

VASANTSHREE

Special Issue on "India: Its Festivals, colours and Traditions."

2022-23



VASANT KANYA MAHAVIDYALAYA
(Institution Accredited 'A' by NAAC)
KAMACHHA, VARANASI

VASANTSHREE

2022-23



Vasant Kanya Mahavidyalaya
Kamachha, Varanasi-221010
Telephone-0542-2455382
e-mail: vkmdegree.college@gmail.com
vasantkanya@gmail.com

Patron

Prof. Rachna Srivastava
Vasant Kanya Mahavidyalaya, Kamachha, Varanasi

Editor

Dr. Supriya Singh

Co-Editor

Dr. Sapna Bhushan

Editorial Board

Dr. Purnima

Dr. Shashikesh Kumar Gond

Dr. Manju Kumari

Ms. Soumili Mondal

Dr. Shubhangi Srivastava

Students

Anushka Sejal, Dikshita, Nishika, Shreya Manna, Jahnavi Paul, Subhashree Sahu
(M.A. Final, Department of English)

Technical Assistance

Sri Kapildev Yadav



Better remain silent,
Better not even think,
If you are not prepared to act.

प्रो. अरूण कुमार सिंह
कुलसचिव
Prof. Arun Kumar Singh
Registrar

काशी हिन्दू
विश्वविद्यालय



BANARAS HINDU
UNIVERSITY

T: 0542-2368558
M: 9451818781
E: registrar@bhu.ac.in
W: www.bhu.ac.in

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MESSAGE

I am happy to learn that Vasant Kanya Mahavidyalaya is bringing out its College magazine "VASANTSHREE" reflecting a variety of activities undertaken by the college during academic session 2022-23.

I hope that the Magazine will provide the students an opportunity to express their views on multi-dimensional activities. The thoughts and write ups by the teachers and students will be interesting, educative and inspiring to the students.

I congratulate and extend my best wishes to the Editorial Board of "VASANTSHREE".


(ARUN KUMAR SINGH)



B-306, Rudra Towers
Sundarpur, Varanasi-221005

EDUCATION



VASANT KANYA MAHAVIDYALAYA

Kamachha, Varanasi - 221 010

(The unit of The Indian Section, The Theosophical Society)

वसन्त कन्या महाविद्यालय

कमच्छा, वाराणसी-221 010

(भारतीय शाखा, थियोसॉफिकल सोसाइटी की इकाई)

(Admitted to the privileges of Banaras Hindu University)

Institution Accredited 'A' by NAAC

Phone –(0542)2455382

Email-vkmdegree.college@gmail.com



Message from the Manager

Dear Students and Faculty,

It is with great enthusiasm that I extend my warm greetings to you all through this special edition of our college magazine, dedicated to the theme "India: Its Festivals, colours and Traditions." In a land as diverse and vibrant as ours, festivals and traditions are the heartbeat of our nation, reflecting the rich tapestry of our cultural heritage.

These celebrations are more than just annual events; they are an integral part of our identity, shaping our values and connecting us to our roots. They teach us the importance of togetherness, compassion, and gratitude, transcending barriers of religion, language, and geography. In a world that is constantly evolving, our festivals and traditions provide us with a sense of continuity and belonging, reminding us of the timeless values that define us as a nation.

As we delve into this theme, I encourage you all to explore the myriad ways in which our festivals and traditions enrich our lives. Engage with the stories and significance behind each celebration, understand the customs that have been passed down through generations, and appreciate the diversity that makes our country so unique. This exploration will not only deepen your cultural knowledge but also instil a sense of pride in our heritage.

For our students, this is a wonderful opportunity to immerse yourselves in the cultural mosaic of India. By learning about and participating in these festivals, you are not only preserving our traditions but also contributing to your own personal growth and cultural development. The values and lessons imbibed through these experiences will undoubtedly shape you into compassionate, culturally aware individuals, ready to contribute positively to our society.

I wish success to the editor for this issue and her future endeavours in the task.

Warm regards,

(Mrs. Uma Bhattacharyya)
Manager



Message from the Principal

Dear Students and Faculty,

It gives me immense pleasure to pen this message for the 2022-23 issue of our college magazine with the theme “India: Its Festivals, Colours and Tradition”. Our country's culture is a splendid tapestry woven with threads of rich history, diverse traditions, and colorful festivals that collectively define our national identity.

India, a land of myriad celebrations, offers us an endless array of festivals and traditions, each unique and imbued with deep meaning. From the jubilant festivities of Diwali to the serene observance of Raksha Bandhan, from the spirited dances of Navratri to the soulful melodies of classical music, every celebration is a reflection of our profound cultural heritage. These traditions are not just rituals; they are the essence of our collective soul, passed down through generations, shaping who we are today.

As students, your engagement with these cultural elements is crucial. It is through your eyes that the future will see the beauty of our traditions. This exposure will not only deepen your appreciation for Indian culture but also plant seeds of curiosity and respect for the myriad ways of life within our country. This journey of cultural exploration will undoubtedly contribute to your personal growth, transforming you into well-rounded individuals with a profound sense of cultural awareness.

Let this edition of our magazine be a celebration of our glorious past and a beacon guiding us towards a culturally rich future. May it inspire you to delve deeper into our traditions, cherish our festivals, and proudly carry forward the legacy of Indian culture.

Prof. Rachna Srivastava
Principal
Vasant Kanya Mahavidyalaya
Kamachha, Varanasi

From Editor's Desk



The 2022-23 issue of "Vasantshree" is going to be a vibrant and culturally rich edition. Emphasizing the environment, culture, colors, and festivals of India, students have sent entries in various categories. By connecting them with the roots of their culture, this e-magazine has the potential to foster a deep appreciation for Indian traditions and promote cultural development. The exposure to such diverse cultural elements at an early age can certainly contribute to shaping well-rounded, culturally aware individuals and thus, would play significantly in inculcating values in students' personality.

The present issue encourages us to explore and embrace the diversity that makes India so unique. It is a call to reconnect with our roots, understand the values embedded in our customs, and celebrate the unity in our diversity. By immersing ourselves in the colors, festivals, and traditions of India, we enrich our understanding of our heritage and foster a sense of pride in our identity.

Dr. Supriya Singh

Editor



सहसंपादिका की कलम से

विविधता में एकता का सूत्र पिरोने वाली भारतीय संस्कृति, सभ्यता को उजागर करने के उद्देश्य से वसंतश्री का 2022- 23 अंक अपने पूर्ण आकार को ग्रहण किए हुए है। विविध विधाओं में इस वर्ष की प्रविष्टियां भारतीय संस्कृति के रंगारंग त्योहार से जुड़ी हुई है। भारतीय सभ्यता - संस्कृति की गहरी समझ एवं सांस्कृतिक विरासत के प्रति छात्राओं में उत्साह उत्पन्न करने के उद्देश्य से इस विशेषांक का गठन किया गया है। निश्चय ही अपने रीति- रिवाज को समझने एवं उसके महत्व की पहचान करने में तथा जीवन के आपाधापी में भी उसका अनुकरण करने के लिए यह ई-पत्रिका एक महत्वपूर्ण भूमिका अदा करेगी। छात्राओं में व्रत, तीज- त्योहार से लेकर हर संस्कार-उत्सव से जुड़ाव उत्पन्न करने का यह हमारा एक छोटा सा कदम है। पत्रिका द्वारा उठाया गया यह कदम निश्चय ही छात्राओं के प्रतिभा को उजागर करने, निखराने एवं संवाराने में सहयोग प्रदान करेगी। छात्राओं द्वारा किए गए अनूठे प्रयास जीवन- मूल्य को समझने एवं व्यक्तित्व को एक स्तंभ प्रदान करने में यह मददगार सिद्ध होगी। ऐसी शुभेच्छा के साथ -

डॉ. सपना भूषण
असोसिएट प्रोफेसर, हिंदी विभाग
वसंत कन्या महाविद्यालय, कमच्छा
वाराणसी

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‘सामा चकेवा’ एक लोक उत्सव

लोक चित्रकला किसी न किसी रूप में सदैव ही लोक समाज से संबद्ध रही है एवं ग्रामीण सामाजिक जीवन के मूलतत्वों के रूप में निरंतर विकसित होती रही है । इसी प्रकार मिथिल में लोककला का स्वरूप अति व्यापक है , जिनमें हमें लोकरंजक गतिविधियों का वैविध्य रूप देखने को मिलता है । इन लोककलाओं का एक विस्तृत स्वरूप मैथिल लोक चित्रकला में भी देखा जा सकता है । इन चित्रों के माध्यम से हमें मिथिला की सामाजिक गतिविधियों , धार्मिक आस्थाओं, नैतिक मूल्यों व उनके लोक व्यवहार की मौलिक जीवन्तता देखने को मिलती है । प्राचीन काल से ही यहाँ अरिपन (भूमिचित्रण), भित्तिचित्रण एवं पट्टचित्रों का महत्व रहा है। इन लोकचित्रों को समृद्ध बनाने में यहाँ की महिलाओं ने प्रमुख भूमिका निभाई है। पौराणिक दृश्यों को सम्मिलित करते हुये मिथिला के कलाकारों ने लोकसाहित्य, लोकगीतों, लोक उत्सवों व लोकनाटकों को भी चित्रों में महत्वपूर्ण स्थान दिया है , जिनमें साहित्य के आधार पर कथा -कहानी के अनुसार चित्रों को चित्रांकित किया गया है । यह सभी लोकरंजित कथा -कहानियाँ स्थानीय लोकजीवन से अत्यंत संबद्ध है व इनके मौलिक जीवन के आधार हैं । इन लोक कथाओं में जट -जटिन, राजा-सल्लेश व लोक त्योहारों में सामा-चकेवा बड़े उत्साह के साथ मनाया एवं चित्रित किया जाता है । सामा चकेवा मिथिला का एक प्रचलित लोक उत्सव है , जिसे सर्दियों के मौसम में दूर देशों से आने वाले पक्षियों एवं रंग-बिरंगी चिड़ियों के स्वागतार्थ रूप में मनाया जाता है । यह उत्सव कार्तिक शुक्ल द्वितीया से प्रारम्भ होकर कार्तिक शुक्ल पूर्णिमा की रात तक चलता है , समकालिक इसे भाई-बहन के घनिष्ठ सम्बन्ध रूप में भी मनाया जाता है । इनमें सामा बहन रूप में एवं चकेवा भाई रूप में चित्रित होते हैं । मिथिला की स्त्रियाँ सामा-चकेवा के स्वागत के लिए अनेक प्रकार की मिट्टी की मूर्तियों की रचना करती हैं । इन मूर्तियों में कई पक्षी आकृतियाँ , सामा-चकेवा, चुगला आदि प्रकार के खिलौने निर्मित किये जाते हैं । मिट्टी के बने खिलौनों को विभिन्न प्रकार के रंगों से सुसज्जित कर सभी स्त्रियाँ बाँस की डलिया में पक्षियों के खिलौनों को रखती हैं । तत्पश्चात् इस उत्सव से जुड़ी अनेक गाथाओं को सखियों के साथ गाते हुए घर से बाहर निकल कर कुछ दूर घूमकर पुनः घर वापस आ जाती हैं । इस उत्सव को विशेष रूप से यहाँ की स्त्रियाँ करती हैं, जिसे नीचे दिये गये ‘स्कंद पुराण’ के निम्नलिखित श्लोक के आधार पर मनाया जाता है-

‘द्वारकाया च कृष्णस्य पुत्री सामातिसुन्दरी।
साम्बस्य भगिनी ‘‘सामा’’ माता जाम्बवती शुभा।।
इति कृष्णेन संशप्ता सामाऽभूत् क्षितिपक्षिणी।
चक्रवात इति ख्यातः प्रियया सहितो वने ॥

इन पंक्तियों का वर्णन इस प्रकार है कि श्री कृष्ण की सामा नामक एक पुत्री थी , जिसकी माता का नाम जाम्बवती एवं भाई का नाम साम्ब था । कथा अनुसार चूड़क नाम के एक व्यक्ति ने सामा पर ऋषियों के साथ वृंदावन में रमण करने का आरोप लगाया , जिसके कारणवश कृष्ण ने क्रोधित हो सामा सहित ऋषियों को पक्षी बनने का श्राप दिया । सामा के पति चक्रवाक (कहीं-कहीं वर्णित) ने भी स्वेच्छा से पक्षी बनना स्वीकार किया और सामा के साथ विचरण करने लगा । सामा के भाई साम्ब को जब इस समाचार का पता लगा तो वह अत्यंत दुखी हुआ , और उसने कठोर तपस्या कर अपने पिता कृष्ण को प्रसन्न किया । जिससे बहन सामा व अन्य सभी फिर से पुनः अपने रूप में आ गये। इसी कथा के अनुसार आयु-वृद्धि की कामना से यहाँ की स्त्रियाँ सामा की पूजा करती हैं । जिनमें सामा बहन रूप में एवं चकेवा भाई रूप में चित्रित होते हैं।

मिथिला में इस लोक त्योहार से सम्बंधित यह लोक गाथा अति प्रचलित है । परन्तु अलग-अलग लेखकों के अनुसार कथा थोड़ी परिवर्तित मिलती है कि एक दिन श्री कृष्ण की पुत्री सामा ने अपने घर की एक दासी की चुगली की जिसके कारणवश श्री कृष्ण ने क्रोधित होकर सामा को शाप दे दिया। इस शाप से सामा को चिड़िया का रूप मिला। जब सामा के भाई साम्ब को यह बात पता लगी तो उसने सामा को शाप से मुक्ति दिलाने के लिए घोर तापस्या की , जससे श्री कृष्ण ने प्रसन्न होकर उसे शाप मुक्त किया और वह पुनः अपने रूप में परिवर्तित हुई। इसलिए यह पर्व हर वर्ष पक्षियों एवं भाई -बहन के सम्बन्ध में मनाया जाता है । मिथिला की स्त्रियों द्वारा इस सम्पूर्ण कथा का चित्रण , मिथिला के चित्रों में देखने को मिलता है । व कहीं- कहीं सामा एवं अन्य चरित्रों के खिलौनों से भरी टोकरी एवं साथ ही गीत गाती स्त्रियों को चित्र में स्थान दिया जाता है, जिसे ललिता देवी द्वारा सृजित चित्र में देखा जा सकता है । इनमें से एक चित्र लीला कुमारी द्वारा 1981 ई . के लगभग निर्मित है । इस चित्र में गोलाकार आकृति में सामा -चकेवा के

साथ साथ भाई, चुगला, मोर एवं अन्य पक्षी बड़ी ही सहजता से चित्रित किये गये हैं। चित्र में वर्ग के बाहरी धरातल में सखियों को हरी-भरी टहनियों को पकड़े हुये दर्शाया गया है मानो वह सभी किसी सुन्दर बगिया में उत्सव मना रही हों। चित्र में चटख चमकीले वर्ण दृश्य को आकर्षक बनाते हैं। इसी लोक उत्सव से सम्बन्धित एक अन्य दृश्य शालिनी कुमारी द्वारा निर्मित है इस उत्सव की एक अन्य कहानी को वर्णित करता है। इसी प्रकार इस लोक उत्सव से सम्बन्धित अनेक कहानियाँ मैथिल में बड़े उत्साह के साथ चित्रित की जाती हैं। कहीं - कहीं इन्हें कागज एवं भित्तियों पर भी चित्रित किया जाता है। मिथिला में यह उत्सव नौ दिनों तक अत्यंत उत्साह के साथ मनाया है। यह सभी लोक उत्सव ना ही इनके जीवन बल्कि इनकी लोक भावनाओं से भी जुड़े हुए हैं। इन विषयों पर बने चित्रों द्वारा हम इनके लोक जीवन से जुड़कर इन उत्सवों के सारगर्भित अर्थों को और बेहतर समझ पाते हैं। इसी सामा - चकेवा से सम्बन्धित अनेक कहानियों को कागज पर चित्रित कर यह लोक चित्रकार अपने साथ ही ये अनेक लोगों को अपनी लोक भावना से जोड़ते हैं।

**दीक्षा जायसवाल,
असिस्टेंट प्रोफ़ेसर, चित्रकला विभाग,
वसन्त कन्या महाविद्यालय, वाराणसी**

The Sinking Gate way to Badrinath

Imagine you are sleeping peacefully on your bed and all of a sudden you are jolted awake by a loud noise of the cracking up of the walls of your house. Just the imagination of this scene must have sent a chill down your spine, but this dreadful incident occurred at more than 500 houses in Joshimath town in the Chamoli district of Uttarakhand. Joshimath is situated at a height of 1,874 metres on the slopes of the Himalayas, making it a peaceful, picturesque town, but it is significantly more than just that. This town is known for being the winter abode of Lord Badrinath. It is also the resting place for tourists visiting the 'Valley of Flowers' and 'Auli' in winter and for pilgrims visiting Badrinath and Hemkund Sahib during the summers more than that it is the staging area for troops heading to the India-China de-facto border. It is a known fact that the more the significance of a place, the more emphasis is on its betterment or what we call development. The same is the case with Joshimath, but what different happened here which turned the work of development into a disaster for Joshimath?

As mentioned earlier, Joshimath is situated about 1,874 metres above sea level on the slopes of the Himalayas and they are the youngest mountain ranges in the entire world. This makes the region of Joshimath fragile and unstable. On top of this, Joshimath is a land slide-prone zone and this region also falls in the seismic zone V, which makes it highly vulnerable to earthquakes. Currently, the phenomenon being experienced in Joshimath is of **land subsidence**. This happened mostly as a result of an increase in human-led activity neglecting the local area's geology. Cracks were seen on the walls of houses, on the roads and fields. In short, we can say that the town of Joshimath is sinking. An intriguing point here is how these things happened all of a sudden. The present situation of Joshimath is not something that happened overnight. It was in the 1960s when cracks developed for the first time in the buildings in Joshimath and it was on May 7, 1976, that the first report titled the 'Mishra Committee Report' came out. The committee stated that Joshimath being situated on the deposit of sand and stones is not suitable for the township. This committee suggested a strict prohibition on heavy construction works and it said that the vibrations produced by blasting, heavy traffic, etc., will lead to a disequilibrium in natural factors. Apart from this, a report submitted in 2006 also warned that the town of Joshimath is sinking 1 cm every year. Despite all these warnings, construction works and development projects were carried on in the region. These works include the widening of roads, construction of tunnels and dams, large-scale building construction, especially of hotels, etc, the rise in construction activities in the area can be attributed to the Char Dham Project of government. The locals also blame the Tapovan Vishnugad project of NTPC, under which a 520-

megawatt hydropower is to be built across the Alaknanda River. These mindless construction activities ignoring the fragility of the region is to be blamed for the disastrous situation of Joshimath. Margaret Meadonce propounded, **“We won’t have a society if we destroy the environment.”** Development is undoubtedly the need of today’s society, but we must always keep in mind that in doing so we are not disturbing our nature and environment. Uncontrolled construction in highly fragile areas like Joshimath needs to be stopped. If actions are not taken today and if the government still ignores the warnings given by nature, then other such places will not take enough time to replicate the disasters that happened in Joshimath.

Meghna Raj
B.A. 2nd Year
Political Science (Hons.)

Samvatsari Mahaparv or Paryushan Parv

Festivals are symbols of past events and inspiration for the Present which keeps the culture alive. India with its vast diversity where hundreds of cultures co-exist presents a long list of festivals where each festival has its significance and conveys a positive amongst the society. 'Samvatsari Mahaparva or Paryushan Parva' is the biggest and the most important Jain festival celebrated worldwide by the Jain communities. Though several myths and stories are attached to this festival are quite baseless. Etymologically the word 'Paryushan' is derived from the prefix pari (परि), where the root word is vas (वस्) with the suffix an (अन्). Overall it means 'sthirvas' or to stay in a stable position, and in terms of connecting with the soul it means 'living in the soul'. This festival is also known as samvatsari as it comes once in a year.

Samvyang sutra states that lord Mahavira worshipped this festival on the completion of 50 days of chaturmas (four months probably from June – July till October– November) and 70 days as remaining. Generally, every year, Paryushan Parv starts from *Bhadra Krishna Trayodashi* till *Bhadra Shukla Panchami* (during the months of August and September), and the last day is the main day of this festival. Whereas, in Digambar tradition, the same festival is celebrated from *Bhadra Shukla Panchami* till *Chaturdashi* which they call it 'Daslakshan'. These 8-10 days are quite important where Jains increase their level of worshipping and perform several rituals like Meditation, keeping a vow of silence (maunvrat), performing *samayik* and *pratikraman*, avoid eating after sunset, and strictly following ahimsa where they even doesn't consume leafy vegetables including vegetables which are grown underground, Jains wholeheartedly follows the rule of *anuvrat* (the category of 12 vows which abstain you from violence, falsehood, etc).

On the very last day, after a full 24-hourfast which even restricts them from drinking water after sunset and after performing *samayik* and *pratikraman* Jains seek forgiveness from others irrespective of age gaps, position, gender, caste or religion, for their mistakes or misdeeds which they have committed whether knowingly or unknowingly by saying 'Khamatkhamana' in a polite way. For Jains, 'samayik' and 'pratikraman' is the most important ritual practice. In *samayik*, they sit down for forty-eight minutes, wearing simple clothes and completely isolating themselves from daily households, social or other worldly activities. During this time they meditate, pray, read spiritual books, recite hymns with the rosary etc. for purification of the soul which helps in resolving 18 kinds of sins and prevents the accumulation of new *karma*, and in *pratikraman* jains repent for their sins and non-meritorious activities. Through *pratikraman*, they seek forgiveness from 84 lakh living creatures including plants, trees, insects, birds, animals etc. Beautiful lines from Jains Arhat Vandana says -



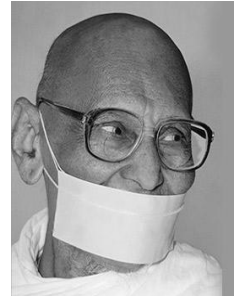
खामेमिसव्वेजीवा, सव्वेजीवाखमुंतुमे ।

मित्तिमेसव्वेभुएसु, वेरममज्झंनकेनेइ ।।

Here, the above lines state ‘I forgive all living beings and may all living beings forgive me, I am on friendly terms and have no enmity towards anyone’.The simple process of khamatkhammana is that whenever there is ill-will towards someone or if we might have hurt someone with our words or actions on the spot we should forgive or seek forgiveness. If it is not possible at that time, then this process should be completed within 24 hours. But if somehow the day is postponed then complete it within a fortnight after performing pratikraman, and if the defilement of mind doesn’t dissolve then do not encroach the chaturmas period and even if the time of chaturmas passes one should open the Knot of mind and heart, and by keeping our pride aside we must exchange apologies till the completion of Paryushan festival.

By describing the meaning of KhamatKhamana or kshma, Acharya Mahapragya states that “The meaning of forgiveness is to tolerate and to control one’s frenzy of power. One who doesn’t know how to forgive others is despicable, and the one who doesn’t know how to seek forgiveness from others is insolent. Peace comes to the one who knows the essence of forgiveness and the one who can forget the weakness, crime and mistakes of others can become a source of happiness. Those who don’t hesitate to ask forgiveness for their own misdeeds and crimes are great. Thus, the peacemaker is the one who makes a humble request to forget the pain caused by his mistakes”.

Hence the main theme of SamvatsariMahaparv or ParyushanParv is the exchange of apologies. This festival is not only for Jains, it’s a festival of mankind that adds special importance to the prestige of human values. By conveying the message of forgiveness this festival can be the permanent solution to the problem of violence,terror and war if it is celebrated by each person.



Name – Surbhi Jain
Class- M.A II year
Subject – A.I.H.C and Archaeology

Children Need Love and Care: Child Labour is Not Fair

“Child Labour is one of the social issues which requires the immediate attention of the authorities.” Here I Parul Dwivedi of BA II Year want to share my personal views about this issue and how can we eradicate it.

Child labour is the practice of engaging children in economic activity on a part or full-time basis. As per the report, the world's most destitute and impoverished countries comprise about 25% of children as child labourers. The leading causes of child labour in India are social inequality, lack of education and poverty.

Every child is considered a gift of God it must be nurtured with care and affection by the family and society but due to socio-economic problems, children will be forced to work in industries, hotels and restaurants.

This practice is common in India despite so many governmental laws regarding this. Like, article 23 in which any type of forced labour is prohibited. Article 24 child under 14 years cannot be employed and Article 34, Child Labour Act, Child Labour Amendment Act 2016 and many more.

Despite all these laws people are engaging in these evil practices. So, it is not only the responsibility of the government but also the responsibility of society and social organizations to address the issue to find a permanent solution.

Children should get an appropriate chance to grow and develop inside the contended surroundings of school and family. Children are the asset of the Nation when they fail, the country fails too.

**Parul Dwivedi ,
BA II Year, Sociology Honours**

The True Value of Life

Once upon a time a man went to God and asked, "What's the value of life?" God gave him a stone and said, "Find out the value of the stone, but don't sell it." The man took the stone and went to an orange seller and asked him what its cost would be. The orange seller saw the stone and said, "You can take 15 orange and give me the stone." The man apologized and said that God had asked him not to sell it. Further ahead, he went into a jewellery shop and asked the value of the stone. The jeweler saw the stone under a lens and said I will give you 50 lakhs for this stone. When the man shook his head, the jeweler said, 'Alright, alright, take two crores but give me the stone.' The man explained that he couldn't sell the stone. He walked ahead, he saw a precious stones shop and asked the value of this stone. When the precious stones seller saw the big Ruby, he lay down a red carpet took the stone on it observed the Ruby and lay down his head in front of the Ruby. From where did you bring the precious Ruby form?"he asked, "Even if I sell the whole world, and my life, I wouldn't be able to buy this priceless stone." Stunned and confused man returned to God and told him what had happened. "Now tell what is the value of life, God?" God said, "The answer you get from the orange seller, jeweler and precious stone seller explains the value of our life. You may be a priceless stone, but people may value you based on their level of information. Their belief in you, their motive behind entertaining you, their ambition. "But don't fear, you will surely, find someone who will discern your true value." In the eyes of God, you are always extremely precious. Respect yourself. You are unique, no one can replace you.

Rakhi Tomar
BA I Social Science, Psychology Honours

The Value of Education

Education is the most powerful weapon which we can use to change the world. Education plays a very important role in your life. You have to hear about it from almost everyone but the reality is the value of Education. Students believe the value of education is just the marks obtained. Students believe that they should memorize chapters and get good marks that's all. But education means what we learn from it in our real life. The word education does not only mean acquiring knowledge. The first objective of education is to become a good citizen and then to become a successful person in personal life. Good education always increases our confidence and helps us to determine what is wrong or right. It makes us the right thinker and good decision maker. Socially and personally education is an essential part of life. In our society, lots of social issues are happening just because of a lack of education. Social issues are inequality, gender, discrimination, religious difference, child labour etc. If we are educated, we can make socially motivated and informed decisions. We can acquire knowledge at any time. There is no age barrier to gaining knowledge. Education is a fundamental right for everyone. It is key to solve all personal, social and professional problems of the people. Education is the most important tool that offers inner and outer strength to a person. Change is the end result of all true learning.

Rakhi Tomar
BA I Social Science
Psychology Honours

POETRY

भाव प्रवण हिंदी

हिंदी तू है भाव जननी।
हिंदी का सम्मान करो!
संस्कृत से है तू जनमी
सुगंधी तो अनुभूत करो!!
शौर्यसेनी अपभ्रंश से अपनी
सहज, सरस व मधुरिम स्वरूप को, तूने है साकार किया।।

जब होती कोई पीड़ा, व्यथा . . .
सबने मातृ भाषा में ही आलाप किया।।
सूर-तान की छेड़ी वीणा ,समग्र हर्ष का इसी में तो संवाद किया।।

हो जाते हृदय के हर तार झंकृत . .
जब-जब मातृभाषा से संसर्ग हुआ!!
अंग्रेजी,उर्दू, फारसी, पंजाबी, संस्कृत, राजस्थानी, असमी, मराठी, गुजराती और नेपाली . . .
न जाने कितनी भाषाओं को
तूने ही तो अनुस्यूत किया।।

तू है घरनी, तू है धरनी ।
तुझमें ही नवरस बसा . . .
तेरी ही सोंधी खुशबू से,
महक जाती है हर बेला।
हर हिंदुस्तानी के अंतःमन का
तू ही शाम
तू ही सवेरा।।

हिंदी- हिंदू- हिंदुस्तान . . .
इस पर सदा ही मान करो!!
इसका न कभी अपमान करो,
विदेशी भाषा से पहले तुम, इसका ही सम्मान करो।।

अपने कर्तव्य पथ का कुछ तो तुम ध्येय करो . . .
हिंदी पर अभिमान करो!
हिंदी पर अभिमान करो!!
जय हिंदी जय भारत

डॉ. सपना भूषण
एसोसिएट प्रोफेसर, हिंदी विभाग वसंत कन्या महाविद्यालय
कमच्छा, वाराणसी

I am Lost.....

Nostalgia for the past
The rituals and the gatherings lost.

My myths, my tales,
My land, my thoughts.

Reworked splendidly, and now
Crowd of stony construct.

The sparkling edifice.
Our soul at cost.

My language, my people,
my courtyard or chord.

To unlearn tradition or lores.
My experience taught.

Lost I am
In the material vast.

In the market orb
My way I lost.

The direction for my home
From a stranger I got.

Dr. Supriya Singh
Assistant Professor
Department of English

आभार

मुझे आकाश होना है
दर्द में उगता पलाश होना है
गूँजती है आवाज़ जो कानों में
मुझे उस आवाज़ का, आगाज़ होना है।
कोई कहता है फजूल, कोई व्यंग कहता है
मुझे उस व्यंग का आभार होना है।

सफ़र

तेरे मुताबिक इस दुनियाँ की रिवायतें भले न बदलें,
तेरे सोहबत में, ये हवायें जरूर बदलेंगी ।
तू चल तो सही तेरी खातिर, ये दिशायें जरूर बदलेंगीं ।
सफ़र को साथी बना लेना, कंही अकेला जो पड़ गया ।
तू रौशनी से जला चराग़ है, तेरे हक में घटायें जरूर बदलेंगी ।

Diksha Jaiswal
Assistant Professor
Department of Painting

Started Reading You....

I have started reading you instead of books.

I have started molding you in new forms.

Never thought

that I would be able to take a new birth

by being covered in someone's spirit,

someone would compose me

and I would go into poetry.

Priti vishwakarma
Hindi Department
(Translated by spiritual soul)
Shri Ashwani Kumar Sharma

The River Flows...

The River flows...
Transient and eternal,
Helping whenever we need
In happy moments or sorrowful deeds.

Making a child riding a boat and laugh
Or washing the cow and her calf,
Bathing, sailing or just feeling the breeze
Or carrying bulk goods with ease.

Providing aqua to survive
For humans, plants and wildlife,
And we the human beings become
Arrogant, Ungrateful and mum,
As we clutter,litter and pollute
Being ungrateful, acting like a brute.

It's not a need but a duty
To save rivers and see,
That they are cleaned and revived
Not tortured and deprived.

Without any selfishness
Nor to impress,
The parts of nature help us
Throughout our lives thus,

We have to have conscience to save it
And if we don't have it
The nature will soon engulf us,
And show us its' wrath
So think twice and act fast
As the time doesn't slow
And the River flows...

**-Radhika Srivastava
M.A. Psychology II Year**

Nature

What is nature?
Let me try to explain through this paper.
It has two different senses,
Let's break the suspense.
The nature is character of a person,
How they have a conversation.
It is a person's inherent qualities,
Let's not get caught in all these terminologies.
It is how people behave,
And don't be naive.
About their identity,
And accept their destiny.

Another nature is Mother Nature,
Which is in danger.
One of the reason is climate change,
Isn't it strange?
We humans are the main reason,
It is the act of treason.
We have betrayed our mother,
Let's not leave this to others.
To save our mother earth,
Which literally gave us rebirth.
So, let's not push nature towards its death,
As it is the only reason for our breath.

-Bhavni Kumari
B.A I Year, Economics

Festivals of India

The land of India, so diverse and vast,
Is home to festivals that forever last.
From north to south and east to west,
Each state celebrates with its own zest.

The festivals of India, a vibrant sight,
Filled with colours, music, and lights so bright.
From Durga Puja to Eid-ul-Fitr,
Each festival brings joy like a glitter.

Diwali, the festival of lights,
Brightening up dark and gloomy nights.
Holi, the festival of colours,
Bringing people together like brothers.

Ganesh Chaturthi and Navratri,
The beats of the dhol are so hearty.
The festival of India, a symbol of unity,
Bringing people together with love and purity.

May the festival of India continue to shine,
Spreading happiness and peace, divine.
Let's celebrate with cheer,
And make each festival of India a memorable year.

-Bhavni Kumari
B.A I Year, Economics Honours

Dear Woman!

Dear woman,
You are too precious!
Don't let anyone ruin you,
Dear woman, you're too powerful!
Don't let anyone weaken you!
Dear woman, you are very wise,
Don't let anyone to question over your capacity.
Dear woman, you are only to master you,
Don't let your remote in others hand!
Dear woman, you are potentially very strong,
Let's explore yourself,
Dear woman, you are only who can rescue and protect you,
Don't wait for anyone!
Dear woman, you are daring,
Don't let anyone to stop you.
Dear woman, you are very expressive,
Don't let anyone to suppress you!
Dear woman you are independent,
Don't rely on anyone,
Dear woman, you have your own identity!
Don't let your life as nominal you,
Dear woman, you are very beautiful,
Don't let your beauty to deteriorate you!

-Shambhavi Singh
B.A III Year, English Honours

Hold the Mother, not the Baby

Because the baby's being taken care of –
Fed, snuggled, and given all the love in the world –
By not only the mother, but her partner, grandparents, siblings, cousins, and friends.
But the mother,
May have gaps in her mind from lack of sleep,
May be mechanical in her motions as she's healing,
May feel more like a mess than a mother,
May be sitting in bed, crying, feeling overwhelmed in her body and life,

May be full of mom guilt because in her mind, "she's not good enough,"
And she's bleeding, wincing in pain, swollen and emotional.
And the mother's that baby's whole world and needs to be seen,
So she doesn't disappear into that postpartum fog.

So, hold the mother, not the baby.
A mother agrees that her baby matters more.
But she's hurting, while she's the person behind the baby,
In the background, making it all happen:
Feeding her baby at all hours, snuggling her baby
Close to comfort new-born cries,
And being that baby's everything.

So, it's the mother who needs your love.
And a mother will remember who held her up.
So instead of "I'm coming to see the baby,"
Try saying, "I'm coming to see you *and* meet the baby, too."
Because the mother needs to be held more.

**Jigyasa Tiwari
Alumni**

Existential Angst

In a world of shadows and half-formed dreams,
T.S. Eliot, it seems, did often teem,
With existential angst, a weighty load,
That echoed through his verses, often showed.

In a world of noise and ceaseless motion,
He grappled with the human condition,
A sense of futility, a cosmic question,
In the depths of his soul, he found reflection.

Amidst the ruins of a fractured age,
Eliot penned his words, an anguished stage,
"The Waste Land" his masterpiece, so bleak,
A landscape of despair, where answers seem oblique.

The hollow men, devoid of substance, cried,
A world in disarray, its values denied,
Eliot's voice, a lament, a bitter plea,
For meaning in a world he couldn't clearly see.
His words, though penned in a different time,
Speak to us now, in a similar rhyme,
In a world of chaos, where meaning's blurred,
We too grapple with the questions unheard.

The existential angst that Eliot bore,
Is a burden many of us now explore,
In a world of uncertainty and endless strife,
We seek our purpose, our reason for life.
So, let us read his words with empathy,
For Eliot's existential quest, you see,
Is a journey we all must undertake,
In the shadows of existence, we must wake.

In T.S. Eliot's verses, we find our kin,
A timeless exploration of the soul within,
For in our shared humanity, we are bound,
In the search for meaning, we are profound.

Anushka Sejal
M.A I Year, English Honours

Your Message

Your message is not a mere word
It's an eternal word
Hearing your clarion call,
The cub roared 'I'm a lion'
The banyan tree spread its roots breaking the hard layer of rock.
The turbulent river evolves from a pound,
Your message is not a mere word
It has enormous power.

Hearing your message,
Ratnakar transforms into Valmiki
the dead body gains life
the blind man gets vision
Your message is not a mere word
It has enormous power.

If you say, wake up, then who can sleep
If you say proceed on, then who will stay back,
Your divine Love changes materialistic mind into a cosmic heart.
Your message is not a mere word
It has enormous power.

Shrestha Roy
B.A. I Year,
English Honours

Hope

Branches chopped, winds are harsh
He has lost leaves, the last leaf is about to a part.
It was yearly, to lose his leaves
And the new one's born at the season end.
But this time, it's tough for him
Cause that's the last thing stick to it.
When branches were getting chopped
tears fell down that none could see
But that leaf hustled around,
"Don't worry they have left me for you,
Y I am here, we will continue to grow."
This time, as these as on began,
He had only one branch with few leaves left.
All those have just fallen down.
Spilled at his feet, who were once his crown.
He's talking to the last leaf attached
"Hey don't leave me, please do stay"
That leaf too knew, it's time to depart.
He says, "I am you part
As I am leaving, new one's will come."
And...the last leaf fell,
Leaving behind the tree, old and choked!
His hope just melted down like snow
Lastly he murmured, "You were my source, of happiness and desires,

How will I wait for the season's departure?"
Next day when the sun rose, the ray told him not to get tensed,
Feel it we are there for you, your roots, me and the mother Earth will help you grow,
But the tree has lost that hope,
Next day, was found lain across the road.
Thousand reasons to live, but hope plays that vital role
Dear this not that a part, losing hope is when everything lasts.

**Sreya Sristy,
B.A I Year,
Economics Honours**

COLLEGE EVENTS

Annie Besant Day



AVARTAN – THE ALUMNI MEET



Cultural forum 'Utsav'



Har Ghar Tiranga



Hindi Diwas



Hindi Pakhwara



International Mother Language Day



Litrary Club '*kitab wala*'



National Youth Day



Varanasi, Uttar Pradesh, India

B21, Gurubagh, Bhelupur, Varanasi, Uttar Pradesh 221001, India

Lat 25.306561°

Long 82.995704°

12/01/23 02:03 PM GMT +05:30

NSS- Tree Plantation Programme



NSS- World Environment Day



Premchand Jayanti



Parent Teacher Meeting



Release of e-magazine



Republic Day



Workshop on Research Methodology



Workshop on Research Methodology



Sports Day



Students Orientation program



Tablet Distribution



Training and Placement



Tulsidas-Nanddas Jayanti



Valmiki-jayanti



Inauguration of Value Added Course



Wellness Program for Non-Teaching Staff



Wellness Program for Students



Wellness Program for Teachers



Women Study Cell - Udaan



World Heitage Day



World Literacy Day



World Population Day



Yoga Day



PHOTOGRAPHY

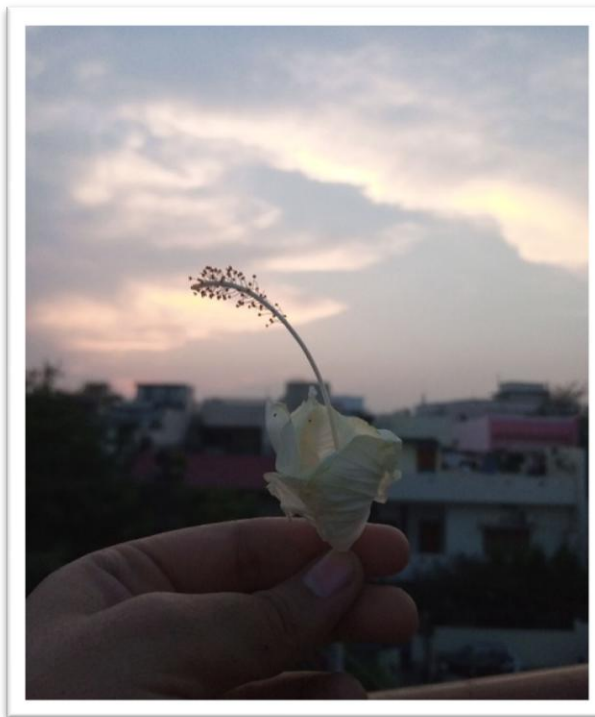


Soumili Mondal, Assistant Professor, English Department, VKM

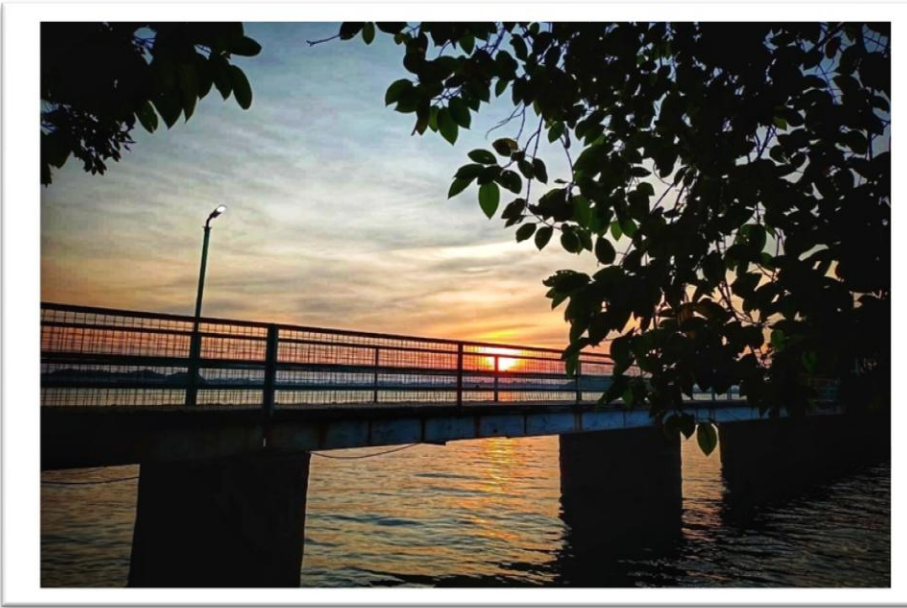
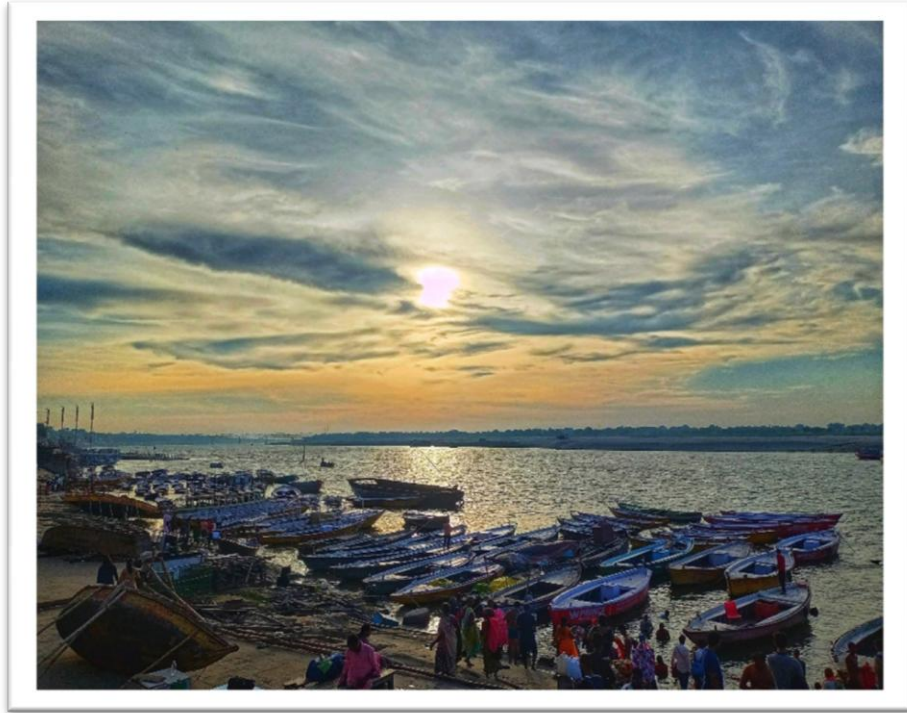


Freedom of Birds

Ananya Dwivedi, BA II AIHC

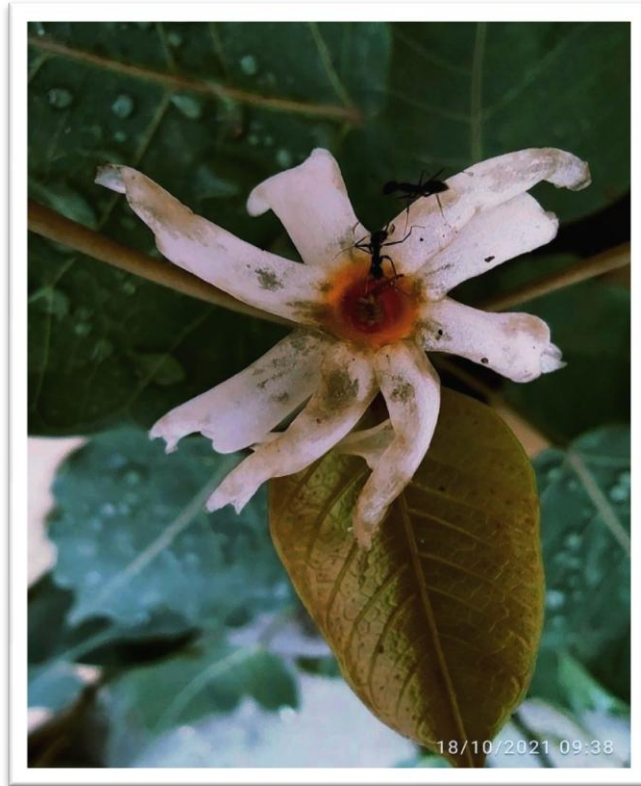


Vaishnavi Mishra, BA 2nd Year,
English



Sayoni Chatterjee, BA 2nd Year, History

Pratibha Kumari,
MA I English

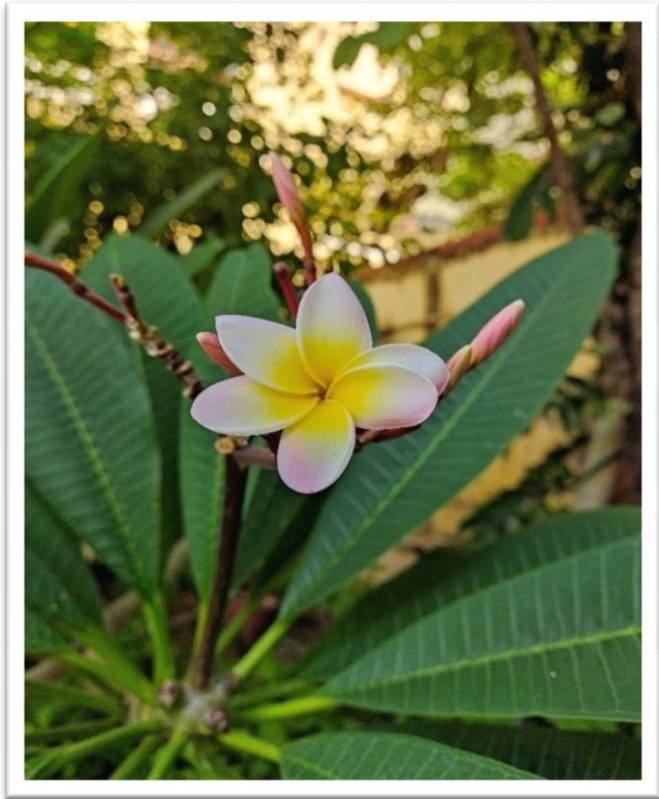


Kanchi Singh, BA II History

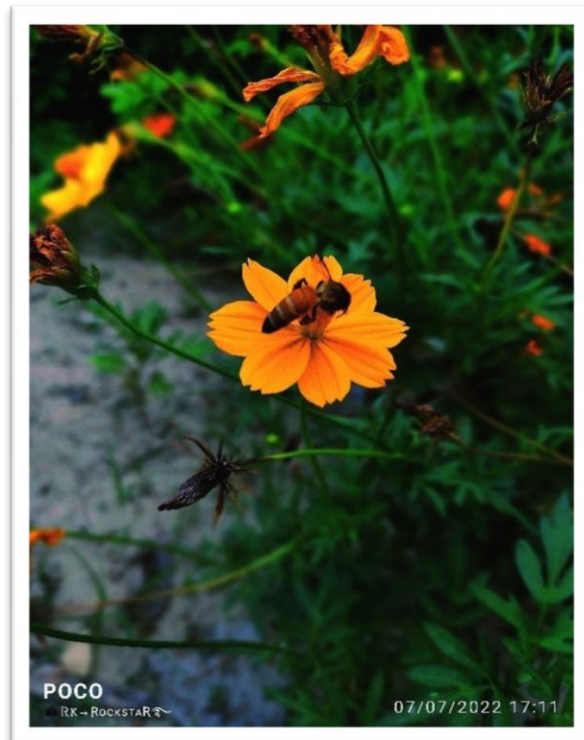
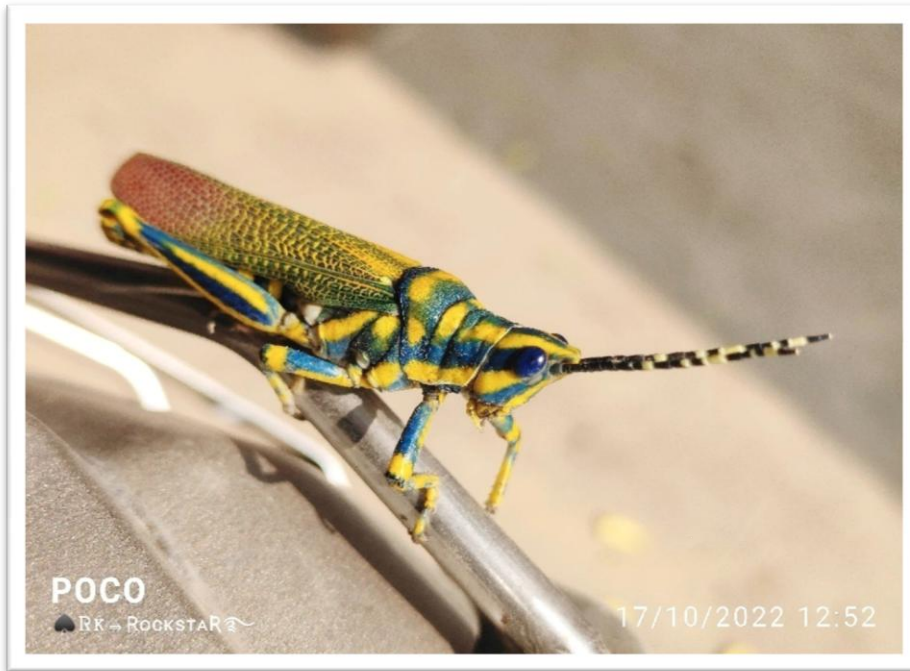


□

Ruchika Agrawal



Ananya Dwivedi, BA 2nd Year, AIHC



Pratibha Kumari
MA, I English



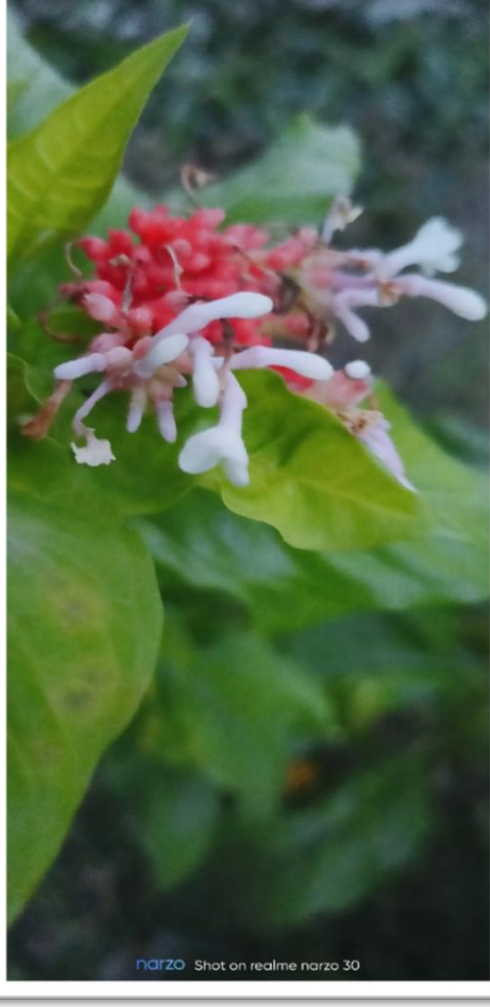
Pratibha Kumari, MA I English



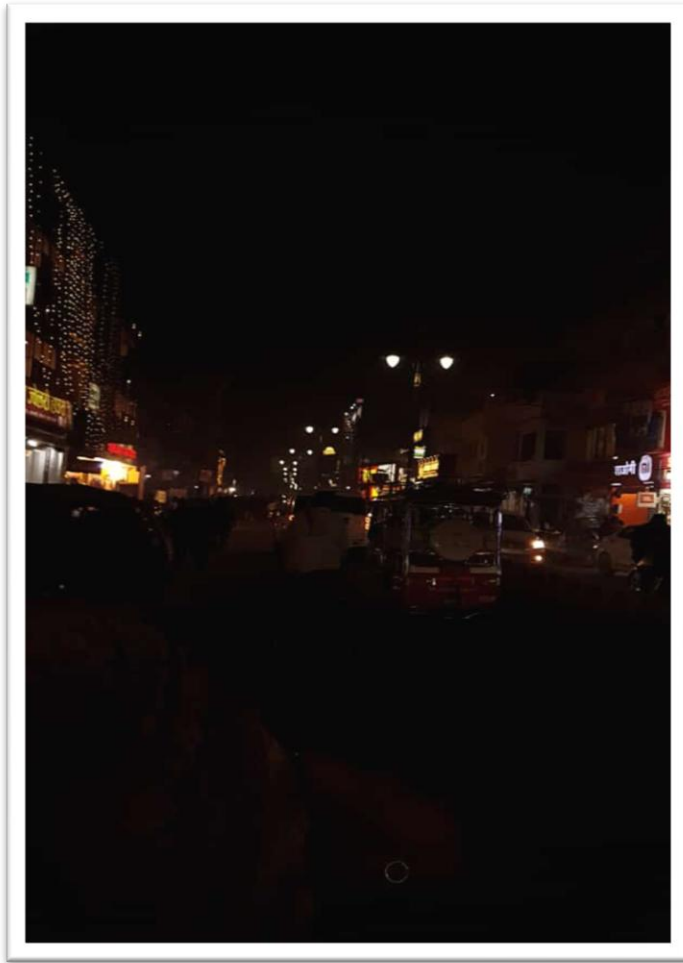
Vishnupriya



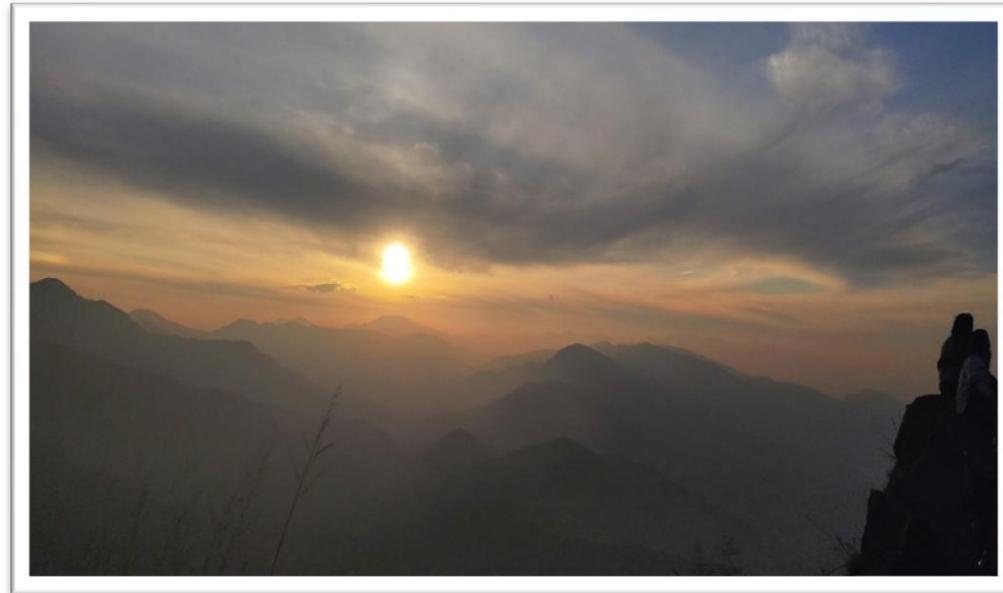
Vishnupriya



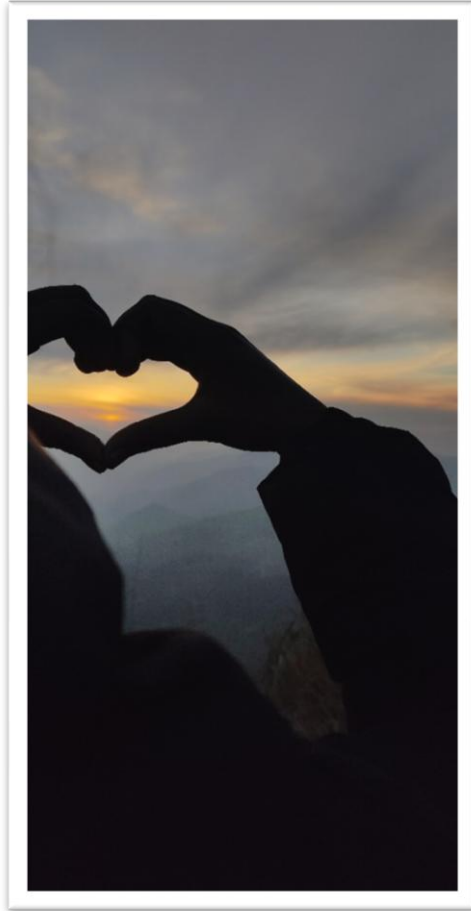
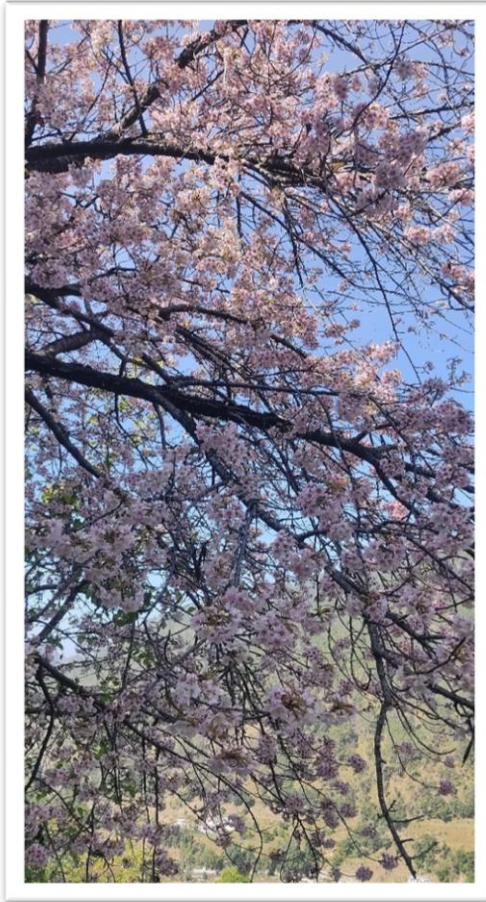
Vishnupriya



Shrestha Roy, BA II Year English



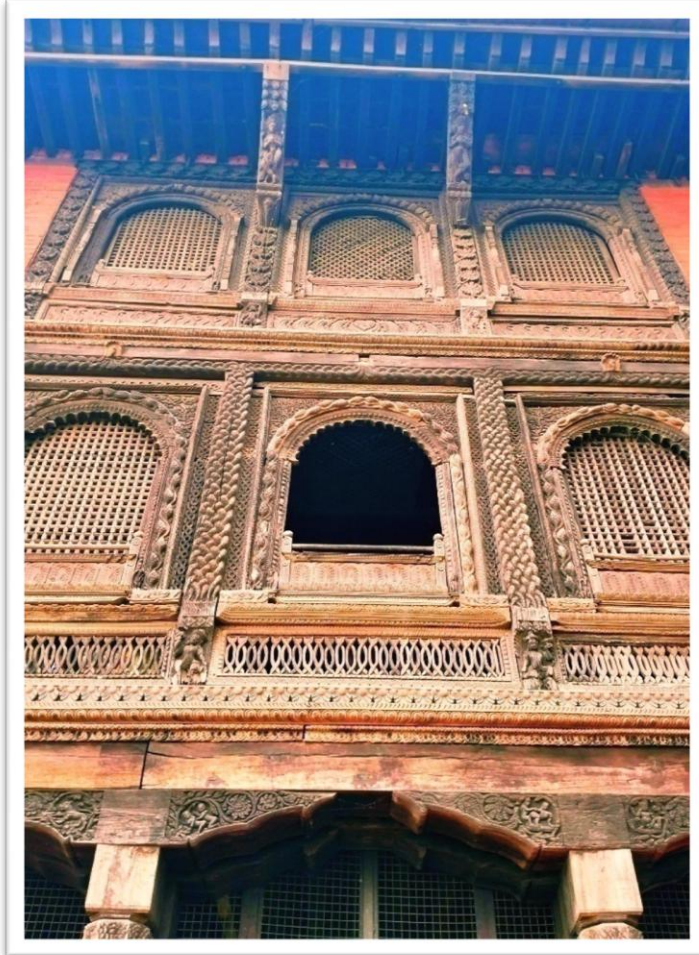
Mahima Gupta, BA III Geography



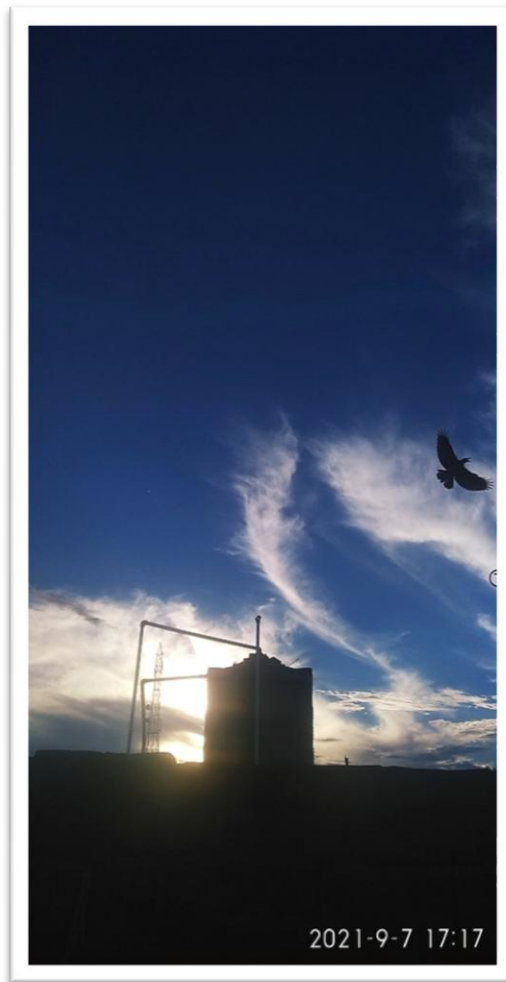
Mahima Gupta, BA III Geography



Kanchi Singh, BA II History



Prakriti Raj, MA 1st Year, Political Science



Nikita Sharma, MA II, Home



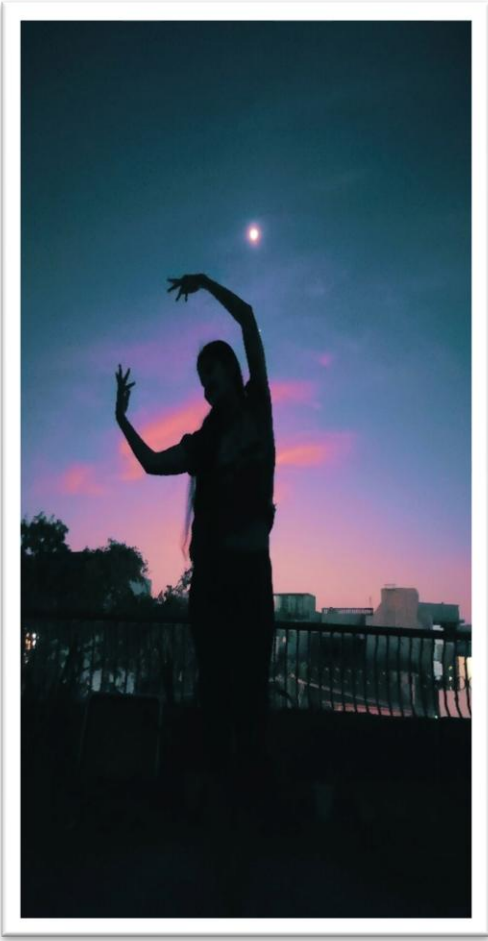
Nikita Sharma, MA II, Home Science



Payaswinee Sahoo, MA I English



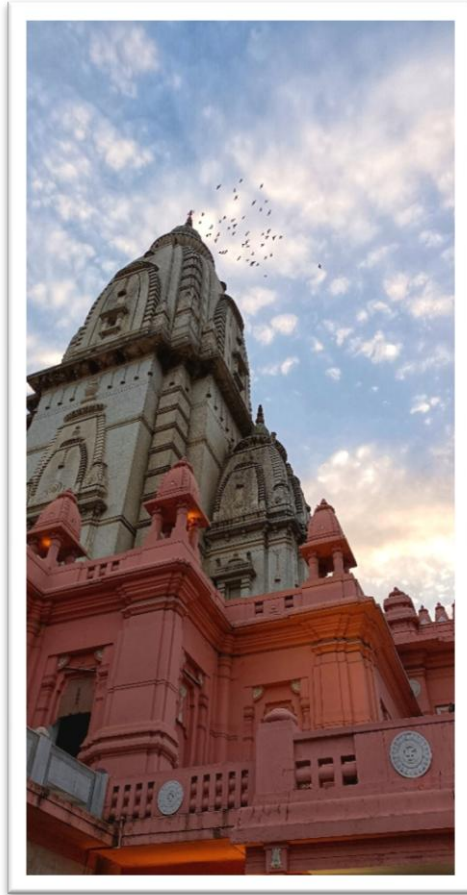
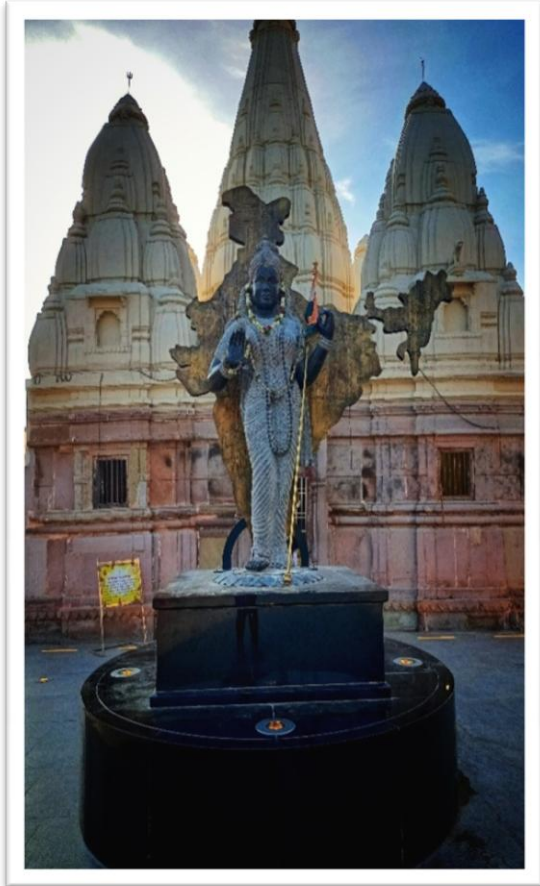
Payaswinee Sahoo, MA I English



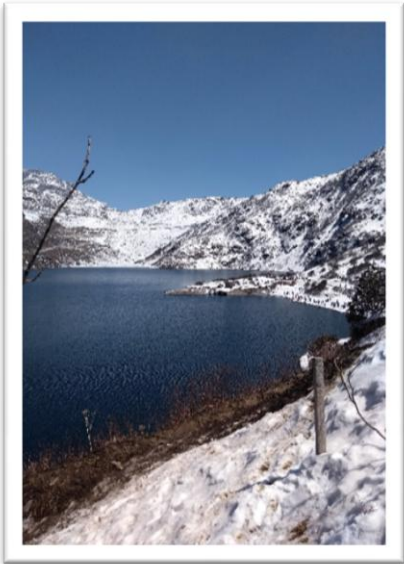
Sakshi Choudhary, BA II English



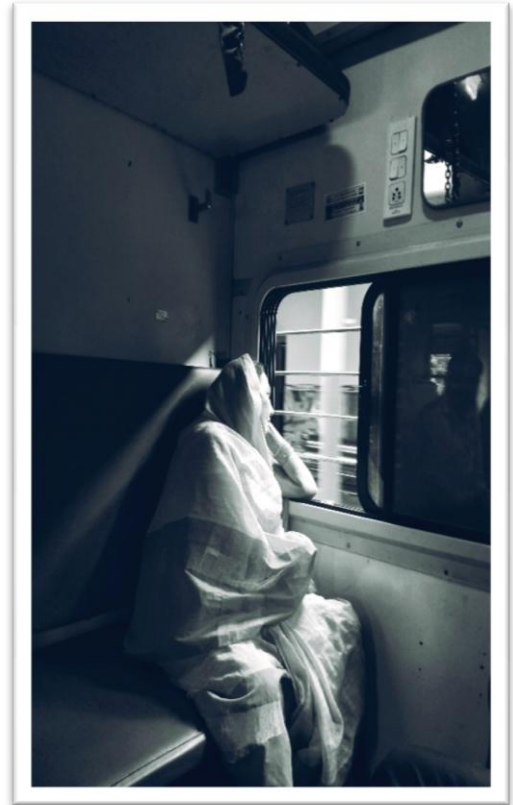
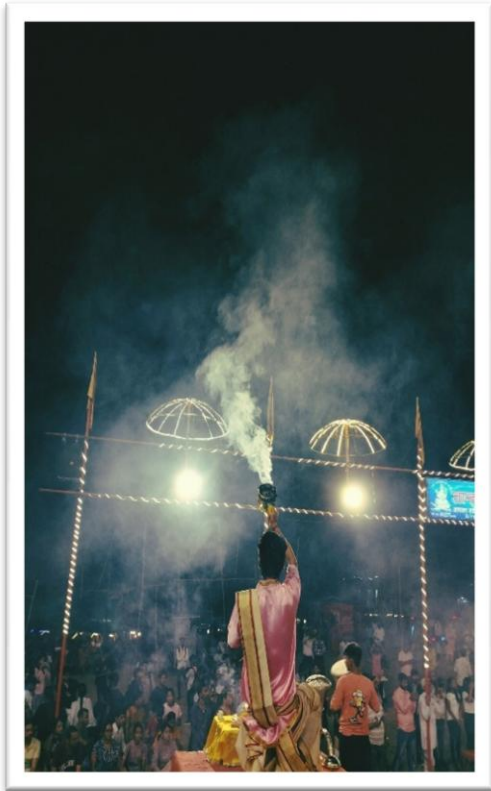
Sakshi Choudhary, BA II English



Sayoni Chatterjee, BA 2nd Year, History



Sayoni Chatterjee, BA 2nd Year, History



Prakriti Raj, MA 1st Year, Political Science



Prakriti Raj, MA 1st Year, Political Science

PAINTINGS



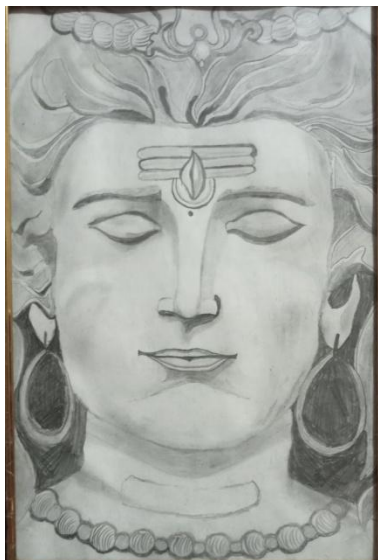
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Dr. Varsha Singh, Assistant Professor, Department of Painting, VKM



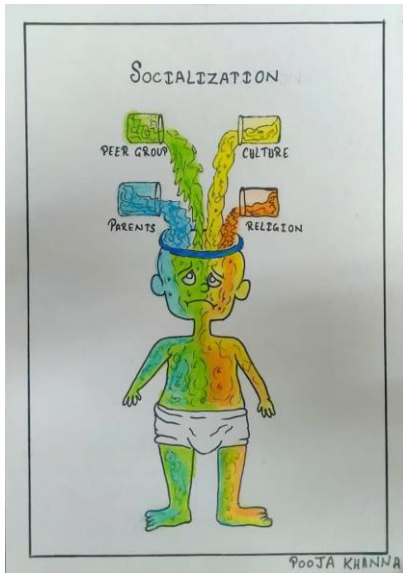
Name: Kriti Kumari

Class: B.A. II Year, Political Science



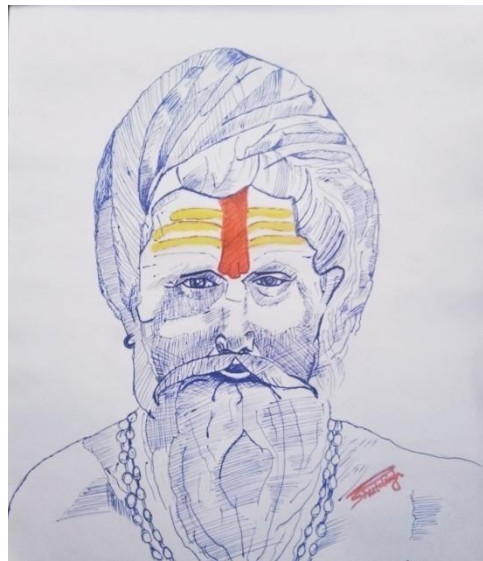
Name: Ankita Chaurasiya

Class: B.A. II Year, English



Name: Pooja Khanna

Class: M.A. II Year, Sociology



Name: Sheetal Singh

Class: B.A. II Year, Geography



Name: Vashita Bhao

Class: B.A. II Year, Economics Honours



Name: Sayoni Chatterjee

Class: B.A. II Year, History Honours



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Class: B.A. II Year, History Honours



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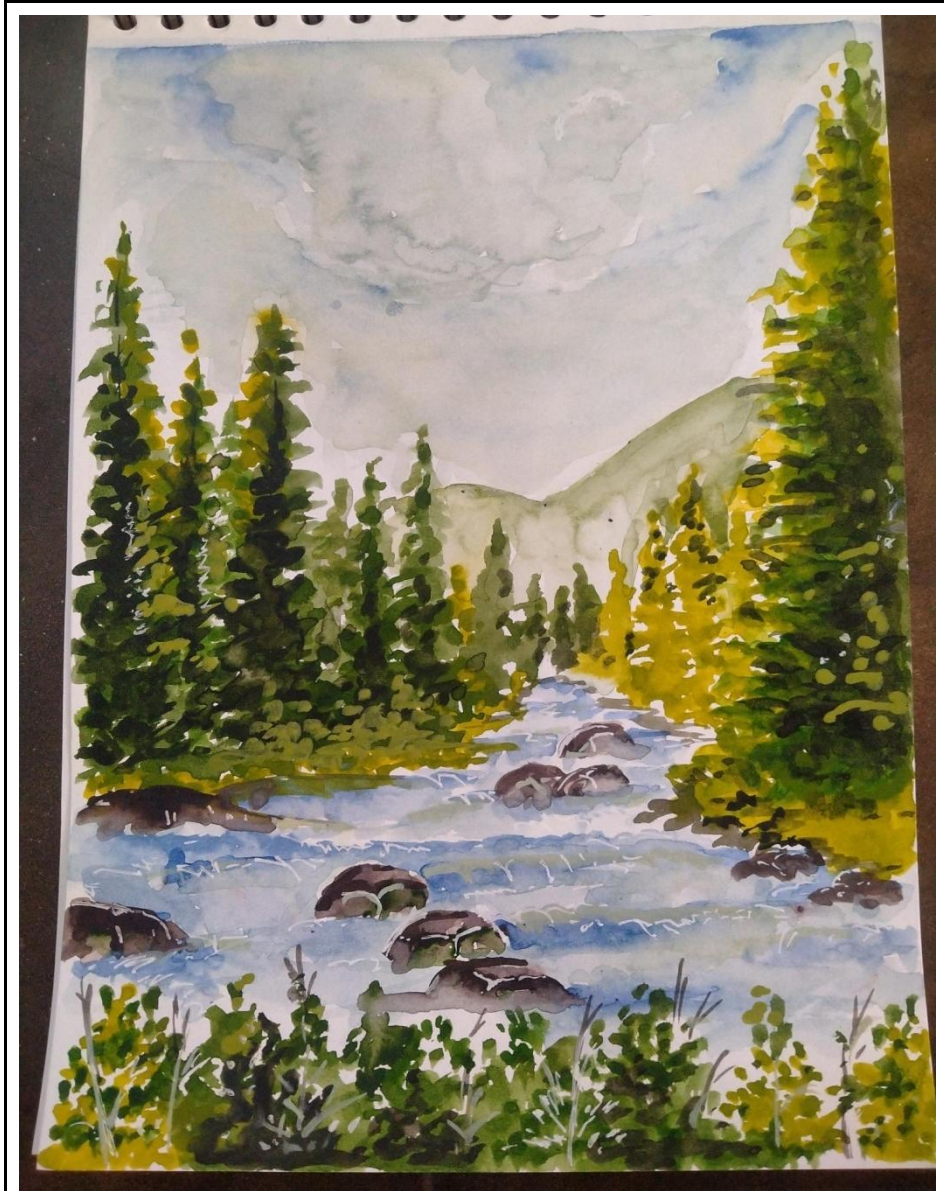
Name: Ananya Roy

Class: M.A. I Year, English



Name: Ananya Roy

Class: M.A. I Year, English



Name: Ananya Roy

Class: M.A. I Year, English



Anisha Kumari, BA II semester, AIHC & Arch Honours

वार्षिक रिपोर्ट (2022-23)

वार्षिक रिपोर्ट शैक्षणिक सत्र 2022-23 के दौरान वसंत कन्या महाविद्यालय, कमच्छा, वाराणसी के विभिन्न विभागों और समितियों द्वारा आयोजित शैक्षणिक और पाठ्येतर गतिविधियों का संक्षिप्त विवरण प्रस्तुत करती है। रिपोर्ट को पांच खंडों में विभाजित किया गया है। पहला खंड कॉलेज के विजन और मिशन का परिचय देता है। यह पाठ्यक्रम संरचना, प्रवेश नीति और विभिन्न पाठ्यक्रमों में छात्रों के नामांकन पर भी प्रकाश डालता है। दूसरा खंड कॉलेज के विभिन्न विभागों द्वारा की जाने वाली छात्र-केंद्रित गतिविधियों का विस्तृत विवरण प्रस्तुत करता है। वीकेएम छात्रों की महत्वपूर्ण उपलब्धियों का सारांश खंड तीन में दिया गया है। जबकि, खंड चार में छात्रों की प्रतिभा को उभारने और निखारने के लिए कॉलेज की विभिन्न समितियों के प्रयासों को दिखाया गया है। अंत में, खंड पांच सामाजिक और राष्ट्रीय महत्व के मुद्दों के बारे में युवा मष्तिस्क को जागरूक और संवेदनशील बनाने के लिए यहां मनाए जाने वाले महत्वपूर्ण दिनों की झलक प्रस्तुत करता है। बनारस हिंदू विश्वविद्यालय के तत्कालीन कुलपति रामास्वामी अय्यर के अनुसार, वसंत कन्या महाविद्यालय महिलाओं को गुणवत्तापूर्ण शिक्षा प्रदान करने में अपनी दक्षता और प्रभाव का निरंतर विस्तार कर रहा है। यह डॉ. एनी बेसेंट, महामना मदन मोहन मालवीय, डॉ. रोहित मेहता और अन्य दूरदर्शी और शिक्षाविदों के विजन से प्रेरणा लेता है, जिन्होंने शिक्षा को संस्कृति से जोड़ने और स्वतंत्रता को जिम्मेदारी के साथ संतुलित करने का काम किया। एक समग्र अंत को ध्यान में रखते हुए, कॉलेज “शिक्षा को सेवा के रूप में” के आदर्श वाक्य का पालन करता है, ताकि छात्र जिम्मेदार नागरिक बनें, जो समुदाय की सेवा करने में सक्षम हों। शैक्षणिक और पाठ्येतर कार्यक्रम युवा लड़कियों को लगातार बदलते समाज की चुनौतियों को समझने और उनका समाधान करने के लिए तैयार करते हैं। यूजीसी के मानदंडों के अनुसार प्रिंसिपल के सक्षम प्रशासन के तहत नियुक्त अत्यंत कुशल, प्रतिबद्ध और योग्य संकाय सदस्यों (45) के एक समूह ने उन लक्ष्यों को प्राप्त करने के लिए सफलतापूर्वक प्रयास किया है जिनके लिए कॉलेज की स्थापना की गई थी। कॉलेज वर्तमान में यूजी स्तर पर कला और सामाजिक विज्ञान धाराओं में 15 विषयों को पढ़ा रहा है यानी अंग्रेजी, संस्कृत, हिंदी, दर्शनशास्त्र, एआईएचसी और पुरातत्व, संगीत (गायन), संगीत (वाद्य), चित्रकला, गृह विज्ञान, इतिहास, राजनीति विज्ञान, समाजशास्त्र, मनोविज्ञान, अर्थशास्त्र, भूगोल के साथ-साथ संगीत (गायन), संगीत (वाद्य), चित्रकला और भूगोल को छोड़कर 11 विषयों में पीजी और पीएचडी पाठ्यक्रम। कॉलेज स्व-वित्तपोषण योजना के तहत चार सर्टिफिकेट कोर्स भी चलाता है, यानी स्पोकन इंग्लिश, फैशन डिजाइनिंग, योग प्रशिक्षण में सर्टिफिकेट कोर्स, थियोसोफी पर मूल्यवर्धित कोर्स और यूपीएसडीएम योजना के तहत सैपलिंग टेलरिंग / सिलाई मशीन ऑपरेटर के लिए कौशल विकास कार्यक्रम। कॉलेज बीएचयू द्वारा आयोजित अखिल भारतीय प्रवेश परीक्षा के माध्यम से छात्रों को नामांकित करता है। कॉलेज की उत्कृष्ट शैक्षणिक प्रतिष्ठा पूरे देश से छात्रों को आकर्षित करती है। इस सत्र के दौरान भारत के उत्तर-पूर्व और दक्षिणी राज्यों सहित 21 राज्यों के छात्रों को विभिन्न पाठ्यक्रमों में नामांकित किया गया था। छात्र बिरादरी की बहु-सांस्कृतिक प्रकृति युवा दिमागों को भारत की समृद्ध सांस्कृतिक विरासत को आत्मसात करने में सक्षम बनाती है और बहुलवादी समाज के निर्वाह में महत्वपूर्ण योगदान देती है।

शैक्षणिक सत्र 2022-23 में स्नातक पाठ्यक्रमों में 1463 और स्नातकोत्तर पाठ्यक्रमों में 626 छात्रों ने नामांकन कराया। इसके अलावा कॉलेज में विभिन्न संकाय सदस्यों के तहत 37 सक्रिय शोध विद्वान पंजीकृत हैं। सर्टिफिकेट कोर्स भी अच्छी संख्या में छात्रों को आकर्षित करते हैं। फैशन डिजाइनिंग सर्टिफिकेट कोर्स में 26 छात्र और स्पोकन इंग्लिश सर्टिफिकेट कोर्स में 03 छात्र, योग प्रशिक्षण में सर्टिफिकेट कोर्स में 33 छात्र और थियोसोफी पर मूल्यवर्धित पाठ्यक्रम में 129 छात्र नामांकित हैं। इस वर्ष महाविद्यालय के चित्रकला विभाग से बसुरा नाज़, संगीत गायन विभाग से अनामिका मिश्रा तथा अंग्रेजी विभाग से ज्युति विश्वास को गोल्ड मेडल प्राप्त हुआ। इस वर्ष लगभग 200 छात्राओं ने एकेडमिक प्रतियोगी परीक्षाएं उत्तीर्ण कर तथा लगभग 15 छात्राओं ने अन्य संस्थाओं में नियुक्तियां हासिल कर महाविद्यालय के गौरव को बढ़ाया। महाविद्यालय छात्राओं के सर्वांगीण व्यक्तित्व कौशल विकास के लिए सर्जना सांस्कृतिक मंच, उड़ान, राष्ट्रीय सेवा योजना तथा समय-समय पर विविध प्रतियोगिताओं का आयोजन भी करता रहता है साथ ही शैक्षणिक बौद्धिक विकास हेतु विविध विभागों द्वारा उत्कृष्ट, ज्ञानवर्धक व्याख्यान मालाओं का भी आयोजन करता है। महाविद्यालय के क्रमिक विकास हेतु विविध गतिविधियों से जुड़े हुए विभिन्न प्रकार की समितियों का भी गठन किया गया है। जो कुशलता पूर्वक अपने उत्तरदायित्व के निर्वहन में सजग रहती है।