

ANTHRO BULLETIN

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A digital magazine that celebrates cultural diversities of India.

ABOUT ANTHROPOS INDIA FOUNDATION

Founded in 2011, Anthropos India Foundation (AIF) promotes the discipline of Anthropology, its philosophy and its methods to engage in applied and action research. Our work seeks to address issues of local communities through a bottom-up approach that is unique to their cultures and people. We conduct community-based research rooted in local knowledge systems, local culture and ecology to inform policy initiatives and drive transformational impact. AIF also conducts workshops, trainings and advocacy on various issues, especially on children. AIF promotes Visual Anthropology through vibrant, authentic, meaningful ethnographic films and photo documentation.

ABOUT ANTHRO BULLETIN

Starting from January 2025, AIF's monthly Newsletter has been upgraded into a monthly digital magazine called **Anthro Bulletin**, with a renewed focus and energy. As anthropologists, we have always been keen on covering the diversity of our country from various perspectives. Over time, we have explored a wide range of topics, and seeing the richness of the emerging content, we have transformed the Newsletter into something more appropriate and culturally stimulating. From now on, our monthly **Anthro Bulletin** will feature articles on themes related to Indian art, crafts, culture, and festivals from a unique, anthropological perspective, highlighting the country's rich diversity and traditions besides sharing the regular news updates. We are also excited to introduce a new column '**Young Scholars**' from this month. This column would feature fieldwork, travelogues, or PhD-related work of young and bright scholars, providing them a platform to share their valuable insights and experiences here as well. Please write to us if you want to submit your article!

We also welcome you to share high-resolution, portrait-size, self-clicked pictures of cultural events, traditions, and festivals to be featured on our magazine's cover page every month. Please note that the selection of articles and pictures is at the discretion of our editorial team and is based on several factors, including how well the submissions align with our objectives.

All submissions can be emailed to aif.newsletter2025@gmail.com. We also welcome sponsors who would like to support this magazine.

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Dr. Sunita Reddy, Founder-Chair, Anthropos India Foundation

The name February originates from the Latin word *februarius*, meaning “to purify.” Though it is the shortest month of the year, it is also one of the most beautiful, marking the transition from winter to spring and summer. In North India, chilly, windy nights give way to warm, sunny days. According to Hindu and other regional Indian calendars, February typically overlaps with the months of *Magha* and *Phalgun*, depending on whether a lunar or solar calendar is followed. This month is particularly significant due to the grand celebrations of *Maha Kumbh* in Prayagraj, where people immerse themselves in spiritual bliss.

February also brings an explosion of vibrant colors, with flowers in full bloom, including the newly introduced tulips in Delhi, enhancing the romantic atmosphere. The month is often associated with love, as people of all ages celebrate romance, affection, and the exchange of gifts. Additionally, this time of year honors great historical figures such as *Chhatrapati Shivaji Maharaj*, *Guru Ravidas*, and *Shri Dayanand Saraswati*, who made remarkable contributions to society. Several important

festivals fall in February, including *Ganesh Jayanti*, *Vasant Panchami*, *Magha Purnima*, and *Maha Shivaratri*. *Saraswati Puja*, in particular, is a tribute to wisdom, knowledge, and the arts. February 20th this year was recognized as World Anthropology Day, celebrating the invaluable contributions of anthropologists worldwide. Various organizations commemorate this occasion by acknowledging scholars and their research. Anthropos India Foundation is proud to launch concise learning modules for young scholars, providing access to exceptional thematic lectures on its website—especially for those who may have missed previous live workshops.

Wishing all our readers an enjoyable reading experience, and looking forward to sharing more vibrant and creative articles in upcoming editions.



Prof. (retd.) Shalina Mehta, Department of Anthropology, Panjab University

TENACITY OF JANJATI ROCK ART

Every artist dips his brush in his own soul and paints his own nature into his pictures.

— Henry Ward Beecher

Creativity is not at the mercy of any technology or leisure; it is an instinct that came naturally to our species from the time of the advent of human civilization. Our failure to acknowledge or appreciate what was carved on the rocks or in the caves tells a story of human hubris that development paradigms bestowed upon us. My lament as someone who romanced anthropology much before joining the department of anthropology in 1968, as an undergraduate student, is our indifference and apathy shown to this magnificent form of art. I formally retired in 2016 having lived most of my life with discipline and its trysts with serendipity. On my retirement, my fellow travellers and best friends from US, Priscilla and Jim planned a holiday for me exploring ruins of Colosseum, Circus maximus, Roman catacombs and other sites in Rome but we never went to see nearly 250,000 rock paintings dating back to 8000 years located in the lap of Valcamonica in Lombardy - a UNESCO world heritage site approximately 600 kilometres from Rome. Knowing my love for ancient sites my daughter took me to Tutankhamun's tomb and other Egyptian ancient wonders in 2017 and she recorded my awe, exhilaration, and hours I spent absorbing myriads of hieroglyphics on the walls of tombs and temples. My post retirement explorations of ancient sites and surviving populations came to an abrupt halt in 2020 after one of the most monumental retirement holidays planned by my son to Masai Mara in Kenya that concluded with a visit to National Museum of Ethiopia in Addis Ababa where Lucy's skeleton is preserved. While sharing my exciting post retirement journey with you, you must be wondering what I am regretting!!!!

In 1972 as a postgraduate student, I went with my class for our mandated field work for dissertation to Pachmarhi in Madhya Pradesh. What I recall are memories of sleepy little Hill station, famous for its beautiful waterfalls and World's second largest military music school that as young adults, we were all very excited about. The region is inhabited by *Gond* and *Korku Janjati* living there for centuries. In our folklore tradition, it is celebrated for providing a safe abode for *Pandavas* of the legendary *Mahabharat* in five cave dwellings of sandstone. We visited all the sites and some of my class fellows worked with the *Janjati* population. But no one ever talked to us about the Pachmarhi Rock Art Paintings that were first discovered by Capt. James Forsyth and written about in his famous book "The Highlands of Central India". He also mentioned that the region was occupied by "*Jagirdar of Korku Tribe*" but there was evidence of ruined huts near the '*Handikho site*', indicating a much older civilization. These cave paintings were rediscovered by British archaeologist G R Hunter in 1935 and were systematically studied in independent India in 1958 by DH Gordon and GR Hunter. These are dated to 'Mesolithic' and 'Chalcolithic period' dating back to 4000

-2000 BC. Experts suggest that these were crafted after the discovery of metal by ancient communities and belong to 'Copper stone age.' Rock shelters in the region contain inscriptions and figural petroglyphs symbolic of prevalence of head-hunting tradition. Paintings are in a representational style depicting animals and birds. These are decidedly creations of *Korku* and *Gond Janjati* who have inhabited the region for centuries.



But you must be wondering why I am narrating all this to you, it is a reminder to my generation and to younger colleagues as to how indifferent we are to our ancient heritage. We are introduced to prehistory in first year but when we go to the field, we never explore all that surrounds the locations or field sites we are visiting. I discovered *Pachmarhi* rock art in 2024 after I went globe-trotting for ancient sites. We were never informed about these ancient sites in the class before we started our expedition. If we really want to become a holistic discipline, then we must take cognizance and sensitize ourselves. We have recently celebrated World Anthropology Day, let us make a beginning by acknowledging 13th July every year as the 'International Rock Day'.

As Anthropologists, Archaeologist, Pre and Proto Historians, we have never created a dialogue for promoting a Rock art and cave painting circuit. In 2023, we organized a World Congress of Anthropology at Kalinga Institute of Social Sciences, Bhubaneswar-a *Janjati* campus. As part of the itinerary for delegates, several trips were proposed but no one talked about organizing a trip to see its rich heritage of rock and cave art called *Lekhamonda*. The first cave art in the state was discovered as far back as 1933 by Vikramkhol, Jharsuguda district. There are reportedly 106 fresco localities reported mostly from Sundargarh district alone in the state. The only rock art site that finds mention in the World Heritage Rock Art Sites bibliography prepared by UNESCO-ICOMOS (2012) are Rock shelters of Bhimbetka depicting paintings from Mesolithic period to historical period. If one ever visits Manav Sangrhalaya, Bhopal, a ritual visit to this only UNESCO recognized site is part of the rites de passage. As a practicing anthropologist, I am perturbed and disappointed to note that India is one of the three countries across the world with one of the largest collections of rock art. But what are we doing it to preserve it and promote it? Nelson Mandela, while talking about Africa's rock art said: "Africa's rock art is the common heritage of all Africans, but it is more than that, it is the common heritage of humanity."

I only wish if I were ever born again to become an anthropologist, my loved ones would plan my post retirement holidays to famous rock shelter sites in India instead of taking me miles away to fulfil my dreams!!

Experiencing Vasant Panchami and Saraswati Puja My Way

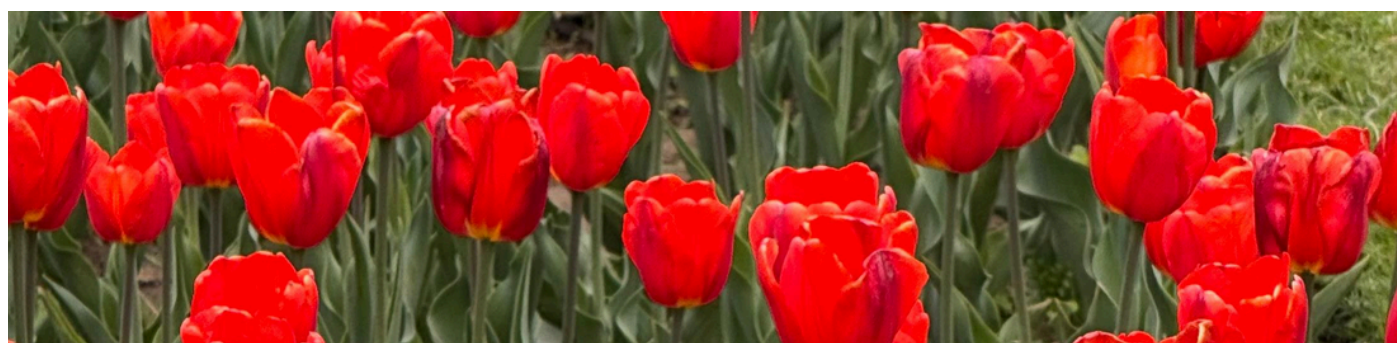


By Professor Geetika Ranjan

February ushers in the return of mild warmth and bright sunshine after the harsh cold months of December and January. Being part of its soothing, cool and bright yellow ambience does play magic in uplifting one's mood to a joyous, enthusiastic and to a looking-forward level. February is the month when *Vasant Panchami*, heralding the beginning of spring, is celebrated (sometimes it has also been celebrated in January, but such occasions have been few). This day is devoted to the worship of the *Goddess Saraswati*, the goddess of wisdom and knowledge. We all have our own takes on festivals and here's one from my side. Having been born and brought up in the *Ganga-Jamuni* culture of Lucknow, I experienced the celebration of *Vasant Panchami* in a rather cosmopolitan way. My early memories of *Vasant Panchami* are of joyful people going about their daily chores, dressed in yellow clothes, yellow colour signifying the mustard fields welcoming the season of spring. These people, their countenances suffused with happiness galore were, at that time, just people for me – my neighbours and other familiar faces of the locality. Only years later I became aware of the Hindu and Muslim in them.

My first experience of witnessing and becoming a part of an organized *Vasant Panchami* celebration and *Saraswati Puja* was when I started teaching in a Degree College at Lucknow. *Saraswati Puja* was religiously performed in the college every year. The day of *Vasant Panchami/Saraswati Puja* was not declared as a holiday, though the classes were suspended and there was no teaching that day. I remember my colleagues, whichever community they belonged to, coming to the college in bright yellow silk sarees, the colour of the clothes quite naturally adding to glow of their face and heart. After about an hour of the *puja*, the *prasad* of banana, *batasa* and *laddu* was distributed. We prayed, ate, chatted and

returned home. This was an annual ritual. *Vasant Panchami*, for us, the employees of the college, was a festival with a difference. Unlike Holi and Diwali, which were declared as closed holidays, and hence celebrated at home and neighborhood, *Vasant Panchami/Saraswati Puja* was more a celebration of festival in the professional domain, in the college where I taught. It went a long way in breaking the drudgery of the routinized schedule of the daily college life. *Saraswati Puja*, the symbol of faith in seeking knowledge and wisdom from the almighty and being celebrated in the premises of an educational institution, seemed organic and harmless to me. Nevertheless, when I heard of incidents of disapproval at the conduct of religious activities in educational institutions, I could not help but introspect, and this introspection, only reinforced my conviction in my belief, that going with the flow of the culture, tradition and practice of a place happens quite naturally with those who share that space. As a student of Loreto Convent, Lucknow from kindergarten to standard twelve, my early childhood years saw me taking very naturally to the Christmas carols and hymns sung daily in the school. We all, Hindu students like me, as well as the Muslims, Sikhs and Christian ones, were ONE in learning and singing these with the nuns in the morning prayers like “*Our Father in Heaven, Holy be your name...*” and “*Hail Mary, full of grace, the Lord is with thee; blessed art thou among women and blessed is the fruit of thy womb, Jesus,*” which became part of our daily being. How WE, the school children got habituated in crossing our chests (as Christians do in reverence to Jesus Christ) and how comforted we felt going to the school chapel before our exams – are my dear nostalgic memories of my school life where I spent 12 years of my life. I understand that culture, is not monolithic. It is not only about the culture of a country, rather



every space within the country has its own culture, practice and tradition. It's all about culture and practice of a place or space and since spaces differ so do their cultures. My catholic school is a different space to the college where I taught, though both are in Lucknow. Despite being different spaces, in both of these, I found a common factor - me and my friends going happily, coolly and reverentially with the flow of the culture of that space and this did not make us any less Hindu, Muslim, Christians or Sikhs.

Nothing more beautifully expresses this sentiment of experiencing religion and culture, than the views of some Muslim actors in Indonesia. Indonesia is the world's largest Islamic nation. Here *Ramayana* and *Mahabharata* are taught in schools and universities. There is a tradition of puppet show of either *Ramayana* or *Mahabharata*. The highlight of the show is that all the performing artistes are Muslims. When the lead actors were asked how they perform *Ramayana* with such interest and indulgence, they replied, "Islam is our religion. *Ramayana* is our culture."

I am a teacher, teaching in North-Eastern Hill University at Shillong where I wake up every Sunday morning to the soothing sound of the bells, coming from the nearby church. Here I don't see *Vasant Panchami* /*Saraswati Puja* being celebrated as conspicuously as in Lucknow, but these continue to live on in my being for the message that this hold.

As always, when its *Vasant Panchami/Saraswati Puja* time, 'my heart with pleasure fills and dances ...' (borrowing these words from William Wordsworth's 'Daffodils') with the Sun around and in my heart. I look up to *Vasant Panchami* and *Saraswati Puja* with reverence and seeking spirit, praying for wisdom and knowledge, to become a better human being. *Saraswati Puja* for me is the symbol and reminder of *Vidya Dadati Vinayam* (knowledge makes one humble), encouraging me to become a more liberal, inclusive and humane person each day. The endeavour goes on.

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Chhoti Kashi Divine Festival: The Enchanting Maha Shivaratri of Gola Gokaran Nath



By Yash Mishra

Introduction

Shivaratri, one of the most revered festivals in Hindu tradition, is a sacred occasion dedicated to the veneration of Lord *Shiva*. Celebrated with deep devotion across India, the festival holds exceptional significance in Gola Gokaran Nath, Uttar Pradesh, home to a legendary *Shiva* temple that has been a beacon of spirituality for centuries. Renowned as ‘*Chhoti Kashi*’, the town witnesses an overwhelming influx of devotees during *Maha Shivaratri*, transforming the temple into a spiritual epicenter. The air resonates with the chants of “*Har Har Mahadev*,” the aroma of incense, and the ringing of temple bells, while the sacred *Rudrabhishek*—the ritualistic anointment of the *Shiva Linga* with sandalwood, curd, milk, honey, and holy water—immerses the temple in an aura of divine energy. Night-long vigils and prayers add to the spiritual intensity, making the occasion a profoundly moving experience for pilgrims.

Beyond its religious significance, *Shivaratri* in *Gokaran Nath* is a vibrant expression of India’s living heritage. The town comes alive with grand processions, cultural performances, and festive fairs that rekindle age-old traditions. Streets adorned with radiant lights and floral decorations create a sacred atmosphere, while the temple, illuminated in its celestial splendor, stands as a testament to the enduring legacy of Lord *Shiva*. More than just a festival, *Maha Shivaratri* here is a passage into the divine—a convergence of faith, history, and tradition, reaffirming the unwavering devotion that has sustained this holy land through the ages.

Celebration of *Shivaratri* in Gola Gokaran Nath

During *Maha Shivaratri*, the entire temple complex is adorned with vibrant flowers, shimmering lights, and glittering decorations, creating a mesmerizing divine ambiance. The *Shiva Linga* is beautifully ornamented with silver and gold embellishments, enhancing its sacred presence and symbolizing the entry of divine power into the temple’s sanctum. The grand *Aarti*, performed by the temple’s chief priest, follows the rituals prescribed in the ‘*Shiva Purana*’, filling the air with the rhythmic chants of Vedic hymns and the fragrance of burning incense. Thousands of devotees, both from local regions and distant places, gather to offer sacred water, flowers, and bel leaves to Lord

Shiva, seeking his blessings for prosperity and spiritual fulfillment. Many also make charitable donations in the name of the temple, reinforcing the deep-rooted tradition of devotion and service.

Beyond the temple, the entire town of Gola Gokaran transforms into a vibrant spiritual hub. A grand procession, carrying the idol of Lord *Shiva*, weaves through the town’s streets, resonating with devotional songs, drumbeats, and the chanting of ‘*Jai Bholenath*’, filling the hearts of onlookers with reverence and joy. Streets are illuminated with decorative lights, while cultural programs, dramatic performances, and devotional recitations like *Shiva Purana Path* and *Sundarkand* take place around the temple, organized by devotees and temple committees. The festival is not just a religious occasion but a celebration of faith, tradition, and unity, as people from all walks of life come together in an overwhelming display of devotion, making *Maha Shivaratri* in Gola Gokaran Nath an unforgettable spiritual experience.

Economic and Social Impact of the Festival

The exotic *Maha Shivaratri* serves as a powerful catalyst for economic and social activity in town of Gokaran, turning it into a bustling center of commerce and devotion. The arrival of thousands of pilgrims breathes life into the local economy, as hotels, transport services, and eateries experience a seasonal boom. Small vendors, selling religious souvenirs, ‘*rudraksha beads*’, flowers, and traditional garments, thrive amidst the festive fervor, while makeshift stalls surrounding the temple offer *prasada*, devotional materials, and ritual items in high demand. The festival also becomes a source of employment for artisans, craftsmen, and service providers, whose skills find new value in the heightened religious enthusiasm. This sacred gathering not only sustains livelihoods but also weaves an economic lifeline into the town’s cultural fabric, making *Shivaratri* an indispensable part of Gola Gokaran Nath’s financial and social ecosystem. However, with grand festivities come logistical challenges—overcrowding, waste management, and security concerns require meticulous planning.

The local administration steps up with crowd-control measures, medical aid stations, and extensive cleanliness drives to ensure a smooth and safe experience for devotees. In recent years, an eco-conscious approach has been embraced, with initiatives promoting biodegradable materials, restricting plastic use, and encouraging sustainable practices to preserve the sacred environment.

What truly sets *Shivaratri* in Gola Gokaran Nath apart is the temple's rich tapestry of unique traditions that blend *Vedic* rituals with deep-rooted folk customs, offering devotees an unparalleled spiritual experience. Unlike other *Shiva* pilgrimage sites, this sacred temple carries an extraordinary mythological distinction—its deep association with the legendary *Ravana*, who is believed to have worshipped Lord Shiva here in his quest for divine blessings. This rare connection with the epic *Ramayana* lends the temple an air of mysticism, drawing seekers eager to witness its age-old traditions firsthand (Chopra, 2020). The fusion of religious significance, historical depth, and cultural vibrancy transforms *Maha Shivaratri* in Gola Gokaran Nath into more than just a festival—it is a sacred odyssey, a celebration that ignites faith, unites communities, and continues to shape the town's identity as a revered epicenter of Shiva worship (Joshi, 2018).

Conclusion

Shivaratri in Gola Gokaran Nath is more than just a festival—it is a magnificent confluence of faith, culture, and tradition that breathes life into the town. The revered *Shiva* temple, standing as a beacon of devotion, not only draws thousands of pilgrims and tourists but also reinforces the spiritual and historical significance of the region. The festival serves as a

cornerstone of the town's identity, fostering economic prosperity by supporting local businesses, artisans, and vendors while simultaneously strengthening social unity among devotees from diverse backgrounds. Despite the logistical challenges posed by the massive influx of visitors, the unwavering dedication of the administration and local community ensures that the celebration remains a seamless and spiritually enriching experience. Through meticulous planning, eco-friendly initiatives, and cultural preservation efforts, *Shivaratri* continues to shine as a symbol of divine grace and heritage. As the temple echoes with the chants of "*Om Namah Shivaya*" and the air fills with the fragrance of incense and devotion, the festival transcends mere ritualistic observance, offering a transformative experience of faith, renewal, and deep spiritual connection with Lord *Shiva*.

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Figure 1 Shiva Temple during Mahashivratri,
Image Source- Aamar Ujjala



Figure 2 Shiva Linga,
Image Source- Gola Tourism

Mata Brajeshwari Devi Jayanti: A Spiritual Saga Of Devotion



By Nancy Sharma

Brajeshwari Mata Temple is located in the Nagarkot region of the ancient city Trigarta, the land watered by three rivers namely *Ravi*, *Beas* and *Satluj*, which has its mention in the ancient texts like *Mahabharata* and *Puranas*. At present, the temple is in the Kangra district of the state of Himachal Pradesh, and is a centre of pure spiritual devotion for the pilgrims who come from almost all over the subcontinent and even belong to different religions. The temple has a vast glorious history which brings light to its significance for the locals and for the people who visit here from far places. One can notice the *Dhwaja* atop of the *shikhara* of the *Brajeshwari Mata* temple which flutters gracefully in the wind, and it is visible from the busy and narrow lanes of the old markets established around the temple. When one enters from the main gate of the temple which is similar to that of the entrance of a fort, one notices two more rooftops besides the one which is partially visible from afar, covering the *Mandapa* and *Antarala*. The rooftops or the domes structure are different in the architectural style. The main *Shikhara* which can be seen from a distance is built in accordance with that of *Hindu Nagara* style temple architecture whereas the other two represent the Islamic and Sikh style dome structures. The domes of the temple witness the artistic amalgamation which was there in the country after independence. The original structure of the temple cannot be traced specifically, because the temple was plundered and destroyed several times in the course of history. The temple also survived to some extent the earthquake that occurred in the region in 1905. It was rebuilt several times. *Mata Brajeshwari* temple is a symbol of devotion and divine presence among the devotees. The story of the temple goes as follows : when Lord *Shiva* was wandering, holding *Sati's* body in his hands, performing *Tandava*, Lord *Vishnu* with his *Sudarshan Chakra* had cut *Sati's* body into 51 parts and *Sati's* left breast had fallen here. *Mata Brajeshwari* is taken as the incarnation of *Devi Parvati*. There are many mythological stories related to the name of the temple as well. One of the most celebrated ones says *Devatas* went to *Goddess Parvati* for help in order to protect them from the demon. *Devi* used her *Vajra* to kill the demon, thus the name *Vajrabai* or *Vajra Yogini Devi* came to existence.

MATA BRAJESHWARI DEVI JAYANTI:

Every year on *Purnima* (full moon day) during *Shukla Paksha* of the *Magha* month as per the Hindu Lunar calendar *Devi's jayanti* is celebrated like a festival in the region which is not only witnessed by the locals but pilgrims from the far lands. This year it is celebrated on the 12th of February. While interacting with the *Pujaris*, I came to know that the *jayanti* has its relation with the *Lalita Jayanti* which is celebrated all over the country on the same day. *Mata Lalita* is third among the *Dus Mahavidyas* as mentioned in the scriptures. The worship of the *Lalita Devi* is venerated in various *Tantric* traditions and *Shakta* practices. Similarly the *Brajeshwari Mata* temple was a centre of *Tantric* traditions during the old times. To support his saying, one of the *Pujaris* of the temple evidenced the sculpture of the *Bhairava* which is red in colour and red with the vermilion, while usually the *Bhairav* is in black colour. *Pujari* gives the fact that wherever the colour of the *Bhairava* is red, it is associated with the *tantric* practices.



Mata Brajeshwari is present in the form of *Pindi* seen adorned with jewellery and flowers. A *trishul* is also there near the *pindi* on which *dus mahavidya* and *devi kavach* is engraved.

The day of Spiritual Celebrations:

Day begins with the ceremonial bath of the Devi which includes the use of turmeric, scent, camphor, holy water (*Ganga jal*), rose water, dry mango powder and many other things, five nectars (*Panchamrit*) and specially five varieties of juice. After that *Devi's pindi* is adorned with jewellery and flowers. And all other rituals which are performed daily will carry forward in the same manner which include offering of *Bhog* to *devi* and morning *Aarti*. The day is celebrated by the people with great spiritual enthusiasm. A day-long music festival is carried out in the temple premises in which local as well as country's famous singers participate. *Ishtha Jaap* (chanting of a dedicated *mantra*) is performed by the *Pujaris* of the temple which is followed by *Hawan*, a sacred fire ceremony.

Grand Yajnopavita Sanskar Ceremony:

Every year, *Pujari Sabha* of the temple organises the *Yajnopavita Sanskar* ceremony on a mass level. This initiative was taken by *Pujari Sabha*, for the ones who cannot afford to organise such big ceremonies on their own and also it is a way to keep the traditions alive as *Yajnopavita Samskar* is one among the sixteen *samskaras* mentioned in the scriptures.

Hoisting of the Sacred Flag:

In Hinduism, the red flag is the symbol of Victory of the *Dharma*. It represents truth, courage and deep reverence. After the *Hawana* ceremony a red flag is hoisted on the *shikhara* of the temple which flutters with the wind and provides the essence of devotion among the people. When one sees the flag from a far, it fills the individual with great emotion of presence of divine energy and spiritual satisfaction.

Celebrated Feast of the Region: Dhaam

The day-long celebrations are also complemented by *prasad* in the form of *Dhaam* for the devotees who came to celebrate the sacred occasion. *Dhaam* is a collective name for traditional dishes served such as *Madra*, *Khatta*, *Matathari*, seasonal vegetables cooked with curd, and a lot more in the list with sweet rice in the end. *Dhamm* is served on plates made of leaves called *Pattals*. All the arrangements were carried by the *Pujari Sabha* of the temple

Prakash Utsav:

The day long celebrations come to an end with *aarti*; the temple premise are lit up with earthen lamps and decorative lights which make the view mesmerizing. itself.



The Lal Bhairav temple besides the main temple, it is there written whenever the region is under any imminent threat, tears in the eyes and sweat over the sculpture is witnessed



People can be seen having dhaam together on the Pattals.

Bhubaneswar Adivasi Mela 2025: Showcasing Cultural Heritage Of The Tribes In Odisha.



By Dr. Golak B Patra

Introduction

Bhubaneswar *Adivasi Mela* is an annual tribal exhibition event and a lively tribute to the diverse cultural heritage, customs, and craftsmanship of the region's indigenous tribal groups. This festival allows the Adivasi communities to exhibit their talents and traditions while promoting an appreciation of their lifestyle among urban communities. Over the years, the *Adivasi Mela* has become a cultural icon, attracting visitors from across the state and beyond.

Glimpse of Odisha's Tribal Legacy:

Odisha is home to 62 tribal communities, including the *Santhal, Munda, Kondh, Saura, Bonda, Juang*, and others. Each showcases its own unique culture, language, and lifestyle. These tribes comprise about 22% of the state's population, and their traditions are vital to the cultural heritage of Odisha. The *Adivasi Mela* promotes and preserves these distinctive identities while sharing them with a wider audience.

The *Adivasi Mela* is generally held in January at the Adivasi Exhibition Ground located in Unit-1, Bhubaneswar. The event's location has shifted to the IDCO Exhibition ground in Unit-3, Bhubaneswar, to accommodate the large crowd it attracts. The Tribal Development Department, Government of Odisha, is the key authority that took the initiative, highlighting the state's dedication to preserving and promoting tribal culture. The event, which started in 1951, was established to celebrate the cultural richness of the tribes of Odisha. Over the years, it has evolved into a significant event that draws local population, tourists, and researchers interested in exploring the tribal heritage. With decades of experience hosting the programme, it has become one of the most anticipated events of the winter season in the state capital. The 2025 edition of the *Adivasi Mela* is a significant milestone, incorporating new ideas while continuing its authenticity.

Objectives of the Adivasi Mela 2025:

The objectives of the *Adivasi Mela 2025* were to

- (1) Highlight Tribal Art and Culture by displaying traditional crafts, performances, and rituals.
- (2) Provide Economic Opportunities for Indigenous communities. And

- (3) Exhibit and Promote Cultural Exchange and Ethnic Heritage within the state.

The *Adivasi Mela* consists of three main segments:

- (1) Display of the Models of Housing, Communities and Lifestyles;
- (2) Highlighting Cultural Life through Dance, Music, and Performances; and
- (3) Showcasing and Trading of Arts, Crafts and Edible Products.

Showcasing Models of Housing structures and traditional Living Patterns:

All groups of participants showcased their traditional ways of living through the creation of house models, gardening, courtyards, livestock management, food grain preservation, belief systems, places of worship, and the conservation of natural resources and the environment. The exhibition became incredibly vibrant as attendees could witness the impressive artistic creations on display.

Cultural Performances - A Feast for the Senses:

Every evening, the fairground burst with lively tribal music and dance showcases. Dancers embellished with vibrant beads and feathers and in traditional outfits execute dynamic and rhythmic routines accompanied by the sounds of Indigenous musical instruments such as the *Dhol, Mandal, Flute*, and other traditional musical tools. These performances frequently depict narratives from tribal legends, customs, and everyday life, offering the audience a captivating experience. They entertain and enlighten audiences about the tribes' rich oral histories and traditions.

Trade and Exhibition of the Tribal Products, Art and Craftsmanship:

Tribal artisans create various handmade products, such as terracotta sculptures, wooden carvings, detailed bamboo crafts, tribal jewellery, and traditional textiles. Every item showcases the strong connection between the tribes and their environment, as the materials are typically harvested sustainably from local forests. Visitors are especially attracted to the detailed designs of *Dockra* metal craft, the vibrant *Saura* artwork,

historical stone carvings, woodwork, bamboo crafts, and the intricately woven shawls and sarees. These crafts highlight the artisans' creativity and skill, providing them with income while helping preserve their traditional practices. By selling these crafts, the *Adivasi Mela* offers financial support to the artisans and plays a role in safeguarding their traditional skills.

The trade of organic products, such as millets, pulses, honey, and wild herbs, is sourced directly from tribal areas. There has been a significant demand for forest products like Sal leaves, Bamboo crafts, and Medicinal herbs, showcasing their usefulness and environmentally friendly nature. This has allowed tribal entrepreneurs to engage with urban markets, improving their economic conditions. Buyers have valued the authenticity and natural quality of these products, increasing awareness of the contributions made by tribal communities to sustainable living.

Bridging the Gap Between Tradition and Modernity:

Aside from its cultural and economic importance, the *Adivasi Mela* links tradition with modernity. It promotes awareness regarding the difficulties encountered by tribal communities, including deforestation, displacement, and the necessity for education and healthcare. At the same time, it fosters a sense of pride in the *Adivasi* youth regarding their heritage, motivating them to maintain their identity while embracing contemporary opportunities.

The mutual connection between tribal communities and the rest of the world highlights the importance of maintaining this balance. By merging trade with tradition, the *Adivasi Mela 2025* supported the livelihoods of tribal people and deepened the urban community's appreciation for the indigenous culture of the land.

The Socio-Economic Impact:

The *Adivasi Mela* plays a crucial role in fostering socio-economic growth for the tribal communities of Odisha. The 2025 edition focuses on: (1) Enhancing Local Economies - The fair eliminates intermediaries, ensuring that tribal artisans and farmers receive fair prices by connecting them directly with consumers. (2) Encouraging Sustainable Tourism - The *Mela* aimed to draw in tourists interested in cultural and eco-tourism, thereby benefiting the state's economy. (3) Safeguarding Heritage - By honouring and promoting traditional crafts, the event aids in preventing the decline of tribal cultures in the face of



1) Wooden crafts. ITDA Kalahandi District, Odisha 2) Saura (Tribe) Painting- A man from Raygada District, Odisha; 3) Santhal (Tribe) House- A model of Housing Pattern

globalisation. (4) Long-term impact addressing Sustainable Development Goals - The traditional way of life must align with modern society, delivering a powerful message of Sustainability and Development leaving no one behind.

Conclusion:

The Bhubaneswar *Adivasi Mela* represents more than just a festival; it honours the strength, artistry, and rich diversity of the tribal communities in Odisha. By featuring their crafts, cultural practices, and traditions, the event enhances visitors' appreciation while providing social and economic empowerment to the tribes. As the *Adivasi Mela* grows, it is a remarkable illustration of how cultural legacies can be celebrated and safeguarded in an ever-evolving world. Attendees can truly immerse themselves in the essence of Odisha's tribal heritage at the *Adivasi Mela 2025*.

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Prof. Subhash R. Walimbe



Interview by Saba Farhin

Professor Subhash R. Walimbe, a distinguished biological anthropologist and retired faculty of Deccan College, Pune, has over four decades of contributions to South Asian archaeology. Since joining the field in 1980, he has played a key role in shifting human skeletal studies from colonialist racial typologies to a bio-cultural perspective, integrating adaptation, population movements, and health patterns.

His research has examined agricultural transitions and their micro-evolutionary impact on cranial morphology, as well as palaeopathology, exploring how shifts to agro-pastoralism affected nutrition and health. He highlighted the importance of children’s skeletal remains, previously overlooked, in reconstructing past health conditions. Through metric and morphological analyses, he challenged the Aryan Invasion Theory, emphasizing genetic continuity in South Asia for 10,000 years and advocating for an interdisciplinary approach integrating archaeology, anthropology, and genetics.

Prof. Walimbe has also raised concerns about neglect in skeletal curation in India, calling for better excavation practices, preservation, and collaboration between archaeologists and skeletal biologists. His work has set new standards in Indian bioarchaeology, cementing his status as a leading figure in human skeletal research.

In this conversation Prof. Walimbe discusses his journey, challenges, key contributions, and the future of skeletal biology in India, offering inspiration for young researchers. Let’s dive into his insights.

What inspired you to pursue anthropology, particularly human skeletal biology?

While doing graduation I was involved with some social groups working in tribal areas of Maharashtra. May be inspired from this work, not as a career option, I thought of going for Masters in Social Work in Tata Institute of Social Sciences (TISS), but somehow landed for anthropology.

Though I did not get an opportunity to learn under the guidance of Prof. Irawati Karve (I consider her as my academic grandmother), indeed a big name in the field of anthropology and literature, I consider myself lucky to have her blessings.



I remember, it was the 10th of August 1970, 4:30 in the afternoon. The course had already begun almost a week earlier, and there was every reason to see my admission form getting rejected instantly.

Anticipating this possibility, the then Head of the Department thought of taking a forwarding signature of Prof. Karve. My application was approved by the University, but very sadly we lost this great lady later in the evening on that day itself. Very probably her forwarding signature on my admission form was her last sign on any official document.

I did my PG in anthropology in 1970-72, and with the JRF fellowship of AnSI went for doctoral studies. I started working on a wide range of data on various bodily features on some tribal communities. Probably the study had some marginal academic relevance but at societal level it was simply meaningless. Fortunately, later I had an opportunity to work for an international organization of CARE-India (and later Birla Institute of Medical Research, Gwalior) for their mother and child health-nutrition projects in tribal and multi-caste rural areas. That was indeed a turning point in my career. In those longitudinal health surveys spread over four years, 1976-80, I could monitor health-nutrition problems of pregnant-nursing mothers and children below six years of age to the minutest anthropological details. That was the time when I thought of Prof. Karve’s approach, “What are we Indians? And, Why are we, What we are?” I may mention here, the ‘weight-for-age’ and ‘height-for-age’ charts adopted today for new born kids in India are based on our CARE

research and the ground data for this purpose is almost single handedly collected by me. The job offer from the Deccan College was luring for several reasons. In the first place, Pune is my home town, and importantly it was DECCAN COLLEGE. This institution was then excavating Chalcolithic sites and getting sub-adult burials and that too in hundreds. Incidentally a post of anthropology lecturer was created under the domain of archaeology. Problems of malnourishment in the tribal areas, where I was working while in CARE, and persuasion by people like Dr. Jal Mehta (social worker and philanthropist who later received Padma Bhushan, for his services for rehabilitation of leprosy patients) were other motivating factors to bring me back to Pune.

What were the major challenges you faced in establishing and advancing skeletal biology research in India, and how did you overcome them?

The most important task was to retrieve the subject from the clutches of racial typologists. I remember in the very early days of my career, in one national seminar, with full enthusiasm of a neophyte, I started talking about the skeletal manifestations of early childhood morbidity, stress, infant mortality, etc. But to my utter dismay, I was interrupted by the then senior most archaeologist with a blunt poser : “tell us to what race the population belongs. We are not interested in other things. And if you cannot ... what’s the use of having you with us”? This was catastrophic and hit me with the intensity of a bullet. The scenario is different now, no one talks in terms of ‘race’, but the plot still exists somewhere in different flavour, in view of the new molecular perspective. Taking the subject from “मानवंशशास्त्र” to “मानवशास्त्र” was indeed a difficult job.

Another major problem was the ‘uniqueness’ of this branch of science. There was no literature, no skeletal database, and one to consult for in the country. Getting trained by Prof. Kenneth Kennedy and further collaborating with Prof. John Lukacs was a great help. Further, a generous grant by Ford Foundation helped visit various laboratories/scholars in the US in early days and create personal contacts, which proved extremely useful in later years. That also made me realize how important it is to be with Deccan College. Being a faculty member of DC I used to have free access to all important skeletal collections. No other ID proof was required.

What are your major impacts of your work to the skeletal study orientations?

We persuaded scholars to view human variation as a complex interplay of genetic and non-genetic factors, including cultural and biological adaptation. This bio-cultural perspective integrated anthropological and archaeological data, enabling a processual approach to studying why, where, when and how of changes in ancient lifeways in South Asia. This shift transformed the excavation and curation of human skeletal material in

India. Earlier, research focused on adult crania for racial classification, often discarding post-cranial and subadult remains. Today, studying immature remains and childhood is integral, as children are highly sensitive to genetic, nutritional, and environmental factors. Their presence in archaeological contexts has significantly advanced bio-cultural studies in India, making childhood research a key focus in skeletal biology.

Tell us about your interpretations.

Our research reveals significant cranial changes in pre-agricultural and early agro-pastoral populations, including reduced robusticity, altered skull shape, and a shift from prognathous to orthognathous facial profiles. We examined whether these differences stemmed from genetic changes or adaptive responses to early farming, particularly dietary shifts. This perspective led us to reject the Aryan Invasion Theory in 1984.

We were the first in Indian anthropology to analyze cranial and dental traits to study protohistoric population movements. Since sub-adults comprised 70% of the skeletal series (previously overlooked) we pooled male and female samples, expanding our dataset. Our findings confirmed the indigenous origins of Indus and Deccan farming/herding communities from Mesolithic hunter-gatherers, indicating at least 10,000 years of genetic continuity. Recent genetic studies support our conclusions, showing no large-scale migrations but frequent small-scale (trade-related) movements. We also focused on paleopathology, recognizing that disease patterns reflect genetics, environment, diet, and social structure. Beyond diagnosing lesions, we explored how past populations adapted to eco-cultural stresses, comparing the health and nutrition of hunter-gatherers and farmers. Our findings revealed congenital and acquired diseases, infections, trauma, degenerative conditions, and dental pathologies. The rise in morbidity during the protohistoric period likely spurred advancements in Indian medical science, as medical texts were being conceived and ‘written’ during this time.

What were the most satisfying projects?

I owe my success to the Chalcolithic Inamgaon series. I started my career in DC with this skeletal series. My ‘ethno’ experience in the tribal area of Thane district and multi-caste villages around Gwalior helped me draw demographic projections of this early farming village. Subsequently, publication of the seminar proceeding ‘Paleopathology at the Origins of Agriculture’ (Cohen-Armelagos, eds., 1984) confirmed that I was going on right path, ... and made it easier for me to convince on the research potential of immature remains to fellow archaeologists!!! And there was no looking back thereafter.

Of the 50+ other skeletal series studied till that date, the sites of Rookkund (glacial lake in Himalayas) and Sanjan (first Parsi cemetery in India) gave us much wider fame and recognition. More importantly these two sites prompted major funding agencies like DBT, DST and CSIR to help us build the first ever national level laboratory facility of ancient-DNA in India. With the partnership of the Deccan College team, a high-tech “state-of-the-art” lab could be created in the Center for Cellular and Molecular Biology, Hyderabad campus. That was quite a fulfilling experience. Thanks to (late) Prof. Lalji Singh.

How do you see the future of human skeletal biology and bioarchaeology in India, especially with advancements in genetics and technology?

Archaeological and anthropological data have limitations in tracing population dispersals and migrations. Archaeological inferences rely on available evidence, and traditional skeletal analysis can only track evolutionary changes over a few generations. To better understand the peopling of the subcontinent, we need additional skeletal, archaeological, linguistic, and genetic data (e.g., mtDNA, Y-chromosome DNA). However, genetic data can only reveal population movements, not cultural or linguistic shifts. Language transmission may occur through contact or farming spread (not a spread of farmers), leaving little genetic trace. Similarly, elite dominance through conquest or economic power can impose language without altering genetics, as seen with British colonialism. These complexities challenge notions like ‘Ancestral North Indians’ vs. ‘Ancestral South Indians’ or ‘racial purity’ in India. As my collaborator, (late) Prof. Lalji Singh, said, “DNA won’t lie,” but we must reassess archaeological data and revise theories accordingly. Without high-quality ancient DNA from Indian protohistoric populations, conclusions remain speculative. My co-authored article published in AJPA in 2000, “Discouraging Prospects for Ancient DNA in India”, remains relevant today as progress has been minimal, with Rakhigarhi and Rookkund being rare exceptions.

What steps do you think should be taken to promote anthropology as a crucial discipline in India, both academically and in public discourse?

Human skeletal biology holds immense research potential in India, transitioning from a descriptive to an interpretive phase. Once focused on classifying fossils into ethnic groups, the field now explores skeletal records as biocultural entities. However, progress is hindered by administrative lapses and limited national-level efforts. Despite India’s vast skeletal collection having thousands of individuals (in palaeontological sense), anthropological reports exist for only 40 skeletal series, while many remain unstudied or lost. A major issue is the lack of awareness among excavators about the value of skeletal data. Since physical anthropologists are rarely involved in excavations, bones receive inadequate post-excavation care, and fragmented remains are often overlooked.

Archaeological anthropology remains neglected in India, largely confined to fossils and tools. No university offers proper training in human skeletal biology, despite its presence in academic curricula. Lack of training, facilities, and career opportunities restricts the field to a handful of South Asian and foreign scholars, making it difficult to study India’s vast skeletal collections. Stronger collaboration between archaeologists and skeletal biologists is crucial. The Archaeological Survey of India (ASI) and Anthropological Survey of India (AnSI) must coordinate better. Physical anthropologists should be involved in excavations, and ASI/AnSI should organize field-training workshops to bridge the expertise gap. Many of us won’t like me stating it but unfortunately, interaction between university anthropology and archaeology departments is minimal.

I personally received no archaeological exposure during my postgraduate training, despite studying at Pune University, which then shared a campus with Deccan College. We were trained in tribal anthropology but never participated in excavations. I had never imagined any career in archaeology at that time, never thought that fields like human skeletal biology or ethnoarchaeology even existed in archaeology. In fact, earlier Prof. Irawati Karve and Prof. KC Malhotra had initiated studies on human skeletal remains, but after sad demise of Prof. Karve and exit of Malhotra from DC, the subject remained side tracked.

What message would you like to share with young anthropologists who are passionate about studying human skeletal remains and bioarchaeology?

I don’t know what to say. Super-specialization pays? Yes, definitely in the long run. But the aisle may not necessarily be agreeable to many. Throughout my career, I worked across anthropology and archaeology, always remaining an ‘outsider’ in both fields. Yet, I followed Prof. Sankalia’s advice for ‘scientists’ working in the archaeology department of DC from the 1980s. He used to say “just establish yourselves, and people will come searching for you”. Today, anyone excavating human bones in India turns to our group. I never attended any seminar for a 10–15-minute lecture slot, but was always invited for a special lecture! (Thank you, Anthropos India Foundation for having me here!) I was lucky to be associated with the archaeologists. That may not be possible (or will be difficult) for many of the younger colleagues. There are several gaps in our knowledge and we desperately need support from other branches. Besides molecular or palaeodietary analytical studies, I may mention, specified growth studies, are most warranted. Ethnoarchaeology is one branch which helps us make more accurate speculations. Also, we need help to corroborate our palaeopathological inferences with the literary sources.

My academic successors have taken my subject miles ahead. I believe we are always open for collaborations of mutual interest.



Dr Tukaram Khandade

Personal Journey

It all started with writing a proposal for Dimagi Incorporation for their Proof-of-Concept grant. I obtained the grant in 2012 to digitise the routine reporting on ANC women health care visits to primary health centers. It was my first contact with digital health/mhealth. This acted as a catalyst and ignited the passion for mhealth which would last for lifetime. Moving ahead with the intervention I discovered my liking towards the mhealth. I would like to share that I was working with JAVA J2ME phone (and not the android phones) at that time. The phones did not have the internal memory and you need an external memory card to install the software and then use it on phone.

Then came 2014 and I was clear as a sky to pursue the Doctor of Philosophy (PhD) in mobile health (mhealth) from IIHMR University. I gave the UGC-NET exam for Community Medicine and while waiting for the results, I appeared for the IIHMR Research Aptitude Test (IRAT). I got 55 out of 60 marks and I was second in the rank. The interview tested my inspiration to pursue a doctorate program. I explained to the interview panel that the mobile phones would be increasing in the world and public health would not be left alone, rather we should embrace the features of mobile technology to improve the health of people. I got selected and that was the happiest day of my life.

Now the real PhD journey started. I completed course work at IIHMR Jaipur, I left my job to attend the in-person mandatory classes at Jaipur. It took me 11 version to finalise my synopsis and 8 versions to finalise my questionnaire. I would like to thank my guide Dr. Santosh Kumar for unwavering support. I clearly remember working with him late at night on the synopsis. Once the tools were finalised it was time for approval from institutional review board (IRB), it took a total six months to get the approval. Now the field work started in Saharsa district of Bihar, with Aaganwadi Workers and ASHA. The front-line health workers and pregnant women were interviewed. While interacting with the Aaganwadi Workers and ASHA it was understood that on an average 90 days were lost to delays in completing the data recharge of the mobile phones.

It was found that the children of health staff would regularly take the phone and sometimes they would take out the memory card thus disturbing the data entry. After completing the data collection, the task of writing the thesis started. I completed the introduction, literature review, methodology, analysis, discussion and recommendation chapters. Sometimes God has other plans and my guide left the job. This was a critical time in my PhD as now I had to find a new guide who would take me as student and carry my work forward. But I was lucky to find a considerate and intelligent guide in Dr. Monika. She not only agreed to carry my work but also guided me in my journey.

Now my thesis was sent to John Hopkins University and two other places for external review. I revised the thesis as per comments. Finally, it was time for viva on thesis. It was a pressure cooker situation for me, as I was presenting in front of a room filled with all faculties and research officers of IIHMR University. I was nervous and literally sweating – believe me. The research committee approved my thesis paving my way for defence in front of external faculty. My defence happened just before the COVID-19 kicked in at IIHMR Jaipur itself, Dr. Venkat from Indian Institute of Management, Lucknow (IIM-L) came to my defence and approved my thesis. I published four papers from my PhD. Finally, it was time to celebrate.

Summary of findings

Title: Assessment of mobile-based reporting on Mother and Child Health Program – A Study in Bihar, India

First of its kind study in Bihar and focused on the mobile-based reporting aspect of mhealth.

Research Question - What are the major barriers and facilitators to the implementation of the mHealth program? Does mobile-based reporting strengthen the health care system?

The study was able to measure the impact in terms of increased service utilization, the satisfaction of front line workers in the use of mobile phone reporting, and an increase in the credibility of the front line worker in the community, due to the use

of the mobile phone as a job aid to show IEC content stored digitally, acceptance of front line worker also increased in the community as they are seen to provide the standard information using a mobile phone. Barriers to use of mhealth were identified as delay in recharging phone with voice and data pack, inconsistent mobile network, delay in the repairing and delivering the repaired phone to FLW

Facilitators include Education, Mobile-based platform providing services as per need of the FLW, Sound program designing, rigorous training and handholding support. FLW does follow up with the beneficiary with the use of automated reminders through mobile software, which has increased the acceptance of FLW in the community (chi2 = 25.29, p<0.001). When FLW uses the phone for reporting the sterilization complication



data her credibility increases in the community (chi2 =16.02, p<0.001). Reporting over the mobile phone does increase the data quality and in turns increase the credibility of FLW in the community (chi2 = 49.12, p<0.000) and increase the self-confidence of the FLW (chi2 = 21.04, p<0.002).

Recommendations - National and Sub-national governments should use mobile-based reporting systems for real-time measuring of sustainable development goals. Provision of mobile phones for reporting and communication on a national health program to the beneficiaries. Use of mobile phones as a job aid to improve the satisfaction of front-line health workers the mobile phone as a tool to improve governance of the public health system.



BOOK REVIEW

Iru: The Remarkable Life of Irawati Karve



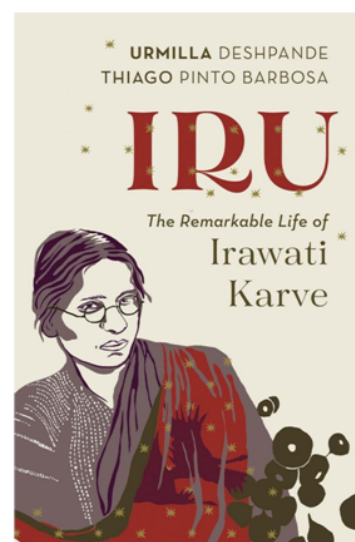
Book Review by Habiba Haroon

The book provides an engaging biographical account of Irawati Karve, one of India's prominent women anthropologists. Her remarkable journey started in 1927 when she travelled from Bombay to Berlin to work on her doctorate in anthropology. It was still the early days of anthropology as an academic discipline, and the book reflects on Karve's hard work and dedication towards her discipline. Using personal letters, stories, photographs, books and academic papers, the biography reads like a memoir, and offers deep insights into her personal and professional life.

Scope and Structure: The book is divided into four sections, highlighting different phases of Karve's life and work. The first part delves into her departure from India, her experiences as a young Indian woman in pre-war Germany, and her intellectual encounters with racial science during her academic journey. Although her PhD research initially aimed to support Fischer's theory of racial superiority, her analysis of 149 skulls from Germany and its African colonies challenged his ideas. She also discusses her encounters with cultural differences and the emotional weight of living alone in a new country.

The other half of the book is set in India and chronicles her struggles back home, this time in the academic world along with balancing all the roles she played as a scientist, a philosopher, a wife, and a mother. The third part of the book deals with her contribution to anthropology, especially her significant work on kinship, caste, and social structures.

Among other things, she investigated many archaeological sites and conducted studies among diverse communities all over India. Her work came to be considered foundational to Indian anthropology, while her writings on the *Mahabharata*, especially *Yuganta*, remain among the landmarks in Indological studies.



The last section considers some of Karve’s philosophical struggles, her enduring legacy and her still-relevant work. Filled with field trip anecdotes about her discoveries, it represents her hallmarks: courage, curiosity and an insatiable appetite for learning. In working to weave together story and scholarly insight, this biography holds appeal for both the general reader as well as academic audiences, making Karve’s work successful on both fronts. But it goes beyond a personal story to consider wider themes of gender, caste and race, acknowledging Karve’s achievements as part of a larger social and political context. Overall, the balanced interplay of Deshpande’s literary style with Barbosa’s anthropological and academic expertise revives Karve’s legacy and reminds us of the lasting impact of Karve on anthropology.

FORTHCOMING EVENT

An online lecture will be organised as a part of our Distinguished Guest lecture series.

For updates please follow our website’s events page - <https://events.anthroposindiafoundation.com/#>

PAST EVENT

For our **Distinguished Guest lecture series**, an online lecture was organised on **“Paleopathology at the Beginning of Agriculture: Issues of Adaptation, Cultural Progress: Indian Scenario,”** delivered by **Prof. Subhash R. Walimbe** on Feb 18th 2025, 6:30pm onwards.



For details about the lecture please visit- [Click here](#)

YouTube live Link - [Click here](#)

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