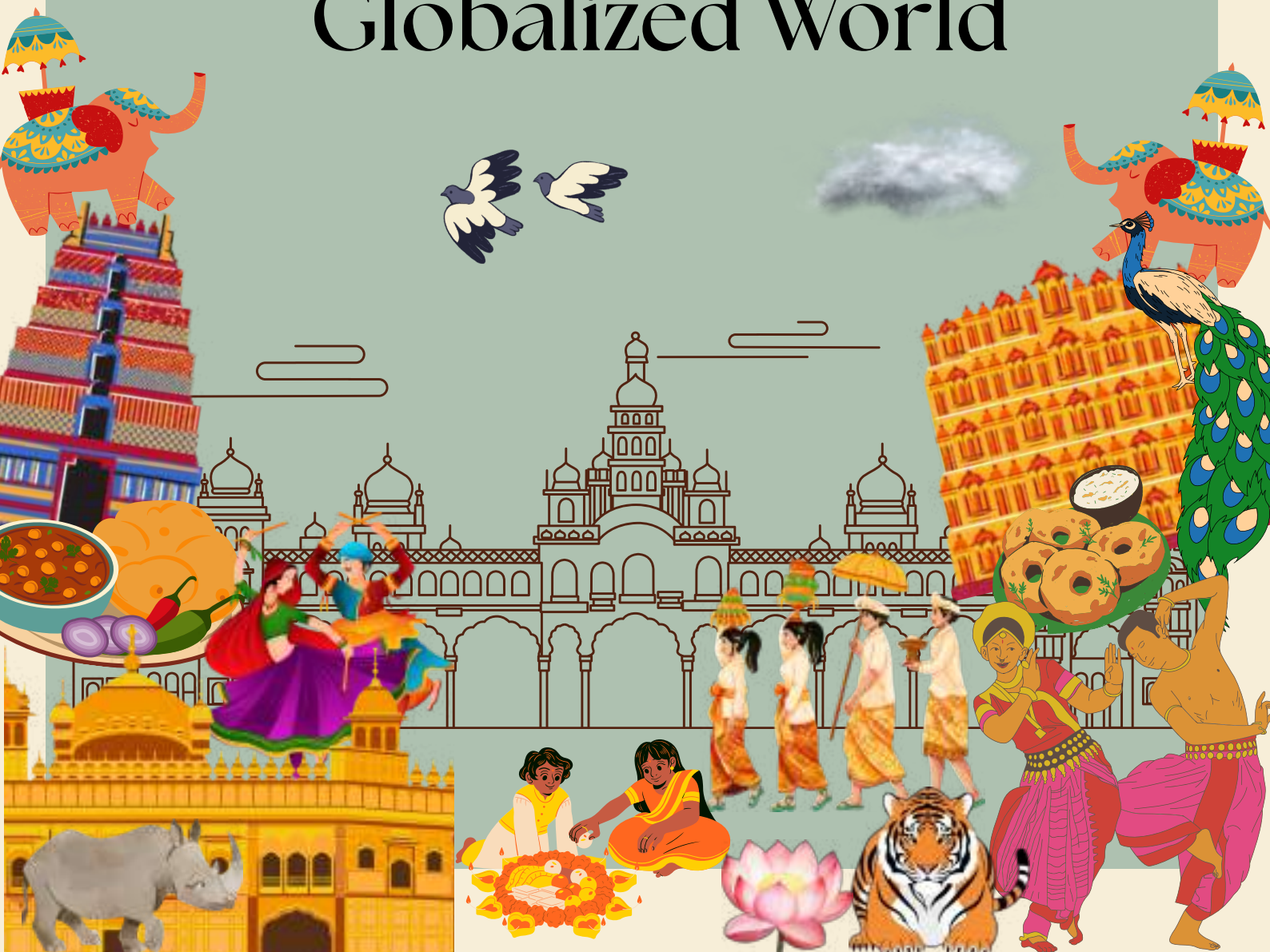
DHARITRI

DEPARTMENT OF GEOGRAPHY
ADITI MAHAVIDYALAYA
UNIVERSITY OF DELHI

13th Issue
2025-2026

Indian Cultural Identity In Globalized World



CONTENTS

	Page No.
• *Message from Head of Department*	I
• *Message from Principal*	II
• *Message from Teacher In Charge*	IIII
• *Message from Editorial Board*	IV
• *Editorial Board*	V
• *Faculty*	VI
• *Students of Department of Geography*	VII-VIII
• *Annual Report 2025-26*	IX-X
• India a Cardinal of Culture's Reflection in the world - *Dr. Shadab Khan*	1-2
• The Basic Principal of Indian Culure- *Dr. Gopal Sonkar*	3-4
• Banaras Ki Thali- *Kritika Shakya*	4
• A Letter to Dear Globalization- *Riddhi Kumari and Dr. Sheetal Sharma*	5
• Significance of Indian Culture in Modern World- *Dr. Akhilesh*	6-7
• Sa Vidya Ya Vimuktaye- The Liberating Knowledge of India's Global Identity- *Mansha Verma*	8-9
• Roots In Motion- *Muskan*	9
• Holding Roots- The Indian Culture Identity In the globalized World- *Anamika Singh*	10
• Roots and Routes- Festivals in Globalized India- *Sweta Yadav*	11-12
• Indian Roots and Global Tree of Civilization- *Vidyanshi Tripathi*	13
• Cultural Landscape in Transition- Indian Cities Between Tradition and Modernity- *Ridhi Kumari*	14-15
• Roots that Remember- *Aditi Pandey*	15
• Dogra- The Cultural Festival of Jammu- *Shrishti and Shruti Raina*	16-18
• Cultural Heritage of Himachal Pradesh- *Dr. Ramchander Sharma*	19-20
• Kangla- The Story of Manipur's History and Culture- *Sanjubala Sukham*	21-22
• The Land of Gold- A Memory from Manipur- *Sanathoi Devi*	23
• A Taste of Tradition- Food Culture and Living Heritage of Jammu- *Monika Sen*	24-25
• Jivan aur Madhubani Ki Sanskriti- *Amrika Kumari*	26
• Garjiya Devi Temple- A Sacred Pillar of Uttrakhand's Hindu Cultural Heritage - *Garima Chauhan*	27-28
• Indian Cultural Identity in a Globalized World- *Sejal Varsena*	29-30
• Uttar Pradesh's Wonder- *Aparna Pandey*	30
• Haryana and Haryanvis- *Mohini and Monika*	31-32
• Yo Haryana Hai- A Culture of Strength, Respect, and Pride- *Akshita*	33

CONTENTS

- **Shree Mata Bhimbeshwari Devi Mandir, Beri (Haryana)- *Riya Gahlot*** **34**
- **Hariyana Sanskriti- Prampara, Parishram aur Pehchan- *Viddhi*** **35**
- **Unveiling the Culture of Hanumangarh, Rajasthan- *Tamanna Zafar*** **36-37**
- **Between Garba and Google- Being a Kutchi Gujrati in a globalized World- *Diya Pandya and Asmita Chattaraj*** **38**
- **The Cultural Tapestry of Ghaziabad- From Agrarian Roots to Urban Dynamism - *Dalenaaz Khuttel*** **39**
- **Uttar Pradesh - Bharat Ka Dil- *Kritika Shakya*** **40**
- **Gorakhnath Temple - A Place That Becomes Part of You- *Khushi Singh*** **41-42**
- **Food Culture and Heritage of Banaras- A Symbol of Living Cultural Identity in the Global World- *Heena Kumar*** **43-44**
- **Magadha- The heart land of ancient India- *Pari*** **45-46**
- **Sonepur Mela- A Blend of Tradition, Culture and Childhood Memories- *Pooja Kumari*** **47-48**
- **Bihar- Atit Ka Gaurav aur Bhavishya Ki Angrai- *Rani Mishra*** **49**
- **Eco Heritage and Ethnic Identity- A Jharkhand Perspective- *Ayushi Rajput*** **50-51**
- **The Golden Fabric - A culture tapestry of Assam - *Smitali Roy*** **52-54**
- **Chattisgarh - Culture Shaped by its Nature- *Tanushree Yadav*** **55**
- **Kerela- A Symphony of Festivals, Art and Tradition- *Roshni Ganga PU*** **56-57**
- **Where Every Step Tells a Story- Dances of Kerela- *Joanna Daniel*** **58-59**

- **Orientation Program** **60**
- **Miniature Exhibition on Water Conservation** **60**
- **Field Trips** **61**
- **Excursion Trip to Surajkund International Cultural Fair** **62**
- **Workshop on AI Tools in Geographical Studies** **62**
- **Photographies** **63**
- **Posters** **63**

- **Book Review- The Romantics by Pankaj Mishra- *Bhumika Goswami*** **64**
- **India of My Dreams From the Lens of Kamla Devi Chattopadhyay- *Megha*** **65-67**
- **Bhartiya Sanskriti Mai Vaishvikaran- *Shivani*** **68**
- **Vimochanasya Sanskar- *Heena Kumar*** **69-70**
- **Globalization Made Culture Quieter not Weaker- *Dr. Sheetal Sharma and Diya Pandya*** **71**
- **Culture is not a Baggage- It is what we bring into the world- *Diya Pandya*** **72**

CONTENTS

- **The India I know-** ***Nandini Raj*** **72**
- **Indian Cultural Identity in the Globalized World -*Krati Srivastava*** **73-73**
- **Jila Basti Ki Sanskriti-** ***Muskan*** **74**
- **Challenges to Indian Cultural Identity-** ***Richa Kumari*** **75-76**

दिल्ली विश्वविद्यालय
University of Delhi

Anindita Datta, PhD
Professor & Head of the Department

Vice President, International Geographical Union
International Councilor, American Association of Geographers

Department of Geography
Delhi School of Economics
University of Delhi
Delhi - 110 007

Telephones:
Office +91-11-27666491
Mobile +91-9810633776
E-mail: anindita.dse@gmail.com
adatta@geography.du.ac.in



MESSAGE

On the occasion of the 2026 launch of **Dharitri** themed on *'Indian Cultural Identity in a Globalized World'* I extend my best wishes to the faculty, students and staff of the Dept of Geography, Aditi Mahavidyalaya.

There is no better occasion for us to remember we live in a hyper connected world, where our nation has the proud ethos of 'Vasudhaiva Kutumbakam' – a philosophy that has shaped our cultural identity and world view.

As Vice President of IGU and International Councilor of American Association of Geographers I extend my best wishes to all of you and commend the TIC Prof Punyatoya Patra and her team on this effort.

Anindita Datta

Message from the Principal



Dear Readers,

It gives me immense pleasure to present thirteenth edition dedicated to the theme **"Indian Culture in a Globalized World".** In an era marked by unprecedented connectivity and cultural exchange, this theme is both timely and deeply relevant to our collective understanding of identity, heritage, and progress. Indian culture, with its profound philosophical roots, artistic traditions, and pluralistic ethos, has always been dynamic rather than static.

I extend my heartfelt congratulations to the editorial team, faculty mentors, and student contributors for curating such a reflective and intellectually enriching compilation. Your efforts embody the true spirit of education: fostering awareness, critical thinking, and cultural sensitivity.

May this edition inspire readers to appreciate the richness of Indian culture, understand its global relevance, and contribute thoughtfully to a world where cultural diversity is not merely preserved but celebrated.

Warm regards,

Prof. Neelam Rathi
Acting Principal

Message from the Teacher-In-Charge

Dear Readers,



In the contemporary era of globalization, the world has become increasingly interconnected through flows of ideas, technology, trde and culture. While this process has created new opportunities for exchange and development, it has also raised important questions regarding the preservation and expression of cultural identities. India, known for its civilizational continuity and remarkable cultural diversity, stands as a vibrant example of how traditions, languages, customs and knowledge systems continue to evolve while engaging with global influences. The Indian cultural identity is not static; rather, it is dynamic, resilient and adaptive, reflecting centuries of interactions, syncretism and shared heritage.

At a time when globalization often encourages cultural homogenization, it becomes essential to recognize and celebrate the uniqueness of local traditions, indigenous knowledge, artistic expressions and social values that form the essence of Indian culture. Institutions of learning play a crucial role in nurturing awareness about this rich cultural legacy while encouraging students to critically engage with global processes. Understanding the spatial dimensions of culture and the ways in which globalization shapes identities is particularly significant within the discipline of Geography.

The Department of Geography of Aditi Mahavidyalaya takes great pride in presenting the annual magazine **Dharitri 2026** on the theme ***"Indian Cultural Identity in a Globalized World".*** This initiative aims to provide a platform for students and scholars to reflect upon the intersections of culture, space and globalization, while appreciating the enduring strength of India's cultural traditions in a rapidly transforming world.

I extend my heartfelt appreciation and best wishes to the entire Geography fraternity of Aditi Mahavidyalaya for their sincere efforts and enthusiasm in bringing out this issue of Dharitri 2025-26.

Prof. Punyatoya Patra

From the desk of Editors

"The culture of India is the result of a continuous synthesis of many traditions."
— Jawaharlal Nehru

Dear Readers,

We are extremely pleased to present to you the thirteenth edition of **"Dharitri"** the annual magazine of the department of geography. The theme **"Indian cultural identity in the globalized world"** is a suitable theme as India as a nation is known for its explicit cultural, traditional roots which is an inspiration for the entire world at the present age of globalization.

In the era of rapid globalization, Indian culture stands as a dynamic blend of deep-rooted traditions and modern adaptation, operating not as a static relic but as a vibrant, "soft power" force on the world stage. As boundaries blur due to technology and international exchange, Indian culture has paradoxically expanded its reach globally popularizing yoga, Ayurveda, cuisine, and Bollywood while simultaneously navigating the challenges of westernization at home. Globalization acts as a double-edged sword; while it fosters the homogenization of lifestyles in urban India, it also facilitates a "salad bowl" approach, allowing Indian traditions to co-exist and hybridize with foreign influences. The core values of Indian culture, such as **'Atithi Devo Bhava'** (the Guest is God) and a deep-rooted respect for elders, are facing competition from consumerist and individualistic trends. However, the resilience of Indian heritage lies in its ability to adapt, ensuring that while the younger generation embraces modern trends, the timeless essence of Indian identity continues to thrive and inspire globally.

We Are proud that the young geographers have presented their perspective on this with their own personal lives and experiences. We thank the entire faculty for their shared contribution, vision and commitment for the work.

Let us hope that this edition preserves the become as timeless and authentic as the heritage of this country.

Happy Reading!

Editorial Board



Left to Right : Adeeba, Mansha Verma, Dr. Sheetal Sharma, Dalenaaz, Ridhi Kumari

Editors

Dr. Sheetal Sharma
Mansha Verma
Ridhi Kumari
Dalenaaz
Adeeba Khanam

Front cover
Dalenaaz

Gallery
Ridhi Kumari

Creative Editing
Mansha Verma

Back cover
Adeeba Khanam

"I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any."
— Rabindranath Tagore

"Indian culture is neither ancient nor modern alone; it is the product of a long historical process of interaction and assimilation. It has grown by absorbing many influences from outside and yet maintaining its own distinctive identity."
— Jawaharlal Nehru

"No culture can live if it attempts to be exclusive. I believe in the fundamental truth of all great religions of the world. At the same time, I want the cultures of all lands to be blown about my house freely, but I refuse to be blown off my feet by any."
— Mahatma Gandhi

"India has always been a country of multiple identities, languages, religions and traditions. The strength of Indian culture lies not in uniformity but in the coexistence of diverse ways of life."
— Amartya Sen

FACULTY OF DEPARTMENT OF GEOGRAPHY



Dr. Punyatoya Patra
Professor
(Teacher-In-Charge)



Dr. Anju Singh
Associate Professor



Dr. Mamta Arora
Assistant Professor



Dr. Sheetal Sharma
Assistant Professor



Mr. Jag Mohan
Assistant Professor



Dr. Shadab Khan
Assistant Professor

Guest Faculty



Mr. Pushalal Ganesh
Assistant Professor



Dr. Rachna Sharma
Assistant Professor



Dr. Swati Bidhuri
Assistant Professor



Dr. Mansi Malik
Assistant Professor



Dr. Gopal Sonkar
Assistant Professor



Dr. Ram Chandra
Assistant Professor



Dr. Sant Prasad
Assistant Professor



Dr. Akhilesh Chaudhary
Assistant Professor

Students of Department of Geography



B.A. Honours Geography, I Year



B.A. Honours Geography, II Year



B.A. Honours Geography, III and IV Year

Students of Department of Geography



B.A. Program Geography Major, II Year



B.A. Program Geography Major, III and IV Year

ANNUAL REPORT
DEPARTMENT OF GEOGRAPHY
(Academic Year 2025-2026)

MINIATURE EXHIBITION ON WATER CONSERVATION

The Department of Geography, Aditi Mahavidyalaya, University of Delhi successfully organised a Miniature Exhibition on **"Water Conservation"** on 29th September 2025 under *Viksit Bharat – Seva Pakhwara Utsav* in the GIS Laboratory from 9:00 AM to 1:00 PM. The exhibition was organised by teachers and students of B.A. Programme (Geography Major). The event was honoured by the presence of Hon'ble Shri Ravindra Indraraj Singh, Cabinet Minister of the Government of Delhi, who attended as the Chief Guest. Principal Prof. Neelam Rathi along with faculty members, coordinators, and students were also present on the occasion.

The exhibition showcased working models prepared by students on themes related to water conservation including the water cycle and rainwater harvesting practices in rural and urban areas. Innovative technologies such as permeable roads and rooftop rainwater harvesting systems were demonstrated through the models. The Chief Guest appreciated the creativity and scientific understanding displayed by the students and encouraged the adoption of community-based water conservation practices.

FIELD VISIT TO PUDUCHERRY

The Department of Geography organised an academic field visit to **Puducherry** for B.El.Ed 2nd and 3rd year and B.A. (Hons.) Geography 3rd year students. The visit was conducted under the guidance of Prof. Punyatoya Patra, Mr. Jag Mohan, Dr. Shadab Khan and Dr. Rachana Rani Sharma. Field visits and community-based surveys form an important component of geographical learning as they enable students to understand environmental and social realities beyond classroom teaching.

During the visit, a group of 40 students conducted field surveys in the villages of Kuruchikuppam and Kalapet. Puducherry, known for its unique blend of French colonial heritage and Indian cultural traditions, has coastal settlements that are highly dependent on marine resources and are vulnerable to hazards such as floods, cyclones and coastal erosion. Fifteen B.El.Ed 2nd year students studied the physical geography of the region including landforms, climate, soil, vegetation and coastal characteristics. Eleven B.A. (Hons.) Geography students conducted a study on the **"Role of Women in Disaster Management with special emphasis on floods"**. Fourteen B.El.Ed 3rd year students examined the social and economic challenges faced by the local population, particularly women, through field surveys and interactions with residents.

EXCURSION TRIP TO SURAJKUND INTERNATIONAL CRAFTS MELA

An educational excursion to the **"Surajkund International Crafts Mela"** located in Faridabad was organised by the Department of Geography on 5th February 2026 with the participation of 90 students accompanied by 10 faculty members. Teachers and students of B.A. Programme Major Geography along with 1st and 2nd year B.A. (Hons.) Geography students participated in the excursion. The objective of the visit was to provide students with experiential learning and exposure to India's artistic heritage, traditional craftsmanship and global cultural diversity.

Students visited various state pavilions including Rajasthan, Gujarat, Punjab, West Bengal and the North-Eastern states which displayed handicrafts, handloom textiles, pottery, jewellery and paintings. Live demonstrations by artisans of weaving, wood carving, embroidery and metalwork enabled students to understand traditional techniques and indigenous art forms. The mela also featured international craft stalls from countries such as Afghanistan, Turkey and Egypt displaying carpets, ceramics and decorative artefacts, offering students an opportunity to observe global artistic traditions.

WORKSHOP ON "AI TOOLS IN GEOGRAPHICAL STUDIES"

The Department of Geography, Aditi Mahavidyalaya, University of Delhi, in collaboration with Swastik Edustart, GIS Training Institute, Delhi organised a workshop on **"AI Tools in Geographical Studies"** on 10th February 2026 in the GIS Laboratory from 12:00 noon onwards. The programme aimed to provide students with practical exposure to the emerging interface between Artificial Intelligence (AI) and Geographic Information Systems (GIS).

The resource persons Dr. Bratati Dey and Mr. Rajeev Meena delivered an intensive hands-on training session introducing students to AI-enabled tools used for spatial data handling, mapping, analysis and visualization. Through live demonstrations and guided exercises they trained students in basic operations and highlighted the relevance of geospatial technologies in contemporary research and industry. The workshop also provided information about career opportunities and skill development in the geospatial sector. The session proved to be highly informative and beneficial for the participants.

AT THE END OF THE YEAR ……

The academic year 2025-26 witnessed several enriching academic and field-based activities organised by the Department of Geography. Through exhibitions, field visits, excursions and technical workshops, students gained valuable experiential learning. With the support of dedicated faculty and active student participation, the department continued to promote academic excellence and practical geographical understanding.



India a Cardinal of Culture's Reflection in the World

Dr. Shadab Khan, Assistant Professor,
Deptartment of Geography, Aditi Mahavidyalaya

Sarve Bhavantu Sukhinah Sarve Santu Niramayaah.
May all be happy; may all be free from disease;
Sarve Bhadraani Pashyantu Ma Kashchiddhukhabhagbhavet.
may all see auspiciousness; may no one suffer.
(A concise benediction emphasizing compassion and collective welfare.)

India, with its vast population and cultural diversity, represents a significant cultural force in the world. Indian culture has a long history of cultural exchanges with other civilizations, both ancient and modern. Indian diaspora communities have played an active role in disseminating Indian cultural practices and traditions across different regions of the world. Two factors, cultural exchange and diversity play a pivotal role in shaping the global landscape. Apart from that, Indian cultural elements have gained global recognition and appreciation. Indian art, music, cinema, literature, and spirituality have captivated audiences worldwide. Indian culture is renowned for its diversity, depth, and historical continuity. It encompasses a wide range of regional traditions, languages, religions, philosophies, art forms, and culinary practices. Indian culture has had a profound impact on various aspects of human civilization, influencing art, literature, philosophy, spirituality, and social structures. Bollywood films, with their unique blend of music, dance, and storytelling, have acquired a global following, contributing to the popularity of Indian cinema internationally. In this era of globalization, among the diverse range of cultures, Indian culture stands out as a significant contributor to the global cultural fabric. Indian cultural elements have not only gained international recognition but have also influenced and enriched global artistic, intellectual, and social practices. Globalization as a concept is viewed in two distinct ways: in a positive sense to describe a process of integration into the world economy, and in a normative sense to prescribe a strategy of development based on a rapid integration with the world economy. The economic globalization has developed in 'an ethical vacuum' and has created 'global imbalances that is practically unsustainable. Long back Mahatma Gandhi expressed it differently. 'I want the cultures of all lands'. The Indian culture has a relevance to the globalising world of today. The global impact of Indian culture exemplifies the power of cultural exchange and the ability of a nation's heritage to transcend boundaries and shape the process of globalization. The richness of values secreted in the interstices of Indian culture was known and appreciated long before the era of present day globalisation. It left its imprint on the culture and civilisation of East Asian, South-east Asian, Central Asian and West Asian lands (Middle east in particular). Many factors contribute to it: the speed of connectivity, the number of Indians abroad, the popularity of commercial Hindi films and yoga and of the literary products of Indian writers in English.

INDIAN CULTURE IN A GLOBALISED WORLD

1. Philosophy (Bhartiye Darshan) and Spiritual Traditions: Indian philosophical traditions, including concepts like yoga, meditation, and Vedanta, have influenced spiritual practices and philosophies globally. Yoga, in particular, has gained immense popularity and is practiced by millions of people worldwide for physical and mental well-being. Indian spiritual leaders like Swami Vivekananda and Sri Sri Ravi Shankar have spread Indian philosophical teachings and practices across the globe, contributing to the spiritual landscape of various cultures.

2. Cinema (Bollywood) and Entertainment: Indian cinema, popularly known as Bollywood, has become a global phenomenon, reaching audiences in various countries. Bollywood films, known for their vibrant song and dance sequences, melodrama, and unique storytelling, have captivated audiences worldwide. Indian actors, such as Amitabh Bachchan, Shah Rukh Khan, and Priyanka Chopra, have gained global recognition and have contributed to the popularity of Indian cinema. Additionally, Indian film festivals like the International Film Festival of India and the Mumbai Film Festival have become platforms for showcasing Indian and international cinema. Rang De Basanti is a cinematic example of Indian patriotism with a global expression. Contrary to a rural representation of Indian nationalism depicted in films as seen in many previous works such as Mother India or Lagaan, Rang De Basanti is a narrative on the uprising of India's youth experiences combined with the nationalistic zeal seen through the eyes of a westerner.

3. Religion and Belief Systems: Indian religions like Hinduism, Buddhism, Jainism, and Sikhism have had a profound influence on global religious and philosophical thought. The teachings of Hindu gurus, such as Swami Vivekananda and Paramahansa Yogananda, have attracted followers from different parts of the world. Buddhist principles of mindfulness and compassion have found resonance in various cultures. The spread of Indian spiritual practices and belief systems has contributed to the global diversity of religious and spiritual expressions.

4. Performing Arts and Music: Indian music, with its diverse genres like Hindustani classical, Carnatic classical, folk music, and Bollywood music, has gained international recognition and influence. The song Naatu Naatu from the hit Telugu-language film RRR has made history by becoming the first Indian film song to win an Oscar. Indian musical instruments like the sitar, tabla, and sarod have also found a place in global music compositions. Similarly, Indian dance forms, such as Bharatanatyam, Katthak and Odissi, have gained popularity and are performed and taught internationally, contributing to the global appreciation of Indian performing arts.

5. Cuisine and Food Culture: Indian cuisine, with its diverse flavors, spices, and regional specialties, has become popular worldwide. Indian restaurants can be found in almost every major city globally, offering a taste of Indian cuisine. Dishes like curry, biryani, samosas, and tandoori have become global favorites, and Indian spices and cooking techniques have influenced international culinary practices. Indian food culture, with its emphasis on vegetarianism, Ayurvedic principles, and diverse regional cuisines, has contributed to the global culinary landscape.

6. Visual Arts and Architecture: The intricate craftsmanship and unique architectural styles of ancient Indian temples, palaces, and monuments have fascinated people across the globe. The beauty of structures like the Taj Mahal, the intricate carvings of temples at Khajuraho, and the cave paintings at Ajanta and Ellora have left a lasting impression on global architectural styles. Indian visual arts, including miniature paintings, Madhubani art, and Tanjore paintings, have also found admirers worldwide.

7. Literature and Language: Indian literature, both ancient and contemporary, has made a significant impact on global literature. Ancient texts like the Vedas, Upanishads, Mahabharata, and Ramayana have been translated into numerous languages and have influenced world literature and philosophy. Indian authors like Rabindranath Tagore, R.K. Narayan, Arundhati Roy, Amratya Sen and Jhumpa Lahiri have gained international acclaim, showcasing the influence of Indian literature on global readership. Translation has offered many authors, their writings, and all other kinds of reading material a wider readership. Tamil or Bengali texts are now accessible through translation to the non-Tamil and non-Bengali readers respectively around the world. The influence of Indian culture on globalization is a testament to the power of cultural exchange and the ability of a nation's heritage to transcend boundries.

The Basic Principle of Indian Culture

Dr. Gopal Sonkar, Assistant Professor,
Department of Geography, Aditi Mahavidyalaya

If we observe Indian history across the ages, two points emerge with crystal clarity. First, Indian culture never neglected the material dimensions of life. In fact, until about the end of the eighteenth century, we find that in terms of material achievement Indian civilization was not behind the rest of the world; in certain respects, it was even more advanced than what we see today. The wealth and beauty of Indian culture were widely recognized across the globe. Whatever foreign power came to control India rose in prosperity, prestige, and power as a result, and it is doubtful that had it not been for India's social, military, and diplomatic backwardness she would ever have fallen such an easy prey to fortune-hunting commercial companies from the West.

The second fact revealed by the history of Indian culture is that the foremost place in her life has always been given to spirituality. As stated earlier, this did not mean that the material aspect of life was neglected.

On the contrary, the fact that spirituality was accorded its proper and rightful place in society is one of the reasons that enabled Indian culture to distinguish itself in material achievement as well, and in a very remarkable manner.

The reason spirituality was given primacy is that, as Swami Vivekananda observed, the cultural leaders of ancient India understood life in its deepest sense; they had compared and contrasted materialism with spirituality.

They realized the utter hollowness of a purely materialistic existence and the supreme superiority of the spiritual dimension.

They therefore indicated the path by expressing a clear preference for spirituality and by directing the current of Indian life to flow mainly through spiritual channels.

Their lead has been followed in this country for thousands of years. As Swami Vivekananda once remarked, we cannot now reverse the current of Indian life in order to force it to rush through another channel.

Except for those who are confirmed atheists or excessively worldly, however high, mighty, or wealthy a person may be, he has always bowed his head before spiritual teachers.

Even the most worldly pursuits and concerns in India have been given a religious colouring and interpretation, so that however worldly a man may be, his worldliness serves as an aid rather than a hindrance to spiritual development.

The nineteenth century produced great religious and social reformers in India, and their appearance culminated in the birth of Sri Ramakrishna and Swami Vivekananda.

Processes were set in motion in the depths of the nation's soul which, in spite of the most adverse circumstances, generated such vitality, energy, and cohesion that they ultimately enabled the yoke of foreign rule to be cast off before British supremacy could complete even two hundred years in the subcontinent. Vivekananda emphasized in speech after speech that if we wish to strengthen India in any sphere, we must strengthen her in spirituality.

Any keen observer of contemporary affairs cannot fail to notice that the world, both within and outside India, has in our age been passing through rapid changes at a pace probably undreamt of by earlier generations. It seems as though history itself has ordained that in this period humanity should advance at a tremendous speed and it has indeed been advancing with such force. Progress in the mechanical and technological fields has been remarkable, while advancement in the economic, political, and

psychological spheres has lagged behind. The resulting maladjustment and dislocation have given rise to a vast amount of discontent and misery.

Any individual or nation that can help humanity pass through the present changes with the least suffering, and assist in making the social, economic, political, and psychological adjustments required in this age so as to render human life happier and more peaceful, would confer a lasting benefit upon mankind. By virtue of her faith in, and realization of, the spiritual unity of humanity, India is especially well fitted for this great task.

No doubt the contemporary problems that confront us, both outside India and within this country, are immense.

Yet if we clearly remember the ultimate foundation from which we derive our individual and national strength, and apply ourselves to our tasks in the modern world with the conviction that the source of all power stands behind us indeed, that in performing our duties we are carrying out the will of that Power then no force on earth can resist us.

There can be little doubt that the highest success will attend our efforts to advance the welfare of people both within and beyond India.

Let us therefore, with all our effort, once again strengthen India in her spirituality and apply ourselves to our task with the necessary vigour.

The result will be that the intricate problems confronting humanity today, both within and outside India, will appear easier to resolve and will ultimately be solved in a manner that cannot but bring satisfaction to people across the world.

बनारस की थाली

Kritika Shakya
IV Semester, B.El.Ed Department.

बनारस की थाली
बनारस में खाना
पेट भरने की रस्म नहीं,
यहाँ स्वाद भी
शास्त्र की तरह पढ़ाया जाता है।
सुबह की शुरुआत
कचौड़ी की खुशबू से होती है,
गरम सब्ज़ी में डूबी
जैसे गलियों ने कंबल ओढ़ लिया हो।

चाय के साथ
बातें उबलती हैं,
और हर दुकानदार
अपने स्वाद का इतिहास सुनाता है,
दोपहर की थाली में
सादगी बैठी है—
अरहर की दाल, चावल,
और देसी घी की चुपचाप हँसी।
शाम ढलते ही
टमाटर चाट में
खट्टापन नहीं,
बनारस की बेबाकी घुल जाती है।

और फिर आता है
मलइयो—
जैसे सर्द हवा ने
दूध से कविता लिख दी हो।
यहाँ पान भी
मीठा अंत नहीं,
संवाद की आख़िरी पंक्ति है,
जो होंठों पर ठहर जाती है।
बनारस का खाना
प्लेट में नहीं समाता,
यह याद बनकर
ज़ुबान से मन तक उतर जाता है।



A letter to Dear Globalization.....

Ridhi Kumari and Dr. Sheetal Sharma

Dear Globalization,

Nice to meet you!

But you arrived quietly in our personal world. Through screens glowing in dark rooms, through brands with unfamiliar accents, through dreams that promised speed, success and a wider world.

You told us ..... that we could speak many languages, wear many styles and think without borders.

Yes! I believed you because... you made life easier, you brought the world to our fingertips, you allowed Indian voices to travel far beyond our streets and rivers, our music plays in foreign cafes, our food appears on menus across continents, our festivals light up cities we have never visited.

For that, we thank you, but somewhere along the way, you began to ask for something in return.

You asked us to soften our accents, to shorten our traditions, to make our culture easier to explain and quicker to consume. You taught us to call our clothes ethnic, our rituals outdated and our languages impractical.

You convinced many of us that progress required forgetting!

we see children who know global brands but not local stories, festivals reduced to aesthetic backdrops for photographs, traditions practiced only when they are convenient or fashionable, we hear languages fading from daily conversations because they do not fit into professional spaces. Culture, once lived, is now often performed.

Dear Globalization, culture is not an obstacle, it is not something that holds us back and together. Indian cultural identity has never been static, it has always absorbed, adapted and evolved. Invaders came, traders arrived and ideas flowed long before you did yet we remained rooted. Change always create something new.

At present change is not important but replacement is quite better term in understanding. When everything starts to look the same, speak the same and think the same, diversity becomes a slogan rather than a reality. When local knowledge is replaced by global templates, something deeply human is lost. When identity becomes a marketable product, it stops being a lived experience.

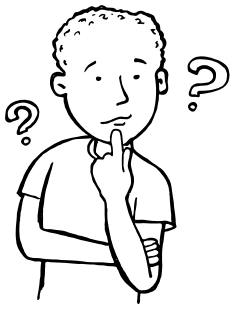
Dear Globalization, we are welcoming you but with some terms and conditions.....

- Let us modernize without abandoning memory.
- Let us innovate without erasing origin.
- Let us carry our traditions forward not as burdens but as strengths.
- Allow us to be global without becoming invisible to ourselves.
- Do not turn our culture into a trend that fades.
- Do not reduce centuries of meaning into simplified symbols.
- Do not erase us in the name of connection.

We are willing to share the world with you. Just do not ask us to disappear in it.

Thanks and Regards

Geographers



Significance of Indian Culture in Modern World

Dr. Akhilesh, Assistant Professor,
Department of Geography, Aditi Mahavidyalaya

Culture of India is one of the oldest and most sustained cultures in the world. With a history span of more than five millennia, it represents a unique mix of tradition and change, spirituality and material life, unity and diversity. In today's globalized world, Indian culture plays a crucial role in influencing philosophy, spirituality, lifestyle, arts, and values of the world. Its universal outlook, inclusiveness, adaptability, and emphasis on peace and harmony make it increasingly relevant to global society especially where human values and morals are dissipating at very faster rate.

Philosophical and Spiritual Contribution

One of the most profound contributions of Indian culture to the world lies in the philosophical and spiritual world. Ancient Indian texts such as the Vedas, Upanishads and Bhagavad Gita have offered deep insights into the self, and the universe. Concepts like dharma (righteous duty), karma (action and its consequences), moksha (liberation), and ahimsa (non-violence) have influenced not only Indian society but also global philosophical thought.Thinkers such as Swami Vivekananda, Mahatma Gandhi, and Rabindranath Tagore carried Indian spiritual ideas to the world stage.

Gandhi's principle of non-violence inspired global leaders like Martin Luther King Jr. and Nelson Mandela demonstrating how Indian ethical values could be applied to political and social struggles worldwide.

Yoga, Meditation, and Holistic Well-being

Indian culture has played a crucial role in promoting holistic well-being through practices such as yoga, meditation, and Ayurveda. Yoga, which originated in ancient India, has become a global phenomenon. Today, millions of people across continents practice yoga for physical fitness, mental peace, and spiritual growth.

The declaration of the International Day of Yoga by the United Nations reflects global recognition of India's cultural contribution to health and well-being. Similarly, meditation and mindfulness techniques rooted in India are increasingly used to deal with stress, anxiety, and mental health issues in modern societies. Ayurveda, India's traditional system of medicine, emphasizes balance between body, mind, and environment, offering sustainable and preventive healthcare perspectives to the world.

Cultural Values and Social Philosophy

Indian culture emphasizes values such as tolerance, coexistence, respect for diversity, and collective harmony. The idea of "Vasudhaive Kutumbhakam"—the world is one family captures the inclusive and universal spirit of Indian civilization. In a world divided by race, religion, and nationality, this philosophy offers a powerful message of global unity and mutual respect. India's long tradition of accommodating different religions, languages and cultures within a single social framework without distinguishing them from streamline provides an example of pluralism and holistic mindset. India is land of origin to many religions and Hinduism, Buddhism, Jainism, Sikhism, Islam, Christianity, and other faiths have coexisted in India since long, reflecting social harmony rather than dominance of one over other. This pluralistic ethos is highly relevant in today's multicultural and interconnected world.

Art, Literature, and Aesthetics

Indian culture has enriched world heritage through its unique styles of art, literature, music, dance, and architecture. Classical dance forms such as Bharatanatyam, Kathak, and Kathakali are embraced globally for their unique expressive style of storytelling and aesthetic depth.

Indian classical music, with its complex ragas and taals has influenced global music traditions and inspired musicians to fuse it with other music styles. Indian literature, both ancient and modern, has gained worldwide recognition. Epics like the Ramayana and Mahabharata explore universal human dilemmas such as duty, morality, love, and justice. Modern Indian writers like Rabindranath Tagore, R.K. Narayan, Arundhati Roy, Khuswant Singh and Salman Rushid have brought Indian narratives to world literature.

Architectural marvels such as the Taj Mahal, temples of Khajuraho, Konark, Ellora and ancient universities like Nalanda and Takshilla reflect India's artistic excellence and intellectual standards attracting world.

Influence through Indian Diaspora

The Indian diaspora, spread across continents, plays a vital role in carrying Indian culture to the world. Indians living abroad have preserved cultural traditions such as festivals, food, language, and rituals, while also blending them with local cultures. Celebrations of Lohdi, Makar Sakranti, Diwali, Holi, Chath and Navratri in countries like the United States, the United Kingdom, Canada, and Australia highlight the global presence of Indian culture.

Indian food, with its diversity of flavors and regional variations, has become immensely popular worldwide. Practices such as wearing yoga attire, consuming Indian spices for health benefits, and adopting Indian vegetarian food habits show how everyday aspects of Indian culture influence global lifestyles.

Contribution to Education and Knowledge Systems

India has historically been a center of learning & knowledge dissemination. Ancient universities like Nalanda and Takshashila attracted scholars from across Asia. India made significant contributions to mathematics, astronomy and medicine including the concept of zero, decimal system, and advancements in surgery in medicine.

India continues to contribute in the modern world through its emphasis on education, science, and technology with its world class educational institutes and talents, while maintaining cultural roots, discipline, respect for teachers.

Soft Power and Global Image

Indian culture and principles added to it, serves as a powerful tool of soft power in international relations. Through cultural diplomacy, India promotes mutual understanding and goodwill among nations. Institutions like the Indian Council for Cultural Relations (ICCR), cultural festivals and global yoga events enhance India's cultural influence. Bollywood films, music, and fashion have gained international popularity, shaping perceptions of India as a vibrant, emotional, and value-driven society. This cultural outreach strengthens people-to-people connections beyond political and economic ties.

Relevance in the Contemporary World

In an age marked by rapid technological change, environmental crises, and social conflicts, Indian culture offers timeless wisdom. Its emphasis on balance with nature, ethical living, self-realization, and social responsibility provides alternative perspectives to materialistic and consumer-driven lifestyles. Indian culture does not reject modernity but encourages harmony between tradition and progress. This ability to adapt while preserving core values makes it relevant for a world seeking sustainable development and meaningful existence.

Conclusion

The role of Indian culture in the world is multifaceted and enduring. Through its spiritual philosophy, holistic practices, social values, and global adaptability, Indian culture continues to enrich human civilization. It offers not just cultural expressions but a way of life that emphasizes unity, compassion, and growth. As the world becomes increasingly interconnected, the universal and inclusive spirit of Indian culture holds the potential to generate global harmony, understanding, and peace and taking the world towards a sustained and prosperous path.

Sa Vidya Ya Vimuktaye
The Liberating Knowledge of India's Global Identity

Mansha Verma
VIII Semester, B.A. Honours Geography

In a bustling metropolis like London or New York, it is now common to see people performing yoga. A software engineer in Bangalore begins her day with a few minutes of meditation, using an meditation app on her smartphone. A chef in Copenhagen experiments with turmeric latte and ashwagandha smoothies, citing their Ayurvedic benefits. This represents the quiet, persistent voice of the Indian knowledge system (IKS), finding its place and relevance in the globalised world of the 21st century.

At its core, Indian cultural identity has never been isolated and rigid. It is like a flowing river, fed by ancient springs of wisdom, continuously adapting to the terrain it travels. Globalisation, often misperceived as a homogenising phenomena, but it is a dynamic arena where this deep knowledge is being tested, translated, and rediscovered. It moves beyond the exoticised clichés of spices and saris to engage with fundamental questions of how to live, how to govern, how to heal, and how to understand our place in the cosmos. Like yoga, perhaps the most visible export. Its global journey from the esoteric to the everyday is a powerful example. While the physical postures, or asanas, have found universal appeal for wellness, the deeper essence lies in the Yoga Sutras of Patanjali. This text offers a holistic framework for mastering the mind. Its opening line, योगश्चित्तवृत्तिनिरोधः (Yogas chitta vritti nirodha), Yoga is directly helping the mind directly to our age of digital distraction and anxiety. The global embrace of mindfulness and meditation is, in essence, a practical application of this ancient psychological science. It is Indian knowledge providing tools for mental clarity in a fragmented world.

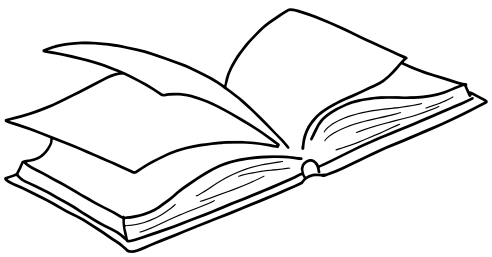
This IKS offers a radically different paradigm for progress itself. The dominant global narrative is often focused on limitless growth and consumption. In contrast, the Vedic worldview, tells in texts like the Isha Upanishad, introduces a principle of harmony and enoughness, तेन त्यक्तेन भुञ्जीथा (Tena tyaktena bhunjitha) “Find enjoyment in renunciation”. It tells us to enjoy the world through detachment, not possession. This ecological and philosophical idea, seeing the divine in all of nature (Vasudhaiva Kutumbakam, the world is one family), provides a crucial counterpoint to conversations on climate change and sustainable living.

India’s intellectual heritage was practical and diverse. The Arthashastra of Kautilya dealt with topics from public welfare and ethics in governance to detailed economic policies and administrative structures. It gave insights into state resource management and diplomacy. Similarly, the Charaka Samhita and Sushruta Samhita, foundational texts of Ayurveda, did not merely list herbal remedies. They presented a comprehensive system of health based on the unique constitution of the individual or prakriti, emphasizing prevention, diet, and the intimate connection between mind and body. As modern medicine deals with lifestyle diseases and personalised care, these holistic principles are gaining serious scientific interest.The challenge, and the opportunity, in the globalised world lies in moving beyond superficial appropriation. It is about engaging with the depth of these systems. It is about understanding the Nasadiya Sukta of the Rig Veda, with its majestic agnosticism about cosmic origins (“Who really knows? Whence this creation has arisen?”), embodies a scientific spirit of inquiry.

It is about seeing the Nyaya school's rigorous logic and epistemology as a form of ancient analytical philosophy.

The true marker of Indian cultural identity today is not a defensive preservation of the past, but the confidence to let this knowledge engage in contemporary discourse. It is present in the Indian engineer who approaches problem solving with a "jugaad mindset", a creative flexible thinking rooted in resourcefulness. It is in the global citizen who turns to Bhagavad Gita's teachings on detached action (Nishkama Karma) to navigate stress.

The thread that connects the Vedic rishi contemplating the stars to the tech entrepreneur in Silicon Valley is the relentless human quest for knowledge, meaning, and well being. The Indian knowledge system, in its vastness and variety, offers not a retreat into the past, but a rich repository of ideas that can inform our shared future. In a world seeking solutions for mental health, environmental sustainability, and ethical living, this ancient wisdom whispers that the answers may lie not only in moving forward, but also in knowing, deeply, what we have always known. The global stage is now listening. The dialogue has just begun.



Roots in Motion.....

Muskan
VIII Smester, B.A. Honours Geography

Roots in Motion...
We wear the world like borrowed cloth,
Yet stitch our past in every fold,
A thousand tongues on one warm breath,
Stories young, wisdom old.

Steel and silicon shape our days,
But morning bells still softly ring,
In crowded trains and quiet prayers,
Ancient truths learn how to sing.

Spices travel, borders fade,
Our kitchens speak in global tone,
But every meal remembers home,
A mother's touch, a millet stone.

Across the seas, we carry more than suitcases and earned degrees,
We carry rituals, songs, and gods,
Folded gently like memories.

The world reshapes us, day by day,
Yet cannot name us something new,
For in each change, our roots hold firm,
Flexible, deep, and true.

India moves, but does not drift,
In global winds, she finds her way—

A civilisation learning still
How to be ancient… and today.

Holding Roots
The Indian Cultural Identity in a Globalized World

Anamika Singh
VIII Semester, B.A. Honours Geography

We live in a world that moves very fast. Technology connects people across countries in seconds. Food, fashion, ideas, and lifestyles travel from one place to another without barriers. This process is called globalization. While it brings growth and opportunity, it also raises an important question for India: can we move forward without losing who we are? India is not just a country; it is a civilization. Indian culture has grown over thousands of years. It is built on diversity, tolerance, and deep respect for nature, family, and community. Indian culture has always changed with time, but it has never forgotten its roots. This is what makes India strong even in a globalized world.

Globalization has taken Indian culture beyond national borders. Yoga is practiced worldwide, Indian food is loved across continents, and Indian festivals are celebrated in many countries. Indian cinema, music, and literature reach global audiences through digital platforms. This global presence has given Indian culture a new voice and confidence. At the same time, globalization has silently changed everyday life in India. Western clothing, fast food, social media, and global brands are now common, especially among the youth. Many young people speak English more than their mother tongue and follow global trends more closely than local traditions. This change is not wrong, but it becomes dangerous when it creates distance from one's own culture.

The biggest threat to Indian cultural identity is not globalization, but forgetfulness. When traditions are followed without understanding, or ignored completely, culture becomes weak. Many local languages, folk arts, and traditional skills are disappearing because they are not valued enough in modern life.

Yet, there is hope. Indian youth today are not rejecting culture; they are redefining it. A young person may wear modern clothes, use technology, and still respect elders, celebrate festivals, and feel proud of their heritage. This shows that culture does not die—it transforms. Indian identity today is a blend of tradition and modernity. Globalization has also made people more aware of the need to protect culture. Digital platforms are being used to revive classical arts, promote regional languages, and support local craftsmen. Culture is no longer limited to temples or museums; it is being shared, discussed, and practiced in new ways. Culture survives not in textbooks, but in daily life. Speaking our languages, respecting diversity, supporting local traditions, and understanding our history are simple but powerful acts. Education plays a major role in helping young people see culture as a strength, not a burden.

In conclusion, Indian cultural identity is not disappearing in a globalized world—it is being tested. If we move forward without forgetting our roots, globalization can become an opportunity rather than a threat. India does not need to choose between tradition and progress. Its true strength lies in carrying both together.



Roots and Routes: Festivals in Globalized India

Sweta Yadav
VIII Semester, B.A. Program (Geography Major)

Festivals as Living Cultural Expressions

India is a land where festivals are not merely dates on a calendar but living expressions of history, belief, community, and cultural memory. From Diwali and Eid to Pongal, Baisakhi, Christmas, Onam, and Navroz, festivals form the rhythmic pulse of Indian social life. In the age of globalization, however, these celebrations are no longer confined to their original cultural "roots." They are constantly traveling along new "routes," shaped by migration, media, markets, and technology. The idea of roots and routes helps us understand how Indian festivals today remain grounded in tradition while simultaneously adapting to global influences, creating new meanings and practices.

Cultural and Historical Roots Of Indian Festivals

At their core, Indian festivals are deeply rooted in religion, agrarian cycles, mythology, and regional histories. Harvest festivals like Pongal, Bihu, and Lohri celebrate the intimate relationship between humans and nature, while religious festivals such as Diwali, Holi, Durga Puja, and Eid commemorate mythological events, spiritual values, and moral ideals. These festivals historically reinforced social bonds, collective participation, and shared cultural identity. Rituals, food, dress, music, and local customs gave each festival a distinct regional flavor, making them markers of both unity and diversity within India.

Globalization of Festivals

Globalization as significantly altered the context in which these festivals are celebrated. Economic liberalization, increased mobility, urbanization, and the expansion of global media have transformed festivals into public spectacles that extend beyond local communities. Indian festivals now circulate globally through the Indian diaspora, international tourism, digital platforms, and transnational markets.

Diwali is celebrated in London, New York, Dubai, and Singapore; Holi festivals are organized in European cities as color-themed cultural events; and Yoga Day celebrations linked with Indian traditions receive worldwide participation. Through these routes, Indian festivals have become global cultural symbols, often detached from their original ritual contexts but still carrying recognizable Indian identities.

Role of Indian Diaspora in Globalizing festivals

The Indian diaspora plays a crucial role in this global circulation of festivals. Migrants carry their cultural practices with them, using festivals as a way to maintain emotional and cultural connections with their homeland. In foreign lands, festivals become spaces for nostalgia, identity assertion, and community building. Temp les, community halls, and cultural organizations organize grand celebrations that blend Indian traditions with local influences. Over time, these festivals also attract non-Indian participants, transforming them into multicultural events. In this process, festivals act as cultural bridges, fostering intercultural dialogue while reshaping their meanings in new social environments. Media and technology such as television, cinema, social media, and live streaming have turned festivals into visual and commercial events accessible across the world. Aarti rituals, festive greetings, and celebrations are shared instantly through smartphones and digital platforms. Social media hashtags, online pujas, and virtual celebrations especially gained prominence during the COVID-19 pandemic, highlighting how technology can reconfigure traditional practices. While this digital expansion increases visibility and participation, it also raises concerns about the dilution of ritual depth and the transformation of festivals into consumable content.

Market Influences on Festivals Market forces have become another powerful influence shaping festivals in globalized India. Festivals today are closely linked with consumer culture, advertising, and branding. Diwali and Christmas sales, Holi-themed parties, and wedding-season festivals drive massive economic activity. Corporations use festivals to market products, while cities organize festival tourism to attract global audiences. This commercialization often simplifies complex traditions into easily marketable symbols—lights, colors, sweets, and spectacles. Critics argue that this trend risks reducing festivals to commodities, overshadowing their ethical, spiritual, and social dimensions.

Despite these changes, festivals in globalized India continue to serve as important sites of cultural negotiation. Rather than disappearing, traditions are being reinterpreted and reinvented. Eco-friendly Ganesh Chaturthi celebrations, gender-inclusive rituals, interfaith participation, and community-based celebrations reflect contemporary concerns about environment, equality, and social harmony. These adaptations show that festivals are not static relics but dynamic cultural practices capable of responding to changing social realities. Global influences do not simply erase roots; they interact with them, producing hybrid forms that reflect both continuity and change. Festivals and National Identity Festivals also play a significant role in shaping national and cultural identity in a global context. The Indian state and cultural institutions increasingly promote festivals as symbols of "soft power." International celebrations of Diwali, yoga, and Ayurveda contribute to India's global cultural image. At the same time, within India, festivals continue to affirm pluralism by bringing together diverse communities, languages, and traditions. In a globalized world often marked by cultural homogenization, Indian festivals assert the value of diversity and localized traditions.

The concept of roots and routes thus captures the dual nature of festivals in globalized India. Roots represent continuity, memory, and cultural grounding, while routes signify movement, adaptation, and exchange. Indian festivals today exist at the intersection of the local and the global, the sacred and the
commercial, the traditional and the modern. They are shaped by historical legacies but constantly reimagined through global flows of people, ideas, and capital

In conclusion, festivals in globalized India illustrate how culture survives and thrives through transformation. While globalization has altered the scale, form, and meaning of celebrations, it has not severed them from their roots. Instead, festivals have become dynamic cultural routes through which India negotiates its identity in the world. By balancing tradition with innovation, Indian festivals continue to connect past and present, local and global, reaffirming their enduring relevance in an interconnected
world.



Indian Roots in the Global Tree of Civilization

Vidyanshi Tripathi
VI Semester, B.A. Program (Geography Major)

Human civilization can be compared to a large, ever-growing tree sustained by roots that extend across different lands and cultures. Among these foundational roots, India occupies a crucial place due to its long history and lasting contributions to global civilization. Across centuries, Indian ideas, innovations, and traditions have influenced societies far beyond its borders, shaping the intellectual and cultural development of the world.

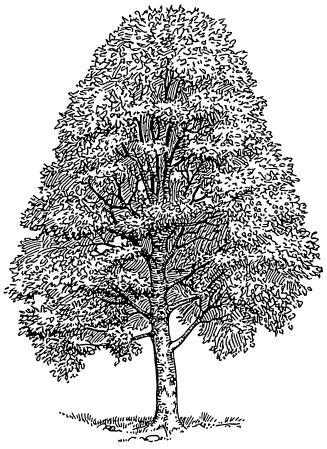
A major area of India's influence lies in philosophy and ethical thought. Ancient Indian scholars reflected deeply on the nature of life, morality, and human responsibility. Principles such as dharma, which emphasizes moral duty, karma, which links actions to their consequences, and ahimsa, the practice of non-violence, encouraged a way of life based on balance and compassion. These concepts later resonated internationally and inspired movements that promoted peace, tolerance, and social harmony.

India also made remarkable contributions to science and mathematics that continue to affect modern life. The introduction of the decimal numeral system and the idea of zero transformed mathematical reasoning and enabled advances in science and technology worldwide. In the field of medicine, early Indian knowledge of anatomy, surgery, and natural remedies reflected a sophisticated understanding of health. Traditional practices such as yoga and Ayurveda, developed thousands of years ago, are now embraced globally for their holistic approach to physical and mental wellness.

Cultural interaction through trade played a vital role in spreading Indian influence. Indian merchants carried spices, textiles, and artistic skills across continents, while simultaneously sharing ideas, beliefs, and customs. Religious and philosophical traditions like Buddhism and Hinduism traveled along these routes, leaving a lasting mark on the art, architecture, and spiritual practices of many Asian societies.

Even in the contemporary era, India's civilizational values remain relevant. Its commitment to diversity, coexistence, and democratic principles reflects an ancient tradition adapted to modern needs. In a rapidly changing world, India's emphasis on harmony between humanity and nature continues to offer meaningful guidance.

In this way, Indian civilization remains a strong and nurturing root of the global human story, supporting shared growth and reminding us that the future is deeply connected to the wisdom of the past.



Cultural Landscapes in Transition
Indian Cities Between Tradition and Modernity

Ridhi Kumari
VIII Semester, B.A. Program (Geography Major)

Indian cities do not change overnight. They change slowly through everyday routines, conversations, construction and compromise. A city street can hold a temple bell, traffic noise, street vendors and office crowds all at once. These spaces show how Indian cities carry their past while constantly adjusting to the present.

Traditionally Indian cities grew around shared life. Temples, mosques, gurudwaras and local markets were not only physical structures but social centers. People meet daily, exchange goods, celebrate festivals and build relationships. Urban form followed climate and culture. Courtyards, narrow lanes and shaded spaces made cities feel familiar and humane.

The city of Delhi clearly reflects this layered history. Old Delhi, with its narrow streets, historic mosques, food stalls, and dense neighbourhoods, continues to function as a cultural heart. Life there follows rhythms shaped by tradition routine and community memory. In contrast New Delhi presents wide roads, planned layouts, government buildings and institutions shaped by colonial and post colonial visions of order and power.

With globalization this contrast has become sharper,

- Economic liberalization, technology and global connectivity have reshaped urban life.
- Metro networks, malls, office complexes and gated residential areas now dominate large parts of the city.
- Regions connected to Delhi such as Gurugram and Noida reflect a work culture influenced by multinational companies' fast paced schedules and consumer lifestyles.
- Despite this transformation the old has not disappeared. In Delhi, religious processions still pass through busy roadsm vendors continue selling tea and snacks outside corporate offices. Heritage monuments stand surrounded by traffic and construction. Tradition and modernity meet daily often without planning but through lived adjustment. This transition has also created serious challenges,
    - Older neighbourhoods face pressure from congestion, pollution and redevelopment.
    - Many heritage structures struggle to survive amid rising land values and neglect.
    - Informal settlements exist alongside luxury apartments making inequality visible in the urban landscape.
    - Public spaces once meant for social interaction are increasingly replaced by private commercial zones.

Modern planning often focuses on efficiency and global design standards. While this brings infrastructure and growth it can also weaken local identity. Cities begin to look similar losing the cultural details that once made them distinct. Development becomes faster but less connected to everyday life.

Yet Indian cities continue to adapt. In Delhi,

- Heritage walks, community festivals and local initiatives show efforts to protect urban memory.
- People adjust traditions to new spaces rather than abandoning them.
- Culture survives through daily practice rather than formal preservation alone.

Indian cities are not divided between tradition and modernity. They live with both at the same time. Delhi shows how history and change coexist sometimes comfortably sometimes in tension. Preserving this balance is essential for cities to remain meaningful places where

As India continues to engage with the globalized world, it is crucial to navigate the challenges and embrace the opportunities to ensure that Indian culture remains a vibrant and integral part of the global cultural tapestry.

The Western world too discovered some aspects of it in the colonial period. The new world now taking shape amplifies and magnifies them., the projection and acceptance of the work of painters and sculptors etc in addition to philosophy and classical music, classical dances and other art forms.

An overarching backdrop to these is provided by the emergence of India as a major economic and political factor on the global scene. Multiculturalism is probably the most enterprising phenomenon of the 21st century, seen from perspective of human settlement.

Indian culture spreading message to all as 'universally shared values and respect for human rights and individual dignity'.



Roots that Remember

Aditi Pandey
VI Smester, B.A. Honours Geography

I walk with two clocks in my chest—
one ticks in English hours, sharp and fast,
the other hums in my grandmother's voice,
slow like evening aarti drifting through the lane.

My phone lights up with cities I've never seen,
streets where winters bite harder than our histories,
yet my fingers still know the curve of namaste,
the careful touch of feet seeking blessings.

I drink coffee named after foreign mountains,
but my heart wakes only with the smell of chai,
boiling over like conversations on the balcony,
where neighbors argue, laugh, and share the same sky.

I wear jeans stitched in faraway factories,
yet my skin remembers cotton sarees drying in sun,
their colors fading gently,
never erased, only softened by time.

The world teaches me to run, to compete, to shine alone,
but my roots whisper of togetherness,
of festivals where even sorrow is shared,
and joy spills into the street uninvited.

I scroll through cultures, swipe past traditions,
but stop when I hear a bhajan in traffic noise,
when a temple bell cuts through the rush,
reminding me who I was before I became "global."

I am not torn between worlds,
I am a bridge, worn but standing,
carrying stories from ancient soil,
to glass towers that reflect borrowed skies.

In this vast, borderless age,
I carry India not as a flag,
but as a feeling—
quiet, resilient, and learning to speak many tongues
without forgetting its first song.

Dogra
The cultural festival of Jammu

Shristi and Shruti Raina

"Dogri boli hamara swabhaav hai, Dogra dil manz hamara aitbaar hai.
Jitni daan Dogri boli, utni hi daan hamara pehchaan, hamara itihaas, hamara sanskaar.
Dogri boli naal hi Dogra manz pyaar, samman, aur ekta ka sauda hai.
Isliye Dogri boli daan saada swabhaav hai, aur Dogra manz daan saada aitbaar."

(In simple English sense this means:
"Dogri speech is our nature, and in the Dogra heart lies our trust.
As much as Dogri language, so much is our identity, our history, our culture.
Through Dogri speech flows love, respect, and unity in the Dogra heart.
Therefore Dogri speech is our nature, and in the Dogra heart lies our trust.")

India has various cultures and festivals, and every festival gives connection between humans and nature. One such ancient festival is Dogra.

The Dogra cultural festival of Jammu is a colourful celebration of the traditional customs, music, food and lifestyle of Dogra people. Jammu is known as the cultural center of Dogra civilization. Dogra culture from Jammu embodies a rich blend of Himalayan traditions,Rajput heritage, and vibrant community life.The festival helps people remember their history, respect their culture, and pass traditions to younger generations. It also attracts tourists and promotes unity among people. They represent themselves by saying this phrase "Khand Mithe Log Dogre". This phase represents the sweet nature, warm hospitality, and rich culture of the Dogra people of the Duggar land.

History of Dogra culture

The Dogra community has a long and rich history. It is believed that the Dogras belong to the ancient Ikshvaku dynasty, which is linked to Lord Rama. Dogra rulers ruled the Jammu region for many centuries.

Dogra culture traces to Indo-Aryan and Rajput lineages in Jammu. The most important ruler was Maharaja Gulab Singh, who founded the princely state of Jammu and Kashmir in 1846. During Dogra rule, art, architecture, temples, and forts were developed. Dogri language and folk traditions were also encouraged.

Despite political changes and challenges, Dogra culture survived because people strongly followed their customs and traditions. The Dogra Cultural Festival keeps this history alive.

Central to this identity is the legend of two brothers, Bahu Lochan and Jambu Lochan, whose legacies are literally etched into the landscape of Jammu.

Bahu Lochan and the Bahu Fort

The elder brother, Bhau Lochan, is credited with establishing the first seat of power. He built the Bahu Fort on the left bank of the Tawi River.

The fort wasn't just a military outpost; it was the spiritual anchor for the region. Within its walls, he enshrined the deity that would become the protector of the Dogras: Bawe Wali Mata.

The temple dedicated to Goddess Mahakali (popularly known as Bawe Wali Mata) is the most sacred site for the Dogra community.

While this fort was built by Bahu Lochan, the temple is believed to date back to the 8th or 9th century, later renovated by Dogra rulers.

The Goddess is considered the kuldevi of jammu. No major Dogra event - be it a wedding, a birth, or a royal coronation is considered complete without seeking her blessings.

The Tuesday/Sunday Tradition to this day, the temple becomes a vibrant hub of Dogra culture twice a week, where traditional snacks like Kachaloo and Gulgule are served, reinforcing community bonds.

Duggar de Tyohaar: The Vibrant Festivals of the Dogras

The Duggar region, nestled in the foothills of the Himalayas, is a land where every season brings a reason to celebrate. For a Dogra, a festival is not just a holiday; it is "Riti-Rivaaj" (tradition) mixed with "Sharda" (faith).

1. **Lohri**

The Celebration of Light and Fire

Lohri is perhaps the most spirited festival in Jammu. In Dogri, we say, "Lohri aayi, te thand gayi" (Lohri has arrived, and the cold has departed).

The Chajja: Young boys create "Chajjas"—elaborate structures made of bamboo and colorful paper, decorated to look like peacocks. They dance through the streets to the beat of the dhol.

Hiran Dance: A unique tradition in Jammu where someone dresses as a deer (Hiran) and performs to traditional songs.

Dogri Belief: It marks the end of the peak winter. Families gather around the "Dhuni" (bonfire) and offer Til (sesame), Moongfali (peanuts), and Rewari to the fire, praying for prosperity.

2. **Baisakhi**

The Harvest and Holy Dips

Baisakhi, or "Basoa" in Dogri, holds immense significance. It is the New Year for the farming community.

The Ritual: People take a ritual dip in holy rivers like the Tawi (Suryaputri) or Chenab. In villages, the "Mela" (fair) is the heart of the celebration.

Cultural Essence: You will see men performing the Kud dance and women singing Biyaan. The smell of Meethe Chawal (sweet rice) and Kheer fills the air.

Dogri Proverb: "Basoa aaya, te faslaan pakkiyaan" (Baisakhi is here, and the crops are ripe).

3. Bahu Mela & Navratras

Jammu is the "City of Temples," and the Bahu Fort (Bawe Wali Mata) is its spiritual anchor.

Mela Bahu Fort: Held twice a year during Navratras. Thousands of devotees climb the fort to seek blessings.

Kanya Pujan: A deep belief in the "Kanjak" (young girls) as embodiments of the Divine Mother. Every Dogra household invites little girls, washes their feet, and serves them Puri, Chana, and Halwa.

4. **The Unique "Raade" and "Tamde"**

During the month of Ashaad, Dogra culture displays its connection to nature through Raade.

The Tradition: Women and girls paint beautiful patterns on the ground using natural colors and plant seeds in small mounds of earth.

The Belief: This is a prayer for a good monsoon and fertility. It shows the Dogra woman's role as the preserver of life and nature.

5. **Jhiri Mela**

The Sacrifice of Baba Jitto

This is not just a festival; it is an emotional tribute to a martyr farmer, Baba Jitto, who sacrificed his life against the injustice of a local landlord. Held at Jhiri, near Jammu.

The Legend: Baba Jitto's famous words in Dogri —"Sukki kanak nai khayaan mehtiya, maas kachere raliyi" (Don't eat dry wheat, landlord; my blood is mixed with it)—echo through the folk songs (Karkaan) sung at the fair.

Significance: Farmers from across North India come to take a dip in the "Baba-da-Talab" (Baba's pond), believing it cures skin ailments.

6.**Purmandal Mela (Shivratri)**

Shivratri in the Duggar region is celebrated with great fervor at Purmandal (often called Chhota Kashi).

Dogri Belief: Legend says Lord Shiva and Goddess Parvati visited this spot. The mela lasts for three days, where the "Shiv-Vivah" (Marriage of Shiva) is celebrated with traditional Dogri music.

7. **Deepavali and the "Yam-Diya"**
While Diwali is celebrated with lights like everywhere else, Dogras have a specific ritual called "Narak Chaturdashi" or "Chohti Diwali."

A special four-faced lamp (Choumukha Diya) is lit to ward off the God of Death, Yamraj.

In the morning, the eldest woman of the house performs a ritual with a "Parat" (large plate) to drive away poverty, saying, "Daridar door ho, Lakshmi da vaas ho" (May poverty leave, and wealth reside).

Cultural Fabric: The Language and Spirit
The soul of these festivals lies in the Dogri language. Whether it is the Tappe sung during weddings or the Bhakkan sung during Lohri, the language acts as the thread connecting the generations.
Common Dogri Phrases in Festivals
"Tusaangi saaryaan gi Lohri diyan lakh-lakh badhaiyaan!" (Heartiest congratulations to all of you for Lohri!)

"Ajj saade kishmti da dehaada ae." (Today is a day of our good fortune.)

"Dogra makhni mardae, par mukh nai mordae." (A Dogra would rather die than turn his face away from a challenge/promise.)

The Festival Cuisine (Duggar da Khana)
No Dogra festival is complete without the Dham.
Ambal: A pumpkin dish that is sweet, spicy, and sour.
Khatte Rajma: Red kidney beans made with pomegranate seeds or dried mango powder.
Kyur: A lacy, fermented flour dish usually made for brides during festivals.
Sweets like maal pude and rutt dominate, with langars feeding all castes, embodying "Sarbat da bhala" (welfare for all).

Dogra traditions
Raade in Rutt Raade carries rich symbolism in Dogra tradition, extending to vibrant folk expressions.
Family and Prosperity. Raade symbolises family unity and agricultural bounty, with each pot representing a member—growth predicts health and harvests.

Sister-Brother Bond
Unmarried girls nurture raade, embodying sisterly care for brothers, reinforced through shared folk songs like geet ru raade during weekly rituals.

Folk Dances and Songs
Celebrations feature Dogri folk dances such as energetic Chajja (stick dance) and Jagrana (narrative on Ravana-Sita), performed to dhol and chimta beats around raade-decorated courtyards.

Folk songs praise Raade's sprouts, with lyrics invoking Lakshmi and renewal, sung in circles by women in colorful attire like phirans (loose tunics) and churidar-kameez (tight-fitting pants with long tunics), applying alta (red dye on hands and feet) and singing geet (folk songs) like those dedicated to raade in the Rutt Raade festival.

Common Song Phrases
"Raade Raade, Dhamma Raade": Refers to the central family pot, invoking growth and protection.

"Raddhe Raddhe": A joyful chant praising sprouts, repeated in circles with rangoli rituals.

"Kar do, kar do": Energetic call to decorate or nurture, amid dances and music.
Role of Youth

Youth hold the key to preventing Dogra culture's erosion, actively reviving traditions through education and community drives. "Duggar di nasal navin" (Dogra's new generation) leads by speaking Dogri daily and organizing mela (fairs).
Students push Dogri into school curricula via clubs and workshops, countering urban drift with "Dogri seekho, Duggar bachao" (Learn Dogri, save Duggar).
They host Rutt Raade rangolis, folk dance sessions, and social media campaigns sharing geet like "Duggar di shaan" (Duggar's pride).
Youth form sansthas (societies) for podcasts, plays, and "Maanta Divas" (Mother Tongue Day), urging peers: "Dogri boliye, virasat jagaiye" (Speak Dogri, awaken heritage).

Cultural Heritage of Himachal Pradesh

Dr. Ramchander Sharma, Assistant Professor,
Department of Geography, Aditi Mahavidyalaya

Introduction

Himachal Pradesh is a beautiful Himalayan state located in the northern part of India. It is bordered by Jammu and Kashmir and Ladakh in the north, Punjab in the west, Haryana and Uttarakhand in the south, and the Tibet region of China in the east. Due to its numerous temples, monasteries, and strong spiritual traditions, Himachal Pradesh is popularly known as "Devbhumi" (Land of the Gods). The state is characterized by high mountain ranges, deep valleys, rivers, forests, and a pleasant climate. Agriculture, horticulture, tourism, and handicrafts form the backbone of its economy. Himachal Pradesh is also rich in cultural diversity, with different regions having their own languages, customs, festivals, and folk traditions.

Traditional Lifestyle and Ethos

Himachali culture is deeply rooted in nature and spirituality. People here are known for their simple, community-oriented lifestyle, where festivals, rituals, and social gatherings play an important role in everyday life. The customs vary widely across regions — from the lush Kangra valley to the remote tribal areas of Lahaul-Spiti and Kinnaur.

Language and Social Life

Though Hindi is widely understood, the hill state has many Pahari languages and dialects, each adding to the cultural tapestry. Music, folklore, and oral traditions preserve local history and legends, often performed during weddings, harvests, and religious functions.

Art and Craft

One of Himachal's most distinguished art forms is the Pahari School of Painting, especially the Kangra style — celebrated for its delicate colors and lyrical subjects drawn from epics and nature.

Handicrafts

Himachal's handicrafts — including Kullu shawls, Chamba rumals (embroidered cloth), woodwork, and woollen crafts — are not just souvenirs but symbols of traditional craftsmanship passed down through generations.

Folk Dance and Music

The Nati is the most famous folk dance of Himachal Pradesh, performed in most districts like Kullu, Mandi, Shimla, and Chamba. In fact, Nati is recognized as the world's largest folk dance! Dancers move in coordinated circles to traditional drums and instruments during festivals and joyous occasions.

Festivals and Fairs

Himachal is known for its vibrant calendar of festivals and melas (fairs), each reflecting a mix of religious devotion, agricultural tradition, and community spirit: Minjar Mela (Chamba): A colorful festival celebrating the maize harvest with processions, folk music, and rituals dating back centuries. Phulaich (Kinnaur): The Festival of Flowers, marking the end of the harvest and celebrating nature's bounty. Suket Devta Fair (Sundernagar): A centuries-old fair held during Navratri that attracts devotees and locals alike. Harela: Celebrated as a symbol of fertility and new growth with prayers for good crops. Every valley and village has its own unique celebrations, often tied to seasonal cycles and local deities.

Temples and Spiritual Life

Himachal Pradesh's many temples and monasteries are central to its cultural identity. These range from ancient Hindu shrines like Jwalamukhi and Hidimba Devi to Buddhist monasteries in Lahaul-Spiti, each reflecting centuries of spiritual practice and architectural style.

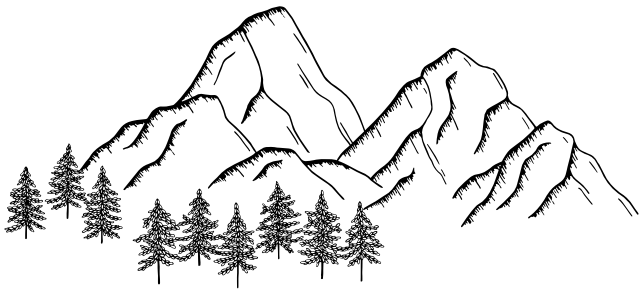
Folk Theatre & Performances In addition to dance and music, traditional folk theatre forms like Kariyala bring alive societal themes with humor, satire, and local narratives. Such performances are key community entertainment during festivals and gatherings.

Cuisine and Everyday Culture

Himachali cuisine reflects mountain life: hearty, wholesome, and tied to local produce. Dishes like Dham (a festive meal), Siddu, Chana Madra, and local bread and dairy products are central to celebrations and daily meals.Everyday culture in Himachal Pradesh emphasizes simplicity, discipline, and community living. People follow a regular routine influenced by agricultural seasons and religious practices. Traditional attire such as woollen caps, shawls, and local dresses is commonly worn, especially in rural areas. Hospitality, respect for elders, and harmony with nature are key cultural values.

Conclusion

Himachal Pradesh represents a rich blend of natural beauty, cultural diversity, and deep spiritual traditions. Its culture has evolved in harmony with the Himalayan environment, shaping a way of life based on simplicity, cooperation, and respect for nature. From traditional lifestyles and languages to art, handicrafts, folk dances, festivals, temples, and cuisine, every aspect of Himachali life reflects strong cultural roots and community values. The cultural heritage of Himachal Pradesh is not merely a legacy of the past but a living tradition that continues to guide social behavior and ethical values. Preserving this heritage is essential for maintaining cultural identity, promoting sustainable development, and passing traditional knowledge to future generations. Overall, Himachal Pradesh stands as a symbol of cultural richness, spiritual harmony, and peaceful coexistence between humans and nature.



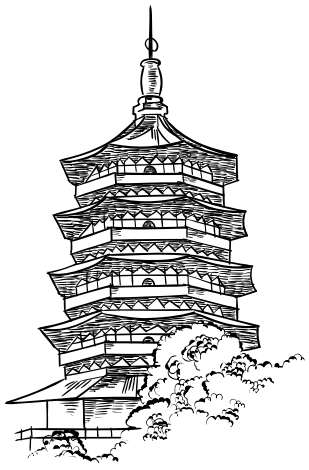
KANGLA
The Soul of Manipur's History and Culture

Sanjubala Sukham
IV Semester, B.A. Honours Geography

Based on my trip to this historic landmarks, Standing on the polished concrete pavement of Imphal (Manipur), it is hard to imagine the mud-slicked streets and horse-drawn chaos that defined this corner of Manipur in 33 AD. When I walk through these doors it feels like I'm stepping out of the modern digital age and into a world where the people of Manipur witnessed a period of "calm before the storm"—a decade of internal political maneuvering, cultural peak, and the tightening grip of British colonial influence that eventually led to the bloodshed moment of 1891. To step through the western gate of the Kangla is to cross a threshold where time itself seems to slow, folding the frantic bustle of modern Imphal into a quiet, sacred hush

.

Most visitors gaze upon the aesthetic beauty —a beauty that feeds the eyes but leaves the spirit hungry. In instance, realisation hit me that to truly understand this place, I must look beyond the visible and into the story it holds: a saga of royal intrigue, ancient gods, and a people's unbreakable bond with their land. The story of a Place written in the blood of patriots and the resilience of culture, of people that refuse to be erased.



KANGLA UTTRA

Kangla was the ancient capital of Manipur from the ancient times down to the year 1891 AD. It is located at the heart of the Imphal city, Manipur. Manipur a place that was once called as Meitrabak ( ).

(Nongda Lairen Pakhangba), founder of the Nungthouja Dynasty, was the first king of the ancient country Meitrabak. Before Pakhangba could claim suzerainty, he had to navigate a landscape of rivalries, subduing the fierce independent chieftains of the various clans ( ) chieftains who had long held sway over the valley. Kangla means, "the prominent part of the dry land" in Old Meitei. Uttra ( ) is the ancestral coronation hall of the Manipuri Kings. The two huge dragon also known as, "Kangla Sha' ( ) was the National Emblem of the Meiteis, used to stand in front of the uttra. These dragons were originally erected by the Chinese. Kangla-Sha, is more than a mythical beast. There is 'beauty behind the story'—the memory of a 17th century battlefield where a Manipuri king stood his ground against a global power. These statues are not just beautiful; they are a legacy of strength, built by the very hands that once sought to conquer this land. But, the British viewed the Kangla-Sha as the "protective spirits" of the Monarchy, resulting them to destroyed as psychological tactic used to assert total dominance over Kangleipak Pari Emom ( ) - means 'The People of Manipur'. Though the British blew the originals 'Kangla-Sha' to dust in 1891, the idea of Kangla could not be destroyed. Today, they stand again, rising from the rubble of history to watch over a land that finally belongs to its people once more.

THE EVENT

On March 24, 1891, following a failed British attempt to arrest Tikendrajit Singh (the Senapati), several British officials—including the Chief Commissioner of Assam, J.W. Quinton—were executed in front of the Kangla-Sha captives brought by Khagemba ( ). In other words, this event led the British Empire struck back with everything it had. The execution of those officers acted like a spark, giving the British a reason to stop negotiating and start invading and to launch the "Manipur Expedition," a three-pronged invasion that eventually resulted in the fall of Kangla and the execution of Manipuri heroes like Tikendrajit and Thangal General.

For the people of Manipur, it wasn't just a military defeat or fall of an era; it was the hearbreak people has to faced in the act of protecting their motherland. Following that, Bir Tikendrajit ( ) and Thangal General; the most beloved leaders were hanged publicly. These men weren't just a figures in the field of war, they were the heroes who is not afraid to stand up for their peace of their Land. And their death makes the land go quiet and the British flag were raised above the land.

DEITY

To the outside world, Kangla is a monument of stone and brick, but its the spiritual heartbeat of the Meitei people. It is far more than a historical site or a military fortress; it is the "Navel of the Universe," a sacred place where the physical world meets the divine. While the British saw as a strategic fort to be conquered, the people of Manipur saw a sanctuary to be protected. The true majesty of Kangla isn't in its visible walls, but in the invisible prayers that have soaked into its soil for two thousand years. It is holy because it is home. There are 108 sacred holy places ( ) in Kangla. Some places that can be mentioned are; Nungjeng Pukhri, Nunggoibi, Manglen, Uttra, and so on. Nunggoibi is a sacred place of worship of the 'Goddess of war'. The 'Huiyen Lalu Chanba' ritual was performed whenever a king of Manipur emerged victorious in battle.

'Kangla Men Sarung' is a sacred place where the kings of Manipur performed their coronation ceremony. When the natural calamities and flood the deity 'Lord Wangbren' is worship which is located at the South-Eastern part of Kangla. Nungjen Pukhri and Lai Pukhri is a centre for pilgrimage of Manipur, which was located to the North West of the Kangla Uttra.

ARCHITECTURE

The architecture of Kangla is a visual timeline of Manipur's survival that blends indigenous Meitei styles, where ancient spiritual beliefs were literally carved into stone and brick. It is a "living blueprint" that shows how the kingdom evolved from a collection of sacred groves into a sophisticated, fortified empire capable of blending its own local soul with the masonry techniques of its neighbors.

ruler of the Ningthouja dynasty who reigned over the Kangleipak Kingdom (Manipur) was the one who changed the material of Kangla Fort Palace. He rebuilt the Kangla by bricks but he did not change the model or architectural design. To put it bluntly, it can be said that 'beauty behind the story' of the Kangla is the uncomfortable, raw history of a people who were willing to risk everything.The shattered bricks became a metaphor for a kingdom in pieces, marking the beginning of a dark century where the heart of Manipur was kept under lock and key by foreign boots. The Kangla, People see in present day has a deep rooted history, the Civilization of Meitei. It was pen down in (PUYA), the archaic Manipuri manuscripts. A place rich in his own culture, tradition and has their own language and manuscript called Meitei Mayek. To our regret, Puya; the book that recorded the history of Manipur has been burned in the early 18th century when Shantidas Gosai, the Hindu missionary came to Manipur to spread Hinduism. The Burning of Puya is known as Puya Meithaba. Here to boil it down, the past is not a dusty chapter in a textbook; it is a living, breathing presence that demands us to slow our pace, steady our breath, and listen to the echoes of the ghosts who built the world we now inherit as a Meitei.

The Land of Gold
A Memory from Manipur

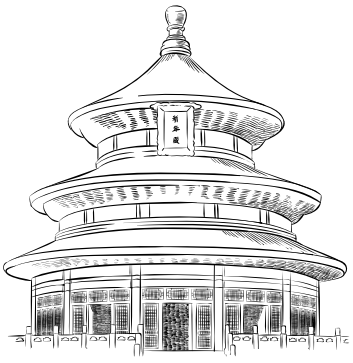
Wangkheimayum Sanathoi Devi
II Semester, B.A. Honours Geography

I went to Mapal Kangjeibung — a historic playground — to watch Sagol Kangjei with my parents and my little brother. I still remember how fast my heart was beating with excitement. It is hard to express in words how deeply I felt that day. I was thrilled to witness Sagol Kangjei (Polo), the famous traditional game of Manipur. At that time, I did not fully understand the uniqueness of our cultural heritage.

I simply enjoyed watching the game. Many people had gathered to see Sagol Kangjei, and before the match began, a song was played — "Sana Leibak Manipur" (The Land of Gold). That song gave me courage and pride for my motherland. It made me realize where I come from and how lucky I am to have been born as a child of this land.Sagol Kangjei, now known worldwide as Polo, originated in Manipur. Today it is played in many countries, but its roots lie in our soil.

In Meitei belief, Sagol Kangjei began in the time when humans and gods lived together. The first game is said to have been played by the gods at Marjing, and from there the tradition continued. Many people still offer handmade horses made of clay or wood to Lord Marjing to seek blessings. My father explained the rules and traditions of Sagol Kangjei to me. Teams are divided into northern and southern sides. The length of the playground is about 210 yards and the width around 100 yards. Players ride horses throughout the game, and watching them filled me with awe. Their skill and control gave me goosebumps and deep respect for the players. The Kangjei (similar to a hockey stick) is made from seasoned bamboo, and the ball, called Kangdrum, is made from bamboo root. There are no fixed goalposts; a goal is counted when the ball crosses the line. My eyes were completely fixed on the game — I was so absorbed that I almost forgot to breathe.

The audience was cheering loudly, and I felt like I was one of the players on the field. On our way home, I kept thinking about Sagol Kangjei — how the British officers learned the game in Manipur and later popularized it. In 1831–1866, Maharaja Chandrakirti introduced Sagol Kangjei to British officers in Cachar, Assam. They were amazed and carried the game abroad. Polo even became an Olympic sport from 1900 to 1936. Yet, even today, many Western and European countries continue to play it — a reminder of Manipur's gift to the world. I feel immense pride in our heritage. My heart is full knowing that our culture is spreading globally. Our traditions reflect discipline, bravery, a deep bond with nature, and harmony between humans and animals. Local Manipuri ponies are specially suited for Sagol Kangjei, though Meitei Sagol is considered the most traditional. Though Manipur is a small state, our culture shines like gold — just like our song says.



A Taste of Tradition
Food Culture and Living Heritage of Jammu

Monika Sen
IV Semester, B.El.Ed.

Jammu, often referred to as the City of Temples, is an important cultural region of the Union Territory of Jammu and Kashmir. It is known for its rich traditions, diverse heritage, and unique food culture. The food habits of Jammu reflect its geography, climate, history, and the harmonious coexistence of different communities. Along with its cuisine, Jammu is also famous for its historical monuments, temples, forts, and pilgrimage sites that together form its cultural heritage. The food culture of Jammu is deeply rooted in tradition and simplicity. The cuisine is mainly influenced by Dogra culture and shows a balance of taste, nutrition, and seasonal availability. Wheat is the staple food of the region, and meals are generally simple, wholesome, and less spicy compared to other North Indian cuisines. One of the most popular traditional dishes of Jammu is Rajma Chawal, which is considered a signature dish of the region. The rajma grown in the hilly areas of Jammu has a distinct taste and is cooked slowly with minimal spices. It is usually served with rice and ghee, making it both nutritious and filling. Another important dish is Ambal, a sweet and sour preparation made with pumpkin or other vegetables, flavoured with jaggery and tamarind. It reflects the Dogra preference for balanced flavours. Khatta Meat is also a famous dish, prepared with goat meat cooked in a tangy gravy using dried mango powder or pomegranate seeds. Kalari Kulcha is one of the most loved street foods of Jammu. Kalari is a traditional fermented cheese, fried and served hot with kulcha. It is especially popular during winter and represents the unique dairy practices of the region. Other traditional dishes include Maa da Madra, Auriya, Dal Patt, and Kadhi. These dishes are usually prepared during festivals, family gatherings, and religious occasions. The cooking style emphasises slow cooking and the use of local ingredients.

The geography and climate of Jammu have a strong influence on its food culture. The hilly terrain and moderate climate support the cultivation of wheat, maize, pulses, and vegetables. Dairy products like milk, curd, and ghee are widely used. Due to cold winters in some areas, food is prepared to provide warmth and energy. Jammu has a rich and ancient heritage shaped by history, religion, and culture. It has been ruled by various dynasties, including the Dogras, who contributed greatly to its architectural and cultural development.

One of the most important heritage sites of Jammu is the Vaishno Devi Temple, located in the Trikuta Hills. It is one of the most sacred pilgrimage sites in India and attracts millions of devotees every year. The journey to the temple is not only religious but also cultural in nature. The Raghunath Temple complex in Jammu city is another significant heritage site. It is one of the largest temple complexes in North India and is dedicated to Lord Rama. The temple reflects Dogra architectural style and religious traditions. The Bahu Fort, located on the banks of the Tawi River, is believed to be over 3,000 years old. Near the fort is the Bahu Temple, dedicated to Goddess Kali. The fort stands as a symbol of Jammu's historical strength and strategic importance. Amar Mahal Palace is a beautiful heritage building that showcases royal Dogra architecture. Today, it houses a museum with paintings, manuscripts, and historical artefacts that give insight into the royal lifestyle and cultural heritage of Jammu. Another important site is the Mubarak Mandi Palace, which was once the royal residence of the Dogra kings. The palace complex reflects a blend of Rajasthani, Mughal, and European architectural style**s.**

• The influence of Delhi's cosmopolitan ethos, coupled with rural and small-town migration, has produced a cultural blend that often oscillates between preservation of tradition and adaptation to urban trends.

• Youth culture today is strongly shaped by digital media, educational institutions, and exposure to national and global trends — influencing everything from fashion and food habits to leisure and social mobility. In this evolution, certain traditional folk arts like Rasiya and Birha dance and music have receded from daily life into festival and event stages, while contemporary expressions via schools, colleges, and cultural festivals keep artistic engagement alive.

Food Culture: Continuity and Fusion

Cuisine in Ghaziabad offers a delicious snapshot of its cultural evolution. Staples include wheat-based breads, dairy products, and seasonal vegetables — reflective of its North Indian heartland roots. Street food thrives across markets and intersections, with chaat, golgappa, aloo tikki, samosa, and sweets such as jalebi and rabri delighting daily crowds.The city's food scene also mirrors demographic shifts: alongside traditional homestyle cooking, restaurants and cafes showcase Pan-Indian and fusion offerings that appeal to younger, urban populations.

Arts, Performance, and Cultural Initiatives

Ghaziabad has seen a rise in organized cultural programs — from Culture Utsav stage performances to school and community events that bring music, classical dance, and theatre into the public sphere. Local cultural organizations and housing societies frequently organize contests, classical music recitals, and dance competitions that create platforms for artistic expression. Dance academies now teach not only classical forms like Kathak but also contemporary and Bollywood styles, illustrating how tradition coexists with modern entertainment. Social Change and Urban Challenges .

Rapid expansion has brought both opportunities and complexities to Ghaziabad's social fabric. As industrial and residential growth surged, so did infrastruct**ure** demands**.** New roads, expressways, and metro connectivity have changed mobility patterns and daily interactions.Yet this growth has also challenged community cohesion and public spaces. Some long-established neighborhoods face civic stress, while newer high-rise localities struggle with social isolation and weaker neighborly bonds - a common phenomenon in rapidly urbanizing cities. Community clubs, social groups, and neighborhood events are increasingly important in fostering connections among residents.

At the same time, civic campaigns and citizen movements — from environmental clean-ups to social awareness outreach — reflect active social engagement among diverse groups, driven by aspirations for quality living and shared identity.

Conclusion

A Living Cultural Mosaic

The culture of Ghaziabad is neither static nor singular. It is a living mosaic shaped by ancient roots, migratory streams, industrialization, and urban modernity. Traditional festivals, folk arts, language, and food persist even as contemporary lifestyles and global influences reshape everyday life. The city's social narrative — balancing continuity and change — mirrors the broader Indian journey of preserving heritage while navigating rapid transformation.

In essence, Ghaziabad's culture is not confined to one era or expression; it is an evolving testament to resilience, diversity, and community — constantly redefining itself against the backdrop of time and transformation.

The food culture of Jammu is closely connected to its heritage. Traditional recipes are passed down from generation to generation, preserving cultural identity. Food prepared during religious rituals and festivals strengthens the connection between people and their traditions. Heritage sites, fairs, and pilgrimages also promote local cuisine and cultural practices.

The food culture and heritage of Jammu together represent the rich cultural identity of the region.
Jammu's cuisine reflects simplicity, tradition, and the influence of nature, while its heritage sites narrate stories of faith, history, and architectural excellence.

Both food and heritage play a vital role in preserving the cultural values of Jammu and promoting unity among its people. Understanding and respecting this heritage helps in appreciating the diversity and richness of Indian culture

जीवन और मधुबनी की संस्कृति

Amrika Kumari
II Semester, B.A. Honours Geography

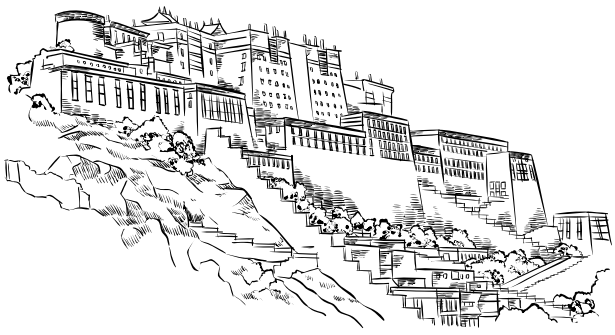
दीवारों पर उभरते रंग,
गीतों में बहती बोली,
त्योहारों की सादी खुशियां,
माटी से जुड़ी हर टोली।

विवाह के गीत धीमे, सच्चे, मन से गाए जाते है,
हंसी भी है, विदाई की नमी भी पाई जाती हैं,
सीता हमारी बेटी, राम हमारे जमाई कहलाए जाते हैं,
मजाक में हल्की गाली भी राम को दी जाती हैं,
भोज में सबको बैठाकर परोसा जाता हैं,
हर थाल में स्नेह और अपनापन बहाया जाता हैं।

मधुबनी की आंगन में जीवन धीरे-धीरे चलता है,
छोटे-छोटे त्योहारों में मन सच्ची खुशी पाता है,
छठ के घाट पर सूरज से भरोसे की बात होती है,
इसी सादगी में यहां की संस्कृति सांस लेती है।

हमारे खाने में दही-चूड़ा, लिट्टी-चोखा होता है,
यहां आप नहीं " आन्हक" कहते है,
और खुद को भी " मैं" नहीं, हम कहके बोलते हैं,
" क्योंकि हम मैथिली हैं।

मिथिला की माटी पर दिल सदा अभिमान रहे,
बीते कल से जुड़कर ही आने वाला कल महान रहे,
मैथिली भाषा की मिठास में सपनों की उड़ान रहे,
झिझिया के नृत्य संग बिहार की पहचान रहे।



Garjiya Devi Temple
A Sacred Pillar of Uttarakhand's Hindu Cultural Heritage

Garima Chauhan
M.Sc. Geoinformatics, IGNOU

Garjiya Devi Temple is one of the most respected and sacred Hindu temples located in the Nainital district of Uttarakhand, India. This temple holds a special place in the hearts of devotees and is dedicated to Goddess Garjiya Devi, who is believed to be a powerful form or incarnation of Goddess Parvati. The temple is not only a religious center but also an important symbol of the cultural and spiritual heritage of Uttarakhand, especially for the people of the Kumaon and Garhwal regions. The temple is built in the traditional Nagara style of architecture, which is commonly seen in North Indian temples. What makes Garjiya Devi Temple unique is its location. The temple stands on a large rock in the middle of a mountainous area, surrounded by natural beauty. A series of steps lead devotees up to the garbhagriha (inner sanctum), where the main idol of Goddess Garjiya Devi is placed. The priest sits there and performs daily prayers and rituals with great devotion. The peaceful atmosphere inside the temple allows visitors to feel calm and spiritually connected. One of the most beautiful features of this temple is the Kosi River, which flows in front of it. The sound of flowing water and the cool breeze from the river create a refreshing and positive environment around the temple. Many visitors feel that the river adds to the spiritual energy of the place. Devotees often stop near the river to relax, pray, and enjoy the natural surroundings before or after visiting the temple. Garjiya Devi Temple is regularly visited by local people, who come here to offer prayers and seek blessings. Over the years, the temple has also become an merging tourist destination Tourists from different parts of India and even from abroad visit this sacred place. Vehicles are usually parked about one kilometre away from the temple, and visitors walk the remaining distance.

This walk gives them a chance to enjoy the scenic beauty and prepare themselves spiritually before reaching the temple. Along the pathway to the temple, there are many small vendors and shops. These vendors sell items used for worship, such as prasad, flowers, coconut, incense sticks, chunri for the goddess, lockets, rings, and religious souvenirs. Devotees often buy these items to offer to the goddess. There are also small food stalls along the way, where visitors enjoy snacks and refreshments, especially while returning from the temple.

Before entering the main temple area, visitors have to cross a bridge over the Kosi Rivr. This bridge holds special importance, as it marks the beginning of the sacred temple zone. Devotees believe that crossing the bridge brings them closer to the goddess and prepares them mentally and spiritually for worship. Many people pause on the bridge to admire the river and take photographs.

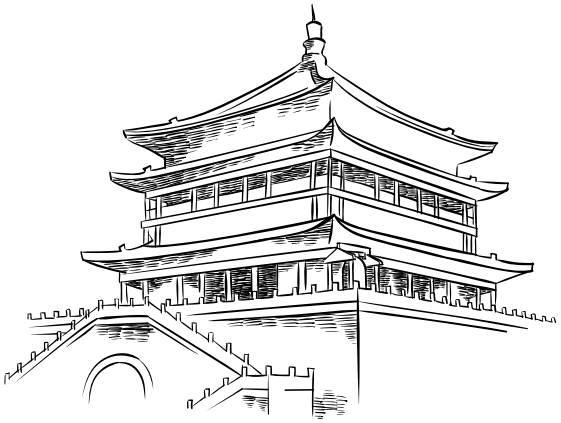
After offering prayers at the Garjiya Devi Temple, many visitors also explore a small cave temple located nearby. This cave temple is another spiritual spot and is often visited after the main temple darshan. The entire area around the temple is known for its scenic views, making it a favourite place for photography. The natural beauty, combined with spiritual energy, attracts tourists who enjoy both devotion and nature.

The best time to visit Garjiya Devi Temple is from mid-October to May, which mainly covers the winter and early summer seasons. During this period, the weather is pleasant and comfortable for travel. The temple becomes especially crowded during festivals and special religious occasions, when devotees come in large numbers to seek blessings from the goddess.

The temple is deeply connected to the local culture and traditions of Uttarakhand. It mainly attracts Hindu devotees, especially people from the Kumaon and Garhwal regions, who have a strong emotional and spiritual bond with this place. The local people are known for their warm and helpful nature. They often guide new visitors, explain temple rituals, and share stories about the history and significance of the temple, helping tourists understand the region's rich and unbreakable cultural values.

According to local beliefs and legends, Garjiya Devi Temple has a unique origin. It is believed that the rock on which the temple stands was once flowing with water and later settled at its present location. Over time, a small temple was built on this rock, which later developed into the present structure. This belief adds to the mystery and spiritual importance of the temple.

Devotees offer various types of prasad, such as sweets, fruits, and coconuts, to Goddess Garjiya Devi. People also donate money according to their faith and capacity by placing it in the donation box. These donations are used for charity and for maintaining the temple. The act of giving is seen as a way to express gratitude and devotion to the goddess.
Overall, Garjiya Devi Temple is considered a powerful and sacred place by devotees. It stands as a strong spiritual pillar of Uttarakhand's Hindu heritage. The temple's religious importance, combined with its natural beauty and cultural richness, makes it a truly special destination. Whether one visits for faith, peace, or nature, Garjiya Devi Temple leaves a deep and lasting impression on every visitor.



Indian Cultural Identity in a Globalised World

Sejal Varsena
VIII Semester, B.A. Honours Geography

Defining Indian culture

Indian culture refers to the shared traditions, customs, beliefs, values, and lifestyles of Indian society that have developed over centuries and continue to guide social behaviour and cultural identity. Key features of Indian culture: Unity in diversity – many religions, languages, and customs coexist Spiritual and moral values – yoga, meditation, dharma, karma. Respect for family and elders. Tolerance and coexistence of different faiths and cultures. Rich traditions in art, music, dance, festivals, and literature Indian culture is one of the oldest and most influential cultures in the world. Through migration, trade, globalisation, and cultural exchange, Indian traditions, values, and practices have spread far beyond national boundaries. Today, Indian culture is visible across continents in the form of spiritual practices, food, festivals, language, and lifestyle, reflecting its global acceptance and relevance.

Indian culture across the world

One of the most prominent global contributions of Indian culture is yoga. Originating in ancient India as a spiritual and physical discipline, yoga is now practiced in countries such as the United States, United Kingdom, Australia, Japan, and Germany. Millions of people follow yoga for health, meditation, and stress relief. The recognition of International Yoga Day on 21 June by the United Nations shows how an Indian cultural practice has become a universal symbol of well-being.

Indian cuisine

Another significant influence is Indian cuisine. Dishes such as curry, biryani, naan, samosa, and masala chai are popular worldwide. Indian restaurants are found in almost every major city, from London and New York to Dubai and Singapore. In the United Kingdom, "curry" is often described as a national favourite, while Indian spices and vegetarian food habits have influenced global food culture.

Indian festivals

Indian festivals are also celebrated internationally, especially in countries with large Indian diaspora populations. Diwali is celebrated in the UK, Canada, the USA, Fiji, and Mauritius, often with official recognition and public events. Cities like London and New York host large Diwali celebrations, lighting landmarks and organising cultural programs. Similarly, Holi, the festival of colours, is celebrated by people of different nationalities across Europe, America, and Australia.

- Indian cinema and music have a strong global presence. Bollywood films and songs are popular in countries such as Russia, Egypt, Afghanistan, Nigeria, and the Middle East. Indian dance forms like Bharatanatyam, Kathak, and Bollywood dance are taught in international dance schools, helping preserve and promote Indian artistic traditions abroad.

- The Indian diaspora plays a vital role in spreading Indian culture globally. Countries like the USA, UK, Canada, Malaysia, South Africa, and Trinidad and Tobago have vibrant Indian communities that maintain traditions related to language, dress, rituals, and family values. Yoga centres, temples, gurudwaras, and cultural associations abroad act as hubs of Indian cultural identity.

- Traditional Indian values such as respect for elders, spiritual tolerance, family bonding, and coexistence continue to influence global thought. Concepts like Vasudhaiva Kutumbakam (the world is one family) resonate strongly in today's interconnected world and are increasingly discussed in global forums.

Globalisation has transformed the world into an interconnected space where ideas, goods, cultures, and lifestyles cross national boundaries with unprecedented speed. India, with its ancient civilisation and rich cultural diversity, is deeply influenced by this process. In such a globalised world, Indian cultural identity faces both challenges and opportunities. While global influences reshape traditions and lifestyles, India continues to preserve its cultural essence by adapting and re-interpreting its values in a modern context. Indian cultural identity is rooted in diversity, tolerance, and continuity. The country's traditions are shaped by centuries of history, philosophy, religion, language, art, and social practices. Concepts such as Vasudhaiva Kutumbakam (the world is one family), respect for elders, joint family systems, spiritual practices like yoga and meditation, and festivals such as Diwali, Eid, Christmas, and Pongal reflect the pluralistic nature of Indian society. These elements form the core of Indian identity and provide a strong cultural foundation even in the face of global change. Globalisation has significantly influenced Indian culture, especially in urban areas. Western lifestyles, food habits, fashion, and language have become increasingly visible. English has emerged as a global link language, particularly in education, business, and technology. Multinational corporations, social media, global entertainment platforms, and international brands have reshaped aspirations and consumer behaviour among Indian youth. For example, fast-food chains like McDonald's and KFC coexist with traditional Indian cuisine, while jeans and western dresses are worn alongside sarees and kurtas. This cultural mixing shows how Indian identity is evolving rather than disappearing.

One of the strongest examples of India's cultural presence in a globalised world is yoga. Originating in ancient Indian philosophy, yoga has gained worldwide acceptance as a practice for physical and mental well-being. The declaration of International Yoga Day by the United Nations in 2015 highlights how an Indian cultural traditionhas become a global phenomenon while still retaining its spiritual roots.

Similarly, Ayurveda, traditional Indian medicine, is increasingly recognised and practiced across the world.

In conclusion,

Indian culture has crossed geographical boundaries and established a strong presence across the world. Through yoga, food, festivals, cinema, and values, India continues to influence global society while maintaining its unique cultural identity. This worldwide spread highlights the adaptability, depth, and universal appeal of Indian culture.

Uttar Pradesh's Wonder

Aparna Pandey
II Semester, B.A. Honours Geography

*T*aj Mahal gleams in Agra's morning light,
Love carved in marble, pure and white.
From Yamuna's banks, its domes touch sky,
A timeless tale that makes hearts fly.

Varanasi's ghats by Ganges flow,
Aarti flames dance, spirits glow.
Pilgrims pray where life meets end,
Holy city, forever friend.

Lucknow's streets smell biryani spice,
Bara Imambara, grand and nice.
Chikankari silk in gentle breeze,
Nawabi charm puts soul at ease.

Fatehpur Sikri stands proud and old,
Red sandstone tales of Akbar bold.
Mathura's Krishna plays in Vrindavan green,
Temples sing of joy unseen.

UTTAR PRADESH, land ofkings and faith,
Rivers, forts, and culture's breath.
From north to south, its magic calls,
Heart of India, where beauty falls.

Haryana and Haryanvis

MOHINI AND MONIKA
II SEMESTER, B.A. HONOURS GEOGRAPHY

Haryana is a land where history, culture, and bravery come together in harmony. Known as the birthplace of the epic Mahabharata, Haryana was formed as a separate state on 1st November 1966 after being carved out of Punjab. The state is widely admired for its hardworking farmers, courageous soldiers, outstanding sportspersons who have brought pride to the nation. Rich folk traditions, vibrant dances, soulful music, and deep-rooted customs define the cultural identity of Haryana. Today, the state stands as a perfect blend of ancient heritage and modern progress.

Haryanvi Culture:

Haryanvi culture reflects simplicity, strength, and a deep connection with the land. At its heart lies. Haryanvi folk, which may sound rude or harsh to outsiders, but it reflects honesty and straightforwardness. Behind this strong tone, Haryanvi people are kind-hearted, loyal, and warm by nature. Agriculture forms the backbone of Haryanvi life, with vast fields shaping everyday routines and traditions. The culture is enriched by traditional food such as roti, raita, and seasonal dishes like lassi and makhan ki roti. Bajra ki roti, which highlights the simplicity of rural living, is a staple. Traditional clothing, simple yet dignified, represents cultural pride for both men and women. Respect for elders, strong family bonds, and community living are core values of Haryanvi society.

Haryanvi Boli:

Haryanvi Boli is the soul of Haryanvi culture strong, bold, and full of raw honesty. To outsiders, it may sometimes sound rude or harsh, but in reality, it carries deep love, respect, and simplicity. Haryanvi people speak straight from the heart, without artificial sweetness, and that truthfulness is often misunderstood as rudeness.

But behind this strong tone, they are truly kind-hearted, caring, and emotionally pure people. Relationships in Haryanvi culture are filled with affection and respect. Mother is called “Maa”, father is called “Bapu”, grandfather is “Dada”, grandmother is “Dadi”, uncle is “Tau”, and aunt is “Tai.” These words are not just names; they carry deep family bonding and respect, reflecting warmth and emotional connection passed through generations.

Haryana Clothes / Dress:

Haryanvi traditional clothes reflect simplicity, strength, and cultural pride. Women usually wear ghagra choli or salwar-kameez, often decorated with bright colors and traditional embroidery that represent rural life, festivals, celebrations, and joy. Men traditionally wear dhoti, kurta, or kurta-pajama, along with a pagri (turban), which symbolizes honor and respect. These clothes are designed to suit the hot climate of Haryana and allow comfort during farming and daily work. Overall, Haryanvi clothing shows a beautiful blend of tradition, practicality, and cultural identity.

Agriculture:

Agriculture is the backbone of Haryana’s economy and plays an important role in the lives of its people. The state has fertile alluvial soil, flat land, and well-developed irrigation systems supported by canals and tube wells. Major crops grown in Haryana include wheat, rice, sugarcane, mustard, and cotton, making it one of the leading agricultural states in India. Haryana is also known for its use of modern farming techniques such as tractors, high-yield variety seeds, and fertilizers, which increase production during different seasons.

Food of Haryana:

The food of Haryana is simple, nutritious, and closely connected to the agricultural lifestyle. In summers people prefer light and cooling foods such as raabri, lassi, chaach (buttermilk), and fresh curd to protect the body from heat. In winters, heavy and energy-rich food is eaten, including gajar ka halwa, sarson ka saag, bajra roti, makki ki roti, which provide warmth and strength. Wheat products such as chapati, dal, milk, butter, and vegetable dishes are eaten throughout the year as staple food items. Dairy products form an important part of the Haryanvi diet because the state is famous for cattle rearing. Overall, Haryanvi food reflects simplicity, seasonal wisdom, and a healthy rural lifestyle.

Hukka:

Hukka is an important symbol of Haryanvi culture and rural tradition. In villages, the hukka is commonly seen in chaupals, where elders sit together, share stories, and discuss social matters. It represents unity, hospitality, and respect for community bonding rather than just a habit. The hukka is often associated with wisdom and experience, as it is mostly used by elderly people. Though its usage has reduced due to modernization and health awareness, it still remains a cultural identity of Haryana and reflects its traditional social life and collective spirit.

Sports:

Haryana is famous for producing great sportspersons and has made a significant contribution to Indian sports. Wrestling, boxing, and athletics are very popular in the state. Traditional akhadas (wrestling grounds) provide physical training to young players, helping them develop strength and discipline. Haryana has given many national and international-level athletes who have won medals and brought pride to the country, making the state known as a powerhouse of sports talent.

Folk Songs & Dance:

Haryana has a rich tradition of folk songs and dances that reflect rural life and culture. Haryanvi songs are usually sung during festivals, weddings, and celebrations, expressing joy, love, and daily life experiences. Popular folk dances like Dhamal and Phag are performed with full energy and enthusiasm, especially during harvest seasons. These songs and dances strengthen social bonding and keep cultural traditions alive, spreading happiness and a cheerful spirit among the people.

Festivals:

Festivals in Haryana are celebrated with great joy and traditional spirit. Important festivals include Baisakhi, Teej, Holi, and Diwali. These festivals are closely connected to agriculture and seasonal changes. People wear traditional clothes, sing folk songs, perform cultural dances, and prepare special food items. Families and communities come together to celebrate, spreading unity, happiness, and rich
cultural heritage.

Some Important Facts About Haryana:

• **"**Haryana ki mitti mein aisa kya hai?" → What is so special about the soil of Haryana?

• Shri Krishna had given the knowledge of Gita to Arjuna in Kurukshetra.

• Maruti Suzuki had set up the first manufacturing unit in Haryana.

• Agriculture is done on nearly 70% of the land.

• Haryana is also called the "Bread Basket of India."

• Panipat and Kurukshetra have witnessed many historic battles.

• Farmers are the pride of Haryana.

• Haryana has given legendary sportspersons and brave soldiers to the nation.

Yo Haryana Hai: A Culture of Strength, Respect, and Pride

Akshita

VI Semester, B.A Honours Geography

Haryana is not just a place on the map it is an attitude shaped by soil, sweat, and strong values. Its culture lives in everyday actions: in the way youth greet elders with a respectful "Ram-Ram tau", in the early morning sound of milk being churned, in the disciplined silence of an akhara before practice begins, and in the fearless honesty of its people. Haryana does not perform its culture for the world; it lives it quietly, confidently, and without apology.

One of the most important parts of Haryanvi culture is respect for elders. Young people greet elders by touching their feet and saying "Ram-Ram tau" or "Ram-Ram dadi." Elders are always listened to, and their advice is valued. Traditionally, Haryana has been an agrarian society where festivals, food habits, clothing, and folk traditions evolved around rural life. Haryanvi society has historically emphasised collective living, family honour, and social discipline. Village institutions such as the chaupal played a key role in decision-making and conflict resolution. Food plays a very important role in Haryanvi life. People in Haryana eat desi food like bajra roti, fresh milk, curd, butter, ghee, and seasonal vegetables. This food makes the body strong and healthy. Both boys and girls are encouraged to eat well and stay fit. When it comes to sports, it is the foremost culture of Haryana.

Haryana is one of the state who provide maximum numbers of sports players both girls and boys. And it could be seen through the participation and winning scale of Haryana players in Olympics, Asians, commonwealth, national & Khelo India games. Some popular example:

First women wrestler commonwealth medalist – Geeta Phogat

First women winning 2 medal in Olympics – Manu Bhaker, Ravi Dahiya, Bajrang Punia, Vinesh Phogat, Neeraj Chopra, Sakshi Malik, etc.

Bollywood movies that describes Haryana sports : 'Dangal','Sultan'. This is because of pure and desi food, milk, curd,etc which provide energy and growth. This can be understood by a quote : " dudh dahi ka khanna yo mhara Haryana ".

Haryanvi culture is now seen not only in Haryana but also across the world. Haryanvi players, artists, and workers represent their culture wherever they go. Even people living outside India celebrate festivals and follow traditions. They believe that even if they live far away, their values should remain the same.

Haryana's culture can be most authentically understood through its songs. Music in Haryana is not just entertainment; it is a mirror of village life, social values, pride, strength, and everyday experiences. From traditional folk performances to modern chart-topping tracks, Haryanvi songs narrate the journey of the state from rural roots to national and global recognition. In the last decade, Haryanvi music has entered a powerful new phase. Artists began blending traditional language and themes with modern beats, making Haryanvi songs popular across India and even abroad.

At last some lines:
Yo Haryana se, mitti se bharya,
Doodh-dahi pe palya, mehnat te gadhya.
Khetan mein paseena, aankhan mein shaan,
Seedhi si boli, par dil mahaan.
Ram-Ram keh ke badaan ne maan,
Tau ki baat mein poora gyaan.
Chhora-chhori barabar jaan,
Akhade mein dono ka ek samaan.
Doodh pi ke bane pehlwan,
Subah-subah daud, shaam pe gyaan.
Kushti, kabaddi, boxing ka zor,
Har medal bole—yo Haryana ka shor.
Sardi aave, goond ke laddoo,
Ghee ki khushboo bhare poore ghar koodoo.
Chulha jale, parivaar paas,
Yo hi jeevan se—sachha sa swaas.
Boli mein roab, par mann mein pyaar,
Jo galat lage, keh den saaf yaar.
Na ghumaav, na jhooth ka jaal,
Dil mein jo ho, wahi bol chaal.
Duniya ghoome, naam kamaye,
Par mitti ne kabhi na bhul paaye.
Yo Haryana se, garv te bharya,
Jadd mein majboot, aasman tak chadhya.

Shree Mata Bhimeshwari Devi Mandir, Beri (Haryana)

Riya Gahlot
VI Semester, B.El.Ed. Department

Shree Mata Bhimeshwari Devi Mandir is a centuries-old temple located in the small village of Beri in the Jhajjar region of Haryana. Thousands of devotees visit this temple, one of the most well-known Shakti temples in North India, each year to ask the strong goddess known locally as Beri Mata for favours.

The temple's origins trace back to the era of the Mahabharata. According to folklore, just before the great war began, Lord Krishna sent Bhima, one of the Pandavas, to bring their family goddess, Kuldevi, to Kurukshetra to seek her blessings for victory. Bhima agreed and travelled to the Hingle Hills to request the Goddess's presence. The Devi agreed, but with one condition: "I will accompany you, but if you set me down anywhere along the journey, I will remain there forever."

Bhima placed the statue next to a ber tree (jujube tree) during his journey. Upon trying to raise the idol again, it remained again, it remained still, signifying the Goddess's chosen spot to reside. After bowing down and asking for her blessings, Bhima left the idol beneath the ber tree and headed for the battlefield. In this way, the location became known as Beri, after the sacred tree, and the Goddess became known as Mata Bhimeshwari Devi.

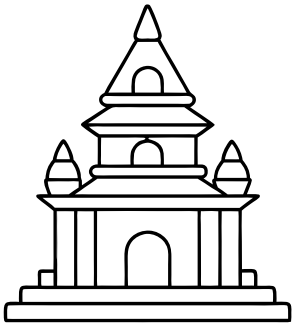
Gandhari, the mother of the Kauravas, was traveling through this region following the conclusion of the Mahabharata war. She was so moved by the Goddess' idol that she made the decision to erect a temple there. Although the old temple is no longer there, Gandhari's sacred seat, or gaddi, is still there and is highly revered. With time, a magnificent new temple was constructed, and it rose to prominence as one of Haryana's most revered pilgrimage destinations. The fact that Beri has two temples dedicated to the same goddess, one inside the hamlet and one outside, is among its most distinctive features.

Local legend states that Rishi Durvasa once meditated in this area, which was formerly a dense forest. He is said to have carried the idol from the outer temple to the inner one each morning for prayers, returning it at noon.

This custom is still followed today. The deity is ceremoniously transported between the two temples each day, continuing a custom that is thought to have originated thousands of years ago.

She is affectionately referred to by the locals as "Beri Mata." People think that she has a pure heart and guards the entire town and everyone who comes to see her. The Goddess is said to leave the inner temple and move to the outside one at night to protect the village.

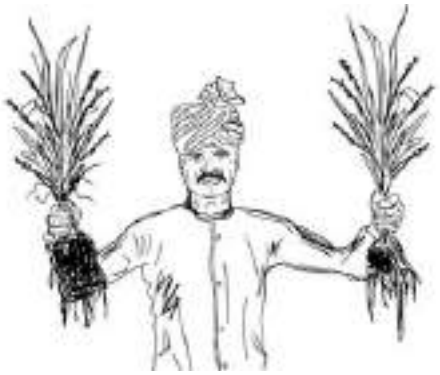
Older locals still tell tales of how the Goddess herself punished certain thieves who attempted to steal gold and sculptures from the temple by making them blind. This idea has been ingrained in people's hearts for generations, whether it is viewed as faith or a miracle. As a result, the relationship between devotees and their Goddess is extremely intimate and emotional. Mata Bhimeshwari Devi's story is a living part of people's lives rather than only an old folktale. The same faith that Bhima once possessed permeates every muttered prayer at this shrine. The vow that the Mother Goddess will never abandon her children is echoed by each bell that chimes here.



हरियाणा संस्कृति : परंपरा, परिश्रम और पहचान।

Viddhi
VIII Semester, B.A. Honours Geography

हरियाणा भारत के उत्तर भाग में स्थित राज्य है।
हरियाणवी संस्कृति प्रमुख रूप से कृषि प्रधान समाज से विकसित हुई है, जहाँ जीवन जीने का माध्यम खेती, पशुपालन और सामूहिक सामाजिक संबंध रहे हैं। इस संस्कृति में सादगी, आत्मसम्मान और वीरता के गुण स्पष्ट रूप से दिखाई पड़ते हैं।
हरियाणवी संस्कृति का आधार ग्रामीण जीवन है। यहाँ पर रहने वाले किसान खेतों में मेहनत मजदूरी करते हैं और प्रकृति के साथ तालमेल बनाकर रहता है। संयुक्त परिवार, बुजुर्गों का सम्मान और सामुदायिक सहभागिता हरियाणवी समाज की मुख्य विशेषता है। गाँव में प्रमुख फैसले आज भी पंचायत करती है।
हरियाणवी लोक-परंपराएँ इस संस्कृति की आत्मा हैं। पारंपरिक नृत्य, संगीत और लोकगीतों के जरिए समाज के लोग अपनी भावनाओं, परंपराओं और जीवनशैली को व्यक्त करते हैं। विवाह, जन्म, फसल कटाई और त्योहारों पर गाए जाने वाले लोकगीत सामूहिक आनंद को प्रकट करते हैं।
त्योहार भी हरियाणवी संस्कृति में विशेष स्थान रखते हैं। जैसे तीज, होली, दिवाली, बसंत पंचमी और लोहड़ी जैसे त्योहार सामाजिक एकता के भाव को बढ़ावा करते हैं।
हरियाणवी पहनावे में पुरुष धोती-कुर्ता और पगड़ी बाँधते हैं तथा महिलाएँ घाघरा, कुर्ती और ओढ़नी पहनती हैं जो पारंपरिक भावों की प्रतीक हैं। हरियाणा ने खेल के क्षेत्र में भी राष्ट्रीय और अंतरराष्ट्रीय स्तर पर पहचान बनाई है। प्रमुख खेल कबड्डी, कुश्ती, बॉक्सिंग और एथलेटिक्स (इत्यादि)।
आज के समय में शहरीकरण और वैश्वीकरण के कारण हरियाणा की संस्कृति में बदलाव देखे जा रहे हैं, लेकिन इसके मूल तत्व आज भी जीवित हैं।



Unveiling the Culture of Hanumangarh, Rajasthan

Tamanna Zafar
VI Semester, B.A. Honours Geography

Have you ever asked yourself if you ever could choose, which place in this world do you want to be at most ? I have the warmest memories and the peacefully joys,I experience when I am there will always have a special place in my heart from time to time the richness of culture , the variety of food and the most beautiful tradition have been signature itself ,this place is Hanumangarh ,Rajasthan.

First of all let me take you back to my childhood , where I spend the most precious time of my life ,in hanumangarh my hometown,I did my schooling away from my home which taught me how to overcome and tackle any situation .This was the brief information of my childhood and hometown. After my high school I came to Delhi for my graduation. Initially People used to ask me about my hometown . But I hesitated to answer them sometime because I myself didn't have any idea about the cultural richness and values of my hometown . I used to feel bad that I am not aware about the cultural importnce and heritage of my hometown ,so I started learning about it.

Unveiling the History of Hanumangarh

Bhatner, now known as Hanumangarh, was founded by Bhupat, a son of the Bhati King of Jaisalmer, in the year 1295 AD. This foundation marked the beginning of a vibrant era for the region.

Bhatner, strategically positioned on the Delhi-Multan highway, served as a pivotal trading hub. Traders from Central Asia, Sindh, and Kabul traversed through Bhatner on their journey to Delhi and Agra, contributing to the region's prosperity and cultural exchange. The renaming of Bhatner to Hanumangarh occurred after the victory of Suratsingh, the King of Bikaner, in 1805. This victory, achieved on a Tuesday, a day dedicated to Lord Hanuman, led to the adoption of the name Hanumangarh, paying homage to the deity.

Hanumangarh's history reflects the dynamic interplay between political power, trade, and cultural influences shaping Rajasthan's cultural heritage. In Hanumangarh, the legacy of the 'Bhati Rajputs' intertwines with the broader tapestry of Rajasthan's culture, characterized by its vibrant art, architecture, and traditions. The region's historical significance, coupled with its artistic and cultural richness, makes it a captivating destination for travelers and historians alike.

Cultural Treasures of Hanumangarh

Traditional . Arts, Crafts, and Cuisine

Hanumangarh is a treasure trove of traditional Rajasthani arts and crafts. The region is known for its exquisite pottery, handcrafted textiles, and intricate jewelry, reflecting the skilled craftsmanship of its artisans. The vibrant colors and intricate designs of Hanumangarh's crafts are a testament to the region's rich cultural heritage.

The cuisine of Hanumangarh is a delightful fusion of flavors influenced by its historical and geographical diversity. Traditional Rajasthani dishes like dal bati churma, gatte ki sabzi, and ker sangri are popular delicacies enjoyed by locals and visitors alike.

Influence of Historical Civilizations on Culture

The influence of historical civilizations, such as the ancient Indus Valley civilization, can be seen in Hanumangarh's contemporary culture. The region's archaeological sites, including Kalibanga and Pallu, provide glimpses into ancient civilizations that once thrived in the area. The architectural marvels of Hanumangarh, including forts, temples, and palaces, stand as testimony to the region's rich history and cultural legacy. These historical landmarks serve as reminders of Hanumangarh's storied past and continue to inspire artists, historians, and cultural enthusiasts alike.

Archaeological Marvels of Hanumangarh

Hanumangarh is renowned for its archaeological marvels, with significant excavations conducted at sites like Kalibanga and Pallu. These excavations have unearthed remnants of ancient civilizations, providing valuable insights into the region's historical past. Hanumangarh boasts more than 100 'Mounts,' which serve as repositories of ancient civilizations. These mounts, scattered across the region, contain artifacts, structures, and traces of ancient settlements, offering a glimpse into the lives of past inhabitants. Talwara Lake holds historical significance as the site of the famous Battle of Tarain. Recent research has revealed that the area surrounding Talwara Lake was the battleground where pivotal events in Indian history unfolded, shaping the course of dynasties and empires.

Hanumangarh: Rich Historical, Cutural, and Spiritual Tapestry

Hanumangarh's journey through history, culture, and spirituality is a testament to the resilience and diversity of Rajasthan's heritage. From ancient civilizations to modern-day developments, Hanumangarh's legacy continues to inspire awe and admiration.

As custodians of Hanumangarh's heritage, it is our collective responsibility to preserve and celebrate its rich tapestry of history, culture, and spirituality. By embracing our past and nurturing our traditions, we ensure that Hanumangarh remains a beacon of inspiration for generations to come.



Between Garba and Google: Being a Kutchi Gujarati in a Globalized World

Diya Pandya and Asmita chattaraj
VIII Semester, B.A. Honours Geography

I was born into a Kutchi Gujarati family where culture is not something that is explained, it is something that is lived every day. In my home, conversations begin with “Kem chho?” and end with “Jamva nu thayu?” Food, language, and family are closely connected. Being Kutchi Gujarati has always meant strong roots, practical thinking, and a deep sense of belonging.

For me, culture is most clearly reflected in my maa. She keeps our traditions alive through daily actions rather than words. From cooking traditional Kutchi and Gujarati food to speaking Gujarati at home, she makes culture a natural part of everyday life. During Navratri, she helps me get ready for garba and dandiya, carefully adjusting my chaniya choli, reminding me of how festivals have always been celebrated in our family. These moments may seem small, but they carry years of tradition, values, and emotional connection.

In 2022, I moved from Gujarat to Delhi, and that move made me more aware of my cultural identity. Delhi is a global city, fast, diverse, and constantly changing. People from different states and backgrounds live together, languages mix, and lifestyles are shaped by global trends. Living here made me realise how easily culture can fade when life becomes busy and routine-driven.

Yet, even in Delhi, my culture stays alive in simple ways. At home in Delhi, whenever I call my parents, I speak to them in my mother tongue. No matter how English-filled my day has been, those conversations bring me back to who I am and where I come from. Language, in those moments, becomes comfort rather than communication.

Food is another strong connection to home. I deeply miss sitting down to meals that include dhokla, khandvi, and farsan, prepared with care and shared with family. These dishes are not just food; they represent togetherness, routine, and warmth.

In a fast-paced city life, instant food often replaces traditional meals. Slowly, home-cooked food becomes something we associate only with visits back home, and culture becomes occasional instead of everyday.

As Gujaratis, especially Kutchi Gujaratis, adaptation has always been our strength. Gujaratis are widely known for business, trade, and entrepreneurship. From small shops to large industries, we have travelled, settled, and succeeded in different regions. Migration and adjustment are already part of our cultural history. In that sense, globalization feels familiar we know how to move forward and grow.

However, while economic adaptation comes easily, cultural preservation is more challenging. In global cities like Delhi, professional life demands speed, efficiency, and flexibility. English dominates workspaces, festivals are celebrated briefly due to time constraints, and traditions slowly shift to the background. I have experienced this change myself.

At the same time, globalization has also helped our culture reach beyond regional boundaries. Gujarati business communities exist across India and the world. Garba is performed internationally, Gujarati food is appreciated globally, and digital platforms allow us to stay connected to our roots even when we are far from home. Culture has not disappeared; it has transformed and adapted.

For me, being a Kutchi Gujarati in a globalized world means finding balance. It means using modern technology and opportunities while staying rooted in language, food, and values taught at home. It means being ambitious like a Gujarati businessperson, yet emotionally connected to culture. In a globalized world, cultural identity is not something we lose, it is something we consciously carry forward, through everyday choices, habits, and memories.

The Cultural Tapestry of Ghaziabad
From Agrarian Roots to Urban Dynamism

Dalenaaz
VI semester, B.A. Honours Geography

Ghaziabad, located in the Indian state of Uttar Pradesh, is a city whose cultural identity reflects deep historical roots and the swirl of modern urban life. Known as the "Gateway of Uttar Pradesh", the city lies adjacent to the national capital region of Delhi and has, over decades, shifted dramatically from a modest agrarian town to a bustling industrial hub and cosmopolitan satellite city of one of the world's largest urban agglomerations.

Historical and Traditional Foundations

Ghaziabad's cultural journey traces back to ancient settlements along the Hindon River, where archaeological excavations near Mohan Nagar suggest habitation as early as ~2500 B.C. Its historical landscape includes links to broader Indian history — from early kingdoms to Mughal-era influences — though much of the physical heritage from these periods has faded under the pressures of modern growth. The district's name and early development reflect its Mughal-era origins, while scattered relics like old havelis, historic gates (such as the remains of Delhi Gate and Dasna Gate), and small temples offer glimpses into a layered past now juxtaposed with concrete and steel. Among its enduring cultural pillars is the Sikri Mata Temple, a 15th-century shrine dedicated to the goddess Durga, drawing large festive crowds during Navaratri. These traditional sites continue to anchor community life, especially in older and peri-urban areas.

Linguistic and Social Diversity

Hindi is the dominant language of Ghaziabad, widely spoken in daily life, education, and administration. Local speech patterns often carry regional flavors of Khari Boli — akin to Delhi–western Uttar Pradesh dialects — while Urdu, Punjabi, and Bhojpuri add to the linguistic mosaic brought by waves of migration.

Poetry and oral culture remain threads of social expression. Mushairas. (Urdu poetry gatherings) and Kavi Sammelans (Hindi poetic recitals) have persisted as spaces where local voices — old and young — articulate social themes, personal reflections, and literary creativity.

Festivals and Rituals: A Calendar of Communal Harmony

Ghaziabad's cultural rhythm is shaped by the annual cycle of festivals — Hindu, Muslim, Sikh, and secular — that underscore both tradition and diversity. Deepawali, Holi, Ram Navami, Navratri, and Dussehra are celebrated with broad community participation, featuring home rituals, public processions, and Ramlila enactments. Eid-ul-Fitr, Eid-ul-Adha, and Muharram are significant for the city's Muslim communities and draw communal prayers, feasts, and social gatherings. Sikh residents mark Gurpurab and Baisakhi with fervor at gurdwaras and Nagar Kirtans. Urban Ghaziabad also embraces national celebrations like Independence Day and Republic Day with flag-hoisting events that unite residents across backgrounds. More recently, celebrations like Chhath Puja have seen the city administration organize over 70 ghats (riverbank worship points) along the Hindon River to accommodate devotees — combining community initiative with civic support.

Cultural Change Through Modernization

The latter half of the 20th century marked a turning point for Ghaziabad's socio-cultural landscape. Following India's independence, the city evolved into a major industrial center and subsequently a planned urban region with residential colonies, broad road networks, and civic institutions.

This transformation altered social patterns significantly: Where once extended families and village ties defined everyday life, nuclear family living and gated societies have proliferated, especially in new localities like Indirapuram, Vaishali, Raj Nagar Extension, and Kaushambi.

उत्तरप्रदेश:
भारत का दिल

Kritika Shakya
IV semester, B.El. Ed.

नक्शे पर खींची रेखा ही काफ़ी है यहां का इतिहास बताने को,
मथुरा की मुरली, अयोध्या की मर्यादा और काशी की गलियां मोह का भ्रम मिटाने को ।।
रेशमी कुर्ता पहन अपनी ही एक टोर में चलते हैं लखनऊ के नवाब साहब,
खाने की क्या तारीफ करूं कचौरी, पेड़े, पेठा, पान और कबाब ।।
नदियों का संगम भी दर्शाए गंगा, जमुना और मां सरस्वती की बेला,
बारह साल में देखने को मिलता यहां प्रयागराज में महाकुंभ का मेला ।।
समृद्ध संस्कृति है इतनी भरपूर है यह नृत्य, संगीत और राग से,
इतिहास समझना हो इसका तो पन्ने पलटो राजाओं के सिंहासन, आज़ादी की मशाल और आंदोलन की आग से।
हवा तक महसूस होती यहां पर कुंज गलियों की खामोशी दे नसों को भीतर तक काट,
शांति प्रतीक बना कर एक जगह को देखूं मैं गंगा घाट पर बैठी किसी की बाट ।।
तलवारों से भी जब बात न बने तो कमरे में बैठा शख्स यह अपनी बात कलम स्याही से जाहिर कर देता है,
आगरा के ताज की खूबसूरती की यहां खुद चाँद गवाही देता है ।।
राजनीति की सीढ़ी का भी अपना अलग एक वर्चस्व माना जाता है,
साइकिल हो या बुल्डोजर हर पक्ष के लोगों का यहां सरेआम अखाड़ा खोला जाता है ।।
और क्या कहूं मैं उत्तरप्रदेश के बारे में इसे विशेष मानना तो बनता है,
यह केवल राज्य नहीं कहलाया जा सकता ये भारत की आत्मा कहलाता है ।।



Gorakhnath Temple: A Place that Becomes Part of You

Khushi Singh
VI Semester, B.A. Honours Geography

Some places do not remain just places. They become a part of who you are. Gorakhnath Temple in Gorakhpur is one such space for me—not merely a religious site I visited, but a living presence that shaped my understanding of faith, calm, and belonging.

I lived in Gorakhpur during my school years from Class 10 to 12. My father serves in the Indian Army, which meant we were constantly moving from one city to another. Every posting felt temporary. You arrive, adjust, make memories, and then leave again. Gorakhpur, however, stayed with me differently. It gave me something deeper than routine—it gave me a spiritual anchor. And that anchor was the Gorakhnath Temple. My first visit to the temple was during Makar Sankranti. I went with my school friends, when the Khichdi Mela was in full swing. The place was immensely crowded—people from nearby villages, distant states, and even foreign lands had gathered. There was noise, colour, devotion, and chaos all at once. Yet, amidst that crowd, I felt a strange sense of wonder.

Inside the complex, I came across a space where sculptures and inscriptions of various yogis, gurus, and deities were displayed. I stood there quietly while people passed around me, reading names and observing figures. For the first time, I realised that religion was not only about rituals—it was about lineage, philosophy, and continuity. Another unforgettable sight was seeing foreign visitors dressed in traditional Indian clothes, participating with genuine curiosity and joy. They were not ordinary tourists; they were seekers. Watching them sit, observe, bow, smile, and absorb the atmosphere made me see my own culture through new eyes. What I had taken for granted was, for someone else, a sacred experience worth travelling across continents for. That day, in all its noise and movement, planted a quiet seed in me.

Roots of a Sacred Legacy

The Gorakhnath Temple is dedicated to Guru Gorakhnath, the great yogi and spiritual master of the Nath tradition. The Nath Sampradaya, founded by Matsyendranath and systematised by Gorakhnath in the medieval period, represents a powerful synthesis of yoga, Shaivism, and mysticism. It teaches discipline, self-realisation, inner awakening, and liberation from worldly bondage. The city of Gorakhpur itself derives its name from "Gorakh," revealing how deeply the yogi's presence is woven into the region's identity. According to belief, Guru Gorakhnath meditated in this area, transforming it into a sacred landscape. Over centuries, disciples established a shrine here, which eventually evolved into the vast temple and monastic complex we see today. Despite historical disruptions and political changes, the Gorakhnath Math survived through the devotion of its followers. It became not only a religious institution but also a centre for spiritual learning, cultural activities, and social service. Today, it stands as a symbol of endurance—of a tradition that refused to fade. The Sacred Geography Within the Temple What makes Gorakhnath Temple unique is that it is not just a single shrine—it is an entire spiritual landscape. The temple complex is carefully divided into different functional and symbolic spaces, each carrying its own meaning and rhythm. At the heart of the complex lies the main shrine of Guru Gorakhnath, where devotees offer prayers, light lamps, and bow in silence. This central sanctum represents the spiritual core—the place where faith converges. Surrounding it are open courtyards and shaded corridors, designed for movement as well as stillness. These are not merely architectural features; they are emotional spaces. People walk slowly here, some whispering prayers, others simply observing. Elderly devotees sit along the pathways, students pause with folded hands, and travellers stand quietly, absorbing the atmosphere.

One of the most peaceful areas is the sacred pond within the campus. It is here that the temple reveals its deeper purpose. People sit beside the water, watching reflections, letting their thoughts settle. This is the place I often describe to others in Delhi—a space where stress loosens its grip and the mind begins to calm. Another striking section is the gallery of yogis, gurus, and deities, where sculptures and inscriptions narrate the lineage of spiritual knowledge. Walking through it during my first visit, I felt as if I was moving through centuries of wisdom—seeing how different yogic traditions, saints, and philosophies were interconnected.

There are also halls for discourse and learning, spaces where spiritual teachings, yoga sessions, and cultural programs are conducted. These areas reflect the temple's role not just as a place of worship, but as a centre of education and transmission of values. Together, these divisions create a complete spiritual environment: the shrine for devotion, the courtyards for movement, the pond for silence, the galleries for learning, and the halls for collective reflection. The temple does not rush you. It allows you to choose your pace: to pray, to sit, to observe, or simply to exist. In this way, Gorakhnath Temple becomes not only a religious structure, but a carefully designed inner journey—from noise to stillness. Living Faith and Personal Meaning What defines the religious identity of the Gorakhnath Temple is not only its past but its living faith. Every day, people walk into its premises carrying prayers, anxieties, hopes, and exhaustion. They sit by the pond, under shaded corridors, or near the shrine, doing nothing extraordinary—just breathing, waiting, being. After moving to Delhi for my graduation, whenever someone asks me about Gorakhpur, my first response is always about Gorakhnath Temple. I tell them, "It is a place where a person can be free from stress. You can sit near the pond, under the open sky, and feel your mind slow down." It is not dramatic. It is gentle. The calm does not announce itself; it simply settles into you.

The Nath philosophy is not loud—it is inward. It does not promise miracles; it teaches mastery over the self. The annual Khichdi Mela during Makar Sankranti reflects this spirit beautifully. Devotees offer simple food to the Guru. Rich and poor, villagers and urban visitors, locals and outsiders—all stand in the same line. Faith here is collective, not hierarchical.

A Centre of Culture, Learning, and Service

Beyond worship, the temple functions as a cultural and social nucleus. It organises spiritual discourses, yoga programs, festivals, and charitable activities. The campus is vast, clean, and thoughtfully structured, offering not only ritual spaces but areas for learning and reflection.

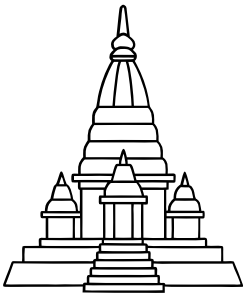
Its openness is visible in the diversity of its visitors. Students, pilgrims, elderly devotees, tourists, scholars, and foreign travellers walk the same paths. The temple does not demand that you believe in a particular way. It allows you to experience in your own way.

Conclusion

More Than a Temple

Gorakhnath Temple is not merely a religious monument. It is a living identity—of a city, a tradition, and for many, a personal refuge. It stands at the intersection of history and present, faith and reflection, movement and stillness.

For someone like me, who grew up moving across places, Gorakhpur offered a rare sense of rootedness. And Gorakhnath Temple gave that rootedness meaning. It taught me that spirituality does not always speak in sermons. Sometimes, it speaks in silence—by a pond, under a tree, in a crowded fair where, for a moment, you feel deeply and quietly at home.



Food Culture and Heritage of Banaras: A Symbol of Living Cultural Identity in the Global World

Heena Kumar
M.Sc. Geo-Informatics, IGNOU

Banaras, which is also known as Varanasi or Kashi, occupies a sacred and cultural position in Indian civilization. It is also known as one of the oldest cities in India. Banaras is not only a spiritual center but also a vibrant cultural center. The landscape was traditional, and daily life merged seamlessly. It has many cultural dimensions, and the food culture of Banaras stands out as a powerful marker of Indian identity. It is also rooted spiritually in community life and ecological wisdom. Banaras cuisine reflects India's cultural continuity while engaging meaningfully with the modern global world. The food culture of Banaras is deeply influenced by religious beliefs and spiritual philosophy. Banaras life is not only about traditional food but also regarded as sacred rather than merely a source of nourishment. It includes the concept of sattvic food, like pure and simple vegetables, which shapes daily dietary practices. Many households avoid onions and garlic during the religious observances, believing that food should promote mental clarity and spiritual balance. Ritual food, temple offering and milk-based products such as sweets and seasonal preparation forms an essential part of religious life, reinforcing the connection between food, faith and cultural identity. Banaras cuisine is characterized by seasonality, simplicity, and traditional methods of preparation. There are lots of popular dishes like kachori with sabzi, tamatar chaat, baati choka, choora matar, and vegetable-based foods reflects local agricultural patterns and climatic conditions. These foods are prepared by using locally available ingredients, emphasizing sustainability and harmony with nature. The flavors are mild yet distinctive, focusing on natural taste rather than excessive spices. Sweets occupy a special place in the culinary heritage of Banaras.

Milk, curd and ghee are widely used and prepared with the help of traditional practices that symbolize the purity of celebration. A unique winter specialty, malaiyo, made from milk foam and flavored with saffron, highlights the city's close relationship with nature and seasonal cycles. Women play a crucial role in preserving Bansari traditions. Household kitchens act as cultural classrooms where recipes, rituals, and values are passed from one generation to another. Cooking is not merely a domestic responsibility but also a cultural act that maintains identity and continuity. Through daily practices, women sustain culinary knowledge that textbooks and institutions overlook. Banarasi food cultural highlights the invisible yet powerful role of women in safeguarding the Indian cultural heritage. Their contribution ensures the tradition and social economic changes. Another defining element of Banaras food culture is Banaras paan, which is also called the mouth freshener that represents a cultural ritual deeply embedded in social life. The preparation of paan is considered an art, passed down through generations. It plays a vital role in social gatherings, hospitality, and everyday interactions, serving as a symbol of dialogue, traditions, and shared cultural space.

The backbone of Banaras' cultural landscape is the street food, which fills the narrow lanes of the city with small food stalls that have been run by the same families for generations. These vendors preserve culinary knowledge through oral and daily practices rather than a specific recipe. Banarasi street food culture is inclusive, bringing together people from different social and economic backgrounds. In a global age dominated by fast food and standardized tastes, Banaras stands as a living example of local, community-based food traditions.

Banaras has encountered various cultural influences, including those from the Mughal and colonial periods. While certain techniques and ingredients were introduced during these eras, the city adapted them selectively. The core vegetarian and spiritual nature of Banaras food remain intact. This absorbs external influences without losing cultural identify reflects India's border civilizational strength. In the context of globalization, Banaras has gained international recognition as a center and spirituality. Tourists from across the world visit the city not only for its temples and ghats but also for its cuisine. Banaras food has been featured in the global travel narratives, cultural identities and discussions. The city has successfully preserved the authenticity of its food traditions. Traditional sweets shops and local eateries continue to coexist with modern establishments, reflecting a balanced relationship between tradition and modernity. Food in Banaras also serves as a symbol of memory and identity. For Indian's as well as foreigners, Banarasi dishes evoke a sense of nostalgia and cultural belonging. The taste and aroma of traditional food act as emotional links to heritage and roots, allowing Indian culture to travel beyond geographical boundaries.

In conclusion, the food and cultural heritage of Banaras represent a living expression of Indian cultural identity in the global world. Deeply connected to history, spirituality, and community life, Bansari cuisine embodies values of simplicity, sustainability, and continuity. In the era of rapid cultural change, Banaras demonstrate that tradition can survive and flourish alongside global influences. Preserving this culinary heritage is not only essential for cultural but also spiritual conservation and for sustaining the deeper philosophical values that define Indian cultivation.



MAGADHA: THE HEART LAND OF ANCIENT INDIAN

Pari
II Semester, B.A. Honours Geography

Magadha was region and kingdom in ancient India, based in the eastern ganges plain. It was one of the sixteen Mahajanpadas during the second urbanization period. The region was ruled by several dynasties, which overshadowed, conquered, and incorporated the other Mahajanpadas. Magadha played an important role in development of Buddhism and Jainism.

Historical Overview:

Magadha embraced the former districts of Patna, Gaya, Shahabad, and grew to be the leading state of the time its earlier capital was Rajgir and Patliputra. Magadha came into prominence under the leadership of Bimbisara of Hryanka dynasty and a contemporary of Buddha. He made Magadha the dominant state in 6th century BCE followed by Ajatashatru, Udayin and by Shishunag dynasty.

Geographical location:

Magadha enjoyed the advantages geographical position in the age of iron, because the richer iron deposits were suited not far away from Rajgir. The two capitals of Magadha the first Rajgir and second Patliputra were suited at very strategic point, surrounded by group five hills and the mid Gangetic plains the Ganges providing the means of both transport and agriculture Facilities. It was Magadha which first use elephants on a Large scale in its wars.

Language of Magadha:

Origin: After the introduction of codified grammer (Astadhyayi) by Panini. Sanskrit lost his flexibility and got limited to literary language while othewr languages like Apabhramsha gained popularity. The eastern dialect Magadhi apabhramsha or Magadhi would later evolve into Magahi.

Maghi as it is called by native speakers is spoken in Bihar, Jharkhand and in Nepal it is called ancient Nepali. The census of 2001 records the number of Magahi speakers are 12,132,383 people.

Folk tradition:

Folk traditions are the deepest foundations of the Magahi culture. Its influences can be traced in the present scenario and its roots in ancient times, basically framed under regional languages which are a rich and valid heritage of artistic culture. Folk culture contributed to the creation of awareness consciousness and unity. Lok Geet: Lok Geet includes sentiments, public awareness and affection. There are several lok geets which includes:

Kunwar Vijayi : This folk song characterizes the super natural bravery of 'Kunwar'. It is mostly used to commemorate power, passion and victory Chhatri Ghughulia: It has little influenced from divine characters and draws influences around Ram, Krishna and other local deities Reshma Chuharmal: The story of Reshma and Chuharmal is the pillar of this folk song. The social differentiation customs and evil are characterized and revolved around soft feelings of Reshma and Chuharmal. Other folk songs include Nayaka Banjarwa, Saranga Sadabiricha, Bihula Vishari, Hirni Brn\i Neetua Dayal and sanjha Parti. Lok nritya: It is a form of tradition local culture which is combined with song and dance forms. All the folk dances are performed on the precious occasion of Lok Utsav. Jhumar: The form of folk dance has been participated on jhumar geet. It spread immense happiness and sense of joy all around. Panwariya Nach: These dance form are celebrated by men on special occasion of anniversaries of divine days or public days.

D**omkach:** Domkach is ajoy prevalent story telling dane performed by female members on the occasion of marriage of son. Sohar Khilona Dance: This form of dance is performed on thr occasion of new child bom in the family, Its is performed by female and transgender of the society. Other dance form includes kheldian, Karma, Nitrya and jitiya. Lok Nataya: In Magadha many stories are celebrated in the form of play. These plays are presented in local languages. Lok Natya mainly include Chauma, Jat-Jatin, Baguli, Kevati, Chano Kunjadi, Jivabun Ruadhun etc. Basically this plays were to propogate awareness and positively in rural society and to eradicate the evils of society and remove suffering of humanity.

Folk Art of Magadha

The folk art of Magadha region is vibrant tradition deeply rooted in local culture, characterized wedding related painting unique textile and intricated crafts. There are various art form which include. Sahari-Kohbar Painting: Traditionally created on walls during wedding and the sohari/Gaiya daaran festival this art form often include imaginary of Radhashyam & Shiv-Parvati. Tikuli Art: Originating in patna around 800-1000 years old art form originally involved creating intricated design on glass and is now appointed to cloth and canval. Sujani Embroidery: Originating in in the 18th century particularly in Arwal district this form of textile art was used on items for new born.

Bhuddhism and Magdha

Magadha play an important role in development of Buddhism and Jainism. Lord Buddha and Mahavira got enlighten on this land and moved around the neighbouring places for their religious preaching. The first and the third Buddhist council took place in Rajgriha (483 BCE) and Patliputra (247 BCE) respectively. Buddha spent his life in preaching in different parts of country specially/ largely in ,Magadha.

Hence, Buddhism Spread to the different parts of world from Magadha. The Babri caves in Gaya is significant for their 'glass-like' polished interior peaceful retreats for the Buddhish and Jain sects.

Cuisine:

The cuisine of Bihar is largely similar to North Indian cuisine and East Indian cuisines. It is highly seasonal; watery foods such as watermelon and sharbat made from the pulp of the woo- apple fruits are mainly consumed in summer months, while dry fruits are such as preparations made of sesame seeds and poppy seeds are consumed more frequently in the water months.

Bihari cuisine include litti chokha, There are numerous meat dishes with chicken and mutton being the most common fish dishes are especially common in Mithila region of North Bihar due to the number of river such as sone, Gandak, Ganges and Kosi.

Malpua is a popular sweet dish of Bihar including 'Khaja' and'thekua'

Present Day Magadha

In 2026 the ancient kingdom of Magadha primarily corresponds to the Indian sate of Bihar with some part extending with into Jharkhand with key district of Patna Gaya and Nalanda(including Nalanda university during Gupta Empire) Nawada Arwal, Aurangabad and Jehabad, The Magahi language, derived from Magadhi Prakrit continues to be dominant spoken language in this region.



Sonepur Mela
A Blend of Tradition, Culture, and Childhood Memories

Pooja Kumari
VI Semester, B.El.Ed. Department

Sonepur Mela is one of the largest and oldest cattle fairs in Asia. It is held every year in Sonepur, a small town in Bihar, at the holy meeting point of the Ganga and Gandak rivers. The fair takes place in the month of November on the auspicious occasion of Kartik Purnima. On this day, thousands of devotees come to take a holy dip in the rivers and offer prayers at the famous Harihar Nath Temple.

Although, Sonepur is a small town, the mela attracts visitors from different parts of India and even from abroad. Traders, buyers, tourists, and devotees gather here in large numbers. Because of its size and importance, Sonepur Mela is often compared with other famous fairs like Pushkar and Nagaur cattle fairs.

Location and Religious Importance

Sonepur is located about 30 kilometers from Patna and can be easily reached by road, train, or even by a boat ride across the Ganga River. The place is considered very sacred because it lies at the confluence of two holy rivers. Taking a bath at this confluence on Kartik Purnima is believed to bring good luck and spiritual peace.

The Harihar Nath Temple is the main religious attraction of the fair. It is believed that the temple was built by Lord Ram. Devotees from faraway places visit the temple during the mela to seek blessings.

History of Sonepur Mela

The history of Sonepur Mela goes back to ancient times. It is believed that during the rule of Chandragupta Maurya, elephants and horses were bought from this region for the army. Over the years, the fair slowly developed and became one of the biggest cattle fairs in Asia.

Today, a wide variety of animals such as horses, cows, elephants, pigs, donkeys, and many types of birds are brought here for sale. Sonepur Mela is also known as Harihar Kshetra Mela.

Unique Attractions of the Fair

One of the most special features of Sonepur Mela is that it is the only cattle fair in India where elephants are sold. Beautifully decorated elephants can be seen at the Hathi Bazaar. These elephants are usually bought by zoo authorities or used for forest work. Another major attraction is the bird market, where thousands of colourful birds are displayed. Many visitors buy them as pets or for trade. Animal shows are also organized where monkeys, puppies, and other animals perform tricks. These shows are especially popular among children. Apart from animal trading, the fair also offers folk dances, cultural programs, competitions, games, and circus shows. Famous artists from India and abroad perform during the event. Because of these activities, the fair has become not just a trading hub but a grand cultural festival.

My Childhood Experience at Sonepur Mela

When I was eight years old, my family took me to the Sonepur Mela. That visit remains one of the most beautiful memories of my childhood. I was very close to my family, and they loved and cared for me deeply. Taking me to the mela was their way of showing their affection. I still remember my excitement when we reached Sonepur. The place was full of colours, people, sounds, and happiness. There were animals, toys, sweets, stalls, and smiling faces everywhere. My grandparents held my hand tightly so that I would not get lost in the crowd.

The most memorable moment for me was the elephant ride. It was the first time I had seen such a huge animal from so close. Sitting on the elephant made me feel both scared and excited. As the elephant walked slowly, I felt like I was on top of the world.

My grandparents kept smiling and comforting me, which made me, feel safe and happy. I also remember seeing horses, cows, birds, and monkeys. The colourful birds, animal performances, folk music, local snacks, and small toys made the fair feel magical. By the end of the day, I was tired but very happy. I rested my head on my grandmother's lap while my grandfather talked about the fair. That day gave me memories filled with love, warmth, and joy, which I still cherish today. A Commonly Misunderstood Fact about Sonepur Mela One of the most misunderstood facts about Sonepur Mela is the belief that women were once sold there. This idea mainly comes from old stories and wrong interpretations of historical practices. In reality, selling women is illegal and has never been an accepted practice at the fair. In earlier times, large gatherings like fairs were sometimes used for arranged marriage discussions or bride-viewing traditions. Over time, these customs were wrongly described as the "selling of women." Today, Sonepur Mela is a well-regulated cultural event. Any form of human trafficking or exploitation is strictly against the law and not associated with the fair.

Conclusion

Sonepur Mela is not just a fair; it is a living example of India's rich cultural heritage, religious beliefs, and social traditions. It brings together people from different backgrounds, regions, and cultures at one common place. The mela reflects the strong bond between faith and daily life, as thousands of devotees comes to take a holy dip in the sacred rivers and offer prayers at the Harihar Nath Temple.

At the same time, traders, artists, and performers turn the fair into a lively celebration filled with colours, music, and joy. Over the years, Sonepur Mela has changed with time, yet it has managed to preserve its historical importance. While animal trading remains a major part of the fair, cultural programs, folk performances, exhibitions, and modern entertainment have added new life to it. This balance between tradition and change makes the mela unique and relevant even today. It also plays an important role in supporting local traders, craftsmen, and artists by providing them a platform to display their skills and earn a livelihood. For many people, Sonepur Mela is connected with emotions and memories rather than just business or religion. My own childhood experience with my grandparents shows how such festivals create lifelong memories filled with love and happiness. Overall, Sonepur Mela stands as a symbol of unity, tradition, and cultural pride, reminding us of the beauty of India's diverse heritage and the importance of preserving it for future generations.



बिहार: अतीत का गौरव और भविष्य की अंगड़ाई
एक विशेष आलेख: सभ्यता, संस्कृति और सामर्थ्य की महागाथा

Rani Mishra
IV Semester, B.A. Honours Geography

प्रस्तावना: जड़ों की ओर वापसी

भारत के मानचित्र पर एक ऐसा प्रदेश है, जिसे अगर इतिहास के पन्नों से हटा दिया जाए, तो भारत का इतिहास ही अधूरा रह जाएगा। यह वह भूमि है जहाँ पत्थर भी बोलते हैं और मिट्टी से अध्यात्म की महक आती है। हम बात कर रहे हैं 'बिहार' की—वह धरती जो कभी दुनिया का 'पावर हाउस' थी और आज फिर से अपनी पहचान गढ़ने के लिए आतुर है।

1.सत्ता का केंद्र: जब पाटलिपुत्र से चलता था शासन

बिहार का इतिहास केवल युद्धों की कहानी नहीं है, बल्कि यह कुशल प्रशासन की जननी है।

गणतंत्र की पहली किरण: वैशाली में दुनिया का पहला लोकतांत्रिक ढांचा खड़ा हुआ, जहाँ जनता की राय सर्वोपरि थी।

साम्राज्यों का उदय: हर्यक वंश से लेकर मौर्य और गुप्त वंश तक, मगध की सीमाएं ईरान तक फैली थीं। चाणक्य की 'अर्थशास्त्र' ने यहीं जन्म लिया, जिसने राजनीति को एक नई दिशा दी।

अशोक का धम्म: युद्ध से बुद्ध की ओर मुड़ने वाले सम्राट अशोक ने यहीं से शांति और अहिंसा का संदेश पूरी दुनिया में फैलाया।

2.ज्ञान की ज्योति: जहाँ दुनिया शीश झुकाती थी

बिहार कभी विश्व का 'एजुकेशन हब' था।

नालंदा का गौरव: यहाँ का पुस्तकालय इतना विशाल था कि जब उसे जलाया गया, तो वह महीनों तक जलता रहा।

आर्यभट्ट का गणित: शून्य का आविष्कार और खगोल विज्ञान की बारीकियां इसी धरती पर बैठकर लिखी गईं। बिहार ने दुनिया को बताया कि गणना कैसे की जाती है।

3.आस्था का संगम: चार धर्मों की पावन स्थली

बिहार की मिट्टी में एक अनोखी रूहानियत है।

बुद्ध और महावीर: अहिंसा के दो महान स्तंभों ने यहीं से निर्वाण का मार्ग पाया।

गुरु की नगरी: तख्त श्री पटना साहिब सिखों के लिए श्रद्धा का केंद्र है।

माँ जानकी का आंगन: मिथिला की परंपरा आज भी 'सीता' के त्याग और प्रेम को संजोए हुए है।

4.लोक-रंग: सोंधी मिट्टी की महक का रंगीन हिस्सा बिहार की कलाओं के बिना अधूरा है।

मधुबनी पेंटिंग: उंगलियों और माचिस की तीलियों से बनाई गई ये पेंटिंग्स आज न्यूयॉर्क और पेरिस के गैलरी की शोभा बढ़ा रही हैं।

छठ: एक महापर्व: दुनिया का इकलौता त्योहार जहाँ डूबते सूरज को अर्घ्य दिया जाता है। यह बिहार की सादगी और पर्यावरण के प्रति प्रेम का सबसे बड़ा उदाहरण है।

स्वाद का जादू: लिट्टी-चोखा का धुंआ हो या गया के तिलकुट की मिठास, बिहार का स्वाद सीधा दिल तक पहुँचता है।

1.चुनौतियाँ और बदलाव का दौर (The Changing Face)

आज का बिहार पलायन और बाढ़ जैसी समस्याओं से जूझ रहा है, लेकिन वह हार मानने वालों में से नहीं है।

इंफ्रास्ट्रक्चर क्रांति: गंगा पर बनते पुल और चकाचक सड़कें नए बिहार की कहानी कह रहे हैं।

बौद्धिक संपदा: आज भी भारतीय प्रशासनिक सेवा (IAS) और तकनीकी क्षेत्रों में बिहार का दबदबा कायम है। राज्य का युवा अब 'स्टार्टअप' की ओर बढ़ रहा है।

निष्कर्ष: वैभव की ओर बढ़ते कदम

बिहार केवल पिछड़ेपन की कहानियों का नाम नहीं है, बल्कि यह उस जज्बे का नाम है जो शून्य से शिखर तक पहुँचना जानता है। अपनी समृद्ध विरासत को कंधे पर लादे, बिहार अब आधुनिकता की दौड़ में अपनी जगह बनाने के लिए तैयार है।



Eco-Heritage and Ethnic Identity: A Jharkhand Perspective
"How History, Tribal Life, and Nature continue to Shape the State"

Ayushi Rajput
VI Semester, B.A. Honours Geography

Jharkhand is not just a state created on a map; it is the result of long struggles and everyday cultural life. The state came into existence on 15th November, 2000, after decades of movements led mainly by tribal communities who demanded self-rule, land rights, and protection of their culture. This article aims to explain how Jharkhand's identity developed through history, tribal society, language, food, belief systems, and modern changes. It covers both the traditional foundations of Jharkhand and the challenges it faces today.

1.**Historical Roots of Jharkhand's Identity**

Colonial Period and Tribal Resistance
During British rule, tribal communities in present-day Jharkhand suffered due to land revenue systems, forest laws, and exploitation by outsiders. Tribal land was taken away, and traditional systems were broken. Leaders like Birsa Munda led uprisings to protect tribal land and culture. These early movements created a strong sense of political and cultural awareness among tribal people.

Movement for Statehood
After independence, the demand for a separate Jharkhand state continued. Political organizations like the Jharkhand Mukti Morcha (JMM) played a major role. Finally, Jharkhand was formed on 15 November 2000. This political success strengthened tribal identity and cultural pride.

2. Cultural Diversity and Language
Jharkhand is home to many tribal groups such as Santhal, Munda, Oraon, Ho, and Kharia, along with non-tribal (Sadan) communities. Each group has its own customs, festivals, and traditions. Because of this, Jharkhand's culture is diverse rather than uniform.

Languages and Identity
Language plays an important role in shaping identity. Jharkhand has more than 30 spoken languages and dialects. Hindi is used officially, but tribal languages are still spoken in villages and cultural events.

3. **Tribal Life and Relationship with Nature**

Nature-Based Living
Traditionally, tribal communities depend on forests, rivers, and land. Agriculture, forest produce, and handicrafts form the base of their economy. Land is often treated as community property rather than private ownership.

Festivals and Cultural Practices
Festivals like 'Sarhul, Karam, and Sohrai' are closely connected to nature and farming seasons. These festivals strengthen community bonds and pass cultural values to the younger generation through dance, music, and rituals.

4. **Food Culture as a Shared Identity**

Common Food Habits
Food connects tribal and non-tribal communities. Rice is the main food across Jharkhand. Vegetables, pulses, forest foods, fish, and meat are commonly eaten.

Traditional Dishes
Dishes like 'dhooska, pitthas, arsa, gujguji and handia (rice beer)' reflect local climate and resources. Food culture shows how people live in harmony with nature.

5. Adi-Dharam: Tribal Belief System

Core Philosophy

Adi-dharam is the traditional belief system of Jharkhand's tribes. It is based on "jal, jungle, and jameen" (water, forest, land). It teaches respect for nature, balance in life, and collective well-being rather than ideas of heaven or hell.

Contemporary Movements

Movements like 'Pathalgadi' and protests related to 'Marang Buru (Parasnath Hill)' show how tribal people still protect sacred land and cultural rights.

6. Development, Change, and Challenges

Impact of Mining and Industry

Jharkhand is rich in minerals and contributes about 40% of India's mineral resources. While this supports national development, it has also caused large-scale displacement.

Social and Cultural Change

According to reports, over 1 million people have been displaced due to mining and development projects. Traditional village councils are weakening, and younger generations are influenced by urban life. Still, communities adapt while protecting core traditions.

Conclusion

Jharkhand's identity has grown from struggle, nature-based living, cultural diversity, and resilience. It is not defined by a single language or community but by shared history and everyday practices. Even with modernization and challenges, tribal communities continue to protect their culture and values. Jharkhand remains a living example of cultural strength rooted in land, forests, and people.



The Golden Fabric: A Cultural Tapestry of Assam

Smitali Roy
IV Semester, B.A. Honours Geography

Assam is situated in the North-East of India and is the largest northeastern state in terms of population while second in terms of area. Assam covers an area of 78,438 km2 (30,285 sq miles). The state is bordered by Bhutan and the State of Arunachal

Pradesh to the north; Nagaland, Arunachal Pradesh and Manipur to the east; Meghalaya, Tripura, Mizoram, and Bangladesh to the south; and West Bengal to the west. A significant geographical aspect of Assam is that it contains three of six physiographic divisions of India.

The Golden Fabric: A Cultural Tapestry of Assam

Assam is the meeting ground of diverse cultures. The people of the enchanting state of Assam

are an intermixture of various racial stocks such as Mongoloid, Indo-Iranian and Aryan. The Assamese culture is a rich and exotic tapestry of all these races evolved through a long assimilative process. The natives of the state of Assam are known as "Asomiya" (Assamese), which is also the state language of Assam. The state has a large number of tribes, each unique in its tradition, culture, dress and exotic way of life.

Diverse tribes like Bodo, Kachari, Karbi, Miri, Mishimi, Rabha, etc co-exist in Assam; most tribes have their own languages though Assamese is the principal language of the state. A majority of the Assamese are Vaishnavas (a sect of Hinduism). The Vaishnavas do not believe in Idol Worshiping and perform "Naamkirtana , where the glory of Lord Vishnu is recited. The two important cultural and religious institutions that influence the cultural fabric of Assam: the "Satras", the site of religious and cultural practice which have been in existence for over 400 years and the "Naamghar",the house of prayers. Villagers generally associate on the basis of membership of a local centre of devotional worship called "Naamghar". Villages are usually made up of families from a number of distinct castes.

In Assam, the caste system, although it exists, is not as prominent as in other parts of India. Other religious such as Buddhism, Christanity, Hinduism, Islam etc. are also practiced in Assam.

The state festival of Assam is the Bihu which is celebrated in three parts during a year with pomp and grandeur by all Assamese, irrespective of caste, creed or religion. There are various elements which are being used to represent beliefs, feelings, pride, identity, etc and are considered as important symbolic elements in Assamese culture. The quintessential symbols are the Asomiya "Gamucha", "Jaapi", "Tamulpaan" and Xorai". Traditional attire worn by women called the "Mekhela Chador" and Assamese jewellery also form an integralpart of the Assamese culture.

Gamucha

The 'Gamucha' is one of the most easily recognizable cultural symbols of the Assamese People and is an integral part of almost all socio-religious ceremonies. It is considered as an honorary piece of cloth commonly used for Felicitation in Assam.

The Gamucha', a white rectangular piece of cotton hand woven cloth with primarily a red border on three sides and red woven motifs on the fourth (in addition to red, other colors are also used) is put to many uses. It is used as a towel, as a waistcloth or a loincloth; a Bihu Dancer wraps it around the head in a knot, it is also hung around the neck at the prayer hall and thrown over the shoulder to signify social status or respect. "Gamucha's", also known as "Bihuwaans", are offered during Bihu as a token of love.

Significantly the "Gamucha" is used equally by all, irrespective of religious and ethnic backgrounds.

Tamul Paan

'Tamul Paan' (the areca nut and betel leaves) or Guapan are considered as the offers of devotion, respect and friendship Guests are offered "Tamul Paan" in a traditional bell metal serving "Bota" as a mark of honour. Chewing "Tamul Paan" gives a kind of high and feel good factor. "Tamul Paan" is integral part of all social and religious ceremonies

of the Assamese people. It is an Ancient Tradition and is being followed since time-immemorial.

Jaapi

The " Jaapi" is a traditional conical hat from Assam which is made from tightly woven bamboo and/or cane and "Tokoupaat", a type of large palm leaf. The word "Jaapi" derives from Jaap meaning a bundle Tokou leaves. "Jaapi" is worn in a style of Bihu Dance, used as protection against the elements, offered as a sign of respect in ceremonies, and Placed as a decorative item around the house, especially near the front door as a welcome sign Plain "Jaapi" were used by farmers for protection from the sun and rain while working in the fields, while ornate "Jaapi" were worn as a status symbol by Assamese royalty and nobility.

Xorai

"Xorai" a traditional symbol of Assam, is a manufactured bell-metal product and is considered as an article of great respect by the people of Assam. There are "Xorai's" with or without a cover on the top. Hajo and Sarthebari are the most important centers of traditional bell-metal and brass crafts in Assam.

Xorai's are used to offer "tamul paan" as a sing of welcome and thanks for guests. It is also used as a utensil to offer Prasad, food and other items in front of the Lord in an altar or "Naamghar", "Xorai's" are also used as decorative pieces and are also offered as a gift to a person of honour during felicitations.

Mekhela Chador

Assam is the home of several types of silks, the most prominent and prestigious being "Muga", the natural golden silk exclusive only to Assam. Apart from "Muga", there are other two varieties called "Paat", a creamybright-silver coloured silk and "Eri", a variety used for Manufacturing warm clothes for winter. Apart from Sualkuchi, the centre for the traditional silk industry, in almost every part of the Brahmaputra Valley, rural households produce silk and silk garments with excellent woven designs.

.

and wonderful colour combinations.

Traditional Mekhela Chadors are made from cotton, Muga, Paat Silk or Eri Silk. However, now a day's some modern low-budget Mekhela Chadors are also made with Varying Blends of Cotton and Muga or Paat Silk with synthetic Materials. Mekhela Chador is an indigenous traditional Assamese dress worn by women. There are two main pieces of cloth that are draped around the body. The bottom portion, draped from the waist downwards is called the Mekhela. It is in the form of a very wide cylinder that is folder into pleats to fit around the waist and tucked in. The Chador, a lengthy piece of cloth, has one end tucked into theupper portion of the Mekhela and the rest draped around the rest of the body and pinned to the blouses. The Mekhela Chador is invariably worn with a blouse underneath which covers the top half of the body and an underskirt with a string id often used. A Riha is still worn as part of the Assamese bridal trousseau and in other indigenous traditional events like Bihu etc.

Assamese Jewellery

Assamese ornaments are one of the most important parts of Assamese culture. It is generally made of gold termed as "Kesha Xoon" or raw gold. The ornaments are very beautiful to look at and are a very prestigious part of Assamese culture. Some of the popular traditional Assamese jewellery include earrings with exquisite Lokaparo, Keru, Thuruya, Jangphai, Long Keru, Sona or Makorr, an array of necklaces including Golpata, Satsori,Joon biri,

Bena, Gejera, Dholbiri, Doogdoogi, Biri Moni, Mukuta Moni, Poalmoni, silikha Moni and Magardana, and Diversified rings including Senpata, Horinsakua, Jethinejia, Bakharpata and others.

The jewellery is typically hand-made, and the designs mostly depict flora and fauna treasures of the region. Traditional designs of Assamese jewellery are simple but decorated with vibrant red gemstone, ruby or mina. Black, red and green colors on gold jewellery look very gorgeous and these color also dominate the traditional dresses of tribes and communities of the northeastern states Bihu is the Folk dance of Assam.

Bihu is the most popular folk dance of Assam. Bihu dances are performed by young boys and girls during the Bihu festivities which represent youthful passion, reproductive urge and joy. It is characterized by brisk dance steps and rapid hand movement. Dancers wear traditional colourful Assamese clothing. The dancers are accompanied by musical instruments like "Dhol" (Dholak), pepa, gogana,banhi(flute) etc. Though the origin of the Bihu dance is unknown, the first official endorsement is cited to be when Ahom king Rudra Singha invited Bihu dancers to perform at the Ranghar fields sometime around 1694 on the occasion of Rongali Bihu.

Satriya Nritya

Satriya Nritya is the classical dance form of Assam which represents the Satriya culture, the basis of the religious and cultural fabric of Assam. It is one among eight principal classical Indian dance traditions. Whereas some of the other traditions have been revived in the recent past, Satriya has remained a living tradition since its creation by the founder of Vaishnavism in Assam, the great saint Srimanta Sankardeva, in 15th century Assam. The core of Satriya Nritya has usually been mythological stories. This was an artistic way of presenting mythological teachings to the people in an accessible, immediate, and enjoyable manner.

Bagurumba

The Bodo community has many folk dances to boast. Among them the best and the most attractive is the Bagurumba dance. This is mainly a formation dance with slow steps and outstretched hands. About a score of girls dressed in colourful attire perform this dance to the accompaniment of Bodo traditional musical instruments. A tourist in Assam can see this dance in the Bodo inhabited areas of Kokrajhar, Bongaigaon, Nalbari, Darrang and Sonitpur districts. It is usually practiced during Baisagu, a festival of the Bodos in the

Bishuba Sankarnti or mid-April. The Bagurumba dance is also called "butterfly dance" because this attractive folk dance of the Bodo tribe of Assam resembles the movement of birds and butterflies.

Cuisine of Assam

Tea or "Saah" in Assamese is an indispensable part of Assamese cuisine. It is served of Black tea, Milk tea, Spiced tea, Green Tea, Lemon tea etc.

The traditional Assamese Breakfast comprises of "Jolpaan"and "Pithas". Some types of "Jolpaan" are Bora Saul (a variety of sticky rice), Komal Saul, Xandoh, Chira, Muri, Akhoi, Sunga Saul etc. eaten in combination with hot milk, curd, jaggery, yogurt or seasonal ripe fruits.

Pitha's and Laru's or Ladoo's are Prepared especially during the time of Bihu from rice flour, grated coconut, sugar, jaggery etc. Some Pitha's are Til Pitha, Ghila Pitha, Xutuli Pitha, Sunga Pitha Bhapotdiya Pitha, Lakhimi Pitha, Tora Pitha, Tekeli Pitha, Deksi Pitha, Muthiya Pitha, Kholasapori Pitha, etc. Laru's include sweet balls made from coconut called the "Laskara" or the "Tilor Laru" made from roasted sesame seeds.

The Assamese Thali comprises of plain steamed rice, a lentil preparation or "Daal", a mixed vegetable often called a "Labra", a variety of "pitika's" or mashed potatoes, brinjal, tomatoes etc, a dry vegetable preparation made with small potatoes or "Soru Aloo", Gourd, Bitter Gourd, Banana flower, a leafy vegetable preparation made with Lai Xaak, Fiddle Head Ferns or Dhekiya Xaak, Kosu Xaak or colocassia leaves etc.

Accompaniments include fermented bamboo shoot pickle or Khorisa, Kahudi/ Pantitenga and Kharroli which is fermented mustard paste, Butor Guri or Whole Black Chana Powder, Tilor Sesame Chutney, Lentil Chutney etc. The cuisine is characterized by very little use of spices, little cooking over fire and strong flavors mainly due to the use of locally available exotic fruits and vegetables that are either fresh, dried or fermented. Fish is widely used in the forms of Curry, Fry, Mash and Maas Pura cooked over fire. Meat includes Mutton, Chicken, Duck, Pigeon and Pork Amongst a few communities.

A traditional Assamese meal begins with a "Khar", a class of dishes named after the main ingredient, and ends with a "tenga", a sour dish. The food is usually setved in bell metal utensils which are believed to be good for health and boosting up immunity. The most common dessert would be a rice pudding called "Payash".

Chhattisgarh
Culture Shaped by Its Nature

Tanushree Yadav
II Semester, B.A. Program Geography

The culture of Chhattisgarh is deeply shaped by nature and the people who live close to it. Forests, rivers, hills, and fertile land are not just physical features but an emotional part of daily life.

For generations, people have depended on nature for food and livelihood, and this close bond has created a culture based on respect, balance, and togetherness.

This pride in identity is often expressed through the saying Chhattisgarhia sable badhiya, which reflects confidence, warmth, and love for the land.

Tribal communities form the heart of Chhattisgarh's culture. Groups such as the Gond, Baiga, Muria, and Maria live in harmony with forests and fields.

Their traditions show deep respect for nature, which is seen as a giver of life. Trees, rivers, and soil are often worshipped.

Folk dances like Karma and Raut Nacha celebrate harvests and seasons and bring people together in moments of shared joy.

The common greeting among tribal communities is Jai Johar, which expresses respect, equality, and a sense of belonging.

Bastar Dussehra is a powerful example of the state's unique cultural identity. Unlike Dussehra celebrated in other parts of India, it does not focus on the story of Lord Rama. Instead, it is dedicated to Danteshwari Devi, the local goddess of Bastar. The festival lasts for several weeks and includes rituals, large wooden chariots, and the participation of people from many villages.

Bastar Dussehra reflects deep faith, patience, and unity, showing how culture and belief are closely tied to nature and community life.

Overall, the culture of Chhattisgarh is simple, rooted, and emotionally rich. It grows from the land and lives in the hearts of its people. With strong tribal traditions, respect for nature, greetings like Jai Johar, and festivals such as Bastar Dussehra, Chhattisgarh truly lives up to the spirit of Chhattisgarhia sable badhiya



Kerala: A Symphony of Festivals, Arts, and Tradition

Roshni Ganga P U
VI Semester, B.A. Honours Geography

Kerala, often called "God's Own Country" or the "Land of Coconuts", is famous for its scenic beauty and rich cultural heritage. Each of its fourteen districts has a unique identity, shaped by history, geography, and centuries of interaction among different communities.

Kerala's cultural life is expressed through classical and folk arts, temple rituals, festivals, traditional food, and the Malayalam language. Despite modernization, the state has preserved its traditions, making it one of India's most distinctive cultural regions.

One of the most celebrated festivals in Kerala is Onam, commemorating the annual homecoming of the benevolent Asura king Mahabali, who ruled during an era of justice and prosperity. According to legend, Lord Vishnu sent Mahabali to the netherworld but allowed him to visit his people once a year, which is celebrated as Onam. The festival, lasting ten days in August-September, is marked by Pookalam (floral designs) and the Onam Sadhya, a feast with over twenty dishes including rice, curries, and payasam. Folk dances like Kummattikali, performed in Thrissur and Palakkad, feature colorful masks, painted faces, and lively group movements, reflecting community spirit and festive joy. Another popular Onam art form is Pulikali, or the Tiger Dance, where artists paint their bodies like tigers and leopards and dance to drumbeats, symbolizing strength, courage, and festive exuberance.

Vishu, Kerala's traditional New Year festival in April, marks the Sun's transition into the zodiac sign Mesham (Aries). It symbolizes new beginnings, prosperity, and hope, beginning with Vishukkani, an auspicious display of rice, fruits, flowers, gold, and a lamp, believed to influence the year ahead. Families exchange Vishukkaineettam, visit temples, wear new clothes, and enjoy festive meals, celebrating renewal and harmony.

Kerala is also famous for its temple festivals, known as Poorams, which foster community harmony and cultural unity.

The most famous, Thrissur Pooram, held at the Vadakkunnathan Temple, features majestic elephant processions, colourful umbrella exchanges (kudamattam), and percussion performances like Panchavadyam and Chenda Melam. Introduced by Sakthan Thampuran, it showcases artistic excellence, devotion, and the vibrant spirit of Kerala's temple traditions.

In northern Kerala, Theyyam is a ritualistic folk art performed in the Malabar region. Combining dance, music, and devotion, performers transform into deities or ancestral spirits through elaborate costumes, vivid face painting, and towering headgear. Performed in sacred groves and temple courtyards, Theyyam reflects the region's folk traditions, spiritual beliefs, and social values.

Chavittu Nadakam is a traditional Christian dance-drama, mainly performed by the Latin Christian community in Cochin and Alappuzha. The name means "stamping drama", as performers emphasize rhythmic footwork along with acting, singing, and energetic movements. The performances depict stories from the Bible, Christian legends, and heroic tales, with artists wearing colorful costumes and elaborate makeup. Chavittu Nadakam is usually staged during church feasts ,Christmas, Easter, and other community celebrations, showcasing devotion, theatrical creativity, and the rich cultural heritage of Kerala's Christian community. In southern Kerela, festivals like Attukal Pongala and Pandayani highlight cultural richness.

Attukal Pongala, held at the Attukal Bhagavathy Temple in Thiruvananthapuram, is a women-centric ritual where thousands cook a sweet rice offering in earthen pots, symbolizing devotion, community, andthe spiritual power of women.

Padayani, celebrated in Pathanamthitta and Kollam, combines dance, music, and visual storytelling, with artists wearing masks and costumes enacting stories of good triumphing over evil, preserving southern Kerala's folk heritage.

Kerala's Muslim communities have rich traditional art forms as well. Oppana is performed during weddings, where women sing, clap, and dance around the bride to bless her with prosperity.

Mappila Paattu, folk songs in the Malayalam-Arabic dialect, narrate tales of devotion, love, and

heroism at festivals, weddings, and social gatherings. Christians celebrate Christmas and Easter with church services, carols, and feasts. Together, these practices highlight Kerala's religious diversity, community spirit, and vibrant folk culture.

Another remarkable tradition is the Snake Boat Race, or Vallam Kali, held during the monsoon in rivers and backwaters. Long, narrow boats shaped like snakes, often over 100 feet long, are rowed by dozens of oarsmen in perfect rhythm, accompanied by traditional songs called Vanchipattu. Especially famous in Alappuzha and Kottayam, these races are thrilling spectacles and celebrate community unity, teamwork, and Kerala's deep connection to its waterways.

Kerala's culture is a vibrant tapestry of festivals, art forms, rituals, and community life, reflecting

its history, religious diversity, and natural beauty. From Onam, Vishu, and temple Poorams to folk arts like Theyyam, Kummattikali, Pulikali, Attukal Pongala, Padayani, Chavittu Nadakam, Oppana, and Mappila Paattu, and the thrilling Snake Boat Races, every tradition tells a story of faith, creativity, and social harmony. Despite modernization, Kerala has preserved its rich cultural identity, making it a land where art, devotion, nature, and community come together, trulydeserving the title "God's Own Country."



Where Every Step Tells a Story: Dances of Kerala
The Heartbeat of God's Own Country

Joanna S Daniel
VI Semester, B.A. Honours Geography

Kerala, the emerald gem of India's southwestern coast, is not just famed for its serene backwaters, swaying palms, and aromatic spices; it is also a land where rhythm and movement breathe life into centuries-old traditions. The moment you set foot in this vibrant state, you'll feel the heartbeat of its culture, pulsating in the drums, echoing in the chants, and animating the swift motions of dancers adorned in elaborate costumes. In Kerala, dance is not merely an art form it's a bridge between the earthly and the divine, a celebration of nature, mythology, and human emotion. As we delve into the spectacular world of Kerala's local dance forms, we uncover a tapestry of stories that continue to enchant audiences across the world. Imagine standing at the edge of a village temple in North Kerala, just as the sun begins its descent. The air hums with anticipation, coconut palms sway in gentle rhythm, and suddenly, the striking figure of a 'Theyyam' performer emerges. Towering over the crowd in towering headdresses and vivid face paint, the dancer embodies the spirit of gods and ancestors. Theyyam, translated as "the only one," is more than performance it is possession, blessing, and communication with the divine. This ancient ritualistic art form thrives in the districts of Kannur and Kasaragod, where generations have preserved its unique blend of dance, ritual, and storytelling. Every move, every chant, and every glance is laden with centuries old significance. It is said that when the performer steps into the arena, the divine presence descends, granting blessings and resolving disputes a belief that breathes life into this mesmerizing spectacle. Moving toward the cultural heartland of central Kerala, in districts like Thrissur and Kochi, we encounter the hypnotic tempo of Kathakali. This world-renowned classical dance drama is a masterful fusion of dance, music, and acting. Drenched in vibrant colours and adorned with elaborately painted faces and ornate headgear, these artists bring to life stories from ancient epics like the Mahabharata and Ramayana. One cannot help but be entranced as the lead performer's eyes flicker like flames, each subtle shift conveying emotions as profound as love, rage, or despair. The setting in villages and temples around Thrissur feels almost like stepping into a living canvas, where every performance reaffirms the timeless power of storytelling through dance.

In the verdant landscapes of South Kerala, particularly in Alappuzha and Kollam, the rhythmic beats of the 'Chavittu Nadakam' fill the air. Unlike the ritualistic Theyyam or the mythic Kathakali, Chavittu Nadakam is a vibrant amalgamation of folk and classical influences Christian narratives, martial movements, and theatrical music. The word "Chavittu" means "to stamp," and stamp they do, with performers creating thunderous rhythms with their feet that reverberate like the pulse of the earth itself. Its roots trace back to the Paravar community, combining elements of local tradition with European theatrical influences introduced centuries ago. The result is a lively and energetic performance where drama and dance merge, narrating tales of valor, love, and faith with infectious enthusiasm.

Kerala also boasts an array of folk dances that mirror the simplicity and joy of rural life. In the village gatherings of Malappuram and Palakkad, you might encounter Duffmuttu performances where a group of artists rhythmically play the duff, a percussion instrument, while singing lyrical folk songs that range from praises of heroes to humorous anecdotes of village life.

Alongside this, Kolkali captivates with its circular formations and striking stick movements. Originating in central Kerala, especially in the districts of Malappuram and Kozhikode, Kolkali dancers move in perfect unison, their sticks clicking in synchrony, producing a sound that feels like an echo of Kerala's communal spirit.

Mohanavamsa, a lesser-known yet equally delightful dance form from the Wayanad hills, brings the enchanting world of tribal tradition to life. Far from the grand temples and palace grounds, this dance resonates with the spirit of the forests and the rhythms of tribal life. The performers, often dressed in earthy hues, dance to the tunes of indigenous instruments, making every movement feel organic an offering to nature itself. It's a reminder that Kerala's cultural richness doesn't just lie in its classical finesse, but also in the humble, heartfelt expressions of its indigenous communities. At the confluence of ritual and folklore, Kerala's boat race celebrations, especially in places like Alappuzha, Kottayam, and Pathanamthitta, come alive with music and synchronized movements that are akin to dance. The rowers chant rhythmic songs known as Vanchipattu, their voices rising and falling like the waves they traverse. Though not a dance in the traditional sense, the choreography of motion, the communal energy, and the rhythmic cadence mirror the core spirit of dance uniting rhythm with human expression.

What makes Kerala's dance traditions truly remarkable is not just their diversity, but the way they continue to thrive as living, breathing art forms. Across generations, communities have passed down these traditions not as museum pieces, but as vital cultural practices performed in village squares, temple courtyards, and during festive seasons. In every corner of the state, from the northern hills of Kasaragod to the southern shores of Thiruvananthapuram, dance remains a testament to the land's artistic soul.

As you wander through Kerala's rich cultural landscape, you'll realize that these dances are more than performances they are the living pulse of a people deeply connected to their history, their beliefs, and the rhythms of nature. Whether it's the divine fervour of Theyyam, the dramatic elegance of Kathakali, the spirited energy of Chavittu Nadakam, or the communal joy of folk forms like Duffmuttu and Kolkali, each dance form tells a story of gods and ancestors, heroes and lovers, villagers and tribes.

In a world increasingly drawn to modernity, Kerala's dance heritage stands as a vibrant reminder of the beauty that lies in preserving traditions. These dances do not merely entertain; they educate, inspire, and connect us to something timeless. In the thrilling whirl of colours, sounds, and movements, we find not just art, but the very heartbeat of Kerala itself.

In celebrating these dance forms, we celebrate a culture that dances not just on stage, but in the hearts of its people a rhythm that transcends time, echoing through monsoon winds and sunlit shores alike.



Orientation Program







Miniature Exhibition on Water Conservation




विकसित भारत-2047 का संकल्प युवाओं की भागीदारी से होगा साकार: रविन्द्र इन्द्राज



FIELD TRIPS













B.A. Hons Geography 5th semester

Excursion Trip to Suraj Kund International Cultural Fair







Workshop on “AI Tools in Geographical Studies









Photographies



Devanshu Juyal



Dalenaaz and Mansha Verma, B.A. Hons Geography

Posters



Gauri Joshi, B.A. Program



Ranjana , B.A. Prog

Book Review
The Romantics by Pankaj Mishra

Bhumika Goswami
VIII Semester, B.A. Honours Geography

The Romantics is a quiet, thoughtful novel that explores the inner world of a young Indian man trying to understand himself in a changing society. Unlike fast-paced or dramatic novels, this book moves slowly, focusing more on emotions, ideas, and personal reflections than on action. This makes it especially meaningful for readers interested in identity, culture, and the search for purpose in a globalized world.

The story follows Samar, a young man from a small town in North India, who comes to the holy city of Benares (Varanasi) to study philosophy. Here, he meets various characters, including a Western woman named Catherine, whose presence deeply influences his thoughts and feelings. Through Samar's experiences, the novel explores themes of love, loneliness, ambition, and disillusionment.

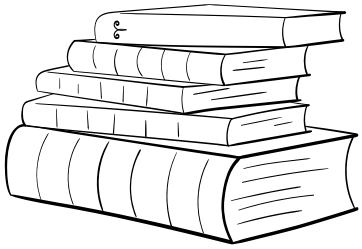
One of the strongest aspects of The Romantics is how it captures the confusion of youth. Samar is intelligent and sensitive, yet unsure of his place in the world. He is caught between traditional Indian values and the attraction of Western ideas, which reflects the struggle of many young Indians in a globalized society. His inner conflict feels real and relatable, especially for students and young readers.

Pankaj Mishra's writing style is calm and reflective. He pays great attention to atmosphere, especially while describing Benares. The city is not just a backdrop but almost a character itself—ancient, spiritual, chaotic, and full of contradictions. Through these descriptions, the novel highlights the contrast between spiritual ideals and modern realities.

The novel also questions romantic ideals-about love, success, and even intellectual life. Samar's expectations often clash with reality, leading to disappointment. This sense of quiet failure and self-doubt gives the book an honest and mature tone. It does not offer easy answers, which makes it more realistic and thought-provoking.

However, some readers may find the novel slow or emotionally distant. There is little dramatic action, and the focus on introspection may not appeal to everyone. But for readers who enjoy philosophical novels and character-driven stories, this becomes a strength rather than a weakness.

In conclusion, The Romantics is a deeply introspective novel that thoughtfully examines Indian cultural identity, youth, and the impact of globalization on personal lives. It is not a loud or flashy book, but a sincere and meaningful one. The novel encourages readers to reflect on their own dreams, uncertainties, and sense of belonging, making it especially relevant in today's interconnected world.



India of My Dreams from the lens of Kamla Devi Chattopadhyay

Megha
VIII Semester, Mata Sundri College for Women

Kamla Devi Chattopadhyay, an Indian social reformer, a freedom fighter, an actor, an art enthusiast, politician as well as a feminist, was one of the pioneering women during the Indian freedom struggle. She was born on 3rd April, 1903 in the south - western port city of Mangalore. Her life was a testament to her independent spirit, intellectual prowess, and unwavering dedication to her principles. She was greatly inspired by Gandhian ideas and the concept of non-violence, much of it can be attributed to her upbringing. Politically also, Kamaladevi Chattopadhyay was active on all grounds. She was the first woman in India to contest elections from Madras constituency in 1926, but lost by a narrow margin of 55 votes. Later in 1928, she was elected to the prestigious All India Congress Committee (AICC). Even during Dandi Satyagraha in 1930, she prevailed on Gandhi not to restrict this satyagraha to men alone. She herself made packets of salt and sold them outside the Bombay Stock Exchange. In 1936, she became the president of the Congress Socialist Party. Simultaneously, she was also involved in the women's suffrage movement, lobbying for better working conditions for women in factories and farms. She even fought for their right to paid maternity leave. She is often referred as the "Mother of Indian handicrafts or Hathkargha Maa. Her vision extended beyond aesthetic traditions and worked extensively for the promotion of Indian handicrafts, handlooms as well as for theatre in independent India to uplift Socio-Economic standards of craft persons"

"Kamaladevi is the one, responsible for the survival and revival of Kalahasti Kalamkari, Poochampalli, Jaipur Blue Pottery, Nandra Buti in Indigo, Toda Embroidery, Stone Sculpture of Mahabalipuram and much more."

India has been known as the land of crafts and craftsmen. An ancient chronicler of centuries gone by writes: 'One finds long established industries of the Indian peninsula asserting their excellence attained by these ingenious communities ages and ages ago, and still practising them'. Under colonial rule, Indian handicrafts suffered a severe decline due to industrial imports, exploitation of artisans, and the dismantling of traditional patronage systems. Gandhiji's Swadeshi movement had already emphasized the revival of khadi and village industries as part of national self-reliance. Kamaladevi, however, expanded this idea as she believed that India's future depended on reintegrating crafts into modern economic frameworks, not as relics of the past but as tools for development. After independence, although she was offered seat in Parliament, she decided to leave politics and work for social well being. The partition-induced violence resulted in the displacement of craftspeople, leaving them as refugees and torn away from their homes and livelihoods. She helped resettle refugees in northern India, helped them acquire land, build homes and set up small businesses, workshops and factories through her cooperative union. The traditional and folk arts of the country suffered a significant decline, impacted by the unstable economic and political climate. Dhamija notes that the act of creation had always fascinated her and she was aware that these creative people are more impoverished and underprivileged. From the 1950s onwards, she started working for the revival and promotion of India's rich, varied and endangered craft traditions. She established the All India Handicrafts Board and headed it for almost 20 years of her life. Guha notes that she travelled extensively in India, studying the existing

traditions of weaving, Pottery, sculptures, metalwork, toy making and many more. But in the first place, the question arises – what does the craft means? means? In literal terms, it means to create an object especially in a skilled way. According to Dr. Nichola Houghton – "Craft is the development of practical, aesthetic and thinking skills and of creativity through the conception and production of individual works and an in-depth engagement with materials" When we talk about handicrafts, it refers to the crafts made of hands, more precisely expressed as artisanal handicraft or handmade, means a wide variety of types of work where useful and decorative objects are made completely by one's hand or by using only simple, non-tech related tools like scissors, carving implements, or hooks. There are crafts made by both men & women for their own use with surplus being sold locally. These crafts practices are completely sustainable in nature as the craftsperson uses local materials such as palm leaves, papier mache, embroidery, bottle guard, pumpkins etc. Crafts, for Kamaladevi Chattopadhyay, is the soul of a nation and the mirror to cultural heritage.

(a) **Cultural Humanism**: focuses on the importance of cultural expressions, arts, and humanities in understanding and enhancing the human experience. It posits that culture plays a critical role in shaping individual identities and societal values. It recognizes the importance of cultural diversity in fostering a richer understanding of humanity. For Kamaladevi Chattopadhyay, craft is not only a mere commodity or a form of expression, but it is the part of human creativity, urban memory & plays a vital role in individual's identity and value.

(b) **Economic Empowerment:** means control of our own resources to gain economic stability. According to Chattopadhyay, uplifting craft traditions will also uplift the livelihoods of the artisans, their social upliftment along with equal economic participation. Patronizing crafts means watering the artisans voice, income, dignity as well as their self reliant lives.

The other way round, patronizing craft can also deal withthe problem of unemployability – creating job opportunities and enhancing the skills and creativity of the individuals, which ultimately boost the economy of the nation.

(c) **Modern Adaption** : refers to the reinterpretation or reworking of traditional rituals and ceremonies to fit contemporary contexts and societal values. These adaptations often involve changes in practice, symbolism, and meaning, making the rituals more relevant to today's audience while retaining core elements of their original significance. In the globalized world, there was indeed a need for modern adaption in crafts practices as the world was witnessing each day a new innovation. And for these crafts traditions to flourish, introduction of the new methodologies, use of technologies etc are seen as the need of time.

In this approach, she had established various institutes like Central Cottage Industries Emporium (1952), National Crafts Council & State Emporia Network, National School of Drama and Sangeet Natak Akademi. These institutions serves as the bridge between local craftsperson and their customers (from local, state, national or international forums). These institutes helps create awareness among individual about the significant contributions of crafts and craftsperson in whole and help to gather funds for their livelihoods. The Indian handicrafts industries is home to about 7 million artisans as per the official estimates and the export value is approximately Rs. 30,019 crore in FY 23.

Along with this, she also promoted the idea of craft festivals and exhibitions – like Surajkund mela (1987), Dilli Haat (1994), Kala ghoda arts festival (1995), crafts bazaar & hastkala sahyog shivers (ongoing), and many more just to ensure that these handicrafts tradition receives the recognition and can become the part of mainstream society. But there are certain challenges that these institutions faces which ultimately affects the crafts persons.

For instance, the print's article about the crises in state Emporium, where it is reported that Rs. 202 crore are unpaid dues – affecting supplies, livelihoods and the showroom sales. Other factors like the cheap products made directly from the machines in factories are stiff competitors of the handicrafts industries. Art & crafts are the mirror of the societal values, cultural heritage of one's country and above all the identity of individuals. Preserving and revitalizing these living heritage needs multidimensional approach. Chattopadhyay envisioned craft both as a vehicle for cultural identity and a tool for Socio-Economic empowerment of the society.

In this context, as per my understanding following methods can be implemented :

• Craft as a source of employment and Entrepreneurship, where the artisans play the role of cultural entrepreneurs and the policy should be shifted from welfare support to enterprise based development.

• Integration of technology like the use of different social media platforms for spreading awareness.

• An analysis of annual budget shows trends of modest and fragmented distribution, which needs to be re-evaluation.

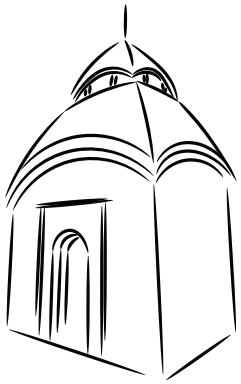
• Using crafts as a soft power tools for cultural diplomacy at global forum, means promotion of crafts as a cultural ambassador.

She wrote with great sensitivity of how she saw crafts in UNESCO's publication The Arts and Man (Paris, 1969). "Craft has always been a basic activity in human society, in fact it is considered more cohesive and permeating in human relationships than even language, for it can penetrate many barriers to communication. Particularly has this been true of the older societies such as those in Asia, South and Central America, Africa and countries like Greece or Spain, where certain aspects of the ancient handed-down cultures still continue to produce powerful impressions that almost seem ageless.

Furthermore, she adds that the growth of crafts in society was the sign of the cultivation of sensitivity and the stirring and mellowing of humanism. It stood for man's endeavour to bring elegance and grace into an otherwise harsh and drab human existence. In fact, man's elevation from the gross animal existence is marked by his yearning for something beyond the satisfaction of mere creature comforts and needs, which found natural expression in crafts".

Kamaladevi was awarded the Padma Bhushan in 1955, the Ramon Magsaysay Award in 1966 and the Padma Vibhushan in 1987. She authored over 20 books on a variety of topics and in 1931, also acted in two Kannada silent films. Later, she also acted in a few Hindi talkie films, including one with KL Saigal in 1943.In 1988, Kamaladevi Chattopadhyay took her last breath and left her legacy behind and now this is our turn to take her legacy forward and make the India she has envisioned for.

An India respecting it's cultural heritage, art and craft traditions, handlooms & handicrafts, folk practices and the laughter of the self-reliant women form the true music of freedom. An India where art, equality and self reliance walk hands in hands. And India of dreams is the India flourishing in all aspect – technological advancement, social equality and harmony, respect for each other's community, a sustainable India leading paths for millions.



भारतीय संस्कृति में वैश्वीकरण

Shivani
II Semester B.A. Honours Geography

वैश्वीकरण का मतलब है कि दुनिया के अलग-अलग देशों की संस्कृति, तकनीक और जीवन-शैली एक-दूसरे से जुड़ रही हैं। इसका असर हिमाचल प्रदेश में भी साफ दिखाई देता है। लोगों के रोजमर्रा के जीवन में बदलाव आए हैं, और साथ ही वे अपनी सांस्कृतिक पहचान को बनाए रखने की कोशिश कर रहे हैं।

उदाहरण के लिए, हिमाचल प्रदेश में यातायात और परिवहन के तरीके बदल गए हैं। अब कई जगहों पर नई बस सेवाएं, टैक्सी और ऑनलाइन बुकिंग जैसी सुविधाएं उपलब्ध हैं। इससे लोग आसानी से शहरों और पर्यटन स्थलों तक पहुँच पा रहे हैं। इससे न केवल पर्यटन बढ़ा है बल्कि स्थानीय लोगों की जिंदगी भी आसान हुई है।एक और उदाहरण है टेक्नोलॉजी और डिजिटल जीवन में बदलाव। लोग अब ऑनलाइन शॉपिंग, मोबाइल ऐप, डिजिटल पेमेंट और इंटरनेट के जरिए शिक्षा और जानकारी प्राप्त करने लगे हैं। इससे उनकी जिंदगी आसान हुई है और वे दुनिया भर की खबरों और घटनाओं से जुड़े रहते हैं।

भारत की संस्कृति बहुत पुरानी और समृद्ध है। इसमें हमारे रीति-रिवाज, त्योहार, कला, नृत्य और संगीत शामिल हैं। समय के साथ, दुनिया में बदलाव हुए और वैश्वीकरण (Globalization) की प्रक्रिया आई। वैश्वीकरण का मतलब है कि अलग-अलग देशों की संस्कृति, तकनीक और जीवन-शैली एक-दूसरे के संपर्क में आ रही हैं। इसका असर हमारी संस्कृति पर भी पड़ा है।

वैश्वीकरण के कारण अब लोगों की जिंदगी में नई तकनीक, शिक्षा और व्यापार के अवसर आए हैं। उदाहरण के लिए, हिमाचल प्रदेश में लोग अब ऑनलाइन शॉपिंग और डिजिटल पेमेंट का इस्तेमाल करने लगे हैं। इससे लोगों की जिंदगी आसान हुई और वे दुनिया के नए बदलावों से जुड़े रहने लगे।

वैश्वीकरण का मतलब है दुनिया के अलग-अलग देशों की संस्कृति, तकनीक और जीवन-शैली एक-दूसरे से जुड़ना 2025 तक इसका असर भारत और हिमाचल प्रदेश में साफ दिखाई दिया।

लोग अब ऑनलाइन शॉपिंग, डिजिटल पेमेंट और मोबाइल का इस्तेमाल करने लगे।

पर्यटन बढ़ा और विदेशी लोग हमारी संस्कृति और परंपराओं को देखने लगे।

इसके बावजूद हमारी लोक-परंपराएं और त्योहार अब भी मनाए जाते हैं।

हालांकि वैश्वीकरण का असर केवल आधुनिक चीजों तक ही सीमित नहीं है। हमारी संस्कृति में भी बदलाव आए हैं। लोग अब नई फैशन, फास्ट फूड और आधुनिक जीवनशैली अपनाने लगे हैं। लेकिन इसके बावजूद हमारी परंपराएं अभी भी जीवित हैं। उदाहरण के लिए, हिमाचल प्रदेश में लोकगीत, नृत्य और त्योहार अब भी बड़े उत्साह से मनाए जाते हैं।

वैश्वीकरण ने हमारे जीवन को सरल और आधुनिक बनाया है, लेकिन हमें यह भी ध्यान रखना चाहिए कि हमारी सांस्कृतिक पहचान और परंपराएं खो न जाएँ। हमें आधुनिकता अपनाते हुए अपनी संस्कृति का सम्मान करना चाहिए और उसे आने वाली पीढ़ियों तक पहुंचाना चाहिए।

निष्कर्ष :

भारतीय संस्कृति में वैश्वीकरण ने बदलाव और विकास दोनों को बढ़ावा दिया है। यह हमें दुनिया से जोड़ता है और नई चीजें सीखने का अवसर देता है। हिमाचल प्रदेश के उदाहरण से देखा जा सकता है कि लोग अपनी संस्कृति और परंपराओं को संभालते हुए नए तरीके अपनाते हैं। वैश्वीकरण ने हमारी सोच और दृष्टिकोण को भी व्यापक बनाया है। इसलिए कहा जा सकता है कि आधुनिकता और परंपरा साथ-साथ चल सकते हैं, बशर्ते हम अपनी सांस्कृतिक जड़ों को भूलें नहीं।



विमोचनस्य संस्कारः गयायां पितृपक्षस्य एका नृजातीय-अध्ययनम्।

Heena kumar
M.Sc. Geo-Informatics IGNOU

गया-राज्यं, बिहार-इति नाम्ना प्रसिद्धं राज्ये अस्ति, भारतस्य आध्यात्मिक-भूदृश्ये अद्वितीयं श्रद्धेयं च स्थानं वहति, परम्परागतरूपेण मोडिफ़ै बूमी इति नाम्ना प्रसिद्धम् अस्ति-गयायाः मुक्ति-भूमिः पूर्वज-संस्कारैः, आत्मानं मोक्षं प्रति हिन्दूनां विश्वासेन च गभीरतया सम्बद्धम् अस्ति। प्रतिवर्षं पितृपक्षस्य उत्सवे, सम्पूर्णं नगरं आस्थायाः, अनुष्ठानस्य, स्मरणस्य च जीवन्तकेन्द्ररूपेण परिवर्तते, यतः कोटिशः भक्ताः स्वपितुः पूर्वजानां कृते अनुष्ठानं कर्तुं समागच्छन्ति। गया-नगरे आयोजितः पितृपक्ष-मेला न केवलं धार्मिक-मण्डली अस्ति। जीवितानां मृतानां च क्षेत्राणां सेतुबन्धनं कुर्वती प्राचीनतमेषु जीवन्तासु अनुष्ठानपरम्परासु एषा अन्यतमा अस्ति। पितृपक्षः, मोक्षं प्राप्तुं अथवा पुनर्जन्मचक्रात् मुक्तिं प्राप्तुं तेषां आत्मानं साहाय्यं करोति इति विश्वसितैः अनुष्ठानैः पूर्वजां सम्माननयितुं समर्पितः अस्ति। पिण्डदानस्य कृते एषः सर्वाधिकः शुभसमयः इति मन्यते। अस्मिन् काले गयाजी असाधारणं महत्त्वं धारयति यतोहि हिन्दु-शास्त्रे मुक्त्यर्थं अत्र आचरिताः आचारः इति दृढीकृतं भवति। गया-नगरे मृतात्मानां आत्मानां शान्तिः मुक्तिः च प्रददाति, येन सम्पूर्णे भारते विदेशेषु च कुटुम्बानां कृते अनिवार्य-तीर्थयात्रा भवति।

गयायाः अभावः हिन्दु-पौराणिककथया सह गभीरतया सम्बद्धः अस्ति, विशेषतः गायासुरस्य आख्यायिकायां। विष्णुपुराणं, वायुपुराणं इत्यादीनां प्राचीनग्रन्थाणां अनुसारं, गायासुरः एकः प्रबलः असुरः आसीत् यः तीव्र-उपस्थित्या अत्यन्तं पवित्रतां प्राप्नोत्। तस्य आध्यात्मिकशक्तिः एतावत् गहनः अभवत् यत् यः कश्चित् तस्य सम्मुखीभूव, सः जन्म-मरण-चक्रात् मुक्तः अभवत्। यद्यपि जन्म परमभक्तिं प्रतिबिम्बयति तथापि सः निःशर्त-मुक्तिं प्रदात्वा वैश्विक-सन्तुलनं विक्षुब्धवान्। सामरस्य पुनः स्थापयितुं भगवतः विष्णुः हस्तक्षेपं कृत्वा गायासुरं तस्य भयात् पदचिह्नस्य अधः अमर्त्वा वशीकृतवान्, यत् अद्यत्वे गया-नगरस्य विष्णुपद्-मन्दिरस्य आध्यात्मिकं केन्द्रम् अस्ति। प्रायः चत्वारिंशत्-सेण्टिमीटर्-दीर्घः पवित्रः पदचिह्नः, प्रतीकात्मक-प्रतिनिधित्वेन चिह्नितः अस्ति, यथा शंखः (शङ्खः) चर्चः (चक्रः) गदा (गदा), कमलः (पद्मः) च, दिव्यं अधिकारं रक्षणं च सूचयति। विष्णुपद्-देवालयानां वर्तमान-संरचना अष्टादशशताब्द्यां महाराणी अहिल्याबाई होळकरेण निर्मिता, येन भयात् परम्परायां ऐतिहासिक-सातत्यम् अपि अन्तर्भवति।

रामायणम् अपि गयायाः भयग्रस्तां स्थितिं सुदृढं करोति। लोडरामः स्वपितुः राज्ञः दशरथस्य कृते फाल्गु-नद्याः तटे पिण्डप्रदानं कृतवान् इति मन्यते। अयं अधिनियमः गया-नगरं पूर्वजानां संस्कारानां सर्वोच्चस्थलत्वेन प्रतिष्ठापितवान्, यत् परम्परा अद्यत्वे अपि कोटिशः भक्तान् प्रेरयति। आचारविधयः सामान्यतया वाणिज्यं कुर्वन्ति, स्नानद्वारा औपचारिकशुचीकरणेन सह, तदनन्तरं तिलस्य, यवस्य, भयजलेन च सज्जीकृतानां तण्डुल-कन्दुकानाम् नैवेद्यः भवति।

एताः अर्पणाः पूर्वजानां नामानां वंशानां च जपं कुर्वन्तः प्रस्तूयन्ते, येन आध्यात्मिकगुणः अभिलषितात्मान् प्राप्नुयात् इति सुनिश्चितं भवति। विशेषतः विष्णुपद्-देवालयेषु, फाल्गु-नद्याः तटेषु, अक्षयावत्-वृक्षेषु च अनेकेषु भय-स्थलेषु आचारः आचरिताः भवन्ति। अक्षयावत् अथवा अमरः वटवृक्षः अनन्तस्य सातत्यस्य प्रतीकः अस्ति, तथा च पितृशान्त्यर्थं आशीर्वादं ददति इति मन्यते। अत्रान्तरे, फल्गु-नद्याः बहुधा भूगर्भप्रवाहः अस्ति चेदपि अद्वितीयं अनुष्ठान-महत्त्वं धारयति। आख्यायिकानुगुणं, पूर्वजानां संस्कारेषु साक्ष्यं दातुं न विफलेन, इयं नदी सीता-देव्या प्रच्छन्नः भवेत् इति शापिता आसीत्। तथापि अस्य वालुकाः तटः, भूगर्भजलं च अत्यन्तं भयाक्रान्ताः इति मन्यन्ते, येन भक्ताः प्रतीकात्मकार्थसमृद्धं कार्यम् आचरितुं जलं प्राप्तुं लघुपात्राणि खनयितुं बाध्याः भवन्ति।

पितृपक्ष-मेला पूर्वभारतस्य बृहत्तमेषु ऋतुकालिक-धार्मिक-समागमेषु अन्यतमम् प्रतिनिधित्वं करोति। अन्तिमेषु वर्षेषु तीर्थयात्राणां सङ्ख्या कोटिषु अभवत्, येन धार्मिक-सातत्यं वर्धमानं आध्यात्मिक-पर्यटनं च प्रतिबिम्बते। एतस्याः बृहत्-प्रवाहस्य प्रबन्धनार्थं विस्तृतस्य प्रशंसात्मकस्य योजनायाः समन्वयस्यचआवश्यकतावर्तते।

बिहार-राज्यस्य प्रशासनं जनसमूहस्य सञ्चारस्य, सुरक्षायाः, स्वच्छतायाः, स्वास्थ्यसेवायाः च विनियमनार्थं मेला-क्षेत्रम् व्यवस्थितरूपेण क्षेत्रेषु क्षेत्रेषु च विभक्तं करोति। स्थायी-उपाहारगृहाणि, धर्मशालाः, पाण्डा-निवासस्थानानि च पार्श्वे सर्वकारीय-निवासस्थानानि, टेण्ट्-नगराणि च अस्थायि-निवासस्थानानि स्थापितानि सन्ति। एते व्यवस्थाः विविध-आर्थिक-पृष्ठभूम्याः तीर्थयात्रिकाणां आवश्यकतां पूरयन्ति, सर्वसमावेशक-सुलभतां सुनिश्चितं कुर्वन्ति। मेला अस्य प्रदेशस्य महत्त्वपूर्णां आर्थिकक्रियाकलापान् अपि जनयति। अस्मिन् काले स्थानीयविक्रेतारः, परिवहनसेवाः, उपाहारगृहाणि, अनुष्ठान-आपूर्ति-विपणयः च अत्यधिकम् आग्रहम् अनुभवन्ति। अनुष्ठानानां, वस्तूनां, धार्मिकानां, ग्रन्थाणां, धातु-पात्राणां, पारम्परिक-वस्तूनां च विक्रयणं स्थानीय-अर्थव्यवस्थायाः जीविकां, शक्तिं च समर्थयति, येन विश्वासस्य आर्थिक-सुस्थिरतायाः च प्रतिच्छेदनम् अधोरेखितम्। धार्मिक-आयामान् अतिरिच्य पितृपक्ष-मेला सांस्कृतिक-एकतायाः प्रबल-प्रतीकरूपेण कार्यं करोति। तीर्थयात्रिकाः भिन्नभाषायाः, प्रादेशिकस्य, सामाजिकस्य च पृष्ठभूमेः आगच्छन्ति, स्वपूर्वजां प्रति कर्तव्य-भावेन एकीभूताः भवन्ति। महाराष्ट्रः, गुजरातः, मध्यप्रदेशः, हरियाणा, पश्चिमबङ्गल् इत्यादीनि राज्यानि तीर्थयात्रिकजनसङ्ख्यायाः कृते महत्त्वपूर्णं योगदानं ददति, प्रत्येकम् विशिष्टां सांस्कृतिक-अभिव्यक्तिं सहभागी-अनुष्ठान-संरचनायां आनयति।

समकालीनविश्वे, यत्र द्रुतं आधुनिकीकरणं व्यक्तिवादः च प्रायः अन्तर्जनां बन्धनं दुर्बलं कुर्वन्ति, तत्र गया-नगरस्य पितृपक्ष-अनुष्ठानानि नवीनीकृतं दार्शनिकं सामाजिकं च प्रासङ्गिकताम् अर्जयन्ति। एतानि अनुष्ठानानि न केवलं धार्मिक-आचरणम् आचरन्ति अपितु दायित्वस्य, कृतज्ञतायाः, सातत्यस्य च नैतिक-स्मारकरूपेण कार्यं कुर्वन्ति। पिण्डदानम् आचरन् भक्ताः प्रतीकरूपेण अङ्गीकृताः यत् मानवस्य बहिर्गमनस्य पृथक्करणं नास्ति अपितु पूर्वजवंशे, स्मृतौ, नैतिकपरम्परायां च गभीरतया निहितम् अस्ति इति। तात्विकदृष्टिकोणात्, पितृपक्षः, विशेषतः पितृ-ऋणस्य (ऋणस्य) विषये हिन्दु-विश्वदृष्टिं प्रतिबिम्बयति, यत् तस्य पूर्वजानां ऋणम् अस्ति। यत्र एतत् ऋणं विधिपूर्वकं स्वीकृतं प्रतिपूरितं च भवति तत्र गया भयग्रस्तरूपेण कार्यं करोति, येन मुक्तिः न केवलं व्यक्तिगतम् अनुधावनम् अपितु सामूहिक-आध्यात्मिक-यात्रा अस्ति यस्मिन् जीवित-मृत-उभौ अपि अन्तर्भवन्ति इति विचारः प्रबलः भवति। एषा विश्वासव्यवस्था अतीतस्य, वर्तमानस्य, भविष्यस्य च पीढ्याः मध्ये सामञ्जस्याय महत्त्वं ददति, येन गया-नगरं लौकिक-एकतायाः प्रबलं प्रतीकं भवति। आधुनिककाले पितृपक्ष-मेला अपि सामाजिकसमन्वयं सुदृढं कर्तुं महत्त्वपूर्णां भूमिकां निर्वहति। प्रवासेन नगरीयजीवनेन च पृथग्नाः परिवाराः गया-नगरे पुनः समागच्छन्ति, तत् अनुष्ठानं भावनात्मक-उपचारस्य, स्मरणस्य, समन्वयस्य च स्थानरूपेण परिवर्तयन्ति। मेला मृतप्रियजनैः सह सम्बद्धानां दुःखानां, हानिनां, अनुत्तरितानां भावानां च प्रक्रियां कर्तुं संरचितां विधिं प्रदात्वा भक्तानां कृते मनोवैज्ञानिकं आश्वस्तिं प्रददाति। अपि च, वैश्विक-तीर्थयात्रिकाणां वर्धमान-सहभागिता, अन्ताराष्ट्रिय-आध्यात्मिक-केन्द्ररूपेण गयायाः विकसतां भूमिकां प्रकाशयति। आधुनिकसर्वकारेण सह प्राचीनपरम्पराः कथं सहवसन्तुं शक्नुवन्ति इति उन्नतसंरचनायाः डिजिटल्-पञ्जीकरण-व्यवस्था, सर्वकारीय-समर्थित-सुविधाः च प्रदर्शयन्ति। एतत् एकीकरणं समकालीन-आवश्यकतानां अनुरूपं अभौतिक-सांस्कृतिक-परम्परायाः संरक्षणं सुनिश्चितं करोति।

आध्यात्मिक-दार्शनिक-आयामान् अतिरिच्य पितृपक्ष-मेला भारतस्य अमूर्त-सांस्कृतिक-परम्परायाः संरक्षणे महत्त्वपूर्णं योगदानं करोति। अनुष्ठान-मन्त्राणि, गायवल्-पाण्डानां मौखिकपरम्पराः, भयात् ज्ञानस्य अन्तर-पीढ्याः प्रसारणं च अस्य वार्षिक-आचरणस्य माध्यमेन अविरामं प्रचलति। मेलायां मानवत्वं, कर्तव्यं, स्मरणम् इत्यादीनि नैतिकमूल्यानि अपि सुदृढानि भवन्ति, यानि द्रुतगतिसम्पन्न-भौतिक-चालित-समाजे अधिकतया प्रासङ्गिकानि भवन्ति। एतेषां परम्परानां अनुरक्षणं कृत्वा, गया-प्रदेशः सजीव-सांस्कृतिक-साधनरूपेण कार्यं करोति, यत्र विश्वासस्य इतिहासः सामूहिकस्मृतिः च सम्मिलिताः भवन्ति, येन पूर्वजज्ञानं समकालीन-आध्यात्मिक-अभ्यासे सन्निहितं भवेत् इति सुनिश्चितं भवति। अन्ताराष्ट्रिय-तीर्थयात्रिकाणां उपस्थितिः गया-नगरस्य वैश्विक-आध्यात्मिक-प्रासङ्गिकताम् अपि सुदृढं करोति। यत्र भगवतः बुद्धः ज्ञानोदयं प्राप्तवान् तत्र बोधगया-नगरस्य सामीप्यं, नगरस्य बहुधार्मिकं स्वरूपं वर्धयति, येन एतत् हिन्दु-बौद्धयोः आध्यात्मिकयात्राणां केन्द्रबिन्दुः भवति। गया-नगरस्य पितृपक्ष-मेला, पूर्वजैः, स्मृत्या, आध्यात्मिक-दायित्वेन च सह भारतस्य चिरस्थायी-सम्बन्धस्य सजीव-प्रमाणरूपेण वर्तते। पौराणिककथासु निहितः, तथापि समकालीन-अभ्यासद्वारा सुस्थिरः, गया-प्रदेशः अनुष्ठानस्य, विश्वासस्य, संस्कृतेः, समुदायस्य च अभिसरणस्य मूर्तरूपम् अस्ति। यदा प्रतिवर्षं कोटिशः जनाः एतत् भीतिकरं यात्रां निरन्तरं कुर्वन्तः सन्ति, तदा गया न केवलं मृतात्मानां कृते विमोचनस्थलम् अस्ति अपितु सातत्यस्य, भक्तेः, सामूहिक-सांस्कृतिक-स्वत्वस्य च प्रतीकम् अस्ति।



Globalization made Culture Quieter, Not Weaker

Dr. Sheetal Sharma and Diya Pandya

There is general perception that Globalization described culture as a threat to us but what we have experienced, that globalization has not weakened the cultural identity; it has made it quieter. Culture no longer surrounds us automatically; it waits for us to notice it, choose it, and practice it personally.

Earlier, culture was unavoidable, due to limited contacts and surroundings. It existed in the shape of language, food and the routines followed by communities in their roots. At present, in globalized spaces, the concept has been changed and none of this is compulsory to represent. Modern life does not oppose culture; it simply functions without it. This is where it has been realised that cultural identity now depends on personal awareness.

Living in a global environment has shown that speed and efficiency dominate everyday life. English becomes the common language because it works everywhere. Food is chosen for convenience rather than connection. Days are structured around productivity, not tradition. In such a system, culture is not attacked, it is quietly ignored.

It has been seen mostly clearly in the languages, for example English allows us to function smoothly in the world, but it does not give us belonging. That belonging exists elsewhere, in the language we return to in private moments. When we choose our mother tongue, it doesn't mean that we are rejecting modernity actually we are am preserving memory. A neutral language carries information; a cultural language carries identity.

Food which is the second aspect reveals the same shift of cultural values in the society. In a global city, eating is often about saving time. Traditional foods like thepla, undhiyu, or kadhi were never designed for speed. They created rhythm, meals that slowed the day and brought people together. When such food disappears from daily life, culture does not end, but it loses its everyday presence.

Let's take the example from Gujarat, especially a Kutchi Gujarati, the community known for adaptation, business, and movement. Migration and trade have always shaped their identity. Because of this history, globalization does not feel foreign to them. What feels new is the expectation that cultural expression should become invisible in order to succeed.

We believe that cultural identity provides stability, not limitation. Communities that remain culturally grounded often adapt better because they are anchored. The global success of Gujarati business communities shows that economic integration does not require cultural silence.

The real challenge in the globalization is not cultural loss, but loss of attention. When we stop noticing our own habits, language, and values, culture weakens without resistance. The solution is not to reject globalization, but to remain conscious within it.

Thus, culture today survives through deliberate choices, what language you speak when no one is watching, what food you consider normal, and what traditions you continue without reminders. Identity no longer survives by default but it survives by intention.

We believe a global society does not need culturally empty individuals. It needs people who can move forward without becoming neutral. Globalization should expand my world, not erase my roots.

My culture has not disappeared in a globalized world. It has simply become my responsibility.

Culture Is Not Baggage; It is What We Bring to the World

Diya Pandya
VIII Semester, B.A (Honours) Geography

Globalization is often discussed as a force that changes culture. Rarely do we ask the opposite question: What does culture add to globalization? Too often, cultural identity is treated like baggage, something heavy that must be left behind to move faster. I believe this thinking is flawed. Culture is not baggage. It is contribution.

In a globalized world, everyone arrives with something. Some bring language, some bring ideas, and some bring habits shaped by generations. When cultures interact, the goal should not be to blend into sameness, but to enrich the shared space.

In modern cities, diversity is visible everywhere. Different accents fill classrooms, offices, and public transport. Food from various regions exists side by side. Festivals overlap on the same calendar. This coexistence is not accidental; it is the outcome of people carrying their cultures with confidence into common spaces.

The real problem arises when culture is treated as something private and invisible. When individuals believe their traditions belong only at home, public life becomes culturally neutral. Neutrality may appear inclusive, but it often leads to uniformity. A truly global space should allow differences to be seen, heard, and respected.

Indian culture, in particular, has always been expressive. Language, food, music, and festivals are meant to be shared, not hidden. From classical arts to everyday customs, cultural expression has shaped how communities connect. In a global setting, this expressive nature becomes a strength rather than a limitation.

Communities that thrive globally often do so because they bring cultural confidence with them. They adapt to new systems while maintaining distinct values. This shows that cultural visibility does not hinder participation, it enhances it. Global spaces become richer when people contribute their identities instead of suppressing them.

Globalization should not create culturally silent individuals. It should create culturally aware participants. When people carry their traditions openly, through language, food, values, or art they expand the cultural landscape rather than shrinking it.

The future does not belong to those who erase differences. It belongs to those who understand how difference creates dialogue. Cultural identity, when carried with confidence, does not divide the world. It humanizes it.

In a truly global society, culture is not what we leave behind. It is what we bring with us.

The India I Know.....

Nandini Raj
II Semester, B.A. Honours Geography

In a world that spins with a restless pace,
Where borders blur and cultures intersect,
India stands with stories both old and new,
Rooted in the past, yet global too.
From temple bells to digital screens,
From folk traditions to modern dreams,
Our language, dress, and values stay,
Even as the world shapes our way.
The sari flows through cities bright,
Beside blue jeans under neon light,
Yoga travels across the sea,
Teaching calm to humanity.
Our festivals glow in distant lands,
With diyas lit by foreign hands,
Spices speak in every tongue,
Old songs rise, forever young.
Global winds may change our tone,
Still our cultural soul stands strong,
The shape may change but cannot erase,
The timeless depth of India's grace.
Let the world connect and grow,
Let ideas travel, merge, and flow,
Still, India's heart will always be,
A blend of roots and unity.

Indian Cultural Identity in Globalized World

Krati Srivastava
IV Semester, B.A. Program (Geography- Major)

Often I think about the kind of cultural identity that the people will have. They belong to distinct cultural heritages (like Tamil Nadu or Assam) and there is almost no middle path. The only natural identity they can have is either the global identity or the secular Indian identity. Global identity dominates society today and this probably gave us the courage to experiment settling a family without worrying too much about it.

The most dominant and aspirational cultural identity of young and urban Indians is global (driven by western neoliberalism and capitalism). With easy access to global media this generation is primarily growing up on western ideas of how they should look and enjoy their life. Their entire lifestyle right from being consumerist, to going to pubs or having Instagram standard holidays is influenced by global capitalism that promotes celebrity induced "cool" that everyone wants to follow.

India's rich past is a reflection of its approach to culture based on the values of its ancient civilisation. Historically, we can observe that India had an impact on distant areas by spreading religion, art, and ideas, especially through Buddhism, Sanskrit literature, and philosophical teachings. Thus, India's cultural ideals spread throughout Asia, establishing the foundation for what would eventually be known as Indian culture. To strengthen India's culture internationally, post-independence Indian leaders Maulana Azad and Jawaharlal Nehru founded the Indian Council for Cultural Relations (ICCR) in 1950. By integrating culture into its foreign policy, this calculated action allowed India to project influence via literature, art, education, and spirituality.

सर्वे भवन्तुसुखिनः।सर्वेसन्तुनिरामयाः।
सर्वे भद्राणिपश्यन्तु।माकश्चिद्दुःखभाग्भवेत्॥

The above lines state the core idea of the Vedas, which wishes for happiness and good health for all, irrespective of caste, sex, or class.

This thought prevails in India's culture; to connect the thought ofgood health and well-being, yoga is the best thing one can use as a tool of culture. On the first International Yoga Day, PM, along with nationals from 84 countries and over 35000 participants, performed yoga together, both numbers were recorded in the Guinness Book of World Records. Yoga is a part of the Sanatan culture of India, this culture consists of the world's third-largest religion, Hinduism, and the roots of Buddhism. India is known as the land of Buddha and Mahavir, i.e., the symbol of peace and contentment worldwide. By projecting an image of a peaceful nation, one can achieve its goals with soft power only. The spread of Ramayana across Southeast Asia and Buddhism across the world creates the narrative of being culturally rich civilization. These cultural factors give India an upper hand in critical negotiations on the international stage.

Cinema, language, and cuisine serve as vital instruments of India's cultural diplomacy, subtly shaping perceptions and fostering emotional connections across borders. Among these, the influence of Indian cinema, particularly Bollywood, has emerged as one of the most powerful cultural exports. The vibrant storytelling, emotive music, and colorful aesthetics of Hindi films have resonated with global audiences, especially in countries with significant Indian diaspora such as the United Kingdom, the United States, Canada, and the Gulf nations. Films such as Lagaan, Dangal, and RRR have been showcased in international film festivals and often depict themes of resilience, tradition, and communal harmony, aligning with India's broader soft power image. In many cases, Indian cinema serves as a first introduction to Indian society for foreigners, influencing how the world perceives the nation's values and social fabric.

Language is another dimension of India's soft power. Hindi, one of the most widely spoken languages globally, has found new appeal through cinema and music. Efforts by institutions like the Indian Council for Cultural Relations (ICCR) and the Ministry of External Affairs to promote Hindi and Sanskrit abroad, through cultural centers, language classes, and literary events, have revived global interest in India's linguistic heritage. Sanskrit, often associated with yoga and ancient wisdom, enhances India's image as a civilizational power grounded in philosophical and spiritual depth. Cuisine, meanwhile, remains one of the most accessible forms of cultural diplomacy. Indian food is celebrated for its rich flavors, diverse ingredients, and regional variety. In combining cinema, language, and cuisine, India crafts a multifaceted cultural identity—one that is dynamic, inclusive, and deeply rooted in tradition. India's engagement with the world through its art, literature, and festivals serves as a powerful tool of culture. These cultural expressions do more than celebrate heritage—they actively shape how the world perceives India, portrayingit as a country rich in creativity, tradition, and diversity. As subtle yet influential forms of soft power, they allow India to build global goodwill and foster cross-cultural understanding without coercion or political pressure. The "Incredible India" campaign further enhances engagement, inviting the world not merely to observe India but to experience it. These efforts collectively establish India's global influence as enduring rather than transient.

At last, Indian cultural identity isn't static; it's a continuous process of negotiation between tradition and modernity, where ancient wisdom (like Vedic values on sustainability and education) offers solutions to global issues, proving its enduring relevance in a connected world.

"The land where humanity has attained its highest towards gentleness , towards generosity, towards purity, towards calmness - it is India."

Swami Vivekananda

जिला बस्ती की संस्कृति

Muskan
IV Semester B.A. Program (Geography- Major)

बस्ती का इतिहास गहरा और रंगीन है, उत्तर प्रदेश का जिला जो इस धरती पर बसा है। मौर्य काल से लेकर मुगलों तक की यादें, यहां शासको के नाम जीवंत हैं।

महर्षि वशिष्ठ के आश्रम का प्रभाव भी रहा, जहां ऋषि कुल की शांति और ज्ञान बसा। रिसीव वशिष्ठ ने जहां धर्म और विद्या का प्रसार किया, गंगा के तट पर आश्रम बना ज्ञान का आधार।

चंद्रगुप्त मौर्य के वश में यह था भाग, अशोक के शासन में धर्म का प्रसार हुआ। शिवाजी के समय जहां लड़ाई भी हुई, भारतीय इतिहास की लंबी रेखा से यह जुड़ा।

यहां गंगा की नदी बहती है शांत, खेतों में फैसले लहराती है जीवनकी। रामायण काल से लेकर अबतक, भारत की एकता का प्रतीक बना यह जिला।



Challenges to Indian Cultural Identity

Richa Kumari
VI Semester, B.A. Honours Geography

India has one of the oldest and richest cultures in the world. Indian culture is known for its diversity in languages, religions, customs, festivals, food habits, art, and traditions. Even though people in India follow different ways of life, they share common values such as respect for elders, family bonding, tolerance, and spiritual thinking. This is why India is often described as a land of "unity in diversity."

However, in today's fast-changing world, Indian cultural identity is facing many challenges. Changes in lifestyle, influence of Western culture, globalization, technology, and modern thinking are slowly affecting traditional Indian values and practices.

Meaning of Indian Cultural Identity

Indian cultural identity means the beliefs, values, traditions, customs, and ways of life that make Indians unique. It includes our languages, festivals, religious practices, clothing, food, family system, and social behaviour.

Indian culture teaches harmony, respect, duty, and peaceful living. It encourages people to live together despite differences. But maintaining these values has become difficult due to modern influences.

CHALLENGES TO INDIAN CULTURAL IDENTITY

1. Effect of Globalization

Globalization has connected India with the rest of the world. It has helped in economic growth, better communication, and sharing of ideas. But at the same time, it has also created problems for Indian culture.

Foreign products, lifestyles, and entertainment have become very popular in India. Traditional clothes are often replaced by Western outfits. Fast food is preferred over traditional Indian food. Many people now celebrate foreign festivals more than Indian ones. This growing influence of global culture is reducing interest in local traditions.

2. **Influence of Western Culture**

Western culture has a strong impact on Indian society, especially on the younger generation. Ideas such as individualism, material success, and personal freedom are becoming more important than family values and social responsibilities.

While change is not bad, blindly copying Western culture can weaken Indian traditions. Traditional customs, rituals, and moral values are sometimes seen as old-fashioned. This attitude leads to the loss of cultural pride and identity.

3. **Decline of Indian Languages**

India has many languages and dialects, but many of them are slowly disappearing. English has become the main language for education, jobs, and social status. As a result, many children do not learn or speak their mother tongue properly.

Language is an important part of culture. When a language is lost, stories, songs, traditions, and history connected to it are also lost. The decline of regional and tribal languages is a serious threat to Indian cultural identity.

4. **Urbanization and Family Changes**

Urbanization has changed the traditional Indian way of living. Earlier, most families lived in joint families, where grandparents, parents, and children lived together. This system helped in passing cultural values and traditions from one generation to the next.

Today, nuclear families are more common, especially in cities. Children spend less time with elders and learn less about customs, rituals, and traditional stories. This weakens cultural roots and family bonding.

5. Role of Technology and Social Media

Technology and social media play a big role in shaping modern thinking.

Mobile phones, the internet, and social media platforms influencehow people think, dress, and behave.
While technology can help promote culture, it mostly spreads modern and foreign trends. Traditional music, dance, and art receive less attention compared to online entertainment. Social media also creates confusion about cultural identity by promoting unrealistic lifestyles and values.

6. **Commercialization of Culture**
Many cultural practices in India are now commercialized. Festivals, weddings, yoga, and religious events are often turned into business activities. Although this creates income, it reduces the true meaning of these traditions.
Festivals that once focused on devotion and togetherness are now more about spending money, competition, and show. Culture becomes a product instead of a way of life, which weakens its importance.

7. **Political Influence on Culture**
Sometimes, culture is used for political purposes. Certain traditions or beliefs are highlighted while others are ignored. This creates division among people and harms the idea of unity in diversity.
Indian culture has always been inclusive and tolerant. When culture is used to create differences, it damages social harmony and weakens national identity.

8. **Problems Faced by Folk and Tribal Cultures**
Folk and tribal communities are an important part of Indian culture. Their traditions, art, music, and knowledge are unique and valuable. However, these cultures are facing serious problems.
Development projects, migration, and lack of support have pushed many tribal communities to the margins. Their cultural practices are disappearing, and their way of life is not respected or protected enough.

9. **Generation Gap and Identity Confusion**
There is a growing gap between older and younger generations. Elders want to protect traditions, while young people want modern lifestyles and freedom. This often creates conflict.
Many young people feel confused about their identity. They want to be modern but also stay connected to their roots. If traditions are forced without explanation, they may be rejected completely.

How to Protect Indian Cultural Identity
Indian culture does not need to reject modernity to survive. It needs balance. Education should teach students about Indian traditions, history, and languages. Parents and elders should explain the importance of culture in a friendly way.
Media and technology can be used to promote Indian art, music, and traditions. Respecting diversity and encouraging cultural pride can help protect India's identity.

Conclusion
Indian cultural identity is facing many challenges due to globalization, Western influence, technology, and social changes. These challenges have weakened traditional values and practices. However, Indian culture has survived many changes in history because of its flexibility and strength.
By understanding the importance of culture and making efforts to preserve it, India can protect its unique identity. Cultural identity should grow with time but remain rooted in values such as respect, tolerance, and unity. Only then can Indian culture continue to shine in the modern world.

CULTURE THAT UNITES



THE ENTIRE WORLD