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CREATIVE CURVE

2025-2026



*An Annual E-Magazine of Department of English,
Dakshin Kamrup College*

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ENGLISH STUDY FORUM
DAKSHIN KAMRUP COLLEGE**

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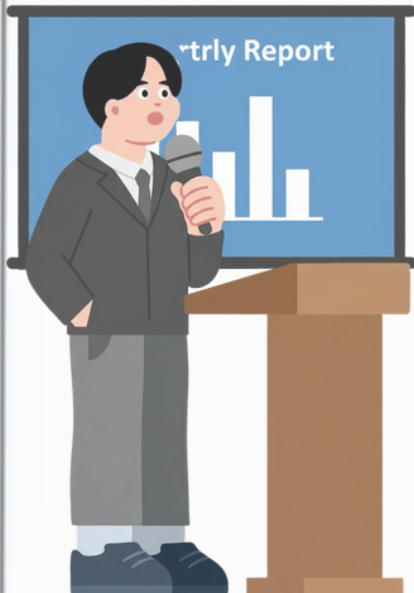
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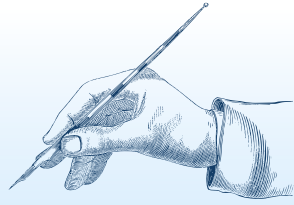
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From The CONVENOR'S DESK



Dr. Jilmil Bora
Hod, English
cum
Convener, English Study Forum.

Welcome to Creative Curve, Volume V. This issue marks our official evolution from a simple digital footprint into an active arena for creative and intellectual collision. Our mandate has always been clear: to give conflicting and complementary perspectives—from clinical academia to raw imagination—a shared space to challenge and inspire. We are actively breaking down the wall between data-driven research and artistic vulnerability. Inside this issue you will find scholarly dissections - High-stakes students' seminar papers tackling urgent institutional and social crises with sharp, evidence-backed precision; creative disruptions - visceral short fiction and poetry that capture and mold the chaotic, fluid realities of living in the modern world; critical reviews: bold, unfiltered takes on contemporary media and an in-depth dissection of current cultural shifts.

I am elated to see the hard work of the collective consciousness of the minds behind it. This volume's contributions are intentionally sharp, curious, and searching - designed to pull you from the micro-dynamics of campus life into the macro-currents of global trends. Read this with an open mind. Whether you came for the clinical clarity of a report or the raw resonance of a poem. I hope something in these pages disrupts your thinking and starts a conversation.



FROM THE EDITOR'S DESK



Dr. Devajit Das

Assistant Professor, English Department
Dakshin Kamrup Collage

It gives me immense pleasure to address our academic community through the latest edition of the *Creative Curve*—the e-Magazine of the Department of English, D.K. College, Mirza. As the very title of the magazine suggests, this platform has evolved over the last couple of years, into a vibrant, living canvas where the creative ideas of our students meet the boundless possibilities of technology.

This E-Magazine provides the students with a platform that not only helps showcasing academic excellence but also encourages expression beyond the classroom—through articles, reviews, and thoughtful reflections on contemporary themes. In this edition, readers will notice a depth and variety that testifies to the unlimited potential of the students of the department. There are poems of different hues, insightful write-up on Hindustani Classical music and racial discrimination against the people of North-East India, reflections on the *Kidult* in all of us, reviews of the Anime Series 'Demon Slayer: Kimetsu ya Yaiba' and Kafka's magnum opus, *The Metamorphosis* as well as an exciting account of the departmental field trip to Bhairabkunda .

As the teacher-in-charge of the 2026 edition of *Creative Curve*, I do sincerely appreciate the enthusiastic participation of all contributors who have made this publication possible. I also extend my gratitude to the editorial team for their meticulous work in compiling and designing the layout of this magazine. I am sure *Creative Curve* will continue to inspire fresh ideas, foster creativity, and nurture talent in the coming years. Last but not the least, I hope readers will find this edition of *Creative Curve* both engaging and enriching.

A Review of “THE METAMORPHOSIS”

- Nikita Baishya, 4th semester

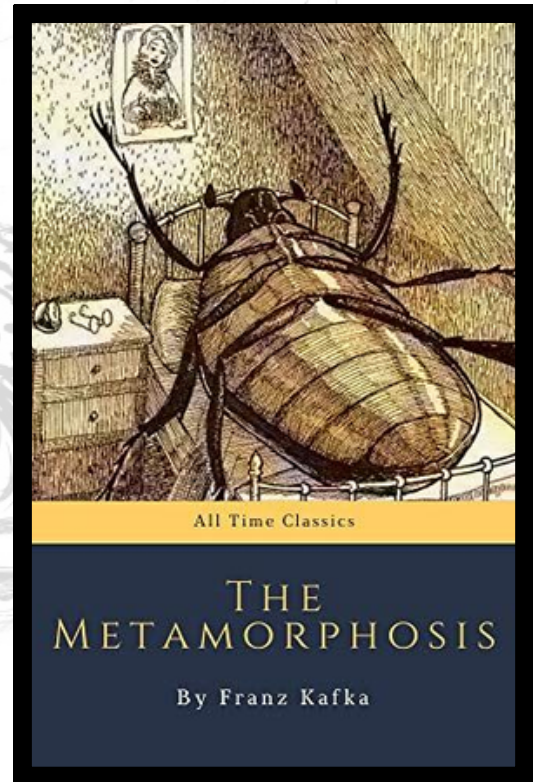
The Metamorphosis is a famous novella by Franz Kafka written in 1912 and it was first published in 1915. The novella tells the story of Gregor Samsa, a travelling salesman who wakes up one morning and find himself that he has transformed into a giant insect. The story explores the themes of alienation, loss of identity and family relationships.

The story follows Gregor Samsa, who suddenly turns into an insect and was not able to work. He is more worried to be late for his work rather than being an insect. His family knocks on the door because they were concerned about his absence. When he opens the door, his family and office manager are shocked by his appearance. His manager runs away and his family was confused and tensed.

As time passes , Gregor can no longer work , so the family loses their main source of income. Gregor used to support the whole family financially but now he is helpless. At first his sister Grete tries to take care of him by bringing food and cleaning his room. But as time passes, the family becomes tired of him. They start wishing that he would disappear. They start to see him as a burden. Eventually, Gregor dies after being sad and hopeless. His family feels relieved and they go out together and start planing a new and better future especially for Grete.

In the story, Kafka shows that the moment you stop being useful, people start treating you like you don't even exist. Gregor's transformation symbolizes how mistreated he was by his own family and how society treats only useful people.

The novella is a strange yet powerful story of human connections and relationships. He wakes up as an insect and no longer matter to anyone. The novella teaches that people should value others for their humanity and kindness, not only for their appearance and usefulness. It also teaches people that when someone is constantly mistreated and unheard, it can lead to isolation and suffering.



FROM DISCOVERY TO DESTRUCTION : A STUDY OF AMBITION IN FRANKENSTEIN BY MARY SHELLEY

- Nabanita Nath, 4th semester

In the celebrated Gothic novel Frankenstein, Mary Shelley presents a profound reflection upon the perilous nature of unrestrained scientific ambition. The protagonist, Victor Frankenstein, is portrayed as a man of extraordinary intellect whose ardent thirst for knowledge leads him to explore the hidden mysteries of life and death.

Victor's ambition is not merely the pursuit of knowledge but an aspiration to rival the creative power of nature itself. He believes that Science can make him famous and allow him to benefit humanity. However, his ambition becomes reckless because he ignores moral responsibility.

Victor isolates himself from society and devotes his entire existence to a single experiment : the creation of life through scientific means. His ambition slowly turns into obsession. Isolated in a dark laboratory, he gathers body parts and conducts forbidden experiments. This laboratory scene is visually intense and symbolic, with dark lighting, stormy weather and chaotic instruments emphasizing the unnatural nature of Victor's work and foreshadowing the tragedy that will follow. During a violent thunderstorm when Victor finally succeeds in animating the lifeless body he has constructed, the moment is both triumphant and horrifying. Instead of joy, Victor immediately feels terror and disgust when the creature opens its eyes.

The moment becomes the moral turning point of the narrative. Victor's reaction reveals the fundamental flaw in his ambition : he sought the power of creation but failed to accept the responsibility that comes with it. Unable to face his own creation, Victor abandons that creature, leaving it alone in an unfamiliar and hostile world.



Mary Shelley uses Victor's story to criticize uncontrolled scientific ambition. she suggest that scientific discovery should be guided by ethical considerations and responsibility. the novel also reflects contemporary scientific ideas such as experiment with electricity and the possibility of remaining dead matter, which fascinated many scientist of that era.

In my opinion, the scientific ambition shown through Victor Frankenstein is both impressive and problematic. However, Victor's biggest mistake is that he focuses only on the success of his experiment and not on its consequences. When the Creature comes to life Victor abandons it instead of guiding or helping it. Because of this neglect, the creature becomes lonely, angry, and eventually violent. The novels suggests that the real problem is not science itself but the lack of responsibility and ethical thinking in scientific work. This shows how dangerous ambition can become when it is not balanced with moral awareness.

In today's world, this idea is very revelant. scientific developments like artificial intelligence, genetic engineering, and advanced technology also raise similar question about responsibility. In this way, Frankenstein remains an important warning about how scientific ambition should always be guided by ethics and humanity.



THE POWER OF CONNECTION - A REVIEW OF MOVIE 'FIVE FEET APART'

-Jyotishmita Kalita, 6th semester

'Five Feet Apart' is a heartfelt and emotional journey of two young lovers, Stella and Will, who are forced to maintain a physical distance due to their disease, Cystic Fibrosis. 'Five Feet Apart', directed by Justin Baldoni, is a romance movie that'll make you cry and feel for the characters.

Cystic fibrosis is a genetically inherited disease which causes buildups of mucus within the body that eventually overcome the lungs and digestive system, leading to death. In a cruel irony, the very disease that connects Stella and Will is also what separates them. 'Five Feet Apart' does not exist simply to cause pain. Rather, it is an exploration of what makes life so beautiful, both the parts we experience and those which we are denied.

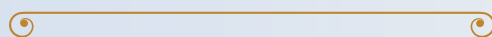
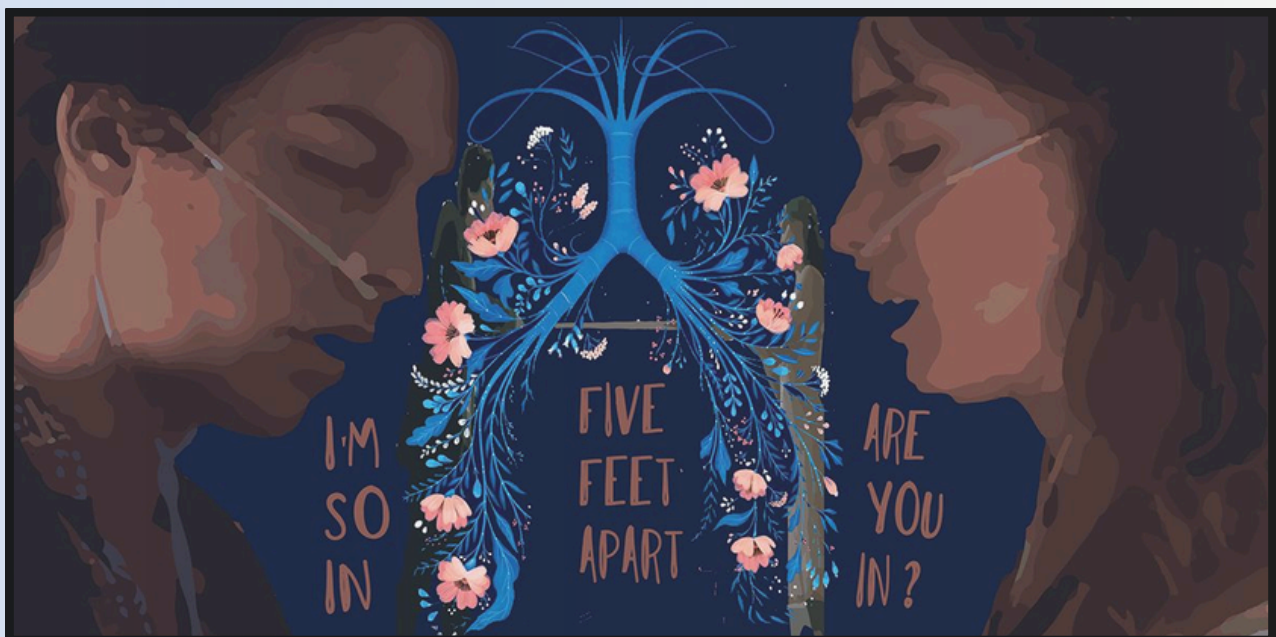
The result is a bittersweet yet charming tale that keeps the audience engaged from beginning to end. Stella and Will have spent their lives in and out of hospitals, knowing each day may be their last. They would have more right than most to be sullen and despondent at their lot in life, yet both of them find ways to express themselves: Stella with her blogging and Will with his satirical cartoons. Their situation, rather than detracting from their joy, makes each simple pleasure they experience together that much purer.



This gets really complicated as Stella and Will begin to fall for each other. Will has a tendency to break the rules to begin with and seems to not take his condition seriously, while Stella is fairly vigilant. They bond over their surgeries and shared condition, leading them to have a unique kind of bond, one that only CF patients can understand. But they can't get within five feet of each other unless they want to accidentally kill each other. They slowly do get closer and closer, but that kiss they yearn for is completely out of touch.

The scene of the film occurs by the pool during the date said that Stella and Will, both having admitted their mutual attraction, stand before each other and strip down. Their bodies are covered in scars from surgeries and stomach tubes. Still, all they see is each others' beauty. The sad truth that they will never be able to touch each other is painfully clear in the scene.

It is such a simple desire, to touch someone. Something that most of us take for granted. 'Five Feet Apart' reminds us how wonderful each and every joy we have in life is and how often we take simple things for granted. Still, we are not led to pity Will or Stella and the lives they live. Disease does not limit potential and a full life is not measured in the length of days lived. The core theme of the movie is that love and human connection can exist and thrive, even when physical closeness is impossible.



BLADE AGAINST DARKNESS: A REVIEW OF "DEMON SLAYER"

- Ankita Goswami, 6th semester

The anime 'Demon Slayer: Kimetsu no Yaiba', adapted from the manga by Koyoharu Gotouge and animated by Ufotable, has become one of the most influential works in modern anime. Known for its breathtaking animation and emotional storytelling, the series blends action, fantasy, and drama to create an experience that resonates deeply with viewers.

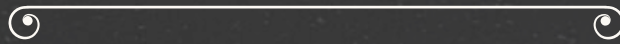
The story follows Tanjiro Kamado, a compassionate boy who lives peacefully with his family in the mountains. His life changes tragically when demons killed his family, leaving only his younger sister Nezuko Kamado alive—though she has been transformed into a demon. Determined to save her and avenge his family, Tanjiro joins the Demon Slayer Corps, an organization dedicated to protecting humanity from demons. Along the way, he meets companions like Zenitsu Agatsuma and Inosuke Hashibira, whose contrasting personalities bring both humor and strength to the journey.

The characters play a crucial role in making the story memorable. Tanjiro stands out as a hero driven not only by courage but also by empathy. His sister Nezuko, despite being a demon, retains her humanity and protects innocent people.



At the center of the demon world is the powerful demon king, Muzan Kibutsuji. He is portrayed as calm, intelligent, and extremely dangerous. Unlike other demons, Muzan often appears in a human-like form, wearing elegant clothing and maintaining a composed personality. However, beneath this calm exterior lies immense power and cruelty. As the origin of all demons, Muzan represents the ultimate challenge for the Demon Slayer Corps and serves as the primary antagonist of the series.

Overall, Demon Slayer succeeds in combining spectacular visuals with a heartfelt story about family, resilience, and compassion. While the storyline follows a familiar heroic journey, the emotional depth and artistic presentation elevate it into a remarkable work of modern anime. For both long-time anime fans and newcomers, Demon Slayer offers an unforgettable adventure that demonstrates the power of storytelling and animation.



In the Stillness, a Story Unfolds: The Perks of Being a Wallflower

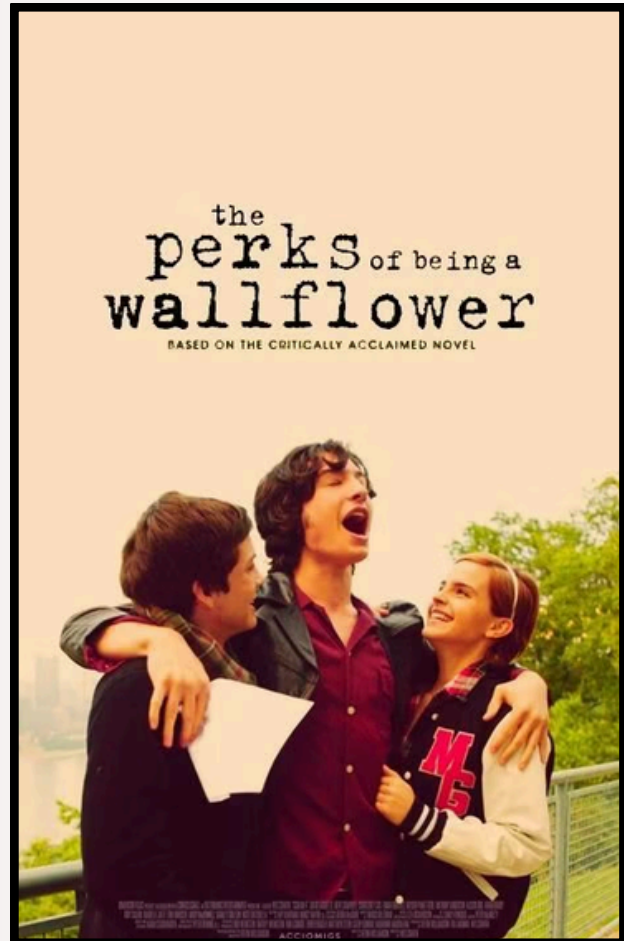
- Abhipriya Das, 6th semester

'The Perks of Being a Wallflower', directed by Stephen Chbosky, honestly feels less like a movie and more like someone quietly telling you their story. It follows Charlie, a shy and introverted freshman who doesn't really fit in. He's the kind of person who stands in the background, notices everything, feels everything but doesn't always know how to express it.

It doesn't try to show high school as perfect or exciting all the time. Instead, it shows those awkward, lonely, and confusing moments that most of us go through but don't talk about. Charlie's struggles feel very personal, like something you or someone you know might be going through silently.

When Sam and Patrick come into his life, things slowly start to change. Their friendship doesn't magically fix everything, but it gives Charlie something he really needs: a sense of belonging. The way they support each other feels natural, not forced, and that's what makes their bond so special.

The acting also makes a big difference. Logan Lerman plays Charlie in such a soft and genuine way that you can really feel what he's feeling. Emma Watson brings warmth to Sam, and Ezra Miller adds energy and depth to Patrick. Together, they feel like real friends, not just characters in a script.

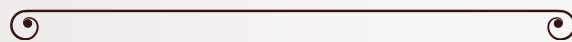




One of the most memorable parts of the film is its vibe. The music, especially in scenes like the tunnel moment, just stays with you. It captures that feeling of freedom and happiness that comes suddenly and disappears just as quickly the kind of moment you wish you could pause forever.

As a student, this movie feels very close to reality. It reminds us that it's okay to feel lost sometimes, and that being quiet or different isn't a weakness. At the same time, it gently tells us that it's okay to open up, to trust people, and to let ourselves be seen.

In the end, 'The Perks of Being a Wallflower' isn't just something you watch it's something you feel. It stays with you, like a memory you didn't know you had.



DEAR ZINDAGI -

A Gentle Reminder to love yourself

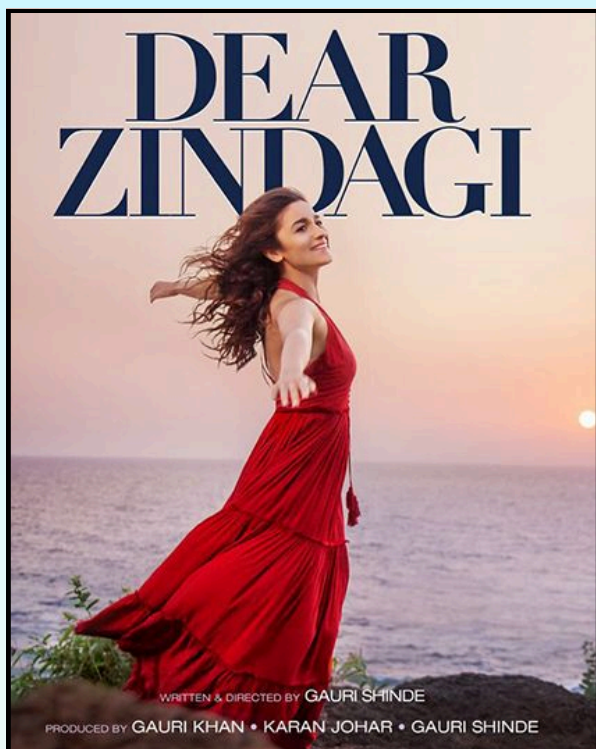


- Tanushree Das, 6th semester

Released in 2016, “Dear Zindagi” is a refreshing Bollywood film directed by Gauri Shinde, starring Alia Bhatt and Shah Rukh Khan in lead roles. Life doesn’t always go as planned, and “Dear Zindagi” beautifully captures this reality with warmth and honesty. The movie focuses on mental health, self-love, and understanding life better.

The story is about Kaira, played by Alia Bhatt, a young girl who is confused about her career, relationships, and happiness. She feels lost and unhappy most of the time. Her life starts to change when she meets a therapist, Dr. Jehangir Khan, played by Shah Rukh Khan. Through simple conversations, he helps her understand her feelings and teaches her how to deal with life in a better way.

One of the best parts of the movie is its message. It shows that it’s okay to feel confused, to make mistakes, and to take help when needed. It teaches us to let go of the past and focus on our happiness. The music is soft and soothing, and the film has a peaceful vibe.



The film beautifully explores emotions and self-healing, and at one point, it gives a message that deeply connects with the audience. One dialogue that truly stays with the audience is,

“Don’t let the past blackmail your present to ruin a beautiful future.”

This line perfectly explains how the film encourages us to let go of past pain and move forward in life.

Overall, Dear Zindagi feels like a gentle reminder to love yourself and let go of the past. It feels like a small life lesson that stays with you.

Soul (2020):

The Beauty of Ordinary Moments



- Mridusmita Das, 6th semester

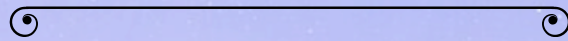
Soul (2020) is easily one of Pixar's most heartfelt and thoughtful films. Directed by Pete Docter, it follows Joe Gardner, a middle-school band teacher who lives and breathes jazz. He's spent his whole life dreaming of playing with the pros and just as he finally gets the chance to perform with a well-known jazz quartet, an unexpected accident separates his soul from his body, sending him to the "Great Before"- a colourful and imaginative place where new souls get their personalities before heading down to Earth. There, he meets 22, a sarcastic soul who has no interest in living a life on Earth, and their journey together becomes both humorous and deeply touching.

What I loved most about Soul is how it quietly shifts the conversation about purpose. Instead of telling us we need to chase some grand destiny or huge achievement to feel fulfilled, the film gently reminds us that life's real magic often hides in the ordinary stuff like the taste of a good slice of pizza, the warmth of sunlight on your face, the joy of a spontaneous walk or just feeling truly present in the moment. It's such a simple truth but Pixar delivers it in a way that feels fresh and genuinely moving.

Visually, the film is stunning. The portrayal of New York City feels lively and authentic, full of energy and detail. While the Great Before is soft, abstract and dreamlike, with creative designs that make it feel magical. The jazz music throughout the film adds another layer of emotion that perfectly capturing Joe's passion and making many scenes even more memorable.

Soul is both an entertaining and deeply reflective movie. Joe himself feels incredibly relatable, a guy who's passionate, a bit lost at times but deeply kind heart and 22, with her sharp humor and hidden vulnerability, slowly steals the show as she begins to change. Their growing friendship feels natural and warm, which makes the whole story even more touching.

In the end, Soul left me with this quiet, lingering feeling - a gentle nudge to stop rushing through life and actually notice the little things that make it beautiful. It's funny, emotional and surprisingly wise. For me, it's one of Pixar's most memorable and human films.



PIXAR'S TWIN THUNDERBOLTS: INSIDE OUT AND INSIDE OUT 2 REVEAL WHY EVERY FEELING MATTERS

-Trinayan Das, 6th semester



Inside Out and Inside Out 2 strike like twin lightning bolts—one for the child you once were, one for the teenager still raging inside you. I watched them back-to-back and left the room raw, eyes stinging, heart wide open.

In the first film (2015), 11-year-old Riley Andersen is ripped from her sunny Minnesota life—hockey games, best friends, a bedroom full of happy memories—and dropped into foggy, unfamiliar San Francisco. Her parents are stressed, the new house feels wrong, and school is lonely. But the real story unfolds inside her mind. Headquarters is a bright control room where five emotions run Riley's life like a tiny, high-stakes office.

Joy (yellow, bouncy, unstoppable) is the self-appointed leader, determined to keep every day perfect. Sadness (blue, quiet, awkward) keeps getting in the way. Fear (purple, jittery), Anger (red, explosive), and Disgust (green, eye-rolling) do their best to protect her. When a core memory is accidentally touched by Sadness, everything unravels. Joy and Sadness are sucked out into the vast, glowing maze of Long-Term Memory. Together they journey through collapsing Personality Islands (Hockey Island, Friendship Island, Honesty Island), the chaotic Dream Productions studio, the terrifying Abstract Thought, and the endless shelves of forgotten memories.



Meanwhile, back at Headquarter, the remaining emotions try to steer Riley, but she grows distant, angry, and lost. The islands begin to crumble into the Memory Dump. The message lands like a quiet thunderclap: you cannot force happiness forever. Sadness is not the villain—she is the only one who can reach Riley’s parents, who can make her feel truly seen.

Inside Out 2 (2024) drags us straight into puberty’s violent earthquake. Riley is now 13, a rising hockey star heading to a high-school tryout camp. She wants to keep her old friends, impress the cool new girls, and hold onto the “good kid” version of herself her parents still see. Then the puberty alarm blares. Four new, overwhelming emotions crash the console: Anxiety (orange, frantic, a live-wire of worst-case scenarios), Envy (green, sharp-eyed, aching for what others have), Embarrassment (massive purple, blushing giant who hides behind his hoodie), and Ennui (bored blue French teen who sighs at everything). They decide the old emotions are too childish and literally bottle them up, taking full control. Riley starts pushing away her lifelong best friends, lying to fit in, and risking her spot on the team—all in the name of “protection.” The new crew builds a massive, anxious “Belief System” to rewrite who Riley thinks she is. The tension is merciless: every awkward silence in the cafeteria, every spiralling thought at night, every crushing moment when a kid realises the entire world is watching and judging. The animation is sharper, the jokes darker, the stakes brutally real. Yet the same fierce truth burns even brighter: every single feeling belongs. Especially the ugly, messy, teenage ones.

Together these two films deliver one unstoppable message: your emotions are not problems to solve or delete. They are the proof you are alive, growing, and trying to belong. The first tells children it’s safe to feel sad. The second tells every

teenager—and every adult still carrying that teenager inside—that anxiety, shame and envy are not flaws; they are signals you are becoming fully human.

These are not just cartoons, they are mirrors held to your soul. If you have a child, a teenager, or a heart that still aches from growing up, watch both. Pixar has never been more powerful—simple on the surface, thunderously deep underneath.

Your feelings don’t break you.
They make you whole.



THE QUIET FADE

We used to talk until the sun would rise,
But calendars grew full and days got long.
Now distance hides behind our tired eyes,
And silence echoes where we played our song.

I saw a photo from a years ago,
Back when our "forever" felt so near.
But life has currents we could never know,
And busy winters made us disappear.

It wasn't anger or a sudden break,
Just mismatched schedules and a lack of time.
We left the promises we couldn't make,
Like half-read books or bells that ceased to chime.

I hope your world is beautiful and bright,
Though we are walking down a different street.
A fading spark within the coming night,
A memory of when we used to meet.

- Jyotishmita Kalita, 6th sem

Not the Best But Still Good

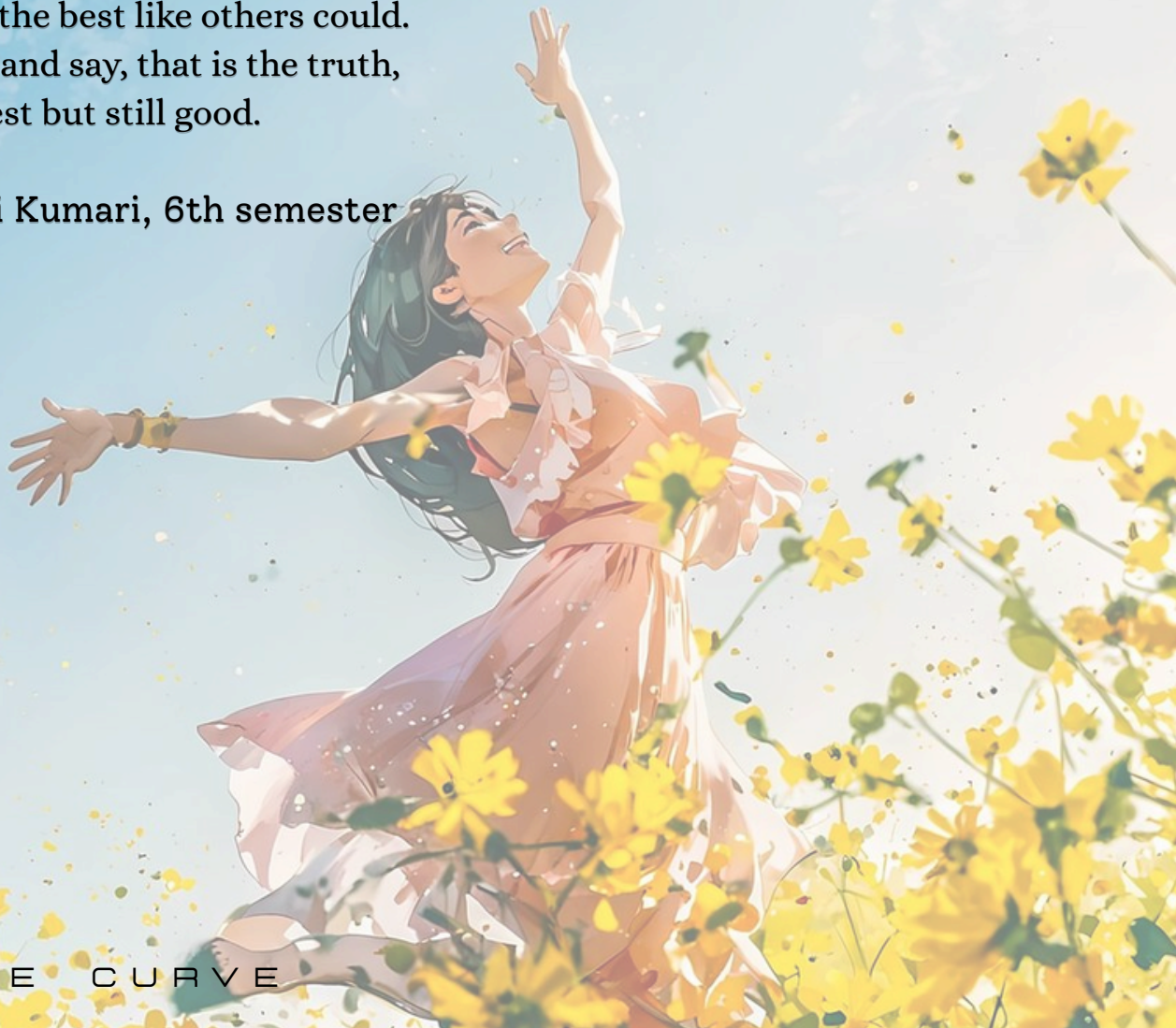
She may not shine like the brightest light,
Or always win the hardest fight.
She may not stand above the rest,
Or ever claim that she is the best.

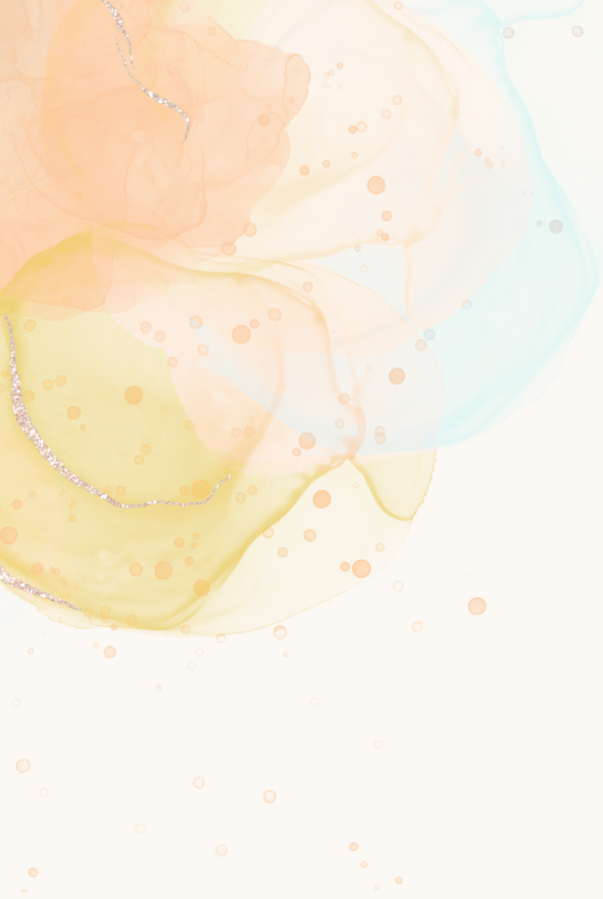
Sometimes she lose, sometimes she try,
Sometimes she question the reason why.
But she keep on walking, on the way,
Until she gets her own way.

She may be slow, she maybe small,
But she never give up after each fall.
Perfection is not what she wanted,
Just being honest and kind she always chaunted.

So even if she was misunderstood,
Or not be the best like others could.
She smile and say, that is the truth,
Not the best but still good.

- Pahi Kumari, 6th semester





FOLLOW YOUR DREAMS

Why O God
you placed me in this way as hard as an iron rod?
Tell me O thou full of grace.
Don't I deserve to be at the best place?
At the end,
I guess you don't want me to be lamented
with the loss of my own self at the end.
Why is it sometimes just hard to be yourself?
Why can't I just be like a newborn calf?
Look at them, who are shining in their dreams come true.
Don't laugh out in glee.
But, a few years before, weren't they just like me?
Now, I only regret that earlier just to be myself I shouldn't have fret.
Forgive me O God
for now my opportunity trims.
And give me a chance in my abode
to follow my dreams...
to follow my dreams...

- Dolly Medhi, 6th Semester

IN TRANSIT

We are rarely who we were,
and never quite who we want to be,
when we are in transit.

There is a small passageway,
where identity is discreetly negotiated,
between expectation and memory.

Time does not drastically change us ,
rather it edits us ,
eliminating excess, testing structure,
and leaving only what can be revised.

We lament past incarnations of ourselves,
as though they were permanent
inhabitants,
failing to recognize that development
necessitates relocation.

Perhaps becoming is a constant departure,
from what no longer fits,
rather than an act of arrival.

- Banasmita Sarma, 4th Semester

Fragments of Her

Can't I become just a little part of her life

Can't I become not more than a page of a
chapter from her book of life

Can't I become just a single word from her
1000 words

Can't I become just a single drop of tear
that flows from her eyes

Can't I become just the echo of a laugh she
forgot?

Can't I become the single scent that reminds
her of a long-lost thought?

Can't I become the faintest blush

when my name is whispered in a sudden
hush?

Can't I become the briefest sigh she takes as
the whole world passes by?

- Nayan Jyoti Das, 2nd semester

SOMETIMES I WISH

Sometimes I wish I could fly,
High above the trees and sky.
I Wish could see the world from far,
And forget all my problems for a while.

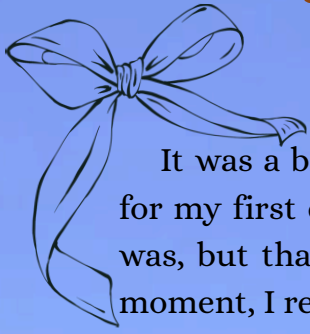
But then I look around and see,
The earth is beautiful to me.
The sun, the trees, my friends, my home,
It feels nice wherever I roam.

Yes , some days are hard and sad,
But then some days happy and glad.
A laugh, a hug and a little song,
Makes life feel right, not wrong.

- Chirosmita Saloi, 2nd semester

The Distance of a Smile

- Rimi Begum, 6th semester



It was a bright sunny day. I stepped through the college gates, I had just arrived for my first class when my eyes landed on a beautiful smile. I didn't know who he was, but that smile did something to my heart—it started beating so fast. In that moment, I realized I had found my first college crush.

For the rest of the day, I couldn't focus on anything. My mind kept drifting back to him. Who was he? As soon as I got home, I spent hours searching social media until, finally, I found his profile. I was so happy, yet I didn't even have the courage to hit "follow" button. I wasn't ready to be a notification on his screen; I was content just being a witness to his world from a distance.

Over the next few weeks, the universe seemed to play a game with me. We had small, accidental encounters around campus —passing each other in the crowded cafeteria or sitting just a few seats apart in the campus' sitting area. Once, he even looked my way, and for a split second, the world went silent. I even heard him singing once while playing the guitar, I stood there in the crowd, a silent member of his audience. Sometimes My heart screamed for me to say something even just a "hello" but my voice stayed locked away.

I chose to stay silent because I believe that some things are most beautiful when they are untouched. By never speaking, I never have to worry about a cold response or a boring conversation. In my head he is perfect like a star in the night sky, he is stunning to look at, even if he is lightyears away. This way, he stays a perfect memory—always mine, safely tucked away in the quiet corners of my heart where nothing can ever hurt.



Strangers in Their Own Land: The Unending Racism Against India's North East

- Gitumoni Das, 4th semester

The question of whether the North East is truly considered a part of India is a painful, recurring debate, often forced upon its people not by geographical reality, but by the persistent racism they encounter in "mainland" India. Despite the region contributing rich cultural, natural, and strategic value to the nation, citizens from the eight northeastern states are frequently treated as "other" or "foreigners" in their own country, based on their distinct, often Mongoloid, features.



Recent Affairs of Racism and Violence:

The dream of a unified India is often shattered by brutal incidents. In December 2025, Anjel Chakma, a student from Tripura, died after being attacked in Dehradun, a case that mirrored the infamous 2014 killing of Nido Tania in Delhi. These are not isolated incidents but reflect a deep-rooted, structural racism that turns physical appearance into a reason for violence.

February 2026 Incident:

A very recent incident in Malviya Nagar, South Delhi, saw three women from Arunachal Pradesh subjected to abusive behavior, including being called "momo" and other derogatory slurs by their neighbors. The abuse, which included sexist remarks and accusations of running "massage parlours" included the hateful sentiment that "North East people are shit". This led to intense, widespread outrage, with Northeast Chief Ministers demanding immediate action.

Meme References:

Social media is frequently weaponized to dehumanize people from the North East, with memes and labels reducing their complex identities to cheap stereotypes-such as "chinki" "momos" or "Chinese". This "othering" is accompanied by daily, low-level harassment, such as being monitored differently at airports or being called "corona virus" during the pandemic.

The "Mainland" Mindset:

The harassment often stems from ignorance or "unconscious bias" regarding the cultural identity, food habits, and appearance of North Easterners.

The recent insults highlight that even in 2026, the prejudice is not just about individuals, but a systemic failure to recognize the North East as an integral part of the nation.

While political leaders have expressed "zero tolerance" against such discrimination and call for unity, the reality on the ground with recent, violent, and verbally abusive attacks-remains a stark reminder of the long journey toward inclusion and safety for North East Indians in their own country.



The Unsolved Disappearance of Agatha Christie (1926)

- Trishna Baishya, 6th Semester

When the Queen of Mystery became the mystery herself

Agatha Christie, widely known as the “Queen of Mystery,” is celebrated for her intricate plots and unforgettable detective stories. However, in December 1926, she became the center of a real-life mystery when she disappeared for eleven days, leaving the world puzzled. This incident remains one of the most intriguing unsolved episodes in literary history.

In 1926, Christie was going through a difficult period in her personal life. The recent death of her mother and marital issues with her husband, Archibald Christie (he had confessed that he was in love with another woman), placed her under significant emotional strain. These circumstances are often considered crucial to understanding the events that followed.



On the night of December 3rd, 1926, Christie suddenly left her home in England. The following morning, her car was found abandoned near a chalk quarry, with her belongings still inside. Christie herself was nowhere to be found, leading to immediate concern.

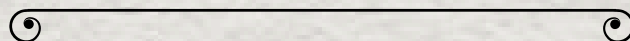
As news spread, many feared that she had been kidnapped. The case quickly gained national attention, prompting a large-scale search involving police officers, volunteers, and investigators. Newspapers widely reported on the incident, and public anxiety continued to grow as days passed without any clear leads. Even renowned author Arthur Conan Doyle became involved, hoping to help uncover the truth.

After eleven days, Christie was found at a hotel in Harrogate, staying under the name “Mrs. Teresa Neele.” Interestingly, the surname matched that of the woman her husband was involved with. She reportedly claimed to have no memory of her disappearance, leaving both authorities and the public confused.



Over the years, several theories have been proposed to explain Agatha Christie’s mysterious disappearance, though none have been definitively proven. The most widely accepted explanation is that she experienced temporary amnesia, possibly triggered by severe emotional stress, which caused her to lose memory of her identity and actions. Others believe that the incident was the result of an emotional or psychological breakdown, brought on by the combined impact of her mother’s death and the collapse of her marriage. A more controversial theory suggests that the disappearance may have been a deliberate act, possibly intended as a form of publicity or even a personal statement; however, this idea is often criticized for lacking solid evidence. In the absence of any clear explanation from Christie herself, these theories remain open to interpretation, adding to the enduring mystery surrounding the event.

Christie spent her life offering the world neatly tied endings—stories where every clue had a purpose and every mystery found its solution. Yet, in the case of her own disappearance, there was no final chapter. She never truly clarified what happened during those eleven missing days; in fact, she deliberately omitted them from her own autobiography, leaving a silence where answers might have been. There was no confession, no clear explanation—only a lingering question mark. Perhaps that is what makes it so haunting. It remains a mystery without a detective, without a solution, and without an end—one that continues to be remembered, even if it can never truly be solved.





DOUL UTSAV OF BARPETA : A CELEBRATION OF FAITH AND CULTURE

- Himashri kalita, 4th semester

Doul Utsav is one of the most vibrant and spiritually significant festivals of Assam. It is celebrated in Barpeta Satra . While the world celebrates Holi , Barpeta transforms into a living canvas . It is the biggest Holi celebration of Assam that reflects the rich spiritual heritage of the region . A large number of devotees and visitors gathered to witness their vibrant and devotional occasion.



Historical Background : Doul Utsav was started by Mahapurush Srimanta Sankardev and wrote holi geets (devotional songs on holi) also. Shri Mathuradas Bura Ata first celebrated doul festival in the model of Vaikuntha (heaven) at Barpeta .

Religious Significance : The Doul Utsav is dedicated to Lord Krishna . It celebrates the playful journey of Lord Krishna to visit his consort Ghunusa , marking the arrival of Spring.

Timings : Doul Utsav is celebrated in three days and each day has its own special rituals .This doul is called " Burha Doul" .

The First Day : Gondh

On this day , the idol of Lord Krishna , popularly known as Kaliya Gosai , is ceremonially brought out of Monikut and placed beautifully in "Doul Ghar ". Devotees from different parts of Assam gather and offers prayers and participate in devotional singing (holi geet).



The second Day : Bhar Doul

The second day , known as Bhar Doul , is the main celebration of this festival. Devotees gathers in large number at satra and plays holi with colours and sing 'holi geet' . people play holi with coloured powder called 'abir' , creating a joyful and festive atmosphere. The entire place becomes the Ditiya Vaikuntha (second heaven) in the colours of abir and holi geets.

The Third Day : Suweri

The third and the final day of this festival is called Suweri . It is the most colourful and joyful part of Doul Utsav . On this day , a large number of people gathered at Satra and taken back the Kaliya Gosai to it's original place - inside the 'monikut'. Devotees shower the idol with abir and sing holigeets, make a joyful and pure environment. The idols are carried on shoulders in beautifully decorated dola (palanquins) and moving to the satra through the street of Barpeta where devotees accompanied with devotional songs or holi geet such as

**"Rongore jui lagil aji polaxor dalote ,
phagunore ba lagil nikunjo bonote "**

by singing those songs devotees seeks blessings from God and pray to remove all the bad qualities from the society .

The Famous 'Bamboo Struggle : The most iconic and enjoyable moment occurs in the evening of 'Suweri' at the satra gate . When the procession returns to Satra , devotees block the gate with bamboo poles , symbolizing the anger of Goddess Laxmi to Shri Krishna for his late return from Ghunusabari . The devotees broke the bamboo and clear the road for the idol .

Cultural Importance : Doul Utsav isn't only a religious celebration, but also a reflection of the rich tradition and cultural heritage of the Assamese society .Doul Utsav plays an important role in bringing people together. People from different communities and area come to celebrate the festival of colour and joy to Barpeta symbolizing unity and cultural identity of people of entire Assam and India . Another important cultural features of the festival is the preservation of traditional art forms and rituals like holi geets and other devotional songs.

The Doul Utsav of Barpeta reminds us the beauty of togetherness , faith and timeless tradition of Assam . It shows the pure devotion and unity of people . Through its rituals, devotional music ,and joyful celebrations Doul Utsav brings the people together and spreads the message of devotion, unity, and happiness.

THE WORLD OF HINDUSTANI CLASSICAL MUSIC

– Anushmita Goswami, 4th semester

**“WHERE WORDS FAIL, MUSIC SPEAKS.”
– HANS CHRISTIAN ANDERSEN**

There is a kind of language that existed long before the written word, one that does not ask to be read, but felt. Classical Hindustani music is that language. Rooted in the 'Sāmaveda', one of the oldest musical traditions in human history, it carries within it over three thousand years of emotion, philosophy, and devotion. To dismiss it as mere performance is to miss the point entirely. It is, at its core, literature in its most alive and immediate form.



Raga, the fundamental grammar of Hindustani music: A raga is not simply a set of notes. It is a mood, a time of day, a season, an emotional world entire unto itself. Raga Bhairav, sung at dawn, carries a grave and sacred stillness. Raga Yaman, performed at dusk, shimmers with longing. Raga Bhairavi, traditionally the last of any concert, holds the ache of farewell in every phrase. Each raga evokes a specific rasa, an aesthetic emotion, drawn from the same classical theory that underlies Sanskrit poetry and drama. This is not coincidence. Music and literature, in the Indian tradition, have always been two expressions of one truth.

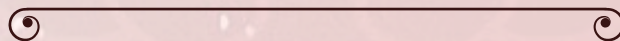
Bhakti saints, where poetry becomes melody: The tradition is also inseparable from the poets who shaped it. Kabir, Mirabai, Tukaram, Surdas were as much musicians as they were writers. Their verses were composed to be sung, not silently read, and the music was the meaning, not its decoration. Mirabai's devotional songs to Krishna, for instance, cannot be fully understood on the page alone. It is only when they are sung, when the voice stretches a single syllable across a dozen notes, bending it with longing that their full emotional truth is revealed.



The Masters, Voices that defined a tradition: Among those who carried this tradition to its greatest heights, a few names stand as monuments. Ustad Amir Khan brought a slow, deeply meditative style to the 'khayal' form that redefined what patience in music could feel like. His performances of Raga Marwa and Raga Darbari remain among the most emotionally intense recordings in the tradition. Pandit Bhimsen Joshi, with his volcanic voice and extraordinary breath control, made Raga Bhairav and Raga Puriya Dhanashree feel like living, breathing presences in the room. Kishori Amonkar, one of the most luminous vocalists of the twentieth century, brought a rare quality of vulnerability and intellectual depth to her singing. Her Bhairavi was less a performance than a confession. And in the instrumental world, Pandit Ravi Shankar took the "Sitar" to global stages, introducing audiences from Carnegie Hall to Woodstock to the profound architecture of a raga, while Ustad Bismillah Khan made the "Shehnai", an instrument once confined to temples and weddings, a vehicle for the highest classical expression.

khayal, The living, Breathing manuscript: A khayal performance does not merely entertain. It builds, phrase by phrase, an emotional argument, moving through exploration, tension, elaboration, and resolution in a way that mirrors the arc of feeling itself. The musician improvises in real time, composing a text that will never exist again in exactly that form. Every performance is, in this sense, a unique manuscript, created in the moment, witnessed, and then gone. That impermanence is not a limitation. It is the point.

The Academic case for Hindustani music: Hindustani classical music is not a relic of the past, it is a living, evolving tradition that continues to produce artists, compositions, and performances of extraordinary depth. For a literature student, engaging with this tradition is not a departure from the discipline, it is an extension of it. To study how a raga builds emotion, how a bandish compresses meaning, how improvisation creates a text that exists only once, is to study the same questions literature has always asked. The medium is different. The inquiry is the same.



The Kidult IN ALL OF US

- Trishna Baishya, 6th semester



Have you ever heard the word “Kidult”? Do you know what it means?

I first heard this word in a song titled ‘Kidult’ by SEVENTEEN (a Korean Pop music band). The word itself is a combination of kid and adult. It refers to the state or phase between childhood and adulthood. I’m not even sure if it is officially a real word, but that never stopped me from thinking about it.

I thought about it a lot. When does the “kidult” phase begin, and when does it end? Officially, we become adults at the age of eighteen. But can a person truly become an adult overnight just by turning eighteen? And what does being an adult really mean?

After thinking about it for a long time, I came to a small conclusion of my own: perhaps we never truly become adults. From our teenage years onward, we are always a blend of both a child and an adult. Even before turning eighteen, we carry a certain maturity within us, and even after becoming adults, the child inside us never completely disappears. A kidult is that small child living quietly inside our adult bodies.

Adult life is full of responsibilities, anxieties, stress, and sometimes—very often—disappointments. We worry about our studies, our careers, our future, relationships, societal expectations, jobs, and many other things. But most importantly, we worry about failing. When I was a child, I used to believe that once I grew up and became an adult, I would be mature. I imagined that I would handle everything perfectly and that I would no longer cry over small things. But now I’m twenty-one, and I still cry over the death of my favorite fictional character. I still overthink—if anything, I overthink even more than before.



However, as I grow older, I am learning something important. From my surroundings, from my friends, from movies, books, from songs, and even from people I watch online, I have realized that real maturity is not hiding worries behind a smile and pretending to be fine. In fact, maturity is accepting those worries. It is allowing ourselves to show emotions when needed and accepting our flaws just as they are.

In the song, there are a few lines that always fascinate me, no matter how many times I listen to them —

"After laughing like an adult, Even when I cry like a child, We're so similar, we're together, You and I, like a Kidult."

So I guess I am a kidult—an adulting kid who makes mistakes but learns from them too. Even though there are days when I don't fully feel like myself, that is alright. Because at the end of the day, that is still a part of me—still me.

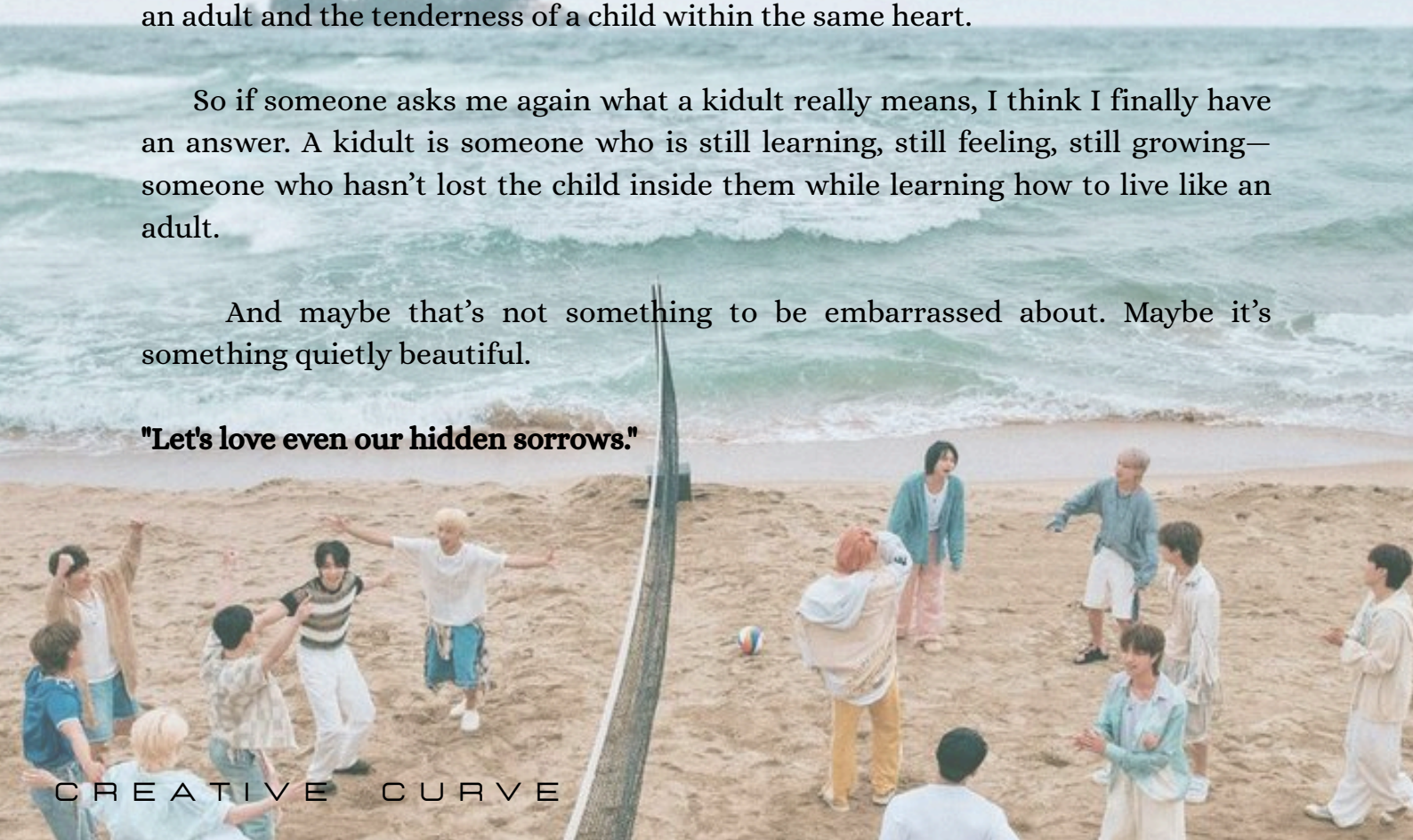
My world is still as precious as it was before. So I should learn to love every part of myself as I grow older. I do not have to figure everything out just yet. Instead, I can enjoy the journey and slowly find the destination meant for me.

Maybe being a kidult simply means learning to walk through life without having all the answers. Some days we feel strong and certain, and other days we feel small and lost again. But that is part of growing—carrying both the courage of an adult and the tenderness of a child within the same heart.

So if someone asks me again what a kidult really means, I think I finally have an answer. A kidult is someone who is still learning, still feeling, still growing—someone who hasn't lost the child inside them while learning how to live like an adult.

And maybe that's not something to be embarrassed about. Maybe it's something quietly beautiful.

"Let's love even our hidden sorrows."



Topic - Postcolonial elements in Jean Rhys novel "Wide Sargasso Sea"

Introduction-

Jean Rhys' novel *Wide Sargasso Sea* (1966) is a significant work of postcolonial literature. It is written as a prequel to Charlotte Brontë's *Jane Eyre* (1847) and reimagines the story of Bertha Mason, the "madwoman in the attic."

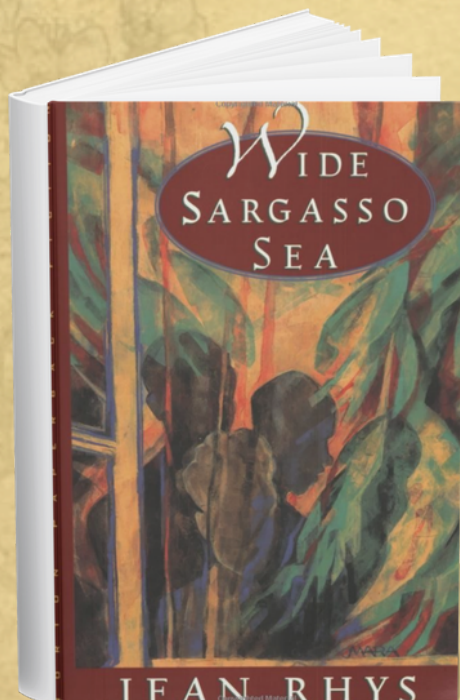
Postcolonial literature is a body of writing that responds to the history and legacy of colonialism, examining how colonial power shaped cultures, identities, and societies, often silencing or misrepresenting colonized people. It aims to challenge these distortions by presenting the perspectives of the marginalized and explores themes like identity, hybridity, displacement, race, gender, and resistance against imperial authority.

Rhys rewrites the female protagonist as Antoinette Cosway, a Creole woman from the Caribbean, giving her a voice and presenting her side of the story. The novel was set in the early 19th century Caribbean, describing the period after the abolition of slavery (Emancipation Act). *Wide Sargasso Sea* serves important purposes, like giving a voice to a silenced character from English literary canon and, at the same time, it critiques the colonial and patriarchal structures that caused her suffering.

This novel explores four main thematic points they are :

Historical and cultural context -

The historical and cultural backdrop is crucial for understanding Antoinette's struggles. Her identity crisis, social marginalization, and ultimate tragedy are inseparable from the colonial history and racial hierarchies of the Caribbean.



Identity, Hybridity, and Displacement -

In *Wide Sargasso Sea*, Antoinette's identity is fractured and unstable, reflecting the complex social and racial dynamics of the Caribbean. She is a white Creole—descended from European settlers—but not by the Black Caribbean community, who associate her family with slavery. This "in-between" position reflects Homi Bhabha's concept of hybridity, where individuals exist between cultures and face internal and external conflicts as a result. Antoinette's sense of self is further destabilized by displacement.

Language, Power, and Resistance -

Rhys shows language as a act resistance . Rhys demonstrates that language can both oppress and empower. The colonizer wields it as a weapon to control identity, while the colonized use it to preserve culture, assert agency, and resist domination. Language in the novel is thus central to understanding the intersections of power, identity, and colonial struggle.

Race , gender and colonial oppression -

Through these characters, Rhys demonstrates that colonial oppression is multi-layered. Race determines social hierarchy, gender limits autonomy, and colonial power enforces both. The novel exposes how these forces combine to shape the tragic lives of women, making Antoinette a symbol of the destructive effects of colonialism on marginalized identities.

Conclusion -

Jean Rhys “Wide Sargasso Sea” is a landmark of postcolonial text. By using postcolonial methodology, the novel can be read as an act of resistance against the colonial and patriarchal discourse of “Jean Eyre”. Rhys challenges colonial and patriarchal narratives by giving voice to a marginalized character and foregrounding cultural hybridity, racial tensions, class and identity.

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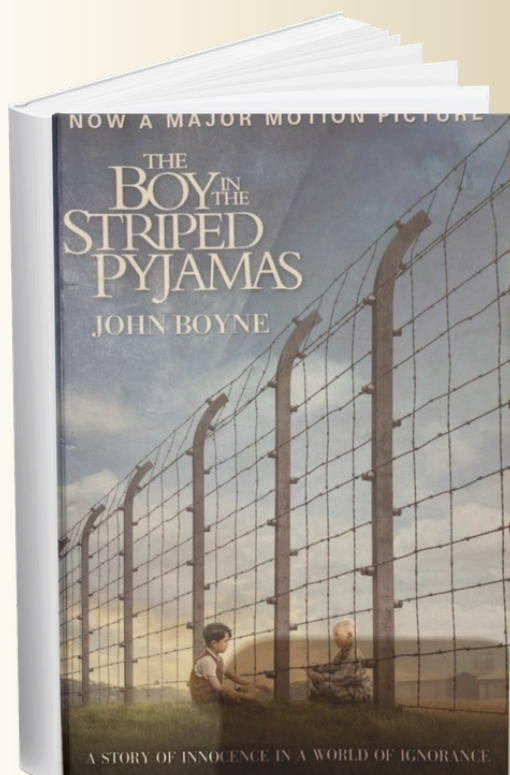


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READING HOLOCAUST MEMORY IN JOHN BOYNE'S THE BOY IN THE STRIPED PYJAMAS

Holocaust memory, by definition, refers not only to the preservation of historical facts but also to the ethical responsibility of remembering, interpreting, and transmitting the experiences of immense human suffering. In literature, this memory is often reconstructed through imaginative narratives that allow readers to engage emotionally with the past. *The Boy in the Striped Pyjamas* (2006) by John Boyne offers a distinctive and powerful representation of Holocaust memory by presenting it through the perspective of a child. Rather than relying solely on historical documentation or survivor testimony, Boyne narrates the story through nine-year-old Bruno, whose innocence and limited understanding create a poignant contrast with the brutal historical reality surrounding him.

Set against the backdrop of the Holocaust—one of the darkest periods in human history marked by the systematic persecution and extermination of millions under Adolf Hitler's Nazi regime—the novel explores how memory can be shaped through narrative. While history records events and timelines, literature provides access to the emotional and moral dimensions of human experience. In this way, Holocaust remembrance becomes not merely an academic exercise, but a moral necessity aimed at ensuring that such atrocities are neither forgotten nor repeated.



Boyne's narrative foregrounds the idea that reading Holocaust memory does not require a strictly factual reconstruction of events. Instead, it creates a space where empathy, imagination, and ethical reflection intersect. The unlikely friendship between Bruno, the son of a Nazi commandant, and Shmuel, a Jewish boy imprisoned in a concentration camp, becomes the central lens through which readers encounter the Holocaust. Through their relationship, the novel reveals the absurdity of prejudice, the consequences of ignorance, and the silent persistence of suffering, inviting readers to reflect on their own role in remembering and interpreting the past.

The novel also encourages a critical engagement with themes of perspective, privilege, and complicity. Bruno's limited understanding highlights how innocence can coexist with moral blindness, while Shmuel's quiet suffering represents the silenced voices of victims. This contrast creates a dialogue between past and present, urging readers to confront not only historical events but also their ethical implications. The character Pavel, a Jewish prisoner employed as a servant in the commandant's household, further highlights these themes by embodying the loss of identity and the everyday complicity enabled by privilege.

One of the most significant aspects of the novel is its use of fiction as a medium of Holocaust memory. Unlike historical records that present factual accounts, fiction allows for emotional and imaginative engagement. Through narrative storytelling, readers—particularly younger audiences—are able to connect with the human impact of events that might otherwise seem distant or abstract. By focusing on individual experiences rather than statistics, Boyne transforms history into a lived emotional reality, demonstrating how literature can deepen understanding and foster empathy. Through characters such as Pavel, whose past as a doctor is revealed when he tends to Bruno's injury, the novel personalizes the abstract horrors of the Holocaust.

The perspective of innocence and ignorance plays a crucial role in shaping this narrative. Bruno's misinterpretation of Auschwitz as "Out-With" and his perception of the concentration camp as a place where people wear "striped pyjamas" emphasize the gap between perception and reality. This childlike misunderstanding not only heightens the emotional impact of the story but also reflects the broader ignorance and denial that allowed such atrocities to occur. Through Bruno's perspective, readers are compelled to question the consequences of inaction, silence, and moral indifference.

Central to the narrative is the symbolic presence of the fence that separates Bruno and Shmuel. This barrier functions both physically and metaphorically, dividing worlds of privilege and suffering, freedom and oppression, innocence and trauma. Yet, their friendship transcends this division, suggesting that human connection can persist even within systems designed to dehumanize. Through this relationship, Boyne humanizes the victims of the Holocaust, reminding readers that behind every statistic lies a personal story, a family, and a life disrupted.

The novel ultimately confronts readers with the themes of memory, guilt, and responsibility. Its tragic conclusion—where Bruno unknowingly shares Shmuel's fate—forces a recognition of the devastating consequences of ignorance and complicity. Though fictional, this ending serves as a powerful moral reflection on the human cost of systemic violence. It reinforces the idea that remembering the Holocaust is not only about preserving the past, but also about acknowledging ethical responsibility in the present.

The causes and consequences of the Holocaust further deepen the narrative's significance. Rooted in ideological hatred, propaganda, and social instability, the genocide resulted in immense loss and lasting trauma. Within the novel, these abstract causes are translated into deeply personal experiences. Bruno's father embodies the machinery of the Nazi regime, while Shmuel's suffering reflects its human consequences. Through this contrast, Boyne illustrates how large-scale historical forces shape individual lives in profound and devastating ways. Pavel's reduction to servitude similarly illustrates how ideological hatred dismantled individual lives and professions.

In conclusion, *The Boy in the Striped Pyjamas* presents a compelling exploration of Holocaust memory by blending history with fiction, innocence with tragedy, and narrative with ethical reflection. While the novel has been critiqued for simplifying historical realities, its emotional depth ensures that readers engage with the human dimension of the Holocaust. Ultimately, Boyne demonstrates that literature plays a vital role in preserving cultural memory—not merely by recounting events, but by fostering empathy, reflection, and a continued commitment to justice and humanity.

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Reflection of Becoming: Mirror Trope and the Bildungsroman Arc in *The Ash Girl*

Timberlake Wertenbaker's *The Ash Girl* (1998) reimagines the traditional Cinderella story as a modern Bildungsroman, focusing not on romance but on the protagonist's psychological growth and search for identity. The play traces the Ash Girl's journey from insecurity and marginalization toward self-awareness and empowerment, making it a compelling narrative of becoming.

One of the most striking elements of the play is the use of the mirror as a central symbol. The mirror is not just an object that reflects physical appearance; it acts as a tool of truth and self-examination. In the beginning, when Ash Girl looks into the mirror, she does not see her true self. Instead, she sees the image shaped by her suffering, neglect, and insecurity. The ashes she is covered in become a symbol of her low self-esteem and invisibility. The mirror reflects not beauty, but her inner fears, doubts, and feelings of worthlessness. At this stage, she is trapped in a cycle of denial, unable to recognize her own potential or value.

From an analytical perspective, the play can be read as a Bildungsroman arc: oppression → awakening → trials → self-realization. Structural analysis shows how each stage of this journey is dramatized through symbolic encounters, especially with the mirror, while a feminist perspective highlights how the play subverts the patriarchal fairy tale by granting the heroine agency over her becoming. *The Ash Girl* is not merely about magical rescue but about psychological growth and social critique. Through ashes, mirrors, shadows, and sins, Wertenbaker stages the universal struggle from self-doubt empowerment, turning a familiar fairy tale into a modern meditation on identity and transformation.



Wertenbaker further enriches this journey through allegorical symbolism. The “ashes” signify both humiliation and the possibility of rebirth, while the Seven Deadly Sins personify the Ash Girl's inner conflicts, making her psychological struggles visible on stage. The contrast between light and darkness reinforces her movement from repression to awakening, and her evolving voice reflects her growing confidence.

In *The Ash Girl*, the mirror reflects Ash Girl's inner journey rather than just her outer appearance. At the beginning, she is insecure and burdened by self-doubt, influenced by the voices of the “Sins,” which act as her inner demons. The mirror reflects her feelings of worthlessness rather than her true self. As the story progresses, she faces emotional struggles and

temptations, representing her inner conflict. The turning point comes when she confronts her reflection honestly, acknowledging both her fears and her hidden strength. This moment transforms her from a passive victim into someone courageous. By the end, the mirror reflects acceptance and self-awareness, showing her growth into a confident individual. Her union with Prince Amir symbolizes not just love but her readiness to embrace and share her true self, highlighting that real transformation comes from within.

The Mirror and the Bildungsroman arc are deeply interconnected. The mirror symbolizes stages of denial, questioning, and acceptance, marking key turning points in her journey. Through self-reflection, the Ash Girl transitions from self-doubt to self-recognition, ultimately redefining her identity on her own terms rather than relying on external validation.

Moreover, The Ash Girl explores several important themes, including identity, self-acceptance, and empowerment. It challenges the idea that individuals need external validation or rescue to find happiness. Instead, it emphasizes that real strength comes from within, through self-reflection and courage. The play also critiques societal expectations and imposed roles, showing how they can limit an individual's sense of self. By overcoming these limitations, Ash Girl becomes a symbol of empowerment and independence.

In conclusion, Wertebaker's The Ash Girl is much more than a simple retelling of a fairy tale. It is a rich and layered exploration of the human psyche and the journey of becoming. Through the use of mirror as a powerful symbolic device and the structure of a Bildungsroman, the play presents a universal story of growth, struggle, and self-realization. It reminds us that transformation begins from within and that the courage to face one's true self is the key to achieving a meaningful and authentic life. It stands as a modern exploration of identity, reminding us that becoming oneself requires courage, reflection, and resilience.

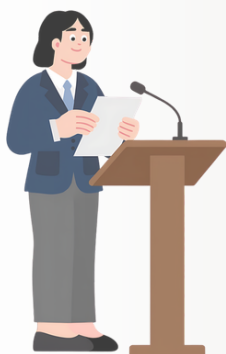
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Jyotishmita Kalita
Jyoti Baishya
Himashree Das
Ashika Farhana
Nishita Barman
(6th sem)

AN EXCITING FIELD TRIP TO BHAIRABKUND WHERE NATURE SPEAKS LOUDER THAN THE BORDER

- Nabajyoti Das, 4th semester

On the 15th of November, 2025, we went to Bhairabkunda near Bhutan border for our annual educational trip from the department of English, Dakshin Kamrup College. It had been planned for quite a while now and seeing it finally come to fruition and being able to go on this educating yet fun trip with my fellow classmates and professors was a very happy moment for all of us. Our journey started at 7 o'clock in the morning from our college gate to Bhairabkunda. The journey was about a-three-and-a-half hour.



During the journey we stopped at Juhal restaurant to have breakfast. After the breakfast we continued our journey and made a stop at Gethsemene man made forest, a community led forest that was initiated by the joint forest management. The forest was full of rubber plants. After spending some time we visited the beautiful dhansiri valley resort where we lunched and started our next destination to Bhairabkunda picnic spot which was nearly two minutes away from the resort, the picnic spot was quiet beautiful and refreshing. After enjoying some time there, we continued our journey and reached the Bhutan border checkpost where the SSB officers checked our adhaar card and allowed us to enter Bhutan. After entering Bhutan there was a wonderful picture of "Jigme Khesar Namgyel Wangchuck", (the king of Bhutan) and his family. In Bhutan we were introduced to their simplicity of living. And at last we explored the daifam hanging bridge and made the trip memorable.

By the end of the trip we experienced many new places and learned about different culture and environment. The trip was overall both educational and enjoyable.



TITLE: THE GOLDEN LEGACY OF RONGPUR: OUR PRIDE IN THE RALLY

- Nilakshi Das, 6th semester



College Week is a period of excitement, unity, and celebrations. And we experienced just that in this year's College Week. Among all other events, we witnessed a proud moment in the departmental rally. The theme for this year's departmental theme was "The Golden Legacy of Rongpur (Sivasagar)," celebrating the glorious history and heritage of Assam. Rangpur, once the glorious capital of the Ahom empire, today stands as a symbol of culture, power, and architectural brilliance. In our rally, we tried to revive this golden era. The rally, which was held on 7th February, saw the enthusiastic participation of all the students of our department. The preparation phase was full of team spirit and dedication. The main banner and other important creative works were beautifully prepared by our 6th-semester students. The 2nd and 4th semester students helped in preparing the props; most of the props were handmade. On the day of the rally, our department proudly displayed the theme through colorful costumes, energetic performances, and powerful expressions. The day was filled with chanting, music, and cultural pride, capturing the attention and appreciation of all who were present. Personally, although I could not contribute much towards the preparation of the event due to my engagement in various competitions, I felt proud being a part of the rally. I chose the role of a Mughal commander fighting against Lachit Borphukan, which added a dramatic and historical touch to our performance. What made this rally unique was the unity of the students. Seniors and juniors worked together, had tasks, and had connections. It wasn't just about the theme; it was about the celebration of our identity and heritage. At last, all our hard work and dedication bore fruit as we managed to win the 3rd prize in the rally. This made the experience even more memorable and earned us a sense of pride, proving that working as a team and being passionate about what we do is a guarantee to success.

“Leaves That Speak: A Collective Expression of Eco-Literature”

- Bhumika das, 6th semester

On 6th February, 'The Department of English' inaugurated its wall magazine "The Eco-Criticism" based on the theme 'eco-criticism & literature'. This annual publication was prepared by the students of three semesters, where different poems and thoughts of the writers were imprinted upon the leaves of a tree, which was a magnified version made by the students of 6th semester. The magazine was inaugurated by Shikha Das, a renowned resin artist, in the presence of department faculty members and students.

The wall magazine, displayed on the notice board outside the departmental classroom, provides students with the opportunity to express themselves through their creative writings on the topic of 'eco-criticism'. This project was completed successfully under the guidance of our professor Dr. Devajit Das and HOD Dr. Jilmil Bora, and also with the contribution of our seniors, batchmates, and juniors.

The background of the magazine is green, representing the colour of the ecosystem and the idea was express upon a tree make my the students. The topic 'Eco-Literature', also known as Eco-criticism, expresses the relationship between literature and the environment. The topic highlights environmental issues and encourages us to respect, protect, and live in harmony with the natural

The student's write-ups were in the form of poetry, articles, and names of famous eco-critics and other creative pieces. The class representatives from each semester collected write-ups from students and submitted them to the teacher-in-charge and the student editorial board. The board had selected the write-ups and published them with the help of entrusted students for design and publishing.



world. The write ups were based on the form to create awareness about environmental problems, encourage eco-friendly lifestyles, builds emotional connection with nature and also inspire conservation efforts.

During the process they team had faced different types of difficulties due to limited time but despite of all the hindrance they had express the theme quite well.

STUDENTS' ACHIEVEMENTS IN ANNUAL COLLEGE WEEK 2025-26)



Nilakshi Das, 6th semester:

- 1st Position in Art exhibition,
- 2nd position in Hand made embroidery competition,
- 3rd Position in Traditional dress competition, and consolation prize in folk dance competition.

Dolly Medhi, 6th Semester:

- 3rd Position in on spot news writing competition,
- 1st Position in English poem recitation competition.



Binita Sharma, 4th semester:

- 2nd position in solo classical competition.

Chandrawali Das, 4th Semester:

- 3rd Position in Solo Classical Dance



Babita Mali, 4th Semester:

- 3rd Position in Zubeen Garg Adhunik Song competition.



Results Of BA English (Honours Course)

2022-2025 Batch

<i>First Class Holders</i> Batch: 2022-2025				<i>First Class Holders</i> Batch: 2022-2025			
 Manisha Kalita	 Mizanur Rahman	 Ranjan Deka	 Gargi Kashyap Choudhury	 Amandeep Deka	 Upasona Boro	 Bipasha Kalita	 Shikha Kalita
 Daisy Kalita	 Rituparna Das	 Urbashi Boro	 Gaurav Medhi	 Puja Thakuria	 Kashyapi Das	 Aliva Das	 Tinku Moni Kalita
<i>First Class Holders</i> Batch: 2022-2025				<i>First Class Holders</i> Batch: 2022-2025			
 Khulseda Begum	 Mrinmoy Das	 Jupitara Nath	 Malika Nath	 Jupitara Das	 Barasha Das	 Himangee Das	 Kangkee Kumari
 Chimi Das	 Rimpi Mazumdar	 Pujashree Mahanta	 Shristi Das	 Ananya Sarma	 Sujata Sarkar		

TOTAL APPEARED - 54

FIRST CLASS - 31



Departmental Activity Album

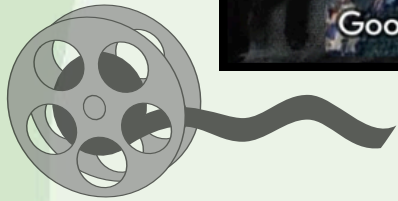
World Environment day Celebration (an MOU initiative) at Departmental adopted school, Late Harmohan Goswami Adarsha L.P. School, Jamartal, Mirza



CUET Training Programme
provided by Ranjan Deka (currently pursuing MA in Tezpur University), Departmental Alumni



Movie Show of “Wuthering Heights”



CREATIVE CURVE

CREATIVE CURVE

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