

Chapter 1 : Assam Culture and Tradition Tours

North East area of India has the seven beautiful states of Assam, Meghalaya, Arunachal Pradesh, Mizoram, Nagaland and Manipur and Tripura and these are collectively called the Seven Sisters. There is a lot of scenic beauty in North East but the.

The culture tour of Assam includes a trip of rich tapestry infused with multicoloured yarns of distinguished heritage of all the races that populate her. The People of Assam The people of Assam are in fact the result of fusion of people from different racial stocks who migrated to Assam down the ages. The Assamese population can be divided into two broad groups: The Australoids were the first to come to the land; the Mongoloids, came here in a series of migrations from the north, north-east and south-east; and the Caucasoids who came from the west by the valley formed by the Ganges and the Brahmaputra. The people of the plains generally live in the plains and the Tribals mainly live in the hills. Though, Assam has a valuable tribal population in the plains too. The state is peopled by a large number of tribal groups; major among them being the Boro-Kacharis, the Deori, the Misings, the Dimassas, the Karbis, the Lalungs, the Rabhas etc. Ahkomiya or Assamese is the language of Assam. Assam has a reputation for warm hospitality. Your cultural and traditional tours of Assam will help you understand the lifestyle of People of Assam - as they are homely, charming and openhearted. Most of the festivals celebrated in Assam have their root in the varied faith and belief of its people. Those of Islamic faith the cultural celebration includes Idd and Muharram. Similarly, Christians celebrate Christmas. Besides the religious and national festivals observed throughout the Country, Assam has a large number of colourful cultural and religious festivals of its own replete with fun, music and dances. Bihu , the agricultural festival of Assam is celebrated by all Assamese, irrespective of caste, creed or religion. There are three Bihus that come off at various stages of cultivation of paddy, the principal crop of Assam. In addition to all this, the tribals of Assam have their own colourful festivals like: The festival is celebrated by the tribes like Tiwa, Karbi, Khasi, Jaintia etc. Though, Assam is renown for its exquisite silks, bamboo and cane products, several other crafts are also made here. The colourful Assamese Japi headgear , terracotta of Gauripur and various decorative items bear witness to the craftsmanship of this land. Assam Handloom is indeed noteworthy offering a mosaic of colours and contours with pleasing motifs and designs. The Eri, Muga Assamese silk dresses and typical tribal attires are a treat to the eyes of the beholder. Dance, music, woodwork, pottery, sitalpati or the art of mat making have survived through centuries with fewer changes since it remained an integral part of the local cultural and traditions tours. The advent of modernity, indeed, has brought a change in the everyday lifestyle of the tribals, yet the basic arts and crafts, and their technique of production has not changed much. The land of Ahoms, Assam has a rich cultural tradition, which finds detail in several arts and crafts form of Assam. The natural beauty of Assam, is said to be reflected, in them.

Chapter 2 : Art & Culture | National Portal of India

The variegated culture of Northeast India is the result of the mosaic of tribes that define the land. You can visit the North East as much for the wildlife and nature as you can for experiencing the way people live.

It comprises of customs, values, beliefs, life style, heritage and arts music, painting, dance and handicrafts etc. The social attitude and behavior of any social group are determined by its culture. The diverse culture of North India has paved the way for the invaders like Aryans, Huns, Greeks and Afghans to capture its different parts and rule for years. Therefore the regions representing different culture live in harmony with each other. The cultural diversities of North India are reflected through its distinct Architectural heritage monuments and religious places of worship. The other states of Rajasthan, Madhya Pradesh and Bihar which are considered as North Indian states for their cultural and linguistic similarities are not formally part of North India. North Indian Culture is mainly associated with Indo-Aryan traditions and customs with impact from prolonged historical culture. Men also wear headgear such as topi, turban or pagdi which are considered as honor. Cuisine The staple food of North India is wheat which is consumed in the forms of rotis or chapatis with sabzi or curry. Most of the North Indian people prefer vegetarian diet except the Kashmiri. Non-vegetarian dishes are famous as well which includes Mughlai. Popular Rajasthani cuisine includes Daal-Baati Churma etc. Read more about the signature dishes of India: This Hindustani classical music came to be known as Carnatic Classical Music around 12th century. Indian classical music is comprised of seven notes - Sa Re Ga Ma Pa Dha Ni and five half-notes mingled with the basic notes, result into note scale. The rhythmic patterns of Indian Classical Music are called Taal and Ragas are the melodic foundations of classical music. Dance Many folk dances from different areas of North India represent its cultural diversity. To begin with the folk dances of Punjab, Bhangra for men and Giddha for women are very famous. Kathak is one of the well-known classical dances originated in the northern state of Uttar Pradesh. Literature One of the great scholars from past Kalidasa was born in North India. These pieces of literature are considered as masterpieces from such legend. Ramcharitmanas, Prithiviraj Raso, Sur Sagar and Khamsa-e-Nizami are some of the great literary contributions of these legends. Godaan and Gaban are the famous literary work of Premchand which have been translated into various languages. Take the North India Tour Package which we have specifically tailored for the tourists to get the most of North Indian culture covering all the aspects.

Chapter 3 : Culture of North Indian States - Food, Traditions, Music

Art and culture of north east India Unknown Binding - Import, by L.P Vidyarthi (Author) Be the first to review this item. See all 2 formats and editions Hide.

Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity by Katherine Boo In this brilliant, breathtaking book by Pulitzer Prize winner Katherine Boo, a bewildering age of global change and inequality is made human through the dramatic story of families striving toward a better life in Annawadi, a makeshift settlement in the shadow of luxury hotels near the Mumbai airport. As India starts to prosper, the residents of Annawadi are electric with hope. Meanwhile Asha, a woman of formidable ambition, has identified a shadier route to the middle class. And even the poorest children, like the young thief Kalu, feel themselves inching closer to their dreams. But then Abdul is falsely accused in a shocking tragedy; terror and global recession rock the city; and suppressed tensions over religion, caste, sex, power, and economic envy turn brutal. The British Raj and the Conquest of India by Jon Wilson The popular image of the British Raj—“an era of efficient but officious governors, sycophantic local functionaries, doting amahs, blisteringly hot days and torrid nights”—chronicled by Forster and Kipling is a glamorous, nostalgic, but entirely fictitious. In this dramatic revisionist history, Jon Wilson upends the carefully sanitized image of unity, order, and success to reveal an empire rooted far more in violence than in virtue, far more in chaos than in control. This self-serving and careless governance resulted in an impoverished people and a stifled society, not a glorious Indian empire. As he journeys across the country and through its past, Khilnani uncovers more than just history. In the twentieth century, Khilnani sets Gandhi and other political icons of the independence era next to actresses, photographers, and entrepreneurs. Brief History of a Civilization by Thomas R. Brief History of a Civilization, Second Edition, provides a brief overview of a very long period, allowing students to acquire a mental map of the entire history of Indian civilization in a short book. Most comprehensive histories devote a few chapters to the early history of India and an increasing number of pages to the more recent period, giving an impression that early history is mere background and that Indian civilization finds its fulfillment in the nation-state. Trautmann believes that the deep past lives on and is a valuable resource for understanding the present day and for creating a viable future. The result is a book that is short enough to read in a few sittings, but comprehensive in coverage, years of India in brief. The End of Karma: Somini Sengupta emigrated from Calcutta to California as a young child in Returning thirty years later as the bureau chief for The New York Times, she found a vastly different country: The End of Karma is an exploration of this new India through the lens of young people from different worlds: Sengupta spotlights these stories of ordinary men and women, weaving together a groundbreaking portrait of a country in turmoil. A Passage to India by E. In exquisite prose, Forster reveals the menace that lurks just beneath the surface of ordinary life, as a common misunderstanding erupts into a devastating affair. A Sacred Geography by Diana L. The book explores the sacred places of India, taking the reader on an extraordinary trip through the beliefs and history of this rich and profound place, as well as providing a basic introduction to Hindu religious ideas and how those ideas influence our understanding of the modern sense of "India" as a nation. INDIA is rapidly becoming one of the pre-eminent leaders of the twenty-first century. For more than a decade, Eric Meola has returned repeatedly to India, photographing the people, temples, landscapes, architecture, celebrations, and art of this uniquely exuberant and incredibly diverse country. Over photographs edited from more than 25, images will fill this beautifully printed, large-format book. The photographs will be accompanied by dozens of essays, stories, and poems by contemporary and classical Indian writers. A History spans five millennia in a sweeping narrative that tells the story of the peoples of the subcontinent, from their ancient beginnings in the valley of the Indus to the events in the region today. In charting the evolution of the rich tapestry of cultures, religions, and peoples that comprise the modern nations of Pakistan, India, and Bangladesh, Keay weaves together insights from a variety of scholarly fields to create a rich historical narrative. Wide-ranging and authoritative, India:

Chapter 4 : India - North East tour | Seniors small group tours - Odyssey Travellers

Culture of North India. Culture can be termed as collective achievements by a group of people. It comprises of customs, values, beliefs, life style, heritage and arts (music, painting, dance and handicrafts etc.).

Table showing three distinct methods of rice cultivation. The Ahu and Bao process do not require much care as compared to the Sali kheti. Transplantation is not necessary in these two processes. It can be presumed that these methods are a continuation of primitive cultivation techniques, which neither requires an advanced technology or time for labouring in the fields. Bao dhan rice has the capacity to grow in deep water and thus it is very adaptable to flooding activities and flood plains. Various types of Bao Dhan are found in this area: The Bihu festival celebrated in Assam is mainly connected with the various stages of rice cultivation. The connection of the Bihu festivals with the paddy cultivation may lead us to postulate an early date for this festival, which may have originate with early paddy cultivation. The scant evidence of ceramics during the Neolithic culture of Northeast India can be explained by using ethnographic parallels. Easily available raw materials like bamboo can be used for various purposes such as for making containers to store grains and vegetables. The production of pottery may have been small because the Neolithic people used other materials. Cord-impressed hand made pottery traditions is seen among the present day potter communities of Northeast India. They are still in a very primitive technological stage and make pottery using a very crude technique of moulding and hand-beating methods Singh, The Cord-marked pottery from the archaeological sites of Manipur can not be compared with those of the modern day pottery, except in certain aspects of manufacturing technology. The Nagas make handmade pottery without the use of wheel. Until recently, the wheel thrown pottery was unknown to the Khasi people of Meghalaya. Pottery today is used for various purposes such as storing, cooking and making rice beer by modern communities. The study of this handmade simple pottery among these communities can reveal behavioural aspects of the Neolithic culture. Site Preservation The occurrence of the Neolithic tools on the surface of the present shifting cultivation fields in the regions of Northeast India, especially in the Garo hills JAR , indicates the site formation process and the possible use of the associated tools. Generally, as the term indicates shifting cultivation refers to a constant shifting of the fields every couple of years. The tools are left in the fields after being used during the cultivation process and the fields then undergo several natural and cultural disturbances. Historical as well as situational records have revealed that the surface of the excavated site of Parsi-Parlo in Arunachal Pradesh has suffered slash and burn cultivation at least twice since its ancient use. The predominant use of the Neolithic axes in the primitive agricultural system of Northeast India can be presumed as the site of Rangru Abri JAR in Garo hills yielded over stone tools and a large number of potsherds during a partial search of the cliff and the slopes. The artifacts collected at the sites consisted of Neolithic stone axes and adzes, grinding stones and pottery, all found on the surface of hill tops which were cleared for shifting cultivation. These were apparently exposed due to erosion of the soil. Thus, the formation process of the Neolithic site of Northeast India have undergone different kinds of disturbance activities, particularly, the cultural disturbance process. Presumably, the rice cultivated at the early Neolithic sites in the middle Yangtze was grown in wet swampy fields, close to lakes and river banks Bellwood, As we know, today rice cultivation is mainly done in these kinds of areas in the Brahmaputra and Barak valley and its tributaries, which are very fertile and suitable for agriculture. Though we do not have much evidence for the Neolithic activity from the low land fields of river banks, it is not impossible that these areas were inhabited by the Neolithic communities. The artifacts include twenty two grinding stones, four querns, and six mullers with the Neolithic celts made of the locally available raw material which definitely indicates food processing techniques. These objects were probably used for grinding food grains during the Neolithic period as similar equipments are still used by the people of Northeast India. Though excavation has not revealed any organic remains of plants, we cannot ignore the fact that the early inhabitants of this site were involved in some kind of cultivation, most likely rice. Looking at the landscape around the periphery of the site and taking into account various other physiographic features, it can easily be surmised that the inhabitants were practicing the primitive form of agriculture i. The present Karbi population

in the area still practices shifting cultivation. Stone axe or the shouldered celts found at the site in the Neolithic strata resemble the present day iron axes being used by the Karbis of the area. Such continuation is also observed in other important sites of the region, such as the Garo Hills, and Sarutaru, which lead us to the conclusion that the Neolithic people of the region were practicing a kind of primitive agriculture not necessarily identical to the present day shifting cultivation. Looking at the material similarities in a behavioural perspective, we can definitely state that the present day tribal population of the region inherited aspects of the early farming communities. Therefore, a corroboration of the archaeological data with the ethnographic analogy can give us solid base for the understanding of the various adaptation strategies and man-land relationships. We have yet to discover the evidence of rice agriculture in the lowland area hence we cannot make any strong inference about the low land valley cultivation. On the basis of circumstantial evidence such as migration, linguistic features, and archaeological evidence of stone tools and pottery, we can presume that early agriculture in the low-land areas were also present in Northeast India. Concluding Remarks Due to the strategic geographical location of Northeast India which connects the East and the South Asian regions, cultural affinities can be observed in the material cultural objects since prehistoric times. These cultural affinities during the Neolithic period in Northeast India are basically based on the celt making tradition, Cord-impressed pottery, and rice cultivation. These are the characteristic features of the Neolithic culture which connects Northeast India with Chinese Neolithic and Southeast Asian Neolithic cultures. Also, we find some similarities of these features with the Neolithic cultures of Eastern and Central India to some extent. The strong influence of the Neolithic culture of China and Southeast Asia is one of the prominent factors in the origin and development of the Neolithic culture of Northeast India, especially for the origin of pottery and agriculture. Though we are in want of absolute dates for the origin of pottery and agriculture in this region, we can presume that the cultural elements possibly entered Northeast India from the Neolithic cultures of China and Southeast Asia. This presumption is based on three aspects; the migration of people, linguistic relationships, and archaeological affinity. The time period of the migration of the Tibeto-Burman and Austro-Asiatic language families of Northeast India is not known, but on the basis of the archaeological affinity, it can be correlated to the expansion of the culture and migration of the people of China and Southeast Asia during the Neolithic period. So, it is quite likely that the pottery tradition comes from these areas in the form of acculturation, assimilation or diffusion. Without the presence of absolute dates on the pottery of Northeast India, it will merely be a conjecture to provide a date of origin. However, we can definitely cite the influence of the Neolithic cultures of East Asia and Southeast Asia as to the origin of pottery in Northeast India. The shouldered celts of all varieties, miniature quadrangular celts, and perforated celts of Northeast India again relate its antiquity with the East Asian and Southeast Asian countries. The lesser known Neolithic culture of Northeast India was probably influenced by prominent Neolithic cultures of surrounding regions. Rice cultivation is one of the main characteristic features of East Asian and Southeast Asian Neolithic cultures. The most recent theories on the origins of rice cultivation based on archaeological data, indicate that it originated in East Asia particularly in the Yangtze basin of China. In the Ganga valley of India, the earliest date for rice cultivation has been cited at around 8,000 years B.P. Hence if we presume that origin of rice cultivation in Ganga valley was due to the cultural influence of Yangtze basin, we can predict a date for the origin of rice in Northeast India as it lies between China and the Ganga valley. Another possibility is the indigenous origin of rice cultivation in the Ganga valley which is a zone of greater Eastern India including Northeast India. We can not ignore the possibility that rice cultivation may have originated in this particular region only because of the lack of evidence of rice in northeast India, as most parts of the river valleys have thick alluvium deposits which thereby prevent archaeological exploration at great depths. The Neolithic sites discovered so far are mainly located near areas of high elevation where shifting cultivation is practiced even today by present day inhabitants and it is likely that the Neolithic people preferred to locate their settlements near land that was away from the natural flood calamity of the big rivers like the Brahmaputra and its tributaries and where agriculture was possible. The linguistic similarity between northeast India and East Asia and Southeast Asia reveals an interesting possibility as to the migration of the Austro-Asiatic and Tibeto-Burman language families into Northeast India during the Neolithic time. This indicates strong connections between East Asian

and Southeast Asian Neolithic cultures with their counterparts in Northeast India. The expansion and multiplication of the rice farming communities of these nearby east Asian regions ultimately introduced rice cultivation into Northeast India. Though, we have no adequate data for the correlation of rice agriculture with the two early inhabitant linguistic groups: Austro-Asiatic and Tibeto-Burman, still, on the basis of circumstantial evidence, it can be inferred that these two groups of people might be responsible for the introduction of rice in Northeast India. On the basis of the vast amount of Tibeto-Burman language groups presently inhabiting Northeast India, that outnumber the Austro-Asiatic group; it is more probable to correlate the former with the early farming communities of the region. Thus, extensive scientific multi-disciplinary surveys are needed in order to put forth concrete evidences regarding the Neolithic culture of this region. The cultural process should be highlighted in relation to the environment and the ecological background, to which the Neolithic people have adapted their life style. This modest attempt would not have been possible without the support, guidance and encouragement extended to me by various people at various stages. I am ever grateful to my guide Prof. Shinde, of Deccan College, who took keen interest in my work, and provided me with valuable advice and constant guidance. I would like to thank Dr. Medhi of Gauhati University for his active guidance and constant care during the preparation of Master dissertation. I wish to thank Dr. Sheila Mishra of Deccan College, and Prof. Robert Sala and Dr. Xose Pedro Rodriguez Alvarez of Rovira i virgili University, Spain for reviewing an earlier version of this manuscript. I am grateful to my friend from Canada Miss Helen Adamson for her kind help in correcting very meticulously the language. Finally, I would like to thank to all my family members and fellow friends for their moral support and constant care of me at every level.

International Research Center for Japanese Studies. A study on Prehistory and Ethnoarchaeology of Kamla Valley. Directorate of Research, Government of Arunachal Pradesh. Government of Assam, Banaria Dhan In Assamese , Prantik. The Origins of Agricultural Societies. Conservation in Assam, Annual report of A. Prehistory and Protohistory of Eastern India. Excavations at Spirit Cave, North Thailand: Some Interim Interpretations, Asian Perspectives London and New York: The Prehistory of Tropical Agriculture: Models in Prehistory Quaternary History of the Garo Hills, Meghalaya. The Garo and Their Material Culture: Mango through Millennia, Asian Agri-History 5 1: South and Southeast Asia, In Archaeology: Prehistory and Protohistory of India and Pakistan. Shifting Cultivation in India: An Overview, Asian AgriHistory 6 2:

Chapter 5 : Culture of India - Wikipedia

About India Arunachal Pradesh North-East India States of India INDIA CULTURE India Tour Indian tribes BUDGET TRAVEL Travel Ideas Forward The Dree Festival of Arunachal Pradesh is an agricultural festival celebrated by the Apatani tribe of Arunachal Pradesh.

Kanika Tripathi November 8, 5: While the region evinces much interest, various factors, including infrastructure and access often act as a chasm that needs to be bridged. A five-day Festival of the Arts embraced various streams of art, bringing in a distinct and rounded touch to experience the North-East in its entirety. First started in , this year marked the 15th anniversary of the festival, which has grown to become an imperative feature in the cultural life of India. Artists from all eight northeastern states presented traditional dance, music, film, poetry, photography and special cuisine, creating an entire spectrum of art, thereby providing the faraway experience of the North- East in Delhi. A pleasant concept is that there are a large number of spaces where we can experience the North-East. This festival provides an opportunity of getting to know more of the North-East. In collaboration with the North- East Council NEC , Ministry of Development of North-Eastern Region DoNER , the festival showcased the North-Eastern states in a manner which moved away and beyond the conventional representation of the region by focussing on the idea of continuity of traditions and exploring their intersections with the contemporary. Cultural exhibitions A stroll through the festival exhibitions covered the cultures and traditions of the North-East. It was as though one had embarked on a flying carpet to behold the unique beauties of the states. Themed exhibitions saw weavers from across the North-East region who displayed their skill and wonderful creations. Handlooms of the region, which caught the attention of many, were displayed along with the exotic and organic local produce, processed food, multi-cultural and diverse cuisine of the region. Time Past and Time Present exhibited the history of the state, its people, literature, craft tradition and archaeological heritage. On view were archival and contemporary photographs, books, manuscripts, texts and textiles and objects of everyday use. The Monpas and their Mountains was an exhibition of photographs on the Monpas of Arunachal Pradesh and the monastic world of Tawang. Contemporary art by artists from Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura showcased Blurred Perimeters, an exhibition aiming to construe a series of post-studio ideas and post-disciplinary tendencies in the socio-cultural landscape of the region. It advocated against all kinds of inequality to counter the growing culture of hatred and thus unite people across the globe for the sake of humanity. It celebrated the significance and beauty of traditional and contemporary textiles together with designer apparels demonstrated in the spectrum of designs, symbolism, and their functions. Characterized by geometric motifs and intricate weaving techniques, the textiles revealed the brilliance and textile artistry of North-East weavers. Literary diversity This year, the festival included a day devoted to literature, presenting writers and poets from Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram and Nagaland. The literary event was titled These hills we come fromâ€Voices from North-East India, and it focused on the linguistic and literary world of the North- East through talks, readings, presentations, discussions and interactive sessions with authors from the North-East. Oral and the Written Word; and Writing: Alongside were readings and conversations with several authors, linguists and poets. North-East through its Writings was an exhibition of books in English and other languages by writers from all eight northeastern states. Exclusive Performances Depicting the uniqueness of North-East culture and talent were the many performances that were brought on to the stage. The inaugural concert presented by the well-known Shillong Chamber Choir, conducted by Neil Nongkynri, made the audience tap their feet to Bollywood medleys. Mangka broke age-old barriers when she began performing the dying art form, called Moirang Sai, a traditional Manipuri ballad opera particular to the Meitei. To begin with, women were not encouraged to perform Moirang Sai, nor were they allowed to touch a pena, a fiddle-like folk instrument. Ronnie and the Band from Nagaland emphasised on rock-solid but simple melody, instrumentation and groove inspired by jazz, old-school Motown, funk, soul, R and B, with a hint of Bossa nova, all to make the audience call for an encore. Choreographed by Lapdiang A Syiemand and her team, it was an interactive, physical theatre piece

that employed the style of the bouffon and the grotesque in performance. Constructed around stories about identity loss, displacement and violence, and how they are portrayed on social media, the performance centred around the grotesque performative body to raise questions on how the body becomes a mere object. Other highlights included an evening of classical piano and vocals by Nise Meruno from Nagaland; a rock concert by Girish and the Chronicles from Sikkim; and Raas Leela from Manipur. Two very special film festivals were seen on the occasion. A Festival of Films presented some significant voices among a new generation of filmmakers, who are following the footsteps of veterans like Aribam Syam Sharma, Jahnu Barua and the late Bhabendra Nath Saikia, and have made a mark at the international and national level. The films were selected for this retrospective by the filmmaker, and include award-winning features as well as documentary films. This festival brought together nine contemporary feature films from Assam, Meghalaya, Mizoram and Nagaland. Unique cuisine The five-day extravaganza featured exclusive North-East cuisine as an integral part of the festival. It brought in fusion food prepared by two chefs from Nagaland, Joel Basumatari and Imna Longkumer, who partnered to present contemporary cuisine, thus bringing a three-course meal with a creative blend of culinary traditions in a dining excursion. Meitei food is largely influenced by faith or religion. Baankaahi, Assamese traditional food, prepared by Utpala Mukherjee, is a traditional bell metal dish used to serve food to honoured guests. The menu for the IIC festival dinner included not just mainstream Assamese cuisine, but also the diverse cuisine and cooking styles of the various tribal communities of the Bhrmaputra Valley. The rich food culture of Meghalaya, which adorned the table was largely influenced by the natural environment of the hills. Prepared by Nimtho Restaurant, the Sikkimese food carried its organic cuisine tradition. To savour each of their culinary creations is a tribute to nature and tradition. The Naga platter, by chefs Joel Basumatari and Imna Longkumer, incorporated quintessential flavours of Naga cuisine by the use of aromatic herbs, seasonal and indigenous ingredients. An entrancing blend of supper and storytelling, the tour of Naga cuisine by way of an education in culinary traditions, thanks to the chef-storytellers, was a feasting adventure through artisanal Naga food. Travel and tourism Welcoming the onlookers was an array of booths promoting tourism in the states. The whole region is a dream, and not just because there is less honking than the rest of India. The tranquil pace of life is alluring to even the speediest travelers, and precious is the fresh Himalayan air that nips the nose while crossing sky-high mountain passes. Although the northeastern region has tremendous tourism potential, the tourism industry in the area still has miles to go to bring out the best of the states. This is mainly due to lack of infrastructure and attention towards the greater potential of the region as it has been subjected to century-long neglect. Best known for their unique natural beauty with flora and fauna, historical monuments, pilgrim centres, tea gardens and colourful cultural festivals, the states can make one of the finest tourist destinations. With the increasing concern of widening of inter-state disparities and lack of development, it is highly imperative to assess the effects of globalisation on North- East India. Tourism in the states has a vast scope for the generation of income and employment. It has paved the road to untapped cane and bamboo sector in the region. Bamboo and cane significantly occupy the topography, culture and customary practices in this area since time immemorial. CBTC involves its creativity and resource in talent scouting, training, technology sourcing and market linkage to give a new-age thrust to the age-old bamboo sector. Keeping in mind the fast track changes in the global marketplace, contemporising the traditional presentational aesthetics of bamboo end products receives priority by CBTC.

Chapter 6 : North Indian culture - Wikipedia

North east region offers a mixed culture of Hindu, Christianity, Muslim and Buddhism, Buddhist Cultural is occupies an important place and large number of ethnic groups as compare to other religions.

Arts Culture and Traditions of Nagaland Nagaland - Destination Unexplored One of the smallest states of the Indian Union, Nagaland is yet to be explored, as far as tourist destinations are concerned. Nagaland is entirely a remote terrain and the mesmerizing sceneries surrounding it makes Nagaland, a place worth a visit for those adventurous in spirit. Nagaland consists of the former Naga hills districts of Assam and the former Tuensang frontier divisions. Administered earlier by the President, Nagaland was made a state on 1st December. Nagaland consists of seven Administrative Districts, inhabited by 16 major tribes along with other sub-tribes. Each tribe is distinct in character from the other in terms of customs, language and dress. High cheek bones, almond eyes, sparkling teeth and bronzed skin set the Nagas apart. In colourful tribal outfits, with bamboo shields sheathed in bear skin and decorated spears, the Nagas are simple people, almost entirely tribal. There are 16 tribes, each having its own dialect, customs and traditional costumes, with the familiar link being their love for music, dance and pageantry. The social position of a Naga is borne out by the number of bone necklaces he wears. The Nagas belong to the Indo-Mongoloid family. The Chakhesangs were earlier known as Eastern Angamis and are a combination of the Chakri, Khezha and Sangtam sub-tribes. Each tribe has their own languages and cultural features. The population has shown a steady growth. Ap The hill tribes in the areas now known as Nagaland had no common term applicable to the entire race. This proved to be a great unifying force to the tribes now classified as Naga. Nagas are of sub-medium height, the facial index is very low, the nasal index corresponds to a medium nose, the hair is generally straight, the skin is brownish yellow. The eyes significantly do not show Mongolian form. It could broadly be said that they are straight forward people, honest, hardworking, sturdy and with a high standard of integrity. The important thing about the Naga festivals is their composite character. The Naga community as a whole participates in the celebrations of ceremonial functions. There are certain programmes stretching over a specified period, in which all the village folks participate. There are 16 tribes and sub-tribes altogether in Nagaland. All the tribes celebrate the festival in their own distinct way. There are numerous festivals in Nagaland celebrated through out the year with pomp and gaiety followed with rich culture and traditions. Some of the festivals representing rich culture and traditions is celebrated by the Naga people are:

Chapter 7 : IIC Festival of Arts: Experiencing the North-East

The Culture and Traditions of Naga. Ap The hill tribes in the areas now known as Nagaland had no common term applicable to the entire race. The word 'Naga' was given to these hill tribes by the plains people.

Traditional clothing[edit] Man in traditional dress smoking hookah, Rajasthan , India. Women traditionally wear salwar kameez , gagra choli , sari and phiran. Dupatta is worn to complete the outfit. Men traditionally wear kurta , achkan , kameez and sherwani for upper garment, lower garment includes dhoti , churidar , shalwar and Lungi. Pagri is usually worn around the head to complete the outfit, especially in rural areas. In urban centres and as well as rural areas western influence can easily be seen nowadays. Cuisine[edit] Naan is popular form of flatbread eaten in Northern India. Wheat forms the staple diet of North India and is usually served in the form of roti or chapatis along with subzi vegetarian curry dishes. A vegetarian diet is a norm almost everywhere except in Kashmir, however, the non-vegetarian food is also popular. Mughlai cuisine , especially that of Lucknow and Delhi , is known for non-vegetarian dishes with a distinctive aroma, taste and with a different style of cooking. Punjabi food is known for being spicy and tasty. Some of the popular dishes from Punjab includes sarson da saag , dal makhani , choley chickpeas, served with naan or kulcha , kadhi pakora , lassi , etc. Punjabi dhabas can be found all over the region. Rajasthani cuisine is famous for its dishes like daal-baati , churma , etc. A variety of desserts can be found in North India, like halwa sweet pudding , imarti ,[gujia], kheer, petha specially Agra petha , bal mithai from Kumaon , to name but a few. Music and Dance[edit] Main articles: Hindustani classical music or Shastriya Sangeet is the classical music of North India. It is a tradition that originated in Vedic ritual chants and has been evolving since the 12th century. Around the 12th century, Hindustani classical music diverged from what eventually came to be identified as Carnatic classical music. The central notion in both these systems is that of a melodic mode or raga, sung to a rhythmic cycle or tala. The tradition dates back to the ancient Samaveda, lit. These principles were refined in the Natyashastra by Bharata 2nd-3rd century AD and the Dattilam probably 3rd-4th century. The rhythmic organization is based on rhythmic patterns called Taal. The melodic foundations are called ragas. The rich cultural diversity of North India is most clearly shown by the many different folk dance styles found here. Kathak is one of the eight classical dance forms as conferred by Sangeet Natak Akademi. This dance form traces its origins to the nomadic bards of ancient northern India, known as Kathaks, or storytellers. It was quintessential theatre, using instrumental and vocal music along with stylized gestures, to enliven the stories. The splendor and vastness of the architectural heritage of North India can easily be demonstrated by the fact that out of twenty-three cultural world heritage sites in India which have been declared by UNESCO , ten are in North India. Khajuraho temple and Buddhist monuments of Sanchi in Madhya Pradesh finds itself in the list of world heritage sites. A different genre of paintings evolved in North India especially the miniature paintings. Rajput Painting a style of Indian painting that evolved and flourished during the 18th century, in the royal courts of Rajputana. It is the source for the national emblem of India and hints at the richness and grandeur of the ancient Mauryan Empire. The Rampurva Bull capital is one of the best specimens of animal sculpture. Two different schools of art namely the Gandhara and Mathura schools of art evolved which represented the developments in sculptures, stucco, and clay as well as in mural paintings. The distinctive school of art which grew here is called the Gandhara school of art. A large number of the images of the Buddha and the Bodhisattvas were produced. Mathura art, however, reached its peak during the Gupta period AD to The human figure reached its most sublime representation in the Gupta classical phase when divine images, conceived and rendered in human shape, attained a superhuman aspect and manifested great spiritual import. The sculptures were marked by sharp and beautiful features, graceful and slim bodies, with many folds of transparent drapery and a new style of coiffure. Literature[edit] Utka Nayika awaits her lover in the forest. Kangra painting , c. Panini was a grammarian from approximately 5th century BC, his Ashtadhyayi is looked upon as a masterpiece and as a study in brevity and completeness. From the 19th century onwards Khadiboli became the general Hindu language; Khadiboli with heavily Sanskritized vocabulary or Sahityik Hindi Literary Hindi was popularized by the writings of Swami Dayananda Saraswati , Bhartendu Harishchandra

and others. Jammu and Kashmir is the only state in India with a majority Muslim population while Punjab is the only state with a majority Sikh population. Hinduism, Islam, and Sikhism are the dominant religions in North India. Other religions practiced by various ethnic communities include Jainism and Buddhism.

Chapter 8 : The extraordinary art of weaving of the Singpho tribe of north-east India - Go UNESCO

Language, religion, food and the arts are just some of the various aspects of Indian culture. Here is a brief overview of the culture of India. Colorful reliefs of Hindu gods adorn a temple at.

This is indicative of the dressing of different communities in modern times too. Every village house hold has its own indigenous weaving style. The Singpoe Women donning a modern version of the traditional attire Photo Courtesy: Elegant ethnic handlooms of the Singpho community are known for their striking designs coupled with application of many traditional organic materials for producing colours. Literally, the word Singpho means man. Singpho language shares a degree of affinity with Tibetan language as well. Interestingly, it also serves as lingua franca among Kachins comprising Zi, Lisaw, Maru, and Lung tribes. The Singpoe men and women participating in a dance ritual Photo Courtesy: At present in Assam, they are mostly concentrated in Margherita sub division of Tinsukia district and in Arunachal Pradesh at Changlong and Lohit district. Leaving deep traces in history of Assam, Singphoes have had a historic role in pioneering tea cultivation in Assam during the British reign. Each tribe has their own, matchless, and magnificent pattern of designs. Considering wide usage of home-made traditional clothes, textile traditions is construed to be historically essential household industry producing a number of products in tribal society of north east India. The very existence of weaving at home since time immemorial is lifeline of Singpho society. Here the principal role is played by women engaging its female populace within their community into weaving. Every Singpho woman is a skilled weaver possessing a strong sense of design. Within a household, special attention is given to a girl child in order to hone her skills in the art of weaving by the time she attains adulthood. So much so that, it is customary to offer a weaving set in Singpho marriage practices. The women weavers have commendable intelligence and skills that include amalgamating different colors and crafting intricate designs. Traditionally, they have a very unique and natural process of colour making to colorize threads used for weaving which is completely environment friendly. For that, they use to extract colours from naturally available materials like plants, seeds and barks etc through a specific process as mentioned below: The different sources of colour extraction: Violet colour The handlooms and handicrafts are integral to their existence. There are all sorts of costumes that a Singpho tribe member in a lifetime " and every outfit is hand-woven. The garb worn by the Singpho tribe is very traditional, yet stylish. The Singpho women wear the khakhokhring. They wear a lower garment called as Bukang. They also wear the Nunguat which is tied above the chest. The belt called as Singket is used. They also wear a special dress adorned with silver pieces called as Kumphong Plong. In the Singpho society, one can determine the marital status of women based on their outfit. The lower garment Bukang worn by women in the community Photo Courtesy: Singpho men wear a black jacket and Bap a cloth wrapped from waist down. A bapa is made of basically black and green threads. Another worth mentioning important ethnic attire of Singpho tribe is a traditional turban called the fumbum wore by both men and women. These colorful traditional dresses represent strong creative nous of Singpho women. Their intricate fabric and designs are descriptive of Singpho beliefs and folklore. These vivid designs made using natural colors bear different geometrical patterns and shapes. In an unfortunate event such as a death of a tribe member, the community pays its homage to the dead by offering a special cloth woven separately called Mizip Omba.

Chapter 9 : Textile Traditions in India: North Eastern Region – Google Arts & Culture

A country as diverse as India is symbolized by the plurality of its culture. India has one of the world's largest collections of songs, music, dance, theatre, folk traditions, performing arts, rites and rituals, paintings and writings that are known, as the 'Intangible Cultural Heritage' (ICH) of humanity.

Each ethnic group has its own designs and colour combination. Different motifs and designs of textiles have relationship with the rituals and religious life of the people of North-Eastern India. Indigenous Textile Cultures North-east India occupies a unique and important place in the indigenous textile culture of India. The people of the hilly areas and the valley areas of North-east India display heterogeneity in terms of varied eco-cultural and ethno-linguistic characteristics though all of them generally belong to the same Mongoloid ethnic group. However, each ethnic group has its own distinct, dynamic set of traditions, mythology, history and social structure. Textiles and dresses are probably dominantly identifiable cultural aspects which show the resemblances as well as the differences among the ethnic groups that produced and used by them. Traditional dress of an ethnic group plays a major role in showcasing the ethnic identity. Different motifs and designs of textiles have relationship with the rituals and religious life of the people of North-east India. The method of weaving also vary according to region and ethnic groups. The materials used for textiles has a varied range - cotton, wool, Endi, Muga and orchid skin, animal hair are used by different ethnic group.

Wrapper It is a piece of Endi cloth having red and white stripes. Fringes are present at both ends. **Coat** It is a sleeveless, cotton coat having off-white and maroon vertical stripes. Woven designs are present, just below the neck and on the lower end of both sides. Long cotton fringes are present at lower end. **Moona Bag** It is a cotton bag, rectangular in shape. It is decorated with thick woven designs. The strap is made of plaited cotton thread. The cotton thread are multi coloured- yellow, black, brown and green. It has woven designed borders. The designs are made with red, orange and white cotton thread. Two pieces of cloth are stitched together to get the required length of the cloth. It is used by the Meiti women. **Headdress** It is a headdress, made of white coloured cotton cloth. The headdress is decorated with two pieces of long, white coloured cotton cloth, provided with red coloured ornamental designs, in the front of the headdress. At the front of the headdress a floral motif is present, which is decorated with red and green coloured beads. At the back of the headdress jori ribbons are present. Two knitted yellow coloured pieces are hanging from the headdress for extra decoration. It is used by the Meiti ethnic group. It is used as waist band by the Bodo ethnic group. Plaited stripes, floral designs as well as human and animal motif are woven with yellow, black and white cotton thread on the ends. Fringes of cotton thread having yellow and black cotton balls, alternately hung from the ends. It is used by the Bodo and Cachari ethnic group. Temple designs in brown are present above the brown borders. Two ends have red and blue stripes and a few geometric designs. It is used as scarf. It is used by the Sankhor Cachari ethnic group. Two ends of the cloth are decorated with woven designs, made by red, yellow and white cotton thread. The designs are made in rows. Floral and animal motifs as well as human figures are woven. Fringes of cotton thread are present at two ends. **Cloth** It is a long piece of cotton cloth having narrow width. The cloth has yellow stripes on red base on one half of it. The remaining part has red stripes on yellow base and plain red border. Woven designs, made by green and yellow cotton thread are present at the ends. Geometric designs are present. Fringes of cotton are present at the ends. It is used by the Mishing women. **Jang Jenatuan Open Drape Cloth** It is a piece of black cotton cloth, decorated with woven designed bands at regular interval. Geometric designs are woven with white and red cotton thread on black base. It is used by the Kuki ethnic group. It has brown coloured borders. The body has white and brown stripes at regular interval. Woven geometric designs with white and brown thread are present at both ends. It is used by the Kuki priest. The skirt is off-white in colour. The body of the skirt is decorated with red, black and white coloured lines. Red and black triangular designs are present in between the lines. It is used by the men of Kabui Naga ethnic group. **Sporans Sash** It is a black cotton band having red coloured geometric designs, woven on the outer surface of it. Fringes of cotton thread are present at two ends of the band for tying it. It is used by the Angami Naga men. **Kilt Apron** It is a piece of almost rectangular black cotton cloth, decorated with cowrie shells. Twenty vertically placed thickly stitched

rows of cowrie shells are present at two places i. Three horizontal rows of cowrie shells and again fifteen vertical lines of cowrie shells are stitched on the cloth. A piece of bamboo is inserted at one end of the cloth. It is used by the Naga men. The white cloth has painted human figures. A few stripes of brown colour are stitched at regular interval on the black base. It is worn by the Naga warriors. The cloth is decorated with square shaped woven designs in red colour at regular interval. It is used by the Sangtam Naga warriors.

Head Dress It is a narrow piece of black cotton cloth. One end of the cloth is woven with red coloured thread and decorated with cowrie shells. The other end is stitched to form a small pocket. The cowrie shells are stitched in a circle and six long and two short rows of shells flanked from the circle. It is used by the Sema Naga.

Shawl It is a black coloured shawl, which is made of cotton. The shawl is decorated with blue coloured lineal embroidery designs and red squares. Each end of the shawl has red, yellow and black coloured thin border and has a number of cotton tassels or fringes. It is used by the Sema Naga ethnic group.

Wrapper It is a black coloured cotton wrapper with two broad red coloured woollen bands. Cotton and woollen fringes are present at the ends. A white band is present at the middle which is painted with star marks and animal and human figures. It is used by the Konyak Naga warriors.

Skirt It is a red coloured traditional skirt. The skirt is woven with multi coloured cotton thread. The colour of the skirt is red. The both ends of the skirt have only two cotton tassels which are attached at the sides of the skirt. It is used by the Lower Konyak Naga ethnic group.

Thotsepfhe White Shawl It is a cotton shawl, white in colour. The shawl has black embroidered designs at one of its end. The embroidered wavy designs present on the body of shawl and these are kept within a squarish box. Four pieces of cloth are stitched together to get the required length of the Shawl. It is used by the Angami Naga ethnic group.

Skirt It is a black coloured skirt. A blue coloured band is present at the middle. The skirt is decorated with multi coloured designed lines at regular interval. The skirt has green and red coloured lines at the borders.