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Message from the editor's Desk

All it started in 2012 when a very small team of JRR took the first step towards publication of first ever multi-disciplinary international open market journal from Jamshedpur. Now three years later, it is proved that it was indeed a very small but confident step. In last three years we have published 13 very successful issues in four volumes without any break. With our thirteen magnificent issues we touched the every nook and corner of the country. JRR has proved that Kerala, Tamilnadu, Mizoram, Delhi, Assam and Himachal Pradesh etc. are not far distant for Jamshedpur- both in terms of readership as well as in terms of paper contribution. Our next goal is to become a truly global magazine in terms of reach, contents and quality.

We are quite happy to present you maiden special issue on the occasion of completion of **Three Years** of JRR. This issue is special gift for the readers of Jharkhand. Jharkhand is a not only a land of primitive tribes and precious ore& minerals but also a land of mighty rulers and ancient temples. Our 14th issue is a first annual issue where we are presenting three outstanding papers showcasing amazing facts of the history of Jharkhand. We have also included a very interesting paper on Cham culture of Vietnam. A paper on internet users is also a special attraction of this special issue. Rajbanshi Community of Dakshin Dinajpur is now passing through identity crisis. An article on this community is an attempt to re -searching their identity.

With Best Wishes

With best wishes.....



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NEW ARCHEOLOGICAL EVIDENCES OF JHARKHAND

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Abstract

Jharkhand is known for its tribal culture. There is a very wrong conception about the Jharkhand that historically Jharkhand is quite unique and different from rest of the country. Jharkhand, after being recognized as land of ancient tribes much excavation work did not take place. Jharkhand became a new state in the year 2000. Between the year 2000 to 2013 Ranchi circle of Archeological survey conducted more than 20 excavation works and turned up with unbelievable evidences of rich heritage of the state. Guhiyapal village is located along subernarekha river around 105 Kilometers from Jamshedpur. The excavation at Guhiyapal began in 2004 after the state archaeology department obtained a license from the Archaeological Survey of India (ASI). Discovery of artefacts dating back to the Palaeolithic period (over 10,000 years ago) and also the Gupta dynasty (280-550AD.) Itkhor is a land of temples.

In 2012 PTI reported that the archaeologists have found 58 antiquities, including four Buddha stupas, at Itkhor. Among the discoveries made were Buddha statues in various mudras and Boddhisatva deities dedicated to Buddhism. Antiquities belonging to the Jainism and Hinduism were also found during the excavation. Archaeological investigation restarted at Benisagar, near Bahragoda of east Singhbhum from 2006 onwards by carrying out scientific clearance work of entire site, in phase wise, to expose the partly exposed structures. A brick temple, in the form of a platform was exposed on the island of the Benisagar tank in course of scientific clearance work.

This temple is constructed of bricks. The remains of second temple were traced near the entrance of *Devasthan*, towards south eastern side of the tank. This temple is constructed of laterite and khandolite stone blocks. A team of archaeologists excavated the remains of an ancient empire in Bero region of Jharkhand. This excavation has provided concrete evidence of former Nagvanshi rulers, who ruled the entire Chotanagpur region for centuries. In year 2008-09 exploration in district Saraikela Kharswan carried out near Subarnarekha Multipurpose Project near Shri Raghunath Ji Mahaprabhu Temple – Icha Dam- Saraikela Kharswan. Koran Village, Pansa, Sahar-vira, Haradih are the new archeological sites where ASI is underdoing tremendous excavation work. These extractions are extremely important for study the social and religious beliefs of the people of the region. Latest evidences show that Lord Shiva and his family were the main worshipped gods in the region. Archeologists have found many temples of goddess Durga also. Impact of Bengal and Odisha is quite visible on ancient temples. Hinduism was the main religion of the region.

Key Words: Inkhori, Benisagar, Bero, Guhiyapal

Introduction

Bundu and Tamar regions of Jharkhand are famous for terracotta made temples. Sometimes ago there were many terricota made old temples were present in the region. Now most of them are destroyed due to poor maintenance and urbanization. Very few people in Jamshedpur and Ranchi know that a pre medieval Durga temple is situated at the bank of river Knachi- almost one hour distance from Bundu. The place where this Durga temple is

situated is called Haradih. In 2010 Archeological Society of India has declared Haradih Temple as a heritage place of national importance. It is believed that Haradih temple was built in 12th century AD. Surprisingly very few people in Jamshedpur and Ranchi know this historic place. Hindu Goddess Durga is worshipped in this temple. A huge Tusu Mela is organized at the temple premises on the occasion Makar Sankranti for centuries. Now Ranchi circle of ASI has started excavation work in

Haradih Temple area under Scientific Clearance work (2013-14). It is believed that some amazing findings will come after it. Today Haradih is a medium size village located in Tamar I of Ranchi district, Jharkhand with total 123 families residing. The Haradih village has population of 480 of which 257 are males while 223 are females as per Population Census 2011. As per constitution of India and Panchyati Raaj Act, Haradih village is administrated by Sarpanch (Head of Village) who is elected representative of village. Like Haradih, there are many historical monuments are scattered all over the Jharkhand- unnoticed. But, after the formation of Jharkhand state in the year 2000, ASI has begun to explore some of the sites of historical importance

Guhiapal Village

Excavations conducted at **Guhiapal Village** have revealed many antiquities that date back to the Chalcolithic period. Stone plates, terracotta figurines, earrings, hairpins and copper coins — the findings at Guhiapal have led archaeologists to believe that there is more that lies beneath. Further study of the area in the Bahragora block of East Singhbhum could add a new chapter to the history of the state. The excavation at Guhiapal began in 2004 after the state archaeology department obtained a licence from the Archaeological Survey of India (ASI). Discovery of artefacts dating back to the Palaeolithic period (over 10,000 years ago) and also the Gupta dynasty (280-550AD). excavation was carried out at three sites in Guhiapal village, located along the Subernarekha river, about 105km from Jamshedpur city. The site had yielded interesting results. A number of remarkable antiques and a lot of pottery belonging to different periods, the earliest dating back to the Palaeolithic period, have been found. It seems that the region was flourishing since the ancient times and this may throw new light on the history of the state¹. They had found stone tools of pre-historic age, pottery resembling oil lamps, artistic plates and unknown deities made of stone, besides terracotta figurine, hairpins, earrings and copper coins. All these items have immense archaeological importance and have been found about two to eight metres inside the earth. If the excavation would have been extended to a wider area, then undoubtedly we

would have understood the history of Guhiapal and its surroundings much better.

In 2012 PTI reported that the archaeologists have found 58 antiquities, including four Buddha stupas, at Itkhor. Among the discoveries made were Buddha statues in various mudras and Boddhisatva deities dedicated to Buddhism. Antiquities belonging to the Jainism and Hinduism were also found during the excavation. The mound, where the objects were found, was spread across 500x150 metres and date back to the 9th and 10th centuries Pala period. There were also semi-precious stones, terracotta and metals used as toy objects, ornaments, household objects and ritualistic objects among the finds. Also found was a brick floor of single course at the stupa number one at the North-Western side of the excavated place, which measured 3.8M in length and 2.35M width. As many as 17 intent hopscotch- made of both terracotta and sandstone, and six beads of terracotta were recovered in the excavation. Other materials, which were recovered, were chillum hukka, terracotta animal figurines, terracotta seal, potter-stamp, skin-rubber, copper bangle and iron objects. An earthen pot of 50 cm in diameter, sunk into the ground on the South-Eastern portion of the floor, was also found, besides a number of Buddha panel and fragments of seated deity. The lime concrete flooring of the 'Medhi' suggests that the sculptures were once part of the surrounding dome of a crumbling structure. The most interesting recoveries were the sculptures of Buddha, Votive Stupa and Medhi of sandstone along with two fragments of deity made in granite stone exposed from all excavation. The Buddha panel is carved of four Buddhas seated on dhyamudra over a plain pedestal in a row and was measured 4.5x2.5x0.8 cm in dimension. Two images are kept intact while the third one is partially broken on the head and the last one is mutilated on the head. Four-seated and six-seated Buddha images were also recovered.

Alphabetical List of Monuments – Jharkhand

Ranchi Circle, Jharkhand

Sl. No.	Name of Monument / Site	Location	District
1.	Asura Sites	Hansa	Ranchi
2.	Asura Sites	Khunti Tola	Ranchi
3.	Ancient Stone Temple with a small Sivalinga inside	Khekpetta	Ranchi
4.	Asura Sites	Khunti Tola	Ranchi
5.	Asura Sites	Kunjla	Ranchi
6.	Asura Sites	Saridkel	Ranchi
7.	Ashoka inscription on the Chandan Shahid -hill	Ashikpur	Ranchi
8.	Ruins of Baradari buildings with probable underground cells and passage	Arazi Mukimpur	Santhal Parganas
9.	Jamma Masjid	Hadaf	Santhal Parganas
10.	1. Benisagar tank 2. Old remains of temple and sculptures on the south east bank of the above tank	Benisagar	Singhbhum
11.	Site of an old fort	Ruam	Singhbhum
12.	Ancient Mound	Itagarh	Singhbhum

Source: Archeological survey of India (http://asi.nic.in/asi_monu_alphalist_jharkhand.asp)

A rock figure of the Buddha was found on the Koleshwari hills in the area.³ A team of archaeologists excavated the remains of an ancient empire in Bero region of Jharkhand. This excavation has provided concrete evidence of former Nagvanshi rulers, who ruled the entire Chotanagpur region for centuries. An important site is 'Khukhragarh', which is about 50 kilometres from Ranchi. Khukhragarh was the capital of the Nagvanshi rulers. Archeologists have found 12th century Khukhragarh Fort. They have also found a 14th century temple complex in Khukhragarh

Benisagar

Another archeological site excavated between 2003-11 is Benisagar in West Singhbhum district of Jharkhand. It is located at a distance of about 85 km south of

Chaibasa, the district headquarter of West Singhbhum. The name of the village Benisagar or Benusagar derived from a tank locally known as Benisagar is said to have been excavated by local legendry ruler Raja Benu, son of the Raja of Kisanagarh. The historicity of Raja Benu is still unknown. Presently the area is inhabited by 'Ho' tribes. The tank of Benisagar roughly covers an area of about 500 x 500 mtrs. There is an island not exactly in the centre of the tank for which the approach is provided from the south side. Some brick structures are noticed on the island. Some brick mounds are also visible towards eastern embankment and south-eastern side of the tank. The area south-east of the tank is referred as '*Devasthan*' where the sculptures of Ganesha, Hanuman, Agni, Mahisasurmardini Durga, Bhairava, Yamuna and Lakulisha along with fragments of door-jambes, door-lintels and

several architectural members are kept.

The archaeological remains of Benisagar were first noticed by Col. Tickell during 1840. Again in 1875 AD., J.D. Beglar visited this site and published a report about these beautiful sculptures. K.C. Panigrahi also published a paper in J.B.R.S. in 1956 about the archaeological remains of Benisagar. Keeping in the view of the archaeological importance of the site, the Central Government declared it as Protected Site/Monument of National Importance in 1938 – 39.

Archaeological investigation restarted at Benisagar from 2006 onwards by carrying out scientific clearance work of entire site, in phase wise, to expose the partly exposed structures. A brick temple, in the form of a platform was exposed on the island of the Benisagar tank in course of scientific clearance work. The platform or *Vedika* measures 6.00 x 6.00 mtrs and a flight of three steps are provided to this platform from the east direction. The platform is enclosed within an enclosure wall, providing *pradakshinapath* to the temple. This temple is constructed of bricks measuring 36 x 23 x 7 cm, 36 x 27 x 6 cm, 37 x 24 x 7 cm and 35 x 21 x 6 cm.

The remains of second temple were traced near the entrance of *Devasthan*, towards south eastern side of the tank but the plan of this temple is not very clear. This temple is constructed of laterite and khandolite stone blocks. Two small brick temples are also exposed towards the centre of the eastern embankment of the tank. Both of these temples are also east oriented. One of them has only sanctum measuring 1.23 x 1.23 mtrs. A 42 cm long *Shivalinga* was also traced in situ, installed in brick built rectangular *Yonipitha*. The second brick temple contains a sanctum measuring 1.70 x 1.80 mtr followed by *amandapa* measuring 4.05 x 3.90 mtrs. The remains of traditional north oriented water outlet is also traced, attached to the sanctum of this temple.

Towards south-east of the tank, the area known as *Devasthan*, the remains of two *Panchayatana* temples were exposed. Both of these temples are constructed facing each other. The *Panchayatana* temple which is facing west consists of a sanctum constructed of stones while its *mandapa* measuring 8.10 x 6.60 mtrs built of

bricks. Four smaller shrines, on the all four corners of above mention temple, enshrined with *Shivalinga* are also traced.

The second *Panchayatana* temple is exposed in front of the above described *Panchayatana* temple. This temple was exposed in a very rudimentary stage but its *triratha* plan is very clear. This temple is facing east and a one mtr. long *Shivalinga* is found lying over the debris of the sanctum. The four subsidiary shrines with small *Shivalinga* are also traced on the all four corners of these temples proving its *Panchayatana* architecture. The remains of a *Vedi*, almost square, constructed of bricks, is also exposed in between above mentioned two *Panchayatana* temples. The traces of post holes are also noticed all around this structure indicates that the roof of this *Vedi* was resting on wooden poles. Fairly a large number of roofing tiles are also recovered from this area; also support that roof of the *Vedi* is of temporary type.

A brick built *Kunda* is also exposed towards south of the *Panchayatana* temple. The plan of this *Kunda* is *triratha*. The inner area of the *Kunda* measures 2.05 x 2.05 mtrs. The wall of this *Kunda* is 1.20 mtrs. wide. The entrance to the *Kunda* is from the east. The excavation exposed to south-eastern side has yielded the remains of a residential structure. In the residential complex the bricks paving floor of a kitchen along with some domestic iron objects have been found.

Besides, the clearance work has been taken towards the extreme eastern side of the modern boundary wall and has been yielded the remains of an ancient brick-built temple plinth. The temple faces to west, consists of a rectangular sanctum on a raised platform with having flight of two steps.

In course of scientific clearance work several sculptures are recovered which include Ganesh, Hanuman, Surya, Lakulisha, Bhairava, Agni, Vayu, Kubera, Lajjagauri and erotic figure, etc. The sculpture of Bhairava, requires special mention in which Shiva is shown in a very ferocious mood holding sword in his right hand and one of the head of Brahma in his left hand. This sculpture is known as *Brahmasirochhedaka Bhairava* and rarely represented.

The recovery of the images of Agni, Vayu and Kubera indicate the existence of *Ashtadikpala* on the exterior of any of the above temples. Terracotta sealings depicted sitting lion are also noteworthy discovery as the whole southern Chhotnagpur region is presently known as Singhbhum. The above mentioned discoveries- temples and sculptures has opened a new era suggesting that right from 5th century AD to 11th-12th century AD the Benisagar site was a great Kshetra of Saiva cult specially for tantrism, and provide only evidences of *Panchayatana* temple in the soil of Jharkhand. The temple architecture of Benisagar may be compared with those prevailed in Orissan *Rekha Deula* type.

Ancient Shiva Temple Khekparta, Dist. – Lohardaga: Archaeological Survey of India, Ranchi Circle, Ranchi has exposed a group of small temples through scientific clearance work in the foot-hill area and all the temples are dedicated to lord Shiva as all excepting one are having *Shivalinga* installed in the shrines. All the above excavated remains are conserved by the Ranchi Circle and also committed to develop the site on an international standard, providing all tourist amenities to its visitors.

Shri Raghunath Ji Mahaprabhu Temple: In year 2008-9 Exploration in district Saraikela Kharswan carried out under the direction of Shri C.L.N. Shastri, assisted by M. K. Sarkar, N. K. Sinha, R. Raj and C. Kumar conducted in and around the submersible area of proposed Icha Dam as a part of Subarnarekha Multipurpose Project. In course of exploration in and around the Subarnarekha project the Shri Raghunath Ji Mahaprabhu temple was inspected, stylistically the main shrine has curvilinear *sikhara*, whereas other adjoining four rooms' *sikhara* follow the pidhadeul style. The sanctum of the temple is 3.15 x 4.70 mt. followed by a rectangle 3.10 x 4.70 mts. porch, constructed by burnt bricks with traditional adhesive lime and surkhi. The interior of the sanctum follow geometric/non-geometric and floral paintings credit by applying with poly-chrome resin. However it is dated back to 1887 AD as per the tradition told by local Raja family. In 2010-11 a team of Ranchi Circle of ASI under the direction of Shri N.G.

Nikoshey, Superintending Archaeologist assisted by A. Arif, Assistant Archaeologist, M. Ekka, Surveyor, M. K. Brahmchari, Draftsman and K. K. Jha, Photographer has carried out exploration work in District Ranchi, West Singhbhum, Palamu and Deoghar of Jharkhand and the investigated sites are as such:

Sutiambay Garh Pithoria, Dist. Ranchi

Locally known as the first capital of Munda dynasty. Towards the southern side of Pithoria Hill found Mesolithic tools which were made up of Chalcedony, Agate, Quartz and Jasper. Bhagia Beda Nullah, Dist. West Singhbhum is located near the ancient tank and temple remains of Benisagar, discovered Mesolithic tools, most of these tools are based on blade, core and flakes and are made up of Jasper, Chert, Quartz and Chalcedony. Kabra Kala, Pansa and Sahar Vira sites are situated in block Japla, Dist. Palamu of Jharkhand. These sites are much importance in archaeological point of view. The history of the sites goes back from Neolithic to Late Medieval period. Karon is situated in District Deoghar of Jharkhand has found the remains of Late Medieval period.

Karon Village: During the course of survey the team has thoroughly inspected in and around Karon village. Numbers of tanks have been noticed all around the village, in which Kanshasar and Chapu-sar tanks are worth to mention here. In the centre of Chapu-sar tank there is a sand stone pillar circular in shape in which sculpture engraved has shown in seated posture. Number of loose sculpture and architectural fragments has been noticed in Karneshawar temple which can be dated to Late Medieval period. A headless sculpture seated in dhyana-mudra kept in another temple and it is worshipped by the name of Murkatta-Kali. A Shiva-Linga and standing Vishnu which were much eroded has kept in the premises of Arjun Memorial School, Karon. Stylistically the sculpture and architectural fragments can be dated to Late Medieval period. No any ancient mound, temple ruins and other edifices have been noticed around the village.

Pansa: Pansa mound (long. 83° 5' 047" E and lat. 24° 30' 234" N) is situated towards west of Pansa village. It is at a distance of about 261 kms towards north of the capital city Ranchi of

Jharkhand state. It comes under Japla block which is about 22 kms only. Its police station and nearest railway station is Haidarnagar. Pansa mound is situated on the right bank of Koel river. After thorough exploration of the mound it seems to be an ancient mud stupa. It is made on a roughly circular base and the total height of the mound is about 8 meters and its diameter is about 15 meters which is at a height of about 6 meter again reduced in diameter and at this height all around the mound appears a space of about 1.50 meter broad pretended to be remains of Pradakshina Patha. Few bricks/ brickbats measuring in size 10 X 7 X 3.75, 11 X 7.5 X 3.05 and 10 X 7 X 3.25 cm. were found under a peepal tree towards the northern corner of the mound. It presumed that most probably these burnt bricks have been used for encasing the edging part of the stupa. The interior part of the stupa was filled with nodules, potsherds, brickbats and semi compact earth. Picked up potsherds are in dull red ware, medium to coarse fabric, ill fired and the types may be included medium to large size handi having flared out rim, nail headed rim forming straight in profile of a bowl, dull red slipped ware and other potsherd are also in dull red ware to mention here. Pansa mound is an important site in archaeological point of view. But it is neither protected by the Archaeological Survey of India nor by the State Archaeological Department Jharkhand. Therefore, a systematic trial trenches for excavation on the mound is required for to ascertain the exact date and nature of its construction.

Sahar-Vira: Sahar-Vira is situated on the right bank of the Koel River. It is about 22 km towards north from Japla and the site situated about 5 km. towards north from the Pansa village. The total height of the mound is about 3 meter and its diameter is about 8 meter. The mound is cover with full of burnt bricks. In the centre of the mound there is a half-buried engraved sculpture pillar made of sandstone has great important in archaeological point of view. The pillar and the ruins can be datable to 6th-7th century A. D. Sahar-Vira mound is an important site in archaeological point of view. It is neither protected by the Archaeological

Survey of India nor by the State Archaeology of Jharkhand. Therefore, it is recommended for excavation to know the cultural sequences of the site.

Korba: Kabra-Kala (long. 83° 54'.142" E and lat. 24° 31'.827" N.) is situated at a distance of about 251 km. towards north from the capital city Ranchi of Jharkhand. It comes under Haidarnagar Police Station in Japla Block, Dist. Palamu. Kabra-Kala mound is situated at a distance of about 18 km. from Japla Railway Station. Kabra-Kala mound is situated on the right bank of river Son. It is the place from where river Son and Koel met together. It is situated on an elevated mound of about 10 to 12 meters high from the ground level. The mound covered an area of about 1000x500 meters. Most part of the mound is occupied by local villagers. Eastern part of the mound is under cultivation. Several Kaccha and Pakka houses were built by the villagers on the mound. In short we can say that Kabra – Kala is archaeologically much important site of Jharkhand. Presently it is neither protected by the Archaeological Survey of India nor by the State Archaeological department of Jharkhand. However, to know the culture sequences of the site a systematic trial trenches for excavation is recommended by the team of Survey of India, Ranchi Circle, Ranchi.

Appendix I

Kobra –Kala- Jharkhand

POTTERY		
<p>During the courses of investigation observed number of pot sherds scattered on the mound. These potteries may be categorised from Chalcolithic period to Late Medieval period. Red ware, black and red ware, black ware, black slipped ware and NBP ware are the main potteries which have been noticed on the mound. The shapes included lipped-bowl, storage jars, basin, handi, dish, miniature pots are the main vessels in red ware. In black ware small and medium size bowl, storage jars, basin, handi, dish, miniature pots are main vessels whereas in NBP ware dishes and bowl are the main pots. NBP ware have been found in black, golden, silver and violet colour are made up of fine and well lavigated clay and it is very well fired as a result of that it has metallic sound. Some of the pots in NBP ware have been found decorated with floral design in the interior portion of the base which has been created by stamp technique. During the courses of exploration several numbers of terracotta ring-wells of different diameters varying from 68 cm, 74cm, 77cm, and 126cm and 130cm have been traced.</p>		
ANTIQUITIES		
<p>A large number of antiquities and art objects from Neolithtic to Late Medieval period have been collected by the local villagers from time to time and are kept by the villagers.</p>		
1	COINS	coppers punch – marked coins, Delhi Sultanate copper coins, Mughal period silver coins, British period copper coin and copper token.
2	BANGLES	Stone, glass terracotta, bangle fragments found both plain and decorated.
3	SLING BALL	Stone, terracotta sling balls.
4	BEADS	Numbers of beads made up of agate, carnelian, chert, jasper, quartz, crystal, chalcedony and in terracotta also. The bead shapes comprises pear shape, biconvex, circular, arecanut, spherical, ghat shapes, hexagonal and barrel shape.
5	TERRACOTTA HUMAN FIGURINE	Another finding at the mound by the villagers is a very nice and pleasing appearance terracotta female head, wearing damru shape ear ring on her right ear where as the left ear ring is mutilated is datable to Gupta period.
6	SEAL	Most noteworthy finding of the site by the villagers is an inscribed stone seal. The length of the seal is 3 cm. and its stamp is square in shape measuring 1.5 x 1.5 cm in which triratna type symbol has been engraved.

Itkhori: The temple complex of Bhadrakali at Itkhori in the Dist. Chatra was inspected by a team of Archaeological Survey of India, Ranchi circle comprising Sri N. G. Nikoshey, Superintending Archaeologist, Sri M. K. Brahmchari Gr. II and Sri K.K. Jha, Photographer Gr. I. The village is situated about 10 miles south-west of Chaouparan on the Grand Trunk Road. Itkhori is the second important *shakti pitha* of the region after Rajrappa. There are three modern temples in a row in the Bhadrakali temple complex. These three temples are dedicated to Bhadrakali, Panchmukhi Hanuman and Lord Shiva, besides there is a modern Yagnashala too. These entire temples are reconstructed over the ruins of an old temple. The modern Bhadrakali temple complex is constructed on the ruins of an early medieval temple. The people of this region are attached sentimentally with this living temple but they are also aware with the historical and ethical value of the site. As a result the State Govt. has constructed a sculpture shed to store the architectural fragments recovered from time to time.

One of among these sculptures is a Buddhist deity Tara. There is an inscription of Mahendra Pala Deva on it and is datable 8th- 9th century AD. It is an open air site with extension of 500mx1000m in east- west and north – south direction. Huge number of sculpture was recovered while levelling the area for reconstruction of the temple by the Dept. of Tourism, Govt. of Jharkhand. These are now housed in store room near the temple as well as in the temple itself. Some of the important sculptures are Vishnu (four numbers), Uma Maheshvara (three numbers) and Goddess Durga are kept in the premises of the temple and are under worship. North- west to main temples are two modern temples of which one is constructed over an ancient huge Shahasra Shivalinga (thousand linga carved over a Shivalinga) whereas in the other temple a huge votive stupa of black stone has kept. Several architectural fragments are also scattered in the premises in the temple and are under worship, which indicates the existence of full developed medieval temple at the site.

Towards east of the main temple, a dried up ancient pond is located. Architectural remains are also noticed on the north- eastern side of the

pond, which is presently known as Kanuniya temple. In the near by area a partly exposed brick structure is also noticed.

Further west to the main temple foundation of ashlar masonry is also noticed which is of latter period because a lot of architectural members is refused to make this foundation and the superstructure is not built even up to its jangha portion. Apart from these, a good number of potsherds mainly of red ware have been noticed in course of the inspection. The shapes are dishes, bowls, pots and lamps.

Itkhori Taal

The site of is about one km northeast from the Bhadrakali temple. It is a huge water body along with some modern temple; some of them is a very ruined condition. In a modern temple, located to the south of the tank, an oval shaped old black stone Shivalinga, within a modern yonipitha and a broken sculpture of an animal (broken head portion) is kept in the sanctum besides the yonipitha. This broken sculpture is highly significant and identification as wild boar feeding its seven young ones. The four young ones are represented on one side and three on the other.

Another temple on the western side of the tank or water body has also some important architectural fragments including votive stupa and a mukhalinga, which are under worship. This is the only mukhalinga noticed in Jharkhand so far. A sculpture of Uma Maheshvara noticed in another nearby dilapidated temple is also important one.

The group of sculptures and architecture pieces at Itkhori represents the pre Pala and Pala period cultural extension in the in the hinter land. The huge architectural fragments provide enough evidence of existence of gigantic temple of medieval period and sculptural pieces such as votive stupa, sahasra Shivalingas, Vishnu and other deity in Itkhori within a small campus give an example of harmonious balance of different religious group.

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HARADIH AND ITS HISTORIC TEMPLES: A GROUND REPORT

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Abstract Haradih is a small Village/hamlet in Tamar Block in Ranchi District of Jharkhand State, India, located 70 KM towards East from District headquarters Ranchi. Haradih first came into light couple of years ago when Archaeological survey of India, declared an old temple in Haradih village as a heritage site and a place of national importance. During 1930s' Local villagers of neighboring areas of Haradih discovered an old temple partly visible at the bank of river Kanchi near Sonahatu. When the villagers excavated the ground they found the remaining of an old temple site. Now this temple is known as Haradih temple. This temple is still not known to many.

The presented research paper gives latest investigation findings of the said temple.

Key Words: Haradih, Jharkhand, Ancient temple, Site of national importance, 11-13th century, Pal Dynasty, Goddess Durga,

Haradih is a small Village/hamlet in Tamar Block in Ranchi District of Jharkhand State, India. Located 70 KM towards East from District headquarters Ranchi, It comes under Haradih Panchayath. Haradih is surrounded by Sonahatu Block towards North, Arki Block towards west, Kuchai Block towards South, Ichagarh Block towards East. Barughutu, Khunti, Chakradharpur, Chandil are the nearby Cities to Haradih. This Place is in the border of the Ranchi District and Khunti District. Khunti District Arki is west towards this place.



Situated in Haradih village of Ranchi, Haradih temple, an ancient shrine dedicated to Goddess Durga. The idol of Goddess Durga has 8 arms and is locally known as 'Astbhujji Devi'. Government of India has declared this Haradih

Group of temples as a site of national importance. In 2014-15 ASI, Ranchi circle has acquired 4.48 Acre land for extraction purpose. Now ASI has constructed a boundary at the site. It is said that this temple was constructed during the period of King Vikramaditya. Walls and pillars of the temple are made up of sandstone and terra-cotta. Recently, a new structure has been constructed by the local devotees near the old temple. The deity of this temple is believed to be very powerful.

History of Haradih Temple:

Building Style and structure of the Haradih temple indicates that the temple was made during the early medieval period. Early reports show that Haradih group of temples is datable to later Pala period in 11th-12th Century AD. These are Rekha dul type representing Orissan temple architecture. A large number of sculptural and architectural fragments are scattered at the site over an acre of land. A number of lingas lying on the ground indicates that the site was dedicated to Saiva sect.

For quite a long time the temple was suppressed under the sands alluvial soil of river

Kanchi. In 1935 a local villager named Shashi Bhushan Singh discovered the upper part of the temple and assumed it to be a apex of any temple. During 1935-40AD local villagers of Manki community removed the sand and soil and excavated the temple structure. There are two temples in the Haradih temple premises. First one is smaller and another is slightly larger one. The Bigger temple belongs to goddess Durga and smaller to lord Siva. Shiv Linga is well placed inside the temple as well as at the door. Apart from here, there are many other Shivlingas are present in the temple premises. Surrounding area of the main temple is filled with remaining of well-crafted sandstones indicating huge temple campus centuries ago. Since 2013-14 the Ranchi Circle of Archaeological Survey of India has been conducting scientific clearance work. Now ASI has made a concrete boundary around the temple area. A huge iron gate has also been assembled by the ASI Ranchi Circle also to protect the temple premises.

After the demise of Shashi Bbhusan Singh his kin Purnchandra Jhariyat took the charge of the Haradih Temple. Now his family members are the main priests of the temple. Currently the Haradih temple is managed by a trust. The trust is made up of 40 member team of the villagers of neighboring 15 villages. Manki Devi Prashad Singh of BudhaDih village is the president and Sunil Singh Manki of Kuildih is the elected director of the trust.

It is believed there are many other temples are also underground here. Villagers believe that there is a temple of Maa Mansa and a Sun temple is also veiled under the soil. Today most of priests of the main temple are from the family of Shashibhushan Singh Manki. Chotanagpur is a place where snakes are worshipped from ancient times. This part of the tribal land is worshipper of Snakes and his master Lord Siva.

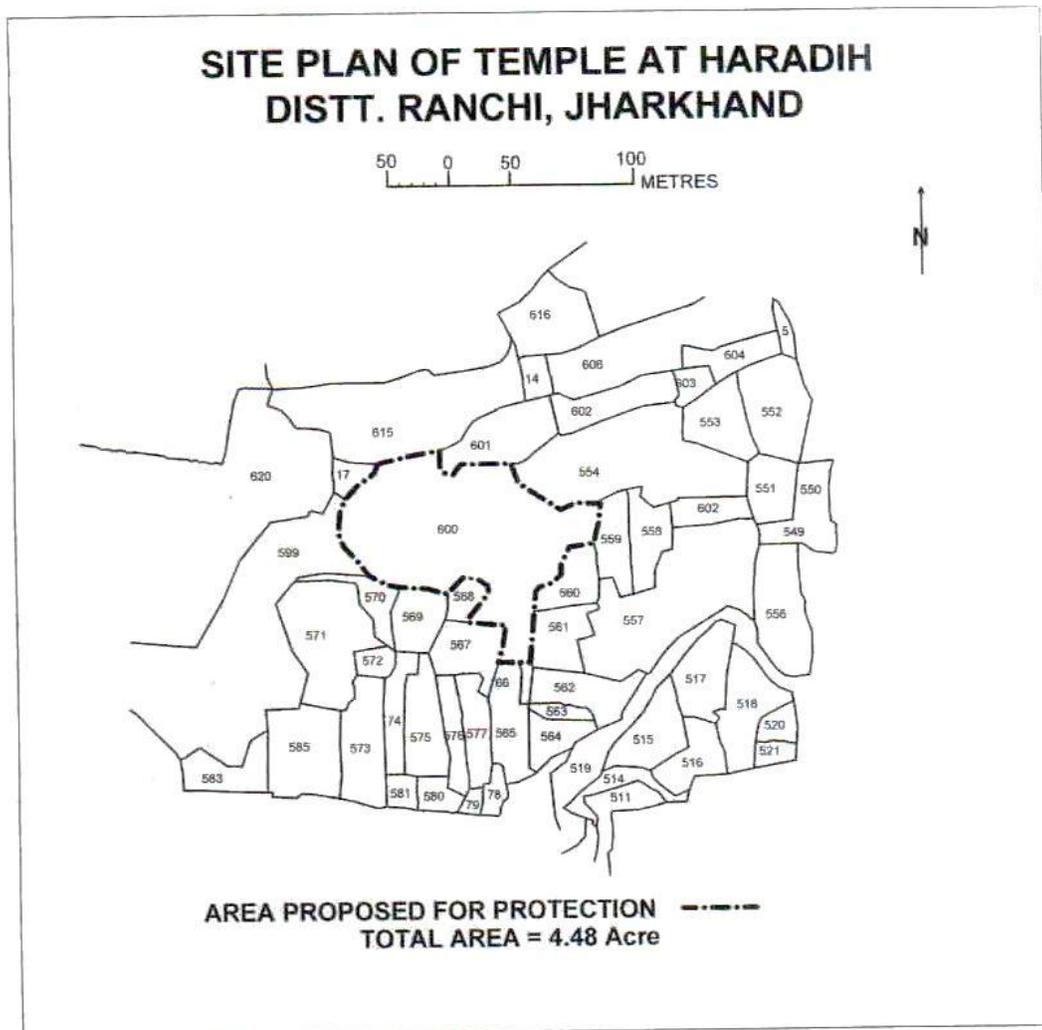
From the NH-33 there are two different routes to visit Haradih Temple. First is through

Bundu and second through Tamar. Budhadih is 9 kilometers away from Bundu. There is a well-constructed road between Budhadih and Bundu. Haradih is merely one kilometer away from Budhadih. To reach Haradih temple, one has to cross Kanchi River. Construction of a road bridge over Kanchi River is under progress. It is likely to be completed by the end of 2016. Another route to Haradih is through Tamar. Salgadih is 3 kilometer away from Tamar. From there Nawadih Highschool is 8 kilometer away. Haradih is marelly 3 kilometers from Nawadih High school. This is a direct route and no river inbetween.

Haradih temple is not known to many. There are two reasons. Firstly, there is no direct route to the temple from Ranchi and Jamshedpur. And, second -Jharkhand tourism department has not put this important site on the state tourist map.

Haradih Temple is situated at the bank of river Kanchi in Sonahatu block of Ranchi District. Kanchi is a small river. During the rainy reason, flood comes in the adjoining areas of the river. It is quite possible that ancient Haradih temple was destroyed due to frequent floods in Kanchi River. At the bank of River Kanchi we found large amount of number of remains of the ancient temple-in form of heavy sand stone pillars and in other shapes.

It is believed that ancient Haradih temple was first built in 13th century. Style of the temple is very similar to the temples of 13th century of Bengal and Odisha. Temples of this region are generally built of bricks and sandstones. 20 kilometer away from Haradih, on NH 33 there is another temple- popularly known as Deori temple. In this temple Solahbhujji Durga is worshipped. It is said that main priests of this temple were tribes as well as non- tribal Brahmins. Bali System is very popular in these temples.



Source: Archaeological Survey of India

At Haradih also main deity is Maa Durga, a member of Shiva family. Durga is a very powerful deity, worshipped in two other forms Kali and Parvati. Kali and Durga are main worshipped deities in West Bengal and Jharkhand. As Haradih temple belongs to Devi Durga so Lord Siva in form of Linga is also present in the temple. We found huge remains of old temples scattered in a 1 square kilometer area. There could be more small temples in the region- may be underground. Haradih was not a famous Shaktipeeth because no information about the temple in the available ancient

literature. Close to Haradih temple another famous place "Sati Ghat" is existing at the bank of Kanchi river near Sonahatu. Every year on the occasion of Tusu festival large number of villagers visit Sati-ghat for prayer and celebration. Those who come to Sati-ghat also visit Haradih temple. There are many stories about the Sati-ghat. It is said that in ancient times a woman named Tusu jumped in river Kanchi near Sati-ghat to protect herself from Mughals. As mentioned earlier, Haradih temple is not much famous. Even in people who live in Jamshedpur and Ranchi know very little about

this ancient temple. Now Jharkhand government is constructing a bridge over Kanchi River between Bundu, Tamar, Budhadih and Haradih under Sonahatu block. New bridge may change the fate of the entire area of Sonahatu and Haradih. This place can be a great tourist attraction. Across the 20 KM diameter there are many historical and religious places like Deori, Jharidih Temple, Haradih Temple, and natural springs like Jonha and Dasam Falls are situated. Advantage is that the entire area is barely 50 kilometers from the Capital city Ranchi and industrial city Jamshedpur. Both these places are well known on national map. If government takes proper steps for the development of the area as a tourist destination, socio economic condition of the entire region can be changed dramatically and Haradih temple can become a famous pilgrimage site.

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IDENTITY CRISIS OF THE RAJBANSHI COMMUNITY IN DAKSHIN DINAJPUR AFTER INDEPENDENCE: A HISTORICAL APPRAISAL

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Abstract:

West Dinajpur District was bifurcated on 1st April of 1992. The northern part of West Dinajpur is called Uttar Dinajpur and southern part is called Dakshin Dinajpur. It is an independent District and its total area is 2,162 square km. recently, people from different caste and communities are living in this region. Those who were lived in this region from the period of B.C., they are now extinct or have disappeared in other communities. But the people of Rajbangshi community are flowing till now from the period of Aryanization. Who once fought for his own survival and built Janapadas and ruled over the land. Sometimes they fought regarding the king as Army. They have fought for the state to provide security was called Kshatriya.[ⁱ] The Priests of ancient times were conferred them as 'Barman' by showing for their bravery, heroism, courage, honesty and so on. So that they are known as 'Barman Kshatriya' from the Christian era. They have been surviving as Barman Kshatriya after dethroned. During the Muslim rule they built relationships with the different communities at different times for survival. As a result, the evaluation had made in the community and spread out as different reorganization to the different parts in Indian subcontinent.

Keyword: Rajbanshis of Dinajpur, Socio-Economic Status, Evaluation of the Society, Social Status after Independence, Identity Crisis.

1. Introduction:

Undivided Dinajpur was comprised an area, which in ancient times formed a part of the kingdom of Pundravardhana, the country of the Pundras.[ⁱⁱ] Variuos phases in history the old Dinajpur had been divided in several times for better governance during the British regime. As a result, greater Dinajpur area had decreased. The district of West Dinajpur came into existence in August 1947 with the partition of Bengal. The Province of Bengal was divided into two parts in accordance with the Partition. The dividing line passed through the district of Dinajpur, the portion lying to the west of the line being named West Dinajpur. West Dinajpur District was bifurcated on 1st April of 1992. The northern part of West Dinajpur is called Uttar Dinajpur and southern part is called Dakshin Dinajpur. Though two districts were located in North Bengal but their shape is different from one another.[ⁱⁱⁱ] The history of this region does not match with Greater Bengal.

2. Rajbanshis of Dinajpur

'Rajbanshi' is the name of an indigenous people and largest ethnic group, settled in Dakshin Dinajpur District. They lived in this region from ancient times but some scholars are claim that they had entered this area from the Himalayan region or from the Brahmaputra valley. Anthropologists opined that they look like Mongoloids in features. But their ethnic theory of Rajbanshis is absolutely wrong. Some portions of the Rajbanshis might be Mongoloids but not more than 30% of total Rajbanshis.[^{iv}] Major portion of the community belong to Kshatriya. They live mostly in Rangpur, Dinajpur and Rajshahi districts and a small number of them in Bogra and Mymensingh in undivided North Bengal. Majority Rajbanshis were lived in undivided Dinajpur but in the period of divided India and post independent period most of the Rajanshis were left East Pakistan and entered into Western

part of Dinajpur (i.e. West Dinajpur) due to communal riots. The number of Rajbanshis of Undivided Dinajpur had lessened due to partition of Bengal in 1947. On the other hand, Rajbanshi population in West Dinajpur is increased since then. After the partition of West Dinajpur District in 1992, the Rajbanshi population has increased as per man-land ratio. So, Rajbanshi population in Undivided Dinajpur is less than earlier. In 1991, their total population was a little more than five thousand. They are now a declining community in undivided Dinajpur.

Once the Rajbanshis of Dakshin Dinajpur belonged to Jotedaar family. During the age of Mughal period they lost their lands and turned into a family of decaying landlordship. After that they lost their surplus lands during the colonial period. At the same time the Rajbanshis were involved in various movements to recover their lost dignity and social status. But their demand failed to shape in the political scenario due to lack of leadership. They lost not only their landed properties under the British colonial rule, but also their socio-economical and political power. Once the Rajbanshis were a vital player in agricultural economy of North Bengal, now downgraded like other distress communities in the contemporary society.

3. Partition and the Rajbanshis of Dinajpur.

India was divided on 15th August in 1947 and so as Dinajpur and also the Rajbanshis of Dinajpur. Before the partition, some districts of East Bengal were the inhabitant areas of the Rajbanshi communities like, Dinajpur, Rangpur, Rajshahi, Fullbari etc. Partition led to division of local inhabitants on the basis of caste, creed, and more importantly on the basis of region. The scenarios of the caste evaluation took place in each and every parts of border Bengal areas. But, the caste evaluation among the Rajbanshi communities in West Dinajpur was extremely high. As mentioned earlier, that before the partition Dinajpur area was the belt of the Rajbanshi communities. The Rajbanshi communities were also a majority group people in western part of Dinajpur.

Jinnah and his party Muslim Leagues promoted continuous communal activities after Lahore session on 22nd March in 1940.^v On that day Jinnah in his speech said, the Hindus and

Muslims are two separate nations.^[vi] Sir Syed Ahmed supported his views. As communal tension intensified, a typical Bengali got confused. Some of the orthodox Muslim families went towards eastern parts of Bengal and on the other hand huge devout Hindu community peoples were came to western part of Bengal for survival. After 1940, when communal riots intensified and political crisis raised, then the Hindus of East Bengal came to West Bengal.

Most of the refugees took shelter at the house of the Rajbanshi families in West Dinajpur. Because, most of the Rajbanshis of Dinajpur were Jotedaar families and they whole heartedly gave shelter to the homeless refugees of different caste and creeds in their home. Seeking sympathy and help from the host, most of the refugees did not express his real identity and they bore the identity of the house hold. Thus, most of the homeless refugees were converted into Rajbanshi communities. Thus, today the title of the Rajbanshis communities became more than 100 categories. People from different communities were assembled to the Rajbanshi communities during the crisis phenomena before or after Bengal partition.

Keep in mind that in the areas like undivided Dinajpur, Rangpur, Fulbari, Rajshahi were the most Rajbanshi populated area of North Bengal. That's why it is undesirable to have the entire region Rajbanshis prominence. This episode is not only the families of Rajbanshi, other lower and upper caste Hindu community peoples were came to Indian part of Bengal at the same time. A large part of displaced people from Eastern Bengal were entered to West Bengal and took shelter at the house of the Rajbanshi. Most of the Rajbanshi family had taken shelter under Rajbanshi family with some other people of different community were also took shelter at the same time and in the same house. After few years later, the refugees were built their houses in the land of his host. Above all, the helpless people were took the title of his host. In this way most of the refugees were converted to Rajbanshi during the partition of India.

4. Evaluation of the Rajbanshis of Dinajpur.

Communal Riots broke out in East Pakistan again in 1949-50. Most of the upper caste Hindus were marched towards West

Bengal and took shelter in rural areas. Namasudras were lived in Rangpur, Dinajpur and Rajshahi, during the partition period they understood that no future in the Eastern Bengal. They fought with the Muslim Community to keep their position in East Bengal. But they did not overcome from the great riot and compelled to extend their steps towards West Bengal. Majority portion of them, took shelter at the house of Rajbanshi people. It should be noted; Rajbanshis are very simple and open minded people and always helped to others in any circumstances. If we search all the reports during political crisis periods of East Bengal than we see that refugees had taken shelter to the house of Rajbanshi community. Thus, refugees from East Bengal had taken shelter in every block of West Dinajpur, especially present day Dakshin Dinajpur portion. On that day, several new colonies were made by the refugees in government vest land in every blocks of Dakshin Dinajpur. At the same time, many Kaibatyas families were marched to West Dinajpur and formed new refugee colony and they used their title after name, 'sarkar'. During the regime of Left Front Government, some of them changed their sub caste and got constitutional facilities as well as the sarkar Rajbanshis. Such evidence was found in different blocks in West Dinajpur like, Tapan, Gangarampur, Hili, Banshihari etc. As a result, Actual Rajbanshi community peoples were deprived constitutional privilege from the government. They are identified as Rajbanshi caste but their culture remained as earlier. Thus, the evaluation episode had started in different political and communal crisis period of Bengal.

At the same time, at least forty percent villages were belonged to Rajbanshi Community, especially western part of undivided Dinajpur, now Dakshin Dinajpur. Already, Namasudras were revolted to receive their identity as general people of Bengal instead of Chandal. The titles of Namasudras are 'sarkar' as well as some Rajbanshis titles are 'Sarkar'. During the partition, some of the refugee Namasudras had taken shelter to the house of Rajbanshi family, whose title was 'Sarkar' instead of 'Barman'. After a few years later, the refugee families were made relation to the local Rajbanshi families, as their titles were same. After few decades later, those sarkar

families were converted to the Rajbanshis to receive the constitutional priority from the government. But the real identity of the Rajbanshis had been distorted. On those circumstances, identity crisis of the Rajbanshi community has started and even these problems are still unsolved

Thus, non-Rajbanshi refugees were assembled with the Rrajbanshi families of West Dinajpur and their identity became Rajbanshi in present Dakshin Dinajpur. Some of the lower castes Hindus were participated in the mission of caste evaluation during partition and state crisis period of Bengal. During Islamization of Dinajpur, most of the lower caste Hindus and minority other religious communities were converted to Islam due to expressional activities of so called upper caste Hindu community. It is noted that, a few upper caste Hindus were converted to Islam to receive wealth and social status at the same time. The entire second decades of twentieth century, different caste, communities from different religions were took socio-economical advances and converted to other religion and community. In the same way, refugees and displaced people of East Bengal were used the Rajbanshi Jotedars for safety and security during partition and post partition days.^[vii] A few refugees and displaced people of East Bengal were settled separately, some of them lived along with the Rajbanshi community and borne Rajbanshis identity.

5. Conclusion:

The Rajbanshis of Dakshin Dinajpur is a unique caste. From the Aryanization of Eastern India, they lived in this region and spread all over India. Actually they belong to Kshatriyas and protected several native states in ancient time. Once the Kshatriyas were established Barman Dynasty in North-Eastern India and spread to greater Bengal. Bhaskar Barman was the last powerful king of Barman Dynasty. After Bhaskar Barman, the Barman Dynasty became powerless and the region captured Pal Dynasty and then Sen Dynasty. During the Sultanate and Mughal period the Kshatriyas became minority caste. Most of the powerful Barman kshatriyas were converted to Pal Dynasty and then Sen Dynasty. Socio-economical backward Barman Kshatriyas were converted to Islam. Rest of the Barman Kshatriyas reminded by the title of

Barman caste. At the advent of British East India Company, the Kshatriyas became marginal class people in the contemporary society. At the same time, Koch Dynastry lost its kingship and turned into tributary state of the British. The successors of the Koch Dynasty were lived scattered in entire North-Eastern India. Koches and Barman Kshatriyas were lived in the same land and both of them were recognized as successors of the royal dynasty. That is why, the British administrators were indentified to the Barman Kshatriyas as Rajbanshi, as they were the successors of the Royal Dynasty. So, the successors of Barman Dynasty were recognized by the British as rajbanshi or Rajbanshi Kshatriya. In 1807, Buchanan Hamilton during his Rangpur visit, he opined that most of the Rajbanshis are Koches; but many of the Rajbanshis belong to different tribes; who have abandoned their practices and have been admitted to communion'.^[viii] In the sensus report of 1901, H.H. Risley, the great majority of Koch, inhabitants of Jalpaiguri, Rangpore and part of Dinajpur...were remained Koch under the name of Rajbanshi. It was a affect of colonial motive. After a great protest by the Barman Kshatriyas, the British authority had declared in the census of 1911 under the superintendent, O'Malley that the formal request was hranted without hesitation, as there is no doubt that at the present day irrespective of any question of origin the Rajbanshis and the Koch are separate caste. ^[ix] From that time the Rajbanshis became Kshatriya by caste. Next census of 1921, the British declared through his census report that the Rajbanshi kshatriyas are only Rajbanshi. The Kshatriya movement became powerful led by Panchanan Barma against the British Government and spread the movement in Dinajpur, Rangpur, Jalpaiguri and Assam provinces. After a decade protest, the British administrators were compelled to declare that in the census report of 1931, all Rajbanshis are Kshatriya.

According to the India Act of 1935, led by Panchanan Barma, the Rajbanshi Kshatriyas became scheduled under the British Government. From that time, the Rajbanshi Kshatriyas were listed caste under backward class of West Bengal. The Rajbanshi Kshatriyas were recognized as Rajbansh caste. As a result, during the partition of India, most of the lower

caste of Hindus was converted to Rajbanshi community as their own process for receiving the constitutional privileges from the government. After partition of India, different political situation and crisis period, several castes of Hindus were included in Rajbanshi Community, as a result, the number of Rajbanshis increased in border areas of Bengal. Different censuses in India, after partition, variety caste from different communities were counted as Rajbanshi. Thus, the caste evaluation had started among the Rajbanshis of Dinajpur and the identity crises raised to them.

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POETRY OF WB YEATS

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Abstract:

MY paper aims to critically deal with a selection of William Butler Yeats (1865-1939). It is often said of WB Yeats that he has surpassed all other twentieth-century poets in producing a singular impact on his nation and national literature; it is because of his wide range of styles and subjects bespeaking the changing world he inhabited and influencing the generations of writers that followed him. Intending to hammer his thoughts into a unity, he drew upon his personal conflicts and ideological contradictions in writing a majority of his best poems which have given a vivid expression to the variety of complexities of life he had grown conditioned by.

Yeats manifested his propensity for poetry in his early years. Many of his first works he had written by the time he reached the age of twenty smack of the influence of such romantic poets as William Blake and PB Shelley. Notable among the poems he wrote during this period are "The Song of the Happy Shepherd" spotlighting the elements of mysticism and "The Lake Isles of Innisfree" fantasizing the rural living. As he grew older he switched his interest over to Irish history and figures of Celtic mythology. "To Rose upon the Rood of Time", "To Ireland in the Coming Times" and "The Song of Wandering Aengus" are among of the poems dealing with the legends and folktales of Ireland, keeping truthful to the traditions and songs. Side by side with writing poetry, he fathered the National Literary Society in 1892 and co-founded the Irish Literary Theatre in 1899 which reveals his dramatic shift. This article expatiates upon this dramatic shift in some detail.

The way Yeats saw the world acclimatising itself with the changing of the political landscape accounted for his writing of some of the best-known works, chief among them being "Easter, 1916" written in a reaction to the Eastern uprising aimed to overthrow the British rule, in which Yeats was himself actively involved. As we know, Yeats throughout his life fastened his interest on mythology and mysticism and even on the occult. These worlds monopolised his writing in the middle of his career. He and his wife Georgie Hyde-Lees he married in 1916 were both experimenting with unconscious or spirit-driven writing. Thanks to

his collaborative work with his wife Yeats fleshed out complicated theories about life and history, believing that certain recurring patterns existed. His poem "The Second Coming" featuring this idea is regarded as a masterpiece and a critique of the post-first-World War Europe.

Yeats continued writing and publishing his works at a feverish pace in his old age. He was awarded the Nobel Prize in Literature in 1923 and served in the Irish Senate to further the artistic vitality of Ireland. The poems and plays he wrote during his senate terms and beyond are at the same time local and general, personal and public, Irish and universal.

When he died in 1939 Yeats left behind a plethora of poems which touch the hearts of the people of the world. Now that I have entertained you, my readers, to the gist of W.B. Yeats's biography we shall delve critically deep into his poetry. It is the nature of poetry to enshrine the familial, social and religious experiences of the poet. We are going to deal with the poet William Butler Yeats who ranks among the most intensively studied writers of the twentieth century and who beginning "as a late Victorian aesthete and ending as an influential contemporary of Eliot and other modernists set the pace for two generations of important writers."(2006: ix). Alongside of writing poetry he hit back with passion and eloquence at the political and cultural upheavals identified with the struggle of Ireland for independence from the British rule and with its decline of the traditional beliefs linked to art, religion, empire, social class, gender and sex.

He attracts, as is evident in the above short comment, such interests among the studied writers of the twentieth century that, “as T.S. Eliot famously suggested,” says David Holdeman in the Cambridge Introduction to W.B. Yeats, “his history is also the history of his time.”(2006:ix). I also quote David Holdeman as saying, “...the same thing that makes Yeats captivating makes him difficult to study and teach; new first-time readers know enough about his life and times to do justice to his poems, plays and other writings.”(2006:ix). This engenders an extensive non-stop tour of his most important works, particularly his poetry this article aims to stress. The tour will of necessity concentrate itself on their background and historical and literary contexts.

William Butler Yeats was born in 1865, son of John Butler Yeats, a painter and Susan Mary Pollexfen. His brother James was destined to become a famous painter. Yeats also took to studying painting after he had finished his unhappy school days in London and Dublin. The parents found themselves scuttling between two places, leaving their children often spending their holidays with their maternal grandmother in Sligo “whose landscape, with the curiously formed shape of Ben Bulbin, became, literally and symbolically, Yeats’s country of the heart.” (2000: vii). I think the mention of Ben Bulbin necessitates a brief description of it. Ben Bulbin, known as County Sligo’s Table Mountain and part of the Dartry Mountains. was formed owing to a variety of responses to the erosion of the limestone forming the upper cliffs and the precipices, and to the shale, the mountain formed of both the limestone and shale. It was formed during the Ice age, when large parts of the Earth were submerged under the glaciers. Originally it was merely a large ridge. It was turned into the distinct formation called Ben Bulbin owing to the process of the moving glaciers cutting into the earth.

It was at a school in Dublin that he and his friend George Russell developed an interest in various aspects of occult faith. Inherit his father’s rational atheism though he did, Yeats professed a confident belief in the ideas of hierarchy, magic and hidden ancient wisdom so much so that he devoted his whole life to going over these mysteries with a fine-tooth comb in psychic research and spiritualism and later

among secret society and hermetic philosophies. Gradually he steered his interest out of art round to writing poetry. Many of the poems he wrote in his early age are permeated with a delicate pre-Raphaelite melancholy, what his critics are apt to call “pearl pale” style “which brings a certain languor to the Irish legends he often treated, to the great heroes Cuchulain or Fergus.” (2000.vii). In course of writing poetry the young poet got himself involved with the Irish nationalism, egged on, as he was, by his desire and endeavour to establish a characteristically Irish culture. “There should be,” Yeats is quoted as saying, “a pride in that national heritage that should lead to a new flowering of art and national life.” (2000:.vii). Among all the poems written during his youth there are ballads that conjure up the folk-forms he approved of, the earliest being “Down by the Sally Gardens.” His passionate and unrequited love for Maud Gonne, an Irish Revolutionary who had come over to his London house in 1889, helped to heighten and intensify, suffice it to say, the identifying by Yeats of himself with the Irish cause. The memory of her coming over to his London house when he was twenty-four years old, weighed on the poet and his poetry for the rest of his life. “The Second Troy” is one of the poems which are redolent of her presence. She is the Helen of this poem. Below are the first five lines of the poem that substantiate the view:

Why should I blame her that she filled my days

With misery, or that she would of late

Have taught to ignorant men most violent ways,

Or hurled the little streets upon the great,

Had they but courage equal to desire? (2000:73).

She is represented as a “Ledaean body” in the poem “Among School Children”, as in the following lines:

I dream of a Ledaean body, bent

Above a sinking fire, a tale that she

Told of a harsh reproof, or trivial event

That changed some childish day to tragedy-

Told, and it seemed that our two natures bent

Into sphere from youthful sympathy,

Or else, to alter Plato's parable,

Into the yoke and white of the shell (2000: 183)

or in the poem entitled "Presences" as a queen in the following lines:

They stood in the door, and stood between

My great wood lectern and the fire

Till I could hear their hearts beating:

One is harlot, and one child

That never looked upon man with desire,

And one, it may be a queen. (2000:130)

or in the poem entitled "A Thought for Propertius", as a goddess-like creature as in the following lines:

She might, so noble from head

To great shapely knees

The long flowing line

Have walked to the altar

Through the holy images

At Pallas Athena's side

Or been a fit spoil for a centaur

Drunk with the unmixed wine. (200:128).

Henceforth his love and the pain that accompany it conduce to one of the great themes. "Another, naturally, is Ireland, "the fascination for what's difficult". His aims were very different from those of Maud Gonne: she was bent on Home Rule for Ireland, while Yeats had always seen good qualities in the Protestant

Ascendancy." (2000: viii). He gradually bumped into one of the great personalities of Ireland of the name Augusta Gregory, a dynamic and philanthropic widow who proved to be to Yeats mother, friend, sister and brother. They worked together to found the Abbey Theatre, Dublin. On the heels of the founding of the Abbey Theatre some of Yeats's verse plays were performed unsuccessfully and they failed miserably to command the appreciation of the audience. The period from 1890 to 1910 left him tired out and frustrated. As we know, his love got no nearer to winning the heart of Maud Gonne and he was frustrated of it. His one other love, had dwindled to nothingness when the woman he had loved realised that his allegiance lay elsewhere. Many of the poems in "The Green Helmet and Other Poems" vivify his anger, bitterness and his animadversion upon the pettiness and grudgingness of Irish politics. Though his anger and disillusionment linger on in many of his poems, the poem "The Magi" shows a new direction.

Now as at all times I can see in the mind's eye,

In their stiff, painted clothes, the pale unsatisfied ones

Appear and disappear in the blue depth of the sky

With all their ancient like train-beaten stones

And all their helms of silver hovering side by side,

And all their eyes still fixed, hoping to find once more,

Being by Calvary's turbulence unsatisfied,

The uncontrollable mystery on the bestial floor.(2000:103).

Contrasting with and following this poem is the poem "The Doll". In this poem the dolls assert their presence by clamouring for more right to life than the doll-maker's newborn baby. The poem itself begins with "a doll in the doll-maker's house", looking at "the cradle", crying out, "This is an insult to us", and tells us:

**But the oldest of all the dolls,
 Who had seen, being kept for show,
 Generations of his sort,
 Out-screams the whole shelf: "Although
 There's not a man can report
 Evils of this place,
 The man and the woman bring
 Hither, to our disgrace,
 A noisy and filthy thing. (2000: 104).**

It is not at all difficult to understand that by a "noisy and filthy thing" the oldest doll means the doll-maker's newborn baby swinging on the cradle. The concluding lines of the poem are the conversation the doll-makers and his wife are indulging in, corroborating the oldest doll's comment on the baby:

**Hearing him grown and stretch
 The doll-maker's wife is aware
 Her husband has heard the wretch,
 And crouched by the arm of his chair,
 She murmurs into his ear,
 Head upon shoulder leant,
 "My dear, my dear, O dear,
 It was an accident."**

In the above lines quoted it stands revealed that the created things, that is, the dolls, are endowed with a life that appears more vibrant, more lasting than the natural life of generation. Yeats, as is evident in the above poem, finds himself gradually steering his attention on to a set of images in which mysteries, artefacts and masks are impregnated with a meaning full of vim and vigour. He had already shown himself making

apt use of other personae, "especially Owen Aheme (a kind of inspired, Faustian, occult visionary) and Michael Robertes (reclusive scholar and mage), and certainly one of the charms of his poetry is the way it places him, his friends, and their doings on an epic stage." (2000: viii-ix). In his brown study of the occult and magical he conceived of a highly wrought diction that proffers unto his poetry distance, numinousness and, above all, a prophetic tone. It won't be any exaggeration to say that, so wrought up with the occult and the magical as he was, he did not allow himself to be susceptible to the impact of the First World War which generally made itself felt on the poetry of his time. But he could not completely shut his mind out of the impact of the war and his impression of the war is reflected in many of his poems. Into the 1919 poetry collection of Yeats titled "The Wild Swan at Coole", considered as the title poem one of Yeats's best works is incorporated a poem entitled "An Irish Airman Foresees His Death", one of the two poems dealing with the impact of the war on human beings, the other poem being "In Memory of Robert Gregory". In the poem "An Irishman Foresees His Death" the poet brings to light the horror associated with the war from which even airmen were not themselves immune. The airman of the poem, Robert Gregory, the only son of Yeats's patron verbalises his impression of the war. The first four lines serve to vivify his impression of the war:

**I know that I shall meet my fate
 Somewhere among the clouds above;
 Those that I fight I do not hate,
 Those that I guard I do not love (2000: 111).**

Farther down the poem the protagonist of the poet relapses into philosophising on the effect of the war in the concluding lines:

**A lonely impulse of delight
 Drove to the tumult in the clouds;
 I balanced all, brought all to mind,**

The years to come seemed waste of breath,

A waste of breath the years behind

In balance with this life, this death.

He has had no love affairs of consequence. When Yeats, fifty –one years old and a bachelor, once again proposed to Maud Gonne, the Irish actress and political activist he had fallen in love with when a young man, she declined. Frustrated of the attempt to marry her the second time, Yeats then turned his attention round to Maud's daughter, Iseult and offered her his love; she, too, declined to accept his offer of love and chose later to have an affair with Ezra Pound. A month later, Yeats proposed to Bertha Georgie Hyde Lees, and she accepted it and they were married on 20 October 1917. in the Harrow Road Registry Office, Pound and Yeats's mother present by them as witnesses.

This marriage to this powerful and courageous young woman proved to be a blessing in disguise and “released the poet into his powerful late work” (2000: ix), three days after the marriage. She was the fascinating woman who consecrated her entire adult life to looking after the needs and, after his death, to popping up his reputation as an indisputably great poet. Yeats speaks of the intellect of man in the poem “The Choice” to justify his choice. The poem is reproduced below in full:

The intellect of man is forced to choose

Perfection of the life, or of the work,

And if it takes the second must refuse

A heavenly mansion, raging in the dark.

When all the story's finished, what's the news?

In luck or out the toil has left the mark:

That old perplexity an empty purse,

Or the day's vanity, the night's remorse.
(2000:2009).

We cannot help discerning in the poem something wrong and something self-forgiving

about Yeats's distinction between perfection of the life and that of the work. Yeats, as we know, was a formidable person, an astonishing poet; he lived in a medieval tower, talked to dead people and wrote some of the most beautiful lyric poems in the language. But perfection of life is absolutely impossible to achieve.”Every life is enriched by disappointment, driven by compromise,” writes James Lomgenbach in his article entitled “An Imperfect Life: On George and W.B. Yeats” posted on a website, “and to suggest that one might have been a good person if only one had not been a great artist is to diminish the integrity of art. It is to suggest that art is not fueled by human experience—from the aesthetic to the political to the apocalyptic—but somehow transpires beside or beyond it.” But the poem suggests the choice was clear.

Yeats discovered in her occult power of writing automatically and made use of it by enthusing her into keeping on to the practice of writing automatically and by enshrining her immense body of writing in his excellent and extraordinary document entitled “A Vision”. There is no denying the fact that here in this document Yeats carries though “a convincing synthesis of his occult beliefs, of which only one the reader needs is the theory of vast repeating cycles in human history, the ‘gyres’ and ‘perns’ of which pervade his later poetry.” (2000:ix).

As we have got to know in the above bio-critical discussion of W.B.Yeats, Yeats stressed in his poetry the intrinsic interrelation of art and politics. His thoughts and ideas of the politics that obtained in Ireland at that time got dovetailed into the themes of his major poems. His poetry, if we care to peep deep into it, intrinsically aims to enlighten the readers as to different aspects of the Irish cultural history. Since his early age Yeats had identified himself with Ireland and its cultural heritage. Quite aware of how the Irish people were enduring the ramifications of the British rule, Yeats compiled the folktales of Ireland with a view to unveiling the literary history that the British rulers had so long kept a rein on, and wrote his early poems as odes to the natural beauty and mysteries of the Irish countryside and they were interwoven with myths and mythical figures such as Oisín and Cúchulain. It is because of his involvement in the Irish politics, effected through his active association with the Irish National Theatre, the

Irish Republican Brotherhood and so on that his poems are embroidered with a political overtone. Yeats advocates in his poetry the thesis that art can serve a political purpose whereas poetry can critique political events.

The whole life of Yeats spanned a period of seventy-five years from 1865 to 1939. Through these years his poetry was undergoing a constant process of expanding and evolving, as the poet engaged himself in seeking out a plausible answer to the question of choosing the kind of material to write about. There is no mean number of critics like Harold Bloom, Thomas Perkinson and many others who hold the view that Yeats's early poems are but frivolous, dealing, as they do, with the supernatural, and have laid an undue emphasis on his later poems. But they have, so to say, done injustice to the poet by overlooking his early poems. In their one-sided criticism they shut their eyes to the brilliance and the beauty his early poems are enriched with. We come across two worlds in his early poems: one is the world we live in and the other the world lying far beyond our understanding and comprehension. If we care to dip deep into his early poems we shall see that the two worlds described in them are inseparable from and interconnected with each other and they criss-cross in the poems. "Crossways", "The Rose" and a few other poems and in the dramatic piece entitled "The Land of Heart's Desire". I shall analyse in brief the these two worlds, these two dimensions.

The Irish folktales that Yeats had himself read or had others tell in his childhood exercised a tremendous influence on his young mind and made him obsessed with the folklore of Ireland almost throughout his life. In his old age he could not shake off this obsession. His early poetry is, naturally, reverberating with his loud admiration of the folklore of Ireland. Yeats felt that the belief in the supernatural and the fairy and the love for the folklore of Ireland were gradually fading away in modern times. His early poetry is an attempt to incorporate the special feature of the Irish culture that promised to give Ireland a separate and meaningful identity against the background of Ireland's struggling for freedom from the British rule. By folklore is generally meant the traditions, beliefs, legends, saying stories and customs that have come down to us through the ages and will

stay put in human culture as long as the culture itself exists. In many of his early poems Yeats, as I have said, interknits these two worlds, as if they are interlinked by a common bond. While reading his poems through the readers are sure to feel themselves unconsciously moved from one world to the other. The poem entitled "The Song of the Happy Shepherd" included in the 1889 poetry collection, "Crossways" transports the readers to the "woods of Arcady [which] are dead". It is worth reproducing the first four lines of the poem which reveal how the protagonist, the happy shepherd, is pining away for the happy world, the "woods of Arcady", the happiness of which is beyond the comprehension of modern men bred in citified air.

The woods of Arcady are dead,

And over is their antique joy;

Of old the world on dreaming fed;

Grey truth is now her painted toy; (2000: 04).

Lest my lingering on the discussion of Yeats's retelling of the Irish folklore in his early poems should jar on the patience of my readers, I should like to direct their attention on to his poem "Cuchulain's Fight with the Sea" written in 1892, then pass on to the play, "The Land of .Heart's Desire". Yeats gives us to understand that this poem was based on an oral legend recorded by Jeremiah Curtin in *Myths and Folklore of Ireland* (1890), not on any other version or source. According to Curtin's version, Cuchulain left a son of the name Connia to the care of a woman called the "Virago of Alba", "Alba" being the ancient name of Ireland. When she hears that Cuchulain is dallying with the affections of another woman, the Virago sends his son down to seek his father out, binding him to the promise that he will not yield to any man or divulge his name to any man until he has fought them out. Cuchulain and Connia engage themselves in a furious fighting. During their fighting Connia recognises his father and stops fighting. Taking this opportunity Cuhulain thrusts his spear into Connia's breast. Before dying, Connia says he is dying of a blow from his father. In remorse Cuchulain druid-binds himself to the pledge of fighting the sea rather

than killing others in fits of rage. He fights the waves until he weakens enough to have the waves overpower him. But Yeats's poem "Cuchulain's Fight with the Sea" tells of Cuchulain returning home to his wife Emer after a long absence. During his absence a son was born of Emer and has grown an adult. Cuchulain's mistress accompanies him. In a fit of jealousy, Emer sends his son down, binding him to the promise that he will fight his father to death. The son knows he is going to fight his father but his father does not know it is his own son he is fighting. He only comes to know it only when he has delivered the fatal blow. Then he is druid-bound to turn his rage upon the sea until his grief is assuaged.

I shall expend just a few words in dwelling upon how supernaturalism rules the roost in the play "The Land of Hearts Desire." The play tells of the death of a young girl who leaves behind the human world. This play opens in the Irish country of Sligo and introduces the reader to the Irish customs and beliefs and to the simplicity of the home life of the common Irish family. Yeats, by resorting to the use of the crucifix, expresses an opinion on the religion and the superstition avidly followed in every home. He puts normal people in a normal Irish setting and blends this normalcy with the supernatural so that the divisions between the worlds look less real.

Deprived of the freedom she is craving for and forbidden by his family to speak out the name of good people, Mary, the young girl of the play, summonses the fairies to take her away from the boredom of the dull and prison-like house. The fairies respond to her summons and Mary goes away with a fairy child sent down in response to her prayer, leaving the human world behind. Now let us cite two poems different from each other in content and idea, one of the two poems is "The Two Trees" included in the 1893 collection of Poems titled "The Rose" and the other poem "The Circus Animals' Desertion" included in Yeats's "Last Poems 1936-1937" and compare and analyse them to see how Yeats has transformed himself over the period from his youth to the old age about fifty years later. The poem "The Two trees" begins with:

**Beloved, gaze in thine heart,
The holy trees are growing there;**

From joy the holy branches start

And all the trembling flowers they bear. (2000: 39).

Below are two last lines of the poem "The Circus Animals' Desertion" relevant to our present analysis:

I must lie down when all the ladders start

In the foul rag-and-bone shop of the heart. (2000: 297).

The lines of the poems reproduced above, characterised by a pastiche of self-respect and self-contempt as they are, spell out the dramatic difference between Yeats's earlier and later poems and the deep continuity essential to this difference. The reader aiming to read through the whole gamut of Yeats's poetry especially for purpose of doing a research-work should take into account these two aspects of Yeats's achievement. "He must decline to see the poetry," says Balachandra Rajan "as a disowning of the earlier and he must also be reluctant to see it as the mere reformation of what has already been said, the throwing away of the embroidered cloak." (1969: 09). The tree in the poem "Countess Cathleen" grows as the "holy tree" in the poem "The Two Trees", from the heart; in fact it is not fundamentally a tree of joy, but a tree of protest which is imagined in terms that catch up on the hyperbolic in the following lines quoted by Prof. Rajan (reference 1969, P.09) from the Macmillian edition of Yeats's Collected Poems:

I have sworn,

**By her whose heart the seven sorrows have
pierced,**

To pray before this altar until my heart

Has grown to Heaven like a tree, and there

**Rustled its leaves till Heaven has saved my people.
(1950:27).**

The poem "A Prayer for my Daughter" shows the tree in the interior landscape:

May she become a flourishing hidden tree

That all her thoughts may like the linnet be,

And have no business but dispensing round

Their magnanimities of sound.(2000: 160).

The four lines with which is concluded the poem tell of the exterior and social roots:

How but in custom and in ceremony

Are innocence and beauty born?

Ceremony's a name for the rich born,

And custom for the spreading laurel tree. (2000:161).

In the poem "Vacillation" which was written at the time when Yeats's mind had grown closer to its complete poetic precision, the tree of the heart concretises the complexity of the heart, "the organic interdependence of both life-giving and destructive elements" (1969:10), as in the following lines:

A tree there is that from its topmost bough

Is half all glittering flame and half all green

Abounding foliage moistured with the dew;

And half is half and yet is all the scene;

**And half and half consume what they renew.
(2000: 212).**

There is another poem entitled "Among School Children" the tree retains its holiness, but it finds himself growing differently in a different landscape. The concluding four lines are worth quoting to show how the tree, the chestnut tree, grows differently in a different landscape:

O chestnut tree, great-rooted blossomer,

Are you the leaf, the blossom or the hole?

Or body swayed to music, O brightening glance,

**How can we know the dancer from the dance?
(2000:185).**

The image evoked in these poems, the relevant lines of which have been quoted above, encapsulates the traditional Romantic critical correlation of art and organism. The two trees are traced back "to an antithesis of Blake: 'Art is the tree of life-Science is the tree of Death.'" (1969: 10). However, the image is, as is evident in the poems alluded to, presented as the symbolisation of a theory of the artistic process

clearly driven home in the line addressed to the chestnut tree, the "great-rooted blossomer": "Are you the leaf, the blossom or the hole?" The hyphenation of the two words, "great" and "root" in the compound word "great-rooted" creates "an equilibrium of energy and rootedness that continues to be meaningful outside the immediate tradition or traditional symbol." (1969:11). "It is tempting to point to the conclusion of Hindu philosophy that the roots both of reality and of creative power, of stillness and motion lie within the self;..." (1969:11). It is also tempting to point to Yeats's newly kindled interest in Indian philosophy. It needs a little elaboration. In 1937 Yeats wrote a General Introduction to his work of which the first section entitled "The First Principle" opens with the following sentence quoted by Rajan (1969:16):

**A poet writes always of his personal life,
in his finest work out of his
tragedy, whatever it be, remorse, lost love
or mere loneliness.**

This remark is fortified by quotations from the Prashna and Chandiyogya Upanishads, its aim being to advocate that personality is in essence the same thing as the Upanashadic self. The distinctions still remain blurring or unclear. I shall conclude this article by quoting Balachandra Rajan as saying, "Yeats does not always firmly separate personality or self which lives and suffers in the world from the ultimate self which is reality manifested, and, even when he makes the separation, he is inclined to treat the former as a way of approaching the latter. In Indian philosophy, on the other hand, the phenomenal self is a configuration which must be abandoned for the ultimate self to be reached. The ego is shed in the process of attaining selfhood; it is not retrieved or even regenerated. Yeats' position is sometimes close to this; at other times it seems closer to Jungian conceptions of the collective unconscious." (1969: 16).

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PERSONALITY TRAITS AND INTERNET ADDICTION AMONG COLLEGE STUDENTS

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Abstract:

Background: In the modern era, Internet represents an extremely rich source of information but excessive use of internet yield many problems such as neglect of academic responsibility, work, domestic responsibilities, disruption of relationships, social isolation, and financial problems. **Objectives:** The objectives of the present study were: 1. to find out and examine the relationship between student's Personality traits and Internet addiction disorder (IAD). 2. To find out the gender differences in Internet addiction disorder (IAD). **Method:** The study was conducted initially on 200 students from Daltonganj city in the age range of 17 to 22 years. The sample was selected on the basis of Stratified sampling technique. After scoring on Internet addiction scale 120 subjects (M= 20.12, SD 3.4) who have been identified as addicted to the Internet, from the results form the final sample of the study. **Tools:** The NEO-Five Factor Inventory (NEO-FFI), Young's Diagnostic Questionnaire (YDQ 1996) were used as tools. **Statistical Analysis:** Statistical analysis was done with SPSS Version 17. Mean, SD, Correlation was used as need basis. **Result:** 1 Internet addiction is significantly, positively correlated to neuroticism (0.12) and negatively to extraversion (-0.18), openness (-0.06), agreeableness (-0.24) conscientiousness (-.28) 2. Another finding showed that the mean Internet addiction score of male students (45.8) was significantly higher than female students (35.4) 3. It further showed that both groups differ significantly on IAD scores. **Conclusion:** By way of conclusion it can be said that excessive Internet use may be detrimental to various aspects of their lives including the social, functional, physical, and psychological aspects. It is further concluded that gender appears to be a determinant in the level of Internet usage.

Key Words: Internet, Internet addiction disorder, Personality traits

Personality traits and internet addiction

Background: Around 40% of the world population has an internet connection today .In 1995, it was less than 1%. In 2014, nearly 75% (2.1 billion) of all internet users in the world (2.8 billion) live in the top 20 countries. The number of internet users in India has reached 354 million by the end of June 2015. The latest figure indicates that India has more internet users than the population of the US and become the second largest country by the number of internet users after China. The growth in the Internet base in India is now exponential. Of the millions of internet users in India, 38 percent of those who use the internet at home or at work come from the 25-34 age brackets, a percentage which was higher than any other age group surveyed. Furthermore, men dominated internet usage with 61 percent to women's 39 percent. Average daily online usage in the country amounted to 5.1 hours among internet users. The Internet as a

global village has become an important information and entertainment source for adolescents (Chou and Peng, 2007) serving substantial role in changing the social lives of people (Ross et al, 2009). Although there is no standardized definition of Internet addiction, there is acknowledgement among researchers that this phenomenon does exist. In the recent years, Young (2011) has defined Internet addiction as any online-related, compulsive behavior which interferes with normal living and causes severe stress on family, friends, loved ones, and one's work environment.

Personality refers to the all aspects of a person's individuality. Psychologists are aware of the variety in personal characteristics of Internet users (Tosun and Lajunen, 2010). One potentially fruitful place to start in addressing the relationship between personality and online activity is with the Five Factor Model (FFM) of personality (Swickert and et al, 2002).The Five-Factor Model (FFM) is a broad classification of

personality traits. The model separates the human personality into a series of five dimensional traits which are neuroticism, extraversion, and openness to experience, agreeableness, and conscientiousness.

Along with all the benefits the Internet brings, problems of excessive use are also becoming apparent (Nalwa, 2003). Psychological and physical problems (sleep deprivation, excessive fatigue, decreased immune system, lack of proper exercise, poor personal hygiene and back or eye strain), social isolation and lack of real-life social relationships, familial (relationship problems with family, neglect of daily chores and increased family conflicts), academic problems (drop in grades, missed classes, decline in study habits) and other problems such as cyber bullying, sexual predators and exposure to pornographic materials (Gross, 2004) have all been identified as the consequences of excessive Internet use. It has been alleged by some academics that excessive Internet use can be pathological and addictive and that it comes under the more generic label of technological addiction (Griffiths, 1996.). Internet overuse has high correlation to increased social isolation, low self-esteem (Tsai et al, 2009), aggression and impulsive behaviors, (Kim et al, 2008), male gender and neurotic personality characteristics (Tsai et al, 2009). Therefore, personality traits can explain different behaviors on the Internet (Zhong, 2011). Internet Addiction is related to neglect of other life areas, and is known to result in decreased work productivity and family time, strained relationships, decreased communication within the family, decreased sleeping time, reduced quality of meals, a narrowing range of interests, and the development or exacerbation of mental health problems (Nalwa & Anand, 2003;). Young and Rodgers (1998) examined the personality traits of individuals who were considered dependent on the Internet using the Sixteen Personality Factor Inventory (16 PF). Dependent users were found to rank highly in terms of self- reliance (i.e., they did not feel a sense of alienation others feel when sitting alone, possibly because of the interactive functions of the Internet), emotional sensitivity and reactivity (i.e., they are drawn to mental stimulation through endless databases and information available online),

vigilance, low self-disclosure, and non-conformist characteristics (i.e., they might be drawn to the anonymity of the Internet). The findings of this study seem to suggest that specific personality traits may predispose individuals to develop IAD. Lavin, Marvin, McLarney, Nola and Scott (1999) also tested sensation-seeking and Internet dependence in college students (n = 342). Of the total participants, 43 were defined as dependent and non-dependents. Dependents had a lower score on the Sensation Seeking Scale, which contradicted their hypothesis. The authors explained by stating the dependents tended to be sociable in their Internet usage but not to the point of sensation seeking, as it differed from the traditional concept.

Numerous studies on the psychologically addictive characteristics of Internet use have led to a growing concern amongst educators about the impact of the Internet on children's and adolescents' well-being and a number of other studies have highlighted the danger that excessive Internet use may pose to students as a population group (Moore, 1995). This population is deemed to be vulnerable and at risk given the accessibility of the Internet and the flexibility of their schedules (Moore, 1995). Internet overuse has high correlation to increased social isolation, low self-esteem (Tsai et al, 2009), aggression and impulsive behaviors, (Kim et al, 2008), male gender and neurotic personality characteristics (Tsai et al, 2009). Therefore, personality traits can explain different behaviors on the Internet (Zhong, 2011). The present paper aims at investigating the role of personality traits in using the Internet.

Objectives – Following were the objectives for the present study.

1.To find out and examine the relationship between student's personality traits and Internet addiction disorder (IAD).

2. To find out the gender differences in Internet addiction disorder (IAD).

Hypothesis – For the purposes of the study, the following hypotheses were formulated.

1. There would be significant relationship between Internet addiction disorder (IAD) and all five traits of personality.
2. Male would have higher Internet addiction disorder (IAD) as compared to females.
3. Both groups would differ significantly on Internet addiction disorder (IAD).

Method: The research is a descriptive, correlative study.

Sample: - The sample consisted of 200 college students (120 male and 80 female) studying in different college of Palamau district who were chosen through Stratified sampling technique. Their age range was between 17 to 22 years. (M= 20.12, SD 3.4). After scoring on Internet addiction scale 120 subjects who have been identified as addicted to the Internet, from the results form the final sample of the study. Normal range scores were excluded from the sample.

Inclusion Criteria:

1. The age varied from 17 to 22 years.
2. The subjects must be able to read, write and understand English.
3. Students with either sex.
4. The subjects should have been exposed to the Internet in the past 4 weeks.
5. Students from middle income group were included.

Exclusion Criteria:

1. The students not cooperative were excluded.
2. Individuals using the Internet only for work or academic purpose will not be included.

Measures: Following tools were used to measure personality traits and Internet addiction.

1. **The NEO-Five Factor Inventory (NEO-FFI)**, the short version, is 60-item (12 items per

domain) questionnaire measuring the big five personality traits: extraversion, agreeableness, conscientiousness, neuroticism, and openness to experience. The test was developed by Paul T. Costa, Jr. and Robert R. McCrae for use with adult (17+) men and women without overt psychopathology.

2. **Young's Diagnostic Questionnaire (YDQ):** Young (1996) developed the Young's Diagnostic Questionnaire (YDQ) to measure IAD. It is a 20-item questionnaire, answered in a five-point Likert scale. It covers the degree to which their Internet use affects their daily routine, social life, productivity, sleeping pattern, and feelings. The minimum score is 20, and the maximum is 100; the higher the score, the greater the problems Internet use causes. Young (1998) suggests that a score of 20-39 points is an average online user who has complete control over his/her usage, A score of 40-69 signifies frequent problems due to Internet usage, and a score of 70- 100 means that the Internet is causing significant problems.

Procedure:

A proper rapport was established and then students were exposed to above mentioned tools. The aim and the objective of the study will be explained to them. With their consent, the first test, Young's Internet Addiction Test, will be administered individually on them. . After the first test, 120 subjects were identified as addicted to the Internet, 80 subjects were excluded having normal range scores. After administration of questionnaire data were obtained and the response sheets were scored individually for each subject.

Statistical Analysis: Statistical analysis was performed using the statistical package for social sciences (SPSS) version 17. The descriptive statistics like mean, SD, 't' and Correlation Test. were used on need basis. The value of $P < 0.05$ was considered statistically significant for group differences.

Result and Discussion:

Result of the present study was presented in the following headings:

Table 1:- Socio Demographic Characteristic of Students.

Characteristics	No. of Students	Percentage
Gender		
Male	80	67%
Female	40	33%
Age		
17-22	120	100%
Education		
undergraduate	120	100%
Subject		
Humanities	30	25%
Social science	50	42%
Science	40	33%
Marital Status		
Unmarried	100	83%
Married	20	17%
Residence		
Rural	30	25%
Urban	90	75%

The socio demographic characteristics of the study sample are summarized in above table. Out of the 120 students 67 % were male and 33 % were female. It was also found out that 83% of the respondents were unmarried and rest 17% was married. It further indicates that 25% were

belonging to rural region and rest 75% were mainly from urban region. As far as faculties are concerned 42% were from social science, 33% were from science as well as 25% were from Humanities.

Table:2 Mean and SD of total sample:

Sl.no	Variables	Mean	SD
1	Internet addiction	42.8	12.4
2	Neuroticism	32.4	7.6
3	Extraversion	31.8	6.5
4	Openness	37.5	5.8
5	Agreeableness	40.2	8.2
6	Conscientiousness	44.1	7.2

Above table showed the means and standard deviations for the total sample. The mean values for Internet Addiction, Neuroticism,

Extraversion, Openness, Agreeableness, Conscientiousness were 42.8 and 32.4, 31.8, 37.5, 40.2 and 44.1 respectively.

Table: 3 Correlation Matrixes of Internet Addiction and Big Five Personality Traits.

Sl.no	Domains	Internet addiction
1	Neuroticism	*0.17
2	Extraversion	** - 0.18
3	Openness	* -0.02
4	Agreeableness	** -0.26
5	Conscientiousness	** -0.28

**Significant at 0.01

* significant at 0.05

As demonstrated in table 3 Internet addiction is significantly, positively correlated to neuroticism and negatively to extraversion, Openness, agreeableness and conscientiousness. Above table shows the values of correlation of Internet Addiction with the various dimensions of Personality. The results indicate that Internet

Addiction has a significant negative relationship with Extraversion (-0.18), Openness(-0.02), Agreeableness(-0.26) Conscientiousness (-0.28) Thus, the hypothesis (H1) which stated that there would be a significant relationship of Internet Addiction with all five factors of Personality was partially accepted.

Table 4: Internet Addiction Scores of Male and Female Students.

Group	N	Mean	SD	t	sig
Female	40	35.4	11.8	3.82	0.01
Male	80	45.8	14.2		

Table 4 shows that the mean score of male students is significantly higher than female students. Thus, the second hypothesis (H2) has also been substantiated by the results obtained. Gender can be taken into account as one of the key contributory factors of Internet use (Akman and Mishra, 2010). Above table further indicate that both groups differ significantly. Here third hypothesis (H3) was accepted by the results obtained.

Discussion: As table 2 showed that Internet addiction affects around 42.8 of the online population, moreover, adolescents and young adults are specifically deemed to be vulnerable and at risk (Aydin and sari, 2011; Beebe et al, 2004), comprising a large percentage of the online population (Tsai et al, 2009). Young and Lee (2011) postulated that some on-line users consider the internet as an alternative, text-based reality where users are able to immerse themselves by taking on another social persona through shaping a false and assumed identity,

which in itself would be highly rewarding psychologically to guard against the attendant risks and difficulties of social relationship and avoiding the challenges of life in the real world. Table 3 indicated that excessive and pathological Internet use is significantly, positively correlated to neuroticism and strongly, negatively correlated to extraversion, openness, agreeableness, and conscientiousness. Dependent users are found to rank highly in terms of feeling of loneliness, affective disorders, low self-esteem and impulsive behavior (Beranuy et al, 2009). The problems related to students can be defined as shyness versus aggression, highly controllable versus uncontrollable, inner problems vs. outer problems such as social isolation, anxiety, depression and physical discomforts (Holtz & Appel, 2011). These traits induce students to excessive Internet use due to the incapability of responding to life challenges.

Neuroticism involves attributes like shyness, guiltiness, being tense, and being

moody (Tosun and Lajunen, 2010). Scholars described how those who were high on the trait of neuroticism were likely to use the Internet to avoid loneliness. They found that individuals who were high on neuroticism reported the lowest levels of perceived social support (Ross, Orr, Sisic, Arseneault, Simmering and Orr, 2009). Individuals who score high on agreeableness tend to be prosocial, warm, trusting and friendly to others. Disagreeable individuals, on the other hand, are less pleasant to others, argumentative, uncooperative, and harsh disagreeable individuals may turn to the Internet as a means to satisfy their needs for antagonism (Buckner and et al, 2012). The characteristics of well-adjusted individuals make them not seek social contacts on the Internet. The results of the present research are explainable in terms of extraversion and the individual's tendency to invest time in social relationship, to experience positive emotions and community participation, extravert individuals as Web users do not consider online or cyber-relationships as social support (Kim et al, 2002). Those who score high on conscientiousness have control over their impulses and are orderly, diligent, and strive to achieve goals. In contrast, unconscientious individuals are predisposed toward acting impulsively, being disorganized, and tend to procrastinate on tasks (Buckner and et al, 2012). Therefore, such characteristics can demonstrate their disinterest in overusing the Internet.

Gender appears to be a determinant in the level of Internet usage in this study. These results suggest that male students are more likely to become addicted to the Internet than are females and pathological Internet users are likely to be male. That might be due to the traditional stereotypes of gender roles holding that women are not as technologically oriented as men and computer has been considered stereotypically masculine. (Papastergiou and Solomonidou, 2005) and females may cultivate a fairly negative attitude towards it and their mild disinterest. (Durndell & Haag, 2002).

Conclusion:

Based on the findings, it is concluded that excessive Internet use clearly represents poor mental health as well as Psychological problems

for a significant portion of the population of student's i.e. adolescents and young adults. Excessive time spent in front of a computer and web overuse may be detrimental to various aspects of their lives including the social, functional, physical, and psychological aspects. It is further concluded that males were more prone to IAD as compared to female.

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CHAMPA- ANCIENT HINDU CIVILIZATION OF VIETNAM

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Abstract

The paper presented here give a very comprehensive description of art and culture of Nagar Champa, a Hindu civilization that started in the beginning of the first century and continued till the nineteenth century in modern Vietnam and Laos. We know very little of its ancient history, but by about 400 A.D, Champa were united under the rule of a King called Bhadravarman. In about 446 A.D, - in retaliation for Cham raids on their coast - the Chinese invaded Champa, bringing down Bhadravarman, and placing the region under Chinese suzerainty. One hundred and fifty years later, in about 600 A.D, a new Cham dynasty arose, and Champa was able to expel it's Chinese overlords. This ushered in a new era of independence and prosperity, which produced great artistic achievements. It is also at this time, in its early "recorded" history, that the Chams attack the superpower of the region - Funan in Cambodia - and bring an end to that Empire. Champa reached its peak in the 9th and 10th centuries. Champa adopted Hinduism, from India since early in its history. Hinduism shaped Champa art and culture of for centuries. Numbers of exquisite Cham Hindu statues and red brick temples dotted the landscapes in Cham lands. Today Champa tribes are in a very small number and are at the brink of extinction.

Introduction

Nagara Campa, an ancient Hindu Civilization was once extended across central and southern Vietnam from approximately the 7th century through 19th century (1832). In the 19th century it was captured by Vietnam.¹ Champa reached its peak in the 9th and 10th centuries. Champa adopted Hinduism, from India since early in its history. Hinduism shaped Champa art and culture of for centuries. Numbers of exquisite Cham Hindu statues and red brick temples dotted the landscapes in Cham lands. My Son, a former religious centre, and Hoi An, one of Champa's main port cities, are now World Heritage Sites. Today, some of Cham people have accepted Islamic faith, There are however, Balamon Cham (from Sanskrit:Brahman) people that still retains and preserves their Hindu faith, rituals and festivals. Balamon Cham people are one of only two surviving non-Indic indigenous Hindu peoples in the world, with a culture dating back thousands of years. The other one is the Hindu Balinese of Indonesia.

Historical Champa consisted of up to five principalities:

- Indrapura ("City of Indra") was the capital of Champa from about 875 to about 1000 AD. It was located at the site of the modern village of Dong Duong, near the modern city of Da Nang. Also in the region of Da Nang are the ancient Cham city of Singhapura ("City of the Lion"), the location of which has been identified with an archaeological site in the modern village of Tra Kieu, and the valley of My Son,² where a number of ruined temples and towers can still be viewed. The associated port was at modern Hoi An. The territory once controlled by this principality included present-day Quang Binh, Quang Tri, and Thua Thien, Hue provinces.
- Amaravati was located in present-day Quang Nam Province. The earliest mention of Amaravati is from an 1160 AD inscription at Po Nagar.

- Vijaya was located in present-day Binh Dinh Province. Early mention is made of Vijaya in an 1160 AD inscription at Po Nagar. The capital has been identified with the archaeological site at Cha Ban. The associated port was at present-day Qui Nhon. Important excavations have also been conducted at nearby Thap Mam, which may have been a religious and cultural centre. Vijaya became the political and cultural centre of Champa around 1000 AD, when the northern capital of Indrapura was abandoned due to pressure from the Viet. It remained the centre of Champa until 1471, when it was sacked by the Viet and the centre of Champa was again displaced toward the south. In its time, the principality of Vijaya controlled much of present-day Quang-Nam, Quang-Ngai, Binh Định, and Phú Yên Provinces.
- Kauthara was located in the area of modern Nha Trang in Khanh Hoa Province. Its religious and cultural centre was the temple of Po Nagar, several towers of which still stand at Nha Trang. Kauthara is first mentioned in an 784 AD inscription at Po Nagar.
- Panduranga was located in the area of present-day Phan Rang in Ninh Thuận Province. Panduranga was the last of the Cham territories to be annexed by the Vietnamese. Panduranga is first mentioned in an 817 AD inscription at Po Nagar.

The historiography of Champa relies upon three types of sources:

- Physical remains, including brick structures and ruins, as well as stone sculptures;
- Indiscretions in Cham and Sanskrit and steles and other stone surfaces;
- Chinese and Vietnamese histories, diplomatic reports, and other texts such as those provided by Jia Dan.

Modern scholarship has been guided by two competing theories in the historiography of Champa. Scholars agree that historically Champa was divided into several regions or principalities spread out from south to north along the coast of modern Vietnam and united by a common language, culture, and heritage. It is acknowledged that the historical record is not

equally rich for each of the regions in every historical period. For example, in the 10th century, the record is richest for Indrapura; in the 12th century, it is richest for Vijaya; following the 15th century, it is richest for Panduranga. Some scholars have taken these shifts in the historical record to reflect the movement of the Cham capital from one location to another. According to such scholars, if the 10th-century record is richest for Indrapura, it is so because at that time Indrapura was the capital of Champa. Other scholars have disputed this contention, holding that Champa was never a united country, and arguing that the presence of a particularly rich historical record for a given region in a given period is no basis for claiming that the region functioned as the capital of a united Champa during that period. While today the Balamon Cham are the only surviving Hindus in Vietnam, the region once hosted some of the most exquisite and vibrant Hindu cultures in the world. The entire region of Southeast Asia, in fact, was home to numerous sophisticated Hindu kingdoms. From Angkor in neighboring Cambodia, to Java and Bali in Indonesia.

Before the conquest of Champa by the Dai Viet emperor Tran Thánh Tông in 1471, the dominant religion of the Cham people was Hinduism, and the culture was heavily influenced by that of India. The Hinduism of Champa was overwhelmingly Shaiva and it was liberally combined with elements of local religious cults such as the worship of the Earth goddess Lady Po Nagar. The main symbols of Cham Shaivism were the lingam, the mukhalinga, the *jaṭalingam*, the segmented *lingam*, and the *kosa*.

- A linga (or lingam) is black stone pillar that serves as a representation of Shiva. Cham kings frequently erected and dedicated stone lingas as the central religious images in royal temples. The name a Cham king would give to such a linga would be a composite of the king's own name and suffix "-iśvara", which stands for Shiva.
- A mukhalinga is a linga upon which has been painted or carved an image of Shiva as a human being or a human face.

- A jaṭalinga is a linga upon which has been engraved a stylised representation of Shiva's chignon hairstyle.
- A segmented linga is a linga post divided into three sections to represent the three aspects of the Hindu godhead or trimurti: the lowest section, square in shape, represents Brahma; the middle section, octagonal in shape, represents Vishnu, and the top section, circular in shape, represents Shiva.
- A kośa is a cylindrical basket of precious metal used to cover a linga. The donation of a kośa to the decoration of a linga was a distinguishing characteristic of Cham Shaivism. Cham kings gave names to special kosas in much the way that they gave names to the liṅgas themselves.

The predominance of Hinduism in Cham religion was interrupted for a time in the 9th and 10th centuries, when a dynasty at Indrapura (modern Dong Duong, Quảng Nam Province, Vietnam) adopted Mahayana Buddhism as its faith. The Buddhist art of Dong Duong has received special acclaim for its originality. Beginning in the 10th century, Hinduism again became the predominant religion of Champa. Some of the sites that have yielded important works of religious art and architecture from this period are, aside from Mỹ Sơn, Khuong My, Trà Kiệu, Chanh Lo, and Tháp Mam.

Salient aspects of Cham art and architecture

The Cham people of central and south Vietnam have impressive artistic and architectural traditions, dating back more than 1700 years. Migrating from the island of Borneo to present-day Vietnam in second century CE, the Cham maintained a series of coastal kingdoms from c. 192-1832 CE. Champa—located at the crossroads of India, Java, and China—was the grand emporium of Southeast Asia and the chief rival of the powerful Khmer Empire. While primarily remembered in history as merchants, sailors, and warriors, the Cham were also skilled artisans and talented architects. As a result Cham adopted the traditions of Indian, Chinese and south Asian countries. Champa technology is notable for its use of

brick. Khmer and Javanese technology stand out for their use of stone as evidenced in Angkor Wat or Angkor Bayon in Cambodia and Borobudur or Prambanam in Indonesia. Economy of Cambodia and Indonesia was largely based on agriculture. So labour force used for the construction of large temples and buildings were actually farmers. But Cham was a commerce economy. In commercial societies, the capacity for the mobilization of the human resources required for the construction of important religious buildings was *limited*. The building of a stone temple required a concentration of labor resources for the quarrying and transportation of the stone and for all the other tasks of the construction itself. A brick temple, meanwhile, did not require such a powerful workforce: a smaller number of workers, employed for the necessary period of time, could create temples of impressive size like those of the Duong Long group (in Binh Dinh Province), which are Southeast Asia's tallest Hindu buildings in brick at 42 m (137 ft). The ground plan in Cham architecture often consists of no more than a simple square, while in Khmer or Javanese stone structures, it is usually much more elaborate and complex. The Cham spatial model, based on several separate square blocks, is relatively monotonous, while the Khmer and Javanese models are more fully developed and comprise an assortment of different shapes. The variance in spatial arrangements and architectural models reflect differences of artistic consciousness: they are the products of the specific “collective intelligence” of each ethnic group and society in ancient Southeast Asia. Although Cham art and those of Southeast Asia were all adapted from the arts of the Indian subcontinent, each Southeast Asian civilization possessed their own grammar and vocabulary to express their aesthetic characteristics and tastes. In terms of geographical and ethnic composition, we can obviously see how the differences among these kingdoms arose: the Champa kingdom was close to sea, while the Khmer kingdom was inland. Indigenous inhabitants of the region lived with several different language families co-existing in each kingdom; for example, the inhabitants of Champa combined two Austronesian languages (Malayo-Polynesian speakers) with an Austro-Asiatic language (Mon-Khmer speakers), while

Khmer inhabitants mostly combined Austro-Asiatic languages. The ethnic aesthetics of indigenous people filtered the Hindu and Buddhist arts that come from India, resulting in a disparate artistic lexicon and differing artistic values. Time and warfare—especially the wars in the twentieth century—have caused considerable damage to Cham artwork. Apart from religious architecture, we can only see the arts of jewelry, textile, and so forth, carved in detail upon surviving sculptures. In order to learn about Cham royal ornaments and garments through historical periods, close observation is essential; for example, during Indrapura dynasty (flourishing c. 875 CE), the art of jewelry making reached its pinnacle as one can find various types of gold ornaments, on royal persons, carved onto temple pedestals. In 1903, archaeologists found a set of golden ornaments—including hats, crowns, necklaces, bracelets, earrings, etc.—installed on an icon of the Hindu god, Shiva, dating from the ninth century CE, at a My Son sanctuary. Presently, over 200 Cham steles have been recovered. These steles date from the fifth to the fifteenth centuries CE, and they provide fascinating details in either Cham or Sanskrit; fortunately, even though the style of the inscriptions changed and evolved over time, we can still learn a lot of information from them. Archaeologists have also unearthed several Cham ceramic kilns in former Vijaya state (located in present-day Binh Dinh Province). These ceramic kilns dated from the thirteenth to the fifteenth centuries CE. Not many people are aware that Cham ceramics were exported to most Southeast and East Asian states, and that they are even found in the Middle East and Central Asia. They are absolutely beautiful: Cham ceramics are monochrome with light green and pale yellow-brown. Nowadays, the Cham minority—living in the southern part of central Vietnam—still produces traditional textiles with rich patterns and pottery without a wheel-table. They have also preserved various kinds of traditional arts related to religious ceremonies and festivals. Plenty of manuscripts in the Cham language, written on palm leaves dating from the seventeenth to the nineteenth centuries CE, have been preserved too.

The structural technology of Cham

The structural technology of Cham temple complex is extraordinary. Brick was baked to around 850 C (1,562 F) degrees, which was easily accomplished. In order to fix the bricks together, the Cham people used a kind of vegetable resin called, *dau rai*, which was extracted from the tree, *Dipterocarpus Alatus Roxb.* (This kind of tree was planted to form forests in central Vietnam and in peninsular Indochina.) Cham temples were built by a corbelling technique, and bricks were laid on top of one another in distinct rows and moldings. Bricks protruded horizontally at each level, creating an empty space between the two walls; eventually, they gradually tapered in, towards the top, before meeting to form a single final row of bricks at the highest point. Then the walls of a temple were very thick—about 1.5-2.0 m (5.0-6.5 ft)—providing excellent support, defense, and foundation for the building. The Cham were also skilled in combining brick and sandstone together in one building; in some temple complexes, the two materials are still intact after thousands of years! Once they had completed construction on a temple, Cham sculptors sculpted various patterns directly into exterior brick walls. The decorative patterns evolved over time forming several different art styles from the seventh to the sixteenth centuries CE. My Son was Cham royal sanctuary where the god-king (*devaraja*)—in the incarnation of Shiva, the protector of Cham sovereigns and the Champa kingdom—was worshiped. The sanctuary was built during the reign of King Bhadravarman I (380-413 CE) in the late fourth century CE. It was built in a secret valley with a sacred atmosphere, under the foot of a holy mountain of Mahaparvata, as noted in the king's inscription. The peak of the holy mountain is an odd shape as it is similar to the beak of the mythical eagle—Garuda, a god of peace in Hinduism. In ancient times, sailing boats traveling along the coast saw the mountain as an indication that they were near the important *entrepôt* of Hoi An. The Cham built several minor states or “port-polities” on the estuaries of the main rivers in Central Vietnam that were considered holy. Each Cham state or port-polity was organized based by one of three models:

1. A commercial center located at the estuary.
2. A center of royal power—a capital “citadel”—located on a riverbank to the west of the estuary.
3. A royal sanctuary located at the foot of a holy mountain nearby the citadel.

For example, the Champa Amaravati state, in present-day Quang Nam Province, was formed by three components:

1. Hoi an—an ancient town sometimes called the “Port of Great Champa”—was the center of maritime trade.
2. Sinhapura Tra Kieu—known as the “City of Lion” or the “Lion Citadel”—was the center of royal power.
3. My Son—popularly known in ancient times as “Srisana Bhadresvara”—was the royal sanctuary.

My Son is the largest and most important religious architectural site of Champa and includes nearly 70 temple-towers built continually from the fourth to the thirteenth centuries CE. The site retains important insights on Cham art and culture, reflecting the economic and the social history of the Champa kingdom. The site has attracted several generations of scholars since it was rediscovered by French scholars in the late nineteenth century. My Son was also listed as a UNESCO World Cultural Heritage Site in 1999. However, our understanding of the site is still limited due to the lack of current archaeological excavation. We are waiting for the promise of future excavations, which I hope will unearth interesting artifacts and promote efforts in preserving the site.

My Son and Po Nagar Nha Trang are two Hindu royal sanctuaries—one in the north of the kingdom, the other in the south of the kingdom—where Cham rulers and merchants made many pilgrimages. The two royal sanctuaries reflect the cosmic dualist cult of the Cham sovereigns: pilgrims at My Son worshiped the god-king, Shiva (Srisana-Bhadresvara), who represented masculine elements and principles; while at Po Nagar Nha Trang, pilgrims worshiped the goddess, Bhagavati (a consort of

Shiva also called “Yang Inu Po Nagar”), who represented feminine elements and principles. The Champa kingdom lay on an international trade route: its people possessed a coastline of more than one thousand kilometers (620 mi), and its economy was based on seafaring and long-distance commercial exchange. The people of Champa were busy throughout the year with trade and the exchange of goods. Furthermore, the kingdom’s agriculture was relatively undeveloped because the available land for agricultural use consisted of only small fields, located alongside short rivers. Valleys of longer rivers—like the Thu Bon River (in Quang Nam Province) or the Con River (in Binh Dinh Province)—had more fertile soil and close links with the great ports of Hoi An (Cua Dai) and Cua Thi Nai (Qui Nhon City). Cham inhabitants grew wet rice and several kinds of agricultural products like sugarcane and aloe. A great number of temple-towers were built of brick in these areas as a result of the greater density of population these economic resources could support. This suggests that as soon as the necessary workforce was available for the construction of religious buildings, the kings of Champa immediately made use of it to build larger and more magnificent structures in the shape of temple-towers. Generally, agricultural societies were able to supply such workforces in greater and more stable quantities than commercial societies, relying, in particular, on the underemployment of farm workers between harvests. (In ancient times, Champa had no more than one annual harvest.)

Temple of Po Klong Garai, located near Phan Rang, Vietnam. It is one of the best-preserved sanctuaries of the Cham and originally dedicated to the Hindu god, Shiva. This is a file from the Wikimedia Commons and is licensed under the the terms of the GNU Free Documentation License. Image created by Andre Lettau, 2003.

Cham today

Cham are ethnic minority in Vietnam today. The Vietnamese conquered Cham people in a war in 1832. Allegations are that the Vietnamese continue to destroy evidence of Cham culture and artefacts left behind,

plundering or building on top of Cham temples, building farms over them, banning Cham religious practices, and omitting references to the Cham capital of Song Luy, destroyed in the 1832 invasion, in history books and tourist guides. However, Vietnamese government refuse to accept these allegations and level all these allegations to be a part of Chinese propaganda. But, Vietnamese government do not deny the fact that the situation of Cham compared to ethnic Vietnamese is substandard, lacking water and electricity and living in houses made out of mud.

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NAGVANSHI RULERS OF CHOTANAGPUR AND THEIR ROOTS

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Abstract

Recently, a team of archaeologists unearthed the remains of an ancient empire in Bero region of Jharkhand. It was for the first time that concrete evidence of erstwhile Nagvanshi rulers, who once used to rule in the region, has been found by the archaeology department of the Jharkhand Government. The department is excavating the site of 'Khukhragarh', which is about 50 kilometres from Ranchi. The paper presented here gives a comprehensive evidences of Nagvanshi rulers of Chotanagpur region of Jharkhand. Nagvanshi kings ruled the area for more than 2000 years. The paper designates the roots and genealogy of Nagvanshi rulers of Jharkhand.

Key Words: Nagvanshi Kings, Chotangapur, Jharkhand, Bero, Khukhragarh.

Introduction

With the death of octogenarian Chintamani Sharan Nath Lal Shahdeo, the last Maharaja of Ratu of 2000 years old dynasty lost its last make king. He must have died a broken-hearted man. The only son of octagenarian Maharaj Chintamanai- Gopal Sharan Nath Shah Deo, once the MLA of Hatia, predeceased him in 2010, without an heir.^x Nagvanshi rulers not only ruled the tribal Jharkhand but also many other parts of the country. Nagvanshi rulers belonged to Kshatriya communities. But now many non-kshatriya communities in India are claiming themselves to be rooted from Nagvanshi. Recent researches show that Nagvanshi community was comprised of many castes. Perhaps on the basis of their socio-economic status, these communities positioned themselves in caste hierarchy. Evidences are difficult to find. Before any conclusion on this matter, in-depth study of so claimed castes requires to be studied. In may be unusual but, quite interesting to study the history of Nagvansh through modern caste system.

According to historian Sudha Sinha who has written books on the Nagvanshis, the Nagvansi dynasty began with the coronation of Phani Mukut Roy, an adopted son of Madra Munda, the tribal parha raja of Sutiambe, as its first king in 83AD. The dynasty Continuing for nearly 2,000 years, it is one of the long-lasting dynasties of the world. Somewhat like the Dulo

clan of Bulgaria, the imperial house of Japan and Hong Bang dynasty of Korea.^{xi} The dynasty's seat shifted to Ratu from Palkot as recently as 1870.

Designed after Buckingham Palace of Westminster (London), the 103-room palace at Ratu also has manicured gardens conceptualised by Maharaja Uday Pratap during 1899-1901. Despite the tempestuous nature of history including Mughal interventions, the Nagvanshis were not known for engaging themselves in wars. The dynasty never experienced any serious rebellion.

Today Ratu royal palace is the sole evidence of living members of Nagvanshi royal hood of Jharkhand. On every Dhasehra Ratu fort turns into a Durgapuja Temple to welcome Goddess Durga and performs age old ritual of Baffelo sacrifice. Here, Durga Puja had begun soon after the Nagvanshi rulers shifted from Palkot to Ranchi in 1870. But the royal family, which was based in Chhotanagpur and districts of Ranchi, Gumla, Simdega, Khunti and Palamau, had started offering animals to the goddess long before shifting to Ranchi. In 64AD, their capital was in Sutiambe near Ranchi. The royals later shifted to Chutia, Khukhragarh and then to Palkot before arriving in Ratu. The number of buffaloes being sacrificed at the altar has also now come down to only seven to eight against hundreds. May be in future, animal sacrifice might be completely

stopped and replaced with some other symbolic rituals.

Several decades ago, during Bijoya Dashami, a tribal priest of Dimba village near Ratu had brought *pata khanda*, a kind of flower from his village and offered it to the maharaja. Even today, this practice is repeated. Royal family believes that this flower, it is believed, has links with Bakasura, who belonged to the *dwapara yuga*.^{xii}

Recent Archeological works

Recently, a team of archaeologists unearthed the remains of an ancient empire in Bero region of Jharkhand. It was for the first time that concrete evidence of erstwhile Nagvanshi rulers, who once used to rule in the region, has been found by the archaeology department of the Jharkhand Government. The department is excavating the site of 'Khukhregarh', which is about 50 kilometres from Ranchi. Khukhregarh used to be the capital of the Nagvanshi rulers. The department has successfully excavated the remains of the dynasty's Khukhregarh Fort dating back to 12th century. The walls of the fort and other things are still intact giving hope to the archaeologists that they can explore further. According to the archaeologists working on the site, they have discovered an ancient temple while excavating. This temple complex, was twice destroyed and was constructed again. As far the date is concerned, it was reconstructed in the 14th century. Archeologists have found have coins of ancient 'Sultanate' period dating back to 14th century. Efforts are also being made to trace the history of the place and information about Nagvanshi rulers. The information gathered from the nearby villagers, has also helped the archaeologists gain some insight into the history of the Nagvanshi rulers. 18 emperors of Nagvanshi ruled from Khukhregarh and the 18th ruler was King 'Bhim Karna' who shifted his capital from here. The experts are excavating every part of the site meticulously and are confident of discovering the history of the whole region. Several precious coins, pottery and other remains have also been found which are a reminder of rich art and culture prevailing at that time. For more than 2000 years, Chotanagpur region of Jharkhand was ruled by the mighty

Nagvanshi rulers Since 64 AD. But curtains have fallen on 2012.

Early history of Nagvanshis of Chotanagpur:

The first Nagvanshi ruler was Phani Mukut Rai born in 64 AD. He was the adopted son of Madra Munda, the Partha Raja of Sutiambe. There is a story that when Phani Mukut Rai was found near a tank as a newborn, a hooded cobra (Nag) was protecting him. So, his successors were called the Nagvanshis. Phani Mukut Rai ruled from 83AD to 162 AD. Till date, four Nagvanshavalis are available that prove that the Nagvanshis ruled over Chotanagpur plateau in India for close to two thousand years, from the 1st century to 1951 when the Zamindari was abolished. It is said that Nagvanshis among the top dynasties that ruled the longest in the world, which include the Dulo clan in Bulgaria, The Imperial House of Japan and Hong Bang dynasty of Korea. Nagvanshi rulers ruled the entire region as independent rulers for centuries. During the Akabar period, they first faced the heat of external interference. Akabar was informed of a rebel Afghan sardar, Junaid Kararani, was taking shelter in Chotanagpur. Besides, the emperor also got information of diamonds being found in this area. Consequently, Akbar ordered Shahbaz Khan Turbani to attack Kokhra (the then seat of Nagvanshi kings and capital of Chotanagpur). At that time Raja Madhu Singh, the 42nd Nagvanshi king was ruling at Kokhra. Consequently Kokhra was subdued by the armies of Akbar and a sum of rupees six thousand was fixed as its annual revenues payable to the Mughals.

According to Tuzuk-i-Jahangiri, during the Jahangir period Nagvanshi Raja Durjan Sal was the ruler of Chotanagpur who refused to pay the rent fixed by the Emperor Akbar. Jahangir ordered his Bihar governor Ibrahim Khan to attack Kokhra. There was another reason behind the invasion also. This was the acquisition of the diamonds found in the bed of the river Sankh in the region. Due to its diamonds Chotanagpur was also known as Heera Nagpur and its Raja Durjan Sal, being an expert of diamonds, was known as Heera Raja among the people. Thus to subdue the Raja of Chotanagpur and to acquire valuable diamonds, Jahangir decided to invade

Chotanagpur. Ibrahim Khan marched against Kokhra in 1615 AD. He entered the Nagvanshi territories easily with the help of his guides. The Nagvanshi Raja Durjan Sal found himself beleaguered himself within the hills and vales. He fled and was at last found in a cave with some of his family members. He was arrested and all diamonds which were in the possession of Durjan Sal and his family were captured by Ibrahim Khan. Twenty four elephants also fell into the hands of Ibrahim Khan. After this, Kokhara was subdued and the diamonds found there were sent to the Imperial court. After his defeat and arrest, Durjan Sal offered as ransom jewels, gold and silver to the value of crores of rupees, but Ibrahim Khan did not release him and took him as a captive to Patna. From there he was sent to the Imperial court and subsequently imprisoned in the fort of Gwalior.^{xiii} According to Nagvanshi traditions and Col. Dalton, Raja Durjan Sal's confinement lasted twelve years. Ultimately, the very diamonds which had caused the misfortune of Durjan Sal secured him his release and former prosperity. It so happened that from some place, two very large diamonds were brought to Emperor Jahangir's court. A doubt arose in the mind of the Emperor over the genuineness of one of them. As no one in his court was able to confirm or relieve his suspicion, the Heera Raja was brought to the Imperial court from his incarceration. When the two diamonds were brought before him, he without any hesitation pointed out the fake one. To prove it to the court and the Emperor, he requested two rams to be brought to the court. He then tied the two diamonds on the horns of the two rams and made them fight each other. As a result of the fight, the fake diamond shattered but there was no scratch on the pure one. The Emperor was so impressed and pleased with Durjan Sal that he not only released him but also restored the prosperity taken from him in addition to his kingdom.

The generous Durjan Sal further begged the Emperor to release the other Rajas who had been his companions in prison and his prayer was granted. Being pleased with Durjan Sal, Jahangir conferred the title of 'Shah' on the Kokhra ruler. On his return to Chotanagpur, Durjan Sal assumed the title of Maharaja and changed his surname. Most probably from that

time 'Shah' was added with the names of the Nagvanshi kings. The reign of Durjan Sal lasted for about thirteen years. He died in 1639 or 1640 AD.

Roots of Nagvanshi rulers of Jharkhand

There were five clans of Nagvanshis in India. They were Anant, Vasuki, Takshak, Kakotak and Pingla. All the five belong to Kashyam Kul. Followers of Shaiv, Shakt and Nath community worshipped snake god. Nagvansi community belonged to Aryan as well as Dravid ethnicities. Interestingly, Nagvanshis never belonged to any specific caste or community. Now Mahar community, a schedule tribe community of Maharashtra claims itself to be originated from Nagvanshi. There are many Brahman communities in Kullu, Kangda, and some other parts of Himalayas call them Nagvanshi. Tibetans also call their language as Snake Language. Now Jats, Naiyars and Bunt also claim themselves to have Nagvanshi origin.

Swastik was the weapon of Takshak. Swastik is a sacred symbol for Hindus, On Hindu temples and homes, swastik symbol is quite common. Divine serpent Sheshnag is considered as the bed of lord Vishnu. While lord Shiva is always shown with a serpent around neck. All those things clearly indicate relationship between Nagvanshi dynasties and present Indian society.

A copper plate inscription from the Gupta Period relates to the Nagas being elevated to Kshatriya-hood^{xiv}. The copper plates of this period relate to the Nagas being defeated by the Guptas; and subsequently being married into them. One example is that of the King Chandragupta II who married Queen Kuber Naga. The Nagas were mentioned as a non-aryan snake worshipping tribe of ancient India^{xv}. However, puranic legends constructed the genealogy of the Nagvanshis as a sub-clan of Suryavansha also known as Sooryavamsham. The worshipers of Naga were supposedly known as Naga or Nagil. Nair, Bunt and some Rajput and Jat clans claim to be of Nagvanshi origin. Once Nagvanshi kings ruled the entire Himalayan region. Anannag was once a famous city of ancient Nagvanshi rulers. According to some historians, Nagvanshis were actually from Kashmir, who later on migrated to other parts of India. Nagvanshi

kings once ruled some parts of modern Kerala also. According to Nag Vanshawali, Sheshnag was the first snake king, followed by Vasuki, Takshak, and Pingla. Vosuki had kingdom near Kailash Mountain. Takshak founded Taxila. Lal Pradaman Singh has written the history of Nagavansh. According to him Nagas originated from Kashyapa, father of Surya from whom clan of Suryavanshi kshatriyas evolved. The Nether World known as Pathala was the habitation of Nagas and Anantha as the Emperor of Naga, Sarpa, Uruga, and Pannaga. The Vedas do not mention Kshatriyas of either Suryavanshi also known as Sooryavamsham, Chandravanshi, Nagavanshi, Agnivanshi or any such lineage. The Puranas constructed such genealogies. The Nagvanshis acquired the status of Devas due to their excellent qualities, behavior and actions. Puranas mention Nagas along with devas. Puranas mention of many Naga Kingdoms. In ancient times Nagas were the rulers of entire India.

Mathura, Padmavati and Kantipur were capitals of Naga dynasty. In chapter 29 of "India of the Dark Ages" the ancestor of Taksha is mentioned as Raja Gajvkatra. In chapter 42 of the same book it is mentioned that Naga Republic extended from Eastern Punjab to the Ganga and Yodhya republic extended into Rajasthan. According to Dr. B. R. Ambedkar (Writing and speeches by Maharashtra Govt. Vol-18 part III), Nagpur belonged to the Nagas. Naagar Brahmins also said to be originated from there. During the peak period of their rule Naga rulers had sent armies to other countries and also conquered them. In many places Indian Nagas have been mentioned as ruling dynasties such as Takshak, Tushta, etc. Apart from these there were many branches of Nagas such as Karkotaka Vanshi, Shesha Vanshi, Vasuki Vanshi, Ahi Vanshi, Manibhadra Vanshi, etc. These branches further developed as sub branches such as Vansh, Kushan, Bais, Saindhav etc. The group of people developed their Vansha according to their system of worship of Devas and Nagas. In Devas the worshippers of Indra were known as Aindra, worshippers of Varun as Varun, worshippers of Mitra (Sun) as Maitreya, Maitraka or Mitra, worshippers of Shiva as Shivi or Shaivya, worshippers of Marut as Marut, worshippers of Gandharva as Gandharva, worshippers

of Shesha as Sheshma, worshippers of Karka as Karkotaka, worshippers of Naga as Naga or Nagil. bhaarshiva / Rajbhar kshatriya (Varanasi)

Nagavanshis in southern India

The Nair Clans of Kerala and Bunts of Tulu nadu are as per legends the descendants of Anantha also these regions include the Nagavanshi clans who migrated from North India associated with the events as Sarpasatram. The Nairs were organized into various martial clans like Nambiar and Kiryathil Nair.

Currently, warrior sections of the Nair caste and Bunts of Tulu nadu claim descent from the Nagvanshi dynasty.

Kashi Naresh, the King of Varanasi belongs to Nagvanshi Rajput. The Nagavanshi is known as Serpent Dynasty. The Nagvanshi Rajput mainly found in the north of India in majority Pathala Loka is the adobe of Nagas. Pathala Loka was 7 bigger territorial regions in Indian Peninsula with names, Athala, Vithala, Suthala, Rasaathala, Thalaathala, Mahaathala, and Pathala. The lower most region of Pathala Loka i.e. Pathala was the adobe of Great Serpent Anantha. Nagavanshi's had a number of ruling dynasties such as Takshak Nag, Bachak Nag, Kilkil Nag, Karkotaka, Kaliramna, etc. Mathura, Padmavati, Pawaya and Kantipur were capitals of Naga dynasty. Nagas of Padmavati were called Bhaarshiva. In chapter 29 of "India of the Dark Ages" the ancestor of Takshak is mentioned as Raja Gajvkatra. In chapter 42 of the same book it is mentioned that Nagvanshi rule extended from Eastern Punjab to the Ganga and Yodhya republic extended into Rajasthan. The Nagavanshi kings had a symbol of Naga or serpent on their coins and flags. The coins of Nagavanshi rulers are still found at village Ahar in Bulandshar district in Uttar Pradesh. These coins depict symbols of Nagas on them. There is mention of Nagas in Mahabharata in a story in which Duryodan poisoned Bhima to kill and threw into the Ganges River. When he was floating in the river he reached village Ahar where the Nagavanshi rulers took him out from the Ganges River and gave treatment to cure. After treatment he was sent to Hastinapur. Arjuna, the son of Pandu, an Indo-Aryan was

married to Nagavanshi (considered as Devas) princess Ulupi.

Grandson of Arjun, Parikshit was killed by heavenly serpent Takshak by fire coming out of his mouth i.e. poison. Nagvanshi dynasty was rulers in the area of the present Chhattisgarh state from around the 11th century CE to the 14th century. gavanshis in Kerala, Andhra Pradesh and Tulu Nadu. The Nairs of Kerala and Bunts of Tulu Nadu claim descent from the naga Seṣa; these regions include the Nagavanshi clans who migrated from North India associated with the events referred to as the *Sarpasatram*. The Nairs were organized into various martial clans like Nambiar and Kiryathil Nair. Some Jat clans which claim to be nagavanshi are: Abuda, Achashw, Ahi, Ahiwal, Air, Airawat, Aligi, Aparajit, Apt, Artiman, Aryak, Asit, Aulak, Avyay, Ayahat, Bamal, Bana, Barojwar, Basath, Baulya, Beniwal, Bhakar, Bhakhar, Bhammu, B haramgur, Bharshiv, Bhemrom, Bhinchar, Bihal, Bilwan, Biral, Charan of Western India (Some of the tribesmen still prefix their name with the name word NAGA and worship snakegod.) Dahia, Dhaka, Dhaulya, Deu, Devtara, Gora, Imeguh, Kajal, Kala, Lalash, Kale, Rawat, Kali, Kali Ramata, Kali Rawate, Kali Raye, Kalidhaman, Kalishak, Kaliy, Kalmash, Kalwaria, Kalwariya, Kalya, Kalya, Kalyan, Kamal, Kanwal, Kali Raman, Kariya, Karkar, Karkotak, Karvir, Kharwal, Khokhar, Khoṇḍal, Koṇḍal, Kothar, Kulak, Kulakiya, Kunchala, Kular, Kuṇḍodar, Kumud, Kuṇḍal, Kunjar, Kushmandak, Kuṭhar, Lega, Lochag, Matwe, Muḍwaḍiya, Mundel, Nag, Naga, Nagar, Nagauriya, Nagil, Nair Nil, Odasi, Ola, Olkha, Paḍwal, Pagwat, Pedireddla Pahal, Pal, Paṇḍahari, Paṇḍar, Paṇḍul, Pandul, Panja, Parsane, Paṭhur, Pauḍiya, Pehalayan, Piṇḍale, Podan, Puchale, Punia, Rahal, Roj, Roja, Rotra, Sagsail, Saharan, Samota, Samra, Saithwar, Das Saithwar, Sangu, Sangwan, Sawau, Sewda, Sheshano, Sheshma, Shwitra, Shyaukand, Sihag, Udwal, Ugrak, Vaharwal, Bais, Varik, Varṇwal, Vasath, Vauran, Vavan, Vihan, Vodiya, Yolya. Bhaarshiva Rajbhar kshatriya

Genealogy of Naga Kshatriyas

The list of rulers in the genealogy of Naga kshatriyas, as claimed by Kishori Lal

Faujdar, is as under: Brahma, Kashyapa, Kadru, Anantha, Vasuki, Aravati, Taxak, Tonk, Karkotak, Dhananjay, yurana (Pauniya), Pinjarak, Alawat, Vaman, Nil, Anil, Kalmasha, Shabal, Aryak, Ugrak Kalash, Pok, Sumand, Dighamukh, Nimal Pindak, Shankh, Bal Shiv, Vishtavak, Imeguh, Nahusha, Pingala, Kalia, Bahya Varṇa, Hastipad, Mundar, Pindak, Karal, Ashwatar, Kalishak, Pahal, Dhaka, Tun Danvartak, Shankhamukh, Kushmandak, semak, Chindarak, Karvir, Pushpadand, Vilvak, Pandhur, Mushakad, Shankhasira, Purṇamadra, Haridrak, Aparajit, Jotik, Pannag, pedireddla, Sravah, Kauravya, Dhritarashtra, Shankhapind, Virja, Suvahu, Shalipind, Haritpind, Pithrak, Sumukh, Koṇaya Dashan, Kuthar, Kunjar, Prabhakar, Kusad, Halak, Kumudaksha, Tittar, Mahasarp, Kadanm, Bahumulak, Karkar, Kundaudar, Mahodara etc. Mahar community of Maharashtra, a schedule caste community, also claimed to have their origin from Nagvanshi. Nagvanshis were among the oldest rulers of India. Chotanagpur was among their earliest controlled area where they ruled for centuries. Apart from chotanagpur they ruled in many parts of Chhattisgarh, Kerala, Tulunadu, Madhyapradesh etc. Most of the Nagvanshi rulers called themselves Kshatriya. But now, many non-Kshatriya communities of India like Jats, Mahars and Brahmins have claimed that they have Nagvanshi origin.

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