

CHRONICLE

2021-2022

Socio-Cultural History of Punjab



VOLUME 7

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MESSAGE FROM THE PRINCIPAL



It is a veritable pleasure that the Department of History is releasing the seventh edition of its e-journal “Chronicle”. This brilliant initiative was started by the Department in the golden jubilee year of the college to commemorate the long and eventful journey of this esteemed institution. The main objective behind this endeavour was to provide a platform to the students of the department for their innate creative abilities and for voicing their concerns. I felicitate the students, faculty members and editorial team for striving to continue this tradition. I extend my best wishes for the future and hope that with Mata Sundriji’s blessings the department will reach new heights.

Dr. Harpreet Kaur

Principal

EDITORIAL

Chronicle, the annual Departmental E- journal of the Department of History, Mata Sundri College For Women, is a platform which caters to the creative temperament of the students by featuring their submissions through articles, poetry, paintings, and photographs. On behalf of the Department, we hereby present to you the seventh edition of Chronicle. Though the pandemic disrupted college life and the events associated with it, what it could not kill was the spirit and enthusiasm of students and teachers alike who worked tirelessly to bring out this E-journal. It is a product of the efforts made by the students of the Department under the able guidance of our faculty members. This year's edition would not have been possible without the motivation provided by our teacher-in-charge, Dr. Daljit Kaur. We were consistently mentored by Dr. Rupali Bhalla Mathur and Mr. Satveer Singh who provided us with all kinds of material, ideas and help. We are also highly grateful to the students who participated with great vigor and displayed unmatched hard work.

Punjab has always been a point of discussion in the history of India. Various battles were fought in Punjab, the foundation of Sikhism took place and the partition which affected this region, how can we forget all these events which happened in the history of India. So, the students of the Department of History took an initiative in reflecting upon the society, culture, and religion of this beautiful land. Punjab as we all know is famous for its rich culture. The folklores and tales of this agrarian beauty have always been encapsulating. Punjab's music adds charm to every occasion be it a wedding or a party. And the mesmerizing dances of this land acts as a cherry on top as the dances like Bhangra and Gidda attracts everyone's attention. We have tried to highlight various aspects of this historically rich land. This edition covers the facts, stories and features of Punjab. We have taken the social, cultural, and religious aspects of Punjab in this edition of E- journal. Further expanding the purview of our chronicle we have a student corner where students display their creativity through paintings. It is followed by a set of amazing facts and brain triggering puzzles. We hope that the readers learn and enjoy reading this E- journal more than we did while designing and composing it.

EDITORIAL TEAM



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INTRODUCTION



Dr. Rupali Bhalla Mathur

Punjab is located in north-western India. Punjab borders Pakistan to the west, Rajasthan to the south-west, to its north lies Jammu and Kashmir, to the north-east Himachal Pradesh and to its eastern and southern portions is Haryana. In this editorial, we shall cover the cultural and social aspects of Punjab, India. It is imperative for us to mention Punjab's political history so as to understand holistically the social and cultural aspects of the Punjabi lifestyle.

The name 'Punjab' is derived from the words – 'panj' meaning five and 'ab' meaning water; this is indicative of the five rivers that flow in Punjab namely, Ravi, Sutlej, Chenab, Jhelum and Beas.

Punjab was the primary area where the movable and immovable sources of the Indus Valley Civilization have been found. It is also suggested by scholars and historians that it was seven rivers that flowed in Punjab, hence terming the area as 'Sapta Sindhu'. Legends of ancient Punjab stretch far back – it was Punjab where Alexander the Great defeated Porus.

Increasingly, Punjab gained importance as the entry to India, a land of riches. This reputation spread far and wide, ultimately prompting invaders to make their way into the sub-continent through various passes (Khyber, Bolan, Gomal, Khojak, Toba, Lowari) located in and around Punjab. The most important of these passes was the Khyber Pass via which the invaders Babur, Nadir Shah and Ahmad Shah Abdali entered India.

Since Punjab was the first area that encountered the invaders, it bore the brunt of their misdeeds. Punjab has been plundered, looted and pillaged innumerable times. Punjabis are a strong race who faced these adversities with great resilience. These political events have gone a long way in forging the attitude and culture of Punjab. Punjabi people are known for their energy and 'never say die' spirit. They have an extravagant lifestyle because they believe in living life to the fullest. Punjab's past has left a deep mark in the hearts and minds of the people. When Abdali attacked India, he virtually took everything from the Punjabi households to the point that a saying became famous, 'Jo khada so apna, jo na khada, o Abdali da!' meaning 'Whatever you consume is yours, the rest will be taken away by Abdali!'

In 1947, Punjab was divided into two parts; East Punjab came to India and West Punjab went to Pakistan. Punjab and its people suffered enormous atrocities during the partition. People from Punjab moved leaving their movable and immovable properties; the lucky ones got away with their lives. Despite losing everything, the Punjabis never lost their spirit. They rebuilt empires from the ground up, not only in India, but all over the world in countries such as the USA, UK, Canada, Australia, among others.

This E-Journal is an ode to the unbreakable spirit and enterprising work ethic of the Punjabi people. The objective is to give an insight into the culture, society and life of the people of Punjab.

DANCES OF PUNJAB



By Lipika Chauhan(II Year)

Punjabi dances are one of the major aspects of the Punjabi culture. The culture of Punjab is among the oldest in our country's history, since ancient times to the modern era. Punjabi's is rich with regards to dance form which plays a significant role in Punjab's life. BHANGRA, GIDDA, JHUMAR, KIKLI, JULLI, SAMMI, JAAGO TO LUDDI are some folk dance forms of Punjab. Among these dances, Bhangra is the chief folk dance and considered as "the king of dances". Bhangra is highly energetic and expresses the cheerful spirit of the people. In India, Bhangra has received the National Status of the Harvesting Folk dance of the Punjab. Earlier, Bhangra was performed during the harvesting season but now it is performed on every occasion and is spread beyond the frontier of Punjab, to places across the globe.

BHANGRA



There are various theories about the origin of Bhangra. It is believed that it originated in Sialkot in early years of the 20th century, but an in depth study pointed out that this dance flourished in its new form in Sialkot and various other regions of west Punjab. According to a study, the roots of Bhangra can be easily traced back to the 12th century when various Sufi saints and their disciples danced in spiritual ecstasy in various ceremonies to solicit the blessings of Allah.

As per tradition, farmers and their families drink Bhang (Shiva's herb) and dance to Bhangra in order to celebrate the good harvest, thanking the mother earth and their own efforts and hard work. Even now farmers in Punjab are seen doing these practices.

The historians of Bhangra theorize that during the 14th and 15th century, farmers of Punjab danced and sang songs about village life to pass the time. With time, these became a part of harvest celebrations at Baisakhi festival, as the sight of their crops growing revitalized the farmers. From here the dance quickly moved and became a part of many other occasions like weddings, New Year's etc.

BHANGRA MOVES

Many of the main Bhangra moves have origin in specific farming activities and reflect scenes of rural life such as sowing seeds, ploughing, cutting the crops, loading the crops onto the ox and cart (Giddha). It is a way of life, culture and religion in India. There are several styles of dancing Bhangra. Sialkot, Sheikhpuri, Tribal, Malwa, Majha. Shiv- Tandav dance is one of the Bhangra moves, which is danced on one leg.

BHANGRA ATTIREES/ VARDIYAN

The attires worn during a Bhangra performance are very bright, glittering and colorful that manifests the joyful and celebratory nature of the occasion. The dresses are designed in such a manner that allows maximum range of motion to the dances. The traditional Bhangra costumes for men consist of Kurta – which is a long Punjabi- style shirt; which is combined with Lungi (Tehmat) – a cloth tied around the dancer's waist, Jugi- a waist coat with no buttons. The clothes are intricately designed and beautifully embroidered. Turban (Pugdee or Patka) is also wear by men with torla- a fan like structure and carry a handkerchief (rummal) - essential colorful scarves tied on the fingers. The traditional dresses of Bhangra for the women are Salwar- Kameez and lengha with waistcoat. The women also wear paranda in their long hairs giving an adorable look. The footwear preferred is Jooti, a traditional footwear worn by men and women. The regional styles include pointed design from Patiala, the Pothohari shoe with sharp pointed toes and derawali shoe with embroidery of silk over it and round tipped. The sole of the Jooti is flat which helps in dancing.

BHANGRA MUSIC AND INSTRUMENTS

Traditionally, Bhangra was performed on the beat of Drum known as “Dhol” and music form single- stringed instruments called the Iktar (ektara), the tumbi and the chimta. But with the passage of time many different instruments started contributing to the sound of bhangra. These instruments are string instruments which include Tumbi, Sarangi, Sapera, supp and chimta.

The Dhad, Dafli, dholki, and Damru are other drums used as instruments.

The Dhol is the most famous bhangra instrument. It’s a large, high-bass drum, played by beating it with two sticks. The thickness of a Dhol skin is about fifteen inches, and the dhol player clasp it with a strap around his neck .The person playing the instrument plays various beats, such as Dhammal and Jhumar

The chimta is also known as Chimta bells, which is a percussion instrument used in Punjabi folk music. It is made from one length of steel folded with the middle made up of brass jingles attached to both sides. It is played by holding the bottom of the instrument in one hand and striking both prongs together with the other hand allowing the brass jingles to create melodic sound.

Iktar (Ektara) is widely used in Punjabi bhangra songs. It generally has one string coming out of a head. The iktara is sometimes called a Dotara, often having two strings. The pitch is adjusted by stretching the strings.

Tumbi is made out of natural Tumba and it is one of the string instrument. A metallic string is tied from one end to another end. The string is then plucked with continuous flick and retraction of the forefinger. Its body is made out of wood. It is famously mastered by Amar Singh Chamkila. The Tumbi is a high-toned, single- string instrument. It has only one string and mastering it takes many years. There are other instruments like Sarangi, Dhad, and Dholki which add an extra light sound to the Bhangra music.

In music, social issues like love, relationship, alcohol form the major theme of the Bhangra songs. Long and often tumultuous history of Punjab is also reflected in many other Bhangra lyrics. Many of the songs are devoted to Punjabi pride themes and Punjabi heroes.

Various Bhangra tracks have been written about Udham Singh and Bhagat Singh and the lyrics always sung in Punjabi language. The singers used a high energetic tone of voice while singing. “Balle, Balle”, “Hey aripa” are some phrases yelled by

people dancing Bhangra. Nowadays, Bhangra music has a mix of hip hop with classical Punjabi and has also attracted a pool of non- Punjabi listeners and dancers.

GIDDA



Gidda is also one of the popular folk dances of Punjab which is mainly performed by the ladies. This dance originated from the ancient ring dance. This dance performed on the song known as “Bolis” sung by the ladies itself and the rhythm is created by the clapping. While performing Gidda, women wear salwar suit or lehanga choli. Jewellery includes bangles, anklets and jhumkas. Like Bhangra, this dance is energetic though in contrast it highlights feminine grace.

JAAGO

Jaago is another dance of Punjab. This dance was performed at a girl's wedding. Jaago literally means “wake up”. As its name suggests this dance arose among the members of the households where a marriage took place. The young girls dance through the village street carrying a jaggery pot and chanting the jaago song. Witty sound is used in the Boliya to tease each other. It is a traditional dance form that is ideal for wedding and performed by the women of the family.

KIKLI

It is also spelled Kikkli. It is more of a sport than dance. This is performed by the Punjabi ladies or girls. It is performed in pairs of two women’s who cross their arms and hold each other hand twirl strenuously singing folk songs. During this dance the couples facing each other with feet touching and body inclined backwards. In this position their arms stretched to the maximum and interlock firmly. Then they wheel round fast with their dupattas floating in the air and anklets making sounds.

The girls dance on multitude of tunes selected from the traditional songs. This dance is highly enjoyed by the youth and draws admiring crowds who gather to watch the young girls perform their acrobatic heroics with unabated, vitality and freshness.

JHUMAR

Jhumar is another folk dance of Punjab. It is called a dance of ecstasy. It originated in Sandalbar presently located in Pakistan. In this dance the drummer is seated in the centre and encircled by the dancers who dance by singing merry tunes. It is performed by men during fairs, weddings and festivals. Devoid of complex acrobatics, it is merely a movement and a few twists and turns. This dance is performed under the open sky in the moonlight. The dancer makes a soft "dee-dee" sound to enhance the beauty of this dance. It is danced by all generations of Punjabi men folk together.

LUDDI

Luddi is the male dance of Punjab which is performed to celebrate the victory and joy. It is the dance enjoyed by the young and the old alike. It is done by the swaying movement of the head. The dancers place one hand at the bank and another in front of the face and dance with snaky movement. The loose shirt or kurta and a loincloth are the costumes of this dance. Dancers also wear turban and patka across their forehead. This is danced with the drummer in the centre of the group. Luddi is also predominant in the area near the bank of the Sutlej in Pakistan and saw its establishment from the days when the Indian women folk who had been captive in the Middle East rescued by the Punjabi sardars. This wonderful dance is a symbol of Punjabi's victories.

JULLI

Julli or juli is a dance performed by the ancient Muslim pirs. It

is a religious dance .It is performed in a sitting posture. Toes are tensed in this dance. The dancers wear black dress while performing this dance and sometimes the dancers also wear 'ghungroos' or jingling bells. The dance is swift and portrays the athletic skill of the holy men. It rapidly gains rhythms and then slowly dies down in pace. This is a beautiful dance but its appearance has now started declining.

SAMMI

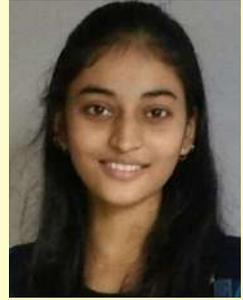
This is a traditional dance which originated from the tribal communities of Punjab. This dance is popular in Sandal Bar, which is now in Pakistan. Sammi is performed just like Giddha dance. The dancers stand in a circle and swing their hands bringing them up from the sides, right in front and clap. Beat of the feet maintained the rhythm. No instrument is used as a support to this dance.

The performers did special make-up in this dance. Their hair is knit into thin plaits all over their head into intricate patterns and ties the left over length of the hair in one full plait. Phul-Chowk (a domed ornament shaped like an inverted lotus) is fix in the middle of their head. The Costume of this dance includes bright coloured kurta and full flowing skirt. Sammi is the background song of this dance. This is a dance in the privacy of women.

The dances of Punjab are the most vibrant and popular. People from all regions enjoy the beat of these dances. These dances range from very high energy to slow and reserved and there are specific styles for men and women. The exuberance and enthusiasm of the Punjabi people is strongly displayed in their folk dances. The rhythm of Dhol and Punjabi Music compels all to tap their feet. Nowadays Punjabi dances are popular all over the world.



PUNJAB'S PRODIGY



By Jyotsana (II Year)

The diversity of India truly reflects in its languages and each of these tongues offers a diverse tradition of literature. This article attempts to trace the growth of Punjabi literature and its diverse styles and textures. The chronological study gives us a sense of time and possibility of understanding the respective historical contexts associated with the stages of developments.

Punjabi literature is the literary work written in the Punjabi language particularly by the people from the historical Punjab region of India and Pakistan including the Punjabi – diaspora. This literature is written in Gurmukhi script and the same script is also used for writing the Sindhi language. Gurmukhi is used in the Sikh scripture and in contemporary India. It is an evolution from the old Brahmi script like Devanagari and other scripts of the area like Sharda, Takri, Mahajani etc. This literature is thriving with vibrant contributions each year from its prolific writers and scholars.

Fariduddin Ganjshakar [1173-1266] is considered as The father of Punjabi Literature whose Sufi poetry was compiled after his death in Adi Granth. His writings talks about the constant existence and realization of death etc. His four hymns and twelve slokas are included in Adi Granth. It is believed that the first Sikh Guru - Guru Nanak began the golden age of Sikh literature and this tradition continued till the last Sikh Guru, Guru Gobind Singh. The Jannamsakhis (literary means : standing for the birth stories); are chronicles of life of Guru Nanak written soon after his demise and are excellent example of didactic prose in Punjabi Literature and are filled with Punjab's Khari Boli and Braj Bhasha with the vocabulary from Sanskrit, Arabic and Persian.

There is a long tradition of writing prose in Punjabi language and Living, Breathing Language stories on the life and legend of Guru Nanak are early examples of Punjabi prose literature. Nanak himself composed Punjabi verse incorporating vocabulary from Sanskrit, Arabic, Persian, and other languages as characteristic of the Gurbani tradition while the world wide, Punjabi Sufi poetry developed

under Shah Hussain (1538– 1599), Sultan Bahu (1628– 1691), Shah Sharaf (1640–1724), Ali Haider (1690– 1785), and Bulleh Shah (1680–1757). In contrast to Persian poets who had preferred the ghazal for poetic expression, Punjabi Sufi poets tended to compose in the kafi. There were many bards from sufis and bhagats but the language gained a huge amount of creativity during the independence movement. A slew of prose essays, stories and novels were written during that time. Tamil, Marathi and Bangla were also languages that developed considerably during this time.

Punjabi literature acquired a solid body of work from the sixteenth century and Guru Gobind Singh, the tenth and the last Guru composed a number of religious works mainly in the old Hindi with the exception of- Candi-di-Var which is in Gurmukhi. Punjabi poetry revolves around almost all the Sikh gurus, who were already much accomplished poets and musicians. They gave both stirring and magnificent heart rendering verses to classical music. (new ragas) The greatest Sufi poet - Bulle Shah (1680-1758) whose Kafis or short poems of six stanzas are iconic. One of the contemporaries - Ali Haider (1689 - 1776) wrote a large number Si-harfis or poems of thirty stanzas, each stanza beginning with a letter of the Persian alphabets. The period between 1600- 1857 precisely, Punjabi literature Muslim Sufi, Sikh and Hindu writers authored compositions in Punjabi language. The most important Punjabi Sufi literature was framed and penned by Shah Hussein and Sultan Bahu who wrote in Khafi and took Si-harfi style respectively. The main Legend love stories of Heer Ranjha are placed amongst the most popular made Punjabi tragic love stories from this period Some other famous love stories include - Sohni Mahiwal, Mirza Sahiba and Sassi Punnun. A form of verse composition also acknowledged as epic poetry - " Heroic Poetry" in Punjabi literature included Guru Gobind Singh's - Chandi di Var and Najabat's - Nadir Shah Di Vaar. Another outstanding instance of medieval heroic poetry lends an account of the First Anglo - Sikh War, which took place after the death of Maharaja Ranjit Singh. Along the mid 19th century, the Christian missionaries gave a new outlook to literature as they issued and published a Punjabi translation of the Bible in 1852 and a dictionary in Punjabi in the year - 1854.

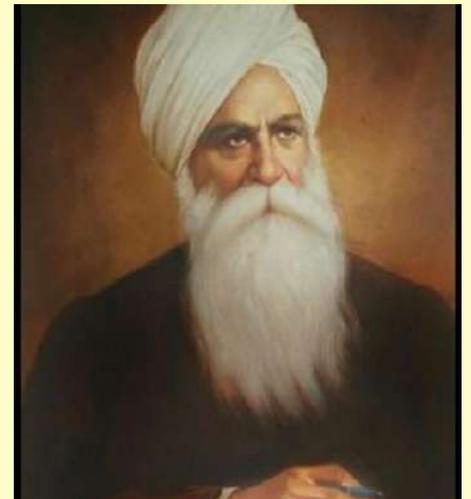
.The beauty of Punjabi literature commences with the work of Bhai Veer Singh "the father of modern Punjabi literature" who composed umpteen of short poems like : Leharan de Har, Matak Hutare and Bijlian de Har, biographies, novels (Sundari, Vijay Singh and Baba Naudh Singh) and dramas, notable amongst all is Rana Surat Singh (1905) which is an extensive narrative poem in the blank verse form, named as Shikhandi Chanda. Besides "The Tagore of Punjab", Pura Singh (1882 - 1932) introduced 'free verse' into Punjabi and rendered into English, a number of Punjabi poems by honorable Bhai Vir Singh. The most classical specimen of his essay writing is - Khule Lek (1929). His contemporaries, Dhani Ram Chatrik (1876-1954) were prominent with their speciality upon secular poetry. An epic piece named Lakshmi Devi (1920) was composed by Kripa Singh, along the lines of Scott's 'The Lady of the Lake.' Dhani Ram Chatrik, whose works include Candan Vari, Himala, Ganga and Raa. Chatrik, was the pioneer of romantic poetry in Punjabi literature. The iconic talented Punjabi poet Mohan Singh (1905-1978) had ushered in a modernistic outlook to Punjabi literature. His most renowned works comprise Sawe Pattar (1936) and Kasumbra (1937).

The period immediately after Independence is described as the 'Amrita Pritam Mohan Singh Era' of Punjabi poetry. Iconically, the most celebrated poet of Punjabi literature is Amrita Pritam. (1919-2005) who, had given rise to several intense works on the tragedy of the Partition like the poem - " Ajj Akhan Waris Shah Nu" and her second novel Pinjar (1970). She framed the experiences of women and the partition of British India in 1947. The subjects of sexuality and sexual repression in novels, short stories and plays were of stellar persona - "Katar Duggal. Other noteworthy poets in Punjabi literature consist of Pritam Singh Safir, Bawa Balwant, Santosh Singh Dhir, Takht Singh, Harbhajan Singh and Prabhjot Kaur.

The fiction in Punjabi literature bloomed under the guidance of flowering writers such as Nanak Singh (1897-1971), Vir Singh (1872-1957), " Besides the notable fiction writers in

Punjabi literature includes Jaswant Singh Kanwal, Narinder Pal Singh, Surinder Singh Narula, Balwant Gargi, Jagjit Singh Anand, Ishwar Chitarkar, Suba Singh and the list will just go on.

A casual look at the history of literature will show that till the dawn of the twentieth century, the most known Punjabi poets were Baba Farid, Shah Hussain, Bulleh Shah, Waris Shah, Hashim, Pilloo and others. The twenty-first century brought masters like Dhani Ram Chatrik, Faiz Ahmad Faiz, Amrita Pritam, Darshan Singh Awara, Satinder Satraj, Balwant Gargi, Abid Tamimi and many others to the forefront.



PILLARS OF PUNJAB



By **Kalash Chauhan (II Year)**

India has diverse religions yet there is unity in diversity which is also reflected in its art and architecture. The plethora of religions created their own style of art and architecture. The same goes with the state of Punjab. Its rich culture, cuisine, literature, songs, dances, traditions and guess what its architecture is mesmerizing. Punjab as a region is rich and diverse with magnificent pieces of architecture. From the making of the beautiful well planned city of Chandigarh to the building of the extraordinary Golden Temple. This place is filled with such marvelous gems of buildings, palaces, Gurudwaras, etc. Let's dive into the formation of such wonders prevalent in the land of five rivers, our Punjab.

The architecture of Punjab is especially influenced by the Buddhist and Islamic styles of architecture. Sikhism is the uppermost religion of Punjab but it does not have its own architecture style. However, it is a combination of Sufism and Hinduism. Even after the independence of India we have seen a very stable expansion in architecture. The history of the architecture of Punjab dates back to the Indus valley civilization when bamboo and wood were used as a material for building. Buddhism has been predominant in the history of the architecture of Punjab. We can take examples such as palaces, high gateways and majestic buildings. The earliest examples of architecture in Punjab are related to the Mauryan empire. After the invasion of the Mughals, Islamic architecture took roots in Punjab. According to archeological evidence there were three phases in the history of the Punjab.

THE GOLDEN TEMPLE, AMRITSAR:

The Golden temple is the main place of worship for the Sikhs . It was built in 1764. Later in 1802, Maharaja Ranjit Singh made changes to the Golden temple like plating the roof with gold. A major change in its design and interior was done by Maharaja Ranjit Singh. It is also known as Darbar Sahib, the most famous palace among Sikhs which is located in Amritsar. Its first construction took place between 1588 and 1604 A.D.

DETAILS OF ARCHITECTURE:

The Golden temple stands on a platform of 20 meter square. The sacred pool which gives support to the temple has a dimension of 150 meter square. Its lower part is made up of white marble while its upper part is made up of Copper. Guru Granth Sahib was installed on the first floor of the temple. It is a mixture of Islamic Mughal and Hindu Rajput architecture. The temple is also decorated with paintings and sculptures. The main building is so small and is built in the middle of a tank, which gives the assemblance of floating on water. The water in the tank all appears pure, different and extraordinary. The central building is made on the basis of Mughal style. The water canals in the center passes from seven open terraces and is decorated with the help of chadars and fountains.

A. NORTHERN GATEWAY:

The entrance is obtained from the northern side, which is overcome by a domical structure. The ground floor is divided into three sections by square pillars. Stairs are the way to the upper storey which provide entrance to both the sides. The first floor has a hall which is the main place of meditation, and has balconies on both the northern and southern sides of this floor. The second floor consists of a small room made on four pillars. The third floor has been made on the walls of the second floor, which consists of three windows in each wall. There is a kiosk on every corner. At the top, there is a dome with a lotus temple.

B. THE SOUTHERN AND THE EASTERN GATEWAY:

The southern gateway is totally different from the northern gateway and eastern gateway consists of a big arch.

C. THE TANK:

The tank is in a rectangular shape. The main source of water of this tank is river Ravi. It is marbled from all the sides.

D. THE DARSHINI GATEWAY:

It is located on the western banks and its two storey building is known as Darshini Deorhi. It is divided into three parts: the central archway, the northern and the southern wings .

E. THE CAUSEWAY:

The causeway is a way to Hari Mandir. This bridge is connected with a wide path which connects the main shrine of the temple.

F. HAR KI PAURI:

It is a two storey structure made on the eastern side of the temple. In the center of the place a wide entrance is made to reach the pool. Devotees bow down to have a handful of Amrit(nectar) from the Amrit Sarovar.

G. MAIN SANCTUARY:

The main sanctuary is Hari Mandir on a square platform. It has one rectangular doorway on its four sides. The doors facing east and west sides were plated with silver. The decoration of the parapet is done with the help of small turrets.

THE ARCHITECTURE OF GURDWARAS:

The important components of gurdwaras are the main shrine, sarovar, langar, serai, jora ghar, and gathari ghar. The Sikh architecture can be seen in the gurdwaras that they have built. Sikh shrines have four gateways which depict that all the castes can enter in the shrines which is a concept of free community. The kitchen is also the landmark of a free community in the form of equality as all people have to sit on the floor to eat food. Even the Sarovar depicts the same system because everyone can dip in it irrespective of their caste, religion or economic status. The place where Sikhs worship is known as "gurdwara". It is meant for meditation and prayer. It is also known as the doors of gurus. It is the main place for the Sikh community where they gather and learn about the faith. The buildings of gurdwaras are divided into two categories: The ground plan includes four basic types of formation i.e. square, rectangular, octagonal and the cruciform. Sikh architecture consists generally of memorial buildings linked with the ten gurus in some way or the other.



FEATURES OF GURDWARA:

The entrance of the gurdwara is through four doors, which means that everyone is welcome. It also includes a hall, which is the main place for worship. Within the hall, the Guru Granth Sahib is placed. It also includes a restroom for the Guru Granth Sahib which is placed in bed at night as it is placed throughout the day. Langar is provided in each and every gurdwara. A collection box called "golak" is placed in front of the Guru Granth Sahib in the hall for donations .

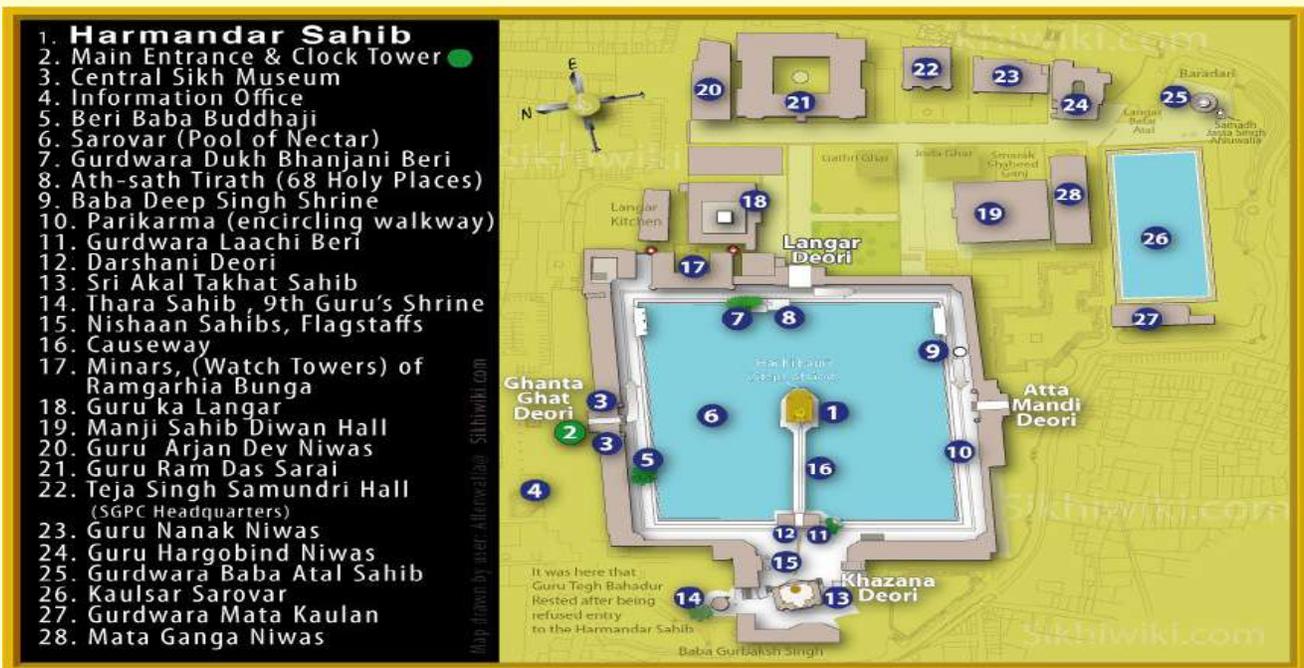
POLITICAL SEATS OF THE SIKHS:

SRI AKAL TAKHT, AMRITSAR:

It is located on the opposite side of the Golden temple in Amritsar, on western corner, there is a marble paved courtyard that stands the highest seat of the Sikhs known as Sri Akal Takht. Sri Akal Takht's first storey has been beautified on the pattern of the Golden temple. The second storey depicts the paintings on the history of the Sikhs. It is a five storey building. It consists of four storeys, which includes a basement which has a semi circular orientation.

THE GROUND FLOOR:

It has a larger hall, having only one opening in the north. In the south, it has a first floor and the hall is bordered by stairways.



THE FIRST FLOOR:

It is divided into three parts and it includes halls and rooms on both the northern and southern sides. The central hall has three openings which consist of two pillars. Central opening is there on both the sides and it also includes two chambers and openings to the central hall.

THE SECOND FLOOR:

The same structure is followed as in the first floor.

GURUDWARA BABA ATAL, AMRITSAR:

It is a samadhi built in the memory of Baba Atal, son of the sixth Sikh Guru. It is the highest building in the city of Amritsar (150 feet high). It is constructed in octagonal shape, follows the same structure upto six storey and leaves a cross path in between. Its outer side has four gates, one on each side. The walls are decorated. There are two stairways on both the northern and southern sides till the sixth storey.

Its ground floor and first floor is beautifully decorated with the help of paintings. The roof is beautified with gach technique. The first floor is decorated with the paintings on the life of Guru Nanak. A large panel depicts the life of Guru Nanak and Baba Atal.

ARCHITECTURAL FEATURE:

DOMES:

Every important Sikh shrine has an imposing effect of domes. The dome of Golden temple is famous because of its imposing size and also due to its interesting dome structure.

THE KIOSK:

There were a number of kiosks structured in the form of chhatris. The most common kiosk is a square miniature room crowned by a domical. The kiosk also shows different types of varieties like lotus form, bulbous form etc.

THE BALCONIES' WINDOWS:

It is a very unique feature of Sikh shrines. It is known that the windows have a resemblance with the Rajputs. The most common are horizontal windows made from the wall. Several varieties of windows can be noticed in the Sikh monuments.

THE ARCHES, PILLARS AND PLASTERS:

Sikh architecture offers varieties of arches, pillars and plasters. The most famous arch is made by foliations or cusps. The shafts are made to be plain, without a carve. Its capital consists of floral or foliage designs.

MOTI BAGH PALACE, PATIALA

Moti Bagh Palace was built in 1847 by Maharaja Narendra Singh. It is designed on the pattern of Shalimar Garden of Lahore with terraces, water channels and a beautiful garden. The building has huge walls made up of stones and arched front areas. Decorated grills and



Crowning domes enhance the beauty of the architecture. The back part of this building has an amusement park which attracts visitors from outside and within the country. In this building we

can also see an amazing rope bridge named Lakshman Jhula which connects Moti Bagh palace with Bansar Garh. The display of stuffed animals and birds attracts tourists. The entire magnificent palace is ornamented with beautiful sculptures and art pieces which attract people from all other spheres of life.

The importance of architecture is prevalent in our lives. Architecture reflects our society. It portrays the art and skill which is dominant among the people of different regions. It also influences our culture and history starting from civilizations of different forms with its unique style based on religious beliefs and philosophies. It also gives us ideas and understanding to shape our societies and environment.

CULTURE OF CUSTOMS



By Seema Latwal (II Year)

Traditional cultural practices in a society do not fade away or disappear in the face of modernization, rather these practices transform and even become more revitalized. India is a country of diverse cultures and each region has its own beliefs, customs and rituals. Punjab too has a distinct cultural identity which can be seen in the form of various ceremonies performed at different stages of life like birth, death, and marriage. Anand Karaj which is a blissful union of two people is also mentioned in this article. They are performed with well established customs and rituals by the people of the Sikh community. A lot of religion coexists in Punjab among which Sikhism forms the dominant part. Hence, we will be majorly discussing Sikhism along with other religions.

BIRTH AND DEATH CUSTOMS

The Sikh birth ceremony is well established and it takes place in the Gurudwaras in the presence of relatives and friends. The family offers donations, Karah Prasad and a Rumala, which covers the Guru Granth Sahib, made of high quality silk, cotton and is generally an embroidered cloth. Prayers are offered for the good health and long life of the child. After reciting Ardas, Guru Granth Sahib is opened at random. The first letter of the first word of the hymn on the left page is selected as the first letter and the name of the child starts with that letter. The given name is common irrespective of the sex of the child. Kaur meaning "princess/KANWAR" is added after a girl's name and Singh meaning "lion" is added after a boy. The surnames of Singh and Kaur were bestowed upon the Khalsa by Guru Gobind Singh on Baisakhi at Sri Keshgarh Sahib (Anandkur Sahib) in April 1699. The congregation is given approval by a holy cheer or Jaikara "bole so nihal sat sri akal". All the names have a special meaning in Sikhism.

Further to emphasize the equality of human beings and in explicit rejection of the Hindu caste system, all men and women who joined Khalsa add the name Singh to the forename of a son, and Kaur for girls.

The Sikhs believe that the birth into a faith is a result of good karma. Death is the door to union with God. The cremation is a family occasion attended, as far as possible, by the close relatives of the deceased and friends. Prior to the funeral, the body is washed and clothed by the family members. The dead person is attired with the symbols of faith known as the five K's - Kesh (uncut hair), Kanga (comb), Kara (steel bangle), Kachs (shorts), and Kirpan (short sword) and the turban of the men and sometimes the women's. On route to the crematorium the deceased is taken to the Gurudwara where a Rumala is placed on the top of the shroud. The adult and the relatives or if they are unable to do so Granthis (people who perform readings) from the Gurudwara usually take part in the Akhand Path of Guru Granth Sahib at the home of the deceased or at the Gurudwara. This reading is usually spaced over a period of THREE days and the close family members, including relatives and children, would usually be expected to present throughout. At the completion of the readings, Alaniya (PASSAGE) from Guru Granth Sahib about belief and practices regarding death is read. It is followed by a Kirtan, the prayer Ardas is said after that if the deceased one was the head of the family then the oldest son is given a turban to symbolize taking one of the responsibilities for the family.

MARRIAGE

Marriage (vivah) is the most celebrated event in one's life. The institution of marriage in which the union of two people is legitimized by different religious communities. Marriage in Punjab is almost always a grand affair as Punjabis are spendthrift by nature who like to enjoy each and every event of life with great gusto, singing, dancing and good food are a part of every ritual and festivity.

The Sikhs circumambulate around the scripture Guru Granth Sahib four times (char lavan) in which both boy and girl sit at par.

Surrounding these contacting rituals, however, are clusters of ceremonies that do not necessarily stipulate a marriage, but work as a “cultural overlay” to the religious practices for instance, there are ceremonies acts of betrothal, practices related to the preparation of the brides and bridegrooms, as well as ritualized exchange of gifts for establishing new kinships ties.

Punjabi wedding traditions are a strong reflection of Punjab’s culture with ritual, dance, songs, food and dresses that have evolved over centuries. Various rituals take place in the houses of both bride and groom as well at the marriage venue where everyone plays an important role. From flicking notes into the air to the ceremonial (not feras) and sometimes even the garland of notes placed on the groom during the baraat, the custom is symbolic of happiness and good luck for the future. The Sikh weddings are simplistic in nature. As the

Sikhs do not believe in a lot of rituals as compared to other religions. These marriages can be performed on any day before 12 noon and they are unlike Hindu marriages where there is a “muhurat” according to which the festivities begin.

Some of the important wedding songs of Punjab are:

- Mangane di geet which is sung at the time of the engagement.
- Manve de gaon which are the songs sung to welcome the bride and groom.
- Gharouli de geet is sung while filling the pitcher (Gharouli) for the bride or the bride grooms' bath before the wedding.
- Chounki charan vele de geet are songs sung when the bridegroom sits on the chounki bathing seat.
- Suhag is sung by the bride in praise of her parents and the happy days of her childhood.
- Jaggo is a midnight procession of songs to call the neighbors to the wedding.
- Milini is sung at the introduction of the two sides of the families.
- jutti chupayi
- Chhandh evolved from poetry and songs of joy which a groom has to sing.
- Lavan Phere is sung at the time of actual wedding rituals.
- Pattal is a song sung before the meal.

ANAND KARAJ

Anand Karaj is the religious name for Sikh wedding ceremony and is considered one of the purest and graceful experiences held under the pristine white dome and in the presence of the holy book. The history of Anand Karaj is traced back to the time of the third Sikh Guru, Guru Amar Das. It is one of the life stages outlined with specific sentiments. The Anand Karaj itself consists of four lavan in the presence of the Guru Granth Sahib. It is one of the main aspects of this ceremony. Various cultural practices tend to be



included throughout the wedding festivities. In recent times, it has come to the forefront of the community issues in regards to the right to participate in the ceremony, especially where the inter-caste, inter-race and sexuality comes into play. Gurmat (the guru's way) is a component of Anand karaj as inferred from Bani (wisdom), tavarikh (history) and rahit (lifestyle). Guru Amar Das got his many followers married without any considerations of caste. These include Bhai Prema and Bhai Sajan Sach. Guru Gobind Singh also promoted Anand Karaj.

Guru Gobind Singh once dictated that marriage life should not begin without the initiation of the Anand Karaj ceremony. The rahit maryada, the official Sikh code of conduct specifies that no thought should be given to the prospective spouses' caste, race or lineage. It strictly forbids any form of dowry arrangements as marriage is not to be viewed as a business transition. The Anand Karaj ceremony can be performed in any Gurudwara or where Sri Guru Granth Sahib has been respectfully installed.

A trial of mesmerizing yet fun pre wedding rituals makes it all the more beautiful:

To begin the wedding both the parents of the bride and groom must bless this sacred union. The literal as well as the traditional meaning of these customs is to stop the bride and groom from seeing any prospective partners. When the bride's family gives the groom some gifts and sweets, the ceremony is called Roka.

Chunni is a ceremony where the mother of the groom or some elder members of the groom's family visit the bride and shower her with lots of love, gifts and puts a beautiful dupatta around her. During this ceremony, the groom's family also gifts the bride her wedding outfit along with jewelry.

Sagan is the traditional name for the formal engagement ceremony. Before the engagement formalities begin, the priest offers a short prayer, known as Ardas. The couple exchange rings. The bride's family gifts the groom a Kada and a Kirpan, both of which are an important part of the Sikh heritage and have to be carried on the day of the wedding.

Akhand Path is a type of puja performed by both the families in their respective homes.

The Mehendi ceremony is performed two or three days before the wedding and henna paste is applied decoratively to the bride's hand and feet.

In the Chura ceremony, the bride's maternal uncle gives her a set of red and white bangles (chura) that have been blessed by washing it with curd and rosewater. Once the bride wears the bangles they are covered with a shawl showered to conceal them for her.

Kalira ceremony

Jaggo is a beautiful ceremony in which all dancing and singing is performed in the decorated home. It is a loud ceremony filled with joy, dance, fireworks and food.

Wedding attire - Sikh groom prefer wearing kurta generally white in color over which they have a long overcoat which is called "achkan". The achkan is often made from fabrics like brocades, nowadays grooms also wear sherwani over the kurta. The groom is required to sport a beard as a symbol of adherence to the Sikh faith and is supposed to wear a Turban around his head, typically of pink cloth.

Karahi chadana is observed five days before marriage. A huge wok (karahi) is used to cook a meal to be served to the guest visiting during the remaining days leading up to the wedding.

In the Warana ceremony money is waved around the bride and groom's head in the clockwise direction and it is donated to the charity. This ritual is done to caste away all evil energy that may surround the bride and groom.

Baraat is the best part of the custom and traditions involved, when the groom is finally meeting the bride and her family.



Milni is a ceremony in which the baraat reaches the venue the bride's family greets and welcomes them at the gate. Gifts from bride's side.

Sidhe hath tanni kadhai ceremony is performed where the family members of both the families apply besan paste made by mustard oil, fresh milk, curd and turmeric. This paste is applied on the face, shoulders, hands, and feet of the couples. They take a bath after this ceremony



Sehrabandi and Ghodi Chadna- The elderly male members of the groom's family tie the veil on the forehead of the groom. The ghodi chadna ritual is one where the groom rides the horse and the baraat proceeds towards the wedding venue.

Varmala – After reaching the venue the bride and groom exchange garland as rituals.

Kanyadan – After the varmala ceremony the bride and the groom are taken to the mandap, where the father of the bride performs the kanyadana ceremony. This is followed by the mangalsutra ceremony in front of the sacred fire.

In the Khatri weddings the wedding rites are performed only after midnight and may last till the early hours of morning. Wedding dinner is served to the guest after the varmala ceremony only where close family relatives and friends stay to witness the actual wedding rites.

Vidayi is an emotional ceremony when the girl leaves her home and goes to husband's house to lighten up their lives. From now on her home changes to that of her in laws.

Punjabis perform various ceremonies and traditions and continue to perform all the rituals. Keeping traditional ceremonies becomes a way of preserving the cultural identity in a society. Just as wedding practices may work as a way of communicating traditions and a sense of cultural continuity in Punjab society, the ceremonies will always be exposed to a variety of changes since they are not isolated from the context in which they are performed. Punjabi weddings once took a long period of time and now they are completed within a week. Cars have replaced the palanquin carrying the bride and fancy resorts, hotels or restaurants are preferred than the lawns of the bride's home. The new trend is destination weddings.

In conclusion we can say that Punjabi marriages are very attractive, fascinating, enchanting and full of vibrancy.



CULINARY TRADITIONS

By Shreya Sharma (III Year)



Punjabi Cuisine is one of the most distinct and popular Indian cuisines and comes from the region of Punjab . It offers a vast variety of delectable and exotic vegetarian and nonvegetarian dishes that are prepared with varied traditional culinary styles, particularly the tandoori style. The exotic and appetizing tandoori items and various other mouth-watering and finger licking dishes have rich, spicy and buttery flavours. Punjabi Basmati rice of varied forms and special Punjabi breads like Tandoori Roti and Naan have not only made the gastronomists crave for more but has also garnered the cuisine much fame outside the Punjab region taking it to places around the globe like Canada and the UK.

Punjab with its rich cultivating lands has traditionally been an agrarian society since the time of the ancient harappan Civilization. The land in the Indian Punjab is ideal for growing wheat and is called the 'Granary of India' or 'India's bread-basket'. Punjabi culture is famous all over India for the joy that it exhibits. The other popular side of Punjabi culture is the cuisine. Punjabi dishes are famous all over India. Punjabi cuisine has ingredients such as whole wheat, ghee or clarified butter, rice, vegetables, meat, fish and a lot of dairy products such as milk, yoghurt, butter milk, home-made cheese, etc with spices such as ginger, garlic, onion, peppercorns, cloves, tejpata or bay leaves, mace blades, cumin seeds, cardamom, cinnamon, star anise, coriander, etc. are used in a significant level. Punjabi recipes and dishes are well known not only in India, but also world over.

Various traditional cooking styles are applied with the villagers still using some of the conventional cooking infrastructures like the Punjabi bhathi which is similar to a masonry oven. The Punjabi bhathi is constructed with bricks or mud and clay and covered with a metal at the top. One side of the oven has an opening where wood, grass and bamboo leaves are put to burn the fire. The smoke of such fire emits through a cylinder. The traditional stoves and ovens in Punjab are called Chulla and Bharolli respectively and it is common to find ovens called band chulla and wadda chulla in Punjabi households. Another method of cooking is using a traditional heating appliance in the form of a woodburning stove that comprises of a closed solid metal fire chamber, an adjustable air control and a fire base made of brick that gradually dies out. A variant of such cooking style that has become quite popular is the tandoori style that includes preparing various dishes in a clay oven called tandoor.

The Punjabi tandoor which has become an integral part of preparing various Punjabi food items is a traditional clay oven that is commonly found in the courtyards of Punjabi households. There is also a tradition of having community tandoors(sanjha chulha) in the rural pockets of Punjab. These tandoors are referred as Kath tandoors. A Punjabi tandoor is a bell-shaped oven either rested above the ground or set into the earth. Wood and charcoal are used to burn the fire of the oven. This cooking style gained mainstream popularity post Partition of India in 1947.

VEGETARIAN DISHES

MAKKE KI ROTI WITH SARSON KA SAAG

Sarson ka saag te Makke ki roti is a signature delicacy of punjabi culture . This delicious and nutrition rich Ka Saag include sarson(mustard leaves), bathua(fenugreek leaves)and Palak(spinach). Makke ki Roti is made of the maize flour. In a typical Punjabi family it is said saag tastes best if it is a day or two old.



PUNJABI LASSI

Perhaps due to abundance of dairy products, a punjabi meal is never considered complete without drink like lassi or chaas. If it is a light meal , the lassi will help in satiating one's tummy, and if it is a heavy meal the chaas will help you digest it . Sarson ka saag , makke ki roti with lassi is considered as best combination in Punjab.

DAL MAKHANI

its originated in punjab , dal makhani has become the most popular indian lentil dish, both in the country and outside of its borders. It consists of red kidney beans and whole black lentils , which also go under the name urad . This dish is occasionally topped with cream or yogurt and is often accompanied by naan or roti bread . Dal makhani is a restaurant staple and a mainstay on various festive oaccasion in India.

CHOLE BHATURE

It is a typical Punjabi dish . Chole is prepared by cooking chickpeas and adding spices . Onion , garlic and ginger are also added for additional flavor . The Bhaturas are made using refined flour or maida and deep -fried in desi ghee or oil

RAJMA CHAWAL

This dish traces its origin to the North Indian state of punjab where Rajma is popularly had in combination with steamed rice to form a regular Punjabi staple referred to as Rajma-chawal , although rajma may be eaten as a side dish aloo paratha , Nan and other breads. Some other popular dishes include Aloo Gobi, a spicy vegetable made of potato and cauliflower; Aloo Tikki, a small and roundish cutlet like dish prepared with potato, onion and different curry spices; Aloo Mattar, a spicy curry made with potato and peas; Baingan Bharta, a luscious dish made with aubergines that are roasted mashed and cooked with onions, ginger, tomatoes and green chillies; Navratan Korma, a vegetarian korma prepared out of nine different vegetables, nuts and paneer.



- NON VEGETARIAN DISHES

PUNJABI FRIED FISH - It is an authentic style preparation of the fresh fish fillets . These fish fillets are very well coated in the batter of besan , semolina and the spices and then deep fried in hot oil . It is one of the best fish recipes from Punjabi cuisine , ready to spread its arome all over .

CHICKEN TIKKA MASALA - It is the delicious preparation of grilled chicken tikkas , cooked in a richly spiced gravy and topped with dried kastur methi, fresh cream , butter and nuts. this is an exotic dish from the punjabi cuisine. you can serve chicken tikka masaka with roti , naan , chapati or any indian flat bread.

CHICKEN DO PYAZA - It is one of the tastiest chicken recipe. Marinated chcken is cooked in rich indian spices and then garnished with vegetables rings.

CHICKEN TIKKA - Chicken Tikka, a boneless variation of Tandoori Chicken that is prepared by marinating the small chicken pieces with yogurt and a distinct combination of spices and put to skewers and then baked in the tandoor.

Some popular dry non- vegetarian dishes include Amritsari Tandoori Chicken, a lip-smacking chicken preparation that is prepared by roasting the chicken in tandoor with different spices and ingredient; Kebab, braised and minced spicy lamb preparation; and Fish Tikka Amritsari, a boneless fish item that is prepared after marinating it with yogurt and spices. Punjabi kitchen offers a number of exquisite and delicious non-vegetarian gravy preparations as well, each of which are cooked in different style using unique combination of spices and other ingredients.

DESSERT

MAKHANE KI KHEER- This recipe is similar to other kheers and extremely delicious . Indians usually make and serve Punjabi makhane ki kheer during Navratri or Ekadashi or on fasting days and vrat.

DHOODHI HALWA- This delicious halwa is made using mainly white gourd , ghee and milk. this is made mostly made during festivals. this halwa is very filling so you can have it during your fasts when you are confined to only a few food items .

GAJAR KA HALWA- Gajar ka halwa or carrot halwa, is probably the most famous Indian dessert after kulfi and gulab jamun. This is an original dessert from Punjab, a northern state of India , which is also known as gajrela .

KULFI- It is a frozen Indian dessert which captivates us with its intensely milky flavour and spicy notes .

Punjabi cuisine includes a vast variety of sweet dishes or mithai such as Kheer, Malpua, Barfi, Motichoor Laddu, Rabri and Sheer Korma to name a few. The legendary Punjabi cuisine which has no doubt been responsible to a great extent for promoting the love of Indian food outside India. The Punjabi food is simple, sizeable and hearty - with no unnecessary frills or exotic accompaniments.

FEMALE FOETICIDE & INFANTICIDE IN PUNJAB : A LONG-PRACTICED CULTURE OR THE BACKLASH OF ILLITERACY?



By Shubhanshi Mishra (II Year)

(Where women are honoured, divinity blossoms there,
And Wherever women are dishonoured,
all actions no matter how noble it may be, remains un-
fruitful)

The world is a complicated place driven by the greed for power entangling human in its earthly desires till death. And one such desire is the thirst for an heir, a son. For centuries and till date, all over the world, in every community, class, caste and religion, this quest of having a boy to carry forward the 'name' of the family has often compelled people to abandon or kill their infant daughters. From the time the technique of sex determination and abortion was developed, the practice of killing the unborn female foetus has become much easier and a much faster way of getting rid of an unwanted female child.



India too, has a long cultural history of this selective infanticide, for as in every other part of the world, here too, having a son is preferred over having a daughter because he is the only one to carry forward the 'khandan'(lineage), which is the most important aspect of patriarchal society. Different methods were adopted by different regional groups to get rid of a female child. These methods were brutal, ruthless and extremely agonizing for a small infant. Few of them are poisoning the infant, throwing the little baby in water to drown, choking her with the bed's footer or the umbilical cord, etc. Few chanted a statement while performing such acts, 'Bhagwan ke pass jaaio aur agli baar Bhaiya ko bhejio' (Go to the god and next time send your brother instead).

These practices were extensively performed in Punjab too. According to the reports of Punjab Board of Administration, for the late nineteenth century, approximately 1000 families of the area had been continuously eliminating their girl offsprings for the last 400 years. And in the twentieth century the statistics further drop down to approximately 574 girls per 1000 boys.

The general perspective on this issue has definitely, at large, undergone several changes through the passage of time, but how did this thought emerge in the land where strong women like Mai Bhago, Sada Kaur of Batala, Maharani Jind Kaur and Princess Bibi Sahib Kaur breathed?

How did they emerge in the land where Guru Nanak ji taught women to be respected and loved?

Why should we consider women cursed and condemned?

When from her are born leaders and rulers, From woman alone is born a woman, Without woman there can be no human birth, without a woman, O Nanak, only the True One exists. [Guru Granth Sahib; Ang 473; Mehla First]

How did infanticide become the 'cultural practice of Punjab'?

Scrutinizing the social-hierarchical structure and customs of the dominant, hypergamous groups in Punjab, the Patidars, Jats, Ahirs, Rajputs, Aroras and Khattris, we come to know that all these castes practiced female infanticide, primarily, to maintain their socio-economic status by avoiding any chance of giving dowry. The pressure of marriage expenses and dowry system, which pertains till present despite rich or poor, count among the most common reason for infanticide. No matter how much lavish, the wants of the groom's family are, the family of the bride is obliged to fulfil all, politely, despite monetary constraints. Another major reason was the family and society pressure to produce a son and with this the woman was naturally valued and cherished more on having given the 'chirag' of the house. Another reason for getting rid of a female child was the local disputes where people tended to judge each other's strength according to the number of males in the house, and women were commonly seen as the 'izzat'(honour) of the house which could be victimized. Hence, the men increased their dominion over their counterpart, especially in the households where females outnumbered the males, because they feared that the women would be exploited by the other party.

Evidence shows that during the 1930's, female infanticide in Punjab was practiced in isolated villages under extreme secrecy. The midwife would perform this act of secretly killing the little girl, put her into an earthen pot and bury it. And on being asked why not prefer a girl child, the reply would nevertheless be the same, "Daughters will be taken away after marriage, they are other people's wealth. They are no more but a mere liability to us, a financial and social burden.

The concept of amniocentesis (a process to determine the sex of the unborn foetus) came to Punjab in the late 1970s. However, the initial motive of introducing amniocentesis was to determine if the foetus was healthy and has not undertaken any genetic or chromosomal disability. Sex determination was actually a by-product of the procedure. But people in Punjab, especially women treated it as a miracle because now it was possible to avoid undesired births and be blessed with a son, further widening the gap between male-female births.

But why and most importantly how can a mother, a woman herself can agree to take away the life of the innocent soul breathing inside her?

Women were intensely subdued, subjugated and treated as child producing machines. They were repetitively exploited sexually, physically and mentally unless they conceived a male foetus. Also, if a woman failed to give birth to a boy, then her husband would marry another woman to fulfil his desire. Thus, to liberate themselves from such atrocities and to feel respected and cherished, the women too longed for a boy to be born.

It is starkly ironic that people crave for the love and affection of a grandmother, a mother, wife and girlfriend, but they don't want to feel the endless compassion and warmth of the embrace of a daughter.

Another bitter irony here today is that even if a woman fails to give birth to a boy, she was blamed and termed as useless and lashed harsh words upon, even in several highly educated families. People tend to forget, or more precisely ignore the basic biological concept of chromosomes. The scientific concept proves that a woman is not responsible for the sex of the baby. Instead, it is the man's competence. Therefore, if one is to be blamed, shouldn't it be the male counterpart?

Yet again, no one argues about this because we have been tamed, so much, that we choose to stay silent and endure the lashes and atrocities rather than question the fundamental natural concepts which no one has control upon.

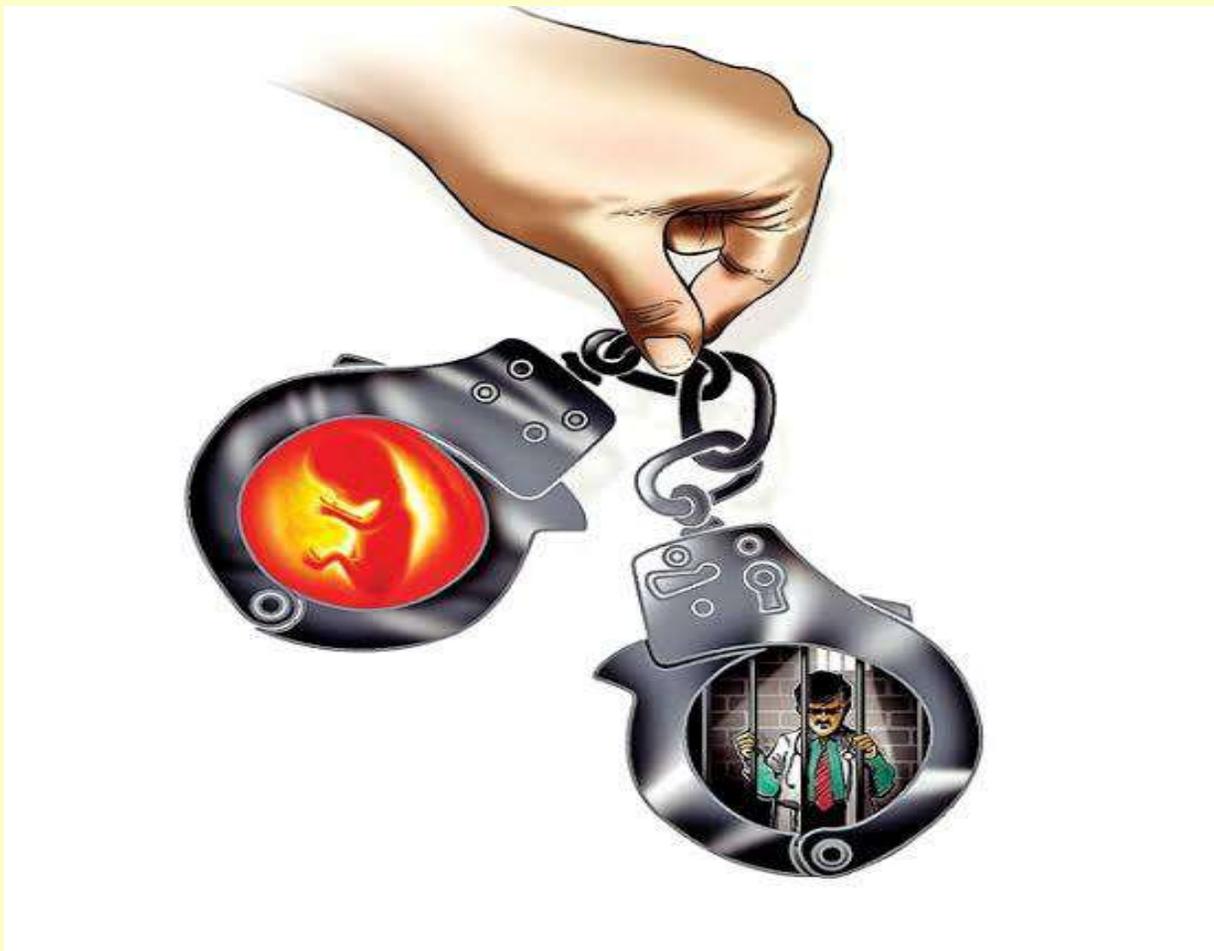
Hence, this is where the issue of literacy jumps in. Female foeticide and infanticide are not just the mindsets of people, these are the consequences of the previous generation's negligence towards study of ourselves and our surroundings. They have always avoided discussions on sensitive topics like puberty, menstruation, reproduction etc. Here, our education system is to be blamed. It must go through a long process of change because Education is not the learning of facts, but the training of the mind to think (Albert Einstein). For instance, in the 10th Standard, the fundamental level of the physical, emotional, psychological and social growth, the Science textbook of any government school contains a large corpus of students, including a chapter on reproduction in humans. The chapter covers all the biological details but lacks the psychological and social aspect of the same, which is very important for the intellectual growth of the child.

If a student is made to discuss sensitive topics slowly layer by layer from this age, he/she becomes liberal towards the concepts of the world, it nourishes their intellectual self, helping them to look at everything with a broader and empathetic perspective. Compulsion to study sensitive topics like sex education, menstruation and psychology should be included in the curriculum.

But yet again, although literacy has a constructive and encouraging impact but education may not enlighten the people following female foeticide and infanticide as a 'long practiced culture'. This does not mean that one should remain illiterate but we should not overstate the potential of our education system in eradicating such gender biases.

There's a thin line between literacy and wisdom. What we need is a strong and absolute change in the attitude of people especially the males of the society and this learning can only be stilled at the individual level, at homes. The family should train the minds of their sons to treat girls with respect and care. Mothers generally over-pamper their sons by restricting them from doing any household work, not asking them where they are going or when they'll be back home. And on the other hand, they expect the girl to learn everything about the household because it's her 'duty' and she has to do these chores after getting married because she is a superwoman. This nowadays universal slogan of a superwoman has to change. This mentality of 'KOI NAHI LADKA HAI. LADKE TOH AISE HI HOTE HAI' (It's alright, he's a boy. Boys are like this only) has to change.

Being blessed enough to give birth to a child, a new life in this world is in itself exceptional. It doesn't matter how much we debate upon the importance of women in the society, the egoic chains of patriarchy are bound to pull the society back unless we shatter them off and voice out our concerns for ourselves. Here, it is important to note that not only men, but women too are agents of patriarchy; Infact the most crucial ones and as said, they have been tamed to accept the shackles of patriarchy from a young age eventually making their own consciousness numb and all social and psychological issues sound normal to them. Killing of girl child can be stopped if we raise a collective voice. If people keep on killing their daughters, the day is not far when they'll beg for a girl to be born for there won't be left any to marry the 'chirag' and carry forward the lineage.



PUNJAB RELIGION AND SPIRITUALITY

By Nishu Raghav (II Year)



Articulation of religion is a devout and holy act. Such deeds should be dealt with utmost reverence and veneration. Before reflecting on an idea about Punjab's religion, one must turn their attention on the religious composition of Punjab. The statistical data states that Sikhism is the dominating religion and is practised in majority by approx 60%, Hinduism is practised by approx 37% , and others (including Muslims, Christians and Jews) constitutes 3% of Punjab's total population. The presence of Islam in Punjab due to the wave of Muslim conquest, which led to the Islamisation of people by the 16th century. However, people have lived with utmost peace and communal harmony since then. The Sikh faith originated in 16th century and Guru Nanak Dev, the first guru of Sikhs(1469-1539), pioneered this religion.

As the majority of Punjab's population follows Sikhism. Hence, this article throws light on the religion and spiritual aspects of "Sikhism". Sikhism is the youngest among all major religions in the world. However, it is considered to be the world's sixth-largest organized religion. Next to India, the United States constitutes a 700,000 Sikh's population, Canada with around 500,000, the United Kingdom with 432,429, and the list goes on across the globe. This is because of the strong roots and history of Sikhism, from where Sikhs have evolved gradually. The 10 Sikh gurus that propounded Sikhism were Guru Nanak Dev, Guru Angad, Guru Amar Das, Guru Ram Das, Guru Arjan Dev, Guru Hargobind, Guru Har Rai, Guru HarKishan, Guru Teg Bahadur and Guru Gobind Singh. Guru Granth Sahib is a shabad guru. Their motto was to help people to live a worthy and straightforward life. Each of them conveyed unique knowledge and contributed to the teachings of the earlier Gurus, which over time constituted a way of life called Sikhism.

Guru Nanak Dev Ji (1469-1539)

Guru Nanak Ji is described as omnipotent and benevolent and embodied with infinite consciousness as per the sacred book of Sikhism, Guru Granth Sahib. Guru Nanak Ji felt that the real cause of the people's misery was their disunity born out of diversity of belief. He created a standard method of worship and a common social association by laying the foundations for Sangat and Pangat. Sangat refers to the association of noble and good people. Pangat means the sitting in a row. It stands for people sitting and eating together in the same row in Guru-ka-langar. For the common mode of worship, he taught that there is only one God and that all religions follow this God. After attaining spiritual enlightenment, Guruji began his Udasis(travels). The main aim behind these Udasis was to show the true life path to the misled souls. He travelled far and wide to remove the darkness of ignorance with his divine knowledge. He spoke out against empty rituals and wrote poems and hymns to teach his followers. Later, he travelled to transmit Sikhism throughout the Middle East and Asia. Three important tenets of Guru nanak are Naam Japna(Simran), kirat karna(Karma), wand Chakkna(Sharing).

Guru Angad Dev Ji (1539-1552)

In his early life, Guru Angad was named Lehna, but he soon became deeply devoted to Guru Nanak and his teachings. Guru Nanak called him Lehna and gave him the name Angad, meaning hand. Later he blessed him and named him his successor. He continued Guru Nanak's work and made many notable contributions to Sikhism.

He popularised a simplified alphabet by modifying the old Punjabi characters now known as the Gurmukhi script and wrote many verses included in the Guru Granth Sahib. Also, he set up schools to teach youths the regional language, Punjabi, instead of the classical Sanskrit. He and his wife Mata Khivi ensured that Langar, the communal meal served at Gurdwaras, became an obligation. Guru Angad did this to prevent Sikhism from being overshadowed by the long-established religions. He helped Sikhism attain tremendous respect and acceptance as a faith.

Guru Amar Das Ji (1552-1574)

The successor of Guru Angad, Guru Amar Das, lived by Sikh principles and dedicated himself to the service of others. He was a social reformer. He was against child marriage, sati pratha and all the evils against women. He also taught that all people are equal before God, including women. He founded Ramdaspur, later renamed Amritsar. Finally, he compiled the writings of all previous Gurus into a manuscript called the Sri Guru Granth Sahib.

Guru Ram Das Ji (1574-1581)

The 4th Guru Ram Das Ji preached against superstition and blind adherence to rituals, dietary restrictions, and dress codes. He was the founder of Golden Temple. Engaging in other people's joys and sorrows according to him was equally essential for spiritual development.

Guru Arjan Dev Ji (1581-1606)

Guru Arjan Dev Ji was the first Guru to be martyred in the Sikh faith. He was responsible for the compilation of the first official edition of Adi Granth (The Sikh scripture). Later on, it expanded to Guru Granth Sahib. He built the famous Golden temple and completed the construction of Amritsar founded other cities like Tarn Taran and Kartarpur. He organized the Masand system (group representative who taught and spread the teachings of the gurus). Jahangir ordered Guru Arjan Dev to be arrested and executed because of his support to Khusrav and also because he was enraged by the number of Muslims converting to Sikhism.

Guru Hargobind Sahib Ji (1606-1644)

Known as the sixth Nanak, Guru Hargobind Sahib Ji became Guru at the young age of eleven, following the execution of his father. Guru Hargobind Sahib Ji decided to arm the Sikhs. In order to represent the dual concept of Miri and Piri (temporal power and spiritual authority), he wore two swords, probably as a response to his father's execution and to protect the Sikh community. Guru Hargobind built the Akal Takht (the throne of the timeless one) in front of the Harmandir Sahib in Amritsar. The Akal Takht represents the ultimate seat of the Khalsa (the Sikh collective) today. The combination of both (swords) is considered supreme, where action informed or arising out of the spiritual heart completes one's purpose and meaning in the world of action.

Guru Har Rai Ji (1644-1661)

Compared to Guru Hargobind's tumultuous reign, His successor Har Rai's Guruship was relatively peaceful. Like his grandfather, Guru Har Rai accepted the Guruship at the tender age of 14. He was a great environmentalist with deep and profound love for herbs and natural gardens. His teachings were rooted in simplicity and devotion to God.

Guru Har Krishan Ji (1656-1664)

As a humanitarian, Guru Har Krishan's main aim was to help people. Guru Har Krishan was born in 1656 and installed as a guru five years later. Guru Har Krishan was the youngest of all the Sikh gurus, as in Sikhism merit mattered the most and not any other succession rule. He primarily helped heal people in Delhi suffering from smallpox epidemics during his short life (Bangla Sahib Gurudwara). He helped many people, regardless of where they came from or their religious beliefs. Guru Har Krishan gave his life by helping others, but he soon contracted smallpox before turning eight and died.

Guru Tegh Bahadur Ji (1621-1675)

Guru Teg Bahadur Ji, revered by the all as Hind-di-Chadar (Protector of humanity), was the ninth of the Ten Gurus of Sikhism. His intercession was sought once by Hindu Pandits in Kashmir, who sought to stop the forced conversion of Hindus to Islam by the Mughal rulers in India.

Due to this, he defended Hinduism to protect Hindus from being forced to convert to Islam, and he refused to convert to Islam, which led to his execution and martyrdom at the regal capital of Delhi on the demands of Emperor Aurangzeb. Guru Tegh Bahadur Ji was a multifaceted genius. He was not only a martyr and a prophet but was also a great poet 116 shabads, 15 ragas, and his bhagats are credited with 782 compositions that are part of bani in Sikhism. Sis Ganj Gurudwara stands tall today at the place of his martyrdom.

Guru Gobind Singh Ji (1666-1708)

Guru Gobind Singh was the 10th Guru of the Sikhs. Among his notable contributions to Sikhism are the founding of the Sikh community called Khalsa in 1699 and introducing the Five Ks, the five articles of faith that the Khalsa Sikhs wear at all times. Guru asked the Sikhs to congregate at Anandpur on Baisakhi (festival). According to the Sikh tradition, he asked for a volunteer. One came forward, whom he took inside a tent. The Guru returned to the crowd along with a sword full of blood. Similarly, he called another four to volunteer and repeated the same process. After the fifth volunteer went with him into the tent, the Guru returned with all five volunteers, all safe dressed in particular attire. He called them the Panj Pyare and the first Khalsa in the Sikh tradition. Guru Gobind Singh then mixed water and sugar into an iron bowl, stirring it with a double-edged sword to prepare what he called Amrit ("nectar"). Thus founding the khande ka pahul (baptization ceremony) of a Khalsa – a warrior community and gave them new surname "Singh". He said wherever 5 Singh congregate they will be my pyaras (loved ones).

The five symbols or five K's of Sikhism introduced by Guru Gobind Singh Ji were kesh (uncut hair covered under turban or dastar), kara (iron or steel bracelet), Kirpan (dagger-like sword tucked into gatra strap), kachera (cotton undergarment) and kanga (comb), that gives them a unique identity. From ancient times, the turban has been a symbol of respectability and a sign of nobility. Their belief of "not cutting hair by men" is accompanied by a scientific reason: coiling hair at solar centres channelizes one's radiant energy and helps them retain a spiritual focus. He left this world in 1708. He was the last of the human Sikh gurus. Before Guru Gobind Singh died in 1708, he declared Guru Granth Sahib as the next Sikh Guru.

People see Guru Granth Sahib as more than a holy book, as it is a "Guru" demonstrating to them how to live their lives. As it says, whatever disturbs the heart, one must bestow that in front of the universal creator. A line devoted to the universal deity, "birthee kaday na hova-ee Jan kee ardas" means the one who prays by heart (Simran sometimes also called Naam Japna), never goes in vain says the "holy book of Sikhism".

Guru Gobind Singh Ji converted the Sikhs into Singhs and gave them a new look and a new way of life. He turned ordinary men into lions who dared to fight the wrong and raised their voices in those unprecedented times. In simple words, Spirituality means being closer to God so to eventually emerge into the almighty. In other words, Spirituality is when a man is trying to create an ardent love for God to witness the temporal and spatial manifestation of the divine spirit. In an attempt to do so, many people turn to asceticism in which they go to the jungles leaving behind their domiciliary responsibilities. This way, people set a new definition of spirituality. Our eminent poet Sant Kabir Das whose teachings are also present in Guru Granth Sahib said:

"Maala pherat jug bhaya, phira n man ka phera,
Kar ka manka daar de, man ka manka phera"

This "Doha" presents a satire on hypocrites and misguided rituals evident in various ritual practices. People are busy turning beads of a rosary and pay no heed towards self-contemplation. For union with God, one has to quit wickedness and immorality, which is deep-rooted in our society. The true meaning of spirituality is composed of three essential elements, i.e. relationships, values and life purposes, with equal importance to each aspect. Kabir Das and Guru Nanak Ji were contemporaries and both taught simple living and life full of good deeds.

SPIRITUALITY IN SIKHISM

Sikh spirituality revolves around the need to understand and experience God and eventually become "one with God". Sikhs believe that God is inside every person, no matter how wicked they appear, so there is scope for everyone to change. Sikhism does not ask people to turn away from ordinary life and devote themselves slavishly to God. Instead, it demands that one must effectively use ordinary life as a path to get closer to God. Sikh Gurus taught that one must avoid "five vices" in order to avoid "demnation", i.e. Lust, Covetousness and greed, Inclination towards materialism, Anger and Pride. Morning prayer Ardaas quotes, "Nanak Naam Chardi Kala Tere Bhane Sarbat da bhala", which means "Nanak, with your name and blessings, may the world be prosperous and peaceful." A true devotee must hold onto these ethics to achieve "salvation". Every religion is based on certain principles and propositions. Similar to what Sikhism is too based on three commandments mentioned in the "Guru Granth sahib" to be followed: 'Naam Japna' - invoke prayers and keep invincible deity in mind, "Kirat Karo" - earn an equitable income by natural means and 'wand chhako' -

share and donate in noble causes to manifest the traits of humanitarian all taught by Guru Nanak Dev Ji. Under the langar system, people from either religion, caste, gender, economic status or ethnicity are made to sit on the floor and are served meals free of charge. This shows the generous and charitable ideology of the Sikh community. Such communities serve as a helping hand to those who are not privileged enough to afford hearty meals once a day. They believe in simple ways of pleasing God as they restrict every possible superstition like fasting, animal sacrifice, going to pilgrimage or any such similar activity.

“Dasvandh” literally means a tenth part and refers to the practice among Sikhs of contributing in the name of gurus one-tenth of their earnings as a part of their duty which is also called “Daan.” The objective is to provide Sewa with community kitchens so that no one sleeps hungry. In Sikhism, this is true Spirituality. The teachings of Gurus have great value and relevance in the contemporary world.



PUNJABI FOLK MUSIC

By Simran (II Year)



At some point in your life, you must have heard the melody of any Punjabi song, any line. And your heart must have blossomed after listening. It is the strong tradition of music of Punjab that has survived the transitions of times and retained its purity, prevalence and popularity. This article explores folk music of Punjab in detail.

Unlike the modern music with modern instruments, Punjabi Folk Music is the traditional music played with traditional instruments in the Punjab region. Punjabi folk music has a wide range of musical instruments used in giddha and bhangra. Many of the instruments are very rare and less used today. Some of these instruments are Tumbi, Sarangi, Dhol, Dholki, Dafli, Algoza, Dilruba, Ektara, Kato, Khar-tal, Sapp, Bugchu etc. This folk music recalls bravery, heroic fights, hardworking, heart warming nature of Punjabis with a tinge of their joyful souls. Punjab has many sub-regions such as Majha, Malwa, Doaba, Pothohar. So, as a result, there are lingual differences as well. These lingual differences then ultimately reflect into folk songs and language as well.

These folk songs are available for different occasions—birth, marriage, death, love, separation, beauty village lifestyle, food, nature, bravery, folklores, popular romantic stories, folk and historical heroes, festivals etc. There are many songs on the different stages of a marriage like Suhag, Ghorhian, Sehra, Sithnian. Suhag is related to bride while Ghorhian and Sehra are related to groom. A daughter's feelings have a special place in the Punjabi folk songs in which she address to his father asking to find her a better home, good people (in-laws).

Some popular songs are of very cheerful nature- lathey di chadar, uttay saleti rang mahiyaa.....aao sahmney, kolo di russ k na langh mahiya.."; "kala doriya kundey nal ariya oyee, ki shota devra, bhabhi nal larhya ee oyee"; "malwe di jatti...ve mai gidhiyan di raanii"; " sadkey-sadkey jandiyae mutiyaarey nii, kanda chuba tere pair....baankiye naarey nii.". Some of the most important folk romances of Punjabi folk Music are the melodies of Heer-Ranjha, Mirza-Sahiba, Sohni-Mahiwal. These are the eternal love stories.

These folktales have immortalized and mortal love and connected it with divine love. The poet Waris Shah had penned down the tale of Heer-Ranjha, placed mortal love to the same level as spiritual love for God.

Punjabi folk music presents the great diversity of themes. festival charm of this music can be heard on Lohri (people light a fire and sit together and eat peanuts, jaggery and gachak) and Vaisakhi (when ripened wheat is harvested)—people sing folk songs. People also sing— "Ishar aaye daliddar jaaye, Daliddar di jarh chullay paaye....." It means may the prosperity and activeness come to our homes and may lethargy (which came from the cosy comfort of quilts) burn in fire. On Lohri people sing ballads of Dulla Bhatti. Neighbourhood children of many homes together ask for peanuts, jaggery and gachak and they sing like this in streets- "Dulla bhatti vala ho, Dulley di dheeh viahi ho. Sher shakar payi ho, Kudi da salu paata ho, Kudi da jeevey chacha ho."

These are some of the most invaluable names in Punjabi folk music, due to their immense contributions, the precious folk music of Punjab is still alive.

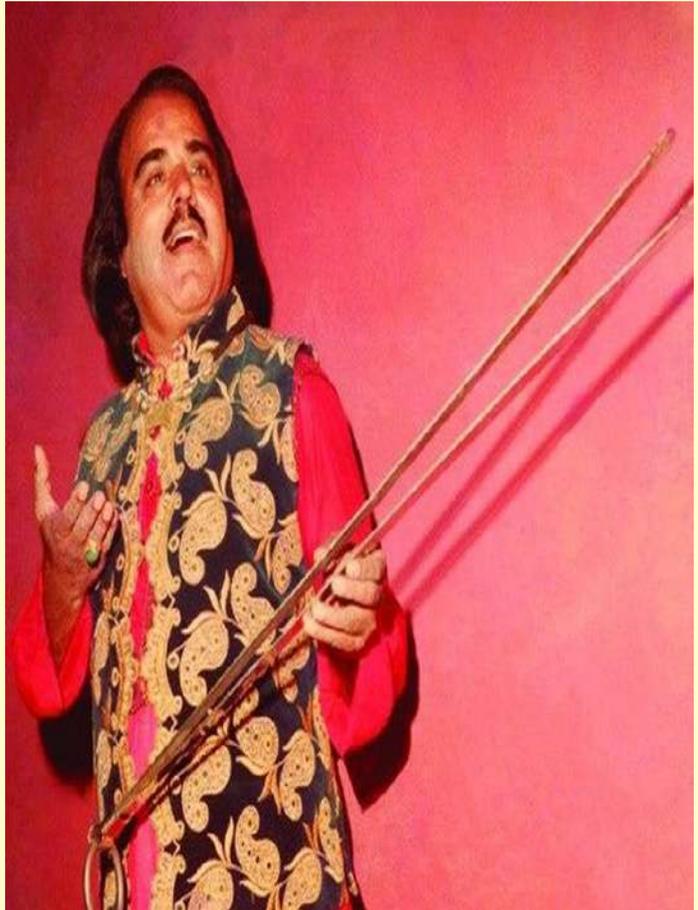
Surinder Kaur

Surinder Kaur (25 November 1929 – 14 June 2006) was an Punjabi singer and songwriter. She mainly sang Punjabi folk songs. In a career of nearly six decades, she has given memorable songs like, "Maavan te dheean", "Jutti kasuri", "Madhaniyan", "Ehna akhiyan 'ch pavan kiven kajla" and "Ghaman di raat". In time her wedding songs, most notably "Lathe di chadar", "Suhe ve cheere waleya" and "Kaala doria", have become an indelible part of the Punjabi culture. A documentary titled, Punjab Di Koyal (Nightingale of Punjab), on the life and works of Surinder Kaur was released in



Alam Lohar

Alam Lohar was a prominent Pakistani Punjabi folk music singer. He was a great singer that could influence his audience with elements of joy, peace, happiness and sadness. He is credited with creating and popularising the musical term JUGNI. Alam Lohar was born in 1928 in Achh, near Kotla Arab Ali Khan, , Gujrat District of Punjab, Pakistan. He was born into a family of blacksmiths. Alam Lohar modified a new style of singing the Punjabi Vaar, an epic or folk tale which made him popular when he toured villages and towns in the Punjab region. Some of his famous songs are Jugni (1965), Saif ul Mulook (1948), Bol Mitti de Bawa (1964), Dilwala Dukhra (1975), Wajan Mariyan Bulaya (1977), Qissa Mirza Sahiban (1967), Qissa Hirni (1963), Maa Da Pyaar (1971), Heer (1969), Qissa Sassi Pannu (1972), Qissa Baraa Maa (1974), Jis Din Mera Vayaah (1973), Qissa Dulla Bhatti (1959), Mirza De Maa (1968).



Gurmeet Bawa

Gurmeet Bawa was an Indian Punjabi folk singer. She was known as Lambi hek di malika for her long hek that she could hold for about 45 seconds. She was the first Punjabi female singer to sing on Indian public service broadcaster, Doordarshan. Gurmeet Bawa was born in 1944, to father S. Uttam Singh and mother Ram Kaur in the village Kothe in Punjab. The village is now a part of Gurdaspur district of Indian Punjab. Bawa started her career in 1968. She sang with the Punjabi folk instruments, including Algoza, chimta, dholki and Tumbi. Some of her notable singles included the cover for Jugni (transl. spirit of life) Some of her other popular songs included Ghorian (Punjabi wedding song) and Mirza (Punjabi saga of Mirza Sahiban). Her famous songs are Doli, Mirza, Ranjha Ranjha kr di, Jugni, Uchi teri kandh mittra, Sardar Sham Singh Atari, Bankiyae naarey ni, Heer, Mai jatti navey Punjabi di and many more.

PUNJABI OUTFITS



By Twinkle (II Year)

Punjab boasts of one of the world's oldest and most diverse cultures. Punjabi poetry, philosophy, spirituality, education, artwork, music, food, science, technology, military warfare, architecture, traditions, values, and history all reflect this diversity and distinctiveness. It's difficult to overlook the compassion and zeal displayed in the Punjabi (Punjabis) way of life. While the Punjabis are famed for their tenacity, their culture reflects a diverse range of historical civilizations. This article describes one such aspect of Punjabi culture. Punjab's outstanding attire reflects the region's vivid and brilliant lifestyle and culture. The dresses are a merger of beauty, comfort and colors.

PHULKARI

The folk embroidery of Punjab is called Phulkari the name in itself reveal that the pattern constitutes flowers however motifs and geometrical pattern are also used to give it a defined look. Phulkari was once again known as Bagh, a rich embroidery style with vibrant colors and interesting patterns.

Phulkari is a popular traditional women's wear that is as popular as Punjabi suits. Women from all areas of Punjab wear Phulkari on a regular basis. The most appealing aspect of these clothes is the embroidery work done in folk motif styles. Women wear these lovely clothes for special occasions also such as weddings and birthday parties etc. It can take months to design a single phulkari pattern, but the end result is breathtaking. The older women of the households, on the whole, design these costumes for their grandchildren at home. Phulkari is also a major component of the state's traditional shawls worn by ladies. Phulkari is a sort of flower work or can also be called a unique kind of embroidery stitched commonly in shawls and ghagra cholis that is used in most Punjabi garments. Unlike modern phulkari, which is a genre used for everyday wear, phulkari represents an iconic costume of women living in rural areas.

PATIALA SALWAR SUIT

If there's one style which is constantly linked to Indian Fashion, it is the Patiala suit. This is the oldest type of Indian Salwar Kameez. Before diving deeper into the history and trends of Patiala suits, it is worth knowing what exactly a Patiala suit is. With its roots etched in the city of Patiala, the Patiala Salwar gets its name from its place of origin. It is known as the "Pattian walee salwar". The most significant factor of the Patiala Suit as the king's attire, was its comfort, more than the majesty of the outfit or Shawl salwar. Nawab of Patiala developed this dress and so it was called the majestic dress. In earlier times it was the men's costume. The Salwar has many Pleats and the fall of these pleats give it a royal look. These days women wear Patiala salwar, a small kurta accompanied by heavy Dupatta which looks absolutely breathtaking.



Kurta Pajamas

One of the most fundamental outfits worn by Punjabi men is the kurta-pajama, which consists of two items of clothing. The first is a kurta, which is a loose long tunic that almost reaches the knees, and the second is a lightweight drawstring trouser known as a pajamas or pajamas. It looks like a shirt but has long sleeves and no front opening. The kurta is worn as a banyan or top vest, pulled over the head. The term pajamas comes from Hindustani, the language that gave rise to Urdu and Hindi. The word comes from the Persian word Payjama, which means; leg garment. This clothing is traditionally worn by citizens at festivals and other important occasions like Holi, religious ceremonies, and so on. The Kurta is a loose-fitting, long and straight-cut shirt. Pajamas are baggy, loose-fitting pants with a tie at the waist. Some men may wear the Kurta with a sarong known as a Lungi or Tamba. They are often seen sporting brightly colored sweaters during the winter. Because the kurta pajamas are meant to be loose-fitting clothing, only soft fabrics are utilized to make it. Although good quality cotton is the most popular fabric for kurta pajamas, other materials such as silk and satin are also utilized. Adults usually prefer to wear neutral-colored kurtas and pajamas because they offer them a more dignified appearance. Children, on the other hand, dress in a variety of colors and patterns. Kolhapuri chappals are the most popular footwear which complete the whole outfit.



JUTTIS

Juttis are typically made of leather and embroidered with silver and gold threads. Juttis are now available with rubber soles as well. It's a sort of handmade footwear that is most closely identified with Punjabis. The Juttis don't distinguish between left and right feet and mould themselves to the contour of the feet over time. The design of a man Juttis differs from that of a woman. Men's versions have an enlarged curve at the tip of the foot. Juttis for women are heavily embellished and embroidered. The Juttis is very well-known in India, and most Punjabis like wearing it. There are several local types, including Kasoori, Lahori, and Peshawari Juttis, in addition to Punjabi shoes or Juttis. Patiala and Amritsar have been key transit hubs for Indian handmade Juttis in recent years. Many vendors provide Punjabi Juttis to India and other parts of the world from these locations.



TURBAN

The turban is a headdress made of twisted and turned cloth of various widths and lengths that is tied around the head. The resulting wrapped folds have a fitted effect. These days readymade turbans too are available easily. Though the length, style, color, and fabric of the turban may change as geographical areas change, the turban essential concept and construction remain the same. There are a number of ways to fix it. The turban as a headpiece is more than just a fashion statement or a piece of cultural memorabilia; it has deeper symbolic importance. It identifies the wearer as a member of a specific group, tribe, or community, as well as providing information about their cultural, religious, political, and social beliefs. Sikh males frequently wear a peaked turban, which provides as a partial covering for their hair, which is never clipped out of reverence for God creation. The turban is closely associated with the ideals of honor and respect of a man. The turban is believed to represent his and his people's honor. The exchange of turbans is seen as a sign of eternal friendship, and the gifting of a turban is regarded as a significant expression of esteem. An exchange of turbans also denotes a long-term connection and strengthens family bonds. The turban is an integral element of Indian culture and is used in all festivals. Even when a man dies the turban is kept on his son's head which represents the responsibility of the family lies on his shoulders now which is a norm in a patriarchal society.

TAMBA

The Tamba, also known as tehmat, is a Punjabi variation of the lungi, which features front folds and is the traditional garment of Punjabi males. The Tamba is a piece of clothing worn by Bhangra dancers. Although the use of the Punjabi tehmat in East Punjab has decreased in recent years, with the pajama taking its place, males may still be seen wearing the tehmat. The Tamba or lungi is also worn by Punjabi men in West Punjab and Punjabi males in Pakistan Hazara region (in Khyber Pakhtunkhwa). A tehmat is a single-color piece with no border. Tehmat or laachas can be rather long, reaching all the way to the heels. It can also be very short, ending just below the knee. A laachas differs from the tehmat in that it has a border and is variegated so that it has more than one color. The laachas are worn in the same manner to the tehmat except it has more folds. It is very comfortable and suitable to the tropical climate of North India.

KALIRA

Kalira (also written Kaleera or Kalire) is an umbrella-shaped silver or gold decoration connected to the bride Chooda or bangle, which is a pair of traditional white- and red-coloured bangles worn on each arm. The dazzling Kalira, or Kalirey, is an essential part of a Punjabi bridal outfit. It is a vital accessory for a Punjabi bride, and there is a special ritual dedicated to the adornment of this specific item, which displays the bride's Marital joy. According to Punjabi tradition, a bride was handed half-cut, dry coconuts attached to her bangles as a snack to avoid her from being hungry because she had to travel great miles before arriving at the bridegroom house for the wedding ceremony. The Kalira is worn by all Punjabi women on their wedding day, regardless of their social standing. The traditional Kalira was made out of shells, flowers and strings of beads, which were tied around the Chooda on each arm by the bride's sisters, cousins, or sister-in-law. The Kalira is a symbol of good luck and prosperity bestowed on the bride by her family and friends before she enters marital bliss. A Kalira hangs on the bangles and looks very beautiful. Also, if a piece of Kalira comes out, the girls get it is considered lucky that she will soon get married.



PUNJABI MARTIAL ART : GATKA

By Nandani kansal (II Year)



Sikh culture has many different facets through which we get an idea of Sikhism and their ideology . Be it their food,dances,music, literature,religion and customs .When all other means fail it is imperative to take sword in one's hand, each aspect has it's own unique feature. Here is one more aspect which trains the mind as well as soul and it is called Gatka. Gatka is also known as stick fighting and has its origin in 15th Century AD. It's techniques and significance were taught by sikh gurus. They had the responsibility to teach their students to control the reins of their mind and Soul. To train them for defending others and themselves and to protect dharam. It's principle also works on the unification of soul and body(miri piri). It's a complete martial art system which uses spiritual,mental and physical portions of the body. It not only trains the learner some defence techniques but it also makes their mind alert and makes the soul compassionate and fearless.

Techniques and Weapons

Gatka is performed by two or more practitioners in which they intend to simulate swords or wooden sticks 'soti'. Beginners learn from this method only. In gatka,sticks and farri were used as shield and sword. This Martial art is also performed as rashmi(traditional) and khel(sport). It's a unique art in which one can display both self control and body coordination.

The following weapons in gatka are :

Barcha : the spear is a long shafted weapon . The hook of the spearhead is used to pull away the opponent's shield .

Chakar : As the name suggests , this weapon is round like a wheel with weights on the end which makes it a little heavy and it is to be spun in a way to block the enemy's way.

Chakaram : It's a flat steel ring which is 5 to 12 inches in diameter with half an inch of width . It has a sharp outer edge, although it was used to be carried on a turban but it also works as a weapon by holding with a thumb or index finger and throwing in the direction of the enemy and

hitting them.

Daahl/shield : these can be 8-24 inches wide and made from either steel or leather. It has a handle with a grip to support knuckles for firm hold .

Teer/kaman : Often considered as a perfect weapon i.e. bow and arrow. Arrow has a sharp steel point on a reed and bow is made up of wood with a space to have a firm grip.

Gurj/mace : indian maces have varied sizes and shapes often made up of curved steel bars.

Lathi : it's a wooden stick as tall as the fighter itself. It is made up of oak wood.

Kataar : it's a double edged and straight bladed dagger to tear the armor.

Talwar : this sword is thin and sharp from the ages.it is considered as great and treated with respect.

Historical Background and Origin of Gatka

Evidence of weapon and tool making is as old as the human evolution theory . Our Indian martial art is more than 10,000 years old with a rich tradition of khel(games) and sports in order to maintain physical and mental fitness. In gurukuls,student's health was a major concern and given a keen importance by teaching them to use weaponry. Indian martial arts or Shastar vidya has a combined meaning which means science of combat or using arms. It's a complete science of war and battle techniques with or without arms.



Gatka is a form of martial art associated primarily with the Sikhs of the Punjab . It is a style of stick-fighting, with wooden sticks intended to simulate swords. The Punjabi name, gatka, refers to the wooden stick used and this term might have originated as a diminutive of a Sanskrit word, gada, meaning "mace". It originates from the need to defend dharam (righteousness), but is also based on the unification of the spirit and body: miri piri). It is, therefore, generally considered to be both a spiritual and physical practice.

Miri-Piri is a concept that has been practiced in Sikh religion since the seventeenth century. The concept of Miri-Piri (temporal power and spiritual authority) was started by the sixth Guru of Khalsa Panth, Guru Hargobind Ji After the martyrdom of Guru Arjan Dev his son Guru Hargobind realised that the sikhs have to train themselves physically and mentally to take up any challenge that came their way. Guru Hargobind Sahib Ji fought and won four wars. Guru Gobind Singh Ji fought fourteen wars. All these wars were fought with the technique taught by Guru's i.e. Gatka Bhai Gurditta Ji. Baba Deep Singh, Banda Bahadur and Baba Bidhi Chand, all used Gatka to showcase their strength. Guru Gobind Singh Ji organised many competitions on the occasion of Holarala at Anandpur Sahib and rewarded the Gatka team that won. In order to keep the tradition alive a number of Akharas in various towns have been formed



and gatka is taught without any fees.

Women in Gatka

Guru Nanak proclaimed the equality of men and women, and both he and the gurus that succeeded him encouraged men and women to take a full part in all the activities of Sikh worship and practice. Sikh history also has recorded the role of women, portraying them as equals to men in service, devotion, sacrifice, and bravery. Rani Sada Kaur (c. 1762 – 1832) was a formidable Sikh leader of the late 18th and early 19th century. She served as the Chief of the Kanhaiya Misl from 1789 to 1821, following the death of

her husband Gurbaksh Singh Kanhaiya, the heir to Jai Singh Kanhaiya, the leader of the Kanhaiya Misl and is sometimes referred to as Sardarni Sada Kaur

Mai Bhago, also known as Mata Bhag Kaur, was a female Sikh warrior of the early 18th century who led forty men into battle against the Mughal Empire and was the personal bodyguard to Guru Gobind Singh. Bhago is often pictured as a graceful, strong, turbaned woman on a horse, leading in battle.

Mata Sundari was the daughter of Ram Sarana, a Punjabi Soni Khatri of Bijwara Soni (Khatri) in present-day Hoshiarpur district. She was the wife of Guru Gobind Singh. The couple married at Anandpur on 4 April 1684. She holds a special place in Sikhism for the role she played in leading Sikhs after the ascension of Guru Gobind Singh. A memorial in her honor stands in the compound of Gurdwara Bala Sahib, New Delhi.

We are fortunate that today at the same sitewhere Mata Sundari Ji guided the sikh community for forty years, stands a girls' college and a huge gurudwara in her memory. The college has an all girls gatka team and trains the students to achieve great heights academically, physically and mentally.

Gatka Nowadays

During the Indian Rebellion of 1857, the Sikhs assisted the British in crushing the mutiny. As a consequence of this assistance, restrictions on fighting practices were relaxed, but the Punjabi martial arts which re-emerged after 1857 had changed significantly. The new style applied the sword-fighting techniques to the wooden training-stick . Gatka was used mainly by the British Indian Army in the 1860s as practice for hand-to-hand combat. The Ministry of Sports and Youth Affairs of the Government of India has included Gatka, as part of the planned Khelo India Youth Games 2021 . This is a national sports event in India.

With an aim to revive, preserve and promote traditional martial art Gatka as a sport, the National Gatka Association of India (NGAI) was constituted in the year 2001 and got registered in 2004. It is affiliated with World Gatka Federation (WGF), Asian Gatka Federation (AGF), and International Sikh Martial Art Council (ISMAL) to achieve its aims and objectives.

Martial arts played an important role in wars and battles. With or without weapons it holds equal importance for self-defense and a mind, body, and soul connection of a person with themselves.

ANNUAL REPORT 2021-22

The Department of History, Mata Sundri College For Women has always believed in the overall development of the students and in expanding the purview of the teaching and learning process beyond the usual way of classrooms through workshops, webinars, and international seminars. The academic year 2021-22 was different from the previous years because of the worldwide pandemic. It brought unprecedented challenges and numerous restrictions adversely affecting the education sector. With no physical interactions, it did pause the learning process but for a brief period. The Department made sure that the flow of knowledge continues. Utilizing the technology various events were organized throughout the year which included lectures by distinguished scholars, webinars, workshops.

The first in line was the national webinar organized on 24th July 2021, on the topic, "Sikh Heritage and Conservation" which focused on the rich heritage of Sikhism and discussed the measures to conserve it. Next, a workshop on 'Research Techniques in Social Science' was organized on 14th August 2021. The workshop was structured in four modules with a view to provide hands-on experience to the students.

On 27th August 2021, a workshop was conducted on 'Historian's Craft' in order to familiarize students with newly added paper i.e. "Historian's craft" (Skill Enhancement Course) under the coordinator ship of Mr. Navendu Shekhar and Ms. Panchali Devi. This way students get to know how this paper would work as a bridge across all the papers.

This was followed by a webinar on Gandhi And India's Peasants - An Intimate Relationship organized on 25 September 2021, in which eminent historian Professor Mridula Mukherjee delivered a lecture on the topic. She discussed at length how Gandhi had reached out to the impoverished peasants and how they responded and related to this outreach so positively.

Then the Department also conducted a webinar on 'Weaves Of India' on 26th October 2021. It was graced by Shri Moolchand K. Shravenekar who enlightened the students with his knowledge of Maheshwari sarees.

On 17th November 2021, an International webinar on 'Sufism and Composite Culture in India' was organized by Department of History and BA Programme, Mata Sundri College for Women in collaboration with Baba Farid Center for Sufi Studies, Punjabi University, Patiala. Guest of Honour for the event was Janab Arif Mohammad Khan, Honourable Governor of Kerala. He shared rich and informative content and encouraged participants to imbibe the essence of Sufism in their lives.

The Department organized the Orientation programme on 22 November 2021. It was an interactive session which catered to the needs and queries of the newly enrolled students of First year students.

The Department of History also conducted an Alumnae meet on 8th January, 2022, in collaboration with the Central Alumnae Committee. It was an ode to the alumni of the Department of History. Various alumnae speakers shared their experience of college life. It was indeed an interactive and informal session.

Apart from the above-mentioned successful events students also joined numerous internships with various reputed firms and start-ups. This provided students with skill-based learning beneficial for their overall development and future endeavour.

ACADEMIC ACHIEVER 2021-2022

Presented a Paper in the World Women Conference under the guidance of Dr. Daljit Kaur

Ananya & Shubhanshi - Revisiting the Mughal Harem

Anushree Bisht - Female voices in the Bhakti movement

Presented a Talk in the GSTS series of Shyamlal Evening college

1. Muskan Sharma

Topic-Diverse Discrimination

2. Ananya

Topic - The web of Indian Flora And Fauna

3. Anushree Bisht

Topic - Ideas and Debates on the Hindu Code Bill

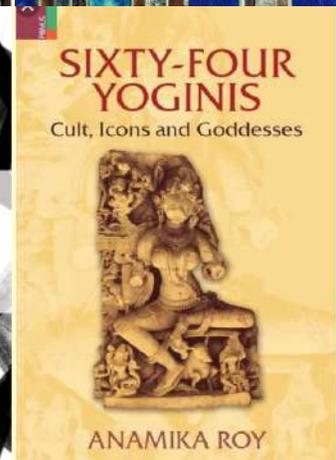
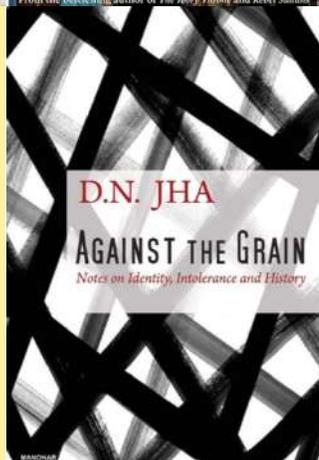
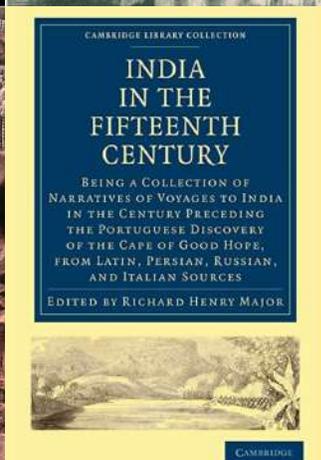
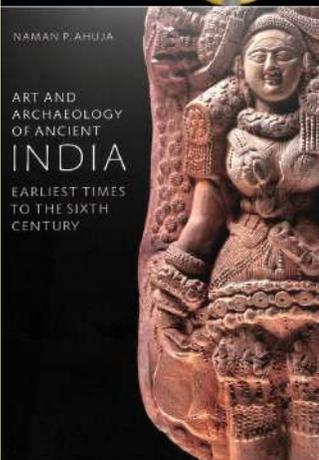
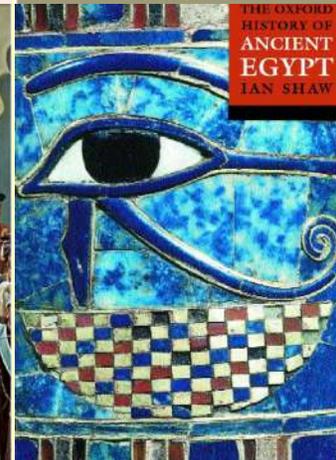
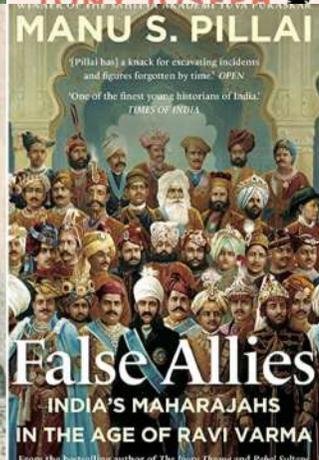
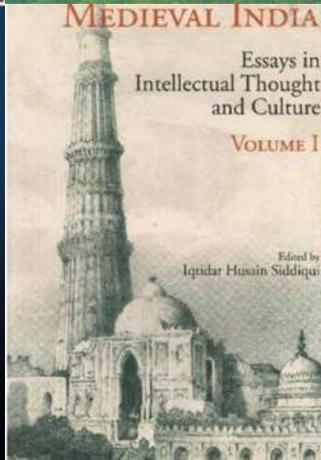
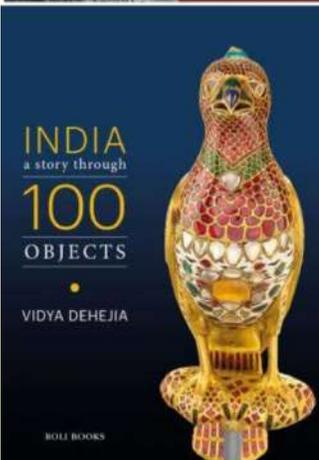
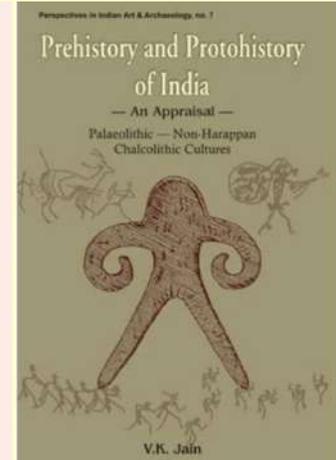
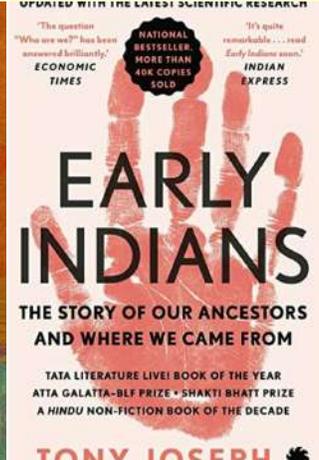
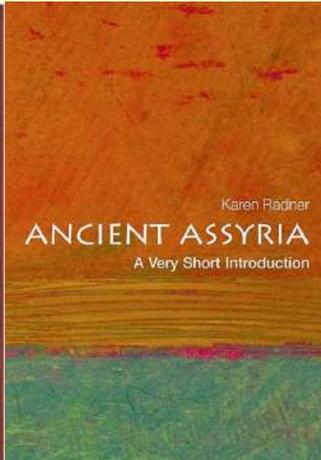
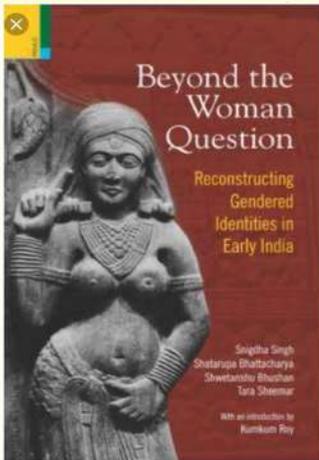
Name - Anupama

Topic -क्या भगत सिंह नास्तिक थे या नहीं?

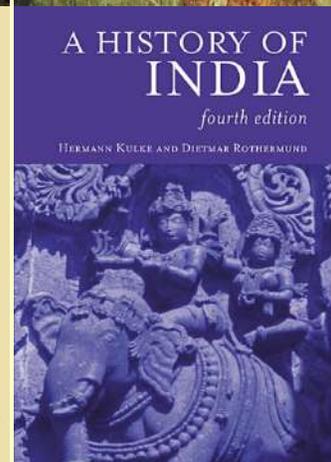
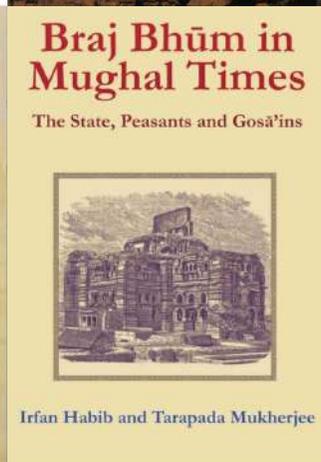
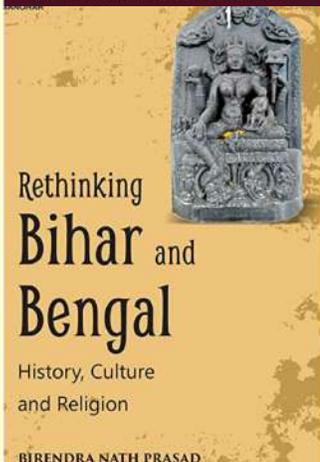
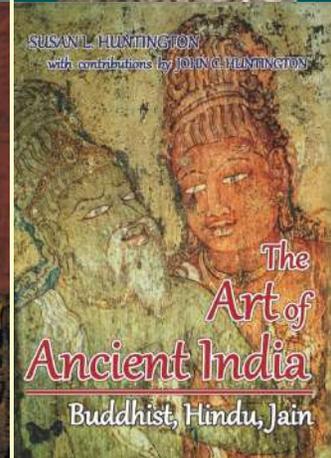
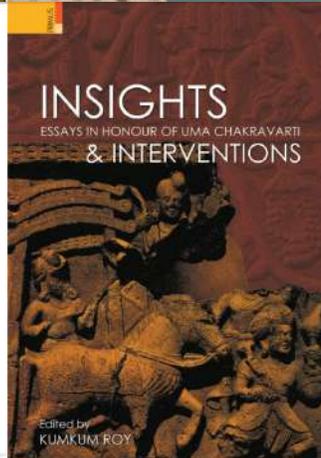
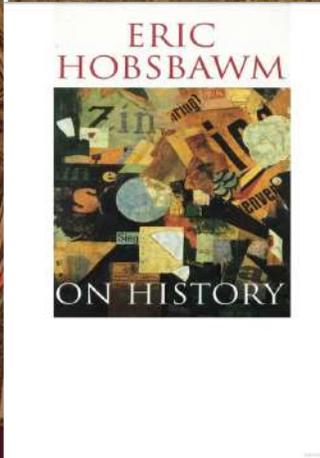
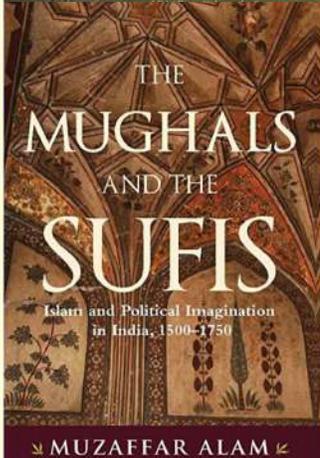
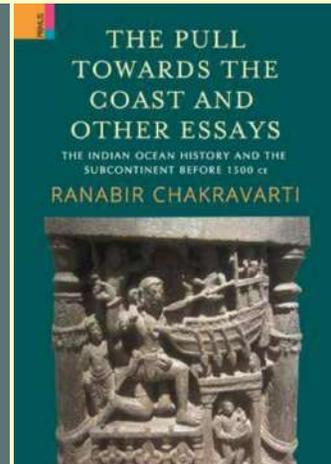
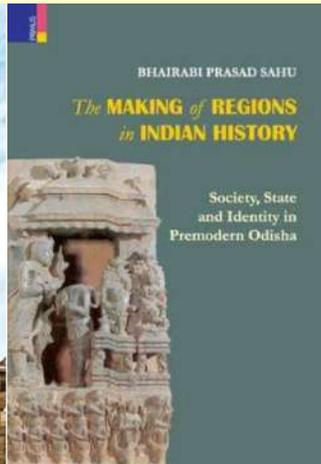
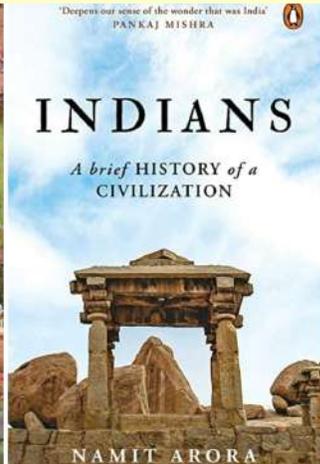
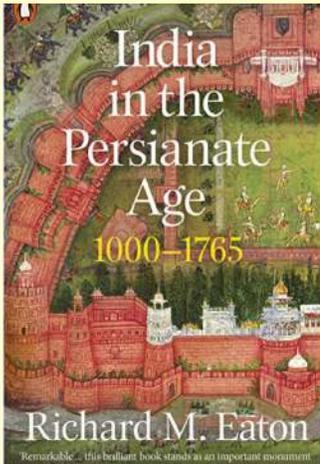
Event subject - paper presentation on any of the aspects of life of Shaheed Bhagat Singh

Prize - consolation position

NEW



ARRIVAL



QUIZ

By Shreya Singh (III Year)



Q 1. The birth anniversary of which Indian freedom fighter was celebrated on January 28 who was also called as “ Punjab kesari “.

- a) Bipin Chandra Pal
- b) Lala Lajpat Rai
- c) Subhash Chandra Bose
- d) Bal Gangadhar Tilak

Q 2. East India company annexed Punjab in which of the following year?

- a) 1849
- b) 1840
- c) 1853
- d) 1845

Q 3. Which city was capital of Punjab before India got independence?

- a) Amritsar
- b) Lahore
- c) Chandigarh
- d) Delhi

Q 4. Cova Punjab mobile app launched by Punjab government is aimed to aware about what issue?

- a) Swine flu
- b) Swine fever
- c) Mouth disease
- d) Corona virus

Q 5. Which style of kabaddi is known as ‘ Punjab kabaddi ‘?

- a) Standard style of kabaddi
- b) Square style of kabaddi
- c) Circle style of kabaddi
- d) Rectangle style of kabaddi

Q 6. During marriage which song is sung at bridegroom's place

- a) Ghorian
- b) Sithanian
- c) Suhaag
- d) None of these

Q 7. What was the theme of punjab tableau in the Republic day parade 2021 at New Delhi

- a) Jallianwala bagh massacre
- b) Maharaja Ranjit singh
- c) Martyrdom of Guru Teg Bahadur ji
- d) Sangat and pangat

Q 8. Which city of Punjab was known as "virat ki nagari?"

- a) Pathankot
- b) Sanghol
- c) Dasuya
- d) Jalandhar

Q9. The latest version of 'Consumer Protection Act' was passed in which year?

- [A] 2010
- [B] 2015
- [C] 2019
- [D] 2021

Q10. Which state's legislative council has passed a bill to give more powers to Higher Education Minister in the state-run vari-
ties?

- [A] Andhra Pradesh
- [B] Maharashtra
- [C] Telangana.
- [D] Tamil Nadu

Q11. As per the Ratings agency ICRA, what is the estimated real GDP Growth of India in FY 2022?

- [A] 12.5 %.
- [B] 11 %
- [C] 10%.
- [D] 9%

Q12.. What is the Sex Ratio at Birth (SRB) of India in the year 2020-21?

[A] 918.

[B] 920

[C] 937

[D] 951

Q13.. Which is the most innovative educational institute of India in the technical category, as per the ARIIA 2021 Ranking?

[A] IIT Kanpur

[B] IIT Madras

[C] IIT Bombay.

[D] IIT Delhi

Q14.. Which institution released the 'Women and girls left behind: Glaring gaps in pandemic responses' report?

[A] World Economic Forum

[B] World Bank

[C] UN Women.

[D] NITI Aayog

Q15. Which football legend's statue has been unveiled in Panaji, Goa?

[A] Sunil Chetri.

[B] Bhaichung Bhutia

[C] Cristiano Ronaldo

[D] Lionel Messi

Q16. The Armed Forces Special Powers Act (AFSPA) has been extended in which state for another six months?

[A] Assam.

[B] Nagaland

[C] Arunachal Pradesh.

[D] Sikkim

Q17. Which institution released the 'Compendium on the innovations on technology'?

[A] World Bank.

[B] NITI Aayog

[C] International Monetary Fund.

[D] World Economic Forum

Q18. The Indian Army's 'Quantum computing laboratory and a centre for artificial intelligence (AI)' has been set up in Which state?

[A] Gujarat.

[B] Maharashtra

[C] Madhya Pradesh.

[D] Kerala

Q19. Which two countries are claiming 'Senkaku Island' Group located in the East China Sea?

[A] Japan and China.

[B] China and Philippines

[C] China and South Korea.

[D] Japan and Singapore

Q20. 'Financial Stability Report (FSR)' is the flagship report released by which institution?

[A] NITI Aayog

[B] World Bank.

[C] Reserve BanPhilippine

[D] Asian Development Bank

RESULT – July to November 2021

S.No	NAME	CGPA	ROLL No.	POSITION
3rd Year				
	Shruti	7.595		FIRST
	Rashi & Anandita	7.554		SECOND
	Shivangi	7.459		THIRD
2nd Year				
	Ananya	7.89		FIRST
	Uttara	7.82		SECOND
	Renu & Ankita	7.71		THIRD
1st Year				
	Lipika Chauhan	8.23		FIRST
	Kalash Chauhan	8.12		SECOND
	Diksha Chauhan, Jyotsana Chauhan & Preeti Kumari	8.09		THIRD

ANSWERS OF THE BRAIN TEASER

1. (b)

2. (a)

3. (b)

4. (d)

5. (c)

6. (a)

7. (c)

8. (c)

9. C

10. B

11. D

12. C

13. B

14. C

15. C

16. B

17. B

18. C

19. A

20. B

