

ESTD JUNE-24

EDITION 2

DEC 2024

# POLITICAL TODAY

AN INITIATIVE BY THE STUDENTS OF "DEPARTMENT  
OF POLITICAL SCIENCE" (2024-25)



**"GLIMPSES OF THE ACADEMIC VISIT TO THE  
NEW PARLIAMENT HOUSE"**

*“The true source of rights is duty. If we all discharge our duties, right will not be far to seek. If leaving duties unperformed we run after rights, they will escape us like a will-o'- the-wisp. The more we pursue them, the farther they fly”*

*-Mahatma Gandhi*



# Mentor

Prof. Rachana Srivastava,  
Principal  
Vasant Kanya Mahavidyalaya  
Kamachha, Varanasi

# Patron

## Head

Dr Ashish Kumar  
Sonker

## Asst Prof.

Dr Anu Singh

## Asst Prof.

Dr Saroj Upadhyay

# Acknowledgement

It feels as if only yesterday we released the inaugural edition of Political Today.

Now, as we present the second edition, we, the students of the Department of Political Science, wish to extend our heartfelt gratitude to everyone who contributed to bringing this comprehensive issue to life.

We begin by sincerely thanking Prof. Rachana Srivastava, Principal of V.K.M.P.G College, as well as Dr. Ashish Kumar Sonkar, Head of the Department of Political Science, and faculty members Dr. Anu Singh, Dr. Saroj Upadhyaya, Dr. Gautam Bharti, and Ms. Praveera Sinha for their invaluable guidance and support in making this project possible.

We are truly grateful for the contributions of the students who shared reflections filled with joy and excitement, capturing the essence of this journey. Additionally, many students have also shared their insightful articles, ideas, and essays, enriching this issue with thought-provoking perspectives.

We are deeply appreciative of everyone who played a role in making this magazine a success. This journey would not have been possible without the dedication, enthusiasm, and creativity of our entire team. Together, we look forward to continuing this endeavor and exploring new ways to bring Political Today to life.





# Preface

We, the students of the Department of Political Science, are delighted to present the latest edition of “Political Today”, our bi-annual magazine dedicated to exploring issues of national and international importance in the political sphere.

This December 2024 edition brings a special focus to our recent academic trip, inviting readers to **"Rediscover Delhi"**.

In light of our department's memorable expedition to Delhi, we have chosen to celebrate and preserve the student's experiences, and give readers to relive the journey.

Through a series of engaging articles, you'll be transported to the places that these students explored during the three-day expedition.

Follow along as we navigate the halls of the New Parliament House and the historic Old Building, tour the Rashtrapati Bhavan including the Ashok Hall and other notable chambers, and conclude with visits to iconic sites such as the Qutub Minar, Lotus Temple, The War Memorial and the Prime Minister Museum.

In addition to travel reflections, this issue also features thought-provoking poems and articles that delve into broader themes. These pieces provide a space for students to share their insights on Indian politics, social awareness, and other topics that resonate beyond the scope of our travels.

We invite you to journey with us through these pages and hope you enjoy this edition of Political Today.





## A Message from the Principal's Desk



It is with great pride and pleasure that I extend my heartfelt congratulations to the Department of Political Science on the publication of the Second Edition of “Political Today”.

This edition of Political Today, centred on the recent academic trip to Delhi, perfectly captures the vibrant and multifaceted experiences that shape our understanding of India’s political heritage and institutions.

As we stand at the threshold of an era shaped by civic engagement and democratic awareness, it is vital for each of us to deepen our appreciation of the processes and landmarks that define our nation. This edition offers a unique window into these insights, encouraging thoughtful reflection and a richer connection with our political landscape.

I am particularly delighted to see the emphasis on student experiences through the trip. As future leaders and active citizens, it is essential for our young minds to engage directly with the places and stories that underpin India’s political life.

I would like to extend my deepest appreciation to the Teachers of the Department, Editorial Team, Contributors, and all those who have worked tirelessly to bring this publication to life. Your hard work and commitment, both are truly reflected in the quality and depth of this magazine.

To our readers, I encourage you to immerse yourselves in this edition of Political Today. May it serve as a source of knowledge, inspiration, and a catalyst for active participation in the democratic process. And inspire more students to participate in the future academic expeditions.

Best Wishes

Prof Rachna Srivastava

Principal

Vasant Kanya Mahavidyalaya

# Department of Political Science



Dr. Ashish Kumar Sonker  
Head of the Department  
Department of Political  
Science



Dr. Anu Singh



Dr. Saroj Upadhyay



Dr. Gautam Bharti



Ms Praveera Sinha



# A Note From the Editor-in-Chief

-Aadya Tiwary

Dear Readers,

It is with great joy and pride that I welcome you to the December 2024 edition of “Political Today”, the bi-annual magazine of the Department of Political Science. Following the success of our inaugural issue in June, which delved into the 2024 General Elections, this second edition takes us on a journey that holds profound significance: our department’s recent educational trip to Delhi, the vibrant seat of Indian democracy.



I remember being six or maybe seven when I visited Delhi for the first time with my family during the summer break. As a child I had visited Delhi with a childlike curiosity, watching the light and sound show at Red Fort, making loud noises in all the wrong places and enjoying the Delhi Cuisine at its best. While those memories faded with time, reading these articles made all those memories resurface. When I started reading all the artfully illustrative articles, to me it felt like I had gone back in time and was walking through the Qutub Complex again. But this time as a College student with an understanding and respect for the architectures and the value that they stand for.

I titled this edition *"Rediscovering Delhi"* because, as Indians, most of us have visited the capital at least once with family or friends. This time, however, both readers and writers have the chance to share their own memories and preserve them in these pages. So whenever you wish to revisit Delhi, you can simply turn here and rediscover it anew.

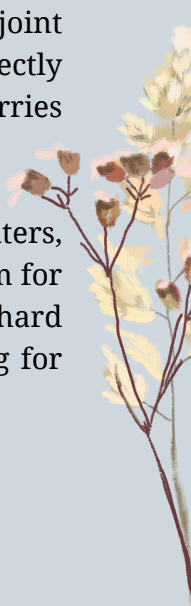
This edition is a collection of firsthand reflections from our students and faculty, who visited some of India’s most historically and politically significant sites. Through their stories, they bring these places to life, allowing us to experience the thrill of being there and gaining a newfound respect for the institutions at the heart of our democracy. Their insights capture not only the architectural grandeur but also the profound impact these symbols of governance have on shaping our nation’s journey. As Dr. B.R. Ambedkar aptly said, “Democracy is not merely a form of government. It is primarily a mode of associated living, of conjoint communicated experience.” This edition reflects that spirit, showing how engaging directly with these sites fosters a sense of responsibility, curiosity, and reverence that each of us carries forward.

I extend my heartfelt gratitude to everyone who has contributed to this issue— our Writers, Editors, Designers, and the entire magazine team, special mention to the Photography team for capturing such fond memories and sharing them with us. Your dedication, passion, and hard work have brought each page to life, making this edition both informative and inspiring for our readers.

Warm Regards

**Aadya Tiwary**

Editor-in-Chief, Political Today



# Editor's Note

As we embarked on our journey through Delhi, the capital of India. We were captivated by the city's dynamic blend of history, politics, culture, and modernity. Every street corner and historic monument seemed to tell a story, weaving together centuries of heritage with the energy of today's bustling metropolis.

From the grand Mughal architectures at the Red Fort to the Qutub Minar, and the majestic boulevards of Lutyens' Delhi, this city embraces its past even as it forges ahead with a bold vision for the future. Yet, what struck us most was not just the grandeur but the spirit of the people—diverse, resilient, and constantly adapting.

As you flip through these pages, you'll encounter how our writers and photographers delved into the stories that celebrate Delhi's vibrant views, the pillar of power, and its evolving spaces that symbolise the city's rapid modernization.

We hope this edition provides a fresh insights into the city that refuses to be defined by any single narrative. We hope these pages inspire you to explore, understand, and appreciate the captivating charm of Delhi, and perhaps, encourage you to plan your own visit to this unforgettable city.

**Pravarshi Singh**

Editor, Political Today



Welcome to this special edition of Political Today, where we take you on a journey through the political heart of India – Delhi. As the center of national politics, Delhi is a place where power, history, and current challenges come together in a unique way.

In this edition, we aim to explore the issues that truly matter, and share the stories that shape this city, where the stakes have never been higher. Let's continue to expand our understanding of politics and bring you closer to the events that influence our lives every day. We hope you enjoy reading!

**Suchita Singh**

Editing & Designing Team





This special issue of Political Today is dedicated to our recent trip to Delhi, which was an unforgettable experience that enriched our understanding of the nation's history, culture, and politics. From the grandeur of the Parliament and Rashtrapati Bhavan to the captivating exhibits at the various museums, we were captivated by the city's vibrant energy and rich heritage. This trip provided us with a unique opportunity to learn firsthand about the significant events that have shaped India. We witnessed the architectural marvels, explored the bustling markets, and immersed ourselves in the diverse tapestry of Delhi's society.

We have tried our best to cover all the facets of our journey and bring it to life on these pages in hopes that you enjoy it.

### **Saloni**

Editor, Political Today



This was my first time working on a project like this, and with the guidance and support of our senior things became much easier, and after this experience, I feel confident taking on similar challenges in the future. This experience has given me invaluable insights into a new field, and I am truly grateful for the opportunity. Thank you for this experience, I look forward to our seniors' continued guidance in the future.

**Ujala Patel**  
Editing Team



# Digital Creators & Designing Team

It's quite a thrill to take my place as a part of the designing team for the second publication of this great magazine. Getting a second chance to design it with colours and patterns making the words more comely and striking. Every page of the magazine has a story to tell and will take the reader through the captivating journey along with the students as they discover the illustrious places of Delhi. The stories are finally ready to reveal itself what it has in store for us along with all the pleasures of discovering these places through someone's experiences. It takes time to make your mark on the magazine and I am in great luck to be a part of this journey. I solicit everyone to give it a read, you will love it and I can assure that it won't disappoint you!

**Menaka Khomdram**  
Designing Head



I'm grateful for the opportunity of being the part of this incredible magazine. Thank you for the creative freedom to express my ideas and trust in my abilities as the collaborative and supportive environment gives a chance to learn and grow alongside talented individuals.

I'm proud of what we've accomplished together, and I'll always cherish the experience.

**Anshika Tripathi**  
Designing Team



# Digital Editors and Designing Team

Working on our department's magazine has been an enriching experience. From editing articles to capturing moments through photography, I had the privilege of bringing our Delhi trip's stories to life. Each piece we included is a reflection of the talent, passion, and diversity within our department. I hope this edition resonates with you as much as it did with all of us who worked on it.

Thank you to everyone who contributed their time, words, and creativity. Together, we've created something that celebrates who we are and the inspiring work we do.

## **Komolika Das**

Photography Head & Designing Team



As a M.A previous year student , working on the Political Today magazine has been an invaluable experience that has enriched my understanding of both journalism and the world of politics. The editing process has taught me the importance of attention to detail, clarity, and the collaborative effort needed to produce a compelling publication.

I Manasvi Singh is especially grateful to my senior editors for their invaluable guidance and encouragement. Their insights and expertise not only helped me refine my skills but also instilled confidence as I undertook my responsibilities. I look forward to applying what I've learned to future projects and continuing to grow within this vibrant community.

**Manasvi Singh**  
Designing Team







Our bi-annual magazine covering the Department's Delhi Trip is not just an informative record but an album of memories and experiences.

I hope the readers cherish this magazine just as much as we cherished bringing it to light. Happy Reading!

**Nivedita Mishra**

Student Representative

BA (Pol Sci Hon)

# Table of Content

1. New Parliament- Ankita Kumari
2. Constitution Gallery- Payal Gupta
3. Rajya Sabha of the New Parliament- Priya Singh
4. Old Parliament- Shweta Kharwar
5. Samvidhan Sadan- Pravarshi Singh
6. India Gate - Sandhya Kumari
7. War Memorial- Nivedita Pathak
8. Red Fort- Anjali Verma
9. Lal Qila- Diya Sharma
10. Rashtrapati Bhavan- Akansha Singh
11. Rashtrapati Bhavan Museum- Saiyeda Fatma
12. Rashtrapati Bhavan- Poonam
13. Durbar Hall- Deepika
14. Ashok Mandapam
15. Akshardham Temple- Saloni
16. Lotus Temple- Rinki Sonker
17. Qutub Minar- Chettanpreet Kaur
18. Qutub Minar- Anshu Jaiswar
19. Pradhan Mantri Sangrahalaya- Museum on the Indian Prime  
Ministers - Aarohi Sharma
20. मै संविधान हूं - सुचिता सिंह
21. Shrinking of the Indian Parliament- Manasvi Singh
22. Leadership and Qualification- Sahitya Singh





# New Parliament House

-Ankita Kumari (MA Final Pol Sci)

**"Grand, huge, triangular, a reflection of the new India, a building where there is tradition and modernity, where there is craftsmanship and technology, this is the new building of the Parliament of India"**

India is the largest democracy in the world, the Parliament House is the temple of this democracy, where the aspirations of the people are discussed and the future direction of the country is decided, the old Parliament House was built a hundred years ago as per the requirement in these hundred years. It has been repaired and renovated several times. The Foundation of the Old Parliament House was laid in February 1921 by the Duke of Connaught, the building came to be called the Council House. The Parliament House building was designed by both Lutyens and Baker.



However, Given the shortage in the number of seats in the old Parliament House, distressed infrastructure, security concerns, less space for staff, the new Parliament House had become not an option but a necessity for the new and self-reliant India of the 21st century. The new Parliament building, decorated with Ek Bharat Shrestha Bharat, is spread over an area of 64500 square meters. The New Parliament is designed by Mr. Bimal Patel. On 10 December 2023, Prime Minister of India Narendra Modi inaugurated the new Parliament Building, which is part of the revamped Central Vista project.

Our educational journey started from the highest legislative body of the country. I was amazed when I saw the amazing view of the Parliament, this scene was unimaginable to me, it seemed like a dream to me because I had seen it only on TV, today seeing it in person I could not believe my eyes .

For this I want to thank my teachers because of whom I got the privilege of seeing this amazing, incredible and unimaginable scene.

Going inside the new Parliament House, there were six entrances, out of which three were formal entrances and three were general entrances- Gajdwar, Garuda Dwar, Ashwadwar, Hansdwar, Sardul Dwar and Makardwar. To the east of the Parliament House is the Utsav Dwar Garuda.

We entered the complex through the Garuda Dwar. The Garuda statue installed at the gate was inspired by the Nayakali statue built in Kumbakonam, Tamil Nadu in the 18th century. Garuda is a symbol of aspiration, prosperity and nature. From the Garud Dwar we entered the Kartavya Mandap where the **Konark Wheel** was placed.

This pavilion inspires to follow the path of religion and duty and dedication towards the country.

From here we move towards Lok Sabha. As soon as the gates of the Lok Sabha opened, it felt as if we had arrived somewhere grand. We couldn't believe our eyes whether we had really come or were dreaming. As we moved ahead, we reached the place where the Lok Sabha proceedings take place, I was stunned to see the dazzling lights. I couldn't believe that I had come to that place about which I had been seeing and reading on TV and in newspapers till date. I couldn't believe my eyes. The architecture, artefacts, walls, seating arrangement there were attracting us. The new building of Parliament, Lok Sabha, has been designed on the theme of our national bird, the peacock. The peacock theme extends to the carpet and ceiling of the Lok Sabha. The color of the carpet was green and the pictures engraved on the carpet were also of peacock feathers. The green stone on the walls was enhancing the beauty of Kutch, which was brought from Udaipur city.





Sitting in the public gallery of the Lok Sabha, was one of the most delightful experiences for me. **The Sengol** was installed on the right side of the Lok Sabha Chair, representing the transfer of power. Is a symbol of. There are six galleries in the Lok Sabha, including two media galleries and four public galleries. Talking about the number of seats, there are 888 seats in the new Lok Sabha whereas the number of seats in the old Lok Sabha was 550.

After the Lok Sabha, we entered the Upper House i.e. the Rajya Sabha. Rajya Sabha is also called the Permanent House because here the members keep changing and the assembly is not dissolved. When we reached Rajya Sabha like Lok Sabha, we were surprised to see the grandeur of the architecture there.

The Rajya Sabha is themed after the National Flower of India - **Lotus**.

The carpets of this assembly were of red color with lotus figures carved on them and lotus statues were also carved on the roofs. Keeping the Lotus theme in mind, red granite stone has been used here which is from Ajmer. It was ordered from Lakha. Talking about seats, there are 384 seats in the new Rajya Sabha whereas the number of seats in the old one was 250.



The Rajya Sabha originated with the Montagu-Chelmsford Reforms of 1919, which established a bicameral legislature, the Legislative Assembly (the future Lok Sabha) and the Council of States (the future Rajya Sabha). The State Council was constituted in 1921 in accordance with the Government of India Act 1919.

After India became independent and a republic in 1950, there was much debate in the Constituent Assembly over whether there should be a second chamber or not. It was decided to create a bicameral legislature to meet the federal needs of a diverse and vast country like India. It was envisioned as a House whose composition and method of election would be different from that of the House of the People (Lok Sabha). The upper house of the Parliament was known as the Council of States.

After the first general elections, the first Rajya Sabha was formed on 3 April 1952.

On 23 August 1954, the Council changed its name to Rajya Sabha. The first Chairman of the Rajya Sabha was Dr. S. Radhakrishnan.



In conclusion India's new Parliament building is a state-of-the-art facility that showcases India's rich cultural heritage while providing modern amenities for effective legislative proceedings. The government plans to use both the buildings in conjunction for smooth functioning of parliamentary affairs. It not only reflects India's cultural diversity but also paves the way for an inclusive and efficient democratic process. As the nation embarks on this new chapter, the new Parliament building becomes a beacon of hope and unity, inspiring generations to come. Experiencing the Parliament in first person was the most humbling yet inspiring experience of my life, and I am truly grateful to the teachers and all my friends for making this journey memorable.



**Ankita Kumari**  
(MA Final Pol Sci)



# The Constitution Gallery - New Parliament Building

**-Payal Kumari (MA Final Pol Sci))**

The newly constructed parliament is a glory of the 21st century. It is located in New Delhi, India. The Constitution Hall is a prominent feature of the new Parliament Building in. It's a circular chamber located in the center of the building, designed to be a symbol of unity and inclusivity. As we know that the Parliament of India is the supreme legislative body of the Republic of India. The new parliament in India showcases the country's traditions and aspirations.



The Constitution Hall is a symbol of India's democratic values and its commitment to inclusivity and participation. It serves as a space for lawmakers, officials, and visitors to connect with the country's constitutional legacy and understand the principles that underpin its democracy.

The Constitution Gallery celebrates India's democratic heritage, capturing its evolution from ancient times to the modern era. This journey highlights India as the mother of all democracies, tracing its roots through history—from the Vedic period and epics like the Ramayana and Mahabharata, to the era of Janapadas, Buddhism, and Jainism. The gallery reflects upon Kautilya's philosophies, Ashoka's principles, governance, and the ethical conduct expected of rulers. These milestones paved the way for the ethos of Loktantra (democracy), participatory governance, unity, the tradition of Lokayukta, and the concept of oneness.







As we progressed, traditions of local self-government and governance in early India culminated in the adoption of our Constitution, marking the dawn of modern democracy and elections in India.

The Constitution Hall, which has a digitised copy of the Indian Constitution, has a touch of modernity as it also houses a Foucault's Pendulum to demonstrate the rotation of the earth. The public entrances lead to three galleries -- the Sangeet Gallery which exhibits dance, song, and musical traditions of India; the Sthapatya Gallery depicts the architectural heritage of the country and the Shilp Gallery showcases distinct handicraft traditions of different states.

Overall, the Constitution Hall in the new Parliament Building is a significant addition to India's democratic landscape. It's a space for education, reflection, and celebration of the nation's constitutional heritage.



**Payal Kumari**  
(MA Final Pol Sci)



# Rajya Sabha Of The New Parliament

-Priya Singh (BA 3rd Yr)



**"Unwavering Spirit, Unrelenting progress: The new Rajya Sabha, “  
The R.S hall in the new parliament building is designed with a Lotus  
Theme, which symbolises India's national flower”**

Architectural significance: The new parliament building, with its modern architectural design, symbolises India's rich heritage while embracing innovation. The Rajya Sabha chamber, designed to accommodate 250 members, reflects a commitment to inclusivity and representation. The layout promotes better member interaction, fastening a collaborative environment for legislative discussions.

As India continues to evolve as a democratic nation, the Rajya Sabha, or Council of States, is a crucial institution within the parliament. Established under Article 80 of the constitution the Rajya Sabha represents the interest of the states and union territories, ensuring that regional voices are heard in the national discourses. With the recent inauguration of the new parliament building the Rajya Sabha has not only witnessing a physical transformation but has also started adapting to the dynamic needs of governance today.

The primary role of the Rajya Sabha is to represent the states in the federal structure of India. With one-third of its members retiring every 2 years, it provides continuity. In its Legislative capacity, the Rajya Sabha reviews and debates bills proposed by the L.S., playing a crucial role in shaping legislation. Its ability to introduce and amend bills further empowers it as a significant player in the legislative process. This dual functionality representative and legislative- makes the Rajya Sabha indispensable in maintaining the federal character of Indian democracy.



Despite its vital role, the Rajya Sabha faces several challenges. Issues such as political polarization, the need for more substantive debates, and the influence of party politics are often effective. However, the new parliament building offers opportunities for revitalisation. Enhanced facilities can encourage more meaningful discussions and a collaborative spirit among members fastening a culture of constructive debate over Partisan conflicts. Moreover, the evolving political landscape presents the Rajya Sabha with a chance to redefine its approach to governance. By embracing diversity and inclusivity, the RS can better address the concerns of various communities and regions, thus strengthening the democratic fabric of the nation.

As India strides into the future, the R.S. must adapt to the changing socio-political environment. Engaging with younger generations leveraging technology for discussions, and promoting transparency, focusing on pressing nationality issues- such as climate change, economic disparity and social justice- will enhance its credibility and effectiveness. : In conclusion, the Rajya Sabha, housed in the new parliament building stands at a pivotal juncture with a rich history and vital role in India's democracy, it is poised to evolve further engineering that the voices of all the states and union territories resonate in the halls of power. As the nation moves forward, the R.S. must continue to be a beacon of representation and a facilitator of constructive governance, reflecting the aspirations and a diverse and vibrant India.



**-Priya Singh**  
**(B.A. 3year, Pol.Sci.)**



# पुराने संसद भवन के १७ साल से जुड़ी नेहरू जी से मोदी जी तक के कुछ अहम यादगार सफर.....

श्वेता खरवार (एमए राजनीति विज्ञान)

पुराने संसद भवन की कहानी हिंदुस्तान की स्वतंत्रता से पहले शुरू हो गई थी जिसका भारत के इतिहास में बहुत ही खास महत्व है। भगत सिंह का बम धमाका, आजाद भारत की पहली सुबह, पहले प्रधानमंत्री जवाहर लाल नेहरू का पहला भाषण, सोने के चाबी से पहले बार संसद भवन का दरवाजा खोलना, देश को संविधान मिलने से लेकर आतंकी हमले से लेकर नेताओं का भाव होना हंसी मजाक तक के सभी अच्छे और बुरे दौर का गवाह यह संसद भवन रहा है। भारतीय इतिहास में और ऐसा कहा जाता है कि पुराने संसद भवन के निर्माण के लिए स्थान चुनने के लिए बकायदा कमेटी बनाई गई थी। जिसे अलग-अलग तरीकों से संसद भवन के लिए जगह की खोज की गई थी। जो की शाहजहां के बसाए गए शाहजहानाबाद के पास उसे वक्त मौजूद मालचा गांव और उनके पास मौजूद एक किले के बीच की जगह कि चयन किया गया जिसे रायसिना की पहाड़ियां कहा जाता था और इस जगह को चुना गया फिर इसे समतल किया गया जो कि साल 1911 में भारत के दौरे पर आए ब्रिटेन के राजा जॉर्ज पंचम की ओर से दिल्ली को देश की राजधानी बनाने का आदेश दिया गया। साथ ही सांसद भवन, इंडिया गेट, नॉर्थ और साउथ ब्लॉक समेत हेरिटेज बिल्डिंग बनाने का काम शुरू किया गया था। पुराने संसद भवन की नींव साल 1921 में प्रिंस ऑर्थर ने रखी थी। जो की सर एडविन एवं लुटियन्स एवं हर्बर्ट बेकर ने इसे डिजाइन किया था इसके निर्माण में करीब 6 साल का समय और 83 लख रुपए का खर्च इतिहास के पन्नों में दर्ज किया गया था। हार्बर बेकर ने 18 जनवरी 1927 में लॉर्ड इरविन को सोने की चाबी शॉपी थी और उस चाबी से पहली बार संसद भवन का दरवाजा खोली गयी थी उस वक्त कांग्रेस के अध्यक्ष मोतीलाल नेहरू जी समेत कांग्रेस के कई नेता और पटियाला के महाराजा जैसे तमाम दिग्गज वहां मौजूद थे। अंग्रेजों ने जब संसद बनाई तो ब्रिटिश राज के समय में जब इस भवन के विचार का सूत्रपात हुआ था, तब इसका नाम काउंसिल हाउस सुझाया गया था। उन्होंने इसे कौंसिल हाउस कहा। जिसमें तीन चैंबर्स थे। तीनों को अलग अलग रंगों की कालीन के जरिए बांटा गया। ताकि प्रत्येक कक्ष की महत्वपूर्णता को बताया जा सके इसके भीतर तीन प्रमुख भवनों या कक्षों का विचार किया गया था। पहला राज्यों की परिषद जिसे बाद में राज्यसभा कहा गया, दूसरा वैधानिक सभा जिसे बाद में लोकसभा के तौर पर पहचाना गया और तीसरा था राजकुमारों का सदन, जो अब संसद भवन के पुस्तकालय के रूप जाना जाता है। यह भी दिलचस्प बात यह है कि लाखों किताबों से भरी यह लाइब्रेरी देश की दूसरी सबसे बड़ी लाइब्रेरी कहा जाता है।

पुराने संसद की लोकसभा की तस्वीरों को देखने पर हरा रंग उभार लेता हुआ लगता है, क्योंकि इसमें हरे रंग की कालीन बिछी थी। लोकसभा भारत की जनता का सीधे प्रतिनिधित्व करता है, इसलिए इन प्रतिनिधियों के ज़मीन से जुड़े होने के प्रतीक के तौर पर हरे रंग का इस्तेमाल हुआ है। घास या बड़े स्तर पर कृषि का प्रतीक हरे रंग को माना जाता है। राज्यसभा संसद का उच्च सदन कहलाता है। इसमें प्रतिनिधि सीधे चुनाव के ज़रिये नहीं बल्कि राज्यों के जन प्रतिनिधियों के आंकड़ों के हिसाब से पहुंचते हैं। पुरानी संसद के राज्य सभा में रेड कारपेट बिछाने के पीछे दो विचार किए गए थे। एक लाल रंग राजसी गौरव का प्रतीक माना जाता था और दूसरा लाल रंग को स्वाधीनता संग्राम में शहीदों के बलिदान का प्रतीक भी समझा गया था। इस विचार के चलते राज्य सभा में रेड कारपेट बिछाया गया।



आज हम जानेंगे पुरानी संसद भवन से जुड़े महत्वपूर्ण यादगार तथ्य

सन् 12 फरवरी, 1921: ड्यूक ऑफ़ कनॉट प्रिंस ऑर्थर ने संसद भवन की नींव को रखी थी।

सन् 18 जनवरी, 1927: तत्कालीन गवर्नर जनरल लॉर्ड इरविन ने इसका उद्घाटन किया था।

सन् 19 जनवरी, 1927: संसद भवन में सेंट्रल लेजिस्लेटिव असेम्बली की पहली बैठक हुई थी।

सन् 8 अप्रैल 1929 : संसद भवन के निर्माण के दो साल बाद भगत सिंह और बटुकेश्वर दत्त ने सेंट्रल असेंबली में बम फेंका था। जब ब्लास्ट हुआ उस समय सेंट्रल असेंबली में जवाहर लाल नेहरू, मोहम्मद अली जिन्ना, मदन मोहन मालवीय और जॉन साइमन उपस्थित थे।

संविधान सभा की पहली बैठक बीते हुए अच्छे बुरे यादगार पाल जो आज हम इतिहास के पढ़ने में पढ़ते हैं कहां जाता है सन् 9 दिसंबर 1946 : अंग्रेजों द्वारा भारत को आजादी देने के ऐलान के बाद संविधान सभा का गठन हुआ। जिसकी पहली बैठक हुई थी।

सन् 14 अगस्त 1947 : रात 11 बजे संसद का विशेष सत्र बुलाया गया, जिसकी अध्यक्षता डॉ राजेंद्र प्रसाद ने की, प्रधानमंत्री नेहरू ने अर्ध रात्रि देश को ऐतिहासिक पहला भाषण दिया था जब अंग्रेजों ने विधिवत रूप से भारत को सत्ता वापिस की। जो ट्रिस्ट विद डेस्टिनी कहलाया।

सन् 26 नवंबर 1949 : संविधान सभा ने सर्वसम्मति से संविधान को अपनाया।

लाल बहादुर शास्त्री के निधन के बाद इंदिरा गांधी ने 19 जनवरी 1966 को पीएम पद संभाला इसके बाद संसद ने इंदिरा गांधी के भाषणों को सुना

संसद भवन ने इमरजेंसी के दौर को भी देखा इस दौर की तमाम कहानी किस्से संसद भवन के इतिहास में दर्ज हो गए इसी दौर में संविधान की प्रस्तावना में समाजवादी और पंथनिरपेक्ष शब्द जुड़े और संसद के जरिए देश ने जाना कि देश लिखिततौर पर सेक्युलर है

इमरजेंसी के बाद संसद भवन ने इंदिरा गांधी की गिरफ्तारी भी देखी थी और बाद में उनका लौटना भी देखा था

इंदिरा गांधी के बाद संसद भवन ने राजीव गांधी को पीएम बनते देखा उसे वक्त बीजेपी के दो सांसद ही थे।

संसद भवन इस चीज का भी गवाह बना रहा था जब राजीव गांधी ने शाहबानों केस में सुप्रीम कोर्ट के फैसले को बदल दिया था

इसी संसद भवन ने देखा है अटल बिहारी वाजपेई का ऐतिहासिक भाषण, जिन्होंने कहा था कि (मगर यह देश रहना चाहिए)। जिसका जिक्र आज भी लोग करते हैं

पहली संसद भवन का गठन विचार का यादगार पहल

सन् 3 अप्रैल 1952 : पहली बार उच्च सदन यानी राज्यसभा का गठन किया गया था।

सन् 17 अप्रैल 1952 : पहली लोकसभा का गठन किया गया था।

सन् 13 मई 1952 : दोनों सदनों लोकसभा-राज्यसभा की पहली बैठक का आयोजन किया गया था।

सन् 22 अगस्त 1963 : तत्कालीन पीएम जवाहरलाल नेहरू की सरकार के खिलाफ पहला अविश्वास प्रस्ताव लाया गया था।

सन् 21 जुलाई 1975 : गृहराज्य मंत्री एफएम मोहसिन ने संसद में आपातकाल की घोषणा की गई थी।

सन् 22 जुलाई 1974 : प्रधानमंत्री इंदिरा गांधी ने संसद भवन में भारत के परमाणु टेस्ट के सफल होने की घोषणा की गई थी।

पूर्ण बहुमत के पावर का यादगार सफर



सन् 16 अप्रैल 1999 - अटल बिहारी वाजपेई के नेतृत्व में बनी सरकार 12वीं लोकसभा के एक सत्र में बहुमत हासिल न कर पाने के कारण सिर्फ 1 वोट से गिर गई। उस समय तत्कालीन लोकसभा अध्यक्ष बालयोगी द्वारा कांग्रेस के सांसद गिरधर को स्व विवेक से वोट देने की अनुमति दी गई थी। गिरधर फरवरी 1999 में ही ओडिशा के मुख्यमंत्री बन गए लेकिन उन्होंने लोकसभा से इस्तीफा नहीं दिये थे।

सन् 13 दिसम्बर 2001 : इस संसद भवन ने अपने ऊपर हमला भी देखे हैं संसद भवन ने कई बार हंगामा भी देखा शीतकालीन सत्र के दौरान पांच आतंकियों ने एक एम्बेस्डर से संसद भवन पर हमला किया था। और जिसमें पांच आतंकी समेत कुल 14 लोग मारे गए थे। इसमें 6 पुलिसकर्मी की भी भागीदारी शामिल थी।

सन् 26 मई 2014 - वर्ष 2014 के आम चुनाव में 30 साल बाद भाजपा के नेतृत्व में पूर्ण बहुमत के साथ एनडीए की जीत हुई। पुराने संसद भवन की 16वीं लोकसभा के कार्यकाल में नोट बंदी से लेकर, एक देश एक कर) जैसे महत्वपूर्ण निर्णय हुए थे।

2017 में जीएसटी लागू हुआ तो भी यही सांसद भवन इसका गवाह बना रहा।

आखिरी सत्र का यादगार सफर...

सन् 18 सितंबर 2023 : संसद की 17वीं लोकसभा के अंतर्गत विशेष सत्र की पहली बैठक का आयोजन किया गया था। जो कि

विशेष सत्र में पुरानी संसद के विदाई भाषण में 19 सितंबर 2023 को प्रधानमंत्री नरेंद्र मोदी ने जम्मू कश्मीर से धारा 370 हटाने और तीन तलाक जैसे मुद्दों का जिक्र भी किया गया था

पुराने संसद भवन में कई बार नेता गढ़ भावुक हुए तो कई बार हंसी मजाक का सुखद अनुभव का आनंद भी इसी संसद भवन ने ही देखा है।



श्वेता खरवार  
(एमए राजनीति विज्ञान)



# Samvidhan Sadan - The Hall that Witnessed the Past and the Present

**-Pravarshi Singh (MA Final Pol Sci)**



The Samvidhan Sadan, located in the heart of Delhi, comprises the Lok Sabha, Rajya Sabha, and the Central Hall.

The Central Hall is in circular and its dome which is 98 ft in diameter is one of the most magnificent domes in the world, the reason why it is called Central is because it was in the centre of three halls — House of Commons (now Lok Sabha chamber), House of Lords (Rajya Sabha chamber) and House of the Princely States (reading room). If you go to the reading room, even today you will find the insignia, the court of arms as they call it, the symbols of every princely state lined up there.

The minute you step inside the Central Hall of Parliament you will feel the connection of 97 years. The hall has witnessed India's Independence, the time before it, and the time after.

It stands witness to our history and all the big and small steps of this nation that made India the secular, the republic, the democratic country.

It witnessed the dream of millions of Indians of getting independence, Nehru's speech of tryst with destiny, and the midnight announcement of independence all took place from this circular hall.

This hall was central to the struggles for freedom, it was central to the erection of our political structures that defined independent India, the adoption of the tricolour, the adoption of our national anthem, and the drafting of the Constitution, everything happened there. What model should India follow, all decisions were taken here. For everything connected with modern independent India, the Central Hall is central to it.



The drafting of 2 years 11 months and 18 days will echo in your ear, every word, every debate, and every ideological aspect happened in this circular hall, today this hall used to become the solution for every problem, whenever a situation of deadlock arises between the two houses this hall sets the joint sitting headed by the speaker of lok sabha to resolve that deadlock.

To me, Central Hall is that place where every ideology is living with the other, telling each other that this nation needs each of us, telling each other that they are incomplete without one another. The portrait of Mahatma Gandhi ji is standing tallest among others telling everyone that "ahimsa" is the way to achieve everything, on the other side the portrait of Dr.B.R. Ambedkar speaks of social equality opposite to the portrait of Pt. Jawaharlal Nehru ji speaks for the upliftment and development of this nation.

To me, the Central Hall is not just integral but crucial in a situation of crisis. You require a place to find solutions for every knotty situation. But when I heard that there is no Central Hall in the new Parliament building it becomes absolutely impermissible as it deprives the space that is required to make democracy functional.

The other striking feature of the central hall is the fan which is upside down. I was told that it was designed to work as an exhaust fan because a lot of body heat is generated when fully occupied. Science tells you that hot air moves upwards. If you pull up the hot air, you speed up the process of hot air going up and the colder air coming down.

Well as a student, I will never get tired of speaking about the Central Hall, its majestic charm, and its stand for harmony and peace will forever encourage me to read more about the Constitution and to understand every reason behind its saying.



**-Pravarshi Singh**  
**(MA Final Pol Sci)**

# India Gate - A Monument of National Pride

India Gate, located in the heart of New Delhi, is one of India's most iconic landmarks and a symbol of the nation's history and heritage. The monument stands as a testament to the valour of our brave War Heroes. The foundation of India Gate was laid in 1921 by the Duke of Connaught, and it was completed in 1931. Initially named the All India War Memorial.

It is a prominent war memorial dedicated to the 70,000 Indian soldiers who died during World War I and the Third Anglo-Afghan War. Designed by Sir Edwin Lutyens, it stands 42 meters tall and was inaugurated in 1931. The arch features inscriptions of over 13,000 names of servicemen and includes the Amar Jawan Jyoti, honouring soldiers from the Indo-Pakistan War. It serves as a popular gathering spot and is illuminated at night, making it a significant tourist attraction and site for national ceremonies.

India Gate stands 42 meters (138 feet) tall and is made of red and pale sandstone sourced from Bharatpur, Rajasthan. The structure has an imposing, yet simple design, reflecting the classical triumphal arches of Europe, similar to the Arc de Triomphe in Paris.

At the top of the monument, the inscription reads:

***“To the dead of the Indian armies who fell and are honoured in France and Flanders, Mesopotamia and Persia, East Africa, Gallipoli and elsewhere in the Near and the Far East and sacred memory also of those whose names are here recorded and who fell in India or the North-West Frontier and during the Third Afghan War.”***





India Gate is situated over Rajpath, officially named Kartavya Path, and formerly known as Kingsway, is a ceremonial boulevard in New Delhi, India, that runs from Rashtrapati Bhavan on Raisina Hill through Vijay Chowk and India Gate, National War Memorial to National Stadium, Delhi.



In 2019, a new National War Memorial was inaugurated near India Gate. This modern monument was built to honour all soldiers who have fallen since India gained independence in 1947, expanding the scope of remembrance beyond World War I. Together, India Gate and the National War Memorial serve as twin symbols of sacrifice, valour, and national unity. The Chakravyuha design concept for the National War Memorial is inspired by an ancient military formation used in the Hindu epic Mahabharata, symbolizing strategic depth and layered defence. This formation allowed soldiers to surround and trap enemies effectively, reflecting the valour and sacrifice of Indian soldiers.



**-Sandhya Kumari**  
**(MA Final Pol Sci)**



# War Memorial

-Nivedita Pathak (B.A 3rd Yr)

What makes a nation? What are the main elements it built in?

Author Roger Scruton carefully differentiates between patriotism and nationalism in his words:

**"The nation is before everything, it is the source of everything, its will is always legal, how nation exercises its will does not matter; the point is that it does exercise it ..."**

The fact is also true that nationalism plays in the space of religion, but the definition of patriotism is different. On the first day of our academic trip in Delhi, when we moved past India Gate to the National War Memorial, we had an incident. When we tried to sit for a group photo, a soldier from the Gorkha Regiment directly prohibited us from kneeling. That incident kept swirling in my mind: what could the definition of patriotism be for someone? What is the pride of the country?"

As I walked through the gallery, I encountered inscriptions commemorating the sacrifices of soldiers from the Indo-China and Indo-Pak wars, the 1961 Goa liberation, Operation Pawan, Operation Rakshak, and Operation Meghdoot. The entire courtyard was centred around a tall pillar, beneath which burns an eternal flame, 24 hours a day in memory of these fallen heroes. The "Amar Jawan Jyoti".





If you looked closely, a sense of reverence permeated the entire courtyard. The names of the martyrs were inscribed on delicate bricks, and every evening, a parade of soldiers from the three armed forces took place here. On national days, the President, Prime Minister, CDS, and the heads of the three services pay their respects.



One thing that struck me was the idea that while the nation unites people, it's the spirit of sacrifice—the willpower of its citizens—that truly builds a nation. Given India's immense diversity, with languages, customs, and traditions changing every 20 miles, what unites us so deeply that people are willing to lay down their lives? The answer lies in history. India's history has been unique, marked by struggles that began long before independence.

In today's world, it's crucial to understand the difference between patriotism and blind loyalty. Criticism of the government is a part of democracy, but a visit to a war memorial makes one realise that the question of nationhood is a matter of both necessity and pride. The nation is a collective identity where people share common pride and shame. We rise and fall together, we walk and leap together. And it is this very sense of togetherness that binds us together into what we call “Nationhood”.



**-Nivedita Pathak**  
**(B.A 3 Year, Pol.Sci H)**

# The Red Fort

-Anjali Verma (MA Final Pol Sci)

**"A whisper on the wind, a murmur through time. The Red Fort stirs, its grand facade a silent invitation. Centuries of stories slumber within its walls, waiting to be unearthed."**




It was constructed in the 17th century by Mughal Emperor Shah Jahan. It is the symbol of Power and witnessed the change in Indian history to British rule. It was the place where Indian independence was first celebrated. Every year on 15th August, the prime minister of India hoists the country's flag at the Red Fort. The Red Fort was actually white, Britishers painted it red. The main entrance of the fort is called Lahore Gate. The shape of the Red Fort is Octagonal.

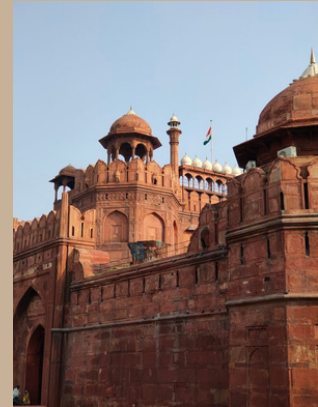
The Red Fort is considered the best representation of Mughal creativity in India. Red Fort is owned by the Government of India but now has been adopted by the Dalmia Bharat group. In 2007, the Red Fort was included in the list of UNESCO World Heritage sites in Delhi. The Red Fort is located in front of Chandni Chowk. After the entrance of Lahore gate in the fort, there is Chatta Chowk where Chatta market is famous, also known as Meena Bazaar. As the city was being massacred in the aftermath of the revolt of 1857, more than half of the Red Fort was raised to the ground, and so was every part of the Walled city that exuded the imperial Mughal charm, including the very walls which had obstructed the British from capturing the city for over 3 months





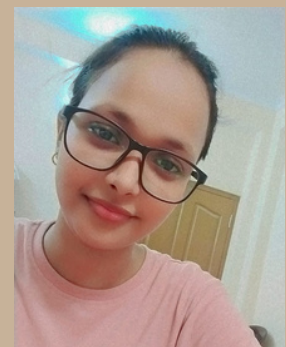


Records prior to 1857 easily convey that the Red Fort was in no way any lesser than the Taj. But little did the Shah Jahan know that Taj would witness his own devastation and the fort would bear testimony to the end of his magnificent lineage. One of the most celebrated among the ten court martial of Azad Hind Fauz was Shahnawaz Khan, the grandfather of the celebrated Bollywood actor Shahrukh Khan. Two years later, it was Shah Nawaz Khan himself who hoisted the Tricolour on the Red Fort when India gained its independence.



Economically, it served as a centre of trade and commerce, attracting merchants and artisans from across the region. The fort's strategic location and impressive fortification ensured its security and prestige. The Red Fort is the biggest representative of Indian heritage and culture. Its architectural style influenced by Persian and Islamic tradition showcases the artistic brilliance of the Mughals. Visitors can explore The Diwan-i-Aam, which is known as the hall of public audience, The Diwan-i-Khas which is known as the hall of private audience, The Moti Masjid which is the Pearl Mosque and The Rang Mahal, which is the palace of colours. While the Red Fort no longer serves as a centre of trade, its economic significance still endures. Today, it is a major tourist attraction, drawing millions of visitors each year from all over the world. While the nature of its economic contribution has changed, the Red Fort continues to play a vital role in India's economy.

My Experience through a visit to Red Fort: Its architecture really stole my heart and stopped my eyes. Due to the bright sunshine, I was getting sweaty but the Red Fort looked amazing. I think as we know or hear anything about Red Fort, the real experience was very different. It was that moment when I saw the real treasure of our Indian culture. From my own experience, I recommend we all visit it once in our lifetime to admire Indian heritage, in which Red Fort holds a pivotal position.



-Anjali Verma  
(MA Final Pol Sci)

## लाल किला: ऐतिहासिक धरोहर की अद्भुत यात्रा



यह **28** सितंबर का दिन था, जब हमारी अकादमिक यात्रा के तहत हमें ऐतिहासिक लाल किला जाने का अवसर मिला। इस यात्रा का नेतृत्व हमारे शिक्षक अशीष सर कर रहे थे, और उनके साथ अनु मैम, सरोज मैम, प्रवीरा मैम भी थीं।

लाल किला, जो भारतीय इतिहास और संस्कृति का एक महत्वपूर्ण प्रतीक है, अपने अद्वितीय वास्तुकला और ऐतिहासिक महत्व के लिए जाना जाता है। किले के लाहौरी गेट से प्रवेश करते ही उसकी विशाल दीवारों और संरचनाओं ने हम सभी को प्रभावित किया। यह किला मुगल सम्राट शाहजहाँ द्वारा 17वीं शताब्दी में बनवाया गया था और इसे लाल बलुआ पत्थरों से बनाया गया है, जो इसे एक अलग पहचान देते हैं।

किले के अंदर, हम दीवान-ए-आम और दीवान-ए-खास जैसी महत्वपूर्ण इमारतों को देखने गए, जहाँ मुगल काल के दौरान राजा आम जनता और खास दरबारियों से मुलाकात करते थे। इसके अलावा, रंग महल और मोती मस्जिद की सुंदरता भी देखने लायक थी।





रंग महल अपनी अद्भुत नक्काशी और फव्वारों के लिए प्रसिद्ध है, जबकि मोती मस्जिद अपनी सफेद संगमरमर की सादगी और शांति के लिए जानी जाती है।

इस यात्रा के दौरान हमारे शिक्षक हमें किले के ऐतिहासिक और सांस्कृतिक महत्व के बारे में बताते रहे। स्वतंत्रता संग्राम के कई महत्वपूर्ण घटनाओं से भी हमारा परिचय कराया गया, जैसे कि स्वतंत्रता दिवस पर लाल किले पर प्रधानमंत्री द्वारा ध्वजारोहण और राष्ट्र के नाम संबोधन।

यह यात्रा हमारे लिए न केवल एक शैक्षिक अनुभव थी, बल्कि भारतीय इतिहास और धरोहर के साथ एक भावनात्मक जुड़ाव का भी अवसर थी।



-दिया शर्मा  
(बी ए 3, राजनीति विज्ञान)

# Rashtrapati Bhavan

-Akansha Singh (MA Fina Pol Sci)



*“Lives of great men all remind us We can make our lives sublime And departing, leave behind us Footprints on the sands of time”*

**-Henry Wadsworth Longfellow (A Psalm of Life)**

On the second day of our educational trip our group headed towards the highest Constitutional Office of India- The Rashtrapati Bhavan or the President’s House located on the Raisina Hills seat of the government of India in the capital, New Delhi.

It was an unforgettable moment for me and other students alike who witnessed the imperial building which left us in awe of its grandeur and majesty. While looking at the monument in its entirety, one can see the dome-shaped architecture in the centre much inspired by the Sanchi Stupa, with a large rectangular area of sand in front of it. The National Flag is situated atop the main dome but on that particular day of our visit, it wasn’t there which signified that the President was out of Delhi. This huge palatial house is an H-shaped structure with around 340 rooms, spread across 330 acres. The Amrit Udyan or the Mughal Gardens is situated at the backside of the mansion. The architects of this iconic building are Edward Lutyens and Herbert Baker, and the architecture is a blend of Indian and Saracenic styles. The main building overlooks the Jaipur pillar, which was built to symbolise the transfer of capital from Kolkata to Delhi. Wide steps dotted with plants, lead to the main entrance of the House.



*Every year the Republic Day celebrations and the parade start from here, on the Kartavya path, leading up to the India Gate. Besides, foreign dignitaries are welcomed with the guard of honour here itself. We started by embarking on the steps that led us to the central area of the mansion under the dome, with our guide meticulously leading us from the front. All of us were amused by the magnificence of the interiors of the President's House.*

*The three major attractions of the Rashtrapati Bhavan were the Ganatantra Mandap (earlier Durbar Hall), Ashoka Mandap (earlier Ashoka Hall) and the Banquet Hall.*



The Ganatantra Mandap is the ceremonial hall which is also the venue for the presentation of several national awards. It is also the very place where the swearing-in ceremony of independent India's first government had taken place. To be able to just stand in that place where eminent personalities would have walked once, felt unreal. A beautiful chandelier illuminates the regal Ganatantra hall, made of yellow marble and the hall beams with a radiant energy and bears testimony to India being a Ganatantra or a Republic. A prominent statue of Buddha is placed in the hall. It is said that if a straight line is drawn from the President's chair in the hall, it would lead up to the centre of the India Gate! As we moved forward from the Ganatantra mandap, we could see the busts of former Presidents in the corridor.

Our next spectacular sight was the Ashoka Mandapam, one of the most beautiful and embellished halls of the House! It is used to host foreign and Indian delegations. We are told by our guide that the floor of the room is made of wood and has springs beneath its surface, and this is the reason for it being the State ballroom of the House in the past. The floor of the mandapam is decorated with renowned Persian carpets that exude the Old-Worldly charm of the room. The ceiling of the hall is adorned with oil paintings. An intriguing feature of the hall is the portrait of a Persian ruler in a hunting mode. When one sees the eyes of the ruler in the painting from any corner of the room, he seems to be focusing on the viewer only! Indeed, a magic of optical illusion.

Further, the hall is decorated with intricate Belgian chandeliers and the French windows in this hall provide an impressive view of the flower garden.

Between these big rooms were two drawing rooms which are used by the President to host foreign guests and formal talks. These rooms have a charm of their own and the paintings in this room are symbolic of the rich historical past of the nation.





The delight of the house did not end there as we finally visited the splendid Banquet Hall or the State Dining room. This intricately decorated room's floor is made of stone and marble while its walls are furnished with oil portraits of some former Presidents of India. At the southern end of the hall lies the portrait of Mahatma Gandhi. A fascinating feature of the hall was the detailed zardozi paintings on the walls and the patches left in the paintings were made in such a way that they replicated the shapes of different States of India! Our guide explained that the hall could accommodate 104 people at a time and is used by the President to host banquets for foreign dignitaries.



The cuisine served is assorted and scrumptious. There is also a musical gallery in the hall that plays music during the banquets, but the musicians can't be seen by the diners due to the high walls. Another prominent feature of the hall is the three-light system, used to indicate and request particular services and is operated by the Head Butler, who along with other butlers caters to the guests' needs. Finally, we came out in the open area where we thanked our guide for wonderfully leading us throughout our visit, right before the end of this tour, all the students and professors got their pictures clicked in front of the Rashtrapati Bhavan.



Visiting the Rashtrapati Bhavan was one of the most memorable and delightful parts of our visit and I was so proud to have been there. It inspires and motivates young citizens like me to take up public service and become great personalities, just like our former Presidents and the current ones, who come from humble backgrounds and go on to etch their names in history.



**-Akansha Singh**  
**(MA Fina Pol Sci)**



# RASHTRAPATI BHAVAN MUSEUM

**-Saiyeda Fatma (MA Final Pol Sci)**

**I dedicate the Rashtrapati Bhavan Museum to the nation. I am sure this museum will enable the people of our nation obtain an inside view of Rashtrapati Bhavan, its art, architecture and vibrant community as well as educate them on the lives of various Presidents”**

—Pranab Mukherjee, on the inauguration of the museum.



On the second day of our educational tour to New Delhi, September 28, 2024, we visited the Rashtrapati Bhavan Museum, India's only underground one. Spread over three storeys, this museum, inaugurated on July 25th, 2014 by President Pranab Mukherjee and later opened by Prime Minister Narendra Modi, stands as a tribute to India's rich history and its presidential legacy.





What makes this museum extraordinary is its unique setting—what was once a stable for horses has been meticulously transformed into a state-of-the-art museum, preserving the grandeur of the past while embracing the modern. Upon entering, we were greeted by a striking horse-drawn buggy, once used by the Presidents of India, alongside a classic Mercedes Benz 500 SEL. These vehicles, now iconic relics, offered a nostalgic glimpse into the history of India's leadership.



From the moment we entered, the museum presented us with intricate carvings and artworks along the entrance, divided into three parts, each telling a unique story.

One of the first striking exhibits was a replica of Rashtrapati Bhavan, surrounded by statues of some of the country's most iconic leaders. We also saw the Dandi March depicted vividly, along with moving scenes from the partition of India and Pakistan. Personal objects belonging to former presidents, such as their handwritten notes, spectacles, awards, and pens, offered an intimate glimpse into their lives. Particularly memorable were the handwritten notes of Dr. A.P.J. Abdul Kalam, reminding us of the humility and vision of the "Missile Man of India."

We were also captivated by an anamorphic painting of Dr. Kalam, where his face emerged only from specific angles—a stunning artistic tribute by [AS VIRDI]. Another standout exhibit was a ship model built entirely from clones, showcasing both craftsmanship and creativity.





Among the unique artifacts on display, we found a moon rock gifted by the USA, an Everest stone presented by Tenzing Norgay to Dr. Rajendra Prasad, and old utensils that had been in use at Rashtrapati Bhavan before 1947. One of the more surreal experiences was walking into a room where an illusionary model of Mahatma Gandhi greeted us to the soothing melody of “Vaishnav Jan To Tene Kahiye”.

The museum’s Immersive experience continued with a room mimicking a forest, complete with authentic bird sounds, creating a peaceful environment. We also caught a glimpse of the presidential dining hall, reflecting the opulence and elegance of the Rashtrapati Bhavan.

Finally, the museum, built to preserve not only objects but also emotions and moments of the past, left us enriched with knowledge and pride in our country’s heritage.

Our visit to the Rashtrapati Bhavan Museum was much more than a tour—it was an immersive journey into India’s history, culture, and leadership, leaving us with lasting memories and profound respect for the nation’s legacy.



**-Saiyeda Fatma**  
**(MA Final Pol Sci)**

# राष्ट्रपति भवन संग्रहालय की यात्रा: एक ऐतिहासिक और सांस्कृतिक यात्रा

-पूनम बी. ए. तृतीय वर्ष

हाल ही में मुझे भारत के राष्ट्रपति भवन संग्रहालय का दौरा करने का अवसर प्राप्त हुआ। यह यात्रा मेरे लिए न केवल ऐतिहासिक दृष्टिकोण से बल्कि सांस्कृतिक और भावनात्मक दृष्टिकोण से भी बहुत खास थी। राष्ट्रपति भवन संग्रहालय एक ऐसा स्थान है, जहाँ भारतीय लोकतंत्र, संस्कृति, कला, और इतिहास का अद्भुत संगम देखने को मिलता है। इस संग्रहालय में भारत के राष्ट्रपति की जीवनशैली, उनके कार्य, और हमारे देश की ऐतिहासिक धरोहर से जुड़ी अनेक दुर्लभ वस्तुएँ प्रदर्शित की गई हैं।



## राष्ट्रपति भवन संग्रहालय: परिचय

राष्ट्रपति भवन संग्रहालय का उद्घाटन 2014 में किया गया था और इसे तीन मुख्य हिस्सों में विभाजित किया गया है – संग्रहालय भवन, स्थायी गैलरी, और दरबार हॉल संग्रहालय (गणतंत्र मंडप)। यह संग्रहालय राष्ट्रपति भवन के विशाल परिसर के भीतर स्थित है, जहाँ आगंतुकों को देश के सर्वोच्च पदाधिकारी के जीवन और उनकी जिम्मेदारियों को समझने का अनूठा अवसर मिलता है। संग्रहालय में एक विशाल डिजिटल इंटरैक्टिव डिस्प्ले के माध्यम से भी जानकारी दी जाती है, जिससे यहाँ का दौरा और भी शिक्षाप्रद बन जाता है।

राष्ट्रपति भवन संग्रहालय भारतीय इतिहास, कला और संस्कृति का जीवंत दस्तावेज़ है। यहाँ रखी गई वस्तुएँ न केवल राष्ट्रपति भवन की समृद्ध धरोहर को दर्शाती हैं, बल्कि भारत की स्वतंत्रता संग्राम और हमारे लोकतांत्रिक मूल्यों की झलक भी पेश करती हैं।

यह गैलरी राष्ट्रपति भवन के निर्माण से लेकर इसके वर्तमान स्वरूप तक की यात्रा को प्रदर्शित करती है। यहाँ मैंने इस भव्य भवन की निर्माण प्रक्रिया और उसकी ऐतिहासिकता के बारे में जाना। इस गैलरी में पुरानी तस्वीरें, मानचित्र, और उस समय की कलाकृतियाँ देखी जा सकती हैं, जब इसे ब्रिटिश वायसराय के निवास के रूप में बनाया जा रहा था। इसके माध्यम से मैंने यह समझा कि राष्ट्रपति भवन का डिज़ाइन भारतीय और पश्चिमी स्थापत्य का अद्भुत मिश्रण है।



# राष्ट्रपतियों की जीवनी और योगदान

संग्रहालय के एक खंड में भारत के सभी पूर्व राष्ट्रपतियों के जीवन, उनके कार्यकाल और योगदान को प्रदर्शित किया गया मैंने भारत के विभिन्न राष्ट्रपतियों की भूमिका और उनके योगदान के बारे में विस्तृत रूप से जाना।

## स्वतंत्रता संग्राम की झलक

संग्रहालय के एक विशेष खंड में भारतीय स्वतंत्रता संग्राम से जुड़े दुर्लभ दस्तावेज़, तस्वीरें और कलाकृतियाँ प्रदर्शित की गई हैं। यहाँ महात्मा गांधी, सरदार वल्लभभाई पटेल, पंडित नेहरू, और अन्य महान स्वतंत्रता सेनानियों के योगदान को बेहद सुंदर तरीके से प्रस्तुत किया गया है। इस खंड में जाकर मैंने स्वतंत्रता संग्राम के संघर्ष और बलिदानों की भावना को और गहराई से महसूस किया।

## अमृत उद्यान की डिजिटल प्रदर्शनी

राष्ट्रपति भवन के अमृत उद्यान की एक डिजिटल प्रदर्शनी भी संग्रहालय में देखने को मिली। इस प्रदर्शनी में मैंने अमृत उद्यान के निर्माण, उसकी सुंदरता और उसमें उगाए जाने वाले विभिन्न पौधों के बारे में जानकारी प्राप्त की। यहाँ एक डिजिटल माध्यम से गार्डन का आभासी दौरा भी कराया गया, जिससे मुझे महसूस हुआ जैसे मैं स्वयं अमृत उद्यान के बीचों-बीच खड़ी हूँ।

## राष्ट्रपति भवन का मॉडल और वास्तुकला

संग्रहालय में राष्ट्रपति भवन का एक विशाल मॉडल भी प्रदर्शित किया गया है, जो इसकी वास्तुकला और आंतरिक संरचना को विस्तार से दिखाता है। इस मॉडल को देखकर मैंने भवन की विशालता और उसकी अद्वितीय डिज़ाइन को करीब से समझने का प्रयास किया। इसके अलावा, यहाँ राष्ट्रपति भवन के निर्माण के दौरान उपयोग की गई मूल सामग्री और योजनाओं को भी प्रदर्शित किया गया है।

## डिजिटल अनुभव और इंटरैक्टिव डिस्प्ले

राष्ट्रपति भवन संग्रहालय का एक अन्य मुख्य आकर्षण यहाँ के डिजिटल और इंटरैक्टिव डिस्प्ले थे। इन डिस्प्ले के माध्यम से आगंतुकों को देश के इतिहास और राष्ट्रपति भवन से जुड़ी जानकारियाँ दी जाती हैं। मैंने एक इंटरैक्टिव टच स्क्रीन का उपयोग कर भारत के पूर्व राष्ट्रपतियों के कार्यकाल, उनके भाषणों और उनकी जीवनशैली के बारे में जानकारी प्राप्त की।

## संग्रहालय की सांस्कृतिक धरोहर

संग्रहालय में भारतीय कला और संस्कृति की झलक भी बखूबी देखने को मिली। यहाँ प्रदर्शित की गई मूर्तियाँ, पेंटिंग्स, और शिल्पकला भारतीय संस्कृति की समृद्धता और विविधता को दर्शाती हैं।

इसके अलावा, संग्रहालय में भारतीय हस्तशिल्प, वस्त्र, और विभिन्न राज्यों से आई पारंपरिक कलाकृतियाँ भी प्रदर्शित की गई हैं। यह अनुभव न केवल मेरी जानकारी को समृद्ध करने वाला था, बल्कि भारतीय संस्कृति और धरोहर के प्रति मेरे गर्व को और बढ़ाने वाला भी।

संग्रहालय में लौंग से बनी जहाज इंडोनेशिया से हमारे प्रथम राष्ट्रपति डॉ राजेंद्र जी को उपहारस्वरूप मिला था, जो अपने आप में अद्भुत है।



संग्रहालय में प्रवेश करते ही राष्ट्रपति की शाही बग्घी रखी हुई है, जिसको भारत टांस जीतकर पाकिस्तान से प्राप्त किया था।

## संग्रहालय का वातावरण और समापन अनुभव

संग्रहालय का वातावरण बेहद शांत और सुकून भरा था। संग्रहालय में समय बिताते हुए मुझे यह एहसास हुआ कि भारत के राष्ट्रपति भवन का इतिहास केवल एक भवन का नहीं है, बल्कि यह भारतीय लोकतंत्र, संस्कृति और हमारे गौरवशाली अतीत का प्रतीक है।

इस यात्रा के बाद मैंने भारतीय लोकतंत्र और संस्कृति की महानता को और गहराई से समझा और उसे दिल से महसूस किया।



—पूनम

(बी.ए.तृतीय वर्ष, राजनीति विज्ञान)



# दरबार हॉल / गणतंत्र मंडप

दीपिका( B.A 3 Yr Pol.Sci)

राष्ट्रपति भवन - विश्व के सबसे बड़े लोकतंत्र के राष्ट्रपति का आवास, राष्ट्रपति भवन भारत की शक्ति, लोकतांत्रिक परम्पराओं और पंथ निरपेक्ष स्वरूप का प्रतीक है।

पूर्व में राष्ट्रपति भवन को 'वायसराय हाउस' के नाम से जाना जाता था, 26 जनवरी 1950 ई. से इसे राष्ट्रपति भवन कहा जाने लगा। राष्ट्रपति भवन की संरचना देखने में अंग्रेजी अक्षर के 'एच'(H) आकार में प्रतीत होती है। यह भव्य इमारत (राष्ट्रपति भवन) 330 एकड़ में फैला है, जिसमें मुख्य भवन 5 एकड़ के क्षेत्र में फैला हुआ है। इसमें चार मंजिलों में 340 कमरे, 37 सभागार, 74 बरामदे तथा कुल 38 दरवाजे इस इमारत में हैं।

यह भव्य इमारत ब्रिटिश वास्तुकार सर edwin lutyens द्वारा डिजाइन की गयी है। गणतंत्र मंडप /दरबार हॉल- दरबार हॉल राष्ट्रपति भवन का सबसे महत्वपूर्ण एवं भव्य हॉल है। ब्रिटिश शासन के दौरान इसे सिंहासन कक्ष के रूप में जाना जाता था, तथा बाद में इसे दरबार हॉल के नाम से जाना जाने लगा।

वर्तमान में दरबार हॉल का नाम बदलकर 'वर्तमान राष्ट्रपति श्रीमती द्रौपदी मुर्मू जी' द्वारा 25 जुलाई 2024 ई. को 'गणतंत्र मंडप' कर दिया गया। (दरबार शब्द से तात्पर्य-शासकों और अंग्रेजों के दरबार तथा सभाओं से है, ऐसे में भारत के गणतंत्र राज्य बनने से इसकी प्रासंगिकता खत्म हो गयी तथा दरबार शब्द हटाकर गणतंत्र मंडप रखना सही है, जो लोकतांत्रिक देश में सटीक प्रतीत होता है।)

राष्ट्रपति भवन के गणतंत्र मंडप में ही राष्ट्रपति एवं नयी सरकार के शपथ समारोह, राजकीय सम्मान समारोह, राष्ट्रीय पुरस्कार, पद्म पुरस्कार एवं अन्य पुरस्कार प्रदान किए जाते हैं।

यह समारोह संबंधी हॉल, राष्ट्रपति भवन के सेंट्रल डोम के ठीक नीचे है, जिसमें तीन मंजिलों से जाया जा सकता है। इसकी 42 फुट ऊंची दीवारें सफेद मार्बल से सजी हुई हैं, गुंबद परिधि में 22 मीटर और भूमि से 25 मीटर ऊपर है। दुगुने गुंबद आकार के डोम के केंद्र में छिद्र सहित डबल डोम आकृति है, जिससे गणतंत्र मंडप में सूर्य की रोशनी प्रवेश करती है, जो इसकी कला को स्पष्ट करती है।



गणतंत्र मंडप में इसकी छत से लटकता हुआ 33 मीटर की ऊंचाई पर एक अति सुंदर बेल्जियम कांच का झूमर गणतंत्र मंडप को सुसज्जित करता है। इसमें चार अर्द्ध गोलाकार झरोखे हैं जिसमें से दो दक्षिण की ओर, दो पूरब की ओर, जिसमें आलंकारिक मेहरान और चापालंकार गुंबद में उत्कीर्णित है। गणतंत्र मंडप सफेद शीर्ष और सतह युक्त पीले जैसलमेर मार्बल से बने हुए स्तंभों से घिरा हुआ है। छत वातायन एवं प्रकाशयुक्त है। ज्यामितीय आकार का चमचमाता हुआ मार्बल फर्श इस हॉल की आभा में चार चाँद लगाता है।

'राबर्ट बायरन' गणतंत्र मंडप की विशालता एवं भव्यता को कुछ इस प्रकार वर्णित करते हैं, "पहले दो और तीन कदम बढ़ाने पर केवल फर्श का पैटर्न इतना विशाल है कि आगंतुक की साँस रुक जाए और वह विस्मित रह जाए।"

गणतंत्र मंडप में दीवार के साथ लाल वेल वेट पृष्ठभूमि में एक पांचवीं सदी से जुड़ी आशीर्वाद की मुद्रा में 'गौतम बुद्ध' की प्रतिमा है। इस प्रतिमा के ठीक सामने राष्ट्रपति की कुर्सी रखी हुई है।

गणतंत्र मंडप में स्थित भगवान बुद्ध की प्रतिमा राष्ट्रपति भवन के मुख्य डोम के नीचे ऐसी जगह स्थित है कि वह राष्ट्रपति भवन तथा इंडिया गेट को बराबर भागों में बांटती है।

गणतंत्र मंडप के कॉरिडोर में देश के प्रसिद्ध मूर्तिकारों द्वारा तराशे गए भारत के भूतपूर्व राष्ट्रपतियों के अवक्ष प्रदर्शित किए गए हैं। हॉल में मार्बल की दीवारों पर महात्मा गाँधी जी, सी. राजगोपालाचारी, पंडित जवाहर लाल नेहरू तथा डॉ. राजेंद्र प्रसाद जी की पेंटिंग लगी हुयी है।

भारत के स्वर्णिम राष्ट्रीय चिन्ह सहित गहरे लाल रंग के छह लंबे ध्वज गणतंत्र मंडप को सुसज्जित करते हैं।

राष्ट्रपति भवन के गणतंत्र मंडप की अत्यंत सादगी सभी को अपनी ओर आकर्षित करती है। यह हॉल सादगी लिए भी अत्याधिक खासियत से भरा हॉल है।

यह निर्विवाद रूप से प्रेसीडेंसियल पैलेस का सर्वाधिक भव्य कक्ष है।



दीपिका

( B.A 3year, Pol.Sci)



# The Ashok Mandapam

**-Saloni (MA Final Pol Sci)**

Imagine, you are walking with your guide, going through different halls and being amazed at the sheer beauty of them all and then she says “We’ll now enter the most beautiful room of Rashtrapati Bhawan!” And you think to yourself, could there really be anything more beautiful than what you have seen till now? And then, you enter the Ashok Mandapam.



A room that seems to be unreal, with lush red persian carpet at the bottom, which is older than my generation, the ceiling painted with oil paint, centre of which featured a leather painting showing an equestrian portrait of Fath Ali Shah, the second of seven Qajar rulers of Persia, hunting a tiger in the presence of his twenty two sons. Gifted to George IV by Fath Ali Shah himself. I would not call it a painting rather an optical illusion, as no matter in which corner of the room you stand his eyes will follow you, symbolising the excellence of the painter.

And I was not even over this, when I saw some arabic verses written between these paintings, being curious I asked my guide about them and she corrected me, it was not Arabic rather was Persian, and it was not just some verses but rather were very famous Persian poetries written by Nizam Ganjavi, a 12th century Persian Poet. But what I found very interesting was Nizam Ganjavi is not a patriotic poet rather a romantic one! So why were the verses of a romantic poet written between the paintings of Fath Ali Shah hunting? How was it relevant? And how was it significant?

And then it hit me! Maybe Tomasso Colonnello along with his 12 Indian artists who expanded the Fath Ali Shah painting and wrote these verses, rather than seeing the painting as a cruel or a heroic act he saw it as a means of a father and his 22 sons to connect and build their relationship even more strong and maybe it was the perfect way to relate them all together.



Ashok Mandapam truly gave me goosebumps. The memory of me entering it and being overwhelmed with its beauty and history is still fresh in my mind. The architecture, the significance and the elements it was tried up with, everything had a history and reason to be there, symbolising a perfect harmony. And maybe that is something I'll take from there.

Drowned in this thought I suddenly saw a painting of a persian woman, whose identity is still to be discovered! The beauty and simplicity it holds was unmatched. It somehow fit perfectly between every known detail and tied them all together with the string of unknowingness.



Saloni  
(MA Final Pol Sci)



# लोटस टेम्पल (कमल मंदिर)

रिंकी सोनकर (राजनैतिक विज्ञान एम ए वर्ष 2)



हमारे 3-दिवसीय पर्यटन के आखिरी दिन हमे कमल महल घूमने का अवसर प्राप्त हुआ। लोटस टेम्पल, जिसे कमल मंदिर के नाम से भी जाना जाता है, भारत की राजधानी नई दिल्ली में स्थित एक विश्व प्रसिद्ध धार्मिक स्थल है। इसे बहाई उपासना मंदिर के रूप में भी जाना जाता है। यह मंदिर अपनी अद्वितीय वास्तुकला और शांति के वातावरण के लिए प्रसिद्ध है। इसका निर्माण 1986 में पूरा हुआ था और तब से यह लाखों श्रद्धालुओं और पर्यटकों को आकर्षित कर रहा है।

## वास्तुकला और डिज़ाइन

लोटस टेम्पल की सबसे खास बात इसकी कमल के फूल जैसी संरचना है। इसका डिज़ाइन कमल के फूल से प्रेरित है, जो भारत की सांस्कृतिक और धार्मिक धरोहर का प्रतीक है। इस मंदिर की संरचना सफ़ेद संगमरमर से बनी है, जो इसे और भी आकर्षक बनाती है। इस मंदिर में 27 पंखुडियाँ हैं, जो तीन-तीन के समूह में बनी हुई हैं, और ये नौ अलग-अलग दिशाओं में फैली हुई हैं।

## पर्यटकों के लिए आकर्षण

लोटस टेम्पल न केवल धार्मिक लोगों के लिए, बल्कि पर्यटन के दृष्टिकोण से भी एक प्रमुख आकर्षण है। यहाँ हर साल लाखों पर्यटक आते हैं, जिनमें विदेशी पर्यटक भी शामिल हैं। मंदिर के आसपास का बगीचा और जलाशय इसकी सुन्दरता को और बढ़ाते हैं। लोटस टेम्पल का दौरा करने के लिए कोई प्रवेश शुल्क नहीं है, जिससे यह सभी के लिए सुलभ है।





इस डिज़ाइन को ईरानी वास्तुकार फ़रिबुर्ज़ सहबा ने तैयार किया था |

बहाई धर्म का प्रतीक

लोटस टेम्पल बहाई धर्म के अनुयायियों के लिए उपासना स्थल है ,लेकिन इसकी खासियत यह है कि यहाँ पर हर धर्म,जाति,और संस्कृति के लोग आ सकते हैं और प्रार्थना कर सकते हैं | इस मंदिर में किसी भी प्रकार की मूर्ति पूजा नहीं की जाती है और ना ही यहाँ किसी धर्म विशेष के धार्मिक अनुष्ठान होते हैं | यह मंदिर बहाई धर्म के उस सिद्धांत का पालन करता है जिसमें कहा गया है कि सम्पूर्ण मानवता एक है और सभी धर्म समान हैं

शांति और ध्यान का केंद्र

लोटस टेम्पल का आन्तरिक हिस्सा बहुत ही शांत और सुंदर है | यहाँ पर एक विशाल प्रार्थना कक्ष है , जिसमें लगभग 2500 लोग एक सकते हैं | यहाँ पर प्रवेश करने के बाद लोग ध्यान और प्रार्थना में लीन हो सकते हैं | मंदिर के भीतर की शांति और आध्यात्मिक वातावरण लोगों के मान को शांति प्रदान करता है | यहाँ किसी भी प्रकार की धार्मिक चर्चा या भाषण नहीं होते हैं ,जिससे मंदिर का वातावरण सदा शांत और ध्यानमग्न बना रहता है |

निष्कर्ष

लोटस टेम्पल आधुनिक वास्तुकला,शांति, और धार्मिक सौहार्द्र का प्रतीक है | यह मंदिर न केवल बहाई धर्म के सिद्धांतों का प्रतीक है ,बल्कि यह भी दर्शाता है कि विभिन्न धर्मों के लोग एक साथ मिलकर प्रार्थना और ध्यान कर सकते हैं | इसकी सुन्दरता और वास्तुकला इसे भारत के प्रमुख धार्मिक और पर्यटन स्थलों में से एक बनाती है | इस अद्भुत वास्तुकला को अपने मित्रों एवं शिक्षक गण के साथ देख पाने का आनंद अतुल्य था।



रिंकी सोनकर

(राजनैतिक विज्ञान एम ए वर्ष 2)



# Akshardham: Where the Water Teaches

-Saloni (M.A Final Pol.Sci)

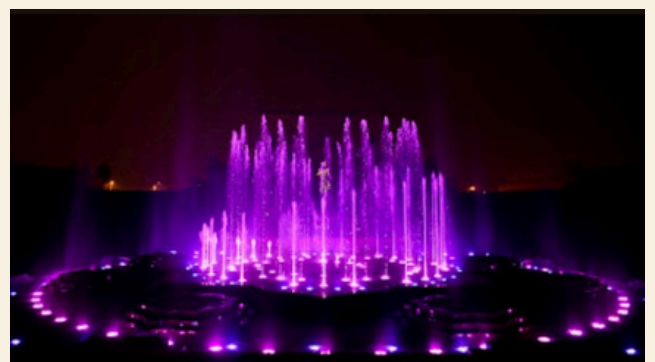
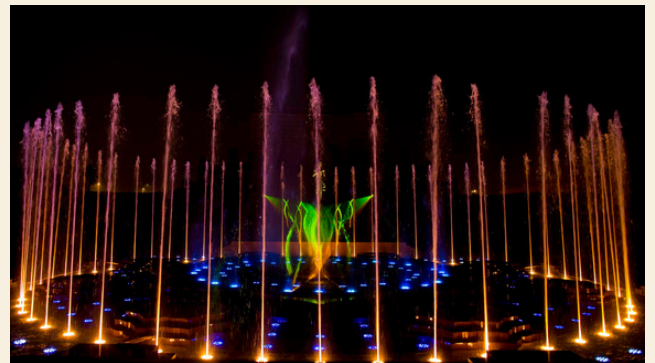


Nahi udaa, Nahi udaa! Hamara phool nahi udaa!”

These are the phrases that I still remember! And it brings so much joy to me. I might not be able to explain it to you right now but allow me to take you to the second day of our trip!

We were almost done with our day and Akshardham was our last stop. We till this point did not know that we were going for the water show there, we all thought that we were just going there to visit the temple.

After much security checking and waiting we finally entered Akshardham and it was huge, extremely beautiful and very intricately made. It felt like we went back in time and maybe were in the palace of some hindu mythology. There were sculptures of elephants, lions, idols of Gods thus as I said it looked like I was a part of some hindu mythology.

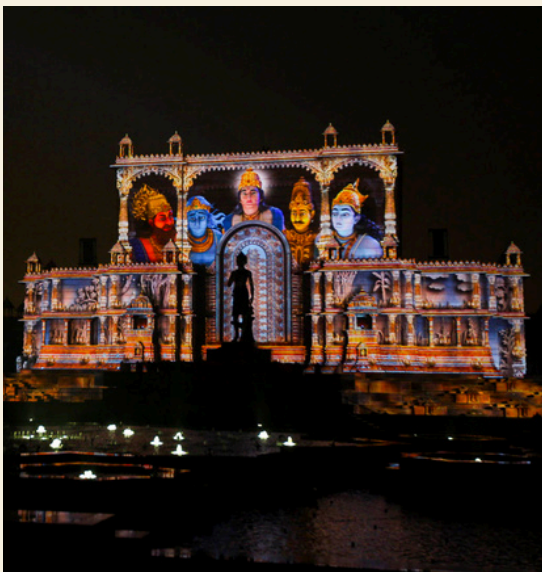




As we went around and saw all the detailing and the carvings, and the intricacy they were made with, made me feel proud that I was part of a culture that put and showed so much respect to craftsmanship.

Once we were done seeing the temple it was finally time for the water show. And that is another favourite part of mine that I took from Akshardham. As we sat and the lights got dimmer and dimmer our excitement was peaking and finally it started.

4 boys playing around a pond see a water flower, blooming, and start playing around it. Pawan dev the god of wind sees the boys playing and starts telling them how great he is because of his powers and in response to this, the boys ask him if he is so strong enough to destroy their flower? To which Pawan dev replies "Ofcourse! I am the strongest" and he tries, but fails. Then comes the god of fire Agni dev he tries the same and fails, so does the god of water and the god death himself! Seeing this the king of Gods Indra dev appears and prays to the almighty to tell them the reason. To which the god replies "I was the flower! And I wanted to show you that there is nothing that could be created or destroyed without me and how it's important for you Gods to understand that arrogance is something that they cannot possess" And the show ends there.



The reason why I said that it was my favourite was because through this small script I was able to understand that everyone is allowed to make mistakes, even the Gods themselves but something that is not allowed is "your arrogance!"



Saloni  
(M.A Final Pol.Sci)



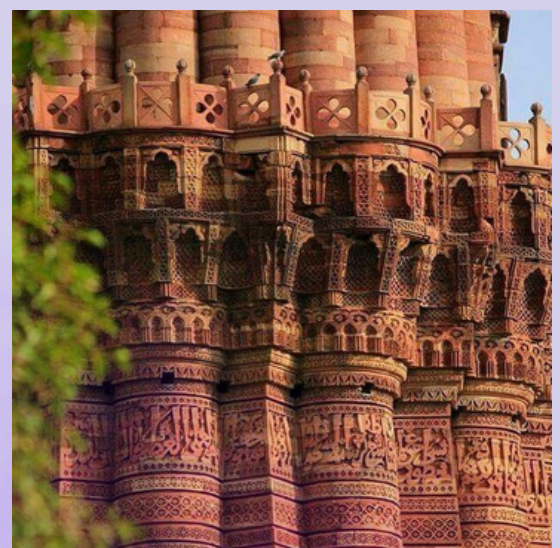
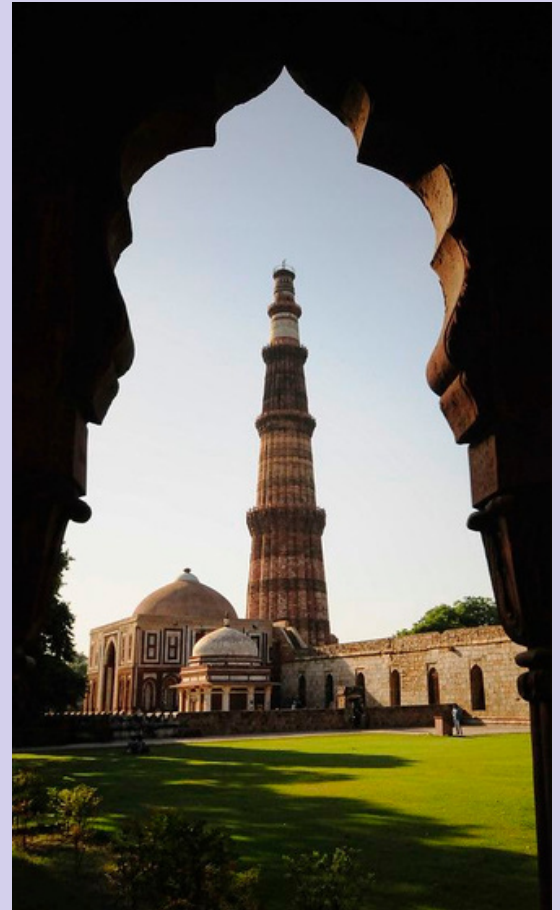
# Qutub Minar

-Chettanpreet Kaur (MA Final Political Science)

Delhi, the bustling capital city of India has a storied history that spans several millennia. It has witnessed the rise and fall of numerous dynasties, the Mauryas, Guptas, Mughals, and Britishers, each leaving a mark on its culture and architecture. So many myths and folklore build its essence, that's the beauty of it. The iconic eateries, narrow crowded lanes, historical monuments and, not to forget, the traditional shopping areas, all come together to transport you to a place back in time. Plus, the overwhelming rustic feel of this place is something that you will rarely find in any other part of the capital.

As part of our college's educational initiative, our teachers organised a three-day trip to Delhi. Over the three days, we explored this vibrant city, experiencing its rich heritage and modern dynamics. On our last day, we headed towards the iconic Qutub Minar. With our tickets booked to return to Varanasi later that afternoon, we had limited time to explore this gem. Despite this time constraint, excitement buzzed through our group as we boarded the bus.

Upon our arrival, the sight of Qutub Minar took our breath away. I had seen countless pictures of this structure online, but the feeling I experienced in person completely differed from what I had envisioned. After soaking the grandeur of Qutub Minar, it was time to capture the moment. We gathered together for a group photo, a tradition that marked the end of our visit. Once the group photo was taken, the energy shifted to capturing individual moments. I captured candid shots of my friends. The natural light and beautiful surroundings made every shot Instagram-worthy.



As we hurriedly explored the surrounding complex, I wanted to take it all in. Each angle offered a new perspective, and I wished for more time to absorb the atmosphere. The experience was not just about visiting a historical site, it was about feeling the weight of history on my shoulders and understanding my place within it.

After returning from our trip, my curiosity got the better of me, and I delved into the history of Qutub Minar. What I discovered only heightened my appreciation for this magnificent structure.

### **The history of Qutub Minar**

The history of the Qutub Complex is perceived in several ways. People might argue about the authenticity of the facts or the supremacy of monarchs. The conjectures are many, no wonder it is a UNESCO World Heritage Site. Apart from being Delhi's most iconic monument, it is steeped in multiple stories and a whole lot of firsts, making it unlikely any other in the city. To top it, it is not the handiwork of any one ruler or dynasty, but it is a collaborative effort spanning 800 years with even an East India Company officer adding his bit to it- a Bengali-styled Chhatri perched on top of the tower, which was thankfully brought down twenty years later.

Having taken over Delhi, Muhammad Ghori and his men were quick to mark the territory as their own, by dismantling the existing 27 Hindu and Jain temples and creating a mosque out of them. This was soon followed by a victory tower named after the 13th-century Sufi saint Qutub ud-din Bakhtiyar Kaki from Kyrgyzstan whose shrine still stands in the nearby Mehrauli Village. Qutub Minar, the victory tower, is a fascinating structure with carefully thought-out detailing. For instance, its tapering appearance is accentuated by its dimensions and flutings- the diameter and the base are 14.4 metres in comparison to 2.7 metres at the top and are ventilated with slitted windows fed into the creases. Over time, the tower has tilted by half a metre. This is pretty minuscule for a stone edifice that is 800 years old!

Although the Minaret was initially commissioned by Qutb al-din Aibak and completed by Iltutmish, Ala ud-din Khilji played a crucial role in its history. He is credited with the construction of the fourth and fifth stories of the Minar. These additional stories are adorned with intricate carvings and decorative elements, showcasing the artistic excellence of the period.







Iltutmish, a key figure in the establishment of the Delhi Sultanate, is also credited with the construction of the first Madrasa in Qutub Minar, the first in Delhi. The Madrasa incorporates architectural structures that reflect the Indo-Islamic design prevalent during the early 13th century. It was designed to facilitate the study of religious texts and jurisprudence, offering a place for scholars and students to gather and learn.

On July 28, 2016, a powerful lightning strike hit the top of the Qutub Minar during a thunderstorm. The incident was alarming, given the Minaret's height—approximately 73 metres. The lightning strike caused damage to the pinnacle of the minaret, leading to the dislodgement of some of its architectural elements, including a few decorative stones. Fortunately, the structure itself remained intact.

Qutub Minar surrounds stories of many myths and tales. While many of these stories may be rooted in folklore, they reflect the cultural and spiritual significance of this magnificent monument. Each tale, whether of love, curses, or dreams, adds layers of meaning to Qutub Minar, inviting visitors to explore not just its physical beauty but also its storied past. Learning about these after my visit added depth to my experience.



-Chettanpreet Kaur  
(MA Final Pol Sci)

# A Legacy of Indian History

-Anshu Jaiswar (MA Prev Pol Sci))

Getting a glimpse of India's rich cultural heritage at Qutub Minar .Qutub Minar is one of the oldest surviving monuments in India and symbolises the country's rich cultural and religious history.

Qutub Minar is located a few kilometres south of Delhi .The surrounding archeological area contains Alai Darwaza gate , and the Quwwat-ul-Islam Mosque.In 1993 UNESCO added Qutub Minar to the list of World Heritage Sites in India.

Qutub Minar is a historical monuments that symbolises the -Victory of the Ghurid dynasty over Raja Prithviraj Chauhan,the last hindu ruler of Delhi.Qutub -ud-din Aibak, the founder of the Delhi sultanate, started building this minar after defeating Prithviraj Chauhan.He built the first base only in 1193 ,but was unable to complete it, It was completed by his son -in -law ,Shams -ud- din Iltutmish.



It is built in unique architectural style using red sand stones , and marbles .The tower's five Storeys contains the verses from Quran.The lower storey of the tower contains praises to Muhammad Ghorī . The different storeys are made up of different materials such as the base and lower level are made up of red sand stones, the upper levels and walls are made up of white marbles .

The Qutub Minar has a spiral staircase with 379 steps.The Qutub Minar serves as a central marker to new muslim communities as well as being a reminder of Islam's presence in this area.Some information boards are also there to learn more about the monument. There is also an Iron Pillar in its courtyard called as the famous Mehrauli iron pillar, it's a structure of 7.21 metres in heights with a 41cm diameter.It mentions the name of a king called Chandra on it , mostly referred to chandragupta ii of Gupta dynasty.





The iron pillar has been standing for over 1600 years without rusting. The pillar's durability is due to its high phosphorus content and lacks sulphur and magnesium unlike modern iron.

Getting the first view of Qutub Minar the visitors feel mesmerised. The monument is so beautifully built as it feels like, we have time travelled in history to the time it was built. A beautiful blend of Hindu and Muslim culture can be seen in Qutub Minar. The writings on this monument are mainly written in Arabic language which looks quite magnificent.

At Qutub Minar there are various Guides who provide very minute and precise details of this beautiful architecture.

It is a very good place to visit for history students and also for those who have enthusiasm of knowing the Indian history and its cultural heritage. The beauty of this structure reaches the next level at night.

Visiting there is not regretful for anyone. A person once in his life must visit there. It will be an unforgettable experience that will give him/her a glimpse of India's proud history.



**-Anshu Jaiswar**  
(MA Prev Pol Sci)



# Discovering Leadership: My Visit to the Pradhanmantri Sangrahalaya

**Aarohi Sharma**  
(MA Final Pol Sci)

Visiting the Pradhanmantri Sangrahalaya was an enlightening experience that transported me through India's political history, showcasing the legacies of our Prime Ministers.

The journey began with a palpable excitement as our group arrived at the museum, a modern structure that symbolizes India's progress and aspirations.

As I stepped inside, I was greeted by vibrant galleries dedicated to the country's leaders. The first highlight was the room dedicated to Jawaharlal Nehru, India's first Prime Minister. His influence on the nation is profound, and the exhibits captured his vision for a modern India. The walls were adorned with photographs from significant events, including the historic moment of independence.

Moving on, I entered the gallery dedicated to Indira Gandhi, a formidable leader known for her bold decisions and indomitable spirit. The room was filled with artifacts from her era, including her famous sarees and personal letters. One particular display showcased her leadership during the 1971 war, emphasizing her resilience. Her quote, "You cannot shake hands with a clenched fist," resonated with me, highlighting the importance of diplomacy and dialogue in politics.





One of the most fascinating sections and probably the best one was dedicated to India's nuclear journey. The display detailed the 1974 nuclear test at Pokhran, marking India's entry into the nuclear club. Interactive exhibits provided insights into the scientific efforts behind this monumental decision, showcasing the complexity and strategic importance of nuclear capability. It was awe-inspiring to see how these developments have shaped India's security and global standing.

The museum also embraced technology, featuring an impressive section on artificial intelligence. Through interactive installations, I learned how AI is being integrated into governance to enhance efficiency and transparency.

As I explored the various galleries, I was struck by the timeline of Prime Ministers displayed prominently throughout the museum. Each gallery told a unique story, reflecting the socio-political context of their tenures. The exhibits highlighted the achievements and struggles of each leader, creating a comprehensive narrative of India's democratic journey.



In one gallery, I encountered displays about recent initiatives aimed at digital governance and sustainable development. It was a reminder that the legacy of leadership continues to evolve, addressing the needs and aspirations of a rapidly changing society.

As our visit concluded, I felt a profound sense of connection to my country's history. The Pradhanmantri Sangrahalaya is more than just a museum; it is a tribute to the leaders who have shaped India and an inspiration for future generations. This educational trip not only deepened my understanding of India's political landscape but also instilled in me a sense of pride in our democratic values. It reaffirmed the idea that the journey of leadership is ongoing, driven by the hopes and dreams of every citizen.



**Aarohi Sharma**  
**(MA Final Pol Sci)**

# मैं संविधान हूँ



मेरी बात सुनो तुम सब  
मैं ही सबसे सर्वोच्च  
सबसे बुद्धिमान हूँ  
कोई छोटी-मोटी बात नहीं मुझमें ,  
मैं तो पूरे भारत की किताब हूँ  
मैं संविधान हूँ ।  
मैंने ही तो दिए हैं सबको ये मौलिक अधिकार  
मुझसे ही तो पता चला नागरिक के कर्तव्य क्या हैं ;  
मैं ही इतिहास , वर्तमान और भविष्य हूँ  
पूरे देश का सार मैं संविधान हूँ ।  
मैंने ही तो सबको दी है यह न्याय व्यवस्था  
बतलाया नर नारी को समान हैं  
पर चन्द राजनीतियों के चक्कर में  
अक्सर होता मेरा अपमान है ।  
जब-जब संसद ने मुझे नकारा है  
भ्रष्टाचारियों के आगे मुझे हारा है  
तब तब जनता ने सड़क पर आकर  
मुझको संभाला है ।  
मेरी बात सुनो तुम सब  
मैं ही सबसे सर्वोच्च  
सबसे बुद्धिमान हूँ ,  
हां मैं संविधान हूँ ॥

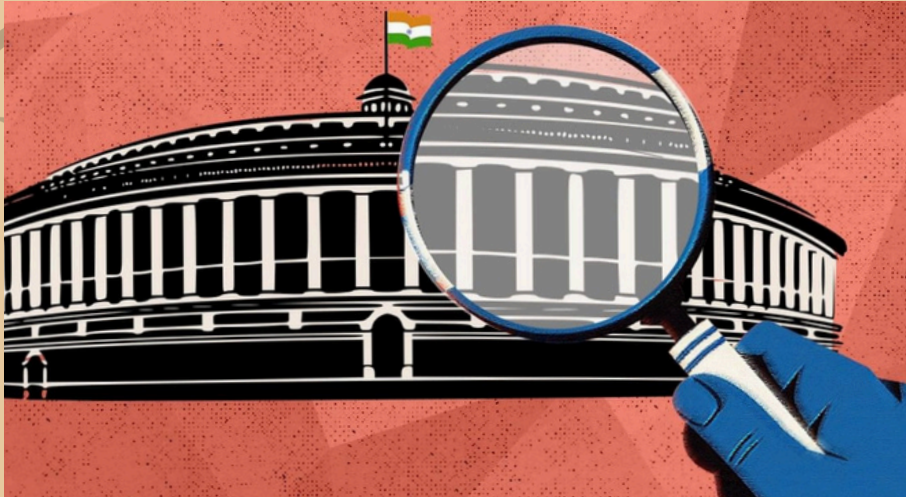


-सुचिता सिंह  
(एम ए राजनीतिक विज्ञान- 1)



# Shrinking of Parliament

-Manasvi Singh (MA Prev Pol Sci))



Parliament being the highest legislative office of India owes its accountability to the people of India, the highest sovereign entity of a democracy. There has been a visible decline of Parliament's reputation for the past two decades as witnessed by the parliamentarians.

The bygone golden era of parliament functioned placidly in its initial years. Rather than coming from Parliament's function as a forum for discussing and settling social and democratic reform, the disenchantment is caused by its actions, which have witnessed a gradual decline in the productive time of Lok Sabha over the years. There has been a reduction in the Question Hour in which the Member of Parliament asked questions and held ministers responsible for the functioning of the ministries. The increasing divide and resulting cognitive dissonance between Parliament as a body of accountability and the ineffectiveness of the parliamentarians have cast doubts on the validity of the assertion that the Parliamentary system is one of the most effective mechanisms for ensuring accountable governance. Another flip side of the working parliamentary system is income assiduousness favoring and deteriorating the majority. The shift from incredible deference to the growing insensitivity of the parliamentarians towards parliamentary decorum and decency and the institution as a whole. The notable change in the vocabulary and the quality time of Parliament is more into theatrics, political controversies, demagoguery, etc. The crucial matters of national importance are sidelined due to the emerging regional multi-parties making Parliament a platform for discussion of diverse issues mostly of electoral intent.

Further, most of the work is left in the hands of the Executive with full discretionary power manifested in increasing promulgation of ordinances and it is a serious encroachment on the jurisdiction of the Parliament.



During the session the parliamentarians' absenteeism is a major challenge as they are becoming reluctant to attend the sessions, during the 14th Lok Sabha, even more than 75% of members were below the median attendance. Also, the quality of participation has declined as the Indian Parliament has been popularly known for the kind of discussions that prevailed but in the present scenario, there is an alarming decline in participation. Moreover, Parliament offers the necessary space and resources for the decision-making that is deemed legitimate. This legitimacy is derived from the democratic processes that govern parliamentary operations, such as election debates, voting procedures, etc. By providing a structured environment for these the Parliament also enables the formulation of policies and laws that reflect the collective will of the people.



-Manasvi Singh  
(MA Prev Pol Sci))



# Leadership & Qualification: The consequences of electing without educating

-Sahitya Srivastava (MA Prev Pol Sci))

*"Leadership is not about being in charge. It is about taking care of those in your charge"*

-Simon Senek



During the making of the Indian Constitution, the Constituent Assembly was indirectly elected by the members of the provincial election of British India. The general elections were held in 1951. Those elected leaders have to choose the members of the Constituent Assembly. This assembly was tasked with framing the Constitution of India, and its members represented various sections of society, encompassing diverse cultures, castes, creeds, and provinces of British India.

The leaders who participated in this process were highly intelligent and experienced individuals who were aware of the difficulties faced during British rule and the loopholes in the existing governing system. They kept these challenges in mind while framing the Constitution. The foremost goal was to create a constitution for the newly independent nation.

Which led to a focus on meritocracy and practical experience rather than on educational qualifications for the members of the Constituent Assembly.

During the drafting of the Constitution, the framers did not specify educational qualifications for the leaders at both the state and union levels. There has been no article to add such qualifications for leaders.

While many prominent leaders, both in the past and present, have effectively contributed to governance despite lacking formal education, some individuals have indeed exploited the absence of educational requirements to contest elections. Unfortunately, this has sometimes resulted in leaders with questionable backgrounds, including criminal records, entering the legislative assemblies at both state and union levels.

It's unfortunate that some leaders have criminal backgrounds and that power and muscle often play a role in their rise to leadership. Corruption in governance is a serious issue, and many leaders engage in vote bank politics, using malpractice to secure votes. They make fake promises and even buy votes by giving money to people, which reflects a lack of education and understanding of their responsibilities.

Leaders must remember that they are in power to serve the welfare of the people, not just to gain personal profit. Unfortunately, we as citizens sometimes fail to choose the right leaders. We must fulfil our duties towards the country, engage in political socialisation, and actively oppose and protest against wrong policies.

Another important point is that the constitution should be amended to require minimum educational qualifications for members of the legislature, as they are the ones making laws for our country.

The real challenge is that parliament has the power to amend the constitution, but they may hesitate to add educational qualifications for fear it could hinder their chances of retaining power. This self-serving behaviour can ultimately harm the entire system in India. Therefore, amending the constitution to include educational qualifications for leaders could help reduce corruption and malpractice.

*The lack of education and critical thinking skills among some leaders is a threat to democracy itself*

*-Neil DeGrasse Tyson*



-Sahitya Srivastava  
(MA Prev Pol Sci))





# Glimpses

Some more memories from the trip







*Reaching Delhi*



*All set for the first day of adventure*







### *The Samudra Manthan*

*Created by Murtikar Naresh Kumawat, the sculpture depicts the historic story of churning the sea.*

*This picture holds great significance as it represents the idea that the Constituent Assembly crafted the Indian Constitution through a process of intense deliberation, akin to the churning of the ocean in the Samudra Manthan*



*Department of Political Science & Samvidhan  
Bhavan*

**Making memories in the corridors of the  
Old Parliament Building**



*The Gallery*







अयं निजः परो वेति गणना लघुचेतसाम्। उदारचरितानां तु वसुधैव कुटुम्बकम्॥

*The shloka from the Maha Upanishad embodies the principles of “Vasudhaiva Kutumbakam” translating to- This is mine, that is his; thus calculate the small-minded, (but) The large-hearted believe that the entire world is a family.*

*Hello Rashtrapati Bhavan!*



*The Grand Arches of the Red Fort*







The Serene Lotus Temple



*The Minar*

# Notes