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DAKSHIN KAMRUP COLLEGE

2023

# Creative Curve

ANNUAL E-MAGAZINE BY THE DEPARTMENT OF ENGLISH,  
DAKSHIN KAMRUP COLLEGE, MIRZA

2nd Issue

The first  
bomb, the  
first explosion,  
burst in our hearts.

"The same attributes  
that had made him  
the boy terrified... were  
keeping him alive in the  
greatest struggle of his  
life."



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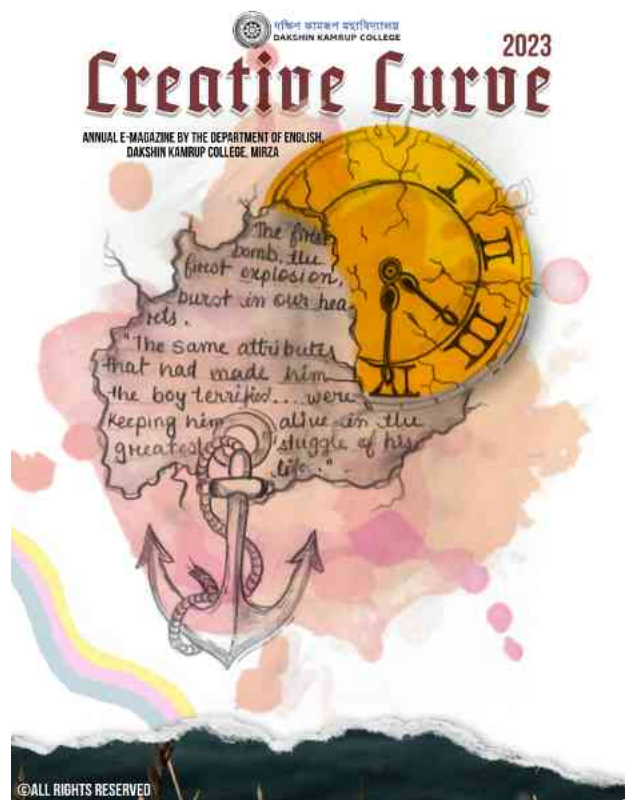
Medhi (6th semester)

# CREATIVE CURVE 2023

SECOND ISSUE

ENGLISH STUDY FORUM,  
DAKSHIN KAMRUP COLLEGE, MIRZA

CREATIVE CURVE : AN ANNUAL  
MAGAZINE OF THE ENGLISH STUDY  
FORUM OF THE DEPARTMENT OF  
ENGLISH,  
DAKSHIN KAMRUP COLLEGE, MIRZA.



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# *From the Convener's Desk*



*Dr. Filmil Bora*

Hod, English cum Convener, English Study Forum  
Dakshin Kamrup College, Mirza

It gives me immense pleasure to write this column for the 2nd issue of Creative Curve - a departmental endeavor to showcase the creative talents of the Honours Course students of the department. I congratulate the all the budding writers and artists for coming up with such beautiful and innovative concepts. From this year onwards Creative Curve has touched another height - it has been upgraded to be an E-magazine keeping in pace with the demands of the changing times.

The 2nd issue focuses on an array of interesting and academic discourses as evident in the content list. Three best seminar papers of 6th Semester students of the department are incorporated in this issue. I congratulate Chandana Das, Assistant Professor for carrying out her responsibilities as the editor. I also offer my gratitude to each and every member of the editorial board and all the faculty members of the department for trying their best to maintain the standard of the E-magazine.

C R E A T I V E   C U R V E



# *From the Editor's Desk*



*Chandana Das*

Assistant Professor, Department of English  
Dakshin Kamrup College, Mirza

Creative Curve, the annual magazine of the Department of English which was issued first in 2022, features the literary endeavours of the students of English Honours Course. It provides an outlet to the students to engage in different forms of writing, in addition to sketching, painting and graphic/layout designing. The name of the magazine, suggestive of creativity and innovation in multiple levels, was coined by the students themselves during the process of the blossoming of the first issue.

This second issue of the magazine is the outcome of the efforts of a lot of students from the ongoing semesters. The write-ups here include articles and essays, poems, a short story, reports and seminar papers collected by the students of the editorial board from their respective semester batches. These were selected by the faculty members of the department after thorough scrutiny which then underwent rigorous editing. The magazine is in the electronic format this year and as such emphasis was also laid on the layout and designing aspect which would make it an eye catcher. In this regard too, due acknowledgement goes to the students, especially Nilakshi Kumari of 4th Semester and Riya Das of 6th Semester for their attractive cover designs. Special acknowledgement goes to Nayanmoni Das of 6th Semester, for handling the graphic and designing aspect of the e-magazine.

The e-magazine also proudly lists the Honours Course students who secured first class from the batch 2019-2022. It also lists the achievements of the departmental students of different semesters in the Annual College Week 2023. Photos of different departmental activities of the year 2022-2023 are also added to provide the readers some glimpses of various co-curricular activities undertaken by the teachers and students that enhance the academic atmosphere of the department.

Editing this magazine with such a wide-ranging variety of write-ups was quite a demanding task and I am very grateful to Dr. Jilmil Bora, HoD and Convener, English Study Forum for entrusting this responsibility on me. I also thank her for her inputs and guidance throughout the editing process. I hope that the magazine will strike a chord with the students so that they continue their zeal towards it and give free reins to their creative potential in future too.

C R E A T I V E   C U R V E



# MY POSTHUMOUS VOYAGE : A JOURNEY TO THE AFTERLIFE AND BEYOND

- NAYANMONI DAS , 6TH SEMESTER.

As a child, I used to contemplate the sensation of ceasing to exist. I often pondered what would become of me if I passed away and whether I would experience any sensation as my body was reduced to ashes. I was curious to know if anyone had felt similarly, but realized that those who had already experienced it were no longer present to share their experience. Thus, I resorted to imagining my own death and envisioning an "afterlife" through my dreams. The afterlife was unlike anything that had been described to me.

In my dream, I had already passed away, and my body had been cremated, leaving behind grieving loved ones. My soul, a translucent figure that remained unseen by others, was left to wander aimlessly without any direction. Suddenly, I was transported to the place that you might call the "Afterlife." It was both dark and beautiful, an overwhelming and mesmerizing transparent circle that opened up to a crystal clear body of water where people roamed freely without any clothing. The individuals who appeared to be in charge of this place were not what I had expected them to be. While they resembled humans, they emanated a different energy.

Initially, I was taken aback and filled with fear upon witnessing something entirely foreign to my earthly experience. These entities, although bearing a resemblance to humans, were neither extraterrestrial nor human in nature. My anxiety stemmed from the unknown fate that awaited me in their presence. Despite feeling a sense of longing for my family, I was captivated by their beauty and found myself unable to shed any tears. Strangely enough, I felt an instant sense of kinship with these beings, surpassing even the bond I had shared with my own parents.



In a way I became drawn to them and found myself deeply attached to their company, forgetting all else.

Upon arrival, they held my head and wiped all memories of my loved ones, presenting me with a choice between a new life or knowledge of the universe. I opted for the latter, as I was not keen on undergoing the suffering of a new birth that could last for 40 years or more.

I inquired whether it would be possible to meet the magnificent being responsible for the creation of myself and the entire universe. However, they refused my request, indicating that I need to spend a considerable amount of time in my current state before becoming worthy of encountering the wondrous creator of this stunning and enigmatic entity known as the Universe.

I learned that the creator of the universe dwells beyond this realm. While the other deceased individuals around me were preoccupied with gathering knowledge, lamenting their sins, and hoping for another chance at life, I, a mere child, was granted the rare opportunity to uncover the mysteries that even after millions of years -

C R E A T I V E C U R V E

humankind on earth would never be able to comprehend.

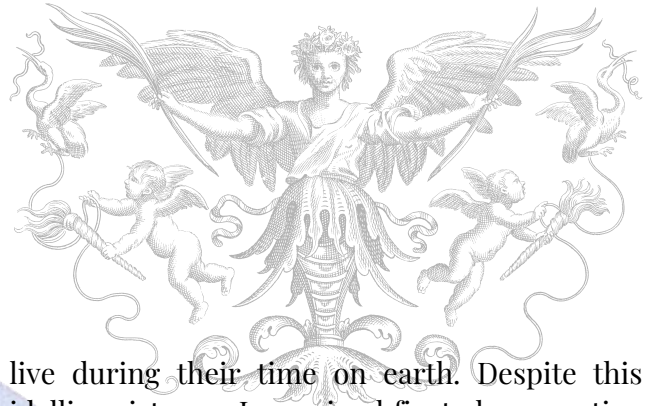
Through the eyes of these beings, I was privy to a comprehensive understanding of the genesis and ultimate demise of the entire universe.

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An elderly entity took me under their wing and began explaining from the beginning how our creators came up with the concept of the universe and how they masterfully executed their plan. However, I was warned never to share this knowledge with anyone, lest my soul become lost forever in the void. The thought of being stranded alone in the void was truly terrifying, particularly when I heard the anguished screams of those who were trapped below the afterlife realm.

Moreover, one of the beings imparted to me that humans are the Creator's most remarkable creation, but also share a fundamental similarity to the Creator, which has resulted in the human race ceaseless creation of various emotional, physical, verbal and mechanical constructs that will ultimately lead to their own demise.

After spending several months in the afterlife, I was granted a promotion to reside in heaven's paradise alongside other souls who never had the chance to truly -



live during their time on earth. Despite this idyllic existence, I remained fixated on meeting the creator, the almighty, even though I knew deep down that I wasn't quite prepared to face the ultimate truth of everything. Through my newfound knowledge I discovered that the universe was formed by an explosion, but it was the creator who provided it with shape and function from above. This revelation prompted a nagging question in my mind - who created the "creator"? Upon asking the question, a few of these entities directed a menacing and alarming gaze in my direction, instilling a sense of fear within me.

The elderly entity patiently explained that nobody truly knows the answer to that age-old question, as it remains one of the greatest mysteries of all time. However, he did point out that everything that exists must have a creator, including the "creator" himself. This led to an endless cycle of creation, with each successive creator responsible for the one who came before them. Ultimately, he emphasized that there are some things that are simply meant to remain unknown.

Following the realization, an exceedingly radiant apparition materialized before me, and it spoke in a commanding tone, beckoning me to follow. Entranced by its awe-inspiring presence, the world around me came to a standstill. The effulgent figure, seemingly imbued with a profound mystique, exuded an aura of tranquil serenity, evoking a profound sense of inner peace. Lost in a trance, the figure uttered, "You have returned, my child." This, my dear companion, was the progenitor of our existence.

# THE IMPACT OF GENDER STEREOTYPES ON MEN: BREAKING FREE FROM EXPECTATIONS

- BHASKARJYOTI KALITA . 6TH SEMESTER

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Gender stereotypes are preconceived notions that are placed on individuals based on their gender. These stereotypes have existed for centuries, and they are pervasive in almost all cultures. Gender stereotypes have been used to define roles and behaviors for both men and women. While many people tend to associate gender stereotypes with women, it is important to note that men also suffer from gender stereotypes. In this essay, gender stereotypes and how men are suffering from them will be discussed. Moreover, the different types of gender stereotypes that men face, how these stereotypes impact their lives, and what can be done to combat them will be explored.

Types of Gender Stereotypes that Men Face:

**Masculinity Stereotype:**

The most prevalent stereotype that men face is the masculinity stereotype. Men are expected to be strong, tough, and unemotional. This stereotype creates pressure on men to act in ways that are often contrary to their true nature. Men are taught to suppress their emotions, which can lead to feelings of isolation and loneliness.

**Breadwinner Stereotype:**

Another gender stereotype that men face is the breadwinner stereotype. Men are expected to be the primary providers for their families. This stereotype creates pressure on men to pursue high paying careers, even if they are not passionate about their work. Men who are unable to meet this expectation may feel like they have failed as providers, which can lead to feelings of shame and inadequacy.

**Dominant Stereotype:**

Men are also stereotyped as being dominant and in control. This stereotype is reinforced through media and popular culture, where men are often portrayed as powerful and dominant figures. Men who do not conform to this stereotype may be viewed as weak or less masculine.

Impact of Gender Stereotypes on Men:

**Mental Health:**

Gender stereotypes can have a significant impact on men's mental health. Men who feel pressured to conform to traditional masculine norms may experience higher levels of stress, anxiety, and depression. This is because they are constantly trying to meet the expectations placed on them, which can be overwhelming.

**Relationship Issues:**

Men who feel pressure to conform to gender stereotypes may also struggle with relationship issues. They may find it difficult to express their emotions and connect with their partners on an emotional level. This can lead to feelings of loneliness and isolation, which can negatively impact their relationships.

**Career Choices:**

Gender stereotypes can also impact men's career choices. Men who feel pressurized to conform to the breadwinner stereotype may choose high-paying careers over careers that they are truly passionate about. This can lead to feelings of dissatisfaction and a lack of fulfillment in their work.

How to Combat Gender Stereotypes:

**Education:**

One of the most effective ways to combat gender stereotypes is through education. Educating people about the harmful effects of gender stereotypes can help to break down the stereotypes and create a more inclusive society.

**Positive Role Models:**

Positive role models can also help combat gender stereotypes. Men who break free from traditional gender roles and stereotypes can serve as role models for others. These role models can help to show that it is possible to be a man who is emotional, caring and nurturing.

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### Challenging Stereotypes:

Challenging gender stereotypes is another way to combat them. When we challenge gender stereotypes, we are breaking down the expectations that are placed on men and women. This can help to create a more inclusive society that values people for who they are, rather than for their gender.

### Conclusion:

To sum up, gender stereotypes are widespread in almost all societies and can have a significant influence on the lives of men. Men confront various gender stereotypes, such as the expectations of being strong, the primary breadwinners, and dominant figures. These stereotypes can negatively impact men's mental health, relationships, and professional choices. To counter gender stereotypes, effective strategies such as education, positive role models, and challenging gender stereotypes are essential to creating a more comprehensive and inclusive society. It is crucial to recognize that gender stereotypes harm both men and women and that breaking free from these stereotypes can be beneficial for everyone. By challenging gender stereotypes and promoting inclusivity, men can live more fulfilling and happier lives that align with their genuine selves.



# THE SALIENCE OF THE BHAGAVAD GITA

- BITOPAN KALITA . 6TH SEMESTER



The Bhagavad Gita is a 700-verse Hindu scripture, which is part of the ancient Indian epic Mahabharata. It is one of the most revered and influential texts in Hinduism, and its teachings have had a profound impact on Indian society and culture. The Bhagavad Gita has been translated into numerous languages and has been studied and practiced by millions of people around the world. In this essay, the significance of the Bhagavad Gita and why everyone should read it will be discussed.

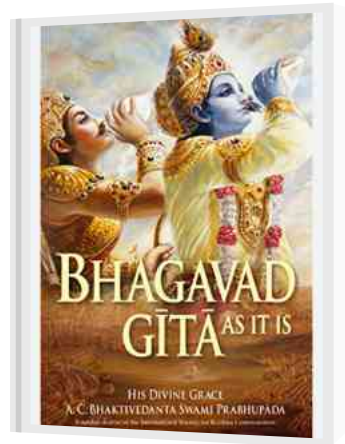
## Historical Background :

The Bhagavad Gita is believed to have been written between the 5th and 2nd centuries BCE, during a period of great intellectual and spiritual ferment in ancient India. The text is set in the midst of a great war between the Kauravas and the Pandavas, and it consists of a dialogue between the warrior Arjuna and his charioteer Krishna. Arjuna is hesitant to fight because he is afraid of killing his own kinsmen, but Krishna teaches him the principles of dharma, or righteous action, and urges him to fulfill his duty as a warrior. The teachings of the Bhagavad Gita are not limited to the context of the war. They offer a comprehensive and timeless philosophy of life, which have been the subject of interpretation and commentary by countless scholars and practitioners over the centuries.

## The Significance :

The Bhagavad Gita is significant for many reasons. Firstly, it presents a holistic view of life that integrates different aspects of human experience such as action, knowledge, devotion, and meditation. It does not advocate any particular path or belief system but recognizes the diversity of human temperament and suggests that each individual can find their own path to spiritual growth and liberation.

Secondly, the Bhagavad Gita teaches that the ultimate reality is a transcendent and immanent consciousness that pervades all existence. This consciousness is called Brahman, and it is identified with the divine essence of the universe.



The Bhagavad Gita teaches that the goal of human life is to realize this ultimate reality and to attain a state of liberation from the cycle of birth and death.

## Why Everyone Should Read the Bhagavad Gita ?

The Bhagavad Gita is a text that is relevant and valuable for people of all ages and backgrounds. Here are some reasons why everyone should read it-

It offers a holistic perspective on life. The Bhagavad Gita presents a comprehensive view of life that integrates different aspects of human experience. It teaches that the pursuit of knowledge, action, devotion, and meditation can lead to spiritual growth and fulfillment.

It provides a path to liberation: The Bhagavad Gita teaches that the ultimate goal of human life is to attain liberation from the cycle of birth and death. It provides a roadmap for achieving this goal through selfless action, spiritual knowledge, and devotion.

It promotes ethical and moral conduct :

The Bhagavad Gita emphasizes the importance of ethical and moral conduct in all aspects of life. It teaches that one should act with compassion, non-violence, and respect for all living beings. These teachings are applicable to all individuals, regardless of their cultural or religious background, and can help promote a more just and peaceful society.

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It encourages self-reflection and introspection :

The Bhagavad Gita encourages individuals to reflect on their own nature and purpose in life. It teaches that self-knowledge is the key to spiritual growth and liberation. By examining their own thoughts, feelings, and actions, individuals can gain a deeper understanding of themselves and the world around them.

Conclusion :

To summarize, the Bhagavad Gita is a timeless and inclusive text that provides a comprehensive and all-encompassing life philosophy. Its teachings are relevant and valuable to people from diverse backgrounds and age groups. By reading and comprehending the Bhagavad Gita, individuals can attain an enhanced understanding of themselves, their surroundings, and the ultimate reality that is omnipresent. The Bhagavad Gita advocates for moral and ethical behavior, engenders a sense of unity and interconnectedness, and illuminates the way to spiritual growth and emancipation. Therefore, it is imperative for everyone to read the Bhagavad Gita and contemplate its teachings to gain a more profound appreciation of the multifariousness and profundity of human existence.



# INDIA'S EDUCATION IN 21ST CENTURY

- RIYANSU GOUTAM, 6TH SEMESTER



India is a country that can boast of its rich cultural heritage and a population of over 1.3 billion people which is its potential human resource. In the 21st century, India is rapidly changing and developing in various sectors, and education is no exception. Education is the key to unlock the potential of individuals and the nation as a whole. India has made significant strides in the education sector in the 21st century, but there is still a long way to go. This essay will discuss the challenges and opportunities in India's education sector in the 21st century.

- CHALLENGES IN INDIA'S EDUCATION SECTOR:

India has one of the largest education systems in the world, with over 1.5 million schools and more than 36000 higher education institutions. Despite the large numbers, India's education system faces several challenges. One of the major challenges is access to education. While the government has taken several measures to ensure education for all, there are still many children who do not have access to quality education. Many children drop out of school due to poverty, lack of infrastructure, and other socio-economic factors. According to a UNESCO report, India has the highest number of children out of school in the world, with more than 10 million children not attending school.

Another major challenge is the quality of education. While the number of schools and higher education institutions has increased, the quality of education has not improved at the same pace. Many schools lack basic infrastructure such as classrooms, toilets, and clean drinking water.

The quality of teaching is also a concern, with many teachers lacking the necessary qualifications and skills. This has resulted in a large number of children graduating from schools without the necessary skills to pursue higher education or enter the workforce.

Another challenge is the digital divide. While the world is moving towards digitalization, many children in India still do not have access to digital devices or the internet. The COVID-19 pandemic has highlighted this issue, with many children unable to attend online classes due to the lack of digital infrastructure.

- OPPORTUNITIES IN INDIA'S EDUCATION SECTOR:

Despite the challenges, there are several opportunities in India's education sector. The government has taken several measures to improve access to education, such as the Right to Education Act, which guarantees free and compulsory education for all children between the ages of 6 and 14 years. The government has also launched several schemes such as Sarva Shiksha Abhiyan, Rashtriya Madhyamik Shiksha Abhiyan, and Samagra Shiksha Abhiyan, aimed at improving the quality of education and infrastructure in schools.

Another opportunity is the rise of digital education. With the COVID-19 pandemic, many schools and higher education institutions have shifted to online classes, creating new opportunities for students in remote areas to access education.

The government has also launched several digital education initiatives such as SWAYAM, which offers online courses and degrees from recognized universities, and ePathshala, which provides e-books and digital resources for students. Another opportunity is the increasing focus on vocational education. The government has launched several schemes such as Skill India, Pradhan Mantri Kaushal Vikas Yojana, and National Apprenticeship Promotion Scheme, aimed at providing vocational education and training to students. This will enable students to acquire skills that are in demand in the job market and increase their employability.

• CONCLUSION:

India's education sector has made significant progress in the 21st century, but there is still a long way to go. The challenges of access, quality, and digital divide need to be addressed to ensure that every child in India has access to quality education. However, there are also several opportunities in the sector, such as the rise of digital education, the focus on vocational education, and the government's initiatives to improve access and quality of education. By addressing these challenges and seizing these opportunities, India can transform its education sector and unlock the potential of its people. To improve access to education, the government must continue to invest in building new schools and improving existing infrastructure. This includes providing basic facilities such as classrooms, toilets, and clean drinking water. The government must also focus on providing education in remote and rural areas, where access to education is limited. This can be done through innovative measures such as mobile schools and community-based learning centers.



To improve the quality of education, the government must focus on teacher training and development. Teachers must be equipped with the necessary qualifications and skills to provide quality education to students. The government must also encourage innovation in teaching and learning methods, and promote research and development in the education sector.

To address the digital divide, the government must invest in building digital infrastructure in schools and remote areas. This includes providing digital devices such as tablets and laptops, and ensuring access to high-speed internet. The government must also ensure that digital education is accessible and affordable to all students, regardless of their socio-economic background.

To take advantage of the opportunities in vocational education, the government must work closely with the industry to identify the skills that are in demand in the job market. Vocational training programs must be designed to provide students with practical skills and hands-on experience. The government must also provide incentives to companies to hire graduates of vocational education programs.

# DEPRESSION AMONG YOUTH

- Banasmita Das, 2nd semester



Bullying is also a common problem faced by many students who become the victim or witness of violence, such as physical or sexual abuse. Yes, the teen years are tough, but most teens struggle with balancing all the filial and academic responsibilities they have. It burns them out and eventually weighs them down to procrastination and then unproductivity. They also face a great hindrance when it comes to peer pressure. Due to peer pressure and to maintain a status in the group many young people try to experiment with illicit drugs, drinking, smoking other such traumatic things. Depression can destroy the very essence of a teenager's personality, causing an overwhelming sense of sadness, despair or anger. Also, teenagers suffer from depression because of inherited traits. In other words, teenagers can suffer from depression if they have a family member who suffered or is still suffering from depression. Depression is known as mental disorder; this is why it can be inherited like any other disease.

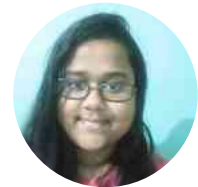
As I go through mediums like magazines, newspapers and so on everyday, a thing that draws my attention is the increasing number of suicide cases among teenagers due to depression. It is a growing problem in our present society and is often a major contributing factor to one's personality. According to National Institute of Mental Health (of the US), one out of every four teenager undergoes depression. Many student who expects good result & is unable to procure one, feels that his/her life is almost ruined and so they commit suicide. Some young people are also tortured and harassed which makes them feel vulnerable. They feel discouraged due to do some particular work and avoid doing it.

This serious mental disorder has been addressed in various ways. It can be overcome before taking any action ourselves: we must talk to a person whom we trust the most, no matter what. In such a situation, asking for help can be the bravest thing one can do. It can also be somewhat addressed by trying to be busy with something that channelizes our thoughts, like any kinds of arts or other activities.

After doing all these, if it doesn't work out, one must consult a counsellor. Moreover, one must switch to whole foods diet and try maintaining a healthy lifestyle. On the whole, awareness should be increased on all social levels to enlighten teenagers who suffer from depression.

# SHOULD EDUCATION BE FREE ?

- HIMASRI SARMA, 4TH SEMESTER



Education can be an effective armament for the people, but currently, it's substantially governed by corruption. To ameliorate the development of a country, all citizens of the country should be educated. Still, in numerous circumstances, they aren't able to get access to education due to fiscal differences. The country will start to develop, if education is made free. Education should be accessible to everyone because an educated citizen acts as a more productive citizen.

Education becomes pivotal for anyone to choose and pursue a career of one's choice. With knowledge, one can stand against the crowd and fluently face significant obstacles in the world moment.

Today education plays an indeed more critical part in developing our world.

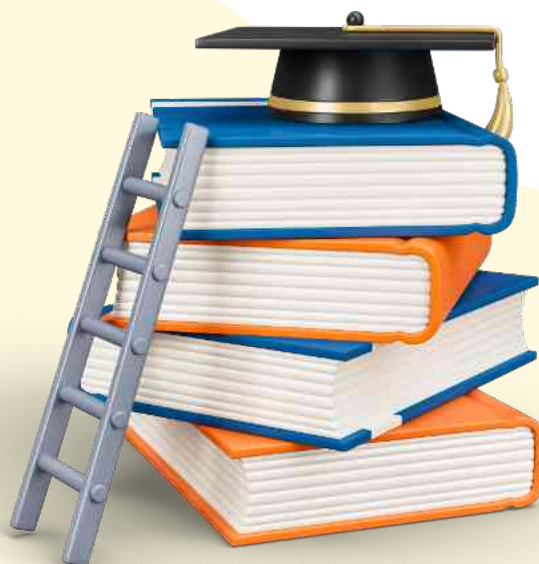
Currently, students are paying a lot of money to study and to be part of an Institute of their choice. Unfortunately, not every pupil can do so, for most of them don't have strong fiscal support to both get admitted in educational institutions and continue their future studies.

When it comes to the overall development of a country, learning should be free for everyone. Free education is necessary as most poverty-stricken families do not have the finances to send their kids to school. For instance, in India many kids after the age of 7 are seen as potential labourers whose labour can be exploited to generate income. Families in urgent need of money find it more productive to send their kids to be employed rather than sending them to school. Free education will therefore give these poverty-stricken families the opportunity to help their children enter the academic community.

There are several benefits of free education. It encourages students to go to school so that their formative years are not wasted. By offering students the opportunity to continue their studies, society will gain a reliable and productive workforce.

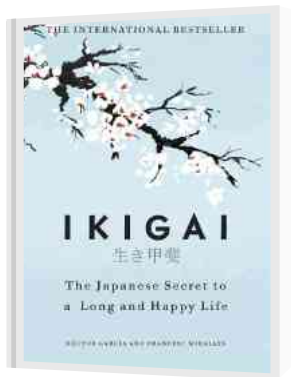
But sometimes free education may lead to opposite results on students. With everything being easy, some students will not find it difficult to give up their studies or enter and exit the educational institutes as per their whims. Instead of qualitatively improving students, free education may lead to them taking their studies for granted which will make them less productive or less efficient.

In conclusion it can be said that, education should be equally available to everyone, regardless of income. It is important because it guarantees some level of learning for every student in the country. Education gives student the ability to think positively and have a more positive attitude towards life. Free education means that most students will have access to education and increase their chances of getting employment. Thus, it plays a vital part in promoting fairness in societies. It will also make sure that countries can prosper and develop into future evolution with a well- educated workforce.



# IKIGAI : A JAPANESE CONCEPT

- DAISY KALITA, 2ND SEMESTER



Ikigai: The Japanese Secret to a Long and Happy Life, by Hector Gancia and Francesc Miralles is a charming and insightful book that explores the Japanese concept of 'ikigai', which refers to the sense of purpose and fulfillment that gives one's life meaning.

The authors explore the origin and cultural context of Thigai in Japan, and share insights from interviews with centenarians from Chinawa, a region known for it's high number of healthy long-lived individuals. They also discuss how the idea of ikigai can be applied to western culture, particularly in the context of finding purpose and fulfillment in one's work.

One of the strengths of this book is its combination of research and personal anecdotes. The authors not only present scientific studies and expert opinions, but also share stories of individuals, who have found their own ikigai and how it has impacted their lives. They explain that finding one's ikigai requires a balance between what one loves, what one is good at, what the world needs, and what one can be paid for.

One of the things I appreciated about "ikigai" is how the authors approach the concept of purpose and meaning in life from a variety of perspectives, drawing on philosophy, psychology and spirituality. They also emphasize the importance of finding balance in one's life and show how the pursuit of ikigai can lead to a more fulfilling and joyful existence.

Overall, "Ikigai : The Japanese Secret to a and Happy Life" is an insightful and inspiring book that offers practical advice for finding purpose and happiness. It is an easy read that provides readers with the tools to discover their own ikigai and improve their lives.



C R E A T I V E C U R V E



# PORTRAYAL OF NIETZSCHE'S PHILOSOPHY IN KENTARO MIURA'S BERSERK

- RANJAN DEKA, 2ND SEMESTER



Friedrich Nietzsche, a German philosopher, culture critic and an essayist, is one of the most influential modern thinkers. He is best known for his works related to nihilistic philosophies, morality, language, culture theory, history and power which left a mark on various fields of study for generations to come. His most famous works include *Beyond Good and Evil*, *Thus spoke Zarathustra* and *The Genealogy of Morals*. These works influenced a vast range of fields, including philosophy, literature, psychology and cultural studies.

By studying his works it can be observed that, Nietzsche believed that the world is full of suffering and that it lacks any meaning or purpose. However, he thought that our ability to deal with this suffering, to endure suffering hardships and overcome them, is what makes our lives and the world meaningful.

Nietzsche's philosophy about life and tragedy is fully explored in *Berserk*, a Japanese 'manga' (comic) series which was first published in 1989 in the magazine *Young Animal*.

The series had been continuing its run until the death of Kentaro Miura in May, 2022. Guts, the protagonist here, is the epitome of Nietzsche's concept of "overman", one who endures incredible physical and emotional pain and yet retains his humanity and thrives to be better.

Guts overcomes every adversity in life from being born to a dead mother, to being adopted by a mercenary group and fighting his way through war, somehow keeping himself alive from the age of 5, and finally finding a family and the love of his life. However, with the course of fate he loses it all again ironically to his own best friend's pursuit for power and godhood. While it completely breaks Guts and turns him into the husk of a man he once was, he never loses his will to power, which is defined by Nietzsche as the drive to overcome obstacles and achieve one's goals. Guts constantly seeks to overcome his own limitations and the obstacles that stand in his way for his one true goal. One of the main themes of *Berserk* is correlated with the idea of "eternal recurrence", another Nietzschean idea. Nietzsche believes that the fate of a human doesn't run on a linear path nor in a circle but a spiral and that every individual is destined to repeat the same actions and experiences over and over again. This concept is reflected in *Berserk* through the cyclical nature of the story's events particular in the way that Guts' past traumas continue to haunt him throughout the series. *Berserk* also explores the Nietzschean theme of "death of god", which means that traditional religious beliefs and values no longer hold sway over modern society. The idea is reflected through its depiction of a dark and violent world, where traditional moral values are often absent or inverted.

Overall, *Berserk* can be seen as a powerful portrayal of Nietzsche's philosophy about life and tragedy, particularly in its exploration of themes like the will to power, eternal recurrence, the death of god, and the concept of the 'overman'.

# WOMEN EMPOWERMENT

- HIMANGEE DAS, 2ND SEMESTER



Women empowerment mainly refers to the practice of making women independent so that they can make their own decisions as well as handle their lives without any familial or social restrictions. In simple terms, it entitles women to take charge of personal development. Since, women have always been the oppressed ones in a patriarchal society, the main motive of women empowerment is to help them stand equally with men but that doesn't mean that women can do whatever they want in the name of Feminism. We all know that the term Feminism means the belief that women should have the same rights and opportunities as men and so women should use their women rights very judiciously.



In today's generation we all are familiar to most of the crimes like murder, false rape allegation against men which is done by women. In our society, nowadays, women get many rights in the name of equality but some women are using it as their personal tool to destroy someone's life. Women empowerment doesn't mean that one is free from all the social and judicial norms.

Famous feminist G.D. Anderson said that "Feminism isn't about making women stronger. Women are already strong, it's about changing the way the world perceives that strength".

So, we the women should use all our rights in a good way and do hard work to establish our selves so that we can live our life self constituted.



# MOVIE REVIEW : RRR (2022)

- YUBRAJ KALITA, 4TH SEMESTER



"RRR" is an Indian Telugu-language film directed by S.S Rajamouli, who is well-known for his blockbuster films such as "Baahubali" and "Eega." The film was released on 24 march 2022. The film features an ensemble cast that includes N.T. Rama Rao Jr., Ram Charan, Alia Bhatt, and Ajay Devgn. It is set in the pre-independence era and revolves around the lives of two Indian freedom fighters, Alluri Sitarama Raju and Komaram Bheem. The film's direction by S.S Rajamouli is undoubtedly one of its biggest strengths. Rajamouli is known for his exceptional filmmaking skills, and he doesn't disappoint with "RRR." The film is visually stunning, and the action sequences are well choreographed. The use of VFX is seamless and adds to the film's overall appeal. The director also manages to keep the audience engaged throughout the film, despite its lengthy runtime.

## Strengths :

One of the film's strengths is its casting. N. T. Rama Rao Jr. and Ram Charan deliver solid performances as Alluri Sitarama Raju and Komaram Bheem, respectively. They manage to bring their characters to life and make them relatable to the audience. Alia Bhatt, who makes her Telugu film debut with "RRR," is impressive in her role. However, her character feels under developed and doesn't get enough screentime. Ajay Devgn, who has a special appearance in the film, is another highlight. His presence adds depth to the film, and he delivers a commendable performance in his limited screen time. Other supporting actors such as Olivia Morris, Ray Stevenson, and Alison Doody also do justice to their roles.

One of the film's most significant strengths is its production design. The film is set in the pre-independence era, and the production team has done an excellent job of recreating that era. The sets, costumes, and props are all in sync with the film's period setting and add to its overall authenticity.

The film's action sequences are also noteworthy. The fight scenes are well choreographed and keep the audience on the edge of their seats.

"RRR" is a visually stunning film with impressive action sequences and solid performances from its cast.

The film's music by M.M. Keeravani is also quite commendable, especially the energetic song 'Naatu Naatu' which won "Best Original Song" at the Oscars 2023. This was a momentous win for the Indians as it became the first Indian song to be awarded as such.

## Weakness :

However, the film's screenplay is one of its weaknesses. The story is set in the pre independence era and revolves around two freedom fighters, Alluri Sitarama Raju and Komaram Bheem. While the film attempts to portray their struggle and sacrifice, it falls short in its execution. The characters lack depth and fail to leave a lasting impression on the audience.

The romantic track between Ram Charan's character and Alia Bhatt's character feels forced and unnecessary. It adds nothing to the overall plot. However, its weak screenplay and forgettable music prevent it from being a truly exceptional film. While the film attempts to portray the struggles and sacrifices of two Indian freedom fighters, it falls short in its execution.

Despite its flaws, "RRR" is still worth a watch for its breathtaking visuals and impressive production design. It's a treat for fans of action-packed films and those who appreciate good filmmaking. The film's theme of nationalism and patriotism is also noteworthy. It celebrates the spirit of freedom and portrays the struggle and sacrifice of Indian freedom fighters. And most importantly is the brotherhood between Alluri Sitarama Raju and Komaram Bheem. The film's message is relevant even today, and it inspires the audience to be proud of their country and its rich history.

# STEREOTYPE: INEVITABLE ANNOYANCE

- IRANI AHMED, 6TH SEMESTER



## INTRODUCTION:

The term 'stereotype' is likely to be an investment of thoughts of certain people on trivial matters. It is also a misperception and generalization of the perceivers about an individual or some sort of ideas associated with group or community. Since we are born on earth, we have confronted 'stereotyping' or will inevitably collide with this concept in one way or other. It has become a common issue in the modern world .People have developed different perceptions of other people in terms of gender , age, religion, race, social status and many other factors. Everybody has to be a victim of this subject for at least a period. Though sometimes it works out positively, but mostly we undergo the cons, since the pros are rare.

## MY OPNION :

Defining, claiming, attributing and shaping other individuals in an inapt way are some of the most common traits possessed by humans, and it often happens unconsciously. Yes, we can have different outlooks, have the prerogative to give our own perspective, but not speak on behalf of the 'whole'. That really makes no sense and it'll be almost inaccurate. Mistakes are bound to happen and stereotyping is just one way. But, what we need to comprehend is to apologise at that moment and try to correct the vices of ours as soon as possible. While, most of us are judgemental and we need to candidly acknowledge the statements we have made and apologise for them. Acknowledgement with an apology is the best way ever to remedy our mistakes. In this essay, two types of stereotypes, viz., religious stereotypes and gender stereotypes will be discussed with examples.

## RELIGIOUS STEREOTYPES:

Religious Stereotypes imply a set of notions about an individual based on their religion often using one's crime or fault to represent the religion as a whole.

Negative religious stereotypes involve perceiving people as fundamentally different or as some form of threat, like perceiving people from a particular religion are terrorists, extremists and fundamentalists. For instance, after the 9/11 attack, Muslims around the world were unfairly perceived as terrorists, leading to an increase in hate crimes against Muslims which also has prompted the concept of Islamophobia. Similarly, there are some sort of stereotypes within the people belonging to Islamic community, such as the idea that wearing a burkha makes a woman a true woman, while wearing modern attire goes against Islam.

## GENDER STEREOTYPES:

Gender stereotype is our perception of someone based on their sex. One gender is not the sole sufferer; both men and women are affected by these stereotypes. For example, when something is found to be a woman's fault, we begin to perceive it as a representative of the whole female gender. As for instance- Women are labeled as gossipers, but that doesn't mean men do not so. If a woman is unable to get into certain profession owing to lack of support system or her self- determination, all the women race would be declared as vulnerable in that particular field. These stereotypes have become the tradition and our future generation of women is likely to follow them. There are some societal beliefs that women should abstain herself from masculine activities like driving vehicles, playing a sport and so on. For being girlish she must rely on someone of her opposite sex, who is mostly perceived as the pillar of her strength. On the grounds of injustices if a woman speaks out and combats such discrimination she will be labeled as 'feminist', as if 'feminism' were a derogatory term. Similarly, men are too exploited by some sorts of stereotypes. If a rapist rapes a woman, our frustration and our fury compels us to declare every man as a rapist.



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This makes some men afraid of approaching a woman. The fear of being blamed for assaulting and viewing a woman in an inappropriate way may haunt them psychologically. If a man wears pink colour, he would be seen as embracing feminine aspects. To have masculine traits he must not speak politely, he must not be sensitive, he must play a dominant role in any relationship. Patriarchy dictates that a man must have an attitude of subjugation and exploitation towards women. But if he does these sorts of stuffs he will also be regarded as indecent, the one who disrespects women. The utmost sufferers of gender stereotyping who are much more deprived than other genders are the individuals of Transgender. Certainly, they are boycotted not only from our society but also from many directions and opportunities. They are not viewed as capable humans as such.

#### CONCLUSION:

To conclude, it can be said that stereotyping in any form can create divisions in the society. Judging and stereotyping have sown the seeds of social anxiety disorder and anthropophobia in some individuals. Stereotypes are miles away from reality and have very less integrity than survey or investigation. People who stereotype and who are victims of stereotyping need to rethink about this. It is necessary so that instead of perceiving someone as the 'other', the attitude of inclusion and cooperation can prevail. This will help in making the world a more liberating and a better place.

# WITCH HUNTING

- RIYA DAS, 6TH SEMESTER

## INTRODUCTION:

“Witch Hunting” has been very much prevalent in our society for along time. The practice of Witch Hunting is a huge problem in the society and is related to the word “Witch Craft”. The word ‘Witch Craft’ is a combination of two words ‘Wicca’ which means ‘witch’ and ‘Craft’ which means ‘skill’ or ability. So, Witch Craft is basically the belief system in magical practices and the person who does this practice is known as a ‘Witch’. And the hunting of these witches is known as Witch Hunting. Witch hunting is the custom of killing the suspected people to save society or their families from these evils or further misfortunes. Hunting is usually done when one is blamed for some kind of harm caused to an individual or his/her family.

## Definition of Witch Hunting:

Basically Witch Hunting is the wicked practice where the women alleged of causing detrimental influences are branded as witches by Ojhas or community people and are thereafter put to various kinds of heinous brutalities like they are hounded, banished, flogged, balded, thrashed, beaten, burned, etc. “Witch Craft” is the practice and belief in magical abilities and the one who possess one is called a ‘Witch’ or ‘Wizard’. As the word is used in a negative sense, the people associated with Witch Craft are looked at with suspicion and are socially less acceptable. Witch Hunting is a customary practice in India and is prevalent in rural isolated areas specially among the tribal population. The incidents of Witch Hunting are prominent in various states of India viz. Assam, Bihar, Chhattisgarh, Jharkhand, etc. It has been witnessed in tribal and rural areas that if natural calamities like famine or any contagious diseases occur, causing the death of animals as well as humans, the most vulnerable people of the society are accused for Witch Craft and then violence against them follows. The women accused of being witches are called by various names like ‘dayan’, ‘dakan’, ‘bhootni’, etc. Thus, Witch Hunting involves both physical and verbal abuse.



According to Merriam Webster, Witch Hunt is “A searching out for persecution of persons accused of Witch Craft”.

According to Collins English Dictionary, “A Witch Hunt is an attempt to find and punish a particular group of people who are being blamed for something, often simply because of their opinions and not because they have actually done anything wrong”.

## Who are the victims of Witch Hunting? :

- Single women, widowed women, childless women, elderly women, women of lower class with weak or no social support system.
- In some cases, even a couple or the members of the whole family have reportedly become the victims of Witch Hunting.

## Causes of Witch Hunting:

- Old Superstitious Belief Systems: A combination of superstitious beliefs, religious practices and patriarchal norms results in women being accused of Witch Hunting.
- Victimization Of women Over Claim Of Property: Witch Hunting is often deployed to deprive women of land and property, to take revenge when women refuse to compromise and to punish women for petty disputes.
- Illiteracy: It is one of the major causes of Witch Hunting. People believe in old traditional Bej, Oja or Witch doctors due to lack of awareness and education. This highly affects the mindset of the local tribal people who blindly believe in Witch Hunting.



Image Source: Internet

- Diseases And Poor Health Care System: People are highly affected by diseases like Malaria, Typhoid, Cholera, etc. and every year a large number of people die because of various diseases. As the locals believe in traditional belief system, they visit the witch doctor rather than a highly qualified doctor when they fall ill who in turn tell them that the disease is an outcome of Witch Craft. After that the hunt for the witch begins.

- Patriarchy: Often women themselves resist or challenge the patriarchal norms and superstitions. It is the base of many Witch Craft related accusations women may be subjected to, because of their failure to fulfil the expectations of males and to satisfy their physical needs.

#### Conclusion:

It is very surprising to see that even in the 21st century, where people are talking about women empowerment in all walks of life; practices like witch hunting still exist. Basically, witch hunting is the actual practice carried on by some clever persons or groups to grab the property of the women or to take revenge or to control over the women.

Through lobbying and propaganda, innocent community people are involved as a tool in the practice of Witch Hunting. 'Bhopa', supposed to be the witch doctor, generally a local person who derives capital gain based on superstition, plays an important role in causing this heinous crime against women. It is a well thought strategy of some clever people to insult the poor, particularly the women.



C R E A T I V E C U R V E

# ZERO WASTE

- JUPITARA DAS, 2ND SEMESTER



The earth is the only planet in our solar system known to host life. In the absence of food and water, life cannot preserve, without productive soil, the world would fail to support even half of its present organisms, or a tenth of its human population. At present basic natural resources, needed for human life are either growing rare or frequently polluted. In many parts of the world, soil is degraded, water is rare and food supplies have diminished. Now, in modern time the waste generated by humans has become a big challenge for our environment. Particularly developing countries are generating gigantic amount of waste and clash to deal with it in a sustainable way.

The problem of pollution in the distant past was more easily mitigated due to the limited complexity of the pollutant and its degradability. But today, we have limited space on earth to dispose all the waste and therefore it is imperative to take steps to manage the waste by using the a global movement of 5R's in our society.

The concept of 5R's is to decrease the number of things we use and also decrease the number of things we throw away. The R's refer to refuse, reduce, reuse, repurpose and recycle. The concept lays emphasis on reducing wastes in the first place and subsequently putting them to other uses before discarding them. As environmental pollution increases, so does the importance of managing its consequences. Due to the pollution of oceans by plastic wastes, marine life is getting depleted which in turn affects humans. Therefore, proper management of wastes is necessary to reduce the terrible results on animals and humans that are threatening life at a rapid pace.



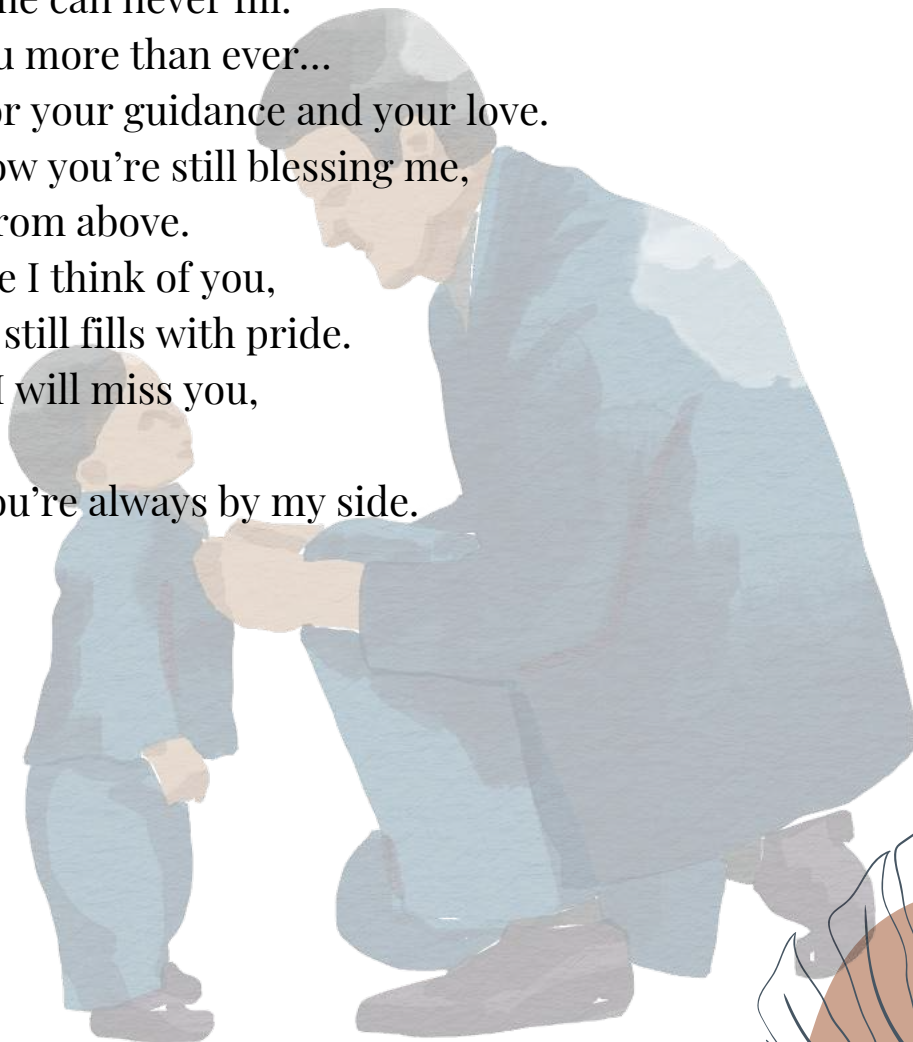
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## *Feels Like Yesterday*

- Nitumani Pathak, 6th semester



It feels like Yesterday,  
God took my strength away.  
Before I could conceive anything,  
You were gone too far away.  
You never said goodbye...  
You never said I'm leaving.  
Then, why did you leave me with an empty space,  
Which time can never fill.  
I miss you more than ever...  
I strive for your guidance and your love.  
But, I know you're still blessing me,  
Silently from above.  
Everytime I think of you,  
My heart still fills with pride.  
Though, I will miss you,  
Dad  
I know you're always by my side.



# *Mom, how is the world outside?*

- Sujata Sarkar, 2nd semester



Mom, how is the world outside?  
I sleep, I eat, I kick and I play. I hear your sweet voice throughout the day  
Immense joy and no Sorrow to hide.  
Mom, how is the world outside?  
I can sense your love for I am eagerly waiting to come out and see  
What is there in this worldly ride?  
Mom, how is the world outside?  
Your heart and vibration make me nervous.  
Your cry and emotions make me envious.  
I whispered, I kicked but you never replied  
Mom, how is the world outside?  
“Shhh, they want a boy and not a girl  
Boy is treated as a gem and girl a burden dull”.  
I felt sorry, my life is short inside  
Can't they see I too can be your pride?  
“Sweet heart, the world is sick and unsafe.  
It will kill but you must be fearless and brave  
Forgive me and the world beforehand.  
For we are responsible for your end.”

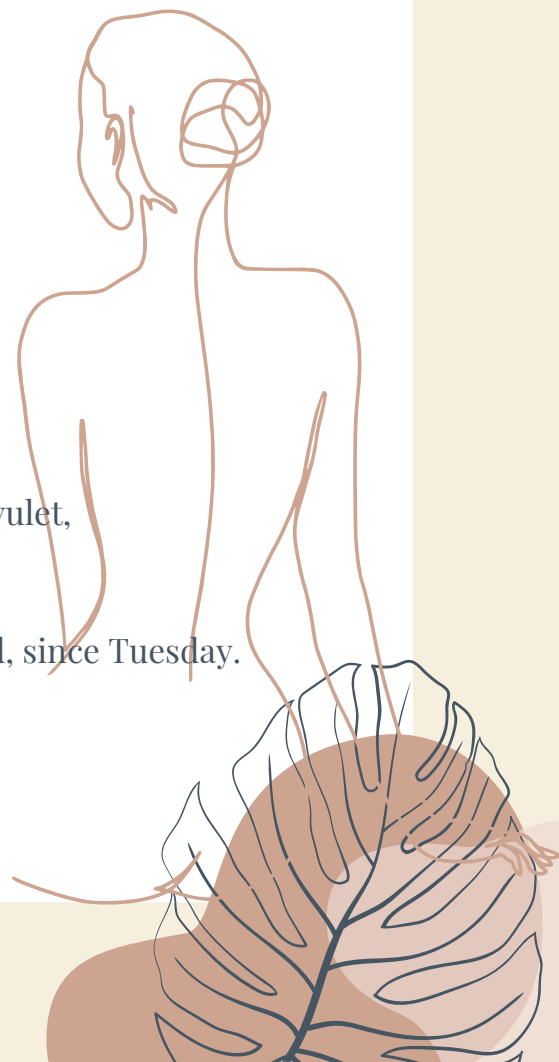




## *A Peristerá Over My Perished Body*

- Barasha Rani Bharali, 4th semester

And for how long shall I mourn this agonizing history  
For this steady death with in me to cease?  
Trying to see,  
But can't move my pupils. Trying to reach them,  
But my hands have been frozen.  
I'm in a hideous slumber,  
And with each passing moment,  
Efforts to wake myself upturn futile.  
I'm entrapped in an intricate dream,  
But my vision's going blurred,  
And little by little, all naked truths turn brutal.  
Spring, don't forget to slide your fingers through my hair,  
For cold blooded winter obliterates my being every year!  
A peristerá over my perished body, appears and disappears....  
Throat slit song birds  
Rest in perpetual sleep,  
Over a carpet adorned with wild flowers  
In the bosom of that old mountain.  
Scorched streams, that are my arteries,  
Let me drench them with the tears of my beloved.  
To hold this chaotically still heart,  
For lornly seeking a pair of tender hands....  
For I lack love for myself,  
For I aided the devils with my kindness.  
My eyes need some light,  
For I haven't opened my eyes in a while now.  
All I see are dead butterflies and a veiled scarlet rivulet,  
Over that old mountain.  
My soul yells in ashade of grey,  
And I've been carrying this heavy sky over my head, since Tuesday.



## *Winter : An Acrostic Poem*

- Liza Yeasmin, 4th semester

Welcoming the cold morning breeze  
Icy snow flakes showering from the sky  
New goods for holiday are near  
The kids got hyped up and cheer  
Every couple found standing under the mistletoe  
Roads are dressed in snow.



## *The Wounded Song*

- Antara Mazumdar, 4th semester

The chill in me would disappear  
When the song floated in the air.  
Now, the song reeks of rues of harsh winter  
Fails to lift my ripped heart .  
What ails the bringer of smart shower?  
That can melt the nail hard heart.  
Does he moan about the misery caused by climate crisis ?  
Or is it his pine for the panoramic past  
That once he had...  
Alas! The desert that has followed his kingdom  
For which he takes to sing with teary eyes.





## *Your First Step*

- Barasha Rani Kumari, 2nd semester

You don't have to see the whole staircase,  
just take the first step.

Change your thoughts and you'll change your world.

Life begins at the end of your comfort zone.

Difficult roads often lead to beautiful destination.

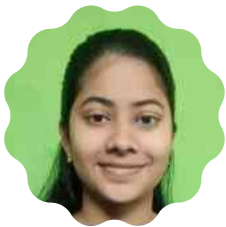
Be a pioneer and pave the way for others.

Leadership is unlocking people's

Potential to become better

Our attitude towards life determines

life's attitude towards us.



## *Coffin in the Offing*

- Harshita Das, 4th semester

How serene and scenic the landscape was!  
Once dotted with homely humble homes  
Always graced and blessed by the chirpings  
That made in the roof, in the street, in the clothes line  
The Delightful dustbath you used to take  
Nothing short of feast for the eyes.

Ouch! Nothing looks rosy and dreamy now.  
Cloud that's building thick over your head  
Seemingly appears not to disappear!  
Your cheerful chirpings now a song simply soulful  
That makes my heavy heart heavier.

Flood of rocks strewn in place of green floor  
Will all set to be the last nail in your coffin.



# *The Night*

- Pujashree Mahanta, 2nd semester



Like an emptied, darkened hall...

Wandering through the night, as sorrow bathed  
her shadowed face.

White moon Pale whisperer of dreams...

Bright stars

The carrier of hopes.

The moon beams kissed her painted hair

The stars made her shine.

And,

Both the night and her

Humble, silent Queens...

# DEPARTMENT OF ENGLISH'S TRIUMPHANT WALK IN THE CULTURAL RALLY, 2023, D.K.COLLEGE, MIRZA

- SABINA SULTANA & LIZA YEASMIN, 4TH SEMESTER

Mirza, February 5 : A cultural rally was carried out on 3rd of February in Mirza town by the students of Dakshin Kamrup college. Each department represented different cultural themes during the procession. Among all the departments, our department presented the theme of 'Development of Assamese Cinemas'. Maximum number of students participated in the procession from our department. A meeting was organised by the faculty members and the students of all semesters where the theme of cultural procession was decided as, 'Development of Assamese Cinemas'. It was also decided to present one representative film per decade, that would highlight the evolution of Assamese cinema. Later on, the students put forward their ideas to the teachers, who then helped the students in preparing for the procession. A number of movies were selected for showcasing during the rally. These were Joymoti (1930-1940), Badan Borphukan (1940s-1950s), Piyoli Phukan (1950-1960), Dr.Bezbarua (1960-1970), Chameli Memsaab (1970-1980), Kokadeuta Nati Aru Hati (1980s-1990s), Adajya (1990-2000), Mon Jaai (2000-2010), Junda Iman Gunda (2000-2010), Village Rockstar (2010-2020), Shakira Ahibo Bokultolor Bihuloi (2010s-2020s) and Aamis (2010- 2019). Along with these, the roles of two most prominent figures of Assamese film industry, Rupkonwar Jyoti Prasad Agarwala (the first filmmaker) and Aideu Handique (the first female actress) were also portrayed by students. From each movie, a specific scene was displayed.

After deciding on the movies, the students arranged all the required materials in order to depict the scenes. The practice for the rally was done in the RB and Jamartal field. The props that were used were all made by the students. This is how, all the necessary stuffs were arranged in a cost- effective way.

On the day of the cultural procession, the students reached the department on time. As soon as it started, the students began to perform their roles. There were faculty members who were guiding them throughout the procession, as well as the policemen were present in every corner of the street for their safeguard. During the procession, a number of people were watching them. Among them, there were external evaluators who were in disguise of common people, keenly observing the procession.

The procession ended with the students returning to the college. After reaching the basketball court in the college premises, the judges announced the winners and distributed the prizes. The Department of English was declared as the first runner-up by the judges in the cultural procession, which elated both the students and teachers of the department. Thus, the cultural procession came to end with success that was the result of the hard work of the whole department.



# INAUGURATION OF THE DEPARTMENTAL WALL-MAGAZINE

- GAURAV KUMAR MEDHI & RIYANSU GOUTAM, 6TH SEMESTER

D.K. College, February 13: The Department of English of Dakshin Kamrup College, Mirza inaugurates its Wall Magazine every year, the write-ups on which revolve round a selected topic. A Wall magazine in an educational institution is an important aspect of a student's life. It is a periodical run on a notice board, particularly in an educational institution where students and other members can post their articles, poems, drawings, and other compositions, which enable an exchange of ideas in the academic space. The wall magazine thus provides an educational and creative way to express one's informed narrative about a topic.

This year, the topic of the departmental wall magazine was decided to be "War Literature" in the periodic discussions on it held in the first week of February, 2023. The board of student members from all the semesters, with Himangshu Ranjan Barman, Assistant Professor, as the in-charge, collected articles, poems, and other write-ups. After the initial process of collection, the students started working on the background for the wall magazine, and it was decided to design it in such a way that it depicts the before-war and post-war scenario. Paintings were completed after four days of rigorous and continuous hard work by the members. They also designed shortlisted articles and poems, as well as props like an airplane, a tank, and a foot soldier. Additional props, such as a dove flying to show peace and a blue heart paying respects to the brave soldiers who died fighting for their country, were made. The wall magazine's nomenclature "Polyphony", meaning "a feature of narrative that includes a diversity of simultaneous points of view and voices" was also given a fresh look.

During the process of working on the wall magazine, the members faced a few hindrances, in terms of finding art paper of good quality and dealing with an unforeseen situation which arose when the write-ups and props were thrown away unintentionally by the department bearer while cleaning the classroom.



Despite this setback, the members rewrote and remade the destroyed writings and props overnight. Finally, with the hard work and cooperation of all the members, the wall magazine was inaugurated on February 13, 2023, in the presence of Dr. Nabajyoti Das, Principal, D.K. College, Mirza.

Wall magazines, generally published annually, have great educational value. They help encourage students to think and write, thus developing their writing skills and talents. The Department of English, D.K. College recognizes its relevance and strives to maintain its standard every year by bringing out the artistic side of students and channelizing their creative spirits.

# THE GOLDEN JUBILEE OF RABHA SAHITYA SABHA, 2023 LOHARGHAT SESSION

- YUBRAJ KALITA, 4TH SEMESTER



Loharghat, March 1: The “Bebak Rabha Kaurang Runsum”(Nikhil Rabha Sahitya Sabha) was held from 22 February,2023 to 26 February,2023 at Loharghat’s Boggejari area under Palashbari Assembly Constituency.The Sabha, celebrating fifty years of its establishment in this Session, continued for 5 days where many political leaders along with respected persons of Assam were present. Shops were installed to sell the traditional items of Rabha tribe like Rabha patani, Rabha pajar etc. Many cultural programmes were also organized in the Sabha premises. In the Sabha, as many as 119 books were released and some of these were translated works from different languages of India and abroad.

Some of the books released in the Sabha were ‘Chotop’ by Dr. Romoe Rwtin Lokobok and Mr.Samakeswar Rabha, and ‘Doctor Upen Rabha Hakacham’ written by Tilo Sonowal and translated by Tarak Rabha Barchung. In the fifth and last day of the Sabha, an open meeting was organized and the Honorable Chief Minister of Assam Dr. Himanta Biswa Sarma was present as the Chief Guest. Along with the Honorable President of Rabha Sahitya Sabha, Mr. Amar Singh Koch, Shri Rajkumar Rabha (Chief Secretary of Bebak Rabha Kaurang Runsum),

Chief Executive Member of Rabha Hasang Autonomous Council, Mr.Tongkeshwar Rabha, Honorable MLA, Mr. Prithiraj Rava, Honorable MLA of Palashbari Constituency, Mr. Hemanga Thakuria, Respected Chief Executive Member of Karbi Anglong Autonomous Committee, Mr. Tuliram Ranghang and Honorable Deputy Commissioner of Kamrup District Mrs. Keerthi Jalli also graced this open Session. Honorable Chief Minister Dr. Himanta Biswa Sarma assured that the Assam Government will give a sum of Rs.50 lakh to Rabha Sahitya Sabha to publish their books to promote Rabha Language and Literature and also to provide a sum of Rs 2 crore to build a permanent office of the Rabha Sahitya Sabha.

C R E A T I V E C U R V E

# SIGNIFICANCE OF THE 'PROLOGUE' IN "THE CAUCASIAN CHALK CIRCLE"



-GAURAV KUMAR MEDHI, 6TH SEMESTER

## INTRODUCTION:

The prologue of a play is a crucial aspect that sets the tone for the entire production. In Bertolt Brecht's play "The Caucasian Chalk Circle," the prologue serves as an introduction to the main themes and motifs of the play. The prologue is a story within a story, and it sets the tone for the play's political and social commentary. The objective of this seminar paper is to explore the significance of the prologue in "The Caucasian Chalk Circle" and how it contributes to the play's overall message.

## OBJECTIVES:

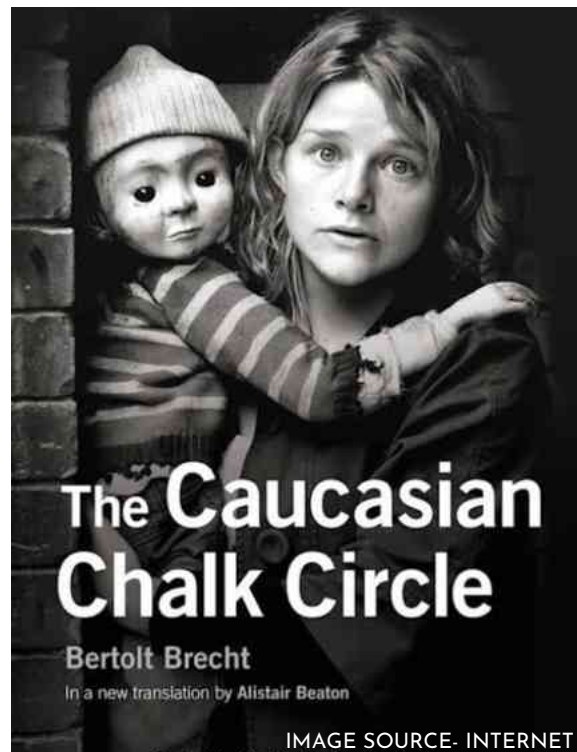
The objective of this seminar paper is to explore the significance of the prologue in "The Caucasian Chalk Circle." Through a close analysis of the prologue, we will examine how it contributes to the play's themes and how it sets the stage for the rest of the production.

## METHODOLOGY:

This seminar paper will use a close reading approach to analyze the prologue in "The Caucasian Chalk Circle." The language, structure, and themes present in the prologue and how they relate to the rest of the play will be examined. Some secondary sources, such as critical essays and analyses will be drawn upon to support interpretation of the prologue's significance.

## DISCUSSION:

The prologue in "The Caucasian Chalk Circle" is a story within a story. It begins with two groups of peasants arguing reasonably over a piece of land. The dispute is resolved by a Delegate from the -



capital who hears the claims of both the groups of farmers, 'Galinsk'-the goat-raising group and 'Rosa Luxemburg'- the fruit-growing farmers. The disputed valley goes to the fruit-growers rather than the goat herders who are the owners and have returned to the deserted valley after the war. The decision of the Delegate to give the land to the fruit farmers occurs after a logical consideration of the claims of both the parties. If the land were given to the goat-herders, they would not have made optimum utilization of the land. Whereas, the fruit farmers with their development plans and use of artificial irrigation, could produce more fruit and put the land to better use. Thus, the prologue presents the author's ideas on ownership- it is that the original owners are not the necessarily the ones that can use the resources in a more productive way.

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Land or resources should be collectively owned by those who can make the best use of it. In this way, the prologue highlights the Communist/Marxist stance of the playwright that the society should be just and inheritance-based privileges in terms of ownership of resources should not exist.

The settlement of the dispute in the Prologue is followed by a song sung by the singer, Arkadi. The song forms the main narrative or the story of the Caucasian Chalk Circle. After the prologue, the next scene shifts to the story of the revolution in the city and how 'the noble child', the governor's only child gets abandoned by his wife in a hurry. The story then introduces Grusha, a servant girl who takes care of the abandoned child and eventually must fight to keep him safe from the child's biological mother.

The prologue serves several purposes in the play. First, it introduces the central theme of social justice. The resolution of the land dispute by giving the land to the group that can make better use of it, rather than the original owners highlights the importance of taking care of the members of society who should have access to resources if they can use them for the betterment of the society. This theme is echoed throughout the play as Grusha fights to protect the child, despite the many challenges she faces. She also raises the child, though for a short period of time, as a more responsible human being, than his actual mother, the governor's wife would raise him to be.

Second, the prologue also sets the stage for Brecht's critique of capitalism and the exploitation of the working class. The Governor's wife's suggestion that the land be given to the group that can take care of the child is a veiled criticism of the capitalist system, which rewards those who can generate the most profit.

Finally, the prologue also introduces Brecht's concept of the alienation effect. This technique involves using theatrical techniques to distance the audience from the action on stage, encouraging them to engage with the play critically. The prologue's structure, which tells a story and embraces another story within it, serves to create this alienation effect and encourages the audience to think about the themes and issues -

presented in the play.

#### **CONCLUSION:**

The prologue in "The Caucasian Chalk Circle" serves as a crucial introduction to the play's themes and motifs. Through a close reading of the prologue, we have explored how it contributes to the play's central message of social justice and critiques of capitalism and exploitation. The prologue also introduces Brecht's concept of the alienation effect, which encourages the audience to engage with the play critically. Overall, the prologue plays a significant role in "The Caucasian Chalk Circle" and sets the tone for the rest of the production.

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# ELEMENTS OF EPIC THEATRE IN “THE CAUCASIAN CHALK CIRCLE”

– SUBHALAXMI RAJBONGSHI, 6TH SEMESTER



## INTRODUCTION:

Bertolt Brecht was a German playwright, director and a poet. He is regarded as one of the most important figures of twentieth century as he brought a great transformation in the traditional literary and theatrical form, through his ‘epic theatre’. Epic Theatre was a dramatic or theatrical movement which arose in the 20th century from the theories and practices of a number of theatre practitioners who responded to the political climate of the time through the creation of a new political theatre. The main purpose or aim of Epic Theatre is to make the audience aware about the ongoing circumstances of the time. This movement does not aim at keeping the audience under any illusion but to see the real world and make judgements on them.

“The Caucasian Chalk Circle” by Brecht is an example of “epic theatre” which is an anti-natural style of theatre that brings forth a moral to the story rather than entertaining the audience. In epic theatre, the play revolves around the moral while on the other hand, in natural theatre, the play revolves around the characters and the audience feels the characters’ emotions and feelings.

The theme throughout the play is natural justice versus class justice, and that people should stand up for their rights. Brecht uses his own style to make “The Caucasian Chalk Circle” a form of epic theatre for conveying a message to the audience. The moral he wishes to convey is that resources should go to those who are best able to make use of them. Other plays may just be acted to entertain an audience but in epic -

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theatre, the audience is expected to make rational judgments about the aspects of the play. The characters in other plays will be realistic, but in epic theatre, like in the play under study, the characters are not very realistic but they have to pretend to be realistic. They do not express their own emotions; the emotions are shown through the singer.

The author also doesn't say much about the characters or their background and the audience is left to figure it out by themselves, and he keeps the audience distanced from the characters by the intervention of songs to present the characters' emotions. Some of the characters are called by their appearance or their occupation, like 'The peasant woman', 'peasant', 'corporal', 'merchant woman' and so on. They are not given any names, which serves to make them a kind of representative of the class they belong to, rather than as an individual with unique characteristics.

#### **OBJECTIVES:**

The objectives of this paper are:

- To explore how alienation effect is used in "The Caucasian Chalk Circle".
- To discuss the use of songs and music in the play.
- To discuss 'play within a play' as an important structural element in the play.
- To examine how the presentation of the writer's Marxist outlook is aided by the use of his epic theatre techniques.

#### **METHODOLOGY:**

This paper is based on a close reading of the play and an analysis of the elements of epic theatre. To study this topic, both the primary source which is the text and secondary sources like scholarly articles were used.

#### **DISCUSSION:**

Bertolt Brecht, in his play "The Caucasian Chalk Circle", uses many elements of epic theatre such as alienation, use of songs and music and 'play within a play' structure. Its aim is to allow the spectators to stand outside and study the play objectively. This contrasts against dramatic theatre, known also as 'Aristotelian Theatre' in which the spectator is very much involved in the play, and shares the experience of the characters.

Brecht wanted to change the audience's ideals and views on society by forcing them to intellectually recognize the messages conveyed within "The Caucasian Chalk Circle", using the 'Verfremdungseffekt' or alienation effect. Alienation effect is a major element of epic theatre in "The Caucasian Chalk Circle". It involves the use of techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance. It also provokes them into action to change what they did not like and encourages the audience to engage intellectually with the play and to question their own assumptions and values. So, alienation effect is a dramatic effect aimed at encouraging an attitude of critical detachment in the audience, rather than a passive submission to realistic illusion, and achieved by a variety of means from interrupting the play's actions with songs, sudden scene changes and switches of role. All these help to break the continuity of the play and thus the audience get to detach themselves from the action of the play and view it not emotionally, but rationally. Actors are also encouraged to distance themselves from the characters rather than identify with them. By reminding the audience of the artificial nature of all performances, Brecht hoped to stimulate a rational view of history as a changeable human creation rather than as a fated process to be accepted passively. Another method, which Brecht uses to express alienation in "The Caucasian Chalk Circle", is the episodic nature of the play. The singer narrates what is to occur at the beginning of each scene, so that the audience is familiar enough with the plot. This also leads the audience to refrain themselves from becoming emotionally involved. The play begins with a prologue the setting of which is in a war-ravaged Caucasian village. Then it moves to the next scene set in Grusinia, which is about the story of the governor and what happens to him throughout the revolution. Grusha comes into the play when the governor is killed and his wife leaves the baby behind while fleeing the city in turmoil. This is the start of her story in which she rescues the governor's baby, Michael and keeps fleeing until she reaches the safe refuge of her brother.

In scene 4, the story of Grusha changes to Azdak's story, which is set back in time to the start of the revolution. He is made the judge of Grusha in an unexpected way. In the court scene, when the revolution happens the sky goes red. This is to represent the blood and anguish of the city and Brecht puts it into the play because he wants to use symbolism. The Singer uninhibitedly changes the place and time by just citing several words. The ability of altering the situation and time is another element of epic theatre. The Singer accomplishes the transition from Grusha's story to Azdak's and this action assists in weakening the audience's engagement with Grusha's plight.

In the play "The Caucasian Chalk Circle" songs and music are the key elements. They are used for different purposes, including providing extra information to the audience. Songs are used at regular intervals to tell the story as well as to highlight feelings and thoughts. It also helps the audience to understand the character in elaborate depth. Brecht uses songs and music throughout the play to comment on the action and to provide a perspective on the events. The songs often use irony and satire to critique the characters' actions and to comment on the social and political context of the play.

Scenes in the play are mixed with songs, mostly in the form of passages by the Singer. This character intentionally stands apart from the others: he does not take part directly in any action; rather, as an example of 'Verfremdung', he is there for us, to direct our attention, point to important movements and actions, introduce and review what we will or have already seen, and present the play through a critical lens. A song is an important element for the epic theatre since it interrupts the action and reminds us that we are observing a play.

In "The Caucasian Chalk Circle", as with many of his other plays, Brecht employs music and songs to provide a brief commentary and context- mostly for the audience and also to prompt the characters playing their roles. The singer delivers the most, although he is sometimes joined by a Chorus, with occasional songs by other characters (Grusha, the Ironshirts and Azdak).

Because the songs essentially lie outside the realm of the dialogue in the plays, they deserve more attention to their message. They are a major element of the play. With the exception of the Prologue and the end of Scene 4, every scene opens and finishes with a song. One of the songs is 'The Song of The Four Generals' (p. 30-31). Grusha sings this song to encourage herself, owing to the challenges ahead of her and, like Sossio, she has to overcome all of them and emerge victorious. The song also highlights the theme of war and the way the generals behave when they go to war.

Another song is 'The Song of The Rotten Bridge' (p. 41-42). Grusha sings this song just before crossing a rotten bridge. She sings this to Michael, telling him how dangerous the bridge is but they have no option but to use it and also reassures him that he will get three of every four pieces of bread that she has. This song shows how compassionate and selfless Grusha is. She is ready to risk her life by crossing the rotten bridge and sacrifice the little food she gets to ensure that Michael is safe and well fed.

The next song is 'The Song of the Child' (p. 42-43) sung by Grusha. The song reflects a progression from her loving and claiming the child, to seeing in him a future of redemption for the sins of his father and hoping for his survival and his great destiny.

The next song is 'The Song of the Centre' (p. 47), which is again sung by Grusha when she gets to her brother's house. This song highlights the effects of war such as death and separation from the loved ones. Grusha is a victim of this as she has been separated from her lover, Simon, who she hopes will survive and come home to her.

Another song is 'The Song of Injustice in Persia' (p. 68) which is sung by Azdak after the denouncing himself for helping the Grand Duke escape. The song is about war in Persia that took too long and how the common man was oppressed and exploited to ensure the mighty are comfortable. They have to give up their savings to build a new province for the king, their cottages are torn down and their men are drafted to war.

'Play within a play' is another important structural element in Brecht's play "The Caucasian Chalk Circle". When the writer -

introduces another play during the action of the main play, the technique is referred to as 'play within a play.' Many writers use the main characters to enact the play within the play, thus minimizing the number of characters in the play. In "The Caucasian Chalk Circle", Brecht uses this element to interrupt the storyline so that the audience again can maintain a critical distance from the action of the play.

The main play in the book is the story of the disputed valley. What comes after the prologue is a play within a play, which consists of Grusha's and Azdak's story. The first scene focuses on a post-war world where two communities return to the land and dispute over its ownership. A mediator helps them come to a decision and as part of their celebrations, a play is performed. The play that follows comes in three parts. The first is the story of Grusha as she escapes the revolution with a child of a wealthy and powerful Governor who has been killed in the revolution. Her story is one of courage, class and overcoming the shift in society caused by the revolution. The second is the story of Azdak and how he fills the power vacuum that has been created after the revolution. Azdak is a commoner dispensing justice and seduced by power. The common thread between these two stories is the holes in society created by the revolution and who is left to fill them. The two stories run concurrently until they finally meet in the final story, where the fate of Grusha, the wealthy Governor's Wife, the child and society are decided upon.

The use of the epic theatre technique enables Brecht to skillfully present his worldview. His perspective was Marxian, and his intention was to appeal to his audience's intellect in presenting moral problems and reflecting contemporary social realities on the stage. He wished to block their emotional responses and to hinder their tendency to empathize with the characters and become caught up in the action. The play narrates the story of a struggle for possession of a child between its highborn mother, who deserts him, and the servant girl who looks after it.

Marx condemned capitalism as it exploited the workers and he wanted to create a fair society. Such exploitation is presented in the play through characters of Grusha and the ---

other peasants and the workers. The elite class i.e. the Governor and his wife contribute nothing to the society. The scene where the Governor's wife worries for her child, Michael only because he is the heir to the estates shows the love and inclination of upper class towards materialistic thing. The Governor's wife is shown as being concerned with her expensive dresses, rather than her child which shows her self-centered nature. She becomes oblivious of her own child and left him alone thinking of her own self first. Thus, the ruling class appears selfish and worried only for material pleasures. Whereas Grusha, who has no connection with the child, attempts till the end to take care of him at the cost of losing her own relations and character in the society.

Like Grusha, Azdak, the judge of the poor man embodies communist perspectives about the law and leadership. Soon after he becomes judge, Azdak places the statute book on the chair and sits on it. He therefore presides over cases by determining the class of the person to favour them if poor and exploit them if rich. He takes bribes from the rich and punishes them; he is gentle to the poor and acquits them. Azdak's sitting on a statute book thus signifies the communist view that the law is the instrument of the rich to exploit the poor.

Thus, by telling Grusha and Azdak's story separately in the style of epic theatre, Brecht presents his Marxist ideas on revolutionizing the society. The audience here is expected to be responsive to the ideas or moral within the play, rather than being carried away by the plight of the characters.

#### **CONCLUSION:**

After the above discussion, we can come to the conclusion that the elements of epic theatre are skillfully deployed in the play. Brecht uses alienation, which is a prominent element to avoid his audience from becoming too much emotionally involved with the characters. With the use of songs and music, Brecht allows the audience time to think on the happenings on the stage and show us the obstacle faced by Grusha and Michael. Brecht, again with the portrayal of the characters of Azdak and Grusha in their separate stories, presents his Marxist ideas and theories.

And in this way, Brecht shows us the elements which make the play “The Caucasian Chalk Circle” an apt example of epic theatre.

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# FEMALE BODY AND PARTITION LITERATURE



-DIKSHITA SWARGIARY, 6TH SEMESTER

## INTRODUCTION:

Partition literature presents a nuanced depiction of the tragedy of Partition, a challenging period in India's history that resists a simplified response. The literature of Partition constitutes of an admixture of history, conflict studies, border studies, and politics. The multi-layered dynamics of the Partition of India, not only the political but also its symbolic ramifications, are revisited and redefined from multiple angles in Partition literature. Its objective is to go further and debunk when necessary the standardized, one-dimensional narrative of India's Partition that has been documented by the state. The depiction of the Partition of India brings to the fore the plurality of human experiences. It also contests the arbitrariness of a nation as to how political borders fail to define national sentiments and explores in- depth issues of class, gender, religion and the struggle for survival. The fragility of our humanity and also the greatness of common humanity in mundane acts come alive in the pages of fiction. People who had never left their provinces were suddenly forced to pick one nation over another and resettle to lands unknown; leaving behind their loved ones and their homes. Partition literature humanizes the anguish of the ones who got removed from their native places, who boarded trains hoping to reach "home" only to lose their lives to mass hysteria, and those who had to turn against their neighbours and acquaintances to survive.

## OBJECTIVES:

The aims of this paper are-

- To understand how women were treated during the time of Partition.
- To study the effect of Partition on women as revealed in 'A Leaf in the Storm' by Lalithambika and 'The Final Solution' by Manik Bandhopadhaya.

## METHODOLOGY:

The paper is based on analytical method with data collected from secondary sources like books, article, internet sources, library, newspaper etc.

## DISCUSSION:

•The partition the Indian subcontinent with its newly-gained independence in 1947 has been recorded as the one of the most gruesome events in history that took place in the name of religion. The drawing of arbitrary borders was accompanied with horrifying violence that included mass rape, murder, evacuation and trauma. The collaborative violence was at a rise, people committed crimes to save the honour of their own, violating humanity and legitimising vengeance on the grounds of religion and race. Though there are recorded histories of partition and its associated tropes- trauma and sense of loss, yet narratives from the women's perspective aren't numerous in number. The atrocities committed against women and their bodies haven't been unknown but quite excluded from state consideration. Their bodies became sites of violence; they weren't only witnesses but also victims of violence. In the history of Partition, women have been long overlooked and the sexual violence that they were subjected to was simply reduced to statistics of the numbers of rape and murder, and their narratives often excluded.

•The urge to document these narratives was brought forward by writers like Kamla Bhasin, Ritu Menon, Urvashi Butalia and a few more. Ritu Menon in *Borders and Boundaries* says "... the anticipation of just such a rejection by the very family and community that were to provide them -

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support was one reason why many women resisted being recovered. Pregnant women were obviously more vulnerable than others and the decision whether to abort or carry their pregnancies to full term was an agonising one for all women, especially young ones who were going to be first time mothers. Those who were in an advanced state did not even have this choice; for them the question of whether or not to abandon their babies must have been even more painful.”

Lalithambika Antharjanam writes a similar account of a pregnant rape survivor in her short story “A Leaf in the Storm”—the story describes abuse, survival and recovery. Jyoti, the central character has been abducted and raped while crossing the newly laid borders, “from one jail to another?”, and has found herself in the refugee camps. Her condition puts her in contrary thoughts to keep the baby. However, after the delivery, there is a sudden change of mind; motherhood overwhelms her, deciding against throwing the baby.

In the societal construct, rape has always been viewed as the mistake of the woman, and has been an event that produced unprecedented shame for the woman. The politics of rape has been murky.

The ritualised violation of another sexed body has seldom left women to be outcasts of the society, a figure of disgust that brings shame to the family. Jyoti too is sickened by the act, unwilling to birth a bastard, “The source of that blood is hate, and not love ... would it not run amok, driven by the intense desire of vengeance?” The violated female body thus, initially becomes scared of embracing motherhood.

The narratives of 1947 are posed to be a successful accomplishment of independence, yet there lie many gendered narratives of displacement and dispossession, and a large-scale and extensive communal sexual violence underneath. Urvashi Bhutalia in her book, “The Other Side of Silence” records “... there was widespread sexual savagery: about 75,000 women are thought to have been abducted and raped by men of religions different from their own.”

“A Leaf in the Storm” is also such a narrative —of abuse and emotional turmoil that is

situated on the land and time when blood flew in the rivers. It tells tales of how women were kidnapped and deported onto the other side, forced to be accepted as mothers, sisters or wives, it was up to the men to decide their destiny. Antharjanam avoids the analysis of the actions taken by the governments of India and Pakistan but focuses on the socio-political construction of a woman’s body. We also know how the violence of the female body diminishes the idealism associated with it, reinventing it as symbol of fallen, undignified and impure nation.

The story is a layered narrative of nation, gender and violence. The nation is forcefully imposed on the new arrivals into the alien land. The impermissible is accepted. The doctor in the story deploys the forced sense of nation to evoke the patriotism. He validates the act of rape in the name of “our beloved country”, how the new born will be— “The first citizens of a free India”. There is a sense of hope that blinds the people of the country’s realities, “We will overcome this storm that rages over the east and west of our land. Bharat will endure; are you not a woman of India?” The sense of greatness of the country is levied, and ironically the power that a woman holds and nationalistic approach to the myth-making is used to manipulate the female sexual purity, to sustain the Hindu Nationalism and tradition. The same projected the nation as a motherland, dubiously invested in the ideas of honour, pride and dignity. Women were imposed with a renewed social responsibility. Throughout the story, there is a subtle reminder of the unending violence, the tactics of the government to build the sense of nation and the gendered narrative of a pregnant, raped survivor. However, Jyoti’s gender takes charge of the story towards the end, again.

The leaf refers to the baby born and the storm to the turmoil that the subcontinents of India and Pakistan underwent. Jyoti who once called the baby “the seed of damnation” is won over by its innocence. Her delivery is described gloriously. She is referred to as a mother, with “her blood flowing freely as fresh milk.” The stars beamed as she walked towards the camp with the baby in her arms.

In Jyoti's narrative, a sense of sympathy for the helpless life that might be a further victim of violence prevails over the violence that she has already been subjected to. The end of the story is characterized by the writer letting the natural motherly instincts take over. As Alok Bhalla in his paper *Memory, History and Fictional Representations of the Partition* puts it, "The best of fiction writers about the partition are not concerned with merely telling stories of violence, but with making a profound troubled enquiry about the survival of our moral being in the midst of horror." The story leaves the reader in the dilemma of Jyoti's instinctive decision—the sense of belongingness, the baby being her sole possession in the alien land or perhaps a constant reminder of her violation, and of the mindless hatred that she suffered.

The event of Partition abounds with stories of suffering, indecency, rape and sexual violence. Like "A Leaf in the Storm", story "The Final Solution" too deals with the helplessness of a young mother, Mallika who struggles to keep herself and her child safe in the aftermath of Partition when they were reduced to homeless refugees. She has to resort to prostitution so that her son does not starve to death, as her husband is incapable of providing for the family. The story captures the experiences of women who not only struggle to fulfill their motherly duties in hostile circumstances but also resist patriarchal notions of honour. The story further illustrates and reinterprets the important turning point in history from a women's perspective, thus providing an alternative history where women are portrayed not only as subjects but also as participants. The faces of sexual abuse, profanity, disrespect, obscenity, violation of dignity, transgression are questions that hit the reader hard in this story.

#### **CONCLUSION:**

Partition, as a whole, affected the social lives of everyone. However, it affected the women on a deeper level. Women were not the ones who were deciding their fate, their killing or living or migrating. Women faced violence at various levels; communal, family and macro levels. They were being abducted, molested, kidnapped, raped, and killed.

They were forced to commit suicide in order to protect the 'family's honour.' Furthermore, in the name of recovery, they were disowned by their families, and their children were tagged as illegitimate and were deprived of their basic right.

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- 3) [dialnet.unirioja.es](http://dialnet.unirioja.es), (2016), *VIOLENCE AGAINST WOMEN DURING THE PARTITION OF INDIA: INTERPRETING WOMEN AND THEIR BODIES IN THE CONTEXT OF ETHNIC GENOCIDE*, Retrieved from <https://dialnet.unirioja.es/descarga/articulo/5858222.pdf>

# COLLEGE WEEK 2023 ACHIEVEMENTS



**Ankita Das, 6th sem.**

- Craft competition – 2nd prize
- Drama competition – 2nd prize
- Dance competition – 1st prize



**Barnali Das, 6th sem.**

- Girls Best Carrom Player
- Girls single carrom-1st prize
- Girls double carrom- 1st prize
- Mixed double carrom- 1st prize



**Dikshita Kalita, 6th sem.**

- Best Artist Award, 2022-23
- College week Art Competition -2nd position
- Cartooning competition-1st position,
- Still life competition-1st position
- Poster making competition -1st position
- Outdoor live sketch competition- 3rd position
- Spot photography competition.- 2nd position
- Collage competition- 3rd competition
- Poem (script)-1st position



**Nitumani Pathak, 6th sem.**

- Badminton Boy's single - 2nd prize
- Badminton Mix Doubles- 1st prize
- Emerging player boy's badminton 2023



**Sarjina Ali Ahmed, 6th sem.**

- Kabaddi -1st position
- Kho kho- 2nd position
- Tug of war- 2nd



**Eliza Pathak, 6th sem.**

- Tug of War - 1st position



**Monideep Choudhury, 6th sem.**

- Boy's Carrom (single) - 1st prize



**Nijara Sharma, 6th sem.**

- Rangoli Competition - 1st position



**Rini Kalita & Nilakshi Kumari, 6th sem.**

- Flower Arrangement Competition - 3rd position



**Nayan Hazarika & Nilakshi Kumari, 6th sem.**

- Group Discussion - 1st position



# COLLEGE WEEK 2023 ACHIEVEMENTS



**Nilakshi Kumari, 4th sem.**

- Flower Decoration – 1st prize
- Collage Art Competition - 1st prize
- Clay Modelling - 3rd prize
- T-Shirt Painting - 3rd prize



**Hrishikesh Kalita, 4th sem.**

- Power Lifting - 1st prize
- Kabaddi - Runner's Up
- Tug of War - Runner's Up



**Ankur Choudhury, 4th sem.**

- Power Lifting - 2nd prize
- Kabaddi - Runner's Up
- Tug of War - Runners Up



**Jayprakash Medhi, 4th sem.**

- 100 Meter Race - 3rd position
- Kabaddi - Runner's Up



**Dikshita Das, 4th sem.**

- Flower Decoration (group) - 1st prize



**Sushmita Nath, 4th sem.**

- Carrom Girl's Double - 2nd prize



**Sikha Kalita, 2nd sem.**

- Mehendi Competition - 2nd prize

**BADMINTON TOURNAMENT DURING COLLEGE WEEK 2023,  
(TEACHERS CATEGORY)- WINNER MS. SEEMA HAZARIKA AND  
1ST RUNNER UP DR. APARNA GOSWAMI**



# STUDENT EXCHANGE PROGRAMME

30 AUGUST 2022



# MOU WITH HARMOHAN GOSWAMI ADARSHA LOWER PRIMARY SCHOOL

6 SEPTEMBER 2022



# SHARING OF EXPERIENCES, A JOINT VENTURE OF ENGLISH STUDY FORUM AND ECONOMIC FORUM

29 SEPTEMBER 2022



# TEACHER EXCHANGE PROGRAMME

19 OCTOBER 2022



# EXTENSION ACTIVITY IN HARMOHAN GOSWAMI ADARSHA LOWER PRIMARY SCHOOL, KOCHPARA

21 OCTOBER 2022



## TEACHER EXCHANGE PROGRAMME 2

21 NOVEMBER 2022



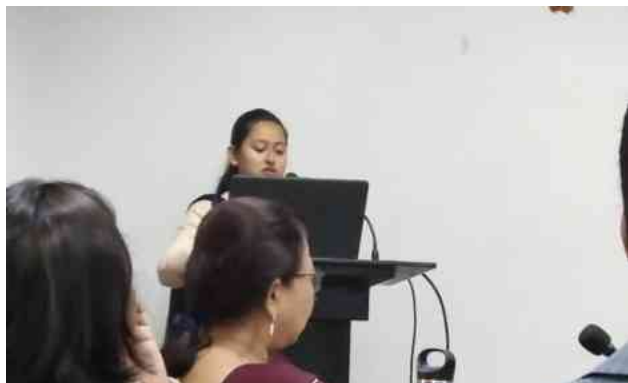
# PARENT TEACHER MEETING

18 JANUARY 2023



# SHARING OF EXPERIENCE ON Y20 UNDER G-20 SUMMIT

21 FEBRUARY 2022



**STUDENTS IN ACTION DURING CULTURAL RALLY, AS PART OF ANNUAL COLLEGE WEEK CELEBRATION, 2023.**

**3 FEBRUARY, 2023**



**MOU BETWEEN DEPARTMENT OF ENGLISH, DAKSHIN KAMRUP COLLEGE AND PASCHIM GUWAHATI MAHAVIDYALAYA**

**27 FEBRUARY 2023**



**SEMINAR PRESENTATION BY THE STUDENTS OF 6TH SEMESTER**  
**11 MARCH 2023**



# RESULTS OF ENGLISH (HONOURS) BATCH

2019-2022

Total no. of students appeared- 62

Total no. of students passed-61

Pass percentage- 98.39%

Names of the students who secured first class:



Topper -

Nayanjyoti Kalita - 82%

- |                               |              |                                 |              |
|-------------------------------|--------------|---------------------------------|--------------|
| • <b>Violina Kakati:</b>      | <b>64.2%</b> | • <b>Jintu Das:</b>             | <b>63.8%</b> |
| • <b>Bhayolina Rabha:</b>     | <b>64.2%</b> | • <b>Dipsikha Kalita:</b>       | <b>66.6%</b> |
| • <b>Richita Saha:</b>        | <b>72.6%</b> | • <b>Jyoti Singh:</b>           | <b>65.4%</b> |
| • <b>Chayanika Choudhury:</b> | <b>75.3%</b> | • <b>Disha Sarma:</b>           | <b>60.8%</b> |
| • <b>Zinnia K. Marak:</b>     | <b>72.4%</b> | • <b>Joyshri Kumari:</b>        | <b>72%</b>   |
| • <b>Priyanka Kalita:</b>     | <b>70.4%</b> | • <b>Jimi Choudhury:</b>        | <b>71.9%</b> |
| • <b>Ritusmita Kalita:</b>    | <b>68.5%</b> | • <b>Rupam Kalita:</b>          | <b>75.4%</b> |
| • <b>Jonmoni Das:</b>         | <b>69.9%</b> | • <b>Sourabh Das:</b>           | <b>60%</b>   |
| • <b>Pankaj Rabha:</b>        | <b>67.6%</b> | • <b>Hiramonni Das:</b>         | <b>70.8%</b> |
| • <b>Tasnim Ayub:</b>         | <b>69.3%</b> | • <b>Gayatri Kalita:</b>        | <b>77.2%</b> |
| • <b>Ruma Kalita:</b>         | <b>65.1%</b> | • <b>Rajashree Doloi:</b>       | <b>72.6%</b> |
| • <b>Jyotismita Talukdar:</b> | <b>67.2%</b> | • <b>Rinku Das:</b>             | <b>75.8%</b> |
| • <b>Mridusmita Das:</b>      | <b>63.2%</b> | • <b>Raj Mustak:</b>            | <b>68.4%</b> |
| • <b>Biplab Choudhury:</b>    | <b>67%</b>   | • <b>Himashree Kalita:</b>      | <b>66%</b>   |
| • <b>Nandini Mahanta:</b>     | <b>73.4%</b> | • <b>Nilamoni Das:</b>          | <b>60.9%</b> |
| • <b>Pooja Rabha:</b>         | <b>69.5%</b> | • <b>Bhaswati Nath:</b>         | <b>66.9%</b> |
| • <b>Gautam Thakuria:</b>     | <b>73.9%</b> | • <b>Dubari Dalicha Pathak:</b> | <b>68.6%</b> |
| • <b>Nilotpall Baruah:</b>    | <b>68.9%</b> | • <b>Bhaswati Kalita:</b>       | <b>70.3%</b> |
| • <b>Shamsun Nahar Ahmed:</b> | <b>67.6%</b> | • <b>Anamisha Sarma:</b>        | <b>78.4%</b> |
| • <b>Jayashree Das:</b>       | <b>69.6%</b> | • <b>Dhurjyoti Kalita:</b>      | <b>64.2%</b> |
| • <b>Barasha Rani Das:</b>    | <b>69.1%</b> | • <b>Firdous Dewan:</b>         | <b>68.9%</b> |
| • <b>Pranjit Das:</b>         | <b>60.5%</b> | • <b>Nibedita Das:</b>          | <b>65.4%</b> |
| • <b>Manash Jyoti Nath:</b>   | <b>68.8%</b> | • <b>Madhusmita Kalita:</b>     | <b>70.4%</b> |
| • <b>Kuldeep Kalita:</b>      | <b>64.9%</b> | • <b>Smriti Baishya:</b>        | <b>67.8%</b> |



CREATIVE CURVE



Every absurdity has a champion to defend it" - Olive Goldsmith

ABSRDITY

Proposkasyen  
Uncertainty

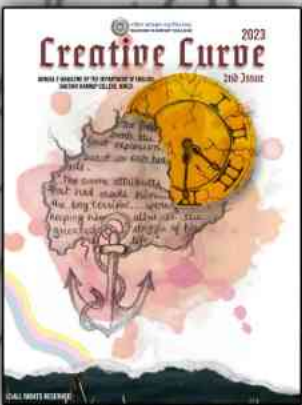
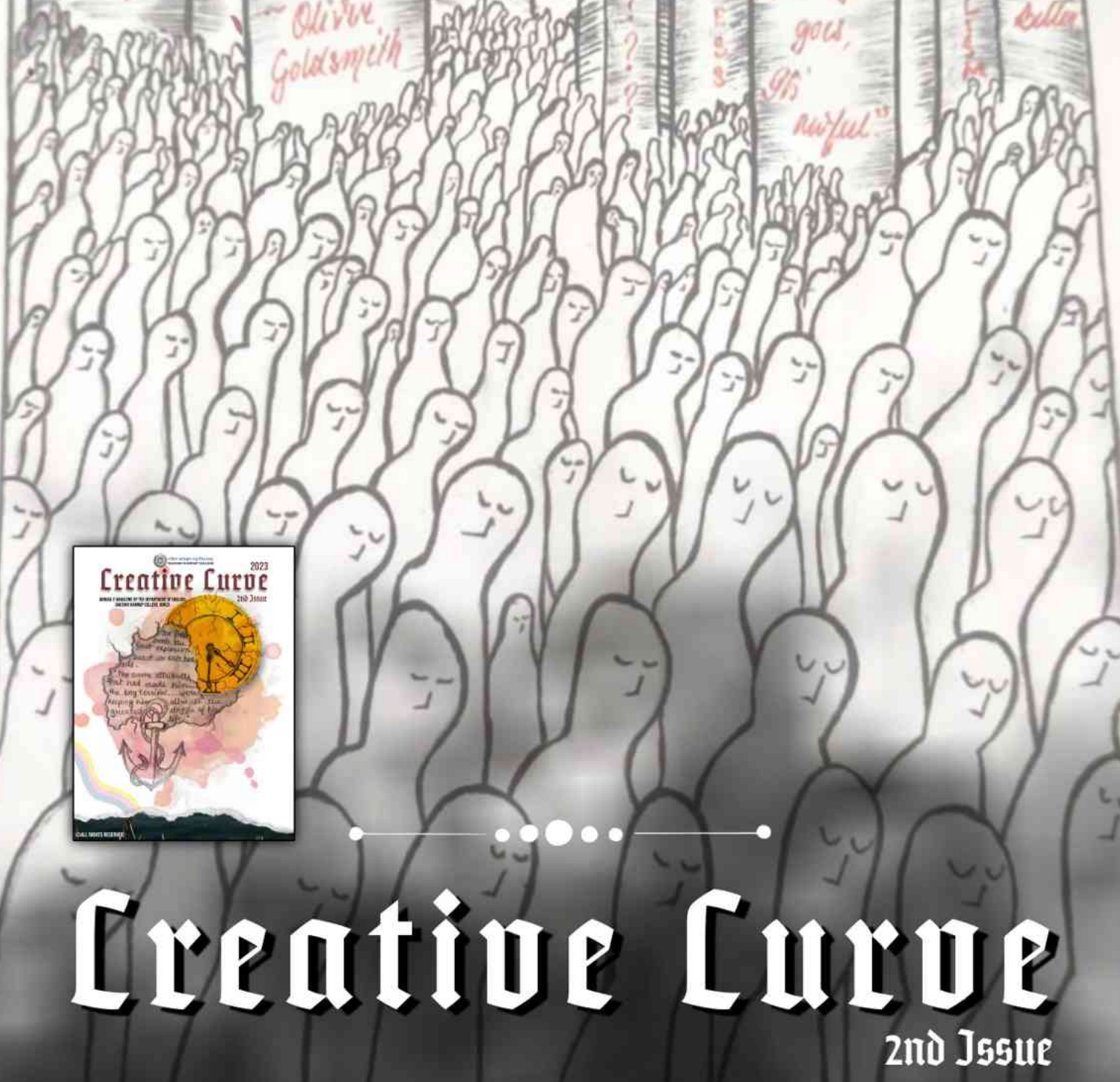
NOTHINGNESS

"Nothing happens, Nobody comes, Nobody goes, It's awful."

WHY? WHEN? WHERE?

EXISTENTIALISM

Try again, Fail again, Fail better



# Creative Curve

2nd Issue