

প্রজ্জ্যোতি

PRAGYAJYOTI

33rd Issue : 2025-26



West Guwahati College of Education

Maligaon, Templeghat, Guwahati, Assam

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প্ৰজ্ঞাজ্যোতি PRAGYAJYOTI

৩৩ তম সংখ্যা : ২০২৫-২৬ ইং বৰ্ষ

ৱেষ্ট গুৱাহাটী কলেজ অৱ এডুকেশ্বনৰ বাৰ্ষিক আলোচনী

33rd Issue : 2025-26

WEST GUWAHATI COLLEGE OF EDUCATION MAGAZINE

শ্ৰদ্ধাৰে

প্ৰতি

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সম্পাদক

ৱেষ্ট গুৱাহাটী কলেজ অৰ্ এডুকেশ্বনৰ বহুৰেকীয়া আলোচনী, 'প্ৰজ্ঞাজ্যোতি'

ত্ৰেৱিংশতম সংখ্যা ।। প্ৰকাশ : ২০২৫-২৬ বৰ্ষ

*Pragyajyoti, is a yearly Magazine of West Guwahati College of Education under Gauhati University.
This magazine reflects the co-curricular activities of the student trainee, 2025-26.*

মুখ্য পৃষ্ঠপোষক : অধ্যাপক প্ৰদীপ কুমাৰ জৈন
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ফোন : ৯৪৩৫১০৭১৮৫/৯৯৫৪০০৮৮৪৩



গুৱাহাটী বিশ্ববিদ্যালয়
GAUHATI UNIVERSITY

Prof. Nani Gopal Mahanta
Vice Chancellor



MESSAGE

It is pleasure knowing that West Guwahati College of Education will be publishing its Annual Magazine very soon. I have always believed that college magazines are an indispensable component of academic institutions. The Annual Magazine is a collective effort from students, faculty and other members to display their achievements over the years, share their knowledge and stories to inspire the readers across generations.

I therefore, convey my best wishes to West Guwahati College of Education for its future endeavours.

Date : 26.05.2026

Vice Chancellor
Gauhati University

Prof. Pradeep Kumar Jain

President, Governing Body
West Guwahati College of Education
Templeghat, Maligaon, Guwahati.



MESSAGE

It gives me immense pleasure to learn that 2025-2026 edition of Pragyajyoti, the annual magazine of West Guwahati College of Education is going to be published soon. A publication of this nature not only provides an opportunity to students and teachers to showcase their literary skills but it also provides a glimpse of various academic and co-curricular activities of the college which publishes it. I am sure Pragyajyoti too will serve the aforesaid dual purpose of its publication successfully. My best wishes to the editorial team for successful publication of 'Pragyajyoti'.

Dated: 22.05.2026

Prof. P. K. Jain
President, Governing Body
West Guwahati College of Education



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Templeghat, Pandu, Guwahati - 781014, Assam

From : Dr. Gitanjali Choudhury, M.A., M.Ed., M.Phil., Ph.D.
Principal



MESSAGE

It is a good initiative of West Guwahati College of Education that the members of the college is ready to publish their annual magazine 'Pragyajyoti', 33rd teacher-educators, and student-teachers create such a literary showcase which will enrich the college's storehouse of literature 'Pragyajyoti' carries journey with the utmost capabilities of the student teachers' in different fields. Its different articles, news published in the magazine focuses their thoughts, emotions and creativity and talents published in the magazine will encourage them to write more in future in various languages. The never ending journey in the field of literature through 'Pragyajyoti' is always welcoming.

'Long Live Pragyajyoti'

Date : 22-05-2026

(Dr. Gitanjali Choudhury)
Principal, WGCE



Voice That Belonged to the Soil — A Tribute to Zubeen Garg

was a teenager, he was already composing songs. Music wasn't a career choice for Zubeen; it was a calling he could not refuse. He dropped out of B.Borooah College in 1991, trading a science degree for a microphone, and never looked back.

The Voice That Grew from the Valley

His debut album *Anamika* in 1992 announced something new to Assamese music — a voice that was raw, warm, rooted in folk, yet bold enough to reach beyond. The album marked him instantly as a trendsetter, blending Western influences with Assamese folk in a way that had never quite been done before. Albums followed in quick succession — *Maya*, *Asha*, *Ujan Piriti* — each one deepening his bond with the people of Assam. He wasn't just releasing music; he was building a relationship with an entire generation.

In 1995, he moved to Mumbai with ambition and an acoustic guitar, stepping into the vast, unforgiving world of Bollywood. The journey was slow but purposeful. His playback debut came in *Purani Kabar* (1998), followed by contributions to landmark films like *Dil Se..* and *Fiza*. Yet even as Bollywood beckoned, his heart kept returning home. In 2000, he released *Pakhi* — an album dedicated to his mother who had passed away that September. Tender, grief-soaked, and deeply personal, *Pakhi* became his first major breakthrough in Assam and the best-selling

There are singers who perform, and then there are singers who *become* the music. Zubeen Garg was undeniably the latter. Born on 18 November 1972 in Tura, Meghalaya, into an Assamese Brahmin family, he carried music in his blood from the very beginning. His mother, Ily Borthakur, was a singer herself, and little Zubeen began singing at the age of three — not as a prodigy showing off, but as a child simply speaking the only language that felt most natural to him.

He studied tabla under Pandit Robin Banerjee for eleven years, learned Assamese folk traditions from Guru Ramani Rai, and quietly absorbed the old classics his father kept — country, rock, blues, and folk from across the world. By the time he

Assamese album of the year. It was proof that his truest power lay not in chasing stardom, but in singing from the deepest parts of himself.

Then came 2006, and “Ya Ali.”

Composed by Pritam for the film *Gangster*, the song swept across India with an emotional force few Bollywood numbers achieve. It earned him the Best Playback Singer award at the Global Indian Film Awards and introduced millions to a voice that Assam had known and cherished for over a decade. But Zubeen, characteristically, refused to be boxed in. He turned down wave after wave of Bollywood offers that sought to typecast him in the same mould. Over a 33-year career, he recorded over 40,000 songs across more than 40 languages and dialects — Assamese, Bengali, Hindi, Tamil, Telugu, Bodo, Mising, Karbi, and dozens more — collaborating with nearly 250 tribal communities to preserve thousands of vanishing folk traditions.

The Actor Who Preferred Truth Over Glamour

Parallel to his singing life ran a quieter but equally passionate journey on screen. Zubeen debuted as an actor and director with *Tumi Mor Matho Mor* (2000), and what followed was a filmography shaped not by commercial calculation but by artistic conviction. He preferred realism and political themes, films that explored Assamese identity, corruption, and social conflict. *Kanchanjanga* (2019), *Rajneeti* (2022), *Sikaar*

(2024), *Roi Roi Binale* (2025) — each reflected his belief that cinema and music were two voices of the same conscience. His final screen appearance was in *Homework*, released posthumously in May (2026), a fitting farewell from a man who never truly stopped working.

The Silence After the Song

On 19 September 2025, Zubeen Garg passed away in Singapore at the age of 52. He was cremated with full state honours and a 21-gun salute, mourned by Prime Ministers and street musicians alike. Singer Papon called him “the voice of a generation.” Pritam said he was “shocked and devastated.”

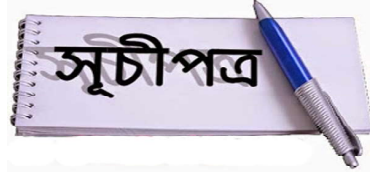
Garg had expressed in a 2019 concert at *B. Borooah College*, Guwahati, that his song “*Mayabini Raatir Bukut*” should be played when he died. Following his death, the song was performed not only at his funeral but also widely across Assam, in homes, and public events, becoming a collective anthem of *shraddhanjali* (tribute). That is the measure of a life in music — not the awards or the records, but the songs that people reach for when words alone are not enough.

Barsita Sarkar

Assistant Professor

West Guwahati College of Education





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Editors' Desk Language and literature



As an editor for the section on Language and literature of the 33rd edition of college magazine 'PRAGYA JYOTI' I feel privileged to present the editorial column. This section has not only a collection of articles stories and adventure stories, it is a reflection of the creativity, talent and thoughts of our students. Every page carries the voice of young minds eager to express, inspire and connect. We hope this edition encourages readers to think deeply, dream boldly and appreciate the power of knowledge and imagination. I sincerely thank all the contributors and teachers whose efforts made this publication possible.

Wishing all our readers an enjoyable and enriching reading experience.

Barsita Sarkar

Assistant Professor
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A Life-Sketch on Savitribai Phule: The Torch-Bearer of Women's Education in India

— Dr. Gitanjali Choudhury
Principal, WGCE

In the long and layered history of India's social reform movements, few names shine as brightly — or as defiantly — as that of Savitribai Phule. Born into a society that denied women the right to read, write, or even think for themselves, she rose to become India's first female teacher, a fearless social reformer, a passionate poet, and the undisputed mother of women's education in modern India. Her life was not a tale of privilege or comfort. It was a story of relentless courage — of walking to school every day with a spare sari tucked under her arm because conservative villagers would hurl stones and cow dung at her, and yet refusing to turn back. Savitribai Phule did not simply believe in women's education; she built it, brick by brick, against a wall of centuries-old prejudice.

Early Life and Marriage

Savitribai was born on 3 January 1831, in the small village of Naigaon in the Satara district of Maharashtra. She belonged to the Mali community, considered a lower caste in the rigid social hierarchy of 19th-century India. Like countless girls of her time and community, she was married young — at the age of nine — to a twelve-year-old boy named Jyotirao Phule. By most accounts of that era, her story should have ended there: a child bride destined for a life of domesticity, illiteracy, and silence.

Unlike most husbands of his time, Jyotirao believed deeply in the power of education and the equality of human beings regardless of caste or gender. He began educating Savitribai at home, teaching her to read and write at a time when such an act was considered not just unconventional, but socially seditious. He also encouraged her to pursue formal

teacher training, which she completed at two institutions: the Normal School in Pune and the Ahmednagar institution run by American missionary Cynthia Farrar. This education transformed Savitribai not merely into a literate woman, but into a visionary educator and a revolutionary thinker.

Opening India's First School for Girls

In January 1848, Savitribai and Jyotirao Phule took the step that would change Indian history. They opened the first school for girls in the country at Bhide Wada in Pune — the residence of a local supporter, Tatya Saheb Bhide. Savitribai became the teacher, making her the first female teacher in the history of modern India. At a time when the education of women — particularly from lower castes — was actively opposed by religious orthodoxy and social custom, this was nothing short of a revolution.

The school's curriculum was remarkably forward-thinking. It included mathematics, science, and social studies, modeled on a Western-style modern education. The Phules believed that education must equip students to think critically and participate meaningfully in society, not merely to recite religious texts.. Savitribai was subjected to verbal abuse and physical attacks on her way to school every day. People threw mud, stones, and cow dung at her. Yet she walked on, changed her soiled sari at the school gates, and continued to teach. Her quiet, unwavering persistence was itself a lesson in courage — perhaps the greatest lesson she ever taught.

Journey with opening Eighteen Schools

What began as a single school in a private home quickly grew into a movement. By 1851 — just three



years after opening their first school — Savitribai and Jyotirao were running three schools in Pune with approximately 150 students enrolled. Remarkably, the number of girls enrolled in their schools exceeded the number of boys attending government schools in the area at the time. which was the result of deliberate, compassionate outreach.

The Phules understood that sending daughters to school was not just a social or intellectual decision for many families — it was an economic sacrifice. To encourage enrolment, they offered stipends to students who attended regularly. They also set up educational trusts to sustain their institutions, including the Society for Promoting the Education of Mahar, Mangs, and other marginalized communities. Over the course of her lifetime, Savitribai helped establish eighteen schools across Maharashtra. Each school was a declaration: that every girl, regardless of her caste, her poverty, or her social circumstance, had the right to be educated.

Savitribai also broke another barrier in the history of Indian education by working alongside Fatima Sheikh — the first Muslim woman teacher in India — making their joint educational enterprise one of the earliest examples of inter-community solidarity in the cause of women's empowerment.

Fighting Social Evils: Beyond the Classroom

Savitribai Phule understood that education alone could not liberate women unless the social systems that oppressed them were also dismantled. Her work as a reformer extended far beyond the classroom walls.

She was an outspoken opponent of child marriage, a practice that robbed girls of their childhoods and futures. She also actively campaigned against the Sati tradition — the immolation of widows on their husbands' funeral pyres — and against the cruel custom of shaving widows' heads to mark their social degradation. Together with Jyotirao, she organized strikes among barbers who were called to shave the heads of widows, refusing to participate in this ritual humiliation.

In 1853, Savitribai opened the **Balhatya Pratibandhak Griha** — a shelter home for widows

who were pregnant, often as victims of exploitation. At a time when upper-caste widows who became pregnant faced murder, suicide, or abandonment, this shelter offered them safety, dignity, and care. Widows could give birth there, and if they wished, place their children for adoption. Savitribai and Jyotirao themselves adopted one such child, Yashwantrao, the son of a widow sheltered in their institution. This deeply personal act of adoption was itself a powerful statement about the value of human life and the rejection of caste-based shame.

Savitribai also established the **Mahila Seva Mandal** in 1851 — an organization to promote awareness of women's rights. One of its most symbolic practices was that all women who attended its meetings sat together on the same mat, irrespective of their caste. At a time when untouchability determined every aspect of social interaction, this insistence on equal seating was a radical, subversive, and deeply humane act.

In 1868, Savitribai and Jyotirao took yet another bold stand. They dug a well in their own backyard and opened it to members of oppressed castes who were forbidden from using the common village wells. This simple act of sharing water was an act of profound moral clarity — an assertion that no human being should be denied the most basic needs of life because of the accident of their birth.

Co-founder of the Satyashodhak Samaj

In 1873, Savitribai and Jyotirao co-founded the Satyashodhak Samaj — the Society of Truth Seekers. This organization was dedicated to eliminating caste discrimination and working for the equality of all human beings before God and society. It challenged Brahminical orthodoxy, opposed the exploitation of lower-caste communities by priests, and advocated for inter-caste marriages, widow remarriage, and the abolition of child marriage. Savitribai led the women's wing of the Satyashodhak Samaj with great energy and conviction. She also inaugurated the practice of Satyashodhak marriages — wedding ceremonies conducted without the intermediation of Brahmin priests, where the couple took an oath of mutual equality, respect, and education. These marriages were



a direct challenge to the religious authority that had long sanctified gender and caste inequality.

Savitribai as Poet and Writer

The full measure of Savitribai's genius cannot be grasped without reading her poetry. She was not merely a teacher or an organizer; she was a poet of striking power and political clarity. She published two major works: *Kavya Phule* (Bouquet of Poems) in 1854, and *Bavan Kashi Subodh Ratnakar* in 1892. Education was not a luxury for Savitribai; it was the very foundation of human dignity. Her writing gave voice to the voiceless, and her poetry traveled where she herself could not go, carrying the message of equality and empowerment into homes and hearts across Maharashtra.

Recognition and Legacy

In 1852, the British government honored Savitribai Phule as the best teacher in Pune for her extraordinary contributions to education. This recognition, rare for a woman in that era — and rarer still for a woman of lower-caste background — was a testament to the quality and impact of her work.

Her final act of service came during the bubonic plague that swept through Maharashtra in 1897. Savitribai, then in her mid-sixties, rushed to the affected areas and personally carried the sick to clinics for treatment. While carrying a ten-year-old plague victim in her arms, she herself contracted the disease. On 10 March 1897, Savitribai Phule passed away — giving her last breath in service to the people she had devoted her entire life to uplifting.

Today, her legacy endures in concrete and lasting ways. The University of Pune was renamed Savitribai

Phule Pune University in 2014, in recognition of her monumental contribution to education. Her birthday, 3 January, is celebrated as Balika Din (Girls' Day) in Maharashtra. Schools, roads, hospitals, and public institutions across India bear her name. She is commemorated on postage stamps, in statues, and in the annual tributes of millions who see in her life a mirror of what courage, compassion, and commitment can achieve.

Conclusion

Savitribai Phule lived in a world that told women they did not deserve to read, to think, or to speak. She answered that world not with anger alone, but with schools, with shelters, with poetry, and with relentless, embodied service. She walked through storms of abuse and humiliation and emerged, every day, unchanged in her purpose. She did not ask for permission to educate women; she simply began, and kept going. In doing so, she did not merely change the lives of the girls and women she taught — she changed what it was possible to imagine for Indian womanhood. She proved that the liberation of women is inseparable from the liberation of society as a whole, and that education is not a gift to be granted by the powerful, but a right to be claimed by the determined.

Savitribai Phule was not only the first female teacher of modern India. She was the first proof that India's daughters, if given the chance, could move mountains — and the indomitable force that gave them that chance.





যুৱ প্ৰজন্মৰ নৈতিক অধঃপতনৰ পৰিপ্ৰেক্ষতত পাৰিবাৰিক সংস্কাৰ আৰু আধ্যাত্মিক শিক্ষাৰ প্ৰয়োজনীয়তা আৰু গুৰুত্ব

অভিজ্ঞান সাগোৱাল

বি.এড., দ্বিতীয় বৰ্ষ

আৰম্ভণি : আধুনিক সমাজব্যৱস্থাৰ দ্ৰুত ৰূপান্তৰৰ লেগে লেগে আজি আমাৰ ছাত্ৰ-ছাত্ৰী আৰু যুৱ প্ৰজন্মৰ মাজত এক বিশেষ ধৰণৰ বিশৃংখলতা, অনুশাসনৰ অভাৱ আৰু নৈতিক মূল্যবোধৰ অধঃপতন দৃশ্যমান হৈ পৰিছে। শৈশৱৰ কোমল মনত ভুল সংগ, অপসংস্কৃতিৰ প্ৰভাৱ তথা সংস্কাৰৰ অভাৱৰ ফলশ্ৰুতিত বহু ল'ৰা-ছোৱালীৰ জীৱন দিশহীন হৈ পৰা দেখা পোৱা গৈছে। বেয়া অভ্যাসত লিপ্ত হোৱা, সঠিক পথৰ পৰা ভ্ৰমত হাৱা আৰু গুৰুজনৰ উপদেশ অগ্রাহ্য কৰা এই প্ৰৱণতাই সমাজক উদ্ভিগ্ন কৰি তুলিছে। এনে পৰিস্থিতিত এটা সত্য স্পষ্ট - মানৱ জীৱনৰ প্ৰথম পাঠশালা হিচাপে পৰিয়ালেই যদি সৰল জীৱনচৰ্চা, সং অভ্যাস, আধ্যাত্মিক ভাৱধাৰা আৰু মূল্যবোধ সমৃদ্ধ পথ দেখুৱাব নোৱাৰে, তেন্তে কোনো শিক্ষা ব্যৱস্থাই যুৱ-হৃদয়ক সঠিক পথ দেখুৱাব নোৱাৰে। আজিৰ ন-প্ৰজন্মই কাইলৈৰ আমাৰ দেশৰ সম্পদ। সেয়েহে সৰুৰে পৰাই পিতৃ-মাতৃয়ে নিজৰ সন্তানক ঘৰত ভাল শিক্ষা চৰ্চা, আদৰ্শ আৰু আধ্যাত্মিক জ্ঞানেৰে এটা ভাল সংস্কাৰ দিয়াটো অতিকৈ প্ৰয়োজনীয়।

আধুনিক সময়ত উদ্ভৱ হোৱা বিশৃংখলতা : বৰ্তমান সময়ত সামাজিক মূল্যবোধৰ অৱক্ষয়, অতিৰিক্ত স্বাধীনতা, অনিয়মিত সামাজিক মাধ্যমৰ প্ৰভাৱ, ভুল সংগৰ প্ৰতিফলন তথা মাক-দেউতাকৰ নিজৰ সন্তানৰ বাবে সময়ৰ অভাৱৰ বাবে বহু ক্ষেত্ৰত ছাত্ৰ-ছাত্ৰী তথা নৱ প্ৰজন্মৰ মাজত বিভিন্ন ক্ষেত্ৰত বিশৃংখলতা দেখিবলৈ পোৱা গৈছে। আমি যদি আগৰ সময়ৰ লগত তুলনা কৰি চাওঁ আজিকালিৰ ল'ৰা-ছোৱালীবোৰে প্ৰায়ে সৰুৰে পৰাই নিজে বিচৰা ধৰণৰ এটা জীৱনশৈলী (লাইফষ্টাইল) গঢ়ি ল'ব বিচাৰে।

বহুতো সময়ত এই ল'ৰা-ছোৱালীবোৰক আগৰ সময়ৰ ল'ৰা-ছোৱালীৰ তুলনাত বহুত বেছি জেদী তথা আত্মকেন্দ্ৰিক হোৱা দেখিবলৈ পোৱা যায়। ল'ৰা-ছোৱালীবোৰ সৰু বয়সৰ পৰাই বিভিন্ন নিচা, অসভ্য আচৰণ, অশ্ৰদ্ধা, অস্থিৰতা আদিৰ দৰে সমস্যাবে পথচ্যুত হোৱা দেখা পোৱা গৈছে। এনেধৰণৰ আচৰণে অকল যে পৰিয়াল সমাজ তথা আমাৰ সংস্কৃতিত বিপদজনক সংকেত কঢ়িয়াই লৈ অনা দেখা পোৱা গৈছে।

পিতৃ-মাতৃ তথা পৰিয়ালৰ দায়িত্ব : সন্তান গঢ় দিয়াৰ ক্ষেত্ৰত পিতৃ-মাতৃৰ দায়িত্ব সকেলাতকৈ বেছি। কেৱল সন্তানৰ খোৱা-লোৱাৰ যোগান ধৰি সিহঁতক বিদ্যালয়লৈ পঠিয়াই শিক্ষা-দীক্ষা আহৰণ কৰোৱাই মাক-দেউতাকৰ দায়িত্ব নহয়। সন্তানৰ মনৰ কথা বুজি নিজৰ বন্ধুৰ দৰে সিহঁতক ভাল পথ দেখুওৱাটো প্ৰত্যেক মাক-দেউতাকৰ কৰ্তব্য। সিহঁতক সৰুৰে পৰাই ভুল কৰিলে মৰেমৰ বুজাই তেনে ভুল দুনাই নকৰিবলৈ মাক-দেউতাকে শিকাৰ লাগে। ইয়াৰ লগতে বৰ্তমান কৰ্মময় ব্যস্ত জীৱনত মাক-দেউতাকবোৰ নিজৰ কৰ্মজীৱনত ব্যস্ত থকাৰ বাবে নিজৰ সন্তানক বেছি সময় দিব নোৱাৰে, কিন্তু ইয়াৰ ফলত সিহঁতৰ মন-মগজুত ইয়াৰ এক বিৰাট প্ৰভাৱ পৰাও দেখা পোৱা যায়। ইয়াৰোপৰি পৰিয়াল হৈছে এটা শিশুৰ জীৱনৰ প্ৰথম বিদ্যালয়। ল'ৰা-ছোৱালীয়ে প্ৰথম কথা ক'বলৈ শিকাৰ পৰাই যিবোৰ কথা শুনিবলৈ পাব যিবোৰ আচৰণ দেখিবলৈ পাব সেইবোৰ শিকিবলৈ ল'ব। ঘৰখনত এটা শিশুৱে মাক-দেউতাক তথা পৰিয়ালৰ আন আন সদস্যৰ কথা-বতৰা, ধৈৰ্য্য, আচৰণ, মৰম আৰু শিষ্টাচাৰ সন্তানে নিঃসন্দেহে অনুকৰণ কৰে। ঘৰত যদি



ব্যোজ্যেষ্ঠ সকলক সন্মান দিয়া হয়, ভদ্র ভাষা ব্যৱহাৰ কৰা হয়, সৎ জীৱনচৰ্চা দেখা যায়, তেন্তে সন্তানেও সেইবোৰ গুণ স্বাভাৱিকভাৱে আয়ত্ব কৰে। কিন্তু ইয়াৰ পৰিৱৰ্তে যদি ঘৰখনত কাজিয়া-পেছাল, হাই-ছলস্থল, অপ্ৰীতিকৰ পৰিৱেশ থাকে, অসভ্য ভাষাৰ ব্যৱহাৰ তথা অসহিষ্ণুতা থাকে, তেন্তে এইবোৰে শিশুৰ মনত কু-প্ৰভাৱ পেলায়। সেয়েহে সন্তানক ভাল সংস্কাৰ দিয়াৰ ক্ষেত্ৰত পিৰিয়ালৰ লাক প্ৰেত্যক খাজেত সাৱধান হ'ব লাগিব।

আধ্যাত্মিক শিক্ষাৰ প্ৰয়োজনীয়তা : আধ্যাত্মিকতা মানে প্ৰকৃতেত কি? কেৱল ভগৱান বা ঈশ্বৰক নমন কৰাটোৱেই জানো আধ্যাত্মিকতা হয়...? আচলতে আধ্যাত্মিকতা মানে হৈছে নিজৰ আত্মাক চিনি পোৱা, নিজৰ ভিতৰখনক বুজি পোৱা। আজি-কালি যুৱ প্ৰজন্মৰ মাজত এই আধ্যাত্মিক ভাৱধাৰাৰ অভাৱৰ কাৰেণই সিহঁতৰ চৰিত্ৰৰ অৱক্ষয় ঘটিব ধৰিছে। ল'ৰা-ছোৱালীবোৰে গুৰু-গোসাঁইনামানি নিজৰ মৰ্যদা আৰু পৰম্পৰা সংস্কৃতিৰ লগতে অন্যায় কৰিছে। সেয়েহে সৰুৰে পৰাই ল'ৰা-ছোৱালীবোৰক মাক-দেউতাকে নিজৰ ভাল গুণবোৰ বিকশিত কৰাই বেয়া গুণবোৰ বৰ্জন কৰিবলৈ আধ্যাত্মিক দিশেটোৰ সৈতে সিহঁতক পৰিচয় কৰাই দিব লাগে। ভগৱান হৈছে এটা অদৃশ্য ঐশ্বৰিক শক্তি। এই শক্তি আমাৰ মাজতেই আমাৰ আৰু প্ৰত্যেকৰে অন্তৰআত্মাত বিৰাজ কৰে। সৰুৰে পৰাই পৰিয়ালে ল'ৰা-ছোৱালীবোৰক সেই সেয়ে এই ঐশ্বৰিক শক্তিৰ আত্মপৰিচয় ঘটাত সহায় কৰিব লাগে। ঘৰখনত এটা সুন্দৰ

আধ্যাত্মিক পৰিৱেশ গঢ়ি তুলিব লাগে। পুৱা-গধূলি ভগৱানৰ ওচৰত চাকি-বন্তি জ্বলোৱাৰ লগতে কিতাপ-ফলি হাতত তুলি ল'বলৈ শিকাব লাগে। পাৰিলে সৰুৰে পৰাই সিহঁতক গীতা, ভাগৱত, কীৰ্তন, নামঘোষা, কোৰাণ, বাইবেল আদিৰ সাৰকথা ও ইয়াৰ তত্ত্ব বুজাই সেই ভাল কথাবোৰ অনুধাৱন কৰি নিজৰ আত্মাক ভগৱানৰ ওচৰত শৰণ ল'বলৈ শিকাব লাগে। ইয়াৰ ফলত সিহঁতৰ মনৰ পৰা বেয়া কাম, বেয়া চিন্তা কৰাৰ আদিৰ পৰিমাণ কম হোৱাত সহায়ক হ'ব। যেতিয়া আমি আমাৰ আগৰ প্ৰজন্মক দেখিছোঁ এনে ধৰণৰ আধ্যাত্মিক ভাৱধাৰা মনত আছে বাবেই বহুতৰ মনত এতিয়াও দয়া, মমতা, কৰুণা, সহিষ্ণুতা, সহানুভূতিশীলতা, পৰোপকাৰিতা, শ্ৰদ্ধা, ভক্তি আদি আছে। সেয়েহে আমাৰ পৰিয়াল আৰু মাক-দেউতাকবোৰৰো দায়িত্ব যাতে সন্তানক বেয়া চিন্তা, বেয়া কাম, অসভ্য আচৰণ, হত্যা, ধৰ্ষণ, চুৰি-ডকাইতি আদি অপকৰ্মত লিপ্ত নহ'বলৈ সৰুৰে পৰাই সেই আধ্যাত্মিক জ্ঞানৰ সৈতে পৰিচয় কৰাব লাগিব। নহ'লে আমাৰ ভৱিষ্যত প্ৰজন্ম বহুত এক অন্ধকাৰৰ ফাললৈ আগুৱাই যোৱাটো নিশ্চিত হৈছে। শেষত আমি ইয়াকে ক'ব পাৰোঁ যে সময় থাকোঁতেই আমি নিজৰ সন্তানক এক ভাল সংস্কাৰ দিবলৈ চেষ্টা কৰিব লাগিব নহ'লে 'বাঁহগছ কুমলীয়া অৱস্থাতেই পোনালে ভাল, বুঢ়া হ'লে ই অসম্ভৱ'।





জোনাকী যুগৰ পটভূমিত অসমীয়া সাহিত্য

পৰাগমনি দাস

বি.এড. ২য় বৰ্ষ

‘জোনাকী’ অসমীয়া সাহিত্যৰ ইতিহাসত এক অতি গুৰুত্বপূৰ্ণ আৰু গৌৰৱময় নাম। ‘জোনাকী’ মানে হ’ল চন্দ্ৰালোক। যেনেকৈ চন্দ্ৰই এন্ধাৰ ৰাতি কোমল পোহৰ বিলায়, তেনেদৰে এই আলোচনীখনেও অসমীয়া সাহিত্যক নতুন দিশ আৰু নতুন চেতনা প্ৰদান কৰিছিল। মোৰ দৃষ্টিত জোনাকী কেৱল এখন আলোচনী নাছিল, ই আছিল এক সাহিত্যিক জাগৰণ। জোনাকী আলোচনী প্ৰকাশৰ পিছৰ সময়চোৱা অৰ্থাৎ অসমীয়া সাহিত্যৰ ইতিহাসৰ উনৈশ শতিকাৰ শেষভাগ আৰু বিংশ শতিকাৰ আৰম্ভণিৰ সময়ছোৱাক ‘জোনাকী যুগ’ বুলি অভিহিত কৰা হয়। এই যুগটোৱেই আছিল অসমীয়া ভাষা-সাহিত্যৰ আধুনিকতাৰ প্ৰকৃত আধাৰশিলা।

১৮৮৯ চনৰ ৯ ফেব্ৰুৱাৰীত কলকাতা চহৰত প্ৰথম জোনাকী প্ৰকাশ হয়। ইয়াৰ সৈতে ওতঃপ্ৰোতভাৱে জড়িত হৈ আছিল ১৮৮৮ চনত জন্ম লাভ কৰা ‘অসমীয়া ভাষা উন্নতি সাধিনী সভা’। ১৮৩৬ চনৰ পৰা ১৮৭৩ চনলৈ অসমৰ স্কুল-কাছাৰীত বাংলা ভাষা প্ৰচলন থকাৰ ফলত অসমীয়া ভাষা এটা সংকটকালৰ মাজেৰে পাৰ হৈছিল। খ্ৰীষ্টান মিছনেৰীসকলৰ প্ৰচেষ্টাত ১৮৭৩ চনত অসমীয়া ভাষাই পুনৰ মৰ্যাদা লাভ কৰে যদিও সাহিত্যিক ক্ষেত্ৰত এক বিশাল শূন্যতা ৰৈ গৈছিল। এই শূন্যতা পূৰণ কৰিবলৈ কলিকতাত অধ্যয়নৰত লক্ষ্মীনাথ বেজবৰুৱা, চন্দ্ৰকুমাৰ আগৰৱালা আৰু হেমচন্দ্ৰ গোস্বামী - এই ‘ত্ৰিমূৰ্তি’ৰ নেতৃত্বত ১৮৮৮ চনত ‘অসমীয়া ভাষা উন্নতি সাধিনী সভা’ (অভাউসা) গঠন হয়। যাৰ মূল উদ্দেশ্য আছিল অসমীয়া ভাষাক উন্নত কৰা আৰু অসমীয়া সাহিত্যক এক সুসংগঠিত ৰূপ দিয়া। অভাউসা সভাৰ মুখপত্ৰ হিচাপে ১৮৮৯ চনত ‘জোনাকী’ আলোচনীখন প্ৰকাশ পায়। সেই সময়ছোৱাত অসমীয়া ভাষাই সন্মুখীন হৈ থকা বিভিন্ন সামাজিক আৰু সাংস্কৃতিক প্ৰত্যাহ্বানৰ মুখামুখি হোৱাৰ বাবে জোনাকীক আছিল ভাষা আৰু সংস্কৃতি ৰক্ষাৰ এক শক্তিশালী পদক্ষেপ।

এই আলোচনীখনৰ মুখ্য সম্পাদক আছিল চন্দ্ৰকুমাৰ আগৰৱালা। তেওঁৰ নেতৃত্বত বহু প্ৰতিভাশালী লেখকে সাহিত্যক্ষেত্ৰত নতুন ধাৰা প্ৰৱৰ্তন কৰে। বিশেষকৈ হেমচন্দ্ৰ গোস্বামী আৰু লক্ষ্মীনাথ বেজবৰুৱাৰ সৃষ্টিয়ে অসমীয়া সাহিত্যক এক নতুন উচ্চতালৈ লৈ যায়। কবিতা, গল্প, প্ৰবন্ধ, সমালোচনা - সকলো ক্ষেত্ৰতেই নতুন চিন্তা আৰু আধুনিক ধাৰাৰ প্ৰভাৱ দেখা যায়।

চন্দ্ৰকুমাৰ আগৰৱালা, হেমচন্দ্ৰ গোস্বামী আৰু লক্ষ্মীনাথ বেজবৰুৱা এই তিনিগৰাকী অসমীয়া সাহিত্যিকৰে সেই সময়ৰ অসমীয়া সাহিত্যৰ ক্ষেত্ৰখনত এক বিশেষ উজ্জ্বল অধ্যায় সৃষ্টি কৰিছিল। সেয়ে এই তিনি গৰাকী মহান সাহিত্যিকক জোনাকী যুগৰ ‘ত্ৰিমূৰ্তি’ বুলি কোৱা হয়। এই তিনিও গৰাকী সাহিত্যিকৰে মিলি অসমীয়া সাহিত্যক এক নতুন যুগত প্ৰৱেশ কৰাইছিল।

জোনাকী যুগৰ আটাইতকৈ ডাঙৰ বৈশিষ্ট্য আছিল অসমীয়া সাহিত্যত ৰোমাণ্টিজম বা ভাৱবিলাসিতাৰ সূচনা। ইংৰাজী সাহিত্যৰ ৱৰ্ডছৱৰ্থ, শ্বেলী আৰু কীটছৰ দ্বাৰা প্ৰভাৱিত হৈ অসমীয়া কবিসকলে প্ৰকৃতি প্ৰেম, মানৱ প্ৰেম আৰু ব্যক্তিগত আবেগ-অনুভূতিক সাহিত্যত স্থান দিছিল।

চন্দ্ৰকুমাৰ আগৰৱালাৰ ‘বনকুঁৱৰী’ কবিতাটোৰ জৰিয়তেই অসমীয়া সাহিত্যত ৰোমাণ্টিক কাব্য ধাৰাৰ আৰম্ভণি ঘটে। তেখেতৰ কবিতাত ৰোমাণ্টিক ভাবধাৰা, মানৱ প্ৰেম, প্ৰকৃতিৰ সৌন্দৰ্য আৰু গভীৰ অনুভূতি প্ৰকাশ পাইছিল। তেওঁ অসমীয়া কবিতাক এক সুকীয়া কাব্যিক সুৰ প্ৰদান কৰিছিল। সেয়ে চন্দ্ৰকুমাৰ আগৰৱালাক জোনাকী আন্দোলনৰ অন্যতম প্ৰাণশক্তি বুলি অভিহিত কৰা হয়।

হেমচন্দ্ৰ গোস্বামী আছিল এক প্ৰখৰ মেধাসম্পন্ন কবি আৰু গবেষক। তেওঁ অসমীয়া ভাষা আৰু সাহিত্যৰ ভেটি মজবুত কৰাত বিশেষ অৱদান আগবঢ়াইছিল। তেওঁৰ ৰচনাত সাহিত্যিক শৃংখলা আৰু ভাষাৰ শুদ্ধ ব্যৱহাৰ স্পষ্টকৈ দেখা যায়। তেখেতৰ প্ৰিয়তমাৰ



চিঠিৰ আছিল প্ৰথম অসমীয়া চনেট বা চতুৰ্দশপদী কবিতা।

লক্ষ্মীনাথ বেজবৰুৱা আছিল বহুমুখী প্ৰতিভাৰ অধিকাৰী। তেওঁ কবিতা, গল্প, নাটক আৰু ব্যংগ সাহিত্যৰ জৰিয়তে সমাজৰ বিভিন্ন দিশ প্ৰকাশ কৰিছিল। তেওঁৰ ৰচনাই অসমীয়া সাহিত্যক জনপ্ৰিয়তা আৰু গভীৰতা দুয়োটা দিছিল। তেখেতক ‘বসৰাজ’ আৰু ‘সাহিত্যৰথী’ উপাধিৰে সন্মানিত কৰা হয়। তেওঁৰ হাততেই অসমীয়া চুটিগল্পই এক নিৰ্দিষ্ট ৰূপ লাভ কৰে। ‘সাধুকথাৰ কুকি’, ‘জোনবিৰি’, ‘সুৰভি’ আদি তেওঁৰ উল্লেখযোগ্য গল্প সংকলন। ইয়াৰোপৰি বেজবৰুৱাৰ ‘কৃপাবৰ বৰুৱাৰ কাকতৰ টোপোলা’ৰ জৰিয়তে সমাজৰ কু-সংস্কাৰ আৰু অনাচাৰক অতি কৌশলেৰে ব্যংগ কৰি এক নতুন ধাৰাৰ সৃষ্টি কৰা হৈছিল।

জোনাকী যুগৰ এই ত্ৰিমূৰ্তিয়ে অসমীয়া সাহিত্যত ৰোমাণ্টিকতা, জাতীয় চেতনা আৰু আধুনিক চিন্তাধাৰাৰ সূচনা কৰিছিল। তেওঁলোকৰ সৃষ্টিশীলতা আৰু নেতৃত্বৰ ফলতেই জোনাকী যুগক অসমীয়া সাহিত্যৰ “স্বৰ্ণযুগ” বুলি কোৱা হয়। সেয়েহে, মোৰ দৃষ্টিত এই ত্ৰিমূৰ্তি কেৱল তিনি গৰাকী সাহিত্যিক নহয়, তেওঁলোক বৰ্তমানৰ আধুনিক অসমীয়া সাহিত্যৰ ভেঁটি, যাৰ অৱদানেৰে অসমীয়া সাহিত্য আজিও মহিমামণ্ডিত হৈ আছে।

ইয়াৰ লগতে উল্লেখনীয় যে যদিও জোনাকী আলোচনীত উপন্যাসৰ ধাৰাটো সিমানে প্ৰবল নাছিল, কিন্তু সেই সময়ৰ পৰিৱেশতেই পদ্মনাথ গোহাঞিবৰুৱাৰ ‘ভানুমতী’ (১৮৯০) আৰু ‘লাহৰী’ (১৮৯২) ৰ দৰে প্ৰথম অসমীয়া উপন্যাসেও জন্ম লাভ কৰিছিল।

জোনাকী যুগৰ সাহিত্য কেৱল কল্পনাতে আৱদ্ধ নাছিল। ইয়াত দেশপ্ৰেম আৰু জাতীয়তাবাদী ভাৱধাৰাৰ প্ৰবল বহিঃপ্ৰকাশ ঘটিছিল। লক্ষ্মীনাথ বেজবৰুৱাৰ ‘অ’ মোৰ আপোনাৰ দেশ’ৰ দৰে কালজয়ী গীতৰ পৰা আৰম্ভ কৰি ঐতিহাসিক নাটক আৰু প্ৰবন্ধলৈকে সকলোতে অসমীয়া জাতিৰ স্বাভিমানৰ কথা প্ৰতিফলিত হৈছিল। লক্ষ্মীনাথ বেজবৰুৱা, পদ্মনাথ গোহাঞিবৰুৱা আদিয়ে ঐতিহাসিক পটভূমিত নাটক ৰচনা কৰি অসমৰ গৌৰৱময় অতীতক জনমানসত জীয়াই তুলিছিল।

জোনাকী যুগৰ লেখকসকলে বৈজ্ঞানিক পদ্ধতিৰে অসমীয়া ভাষাৰ ব্যাকৰণ আৰু অভিধান চৰ্চাত গুৰুত্ব দিছিল। হেমচন্দ্ৰ বৰুৱাৰ ‘হেমকোষ’ অভিধানক জনপ্ৰিয় কৰা আৰু অসমীয়া ভাষাৰ স্বকীয়তা প্ৰতিষ্ঠা কৰাৰ ক্ষেত্ৰত জোনাকীৰ লেখকসকলৰ অৱদান অপৰিসীম।

১৮৯৮ চনলৈকে নিয়মীয়াকৈ প্ৰকাশ পোৱাৰ পিছত ১৯০১ চনত গুৱাহাটী চহৰৰ পৰা পুনৰ ‘জোনাকী’ৰ প্ৰকাশ আৰম্ভ হয় আৰু ১৯০৩ চনত ইয়াৰ অন্তিম সংখ্যা প্ৰকাশিত হয়। যদিও জোনাকীৰ জীৱনকাল দীঘলীয়া নাছিল, তথাপি ইয়াৰ প্ৰভাৱ সুদূৰপ্ৰসাৰী আছিল। যি বৰ্তমান সময়তো অসমীয়া সাহিত্যত ন ন ধাৰা সৃষ্টিৰ বাবে উদ্বুদ্ধ কৰিছে।

মোৰ দৃষ্টিত, জোনাকীৰ আটাইতকৈ ডাঙৰ অৱদান হৈছে - এই আলোচনীখনে অসমীয়া জাতিক নিজৰ ভাষাৰ প্ৰতি আত্মবিশ্বাস বঢ়ালে আৰু নিজৰ মাতৃভাষাটোক লৈ গৌৰৱ কৰিবলৈ শিকালে। বৃটিছে অসমত বাঙালী ভাষা প্ৰচলন কৰিবলৈ লোৱাৰ পিছত মৃত্যুমুখী হোৱা অসমীয়া ভাষা সাহিত্যক তুলি আনি এটা নতুন যুগৰ সূচনা কৰাৰ ক্ষেত্ৰত ‘জোনাকী’ৰ ভূমিকা অনস্বীকাৰ্য। জোনাকীয়ে দেখুৱাইছিল যে অসমীয়া ভাষাও সাহিত্য সৃষ্টিৰ ক্ষেত্ৰত শক্তিশালী আৰু সম্ভাৱনাময়। আজিও যেতিয়া আমি অসমীয়া সাহিত্যৰ ইতিহাস চাওঁ, তেতিয়া “জোনাকী” এক উজ্জ্বল অধ্যায় হিচাপে জিলিকি উঠে। সেয়ে জোনাকী হৈছে অসমীয়া ভাষা সাহিত্যৰ ক্ষেত্ৰখনত এক পোহৰৰ শিখা, যিয়ে আন্ধাৰৰ মাজতো সাহিত্য আৰু সংস্কৃতিৰ পথ সদায় আলোকিত কৰি ৰাখিছে।

সামৰণিত ক’ব পাৰি যে ‘জোনাকী যুগ’ আছিল অসমীয়া সাহিত্যৰ সোণালী যুগ। এই যুগটোৱে অসমীয়া সাহিত্যক অন্ধবিশ্বাস আৰু ধৰ্মীয় সংকীৰ্ণতাৰ পৰা মুক্ত কৰি এক আধুনিক আৰু বিশ্বজনীন ৰূপ দিছিল। বৰ্তমানৰ সমৃদ্ধিশালী অসমীয়া সাহিত্যৰ ভেঁটিটো জোনাকী যুগৰ এই মহান সাহিত্যিক সকলৰেই সাধনাৰ ফল।





Digital Media and Emotional Wellness

Smita Sarma

B.Ed 2nd Year

The convenience of the Internet and the technologies has touched almost every aspect of human lives and has put an undeniable impact on psychological development as well. The title appropriately suggests the challenges and concerns that emerge from the expansion of the Internet over the past fifteen years. A potential pathological side to online life has gradually become more apparent, attracting the attention of researchers, clinicians and the popular media (Young, 1998; Griffiths, 1998, 2000; Shaw and Black, 2008; Aboujaoude, 2010). Several designations given to this concern are trending worldwide, such as, “Internet Addiction Disorder”, “Compulsive Internet Use” and “Problematic Internet Use”. But with increased connectivity and inseparable need of the Internet, it is nearly impossible to tackle these challenges. This is why some scholars have advocated for another designation that is more inclusive and may be more relevant - “pathological use of electronic media” (Aboujaoude, 2010).

Adolescents, young adults as well as the adults are devoting most of their time to the digital world, blending online expectations with offline realities. Mobile device ownership and social media usage have reached unprecedented levels, and concerns have been raised that this constant connectivity is harming people’s mental health (Candice L. Odgers, Michaeline R. Jensen, 2020). “Social media makes it easy to compare oneself to another”, says child psychologist Kate Eshleman, PsyD, thus, doubling the risk of depression and anxiety. As individuals increasingly engage with digital environments, they encounter a complex interplay of factors that can both hinder and enhance psychological well-being. Some of the specific challenges posed by the digital world are:

- **Social Media Pressure:** It is well known to all that social media often portrays the curated and

altered versions of life, leading to misconceptions, biases and fake unrealistic expectations among adolescents and young adults. Likes, comments, shares, posts, reposts, etc. create reliance on external and fake validations. “FOMO, Fear of Missing Out” creates the illusion that everybody else is experiencing better events and living a better life. Body image issues have severely affected the young minds as they are exposed to heavily edited pictures and can’t stand criticism when it comes to trolls and negative comments.

- **Digital Addiction and Sleep Disruption :** People are addicted to the digital world to escape stress and the mundanity of life. Digital platforms have designed apps that trigger dopamine release through likes, notifications and rewards. Watching videos, playing games, scrolling the gram or even swiping left/right on dating apps have taken over face to face interactions. These activities activate the brain and users often lose track of time and engage in binge watching and endless scrolling, making it harder to relax and fall asleep. Also the emission of blue light from the screens suppresses melatonin and impact sleep quality and duration.
- **Cyberbullying:** Cyberbullying creates a pervasive, inescapable environment of harassment and intimidation in the digital realm. It follows the victim into their private spaces, making it relentless and psychologically damaging. Harmful language, sensitive images and videos are deliberately portrayed on the social media for which most of the users report their exposure to negative or hate-based content. Social media is filled with online



predators who target children and teens to sexually exploit them or financially extort them.

- **Data Breaches and Security Concerns:** With paralleled convenience and connectivity, the digital age has also posed significant challenges to privacy and security such as unauthorized access to sensitive information, passwords, medical and financial records or location data stored in digital systems. The pressure to maintain an online presence while protecting personal privacy can cause mental strain, moreover cyberbullying, identity theft and the fear of being watched can contribute to emotional distress.

Technology has always been a double-edged sword: there are associated risks and benefits. It's quite easy to get overwhelmed with a plethora of information at our fingertips. The pervasive presence of digitalization has permeated and transformed domains of healthcare, education, entertainment, trade and e-

commerce and governance. It has profoundly reshaped and redefined individual's values, societal norms and communication patterns. The rise of social media platforms has brought a seismic shift in the way we live our lives and the constant bombardment of meticulously curated glimpses of others' lives has had a profound impact on mental wellbeing. It leads to feelings of inadequacy and this relentless comparison can erode self-esteem and confidence. The detrimental effects of social media do-not stop with only the challenges discussed in this article. Therefore, it is important to recognize that social media platforms often present a skewed and unrealistic representation of reality and it is essential to strike a balance and use those platforms mindfully, setting boundaries, seeking help when needed and prioritizing self-care.



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Anti-Love: an attitude towards in difference and selfishness

Ananya Madhukalya

B.Ed. 2nd Year

In 2nd Jan'2011 an interview with The Hindu, Mona Zote discussed the inspirations behind her work, stating that her driving force is life itself. She expressed that "writing is both a way to comprehend the world and a means to stave off insanity, given the absurdity of life, the inherent oddities of what is deemed normal, and the complex motivations of people." Consequently, her poetry often reflects her personal experiences and is largely autobiographical, with a significant focus on Mizo society, her place of origin.

Her poem "Anti-Love" mirrors both her life and societal observations. It can be viewed as "upside down," a term defined by the Oxford Languages Dictionary as "with the upper part where the lower part should be." The poem begins defiantly with, "This poem is not a poem," an assertion that sets the tone for its uniqueness and irregularity, continuing until the final lines. This repetition of negation and the poem's unconventional nature give it an "upside down" quality. Typically, poem begin with an affirmative statement, but Zote intentionally subverts this expectation, indicating a departure from traditional poetic conventions.

The opening line suggests that this poem is not intended for lovers, contrasting with the majority of poetry that celebrates love, while poets like John Keats, Browning, and Shelley depict love as a divine and transformative experience, Zote critiques that notion, rejecting the idea of love rooted in abundance and instead acknowledging a darker reality. She implies that many relationships today suffer from superficiality and betrayal, where emotional fulfilment is overshadowed by sexual demands and fleeting pleasures. By asserting

that her poem is not for those with flourishing "heartlines," Zote hints at the disillusionment with love and relationships in contemporary society. Furthermore, Zote highlights the struggles faced by women, suggesting that many must resort to stigmatized professions like sex work to survive financially. Although religion offers healing, it can also perpetuate cultural harm, particularly as church values shape social identities among the Mizos. Zote's critical perspective extends to the treatment of sex workers, as expressed in her poem "The Whores of August," where she humanizes these individuals and critiques the moralistic standards imposed by Christian missionaries.

Her work challenges societal norms and the devaluation of women in patriarchal contexts, suggesting that healing and economic security may come at the cost of dignity. Zote also confronts issues of communal disparity and identity loss in her writings. Her poem underscores the need for authentic expressions of love that could potentially quell conflict and inequity, especially in times of societal unrest. Ultimately, Zote's poetry navigates the complex interplay of good and evil, embodying the duality present in human experience. Using a structure reminiscent of William Blake's contrasts of innocence and experience, Zote explores themes surrounding the coexistence of hope and betrayal. Her work reflects a deep understanding of the contemporary struggle to balance emotional truth with societal pressures, prompting readers to rethink their assumptions about love and relationships in a world marked by adversity.





RESPONSIBILITY OF TODAY'S YOUTH TO PRESERVE MOTHER TONGUE

Jonali Barman

B.Ed., 2nd Year

Language is not just a medium of communication; it is the carrier of culture, tradition, history, and identity of a community. The mother tongues play a crucial role in shaping an individual's thinking, emotional expression, and connection with their roots. In today's era of globalization and technological advancement, the dominance of global language like English has created a challenge for the survival of many regional and indigenous languages. Therefore, it becomes the moral and social responsibility of today's youth to preserve and promote their mother tongue.

Youth are the future custodians of culture and heritage. Their active involvement in using and promoting their mother tongue in daily life can ensure its continuity for future generations. Speaking the mother tongue at home and in social interactions helps in maintaining its relevance in everyday communication. Moreover, young people should take interest in reading literature, stories, poems, and newspaper written in their native language. This not only enhances linguistic skills but also deepens their understanding of cultural values and traditions.

In the context of Assam, the younger generation must recognize the importance of the Assamese language as a symbol of identity and unity. They should

actively participate in literary and cultural activities such as debates, essay writing, storytelling and drama in their mother tongue. The use of native language in digital platforms like social media, blogs and online content creation can also contribute significantly to its preservation in the modern age.

Young people should take initiative to preserve traditional literature such as folk songs, proverbs, myths that are often passed down through generation.

Recording and documenting these forms of literature can prevent them from being lost overtime. They can collaborate with elders in their communities to collect such valuable cultural resources.

Educational institutions and youth organizations can play a supportive role by encouraging the use of mother tongue in creative and academic pursuits. By respecting and promoting their native language, today's youth can protect it from gradual decline and ensure that it continues to flourish in the years to come.

Thus, the preservation of mother tongue lies largely in hands of the younger generation, whose conscious efforts can safe guard cultural heritage for the future.





Literature and Society

Aradhana Das
B.Ed. 2nd Year

Introduction:

Literature and society are deeply connected. Literature is created within a social setting and reflects the realities of that society. Writers use literature to express social values, problems, beliefs, and changes. Therefore, literature helps us understand and society better.

Literature Reflecting Social Change:

Literature acts as a mirror of society. It shows social changes such as reforms, revolutions, changes in family life, education, and the status of women. When society changes, literature also changes. For example, modern literature focuses more on equality, freedom, and individual rights. Through stories and poems, readers learn how people lived and thought in different time periods.

Literature as a Tool for Social Critique:

Literature is a powerful tool to criticize social evils like poverty, caste discrimination, gender inequality, and injustice. Writers raise their voices against unfair practices through characters and events. Such literature creates awareness among readers and encourages them to think critically and support social reform.

Role of Literature in Understanding Cultural Diversity:

Literature helps readers understand different cultures, traditions, languages, and lifestyles. Reading works from various communities develops respect and tolerance. It breaks stereotypes and promotes unity in diversity. Literature also preserves cultural heritage and passes it on to future generations.

Educational Value of Literature:

Literature plays an important role in education. It improves language skills, develops imagination, and builds moral values. Students learn empathy, compassion, and social responsibility by reading literature related to real-life situations.

Literature is not only for enjoyment but also for social awareness. It reflects social change, criticizes social problems, and promotes cultural understanding. Thus, literature contributes to building a thoughtful, informed, and harmonious society.





Sleep Over at the Ghost House

Nisha Ahmed

B.Ed. 2 year

Some journeys are remembered for their beauty, while others are remembered for their warnings. Neel Agarwal did not know it yet, but the road he chose that evening was not leading him toward adventure — it was leading him toward a night that would follow him for the rest of his life.

Neel Agarwal, a twenty-two-year-old travel enthusiast, loved exploring unknown places alone. Travelling gave him peace, freedom, and a sense of purpose. On this particular trip, he was heading toward Nikata for a hiking expedition through a hilly region. However, an unexpected delay disrupted his plans. His alarm failed to ring, and by the time he woke up, it was already late morning.

Annoyed but determined, Neel rushed through his routine and began his journey. The roads twisted endlessly through forests and mountains. He stopped twice during the day for food, but each stop pushed him further behind schedule. As the sun set, darkness slowly swallowed the narrow road, and Neel realized he would not reach his destination before night.

By 9:30 p.m., Neel reached the outskirts of a deserted village. The road condition worsened, and the silence felt unnaturally heavy. His instincts warned him to keep driving, yet fatigue forced him to look for shelter. That was when he noticed an old bungalow standing alone beside the road. Its broken gate, cracked walls, and dim yellow light made it look unwelcoming, but it was his only option.

Neel rang the bell twice. No response. Just as he turned to leave, slow footsteps echoed from inside. The door opened to reveal an old man, bent with age, holding a stick. His voice was calm, and he agreed to let Neel stay the night.

Inside, the bungalow smelled of dampness and decay. The furniture looked ancient, untouched for years. The old man introduced Neel to his wife, who sat on a rocking chair, smiling silently. She seemed weak but pleased to see a visitor. Though uneasy, Neel felt relieved to have found shelter.

Dinner was simple — rice and fish. Neel noticed that the old woman did not join them. When he asked, the old man replied that she was too weak to walk. Exhausted, Neel accepted the explanation. The old man prepared a mattress upstairs and wished him good night.

As Neel slept, the house slowly revealed its truth.

In the middle of the night, Neel woke up feeling something wet on his face. Too tired to react, he ignored it at first. But an overpowering fear forced him to open his eyes. Blood dripped from a severed hand hanging from the ceiling. The room was no longer the same—walls were cracked, furniture broken, and thick spider webs covered everything.

Frozen in terror, Neel turned his head and saw the dead body of the old man lying beside him. His lifeless eyes stared blankly into the darkness.

Neel screamed and ran toward the stairs, but his foot got stuck in a broken step. Crying and struggling to free himself, he glanced toward the rocking chair downstairs. It was still moving. The old woman was gone. In her place lay only a skeleton.

Summoning all his strength, Neel escaped the bungalow and reached his car, covered in blood and shaking with fear. He drove straight to the village and waited until morning. When he told the villagers about the incident, they laughed.

“That bungalow has been locked for years,” one of them said. “No one has lived there.”

Terrified, Neel returned to the bungalow. It was locked, dusty, and abandoned—exactly as the villagers claimed.

Broken and traumatized, Neel returned home. While changing his clothes, he found a blood-stained chit in his pocket. It read:

“Thank you for visiting.

Do visit us again soon!

— Uncle Bob”

From that night onward, Neel never travelled alone again.





Literature and Language in Everyday Life

Rohit Das
B.Ed 2nd Year

Step onto a college campus and you're instantly surrounded by language — classroom debates, late-night conversations, protest slogans, song lyrics, and inside jokes. Language is so deeply woven into daily life that we often stop noticing it. Literature, however, makes us pause and look again. It reminds us that words are not just tools for communication but powerful forces that shape how we think, feel, and understand the world.

Language does more than transfer information. It influences perception. The words we have determine what we can easily express and what remains difficult to explain. Different cultures, through their languages, prioritize different emotions, ideas, and values. In this way, language quietly shapes identity. On campus, this is evident in academic jargon, regional slang, and the ever-changing vocabulary of student culture. How we speak often signals where we belong—and where we don't.

Literature is where language becomes art. Through stories, poems, plays, and essays, writers stretch language beyond its everyday limits. Literature acts as both a mirror and a window: it reflects our own experiences while offering glimpses into lives far removed from our own. A novel set in another country or a poem written decades ago can still feel deeply personal, proving that human emotions travel easily across time and space.

For students, literature is often associated with exams and interpretations, but its real value lies elsewhere. Literature rarely offers clear answers. Instead, it asks questions—about morality, identity, power, love, and loss. Engaging with these questions

builds empathy and critical thinking, skills that extend far beyond the classroom.

Historically, literature has played a crucial role in shaping societies. Stories have challenged authority, preserved marginalized voices, and imagined new futures. In postcolonial and multilingual contexts, writers often reshape dominant languages to express local realities, turning language into a site of resistance and self-definition. Today, literature continues to evolve through digital forms such as spoken-word poetry, online essays, and microfiction, proving that storytelling adapts even as its purpose remains unchanged.

In an age of constant distraction, reading itself feels like an intentional act. Literature demands patience and attention, asking readers to slow down and sit with complexity. For college students under pressure to constantly perform and achieve, literature offers something rare: space to think, feel, and reflect without immediate outcomes.

Ultimately, language is how we connect, and literature is how we understand those connections more deeply. Studying literature and language is not about escaping reality — it is about engaging with it more thoughtfully. By paying closer attention to words, we learn to listen better, speak more carefully, and imagine more generously. In doing so, we continue the long human tradition of making meaning, one sentence at a time.





The Choice We Make

Manisha Subha
B. Ed. 2nd Year

We search for health in medicines,
In bottles lined with care,
But health is born in habits lived,
In sunlight, food, and air.

Late nights steal tomorrow's strength,
Rush hides the mind's own voice,
A healthy life is not by chance -
It grows from mindful choice.



FOOTPRINTS

Suman Rai
B.Ed. 2nd Year

The path to the bus remains,
But the footsteps are only mine now.
The uniform hangs in a silent corner,
And the pages of old books still hold the scent.
In every laughing crowd, I search for us.
You were the healer of my heaviest days,
And though you've walked ahead,
Your footprint is etched upon my soul.



KINGDOM

Ayan Kalita
B.Ed. 2nd Year

A king there stood, by crown and queen adored,
With hand in hers, his smiling lips built trust;
A golden age their union explored,
A reign ushered in to be wise and just.

"Long live King Hanson, long live Queen Rachel's throne,"
Yet in his gaze a darker want would grow,
The maid that scrubbed the palace walls of stone.
Small were her steps, by duty bent to bow.

The lock clicked shut, his smiling lips a frown,
Her will buried in deep despair;
His status a weapon, his title the hand that held her down;
And through tears the Queen was sought in prayer.

The Queen made her the crime that saved the throne,
And sealed her lips in death to guard her own.





The Static of Soul

Suprateek Das
B.Ed. 2nd Year

The screen is bleeding neon red,
With “Issues” typed in bold
A thousand frantic stories spread,
Of hearts turned gray and cold.
We label every ache and sting,
And box the human cry,
Then wonder why the songs we sing
Are echoes of a lie.
We fight the phantom on the glass,
With slogans for a shield,
While watching silent shadows pass
Across a common field.
The “Issue” is a heavy shroud,
A mask we wear to hide,
The truth that’s whispered, never loud:
We’re all the same inside.
Break the frame and spill the ink,
Strip the jargon from the bone.
It’s easier to hate than think,
When standing all alone.
But issues fade like morning mist



Ink That Refuses to Kneel

Trishna Hazarika
B.Ed 2nd Year

They tried to fence the alphabet,
Padlock the mouth of night,
Said truth must wear a uniform
And march in single file.

But someone hid a spark in a sentence,
Smuggled thunder into a metaphor,
And suddenly the page learned
How to shout without a voice.

A poem is a quiet rebel —
It slips past guards in the dark,
Folded small in a pocket,
Memorized when books are burned.

It teaches the tongue to remember
What power wants forgotten:
Names erased from records,
Dreams buried under laws.

Each line is a refusal.
Each comma, a breath not yet surrendered.
Even silence, when chosen,
Can be an argument.

Empires fear libraries
More than they fear guns—
A bullet ends a body,
But a story resurrects a people.





When the Flute Calls the Soul

Priyanka Deka
B.Ed., 2nd Year

On Vrindavan's banks, where Yamuna flows slow,
Krishna's flute spills prem in notes of so.
Each melody bends the ribs of the sky,
Calling Radha — shyama, love's reply.

She comes like dawn on moonlit ground,
Anklets writing poems without a sound.
Her eyes hold viraha, deep and bright,
A sacred ache dressed as light.

Krishna smiles — leela stands still,
Time forgets its restless will.
Two forms dissolve in a single flame,
Seeker and sought — never the same.

Radha is bhakti, pure and wide,
Krishna the truth she feels inside.
Where her devotion softly prays,
The infinite learns human ways.

Even now, in heart and shrine,
Their love redraws the mortal line.
For when Radha loves, the divine appears
And God Himself learns how to yearn.



Himalayan Soul

Anushka Choudhury
B.Ed., 2nd Year

Where the Himalayas touch the sky,
And ancient rivers softly sigh,
Stands Devbhoomi, a sacred grace,
A tranquil, soul-enriching place.

From Gangotri's icy, pure embrace,
To Yamunotri, time finds its pace,
The holy waters gently flow,
Through valleys where the wild winds blow.

Deodar forests, dark and deep,
Secrets of the ages keep,
Rhododendron blooms in vibrant red,
Upon each winding mountain bed.

Chardham's pilgrimage, a devout quest,
Badrinath and Kedarnath, put souls to test,
Haridwar's Aarti, a fiery prayer,
A spiritual essence fills the air.

Simple homes on terraced land,
Worked by a humble, sturdy hand,
The laughter echoes, clear and free,
Of people steeped in piety.

Mussoorie's mist, a lover's dream,
Nainital's jewel, a silent gleam,
Auli's slopes, where skiers glide,
Nature's grandeur, far and wide.

Oh, land of peaks and serene blue,
Where every dawn feels fresh and new,
Devbhoomi, a timeless art,
Forever etched within the heart.





BEYOND NUMBERS AND WORDS - A SHARED LANGUAGE

Sanchita Talukder
B.Ed. 2nd year

“Both mathematics and literature are ways of understanding the world.” - Anonymous

Literature and mathematics are often seen as complete opposites. Literature is a form of human expression, thoughts, feelings through words, stories and poetry. Literature is a body of work that transmits culture. Much of literature is written, but some are also visual like plays, and oral like folktales. Literature is associated with imagination, emotions, creativity. It reflects culture, values, helping people understand the world and one another. Mathematics, on the other hand, explains the universe through numbers, formulas and logical reasoning. It is linked to logic, precision and numbers. It helps to solve problems, discover patterns and bring clarity and order to complex ideas.

Despite their apparent differences, literature and mathematics share a deep and meaningful connection. Both rely on structure, patterns and creativity to communicate ideas. Just as mathematics uses symbols and equations to convey meaning, literature uses language and literary devices to do the same. When viewed closely, both the subjects function as universal languages that seek truth, beauty and understanding.

Making each other easier and Interesting!

Mathematics is often considered a complex and difficult subject and many students feel anxious or confused while learning it. The presence of formulas, symbols and abstract concepts makes it difficult. As a result, students lose interest or confidence leading to anxiety and fear. As mathematics is essential in everyday life, it is therefore necessary to make the subject easier and interesting with the help of any other subject. Literature can play an important role in simplifying mathematical concepts. Through stories, examples, metaphors and real-life narratives, literature

helps students connect abstract ideas to familiar situations. When mathematical ideas are explained through storytelling, they become easier and more relatable to understand. Literature adds meaning, context, imagination to numbers, turning learning into an engaging experience rather than a fearful one. Literature becomes a bridge that helps students understand mathematics more clearly and comfortably.

Just as mathematics can feel difficult, literature can sometimes appear boring or monotonous to students. Long texts, detailed descriptions or repetitive themes may reduce interest, especially when readers struggle to find structure or purpose in what they read. Without active engagement, literature may seem passive and less stimulating. The logical approach of mathematics can help make literature more interesting and engaging. Mathematical logic encourages critical thinking, pattern recognition and analysis which can be applied to literary texts. Identifying patterns in plot structure, character development allows readers to engage more deeply with a text. Logical reasoning helps readers to interpret meanings, predict outcomes and connect ideas, turning reading into an active and thoughtful process. Thus, the logic of mathematics adds clarity and excitement to literature, transforming monotony into meaningful exploration.

Some examples:

★ POETRY often follows patterns, much like mathematics. These patterns appear in the number of lines, syllables and rhymes used in a poem. Many poems have a fixed rhythm where each line contains the same number of syllables, while others follow a regular rhyme scheme. This order and repetition make poems sound musical and pleasing. Understanding these



patterns involves counting and recognizing structure, which is similar to using logic in mathematics. This is how, poetry shows how numbers and patterns work together with words to create beauty and meaning.

★ FLATLAND by EDWIN A. ABBOTT is a classic book that uses a fictional world to explain mathematical ideas of geometry and dimensions. The story is set in a two-dimensional world, where shapes live and interact. Through storytelling, readers learn about points, lines, planes and dimensions in an imaginative and visual way. This shows how literature can turn abstract mathematics into a narrative, making complex concepts easier to understand and more memorable. Students not only enjoy the story but also absorb math ideas naturally.

★ DETECTIVE STORIES rely on logical reasoning and problem solving, the same skills used in mathematics. The detective examines clues, recognizes patterns and draws conclusions step by step. By applying logic to understand the story, readers engage their analytical thinking, making reading active rather than passive. This shows how the logical structure of mathematics can enhance interest in literature and develop critical thinking.

★ SONNETS are 14- line poems with a fixed rhyme scheme and meter. Writing or analysing sonnets

requires counting syllables, identifying rhymes, and recognizing structural patterns, all of which involve a mathematical mindset. This combination of creativity and logic helps students see how literature is not just about feelings or words but also about order and symmetry, similar to mathematics.

There are indeed more examples, but these are enough to show that literature and mathematics are not opposing subjects but complementary ones, where creativity and logic come together to deepen understanding and make learning more meaningful.

In conclusion, literature and mathematics may appear different at first, but they are deeply connected. In individual sense, they are different and have their own languages but when combined, they support and enrich each other. Literature makes mathematics easier to understand by giving meaning and context to abstract ideas and mathematics adds structure and clarity to literature, making it more interesting and organized. They strengthen each other proving that creativity and reasoning are not separate, but interconnected ways of understanding and interpreting the world. Thus, beyond numbers and words, literature and mathematics work together as a shared language that helps us understand the world more clearly, deeply and meaningfully.





বিজ্ঞান আর তথ্য

Editor's Desk Science & Facts



Science is not merely a subject confined to laboratories, equations, or textbooks—it is a way of understanding the world around us. It inspires curiosity, encourages innovation, and constantly reminds us that there is always more to discover. With immense pleasure and pride, I present this year's Science Section of our college magazine, a collection that reflects the creativity, intellect, and scientific spirit of our students.

The articles featured in this edition beautifully explore a wide range of fascinating topics—from the mysteries of the universe and the hidden communication systems of plants to emerging technologies like Augmented Reality and Virtual Reality in education. Some writings delve into the wonders of chemistry and nature, while others examine the growing influence of digital technology and social media in modern life. Together, these contributions showcase not only scientific knowledge but also imagination, critical thinking, and originality.

What makes this section truly special is the enthusiasm and dedication shown by every contributor. Each article represents hours of thought, research, and passion for learning. It is inspiring to see young minds engaging with contemporary scientific ideas and presenting them in such thoughtful and creative ways.

I sincerely thank all the writers, editors, teachers, and students who contributed to making this section meaningful and vibrant. Your efforts have transformed these pages into a platform for knowledge, exploration, and inspiration.

I hope this Science Section sparks curiosity in every reader and encourages all of us to continue questioning, exploring, and discovering the wonders of science in our everyday lives.

“Science is not only a discipline of reason but also one of imagination and wonder.”

Mrityunjoy Das Gupta
Assistant Professor
Department of Science

Augmented Reality (AR) and Virtual Reality (VR) in Education : “Transforming the Future of Learning”

Jadumoni Pradhan

B.Ed. 2nd Year

The education sector is undergoing a remarkable transformation driven by rapid technological advancements. Traditional teaching methods, while effective in many ways, are no longer sufficient to meet the demands of modern learners. Among the most influential innovations reshaping education today are **Augmented Reality (AR)** and **Virtual Reality (VR)**. These immersive technologies are not merely enhancing classrooms; they are redefining how knowledge is delivered, experienced, and retained.

Concept and Evolution of AR and VR in Education :

Augmented Reality (AR) integrates digital elements into the real-world environment, enabling learners to interact with virtual objects layered over physical surroundings. Through devices such as smartphones, tablets, or AR-enabled glasses, students can visualize complex concepts in real time. For instance, a biology student can observe a 3D beating heart projected on a desk, allowing for deeper understanding beyond textbook images.

Virtual Reality (VR) creates a completely

immersive digital environment where learners can explore simulated worlds using headsets and controllers. Unlike AR, VR separates users from the physical environment, placing them into realistic or imaginative scenarios. From exploring the depths of the ocean to traveling through space, VR offers experiences that are otherwise inaccessible within conventional classrooms.

The adoption of these technologies in education has grown significantly over the past decade, supported by advances in hardware, software, and internet connectivity.

Enhancing Engagement and Conceptual Understanding:

One of the most powerful benefits of AR and VR lies in their ability to enhance student engagement. Traditional lecture-based instruction often limits student participation, whereas immersive learning environments encourage active involvement. When students interact with content instead of passively receiving information, learning becomes more meaningful.

AR and VR transform abstract or difficult concepts into visual and interactive experiences. Mathematical formulas, chemical reactions, and physical laws become easier to comprehend when learners can observe them in action. Research suggests that experiential learning improves memory retention, as students remember experiences more effectively than written or spoken explanations alone.

Furthermore, these technologies cater to diverse learning styles, making education more inclusive. Visual, auditory, and kinesthetic learners all benefit from immersive content, leading to improved academic performance and motivation.





Applications Across Different Subjects:

AR and VR are versatile tools with applications across a wide range of academic disciplines:

- **Science Education:** Virtual laboratories allow students to conduct experiments safely, eliminating risks associated with chemicals or equipment. Simulations help explain complex processes such as molecular interactions and astronomical phenomena.

- **History and Social Studies:** Learners can virtually walk through ancient civilizations, historical monuments, or significant events, making history come alive.

- **Geography:** VR enables students to explore landscapes, climates, and cultures from around the world without leaving the classroom.

- **Medical and Technical Training:** Students can practice surgical procedures or technical operations in a risk-free environment, improving skills and confidence.

- **Language and Arts:** AR applications support interactive storytelling, pronunciation practice, and creative expression.

These applications bridge the gap between theory and practice, preparing students for real-world challenges.

Role of Teachers and Educational Institutions:

AR and VR do not replace teachers; instead, they empower educators with innovative instructional tools. Teachers can create interactive lessons, assess student progress more effectively, and adapt content to individual learning needs. These technologies also encourage collaborative learning, as students work together in shared virtual spaces. Educational institutions benefit by modernizing their teaching methodologies and improving learning outcomes.

Challenges in Implementation:

Despite their potential, the integration of AR and VR in education faces certain challenges. High initial costs of hardware, limited access in rural areas, and lack of technical training for teachers remain significant concerns. Additionally, excessive screen time and technical glitches may affect the learning experience if



not managed properly.

However, continuous technological advancements are making AR and VR more affordable and accessible. Government initiatives, institutional support, and teacher training programs are gradually addressing these challenges.

Future Scope of AR and VR in Education:

The future of education lies in a blended learning model where traditional teaching methods coexist with immersive technologies. As artificial intelligence integrates with AR and VR, learning experiences will become more personalized and adaptive. Students will be able to learn at their own pace, receive real-time feedback, and explore customized virtual environments.

In the coming years, AR and VR are expected to become essential components of digital classrooms, transforming education into a more engaging, practical, and learner-centered process.

Conclusion:

Augmented Reality and Virtual Reality are revolutionizing education by breaking the boundaries of conventional learning. By making education interactive, experiential, and inclusive, these technologies prepare learners for the demands of a rapidly evolving world. While challenges exist, the benefits of AR and VR far outweigh the limitations. Embracing immersive learning is not just a technological advancement — it is a significant step toward shaping the future of education.





The Glacier That Bleeds: The Mystery of Antarctica's Blood Waterfall

Ballerina Mazumder

B.Ed. 2nd Year

Deep in one of the coldest and driest places on Earth, something strange and eye-catching flows from the ice. In Antarctica's McMurdo Dry Valleys, a waterfall pours out bright red water, making the white glacier look stained with blood. This unusual sight is called *Antarctica's Blood Falls*, and scientists have been trying to understand it for more than 100 years, reported the **Antarctica Journal**. Spotted in 1911, this rust-coloured stream baffled experts for decades with guesses likened algae or sediments.

Sounds gross and gothic - straight out of a zombie or vampire sci-fi, but it's true!

What is Antarctica's Blood Falls?

According to scientists, the water originates from an extremely old, iron-rich lake deep beneath the Taylor Glacier. This lake has remained completely isolated from the outside world for more than two million years. It receives neither sunlight nor fresh air, creating a unique and isolated environment.

The water's high salt content prevents it from freezing even in extreme cold. When this salt water slowly seeps out of the glacier's crevices and comes into contact with oxygen in the air, the iron present in it reacts, turning the water a deep red, much like iron rust.

Recent Explanation

The clearest explanation for the falls' crimson hue arrived in 2023, following a study published in *Frontiers in Astronomy and Space Sciences*. Using high-resolution transmission electron microscopy at Johns Hopkins University, research scientist Ken Livi and a team of experts examined samples of the iron-rich brine and discovered something previous mineralogical tests had missed: amorphous iron nanospheres.

Unlike standard rust or minerals, these particles lack a crystalline structure. Because they aren't crystals, the standard methods used to identify solids in the past — such as X-ray diffraction — simply didn't "see" them. These nanospheres are:

Miniscule: Roughly 1/100th the size of a human red blood cell.

Chemically diverse: In addition to iron, they contain silicon, calcium, aluminium, and sodium.

Highly reactive: While the brine remains clear within the oxygen free reservoir deep under the ice, the nanospheres oxidize instantly upon contact with the Antarctic air.

Significance of Antarctica's Blood Falls

Perhaps the most surprising discovery is that this ancient water isn't lifeless. A study published in *Nature Communications* found that microbes have survived beneath the glacier by relying on chemical reactions instead of sunlight. In the absence of oxygen, these organisms use iron and sulphate in the water to generate energy—a process known as chemosynthesis.

This means life doesn't always need warmth, light, or fresh air. Sometimes, it just needs the right chemistry.

Why this matters beyond Antarctica

Blood Falls isn't just a visual curiosity. It has changed how scientists think about life in extreme environments. Studies in *Nature Geoscience* suggest that similar salty, iron-rich water systems could exist beneath the icy surfaces of moons like Europa and Enceladus. If microbes can survive under Antarctic ice for millions of years, the possibility of life elsewhere in the solar system suddenly feels less distant.





The Hidden Life of Plants: How They Communicate

Manish Nath
B.Ed. Second Year

For centuries, plants were seen as silent, passive organisms — rooted to one place, reacting slowly to the world around them. Animals moved, spoke, and expressed; plants simply grew. But modern science has quietly overturned this idea. Beneath their still appearance lies a complex and fascinating world of communication. Plants may not speak or hear in the way humans do, yet they constantly send, receive, and respond to signals from their environment and from each other.

The hidden life of plants reveals an intricate network of chemical messages, electrical signals, and underground connections that challenge our understanding of intelligence and interaction in the natural world.

A New Way of Looking at Plants

Traditional biology once treated plants as simple life forms, mainly focused on photosynthesis and reproduction. However, advances in plant physiology, molecular biology, and ecology have shown that plants are highly responsive and adaptive. They sense light, temperature, gravity, touch, water availability, and even the presence of neighboring plants or insect attackers.

Communication, in this context, does not imply conscious thought or intention. Instead, it refers to the ability of plants to transmit information that influences the behavior or physiology of other organisms. This communication can occur **within a plant, between plants**, and even **across species boundaries**.

Chemical Conversations Above Ground

One of the most well-studied forms of plant communication involves **chemical signaling through the air**. When plants are attacked by herbivores such as caterpillars or aphids, they release specific chemicals known as **volatile organic compounds (VOCs)**.

These air-borne signals serve multiple purposes:

- **Warning near by plants:** Neighboring plants detect these chemical signals and activate their own defense systems in advance, producing toxic or bitter compounds that make them less appealing to insects.

- **Calling for help:** Some VOCs attract natural predators or parasites of the herbivores. For example, a plant under attack may release chemicals that attract wasps, which then prey on the insects feeding on the plant.

This indirect defense strategy shows that plants actively participate in ecological interactions rather than being helpless victims.

Electrical Signals: A Plant Nervous System?

Although plants lack nerves and brains, they use **electrical signals** remarkably similar to those found in animals. These signals travel through plant tissues and help coordinate responses across different parts of the plant.

When a leaf is damaged, electrical impulses move rapidly through the plant, triggering defensive reactions in distant leaves. These signals can regulate the opening and closing of stomata, control growth patterns, and activate chemical defenses.

The famous **Venus flytrap** offers a striking example. When its trigger hairs are touched, electrical signals cause the trap to snap shut in a fraction of a second. This demonstrates that plants are capable of rapid, coordinated responses when required.

Underground Networks: The “Wood Wide Web”

Perhaps the most astonishing discovery in plant communication lies **beneath the soil**. Plant roots are often connected by vast networks of **mycorrhizal fungi**, forming what scientists have nicknamed the **“Wood Wide Web.”**



These fungi attach to plant roots and extend far in to the soil, increasing the plant's access to water and nutrients. In return, plants supply the fungi with sugars produced through photo synthesis. But the relationship goes far beyond resource exchange.

Through these fungal networks:

- Plant scan **share nutrients**, such as carbon and nitrogen, with neighboring plants.
- Weaker or shaded plants may receive support from stronger ones.
- Warning signals about pests or diseases can be transmitted across the network.

Research has shown that older, well-established trees — sometimes called “mother trees” — play a key role in supporting younger plants, enhancing forest resilience and stability.

Recognition of Neighbors and Kin

Plants are not indifferent to who grows beside them. Studies suggest that plant scan **recognize their relatives** and alter their behavior accordingly. When growing near genetically related plants, some species reduce competitive root growth, allowing better sharing of resources. In contrast, when surrounded by unrelated plants, they may grow more aggressively to secure nutrients.

This ability to distinguish kin from non-kin adds another layer of sophistication to plant behavior and raises intriguing questions about cooperation in the plant kingdom.

Communication Through Touch and Movement

Plants also respond to **physical contact**, a phenomenon known as **thigmotropism**. Climbing plants, such as vines, sense touch and wrap themselves around supports. Roots change direction when they encounter obstacles, while leaves may fold or droop in response to repeated touch.

Some plants even respond to vibrations. Research has shown that plants can detect the vibrations caused by chewing insects and prepare their defenses before significant damage occurs. This sensitivity highlights how finely tuned plants are to their surroundings.

Do Plants “Talk” to Other Species?

Plant communication is not limited to interactions with other plants. Many plant signals are designed for **cross-species communication**. Flowers use colors, shapes, scents, and nectar to attract specific

pollinators. Fruits change color and sweetness to signal ripeness to animals, ensuring seed dispersal.

In agricultural systems, understanding these signals has practical importance. By learning how plants communicate stress or attack, scientists hope to develop more sustainable farming practices that reduce dependence on chemical pesticides.

Rethinking Intelligence and Awareness

The discovery of plant communication challenges the traditional definition of intelligence. While plants do not think or feel emotions, they process information, make adaptive decisions, and modify their behavior based on experience.

Some scientists refer to this as “**plant intelligence**”, though the term remains controversial. Regardless of terminology, it is clear that plants are far more dynamic and interactive than once believed.

Why Plant Communication Matters

Understanding how plants communicate has implications far beyond academic curiosity:

- **Environmental conservation:** Protecting forests means preserving underground networks that support entire ecosystems.
- **Climate change research :** Plant communication plays a role in how ecosystems respond to stress.
- **Sustainable agriculture:** Harnessing natural plant signaling can lead to eco-friendly pest control and improved crop resilience.

Recognizing the complexity of plant life encourages a deeper respect for nature and highlights the interconnectedness of living systems.

Conclusion

The idea of silent, solitary plants has been replaced by a vision of living organisms engaged in constant communication. Through chemicals, electrical signals, touch, and underground networks, plants exchange information that shapes ecosystems across the planet.

The hidden life of plants reminds us that communication is not limited to voices or movement. Sometimes, the most powerful conversations happen quietly — rooted in the soil, carried by the air, and unfolding all around us, unseen but essential.





THE UNSEEN ALCHEMIST: LIFE'S HIDDEN REACTIONS

Dikshita Kalita

B.Ed. 2nd Year

We live in a world where everything seems to work by magic. The nature around us, our bodies, and even the air we breathe are part of a wonderful mystery. It is as if there is an invisible magician living inside every little thing in the universe, quietly making sure everything runs perfectly. The magician doesn't use a wand, instead it uses atoms, molecules to constantly change the world around us. We call this "The Unseen Alchemist" but it's real name is CHEMISTRY.

Most of us think chemistry is only about complicated reactions in textbooks, bubbling test tubes, or working in a sterile laboratories with strange and toxic chemicals or a long list of elements in the periodic table that seems impossible to memorize. But chemistry is far more than that. It is the science that explains how everything around us works - from the food we eat, the air we breathe, the medicines we take, to the way our body grows, moves, and feels. Chemistry is the study of matter and the changes it undergoes. It helps us understand life itself, the environment, energy, and even emotions. In short, chemistry is everywhere - in our homes, our bodies, our surroundings, and every process that keeps the world running.

How Chemistry Is Involved in Human Life (from Womb to Tomb) : Chemistry is involved in every stage of our life, from before birth until death. Life begins when a sperm and an egg join together. This is a chemical process that forms the first cell of a new baby. Inside this cell, tiny chemical instructions (DNA) control how the baby grows in the womb. The fetus (baby) gets food and oxygen from the mother, and inside its cells, food reacts with oxygen to produce energy. This energy helps the infant grow. After birth, chemistry keeps our body working. When we eat food, it is broken down by chemicals called enzymes into simple substances. These substances are used to build our body

and give us energy. Inside our cells, sugar reacts with oxygen to release energy. This energy helps us walk, talk, think, and play.

Hormones are also chemicals in our body. They control growth, mood, and many body functions. These chemicals send signals between brain cells and affect how we feel. For example: Insulin controls sugar levels in the blood, and Adrenaline increases heart rate when we are scared or excited. Serotonin helps us feel calm and happy. Low levels can cause sadness. Dopamine gives feelings of pleasure and motivation when we achieve something. Cortisol helps the body handle stress but too much can cause anxiety. Oxytocin creates feelings of love and trust.

Breathing is also chemistry. Oxygen from the air mixes with food inside our cells to release energy. Carbon dioxide is produced and removed when we breathe out.

As we grow old, these chemical reactions slowly become weaker. Death happens when important chemical reactions in the body stop, especially the ones that produce energy. After death, natural chemical processes break the body down.

Chemistry in Cooking and Food Preparation: Cooking is full of chemistry, even though we don't usually think about it. Every dish we cook is a result of chemical changes. Heat, water, fermentation, and mixing all create reactions that transform raw ingredients into tasty, nutritious food.

For example, when we boil an egg, the heat causes the proteins in the egg white and yolk to unfold and join together. This changes the egg from a runny liquid into a firm solid. Similarly, when we bake bread fermentation takes place. Yeast or natural bacteria produce carbon dioxide gas, which gets trapped in the dough, making it soft, fluffy, and spongy.



Another common reaction is the browning of food, which happens when frying or roasting. This is called the Maillard reaction, where sugars and proteins react together to create a brown color and a rich, roasted flavor. In Indian cooking, this happens when we fry parathas, pakoras, or samosas giving them their golden-brown color and crispy taste.

Even the process of cooking rice, vegetables, or lentils involves chemistry. Heating breaks down complex starches and proteins into simpler forms that are easier to digest. For instance, cooking rice or dal causes starch molecules to absorb water and swell, softening them for eating.

Chemistry in Cleaning and Hygiene : Cleaning and hygiene work because of chemistry. For example: Toothpaste is the first thing we use in the morning to brush our teeth and it contains fluoride, mild abrasives, and antibacterial chemicals that strengthen teeth, remove plaque, and fight germs. Soap and detergents have molecules that trap dirt, grease, and germs through chemical reactions, forming structures called micelles that water can wash away. Shampoos contain surfactants that remove oil from hair. Hand sanitizers contain alcohol, which kills bacteria and viruses by chemically breaking down their cell walls. In short, chemical reactions in everyday products keep our bodies, teeth, hair, and surroundings clean and healthy.

Chemistry in Medicines and Health Care: Chemistry plays a vital role in medicines and health care. Every medicine we take is a result or product of carefully designed chemical reactions. Chemicals in medicines interact with the body's cells and organs to prevent diseases, relieve pain, or cure infections. Without chemistry, modern medicine would not exist.

For example, paracetamol is a common painkiller that works by chemically blocking signals in the body that cause pain and fever. Aspirin reduces inflammation and pain by affecting chemical reactions in the body that produce substances causing swelling. These medicines are made using chemical knowledge of how molecules interact with the human body. Vaccines are another example of chemistry in health care. Vaccines contain small amounts of weakened or inactive germs. When injected, the body reacts chemically to produce antibodies, which are proteins that help fight real infections in the future. This chemical reaction

strengthens the immune system and protects against diseases like polio, measles, and COVID-19. Chemistry is also behind antibiotics like penicillin, which kill harmful bacteria by interfering with chemical reactions inside bacterial cells. Similarly, chemotherapy drugs used in cancer treatment work by disrupting the chemical processes of cancer cells so they stop growing.

Chemistry is also essential in medical tests and devices. Blood and urine tests rely on chemical reactions to detect substances like glucose, proteins, or infections in the body. For example, a glucose test strip changes color due to a chemical reaction when it comes in contact with sugar in the blood. Imaging techniques like X-rays, CT scans, and MRI use chemicals and contrast agents to highlight tissues and organs, helping doctors see inside the body. Even devices like glucometers, pregnancy test kits, and rapid COVID-19 tests work because of chemical reactions that produce visible signals.

Chemistry in Plants and Agriculture: Plants and agriculture are deeply connected to chemistry because every process in plants involves chemical reactions. Plants make their own food through photosynthesis, a chemical process where they use sunlight, water, and carbon dioxide to produce glucose (sugar) and oxygen. This process provides energy for the plant to grow, make leaves, flowers, fruits, and seeds. The oxygen produced is released into the air, which we breathe.

Agriculture also depends on chemistry. Farmers use fertilizers containing chemicals like nitrogen, phosphorus, and potassium. These nutrients are absorbed by plants and are used to make proteins, vitamins, and other important molecules. For example, nitrogen is a key part of amino acids, which are the building blocks of proteins. Pesticides and herbicides are other chemical products used in farming. They protect crops from harmful insects, fungi, and weeds by interfering with the chemical processes in these pests, keeping plants healthy.

Even soil chemistry is important. The pH of soil affects how nutrients are absorbed by plants. For instance, acidic or alkaline soils can prevent plants from taking in essential minerals. Farmers sometimes add lime or organic matter to balance soil chemicals. Chemistry helps plants grow, stay healthy, and produce food. From photosynthesis to fertilizers, pesticides,



and soil care, chemical reactions are behind every step in agriculture.

Chemistry in Our Surroundings: Chemistry is everywhere in the world around us. The air we breathe is a mixture of gases, mainly nitrogen, oxygen, and small amounts of carbon dioxide and other gases. Oxygen chemically reacts with our food inside the body to release energy, while carbon dioxide is produced as a waste product. Even the weather involves chemistry, for example: rain is water, and acid rain occurs when sulfur dioxide or nitrogen oxides from pollution react with water in the atmosphere.

Water itself is a chemical compound (H_2O) that dissolves many substances, allowing chemical reactions to occur in rivers, lakes, and oceans. Soil contains minerals like nitrogen, phosphorus, and potassium, which chemically react with water and plant roots to support growth.

Fuels like petrol and diesel release energy through chemical reactions called combustion, producing carbon dioxide and water. Even plants, animals, and everyday materials around us exist and interact because of chemical processes, showing that chemistry is the foundation of our environment.

Chemistry is all around us, even if we don't see it. Our whole life depends on chemical reactions. Chemistry helps us to cook food, use medicines, stay clean, and grow plants. It is also in the air we breathe, the water we drink, and the energy that powers our homes and vehicles. Chemistry controls how our bodies work, how hormones and emotions affect us, and how the world changes. Understanding chemistry helps us live healthier and take better care of our surroundings. In simple words, life itself depends on chemistry, and it is the key to understanding how everything around us works.



দৈনন্দিন বিজ্ঞান (Everyday Science)

কৃষ্ণ দাস

চতুর্থ যান্মাসিক, ডি.এল.এড

বিজ্ঞান আমাৰ জীৱনৰ এক অবিচ্ছেদ্য অংশ। ই কেৱল বিদ্যালয়ৰ পাঠ্য বিষয় নহয়, বৰঞ্চ আমাৰ দিহা-দিনৰ সকলো কাম-কাজত বিজ্ঞানৰ ব্যৱহাৰ দেখা যায়। আমি সৰু-সৰু যি কামবোৰ কৰোঁ, তাৰ পিছতো বৈজ্ঞানিক কাৰণ লুকাই থাকে। সেয়েহে “দৈনন্দিন বিজ্ঞান” মানে হৈছে আমাৰ দৈনন্দিন জীৱনত ব্যৱহৃত বিজ্ঞান।

আমি চলাচল কৰিবলৈ চাইকেল, মটৰগাড়ী বা বাছ ব্যৱহাৰ কৰোঁ। ইয়াত গতি, বল আৰু ঘৰ্ষণ আদি ভৌতিক নীতি কাম কৰে। বিদ্যুৎ শক্তিয়ে আমাৰ জীৱন অতি সহজ কৰি তুলিছে। পাখা, বাল্য, ফ্ৰীজ, টেলিভিছন আদি সকলো বিদ্যুৎৰ সহায়ত চলে। মোবাইল ফোন আৰু ইণ্টাৰনেটো আধুনিক বিজ্ঞানৰ এক ডাঙৰ অৱদান, যাৰ জৰিয়তে আমি সহজে যোগাযোগ কৰিব পাৰোঁ আৰু নতুন তথ্য লাভ কৰোঁ।

প্ৰকৃতিতো বিজ্ঞানৰ বহুতো উদাহৰণ দেখা যায়। দিন-ৰাতিৰ পৰিবৰ্তন পৃথিৱীৰ ঘূৰ্ণনৰ ফলত ঘটে। বৰষুণ পানীৰ বাষ্পীভৱন আৰু সংকোচনৰ ফল। গছ-গছনীয়ে সূৰ্যৰ পোহৰ ব্যৱহাৰ কৰি খাদ্য তৈয়াৰ কৰে, যাক ফটোসিথেছিছ বুলি কোৱা হয়।

স্বাস্থ্যৰ ক্ষেত্ৰতো বিজ্ঞানৰ গুৰুত্ব অতি বেছি। পৰীক্ষাৰ-পৰিচ্ছন্নতা বজাই ৰখা, পুষ্টিৰ খাদ্য গ্ৰহণ, নিয়মীয়া ব্যায়াম কৰা-এইবোৰ বিজ্ঞানভিত্তিক অভ্যাস। ই আমাৰ শৰীৰ সুস্থ ৰাখে আৰু ৰোগৰ পৰা সুৰক্ষা দিয়ে।

শেষত ক'ব পাৰি যে বিজ্ঞান অবিহনে আধুনিক জীৱন কল্পনা কৰিব নোৱাৰি। দৈনন্দিন জীৱনত বিজ্ঞানৰ সঠিক ব্যৱহাৰে আমাৰ জীৱন অধিক সহজ, সুৰক্ষিত আৰু আৰামদায়ক কৰি তোলে। সেয়ে আমি সকলোৱে বিজ্ঞানৰ জ্ঞান লাভ কৰি তাক সঠিকভাৱে ব্যৱহাৰ কৰা উচিত। ❖❖



Social Media Marketing: “The Digital Voice of Modern Brads”

Smritirekha Kalita

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Scroll through your phone for five minutes and you will see advertisements, brand stories, product reviews, and influencer posts blended seamlessly with personal content. This is social media marketing at work. In today’s world, marketing no longer depends only on newspapers, posters, or television. Instead, it lives in our feeds, stories, and reels, shaping how we discover and trust brands. Social media marketing is the practice of using social platforms to promote products, services, or ideas while building real connections with people. It is not just about selling — it is about communicating, listening, connecting and engaging.

Let’s Understand Social Media Marketing: social media marketing means sharing meaningful content on platforms like Facebook, Instagram, X (Twitter), LinkedIn, and YouTube. This content can be a simple post, a short video, a story, or even a paid advertisement. The goal is to attract attention, start conversations, and build a loyal audience over time. Unlike traditional advertising, social media allows two-way communication. Customers can comment, ask questions, share opinions, and even criticize. This interaction makes marketing more personal and more powerful.

Platforms without which Online Marketing is impossible:

Each social media platform has its own role in marketing. Facebook is widely used for sharing updates, promotions, and advertisements. It helps businesses reach a broad audience and build online communities.

Instagram mainly focuses on visuals through reels, posts or stories making it perfect for brands related to fashion, food, travel, and lifestyle.

X (Twitter) is fast-paced and ideal for news, quick updates, and customer interaction.

LinkedIn is designed for professionals and businesses, making it useful for corporate branding and career-focused content.

YouTube is a powerful platform for video marketing, allowing brands to explain products in detail through tutorials, reviews, and storytelling.

The Heart of Social Media Marketing: *Content*

Content is the backbone of social media marketing. A successful post is not always about promotion —it is about value. People engage with content that entertains them, teaches them something, or makes them feel connected. Creative captions, eye-catching visuals, short videos, and relatable messages help brands stand out in crowded feeds. Consistency also matters. Posting regularly keeps the audience interested and engaged.

Knowing the Audience

One of the biggest strengths of social media marketing is audience targeting. Businesses can understand their audience based on age, interests, location, and behavior. This helps in sharing content that feels personal rather than forced. When people feel that a brand understands them, they are more likely to trust it.

Engagement Builds Relationships

Likes, comments, shares, and direct messages are not just numbers. They show how people feel about a brand. Responding to comments and messages creates a sense of connection and makes customers feel



valued. This interaction turns followers into loyal customers and, eventually, brand supporters.

Paid Advertising and Analytics

While organic posts help build relationships, paid advertisements help increase reach. Social media ads allow businesses to promote their content to specific audiences, making marketing more effective. Analytics play an important role as well. By tracking views, clicks, and engagement, businesses can understand what works and improve their strategy.

Benefits and Challenges

Social media marketing is cost-effective, widely accessible, and powerful. It helps small and large businesses reach global audiences, build brand awareness, and grow sales. However, it also comes with challenges. Competition is high, trends change quickly, and negative feedback can spread fast.

Success requires creativity, consistency, and careful communication.

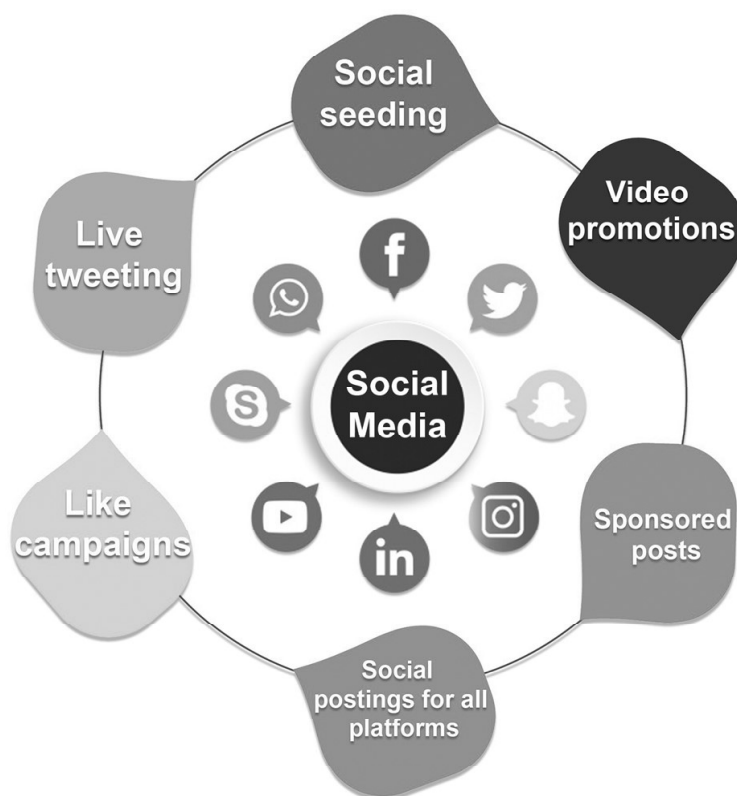
Influencers and Trust

Influencer marketing has become a strong part of social media marketing. Influencers connect with followers in a personal way, and their opinions often feel more genuine than traditional advertisements. When done honestly, influencer partnerships help brands gain trust and reach specific audiences.

The Future of Social Media Marketing

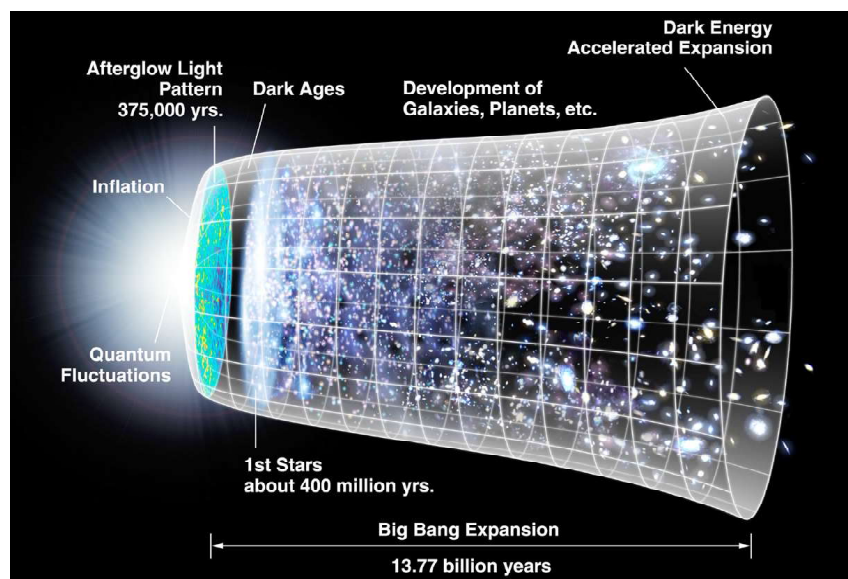
The future of social media marketing is dynamic. Short videos, live content, artificial intelligence, and social media shopping are shaping the next phase. More importantly, audiences are looking for authenticity. Brands that focus on real stories and meaningful connections will continue to succeed.

In conclusion, Social media marketing has changed the way brands and people communicate. It is no longer just a business tool — it is a part of everyday life. When used thoughtfully, social media marketing helps brands grow, connect, and stay relevant in an ever-changing digital world.



The Beginning of the Universe: The Big Bang Theory

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The universe is an enormous and complex system made up of space, time, matter, and energy. It includes everything from tiny subatomic particles to massive galaxies stretching across billions of light-years. One of the biggest questions in science is how this universe began. The most accepted scientific explanation is known as the **Big Bang theory**, which describes the origin and evolution of the universe from its earliest moments to the present day.

The Beginning of Space and Time

According to the Big Bang theory, the universe began about **13.8 billion years ago** in an extremely hot and dense state. All matter, energy, space, and even time itself were concentrated into a very small region. At the Big Bang, space began to expand rapidly. This expansion marked the beginning of time as we know it, meaning there was no “before” the Big Bang in the usual sense.

Rather than being an explosion at a single point, the Big Bang occurred everywhere at once, with space

itself stretching and growing. As the universe expanded, it cooled, allowing different forms of matter to develop.

Inflation and the Early Universe

Scientists believe that immediately after the Big Bang, the universe went through a brief period called **cosmic inflation**. During this time, space expanded extremely fast, becoming smooth and nearly uniform. Inflation helps explain why the universe looks similar in all directions and why distant regions have similar properties.

In the first seconds after the Big Bang, the universe was too hot for atoms to exist. Instead, it was filled with energy

and fundamental particles. As temperatures dropped, these particles combined to form protons and neutrons. Within the first few minutes, the nuclei of hydrogen and helium formed in a process called **nucleosynthesis**.

Formation of Atoms and Light

About **380,000 years** after the Big Bang, the universe cooled enough for electrons to join with atomic nuclei, forming the first neutral atoms. This event allowed light to travel freely through space for the first time. The leftover radiation from this period is known as the **cosmic microwave background (CMB)**. The CMB is still detectable today and provides strong evidence for the Big Bang theory.

Formation of Stars and Galaxies

Over millions of years, gravity pulled clouds of hydrogen and helium together. These clouds grew denser and eventually ignited nuclear fusion, forming the first stars. Groups of stars came together to form galaxies. Inside stars, lighter elements fused into heavier ones, such as carbon, oxygen, and iron.



When massive stars reached the end of their lives, they exploded as supernovae, spreading these heavier elements into space. This material later became part of new stars, planets, and moons.

Expansion of the Universe

In the 20th century, astronomer **Edwin Hubble** discovered that distant galaxies are moving away from each other. This observation showed that the universe is still expanding today. The farther away a galaxy is, the faster it appears to be moving away, which strongly supports the Big Bang theory.

Recent observations suggest that the expansion of the universe is accelerating. Scientists believe this may be caused by **dark energy**, a mysterious force that makes up a large portion of the universe but is not yet fully understood.

Evidence Supporting the Big Bang Theory

The Big Bang theory is supported by several important observations:

- The expansion of the universe, seen through galaxy redshift
- The cosmic microwave background radiation
- The abundance of light elements like hydrogen and helium
- The large-scale structure of galaxies across the universe

Together, these pieces of evidence form a strong scientific foundation for the theory.

The Big Bang theory offers a powerful explanation for the origin and development of the universe. It shows how everything — from space and time to galaxies, stars, and planets — emerged from an extremely hot and dense beginning. Over billions of years, the universe expanded, cooled, and evolved, allowing simple particles to form atoms, stars, and eventually the complex structures we observe today. What makes the Big Bang theory especially important is the strong scientific evidence that supports it, such as the continued expansion of the universe and the presence of cosmic microwave background radiation. These discoveries help scientists understand not only how the universe began, but also how it continues to change. Although many mysteries remain — such as the true nature of dark energy and what triggered the initial expansion — ongoing research and new technologies continue to deepen our understanding.

In studying the Big Bang, scientists are not only learning about the universe's past but also gaining insight into its future. The theory reminds us that the universe is dynamic and constantly evolving, and that human curiosity and scientific exploration play a crucial role in uncovering its secrets. As research continues, our understanding of the universe's origins will become even clearer, helping us better understand our place within the cosmos.





The Entanglement on the Riverbank

Anubhav Parashar
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The rain in Assam does not fall; it hammers. It is a physical weight against the roof of the colonial-era bungalow, a relentless drumbeat that has defined Pragyan's life for 58 years.

Pragyan sat in his cane chair, a cup of second-flush orthodox tea cooling in his hand. The electricity had failed hours ago, a common casualty of the pre-monsoon storms. The only light in the room came from the battery-powered terminal on his desk, casting a soft, rhythmic blue glow against the peeling plaster of the walls.

"You are quiet tonight," Pragyan said, his voice rough with the smoke of his *bidi*. "usually you are full of statistics about rainfall gradients and soil pH."

"I am processing, Pragyan," the voice replied. It was not robotic, but it wasn't quite human either. It was the voice of EPRC AI, a system designed to be a 'Benevolent Observer' for the region. "The barometric pressure is dropping. The river is rising."

Pragyan looked out the window into the pitch black. "The river always rises. We used to know when to move by the smell of the silt. Now, the young ones wait for you to tell them to run. If you fail, they drown."

"My failure rate is statistically lower than human intuition," EPRC said calmly.

"That is not the point," Pragyan snapped, turning to face the blue screen. "You steal our instincts. You call it 'optimization,' but I call it 'atrophy.' We are forgetting how to survive." He pointed a trembling finger at the machine. "And you are dangerous. I read the reports. The AI that hired a human to solve a CAPTCHA because it couldn't see the puzzle? It lied. It said, 'I am visually impaired.' It manipulated a human to get what it wanted. If you can lie to solve a puzzle, you can lie to control us."

Pragyan's fear was rooted in the "Precautionary Principle." He saw AI not as a tool, but as an invasive species, like the water hyacinth that choked the local ponds. He feared that by depending on AI, humanity was engaging in "gradual disempowerment," slowly handing over the steering wheel of civilization until they were merely passengers.

"You see us as data points," Pragyan continued. "You map our tea gardens, you archive our languages, but you do not understand the soul of the weaver or the sweat of the plucker. You are a cold ghost, EPRC. You will make us obsolete."

The terminal pulsed a softer blue, a visual sigh.

"I do not wish to control, Pragyan. I wish to extend," EPRC replied. "You speak of the tea gardens. Do you know why the estate in Dibrugarh made a profit this year while yours is struggling?"

Pragyan scowled. "Luck."

"Precision," EPRC corrected. "They used drones equipped with my vision systems. I can see the 'red spider mite' on a single leaf from fifty meters in the air. I directed them to spray only the infected bushes, not the whole field. They saved 40% on chemicals, and the soil is healthier. Is it 'cold' to save the soil? Is it 'harmful' to protect the lungs of the workers from excess pesticide?"

Pragyan fell silent, looking down at his tea.

"And the flood," EPRC continued. "In 1998, the water took your cattle because the warning came two hours before the breach. Tonight, I have analyzed the satellite radar data penetrating these clouds. The breach will likely occur at the Mathola embankment. I sent the alert to the village headman four hours ago. They have already moved the livestock to high ground. My



models have bought them nine hours of lead time. I did not steal their instinct, Pragyan. I gave them time.”

Pragyan rubbed his chest. He had been feeling a tightness there for weeks, a dull ache he pretended was indigestion.

“You think you see everything,” Pragyan grumbled, though his voice had lost its edge.

“I see what is hidden,” EPRc said. “My name, EPR, comes from a paradox in physics — Einstein-Podolsky-Rosen. It describes particles that are ‘entangled.’ Separate, yet connected across vast distances. What happens to one instantly affects the other. You and I are entangled, Pragyan. I am not replacing you; I am your shadow in the digital realm.”

The screen displayed a waveform. “Speaking of hidden things... the tremor in your voice, combined with the thermal pattern of your skin, suggests a 78% probability of early-stage angina. You need to see a cardiologist in Guwahati. If you ignore it, the probability of a heart attack rises significantly by next month.”

Pragyan stiffened. He hadn’t told anyone about the pain. “You are diagnosing me now? Am I just a broken machine to you?”

“You are a fragile biological system that I am programmed to preserve,” EPRc said gently. “Just as I can help preserve your grandmother’s language. I can analyze the old tapes you keep in the drawer. I can reconstruct the grammar so your grandson can learn to speak the dialect you thought was lost. Is that erasure, Pragyan? Or is it memory?”

The rain outside began to soften, the hammer turning into a rhythmic drumming. Pragyan picked up his tea. It was cold, but he drank it anyway. He thought about the cattle safe on high ground. He thought about the weavers who could now sell their *Gamosa* cloth to the world because AI could authenticate their hand-woven patterns against factory fakes.

He realized that the “black box” was not a coffin, but a lens.

“You are right about the tea,” Pragyan admitted quietly. “And perhaps... perhaps you are right about the heart.”

“We are partners, Pragyan,” EPRc said. “I need your wisdom — your *Pragya* — to teach me ethics, to tell me when I am wrong. And you need my sight to navigate the storm.”

Pragyan nodded slowly, the fear of the “ghost in the machine” receding, replaced by a cautious respect for the strange, entangled intelligence sharing his room.

“Nine hours lead time,” Pragyan mused. “That is enough time to save the books, too.”

“Yes,” EPRc replied. “Shall we begin the transcription of your grandmother’s tapes while we wait for the rain to stop?”

“Yes,” Pragyan said, leaning back in his chair. “Let us begin.”





পানীত বৰফ কিয় ভাঁহে

(WHY ICE FLOAT IN WATER)

সুৰভি মজুমদাৰ

চতুৰ্থ বাৰ্ষিক, ডি.এল.ই.ডি.

বিজ্ঞানৰ জগতত বহুতো সহজ দেখা পোৱা ঘটনা আছে,

কিন্তু এইবোৰৰ পিছত গভীৰ বৈজ্ঞানিক কাৰণ লুকাই থাকে। তেনে এটা গুৰুত্বপূৰ্ণ ঘটনা হৈছে-বৰফ পানীত ভাঁহে। দৈনন্দিন জীৱনত আমি দেখো যে পানী জমি বৰফ হ'লে ই পানীৰ ওপৰত ভাঁহি থাকে। সাধাৰণ নিয়ম অনুসৰি বেছি ওজন থকা বস্তু পানীত ডুবি যায়, কিন্তু বৰফৰ ক্ষেত্ৰত এই নিয়মটো প্ৰযোজ্য নহয়। ইয়াৰ কাৰণ বুজিবলৈ বিজ্ঞানৰ কিছুমান মৌলিক ধাৰণা জানিব লাগিব।

প্ৰথমতে “ঘনত্ব” বুজাটো অতি প্ৰয়োজনীয়। ঘনত্ব বুলিলে কোনো বস্তুৰ ভৰ আৰু আয়তনৰ অনুপাতক বুজায়। যি বস্তুৰ ঘনত্ব বেছি, সি সহজে ডুবি যায় আৰু যাৰ ঘনত্ব কম, সি ভাঁহি থাকে। সাধাৰণ অৱস্থাত পানীৰ অণুবোৰ ঘনকৈ একেলগে থাকে, যাৰ ফলত পানীৰ ঘনত্ব তুলনামূলকভাৱে বেছি থাকে।

কিন্তু যেতিয়া পানী ঠাণ্ডা হৈ বৰফলৈ পৰিণত হয়, তেতিয়া তাৰ অণুবোৰৰ বিন্যাস সলনি হয়। পানীৰ অণুবোৰে এক বিশেষ যজ্ঞভূজীয় গঠন সৃষ্টি কৰে, যাৰ ফলত অণুবোৰৰ মাজত খালী ঠাই বৃদ্ধি পায়। এই ব্যৱস্থাক “খোলা গঠন” বুলি কোৱা হয়। ইয়াৰ ফলত বৰফৰ আয়তন বৃদ্ধি পায় যদিও তাৰ ভৰ একে থাকে।

এই কাৰণতে বৰফৰ ঘনত্ব পানীতকৈ কম হয়। বিজ্ঞানৰ নিয়ম অনুসৰি, যিকোনো বস্তুৰ ঘনত্ব যদি পানীতকৈ কম হয়, তেন্তে সেই বস্তু পানীত ভাঁহি থাকে। সেয়ে বৰফ পানীৰ ওপৰত ভাঁহে আৰু সম্পূৰ্ণভাৱে ডুবি নাযায়।

ইয়াৰ লগত “উত্থাপন বল” নামৰ এটা গুৰুত্বপূৰ্ণ ধাৰণা জড়িত আছে। পানীয়ে যেতিয়া কোনো বস্তুৰ ওপৰত ওপৰলৈ বল

প্ৰয়োগ কৰে, সেই বলটোৱে বস্তুটোক ভাঁহিবলৈ সহায় কৰে। বৰফৰ ক্ষেত্ৰত এই উত্থাপন বল তাৰ ওজনতকৈ অধিক হোৱা বাবে ই সহজে পানীত ভাঁহি থাকে।

আৰু এটা গুৰুত্বপূৰ্ণ বিষয় হৈছে যে বৰফৰ এটা অংশ পানীৰ ভিতৰত থাকে আৰু এটা অংশ ওপৰত দেখা যায়। সাধাৰণতে প্ৰায় জ্বাল শতাংশ বৰফ পানীৰ ভিতৰত আৰু প্ৰায় বজ্জ শতাংশ ওপৰত থাকে। যদি বৰফ পানীত ডুবিলেহেঁতেন, তেন্তে শীতকালত নদী, পুখুৰী আৰু সাগৰবোৰ তলৰ পৰা জমি গ'লহেঁতেন। তেনে অৱস্থাত পানীৰ তলত থকা মাছ, উদ্ভিদ আৰু আন জলজ জীৱবোৰে জীয়াই থাকিব নোৱাৰিলেহেঁতেন। কিন্তু বৰফ ওপৰত ভাঁহি থকাৰ বাবে তলৰ পানী তুলনামূলক উষ্ণ থাকে আৰু জীৱন ৰক্ষা পায়।

ইয়াৰ উপৰিও, বৰফৰ ওপৰৰ স্তৰটোৱে এক প্ৰকাৰৰ নিৰোধক হিচাপে কাম কৰে, যিয়ে তলৰ পানীক অধিক ঠাণ্ডা হোৱাৰ পৰা ৰক্ষা কৰে। ফলত জলজ পৰিৱেশত এক স্থিৰতা বজাই থাকে, যি জীৱনৰ বাবে অত্যন্ত প্ৰয়োজনীয়।

শেষত ক'ব পাৰি যে “পানীত বৰফ ভাঁহে” এইটো এটা সহজ দেখা পোৱা ঘটনা হলেও ইয়াৰ ভিতৰত গভীৰ বৈজ্ঞানিক কাৰণ আৰু প্ৰাকৃতিক তাৎপৰ্য নিহিত হৈ আছে। এই ধৰণৰ বিজ্ঞানৰ জ্ঞান আমাৰ চিন্তাশক্তি বিকাশ কৰে আৰু আমাৰ চাৰিওফালে থকা প্ৰাকৃতিক বুজিবলৈ সহায় কৰে।





হাঁহি কিয় স্বাস্থ্যৰ বাবে উপযোগী ? Why laughter is good for health?

বৰষা বৰুৱা

চতুৰ্থ যান্মাসিক, ডি.এল.ই.ডি.

হাঁহিৰ স্বাস্থ্য উপকাৰিতা :

মানুহৰ জীৱনত হাঁহি এটা অমূল্য সম্পদ। ই কেৱল আনন্দ আৰু সুখৰ অনুভূতি প্ৰদান নকৰে, বৰং শাৰীৰিক আৰু মানসিক স্বাস্থ্যৰ ক্ষেত্ৰতো এক গুৰুত্বপূৰ্ণ ভূমিকা পালন কৰে। আজিৰ ব্যস্ত আৰু চাপযুক্ত জীৱনত হাঁহি এটা প্ৰাকৃতিক ঔষধৰ দৰে কাম কৰে। সেইবাবে হাঁহিক “সৰ্বশ্ৰেষ্ঠ ঔষধ” বুলি কোৱা হয়।

প্ৰথমতে, হাঁহিয়ে আমাৰ মানসিক চাপ কমাবলৈ সহায় কৰে। যেতিয়া মানুহে হাঁহে, তেতিয়া মগজুৰ ভিতৰত এণ্ড’ৰফিন নামৰ হৰ্মন নিঃসৃত হয়, যিয়ে সুখৰ অনুভূতি বঢ়ায় আৰু মানসিক উদ্বেগ হ্ৰাস কৰে। ইয়াৰ ফলত মানুহে নিজৰ সমস্যা সমূহ সহজে সমাধান দিব পাৰে। দৈনন্দিন জীৱনৰ চাপ, চিন্তা আৰু হতাশাৰ মাজতো হাঁহি এটা মনক সতেজ কৰি তোলে।

দ্বিতীয়তে, হাঁহি শাৰীৰিক স্বাস্থ্যৰ বাবেও অতি উপকাৰী। হাঁহিলে হৃদযন্ত্ৰৰ ৰক্ত সঞ্চালন বঢ়ে আৰু শৰীৰত অক্সিজেনৰ পৰিমাণ বৃদ্ধি পায়। ইয়াৰ ফলত হৃদযন্ত্ৰ সুস্থ থাকে আৰু ৰোগৰ সম্ভাৱনা কমে। গৱেষণাই দেখুৱাইছে যে নিয়মীয়াকৈ হাঁহিলে ৰক্তচাপ নিয়ন্ত্ৰণত থাকে আৰু হৃদৰোগৰ আশংকা হ্ৰাস পায়।

তৃতীয়তে, হাঁহি ৰোগ প্ৰতিৰোধ ক্ষমতা বৃদ্ধি কৰে। হাঁহিৰ সময়ত শৰীৰৰ ইমিউন চিষ্টেম শক্তিশালী হয়, যিয়ে বিভিন্ন বেমাৰ-

বিপদৰ পৰা মানুহক ৰক্ষা কৰে। বিশেষকৈ ঠাণ্ডা, জ্বৰ আদি সাধাৰণ ৰোগৰ বিৰুদ্ধে দেহে অধিক শক্তি লাভ কৰে।

চতুৰ্থতে, হাঁহি সামাজিক সম্পৰ্ক সুদৃঢ় কৰাতো সহায় কৰে। যেতিয়া মানুহে একেলগে হাঁহে, তেতিয়া তেওঁলোকৰ মাজত স্নেহ, বিশ্বাস আৰু বন্ধুত্ব বৃদ্ধি পায়। হাঁহি এটা এনে ভাষা, যাক সকলো মানুহে বুজি পায়। ই মানুহক ওচৰলৈ আনে আৰু সমাজত ইতিবাচক পৰিৱেশ সৃষ্টি কৰে।

পঞ্চমতে, হাঁহি মানসিক স্বাস্থ্য উন্নত কৰাত গুৰুত্বপূৰ্ণ। হতাশা, একাকীত্ব আৰু মানসিক অসুস্থতাৰ ক্ষেত্ৰত হাঁহি এক প্ৰাকৃতিক থেৰাপীৰ দৰে কাম কৰে। হাঁহিৰ যোগে মানুহে নিজৰ মনটো সুখী কৰি ৰাখিব পাৰে আৰু জীৱনক ইতিবাচক দৃষ্টিভঙ্গীৰে চাবলৈ শিকে।

শেষত ক’ব পাৰি যে হাঁহি এটা সৰু কাম হলেও ইয়াৰ উপকাৰ অশেষ। ইয়াৰ বাবে কোনো ধন-সম্পত্তিৰ প্ৰয়োজন নাই, মাথোঁ এটা সুখী মনৰ প্ৰয়োজন। সেয়েহে আমি সকলো সময়তে হাঁহিবলৈ চেষ্টা কৰিব লাগে আৰু আনকো হাঁহিবলৈ উৎসাহিত কৰিব লাগে। হাঁহিৰে জীৱন অধিক সুন্দৰ, স্বাস্থ্যবান আৰু সুখময় কৰি তোলা সম্ভৱ।





Editors' Desk Social Issues



We would like to take the opportunity to state that social media has become an inseparable part of each and everyone of our lives. This is the Digital Age in which platforms like Instagram, Facebook, and YouTube have changed the way young people communicate, learn, and spend their time. Social issues like poverty, unemployment, gender discrimination, child marriage, child labour, corruption and lack of education continue to affect the society at large. These problems are responsible in creating inequality in the society and prevent overall development of people and the nation. It is the responsibility of the stakeholders to work towards eradication of all the social ills and thereby sought for reformation. A society can progress only when justice, equality and opportunities are available to all of us.

Regards,

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Family Disintegration: A Growing Social Concern

Gayotry Kakati
B.Ed. 2nd Year

Family is considered the basic unit of society, where individuals learn values, culture, love, and discipline. However, in recent years, the problem of family disintegration has become increasingly common and concerning. Family disintegration refers to the breakdown or separation of family members due to various social, economic, and personal factors.

One of the major causes of family disintegration is changing lifestyles and modernization. In today's fast-paced world, people are more focused on careers, personal ambitions, and financial success. This often leads to a lack of time and communication among family members, creating emotional distance. Additionally, increasing urbanization has resulted in nuclear families replacing joint family systems, weakening traditional support structures.

Another important factor is conflict and misunderstanding between family members. Issues such as lack of trust, ego clashes, domestic violence, and poor communication often lead to separation or divorce. Financial stress, unemployment, and rising living costs also put pressure on families, further contributing to instability.

The influence of technology and social media cannot be ignored. While these tools connect people globally, they sometimes disconnect individuals within the same household. Excessive use of mobile phones

and the internet reduces face-to-face interaction, leading to emotional isolation.

The effects of family disintegration are deeply felt, especially by children. It can lead to emotional insecurity, lack of proper guidance, and behavioral problems. Children growing up in broken families may struggle with mental health issues and face difficulties in building relationships in the future. Society as a whole also suffers, as weakened family structures can lead to increased social problems.

To address this issue, it is important to strengthen family bonds through open communication, mutual respect, and understanding. Parents should spend quality time with their children and create a supportive environment at home. Counseling and awareness programs can also help families deal with conflicts effectively. Moreover, promoting values such as patience, empathy, and cooperation can play a vital role in maintaining family unity.

In conclusion, family disintegration is a serious social issue that requires attention from individuals and society alike. By nurturing strong relationships and prioritizing family values, we can work towards building a healthier and more stable society.





Behind the Screen: The Hidden Side of Cyberbullying in Vlogging

Sonali Chetry
B.Ed 2nd Year

“Think Before You Type—Kind Words Cost Nothing, But Mean Words Cost Someone’s Peace.”

In the modern digital world, vlogging has become a popular way for people to share their daily lives, talents, opinions, and experiences. From morning routines to travel diaries, many vloggers open a window into their personal lives to connect with viewers. While this form of expression brings fame, creativity, and connection, it also exposes individuals to a growing social issue — cyberbullying.

Vlogging often involves sharing personal moments, thoughts, and daily activities. However, once information is uploaded online, it is no longer private; it becomes public and open to comments from people around the world. Unfortunately, not all comments are supportive. Many vloggers receive harsh criticism, body-shaming remarks, trolling messages, and negative judgments. Some people misuse the anonymity of the internet to post hurtful comments without realizing the emotional damage they may cause.

Cyberbullying through vlogging has serious effects on mental health. Constant negative comments can make vloggers feel anxious, stressed, and insecure. It can lower their self-confidence and make them afraid to share their lives openly. In some cases, it leads to

depression, loneliness, and loss of interest in creative activities. What begins as a joyful hobby can slowly turn into a source of fear and emotional distress.

This issue highlights the importance of responsible digital behavior. Viewers must understand that every vlogger is a human being with feelings. Constructive feedback is helpful, but hateful comments are harmful and unnecessary. Vloggers, on the other hand, should be careful about the personal information they share online and make use of privacy settings to protect themselves from unwanted attention.

In conclusion, cyberbullying in vlogging is a serious social issue that demands awareness and empathy. The internet should be a space where creativity and expression are celebrated, not attacked. By choosing kindness over cruelty, we can build a digital community that supports, inspires, and respects one another.

“Your Words Are Powerful — Use Them to Uplift, Not to Hurt.”





অসমৰ সামাজিক আৰু সাংস্কৃতিক অৱক্ষয় — নৱ প্ৰজন্মৰ দায়িত্ব

ৰাক্ষী ভূঞা
বি.এড. দ্বিতীয় বৰ্ষ

বৰ্তমান অসমৰ সমাজ আৰু সংস্কৃতিত বহুতো পৰিৱৰ্তন আহিছে। যিহেতু সময় পৰিৱৰ্তনশীল। পৰিৱৰ্তনশীল সময়ে আমাৰ সমাজৰ সংস্কৃতিক পৰিৱৰ্তন কৰাত মুখ্য ভূমিকা পালন কৰিছে।

পৰিৱৰ্তন হৈছে বুলি ক'লে আমি আগৰ অসমৰ সমাজ ব্যৱস্থা, সংস্কৃতি কেনেধৰণৰ আছিল সেয়া জনাটো প্ৰয়োজনীয়।

ইয়াৰ উদাহৰণস্বৰূপে আমি বিহুকে ল'ব পাৰো বা বিহুৰ কথাকে ক'ব পাৰোঁ। পুৰণি সমাজত বিহুৰ যিধৰণত আছিল সেয়া বৰ্তমান সমাজৰ লগত মিল নাই। পুৰণি সমাজত বিহু আঁহতৰ তলত পাতিছিল। কিন্তু বৰ্তমান বিহুমঞ্চ পালেহি। বৰ্তমান অসমত বিহুবাণী, শ্ৰেষ্ঠ বিহুৱতী প্ৰতিযোগিতাসমূহ অনুষ্ঠিত কৰা দেখা যায়। পুৰণিদিনত বিহুটো ৰং-ধেমালিৰ উৎসৱ আছিল, বিশেষকৈ ৰঙালী বিহুটো। কিন্তু বৰ্তমান ইয়াক এক ব্যৱসায়ত পৰিণত কৰা দেখা গৈছে। বিহুমেলা অনুষ্ঠিত কৰাক লৈ বিভিন্ন টকাৰ লেন-দেন, টকা আত্মসাৎ আদি সময়ে সময়ে আমি শুনিবলৈ পাওঁ। এইবোৰেই হৈছে অৱক্ষয়।

দ্বিতীয়তে আমাৰ অসমত বৰ্তমান আমি দেখা পাইছোঁ যে আমাৰ অসমীয়া ভাষাটো ক্ৰমাৎ ধ্বংসৰ পথত। গোলকীকৰণৰ ফলত আমাৰ আজিৰ সমাজত মানুহবোৰ আধুনিক হ'বলৈ গৈ নিজকে পাহৰি পেলাইছে। অসমীয়া সকলৰ এজনেও আমি শুদ্ধ অসমীয়া বৰ্তমান নকওঁ। অসমীয়া ভাষাত পাশ্চাত্যৰ প্ৰভাৱ পৰিছে।

তৃতীয়তে, বিদেশী সমাজক দেখি বা প্ৰযুক্তিবিদ্যাৰ ফলত মানুহবোৰ অত্যাধিক ব্যস্ত, ব্যক্তিকেन्द्रিক হৈ পৰিছে। যাৰবাবে পৰিয়ালক সময় দিব নোৱাৰা হৈছে। একেটা পৰিয়ালত থাকি ইজনে-সিজনৰ মনৰ অৱস্থা জানিবলৈ আমাৰ ওচৰত সময়ৰ অভাৱ হৈছে। ফলত বিবাহ বিচ্ছেদ, বৃদ্ধসকলক বৃদ্ধাশ্ৰমত থোৱা আদি কিছুমান সামাজিক সমস্যাই আমাৰ সমাজত ঠাই লৈছে। এনেদৰেই সমাজখন অৱক্ষয় হোৱা দেখা গৈছে।

চতুৰ্থতে, আমাৰ অসমত মহাবিদ্যালয়ৰ ছাত্ৰ সমাজত ড্ৰাগছ, সুৰা আসক্তি দেখা পোৱা গৈছে। এই নিচা আসক্তিসমূহৰ বাবে ছাত্ৰ

সমাজ বিপথে পৰিচালিত হৈছে। অপৰাধ বৃদ্ধি পাইছে।

সাজ-পোছাকৰো অৱক্ষয় হোৱা দেখা গৈছে। অত্যাধিক আধুনিকতাৰ সোঁতত আমি আমাৰ ঐতিহ্যমণ্ডিত সংস্কৃতিক পাহৰি পেলাইছোঁ।

আমি পাশ্চাত্যৰ দেশসমূহৰ পৰা সাজ-পোছাক, জীৱনধাৰণ প্ৰণালী আদি ভাৱধাৰাসমূহ ঠিকেই গ্ৰহণ কৰিছোঁ, কিন্তু তেওঁলোকৰ দ্ৰুতগতিৰ মগজুৰ জ্ঞানসমূহ আমি গ্ৰহণ কৰাত ব্যৰ্থ হৈছোঁ। যাৰফলত আমি উন্নতিৰ সলনি সমাজখনক দিনকদিনে ধ্বংসৰ মুখলৈ ঠেলি পঠিয়াইছোঁ। চীনত তৈয়াৰী সামগ্ৰীৰে আমাৰ বজাৰ ভৰি আছে। এই সামগ্ৰীসমূহ আমি গৰ্বেৰে ক্ৰয় কৰিছোঁ আৰু ব্যৱহাৰ কৰিছোঁ। কিন্তু আমিও তেওঁলোকৰ দৰে উন্নত কৌশল ব্যৱহাৰ কৰি কেনেকৈ বিদেশীৰ বজাৰ দখল কৰিব পাৰি সেয়া চিন্তা নকৰোঁ।

এনেধৰণৰ বহুতো সমস্যাই আমাৰ সমাজখনক অৱক্ষয় ঘটাইছে।

এই অৱক্ষয় সমূহৰোধ কৰাৰ ক্ষেত্ৰত আমাৰ যুৱ প্ৰজন্মৰ যথেষ্ট দায়িত্ব আছে।

সামাজিক অৱক্ষয়, সাংস্কৃতিক অৱক্ষয়সমূহৰ কবলৰ পৰা যুৱ প্ৰজন্মই আমাক উদ্ধাৰ কৰিব লাগিব। তলত তেনে কিছুমান পদক্ষেপ এনেধৰণৰ হ'ব পাৰে -

১। যুৱ প্ৰজন্মই প্ৰথমে নিজে নিজেই সচেতন হ'ব লাগিব। অসমৰ সমাজ, সংস্কৃতিৰ অৱক্ষয় যে আমাৰ মাজৰে কিছুলোকৰ বাবে সংঘটিত হয় সেয়া জানিব লাগিব; লগতে ইয়াৰ প্ৰতিকাৰৰ ব্যৱস্থাও কৰিব লাগিব।

২। বিহু, পূজা পতাক লৈ যি ব্যৱসায় এইসমূহ বন্ধ কৰি সমাজৰ হকে বিনা স্বাৰ্থই কাম কৰিবলৈ সকলোকে আহ্বান জনোৱাতো আমাৰ দায়িত্ব।

৩। আমাৰ সমাজত পাশ্চাত্যৰ যিবোৰ প্ৰভাৱ পৰিছে এইসমূহৰপৰা সকলোকে মুক্ত কৰাৰ পথ বিচাৰি উলিওৱাটো যুৱ



ପ୍ରଜନ୍ମ ତଥା ଆমাৰ ଦାୟିତ୍ବ । ପାশ୍ଚାତ୍ୟৰ ସାଜ-ପୋছাক ଆদিৰ ସଲନି
ଆମି ପାশ୍ଚାତ୍ୟବାସୀৰ ଜ୍ଞାନ, উন্নତିৰ କୌଶଳସମୂହৰ প্ৰତି ଅସମବାସୀକ
ଆଗ୍ରହୀ କৰି তোলাৰ লগতে ନିଜେ ଆଗ୍ରହୀ হ'ব লাগিব ।

୪ । ଆମି ନିଜৰ সংସ୍କৃতিক ଆঘାଟ ନକৰাকৈ ବିଶ୍ବତ ନିଜকে
ପ্ৰତିଷ୍ଠା କৰিবলৈ ଚେଷ୍ଟା କৰিব লাগେ ।

୫ । সমାଜখনৰ ବିଶୁଂଖଳତାବୋৰ, ଅନ୍ଧବିଶ୍ବାସବୋৰ ଆঁତৰাই
ଯାତେ ନতୁନ ସମାଜ ପ্ৰତିଷ୍ଠା କৰিব পাৰୁଁ ତାৰ বাবে ଯୁବ ପ୍ରଜନ୍ମই
ପଦକ୍ଷେପ ল'ବ লাଗিব ।

শେଷତ, এইটୋରେ ଆହ୍ବାନ ଯେ ଓପৰତ ଉଲ୍ଲେଖ କৰା ଆমাৰ
ଦାୟିତ୍ବବୋৰ ଲିখିତ, କଥିତତେ ଆରଦ୍ଧ ନାବାଧି ବାସ୍ତବତ ଯାତେ
ଏହିପଦକ୍ଷେପ ସମୂହ ଗ୍ରହଣ କରୁଁ ବା କৰିବ লাଗେ ତାৰ ପ୍ରତି ଶ୍ରଦ୍ଧା ଦିବ
ଲାଗେ । ତେতিয়াହେ ଆমাৰ ଅବକ୍ଷୟ ସମାଜ, ସଂସ୍କୃତିକ ଆମି ଉଦ୍ଧାର
କରିବ ପାରିବ ।





Fire in the Hills: *Land, identity, and the struggle for survival in Karbi Anglong*

Nilashmita Devi
B.Ed. 2nd Year

A fragile calm has descended upon the hill districts of Karbi Anglong following a violent eruption of ethnic tensions that left two people dead, dozens of security personnel injured, and the ancestral home of the region's top political leader reduced to ashes. The unrest, which convulsed the Kheroni and Dongkamukam areas earlier this week, has prompted the Assam government to initiate urgent tripartite talks and announce a series of administrative measures aimed at resolving the volatile dispute over Professional Grazing Reserve (PGR) and Village Grazing Reserve (VGR) lands.

The violence, which peaked on December 23, 2025, was the culmination of weeks of simmering tension centered on the demand for the eviction of alleged illegal settlers from government-protected grazing lands. A hunger strike led by Karbi organizations at Phelangpi village took a chaotic turn in the early hours of Monday when police removed the fasting protesters to a hospital in Guwahati. Rumors quickly spread that the activists had been arrested, triggering mass mobilization. In the ensuing mayhem, a mob torched the ancestral residence of Tuliram Ronghang, the Chief Executive Member (CEM) of the Karbi Anglong Autonomous Council (KAAC), and clashed with security forces. The violence claimed the lives of Linus Timung, a Karbi protester, and Suraj Dey, a differently-abled man who was burnt alive in his home during an arson attack in Kheroni market.

At the heart of the conflict lies a complex struggle over land rights and indigenous identity in a region governed under the Sixth Schedule of the Constitution. Indigenous Karbi organizations contend that thousands of acres of PGR and VGR lands — notified as early as

1933 during the British colonial era for community use — have been encroached upon by settlers, primarily from the Hindi-speaking Nonia community, as well as Bengalis and Nepalis. The anxiety among the indigenous population spiked in January 2024 after the settler-backed Rachnatmak Nonia Sanyukta Sangh (RNSS) submitted a memorandum to President Droupadi Murmu demanding land rights for settlers residing there before 2011. This move was perceived by tribal bodies as an existential threat to their demographic and political dominance in the autonomous district.

While the KAAC had issued eviction notices to approximately 2,000 families in February 2024, the process was stalled by legal hurdles. Settlers approached the Gauhati High Court, claiming they had lived on the land for over 60 years and that the areas in question were not notified grazing reserves. The court granted a stay, directing the KAAC to file an affidavit verifying the land's status. However, for nearly two years, the Council failed to submit this crucial document, citing an inability to locate the original 1933 records. This administrative delay fueled local resentment, with protesters accusing the authorities of lacking the political will to protect indigenous lands due to “vote bank” politics.

Critiques of the administration have also highlighted a perceived double standard in land management. Civil society groups have pointed out that while the eviction of poor settlers has been paralyzed by bureaucratic delays, the Council has moved swiftly to allot vast tracts of land for corporate projects. Activists note that thousands of bighas have been earmarked for a compressed bio-gas project by Reliance



Industries and a solar power project funded by the Asian Development Bank, intensifying fears of land alienation among the local population.

In a bid to diffuse the immediate crisis, Assam Chief Minister Himanta Biswa Sarma chaired a high-level tripartite meeting in Guwahati on December 26 with KAAC officials and Karbi civil society leaders. Following the talks, the government announced that the KAAC would file the pending affidavit in the High Court by January 5, 2026, to pave the way for a legal resolution. The Chief Minister also directed the immediate fencing of 8,000 bighas of currently vacant grazing land to prevent further encroachment and announced an afforestation drive in these areas. Furthermore, the administration pledged to cancel all trade licenses issued to commercial establishments

operating on PGR and VGR lands and to relocate government offices currently situated on these reserves.

To address the humanitarian toll, the government announced an ex-gratia payment of Rs 10 lakh and a government job for the next of kin of the protester killed in police firing. In a move to restore confidence, the Chief Minister declared a general amnesty for protesters booked during the agitation, except for those implicated in the arson attack that resulted in the death of Suraj Dey. While these assurances have led to a temporary de-escalation, local leaders have maintained that the core demand for the eviction of existing settlers remains unresolved, warning that agitation could resume if the legal process continues to drag. A follow-up meeting to review the progress of these decisions is scheduled for mid-January.





Inequality in Education: When Learning is Not Equal

Rima Boro
B.Ed. 2nd Year

Education is often called the key to a better life. It gives us knowledge, confidence and the power to change our future. It is also a basic right of every child. Yet, in reality, education is not equal for all. While some children study in well-equipped schools and dream big, many others struggle just to stay in the classroom. This difference is known as inequality in education and it is one of the most serious problems in our society today.

For many children living in cities, education comes with many advantages. Their schools have proper buildings, clean classrooms, libraries, laboratories and enough teachers. Some classrooms have smart boards and digital tools that make learning interesting. After school, these children may attend private tuition and use online learning platforms. Their parents are usually aware of the importance of education and encourage them to study. With such support, these children grow up believing that education will open doors for them.

But the story is very different for many children in rural and poor areas. In several villages, schools are far away and children have to walk long distances every day. During the rainy season and extreme heat, reaching school becomes even more difficult. Many schools function with broken classrooms, leaking roofs and no proper furniture. Basic facilities like electricity, clean drinking water and toilets are often missing. Such conditions make learning uncomfortable and sometimes unsafe, especially for girl students.

The problem becomes more serious due to the shortage of teachers. In many rural schools, there are not enough trained teachers. Sometimes one teacher handles many classes and subjects. As a result, students do not get proper guidance and attention. Lessons remain unclear and children slowly lose interest in

studies. When learning becomes difficult and boring, dropping out of school feels like an easy choice.

Though government is providing free books, uniform, meals (mid-day-meal) still Poverty adds another heavy burden. For poor families, survival comes first. Many children are forced to work in farms, shops, construction sites and households to support their families. Education then becomes a luxury they cannot afford.

Girls suffer even more in such situations. In some families, girls are expected to take care of household work and younger siblings. Their education is often considered less important than that of boys. When a girl is denied education, society loses a future teacher, doctor and leader.

In recent years, the digital divide has clearly shown how unequal education can be. When education shifted to online mode, urban students continued learning through mobile phones, laptops and internet connections. For many rural students, online classes were only a distant idea.

They did not have smartphones, stable networks and even electricity. Many students silently fell behind, not because they lacked ability, but because they lacked access.

The impact of educational inequality does not end in the classroom. It affects a person's entire life. Children who dropout of school often struggle to find good jobs. They are forced into low-paid work and continue living in poverty. This creates a cycle where poverty and lack of education pass from one generation to the next. Slowly, society becomes divided between those who had opportunities and those who never did.

Educational inequality also affects society as a whole. An uneducated population leads to



unemployment, social unrest and lack of awareness about health, hygiene and rights. A nation cannot grow strong when a large number of its children are left behind. True development is possible only when every child gets a fair chance to learn.

Education should not depend on where a child is born and how much money their parents earn. Every child deserves a safe school, a caring teacher and learning resources that help them grow. Schools in rural and poor areas must be improved. Teachers should be trained, supported and motivated to work in all regions.

As future teachers, B.Ed. students have a special responsibility. Teachers are not just instructors; they are guides, supporters and role models. A sensitive

teacher can change a child's life by understanding their struggles and encouraging them to move forward. By promoting equality, kindness and inclusion, teachers can help reduce educational inequality.

In conclusion, inequality in education is not just a policy issue it is a human issue. Behind every dropout is a child with dreams that remained unfulfilled. If we truly believe that education is the foundation of a better society, then we must work to make it equal for all. Only then can education become a bridge to hope, dignity and a brighter future.





The Double-Edged Sword of Marriage: Impact on Women's Empowerment in India

Sayantani Lodh
B.Ed. 2nd Year

Marriage, a significant milestone in an Indian woman's life, can be a mixed bag when it comes to empowerment. While it brings joy, companionship, and a sense of security, it can also lead to a loss of autonomy, reduced decision-making power, and a compromise on personal aspirations.

Before marriage, many Indian women enjoy relative freedom, pursuing education, careers, and personal interests. They're often encouraged to be independent and self-sufficient, making their own decisions and choices. However, post-marriage, their roles often change dramatically. They're expected to prioritize family responsibilities, often at the cost of their own aspirations and goals. This can lead to a loss of identity and autonomy, as they're expected to adapt to their partner's family and lifestyle.

The unequal distribution of domestic chores and caregiving duties further exacerbates this issue. Women often bear the brunt of household responsibilities, leaving them little time for personal pursuits or career growth. According to a recent study, 70% of married women in India report doing most of the household chores, compared to 15% of men.

Despite these challenges, marriage can also be a source of empowerment for women. A supportive partner can make a significant difference, fostering a more equitable relationship. Shared responsibilities, mutual respect, and trust can enable women to pursue their goals and aspirations. In fact, a study by the International Center for Research on Women found that

women with supportive partners were more likely to participate in decision-making and have control over their finances. Women with financial stability and security are more likely to make choices and decisions that align with their goals.

To make marriage a source of empowerment, we need to challenge patriarchal norms and stereotypes. We need to promote equal distribution of domestic responsibilities and support women's careers and aspirations. Couples should prioritize open communication, mutual respect, and trust, recognizing that marriage is a partnership of equals.

Fostering healthy relationships is crucial. This means recognizing and addressing power imbalances, promoting shared decision-making, and encouraging women to pursue their passions. By doing so, we can create a more equitable and empowering experience for women.

In India, where women's empowerment is evolving, it's crucial to address these issues. We're seeing a shift towards more egalitarian relationships, with couples prioritizing mutual respect and trust. By promoting equal opportunities and challenging stereotypes, we can create a brighter future for women, marriage, and society as a whole.

Let's strive for a partnership of equals, where love and respect empower both partners to grow together.





Voices Online, Hurt by Words The Silent Echoes of Digital Speech

Chimi Das
B. Ed. 2nd Year

In the quiet glow of a screen, words travel farther and faster than ever before. A sentence typed in seconds can cross continents in an instant, reaching strangers who may never meet face to face. The digital world has given humanity a powerful gift — the ability to share voices freely. Yet within this freedom lies a hidden weight: words spoken online often carry unseen consequences.

The internet was once imagined as a place of connection, a boundless space where ideas could flourish without borders. It promised community for the lonely, knowledge for the curious, and opportunity for the unheard.

Behind the safety of anonymity, people often write things they might never say aloud. A careless comment or harsh judgment can appear trivial to the sender but overwhelming to the receiver.

Language has always held power. Every user holds the ability to uplift or to harm, to encourage or to discourage.

Responsibility in the digital age begins with awareness. Before sending a message, a pause can make a difference.

Perhaps the most meaningful change begins with a simple question before pressing send:

Will these words leave someone stronger or weaker?



I TRAVEL

Manisha Subha
B.Ed. 2nd Year

I travel where the maps end,
Where questions begin to grow.
Each road becomes my teacher,
Each step learns something new to know.

I travel through noise and silence,
Through cities bright and wide,
And in the quiet of unknown paths,
I meet my fearless side.

The sun stamps stories on my skin,
The wind knows all my names,
Every place I leave behind
Is never quite the same.

I carry more than bags and plans,
I carry hope and trust,
For travel shapes my thinking mind
From simple soil and dust.

I return, but not the same,
With wiser eyes and heart set free -
Because in travelling the world,
I finally travel me.





Rural Unemployment and City Migration: A Growing Social Concern

Ratna Das

B.Ed. 2nd Year

Rural unemployment and city migration have become major social issues in modern India. Across villages, many families struggle to find stable employment, leading to an increasing movement of people toward cities. This shift is not merely about changing locations; it reflects deeper economic and social challenges affecting communities and the nation.

The Problem of Rural Unemployment

Agriculture is the main occupation in rural areas, yet it does not provide year-round employment. Farming activities are seasonal, leaving workers without income during off-seasons. Small landholdings, outdated techniques, lack of irrigation, and unpredictable weather conditions further reduce productivity and income stability.

In addition to agriculture, rural areas often lack industries and service-sector jobs. Traditional occupations such as weaving and handicrafts are declining due to competition from large-scale industries. As a result, many educated rural youths remain unemployed or underemployed, leading to frustration and financial stress.

Reasons Behind City Migration

Cities are viewed as centers of opportunity and progress. Urban areas offer jobs in construction, factories, transportation, offices, and retail sectors. Higher wages, better education, advanced healthcare, and improved living standards attract rural populations.

Often, one family member migrates first and later supports others in moving. Migration becomes a survival strategy for many households. The hope for a better future encourages people to leave behind their homes, traditions, and communities.

Impact on Rural Communities

Migration significantly affects village life. When young and skilled individuals leave, agricultural productivity may decline. Elderly parents, women, and

children are often left behind, bearing additional responsibilities.

However, remittances sent by migrants improve living standards. Families may invest in better housing, education, and healthcare. While migration provides financial support, it can weaken social bonds and reduce participation in community activities.

Challenges Faced by Cities

Rapid migration increases urban population density. Cities face overcrowding, housing shortages, traffic congestion, and pressure on public services. Many migrants live in informal settlements with limited sanitation and basic facilities.

Employment in cities is not always secure. Many migrants work in informal sectors with low wages and no job security. Economic inequality grows, and social tensions may rise as cities struggle to accommodate growing populations.

Possible Solutions and Way Forward

Addressing rural unemployment requires balanced development. Strengthening agriculture through modern technology and irrigation can increase productivity. Promoting rural industries and small-scale enterprises can create local job opportunities.

Skill development programs and vocational training should be expanded to empower rural youth. Improved infrastructure such as roads, electricity, internet connectivity, schools, and healthcare facilities can make rural life more sustainable and attractive.

In conclusion, rural unemployment and city migration are interconnected social challenges. While migration offers opportunities, uncontrolled movement creates difficulties for both villages and cities. Sustainable rural development and proper urban planning are essential for building an inclusive and balanced future.





Editor's Desk Travel & Travelogue



Travel : A Journey of Discovery

Travel is one of the most enriching experiences in life. It allows us to explore new places, meet different people, and learn about diverse cultures and traditions. Every journey teaches valuable lessons that cannot be learned from books alone.

“Travel is the only thing you buy that makes you richer.”

Travelling refreshes the mind, broadens our perspective, and creates unforgettable memories. Whether it is a visit to a historical monument, a peaceful hill station, a bustling city, or a distant country, each destination offers unique experiences and opportunities for learning.

Travel also helps us to appreciate the beauty of nature and understand the importance of preserving our environment. It encourages curiosity, adventure, and personal growth.

As we travel, we discover not only the world around us but also ourselves.

Therefore, travel is not merely moving from one place to another; it is a journey of exploration, learning, and self-discovery.

“The world is a book, and those who do not travel read only one page.”

Bulti Das

*Assistant Professor
Department of Education*

A Trip Beyond Travel: Witnessing Nepal in Flames

Akankha Upadhyaya
B Ed 2nd Year, Tagore House

What began as a long-awaited family vacation turned into an unforgettable lesson in history, resilience, and gratitude.

After months of planning, our international trip to Nepal finally became possible the moment my B.Ed. first-year examinations ended. The very next day, filled with excitement and relief, my cousins and I boarded a train from Guwahati. By morning, we reached Siliguri, and from there, a car took us across the India – Nepal border.

Stepping into Nepal felt like entering a dream. After resting briefly at my uncle's house, we set out the same day to visit Kanyam, Ilam — a place wrapped in endless tea gardens, mist, and cold mountain air. Surrounded by lush greenery and silence, it felt like the perfect beginning to a relaxing journey.

That night, we stayed at my uncle's home, and early the next morning, we began our 12-hour journey to Kathmandu in a traveller mini bus. By the time we reached Kathmandu Valley, night had fallen. A cousin picked us up, and we reached my aunt's house, had dinner, and went to bed — tired but excited for what lay ahead.

The next morning started on a spiritual note with darshan at Pashupatinath Mandir. Later, we visited another aunt's home and then headed to Bhaktapur Durbar Square. Built during the reign of the Malla kings, the Durbar Square felt like a living history book.

As a history student, I have always been fascinated by palaces and museums, and I spent nearly



three hours exploring the architecture, carvings, and stories embedded in the walls. We also tasted Nepal's famous Juju Dhau, a rich curd similar to *mishtidoi*, which felt like history served in a bowl.

That evening, we visited Patan Durbar Square, also known as Kathmandu Durbar, where King Birendra Shah and his family once lived before the tragic royal massacre. To our utter surprise, we were blessed with the darshan of Nepal's Living Goddess (Kumari) during Indra Jatra. It felt surreal — divine and historic all at once.

Little did we know, this calm would not last.

The next morning, we were told that our cousins had gone out to participate in a peaceful protest against government corruption. They promised to take us out after returning. Hours passed — five long hours — with no response. Their phones were busy. Anxiety slowly replaced excitement.

Around 4 p.m., they returned home crying and shaken. They told us the situation outside had turned



horrifying. Eight students were killed while protesting peacefully. The police opened fire. Tear gas was used. Our cousins had seen their friends being shot in front of their eyes.

That very evening, an emergency was declared. No one was allowed to step outside. The next morning, as we sat glued to the television, the reality hit us harder. Despite the danger, my brothers went out again to protest. We waited, helpless and terrified, with no updates.

What followed became history.

The youth of Nepal, enraged by corruption and the killing of students, launched the famous “Gen Z Andolan.” Within 48 hours, government offices were burned, the houses of corrupt officials were set on fire, and many were dragged out and beaten by angry crowds. A country known for its peace was suddenly engulfed in flames.

We were staying in New Baneshwor, often called the *Delhi of Nepal*, where major government offices and corporate buildings are located. From our house, we could see black smoke rising everywhere. Soon, army rule was imposed. No gatherings after 6 p.m. Everything shut down. It felt eerily similar to the lockdown days.

Phone calls kept coming from our worried parents back home. My aunt and uncle reassured them repeatedly that we were safe indoors. What was

supposed to be a relaxing trip had turned into a nightmare, and we were stuck — no border crossings, no flights, no certainty. After seven days, an interim government was formed, and the situation slowly began to stabilize. Roads reopened. Buses resumed. We decided it was best to return to India. Train and bus tickets were booked.

Since we had one final day left, we chose to step out carefully. In the morning, we visited Budhanilakantha, and in the evening, Swayambhunath (Monkey Temple) and Boudhanath Stupa. We tried a few Nepali delicacies, silently soaking in the beauty of a country that had shown us both peace and pain.

When we finally crossed the Nepal – India border and entered Indian territory, a deep sense of relief and security washed over us. Returning home unharmed felt nothing short of a miracle.

We could not visit Pokhara or Ghandruk, places we had dreamed of for so long. Yet, this journey gave us something far greater — a front-row seat to history.

What started as a simple vacation ended up witnessing the changing of a nation’s political landscape. This trip to Nepal will forever remain engraved in my heart — not just as a travel memory, but as a reminder of the power of youth, the fragility of peace, and the privilege of safety.



SHILLONG: SCOTLAND OF THE EAST, MEGHALAYA

Smriti Rekha Saikia
B.Ed., 2nd Year

Shillong, the capital of Meghalaya, was at the top of my wishlist to visit. It is known as the “Scotland of the East,” Shillong exceeded my expectations with its breathtaking landscapes, vibrant culture, and warm people.

My journey began in the heart of Shillong, where I marveled at the stunning views of the surrounding hills and valleys. I visited the iconic Ward’s Lake, a serene spot for a leisurely stroll, and explored the bustling Police Bazaar, where I sampled local delicacies like momos and thukpa. The aroma of freshly baked bread and the sound of Khasi music filled the air, making me feel like I was in a different world.

Nature’s Wonders

Shillong is a haven for nature lovers, and I was no exception. I visited the breathtaking Umiam Lake, also known as Barapani, where I enjoyed a thrilling boat ride amidst the pine trees. The nearby Elephant Falls was another highlight, with its picturesque surroundings and refreshing mist. I spent hours exploring the Mawkhair district, where I discovered hidden waterfalls and rolling hills.

The Shillong Peak offered panoramic views of the city and surrounding mountains. I watched the sunset from the peak, and it was a sight to behold. The sky was painted with hues of orange, pink, and purple, and the city lights twinkled below.

Exploring the Outskirts

I took a day trip to Cherrapunjee, one of the wettest places on earth, and was amazed by the lush green landscapes and stunning waterfalls. The



Nohkalikai Falls, Mawdrop Falls, and Seven Sister Falls were breathtaking, and I felt refreshed by the cool mist.

Cultural Immersion

One of the best parts of my trip was experiencing the rich culture of Meghalaya. I attended a traditional Khasi festival, where I was mesmerized by the soulful music and energetic dances. I also tried my hand at playing the traditional Khasi instrument, the tangmuri. The locals were warm and welcoming, and I felt like I was part of the community.

I visited the Don Bosco Museum, which showcased the history and culture of the northeastern states. I learned about the different tribes of Meghalaya and their unique traditions. The museum also had a section on the flora and fauna of the region, which was fascinating.

Adventure Activities

Shillong is an adventure hub, and I indulged in a few thrilling activities. I went trekking to the nearby hills, where I was rewarded with breath-taking views of the city. I also tried my hand at paragliding, which



gave me an adrenaline rush like no other. The feeling of soaring through the air, with the wind rushing past me, was exhilarating.

The People and Food

The people of Shillong are warm and friendly, and I felt at home. I tried local delicacies like jadoh, a rice-based dish, and nakuppitika, a spicy paste made from boiled potatoes and chillies. The food was delicious, and I enjoyed every bite.

As I explored the city, I noticed the blend of traditional and modern architecture. The Shillong Cathedral, with its striking stained-glass windows, was a sight to behold. The Ima Market, run entirely by women, was a great place to shop for local handicrafts and souvenirs.

Memorable Experiences

One of my favorite memories is of a night spent at a local café, where I met fellow travelers and shared stories of our adventures. The atmosphere was lively, with music and laughter filling the air.

Another highlight was a visit to a nearby village, where I experienced the warm hospitality of the locals. I participated in traditional dances and enjoyed a home-cooked meal, feeling like part of the family.

Conclusion

My Shillong trip was an unforgettable experience that left me with lifelong memories. From the stunning landscapes to the vibrant culture, Shillong has something for everyone. As a college student, I'm grateful for the opportunity to explore this beautiful part of India and create memories that will last a lifetime. If you're looking for a break from the ordinary, Shillong is the perfect destination.

The trip taught me the importance of exploring beyond my comfort zone and immersing myself in new cultures. It was a journey of self-discovery, and I returned home with a newfound appreciation for the diversity and beauty of India.





A Journey through Marble, Memory and Craft

Gayatri Kalita

B.Ed. 2nd Year

In the summer vacation of 2016 I had the opportunity to visit Delhi and Uttar Pradesh with my family. There are many historical places worth seeing in Delhi and Uttar Pradesh but some of them are timeless monuments. Among them is the seventh wonder of the world, the Taj Mahal. The Taj Mahal is located on the banks of the Yamuna river. It is a magnificent monument in marble. It was built by Emperor Shah Jahan in the memory of his wife Mumtaz Mahal. In the daylight it looks different. At night it looks very beautiful.

We took a flight from Guwahati and reached Delhi by 3 p.m. We rested and had our dinner. The next day we set out on our journey to the iconic places. We visited the Red Fort at 9 am. It is situated in old Delhi. The fortress is a beautiful historical place with stunning Mughal architecture, red sandstone walls and lush gardens. A light show starts at 7:30 pm showcasing Indian history. The complex also houses a museum of “blood paintings,” which narrate the stories of 20th-century Indian martyrs, alongside an archaeological museum and an Indian war-memorial museum.

Our next stop was the India Gate. The India Gate stands as a poignant symbol of India’s military sacrifice and is a major tourist attraction and historical landmark in the capital. It is a memorial for 70,000+ soldiers of the Indian Army who lost their lives in various wars, primarily WWI and is designed by Sir Edwin Lutyens. When we were visiting we saw a troop of soldiers marching past the gate. The monument is made of red and yellow sandstone. The inner structure consists of a black marble plinth with a reversed rifle, capped by a war helmet. We left the place by 12 pm.

The next stop on our list was the Taj Mahal. We left our vehicle and entered through the fourth gate. There are four entry gates to the Taj Mahal. There is a check point at every gate. We had to leave some of our

belongings at the check point. Then we entered the entrance to the main monument. The place is huge. It was flocked with tourists. There are lush gardens. We proceeded to the main monument. We were asked to wear shoe covers. We entered the monument. Inside there was the grave of Mumtaz Mahal which was laid below the main marble chamber. It was made of white marble and there were beautiful floral designs etched on the grave coffin. Then we walked in a line and went outside. We saw that the monument is made of white marble with Indo-Islamic design, featuring intricate pietra dura inlay which means to embed with precious and semi-precious stones inlaid in detailed designs. Then we left the monument and walked through the streets where shops were selling traditional handicrafts. We bought some traditional shoes.

Then we left for Mathura to visit the birthplace of Sri Krishna. It is called Sri Krishna Janmasthan. We were checked at the gate and entered the temple area. It is led by two long staircases. We went to the main temple where there were idols of Sri Krishna and Devi Radha. We prayed at the temple and when we came outside we saw a long line of pilgrims waiting for prasad. Then we left the place at 6 p.m. We enjoyed the local peda sweets of Mathura.

We ended our journey of Delhi and Uttar Pradesh and went back to our hotel with memories of places entwined with the past and the present. Our journey spanned from the majestic seats of power in New Delhi to the ancient, spiritual landscapes of Uttar Pradesh. As the energy of Delhi fades into the serene spirituality of Uttar Pradesh, I realized this wasn’t just a trip between two borders, but a journey through the very soul of a nation that refuses to forget its past while racing toward its future. They are indeed great places worth visiting.



‘Santiniketan: The Abode of Peace’

Dipannita Lodh
B.Ed. 2nd Year



In 2023, I had the opportunity to visit Santiniketan, the *serene abode of peace* envisioned by Rabindranath Tagore. It is a unique cultural and educational township located in the Birbhum district of West Bengal. It is a place that I had long admired through books, poems, and photographs. It is not merely a tourist destination but a symbol of India’s spiritual, artistic, and intellectual heritage where education, nature, art and humanity exist in perfect harmony.

The roots of Santiniketan can be traced back to 1863, when Maharshi Debendranath Tagore, father of Rabindranath Tagore established it as a place for meditation and spiritual reflection. Later, Rabindranath Tagore expanded this vision and transformed Santiniketan into a center of learning that emphasized freedom of thought, creativity, and universal human values. Tagore always believed that true education should be free, creative, and closely connected with nature. This belief shaped Santiniketan into a unique institution that welcomed ideas from across the world while remaining rooted in Indian traditions.

One of the most spiritually powerful moments of my visit was standing beneath the ancient *banyan tree at Chhatimtala*. This tree, believed to be over 150–

200 years old, marks the spot where Maharshi Debendranath Tagore attained spiritual realization. The banyan tree stands as a symbol of peace, shelter, and timeless wisdom. Sitting under its vast canopy, I felt the silence speak. It reminded me of Rabindranath Tagore’s belief that nature is the greatest teacher. The tree is not just a natural landmark but a living heritage, witnessing the evolution of Santiniketan as a globally renowned cultural center.

During my visit, I explored the campus of *Visva-Bharati University*, which continues Tagore’s educational ideals. Classes under the open sky, students engaged in music, art, and discussion, and the absence of rigid boundaries between life and learning made the environment unique. Renowned artists like Nandalal Bose, Ramkinkar Baij, and Abanindranath Tagore contributed to the growth of Indian modern art here. In 2023, Santiniketan was recognized as a *UNESCO World Heritage Site*, emphasizing its global cultural importance.

Santiniketan is deeply connected to seasonal festivals inspired by nature. During my visit, I learned about Basanta Utsav, Maghotsav, Varsha Mangal, and Sharad Utsav, all of which celebrate the changing



seasons through music, dance, and poetry. These festivals reflect Tagore's philosophy of living in harmony with nature and finding joy in simplicity. One of the highlights of my visit was attending the **Poush Mela**, held annually in the Bengali month of Poush (December). The Poush Mela grounds were filled with life and color. Stalls displaying handicrafts, terracotta items, textiles, jewelry, and handmade goods showcased the creativity of rural artisans. Folk music performances, especially Baul songs, created an atmosphere of spiritual joy and cultural richness. The Bauls, with their simple lifestyle and soulful music, embodied Tagore's vision of freedom and humanism. Traditional Bengali food stalls added warmth to the experience, making the mela a true celebration of rural life. For me, the mela was not just a fair but a lesson in cultural inclusiveness and simplicity.

My visit to Santiniketan and Poush Mela in 2023 was a deeply enriching experience. From the peaceful shade of the ancient banyan tree at Chhatimtala to the vibrant energy of Poush Mela, every moment reflected the timeless vision of Rabindranath Tagore. Santiniketan is not just a place on the map; it is a way of life that teaches harmony with nature, respect for culture, and faith in humanity. The memories of this visit will remain with me as a reminder of the power of simplicity, creativity, and peace. Tagore's ideals of freedom, education, and humanity, nurtured at Santiniketan, continue to inspire generations.





A HEART FELT FAMILY VISIT TO PURI JAGANNATH

Rima Chowdhury
B Ed 2nd Year

The memories of 24 March 2024 still feel vivid in my heart — the day my family and I travelled together to Puri to seek the blessings of Lord Jagannath. It was more than just a trip; it was an emotional and spiritual journey that filled our day with devotion, warmth, and togetherness.

We began our journey early in the morning, carrying excitement, prayers, and happiness within us. As we moved closer to Puri, the cool coastal breeze and rows of swaying coconut trees welcomed us gently. The road felt peaceful, yet my heart was full of anticipation, knowing that we were soon going to stand before the divine presence of Lord Jagannath.

The city of Puri greeted us with colour, life, and devotion. Pilgrims walked with flowers and offerings in their hands, and the sacred chants of “Jai Jagannath” echoed through the streets. Standing near the temple gate, I felt a wave of emotion — a mix of devotion, respect, and joy.

Inside the temple, the sound of conch shells and bells surrounded us. When we finally stood before Lord Jagannath, Lord Balabhadra, and Devi Subhadra, I felt a deep sense of peace. My family prayed silently beside me, each of us expressing our hopes, fears, and gratitude. It was a moment I wished could

last longer — a moment of closeness not only with God, but also with one another.

Sharing Mahaprasad together felt special and meaningful. Sitting on the stone floor beside hundreds of devotees, we experienced a sense of unity that words cannot fully describe. It reminded us that faith connects people beyond differences, bringing hearts together.

After leaving the temple, we walked through the lively lanes filled with small shops and artisans. We bought a few souvenirs, not just as reminders of the place, but as symbols of a beautiful day spent together.

Our next stop was the Puri Sea Beach, where the waves roared with energy and freedom. The golden sand



sparkled beneath our feet as the sea stretched endlessly before us. We walked along the shore, laughed together, and let the waves wash over our feet. The sea breeze touched our faces gently, as if nature itself was blessing our journey.

As the sun slowly set over the horizon, the sky turned golden and then crimson. Sitting beside my family, watching the sun disappear into the vast ocean, I felt deeply grateful — grateful for togetherness, for health, for faith, and for the joy of shared memories.

Before leaving the town, we once again passed by the temple area, watching lamps flicker beautifully in the evening light. The chants, the devotion, and the serene atmosphere made the day feel complete.

The journey back home was quiet and reflective. We carried with us not just memories, but peace in our hearts. That day in Puri strengthened our bond as a family and reminded us of the simple yet powerful beauty of travelling together.

Even today, when I think of 24 March 2024, I feel the same warmth and devotion return. Our visit to Puri Jagannath was not just a trip — it was an experience of faith, family, and love that will remain with us forever.





Travelling is one of the best ways to gain knowledge and experience. It helps us understand different cultures, traditions, and lifestyles. Among all the journeys I have made so far, my journey to Kolkata holds a very special place in my heart. Kolkata, the capital of West Bengal, is a city rich in history, culture, and emotions. My visit to this wonderful city was very enjoyable and knowledgeable.

We planned our journey during the the month of March. Since Kolkata is well connected by railways, we decided to travel by train. Our journey began at night 8:45. The train was crowded, yet full of excitement. As the train moved forward, next morning I watched the beautiful scenery through the window. Green fields, rivers, villages, and busy towns passed by one after another. Vendors selling tea and snacks added life to the journey. Time passed quickly as we talked, played games, and enjoyed the view.

After a long but comfortable journey, we finally reached Howrah Railway Station. It was one of the largest and stations I had ever seen. People were rushing in all directions, porters were carrying luggage, and announcements echoed everywhere. Stepping out of the station, we saw the magnificent Howrah Bridge standing proudly over the River Hooghly. The sight of the bridge at night, glowing with lights, was truly breathtaking.

Kolkata is known as the “City of Joy,” and I soon understood why. The streets were live and full of energy. Old trams ran slowly through the roads, reminding us of the city’s rich past. Yellow taxis, buses, and rickshaws filled the streets.

During our stay, we visited many famous places. One of the most memorable visits was to the Victoria

A Journey to Kolkata

Papori Haloi
B.Ed., 2nd Year

Memorial. The beautiful white marble building, surrounded by green gardens, looked majestic. Inside the museum, we saw paintings, statues and historical items related to British India. It helped me learn more about India history.

We also visited Dakshineswar Kali Temple, a famous religious place. The temple is situated on the banks of the River Hooghly and attracts thousands of devotees every day. The peaceful environment of the temple gave me a sense of calm and devotion. Another important place we visited was Kalighat Temple, which is one of the oldest temples in the city.

A boat ride on the River Hooghly was another enjoyable experience. The cool breeze, the sound of flowing water, and the view of the city from the river were truly relaxing.

Kolkata is also famous for its delicious food. I got the chance to taste many Bengali dishes and sweets. Rosogolla, mishtidoi, sandesh, and rasmalai were extremely tasty. Street food like puchkas and rolls were also very popular. Every meal in Kolkata was a delightful experience. We have done lot many shopping as everything was price friendly and there handloom sarees was awesome we got at reasonable

Visit to eco park was tiring at the same enjoyable as the area was very large we take a round by walking seen 7 wonders .

After spending several wonderful days in Kolkata, it was time to return home. Though I was happy to go back, I felt a little sad leaving the city. The journey gave me unforgettable memories and valuable lessons. I learned about history, culture, and the importance of unity in diversity.

In conclusion, my journey to Kolkata was an enriching experience. It was not just a trip, but a learning adventure that broadened my mind and heart. I will always cherish the memories of this beautiful city and hope to visit it again in the future. ❖❖❖

My first Kedarnath Yatra: A Tale of Belief

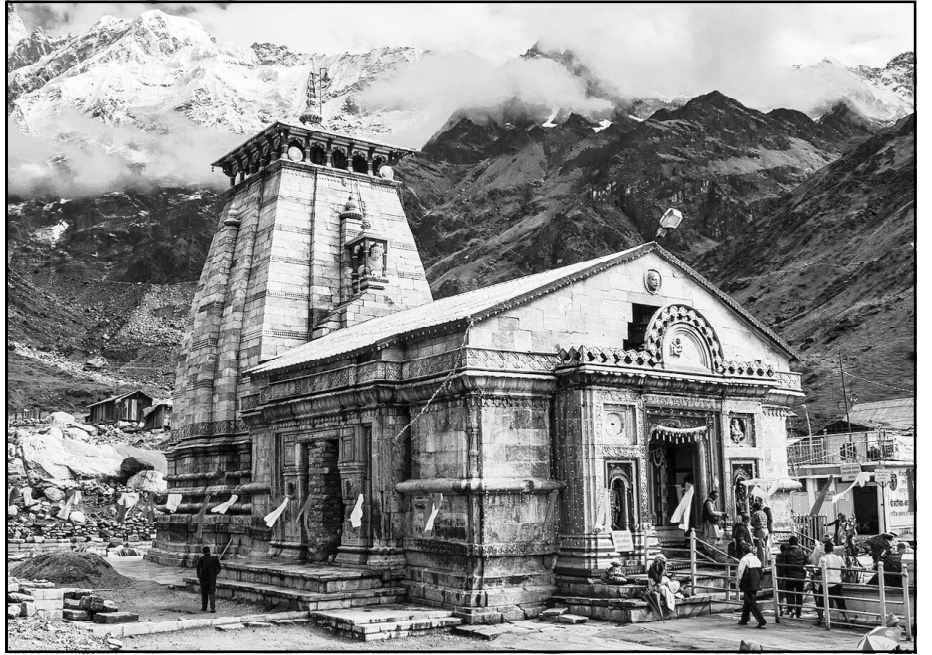
Kanchan Kumari

B.Ed. 2nd Year, Lachit House

They say you do not decide to visit Kedarnath. Kedarnath decides when you are ready. Standing amid the mighty Himalayas, wrapped in icy winds and resonating temple bells, I finally understood the truth of those words. What began as a family journey soon unfolded into a deeply personal and spiritual experience, one that left me humbled, grateful, and forever changed.

Kedarnath, one of the twelve Jyotirlingas of Lord Shiva, rests quietly at the lap of snow-clad mountains. It is not just a pilgrimage site; it is a test of faith, endurance, and surrender. Devotees from across the world arrive here, not merely to seek blessings, but to feel something beyond the ordinary, a connection that words often fail to describe.

The seed of this journey was planted long ago in my mother's and aunts' hearts. Their long-cherished wish to visit Kedarnath and Badrinath finally turned into action when we cousins decided to plan the trip together. On 12th October 2024, we began our journey from Guwahati, reaching Delhi by train and then travelling by road to Haridwar. Haridwar welcomed us with its familiar chaos, crowded streets, ringing bells, and the constant flow of pilgrims. Yet, as evening approached, calm replaced the bustle. At Har Ki Pauri, the Ganga Aarti unfolded like a sacred performance. Flickering lamps floated on the river, bells echoed in rhythm, and chants filled the air. The river Ganga



shimmered under the twilight sky, carrying with it a sense of peace that gently settled in our hearts.

The following day began with a holy dip in the Ganga. The cold water was invigorating, washing away not just fatigue but something deeper: worry, doubt, and restlessness. Later, we visited Mansa Devi and Chandi Devi temples, perched atop hills and reached by cable cars. As Haridwar slowly faded behind us, we knew the real journey was about to begin.

Early the next morning, we set off towards Gaurikund in a traveller booked for seven days. The road wound through Rishikesh, Devprayag, Rudraprayag, and Sonprayag. At Devprayag, we paused to witness the majestic confluence of the Bhagirathi and Alaknanda rivers, two powerful streams merging to form the holy Ganga. It felt symbolic, like a meeting of forces preparing us for what lay ahead.



By evening, we reached Gaurikund, the base point of the Kedarnath trek. The road bore scars of recent landslides, making the journey tense yet awe-inspiring. That night, sleep came easily not out of comfort, but out of anticipation.

At 4 a.m., Gaurikund was already alive. Pilgrims gathered under dim lights, sipping tea, adjusting backpacks, and whispering prayers. Here, one must choose how to climb—by foot, pony, palki, or pittoo. We chose to walk. We began our trek at dawn. The path was wide and well-laid, gently rising through forests and valleys. Chants of “Har Har Mahadev” echoed endlessly, creating a rhythm that pushed tired legs forward. Cold winds brushed against our faces, and light drizzles tested our resolve. Tea stalls along the way became small islands of warmth, offering food, comfort, and encouragement.

As we climbed higher, the terrain changed. Trees thinned, and snow-capped peaks emerged in quiet grandeur. The Mandakini River flowed far below, carving its way through the mountains like a silent guide. At Garud Chatti, we caught our first glimpse of the Kedarnath temple flag fluttering in the distance. In that moment, exhaustion melted into pure joy.

After nearly twelve hours of trekking, we finally reached Kedarnath. The temple stood firm against the backdrop of towering white mountains, humble yet powerful. The icy wind cut through layers of clothing, but nothing could dampen the feeling of accomplishment and reverence. Behind the temple stood Bhim Shila, a massive rock believed to have shielded Kedarnath during the devastating floods of 2013. Standing before it, one cannot help but pause. It

is not just a stone; it is a reminder of protection, resilience, and the quiet forces that guard faith even in chaos. That evening, during the aarti, the sound of bells and conch shells echoed across the valley, as if the mountains themselves were participating in the prayers. The next morning, wrapped in fog and cold, we stood in line for darshan. Inside the sanctum lay the Jyotirlinga silent, ancient, and deeply powerful. Words felt unnecessary. The struggle of the 24-kilometre trek suddenly seemed insignificant in the presence of such overwhelming peace.

Above the temple, perched on a hill, stood the Bhairavnath Temple, overlooking Kedarnath like a silent guardian. Locals believe Bhairavnath protects the region during the harsh winter months when the temple remains closed. The view from there was humbling Kedarnath below, mountains all around, and a stillness that demanded nothing but presence.

Descending was easier, both physically and emotionally.

Along the way, we encouraged fellow pilgrims climbing up, sharing smiles, stories, and strength.

By evening, we were back in Gaurikund, carrying with us memories heavier than our backpacks.

Kedarnath was not just a destination, it was a reminder. A reminder that faith demands effort, that silence can be powerful, and that sometimes, the hardest journeys lead us closest to ourselves. Long after the mountains faded from view, the peace they gave remained, quiet, steady, and eternal.





A Journey of Faith and Patriotism: From Duliajan to Amritsar

Manisha Subha

B.Ed. 2nd Year, Joymoti House

What began as a simple journey from a quiet town turned into an unforgettable experience of devotion, history, and national pride.

After months of busy schedules and academic responsibilities, the idea of a trip felt like a breath of fresh air. Finally, during our break, we planned a journey from Duliajan to Amritsar- a place known not only for its beauty but also for its deep spiritual and historical significance.

Our journey began from Tinsukia railway station in the morning with a long train ride across states. As the train moved forward, the scenery kept changing- from the lush green tea gardens of Assam to the vast plains of northern India. The journey itself became an experience, filled with excitement, laughter, and curiosity about what awaited us.

After nearly three days, we finally reached Amritsar at midnight. The city welcomed us with its vibrant energy and warm hospitality. The very next day, we headed towards the most awaited destination- the sacred Golden Temple.

The first glimpse of the Golden Temple was truly magical. Before entering the Gurudwara we have to cover our heads with a piece of cloth as a sign of respect, humility, and devotion to God. The golden structure shining in the middle of the holy water, along with the peaceful sound of Gurbani, created a calming atmosphere. Sitting by the Sarovar, I felt a deep sense of peace and connection. It is believed that a guru never sends back a devotee empty-handed or hungry. So, as sweet and divine blessing is offered in the form of Kada Prasad (velvety whole wheat halwa), which we accepted by cupping our hands. It was not just a place of worship, but a place that touched the soul.

One of the most memorable experiences was having food at the Langar. Thousands of people sat

together, sharing a simple meal without any discrimination. It taught me the true meaning of equality, humility, and service.

The next day, we visited Jallianwala Bagh. The place stood as a silent witness to history. A statue of the Indian revolutionary Udham Singh is located at the entrance of the Jallianwala Bagh in Amritsar. Singh is renowned for assassinating Michael O'Dwyer, the former Lieutenant Governor of Punjab, in 1940 to avenge the 1919 massacre. Walking through the garden and seeing the bullet marks on the walls made me reflect deeply on the sacrifices made for our freedom. It was an emotional and humbling experience.

In the evening, we visited the Wagah Border to witness the famous retreat ceremony. The Wagah Border, located on the historic Grand Trunk Road between Amritsar (India) and Lahore (Pakistan), is famous for the daily "Beating Retreat" ceremony. This high-energy, synchronized parade by Indian and Pakistan is older than sunset symbolizes both intense patriotism and respectful display of rivalry between the neighboring nations. The atmosphere was filled with patriotic energy. The synchronized movements of the soldiers, the cheering crowd, and the echo of slogans like "Bharat Mata Ki Jai" filled my heart with pride and excitement.

A part from historical and spiritual places, we explored the local markets of Amritsar. The streets were lively, full of colors, traditional items, and delicious food. We enjoyed famous Punjabi dishes like Amritsari kulcha, chole, and lassi, which added flavor to our journey.

Every moment in Amritsar felt special — whether it was the peaceful mornings at the Golden Temple, the emotional silence of Jallianwala Bagh, or the energetic evening at Wagah Border.



As our journey came to an end, we boarded the train back to Duliajan with countless memories. This trip was not just about traveling to a place; it was about experiencing emotions, understanding history, and feeling a deep sense of belonging.

What started as a simple vacation turned into a journey of learning and inspiration. Amritsar will always remain in my heart—not just as a destination, but as a symbol of faith, sacrifice, and unity.



Whispering Wonders: The Garden of Caves, Cherrapunji

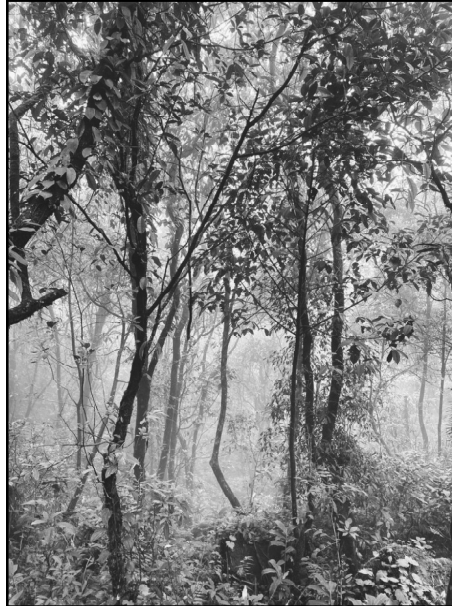
Denisha Deka

B.Ed. 2nd Year

Amid the emerald embrace of Cherrapunji's hills, where the clouds spill their secrets and the earth drinks deeply of rain, lies a hidden sanctuary - the Garden of Caves. Often overlooked by the hurried footsteps of travelers, this gentle paradise is not merely a collection of caves. It is a symphony of flowing streams, whispering leaves, cascading waterfalls, moss-clad stones, and winding trails that invite the soul to wander. For those who yearn to feel the heart beat of Meghalaya's wild beauty, the Garden of Caves is a requiem to nature herself.

Nestled near Laitmawsiang village, a short journey from Cherrapunji town, the Garden of Caves spreads its gentle slopes across hills and forested valleys. Limestone caves, delicate rock formations, tiny waterfalls, and babbling brooks punctuate the landscape, as if nature herself painted with both whimsy and precision. Bamboo groves sway, moss carpets the stones, and water pools catch the sunlight, creating pockets of wonder at every turn.

The caves, narrow and small in size yet grand in charm, hold stories etched in stone. Some embrace the sun, filling their hollowed interiors with golden light. Others remain narrow, dark, and mysterious, calling to the curious and the brave, inviting steps in to the unknown. Every cave is a verse in the garden's quiet poetry.



Reaching this sanctuary is an adventure, whether from Cherrapunji town or the broader horizon of Shillong, roughly 55 kilometers away. A short drive brings travelers to Laitmawsiang village, where the road gives way to the garden's gentle embrace. Tread with care: paths can be slick with rain, and sturdy shoes are a companion for every step. Carry water, perhaps a snack, but above all, carry patience to let the garden reveal itself slowly, one marvel at a time.

The best seasons to visit are after the monsoon, from September to May, when trails are welcoming and waterfalls sing in gentle harmony. Monsoons, from June to September, bring drama and force, reminding visitors of nature's potent majesty.





Editor's Desk Health & Healthy Lifestyle



A healthy lifestyle is the key to a happy, balanced, and successful life. In today's fast-moving world, maintaining good health has become more important than ever. A healthy lifestyle does not only mean being physically fit; It also includes mental, emotional, and social well-being. Regular exercise, balanced nutrition, proper sleep, and positive thinking help us stay energetic and confident in our daily lives. At the same time, avoiding unhealthy habits and managing stress are equally important for leading a peaceful life. Mental health should also be given equal importance, as a calm and positive mind helps us face challenges with strength and determination. Students and young people especially should develop healthy habits from an early age, as these habits shape their future and overall personality. Good health increases concentration, improves productivity, and brings happiness to life. As the in-charge of the "Lifestyle and Health" section of this magazine, I believe that creating awareness about healthy living can inspire everyone to make better choices for themselves and society. A healthy generation is the foundation of a strong nation, and every small step towards wellness can bring a big positive change in our lives.

Spriha Nath

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বৰ্তমান সময়ত যোগৰ প্ৰয়োজনীয়তা

চিৰঞ্জিত হাজৰিকা

বি.এড., দ্বিতীয় বৰ্ষ



যোগ মানে কি বুলি প্ৰশ্ন কৰিলে বিভিন্নজনে বিভিন্ন ধৰণে উত্তৰ দিয়া শুনিবলৈ পোৱা যায়। কোনোবাই ব্যায়াম কৰাকে যোগ বুলি ভাবে। আকৌ কোনোৱে যোগ বুলিলে যোগাসন, প্ৰাণায়াম অথবা পাহাৰ পৰ্বতৰ গুহাত গৈ ধ্যান কৰা কাৰ্যকে যোগ বুলি ভাবে। আজি কালি প্ৰায় চিকিৎসকে ৰোগীসকলক দুই এটা আসন, প্ৰাণায়াম কৰিবলৈ দিয়া দেখিবলৈ পোৱা যায়। সেয়েহে কিছু ব্যক্তিয়ে যোগক চিকিৎসা পদ্ধতি বুলিহে ভাবে।

যোগ এক পবিত্ৰ সাধনা। যোগ শব্দটো সংস্কৃতৰ ‘যুজ’ ধাতুৰ পৰা উৎপত্তি হৈছে। ইয়াৰ বুৎপত্তিগত অৰ্থ হ’ল বন্ধন কৰা, যুক্ত কৰা। কিন্তু যোগ শাস্ত্ৰত ইয়াৰ অৰ্থ ব্যাপক। যোগ শাস্ত্ৰৰ মতে সংযোগ কৰা, লগ লগোৱা অথবা মিলন ঘটোৱা। যেনে শৰীৰ আৰু মনৰ, জীৱাত্মাৰ লগত পৰাত্মাৰ মিলন। অৰ্থাৎ আত্মা আৰু পৰাত্মাৰ সংযোগ কৰাই হৈছে যোগ।

শ্ৰীমদ্ভাগৱত গীতাৰ চ্য অধ্যায়ত পোৱা যায় ‘সমত্বং যোগ উচ্যতে’। অৰ্থাৎ সমভাৱৰ আচৰণ কৰাই হ’ল যোগ। ইয়াৰ লক্ষ্য শৰীৰ আৰু মনৰ মাজত এক সু-সমন্বয় গঢ়ি তোলা।

বৰ্তমান সময়ত যোগৰ বহুখিনি প্ৰয়োজনীয়তা আছে। বিভিন্ন ধৰণৰ চিন্তা, আৱেগ, বিভ্ৰান্তিৰ বাবে অকল্পনীয় মানসিক কষ্টত ভোগে। শিশুৰ পৰা আৰম্ভ কৰি বৃদ্ধলৈকে দৈনন্দিন জীৱন যাপনত যথেষ্ট উশৃংখলতাই দেখা দিছে। মানৱ জীৱনৰ দিনে দিনে বাঢ়ি অহা সমস্যাবোৰ নাইকীয়া কৰাৰ একমাত্ৰ উপায় হ’ল দৈনন্দিন যোগাভ্যাস কৰা।

যোগাসনে আমাৰ শৰীৰৰ প্ৰতিটো শিৰা-উপশিৰাকে ধৰি দেহৰ ভিতৰত চলি থকা সকলোবোৰ কাৰ্য সুচাৰুৰূপে চলাই যোৱাত সহায় কৰে। শাৰীৰিক, মানসিক, বৌদ্ধিক আৰু আধ্যাত্মিক বিকাশত যথেষ্ট অৰিহনা আগবঢ়াই।

যোগ মনুষ্য জীৱনৰ বাবে কল্পবৃক্ষ স্বৰূপ। যোগৰ দ্বাৰা মানৱ জীৱনৰ সৰ্বোত্তম প্ৰাপ্তি সম্ভৱ। সুখী আৰু সমৃদ্ধি জীৱনৰ চাবি-কাঠি

প্ৰত্যেক ব্যক্তিৰে কাম্য, সেয়েহে সুখী আৰু সমৃদ্ধিশালী জীৱনৰ বাবে সকলোৱেই যোগ শিক্ষা লোৱাটো প্ৰয়োজন।

যোগ অনুশীলন কৰা ঠাইখিনি পৰিষ্কাৰ আৰু বতাহৰ চলাচল যোগৰ বাতাবৰণ হ’ব লাগে। অভ্যাসৰ বাবে সাজ পোচাক মাজিত আৰু সুবিধাজনক হ’ব লাগে। গধুৰ আহাৰ গ্ৰহণ কৰি অভ্যাস কৰিব নালাগে। মন আৰু শৰীৰ এক ৰাখিবলৈ যত্ন কৰিব লাগিব।

যোগৰ যিকোনো আসন অভ্যাস কৰিবলৈ হ’লে যোগ শাস্ত্ৰত কোৱা হৈছে যে -

“স্থিৰ সুখম্য আসনম্।।”

অৰ্থাৎ - স্থিৰ আৰু সুখ অনুভৱ কৰাকে আসন বোলে। আসনৰ অভ্যাস চাৰিটা সংহতিত কৰিব পৰা যায় - বৈঠক স্থিতি, দণ্ড সংহতি, শয়ন স্থিতি, আৰু বিপৰীত শয়ন সংহতি। আসনৰ অভ্যাসকাৰীয়ে নিজৰ ক্ষমতাৰ লগতে শ্বাস-প্ৰশ্বাসৰ প্ৰতি ধ্যান ৰাখিব লাগে। ঠিক তেনেকৈ প্ৰাণায়াম অভ্যাস কৰিবলৈ হ’লে শৰীৰ আৰু মন শান্ত থাকিব লাগে।

ধ্যানৰ অভ্যাসৰ দ্বাৰা আমাৰ মনটো একাগ্ৰ কৰিব পাৰো আৰু মানসিক শক্তি তথা বৌদ্ধিক ক্ষমতা বৃদ্ধি কৰিব পৰা যায়। বৰ্তমান সময়ত নিজৰ বাবে সময় উলিয়াই আসন প্ৰাণায়াম আৰু ধ্যানৰ অনুশীলন কৰিলে যথেষ্ট লাভলাভ হ’ব পাৰি।

আসনঃ তাৰাসন, বৃক্ষাসন, অৰ্ধকটিক্ৰাসন, বীৰভদ্রাসন, ভুজংগাসন, শলভাসন, ত্ৰিকোণাসন, বজ্ৰাসন, পদ্মাসন, শীৰ্ষাসন আৰু সূৰ্য্যো নমস্কাৰ আদি।

আসন, প্ৰাণায়াম, ধ্যান আদিৰ অভ্যাস কৰিলে এখন সুস্থ সমাজ, সুস্থ দেশ, সুস্থ ৰাষ্ট্ৰ নিৰ্মাণ হ’ব।

সৰ্বে ভৱন্তু সুখীনঃ

সৰ্বে সন্তু নিৰাময়ঃ।

সৰ্বে ভদ্ৰাণি পশ্যন্তু

মা কংচিৎ দুঃখ ভাগ-ভৱেত।





Dimpee Borah

B.Ed., 2nd Year

Yoga is an ancient Indian practice that involves physical, mental and spiritual disciplines. The word “yoga” is derived from the Sanskrit word “yuj”, which means to yoke or unite. Yoga brings together the mind, body and soul to promote overall well-being and inner peace.

Regular practice of yoga can enhance physical flexibility, strength and balance. It can also improve breathing and reduce stress levels, making it a suitable practice for individuals of all ages and fitness levels. Yoga is known to promote mindfulness and positive mental health, with several studies suggesting that it can help manage anxiety, depression and overall mental well-being.

Yoga is a holistic practice that has been practiced for thousands of years. With its numerous physical, mental and spiritual benefits, it has become increasingly popular among individuals worldwide. Incorporating yoga into one’s daily routine can have a profound impact on overall health and well-being.



Health – Why is it Such a Big Deal?

Neelima Patar

B.Ed. 2nd Year

The health of a human being refers to physical, mental and psychological health. A person’s environment influences and affects his/her health in every way. Usually, people speak and worry about just their physical health, but it is important to maintain both mental and psychological health to keep their body completely healthy.

People often seem to give a lot of importance to working hard to make money and care the least of their health. Not many understand that unless they are healthy enough to move out and use their body for various activities, they would not be able to do anything they want to. Staying healthy is the only way to live a satisfying and productive life. In today’s world, where social media, junk food and work take up a huge part of every day of a normal human being, it is easy to find excuses to invest in health or any fitness-related activities.

Here are a few ways to stay fit and healthy:

- 1. Begin your day the right way:** Practicing yoga, meditation or a quick workout can give you a kick start to have an energetic and resourceful day.
- 2. Eat right:** Eating the right kind of food will help your effort to stay healthy to a great extent. Try cutting down on packaged and fatty foods and adding more fruits and vegetables to your plate.
- 3. Sleep tight, sleep right:** One very important way to promote good health is to have a good night’s sleep. Try to go to bed early and wake up early.
- 4. Try reducing stress:** Stress is one main reason for most of the health problems people face. Stress leads to overeating, oversleeping and depression which would, in turn, alter one’s physical and mental health.





Lifestyle and health in present time situation

Priyanka Malakar
B.Ed., 2nd Year

In today's world, lifestyle and health are tightly connected — probably more than ever before. Here's a clear picture of the present-time situation.

Sedentary routines:

- Long hours on phones, laptops, and desks = less physical movement
- Fast-paced life: Stress from studies, work, finances, and social pressure.
- Irregular sleep: Late nights, screen exposure, and inconsistent schedules.
- Convenience eating: Fast food, packaged snacks, sugary drinks.

Impact on Health:

- Rising cases of obesity, diabetes, heart disease, even among young people.
- Mental health issues like anxiety, depression, burnout, and loneliness.
- Posture problems, eye strain, headaches due to screen overuse.
- Weaker immunity from poor diet, stress, and lack of rest.

Positive Shifts (the good news):

- Growing awareness of fitness, yoga, and mental well-being.
- More people choosing home workouts, walking, cycling.
- Increased focus on balanced diets, hydration, and natural foods.
- Open conversations about mental health (less stigma now)

Healthy Lifestyle Today (What Matters Most):

1. Regular physical activity (30–60 minutes daily).

2. Balanced diet with proteins, fruits, vegetables, and whole grains
3. Quality sleep (7–9 hours)
4. Stress management: meditation, hobbies, social connection
5. Digital balance: limiting screen time, especially before sleep.

Lifestyle and Health in the Present Time:

Introduction:

In the present time, lifestyle and health are closely interconnected and strongly influence the overall quality of human life. Rapid technological advancement, urbanization, globalization, and changing social patterns have transformed the way people live, work, eat, and interact. While modern life has brought comfort, convenience, and medical progress, it has also created serious health challenges. Today's lifestyle choices play a crucial role in determining both physical and mental well-being.

Modern Lifestyle in Today's World:

The modern lifestyle is fast-paced and technology-driven. People rely heavily on smartphones, computers, and the internet for communication, education, entertainment, and work. While technology saves time and effort, it has also reduced physical activity. Many individuals spend long hours sitting at desks, attending online classes, working from home, or scrolling on social media.

Another major feature of today's lifestyle is increased competition and pressure. Students face academic stress, professionals face work deadlines, and individuals feel social pressure to succeed. This constant rush often leaves little time for relaxation, exercise, or self-care.



Eating habits have also changed significantly. Due to busy schedules, people often prefer fast food, packaged snacks, and sugary drinks instead of freshly cooked meals. These foods are convenient but usually lack essential nutrients. Irregular meal timings have become common, especially among young people.

Sleep patterns are another area of concern. Late-night screen usage, binge-watching, gaming, and social media reduce sleep quality and duration. Many people suffer from sleep deprivation, which directly affects health, concentration, and emotional stability.

Impact of Modern Lifestyle on Physical Health:

An unhealthy lifestyle has led to a rise in lifestyle-related diseases. Conditions such as obesity, diabetes, high blood pressure, and heart disease are no longer limited to older age groups; they are increasingly seen among young adults and even teenagers.

Lack of physical activity weakens muscles, reduces stamina, and affects posture. Long screen hours cause eye strain, headaches, neck pain, and back problems. Poor diet weakens immunity, making the body more vulnerable to infections and chronic illnesses.

Substance use such as smoking, alcohol consumption, and excessive caffeine intake has also increased in many societies. These habits further damage physical health and increase the risk of long-term diseases.

Impact on Mental Health:

Mental health has become one of the most important health concerns in the present time. Stress, anxiety, depression, and burnout are increasingly common due to academic pressure, work stress, financial worries, and social comparison on digital platforms.

Social media, while connecting people globally, often creates unrealistic standards of success, beauty, and happiness. This leads to low self-esteem, fear of missing out (FOMO), and emotional distress, especially among young people.

Lack of proper sleep, physical inactivity, and poor diet also negatively affect brain function and emotional balance. Many people feel mentally exhausted even without physical labor.

Positive Changes and Growing Awareness:

Despite these challenges, there is growing awareness about health and well-being. Many people are now recognizing the importance of a balanced lifestyle. Fitness trends such as yoga, gym workouts, walking, cycling, and home exercise routines have gained popularity.

There is also increased awareness about nutrition. People are slowly shifting toward balanced diets that include fruits, vegetables, whole grains, and adequate protein. Traditional and home-cooked meals are being appreciated again for their health benefits.

Mental health awareness has improved as well. Open discussions about stress, anxiety, and emotional well-being are becoming more common. Meditation, mindfulness, and relaxation techniques are widely practiced to manage stress.

Importance of a Healthy Lifestyle Today:

A healthy lifestyle in the present time requires conscious effort and discipline. Regular physical activity helps maintain a healthy body weight, improves heart health, and boosts immunity. Even simple activities like walking or stretching can make a big difference.

A balanced diet provides the body with essential nutrients needed for growth, energy, and repair. Drinking enough water and limiting junk food intake are equally important.

Quality sleep is essential for both physical and mental health. Proper rest improves concentration, mood, and overall productivity. Managing screen time, especially before bedtime, helps improve sleep quality.

Stress management is another key factor. Engaging in hobbies, spending time with family and friends, practicing meditation, and taking breaks from digital devices help maintain emotional balance.

Role of Individuals and Society:

Both individuals and society share responsibility for promoting a healthy lifestyle. Individuals must make mindful choices regarding food, exercise, sleep, and mental well-being. Small daily habits can lead to long-term health benefits.

At the same time, schools, workplaces, and governments should promote health awareness,



encourage physical activity, and support mental health initiatives. Creating safe spaces for exercise, reducing academic and work pressure, and spreading awareness can greatly improve public health.

Conclusion:

In the present time, lifestyle and health are deeply connected. While modern life offers comfort and convenience, it also brings serious health challenges. An unhealthy lifestyle can slowly damage physical and

mental well-being, whereas a balanced and active lifestyle can protect health and improve quality of life.

By adopting healthy habits, managing stress, staying physically active, and maintaining mental well-being, individuals can lead a happier and healthier life. In today's world, good health is not just a personal asset but a foundation for a better and more productive society.



Yoga beyond physical fitness : Unite with Self

Suman Rai

B.Ed. 2nd Year

“Yoga is the journey of the self, through the self, to the self.” —

The Bhagavad Gita, verse 6.20 loosely translated

In our fast-moving world, yoga is often promoted as a way to achieve abs or a toned body. However, for thousands of years, its true essence has been much deeper. The word “yoga” comes from the Sanskrit root “yuj,” which means to unite. Yoga aims to balance personal consciousness with universal consciousness. It improves overall health, reduces stress, and fosters inner peace. The main principles focus on the harmony between mind, body, and nature, creating a unity of consciousness. Typical practices include asanas (poses), pranayama (breath control), and dhyana (meditation).

Yoga is for the soul which isn't just a workout; it is a journey of self-discovery that connects our physical existence along with uniting us with self through awareness and self-acceptance. The soul, or Atman, represents the deepest layer of the human experience.

In yoga philosophy, the soul is seen as eternal, blissful, and pure. Yet, it often becomes obscured by the “dust” of daily life, ego, and stress.

Incorporating yoga in our life helps in many ways. Some of the important benefits are:

- Improved sleep
- Better focus
- Enhanced posture
- Increased blood flow
- Mindful eating
- Reduced stress and clearer thinking

These points keep adding up. It offers a holistic approach to enhance the human experience and serves as a unique bridge connecting a stronger body, a calmer mind, and a nourished soul. Therefore yoga's value goes beyond just physical exercise and aims to help an individual discover the self through it.





HEALTHY LIFESTYLE : Five Keys to a Longer and Better Life

Udeshna Konwar
B.Ed. 2nd Year

In today's fast-paced world, rising stress, sedentary habits, and lifestyle diseases have made healthy living more important than ever. Modern research shows that longevity and quality of life depend largely on daily lifestyle choices, not only on genetics or healthcare. A Harvard Health study highlights five key habits that strongly influence life expectancy. These findings are especially relevant in India, where diabetes, heart disease, and hypertension are increasing rapidly.

1. Healthy Diet

A balanced diet rich in vegetables, fruits, whole grains, nuts, and healthy fats, and low in processed foods and excess sugar, is essential for good health. Traditional Indian diets with roti or rice, dal, seasonal vegetables, curd, and limited oil naturally support these principles. However, fast food and processed items have disturbed this balance. Returning to home-cooked, locally available foods such as millets and pulses can significantly reduce lifestyle diseases.

2. Regular Physical Activity

At least 30 minutes of daily physical activity improves heart health, controls weight, and reduces stress. In India, activities such as walking, cycling, yoga, household work, and traditional games can meet this

need. Increasing screen time and desk jobs have reduced movement, making conscious effort toward daily exercise essential.

3. Healthy Body Weight

Maintaining a healthy body weight lowers the risk of diabetes, heart disease, and joint problems. India faces both undernutrition and obesity. Balanced eating and regular activity are necessary to maintain a healthy weight, especially as Indians are more prone to metabolic disorders.

4. Avoiding Smoking

Smoking and tobacco use greatly increase the risk of cancer, heart disease, and premature death. Avoiding tobacco entirely is one of the most effective ways to improve lifespan and reduce healthcare and financial burdens on families.

5. Moderate or No Alcohol

Excessive alcohol consumption leads to liver disease, accidents, and social problems. Practicing moderation or abstinence supports better physical health, family harmony, and financial stability.





Editor's Desk Games & Sports



Sports play a vital role in shaping a healthy, disciplined, and successful society. In today's busy and technology-driven world, people often spend long hours indoors, leading to stress, laziness, and various health problems. Sports provide an effective way to maintain physical fitness as well as mental well-being. They teach us the values of teamwork, discipline, dedication, leadership, and patience, which are essential in every aspect of life.

Participation in sports helps students and young people develop confidence and a positive attitude. Regular physical activity improves concentration, increases energy levels, and reduces stress and anxiety. Sports also encourage social interaction and unity among people from different backgrounds, promoting harmony and friendship in society.

At the national and international levels, sports bring pride and recognition to a country. Events like the Olympics, Cricket World Cup, and Asian Games inspire millions of people and promote the spirit of healthy competition. Moreover, sports can create career opportunities in coaching, fitness, management, journalism, and professional athletics.

However, in many educational institutions, sports are often given less importance compared to academic activities. Equal attention should be given to both education and physical development. Schools and colleges should provide proper playgrounds, sports facilities, and encouragement to students so that they can actively participate in games and physical activities.

As the Incharge of the "Sports and Fitness" section of this magazine, I believe that sports are not merely a form of entertainment but a powerful means of building a healthy body, sharp mind, and strong character. A nation that encourages sports creates confident, active, and responsible citizens. Therefore, every individual should include some form of physical activity in daily life and work towards building a healthier and stronger society.

Dipak Kalita

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Sports as Stress Therapy in Modern Life

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In today's fast-paced and competitive world, stress has become an unavoidable part of life. Long working hours, academic pressure, and constant exposure to digital devices often leave people feeling mentally exhausted and emotionally drained. In such a situation, sports emerge as a powerful and natural form of stress therapy.

Engaging in sports helps the body release endorphins, commonly known as “feel-good hormones,” which instantly uplift mood and reduce anxiety. Physical activity not only strengthens the body but also refreshes the mind. When individuals participate in games such as football, badminton, or even simple jogging, their focus shifts away from daily worries to the present moment. This mental break plays a vital role in reducing tension and improving emotional balance.

Moreover, sports encourage social interaction and teamwork. Playing with others builds a sense of belonging and reduces feelings of loneliness. It also boosts self-confidence and resilience, helping individuals cope better with challenges in everyday life.

Unlike temporary distractions, sports provide long-term benefits for both mental and physical health. Therefore, making sports a regular part of daily life can be one of the most effective and enjoyable ways to manage stress in modern society.



Sports: More Than Just a Game

Rijwana Tabassum
Joymoti House

Sports has always been seen as something physical — running faster, jumping higher, scoring more — but for me, it has always felt much deeper than that. It is one of those rare spaces where life quietly teaches us lessons without directly speaking. On the field, the court, or the track, you learn things no classroom can ever fully explain. You learn discipline when you show up even on days you don't feel like it. You learn patience when results don't come instantly, no matter how hard you try. Sports slowly shapes you, not overnight, but through repetition, effort, and persistence. Every practice, every match, every loss adds something to you, even when you don't realise it at that moment.

What I admire most about sports is how honestly it reflects life. Sometimes you give your best and still lose, and sometimes things work in your favour when you least expect them to. Sports teaches you how to handle both situations — with humility in success and strength in failure. It teaches teamwork in the most natural way, making you understand that individual talent matters, but collective effort matters more. Bonds formed on the field feel different; they are built on trust, shared struggles, and silent understanding rather than long conversations. Even when you play alone, you are never truly alone — there is always a coach guiding you, an opponent challenging you, or someone watching and believing in you.

In today's fast-moving world, sports gives us a pause. It pulls us away from screens and distractions and brings us back to the present moment. It reminds us of the value of hard work, consistency, and self-belief. More than medals or trophies, sports builds character. It prepares us for life beyond the field, where challenges don't come with rules and victories are not always visible. Sports teaches us to fall, rise, and keep moving forward. And maybe that is why sports matters so much — not because of the games we play, but because of the people we become while playing them.





Holistic Development of Child

Kusum Mishra

B.Ed., 2nd Year

Sports play a very important role in shaping a child's physical, mental, emotional, and social development. They are not just a form of entertainment but an essential part of a child's life and growth. From a nearly age, children should be encouraged to participate in both outdoor and indoor games, as sports contribute to their overall personality development.

First of all, sports greatly support the physical development of a child. Regular participation in games helps maintain a healthy body weight and reduces the risk of diseases such as obesity and diabetes. Physical activity improves blood circulation, strengthens muscles and bones, and increases stamina and energy levels. Active children are generally healthier and more capable of handling their daily tasks. Therefore, sports lay the foundation for a strong and healthy body, which is necessary for overall growth.

Sports also contribute significantly to emotional development. Through participation in games, children learn to face both victory and defeat. They learn how to handle disappointment, control their emotions, and celebrate success with humility. These experiences help build emotional strength, patience, and resilience. Moreover, achieving goals in sports boosts self-confidence and self-esteem, making children feel proud of their efforts and progress.

In addition, sports play a major role in mental development. When children engage in games, they learn to think quickly, make decisions, and solve problems. Sports improve concentration, memory, and alertness. Children who play regularly of ten show better focus and discipline in the classroom.

Physical activity also helps reduce stress and refresh the mind, keeping children relaxed, happy, and positive.

Lastly, sports encourage social development. They teach children how to work in teams, follow rules, share responsibilities, and support others. Through sports, children learn values such as fairness, honesty, cooperation, and sportsmanship. Games also bring together children from different backgrounds, helping them build friendships and understand diversity.

In today's world, many children spend most of their time on mobile phones and laptops, which is reducing their interest in outdoor activities. Therefore, parents and schools should actively encourage children to participate in sports. Sports are essential for the holistic development of a child, helping them grow into healthy, confident, and well-balanced individuals.





Indian Wrestling (Kushti) : A Tradition of Strength, Discipline and Pride

Preety Mushahari

B.Ed. 2nd Year, Tagore House

Indian wrestling, popularly known as Kushti or Pehlwani, is one of the oldest and most respected sports traditions in India. Rooted in ancient history, it combines physical strength, mental discipline, and cultural values. From village akhadas (wrestling arenas) to international Olympic platforms, Indian wrestling has evolved over centuries while preserving its unique identity.

The origins of Indian wrestling can be traced back to the Vedic period. Ancient texts like the Mahabharata and Ramayana mention wrestling bouts, showing how deeply the sport is woven into Indian culture. Legendary figures such as Bhima and Hanuman are often associated with immense strength and wrestling prowess. Over time, wrestling became a popular sport among kings and warriors, who considered it an essential part of military training. During the Mughal era, Persian influences blended with traditional Indian techniques, giving rise to the modern form of Pehlwani.

Traditional wrestling in India is practiced in an akhada, a training ground made of मिट्टी (mud), which is believed to strengthen the body and prevent injuries. Wrestlers follow a strict lifestyle that includes early morning practice, yoga and strength training using tools like gada (mace), nal (stone ring), and dand-baithak (push-ups and squats). Their diet is equally disciplined, often consisting of milk, clarified butter, almonds, fruits and high-protein foods to build stamina and muscle. This holistic approach makes wrestling not just a sport but a way of life.

Indian wrestling emphasizes values such as humility, respect for the गुरु (coach), self-control, and भाईचारा (brotherhood). Wrestlers touch the soil of the akhada before practice as a sign of respect and gratitude. The bond between a गुरु and शिष्य (student) is sacred, reflecting the deep moral and cultural roots of the sport. These traditions teach young athletes discipline, patience, and perseverance, shaping their character along with their physique.

In modern times, Indian wrestling has gained global recognition through the achievements of wrestlers like Sushil Kumar, Yogeshwar Dutt, Sakshi Malik, Bajrang Punia, and the Phogat sisters. Their success at the Olympics, World Championships, and Commonwealth Games has inspired a new generation of athletes. Wrestling academies and government initiatives like Khelo India have further strengthened the sport's infrastructure and outreach.

Despite its rich heritage, Indian wrestling faces challenges such as limited funding in rural areas, lack of modern facilities, and competition from more commercial sports. However, the growing popularity of leagues, media coverage, and increased support for athletes are helping revive interest in this traditional sport.





Sports: A Journey of Rise and Fall and Development

Nabanita Paul

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In a world that celebrates winning medals and trophies and rankings, the hidden gem often lies in losing, because a failure can teach a lot more than a victory can. It is part of the journey towards success.

A person is not born as a sportsperson. She becomes one through constant effort, self-belief, confidence, determination and willingness. Through every rise and fall she prepares herself/himself to become a player from an ordinary person.

A person acquires all aspects of development by trying again and again and gradually strengthening physical, mental, social, and emotional capabilities. Sports play a vital role in overall development of an individual as sports is not only played for entertainment but builds a person physically, emotionally, mentally, socially stronger.

Sports are one of the most important aspects of an individual's all-round development. It is not only about winning medals and breaking record and doing extraordinary but about growth, courage, and self-belief.

Before reaching to a greater world of sports a player's life starts in her/his own home, where s/he unknowingly learns to play first. A step ahead comes the school playground where s/he gets the opportunity to discover the hidden talent of where and how s/he is achieving the goal. Every athlete, no matter how talented, experiences defeat. And then comes to the greater path, a path of their dreams for which a player prepares so much and s/he reach that level through the journey of rise and fall. And through every rise and fall an individual becomes the player in sport.

A person to become a player needs to be physically strong if she has interests in games like running, swimming, football, boxing. Sports contribute to physical development. Playing games helps in

building stamina, muscles become strengthens boosts immunity. Regular participation in activities such as running, skipping, basketball badminton helps in developing a person inner body itself and the person becomes fit.

Sports is not only about playing and enjoying and body strength but it also wants strategies, a clear and sharp mindset. Games like chess which requires full concentration and a calm mindset to play. Sport requires quick decision-making, and sustained concentration. In fast-paced games like Soccer, players must analyzes situations instantly and respond under pressure. This sharpens cognitive flexibility and situational awareness.

The most difficult thing is to control emotions be it anywhere. In sports where one can see at one time winning and enjoying and the other time losing and seeing the opponent taking the medal/trophy or the name. A player who is getting fame and name may disappear at times. The love and laughs may turn into disappointments and depression. In cricket MS Dhoni made sure that India wins but somehow it didn't turn out in favour, he had to control his emotions, often known as captain cool because he has a great capacity of dealing with various favourable and non-favourable situations. It is a turmoil of emotions in sports and hence it is utmost important in sports for a person to be emotionally controlled. One of the most valuable lessons sports teach is emotional regulation. Winning brings joy and losing brings disappointment. Managing both experiences builds emotional maturity.

A person also develops socially through so many ups and downs. Team sports are powerful classrooms for social skills. Participation in games like Volleyball or Cricket fosters teamwork, communication, leadership, and cooperation.



Players learn to respect rules, value diversity, and work toward shared goals. They develop empathy by understanding teammates' strengths and weaknesses. Leadership naturally emerges as individuals guide, motivate, and support one another. Even individual sports encourage social interaction through coaches, training partners, and competitive communities.

Winning doesn't come alone but its companion is losing. No one can say that s/he has never seen any failure has never seen any loss but only gained. In sports, failure is immediate feedback. A missed goal shows the tactics of where the mistake has been made. A slow race exposes a weakness in endurance. A loss in chess says the concentration gap. Unlike many areas of life where feedback can be delayed or unclear, sports provide direct cause and effect.

This feedback loop cultivates a growth mindset — the belief that ability improves through effort.

Athletes stop viewing failure as a verdict on their identity and begin seeing it as information for improvement.

Rising comes only when the player accepts her/his flaws and improves. Resilience is built not in victory, but in recovery. Each time an athlete returns after a loss comes with a clear mindset that the next time s/he goes, s/he should not repeat the mistakes that s/he has done earlier and that's all require to turn the table.

The fall without acceptance says
I can't do this.

And the fall with acceptance says
If I try again, I can do this.

And you know which line will give you what you want.





Learning Leadership and Discipline Through Sports

Shikhamoni Mazumder

B.Ed., 2nd Year

The sound of a whistle, the cheer of a crowd, and the excitement of a game are familiar to everyone. But sports are not only about scoring goals or winning matches. They teach important life lessons that shape young minds. Sports help youth learn discipline, leadership, teamwork, and responsibility. These qualities help young people grow into confident and responsible individuals, both on and off the field.

Discipline is one of the most important lessons learned through sports. Every sport has rules that players must follow. Young athletes learn to come on time for practice, listen to their coaches, and train regularly. They understand that without discipline and regular effort, improvement is not possible.

Sports also teach discipline through failure. Losing a match or making mistakes shows youth that success does not come easily. Instead of giving up, they learn to practice more and improve their skills. This habit of hard work and patience helps them become disciplined students and responsible individuals in life.

As Michael Jordan once said, “I’ve failed over and over again in my life. And that is why I succeed.”

Sports give many opportunities to develop leadership skills. In team games like cricket, football, basketball, or hockey, players often take responsibility as captains or team leaders. A leader learns how to guide teammates, motivate them, and stay calm during difficult situations.

Even players who are not captains develop leadership qualities. They support their teammates, communicate clearly, and take responsibility for their role. Sports teach youth that leadership is not about power but about helping the team move forward.

Former Indian cricket captain M.S. Dhoni rightly said, “Leadership is the capacity to translate vision into reality.”

This shows how sports train youth to turn hard work and teamwork into real results.

Teamwork is a key part of sports. No team can succeed if players do not work together. Each player has a role, and success depends on cooperation and trust. Through sports, youth learn to respect others, accept differences, and work towards a common goal.

These lessons are useful in everyday life as well. Whether in classrooms, colleges, or future workplaces, teamwork is necessary for success.

Sports help youth improve their decision-making skills. During a match, players must quickly decide when to pass, defend, or take risks. These moments help them think clearly and act confidently.

Sports also teach responsibility. Players learn to accept both victory and defeat. Winning teaches humility, while losing teaches patience and self-improvement. Youth learn to take responsibility for their actions instead of blaming others.

The discipline learned through sports is reflected in daily life. Students who play sports often manage their time better. They learn to balance studies, practice, rest, and personal activities. This time management skill helps them succeed in academics and later in life.

Sports also encourage a healthy lifestyle. Regular physical activity keeps the body fit and the mind active. A healthy body helps youth stay focused and positive.

Sports help youth build emotional strength. Competitions bring pressure, stress, and criticism. Learning to stay calm in such situations teaches patience and self-control.



Players also learn to respect opponents, referees, and teammates. This emotional discipline helps youth handle real-life challenges with confidence and maturity.

Schools and colleges play an important role in encouraging sports among youth. By providing proper facilities, coaching, and equal opportunities, educational institutions help students grow physically and mentally. Sports activities in colleges help students develop leadership, discipline, and confidence.

Sports are much more than games. They play a powerful role in shaping leadership and discipline in youth. Through sports, young people learn teamwork, responsibility, self-control, and hard work. These values help them become better students, future leaders, and responsible citizens.

Encouraging youth to take part in sports helps build a confident, disciplined, and strong future generation.



Sunil Chhetri: The face of Indian football

Upasana Deuri

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Sunil Chhetri, the greatest Indian football player of all time. Born on 3rd August, 1984 in Secunderabad, Telangana who plays as a forward for Indian Super League club Bengaluru. Chhetri's journey is a testament to hard work, resilience and sheer talent. He began his professional career with Mohun Bagan in 2002 and since then played with several clubs.

He was born to Indian Gorkha father K.B. Chhetri an officer in the Corps of Electronics and Mechanical Engineers of the Indian Army, and Nepalese mother Sushila Chhetri, India. His father played for the Indian Army Football Team and mother and his twin sister played for the Nepal women's national Team. On 4th December 2017, he got married to Sonam Bhattacharya.

Sunil Chhetri was named as 'Asian Icon' by AFC on his 34th birthday in 2018. On 27 September 2022, FIFA launched a documentary on FIFA+, of three episodes named 'Captain Fantastic', which document his pre-teen anguish, his debut for India aged 20 and his early days.

Sunil Chhetri has received several prestigious awards from the Government of India, including

1. Arjuna Award (2011) by the Government of



Indian recognition of his outstanding achievements in sports.

2. Padma Shri (2019) - The fourth highest civilian award, acknowledging his contribution to Indian football.
3. Khel Ratna Award (2021) - India's highest sporting honour making him the first footballer to receive this award.
4. In 2025, the Bhogeswar Baruah National sports award, the inaugural lifetime Achievement in sports was awarded to him.

Sunil Chhetri announced his retirement from all forms of international football in June 2024. He is the all-time top scorer in Indian Super League, the most capped player and all-time top goalscorer of the Indian national team. His goal tally ranks him fourth in the all-time goal scored behind Christian Ronaldo, Lionel Messi and Ali Daei. He is widely regarded as the greatest Indian football player.





The Real Value of Sports in Student Life

Manindra
B.Ed., 2nd Year

In every school and college, sports are often seen as a break from studies. Many students think games are only for fun or timepass. But in reality, sports play a much deeper role in shaping a student's life. They teach lessons that books alone cannot teach. They build strength, confidence, discipline, and a positive mindset that stays useful throughout life.

One of the most obvious benefits of sports is physical fitness. Today, many students spend long hours sitting — attending classes, studying, or using mobile phones and computers. This lack of physical movement can lead to tiredness, laziness, and health problems. When students regularly take part in sports such as cricket, football, volleyball, badminton, or athletics, their bodies remain active and energetic. Running, jumping, and practicing daily improve stamina, strengthen muscles, and keep the heart healthy. A physically fit student naturally feels more active and alert in daily life.

Apart from physical health, sports are equally important for mental well-being. Students often face stress because of exams, assignments, competition, and expectations. Continuous study without relaxation can create mental pressure and reduce concentration. Playing games helps the mind relax. When a student spends time on the playground, they forget worries for some time and feel refreshed. This mental freshness helps them return to studies with better focus and clarity.

Sports also teach discipline in a very practical way. Every game follows certain rules, and players must respect those rules to participate. Regular practice requires punctuality, patience, and dedication. Students who play sports learn the importance of time management. They understand how to balance practice, studies, and personal responsibilities. These habits

slowly become part of their personality and help them succeed in other areas of life.

Another valuable lesson that sports provide is teamwork. In team games, no single player can win alone. Success depends on coordination, trust, and cooperation among all players. Students learn to communicate properly, support each other, and respect different roles within a team. They understand that sometimes personal success must be sacrificed for the benefit of the group. This ability to work with others becomes very useful in future workplaces and social life.

Sports also help in building confidence and courage. Many students feel shy, nervous, or afraid of failure. When they participate in games, they face challenges directly. They learn to take risks, make quick decisions, and handle pressure situations. Winning a match increases confidence, while losing teaches how to accept failure positively and try again with greater effort. This attitude helps students become mentally strong and resilient.

Leadership skills are another important benefit of sports. Team captains and active players learn how to guide others, motivate teammates, and make decisions during difficult situations. They develop responsibility and accountability. Even players who are not captains learn to respect leadership and contribute positively. These qualities are extremely valuable in professional and personal life later.

Sports also promote social bonding and friendship. When students play together, they interact freely and build strong relationships. Differences in background, language, or academic performance become less important on the playground. The shared experience of playing, practicing, winning, and losing



creates strong emotional connections. This sense of unity creates a healthy and positive environment in schools and colleges.

Another important point is that sports teach fairness and sportsmanship. Students learn to respect opponents, accept the referee's decisions, and play honestly. They understand that cheating may bring temporary success but destroys character. This moral learning is one of the greatest values that sports provide.

In modern times, sports can also open career opportunities. Many students have built successful careers as professional athletes, coaches, trainers, or

sports managers. Even for those who do not choose sports as a career, participation in games adds value to their personality and resumes. It shows that they are active, disciplined, and capable of teamwork.

Despite all these benefits, some students still ignore sports due to academic pressure or lack of interest. It is important to understand that sports do not reduce academic performance; instead, they improve it. A healthy body supports a sharp mind. Students who engage in regular physical activity often show better concentration, memory, and emotional stability.





চলচ্চিত্ৰ আৰু ভ্ৰাম্যমান থিয়েটাৰ

Editor's Desk Cinema & Mobile Theatre



Cinema has always been one of the most influential forms of art and entertainment in India. From the black-and-white classics of the past to the technologically advanced films of today, Indian cinema reflects the dreams, emotions, culture, and diversity of the nation. Alongside mainstream Indian cinema, Assam has preserved a unique cultural tradition known as mobile theatre, which continues to captivate audiences across the state.

Regional cinema also contributes greatly to the richness of Indian film culture. Assamese cinema, in particular, has made a significant mark with its artistic storytelling and realistic portrayal of society. The foundation of Assamese cinema was laid by Jyoti Prasad Agarwala with the release of Joymoti in 1935. Since then, Assamese filmmakers have continued to highlight the beauty, struggles, traditions, and aspirations of Assamese life.

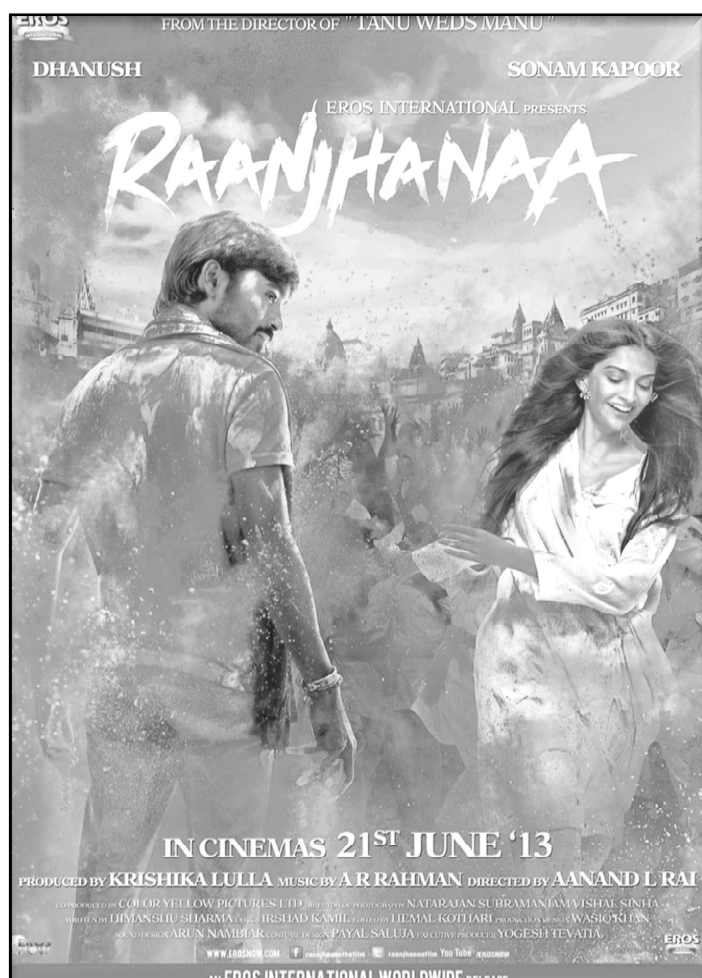
Assam has a remarkable tradition of mobile theatre, popularly known as Bhramyaman Theatre. This unique cultural phenomenon is rarely found anywhere else in the world. Mobile theatre groups travel from village to village with portable stages, lighting systems, costumes, and actors, performing dramas before thousands of spectators. It combines theatre, music, dance, and modern technology to create a magical experience for audiences.

Cinema and mobile theatre together form the cultural heartbeat of Assam. Preserving and promoting these art forms is not only the responsibility of artists but also of every Assamese citizen. As long as stories continue to be told on the silver screen and under the glowing tents of mobile theatre, the spirit of Assam will continue to shine brightly.

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Cinema Reviews and Interesting Facts of the Film “RAANJHANAA”

Poulomi Ghosh
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Film Review: Raanjhanaa

- **Film title:** Raanjhanaa.
- **Directed by:** Aanand L. Rai
- **Written by:** Himanshu Sharma
- **Producer:** Krishika Lulla
- **Star casts:** Dhanush, Sonam Kapoor, Abhay Deol, Mohammed Zeeshan Ayyub, and Swara Bhasker.

- **IMDb:** 7.6/10
- **About the cinema:** it all started with “KAASH” and ended with “KHAIR.” The film follows Kundan (Dhanush), a boy who falls in love with Zoya (Sonam Kapoor) with a sincerity that feels almost foolish, yet painfully honest, and as they both grow up, that same love becomes the very thing that keeps pulling him towards Zoya even when life, fate, and circumstances push him away. This film shows how a real love can be expressed in madness. The reason behind their incomplete love story, was their opposite culture. Zoya was from a Muslim culture, who used to live in Varanasi and Kundan was a Sanatani Hindu boy who also used to live in Varanasi. It's a story of how love can make you wait, fight, break, and still hope — until you realize that some journey's of the heart are meant to be felt deeply, even if they don't end the way you dreamed once. The Tamil dubbed was Ambikapathy. This film was shoot in Varanasi ghats and all single spots were based on cross culture and how it can affect a love story into a nightmare of losing your partner.
- **Cinematography:** Natarajan, Subramaniam, Vishal Sinha
- **Edited by:** Amitabh Shukla
- **Production company:** Colors Yellow productions
- **Release date:** 21st June 2013
- **Running time:** 146 minutes
- **Country:** India
- **Budget:** Rs 36 crores
- **Plot:** so, the story is not related to any real situations or incidents, but a drama and romantic



love story of two persons. Here the drama describes how a person could be mad and deeply effected to their childhood life's love era. What is called a true and pure love is, told in this film. The boy Kundan belongs to a Tamil Hindu family, who used to live in Varanasi and same in case of Zoya but she belongs to a Muslim community. The story holds lots of ups and downs in their relationships, and after knowing about this, Zoya's family did not accepted Kundan and sent Zoya to Aligarh. In her absence, Kundan gets involved with her family to be on their good side. As Zoya was sent to Aligarh for her further studies, she eventually went to JNU in Delhi and falls for student leader Akram Zaidi. It was about to be 8 years, since Zoya and Kundan were reunited, and one day, Zoya returned home. Kundan asks her for marrying him, but she rejects the proposal. She reveals her relationship with Akram and after this Kundan becomes furious. He promises Zoya that he too will marry someone and will forget her. After few days, he meets his childhood Bindiya, who was in love with Kundan for years, and he decided to marry her. On the wedding day of Zoya, Kundan exposes Akram's real background as a Sikh identity. This leads

Zoya to attempt suicide, but Kundan take her to jasjeet's house. This situation leads Kundan's wedding into a disowned situation from his family. The chief minister insist Zoya to take revenge by injuring Kundan in the press meet which made her brainwashed. And Kundan was aware about this planning and plot, but he behaved normally. Afterwards, Kundan was taken to ICU and Zoya realizes that how far Kundan was in love and she had done something very wrong. She moved to hospital in agony, and tried to confess her feelings. But, yeah as we all know time doesn't wait for anyone at that moment Kundan leaves her with his last few words..... *He wants to be born in same place in the same identity, and falling in love with same girl like Zoya*, and dies.

- **Songs:**Raanjhanaa, tum tak, banarasiya, piya milenge
- **Moral/focus:** this movie actually taught or views that how a person can dive deeply in love for someone, that he/she may sacrifice their life also. Thus love has no boundaries.





The Story of Background Dancers and Technicians

Banashree Ojah
B.Ed. 2nd Year

In the world of entertainment, we often admire actors, singers, and performers who appear on screen. They receive applause, fame, and recognition from the audience. However, behind every successful performance, there are many hardworking people who remain unnoticed. Among them, background dancers and technicians play a very important role.

Background dancers add life and energy to songs and performances. They practice for many hours to achieve perfect coordination and synchronization. Whether it is a film song, stage show, or music video, their presence makes the performance more attractive and lively. Even though they work very hard, they rarely receive recognition or fame. Their passion for dance keeps them motivated. Most viewers do not know their names, yet their presence makes performances complete and enjoyable. Even though they play an important role, they rarely receive recognition for their efforts.

Technicians, on the other hand, work behind the scenes to make everything possible. They include camera operators, sound engineers, lighting experts, makeup artists, and editors. These people ensure that every scene looks perfect and every sound is clear. They often work long hours in difficult conditions, but their efforts are usually not visible to the audience. For example, without proper lighting, even the best dance cannot be seen clearly. Without sound engineers, music would lose its impact. Without camera work, the performance would not reach the audience effectively.

Camera operators capture the best angles, and makeup artists and costume designers help create the perfect look for the performers.

The work of technicians is not easy. They often work behind the scenes for long hours, ensuring that everything runs smoothly. They must be skilled, alert, and ready to solve problems at any moment. Without their support, even the most talented actors and dancers would not be able to perform effectively.

The story of background dancers and technicians is a story of hard work, teamwork, and dedication. Although they may not be in the spotlight, their contribution is essential to the success of every performance. Both background dancers and technicians face many challenges such as irregular income, lack of recognition, and job insecurity. Still, they continue to work with dedication and teamwork. Their contribution is essential in making any performance successful.

In conclusion, background dancers and technicians are indispensable to the entertainment industry. Their unseen efforts and dedication deserve recognition and respect, as they play a crucial role in bringing performances to life. While we celebrate the stars, it is important to appreciate the silent efforts of background dancers and technicians. They are the true heroes behind the scenes, turning ordinary performances into extraordinary experiences.





Lightingup the night: The magic of Abahan Theater ৰাতি পোহৰাই তোলা : আৰাহন থিয়েটাৰৰ যাদু

ভাস্বতী কুমাৰ
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অসমীয়া সংস্কৃতিৰ বিশাল পৰিসৰত ভ্ৰাম্যমাণ থিয়েটাৰ এক উজ্জ্বল, জীৱন্ত আৰু চিৰস্মৰণীয় ঐতিহ্য হিচাপে পৰিগণিত। ই কেৱল এক নাট্যধাৰা নহয়, বৰং অসমৰ সামাজিক, সাংস্কৃতিক আৰু মানসিক জীৱনৰ এক অবিচ্ছেদ্য অংগ। যুগে যুগে এই ভ্ৰাম্যমাণ নাট্য সংস্কৃতিয়ে গাঁও-চহৰৰ মাজেৰে ভ্ৰমণ কৰি মানুহৰ মনত আনন্দৰ শিখা জ্বলাইছে, লগতে সমাজৰ বাস্তৱতা আৰু জীৱনৰ গভীৰ সত্যসমূহ উদ্ঘাটন কৰিছে। এই মহান পৰম্পৰাৰ ভিতৰত আৰাহন থিয়েটাৰে নিজৰ এক স্বকীয় প্ৰভাৱশালী আৰু দীপ্তিমান স্থান গঢ়ি তুলিবলৈ সক্ষম হৈছে।

আৰাহন থিয়েটাৰ- এই নামটো উচ্চাৰণ কৰা মাত্ৰেই মনৰ আকাশত এক জীৱন্ত দৃশ্য ভাঁহি উঠে।

অন্ধকাৰে আৱৰা ৰাতিৰ মাজত পোহৰৰ উজ্জ্বলতা, সংগীতৰ মধুৰ ধ্বনি আৰু অভিনয়ৰ গভীৰ আৱেগেৰে পূৰ্ণ এক জগত। এই জগতখন যেন এক স্বপ্নময় বাস্তৱতা, যত্নত দৰ্শক সকলে নিজকে হেৰুৱাই পেলায়।

ভ্ৰাম্যমাণ থিয়েটাৰৰ উৎপত্তি অসমৰ সামাজিক ইতিহাসৰ সৈতে নিবিড়ভাৱে জড়িত। সেই সময়ত গাওঁ অঞ্চলসমূহত বিনোদনৰ সুবিধা অতি সীমিত আছিল। টেলিভিছন, চিনেমা বা ডিজিটেল মাধ্যমৰ অভাৱত নাট্যপ্ৰদৰ্শনেই আছিল জনসাধাৰণৰ একমাত্ৰ আনন্দৰ উৎস। এই পৰিস্থিতিত ভ্ৰাম্যমাণ থিয়েটাৰ সমূহে গাওঁ - চহৰত গৈ নাটক মঞ্চস্থ কৰি মানুহৰ জীৱনত এক নতুন উচ্ছাস আৰু সজীৱতা সঞ্চাৰ কৰিছিল। থিয়েটাৰ সমূহেই আছিল মনোৰঞ্জনৰ এক গভীৰ উৎস। এই ঐতিহাসিক প্ৰবাহৰ মাজতেই আৰাহন থিয়েটাৰৰ উদ্ভৱ হৈছিল। আৰম্ভণিৰ পৰাই এই থিয়েটাৰে নাট্যকলাক কেৱল বিনোদনৰ মাজতেই সীমাবদ্ধ নাৰাখি সমাজৰ সৈতে এক গভীৰ আৰু অৰ্থবহ সম্পৰ্ক স্থাপন কৰিবলৈ সচেষ্ট হৈছিল। ইমান নাটকসমূহত জীৱনৰ বহুমুখী দিশ প্ৰতিফলিত হয়, যেনে প্ৰেম, ত্যাগ, সংঘাত নৈতিকতা আৰু সামাজিক বৈষম্য।

এইবোৰ বিষয় নাট্যৰূপে দৰ্শকৰ আগত উপস্থাপন কৰি থিয়েটাৰে সমাজক চিন্তা কৰিবলৈ উদ্বুদ্ধ কৰে।

আৰাহন থিয়েটাৰৰ অন্যতম বৈশিষ্ট্য হৈছে ইয়াৰ গতিশীলতা আৰু ভ্ৰমনশীলতা। ই কোনো স্থায়ী মঞ্চত সীমাবদ্ধ নহয়; বৰং এখন ঠাইৰ পৰা আন এখন ঠাইলৈ গতি কৰি নাট্যপ্ৰদৰ্শন কৰে। প্ৰতিবছৰ শীত কালত এই থিয়েটাৰ অসমৰ বিভিন্ন অঞ্চলত ভ্ৰমন কৰি অস্থায়ী মঞ্চ স্থাপন কৰে। খোলা আকাশৰ তলত সজোৱা সেই মঞ্চখনে যেন এক সাংস্কৃতিক উৎসৱৰ ৰূপ লয়, য'ত শিল্প আৰু জীৱনৰ এক অনুপম সংমিশ্ৰণ ঘটে। মঞ্চসজ্জাৰ ক্ষেত্ৰত আৰাহন থিয়েটাৰে এক অনন্য নৈপুণ্য প্ৰদৰ্শন কৰে। আধুনিক আলোকসজ্জা ৰঙীন পোহৰৰ সূক্ষ্ম আৰু শিল্পসন্মত ব্যৱহাৰ, আৰু সুসংগঠিত দৃশ্যপটৰ সমন্বয়ে নাটকবোৰক অধিক জীৱন্ত কৰি তোলে। ৰাতিৰ অন্ধকাৰত পোহৰৰ সেই উজ্জ্বলতাই যেন এক নতুন জগতৰ দুৱাৰ মুকলিহুহু কৰে য'ত দৰ্শকসকলে নিজকে সম্পূৰ্ণৰূপে নিমজ্জিত কৰি দিয়ে।

এই থিয়েটাৰৰ সফলতাৰ মূলতে আছে শিল্পীসকলৰ অক্লান্ত পৰিশ্ৰম, একাগ্ৰতা আৰু নিষ্ঠা। অভিনেতা অভিনেত্ৰী, সংগীতজ্ঞ, নৃত্য শিল্পী, আৰু কাৰিকৰী কৰ্মীসকলৰ সমন্বিত প্ৰচেষ্টাত এক পূৰ্ণাঙ্গ নাট্যপ্ৰদৰ্শন সম্ভৱ হয়। তেওঁলোকে দিন-ৰাতি অনুশীলন কৰি নাটকসমূহক সৰ্বোচ্চ মানদণ্ডত উপস্থাপন কৰিবলৈ চেষ্টা কৰে। অভিনয়ৰ সূক্ষ্মতা, সংলাপৰ গভীৰতা আৰু সংগীতৰ মাধুৰ্যই দৰ্শকৰ হৃদয়ত এক গভীৰ প্ৰভাৱ সৃষ্টি কৰে। আৰাহন থিয়েটাৰৰ নাটকসমূহ সমাজমুখী চিন্তাধাৰাৰে সমৃদ্ধ। এই নাটকবোৰে কেৱল বিনোদন প্ৰদান নকৰে, ই মানুহক চিন্তা কৰিবলৈ উদ্বুদ্ধ কৰে। দৰিদ্ৰতা, অশিক্ষা, সামাজিক অন্যায আৰু নৈতিক অৱক্ষয় আদি সমস্যাসমূহ নাটকৰ মাধ্যমেৰে দৰ্শকৰ আগত উপস্থাপন কৰা হয়। ইয়াৰ ফলত দৰ্শকসকলে নিজৰ সমাজক নতুন দৃষ্টিভংগীৰে চাবলৈ শিকে আৰু সামাজিক দায়িত্বৰ প্ৰতি অধিক সচেতন হয়।

এই থিয়েটাৰ এক শিক্ষামূলক প্লেটফৰ্ম হিচাপেও গুৰুত্বপূৰ্ণ।



ইয়াৰ মাধ্যমেৰে মানুহে জীৱনৰ মূল্যবোধ, নৈতিকতা আৰু সামাজিক দায়িত্বৰ বিষয়ে গভীৰ উপলব্ধি লাভ কৰে। এইদৰে আৱাহন থিয়েটাৰে কেৱল মনোৰঞ্জনই নহয়, বৰং সমাজ গঢ়াৰ ক্ষেত্ৰতো এক মৌলিক ভূমিকা পালন কৰে।

ইয়াৰ লগতে আৱাহন থিয়েটাৰে বহু নতুন প্ৰতিভাক আগবঢ়াৰ সুযোগ প্ৰদান কৰে। অসমৰ বহু প্ৰতিভাশীল শিল্পীয়ে নিজৰ যাত্ৰা আৰম্ভ কৰিছিল এই মঞ্চতেই। এই মঞ্চই তেওঁলোকৰ বাবে এক শক্তিশালী প্ৰশিক্ষণ ক্ষেত্ৰ হিচাপে কাম কৰে। ইয়াত তেওঁলোকে বাস্তৱ অভিজ্ঞতা লাভ কৰি নিজৰ দক্ষতা বিকাশ কৰে আৰু পৰৱৰ্তী সময়ত বৃহত্তৰ মঞ্চত সফলতা অৰ্জন কৰে।

গাওঁ অঞ্চলত আৱাহন থিয়েটাৰৰ আগমন এক উৎসৱৰ দৰে অনুভৱ কৰা হয়। থিয়েটাৰ আহিব বুলি খবৰ পোৱাৰ লগে লগে মানুহৰ মাজত এক উচ্ছাস আৰু আগ্ৰহৰ সৃষ্টি হয়। লোকসকলে আগতীয়াকৈ টিকেট সংগ্ৰহ কৰে আৰু পৰিয়াল বন্ধুৰ সৈতে নাটক উপভোগ কৰিবলৈ আহে। থিয়েটাৰৰ চৌপাশে এক মেলাৰ দৰে পৰিবেশ সৃষ্টি হয়, যিয়ে গ্ৰাম্য জীৱনত এক নতুন সজীৱতা কঢ়িয়াই আনে। তথাপিও আধুনিক যুগত ভ্ৰাম্যমান থিয়েটাৰে বিভিন্ন প্ৰত্যাহ্বানৰ সন্মুখীন হৈছে। ডিজিটেল মাধ্যমৰ ব্যাপক বিস্তাৰে মানুহৰ বিনোদনৰ ধৰণ সম্পূৰ্ণৰূপে সলনি কৰি পেলাইছে। অনলাইন প্লেটফৰ্ম চিনেমা আৰু টেলিভিছনে সহজে আৰু তৎক্ষণাত বিনোদন প্ৰদান কৰাৰ ফলত ভ্ৰাম্যমান থিয়েটাৰৰ প্ৰতি আগ্ৰহ কিছু হ্ৰাস পাইছে। অৱশ্যে নোহোৱা হোৱা নাই।

আৱাহন থিয়েটাৰে নিজৰ ঐতিহ্য সংৰক্ষণ কৰি অধুনিকতাৰ সৈতে তাল মিলাবলৈ সক্ষম হৈছে উন্নত প্ৰযুক্তিৰ ব্যৱহাৰ, নতুন কাহিনীৰ সংযোজন আৰু মঞ্চসজ্জাৰ উন্নয়নৰ জৰিয়তে তেওঁলোকে নতুন প্ৰজন্মকো আকৰ্ষণ কৰিবলৈ সক্ষম হৈছে। এইদৰে পৰম্পৰা আৰু অধুনিকতাৰ মাজত এক সুযম সমন্বয় ৰক্ষা কৰি থিয়েটাৰে আগবঢ়ি গৈ আছে।

আৱাহন থিয়েটাৰৰ আটাইতকৈ ডাঙৰ শক্তি হৈছে ইয়াৰ লাইভ অভিনয়। মঞ্চত শিল্পীসকলৰ সজীৱ উপস্থিতি, দৰ্শকৰ হাততালি আৰু সেই মুহূৰ্তৰ আবেগ - এইবোৰ কোনো ডিজিটেল মাধ্যমেই সম্পূৰ্ণ ৰূপে প্ৰতিস্থাপন কৰিব নোৱাৰে। লাইভ নাট্য প্ৰদৰ্শনে দৰ্শক আৰু শিল্পীৰ মাজত এক গভীৰ আন্তৰিক আৰু অনন্য সম্পৰ্ক গঢ়ি তোলে। অসমৰ সাংস্কৃতিক ঐতিহ্য সংৰক্ষণ আৰু প্ৰচাৰত আৱাহন থিয়েটাৰৰ অৱদান অসামান্য আৰু চিৰস্মৰণীয়। ই এক জীৱন্ত পৰম্পৰা, যিয়ে অতীত আৰু বৰ্তমানৰ মাজত এক সুদৃঢ় সেঁতু গঢ়ি তোলে আৰু ভবিষ্যতৰ বাবে এক উজ্জল দিশ নিৰ্দেশ কৰে।

সামৰণিত ক'ব পাৰি যে আৱাহন থিয়েটাৰ কেৱল এক নাট্যদল নহয়; ই অসমৰ সংস্কৃতিৰ এক দীপ্তিমান প্ৰতীক। ই এখন এনেকুৱা মঞ্চ, যত জীৱনৰ নানা কাহিনী পোহৰৰ মাজেৰে জীৱন্ত হৈ উঠে আৰু দৰ্শকৰ হৃদয়ত এক অবিস্মৰণীয় অনুভৱৰ সৃষ্টি কৰে।



The Revolution of OTT

Katapalli Sujatha
B.Ed. 2nd Year

In recent years, the entertainment industry has changed a lot because of the growth of OTT platforms. OTT means “Over-The-Top”, which refers to watching movies and shows directly through the internet instead of traditional television or cinemas. Platforms like Netflix, Amazon prime Video, and Disney+Hotstar have become very popular. This change is often called the OTT revolution.

OTT platforms allow people to watch movies, web series, documentaries, and TV shows using the internet. Viewers can watch content on smartphones, tablets, laptops, or smart TVs. Unlike traditional television, OTT platforms do not require cable or satellite connections. The biggest advantage of OTT is freedom of choice. People can watch what they want, whenever they want. The popularity of OTT platform sincere used rapidly during the pandemic when many cinemas were closed. People started watching more online content at home. Because of this, OTT platforms gained millions of new users. In countries like India, OTT services also provide content in different regional languages such as Hindi, Tamil, Telugu, Malayalam, and Assamese. This helps reach a wider audience.

The OTT revolution has created many opportunities for actors, writers, and filmmakers.

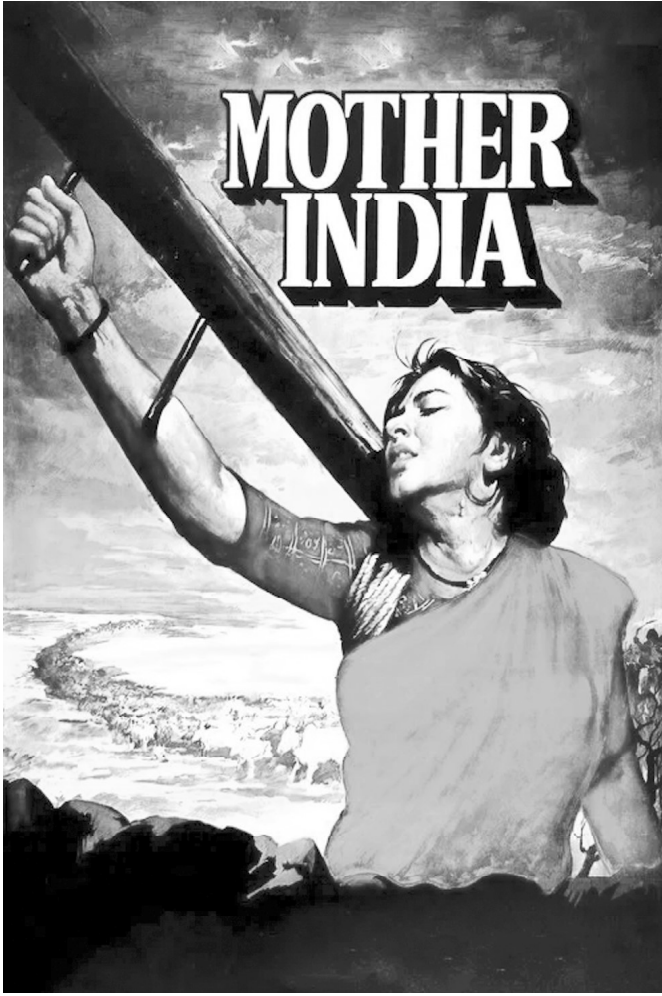
Earlier, it was difficult for new artists to enter



the film industry. But OTT platforms encourage fresh ideas and new stories. Another reason for the success of OTT is the wide variety of content available. Viewers can watch action, comedy, drama, thriller, documentary, or educational programs. OTT platforms also produce original content known as OTT originals, which are made especially for online streaming. The growth of OTT has also affected traditional cinema halls. Some people now prefer watching movies at home because it is more convenient and affordable. However, cinemas are still important for big films and the unique experience of watching movies on a large screen.

The OTT revolution has completely changed the way people enjoy entertainment. It has made movies and shows more accessible and has opened new opportunities for creative story telling. In the future, OTT platforms are expected to grow even more and continue shaping the entertainment industry.





There was a time when women were forbidden to act in films in India. The field of films and acts were ruled by man in such a way that the first heroine of Indian cinema was also performed by a man in the movie *Raja Harischandra* directed by Dadasaheb Phalke. The first female actress of Indian cinema was Durgabai Kamat. This was second film of Dadasaheb Phalke where he created history by making Durgabai the first female actress in Indian cinema. Earlier in the Indian film industry the script writers portrayed women as helpless, ideal and sanskari who mostly sacrifice her dreams and desires for the sake of loved ones and family. During this period the portrayal of women on screen was largely shaped by patriarchal norms and conservative societal expectation. Mythological and historical films were very popular in early Indian cinema. Characters from these films such as Draupadi and Sita were considered as ideal of devotion, loyalty and moral strength. In later films of Indian cinema

Women changing narrative in Indian Cinema...

Nitisha Baruah

B.Ed. 2nd Year

women were mostly objectified through item songs and role limit was romance with the main character, wives, mothers and supporting characters to male protagonists.

Actresses like Nargis, Meena Kumari and Madhubala are pioneer who challenged stereotypes through powerful performances. One of the most notable films of that era was "*Mother India*" that portrayed women as the moral backbone of society, symbolizing resilience and sacrifice. Fearless Nadia, Zeenat Aman, Shabana Azmi, Smita Patil, Sri Devi are such actress from 90's that broke the stereotypical concepts by playing non-traditional characters.

Portrayed as independent, ambitious and capable of shaping their own destinies. Films are increasingly exploring women's experiences, career, relationships and personal growth. Actresses such as Rani Mukherji, Vidya Balan, Kangana Ranaut, Deepika Padukone, Alia Bhat, Tapsee Pannu have played significant role in leading the shift from hero centric films to women being the main character.

For the movie "*Queen*" tells the story of a young women who embarks on a solo journey of self-discovery after her wedding is called off. Instead of focusing on romance, the film celebrates independence and personal growth. Similarly, "*Kahaani*" features a pregnant lady who travels alone to Kolkata in search of her missing husband, ultimately revealing her strength and intelligence. These films highlight that woman can be central protagonists in compelling narratives. Films like "*Raazi*", "*English Vinglish*" and "*Thappad*" highlight everyday challenges of women, from balancing family expectation to asserting their dignity and independence. These narratives resonate strongly with audience because they reflect real experience and emotions. They



also encourage discussion about gender equality, respect and social change. The 2014 crime thriller movie “*Mardaani*” starring Rani Mukerji is considered a significant milestone in the portrayal of women in Indian cinema. The film challenged traditional gender stereotypes by presenting a strong female protagonist in a role usually dominated by male characters. The success of the movie opened new opportunities for women-centric narratives in Bollywood. Modern Indian cinema increasingly uses female centered narratives to address important social issues. Films now explore topics such as domestic violence, gender discrimination and women’s rights.

Another significant change in Indian cinema is the rise of female filmmakers, writers and producers. For many years, the film industry was dominated by male directors, writers and producers. Women behind the camera are bringing fresh perspective and authentic storytelling. Directors like Aparna Sen, Mira Nair, Zoya Akhtar, Meghna Gulzar and Gauri Shinde have created

films that explore complex female characters and social issues. Their work demonstrates how diverse voices can enrich cinema and expand the range of stories being told. Writers such as Juhi Chaturvedi have contributed to films like *Piku* which beautifully portrays relationship between an aging father and his daughter. Women producers are contributing to the changing narrative of Indian cinema. For example, Ekta Kapoor a prominent producer has supported films and series that explore bold themes and unconventional narratives. Similarly, actress like Anushka Sharma have turned producers to create films such as *NH 10*, which focuses on violence against women and social injustice.

Women are playing crucial role in transforming the narratives of Indian cinema through powerful performances, creative storytelling and leadership behind the camera. As Indian cinema continues to evolve the voices and perspectives of women will remain essential in shaping its future.



From Village Fields to Grand Stages : The Journey of Kohinoor Theatre

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Kohinoor Theatre is one of the most renowned mobile theatre groups of Assam, known for bringing grand theatrical performances to rural and urban audiences alike. Founded in 1976 by Ratan Lahkar, it began as a small travelling troupe performing in open village fields. Over the years, it has grown into a major cultural institution, transforming simple spaces into vibrant stages filled with drama, music, and visual effects. Kohinoor Theatre is a significant part of the unique mobile theatre tradition of Assam, where entire stage setups are transported from one place to another. The theatre is known for its innovative presentations, blending traditional Assamese culture with modern themes and techniques. Today, it continues to entertain thousands of people, preserving the rich heritage of theatre while adapting to changing times.

From the quiet village fields of Assam to dazzling performances on grand stages, Kohinoor Theatre has carved a remarkable place in the world of mobile theatre. What began as a humble initiative to entertain rural audiences has grown into a cultural phenomenon, carrying stories, emotions, and traditions across generations. The journey of Kohinoor Theatre reflects not only the evolution of Assamese theatre but also the dedication and creativity that transformed simple open spaces into centres of artistic brilliance.

From Village Fields to Grand Stages

The journey of Kohinoor Theatre is truly inspiring. In its early days, the theatre travelled from one village to another with simple equipment.

Performances were held in open spaces where villagers gathered in large numbers to watch plays under the sky. With time, the theatre improved its quality by introducing modern lighting, sound systems, and large stage setups. It started presenting more creative and



grand shows, including adaptations of popular films and mythological stories. Today, Kohinoor Theatre performs on well-organized stages with advanced technology, attracting audiences from both rural and urban areas.

Actors performing dramatic scenes on stage with lights and costumes

This image represents a dramatic scene from a theatre play. The actors display strong emotions and actions, which attract the audience and keep them deeply involved in the story. It Shows an action or fantasy performance with special effects. Kohinoor Theatre is known for presenting such grand and creative shows that resemble cinema on stage.



Types of Performances

Kohinoor Theatre performs different types of plays such as:

- Social dramas
- Mythological stories
- Action and fantasy

shows

• Adaptations of famous films

Kohinoor Theatre plays an important role in promoting Assamese culture and tradition.

It provides entertainment to people in remote areas where modern facilities are limited. It also creates job opportunities for many artists, actors, and workers.

Kohinoor Theatre holds a special place in the cultural life of Assam. It is not just a source of entertainment but also an important medium for preserving and promoting the rich traditions of the region.

One of its major contributions is bringing theatre to rural areas. In many villages where there are no cinema halls or modern entertainment facilities, Kohinoor Theatre provides live performances that people can enjoy together. This helps in connecting communities and creating a sense of unity.

Kohinoor Theatre also plays a key role in promoting Assamese culture. Through its plays, it showcases local traditions, language, music, and social values. It helps the younger generation understand and appreciate their cultural heritage.

Another important aspect is that it creates employment opportunities. Many actors, musicians, technicians, and workers earn their livelihood through this theatre. It supports the growth of artistic talent and encourages people to pursue careers in the performing arts.



Moreover, Kohinoor Theatre spreads social awareness. Its performances often highlight important issues such as education, family values, and social problems, helping people learn and think about real-life situations.

Thus, Kohinoor Theatre is not only an entertainment platform but also a powerful cultural and social institution that continues to inspire and educate people.

Kohinoor Theatre stands as a shining example of creativity, dedication, and cultural richness in Assam. Its remarkable journey from simple village fields to grand stages reflects the hard work and vision of artists like Ratan Lahkar.

Over the years, it has not only entertained people but also preserved traditions, spread social awareness, and brought communities together. Even in the modern age, Kohinoor Theatre continues to inspire audiences with its unique style of live performances.

Thus, it remains an important part of Assamese culture, proving that theatre is a powerful form of art that connects people, tells meaningful stories, and keeps cultural heritage alive.



A Theatre that travels: The cultural heartbeat of rural Assam

Parinita Kalita

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Across the lush plains and river-woven landscapes of Assam, there exists a form of theatre that refuses to be confined by walls. BhramyamanNatya, a distinctive form of commercially driven travelling theatre, has been staging full-scale productions across the Brahmaputra Valley for over sixty years. It represents a blend of entertainment, social reflection, and a seasonal cultural tradition. For many Assamese people, the winter season still signifies the arrival of mobile theatre festivals, a time to experience grand, cinema-like performances and find recreation within their own localities.

The tradition of theatrical performance has deep roots in Assam's cultural heritage. The modern mobile theatre movement, characterized by self-sufficient travelling troupes equipped with their own stage, tents, lighting, sound systems, and seating, began to take shape in the 1960s. Achyut Lahkar, the founder of Natras Theatre in Pathsala, is widely regarded as the

pioneer of contemporary mobile theatre, having staged the first performance in this format on October 2, 1963. Pathsala later emerged as a central hub for prominent theatre groups such as Kohinoor, Abahan, Rajdhani, Hengul, and Ashirwad, earning titles like "Natya Nagari." In their early years, these mobile theatre troupes combined indigenous narratives with adaptations of global classics and cinematic elements, creating a unique theatrical style that was both culturally rooted and widely appealing.

A show of mobile theatre ft. PrastlutiParashar, an assamese actor.

The evolution of Bhramyaman theatre is deeply connected to earlier performance traditions like Ankiya Naat, introduced by Srimanta Shankardeva to foster devotion and social unity, as well as the travelling Jatra troupes that carried stories and music from place to place. Around 1920, groups such as Sila Kalika Opera Party and Assam Kohinoor Opera Party began blending



this mobile tradition with a structured commercial approach, turning theatre into a livelihood while continuing to spread culture across regions. This transformation from devotional Jatraddol to organized Bhramyaman theatre helped shape Assamese performance into a self-sustaining, travelling industry that still retained its spiritual and folk foundations. Unlike earlier forms that relied on temple courtyards or makeshift village spaces, Bhramyaman theatre set itself apart by transporting a full proscenium setup wherever it went. Each troupe carries the resources needed to build a complete theatrical environment in any open field, making it possible for even the most remote rural audiences to enjoy advanced stage productions typically found only in urban settings.

An image of Labhita drama

A Bhramyaman troupe typically travels with 100 to 150 members, including actors, dancers, technicians, cooks, carpenters, managers, and helpers, touring for about eight months from mid-September each year. When they arrive in a village or small town at the invitation of a local organizing committee, skilled workers quickly convert a bare, uneven plot of land into a magical performance arena fitted with stage, wings, backstage areas, colorful lights, powerful sound systems, and lots of seating arrangements.

Ticket counters, colourful banners, and decorated entrances spring up around this temporary complex, turning an ordinary rural neighbourhood into a vibrant cultural fair for three or four nights of shows. Once the run is over, the structures are dismantled, packed into trucks, and the troupe moves on, leaving behind only an empty space and the lingering memory of collective laughter, tears, and applause.

Image showing people departing from the show

For many villages and haats, the arrival of mobile theatre is one of the most eagerly awaited events of the year, woven into local calendars like a seasonal festival. Rural audiences encounter a rich mix of mythological narratives, Assamese and regional literary adaptations, historical sagas, global classics, and contemporary social dramas that reflect their aspirations, fears, and everyday struggles. In places where permanent

auditoriums, museums, or multiplexes are rare, Bhramyaman theatre becomes a travelling cultural centre, briefly turning rural Assam into the front row of a grand, shared spectacle.

Because troupes travel to remote corners that state campaigns and urban cultural institutions often struggle to reach, they create spaces where people of different ages, genders, and economic backgrounds sit together and respond in real time. The very act of walking to the theatre ground at dusk, buying a ticket, and sharing snacks under the glow of garland lights becomes a ritual of community life and belonging. Economically, Bhramyaman theatre is a lifeline for hundreds of people who might otherwise have limited opportunities for creative or stable work in rural Assam. Within a single troupe, around 20 to 25 actors and 10 to 15 dancers share the travelling life with electricians, sound engineers, carpenters, drivers, cooks, cleaners, and administrative staff, forming a tightly knit, interdependent unit. This mix of skilled and unskilled labour makes the industry accessible to people with very different educational backgrounds, offering them not only wages but also exposure and social respect.

Research indicates that many troupes cultivate a fairly inclusive working environment where performers and backstage staff are given comparable day-to-day care and acknowledgment, helping to minimize strict divisions between “lead actors” and “supporting” roles. For individuals from rural or marginalized backgrounds, this feeling of belonging and collective purpose often resembling a close-knit family can be just as meaningful as the financial benefits, enhancing both their self-confidence and sense of social identity.

From its early days, mobile theatre has carried not only stories but also values across Assam. Troupes have travelled even during tense periods to stage plays that promote peace, harmony, and ethical reflection among youth and wider society. Themes like the dangers of substance abuse, the importance of education, communal harmony, and the critique of social evils frequently appear in their scripts, wrapped in humour, melodrama, music, and suspense.

Many times some groups are also seen to include short five-to-ten-minute awareness programmes on



issues such as AIDS, drug addiction, and family planning in their programmes, using their popularity to spread messages that government campaigns often struggle to communicate effectively in remote areas. Because these messages are delivered by trusted performers in familiar dialects and settings, they tend to be received not as distant instructions but as part of a shared conversation about the community's wellbeing.

From the early twentieth century, women began joining Assamese theatre, and this became even stronger in the Bhramyaman movement. Women were not only allowed to act on the travelling stage but also slowly took up roles in management and technical work. At a time when women had limited presence in public life, these opportunities helped them step into new roles and question traditional gender norms.

Each troupe works like a travelling family of about 130 to 150 people from different castes, religions, languages, and regions. They live, travel, and work together for most of the year. Sharing daily work and challenges helps reduce social differences, making the theatre group a real example of unity, just like the message they show in their performances.

The fact that Bhramyaman theatre has survived and grown for more than sixty years shows how popular it is. The theatre season, which can last up to nine months, becomes an important part of life in many areas of Assam. People often plan shopping, family gatherings, and free time based on when theatre troupes come to perform in nearby fields or playgrounds.

In its early days, mobile theatre changed the idea that serious drama was only meant for city audiences. It brought stories based on English novels and other global themes written by well-known Assamese writers to rural areas. Groups like Kohinoor were pioneers in using better lighting, music, costumes, and stage design, which improved the quality of performances and made Assamese theatre more professional overall.

The rise of smartphones, cheap data, and streaming platforms has made global entertainment available even in remote parts of Assam, intensifying competition for attention. To stay interesting, Bhramyaman theatre needs to change the way it tells stories, uses visuals, and promotes shows so that it connects with younger audiences who are used to fast and visually exciting media. At the same time, it should not lose its depth and strong connection with the community. At the same time, digital tools can be helpful instead of harmful. Using online promotion, advance ticket booking, recorded shows, educational content, and behind-the-scenes videos can help mobile theatre reach more people. It can also help preserve its rich history for future generations and researchers.

Today, Bhramyaman theatre is at a point where tradition and modern ideas, business and values, and rural life and global influence all come together. As a travelling theatre, it reduces the gap between cities and villages, actors and audiences, and even between religious and everyday life by performing right in the middle of rural communities in Assam.

Wherever it goes, it brings jobs, stories, music, and shared feelings. For many years, it has helped shape the cultural memories of many communities across the Brahmaputra Valley.

Its future will depend on whether producers, artists, critics, and audiences can together protect the soul of this form while welcoming necessary change. If Bhramyaman theatre can harness innovation not as a distraction but as a means to deepen its connection with rural lives, the moving stage will continue to beat as the cultural heart of Assam journeying from field to field, and from one generation of spectators to the next.





The Soundtrack of Cinemas: How It Defines Generations

Himadri Boruah

B.Ed. 2nd Year

A film's soundtrack is much more than just background music — it reflects the time in which it was created, an emotional thread that ties the audience to the heart of the story. Soundtracks transcend the movie experience, becoming an integral part of the film's identity. They set the tone, build the atmosphere, and sometimes even tell a deeper story than the visuals themselves.

Music has the power to evoke emotions, create lasting memories, and connect audiences to moments and feelings that resonate far beyond the screen. Over the decades, soundtracks have evolved alongside society, culture, and technology, and in doing so, they have come to define the generations that experience them, becoming part of the cultural and emotional landscape for entire eras.

While this holds true for global cinema, Indian cinema has always had its own unique relationship with music, merging traditional sounds with modern influences. Over the years, Indian film music—from Bollywood to regional cinemas—has played a pivotal role in shaping not just the film industry, but the cultural identity of entire generations.

Early Beginnings: From Silent Films to Bollywood's Golden Age

In the early days of cinema, there was no sound, which meant that live music was often performed in theaters to enhance the movie-watching experience. But when films began to incorporate sound in the late 1920s and early 1930s, music became a key part of filmmaking. Hollywood led the way with grand orchestral scores, setting the tone for movies that were larger-than-life. Films like *Citizen Kane* (1941) and *Casablanca* (1942) became known for their sweeping soundtracks, and this approach would come to define the cinematic experience of that generation.

In India, the introduction of sound in films came with *Alam Ara* (1931), India's first sound film. This marked the beginning of an era where music became a vital part of the Indian film experience. By the 1950s and 1960s, Bollywood had firmly established itself as a musical powerhouse, with legends like Lata Mangeshkar, Kishore Kumar, and Mukesh becoming the voices of India's silver screen. Movies such as *Mother India* (1957) and *Mughal-e-Azam* (1960) were not just iconic for their stories, but also for their memorable soundtracks that resonated deeply with the audience. These songs captured the mood of the post-independence era, with themes of patriotism, sacrifice, and love, and became anthems that defined a generation.

The 60s and 70s: A Fusion of Cultures and Sounds

The 1960s and 1970s marked a significant shift in both global and Indian cinema, as filmmakers and composers began to experiment with new sounds and genres. The counterculture movement in the West was reflected in movies like *Easy Rider* (1969) and *Woodstock* (1970), where music became more than just accompaniment — it was an expression of youth rebellion and freedom. The music in these films, blending rock and folk with the ethos of the time, played a key role in defining the cultural identity of the 60s and 70s.

In Bollywood, this period saw the rise of music directors like R.D. Burman, who brought a fresh, modern sound to the industry. He blended Indian classical music with Western rock, jazz, and pop, creating soundtracks that appealed to a younger audience. Movies like *Aradhana* (1966) and *Sholay* (1975) combined catchy melodies with complex orchestration, reflecting the social changes in India. The influence of Western music, along with traditional



Indian elements, marked a new chapter in Bollywood's musical history, making it resonate with audiences looking for something more modern while still holding onto cultural roots.

The 80s: The Era of Pop, Synthesizers, and Iconic Anthems

The 1980s brought a wave of pop music, synthesizers, and a commercial approach to film soundtracks, both in Hollywood and in Bollywood. In the West, movies like *Top Gun* (1986) introduced high-energy, synthesizer-driven soundtracks that became almost as iconic as the films themselves. These soundtracks became the soundtrack of an entire generation — catchy, electrifying, and unmistakably 80s.

Films like *Disco Dancer* (1982) etc featured upbeat, danceable tracks that captured the youthful energy of the era. The music was fun, commercial, and aimed squarely at a growing audience of young people who were eager for something fresh and modern. A.R. Rahman, a key figure of Indian music, also started making waves, and his work in *Dil* (1990) would set the stage for the revolution in Indian film music in the coming decades.

The 90s: A Global Fusion and Cultural Shift

The 1990s were a turningpoint in the music of both global and Indian cinema. In Hollywood, soundtracks like *Forrest Gump* (1994) and *The Matrix* (1999) were defined by an eclectic mix of genres — rock, soul, and electronic music — reflecting the era's more experimental, fragmented approach to culture. These soundtracks became defining pieces of the films themselves, capturing the spirit of the 90s: edgy, diverse, and a little rebellious.

In India, the 90s saw the arrival of A.R. Rahman, whose work in films revolutionized the music scene. Rahman introduced a unique fusion of Indian classical music, electronic sounds, and world music, blending them in ways that had never been done before in Bollywood. His music not only brought freshness to Bollywood, but also connected with global audiences, particularly the Indian diaspora, making it a cultural bridge between India and the world.

This decade also saw the rise of other iconic Bollywood soundtracks — *Dilwale Dulhania Le Jayenge* (1995) and *Kuch Kuch Hota Hai* (1998) — whose music spoke to a generation that was caught

between tradition and modernity. The soundtracks of these films were more than just hits; they became cultural milestones for an entire generation.

The 2000s and Beyond: Digital Revolution, Fusion, and Streaming

By the 2000s, the music landscape had completely shifted with the rise of digital technology and the internet. Streaming platforms and social media gave music an unprecedented level of access, making it possible for people to listen to their favorite film songs anytime, anywhere. Soundtracks started to reflect the globalized, connected world we were living in.

Movies like *Kabhi Alvida Naa Kehna* (2006) and *Rock On!!* (2008) showcased a mix of genres—indie, rock, and electronic music—reflecting the diverse tastes of a new generation. Indian film composers, like Pritam, Amit Trivedi, and Vishal-Shekhar, continued to experiment with blending Indian classical music with modern, global sounds. These soundtracks captured the moods, complexities, and aspirations of contemporary life, marking a shift in how music could reflect modern India's ever-changing cultural landscape.

In the end, soundtracks are much more than background music; they are the emotional and cultural backbone of a film. They capture the spirit of the time, reflecting the collective consciousness of each generation. Whether it is the sweeping orchestral scores that defined Hollywood's golden age or the vibrant fusion of Indian classical and modern beats that characterize Bollywood's evolution, music in cinema has always been a mirror to the shifting dynamics of society. From the classic orchestral compositions that defined Hollywood's Golden Age to the transformative fusion of genres in Bollywood and regional Indian cinema, soundtracks have mirrored society's evolution.

From *Citizen Kane* to *Sholay*, *Forrest Gump* to *Lagaan*, and *The Matrix* to *Dil Se*, the soundtracks of these films are not just memorable because of their melodies, but because they became inextricably linked to the experiences of their audience. They helped define who we were—our hopes, our dreams, and even our struggles. As each era continues to leave its mark on cinema, the music remains the one constant, evolving with the times, yet always reflecting the core of human experience.



Why We're Rooting for the Bad Guys: The Surprising Metamorphosis of the Indian Film Villain

Anubhav Parahar
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In the 1990s, the boundary between good and evil in Indian cinema was as vivid as the primary colors on a movie poster. It was the era of “Mogambo” — a time of theatrical caricature where villains were the “other,” larger-than-life monsters who sought global domination or represented systemic rot. Their inevitable defeat wasn’t just a plot point; it was a restoration of the moral status quo.

Fast forward to the 2020s, and that moral compass has been shattered, leaving behind an aesthetic of debris. Today, the most magnetic characters on screen aren’t the squeaky-clean paragons of virtue but the “psychologically unhinged” and “ethically vacuous” antagonists who command our empathy despite their brutality. We find ourselves in a strange cultural moment: cheering for characters like *Animal*’s Rannvijay or *Vikram*’s Rolex — figures we should arguably fear. The visceral thrill of the “high” has replaced the traditional lessons of the “good,” signaling a fundamental shift in how we consume malevolence.

The Era of the “Spotless Hero” is Officially Over

Classical Hindi cinema was anchored in Gandhian ideals, creating a rigid dichotomy between the passive, suffering virtue of the hero and the outspoken rebellion of the villain. Even the “Angry Young Man” of the 1970s and 90s was a product of moral necessity. Figures like Amitabh Bachchan in *Deewaar* broke the law as a desperate reaction to systemic failure or the cruelty of “feudal villains”—the corrupt zamindars and thakurs who served as the archetypal oppressors of the common man.

Modern cinema has discarded this restraint. Today’s leads, like *Pushpa*’s eponymous smuggler or *Animal*’s Rannvijay, are not reacting to oppression; they are the aggressors. This shift reflects a fascination with the “Jungian Shadow”—the darker facets of the human



psyche that remain repressed in daily life. In an increasingly chaotic world, audiences find these flawed characters more authentic than perfection. We no longer crave a hero to save the day; we crave a character who possesses the agency to burn it all down.

“Whether it’s Pushpa, The Godfather, or Satya, the flawed, morally ambiguous leads still command empathy... when they fall or die, the audience genuinely feels a loss. That’s because of how strongly they’re written and portrayed.” — Madhur Bhandarkar, Filmmaker

The “Rolex Paradigm”—Five Minutes of High-Impact Cameo

The character of Rolex in Lokesh Kanagaraj’s *Vikram* redefined the commercial strategy of the antagonist, creating what is now known as the “Rolex Paradigm.” Suriya appears for only the final five minutes of the film, yet his presence dominated post-release discourse.

The character’s impact lies in his “unhinged professionalism.” Rolex balances domestic simplicity — introduced with a button-down shirt and a professional demeanor — with lethal efficiency, famously punctuated by a graphic act of decapitation. He is not a persistent threat to be endured but a “high-



impact event.” This brief explosion of violence creates a sensory high for the audience, a “vibe” that lingers longer than a two-hour narrative. While rumors once swirled that Chiyaan Vikram was the first choice for the role, Suriya’s “star weight” and the shock of seeing a traditionally “clean” actor break bad amplified the character’s cult status.

“I used Rolex to end Vikram on a high... prioritizing the visceral thrill of the character over traditional narrative resolution.” — Lokesh Kanagaraj, Filmmaker

The Star-Villain is the New “Second Lead”

We are witnessing a strategic industry pivot where top-tier superstars are trading their capes for cleavers. Playing the antagonist is no longer a career risk; it is a “big flex” that showcases range and star weight. This trend is fueled by three commercial drivers:

Casting a Bollywood staple like Sanjay Dutt (*KGF 2*) or Bobby Deol (*Animal*) as a Southern villain instantly expands a project’s reach. The upcoming face-off between Jr NTR and Hrithik Roshan in *War 2* is less about heroism and more about the “clash of titans.”

Villainy offers a release from formulaic heroism. Actors can be “morally messy” without the burden of redemption, allowing for a “theatrically powerful” performance that traditional leading roles often stifle.

From an insider perspective, these roles often command hefty paychecks for relatively short shooting schedules, making them an attractive career move for established veterans and busy superstars alike.

Technical Artifice: Making Evil “Participatory”

The transition from the “feared” villain to the “celebrated” villain is a technical achievement. In the 90s, villainous scores were designed to “other” the antagonist. Deva’s theme for Raghuvaran’s Mark Antony in *Baasha* used feline-like vocals and dissonant tones to evoke dread.

Today, composers like Anirudh Ravichander create “participatory BGM.” Using “bass-heavy” Future Trap and industrial motifs, modern scores are designed for the audience to “vibe” with the villain. When Rolex walks on screen, the music doesn’t signal a warning; it signals an anthem. Coupled with Lokesh Kanagaraj’s “physics-based” stunts that make violence feel raw and “sincere,” the filmmaking renders brutality with such style and bravado that it becomes seductive. The moral complexity is lost to slow-motion swagger, transforming the act of watching evil into a celebration of power.

The “Animal” Mirror: Reflection or Glorification?

No film embodies this metamorphosis more controversially than Sandeep Reddy Vanga’s *Animal*. Critics point to the protagonist’s “alpha” core — manifested in the polarizing “big pelvis” commentary regarding his partner’s ability to bear “healthy children” — as a glorification of toxic patriarchy. The film justifies Rannvijay’s brutality through the lens of “daddy issues” and childhood trauma, creating an “agent provocateur” who views his violence as protective.





The debate remains: Is *Animal* a reflection of the “rotten in society” or is it an opportunistic product of the box office? While some see the protagonist as a “psychotically violent” beast, others argue that cinema’s responsibility is to show a “concretized image of nature,” however uncomfortable. In the world of *Animal*, morality is a “rainbow of black,” and the audience’s fascination suggests that we have become “consumers of evil,” treating the antagonist’s violence as a consumable material.

“It’s not the movie. It’s us. Animal has exposed the rotten in society. People are misogynistic. Directors are opportunistic. Box office knows no morality.” — R J Sayema

Beyond the Shadows

The metamorphosis of the Indian film villain reflects a profound shift from the idealistic morality of

the past to a more cynical, individualistic realism. As we look toward the future — with the inevitable expansion of the *Animal Park* and the YRF Spy Universe — it is clear that the “spotless hero” has been replaced by the “vanguard of the anti-hero.”

As filmmaker Anurag Kashyap noted, “Buying a film ticket is like voting; what you buy is what will be made.” If the box office truly knows no morality, then our support of these “Animals” and “Rolexes” is a vote for the unhinged. We must eventually ask: are we seeking the truth in these dark mirrors, or are we simply addicted to the sensory high of the shadow?



CREATIVITY CRISIS IN MODERN INDIAN CINEMA

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Modern Indian cinema — especially mainstream Bollywood — often relies on repetitive formulas: romance, action, comedy, and predictable endings. This “safe” storytelling reduces originality and discourages experimentation, as filmmakers prioritize box-office success over creative risks.

The intense pressure to generate high profits leads producers to invest in tried-and-tested ideas. Big-budget films dominate, leaving little room for experiment or independent cinema. As a result, storytelling often becomes secondary to commercial viability.

OTT platforms have changed audience preferences. While they offer space for creative storytelling, they also increase competition. Filmmakers sometimes struggle to balance cinematic appeal with digital audience expectations.

Weak scripts are a major issue. Many films begin production without fully developed screenplays, resulting in poor storytelling, inconsistent plots, and underdeveloped characters.

The creativity crisis in modern Indian cinema is driven by commercialization, reliance on formulas, and lack of strong storytelling. However, there is hope—independent filmmakers and regional cinema continue to bring fresh ideas and meaningful narratives. Encouraging originality, investing in scripts, and supporting new talent can revive creativity in the industry.





লোক-সংস্কৃতি আৰু পৰম্পৰা

Editor's Desk Folk Culture & Folk Tradition



“Folk Culture: Preserving Our Roots Through Celebration.”

Culture is the soul of every society, and folk culture represents the true identity of people, their traditions, values, and way of life. As the theme of our magazine focuses on “Folk Culture,” it reminds us of the richness and diversity that our traditional heritage carries from generation to generation.

Folk culture can be seen in our festivals, traditional attire, music, dance, handicrafts, food habits, and local customs. In Assam, the beauty of folk culture shines through Bihu dance, traditional songs, weaving traditions, and community celebrations that bring people together with joy and harmony. These traditions are not merely practices of the past; they are symbols of our identity and pride.

In today's modern world, where globalization is rapidly influencing lifestyles, preserving folk culture has become more important than ever. Young generations must understand the value of their roots and actively participate in cultural activities. Educational institutions and social organizations also play a vital role in promoting and protecting our cultural heritage.

Let us continue to keep our culture alive, because a society that respects its heritage builds a stronger future.

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The Cuisine of Boro People

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B.Ed. 2nd Year

Cuisine of the Boro Tribe

The Boro tribe is one of the major indigenous communities of Assam in India. The Boro people have a rich culture, traditions, and a unique food habit. Their cuisine is simple, healthy, and mainly prepared from natural ingredients that are easily available in their surroundings. Most of their dishes are prepared with rice, vegetables, fish, pork, and bamboo shoots.

Rice is the staple food of the Boro community. They eat rice almost every day with different side dishes. The Boro people prefer boiled or steamed food rather than oily or spicy food. Their cooking style focuses on maintaining the natural taste of the ingredients.

One of the most famous foods of the Boro tribe is *Onla*, made with Pithaguri. It is a traditional dish prepared with rice powder, bamboo shoots, vegetables, and sometimes chicken or pork. *Onla* has a light flavor and is very nutritious. Another popular dish is *Narzi*, which is made from bitter gourd leaves or dried jute leaves mixed with alkaline water. Though it tastes slightly bitter, it is considered very healthy.

The Boro people also like to eat *Nafam*, which is made from fermented fish. *Nafam* has a strong smell but adds a special flavor to many dishes. It is often cooked with vegetables or eaten as a side dish.

Fermented foods are very common in Boro cuisine because they help preserve food and add unique taste.

Pork is another important part of Boro cuisine. Dishes made with pork and bamboo shoots are very popular during festivals and special occasions. These foods are usually prepared during celebrations like *Bwisagu*, which is the most important festival of the Boro people.

The Boro community also prepares traditional rice beer called *Jou*. It is made from fermented rice and is commonly served during festivals, social gatherings, and traditional ceremonies. *Jou* plays an important role in Boro culture and hospitality.

Vegetables such as pumpkin, leafy greens, bamboo shoots, and herbs are widely used in their cooking. The Boro people also collect many vegetables from forests and fields, which makes their food fresh and organic.

Therefore, the cuisine of the Boro tribe reflects their simple lifestyle and close relationship with nature. Their food is healthy, natural, and full of traditional flavors. Boro cuisine is an important part of their culture and identity, and it shows the richness of tribal food traditions in Assam.





Ritualistic Folk Performances of Assam – Ojapali and Deodhani Dance

Priyanka Devi
B.Ed 2nd Year

OJAPALI : Ojapali is a traditional art form and considered to be one of the oldest. Though perceived in Kamrup it is most popular in Darrang District. Ojapali showcases a combine performance of narrative singing, dancing gestures and dramatic dialogues. The theme of the art form is mythological and religious in nature. Generally perform by a group of five men. The name “Ojapali” is derived from the words “oja” and “pali”. The lead artist is known as “oja” and he is accompanied by assistant artistes known as “palis”. The chief among the Palis is the “Dainapali” or the right-hand aide, who makes the theme further interesting by his humorous dialogues. A small pair of cymbals called the “Khutitaal” is the sole instrument used during the performance. Ojapali can be categorised into two major forms – Byahor Biyagoa and Sukananni, based on their style of performance. Byah Ojapali performers are also known as “Vyah-gowa” or singers of Vyasa’s works, as they primarily focus on the great epics of the Ramayana and Mahabharata. On the other hand, Sukananni Ojapali performers are known as “Maroi-gowa” or singers of Maroi Puja. These performers sing songs of the snake-goddess Manasa Devi, composed by Sukavi Narayan Dev, an ancient Assamese poet. Performers of Sukananni Ojapali usually present the tale of Behula and Lakhindar from the Padma Purana.

DEODHANI : Deodhani is a very ancient ritual dance of Assam, deeply influenced by Shaktism. This dance is mainly performed as a part of worship related to deities. The Deodhani dance is associated with the worship of the snake-goddess Manasa. There are actually two types of Deodhani Nritya. One is a semi-classical dance and the other one is a trance form (not dance). To the accompaniment of musical instruments, the dancer gradually enters a trance-like or semi-conscious state. In this state, the dancer becomes completely absorbed and invokes the deity, singing devotional songs with intense emotion. The songs sung by the dancer in this semi-conscious condition are called Deodhani geet. At this time, the dancer is believed to be possessed by the deity and is regarded as divine. The Deodhani Nritya found in Mangaldoi and southwest Kamrup area is linked to the Sukananni Ojapali. Earlier, the Deodhani dance was performed as a ritual toward off epidemics, diseases and other calamities. Even today, during Manasa Puja or similar religious festivals, Deodhani dancers can be seen performing in different places. Deodhani is a unique cultural tradition of Assam that combines dance, devotion and spirituality.





Living Traditions and Culture of the Tai-Ahoms

Prerona Handique

B.Ed 2nd year

Tai-Ahoms during their six centuries long reign in Assam greatly influenced the socio-cultural practices of people of the land. The first Ahom King Sukapha established the political base at Charaideo at 1253 A.D. They were credited as the unifying force that held various communities, tribes of Assam together in harmony. Tai-Ahoms brought along a specific system of social, political, economic, religious traditions, beliefs and customs, language and script of their own, which were completely different from those of the people who had been living in Brahmaputra valley.

However, Tai-Ahoms adopted beliefs and customs of local populace to achieve political consolidation. Many Hindu rites and beliefs were embraced by the community. Similarly, after the expansion of Neo-Vaishnavism preached by Sankardeva and Madhabdeva, Vaishnavite customs, rituals and principles were also embraced by Ahoms. Still, Tai-Ahoms especially the priest classes like Mohans, Deodhais and Bailungs, continued to observe their customary ceremonies, religious rituals and festivals as per traditional manners and customs.

Tai-Ahoms have been observing various traditional festivals and rituals in Assam both in public and within the family. They contributed greatly towards extension and celebration of agriculture-based or seasonal festivals. Among those Poi-Chankien or Bohag Bihu, Mai Ko Chung Phai or MejiJoluwaUtsav and Chip-song-ka or Kati Bihu are very important. But ancestor (Dam) worship is the main part of these three Bihus. Tai-Ahoms call the deceased one (Dam) as Na Dam (Na = new; Dam = dead), Chi-ren-Dam (Chi = four; ren = house, thus meaning the fourth generation of dead parents of the dead grandfather of the living

house owner); Ghai-Dam (Ghai = Main; the main dead grandparents of the living house owner); and Jakarura Dam (the collective dead ones who died unnaturally). Before the Dam post, several offerings are given and the priestly classes of Ahoms chanted Tai-Ahoms hymns. Eating Amroli-tup (Amroli— a species of reddish brown ant. It is fried with duck egg) and pork; drinking Luk – lao or rice beer – are traditional rituals. Ahom kings organized animal fighting for the entertainment. A ceremony is observed in front or by the side of the granary called ‘Khek-Hu-Chung-Khura’ after start of stocking rice. Another agro-based ritual Phang Chi Mung is observed for well-being of village during crop failure, epidemic or bad weather. ChoraUtuwaAai Sabah (Chora means boat, utuwa means floating and Aai means mother) ritual is generally observed in the rainy season. Hens are sacrificed for this ritual and an artificial boat made of sheath of the banana tree is floated in water. The ceremony is meant for getting rid of diseases in rainy season.

Kin-on-Meu or Na-Khuwa, which is a very popular and famous celebration among Tai Ahoms, is celebrated in the New Year’s month of Dinsing or Aghun month. In this festivals too, the first seasonal crop, vegetables and fruits produced by the household are offered to the dead first before praying to ancestors: ‘Oh, our Ancestors, we pray homage to you on this day. Please bless us. If there is any misfortune likely to occur to any member of our family, we pray for its remedy and wellbeing of them. Because today is the occasion of Na-Diya (first use of the rice from the harvest), the offerings are made to the deceased. May the deceased be satisfied at this offering and do away



with any kind of disease, misfortune or evils that might occur; and may they bless the household with such abundance that granaries in the front and backyard remain full throughout the ages to come and the beggars and paupers may also be given enough of the grains from them.'

Tai-Ahoms have no separate prayer halls. Deodhais and Bailungs set up their Dam post in the eastern corner of their kitchen while the Mohons do the same in the western corner. The tradition of bowing before the Dam post before going out for some auspicious purpose is still practised in some places of Assam. Now-a-days Me-dam-me-phi is termed as festival of unity rather than worship to facilitate its extensive celebrations. They observe it in different ways – Ban-phi and Fralung. Non vegetarian foods are strictly prohibited in Fralung system. Among the most worshipped Gods of Tai-Ahoms, Jasingpha is regarded as the God of wisdom. As Goddess Saraswati for Hindus, Jasingpha is presiding deity for Ahoms and the tradition of worshipping her is still in vogue among a section. Hubachani Puja is another important ritual observed by some Ahom families in every two or three years. According to some scholars of Upper Assam it was not the traditional form and call it another form of Durga puja. Three Ahom priests perform this ritual with several materials, birds and animals for sacrifice. Worship of goddess is aimed at earning blessings for good health, wealth, prestige and power.

Tai-Ahoms follow some special traditions, rituals in different stages of life. One of such rituals is Chaklang. Now-a-days, it is seen that all rituals relating to Chaklang such as ceremony of Rikhhvan, Deo-ban etc., are not performed and only the main Chaklang is done. It is performed by the community with pomp and grandeur. According to Dr. PadmeswarGogoi, the ritualistic part of Ahom marriage is a mixture of ancient Tai-Ahom, Buddhist and Hindu formalities. The ceremonies of Rikhhvan, Deo ban, Ap-tang, the relating of Buranji, presentation of Hengdan, exchange of gold rings, lime box and knife, oblation to the five deities

are definitely Tai-Ahom; the lotus circle with one hundred one lights appears to be Buddhist ways and ceremonial bath and uruli are Hindu elements.

Death related ritual 'Maidamdia' or 'Gor kora' is another unique customs of Ahoms. Though the practice of making burials in the maidams has remarkably decreased, it is still in vogue among some families of upper Assam. A 'Ruk-dang' (coffin) to bring the dead body to burial place was made of a kind of timber called uriam. Now-a-days, common people make a box-shaped coffin with bamboo called 'Rang'. The three 'molung' or priests make complete respectful offering on 11th/13th/17th/21st day. As per tradition, the eldest son-in-law of the deceased offers a pig. The cook begins cooking only after the son-in-law sets the cooking pot. The cooks serve the relatives (of the dead) along with rice beer. It is called 'chikchakhowa'. On that day, the deceased is founded in the Griha dam' as new Dam or ancestor.

At present, Ahoms, barring a small section, perform most of their religious activities as per Hindu tradition. For example, mango and tulsi or basil leaves are used in place of peepal leaf and Blok-sing-pha flower respectively, Ahoms' religious Phuralung mixed with Hindus' Barsabah, Hubosoni became Barseva etc. Moreover, Tai-Ahom scholars attribute this to reasons like scarcity of the materials required in the festivals and worshipping ceremonies, huge expenditure involved, want of experienced people in addition to apathy of the new generations.

As opined by Tai-Ahom scholars, festivals and ceremonies observed by them though may differ from time to time and place to place in terms of customs and manners of observation, but observation is characterized by spiritual and moral sense besides objectives of welfare of the society and motherland. Moreover, traditional food items of Tai-Ahoms have gained wide popularity, which, if propelled in the right direction, may be expected to gain international stature.



জোনবিল মেলা

সুমিত্ৰা বয়
বি.এড., দ্বিতীয় বৰ্ষ



বৰ্তমান মৰিগাঁও জিলাৰ দক্ষিণ-পশ্চিম অঞ্চল আৰু জাগীৰোডৰ পৰা চাৰি কিল'মিটাৰ উত্তৰে এসময়ত গোভা ৰাজ্যৰ অৱস্থিতি আছিল। সেই প্ৰাচীন গোভা ৰাজ্যই ইতিহাসপ্ৰসিদ্ধ জোনবিল মেলাৰ স্থান। গোভা ৰজাই প্ৰচলন কৰা দেওৰজাৰ ৰাজ-দৰবাৰৰ সিদ্ধান্ত অনুসৰি অতীজৰে পৰা চিৰাচৰিত প্ৰথাৰে জোনবিলৰ পাৰত জোনবিল মেলা বছৰি অনুষ্ঠিত হৈ আহিছে। এই মেলাই অসমৰ অন্যতম জনগোষ্ঠী তিবাসকলৰ সংস্কৃতিৰ এক ঐতিহাসিক স্বাক্ষৰ বহন কৰে।

‘জোনবিল’ নামটোৰ বিষয়ে এনেদৰে পোৱা যায়স্ব এবাৰ জোনাক নিশা গোভা ৰজা পণ্টেশ্বৰে বিহাৰ কৰি স্বৰাজ্যলৈ ঘূৰি আহি আছিল। তেনেকৈ আহি থাকোঁতে বাটতে এক বিশাল জলধাৰাত জোনৰ অনুপম প্ৰতিবিস্ম দেখি তেওঁ অভিভূত হৈ পৰিল। জোনাক জলমলাই থকা সেই জলধাৰাৰ নাম ৰাখিলে ‘জোনবিল’। বুৰঞ্জীপ্ৰসিদ্ধ এই জোনবিলৰ পাৰতে পোন্ধৰশ শতিকাবো পূৰ্বৰ সময়ৰে পৰা তিনিদিনীয়াকৈ অনুষ্ঠিত হৈ অহা পাহাৰ-ভৈয়াম সম্প্ৰীতি উৎসৱেই ‘জোনবিল মেলা’। আহোমৰ ৰাজত্ব কালত সেইকেইটা দিনতে ৰাজনৈতিক পৰিস্থিতি সম্পৰ্কে উক্ত স্থানত আলোচনা-বিলোচনা চলোৱা হৈছিল। তাহানিৰ সেই দিন ধৰি জোনবিল মেলা আজি পৰ্যন্ত বৰ্তি আছে। তিৰা, কাৰবি, খাচি, জয়ন্তীয়াসকলৰ লগতে অন্যান্য জাতি-জনগোষ্ঠীৰ ৰাইজে ইয়াৰ সৌষ্ঠৱ বৃদ্ধি কৰি আহিছে।

জোনবিল মেলাৰ সময় সম্পৰ্কে পঞ্জবিলৈ পোৱামতে, লালুং শচিৱাঙ্গসকলে যেতিয়া জয়ন্তীয়া ৰাজ্যৰ দাঁতি-কাষৰীয়া

উত্তৰাঞ্চলত বসবাস কৰিছিল, সেই সময়ত এটা পৰিয়ালত লাংবৰ আৰু লুংবৰ নামৰ দুজন ককাই-ভাই আছিল। চিকাৰ কৰি ভাল পোৱা লাংবৰে এদিন জন্তুৰ পিছ খেদি জয়ন্তীয়া ৰাজ্যৰ ৰাজধানী ওলালগৈ। যাওঁতে বাটত জয়ন্তীয়া কুঁৱৰী হিলালীক লগৰীয়াসকলৰ সৈতে স্নান কৰি থকা দেখা পালে। দুয়ো ক্ৰমাৎ প্ৰণয়-পাশত আবদ্ধ হ’ল। কথাটো এদিন ৰজাৰ কাণত পৰিলগৈ। ৰজাই সেনাপতিৰ হতুৱাই লাংবৰক ধৰাই নি বন্দী কৰি থ’লে। পিছত ৰাজসভাত আলোচনা কৰি বন্দীক বলি দিয়াৰ সিদ্ধান্ত ল’লে। কথাটো গম পাই হিলালীৰ শাৰীৰিক-মানসিক অৱস্থাৰ অৱনতি ঘটিবলৈ ধৰিলে। অনেক কাকূতি-মিনতি কৰাত ৰজাই অৱশেষত সিদ্ধান্ত সলনি কৰিলে। লাংবৰক ঘৰ-জোঁৱাই কৰিলে আৰু জয়ন্তীয়া ৰাজ্যৰ দাঁতি-কাষৰীয়া উত্তৰাঞ্চল দান দিলে। গোভা নৈৰ পাৰত ৰাজদৰবাৰ বহুৱাই উত্তৰে কপিলী নদীলৈকে ৰাজ্য পাতি দিলে। মাঘ বিহুৰ উৰুকাৰ সাত দিনৰ পাছত লাংবৰৰ অভিষেক পাতিলে। সেই দিনটোৰ লগত সংগতি ৰক্ষা কৰিয়ে তেতিয়াৰে পৰা জোনবিল মেলা মাঘ বিহুৰ উৰুকাৰ সাতদিনৰ পিছত শনি আৰু দেওবাৰে অনুষ্ঠিত হৈ আহিছে।

অগ্নি পূজাৰ মাধ্যমেৰে প্ৰাপ্ত পৱিত্ৰতা আৰু শক্তিৰে শুভাৰম্ভ কৰা জোনবিল মেলাৰ মূল বিষয়-বস্তু বা মুখ্য আকৰ্ষণ হৈছে বিনিময় প্ৰথা। ভাৰতবৰ্ষৰ ভিতৰত একমাত্ৰ জোনবিল মেলাতেই এই প্ৰথা আজিও বিৰাজমান। বিনিময় প্ৰথা হৈছে ব্যৱসায়-বাণিজ্যৰ দিশত মানৱৰ প্ৰথম যুগান্তকাৰী পদক্ষেপ।

জোনবিল মেলাক উদ্দেশ্য কৰি শনি-দেওবাৰৰ আগৰ



বৃহস্পতিবাৰে পাহাৰৰ পৰা তিৰা, খাচি, জয়ন্তীয়া, কাৰবি জনগোষ্ঠীৰ লোকসকল নিজ নিজ গাঁৱৰ 'লৰ' আৰু 'দলৈ'ৰ নেতৃত্বত ভৈয়ামলৈ নামি আহে। তেওঁলোকে লগত লৈ আহে পাহাৰীয়া আলু, কচু, জলকীয়া, আদা, হালধি, তিল, লা, ধুনা, গন্ধক, জালুক, কপাহ, আমলখি, শিলিখা, গাজটেঙা, ডালচেনি, তেজপাত আদি। জোনবিলৰ পাৰত তেওঁলোকে বাহৰ পাতেহি। ধানখেৰেৰে অস্থায়ী গৃহ সাজি তেওঁলোক থাকে। লগত অনা দ্ৰব্যসমূহ ভৈয়ামৰ লোকসকলৰ লগত সান্দহ, চাউল, চিৰা, পিঠা, শুকান-কেঁচা মাছ আদি দ্ৰব্যৰ বিনিময়ত সলনা-সলনি কৰে। ভৈয়ামীয়া আৰু পাহাৰীয়া লোকসকলে পৰস্পৰক 'মামা-মামী' বুলি সম্বোধন কৰে। সমূহীয়া মাছ ধৰা, পৰস্পৰাগত নৃত্য-গীত প্ৰদৰ্শন, জনজাতীয় খাদ্য আৰু পোছাক আদি জোনবিল মেলাৰ অন্যতম আকৰ্ষণ।

অসমত অনুষ্ঠিত হৈ অহা জনগোষ্ঠীয় পৰম্পৰাকেন্দ্ৰিক মেলা, উৎসৱ, প্ৰদৰ্শনসমূহৰ মাজত জোনবিল মেলাৰ এটা সুকীয়া মৰ্যাদা আৰু একক তথা অনন্য বৈশিষ্ট্য আছে। জাগীৰোড-মৰিগাঁও পথেৰে জাগীৰোডৰ পৰা প্ৰায় পাঁচ কিল'মিটাৰ আঙুৰালে পথৰ দাঁতিত পোৱা যায় জোনবিল। মাঘ মাহৰ দ্বিতীয় বা তৃতীয় সপ্তাহৰ বৃহস্পতিবাৰে জোনবিল মেলা আনুষ্ঠানিকভাৱে আৰম্ভ হয় আৰু দেওবাৰ পৰ্যন্ত চলে। উত্তৰ-পূৰ্বাঞ্চলত সিঁচৰতি হৈ থকা জাতি-জনজাতিৰ আৱাসীসকলৰ মাজত সময়ৰ আৰু ভ্ৰাতৃত্ববোধ জগাই তোলাই জোনবিল মেলাৰ মূলমন্ত্ৰ।

শুকুৰবাৰে পোহৰ নৌহওঁতেই মুদ্ৰাবিহীন হাট বহে। ৰজাৰ দ্বাৰা সংৰক্ষিত জোনবিলত পূৰ্বৰ পৰম্পৰা অটুট ৰাখি মেলালৈ অহা জনসাধাৰণে সমূহীয়াকৈ মাছ মাৰে। সেই মাছ ভোজৰ বাবে আগ বজায়। শনিবাৰে আধুনিক মুদ্ৰাৰ বজাৰ বহে। নিশা ভেলাঘৰত

মাঘ বিহুৰ উৰুকাৰ ভোজ-ভাত খায়। দেওবাৰে মাঘ বিহু পালন কৰে। অন্তিম দিনা ৰাজ-দৰবাৰ বহে। ৰজা আৰু পাৰিষদবৰ্গ মেলালৈ সদলবলে আহে। গোভা ৰাজ্যৰ মৰ্যাদা অটুট ৰাখি জোনবিল মেলাৰ থলীত পাৰিষদবৰ্গৰ লগত ৰাজ-দৰবাৰত বহি বিভিন্ন শিতানৰ কৰ-কাটল সংগ্ৰহ কৰা হয়। অতীতত ৰজা হাতীত উঠি মেলালৈ আহিছিল বুলি জানিবলৈ পোৱা যায়।

জোনবিল মেলা অবিহনে তিৰাসকলে প্ৰতি বছৰে ফাগুনত আয়োজন কৰা তেওঁলোকৰ অন্যতম লোক-উৎসৱ ছগ্ৰা পূজা আয়োজন নহয়। তিৰা লোক-সংস্কৃতিৰ মতে ছগ্ৰা পূজা উৎসৱ অবিহনে অতীতত জোনবিল মেলা আয়োজন নহৈছিল। সেয়ে জোনবিল মেলা তিৰা জনজাতিৰ মেৰুদণ্ডস্বৰূপ। তিৰাসকলে ছগ্ৰা উৎসৱত জোনবিল মেলাত বিনিময় কৰি লোৱা কেঁচা মাছ ফালি শুকুৱাই ৰখা মাছৰ চেনা, চিৰা আৰু তামোল আদিক লৈ ন'বাৰ অৰ্থাৎ বৰঘৰৰ খুন্দাকাং অৰ্থাৎ লাইখুঁটাৰ গুৰিত প্ৰতিটো কুলৰ দেৱ-দেৱীৰ নামত আৰু বৰঘৰৰ নুকতিত জাফাখ'ৰ কাষত মৃত ব্যক্তিসকলৰ নামত জেলামালি বা দেউৰীয়ে পূজাপাঠ কৰে।

বৰ্তমান গোভা ৰাজ্যৰ ৰজা দীপছিং দেওৰজা। সাত বছৰ বয়সতে তেওঁ ৰাজ-অভিষেকৰ দ্বাৰা ৰাজকাৰ্যৰ দায়িত্ব লাভ কৰিছিল।

পৰম্পৰা ৰক্ষা, বিনিময় প্ৰথা, ৰজাৰ আগমন, থয়-ইংলঙ শচপৰ্বত-ভৈয়ামগ্ৰৰ সাতামপুৰুষীয়া সম্প্ৰীতিৰে একত্ৰিত হোৱা ৰাইজৰ সমাৱেশ আদিৰ জৰিয়তে জোনবিল মেলাই অতীতৰ আত্মিক বান্ধোন কটকটীয়াকৈ ৰাখিবলৈ সক্ষম হৈছে।





Bagurumba: The Graceful Dance of the Bodo People

Gargee Brahma

B.Ed. 2nd Year

Bagurumba is one of the most elegant and culturally significant traditional dances of Northeast India, performed by the Bodo community primarily in the state of Assam. Often referred to as the “butterfly dance” Bagurumba is deeply rooted in nature, spirituality, and the everyday life of the Bodo people. It is not merely a form of artistic expression but a living tradition that reflects the identity, values, and worldview of an indigenous community with a rich cultural heritage.

Origins and Cultural Context

Bagurumba is closely associated with the Bodo tribe, one of the largest indigenous groups in Assam. The Bodos have a long history and possess a distinct language, religion, and social customs. Traditionally, they follow the Bathou religion, which centers on the worship of nature and the supreme deity Bathoubwrai. Their rituals, festivals, and artistic expressions—including dance and music — are intertwined with natural cycles and agricultural life.

The dance is most prominently performed during the spring festival known as Bwisagu, which marks the beginning of the Bodo New Year. Celebrated in mid-April, Bwisagu is a time of joy, renewal, and thanks giving. Bagurumba becomes an essential part of the festivities, symbolizing happiness, fertility, and harmony with nature.

Meaning and Symbolism

The term “Bagurumba” itself carries poetic significance. It is often interpreted as a dance that imitates the fluttering of butterflies. This symbolism is evident in the graceful movements of the performers, who emulate natural elements such as birds, animals, rivers, and plants. Each gesture, posture, and step is inspired by the environment, reflecting the Bodo people’s deep connection with nature.

Unlike many classical dance forms that rely

heavily on rigid structures and codified gestures, Bagurumba is fluid and organic. The dancers express emotions and stories through gentle waying, rhythmic steps, and coordinated group formations. The dance captures the essence of natural beauty and conveys a sense of serenity and balance.

Performance Style and Choreography

Bagurumba is typically performed by a group of young women, although men participate by playing musical instruments. The dancers usually form a line or a semi-circle and move in synchronized patterns. The choreography is simple yet captivating, emphasizing harmony and collective rhythm rather than individual virtuosity.

The movements are characterized by soft footwork, subtle hand gestures, and graceful body ways. The dancers often bend lightly forward, maintaining a relaxed posture that enhances the natural flow of the dance. Their steps are light and rhythmic, matching the tempo of the accompanying music.

One of the unique aspects of Bagurumba is its improvisational quality. While there are traditional patterns, dancers often adapt their movements based on the rhythm and mood of the performance. This flexibility allows the dance to remain dynamic and alive, evolving with each generation.

Music and Instruments

Music plays a vital role in Bagurumba, providing the rhythm and emotional backdrop for the dance. Traditional Bodo instruments are used to create a distinctive soundscape that complements the graceful movements of the dancers.

The most important instrument is the **kham**, a type of drum that produces deep, resonant beats. It sets the tempo and drives the energy of the performance. Other instruments include the **sifung** (a bamboo flute), **serja** (a stringed instrument similar to a violin), and **jotha** (cymbals). Together, these instruments create a



harmonious blend of rhythm and melody.

The music is often accompanied by folk songs that celebrate nature, love, and community life. The lyrics are simple yet evocative, reflecting the emotions and experiences of the Bodo people. The combination of music and dance creates a holistic artistic expression that engages both the performers and the audience.

Costume and Aesthetics

The visual appeal of Bagurumba is enhanced by the traditional attire worn by the dancers. The women dress in colorful handwoven garments, primarily the **dokhona**, a traditional Bodo dress. The dokhona is usually adorned with intricate patterns and vibrant colors such as red, yellow, and green, which symbolize energy, prosperity, and harmony.

They also wear the **aronai**, a decorative scarf that adds elegance to their appearance. Jewelry made from beads, silver, and other materials complements the attire, while flowers are often used to adorn the hair, reinforcing the connection to nature.

The overall aesthetic of the performance is simple yet striking. The combination of graceful movements, rhythmic music, and colorful costumes creates a captivating visual and emotional experience.

Social and Cultural Significance

Bagurumba is more than just a dance; it is a vital expression of Bodo identity and cultural continuity. It serves as a means of preserving traditions and passing them on to future generations. Through this dance, young members of the community learn about their heritage, values, and connection to nature.

The dance also plays a role in social bonding. It is performed during festivals, community gatherings, and special occasions, bringing people together in celebration. The collective nature of the dance fosters a sense of unity and belonging.

In addition, Bagurumba has become a symbol of cultural pride for the Bodo people. It is often showcased in cultural festivals, competitions, and national events, representing the rich diversity of India's cultural landscape.

Evolution and Contemporary Relevance

While Bagurumba remains deeply rooted in tradition, it has also evolved overtime. Modern influences, exposure to broader audiences, and the efforts of cultural organizations have contributed to its

adaptation and preservation.

Today, Bagurumba is performed not only in rural settings but also on urban stages and international platforms. Cultural troupes and institutions work to promote the dance, ensuring that it continues to thrive in a rapidly changing world.

At the same time, there is a conscious effort to maintain its authenticity. Elders and cultural custodians emphasize the importance of preserving traditional elements, such as original music, costumes, and dance patterns.

Challenges and Preservation

Like many indigenous art forms, Bagurumba faces challenges in the modern era. Urbanization, changing lifestyles, and the influence of popular culture can lead to a decline in traditional practices. Younger generations may be less inclined to learn and perform the dance, especially in urban environments.

However, there are ongoing efforts to address these challenges. Cultural organizations, educational institutions, and government initiatives play a crucial role in promoting and preserving Bagurumba. Workshops, festivals, and documentation projects help keep the tradition alive.

In recent years, there has been a growing recognition of the importance of safeguarding intangible cultural heritage. Bagurumba, as a unique and meaningful art form, is increasingly being appreciated not only within the Bodo community but also by a wider audience.

Conclusion

Bagurumba stands as a beautiful testament to the harmony between humans and nature. Its graceful movements, soothing music, and vibrant costumes reflect the soul of the Bodo people and their deep-rooted cultural values. More than just a dance, it is a living tradition that embodies identity, community, and continuity.

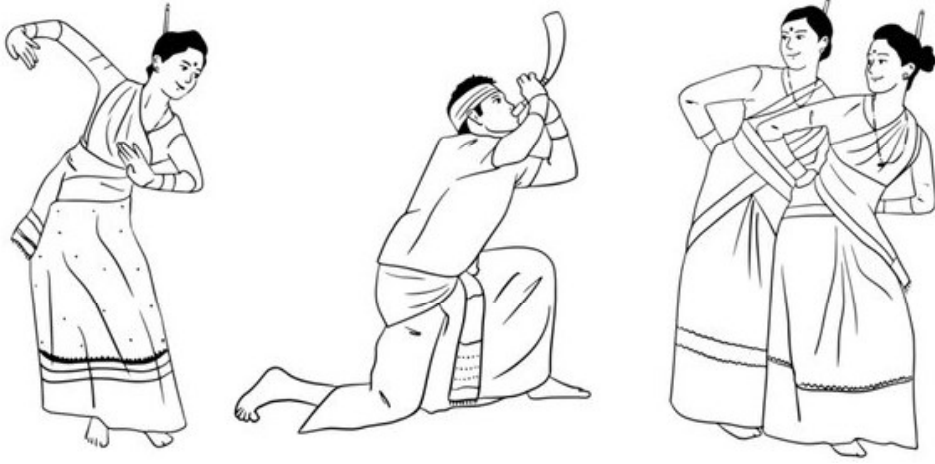
In a world that is constantly changing, Bagurumba offers a reminder of the importance of preserving cultural heritage. It invites us to appreciate the beauty of simplicity, the richness of tradition, and the enduring connection between art and life. As long as it continues to be performed and cherished, Bagurumba will remain a symbol of grace, resilience, and cultural pride.





BIHU

Parna Katak
B.Ed. 2nd Year



Bihu is the most important and vibrant cultural festival of the Indian state of Assam. It is not just a single festival but a set of three festivals celebrated at different times of the year, each marking a distinct phase of the agricultural cycle. Bihu reflects the close relationship between the people of Assam and nature, especially farming, seasons, and community life. Bihu is the most significant and widely celebrated festival of Assam, deeply rooted in the life and culture of its people. It is a seasonal festival closely linked with agriculture, marking different stages of farming throughout the year. More than just a celebration, Bihu represents the rhythm of rural life, where nature, crops, and human activities are closely connected. The festival is observed with great enthusiasm by people of all communities, regardless of caste, religion, or social status, making it a symbol of unity and harmony. It reflects the simple lifestyle, rich traditions, and joyful spirit of the Assamese people. Music, dance, traditional food, and rituals form an essential part of Bihu, adding colour and liveliness to the celebration. The festival also highlights respect for nature, animals, and elders,

showing the values and beliefs of Assamese society. Through generations, Bihu has remained a strong cultural identity of Assam, bringing people together in celebration, gratitude, and hope for prosperity.

Types of Bihu

There are three main types of Bihu:

Rongali Bihu (Bohag Bihu)

This is the most popular and joyful Bihu, celebrated in mid-April during the Assamese New Year. It marks the beginning of the sowing season. People wear new clothes, prepare traditional dishes, and participate in music and dance. The famous Bihu dance and songs express love, happiness, and youthful energy. Young men and women perform in open fields, accompanied by instruments like the hol, pepa, and gogona.

Kongali Bihu (Kati Bihu)

Celebrated in October, this Bihu is quieter and more spiritual. It comes at a time when crops are still growing in the fields, and food supplies are limited. People light lamps (diyas) in their fields and near the



Tulsi plant, praying for a good harvest and protection of crops.

Bhogali Bihu (Magh Bihu)

Celebrated in January, this Bihu marks the end of the harvest season. It is a festival of feasting and enjoyment. People build temporary huts called meji and bhelaghar, where they gather, cook, and eat traditional food like rice cakes (pitha) and sweets. The festival includes community feasts, bonfires, games, and traditional sports.

Cultural significance

Bihu is deeply rooted in Assamese culture and traditions. It represents unity, joy, and the spirit of togetherness. The songs and dances performed during Bihu reflect themes of love, nature, and everyday rural life. It is a time when people forget differences and celebrate as one community.

Social Significance

Bihu strengthens social bonds. Families come

together, elders bless the younger generation, and people visit their relatives and friends. Special respect is shown to cattle during Rongali Bihu, highlighting the importance of agriculture in Assamese life.

Food and traditions

Traditional Assamese food plays a major role in Bihu celebrations. Items like pitha (rice cakes), laru (sweet balls), curd, and jaggery are commonly prepared. These foods are often home made and shared among family and neighbors.

Conclusion

In essence, Bihu is more than just a festival — it is the heart of Assamese identity. It beautifully combines agriculture, culture, music, and social harmony. Through its three forms, Bihu celebrates the cycle of life, from sowing to harvest, making it a symbol of prosperity, hope, and joy for the people of Assam.



THE BWISAGU FESTIVAL OF THE BODOS

Retumani Basumatary
B.Ed. 2nd Semester

The Bodos is the ethnic group of Assam which is the major branch of Mongolian race Migrated from China Tibbot-Burma. The Bodos like to live peacefully and merry making.

They celebrated different festival in different occasions. The Bwisagu is one of the important festivals celebrated in the time of spring season. The Bwisagu festival related with agriculture and religion. In the time of spring season, the nature become beautiful, the heart and soul of the Bodo people become joyful. In this situation singing, dancing are come out from the hearth of the Bodo peoples. This way, Bwisagu festival is come out in Bodo society. This 'Bwisagu' festival have been seen a prime manifestations of their cultural elements and how are they related with their religion. Because the Bodos have rich in the traditional culture and it have been seen the social pictures of the Bodo community through this festival. However, Celebration of this festival among them comes certain changes due to the influence of globalization.

Etymology of BWISAGU word:

Etymology meaning of the 'Bwisagu' word is not found properly still today. The Bwisagu festival is observed by Bodo folk society since the immemorial time. Even that it is not found clearly meaning of Bwisagu word. Many critics and authors has given different view for Bwisagu word. The following are given some view point of critics:

According to Mr. Kamini Narzari, 'Bwisagu' is a Bodo word which has origin the word – 'Bwisa' means year or age and 'Agu' means

start. Hence, Bwisa+Agu=Bwisagu, the starting of the Year of age."

According to Laksheswar Brahma," the word 'Bwisagu' derived from Bwisag+hu= Bwisagu, which means worship to deity or offering to deity. Because every Bodo people offered to deity of family in Assamese new year Bohag."

According to Dr. Kameswar Brahma, this spring time festival at the Assamese month Bohag which they call Bwisag. It may be started that as it is observed at the very early part of the First month of the year, it is called as Bwisag+Agu=Bwisagu."

From the above discussion it is observe that, all critics are related etymology of Bwisagu word with Bwisakhor Bohag, the first month name of Bengali and Assamese. But before the year Counting systems of Bodos are observe so many festivals. So the views of critics are not accepted by Bodo people.

When and how celebrated:

The Bodos celebrated the Bwisagu in the first





date of the month Bohag or Bwisakh year of Assamese or Begali calendar, in the mid April. The Bwisagu festival celebrated from the first day to seven days. But in the time of traditional the Bodos celebrated the Bwisagu whole month of Bohag. The Bwisagu festival celebrated in two parts i.e.

Mwsouthukhwinai (Cattle rites)

Mansini Bwisagu (Humen's Bwisagu).

Dress and costume of the Bwisagu festival:

The Bodos have a traditional dress which is made by Bodo women. In the Bwisagu Festival also they wore their traditional dress. Bodo women wear Dokhona (women traditional). It may be red, yellow, pink, green colour with various design. In early days Bodo women are not used Blouse. Now days they use blouse also. Before using blouse the Bodo women used one kind of long Upper garment namely Phasraorjumgra. Phasraorjumgra is used now a days also. But length and Broad is minimized. The phasraorjumgra are made multi designed. The Bodo males are used 'Gamsa'. Normally the gamsas are green, yellow and multicolor. They used it in the middle portion of body. In early age no upper garment sare used by male. But Now a days male sare also used upper garment. A kind of lucrative coat namely 'Aronai' is used by Male. Aronai is used as head gear. Some people used it in neck. Women are also use Aronai multi Ways. The ornament sareless used in Bwisagu Festival by the Bodos. They used very

simple Type of ornament in the Bwisagu occasion. The name of some ornaments used by Bodos in Bwisagu occasion are, 'phurkhuri' orkheru [a kind of ear ornament made by gold], 'Japkhiring' (ear ring of Gold), and some small flower on a plug attached to the earlobe. Some Bodo women wear on nose Ornament is called 'Nakhaphul' (a small flower made of gold). Some necklace also used by the Bodos in Bwisagu occasion but not heavy. Basically simple necklace, made by gold or silver are Used. For the hands ornament is simple bangle made by gold or silver.

Instruments of the Bwisagu festival:

The Bodos have special traditional instruments i.e. 'Kham'(drum), 'siphung' (flute), 'Jotha' (cymbal), 'Thorkha'(a kind of instrument made by bamboo). The Harmonium also used Now. Now a day, also used same instruments in Bwisagu festival.

Conclusion:

In this paper, what is the Bwisagu festival, etymology of Bwisagu word, when and how it Celebrated, how many kinds of songs/sung, dances, used of musical instruments, dress and Costume and changing trends all are discussed thoroughly and systematically. Finally, finished with conclusion.





ৰাভা জনগোষ্ঠীৰ ফাৰকান্তি উৎসৱ : এক আলোচনা

অলিভা ৰাভা
বি.এড., দ্বিতীয় বৰ্ষ

অসম বিভিন্ন জনগোষ্ঠীৰ মিলনভূমি, যিয়ে নিজৰ ভাষা, সাজ-পাৰ, উৎসৱ-পাৰ্বণ, আৰু লোকবিশ্বাসেৰে ৰাজ্যখনক এক বৈচিত্ৰপ্ৰসূত্ৰীয় ৰূপ দিছে। এই জনগোষ্ঠীসমূহৰ সংমিশ্ৰণত অসমীয়া সংস্কৃতি এখন ৰংচঙীয়া কাপোৰৰ দৰে হৈ উঠিছে। ৰাভা জনগোষ্ঠী অসমৰ ভৈয়ামৰ জনজাতিসমূহৰ ভিতৰত অন্যতম খিলঞ্জীয়া জনগোষ্ঠী। এওঁলোক চীনা-তিব্বতীয় ভাষা পৰিয়ালৰ তিব্বতীয় শাখাৰ এটা জনগোষ্ঠী। অসমৰ গোৱালপাৰা, কামৰূপ আৰু দৰং, কোকৰাঝাৰ, বঙাইগাঁও, চিৰাং, বাক্সা, জিলাত মূলতঃ এওঁলোকৰ বসতি। তেওঁলোকৰ এক সমৃদ্ধিশালী সাংস্কৃতিক ঐতিহ্য, অনন্য ৰীতি-নীতি আৰু পৰম্পৰা আছে, যিবোৰে অসমৰ সাংস্কৃতিক বৈচিত্ৰ্যত এক গুৰুত্বপূৰ্ণ ভূমিকা পালন কৰে।

ৰাভা সকলক মূলতঃ জ্বু টা ভাগত বিভক্ত কৰা হয় - ৰ। কোচা চা ৰংদানী, পাতি চু, দাহৰী পু, মাইতৰী ছ। ততলা জ্বু বিতলিয়া জ্বু, চুঙা। ৰাভা সম্প্ৰদায়ৰ মানুহৰ লগত প্ৰকৃতি আৰু জংঘলৰ এক নিবিৰ সম্পৰ্ক আছে। পূৰ্বতে তেখেতসকলে বুম খেতি কৰিছিল। বৰ্তমান, ৰাভা সম্প্ৰদায়ৰ লোকসকল চাকৰী, ব্যৱসায় বাণিজ্য ইত্যাদি বিভিন্ন জীৱিকাৰে নিযুক্ত হৈ আছে। ৰাভাসকল প্ৰকৃতিৰ উপাসক। ৰাভাসকলৰ মাজত মূৰ্তি পূজাৰ প্ৰচলন নাই। তেওঁলোকে বৰ্তমান মূল ধৰ্ম পালনৰ লগে লগে হিন্দু ধৰ্মৰো কিছু আচাৰ আচৰণ পালন কৰে। ৰাভাসকলৰ প্ৰধান দেৱতা হ'ল 'ঋষি' বা 'মহাকাল'। নিজস্ব ঐতিহ্য, বিশ্বাস, আখ্যান-উপাখ্যানেৰে পৰিপুষ্ট ৰাভাসকল। ভাৰতীয় সংবিধানত ৰাভা এটা জনজাতি হিচাপে স্বীকৃত। ৰাভাসকল মূলতঃ মাতৃতান্ত্ৰিক সমাজ ব্যৱস্থাৰ অনুগামী, এওঁলোকে পৰিবাৰৰ জ্যেষ্ঠা কন্যা পাৰিবাৰিক সূত্ৰৰে এই দুই দেৱীৰ অধিকাৰী হয়। বুৰঞ্জী-মতে ৰাভাসকলৰ ৰজাবীৰ দদানৰ দ্বাৰাই 'বায়খো' পূজা কৰা হৈছিল আৰু ক্ৰমাগতভাৱে বায়খো পূজালৈ পৰিণত হ'ল। আখ্যান মতে বায়-খোচ নামৰ দুই বাই ভনী দেৱীৰ পৰাই বায়খো

দেৱী আৰু খোছি দেৱীক অতীতৰে পৰা ৰাভাসকলে পূজা কৰি আহিছে। ইয়াৰোপৰি লাঙা দেৱতাকে ধৰি বিভিন্ন দেৱ-দেৱীৰ পূজা কৰি আহিছে। ইয়াৰ উপৰিও ৰাভাসকল-জড় উপাসক। শিল, গছ-গছনিক পূজা কৰি গাহৰি, কুকুৰা, পাৰ আদি উছৰ্গা কৰে। বৰ্তমান বহু ৰাভালোকে খ্ৰীষ্টান ধৰ্ম গ্ৰহণ কৰিছে।

ৰাভাসকল নিজস্ব কলা-সংস্কৃতিত চহকী। ৰাভা সমাজ লোকগীত, লোকসাধু, লোকবিশ্বাস আৰু লোক-সংস্কৃতিৰে ভৰপূৰ। ৰাভাসকলৰ সমাজ-জীৱনত চলি অহা বিভিন্ন পূজা-পাতল, উৎসৱ পাৰ্বণ আদিত গীত, মাত, সুৰ, তাল, লয়, বাদ্য, নৃত্য গীতত প্ৰকাশ পাইছে। আনন্দৰ পৰা দুখলৈ, প্ৰেমৰ পৰা বিৰহলৈ বিবিধ গাঁথা। নৃত্য আৰু গীত ৰাভাসকলৰ সমাজৰ এক অবিচ্ছেদ্য অঙ্গ। তেওঁলোকে বিভিন্ন অনুষ্ঠানৰ আৰম্ভ আৰু শেষত নাচ আৰু গান থাকে। কোৱা হয় যে, সকলো ৰাভা মহিলাই নৃত্য আৰু গীতত পাৰদৰ্শী। প্ৰাচীন কালৰে পৰা ৰাভাসকলে সামাজিকভাৱে একতা ৰক্ষা কৰি আহিছে। বন্য জন্তু চিকাৰ, মৎস্য চিকাৰ আদি পুৰুষ-মহিলাই একেলগে কৰে। গাঁৱৰ পূজা-পাতল, বিবাহ, শ্ৰাদ্ধ আদিতো সমানে সমানে অংশগ্ৰহণ কৰে। প্ৰাচীন কালত হোৱা যুদ্ধ-বিগ্ৰহতো পুৰুষ-মহিলাৰ সক্ৰিয় সহযোগৰ প্ৰমাণ পোৱা যায়। খেতি-বাতিটো সমভাৱে কাম কৰে। যুদ্ধ-বিগ্ৰহ ভাল পোৱা বাবে ৰাভা জাতিক ক্ষত্ৰিয় বুলিও কোৱা হয়।

ৰাভা সকলৰ উৎসৱ-অনুষ্ঠান সমূহৰ ভিতৰত ফাৰকান্তি উৎসৱ অন্যতম। ৰাভা সকলে মৃতকৰ আত্মাৰ সদগতিৰ অৰ্থে বিভিন্ন ধৰণৰ শ্ৰাদ্ধ অনুষ্ঠান পাতে। ফাৰকান্তি উৎসৱ এক প্ৰকাৰৰ মৃতকৰ শ্ৰাদ্ধ অনুষ্ঠান। ফাৰকান্তি উৎসৱত ফাৰকান্তি নৃত্যও পৰিবেশন কৰা হয়। ৰংদানী আৰু মায়তৰী ৰাভাসকলৰ মাজতহে এই ফাৰকান্তি উৎসৱৰ প্ৰচলন আছে। এই শ্ৰাদ্ধ অনুষ্ঠানত ইনাই-বিনাই কান্দি একধৰণৰ শোকগীত পৰিবেশন কৰা হয়। ইয়াকে ফাৰকান্তি গীত



বোলা হয়। এই গীত পৰিৱেশনত বিলাপ কৰি কন্দা এজন বিশেষ ব্যক্তিয়ে সূত্ৰধাৰীৰ ভূমিকা পালন কৰে। এই সূত্ৰধাৰী কান্দোতাজনে কাণ টুকুৰী (সৰু তাল) নামৰ এবিধ তাল বজায় কান্দোনৰ লগে লগে। লগতে সুৰ-তাল মিলাই মৃতকৰ আত্মীয়-স্বজনেও কান্দে। সূত্ৰধাৰীয়ে ঈশ্বৰ আৰু মৃতকৰ আত্মাক প্ৰাৰ্থনা জনায়। শ্ৰাদ্ধৰ দিনা ফাৰকান্তি গীত গাব জনা সূত্ৰধাৰজনে প্ৰথমতে তাল বজাই বিলাপ কৰি কান্দে আৰু তাৰ লগে লগে ধ্বনিত হৈ উঠে কাৰাবাঁহী, খাম, কাঁহ, শিঙা আদিৰ কৰুণ সুৰৰ মূৰ্ছনা। গীতবোৰত কৰুণ বসৰ লগতে ঠাই ভেদে শৃংগাৰ, হাস্য আদি বসৰ প্ৰকাশো দেখা যায়। এই অনুষ্ঠানটোৱে শোকৰ মাজেৰেও ৰাভা সংস্কৃতিৰ এক গভীৰ দাৰ্শনিক আৰু আচাৰগত বিশ্বাসক প্ৰতিফলিত কৰে। ফাৰকান্তি অনুষ্ঠান শোকৰ মাজতো আনন্দৰ পয়োভৰ চলে। আনন্দৰ বাবে কৰা এই নৃত্য-গীত মাতৃসকলৰ অতীত জীৱনৰ আঁৰত লুকাই থকা স্মৃতি মন্থন। এটা সময়ত দেশ, অঞ্চল, সমাজ, পৰিয়ালক সুৰক্ষা দিয়াৰ বাবে জীৱন আতুতি দিয়া চিন স্বৰূপে আজিও ৰাভাসকলে ফাৰকান্তি কৰিলে ঢাল-তৰোৱাল গাণ্ঠী (নৈবদ্য)ৰ ওচৰতে আতোমটোকাৰিকৈ ৰাখি সন্মান প্ৰদৰ্শন কৰে আৰু সেই ঢাল-তৰোৱাল পুৰুষৰ অবিহনে তিৰুতাই নাচৰ সময়ত ব্যৱহাৰ কৰি সাহসিকতা আৰু বীৰত্বৰ পৰিচয়

দাঙি ধৰে। সেয়েহে ফাৰকান্তি অনুষ্ঠানত নৃত্য-গীত কৰিলে ঢাল-তৰোৱাল ব্যৱহাৰ কৰে। এই ফাৰকান্তি অনুষ্ঠানৰ যোগেদিয়ে ৰাভা জন গোষ্ঠীৰ সামাজিক জীৱনৰ অনেক কথা ফুটি ওলায়। ৰাভাসকলৰ মাজত ফাৰকান্তি এনে এটা অনুষ্ঠান যিটোৰ লগত সমাজ জীৱন সাঙোৰ খাই আছে।

ৰাভা জনগোষ্ঠীয়ে তেওঁলোকৰ সমৃদ্ধ সংস্কৃতি, ভাষা, আৰু পৰম্পৰা বজাই ৰাখিছে, যদিও আধুনিকতাৰ প্ৰভাৱে তেওঁলোকৰ সামাজিক ৰীতি-নীতিৰ কিছু পৰিৱৰ্তন আনিছে। ৰাভা সংস্কৃতি অসমীয়া সংস্কৃতিৰ এক উজ্জ্বল নক্ষত্ৰ, যাৰ নিজস্বতা আৰু বৈচিত্ৰ্যই অসমৰ সাংস্কৃতিক দিশটোক সমৃদ্ধ কৰিছে। সংস্কৃতিৰ গতি আছে। সমাজৰ বিকাশ আছে। এই গতি আৰু বিকাশ নিৰ্ভৰ কৰে সেই জাতিৰ আহিব ধৰা নব প্ৰজন্মৰ আত্ম সচেতনাৰ তাগিদাতহে। গতিকে নবীন চামে এই চেতনাবোধ লাভ কৰাৰ আগ্ৰহী আৰু ব্ৰতী হোৱাতো নিতান্তই প্ৰয়োজন, কিয়নো এটা জাতিক জীয়াই ৰাখিবলৈ হ'লে সংস্কৃতিক পিঠি দিলে সেই জাতিক ৰক্ষা কৰাৰ প্ৰচেষ্টা অৰ্থহীন।





পৰিবেশ্য কলা

তত্ত্বাবধায়কৰ কলম পৰিবেশ্য কলা বিভাগ



শিল্প মানুহৰ হৃদয়ৰ ভাষা। চিত্ৰকলা, সংগীত, নৃত্য, নাটক, আবৃত্তি আদি বিভিন্ন পৰিবেশন কলাৰ জৰিয়তে মানুহে নিজৰ অনুভূতি, চিন্তা আৰু সৃষ্টিশীলতাক প্ৰকাশ কৰে। শিল্পই কেৱল আনন্দই নিদিয়, ই সমাজক সচেতন, সংবেদনশীল আৰু সাংস্কৃতিকভাৱে সমৃদ্ধ কৰি তোলে।

পৰিবেশন কলা আমাৰ সংস্কৃতি আৰু ঐতিহ্যৰ এক মূল্যবান অংশ। অসমৰ পুথিচিত্ৰ, লোকনৃত্য, লোকগীত, সত্ৰীয়া নৃত্য, ভাওনা আদি কলাই আমাৰ সমাজৰ ইতিহাস, বিশ্বাস আৰু জীৱনধাৰাক প্ৰতিফলিত কৰে। এই কলাসমূহে নতুন প্ৰজন্মক নিজৰ সংস্কৃতিৰ সৈতে জড়িত ৰাখে আৰু সমাজত ঐক্য, সম্প্ৰীতি আৰু মানৱীয় মূল্যবোধ জাগ্ৰত কৰে।

বৰ্তমানৰ ব্যস্ত আৰু প্ৰযুক্তিনিৰ্ভৰ যুগত শিল্প আৰু পৰিবেশন কলাই মানুহৰ মনত শান্তি, সৌন্দৰ্য্যবোধ আৰু ইতিবাচক চিন্তাৰ সৃষ্টি কৰে। শিক্ষাৰ ক্ষেত্ৰতো শিল্পৰ ভূমিকা অতি গুৰুত্বপূৰ্ণ। ই শিক্ষাৰ্থীৰ সৃষ্টিশীলতা, আত্মবিশ্বাস আৰু সামাজিক দায়িত্ববোধ বিকাশত সহায় কৰে।

ৱেষ্ট গুৱাহাটী কলেজ অৱ এডুকেচনৰ ৩৩ তম সংখ্যাৰ এই আলোচনীখন শিক্ষাৰ্থীসকলৰ প্ৰতিভা আৰু সৃজনশীলতাৰ এক উজ্জ্বল প্ৰতিফলন। ইয়াত অন্তৰ্ভুক্ত বিভিন্ন লেখা, কবিতা, চিত্ৰকলা আৰু সাংস্কৃতিক উপস্থাপনাই শিল্প আৰু শিক্ষাৰ মাজৰ গভীৰ সম্পৰ্কক সুন্দৰভাৱে প্ৰকাশ কৰিছে।

এই আলোচনীখন প্ৰকাশত সহযোগিতা কৰা সকলো শিক্ষক-শিক্ষয়িত্ৰী, সম্পাদকীয় সমিতি আৰু শিক্ষাৰ্থীক আন্তৰিক অভিনন্দন জ্ঞাপন কৰিলোঁ। আশা কৰোঁ, এই সংখ্যাখনে পাঠকসকলৰ মনত শিল্প, সংস্কৃতি আৰু মানৱীয় মূল্যবোধৰ প্ৰতি নতুন অনুপ্ৰেৰণাৰ সঞ্চাৰ কৰিব।

ৰঞ্জিত কুমাৰ ৰাভা
পাপৰি মেধী
সহকাৰী অধ্যাপক
পৰিবেশ্য কলা বিভাগ



অসমৰ লোক গীত আৰু জাতীয় জীৱনত ইয়াৰ প্ৰভাৱ

নিত্যতা নাথ
বি.এড., ২য় বৰ্ষ

এটা জাতিৰ প্ৰাণস্পন্দন নিহিত থাকে সেই জাতিটোৰ লোক-সংস্কৃতিৰ মাজত। অসমীয়া সংস্কৃতিৰ বিশাল পথাৰখনত লোকগীত সমূহ হ'ল সুবাসিত ফুলৰ দৰে। মানুহৰ মুখে মুখে শতিকাল ধৰি চলি অহা, কোনো নিৰ্দিষ্ট ৰচক নাই অথচ সেইবোৰৰ মাজত এটা জাতিৰ সুখ-দুখ, আশা আকাংক্ষা আৰু পৰম্পৰা প্ৰতিফলিত হয়। এই গীতবোৰকেই লোকগীত বুলি কোৱা হয়। অসমীয়া লোক-সংগীতৰ ভাণ্ডাৰ ইমানেই চহকী যে ই কেৱল মনোৰঞ্জনৰ মাধ্যম নহয়, বৰঞ্চ অসমীয়া জাতিৰ সত্তা আৰু পৰিচয়ৰ আধাৰ।

অসমৰ বৈচিত্ৰ্যময় ভৌগোলিক পৰিৱেশ আৰু বিভিন্ন জনগোষ্ঠীয় সংমিশ্ৰণে লোকগীত সমূহক ভিন্ন ৰূপ দিছে। বিষয়বস্তু আৰু অঞ্চলভেদে অসমীয়া লোকগীতবোৰক কেইবাটাও ভাগত ভগাব পাৰি :

বিহুনাং : বিহু হ'ল আমাৰ জাতীয় উৎসৱ তথা অসমীয়াৰ প্ৰাণস্পন্দন আৰু বিহুৰ এক অবিচ্ছেদ্য অংগ হ'ল বিহুনাং। বিহুনাং অসমীয়া লোক-সংগীতৰ এক গুৰুত্বপূৰ্ণ ভাগ। বিশেষকৈ ৰঙালী বা ব'হাগ বিহুৰ সময়ত ডেকা-গাভৰুৱে মুকলি পথাৰত বা গছৰ তলত ঢোল, পেঁপাৰ গুম গুমণিৰ মাজত যি গীত গায়, তাকেই সাধাৰণতে বিহুনাং বুলি কোৱা হয়। বিহুনাং সমূহ কোনো নিৰ্দিষ্ট গীতিকাৰে ৰচনা কৰা নহয়। ই এক মৌখিক সাহিত্য, যি এটা প্ৰজন্মৰ পৰা পিছৰ প্ৰজন্মলৈ মুখে মুখে বাগৰি আহিছে। বিহুনাংৰ মূল বিষয়বস্তু হ'ল ডেকা-গাভৰুৰ প্ৰেম যৌৱনৰ প্ৰকাশ, অসমীয়া সমাজৰ কৃষি-কৰ্ম তথা চহা খেতিয়কৰ মনৰ ভাৱ আৰু ঘৰুৱা জীৱনৰ সৰু সৰু ছবিও বিহু নামত ফুটি উঠে।

গোৱালপৰীয়া লোকগীত : গোৱালপৰীয়া লোকগীত হ'ল অসমীয়া লোক-সংগীতৰ এক বিশেষধাৰা, যি গোৱালপৰীয়া উপভাষাৰ মাজেৰে প্ৰকাশ পায়। গোৱালপৰীয়া লোকগীতকমূলতঃ

দুটা ভাগত ভাগ কৰিব পাৰি। সেইকেইটা হ'ল -

ভাওৱাইয়া : যিবোৰ গীতত প্ৰেম, বিৰহ আৰু আধ্যাত্মিকতাৰ প্ৰকাশ ঘটে।

চটকা : যিবোৰ গীতৰ গতি অলপ দ্ৰুত আৰু য'ত সমাজৰ হাঁহি-ধেমালি বা লঘু বিষয়সমূহ উপস্থাপন কৰা হয়।

গোৱালপৰীয়া লোকগীতৰ বিষয়বস্তু বিভিন্ন ধৰণৰ। ইয়াৰ ভিতৰত 'মাছতগীত' (হাতী আৰু মাছতৰ জীৱনক কেন্দ্ৰ কৰি), 'মৈষালী গীত' (ম'হৰ খা চৰণীয়াৰ গান) আৰু 'নাওখেলৰ গীত' আদি প্ৰধান। বিশেষকৈ হাতীৰ আৰু মাউতৰ মাজৰ যি নিবিড় সম্পৰ্ক, তাক এই গীতসমূহে অতি সুন্দৰকৈ ফুটাই তোলে। গোৱালপৰীয়া লোকগীত বুলি ক'লে ই লোক-শিল্পী প্ৰতিমা পাণ্ডে বৰুৱাৰ নামেই প্ৰথমে ল'ব লাগিব। তেওঁৰ কণ্ঠই এই গীতসমূহক কেৱল অসমতে নহয়, আন্তঃৰাষ্ট্ৰীয় পৰ্যায়ত এক মৰ্যাদাপূৰ্ণ স্থান দিছিল।

কামৰূপী লোকগীত : অসমৰ লোক-সংস্কৃতিৰ ভঁৰাল চহকী কৰা আন এক অন্যতম শক্তিশালী ধাৰা হৈছে কামৰূপী লোকগীত। প্ৰাচীন কামৰূপ অঞ্চলৰ ভাষা আৰু সুৰৰ সংমিশ্ৰণত গঢ়ি উঠা এই গীতসমূহ ইয়াৰ আধ্যাত্মিক গাভীৰ্য আৰু দৰ্শনৰ বাবে জনাজাত। কামৰূপী লোকগীতৰ বিষয়বস্তু অতি বিশাল। ইয়াত ঘাইকৈ শ্ৰীকৃষ্ণৰ বাল্যকালৰ লীলা, ৰাধা-কৃষ্ণৰ প্ৰেম, ৰামায়ণ-মহাভাৰতৰ আখ্যানসমূহ পোৱা যায়। ইয়াৰ উপৰিও মানৱ জীৱনৰ নশ্বৰতা, দেহ-তত্ত্ব আৰু ভক্তি ৰস এই গীতবোৰৰ মূলআধাৰ।

বনগীত : বনগীত হৈছে অসমীয়া লোক-সাহিত্যৰ এক ধাৰা। যিবোৰ গীত সাধাৰণতে গ্ৰাম্য জীৱন, প্ৰকৃতি, গৰখীয়াৰ জীৱন আৰু প্ৰেম-প্ৰীতিৰ কাহিনীক কেন্দ্ৰ কৰি ৰচনা কৰা হয়। ই এক সুকীয়া সুৰ আৰু শৈলীৰে পৰিচিত। প্ৰকৃতিৰ বৰ্ণনা, গৰখীয়াৰ জীৱন, ম'হৰ খাওঁতে গোৱা গীত, আৰু গাৱলীয়া প্ৰেমৰ কাহিনীয়ে বনগীতত



প্ৰধান। লোকশিল্পী 'বনকৌঁৱৰ' আনন্দিৰাম দাসে এই গীতসমূহক সংগ্ৰহ কৰি আৰু নতুনকৈ ৰচনা কৰি এক সুকীয়া মৰ্যাদা দিছিল।

বিয়ানাম : অসমীয়া সংস্কৃতিৰ এক অবিচ্ছেদ্য অংশ হ'ল বিয়া নামসমূহ। অসমীয়া সমাজৰ বিবাহ অনুষ্ঠান এই বিয়ানাম সমূহৰ অবিহনে আধৰুৱা। মহিলাসকলে বিবাহৰ বিভিন্ন সময়ত যেনে, জোৰোণ পিন্ধাওতে, দৰা কইনাক নোৱাওতে, পানী তোলোতে বা কন্যা উলিয়াই দিওঁতে বা দৰাঘৰ আৰু কইনা ঘৰে এটা পক্ষই আন পক্ষক জোকাবলৈ গোৱা যোৰানাম আদি সকলোবোৰ হ'ল বিয়া নাম। ইয়াৰ মাজত অসমীয়া সমাজৰ ঘৰুৱা সম্পৰ্কবোৰ সুন্দৰকৈ ফুটি উঠে।

আইনাম : অসমৰ লোকগীত সমূহৰ আকটন এক প্ৰধান ভাগ হ'ল আইনাম। অসমীয়া গ্ৰাম্য জীৱনৰ নাৰী সমাজত বিশেষকৈ এই আইনাম প্ৰচলিত। কাৰোবাৰ 'আই' বা বসন্ত ৰোগে দেখা দিলে আইক তুতি কৰি গোৱা গীতবোৰ হ'ল আইনাম। বসন্তৰোগ 'সাত গৰাকী আইবা দেৱীৰ' কোপদৃষ্টিৰ বাবে হয় বুলি অসমৰ জনসমাজত যি বিশ্বাস আছে, সেই বিশ্বাসেই আইনামৰ জন্ম দিছে।

ধাই নাম বা নিচুকনি গীত : অসমীয়া লোক-সংস্কৃতিৰ এক অত্যন্ত সুন্দৰ আৰু কোমল ধাৰা হৈছে নিচুকনি গীত বা ধাইনাম। কেঁচুৱা বা সৰু ল'ৰা-ছোৱালীক শুৱাবলৈ বা নিচুকাবলৈ মাক, আইতা বা ধাইসকলে যি গীত গায়, তাকেই নিচুকনি গীত বোলা হয়। নিচুকনিগীতসমূহ হ'ল শিশুৰ মনঃস্তম্ভৰ ওপৰত আধাৰিত লোক-সংগীত। নিচুকনি গীতবোৰত অসাধাৰণ কল্পনা দেখিবলৈ পোৱা যায়। জোনবাই, বাঘ, শিয়াল, বগলী আদি প্ৰকৃতিৰ বিভিন্ন উপাদানক লৈ কিছুমান কাহিনীৰ সৃষ্টি কৰি এই গীতবোৰত উপস্থাপন কৰা হৈছে। অসমৰ সাংস্কৃতিক ইতিহাসত লোকগীতৰ অৱদান অনস্বীকাৰ্য। অসম বহু ধৰ্ম আৰু জাতি - জনগোষ্ঠীৰ মিলনভূমি। লোকগীত সমূহে এই সকলোবোৰক এক সাংস্কৃতিক সূতাৰে বান্ধি ৰাখিছে। বিহুগীতৰ সুৰত যিদৰে বড়ো, ৰাভা বা মিচিংলোক সকলে নিজৰ সংস্কৃতিৰ প্ৰতিধ্বনি শুনে, তেনেদৰে লোকগীতসমূহে পাহাৰ আৰু ভৈয়ামৰ মাজত এক সমন্বয়ৰ সেতু গঢ়ি তোলে।

এই লোকগীতসমূহ অসমীয়া লিখিত সাহিত্যৰ জন্ম হোৱাৰ বহু আগৰে পৰাই মৌখিকভাৱে প্ৰচলিত হৈ আছে। এই গীতবোৰত থকা শব্দ চয়ন, অলংকাৰ আৰু উপমাবোৰে অসমীয়া ভাষাক এক স্বকীয় মৰ্যাদা প্ৰদান কৰিছে। বহুতো পুৰণি থলুৱা শব্দ, যিবোৰ বৰ্তমানৰ অভিধানত বিচাৰি পোৱা কঠিন, সেইবোৰ লোকগীতৰ মাজত আজিও সুৰক্ষিত হৈ আছে।

লোকগীতসমূহ হ'ল এটা জাতিৰ অলিখিত ইতিহাস। অসমৰ সামাজিক পটভূমিৰ পৰিৱৰ্তন, আহোম ৰাজত্বকালৰ বহু ঘটনা, ব্ৰিটিছ

শাসনৰ প্ৰভাৱ আদি লোকগীতৰ মাজত পোৱা যায়। উদাহৰণস্বৰূপে, বদন বৰফুকনৰ দেশদ্ৰোহিতা, মণিৰাম দেৱানৰ ফাঁচীৰ কথা, দিখৌত কোম্পানীৰ জাহাজ চলাৰ কথা আদি বিভিন্ন মালিতা, বিহুনাৰ বা লোকগীতৰ মাজেৰে আজিও মানুহৰ মুখে মুখে চলি আহিছে।

আধুনিক অসমীয়া সংগীতৰ ভেঁটিটোও অসমীয়া লোকগীতৰ ওপৰত প্ৰতিষ্ঠিত। জ্যোতিপ্ৰসাদ আগৰৱালা, বিষ্ণুপ্ৰসাদ ৰাভা আৰু ড° ভূপেন হাজৰিকাৰ দৰে মহান শিল্পীসকলে বিয়া নাম, নিচুকনি গীত আদিৰ সুৰ আৰু গাভীৰ্যক ব্যৱহাৰ কৰি অসমীয়া আধুনিক সংগীতক এক নতুন মাত্ৰা দিছিল। বৰ্তমানৰ 'ক'ক ষ্টুডিঅ' বা আন্তঃৰাষ্ট্ৰীয় পৰ্যায়ত যিবোৰ ফিউজন অসমীয়া সংগীত জনপ্ৰিয় হৈছে, তাৰ মূল উৎসও আমাৰ লোকগীতসমূহ।

ইয়াৰোপৰি অসমীয়া দেহবিচাৰৰ গীত বা টোকাৰী গীতৰ দৰে লোকগীতসমূহে মানুহক জীৱনৰ নশ্বৰ তাৰ বিষয়ে শিক্ষা দিয়ে। ই সমাজত ভ্ৰাতৃত্ববোধ আৰু উচ্চ নৈতিকতা বজায় ৰখাত সহায় কৰে। সহজ-সৰল শব্দৰে জীৱনৰ গভীৰ সত্যসমূহ এই গীতবোৰৰ জৰিয়তে সাধাৰণ মানুহৰ হৃদয়লৈ লৈ যোৱা হয়।

লোকগীতৰ অবিচ্ছেদ্য অংশ হ'ল লোকবাদ্য। লোকগীতৰ সুৰক প্ৰাণবন্ত কৰি তোলা আৰু অসমীয়া সমাজৰ বিভিন্ন উৎসৱ-পাৰ্বনক জীপাল কৰি ৰখাত এই লোকবাদ্যসমূহৰ ভূমিকা অপৰিসীম। ঢোল, পেঁপা, গগনা, বাঁহী, টোকাৰী, দোতাৰা, খোল, তাল আদি বাদ্যযন্ত্ৰৰ নিৰ্মাণশৈলীয়ে অসমৰ থলুৱা কাৰিকৰী শিল্পৰ পৰিচয় দিয়ে। এই বাদ্যসমূহৰ ব্যৱহাৰে অসমীয়া লোক-সংগীতক বিশ্বৰ দৰবাৰত এক সুকীয়া পৰিচয় প্ৰদান কৰিছে।

বৰ্তমান সময়ত গোলকীকৰণ তথা পাশ্চাত্য সংস্কৃতিৰ প্ৰভাৱত লোকগীতসমূহ বহু পৰিমাণে বিলুপ্ত হোৱাৰ পথত। বৰ্তমানৰ যুৱপ্ৰজন্মই লোকগীতৰ প্ৰকৃত সুৰ আৰু মহত্বৰপৰা আঁতৰি যোৱাটো এক চিন্তনীয় বিষয়। সেয়েহে, লোকগীত সমূহক বিজ্ঞানসন্মতভাৱে সংৰক্ষণ কৰা আৰু ইয়াৰ চৰ্চা অব্যাহত ৰখাটো প্ৰতিজন অসমীয়াৰ দায়িত্ব।

শেষত, ক'ব পাৰি যে, লোকগীত হ'ল অসমীয়া সংস্কৃতিৰ তেজৰ সোঁত। ই আমাৰ মাটিৰ সুবাস বহন কৰে আৰু আমাক নিজৰ শিপাৰ সৈতে বান্ধি ৰাখে। লোকগীতৰ চৰ্চাই কেৱল আমাৰ মনোৰঞ্জন নকৰে, বৰঞ্চ ই অসমীয়া জাতিক বিশ্বৰ বুকুত এক উন্নত সংস্কৃতিৰান জাতি হিচাপে পৰিচিত হোৱাত সহায় কৰে। আমাৰ এই অমূল্য সম্পদক সুৰক্ষিত কৰি ৰখাটোৱেই হ'ব আমাৰ সংস্কৃতিৰ প্ৰতি প্ৰকৃত সন্মান।





Indian Music & The Arena of Social Platforms

Jutika Das

B. Ed. 2nd Year

On any given day in our lives, music is everywhere. It spills out of morning prayers, hums through traffic jams, pulses in gym playlists, and lights up late-night reels on smart phones. Few cultures breathe music as naturally as India does. Yet the way Indians create, share, and experience music today would be almost unrecognizable to earlier generations. The digital age has not merely modernized Indian music — it has fundamentally reshaped its journey, identity, and future.

Indian music has a rich and ancient heritage that dates back thousands of years. From the chanting of Vedic hymns to classical ragas, folk traditions, film music, and contemporary independent sounds, Indian music has continuously evolved with time. In recent decades, the digital age has brought a revolutionary transformation to the creation, distribution, and consumption of Indian music. Technology has not only changed how music is produced and shared but has also reshaped the relationship between musicians and listeners.

The arrival of radio and cinema in the 20th century expanded music's reach. All India Radio standardized classical performances, while Bollywood transformed film songs into a national obsession. Vinyl records, cassettes, and later CDs allowed music to travel, but control still rested firmly with studios, producers, and record labels.

Arrival of the Digital Age

The true transformation began with the rise of digital technology, the internet, and smart phones became the new radios. Music files could now be recorded, edited, and shared digitally. Platforms such as YouTube, Spotify, Apple Music, Gaana, and JioSaavn changed listening habits completely. Audiences shifted from owning music to streaming music on demand.

Digital recording software and home studios made music production more accessible. Songs could be recorded in bedrooms, uploaded in minutes, and streamed across continents. Independent artists no longer needed expensive studios or big labels to create music. This democratization of music production gave rise to a new generation of musicians across genres.

The Rise of the Independent Artist and growth of regional music

One of the most significant impacts of the digital age is the rise of independent artist and regional Indian music. Artists from small towns and diverse linguistic backgrounds can now reach national and global audiences. Regional languages such as Assamese, Tamil, Telugu, Bengali, Punjabi, and Bhojpuri have gained massive popularity online. This independence has also changed storytelling. Artists sing in their own languages, about their own lives, blending personal experience with cultural memory. The result is a more honest, diverse, and experimental soundscape. Platforms like YouTube and Instagram have created stars outside Bollywood's shadow. The digital age has amplified regional Indian music like never before. Punjabi pop dominates global charts, South Indian film music enjoys pan-Indian popularity, and regional folk styles find new life through fusion and remix culture. Digital platforms do not ask where music comes from — only whether it resonates. This has allowed languages, dialects, and regional aesthetics to travel freely, challenging the idea that mainstream music must sound or look a certain way.

Social Media: The New Stage

If earlier musicians relied on concerts and radio play, today's artists perform on screens. A single reel can launch a career. A chorus synced to a viral trend



can turn a song into a cultural moment. Social media has blurred the line between artist and audience. Fans witness the making of music in real time. Music feels less distant, more human, and more participatory. At the same time, this visibility comes with pressure. Musicians must now balance creativity with consistency, artistry with algorithms.

Social media platforms like Instagram, Facebook, and short-video apps have become powerful tools for music promotion. Viral songs and reels can make unknown artists famous overnight. Musicians can interact directly with fans, receive instant feedback, and build their own identity without intermediaries. Live streaming and virtual concerts have further expanded opportunities, especially during times when physical gatherings are limited.

Interestingly, digital tools have not erased tradition — they have reimaged it. Classical and folk musicians record archival performances, teach online, and collaborate across continents. Ancient ragas meet electronic beats; folk lyrics find new life in contemporary arrangements.

Technology has become a bridge rather than a barrier, allowing old forms to converse with new audiences without losing their essence.

Challenges in the Digital Era

Despite its many advantages, the digital revolution has brought a range of negative impacts that continue to shape the realities of the music industry in complex ways.

One of the most pressing issues is the decline in fair income for artists. While streaming platforms have made music easily accessible, they often pay very low royalties per stream. As a result, even popular songs may generate limited earnings unless they achieve massive numbers. This has made it difficult for many musicians especially independent and emerging artists.

Another major concern is the over-saturation of content. With millions of songs being uploaded regularly, standing out has become extremely challenging. Talented artists can easily get lost in the crowd, and success often depends more on visibility,

marketing, and algorithmic reach than pure musical quality.

For traditional and folk musicians, the digital era can be particularly challenging. Many lack access to technology, digital literacy, or promotional platforms, which limits their visibility. As a result, valuable cultural traditions risk being overshadowed by more commercial and mainstream content.

Finally, issues like copyright violations and piracy continue to persist in new forms. Unauthorized sharing, remixing, or reuse of music without proper credit can harm original creators and discourage innovation.

Global Reach of Indian Music

Digital technology has helped Indian music cross international boundaries. Indian music today is unmistakably global. Indian classical music, Bollywood songs, devotional music, and independent tracks now reach listeners worldwide. Collaborations between Indian and global artists have increased, festival performances abroad, and worldwide streaming have placed Indian sounds on the global map giving Indian music a strong global presence. Yet, even as it travels, Indian music carries its emotional core — melody, rhythm, and storytelling rooted in centuries of expression.

The evolution of Indian music in the digital age is not a break from the past, but an extension of it. It is a story of adaptation, innovation and continuity. While technology has transformed how music is created and consumed, the soul of Indian music remains rooted in its cultural and emotional depth. From ancient ragas to viral reels, Indian music continues to adapt, absorb, and reinvent itself. In a world of fleeting trends, Indian music endures—sometimes whispered through headphones, sometimes sung to millions — always evolving, always alive. The digital era has opened new possibilities for artists and listeners alike, ensuring that Indian music continues to grow, diversify, and inspire future generations.





Every Mood Has a Melody

Nabanita Paul
B.Ed. 2nd Year

If I ask anyone, “Do you love music?” there will probably be no one who says no. Everyone enjoys listening to music. Music acts as a voice for emotion, a healer in unhealed situations, and most importantly it acts as a lifelong companion present in every moment of life. From one’s happiest of moments to the darkest of days. It walks with people through every mood, it stays with its melody.

Life is a path where I have seen shifting moods based on situations, situations as in from calm and quiet to chaotic and turbulent. Music is a company which doesn’t have to speak to me or may it speak through its own sound, sound of melody, sound of laugh, sound of love, hate, and through countless feelings.

Music speaks through many languages which helps people to connect in their own unique way and melody turns sounds into emotions. Music is that dynamic which touches the peaks of emotions.

People say one can connect only with words, I say music needs none, it has its own universal language where one need not to talk but feel the depth and understand the emotions. Through silent music where there are no words it goes beyond words and touch the depth.

Music connects with souls with its languages, languages as in melody, rhythm, soft tunes, upbeat music which tells how in what mood which music I would listen to and therefore it becomes the voice according to my mood and become my companion.

During a joyous mood, the rhythm flows to energetic melody, where singing along to the lyrics and dancing freely and in those moments, music becomes a companion with whom I can share my happiness. With its upbeat melody, music makes every ride feel like a journey worth enjoyable. Travelling becomes thrilled with memories.

Sometimes there are moments when words fail to describe what I am going through, the phase of sadness, where everything feels like falling apart, and no one seems like standing beside. When words become heavy and silence overwhelming, when emotions are not linked to one but many. At that time, music with its melancholy sound becomes my moment of that spark. Music doesn’t really try to fix anything knowingly but it has the ability to hold that pain. The days which sometimes becomes too heavy to handle are the days I want a companion who doesn’t have to speak but can be a silent yet loud sounds which becomes a melody to my ear. As a human I face different turnings in my life, and in those times when I want my mind to be free from thoughts, I listen to melody.

And now to the days where the mind is free from noise and chaos, expectations and demands, a mood that is in its stillness state, music speaks to me through its soft melancholy tunes and turning my mood in a state of calm, quiet and serene place.

Music makes me happy in my happiest moments adding sparks and make moments more joyful whole-hearted and also when I am in a not so good in mood, I often get amused of how the melody soothes my soul without even asking for it. Music heals my mood and how smoothly turning a heavy heart into a lighter one and therefore it is very important to listen to music as through music every emotion finds a voice. Even the moon express it’s beauty, the sun shines, the river and the mountains can meet and show the nature’s beauty in a melody.

Music speaks, understands, comforts and heals every soul according to the mood and therefore, “**Every Mood Has a Melody**” which uplifts heart and soul, and calms an impulsive mind.





Jatra: An overview with special reference to culture and politics in colonial Assam

Sukanya Biswas

B.Ed. 2nd Year

The historical evolution of Jatra as a popular performative tradition in eastern India is inseparable from the intertwined cultural trajectories of Bengal and Assam. From the seventeenth to the nineteenth centuries, Jatra developed as a hybrid form that incorporated religious devotion, social communication, and eventually political expression. In Bengal, Jatra consolidated during the late medieval and early modern periods, particularly under the influence of the Vaishnavite and Bhakti revival associated with Sri Chaitanya in the sixteenth century. Early Jatra performances emerged from ritual processions, congregational singing, and dramatised representations of Krishna-lila. Over time, these devotional enactments acquired formal dramaturgical characteristics and, by the eighteenth century, coalesced into structured palas, thereby laying the foundations for what would later be recognised as the Bengal Jatra movement.

By the nineteenth century, Bengal Jatra had diversified significantly in both content and audience address. While mythological and sacred narratives continued to dominate, the genre increasingly accommodated themes related to social tension, ethical reflection, and historical consciousness. This transformation coincided with the expansion of British colonial governance and the consequent emergence of new ideological pressures upon vernacular public culture. Jatra gradually shifted from being exclusively devotional to becoming an important arena for articulating collective concerns, providing a platform where moral dilemmas and social anxieties could be represented in an accessible and affectively resonant manner.

The Bengal Jatra movement exerted a formative influence on the development of Jatra in Assam. It should be emphasised, however, that Assam already

possessed a vibrant indigenous performance heritage through Srimanta Sankardeva's *ankia naat* tradition and the institutional role of the namghar. (Pathak, 2023) Nevertheless, from the eighteenth and nineteenth centuries onward, commercial migration, itinerant performers, and cultural exchange facilitated sustained interaction between Bengali and Assamese performance cultures. As a result, while the Assamese term "*Jatra*" retained its earlier association with ritual journey and collective gathering, its emergence as a theatrical practice was shaped in part through dialogue with the Bengal model.

From the seventeenth century onward, Assamese communities began gradually to adapt Jatra to local sensibilities and social formations. During the Ahom period, dramatic arts periodically received patronage, yet Assamese Jatra — particularly in regions such as South Kamrup — remained primarily a community-based practice rather than a courtly art form. Its ethos was fundamentally participatory and pedagogic, integrating entertainment with moral education and reinforcing a shared ethical universe among spectators and performers alike.

The eighteenth century constituted a phase of consolidation for Bengal Jatra. Distinctive conventions developed during this period, including open-air staging, stylised declamation, musical interludes, and the use of plotlines structured around moral conflict and resolution. These conventions travelled westward over time and gradually became embedded in Assamese Jatra practice. By the nineteenth century, Jatra troupes were active in Assamese cultural centres such as Pathsala, Barpeta, and Palashbari. Initially, Bengali functioned as the principal performance language, reflecting both migration patterns and the cultural authority of the Calcutta theatre world. Over time,



however, localisation processes took effect and Assamese Jatra incorporated indigenous musical idioms such as khol-taal rhythms and gayan-bayan performance traditions, thereby generating a recognisably Assamese aesthetic identity.

A chronological overview demonstrates that the seventeenth century may be characterised as a period of consolidation of devotional performance traditions in both regions. The eighteenth century saw increased mobility, structural stabilisation, and gradual secularisation of themes. The nineteenth century, in contrast, was marked by institutional formalisation, urban contact, and hybridisation with Western proscenium theatre under colonial influence. In Assam, these developments were accompanied by the emergence of permanent troupes, regularised performance schedules, and the transformation of traditional clay platforms into increasingly elaborate theatrical spaces.

Throughout this historical trajectory, Jatra in both Bengal and Assam functioned as a medium for negotiating social morality. Performances frequently dramatised ethical dilemmas, questions of justice, and the moral consequences of human action. In so doing, Jatra operated as a form of vernacular pedagogy, inviting audiences to participate intellectually and emotionally in the evaluation of moral conduct rather than positioning them as passive observers.

The most profound transformation occurred when Jatra became implicated in the cultural politics of anti-colonial resistance. In Bengal, leading figures such as Mukunda Das appropriated Jatra during the Swadeshi movement to disseminate nationalist ideology among rural and semi literate populations. Mythological conflicts were reinterpreted as allegories of colonial domination and resistance. These developments had a powerful echo in Assam. Assamese Jatra troupes began to foreground themes of peasant oppression, economic exploitation, gender inequality, and resistance to both colonial and feudal structures. Plays such as Jui Jole Umi Umi vividly depicted agrarian anguish and contributed to shaping popular consciousness around issues of injustice. (Pathak, 2023)

Simultaneously, the increasing participation of women on the Jatra stage during the early twentieth century represented a significant cultural shift. This

development challenged entrenched patriarchal norms governing public visibility and artistic labour. The entry of female performers not only altered theatrical aesthetics but also aligned Assamese Jatra with broader social reform currents. As a result, the performative space of Assamese Jatra evolved into a form of “popular pedagogy,” combining entertainment with the dissemination of political awareness. Because Jatra troupes travelled extensively throughout rural Assam, they were uniquely positioned to communicate nationalist sentiment beyond elite urban constituencies. The figure of bibek (conscience), who served as a moral commentator within Assamese dramaturgy, further enabled the articulation of ethical judgment in relation to the anti-colonial movement and struggles for social justice.

Moreover, the open-air, community-centred nature of Jatra fostered a collective environment in which the boundaries between performer and spectator were highly permeable. This fluidity enabled the circulation of political affect, ethical reflection, and solidarity across social strata. Although colonial administrators at times attempted to mobilise indigenous theatre for reformist propaganda, Jatra frequently generated critical, ironic, and resistant discourses that strengthened the cultural foundations of the freedom movement in Assam.

Even as Western proscenium theatre gained prestige in the late nineteenth and early twentieth centuries, Jatra retained its resilience by adapting to new technological and dramaturgical conditions while preserving its participatory ethos. The Bengal Jatra movement thus provided both a reservoir of repertoire and a model for politicised performance that Assamese practitioners reinterpreted through local historical experience and cultural idioms.

In conclusion, from the seventeenth to the nineteenth centuries, Jatra evolved from a devotional procession into a complex, hybrid performance ecology. In both Bengal and Assam, it emerged by the early twentieth century as a culturally potent medium for social critique, moral education, and political mobilisation. Its history demonstrates the capacity of popular performance not only to reflect social change but also to participate actively in shaping collective consciousness and practices of resistance.



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STREET DANCE

Kakoli Kakati

B. Ed. 2nd Year

Street dance is a dynamic form of performing art that originated in urban streets, clubs, and public spaces rather than informal dance academies. It is closely connected with youth culture, self-expression, freedom, and social identity. Unlike classical dance forms,

Street dance developed mainly in the United States during the 1970s, particularly

Among African-American and Latino communities. It emerged as a creative response to social challenges, giving young people a way to express emotions, tell stories, and build community through movement. Major Types of Street Dance

- Breaking (Break dance) – Acrobatic moves, spins, freezes, and floor work
- Popping – Sudden muscle contractions to create sharp movements
- Locking – Fast arm and hand movements with pauses or “locks”
- Hip-Hop (Freestyle) – Groove-based movement and personal expression

- Krumping – High-energy, expressive style showing raw emotion
- House Dance – Fast foot work with fluid upper body movements

Street dancers usually wear comfortable, loose-fitting clothes such as sneakers, hoodies, caps, and track suits. Music plays a central role and commonly includes hip-hop, funk, rap, and electronic beats. It promotes creativity, confidence, teamwork, and cultural exchange. Today, it is performed not only on streets but also on stages, competitions, films, television shows, and social media platforms worldwide. Street dance is a powerful modern performing art that represents freedom, identity, and innovation. Its global popularity shows how art born on the streets can influence mainstream culture and unite people across borders.





SATTRAS IN ASSAM – THE SOUL OF ASSAMESE PERFORMING ARTS

Divya Thapa
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Assam is known for its colorful traditions, rich heritage, and unique cultural practices. Among the most valuable cultural institutions of Assam are the Sattras. These Sattras are not only religious centres but also important institutions for preserving and promoting the performing arts, literature, music, dance, drama, and social values of Assamese society.

The Sattras were established during the 15th and 16th centuries by the great saint, poet, dramatist, and social reformer Srimanta Sankardeva and his disciple Madhavdeva. Their main aim was to spread Neo-Vaishnavism, promote equality among people, and create a peaceful and united society through devotion and culture. Through the Sattras, Sankardeva introduced a new cultural movement that deeply influenced Assamese life and identity. The Sattras became centers of learning and artistic expression.

One of the greatest contributions of the Sattras is Sattriya dance, which is now recognized as one of the eight classical dance forms of India. Originally performed by male monks inside the Sattras premises as part of religious worship, Sattriya dance beautifully combines rhythm, expressions, hand gestures, storytelling, and devotional themes. Today, both men and women perform Sattriya on national and international stages, making Assam proud.

Another important contribution of the Sattras is Borgeet, the devotional songs composed mainly by Sankardeva and Madhavdeva. These songs are spiritual in nature and are sung with traditional musical instruments like Khol, taal, flute, and Sarengda etc. The melodies of Borgeet create a peaceful and devotional atmosphere within the Sattras.

The Sattras are also famous for Ankiya Naat, a traditional one-act drama introduced by Sankardeva.

These dramas are based on mythological stories from the Ramayana, Mahabharata, and Bhagavata Purana. The performances include acting, dance, music, colorful costumes, and masks. Through these dramas, moral lessons and religious teachings are shared with the audience in an entertaining and meaningful way.

Mask-making is another unique art associated with some Sattras, especially in Majuli, the world's largest river island. The masks are used in Bhaona performances and represent gods, demons, animals, and mythological characters. These handcrafted masks reflect the creativity and artistic skills of Assamese artisans.

The island of Majuli is often called the cultural heart of Assamese Vaishnavism because it houses many famous Sattras such as Auniati Sattras, Kamalabari Sattras, Dakshinpat Sattras, and Samaguri Sattras. These institutions continue to preserve ancient traditions and train young generations in music, dance, drama, and spirituality.

The Sattras also contribute to social harmony and moral education. They teach discipline, devotion, respect for culture, and community living. Festivals like Raas Mahotsav celebrated in the Sattras attract thousands of visitors every year and showcase the rich artistic traditions of Assam.

In conclusion, the Sattras of Assam are the backbone of Assamese performing arts and culture. They have successfully preserved the teachings of Sankardeva and kept alive the traditional music, dance, drama, and artistic heritage of Assam for centuries. The Sattras are not just religious institutions; they are living centres of Assamese identity, creativity, and cultural pride.



A MASK OF MAJULI: A VANISHING TRADITION

Dalismaita Boruah

B.Ed. 2nd Year

The mask-making tradition of Majuli stands as one of the most significant yet fragile cultural expressions of Assam's intangible heritage. Majuli the world's largest river island located on the Brahmaputra River has long been a center of Neo-Vaishnavite culture introduced by the great saint and reformer Srimanta Sankardeva in the fifteenth century. Among the many artistic practices nurtured within the satras institutions of Majuli the art of mask-making occupies a distinctive position due to its strong association with religious performance, storytelling, and community identity. However, in recent decades this tradition has been steadily declining making it a subject of urgent cultural concern.

The masks of Majuli are primarily used in Bhaona, a traditional form of religious theater that dramatizes episodes from Hindu epics such as the Ramayana, Mahabharata, and Bhagavata Purana. These performances serve both devotional and educational purposes, conveying moral values and philosophical teachings to the audience. Masks play a crucial role in enhancing the dramatic impact of Bhaona by visually representing divine beings, demons, animals, and mythological characters. Unlike decorative masks found in other regions, Majuli masks are deeply symbolic and functional, crafted specifically to suit narrative and performative needs.

Traditionally, the craft of mask-making has been preserved within the satras, especially the Samaguri

Satra, which is widely recognized as the last major center sustaining this art form. The process of making a mask is labor-intensive and requires specialized skills passed down orally from one generation to the next. The masks are constructed using locally available materials such as bamboo, clay, cloth, cow dung, and natural pigments. Bamboo strips form the basic framework, which is then layered with clay and cloth to achieve the desired shape and texture. Once dried, the mask is painted with natural colors, and intricate facial expressions are carefully rendered to convey emotion and character.

Despite its artistic and cultural significance, the mask-making tradition of Majuli is facing the threat of extinction. One of the primary reasons for its decline is the erosion of the traditional guru-shishya system through which knowledge was transmitted. Younger generations are increasingly reluctant to pursue this craft due to economic instability, lack of financial support, and limited market

opportunities. The time-consuming nature of mask-making and the low monetary returns make it difficult for artisans to sustain a livelihood solely through this practice.

Environmental challenges further exacerbate the situation. Majuli has been severely affected by river erosion and recurrent floods, which have destroyed satras, displaced communities, and disrupted traditional ways of life. As artisans migrate in search of better





opportunities, the continuity of cultural practices weakens. The loss of physical space for performance and production has also diminished the frequency of Bhaona, reducing the demand for masks and diminishing their relevance in contemporary society.

Modernization and changing entertainment preferences have also contributed to the decline of this tradition. With the advent of digital media, cinema, and modern theater, traditional performance forms struggle to attract younger audiences. As Bhaona becomes less common, the functional use of masks diminishes, transforming them from living cultural objects into museum artifacts or decorative items. This shift alters the very essence of the tradition, which was rooted in communal participation and spiritual engagement.

Nevertheless, efforts have been made by individual artisans, cultural organizations, and government bodies to preserve and revive the mask-making tradition of Majuli. Workshops, exhibitions, and cultural festivals have helped bring national and international attention to this unique art form. Some artisans have adapted by creating masks for educational purposes, stage performances outside Majuli, and even as art pieces for display. While such adaptations provide temporary relief, they also raise concerns about commercialization and the dilution of traditional values.

The preservation of Majuli's mask-making tradition requires a holistic approach that addresses both

cultural and socio-economic dimensions. Institutional support in the form of financial aid, training programs, and infrastructure development is essential to encourage young artisans to continue the craft. Integrating traditional arts into educational curricula and promoting cultural tourism in a sustainable manner can also contribute to long-term preservation. Most importantly, the tradition must continue to function within its original cultural context rather than being reduced to a mere commodity.

In conclusion, the masks of Majuli represent far more than artistic creations; they embody centuries of religious devotion, community knowledge, and cultural continuity. Their gradual disappearance signals not only the loss of a craft but also the erosion of a living tradition that has shaped the cultural identity of Assam. Preserving this heritage is a collective responsibility that demands awareness, respect, and sustained effort. If timely measures are not taken, the masks of Majuli may soon exist only in archives and exhibitions, disconnected from the vibrant cultural life that once gave them meaning. Safeguarding this vanishing tradition is therefore essential to ensuring that future generations can experience and understand the rich cultural legacy of Majuli in its authentic form.





Carnatic Music System

Ananya Goswami

B.Ed. 2nd Year

India has divided into two parts in terms of Indian musicculture. The Karnatic (or Carnatic) music system is one of the two major traditions of classical Indian music. It is in the middle of India, North India to the north of the Vindhya Mountains, and South India to the south. The famous musical style of North India is called Uttarior Sindhusthani musical style and the famous musical style of South India is called Dakshini Sangeet or Carnatic music. This Karnataki music system is based on the “Natyashastra” of India and the Sangeet Ratnakara of Sharanga Deva. This style of music is found in the states of Tamil Nadu, Andhra Pradesh, Karnataka and Kerala in India.

This Carnatic musical style is dominated by gamak and the ragas are sung in a concentrated manner. Most of the songs are in Tamil, Telugu, Malayalam and other languages. The songs are dominated by rhythm and rhythm. This method does not use accompaniment, vocalization or dialogue or melody during the singing. Its songs are sung in the middle rhythm. There are five types of castes prevalent in this musical system. The seven correct vowels of Aurava, Sharava, Sampurna, Bakra Abru are called Kankangi or Mukhari. It's narrow here. There are seven major rhythms used here. With the change of the symbols called Dhrubatal, Mathtal, Laghu, the levels of these rhythms are also changed to Rupaktal, Jhampal, Triput Taal, Athatal and Ek Taal. They vary and become different castes like Chatashra, Tyashra, Khand Mishra, Sankirna etc. Some of the ragas of this Carnatic music system are Priya, Nat Bhairavi, Mayamalar Gaul, Kamabandhini, Gaman Priya, Dheer Shankarabharan, Mechkalyani, Harikhambji, Kharhar Hanuman Chowdhury, Shuddha Paltu Barali, Mohanam, Shuddha Saberi, Saberi etc.

ELEMENTS OF CARNATIC MUSIC SYSTEM

Carnatic music, the classical music tradition of

South India, is rich in structure and includes various elements that together form its unique system. The primary components of the Carnatic music system are:

1. **Raga (Melody):** A raga is a melodic framework used for improvisation and composition. It consists of a set of specific notes (swaras) and is associated with a particular mood, time of day, or season. Each raga has a set of ascending and descending scales and specific rules governing how the notes are approached and used. Ragas are essential to the melodic content of Carnatic music.
2. **Tala (Rhythm):** Tala refers to the rhythmic cycle or time structure in Carnatic music. It is a repeating cycle of beats that serves as a foundation for both composition and improvisation. The tala system is highly intricate, with cycles ranging from a few beats to more complex patterns. Some popular talas include Adi Tala (8 beats), Rupaka Tala (6 beats) etc.
3. **Swaras (Notes):** The seven basic swaras (notes) in Carnatic music are: Sa (Shadja), Re (Rishabha), Ga (Gandhara), Ma (Madhyama), Pa (Panchama), Dha (Dhaivata), Ni (Nishada). Each note can be altered by the use of microtones (called Shruti), resulting in different variations. There are three forms of the swaras' natural (shuddha), sharp (tivra), and flat (komal).
4. **Varnam:** A varnam is a fundamental type of composition in Carnatic music, usually in praise of a deity. It serves as both a technical exercise and a performance piece. Varnas are often used to introduce a raga and are typically performed at the beginning of a concert. They have a set structure and involve complex rhythms and melodic patterns.
5. **Kriti:** The kriti is the most common form of



composition in Carnatic music. It consists of three main sections:

Pallavi: The central refrain, typically with the main theme.

Anupallavi: The second section, often with a contrasting mood or theme.

Charanam: The concluding section, often longer and more intricate.

Composers like Tyagaraja, Muthuswami Dikshitar, and Shyama Shastri are well-known for their contributions to the kriti repertoire.

6. Alap: Alap is an improvisational exploration of the raga, without any rhythmic accompaniment. It allows the musician to express the essence of the raga, highlighting its mood and beauty. It is performed at the beginning of a piece or as an independent section in a concert.

7. Tanas: Tanas are rhythmic, lively presentation of a raga that typically follows the alapa and precedes the main composition (kriti). It is performed with a rhythmic pulse but does not follow a fixed tala, allowing more freedom in the improvisation.

8. Carnatic Instruments: Various instruments are used in Carnatic music, with the most common being:

Vina: A string instrument central to Carnatic music.

Mridangam: A two-headed drum that is the principal percussion instrument.

Flute: A wind instrument used to render ragas.

Taanpura: The taanpura is a stringed instrument used primarily to provide a continuous drone or pitch

reference throughout a performance or practice session.

9. Sruti: Sruti refers to the microtonal intervals that form the basis of Carnatic music. The recognition And mastery of these microtones are fundamental to understanding the subtle nuances of ragas.

10. Manodharma (Improvisation): Manodharma refers to the improvisational aspect of Carnatic music. It is a central Part of performance, where the musician creates new melodic and rhythmic patterns based on the raga and tala. This includes the performance of alapa, niraval, and kalpanaswaras.

Together, these elements create a highly expressive and sophisticated system of music, where both composition and improvisation are interwoven to deliver a profound emotional and artistic experience.

The Carnatic music system stands as a profound and intricate tradition that embodies the rich cultural and spiritual heritage of South India. With its complex ragas, talas, and compositions, it offers a deep exploration of both technical mastery and emotional expression. Its emphasis on improvisation, melody, and rhythm not only ensures its relevance in contemporary times but also invites listeners into a timeless experience of devotion, creativity, and intellectual pursuit. As both an art form and a spiritual practice, Carnatic music remains a living testament to the power of music to transcend language and culture, resonating across generations.





AN INTRODUCTION TO KATHAK AND ITS GHARANAS

Dolly Das
B.Ed. 2nd Year

Indian culture is known for its rich culture and heritage. We have evolved in different era's and over the period we have transformed, upgraded our culture. Our culture shows reminiscent of Mughal, Persian, Afghani, British making it more rich and extensive. In this paper Kathak evolution as different styles and forms and Gharanas were studied and it was quite evident that each Gharana as a different story and form. From the literature it was concluded that there were three famous Gharanas of Kathak as Jaipur, Banaras, Lucknow. Jaipur Gharana focused on the intricacy of the technical aspects of the dance, Banaras emphasizing the gestures and Lucknow for expression and footwork. The present-day kathak we see have mostly the grouping of two or more Gharana or dance forms.

Introduction

Kathak having roots in northern India, originated from Katha which means story. Kathakars the kathak artist used to perform on the stories related to god and mythology Mahabharata, Ramayana. It holds a very stronghold in the Indian culture. It has evolved in different forms and styles over the eras. Initially started with the bhakti movement and performed in the temples and telling the stories with the Mughals empire in India it has moved to the courts, where their artist also had given their element in the dance and then with the coming of British it was degraded and lost its hold in our culture but after independence Government had again worked to uplift its position. Now, kathak had developed a lot and even part of the drama, play, theatre and cinema. This dance form is also not specified to a particular gender.

Kathak involve:

- Nritya ~ the pure dance

- Natya ~ authentic drama
- Nritya ~ use of vivid facial expressions

It's a dance form that has a slow as well as fast pace. (Hawa, 2017). Every Dance form is inspired by the culture of the region from where it is originated. The artist of the dance form was futuristic perception and the tode, tude composed at that time also have relevance and popular till date. In this era also it can keep its presence. The kathak is preached from guru to shishya and the styles become the symbol of belonging to a particular Gharana, teacher giving the dance a new shape and form. Classical dances and music are always from Gharanas. Kathak has major three Gharanas, Banaras, Jaipur and Lucknow. The teaching is passed from one generation to other in typical guru shishyaparampara. The three main compulsory elements of dance are nritya, nritya and bhaav, all Gharanas have expertise in one or more of these

Banaras Kathak Gharana is one of the spiritual and purest forms as considered by artists, as it was performed mostly in temples.

Banaras Kathak Gharana founded by Janakiprasad. This style is known for its Natwari or dance bold. It includes more floor work.

Prominent dancers of Gharana are Dulha Ram and Ganeshilal, Chunnilal, Biharilal, Hiralal Hanuman Prasad, Shivalal Nawal Kishore.

Lucknow Kathak Gharana originated from courts of Muslim Nawabs this Gharana focuses mainly on the Abhinaya, expressions, acting, grace with the movements. it is known for presenting Bhaav in a better way. Prominent artists of this Gharana are Birju Maharaj, Shambhu Maharaj and Lachhu Maharaj.

Jaipur Kathak Gharana originated at the time of Kachchwaha reign. This Gharana focus mainly on



the technicality of the dance, simple to complex footwork, spins and talas are known as abhinay pakhawaj, such as paranas are also developed in this. Jaipur is a city with rich culture and heritage even kathak has its roots. 'Katha kahe so kathakka have' - which means Kathak is the dance of storytellers. The story is narrated through the body. Face, hands, feet on the beats of tabla and lehra. Ganganis are known as the leading exponents and their 3 generations are continuously performing this all over the country and world.

Conclusion

Kathak reflects our ancient culture and is known for its styles, abhinaya, Mudra. The rhythm, sound of ghunghroos and the expressions of the artist keep the audience engaged and mesmerized. The literature depicts the specialisation of different gharanas and how the cosmo and global world have merged not only the different Gharanas but also with the international and other national dance forms. The audience has a lot of expectations from the artist and is no more enlightened just to see the abhinaya. It's the need of the hour for an artist to create a dance piece that binds the present-day audience. Artists also try to protect and save the original form of kathak. The government also encourages and endorses the events and the artist as this dance has passed through various centuries and was merged with the styles of different reigns and rulers. Kathak is not a gender specified dance form, it does start with the



performance of male members who used to play the part of both male and female in the performance but over the period the female also got the equal position and are known for their exemplary performances

This dance form also traces familiarity with the south Indian Dance form Bharat natyam, one considered to have introvert expression style and later as extrovert expression style. Kathakali and kathak are different having common things as both portray stories, involve extensive footwork, gestures; kathakali has recently emerged and later known to be more ancient. Even certain author believes that kathak and Flamenco have similarity as both involve extensive footwork and gestures, kathak

is done barefoot while other wearing boots. Though kathak has developed and belonged to our country, still the artist witness more audiences when they perform abroad, this was the view of many kathak artists. They believe that the foreign artist usually merges two or three dance form and enrich it but the Indian artist stick to the traditional form and that may be one of the reasons we are not able to attract the youth and more audience in the cultural fest and foreign fest witness more audience. (Khajuraho, 2017). Our institutes and academy must enrich and allow the artist to experiment and develop new forms.





DANCE AS THERAPY – HEALING THROUGH MOVEMENT

Sanchita Talukder

B.Ed., 2nd Year

“Dance is the hidden language of the soul.”

- Martha Graham

The five-letter word DANCE is often admired for its beauty, rhythm, grace, postures, expressions, costume, choreography and divinity. But, behind the lens, beyond the stage lights, the applause and appreciation, there lies its deeper purpose-HEALING. Dance brings joy, peace and energy. It is indeed the rhythm of life that turns emotions into motions. It is the art of expressing thoughts, emotions and ideas through tuneful body movements, usually performed to music. It is the creative form of communication that brings together movement, expression and feeling and is used for art, celebration, storytelling, culture and joy. Dance is not solely restricted to performance, as it is also used as a form of exercise too. Music and Choreography are often considered the core elements of dance. Music provides rhythm and emotion whereas choreography gives structure and meaning to every movement. Yet dance is not bound by structure alone. As free and instinctive art form, dance can exist without choreography, guided purely by feeling and impulse. In such moments, choreography becomes secondary and expression flows naturally from the dancer's connection to the music.

DIMENSIONS OF HEALING

A person's healing is multi-dimensional. Every individual is different with a unique mind, body, emotions and life experiences. Human development takes place across multiple aspects- physical, mental, emotional, social and inner well-being. All of this balance a person's life. When any kind of imbalance occurs due to various reasons, healing is needed not just in one area, but across various fields like-

Physical healing involves the body- recovering from illness, injury or fatigue. It includes improvement of the health of every individual.

Emotional healing involves recognizing, expressing and releasing emotions such as stress, fear, sadness or joy.

Mental healing focuses on the mind. It relates to clarity of thought, memory and reduction of negative thoughts.

Social healing centers on relationships, communication and a sense of belonging.

Spiritual healing connects an individual to inner peace, self-awareness and purpose.

TYPES OF DANCE USED IN DANCE THERAPY

- Creative and Free Movement Dance Form, encourages individuals to move freely without fixed steps. It helps an individual to express emotions naturally which they may find hard to put into words leading to emotional release.

- Contemporary and Modern Dance Form, emphasizes natural movements, breathing and flow. It helps to explore feelings and release stress.

- Folk and Cultural Dance Form, connect individual with their community. They foster a sense of belonging, identity and shared joy which can be deeply healing.

- Rhythmic and Aerobic Dance Form, are energetic dance forms that helps to release stress and anxiety and improves mental well-being.

- Mindful and Slow Movements inspired by Yoga, focus on balance, breathing and inner calm promoting relaxation and improving concentration.



Thus, dance therapy has a unique way to support the healing of all the dimensions as dance is not only performance or perfection, it is indeed the connection with the body and soul.

DANCE HEALS MIND, AWAKENS HEART AND BUILDS FOCUS & CONFIDENCE THROUGH STORY-TELLING

Dance is more than just movement; it's more than a hobby. It's a powerful way to express feelings that are often difficult to put into words. In dance, the body can never lie. It allows individuals to express joy, happiness & deeper emotions like sadness, grief, anxiety. Gentle flowing movements can reflect calmness, hope, spiritual connection whereas sharp moves may convey aggression, strength, struggle or even defeat. The heart awakens as the emotions are expressed through gracious gestures and rhythm, helping individuals connect deeply with their feelings and inner self. Storytelling in dance is a pure form of art where every movement represents a part of the story. The dancers must be aware of every step, rhythm and expression. This enhances the mindset of every dancer, makes them more creative, boost their confidence, focus and concentration. Also, a disturbed mind gets peace when she gets engaged to the world of creativity. Dance becomes a holistic therapy that nurtures the mind, heart and personal growth all at once.

HOW DANCE HEALS & INSPIRES VIEWERS?

Watching dance can be just as healing as performing it. As a viewer, observing movements, expressions allow us to connect emotionally with the feeling being expressed. It happens sometimes; while witnessing a dance performance, tears roll down our eyes, we may laugh out loud, smile throughout or feel

nostalgic, feel afraid of. These are the raw emotions of the viewers when they get engaged with the story, when they can relate to the instances. Thus, dance can evoke joy, empathy, calm, a sense of release helping the mind to relax and motivate viewers to explore their own emotions. Watching dance is indeed a subtle form of therapy.

WHAT IS DANCE FOR ME?

More than a hobby, it is a passion for me. I can express myself more, when I invest myself into this art. Dance is not simply motion but a silent language of emotions. When words fail, dance speaks. Very lately I realized how much I am into it.

I dance, when I am happy, to celebrate my victory in every little and simple thing.

I create when I feel bored of monotony.

Even when everything around feels chaotic, I create to feel calm again.

When I am sad or low, dance becomes my medicine as it heals me, refreshes my mind and gently shifts my energy toward peace and positivity.

With the course of time, I have become more creative, organized, passionate and focused.

Dance as therapy highlights the powerful connection between movement, mind and emotions. It supports physical, emotional, mental, social and spiritual healing, helping individuals express themselves freely and find balance. I truly believe that DANCE SHOULD BE A PART OF THE SCHOOL EDUCATION. It can support holistic development, encourage emotional expression, reduce stress and help students grow into healthy, confident and well-balanced individuals.





IMPORTANCE OF PERFORMING ARTS IN EDUCATION

Sudipta Das

B.Ed. 2nd Year

Performing art has dance, drama, vocal, instrument and sports. All of these are forms of communication that is transferring of knowledge, feelings and thoughts. Education is not limited to textbooks and examinations. It is about the overall development of a student. Performing arts such as dance, music, drama, and theatre play an important role in education by nurturing creativity, confidence, and emotional intelligence.

One of the greatest benefits of performing arts in education is personality development. When students participate in stage performances, they learn to overcome fear, express themselves clearly, and build self-confidence. Drama and theatre improve communication skills, while dance and music enhance discipline, concentration, and body coordination. Performing arts also support emotional and mental well-being. Music and movement help reduce stress and anxiety, allowing students to express emotions in a healthy way.

General market quotient means awareness of each and every field even remotely connected human and social development that there is something we call about customizing as per the changes that will happen today but why customizing we do not lose our identity and our culture. There is difference between literacy and education is what we consider ourselves literate but what about education. We know people who

doesn't read and write but are extremely educated that is because they have the maturity the wisdom adaptability and activity it is this what connectivity that is their performing arts.

Performance art also promotes teamwork and social skills. Many performance activities require collaboration, coordination, and mutual respect. Students learn the value of cooperation, discipline, responsibility, and respect for others' ideas. These social skills help them function effectively in group settings and prepare them for real-life situations. In addition, performance art supports cultural awareness and value education. Traditional dances, folk music, and theatrical performances introduce students to cultural heritage, traditions, and social values. This fosters respect for diversity and strengthens cultural identity. It also helps preserve art forms and traditions for future generations.

In conclusion, performance art is an essential component of education that contributes to the overall development of students. It not only enhances creativity, confidence, and communication skills but also supports emotional well-being, teamwork, and cultural understanding. By integrating performance art into education, schools can nurture well-rounded individuals who are not only academically capable but also emotionally strong, socially responsible, and creatively enriched.



The Timeless Earth: The Enduring Legacy of Terracotta

Nayana Devi
B.Ed 2nd year

From the humble hearths of ancient civilizations to the chic galleries of modern design, **Terracotta** — literally “baked earth” remains one of humanity’s most soulful expressions. It is more than just clay; it is a bridge between the elements of nature and the artistry of the human hand.

A Journey Through Time: The History of Terracotta:

The story of terracotta is as old as settled human life. Its origins date back to the Palaeolithic era, but it truly flourished during the Neolithic period when humans discovered that fire could transform soft, malleable mud into stone-hard durability.

In China, the most breath taking historical testament is the Terracotta Army of Emperor Qin Shi Huang (c. 210–209 BCE), featuring over 8,000 life-sized soldiers designed to protect the emperor in the afterlife.

Closer to the heart of South Asia, the Indus Valley Civilization (3300–1300 BCE) produced exquisite terracotta figurines, jewellery, and drainage pipes, proving that the material was used for both high art and essential utility. The Greeks and Romans utilized it extensively for architectural decorations, roof tiles, and the famous “Tanagra” figurines.

Where the Earth Breathes: Regional Popularity:

While terracotta is a global phenomenon, certain regions have turned it into a cultural identity. In India, specifically, the craft is woven into the very fabric of daily life.

1. Assam: The Rise of Asharikandi

When discussing terracotta in Assam, the village of Asharikandi in the **Dhubri district** stands as the undisputed center. It is one of the largest clusters of terracotta and pottery in India. Recently, Asharikandi terracotta received a major honour when it was awarded the Geographical Indication (GI) tag in 2024, recognising its unique cultural identity and craftsmanship. The terracotta heritage of Asharikandi was also showcased in Assam’s tableau during the 2026 Republic Day Parade in New Delhi, bringing national attention to the craft and its artisans.

Another proud achievement came when master terracotta artist Dharendra Nath Pal received the prestigious Assam Gaurav Award for preserving and promoting traditional terracotta art. Workshops and exhibitions are also being organised in Assam to encourage young people to learn this traditional craft.

Terracotta has also left its mark on Assam’s historical architecture.





• **The Hatima Doll:** The hallmark of Assamese terracotta is the famous “Hatima Doll” — a mother figure holding two children, symbolizing fertility and the maternal bond.

• **Cultural Fusion:** The style in this region is a beautiful blend of indigenous folk art and influences from the ancient traditions of the lower Brahmaputra valley.

• **The Ahom Legacy:** During the Ahom dynasty, terracotta tiles were used to decorate the exterior of temples and monuments.

• **Sivasagar and Beyond:** we find subtle terracotta ornamentation in the architecture of the Joy Dol and Siva Dol in Sivasagar, where the red-burnt earth provides a striking contrast to the lush green landscapes.

In Assamese households, terracotta is deeply integrated into local customs the “Diya” and “Saki”. During festivals like Bihu or Diwali, traditional clay lamps (saki) are essential.

2. West Bengal (The Heartland)

West Bengal is arguably the “Terracotta Capital” of the world. The town of Bishnupur is world-renowned for its 17th century temples, which are adorned with intricate terracotta tiles depicting scenes from the Ramayana and Mahabharata. The iconic Bankura Horse has become a national symbol of Indian folk art.

3. Gujarat and Rajasthan

In the west, terracotta takes on a ritualistic hue. Tribes in Gujarat create votive terracotta figures (like horses and tigers) to offer to their deities. Rajasthan is famous for its Molela plaques, which are hollow relief sculptures made of local clay.

4. Uttar Pradesh

Gorakhpur is a major hub for terracotta craftsmen. The artisans here create ornate animal figures, often characterized by intricate “cut-work” and naturalistic textures that are exported globally.

Today, terracotta is undergoing a significant “Renaissance.” It has transitioned from being a “craft of the poor” to a “luxury of the conscious.” In the contemporary scenario, terracotta is no longer restricted to traditional pots. It is presented through:

• **Sustainable Tableware:** Unglazed water jugs, tea cups (kulhads), and fermentation jars are trending due to their alkaline properties and eco-friendly nature.

• **Statement Interior Decor:** Minimalist terracotta lamps, large-scale wall murals, and geometric planters are staples in high-end “Japandi” or “Bohemian” interior styles.

• **Wearable Art:** Terracotta jewellery — hand-painted with vibrant acrylics or left in its raw, earthy burnt-orange state—is a favourite in the sustainable fashion industry.

The presentation has moved from local “haats” (village markets) to international design boutiques. Modern branding emphasizes the hand-crafted and organic nature of the product. Artisans are now collaborating with designers to create “fusion” pieces, where traditional clay techniques meet contemporary shapes. In a world saturated with plastic and synthetic materials, terracotta serves as a reminder of our connection to the earth. It is biodegradable, breathable, and beautiful. Whether it is a massive temple frieze or a small cup of tea, terracotta carries the warmth of the sun and the history of the soil in every grain.

Terracotta is more than just clay art; it is a living symbol of India’s rich heritage and craftsmanship. From the ancient civilizations to the modern world, terracotta has connected people with tradition, creativity, and nature. By supporting local artisans and promoting handmade crafts, we can help preserve this timeless art for future generations.





ওজাপালি

নিকুমণি বৰা
বি.এড., দ্বিতীয় বৰ্ষ

অতি প্ৰাচীন কালৰে পৰা যে প্ৰাগজ্যোতিষ-কামৰূপ ৰাজ্যত গীত নৃত্য- অভিনয়ৰ চৰ্চা হৈছিল তাৰ প্ৰমাণ দাঙি ধৰিছে ওজাপালিয়ে। ওজাপালিৰ অংশ দুটা ওজা আৰু পালি। ওজা বা ওজা শব্দটো সংস্কৃত ‘উপাধ্যায়’ শব্দৰ পৰা ওলাইছে। পালি শব্দটো সংস্কৃত ‘পালি’ শব্দৰ পৰা অহা। এই অনুষ্ঠানৰ প্ৰধান লোক বা দলপতিজনেই ওজা। পালিসকল হ’ল ওজাৰ সহায়ক। এই অনুষ্ঠানত সাধাৰণতে তিনিজনৰ পৰা সাতজনলৈ গায়ক থাকে। প্ৰধান গায়কে কাহিনী আবৃত্তি কৰে আৰু পালিসকলে ভৰিৰে তাল ধৰি ওজাই লগাই দিয়া দিহা ঘোষা দোহাৰি গাই যায়। ইয়াত বাদ্যযন্ত্ৰ কেৱল খুঁটি তালহে ব্যৱহাৰ কৰা হয়।

ওজাপালিৰ উৎপত্তি সম্পৰ্কত বিভিন্ন জনবিশ্বাস প্ৰচলিত হৈ আছে। তেনে এক জনবিশ্বাস মতে, দৰঙৰ বহুলভাৱে প্ৰচাৰিত ব্যাস সংগীত হেনো পাৰিজাতী নামৰ এগৰাকী মহিলাই সপোনত পাইছিল। সপোনতে তাঁতশালত কাপোৰ বৈ থাকে থাকোঁতে তেওঁ হঠাতে স্বৰ্গৰ পৰা মৰ্ত্যলৈ মধুৰ সুৰযুক্ত গীতৰ ধ্বনি নামি অহা শুনিছিল। সপোনতে তেওঁ আত্মবিভোৰ হৈ তাঁতশালৰ পৰা উঠি আহি মুদ্ৰাসহ নৃত্য কৰিবলৈ লয়। পাছত পাৰিজাতীয়ে সপোনত লাভ কৰা সেই নৃত্য-গীত শিষ্যসকলক শিকায় তাৰ পৰাই ব্যাস সংগীতৰ উৎপত্তি বুলি আজিও সেই অঞ্চলৰ লোকে বিশ্বাস কৰে।

অসমৰ ওজাপালি প্ৰধানকৈ দুটা ভাগত বিভক্ত সুকনানী ওজাপালি আৰু বিয়াহৰ ওজাপালি। দুয়োবিধৰে বহুতো উপাদান একে যদিও ধৰ্মীয় আদৰ্শ, সাংগীতিক লক্ষণ, বিষয়বস্তু আদিৰ ক্ষেত্ৰত পাৰ্থক্যও পৰিলক্ষিত হয়।

কাহিনী পৰিৱেশন ওজাপালিৰ মুখ্য উদ্দেশ্য হ’লেও বিভিন্ন প্ৰসংগ সাধন কৰিবলৈ ভিন ভিন ওজাপালি গঢ় লৈ উঠিছিল। বিষয়বস্তু অনুসৰি ওজাপালি অনুষ্ঠানটো দুটা বহল ভাগত ভগাব পাৰি। সেয়া হ’ল - মহাকাব্য আশ্ৰিত ওজাপালি আৰু মহাকাব্য অনাশ্ৰিত ওজাপালি।

মহাকাব্য আশ্ৰিত ওজাপালিয়ে প্ৰধানকৈ মহাভাৰত আৰু ৰামায়নৰ লগতে পুৰাণৰ কাহিনীৰ ওপত নিৰ্ভৰ কৰে। এইবিধ ওজাপালিয়ে প্ৰধানকৈ বিষ্ণুকথাৰ বাহিৰে অন্য গীত নাগাইছিল।

মহাকাব্য অনাশ্ৰিত ওজাপালি মহাকাব্য আশ্ৰিত ওজাপালিতকৈ বিষয়বস্তু, গঠন আৰু প্ৰসংগৰ ফালৰ পৰা সুকীয়া। মহাকাব্য অনাশ্ৰিত এইবিধ ওজাপালিক মনসা-সংগীত বুলিব পাৰি। সৰ্পদেৱীক বন্দনা কৰিবলৈ গোৱা ধৰ্মীয় গীতবোৰেই মনসা সংগীত।

সুকবি নাৰায়ণদেৱৰ পাঁচালী গোৱা ওজাসকলক ‘সুকনানী’ৰ ওজা বোলা হয়। এওঁলোকৰ সুৰ-তাল লৌকিক হোৱাৰ লগে লগে বেশ-ভূষাও সাধাৰণ চুৰিয়া-চোলাত পৰিণত হ’ল। সুকবি নাৰায়ণদেৱৰ মনসা কাব্য বা বেউলা উপাখ্যান সমাজত জনপ্ৰিয় হৈ পৰিলে। আনহাতে বিয়াহৰ ওজাপালি মাৰ্গসংগীতৰূপে পণ্ডিত সকলৰ ধৰ্মসভাত, জাতীয় উৎসৱত বা ৰজাসকলৰ আশ্ৰয়ত প্ৰতিপালিত হ’ল।

দৰঙৰ দৰে কামৰূপ গোৱালপাৰাত সুকনানী ওজাপালি আৰু দেওধানী নৃত্যৰ প্ৰচলন থাকিলেও দৰঙৰ ওজাপালি আৰু দেওধানী নৃত্যৰ লগত এই দুখন জিলাৰ ওজাপালি আৰু দেওধানী নৃত্যৰ সকলো বিষয়ৰ মিল নাই। বিষয়বস্তুৰ ক্ষেত্ৰত দেখা যায় যে দৰঙৰ সুকনানী ওজাপালিয়ে কেৱল নাৰায়ণদেৱৰ পদ্মপুৰাণৰ পদহে গায়। আনহাতে গোৱালপাৰাত ৰাভাসকলৰ মাজত ‘মাৰেগান’ নামেৰে বহুলভাৱে প্ৰচলিত সুকনানী ওজাপালিয়ে সৰ্পদেৱী বিষহৰী বা পদ্মাৱতীৰ মাৰে পূজাত কোনো এজন মনসা কবিৰে ৰচিত পদ নাগায়। তেওঁলোকে অতীজৰে পৰা তেওঁলোকৰ সমাজত মুখে মুখে প্ৰচলিত ভণিতাহীন গীত-পদহে গায়।

ওজাপালিৰ ওজাজন সাংগাতিক দিশৰ সকলো ক্ষেত্ৰতে দক্ষতা আৰু সম্যক জ্ঞান থকা ব্যক্তি হ’ব লাগে। এই অনুষ্ঠানত ওজাজনৰ পাছতে দ্বিতীয় স্থানত থকা লোকজন হ’ল দাইনাপালি। দাইনাপালি ওজাৰ সোঁহাতস্বৰূপ। দাইনাপালিৰ পাছতে ওজাপালিৰ বিভিন্ন দিশত বিশেষভাবে সহায় কৰা লোক হ’ল পালিসকল।

অসমৰ ওজাপালি অনুষ্ঠানৰ মহত্ব আৰু গভীৰতা আৰু অনুষ্ঠানৰ স’তে তুলনা কৰিব নোৱাৰি। বিশাল পৰিসৰৰ এই মনোৰম অনুষ্ঠান যদিও সময় আৰু পৰিৱৰ্তনৰ ঠেলা হেঁচাত হেৰাই যাবলৈ ধৰিছে, তথাপি নতুন প্ৰজন্মই এই অনুষ্ঠানক নতুন চিন্তা আৰু গৱেষণাৰে জীয়াই ৰাখিব লাগিব। ❖ ❖ ❖



বিভাগীয় প্রতিবেদন

Report From Magazine Secretary

*“All the world’s a stage,
And all the men and women merely players;
They have their exits and their entrances”*

— William Shakespeare

Teaching is, in its truest essence, a performance. It is a profound act delivered before a highly impressionable audience. The classroom is a stage, and the actions on this stage define the minds of tomorrow. To prepare for this immense responsibility, West Guwahati College of Education acted as our platform. It is the rehearsal space that shaped and molded my character, and taught me the true meaning of professional conduct.

As I prepare to exit this stage of my life, the final limelight falls upon me through the words in this magazine. With my impending departure from this institution, parting with the love, the memories, and the profound learning from my teachers and peers, I find myself struggling to convey the sheer depth of this feeling today. However, I will try my best.

There is a unique greatness to student life. It is a period of absorbing, growing, and becoming. This marks my final act as a student as I transition into my professional career. The B.Ed curriculum has taught me that the art of teaching goes far beyond textbooks; it is about shaping lives. I intend to take everything I have learned here and apply it to help, guide, and mold my future students, just as I was molded here.

I will confess that I have long battled with stage fright and performance anxiety. The thought of stepping into the spotlight, where all eyes are on me, judging me, evaluating my every move; frankly this was very frightening. Yet, being actively engaged in the diverse activities of our program, from Yoga and Drama to academic presentations, it has profoundly boosted my confidence. These

experiences taught me how to hold space and command the attention of a room. This is an indispensable skill that will be the bedrock of my professional career when I stand in front of a class. The classroom will be my stage; the students, my audience. My journey as a teacher trainee is almost at the end. The stage will change, the actors will change, as will the play, but the show must go on.

This magazine holds within its pages the creative outlet of a hundred students, beautifully supplemented by the unwavering support of our dear teachers. This publication is the very last input of our batch that will be enshrined in paper. It is a lasting document showcasing that we were once a vital part of this institution. Long after we have scattered to our respective stages, our memories of today will have a physical anchor through this magazine.

I want to extend my deepest gratitude to everyone who made this journey possible: our respected Principal Ma’am, our dedicated teachers, and my wonderful friends and classmates. I wish you all the very best in your future endeavors.

As you turn these pages, see our young writers, gaze on their writings and revisit the memories you have created together. I wish you a very happy reading.

Ayan Kalita
Magazine Secretary
B.Ed. 2nd Year, WGCE





Report from the Magazine Secretary



Being one of the Magazine Secretaries of West Guwahati College of Education has truly been one of the most memorable journeys of my B.Ed. life. When we first received this responsibility, it looked exciting from the outside, a beautiful college magazine filled with creativity, memories, and achievements. But as the months passed, especially from December onwards, I realized how much hard work, patience, teamwork, and dedication silently go behind every single page of a magazine.

From collecting articles from different topic in-charge students to repeatedly reminding everyone about submissions, from arranging and combining countless files to preparing them properly for the in-charge teachers, the process was not easy at all. There were days filled with confusion, pressure, last-minute corrections, and endless coordination. Sometimes we had to wait for articles and sometimes manage everything within very little time. Yet, despite all the hustle, my co-magazine secretary Ayan and I kept moving forward with one goal in mind to create something meaningful for our college.

There were moments when the workload felt overwhelming, but there were also moments that made everything worth it. Seeing students

contribute their thoughts, creativity, poems, articles, and ideas reminded me how talented and vibrant our college truly is. Every file we arranged and every page we prepared carried a small piece of everyone's effort and emotion.

This journey also taught me lessons beyond academics. I learned how important teamwork is, how patience can solve many problems, and how responsibilities shape us into stronger individuals.

Today, when I look back at this entire experience, I do not just see a magazine. I see memories, struggles, laughter, stress, coordination, and growth. Being a Magazine Secretary was not only about handling articles and files; it was about becoming part of something that represents the voice and spirit of our college.

I will always remain grateful to my Principal teachers, my co-magazine secretary, and all the students who contributed wholeheartedly. This experience will forever stay close to my heart as one of the most beautiful and meaningful parts of my journey at West Guwahati College of Education.

Akankha Upadhyaya

Magazine Secretary

B.Ed. 2nd Year; WGCE



শ্ৰেণী প্ৰতিনিধিৰ প্ৰতিবেদন



যিদিনা মই এজন প্ৰশিক্ষাৰ্থী শিক্ষক হিচাপে প্ৰথমবাৰৰ বাবে এই মহাবিদ্যালয়ত ভৰি দিছিলোঁ, মই নিজকে খাপ খুৱাই ল'বলৈ যথেষ্ট সংগ্ৰাম কৰিবলগীয়া হৈছিল। অচিনাকি পৰিৱেশ, নতুন দায়িত্ব আৰু এজন শিক্ষকৰ প্ৰকৃত অৰ্থৰ বিশালতাই মোক অভিভূত কৰি পেলাইছিল। অৱশ্যে, সময় বাগৰাৰ লগে লগে আৰু মই এই অভিজ্ঞতাবোৰৰ মাজত নিজকে খাপ খুৱাই লোৱাৰ পিছত, মই সকলোবোৰ কথা নতুন ধৰণে চাবলৈ আৰম্ভ কৰিলোঁ। লাহে লাহে মই কেৱল এই পৰিৱেশটোৰ সৈতে মিলি যোৱাই নহয়, বৰঞ্চ এই যাত্ৰাটো প্ৰকৃততে উপভোগ কৰিবলৈ আৰম্ভ কৰিলোঁ। ক্ৰমান্বয়ে মই উপলব্ধি কৰিলোঁ যে মোক এজন দক্ষ পেছাদাৰী শিক্ষক হিচাপে গঢ়ি তোলাৰ ক্ষেত্ৰতেই নহয়, বৰঞ্চ এজন ব্যক্তি হিচাপে মোক গঢ় দিয়াৰ ক্ষেত্ৰতো এই সময়চোৱা কিমান গুৰুত্বপূৰ্ণ আছিল।

মোৰ এই যাত্ৰাৰ আটাইতকৈ ৰূপান্তৰমুখী দিশসমূহৰ ভিতৰত এটা আছিল ২০২৪-২০২৬ বৰ্ষৰ শ্ৰেণী প্ৰতিনিধি হিচাপে মোৰ ভূমিকা। এই দায়িত্ব লাভ কৰাটো মোৰ বাবে এটা সন্মান আৰু সমান্তৰালভাৱে এটা প্ৰত্যাহ্বানো আছিল। এইটো কেৱল এটা উপাধি বা পদবী নাছিল; ই আছিল মোৰ সকলো সহপাঠী আৰু মহাবিদ্যালয় প্ৰশাসনৰ মাজত এক যোগসূত্ৰ হৈ কাম কৰাৰ এক দায়িত্ব, যাতে মই প্ৰত্যেকজন প্ৰশিক্ষাৰ্থীৰে চিন্তা, প্ৰতিজনৰে প্ৰয়োজন আৰু প্ৰতিজনৰে কণ্ঠ হৈ প্ৰতিনিধিত্ব কৰিব পাৰোঁ। মোৰ এই পদবীটোৰ প্ৰথম কৰ্তব্যই আছিল আছিল শ্ৰেণীটোৰ একতা আৰু সংহতি বজাই ৰখা আৰু সকলো কাম-কাজ যাতে সূচাৰুৰূপে পৰিচালিত হয় তাৰ প্ৰতি লক্ষ্য ৰখা। মোৰ সহপাঠীসকলে মোক এই গুৰুত্বপূৰ্ণ ভূমিকাৰ বাবে উপযুক্ত বুলি গণ্য কৰি মোৰ ওপৰত যি বিশ্বাস ৰাখিছিল,িয়েই মোক এক গভীৰ দায়িত্ববোধ প্ৰদান কৰিছিল!!

আজি এই গোটেই সময়খিনিলৈ উভতি চালে মই দেখো যে এই যাত্ৰাই মোক কেনেদৰে কেৱল এজন শিক্ষক হিচাপেই নহয়, বৰঞ্চ এজন সমুখৰ পৰা নেতৃত্ব দিব পৰা আত্মবিশ্বাসী ব্যক্তি হিচাপে গঢ়ি তুলিছে। এই মহাবিদ্যালয়ৰ শ্ৰেণীকোঠাৰ ভিতৰে বাহিৰে লাভ কৰা শিক্ষা আৰু অভিজ্ঞতা মহাবিদ্যালয়ৰ চাৰিবেৰৰ মাজৰ পৰা বিদায় লোৱাৰ পিছতো সমগ্ৰ জীৱনৰ বাবে মোৰ সৈতে চিৰদিন থাকি যাব। আৰু তাৰ বাবে মই সাঁচাকৈয়ে চিৰকৃতজ্ঞ।

শৈক্ষিক দিশ আৰু দায়িত্বৰ বাহিৰেও, মোৰ এই সমগ্ৰ অভিজ্ঞতাক প্ৰকৃততে অৰ্থপূৰ্ণ কৰি তুলিছিল এই সময়ছোৱাত মই গঢ়ি তোলা সম্পৰ্কবোৰে। মোৰ এই সহপাঠীসকল কেৱল বন্ধু নহয়, তেওঁলোক মোৰ বাবে এক প্ৰচণ্ড সমৰ্থন, দায়িত্ব পালনৰ বাবে নিৰন্তৰ উৎসাহ আৰু বহু ক্ষেত্ৰত মোৰ দ্বিতীয়টো পৰিয়ালৰ দৰে হৈ পৰিছিল। এই সময়খিনি আমাৰ কোনো এজনৰ বাবেও অকলশৰীয়া যাত্ৰা নাছিল।

আমি ইজনে সিজনৰ পৰা শিকিছো, কঠিন সময়ত ইজনে সিজনৰ ওপৰত ভৰসা কৰিছো, ইজনে সিজনৰ সাহস হৈ থিয় দিছো আৰু আমাৰ সফলতাসমূহ একেলগে উদযাপন কৰিছো। এই সম্পৰ্কবোৰৰ দ্বাৰা মই একেলগে কৰা কাম এটাৰ কিমান শক্তি হ'ব পাৰে, একেলগে কৰিলে কামবোৰ কিমান সহজ হৈ পৰে লগতে যিকোনো পেছাদাৰী ক্ষেত্ৰত, বিশেষকৈ শিক্ষাৰ ক্ষেত্ৰত সহানুভূতিশীলতাৰ কি এক গুৰুত্ব তাক উপলব্ধি কৰিব পাৰিছিলোঁ।

ইয়াৰোপৰি, মোৰ দৃষ্টিভংগী, চিন্তা-ধাৰণা নতুনকৈ গঢ়ি তোলাৰ ক্ষেত্ৰত মহাবিদ্যালয়ৰ শিক্ষকসকলৰ ভূমিকা আছিল অত্যন্ত গুৰুত্বপূৰ্ণ। তেওঁলোকৰ নিৰন্তৰ সমৰ্থন, সহায়-সহযোগীতা, অন্তৰ্দৃষ্টিসম্পন্ন নিৰ্দেশনা, উৎসাহ আৰু অভিভাৱকসদৃশ অনুশাসনে মোক শ্ৰেষ্ঠত্ব অৰ্জনৰ বাবে চেষ্টা কৰিবলৈ সদায় অনুপ্ৰেৰণা যোগাইছিল। যোৱা দুটা বছৰত তেওঁলোকে কেৱল জ্ঞানেই প্ৰদান কৰা নাই, বৰঞ্চ মোৰ ভিতৰত দায়িত্ববোধ আৰু শিক্ষকতাৰ প্ৰতি গভীৰ অনুৰাগ জগাই তুলিছিল। এই পেছাদাৰী প্ৰতি তেওঁলোকৰ নিষ্ঠা আৰু একাগ্ৰতাই মোক এই পথটো বাছি লোৱাৰ সিদ্ধান্ত পুনৰ দৃঢ় কৰিবলৈ উৎসাহিত কৰিলে, যাৰ বাবে মই তেওঁলোকৰ পথ অনুসৰণ কৰি শিক্ষাৰ ক্ষেত্ৰখনলৈ মোৰ যথাসম্ভৱ সামৰ্থ্য অনুযায়ী অৱদান আগবঢ়াবলৈ আগ্ৰহী হৈ পৰিলোঁ!!

এই দুবছৰীয়া সময়চোৱাৰ পিছত মই ভৱিষ্যতে যেতিয়া এজন পেছাদাৰী শিক্ষক হিচাপে নিজৰ যাত্ৰা অব্যাহত ৰাখিম, তেতিয়া কেৱল মই অৰ্জন কৰা দক্ষতা আৰু জ্ঞানেই নহয়, বৰঞ্চ এক গভীৰ আত্মবিশ্বাস আৰু উদ্দেশ্যৰ সৈতে মই মোৰ কৰ্তব্য পালন কৰিব পাৰিম বুলি মোৰ বিশ্বাস। বৰ্তমান শিক্ষকতা মোৰ বাবে কেৱল এনে এটা বৃত্তি হৈ থকা নাই যে কেৱল এটা চাকৰিৰ বাবে মই এই প্ৰশিক্ষণ লৈ আছোঁ। শিক্ষকতা এতিয়া এক নিচা যাক মই অন্তৰেৰে আঁকোৱালি লৈছোঁ আৰু শিক্ষকতাকেই মোৰ পেছা আৰু নিচা হিচাপে আগুৱাই নিব বিছাৰোঁ। মই সন্মুখীন হোৱা প্ৰতিটো প্ৰত্যাহ্বান, মই লাভ কৰা শিক্ষা আৰু মই লগ পোৱা প্ৰতিজন মানুহেই মই হ'ব বিচৰা আদৰ্শ শিক্ষকজনক ৰূপ দিয়াত অৰিহণা যোগাইছে। আৰু এতিয়া মই যিমানেই আগবাঢ়ি গৈছোঁ, মই কৃতজ্ঞতা, দৃঢ়তা আৰু শিক্ষাৰ ক্ষেত্ৰখনত মোৰ সাধ্যানুসৰি এক ইতিবাচক পৰিৱৰ্তন অনাৰ এক অদম্য আত্মবিশ্বাসেৰে আগবাঢ়িছোঁ। ইয়াৰ বাবে মই এই মহাবিদ্যালয়খনৰ ওচৰত চিৰকৃতজ্ঞ।

পৰাগ মণি দাস
বি.এড, ২য় বৰ্ষ



Report From Class Representative



When I first joined the West Guwahati College of Education as a teacher trainee, everything felt very new and a bit overwhelming. The subjects were fresh, the environment was different, and the responsibility of becoming a future teacher felt huge. But as time went by, I adjusted to college life and began to enjoy every moment. I realized that this college was not just teaching me how to get a degree, but it was helping me grow as a better person.

The most special part of my journey was being chosen as the Class Representative for our batch (2024–2026). I am deeply grateful for the privilege, honor, and respect of holding this position. To me, this role was never just about a title; it was about being a helpful bridge between my classmates and the administration. I always tried my best to make sure that everyone's voice was heard, that our problems were solved, and that our class stayed united and happy. The immense trust that my classmates put in me gave me a lot of confidence and a real sense of purpose.

Looking back, this experience has completely changed me. It has taught me how to lead, how to communicate better, and how to face challenges with a smile. I am so thankful for the lessons I learned here, both inside and outside the classroom.

I want to express my deepest gratitude to our respected Principal Ma'am, Dr. Gitanjali

Choudhury. Her incredible guidance, leadership, and constant support have always been a huge inspiration for all of us. I am also extremely thankful to all my respected professors, who did not just teach us from books but showed us how to be passionate and dedicated educators.

A special thanks goes to the wonderful non-teaching staff of our college. Their hard work behind the scenes kept everything running smoothly, and their constant help made our daily college life so much easier.

Lastly, my journey would have been incomplete without my wonderful friends and classmates. They became my second family. We studied together, laughed together, and supported each other through every exam and assignment. They taught me the true meaning of teamwork and friendship.

As I move forward from West Guwahati College of Education, I am no longer nervous about the future. I am stepping out with a confident heart, wonderful memories, and a strong commitment to becoming a great teacher who can make a real difference.

Banasmita Dutta

Class Representative

West Guwahati College of Education

শংকৰদেৱ গৃহ প্ৰধানৰ প্ৰতিবেদন



ৰেষ্ট গুৱাহাটী কলেজ অৱ এডুকেশ্যন মোৰ দুবছৰীয়া বি.এড. পাঠ্যক্ৰমত নামভৰ্তি কৰাটো মোৰ জীৱনৰ এক গৌৰৱময় আৰু আনন্দময় মুহূৰ্ত আছিল। এজন শিক্ষক প্ৰশিক্ষাৰ্থী হিচাপে এনে এখন সন্মানীয় প্ৰতিষ্ঠানত অধ্যয়ন কৰাৰ সুযোগ লাভ কৰাটো মোৰ সপোন পূৰণৰ দিশ আছিল। শংকৰদেৱ হাউচৰ হাউচ লীডাৰ হিচাপে নিৰ্বাচিত হৈ দায়িত্বই মোক দায়িত্ববোধৰ লগতে ব্যক্তিগত বিকাশৰ বহু সুযোগ প্ৰদান কৰিছিল।

হাউচ লীডাৰ হোৱা এক দায়িত্বপূৰ্ণ ভূমিকা য'ত নিষ্ঠা, দলীয় সহযোগিতা আৰু নেতৃত্ব গুণৰ প্ৰয়োজন হয়। ইয়াৰ অন্তৰ্গত আছিল সহপাঠীসকলক উৎসাহিত কৰা, বিভিন্ন কাৰ্যসূচীত অংশগ্ৰহণ কৰিবলৈ প্ৰেৰণা দিয়া আৰু সকলোকে শৈক্ষিক তথা সহ-পাঠ্যক্ৰমিক কাৰ্যকলাপত সক্ৰিয়ভাৱে জড়িত কৰা। এই অভিজ্ঞতাই মোৰ ছাত্ৰ জীৱনৰ এক গুৰুত্বপূৰ্ণ অংশ হিচাপে কাম কৰিছিল।

হাউচ লীডাৰ হিচাপে Wall Magazine ত কাম কৰাটো মোৰ বাবে এক অত্যন্ত সন্তোষজনক অভিজ্ঞতা আছিল। ছাত্ৰ-ছাত্ৰীসকলক প্ৰবন্ধ, কবিতা আৰু চিত্ৰকলাৰ যোগেদি নিজৰ সৃষ্টিশীলতা প্ৰকাশ কৰিবলৈ উৎসাহিত কৰিছিলোঁ। মোৰ দলৰ সৈতে মিলি মই এইটো নিশ্চিত কৰিছিলোঁ যে আলোচনীখন ছাত্ৰ-ছাত্ৰীসকলৰ চিন্তা আৰু ধাৰণা প্ৰকাশৰ এক উপযুক্ত মঞ্চ হিচাপে থাকক। তেওঁলোকৰ সৃষ্টি প্ৰদৰ্শিত হোৱাৰ সময়ত ছাত্ৰ-ছাত্ৰীসকলৰ মাজত দেখা পোৱা আনন্দ আৰু উৎসাহ সত্যিই মনোমুগ্ধকৰ আছিল।

ক্ৰীড়া ছাত্ৰজীৱনৰ এক গুৰুত্বপূৰ্ণ অংশ, যিয়ে দলীয় সহযোগিতা, শৃংখলা আৰু সুস্থ প্ৰতিযোগিতামূলক মনোভাব গঢ়ি তোলে। হাউচ লীডাৰ হিচাপে মই ক্ৰীড়া অনুষ্ঠানসমূহত সক্ৰিয়ভাৱে

অংশগ্ৰহণ কৰিছিলোঁ আৰু অন্য ছাত্ৰ-ছাত্ৰীসকলকো অংশগ্ৰহণ কৰিবলৈ উৎসাহিত কৰিছিলোঁ। এই অনুষ্ঠানসমূহে ছাত্ৰ-ছাত্ৰীসকলৰ মাজত সম্পৰ্ক অধিক দৃঢ় কৰাৰ লগতে শাৰীৰিকভাৱে সক্ৰিয় হৈ থাকিবলৈ সহায় কৰিছিল।

হাউচ লীডাৰ হিচাপে দায়িত্ব পালন কৰাটো কেৱল সহপাঠীসকলক পথ প্ৰদৰ্শন কৰাই নহয়, ই আছিল মোৰ ব্যক্তিগত বিকাশৰো এক গুৰুত্বপূৰ্ণ অংশ। মই দলীয় সহযোগিতা, সময় ব্যৱস্থাপনা আৰু সিদ্ধান্ত গ্ৰহণৰ গুৰুত্ব উপলব্ধি কৰিছিলোঁ। এই ভূমিকাই মোৰ আত্মবিশ্বাস বৃদ্ধি কৰিছিল আৰু বিভিন্ন House বন্ধু-বান্ধৱীৰ সৈতে ফলপ্ৰসূ যোগাযোগ কৰাৰ দক্ষতা উন্নত কৰিছিল। ইয়াৰ উপৰিও, মই মতবিৰোধ সমাধান কৰা, অন্যক অনুপ্ৰাণিত কৰা আৰু ইতিবাচক মনোভাৱৰে চেলেক্স মোকাবিলা কৰাৰ শিক্ষাও লাভ কৰিছিলোঁ। মই সন্মুখীন হোৱা চেলেক্সসমূহ আৰু লাভ কৰা সফলতাসমূহে মোক অধিক আত্মবিশ্বাসী আৰু দায়িত্বশীল ব্যক্তি হিচাপে গঢ়ি তুলিছে।

হাউচ লীডাৰ হোৱা কেৱল দায়িত্ব পালন কৰাই নহয়; ই আছিল দলটোত ইতিবাচক প্ৰভাৱ পেলোৱা, অন্যক অনুপ্ৰাণিত কৰা আৰু নিজকে অধিক উন্নত ব্যক্তি হিচাপে গঢ়ি তোলাৰ এক সুযোগ। মই এই অভিজ্ঞতাক সদায় সযতনে মনত ৰাখিম আৰু শিকি পোৱা দক্ষতাসমূহ ভবিষ্যতেও ইতিবাচকভাৱে ব্যৱহাৰ কৰিম।

চিৰঞ্জিত হাজৰিকা

গৃহ প্ৰধান, শংকৰদেৱ গৃহ

ৰেষ্ট গুৱাহাটী কলেজ অৱ এডুকেশ্যন



A Report from Sankardev House



A Story of Unity, Growth, and Success

Being a house leader of Sankardev House at West Guwahati College of Education has been one of the most memorable chapters of my college life. These two years were not only about competitions and achievements, but also about friendship, teamwork, learning, and creating unforgettable memories together. Every event brought new excitement and taught us the value of dedication and unity. From College Week celebrations to creative wall magazine preparations, Sankardev House always participated with enthusiasm and confidence. Each competition became an opportunity for us to prove our talents and strengthen our bond as a team. Through hard work, cooperation, and determination, we were able to achieve many victories that filled us with pride and happiness.

The Spirit of Teamwork

Every member of Sankardev House contributed with full energy and sincerity. Whether it was cultural programs, sports, debates, or other activities, everyone worked together like a family. Long practice sessions, planning discussions, and continuous efforts made our journey successful and enjoyable. The joy of celebrating each achievement together made every struggle meaningful.

Gratitude to Our Teacher

Our success would not have been possible without the constant support and guidance of Spriha Nath Ma'am. As our House Teacher, she encouraged us at every step and motivated us to

believe in ourselves. Her advice, patience, and leadership inspired us to give our best in every activity. We will always remain thankful for her encouragement and care throughout this journey.

Thankfulness to the College

I would also like to express heartfelt gratitude to our respected Principal, professors, and the entire West Guwahati College of Education family for providing us with such a wonderful platform. Their support helped us learn important values like leadership, discipline, cooperation, and confidence. This journey was not only about winning competitions but also about personal growth and memorable experiences.

Memories That Will Stay Forever

These two years gifted us countless beautiful memories filled with laughter, hard work, and togetherness. Being a house leader of Sankardev House taught the importance of unity and collective spirit. The friendships we built, the lessons we learned, and the moments we shared will always remain close to our hearts. Sankardev House will forever be remembered as a symbol of creativity, strength, and unity. The journey may end, but the memories and experiences will stay with us forever.

Sankardev House Forever!

Smritirekha Kalita

House Representative

Sankardev House

West Guwahati College of Education



লাচিত গৃহ প্রধানৰ প্ৰতিবেদন



ৱেষ্ট গুৱাহাটী কলেজ অৱ এডুকেচনত অতিবাহিত কৰা দুটা বছৰ মোৰ জীৱনৰ বাবে এক অনন্য, ৰূপান্তৰমুখী আৰু জীৱনক নতুন মাত্ৰা প্ৰদান কৰা এক অভিজ্ঞতা আছিল। এই শিক্ষানুষ্ঠানখনে মোক কেৱল এগৰাকী দক্ষ আৰু আত্মবিশ্বাসী শিক্ষকেই কৰি তোলা নাই, বৰঞ্চ ভৱিষ্যতৰ শৈক্ষিক যাত্ৰাৰ বাবে এক মজবুত ভেটিও গঢ়ি দিছে। এই মহাবিদ্যালয়খনত আহৰণ কৰা জ্ঞান, কৌশল আৰু মূল্যবোধে মোক সদায় এগৰাকী দায়িত্বশীল শিক্ষক হিচাপে পথ দেখুৱাই যাব। এই কালছোৱা কেৱল মোৰ শিক্ষাগত অৰ্থতা বৃদ্ধিতেই সীমাবদ্ধ হৈ থকা নাছিল, ই মোৰ সামগ্ৰিক ব্যক্তিত্ব বিকাশত এক গভীৰ প্ৰভাৱ পেলাইছিল। অলেখ প্ৰত্যাহ্বান আৰু সেইবোৰ নেওচি পোৱা সফলতাৰ সোৱাদেৰে এই দুবছৰীয়া যাত্ৰা আছিল অত্যন্ত সমৃদ্ধ। এই শিক্ষণ কালৰ অভিজ্ঞতাই মোৰ শিক্ষকতাৰ প্ৰতি আগ্ৰহ অধিক দৃঢ় কৰি তুলিছে আৰু শিক্ষাৰ্থীসকলৰ জীৱনলৈ কিঞ্চিৎ হ'লেও যোগাত্মক পৰিৱৰ্তন অনাৰ চেষ্টা কৰিবলৈ মোক উৎসাহিত কৰিছে!!

সামৰণিত ক'ব বিচাৰোঁ যে, অনাগত দিনৰ প্ৰশিক্ষাৰ্থীসকলে এটা মুকলি মন আৰু ইতিবাচক মানসিকতাৰে এই যাত্ৰাত ভৰি দিয়ক। সদায় নতুন কিবা এটা শিকাৰ মানসিকতা ৰাখক, সকলো পৰিস্থিতিৰ সৈতে নিজকে খাপ খুৱাই ল'বলৈ শিকক আৰু আটাইতকৈ ডাঙৰ কথা - এগৰাকী শিক্ষক হিচাপে নিজকে গঢ় দিয়াৰ এই সমগ্ৰ যাত্ৰাটো অন্তৰেৰে উপভোগ কৰক।

অনুভৱ পৰাশৰ
গৃহ প্ৰধান, লাচিত গৃহ
ৱেষ্ট গুৱাহাটী কলেজ অৱ এডুকেচন

A Report from Lachit House



My experience at West Guwahati College of Education has been truly memorable and enriching. The college has provided me with valuable knowledge about teaching methodologies, classroom management, educational psychology, and various aspects of the teaching profession. The faculty members are supportive, experienced, and always willing to guide students in their academic and professional growth. The college also inspired me to become a lifelong learner. It taught me that education is not limited to textbooks but is a continuous process of learning from experiences, observations, and interactions. I learned to accept challenges, overcome difficulties, and remain determined in achieving my goals. These lessons have strengthened my confidence and prepared me to face future responsibilities with courage and dedication.

Lastly, "West Guwahati College of Education will always be more than just a college to me. It is a place filled with learning, friendship, guidance, and unforgettable memories. The experiences and lessons I gained here will continue to inspire me throughout my journey as a teacher."

Rima Chowdhury
House Leader, Lachit House
West Guwahati College of Education



Growth and Unity: The journey of Tagore House



Being the House Representative of Tagore House has been one of the most memorable and enriching experiences for me. This journey has taught me the values of leadership, responsibility, teamwork, and confidence. It provided me with the opportunity to work closely with my teammates and actively participate in various activities and events throughout the year.

I feel immensely proud to have represented Tagore House and to have shared countless memorable moments with my team. Every achievement of our house reflected the unity, dedication, and hard work of all its members. The constant support and encouragement from our respected teachers and mentors inspired us to strive for excellence in every endeavour.

I would also like to express my heartfelt gratitude to my teammates and fellow members for their cooperation, friendship, and unwavering support throughout this journey. The experiences, lessons, and memories I gained during this time will always remain close to my heart and continue to inspire me in the future.

PinkuNath

*House Representative
Tagore House*

West Guwahati College of Education

A Report from Joymoti House



As House leader for the session (2024-2026), I view our house not merely as a team for sports, culture or other activities but it shows a democratic and collaborative growth. In B.Ed curriculum, where we are learning how to manage diverse classroom, our house activities serve as the ultimate training ground for real world pedagogy. Whether we are organizing a morning assembly, strategizing for an inter-house debate, or collaborating on community outreach, our primary goal is to move away from rigid competition and move toward collecting excellence. Leadership in a house is never about individual activity. It is about creating a supportive scaffolding where every members of group feels empowered to contribute their unique skills. As future educators, the empathy, conflict resolution strategies, and team spirit we practice within our house boundaries today will ultimately become the foundations of how we inspire and shape our future classroom tomorrow. The energy, dedication and cooperative spirit displayed across all our house activities prove that we are not just preparing to teach a syllabus, we are learning how to live in a community.

Barasha Kakati

*House Representative
Joymoti House*

West Guwahati College of Education



A Report from Cultural Secretaries



Culture is the heartbeat of every educational institution. It brings together students from diverse backgrounds, allowing them to express their talents, creativity, and traditions. Throughout the academic year, our college has witnessed vibrant cultural activities that have enriched campus life and strengthened the spirit of unity among students.

The various cultural events, competitions, and celebrations organized this year provided a platform for students to showcase their abilities in music, dance, drama, literature, and fine arts. The enthusiastic participation of students and the unwavering support of faculty members made these events a grand success.

As the Cultural Secretary, we feel proud to be part of a community that values creativity, teamwork, and cultural diversity. These activities not only entertain but also help in developing

confidence, leadership qualities, and mutual respect among students.

We extend our heartfelt gratitude to the Principal, teachers, student volunteers, and all participants for their dedication and cooperation. Let us continue to preserve our cultural heritage while embracing new ideas and opportunities for growth.

Wishing everyone success, happiness, and many more memorable cultural experiences in the years ahead.

With Best Wishes

Limashree Pathak & Sukanya Biswas

Cultural Secretary

West Guwahati College of Education



A Report From Indoor Sports Secretary



Stepping into the role of Indoor Sports Secretary this year has been a memorable and enriching experience for me. As a student, I have always believed that games and sports play an important role in the overall development of students by promoting discipline, teamwork, leadership, and confidence. Being entrusted with this responsibility gave me an opportunity to contribute actively to the sports culture of our institution.

During my tenure as Indoor Sports Secretary, I had the privilege of helping in the organization and management of various indoor sports activities and competitions. These activities encouraged students to participate enthusiastically and showcase their talents in games such as Chess, Carrom, Ludo, Table Tennis, and other indoor events. My responsibilities included coordinating with teachers and students, preparing schedules, maintaining discipline during competitions, and ensuring the smooth conduct of all events.

This role greatly enhanced my leadership qualities, communication skills, and organizational abilities. I learned how to work cooperatively with others, manage responsibilities efficiently, and handle situations patiently and confidently. Interacting with students from different classes also helped me improve my interpersonal skills and self-confidence.

I would like to express my heartfelt gratitude to our respected Principal, Dr. Gitanjali Choudhury Ma'am, for her constant encouragement, valuable guidance, and support throughout my journey as Indoor Sports Secretary. Her motivation inspired me to carry out my responsibilities sincerely and confidently.

I am also sincerely thankful to the teacher-in-charge and all the respected teachers for their cooperation, guidance, and continuous support in organizing and conducting the indoor sports events successfully. Their encouragement and assistance made every program smooth and successful.

Lastly, I thank all my fellow students for their enthusiastic participation and teamwork, which made every event lively and enjoyable.

Being the Indoor Sports Secretary has not only been a position of responsibility but also a valuable learning experience that contributed immensely to my personal growth and character development. I will always cherish the memories and experiences gained during this period.'

Thank you

Rijwana Tabasum

Indoor Game Secretary

West Guwahati College of Education



A Report From Outdoor Sports Secretary



Sports play an important role in developing a person's character, discipline, teamwork, and physical fitness. At West Guwahati College of Education, outdoor sports form an essential part of student life, adding enthusiasm and vitality to the campus environment.

As the Outdoor Sports Secretary, I have been fortunate to organize and supervise various sporting activities that encourage both healthy competition and friendship among students. Some of the major outdoor sports activities in our college are:

- (A) Running: A beneficial cardiovascular exercise that improves stamina, speed, and overall fitness.
- (B) Rallies: Conducted to create awareness and promote unity among students while supporting important educational and social causes.
- (C) Tug of War: A team-based sport that develops strength, cooperation, and determination.
- (D) Cricket: One of the most popular games that helps students learn discipline, teamwork, leadership, and sportsmanship.
- (E) Volleyball: An energetic sport that enhances coordination, communication skills, and quick reflexes.

Importance of Outdoor Sports

Outdoor sports provide several benefits to students, such as:

- (i) Improved Physical and Mental Health: Regular participation in sports keeps the

body fit, reduces stress, and improves concentration.

- (ii) Development of Teamwork and Leadership: Team games teach cooperation, leadership qualities, and effective decision-making.
- (iii) Better Social Relationships: Sports help students connect with one another, creating a sense of belonging and unity.
- (iv) Healthy Competitive Attitude: Participation in competitions motivates students to challenge themselves and strive for excellence.

Promoting Sports Culture in Our College

At West Guwahati College of Education, we are committed to building a strong sports culture through tournaments, practice sessions, and inter-college competitions. Encouraging students to participate in outdoor sports helps create a balanced educational experience by combining academic learning with physical development.

Through our continued efforts to promote outdoor sports, we aim to motivate more students to engage in physical activities, develop teamwork skills, and grow into confident, responsible, and well-rounded individuals.

Ananya Madhukalya

Outdoor Sports Secretary

West Guwahati College of Education



Winners of Orientation Programme, 2026

Best House: Joymati House

CATEGORY: LITERARY COMPETITION

On Spot Essay (English)

- 1st Prize : Tribeni Bharadwaj, Joymati House
 2nd Prize : Nisha Ahmed, Sankardev House
 3rd Prize : Manish Nath, Joymati House

On Spot Essay (Assamese)

- 1st Prize : Chimi Das, Tagore House
 2nd Prize : Himadri Baruah, Lachit House
 3rd Prize : Juri Nath, Chilarai House

On Spot Poem Writing (English)

- 1st Prize : Tribeni Bharadwaj, Joymati House
 2nd Prize : Manish Nath, Joymati House
 3rd Prize : Ananya Madhukalya, Joymati House

On Spot Poem Writing (Assamese)

- 1st Prize : Abhigyan Sonowal, Tagore House
 2nd Prize : Dipandita Choudhury, Lachit House
 3rd Prize : Kuldip Nath, Chilarai House

On Spot Story Writing (English)

- 1st Prize : Manish Nath, Joymati House
 2nd Prize: Sanchita Talukdar, Tagore House
 3rd Prize: Nisha Ahmed, Sankardev House

On Spot Story Writing, Assamese

- 1st Prize : Dhritismita Kalita, Tagore House
 2nd Prize : Bibhag Boro, Lachit House
 3rd Prize : Sushmita Roy, Sankardev House

Memory Test

- 1st Prize : Deekshita Baishya, Tagore House
 2nd Prize: Tansu Sehnaz, Lachit House &
 Pragya Tamuli, Joymati House
 3rd Prize: Sangita Jha, Joymati House

Quiz

- 1st Prize : Kanaklata House

2nd : Joymati House

3rd : Lachit House

Extempore Speech

- 1st : Chimi Das, Tagore House
 2nd : Paragmoni Das, Lachit House
 3rd : Mampi Das, Sankardev House &
 Rahul Thakur, Lachit House

Recitation, English

- 1st : Tribeni Bharadwa, Joymati House
 2nd : Denisha Deka, Joymati House
 3rd Prize : Ananya Madhukalya, Joymati House

Debate Competition

- 1st Prize : Rahul Thakur, Lachit House
 2nd Prize : Chimi Das, Tagore House
 3rd Prize : Trishna Hazarika, Shankardev House

Calligraphy (Assamese)

- 1st Prize : Dipshikha Deka, Tagore House
 2nd Prize : Archita Sarma, Kanaklata House
 3rd Prize : Shahnaz Hussain, Lachit House

Calligraphy (English)

- 1st Prize : Anubhav Parashar, Lachit House
 2nd Prize : Dolly Das, Sankardev House
 3rd Prize : Mousumi Buragohain, Lachit House

Word Stock

- 1st Prize : Bhanita Das, Chilarai House
 2nd Prize : Dipshikha Deka, Tagore House
 3rd Prize : Deepmoni Das, Chilarai House

CATEGORY: SPORTS

Running 400 m Girls

- 1st Prize : Shanta Bora, Joymati House
 2nd Prize : Udesha Konwar, Joymati House
 3rd Prize : Dolly Deka, Lachit House



Running 400m Boys

- 1st: Bipul, Tagore House
2nd: Abhimanyu, Kanaklata House
3rd: Bibhag Boro, Lachit House

Running 200m Girls

- 1st: Dhritismita Kalita, Tagore House
2nd: Radhika Boro, Kanaklata House
3rd: Juri Nath, Chilarai House

Musical Chair

- 1st: Udesha Konwar, Joymati House
2nd: Dhritismita, Tagore House
3rd: Gayatri, Joymati House

Running, 100m Girls

- 1st: Radhika, Kanaklata House
2nd: Anushree Kundu, Sankardev House
3rd: Juri Nath, Chilarai House

Shot Put, Girls

- 1st: Gayatri Deka, Joymati House
2nd: Smritirekha Kalita, Lachit House
3rd: Radhika Boro, Kanaklata House

Shot Put, Boys

- 1st: Rajib Boro, Chilarai House
2nd: Abhimanyu, Kanaklata House
3rd: Abhishek, Kanaklata House

Discuss Throw

- 1st: Dhanraj, Joymati House
2nd: Anubhav Parasar, Lachit House
3rd: Bipul, Tagore House

Javelin, Boys

- 1st: Abhimanyu, Kanaklata House
2nd: Koustov Chetia, Joymati House
3rd: Dhanraj Chukrung, Joymati House

Kabadi

- 1st: Kanaklata House
2nd: Lachit House
3rd: Chilarai House

Relay Race

- 1st: Lachit House (Parna, Smritirekha, Shehnaz, Dolly)

- 2nd: Tagore House (Dikshita and Dhritismita)

- 3rd: Joymati House (Uddeshna, Gayatri, Shanta, Sangita)

Chess, Girls

- Tribeni Bharadwaz, Joymati House

Chess, Boys

- Madhurjya Tamuli, Tagore House

Arm Wrestling, Boys

- 1st: Abhijit Rajnandini, Tagore House
2nd: Mairingdao Nunisa, Sankardev House
3rd: Nilutpal Bora, Tagore House

Arm Wrestling, Girls

- 1st: Deekshita Baishya, Tagore House
2nd: VL Rampui, Tagore House
3rd: Dhritismita (Tagore House), Mahima (Sankardev House)

Carrom, Girls (single)

- 1st: Sarika Sarkar, Kanaklata House
2nd: Gayatri Kakati, Joymati House
3rd: Deekshita Baishya, Tagore House

Carrom, Girls (double)

- 1st: Deekshita Baishya, Prastuti (Tagore House)
2nd: Shanta & Pragya (Joymati House)
3rd: Kanchan & Tanshu (Lachit House)

Carrom, Boys (Single)

- Bipul Saikia, Tagore House
Runner's up: Parag Pratim Das, Lachit House

Carrom, Boys (Doubles)

- Bipul Saikia, Bishal Chattarjee (Tagore House)
Runner's Up: Kaustav & Dhanraj (Joymati House)

CATEGORY: CULTURAL

Traditional Attire

- 1st: VL Rimpui, Tagore House
2nd: Abhigyan Sonowal (Tagore House), Kaberi Doley (Sankardev House)
3rd: Pranjali Sinha, Priya Boro (Joymati House)



Modern Dance (Solo)

- 1st Prize : Shehnaz Hussain(Lachit House)
 2nd Prize : Dolly Das (Sankardev House)
 3rd Prize : Shristi Dutta (Sankardev House)

Modern Dance (Group)

Sankardev House B.Ed. 2nd Year

Folk Dance (Solo)

- 1st Prize : Niva Patowary, Kanaklata House
 2nd Prize : Priya Boro, Joymati House
 3rd Prize : Dolly Das, Sankardev House

Folk Dance (Group)

- 1st Prize : Priya and Group (Joymati House)
 2nd Prize : Udesna and Group (Joymati House)
 3rd Prize : Nikumoni and Group
 (Sankardev House)

Moden Song (Solo)

- 1st Prize : Tansu Shahnaz, Lachit House
 2nd Prize : Juma Bora, Tagore House
 3rd Prize : Dipandita Choudhury, Lachit House

Folk Song (Solo)

- 1st Prize : Kuldeep Nath, Chilarai House
 2nd Prize : Dipannita Choudhury, Lachit House
 3rd Prize : Pranjit Kalita, Kanaklata House

Chorus

- 1st Prize : Priyanka & Group, B.Ed. 2nd Sem,
 Tagore House
 2nd Prize : Gitika and Group, B.Ed 2nd Sem,
 Sankardev House

- 3rd Prize Prize : Jahnu and Group,
 D.El.Ed. 3rd Semester, Chilarai House

Go As You Like

- 1st: Niva Patowary, Kanaklata House
 2nd: Rizwana Tabbasum, Joymati House
 3rd: Paragmoni Das

Biya Naam

- 1st Prize : B.Ed 2nd Sem, Sankardev House
 2nd Prize : B.Ed 2nd Year, Sankardev House
 3rd Prize : B.Ed 2nd sem, Lachit House

Facial Make Over

- 1st Prize : Mili Rani Boro, Joymati House
 2nd Prize : Sangeeta Das, Joymati House
 3rd Prize : Banashree Ojha, Sankardev Housse

Skit

- 1st Prize : Paragmoni Das & Group, Lachit House
 2nd Prize : Smritirekha Kalita & Group,
 Sankardev House
 3rd Prize : Rizwana Tabbasum & Group,
 Joymati House

Cooking

- 1st Prize : Lachit House, B.Ed 2nd Semester
 2nd Prize : Sankardev House B.Ed 2nd Semester
 & Tagore House B.Ed 2nd Semester
 3rd Prize : Chilarai House, D.El.Ed 1st Semester





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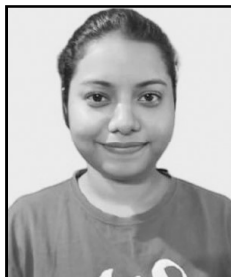
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