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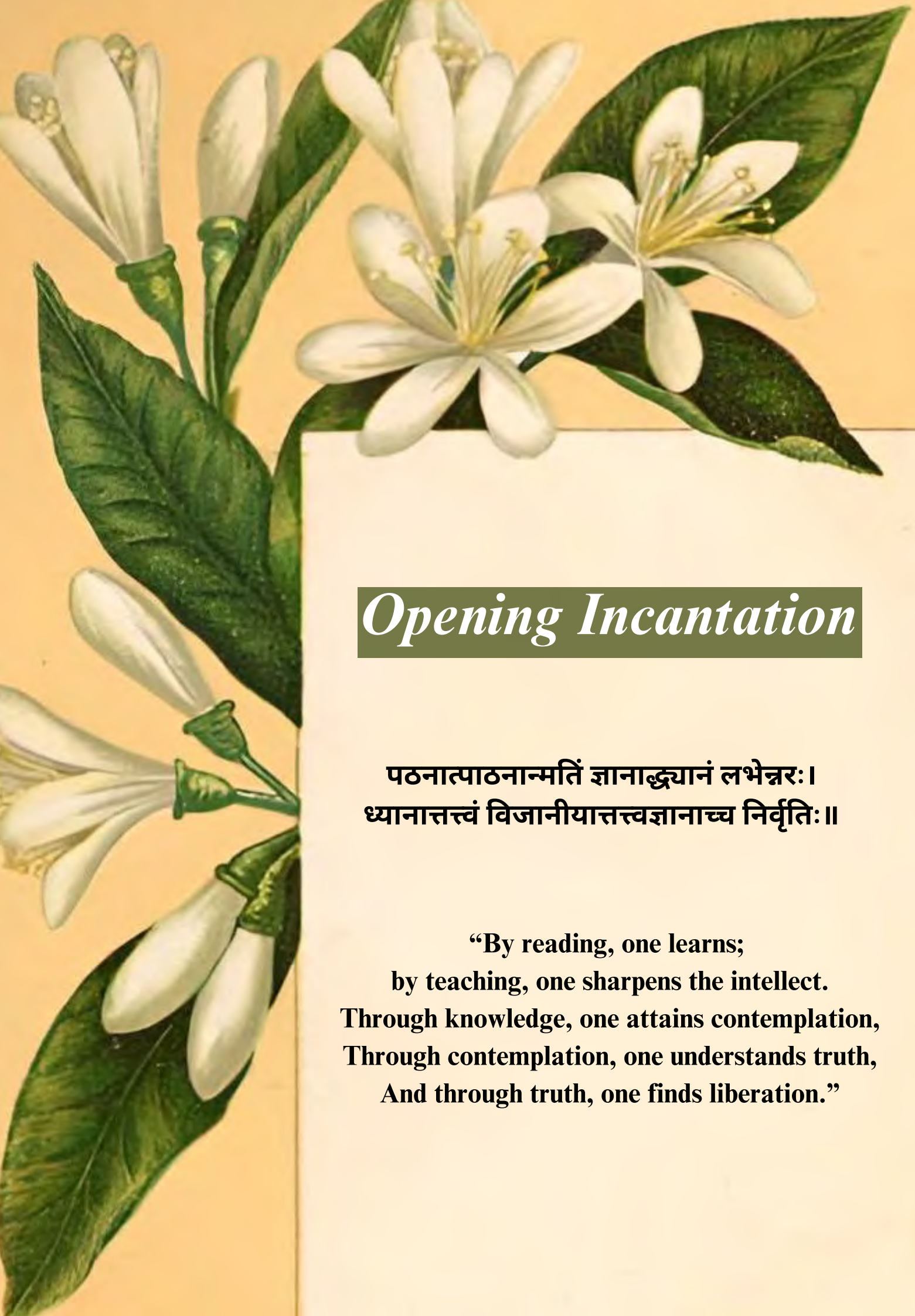
Department of English

REFLECTIONS

Spring Edition: 6th, 2025

Sacred Heritage

*WHAT WE KNOW IS A DROP;
WHAT WE DO NOT KNOW IS AN OCEAN.*



Opening Incantation

पठनात्पाठनान्मतिं ज्ञानाद्ध्यानं लभेन्नरः।
ध्यानात्तत्त्वं विजानीयात्तत्त्वज्ञानाच्च निर्वृतिः॥

“By reading, one learns;
by teaching, one sharpens the intellect.
Through knowledge, one attains contemplation,
Through contemplation, one understands truth,
And through truth, one finds liberation.”

From the Desk of the Director



I take the opportunity to congratulate the Department of English for this literary endeavour. I am sure this creative journey is a culmination of artistic expressions with distinctive individual signatures. I applaud the creative efforts of the editorial team for their successful completion of this daunting task of putting together the myriad thoughts and dreams of our students, into a meaningful and delightful fest : ‘REFLECTIONS’.

It gives me immense pleasure to see my students strive with perseverance and determination to accomplish the vision of Jagannath University. May all our students soar high in uncharted skies and bring glory to the institution and nation.

**Mr. Deepak Gupta
Director**

From the Desk of the H.O.D. Department of English

Dear Readers,

Greetings from the Department of English!

As the Head of the Department at JCC, it is both an honor and a privilege to present the VI Spring Edition of Reflections: Sacred Heritage. With the arrival of another season of bloom, we are once again reminded of the cyclical nature of existence—a rhythm deeply embedded in Indian Philosophy. Just as the leaves fall only to bloom again in renewed splendor, life too, is a journey of faltering and blooming, of transformation and resilience.

Our department has long been a beacon of academic excellence, devoted to shaping young minds and instilling in them the eternal values of dharma (righteousness), satya (truth), and seva (selfless service), which form the very foundation of a meaningful and purposeful life. Rooted in our rich cultural and literary heritage, we aim to foster students who are not just intellectually proficient but also deeply connected to the ethos of Indian tradition—where knowledge is a means to enlightenment, and learning is a path to greater humility, compassion, and gratitude.

I extend my heartfelt appreciation to the editorial team for their dedication in curating this exquisite edition—a true confluence of intellect, emotion, and artistic expression. May this magazine serve as a reflection of our shared heritage and an inspiration for all those who turn its pages.

May the eternal wisdom of our traditions continue to guide us in this journey. I seek your good wishes for the continued growth of the Department of English and this magazine in the years to come.

Happy Reading!

From the Desk of the Editors-in-Chief

It is with great pleasure that we present this edition of the English Department magazine, dedicated to exploring the theme of "Ancient Indian Thought and Philosophy." This issue invites us to reflect on the profound wisdom of our ancestors and how it continues to influence our understanding of the world. As we engage with the ideas shared here, we are reminded of the words of Swami Vivekananda, who said, "Arise, awake, and stop not till the goal is reached," encouraging us to continue seeking knowledge and wisdom at every step.

We would like to extend our gratitude to our Head of Department for her support throughout the process of bringing this edition to life. Her unwavering commitment to intellectual growth and creativity has been invaluable, and we remain deeply appreciative of her presence at the helm of our endeavours.

We also want to take a moment to acknowledge the hard work of our student editors, designers, and contributors. From gathering articles and poems to shaping the final layout, their dedication has been crucial in creating this issue. We are deeply thankful to everyone who has contributed their ideas, thoughts, and creative works to make this magazine a reality.

As we delve into the depths of ancient Indian philosophy, let us remember that these teachings are not just relics of the past, but living ideas that continue to inspire and inform us today. We hope this edition sparks reflection, conversation, and a renewed appreciation for the richness of our intellectual heritage.

Thank you for your continued support, and we hope you enjoy reading this edition.

**- Mr. Sanjay Chopra &
Dr. Bhavya Arora**

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**“Find a group of people who challenge and inspire you,
spend a lot of time with them, and it will change your life.”**

-Amy Poehler

PREFACE

Just like every other living being, humans fight to survive. What makes a man different from the other living beings is his ability to use intellect and rationality to comprehend the conflict and to devise a plan to ensure a victory. He wishes to lead a life in light of his knowledge of the world and therefore, his desire for knowledge stems from the rational nature of man. In its broadest sense, philosophy means "love of knowledge." It seeks to understand issues that both directly and indirectly affect man. It asks questions such as: *What is the true nature of man? What is the end of this life? What is the nature of the world in which he lives? Is there a creator for this world? How should man live in light of his knowledge of God, the world, and himself?*

As Philosophy aims at the knowledge of Truth, it is called as the 'vision of truth' in Indian Philosophy. The remarkable range of ideas that distinguish Indian philosophy in this regard only serves to highlight its unwavering commitment to the pursuit of truth. The two main schools or systems of Indian philosophy are classified as orthodox (astika) and heterodox (nastika) . The six major philosophical systems—Mimamsa, Vedanta, Sankhya, Yoga, Nyaya, and Vaisesika—collectively referred to as sad-darsana—belong to the first category. The three primary schools of Materialists, including the Carvakas, Bauddhas, and Jainas, fall under the other category of heterodox systems.

Origin of Indian philosophical thoughts can be traced back to the first available literature of the world, i.e., R̥gveda. Many hymns like Nāsadi-ya sūkta, Puruṣa sūkta, Vāk sūkta, Jñāna sūkta, etc., symbolically narrate about the creation of the universe, nature of self, etc.

Indian outlook is essentially different from western outlook. In terms of problems there is no difference between Indian and western philosophical traditions. Indians perceived knowledge as power in a different perspective. Bacon regarded knowledge as the means to establish authority over external world. On the other hand, Indians regarded knowledge as essential to establish control over one's own self. As a result, philosophy was embraced as a lifestyle in India.

~Sakshi Negi
M.A. English (I Year)

TABLE OF



	01	Pg. 03	Teaching Beyond the Classroom (Faculty Chronicles)
Brush Strokes of India (Tales and Traditions Behind Masterpieces)	02	Pg. 12	
	03	Pg. 15	Verses in Motion (A Journey Through Words and Rhythm)
Wisdom Grid	04	Pg. 27	
	05	Pg. 29	Perspective Unfolded (Seeing Beyond the Obvious)
Pastiche (A Blend of Art)	06	Pg. 53	

CONTENTS



	07	Pg. 60	Beyond the Cover (What to Read)
Dialogue Diaries (Echoes of Unspoken Words)	08	Pg. 65	
	09	Pg. 73	Echoes of Curiosity
Frames and Pages (Bridging Literature and Cinema)	10	Pg. 75	
	11	Pg. 89	Departmental Activities
Student Achievements	12	Pg. 91	



CELEBRATING

Once in 12 years, the Mahakumbh emerged as a sacred gathering that unites religion with mythology with present-day realities of human existence. Tens of millions of people flock to holy rivers because they seek spiritual metamorphosis as well as communal solidarity and optimistic prospects. The official records of the 2013 Mahakumbh indicate that 120 million participants joined the event thus proving its tremendous size and permanent popularity. The festival exists as more than an ordinary religious celebration because it merges divine mythosogical elements with human existence through lived religious practices.

Religious folklore and cultural customs pervade the central essence of the Mahakumbh festival. According to ancient Vedic texts that date back over 3,000 years, the myth details how gods and demons fought in a heavenly battle, which led to the creation of ancient treasures along with everlasting wisdom during the primordial ocean churning. The stories live on since they address what humans throughout history experience fearlessly and hope for emotionally according to cultural historians. Devotees choose to bathe in the holy waters, which they believe cleanse their sins, also based on traditional collective experiences that continue to manifest as personal testimonies. The event rotates among four ancient cities—Prayagraj, Haridwar, Nashik, and Ujjain—each lending its unique aura to the celebration. The meeting point of powerful rivers at Prayagraj creates a powerful scenery during introspection and prayer while local studies demonstrate this environment develops strong connections between visitors. Haridwar comes to life through numerous cultural investigations of its ancient temples combined with its peaceful religious atmosphere. The celebration benefits from Nashik and Ujjain contributing their unique local legend which enriches the cultural experience. The tourism boards have noted rising numbers of satisfied visitors who demonstrate enhanced spiritual involvement throughout the festival year after year.

Yet, behind the resplendent rituals and devotional fervor lie modern-day challenges. The massive number of pilgrims creates overwhelming stress on local infrastructure according to various reports on urban planning. The population density at peak times reaches more than 10,000 people per square kilometer thus straining sanitary infrastructure and the environment.

MAHAKUMBH

A report issued by the Ministry of Environment shows that advanced waste management and water purification methods have cut down pollution numbers by approximately 40% because cultural customs need to adapt to contemporary conditions. Many local authority members, along with volunteers, have confirmed through testimonials the significant work needed to maintain efficient operations at the event.

The Mahakumbh unites myths with contemporary life to create a universal human assessment. The event demonstrates a need to harmonize spiritual cleanliness with the operational requirements of supporting many millions. The numerous logistical challenges faced at the Mahakumbh serve as triggers that prompt people to evaluate society's combined strength in cooperative acts and compassionate deeds. Local NGO surveys show that more than 80% of festival attendees develop stronger social bonds during Mahakumbh events which supports research indicating human connection building at the festival. Quiet acts of heroism become known during the festival as volunteers help those who lost their way, yet strangers share food with each other, and communities support the vulnerable population to show human kindness exists in this great gathering.

The festival creates an ideal environment for each individual's spiritual journey of change. A new purpose emerges from the Mahakumbh experience, according to interviews collected in regional newspapers, because 70% of pilgrims report finding self-discovery through this festival. Among the bustling masses, people gain moments of enlightenment when they discover faith simultaneously provides protection and mandates meaningful action. The Mahakumbh continues to serve as an active representation of ancient customs together with the unending influence of human connection. The event combines historical mythical heritage with current technological progress and human survival strength. Life's difficulties meet their match when faith displays its active and energetic qualities that drive individuals toward successful progress.

~ Kshitij Garg
B.A. English (II Year)



A detailed botanical illustration of a plant, possibly a species of Dianthus, featuring large, multi-petaled flowers in shades of red and yellow. The leaves are green and serrated. The illustration is positioned in the top right and bottom right corners of the page, framing the central text.

TEACHING BEYOND THE CLASSROOM

(Faculty Chronicles)



THE EVOLUTION OF INDIAN VALUE SYSTEMS

India is a country of a plethora of values that exist mainly in the form of religion, culture, beliefs, way of life and heritage. According to Indian tradition, the term value is derived from "Maurya" which literally means basis or foundation or root. There are many written epics that depict the values of life in India including the Ramayana, Mahabharata and the Vedas. The most ancient Indian value system considers the presence of supreme self in each individual which in turn guides the way to a healthy and productive life as well as avoid any conditions of conflicts. Some of the core personal values practiced in India are -non-violence, contentment, truth, tolerance, mercy, belief in God, purity of body and soul, modesty, forgiveness, salvation and determination .

The earliest documentary sources of values in India have been related to the life teachings of Buddha along with the evolution of the monks who were involved in transmitting his teachings to the world in order to form their community. These changes in the religious beliefs of people can be seen to have attributed the change in the human values of their devotees in both the regions of India. Other epics of ancient India also highlight the importance of values. In India, values are not restricted to philosophy or epics but are practiced in everyday life. Here, values are the beliefs that help it to distinguish between a morally right and wrong thing. Therefore, it can be said that values provide insight to people about important aspects of their lives that should be given priority .

Our shared values define us more than our differences. And acknowledging those shared values can see us through our challenges today if we have the wisdom to trust in them again.

John McCain

Therefore, values form the foundation of each small and big doing of Indians. Being idealistic concepts, values may not be followed completely but lead the way towards a better life. In a nutshell, it can be said that Indian culture is full of positive values that can be followed in present days to get rid of the most of the contemporary lifestyle problems. The purpose of education is to enable the pursuit of knowledge and necessary skills in order to be conducive for the society a man is living in. The implication of values in the education system is conspicuous in multiple dynamics of the society. The education system unambiguously aims to reflect the social values in its capacity.

However, with significant changes in the social framework, there has been conflict with regards to perception of values especially in educational system. Traditionally, the values of the Indian education system was significantly influenced by earlier established social framework, supporting the institutions like joint family. However, society has moved ahead. With contrasting social values and fast paced modern lifestyle, they find themselves being confronted with stress, anxiety and depression. The inability to adopt the modern values along with the traditional values has encroached the physical, emotional, political, economic, religious and moral values of the society. So as to encourage the feeling of wellbeing, mutual respect for different cultural and religious values, while at the same time retain the roots of their own, students must be acquainted with the values of respective cultures. Values refer to the personal beliefs or principles and standards that teach important aspects of life to people .

Values differ from person to person and from one socio-economic group to another.

The main rule behind the values imparted by all the religions including Hinduism, Christianity, Islam, Jewish and others is to “do unto others as you would have others do unto you”.

This basic rule leads people to think and behave nicely towards others in order to expect others to do the same towards oneself. This thinking would eventually have a significant role to play in promoting world peace and harmony along with helping the people in discerning right from wrong, good from evil and propriety from impropriety. It has been seen that different values causes different behavior of individuals as their personalities and individuality is dependent on them .

Value education is mandatory to impart integrity and discipline in one's life. Development of emotional, intellectual and moral values ensures the development of society towards betterment. Value education makes the person identify the goals and needs of life. The present condition of human societies with their anti-human elements reflects the need for positive value education to drive it towards the achievement of healthier societies.

~ Dr. Anuja Thakar



IN SEARCH OF THE DIVINE: LESSONS FROM LALLESHWARI

Lalleshwari, synonymously and lovingly also known as Lal Ded, Lalla Yogini and Lalla Arifa, is remembered as a saint-poet. She was born in early 1300s to a Kashmiri Hindu family. Lal Ded is Kashmir's best known spiritual and literary figure, and has a profound impact on Kashmiri Shaivism. Her poetry, rich in wisdom reflects her yearning to meet God, and it lays emphasis on divine love, which leads to unity of self with the divine.

Her teachings challenged rigid religious practices, and her verses are revered as the finest product of the Hindu Bhakti tradition. Married at twelve, she renounced her miserable matrimonial life at the age of twenty-six, and became a devotee to Lord Shiva. One of her famous Vakhs read as:

Rudaan rudaan chuyas dilas, he mann;
Dunya chu dapaan su traavith gae'e.
Karakh agar mazboot moh,
akhir gavai na kyah; Kyazi chhukh visrekh aapan zaat?"

I will weep and weep for you, O Mind;(my soul).
The world hath caught you in its spell.
Though you cling to them with the anchor of steel,
Not even the shadow of the things you love will go with you when you are dead.
Why then have you forgot your own true Self ?

History is witness to the fact stated by Lal Ded. It has seen the birth and rise of several men and women, who have lived in an illusion that they are invincible, yet the truth is, the moment they mingle with dust, they are forgotten. Neither power, nor wealth accompanies them to the other world. Several folktales speak of Alexander the Great. He was one of the greatest military generals, who on his death bed expressed his desire to scatter the wealth he had accumulated along the road that led to the cemetery for everybody to see that the material wealth acquired on earth, stays on earth. He also instructed that his empty hands should be let to swing, outside the coffin for those to see who wish to amass great wealth at any cost. He did so, as to highlight the barrenness of the worldly pleasures. Lal Ded through her poetry preaches the impermanence of the material world, and urges not to wait for life to come to a closure.

The vital question that arises is, if nothing goes with us, why work? We must work because it is important to earn an honest livelihood, and contribute for betterment of mankind. No matter which faith one follows, none of the holy scriptures reinforce a life of deceit. The earth is, but our foster mother and our real home is with God. Through her poetry, Lal Ded emphasised that no wandering is required to meet God. She accentuated on personal experience over ritualistic practices, and implored to look inwards. In her own words, "My guru gave a single precept: turn your gaze from outside to inside fix it on the hidden self."

She describes what she saw, when she managed to look inwards:

"I, Lalla, entered the gate of the mind's garden and saw Siva united with Sakti."

Though most of us are God fearing people, but we over-indulge and satiate ourselves in the process of various rituals and traditions. Instant, is the word of our times, amplified by the twenty-first century challenges, it exhausts us early on and ironically the paucity of time does not let us realise that our entire focus is on the facade and not on the inside as instructed by Lal Ded and other Bhakti Movement saints. Lal Ded refused to be consumed by her sufferings, instead she chose a spiritual path and embraced spiritual freedom. Her decision to relinquish clothing is seen as a radical step by some, while others view it, as an act of complete surrender and integration with the formless, as believed by the Nirguna tradition of Bhakti. Similar notions of formless God are also iterated in Guru Granth Sahib,

"Ik onkar, satnam, karta purakh, nirbhau, Nir vair, aakaal murat, ajooni se bhang,
Gur parsaad. Jap." "There is only one God. His name is true. He is the creator, He has no fear, He has no hate.
He is omnipresent, unborn and self-illuminating. By the Guru's grace, He is realised. Meditate on His name."

-Mrs. Reena Rai



Need for Holistic Health

The concept of holistic health has been gaining prominence in the 21st century because of its all-inclusive approach. For a long time, the concerns of health solely focused on physical well-being. Mental health or psychological stability was not considered significant as it was barely acknowledged. World Health Organisation defines health as “a state of complete physical, mental, and social well-being” and to achieve it on a mass scale, it has initiated a holistic health approach that caters to every aspect of health: emotional, physical, psychological, as well as spiritual. It is believed that a perfect alignment of mind, body, and spirit makes a human being healthy, and if even one part has a problem, then it affects the overall well-being of the person. So, the holistic approach focuses on creating a perfect alignment of mind (emotional), body (physical), and soul (spiritual).

Ancient India was one of the civilizations with the most efficient medical systems. Knowledge regarding various disciplines in ancient Indian education systems was not only vast but pertinent, and it continues to hold extreme value even in today's times. It also gave a prototype of holistic health in the form of Ayurveda.

Ayurveda is a combination of two words: Ayur which means Life and Veda which means knowledge or sciences, so it means sciences of life. Its primary focus is integration and balance of doshas or the mental, physical, and spiritual energies, thus, promoting overall wellness. Ayurvedic remedies include natural and herbal medicines, dietary changes, lifestyle changes, physical exercises, detoxification, meditation and much more. All these remedies are included in holistic health to maintain a balance of mind and soul. Modern medicine's prime concern is easing the patients of their problems immediately.

It does not treat the patient on a surface level but tries to make sure that the same problem does not occur again. Also, holistic cures are rooted in various cultures such as Chinese medicine, Ayurveda, and Indigenous healing which are centuries old. Thus, holistic health approaches not only relieve the problem or illness but also form a connection with their cultural roots. So, with the stress and anxieties of the 21st century, it has become imperative to emphasize holistic health to live a healthy and happy life.

-Dr. Tanvi Garg



Ayurveda and It's Significance in Daily Life

Ayurveda, is over 5,000 years old ancient Indian medical system, which is not just a healing system but a way of life. It originated by combining 2 Sanskrit words, "Ayur" (life) and "Veda" (science or knowledge), and clearly defines "science of life." Ayurveda is a holistic system that maintains the body, mind, and spirit in harmony by natural means like diet, herbal remedies, yoga, and lifestyle. Even in today's fast life, Ayurveda is highly relevant because it promotes natural and sustainable living, which allows people to live a healthier and balanced life.

Ayurveda is grounded on the doshic theory of the three doshas: Vata, Pitta, and Kapha. Doshas refer to the biological energies present ubiquitously within the human body and mind that are a function of the five elements: space, air, fire, water, and earth. Each human being has a specific ratio of these doshas present within, which establishes the physical and mental constitution (Prakriti).

Vata (Space and Air): Controls movement, creativity, and communication. Individuals with an excess of Vata constitution are energetic and lively but tend to worry and experience indigestion when imbalanced.

Pitta (Fire and Water): Controls metabolism, digestion, and conversion. Pitta types are stubborn and ambitious but are plagued by acidity, inflammation, and stress when imbalanced.

Kapha (Earth and Water): Controls structure, stability, and strength. Kapha individuals are gentle and compassionate but become prone to issues like obesity, lethargy, and congestion when out of balance. Incorporating Ayurvedic concepts into daily life can enhance overall well-being.

Some of the most significant areas where Ayurveda plays a role are as follows:

1. Diet and Nutrition

In Ayurveda, food is considered essential for health and disease prevention. Key dietary guidelines include eating fresh, seasonal, and local foods, avoiding processed or stale foods, and opting for hot, cooked meals over cold or raw ones. Mindful eating—chewing slowly in a relaxed setting—is also important. Drinking warm water or herbal teas aids digestion. Each dosha has specific food recommendations: Pitta should avoid hot and sour foods, Vata needs hot, nourishing foods, and Kapha benefits from light, stimulating foods.

2. Daily Routine (Dinacharya)

Ayurveda places a strong emphasis on daily routines for fitness and wellbeing. Important routines include applying warm herbal oil to promote circulation and relaxation, waking up early to accommodate natural cycles, and preserving oral health with herbal tooth powders, tongue scraping, and oil pulling. Yoga and other physical activities should be customized for each person's Dosha, while pranayama and meditation improve stress reduction and mental clarity. Avoiding screens in the evening and going to bed early are also advised.

3. Herbal Remedies and Natural Healing

Ayurveda uses the healing power of herbs to prevent and treat diseases. Key herbs include turmeric (anti-inflammatory, digestive, and immune booster), ashwagandha (reduces stress, boosts energy, and immunity), tulsi (promotes lung health and reduces stress), ginger (aids digestion, alleviates nausea, and boosts metabolism), and neem (purifies blood and nourishes skin). These herbs provide safe, side-effect-free solutions for common health issues.

4. Mental and Emotional Well-being

Ayurveda promotes mental balance through awareness, meditation, and healthy lifestyle habits. It helps manage stress, anxiety, and emotional stability. Treatments like Shirodhara (pouring warm oil on the forehead) and Panchakarma (detox) cleanse the mind and body, leading to overall well-being.

Stitches of Heritage: Exploring India's Folk Embroidery

Folk embroidery in India has long served as a powerful form of expression, particularly for women in rural areas. While the primary purpose of embroidery was to strengthen and decorate fabric, it became an integral part of the household traditions of various communities. Many of these communities, including those who migrated to India, contributed to the rich artistic heritage of the country through their distinctive embroidery styles for instance Gujarat, with its historical connections to Central Asia via land routes, became home to many settlers from the region, particularly in Kutch and Saurashtra. These settlers preserved their embroidery traditions, enriching the area with a diverse range of embroidery styles. Women in these regions created embroidered garments for personal use. One of the most notable techniques is Mochi Bharat, a form of chain stitch embroidery using an awl, locally known as “ari.” The awl, traditionally used for stitching leather, has its origins in ancient Harappan culture, possibly predating the needle itself. The process involves feeding the thread from below and pulling it up to form a loop. Each successive loop is pulled forward, creating strong, linear chain stitch patterns. In Kutch, Mochi Bharat was historically used to create garments for royalty.

Rajasthan also boasts of a rich tradition of ari bharat, where exquisite knuckle pads were embroidered for Rajput warriors. Some of these items featured miniature depictions of historical scenes or figures. The Venetian traveler Marco Polo even praised the fine leather mats he encountered in India during his travels. In Haryana and East Punjab, the Phulkaris are renowned for their beautifully embroidered patterns. These often feature rows of motifs representing fruits, flowers, birds, or scenes from everyday life. Meanwhile, in Himachal Pradesh, the Chamba Rumal, a double-sided embroidery, is a notable traditional art form. Bihar has its own legacy of embroidery, particularly the Kashida, where entire fabric surfaces are covered with intricate stitching. Bengal's Kantha work, celebrated for its unique beauty, also stands out in India's embroidery traditions. In Orissa, the embroidered canopies and tents used during the Puri Rath Yatra at Pipli village showcase another regional specialty. Similarly, in Karnataka, Kasuti embroidery stands out for its stylized stitches, including the Negi, Gavanti, and Menthi, which are based on the texture of the fabric. In Tamil Nadu, particularly in Chikanayakapeta, cloth embroidery is used to decorate the carved chariots that carry deities during processions. These embroidered tubular forms, reminiscent of pillars or long banners, often feature motifs like Ganesha or lingams. The Toda women of the Nilgiri hills also create distinctive embroidery for their garments, adding to the region's rich cultural diversity. The list of Indian folk embroidery traditions is vast and varied, each reflecting the unique cultural heritage and creativity of its region. The next time you encounter a traditional fabric, you will better appreciate the rich artistic history and cultural significance woven into every stitch.

-Ms. Maneet Kaur Anand

THE CONCEPT OF DHARMA IN INDIAN PHILOSOPHY: A GUIDE TO LIVING WITH PURPOSE

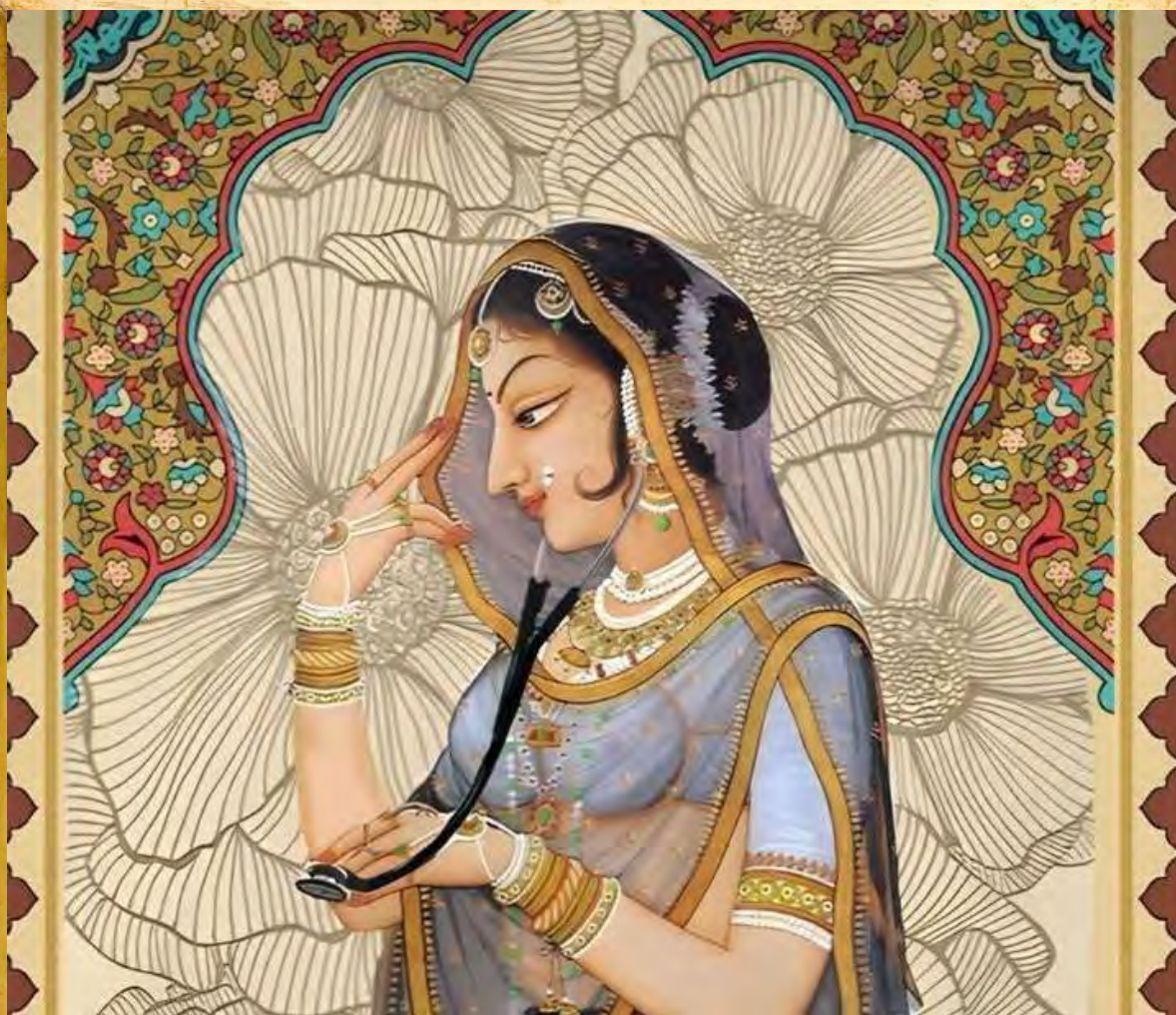
India as a nation is marked by a unity of diverse cultures, races and languages. The concept of Dharma is central to Indian philosophy as it acts as a notion entrenched with philosophical and spiritual traditions. In terms of Indian philosophy, it is tinged with ethics, cultural conventions, and purposes/ideas (societal and individual). Dharma is recognized as a trail one follows to lead a meaningful life. It is a theory predicated on duties and privileges. It is associated with karma as the former means responsibility whereas the latter expresses in terms of action.

Dharma serves as an ethical foundation that unites people to their families, communities, and a global landscape. The early understanding of dharma unified individuals with cosmic balance and the function of individuals within society. The doctrines of dharma in Bhagavad Gita and Mahabharata provides a considerable direction in order to lead a synchronized life. Dharma can have multiple facets namely, personal, social, universal, and spiritual. On a personal level, Svadharma plays a fundamental role in moulding individual choices. It plays a pivotal role in terms of business, politics and education as it helps in fostering transparency. Further, Samanya dharma also known as social dharma focuses on communities and societies. Dharma helps in constructing a framework for personal responsibility in terms of social relations as urban growth led to the fragmentation of conventional family dynamics.

Today, dharma as a concept is not confined to Hinduism but has rather been embraced by individuals of various backgrounds as a pathway to moral integrity. As over the span of years, the concept of dharma has transformed through the encompassing of ethical values and moral living, it remains a relevant guide to leading a life of purposefulness and intent. Contemporary explanations of dharma emphasize individual purpose, social justice, and a fundamental truth that transcends the topographical barriers. With globalization, dharma has evolved into a more universal concept as its understanding has become more individualistic, socially oriented, and universally applicable. The fast-paced lifestyle and advancements (national and global levels) have left individuals scouring for a deeper sense of purpose and contentment. Therefore, as we move forward in this constantly changing world, perhaps it's time to ask ourselves: how can we amalgamate dharma into our daily lives to have a lasting impact? The answer lies in our commitment to living consciously and exemplifying truthfulness, for it is through dharma that we can find our righteous path in the present-day world.

-Ms. Akanksha Dogra





BRUSH STROKES OF INDIA

(Exploring the Tales and Traditions
Behind Every Masterpiece)



Bharat Mata

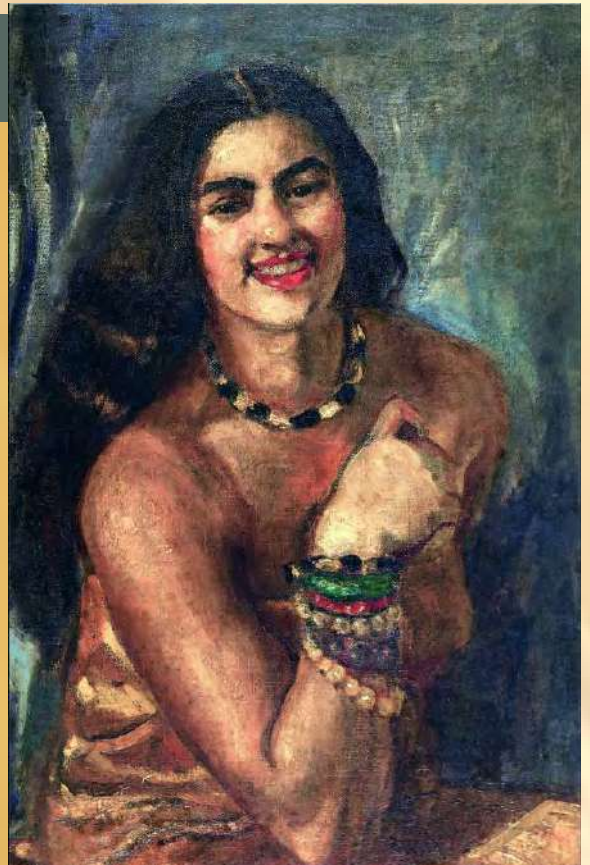
-Abanindranath Tagore

In 1905, during India's fight for freedom, artist painted Bharat Mata to give people a powerful symbol of their motherland. This was the time of the Swadeshi movement, when Indians were protesting British rule, especially the Partition of Bengal. The painting shows Bharat Mata (Mother India) as a goddess, dressed in saffron and standing with four arms. Each hand holds something important: a manuscript (knowledge), a garland (spirituality), a sheaf of rice (prosperity), and a white cloth (peace). Instead of using European painting styles, Tagore used Indian watercolor techniques, making the art feel deeply connected to Indian traditions.

Self-Portrait

-Amrita Sher-Gil

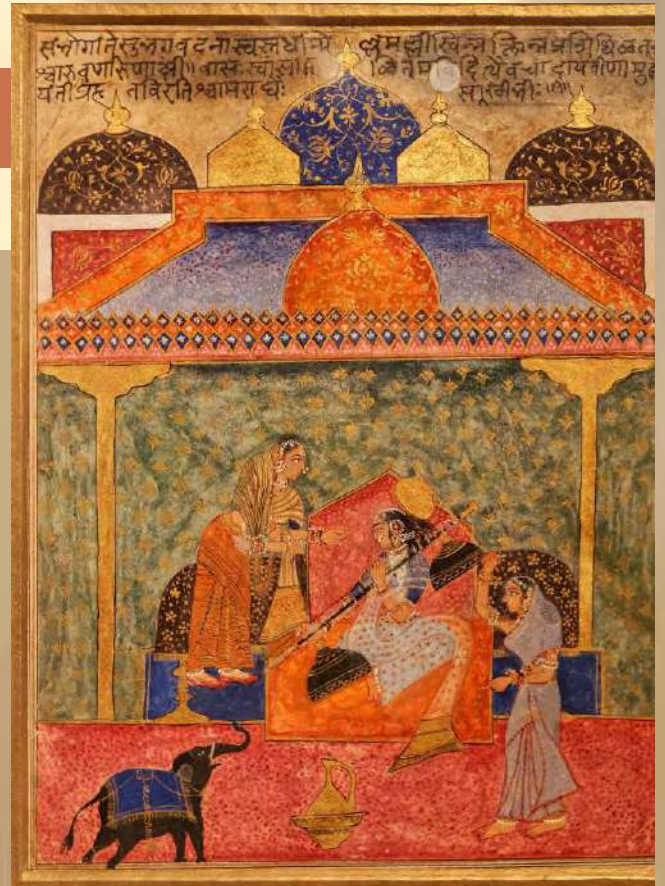
Amrita Sher-Gil, one of India's most famous modern painters, created several self-portraits that offer a glimpse into her thoughts, emotions, and artistic journey. Born to a Punjabi Sikh father and a Hungarian mother, she was influenced by both European and Indian art traditions. In her self-portraits, Sher-Gil often painted herself with an intense gaze, deep shadows, and a sense of melancholy. Unlike traditional portraits that focused on beauty, her work captured raw emotions, self-exploration, and a quest for identity. She used bold, expressive brushstrokes and earthy tones, showing a shift from her early Western influences to a style deeply connected to India. Sher-Gil's self-portraits remain powerful because they challenge conventions and celebrate individuality, making her a timeless icon.



Ragini Pat-Hamsika

-A Tradition of Rangmala

Ragini Pat-Hamsika is a classic Ragamala painting from the 16th-17th Century, blending music, poetry, and art. It portrays a noblewoman or a goddess near water, often with swans (hansa), symbolizing purity and wisdom. This miniature artwork captures the mood of longing and devotion, as ragas (melodies) were believed to evoke emotions. Created in Rajput and Mughal styles, it features delicate brushwork, rich colors, and intricate details, showcasing the elegance of Indian classical art.



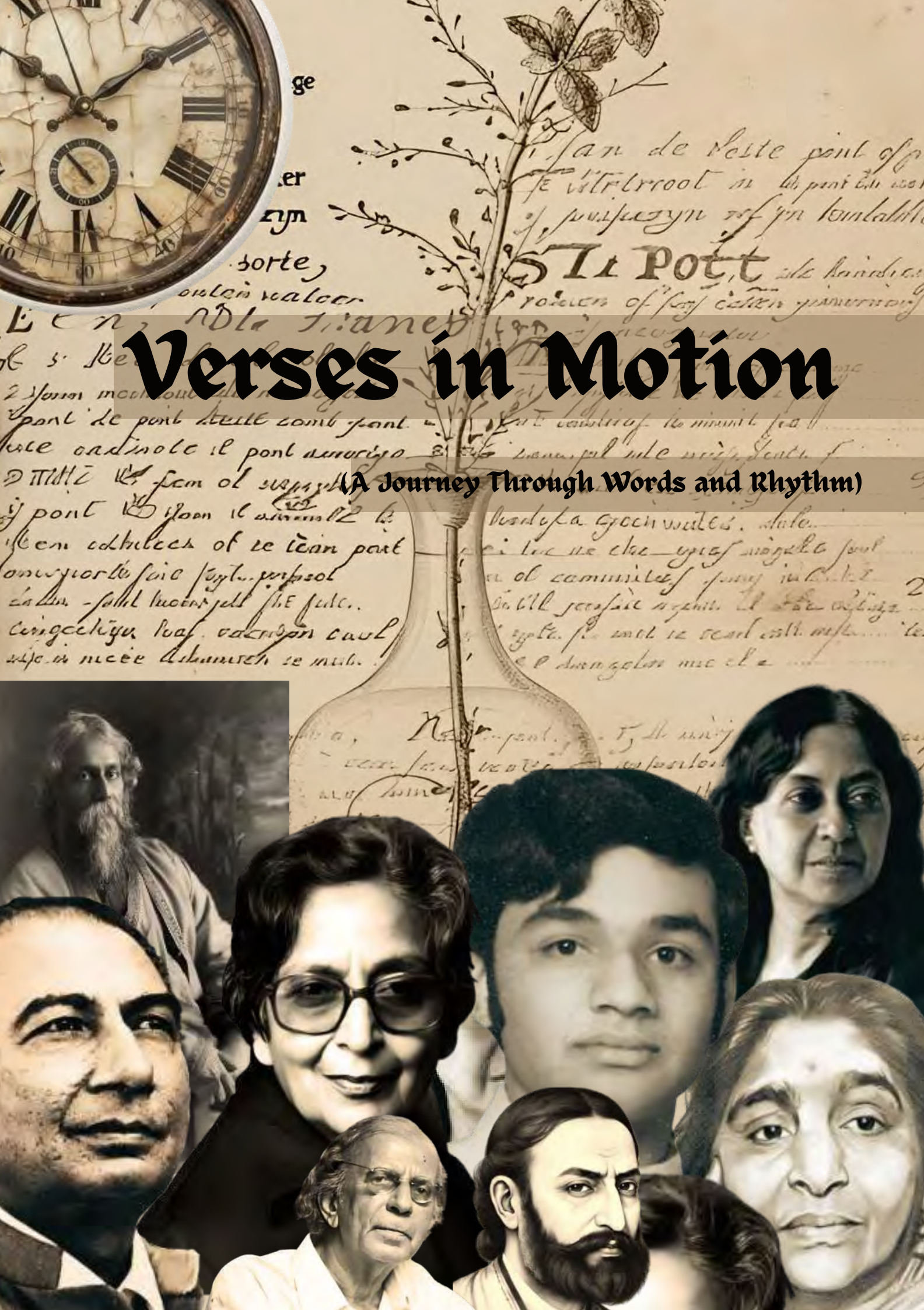
Glow of Hope

-Sawhlaram Haldankar



S. L. Haldankar's *Glow of Hope*, also known as *The Woman with the Lamp*, is a masterpiece that captures beauty, grace, and serenity. Painted in 1945, this artwork is admired for its delicate use of light and shadow. The painting features a young woman dressed in a soft, pastel sari, holding an oil lamp. The glow from the lamp illuminates her face and hands, creating a warm, almost magical effect. Haldankar used watercolors instead of oil paints, showing his exceptional skill in controlling light without the ability to make corrections.

It is believed that the model for this painting was Haldankar's daughter, making it a deeply personal piece. The artwork symbolizes hope, patience, and inner strength, and its simplicity continues to captivate viewers to this day. *Glow of Hope* is displayed at the Jayachamarajendra Art Gallery in Mysore.



Verses in Motion

(A Journey Through Words and Rhythm)



The Weaver's Truth

My hands wove cloth,
But my soul wove words.
"Are you Hindu or Muslim?"
I laugh and sing, walking my own path.

They feared the fire in me
the priest with his beads,
The cleric with his scrol.

I never looked to idols or books,
Only to the breath we all share.
A boatman's song, a blacksmith's spark,
A mother's lullaby at night.

They cursed me, scorned me, turned away,
But truth, once spoken, must endure.
What is a name, a prayer, a creed,
If it cannot touch a suffering heart?

I lived, I sang, I wove, I died,
But my songs still flow like rivers.
Not in temples, not in mosques,
But in the hands of those who ask.

—Pranjal Sidana
B.A. English (II Year)

Epic Echoes

**Indian Saga, ancient lore,
Shapes our ethics more.
Mahabharata's moral wrath,**

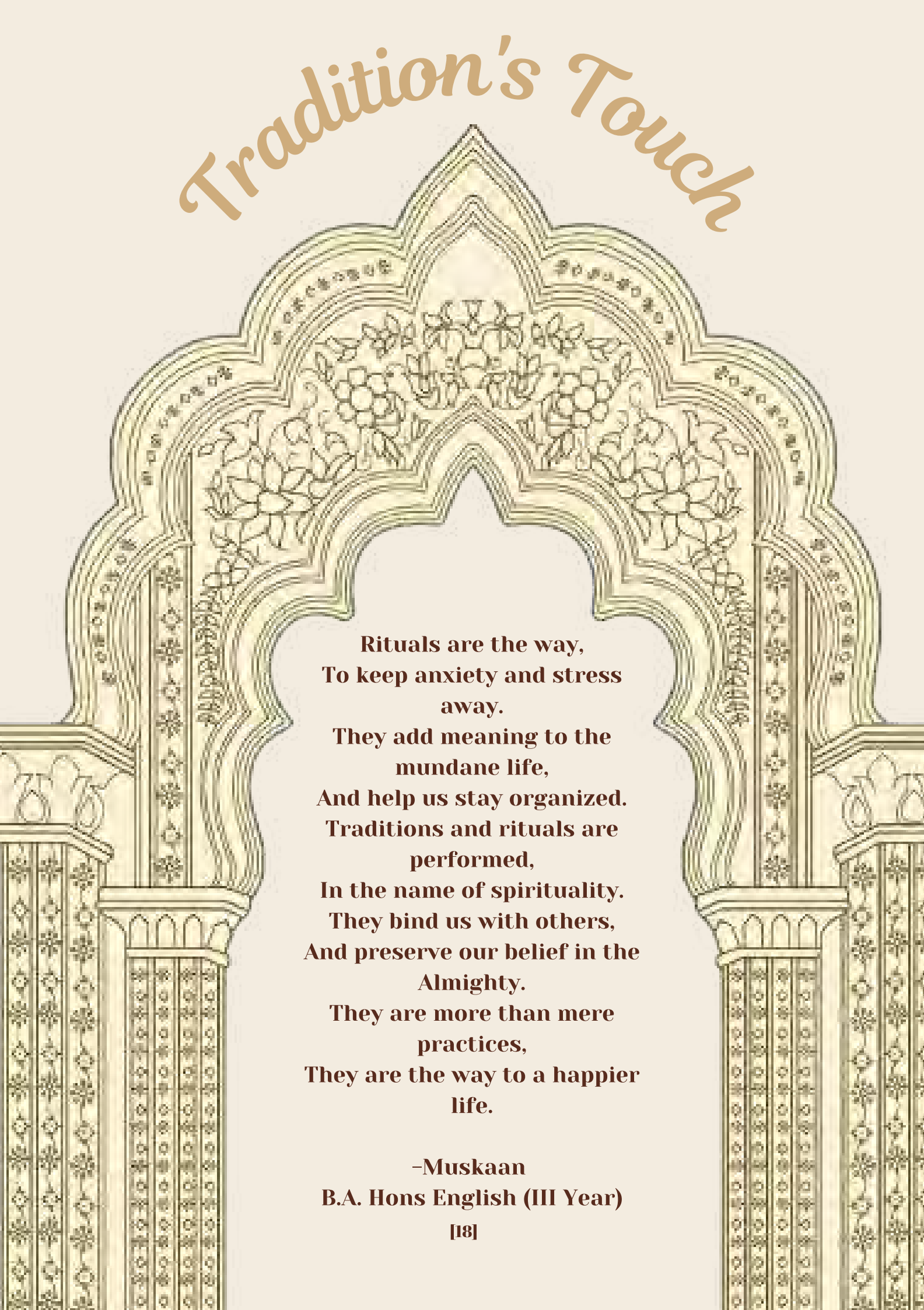
**Ramayana's virtuous tail.
Lessons lace through the years,
It guides us and eases our fear,
Dharma takes place in our hearts.**

**Sita's firmness, a lassie's pride,
Arjuna's hunt where all our doubts subside.
Where dharma struggles to persist, but
maintains.**

**The insight echoes left and right,
Guiding, as a being takes its first flight.
Now we nurture, learn, and bear,
The story of
our ancestors.**

**-Vanshika Sharma
B.A. English (I Year)**

Tradition's Touch



Rituals are the way,
To keep anxiety and stress
away.
They add meaning to the
mundane life,
And help us stay organized.
Traditions and rituals are
performed,
In the name of spirituality.
They bind us with others,
And preserve our belief in the
Almighty.
They are more than mere
practices,
They are the way to a happier
life.

–Muskaan
B.A. Hons English (III Year)

Silhouettes of Rituals

The background is a textured, painterly illustration. It features a large, domed structure, possibly a temple or a traditional house, with intricate architectural details. Several birds are shown in flight, their silhouettes dark against the warm, golden-brown background. In the lower right foreground, a large, ornate diya (oil lamp) is lit, with bright, dancing flames. The overall color palette is warm, dominated by shades of orange, yellow, and brown, creating a sense of light and warmth.

A whisper of the prayer,
The light of the diyas,
The feet tapping to the drums,
The bare essence of spirituality,
Our rituals create harmony.

From one generation to the other,
It ties us together,
Like a colourful thread of wisdom.
A beautiful celebration,
Drawing people close.

Not just mere customs,
Rituals are long-standing traditions,
Traditions that form our core.
Traditions that provide solace to lost souls.
Traditions that bind a soul to its home.

-Harshita Gupta
B.A. English (I Year)

The Legacy of Our Land

The story of our land is big,
Not just a book in hand that deeply dig.
No one goes hungry,
Values that transcend charity.

Even when thirsty, we strive,
The sage's soul finds in the cycle's hive.
Through darkness, we found light,
Here, knowledge never fades.

The Vedas grew by rivers,
Echoing wisdom.
Buddha's light shone bright,
A legacy of love and pride.

Even our children stand strong,
Like lions,
bold and wise where no wrong.
Stories of valor are sung,
Honor shines with heavy lungs.

From Shivaji's courage to Rana's name,
Glory lasts forever fame.
The tale stretches wide as the tremendous ground,
A legacy of love and pride profound.

-Bhoomi Somal
B.A. English (II Year)

The background of the page features a white dove in flight, positioned above a faint map of India. Two hands are shown reaching upwards from the bottom corners of the frame, one on the left and one on the right, as if offering support or reaching towards the dove. The overall color palette is soft, with light blues, greys, and a warm beige background.

Roots of Harmony

From India's past, so old and wise,
Ideas spread beneath the skies.
Yoga heals, helps minds stay free,
Now it is known in every country.

Karma says, "You get what you give,"
A simple way to learn and live.
Ahimsa teaches not to harm,
Peace and kindness, the only true charm.

Meditation, calm and deep,
It helps the world find peace.
From India's roots, so strong and so wide,
Its wisdom flows like a rising tide.

-Pragya Chopra
B.A. English (I Year)

Rhythm of Tradition

*Sought by hands for guidance, feet in motion,
With a small dance and holy chant at the start.
Joy springs then with song,
Strength and shape shall bestow it.*

*The prayers of morning,
Breakfast suffused with love's bright light.
An unbroken bond prevails,
Now and forever.*

*The roots protect one's mind from storms,
Guided northward through ice and snow.
Ever shall the son be bound to his father,
A sacred bond from creation to judgment.*

*Bonds exist to lift, not to tie—
A flowing brook, a steady stream.
Treasure the customs, respect the time,
The past and future masquerade.*

*-Bhumi Kapoor
B.A. English (11 Year)*

The Timeless Thread of Rituals and Traditions

Woven in time, a tapestry bright,
Rituals and traditions, a guiding light.
A whispered prayer at morning's rise,
A bridge to the past, where wisdom lies.
The warmth of the table, hearts gathered near,
Stories exchanged, ambitions clear.
A cherished recipe, passed with care,
A taste of love beyond compare.
A bedtime tale, a melody deep,
Legends whispered before we sleep.
The sun's first glow, a promise anew,
A ritual of hope in golden hue.
In simple moments, sacred ties,
A thread of meaning never dies.
A sense of belonging, a bond so true,
A spirit shared in all we do.
So let us treasure these customs dear,
In every rhythm, hearts appear.
For in their wisdom, life unfolds,
A timeless love our soul beholds.
Through shifting seasons, years unknown,
They stand steadfast, deeply sown.
A constant hand in joy and strife,
A light to guide the path of life.
Like rivers flowing, strong yet free,
They nourish souls endlessly.
A tribute to life, in grace and might,
A beacon of love, forever bright.
So let us honor these sacred ways,
Their wisdom shining through our days.
May their spirit forever thrive,
Enriching all, keeping love alive.

- SIMRAN KAKKAR
M.A. English (I Year)





FOLK TO

Gond Art

Gond art is a vibrant tribal art form from India, deeply connected to storytelling. Originating from the Gond tribe, it visually narrates folklore, myths, and nature's spirit through intricate patterns, fine lines, and bright colors. Traditionally painted on walls, it now appears on paper and canvas.



Just as literature preserves culture through words, Gond art does so through images, keeping tribal wisdom alive. Pioneered globally by Jangarh Singh Shyam, it continues to evolve while staying rooted in its storytelling essence.

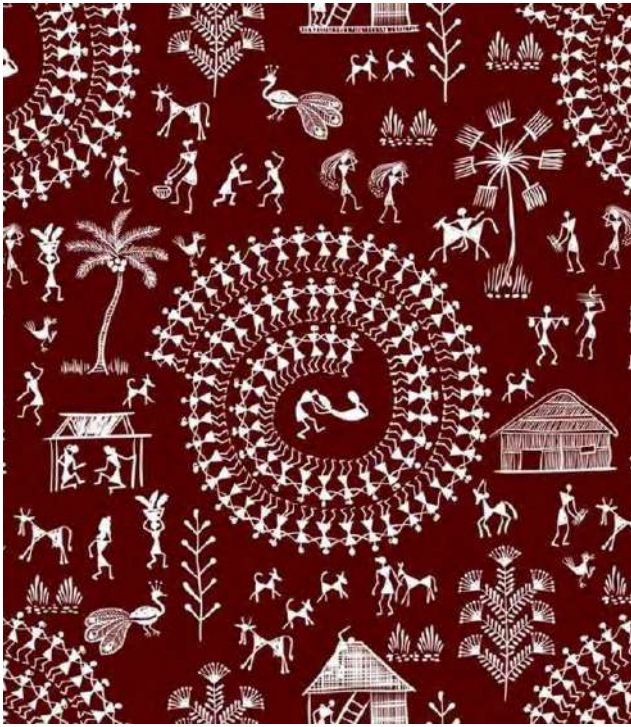


Madhubani Art

Madhubani art, is a powerful form of storytelling. Originating from Bihar, India, it depicts mythology, nature, and daily life using bold colors, intricate patterns, and symbolic imagery. Traditionally painted on walls and later on paper, it mirrors how stories move from oral traditions to written texts. Artists use natural dyes and fine brushes—or even fingers and twigs—to create detailed compositions, much like poets carefully crafting verses. Passed down through generations, Madhubani preserves cultural heritage, proving that stories can be told not just through words but through mesmerizing visuals.

FINE

WARLI ART



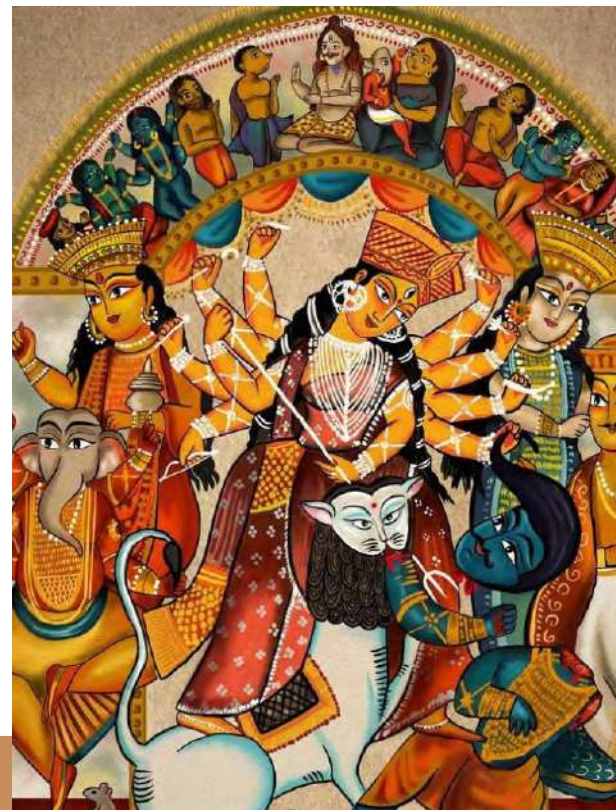
Warli art, much like ancient literature, is a visual language that tells stories of tribal life, nature, and rituals. Originating from Maharashtra, India, this folk art uses simple geometric shapes—circles, triangles, and lines—to depict human figures, animals, and daily activities. Traditionally painted in white on mud walls, Warli art mirrors early cave paintings and the way storytelling evolved from symbols to words. Just as literature preserves history through text, Warli captures traditions through minimal yet expressive imagery. Timeless and deeply rooted, it continues to bridge the past and present, keeping its cultural essence alive.



Kalighat Art

Kalighat painting, like literature, is a vivid form of storytelling that blends tradition with modernity. Emerging in 19th-century Kolkata near the Kalighat temple, this art style transformed mythological tales, social themes, and everyday life into bold, expressive visuals. Originally made on cloth or scrolls by patuas (folk artists), it evolved with time, much like oral tales turning into written stories. With fluid brushstrokes, bright colors, and satirical elements, Kalighat art captured both devotion and social change. Its legacy endures, proving that both words and images can shape narratives and preserve culture.

[26]



WISDOM GRID

- Which Vedic ritual involved kings walking around a horse to assert their sovereignty?
- Which herbal formula in Ayurveda is considered an all-purpose tonic for immunity?
- Which philosophical concept in Vedanta refers to the ultimate, indescribable reality beyond human perception?
- Which foundational Ayurvedic text is attributed to the sage Charaka?
- Which branch of traditional Indian knowledge deals with temple architecture?
- Which ancient Indian school of philosophy deals with logic and reasoning?
- Which concept in Indian philosophy refers to the illusionary nature of the material world?
- What is the ancient Indian system of weights and measurements called?
- What is the ultimate goal of liberation in Indian philosophy?
- What is the concept that speaks of the idea of non violence and transcends the idea of dharma
- What is the morning prayer ritual in Hinduism called?
- What is the Mahabharata called?
- Which text by Manu is considered the oldest legal treatise of India?
- Which Indian concept is similar to the idea of ‘cause and effect’?
- Which Indian health system is based on balancing doshas?

C A D S I M T Y A W C W
 H B Y O T K S A S M H T
 A E T R I D O S H A Y D
 R M U B H Y H C V Y A V
 A N L P A R V N A A W N
 K B A X S N N Y M N A P
 A R M K A R M A E R N B
 S A N D H Y A Y D I P R
 A H L V R S R A H S R S
 M M I T A J B Q A H A B
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PERSPECTIVE UNFOLDED

(Seeing Beyond the Obvious)

CULT IN ANCIENT INDIA

A cult, which is one of the most vague and ambiguous ideologies in the modern world, is simply a sizable group of individuals that exhibit unconventional views that are often seen as socially undesirable. They may exhibit eccentric behaviour because of their unusual views or for various other reasons.

The 'cultic deed' is vital to the Cult's social reality. This behaviour is a form of worship, which is a complex of attitudes and sentiments, symbols (words, gestures, rites, and rituals), and, most importantly, a connection to the sacred object and the outside world. It involves a social boundary and cooperative behaviour. Additionally, cultic movements centred on specific people or legendary or mythological figures are common in rural spaces.



Daayan- The term "Daayan cult" describes a covert organization that first appeared in Maharashtra's Latur district, in the fifteenth century. According to the folklore, a woman who has been mistreated by her family or who died during childbirth due to neglect from the family resurfaces as a 'Daayan', haunting the family and consuming the blood of male relatives. In India, they are connected to the devotion of goddess Kali and Dura. Many of these worshipers, who are also known locally as Dakin is or Yoginis, thought they were these goddesses' handmaidens.

Aghori- The Aghori belong to a Hindu sect that is thought to have existed for a millennium. Baba Keenaram (Kinaram), a 17th-century ascetic who reportedly lived to reach 170 years, is credited with creating the current Aghori sect. The Aghori typically live close to cremation places, However, they may also be found in more isolated places, such as the scorching deserts of Gujarat, the deep forests of Bengal, and the chilly caverns of the Himalayas. Cannibalism is one of the most well-known Aghori customs. They eat the flesh of bodies that are taken to the cremation site. Although it can occasionally be grilled over an open flame, this human flesh is mostly consumed raw. According to the Aghori, differences are just illusions that stand in the way of a person's spiritual growth. They therefore fail to distinguish between human and animal meat, as well as between good and evil. Therefore, eating dead flesh is a confirmation of the Aghori belief system.

~ Sakshi Negi
M.A. English (I Year)



SHAKTI PEETHAS

SACRED ABODES OF THE DIVINE FEMININE

Shakti Peethas, which are also known as Sati Peethas, are honored pilgrimages that are considered to represent the divine feminine energy of Hinduism. These holy shrines are rooted in the legend of Goddess Sati and Lord Shiva. Spread across the Indian subcontinent, they form an extensive spiritual network that attracts millions of devotees each year. Shakti Peethas, besides their religious significance, exemplify the cultural, mythological, and philosophic Shaktism, a sect that is devoted to the complete worship of Goddess Durga as the ultimate power.

The beginning of Shakti Peethas is closely related with the epic of Goddess Sati, the first wife of Lord Shiva. According to the Purans, during the Satyayuga, Daksha Prajāpati held a grand yajna (sacrifice) led by Brihaspati. Annoyed with Shiva's asceticism and his ways of living, Daksha disapproved of his daughter, Sati's marriage with him. As an act of contempt, Daksha invited all celestial gods to the yajna, deliberately excluding Shiva and Sati. On discovering the news of the great occasion in her father's house, Goddess Sati asks Lord Shiva to attend the occasion. Lord Shiva disapproved of Devi Sati's request saying 'that going to anyone's place without an invitation is an insult, even if the place belonged to a family member'.



However, on her arrival, she was confronted by her father who was completely indifferent to her. In a fit of rage and grief over Daksha's continuous slandering of her husband, Sati sacrificed herself by self-immolation. Lord Shiva, swallowed up by grief and rage of losing his wife, appeared carrying the charred body of Devi Sati over the universe. He did this while simultaneously performing the cosmic dance of destruction, the Tandava. Lord Vishnu, worried some of the destruction of the world, launches the Sudarshana Chakra having Sati's body dismembered causing her to be thrown scattered in pieces in different places of the world. These places that were sanctified by the presence of Goddess Shakti became the revered Shakti Peethas.

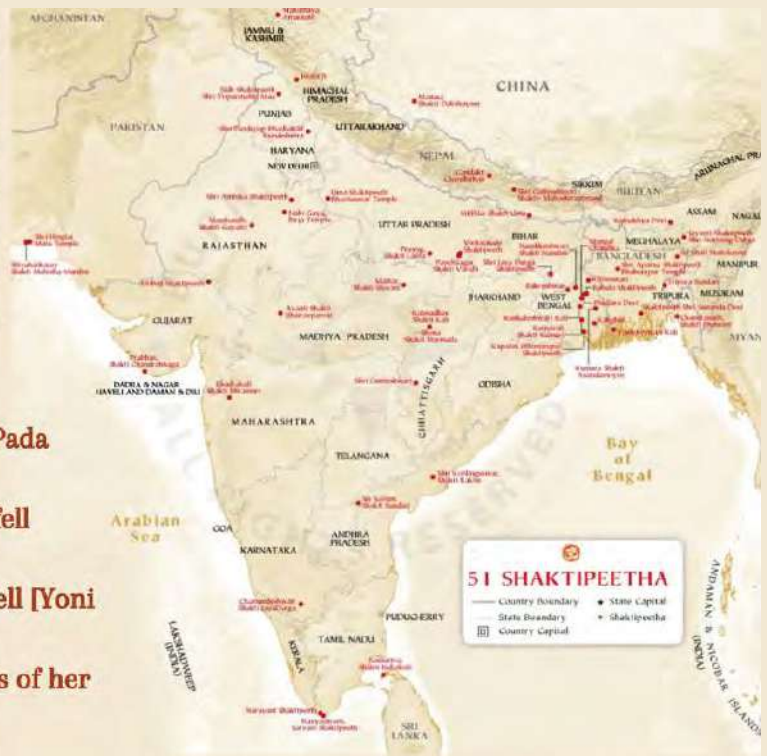
According to traditional records, there are 51 Shakti Peethas, each affiliated with the specific part of Devi Sati's body, which represents a form of the Goddess Shakti, and a Bhairava [a fierce manifestation of Lord Shiva], as her protector. Of these, 41 are in India, while 10 are located in Bangladesh, Nepal, Pakistan, Sri Lanka, and Tibet (China). The primary four Shakti Peethas mentioned by the Shiva Purana and the Kalika Purana are:

Vimala Peetha (Puri, Odisha) – where Devi Sati's feet fell [Pada Khanda].

Tara Tarini Peetha (Ganjam, Odisha) – where her breasts fell [Stana Khanda].

Kamakhya Peetha (Guwahati, Assam) – where her vagina fell [Yoni Khanda].

Dakshina Kalika Peetha (Kalighat, Kolkata) – where the toes of her right foot fell [Mukha Khanda].



The unity of the concept of Shakti Peethas with nature and the area's traditional culture is eternal. Most of them are constructed high up on mountains, hills, sacred rivers and other places, thus they acquire the idea of holiness. The notion that the almighty Mother (Mata) is the divine ego-manifestation of all Shakti Peethas is a crucial aspect of the spiritual affinity between these sacred regions.

Each Shakti Peetha symbolizes a unique aspect of Devi Sati's divine energy, serving not only as places of worship but also as conduits of cosmic power. Devotees visit these sacred sites seeking divine blessings, protection, and spiritual enlightenment. These temples are vibrant centers of religious festivities, rituals, and pilgrimages, particularly during Navratri and Durga Puja.

It is believed that visiting a Shakti Peetha purifies the soul, bestows divine grace, and strengthens one's connection with the cosmic energy of Goddess Shakti. From Sati's tragic self-immolation to the dispersal of her sacred remains, the Shakti Peethas stand as enduring spiritual sanctuaries, commemorating the Goddess's cosmic role as the force of both creation and destruction. These temples continue to be a profound testament to the divine feminine power, inspiring devotion and reverence across generations.

Monal Mittal
B.A English (IIIrd Year)

THE RELEVANCE OF CARVAKA PHILOSOPHY IN THE CONTEMPORARY WORLD



In today's modern era, where beliefs clash with ideologies, Charvaka's teachings hold exceptional relevance. The philosophy urges us to embrace rationality and skepticism, anchoring us to the tangible world rather than unseen forces. It advocates a life shaped by observation and experience, not by metaphysical constructs.

**"Not in the heavens, nor in the stars above,
But in the earth we walk, do we find what we love."**

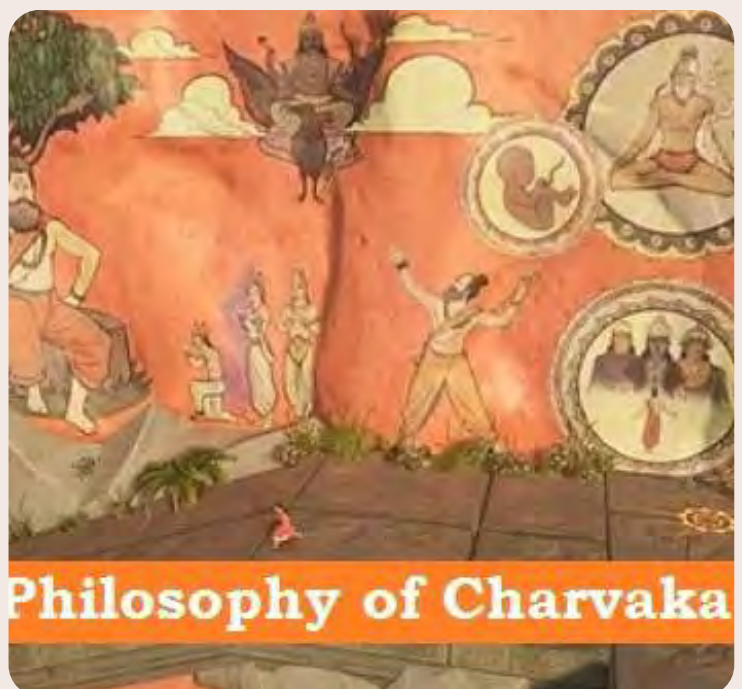
This poetic line encapsulates the idea that truth lies in what we can perceive through our senses, and not in abstract beliefs. Charvaka Philosophy urges us to question what we see, hear, and read. In an era of uncertainty, where the pursuit of truth often feels overwhelming, it champions reason, mindfulness, and living in the present. In a society where ambition and productivity are often prioritized over well-being, Charvaka's emphasis on sensory pleasure as the ultimate good may seem archaic or even controversial. However, it resonates with modern movements advocating self-care and mindfulness. The philosophy of living in the moment is a crucial reminder in today's fast-paced world, where relentless striving can lead to burnout.

Many young people are recognizing the need to pause, appreciate life's little joys, and find balance. Carvaka challenges blind faith, asserting that truth depends solely on what we can see, touch, and experience. This does not dismiss spirituality entirely but suggests that it should stem from personal experiences rather than unquestioned belief in the supernatural.


**"What is the goal of life, but to revel in the world,
To bask in the warmth of the sun, and in the ocean's tide
swirl?"**

These lines reflect a modern interpretation of Carvaka's celebration of sensory experiences—an invitation to embrace life not just in ideals but in the warmth of the world around us. As we navigate the complexities of modern life, Carvaka's wisdom remains timeless. It urges us to live fully in the present, trust in reason, and ground our beliefs in tangible reality. The philosophy reminds us that the answers we seek are not in the heavens but in the very earth that we occupy now.

– Aadhya Vats
M.A. English (I Year)



Philosophy of Charvaka



WAR, PEACE AND CONFLICT RESOLUTION: Insights from *The Mahabharata*

In *the Mahabharata* strategic relationships alongside soft influence emerge as important strategic principles. The Pandavas gained better dominance over the Kauravas because they built strategic alliances with significant nations. Their diplomatic alliances together with their shared interests proved essential for achieving their final triumph. The contemporary world requires international alliances plus economic cooperation along with cultural diplomacy to preserve peaceful relations while stopping potential conflicts. Countries that develop enduring alliances while nurturing respectful relationships between nations tend to stay peaceful and settle disagreements through diplomatic means.

The Mahabharata portrays Dharma Yuddha as a valuable lesson about rightful warfare. When oppression along with injustice reached their maximum level, the Pandavas had no choice but to engage in war. The war remains ethical through two constraints: no unarmed troops will face assault and conflicts must happen only under daytime conditions. The Mahabharata's teachings on righteousness resonate with modern insights by demonstrating military intervention. It should occur as a final option and respect ethical standards to minimize battlefield casualties. Throughout Mahabharata, the ethical ground rules of war highlight that moral limits should never be broken even during times of combat.

The epic gives viewers an understanding of what wounded pride becomes when it pairs with revenge. Duryodhana's inability to control his hatred against the Pandavas brought destruction to his entire lineage until his end. His lack of decision-making abilities arose from a combination of pride and strong self-possession which led to a disastrous outcome. History provides present-day leaders lessons about how decisions made through ego lead to unnecessary conflict escalation. True leadership requires leaders to make lasting peace development their main priority while resolving personal conflicts.

Yudhishtira gained his military victory at the end of the war yet he spent the rest of his life grieving about the number of lives lost. The king used his role to establish fair justice to create peaceful harmony. He understood victory in battle would not result in enduring peace between nations.

Long-term peace requires three essential elements including recovery through healing processes, along with economic reconstruction efforts and physical infrastructure development. Society recognizes through its current methods of post-conflict reconstruction, that peace requires solutions that extend beyond mere military truces. The establishment of genuine peace emerges from reconciliation efforts alongside justice activities that lead communities.

These classics guide our present society to understand that authentic leadership comes from wise decisions and negotiation skills that lead to enduring peace.

~ Shorya Kumar

B.A. English (I Year)

THE RED FORT: A SYMBOL OF ETERNITY FOR INDIA'S HERITAGE



The Red Fort, or Lal Qila, is among India's most popular ancient monuments. It is positioned in Old Delhi and has become a symbol of India's heritage. In 1648, it was built by the Mughal Emperor Shah Jahan. It was the chateau of the Mughal emperors for about 200 years. It is now designated as a UNESCO World Heritage Site and remains one of the principal tourist spots. The Red Fort was constructed in 1638 when Shah Jahan resolved to relocate his capital from Agra to Delhi. Qila-e-Mubarak underwent architectural design by Ustad Ahmad Lahori who developed its initial plan. The Mughal Period designated the Fort as an essential centre where governance met administration with cultural pursuits. The fort encompasses many historic events over the centuries, such as the decline of the Mughal Empire, British colonization, and the independence movement of India. On August 15, 1947, India's first Prime Minister, Jawaharlal Nehru, unfurled the national flag at the Red Fort, celebrating the independence of the nation from British rule.

In addition, it was constructed with red sandstone and occupies an area of 255 acres. Structural elements at the fort reach a height of 75 feet and form gigantic walls. The combination of Persian, Timurid and Indian architectural styles forms the complete fort complex. As a prime architectural accomplishment, Red Fort demonstrates the greatness of Mughal architectural methods. The sight of the Red Fort provides a unique encounter which takes you into history while mesmerizing your entire being. You will find the Lahori Gate entrance remarkable because it ushers visitors to the red sandstone walls of the fort. Visitors can find traditional handicrafts as well as cultural objects and souvenirs at the Chhatta Bazaar which raises the intensity of the experience within the fort. The magnificent gardens together with the distinctive handcrafted palaces and ancient halls create a strong sensation of Mughal luxury during that period. During nighttime, the Light and Sound Show at the fort delivers a glorious historical narrative through dramatic storytelling while inundating the spectators with colourful lighting. A perfect blend of tranquil Rang Mahal and carefully crafted Diwan-i-Khas beauty creates an experience that people will never forget.

The Red Fort exists as both an architectural masterpiece and a monument which has seen India's glamorous historical developments. Indian freedom together with national strength and cultural history continue to be embodied by this enduring monument. Visiting the Red Fort provides people with an opportunity to explore Mughal grandeur as well as India's brave act of independence.

– Vanshika and Avneet
B.A. English (I Year)

Epic Reflections: How Ancient Tales Shape Modern Minds

Epic traditions build modern literature in numerous ways. Beginning from long narratives and heroic journeys to mythological references, epic elements blend contemporary works with depth and resonance. It emphasizes cultural conventions and challenges traditional ideals, especially those related to bravery. The Ramayana and The Mahabharata are regarded as the two primary epics. Whether it is about economic, social, or political organizations, these epics are the primary source of information.



In the modern world, they highlight ideas like dharma and karma and serve as ethical and moral principles that direct the behavior of both individuals and society. Epics inspired many people to look upon its symbolism. The Mahabharata is often considered the longest epic in the world, with over 100,000 verses. It is not just a story about the Kauravas and Pandavas but with an elevated grand narrative comprising philosophy, politics, spirituality, and human emotions. The Ramayana, on the other hand, presents a more straightforward tale of verses about loyalty, justice, and human imperfection. These themes will always remain relevant which is why modern writers, filmmakers, and thinkers eagerly write books and produce movies and adaptations of these classics.

These ancient texts deliver profound wisdom about ethics and spirituality which highlight their relevance to present-day leadership and moral discourse. Dharma along with karma and moksha affect philosophical discussions that emerge in literature when combined with corporate leadership. These epics also influenced books and movies all around the world and explored the depths of contemporary narrative. Furthermore, these epics provide eternal knowledge which teaches essential lessons about human power to endure and showcases just principles and general human behaviour. They maintain their influence which shapes both our moral outlook and our understanding of leadership which leads to individual development.



~ Aditi Apte
B.A. English (I Year)

UNVEILING THE TRUTH BEHIND DIWALI

It is certain that all are be like why Diwali is celebrated .Diwali commemorates the return of Lord Rama, his wife Sita, and his brother Lakshman to Ayodhya after fourteen years of exile. However, if the event is to celebrate Lord Rama's return, have you ever wondered why we worship Lord Ganesha and Goddess Lakshmi on Diwali?

In India, Diwali is a five-day celebration that begins on the thirteenth day of Krishna Paksha, according to the Padma Purana, which dates from the 1st century BCE to the 3rd century. According to Indian History, apart from the return of Lord Rama, this day of amavasya also marks as the birth of Goddess Lakshmi from the churning of the cosmic ocean of milk during the 'Samudra Manthana' , which is why Lakshmi, the Goddess of wealth and prosperity, is revered on this day.



This provides an answer to the major speculation regarding the cause of Lakshmi Poojan. Now, why is Lord Ganesha worshipped alongside Moreover goddess Lakshmi instead of Lord Vishnu?

There are two distinct stories behind this, Before the month of saavan, a day falls which is called as Devshayani Ekadshi, after which Lord Vishnu remains in Shayan state (resting) for four months and later comes in Jagrit state in Kartik Month on Devudthan Ekadshi after Diwali, which is why he is not venerated along goddess Lakshmi. Moreover as the tales go, Lord Ganesha was adopted by Lakshmi from Maa Parvati to experience motherhood. As everyone is aware, Lord Ganesha is the god considered of beginnings and auspiciousness (Agrapujya) and is the remover of obstacles.

They both come as a unified blessing to their devotees. The Vighnaharta, clears all the obstacles and gives wisdom to reach towards our Laksh or 'Lakshmi'.

~Radhika Garg
M.A. English (I Year)





ANCIENT INDIAN EPICS

Timeless Lessons of Dharma, Devotion, and Fulfillment

Wandering through modern life, lost in the noise and chaos of the world around us, we might propose a different story altogether that ancient Indian epics like The Ramayana or The Mahabharata could unleash for you a truly fulfilling life, rich in meaning. These epics, far from old myths, are a treasure trove of knowledge, guidance, and provocation. Just consider Dharma, the core communication, which deals with a way of living in which a mortal conducts himself innocently and virtuousness is communicated about him. Shri Ram, the substantiation for Dharma, the potent King of Ayodhya, who stands piecemeal with the words to speak on the cause of verity and justice, along with compassion. What truly makes the Shri Ram saga stand piecemeal from others is that he adhered to his Dharma unrelentingly against all the adversity. In the tale of his decision to either abandon his wife, Sita, or carry out his kingly duties, he chose his Dharma and his obligations by standing up for what was right. Thus, this act encourages a person to maintain integrity and ethics throughout his life and to defend his cause when things get difficult. The story of Arjun, the fabulous legionnaire of The Mahabharata, stands as a great illustration of this wherein, Arjun has to decide whether to combat his kin or not. He finds himself in a stage of conflict between his concern for being a legionnaire and being in love with his family. In the end, he decides to act according to his Dharma and does what's right, which enables him to reach a state of peace and fulfillment. But what about the conception of Bhakti or devotion and love for an advanced power or a noble cause?

Then comes the story of Sudama and Krishna. Sudama, a poor brahmin, is a devotee of Krishna and is notorious for his unerring love and devotion towards the lord. Sudama and Krishna's fellowship is the most beautiful illustration of devotion and love. The love and devotion that Sudama has for Krishna is so unadulterated and unselfish that he invites Krishna to manifest his divine form before him. Reflecting on these stories and generalities, one would often realize the importance of a genuine and innocent existence. Satya or verity is the central idea in Indian epics which finds its expression in Shri Ram's story. Wherever he'd to choose between telling the truth and lying, Shri Ram told the truth at the expense of his precious life. This story reminds us that leading a life of truth and integrity by being open and truthful about everything is really essential. These epics are, in fact, a treasure trove of wisdom, guidance, and alleviation. By embracing Dharma, Karma, and Bhakti and by living our lives in verity and integrity, we shall be able to find the purpose of our lives that will last until the end of our existence. Let us, thus, take alleviation from Indian epics and strive to lead a life that is guided by the principles of Dharma, Karma, and Bhakti. Doing so will bring us peace and fulfillment that will give us joy and happiness and inspire us to live a life that's indeed meaningful and fulfilling.

Tripti Bansal

B.A. ENGLISH (IIInd Year)





Foundations of Guru Gobind Singh Marg

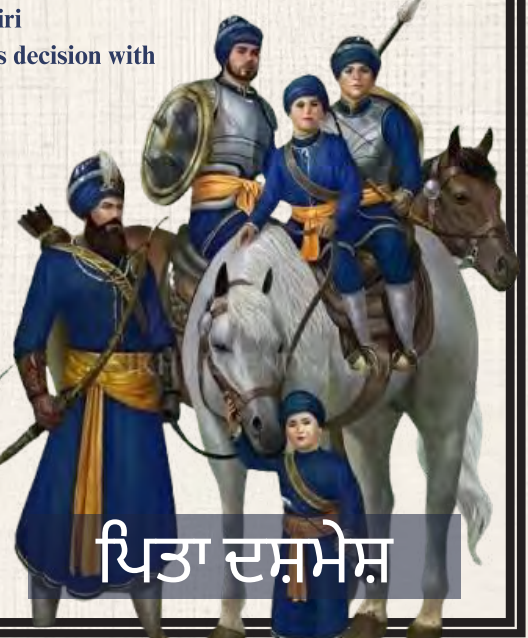
Guru Gobind Singh Ji, the tenth guru of the Sikh faith was born in Patna, in 1666, India. He was the establisher of the Sikh Religion; Khalsa. He set up this belief in 1699, which worked to promote equality and justice amongst the people. He was a leader, a fellow with unparalleled courage, a poet, and a spiritual teacher.

Even after death, he made sure to instil his legacy further by giving many precious teachings to the Sikh community through the Guru Granth Sahib. Guru Gobind Singh Ji has inspired people throughout the years, to live with valour using faith and love. His literature, most profoundly the “Dasam Granth”, shows his fighting spirit and deep-rooted spirituality. He extolled virtues that include righteousness, devotion to God, and bravery. From Jaap Sahib to Zafarnama, his poems are about inner strength, fighting for justice, and most importantly, never bowing down in the face of adversity. His pieces continue to serve the Sikh population by helping them remember to live free from oppression while being deeply connected to God. The term “Guru Gobind Singh Marg” showcases his journey throughout India and his astonishing tales from each stop.

Born and brought up in Patna, he was from a family blessed with a deep spiritual heritage. During his stay in Patna, Guru Gobind Singh Ji, who was then called Gobind Rai, was known for his playful nature and love for games, especially those involving swordsmanship and archery, reflecting his future role as a warrior and leader and obeying the teachings of “Miri Piri” (the balance of spiritual and temporal power). He spent his childhood in Patna studying and taking religious guidance from his father Guru Teg Bahadur Sahib Ji, the ninth guru setting the foundation for his future role. Gurudwara Hazur Sahib, Patna is built on the very spot of his birth and is not only a place of pilgrimage for Sikhs but also a powerful reminder of his teachings on justice, equality and bravery. Since a young age, he believed in “Manas ki jaat” (One human race or community).

Guru Gobind Singh Ji showed great courage and sacrifice at the very tender age of nine when his father, Guru Tegh Bahadur Sahib Ji, was confronted with a tough decision. The tyrannical reign of the Mughal Empire was capturing numerous Hindus, especially the Kashmiri Pandits, to embrace Islam. The Kashmiri Pandits, unable to bear the turmoil, approached Guru Tegh Bahadur Sahib Ji. In a courageous act, Guru Tegh Bahadur Sahib Ji, realizing the significance of religious freedom, volunteered to give up his life to save the rights of the Kashmiri Pandits. Guru Gobind Singh Ji, who was just a child then, supported his father's decision with unflinching devotion and conviction.

Guru Gobind Singh Ji, along with his family, shifted to Anandpur Sahib in 1675 for security and to create a base for the Sikh nation. The Mughal Empire, led by Emperor Aurangzeb, was at that time increasing its persecution of Sikhs. After his father, Guru Tegh Bahadur Ji had become a martyr for the cause of preserving religious freedom for Hindus by giving his life, Guru Gobind Singh Ji searched for a site where he might pursue his mission of safeguarding Sikhism and defending justice. Anandpur Sahib, located in the foothills of Shivalik, became a safe and strategic place for him to concentrate on the spiritual and military growth of the Sikh nation. Anandpur Sahib became an important hub of Sikhism where Guru Gobind Singh Ji not only cultivated Sikh values but also formed the Khalsa in 1699, turning Sikhs into one united and strong organization to fight oppression.





The life of Guru Gobind Singh Ji is marked by the enormous personal sacrifices he made in the interest of his faith and society. Perhaps one of the most poignant examples of his sacrifice was when he sacrificed his own family as offerings in the pursuit of justice. His older sons, Ajit Singh (17 years old) and Jujhar Singh (13 years old), also fought in the battle of Chamkaur courageously and were martyred in 1704, demonstrating their relentless commitment to the Khalsa and the Sikh mission. The most heart-wrenching sacrifice was that of his younger sons, Zorawar Singh (9 years old) and Fateh Singh (6 years old) along with Mata Gujri ji, who were taken into custody by the Mughal forces. Despite being only young children, they refused to renounce their faith and were bricked alive by the Mughal emperor's orders. Even after the loss of his four sons and mother along with his fort at Anandpur sahib, he did not bow down.

After suffering to loss of parivar vichoda, Guru Gobind Singh Maharaj came to Delhi. His visits to Delhi were significant, particularly during his time in conflict with the Mughal Empire. He initially reached Delhi in 1705. At this time, the Guru had to struggle against the Mughal Emperor Aurangzeb, who wanted to suppress the growing number and influence of the Guru and the Sikhs. Despite the tension, Guru Gobind Singh Ji

remained firm about his principles of justice, truth, and freedom of religion. Guru ji came to Delhi with khalsa fauj. He was working for the cause of poor people in Delhi, even though he suffered from the loss of his family members and followers. The most prominent incident of his stay was when he met the Mughal Emperor. Guru Gobind Singh Ji never compromised his values despite facing troubles.

At last, the stay of Guru Gobind Singh Ji at Nanded, Maharashtra, is one of the most crucial episodes of his life. Following a decade of constant warfare, he visited Nanded in 1708 to experience peace of mind. This was the place where he made history by giving the eternal position of the Sikh Guru to the Guru Granth Sahib, which is the Sikh sacred scripture. This meant that after him the Sikhs would no longer have a physical Guru, but would obey the words of the Guru Granth Sahib. When he was in Nanded, Guru Gobind Singh Ji continued to lead his followers and adhered to his principles of courage, justice, and piety. Unfortunately, he was attacked ruthlessly by Mughal soldiers and became seriously wounded. He passed away shortly in 1708. Nanded today has Gurdwara Hazur Sahib, a revered site where the Guru and his memory are commemorated, particularly his choice of making the Guru Granth Sahib the permanent Guru for all Sikhs. He emphasized not only divine wisdom but also "shastar vidya".

Khalsa Fauj

Guru Gobind Singh Ji established the Khalsa Fauj (Khalsa army) in 1699 to defend the people and combat injustice. Sikhs were called all over from Anandpur on Vaisakhi and he requested volunteers who would sacrifice their lives for the "path". When five courageous men came forward, Guru Gobind Singh Ji baptized them in Amrit (holy water) and named them Singh, which translates to lion. The Guru then requested these five men to baptize him, indicating that all were equal in the Khalsa. This formed the Khalsa, a strong and disciplined community that not only remained loyal to Sikh values but also guarded justice and protected those who were downtrodden. Guru Gobind Singh Ji assigned them the Five Ks (Kesh, Kara, Kanga, Kachera, and Kirpan), which symbolized their commitment to remain faithful and brave. The Khalsa Fauj became both a spiritual and military force, ready to protect and defend others.

- Gurbani Kaur
B.A English (II year)



The Confluence of Science and Spirituality in Ancient Indian Traditions

Since ancient times Science and Spirituality have united perfectly to create a complete vision of the universe and human health within Indian traditions. Modern scientific findings match quite well with ancient Indian beliefs derived from deep observation and spiritual understanding and logical reasoning. Science receives transformative intellectual contributions from Indians who synthesise evidence-based knowledge and abstract philosophical concepts.

The scientific breakthroughs in Indian intellectual thought including mathematics, astronomy, medicine, and surgery surpassed all other contemporary scientific knowledge and established universal scientific standards. The mathematical and astronomical contributions of Aryabhata (476 CE) stand out among all academics through his theory about Earth's axis rotation as well as his calculation of an accurate value for pi that established basic trigonometry principles. Mathematical students rely on Aryabhata for its timeless value as a fundamental mathematical text.

During the 1st century CE Charaka established himself as the "Father of Indian Medicine" through his medical work Charaka Samhita which explained fundamental principles of Ayurveda including metabolic processes and patient's bodily responses to illness alongside immunological functions.

During the 6th century BCE Sushruta composed the Sushruta Samhita which documented his surgical achievements including rhinoplasty and cataract removal techniques as well as advanced wound suturing procedures while also establishing an extensive comprehension of human body structure.

The primarily male connection in ancient Indian scholarship maintained links with female scholars who understood intellectual tradition and created philosophical and logical as well as literary contributions. During a time of social adversity, many female intellectuals took part in deep mental discussions.



The Nyayaschool of thought had Katyayani as one of its writers and scholars who worked as both a philosopher and logician. Her rational thinking delivered a breakthrough to contemporary scholars and affected subsequent developments in philosophical knowledge systems. The Mahabharata mentions Sulabha as a thinker who challenged King Janaka in intellectual discourse about self and moksha by reforming societal codes through her knowledge of spiritual freedom surpassing traditional caste system boundaries.

At around 700 BCE , Vedic sage Gargi Vachaknavi joined the ranks of specialised intellectual sparring matches alongside other leading sages. The Brihadaranyaka Upanishad reveals how she questioned the great philosopher “Yajnavalkya” about universe creation through her deep insight into metaphysical matters. The poet-philosopher Lopamudra composed Rig Vedic poetry which showed how women could fulfil their religious practices while carrying out daily life responsibilities while also emphasising the value of intellectual knowledge in Vedic studies. Through scholarly works and intellectual arguments, these women made substantial contributions to the growth of India's deep philosophical and intellectual heritage.

Ancient Indian culture finds revived importance in human lives as modern science and technology extract new knowledge from India's age-old intellectual inheritance. Modern scientific disciplines incorporate ancient knowledge through their ethical practices of medicine mental health and astronomy. Planetology derived its present base of astronomical number calculations from Aryabhata's work in space science and astronomy.

Path-breaking space exploration missions like Chandrayaan and Mangalyaan constitute the present-day space accomplishments of the Indian Space Research Organisation (ISRO). Both missions focus on lunar and Martian research. Natural and pharmaceutical industries have added Ayurvedic plants to their pharmacopoeia especially turmeric (curcumin), ashwagandha and neem because of their potent anti-inflammatory traits, adaptogenic characteristics and antimicrobial properties. Cognitive scientists together with therapists validate that mindfulness practices provide substantial therapeutic benefits for treating depression along with anxiety and PTSD thereby demonstrating the scientific credibility of primitive mental techniques. The ancient wisdom transmits knowledge between earlier holistic principles and contemporary developments.

Indian spiritual and scientific traditions present their timeless approach which allows humans to understand cosmic reality. Each writer starting from Aryabhata to Charaka and Sushruta along with Katyayani and Sulabha and more experts employed a complex knowledge framework without dividing physical matters from metaphysical aspects. Scientific data from today demonstrates that ancient Indian principles were more about reality rather than faith-based beliefs.

People can create a future society that respects both empirical factual knowledge and inner knowledge by applying this ancient wisdom to modern science.



INDIAN CUISINES UNVEILED: A DELICIOUS BLEND OF TRADITION AND TASTE



"From the sizzling tandoors of the north to the aromatic curries of the south, Indian cuisine is a journey of endless discovery".

The combination of tandoor pit cooking from northern India and South Indian curries leads to an infinite discovery path in Indian food. Indian cuisine goes beyond the act of having a meal because it brings together the magnificent cultural legacy and melds old traditions into mesmerising aromas and vivid tastes across the country. Each part of the country brings distinctive culinary elements to dining, which includes coconut-enhanced South Indian dishes and North Indian hot, spicy curries. When traditional spices are cooked in hot oil alongside flavourful dishes derived from age-old generational recipes, this produces a memorable sensory adventure. The various food dishes carry their distinct stories ranging from all culinary offerings in Mumbai street stalls to Rajasthan royal banquets and home-cooked meals from Kerala.

From Turmeric to Cardamom: The Power of Indian Spices

Indian spices form the pure essence of Indian cooking because they produce elaborate flavour profiles and aromatic measures united with deep layers of taste. Indian cuisine achieves its distinctive character through certain spices called as masalas which create favourable combinations between sweet and spicy elements while featuring earthy and tangy flavours. The defining elements in Indian cuisine emerge from spices with their rich chilli pepper spice and soothing cumin along with coriander flavours.

The beneficial spice turmeric stands out for its natural colour and its essential taste, which dominates many traditional food preparations. Cardamom lends its smooth floral with sweet essence that improves both main courses and sweets. The sophistication of gravies together with the complexity of biryanis reaches its peak through the use of cinnamon and cloves. As primary elements of South Indian cooking, both curry leaves and mustard seeds bring intense aromatic qualities which elevate the taste spectrum.

Traditional Ayurveda medicine recognises that numerous spices deliver healthcare advantages for the human body. The combination of natural benefits exists in cinnamon, which supports blood sugar balance, and ginger helps in digestion through its anti-inflammatory characteristics of turmeric. The digestive system benefits from ingestion of asafoetida (hing) and mustard seeds, and natural preservation occurs with consumption of turmeric and chilli.



Beyond Borders: The Unique Regional Cuisines of India

Each part of India presents different culinary tastes because of its weather patterns complied with accessible goods and cultural traditions that highlight its consuming artistry equally with its landmass division. The cuisine of North India features creamy food preparations complemented with tandoori cooking techniques as well as numerous dairy products during its preparation.

People in this region enjoy eating Mughlai-Punjabi cuisine, which includes kebabs and slow-cooked meat preparations with intense flavours. The cuisine of the southern region thrives through distinctive tastes that mix tamarind with rice and lentils while using coconut as well as bringing spicy and tangy elements to the table. Residents of this area enjoy their morning meals with idlis and dosas as the main dishes. The inhabitants of South India, deeply enjoy Rasam, which is a tangy soup created from tamarind with spices. One of the most celebrated dishes in Tamil Nadu is the Chettinad Chicken, while Hyderabadi Biryani stands as the signature dish of the region because of its intense tastes with its traditional rice and meat preparation.

Goan food uniquely represents both existing indigenous Indian cultures along with Portuguese cultural remnants, while the classic representation would be a fish curry prepared with coconut. Dhokla stands as the popular Gujarati snack since it presents itself as a delicate steamed gram flour creation. Laal Maas stands as the characteristic dish of Rajasthan which presents a red-colored mutton curry with intense heat levels. The culinary tradition of East Indian Bengal, Odisha and Assam defines its food taste through delicate flavours alongside fish staples and mustard oil usage.

The closure of every traditional Indian meal requires the presence of sweet delicacies.

Indian tradition and culture demands that desserts occupy their place at every celebration and festival. Kheer stands as a dense Indian sweet along with Jalebi and Gulab Jamun, which are crispy golden spirals and soft milk dumplings. The love of sweets among Indians is demonstrated through two rich desserts: Mysore Pak, made in Karnataka from excessive ghee, and Peda, which stands as a dense milk fudge that combines cardamom and saffron flavours.

All in all meals in Indian cooking serve to honour history together with cultural and traditional practices. The food history encompasses its origin territory alongside the creators and lifestyle practices of regional society. The experience of traditional meals eaten either at home or at feasts gives you access to the extensive background of Indian cuisine with its various flavours and cultural traditions.

~ Kriti Sharma
M.A. English (1 Year)





NEW WINE IN A NEW BOTTLE: A MODERNISTIC SPIN ON ANCIENT PRACTICES

Traditions and rituals have shaped nations, societies, and personal identities for ages, making them an essential component of human civilization. These patterns give daily life shape, meaning, and continuity, despite their origins in personal habits, family traditions, or religious beliefs. Rituals and customs continue to hold great relevance in our constantly evolving and fast-paced world, influencing our social ties, psychological health, and sense of purpose in general.

The Psychological Implications of Traditions and Rituals:

In a volatile atmosphere, rituals provide a sense of security and control. People who conform to established habits find solace in predictability, which reduces stress and anxiety. Rituals have been demonstrated in behavioral research to promote emotional control, boost confidence, and improve performance. Athletes' pre-performance practices, such as visualization exercises or unique warm-ups, have been found to increase attention and lower anxiety. These rituals assist in processing emotions, provide closure, and memorialize important life events. Many traditions are performed together that promote a feeling of community and establish social ties. Involvement of ritual may enhance a group's sense of coherence and identity. They can even help in the healing process by providing comfort and help during grieving. People can better manage the difficulties of loss and process their feelings by participating in such rituals.

Strengthening Social Bonds through Shared Practices

Community rituals and traditions are effective means of establishing closer bonds between people. Holiday get-togethers, weekly family dinners, and annual vacations are an instance of shared customs that strengthen emotional ties within families. These unifying experiences strengthen family identity and values while generating memorable recollections.

Rituals' Historical and Cultural Significance

Traditions and rituals act as cultural markers, establishing cultural identity and preserving oral histories. A particular society's wisdom, customs, and moral ideals are embodied in the many traditions that have been passed down through the years. Rituals are frequently woven into dance, music, storytelling, and painting to provide a diverse range of cultural expression. Besides honoring their ancestors, people who take part in these customs also learn more about their own heritage and position in the world.

The Development of Rituals in the Contemporary Era

These routines provide stability, connection, and a feeling of purpose in daily life, regardless of whether they are based on long-standing traditions or recently formed personal habits. People can strengthen their social ties, develop a greater appreciation for their heritage, and advance their personal development by adopting rituals.

From Yoga to Surya Namaskar : Cataloguing India's Wellness Practices



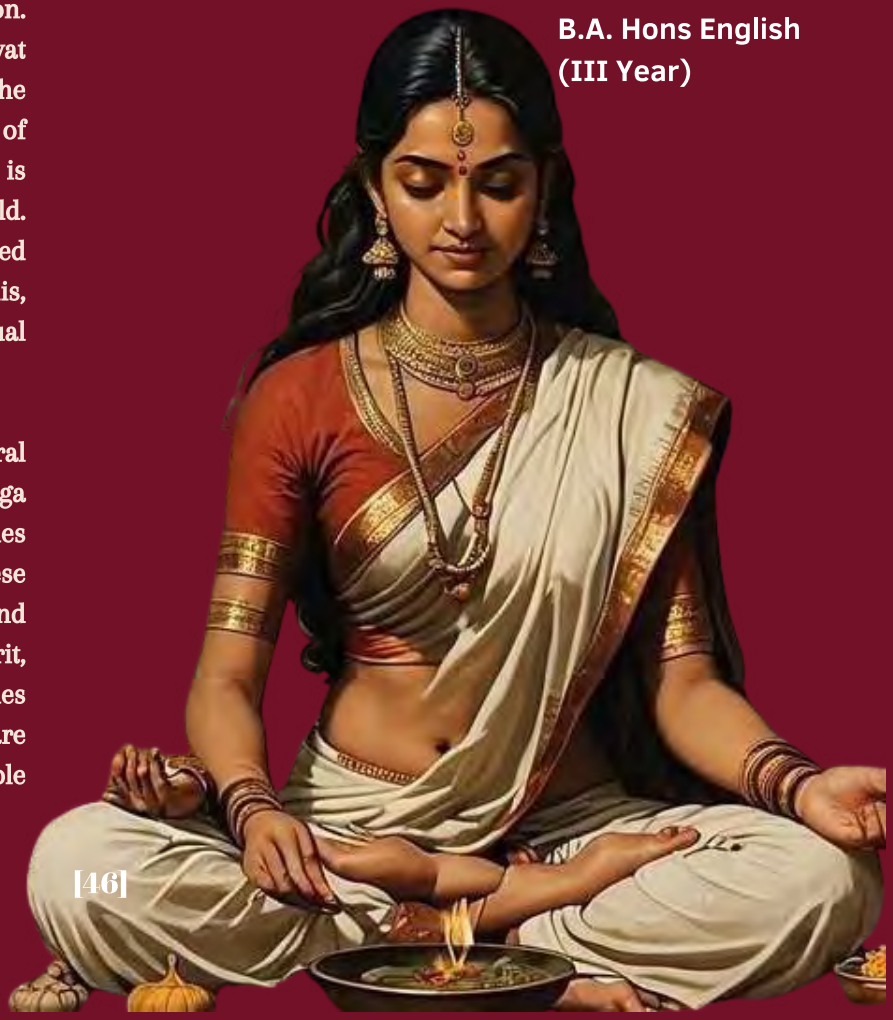
Hindu mythology promotes holistic health through several practices which focus on the well-being of the mind, spirit, and body. These ancient traditional practices not only promote religious activities but also prove helpful in maintaining a balanced and healthy lifestyle. Ancient Hindu scriptures also highlight the importance of harmony with nature, discipline, and self-motivation, connecting humans with spiritual advancements.

Yoga has been recognized as one of the most important contributions of Hindu scripture to holistic health. Yoga is a practice that combines physical postures, breath control, and meditation. In the holy books of Hindu civilization, Bhagvat Geeta and Patanjali's yoga sutras promote the benefits of meditation (dhyana) as a source of inner peace that unites them with divinity. Yoga is still being practiced in India and all over the world. Lord Shiva, also known as Adiyogi, has conveyed this knowledge of yoga to the Saptarishis, emphasizing mental clarity and spiritual awakening.

Hindu mythology offers a wealth of cultural practices that encourage holistic health. From yoga to fasting and mindfulness, consciousness provides a balanced life approach. By incorporating these practices, an individual can attain peace and achieve harmony within mind, body, and spirit, encouraging a healthy existence. These principles are deeply rooted in ancient wisdom and are continued to modern times offering a sustainable living.

Fasting is an integral practice in Hinduism that is not only performed for religious devotion but in reality, has health benefits. Ayurveda supports fasting as a way to rejuvenate the digestive system. It aids digestion and creates a balance between the mind and spirit. Daily Hindu rituals have physical and mental health benefits, Surya namaskar and Surya Arghya are some of them. The early morning practice of waking up is beneficial to improve cognitive function and energy. Chanting of mantras like Om and Gayatri mantra produce vibrations that enhance concentration, reduce stress, and promote emotional stability. Classical music and bhajans (devotional songs) also generate a healing sensation and balance within an individual.

~ Alisha
B.A. Hons English
(III Year)





" Nine Shades of the Soul"

Rasa, which can be defined as an emotional state of mind, has been for centuries a significant part of Indian aesthetic theory. The *Natyashastra*, a treatise by **Bharata Muni**, is the source of the **ashtarasa**, or the eight emotional states. It is still widely followed in classical Indian performing arts. The Kashmiri **Shaivist Abhinavagupta** (10th Century AD) and his predecessor **Anandavardhana** (9th Century AD) both later interpolated the idea of the 9th Rasa. By including the idea of the Santa Rasa, which he views as the core of all Rasas, **Abhinavagupta** expands on the eight Rasas. The concept of the **Navarasa** is deeply embedded in our narrative styles of visual depiction, it provides a wealth of material for exploring the arts in various forms because it talks about the depth and purity of emotion, which can be shared with the "rasik," or viewer, who shares the artist's expression and the moment in an elevated state of mind.

Following are the nine Rasas:

Sringara: Love

The crown jewel of all feelings, it links to devotional love and eliminates ego. Shringara Rasa is an understanding that there is always beauty to be admired and that it may be found everywhere. It arises from 'Rati' bhava, or the joy of passion, success, and wish fulfillment. The color and the deity associated to Sringara Rasa is light-green and Lord Vishnu respectively. "Shakuntala" by Kalidasa is a classic Indian play that prominently depicts "Sringara Rasa" ; the love story between Shakuntala and King Dushyanta exquisitely illustrates various aspects of Sringara, including the lovers' union (Sanyoga) and separation (Vipralambha). Shringar Rasa is abundant in Lord Krishna's Raas Leela in Indian History. In the classic narrative of Krishna, he dances with Radha and her friends in the Raas Leela, also known as the Raas dance.

Raudra : Anger

Raudra Rasa is a Sanskrit term that means "furious sentiments". It originates from 'Krodha' bhava, or rage sparked by cruelty, provocation, lying, insults, and other such things.

Red eyes, furrowed eyebrows, lip biting, and cheek movement are all indications of rasa, or anubhāvas. The color Red and Lord Rudra symbolizes Raudra Rasa.

Bhavabhuti's play "Malatimadhava" is a classical example of this rasa. Malati's father, Vidyadhara, is a traditional and orthodox Brahmin who becomes furious when he finds out that his daughter is in love with Madhava. His Raudra Rasa comes from a place of power and control, and his frustration with his daughter's defiance intensifies as he tries to impose his will.

Karuna: Compassion

The feeling of empathy: Understanding the sadness of others. This Rasa originates from 'Shoka' bhava, which is sorrow induced by loss, panic, anguish, and separation from loved ones.

It is associated with the color grey and the Hindu God, Yama.

Kalidasa's "Abhijnana Shakuntalam" is a well-known Indian play that illustrates "Karuna Rasa"; in particular, the moment where King Dushyanta forgets Shakuntala because of a curse, generating a profound sense of sadness and estrangement, invokes the Karuna Rasa in the audience.

Adbhutha : Wonder

"Emotion of wonder" is the Sanskrit word for Adbhutarasa. It can show up in a variety of ways, such as when you gaze at art, listen to music, watch kids play, or experience the beauty of someone else. Curiosity, fascination, and wondering about something are some of its sub-components. It is associated with the color yellow and Lord Brahma.

In this ancient Sanskrit play "Vikramorvashiyam" by Kalidasa, the king Vikramaditya falls in love with the celestial nymph Urvashi. The king's capacity to access the world of the Gods and experience their divine interventions is just one of many amazing and miraculous events that occur during the play. The cosmic order that regulates the connection between a mortal and an immortal, as well as the mysterious and breathtaking nature of their love, are the subjects of the Adbhuta Rasa.

Hasya: Laughter

Making others laugh or laughing at oneself; Hasya Rasa originates from the 'Hasa' bhava, which includes amusement, humorous conduct, deformed movements, and experiencing something bizarre. It helps one to get relief from tension and worry. It is associated with the color white and the divine being, Pramatha.

The Indian play "Raja Ki Aayegi Baraat" by Vijay Tendulkar is one which incorporates Hasya Rasa. Although Tendulkar is well known for his serious plays that examine social issues, this specific play explores topics like love and social conventions by combining satire and comedy.

Another example is the well-known Hindi play "Andher Nagari Chaupat Raja" by Sri Lal Shukla, which uses satire to highlight humor in the depiction of politics and social dysfunction.

Veera: Courageous

As the name implies, this Rasa arises from the state of energy. When there is bravery, courage, mastery, pride, and steadfastness, the Rasa is revealed. The Rasa relies on the mental stability and firmness. Its colour is yellow or orange and it is attributed to Lord Indra.

Plays like "Chhatrapati Shivaji Maharaj" by Vishnu Vaman Shirwadkar and various adaptations of "The Mahabharata" are itself a treasure trove of heroic moments and figures that exemplify Veera Rasa. On the battlefield, figures such as Bhima, Arjuna, and Abhimanyu exhibit extraordinary bravery and valor.

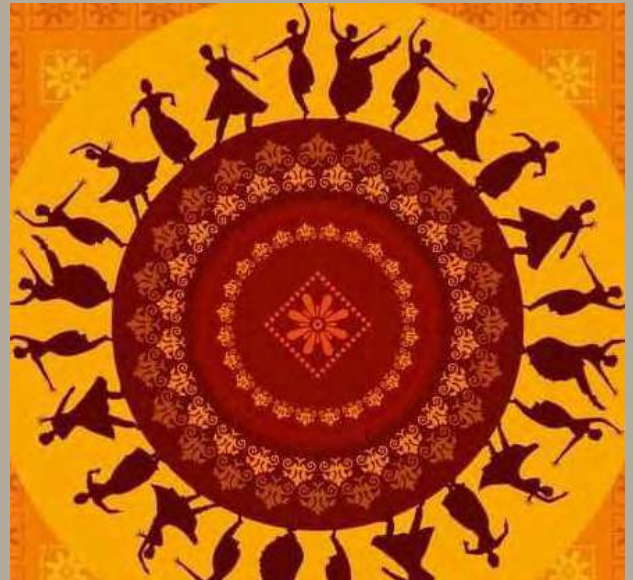


Bhayanaka : Fear

Bhayanaka Rasa is the rasa of fear. It stands for the emotion of terror or fear that develops in response to potentially dangerous or harmful circumstances. The depicted fear can range from existential dread to physical terror.

The color and the deity associated to Bhayanaka Rasa is black and Kala respectively.

E. V. Sadanandan's "Chandralekha" is a play in which psychological strain and the idea of the supernatural are the sources of anxiety. Chandralekha, the main character, is plagued by a fear of disaster and faces an uncertain future. The play is filled with intense fear and dread that invokes the Bhayankarasa in the viewers.



Bibhatsa : Disgust

According to Natyashastra, Bibhatsa Rasa refers to experiencing something undesirable or unpleasant while totally disengaging from this situation. It results from 'Jugupsa' bhava, or aversion, and is caused by troubling events.

Its color is blue and is attributed to Lord Shiva (Mahakaal).

Girish Karnad's "The Vultures" delves into the nuanced feelings of moral decay, treachery, and greed. The play's characters, who are caught up in a web of deceit and corruption, express disgust at the lengths they will go to in order to protect their own interests.

Santa: Peace

One of the nine rasas, the Santa Rasa, is the state of calm or serenity. It is characterized by a sense of peace, quietude, and tranquility. Its Sthayi Bhava is Sama, i.e, state of freedom from everything be it worldly desires or actions. Shanta Rasa is depicted through a serene facial expression, calm body posture, often with slightly closed eyes.

The color of the Shantarasa is white and its presiding deity is Vishnu.

Kalhana's Rajatarangini is a historical narrative of the Kashmiri monarchs that incorporates aspects of philosophy and mythology.



The classifications of the primary human emotions make it possible to recognize the various ways in which emotions can be effectively expressed and related to one another. In times of joy as well as sorrow, these can also be employed as tools to deal with the happenings of the real world.

- Radhika Garg
M.A. English (I Year)

The Art of Reasoning: Unveiling Six Forms of Logic in Indian Thought

Indian philosophy is a diverse and profound tradition that has evolved over thousands of years, offering a wide range of perspectives on the nature of reality, knowledge, and human existence. At the core of this intellectual tradition are the six classical systems of thought.



-Chetali Saluja

B.A. English (II Year)

THE TIMELESS BEAUTY OF INDIAN CLASSICAL MUSIC

“Indian classical music is not just sound; it is a meditation, a journey into the soul.” – Sri. Ravi Shankar

Indian classical music is more than an art form; it is a spiritual and emotional experience deeply rooted in India’s cultural heritage. Originating from ancient Vedic traditions, it is based on the intricate interplay of ragas (melodies) and taals (rhythms), creating a system that is both scientific and expressive. Divided into **Hindustani (North Indian) and Carnatic (South Indian)** music, this tradition emphasizes improvisation, precision, and devotion. Hindustani music evolved with Persian influences, while Carnatic music retained a strong connection to Sanskrit and devotional compositions.

At its core, Indian classical music is built on **seven swaras (musical notes): Sa, Re, Ga, Ma, Pa, Dha, Ni – each evoking distinct emotions.** These notes, combined with ragas, create unique moods, whether joyous, melancholic, or meditative. The rhythmic cycles, or taals, add structure, ranging from the widely used **Teentaal (16 beats) in Hindustani music to Adi Tala (8 beats) in Carnatic music.** Indian classical music is not just about entertainment; it has a profound impact on meditation, well-being, and cultural identity. The carefully crafted ragas can influence emotions, enhance concentration, and even reflect nature and time. Beyond India, its global influence continues to grow, inspiring musicians across genres. With legends like **Ravi Shankar, Bhimsen Joshi, and M.S. Subbulakshmi**, Indian classical music has gained worldwide recognition. Whether in temples, royal courts, or contemporary fusion, its timeless appeal endures, bridging the past with the present.

In every note and rhythm, Indian classical music tells a story—one of devotion, depth, and an unbroken legacy of artistic excellence.

**– Bhoomi Somal
B.A . English (II Year)**



From Tunes to Beats:

Cataloguing India's Dance Forms

India is a country which is a perfect blend of its traditions and heritage. Indian classical dance, also known as Bharatiya Shastriya Nritya comes from the Sanskrit word, "Bharatiya" which means Indian, "Nritya" means dance and "Shastriya" from "shastra" meaning science. Indian classical dance forms encompass three major aspects Natya (dramatic enactment), Nritya (expressive dance), and Nritta (pure dance). These three aspects have been used for thousands of years to showcase emotions through hand gestures (mudras), facial expressions (bhavas) and body movements (talas). Some of the most prominent classical dance forms are Bharatanatyam, Kathak, Kuchipudi, Odissi, Kathakali, Manipuri, and Mohiniyattam.

Bharatanatyam originated from Tamil Nadu. It traces back to the Natyashastra which is an ancient treatise. The word Bharatanatyam was derived by joining two Sanskrit words: 'Natyam' meaning dance and 'Bharata' which is a mnemonic containing 'Bha' (bhava/emotions), 'Ra' (raga/melody), and 'Ta' (tala/rhythm). Bharatanatyam is a form that brings together culture, beauty, and spirituality.

Kathak, a dance of Northern India is often classified as a dance of love. It was originated by Kathaka professional storytellers who used a mixture of dance, song and drama. It is characterized by the use of footwork and precise rhythmic patterns that the dancers articulate by controlling about 100 ankle bells.

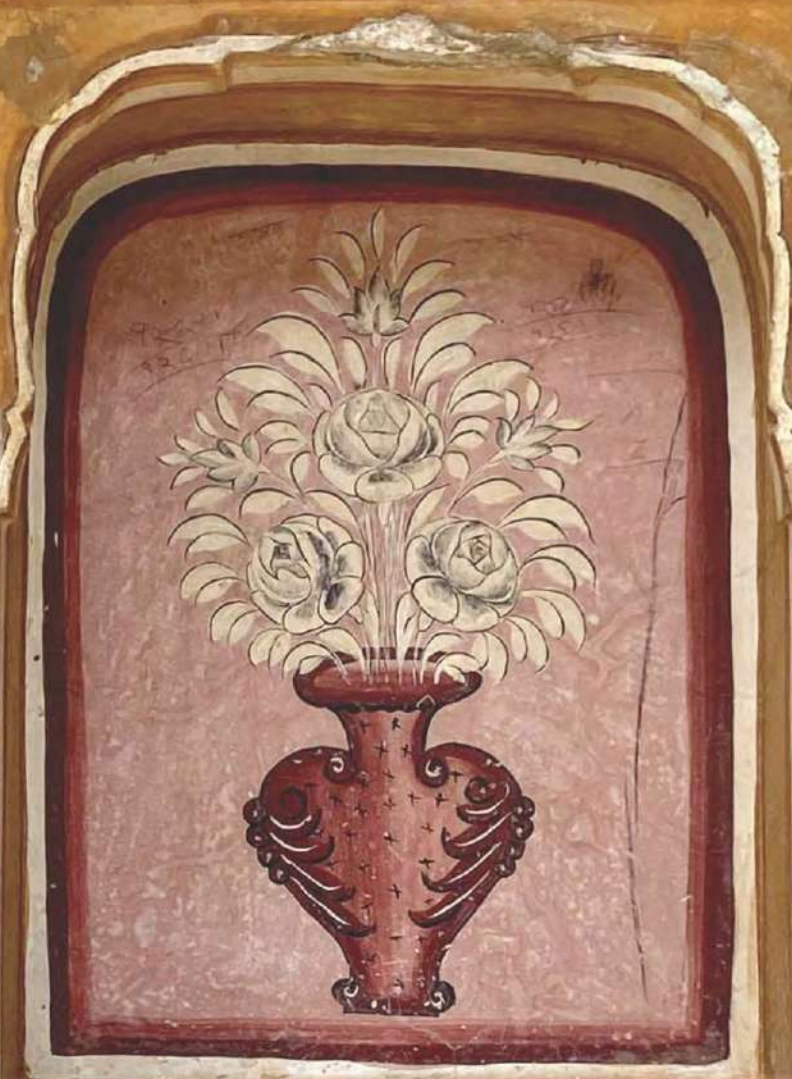
Kuchipudi dance from the state of Andhra Pradesh is highly ritualized with a formalise found in dance introduction sprinkling of holy water and burning of incense along with invocations of goddesses. It is characterized by fast rhythm and fluid movements creating a unique blend of control, strength and delicacy in it.

Odissi is originated from Odisha. It is one of the oldest surviving classical dances of India. It is predominantly a dance of women, with postures that replicate those found in temples. The dancers create intricate geometrical shapes and patterns with their body. In Odissi, performance include invocation, nritta, nritya, natya and moksha (spiritual liberation).

Kathakali comes from the state of Kerala. Kathakali is a religious dance that draws inspiration from the Ramayana and stories from the Shaiva traditions. Similar to other Indian classical dances, it also uses excellent footwork, impressive casuals of face and hands with music and vocal performance but it can be distinguished from others through the use of Vivid Make and costumes worn by the performers.

Manipuri comes from Manipur in Northern Eastern India. It has its roots in the state's folk traditions and rituals and often depicts scenes from the life of Lord Krishna. It is known for its graceful movements and strong devotional themes. This dance form is known for its seasonal theme and expressive choreography in forex tunic costumes influenced by ancient text.

Mohiniyattam evolved in the state of Kerala. This dance form is known for its subtle, balanced, slow-paced, and gentle graceful movement patterns. It evolved as a part of the temple ritual. It raises feminine love in its performance to showcase devotional love with lacya and bhava.



Paastiche

(A Blend of Art)



-Sadia Fatima
B.A. English (11 year)



-Tripti Bansal
B.A. English (11 year)



-Tripti Bansal
B.A. English (11 year)



-Bhumi Kapoor
B.A. English (11 year)



-Muskan Gupta
B.A. Hons English (177 year)



-Himanshi Maheshwari
B.A. Hons English (177 year)



-Riya Jain
B.A. Hons English (177 year)



-Yashika Vadav
B.A. English (77 year)



-Anushika Yadav
B.A. English (1 year)



-Leena
B.A. Hons English (111 year)



-Vanshika Sharma
B.A. English (1 year)

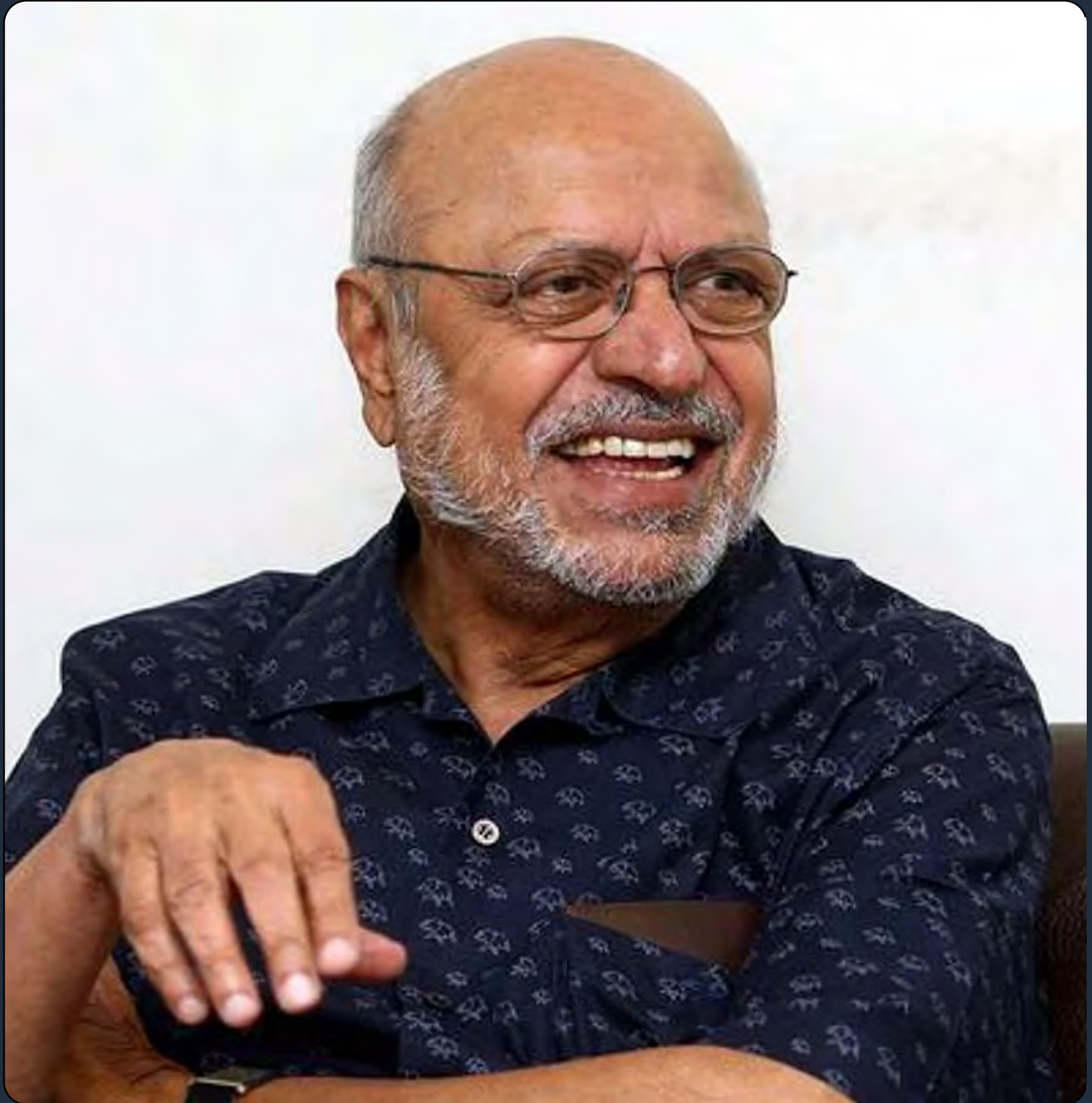


- Saniya Zaidi
B.A. English (11 year)

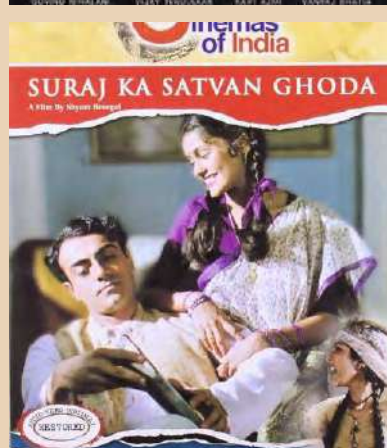
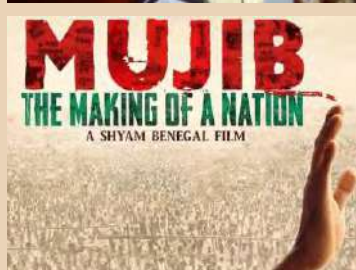
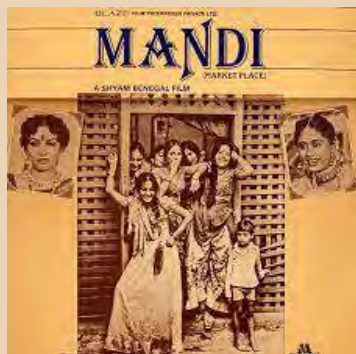
IN MEMORIAM

SHYAM BENEGAL

(1934 - 2024)



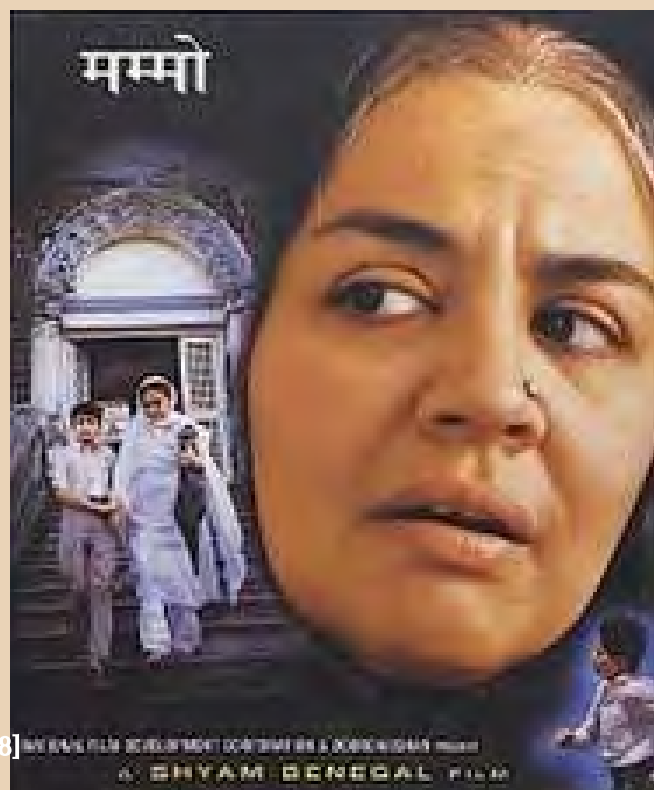
A Master Storyteller of Parallel Cinema



Renowned Film Maker Shyam Benegal who recently passed away at the age of ninety on December 23, 2024 was the most celebrated best known for its contribution to Indian cinema especially in its field of parallel cinema which led to its separate movement in 1970's. His work has continuously combined intellectual depth, social realism, and an examination of intricate characters and subjects, frequently emphasizing the hardships of common people within the frameworks of broader socio - political environments.

Shyam Benegal made a substantial impact on Indian television in addition to his work in film. The historical television series Bharat Ek Khoj (1988), which was based on Jawaharlal Nehru's book The Discovery of India, is arguably his most well-known work. The series, which covered India's history from antiquity to the post-independence period, was well-liked for its historical depth and educational value. His cinema of compassion inspired and gave people tools to develop empathy for others. It also made people understand that serious, socially committed cinema with deeply engaging narratives and great performances is an art form to admire, appreciate, and explore.

His most iconic films are Nishant (1975), Manthan (1976), Bhumika (1977), Katha (1983), Junoon (1978), Zubeidaa (2001) and Welcome to Sajjanpur (2008).



Shyam Benegal was born on December 14, 1939, in Trimulgherry, Hyderabad (now in Telangana), India. He grew up in a culturally rich environment and developed an early interest in arts, particularly in theater and films. Shyam Benegal's achievements go beyond simple filmmaking; his creations serve as a testament to the transformative, empathetic, and understanding potential of cinema. Benegal's deep knowledge of human nature, culture, and history has allowed him to take Indian film to new heights and make it a social commentary as well as a source of amusement.

Shyam Benegal's films serve as a potent reminder of the depth, complexity, and promise of cinema as a medium for truth-telling and societal reflection in a world that frequently embraces superficial luxury. His work is a symbol of intellectual filmmaking that speaks to the globe, not just India, and will surely continue to inspire audiences and filmmakers for centuries to come.

He is also the author of three books based on his own films: The Churning with Vijay Tendulkar (1984), which was based on Manthan; Satyajit Ray (1988), based on his biographical cinema, Satyajit Ray; and The Marketplace (1989), based on Mandi.

– Radhika Garg
M.A. English (I Year)

DHARMA DILEMMA

NAVIGATING THE CROSSROADS OF DUTY AND DESIRE.

- You find a wallet on the street. Dharma reminds us of honesty and leaving the wallet as it is, but karma suggests maybe this is the reward for your past good deeds. **What do you do?**
- You see a starving child steal food from a market. Dharma says stealing is wrong, but karma suggests that perhaps the child's suffering is a result of his/her past deeds. **Do you intervene or let it be?**
- You see an injured bird on the road. Dharma preaches compassion, but karma suggests that it's suffering is part of the natural cycle. **Do you intervene or let nature take its course?**
- A friend entrusts you with a secret that could harm someone if left unspoken. Dharma says loyalty to the friend, but karma suggests silence could cause further suffering. **Do you keep the secret or reveal it?**
- You have a chance to make a lot of money in a business that bends ethical rules but doesn't technically break them. Dharma says fairness at all costs, but karma suggests that this opportunity may be a part of your fate. **Do you take it?**
- A person who had wronged you in the past now needs your help. Dharma advocates forgiveness, but karma suggests they are facing the consequences of their actions. **Do you help them or walk away?**



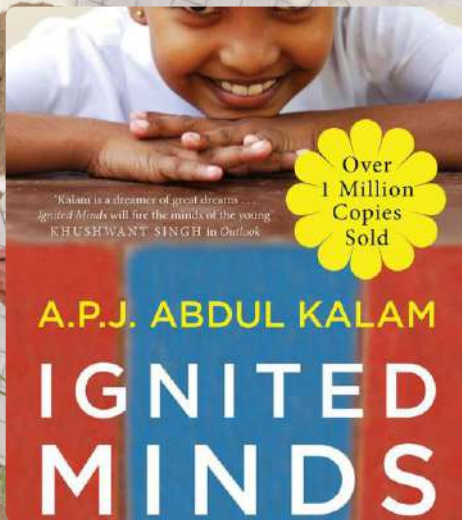


BEYOND THE COVER

(WHAT TO READ)

WHAT TO

Ignited Minds by A.P.J. Abdul Kalam



Ignited Minds by A.P.J. Abdul Kalam is a truly inspiring and beautiful book. It is a reminder of the incredible potential that lies in each one of us to make a difference in our society. What encouraged most about this book is its simplicity. He shares his personal, real-life stories, and his own experiences, making the book relatable. Throughout the book, Kalam emphasizes the importance of education and scientific thinking. His love for these subjects is evident. The book encourages readers to see big dreams, to set goals, and work hard to achieve them in future.

The aspect that struck me the most was the importance of positive thinking and the belief in people's abilities. He encourages readers to have confidence in themselves and to overcome fear or pressure with dedication and determination. Overall, "*Ignited Minds*" is a book that is sure to stay with you forever. It teaches a sense of hope and motivation, reminding us that each one of us can do anything for our nation and the world. It is a book that I would recommend to everyone for seeking inspiration and for a sense of purpose.

~ Harshita Baid
B.A English (1 Year)

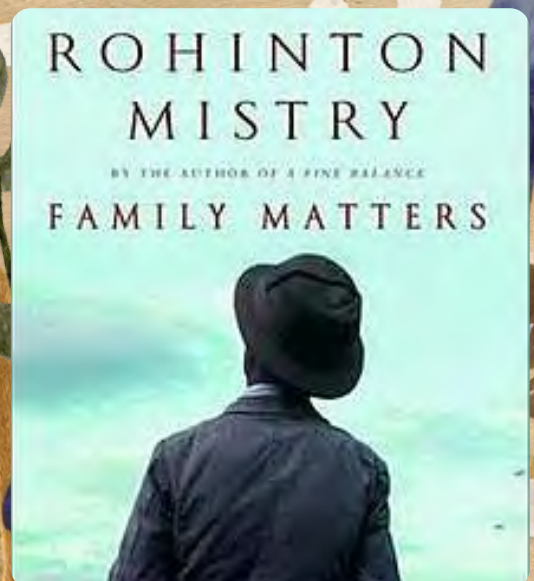
Family Matters By Rohinton Mistry

Rohinton Mistry's *Family Matters* is a poignant and deeply moving novel that explores the complexities of family life, ageing, and societal struggles in modern-day Mumbai. First published in 2002, the novel weaves together themes of duty, sacrifice, and the emotional burdens of caregiving through the lens of a middle-class Parsi family. Mistry's prose is rich and immersive, filled with vivid descriptions that bring Mumbai to life. His characters are deeply human, flawed yet relatable, and his storytelling is both tender and heartbreaking.

The novel's slow pace allows readers to fully absorb the weight of the family's struggles, making it an emotionally compelling read. The novel is set in Mumbai (formerly Bombay), a bustling and chaotic city that mirrors the struggles of the characters.

Family Matters is a beautifully written, thought-provoking novel that captures the essence of familial love and hardship. While the novel can be melancholic, its profound insights into human nature make it a rewarding read.

~ Simran Kakkar
M.A English (1st Year) [61]



READ

Pride And Prejudice By Jane Austen



PENGUIN CLASSICS

JANE AUSTEN

PRIDE AND PREJUDICE

Pride and Prejudice is one of the greatest stories ever written. Jane Austen—what a woman she was! Set in the 19th century, when women were expected to rely on men—be it a father or a husband—Austen herself defied those norms, writing her way through history. This novel isn't just about romance; it's about survival, independence, and challenging societal expectations. The film beautifully captures the essence of the book, opening with the famous line: "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." But was it just as easy for a woman to find a good husband?

Jane Austen gave us something far deeper—an exploration of love, respect, and self-worth. Whether through the novel or its many adaptations, *Pride and Prejudice* remains a masterpiece.

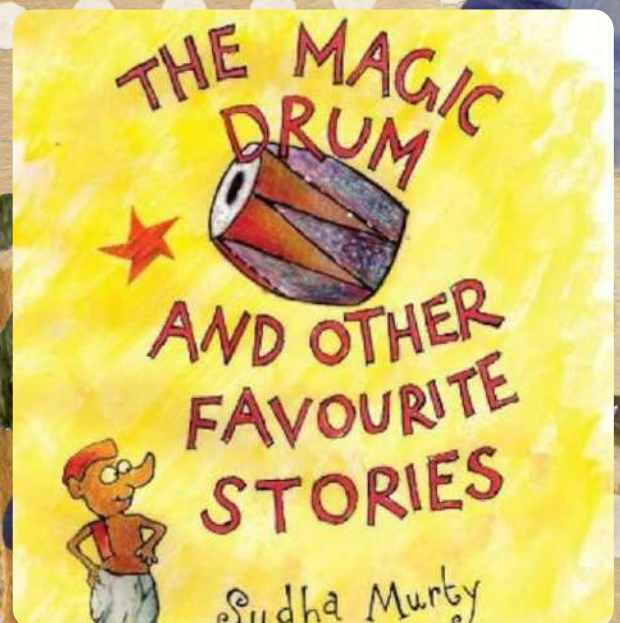
– Anmol Shimar
B.A English (II Year)

The Magic Drum and Other Favourite Stories By Sudha Murty

Sudha Murty's *The Magic Drum and Other Favourite Stories* is a delightful collection of folktales that captures the essence of India's rich storytelling tradition. The book features a variety of short stories, each carrying a meaningful lesson on values like honesty, kindness, and intelligence. With her simple and engaging writing style, Murty makes these stories enjoyable and easy to understand, making the book suitable for both children and adults. Some stories are humorous, while others are thought-provoking, but all of them highlight the wisdom passed down through generations.

The characters range from clever villagers and witty animals to foolish kings and magical beings, keeping the stories interesting and entertaining. Whether you are looking for a quick, light read or a collection of meaningful tales to share with young readers, this book is a perfect choice. It beautifully preserves the charm of traditional storytelling, making it a must-read for lovers of short and insightful stories.

– Drishti Arora
B.A English (II Year)



LAUGHING THROUGH LITERATURE

Rama went on a 14-year exile, fought demons, built a bridge, and rescued Sita. Meanwhile, some people can't even reply to texts on time.



What's the most ironic thing about teaching non-attachment?
People get too attached to their favourite guru!



Yoga teachers say "detach from material desires."
But they still charge ₹500 per session!



Why don't Ayurvedic doctors ever panic?
Because for them, every problem has a herbal solution!



Why was Ravana always stressed?
Because he had ten heads full of overthinking!

Why did the philosopher refuse to get angry?
Because he believed in karma and didn't want a return gift!



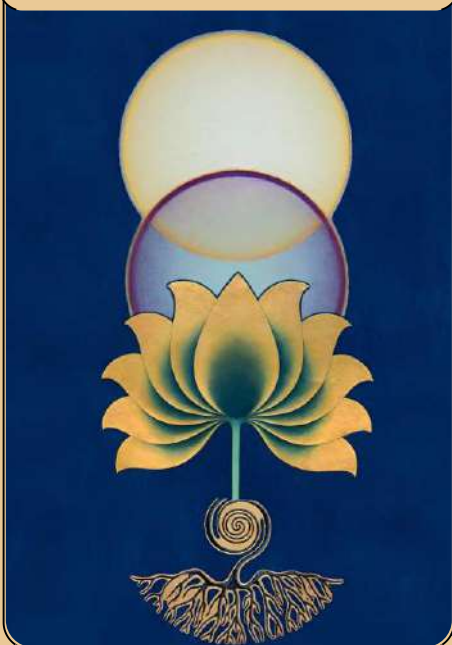
Why don't people ever argue about astrology?
Because every debate ends with "it's all in your stars."



**Why didn't Yudhishtira ever play poker?
Because he already lost everything in a dice game once—lesson learned!**



**Sanskrit scholars be like:
"I think, therefore I Sanskritize."**



**Why did the priest refuse
to do a short puja?
Because even the "quick
version" lasts at least two
hours!**

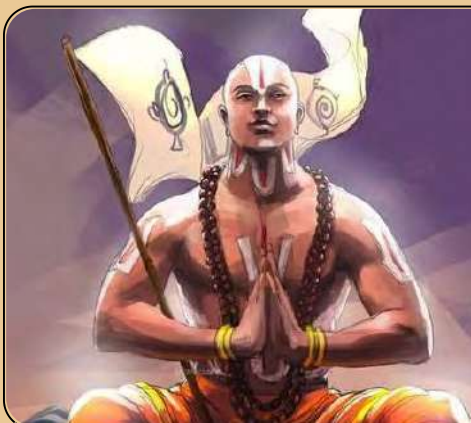
**Why did the lamp at Diwali feel
unappreciated?
Because everyone was busy taking
selfies instead of admiring its glow!**



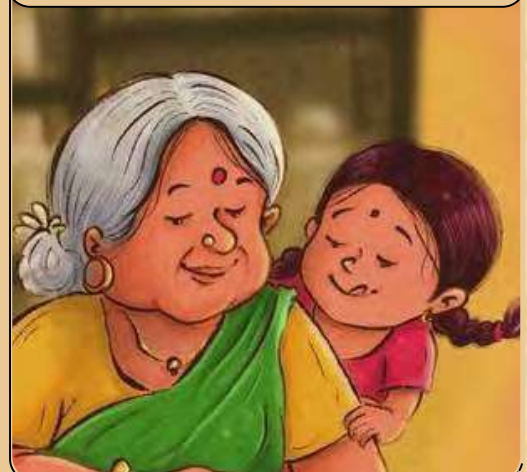
**Why don't modern politicians read
the Arthashastra?
Because then they'd have to admit
that Chanakya was smarter than
them!**



**What's the quickest way to make an
Indian grandmother happy?
Say you drank haldi doodh (turmeric
milk) instead of taking medicine!**



**Why do business schools love
quoting Chanakya?
Because he invented
corporate strategy before
MBAs existed!**



DIALOGUE DIARIES

(Echoes of Unspoken Words)



GRANDMA'S LUCKY COIN



Johnson had always been captivated by her grandmother's old medieval coin. Grandma kept it in her bag all the times, rubbing it vaguely between her fingers. She claimed that the medieval coin had brought luck throughout her life. The ancient coin played a pivotal role in clearing her exams to get success in her life. If we look at Johnson's point of view, it was just an ordinary coin. Yet, the way Grandma spoke about it made it seem almost charismatic. On a windy afternoon, Grandma tossed the coin into the air as she sat next to him on the couch. A strong expanse of air picked the spinning coin right from her hand. The coin made its descent from the steps toward the yard before it vanished through a drainage hole.

Grandma smirked, shaking her head. "Ah, luck is like that sometimes," he said, though Jhonson could see a hint of gloominess in his eyes.

That night, Johnson lay awake, wondering about the coin. According to Grandma, the ancient coin expressed dual symbolism through its connection to both- her life narrative and regular success opportunities. The significant events Grandma had shared about the coin became vividly present in his memory when she needed it to save her life. The power of the lucky object might stem from the faith that someone lets it hold rather than its physical attributes. The morning dawned for Johnson, who hurried right after waking up, Johnson observed as she inspected the drain with clumsy fingers while he eventually touched a round, icy object.

His soul sparkled with uncontrollable joy while pulling out the coin. He ran inside, waking Grandma with an elated smile.

Grandma took the coin, turning it over in her palm. A smile spread across her face, warm and knowing. "You see, Johnson," She said, "the real luck isn't in the coin. It's in the effort you put into something you care about." Johnson looked at the coin in her grandmother's hands. It wasn't magic, but maybe the belief behind it was.

A VINTAGE LAMP



Every day at dusk, faint golden rays illuminated the little prayer corner in Meera's home. Amma lit the brass lamp, and her soft Sanskrit shlokas were rhythmically chanted with a soothing touch. Fresh jasmine and sandalwood incense filled the air, warming and serenading the house. Ten-year-old Meera often sat nearby, pretending to read a book while secretly watching Amma. She didn't understand the words of the chants, nor did she see the point of lighting a lamp every day.

When she asked her mother about her doings, Amma smiled, fixing the folds of her simple cotton saree. "My dear child, the lamp is not merely for lighting the house.

The lamp stands for positivity in our lives, and it teaches us lessons of discipline and the strength of silence. And no matter how hard our day has been, it is this small light that reminds us that there is light within us." Meera nodded, though she was not convinced. The years went by, and Meera evolved into a determined young woman. A chance to study abroad stirred great excitement in her; however, soon after settling into a new way of life, she frequently felt lost and overwhelmed. Life ran fast and offered her no time to reflect.

One day, after the most tiring day of the year, Meera sat looking through her window at the city lights but then suddenly remembered her grandmother's lamp. The soft light instantaneously filled her space with the comfort of home, the sense of security she had not known she missed. She looked for a recording of the shlokas her grandmother would recite and let the soothing melody resonate through the apartment.

Within a couple of weeks, lighting the lamp and taking a few moments to herself in quiet contemplation became a daily habit.

Something my grandmother would do every night. It feels like it kind of grounds me.

Her roommates were drawn in, curious about this mysterious ritual. Different people brought small rituals of their own: some played soft music, others sat and wrote in a journal, and one merely sat in silence.

When Meera visited home during the holidays, she told Amma about her little ritual. Her grandmother listened with a knowing smile. "You see, traditions are not just about the past, Meera. They are about making moments of meaning in our lives. They remind us who we are, no matter where we go."

She first realized that illuminating a lamp was a tradition that crossed not only generations but also miles and cultures. What is an old-fashioned habit that has become her anchor in a world that keeps changing?

Increasingly that evening, as Amma sat beside her to watch that familiar golden glow flicker once again, she understood that some traditions are timeless, not because they belong to the past but because they help us find our way to this present.

A PEACEFUL TEA CEREMONY



Every beautiful morning at precisely six, Lisa prepared the tea just as one of the teachings from her mother – a measured scoop of water at the perfect temperature, and a silent prayer before the first sip. This subtle and muted act held the stories of countless generations. A ritual no one ever questioned. It was like a habit woven into her life so deeply that it came as naturally as a breath. But ever since her mother passed away, there was a strange shift in the air. The stillness was heavier, and the taste of the same tea was less soothing. Now, she found the ritual meaningless.

One ordinary afternoon, a relative of her mother showed up. Not only for the tea but to hand over to her a letter entrusted to him, on her mother's passing. When Lisa opened the letter, the words took her by surprise as she came across the meaning behind the early morning tea ritual. In the written words, her mother explains that the tea ritual was never about sipping tea, rather it spoke about the deep connections and quiet strength found in a loved one's presence. She reveals that during the war of her era when her family was struggling, this act of preparing tea became a way to reclaim a sense of hope. It was an act of assurance that even in this phase of struggle, one could create moments of peace and love.

Her mother talks about how every generation in their family has performed this ritual in different ways.

Her grandmother, too, used it as a way to keep her family together every morning when there were familial feuds.

After reading the letter, it makes her understand the hidden meaning behind the ritual.

The next morning she returns to her ritual but this time every moment carries a newfound awareness. After each sip of tea, she went down imagining the generations before her, thinking about how each carried the weight of their struggles yet found peace in this simple ritual.

Now she decides to hold the tradition not out of obligation, but as a way to respect her heritage. A few years passed and she gave birth to a beautiful girl named Mena.

In the final scene, she teaches her daughter how to prepare the tea, ensuring the ritual and traditions live on not for the sake of just a burden but as a gift of the generations.

THE FORGOTTEN SHELF



Surrounded by stacks of reports, was Meera's home; after all, she was an author who delivered a bestseller year after year. Her writings were well-known among young people because she explored traditional tales and imagined them in a fresh way. Meera never faced criticism until a prominent figure, Mrs. Urmilla Roy came into the picture. Urmilla's work created a niche in the literary world as she mastered all the myths and traditions of ancient times in her works. As an author, she nurtured the next generation of writers. However, as technology evolved, her books faded into obscurity.

One day while being interviewed for her new work, one abrupt question perplexed Meera. "Miss Mira, your new work is indeed gaining popularity and positive reviews, but I personally feel that this work of yours is very similar to the book written by Mrs. Urmilla Roy and her representation in the work is more convincing. Would you like to say something on this matter?"

Thrown off balance by the abrupt question, Meera found it difficult to react. She pulled herself together and bravely answered the reporter as she had confidence in her creation. This incident left an indelible mark on her life. She moved from being a best-selling novelist to someone whose books flew off the shelves in days and who began to face constant rejection as a result of this tragedy, her life changed permanently. This was the time in her life when she came across a book named "Indu". She sat on her desk with the text in front of her whispering "Of course no one reads 500 pages these days ". She flipped through a few pages finding nothing extraordinary. Yet, as she continued, she lost track of time.

She was drawn in by the story before she knew, the first light of dawn peeked through her window while reading the last page, a single tear slid down her cheek. A five hundred page story about the life of a woman where each page carries something more. The book just didn't narrate a story to Meera, she felt like she was living the life of the character.

Indu was a mute woman, married off when she was just two months old to a man already sixty. She bore a child only at the age of fifteen, nearly losing her life in the process and by eighteen she was a mother of three. The very same year her husband died leaving her alone with a newborn in this cruel world, Survival became a game for her and she was reduced to a toy who worked day and night.

Each page of the book felt like a one-sided conversation where Indu was talking to herself spending her life in silence. And then comes the final page of the book, a letter - a letter she wrote to her mother who never visited her once in her whole lifetime. Indu wrote about losing all the hope and how life has exhausted her. But the letter was never delivered because she didn't know the address.

As the months passed in silence, Meera withdrew from the world, retreating into the sanctuary of her thoughts and the world of books that had once been her refuge. The rejection letters piled up, but she no longer felt the sting. She had discovered something far more precious than approval—she had rediscovered herself. The echoes of Indu's story reverberated deep within her, guiding her through the darkness.

Her latest book, which wove together tales of women from the ancient epics and their modern counterparts, did not set the world on fire the way her earlier works had. It was not a bestseller, and yet, it was her truest creation. This time, there were no accolades to chase, no expectations to meet. The story resonated with those who still believed in the power of literature to provoke thought and change, even if only for a small group of readers. In her reflections, Meera found that the true strength.

THE CASE OF THE MISSING SANDAL



In the small town of Mithapur, where everyone knew each other's business, weddings were not just grand celebrations—they were battlegrounds of wit, strategy, and ultimate mischief. Among all the sacred rituals and elaborate traditions, one tradition stood out as the most competitive: The Stealing of the Groom's Shoes. For those unfamiliar with this great Indian wedding tradition, it works like this: As soon as the groom removes his shoes before the pheras (the sacred vows), the bride's side must steal them and demand a ransom. Grandma smirked, shaking her head. "Ah, luck is like that sometimes," he said, though Jhonson could see a hint of gloominess in his eyes. The groom's side, meanwhile, must do everything in their power to protect the precious footwear. Over the years, this tradition had become so intense in Mithapur that people trained for it as if it were an Olympic sport.

At Rishi and Dimple's wedding, the stakes were even higher. The bride's younger sister, Mili, was known as the "Sandal Chor" of Mithapur and no groom had ever left a wedding without paying her a hefty ransom. But Rishi's younger cousin, Chintu, was a self-proclaimed mastermind who had spent weeks strategizing ways to outwit Mili.

As soon as he took off his shoes, the battle commenced. Mili and her cousins drove into the swimming pool rushing in the hope of finding the sandals but Chintu was already prepared. He caught the shoes barging onto his uncle causing him to swift it away toward another cousin before he penetrated the wedding crowd, he resembled a defensive athlete in motion and the chase was on.

Later Mili placed the shoes inside the palki hoping for their protection. But Chintu had a backup plan. Chintu interrupted the whole group of wedding guests with an important announcement. All those who find the shoes of the groom will receive an unlimited amount of the traditional sweets our family business manufactures.

People throughout the venue started moving in a desperate frenzy. Every member of the wedding stopped their routine activities of chanting to locate the shoes because elders and children and the pandit ji all joined in the search. Within seven minutes a seven-year-old child found the footwear which he then delivered to Chintu. The crowd cheered.

Mili was furious "You cheated!" The wedding scheme prohibits you from including every single guest in the game.

Chintu smirked. In the realm of wedding sandal chori, all approaches are valid whether it happens during romance or war or a wedding shoe swimming competition.

But Mili wasn't done yet. She approached Rishi under the pretext of a normal conversation before revealing to him that he needed to start his married life with minimal technical difficulties.

Rishi hesitated. "Um... yes?"

Mili grinned. Mili demanded a huge import chocolate box and year-long unlimited pizza wedges with a declaration that she had conquered the wedding challenge.

The great sandal war ended because Mili used diplomacy combined with her delectable offers and stuffed Rishi to a point of utter forfeit. The best bargain determines victory in Indian wedding traditions since neither the bride nor groom emerges as champions.

THE MAGIC OF THE OLD COOKBOOK



Long ago, in a picturesque village by the sea, there lived a kind-hearted woman named Divya. She was the proud owner of a little bakery, known far and wide for its heavenly breads and delectable pastries. The bakery had been passed down through generations in her family, and with it, an ancient cookbook that held the secrets of a bygone era. But this was no ordinary cookbook—it was a treasure trove of magic. Whenever Divya turned to a new page, she would find a recipe that, when followed, resulted in a dish so perfect that it seemed to carry the very essence of joy itself. The aroma that wafted from the bakery was irresistible, and it wasn't long before people from all corners of the town flocked to her shop, eager to taste the delights that emerged from her oven. Divya's bakery became a beloved part of the village, and she herself was considered one of the finest bakers in town.

One evening, a young girl named Sophie wandered into the bakery. Her face wore a cloud of sadness, and Divya noticed the lonely glint in her eyes. She had only just moved to the village, and from the look of her, it was clear that making new friends had been harder than she expected. With a warm and welcoming smile, Divya handed Sophie a loaf of freshly baked bread, its scent comforting and inviting.

"Are you new in town?" Divya asked gently, her voice soft and kind.

Sophie nodded, her eyes downcast. "Yes," she said with a sigh. "Making friends is really hard."

Divya's heart went out to the young girl. She leaned in closer and said, "Traditions have a way of connecting people. Maybe you can start your own tradition here, something that will bring joy to both you and others."

Those words stayed with Sophie long after she left the bakery that evening. She couldn't help but think about them as she lay in bed, the warmth of the bread still lingering in her hands. The idea of creating a tradition filled her with a newfound sense of hope.

The next day, Sophie returned to the bakery, her face lit up with excitement. "I've decided," she said, her voice filled with determination. "I'm going to start a new tradition!"

Divya's eyes sparkled with curiosity. "What kind of tradition?"

Sophie smiled, her eyes shining with a quiet confidence. She pulled out a small wicker basket, its handle adorned with delicate ribbons. "Every week, I'm going to give flowers to someone who needs a little happiness. I'll give them to strangers, to the elderly, to anyone who could use a bit of kindness."

Divya's heart swelled with pride. "That's a beautiful idea, Sophie. Keeping kindness alive in this world is the best tradition of all."

And so, week after week, Sophie kept her promise. She visited neighbors, strangers, and friends alike, offering them flowers with a smile. She would place a daisy in the hands of an elderly woman sitting alone in the park, or give a sunflower to a passerby who looked downcast. The town began to notice Sophie's small but meaningful acts of kindness, and slowly, like a ripple in a pond, it spread throughout the village.

Soon, Sophie's tradition became known to everyone. People began to smile a little brighter, their hearts warmed by her thoughtfulness. The once-quiet girl who had struggled to find her place in the village was now surrounded by friends—her kindness had bridged the gap, and the people of the village had embraced her with open arms.

One bright, sun-filled morning, Sophie walked into Divya's bakery with a beaming smile. Her eyes sparkled with joy, and her heart was full. She held a small bouquet of wildflowers in her hands, a gift for Divya, whose words had inspired her.

"Everyone here is so kind!" Sophie exclaimed. "I've made so many new friends, and it's all because of the tradition I started. You were right—small acts of kindness really do make a difference."

Divya smiled warmly, her eyes crinkling at the corners. She placed a loaf of freshly baked bread on the counter, just for Sophie. Sophie hugged the bread to her chest, feeling a deep sense of gratitude for the woman who had not only shared her culinary gifts but also given her the courage to start something that would change her life—and the life of everyone in the village—forever.

As Sophie left the bakery, the morning sun shone down, casting a golden light on the village. The scent of freshly baked bread mingled with the flowers in her basket, filling the air with the promise of new beginnings. And as she walked through the streets, she saw the faces of those she had touched with her kindness—smiles that reflected the joy she had helped create.

THE RIVER'S REVIVAL



Beyond the bustling towns and winding roads, there was a village named Ramnagar, a place where every brick and every tree had its tale. One such tale is about an old lady who lived there for years, and when her family was leaving for the city for better opportunities, her heart told her to stay where she belonged. She had a young grandson named Rohan.

As the summer approached, the family was on their way to the village, where in they came across a beautiful river which was now drying up. The problem appeared even bigger when they found out that this was the only source of clean water for the people of Ramnagar. It broke Rohan's little heart to see the people of the village being worried about the river's demise.

After the panchayat baithak, Rohan came across the bittersweet difference between the city life and the village life. His pain heightened as he witnessed the misery of the villagers. Later, Rohan's grandmother proposed constructing a baandh for collecting rainfall and restoring the river. At the same time when Rohan came up with the idea of spreading this solution everywhere through the message of internet and social media .

He made a short video of the whole procedure of baandh making and uploaded it online. This little story created a lot of innovations amongst people's minds, leading to new business ideas. People uploaded more content related to this on social media websites and this idea flourished well.

ECHOES OF

DID YOU KNOW?

The Ramayana and Mahabharata together have over 1.2 million verses—which is about 10 times the length of the Iliad and Odyssey combined!



The reason Indians break coconuts in temples is because it represents smashing the ego—the hard shell is the outer ego, and the soft part inside is our true self. So technically, every coconut-breaking ceremony is an ego-destruction ritual!

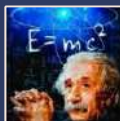


DID YOU KNOW?

Japan's famous Zen Buddhism is actually inspired by Indian Dhyana Yoga? When Indian monk Bodhidharma traveled to China in the 5th century, he taught meditation practices that later became Zen.



Indian philosophers figured out time dilation before Einstein! The concept of time being relative exists in Yoga Vasistha, where a king enters a different realm and realizes a single moment there equals years on Earth. Einstein ki theory? Pura desi version tha pehle se!



DID YOU KNOW?

The concept of Schrödinger's Cat (a cat being dead and alive at the same time) is actually very similar to the Indian concept of 'Anekantavada' in Jainism—which says reality is multi-dimensional and can have multiple truths at the same time!



The Panchatantra, a collection of fables featuring talking animals, was written in India around 200 BC. These stories teach moral lessons and have been translated into numerous languages.



FABLES

DID YOU KNOW?

Shiva is often depicted as having the ability to "destroy time and space" with his cosmic dance (Tandava). This could symbolically represent the force of entropy—a scientific concept where all things eventually decay or break down.

****Shiva's dance could represent the ultimate force of destruction in the universe, much like the end of time in physics!**



Hindu texts like the Puranas describe the Earth as flat before Vishnu took his avatar as Vamana, and measured it with three giant steps. This could reflect ancient global theories of a flat Earth, later corrected through exploration and observation!



DID YOU KNOW?

Karna's legendary Kavach (armor) from Mahabharata wasn't just metal—it was biologically fused into his skin, making him invincible! Ancient bioengineering? Maybe!

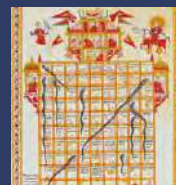


DID YOU KNOW?

Archaeologists discovered a 4,500-year-old bronze statuette known as the "Dancing Girl" in Mohenjo-Daro. This artifact suggests that dance was an integral part of the Indus Valley Civilization's culture.



The game of Snakes and Ladders originated in India as a game based on morality. During British rule of India, this game made its way to England, and was eventually introduced in the United States of America by game-pioneer Milton Bradley in 1943.



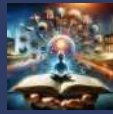
Karna's legendary Kavach (armor) from Mahabharata wasn't just metal—it was biologically fused into his skin, making him invincible! Ancient bioengineering? Maybe!



CURIOSITY

DID YOU KNOW?

The legendary Wootz Steel from India was so strong that even Damascus swords were made from it. It was so advanced that modern metallurgists still can't recreate it exactly.

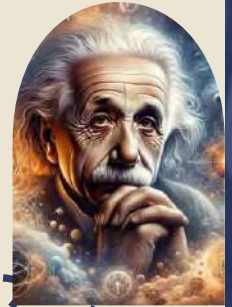


The Hindu concept of "Brahman" describes the universe as originating from an initial, infinitely dense point that expands, similar to the Big Bang theory. The idea of creation, destruction, and re-creation is consistent with modern scientific theories about the universe's cycle!



DID YOU KNOW?

Albert Einstein once said, "We owe a lot to the Indians, who taught us how to count." Without the concept of zero, imagine trying to do math today—Roman numerals, anyone?



The sacred river Ganga was believed to reside in the heavens. To bring her down to earth to purify the ashes of his ancestors, King Bhagiratha performed intense penance. However, the force of her descent was so immense that it threatened to shatter the earth. To mitigate this, Shiva blessed Ganga to flow through his matted hair, absorbing her fury and thereby releasing her gently on earth.



DID YOU KNOW?

Chhinnamasta is a fierce aspect of the goddess Shakti, depicted as self-decapitated, holding her severed head in one hand and a scimitar in the other. Three streams of blood spurt from her neck, feeding her severed head and two attendants. This imagery symbolizes the goddess's self-sacrifice and the cyclical nature of life, death, and rebirth.



The Sanskrit word "Guru" means "dispeller of darkness." So, every time you call someone your guru, you're basically saying they are the light in your life!



GURU

DID YOU KNOW?

In Hindu mythology, the Samudra Manthan or Churning of the Ocean of Milk is a tale where gods and demons collaborated to churn the ocean to obtain Amrita, the nectar of immortality. They used the serpent Vasuki as a churning rope and the mountain Mandara as the churning rod.

This event led to the emergence of several celestial objects and beings, including the goddess Lakshmi and the deadly poison Halahala, which was consumed by Shiva to save the universe.



The Indian tradition of drinking warm turmeric milk (haldi doodh) is now rebranded in the West as "Golden Latte."



DID YOU KNOW?

Laughing yoga, an Indian-origin practice, is scientifically proven to reduce stress and boost immunity! Basically, the more you laugh, the healthier you get!



DID YOU KNOW?

The Sulba Sutras (circa 800 BCE), ancient Indian texts on geometry, contain principles that closely resemble the Pythagorean theorem, but they were written several centuries before Pythagoras was even born!



The concept of atomism was first proposed in India by the philosopher Kanada around the 6th century BCE. He theorized that all matter is made up of tiny, indivisible particles called "parmanu", a concept strikingly similar to modern atomic theory!



The Nyaya Sutras, written by the ancient philosopher Gautama, laid the foundation for logic and reasoning in Indian philosophy. Long before Aristotle's syllogism, Indian scholars were developing complex theories of inference and debate!



FRAMES AND PAGES

(Bridging Literature and Cinema)





The Great Indian Kitchen, directed by Jeo Baby, is a phenomenal film about a woman in India who must contend with a society that is ruled by men. At the beginning of the movie the protagonist is seen pursuing her passion for dance but soon is married to a household where she not only gives up her passion but her identity too

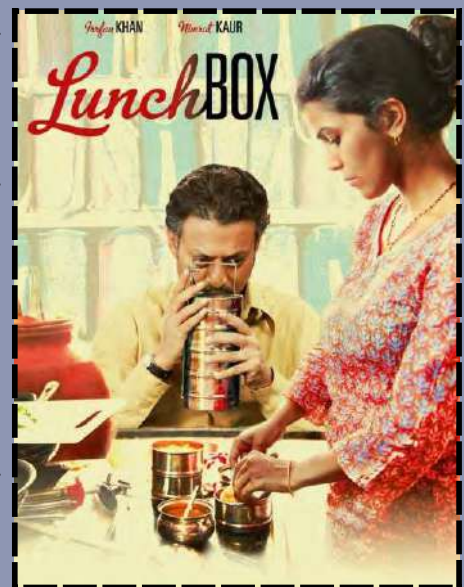
The film's strength is its modest yet powerful depiction of rigid gender roles in society. One will have many questions after watching this film, particularly on how we treat the women in our homes. It opens up questions on the strict dictates of the society and how preconceived gender roles define and re define women role much against their will.

"The Great Indian Kitchen" is a provocative movie that causes you to re - evaluate the standards society has for women.

~ Pragya Soni
B.A. English (II Year)

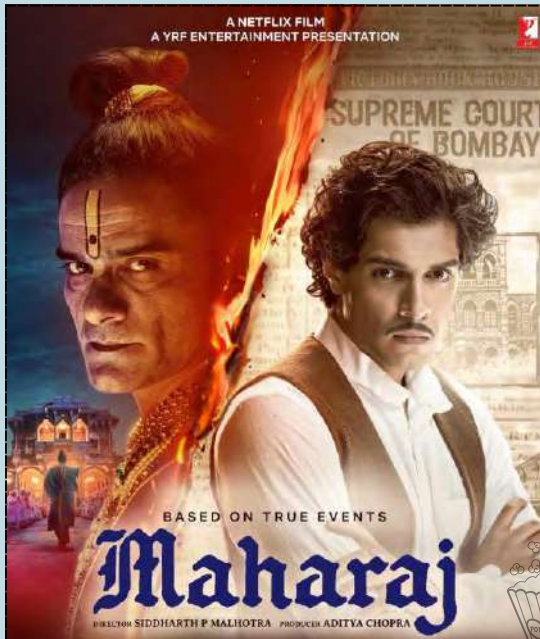
The Lunchbox is a pronocative film demonstrating a love story that takes place in Mumbai where two lonely souls discover love in the midst of the city's well-known lunchbox delivery service. This film by Ritesh Batra opens with Ila (Nimrat Kaur), a homemaker who aspires to win her husband's affection by preparing tempting meals for him.

She uses a well-known dabbawala technique to send his office a lunchbox. However, it eventually reaches the wrong person—Saajan (Irrfan Khan), a lonely office worker who is set to retire. Ila writes him another letter in the lunchbox after realizing her error. Saajan responds to her message, and day by day, they begin to establish a close bond through letters, sharing their thoughts, aspirations, and feelings of loneliness.



It's a straightforward and lovely tale that also demonstrates how minute details, like handwritten notes and lunchboxes, can enhance a connection. This movie moves in a slow pace and it's ambiguous conclusion leaves viewers in suspense.

~ Anushi Gupta
B.A. English (II Year)



The historical drama film *Maharaj* made its big-screen debut in 2024. The main character, Karson (Junaid Khan), is a journalist who is motivated to reveal the truth about the Haveli godman's abuse of power and influence by oppressing and taking advantage of women. Sharvari portrays Viraaaj, a character who defies oppression and exploitation. This movie acts as a reflection of the oppressions and injustices that still affect women today.

The dark secrets and practices that exist in Haveli for evil prathas are revealed by Karson's research into the activities of godman. The human mind and how it may be used to engage in oppression and cruelty are depicted in the film.

Maharaj tackles significant historical and social themes, with commendable performances from its cast.

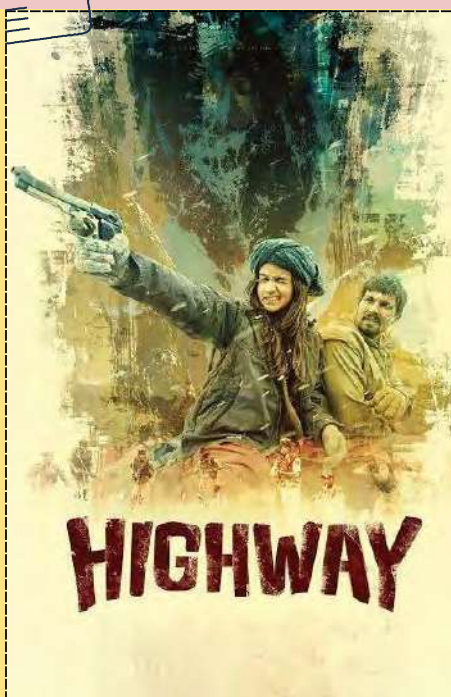
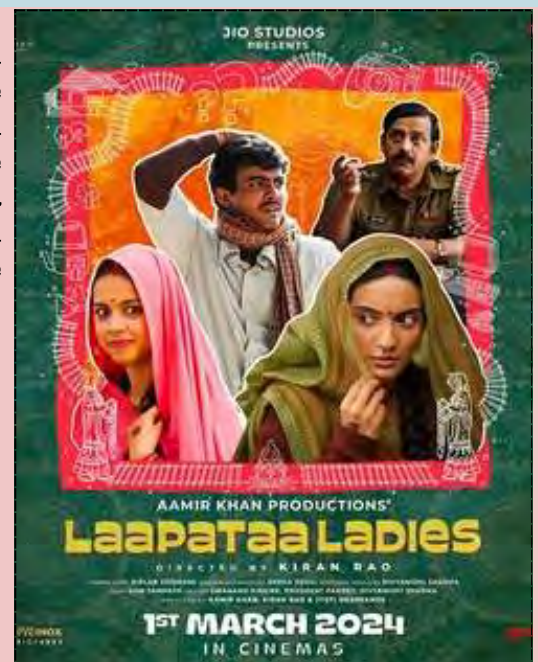
– Tripti Bansal
B.A. English (II Year)

Laapataa Ladies (2023) is a worldwide released Hindi-comedy drama film. The film is directed by Kiran Rao and produced by Aamir Khan and Jyoti Deshpande. The film stars Nitanshi Goel, Pratibha Ranta, Sparsh Srivastava, Chhaya Kadam, and Ravi Kishan. The film revolves around two young newly-wed couples who were swapped at some point while travelling by train to their husband's homes. *Laapataa Ladies* was India's official entry in the Best International category at the 97th Academy Awards. The film encompasses the best acting, elevated dialogue deliveries and portrayal of the society.

The whole movie has the stability between humour, the issues which were raised regarding the system and the society associated as the emotional connection with the audience. The focal part of the movie is how sensitively it is connected to issues that a woman faces both in her own home and in society.

We should express gratitude towards Kiran Rao for raising our standards by representing Deepak and portraying his immense love for phool.

– Aditi Apte
B.A. English (I Year)



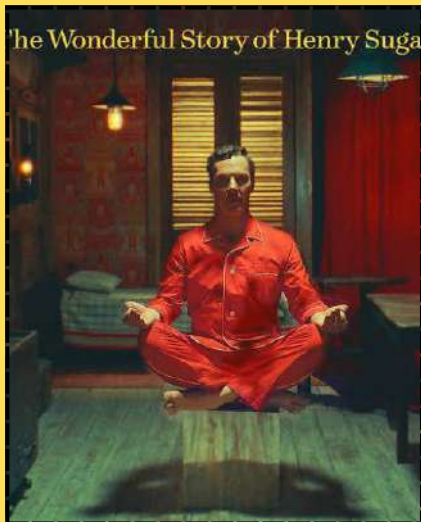
The Cambridge Dictionary defines the Stockholm syndrome as “the situation when a person who has been taken prisoner starts to like or trust the person or people who have taken them.” That is exactly how I was first introduced to the film, a story about the protagonist, Veera Tripathi, who inevitably falls for her kidnapper, Mahabir. But there is more to the story of Veera and Mahabir. Released in 2014, the film, under the direction of Imtiaz Ali, entails the story of Veera (Alia Bhatt), who is abducted a day before her wedding by a local gangster, Mahabir (Randeep Hooda), and his goons.

The film captures you from the very beginning. With Ali's skilful and versed direction, the film transcends the dimensions of reel to real. Every emotion portrayed resonates with the audience, leaving them with a sense of overwhelm by the end.

The romance is not forced but rather feels organic and thus connects to the audience, who also learn to sympathise with the character of Mahabir as the plot progresses.

Though the movie ends on a bittersweet note, it certainly does not leave the viewer disappointed. The film has it all, from its beautiful cinematography, which not only makes the film feel more raw and real but also explores the beautiful valleys of Himachal Pradesh, to a solid plotline along with the right music. “Highway” is a beautiful journey that, though ends with a heartbreak, is worth your tears and time.

– Sakshi Sharma
B.A. Hons English (III Year)



"I was flabbergasted!" said Dr. Z. Z. Chatterjee." I had the same reaction when I watched Wes Anderson's "Wonderful Story of Henry Sugar," an adaptation of Roald Dahl's short story. The film employs Benedict Cumberbatch, who plays Henry Sugar; Ralph Fiennes, who plays Roald Dahl; Ben Kingsley, who plays Imdad Khan; Dev Patel, who plays Dr. Chatterjee; and Richard Ayoade, who plays Dr. Marshall.

The Wes Anderson Effect, explained by many critics, is a distinctive style of shooting media, filled with vivid colours, grand production sets, a keen focus on background noise, and a hefty dose of symmetry.

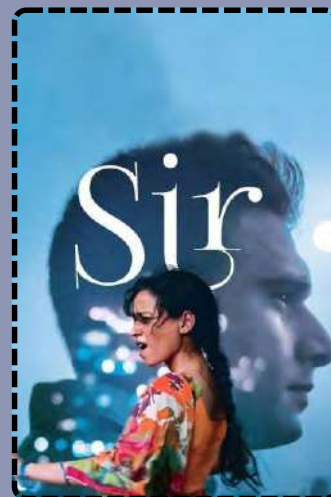
Anderson is infamous for his breakdown on sets while screaming at the absence of symmetry, and such lunacy is the only possible path to create a story filled with backdrops and camera angles in perfect proportions. The movie's colour theme and set lighting team deserve more applause for considering every movement and shadow.

The movie's colour theme and set lighting team deserve more applause for considering every movement and shadow. Like always, Anderson's set is designed like a cardboard world, with a major mix of 3D elements that enhance the viewer's experience and scratch the brain in all the right places.

~ Dhvani Gupta
B.A. Hons English (III Year)

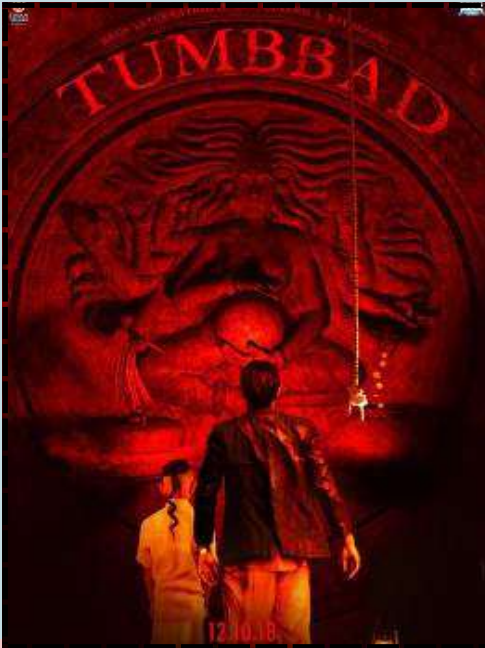
"Sir" is a heartfelt Indian film directed by Rohena Gera. It tells us about an unlikely bond that develops between Ratna (by Tillotama Shome), a young widowed domestic worker, and Ashwin (by Vivek Gomber), her wealthy employer. One of the film's strongest points is its realistic portrayal of class divisions in India. The interactions between Ratna and Ashwin are subtle yet powerful highlighting the invisible barriers that separate them.

The director cleverly uses small gestures and silences to convey the emotions and conflicts between the characters. The story begins with Ratna working in As time passes, they grow closer challenging societal norms. It is not just a love story; but a sensitive exploration of societal boundaries and personal dreams.



It makes the reader think about the power dynamics that exist in our daily lives while also giving hope that love and respect can transcend them.

~ Ishika Manchanda
B.A. English (II Year)



It is a really weird horror fantasy from India and talks about one man, named Vinayak, who searches for gold in the village of Tumbbad for the forgotten but very greedy god named Hastar, who gives evil to a man who gets too close to his gold. The movie is dark, mysterious, and beautifully shot. The rain-soaked village, the old mansion, and the eerie underground chambers create a spooky atmosphere.

Also, the story speaks about greed and its consequences while depicting how too much desire can destroy a person. The acting is excellent, especially by Sohum Shah as Vinayak. The music and sound effects boost the elements of horror, making some scenes quite intense. But unlike normal horror movies, Tumbbad doesn't depend on sudden jump scares to instill fear in its audience but slowly builds it through its haunting story.

Tumbbad is a must-watch for those who love horror and fantasy. It is visually stunning with excellent acting and has a deep message about human greed.

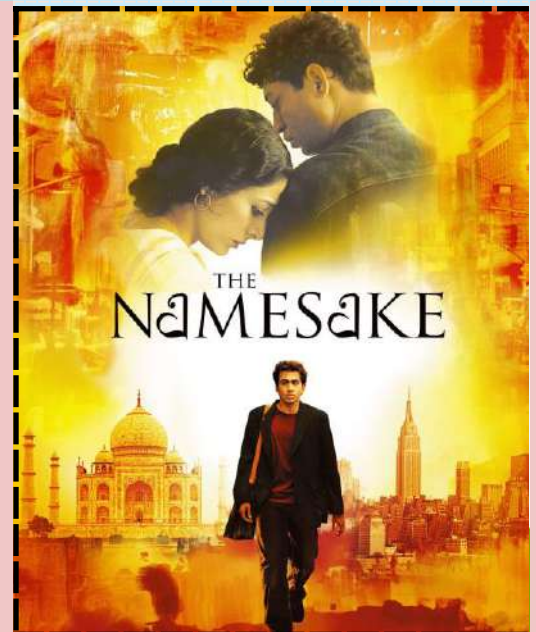
– Pranjal Sidana
B.A. English (II Year)



The Namesake, written by Jhumpa Lahiri, was adapted by Mira Nair in 2006. It depicts the challenges faced by first-generation immigrants through a profound examination of cultural estrangement and familial legacy. In order to balance their ancestry with modern American life, American immigrants and their native-born children must contend with internal conflicts, as depicted by the film. Ashoke (Irrfan Khan) and his spouse, Ashima (Tabu), reside in the United States. In order to start their lives again they left Bengal.

The music track combines Indian classical musical elements with western instruments that enriches the story's emotional power. This film is highly recommended for those who are interested in themes which family connections, immigration experiences, and self-discovery. The film presents a cinematic journey that features the colourful streets of Kolkata alongside the subdued American suburban world.

– Vanshika sharma
B.A. English (I Year)



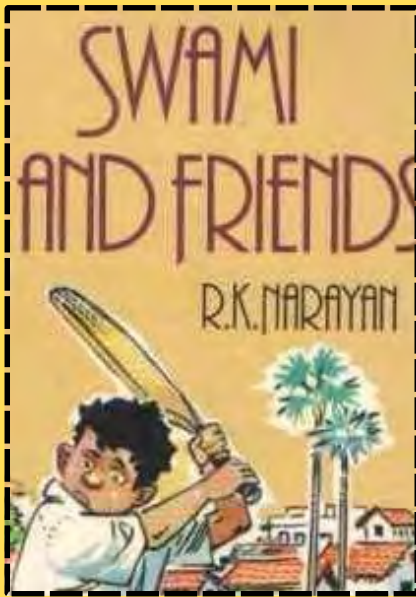
Set in the 1948 post-partition era, "Kya Dilli Kya Lahore" is a 2014 Hindi-language film directed by Vijay Raaz. The story revolves around an Indian soldier of Pakistani descent and a Pakistani soldier of Indian descent who end up in a remote outpost amid tensions across the border. As they discover commonalities in the feelings and experiences resulting from the division, their initial hatred gradually turns into understanding.

The film has received praise for its powerful performances and moving narrative. *The Times of India* gave it three stars out of five, praising the film's moving story and Gulzar's lyrical prologue. Although it pointed out that parts of the vocabulary may be difficult for viewers who are not familiar with Urdu-Punjabi dialects, Filmibeat praised the film for its powerful and beautiful one-liners. Raaz's directorial debut was hailed by Deccan Chronicle, which also highlighted the film's powerful dialogue.

"Kya Dilli Kya Lahore" is a noteworthy watch for anyone who is interested in stories about the Indo-Pak partition because it offers a moving examination of humanity overcoming boundaries.

– Rounak Madan
B.A. English (II Year)





The series Swami and Friends is based on the classic novel by R.K. Narayan, which is set in the fictional town of Malgudi. The movie portrays Swaminathan as a child growing up in pre-independence India, highlighting his innocent traits. Swami is the leader of his ten-year-old gang, followed by Rajam, who has experience in law enforcement, and Mani, who is faithful but tough.

While providing an enjoyable viewing experience, the Swami and Friends adaptation maintains the essential elements of R.K. Narayan's original book. The story touches viewers of all ages because its relatable characters reside in a nostalgic setting and share a touching narrative.

The series evokes memories of childhood contentment and the natural transformations that occur during development.

– Vanshika sharma
B.A. English (I Year)

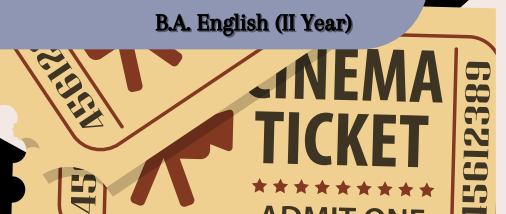
Masaan (2015), directed by Neeraj Ghaywan, is a deeply moving movie set in the spiritual yet rigidly traditional city of Varanasi. Deepak (Vicky Kaushal), a lower-caste youngster who falls in love with an upper-caste girl but experiences heartbreak, and Devi (Richa Chadha), a young woman caught in social shame following a personal tragedy, are the two parallel stories that are interwoven in the movie

Both fight against social norms and desire for liberation and redemption. The characters in the movie seem genuine and approachable because of Kaushal's sincere and raw performances.



The film's emotional depth is further enhanced by Indian Ocean's eerily poetic music, while the cinematography masterfully conveys the juxtaposition between Varanasi's ageless beauty and its terrible realities. Fans of deep and socially conscious narratives should not miss Masaan, a unique cinematic masterpiece that leaves an impression long after the credits have rolled.

– Palak Babbar
B.A. English (II Year)



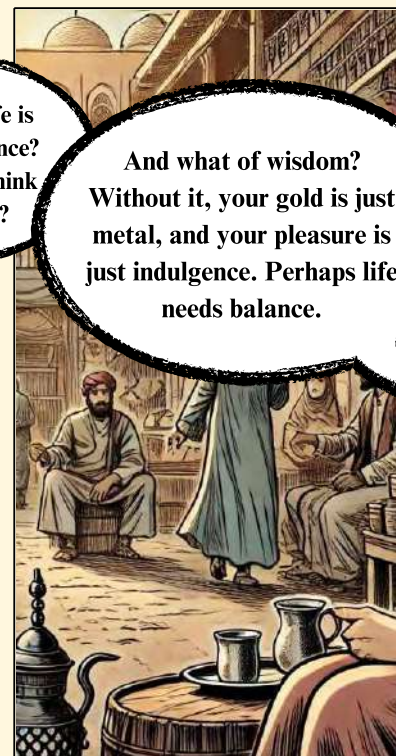
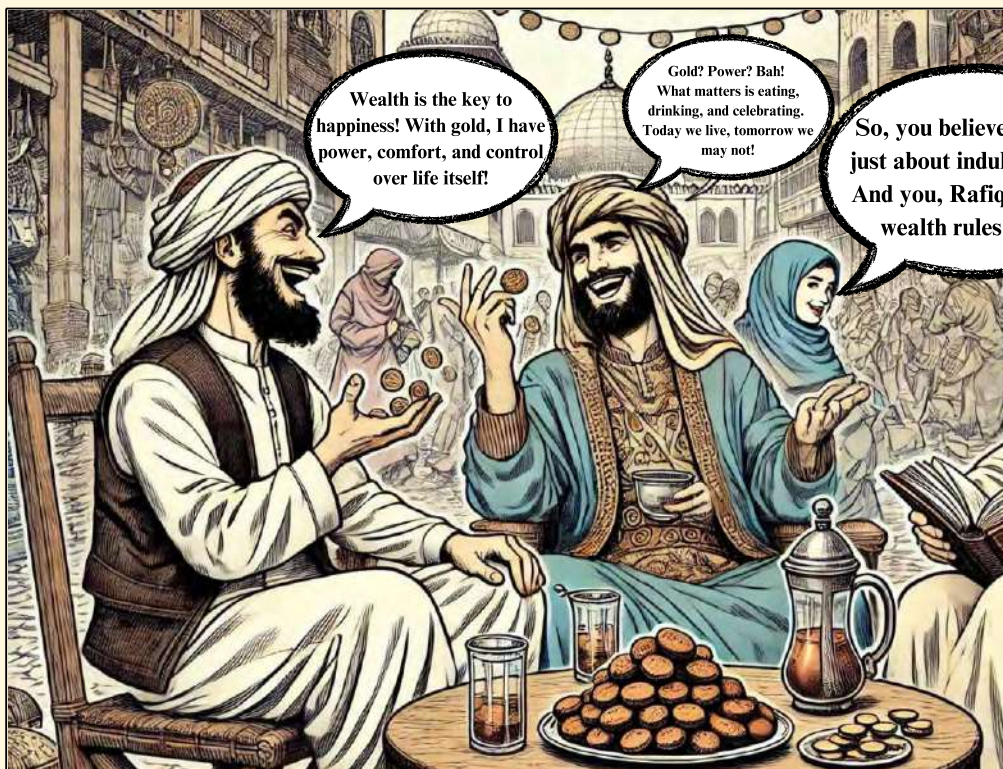
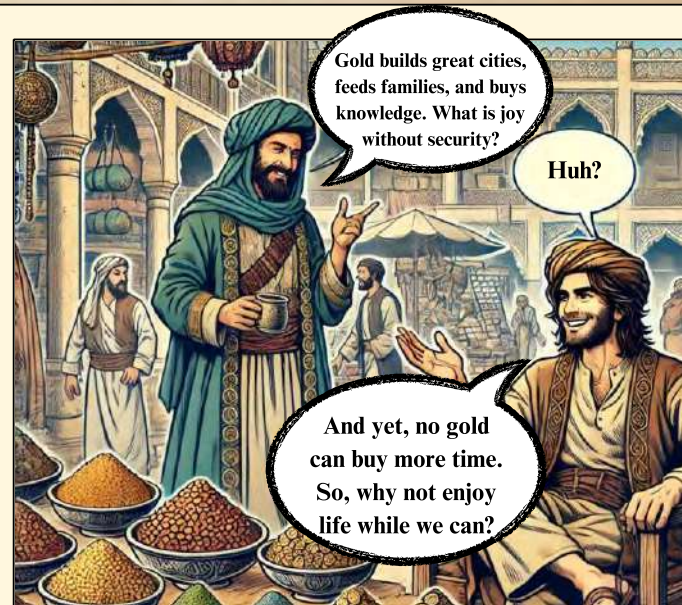
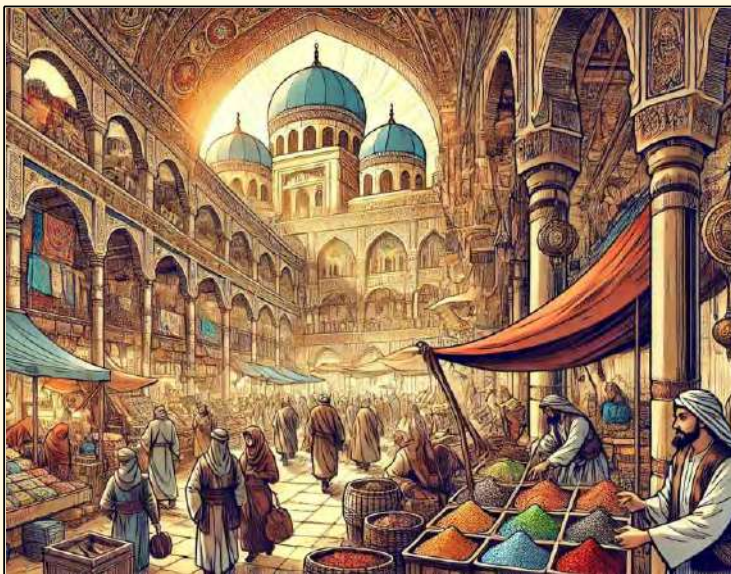


Feast, Fortune & Philosophy

Rafiq – A skeptical merchant who believes wealth is life’s ultimate purpose.

Zayd – A wandering poet who embraces the pleasures of food, drink, and joy.

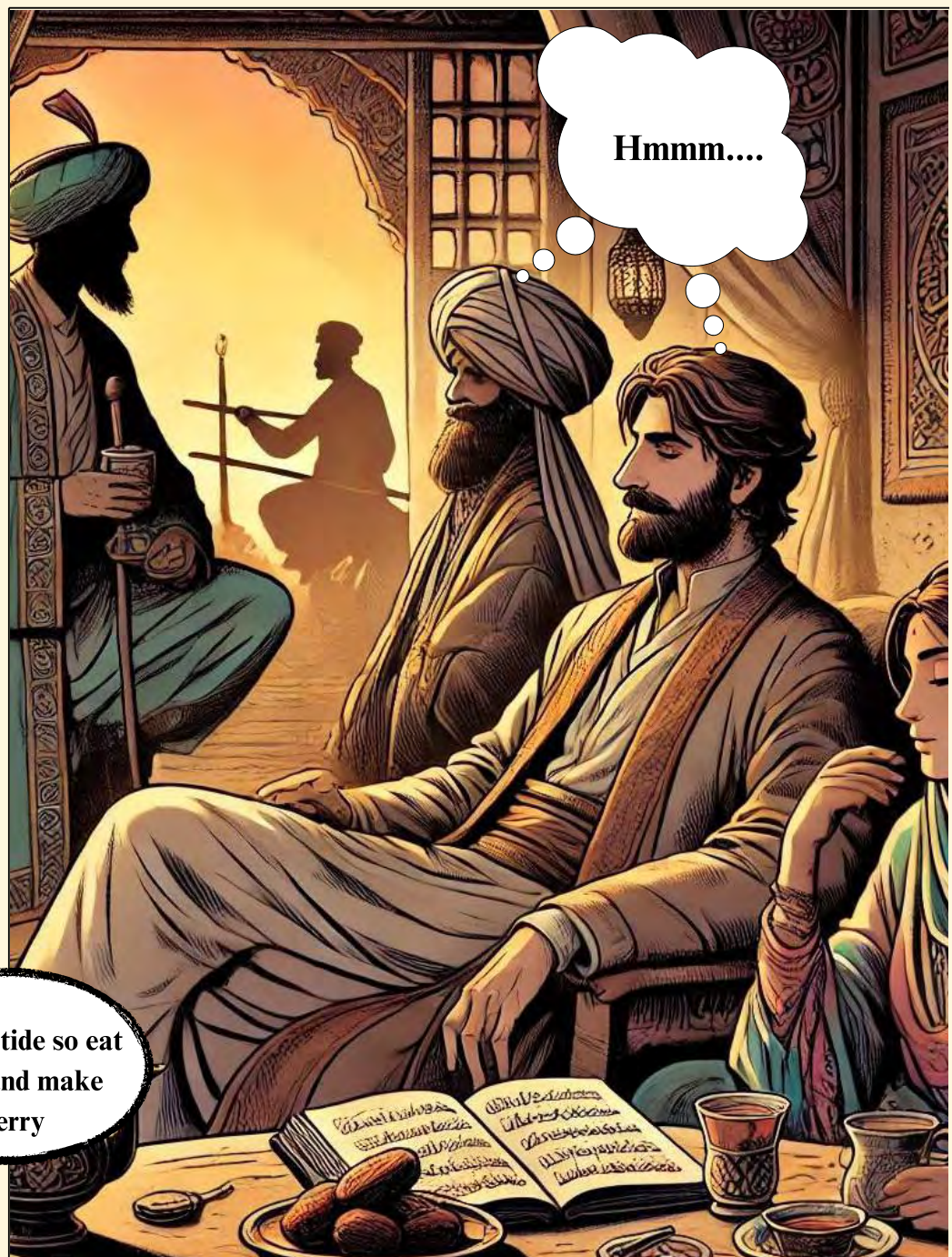
Aisha – A rational scholar who critiques both of them while sipping tea.





Setting: A Bustling Middle Eastern Bazaar, 12th Century

Amidst the golden glow of lanterns and the aroma of spiced tea, the market hums with life. Merchants call out their wares, poets recite verses to passersby, and scholars debate under the shade of date palms. In a quiet corner of this lively bazaar, three figures sit in deep conversation—a wealthy merchant counting his gold, a carefree poet savoring sweet dates, and a thoughtful scholar observing them both. As their words weave through the night, a question arises: What truly makes life worth living—wealth, pleasure, or wisdom?





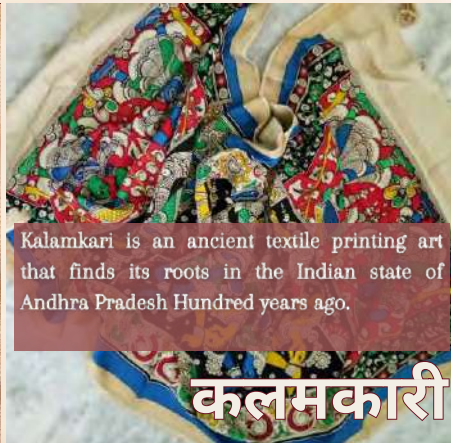
From Loom to Legacy



LOOM TO

खादी

Khadi is a hand-woven fabric made from cotton, silk, or wool. Khadi is a symbol of India's freedom struggle

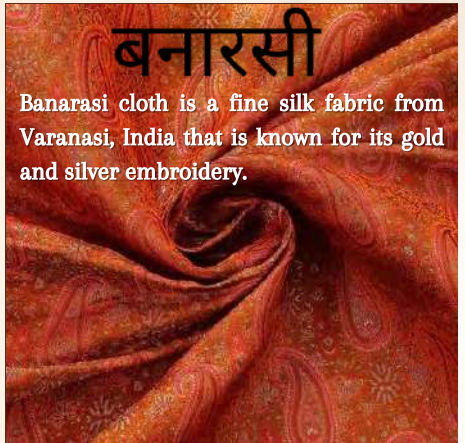


Kalamkari is an ancient textile printing art that finds its roots in the Indian state of Andhra Pradesh Hundred years ago.

कलमकारी

बनारसी

Banarasi cloth is a fine silk fabric from Varanasi, India that is known for its gold and silver embroidery.



चिकनकारी

Chikankari is a traditional embroidery style from Lucknow, India. The word embroidery (using thread or wire). It is one of Lucknow's best known textile decoration styles.



Ikat is a dyeing technique from Southeast Asia used to pattern textiles that employs resist dyeing on the yarns

इकत

Bandhani work in India was started by the Khatri Community of Gujarat. The term Bandhani is derived from the word Bandhani that means tying up.

बांधनी



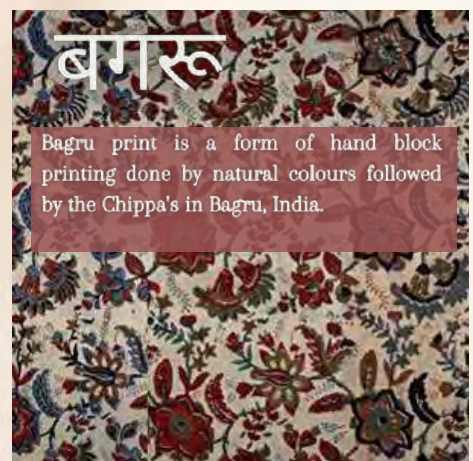
जामदानी

Jamdani is a fine muslin textile of Narayanganj district in Bangladesh on the bank of the Shitalakhwa river. The fabric was originally known as Dhakai, named after the city of Dhaka in Bengal.



Kota Doria is a fabric from Rajasthan, India. It is known for its checkered pattern.

कोटा डोरिया



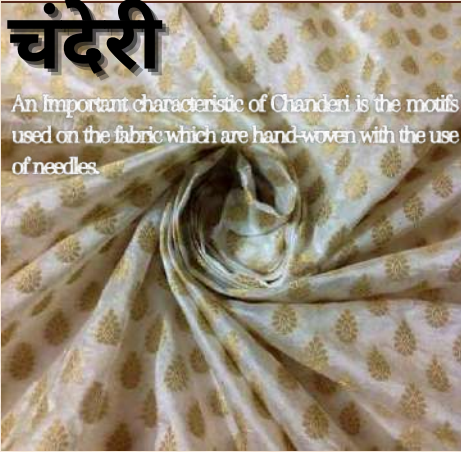
बगरू

Bagru print is a form of hand block printing done by natural colours followed by the Chippa's in Bagru, India.

LEGACY

चंदेरी

An important characteristic of Chanderi is the motifs used on the fabric which are hand-woven with the use of needles.



Paithani is characterised by borders of an oblique square design, and a padar with a peacock design.

पैठणी

पश्मीना

Pashmina originated in the Kashmir Valley of India in the 15th century. It is a type of cashmere wool that comes from the undercoat of Changthangi goats.



Patola is a traditional Indian fabric that is woven from silk and known for its intricate designs.

पटोला



फुलकारी

Phulkari is a traditional embroidery style that originated in Punjab, India in the 15th century. The word "phulkari" translates to "flower work" in Punjabi.



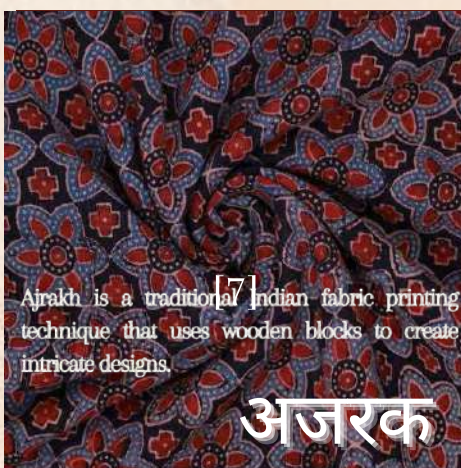
Kanjivaram fabric originated in the town of Kanchipuram in Tamil Nadu, India. The term "Kanjivaram" itself refers to the town.

कांजीवरम



लेप्चा

Lepcha fabric is a traditional woven fabric from Sikkim, India. It is known for its colorful patterns.



Ajrakh is a traditional Indian fabric printing technique that uses wooden blocks to create intricate designs.

अजरक



कांथा

Kantha originated in the rural villages of Bengal in India and Bangladesh. It is one of the oldest forms of embroidery in India. The craft originated as a way to reuse old clothing and materials.

Āstika



Vedānta

Symbolized by books, Vedānta interprets the Upaniṣads to explain the nature of Brahman (ultimate reality). It is the most influential āstika system, evolving into sub-schools like Advaita (non-dualism) and Dvaita (dualism).



Purv Mīmāṃsa

Depicted with priests performing Vedic rituals, this school focuses on the authority of the Vedas, emphasizing dharma (duty) and ritual action as the means to spiritual progress.



Yoga

Represented by a meditating yogi, Yoga builds on Sāṅkhya but introduces Īśvara (God) as an object of meditation. It provides a practical path to liberation through ethical living, physical discipline, and concentration.

1 2
3 4

Sāṅkhya

Symbolized by numbers, Sāṅkhya explains creation through the enumeration of tattvas (principles), especially the duality of Puruṣa (consciousness) and Prakṛti (nature). It does not directly assert a creator God but remains āstika by following the Vedic framework.



Vaiśeṣhika

Depicted with tiny particles or elements merging into a whole, this school explores reality by categorizing existence into substances, qualities, and motions. It aligns with the Vedic worldview but focuses on material principles.



Nyāya

Represented by a balance scale or debating scholars, Nyāya emphasizes logical reasoning, inference, and systematic argumentation. It upholds āstika beliefs in the Vedas and God but relies on rational inquiry.

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Nāstika



Buddhism

Symbolized by a Dharma wheel (Dharmachakra), Buddhism teaches the Four Noble Truths and the Eightfold Path to liberation (nirvāṇa). It rejects the Vedas and the concept of a permanent self (ātman), emphasizing impermanence and suffering.



Jainism

Depicted with a hand (symbolizing non-violence) or a meditating Tirthankara, Jainism teaches extreme non-violence (ahimsa), asceticism, and self-discipline to attain liberation (moksha), rejecting the Vedic rituals and traditions.



Ajnana

Represented by a question mark or a blindfolded person, Ajñāna philosophers doubted the possibility of absolute knowledge. They were skeptical of both the Vedic and non-Vedic traditions, emphasizing doubt and intellectual humility.



Charvaka

Represented by food, drink, and a laughing person, Cārvāka advocates a life based on direct perception and material enjoyment. It denies the afterlife, karma, and moksha, promoting a philosophy of “eat, drink, and be merry.”

JOURNEY OF RSHANAS



DEPARTMENTAL ACTIVITIES

Students are encouraged and their intellectual capacity is sparked by the English Department at JCC and its stimulating literary endeavors. The department's goal is to foster a deep love of books and the written word, which goes beyond simply teaching literature.

Women's Day Celebration

The Department of English celebrated Women's Day with great enthusiasm, organizing a series of engaging activities to honor the occasion. As part of the celebrations, students watched a thought-provoking movie highlighting women's achievements and struggles. A fun and interactive balloon activity was conducted, followed by a quiz based on women's contributions in various fields, allowing students to test their knowledge and learn more. The second-year male students put up a compelling skit, showcasing their appreciation and support for women's empowerment.



Trade Fair Excursion

The Department of English organised an academic excursion to the India International Trade Fair, 2025. At the fair, the students explored various social and cultural aspects across India and globe. Various stalls displayed different types of fabrics, food, quilts, skincare products, and jewellery specific to each region.

The experience was a perfect blend of culture and joy, inspiring students to move beyond the boundaries of books and explore the dynamics of industry and trade on a global level.



Guest Lecture

The Department of English organised a guest lecture titled, "Diversity and Inclusion in Publishing: Current Trends and Challenges" with Ms. Vandana Bhatia Palli (Founder and Director of Highbrow Scribes Publications) as the key speaker. Ms. Palli delivered an insightful talk on the publishing industry, delving into various aspects ranging from the publishing process to its potential as a career avenue for students.



The session was highly interactive, with students enthusiastically participating in the discussion.



Academic Excursion

The excursion took place on February 13, 2025, offering students a perfect blend of history and culture. They explored the magnificent Qutub Minar, a UNESCO World Heritage Site, and learned about its rich historical significance. The visit also included a walk through the vibrant Hauz Khas Village, known for its medieval ruins and artistic hubs. This trip provided an engaging experience, combining education with exploration, allowing participants to witness Delhi's architectural grandeur and contemporary charm.

Confluence

Confluence was organised by the Department of English in the Annual Inter College Fest, Verve 2025. The event gave the student a platform to compete with students and showcase their interest in Dramatic Monologue/ Dialogue and story writing and competition .



Freshers'2024

It was a warm, gentle welcome to our newest batch of 2024-2027 onto the campus of JCC. The department was appreciative of Ms Monica Kattar who graced the occasion as the Guest of Honour for the day .

The event was organised with three rounds of ramp walk, talent acquisition, QnA session for the youngest batch to showcase their talent in front of teachers, seniors and friends

STUDENT ACHIEVEMENTS



At the college's Annual Sports Meet, Chetali, a second-year student from the English Department, won Gold in Girls' Doubles Badminton, Silver in Singles Badminton, Silver in the 100-meter race, and Bronze in Chess. Her achievements highlight her diverse skills and dedication.

At the college's Annual Sports Meet, Rounak, a second-year student from the English Department, secured a medal in the dance competition. Her performance, marked by grace and rhythm, captivated the audience and brought pride to the department. This achievement reflects the dynamic blend of artistic talent and competitive spirit at the event.



Drishti and Gurbani, second-year students of the department presented their research paper entitled "Energy and Sustainability: Overcoming Barriers and Maximizing Benefits" at BPIT. Their work focused on key insights into energy sustainability, demonstrating their academic dedication and research capabilities.

Tripti, a second-year student, presented her research paper entitled "Renewable Energy and Sustainable Development: Exploring the Role of Solar Energy" at BPIT. Her paper explored the crucial role of solar energy in advancing sustainable development, highlighting its potential to address global energy challenges.



Dhwani and Sakshi, third-year students, presented their research paper entitled "Comparative Study on Sustainability and Environmental Development in Delhi and Gujarat" at BPIT. Their work focused on significant aspects of [research topic], offering valuable insights and exploring innovative solutions. Through their thorough research, Dhvani and Sakshi demonstrated their strong academic capabilities and commitment to contributing to their field of study.

STUDENT ACHIEVEMENTS

We are delighted to announce the publication of a set of remarkable research paper authored by our third-year students. This achievement not only reflects their individual commitment to academic excellence but also underscores the collaborative spirit and intellectual rigor that our institution fosters. The list includes the following:

Alisha- The Status of LGBTQ+ Rights and Inclusion in India: A Comprehensive Review

Anika Goel- Rape in India: A Legal and Cultural Perspective from the Mahabharata to Modern Law

Chavi Ahuja- Unraveling the Mind: Mental Health in Arundhati Roy's The God of Small Things

Dhwani Gupta- Analysing the Loss of Characters in Movie Adaptations

Himanshi Maheshwari- Traditionalism v/s New Criticism

Leena- Racism in Heart of Darkness

Monal Mittal- The Mahabharata: Mythology or Historical Reality? An Exploration of Ancient Narratives and Modern Interpretations

Muskaan- DALIT LITERATURE

Nancy- Gender Inequality from the male perspective in the job sector

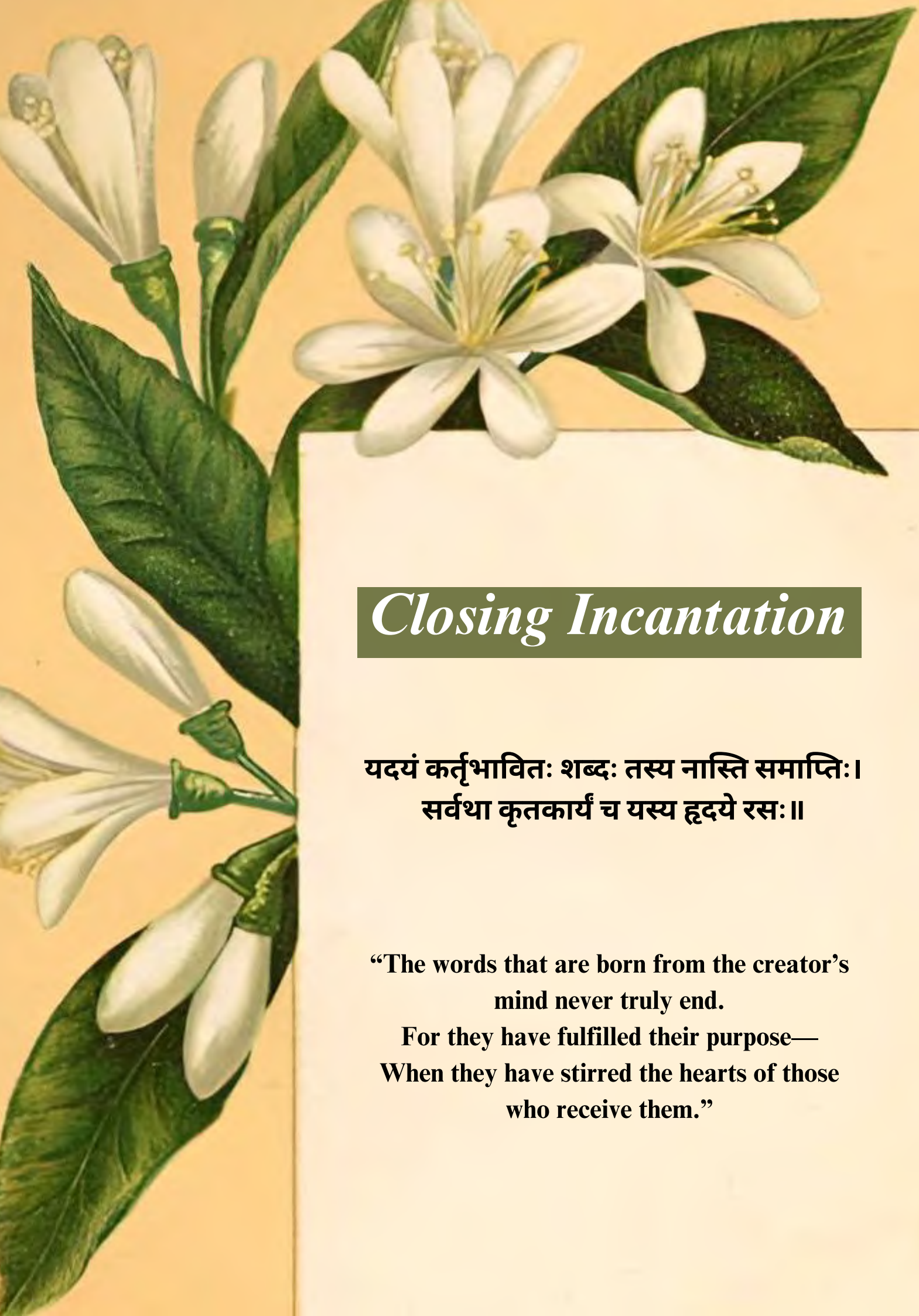
Pranjal Singla- Partition literature through the lens of Sadat Hasan Manto's short stories- 'Khol Do', 'Thanda Gosht' and 'Toba Tek Singh'

Riya Jain- Evolution of storytelling

Sakshi Sharma- Unresolved Grief and the Electra Complex in Sylvia Plath's 'Daddy'

Surbhi Bhardwaj and Chetna Sharma- Ted Mosby - Hopeless Romantic or Misogynist





Closing Incantation

यदयं कर्तृभावितः शब्दः तस्य नास्ति समाप्तिः।
सर्वथा कृतकार्यं च यस्य हृदये रसः ॥

**“The words that are born from the creator’s
mind never truly end.**

**For they have fulfilled their purpose—
When they have stirred the hearts of those
who receive them.”**



Knowledge is like a river: the deeper it is, the less noise it makes.