The Genesis Of Saora Script: An Anthropological Discovery

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Abstract
Language functions as a fundamental medium through which human beings communicate ideas, emotions, and cultural knowledge across generations. While oral traditions sustain cultural continuity, the emergence of a writing system strengthens linguistic preservation by enabling documentation and systematic transmission of knowledge. The Saora community of Odisha witnessed such a transformation when Guru Mangei Gamango introduced the Saora script, known as Sorang Sompeng, *in 1936. The present study examines the historical background, cultural foundations, and structural organization of this script using primary ethnographic data. The paper analyzes the religious symbolism embedded in the alphabetic system and discusses its role in shaping ethnic identity and linguistic revitalization among the Saora people.*
Keywords: *Saora, Language, Script, Sorang Sompeng, Saora Script, Tribal, Tribal Language*

I. Introduction

Language is one of the most fundamental attributes of human society, serving not only as a tool of communication but also as a repository of collective knowledge, cultural memory, and social identity. Through language, communities transmit traditions, beliefs, values, and historical experiences from one generation to another. While spoken language enables immediate interaction and cultural continuity, the development of a writing system significantly enhances the preservation, standardization, and dissemination of knowledge. Scripts transform oral traditions into durable records, allowing communities to document their worldview and assert cultural autonomy within broader social and political contexts. For many indigenous societies across the world, the creation of a script represents an important milestone in cultural self-recognition and identity formation.

India is widely recognized as one of the most linguistically diverse countries in the world, characterized by the coexistence of numerous language families, dialects, and writing systems. This diversity is particularly visible among tribal or indigenous communities, whose languages often reflect unique ecological knowledge systems and cultural practices shaped by long interaction with specific environments. Tribal languages preserve indigenous classifications of flora and fauna, ritual expressions, cosmological beliefs, and social organization that may not easily translate into dominant regional languages. Despite their cultural richness, many of these languages historically remained unwritten or marginalized due to colonial administrative policies, modern educational structures, and processes of socio-economic integration that privileged dominant languages.

The eastern Indian state of Odisha represents a significant center of tribal diversity, housing more than sixty recognized tribal communities. Groups such as the Santhal, Kondh, Bonda, Juang, and Saora have maintained distinctive cultural traditions alongside complex linguistic systems. These languages belong to different linguistic families, including Dravidian and Austro-Asiatic groups, demonstrating the deep historical layering of population movements and cultural interactions in the region. Tribal languages of Odisha are not merely communicative tools; they function as carriers of indigenous epistemologies, ritual systems, and social values embedded within everyday life.

Among these communities, the Saora (also spelled Sora or Savara) tribe occupies a prominent position due to its rich cultural heritage and distinctive linguistic tradition. The Saora language belongs to the Austro-Asiatic language family, specifically within the Munda subgroup, and is spoken primarily in southern Odisha and adjoining regions of Andhra Pradesh. Historically, the Saora language existed predominantly as an oral

tradition sustained through myths, songs, rituals, and storytelling practices. Oral transmission played a crucial role in maintaining social cohesion and preserving religious knowledge; however, the absence of a standardized script limited opportunities for formal education, literary development, and wider recognition of the language.

Anthropological studies have long emphasized that writing systems are not merely technical inventions but social and cultural phenomena shaped by historical circumstances. The emergence of scripts among indigenous communities often reflects responses to external pressures such as administrative expansion, missionary activities, educational reforms, or cultural revitalization movements. In many cases, script invention becomes an act of resistance against linguistic marginalization, enabling communities to assert intellectual independence and cultural dignity. The development of a script can therefore be understood as both a linguistic innovation and a socio-cultural movement aimed at strengthening identity and continuity.

Within this broader context, the invention of the Saora script, known as *Sorang Sompeng*, represents a remarkable example of indigenous creativity and cultural adaptation. Introduced in 1936 by Guru Mangei Gamango, the script was specifically designed to represent the phonological structure and cultural worldview of the Saora people. Unlike many writing systems derived from earlier scripts, *Sorang Sompeng* emerged as a community-centered invention deeply rooted in religious symbolism and cosmological beliefs. Oral traditions associated with the script's origin describe spiritual inspiration and divine guidance, suggesting that the creation of the script was perceived not only as an intellectual achievement but also as a sacred undertaking.

The Saora script stands out because each alphabet is associated with a particular deity or spiritual entity within Saora religion. The ordering of letters follows the hierarchical arrangement of gods and goddesses rather than purely phonetic or grammatical principles. Such a structure demonstrates how linguistic systems can embody cultural philosophy and religious imagination. The script thus functions simultaneously as a medium of literacy and as a symbolic representation of the community's cosmological order. This integration of language and spirituality reflects a worldview in which communication, ritual, and sacred knowledge are inseparable.

The emergence of *Sorang Sompeng* also needs to be understood against the background of educational challenges faced by tribal communities. For decades, formal education in tribal regions relied primarily on regional or colonial languages such as Odia and English. As a result, many tribal children experienced linguistic barriers that affected learning outcomes and contributed to educational marginalization. The creation of a native script offered the possibility of mother-tongue education, improved literacy, and enhanced participation in modern institutions without abandoning cultural identity. Recent governmental initiatives promoting multilingual education have further highlighted the importance of indigenous languages as mediums of instruction during early schooling.

From an anthropological perspective, the Saora script provides valuable insight into processes of cultural change, acculturation, and identity negotiation. Scholars have observed variations within the Saora community itself, particularly between relatively isolated groups and those more exposed to external cultural influences. Elements of Hindu symbolism visible within the script suggest a dynamic process of cultural interaction rather than simple preservation or assimilation. The script therefore becomes an important site for examining how indigenous traditions reinterpret external influences while maintaining internal coherence.

Despite its cultural significance, scholarly attention to the Saora script remains limited, and much of the available knowledge survives through oral accounts and community narratives. Documenting the history, structure, and symbolic foundations of the script is therefore essential for both linguistic scholarship and cultural preservation. Anthropological research can contribute to understanding not only how the script was invented but also how it continues to shape identity, education, and cultural expression among contemporary Saora communities.

The present study seeks to examine the genesis and development of the Saora script from an anthropological perspective. By combining ethnographic data with linguistic and cultural analysis, the paper explores the historical circumstances surrounding its invention, the religious symbolism embedded within its alphabet system, and its broader implications for indigenous identity and language preservation. Through this examination, the study highlights the importance of community-driven intellectual traditions and demonstrates how script invention can serve as a powerful expression of cultural resilience in the face of social transformation.

II. Genesis Of Saora Script

The invention of the Saora script, popularly known as *Sorang Sompeng*, represents a significant cultural and intellectual achievement within the Saora community of eastern India. Developed in 1936 by Guru Mangei Gamango, the script emerged as an indigenous response to linguistic marginalization and educational challenges faced by the Saora people. Unlike many writing systems that evolved gradually over centuries, the Saora script is attributed to a conscious and deliberate effort by a single individual inspired by both social necessity and spiritual belief. Its creation marks an important moment in the transformation of the Saora

language from an exclusively oral tradition into a written medium capable of preserving cultural knowledge and strengthening collective identity.

The Saora people, primarily inhabiting the Rayagada district of Odisha and adjoining regions, traditionally maintained a rich oral culture expressed through myths, ritual chants, songs, and storytelling practices. Knowledge related to religion, agriculture, social organization, and cosmology was transmitted orally from elders to younger generations. While this oral tradition ensured cultural continuity, it also posed limitations in the context of modern education and administration, where literacy in dominant languages such as Odia and English became increasingly necessary. The absence of a script for the Saora language contributed to educational disadvantages, as children were compelled to learn through unfamiliar linguistic systems.

It was within this socio-cultural context that Guru Mangei Gamango undertook the task of developing a writing system for his community. Oral narratives preserved among the Saora people associate the origin of the script with spiritual experiences connected to Malia Gamango, a religious figure regarded as possessing divine insight. According to community accounts, Malia Gamango received revelations during periods of penance near Marichaguda village, where sacred inscriptions were believed to exist on stone surfaces. Before his death, he reportedly communicated these spiritual messages concerning a script to his son-in-law, Mangei Gamango, who later pursued the task of materializing the vision.

Following these events, Mangei Gamango is said to have engaged in prolonged meditation and experimentation to design the alphabetic system. Community traditions portray him as a mediator between divine instruction and human expression, suggesting that the script was not merely invented but revealed through sacred guidance. Whether interpreted symbolically or historically, these narratives highlight the deep spiritual significance attributed to the script by the Saora community. The invention process involved repeated trials and modifications until a structured set of symbols capable of representing the sounds of the Saora language was finalized.

A distinctive feature of *Sorang Sompeng* lies in its symbolic foundation. Each alphabet is associated with a specific god or goddess within Saora religious belief. The letters were created based on the initial sounds of the names of these deities, thereby integrating linguistic representation with spiritual cosmology. This connection between script and religion elevated the status of the alphabet beyond a functional tool of communication, transforming it into a sacred entity. As a result, the script came to be revered as *Akhyara Brahma*, meaning the divine essence embodied in letters. In some communities, engraved representations of the script are worshipped, reinforcing its religious importance.

The structural organization of the script further reflects its cultural uniqueness. The alphabet consists of vowels and consonants arranged not according to phonetic classification, as seen in many Indian scripts, but according to the hierarchical order of Saora gods and goddesses. Each letter is pronounced with an inherent vowel sound, reflecting the phonological characteristics of the Saora language. The writing direction follows a left-to-right pattern, enabling practical adaptation for literacy and educational use. Through this design, the script successfully combines linguistic functionality with symbolic meaning.

Another important aspect of the invention concerns its social motivation. Mangei Gamango recognized that the lack of a native script hindered the intellectual development of the Saora community. Educational institutions primarily used Odia or English, creating barriers for Saora children who spoke their mother tongue at home. By introducing a script tailored to the linguistic structure of the Saora language, he sought to facilitate learning and promote self-respect among community members. The script was therefore envisioned as a means of empowerment, enabling cultural preservation alongside participation in modern educational systems.

After developing the script, Mangei Gamango actively promoted its use within the community. He prepared manuscripts, taught learners, and sought official recognition for the writing system. Administrative authorities advised him to formally register the script, leading to its documentation and submission to government institutions. These efforts contributed to wider awareness and gradual acceptance of *Sorang Sompeng* as a symbol of Saora identity. Over time, the script gained cultural legitimacy, and followers began to view it not only as a linguistic innovation but also as a sacred heritage.

In recent decades, the relevance of the Saora script has increased with the introduction of multilingual education policies in tribal regions of Odisha. Educational initiatives encouraging mother-tongue instruction have created opportunities for the inclusion of Saora language materials in schools. Textbooks and learning resources are gradually being produced using the script, reflecting renewed interest in linguistic revitalization. Although challenges remain in standardization and widespread literacy, the script continues to serve as a powerful marker of ethnic identity and cultural continuity.

From an anthropological standpoint, the invention of the Saora script demonstrates how indigenous communities creatively respond to changing socio-historical conditions. It illustrates the interplay between religion, language, and social transformation, showing that script development can emerge from cultural imagination as much as from practical necessity. The creation of *Sorang Sompeng* thus stands as an example of

community-driven intellectual innovation, bridging oral tradition and written expression while reaffirming the spiritual and cultural foundations of Saora society.

III.   Methodology

The present study adopts a qualitative anthropological research design to investigate the origin, development, and cultural significance of the Saora script (*Sorang Sompeng*). Since the invention of the script is rooted in historical events and community memory rather than contemporary experimental processes, the research primarily relies on ethnographic methods and interpretative analysis. The objective of the methodology was to reconstruct the process of script invention and understand its cultural meanings through community perspectives.

Field-based data collection constituted the central component of the study. Primary information was gathered through key informant interviews conducted among members of the Saora community residing in Rayagada district of Odisha, where the script originated and continues to hold cultural importance. Informants included community elders, followers and students associated with the teachings of Guru Mangei Gamango, local cultural practitioners, and individuals familiar with the history and use of the script. These respondents were selected through purposive sampling, as they possessed specialized knowledge regarding the invention and transmission of *Sorang Sompeng*.

Semi-structured interview techniques were employed to allow flexibility in discussion while maintaining focus on specific research themes such as the historical background of the script, religious interpretations, alphabet formation, and community acceptance. Oral testimonies played a crucial role because the inventor is no longer alive and written historical documentation remains limited. Information collected from individual respondents was cross-verified through repeated interactions and comparison with multiple narratives to ensure reliability and minimize personal bias.

In addition to interviews, limited participant observation was conducted during community interactions and discussions related to the script's cultural practices. Observational insights helped contextualize how the script functions not only as a writing system but also as a sacred symbol within Saora society. Secondary data were collected from published books, linguistic studies, dissertations, and anthropological literature relating to Saora culture and Austro-Asiatic languages. These sources were used to support historical interpretation and provide comparative linguistic perspectives.

Data analysis followed a descriptive and interpretative approach. Collected narratives were organized thematically to identify recurring patterns concerning spiritual beliefs, social motivations, and linguistic structure associated with the script. Emphasis was placed on understanding indigenous explanations rather than imposing external theoretical assumptions. Ethical considerations were maintained throughout the research by respecting community viewpoints and accurately representing local knowledge systems. Thus, the methodology integrates ethnographic inquiry, oral history documentation, and textual analysis to provide a comprehensive anthropological understanding of the invention and significance of the Saora script.

IV.   Saora Lipi *(sorang sompeng)*

V. Alphabets Of Saora Script

In the following table we are also presenting the alphabets of the Saora Script maintained as per the order of the Saora gods and goddess as in a very interesting manner.

SAORA LIPI	ODIA	Description
	ସା	This alphabet refers to the god "Sundang Sum" which means Nursinha god.
	ତା	It refers to the Bata Debata or god of the path.
	ବା	This alphabet refers to the god "Babu Sum" which means Bishnu god.
	ଚା	This alphabet refers to the god "Chaandi Sum" which means Mouza(border) god.
	ଡା	This alphabet refers to the god "Danki Sum" which means Savings god.
	ଗା	This alphabet refers to the god "Gada Sum" which means Forest god.
	ମା	This alphabet refers to the goddess "Mundada Sum" which means the deity established in the around the village.
	ଥା	This alphabet refers to the god "Angal Sum" which means to know the name of Mouza (Area).
	ଲା	This alphabet refers to the goddess "Labba Sum" which means earth goddess.
	ନା	This alphabet refers to the god "Naan Sum" which means a god worshipped while registering land in his name.
	ଵା	This alphabet refers to the god "Wara Sum" which means a god worshipped for the taste and good harvest.
	ପା	This alphabet refers to the god "Patta Sum" which means a god worshipped for naming at birth.
	ୟା	This alphabet refers to the goddess "Yuyubay Sum" which means village goddess.
	ରା	This alphabet refers to the god "Rangi Sum" which means wind god.
	ହା	This alphabet refers to the god "Hara Sum" which means the deity worshipped at the time of buying the necklace.
	କା	This alphabet refers to the god "Kitung Sum" which means the supreme god who is responsible for happiness.
	ଜା	This alphabet refers to the god "Jnangla Sum" which means lord Jagannath.
	ଞା	This alphabet refers to the god "Yannaa Sum" which means a god worshipped for a baby to walk.

	ଆ	This alphabet refers to the god "Angai Sum" which means the Moon god.
	ଏ	This alphabet refers to the god "Elana Sum" which means incarnation of god and goddess.
	ଇ	This alphabet refers to the god "Edai Sum" which means worship for the liberation and blessings of the ancestors.
	ଉ	This alphabet refers to the god "Uyung Sum" which means the Sun god.
	ଅ	This alphabet refers to the god "Anal Sum" which means worship Lord Indra for rain.
	ଐ	This alphabet refers to the god "Aimandada Sum' which means worshipped iron objects to help the farmers in their work.
	ମ୍ରାଇ	Refers to a double alphabet structure like 'ଌ' (in Odia)/ 'Chcha'. It pronounced as "Mrai"/ "ମ୍ରାଇ".

VI.   Discussion

The above-mentioned Saora alphabets usually come under the Mundari language family. In the Saora community, there are several social groups with different prefixes and in the old records; it has been enlisted up to 14. However, we find two broad groups of Saora namely Lanjia Saora and Sudha Saora. Sometimes they also address themselves normally as Sudha Sabara though it is not properly evidenced. The above-mentioned invention, Saora Script was mostly invented by Guru Mangei Gamango belonging to the Sudha Saora category. It is naturally expected that the so-called inventor must have included the cultural factors from his own community category. This particular issue is extremely important here because the Lanjia Saora category is the most primitive section of the Saora tribe whereas the Sudha Saora categories belong to the most acculturated section of the tribe. They most often address themselves as a Sabara category of tribe which is connected to Lord Jagannath and therefore expected to be Hinduised.

In this sense, the tribe is mostly religion-oriented and the inventor himself has invented each alphabet basing on Saora religion. It is needless to mention here the Hindu bent of mind has been very much reflected in the alphabet structure and has been also imposed on the so-called primitive section, the Lanjia Saora. Though the Lanjia Saora people have never reacted to these incidences, and rather in some cases they have accepted such impositions on their language and culture.

Very popularly the Odia alphabet order and Saora alphabet order are found to be opposite to each other and the fundamental reason is pointed to the serial order of the Saora gods and goddesses and accordingly the alphabets follow.Theyare arranged in some way opposite to the order of alphabet structure of the Saora language which is known as *"Sorang Sompeng"*. Each alphabet is added with one "ଆକାର"or 'Aa'. The basic reason behind it is that in the Saora type of pronunciation, every alphabet is pronounced with "ଆ" (Aa) as suffix. In comparison to Odia alphabets it seems to be very peculiar because in Odia each alphabet is pronounced with 'A' suffix.

In the comparison of the Saora alphabets, we have to discuss both the religious factor and linguistic aspects. It is a basic need to examine here that with the inset of 'ଅ' or 'A', the alphabet order of Sorang Sompeng starts with 'ସା' (Sa) as the first alphabet which is occupies the last part of the Odia alphabet system. It is now a basic need to examine the Saora alphabet order with the gods or goddesses one after another and we have to verify the orderly arrangement of gods or goddesses and how far they guide the alphabetic order in the Saora script.

As already highlighted, all the alphabets of the Saora script *"Sorang Sompeng"*"Aa" (in English)/ "ଆ" (in Odia) is a peculiarity of the Saora alphabet system. The reasons are mostly guided by supernatural explanations. Each alphabet is related to a god or goddess of Saora culture and maybe because of this suffix "Aa" (in English)/ "ଆ" (in Odia) has been added to the alphabet with a sense of respect to the spiritual beings.

The first alphabet of *"Sorang Sompeng"* refers to *Sundang Sum*who is comparable to the god Nursinhain Hinduism. Here the influence of Hinduism is very clearly visible mainly because the name of god starts with "S", therefore the related soon alphabet is "Saa" (in English)/ "ସା" (in Odia) and it becomes the first

alphabet. The second alphabet is pronounced as "Ta" (in English)/ "ଟା" (in Odia) and this alphabet is referring to *Bata Devata* or god of the path. Similarly, the next alphabet is "Baa" (in English)/ "ବା" (in Odia) which refer to the god *Babu Sum*. Like that of the first alphabet, here also the god is related to Lord Vishnu of Hinduism. According to the Saora god, the third alphabet is pronounced as "Baa" (in English)/ "ବା" (in Odia). The fourth alphabet is "Chaa"(in English)/ "ଚା" (in Odia) it refers to the god *Chaandi Sum*and it is known as Mouza or border god. The next alphabet is "Daa" (in English)/ "ଦା" (in Odia) which is related to *Danki Sum*referring to the god of Savings. The next alphabet comes "Gaa" (in English)/ "ଗା" (in Odia) as in allother alphabets here also the 'Gaa' is derived from the god's name *Gada Sum*which means forest god. The next alphabet is "Maa" (in English)/ "ମା" (In Odia). Similarly here also the god's name is started with the "Maa" and the god's name is *Mundada Sum.* Such gods are mostly installed on the boundaries of a village or settlement, mostly on the Path side which enters into the village. Usually, this deity protects the village from outside enemies, or negative forces.

The next alphabet comes "Wong" (In English)/ "ଡା" (in Odia) as in other cases; it is also related to the deity whose name starts with *"Ang"* and the name *"Angal Sum"*refers to the name of the Mouza or the geographical area of the village.

Already we have discussed earlier that the alphabetic order of Saora Script doesn't follow the alphabet order of no other Indian language. It is a special case where the alphabetic order has been maintained as per the hierarchical order of Saora gods and goddess. As per this order, the next alphabet come "Laa" (in English)/ "ଲା" (in Odia). It refers to *"Labba Sum"* which means earth goddess. She is responsible for all kinds of agriculture and plants on the earth. The next alphabet is "Naa" (in English)/ "ନା" (in Odia).This alphabet stands for the god *"Naan Sum"*. It refers to a god who is worshipped at the time of registration a piece of land in one's own name. This is a very peculiar situation and a specific god is related to the registration of land which is very rarely found in any tribal or non-tribal society. Indirectly it refers to the situation that land mass on the earth is the personal property of the gods and goddesses and for every matter related to it, requires their permission.Very interestingly the alphabet is directly connected to the first letter of the concerned god's name. The next alphabet "Waa" (in English)/ "ଵା" (in Odia) refer to the god *"Wara Sum"*. Therefore, *Wara Sum* is worshiped for the good taste of food as well as good harvest. Next comes the alphabet "Paa" (in English)/ "ପା" (in Odia) which have been related to the god *"Patta Sum"*who is worshiped on the occasion of naming a baby soon after birth. The next alphabet in this order is "Yaa" (in English)/ "ୟା" (in Odia).According to the alphabet, the name of the goddess is also named after 'Yaa' and addressed as *"Yuyubay Sum"* which means village goddess and she is believed to be responsible for the common wellbeing of all the villagers in the village. Similarly the next alphabet "Raa" (in English)/ "ରା" (in Odia) are connected to the god *"Rangi Sum"* and he is the wind god. This wind god is the creator of storm and also controller of this storm. In the next alphabet "Haa" (in English)/ "ହା" (in Odia) is related to the god *"Hara Sum"*which means the deity worshiped at the time of buying the necklace or any other ornaments. In a similar manner the next alphabet "Kaa" (in English)/ "କା" (in Odia) refers to the god *"Kitung Sum"*which means the supreme god who is responsible for precocity and happiness in the Saora society. Next come the alphabet "Jaa" (in English)/ "ଜା" (in Odia). This letter Jaa is related to the god *"Jnangla Sum"* which means the Lord of the universe or Jagannath. The god *Jnangla Sum*is also one of the presiding deities of Saora culture. The alphabet "Gnyaa" (in English)/ "ଞା" (in Odia) is on other hand, refers to *"Yanna Sum"*who is worshipped for providing strength to a baby to start walking. Very interestingly the alphabet "Aa" (in English)/ "ଆ" (in Odia) coming in the next order which refers to the god *"Angai Sum"*and it means the moon god. In Odia alphabet system, Aa (ଆ) comes as a vowel in the beginning of the alphabetic order and very peculiarly such vowels are coming towards the end part of the Saora alphabetic order. The next alphabet "E" (in English)/ "ଏ" (in Odia) it refers to *"Elana Sum"* which means incarnation god and goddess. After this alphabet, another vowel comes which is lacking "Aa" (ଆ) and only four such letters are there in Sorang Sompeng and the reason is not very much known so far. The alphabet "E" (in English)/ "ଇ" (in Odia) refer to *"Edai Sum"*which means to worship for the blessings of the ancestors. The next vowel come "U" (in English)/ "ଉ" (in Odia). It is also referring to the god *"Uyung Sum"* which means the Sun god. Usually sun god becomes the presiding deity in the most of the tribal culture including Saora. In the next alphabet we find "A" (in English)/ "ଅ" (in Odia) it is refers to *"Anal Sum"*and it means lord Indra who is responsible for rain on the earth. The next alphabet is "Ai" (in English)/ "ଐ" (in Odia) and as per the Saora alphabet, the connected god is *"Aimandada Sum"* who is worshipped in the form of iron objects in order to help the farmers in their cultivation work. The last letter

comes "Mrai" (in English)/ "ମ୍ରାଇ" (in Odia).The connected god is not there in the minds of the common people; however it refers to a double alphabet like Chcha (ଛ).

VII. Conclusion

The invention of the Saora script, *Sorang Sompeng*, represents a remarkable example of indigenous intellectual innovation shaped by cultural necessity, spiritual belief, and social transformation. This study has examined the historical background, symbolic foundations, and socio-cultural significance of the script from an anthropological perspective, highlighting how language, religion, and identity intersect within the Saora community. The development of a writing system for a traditionally oral language marks an important milestone in the process of cultural preservation and community self-representation.

The findings suggest that the creation of the Saora script cannot be understood merely as a linguistic achievement; rather, it reflects a broader cultural movement aimed at strengthening collective identity. Guru Mangei Gamango's initiative emerged in response to practical challenges faced by the Saora people, particularly the absence of mother-tongue education and the growing dominance of regional and colonial languages. By designing a script specifically suited to the phonological and cultural characteristics of the Saora language, he provided the community with a means to document its knowledge systems and assert linguistic autonomy. The script therefore functioned both as a tool of literacy and as an instrument of cultural empowerment.

One of the most distinctive aspects of *Sorang Sompeng* is its deep connection with Saora religious cosmology. Each alphabet is symbolically linked to a deity or spiritual entity, and the sequence of letters follows the hierarchical order of gods and goddesses rather than purely phonetic principles. This integration of spirituality and linguistic structure demonstrates that writing systems may embody cultural philosophy and worldview. The reverence shown toward the script, including its ritual worship in certain locations, further illustrates how literacy practices can acquire sacred meaning within indigenous societies. Such characteristics challenge conventional understandings of scripts as purely functional systems and instead reveal their symbolic and ritual dimensions.

Anthropologically, the script also reflects processes of cultural interaction and adaptation. Elements of Hindu symbolism present within the alphabetic system indicate historical contact and acculturation, particularly among sections of the Saora community more exposed to external influences. However, rather than diminishing indigenous identity, these influences appear to have been selectively incorporated into existing cultural frameworks. The Saora script thus exemplifies cultural resilience, demonstrating how communities negotiate external pressures while preserving core traditions.

In contemporary contexts, the relevance of the Saora script has increased through initiatives promoting multilingual education and indigenous language revitalization. The inclusion of mother-tongue instruction in schools has created opportunities for the practical application of the script, encouraging literacy among younger generations and fostering renewed cultural pride. Although challenges remain regarding standardization, dissemination, and wider institutional recognition, the continued use of *Sorang Sompeng* indicates its enduring symbolic and educational value.

In conclusion, the Saora script stands as a powerful expression of community creativity and cultural continuity. Its invention bridges the transition from oral tradition to written expression while reinforcing spiritual beliefs and social identity. Documenting and analyzing such indigenous innovations is essential not only for linguistic scholarship but also for safeguarding intangible cultural heritage. The study underscores the importance of recognizing community-driven knowledge systems and highlights how script invention can serve as a meaningful response to historical change, educational inequality, and the ongoing quest for cultural self-definition.

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