements. We also look at sports as being an integral part of the North East culture whilst looking at the sports and activities overlooked by the mainstream, which otherwise has a major role to play in the lives of the people of the North East. We hope that our vision comes through to our readers in the spirit we truly imagined it to be.

# ART THAT PROVOKES

BY AMISHA L PHUKAN

## “The Voice of the Mountain”

*The other day a young man  
arrived from the village,  
because he could not speak  
he brought a gift of fish  
from the land of rivers.*

*It seems such acts are  
repeated:*

*We live in territories forever  
ancient and new,  
and as we speak in changing  
languages*

*I, also, leave my spear leaning  
by the tree  
and try to make a sign”*

This stanza of a certain poem reflects the nature of how the North East people are believing in the weapon of literature to break the stereotypes and prejudice. A region with rich literary traditions – whether in written form or in the oral traditions of numerous tribes – the written word from the North East is suddenly attracting the attention of big publishing houses. Authors like Mamang Dai from Arunachal Pradesh or Temsula Ao from Nagaland, have been published more than once by publishers like Penguin and Zubaan and got noticed for their strongly rooted writings.

## In Saratchand Thiyam’s poem “Sister” there is a frantic plea:

*“This rain has not yet let up  
Don’t go out yet, sister...  
Haven’t you heard this  
Sound...  
Don’t you go at all..”*

## 'Drowned' by Malsawmi Jacob

*Our homes are drowned in  
flood of blood and tears  
They come from jungles loot,  
shoot commit carnage  
Then come bigger guns from  
cities more carnage more cries  
Those on higher grounds watch  
it all in a mirror*

The simple images are purveyors of great terror often termed as “insurgency.

## RECOMMENDATIONS

- GUAHATI’S ARTISTS GUILD, ASSAM
- DILIP OINAM, MANIPUR
- CYNTHIA KOLAKHE, NAGALAND
- JITEN HAZARIKA, ASSAM

## JIMMY CHISHI

Jimmy Chishi born in Satakha, Nagaland is a visual arts practitioner who has a professional background in documentary filmmaking. He specializes in the Naga visual art traditions, the elements of which make an appearance in his artworks. The iconographies from the traditional Naga folklore, visual arts, wood sculpture, Andhra Pradesh’s puppetry traditions and Japan’s Bunraku traditions are most flawlessly and artistically presented through his works of art. Also, Nagaland’s struggle for freedom and peace along with the indigenized Christian religious theology of Nagaland find a powerful expression through his artworks. His unique shadow puppetry allows him to carve a distinct niche for himself in the arena of arts and crafts. The works of Chishi aptly depict Naga folklore with a commendable modern twist.



His work in essence is about assimilating imagery from various cultures, which poses critical questions about how indigenous Naga culture is ‘consumed’.

## ZAMTHINGLA RUIVAH

Zamthingla Ruivah (1966) based in Imphal, Manipur, is a government officer who revived the tradition of weaving shawls among the Tangkhul Nagas, by re-imagining the motifs that had lost their symbolic metaphors following conversion to Christianity, to record the memory of her young neighbour Luingamla Muinao, who was murdered for resisting rape by an officer of the Indian Army.



These coded forms went uncensored by the army allowing them to be copied by more than 6000 Naga women across 300 villages, making the luingamla keshan shawl a living monument of public sculpture when worn by women. The red, white, green and black kashan is a tragic, but fiery, reminder of the sexual oppression faced by Naga women—the story is woven through generations, passed on necessarily, creatively and with bravado intricately designed by an organic women’s movement for peace.

## The Myth of Mayong ‘Land of Black Magic’: Assam

Assam’s ancient rulers, they are known for the interesting myths and legends. But more than a rulers or any other folklore, what’s more interesting is the place, Mayong, located around 40km from the capital city Guwahati, the gateway to north-east, Mayong the very name itself holds a history and ever-unsolved mystery. Mayong – the name is believed to have originated from the word maya (illusion).

The place is famed and feared as a land where “sorcerers and magicians” have held sway for centuries and the the legacy lives on. It was also said about the Mayong that the saints of black magic and the witches take shelter in mayong forest till now. Many tales of men disappearing into thin air, people being converted into animals, or beasts being magically tamed, have been associated with Mayong.

**Desmond. L. Kharmawphlang makes the myth of folklore an archetypal and enduring vision:**

*“I became a folktale...  
I became a proverb...  
I became a riddle.”  
-“Last Night I dreamed”*

Dreams, visions enter the mindscape like haunting motifs and recurrently, obsessively.

## Dawn by Nirmal Prabha Bordoloi

*Does the day break  
With the sound of guns?  
No,  
It breaks with the cry  
Of that bird  
Which nibbles through  
The night’s darkness  
Very slowly*

These lines from Nirmal Prabha Bordoloi’s poem “Dawn” address the irony of human existence and freedom within the paradigm of a larger society which holds the key to any form of agency in the North East, and would be the best way to introduce the symphony of verse formations in the contemporary times.

# MELODIES OF NORTH EAST

BY NAVYA HOODA

## The legend behind Earth, children and the moon: Nagaland

Once upon a time when the earth was still young, the Aos say that the moon lived very close to the earth. It even used to be a playmate to the children. Very often it stayed within reach, near the eaves of the roofs and watched the people of the village go about various activities. When the women husked paddy, the long poles used for this purpose would accidentally hit the moon and when it cried out in pain, the women would burst out laughing as though it was a big joke.

Even the children, taking the cue from the women, began pelting the moon with pebbles, ash from the hearth and even cow dung. And when the moon cried out in pain and tried to cover its face, the children found it very amusing and this became their favourite pastime.

When such infliction went on for some time and appeared to become regular, the moon decided to leave the earth and go far away from it where it would be safe from such cruel treatment.

That is why; the Aos claim, the moon is so far away from the earth. And they explain that the dark spots on its face are the marks of ashes and cow dung spattered on it by the cruel children of the earth.

This irrevocable distancing of the moon from the earth has become the subject of many a folk song. One particular song is in the form of an imaginary conversation between earth children and the moon where the children plead with the moon to come down to the earth and be friends again.

### RECOMMENDATIONS

- Tetseo Sisters
- Aloba Naga & The Band
- Soulmate
- Divine Connection
- Imphal Talkies and The Howlers
- Boomarang
- The Chosen
- Lucid Recess

## ROCK/POP

Places like Shillong, the capital of Meghalaya is synonymous to music rightly because it gave birth to the genre of rock and pop in the North East region, eventually earning the title, “Rock Capital of India” for a name.

**Minutes of decay**, since their inception in the year 2011, these three sisters hailing from Manipur engage in a language of classical rock, funk rock, reggae, and Indie rock - punctuated by a stylized pinch of contemporary vocals. This all- female band packs quite the punch and has provided music enthusiasts a much needed alternate in the present music scene of India!



**Voodoo Child**, this group surely knows how to create a magical ambience, infused with the flavour of rock and roll! They started in the year 2002 and are based in Assam. They play a lot of their own creations, along with a few covers of some of the popular rock bands of this era!

## FOLK MUSIC OF ASSAM

Assam is known for its rich culture and its richness can be very well noticed in its different types of folk music. Since the origin of the mighty Brahmaputra, Assamese music has been affluent.

**Bihu Geet**, the festival of Bihu is the heart and soul of Assamese culture and Bihu geet are the songs sung during this festival. The carnival of life are expressed through Bihu songs of geets, which are filled with deep meaning. These songs are performed by youth. Husori is another type of Bihu geet, which is sung by groups of boys and young men led by older men moving from door to door thereby singing and dancing in the front or back courtyard collecting subscriptions to be spent on repairing the village.



**Tokari Geet**, is based on different mythological stories as well as the social life of people. These songs are performed with Tokari, a musical instrument with a single string played with fingers, cymbals and flute. The songs are mainly sung by the male folk led by a leader. Besides the ones mentioned above, there are several other types namely, Kamrupiya Lokageet, Goalporiya Lokageet, Bainaam etc.



## GOSPEL

**Harmonic Voices Nagaland**, harmonic Voices Nagaland, a progressive professional choir consisting of 15 young Naga musicians from five different tribes of Nagaland was formed in 2014 during the Ultimate Hornbill Choir Competition and made its way to the top as the winners of the competition in 2014.

**Shillong Chamber Choir**, the choir was founded in 2001 with its debut performance in Shillong. Since their inception they have climbed up the ladder after winning the reality talent show, India's Got Talent in October 2010. The choir participated in the 6th World Choir Games held at Shaoxing China (Shanghai) in July 2010 and was awarded Gold in all three categories.

## The Legend of the Iei Tree -Mrs K U Ruffy, Tales of the Khasis

Some eight or ten miles to the west of the town of Shillong is seen a prominent hill range, a place much renowned in Khasi folk-lore. It is known as the Mountain of the Iei Tree and is a very romantic spot even in the present day, although divested of its former reputed glory. Its slopes are studded with thriving villages and cultivated fields and at its foot the river Umiam (the Wailing River) curves its dolorous way to the plains, at times leaping wildly over rugged precipices, scattering its spray in the sunshine, at other times lying almost motionless in the bosom of a valley, reflecting the beauty of myriad trees in its clear depths.

According to tradition, this hill, and the land around it, was the most fertile land in the world; broad acres lay under cultivation and its forests yielded the largest and most valuable timber. It was also famous for the grandeur of its scenery; fairies and nymphs were said to have their haunts in its green glades, birds of lovely hues lived there and made their nests amid flowers of sweetest scent; there happy maidens loved to roam, and there young lovers met and plighted their troth. Such was the Mountain of the Iei Tree in the days of the Ancients.

On the summit of the mountain there grew a tree of fabulous dimensions — the Iei Tree — which dwarfed even the largest trees in forests.

It was of a species unique, such as mankind had never known; its thick outspreading branches were so clustered with leaves that the light of the sun could not penetrate through and the earth beneath its shadow became barren and unfruitful.

# THE REEL LIFE OF NORTH EAST

BY MEHAR BHANDHARI

The fame of the tree spread abroad and people from many lands came to see it, but there were none who dared to cut a twig or to scratch its bark, as it was commonly believed that the tree was the abode of some unknown and powerful god, to offend whom would bring destruction.

The Iei Tree continued to grow through many ages, and year by year its malevolent shadow spread further and further, and the area of the barren land increased season by season until at last it became a serious menace to the world, and the very existence of mankind was at stake.

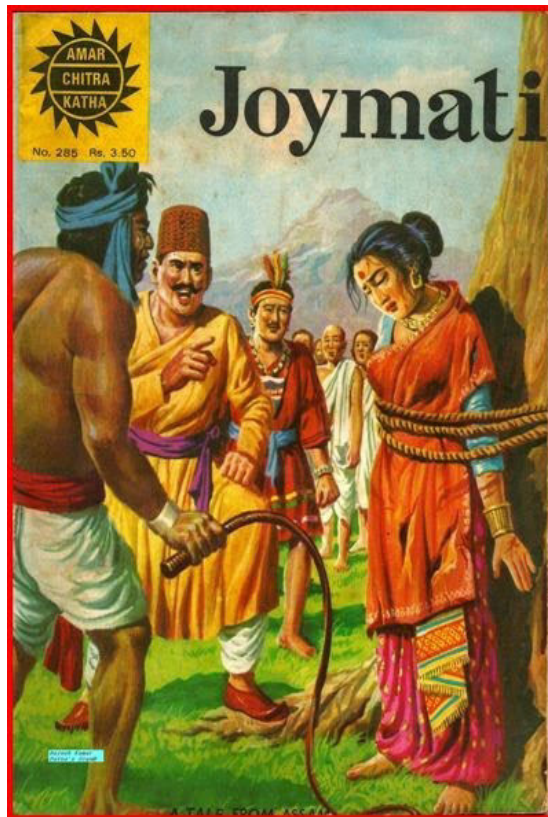
People could no longer live on the slopes of the mountain, cultivation became impossible for many miles around, and the one-time prosperous families had to wander abroad as homeless fugitives, fleeing from the ever-pursuing, ever-threatening shadow.

The pathways and pleasant nooks whence of old had echoed the merry voices and laughter of children were now become the lurking-places of dragons and the prowling-grounds of savage beasts whither no man ventured to roam.

A Durbar of all mankind was summoned to consider the situation and to devise some plan to save the world from its impending doom.

After long and solemn deliberations, it was resolved to mobilise a party of the bravest and most skilled wood-cutters to go into the mountain to hew down the Iei

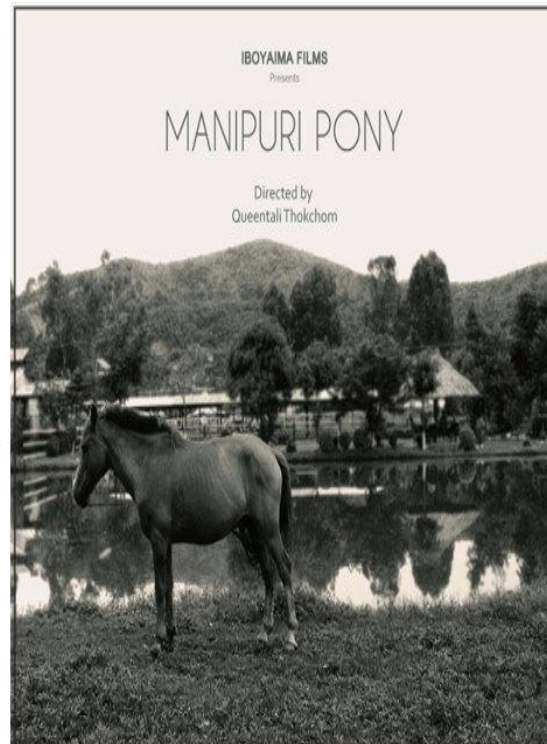
Cinema from the North East has mostly remained on the margins of Indian cinema, just like this most misunderstood region of India has been in the country's consciousness. A land rich in its diversity of ethnicity and culture, the North East produces many films in different regional languages and dialects- Karbi, Mishing, Bodo, Garo, Rabha, Monpa, Kokborok, Sadri etc annually. Documentary filmmaking in the North East especially has gathered special attention. Documentaries from this region have grappled with subjects that reflect the region's diverse ethnicity and culture heritage. The subject matter includes biopics, insurgency, folk music and underdevelopment.



North East India has had an interesting cinematic history that started in 1935 with the making of “**Joymoti**”, the first Assamese film made by author-nationalist-poet-playwright-tea planter-lyricist-composer-and-much-more Jyotiprasad Agarwalla. “Joymoti” is the story of an eponymous princess of the Ahom dynasty who laid down her life for the sake of democracy. With the advent of digital filmmaking, the region in recent years has witnessed what can be called “democratisation” of cinema. Now, the North East gets films in a variety of languages and dialects.

The easy availability of low-cost digital movie-making cameras and the resultant possibility of massive reduction in filmmaking costs have also enabled some talented youngsters to experiment with interesting subjects even with limited budgets in recent years. Some of the films that deserve to be mentioned here are :-

**Manipuri Pony**– The film by Aribam Syam Sharma revolves around the history of polo in India which has its origins in Manipur. The film reveals lesser-known facts about the origins of the sport and contrasts them with the current decline in status of the Manipur pony.



“**Every Time You Tell a Story**” by Ruchika Negi and Amit Mahanti tells the history of a people through a characteristic garment. It traces the evolution of the Tsungkotepsu shawl that typically adorned the shoulders of men from the Ao-Naga tribe of Nagaland. The 52-minute film regards the shawl as artefact, locus of memory, symbol of pride, and a marker of identity. The documentary portrays the idea of how the Ao-Naga are presented to the outside world as well as how they represent themselves and opens out to explore the ways of the Ao-Naga, their relationship with the state and Christianity, and their changing relationship with the shawl itself. We are in art documentary mode, that demand careful watching and do not use the crutch of exposition.



Tree so as to admit the sunlight once more to the earth. In the course of time the wood-cutters came and entered the mountain, defying all danger and risking the possible wrath of the unknown god whom they believed to haunt the tree.

When they reached the Iei Tree, they plied their axes with skill and toiled vigorously till night came on, but the wood was so hard and so tough they only succeeded in cutting a little below the bark that day. They consoled themselves, however, by reflecting that so far there had appeared no signs of anger from the unknown god forasmuch as no misfortunes had befallen them, so they retired to rest, sanguine that by perseverance their gigantic task would in time be accomplished.

Next morning they returned early to their work, but, to their consternation, they saw that the incisions made by them the day before at the cost of so much labour were obliterated, leaving the trunk of the tree as solid and unscathed as before. Many of the wood-cutters were so superstitious that they feared to approach the tree again for they were now confirmed in their fear that the place was enchanted, but when their more stoical comrades reminded them of the great peril in which mankind stood, they plucked up courage and for another day they toiled laboriously, only to find their work obliterated next morning.

As no personal harm had befallen any of them, the wood-cutters determined to continue their attack, but no matter how patiently they worked during the day, the tree would be healed up in the night. They grew more and more mystified and discouraged, and the strain of living in that weird region was becoming intolerable.

## RECOMMENDATIONS

- “Baandhon” by Jahnu Baruah
- Songs of Mashangva by Oinam Doren
- Tezpur 1962 by Samujjal Kashyap

# THE SPELL OF SPORTS

BY SHUBHANGEE MISHRA

At last, they decided to return to their fellow-men, preferring to endure the foreseen doom of the shadowed world rather than face the unknown and mysterious terrors of the land of the Iei Tree.

As they sat, gloomy and disconsolate, brooding on their defeat, a little grey bird — Ka Phreit, the Khasi wren — came, chirruping and twittering, close to the wood-cutters, and she began to talk to them, urging them to keep up their courage, as she had come to help them.

Now, in spite of their spiritless condition, the woodsmen could not help laughing to hear Ka Phreit — the smallest of all the birds — so impudently offering to help them — the picked wood-cutters of the world — to cut down a tree.

But when the wren saw them laughing, she chirruped and twittered still louder, and drew still nearer, and with great excitement she said, “No doubt you are great and wise, for you have been chosen for a great task. You are unable to perform it, yet when I come to offer assistance, you laugh at me.

It is true that I am the smallest of all the birds, but that has not hindered me from learning the secrets of this forest, which you must also learn before you can cut down the Iei Tree.”

## OTHER SPORTS PLAYED IN NORTH EAST

- Yubi Lakpi, Manipur
- Khon Kangjei, Manipur
- Archery, Meghalaya
- Dhopakhel, Assam
- Kang Shanaba, Manipur
- Insuknawr, Mizoram
- Cock-Fighting, Nagaand
- Gella Chutt, Tripura
- Wa Pong Salla, Meghalaya
- Mukna, Manipur

Human beings as individuals, as a society and as a nation bind to each other through sporting activities.

A facet of the people living in the North East is their love for traditional sports like martial arts, which are as follows:

## THANG TA, MANIPUR

It is an ancient Manipuri Martial Art developed from the war environment of Manipur & created by the Meitei. It played an important role in the geopolitical environment of medieval times in between India and China with many independent states at war with each other.



## ACHUGWI PHAN SOHLAIMUNG, TRIPURA

Achugwi Phan Sohlaimung is a type of wrestling played between two young men to test their strength. The players sit on the ground facing each other. A bamboo pole is placed between them for staking their legs. Each contender tries to pull the bamboo towards his own side.

## MARTIAL ARTS WITH WEAPONS

It is observed that the people of Meghalaya used different types of weapons for various purposes like hunting, fishing, attacking and defending themselves from the enemies. In various books mention is found regarding different types of weapons which were use by the different tribes under different names.

## MARTIAL ARTS WITHOUT WEAPONS

Apart from the use of weapons, the Garos also perform the activity of individual fight without weapons. They have keen interest in Garo traditional wrestling of which rules and regulations are different from those of international or Indian wrestling.

## FOOTBALL

When the Indian Super League was formed the organizers made a unanimous decision that the North East must have its own chapter.

However, with football no longer being confined to villages and small towns, there arose a need to initiate such tournaments in the bigger towns and cities as well. The Bordoloi Trophy, commenced in Guwahati in 1952 at the historic Judges Field. In a few years' time, the Bordoloi Trophy became the most popular tournament of the region. It was not merely a football tournament, but a festival of sorts.

In recent years, the recognition and growth of football in North East has been massive.

The 90s ushered in a golden era for women's football in Manipur, with the ladies attaining unprecedented success at the national stage.

In Indian professional football scene, over 40 percent players are from North East region. These show the dominance of NE in the sport, which is increasingly becoming popular in our country.

Today, without a hint of doubt, the North East is Indian football's talent factory and the key to making India a big name in football.



On hearing the sage words of the wren, the woodmen felt ashamed for having laughed at her, seeing that she meant nothing but goodwill towards them, so they got up and saluted her, and begged her pardon, and asked her to teach them the secret of the forest.

Thus mollified, Ka Phreit informed them that the tree was not healed by any supernatural agency as they had supposed, but that it was U Khla, the big tiger, who came every night to lick the tree and to heal it for he did not want it to be cut down as its shadow made it possible for him to prowl for prey in safety.

This news cheered the wood-cutters' hearts, and they lost no time in beginning another attack on the Iei Tree, and when night fell, instead of carrying their axes home as before, they planted them in the tree edge outward.

When the tiger came to lick the tree that night (all unconscious that the wren had disclosed the secret to the men), the sharp blades cut his tongue, and he fled in terror, bleeding and howling, and never more returned to hinder the work of the wood-cutters, who, now that they were able to carry on their task undisturbed, succeeded in time in cutting down the Iei Tree.

Thus Ka Phreit, the smallest of all the birds, helped mankind to bring back sunshine and prosperity to the world.

BY NAIMISHA

# A GLANCE AT..

BY GARIMA MUKHERJEE



## MASK DANCES OF SIKKIM

**Enchey Chaam** is Sikkim's one of its famous mask dances. Performed by lamas in the 'Gompa' courtyard to celebrate religious festivals, dances demonstrate perfect footwork and grace. Costumed lamas with gaily painted masks, ceremonial swords and sparkling jewels leap and swing to the rhythm of resounding drums, trumpeting of horns and chanting of monks. It is the annual puja celebrated with religious masked dances on the 18th and 19th days of the 11th month of the Tibetan Buddhist Calendar

**Kagyed Dance** is performed on the 28th and 29th day of the 10th month of the Tibetan Calendar, around December. This Tribal dance is performed symbolizing the destruction of the evil forces and hoping for peace and prosperity to flourish in every Sikkimese home. The dancers of this are extremely popular Chaam are always monks who are accompanied liturgical music and chanting. The solemn nature of the dance is interspersed with comic relief provided by the jesters.

## SPORTS OF SIKKIM

**Sikkim Football Association (SFA)** is affiliated to the All India Football association, the Sikkim Football Association (SFA) was formed in the year 1976. It was this association which started the Sikkim Gold Cup way back in year 1979.

**Archery in Sikkim** is a sport which is very popular amongst the Sikkimese. It is a traditional sport practiced here since time immemorial. It is especially played during the harvest season and can be considered as a ritual practice here. The game needs to be played wearing their traditional attire known as 'kho'. Even the women take active participation in the game and there is valid use of verbal abuses during the game in order to confuse the opposition.



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<b>North-East Racism in India</b> <small>THE MP BEZBARUAH COMMITTEE THAT RECOMMENDED SEVERAL CULTURAL, LEGAL AND ADMINISTRATIVE MEASURES TO END DISCRIMINATION OF NORTH-EAST PEOPLE IN DELHI AND OTHER CITIES, COULD NOT ADDRESS AND RECOGNISE THE QUESTION OF RACE, WHICH SEEMINGLY ARISES OVER AND OVER AGAIN IN THIS SAGA OF DIFFERENCE. PRASENJIT BISWAS AND</small>		<b>INSIDER PERSPECTIVES</b> Critical essays from Nagaland released.
<b>Gender Statistics Nagaland 2016- Unveils The Status Of "Women In The State"</b>		<b>Outlook</b> THE NEWS SCROLL 26 OCTOBER 2017 Last Updated at 12:09 AM Northeast community in Delhi celebrates its identity through various events
<b>SHILLONG TO HOLD FIRST INDIA INTERNATIONAL CHERRY BLOSSOM FESTIVAL</b>		

BY SHIVANI VASHISHTH

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