



SOUTH ASIAN HISTORY, CULTURE AND ARCHAEOLOGY

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Editor Notes

“South Asian History, Culture and Archaeology” (SAHCA) is a quarterly peer reviewed journal that seeks to explore the close links between the different disciplines of history, art and archaeology. History is dependent upon sources and archaeological sources provide a vital component in the reconstruction of not only the remote past, but also of the not so distant one. Art is a mirror of society and cannot be studied without its historical context. Even modern art needs to be examined in the light of the social forces that have shaped it. Archaeology provides insights into past cultures, especially where there is a dearth of written records. The present journal is a platform where scholars from different disciplines can examine and explore the inter-related nature of the disciplines of history, art, culture and archaeology using a holistic approach. **SAHCA** strongly encourages trans-disciplinary analysis of contemporary and historical social change in Asia by offering a meeting space for international scholars across the social sciences, including anthropology, cultural studies, economics, geography, history, political science, psychology, and sociology.

There are a total number of ten contributors in this issue of the journal. The first article by **Ali Jan S. Damani** is dedicated to the loving memories of Late Manjī Vallū Dāmjī and Late Pyarali Jiwa. This paper deals with the historical origin of a sacred space called Shāh Jā Qadam which is located at Amīr Pīr, Sindh, Pakistan. Attention is not paid to the local and regional oral Ismā‘īlī narratives and is often ignored in the name of hagiography, mythology and legend. Hence, this article sheds some light on the historical origin and structural evolution of Shāh Jā Qadam—a place which still holds immense historical, cultural, social, political and religious significance for many Ismā‘īlīs.

The next article by **Ambily C. S., Ajit Kumar, Rajesh S. V. and Abhayan G. S** basically makes an attempt to bring forth the typo technological aspect of iron implements unearthed from the salvage operation conducted in a Cist burial at Niramakulam, District Pathanamthitta, Kerala. Specimens like knives, sickles, nails, slags and some unidentified objects were selected to find out the typology, percentage of composition of metal, comparative study with other iron artefacts reported in Kerala and chronology of the implements with the help of C¹⁴ dates.

The third paper by **Aten Jenla** discusses about the Rock Engravings and Indigenous Art of Champhai, District, Mizoram. Rock art or engraving are mainly found on memorial stones, rock outcrops and rock boulders. It speaks voluminous entity of Mizo culture and is still a living tradition in Mizoram. The study is not able to connect the executor of rock art and the community that are presently occupying this village. As there were frequent migration from one place to another and settle at a place for a very short duration.

Dipannita Das in her article gives a detailed study on the socio- economic aspect of *Sattras* which plays a vital role in social and economic system of Majuli for accelerating its functions. The purpose of the study is to see the ethnographical prospects and socio-cultural and economic set up of the *Sattras* in Majuli. Further it tries to relate it with Archaeology through symbolism and cognitive way. The existence of this cultural heritage is under serious threat due to the recurring floods and incessant bankline erosion by the Brahmaputra and its tributaries.

The article by **Kamalakanta Behera** discusses how Cooperation enables nations to pool their resources and work together. Historically India and Indonesia are two major players in the maritime

domain. The present study makes an attempt to highlight the cooperative measures taken up by both these countries to strengthen their bilateral ties and maritime cooperation.

The study undertaken by **Myneni Krishnakumari** is basically focussed on the iconography, iconology and the themes chosen by the artists in narrating the *Rāmāyaṇa* story and to probe into the probable reasons behind the selection of the specific themes that are not commonly encountered in the plastic art of South India. It is to identify certain scenes depicted in the temple at Buguda which are badly damaged with reference to the *Rāmāyaṇa* scenes portrayed on the walls of the *Jagannātha* temple at Kanchili of Andhra Pradesh State.

Ramu Kumar Das in his article highlights the salvage archaeological context in two important archaeological sites of Eastern India. These two important sites have been situated in the Damodar river valley (West Bengal) and Mahanadi river basin (Orissa). These two sites are Telkupi in Puruliya and another is the Gopinathdeva temple is situated in the Narayangarh district of Orissa. The study make an attempt to a preliminary case study of these sites based on the salvage archaeological perspectives.

The next paper by **Ravi Shankar Gupta** tries to discuss on the excavation at Chirand, District Saran, Bihar. This Generally the Neolithic sites in India have been located on hill-tops or on foot-hills but for the first time, a full-fledge neolithic culture has been discovered in the middle Gangetic basin. The present work attempts to make out the techniques followed in their manufacture, their probable uses and the various vocations practised by the Neo-Chalcolithic or early village farming community.

The article by **S.S. Gupta** is a study conducted on the rock art site which lies on the National Highway Jabalpur-Allahabad, near Katni. The site is characterized by display of hunting, dancing, domestic activities and battle narratives. It showcases the panorama of pictographs pertaining to wild as well as domestic animals, hunting scenes, dancing sports, domestic activities, war scenes, palm impressions, geometrical, floral designs and cognitive symbols. The excavation at this site reveals a deposit of Mesolithic settlement which might be associated with the authors of rock art.

The last paper of this journal by **Upatyaka Dutta** aims to elucidate the prevailing cultures of folk instrument making in Assam and the methods of its knowledge transmission. In doing so, the folk musical instruments, which produces śruti (that which is heard), are diagnosed as objects of cultural memory or smṛti (that which is remembered) within non-literate and oral universes of the folk people of Assam. The study includes, amongst other things, oral histories of folk instrument-makers of Assam, whose hands, ears and mastery of local resources are foundational to indigenous aesthetic systems and expressive practices.

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Rashmi Pramanik

