



KRISTU JAYANTI

(DEEMED TO BE UNIVERSITY)

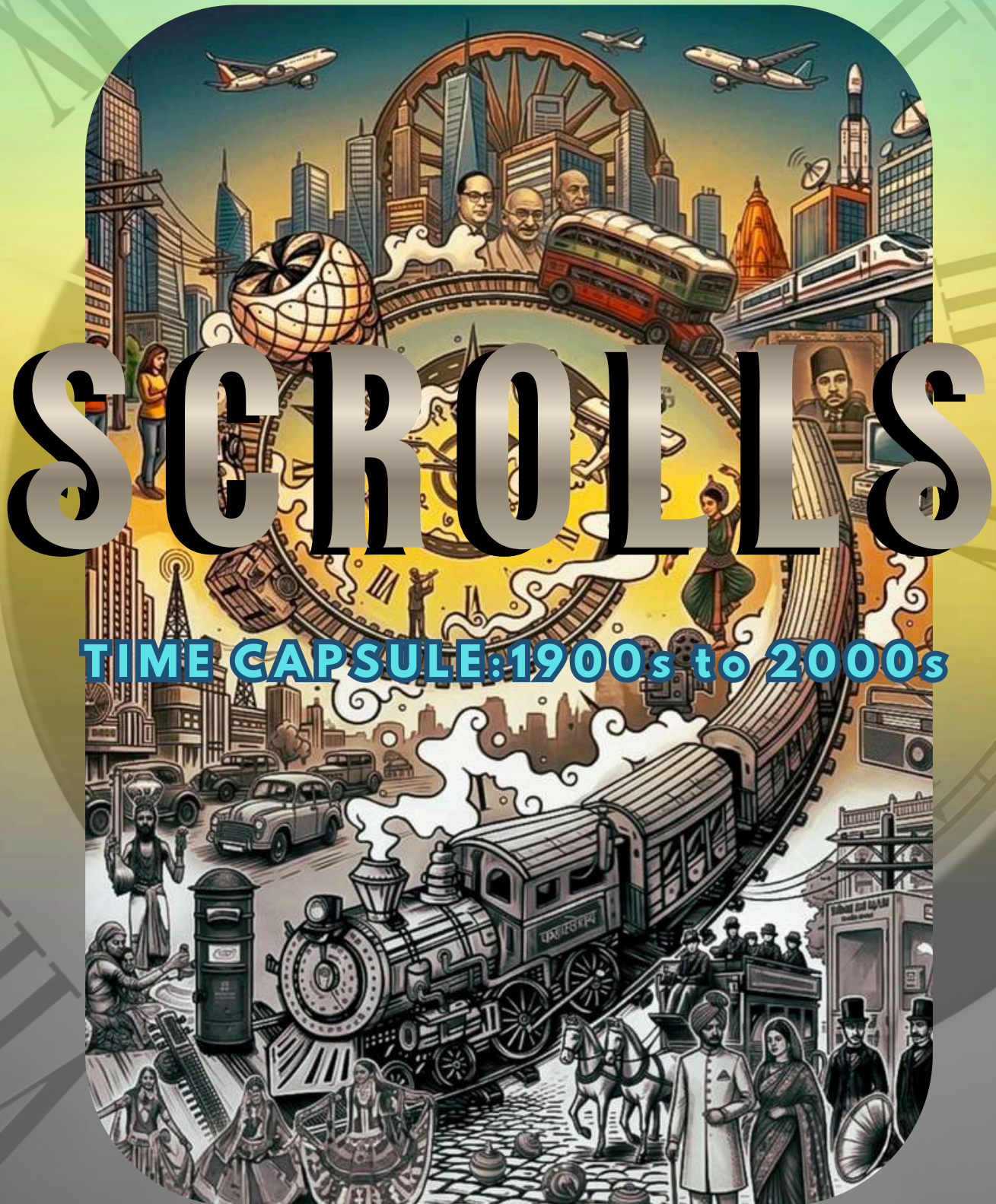
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SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

DEPARTMENT OF HISTORY

ANNUAL MAGAZINE



TIME CAPSULE: 1900s to 2000s

VOLUME 8

ISSUE 1

SCROLLS

TIME CAPSULE:
1900s to 2000s



SCROLLS

VOL 8 | Issue 1

DEPARTMENT OF HISTORY

KRISTU JAYANTI UNIVERSITY

K. NARAYANAPURA, KOTHANUR (PO)

BENGALURU - 560077

ABOUT KRISTU JAYANTI UNIVERSITY

Kristu Jayanti (Deemed to be University) has been a beacon of learning and innovation since its inception in 1999 as an affiliated institution under Bangalore University. The Institution is managed by St. Joseph Province Kottayam, Kerala of Carmelites of Mary Immaculate (CMI), the first indigenous catholic religious congregation in India. Marking a significant milestone in its journey, Kristu Jayanti attained the 'autonomous' status in the year 2013. As per the notification dated July 08, 2025, vide letter No. 9- 13/2025 - U.3(A), Kristu Jayanti has been conferred the status of Deemed to be University under section 3 of UGC Act, 1956, by the Department of Higher Education, Ministry of Education, Government of India under General Category. Kristu Jayanti Deemed to be University offers undergraduate and postgraduate programmes in Arts, Science, Management and Commerce, and integrated Law programmes.

The institution was reaccredited with the highest grade 'A ' by the National Assessment and Accreditation Council (NAAC) in the Third Cycle of Accreditation in 2021. In the National Institutions Ranking Framework 2025, the institution has been ranked 34 place and is one of the top 100 colleges in the country. Moreover, the programmes of the Institute of Management are internationally accredited by the Accreditation Council for Business Schools and Programs [ACBSP], USA. The Institution was accorded 'DBT' Star College status under the strengthening component by the Department of Biotechnology, Ministry of Science & Technology, Government of India during the year 2020. Kristu Jayanti has consistently featured as one of the top institutions in rankings and surveys conducted by various agencies Kristu Jayanti Deemed to be University stands as a dynamic centre of excellence, committed to fostering scholarship, leadership and societal impact. The institution strives to fulfil its mission to provide educational opportunities for all aspiring youth to excel in life by developing academic excellence, fostering values, creating civic responsibility, inculcating environmental concern and building global competencies in a dynamic environment.

ABOUT DEPARTMENT OF HISTORY

The Department of History at Kristu Jayanti College, Bengaluru was established in 1999 with a clear purpose: to foster deep historical understanding, critical thinking, and research ability among students. The department successfully implements the NEP syllabus for second- and third-year students and the SEP syllabus for first-year students, offering flexible academic pathways through double major (NEP) and triple major (SEP) options. Over the years, the department has cultivated an engaging learning culture that connects past knowledge with contemporary perspectives, encouraging students to apply lessons from history to present-day challenges and future opportunities. The Department of History at Kristu Jayanti College is supported by highly qualified faculty members with strong academic and research credentials, contributing to a vibrant teaching learning and research environment. Faculty expertise spans Indian and World History, Cultural Heritage, Gender and Society, Historiography, Tourism History, Women's Studies, Tribal studies and related interdisciplinary domains.

The BA Programme in History provides a detailed study of Indian History as well as the survey of the history of the world in an analytical and comparative approach. It inculcates students to acquire a broad understanding of historical ideas, social and economic developments and popular movements. Regular field visits to historical places at Bangalore, Hampi, Mysore, Sravanabelagola, Wayanad and Coorg are organized. Students are provided opportunities to do historical research in their chosen area of study at the undergraduate level with the guidance of the faculty members. History club organizes exhibitions, Quiz, paper presentations, book reviews and other events regular to inspire students to reveal their talents and creativity.

ABOUT SCROLLS - ANNUAL MAGAZINE

Scrolls is the vibrant annual magazine of the Department of History at Kristu Jayanti Deemed to be University. Crafted with care by our BA History students, it serves as a dynamic platform that reflects both the department's spirit and student creativity. As one faculty foreword reminds us, "History is more than simply looking and studying the past, it is also about critically engaging with the present and the future." In this spirit, Scrolls unites academic rigor with personal passion. Each issue showcases essays and research projects in which students examine historical events, debates, and ideas from ancient civilizations to modern revolutions linking the lessons of yesterday to the challenges of today. These articles demonstrate not only scholarly depth but also fresh insight and originality, fulfilling the magazine's role as a creative expression of student curiosity, research skills, and technical ability. Beyond scholarly writing, Scrolls embraces the creative side of history. Its pages come alive with poetry, short stories, and visual art inspired by the past. Students contribute poems that weave personal reflections or social commentary into historical themes, and essays illustrated with student artwork or archival photographs. Posters and designs bring iconic historical scenes and heritage sites into vivid colour. This blending of art and history allows readers to experience the past not merely as distant facts, but as living stories full of emotion and relevance. The magazine encourages readers to look beyond the surface and consider the controversies, mysteries, secrets, and tragedies that have shaped our world, reminding us that history is as much about untold stories and human drama as it is about dates and kings.

Scrolls also captures the story of a year in the Department of History, becoming a keepsake of our shared journey. Within its pages are glimpses of everything that brought the department to life, seminars with visiting historians, hands-on workshops, field visits to museums and heritage sites, and engaging student events. Photographs preserve these moments as they happened, in quiet study, in discussion, and in discovery. More than a booklet of articles, Scrolls is a collective expression of our learning, creativity, and camaraderie. Each edition is truly the voice of the History Department, with students sharing what excites and inspires them about the past. Together, these pages embody the curiosity, reflection, and vision of KJU's history enthusiasts, reminding us that by uncovering the stories of yesterday, we better understand ourselves today and guide the future.

VICE CHANCELLOR'S MESSAGE



I am proud to acknowledge the release of the latest Scrolls edition, *Time Capsule: From the 1900s to the 2000s*, by the Department of History. This edition highlights students' academic enthusiasm and creativity in exploring a transformative century shaped by revolutions, technological progress, and cultural change. Through this work, students reflect on how past ideas and experiences continue to shape our present. The initiative fosters research, critical thinking, and an appreciation of historical continuity.

The theme of this edition resonates with the diverse voices of our students, who have captured the century's essence through explorations of cinema, media, feminism, cultural movements, and urban transformations. I sincerely appreciate the efforts of the faculty and editorial team in bringing this edition to life. May Scrolls continue to serve as a platform that preserves the echoes of the past while inspiring future generations to reflect, learn, and contribute to history.

Fr. Dr. Augustine George
Vice Chancellor

PRO VICE CHANCELLOR'S MESSAGE



I extend my warm congratulations to the Department of History on the publication of *Scrolls – Time Capsule: From the 1900s to the 2000s*. This theme beautifully captures a century of transformation and progress, encouraging reflection on how the past continues to shape our present and future. The edition highlights the dedication and intellectual curiosity of our students while strengthening their research and analytical skills.

By tracing the evolution of media, culture, politics, and social movements across the 20th century, this edition reminds us that history is not static but a living continuum of ideas and experiences. It underscores how revolutions, innovations, and cultural shifts have left enduring imprints on society, offering valuable lessons for today's generation. The students' contributions reflect both creativity and scholarly rigor, making this edition a true testament to the power of historical inquiry. I commend the students, editorial team, and faculty for their excellent work. May Scrolls continue to inspire a deeper appreciation for history.

Fr. Dr. Lijo P. Thomas
Pro Vice Chancellor

DIRECTOR'S MESSAGE

I am delighted to extend my warm congratulations to the Department of History on the release of *Scrolls – Time Capsule: From the 1900s to the 2000s*. This thoughtfully curated theme encapsulates a century marked by profound transformation, inviting readers to reflect on the enduring connections between past, present, and future.

The edition stands as a testament to the intellectual curiosity and academic commitment of our students, fostering their research, critical thinking, and analytical abilities. This edition reflects the commitment, originality, and academic rigor of our students, while nurturing their abilities in research and critical analysis. By examining the evolution of media, culture, politics, and social movements, it presents history as a continuously evolving process rather than a fixed narrative. It effectively illustrates how the ideas, revolutions, and innovations of the past continue to shape and inform the realities of the present. I applaud the efforts of the students, faculty, and editorial team for their commendable achievement. May *Scrolls* continue to ignite curiosity and inspire future historians to explore the past with renewed enthusiasm.

Fr. Joshy Mathew
Chief Human Resource Officer (CHRO) and
Director, School of Humanities and Social Sciences

DEAN'S MESSAGE

I extend my heartfelt congratulations to the Department of History on the publication of *Scrolls – Time Capsule: From the 1900s to the 2000s*. The theme thoughtfully presents history as a continuum, showing how each era shapes the world we live in today. This edition reflects students' curiosity and offers insights into a century of social, political, and technological transformation. It underscores the importance of preserving and interpreting history across generations.

Beyond documenting change, this edition also celebrates the resilience of communities and the creativity of individuals who navigated shifting landscapes of culture, identity, and innovation. Each article serves as a window into the lived experiences of communities, the evolution of ideas, and the resilience of traditions amidst change. By weaving narratives of revolution, creativity, and continuity, *Scrolls* becomes a true time capsule preserving the spirit of the past while illuminating pathways for the future. I deeply appreciate the efforts of the Faculty Editor, Dr. Ashwini Barla and student editors, Mr. Rithik Shetty and Team. May this work inspire a deeper engagement with history.

Dr. Gopakumar A V
Dean,
School of Humanities and Social Sciences

FROM THE DEPARTMENT OF SOCIAL SCIENCES



Scrolls – Time Capsule: From the 1900s to the 2000s has once again woven a compelling tapestry of culture, literature, and historical reflection. This issue captures a century of transformation, presenting diverse narratives, enduring traditions, and the vibrant voices of young minds who bring energy and imagination to this thoughtful endeavor.

By framing history as a time capsule, the magazine offers a unique perspective on how moments from the past are preserved and revisited, allowing readers to trace the journey from the early 1900s to the dawn of the 21st century. It highlights not only significant events and transitions but also the evolving ideas and expressions that continue to shape our world. My best wishes to the Department of History and the editorial team for their excellent work. May **Scrolls** continue to inspire curiosity and a deeper appreciation of the past and its enduring legacy.

Dr. Kaveri Swami
Head, Department of Social Sciences

FROM THE DEPARTMENT OF HISTORY



With each new volume of **Scrolls**, we take pride in the creativity, research, and insight our students bring forth. This year, **Scrolls – Volume 8: “Time Capsule: From the 1900s to the 2000s”** reflects their curiosity in exploring a century of profound change.

This edition captures the essence of different decades as moments preserved in time—highlighting social, cultural, and technological transformations through thoughtful research and personal engagement. As mentors, we observed this journey from ideas to final publication—a truly collaborative effort. We extend our heartfelt appreciation to the editorial team and contributors for their commitment and creativity. May **Scrolls** continue to inspire future generations to explore and preserve history.

Prof B. Ramya
Director, IQAC and
Associate Professor, Department of History
&
Dr. Ashwini Barla
Assistant Professor, Department of History

FROM THE STUDENT SECRETARIES

Greetings, History Enthusiasts,

It is a privilege to introduce the latest issue of the annual *Scrolls* magazine on behalf of the Department of History. This edition, titled “Time Capsule: From the 1900s to the 2000s,” explores the dynamic journey of a century marked by transformation, innovation, and global interconnectedness. The central aim of this edition is to capture how each decade of the 20th century serves as a “capsule” of its time—preserving stories of change, resilience, and progress. From political movements and cultural shifts to technological advancements and everyday life, this publication highlights how the past continues to shape our present realities.

Over the years, the rapid pace of change has transformed societies, turning distant worlds into interconnected spaces of exchange and influence. This edition reflects on how ideas, values, and experiences have traveled across time, shaping identities and communities. The articles showcase the creativity and passion of students from diverse disciplines, reinforcing history as a vibrant and multidisciplinary field of study. Our contributors have demonstrated remarkable enthusiasm and originality, exploring themes that range from early 20th-century transformations to the dawn of the digital age. The publication brings together perspectives on society, culture, politics, and innovation, offering readers a comprehensive view of a century in motion. We extend our heartfelt gratitude for the enthusiastic response, with numerous submissions contributing to this enriching compilation. It has been a rewarding experience to curate and present these voices within a single volume. We hope this edition of *Scrolls* sets a meaningful benchmark and inspires continued exploration of history as a living and evolving narrative. We wish the department continued success in its future endeavors

**Warm regards,
Mr. Rithik Shetty
General Secretary
&**

**Ms. Hena Benny & Mr. Surala Karthikeya
History Club Secretaries**



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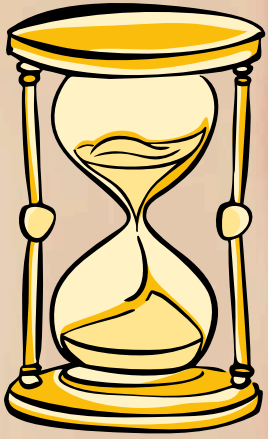
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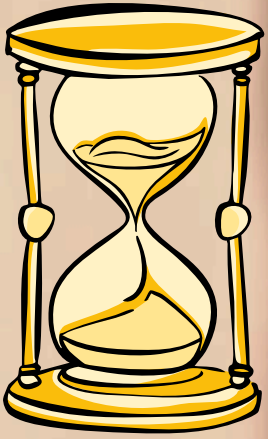


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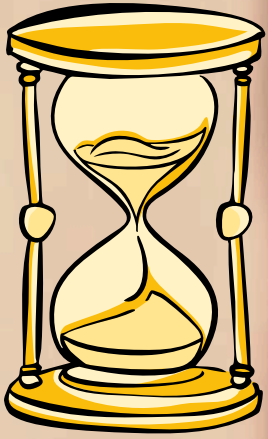
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THE BIRTH OF CINEMA AND MASS MEDIA

Jeremy Vanlalhriatzuala

25HSPA24

II SEM BA HSPSSO

1

The early 1900s were a revolutionary period for the rise of cinema and mass media for human communication. This period evolved how humans received and sent information, shared ideas, and experienced entertainment. Along with this, cinema and media also changed society, opinions, culture, and self-identity across the world. Lumiere Brothers (Auguste and Louis), the inventors of cinema, introduced moving pictures in black and white to the public, which displayed everyday scenes. The awed audiences who had never seen a picture coming to life before started to pay their attention to the film industry, and soon, playwrights realized the potential beyond a mere stage performance.

Alongside cinema, mass media gained popularity rapidly during the early 1900s. Newspapers and magazines became accessible to the public due to the improvement and advancement in printing technology and increasing literacy rates. Journalism also became essential for supplying information to the public, as newspapers became a means through which people used to stay in touch with political events, social issues, and news about the world wars.

Guglielmo Marconi invented the radio, which began broadcasting in the 1920s. This invention became a revolutionary way of sending information. Unlike the printing press, radio provided instant information and also contained entertainment. News broadcasts, music programs, and speeches connected audiences throughout the world in real time.



Radio improved the idea of mass communication, where a single message could reach millions in seconds. The rise of cinema and mass media changed how people understood society and culture. These media shaped fashion, language, behavior, and ideals.

Films introduced audiences to something new, like celebrity culture, as actors, singers, performers, and public figures/influencers became widely known and admired. Cinema and mass media also encouraged cultural exchange between nations, where actors crossed borders to foreign countries and introduced a different culture, traditions, and ideas that were new to audiences around the world. However, governments and institutions also used these as tools for propaganda and persuasion. During wars and political movements, films, newspapers, and radio broadcasts were often controlled by governments to shape the audience's perception.

Along with this, mass media is also an important tool for advertising; newspapers, magazines, radio, and films are used to promote products, lifestyles, and ideas that benefit the capitalist world. Advertising reached wider audiences than ever before, shaping consumer behavior and encouraging mass consumption.

Technological advancements also played an important role in cinema and mass media during the 1920s. Improvements in camera and sound effects increased the production of the film, which resulted in longer, clearer movies such as 'The Jazz Singer', which is the first movie with audio, putting an end to the 'silent era' and starting the 'talkie era', which transformed the film industry. Education and awareness also benefited from the rise of mass media.



Documentaries, films, and radio discussions helped spread knowledge about science, health, social issues, and 'how-to' videos. Individuals who have limited access to formal education could still learn about certain interests through these things.

In several countries like India, cinema and mass media spread awareness and helped fuel freedom movements by sharing ideology, resistance, and unity. Early Indian movies like Raja Harish Chandra (1913) acted as a vehicle for nationalism, cultural pride, and economic resistance.

Even though it's just a mythological story, it directly challenged British dominance and helped shape a distinct Indian identity during the colonial period. Among all these, the rise of the internet is one of the most transformative developments in human history. Originally, the internet was known as ARPANET, which was created for military purposes during the Cold War.

Tim Berners Lee invented the World Wide Web (WWW) in the late 1990's, which allows billions of people around the world to connect and share information in seconds. With the expansion of the internet, the world was introduced to social media, online commerce, and digital entertainment, such as watching a football live in our own home. In conclusion, the birth of cinema and mass media in the 1900s became a turning point in human history. These forms of communication revolutionized entertainment, information sharing, and cultural expression. It connects society like never before and made the internet age we live in possible.



EVOLUTION OF INDIAN DANCE:

1900s TO 2000s

Nainika S

24HSPA18

IV SEM BA HSPSSO

3



From temples to stages across the globe, Indian dance has evolved tremendously from 1900s-2000s. It has transformed from a traditional and religious art form performed within royal courts and temple precincts into a modern and international form of expression. Indian dance serves as an outstanding example of how culture, society and technology are intrinsically woven in the evolution of art.

In the 1900s, classical dances began to decline. During the period of the British rule, indigenous dances were disregarded and considered "ancient". The Devadasi system came under criticism and temple performances declined. This resulted in many dances such as Bharatanatyam almost becoming extinct. Indian artists and cultural elites felt it imperative to preserve their culture, and this led to a revival of their dances. This is considered the first milestone in Indian dance history.

Classical dance acquired popularity once more between the 1930s and 1940s. Folk performances such as yakshagana, dollu kunitha and kamsale combined drama with dance to depict epic tales. Bharatanatyam rose through Kalakshetra, while forms like Kathak were revived and Odissi, Kuchipudi, Kathakali and Manipuri were reorganized and introduced in educational institutes. Dances began to be performed beyond temples, appearing in theaters, schools and festivals. During India's fight for freedom, dance was a representation of national pride and a distinct cultural identity.

The 1950s and 1960s is referred to as the golden age of Indian dance. Famous artists like Birju Maharaj introduced Indian dance (kathak style) on international stages. Various governmental and cultural institutions promoted the art form and they mainly focused on abhinaya, mudras, tala and storytelling through movement. It was believed that dance was not only for entertainment, but a spiritual art too.

Cinematic and television influences could be strongly seen in the 1970s and 1980s. The use of classical and folk dances in films boosted their popularity, allowing common people to readily access this art form. Folk dances such as Bhangra, Garba and Lavani transcended their origins through Indian cinema and TV. At the same time, modern times dance began to develop by blending Indian and western forms, and costumes, stage lighting and music transformed completely.

During the 1990s, the expansion of globalization brought a new perspective to Indian dance. The widespread reach of satellite TV, music channels and dance reality shows drew in the young, influencing them to learn and participate in the performing art. Bollywood choreography grew more dynamic, integrating classical dance moves with elements of hip-hop and modern western dance forms. Dance academies expanded in cities, giving professionals and basic access to training.

The 2000s marked a crucial transformation in the world of dance with the world of the digital revolution. The possibility of recording and sharing performances on various platforms such as YouTube and social networking sites allowed dancers to be recognized globally. Stage lighting, sound systems and visual effects evolved further. Regional and tribal dances acquired greater prominence with television documentaries and digital mediums.

To conclude, Dance has truly emerged as an embodiment of India's cultural heritage and creative ingenuity, continuing to inspire artists worldwide playing a crucial role in displaying tradition and enriching their values.

DEVELOPMENT OF PRESS IN INDIA

Nandana G Krishna

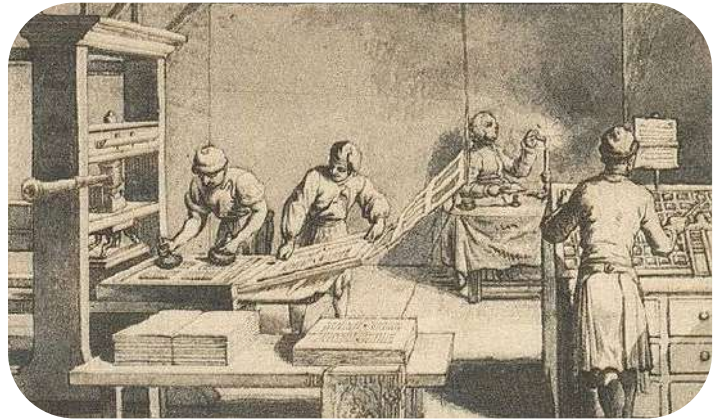
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II SEM BA HSPSSO

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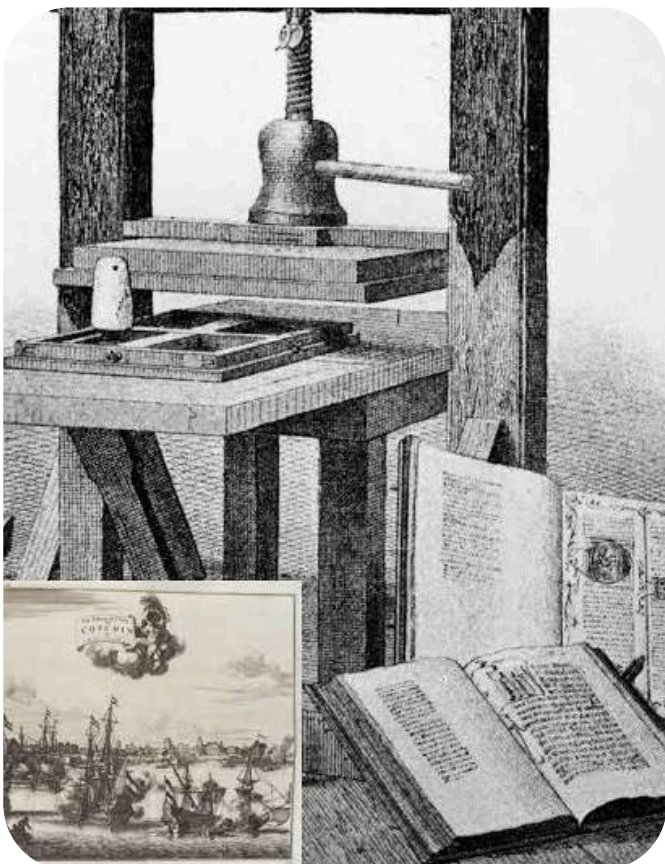
Getting facts and figures on any topic isn't that difficult us, typing one sentence or a prompt or just by the click of a key we know what's happening in any corner of the world. It's all too easy now, isn't it? And if anyone were to think about the process behind the reception of all these information in an accurate manner or simply the basic source behind these data, we would clearly acknowledge the growth of technology. But has it always been this way; was it always too easy to get access to any information? How efficient was press back then? Was media and communication very quick like it is now? Did people have rights to gain insights on any news? And even if they get any data, were they are true and reliable? Well..... When there are too many unanswered questions like this, it's better if one can turn a few pages, go back and actually learn about what existed before we got "flash news" from time to time on our phones!

The history of news is believed to have begun with the "Bengal Gazette" during the freedom struggle ages. An Irishman named James Augustus Hicky lunched this newspaper which was two - page weekly. But it was soon banned as Augustus Hicky used it as a means of gossip and criticism of the East - Indian company along with important governor generals.



He was sued and arrested, and it became the end of this media journey. Even though the "Bengal Gazette" failed too quickly, the Indians realised the prominence of this unique media of communication. Hence by the 1800s newspaper became a chief errand in India. Many reformers also started their own newspapers as a part of their freedom struggle and also to bring social changes in the primitive Indian society. Raja Ram Mohan Roy started his paper named "Sambad Kaumudi", Bal Gangadhar Tilak started "Kesari" and "Marata" to propagate the ideas like "Swaraj" and national identity. With the advent of press and how it helped in spreading news like wildfire, the British government realised how dangerous it could be form them. Hence to control the masses, they quickly imposed the infamous 'Vernacular Press Act' in 1878 along with other press laws, arrest and also claimed it as "seditious" to publish anything against the government. Soon they claimed press illegal. Thus people had to be very careful and secretive while publishing news against the government.

During the Gandhian era, Gandhi published 'Young India' and 'Harijan', where he not only communicated news but also several humanistic values and philosophies he believed in. He used several columns of the paper to criticise the British policies. At the time of Non Cooperation and Civil Disobedience movements press played a massive role in encouraging masses to participate in the national freedom struggle. Once the powers were officially transferred and India gained independence, the power of press was used to share optimism and journalists and writers had the freedom to write very creatively.



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As several years passed the press and media developed efficiently in India. The Press Council of India was formed in 1952 to maintain professional standards, newspapers played a significant role in propagating the government's 5 – year plans etc. But soon media was harshly censored. In June 1975, onset of "internal disturbance" resulted in the declaration of "National Emergency " by the then Prime Minister Indira Gandhi. This period stretched up to 21 long months and was known as the darkest times of Indian Democracy and the Press. Nation – wide censorship on media was imposed, all articles and editorials were to be submitted to the government before publication and any media worker or journalist who criticised the government were jailed immediately. Many media centres faced shortage of electricity which limited their publishing potential. Hence a wave of fear and tragedy fell over the media world. Creative and relevant resistance as observed. "The Indian Express" and "The Statesman" kept the editorial columns blank as a means of protest against the censorship. Newsletters were carefully handled as they contained secretive information. But as the emergency reached its end by 1977, the press took immediate and fearless steps to report honestly against the government which resulted in the ultimate downfall of the government. Even today it serves as a powerful reminder of the power of press and democracy. y the late 20th century, new schemes to improve media efficiency was brought in. The main focus became economic liberalisation and satellite television in India. This was one major leap into modernisation in the country.

Economic liberalisation opened up many sub–fields in the stream of national journalism with advertising industry in its lead. The quality of papers improved and new sections such as entertainment and lifestyle was also added. News about stock market, fashion, finance created a wide range of interest among people. The satellite televisions created a new dimension in press world entirely. To begin with the Gulf War of 1991 was broadcasted in India through CNN. The 24 hours news system was born, breaking news arrived almost every hour. The initial reporting of news turned to a new dynamic angle of deep analysis and investigation. The concept of improvised smartphones began by post 1990s, 2000s and 2010s. News became instant and was accessible to any private device of people. The number of online readers increased and with the movement of time social media platforms were created not merely for the reception of data but also to connect with various individuals across the world, to share one ideas globally etc.

The evolution of the Indian press was not an easy process, but it is definitely one of the most landmark incidents in the country's history. From a two – page weekly by Augustus Hicky to Satellite televisions and many more, Indian press has come a long way. What we think is so easily available for us wasn't always like this, as saying goes: " What we get easily, is valued cheaply". Now after exploring the history behind press evolution it is clear to us about the difficulties Indian press has gone through, the developments of media with time and most importantly the power press holds. The press and media stands as the pillar of democracy, responsible to inform the citizens truthfully, question authorities and policies when required.



CARTOON TO CULTURE: KRISH, TRISH AND BALTIBOY

Rithik Shetty
23HSPS26
VI SEM BA HSPS

5



The era of the 90s, is mostly associated with LPG reforms, economic growth, diplomacy and many more. But the 90s is also an era which can be described as the “Golden Era of Cartoons. There were cartoons ranging from Indian, Japanese, American and so on. the 90s kids always boast about their childhood by referencing to the number and variety of cartoons and shows that were available to them at this time period.

Cartoons like:-

1. Tom and Jerry
2. Ben 10
3. Shinchon
4. Pokemon

But one cartoon, made in India, stood out with its different way of entertainment. That cartoon is- “Krish, Trish and Baltiboy”. While the majority of cartoons focused on comedy, fun, action, the KTB(Krish, Trish and Baltiboy) had a very different approach. It focused on narrating various folk stories and legends through painting-style animation and visual storytelling with minimum movement in characters. All the episodes of the KTB provide a wonderful narration using animation to cater the folk stories to kids and create interest among the kids for folktales.

Krish Trish and Baltiboy revolves around three friends who explore the vast world of folk tales and try to figure out the reason for the existence of the folktales. The cartoon has adapted folk painting styles such as Mughal miniatures, Madhubani, Warli, Madhubani, Potachitra and others to animation. This showcases how a cartoon made for kids can also help in promoting culture and piquing the interest of children in their cultural oral heritage.

Hence, cartoons are not only for entertainment purposes but they can also help in the spread of culture and protect culture from vanishing away in a fast moving world. Therefore cartoons are not just fun, logicless, they can also be informative and interesting at the same time.



HOW TELEVISION BROUGHT PEOPLE TOGETHER IN INDIA

Anandita Das

23HSPS03

VI SEM BA HSPS

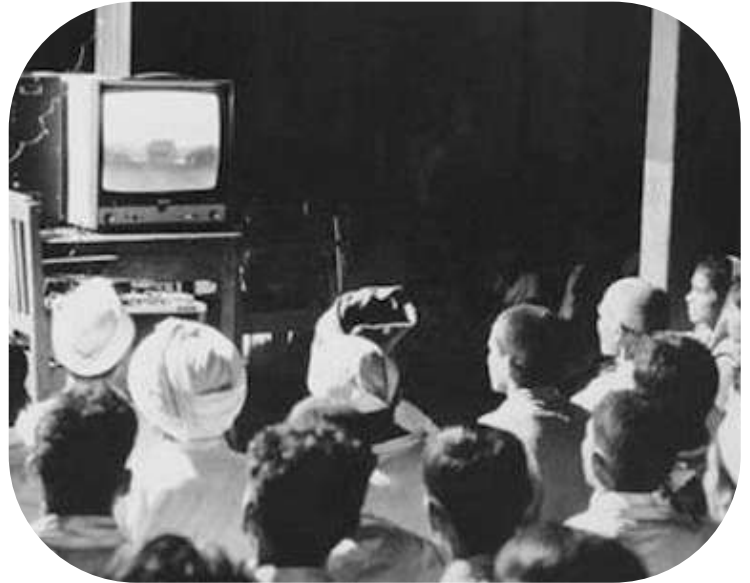
6

TV became popular, or the need to have a TV became popular, when the Asian Games started at Delhi in 1982, and people wanted to witness it and not miss it at all, and that's how the first TV, black and white, came to our house; later, we got a colored TV too. At that time there were only a few serials, like, for example, there was this comedy show, Yeh Jo Hai Zindigi; then there was this English show that would air only on Sundays called Star Trek, and there was no chance that we would miss it; then here was Famous Five, Purana Kila (a horror show), and then CID.

And talking about cinemas, it would air only once a week, and on Wednesdays and Fridays, cinema songs would be played from 8pm to 8:30pm, and earlier whatever was shown to us, we would see it; actually, we were bound to see it, and since we were the only family having a TV at that time, people from our neighborhood would come to our house every Sunday to watch movies together, so our house would turn into a mini theater.

- Mrs. Ruby Kashyap (my mother)

Television changed everything; before YouTube, Instagram, or OTT platforms came, it singlehandedly created trends, fostered community spirit, and brought us all together emotionally and, at some point, taught us languages. Like for me, I learned Hindi via movies and cartoons and even cooking and dancing, thus fostering a learning community and even promoting nationalism and patriotism too. My focus of this article would be TV's role in bringing together people and how one show/serial can bring people closer and the emotional connection built through it and how modern media like OTT platforms have created a hindrance to this culture and whether the analog culture adopted by Gen Zs in 2026 can bring back this culture again.



Imagine this scenario: It's Sunday morning, it's almost 9:30am, and you know soon people are going to come to your house to watch Ramayana on Doordarshan. All the food is ready: pakoras, tea, and biscuits. People are slowly starting to come, and when the clock hits 9:30am, everyone goes silent, the intro starts, and everyone begins to offer their prayers to Lord Ram. This was India's shared screen culture.

Television in India began on 15 September 1959 with an experimental broadcast from Delhi, using minimal infrastructure. Regular daily broadcasts started in 1965, and TV services gradually expanded to cities like Mumbai, Kolkata, Chennai, and others. Doordarshan (DD) emerged as India's national public broadcaster, initially functioning under All India Radio and later becoming independent in 1976. It became a national network in 1982, the same year color television was introduced in India during the Asian Games.



The 1980s marked DD's golden era, with highly popular serials like Hum Log, Buniyaad, Ramayana, and Mahabharata, which reflected Indian social realities and cultural values. When television entered Indian homes in its early years, it was never a private experience. There were few sets, limited broadcasts, and fixed timings; scarcity shaped togetherness. One television in a neighborhood, sometimes in an entire village, meant collective viewing by default. Homes turned into theaters, courtyards became screening halls, and white bedsheets became projector screens. Cricket matches, cinema nights, serial episodes, and news broadcasts were not just watched; they were experienced together. In villages, people would walk long distances just to watch a match or a movie.

In towns, neighbors would gather every Sunday; discussions continued long after the screen went dark, arguments over characters, laughter over comedy scenes, and shared silence during emotional moments built bonds that extended beyond the screen. In the late 1960s, India faced severe challenges such as food shortages, rapid population growth, and limited access to information in rural areas, where nearly 80% of the population lived. These regions were largely beyond the reach of state governments, print media, radio, and films. Recognizing the urgent need for a nationwide communication system, Dr. Homi Bhabha and Dr. Vikram Sarabhai initiated India's space-based communication research in 1963 to reach diverse populations across India's many states, languages, and dialects, and that's when the Satellite Instructional Television Experiment (SITE) came. An article on The Indian Monologue writes how SITE experiments were seen in Rajasthan: "The official memory of the SITE experiment dates back to 1976. This experiment was introduced in Rajasthan for educational purposes. The experiment continued for some time, and subsequently, the nationwide school education project was introduced through television. Experiments have been undertaken time and again with a pretext of reaching the rural audience.

Further, a developing country can not openly support such investment in television technology unless there is an element of "rural" anxiety associated with it." This project was a major success, so SITE was extended indefinitely, and in 1984, the project got the UNESCO Prize for rural communication efficiency. This reminded me of a very popular ad for the brand Nirma washing powder, aired between 2009 and 2010, that captured this essence beautifully: a young girl uses a freshly washed white cloth hanging on a clothesline as a projection screen to watch a movie, proudly claiming it to be "whiter than the actual screen."

However, with changing times, the decline of television as a community-building force began not because people stopped watching stories, but because the mode of viewing changed. This was because with smartphones in almost every hand and over-the-top (OTT) platforms offering endless content, viewing shifted from a shared screen to a personal one. Even when families now gather in the same living room, each member often remains absorbed in their own device, physically together yet emotionally elsewhere. And honestly, we are not to be blamed for this change, and thanks to the COVID-19 pandemic (2020), we eventually switched to these platforms and watched content at our own comfort and just got adapted to the situation.



However, in 2026, a subtle counter-trend is seen to be emerging. Many Gen Z individuals are rediscovering analog experiences, film cameras, vinyl records, book clubs, community screenings, and offline hobbies. This reflects a growing fatigue with algorithm-driven isolation and constant digital stimulation. While the large-scale community television culture of the 1980s may never fully return, smaller forms of collective viewing can still revive its spirit, like, for example, community film screenings, shared sports viewings, and neighborhood projector nights, which can recreate moments of collective emotion. The community may no longer be the entire village, but even smaller shared spaces, families, hostels, and housing societies can foster meaningful connection; it simply awaits a conscious revival, and perhaps community spirit does not need one screen anymore. Perhaps it only needs one shared moment, because in the end, the human need remains unchanged: to gather, to watch, to feel, and to belong together.

REWINDING TIME: THE STORY OF THE CASSETTE

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7



What if rewinding time did not require a machine at all but lived inside a small plastic rectangular box that clicked, whirred, and occasionally tangled its own tape, carrying with it music, voices, and the memories of an entire generation?

Lou Ottens, a Dutch engineer, gave the world the cassette and, in doing so, changed how people carried music throughout their lives. His invention was loved by everyone. The cassette tape became a little piece of someone's life. From that small box of plastic came magical road trips, love letters made of music and memories that still hum long after the tape has worn thin.

The cassette tape was Lou Otten's answer to the large reel-to-reel tapes that provided high-quality sound but were seen as too chunky and expensive and required training, which left their use mostly to professionals in radio. Lou Ottens wanted music to be portable and accessible, as stated by Zack Taylor, a documentary filmmaker who spent days with Lou Ottens for his film *Cassette: A Documentary Mixtape*. "Cassettes taught us how to use our voice, even when the message came from someone else's songs, compiled painstakingly on a mixtape, so the next time you make that perfect playlist on Spotify or send a link to share a song, you can thank Lou Ottens," quotes Jack Taylor.



The cassette served as a cultural phenomenon more than just a music format. Drawing from stories shared by my family members who grew up between the 1970s and early 2000s, they preferred cassettes over compact discs because CDs scratched easily, while cassettes were more durable. Even if a cassette became jammed, it was something they could fix themselves; unlike CDs, even if the tape became tangled, it could usually be rerolled and fixed with a pencil and would play fine again unless it was actually broken. The cassette was compact, convenient and portable, which allowed them to listen to music anytime as long as they had a cassette player, one of my mother's favourites being the Walkman cassette player.

The cassette taught them patience, because playing a different song or replaying another one meant waiting for the tape to rewind, which took time. This contrasts with today's music world, where songs can be changed, replayed, or skipped instantly with a simple quick click. They found joy in collecting cassettes from many different artists, seeing each one as a keepsake that held their memories.

The advent of cassette technology effectively restructured the music industry in India. By the mid-1980s, cassettes had come to account for about 95 per cent of the recorded music market, with records being purchased only by wealthy audiophiles, radio stations, and cassette pirates. In effect, the cassette revolution had definitively ended the hegemony of GramCo, of the corporate music industry in general, of film music, of the Lata–Mukesh vocal style and of the uniform aesthetic of the Bombay film music producers, which had been superimposed on a few hundred million music listeners over the preceding 40 years. (An excerpt from *Democratising Indian Popular Music – From Cassette Culture to the Digital Era* – By Peter Manuel)

Folk tunes, religious music, regional music, and movie songs in several Indian languages were distributed thanks to the cassette. The low cost of recording and distributing their music gave homegrown artists a voice. Additionally, by recording speeches, religious discussions, and voices of dissent and spreading them far and wide around the country, cassettes made it possible for ideas to reach individuals who did not read newspapers, which made them crucial to social and political movements.

Cassettes generally changed the way Indians listened to music and interacted with one another. Cassettes improved access to entertainment and made it easier for people in various places to communicate.

Cassette tapes are not popular now; they have not been for years, but they have not been entirely discontinued. The 1990s marked the beginning of the end for cassette tapes, as new technologies like the compact disc (CD) emerged to take their place. The rise of compact discs (CDs) offered music lovers a new format with higher sound quality. CDs provided a clearer, more consistent audio experience. Despite their decline, cassette tapes have left an everlasting mark on the music industry and popular culture. They played a pivotal role in the rise of cassette culture and the popularity of mixtapes, which allowed people to create personalised music collections. (An Excerpt from "When Did Cassette Tapes Come Out: The History.") – By Scan Café)

Holding my mom's cassette player and tape, looking at the cover art, and listening to music on a physical format gave me a special experience that has started to become popular again in today's digital world.

Cassette tapes serve as a reminder of the importance of physical music formats and the unique connection they create between the listener and the music. The legacy of cassette tapes is a testament to their impact on music culture and their enduring appeal, even in a world dominated by digital music.



SELLING THROUGH TIME

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8

Advertising patterns are different for every decade because of the changing nature of society, culture, and economics. The most popular medium of advertising in the colonial era was print media. News agencies, magazines, and wall paintings were the most common forms of advertisements in the colonial era. They were text-heavy ads that mainly contained information in English or in regional languages, and promoted soap, textiles, medicines, and tonics. Indigenous art styles, typography, and symbols were used frequently, while claims of purity, tradition, or association with British standards helped build trust. Most of the ads subtly reinforced social hierarchies and colonial lifestyles. After the independence, the Indian advertisement started to focus on nation building and self-reliance.



Later, it was focused on promoting domestic products, public sector undertakings, and essential goods. The other transformation happened with the launch of Doordarshan in 1959; it transformed advertising into using television commercials that reached a far wider audience.

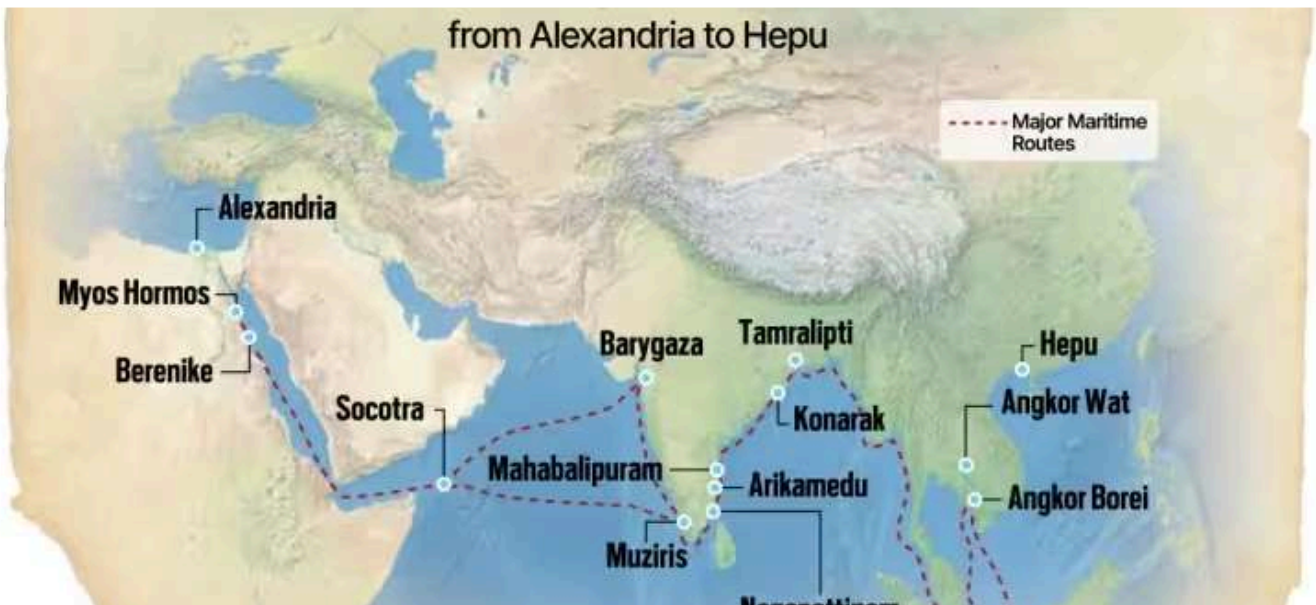
These ads represented family values, simplicity, and progress while portraying an ideal Indian household since most audiences came from families. Well, the product group of bicycles, radios, pressure cookers, and textiles became symbols of modern living, in which gender roles and traditional norms were strongly visible. After that, the 1970s and 1980s were really a creative leap in advertising. With the growth of cinema culture and more urbanization, ads started becoming emotional and story-related.

It was during this time that iconic campaigns were created for brands like Amul, Nirma, and Titan merged with humor and social commentary. This time also saw the rise of celebrity endorsement, mainly by film stars and cricketers, to a great extent. The model gained huge popularity.

This decade witnessed the start of jingles and slogans in regional languages as well, as advertisers included more sections of society in their advertisements. Changes occurred in the advertising sector because of liberalization, privatization, and globalization in the 1990s.

International brands entered the Indian advertising sector, and new and fresh advertising concepts were brought into India.

These ads talked about individualism, personal style, and global ambitions but remained essentially Indian. Digital advertising marked the beginning of the early 2000s as it moved away from mass communication towards personalized communication. Now, coming to the present situation, the modes for advertisement have turned into social media. Social media helps the companies to advertise their products with the help of social influencers whom they pay a lot. All in all, across the decades, Indian advertising acts like a cultural time capsule, capturing the evolving identity, values, and aspirations of Indian society.



WHEN WAITING WAS PART OF LIVING

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II SEM BA HSPSSO

9



In the early 1900s, waiting was not something people tried to escape; it was a part of life. Time did not weigh down on people as it does today. It stretched and allowed moments to breathe. Waiting was not just a gap between events; it was the event itself. People waited for letters, news, seasons to change, trains to arrive, and loved ones to return. In that waiting, life continued to unfold quietly.

A letter written by hand carried more than just words. It held the slowness of the sender's day, the pressure of the pen, and the pause between sentences. When it arrived weeks later, it felt alive, not outdated. The reader didn't skim it; they took their time, sometimes alone or at the kitchen table after dinner. They reread it and folded it carefully. Waiting had taught them how to listen. There was no rush to respond. Silence did not mean disinterest. A delayed reply was not a wound. People understood that life existed beyond communication and that time passed differently for everyone.

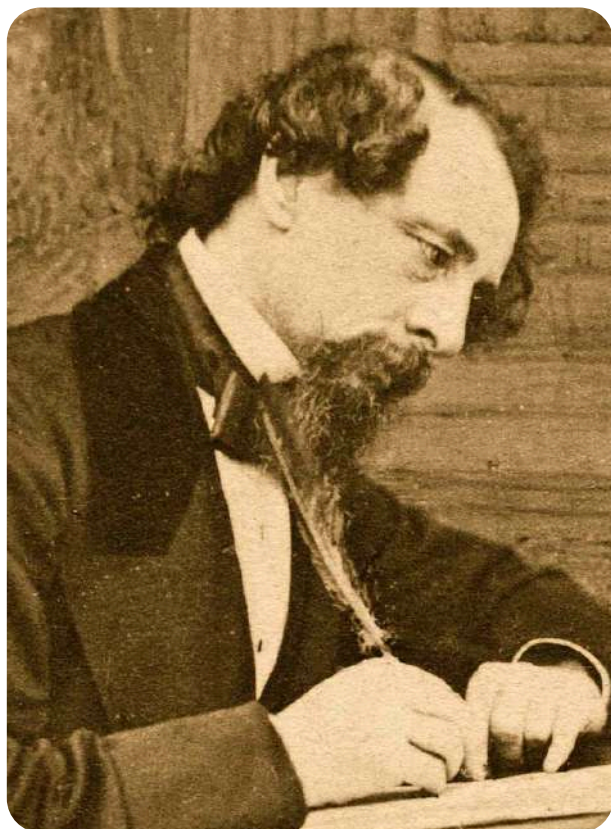
They were unreachable for long stretches, and this absence felt natural. Waiting did not make people anxious; it taught them patience. News travelled slowly, so it carried weight. A newspaper did not update every hour. What was printed had been considered, debated, and finalized. The world felt larger because it wasn't constantly collapsing into the present moment. News about a war overseas, a political change, or a scientific breakthrough came with a sense of distance. This allowed people to absorb the information instead of reacting immediately. Waiting softened the shock of reality. Even memory required patience. Photographs were not instantly visible. A moment was captured, then surrendered to time. Days or weeks later, the image appeared, often imperfect, sometimes blurred. This delay gave memory a fragile quality. You could not confirm whether the moment had been preserved right away; you had to trust it. When the photograph finally arrived, it felt earned.



Waiting also shaped childhood differently. Children waited for birthdays without countdown apps, for holidays marked by seasons rather than calendars. They waited for parents to come home or for streetlights to turn on before coming indoors. Waiting taught kids how to imagine. Boredom was not feared; it became a fertile ground for invention. In empty hours, children created games, stories, and entire worlds. Waiting did not shrink them; it expanded them. Love was shaped by time, too. Long-distance relationships existed without constant reassurance. Lovers waited for letters that smelled faintly of perfume or tobacco. They learned to miss each other deeply and honestly. Desire stretched across weeks or even months. Waiting intensified feelings rather than dissolving them. Absence did not weaken connections; it proved them.

In the workplace, waiting was part of the process. Progress was slow and often hard to see. Projects took years, and skills took decades to master. People waited to be recognized, to be promoted, and to see the results of their hard work. Frustration was common, but so was endurance. Time was not something to outrun; it was something to walk alongside. As the century progressed, technology began to speed things up. Telegraphs turned into telephones. Letters became shorter, and responses took less time. By the late 1900s, waiting increasingly looked like inefficiency. Delays became problems to solve instead of experiences to embrace. Life's pace tightened, slowly at first. By the 2000s, waiting felt almost unbearable. People expected instant messages. Silence started to feel like rejection. A delayed reply caused anxiety, overthinking, and self-doubt. The gap that was once filled with imagination was now filled with refresh buttons and notifications. Time lost its spaciousness and became crowded.

The loss of waiting changed how people related to each other. Communication became constant but less meaningful. Messages arrived quickly but often lacked depth. There was less opportunity to miss someone, to wonder, or to sit with emotions before expressing them. The pressure to be available replaced the freedom to be absent. Waiting also vanished from how people processed grief. Grief that once unfolded slowly among friends became rushed. It was expected to resolve quickly and quietly. Waiting with pain has become uncomfortable and even unacceptable.



Modern life values immediacy as kindness. Quick replies signal care, and fast service indicates respect. Speed is confused with value. Yet in losing waiting, something essential has faded. People have become less tolerant of uncertainty, less skilled at patience, and less able to sit with unresolved feelings. The muscles once strengthened by waiting have weakened. Waiting once taught people that not everything bends to desire. Some things arrive only when they are ready. Anticipation is part of joy. When waiting disappeared, entitlement quietly took its place. The expectation that life should respond instantly has made delays feel personal and even hostile.

There is a loneliness in a world without waiting. When everything is immediate, nothing lingers. Experiences pass too quickly to leave a mark. Waiting allowed moments to settle, to turn into memories instead of fleeting impressions. Without it, life feels flatter, even when it is busier.

A time capsule from the 1900s would not have clocks or calendars. It would have pauses, empty spaces, and the unspoken understanding that time was not an enemy to defeat but a companion to endure. Waiting was not a wasted life. It was life, stretched out enough to be truly felt. Remembering waiting isn't about rejecting progress or romanticizing struggle.

It's about recognizing what patience once gave people: emotional depth, resilience, and presence. In revisiting the era of waiting, we are not looking back; we are asking what parts of ourselves were shaped by time and what aspects we may want to reclaim. Because some things still require waiting. Healing. Understanding. Love that lasts. No matter how fast the world becomes, these things will always resist arriving on demand.



COFFEE LAND OF INDIA



Karnataka, known as “COFFEE LAND OF INDIA”, produces over 50-70% of the nation’s production. During the early 1900s, coffee cultivation was well established in the Malnad region, specifically Chikkamangaluru and Kodagu (Coorg). The land is rich in loamy laterite soil, high in humus and minerals like iron and potassium, which are essential for healthy coffee plants. High-yielding Robusta plants were imported from Indonesia as a supplement to Arabica crops. Around the 1940s, a significant change occurred with the rise of Indian Filter Coffee – a blend of 70-80% Coffee beans and 20-30% Chicory.

The coffee industry was managed by the Coffee Board of India (1942). According to the board, the coffee grew from 92.5 thousand hectares in 1950-51 to 292 thousand hectares by 1998-99. The 1950s and 60s exports of coffee increased specifically to the USSR. The late 90s and early 2000s increased international demand for Indian beans, specifically in Italy and Europe, due to their non-acidic, full-bodied flavor.

In the early 2000s, Karnataka planters focused on shade-grown Arabicas and Robustas. India is unique globally for growing almost all of its coffee under a natural forest canopy. This traditional "shade-grown" method is a cornerstone of Karnataka’s coffee identity, which is recognized as essential for protecting biodiversity and enhancing flavor and high-quality beans.

By the end of the 2000s, the region transformed into a global origin for high-grade Arabica and Robusta, rooted in BABA BUDANGIRI (In the 17th century, a Sufi saint named Baba Budan was returning from a pilgrimage to Mecca. While traveling through the Yemeni port of Mocha, he discovered the invigorating properties of coffee.

At the time, the Arabs maintained a strict monopoly, exporting only roasted or boiled beans to prevent anyone else from growing the plant in the Western Ghats, Chikkamangaluru district of Karnataka, India. The culture of "Degree Coffee" further elevated this ritual. The term likely refers to the "first degree" of decoction—the strongest first press of the brew—or to "degree milk," certified for purity with a lactometer. Served frothy in a traditional brass tumbler and davara, filter coffee became a symbol of South Indian hospitality.



WHISPERS OF THE FOREST

VOICE OF A NATION

Sakshi Kumari

23HSPS53

VI SEM BA HSPS

11

It was the mid-20th century
A game changing phase in Indian history
Bharat gained freedom from British tyranny
Yet internal chaos was at its peak within the country

It was a struggle of recognition
A resentment among the tribal population
Demanded for their cultural identification
To restrict the persistent economic discrimination

Birsa Munda's passion
Became an inspiration
Leaders like Jaipal Singh Munda
Flagged Adivasi's ambition
The Chotanagpur region needed separation
To preserve the heritage of forest station

In 1955, the Jharkhand Party proposed a memo
Soliciting the demarcation of Bihar's segments
Though SRC discarded their plea
Musing Janjati's less presence in the locality

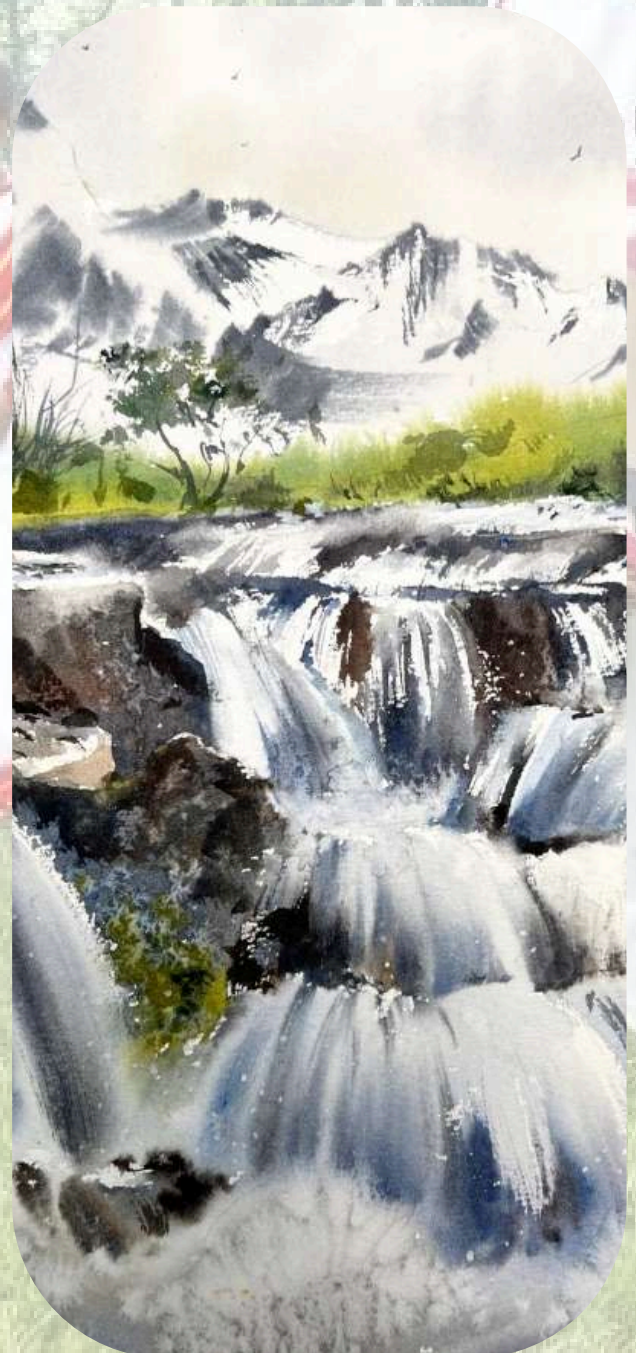
Yet the aboriginals didn't succeed
But their zeal was indeed
Formation of the parties like JMM and AJSU
Bestowed a new push in the state's sue

A fine day in July 1988
Natives' eyes rippled with a faith
When Atal Bihari Vajpayee tendered to create
Vananchal- tribal regions of South Bihar, as a state

In 1989, the central formed a committee
To look into the Jharkhand's spree
In 1994, Bihar Legislative Assembly passed the JAAC
decree
Granted 40 subjects to oversee

In 1998, the Union sent a bill to Bihar's Assembly
As for Jharkhand's formation before 21st century
Howbeit Lalu Yadav rejected this ideology
In response ,16 parties united to underline Vanvasis'
necessity.

In 1999, BJP promised for tribal estate
If it wins the election of the state
With all prayers and God's grace
RJD and Congress also joined the race
This led to the Bihar Reorganization Act
In the monsoon session of the Parliament
Finally, the result came in 2000
The Tribals' sweat and tears were decent
They got their land of forest
Named Jharkhand as India's 28th state.



FROM CHAINS TO CHOICES: THE EVOLUTION OF PATRIARCHY

Shreya

25HSPA49

II SEM BA HSPSSO

12

We often assume that we live in a gender-neutral world where all genders get recognition, respect, and equal treatment. But this is just an illusion we are made to live with. Times have changed, and women have got the rights they deserved, but the world we live in is still patriarchal. We are often unaware of what happens in customs and traditions, such as the subtle ways in which gender roles are enforced and maintained in society. People say that patriarchy has ended and women are treated the same as men. But saying that patriarchy has ended is itself a tool of patriarchy.

Patriarchy did not end; it just learned to hide with time. The term "patriarchy" refers to "male-dominated" societies, where men hold power. Some scholars argue that the shift from nomadic life to the advent of agriculture led to the creation of male domination, as land became an important asset during that period. Biological factors also played a major role in creating gender differences, as women's ability to bear a child limited their independence. This allows men to exercise greater control over women's sexuality and freedom. However, these explanations alone are not sufficient. Patriarchy is not merely a result of agricultural and biological factors; it is more about social and cultural norms that control women's labor and choices. In the 20th century, patriarchy was clearly visible.

Women were restricted in many fields and were largely confined to household and labor work. Although some women did work outside the home, they were mostly unmarried. Married women were not allowed to work, as their primary responsibility was considered to be managing household chores and raising children. Women also did not have basic rights, such as the right to vote.

As women began demanding change, they were often either silenced or punished. Men during that time were unwilling to accept women with strong personalities or those who challenged existing norms. This period also witnessed a rise in domestic violence and harassment as women's resistance was often met with control and aggression.

With the rise of feminist movements, protests, and reservations, women gained several rights. However, equality has still not been fully achieved. Even in the 21st century, unrealistic expectations continue to be placed on women. Now patriarchy hides behind culture and norms.



Women today face harassment in everyday spaces and are often denied justice. In the workplace, women are paid comparatively less than men, even when both genders perform the same work for the same number of hours, yet inequality persists. In the name of culture and traditions, patriarchy continues to shape the lives of women. If women try to break these rigid norms, they are often labeled as uncultured. According to the United Nations, women are underrepresented at all levels of decision-making worldwide, and achieving gender parity in political life is still far off.

When women attempt to question these norms, they are often met with threats and derogatory labeling. From unrealistic societal expectations to online harassment, such experiences have significantly impacted women's mental health.

In Afghanistan, Taliban policies banned girls' secondary and higher education, restricted women's ability to work, and excluded them from public spaces without male guardians, contributing to one of the largest gender gaps in the world.

In Iran, despite legal rights like voting and working participation, women face a strict compulsory dress code and still struggle against discrimination.

In the 19th century, patriarchy was visible, but in today's time, it hides behind norms and traditions. Women are allowed to make choices but only within imposed restrictions. Decisions imposed by society are frequently labeled as women's own. The fact that women need to be "allowed" to make choices itself exposes the gender gap in society. Therefore, despite progress, true equality remains far off from reality.



The history of the world is but the history of history in the making said Rabindranath Tagore. But the history that is remembered is the history of revolutions as wars and as treaties or as kings. But the most revolutionary history of all is the history that happens “silently” – on the body of women, in the clothes they are or are not allowed to wear, in the space they are or are not accorded to enter.

In Kerala, the process of entering a “Woman’s Century” started not with an “agenda” or an “era” but with a most revolutionary “act” – the right to “cover” her own body. In the early nineteenth century, the princely state of Travancore was ruled by a rigid caste system where the caste structure was manifested, regulated, and enforced.

Clothing was not simply fabric; it was a language too. Upper-caste women were allowed to conceal their breasts as a symbol of their superior social status and modesty. But the very act of breast concealment was forbidden to the lower castes of Ezhavas and Nadars. Resistance to the social taboo would be penalized in the form of the mulakkaram, otherwise known as the ‘breast tax.’ Either as a tax on the concealment of the breasts or as a tax on the household of a specified caste levied on women of that caste, the tax indicated one thing, that the body of a woman was the site of caste social control. As historian Manu S. Pillai has noted: “Clothing norms in pre-modern Kerala were not about morality but social status.” The deprivation of clothing was thus a constant assertion of social subjugation, integrating stigma into the body of daily life itself. Feminism in this case did not begin as an ideology but as a gesture of refusal.

This is best captured by the story of Nangeli, an Ezhava woman from Cherthala, who has become the most enduring symbol of that refusal. Tradition goes that when a taxman came to her, demanding mulakkaram, Nangeli sliced off her breasts, placed them on a plantain leaf, and said this was the tax that he wanted. She is said to have succumbed to loss of blood, while her husband is rumoured to have jumped into the funeral flames.

Archival evidence is scarce, warn historians, but Nangeli’s story survives because it captures something deeper than any proof: that caste patriarchy required not just labour and obedience, but bodily submission. In the feminist imagination, Nangeli stands alongside figures like Rosa Parks – not because of official memory or recognition, but because her defiance remade dignity.

This defiance, however, was not the only instance. The Nadar women, known as Channars, fought caste regulations regarding attire in what came to be called the Channar Revolt. For many years, women demanded the right to wear upper-body clothes in public, and the defiance was met with violent suppression, including stripping, beating, and boycotting. Missionary influence and subsequent conversion to Christianity brought temporary respite, but this, in turn, led to a reactionary tide of conservatism. The result was direct royal intervention in 1859 when Maharaja Uthram Thirunal Marthanda Varma declared that lower-caste women could at least don upper body coverage, but not in a manner that copied the upper castes.

But this royal order was the watershed in the movement. “A struggle for cloth became a transformation of consciousness,” K. S. Lal aptly observed. “It was not merely a question of what the women could wear. It was a question of who was to decide.” Thus, feminism in Kerala was born where the agendas of “caste annihilation,” “bodies,” and “social reform” met.

The late nineteenth and early twentieth centuries saw this trend gain further impetus. Social reformers such as Sree Narayana Guru challenged the ethical validity of “caste in essence,” predicting “one caste, one religion, one God for mankind.” Ayyankali in his efforts in the Kallumala Agitation encouraged Pulayas to shed “caste labels” stamped upon their bodies and reinterpret “woman” as a space of defiance.

What is remarkable about the feminist history of Kerala is the way in which it coexisted with matrilineal societies such as Marumakkathayam. While these are certainly not societies which are egalitarian in organization, they do challenge the strict patriarchy of many societies by making lineage traceable through women.

The women of Kerala in the twentieth century were at the forefront of labour struggles, anti-feudal movements, and democratic politics. There were campaigns for literacy, health programs, and women's collectives that brought about a sea change in the way women lived their lives. It was a change that was anything but smooth and complete, but it was certainly a radical one. In a society that policed women's bodies through caste, the measure of progress was now women's education, women's longevity, and women's political participation.



Describing this experience as the “Women’s Century” is not an idealization, but an acknowledgement that it has been hard-won. As Gerda Lerner, a prominent feminist scholar, so eloquently declared, “Women’s history is women’s right to self-definition.” In Kerala, this self-definition occurred when women decided not to accept shame and humiliation as destiny and tradition.

Today, in the ongoing conversations about gender justice in relation to safety, working conditions, sexual expression, and care, the history of Kerala reminds one that feminism is not an imported, abstract, or elite discourse and practice in India, but is deeply rooted in struggle and resistance because it begins with a woman asserting ownership over her body, with cloth becoming a metaphor for self-respect, and with the silence of oppression replaced by the voice of resistance in the Women’s Century in Kerala, which was stitched not in luxury, but in courage, and whose impact is still felt today.



The twentieth century holds a unique place in world history when it comes to women's standing in society. At the century's onset, most societies were highly patriarchal systems, which offered little to women in terms of rights, opportunities, and choices. Women were not recognized for the work they did outside of their household chores. Men dominated aspects such as economic decision-making, politics, and education. By the century's close, women were voters, workers, leaders, writers, activists. Their entry into these roles changed society's structure immensely. It is for these reasons that historians refer to the twentieth century as the "Women's Century."

Women were denied many basic rights that men had long considered self-evident. They were unable to vote, own property independently of male relatives, and attend universities in some countries. Social conventions also frowned upon questioning marriage and maternity, which were considered women's duties. Women began organising themselves into associations, political parties, and reform organisations despite these restrictions. Although these efforts may have seemed limited at first glance, they helped to debunk theories that inequality was natural or ordained.

Women's suffrage is one of the best-known struggles of the early century. Women throughout North America and Europe organised marches, petitions, and publicity campaigns to win the right to vote. The fight for suffrage involved not just voting, but equality as citizens. While many countries awarded women the vote after World War I, women continued to face discrimination in political organisations, leaving political equality incomplete. However, suffrage was a tangible and symbolic gain that changed the nature of democracy.

The role of women and traditional gender roles were greatly affected and changed due to the World Wars. Women took up roles that were considered to be improper and not suitable for them since most men were away fighting. They helped keep things going in these hard times. These encounters helped prove that women could make a difference beyond their homes. The role that women should be confined to their homes had been destroyed, even though women had to go back to their homes after the war.



The feminist movement began to focus on issues outside legal rights in the mid-20th century. The social norms of marriage, sexuality, and family began to be challenged by women. At this point, issues such as domestic violence, workplace inequality, and reproductive rights began to gain more attention. According to feminist theorists, inequality is an integral part of daily life. Inequality is not necessarily tied to laws or politics. The phrase "the personal is political" encouraged women to openly discuss personal issues that were previously considered personal.

Women were not monolithic, a fact that is most evident when we compare the women of the Global North with the women of the Global South. Women were part of the independence movements in colonized nations, often playing the lead role. But once the struggle was over, the women's question was relegated to the back burner, with the greater good of the nation being served. Yet, women continued to organize at the local level, addressing education, healthcare, and social issues. This highlighted the link between gender inequality and class, caste, race, and colonialism. The opportunity to education and careers has been one of the greatest evolutions for women in the 20th century. With the growing number of women entering colleges and professions, women were becoming economically independent and visible. This allowed women to challenge the dominance of men within families and communities. The evolution of opportunities for women in education and careers was not smooth. There were wage inequities, discrimination at work, and the burden of domestic work. All this showed that women's equality was far from being attained.

Another area that became significant was cultural expressions. Through cultural expressions like literature, paintings, movies, and songs, women appeared as a voice of their own, not seen from a masculine point of view. The cultural expressions also created questions regarding stereotypes, further exploring issues of identity and liberty. The mass media portrayed women with impossible standards and also objectified them. Thus, there was a contradictory move between empowerment and control.

By the end of the twentieth century, women had made significant strides in terms of attaining legal and social rights, such as political rights and equality, education, and incorporation into society. However, issues such as violence against women, inequality, and opposition from society still existed. Feminism did not lead to an end to equality, but made equality a constant struggle.

The twentieth century was not merely an era of historical transformation in which women benefited. The twentieth century was an era for women. The struggle and expression of women against non-inclusion in history have become history. The memory of this historical transformation is not merely in the achievements that we have made. The memory of this transformation is in the assumption that we are equal and we are just.



A CENTURY PRESERVED IN MOTION: A PRACTICE THAT SHOULD HAVE CHANGED

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People often talk about progress as if society naturally moves forward. Old habits disappear, and better systems replace them. In reality, things are rarely that neat. Some practices remain for decades even after they are banned or widely criticized. Manual scavenging in India is one of those uncomfortable examples. It is illegal, and it has been for years, yet people still clean sewers and septic tanks with their bare hands in many parts of the country. Looking at its history from the early twentieth century to the present shows how deeply social structures can hold on to something that clearly should not exist anymore.

At the start of the twentieth century, sanitation work in India was not just another job someone could choose. It was closely tied to caste. Certain communities, such as the Bhangis and Mehtars, were expected to deal with human waste from latrines and drains. This expectation was not informal. It was built into everyday social life and reinforced by long-standing discrimination. During British colonial rule,

the authorities focused mainly on keeping cities reasonably clean.

They wanted functioning towns and orderly streets. But they invested very little in building proper sanitation infrastructure that could eliminate the need for people to manually remove waste.





Inside many households, the work was also divided by gender. Women usually cleaned the private latrines of homes. Men were more likely to work in public spaces dealing with drains, sewage channels, and waste pits. The work was extremely unpleasant and risky. At the same time, it was necessary for the health of cities. Here lies the strange contradiction. The workers performed essential labor that kept urban areas functioning, yet they remained socially invisible and heavily stigmatized.

When India gained independence in 1947, there was hope that such injustices would finally end. The Constitution abolished untouchability and promised equal rights to citizens. On paper, this looked like a major transformation. However, social change rarely happens as fast as legal change. Many towns still had dry latrines and badly designed drainage systems. Those systems still needed people to clean them. In 1993, the government introduced the Employment of Manual Scavengers Act. The purpose was clear. The law aimed to stop manual scavenging and prevent the construction of new dry latrines. It was supposed to move the country toward a future where this work simply did not exist. Yet the outcome was far more complicated. Social attitudes did not change quickly, and economic realities made things even harder.

Municipal sanitation jobs continued to exist, but they often offered very low pay and little protection. Workers remained trapped in a system that had been outlawed but not truly dismantled.

By the late twentieth century, India was urbanizing quickly. Technology was spreading, and many people believed modern sanitation systems would eventually remove the need for manual labor in sewage cleaning. Some cities began introducing mechanized cleaning equipment. Machines could clear blocked drains and sewer lines without forcing workers to enter them. But this progress was uneven. Larger cities moved faster because they had more resources and more public attention.

Smaller towns and rural areas often lacked both the equipment and the political urgency. In those places, manual scavenging continued quietly. Workers still climbed into septic tanks and drains, often with minimal safety gear. The danger remained very real.

Another major step came with the Prohibition of Employment as Manual Scavengers and Their Rehabilitation Act of 2013. This law did more than just ban the practice again. It also promised support for people already working in these conditions. Rehabilitation programs were supposed to provide skill training, financial assistance, and opportunities for different types of employment. The idea was promising. The implementation, however, has been uneven. Many workers still return to the same dangerous jobs because they have few alternatives. Some rehabilitation programs never reach the communities they were meant to help. Social discrimination also plays a strong role. Even when people try to leave sanitation work, they often face barriers when looking for other jobs

The human cost of manual scavenging is enormous. Sewer systems contain toxic gases that can kill within minutes. Workers also face constant exposure to infections and hazardous waste. Accidents happen frequently, and sometimes entire families lose their main breadwinner. Beyond the physical risks, there is a heavy emotional burden as well. The stigma surrounding this work often follows families for generations.

Also, technology has the potential to decrease the risk of working in sanitation jobs. Examples of new machines to clean sewers, or robotics being used to perform the work done in toxic environments, are starting to be introduced into the cleaning sector, which will help to keep workers from having to go into very toxic, dangerous work environments. There is no way that technology can completely resolve the manual scavenging issue, as it has to be complemented with double the necessary enforcement of existing laws and a truly committed effort by society to address the inequities that have caused the existence of manual scavenging for so long.

In many ways, manual scavenging feels like a living fragment of the past that somehow survived into the present. It exposes the distance between the idea of progress and the reality many people experience. Ending the practice would not only improve sanitation systems. It would also represent a meaningful step toward dignity, fairness, and social justice for communities that have carried this burden for generations

FROM LIFELINES TO SEWAGE LINES: THE FORGOTTEN RIVERS OF BENGALURU

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Once upon a time, Bengaluru was known as a city of lakes and flowing streams. These water bodies were not just pretty to look at. They were lifelines. They carried rainwater, filled lakes, supported farming, and kept the city cool. Today, many of these rivers and streams still exist, but only in name. They now carry sewage instead of clean water.

WHAT WENT WRONG?

As the city grew, buildings replaced open land. Lakes were encroached, drains were covered, and sewage systems could not keep up with the population. Slowly, natural streams became convenient channels to dump waste. Rivers and streams that became drains, the Koramangala-Challaghatta (K&C) Valley Stream. This stream passes through busy parts of the city. It now mainly carries sewage from homes and commercial areas. During heavy rains, it overflows, flooding nearby areas because it is clogged with waste. Hebbal-Nagavara Valley Stream. This stream once helped connect lakes in North Bengaluru. Lakes like Nagavara suffer because of this, turning green with algae and losing aquatic life. Kethamaranahalli / Kathriguppe Valley Stream has quietly turned into a drain. Many people living nearby may not even know it was once a natural water channel. Garbage dumping and sewage discharge have completely changed its character. Marathahalli-Bellandur-Varthur Stream (Old Varthur Rajakaluve) Marathahalli-Bellandur-Varthur Stream (Old Varthur Rajakaluve).

This is one of the most visible examples. Bellandur and Varthur lakes are connected by this stream, which carries large amounts of sewage. This is why the lakes catch fire, produce toxic foam, and smell unbearable. Yelahanka Valley Stream (towards Jakkur Lake). This stream flows into Jakkur Lake. While the lake shows some recovery due to treatment efforts, untreated sewage still enters the stream, putting pressure on the lake ecosystem.

WHY SHOULD WE CARE?


These rivers and streams are not dead. They are damaged. Polluted water affects groundwater, health, wildlife, and even the city's future water supply. Flooding during rain is also linked to blocked and polluted streams.



IS THERE HOPE?

Yes, but only if we treat these water bodies as living systems, not waste channels. Sewage must be treated before entering streams. Encroachments need to be removed. Most importantly, people need to remember that these were once rivers, not drains. Bengaluru's rivers may be forgotten, but they are still flowing. What they carry next depends on the choices the city makes today.





During the early days,
 we used to navigate,
 pausing strangers mid-step,
 borrowing their certainty for a moment,
 asking about directions.
 Some said left,
 some said right,
 some said left and right.
 We ended up getting it right,
 or maybe wrong
 all the way north,
 then all the way back south,
 round and round.
 Then asking again, and then forgetting.
 Then asking again, nodding carefully,
 only to forget it all
 two turns later.
 Getting lost was common,
 and somehow acceptable.
 Strangers gave directions;
 all had a piece to say,
 all different, all unique.
 Maps lived in mouths then,
 directions were fragile, human,
 and getting lost
 was part of arriving.
 Now the road is quiet.
 No questions, no pauses, no remembering
 Now the screen guides us
 No voices, no faces
 a blue dot shows where we are,
 and we follow without doubt.
 It is easier and faster,
 but no faces, no stories,
 We reach the destination,
 yet leave behind the conversation.

KODUNGALLUR: FROM A CITY OF TRADE TO A CITY OF RUINS



Kodungallur, situated on the western coast of Kerala, is a place of great trade importance and culture in the ancient Indian society. Historically, the place was known as Muziris or Muchiri, and it was one of the most important port cities of the coastal line of Kerala. A place that played the role of a connection between the Arab traders, Persian traders, etc. It's a place that holds the great stories of the Chera dynasty and also of the Portuguese traders. It is home to the first Muslim Mosque established in India and many rich temples and churches. The first ever Muslim mosque -the Cheraman Juma Masjid- was built here. St Thomas the Apostle arrived at the shores of Muziris.

In conclusion, between 1900 and 1999, the city was characterised by its local trade, their culture and their communal closeness, the major foundations of the social identity of the city. In the present era, it's a place defined by the global community, latest infrastructure and service sector jobs rather than hereditary livelihoods. The town has benefited much from its current economic and social situation, which questioned the basic fundamentals and traditions of the place, like their water-oriented way of life, their occupational style and communal lives.

This does not show the economic decline of the state, but it also highlights the cost of modernisation in the area. The economic development has been accompanied by social and cultural dynamics. From being a city of immense trade and culture, it has turned into an economic and labour capital. creating the first Christian sect of Kerala. It served as a major port city till the 14th century, when the place was hit by a flood, and it changed the coastline of the city.

During the 1900s, the city lost all its importance as a port and became one that cherished traditional occupations, communal harmony, and trade networks. Kodungallur served as a very important trade centre even in the 20th century. It served as a trade link between rural areas and nearby urban centres. It had a strong water transport through the river Periyar and nearby backwaters, unlike the present-day transportation by road and air; water was seen as more prominent, and the economic life deeply depended on the boats, ferries, and manual labour. It was also engaged in many traditional livelihoods like coir making, toddy tapping, agriculture, smaller trades, etc. The major shift towards service sector jobs and incomes reduced the number of workers in these traditional livelihoods. One of the major features of this place was its communal coexistence. People from various religious backgrounds lived together in peace, sharing their economic and social lives with each other.

There are many religious institutions in this area, which played the role of community centres as well. Even though the place is still religiously diverse, its social life was locally integrated in the past and is deeply affected by the urban pressures.

The cultural significance of the place was immense, with performances such as kottiyoor, which relates to the temples and local festivals, being highly celebrated. A special type of ritual was held at the Kodungallur Sree Kurumba Bagavati temple, where animal sacrifices used to happen. But in the present era, it is fully banned by the government. In the present day, the culture or traditions are more focused on individualisation and digital, making it less place-based. It was a place of political awakening; the people were very much influenced by leftist ideologies, and many trade unions took shape here.



The land reforms and anti-colonial movements also influenced people in a wide range. There were many educational and cooperative societies established in this region; even though they still stay intact, their influence on the lives of the people has decreased in comparison to the mid-20th century.

By the late 20th century, the population of the city started to migrate to different regions, especially the Gulf countries. This started to change the social and cultural dynamics of the place. Even though it had a very positive impact on the economy of the state, such as the inflow of remittances, it improved the standards of living and household incomes. But it had an opposite impact on the economic tradition of the place; the local and small-scale traders had lost their future, and even jobs like agriculture and fishing lost their value as the youth were more focused on salaried jobs and overseas employment. The local markets that used to strong centre of trade have now changed into a centre of consumption and depend on imported goods.

In conclusion, between 1900 and 1999, the city was characterised by its local trade, its culture, and its communal closeness, the major foundations of the social identity of the city. In the present era, it's a place defined by the global community, latest infrastructure, and service sector jobs rather than hereditary livelihoods. The town has benefited much from its current economic and social situation, which questioned the fundamentals and traditions of the place, like their water-oriented way of life, their occupational style, and communal lives. This does not show the economic decline of the state, but it also highlights the cost of modernisation in the area. The economic development has been accompanied by social and cultural dynamics. From being a city of immense trade and culture, it has turned into an economic and labour capital.

WHEN THE NATION CALLED ITS DAUGHTERS

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Among the most profound changes were those that were quiet, gradual, and very human. One of them was the change that had taken place in the lives of women, not through any one piece of legislation or speech, but through a sequence of events that had reshaped the very definition of a woman in Indian society. Such changes had wrought not only a new status for women but also a new foundation for the nation itself on the moral plane. The beginning of the twentieth century saw most women in India confined to the rigid frameworks of society. Their education was uncommon, child marriages were prevalent, and their existence remained domestic. Politics and leadership roles were viewed as inappropriate for them. Women's roles were appreciated only as wives and as mothers and sisters and never as citizens.

However, this gradually changed due to the emergence of the Indian freedom movement. With the rise in the domestic struggle for independence against the British regime, it resulted in a situation where the involvement of the masses was required. This was a milestone period for the nation because for the first time, they needed the involvement of women as party members as opposed to just icons.



Many women participated in movements such as the Non-Cooperation Movement and the Quit India Movement. The masses demonstrated against the regime and boycotted foreign merchandise without the use of weapons. This, of course, was not an about-turn in thinking but the result of answering the national call. Women such as Sarojini Naidu, Aruna Asaf Ali, and countless others from villages to towns participated in it not because society had accepted the tenets of gender equality but because of the need for "courage, sacrifice, and commitment" in this struggle, in which women possessed these qualities in abundance. The freedom movement became an occurrence to "demonstrate women's power to a doubtful society."

With India getting independence in 1947 came another milestone for women in influencing their lives—the formulation of the Constitution of India. For the first time in their history, Indian women acquired equal rights in the country by becoming equal citizens with voting rights and protection from discrimination. On equal rights with men, Indian women were formally placed. Nevertheless, as is highlighted by history, "legal equality doesn't necessarily mean that there is equality."

The decades that followed independence were an era of tension between promises and reality. While rights were afforded to women, their inclusion and freedom to educate and employ themselves were restricted. However, the mere idea of equality was laid down and served as a platform for future movements. A paradigm shift took place in the 1970s, with issues related to women becoming matters for public concern, moving from being "family matters." The Mathura Rape Case, popularly known as the Mathura Rape Case, in 1972, shook the conscience of society. Women all over India protested, demanding modification of rape laws, justice, and accountability on the part of the state. This particular incident was important in highlighting that women were no longer ready to settle for being silenced or COLOR victimized. This led to reforms in the legal system; therefore, the dialogue about issues related to consent, violence, and dignity became part of the conversation in society. It was not only about the rights of women but also about the uncomfortable truths of society in general, including men.

The end of the twentieth century also witnessed a major shift in women's roles. More educational opportunities led women to enter institutions of higher learning, professions, and government service. Economic reforms that started after 1990 offered women new avenues in employment, particularly in urban settings.



Women began taking up roles such as teachers, physicians, journalists, administrators, and entrepreneurs. These achievements were not testimonies of individual success but were instead a result of years of struggle that began with earlier historical occurrences.

However, this progress was not consistent. Rural women from low castes and oppressed classes may well have continued to suffer from poverty, unpaid domestic labor, and restricted mobility. Their experiences remind us that there cannot be one story of the history of women of India. Nevertheless, one reality holds strong: Indian women ceased to be invisible in the story of the nation in the year 2000.

"The struggle in Mata Amritanandamayi's life—the freedom struggle, constitutional equality, protest, social reform—was not just a personal thing for women. It made Indian democracy stronger in a way. "A country that becomes attuned to its women becomes a just, compassionate, and inclusive one in return."

Men, this history teaches an important lesson. The story of womanhood has never been one of taking power from men but of sharing in it. Every time a woman has been given responsibility for protest, for leadership, for education, progress has ensued. For the woman, this history serves as a reminder that rights came not in a neat package with a bow but were struggled for with courage and patience.

In conclusion to the Indian Happenstance from the years 1900 to 2000, we learn that women did not wait to bring change but brought it themselves. It has happened in reality to challenge the conscience of the nation, where women have proven that power does not depend on one's gender; it depends on whether one has the heart to stand up to the call of history when it comes.

FROM HEADHUNTERS TO HYMNALS

THE DRAMATIC CHRISTIAN TRANSFORMATION OF MIZO SOCIETY

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Imagine walking into a traditional Mizo village in the 1800s. The first thing you notice would be the human skulls displayed outside homes like trophies placed on a huge pillar; these were not just decorations, they were proof of courage, symbols of manhood earned in battle. When a young warrior returned with an enemy's head, the entire village celebrated. He earned the right to throw feasts in his honour. This was normal life for the Mizo people are fierce mountain tribes who bowed to no one except their chiefs and the spirits of their ancestors. Religion back then was all about spirits. The Mizo practised Sakhua, an ancient belief system where spirits lived everywhere, such as in mountains, rivers, forests, and even the walls of different homes.

They feared Parthian, the supreme god, and constantly worried about evil spirits causing sickness or bad luck. To keep these spirits happy, they sacrificed animals and performed various ceremonies and rituals. Village chiefs held enormous power, acting as bridges between the human world and the spirit realm. When someone died, the village would sacrifice animals to help them reach Pialral, a paradise reserved only for brave warriors and those who had lived honourable, hard work and altruistic lives.

Then, in January 1894, two men from Wales arrived who would flip this entire world upside down. J.H. Lorrain and F.W. Savidge were Christian missionaries, and they came with nothing but Bibles and a strong determination. The British had just finished conquering the Lushai Hills through military force, which created an opening for outsiders.

At first, the Mizo people looked at these pale strangers with deep suspicion. Who travels across oceans just to talk about some invisible god they had never heard of? But these missionaries were smart. They did not just show up preaching. They built schools and taught people how to read and write. For the very first time in history, the Mizo language could be written down using Roman letters. They opened clinics and treated diseases that had killed villagers for generations. They learned to speak Mizo fluently and spent years translating the Bible into the local language. Slowly, people started listening. The first Mizo to become a Christian was a man named Khuma, baptised in 1899. By the 1920s, something remarkable was happening; the entire villages were converting together, abandoning practices their ancestors had followed for thousands of years.

Why did it happen so fast? There were several reasons. Christianity offered something the old chief system never could, such as hope and equality for everyone. The new religion promised eternal life to all believers, not just warriors who died gloriously in battle. Education suddenly opened doors to opportunities nobody had imagined before. But maybe most importantly, many Mizo people genuinely connected with the Christian message. It spoke to something deep inside them. By the 1950s, the majority of Mizo called themselves Christians. Today, a stunning 87 per cent of Mizoram identifies as Christian, making it one of the most Christian places in all of India.

But something was lost in this transformation. Some traditional festivals vanished almost overnight. Ancient songs and sacred rituals were forgotten or condemned as evil. The rich oral histories that connected generations to their ancestors started fading away as Christianity took hold. But the Mizo people did not just copy Western Christianity. They made it their own unique thing. Churches today sing hymns in the Mizo language. Gospel choirs blend Western melodies with the rhythms of traditional music. Sunday services became the centre of community life, echoing the way villages used to gather for important ceremonies.

Walking through the capital city of Mizoram, which is Aizawl, you will see churches everywhere, their tall spire reaching into the sky where ancestral altars once stood. The skulls are long gone, replaced by crosses. But the essence of being Mizo stood proud, tough, deeply connected to the community that never changed. They traded headhunting for hymns and ancient spirits for the Holy Spirit. But they never stopped being Mizo.



UNAKOTI: A TIME CAPSULE CARVED IN STONE

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Residing deep within the forested hills of Tripura, where the air smells of damp earth and of ancient legends, stone faces stare back at you. Unakoti, a heritage site which harbours culture, artistry, religious beliefs and most of all unanswered questions. Carvings of gods and goddesses covered in moss rise from the hillside, almost as if the past itself decided to cut ties with time.

A landscape suspended in Time, Unakoti or Subrai Khung, meaning “one less than a crore”, is believed to be over a thousand years old. This site is a famous tourist spot, particularly known for its massive rock-carved sculptures, such as the towering face of Lord Shiva, which is 30 feet tall, surrounded by other deities and mythological creatures.

Unlike modern-day museums, Unakoti is not enclosed by walls or glass cases. The sculptures remain where they were created, exposed to the natural processes of weathering, turning the site into a living archive of history.



MYTH VS MEMORY:

Legend has it that Unakoti was formed when Lord Shiva and his 99,99,999 followers rested here on their journey to Kashi. Lord Shiva had asked his followers to wake up before sunrise and continue on their journey towards Kashi. Unfortunately, none of them woke up, except for Lord Shiva himself. Before he set out for Kashi alone, he cursed the followers, turning them into stone, and this is how the site got its name.

However, the local tribals believe that the idols were sculpted by Kallu Gurjar. He was an ardent devotee of Parvati and wanted to accompany Shiva-Parvati to their abode on Mount Kailash. On Parvati's insistence, Shiva reluctantly agreed, on the condition that he would have to make one crore idols of Shiva in one night. Kallu agreed to the terms without rejection and threw himself into the task. However, when dawn broke, the idols turned out to be one less than one crore (Unakoti). Adamant on getting rid of Kallu, Shiva left him with his idols in Unakoti, setting out for the journey.

ARTISTIC SIGNIFICANCE:

The artistic factor lies in its finely carved sculptures, with the central Shiva head and gigantic Ganesh figures inviting special notice. The central Shiva head is known as 'Unakotiswara Kal Bhairava' and is about 30 feet high, including an embroidered head-dress which itself is 10 feet high. On each side of the head-dress of the central Shiva, there are two full-size female figures – one of Durga standing on a lion, and another female figure on the other side. In addition, three enormous images of the Nandi Bull are found half-buried in the ground.

This site not only serves as an architectural testament, but its significance is deeply tied to indigenous religious practices, beliefs, and customs reflecting the rich cultural heritage of the indigenous community of Tripura.

MODERN-DAY RELEVANCE:

In a world that is now dominated by digital records and archives, Unakoti stands as a living testament to humanity's early attempt at preserving history rooted in indigenous identity. Carved in stone, it serves as a form of communication meant to outlast generations. Its relevance today urges modern society to look beyond the digitalisation of history and understand the importance of cultural continuity, sustainability, and heritage preservation. As conversations around roots and cultural identity grow stronger, sites like Unakoti connect people to an entirely different outlook on history that exists beyond textbooks and timelines.

CONCLUSION:

Unakoti serves not only as an ancient site with stone carvings. It is like a time capsule that nurtures beliefs, identity, values and social practices. It acts as a bridge between the modern-day cruciality to reconnect with our roots and the enduring importance of safeguarding our identity.



HONOUR OF THE TRIUMPHANT: THE CHON TRADITION

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“Da pa” is an individual name, while “Chon” signifies a type of festival. There are specific criteria that determine whether an individual can be termed “Chon.” For females, a Chon is referred to as Changai. This title is awarded to the individual who gathers the most grains in a paddy field, reflecting her connection to Chang (rice). In contrast, a male's status is determined by his hunting prowess; he is recognized for presenting the head of the strongest animal he has hunted, such as a lion, tiger, bear, or jackal, while eliminating weaker prey. The individual who showcases the strongest animal is celebrated during the festival and is regarded as Chon.



This event is linked to the drinking season. When a typical person passes away, they are buried in the customary manner. However, in the case of Chon's death, they are placed between two bamboo sticks and tied. The crowd expresses their grief by wailing and questioning why the Chon was taken away, chanting his title with a distinct slogan. They follow him, imploring the deities to welcome him and ensure a smooth passage. In times when thatched houses were common, a peculiar practice involved carrying the deceased and placing them in a seated position at the central pillar of a home. The body was tied, and despite the obvious challenges, attempts were made to “feed” the deceased for three consecutive days before burial. During the day, rituals were performed that included chanting the deceased's name and seeking a clear passage for their spirit. At night, the body was secured once again at the central pillar. This seemingly barbaric custom stemmed from the belief that a Chong, who had killed the strongest animal, would be honored in the afterlife by riding that very creature to heaven. The showcased display of this kill reinforced their status and offered a path to spiritual elevation.



Assam is a land of cultural diversity, home to various indigenous tribes like Bodo, Karbi, Rabha, Dimasa, Kachari, and Mishng, each with their own unique tradition, culture, and rituals. With the evolving time, these communities have lost the importance of the small traditions, festivals, and cultural practices that symbolize the blend of all the communities; one such is Mohoho or Maho-Ho (also known as Mah Kheda), a forgotten folk festival of the lower region of Assam, particularly in districts such as Kamrup, Goalpara, Barpeta, Nalbari, and Darrang. The word "Mohoho" is derived from the Assamese language "moh," meaning buffalo, and the Boro language "hoho," meaning to chase away, reflecting its origins in ancient agrarian rituals to ward off wild animals threatening fields before the harvest season and symbolizing the blend of the two communities, though some interpretations associate "moh" with mosquito.

It is held annually on the full moon night of the Assamese month of Aaghon (November–December), where groups of youths perform rhythmic songs, dance, and dramatic acts door-to-door to symbolically drive away pests like mosquitoes and wild animals such as buffaloes to protect ripening crops during the harvest season. Children carrying sticks to create percussive beats while singing merry choruses that blend incantations, humor, and blessings, fostering community unity and seasonal merriment.

The act typically features five sequences that involve deities like Vishnu through devotional chants, soliciting coins from households via playful songs about nature's bounty, a distinctive Bhaluki, or bear, where one performer dresses up in a leaf-made costume and dances around, light-hearted teasing of elders to evoke laughter, and concluding blessings for prosperity, health, and fertility invoked upon the families and livestock.

The festival influence extends to Assamese arts, notably inspiring cinematic music such as the patriotic tune "O ho ho mohoho" in the 1955 film Piyali Phukan, where folk rhythms metaphorically depict resistance against colonial rule. In contemporary contexts, Mohoho serves as a medium for rural development communication, alerting communities to health practices while strengthening intergenerational bonds.

Magh Bihu is primarily celebrated in the month of January, marking the end of the harvest season. During this festival, buffalo fighting, or "Moh Jugh" in local terms, is a traditional sport where two male domestic buffalo are made to fight each other. This practice was first institutionalized nearly 200 years ago by the 13th Ahom king, Swargadeo Rudra Singh, in Rangghar, the Ahom capital of Sibsagar in the upper region of Assam. It was later introduced in Nagaon and Morigaon by Tiwa chief Gobha Raja and held in Ahatguri. Similar to this tradition, the Bulbul Jugh, also known as the Bulbul bird fight, was held especially in the Hayagriva Madhava Temple in the Hajo region of lower Assam. These fights were historically a way to showcase the strength and skill of these animals, reflecting the training imparted by their owners. By the year '2014', these practices were prohibited by the Guwahati High Court under the Prevention of Cruelty to Animals Act, 1960.

Once, the rhythm of Mohoho echoed through village paths, drawing communities together in laughter and songs. Today, those rhythms have grown faint, replaced by the changing world. Yet they linger in memories and stories, being a quiet reminder of a time when rituals and harvest, nature and community moved as one. From tradition to transition, these traditions carry forward not just what has survived but also what has been remembered.



The Mizos have five main clans, which are the Lusei, Pawi, mostly known as Lai, Hmar, Paite, and Ralte. The Lusei are those whom we call Mizo, or we can say the modern name of Lusei is Mizo. The term 'Mizo' was first used and popularized by the native people in 1954. The Mizos have their own language, which is called 'Mizo Tawng'. This language is popularly used; it is the language of the State. However, the State alone is very diverse in nature; it didn't come alone as Mizo or Lusei, but for the record, all the tribes and the people/natives of the land are clapped together as Mizo. Therefore, under these five main clans, there are sub-clans under each main clan, and they have their own norms, language, and dialect. -Lusei: Lusei are the largest clan among the Mizo clans, the term itself covers many clans- Sailo (descendants of a ruling sub-clan), Rivung, Zadeng, Rokhum, Thangluah, Chawnglut, and Palian. -Pawi or Lai: The Lai geographically inhabit the southern Chin Hills of Myanmar and the Lawngtlai District of Mizoram.

There is a belief that the Lai origin traces back to Chinlung, China; the origin of Pawi is the same as that of the Mizos, i.e., Mongolian. In 1988, leaders fought for the change of the clan name Pawi to Lai as the term Pawi was often used in a 'derogatory sense,' and as a result, the government of India officially changed Pawi to Lai in the constitution- Aineh, Chhiato, Bung hai, Hlihchel, Hnialum, Kingbawl, Lawttlai, and many more. Hmar: Historically, the Hmar are a clan under the Mizo tribe; till today, the Mizo consider them as their own people (brothers and sisters). However, the Hmar became an independent tribe through the Scheduled Castes and Scheduled Tribes Lists (Modification) Order in 1956. Hmar, who live in Mizoram, still consider themselves Mizo, while some who live outside Mizoram consider themselves non-Mizo. Hence, due to cultural roots, Hmar are part of the broader Mizo identity- Hrangkaw, Biate, Hrangte, Hrangchal, and more. -Paite: The Luseis often know this clan as Paite; however, 'Vuite' is usually used among its members. Geographically, Paite are primarily inhabitants of Manipur, Mizoram, and Myanmar.

Over time, Paite became wanderers, and from that on, the term 'Paite' came out, which means 'People on the move'- Guite, Hangzo, Hangsing, Khuptong, Naulak, Ngaihte, Chawnglut, many more. -Ralte: The Ralte norms are different and unique compared to the other clans. Under this clan, there are four sub-clans, and under this sub-clan, there are different lineage/family branches that differentiate one's family from the other.

But all came together within the main clan 'Ralte'. 1-Siakeng: Engkai, Engkhung, Siakhang, Hilthang, Haizang, Khumchiang, Hnawtsut, Zongai, Ailet, Hauthual, many more. 2-Khelte: [occupied the predominant position and all chiefs belong to this lineage]: Lutmang, Vankeu, Thatchhing, Chhinghlu, Chhiarchuang, Hmaimawk, Hausel, Vangtual, Vohang, Vohlu, Zahlei, and more. 3-kawlnei: Chalbawk, Chalchiang, Chalsawp, Chaltum, Lawisut, Thasum, Thangkawp, Saphaw, Bairek, Chalchung, and more. 4-Lelhchhun: Chhunthang, Chhiarkim, Vawngsual, Tunglei, Leihang, Hangdem, Chuang, Lawk, Thangbung, Hauphut, and more. The Mizo tribe and even their clan have always cherished their own traditions, norms, and dialect, and uphold them strongly till today.

Nevertheless, the Ralte clan was reported and known as 'quarrelsome' and had 'a great resistance to absorption into the Lusei traditions'. Even in one of Sailo chief's villages, because of the out population of Ralte, though the Lusei language was known, the Ralte dialect was most used even by the Sailo chief himself. The ancestors who would fight for their culture and norms, a clan that popularized their own dialect in a village not of their own, rely more and more on Lusei traditions and popularly use 'Mizo Tawng' as their main language in the course of time. And they are gradually forgetting their own valuable norms and dialect. As a matter of fact, in modern days, the Ralte clan is no longer aware of the existence of their own dialect anymore.

Mizoram, situated in the north-eastern region of India, is not only renowned for its breathtaking landscape but also for the rich cultural practices that have withstood the test of time. At the heart of Mizoram's cultural traditional practices of zualko, a unique messenger system that has transcended generations, embodying values of urgency, kinship, and communion as the winds of change swept through Mizoram with British colonization and the advent of Christianity, the zualko underwent a metamorphosis, adapting to the modern era while retaining its cultural essence.

In the early Mizo society, the practice of dispatching passengers in affectionate terms, the zualko, emerged as a cultural cornerstone, particularly in the transmission of momentous news to families in distant villages or to the same village from the forest. This age-old custom not only bears historical significance but also reflects the Mizo people's deep-seated values of kinship, communication, and urgency.

The zualko typically young bachelors embody a sense of duty and responsibility as they embark on swift runs to deliver crucial messages regardless of the hour or prevailing weather conditions. Their urgency transcends personal inconveniences, underlining the paramount importance of promptly informing relatives and loved ones. The very essence of this tradition is encapsulated in the term zualko tlan, signifying a messenger's rapid stride in delivering news that often pertains to life-altering events. In instances where a sick individual in a village wants to reach out to family members in distant localities, the first available young man, mostly from the zawlbûk, is chosen for the mission.

The selection process is often implicit, with the elders intuitively identifying a suitable individual based on their reliability and capability to convey the message urgently. The urgency in such scenarios is not just about the swift passage of information but also about the cultural importance attached to the immediacy of connections and support, and carried out solemnly based on tlawmngaihna in the realm of agricultural pursuits or activities like slash and burn and hunting, where unforeseen accidents are not uncommon, the zualko swiftly returns to the village to disseminate the news.



ZUALKO

In instances where only a handful of individuals are available, a spontaneous arrangement is made to attend to the immediate needs of the affected while the others take on the role of zualko contributing to the seamless functioning of the discommunal support system. The manner in which the tragic news is conveyed is by cultural subtlety. That sets the Zualko traditions apart.

Instead of bluntly announcing the distressing events, the zualko delivers the message with a calm demeanor, skillfully alluding to the gravity of the situation without causing immediate distress. This indirect communication style showcases the thoughtfulness embedded in the tradition, aiming to provide immediate emotional upheaval among the receivers. In cases of accidents or injuries, the response often involves phrases like "he met with an accident and is a bit hurt," maintaining a degree of ambidexterity even when questioned by a curious family member.

In the wake of British colonization and the advent of Christianity, a profound transformation has swept through Mizo cultural practices, traditional beliefs, and overall way of life. While the practice of sending messengers or zualko endures, the rituals and ceremonies associated with the response to death and accidents have undergone a noteworthy transformation. The traditional funerals deeply embedded in Mizo cultural practices have gradually made way for Christian funeral rites.

This reflects not only a change in religious orientation but also a broader reconfiguration of cultural norms and expression. The outbreak of television, mobile phones, and internet connectivity, coupled with the advent of smartphones, has sculpted a new technological horizon in this serene region. Central to this technological renaissance is the remarkable emergence of social media in contemporary Mizoram.

Social media platforms have become ubiquitous. The accessibility of these platforms has transformed the way Mizo connect, communicate, and share.

In the digital age, the traditional practice of zualko is no longer prominent as it is now replaced by more effective and faster communication methods like messaging platforms. The Zualko tradition is slowly losing its significance but stands as a poignant reminder of the resilience and dynamism inherent in Mizo cultural evolution. Through a thoughtful and inclusive approach, Mizoram continues to celebrate its cultural tapestry by embracing the opportunity presented by the digital age.

The end of the twentieth century also witnessed a major shift in women's roles. More educational opportunities led women to enter institutions of higher learning, professions, and government service. Economic reforms that started after 1990 offered women new avenues in employment, particularly in urban settings. Women began taking up roles such as teachers, physicians, journalists, administrators, and entrepreneurs. These achievements were not testimonies of individual success but were instead a result of years of struggle that began with earlier historical occurrences.



However, this progress was not consistent. Rural women from low castes and oppressed classes may well have continued to suffer from poverty, unpaid domestic labor, and restricted mobility. Their experiences remind us that there cannot be one story of the history of women of India. Nevertheless, one reality holds strong: Indian women ceased to be invisible in the story of the nation in the year 2000. The struggle in Mata Amritanandamayi's life—the freedom struggle, constitutional equality, protest, social reform—was not just a personal thing for women. It made Indian democracy stronger in a way. "A country that becomes attuned to its women becomes a just, compassionate, and inclusive one in return."

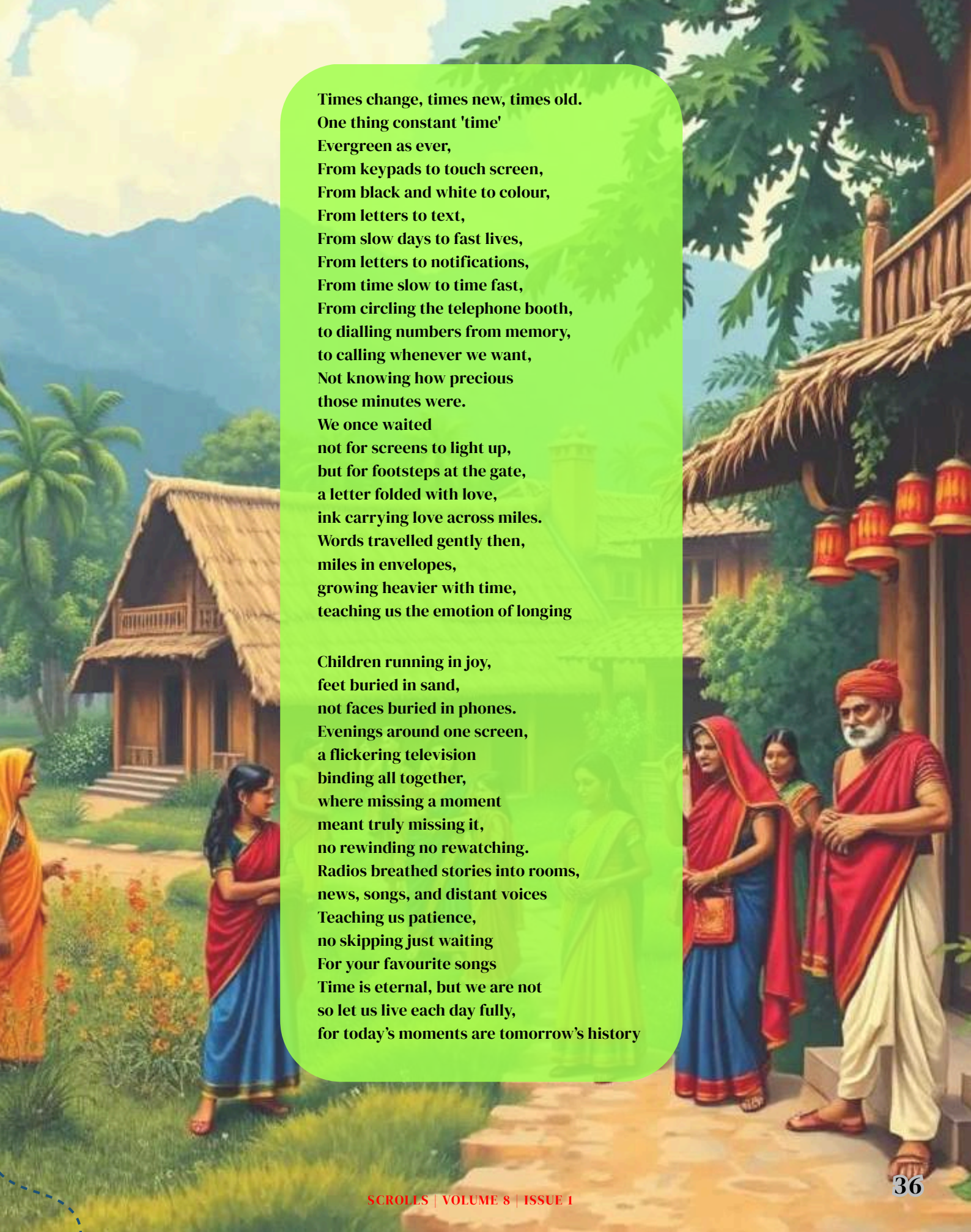
Men, this history teaches an important lesson. The story of womanhood has never been one of taking power from men but of sharing in it. Every time a woman has been given responsibility for protest, for leadership, for education, progress has ensued. For the woman, this history serves as a reminder that rights came not in a neat package with a bow but were struggled for with courage and patience.

In conclusion to the Indian Happenstance from the years 1900 to 2000, we learn that women did not wait to bring change but brought it themselves. It has happened in reality to challenge the conscience of the nation, where women have proven that power does not depend on one's gender; it depends on whether one has the heart to stand up to the call of history when it comes.



Times change, times new, times old.
 One thing constant 'time'
 Evergreen as ever,
 From keypads to touch screen,
 From black and white to colour,
 From letters to text,
 From slow days to fast lives,
 From letters to notifications,
 From time slow to time fast,
 From circling the telephone booth,
 to dialling numbers from memory,
 to calling whenever we want,
 Not knowing how precious
 those minutes were.
 We once waited
 not for screens to light up,
 but for footsteps at the gate,
 a letter folded with love,
 ink carrying love across miles.
 Words travelled gently then,
 miles in envelopes,
 growing heavier with time,
 teaching us the emotion of longing

Children running in joy,
 feet buried in sand,
 not faces buried in phones.
 Evenings around one screen,
 a flickering television
 binding all together,
 where missing a moment
 meant truly missing it,
 no rewinding no rewatching.
 Radios breathed stories into rooms,
 news, songs, and distant voices
 Teaching us patience,
 no skipping just waiting
 For your favourite songs
 Time is eternal, but we are not
 so let us live each day fully,
 for today's moments are tomorrow's history



A TIME CAPSULE: 1900S TO 2000S

Jenix Christie Barwa

24HSPA13

IV SEM BA HSPSSO

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We put a box in the ground, and it got covered up by the dirt and dust of years. The box was hidden beneath all that dust of years.

Sealed with hopes, with ink, with dreams and fears.

The clock stood still. Time just kept going on. The clock was not moving. Time was still passing by. The clock stood still.

From gaslit streets to the digital dawn.

In the 1900s the world walked really slowly. People did things at a pace back then. The world was a different place, and the world walked slow. Everything about the world walked slow.

The steam was like a breath of air that made the old cobblestones seem alive. These cobblestones were lying low on the ground. The steam made them look like they were coming back to life.

Letters just sat there for weeks waiting for someone to actually read them, letters that had been written with care.

Dreams were made by people, not some red string. People actually sat down. Worked on making these dreams happen with their own hands, not just some red thread. Dreams were created by hands that cared, not threads of red that did not really mean anything.

People tipped their hats. The radios were talking.

Voices were really loud. They crackled through all the smoke. The smoke was everywhere. The voices were coming through it.

Wars were written in blood and ash; this is what people say about wars. Wars are really bad. They leave a lot of destruction behind. The ground is covered in blood and ash when there is a war. Wars are very sad. They make a lot of people unhappy. The memory of wars stays with people for a time, and it is all about blood and ash.

Hope still existed after every fight. Hope managed to survive each clash. The brutal clash was very tough. Hope survived.

The 1950s were a simple time; everything was in black and white.

The televisions kept flickering all through the night. The televisions were really annoying because the televisions would not stop flickering.

The milk bottles clinked when the first light of the day came.

The future looked really good, and it was shining like something made of chrome; it was so bright. The future was very promising.

The 60s were a time when people were always on the move; the 60s had a lot of energy. People in the 60s were not happy to stay in one place; the 60s were about change.

Change was something that you could hear loud and clear on every street. The sound of change was echoing around; it was really loud on every street, and you could not miss it. This change was loud on every street.

People sang about peace. They did not follow the old rules like they used to. Peace was really important to them. They wanted to make sure everyone knew that peace was what they were looking for. The old rules were bent so that peace could be the thing that people thought about.

History was really affected when people disagreed. History is full of moments, like that one where history changed because of people who spoke out against the norm. The effects of history are still felt today.

By the 1980s the skies were filled with neon. It was a cool thing to see neon was everywhere. The neon lights were so bright; neon made everything look amazing.

The music on cassette tapes was really something that teenagers used to listen to when they were feeling down. Cassette tapes carried the cries you know, the sounds of teenagers expressing their feelings. It was like cassette tapes were a way for teenagers to let it all out to cry and scream and just be themselves.

The computers had these lights that looked like eyes, and they blinked.

A quiet start to grand replies.

Then came the 2000s. They were a fast and wide time. The 2000s brought a lot of changes. The 2000s were very exciting for people. The world got really small. We would look at it on these tiny screens that we could slide around with our fingers.

Voices came out fast when I did a single click; the voices just appeared all of a sudden with that one click of the mouse.

Time itself became really thin. It moved very quickly. Time was not like it used to be; it was moving at a pace. The way time was passing was very noticeable. Time was going by fast.

We open the capsule. It is full of dust and all sorts of other things. The dust is everywhere; it is really something to see when we open the capsule.

Photographs, a record, and a phone call stalled.

From ink to code, from slow to fast,

The future is talking to us through things that happened a time ago. We can hear what the future is saying when we think about the past. The future and the past are connected in a way that makes the whisper to us about what is going to happen.

Time does not stay; it just keeps going on.

Yet in this box, the century glows—

A thousand lives, one ticking thread,

From what we dreamed to what we said.

INDIA AND USSR

(1940S – 1991)

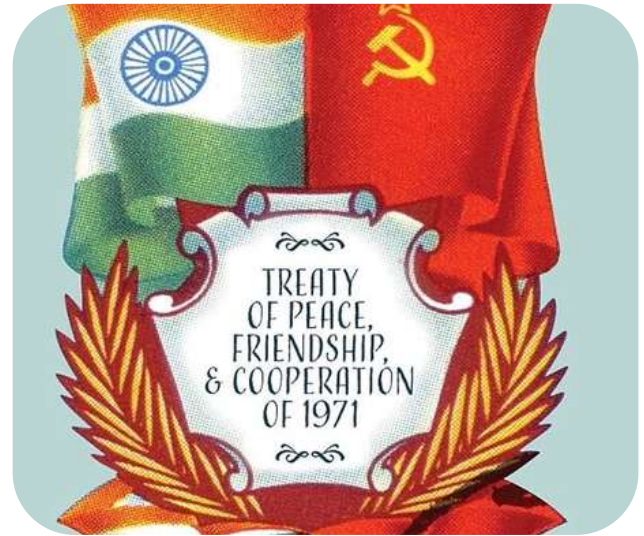
T. Lianmuanthang

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28

Between the year 1945 to 1991, the world witnessed two power blocs; the United States (US) and USSR (USSR) entangled in Cold War. India did not voluntarily join the Cold War, but was seen as taking the sides of the USSR. India chooses USSR as the relationship between them grew closer after India's independence and having shared a common interest in anti-imperialism, economic development and political independence. The two countries gradually grew closer and shared a strong bond between them. India chooses the path of non-alignment to safeguard its sovereignty and strategic autonomy but the non-alignment did not mean complete isolation. India engaged in major global powers in national interest thus making USSR it's most reliable international power.



Initially, relations between India and the USSR began around 1947 when India gained independence from British colonial rule. The relationship was cautious due to ideological differences, with India being a democratic state and the USSR a communist one. Cooperation deepened in the 1950s as both countries opposed colonialism, which helped strengthen their bond.

The relationship reached a high point in 1971 when, under the leadership of Prime Minister Indira Gandhi and Soviet leader Leonid Brezhnev, the Indo-Soviet Treaty of Peace, Friendship and Cooperation was signed on 9 August 1971 in New Delhi by India's External Affairs Minister Sardar Swaran Singh and Soviet Foreign Minister Andrei A. Gromyko, formalising long-term political and strategic cooperation. This treaty provided political and strategic assurance.

The relation between India and USSR had a lasting impact for India. The USSR helped India in terms of Defence, Economic and Diplomatic spheres.

The USSR influenced India's development strategy in building the nation, particularly the introduction of the Five-Year Plan under the leadership of Jawaharlal Nehru, which helped India building its own product emphasizing on the industrialization of India.

Famous industries like the Bhilai and Bokaro Steel Plant are being set up with the help of USSR making India into one global trade hub in international market. The Rupee-Rouble trade arrangement allowed India and USSR to do their trade in their own currencies instead of the US Dollar Currency thus reducing India's dependence on Western controlled foreign exchange protect the dignity of India economy.

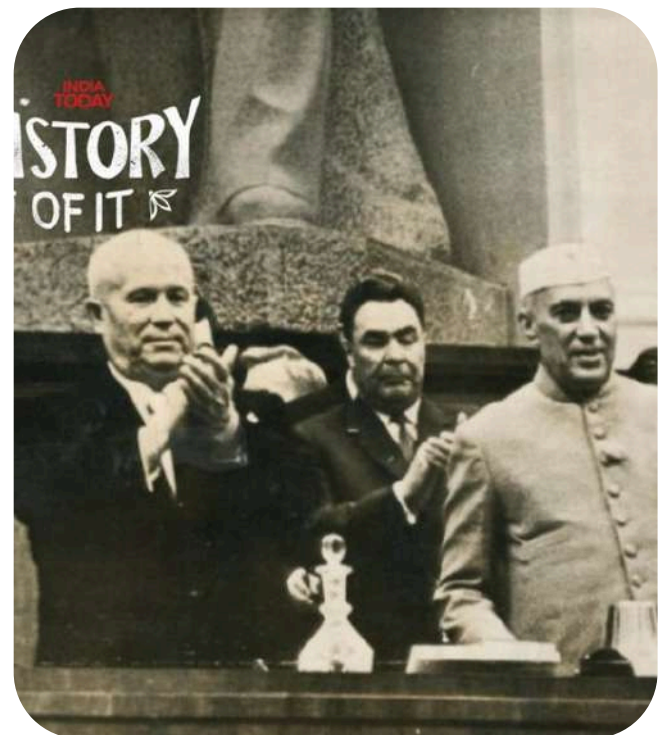


In defence, the USSR became the major supplier of arms and ammunition thereby strengthening India's military power. USSR provided MiG fighter aircraft, tanks, submarines, and air defence systems. The support given by USSR during the Indo-Pak War, 1971 was a crucial point when USSR used its Veto Power at the UN Council to shut down USA and China interference on the ongoing war; thus, enabling India's victory in the Indo-Pak War, 1971.

Ideologically, USSR's socialist ideas inspired India in the making of the constitution, particularly the Directive Principles of State Policy, reinforcing the vision of the welfare state. By the late 1980s, USSR was facing political instability and economic stagnation. Mikhail Gorbachev failed to revive the system and initially begin the fall of the USSR.

By 25 December 1991 the Soviet Hammer and Pickle flag was lowered from the Kremlin for the last time and the race for the Cold War end marking the Rise of Russia. For India, it is a tragic loss as it lost its trusted partner, disruption in defence and trade ties, and the need to reorient foreign policy, which later evolved into renewed cooperation with Russia. Therefore, leading India and Russia to sign a new treaty, Treaty of Friendship and Cooperation in 1993.

The relationship between India–Soviet Union were based on mutual trust and strategic cooperation, benefiting India's economic development, defence strength, and diplomatic independence during the Cold War. Although the collapse of the USSR ended this partnership, its legacy continues through India's industrial base, defence systems, and sustained engagement with Russia, making it a defining chapter in India's foreign policy history.



FROM EARTH TO ORBIT: A SUPERPOWER SHOWDOWN

Imtisalang Jamir

23HSPS15

VI SEM BA HSPS

29

After the end of World War II, a new conflict began to emerge, known as the Cold War struggle between two nation-states, the Soviet Union (USSR) and the United States (US). For many years, both countries competed through physical battles, technological advancements, and diplomatic engagements. By 1960, the battles extended beyond Earth. Space became a new area of competition because controlling it could provide military advantages and demonstrate technological superiority. From the start, the Space Race was part of this ideological struggle between the two countries, as they believed their system was stronger and better. As a result, it became another way for the superpowers to compete for global influence

On October 4, 1957, the Soviet Union launched Sputnik 1, the first Earth-orbiting satellite in history. Followed by that, the USSR also launched Sputnik 2, carrying a dog, Laika, becoming the first living organism to orbit. This event shocked the United States, as it not only signalled Soviet technological superiority but also raised the fear that the USSR could also deliver nuclear weapons deep into U.S. territory. In 1958, the US entered the space race and launched Explorer I, its first satellite, followed by the establishment of the National Aeronautics and Space Administration (NASA). At the same time, U.S. President Dwight D. Eisenhower also approved secret military programs, including the Corona satellite project, which was designed to spy on Soviet military activities from space.

The Space Race escalated further when the Soviets achieved another clear triumph in the space race. In April 1961, Yuri Gagarin became the first human to orbit Earth aboard Vostok 1. The United States responded with the first American in space, Alan Shepard, aboard the Mercury-Redstone 3 in May 1961. USSR also sent Valentina Tereshkova, the first woman in space and Alexei Leonov, the first to leave his spacecraft and conduct a 12-minute spacewalk. Determined to regain prestige, President John F. Kennedy announced in 1961 that the U.S. would land a man on the Moon before the decade ended. And finally, on July 20, 1969, Apollo 11 succeeded in landing astronauts Neil Armstrong, Buzz Aldrin, and Michael Collins on the Moon. Broadcast live around the world, this achievement symbolized a decisive American victory in the Space Race, marking a turning point in Cold War history.



Looking back, it is hard to imagine the two global superpowers spending billions of dollars on space exploration in an attempt to “outdo” each other. However, within the context of the Cold War, space emerged as one of the most critical battlegrounds of ideological and technological competition. The message sent by superior scientific equipment led people to many other conclusions, specifically military capabilities. Apollo 11’s success solidified the United States’ position in the global community, leaving behind all previous Soviet successes.

For the American public, the event generated a sense of pride and national unity. While Cold War tensions were in no way reduced, American citizens regained confidence that they belonged to the “superior” nation. Ultimately, the Space Race proved to be a contest whose significance surpassed that of any conventional battlefield, with the Moon landing marking a decisive American victory.



EMPIRES TO NATIONS: A TRANSFORMATION OF A CENTURY

Yash Kumar

24HSPA37

IV SEM BA HSPSSO

30

INTRODUCTION:

The twentieth century was one of the most transformative times that have occurred throughout human history. If the twentieth century had been sealed in a time capsule, the most significant, powerful, and lasting message that would emerge from the capsule would be that there was a major transition from the system of empires that exercised control over the majority of the globe to a system based on the principle of national self-determination. Empires across all continents came to an end and were replaced by new, independent countries that brought about new political boundaries, identities, and relationships to the world. This process of transforming empires into countries was a major shift in the history of the world and was the beginning of a new international order.

At the turn of the twentieth century, there were many empires that governed most of the world. The majority of Asia, Africa, and the Middle East were ruled by European governments. The power and authority of empires were exercised through political, economic, and cultural domination over the native peoples. The empires exercised a type of control and restricted their subjects from having political freedom or any form of self-government. The wealth and resources from the colonies were essential to the empire's economy, and the native culture and systems of government were typically suppressed or ignored. However, within the framework of the empire's control, the ideas of nationalism, political rights, and collective identity were developing.

IMPERIAL POWER AFTER THE FIRST TWO WORLD WARS:

The First and Second World Wars were extremely important historical events that weakened the imperial powers of Europe. Even before the end of WWI, European empires were suffering economically and militarily, and they relied heavily on their colonies for soldiers, workers, and supplies during both World Wars. As a result, awareness among colonized peoples of their political rights and the demand for equality increased dramatically. The contradiction between fighting wars to liberate people and maintaining domination over colonized peoples through colonialism became more apparent, as did the growing demand for independence. In the decades following both World Wars, across the many nations and empires of the world, we found nationalist movements growing, not just from political leaders but also from students, workers, writers, and

everyday citizens. The fight against the empire was not just a political one but also a cultural and psychological awakening of people and nations that desired independence as a symbol of dignity, identity, and the right of people to determine their own future. The idea of a nation provided a common vision of unity, allowing formerly separate and divided communities to come together for a common cause.

Just after World War II, the world was flooded with decolonized countries from around the globe. As a result, many of the longest-lasting empires in history began to disintegrate. At first, many of these new countries would not have had steady economic stability due to colonialism. New nations and states also had a multitude of obstacles to becoming recognized as independent countries, such as underdevelopment economically, insufficient political stability, ethnic conflict, and arbitrary borders set by the colonizers, which did not align with historical and cultural boundaries. Furthermore, the building of a nation became a complex, ongoing, and ever-evolving process for many decolonized nations rather than becoming an event that decolonized nations would commemorate (i.e., Independence Day).



CONCLUSION:

The twentieth century provides valuable lessons through the perspective of a historical time capsule. It demonstrates that historical transitions are complex, ongoing processes rather than immediate, quick events; the transition from empires to nations was marked by struggle, sacrifice, and perseverance as well as periods of high expectation and great disappointment, unity and disunity, and advancement and retreat. However, at its center, this transformation represented humanity's mutual desire for freedom and self-determination.

Therefore, as evidenced by the Twentieth Century's transformation from Empires to Nations: A Century of Change, this unique period in history produced one of the greatest shifts of modern-day history and leaves for subsequent generations an important legacy in that it teaches us about the cost associated with attaining freedom, the challenges of having your own independence, and the importance of having your own self-determination. The story of how nations became liberated from empires will continue to inform our worldview into the future.



SITE: FROM SPACE TO VILLAGES IN INDIA

Rithik Shetty
23HSPS26
VI SEM BA HSPS

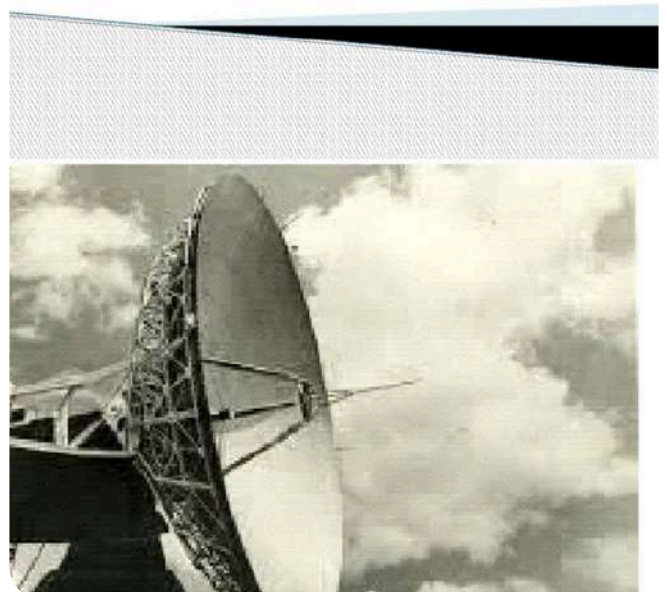
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Imagine the condition of India in the 1970s. The images that may occur to your mind are political and economic crisis, 'The Emergency(1975-1977)', Smiling Buddha, Angry Young Man of Amitabh Bacchan and many more. While all of this chaos was unraveling, there was one initiative that is not spoken about often but had a significant impact on broadcasting technology, rural development, India-US relations, which was SITE (Satellite Instructional Television Experiment). At first glance this may feel out of place because of all the political turmoil happening during this period, but it is one of the most successful initiative.

WHAT WAS SITE?

SITE was a joint and collaborative initiative between ISRO and NASA. This initiative brought space technology to rural areas in India. SITE basically is a broadcasting technology which forms the foundation for later broadcasting industry in India. It focused on broadcasting television programmes on developmental topics like: agriculture, health, hygiene, and family planning. It was done through NASA's ATS-6 Satellite and broadcasting was done for around 2400 villages across six states in India.

SITE (Satellite Instructional Television Experiment)



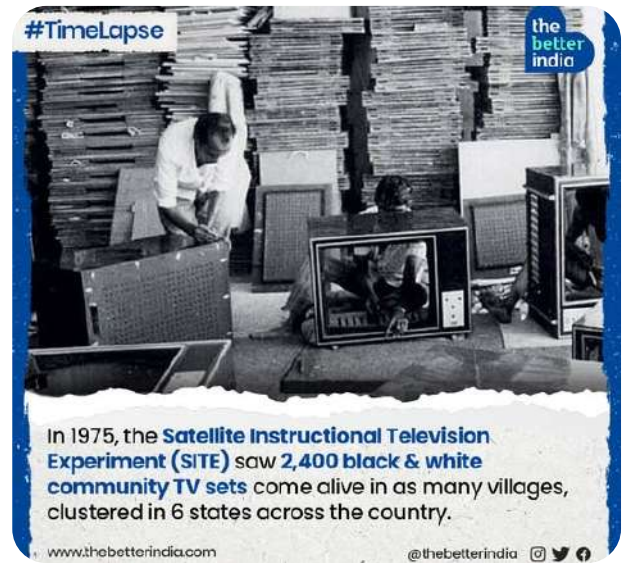
IMPACT ON DIPLOMACY

During the 1970s, India was having a political crisis along with Cold War between US and USSR. India, as one of the founding member of NAM was not ready to join either blocs. But SITE Initiative was a collaboration with US which raised question on India's commitment to NAM principles. Despite that, this technological collaboration was made and proved to be a success. It also showcases how collaboration on development of technology can be made without having to join any of the bloc. SITE became an example of "space diplomacy" during the 1970s when there was a space race between the two superpowers. It displayed how national interests can be fulfilled without political appeasement. It marked the moment when space technology was being used for public welfare.

IMPACT ON TECHNOLOGY

SITE also influenced the technological development of India like, INSAT (Indian National Satellite System) which went onto become one of the largest domestic communication systems in Asia. Because of SITE, by the early 1980s, televisions became a mass medium across both rural and urban areas. It reshaped the role of Televisions from entertainment to a nation-building exercise.

SITE was primarily analog but can be said to have laid foundation for the digital era that was going to usher in the 2000s. It became the starting point of the communication revolution that will significantly improve India's communication, broadcast and space technology sectors.

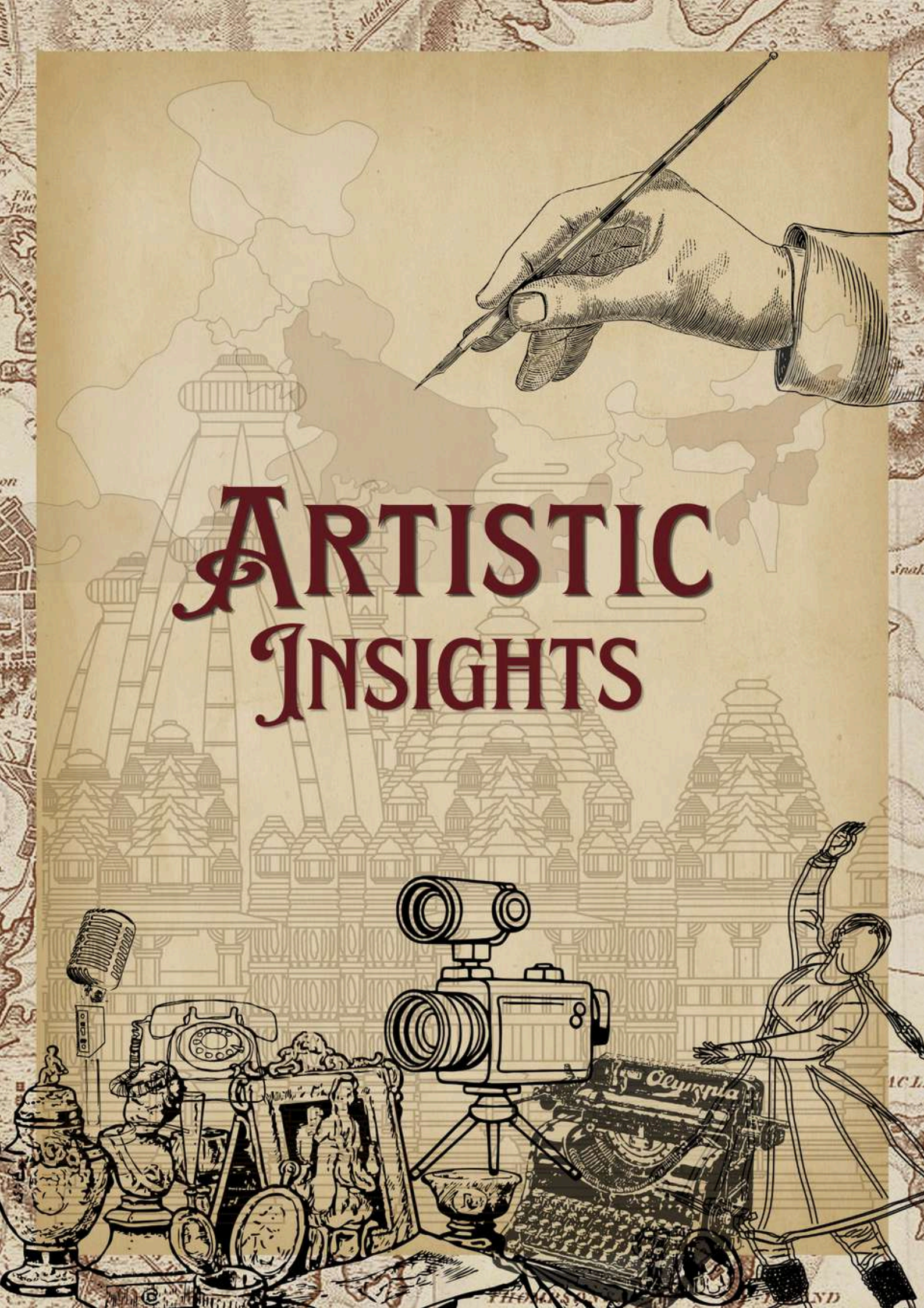


CONCLUSION

SITE was a silent development in both the diplomacy and technological advancement of India. It's importance was overshadowed by 'The Emergency of 1975' and the other political and economic crisis at that time. SITE showcased to the world how collaboration on space tech development can be done while being non-aligned politically. India set a benchmark in space diplomacy and diplomacy based on one's own national interest, rather than appeasing a stronger international partner. And not only the fields of diplomacy and technology, SITE also had an impact on the society by providing availability of broadcast to rural areas and creating an inclusive and progressive society making sure that educational awareness is reaching all the citizens of India. In Conclusion, SITE proved that the technology of space can be harnessed not only for power but also for the people.



ARTISTIC INSIGHTS





H. Shailja
25HSPA20



Venice Thongbam
23HSPS38

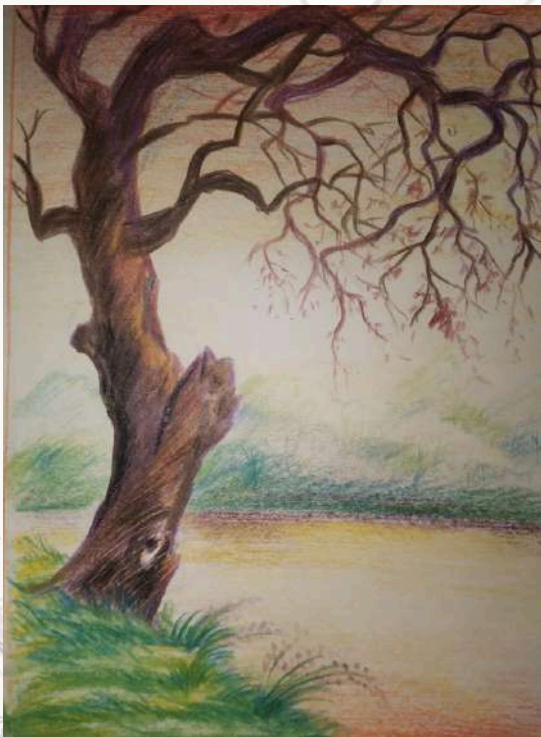


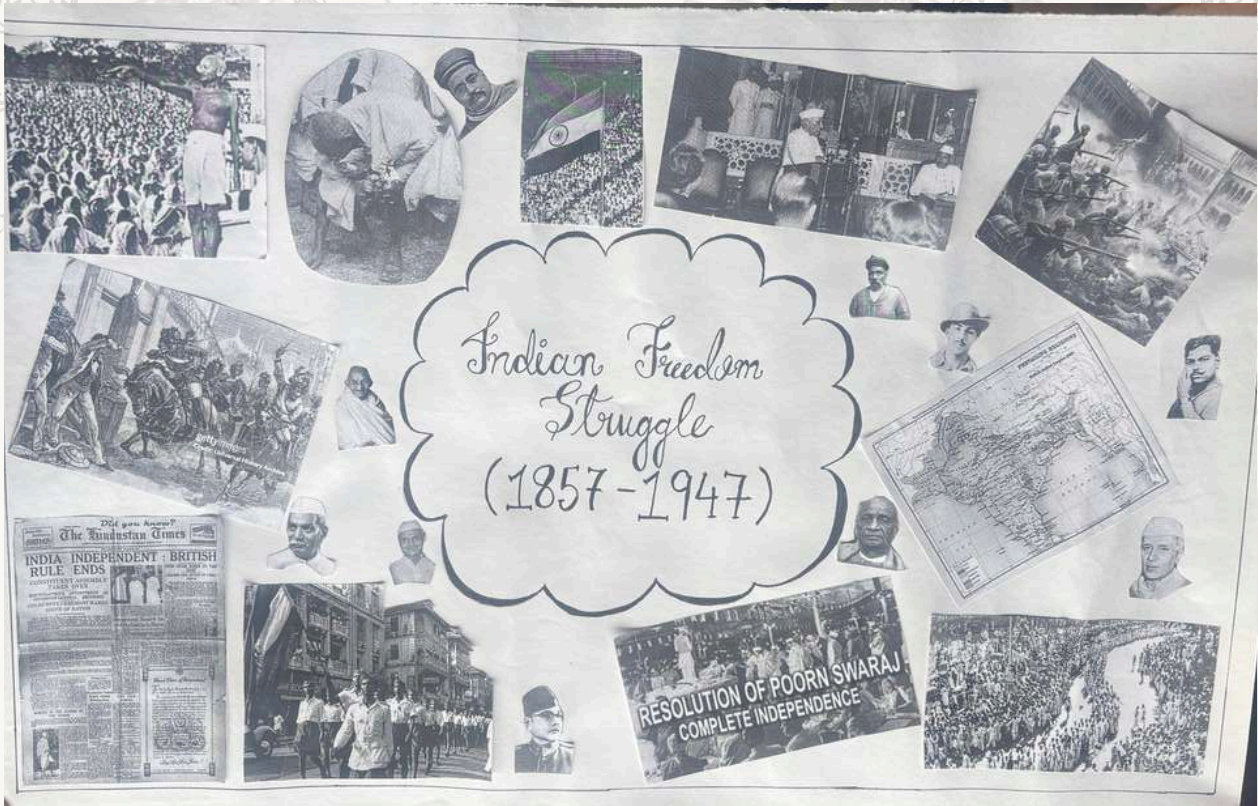
Venice Thongbam
23HSPS38



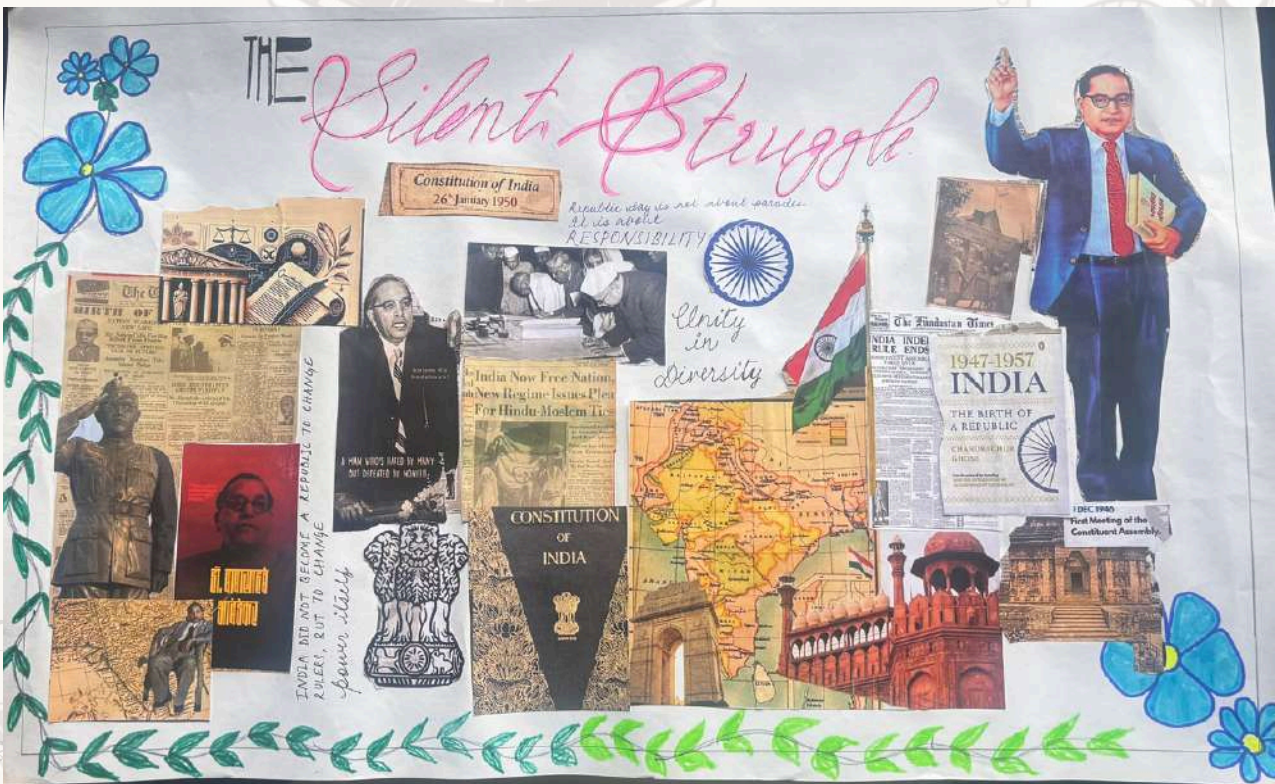


Venice Thongbam
23HSPS38





Students of II Sem BA HSPSSO





Students of II Sem BA HSPSSO





ANNUAL
REPORTS

Department and Club Reports

From Curiosity to Career: A Life in Historical Research

Mr. Johny Lallawmzuala Ngente, Research Scholar from the Department of History and Ethnography, Mizoram University. Delivered a lecture to inspire undergraduate students to explore opportunities in historical research by engaging with an experienced scholar. The programme aimed to nurture curiosity, provide practical guidance on building a career in history, and equip students with valuable insights into academic writing and research practices, thereby fostering a passion for scholarly inquiry and excellence.



Echoes of Partition: Documentary Screening on the Partition of India

The first documentary screened was “Going Back to Pakistan: 70 Years After Partition | Witness Documentary”. This film chronicled the life of Mr. Krishna Khanna, who was forced to leave his hometown in Pakistan and migrate to India during the time of Partition. There was a talk session led by Ms. Anjali Bajaj, who shared unique insights about the Partition. She explained how Muhammad Ali Jinnah was determined to create a separate state for Muslims and remained unconvinced by the Indian National Congress to give up the idea of Partition



Archaeology & Science: Excavation Methods Case Study & Technological Advancements

Ms. Blessy Babu, PG Scholar Dept. of Ancient Indian History, Culture & Archaeology, Deccan College Post-Graduate & Research Institute, Deemed to be University, Pune conducted a session on archeology and science. The session highlighted excavation methods, case studies like Keezhadi, and scientific techniques such as carbon dating in understanding human history and cultural development. It also explored branches of archaeology and emphasized its role in heritage preservation and career opportunities. Overall, the program enhanced students' appreciation of archaeology and encouraged engagement in research and fieldwork.



Bengaluru, Karnataka, India
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Department and Club Reports

The Upskill Advantage

Staying Ahead in a Fast-Changing World

Mr. Sangeeth Rojy, HR Business Process Lead at Tata Consultancy Services presented a lecture on how to acquire valuable insights into corporate life and work culture, helping them bridge the gap between academic knowledge and professional expectations. Learn from real-world examples of companies like Samsung and Apple, illustrating the need for adaptability and innovation in personal and professional growth. Feel motivated to approach their future careers with greater confidence, adaptability, and a proactive attitude toward change.



Workshop on Ashokan Brahmi Script

Dr. Gautam Jantakal, Numismatist, Centre for Numismatic Studies, Bengaluru conducted a workshop that offered students not only valuable theoretical insights into the history of Indian scripts but also a rare opportunity to develop basic skills in reading and writing Brahmi. It proved to be an enriching experience that deepened their understanding of India's epigraphical heritage. Many students reflected that the session enhanced their awareness of the cultural and linguistic continuity in India, linking proto-writing, Indus symbols, and Brahmi to later developments.



Workshop on Traditional Games

The Department of History at Kristu Jayanti University organized a seminar on Traditional Games led by Ms. Immaculate Antony. Through interactive games like Sea and Shore, Catch and Throw, Tower of Brahma, and Nine Men Morris, she demonstrated their role in improving listening, logic, and social skills. The session emphasized the importance of reviving traditional games and their relevance in fostering connection and mental development.



Department and Club Reports



Nepal at the crossroads: The Challenges of Democracy, Demography and Diplomacy

Dr Nishchal Pandey, Director, Centre for South Asian Studies, Kathmandu and Adjunct professor, NIAS, sir gave a lecture on Nepal at the crossroads. The programme successfully enhanced students' understanding of democracy, diplomacy, and regional studies, bridging classroom learning with real-world developments. It provided a forum for the students to learn about a crisis from first hand informations rather than the fake newses spreading across globally. The session helped students to involve in topics like international relations.

Turning raw data into impactful visual stories

The workshop effectively introduced students to the concept of data visualization and its relevance in academic and real-world applications. Ms. Kezhiah's explanation of the fundamentals of data visualization helped students understand the transformation of raw data into meaningful visuals. Mr. Niknang's session on data scraping and analysis demonstrated how different tools can be efficiently used to organize and process information within a short span of time. Ms. Catherine's discussion on data storytelling offered a deeper understanding of visual narrative techniques



History Charades and Pictionary

The History Club organized a class activity on 17th December 2025 in H305 for 2nd year HSPSSO students. Divided into two teams, students played a clue-based game on historical topics across eight rounds. With enthusiastic participation and teamwork, Team B emerged as the winner. The event fostered excitement, cooperation, and team spirit among students.



Department and Club Reports

Collage Making Workshop

The activity was collage making on the theme of Republic Day. The students were given 40 mins to decorate the charts and paste pictures. The session helped the students to understand their team mates and be creative. The event sparked a sense of team spirit and time management in the students. Students showed immense creativity in portraying the given theme in the form of collage. Students used various materials like chart paper, art essentials, newspaper clippings, etc to depict the ethos and importance of Republic Day.



State of Pakistan in 2026: Military Power and Political Control

The discussion on Pakistan's hybrid regime, use of legal mechanisms, and the role of the military in controlling political, economic, and social spheres delivered by Prof. Ajay Darshan Behera, Director, MMAJ Academy of International Studies, Jamia Millia Islamia University, New Delhi was particularly engaging and relevant. Real-time examples, such as the removal of Imran Khan and judicial amendments, enhanced clarity and critical understanding.



The Indus Water Treaty and the India – Pakistan Relations – Past Legacies and Future Fault Lines

The lecture by Dr. Uttam Kumar Sinha, Manohar Parrikar Institute for Defence Studies and Analysis helped the students to understand the historical evolution and strategic significance of the Indus water Treaty in shaping India – Pakistan Relations. To critically examine emerging challenges, conflicts, and future geopolitical fault lines related to transboundary water governance in South Asia. The session helped students to develop a deeper understanding of the Indus Water Treaty and its historical and political context And helped enhance students' critical thinking on contemporary challenges.



Department and Club Reports

Workshop on Traditional Games

The workshop was organized by Ms. Immaculate Antony, Founder, Ima recreation, Bengaluru. The primary objective of the session was to introduce students to traditional games and to highlight their historical and cultural significance. The programme aimed to provide knowledge about traditional games through gamification, making the learning process both engaging and interactive. It also sought to raise students' awareness of the importance of preserving traditional recreational practices passed down through generations.



Bengaluru, Karnataka
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Bengaluru, Karnataka 560077
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Monday, 09/03/2026

Internship Orientation

Students of the final year BA HSPS presented an internship summary for students of the second year BA HSPSSO. The main objective of the session was to provide information regarding internship opportunities, the process, and challenges. Students shared that the session helped them to choose their domain subject and cleared their confusion about institutions. The event turned out to be a success and also a good opportunity for growth in the third-year students.



Lecture on The US–Iran War

The lecture was addressed by D.Suba Chandran, Dean, School of conflict and security studies, NIAS. The objective of the lecture was to provide students with an understanding of the geopolitical tensions between the United States and Iran and their implications for global politics, security, and international relations. The session aimed to analyze the conflict through an interdisciplinary approach connecting history, geography, economics, and international law.



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Department and Club Reports



Pakistan, Afghanistan, and the Durand Line: Conflict across a Contested Border

D.Suba Chandran, Dean, School of conflict and security studies, NIAS. Gave a talk about the Pakistan Afghanistan conflict. The objective of the lecture was to provide students with a comprehensive understanding of the geopolitical, historical, and sociological dimensions of the conflict between Pakistan and Afghanistan, with special focus on the Durand Line. The session aimed to analyse how colonial legacies, ethnic identities, and security concerns continue to shape regional instability.

Rethinking the World of Europe in a New World (Un) order

Prof. Dr. Peter Hefele, Policy Director, Wilfred Martens Center for European Studies addressed an audience about the importance of EU. The lecture helped the students to know about the Major challenges Europe is facing today and What it means to the defence and working of Europe and How Europe has adjusted to these changes. It helped the students to know about the EU's decision making, difficulties faced and political polarization

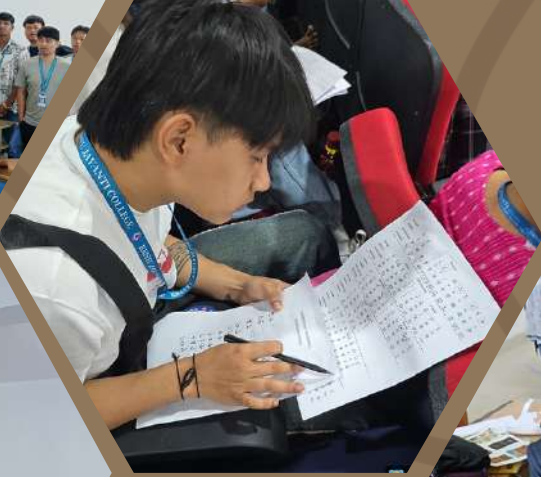


Experiential Field Visit for second year BA HSPSSO

Experiential field visit to the India Foundation for the Arts (IFA) Archives in Bengaluru. This educational excursion aimed to bridge classroom learning with real-world exposure to the processes and significance of cultural archiving in India. Exposure to a wide variety of archival materials highlighted the importance of capturing diverse artistic and cultural expressions, especially from marginalized communities and regional contexts often underrepresented in mainstream historical narratives.



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VOLUNTEERS 2025-26



ANANDITA DAS
23HSPS03



EMIDA DHAR
23HSPS10



T JENNY
23HSPS33



PARISHMITA KYASHYAP
23HSPS23



BALAJI V S
23HSPS07



DHANUSH N
23HSPS45



HARSHAL
23HSPS11



ARUN M
23HSPS06



NITHIN A
23HSPS22



PROGRAMMES OFFERED

SCHOOL OF COMMERCE, ACCOUNTING & FINANCE

M.Com.

- Financial Analysis
- International Taxation & Applied Finance

M.Sc. Economics

B.Com.

- Bachelor of Commerce
- Logistics and Supply Chain Management
- Business Process Management
- Professional Accounting
- International Finance and Accounting (ACCA Integrated)
- Business Analytics
- Strategic Finance (CMA Integrated)
- International Business and Finance (CPA Integrated)
- Investment Banking
- Blockchain & Fintech
- Enterprise Resource Management (SAP Integrated)
- Banking, Financial Services and Insurance

B.Sc.

- Applied Economics

INSTITUTE OF MANAGEMENT

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- Master of Business Administration
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- Business Analytics
- Fintech • International Business
- Strategic Finance
- **Executive MBA Strategy and Leadership***

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- Enterprise Resource Management (SAP Integrated)
- Healthcare Management
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- **Postgraduate Diploma in Business Administration**

SCHOOL OF HUMANITIES & SOCIAL SCIENCES

MA

- English Literature • Media & Communication
- Public Policy and International Relations

M.Sc.

- Psychology • Counselling Psychology
- Clinical Psychology
- Human Resource Development Psychology

MSW Master of Social Work

B.Sc. Visual Communication • Psychology

BA

- English Literature • Media & Communication
- History & Political Science
- Psychology & English Literature
- Political Science & Sociology

4 year **Integrated Teacher Education Programme (ITEP)***

SCHOOL OF BIOLOGICAL & FORENSIC SCIENCES

M.Sc.

- Biotechnology • Microbiology • Biochemistry
- Forensic Science • Bioinformatics
- Digital Forensics & Information Security

B.Sc.

- Forensic Science
- Biotechnology & Genetics
- Microbiology & Genetics
- Biotechnology & Biochemistry
- Biotechnology & Botany
- Forensic Science & Biotechnology
- Forensic Science & Biochemistry
- Forensic Science & Criminology
- Forensic Science & Computer Science

Bachelor of Physician Associate studies (BPA)*

*Programme will be offered subject to approval of respective Statutory bodies

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- Biotechnology • Microbiology • Biochemistry • Forensic Science • Computer Science • Data Science
- Computer Applications • Physics • Commerce • Economics • English Literature • Psychology • Clinical Psychology
- Counselling Psychology • Media and Communication • Public Administration • Social Work • Management

INSTITUTE OF TECHNOLOGY

MCA Master of Computer Applications

M.Sc. Data Science • Cyber Security

SCHOOL OF COMPUTATIONAL & PHYSICAL SCIENCES

M.Sc.

- Physics • Applied Statistics and Data Analytics

BCA

- Bachelor of Computer Applications
- Analytics • Cloud Computing
- Cyber Security • Internet of Things

B.Sc.

- Data Science
- Artificial Intelligence & Machine Learning
- Blockchain Technology
- Quantum Computing
- Animation and Game Design
- Computer Science & Electronics
- Computer Science & Mathematics
- Computer Science & Physics
- Physics & Mathematics
- Computer Science & Statistics
- **Postgraduate Diploma in Data Analytics**

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B.Com LL.B.(H)

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LLM IPR and Technology Law

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