

BHASKARACHARYA COLLEGE OF APPLIED SCIENCES

NAAC Accredited 'A++' || Star College Status - DBT || NIRF College 2024 Rank - 27



RESONANCE' 25

Soul of Bharat: Vibrant Cultural Diversity

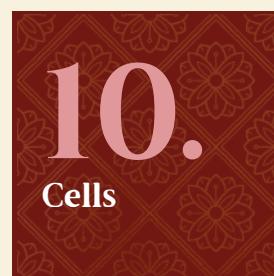
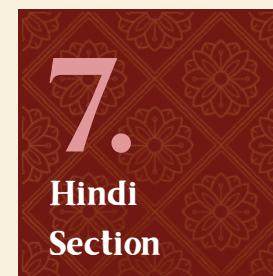
THE 19TH EDITION



INTRODUCTION TO THE THEME "SOUL OF BHARAT: VIBRANT CULTURAL DIVERSITY"

Welcome to the 19th edition of the Annual College Magazine of Bhaskaracharya College of Applied Sciences, University of Delhi. This celebrates the rich diversity of Indian heritage. The design features a harmonious blend of iconic cultural elements: a tiger symbolizing strength and biodiversity, temple architecture reflecting spiritual and historical traditions, and vibrant folk dancers and musicians showcasing the variety found in Indian art forms and the folk. The boat procession, reminiscent of Kerala's boat races, highlights regional festivities and communal participation. Framed with traditional motifs, the composition subtly emphasizes unity amidst diversity, encapsulating multiple landscapes and practices that span the nation. Overall, this cover page is a visual ode to India's pluralism, depicting how different cultural threads combine to form the vibrant tapestry that is Bharat, aligning with the theme of cultural resonance and unity in diversity.

Disclaimer: The views and opinions expressed in the magazine are solely those of the authors. The College and Magazine & e-newsletter committee is not responsible for the content.



CONTENTS

MESSAGE FROM DEAN OF COLLEGES, DU



मुझे अत्यंत हर्ष और गर्व है कि महाविद्यालय वार्षिक पत्रिका रेजोर्नेंस का 19वां संस्करण प्रकाशित हो रहा है। मुझे पूर्ण विश्वास है कि यह पत्रिका विद्यार्थियों को अपनी अभिव्यक्ति को साकार करने का मंच प्रदान करेगी तथा उनके सर्वांगीण व्यक्तित्व विकास में सहायक सिद्ध होगी। महाविद्यालय के विद्यार्थी अपनी सृजनात्मक क्षमता, नवोन्मेषी सोच और समर्पित प्रयासों से सदैव संस्थान की गरिमा को नई ऊँचाइयों तक पहुँचाते रहे हैं।

पत्रिका का विषय “भारत की आत्मा: जीवंत सांस्कृतिक विविधता” हमारी वास्तविक पहचान और गर्व का आधार है। भारत की बहुरंगी भाषाएँ, परंपराएँ, रीति-रिवाज और कला रूप मिलकर एक अनूठा सांस्कृतिक समन्वय प्रस्तुत करते हैं। यह विविधता हमारी प्राचीन विरासत का प्रतीक होने के साथ-साथ राष्ट्रीय एकता, सामाजिक सौहार्द और लोकतांत्रिक मूल्यों की मजबूत नींव भी है। विद्यार्थियों के लिए यह सांस्कृतिक विविधता न केवल सहिष्णुता, सहयोग और नवाचार की प्रेरणा है, बल्कि उन्हें वैश्विक दृष्टिकोण और उत्तरदायी नागरिकता की दिशा में भी मार्गदर्शन प्रदान करती है।

इस वर्ष महाविद्यालय में राष्ट्रीय सेवा योजना (NSS) की स्थापना विद्यार्थियों के सर्वांगीण विकास की दिशा में एक अत्यंत महत्वपूर्ण एवं दूरदर्शी पहल है। इस योजना के अंतर्गत स्वयंसेवकों द्वारा संस्थान को उत्कृष्टता के उच्च मानकों तक पहुँचाने हेतु किए जा रहे विविध रचनात्मक एवं सामाजिक प्रयास न केवल उनकी नेतृत्व क्षमता, उत्तरदायित्व-बोध और सेवा-भाव को सशक्त कर रहे हैं, अपितु उनमें टीम भावना तथा सामाजिक समर्पण की मूल्यनिष्ठ चेतना भी विकसित कर रहे हैं।

भास्कराचार्य महाविद्यालय से ही मेरे अध्यापन जीवन की शुरुआत हुई थी, और महाविद्यालय की निरंतर प्रगति और उपलब्धियाँ मेरे लिए केवल गर्व का विषय नहीं हैं, बल्कि एक गहन आत्मिक संतोष और पूर्णता का अनुभव भी कराती हैं। संस्थान के उज्ज्वल भविष्य के लिए योगदान देना सदैव मेरा कर्तव्य और सौभाग्य दोनों रहा है, तथा आने वाले समय में भी इसकी उन्नति में सक्रिय सहभागिता निभाने के लिए मैं स्वयं को पूर्णतः प्रतिबद्ध अनुभव करता हूँ।

मैं प्राचार्य अवनीश मित्तल जी को महाविद्यालय के प्रति उनके समर्पण, दूरदर्शिता और अथक प्रयासों के लिए हार्दिक बधाई देता हूँ। मुझे पूर्ण विश्वास है कि आने वाले वर्षों में, महाविद्यालय अपनी सफलता के नए शिखरों पर पहुँचेगा और दिल्ली विश्वविद्यालय में एक प्रेरणादायक संस्थान के रूप में अपनी विशिष्ट पहचान बनाए रखेगा। विकसित भारत-2047 की दृष्टि से हमें न केवल समाज के विकास में सक्रिय योगदान देना है, बल्कि अपने और समाज के समग्र, सार्वभौमिक उन्नयन की दिशा में भी सतत प्रयासरत रहना है।

मैं पत्रिका समिति के सभी सदस्यों को उनके अथक परिश्रम और उत्कृष्ट प्रयासों के लिए हार्दिक बधाई देता हूँ। मुझे पूर्ण विश्वास है कि रेजोर्नेंस पत्रिका का यह संस्करण विद्यार्थियों को रचनात्मक सोच के नए आयाम प्रदान करेगा और उन्हें समाज के कल्याण तथा राष्ट्र निर्माण के लिए प्रेरित करेगा।

PROF. BALARAM PANI

DEAN OF COLLEGES, DU



MESSAGE FROM THE PRINCIPAL, BCAS



Dear Readers,

It makes me profoundly proud to present the latest issue of our annual college magazine 'Resonance'. This publication is more than just glossy pages, it's a vivid showcase of the superb talent, hard work, and the immaculate spirit that defines our college community. This past year has passed by quickly, filled with marvelous achievements in both academic and cultural pursuits.

I extend my congratulations to every student and faculty member who invested their time and determination towards this success.

India's strength lies undoubtedly, in its unparalleled cultural diversity, an astonishing constellation of traditions, beliefs, and languages. Much like our nation our college campus, is a hub of multifaceted perspectives, and it's richness that fuels our creativity and growth.

Resonance, like every year has truly captured this zeal, reflecting that many different voices and talents that make up our loving community.

Our college has always been a place where we challenge ourselves to think deeply and to see the world with a scientific mindset, all while holding on to strong values. We are committed to fostering an environment where students can become critical thinkers and enlightened citizens, prepared to face the complexities of the modern world

As we move forward, let us all continue to embrace and inculcate this diversity from each other and work towards building a future which isn't just successful but also inclusive. Thank you to each and every one for being a part of this journey!

PROF. AVNEESH MITTAL

PRINCIPAL, BCAS

MESSAGE FROM CONVENER, COLLEGE MAGAZINE



महाविद्यालय की निरंतर प्रगतिशीलता, विद्यार्थियों की गतिविधियों एवं रचनात्मक प्रतिभाओं को संजोएं, वार्षिक पत्रिका रेज़ओनेस का 19वां संस्करण प्रस्तुत करते हुए मुझे अत्यंत हर्ष हो रहा है। जिसका विषय है "भारत की आत्मा: जीवंत सांस्कृतिक विविधता"

हमारा भारत एक ऐसा देश है जिसकी आत्मा उसकी अद्वितीय और जीवंत सांस्कृतिक विविधता में बसती है। भारत भूमि पर प्राचीन काल से ही अनेक सभ्यताओं, धर्मों, भाषाओं, रीति-रिवाजों और परंपराओं का संगम होता आया है। उत्तर में हिमालय की गोद से लेकर दक्षिण के समुद्री किनारों तक, और पूर्व में अरुणाचल प्रदेश से लेकर पश्चिम में कच्छ के रण तक, भारत के प्रत्येक क्षेत्र की अपनी अलग पहचान है। यह पहचान सिर्फ उसकी भौगोलिक सीमाओं से ही नहीं, बल्कि उसकी जीवंत सांस्कृतिक विविधता से बनी है। यह विविधता न केवल भारत को एक रंगीन और जीवंत राष्ट्र बनाती है, बल्कि इसकी सामाजिक सहिष्णुता और एकता को भी दर्शाती है। सांस्कृतिक समृद्धि ने भारत को न केवल विश्व में एक विशेष स्थान दिलाया है, बल्कि इसकी आत्मा को भी अमर और चिरंजीवी बना दिया है।

महाविद्यालय की वार्षिक पत्रिका, हमारे छात्रों और आचार्य वृन्द की प्रतिभा का ही परिचायक नहीं है अपितु निहित संवेदनशीलता, दृष्टिकोण और सामाजिक उत्तरदायित्व की झलक भी प्रस्तुत करती हैं। प्रस्तुत अंक मेरा मराठा साम्राज्य की प्रसिद्ध महारानी देवी अहिल्याबाई होल्कर जी के सम्मान में समर्पित लेख एक भावभीनी श्रद्धांजलि है। उनका जीवन सामाजिक उत्थान, महिलाओं की शिक्षा एवं महिला सशक्तिकरण के लिए, मंदिरों के जीर्णोंद्वारा व मानवता हित के लिए स्मरणीय है।

महाविद्यालय की विविध गतिविधियों की झलक हम सभी को यह प्रेरणा देती है कि हम एक संवेदनशील, सुसंस्कृत एवं समृद्ध राष्ट्र की परिकल्पना को मूर्त रूप प्रदान कर सकते हैं।

मैं प्रोफेसर अवनीश मित्तल (प्राचार्य) और प्रोफेसर बालाराम पानी (अधिष्ठाता महाविद्यालय, दिल्ली विश्वविद्यालय) को सशक्त मार्गदर्शन, प्रोत्साहन और संसाधनों के लिए हृदय से आभार व्यक्त करती हूं, मैं हमारे प्रतिभाशाली और समर्पित छात्र संपादकों, डिजाइनरों, फोटोग्राफरों, योगदानकर्ताओं और हमारी प्रबुद्ध आचार्य साथियों, सलाहकारों को उनकी सामूहिक प्रयास और प्रतिबद्धता के लिए हार्दिक धन्यवाद देती हूं जिन्होंने इस वर्ष की पत्रिका को आकार देने में महत्वपूर्ण भूमिका निभाई है।

PROF. VANDANA BATRA

CONVENER, COLLEGE MAGAZINE & E-NL COMMITTEE, BCAS

MESSAGE FROM EDITOR-IN-CHIEF, STUDENT EDITORIAL BOARD



This 19th edition of Resonance is more than just a collection of stories, articles, and creative expressions – it embodies the spirit of India, defining its Vibrant Cultural Diversity and traditions. The journey to bring this magazine to life has been filled with both challenges and triumphs. Starting from scratch, navigating tight deadlines, and working under pressure taught us valuable lessons in resilience. With every obstacle we faced, there was an opportunity to learn something new, and with every task, a chance to grow stronger as a team.

I am deeply grateful to our Principal, Prof. Avneesh Mittal, for entrusting me with this responsibility. His faith in my abilities has been a driving force throughout this journey. I would also like to express my heartfelt thanks to our Convener, Prof. Vandana Batra, and the members of the magazine committee for their continuous guidance and encouragement. Their insights have shaped this magazine in countless ways and it has been an honor to work with such an inspiring group.

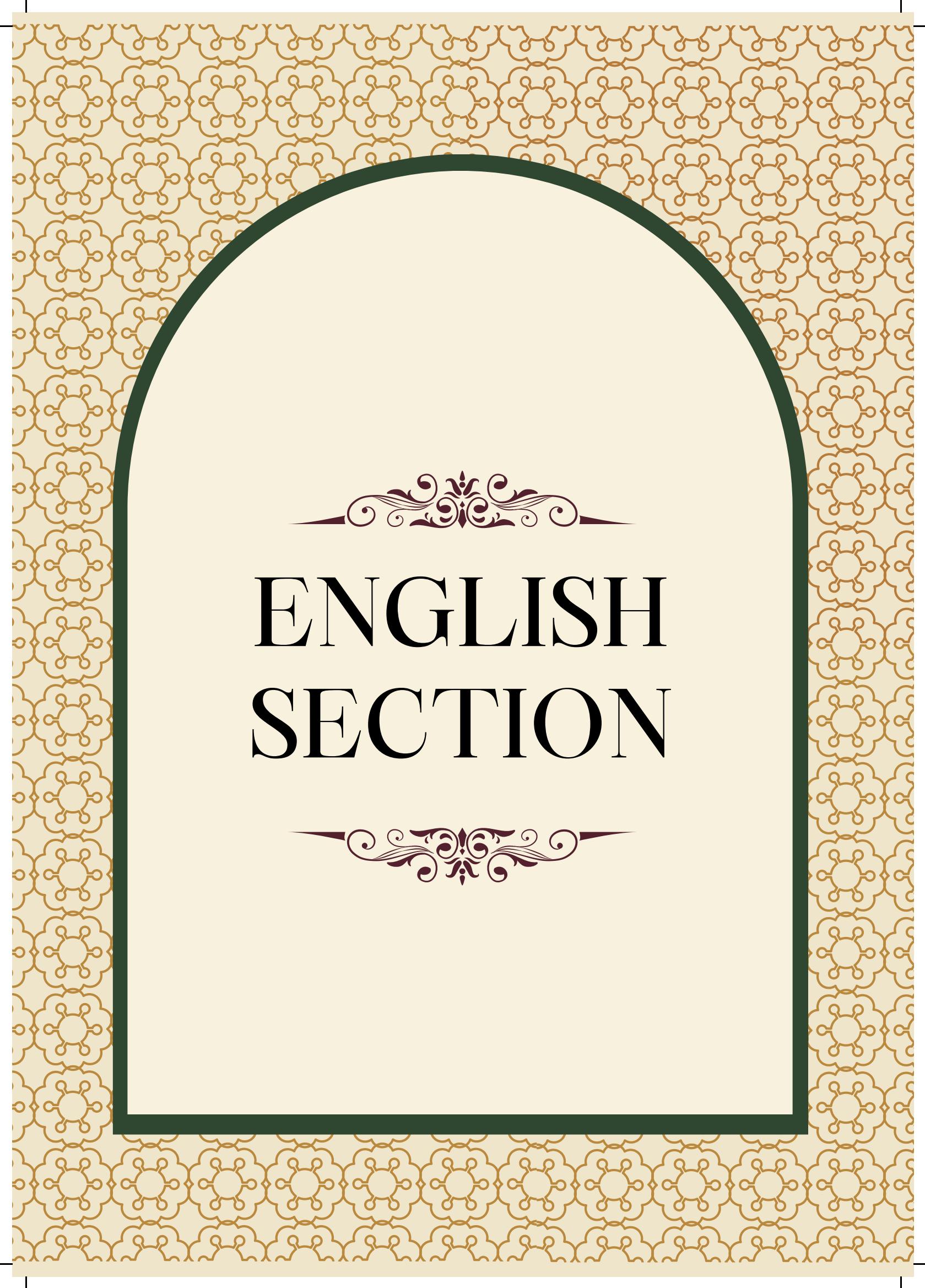
No effort goes unnoticed, and I must acknowledge the backbone of this journey – the incredible student editorial team. I'm elated to work with the wonderful, talented, and inspiring people while working on the editorial board. Their constant encouragement, guidance, and belief in me have been my greatest sources of motivation.

I also extend my sincere gratitude to my teachers from the Department of Biomedical Science. I am deeply grateful to my family, seniors, and friends for motivating and encouraging me to push my limits and grow.

As you turn these pages, I hope you feel the passion and hard work that went into every word, every image, and every idea celebrating the Soul of Bharat. May this edition of Resonance inspire and connect with you, just as it has with us.

MEENAKSHI

EDITOR-IN-CHIEF, STUDENT EDITORIAL BOARD



ENGLISH SECTION

HOW TO INCREASE EMOTIONAL INFRASTRUCTURE OF HIGHER EDUCATION INSTITUTIONS LIKE BCAS

Introduction: Higher education institutions like BCAS serve several key objectives that are vital for individual and societal development.

1. The fundamental objective of BCAS is to provide quality education and disseminate knowledge. It aims to impart academic and practical skills to students across various fields and disciplines.
2. BCAS strives to equip students with the skills and competencies necessary for success in their chosen professions. This includes critical thinking, problem-solving, communication, research, and technical skills.
3. BCAS endeavours in advancing knowledge through research and innovation.
4. BCAS promotes cultural understanding and social enrichment by offering various courses.
5. BCAS aims to facilitate holistic personal and professional development. Beyond academic knowledge, they provide opportunities for personal growth, leadership development, and ethical decision-making.
6. BCAS prepares students for successful careers by offering programs that align with industry needs and trends.

These objectives collectively contribute to the growth and advancement of individuals, societies, and the world at large. Higher education institutions play a crucial role in shaping the future by preparing students for careers, fostering critical thinking, and advancing knowledge and innovation in a variety of fields.

Stakeholders of Higher Educational Institutions (HEIs):

Some of the major stakeholders are listed below:

- **Students:** Students are at the center of any educational institution. They are the primary beneficiaries of the education and services offered by HEIs. Their needs, experiences, and outcomes are of utmost importance to the institution.
- **Faculty and Staff:** Faculty members, administrators, and support staff are critical stakeholders. They are responsible for delivering education, conducting research, and managing the day-to-day operations of the institution. Their expertise and commitment are vital for the institution's success.
- **Parents and Families:** Parents and families of students often play a significant role, especially in decision-making processes related to higher education. They are concerned about the well-being and academic progress of their children.
- **Alumni:** Alumni are former students who have completed their education at the institution. They can be valuable stakeholders in terms of financial support, mentoring current students, and advocating for the institution's reputation.
- **Government and Regulatory Bodies:** Government agencies at the federal, state, or regional levels often regulate and fund HEIs. They set policies, provide financial support, and ensure that institutions meet certain standards and accreditation requirements.
- **Board of Governors:** These governing bodies oversee the overall management and direction of the institution. They may include community leaders, industry experts, alumni, and other stakeholders who help shape the institution's strategic goals.

- **Local Community:** HEIs are often major employers and contributors to the local economy. The local community has an interest in the institution's activities, partnerships, and its impact on the surrounding area.
- **Industry and Employers:** Employers and industry leaders are stakeholders because they rely on HEIs to produce a skilled workforce. They may provide input on curriculum development, offer internships, and collaborate on research projects.
- **Donors and Philanthropists:** Individuals, foundations, and corporations may provide financial support to HEIs through donations, grants, or endowments. Their contributions can fund scholarships, research initiatives, and infrastructure development.
- **Accreditation Bodies:** Accreditation agencies evaluate and certify the quality and standards of HEIs. Institutions must meet accreditation requirements to maintain their credibility and eligibility for federal funding.
- **Professional Associations:** Depending on the field of study, professional organizations and associations may be stakeholders. They often provide guidelines, standards, and resources that influence curriculum and research.
- **Students' Associations and Unions:** Student associations and unions represent the interests of the student body. They may be involved in advocacy, organizing events, and voicing concerns to the institution's administration.
- **Research Collaborators:** In the case of research-oriented universities, collaborators from other institutions, both domestic and international, are important stakeholders. These partnerships drive research initiatives and contribute to the institution's reputation.
- **International Partners:** HEIs often engage in international collaborations, including student exchanges, joint research projects, and international programs. Foreign institutions and governments are key stakeholders in such initiatives.
- **Media and Public Opinion:** Public perception and media coverage can impact an institution's reputation and influence public funding and enrollment. HEIs must manage their public image and address any issues that arise in the media.

Effective engagement and communication with these stakeholders are crucial for the success and sustainability of higher educational institutions. Meeting the diverse needs and expectations of these stakeholders can help HEIs thrive in a dynamic and competitive higher education landscape.

Infrastructures required to Higher Educational Institutions:

Higher educational institutions need various infrastructure to provide quality services to their students. Various essential infrastructures required for Higher Educational Institutions including autonomous colleges and Universities are: (1) Physical Infrastructure, (2) Digital Infrastructure, (3) Teaching-learning Infrastructure, (4) Intellectual Property Infrastructure, (5) Emotional Infrastructure, (6) Networking Infrastructure including industry and alumni.

Emotional Infrastructure is an integral part but often unnoticed. The following shows its importance:

Emotional infrastructure is an intangible infrastructure which is based on the created feelings of their belongingness to the institution. It creates a sense of belongingness with the organization and is essential for all stakeholders.

The key components are:

- (i) Counselling and Mental Health Services: Dedicated counsellors and therapists to support the emotional well-being of students and staff.
- (ii) Peer Support Programs: Initiatives like peer mentoring and support groups.
- (iii) Wellness Centers: Facilities promoting physical and mental health, including yoga and meditation spaces.
- (iv) Community Building Activities: Events and clubs that foster a sense of belonging and emotional connection among campus members.

Dr. Lalit Kapur
Faculty, Department of Chemistry

NATIONAL EDUCATION POLICY 2020 IN HIGHER EDUCATION: A TRANSFORMATIVE PATH FORWARD

Introduction

The National Education Policy (NEP) 2020 is a landmark decision that aims to revolutionize the education system in the Country. One of its key areas of focus is higher education. NEP 2020 aims to increase the Gross Enrolment Ratio in higher education including vocational education from 26.3% (2018) to 50% by 2035. With a vision to transform India into a global knowledge superpower, the NEP 2020 lays down a comprehensive roadmap for the development and implementation of reforms in higher education.

Multidisciplinary Education: One of the fundamental shifts proposed by the NEP 2020 is the introduction of a multidisciplinary approach in higher education. This approach encourages students to explore a diverse range of subjects across disciplines, thereby fostering critical thinking and creativity. To implement this, colleges and universities are encouraged to establish Multidisciplinary Education and Research Universities (MERUs) or clusters. These institutions will offer a wide array of subjects under a single roof, allowing students to customize their education and create a holistic learning experience

Challenges:

1. Faculty Training: Implementing a multidisciplinary approach requires faculty members to be well-versed in various subjects. Faculty development programs and training initiatives will be crucial to equip educators with the necessary skills and knowledge.
2. Infrastructure and Resources: Setting up MERUs and creating a conducive environment for multidisciplinary education will necessitate substantial investment in infrastructure, libraries, laboratories, and digital resources.

Opportunities:

1. Enhanced Learning: A multidisciplinary approach will enable students to connect concepts from different domains, promoting a deeper understanding of subjects and fostering innovation.

2. Global Recognition: MERUs have the potential to become globally renowned centers of excellence, attracting international students and faculty, thereby elevating the quality of education in the Country.

Flexible Curricular Structure: The NEP 2020 advocates for a flexible curricular structure with a focus on student choice. It emphasizes the importance of credit transfer, allowing students to accumulate credits from different institutions and build their degrees over a period of time. This shift will empower students to tailor their education to their interests and career goals.

Challenges:

1. Accreditation and Standardization: Implementing credit transfer and a flexible curricular structure will require a robust accreditation system to ensure the quality and compatibility of courses across institutions.
2. Resistance to Change: Traditional academic systems may resist the move towards flexibility, as it challenges established norms and practices

Opportunities:

1. Student-Centric Education: A flexible curricular structure puts students at the center of their learning, allowing them to pursue their passions and interests while acquiring a well-rounded education.
2. Inter-Institutional Collaboration: Credit transfer encourages collaboration among institutions, fostering a sense of cooperation and healthy competition that can improve educational standards.

Research and Innovation: NEP 2020 places a strong emphasis on research and innovation in higher education. It aims to create a vibrant research ecosystem by promoting research-intensive universities, establishing a National Research Foundation (NRF) and encouraging collaborations between academia, industry and government. This will not only enhance the quality of education but also drive economic growth through innovation.

Challenges:

1. Funding: Building a robust research ecosystem requires significant financial resources, and securing consistent funding can be a challenge.
2. Research Culture: Shifting the focus from teaching to research in higher education institutions may require a cultural change, as many institutions are primarily teaching-oriented.

Opportunities:

1. Global Competitiveness: By fostering research and innovation, India can become a global hub for cutting edge research, attracting top talent and international collaborations
2. Socioeconomic Development: Research-driven innovation has the potential to address societal challenges, create jobs, and stimulate economic growth.

Technology Integration: The NEP 2020 recognizes the transformative role of technology in higher education. It emphasizes the use of digital tools and online resources to enhance the quality and reach of education. The COVID-19 pandemic accelerated the adoption of technology in education, and the NEP aims to build on this momentum.

Challenges:

- **Digital Divide:** Ensuring equitable access to technology and the internet for all students, especially in remote and underserved areas, remains a significant challenge.
- **Quality Assurance:** Maintaining the quality of online education and preventing the proliferation of substandard online courses is crucial.

Opportunities:

1. **Increased Access:** Technology-enabled education can reach remote and marginalized populations, democratizing access to higher education.
2. **Blended Learning:** Integrating technology can enable a blend of online and offline learning, offering flexibility and customization for students.

Autonomy and Accountability: The NEP 2020 seeks to grant greater autonomy to higher education institutions while also ensuring accountability. It suggests the establishment of a National Higher Education Regulatory Authority (NHERA) to replace multiple regulatory bodies, reducing bureaucratic hurdles and streamlining processes.

Challenges:

1. **Balancing Autonomy and Accountability:** Striking the right balance between granting autonomy and maintaining accountability can be complex, as it requires careful monitoring and evaluation mechanisms.
2. **Resistance from Existing Regulators:** Transitioning from multiple regulatory bodies to a single authority may face resistance from existing stakeholders.

Opportunities:

1. **Academic Freedom:** Autonomy allows institutions to innovate and tailor their programs to meet the evolving needs of students and society.
2. **Streamlined Processes:** A single regulatory authority can simplify bureaucratic procedures, making it easier for institutions to operate efficiently.

Inclusivity and Equity: The NEP 2020 places a strong emphasis on inclusivity and equity in higher education. It recognizes the importance of addressing the underrepresentation of certain groups, such as women, marginalized communities, and persons with disabilities, in higher education. Special provisions are made to promote their participation and success.

Challenges:

1. **Implementation at Scale:** Ensuring inclusivity and equity at a large scale requires a comprehensive approach, including changes in admission policies, scholarships, and support services.
2. **Changing Mindsets:** Addressing deep-seated biases and stereotypes that hinder the inclusion of marginalized groups can be challenging.

Opportunities:

1. Diverse Perspectives: Inclusivity leads to a more diverse student body, enriching the learning experience and fostering tolerance and understanding.
2. Talent Pool Expansion: Encouraging the participation of underrepresented groups can tap into a broader talent pool, benefitting both individuals and society.

Conclusion:

The National Education Policy 2020 is a visionary document that outlines a transformative roadmap for higher education in India. It seeks to introduce multidisciplinary education, flexible curricular structures, research and innovation, technology integration, autonomy, accountability, and inclusivity. While these reforms hold great promise, their successful implementation will require careful planning, coordination, and sustained effort from all stakeholders, including the government, universities, colleges, faculty, and students.

As the country moves forward with the implementation of the NEP 2020 in higher education, it has the potential to not only enhance the quality of education but also to position itself as a global knowledge hub, driving innovation, economic growth, and societal progress. However, it is essential to remain agile and adaptive in addressing the challenges that may arise, ensuring that the policy's transformative goals are ultimately realised.

Dr. Manoj Tiwari
Faculty, Department of Electronic Science

THE UNTOLD SECRETS OF INDIA'S CULTURAL DIVERSITY

“A BLEND OF WISDOM AND SCIENCE”

India, a land of vibrant cultures, is a treasure trove of wisdom where ancient traditions seamlessly intertwine with scientific insights. Each region's unique practices reflect deep-rooted knowledge passed down through generations.

From the Ayurvedic principles of holistic healing to the precision of Vedic mathematics, Indian heritage has long embraced scientific thought. The ritual of lighting lamps (diyas) purifies the air, a fact now supported by modern science. Yoga and pranayama, ancient tools for mental clarity and physical well-being, are recognized globally for their benefits.

India's culinary diversity also highlights this blend. Fermented foods in the South, nutrient-rich millet in Rajasthan, and probiotic-rich bamboo shoots in the Northeast are not only cultural staples but also scientifically proven to enhance health.

Artistic traditions like Kolam designs in Tamil Nadu, drawn daily with rice flour, symbolize prosperity and serve as eco-friendly offerings to nature. Rajasthan's stepwells showcase advanced water conservation methods, while Kerala's tharavadu architecture emphasizes sustainability. Festivals like Holi promote social unity by bringing people together regardless of social status, creating bonds through shared celebrations. Similarly, Diwali symbolizes the triumph of light over darkness and encourages acts of kindness. Agricultural practices like Panchgavya highlight environmental harmony through sustainable farming methods that enrich soil fertility. Indigenous medical systems such as Siddha and Unani not only offer holistic healing but also demonstrate an advanced understanding of human health and natural remedies, reflecting the scientific brilliance embedded in India's diverse cultural practices.

These timeless practices reveal a profound understanding of nature, health, and spirituality, making India's cultural diversity an endless source of inspiration and knowledge.

“In every thread of culture, a story unfolds, in every tradition, timeless wisdom holds.

Bharat's soul whispers through ages untold.”

Nitika Kumari
Biomedical Science (II Year)



THE PIECE

Love is not life, Life is not love. But try explaining that to a person rooting and withering for love.

For love for him is happiness, Care, Peace,

The END and nothing beyond. But...

She knows,

Love isn't all she wants,

Love probably isn't that necessary either, Love is just a piece of the puzzle,

The puzzle being 'Happy Life'. "Yes, a piece mustn't be too thick, Or the frame would break. Nor must it be too long, To not fit in."

But still, for her, this piece is overvalued "It's just another piece,

It's just A Piece!!!!"

But well for him, this is THE PIECE! The piece which brings all the pieces TOGETHER.

To form and complete the only true puzzle, LIFE.

So, I guess,

The quest of unrequited questions continues with no near end.

As she still stubbornly believes "Yes,

This love is important... But maybe not the most, For it is worthy only if

It doesn't come on the note of sacrifice; Of other pieces which make up my puzzle Pieces Like Respect,

Friendship,

And most importantly... SELF-IDENTITY."

With a sense of humility and grace, The discussion goes on.

She continues her journey to find her piece,

And he looks into her eyes, sighing,

"Who would tell her? You are The Piece!!! For both of us."

Aneesh
Food Technology (III Year)

SOUL OF BHARAT: VIBRANT CULTURAL DIVERSITY

From Himalayas crowned in white, To oceans deep in golden light, Bharat's soul forever sings, A melody of countless strings.

A tapestry so rich, so vast, Echoes of a glorious past,

Each language, dance, and ancient art, A heartbeat strong, a beating heart.

The beats of dhol, the notes of veena, Festivals bright like stars they gleam-a, Colours burst in Holi's cheer,

Diwali lights the path so clear.

From Kathak's grace to Bharatnatyam's flow, Stories of ages in movements glow,

Sufi songs and bhajans divine, In every voice, a rhythm shines.

The flavours rich, the spices bold, Tales of warmth in food retold,

From North to South, from East to West, Every bite, a feast so blessed.

Unity thrives in diverse streams, In every heart, in every dream, Bharat's soul, so vast, so free, a beacon bright for all to see

Rabi Yadav
Electronic Science (I Year)

SOUL OF BHARAT

From the mountain's crown to the ocean's sway,
A living soul, where cultures play.
A thousand tongues, a million tales,
It's Bharat's! Whose spirit never fails.

Diverse we are, yet one we stay, Our Bharat
glows in unity's way! It's a land of love, a land of
light.
Our heart unites us like stars at night.

Holi's colours and Diwali's glow,
Eid and Christmas are shining bright and aglow.
Lohri's fire, Pongal's delight,
Festivals unite us like stars at night.

The sound of a temple bell,
A mosque's Azaan that stories tell,
The choir of the church, the Gurbani hymn,
Together, their voices brim.

Each state a world, a tale unique,
In every language, the ancients speak. Sanskrit's
beauty and Tamil's song, Punjabi beats, where
hearts belong.

Spices blend, flavours sing, Culture flows in
everything.

Though we are different, here we stand, Hand in
hand across the land.
A culture wide, yet hearts so near, The soul of
Bharat glows sincere.

Ayush Kumar
Computer Science (IYear)

THE WEIGHT OF GOLD

Money talks in silver tones,
Buys the bricks but not the bones. It feeds the
fire, fuels the flight, But can't turn wrong into
right.

It builds the castles, hides the cracks, Pulls the
world upon its tracks.
But those who chase it, blind and fast, Find joy
that's shallow, never lasts.

A coin can glimmer, crisp and bright, Yet leave
the soul out in the night.
So, spend it wisely, hold it light—
True wealth is more than what's in sight.

Shashikant Kumar
Chemistry (I Year)

THERE IS

There is innocence in naughtiness of every
child
There is some goodness in the evilness of the
devil
There is love in the hate of the foe
There is always a little you in the soul of your
dear ones
There is always love in your friendship
Everyone is reflecting what they didn't get
To fill the void of their loneliness
To overcome the effects of being sidelined
There is always some pain in the smile
That a person carries for their loved ones
There is always a battle in the peace
There is always noise in the silence
There is always you in them

Dev Pal
Physics (Batch 2021-24)

SOUL OF BHARAT- VIBRANT CULTURAL DIVERSITY

The term unity is not just the mere representation of agreement of thoughts, but the unification of different ideologies of people from various backgrounds, a significant proof of these words can be truly justified by 'INDIA' or as we call it 'HUMARA BHARAT'- a land so diverse that every kilometre speaks its language. The beauty of India lies within its diverse culture. From Kashmir to Kanyakumari, one can witness the changing trends in people's way of living, which can be categorized in terms of eating habits, belief systems in the almighty, cultural practices, etc. A nation where Namaste and Salaam coexist is a practical instance of the phrase "Unity in Diversity".

It proudly captures an amalgamation of over 1600 languages and 2000 distinct ethnic groups, with every land holding its own culture, coupled with religious diversity, including Hinduism, Islam, Christianity, Sikhism, Buddhism, Jainism, and many other faiths within its geographical area. Every day seems like a celebration for the calendar, it is always marked with various festivals signifying the special events of various beliefs. India not only educates us about the word harmony but also depicts a true portrayal of diversity, which surely serves as an inspiring template for creating a utopian society for all to live in.

Aashima Bansal
Chemistry (II Year)

CULTURE OF INTEGRITY FOR NATION'S PROSPERITY

Integrity is one of the most important moral values in life. In such a diverse country like India, integrity among the people is quintessential for our nation's prosperity and development.

India possesses a wide variety of cultures and religions, besides the general division of strata of life. People belonging to different states follow different cultures and traditions, but this distinction can be removed if our country develops a robust culture of integrity. The first step towards building a strong sense of integrity, that is, honesty, is to build trust among the people belonging to different strata. This can be achieved by removing the socio-economic barriers as well as the restrictions that form a solid boundary between various religions in our country. Respecting each other's constraints is crucial. The nation needs a friendly and supportive environment, and not a hostile one, for its prosperity. This is possible only through unity. A nation where the term 'stranger' is obsolete is what we, the citizens, as well as the government, should aim for. Not only do we, but also the government, plays an important role in the upliftment of the nation. The laws formulated, social reforms, and schemes that assist the objective of improving the nation's integrity will prove to be very helpful in the long run. At this moment, the economically weaker sections of the country need to be the priority. The wealthier states should raise funds for the weaker states so that it might bridge the gap at a much faster rate. Regardless of the caste, every citizen of India must trust and support the government at every step and not be greedy or selfish towards others.

In the process of improving the culture of integrity, India is sure to overcome the ‘seven sins’ to a large extent, which includes greed, gluttony, pride, lust, wrath, envy, and sloth. Along with these, many other issues can also be overcome, and many values could be inculcated. Moreover, aiming for a prosperous nation will not only be beneficial for our nation, but it will also create an example for other underdeveloped and developing nations to follow.

Promoting integrity among all sections of the country is certainly a difficult and a time-consuming task - taking a few decades to accomplish at the least, but it is not impossible. With proper planning, strategies, and implementation, the government and all the people of India can contribute to a more prosperous country.

Rhitam Basak
Microbiology (I Year)

ABOUT THE CULTURE OF GUJARAT

Gujarat's history is rich in religion and culture. Gujarat and its people are known for their culture. After independence for the union of India, Krishnakumar Singh of Bhavnagar was the first king who gave their kingdom to the country without hesitation, which gave us a glimpse of the liberal culture of Gujarat. Another adventurous story is that Gir is famous all over Asia for its lions. Once upon a time, a lion came to a village and started killing the animals there.

When everyone was scared of it, a fourteen-year-old Charan (Gujarati tribe) gathered courage and chased the lion away. This incident was described by Zaverchand Meghani in his poem. The third one, Tribhuvan Das, was the man behind the huge dairy factory AMUL and made a major contribution to the White Revolution.

Gujarat has been famous for its architecture and sculpture, for example, the famous Sun Temple at Modhera and other architectural wonders like Sidi Saiyyed Mosque, the shaking minarets, stepwell (Rani Ki Vav), Lothal Fort and the UNESCO world heritage site of Harappa civilization present in Dholavira of Kutch. The Gujarat government is developing a plan in Dholavira and focusing on tourism and preservation of culture.

Every region in Gujarat has its own unique art style. Patola sarees of Patan are world-famous. Bandhani (tie-dye), embroidery work (Kutch), Zari work (Surat), and mirror-mud work (Lipan art) are prominent in Gujarat. Even today, we can see the influence of this traditional art.

If we talk about the festival of Gujarat, we all know it is famous for Navratri. In this festival, people perform folk dance Garba and Dandiya, and they dress in Ghaghara and Choli (women) and Kediyo-Dhoti (Men), which is their traditional dress. They also sing Garba and Bhavai. Some other festivals celebrated in Gujarat are the kite festival and the Rann Utsav. It gives a platform for local artists to display their work and talent. Tourists also enjoy a camel safari. Gujarat also has so many famous temples like Somnath, Dwarka, and Palitana Jain Mandir. In food, we all know how famous Khaman-Dhokla, Jalebi-Fafda, Khakhra, Thepla, Khandvi, and other dishes are, such as Dabeli, Kausa, Locho, Handavo, Idada, etc.

Krishna Parmar
Microbiology (I Year)



BHARAT: CONTINUOUS AND CONTRADICTORY

All of us have heard this phrase, “unity in diversity,” in Republic Day speeches, in textbooks, and even in articles such as this one. But if we were to be completely honest, this phrase is suspiciously glittery to be gold. It barely scratches the surface of the humongous machinery of this country. Bharat’s soul is not a case of synchronised gymnastics; on the contrary, it is messy, it is chaotic, and it is equally fascinating. You may even say it resembles a fish market at times, where there is too much going on, but in the end, you manage to find some harmony even in that din of noise.

The diversity of our country is dynamic, and it feels entirely impossible to just encapsulate all of that in a phrase of just three words. On the ground, this phrase is valid, just not in the black-and-white context we often seem to misunderstand it as. ‘Unity’ for all means and purposes exists across a grayscale, and it is challenging to navigate, and nobody gets it right in the first place, but somehow, this country still perseveres and, in the end, manages to create a beautiful tapestry.

This state of flux wasn’t made in a day. A myriad of factors brought together to create what we have today as our homeland. From the Himalayas to the coastline of Kanyakumari, from the salt flats of Kutch to the valleys of Kameng, our country is vast and contains more history than what any of us may have studied in our school textbooks. This diversity in geography kept many of us together in plains and plateaus, but it also kept some of us tucked away from the rest of the world. Civilizations rose and fell, empires were made and destroyed, and all of this amounted to the rich tapestry of our country, being formed in layer after layer. Each chapter in history stays, acting as a brushstroke in a larger painting, made over centuries and centuries.

This layering and this complex interconnectedness are very blatantly visible in the religious background. This country houses many religions, all formed and shaped around each other. Not just the big four, even the religions with a smaller populace demand their space for their existence. While there are clashes and discord between many, most of the time this coexistence results in a cultural mashup that is complicated, yet entirely too brilliant to have been forged anywhere else. Music, art, architecture, food, literature, and all the art forms that may exist, all of them show how deep the unity in these religions runs.

And the best thing is, you don’t even need a history book to see this. Just step out and look around, you will see it in the Diwali fireworks, the Eid iftar feasts, and the Christmas carols, all existing in the same city. There are twenty-two official languages, hundreds of cuisines, thousands of arts and crafts, and crores of people, all individually unique, while being cut from the same cloth. Diversity isn’t just a concept; it is the reality in which we live today.

Of course, it is never always sunshine and rainbows. Today, we stand upon the hotbed of disagreements. Our differences make us vibrant, but they also make us disagree, debate, and clash. There are arguments over languages, over castes, over religions, over states, over food, over anything which is ‘other than self.’ Religious disputes and friction between castes are nothing new, but their burden hasn’t lightened over the years of coexistence. All these situations, when combined with the high-voltage politics of our country, give way to volatile and dicey situations, which may lead to unwanted outcomes. These dialogues, debates, and situations may sometimes be amicable, as one may hope, and sometimes they result in loss that can’t be fulfilled and justified. But all of this is part and parcel of being an Indian; we are constantly figuring out how to not step on each other’s toes, while trying to live each of our lives to the fullest. The cultural plurality of our land is a celebration, but navigating it is a herculean task, and one must keep going just to keep the boat afloat.

In today's day and age, when India exists as not just a lone entity, but at the crossroads of many global entities, there comes globalisation and commercialisation, ushering in a new dynamic, which changes the rules of the game by a lot. There is a constant tug of war between our own identity and the image presented by global platforms. There is a sense of cultural homogenization, where we try to mimic the West to become as cool as them, but there is also an undercurrent of our own pride and identity, resurging to create something completely new. Sure, we buy little dolls just like others as we see on social media, but the bag on which we tag those dolls still contains a lunch of rajma chawal.

This counter-current of sentiments, amplified using social media and our heightened sense of self, gives rise to a push and pull between a singular identity and having multiple sub-nationalisms. This nation is constantly see-sawing between an idea of 'one unified India' and the idea of 'many diverse Indias.'

So, finally, is India united? Yes. Is India diverse? Also, yes. But is India united in diversity? That question is always up for debate. To pin down Bharat as one entity is like giving a definite answer to the question, 'Is Schrodinger's cat alive?' There is no fixed identity, and there is no end product.

We as a country are continuously and constantly reinventing ourselves, morphing into something new each day. We are sometimes coexisting harmoniously, sometimes negotiating, debating, sometimes clashing, and sometimes collaborating. The diversity in India comes from us, and the unity in India also comes from us, and the most wonderful part of it is that we decide how to write this part of history, and how the near future will unfold. We stand at the juxtaposition of all these cultures, these themes, these debates, these clashes, and the subsequent dialogues, and we choose to write it however we like it.

Bhumika Sharma
Food Technology (III Year)

RAJA RAJA CHOLA: THE PEOPLE'S KING

Raja Raja Chola, one of the greatest monarchs in Indian history, ruled southern India from 985 C.E. to 1014 C.E. He is remembered for reestablishing Chola influence and ensuring its supremacy across the Indian Ocean. His empire extended as far south as Sri Lanka and as far northeast as Kalinga (modern-day Odisha). He waged several battles—against the Chalukyas in the north and the Pandyas in the south—and laid the foundations for the Chalukya Chola dynasty. His invasion of Sri Lanka marked the beginning of a century-long Chola presence on the island.

From the 23rd to the 29th year of his reign, Raja Raja Chola's dominions enjoyed a period of peace. During this time, he focused on internal administration. One of his most remarkable achievements was the construction of the Rajarajesvara Temple (now known as the Brihadisvara Temple) in Thanjavur. This architectural marvel, along with the various endowments and gifts made to it, reflected the king's devotion and vision.

Raja Raja Chola established a strong and centralized administrative system. He appointed local government authorities and introduced an effective system of audit and control. This system held village assemblies and public institutions accountable while preserving their autonomy—a hallmark of progressive governance.

A devout follower of Lord Shiva, Raja Raja Chola was also known for his religious tolerance. He supported the construction of several Vishnu temples and even encouraged Buddhist architecture. At the request of the Srivijaya king Sri Maravijayatungavarman, he helped build the Chudamani Vihara, a Buddhist monastery, and dedicated the revenue from the village of Anaimangalam for its upkeep.

Raja Raja had several wives, though only a few children. The names of his queens—Vanavanmahadevi, Lokamahadevi, Cholamahadevi, Trailokyamahadevi, Panchavanmahadevi, Abhimanavalli, Iladama deviyar (also known as Latamahadevi), and Prithivimahadevi—are inscribed in the temple at Thanjavur. Panchavanmahadevi played an active role in day-to-day governance, and each queen contributed gifts and religious images to the Rajarajesvara Temple. Lokamahadevi, likely the chief queen, built the Uttara-Kailasa shrine in the Panchanadesvara temple at Tiruvaiyaru, making numerous endowments in its name. The shrine, already standing in the 21st year of his reign, was named Lokamahadevisvara in her honour.

Securing the throne amidst intense family politics was itself a significant achievement for Raja Raja Chola. He is also remembered for his astute political strategies in maintaining power. During his reign, taxes were primarily levied on wealthy merchants, traders, and landowning farmers. He ensured that the poor were not burdened by taxation, earning him the title "King of the Common People."

Raja Raja Chola's reign marked the golden era of the Chola Empire. His legacy as a visionary ruler, skilled administrator, and patron of art and religion made the Chola dynasty one of the mightiest in Indian history.

Alagu Subbu
Botany (II Year)

PRINCESS SANATOMBI AND HER FORBIDDEN LOVE

In the kingdom of Manipur, where emerald hills kissed the sky and Loktak Lake glimmered like molten silver, lived Princess Sanatombi. She was known far and wide for her beauty—her eyes as deep as Loktak's waters and her grace as delicate as the lilting Lai Haraoba dance. But it was her kindness that truly made her beloved by the people.

One evening, while walking through the palace gardens, she spotted a stranger. He was unlike anyone she had ever seen—tall, with sun-kissed hair and eyes the color of the distant sky. He was Captain Maxwell, a British officer stationed in Manipur. Their eyes met, and in that fleeting glance, something stirred between them—a spark, delicate yet undeniable.

Fate seemed eager to bring them together. They met in secret, by the riverside where wild orchids grew, away from the prying eyes of the court. He spoke of distant lands, of rolling green meadows and salty sea air, while she told him stories of her ancestors—of the hills and the Maibas who could speak to spirits. Their love blossomed like the wildflowers—reckless, untamed, and beautiful.

But the world they belonged to was not kind to love that defied boundaries. The British, tightening their grip over Manipur, were seen as oppressors. To the Manipuri court, Captain Maxwell was an enemy. Whispers of their forbidden romance spread, reaching the ears of Sanatombi's father, Maharaja Chandrakirti Singh.

The princess was torn between her heart and her duty. She was a daughter of Manipur, bound by tradition, yet her heart yearned for freedom- a freedom only love could give her. But love, too, was bound by the chains of fate. The British officer was recalled, leaving Manipur—and her—behind.

On the day of his departure, she stood by the palace gates, watching his figure disappear into the mist, her eyes brimming with tears she could not shed. The orchids they once sat by bloomed and withered, but her love for him lingered like the scent of wildflowers in the breeze—faint, but never truly gone.

And so, the princess became a symbol of love that defied the odds but was lost to the tides of time. The people of Manipur, moved by her sorrow, immortalized her in songs and poems, her footsteps forever etched in their hearts.

Brahmacharimayum Arisia Sharma
Biomedical Science (III Year)

MYOKO- A BEAUTIFUL FESTIVAL CELEBRATED BY THE APATANI TRIBE OF ARUNACHAL PRADESH

The Apatani, renowned for their sustainable wet rice cultivation and distinctive cultural practices, including unique tattoos and nose plugs worn by women, open their hearts and homes during the Myoko festival. It's a time when the entire community unites, reinforcing social ties and preserving its rich heritage. The Myoko Festival is an annual celebration in Ziro Valley, particularly by three indigenous tribes: the Diibo-Hija, Hari-Bulla, and Apatani. It's a 10-day celebration; it goes on from March 20 – 30 every year. The Myoko festival is celebrated to extend and strengthen the bond of the family, and bless the members with fertility and fortune. The most revered member of the community – the Shaman decks up in ancient Apatani garments and accessories and leads the proceedings. They slaughter pigs and chickens as a custom of this festival. This commences early in the morning; the Shaman recites long prayers and the women, mainly married ones, sprinkle flour and rice beer on the pigs, which are tied to the bamboo poles. During these sacred days, the community comes alive with ancient rituals performed by revered shamans, invoking blessings for the people. The air is filled with the rhythm of folk music and the sight of men and women adorned in intricate tribal attire, dancing in joyous harmony. Ceremonial sacrifices, purification ceremonies, and communal feasting are central to the festivities, each act steeped in deep spiritual significance. The Myoko festival is also an occasion dedicated to renewing and reviving old and new friendships. Offerings are made to Donyi Polo (the divinity adored by the tribes) for a prosperous year ahead. This is the time of the year when the Apatani tribe members pray to ensure better cultivation.

The reason why you must attend this festival is that it gives a noteworthy insight into the lives of the tribes of Arunachal Pradesh. You have to see them perform their most distinctive rituals to believe it. The most interesting and heart-warming ritual is that all houses in the region are open 24/7 during the festival, and anyone who goes in is treated to a fancy meal along with a glass of rice beer. Apart from the rites, rituals, and prayers, there are several stage shows, sports events, and singing competitions that happen at the Myoko festival.

India, a land of vibrant cultures, is a treasure trove of wisdom where ancient traditions seamlessly intertwine with scientific insights. Each region's unique practices reflect deep-rooted knowledge passed down through generations. From the Ayurvedic principles of holistic healing to the precision of Vedic mathematics, Indian heritage has long embraced scientific thought. The ritual of lighting lamps (diyas) purifies the air, a fact now supported by modern science. Yoga and pranayama, ancient tools for mental clarity and physical well-being, are recognized globally for their benefits. India's culinary diversity also highlights this blend.

Fermented foods in the South, nutrient-rich millet in Rajasthan, and probiotic-rich bamboo shoots in the Northeast are not only cultural staples but also scientifically proven to promote health. Artistic traditions, such as Kolam designs in Tamil Nadu, drawn daily with rice flour, symbolize prosperity and serve as eco-friendly offerings to nature. Rajasthan's stepwells showcase advanced water conservation methods, while Kerala's Tharavadu architecture emphasizes sustainability. Festivals like Holi promote social unity by bringing people together regardless of social status, creating bonds through shared celebrations. Similarly, Diwali symbolizes the triumph of light over darkness and encourages acts of kindness.

Agricultural practices like Panchgavya highlight environmental harmony through sustainable farming methods that enrich soil fertility. Indigenous medical systems such as Siddha and Unani not only offer holistic healing but also demonstrate an advanced understanding of human health and natural remedies, reflecting the scientific brilliance embedded in India's diverse cultural practices. These timeless practices reveal a profound knowledge of nature, health, and spirituality, making India's cultural diversity an endless source of inspiration and knowledge. "In every thread of culture, a story unfolds, in every tradition, timeless wisdom holds. Bharat's soul whispers through ages untold"

Michi Damie
Biomedical Science (II Year)

LIGHT

Sometimes you gotta find the light
In the realm of dark ,deep thoughts
That stops the ambitions of your flight
Sometimes standing alone on the path of love
Made you realise you can love yourself more
Without ever seeing anyone near your sight
Sometimes you gotta ignite the light
In the heart of the cold, keen and quiet castle
That behold the beauty of fairy,the cuteness of a lamb ,
The kindness of a child , smile of rain ,colors of sky and whatever you can thought isn't in
your might
That why, sometimes you gotta find the light
In the realm of dark ,deep thoughts that stops
the ambitions of your flight .

Sometimes you have to find the light
In the realm of dark, deep thoughts
That stops the ambitions of your flight
Sometimes standing alone on the path of love
Made you realize you can love yourself more
Without ever seeing anyone near your sight
Sometimes you gotta find the light
Sometimes you have to ignite the fire
In the heart of the cold, keen and quiet castle
That behold the beauty of fairy,
the cuteness of a lamb,
The kindness of a child,
smile of rain,
Colors of sky
and
Whatever you can think that isn't in your might
That's why, sometimes you have to find the light
In the realm of dark, deep thoughts
that stops the ambitions of your flight.

Dev Pal
Physics (Batch 2021-2024)

THE WARRIORS

I fought until the soil was red,
For my land that gave me everything.

My shield against the fading thread
Of stories that the Ganges sing.
Not just for stone and shifting sand,
But for the Kohl on dancer's eye,

The craft of every beating hand,
The truths that in our fathers lie.
I fight for patterns carved in wood,
For Madhubani's sacred space,
For lessons clearly understood
In Kathakali's painted face.
For saris spun with silk and gold,
For drums that beat out ancient lore,
A billion stories to be told—
This vibrant wealth I war for, more
Than any crown or kingdom's claim,
My breath a hymn, my sword a prayer,
To keep our sacred, diverse flame
Of art and culture always there.

Nidhi Bhatia
Food Technology (I Year)



MAHAKUMBH 2025 (A HISTORIC MOMENT AFTER A CENTURY)

I think we should consider ourselves very lucky, as our generation had the chance to visit Mahakumbh Mela which was held from 13th January to 26th February 2025. The origin of the Kumbh Mela is rooted in Hindu mythology. According to the Samudra Manthan story in the ancient Hindu scriptures, the Gods and Asuras (demons) fought over Amrit -that grants immortality. During this celestial battle, drops of the nectar fell at four locations—Prayagraj, Haridwar, Ujjain, and Nashik, making them the sacred sites for the Kumbh Mela occurring once every 144 years at Prayagraj. Historically, the Maha Kumbh Mela has been referenced since ancient times.

The spiritual significance of the Maha Kumbh Mela is rooted deeply in Hindu beliefs and practices. The festival is regarded as a once-in-a-lifetime opportunity for millions of devotees to cleanse their souls. It is believed that taking a dip in these rivers during Kumbh amidst the specific alignment of the heavenly bodies washes away one's sins and assures punya (spiritual merit). This event takes place at the Triveni Sangam, where the Ganges, Yamuna, and the mystical Saraswati rivers converge. This confluence is believed to be a potent spiritual site, where the divine energy of the three rivers is concentrated, offering immense spiritual benefits to those who bathe there. Kumbh Melas are also the venue where Sadhus and other holy men gather - the Sadhu Akhadaas attracting a lot of curiosity - and regular people can meet them and learn from them. It has been recorded that over 66+million devotees visited Kumbh mela. It saw renowned artists from across the country mesmerize devotees with grand presentations of music, dance, and art from 7th - 10th February. The main highlights of the event included performances by famous artists like Odissi dancer Dona Ganguly on 7th, renowned singer Kavita Krishnamurti and Dr. L. Subramaniam on 8th, Suresh Wadkar and Sonal Mansingh on 9th and 10th, celebrated singer Hariharan (Indian Playback Singer, Ghazal and Bhajan Singer). The Kumbh mela witnessed an extensive medical setup to ensure the well-being of millions of devotees.

Komanvi Kansal
Food Technology (I Year)

BODHGAYA TEMPLE

Imagine a quiet place, where the only sounds are rustling leaves, soft chants in the distance, and the gentle footsteps of people from all over the world each one searching for a little more peace in their hearts. That's Bodh Gaya, a small town in Bihar, yet one of the most powerful spiritual places on Earth. Over 2,500 years ago, a young prince named Siddhartha Gautama sat beneath a Bodhi tree here- tired of the endless cycle of wealth, suffering, and questions about life. He meditated deeply, not for hours, but for days. And in that stillness, he discovered something extraordinary: the path to enlightenment. From that moment, he became Lord Buddha, the "Awakened One." Bodh Gaya is where it all began—not just a religion, but a way of life built on compassion, mindfulness, and inner peace. Today, the place still breathes that same calm. Monks in saffron robes walk quietly through the Mahabodhi Temple complex.

Pilgrims bow their heads near the sacred Bodhi tree, believed to be a descendant of the original tree under which Buddha meditated. Even if you're not a follower of Buddhism, just being there makes you feel something—something still, peaceful, and real. In a world that often feels loud and chaotic, Bodh Gaya reminds us of a simple truth: the answers we seek outside often lie within. It's more than just a destination. It's a feeling. A pause. A whisper from the past that still speaks to our modern heart.

Shambhavi Aastha
Food Technology (I Year)

THE LIFE AND CONTRIBUTIONS OF DR. C.P. THAKUR

Dr. Chandreshwar Prasad Thakur, also known as C.P. Thakur, is a prominent Indian physician and politician. A leader of the Bharatiya Janata Party (BJP), he has served as a member of both the Rajya Sabha and Lok Sabha and was a cabinet minister in the Indian government from 1999 to 2004. These things apart he was the hero of his time as he was change maker in time of kala azar.

Born on September 3, 1931, in the village of Dubaha in Bihar's Muzaffarpur district, Thakur received his medical education from prestigious institutions, including Patna Medical College, Patna University, and the Royal Colleges of Physicians in London and Edinburgh. He holds several degrees, including M.B.B.S., M.D., M.R.C.P., and F.R.C.P..

Dr. Thakur is particularly recognized for his significant medical research on Kala-azar, a parasitic disease. In recognition of his work, the World Health Organization honored him with a lifetime achievement award in 2017, making him the first Indian medical scientist to receive this distinction. He has also been a member of several government committees focused on Kala-azar prevention and control.

Political Career and Public Service

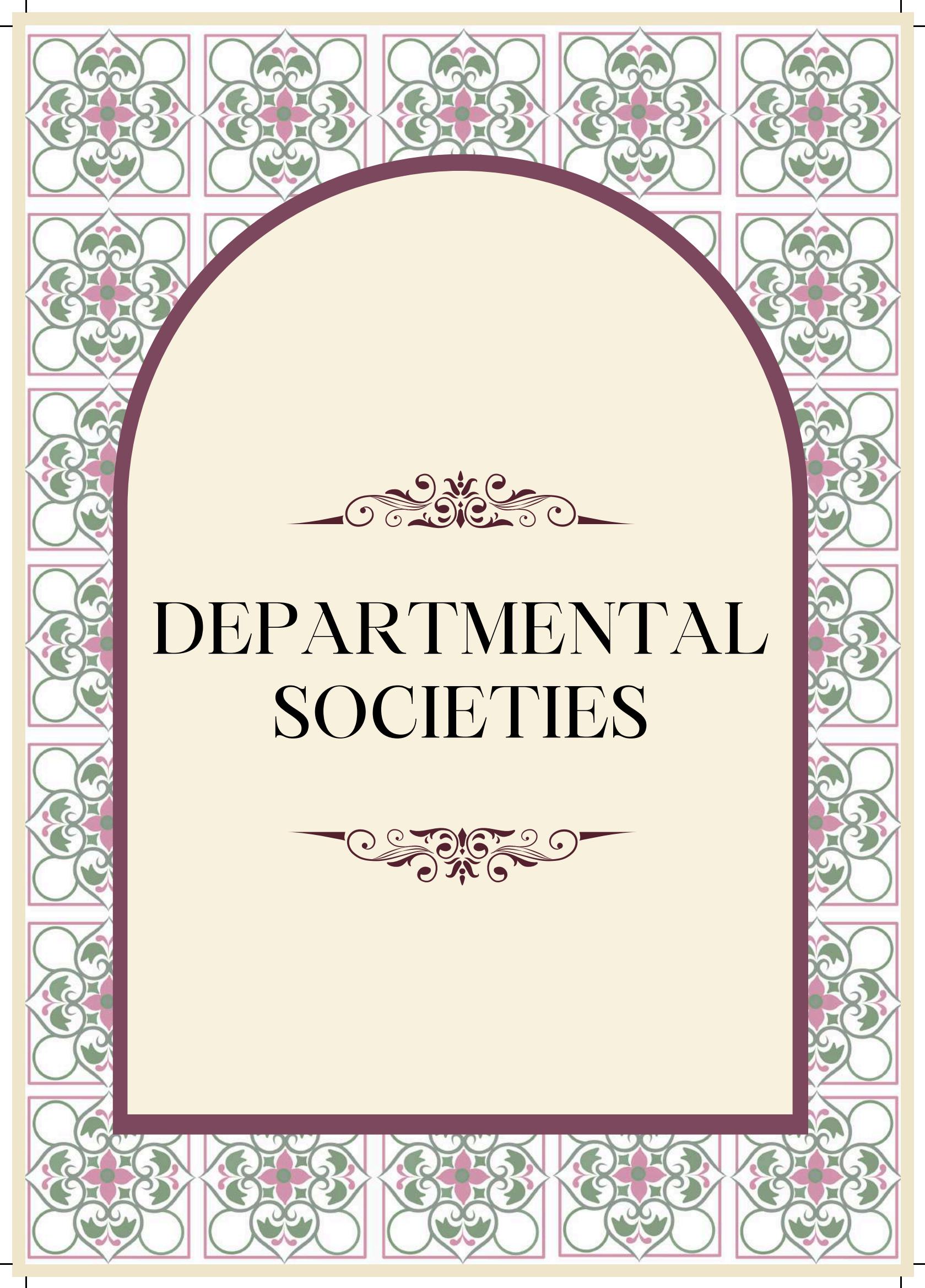
Throughout his career, Dr. Thakur held numerous important positions. He was elected to the Lok Sabha from the Patna constituency in 1984, 1998, and 1999. He also served as a Union Cabinet Minister for Water Resources, Health and Family Welfare, and Small Scale Industries. In 2008 and 2014, he was elected to the Rajya Sabha from Bihar.

He played a crucial role in the development of healthcare infrastructure in his home state by proposing and securing approval from the central government for the establishment of the AIIMS hospital in Patna. In honor of his contributions to the people of Bihar, a crossing near the hospital has been named "Dr. CP Thakur Chowk".

Publications and Recognition

Beyond his political and medical contributions, Dr. Thakur has authored or co-authored several books, including *World Trade Organization* and *Glimpses of Indian Technology*. He has also published over 100 research papers in medical journals and more than 200 articles in the press. His work has been recognized with multiple awards, including the Padma Shri and Padma Bhushan, the Dr. B.C. Roy National Award, and the Lifetime Achievement Award from the World Health Organization.

Aayush Kashyap
Biomedical Science (II Year)



DEPARTMENTAL SOCIETIES



DNAMICS

DEPARTMENT OF BIOMEDICAL SCIENCE



Workshop on
Immunology
techniques

April 11, 2025

Dr. Tripti Bhatnagar



GENESIS' 25,
The Department's
Annual Fest

February 27-28, 2025

Prof. Laishram R. Singh,
Dr. Meenakshi Sharma,
Dr. Jyoti Bala



FRESHERS
2024

November 13, 2024



Alumnus Interaction
and
Lecture

January 09, 2025

Dr. Prashant Rawat



Deepotsava
Celebrations

October 25, 2024



Malaria Parasite
Gametogenesis: Role of
Protein Kinases

April 18, 2024

Dr. Sudhir Kumar

PHYTOMICS

DEPARTMENT OF BOTANY



Industrial Field Visit to
Bionest Facility,
UDSC

March 27, 2025



Education Field Visit to
DDA Herbal Garden

March 22, 2025



Visit to
Qutub Minar

March 05, 2024



BLOSSOM, The Annual
Departmental Fest

March 04, 2025



Educational Trip to DDA
Mehrauli

February 22, 2025



Rangoli Competition

October 25, 2024

PHYTOMICS

DEPARTMENT OF BOTANY



Orientation of
1st Year students

October 24, 2024



Education Field Visit to
Tughlaqabad
Biodiversity Park

September 24, 2024



Online Webinar on 'How
Nature helps you nurture
the Economy'

July 28, 2024



Invited Lecture and a
Hands-on Workshop on
'Bioinformatics:
Rendezvous with NGS -
From Genomics to
Proteomics'

September 05, 2024



Educational Field Visit to
Botanical Garden of
Indian Republic (BGIR),
Noida

April 05, 2024

ALCHEMY

DEPARTMENT OF CHEMISTRY



RASARAN UTSAV' 25,
The Department's
Annual Fest

February 24, 2025



Invited Lecture on
Career in
Management

February 21, 2025



Teachers' Day
Celebrations

September 05, 2024



Invited Lecture on
Career Opportunities in
Chemistry

September 23, 2024



Alumni Meet

September 23, 2024



Orientation
Program

September 23, 2024

CS NET

DEPARTMENT OF COMPUTER SCIENCE



Industrial Visit
to
DUCAT

February 18, 2025



INTERFACE' 25,
The Department's
Annual Fest

March 03, 2025



Workshop on Future
Prospects after
Graduation in collab with
Career Launcher

February 10, 2025

Mr. Abhishek Kumar



Five Days Workshop on
ICT Tools for Education
and Training

July 02-07, 2024



Workshop on
Cybersecurity

September 09, 2024



Industrial Visit
to
DUCAT

May 01, 2024

SPARKS

DEPARTMENT OF ELECTRONIC SCIENCE



Visit to
DUCAT
(Pitampura)

February 21, 2025



TECHMANIA' 25,
The Department's
Annual Technical Fest

February 20, 2025



Deepotsava &
Rangoli Making
Competition

October 24, 2024



Interactive Orientation
Programme
for First Year Students

January 09, 2025



Interactive Orientation
Programme
for Second Year Students

January 07, 2025



Interactive Orientation
Programme
for Third Year Students

January 09, 2025

AMBROSIA

DEPARTMENT OF FOOD TECHNOLOGY



80th Annual Conference
of AIFPA on Negativity &
Myths About Food
Processing : The Science
Behind Safe and Healthy
Food and also AIFPA Food
Safety Awards 2024

March 06, 2025



FLAVOFEST,
The Department's Annual
Fest & Alumni Talks

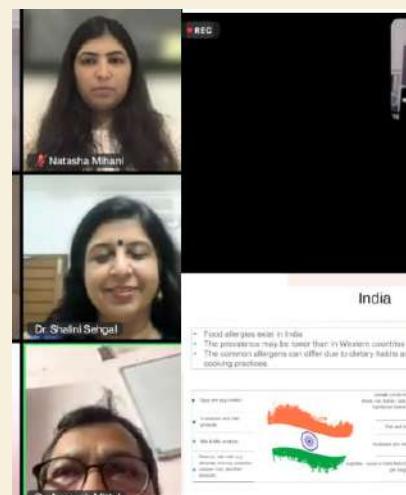
February 21-22, 2025

Alumni Mr. Sohan Singh,
Ms. Alka Chauhan and Ms.
Vanya Pareek



Educational Visit to
Indian Institute of
Packaging

November 11, 2025



Webinar on Allergen
Awareness on the
occasion of World Food
Day with the Acheson
Group, USA

October 19, 2024



Intercollege Recipe
Making Competition on
"Underutilized crops and
seeds of India using
Indian Knowledge
Systems"

September 30, 2024



Attended World Food
India 2024
(Pragati Maidan)

September 19, 2024

AMBROSIA

DEPARTMENT OF FOOD TECHNOLOGY



Expert Talk on "Emerging Trends in Food Processing"

March 06, 2025

Prof. Jeyam Subbiah



Expert Talk: "Growth of RTE and RTU foods in India Perspective and Opportunities"

September 06, 2024

Mr. Vijapuri Shivashankar Ishwarappa



Teachers' Day Celebrations

September 05, 2024

SENSORS

DEPARTMENT OF INSTRUMENTATION



MNEMONICS,
The Department's
Annual Fest

February 24, 2025



Hands-on Workshop in
collaboration with
Gentech Marketing &
Distribution Pvt. Ltd
& Alumni Meet on "EEG
and Blood Pressure
Measurement
Techniques"

February 18, 2025



Industrial visit to
Semicon India
(Greater Noida, UP)

September 13, 2025



Expert lecture on
"Opportunities in VLSI:
Present and Future"

August 23, 2024

Dr. Avtar Singh

SUKSHMJEEV DEPARTMENT OF MICROBIOLOGY



Visit for
third-year students
to
BioNEST-UDSC

March 03, 2025



MICROQUEST,
The Department's
Annual Fest

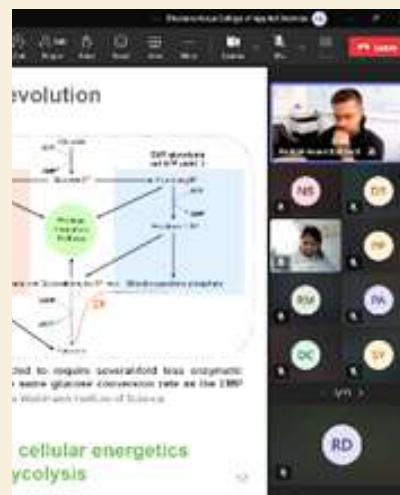
February 21, 2025



Expert talks 'Adaptation
to Non-Antibiotic
Antimicrobials'

February 18, 2025

Prof. Andrew McBain



Expert talk:
'Bioenergetic Plasticity
and Bacterial
Adaptation'

Feebruary 15, 2025

Dr. Amitesh Anand



Workshop on 'The
Nukkad Theory'

February 03, 2025

Archana Jaiswal and
Deepanshi Karwall
(Alumni)



Alumni interaction and
lecture on 'Targeted
drug discovery and
Delivery: The Two Pillars
of Precision Medicine'

January 28, 2025

Dr. Prateek Bhardwaj
(Alumnus)



Environment Ideathon- Poster Presentation

November 21, 2024



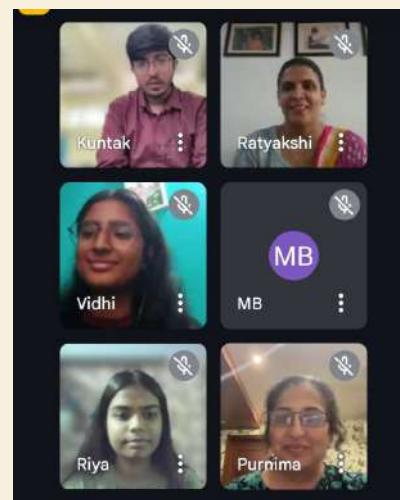
Idea Presentation- An Interdepartmental Scientific Poster Presentation Competition

November 18, 2024



Visit to the Indian Agricultural Research Institute (IARI), Pusa

November 18, 2024



Workshop on 'Fundamentals of Canva Designing'

November 09, 2024



Rangoli-Making Competition, Microbiologists Society of India (MBSI)

January 09, 2025



Calendar-making competition, Microbiologists Society of India (MBSI)

The calendar was selected as best

November 13, 2024



Demonstration of Microscope with an Imaging System

August 12, 2024

QUBIT DEPARTMENT OF PHYSICS



Interactive Lecture
on
Work Ethics

April 08, 2025

Dinesh Ganatra



Alumnus Interation
& Lecture

March 03, 2025

Vardaan Sehgal



Visit to
CSIR

February 29. 2025



EPISTEME,
The Department's
Annual Fest

February 27, 2025



Workshop on
Quantum Physics

February 27, 2025

Ranjan Chopra



FRESHERS'
Party

November 13, 2024

QUBIT DEPARTMENT OF PHYSICS



Alumnus Interaction
and
Lecture

October 03, 2024

Deepak



Visit to
CSIR-National Physical
Laboratory (NPL)

October 01, 2024



Deepotsava
Celebrations

October 24, 2025



Teachers' Day
Celebrations

September 05, 2024



Inter- Department
Sports Competition

August 29, 2024

PEARLS

DEPARTMENT OF POLYMER SCIENCE



Bharat Mandapam Exhibition Visit

June 19, 2025



Intellectual Property Rights Event

April 14, 2025



Innovation and Future Opportunities in Polymer Science

April 11, 2025



Visit to USIC

2025



CROSSLINKS, The Department's Annual Fest

February 18, 2025



Deepotsava Celebrations

October 24, 2024

ERANKO DEPARTMENT OF ZOOLOGY



Visit to Deen Dayal Upadhyay College for hands-on training in Microtomy

May 16, 2025



Visit to School of Biotechnology, JNU (3rd year students)

April 08, 2025



Visit to Prof. Shailja Singh's lab, Special Centre for Molecular Medicine, JNU (2nd year students)

April 05, 2025



Seminar on 'Understanding Tuberculosis: Nutritional Influences, Challenges & Opportunities in Infection Control'

March 24, 2025

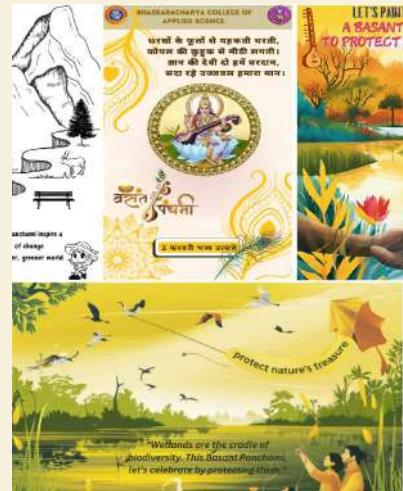
Prof. Vikram Saini



Seminar on 'The Synergy of Stem Cells and Extracellular Vesicles: A New Era in Regenerative Medicine' Under 'Zoosangan' '25

February 25, 2025

Prof. Sujata Mohanty



Digital Poster Making Competition on occasion of Wetland Day and Basant Panchami

February 02, 2025

ERANKO DEPARTMENT OF ZOOLOGY



First Prof. Anil Kumar
Bali Memorial Lecture on
'Development of Plant
Based Veterinary Vaccine
against Anthrax: Recent
Developments and way
forward'

January 21, 2025

Dr. Manoj K. Sharma



Seminar on 'The
Pollution Causing
Harmful Algal Blooms'

November 18, 2024

Prof. Binoy T. Thomas



Seminar on 'Financial
Literacy and Cyber
Frauds'

October 23, 2024

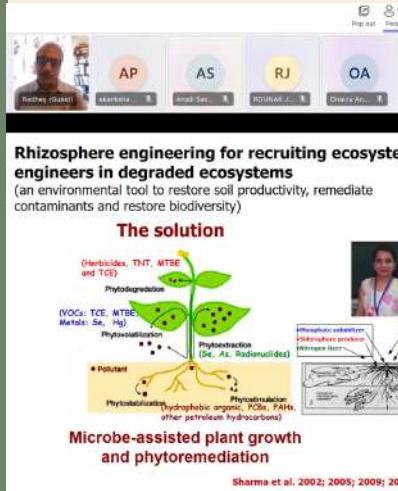
SLOGAN WRITING



Written by-
Pawan Deep Kaur
(Department Of Forensic Science)
National Forensic Sciences University

Online Slogan Writing
and Photography
Competition during
'National Wildlife Week'

October 2-8, 2024



Short-Term Course on
'Bioinformatics: Basic to
Advanced'

September 16-
October 01, 2024

Prof. Indrakant Singh,
Dr. Vipin Gupta,
Dr. Rashmi Kumari,
Dr. Imtaiyaz Hassan



Seminar on 'The
Microbiome Connection:
Bridging Microbial Life
and Human'

September 04, 2024

Dr. Anil Kumar

DEPARTMENT OF HINDI



'हिंदी: राजभाषा के रूप में' विषय पर कार्यशाला

13 सितम्बर 2024

प्रो. हरीश अरोड़ा
प्रो. संध्या गर्ग



नए संसद भवन व अमृत उद्यान का भ्रमण

28 मार्च 2025

DEPARTMENT OF MATHEMATICS

Webinar on Srinivasa Ramanujan- An Integration of Intuition and Innovation

December 22, 2024

Prof. Preeti Dharmarha

DEPARTMENT OF PHYSICAL EDUCATION



SPARDHA, The Annual Sports Day

February 13, 2025

Prof. Sandeep Tiwari
(Chief Guest)



Obesity Camp 3.0

April 02, 2025



Tug of War (Inter-departmental)

February 17, 2025



Friendly Badminton Matches with DDUC

January 10, 2025



Friendly Badminton Matches with DDUC

January 16, 2025



International Yoga Day

June 19, 2025

DEPARTMENT OF PHYSICAL EDUCATION



03 minutes Strength Challenge

August 29, 2024



Chess Tournament (Interdepartmental)

September 23, 2024



Table Tennis Tournament (Interdepartmental)

September 23, 2024



Cricket Tournament (Interdepartmental)

October 14, 2024



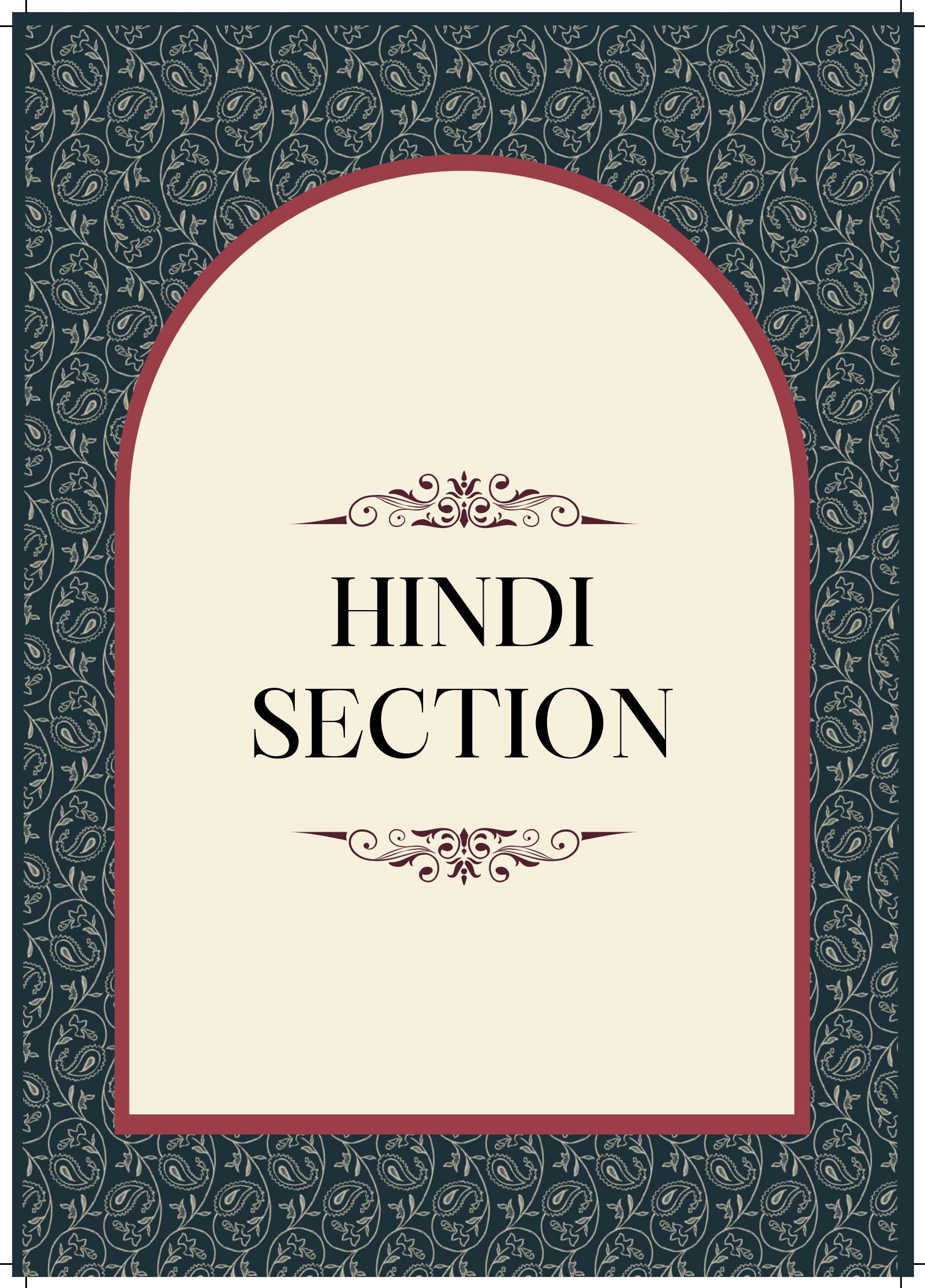
Basketball Tournament (Interdepartmental)

October 14, 2024



3rd Prize in Surya Namaskar Competition at DDU^C

February 07, 2025



**HINDI
SECTION**

दिवाली

अयोध्या के राजपथ में आया एक सम्राट है,
राम नाम से जाने जाते, लक्ष्मण के वह भ्राता हैं।
सीता जी को जीत लिए वो तोड़ धनुष भोले का,
पिता श्री के मान के खातिर, काट आए वनवास वो।

प्रभु संग सीता चली है, चले लक्ष्मण वीर भी,
मिटा न सके लिखा हुआ, चाहे हो प्रभु राम सही।
कई बरस यूँ बीत गए, आँच न आई कोई,
एक दिन कुछ यूँ हुआ, ले गया माते सीता को दुष्ट कोई।

पंख फैलाए वो लड़ता वीर- नाम उसका जटायु था,
सीता मैया के खातिर प्राण उन्होंने गवाए थे,
यूँही नहीं जन्मों तक वीर अमर वो कहलाए थे।

सीता को ढूँढ़ने चले प्रभु, मिले परम भक्त हनुमान से।
सुग्रीव की सेना संग जीत लाए थे माता के सम्मान को,
सागर में भी रास्ता बना, वध वो किए अहंकारी रावण का।
पुष्पक विमान में सवार होकर आए प्रभु श्री राम हैं,
घर लौटने में हुई अमावस, तो दीप जलाए सारे संसार ने।

यूँ जगमगाया सारा जग,
दीपावली कहलाया वो उत्सव।

देव पाल
भौतिकी विभाग [बैच 2021-24]

राजाओं का शौक

अंधेरे का काम है, रोशनी निगलते जाना
सुलगते रहिए, आपका काम है सुलगते जाना।
ये धर्म की अफीम सूँघो, तो बताऊँ
राजाओं का शौक है जनता मे डर फैलाना।
उनको डर है, कल उनके बेटे से कोई योग्यता न पूछे
इसलिए तुम, अपने बेटे को थोड़ा थोड़ा जहर पिलाना।
आँगन का पेड़ गिरने से मैं मुजरिम हुआ
इनकी आदत है, जंगल से हथियार बनाना।
धर्म बचाने वाले तुमको प्रेम नहीं करने देंगे
अब तुम्हारा काम है, नई नस्लों को प्रेम सीखना।
धर्म के पुजारी, अब जलेंगे मुझसे

मैं दीया हूँ, मेरा काम है रोशनी फैलाना।
मत भूलो ये दुनिया मतलबी है दोस्त!
परेशान हो जाओ; तो फिर मुझे बुलाना
लोग कह देते हैं, प्यार जैसा नशा नहीं
नशा करना है, तो शाम को मेरे घर आना।

अमरेन्द्र कुमार
भौतिक विज्ञान [तृतीय वर्ष]

सफर पर निकल जाया कर

निकाल जाया कर,
अकेला पाए खुद को तो
सफर पर निकल जाया कर।
मत रोक इन क्रदमों को तू,
ज़रा आगे बढ़ जाया कर।

खामोशियों में शब्दों की कई माला
पिरोई थी उन ख्यालों में,
अब उन बंधनों को छोड़,
ज़रा खुद की पुकार सुन जाया कर।
कभी किसी राह पर निकल जाया कर,
कभी पुराने यारों संग,
कभी नए विचारों संग।

कभी तेज़ हवाओं में ठहर,
कभी तेज़ बारिश में बाहर निकल जाया कर।
कभी पाए खुद को अकेला तो —
तू भी किसी सफर पर निकल जाया कर।

देव पाल
भौतिकी विभाग [बैच 2021-24]

कदली फलसंयंत्रस्य वार्षिकयात्रा

इस केले के पौधे को बीज वाले जंगली केले के फल की मदद से उगाया गया था। इस केले के फल को केंद्रीय संस्कृत विश्वविद्यालय, भोपाल से एकत्र किया गया था।

बीज वाले जंगली केले के फल को सुखाया हुआ पत्ती और विभिन्न प्रकार की ताजी सब्जियों के छिलके आधारित खाद वाले गमले में बोया गया था और यह पत्ती आधारित खाद भास्कराचार्य कॉलेज ऑफ एप्लाइड साइंसेज की नर्सरी में तैयार की गई थी।

बीज वाले इस जंगली केले के पौधे के बीज लगभग एक महीने में अंकुरित हो गए थे। इस जंगली केले के पौधे की वार्षिक यात्रा को जियोटैग चित्र की मदद से दर्शाया गया है। जिस तिथि और नक्षत्र में तस्वीरें क्लिक की गई थीं, उनका उल्लेख नीचे दी गई तालिका में किया गया है।

सीरियल नंबर	महीना	तिथि	नक्षत्र
1.	चैत्र	कृष्ण पक्ष एकादशी	धनिष्ठा
2.	चैत्र	शुक्ल पक्ष एकादशी	पूर्व फाल्गुनी
3.	श्रावण	शुक्ल पक्ष तृतीया	पूर्व फाल्गुनी
4.	भाद्रपद	शुक्ल पक्ष प्रति पदा	उत्तर फाल्गुनी
5.	कार्तिक	कृष्ण पक्ष षष्ठी	पुनर्वसु
6.	कार्तिक	कृष्ण पक्ष अष्टमी	पुष्य
7.	कार्तिक	शुक्ल पक्ष त्रयोदशी	अश्विनी
8.	मार्गशीर्ष	शुक्ल पक्ष दशमी	उत्तरभाद्रपदा
9.	पौष	शुक्ल पक्ष पंचमी	शतभिषा
10.	माघ	कृष्ण पक्ष एकादशी	ज्येष्ठा
11.	माघ	शुक्ल पक्ष अष्टमी	रोहिणी
12.	फाल्गुन	कृष्ण पक्ष एकादशी	उत्तराषाढ़ा

अनुक्रमिक चित्र



स्वीकृतियाँ: मैं हर स्तर पर प्रोत्साहन और प्रेरणा के लिए प्रिंसिपल प्रोफेसर अवनीश मित्तल जी की बहुत आभारी हूं। मैं नर्सरी में हर प्रकार की सहायता के लिए प्रधान माली श्री मौर्य जी की आभारी हूं। श्री अनुप, लैब स्टाफ बॉटनी विभाग और श्री दिनेश, जूनियर माली इस पौधे की पूरे वर्ष देखभाल और अच्छे स्वास्थ्य के पीछे दो रीढ़ और रक्षक हैं, मैं उन्हें हृदय से धन्यवाद देती हूं।

डॉ. शिखा श्रीवास्तव
संयोजक, आई के एस क्लब, विवस्वान

रानी अहिल्याबाईः शक्ति और सेवा

"बाद के दिनों में ब्रह्मा के यहाँ से, हमारी भूमि पर शासन करने आईं,
एक श्रेष्ठ महिला, दयालु था जिनका हृदय और उज्ज्वल थी जिनकी कीर्ति,
सम्मानित नाम था उनका — अहिल्याबाई।"

जोआना बैली, 1849

जब एक विदेशी कवयित्री भारत की उस परंपरागत और प्रतिबंधित काल की धरती पर जन्मी एक रानी को स्वर्ग से आया "देवी" अवतार कहे, तो यह केवल प्रशंसा नहीं, समय की मोहर होती है। रानी अहिल्याबाई होल्कर ऐसी ही थीं - ना सत्ता का लोभ था, ना कीर्ति की कोई ऐव - उनके लिए तो बस सेवा ही धर्म था, और न्याय उनका पथ।

31 मई 1725 को महाराष्ट्र के चौंड़ी गाँव में जन्मी यह साधारण बालिका, जिनके पिता "मानकोजी शिंदे" एक धनगर किसान और गाँव के पाटिल थे। अहिल्याबाई सिर्फ एक रानी नहीं थीं - उनका नाम राजमहल से निकलकर सीधे लोगों के दिलों में बस गया। बाल्यकाल में ही अहिल्याबाई का भाग्य बदल गया, जब मराठा सेनापति "मल्हारराव होल्कर" ने मंदिर में पूजा करती उस सरल बालिका को देखा, प्रभावित, उन्होंने अहिल्या का विवाह अपने पुत्र खांडेराव से करवा दिया। 1754 में पति के युद्ध में निधन होने पर, जीवन ने उनके सामने बड़ी परीक्षा रखी और 1766 में उनके एकलौते पुत्र मालेराव के कालप्रयाण पर भी, उन्होंने स्वयं को नहीं टूटने दिया। गतवर्ष 1767 से, ससुर मल्हारराव की मृत्यु के पश्चात, उन्होंने इंदौर की गद्दी संभाली। उनके लिए सिंहासन केवल एक सत्ता - चिन्ह नहीं था - वो उसे लोगों की सेवा का माध्यम मानती थीं। वह एक बहादुर योद्धा थी, और तीरंदाज मे दक्ष थीं। स्वयं युद्धों का नेतृत्व किया, पर जितना रणभूमि में लड़ीं, उससे कहीं अधिक उन्होंने समाज की रचना में अपना जीवन समर्पित किया।

13 अगस्त 1795 को जब रानी अहिल्या ने अंतिम श्वास ली, तब न कोई युद्ध चल रहा था, न कोई विद्रोह - क्योंकि उनकी सत्ता तलवार पर नहीं, प्रेम और न्याय की नींव पर टिकी थी। उनके जाने के बाद भारत सरकार ने 1996 में उनकी स्मृति में डाक टिकट जारी किया और उनके नाम पर इंदौर नगर निगम द्वारा "अहिल्याबाई पुरस्कार" स्थापित किया गया। जब उन्होंने महेश्वर को अपनी राजधानी चुना, तो वह सिर्फ शासन चलाने का स्थल ही नहीं बनी, बल्कि एक सांस्कृतिक और धार्मिक राजधानिक धरोहर बनने लगी। उन्होंने काशी, द्वारका और सोमनाथ जैसे पुराने और पवित्र तीर्थों पर दूटे हुए मंदिरों को फिर से बनवाया, जिससे उन स्थलों का पूर्व गौरव लौटाया गया। इसके अलावा, आम लोगों की ज़रूरतों को ध्यान में रखते हुए धर्मशालाएं, कुएं, घाट और विश्राम स्थल भी बनवाए। उन्होंने नारी सशक्तिकरण के अंतर्गत विधवाओं के अधिकारों पर भी ध्यान दिया। उन्हें सम्मान दिलाना और संपत्ति में हिस्सा दिलवाना उस समय के संदर्भ में, एक तरह की सामाजिक क्रांति माना जा सकता है। उनका प्रशासनिक कार्यकाल भ्रष्टाचार-मुक्त था। वे सभी धर्मों के प्रति निरपेक्ष भाव रखती थीं; हिन्दू तीर्थों के साथ-साथ मुस्लिम संतों की दरगाह की भी देखभाल करवाई।

वस्तुतः तो, अहिल्याबाई, इतिहास की वह ज्योति है जो आज भी हमारे भीतर जीवित हैं - हर उस माँ में जो परिवार के लिए समर्पित है, हर उस नारी में जो न्याय के लिए खड़ी होती है, और हर उस नेता में जो सेवा को सत्ता से ऊपर रखता है। वह सिर्फ एक रानी नहीं थीं - वो एक मिसाल थीं, जो अपने दौर की सीमाएं तोड़कर आज भी हमें रास्ता दिखाती हैं। आज भी उन्हें एक आदर्श शासिका, धर्मपरायण और लोककल्याणकारी नेता के रूप में याद किया जाता है।

अर्चिता गुप्ता
भौतिक विज्ञान [प्रथम वर्ष]

राहुल सांकृत्यायन

‘यत्र - तत्र - सर्वत्र (जहाँ - तहाँ - सब जगह),
ज्ञानेन - बिना - मुक्ति (ज्ञान के बिना मुक्ति नहीं)’

राहुल सांकृत्यायन के सम्मान में कोई विशेष श्लोक तो नहीं हैं, परंतु उनकी घुमक्कड़ प्रवृत्ति को देखते हुए ऊपर लिखे हुए कुछ उपवाक्य उनके चरित्र का वर्णन करते हैं।

राहुल सांकृत्यायन एक महान विद्वान, लेखक तथा घुमक्कड़ थे। जिन्होंने हिंदी साहित्य में कई रचनाएँ की हैं, जिनमें 'मेरी जीवन यात्रा', 'वोल्गा से गंगा', 'घुमक्कड़ शास्त्र', 'दर्शन - दिग्दर्शन', 'मेरी तिब्बत यात्रा', 'भागो नहीं दुनिया को बदलो', और 'ल्हासा की ओर' प्रमुख हैं।

इन सभी रचनाओं में मुझे सबसे अधिक प्रिय लगती है 'ल्हासा की ओर'। इसमें राहुल जी ने तिब्बत की भौगोलिक स्थिति, सामाजिक व्यवस्था, संस्कृति और लोगों के जीवन के बारे में जानकारी दी है। राहुल सांकृत्यायन का जन्म 9 अप्रैल 1893 को आजमगढ़ जिले के पंदहा गाँव में हुआ था। राहुल जी बचपन से ही प्रतिभाशाली और जिज्ञासु थे, हमेशा कुछ नया सीखने और जानने की चाह रखते, उन्होंने हिंदी साहित्य के अतिरिक्त भारत के कई अन्य क्षेत्रों में भी खोज की हैं। इसके अतिरिक्त उन्हें एक महान विचारक का भी दर्जा दिया गया है। उन्होंने केवल हिन्दी भाषा को ही नहीं बल्कि अनेक भाषाओं को भी अलंकृत किया है।

राहुल सांकृत्यायन जी को 'हिंदी यात्रा के जनक' की उपाधि भी दी गई है। राहुल संकृत्यायन जी की प्रत्येक यात्रा के पीछे कुछ-ना-कुछ ज्ञान छुपा होता है। राहुल जी ने तो बहुत सी यात्रा ऐसी की हैं जिसमें देश के प्रति स्वार्थ निहित थे। राहुल जी की तिब्बत यात्रा का कारण तिब्बत में जो 'संस्कृत पांडुलिपियां' थी उन्हें भारत वापस लाना था। जब नालंदा और विक्रमशिला जैसे विश्वविद्यालयों का विध्वंश किया गया तब यहाँ के अच्छे तथा ज्ञानर्जक ग्रंथों को तिब्बत ले जाया गया था।

राहुल संकृत्यायन जी ने तिब्बत ही नहीं अपितु फ्रांस, जर्मनी, रूस तथा इंग्लैंड का भी भ्रमण किया तथा कुछ पुस्तकें जैसे कि 'जर्मनी की सैर', 'पेरिस में', 'रूस में पच्चीस माह' भी लिखी। इन सभी पुस्तकों में राहुल जी ने वहाँ की प्राकृतिक संपदा, आर्थिक और सांस्कृतिक जीवन, तथा इतिहास का विवरण दिया है। राहुल संकृत्यायन जी ने एक 'महान समाज सुधारक' की भूमिका भी निभाई हैं।

राहुल संकृत्यायन जी को सन् 1958 में 'साहित्य अकादमी पुरस्कार' तथा सन् 1963 में 'पद्म भूषण' से पुरस्कृत किया गया। प्रत्येक वर्ष भारत के राष्ट्रपति द्वारा हिंदी यात्रा साहित्य में रचनात्मक कार्यों के लेखकों को 'महापंडित राहुल संकृत्यायन' पुरस्कार प्रदान किया जाता है।

भारत ने एक महान साहित्यकार को 14 अप्रैल सन् 1963 को खो दिया।

नवीन त्रिपाठी
भौतिक विज्ञान [प्रथम वर्ष]

नौ महीने पेट में रखती,
बिना किसी आशा के।
मेहनत करती, पूजा करती,
ताकि सत गुण आएँ उसके बच्चे को।

जन्म हुआ तो पोषण देती,
पिलाकर अपना दूध वो।
थोड़े बड़े हुए तो माँगी टॉफ़ी,
ले आई वो दुकान से।

ऐसी होती है हमारी माँ,
न करती कोई अरमान वो।
बस चाहती है कि
बड़ा हो उसका बच्चा, रहे अपनी शान से।

स्कूल जाते, कॉलेज जाते -
टिफ़िन बनाकर वो देती है।
सुबह सवेरे उठकर
सारे पंखे बंद कर देती है,
कभी कंबल खींचती, कभी चिल्लाती है।

हमें उठाने की
कितनी नई-नई तरकीबें माँ हमारी लाती है।

बीमार हुए जो...
अरे बीमार हुए जो,
परेशान वो होती है।
कभी काढ़ा पिलाती, कभी बाम लगाती।
इतनी फ़िक्र वो करती है।

सुख हो या दुःख -
साथ तेरे वो रहती है।
सारे जहाँ से अलग,
प्यार हमें माँ देती है।

देव पाल
भौतिकी विभाग [बैच 2021-24]

पिता

पिता,
तू एक बेटे के छत का साया है,
तुझमे ही सब कुछ समाया है,
तुझसे ही सबकुछ आया है,
और तू ही सबके लिए पराया है।
तुझमे ही माँ की ममता और
दादी-दादा का प्यार समाया है।
तुझसे ही एक बेटे को बढ़ाना आया है।
माँ ने तो प्यार दर्शाया है,
पर तूने प्यार छुपाया है।
जब चोट लगती तो माँ ने दुलारा,
पर तूने डाँट लगाकर समझाया है।
लोग कहते हैं की भगवान भाग्यविधाता है,
लेकिन मेरे लिए तू ही भाग्य बनकर आया है।

नवीन त्रिपाठी
भौतिकी विभाग [प्रथम वर्ष]

ऐ देश!

ऐ देश, कैसा है रे तू?
राम की नागरी में इश्क ढूँढ लेता है और औलिया के डर पे
प्रेम।
जहाँ हर धरम के रहते मुसाफिर और दिखता हर तरह का
वेश
ऐ देश, कैस है रे तू?
जहाँ ममता समायी हर कोने मे, हर माँ में, हर अम्मी में
और तेरी इस मिट्टी में।
ऐ देश, वैसा ही है रे तू..
जहाँ प्यार है विश्वास है, हर एक के लिए जगह है।
ऐ देश, ऐसा ही है रे तू।

हेमांगिनी बिस्वास
जैव-चिकित्सा विज्ञान [द्वितीय वर्ष]

आध्यात्मिक भारत की अनुपम गाथा

कैसे बयां करूं? मैं शब्दों में आर्यावर्त की अनुपम गाथा,
यह देश नहीं, कोई भूमि नहीं, विश्व गुरु है भाग्य विधाता।
श्री राम की मर्यादा, श्री कृष्ण की जन्मभूमि
अनेक अवतार हुए, विभिन्न रंगों की रंगभूमि

आओ, मैं बतलाता हूँ इसके रंग अनोखे, सब महान,
बुद्ध की शांति है इसमें और महावीर का विलक्षण ज्ञान।

विश्वगुरु का गौरव है, यह शाश्वत भारतदेश महान,
स्वतंत्रता के खातिर लड़ा हर आर्यावर्त का वीर जवान।

वटकृक्ष है देश अनोखा, जिसके साए में संसार पला,
अपना देश वो, जगत गुरु है, जिसके पीछे संसार चला।
वीरता का परिचायक है यह, प्रेम रस भी इसने दिया
यह मातृभूमि है, जिसका आशीष स्वयं ईश्वर ने लिया।

जन्मी यहाँ झाँसी की रानी, हर घर में कमला की रौनक है,
हर कन्या जन्मे ले रूप भवानी, हर पुरुष में वात्सव की
चमक है।

आर्यावर्त की अस्मिता, पवित्रता की धोतक है,
ऋषि-मुनियों के ज्ञान की गंगा, जो विश्वपटल की पोषक
है।

शून्य प्रणाली की खोज अनोखी, पाणिनि का ज्ञान
व्याकरण,
प्राचीन हमारा ज्ञान तो देखो, समग्र विश्व का है अचंभित
मन।

विज्ञान और संस्कृति का अद्वितीय संगम यहाँ पाया है,
आस्था से है पोषित भूमि जहाँ हर धर्म समाया है।

आज्ञाद, भगत सिंह, राणा जैसे यहाँ अनेक शौर्य के रंग
हुए,
है राष्ट्र ऐसा जहाँ गौरव और विनप्रता दोनों संग हुए।
विष्णुपदी सा ज्ञान है इसमें, जिसने गहन अंधकार को दूर
किया,
यह राष्ट्र नहीं है, है भवानी मस्तक जिस हेतु शिव ने
हलाहल धूंट पिया।

यह सभ्यता की उद्धम भूमि, दिया जीवन का ज्ञान महान,
नव-अर्बुद का जगत ये सारा, जिसमें जम्बू द्वीप की अलग
पहचान।

देखो संस्कृति और धरोहर इसकी, मंत्रमुग्ध सब होए,
दश दिशा और नव खंड में, आर्यावर्त सा ना कोए।

सभी धर्मों की एकता में, निहित है हमारी शक्ति,
ऐसी है भारत की महिमा, महिमामयी इसकी राष्ट्रभक्ति।
आयुर्वेद से गगन विमान सबका सार है ग्रंथों में,
सभ्यता, संस्कृति, सभी धर्म समन्वय चलता विभिन्न पंथों
में।

विश्वपटल ने किए आविष्कार अनोखे, सभी को जो
बतलाए हैं,
बात करें वो शशि चुम्बन की, हम सूर्य निगल के आए हैं।
विश्वताज है भूमि मेरी, चंद्र पंक्तियां कहता हूँ,
नमन कर तुझे हे! मातृभूमि, विराम लेखनी को देता हूँ।

दिव्य लावण्य अलंकृत, शौर्य भूमि क्षेत्र पवित्र स्वतंत्र
भारत,
विविधता में अदृश्य एकात्मकता, बाहुगुण्य, निपुण्य, पुण्य
भारत।

जतिन प्राचीन तथा सत्य एवं सशक्त माननी वीरजननी
भारत,
कोटी-कोटी नमन अर्पण तब पाद तले, अलौकिक,
अद्वैतिक भारत।

विश्वराज सिंह यादव
बहुलक विज्ञान [द्वितीय वर्ष]

आज का भारत

आज के भारत में लोग एक दूसरे को दोषी ठहराते हैं कि जैसे सरकारें हमारे लिए काम नहीं कर रही हैं। जबकि एक सरकार की गलती नहीं, यदि हमें सरकार द्वारा दिए गए कार्यक्रमों का लाभ उठाना है तो इसके लिए हमें ही चेतना पूर्वक रहना होगा। हमें अपने आपको अचेतना से जागृत करना होगा। भारत सरकार ने बहुत सारी गरीब कल्याण योजना शुरू की थी और ये योजनाएं अभी भी चल रही हैं परंतु हमें कुछ भी नहीं पता होता।

मेरा अनुमान है कि भारत देश के हर घर में कोई ना कोई पढ़ा-लिखा होगा और सभी घरों में मोबाइल होगा ही, परंतु वह केवल सोशल-मीडिया चलाने के लिए उपयोग होता है। आज तो भारत देश में सभी प्रकार की योजनाओं का विवरण मोबाइल ऐप पर ही मौजूद है। परंतु किसी को इन सभी योजनाओं से क्या लेना देना, उनको तो बस एक-दूसरे पर दोषारोपण करने की आदत है। आज दुनिया मानती है कि भारत देश ने प्रगति की है परंतु हमारे देश के लोग ही नहीं मानते हैं। आज का हमारा देश पूरी तरह से बिखरा पड़ा है, हमें आज एकजुट होकर चलने की आवश्यकता है नहीं तो वह दिन दूर नहीं जब कोई अन्य देश हमारे देश पर दोबारा शासन करेगा।

हम कहते हैं कि भारत देश में युवाओं की संख्या अधिक है। हम यह भी मानते हैं कि युवा भाई उत्कृष्ट प्रदर्शन भी कर रहे हैं। देश बस कुछ लोगों से ही प्रगति नहीं करता अपितु प्रगति करने के लिए पूरे देश के युवाओं को साथ-साथ कदम से कदम मिलाकर चलना होगा, परंतु यह तभी संभव है जब हमारे युवा एक दूसरे से विपरीत सोच रखकर नए-नए विचारों को पनपायें।

तब जाकर हमारा भारत देश एक विकसित राष्ट्र की श्रेणी में आयेगा।

जय हिंद !!

नवीन त्रिपाठी
भौतिक विज्ञान [प्रथम वर्ष]

अखियों के झरोखों से

आज धूप की किरण सुबह-सुबह चेहरे पर लगी और मानो प्रतीत हुआ कि मैं कॉलेज में नहीं बल्कि उस पहाड़ पर हूँ जो मेरा पसंदीदा स्थान है। जहाँ से दिखती है वो नदी जिसने कई लाखों का पेट पाला, जिसके नीले रंग के बीच में पत्थरों से टकराकर बनी सफेदी और नदी के कल कल बहने की आवाज, जिसका नाम स्वयं ही राम गंगा हो; चेहरे पर अलग सी मुस्कान ला देती है। शांत सा शोर सुनकर ऐसा लगा मानो उस पेड़ के नीचे बैठा हूँ जहाँ हम बचपन में भाई-बहनों के साथ पिटू खेला करते थे।

समय था सुबह 8:30। आज लगातार बारिश और कोहरे के बाद धूप कि पहली किरण दिखी और मानो मुझे दिखा हो वो बचपन का समय जिसे हर लड़का दोबारा जीना चाहता हो। मेरा नाम रोहित है और मैं हूँ उत्तराखण्ड के मिनी कश्मीर कहे जाने वाले जिले पिथौरागढ़ से।

अब आपको लगा होगा कि सुबह कि किरण से घर कि याद कैसे? ये ऐसे कि जब पहाड़ों से कोहरे के बीच टिंडल प्रभाव जैसे सुन्दरमय दृश्य को उकेरती हुई आती है पहाड़ों में सूरज कि पहली किरण जिसमे गर्मी तो नहीं होती पर होता है विश्वास आज तो ठिठुरती हुई ठंड से मिलेगी राहत और परिवार के साथ बैठकर खाया जाएगा “नींबू चाट। चला जाएगा घूमने कहीं दूर या किसी मंदिर में दर्शन करने। और जब ठंड के समय बारिश के बाद धूप आती है तो दिखते हैं वो पहाड़ जो लिपटे होते हैं बर्फ की सफेद चादर से।

यही सोचते सोचते मुझे याद आता है मेरा ऐसा ही दिन जब हम निकले 'पाताल भुवनेश्वर' की ओर; पहाड़ों में लगे कोहरे को चीरते हुए गाड़ी के पिछली सीट पर बैठे हुए मैं और मेरा मित्र; ठंड से कपकपाते हाथ, सिर पर टोपी और बदन ढका हुआ, परंतु सर्दी कम होने का नाम न ले। ज्यूँ-ज्यूँ धूप आती गई हवाएँ और तेज और सफर में मानो पेड़ों से गिरती ओस कि बूँदें बस अलग ही अनुभव पहाड़ों में रहने के बावजूद भी ऐसा दृश्य मन को मोहित कर ही रहा था कि हम पहुँचे 'पाताल भुवनेश्वर'। मैं गाड़ी से निकला और ना मानो क्यूँ रुक सा गया उस सुन्दरता को निहारते-निहारते। न मुझे ठंड का प्रभाव न धूप, न छाँव न हवा, मैं और पहाड़ों के एकदम ऊपर बसा एक आनंदमय अध्यात्म का केंद्र 'पाताल भुवनेश्वर'। और तब अचानक से एक हाथ मेरे कंधे पर आया और आवाज आई- "चलें रोहित जी"।

पाताल का अर्थ है जमीन के नीचे और भुवनेश्वर का अर्थ सृष्टि के ईश्वर। यहाँ जाने के लिए हमने 25 रुपये कि टिकट ली और चले गए गुफा यानि पाताल में- सर्वप्रथम 108 सीढ़ियाँ एवं उसके पश्चात अंदर बड़ी सी गुफाओं के बीच बनी विभिन्न प्रकार की कलाकृतियाँ...। मान्यता यह है कि यहाँ के आखिर द्वार तक पांडव भी आए, कई ऋषियों ने तपस्या की और इस गुफा से रास्ते जाने कहाँ-कहाँ मिलते हैं परंतु अँक्सीजन कम होने के कारण आगे जाना संभव नहीं। परंतु जितना देखने को मिलता है गुफा के भीतर अत्यंत मधुर प्रतीत होता है। और बाहर का प्रांगण भी अति भावमय एवं हर्षपूर्ण।

अब चला हमारा सफर 'हाट कालिका' (गंगोलीहट) कि तरफ। गाड़ी में लगे भजन- "माँ तेरे दर पर शीश नवाऊँगा" से माहौल एकदम भक्ति वाला बन ही गया कि साथ में हमारी एक अलग ऊर्जा और देवदार और चीड़ के जंगल। हाट कालिका में देवी माँ को साक्षात् स्वरूप में बताया है। वहाँ माता के दर्शन करने के बाद आशीष लेने के बाद जब हम बाहर आए तो समझ आया क्यूँ उत्तराखण्ड को देवभूमि कहा जाता है। लोगों की आँखों में भक्ति भाव एक अलग सीमा पर दिख रहा था मानो माँ के पास उनके भक्त ऐसे आये हों जैसे- 'एक बच्चा मानो अपनी माँ के पास जब उसे चोट लग जाती है जाता है और रोने लगता है ऐसा भाव, ऐसी तृप्ति, ऐसा आनंद और ऐसा आध्यात्मिक ही नहीं अपितु खूबसूरत सफर करके जीवन में जो मिलता है वो कहीं दिल्ली में चारदीवारी में बंद होकर मानो कल्पना से भी परे है।

अंततः घर जाते हुए; शांति से गाड़ी में सबसे आगे सीट पर बैठे; गोधूलि बेला के समय सूर्य कि आखिरी किरणे चीड़ के पेड़ों के माध्यम द्वारा शीशे से आँखों में टकराती हुई कह रहीं हों- प्रकृति और संस्कृति की यह झलक कैसी लगी तुम्हें? और अचानक से मेरे प्रिय सखा के पास रखे फोन से आवाज आई "अखियों के झरोखों से"।

रोहित जोशी
बहुलक विज्ञान [तृतीय वर्ष]

बिहार की कला: मधुबनी चित्रकला

मधुबनी चित्रकला, जिसे मिथिला पेंटिंग के नाम से भी जाना जाता है, भारतीय संस्कृति की एक विशिष्ट कला शैली हैं, जो प्राकृतिक, सामाजिक एवं इतिहासिक विरासत की देन है, जो विशेष रूप से मिथिलांचल प्रांत दरभंगा, पूर्णिया, सरहरसा, मधुबनी एवं नेपाल के कुछ हिस्सों में लोकप्रिय कलाओं में से एक है। ये कला शैली चमकीलों रंगों और जटिल रेखाचित्रों से भरी हुई होती है।

मधुबनी चित्रकला का इतिहास- कुछ जानकार एवं इतिहासकार बताते हैं कि यह चित्रशैली राजा राम के युग से चली आ रही है। पौराणिक कथाओं के अनुसार राजा राम के विवाह के उपलक्ष्य में राजा जनक द्वारा पूरे मिथिलांचल को इस चित्रशैली से सजाया गया था। इस तरह अन्य स्त्रोतों के अनुसार, इसका प्रथम साक्ष्य मिथिलांचल कवि विद्यापति के रचित 'कीर्तिपताका' जैसे ग्रन्थ से मिलाता है।

चित्रशैली की विशेषताएँ:- यह चित्रकला का उद्देश्य प्रकृति छवि, पौराणिक कर्मकांड एवं शादी, जन्म जैसे चक्र जैसे घटनाओं को उकेरा जाता है। आमतौर पर कृष्ण और रामायण पात्र और शिव-पार्वती के कलाओं को माचिस की तिल्ली, बाँस की कलम एवं हाथों के मदद से दिवारों एवं कागज पर उकेरते हैं। सबसे महत्वपूर्ण बात इसमें प्रयोग किये जाने वाले रंग प्रकृति एवं चटक रंग का इस्तेमाल किया जाता है- जैसे चटक गहरा लाल, नीला, काला, हरा एवं नारंगी।

रंग तैयार की विधि:- रंग मुख्य रूप से अलग-अलग फूलों को पीसकर निकले द्रव्य के साथ बबूल के गोद एवं दूध के साथ बना मिलाकर बनाया जाता। कही-कही पर गाय के गोबर का इस्तेमाल रंग तैयार करने पर किया जाता है।

मधुबनी या मिथिला पेंटिंग के प्रकार:- मधुबनी पेंटिंग मुख्य रूप से गरनी, कचनी, तंत्रीय, गोदना और कोहर जैसे शैली में बनायी जाती हैं। यह चित्र, भित्ति चित्र एवं पट्ट्य चित्र के रूप में होती हैं।

मधुबनी चित्रकला को विश्व वैश्विक पहचान:- मधुबनी चित्रकला की शुरुआत एवं मधुबनी के ब्राह्मण कार्यस्थ महिलाओं ने किया। 1934 में मिथिलांचल में आये भूकंप ने पूरे मिथिलांचल की स्थिति कायापलट कर दी। अकाल के निरिक्षण में आये ब्रिटिश अफसर विलियम आरचर इस चित्रकला से प्रभावित हुए और 1949 में प्रकाशित अपने मार्ग नामक अनुच्छेद में इस चित्रशैली की तुलना विश्व विख्यात मिरो और पिकाचो से किया। फिर इसकी वैश्विक पहचान उभर कर आयी। 1950 ई० में मधुबनी चित्रकला को भारतीय लोक कला में जोड़ा जाने लगा।

मधुबनी चित्रकला के हस्तियाँ:- मधुबनी चित्रकला के क्षेत्र में सीता देवी, जगदम्बा देवी, महासुन्दरी एवं बेबा देवी जैसे अन्य शामिल व्यक्तियों को भारत के उच्चतम पद 'पद्म श्री' पुरस्कार से नवाजा गया है।

कौशल किशोर
बहुलक विज्ञान [प्रथम वर्ष]

भारत: एकता के रंग, विविधता के संग

भारत की आत्मा, नदियों की गहरी धारा,
हर पत्थर पर इतिहास, विभिन्नता का अद्भुत भाईचारा।
यह भूमि है मिलन की, जहाँ हर रंग है एक,
सांस्कृतिक रंगों से रंगी; एक नृत्य अनंत, एक संगीत महक।
हिमालय की चोटी से, कच्छ की रेत तक,
हर कदम पर कहानी; साहस की अविस्मरणीय चमक।
यह भूमि न कभी बुझी, न कभी रुकी,
यहाँ वीरों की गाथाएँ, और उम्मीदें सजी।
बनारस का गंगा घाट, मथुरा का यमुना तट है,
विभिन्न नदियों का देश, यहाँ त्रिवेणी का अनोखा संगम है।
रंग-बिरंगे फूलों सा हर प्रदेश है,
एक माला में गूँथा यह विशेष है।
भारत की आत्मा, अनगिनत रचनाओं से बनी,
हर काव्य, हर कला, जैसे एक रंगीन छवि।
यहाँ हर दिल में, हर मुस्कान में बसी,
सांस्कृतिक विविधता की, सबसे प्यारी सजीव गाथा।
ज्ञान की धारा, युगों से बहती,
वेदों की वाणी, अनंत तक कहती;
शूरवीरों की गाथा, ऋषियों का ज्ञान,
भारत है प्रेम, शक्ति और मान।
“जहाँ हर धड़कन कहती है यह बात,
विविधता में बसई भारत की सौगात।”

नितिका

जैव-चिकित्सा विज्ञान [द्वितीय वर्ष]

आशाओं का पंछी

नजरों को खोलते ही जिम्मेदारियों का पिंजरा दिखा
और पिंजरे के पार - उसे अपना जीवन।
आशाओं का पंछी आज फिर गुमनाम है,
बचपन की शरारतों को याद करता,
कभी हँसता कभी कुछ सोच कर रो जाता।

कुछ पल ही हैं जीने के,
जिम्मेदारी से परे रहने के।
जो पर निकले उसके, सलाखों ने उसे रोक लिया,
कुछ समय सिर पीटा, फिर उसने खुद को रोक दिया।
आशाओं के पंछी ने उड़ने का सपना छोड़ दिया।

इन जिम्मेदारियों में आज एक नया
पंछी कैद है।

किसी की उम्मीदों के लिए,
तो किसी के ख्वाबों के लिए,
परों को वो अपने तोड़ता गया।

आशाओं का पंछी उस मायाजाल में
कैद होता गया...
वो कैद होता गया...
वो कैद होता गया।

देव पाल
भौतिकी विभाग [बैच 2021-24]

CLUBS

AKRITI: THE MODERN & FINE ARTS CLUB



Prop Ramp Walk

March 07, 2025



Aqua Fantasia: Book Cover Designing Competition

March 06, 2025



Badge Making Competition on Organ Donation

November 14, 2024



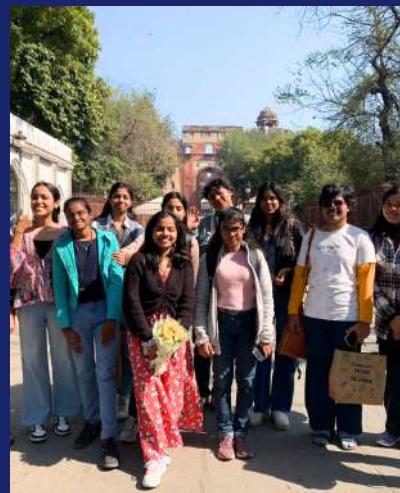
Coral Canvas: A Character Designing Competition

March 06, 2025



Club Fair X Deepotsava

October 24, 2024



Art Picnic

February 08, 2025

DARPARAN: THE DRAMATICS CLUB



Zami Parasti, Inter University Nukkad Natak Competition

March 06, 2025



Political Satire Play on Women's Safety

2025



Drama Performance on Republic Day
"Voters' Awareness"

January 24, 2025



2 days theatre Workshop by Sandeep Mahajan

2025



Drama Performance on Organ Donation

October 24, 2024



Drama Performance on Independence Day

February 08, 2025

MOKSHA: THE MUSIC CLUB



Battle of Bands

March 07, 2025



Sur-Serenade: Indian Solo Singing Competition

March 06, 2025



Crescendo: Solo Western Singing Competition

March 06, 2025



Rage & Moksha Collab Performance

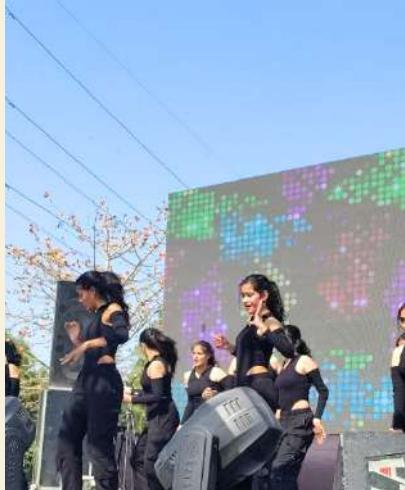
March 07, 2025



Deepotsava Medley

October 24, 2024

RAGE : THE DANCE CLUB



Groove It - The
Western Dance
Competition

March 7, 2025



Lokraag- The
Folk Dance
Competition

March 6, 2025



“NRITYANJALI-
Solo and Duet
Classical Dance
Competition”

March 6, 2025



Dance Performance
on
‘Organ Donation’

November 18, 2024



Dance Performance
during Independence
Day

August 14, 2024



Dance Performance
during Republic Day

January 24, 2025

CLICKERATI: THE PHOTOGRAPHY CLUB



Release of first-ever
Photo magazine
named “Snapture”

March 07, 2025



Organized “SnapSprint”
under Clickbliss

March 07, 2025



Organized “Expozur”
(Photography
Exhibition) Under
ClickBliss

March 07, 2025



Organized
“Echochrome” (online
photography
competition) under
ClickBliss

March 07, 2025



Clickerati organized
Photowalk: Yamuna
Ghat, Old Delhi

February 01, 2025

PRANAHİ: THE ECO CLUB



**Felicitation by
Panasonic Green Impact**
'creating the longest chain of
plastic bags and towards 0
plastic waste'

April 22, 2025



**Seeds of Hope and
Action Exhibition**
'to make Sustainable
Development Goals a reality'

March 07, 2025



**Rope Making Event
using single used
plastic**

March 08, 2025



**Participated in Green
Walkathon**
organized by Panasonic
Harit Umang

February 28, 2025



**Attended the
67th
Flower Show**

February 28, 2025



**Appreciation for Active
Participation &
Introductory Session for
Yamuna River Cleaning**
with Sant Nirankari
Charitable foundation

February 04, 2025



Celebrated Green Diwali by organising Paper Bag Making and Diya Painting Competition

October 24, 2024



Completed 30 -Day Environmental Challenge

August 05- September 04, 2024



Tree plantation drive during Van Mahotsav Week

July 01, 2024



Slogan Writing Competition on World Environment Day

June 05, 2024



Plastic Collection Drive

May 02, 2024



Bird Nesting and Sparrow Breeding Activity on World Earth Day

April 22, 2024



Inter-College Hands-On Workshop on 'Paper Recycling'

March 20, 2024



Outreach Activity on 'Swachhta drive'

March 11, 2024



Inter-College
'Best Out of Waste
Competition'

March 07, 2024



Intercollegiate 'Flower
Arrangement
Competition' with the
Garden Committee

February 29, 2024



Outreach Activity 'A
Water Cleaning and
Conservative Initiative
at Chhat Ghaf'
with Sant Nirankari
Foundation

February 25, 2024



Introductory Session on
'Ao Sware Yamuna
Kinare'
with Sant Nirankari
Foundation & Ministry of
Culture

February 07, 2024

RED RIBBON CLUB



HIV and AIDS Awareness Session

September 1

Ms. Sujita Gahlaut



Slogan cum Signature Campaign

September 04-24, 2025



Red Run - 5km, organized by DSACS at NSUT

September 15, 2025

Ms. Aanchal Pandey won consolation prize



Awareness and Distribution Drive

September 04-24, 2025



Felicitation by the Delhi State AIDS Control Society (DSACS) on World AIDS Day

December 01, 2024

ATELIER: THE LITERARY CLUB



Letter Writing
Competition on
“ABANDONED
ISLAND”

March 06, 2025



Slam
Poetry

March 07, 2025

FILM ODYSSEY: THE FILM CLUB



Drishya, Intercollege
Short Film Making
Competition

March 06, 2025



Intercollege
Reel Making
Competition

March 07, 2025

CONFIANZA: THE DEBATE CLUB



Treasure Hunt
named 'Map To The
Trap' - Srijan

March 07, 2025



Debate Competition
named 'The Pirate's
Trial' - Srijan

March 06, 2025



Group Discussion on
'Organ Donation: Moral
Obligation Vs Personal
Choice' in
collaboration with
Dadhichi Deh Daan Samiti

November 08, 2024



Debate Competition on
'Relevance of Gandhian
Philosophy in Current
Era' in
collaboration with
Piramal Foundation

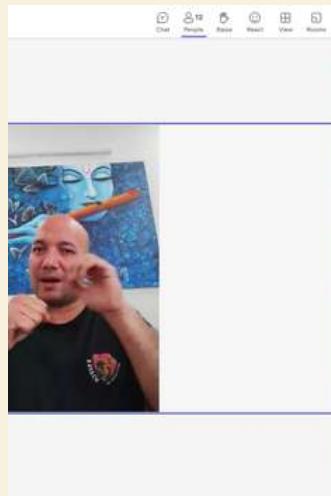
January 30, 2025



Group Discussion on
'Sustainable Living:
Individual Choices Vs
Systemic
Changes' in collaboration
with National Edu Trust of
India and Eco Club

February 01, 2025

IKS CLUB, VIVASWAN



Online Lecture on 'Rishi Krishi'

April 13, 2025

Rehman Kheda



Online Lecture on the topic "Self Defense: What, Why, How"

April 05, 2025

Mr. Varun Rawat



Online Lecture on 'Graha Chikitsa'

March 30, 2025

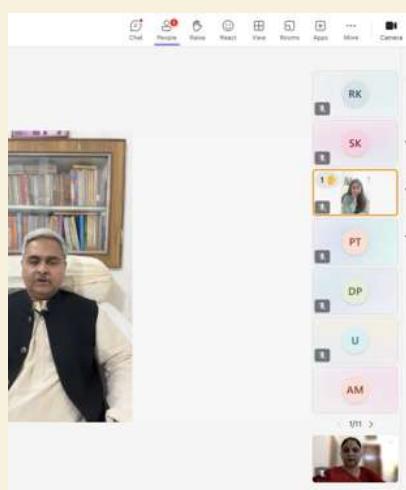
Dr. Deshbandhu



Online Lecture on 'Natya Shastra: The Oldest Form of Performing Arts'

March 06, 2025

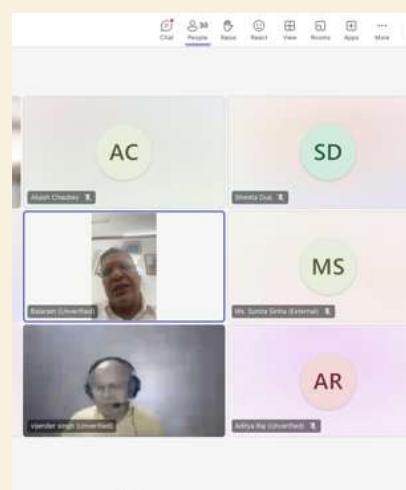
Prof. Bharat Gupta



Online Lecture on 'Karma Yoga in Bhagavad Gita'

December 11, 2024

Prof. Rishi Kant Pandey



Online Lecture on 'Prasthanatrayi: An Introduction'

February 08, 2025

Dr. Vijender



Online Webinar on 'Antarmaun Abhyas ka Mahatva'

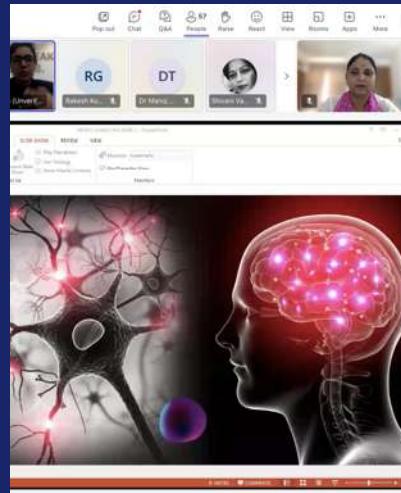
October 02, 2024



Workshop on 'Vrikshayurved'

September 04, 2024

Dr. Shikha Srivastava



Webinar on 'Neuroscience of Mantra Chanting'

August 24, 2024

Dr. Sweta Adatia

ASTRONOMY CLUB



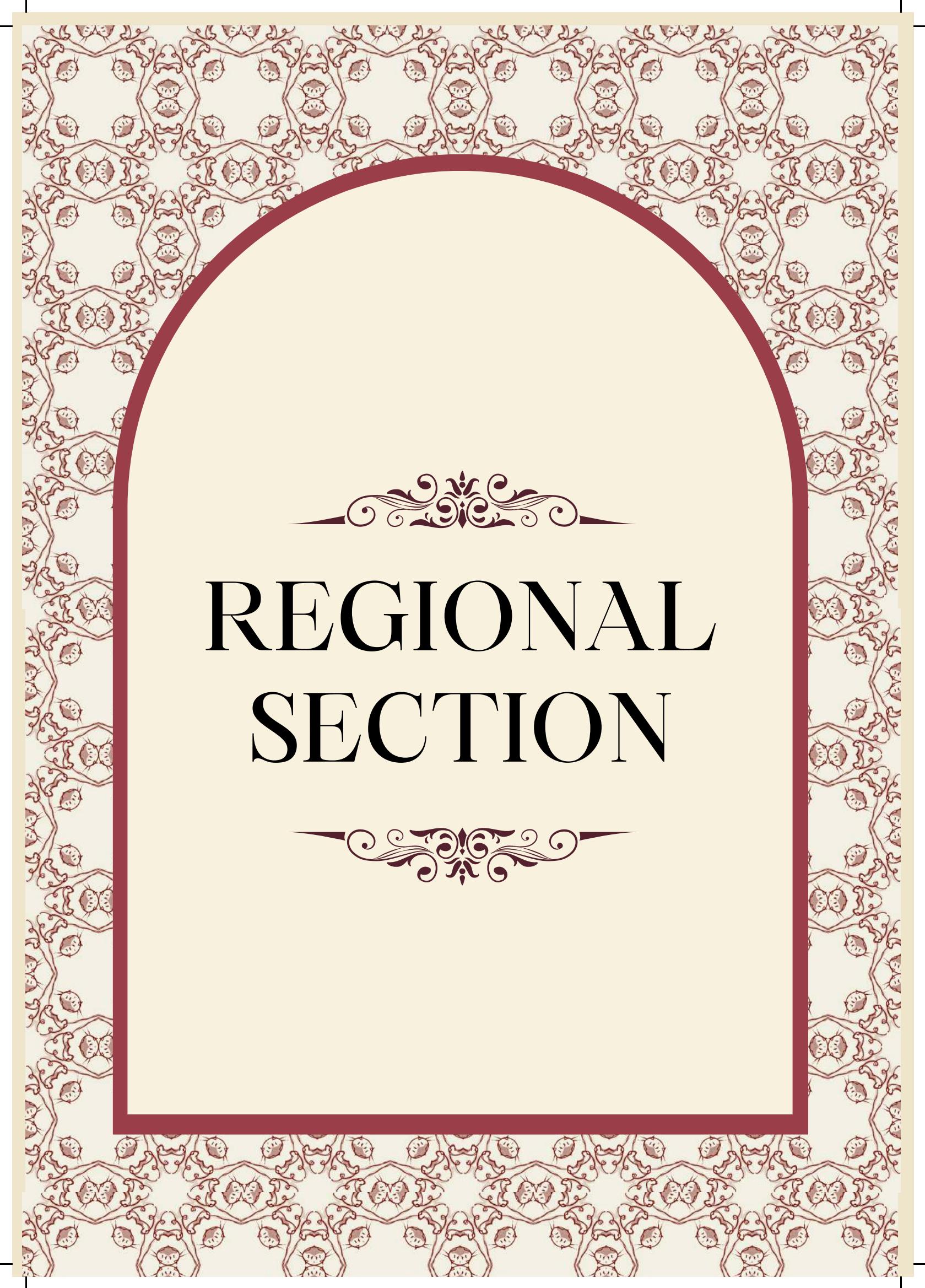
Event titled
"Touching lives
while touching the
Moon-India's
Space Saga"

August 23, 2024



Quiz Competition on
the occasion of
National Space Day

August 23, 2024



REGIONAL SECTION

தமிழ்ர்களின் விரம்

வேர்கள் ஆழமாய், விழுதுகள் உயர்ந்து,
விழுதாக என் தமிழ் நிலம் காட்டும்.
சங்கீத நாதமாய், சிலம் பொலியாய்,
செந்தமிழ் தேன் பாயும் என் தேசம்.
கரிகாலன் வீரமாய், வள்ளுவன்
ஞானமாய்,
கலைகளும் இலக்கியமாய் என்றும்
நிலைக்கும்.
பாரதியின் பாட்டில் புரட்சி தீயாய்,
தமிழனின் நெஞ்சில் கனன்று ஏரியும்.
காவிரி ஆறு பாய்ந்து, பாலை நிலம்
செழித்து,
கடல் அலைகள் மோதும் எங்கள்
தாயகம்.
எங்கள் மொழி எங்கள் உயிர், எங்கள்
பெருமை,
தமிழரின் அடையாளம் என்றுமே
நிலைக்கும்.

ஏடா மேଘ பிரதி஫லன

நேபாம் அகாசத மேଘவோர் உரை,
நைர் பரா ஆகி, ஏடா புது காஷத மாரி।
தேங்கோரை ஜோநாகி வரங் சூழ லய,
மேଘ ஦லைரை வூடி சூலிவ பரை।

ஏடா மேଘ பிரதி஫லன
நேபாம் அகாசத மேଘவோர் உரை,
நைர் பரா ஆகி, ஏடா புது காஷத மாரி।
தேங்கோரை ஜோநாகி வரங் சூழ லய,
மேଘ ஦லைரை வூடி சூலிவ பரை।

ஏடா புது ஸீத மேଘவோர் ஸீத வாசே,
நிஃப்பை, வீரை வீரை ஗தி பரை வாசே।
பானி வோராஇ, சாரிஓபாலே ஸேஉஜ மாடி,
மேଘ ஆகு நையே மிலாஇ பூர்ண கரை அாஞ்சல।

TRANSLATION: BRAVERY OF TAMILIANS

Roots deep, branches high,
My Tamil land shows its strength.
Like a musical sound, like the chime of anklets,
Sweet Tamil honey flows in my country.
Like the valor of Karikalan, the wisdom of
Valluvar,
Arts and literature will forever endure.

Like Bharati's revolutionary fire in his songs,
It burns brightly in the heart of the Tamils.
The Kaveri river flows, the desert thrives,
Our homeland where the ocean waves crash.
Our language is our life, our pride,
The Tamil identity will forever remain.

Alagu Subbu
Botany (II Year)

TRANSLATION: BRAHMAPUTRA: A CLOUD'S REFLECTION

Clouds fly in the sky of the eastern land,
Coming from the river, they touch the banks of
Brahmaputra's sand.
They kiss the moonlight in shades so bright,
Whispering rain as the clouds take flight.

In Brahmaputra's current, the clouds glide,
Silent and slow, in a steady stride.
Carrying water, giving life to the earth,
The clouds and the river weave a tale of rebirth.

With unimaginable beauty, the Brahmaputra
flows,
The clouds create wonders as the river glows.
A bond between earth and sky, serene and deep,
Brahmaputra and clouds—an eternal song they
keep.

Biplab Boro
Biomedical Science (II Year)

ગુજરાત: સંસ્કૃતિ અને પરંપરાનો જીવંત ધરોહર

ગુજરાતનો ઇતિહાસ ધર્મ અને સંસ્કૃતિથી સમૃદ્ધ છે. ગુજરાત અને તેના લોકો તેમની સંસ્કૃતિ માટે જાણીતા છે.

ભારતના એકીકરણ માટે સ્વતંત્રતા પછી ભાવનગરના કૃષ્ણાકુમાર સિંહ પહેલા રાજા હતા. જેમણે પોતાનું રાજ્ય દેશને ખચકાટ વિના આપ્યું, આપણે ગુજરાતની ઉદાર સંસ્કૃતિને જાણીએ છીએ. બીજુ એક સાહસિક વાર્તા એ છે કે ગીર તેના સિંહો માટે સમગ્ર એશિયામાં પ્રખ્યાત છે. એક સમયે, એક સિંહ એક ગામમાં આવ્યો અને ત્યાંના પ્રાણીઓને મારવાનું શરૂ કર્યું. જ્યારે બધા તેનાથી ડરી ગયા, ત્યારે ચૌદ વર્ષના ચારણ (ગુજરાત ની જાતિ) એ હિંમત ભેગી કરી અને સિંહને ભગાડ્યો. આ ઘટના જવેરચંદ મેઘાણીએ તેમની કવિતામાં લખી છે. ત્રીજી, ત્રિભુવન દાસ એક વિશાળ ડેરી-ફેક્ટરી અમૂલ પાછળના માણસ હતા અને શ્વેત કાંતિમાં મોટો ફાળો આપ્યો હતો.

ગુજરાત તેની સ્થાપત્ય અને શિલ્પકળા માટે પ્રખ્યાત છે, ઉદાહરણ તરીકે મોઢેરા ખાતે વિશ્વ વિખ્યાત સૂર્ય મંદિર અને અન્ય સ્થાપત્ય જેમ કે સીદી સૈયદ મસ્જિદ, જુલતા મિનારા, વાવ (રાણી ની વાવ), લોથલ કિલ્લો અને કચ્છના ધોળાવીરામાં સ્થિત હડ્યા સંસ્કૃતિનું ચુનેરસ્કો વિશ્વ ધરોહર સ્થળ અને ગુજરાત સરકાર ધોળાવીરામાં વિકાસ યોજના બનાવી રહી છે અને પ્રવાસન એમજ સંસ્કૃતિના સંરક્ષણ પર ધ્યાન કેન્દ્રિત કરી રહી છે.

ગુજરાતના દરેક પ્રદેશની પોતાની આગવી કલા શૈલી છે. પાટણની પટોળા સાડીઓ વિશ્વભરમાં પ્રખ્યાત છે, બાંધણી (ટાઈ ડાઈ), ભરતકામ (કચ્છ), ઝરી વર્ક (સુરત), મિરર-મડ વર્ક (લીપન આર્ટ) ગુજરાતમાં અગ્રણી છે. આજે પણ, આપણે આ પરંપરાગત કલાનો પ્રભાવ જોઈ શકીએ છીએ.

જો આપણે ગુજરાતના તહેવાર વિશે વાત કરીએ તો બધા જાણો છે કે તે નવરાત્રી માટે પ્રખ્યાત છે. આ તહેવારમાં લોકો લોકનૃત્ય ગરબા અને દાંડિયા રજૂ કરે છે અને તેઓ ઘાઘરા-ચોલી (સ્ત્રીઓ) અને કેડીયુ-ઘોતી (પુરુષો) તેમના પરંપરાગત પોશાક પહેરે છે. તેઓ ગરબા અને ભવાઈ પણ ગાય છે. ગુજરાતમાં ઉજવાતો બીજો એક તહેવાર પતંગ ઉત્સવ અને રણોત્સવ છે. તે સ્થાનિક કલાને તેમના કાર્ય અને પ્રતિભા દર્શાવવા માટે પ્લેટફોર્મ આપે છે. પ્રવાસીઓ ઉંટ સફારીનો પણ આનંદ માણો છે. ગુજરાતમાં સોમનાથ, દ્વારકા, પાલિતાણા જૈન મંદિર જેવા ઘણા પ્રખ્યાત મંદિરો છે. ખોરાકમાં બધા જાણો છે કે ખમણ-ઢોકળા, જલેબી-ફાફડા, ખાખરા, થેપલા, ખાંડવી અને અન્ય વાનગીઓ દાબેલી, ખાવસા, લોચો, હાંડવો, ઇદા વગેરે પ્રખ્યાત છે.

TRANSLATION: GUJARAT: A LIVING HERITAGE OF CULTURE AND TRADITION

Gujarat's history is rich in religion and culture. Gujarat and its people are known for their culture.

After independence for unification of India Krishnakumar Singh of Bhavnagar was first king who gave their kingdom to the country without hesitation, we get to know the liberal culture of Gujarat. Another adventurous story is that Gir is famous all over Asia for its lions. Once upon a time, a lion came to a village and started killing the animals there. When everyone was scared of it, a fourteen-year-old charan(gujrati tribe) gathered courage and chased the lion away. This incident was written by Zaverchand Meghani in his poem. Third one, Tribhuvan Das was behind a huge dairy-factory AMUL and major contribution in white revolution.

Gujarat has been famous for its architecture and sculpture for example world famous sun temple at Modhera and other architecture like Sidi Saiyyed Mosque, shaking minarets, stepwell (Rani ki vav), Lothal fort and UNESCO world heritage site of Harappa civilization present in Dholavira of Kutch and Gujarat government developing plan in Dholavira and focusing on tourism and preservation of culture.

Every region in Gujarat has its own unique art style. Patola sarees of Patan has world wide famous, Bandhani (tie dye), embroidery work (Kutch), Zari work (Surat), mirror-mud work (Lipan art) are prominent in Gujarat. Even today, we can see the influence of these traditional art. If we talk about the festival of Gujarat all knew it's famous for Navratri. In this festival people perform folk dance Garba and Dandiya and they dressed in ghaghra-choli (women) and kediya-dhoti (Men) their traditional dress. They sing also garba and bhavai, some other festival celebrated in Gujarat is kite festival and Rann Utsav. It gives a platform for local artis to display their work and talent. Tourist was also enjoy camel safari. Gujarat have so many famous temples like Somnath, Dwarka, Palitana Jai Mandir. In food all know how famous khaman-dhokla, jalebi-fafda, khakhra, thepla, kandavi and other dishes Dabeli, khawasa, locho, handavo, idada etc.

Krishna Parmar
Microbiology (I Year)

ब्रं ब्रं छोकः राते हंद तामुक

कशीरुक लोक कथा मंजः, जत्थ हर यक रात हिकायत वथे, वुज्जमुत हो एक हौलनाक साया—ब्रं ब्रं छोकः। वुछन गव तामुक त्यांज पाँठ, नङः कश्त्याव यक जळनाव नयन, अनि राति हंद बर्फन मंजः गशान।

लार्याव थवनाव हो यक रौशनी, मानान वुज्जल रव—मगर तय जानकार वोन, येलि रौशनी भरोसक नहो। यि छः गशान यातरुय सत्थ नवन वथाव, अनि दरगाहन तळ बिसराव। कस्य वुज्जमुत यि हो यक शूर जंगली दरिंद, कस्य यक लबदर मखलूकः—मगर सब हंद कथ छः यकः हो छः न विश्वासक ज्ञात।

हो गाथा वुनावन बुजुर्ग चिल्लै कलां मंजः, येलि बाहर बर्फ गश्ति गह, अनि अन्दर शिर्निव सरी। बालाव वुनाव राते वुनिन, मगर वुज्जमुत हो गज्जल सरी तालीम। “अंदरस मंजः डर गस,” वुन तय—डरस थाव छः अंधारस अंदर।

आजि ब्रं ब्रं छोकः न छः फ़कत यादाव मंजः—यि छः सान गालाव मंजः, ख्यालाव मंजः, अनि हो रौशनी, यि छः तपस नहो। हो कथ छः हिकमतः हर ताम न छः गरमी, अनि हर वथ न छः राह।

TRANSLATION: THE FIRE THAT WALKS AT NIGHT

“Andras manz darr gas” -Fear lives within the darkness. In the heart of Kashmiri folklore, where every winter night still echoes the sound of the past, dwells a creature that has long spooked and intrigued alike: Bram Bram Chokh. Denizens believe it travels across snowfields and clear, cold night skies, where it can be seen with a pot of fire on its head and a burning eye or a candle glowing in the center of its forehead.

At first it might resemble a leading flame, something positive, even hopeful. But ask some of those who know the old stories, and they will tell you that light is a trick. It pulls you off the safe road and out of where you were supposed to be. Some say Bram Bram Chokh looks like a giant wolf others say it is a tall, hairy kind of man with flaming eyes. Either way, the message is: Don’t heed it!

These stories were handed down during Chillai Kalan, the 40-day period of harshest winter in Kashmir. “When it was snowing so high and it was such long nights, the families all kind of were up together by the fires”, elders shared these stories not only to entertain, but to instruct. “Andras manz dar gas”. Children soon learned that curiosity could be fatal after dark.

Because not only is it an unsettling looking creature, it captures something deeper, too, what makes them unforgettable for you? It’s the fear of the unknown. The suspicion of that which sounds too good to be true. A lack of trust in things that seem to be too good to be true. The feeling that not all danger has a scary face, that sometimes it shines.

Even now, the legend lingers. It resides in the flicker of a distant lantern on a misty evening. It lives in the silence that descends when the power cuts off and shadows flicker across the walls. But this kind of folklore doesn't get forgotten; it gets tucked in at night as softly as sheep into their fields, and remembered just when we need to believe in our own instincts and never follow the light simply because it shines.

Naaisha Raina
Biomedical Science (II Year)

বৈচিত্রময় বাঙালি সংস্কৃতি

সূচনা :-

বাংলার সংস্কৃতি বা বাঙালি সংস্কৃতি ধারণ করে আছে দক্ষিণ এশিয়া অঞ্চলের বাঙালিরা, যার মধ্যে বাংলাদেশ, যেখানে বাংলা একমাত্র জাতিয় এবং রাষ্ট্রভাষা এবং ভারতের অঙ্গরাজ্য পশ্চিমবঙ্গ, ত্রিপুরা ও আসাম যেখানে বাংলা প্রধান এবং দাপ্তরিক ভাষা। বাঙালিদের রয়েছে ৪ হাজার বছরের সমৃদ্ধ ইতিহাস ও সংস্কৃতি। বাংলা ছিল তৎকালীন সময়ের ধনী অঞ্চল এবং সেই সময়ের উপমহাদেশীয় রাজনীতি এবং সংস্কৃতির প্রাণকেন্দ্র। এখনও বাংলা দক্ষিণ এশীয় সংস্কৃতির প্রতিনিধিত্ব করে এবং বাঙালি সংস্কৃতির উৎসবগুলো বিশ্বব্যাপী সমাদৃত। বাঙালি সংস্কৃতি জাতিয় এবং ধর্মীয় দিক থেকে সম্পূর্ণ স্বতন্ত্র।

সাহিত্য :-

বাংলা সাহিত্য হল বিশ্বের সব থেকে সমৃদ্ধ সাহিত্য যার প্রায় দেড় হাজার বছরের পুরনো ইতিহাস। বাংলা সাহিত্য তিনটি প্রধান যুগে বিভক্ত - প্রাচীন যুগ (৬৫০-১২০০), মধ্যযুগ (১২০০-১৮০০), আধুনিক যুগ (১৮০০-বর্তমান)। প্রাচীন যুগের নির্দর্শনগুলির মধ্যে ছড়া, কবিতা, গল্প, ত্রিপিটক, জাতক, পুরাণ ইত্যাদি প্রাধান্য পায়। মধ্যযুগীয় সাহিত্যের মধ্যে অন্যতম বৈষ্ণব পদাবলি, শাক্ত পদাবলি, সুফিবাদি পদাবলি, বঙ্গসাহিত্য পরিচয়, এবং চৈতন্যচরিতামৃত যা বাংলা সাহিত্যের ইতিহাস আরো সমৃদ্ধ করেছে। আধুনিক যুগের সাহিত্যের মন্দে আসে রবিন্দ্রনাথ ঠাকুরের লেখা অজগ্র ছটা গল্প, কবিতা, উপন্যাশ, কাজি নজরুল ইসলাম এর লেখা কবিতা, শরৎচন্দ্র চট্টোপাধ্যায়ের লেখা ছটা গল্প, কাব্য, তারাশঙ্কর বন্দ্যোপাধ্যায়ের লেখা অনেক গল্প যার মধ্যে তার সৃষ্টি 'তারানাথ তান্ত্রিক' গল্প পাঠক ও শ্রোতাদের কাছে বিশেষ জনপ্রিয়তা পায়।

সঙ্গীতশিল্প :-

বাংলা সঙ্গীত বাঙালি সংস্কৃতির একটি গুরুত্বপূর্ণ অংশ। এটি একটি সমৃদ্ধ ও বৈচিত্র্যময় ঐতিহ্য যা প্রাচীনকাল থেকে বিকশিত হয়ে আসছে। বাংলা সঙ্গীতের মন্ত্রে রয়েছে লোকগীতি, দেশপ্রেমমূলোক ও আধুনিক বাংলা সঙ্গীত। বাংলার সঙ্গীতকে আরো ভালো করে জানতে এবং চিনতে হলে আমাদেরকে যেতে হয় বাউল আসর এবং নামসংকীর্তন (যাকে লোকোভাষায় কীর্তন বলা হয়) আসরে। বাউল সংগীত হল বাংলার মাটির গান। এই বিশেষ সঙ্গিতের মাধ্যমে আম জনতার দৈনিক জীবন জাপন, মনুষ্য জীবনের বিশেষ মুহূর্ত, মানুষের মনের ভাব ফুটিয়ে তোলা হয়। প্রত্যেক বাঙালির মনে এই বাউল সঙ্গীত এক গভীর দাগ টেনে চলে যায়। ইউনেস্কো ২০০৫ সালে বিশ্বের মৌখিক ও দৃশ্যমান ঐতিহ্যসমূহের মাঝে বাউল গানকে অন্যতম শ্রেষ্ঠ সম্পদ হিসেবে ঘোষণা করে। বাংলা সঙ্গীতের আরেকটি গুরুত্বপূর্ণ রূপ হল কীর্তন। কীর্তন হলো এক ধরনের ধর্মীয় গান যেখানে ধর্মীয় বিষয়বস্তুকে সুর ও ছন্দের মাধ্যমে প্রকাশ করা হয়। কীর্তনের বিষয়বস্তু সাধারণত ঈশ্বরের গুণকীর্তন, ধর্মীয় আচার-অনুষ্ঠান ও নীতিশাস্ত্র নিয়ে থাকে। এই সঙ্গীতের মাধ্যমে বিভিন্ন ধর্মীয় বিষয় ফুটিয়ে তোলা হয়। রাধা-কৃষ্ণের লীলা কাহিনি এবং অন্য দেবদেবিদের গুণগান গাওয়া হয়। আধুনিক বাংলা সঙ্গিতের মধ্যে বিশেষ ভাবে জনপ্রিয়তা পায় রবিন্দ্রসঙ্গীত ও নজরফল গীতি।

নৃত্যশিল্প :-

বাঙালি নৃত্যশিল্পীর মূল ভিত্তি হল লোকনৃত্য যার মধ্যে গৌরীয় নৃত্য প্রধান। এই নৃত্যের মাধ্যমে সাধারণ গ্রামীণ জীবন, কৃষি, প্রেম, বিবাহ, ধর্ম ইত্যাদি প্রকাশ করা হয়।

- বৈশাখী নাচ – বাংলা নববর্ষ উপলক্ষে এই নৃত্য প্রদর্শন করা হয়। এতে নর্তক-নর্তকিরা নতুন পোশাক এবং মুখোশ পরে নাচেন।
- দোলে-দোলে – এই নাচটি সাধারণত মেয়েরা পরিবেশন করে। এতে তারা হাতের মুঠি তে মুঠি করে বাঁশের কঢ়ি ধরে নাচে।
- বাঁশের পাতা নাচ- এই নাচটিও মেয়েরা পরিবেশন করে। এতে তারা বাঁশের পাতা দিয়ে নানা ধরনের নকশা তৈরি করে।
- চুমকি নাচ- এই নাচটি সাধারণত বিবাহ অনুষ্ঠানে পরিবেশন করা হয়। এতে নর্তক-নর্তকিরা চুমকির পোশাক পরে নানা ধরণের অঙ্গ-ভঙ্গি করে নাচেন।
- ভাটিয়ালি নাচ- এই নাচটি বাংলাদেশের দক্ষিণাঞ্চলে প্রচলিত। এতে নর্তকিরা বিভিন্ন ধরণের বাদ্যযন্ত্রের তালে-তালে নাচে।

বাংলার নৃত্যশিল্পের মধ্যে উল্লেখযোগ্য হল ছট্ট নাচ যার জন্ম পুরুলিয়া অঞ্চলে। এই নৃত্যে শিল্পী একটি বৃহৎ মুখোশ পরে নানান অঙ্গ-ভঙ্গির দ্বারা নৃত্য প্রদর্শন করে। মূলত দেব-দেবিদের গুণগান এবং লিলা কাহিনি ফুটিয়ে তোলা হয়।

চিত্রকলা :-

বাঙালি চিত্রকলা প্রাচীনকাল থেকেই বিবর্তিত হয়ে এসেছে এবং বিভিন্ন সময়ে বিভিন্ন সংস্কৃতির দ্বারা প্রভাবিত হয়েছে। চিত্রকলার মধ্যে প্রধান হল টেরাকোটা চিত্রকলা, পটচিত্র, নকশিকাঁথা, শলা চিত্রকলা ইত্যাদি।

- . টেরাকোটা চিত্রকলা- এটি একটি অতি প্রাচীন চিত্রকলা যেখানে পরামাটি দিয়ে পুতুল, মুর্তি, হাতি ঘড়া ইত্যাদি তৈরি করা হয়।
- . পটচিত্র- এটি একটি লোকচিত্রকলা যেখানে কাপড় বা কাগজের অপরে কোনো গান বা গল্প চিত্রিত করা হয়।
- . নকশিকাঁথা- এই চিত্রকলাতে পুরনো কাপরের অপর ছুঁচ সুতো দিয়ে লহুব সুন্দর সুন্দর নকশা তৈরি করা হয়।
- . শলা চিত্রকলা- এই চিত্রকলাতে শলা (যা হল একটি বিশেষ গাছের শেকড়) দিয়ে নানান গহনা তৈরি করা হয় যা ভগবানের প্রতিমা সাজাতে এবং বিভিন্ন অনুষ্ঠানে ব্যবহৃত হয়।

পোশাক :-

বাঙালি পোশাক কিন্তু এই ভারতবর্ষের বিভিন্ন সমাজের পশাকের মধ্যে নজর কারে। মূলত বাঙালি মেয়েদের প্রধান পোশাক হলো শাড়ি এবং বাঙালি পুরুষদের প্রধান পোশাক হল ধুতি আর পাঞ্জাবি। বঙ্গ দেশে এই শাড়ি বিভিন্ন প্রকারের যেমন তাঁত, জামদানি, ধাকাই তাঁত, বালুচুরি, স্বর্ণচুরি, শান্তিপুরি তাঁত ইত্যাদি।

খাবার :-

বাঙালি খাবার এবং রন্ধনশৈলী দক্ষিণ এশিয়ার সব থেকে সমৃদ্ধ শিল্প। একজন বাঙালির রন্ধনশালা তে প্রবেশ করলে বিভিন্ন প্রকারের মশলা যেমন পাঁচ ফোড়ন, কাল জিরে, পোস্ত, রাধুনি ইত্যাদি দেখতে পাওয়া যায়।

এর আশে পাশে তো হলুদ, সাদা জিরে, গরম মশলা আর যা যা দৈনন্দিন খাবারে ব্যেবহৃত হয় তাও দেখতে পাওয়া যায়। বাঙালিদের মূল খাবার হল মাছের ঝোল আর ভাত। বাঙালিরা মাছ আর ভাত পেলে অনেক আনন্দিত হয়। এছারাও বাসন্তী পোলাও, মাংস, লুচি, কচুরি, আলুর দম ইত্যাদি জনপ্রিয়। কচুরির মধ্যেও অনেক প্রকার আছে যেমন ডালপুরি, কড়াইশুটির কচুরি, হিঙ্গের কচুরি, মাছের কচুরি। বঙ্গদেশ আর একটি খাবারের জন্য প্রসিদ্ধ এবং তা হলো মিষ্টি। বাঙালিদের মধ্যে রসগল্লা, খিরকদম, ল্যাংচা, সন্দেশ, রাজভোগ, চমচম, জলভরা, ছানার জিলিপি, ছানার পায়েশ, মালপুয়া ইত্যাদি খুব জনপ্রিয়। আর একটি জনপ্রিয় বাঙালি খাবার হলো মিষ্টি দই। মিষ্টি দই দুই প্রকারের হয়- সাদা দই এবং লাল দই। দই এর মধ্যে আরো জনপ্রিয়তা পায় ক্ষীর দই।

উৎসব :-

বাঙালিরা হলো উৎসবপ্রিয় জাতি। বাঙালিরা বলে তাদের বারো মাসে তেরো পার্বন। বাঙালিদের অন্যতম শ্রেষ্ঠ উৎসব হলো দুর্গাপূজা। ১৬ ডিসেম্বর, ২০২১ সালে ইউনেস্কো, দুর্গাপূজাকে হেরিটেজ ঘোষণা করেছে। বাঙালিরা সারা বছর এই পাঁচটি দিনের জন্য অপেক্ষা করে। প্রচলিত লোকোকথা অনুযায়ী আশ্বিন মাসের শরৎকালে উমা তার ছেলেপুলে নিয়ে কৈলাশ থেকে তার বাপের বারিতে আসে এই পাঁচটি দিনের জন্য। এ ছাড়াও আরো অনেক উৎসব পালিত হয় সারা বছর ধরে যেমন - নববর্ষ, জামাইষষ্ঠী, রথযাত্রা, বিস্বকর্মা পুজো, লক্ষ্মীপুজো, কালীপুজো, জগন্নাত্রী পুজো, রাসযাত্রা, নবান্ন, পৌষ পার্বন, সরস্বতী পুজো, শিবরাত্রি, দোল যাত্রা, বাসন্তী পুজো, শীতলা পুজো, চড়ক ইত্যাদি। এইসব ছোটো উৎসবের মধ্যে দিয়ে মানুষ তাদের দৈনন্দিন জীবনের ক্লান্তি, দুঃখ, বেদনা সব ভুলে গিয়ে একসাথে মেতে ওঠে। এছারাও আরো কিছু উৎসব যেমন সৈদ, সবেবরাত, মহররম, গুরুপরব, বড়দিন পালিত হয়। এছারা পুরো শীতকাল ধরে বিবাহ, সাংস্কৃতিক অনুষ্ঠান, চড়ুইভাতি লেগেই থাকে। মোট কথা হলো বাঙালিদের সারাটা বছর এই উৎসবের মধ্যে দিয়ে হাসতে খেলতেই কেটে যায়।

খেলাধুলো :-

আবহমানকাল ধরে বাঙালিরা বিভিন্ন খেলাধুলতে অংশগ্রহন করে আসছে। এই খেলাধুলোগুলি বাঙালি সংস্কৃতি ও জীবনধারার অঙ্গ হয়ে উঠেছে।

- কবাড়ি- কবাড়ি একটি দলগত খেলা যা বাঙালিদের মধ্যে সবথেকে বেশি জনপ্রিয়। এই খেলায় দুটি দল একে অপরের বিপক্ষে প্রতিদ্বন্দ্বিতা করে। একটি দলের খেলোয়াড়রা অন্য দলের এলাকায় প্রবেশ করে তাদের দলের সদস্যদের ডাকেন। অন্য দলের খেলোয়াড়দের কাজ হলো তাদের দলের সদস্যদের ধরে ফেলা।
- লুড়ো- এই খেলায় দুটি দল একে অপরের বিপক্ষে প্রতিদ্বন্দ্বিতা করে। একটি দলের খেলোয়াড়রা অন্য দলের এলাকায় প্রবেশ করে তাদের দলের সদস্যদের ডাকেন। অন্য দলের খেলোয়াড়দের কাজ হলো তাদের দলের সদস্যদের ধরে ফেলা।
- দাবা- দাবা একটি কৌশলগত বোর্ড খেলা যা বাঙালিদের মধ্যে সবচেয়ে বেশি জনপ্রিয়। এই খেলায় দুজন খেলোয়াড় একে অপরের বিপক্ষে প্রতিদ্বন্দ্বিতা করে। খেলোয়াড়রা তাদের কালো এবং সাদা ঘোড়াগুলিকে বিভিন্ন রঙের ঘরগুলিতে সরিয়ে নিয়ে গেমটি খেলে।
- ডাংগুলি- ডাংগুলি একটি ছেলেদের খেলা যা বাঙালিদের মধ্যে সবচেয়ে বেশি জনপ্রিয়। এই খেলায় দুজন বা ততোধিক ছেলে খেলে। খেলোয়াড়রা একটি নির্দিষ্ট প্যাটার্নে ডাংগুলিগুলো রাখে এবং একে অপরের ডাংগুলিগুলো মারে।

এছারাও আরো অনেক খেলাধুলো বাঙালিদের মধ্যে জনপ্রিয় যেমন ফুটবল, ক্রিকেট, ব্যেডমিন্টন ইত্যাদি।

উপসংহার :-

বাঙালিদের জীবন ভীষণ ভাবে হাসিখুশি এবং বৈচিত্র্যময়। বঙ্গদেশ হচ্ছে উর্বর জমি যা সময়ে সময়ে সোনার ফসল দিয়েছে যেমন রবিন্দ্রনাথ ঠাকুর, রাণী রাসমনি, রামকৃষ্ণদেব, স্বামী বিবেকানন্দ, শরৎচন্দ্র চট্টোপাধ্যায়, অর্মর্ত্য সেন, নেতাজি সুভাস চন্দ্র বসু আরো অনেক। ভারতের স্বাধিনিতা আন্দলনে এই বাংলার প্রচুর নিবেদন। শয়ে শয়ে বাঙালি ছেলে-মেয়েরা নিজের প্রান দিয়েছে ভারত মাকে ব্রিটিশদের হাথ থেকে উদ্ধার করার জন্য। এই বাংলা থেকেই ভারতবর্ষ পেয়ে তার জাতিয়সঙ্গীত

ও জাতিয়গান, এই বাংলা থেকেই মানুষ পেয়েছে গিতাঞ্জলি, গীতবিতানের মতো রচনা। এই বাংলা দিয়েছে শ্রেয়া ঘোষাল, অরিজিং সিং, কৌশিকী চক্রবর্তীর মতো গায়ক। ভারতের প্রাই প্রত্যেকটি রাজ্যে আমরা ৩০% বাঙালি খুঁজে পাবো। তাই বাঙালিরা কিন্তু কারোর থেকে কনো অংশে কম নয় সেটা সর্বদা আমাদের মাথাই রাখা উচিং।

TRANSLATION: BENGALI CULTURE AND ITS VARIANT COLOURS

Introduction:-

Bengali culture is protected by the Bengalis of South-Asian countries under which comes Bangladesh, in which Bengali is their one and only national language and some states of India such as West Bengal, Tripura, and Assam in which Bengali is their state as well as departmental language. Bengali's have four thousand years of history and culture. Bengal was that time's richest area and India's political and cultural center. Till today Bengali leads the culture of South-Asia and Bengali festivals are celebrated worldwide. Bengali cultures are completely independent from national and religion aspects.

Literature:-

Bengali literature is world's most diverse literature, which has an almost of one thousand five hundred years of history. Bengali literature is divided into three ages – the Early period (650 A.D. to 1200 A.D.), the Middle period (1200 A.D. to 1800 A.D.) and the Modern period (1800 A.D. till today). Among the Early period literature Poems, Stories, Rhymes, Tripitakas, Jataka, Purans etc. gets importance. The Middle period literature includes the Vaishnav Literature, the Shakta literature, the Sufi literature and the Chaitanyacharitamrita which enriches the history of Bengali literature. The modern age literature includes Rabindranath Tagore's small stories, poems, novels etc. Kazi Nazrul Islam's poems, Sarat Chandra Chattopadhyay's stories and novels, and many stories of Tara Shankar Bandhopadhyay among which 'Taranath Tantrik' is favorite among the readers and listeners.

Music:-

Bengali music is an important part of Bengali culture. It is an enriched and colourful tradition which has been developing since long time. Bengali music consists of folk music, patriotic song, and modern bengali songs. If one wants to know about bengali music, then one has to listen to Baul music and Namasankirtan. Baul music is a kind of Bengali folk music through which daily life and special moments of common masses are expressed. Each and everytime one listens to Baul music, it leaves a deeper effect on Bengali's heart. In 2005, UNESCO declared Baul music as one of the greatest audio-visual treasure of the world. Another part of Bengali music is Namasankirtana. It is a kind of religious song through which religious facts and beliefs along which music and rhythm are expressed. The main content of this song are God's miracle and victory, rituals of Hinduism, Radha-Krishn's lifestory and other god's and goddess's victory.

Amongst the modern music, the songs written and sung by Rabindranth Tagore and Kazi Nazrul Islam has been observed to be Bengali's favourite ones.

Dance forms:-

Bengali dance forms' main root is folkdance, among which the main dance form is Gouriya dance form. Through this dance form village lifestyle, agriculture, love, marriage, religion etc. of common masses is expressed.

- **Baisakhi dance:** This dance form is performed on the occasion of Bengali New Year, where the dancers wear new dress and mask for their performance.
- **Dole-Dole:** This dance form is primarily performed by the females where the dancers dance while tightly holding a young bamboo stick.
- **Bamboo leaf dance:** This dance form is also mainly performed by females. In this, while performing the dancers make beautiful designs using bamboo leaves.
- **Glitter dance:** This dance form is mainly performed at wedding ceremonies where the dancers wear dresses made up of glitter and perform.

One of Bengal's famous dance form is Chau dance which originated in the Purulia district of West Bengal. In this dance form, the dancers wear a large handmade mask as a part of their performance. Mainly god's and goddess's victory and lifestory is depicted through this form of dance.

Art works:

From an ancient time, Bengali artworks have been inspired by different cultures. The important art forms are- terracotta, potochitro, nakshikantha, shola artwork etc.

- **Terracotta-** This is a very ancient art form in which different kinds of dolls, horses, elephants are made using clayey soil and are burnt in limited supply of oxygen which makes it strong.
- **Potochitro-** This is a type of art in which songs and stories are made on either paper or cloth.
- **Nakshikantha-** Through this art, new varied designs are made using needle and thread on old pieces of cloth.
- **Shola art-** In this art form, shola (which is the root of a specific plant) is used to make ornaments which are used to decorate idols and used in other cultural celebrations also.

Dress:

Among other cultural dresses, Bengali dress code gets a huge attention and attraction. The main dress code for females in saree and for males it's dhoti and kurta, commonly called as Panjabi. Bengal has a varied collection of sarees- Tant, Jamdani, Dhakai tant, Balichuri, Swarnachuri, Shantipuri tant etc.

Food:

Bengali food and cuisine is one the richest cuisine in South-Asia. If one enters into a Bengali's kitchen, he/she will get to see a variety of raw ingredients and unique masalas like Panch foron, black jeera, poppy seeds, radhuni etc. along with the normal masalas used in every household like turmeric powder, garam masala, jeera etc. The main staple food for Bengali's is rice and fish curry. Other than this Bashanti pulau, luchi, meat curry, kachori, aloo dum etc. are also favourite among bengalis. Kachoris are also of varied types- Dalpuri, Hing kachori, Peas kachori, Fish kachori. One the popular bengali food is sweets and the most unique ones are – Rasgulla, Khirkadam, Chamcham, Lyangcha, Sandesh, Rajbhog, Jalbhora, Chena jalebi, Chena kheer, Misti doi, Kheer doi etc.

Festivals:

Bengalis are a festival loving community. They celebrate thirteen festivals in twelve months. The main and most popular festival of Bengal is Durga puja. On 15 December, 2021, UNESCO declared Durga puja as an Intangible Cultural Heritage. Each and every Bengali wait the whole year for these 5 days. According to the folklore, Uma with her children comes to her father's house for these 5 days. Other celebrated festivals of Bengal are- Bengali New Year, Jamaisasthi, Rath yatra, Biswakarma puja, Lakshmi puja, Kali puja, Jagaddhatri puja, Rass yatra, Nabanna, Poush parrbon, Saraswati puja, Shivratri, Dol yatra, Bashanti puja, Shitala puja, Charak, Eid-ul-fitr, Sabebarat, Muharram, Gurupurab, Christmas etc. Through these festivals, Bengalis forget all their grief, pain, sorrows and enjoy with their friends and family to the fullest.

Sports:

From a long period, bengalis have been participating in sports and these sports have become an important part of their life as well as culture. The most favorite played games among Bengalis are Kabaddi, Chess, Ludo, Danguli, Cricket, Football, Badminton etc. Danguli is a game mainly played by boys. It consists of atleast 2 players. In this game, marbel balls are arranged in a specific pattern and the players hit the pattern with their own marbel balls.

Conclusion:

The life of a Bengali is more or less colourful and full of happiness. Bengal is a very fertile land and has given a golden harvest from time to time like Rabindranath Tagore, Rani Rashmoni, Ramkrishna Paramhansa, Swami Vivekananda, Sarat Chandra Chattopadhyay, Netaji Subhash Chandra Bose, Amartya Sen and many others. Bengal has a significant contribution to India's Independence movement. Hundreds of Bengali people have given up their lives without having a second thought, to free India from the hands of British. This Bengal has given India her National Anthem and National Song. This Bengal has given the whole world compositions like The Gitanjali and The Gitbitan. This Bengal has produced singers like Kishore Kumar, Shreya Ghoshal, Arijit Singh, Koushiki Chakraborty etc. If we do an analysis, we will surely find an approximate of 30% Bengalis in each and every state. Lastly, Bengalis are no less than other communities of India.

Rhishav Basak
Microbiology (I Year)

കേരളം സാംസ്കാരിക പെപ്പരുകം

പാരമ്പര്യങ്ങളുടെയും കലാരൂപങ്ങളുടെയും അതുല്യമായ ആചാരങ്ങളുടെയും ഉറപ്പജംസ്യലമായ മിശ്രിതമാണ് കേരള സംസ്കാരം. കേരളത്തിന്റെ സാംസ്കാരിക സൃഷ്ടി അതിന്റെ പാചക രീതി, വസ്ത്രധാരണം ജനങ്ങളുടെ ഉഷ്മളവും സ്വാഗതാർഹവുമായ സ്വഭാവം എന്നിവയിലൂടെ പ്രതിഫലിക്കുന്നു. ജീവിതത്തിന്റെ എല്ലാ മേഖലകളിലും കേരളത്തിന്റെ സാംസ്കാരിക സമ്പന്നത പ്രകടമാണ്. ഈത് അതിനെ ശരിക്കും സവിശേഷവും ആകർഷവുമായ ഒരു സ്ഥലമാക്കി മാറ്റുന്നു.

ഉയർന്ന മാനവ വികസന സുചികരിയിലും സാക്ഷത്തയിലും, കുറഞ്ഞ ശ്രീസൂത്രണ നിരക്കിലും സാമൂഹികക്ഷേമത്തോടുള്ള സംസ്ഥാനത്തിന്റെ പ്രതിബേദ്യത പ്രതിഫലിക്കുന്നു. ആധുനികതയെ സ്വീകരിക്കുന്നതിനൊപ്പം പാരമ്പര്യങ്ങൾ സംരക്ഷിക്കാനുള്ള സംസ്ഥാനത്തിന്റെ കഴിവ് അതിന്റെ നിലനിൽക്കുന്ന ആകർഷണീയതയ്ക്ക് കാരണമാകുന്നു. വിവിധ മതവിഭാഗങ്ങളുടെ സഹവർത്തിത്വത്തിൽ കേരളത്തിന്റെ സാംസ്കാരിക വൈവിധ്യം പ്രകടമാണ്. പരമ്പരാഗത ഭവനങ്ങളും ഭക്ഷണങ്ങളും ഉൾപ്പെടെയുള്ള തന്ത്രങ്ങൾ വാസ്തവികമാക്കിയാണ് കേരളം പേരുകേട്ടതാണ്.

കമകളി, മോഹിനിയാട്ടം തുടങ്ങിയ ക്ഷാസികൾ നൃത്തങ്ങൾക്കും ആ യോദ്ധന കലയായ കളരിപ്പയറ്റിനും, ഓണം, വിഷു തുടങ്ങിയ വൈവിധ്യമാർന്ന ഉത്സവങ്ങൾക്കും പേരുകേട്ടതാണ് ഈ സംസ്ഥാനം. കേരളത്തിന്റെ നാടൻ നൃത്തങ്ങളിൽ പ്രധാനപ്പെട്ടവയാണ് തിരുവാതിരകളി, മാർഗംകളി, ഒപ്പന മുതലായവ. എല്ലാം കൊണ്ടും ദൈവത്തിന്റെ നാട് എന്ന പദ്ധതെ അനുർത്ഥമാക്കുന്നു കേരള സംസ്കാരം.

TRANSLATION: THE RICH TAPESTRY OF KERALA'S CULTURE

Kerala, often referred to as God's Own Country, is a land where tradition and modernity walk hand in hand. Its culture is a vibrant blend of time-honored customs, diverse art forms, and an inclusive social fabric that reflects in every aspect of life, from cuisine and clothing to the warmth and hospitality of its people. What sets Kerala apart is not just the richness of its heritage, but also the way it continues to thrive in the modern world without losing its roots. The state's progressive outlook is evident in its impressive human development index, low infant mortality rate, and strong emphasis on social welfare. This harmony between tradition and progress gives Kerala a timeless appeal.

Religious diversity is another cornerstone of Kerala's identity. Here, communities of different faiths have coexisted peacefully for centuries, contributing to the cultural mosaic of the state. This spirit of harmony is mirrored in its festivals, rituals, and shared spaces. Kerala is also home to a distinct architectural legacy, with traditional nalukettu houses, intricately designed temples, and eco-conscious building practices. The performing arts are deeply woven into its cultural identity, classical dance forms like Kathakali and Mohiniyattam, the ancient martial art of Kalaripayattu, and vibrant folk dances such as Thiruvathirakali, Margamkali, and Oppana are still cherished and practiced with pride. Festivals like Onam and Vishu light up the state with color, music, and community celebrations, reflecting the joyful spirit of its people. Kerala's culture is not just something to observe, it's something to feel, to be welcomed into. It is this blend of tradition, innovation, and human warmth that truly earns Kerala the title God's Own Country.

Sidharth Sureshan

Physics (II Year)

میرا ملک، میرا وطن

ملک کے لیے سر کٹایا جاں گنوں دی
ملک کی شان میں کمی نہ آئے دی
اتنا عرصہ بوا اس سے پیار کرئے
پتا چلا کیسی بوتی ہے آزادی

ملک میرا ہے مثال، نایاب، نمایاں
خُدا نے کیا خوبصورتی سے اسے بنایا
جو لگا یہ لمحہ یہ جنت مانگنے کا
مسلسل میرے زبان پہ بندوستان آیا

بر بُری نظر سے بچائیں گے تجھے اے وطن
کبھی آج نہ آئے دین گے تجھ پہ اے وطن
چابیں گے تیری خاک میں مل کر کھو جائیں
فقط یہی خوابش رہ گئی اے وطن

عبدالباسط (فقط)

جینا بھول گیا

میری حیات تو باقی رہی پر جینا بھول گیا
تیرے عشق میں اتنا ڈوبا کہ تیرنا بھول گیا۔

کاروبارِ عشق یوں تو ہے گھاٹے کا سودا
میں نے عشق کیا پر کھاٹے کا بونا بھول گیا۔

اب تو میسر نہیں قہقہوں کی وہ شام
الجهنون کی گرفت میں میں مسکرانا بھول گیا۔

سارا جہاں ملا پر آزادی نہیں میرا مقدر
میں وہ باز بون جو اپنا بی ٹھکانہ بھول گیا۔

دنیا میں کیا کچھ نہیں بھولا دیتے بیں لوگ فقط
حد ہو گئی جب اپنا بی افسانہ بھول گیا۔

عبدالباسط (فقط)

میرا ملک، میرا وطن

ملک کے لیए سر کٹایا جاں گنوا دی
ملک کی شان میں کمی نا آنے دی
یتھا اورسا ہوآہا اس سے پیار کرئے
پتا چلا کیسی ہوتی ہے آجڑا دی

ملک میرا بے میسال، نایاب، نمایاں
خُدا نے کیا خوبصورتی سے اسے بنایا
جو لگا یہ لمحہ یہ جنت مانگنے کا
مسلسل میرے زبان پہ بندوستان آیا

ہر بُری نجرا سے بچا اے تجوہے اے وطن
کبھی آنچ ن آنے دے گے تجوہے اے وطن
چاہے گے تیری خاک میں مل کر خو جا اے
"فکر" یہی خواہیش رہ گاہے اے وطن

Abdul Basit Sabri
Zoology (III Year)

جینا بھول گیا

میری ہیات تو بآکھی رہی پر جینا بھول گیا،
تیرے ایشک میں یتھا ڈوبا کی تیرنا بھول گیا۔

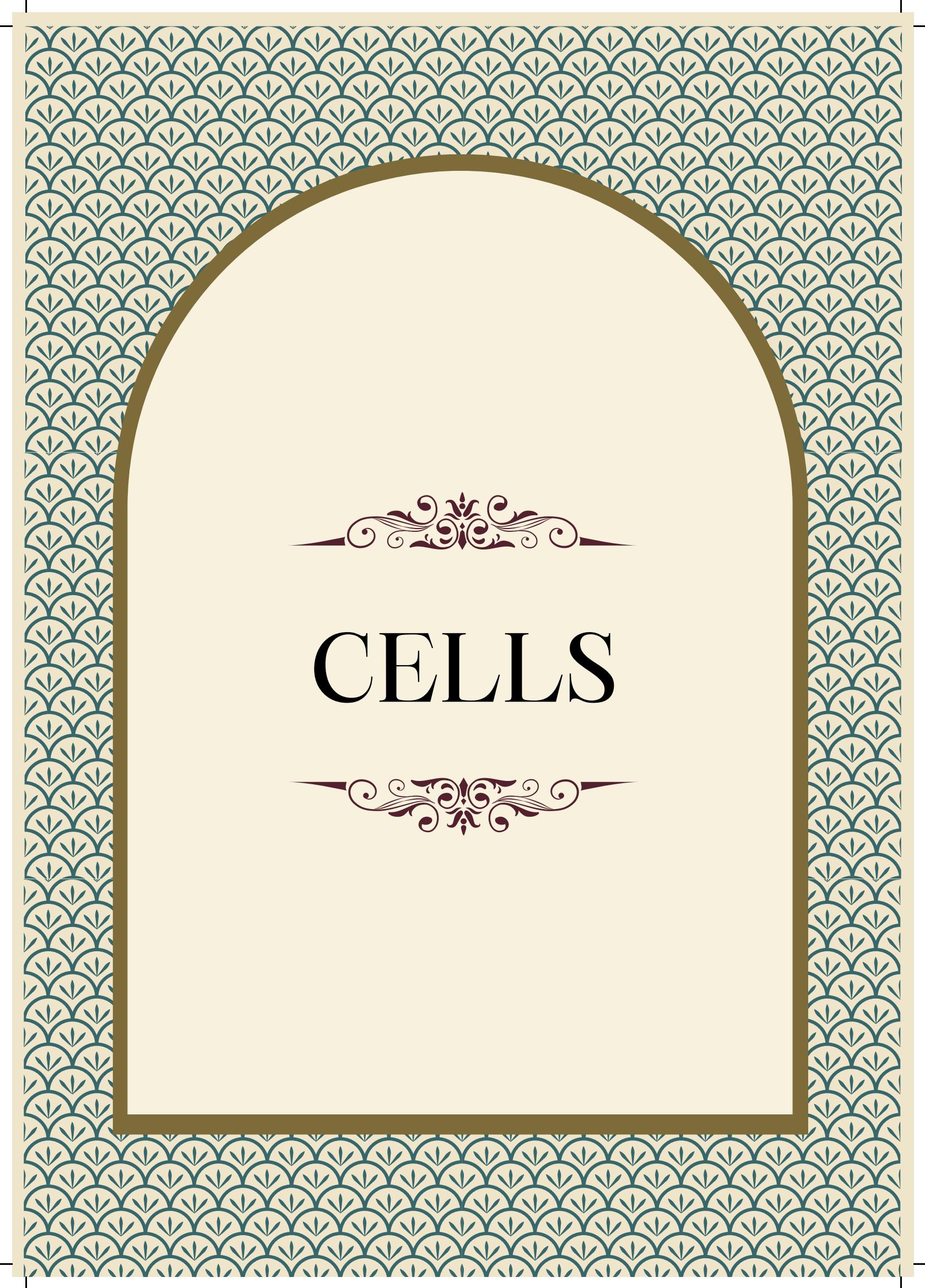
کاروبار-اے-ایشک یون تو ہے گھاٹے کا سو دا،
میں نے ایشک کیا پر گھاٹے کا ہونا بھول گیا۔

اب تو میسر نہیں قہقہوں کی وہ شام،
ولیاں نے کیا پر گھاٹے کا ہونا بھول گیا۔

سارا جہاں میلا پر آجڑا نہیں میرا مکھدا،
میں وہ بآج ہوں جو اپنا ہی ٹھکانہ بھول گیا۔

دُنیا میں کیا کچھ نہیں بھولا دتے ہیں لوگ "فکر"،
ہد ہو گاہے جب اپنا ہی افسانہ بھول گیا۔

Abdul Basit Sabri
Zoology (III Year)



CELLS



NCC (NATIONAL CADET CORPS)



Blood Donation

June 17, 2025



Operation Sindoor Mock Drill

May 07, 2025



Organ Donation Event

March 16, 2025



Self Defence Awareness

March 29, 2025



Cleanliness Drive under Swachh Bharat Mission

November 11, 2024



Tree Plantation on World Environment Day

June 09, 2025

ANTI-DRUG AND TOBACCO CELL



Anti-Drug and
Tobacco Awareness
Campaign

August 14, 2024



Awareness Campaign
with National
Tobacco Control
Program (NTCP)

September 24, 2024



Participation in
UDGAAR 2024

October 18, 2024

NORTH EAST AND REGIONAL INCLUSIVENESS CELL 2025



Walk to showcase the Culture and Tradition of North East India

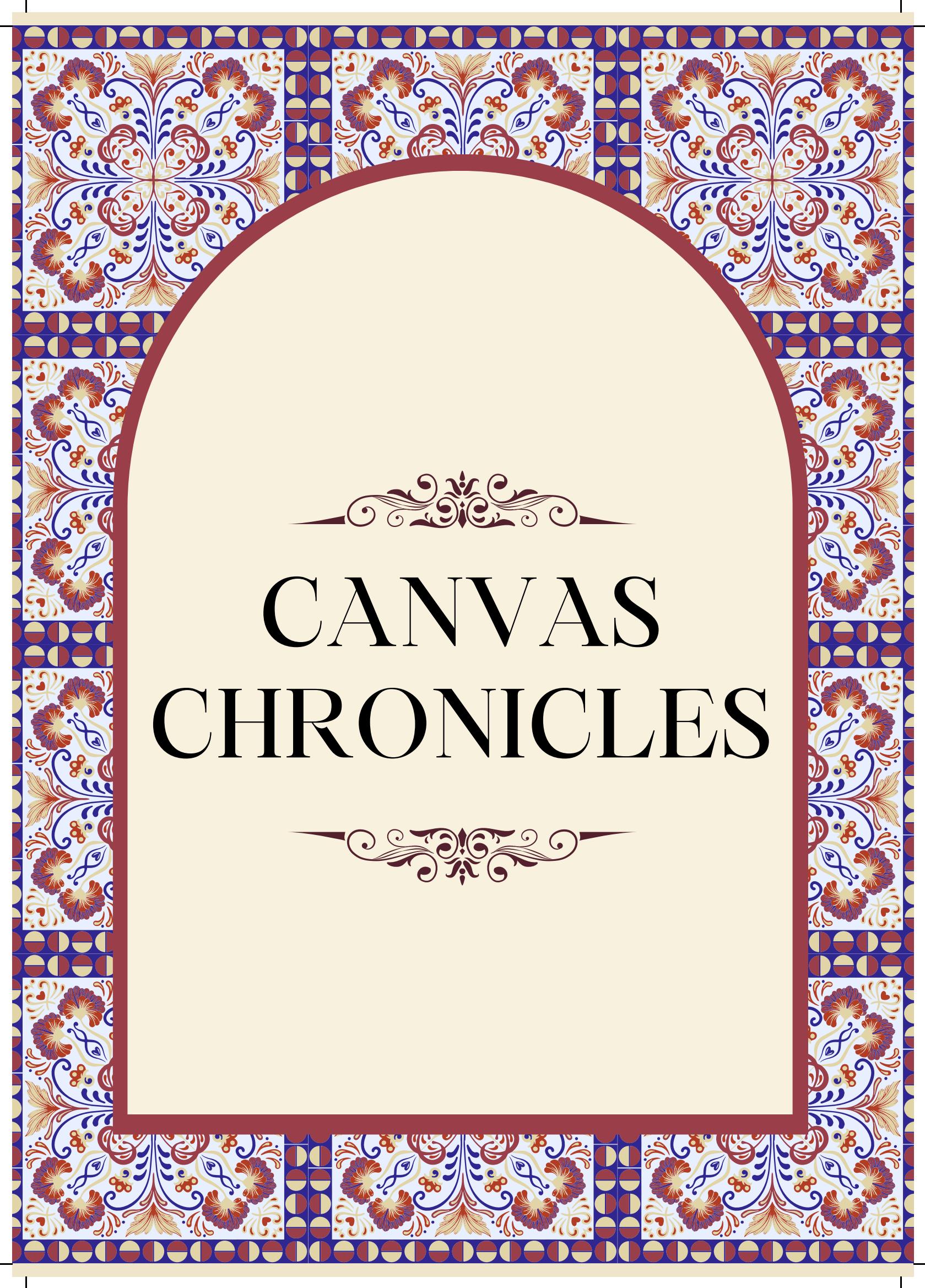
March 07, 2025

VIVEKANAND VICHAAR MANCH



Poster Competition on 'Social Media Paradox'.

March 31, 2025

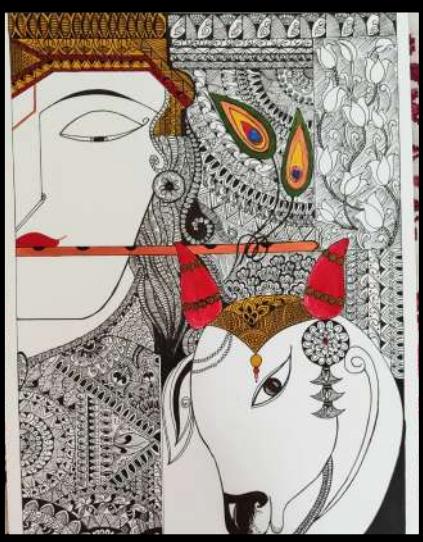


CANVAS CHRONICLES



Archi Biswas
Biomedical Science (I Year)

Dr. Shailja Singh
Faculty, Chemistry



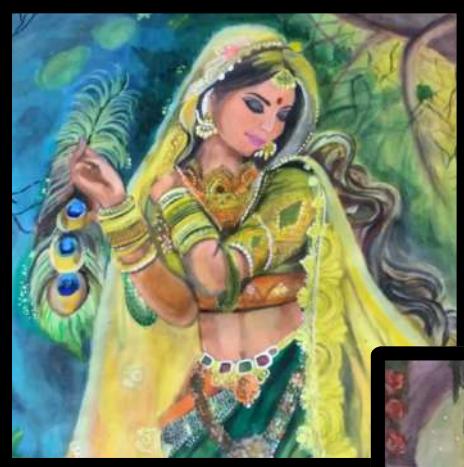
Archi Biswas
Biomedical Science (I Year)

Dr. Kapil Roy
Faculty, Biomedical Science

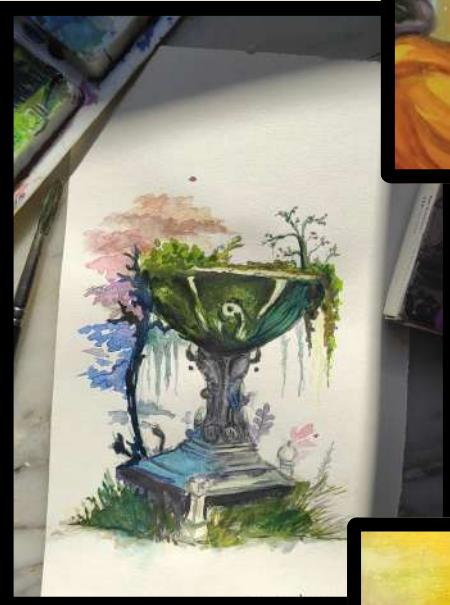


Rhishav Basak
Microbiology (I Year)

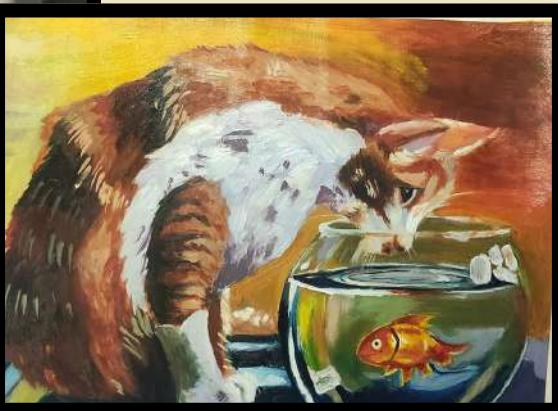
Anuska
Food Technology (I Year)



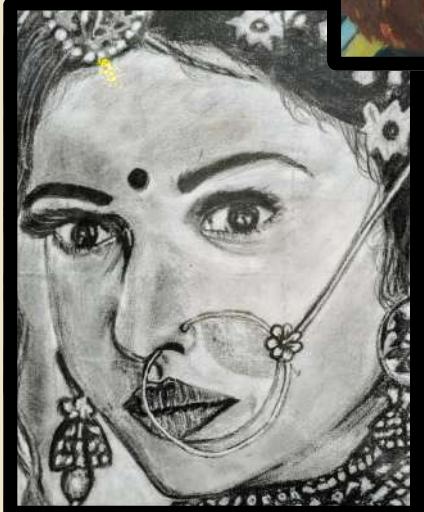
Anuska
Food Technology (I Year)



Aparna Dash
Zoology (II Year)



Aparna Dash
Zoology (II Year)

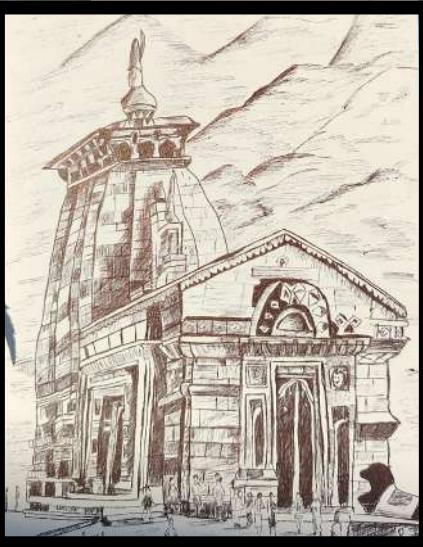


Himanshu Pal
Instrumentation (I Year)

Nidhi Bhatia
Food Technology (I Year)



Nidhi Bhatia
Food Technology (I Year)



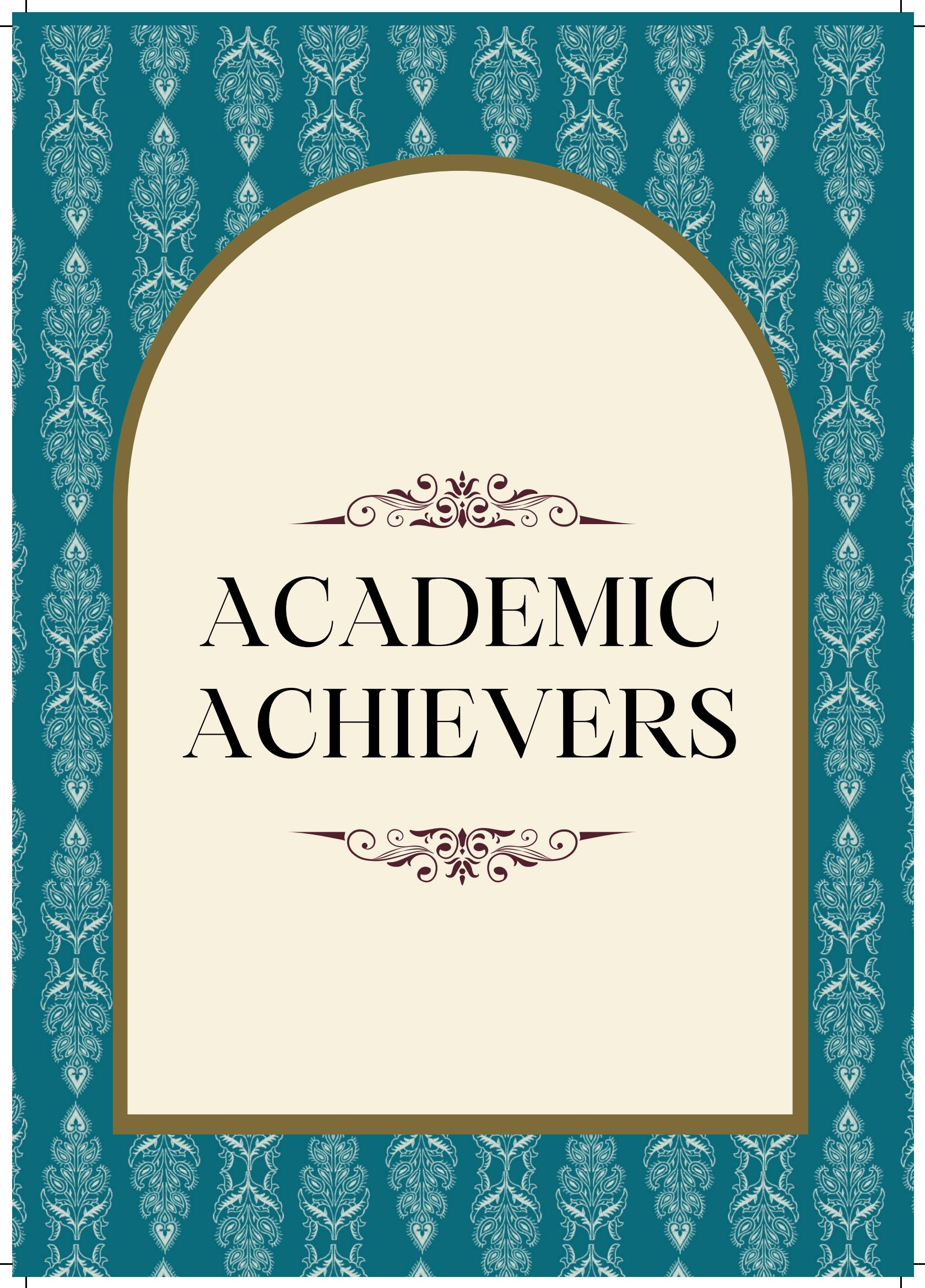
Vaishnavi Jha
Biomedical Science (III Year)



Sidharth Sureshan
Physics (I Year)



Vaishnavi Jha
Biomedical Science (III Year)



ACADEMIC ACHIEVERS



POSITION HOLDERS (BATCH 2021-24)

(FINAL YEAR STUDENTS)

FIRST



DEPARTMENT OF
BIOMEDICAL SCIENCE

SECOND



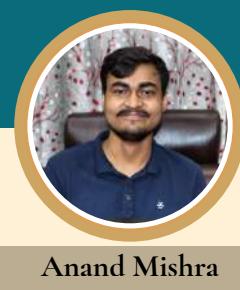
THIRD



DEPARTMENT OF
BOTANY



DEPARTMENT OF
CHEMISTRY



DEPARTMENT OF
COMPUTER SCIENCE

DEPARTMENT OF ELECTRONIC SCIENCE



Sachin Kumar



Aniket Jain



Abhay Roy Barman

DEPARTMENT OF FOOD TECHNOLOGY



Sree Nandana S



Chhavi Porwal



Akash Shaji

DEPARTMENT OF INSTRUMENTATION



Kaushal Das



Kaushik Das



Nikhil Beniwal

DEPARTMENT OF MICROBIOLOGY



Madhurima Maitra



Megha Sapra



Shivi Nahare



Amisha

DEPARTMENT OF PHYSICS



Anand



Shruti



Pankaj Sharma



Nabdeep Patel



Mukesh Sahu

DEPARTMENT OF POLYMER SCIENCE



Prince Gupta



Isha Kaur



Kanak Bansal

DEPARTMENT OF ZOOLOGY



Bini Kanyal



Akanksha Yadav



Archit Nayyar



Anjali Sharma

EXCELLENCE PERSONIFIED

DISTINGUISHED ALUMNI AWARD



Academics / Research

Dr. Meetal Singh
B.Sc. (Hons.) Biomedical Science
Batch [2006-2009]

Corporate / Industry

Mr. Abhishek Das
B.Sc. (Hons.) Computer Science
Batch [2010-2013]



Government / Defence services

Ms. Neha Yadav
B.A.Sc. (Hons.) Food Technology
Batch [2005-2008]



Public Administration

Ms. Chetna Beniwal
B.Sc. (Hons.) Physics
Batch [2010-2013]



COMMITTEES



ALUMNI COMMITTEE



Alumni Meet 2K24 and
Annual General
Committee Meeting

December 21, 2024



Alumnus Interaction and
Lecture, Biomedical
Science Department

January 09, 2025



Alumnus Interaction and
Lecture, Microbiology
Department

January 28, 2025



Hands-on Training
Program on "EEG and
Blood Pressure
Measurement Techniques"

February 18, 2025



Alumni Expert Talk, Food
Technology Department

February 22, 2025



Alumni Interaction,
Computer Science
Department

March 03, 2025

GENDER SENSITIZATION COMMITTEE



Digital Poster Making Competition, "Beyond PINK and BLUE: Redefining Gender Norms/ Drop the Gender Mask"

October 10, 2025

ECA COMMITTEE



SRIJAN- The Annual Cultural Festival

March 06-07, 2025



Republic Day Celebrations

January 24, 2025



Deepotsava Celebrations X Club Fair

October 24, 2024



Independence Day Celebrations

August 14, 2024

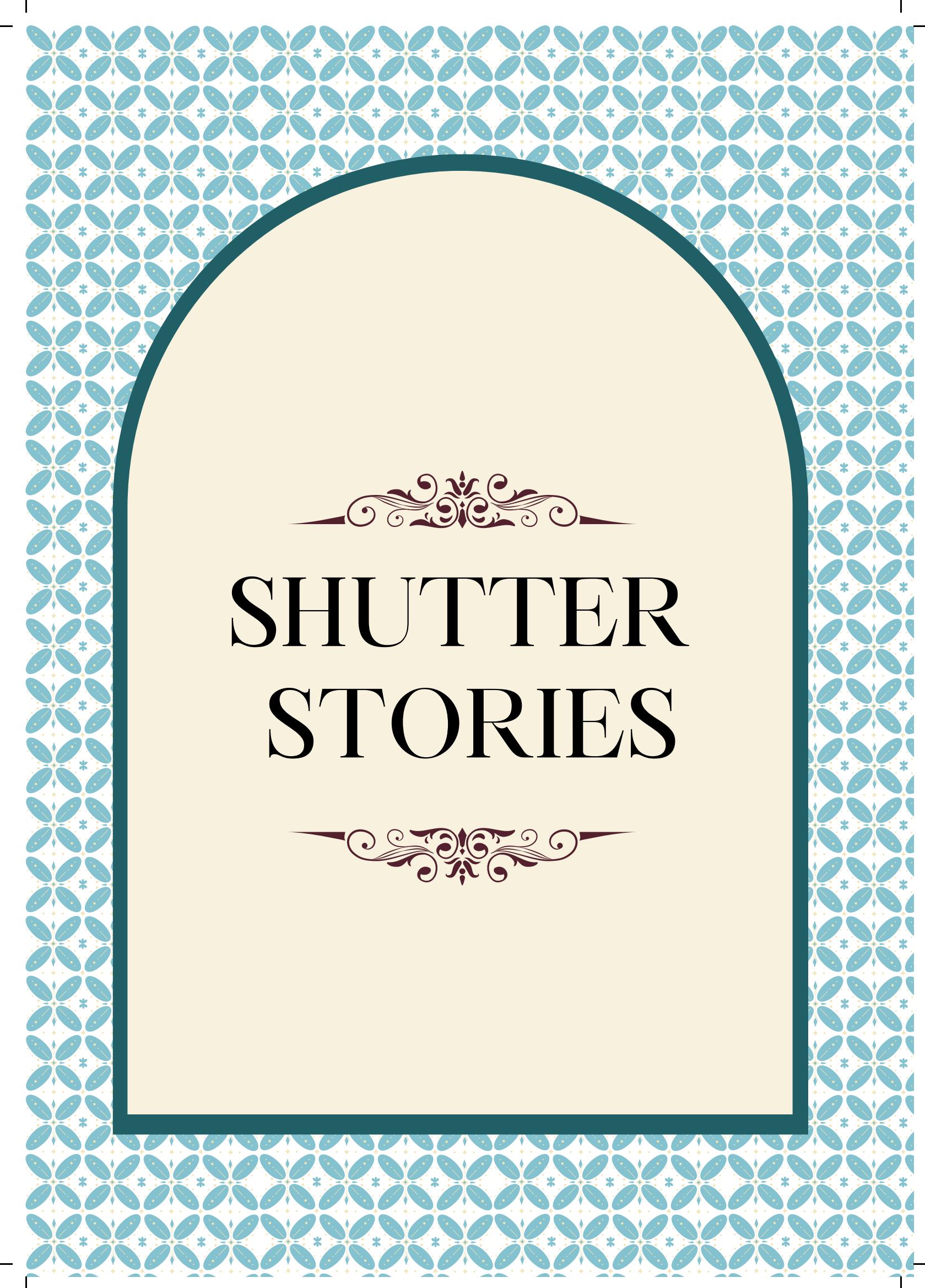
ECHOES OF CELEBRATION OF THE



SRIJAN- THE ANNUAL CULTURAL FEST



-Captured by Clickerati Photographers

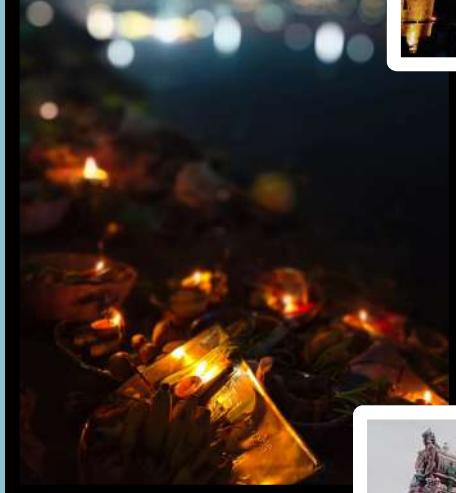


SHUTTER STORIES



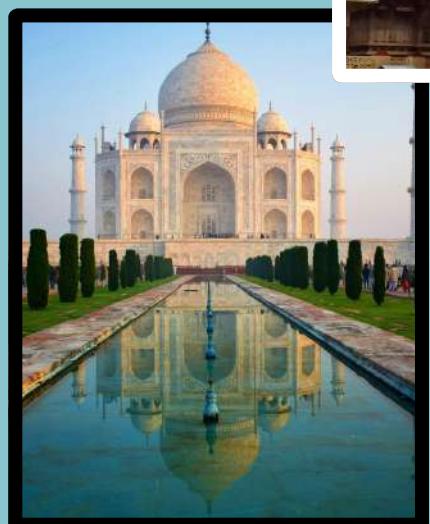
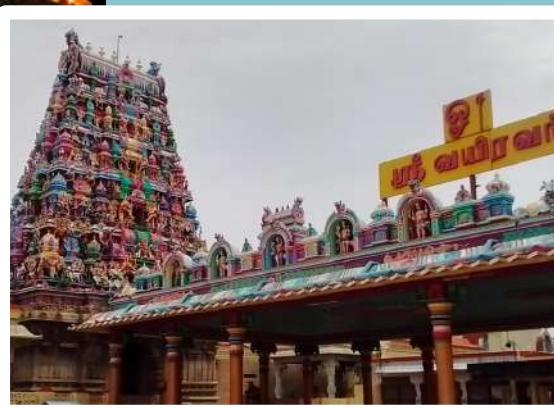
Dr. Nitin Yadav
Faculty, Biomedical Science

Nitesh Kumar
Food Technology (III Year)



Nitesh Kumar
Food Technology (III Year)

Alagu Subbu
Botany (II Year)



Dr. Nitin Yadav
Faculty, Biomedical Science



Vikas Chaudhary
Zoology (II Year)



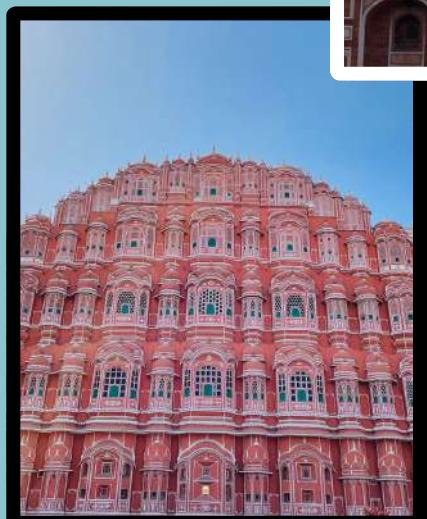
Vishal Sharma
Botany (II Year)



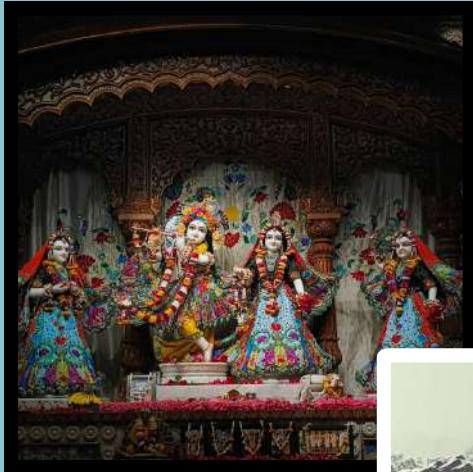
Ayush Pal
Food Technology (I Year)



Vishal Sharma
Botany (II Year)



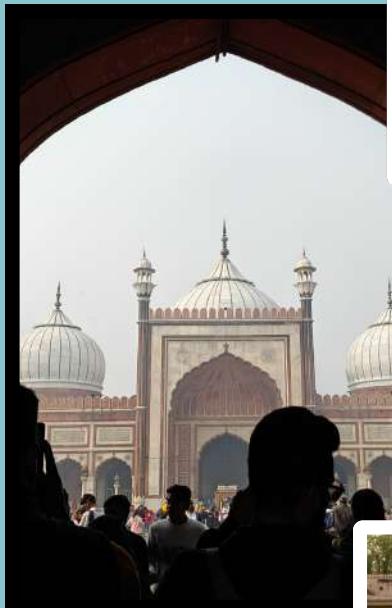
Dr. Nitin Yadav
Faculty, Biomedical Science



Tanishq
Biomedical Science (I Year)



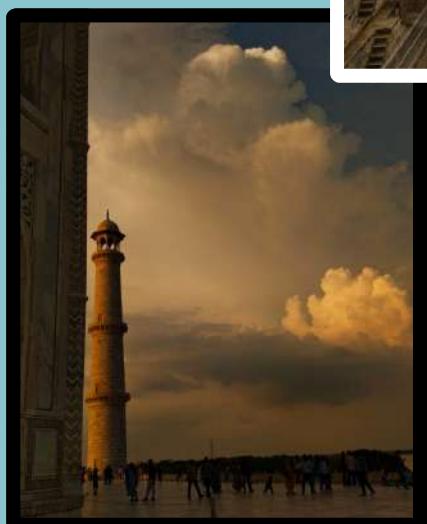
Michi Damie
Biomedical Science (II Year)



Palash Warkade
Food Technology (III Year)



Dev Pal
Physics (Batch 2021-24)



Dev Pal
Physics (Batch 2021-24)

Resonance 2025, with the theme "Soul of Bharat: Vibrant Cultural Diversity" is a vibrant edition of the college magazine curated by a dedicated team of faculty members and wonderfully talented students. This edition explores the rich cultural, linguistic, and regional variety that makes India truly unique. Through articles, art, and stories, it aims to foster unity and appreciation among students. This magazine is a tribute to the spirit of inclusivity and harmony in diversity.



Left to Right: Dr. Anita Sondhi, Dr. Satyawati, Dr. Alivia Roy, Prof. Vandana Batra, Prof. Inderbir Kaur, Ms. Manisha Thakur, Dr. Shailja Singh

FACULTY EDITORIAL BOARD COLLEGE MAGAZINE & E-NEWS LETTER COMMITTEE, BCAS



**STUDENT
EDITORIAL
BOARD**





Meenakshi

Editor-in-Chef & Design Head

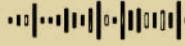
● Magic Shop  

*You gave me the best of me
So you'll give you the best of you
You'll find it, the galaxy inside
you*

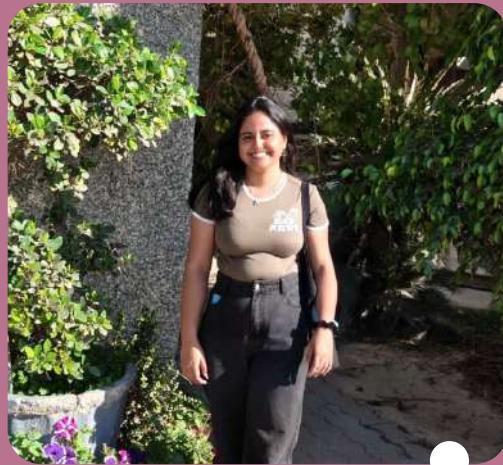


Nidhi Bhatia

Designer

● Ek Zindagi  

*Sabki rok hai, tok hai, nok hai, jhok hai
Par dil mein bhi hope hai, hai na?
Life thodi hard hai, andekhe card hain
Par hum bhi toh star hain, hain na?*



Naaisha Raina

Content Head

● Rises the Moon  

*But tread the water child,
know that meanwhile,
rises the moon*



Komanvi

Content Writer

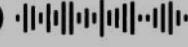
● Khudaya Khair  

*Zara si sanwari hai vo
Zara si bawaari hai vo
Woh surme ki tarah meri
aankhon mei hi rehti hai*



Aashima Bansal

Content Writer

- Somewhere Only  
We Know

*I walked across an empty land
I knew the pathway like the back
of my hand*



Rohit Joshi

Hindi Literary Head

- Zindagi Sawaar  
Doon

*Zindagi Sawaar Doon
Ik Nayi Bahaar Doon
Duniya Hi Badal Doon
Main To Pyara Sa Chamatkaar Hoon*



Archita

Hindi Literary Member

- Diet Mountain Dew  

*You're no good for me
But baby, I want you, I
want you, I want you*



Naveen Tripathi

Hindi Literary Member

- Jab koi baat bigad Jaye  

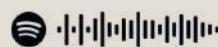
*Ho Chandani jab tak raat deta Hain
har koi sath
Tum magar andheron mein na
chodna mera hath*



Aayush Kashyap

English Literary

● False God



We'd still worship
We might just get away it
The altar is my hips
Even if it's a false god



Bhumika Sharma

English Literary Member

● Notion



*"I'm sure there won't always be
sunshine
But there's this momentary beam
of light"*



Alagu Subbu L

English Literary Member

● Unstoppable



*Swinging like Ali, knocking out bodies
Standing on top like a champion
Keep your silver, give me that gold
You'll remember when I say
We can be heroes everywhere we go*



Soubhagya Sindhu

English Literary Member

● Chithi na koi



sandesh

*Har waqt yahi hai gam
Uss waqt kaha the hum*

BHASKARACHARYA COLLEGE OF APPLIED SCIENCES
UNIVERSITY OF DELHI
SECTOR 2, PHASE 1, DWARKA, NEW DELHI- 110075



THE ANNUAL COLLEGE MAGAZINE, 19TH EDITION

